

JULY 10, 1982 35p

RECORD MIRROR

Captain Sensible ■ **Shalamar**
Joe Jackson ■ **Madness**
Culture Club ■ **The Rods**

DOLLAR

In Japanese colour!



HAYSI FANTAYZEE

Big leggies mouthoff, p17

30 signed Odyssey albums to be won!



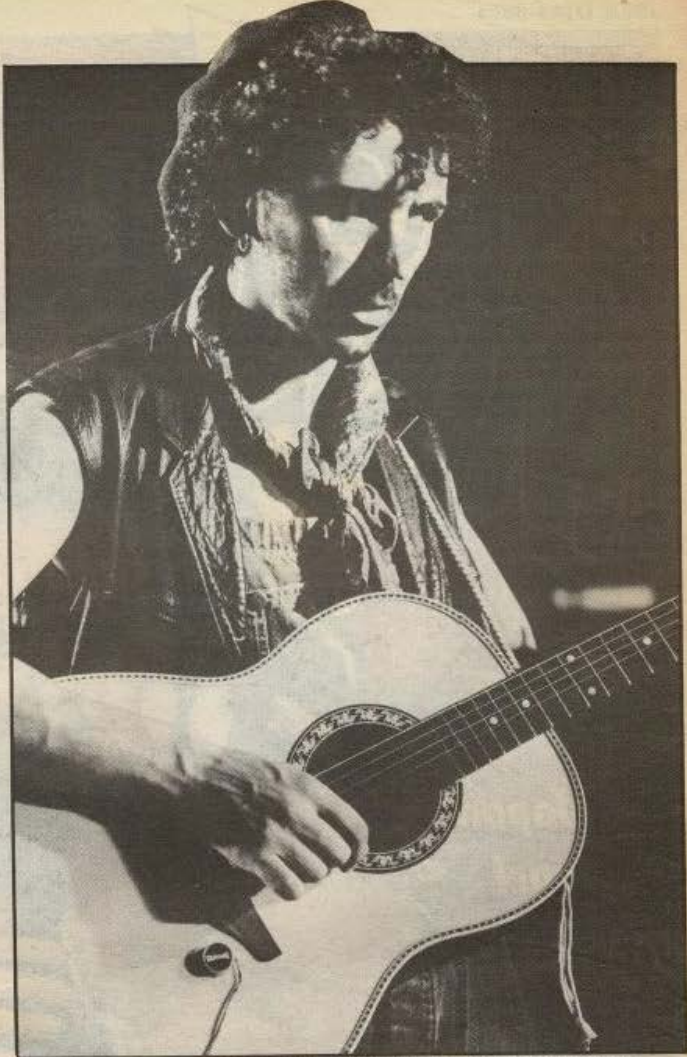
AS USED ON TOP OF THE POPS

RM CHARTS

TOP SINGLES

Week ending July 10, 1982

THIS WEEK	LAST WEEK	WEEKS IN CHART	TITLE	ARTIST	RECORD LABEL
1	1	3	HAPPY TALK,	Captain Sensible,	A&M
2	4	4	ABRACADABRA,	The Steve Miller Band,	Mercury/Phonogram
3	3	5	INSIDE OUT,	Odyssey,	RCA
4	51	2	FAME,	Irene Cara,	RSO
5	5	3	MUSIC AND LIGHTS,	Imagination,	R&B
6	17	5	A NIGHT TO REMEMBER,	Shalamar,	Solar
7	2	9	I'VE NEVER BEEN TO ME,	Charlene,	Motown
8	13	2	JUST WHO IS THE FIVE O'CLOCK HERO,	The Jam,	Polydor
9	11	5	NO REGRETS,	Midge Ure,	Chrysalis
10	7	7	WORK THAT BODY,	Diana Ross,	Capitol
11	10	6	BEATLES MOVIE MEDLEY,	The Beatles,	Parlophone
12	14	6	I KO IKO,	Natasha,	Towerbell
13	20	4	NOW THOSE DAYS ARE GONE,	Bucks Fizz,	RCA
14	6	9	I'M A WONDERFUL THING, BABY,	Kid Creole & The Coconuts,	Ze/Island
15	25	2	FOR THOSE ABOUT TO ROCK (WE SALUTE YOU),	AC/DC,	Atlantic
16	8	9	HUNGRY LIKE THE WOLF,	Duran Duran,	EMI
17	22	5	LAS PALABRAS DE AMOR,	Queen,	EMI
18	21	4	MURPHY'S LAW,	Cheri,	Polydor
19	16	4	AVALON,	Roxy Music,	EG/Polydor
20	41	2	SHY BOY,	Bananarama,	London
21	34	3	NIGHT TRAIN,	Visage,	Polydor
22	28	4	FREEBIRD,	Lynyrd Skynyrd,	MCA
23	18	11	THE LOOK OF LOVE,	ABCD,	Neutron/Phonogram
24	15	6	I WANT CANDY,	Bow Wow Wow,	RCA
25	12	7	TORCH,	Soft Cell,	Some Bizzare/Phonogram
26	19	6	DO I DO,	Stevie Wonder,	Motown
27	26	4	HEART (STOP BEATING IN TIME),	Leo Sayer,	Chrysalis
28	9	8	GOODY TWO SHOES,	Adam Ant,	CBS
29	30	4	VIDEOTHEQUE,	Dollar,	WEA
30	54	2	DA DA DA,	Trio,	Mobile Suit Corp/Phonogram
31	56	2	I SECOND THAT EMOTION,	Japan,	Hansa
32	42	3	ME AND MY GIRL (NIGHT CLUBBING),	David Essex,	Mercury/Phonogram
33	47	2	TAKE IT AWAY,	Paul McCartney,	Parlophone
34	27	11	FANTASY ISLAND,	Tightfit,	Jive
35	23	4	WE TAKE MYSTERY,	Gary Numan,	Beggars Banquet
36	—	—	IT STARTED WITH A KISS,	Hot Chocolate,	Rak 344
37	32	5	GOING TO A GO GO,	The Rolling Stones,	Rolling Stones Records
38	43	3	ROCK THE CASBAH,	The Clash,	CBS
39	38	4	STREETWALKIN',	Shakatak,	Polydor
40	33	8	BRAVE NEW WORLD,	Toyah,	Safari
41	63	2	COME ON EILEEN,	Dexys Midnight Runners & The Emerald Express,	Mercury/Phonogram
42	24	8	HOUSE OF FUN,	Madness,	Stiff
43	29	8	PAPERLATE (EP),	Genesis,	Charisma/Phonogram
44	45	5	SPACE AGE LOVE SONG,	A Flock Of Seagulls,	Jive
45	—	—	LOVELY MONEY,	The Damned,	Bronze BRO 149
46	—	—	I WAS TIRED OF BEING ALONE,	Patrice Rushen,	Elektra K13184
47	—	—	CHALK DUST — THE UMPIRE STRIKES BACK,	The Brat,	Hansa SMASH 1
48	31	7	THE BACK OF LOVE,	Echo & The Bunnymen,	Korova
49	46	5	FAMILY MAN,	Mike Oldfield,	Virgin
50	69	2	LET'S FUNK TONIGHT,	Blue Feather,	Mercury/Phonogram
51	36	12	MAMA USED TO SAY,	Junior,	Mercury/Phonogram
52	73	2	HEAT OF THE MOMENT,	Asia,	Geffen
53	37	13	ONLY YOU,	Yazoo,	Mute
54	44	4	SPIRIT,	Bauhaus,	Beggars Banquet
55	49	4	NO GETTING OVER YOU,	Paris,	RCA
56	70	2	DANCE WIT' ME,	Rick James,	Motown
57	65	2	SOONER OR LATER,	Larry Graham,	Warner Bros
58	—	—	THE BIG BEAN,	Pigbag,	Y Records Y24
59	71	2	LOVE HAS FOUND ITS WAY,	Dennis Brown,	A&M
60	—	—	RENDEZVOUS,	Tygers Of Pang Tang,	MCA 777
61	—	—	BBC WORLD CUP GRANDSTAND,	The Royal Philharmonic Orchestra,	BBC RESL 116
62	—	—	MATADOR,	Jeff Wayne,	CBS A2493
63	—	—	POSTMAN PAT,	Ken Barrie,	Post Music PP 001
64	—	—	TOO LATE,	Junior,	Mercury/Phonogram MER 112
65	55	3	ANGEL IN BLUE,	J Gells Band,	EMI America
66	40	5	SHE DON'T FOOL ME,	Status Quo,	Vertigo/Phonogram
67	—	—	LOVE IS IN CONTROL (FINGER ON THE TRIGGER),	Donna Summer,	Warner Bros K79302
68	—	—	HURRY HOME,	Wavelength,	Ariola APO 281
69	—	—	PLAYTHING,	Linx,	Chrysalis CHS 2621
70	50	4	TINY CHILDREN,	The Teardrop Explodes,	Mercury/Phonogram
71	52	5	I KO IKO,	The Belle Stars,	Stiff
72	67	2	LIGHTNING FLASH,	Brotherhood Of Man,	EMI
73	72	2	WOMAN,	Anti-Nowhere League,	WXYZ
74	—	—	CRIMSON AND CLOVER,	Joan Jett & The Blackhearts,	Epic EPC A2485
75	39	10	CLUB COUNTRY,	The Associates,	Associates



"With a hey ninny no..." Wacky Kevin Rowlands of Dexys Midnight Runners chuckles his way through 'Come On Eileen', which jumps from 63 to 41 this week

BUBBLING UNDER

- ALWAYS ON MY MIND, Willie Nelson, CBS A2511
- ARTHUR DALEY (E'S ALRIGHT), The Firm, Bark HD 1
- A WAY YOU'LL NEVER BE, Leisure Process, Epic EPC A2478
- BEACH BOY GOLD PART II, Gidea Park Featuring Adrian Baker, Polo POLO 22
- CIRCLES, Atlantic Starr, A&M AMS 8218
- DA DA DA (I DON'T LOVE YOU, YOU DON'T LOVE ME), Martin Judd, After Hours AFT 04
- HOLD ME, Fleetwood Mac, Warner Bros K17965
- IEVA, Toyah, Safari, SAFE 28
- IF YOU WANT MY LOVE, Cheap Trick, Epic EPC A2406
- I'M AFRAID OF ME, Culture Club, Virgin VS 509
- LET IT WHIP, Dazz Band, Motown TMG 1270
- MARGATE, Chase And Dave, Rockney KOR 15
- NOBODY MADE ME, Randy Edelman, Rocket/Phonogram XPRES 81
- REAL MEN, Joe Jackson, A&M AMS 8231
- RED SKIES, The Fixx, MCA FIXX 3
- RUNAWAY, Thompson Twins, T TEE 5
- SENSITIVE, Mick Karn, Virgin VS 508
- SOMETHING IN YOUR PICTURE, Fashion, Ariata ARIST 472
- SOUL DEEP, Gary US Bonds, EMI America EA 140
- STAR, Second Image, Polydor POSP 457
- THANKS TO YOU, Cinema, PRT PKS 3
- THE VERY BEST IN YOU, Change, London LON 009
- WHY CAN'T WE LIVE TOGETHER, Illusion, PRT 7P 238
- WILD SUN, 999, Albion ION 1033
- YOU KEEP ME HANGIN' ON, The Rods, Ariata ARIST 467

FLASHBACK

5	10	15
July 9, 1977	July 8, 1972	July 8, 1967
1 SO YOU WIN AGAIN, Hot Chocolate	1 PUPPY LOVE, Donny Osmond	1 A WHITER SHADE OF PALE, Procol Harum
2 SHOW YOU THE WAY TO GO, The Jacksons	2 ROCK AND ROLL PART 2, Gary Glitter	2 THERE GOES MY EVERYTHING, Engelbert Humperdinck
3 FANFARE FOR THE COMMON MAN, ELP	3 TAKE ME BAK 'OME, Slade	3 ALTERNATE TITLE, The Monkees
4 BABY DON'T CHANGE YOUR MIND, Gladys Knight	4 LITTLE WILLIE, The Sweet	4 SHE'D RATHER BE WITH ME, The Turtles
5 MA BAKER, Boney M	5 VINCENT, Don MacLean	5 CARRIE ANNE, The Hollies
6 SAM, Olivia Newton-John	6 CIRCLES, The New Seekers	6 IT MUST BE HIM, Vikki Carr
7 LUCILLE, Kenny Rogers	7 ROCKIN' ROBIN, Michael Jackson	7 OKAY, Dave Dee, Dozy, Beaky, Mick and Tich
8 PEACHES-GO BUDDY GO, The Stranglers	8 OOH-WAKKA-DOO-WAKKA-DAY, Gilbert O'Sullivan	8 PAPER SUN, Traffic
9 YOU'RE MOVING OUT TODAY, Carole Bayer Sager	9 AN AMERICAN TRILOGY, Elvis Presley	9 GROOVIN', The Young Rascals
10 A STAR IS BORN, Barbra Streisand	10 CALIFORNIA MAN, The Move	10 IF I WERE A RICH MAN, Topol

SYMBOL KEY

→ FAST MOVERS

SINGLES

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

ALBUMS

- ★ Platinum (300,000 sales)
- Gold (100,000 sales)
- Silver (60,000 sales)

TOP ALBUMS

Week ending June 10, 1982

THIS WEEK	LAST WEEK	WEEKS IN CHART	ALBUM	ARTIST
1	1	2	THE LEXICON OF LOVE, ABC, Neutron	ABC, Neutron
2			PICTURES AT ELEVEN, Robert Plant, Swansong	Robert Plant, Swansong
3	2	6	AYALON, Roxy Music, EG (Polydor)	Roxy Music, EG (Polydor)
4	4	5	STILL LIFE (AMERICAN CONCERT 1981), The Rolling Stones, Rolling Stones Records	The Rolling Stones, Rolling Stones Records
5			MIRAGE, Fleetwood Mac, Warner Bros, K56952	Fleetwood Mac, Warner Bros, K56952
6			IMPERIAL BEDROOM, Elvis Costello & Attractions, F.BEAT XXLP 17	Elvis Costello & Attractions, F.BEAT XXLP 17
7	3	11	COMPLETE MADNESS, Madness, Stiff	Madness, Stiff
8	5	8	TROPICAL GANGSTERS, Kid Creole & The Coconuts, Zet/Island	Kid Creole & The Coconuts, Zet/Island
9	7	8	RIO, Duran Duran, EMI	Duran Duran, EMI
10	29	2	OVERLOAD, Various, Ronco	Various, Ronco
11			THREE SIDES LIVE, Genesis, Charisma/Phonogram	Genesis, Charisma/Phonogram
12	18	4	ABRACADABRA, The Steve Miller Band, Mercury/Phonogram	The Steve Miller Band, Mercury/Phonogram
13	35	2	FAME, Original Soundtracks, Various, RSO	Original Soundtracks, Various, RSO
14	6	3	NON-STOP ECSTATIC DANCING, Soft Cell, Some Bizzare/Phonogram	Soft Cell, Some Bizzare/Phonogram
15	9	4	THE CHANGELING, Toyah, Safari	Toyah, Safari
16	10	2	FABRIQUE, Fashion, Arista	Fashion, Arista
17	17	2	TURBO TRAX, Various, K-Tel	Various, K-Tel
18	13	13	ASIA, Asia, Geffen	Asia, Geffen
19	11	9	NIGHT BIRDS, Shalamar, Polygram	Shalamar, Polygram
20	15	10	TUG OF WAR, Paul McCartney, Parlophone	Paul McCartney, Parlophone
21	12	9	HOT SPACE, Queen, EMI	Queen, EMI
22	23	5	WINDSONG, Randy Crawford, Warner Bros	Randy Crawford, Warner Bros
23	14	19	PELICAN WEST, Haircut One Hundred, Arista	Haircut One Hundred, Arista
24	18	16	ORIGINAL MUSIQUEURISM I, Stacie Wonder, Motown	Stacie Wonder, Motown
25	21	16	ARE YOU READY, Bucks Fizz, RCA	Bucks Fizz, RCA
26	30	16	CHARLOTS OF FIRE, Vanalgia, Polygram	Vanalgia, Polygram
27	19	14	THE NUMBER OF THE BEAST, Iron Maiden, EMI	Iron Maiden, EMI
28	25	26	LOVE SONGS, Barbra Streisand, CBS	Barbra Streisand, CBS
29	28	2	THE LOVE THAT WHIRLS/DIARY OF A THINKING HEART, Bill Nelson, Mercury	Bill Nelson, Mercury
30	55	37	DARE, Human League, Virgin	Human League, Virgin
31	27	183	BAT OUT OF HELL, Meatloaf, Epic/Cleveland	Meatloaf, Epic/Cleveland
32	23	8	SULK, The Associates, Associates	The Associates, Associates
33	28	11	BARRY LIVE IN BOSTON, Barry Manilow, Arista	Barry Manilow, Arista
34	59	12	1982, Status Quo, Vertigo/Phonogram	Status Quo, Vertigo/Phonogram
35	32	2	CHINESE EYES, Pete Townshend, Act	Pete Townshend, Act
36	47	8	A FLOCK OF SEAGULLS, A Flock of Seagulls, Jive	A Flock of Seagulls, Jive
37	34	8	THE EAGLE HAS LANDED, Savoir, Carrere	Savoir, Carrere
38	58	16	FRIENDS, Shalamar, Solar	Shalamar, Solar
39	37	34	PEARLS, Elkie Brooks, A&M	Elkie Brooks, A&M
40	65	16	FIVE MILES OUT, Mike Oldfield, Virgin	Mike Oldfield, Virgin
41	43	23	ALL FOR A SONG, Barbara Dickson, Epic	Barbara Dickson, Epic
42	24	4	TROOPS OF TOMORROW, Exploited, Secret	Exploited, Secret
43	76	2	HAPPY TOGETHER, Odyssey, RCA	Odyssey, RCA
44	74	2	NIGHT AND DAY, Joe Jackson, A&M	Joe Jackson, A&M
45	48	32	TIN DRUM, Japan, Virgin	Japan, Virgin
46	30	31	NON-STOP ECROTIC CABARET, Soft Cell, Some Bizzare/Phonogram	Soft Cell, Some Bizzare/Phonogram
47	41	35	QUEEN GREATEST HITS, Queen, EMI	Queen, EMI
48	39	3	BEAT, King Crimson, ECI (Polydor)	King Crimson, ECI (Polydor)
49	70	2	GOLD, Steely Dan, MCA	Steely Dan, MCA
50	83	2	TURN OUT THE LIGHTS, Secret Tones, Kamaflage	Secret Tones, Kamaflage
51	49	17	THE CONCERT IN CENTRAL PARK, Simon and Garfunkel, Geffen	Simon and Garfunkel, Geffen
52	40	8	THE HUNTER, Blondie, Chrysalis	Blondie, Chrysalis
53	79	4	STAGE-STRUCK, David Essex, Mercury/Phonogram	David Essex, Mercury/Phonogram
54	54	32	4, Foreigner, Atlantic	Foreigner, Atlantic
55	21	7	SWITCHED ON SWING, The Kings Of Swing Orchestra, K-Tel	The Kings Of Swing Orchestra, K-Tel
56	31	7	COMBAT ROCK, The Clash, CBS	The Clash, CBS
57	51	7	SKY 4-FORTHCOMING, Sky, Arista	Sky, Arista
58	52	15	CHILL-OUT, Black Uhuru, Island	Black Uhuru, Island
59	38	4	12 GREATEST HITS VOLUME 2, Neil Diamond, CBS	Neil Diamond, CBS
60	58	4	KILLERS, Kiss, Casablanca/Phonogram	Kiss, Casablanca/Phonogram
61	46	37	THE GIFT, The Jams, Polygram	The Jams, Polygram
62	42	3	THE CONCERTS IN OZSWA, Jean Michel Jarre, Polygram	Jean Michel Jarre, Polygram
63	57	4	SHAPE UP AND DANCE (VOL. ONE), Felicity Kendal, Lifestyle	Felicity Kendal, Lifestyle
64	96	17	WE ARE... THE DANCE, First Nations League, WOVZ	First Nations League, WOVZ
65	65	4	ALL THE GREATEST HITS, Diana Ross, Motown	Diana Ross, Motown
66	67	4	THIS TIME, England World Cup Squad, K-Tel	England World Cup Squad, K-Tel
67	57	4	JOHN PAUL II - THE PILGRIM POPE, BBC	John Paul II, BBC
68	36	9	BROADSWORD AND THE BEAST, Jeffrey Tull, Chrysalis	Jeffrey Tull, Chrysalis
69	44	9	ON THE LINE, Gary U.S. Bonds, EMI America A&E 3022	Gary U.S. Bonds, EMI America A&E 3022
70	77	47	DURAN DURAN, Duran Duran, EMI	Duran Duran, EMI
71	82	2	DEAD RINGER, Meatloaf, Epic/Cleveland	Meatloaf, Epic/Cleveland
72	45	8	TWELVE GOLD BARS, Status Quo, Vertigo/Phonogram	Status Quo, Vertigo/Phonogram
73	81	8	CHARTBUSTERS, Various, Ronco	Various, Ronco
74	1	1	STRAIGHT FROM THE HEART, Frankie Goes To Hollywood	Frankie Goes To Hollywood
75	84	9	PEEKY BLUE, Altered Images, Epic	Altered Images, Epic
76	74	9	SHAPE UP AND DANCE (VOL. TWO), Angela Ripston, Lifestyle	Angela Ripston, Lifestyle
77	97	47	SELECT, Kim Wilde, RCA	Kim Wilde, RCA
78	89	13	TIME PIECES - THE BEST OF ERIC CLAPTON, Eric Clapton, RSO	Eric Clapton, RSO
79	80	12	PENTHOUSE AND PAVEMENT, Heaven 17, Virgin	Heaven 17, Virgin
80	95	9	POYNOGRAPHY, The Cars, Fiction	The Cars, Fiction
81	55	3	I AM GOLD, Rip Rig & Panic, Virgin	Rip Rig & Panic, Virgin
82	58	5	SCREAMING BLUE MURDER, Garbage, Bronze	Garbage, Bronze
83	80	27	CHRISTOPHER CROSS, Christopher Cross, Warner Bros	Christopher Cross, Warner Bros
84	36	6	ANIMATION, John Anderson, Polygram	John Anderson, Polygram
85	92	2	HUNKY DORY, David Bowie, RCA International	David Bowie, RCA International
86	92	2	TRANSFORMER, Lou Reed, RCA International	Lou Reed, RCA International
87	59	12	THE SLIDE AREA, Ry Cooder, Warner Bros	Ry Cooder, Warner Bros
88	80	27	DIAMOND, Spandau Ballet, Reformation/Chrysalis	Spandau Ballet, Reformation/Chrysalis
89	52	17	THE FUN BOY THREE, Fun Boy Three, Chrysalis	Fun Boy Three, Chrysalis
90	5	1	ELANE PAINE, Elaine Paine, WEA/KS8305	Elaine Paine, WEA/KS8305
91	29	2	FREE JANGLE... Row Wbow Wow, RCA	Row Wbow Wow, RCA
92	29	2	FREEZE FRAME, J Gells Band, EMI America A&E 3020	J Gells Band, EMI America A&E 3020
93	98	1	WORLD RADIO, Leo Sayer, Chrysalis CD, 1345	Leo Sayer, Chrysalis CD, 1345
94	71	4	FOR THOSE ABOUT TO ROCK, AC/DC, Atlantic/KS0851	AC/DC, Atlantic/KS0851
95	100	1	SNIP ARRIVING TOO LATE TO SAVE A DROWNING WITCH, Frank Zappa, CBS	Frank Zappa, CBS
96	100	1	STRAIGHT BETWEEN THE EYES, Rainbow, Polygram Fold 5058	Rainbow, Polygram Fold 5058
97	48	29	ISLAND OF LOST SOULS, Blondie, Chrysalis 12A, Mercury 12A	Blondie, Chrysalis 12A, Mercury 12A
98	49	46	LOVE BUZZ (REMIK/DANCIN) THE NIGHT AWAY, Vogues	Vogues, Mercury 12A
99	50	35	THE MEANING OF LOVE, Disque Mode, Mute 12in	Disque Mode, Mute 12in
100	51	51	STREETWALKER, Shaknuk, Polygram 12in	Shaknuk, Polygram 12in
	52	2	LETTER IT LODGE, Heatwave, Epic 12in	Heatwave, Epic 12in
	53	43	OLD FASHIONED LOVE, Smokey Robinson, Motown 12in	Smokey Robinson, Motown 12in
	54	53	MY BARY JUST CARES FOR ME, Minnie Riperton, Charyl/10in EP	Minnie Riperton, Charyl/10in EP
	55	54	PAPERLIFE, Genesis, Charisma 12in	Genesis, Charisma 12in
	56	56	NO WAY OUT/DANCING IN THE STREET, UK Fables, A&M 12in	UK Fables, A&M 12in
	57	50	A WAY YOU'LL NEVER BELONG CASCADE (DANCE MIX), Letitia Prosser, Epic 12in	Letitia Prosser, Epic 12in
	58	59	WHICH MISTERY?, Gary Human, Diggers Danquet 12in	Gary Human, Diggers Danquet 12in
	59	60	PLAYING WITH FIRE, Chrysalis 12in	Chrysalis 12in
	60	60	(THE BEST PART OF) BREAKIN UP, Rori Griffith, Vanguard 12in	Rori Griffith, Vanguard 12in

VIDEO

1	1	1	COMPLETE MADNESS, Madness, Stiff
2	2	2	TRANSLOGICAL UNITY EXPRESS, The Jam, Spectrum
3	17	4	LIVE AT POMPER, Pina Floyd, Spectrum
4	17	4	VIDEOSTARS, EMI
5	8	5	PHYSICAL, Olivia Newton-John, EMI
6	14	7	SOULS & THE BANISHERS, Spectrum
7	14	7	GARY NUMAN'S SYNCHRONIC, Palace Video
8	14	7	ELO LIVE IN CONCERT, VCI
9	3	9	PICTURE MUSIC, EMI
10	12	10	ADAM & THE ARTS, Home Video Productions
11	5	11	ROCK FLASHBACK, Deep Purple, BBCOM
12	4	12	GREATEST HITS, Blondie, Chrysalis
13	18	13	IRON MAIDEN, EMI
14	13	14	GREATEST FLIX, Queen, EMI
15	1	15	WELCOME TO MY NIGHTMARE, Alice Cooper, Select-A-Tape

★ CHARTFILE ★ by Alan Jones

ONLY A few weeks ago it seemed inconceivable that Captain Sensible would ever rob the Beatles of a chart record. The very thought of it was ridiculous — but it happened.

Last week the Captain's 'Happy Talk' single raced to number one on the singles chart shattering a record held by 'Hey Jude' for over 13 years. A number of singles have entered the chart at number one — most recently Jam's 'Town Called Mice' — but never before has a record vaulted from a position outside the top thirty to number one. In 1968, 'Hey Jude' climbed from No. 27 to No. 1 easily topping the previous record-holder, the Rolling Stones' 'Get Off Of My Cloud' which improved sixteen places to capture the summit in 1965. 'Happy Talk' has improved the Beatles' leap by a further six places as the following survey of the biggest leapers shows:

- 33-1 Happy Talk — Captain Sensible (1982)
 - 27-1 Hey Jude — Beatles (1968)
 - 22-1 Green Door — Shakin' Stevens (1981)
 - 21-1 (Just Like) Starting Over — John Lennon (1980)
 - 19-1 If Paradise Is Half As Nice — Amen Corner (1969)
 - 16-1 Love Me For A Reason — Osmonds (1974)
 - 17-1 Get Off Of My Cloud — Rolling Stones (1965)
- In recent years surefire chart loppers have been carefully stagemanaged to ensure maximum possible first week sales. That's why so many records hit the top ten in their first week on the chart and why the 'instant number one' has become a fairly commonplace. Barring that in mind it was inevitable that 'Hey Jude' was over to be topped. It would be by an off-the-wall novelty smash.
- Such a record is 'Happy Talk'. Somehow



ABC: still having trouble with those bow-ties

the Captain has managed to strike a chord with all sections of the record-buying public. Peter Compton, manager of the singles department in HMV's massive Oxford Street store, has noticed that a considerable percentage of people buying 'Happy Talk' are middle-aged and elderly. He reports: "They ask whether we've got any other records by Captain Sensible. I've so far resisted the temptation to sell them singles by the damned!"

'Happy Talk' was written by Richard Rodgers (1902-1979) and Oscar Hammerstein II (1895-1960) in 1948 for the musical 'South Pacific' premiered at New York's Majestic Theatre on 7 April 1949.

In 1958 'South Pacific' hit the silver screen and became the biggest-grossing movie of that and many other years. The film

soundtrack, featuring contributions from Rosanna Brazzi, Mitzzy Gaynor, John Kerr and Frances Hoyer, was an unqualified success. Its sales are estimated at over eight million, an impressive figure even today but totally without precedent in 1958. It spent 54 weeks at number one in the US album chart and — according to Ross and Lazell's 'Rock Records' — 83 weeks at number one in the UK album chart.

Other blockbusting Rodgers and Hammerstein scores include 'Oklahoma', 'Carousel' and 'The Sound Of Music'. The latter remained the best-selling album of all-time until 'Saturday Night Fever' and 'Grease' gained new peaks in the Seventies. Joseph Murrells estimates that recordings of Rodgers and Hammerstein's songs have sold over 50 million, a tally bettered only by Lennon and McCartney. That's pretty ironic considering

the dethronement of 'Hey Jude' by 'Happy Talk'.

Even more ironic, Rodgers and Hammerstein's only previous number one came about because of the Beatles. The Fab's success with 'Love Me Do' and 'Please Please Me' precipitated a Mersey boom which carried a score of groups to chartdom. Foremost amongst these was Gerry and the Pacemakers. After two number ones with Mitch Murray songs they completed the hat-trick with Rodgers and Hammerstein's 'You'll Never Walk Alone' which later became a Liverpool anthem. The song from 'Carousel' was to prove their biggest hit. They never reached number one again.

'Happy Talk', Sensible-style, was produced by Tony Mansfield. Mansfield's previous best shot as a producer was New Musik's 'Living By Numbers', a no. 13 hit two years ago. He more or less is New Musik handling guitar, vocals, keyboards, songwriting, production and sleeve design for the 'group'. New Musik's 'Warp' LP has just been released and contains back-to-back reworkings of two songs called 'All You Need Is Love'.

Oh is the familiar Lennon-McCartney song (then again) whilst the other is a Mansfield original. Having perused thousands of album sleeves in my (short) life I've never before come across such a phenomenon, though I'm sure some smart Alec has previously juxtaposed identical titles by different authors. There's certainly scope for it — the songwriters' royalty collecting agency, thePRS, currently has over 400 different songs entitled 'I Love You' registered. There's an album there for someone's criticism of two songs called 'All You Need Is Love'.

Finally, we couldn't possibly ignore ABC's impressive album chart debut with 'The Lexicon Of Love'. It's (yawn) the 23rd album to enter at number one in the Eighties, but only the third debut album to do so. The others: 'The Pretenders' which arrived like the proverbial bat out of hell on January 19 1980; and Phil Collins' 'Face Value', a first week topper on February 21 1981. 'Face Value' was Collins' introductory solo album but readers may argue for his exclusion from the list on the grounds that he joined Genesis in 1971 and recorded nearly a dozen albums with them before venturing out alone.

DISCO 45s

- 1 1 INSIDE OUT, Odyssey, RCA 12in
- 2 2 SOONER OR LATER (INST.) (VOCAL), Larry Graham, Warner Bros 12in
- 3 4 DO I DO, Stevie Wonder, Motown 12in
- 4 3 STANDING ON THE TOP, Temptations/Rick James, Motown 12in
- 5 7 DANCE WIT' ME, Rick James, Motown 12in
- 6 6 LET'S GUN TONIGHT/CLUB INSTRUMENTAL/IT'S LOVE, Blue Feather, Mercury 12in
- 7 5 I'M A WONDERFUL THING BABY, Kd Creole & The Coconut, Ze 12in
- 8 11 A NIGHT TO REMEMBER/REMIX, Shalamar, Solar 12in
- 9 12 NUMBER ONE (REMIX) WAS TIED OF BEING ALONE/THE FUNK WON'T LET YOU DOWN, Patrice Rushen, Elektra 12in
- 10 15 STAR/SAMBOLIC, Second Image, Polydor 12in
- 11 16 THE VERY BEST IN YOU, Change, London 12in
- 12 8 FORGET ME NOTS, Patrice Rushen, Elektra 12in
- 13 10 CIRCLES, Atlantic Starr, A&M 12in
- 14 27 MUSIC AND LIGHTS, Imagination, RAB 12in
- 15 9 MAMA USED TO SAY (US REMIX), Junior, Mercury 12in
- 16 18 THANKS TO YOU, Sinnamon, Bocket 12in
- 17 26 YOU OUGHT TO LOVE ME, Narada Michael Walden, Atlantic 12in
- 18 25 LOVE HAS FOUND ITS WAY, Dennis Brown, A&M 12in
- 19 28 SO FINE, Howard Johnson, US A&M 12in
- 20 20 WE'VE GOT THE GROOVE/DIAMOND REALLIES, A Taste Of Honey, Capitol LP
- 21 50 KEEP ON (REMIX) YOU'RE THE ONE FOR ME (REPRISE), 'D' Train, Epic 12in
- 22 30 HARD TIMES/INSTRUMENTAL, Al McCall, US West End 12in
- 23 29 LOVE YOU MADLY, Candela, Arista 12in
- 24 22 FEELIN' LUCKY LATELY, High Fashion, Capitol 12in
- 25 31 YOU'RE THE ONE FOR ME/COME LET ME LOVE YOU/CAN YOU HANDLE IT/GONNA GET OVER YOU (REMIXES), 'D' Train/Jeanette 'Lady Day' Gayle Adams, France Joli, US Prelude LP
- 26 24 TAKE YOUR TIME (INSTRUMENTAL), Roy Hamilton, White Label 12in
- 27 32 TIGHTEN IT UP, B.T., US Gold Coast 12in
- 28 33 MONEY'S TOO TIGHT, Valentine Brothers, US Bridge 12in
- 29 17 DON'T MAKE ME WAIT/DUB MIX, Peach Boys, US West End 12in
- 30 44 LET IT WHIP, Dazz Band, Motown 12in
- 31 23 GRACE/INSTRUMENTAL, The Band AKA, Epic/Streetwave 12in
- 32 35 RISIN' TO THE TO/HANG TIGHT/CAN'T GET ENOUGH/ALL NIGHT, Kerli Burke, US RCA LP
- 33 14 TLL DO MY BEST (FOR YOU BABY), Ritchie Family, US RCA 12in
- 34 42 MURPHY'S LAW, Chari, Polydor 12in
- 35 43 I REALLY DON'T NEED NO LIGHT/NEW LOVE/EENIE MEMMIE, Jeffrey Osborne, A&M LP
- 36 21 MONEY TALKS/THROWDOWN/69 TIMES/HARD TO GET, Rick James, Motown LP
- 37 41 STREETWALKIN'/GO FOR IT!, Shakatak, Polydor 12in
- 38 39 SHE'S MY SHINING STAR, Fatback, US Spring LP
- 39 45 LETTIN' IT LOOSE/MIND WHAT YOU FIND, Heatwave, Epic 12in
- 40 13 ACT LIKE YOU KNOW, Fat Larry's Band, WMOT 12in
- 41 53 ECSTASY, Redd Holt, US Venture LP
- 42 37 SUMMER LADY/I'M READY/CONFIDENCE/YOU'RE NO. 1/HOLIDAY, Narada Michael Walden, Atlantic LP
- 43 19 (I'M INTO) YOUR LOVE, Jerome, RCA 12in
- 44 40 YOU AND ME JUST STARTED, Lncal Taylor, Groove Production 12in
- 45 34 LOVE ON A SUMMER NIGHT, McClarys, Capitol 12in
- 46 51 YOU GOTTA GET UP, Malik, US Gold Coast 12in
- 47 52 DANCE WITH ME/MOONDANCE, Bobby McFerrin, Elektra Musician LP
- 48 36 EARLY IN THE MORNING, Gap Band, Mercury 12in
- 49 48 EVERY WAY BUT LOOSE (REMIX), Funky/Oneness Of Juju, US Suiza 12in
- 50 47 BEST LOVE (REMIX), Rose Royce, Epic 12in promo
- 51 59 ONE TO ONE, Freeez, Beggars Banquet 12in
- 52 54 PLAYTHING, Link, Chrysalis 12in
- 53 76 WORK THAT BODY, Diana Ross, Capitol 12in
- 54 65 NICE & SLOW (US REMIX), Jesse Green, Excalibur 12in
- 55 38 EASE YOUR MIND (US REMIX)/RITMO SUAVE, Touchdown, Excalibur 12in
- 56 73 KEEP ON DUBBIN'/KEEP ON DANCIN', Force, US West End 12in
- 57 49 ELECTROPHONIC PHUNK/THAT'S A LADY, Shock, US Fantasy LP
- 58 46 I AM ON THE REAL SIDE, Lisa Hill, US Cherry Hill 12in
- 59 79 THE LOOK OF LOVE (PTS 1 & 3), ABC, Neutron 12in
- 60 63 TAKE SOME TIME OUT (FOR LOVE), Salsoul Orchestra, US Salsoul 12in
- 61 58 SHOUT FOR JOY, Dunn & Bruce Street, US Devaki 12in
- 62 66 HOW D'YOU FEEL, Hi-Tension, EMI 12in
- 63 77 REMIND ME/BREAKOUT/ALL WE NEED/WHERE THERE IS LOVE, Patrice Rushen, Elektra LP
- 64 70 KEEP ON MOVIN' AND GROOVIN'/INSTRUMENTAL, Atlantis, US Chaz Ro 12in
- 65 74 HOLD ME TIGHTER IN THE RAIN/BE WITH ME, Billy Griffin, US Columbia LP
- 66 71 WALKING ON SUNSHINE, Rockers Revenge, US Streetwise 12in
- 67 60 CHECK US OUT, Light Of The World, EMI 12in
- 68 66 STOOL PIGEON/IM CORRUPT, Kid Creole & The Coconut, Ze LP
- 69 — A CHANCE FOR HOPE, The Live Band, US TSOB LP
- 70 55 IN THE SKY, Loose End, Virgin 12in
- 71 82 MOODY/KEEP THIS ONE IN TUNE, Chris Hunter, Polydor 12in
- 72 80 CAN'T TAKE MY EYES OFF YOU, Boys Town Gang, Dutch Rams Horn 12in
- 73 — WAKA JUJU, Manu Dibango, French CRC LP
- 74 68 DON'T BE MISTAKEN, First Light, Oval 12in
- 75 62 'CRUISIN' ON SUNSET/50 GOOD IN THE MORNING, Oliver Sain, US HCRP LP
- 76 — FEELIN' FINE, Sly Cabell, US Salsoul 12in
- 77 72 DON'T LET ME SLIP AWAY/STEADY ON MY MIND/IF YOU DON'T KNOW ME BY NOW/COMPLETENESS, Jean Carr, US Motown LP
- 78 — LOVE NEVER LOOKED BETTER (INSTRUMENTAL), Trilark, US Handshake 12in
- 79 86 OVER LIKE A FAT RAT, Fonda Rae, Vanguard 12in
- 80 63 CANT SAY 'BYE, Kandikata/Viscout Ur, Polydor 12in
- 81 — JUST A LITTLE BIT/HEAVY ROTATION/START IT UP/SIXTH STREET/SWEET LADY, Mighty Mix, US Elektra LP
- 82 — DON'T STOP WHEN YOU'RE HOT/STILL THINKIN' OF YOU/EASY LOVE, Larry Graham, Warner Bros LP
- 83 — FUNN (INSTRUMENTAL), Gunback Boogie Band, US Prelude 12in
- 84 64 JUST HAVIN' FUN/LET'S GET OFF, Ray Parker Jr., Arista LP
- 85 — TOO LATE (REMIX), Junior, Mercury 12in
- 86 — RIDE ON LOVE, George Duke, Epic 12in
- 87 — KEEP ON MOVIN', Deodato, US Warner Bros LP
- 88 — CHANSON D'LEGGANCE (MIX-X-XTEND), D'Legance, US Always 12in
- 89 — WHY CAN'T WE LIVE TOGETHER, Illusion, PRT 12in
- 90 — THE PARTY TRAIN/WHAT IS A DREAM, Bohannon, US Phase II LP

INDIE 45s

- 1 9 WOMAN, Anti-Nowhere League, WXYZ ABCD(P) 4
- 2 1 TEMPTATION, New Order, Factory FAC 63(12)
- 3 2 ONLY YOU, Yazoo, Mute 7MUTE(12 MUTE) 020
- 4 3 THE HOUSE THAT MAN BUILT (EP), Conflict, Cross 221984/1
- 5 6 SICK BOY, GBH, Clay CLAY 11
- 6 4 WAIT FOR THE BLACKOUT, Damned, Big Beat NS(P) 77
- 7 17 17 YEARS OF HELL (EP), Parisians, No Future Oi 12
- 8 11 I'VE GOT A GUN, Channel 3, No Future Oi 12
- 9 7 BRAVE NEW WORLD, Toyah, Safari SAFE(P) 45
- 10 5 LOUD PROUD AND PUNK (EP), Business/Blitz/Gonads/Dead Generation, Total Noise TOT
- 11 22 NIGHT AND DAY, Everything But The Girl, Cherry Red CHERRY 37
- 12 10 LOVE IS ALL IS ALRIGHT, U2, DEP International 7DEP(12 DEP) 4
- 13 25 FARCE (14 TRACK EP), Rudimentary Peni, Cross 221984/2
- 14 12 FAITHLESS, Scritti Politti, Rough Trade RT 101(T)
- 15 16 BELA LUGOSI'S DEAD, Bauhaus, Small World WEENY 2
- 16 39 DONT WANNA BE A VICTIM, Varukers, Inferno HELL 4
- 17 — THE BIG BEAN, Pigbag, Y 724
- 18 13 PAPA'S GOT A BRAND NEW PIGBAG, Pigbag, Y(12)Y10
- 19 8 THE MEANING OF LOVE, Depeche Mode, Mute 7MUTE(12 MUTE) 022
- 20 15 I THINK WE NEED HELP, Farmers Boys, Waap WAAP 3
- 21 28 ANGEL FACE, Outcasts, 00 00 200
- 22 14 EL SALVADOR (EP), Insane, No Future Oi 10
- 23 18 THE SWEETEST GIRL, Scritti Politti, Rough Trade RT 091



- 24 21 TEARING UP THE PLANS, 23 Skidoo, Fetish FP 20
- 25 20 XOYO, Passage, Cherry Red CHERRY 35
- 26 26 WARFARE (EP), System, Spiderleg SDL 4
- 27 31 LET'S BREAK THE LAW/HATE...PEOPLE, Anti-Nowhere League, WXYZ ABCD 2
- 28 32 RUNNING AWAY, Paul Haig, Operation Twilight OPT 3
- 29 19 NAZI PUNKS, Dead Kennedys, Subterranean SUB 24
- 30 34 SMASH THE DISCOS (EP), Business, Secret SHH 132
- 31 30 SURVIVAL Defects, WXYZ ABCD 3
- 32 41 STOP, Zeitgeist, Jammill 12CREATIVE 4
- 33 37 LOVE WILL TEAR US APART, Joy Division, Factory FAC 23
- 34 27 PAGAN LOVE SONG, Virgin Prunes, Rough Trade RT 106
- 35 35 LA VACHE QUI RIT (EP), Zounds, Not So Brave NSB 1
- 36 33 ATTACK/ALTERNATIVES, Exploited, Secret SHH 130
- 37 24 IEYA, Toyah, Safari SAFE(P) 28
- 38 — THIS DIRTY TOWN, Lurkers, Clay CLAY 12
- 39 23 FASHION, Charge, Kamera ERA 007
- 40 44 NEVER SURRENDER, Blitz, No Future Oi 6
- 41 36 NO DOVES FLY HERE, Mob, Cross 321984/7
- 42 — NO SECURITY, Choes U.K., Riot City RIOT 12
- 43 40 EVERYTHING'S GONE GREEN, New Order, Factory Benelux FACBN 08
- 44 43 POLICE STATE (EP), Special Duties, Rondelot ROUND 20
- 45 50 ALL-OUT ATTACK, Blitz, No Future Oi 1
- 46 29 A VIEW FROM HER ROOM, Weekend, Rough Trade RT 097
- 47 — KICK OUT THE TORRES, Newtown Neurotics, CNT CNT 004
- 48 42 STANDARD MAN, Animal Magic, Recreational SPORT 8
- 49 49 REASONS FOR EXISTENCE (EP), Subhumans, Spiderleg SDL 5
- 50 45 CONSPIRACY, Higsons, Waap WAAP 2

INDIE LPs

- 1 1 TROOPS OF TOMORROW, Exploited, Secret SEC 8
- 2 2 THE CHANGELING, Toyah, Safari VOOR 9
- 3 3 2 X 45, Cabaret Voltaire, Rough Trade ROUGH 42
- 4 5 THERMO-NUCLEAR SWEAT, Defunkt, Hornball HNB1 1311
- 5 6 WE ARE... THE LEAGUE, Anti-Nowhere League WXYZ LMNO 1
- 6 4 HE WHO DARES WINS (LIVE IN BERLIN), Theatre of Hate, Burning Rome SSSS 2
- 7 13 DEGENERATES, Passage, Cherry Red B RED 29
- 8 7 WARGASM, Various, Pax PAX 4
- 9 10 RIOTOUS ASSEMBLY, Various, Riot City ASSEMBLY
- 10 8 HEAR NOTHING SEE NOTHING SAY NOTHING, Discharge, Clay CLAYLP 3
- 11 9 DR HECKLE AND MR JIVE, Pig Bag Y Y17
- 12 12 PUNK AND DISORDERLY, Various, Abstract AABT 100
- 13 20 LIVE AT GOSSIPS, UK Subs, Chaos Tapes LIVE 009
- 14 11 SPEAK AND SPELL, Depeche Mode, Mute STUMM 8
- 15 21 SCIENTIST WINS THE WORLD CUP, Scientist, Greensleeves GREL 37
- 16 19 FURTH DRAWER DOWN, Associates, Situation 2 SITU 2
- 17 14 MOVEMENT, New Order, Factory FACT 50
- 18 15 EVACUATE, Chelsea, Step Forward SFLP 7
- 19 18 THE GOOD THE BAD AND THE 4-SKINS, 4-Skins, Secret SEC 4
- 20 29 SEVEN SONGS, 23 Skidoo, Fetish SM 2006
- 21 24 TWO BAD DJ, General Saint & Clint Eastwood, Greensleeves GREL 24
- 22 16 WIPED OUT, Raven, Neat NEAT 1004
- 23 28 CHRONIC GENERATION, Chron Gen, Secret SEC 3
- 24 17 IN THE FLAT FIELD, Bauhaus, 4AD CAD 13
- 25 23 GREATEST HIT, Blue Orchids, Rough Trade, ROUGH 38
- 26 — CHANGE OF HEART, Positive Noise, Statik STAT LP 8
- 27 29 BEST OF THE DAMNED, Damned, Big Beat DAM 1
- 28 30 SEND ME A LULLABY, Go Betweens, Rough Trade ROUGH 45
- 29 22 A WAY OF LIFE, Last Resort, Last Resort TLR 001
- 30 25 STILL, Joy Division, Factory FACT 40

US 45s

- 1 1 DONT YOU WANT ME, The Human League, A&M/Virgin
- 2 2 ROSANNA, Toto, Columbia
- 3 5 HURTS SO GOOD, John Cougar, Riva
- 4 4 HEAT OF THE MOMENT, Asia, Geffen
- 5 9 EYE OF THE TIGER, Survivor, Scotti Bros
- 6 7 LET IT WHIP, Dazz Band, Motown
- 7 6 LOVE'S BEEN A LITTLE BIT HARD ON ME, Juice Newton, Capitol
- 8 3 EBONY & IVORY, Paul McCartney & Stevie Wonder, Columbia
- 9 11 TAINTED LOVE, Soft Cell, Sire
- 10 10 CAUGHT UP IN YOU, 38 Special, A&M
- 11 13 ONLY THE LONELY, The Motels, Capitol
- 12 22 HOLD ME, Fleetwood Mac, Warner Bros
- 13 16 DO I DO, Stevie Wonder, Tama
- 14 15 ANY DAY NOW, Ronnie Milsap, RCA
- 15 19 ABRACADABRA, The Steve Miller Band, Capitol
- 16 20 KEEP THE FIRE BURNIN', Reo Speedwagon, Epic
- 17 17 PLAY THE GAME TONIGHT, Kansas, Kirschner
- 18 18 TAKE ME DOWN, Alabama, RCA
- 19 6 ALWAYS ON MY MIND, Willie Nelson, Columbia
- 20 24 STILL THEY RIDE, Journey, Columbia
- 21 21 WHAT KIND OF FOOL AM I, Rick Springfield, RCA
- 22 25 PERSONALLY, Karla Bonoff, Columbia
- 23 23 FORGET ME NOTS, Patrice Rushen, Elektra
- 24 27 EVEN THE NIGHTS ARE BETTER, Air Supply, Arista
- 25 23 WASTED ON THE WAY, Crosby, Stills And Nash, Atlantic
- 26 34 HARD TO SAY I'M SORRY, Chicago, Full Moon/Warner Bros
- 27 30 GOING TO A GO GO, The Rolling Stones, Rolling Stones Records
- 28 31 EARLY IN THE MORNING, The Gap Band, Total Experience
- 29 12 CRIMSON AND CLOVER, Joan Jet & The Blackhearts, Boardwalk
- 30 14 THE OTHER WOMAN, Ray Parker Jr., Arista
- 31 26 BREAK IT UP, Foreigner, Atlantic
- 32 42 YOU SHOULD HEAR HOW SHE TALKS ABOUT YOU, Melissa Manchester, Arista
- 33 33 THIS MAN IS MINE, Heart, Epic
- 34 33 HOOKED ON SWING, Larry Elgart & His Manhattan Swing Orchestra, RCA
- 35 35 BE MINE TONIGHT, Neil Diamond, Columbia
- 36 41 IF THE LOVE FITS WEAR IT, Leslie Pearl, RCA
- 37 37 ISLAND OF THE SOULS, Blondie, Chrysalis
- 38 36 DANCING IN THE STREET, Van Halen, Warner Bros
- 39 44 OUT OF WORK, Gary U.S. Bonds, EMI-America
- 40 40 ANGEL IN BLUE, The J. Geils Band, EMI-America
- 41 43 KIDS IN AMERICA, Kim Wilde, EMI-America
- 42 45 NICE GIRLS, Eye To Eye, Warner Bros
- 43 46 LOVE PLUS ONE, Haircut One Hundred, Arista
- 44 47 I FOUND SOMEBODY, Glenn Frey, Asylum
- 45 48 PAPERLATE, Genesis, Atlantic
- 46 49 YOUR IMAGINATION, Daryl Hall & John Oates, RCA
- 47 57 AMERICAN MUSIC, Pointer Sisters, Planet
- 48 55 LOVE WILL TURN YOU AROUND, Kenny Rogers, Liberty
- 49 53 IF YOU WANT MY LOVE, Cheap Trick, Epic
- 50 58 ROUTE 101, Hart Alpert, A&M
- 51 — LOVE IS IN CONTROL, Donna Summer, Geffen
- 52 52 LANDSLIDE, Olivia Newton-John, MCA
- 53 — THINK I'M IN LOVE, Eddie Money, Columbia
- 54 — VACATION, The Go-Go's, I.R.S.
- 55 — TAKE IT AWAY, Paul McCartney, Columbia
- 56 28 BODY LANGUAGE, Queen, Elektra
- 57 22 AFTER THE GLITTER FADDES, Stevie Nicks, Modern
- 58 60 STREET CORNER, Ashford & Simpson, Capitol
- 59 — THE DOCK OF THE BAY, The Reddings, Epic
- 60 36 HOPE YOU LOVE ME LIKE YOU SAY YOU DO, Huey Lewis And The News, Chrysalis

US LPs

- 1 1 ASIA, Asia, Warner Bros
- 2 3 ALWAYS ON MY MIND, Willie Nelson, Columbia
- 3 4 DARE, The Human League, A&M/Virgin
- 5 5 TOTG IV, Toto, Columbia
- 6 6 STILL LIFE, Rolling Stones, Rolling Stones Records
- 6 2 TUG OF WAR, Paul McCartney, Columbia
- 7 8 AMERICAN FOOL, John Cougar, Riva/Mercury
- 8 7 DIVER DOWN, Van Halen, Warner Bros
- 9 10 GET LUCKY, Loverboy, Columbia
- 10 37 EYE OF THE TIGER, Survivor, Scotti Bros
- 11 11 SPECIAL FORCES, 38 Special, A&M
- 12 9 STEVIE WONDER'S ORIGINAL MUSIQUARIUM I, Stevie Wonder, Tamla
- 13 16 THROWING DOWN, Rick James, Gordy
- 14 15 KEEP IT ALIVE, The Dazz Band, Motown
- 15 12 ALDO NOVA, Aldo Nova, Portrait
- 16 13 PICTURE THIS, Huey Lewis And The News, Chrysalis
- 17 18 VINYL CONFESIONS, The Cars, Kirschner
- 18 20 ESCAPE, Journey, Columbia
- 19 17 SUCCESS HASN'T SPOILED ME YET, Rick Springfield, RCA
- 20 — GOOD TROUBLE, Reo Speedwagon, Epic
- 21 423 QUIET LIES, Juice Newton, Capitol
- 22 24 ALL FOUR ONE, The Motels, Capitol
- 23 26 DREAMGIRLS, Original Cast, Geffen
- 24 27 COMBAT ROCK, The Clash, Epic
- 25 25 PRIVATE AUDITION, Heart, Epic
- 26 28 NON-STOP EROTIC CABARET, Soft Cell, Sire
- 27 30 GAP BAND IV, Gap Band, Total Experience
- 28 31 BLACKOUT, Scorpions, Mercury
- 29 29 EXTRATERRESTRIAL LIVE, Blue Oyster Cult, Columbia
- 30 44 EYE IN THE SKY, The Alan Parsons Project, Arista
- 31 33 MOUNTAIN MUSIC, Alabama, RCA
- 32 34 SWEETS FROM A STRANGER, Squeeze, A&M
- 33 35 THE HUNTER, Blondie, Chrysalis
- 34 39 HOOKED ON SWING, Larry Elgart And His Manhattan Swing Orchestra, RCA
- 35 38 A FLOCK OF SEAGULLS, A Flock Of Seagulls, Jive/Arista
- 36 60 THREE SIDES LIVE, Genesis, Atlantic
- 37 48 ABRACADABRA, The Steve Miller Band, Capitol
- 38 42 ANNIE, Soundtrack, Columbia
- 39 41 PELICAN WEST, Haircut One Hundred, Arista
- 40 21 4, Foreigner, Atlantic
- 41 43 JANE FONDA'S WORKOUT RECORD, Jane Fonda, Columbia
- 42 46 SHIP ARRIVING TOO LATE TO SAVE A DROWNING WITCH, Frank Zappa, Barking Pumpkin
- 43 58 CHICAGO 18, Chicago, Full Moon/Warner Bros
- 44 52 NOW AND FOREVER, Air Supply, Arista
- 45 45 STREET OPERA, Ashford & Simpson, Capitol
- 46 49 REACH, Richard Simmons, Elektra
- 47 36 JUMP UP, Elton John, Geffen
- 48 50 12 GREATEST HITS VOL. I, Neil Diamond, Columbia
- 49 54 THE OTHER WOMAN, Ray Parker Jr., Arista
- 50 — NO FUN ALDOL, Glenn Frey, Elektra
- 51 51 FREEZE-FRAME, The J. Geils Band, EMI-America
- 52 55 MARSHALL CRENSHAW, Marshall Crenshaw, Warner Bros
- 53 — CHINESE EYES, Pete Townshend, Atco
- 54 14 STRAIGHT FROM THE HEART, Patrice Rushen, Elektra
- 55 19 THE BROAD SWORD AND THE BEAST, Jethro Tull, Chrysalis
- 56 22 HOT SPACE, Queen, Elektra
- 57 — AVALON, Roxxy Music, Warner Bros
- 58 32 CHARLOTS OF FIRE, Vangelis, Polydor
- 59 — WILD HEARTS OF THE YOUNG, Karla Bonoff, Columbia
- 60 56 STRAIGHT BETWEEN THE EYES, Rainbow, Mercury

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OUR PRICE
Records
TOP 60

'NIGHT AND DAY'
JOE JACKSON'S THE ONE
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THIS WEEK	LAST WEEK	ARTIST	OUR PRICE
1	2	ABC LEXICON OF LOVE	3.99
2	1	ROXY MUSIC AVALON	4.49
3	3	KID CREOLE & THE COCONUTS TROPICAL GANGSTERS	4.29
4	9	STEVE MILLER ADVACADABRA	3.99
5	4	SOFT CELL NON-STOP ECSTATIC DANCING	2.99
6	8	THE ROLLING STONES STILL LIFE	4.49
7	5	MADNESS COMPLETE MADNESS	4.99
8	11	DURAN DURAN RIO	4.29
9	6	RANDY CRAWFORD WINDSONG	4.29
10	7	GENESIS THREE SIDES LIVE	5.49
11	12	SHAKATAK NIGHT BIRDS	3.99
12	25	FASHION FABRIQUE	3.99
13	13	STEVIE WONDER'S ORIGINAL MUSICALBUM	5.99
14	14	ELVIS COSTELLO IMPERIAL BEDROOM	4.29
15	16	ALAN PARSONS EYE IN THE SKY	3.49
16	10	RY COODER THE SLIDE AREA	3.99
17	17	FLEETWOOD MAC BRUCE	4.29
18	15	PATRICE RUSHEN STRAIGHT FROM THE HEART	4.29
19	14	TOYAH THE CHANGELING	3.99
20	24	SHALAMAR FRIENDS	4.29
21	18	PAUL McCARTNEY TUG OF WAR	4.79
22	22	VANGELIS CHARISMS OF FIRE	3.99
23	27	JOE JACKSON NIGHT AND DAY	3.99
24	24	O.S.T. FAME	4.29
25	26	BILL NELSON THE LOVE THAT WHIRLS	4.49
26	26	ROBERT PLANT PICTURES AT ELEVEN	4.29
27	29	BLACK MURDER CHILL OUT	4.29
28	23	EXPLOITED TROOPS OF TOMORROW	3.49
29	29	GARY U.S. BONDS ON THE LINE	4.29
30	37	PETE TOWNSEND CHINESE EYES	4.29
31	36	FELICITY KENDALL SHAPE UP AND DANCE	4.29
32	31	RICK JAMES THROWIN' OUT	3.99
33	17	JUNIOR DISCOMBE, JR	3.99
34	20	BUCKS RIZZ ARE YOU READY	3.99
35	34	DENNIS BROWN LOVE HAS FOUND ITS WAY	3.99
36	19	BLONDIE THE HUNTER	4.29
37	21	JON ANDERSON ANIMATION	4.29
38	28	KING CRIMSON BEAT	4.29
39	32	QUEEN HOT SPACE	4.49
40	36	ODYSSEY HAPPY TOGETHER	3.99
41	30	THE CRUSADERS ROYAL JAM	4.99
42	40	UK PLAYERS NO WAY OUT	3.99
43	38	STEELY DAN GOLD	4.29
44	39	BOBBY WOMACK THE PLOT	3.99
45	33	HAIRCUT 100 PELICAN WEST	4.29
46	43	BERNIE TORME TURN OUT THE LIGHTS	3.99
47	42	THE CLASH COMBAT ROCK	4.29
48	48	LYNYRD SKYNYRD THE VERY BEST OF	4.99
49	41	RIP ROG & PANIC LAM-COLD	4.29
50	44	KIM WILDE SELECT	4.29
51	51	IMAGINATION BODY TALK	3.99
52	47	JEAN MICHEL JARRE CONCERTS IN CHINA	5.49
53	50	THE CURE PORNOGRAPHY	4.29
54	45	NEIL DIAMOND GREATEST HITS VOL 2	4.29
55	48	THE ASSOCIATES SULK	4.29
56	46	TOM VERLAINÉ WORDS FROM THE FRONT	4.29
57	49	HERB ALPERT FANDANGO	3.99
58	52	JAPAN TIN DRUM	4.29
59	54	FUN BOY THREE FUN BOY THREE	3.99
60	60	SIMON & GARFUNKEL CONCERT IN CENTRAL PARK	EACH 6.49



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HIGH HOLBORN W1C
MARRINGTON HIGH STREET W1
KING'S ROAD SW3
LEICESTER SQUARE W1C
LONDON WALL EC3
LUDGATE HILL EC4
DIPFORD STREET W1
DUNSTON ROAD W2
TOTTENHAM COURT ROAD W1
VICTORIA STREET SW1
VORN ROAD WATERLOO SE1

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NEWS

Passing the Bucks

BUCKS FIZZ have tacked a whole mini-tour onto their forthcoming series of five dates. The group — in the charts with 'Now These Days Are Gone' — play an extra eight dates at: Bristol Colston Hall July 17, Plymouth Theatre Royal 18, Middlesbrough Town Hall 20, Hull City Hall 23, Huddersfield Town Hall 24, Skegness Festival Pier Theatre 25, Leicester De Montfort Hall 26, Tunbridge Wells Assembly Hall 27 and London Hammersmith Odeon 30.

Anyone for Dennis

DENNIS BROWN has added two shows to his tour this month. The singer has added two London dates at Brixton's Fair Deal on July 17 and 18. Meanwhile, he has cancelled his show at Huddersfield Cleopatra's, which was to have taken place on July 17.

Non-stop erotic recording

SOFT CELL are due to release a new album in September. The duo — still in the charts with their 'Torch' single — have already recorded some tracks for the LP. They are still fixing a title and release date for the album to follow up the chart-topping 'Non-stop Erotic Cabaret'.



Photo by Paul Cheney

ELVIS: mistletoed mutterings

Beat, XTC Byrne LP

PETER GABRIEL, The Beat and Stewart Copeland all feature on a double album released next week.

It is a compilation LP to coincide with the World of Music and Dance Festival which takes place at Shepton Mallet next weekend.

The album is called 'Music And Rhythm' and features 21 numbers from the artists appearing. Peter Gabriel has recorded with Stewart Copeland of the Police and there are also numbers from Pete Townshend, David Byrne of Talking Heads, and XTC.

"It combines a number of specially commissioned pieces by western artists with tracks by some of the leading exponents of different styles of popular music throughout the world," a

spokesman said this week. Non-western artists include The Drummers Of Burundi who influenced Adam Ant. Pricé Nico Mbaraga from Africa and Morris Pert who plays Moroccan and Arabic music. Echo & The Bunnymen have a specially recorded track 'Branches' on the B side of a single released to tie in with the album. The A side is by Shankar and is called 'Himalaya' — the number also appears on the album.

Meanwhile, Stewart Copeland confirmed to join Peter Gabriel at the festival on Friday, July 16, along with King Trigger. 23 Skidoo have been added to the Saturday night.

Julian Cope and David Balfe from the Teardrop Explodes have prepared a special set for the festival. A headline act for the third night is due to be announced shortly.

Costello's Yule bash

ELVIS COSTELLO has fixed his London concerts — he'll be playing the Royal Albert Hall on December 24 and 27.

The concerts follow up his sell-out shows at the venue in January, when he was supported by the Royal Philharmonic Orchestra.

But this year's bash will feature Elvis and the Attractions playing a "normal" set.

With the extravagant venue, the singer — who has just released his 'Imperial Bedroom' album — will no doubt do something special in the shows. It is not known whether he will do a two-part set like last year, or if he'll be drafting in a support band. HOW TO BOOK: Tickets are available by post only and

cost £9.50, £8.50, £7.50, £6.50, £5.50, £3.50 and £2.

Cheques should be made payable to Costello Concerts and sent with a SAE to: Costello Concerts, PO Box 281, London N15 5LW. A 30p booking fee should be added to the price of each ticket.

Because there are only a small number of seats at each price there is no guarantee of getting the appropriate tickets. Applications will be dealt with in rotation and tickets at lower prices will be sent out with a refund. Six weeks should be allowed for delivery.



THE BEAT: rhythmic

Stranglers and the little girl

THE STRANGLERS release a single next week — as RECORD MIRROR exclusively revealed a month ago.

The track is 'Strange Little Girl', and although it is not featured on any other record, the song was recorded as a demonstration tape back in 1974.

On the B side is 'Cruel Garden', which is also unheard.

The single is the group's last for their record company

EMI — who threatened the group with court action if they didn't release the record.

Now The Stranglers have joined The Clash on CBS Records — although they won't be releasing an album until this single has had its run.

"There is an album scheduled, but it won't be released until the end of October at the earliest," a CBS spokesman said this week.

Oldfield outing

MIKE OLDFIELD is to play a short tour in the autumn.

The multi-instrumentalist appears at Manchester's Apollo on September 8 before going on to play: Edinburgh Playhouse 9, Newcastle City Hall 11, Birmingham Odeon 12, Portsmouth Guildhall and

London Hammersmith Odeon 16.

His dates here are part of a European tour which is believed to be one of the longest ever — it doesn't finish until the end of December.

Tickets for the concerts are available now at £8, £5 and £4.

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More happy talk

CAPTAIN SENSIBLE is ready to follow up his number one smash 'Happy Talk' with an album.

The Damned guitarist is currently in the studio recording the LP — which should be out in September.

And it will be part of a double attack from Captain. He also features on the new Damned album which will come out at the same time.

He has made it clear that despite his singles success, the Damned will continue.

"The idea of doing 'Happy Talk' is that it is something which the Damned can't do as a group," he said earlier this month. "I don't want the Damned to go soft, so it is better that I do this sort of stuff as a solo artist."

Police trip

POLICE FANS can now take coaches to the group's only concert this year, at Newcastle's Gateshead Stadium on July 31.

Coaches leave London from Kings Cross at eight in the morning and the all-in cost for travel and concert ticket is £18.50. Reservations can be made by phoning 01 727 0734.

Sheffield, Leeds and Middlesbrough tickets are available from Cavendish Travel Offices. Prices are £17 from Sheffield, £16 from Leeds and £14 from Middlesbrough including concert tickets.

Fans from Nottingham, Newark and Sheffield (with a different coach company) can get tickets from Wayhead Records in Nottingham and Sheffield and all tickets are £13 inclusive.

Chester, Liverpool and Birkenhead fans can get all-in tickets from Liverpool's Royal Court Theatre at £17.50.

Manchester has tickets available from Piccadilly Records — they cost £7.50 for the coach plus £8.30 for the concert ticket as well.

A coach leaves Middlesbrough at 12.30 costing £4 plus £8.30 for the ticket. They can be bought at Hamiltons.

Luton, Bedford, Biggleswade, Huntingdon, Aylesbury, Milton Keynes, Northampton, Wellingborough, Kettering, Corby, Rushden, Irchester, Sandy, Dunstable, St Neots, Thrapston, Leighton Buzzard and Blechley all have a coach bookable from National Travel Agents with all-in tickets costing £15.

Grimsby, Cleethorpes and Scunthorpe fans can get tickets from Peter Sheffield, 41 Grimsby Road, Cleethorpes, at £18.50 inclusive.

And fans in Glasgow and Edinburgh can get tickets from the Glasgow Apollo and Edinburgh's Playhouse. Information is available from the Apollo by phoning 041 332 9221.

Daffodil Dave 45

DAVE EDMUNDS is to release a new single later this month. The rhythm and blues artist releases 'From Small Things Big Things Come' on July 23.



MADNESS: car fun

Photo by Chris Walker

Driving us mad

MADNESS ARE back in action with a single out this week.

The Nitty Boys release a new number 'Driving in My Car' on July 16.

It is their first single since their number one 'House of Fun' and is backed up with a track called 'Animal Farm' — based on the George Orwell novel.

The single also comes out as a picture disc at the same time. It carries the same price as the normal version but is only available as a limited edition.

Madness are currently rehearsing for their concert in aid of the Prince's Trust at London's Dominion Theatre on July 21. Lead singer Suggs said they won't be playing any other live dates until they have worked out new material.



FUN BOY THREE: summertime blues

Photo by Andrew Colling

Fun Boy four!

THE FUN Boy Three release their fourth single on July 23... a reworking of the George Gershwin classic 'Summertime'.

The three have given their now-distinctive treatment to the old blues song.

On the B side is a new Fun Boy song 'Summer Of 1982', which is also included on an extended version 12-inch single.

But there are still no plans for the trio to tour, despite their

chart success with numbers like their latest 'The Telephone Always Rings'.

They are planning to release their second album at the end of the year, and may do some live dates at the same time.

Kay 45

REGGAE SINGER Janet Kay — who hit the charts with 'Silly Games' — has a single out this week.

It is a reggae version of the Randy Crawford song 'You Bring The Sun Out'



NICK: recording

Photo by Louise Levine

Charlene LP

NUMBER ONE singer Charlene — who shot to the top of the charts with 'I've Never Been To Me' — has an album out this week.

The LP has the same title as the single and is produced by the song's co-writer Ron Miller.

She also has a new single called 'It Ain't Easy Coming Down' released shortly. It's another track from the album.

Charlene was working in an East London sweet shop until eight weeks ago, when an American DJ started playing the 'I've Never Been To Me' single — six years after it was originally released.

The singer flies out to America shortly to record a duet with fellow Motown artist Stevie Wonder. The single will be released at the end of the year.

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Special Announcement
Due to recording commitments some dates have had to be re-arranged.
Wednesday, July 7 — Room at the Top, 197 High Street, Ilford. 01 478 5588
Monday, July 5 — Margate Winter Gardens, 0643 21348, will now be on August 9
Thursday, July 8 — Nottingham Palais, 0602 51075, will be on July 22
Friday, July 9 — Hastings Pier, 0424 522566, will be on July 16
Wednesday, July 14 — Bognor Regis Pier, 0243 820531, will be on July 21
Sunday, August 1 — Albany Empire, 01 691 8016
Friday, August 6 — Cinderella, near Hurstpierpoint, 0273 833795



By Jill Furmanovsky

Toyah rages

TOYAH WILLCOX has joined Adam Ant in condemning the 'Nine to Five' single by the Manasters — which features her and Adam Ant when they appeared in the 'Jubilee' punk film. "It was great fun to do and I still find the film fascinating to watch. I consider the single to be pathetic opportunism on the part of the company that's releasing it. "Nine to Five' has just been released by EG Records.

Rare metal

A BEST of Lynrd Skynyrd album is released this week following the success of their 'Freebird' single. The album is a re-issue of their 'Gold And Platinum' double LP set which features 17 tracks from the group.

Second coming

SIMPLE MINDS follow the success of their 'Promised You A Miracle' single with two dates this month. The Scottish group play Glasgow Tiffany's on July 14 and the Manchester Hacienda 17.

A bad night

SQUEEZE SWING back into action with a single next week. It is called 'When The Hangover Strikes' and follows up their 'Black Coffee In Bed' hit. On the B side is a number called 'Elephant Girl' and the record comes out as a picture disc on the same date — July 16 — at the same price. Both numbers are written by guitarists Chris Difford and Glenn Tilbrook. Meanwhile, the group are due to play a huge tour at the end of the year following their short live stint last month. Dates are not yet confirmed, but the tour is expected to kick off in November.



VICE SQUAD are to play more dates this month and lead singer Beki Bondage is to star in a play. The band's dates are at London's 100 Club July 15, Manchester Drifter's 14 and Norwich Gala 16. They will also record a new single for release later in the year. Beki Bondage will be appearing in a punk

play — as yet untitled — which opens at London's Finborough Theatre in Kensington on July 27. "It is a nihilistic punk comedy about sexual politics among the young, set in the south of France at the summer retreat of a disillusioned rock star," a spokesman said this week.

NEWS EXTRA

TREVOR WALTERS — who hit the charts at the end of last year with 'Love Me Tonight' — has a new single out this week. It is called 'Loving As One' and has been produced by the Campbell Brothers, who worked with him on his last hit. FESTIVAL BILLS at Reading and Castle Donington have now been finalised. While the Reading bill is unchanged, other than Joan Jet not playing, Uriah Heep have been added to the Donington event on August 21 along with headliners Status Quo, Gillan, Saxon, Hawkwind and Anvil. It will be Heep's only appearance in the country this year, although they will follow-up their 'Abandony' LP with a new album in the autumn. Cane will be barred from the Reading Festival arena as well as bottles, this year. But fans will be able

to buy beer in plastic cups. A NEW club has opened in Norwich at the city's Sarnon and Hercules. It kicks off on July 13 with four local bands: the Farmers Boys, Serious Drinking, Popular Voice and Eggotism. It holds 1,400 people and for the opening night tickets will be £1.50. And in London the Portman Club opens this Friday at the Barracuda in Baker Street. The club is open every Friday and concentrates on 'modern dance' music. Admission is £4 or £3 for members — drinks are all 50p. TOYAH'S 'NEVA' single comes out as a picture disc this week on what is claimed to be a superior quality pressing. The single uses a system which places the picture behind the groove and is meant to have the same quality as a conventional disc.

PINK FLOYD'S 'The Wall' comes out as a book later this month. It features 140 pages of colour stills from the film, the record's lyrics and a Pink Floyd biography. THE ICA in London is to host another of its rock weeks next month under the banner 'The Joy Of Mocking'. The event, which is held on August 6, 7, 10, 11, 12, 13 and 14 will host Weekend Animal Nightlife, Alex Aliaz, the Flying Picklets and Three Courgettes with other bands to be booked. There will be a total of 20 groups over the seven nights. NATASHA'S HIT 'No No' is released as a 12-inch picture disc this week, while Chas & Dave's 'Margie' gets the same treatment on a normal sized record.

TOURS

DEPUNKY PLAY another London concert, following their two sell-out shows at the Venue last month. The acclaimed punk group are at the Vauxhall Road Palais on July 18. The show starts at five in the evening and also includes Buzz, Maximum Joy and Animal Nitella. BLUE ZOO — who sneaked into the charts with their 'I'm Your Man' single do three dates before going into the studio to record a follow-up. They play: High Wycombe College July 9 and London's Zig Zag Club 22. THE IDLE Flowers are to perform a series of London concerts at: Hampstead Theatre July 8, Brentford 13, Gulliver's 15, Dingwalls 15, Fulham Golden Lion 21 and Brentford Red Lion August 3. LONDON FOUR-piece Motor Boys Motor have lined up a series of London

gigs at: Brixton Abank Centre July 10, Hope And Anchor 16 and Zig Zag Club 20. They also play the Cambridge Sound Celler on July 9. HEAVY ROCK band Sarason continue their current tour at Nottingham Zhivago's July 13, Leeds Compton Arms 24 and London Brixton Fair Deal Pub 22. FAY RAY, who released their debut album 'Contact You' last month, plays a series of London gigs at: The Zig Zag Club July 12, Islington Horns & Anchor 13, Covent Garden Rock Garden 14, Fulham Greyhound 15, and Dingwalls 15. They also play Anglesy Plas Coch on July 26. POSITIVE NOISE take a break from their support slot with Toyah to play London's Barracuda Club on July 21.

have just released a single called 'Walling For The Seventh Man', taken from their 'Change Of Heart' album. HEAVY METAL band Magnum play two dates before joining Saxon at their Wembley Stadium gig on July 24. The group play the Birmingham Whip Club on July 9 and London's Marquee 10 and 11. ACCLAIMED NEW band the Go-Betweens play two London dates at the Herne Hill Half Moon on July 17 and the Rock Garden 21. They release a single 'Hammer The Hammer' this week. REGGAE BAND Sons Of Jah play London's Acton Town Hall on July 9 and Huddersfield Caspary's 25 following the release this week of their fourth album 'Universal Message'. PIGBAG APPEAR at the Bath Music, Art and Dance Festival on July 17.

RELEASES

EX-SPECIALS guitarist Roddy Radiation has a new single released at the end of the month. It is called 'Desire' and has a spaghetti-western sound. Meanwhile, the guitarist has made it clear that he is not one of the remaining Specials members who make up Special A.K.A. LIQUID GOLD — who hit the charts last year with 'Dance Yourself Dizzy' — are back in action with a new single 'Where Did We Go Wrong?' released next week. The group play a one-off date at the Plymouth Mountbatten Club on July 30. THE MOTORS old stalwart Nick Garvey has his first solo single released on July 16. It is called 'Take A Look Over My Shoulder' and comes from an album 'Blue Skies' which will be released shortly. On the B side is 'The Lion And The Lamb', which won't be included on the LP. TOP REGGAE drummer Billy Dumber has a new solo album released next week. It is called 'Sly-Go-Villa' and includes the single 'Hot You're Hot'. Among the

musicians on the album is long-time partner Robbie Shakespeare on bass and vocal group the Tamlins. Sly and Robbie recently played live in Britain with Black Uhuru on the Rolling Stones tour. MATURSI RELEASE the title track of their forthcoming album 'In Daylight' as a single at the end of July, while Horace Andy brings out his own version of the Diana Ross song 'Love Hangover' as a double A side with 'Serious Thing' as the other track. MAX ROMEO has a new album out called 'I Love Music' which will possibly be released as a single as well. TOASTERS CLINT Eastwood and General Saint have a new single 'Natty Gunga Walk' out this week. The duo are currently recording their second album which will come out towards the end of the year. WEEKEND BRING out a new single this week. It is called 'Pest Meets Present' with 'Midnight Blows' on the B side. The group have also lined up gigs at

Norwich Jaquard Club on July 8 and London's Zig Zag Club 17. TROJAN RECORDS classics like Judge Dread's 'Big Six' and 'Big Seven' and 'Ireland' by Desmond Dekker are all being released as EPs this week. There are 13 records altogether, including numbers by the Pioneers, Bob & Marcia and John Holt are released in the series. THE ROCK release a single 'Endless' on July 16. The band are also writing the soundtrack for a film by Antonioni called 'Identification Of A Woman' which comes out in September. THE ROYAL baby has a record devoted to him — Carol King's new single 'Little Prince'. The track comes from her album 'One To One'. VETERAN AMERICAN artists Crosby Stills & Nash have an album 'Oygeiln' Again' out this week. A single from the LP 'Wasted On The Way' also comes out this week. Art Garfunkel makes a guest appearance on the album.

TV AND RADIO

THE SILLY season continues with minimal music on the box. THURSDAY'S 'Night Music' features Sky, the classical popsters, on BBC 1. FRIDAY is a little better with 'Simon And Garfunkel in Central Park' on ITV for those who missed their recent Wembley gig. Radio One's 'The Friday Rockshow' has a new session with Geordie, the band who donated vocalist Brian Johnson to AC/DC. Lenny Henry, Captain

Sensible and Paul Gambaccini discuss the new singles on Radio One's 'Roundtable' under host Richard Skinner. SATURDAY brings lots of early morning pop fare on all stations, and real early risers can see the Raincoats at 8.30am on the Open University Popular Culture programme. Madness are the guests of BBC 1's 'Saturday Live' show while earlier Talk

Talk make it onto 'The David Essex Showcase', Reggae rockers Third World are captured 'In Concert' on Radio One. SUNDAY is World Cup Final day. The Beach Boys are the subject of Paul Gambaccini's series of Radio One rock profiles, while LWT viewers can see 'Blood, Sweat And Tears in their 'Rock Concert' programme. Look out for the sci-fi horror epic 'Alien' on all ITV regions.

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Tickets are also available in post from: Western Lakes, PO Box 122, Millers, W50 4SS, Donkey Poles Station at Chertsey, cash payment to Western Lakes and S.A.S. Tickets are £12.50 advance (includes of 50p), £11.00 on the day. (P.P.S. Selling cheaply should show 21st seat for children)

WORLD OF SPORT

Jimmy's riddle



HES THE funniest man on television at the moment. Jimmy Greaves, ex-international footballer turned TV pundit, is the star of the ITV World Cup panel, managing to upstage even big mouth Brian Clough with his witty remarks.

So we popped down to Brian Moore's office at London Weekend Television with the latest rash of World Cup singles, plus some older football songs, and got the man's opinion of the musical side of the game.

"I forget all these because they're all eminently forgettable, aren't they," he said as we set up the first record, 'Viva Scotland, Ireland, England', a compilation by all three teams of their national songs, which are all the same anyway with the name of the country changed.

Jimmy's comment: "Well it saves having to listen to all three I suppose. I'm glad I'm not dancing to it. I'd be knackered by now. No this one doesn't strike me as anything at all. What made them do the Viva bit. Doesn't ring any bell really does it?"

Next up was 'Tottenham, Tottenham' by guess who and didn't get the boot in quite so hard.

"This is not a bad record this. The only thing that spoils it is the Tottenham lads singing. If you could take them out it'd be alright. But I like it basically because it's Chas and Dave and they're so in at the moment."

Tottenham Hotspur again, this time with 'Ozzie's Dream'. "I wasn't keen on this one. Not because Ozzie's an Argentinian but it didn't really come over. I don't think any one man's important to the FA Cup. I wasn't keen on this one so that's that."

Next was the Scottish World Cup Squad and 'We Have A Dream'. "Well this was unfortunate because the dream

became a nightmare the minute they were drawn against Brazil and Russia in the opening rounds. But it's not a bad record. I'd have liked to have heard Rod Stewart singing it though."

England's turn with 'This Time'. "Nice record. I quite like this. They've almost got it right. For lads who can't sing I suppose they try and do their best."

The most ridiculous of the bunch, 'World Cup '82' by the Keegaros, whoever they are. "It's a bad 'un this. Very monotonous. Who are they? You don't know. You don't want to either, do you! That's really grim."

Back to 1972 with Chelsea and 'Blue Is The Colour'. "As an ex-Chelsea player I don't think this is a bad record. Unfortunately it's rather dated because they're not playing much football down at Chelsea any more."

A touch of the old 12 bar boogie with Loftus Roadrunners and a 1977 re-release, 'Queen's Park Rangers'. "Sounds like a fourth rate Status Quo. Yes, they definitely made a mistake re-releasing this one."

Back to 1973 this time with the all time favourite chant 'Nice One Cyril', from the Cockeral Chorus. "It was an in record and an in saying, wasn't it? But it doesn't mean much now."

A strange one next. Julio Iglesias with 'Begin The Beguine', chosen because old Jools used to play professionally for Real Madrid. "He looks a bit like a slimline Terry Wogan here, doesn't he. This is an excellent record. Beautifully written and sung but I'd sooner have Ella Fitzgerald singing it."

Captain Kevin Keegan with a wistfully patriotic little piece called 'England'. "Well as I said I'd have preferred Ella Fitzgerald



JIMMY GREAVES cops a handful

singing 'Begin The Beguine'; I would have preferred Julio Iglesias to sing this one."

A couple of real dummies next, Glen Hoddle singing 'Hey Jude' and 'Happy Christmas'

on the Tottenham Hotspur Party album. "Ah, Glen Hoddle singing with the aid of every echo chamber in the studio. It's said to decimate such great songs by such a great singer as John Lennon. Does that explain that one?"

The BBC's signature tune, 'World Cup Grandstand', taken from Andrew Lloyd Webber's musical 'Cats' and played by the Royal Philharmonic Orchestra. "Absolutely superb. It's the only decent thing the BBC have got going for them in the World Cup. When the music finishes, that's when the show finishes. That's got me out of BBC employment for the rest of my life."

And finally, Jimmy's own tune, the ITV signature sound, 'Matador', by Jeff Wayne. "I think this is great but I go bed singing it and I wake up in the morning and say to my missus 'Hello Brian.' Have I got a problem?"

Simon Tebbutt

NEWS BEAT

Beat on the brat

WIMBLEDON MIGHT be over but the legend of John McEnroe lives on... on record.

For the Super Brat is the predictable subject of the hilarious disco rap record 'Chalk Dust - The Umpire Strikes Back', currently poised to be the first ever tennis hit single.

The record gives a scathingly accurate record of Mac The Mouth's more famous comments to umpires — with more obscenity bleeps than a tennis scoreboard — ending up with a beleaguered official shooting McEnroe while he wheezes: "I was just talking to myself."

THE VERY BEST OF LYNKYRD SKYNYRD



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SUGGS sizes up the future

NUTTY NO MORE

THE MADNESS Prince's Trust show at London's Dominion could be the last of the familiar Nutty Boys sets.

They are currently working on plans for a stage show that could involve drafting other musicals — to give them more scope for the visual side of the show.

"Now most people have seen the group, there's not much point going on the road until we've got something new to offer," Suggs told RECORD MIRROR this week.

"It's really a different approach to playing live that we're looking for. One of the things we've been talking about is having other people playing to give us the freedom to do other things on stage."

The Prince's Trust concert is on July 21 — but it's strictly for rich people in the business. Money from ticket sales all goes to charity — hence the price of £50 a throw. Madness will be joined by David Bowie and Phil Collins on the bill.

"We haven't started rehearsals yet, but it looks like we'll be doing a load of our old numbers," says Suggs.

Simon Hill

THE HITCH IS YOU HAVE TO GET MARRIED

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POOKIE Nick Dwyer: 'blimey someone's left us 10p'

Pic by Paul Clark

BUSKMAN'S HOLIDAY

IF THE group's called Pookiesnackenburg, the record label is Stiff, and the first single is called 'Cornetto,' then this must be some kind of wind-up right? **WRONG!!** Pookiesnackenburg are a wild sense of enjoyment. Five boys and one girl who are more street theatre, seaside music-hall and Punch 'n' Judy than rock 'n' roll.

The Pookies come from Brighton via college and the Piranhas (remember them?). Today they're playing Holland's Pink Pop festival to a bunch of bemused Dutch hippies, bikers and punks.

So what do a relatively unknown group think of playing in front of 50,000 people? "It was horrible," they say. The Pookies like to play in small intimate venues, similar to those they've been playing in Holland and

Belgium — where their first single is selling well. Best of all they like to busk.

A busking group on record? "Stiff spotted us when we did some work with Madness at the Dominion Theatre." Aah I see, the Pookies certainly have that sense of devilish fun that so

Pookiesnackenburg

By Jim Reid

distinguishes Camden Town's Nutty boys.

But there's more to them than that. "We want to work in TV and theatre as well. Our aims are set in three areas, hopefully we can pull them all together," the group say.

In the pipeline are a small slot on BBC's arty Arena programme, work for the new channel Four and, most promisingly, an unconfirmed deal to write and perform their own 60-minute show for TV South.

But will they sell records? The group play me a tape of their latest recording session, contained within is the surprising 'Mr Cairo', a sophisticated slice of Eastern promise that gets my immediate approval. "It'll probably be our next single," I'm told.

Pookiesnackenburg are more than just another whacky addition to the world of pop. They're an all-round entertainment. Get down to Covent Garden pronto. And keep your eyes out for those TV shows.

Jim Reid

Freebird rises again

LYNYRD SKYNYRD are in the charts for the third time with the same single — 'Freebird'.

The record first hit the charts back in 1975, then again in December 1979 — two years after lead singer Ronnie Van Zant and guitarist Steve Gaines died in an aircraft crash.

'Freebird' has never been deleted, but for various reasons has slipped into the charts at odd times.

This time round the heavy metal anthem is in the charts because it's out as a 12-inch picture disc. The A side shows the band's pistol logo with the Confederate flag on the flip.

Lynyrd Skynyrd hail from Jacksonville in the southern state of Florida and released their first album in 1973. It was with their second album, featuring 'Sweet Home Alabama', — the B side of 'Freebird' — that they shot to stardom.

After the plane crash guitarists Gary Rossington and Allen Collins went on to form Rossington Collins — who ironically split two weeks ago, just as 'Freebird' hit the charts again.

Ronnie Van Zant's brother Donny plays in .38 Special who are starting to break big not only in America, but Britain as well. Simon Hills

WHAT HAVE Depeche Mode, Eurythmics, King Crimson, the Boomtown Rats and the Gang Of Four in common? No, no. Apart from the fact that most of them came to grief in my singles column?

The answer lies in one Matt Fretton, a 17-year-old solo performer who's supported all of them on UK tours in the last few months. A singing, dancing prodigy who takes the stage backed only by his pre-recorded backing tapes, his popularity as a show "opener" may be attributed to talent, confidence

WELCOME MATT

and charm, all of which he possesses in abundance. It may also have something to do with the compactness of his act — just one man and his Teac. "Eurythmics wanted a support act, but their masses of equipment didn't leave room for another band on stage," he explains.

He writes his own songs and plays all the instruments on his backing tapes. The latter features M. Fretton on synth, piano, guitars, congas, drum programs and percussion, and there's no feeling of home-made electronics about the end product. Synthesisers are used to produce confusingly

authentic horn sounds rather than electro-blippery.

The precocious Fretton is now considering various record-companies-as-future-homes and rehearsing dancers and a brass section.

You read it here first... *Sun*



Pic by G. Atwood

MATT FRETTON: glossy

CHEETAH



More kicks than 90 minutes in Madrid

Rock 'n' roll sisters Chrissie and Lyndsay. On the David Essex Show last Saturday night they were the best thing on the box since The World Cup began.

See 'em again this Saturday in an 'action replay'.

Picture 'em on your turntable too. Get the brand new picture disc version of Cheetah's sensational single, 'Spend The Night'.

Also available on black vinyl in picture bag.

Cheetah Live!

The Venue, London—Thursday July 15th and at the Reading Festival.

Epice Picture disc: EPC A11-1646
Album/Cassette
Rock 'N' Roll Women

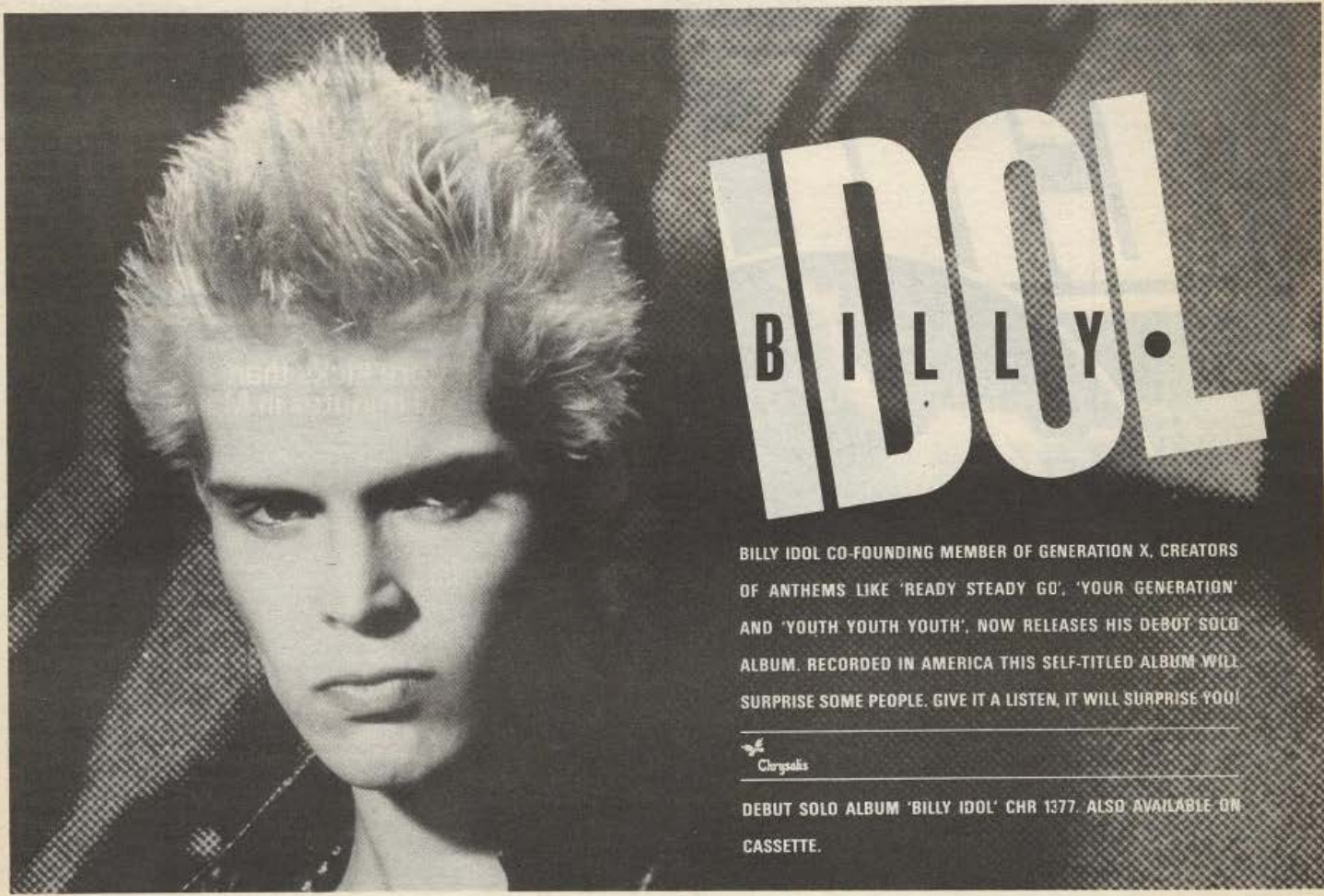


DAVID ESSEX
FULL NAME: David Albert Cook
NICKNAME: None
DATE OF BIRTH: 23rd July 1947
PLACE OF BIRTH: Plaistow, London
EDUCATED: Shipman Road County Secondary
HEIGHT: Five foot, 10½ inches
WEIGHT: 10 stone, 12 pounds
COLOUR OF EYES: Blue
FIRST PERFORMANCE: Radio London Pirate Show at the Marquee 1965
FIRST LIVE SHOW SEEN: Rufus Thomas at the Flamingo
FIRST RECORD BOUGHT: 'See You Later Alligator' by Bill Haley and the Comets
MUSICAL INFLUENCES: Urban blues singers although nobody specific
INSTRUMENTS PLAYED: Drums and keyboards
HERO: No one
HEROINE: No one
FAVOURITE BOOKS: Biographies
FAVOURITE MAGAZINES: Beano and Dandy
FAVOURITE FILMS: Brief Encounter, The Knack
FAVOURITE TV SHOWS: 'Ready Steady Go' and 'Six Five Special'
BEST LIVE SHOW SEEN: Lou Reed 1974
FAVOURITE CLUBS: Don't like them
FAVOURITE FOOD: Sausage and chips
FAVOURITE CLOTHES: Casual
HAIRCUT: As infrequently as possible
FAVOURITE DRINK: Margarita cocktail
IDEAL HOME: English castle
IDEAL HOLIDAY: Brazil
IDEAL CAR: 1959 Red Convertible Cadillac
MOST FRIGHTENING EXPERIENCE: Trying to answer these questions.
WORST EXPERIENCE: Circling New York airport for three hours in a plane during an electric storm — cos I was late
FUNNIEST EXPERIENCE: Falling into the orchestra pit at Preston
SUPERSTITIONS: Throwing spilt salt over my left shoulder
FANTASY: Scoring the winning goal for England in the World Cup Final
MOST HATED CHORE: Shaving
AMBITION: To be interviewed by RECORD MIRROR!



STAR CHOICE

LEE JOHN of IMAGINATION
GIRL YOU NEED A CHANGE OF MIND — Eddie Kendricks. Made in 1972 on Motown. This artist used to be with The Temptations and he influenced me a lot.
AND I'M TELLING YOU I'M NOT GOING — Eddie Kendricks featuring Judy Holliday. Only recently performed on Broadway in 'Dream Girls'. A classic brilliant track.
FOOL ON THE HILL — The Beatles. One of my favourites.
AIN'T NO MOUNTAIN HIGH ENOUGH — Diana Ross. Because she's the Queen.
LIFE ON MARS — David Bowie. Love his theatrics on stage.
YOUNG HEARTS RUN FREE — Candi Staton. Reminds me of an earlier love.
NOBODY KNOWS THE INSIDE — Ashford And Simpson. Such a talented outfit!
BABY NOW THAT I'VE FOUND YOU — The Foundations. The first number I ever performed live. I won £1.
THIS LOVE AFFAIR — Natalie Cole and Peabo Bryson. Aah! Fond memories.
COULD IT BE I'M FALLING IN LOVE — Detroit Spinners. Oh boy! Was I in love when this was around!



BILLY IDOL

BILLY IDOL CO-FOUNDING MEMBER OF GENERATION X. CREATORS OF ANTHEMS LIKE 'READY STEADY GO', 'YOUR GENERATION' AND 'YOUTH YOUTH YOUTH', NOW RELEASES HIS DEBUT SOLO ALBUM. RECORDED IN AMERICA THIS SELF-TITLED ALBUM WILL SURPRISE SOME PEOPLE. GIVE IT A LISTEN, IT WILL SURPRISE YOU!



DEBUT SOLO ALBUM 'BILLY IDOL' CHR 1377. ALSO AVAILABLE ON CASSETTE.

PRIVATE FILES

by SUNIE

George and the dragons

NO DOUBT about the pose of the week, me dears. You simply had to slip into your Sue Clowes outfit or that little Westwood number and shimmy along to the Culture Club's appearance at Heaven. Little clusters of pop folk could be spotted all over the place — most of them, it must be said, at the club's various bars and video-viewing spots, rather than anywhere that they might catch a glimpse of the band.

There was my own extremely debonair escort, Mr William Mackenzie, who inevitably collided with colleagues Alan Rankine and Michael Dempsey at the bar. Then there was the very hunky Sketch, of Linx, having a good time but expressing some doubts as to the Club's repertoire.

There was Malcolm McLaren, one-time mentor of Boy George, and Alfie, current bass-playing backup of Haysi Fantayzee, whose relationship to Culture Club is a gossiping-point of some notoriety. Indeed, the lovely George gave vent to an impertinent cry of "John Wayne is big leggy!" at one stage in the proceedings.

Anyway, who else? There was the delightful but sadly unpronounceable Siobhan of Bananarama, Bluebelly singer Robert, and Andy Polaris of still-unsigned Animal Nightlife. And there was publicity-shy Bunnyperson Ian McCulloch, threatening to smash poor old Justin Thomas's camera if the unfortunate snapper pointed it at him. Egging him on was companion King Bird (or maybe Ian Brindle; he wasn't sure). And after he (Mac) had been telling me what a nice bloke he is really . . .

● News from over the water: it seems that at least one good thing may have come out of the unsavoury Albert Goldman biog of Elvis Presley that outraged fans of the Las Vegas rockist when it was published last year. Goldman revealed that Presley's manager, the highly shady "Colonel" Tom Parker, was a Dutch illegal immigrant who had never dared apply for a US passport for fear of exposure. Now, amidst all sorts of controversy over the

Presley estate and Parker's handling of his affairs, deportation proceedings have been started against the Dutchman. Incidentally, it's now thought that Parker's passport paranoia was the reason Elvis never came to Britain . . .

Ex-Clash drummer Topper Headon seems well headed down the slippery slope from the sublime to the ridiculous. Elbowed from the hallowed ranks of the rock guerrillas (or, in the bass player's case, gonilla), the unhappy percussionist has now been committed for trial on a charge of stealing a bus-stop from Fulham Road.

Attending Amanda Lear's performance at the Palace (described by Mike Nicholls as "nearer Danny La Rue than Weimar decadence") were the brothers Kemp, Steve Strange doing nothing to help heal his ulcer, Associate missy Martha Ladley and failed chanteuse Rommy . . .

A little soiree held after Marl Wilson's Adelphi gig found a couple of Bananaramas rubbing shoulders with MW Fan Club President Marcle Almond, believed to be a housewife from Leeds . . .

A more eventful affair was Wednesday night at the Membership, where ex-Skid Stuart Adamson's new group, Big Country, were playing. Very eventful, especially for unfortunate thespian Phil Daniels, who got in the way of two middle-aged gents set on chatting up some helpless female at the bar. The dodgy duo proceeded to punch out our diminutive hero, who was picked up and dusted down by former co-star Gary Tibbs (yet another close friend, you will recall, of Miss Hazel O'Connor). Other celebs in the Membership crowd, presumably peering into their Pina Colodas so as to avoid having to dive in to the rescue, were the Pretenders' Martin Chambers, Johnny Fingers from my very good friends the Boomtown Rats (and if you'll believe that —), Jerry Dammers, Gang Of Two, Jon King and Hugo Burnham, Mr and Mrs Jobson and, I'm told, someone called Chris Squire of Yes. Who? . . .

Dario, can you get me into studio . . . Well, Peter Godwyn, he of the exquisite grooming and hip-but-unsuccessful records, has got Johnny Moore into one. Who he? He the lead singer of the Drifters, mate — sounds an interesting combination, to say the least . . .

Bananarama, meanwhile (holders of this week's Private Files Three-Mentions-in-One-

Column trophy), have been having their work doctored out of the country. 'Aie A Mwana', their first and only non-hit single, has been re-mixed in America and may yet be deservedly revived as a 45 . . .

● Dynamic Captain Sensible has been telling the world about his love of bunny rabbits. Seems Our Ray just goes all weak at the knees at the sight of those fluffy, big-eyed creatures with their funny ears and cute little noses. No, I'm not referring to Dolly Mixture! For God's sake try to pay attention, will you . . .

Blondie, having awarded little Frank Infante his walking papers, have found themselves a new guitarist. Unidentified as yet, but he'll be taking Infante's place on this autumn's UK tour . . .

Brevity, said to be the soul of wit, has no place in China Crisis's vocabulary. The young Scousers are to call their debut LP 'Difficult Shapes And Passive Rhythms: Some People Think It's Fun To Entertain'. Gulp. Next problem for their unlucky record company is figuring out how to fit that little lot on the spine of an album sleeve . . .

Music Biz Intrigue Dept: honestly, it gets like 'Dallas' when these mini-tycoons get



Navy lark

Follow the fleet! Well, why not? It hasn't done Louise Mileham any harm. She managed to lift herself out of a dead-end job as dancer and backing singer to obscure combo Red Lipstique by appointing herself Pin-Up to "Our Boys" (sic) in the Falklands. Seen here welcoming the sailors home, Louise will be appearing with her fellow cosmeticians at the Embassy Club on July 12 . . . (pic courtesy of the News Of The World)

Legless in Camden

"Ere, Mart — who'sh the bloke with the cam'ra?" Steve Strange attempts to get the photographer in focus, propped up by portly Adonis Martin Kemp of Spandau Ballet

into gear. Having heard that Natasha's version of 'Ico Ico' was about to be released, Stiff MD Paul Conroy rushed out the Belle Stars' version, originally scheduled to come out in August. Well, we all know who came out on top in that little dust-up. Far from magnanimous in victory, however, Bob England (another biz bod and Mr Conroy, on hearing that the Belles' follow-up was to be a bash through Shirley Ellis's 'Clapping Song', "Our version comes out a week before yours," it said, and in an hysterical panic, Stiff ordered their 'Clapping Song' to be released early. Needless to say, the message was a hoax. How cruel to taunt seven failed pop loveless in this fashion . . .

Midge Ure's a busy boy these days. When not posing around in a silly polo neck to promote his grisly solo single, he's to be seen roaring about on his new Harley Davidson, clad from his neck to his wee tootsies in (gasp) leather. Ultravox have dragged themselves together again to record a new LP, and Midge has been directing the new B — a video, too . . .

● Mikey Dread and 'Iahman both dropped in to see UB40 at work on their new single the other day. The dread pair were presumably looking for tips on how to make the lower reaches of the charts (just joking, lads) . . .

Trust Spandau Ballet to lower the tone of the proceedings. The party for 'Private Dick', the newly-opened play in which Robert Powell plays Philip Marlowe, was going quite well until the drunken heroes from NI staggered in en masse and reduced the soiree to some sort of pie'n'mash knees-up . . .

When attending Elvis Costello's Christmas shows at the Royal Albert Hall, you may be interested to know that the price of your ticket indicates your social standing. Do what, John? Well, it seems that the ranging of prices from £2 to £9.50 is in accordance with some ancient statute of Queen Victoria's, that there "should be a price for commoners and aristocracy alike." Back into the one and nines, peasants! . . . Rumours are rife once again concerning Sting's marriage to actress Frances Tomelty. Her friendliness with Peter O'Toole when co-starring in his

19th-century-melodrama production of Macbeth didn't help, but tongues were stilled when the couple's ludicrously-named daughter, Fuschia (groan) arrived. Now she's wagging again, but even the most avid stirrers are admitting that old miseryguts and his missus aren't actually contemplating divorce . . .

What a week it's been for us telly watchers! World Cup apart, the grotesqueries flung at us in the name of pop have really been something to see. First, a Special Pretty Boy edition of Top Of The Pops that brought us Midge, Freddie and Steve all in one impromptu half-hour. Most embarrassing of all was the latter, with his absurd attempts at dancing and his silly stonies dressed in three-year-old Anthony Price frocks.

But the real treat came on Sunday. You thought 'Dear Heart' was cruddy? Wait, just wait, 'til you catch an eyeful of 'Jangles', the wretched new vehicle for the "talents" of Hazel O'Connor that ITV are foisting upon us. Redeemed only by a brave performance by "Steve," the Hazel character's swain, and a lively bit part from Honey Bane, the whole thing stank, from its laughably inauthentic "club" setting (where the patrons are still dancing to 'Hong Kong Garden' and 'No More Heroes') to the woeful acting of its star and of the narrator, a "cosmic man" character in top hat and lipstick, called Herald . . .

● If Nick Cave of the Birthday Party chooses to publicise his homeliness in such a publication as Loving magazine, that's entirely his look-out. But when his publicist's office is flooded with phone calls from plain Janes with spare rooms, panting to offer the young man in question bed and board, and said publicist starts whingeing on at me about it, I begin to wish that Cave had stuck to small ads in the Standard . . .

Turning out to see jazzers Weekend at the Venue last week were the Cure's Simon Gallup, Sean from Rip Rig And Panic, Passions singer Barbara Gogan, and small legend Howard Devoto. The former Magazine commander is currently recording with a Yugoslavian chanteuse, whose name Virgin are unable to reveal because they can't pronounce it . . .

Pic By Gabor Spott

JOAN JETT & the blackhearts

album now a picture disc



Go get the picture disc version of Joan Jett & the blackhearts sensational album, 'I Love Rock-n-Roll'. Featuring the smash hit title track alongside their latest single 'Crimson And Clover.'

 Album: EPC II-85686

SINGLE OF THE WEEK

THE PALE FOUNTAINS: 'Just The Girl' (Operation Twilight) A fresh wind comes blowing across the Mersey, a wind that captures the innocence of the best Postcard singles and showers it in good production, good songs, a new tenderness. The Pale Fountains have achieved an extraordinary mixture of Love (circa 'Forever Changes') and 'Walk On By' / 'Girl Don't Come' Burt Bacharach without sounding like patchwork craftsmen. A slow samba beat, a warm 12-string guitar, a trumpet to make you weep — the Pale Fountains wear their hearts on their sleeves and 'Just The Girl' is love without the sneers.

OTHER SINGLES OF THE WEEK

WEEKEND: 'Past Meets Present' (Rough Trade)

Further evidence that the samba is the new beat, that intimacy is the new mood and that Weekend aren't afraid to be either quiet or tender. Not quite as strong a song as their debut, 'A View From Her Window', this shows Alison Statton's quiet, calm vocals in certain form, gliding on a carpet of strings. Hum it as you go to bed.

EVERYTHING BUT THE GIRL: 'Night And Day' (Cherry Red) Another nightcap for that blue mood, this should have been reviewed weeks ago. Tracy of the marvellous Marine Girls takes the Cole Porter classic and gives it the clearest and coolest of readings over Ben Watt's siiken guitar. Watt himself has a 45 rpm LP on offer — 'Summer Into Winter' — which is delicate folk music with eyes on the seasons. The Marine Girls' single 'On My Mind' will turn your knees to jelly and your heart to

handkerchiefs but 'Night And Day' is the most precious offering of all.

PAUL HAIG: 'Running Away' (Operation Twilight) A romantic girl on the cover, caught perfectly at that moment before Francois Hardy turned into a shampoo ad and the theme from 'Un Homme Et Une Femme' lost its first magic. More romanticism, this time with a Sly Stone song and a synth arrangement that puts you in mind of trumpets. Paul Haig is a survivor of Josef K but it doesn't show.

YAZOO: 'Don't Go' (Mute) Already Vince Clarke is learning to write with AII's powerful blues' style in mind. 'Don't Go' is a rather slight blues belter dignified by the singing and the synth break in the middle. The combination of the voice and the machine is truly original and the B-side, 'Winter Kills', shows that Yazoo are capable of moods of substance. When Alison whispers: "The pain in your eyes / makes me cruel / makes me spiteful..." you'll shiver. Buy it and see.

DISLOCATION DANCE:

'Rosemary' (New Hormones) More echoes of Brazil, this time a scattling samba round a basic drum beat and a characteristic tale of romantic difficulties from the Dance. These boys manage to be as fresh as they are ordinary. Andy Diagram's trumpet is as well used as it is by the Pale Fountains and, after last year's excellent 'Music Music' LP, it's about time Dislocation Dance were acknowledged.

THE REST

KING TRIGGER: 'River' (Chrysalis) King Trigger's jungle is about as real as Bow Wow Wow's, which is to say it's about as real as Tight Fit's. Fortunately, I've nothing against Hollywood jungles and I love peanut adverts. This is fresh

and lively, a big band chant with big drums well contained by Steve Lillywhite's production. Fresh but not dangerous.

THE BELLE STARS: 'The Clapping Song' (Stiff) Beaten to the punch by Natasha, the Belles follow up fast with yet more novelty. Nursery rhymes this time, but still stuck in the Belle Stars' novelty jungle, a world of smiles and bright dresses that can't conceal the fact that these seven girls are a pub rock band trying to look like a TOTP studio.

ELLIE WARREN: 'Primitive Love' (Jet) Still in the jungle, this features a Sun-like sex bomb encouraging men to indulge their worst fantasies to a leaden beat reminiscent of Hot Legs at their most primaeva. Camp record of the week if it wasn't so pompously awful.

ALLEZ ALLEZ: 'African Queen' (Kamera) Almost out of that fake jungle with this Belgian-based band. Neo-funk with a Grace Jones vocal and a purposeful air, this doesn't point anywhere except towards Allez Allez's fine debut album, similarly titled.

ASWAD: 'Girl's Got To Know' (CBS) / DENNIS BROWN: 'Sitting And Watching' (Island) A quick check on reggae street. Aswad's new album has them stepping closer and closer to a busily textured MOR reggae. This is silken and strong, indulges the boys' desire to lecture the women, and somehow lacks a firm centre. Brown's effort comes from the 'Countryman' movie and showcases his beautiful voice in a more rootsier style than his current crossover hit, 'Love Has Found Its Way'.

TREVOR WALTERS: 'Loving As One' (Magnet) Walters and Victor Romero-Evans seem to have cornered the market in MOR Lover's Rock, British



Reviewed
by MARK
COOPER

YAZOO: cat smiles and synth wiles

style. Love the backing vocals, courtesy of Barbara Hook. Music to get you from the sitting room to the bedroom.

BRANDI WELLS: 'Fantasy' (WMOT/Virgin) Once you've got there, put this on. The rest is up to you — Brandi's done her slow and swooning best.

FAT LARRY'S BAND: 'Golden Moment' (WMOT/Virgin) A medium-paced fatbacker, creamy strings, smoochy sax. An indistinctive twelve-incher, ???bpm (apologies to James Hamilton).

JUNIOR GISCOMBE: 'Too Late' (Mercury) Junior looks a little less bright and eager on the cover of this, the follow up to 'Mama...' and a tale of alcohol, wife-beating and wife leaving. Junior's edge sounds a trifle forced on this. Competent and clean.

LIGHT OF THE WORLD: 'Number One Girl' (WMI) I preferred LOTW on the fast and furious funk of 'Time' (see this year's numero uno compilation, the 'Dura Dance' tape). This is slow-medium, all dressing and chorus, a classy and empty pop for smoochers.

CLIFF RICHARD: 'The Only Way Out' (EMI) Talking of classy and empty, here comes Cliff, the rock that doesn't roll, the pop that doesn't fizz. As bright, bouncy and vacuous as ever, Cliff has always produced 'young' music for the middle-aged. This is all teeth and chorus; even Abba couldn't redeem Cliff.

BLONDIE: 'War Child' (Chrysalis) From the man who never ages to a woman with whom time is finally catching up,

Nothing could be more desperate or misplaced than Debbie's wig on 'The Hunter' and this second single is beset by similar problems, a synth desperately trying to sound modern and being let down by crass guitar, crass sax and a song that searches for significance and is still searching when it mercifully finishes. Blondie used to be so effortless; no more.

THE APOLLINAIRES: 'The Feeling's Gone' (Two-Tone) Jerry Dammers produced, this is busy and bright, so busy it winds up in a traffic jam of horns and percussion while the slight song is run down like a cyclist by a juggernaut.

ZEITGEIST: 'Stop' (Jamming!) 'Stop' doesn't stop at all, it rushes, runs and jumps and generally suggests that it's glad to be alive. Zeitgeist bang things while male and female vocals criss cross. Worthy and lacking only in glamour.

SHRIEKBACK: 'Sexthinkone Mouth' (Who's Hot? Y Records) Shriekback are Dave Allen of Gang Of Four, Barry Andrews, once of XTC, and Carl Marsh of Out On Blue Six. Their debut single is bass heavy, dungeon-minded and redeemed by a marimba(?) break in the middle. Earnest. Mouth are more young jazzers from the Y stable, all splintered guitar and jerky drums, and even almost witty. Not as funny as Pigbag or as exuberant as Maximum Joy.

M: 'Danube' (Stiff) Clever as ever, the return of Robin Scott. A Germanic folk song with winsome female vocals, boppy synth and European folk strains

'Those Were The Days' meets Kraftwerk.

TRIO: 'DaDaDa' (The Mobile Org) A blip-blop record from three ugly Germanic souls aspiring to a sense of humour.

TELEX: 'Haven't We Met Somewhere Before?' (Interdisc) Yes, about two years ago when Telex were on Sire. Now Telex are collaborating with Sparks. This hasn't helped. Still clever and pedantic.

THE PSYCHEDELIC FURS: 'Love My Way' (CDS) This should have appeared earlier in this column. Butler's smug malaise gets a delightfully bloated production from Todd Rundgren (for it is he) and the whole show is deliciously sub-Bowie, delightfully teenage world-weary. The key to loving the Furs is to laugh at them. After all, if they hadn't gone to America, they might have become Bauhaus. OK that's not funny. Nor are the Furs. Really.

VIRGIN PRUNES: 'Pagan Love Song' (Rough Trade) As the legendary Chris Westwood once remarked: "The Virgin Prunes are you!" He always used exclamation marks. Chris, I mean. The Prunes are another dark corner and an unbelievably heavy-handed one at that. The VPs are not me.

THE DECORATORS: 'Strange One' (Red Flame) Fast and furious and eminently lovable, here come the Decorators. Strong psychedelic overtones, a vocal that reminds me of Robyn Hitchcock (himself no slouch) and a manic arrangement that profits from a burping sax. The Decorators are eccentric in most of the right places.



Pic by Paul Slatery

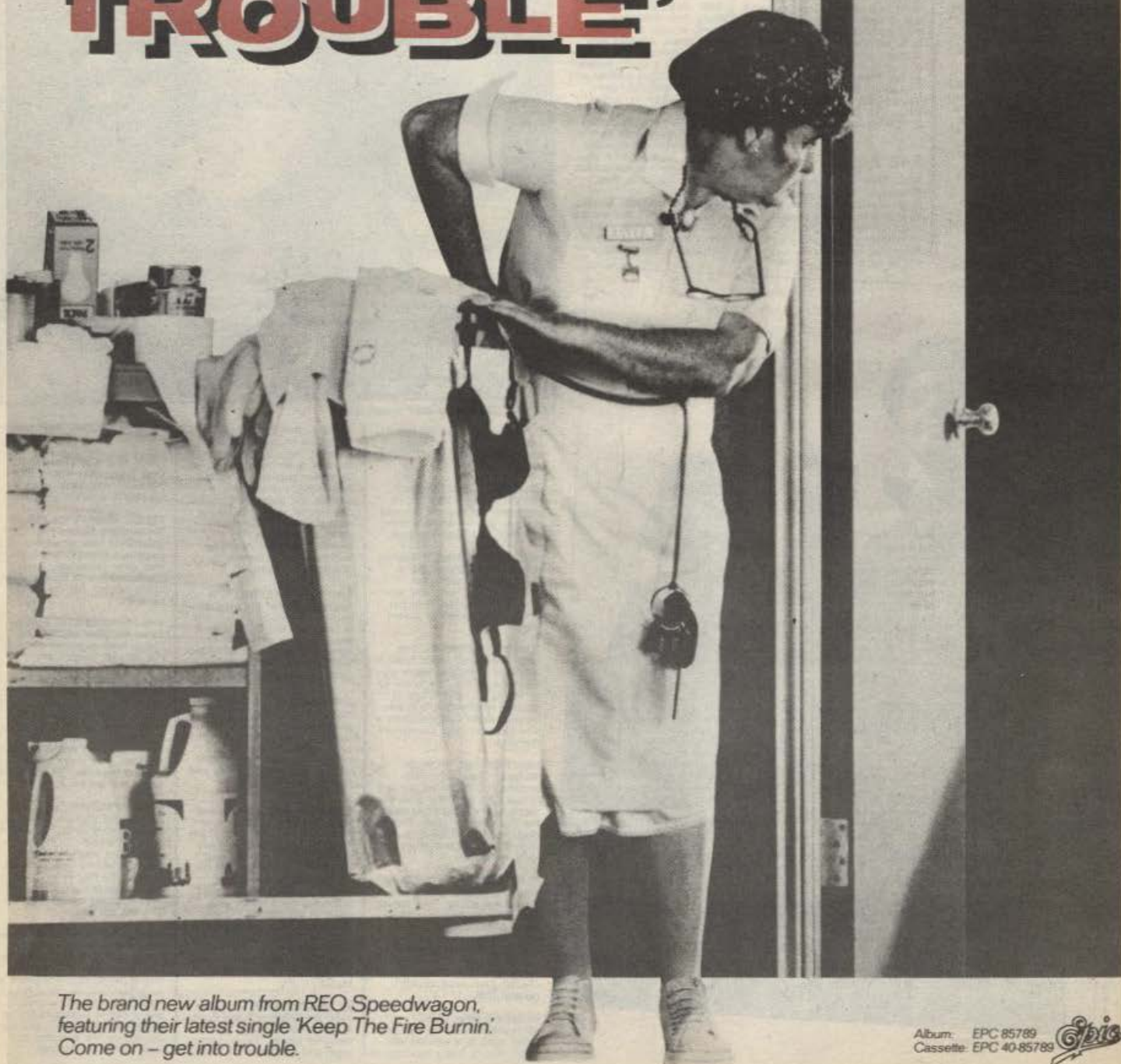
WEEKEND: song sung blue

Pic by Steve Rapoport

REO *Speedwagon*

the brand new album

'GOOD TROUBLE'



The brand new album from REO Speedwagon,
featuring their latest single 'Keep The Fire Burnin'.
Come on - get into trouble.

Album: EPC 85789
Cassette: EPC 40-85789



A SPLASH of colour? Cheeky honkies cutting a dash and stealing ideas from their third world brethren? Hype of the month? Next big thing? Or just another group who don't wear socks?

Take your pick. There's no shortage of labels being flung at Haysi Fantayzee this week. The most devastating was probably that hurled at Kate by a passing motorist, incensed at the sight of the singer's dreadlocks streaming out behind her as she pedalled her bicycle through London one day.

"She spat at me out of her car window," Kate recalls. "When I caught up with her and spat back, she called me a 'black man's whore' and put her cigarette out right in my face. I had a terrible blister."

Strewth. Who'd have dreamed that a hair-do, however "outrageous," could provoke such a reaction? But then the look sported by Kate and partner Jeremy, who comprise Haysi Fantayzee's shop window, is sufficiently outlandish to raise eyebrows and tempers among the more concerned elements of our citizenry. Is that look a deliberate act of provocation?

"Oh, yes," agrees Kate, with a grin. What is the reaction of the person in the street when he sees one of these living cartoon figures, a sort of out-of-elbows Dickensian rasta, bowling along beside him? "Well, some Americans in Soho the other day reeled a bit and went, 'Oh my gaad'. Lots of little old ladies say I've got a lovely head of hair. I'm always a bit nervous in case they want to touch it, and discover that it's not lovely ringlets but hard, matted locks."

IF KATE and Jeremy (he wants to be called Jeremiah, but the incongruously polite-sounding "Jeremy" suits him better, just as the absurd manliness of "George" suits the Culture Club singer) are the Haysi shop window, then Paul Caplin is the bloke behind the counter. A refugee from failed romantics Animal Magnet, he was already demo-ing with Kate when the pair crossed paths with Jeremy.

The latter was posing as a hair stylist, for reasons best known to himself, at a photosession in which Kate was taking part. She earned a living on alternate sides of a camera, pre-Haysi, her modelling experience is apparent in Haysi pix and her photographic experience often leaves her champing at the bit while some rock snapper abuses her about in front of the wrong lens.

Anyway, the three found themselves together, with Paul in the background role that his less extravagant personality and lone trained musician status dictated, and Kate and Jeremy out front, oddly caparisoned and capering like a cartoon of monkeys.

"He and Jeremy are more into grooving," says 27-year-old Kate by way of explanation for Paul's low profile. The latter seems quite happy with his background role (at least it means he gets to keep his socks on), but it mustn't be supposed that this is a Monsoon-style operation, with Faces fronting a back backing group. All three work on ideas together, with Jeremy providing the characteristically wry lyrics for most of their songs.

The principal example up for scrutiny by the public eye, or rather ear, is 'John Wayne Is Big Leggy', a piece of bubblegum rowdiness that crosses rap with 'Three Wheels On My Wagon' and comes up trumps. What's it all about, then? (I know damn well what it's about, but I



Pic by Neal Wilson

JEREMY does his party piece — an impression of the African wart hog on heat. Kate attempts to restrain the boy.

Locks up your daughters

want to hear it straight from the Haysi's mouth.)

"Well," explains Jeremy carefully, "it's about John Wayne — Big Leggy — this big American character, sort of striking over the world... Very symbolic."

In the record's raucous dialogue between John Wayne and his squarer, the couple are debating how to get around a sexual problem engendered by the size of Wayne's belly, a serious obstacle to any missionary-type stance.

How they resolve it isn't quite spelt out — they blow a whistle over that line to salvage some chance of daytime airplay — but the carrier *blower* will not fail to catch the drift.

"Jeremy wrote the lyrics after reading the uncensored 'Hollywood Babylon'," says Kate. "All about Wayne really belonging to the Klu Klux Klan and stuff. And the irony of the whole thing being that his America, that he loved so much, killed him in the end." For 'tis said that the Big C which did for the Duke was caused by his filming on a site that was contaminated by radiation from a nuclear bomb test.

The record is so utterly commercial that it might well be dismissed in some quarters as a novelty disc. Is it?

"It's more than that," says

Jeremy, in tones more confident than defensive.

"We wanted a whacky record, though. We don't pretend to be artists. There's too many people doing that already."

"I want to be a popstar," declares Kate, with a winning lack of coyness or pretension. The surprising thing about meeting both of the locked-up Haysis is their straightforwardness, a natural air tinged only slightly with suspicion on Jeremy's part, but even that soon evaporates into friendliness.

Like 20-year-old Jeremy's contemporary Boy George, with whom they are on less than friendly terms after a few accusations of plagiarism were indiscreetly let fly, this duo are altogether brighter, matter and more talented than certain cynical detractors would have you believe.

PERHAPS IT'S inevitable that the cry of "hype" should go up when an act appears with a complete look, an ultra-commercial

record and a heck of a lot of press, but then the Press are free to pick up on such an act or not. What really matters is whether the look and the record are interesting and convincing — there's no sinister payola racket.

The group will admit that there's thought and planning behind their presentation, but as Kate points out, it's better by far to have your presentation thought out beforehand than to sign a record deal and have your label try to foist an image upon you.

"We don't care if people think we're a hype," says Jeremy defiantly, though his obvious annoyance at one critic's too-easy jibes, pointed out later, belies the statement. "It is funny, though — one journalist we talked to said 'I normally interview unknown bands,' and I said 'well, we were one last week!'"

What were they like before Haysi, I wonder. Jeremy was a Blitz kid (yeuch, was a thing to be branded as), and

by all accounts was pretty noticeable even before he adopted the fake-hair dreadlocks he now favours. And Kate?

"Oh, last year I was into wearing silly things, platforms and men's underpants. I was in Manolo Blahnik's one day — a really expensive shoe shop — and they were all falling over themselves and saying, 'such style!'"

When she met Jeremy, he was sporting a hippy look, which evolved into the current Haysi guile, copied variously from rastas (locks 'n' hats) and African sources (the splashy print fabrics), to say nothing of a distinct Artful Dodger influence.

At that time the Kats *Barred* was red and back-combed, while Jeremy's was in strands sealed with candlewax. Together with his shaven eyebrows, this must have caused the deathly-pale boy to be quite a sight.

"He had a wheelchair, that he used to live in," I'm informed. "It was nicked from a hospital. He just used to sit in it all the time. People would push him to the zoo in it sometimes, to get him out of doors. Otherwise he'd just sit in it, watching telly."

Hmm. Do I detect a spot of legend-building going on here? Well, I'll go along with it for now. What happened to the chair, Jeremy?

"A friend of mine threw it out. I'm still very bitter about it," he says, with an expression that hovers between smirk and scowl.

TO SWEETEN this bitter pill, however, there is the prospect immediately before him of considerable success — if not at first attempt, then certainly before long. He's confident that Haysi Fantayzee have a sufficient quantity of highly diverse material ("Big Leggy" isn't typical) to be around for a good long time to come.

First attempt could well do it, however. Even the American contingent at RCA, who handle Regard, Haysi's label, are enthusiastic. They don't seem at all offended by the implicit message of 'Big Leggy'. Perhaps they think it's a tribute to the Duke? "Well, it is, in a way," says Jeremy. "A sort of love-hate thing."

Oh yeah, one of those. I had one with 'Big Leggy' when it came out, as it happens, finding the whole thing a bit too gimmicky to be profitable. But it's grown on me. I'm now pretty convinced that this Haysi deal has real talent behind its pretty face, and that the general populace won't take long to cotton on.

Look out for some lazy, Haysi, crazy days this summer...

Hype or heap good? Sunie quizzes Kate and Jeremy of Haysi Fantayzee

IT'S ENOUGH to make Thereze Bazaar go grey. She's just had her roots done and the taxi which will take her to a TV show in Windsor is late.

She's stranded in the hairdresser's and going frantic... with good reason. Dollar are due to be filmed in half an hour and London is a tangle of traffic jams because of the tube dispute.

Even when the taxi arrives, we crawl along at a snail's pace. You can see Thereze's jaw begin to twitch...

"I'm a bit hysterical just now," she giggles. "I've got so much to do today because we're going to America tomorrow for a week, and I must get it all done."

"Being hysterical is the only way I can cope. You get so exhausted but the hysteria gives you energy and your brain continues to function."

"In the past two and a half months we've been busier than ever," she says. "We spent three weeks in Japan doing a lot of TV, radio and press interviews, and when we came back we had to get the promotion together for 'Videoteque' and record the album, and then I went to Marbella for a week and just slept in the sun because I was so tired and when I came back I started working the minute I was home."

TRYING TO keep up with Thereze is difficult at the best of times, but writing in a moving car has the added effect of making you feel rather sick. In an attempt to draw a great breath of fresh air and to stop Thereze running away with herself, I ask her about the new LP, which will be released in the autumn.

"We've almost finished it. It's been a very tiring process," she says. "I thought we had finished it before I went to Spain, but because there will be five hits on it, we decided to make it a 12-track affair so that it will be good value for money."

"We might call the album 'Magic', because the next single after 'Videoteque' is called 'Give Me Some Magic', and I think it's got a nice ring to it. But we haven't decided for sure..."

With 'Videoteque' still climbing the charts, you might be a little astonished to find that the next release is all set to go, but Dollar like to plan well in advance.

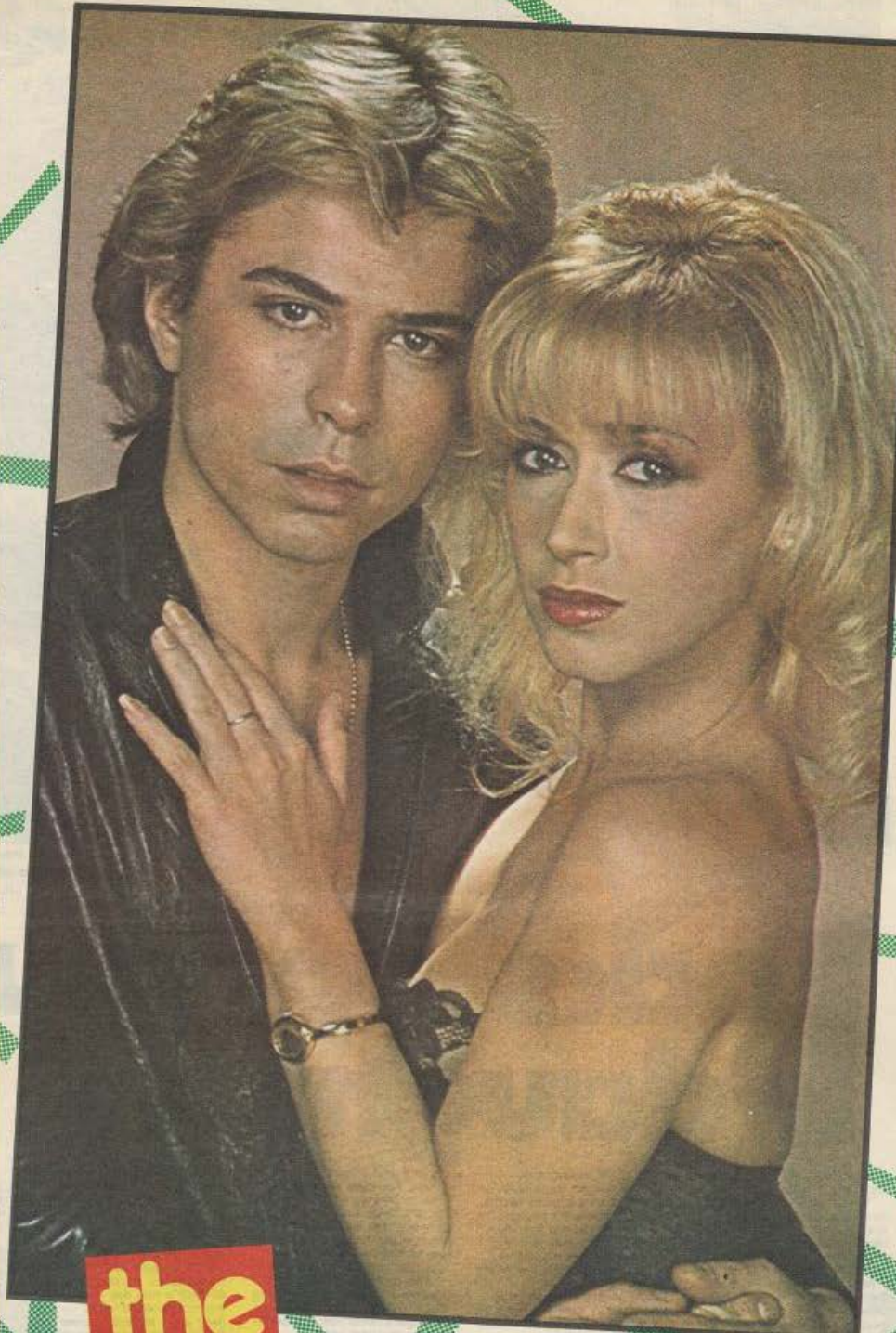
"The reason we feel safer working ahead of things is that everything tends to move in cycles and if you don't follow them through from start to finish, there's no time for you to do it later. At the moment we've planned up until Christmas, but there are sketchy plans already being laid for next year."

"This year, or rather, what is left of it, we'll be concentrating on Europe and Japan, but next year we're going to start edging our way into America," Thereze explains. "English artists are enjoying renewed interest there, and we're lucky that we'll be starting from scratch."

"The credibility we've acquired here in the last eight months has done us good in the States. We had a lot of trouble shaking off the Guys And Dolls image in Britain and it would be a shame if we had to cope with that in America, too."

Being so busy has left little time for Thereze's other lucrative side-line, writing advertising jingles. How did she get into it?

"With difficulty!" she laughs. "Dollar was going through a quiet patch and we weren't sure what we wanted to do. I wanted something which would stretch and challenge me, because I felt I was in a rut, and the



the RISING DOLLAR

Can Thereze cope, asks Daniela Soave

advertising mentality appeals to me, trying to combine pop to such a rigid formula. "Everyone thinks that writing jingles must be easy, but in fact it's very, very difficult," she continues. "I've done two or three so far, but now I've done a lot more writing and producing. It makes people have a lot more confidence in your ability." What Thereze actually does

is supply a catchy tune to the advertising company's rhyme, and sometimes she even has to rewrite the lyrics. "The most difficult one I've had to do so far was one for Air New Zealand, and that was a complete nightmare," Thereze says. "I had to write music for a film which had already been shot — a really tall order but it was interesting working to footage."

WHILE THE two members of Dollar take a large interest in their business affairs, it's Thereze who is more the organiser. Not content with singing, she writes and produces, sorts out arrangements for rehearsal, travel and costumes. While she's doing one thing, she's already planning the next three steps in her mind.

"I find pressure makes me creative. It makes me a bit scared as well, but somehow it makes me work. If I have days to do something I'll always wait until the last possible opportunity because I need the threat to spark me off." Now that Dollar have finally shaken off the Guys And Dolls tag and have come to terms with continuing their working relationship long after their personal one fizzled out, Thereze and David

are coming into their own as writers and producers, and there are plans for them to go further.

"We're concentrating much more on writing," Thereze says. "We actually wrote quite a lot of our second album and in a way I'm pleased that we did, because we made some mistakes. We were desperately trying to move on from the Chris Noel sound (he now produces Sheena Easton) and we were so determined to do that, that it didn't really work. Some things weren't as near in perfection as they should have been. That led to one day having a brainstorm and getting Trevor Horn's phone number."

"So we learned a lot from our mistakes and consequently our new LP is much closer to where we want to go. David and I don't actually sit down and write together, we just pool ideas and use a dual credit no matter who wrote most of what. Occasionally it is a co-written thing, other times we fit bits of things we've written together and it works."

"But I much prefer songs to come instantly," she adds. "All my best songs come in 10 minutes!"

So where will Dollar go in the future? Will they continue making pop records or will they fade into obscurity, with Thereze concentrating on her jingles company? Thereze has other ideas...

"David and I always wanted make the ultimate classic pop record. It's still important to us, but now that we've done that we have other aims. First of all, we have to consolidate our position around the world, and I estimate that should take about another two years. David would like to get back into acting and I would like to try it, too."

"But I do see us going on under the Dollar banner for years and years," she continues. "It was a great effort for David and I to work together after we split up. Nobody — not even our closest friends — thought we could do it. When we broke up we didn't tell anybody for three months, we just carried on as before. I don't know what was worse — the first break up or when the press finally found out and it was all dragged out again... So I think after all that strain it would be foolish to give it all up."

AT THIS point we draw up at our destination, a muddy field a few miles away from Windsor. Dollar are filming a Big Top show for Thames Television, and Thereze has arrived with exactly five minutes to spare.

It's in situations like this that you can see how professional she is. She dashes into her caravan, starts putting on her stage make-up while deciding what to wear. Suddenly a girl from the management company bursts into the caravan and asks Thereze where the drummer is, because he hasn't turned up.

It would be enough to make anyone else scream, but after a short burst of expletives, Thereze starts rattling out phone numbers and names of people who might be able to pinpoint his whereabouts or, if he can't be found, stand in. All at the same time as scrambling into her costume.

With a temporary stand-in at the drum-kit, Dollar are set to go. Ten minutes after having arrived, Thereze is going through her stuff, turning it on like a true trouper. And when you see the result in a few weeks time on the box, there will be no way you can tell that as she smiles and dances, she is thinking about her American business trip, her packing, the mixing of the album, the merchandising deals, and the upcoming European appearances. That's the kind of girl she is.



DOLLAR: attempting to capture the Jap market

Pics by Joe Bangay

'I'm the world's most disgusting slob — I can't even wash my socks'

THE CAPTAIN is in hysterically good humour. He's signed a record deal, charted with his first ever solo single and landed on the coveted top spot — all in successive weeks. He's been smashing back considerable quantities of champagne, real ale and ginger beer in no particular order. He's even been forgetting to go to bed of late. And it shows.

Not that this matters. Captain Sensible, born Raymond Burns some 26 summers ago, is as happy as his number one single suggests. Inecorously kitted out in shades, assorted chains and padlocks and Anti-Nowhere League T-shirt (they toured with the Damned towards the end of last year) he catalogues the rewards of his success.

"Firstly, I'll be able to buy the finest choice lettuce for my pet rabbit. It'll be nice to be able to keep him in the style to which he has become accustomed. Secondly, my parents can put up with me and since I still live at home with them, every little bit helps. They've never really been too keen about my being in the Damned," he adds with some amazement.

Nevertheless, one can appreciate the priority of parental pleasure. For it was in Mr and Mrs Sensible's record collection that Junior discovered 'Happy Talk'.

"It's from 'South Pacific', the Rodgers and Hammerstein soundtrack to the old Fifties film of the same name," he informs me with relish. "Rodgers and Hammerstein must be happy too — they need the money," he continues with a twinkle.

"Yes, I suppose it is a bit of a deliberate summer song," the Captain confesses. "People are fed up with hatred and war — I want to put some happiness back in the world. Mind you, I'd like to think people have bought it because they like the tune. It conjures up dolly birds on beaches, people lounging around in the sun all day doing nothing but drinking."

Drinking, it is only fair to point out, takes care of a hefty percentage of Ray's days. Indeed one of the main reasons, apart from the fact that his pet rabbit resides there, that he still lives at his parents' Croydon home is because of the quality of the beer in the area.

"Croydon," he intones solemnly, "is the centre of the universe. It's not part of London, it's its own city. It has the best pubs in the world and, since I've travelled all over it, I should know. The real ale in Croydon is in a class of its own," he goes on. "Whenever we go on tour we have to take gallons of it with us. I mean you can't expect us to drink that foreign muck, can you?"

Of course not, but do tell, old chap — where does this sudden solo success put you in relation with the rest of the Damned? Are you still a member?

"Certainly," is his sincere assurance. "only we weren't doing anything this week! No, the situation is, last year we were between record companies and since all of us write songs, I'd accumulated a lot of material that otherwise would probably have never seen the light of day. So I thought I'd sling some of it out," he burps, before any element of seriousness can be introduced into the conversation.

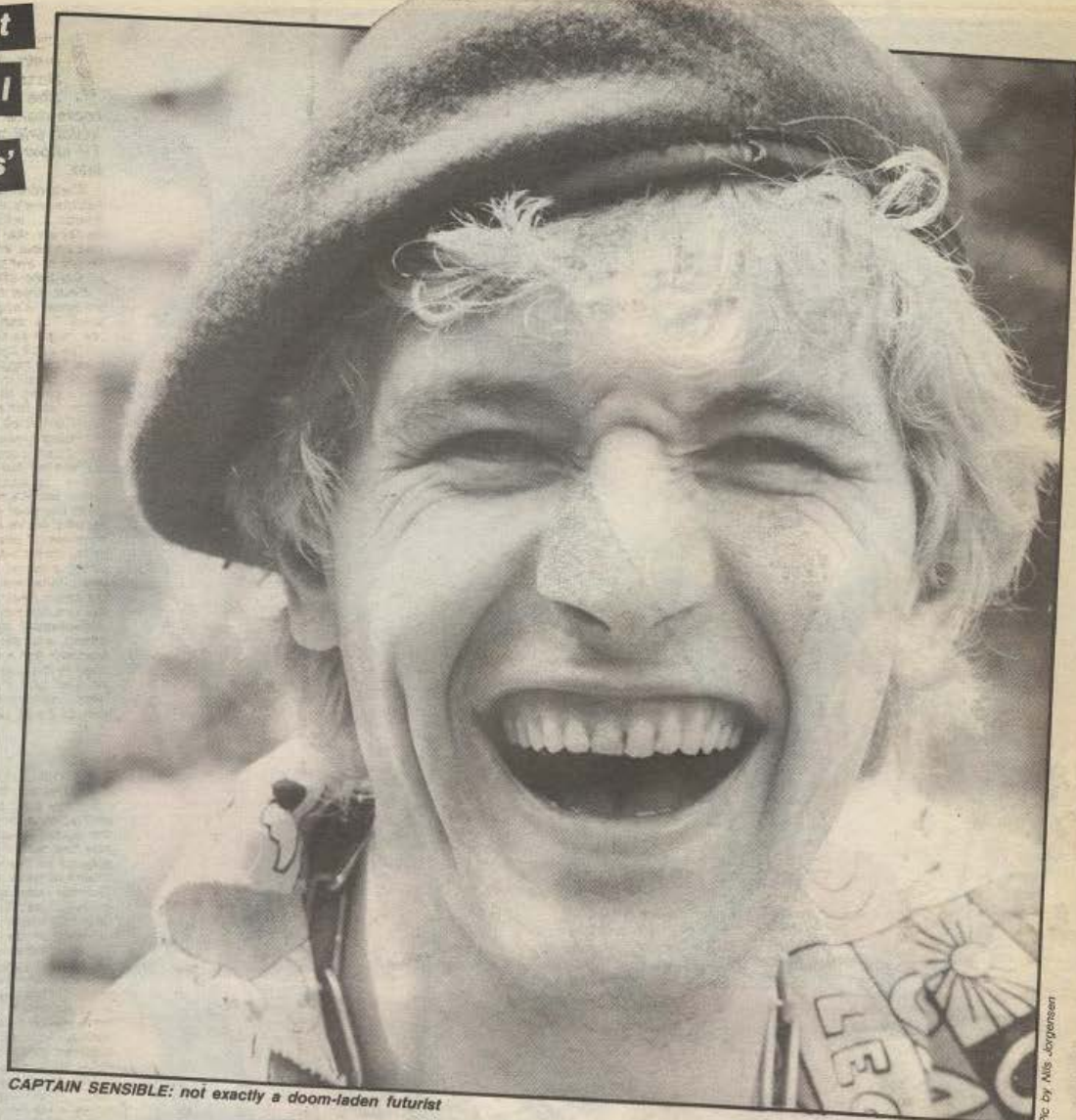
"A solo album? Yes, it's out on September 3," he replies in untypically business-like fashion. "It's mainly my own material but equally melodic. The next Damned album will be out in September, too — on Bronze, this time!"

THIS LAST remark is an allusion to the somewhat checkered career of the frequently aforementioned infamous Damned. Widely acknowledged as the first - punk - band - to - release - a - single and then the first - punk - band - to - release - an - album, their career has nonetheless been fraught with change.

Not only have each of their four LPs boasted a different line-up, but label swops have also been well in evidence, from the originally shoe-string S&W to the opulent EMI via their Chiswick offshoot. Sensible has also changed — instruments. Originally a bassist, a guitar is now his most popular weapon.

His clothes are also different. My most lasting memory of the Captain with the Damned is when they headlined the Roundhouse on the occasion of his twenty-second birthday. Whilst everybody else was decked out in bin liners, safety pins and other haute couture of the day, Mr Burns decided on a ballet tutu which, it goes without saying, was straddled within minutes. Have you always been mad?

"Oh yes," he readily admits. "Why do you think I'm called Captain Sensible. It's because it's the opposite of what I really am. No, I'm not particularly sensible — just a weirdo in the good old-fashioned sense of the word. Then again, I can't be that old-fashioned."



CAPTAIN SENSIBLE: not exactly a doom-laden futurist

Pic by Nils-Jørgensen

At the Captain's table

Captain Sensible rabbits to Mike Nicholls

otherwise I wouldn't have broken the family tradition."

Oh, and what's that?
"Street-lamp repellers!" he retorts with alacrity. "In fact my great grandfather used to light the flaming things — in Glasgow. If nobody buys my record I'll probably end up doing it myself."

But you're already No 1, I blurt out incredulously.

"Well, there's no accounting for taste, is there?" he giggles furiously. "Even the Germans are coming to their senses. They didn't understand punk at first because they were only interested in all that heavy metal dross. But now there's a big buzz around us so we'll steam in and rake in the cash!"

The true spirit of punk! Did you see the Damned as having been the first ever punk band?

"Well it wasn't as calculated as that. Our attitude at the time (the misty realms of 1976, remember) was to play raucous and fast as that was totally the opposite of what

everybody else was doing. You know, all the synthesizers and ELP and Yes and big production numbers... yes I know all that stuff is coming back, but we'll still go our own way. As long as the free drinks keep coming, I'll be happy."

WHAT ELSE would you like? How about a nice little rabbit hutch of your own?

"I could never have my own place," he protests. "I'm the world's most disgusting slob. I can't even wash my own socks. All the band bring income when we're in the studio because they can't stand the smell of my feet. I'd never make a captain if I was in the studio, either, come to think of it. That's why I've had to appoint myself to the position."

What about your new record company, A&M? They must be well-chuffed with your success.

"Yeah, but you've got to hand it to them," he offers graciously. "No-one else would touch me with a barge-pole. But it's great

working with the Damned too. They think this solo lark is hilarious. We can't get any work done on the new album because everybody's humming the tune all the time."

Fine, so what else have you got to say to our readers at this point in time? What are you going to be doing next?

"Hmmm, don't know if I can tell you that... One thing I won't be doing is biting the heads off live chickens. That's because I like harmless furry animals like myself. I'm also passionately dedicated to world peace. I met Tony Benn at that big CND rally recently and he said the same thing. It must be the only thing we've got in common!"

"It was quite funny, really. We were talking and he said 'What do you do? In a pop group, eh? Well I suppose that's one way of getting your message across!'"

Let's hope the good Captain didn't put too many ideas in his head. I mean seeing Tony Benn on 'Panorama' is bad enough. His own video on Top Of The Pops would be unbearable.

A lighter shade of Pale

LIVERPOOL has a musical tradition as long as the Mersey and a current crop of around 2,000 groups. The Pale Fountains distinguish themselves from both by wearing Baden Powell scout shorts and choosing the right influences.

"We had these really good influences," explains singer Michael, "but we couldn't do anything with them because we couldn't play. I met our bass guitarist Chris at a party. He couldn't play bass and I couldn't play guitar. We've practised every day for the last 18 months. People can't believe how we've improved." Michael and Chris share a mutual love for Love's 'Forever Changes', the songwriting of Burt Bacharach and Hal David — their movie themes and their work for Dionne Warwick — big beat ballads with huge arrangements.

Michael and Chris got serious fast. "We both just jumped in at the deep end, trying to learn flamenco and classical stuff rather than starting out with C and G chords. From the first we've tried to write proper songs rather than working round a beat."

The Pale Fountains found a drummer in Jack who, according to Michael, is both a scally and a man who's learned that drumming loudly does not a drummer make. Fourth member is Nathan,

the businessman of the group: "He's got his head screwed on twice. At first he just used to advise us but then he replaced a conga player who couldn't co-ordinate his hands. We needed four signatures for the bank loan we've got so he's become the fourth member."

The four concentrated on writing songs, listening intently to Love and developing their instrumental skills by learning Bacharach songs from the sheet music. Bacharach also taught them how to arrange a

something that didn't sound like Iron Maiden. At first they were called the Love Fountains but this reminded people that they sounded like Arthur Lee's West Coast legend.

They were already making music that was simple and travelled light. Michael uses a 12-string acoustic guitar and Chris' bass is semi-acoustic. "If we wanted to, we could just play in the street," says Michael. "There's a club in Liverpool where all the 30-year-old hippies go and just play guitar together. Some of them are brilliant. It's not like going to a gig with dry ice and lights, you just pick up a guitar and play."

We've learned all these classic songs from the Sixties from watching them."

The Fountains played their first gig in London a few weeks ago. They supported Dislocation Dance whose trumpet player, Andy Diagram, is star guest on their first single, 'Just A Girl'.

"We were all scared stiff of London. We got down there to the club and there were all these fellows with silver underpants on and Erika Roe was there. It turned out that there'd been some kind of porno party going on. We just thought that it was typical London. Some of the party stayed and really enjoyed us."

At the same gig they came to the attention of Operation Twilight, the English side of the Crepuscule operation. Twilight gave them the money to record in a four track studio. When they heard the results, they gave the Pale Fountains enough money to record in a 24-track studio.

The Pale Fountains are great, gushes Mark Cooper

song. "He uses trumpets better than anyone because he uses them sparingly," explains Michael. "He doesn't drown a song in trumpet, he'll make you wait and let it come in half way through."

"If you're going to use strings or bass, you should use them in the right place and let them sing out. Bands like the Teardrops or the Bunnymen who've been using them might as well use synths most of the time."

The Pale Fountains chose their name because they wanted something nice,



Pic by Mark Baker

PALE FOUNTAINS attempt to corner the under 10 market

The Fountains may have direct and simple songs but they believe in good production and the epic sweep. What Burt Bacharach fan wouldn't? In came Andy Diagram and Bill Rutherford from the Royal Manchester Orchestra: "He just wrote us out an arrangement; all the notes looked like something out of 'Camelot'. We made a few adjustments and that was it. Great!"

The result is Single of the

Week, one of the Singles of the Year. While Pale Fountains still wear their influences on their sleeve, there's no denying the simple freshness of their songs, the sweep of the strings, their openness of heart.

One other thing. The Pale Fountains are not the new Liverpool sound. "We live in the bowels of Liverpool but we don't want to make anything of it. All these bands move here

from John O'Groats, get a bedsit and then say they're a Liverpool band."

"The other day a photographer asked us if we wanted to be identified with Liverpool, to stand under the Toxteth sign or something like that. The answer's 'no'. The bands we feel in step with are Weekend and Aztec Camera and neither of them are from Liverpool."




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† Huey Lewis and The News

***Earl Okin *Mike Chapman**

***FRIDAY †SATURDAY**

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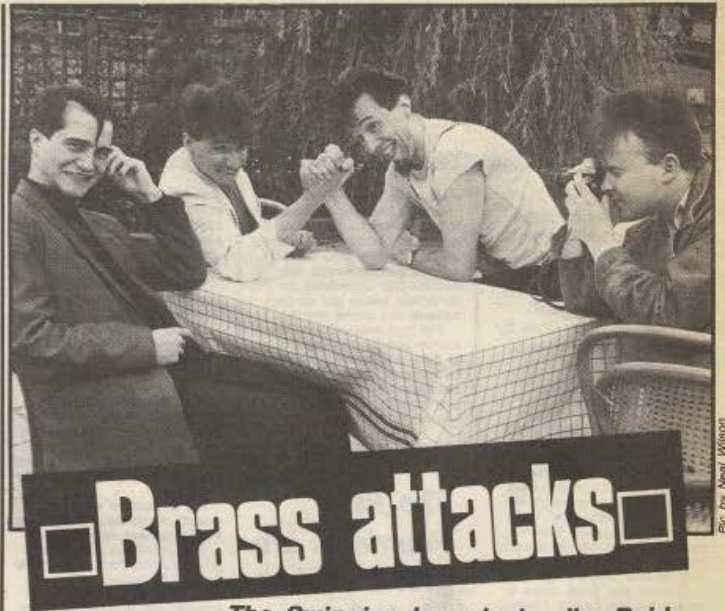
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Brass attacks

The Swinging Laurels by Jim Reid

WHAT COULD be a more intriguing mix? The truly modern — synthesisers and backing tapes — the timeless soulful — trumpet and saxophone. These are the elements at the heart of the Swinging Laurels.

The Swinging Laurels are no artificial construction. Their music owes little to the currently fashionable obsession with synthesisers and all things brassy. The Laurels' music swings sweetly, layers of synth lifted by cool sax and quite the best trumpet playing this boy's heard all year.

The Swinging Laurels are four young men from Leicester, Gary, John, Dean and Mark — if their music is characterised by its craft and intelligence, then their attitude is one of mad fun, rather than pretension. Funster in chief is singer and main songwriter Gary

Birtles (no relation to the non-scoring Manchester United player), a maric stage performer with a neat touch in goatse beards and snazzy tennis shorts.

So when did these Laurels start swinging? "John and I got together and sent a tape to Dead Good records," says Gaz. "Initially we were limited to synth and brass out of necessity." A year ago Mark and Dean were added to muscle out the sound, thereby introducing the latter's very wonderful trumpet playing to the world.

The group are best known for their contribution to the last Fun Boy Three single 'The Telephone Always Rings'. It was a working relationship that came about purely by chance. "We'd been recording in the same studio in Coventry that the Fun Boy Three use. They asked the studio engineer if he knew of any good brass sections and he suggested us."

Needless to say the Swinging Laurels management were astounded to receive an offer to work with the Coventry three-

some, at first believing it was some kind of wind-up.

THE LAURELS have also provided the brass section for the latest single on Two Tone 'The Feeling's Gone' by the Apollinaires, another rising young Leicester band.

Whilst the Swinging Laurels are willing to work with other bands, they approach their own songs in a markedly different fashion. "With our own stuff we are not specifically a 'brass section', but a far looser arrangement," they say.

The band have recently signed to WEA, where their first single is pencilled in for an early August release. It will be a more commercial affair than the pleasing if esoteric 'Taste Of... The Swinging Laurels' EP.

At the moment the Swinging Laurels are a pretty hip name to drop. Pretty soon they're going to be a hot sound to hear. Go and see those saxophones and prepare yourself for a good time.

NOOSE on the LOOSE



THE RODS: good for clearing drains

THE RODS have been hanging on for a long time. After playing clubs and opening for Iron Maiden on their last British tour, they now look like cracking the charts with their super heavy version of the old Supremes hit 'You Keep Me Hanging On'.

The band come from around New York and they're lead guitarist David 'Rock' Feinstein, drummer Carl Canody and bassist Gary Bordonaro.

Feinstein recruited the band and he's the cousin of Ronnie James Dio, who's blasting out his tonsils with Black Sabbath. They played together as kids and later David played in Ronnie's band Ronnie Dio and the Prophets before appearing in Elf... whose members were all under five feet five tall.

David may be small but he's tough. He was lucky to survive after a car smash when a drunk driver smashed into the back of

a van he was asleep in after a late gig.

Recovering from the trauma and a bit sick of the music business, David decided to work for a wildlife conservation organisation and he also built his own log cabin out in the wilds.

"I just felt I needed to run away for a while and get some fresh air in my lungs," he says. "Building that cabin was great therapy for me, then I decided that the time was right to try the music business again."

It wasn't easy though. Their record company is said to have turned the Rods down at first, until several friendly executives

insisted they were signed up.

Now the Rods have just released their second album 'Wild Dogs' which was recorded in Sussex at all places!

"We thought a change of environment would be a good idea," says David. "Anyway I get ideas for songs wherever I am, I could be driving a truck and a song will come along and tap me on the shoulder. I guess we're like

Motorhead. We play street music that the kids can identify with. The Rods have no pretensions, we don't use 15-words where five will do."

Robin Smith

ALBUMS

Great Scott!



THE WALKER BROTHERS: 'Hits' (Philips 6463 139)
SCOTT WALKER: 'The Best Of' (Philips 6381 0730)
MAGAZINE: 'After The Fact' (Virgin VM 1)
SKIDS: 'Fanfare' (Virgin VM 2)
LYNYRD SKYNYRD: 'Gold & Platinum (The Very Best Of)' (MCA MCDW 456)

NO, XMAS hasn't come round unduly soon this year, though you'd almost be forgiven for thinking so by this sudden gush of compilations. Following the late 1981 Zoo compilation of Julian Cope's favourite Scott Walker songs (and possibly Midge Ure's version of 'No Regrets') the parent company have woken up and put out some long deleted material on the original label.

The two albums provocatively highlight the strengths and weaknesses of Scott Engel both as a Walker Brother and a solo artist. Scott is semi-tortured, integrity-laden artiste and lover, as evinced by perpetually harrowing facial contortions and impeccable renditions of Jacques Brel's 'If You Go Away' and Tim Hardin's 'The Lady Came From Baltimore'. Or Scott as handsome super-hip TV superstar: a sort of younger generation's Perry Como with a voice every bit as good?

He had, of course, been a bona fide star with top heart-throbs The Walker Brothers whose 'Make It Easy On Yourself' still stands as one of the greatest ballads of all time.

Apart from Bacharach-David, they also cover Phil Spector with The Ronettes 'Walking In The Rain' whilst other stand-outs include 'The Sun Ain't Gonna Shine Any More' and, inevitably, 'My Ship Is Coming In'.

Two geni who seemed to have a greater appreciation of their own direction were, and hopefully still are, Howard Devoto and Richard Jobson. Magazine and The Skids were two of the best examples of the creativity which came out of the immediate post-punk era, both bands realising the limitations of the genre and experimenting with musical ideas which went beyond, uh, rock'n'roll.

What this meant was that their groups produced some of the most fabulous, uplifting and varied music of the late seventies, each assisted by having the two most inventive and exciting guitarists around in Stuart Adamson (Skids) and John McGeoch (now with the Banshees).

Both collections choose sensibly between the bands' four studio LPs and although I'd like to have seen 'The Thin Air' and the inspired cover of Sly Stone's 'Thank You (Faintly Be Mine Eli Agin)' on 'After The Fact', though such quibbles only go to show that Magazine had sufficient quality material to make any compilation a contentious task.

The same applies to 'Fanfare', which boasts classics like 'Into The Valley', 'Yankee Dollar' and 'Circus Games' even if 'Charles' is omitted. A common characteristic of both groups was an ability to maintain variety whilst retaining an unmistakably distinctive sound.

Less subtle is the Lynyrd

Skynyrd double retrospective which is exactly the same as one that was released two years ago, apart from the sleeve which reproduces the current ghastly picture-disc design of the 16-hour version of 'Freebird'.

Nevertheless, like the others,

it's a reasonably definitive compilation, but also like the others begs one rather pertinent question: With contemporary classics like the new ABC, Costello and Soft Cell just upon us, who needs yesterday's papers? Still

++++ apiece Mike Nicholls

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

SCOTT WALKER practises his Julian Cope smile (honest)



OUCH! TED smiles at yet another bad review (groan)

The carnivore is over

TED NUGENT: 'Nugent' (Atlantic K50896)

AT LEAST one assumes this is Ted Nugent since only in a remote corner of the sleeve is there any affirmation. On the deck, of course, it's a different story because the Peter Pan of the Gorzo rock squad is unmistakable.

Unmistakably predictable that is, since the ageing deer-hunter hasn't exactly mellowed in his dotage. A little longer in the mane and tooth, maybe, that I don't suppose he has exhausted an excessive amount of grey matter in producing his latest mortgage repayment. The record company may be different, but musically 'Nugent' is totally interchangeable with any of the 27 lame parcels of metallic boogie he's released since 'Cat Scratch Fever'.

Not even the titles are much fun any more. I mean 'Bound And Dugged' hardly competes with another 'My Love Is Like A Tyre Iron', now does it? Shame, really. Nugent is such an over the top character that one would like to express sympathy with his axe-firing obsessions. But all there is, is a lot of re-cycled strumming and posing which will doubtless be glorified by the kind of unemployed plumbers and pleasers who form the type of obsolete rockiet combos that one so often reads about. +

Mike Nicholls

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ALBUMS

DRINKING ELECTRICITY:

'Overload' (Survival SUR LP 001)

LOW VOLTAGE stuff here from David Rome and Anne-Marie, not unpleasant but not exactly thrilling either.

Drinking Electricity have been together since 1979 and it shows. While they might have had a small lead with their synthesizers at their inception, they haven't now.

This might sound harsh, but it's a fact. They produce neat little electro songs, but they have little impact. Certain songs such as 'Discord Dance' or 'Superstition' might arouse your

taste buds, but there's nothing to sink your teeth into.

Although the duo should be commended for setting up their own record label and press office, 'Overload' represents the acceptable face of electro-wallpaper music. If they want to be anything more, they had better get out on their thinking caps.

+++

Daniela Soavo

FREDDIE MCGREGOR:
'Big Ship' (Greensleeves GREL 39)

THESE GREENSLEEVES records just keep on coming, all of a reasonable standard, all

produced by Henry Junjo Lawes or, as in this case, by Linval Thompson. Productivity is maintained this month by Hugh Mundell and Freddie McGregor. McGregor is just about to make his first British tour and 'Big Ship' is the trailer.

McGregor started life as a drummer at Studio One, graduating from the skins to become a roots singer responsible for the classic 'I A Rastaman'. On 'Big Ship' McGregor leaves behind his rootsy style for a cool commercial venture. The cover shows Freddie's shoes polished and his trousers creased — it's the same with the loping tunes inside. The title track is the single and the obvious ace in the pack, simply because it boasts a melody that stands head and shoulders above the rest.

Elsewhere, 'Big Ship' has some rather average songs in the lovers' style and two strong Rastafarian tunes, 'Roots Man Skanking' and 'Holy Mount Zion', which reveal McGregor's more spiritual side. Linval Thompson runs the Greensleeves team (Roots Radics at the instruments and Scientist at the desk) through their usual skilful paces while Freddie proves he can pop it with the best of them.

'Big Ship' is a pleasant, rather compromising album and is probably bettered either by seeing the man in concert or by buying the twelve-inch of the title track. +++

Mark Cooper

JOHN OTWAY: 'All Bails And No Willy' (Empire HAM LP 1)

OTWAY'S a drowning man who doesn't know when to give up. Dropped by major record companies, he's surfaced on Empire, with more pathetic examples of his tiresome brand of humour. The joke ended in '79, pity he hasn't realised that yet. +

Robin Smith

Plain as day



THE GO-BETWEENS: grainy Aussies

THE GO-BETWEENS: 'Send Me A Lullaby' (Rough Trade Rough 45)

LIKE ONE of those B-movie thrillers of the fifties, the Go-Betweens appear in a grainy black and white that at first appears too mundane to interest. This Australian three-piece are as suburban, as ordinary as daily life.

As a trio, the Go-Betweens rely on bass and drums for colouring and sometimes, particularly on the second side, they fall. Too often the drums are predictable and the linear bass lines don't quite a melody make. Their debut isn't helped by a production that is relentlessly flat and a vocal style that has about as much character as one of the male leads from those B-movies.

And yet like those grainy thrillers, the Go-Betweens manage to make dramas out of the

ordinary and to find a nagging fatalism in the predictable.

Those flat vocals continually threaten to crack into a David Byrne-like hysteria but the Go-Betweens' despair is altogether less public, less self-conscious. 'We stand tongue-tied' sings Grant McLellan on 'One Thing Can Hold Us' and it's the private, inarticulate gaps between people that these three explore in their prose poems. This is kitchen-sink rock without the usual grimy details.

The Go-Betweens won't startle but, if you'll let them, they'll catch the corner of your eye and offer you a glimpse of what's just out of sight, in the middle of the normal.

'No sign of heaven here' they sing on 'Midnight To Noon' — quite right, and they make drama out of the fact and not display. Seek them out. +++

Mark Cooper

Black knight

BERNIE TORME: 'Turn Out The Lights' (Kamaflage KAM LP2)

STRANGE HOW a man of Bernie's experience sounds like a timid apprentice. 'Turn Out The Lights' is hardly a thundering new chapter in the Annals of Metalism and it's going to take legions of loyal fans to keep the former Gillan guitarist going.

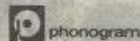
First of all, Bernie needs a good vocalist like a fish needs water. At the best of time his voice is workmanlike without a real sense of command.

But what the album really lacks is a sense of dynamics lifting you up by the scruff of the neck. Just what the hell is a trudging version of Bonny M's 'Pastor Man' doing here?

There's hardly any of the ferocity that Bernie showed with Gillan and the selection of guitar solos he does here are underplayed predictable reworks.

I reckon that Bernie still has a long way to go before establishing himself. Hopefully there's some untapped genius in him somewhere. ++

Robin Smith



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Come on feel the thrill



FUNKAPOLITAN Bedford College, London

FUNKAPOLITAN HAVE reached a crucial stage in their career. Initially bracketed with ABC and Haircut 100 in last year's slightly ludicrous 'white funk' explosion they have stayed closer to the funk, yet further away from commercial success than their clean-pop rivals.

Having made their first rudimentary attempts at funk and rap, a cool year before either Martin Fry or Nick Heywood had put on their dancing shoes, Funkapolitan stand nearer to the heavy, beefier funk of New York City. These boys understand perfectly what's at the heart of that soulful beat.

The Funkapolitan sound is anchored by a deep, dense bass and drum and set loose by a wonderfully crisp and cutting guitar. Yet tonight the sound mix is so awry, the bass and drum so loud, that the guitar simply limps and stutters when it should soar and strike.

Like their records, Funkapolitan live shows lack the killer touch that would turn the right ingredients into the right result. Their show may be enthusiastic and boisterous, but it lacks the slickness and craft that their playing and arrangements so often promise.

Add to this rather second-hand and self-conscious vocals and rapping, and you begin to see why Funkapolitan haven't quite fulfilled their potential. Tonight's gig is greatly enhanced by the appearance of guest rapper Man Friday, but in general the art of the rap has not travelled well from the

South Bronx to South Kensington.

And yet, Funkapolitan do have the ability and intelligence to transmit the all important FEEL for dance music, into the delicious THRILL of funk at its best. I just hope, they and their record company have the time and patience to turn that promise into dance-floor success.

Jim Reid

BERNIE TORME London Marquee

ALRIGHT, I'M convinced at last. Despite a weak debut album ex Gillan guitarist Bernie Torme looks set to be our first home grown guitar hero for many years.

Tonight he's packing out the Marquee and if he can achieve the same grass roots following outside London, he's way down the road to mega stardom.

Somewhere between dressing room and stage a demon like change came over Torme, transforming him from a soft spoken shy individual into a creature of near Ted Nugent proportions. He plays with a decisiveness so often lacking on his album and his vocals come across from the reflections of 'Chelsea Girl' to the spitting 'Turn Out The Lights' — as fine a piece of heavy metal thunder as you're ever likely to hear. The rest of the line up aren't lacking either, with the dreadlocked bass player Everton Williams and former Wild Horse Frank Noon.

Bernie doesn't rely too much on the old Gillan days, apart from a steamy little version of 'No Easy Way' — which just might make old Ian a little bit envious.

Just once or twice, Bernie

does go too far over the top for his own good with Hendrix impersonations, but usually his guitar style is kept sharp and straight as an arrow, reeling all the way through 'America'.

All in all an impressive night out. If only more of Torme's new found confidence could have come through on vinyl...

Robin Smith

CABARET VOLTAIRE A CERTAIN RATIO Leicester University

WHETHER YOU consider Cabaret Voltaire to be the hard funk heart throbs to your darkest nightmares, or just a rhythmic earache, may be the difference between you experiencing them, or merely hearing them. Flatter than a set of tunes they offer a rollercoaster around the senses where the irritants, impurities and repetition of sound is used to alarm, evoke and unsettle, producing a grotesque menace as in the ironic 'This is Fun'. The slides — broad, popular, emotive images — are catalysts for the mood as well as transforming the hall into a cathedral of twisted light.

Welcome to the House of Fun.

By comparison, A Certain Ratio offer almost light relief. Somehow the steamy jungle atmosphere of last year's musical malaria has become an art and game of musical chairs. Tight off-centre funk manoeuvres where every note and beat is present, correct and accounted for. On record this works fine, but live, A Certain Ratio are capable of raising a fever of rhythm which absorbs and compels. Tonight, they barely raised a sweat.

Steve Gerrard



BOY GEORGE sings his party piece

Photo by Robert Ellis

Culture shock

CULTURE CLUB Heaven, London

HEAVEN WAS crammed to its portals for the unveiling of the Culture Club, though Heaven alone knows what they were anticipating. Even amongst his supposed peers, the post-pirate posing crowd, a figure such as Boy George isn't necessarily taken very seriously, and the pull of his first London gig was probably down to curiosity rather than real expectation on the part of the audience.

At the end of the night, however, many a faint heart had been won, and many a cynical onlooker confounded. For Culture Club are neither an exercise in the effete nor a pile of fashion plates, but an excellent, fully functional dance group. Fact!

Fronted by the outrageously jolly George, who's a singer of no mean ability, and augmented by a brass section and subtle use of

backing tapes, they play with the easy dash of seasoned players and the enthusiasm of first-timers. Not a combination you can argue with, really. Certainly the audience seemed to find it pretty irresistible.

The very fullness of the sound and proficiency of the playing tended to mask an occasional weakness in the material, but such songs as we've already heard on record, and a gorgeous slowie, stood out as quality goods. Above all, the sense of fun engendered by the Club's funky whiteboy pop was a winner, as was the stage persona of our Boy. Those who expected sucked-in cheeks and camp superiority were in for a shock; up there, Boy George is closer to your big Auntie Rita at a family wedding, dead chuffed with her own bravado at being on stage and exhorting all and sundry to join in the knees-up.

Could be the best offer you'll get this year...

Sunnie



JOE JACKSON finds his real self (at last)

Photo by Roger Anshover

JOE JACKSON Dominion, London

IT'S THE new Joe Jackson band, part 94 in a series that never seems to run out of steam. New styles and new sounds from the man who changes musical direction like most people change their clothes but keeps his integrity intact.

Off to a shaky and nervous start with the cool 'Three's A Crowd' and the blaster 'On Your Radio', Joe, in a baggy suit and looking sometimes like a vaguely myopic tortoise, showed off his hot new New York group and the Latin percussive sound he's now working on. The only real criticism is that at times there was too much bongo based percussion and you really yearned for a blistering horn section.

No steno or phony charisma, and with the old distain for the audience replaced by a new self effacing style, Joe Jackson is just a great singer. From the cynical edge in 'Sunday Papers' to the whimsical che che 'Cancer', which ended with a packet of cigarettes projected onto the backdrop, he

was in control. Even the barber shop rendition of 'Is She Really Going Out With Him' made up for lack of vocal virtuosity with a passion and the fact that it's such a damn good song.

And numbers from the new album, like the BBC's better nois 'Real Man' and 'Breaking Us In Two' were all better for the losing the swampy over production of the vinyl version.

The salsa and Brazilian motif was carried on in the second set which really took off and had the audience up on their feet and screaming for more on numbers like 'Different For Girls'. One track for the 'Jumpin' Jive' album, 'Tuxedo Junction' recalled Joe's most recent incarnation but the night was dedicated to now.

A Tamia medley for an encore and the big London debut of the new Joe Jackson was over. Joe's an innovator, not scared to change direction and experiment. And if tonight's anything to go by, long may he continue doing so.

Simon Tabbutt

MARI WILSON AND THE WILSONS Adelphi Theatre, London

THE CAPITAL climax to the much-trumpeted Mari Wilson extravaganza was everything it should have been — and more. A 22-piece ensemble incorporating six dancers and a string section; a brilliantly self-parodying display of showmanship and choreography; Mari herself looking slimmer, elegant and as if she was thoroughly enjoying herself in a series of outrageous cocktail dresses complete with over-the-top costume jewellery; and Mr Obnoxious himself, master of - ceremonies - cum - con - man - compere Hank looking his usual manic cross between Jack Nicholson and Max Bygraves. Only this time he sported a jock strap over his evening pants to avoid sustaining any lasting damage when hitting the stage via a sliding down a high wire.

So much for the Las Vegas end of the operation. Musically there's just as much to please. Mari herself blessed with as strong and technically perfect a voice as anyone else currently peddling wares on the gig circuit.

Not that the latter is strictly her stamping ground. Dazzling

glittery curtains, endless confetti and the obligatory ball-room globes were further indications that the team would be more suited to a season at the Talk Of The Town had the place not had the indignity to close down.

The choice of material was further testimony to this. Julie London's 'Cry Me A River' and selections from 'West Side Story' aren't exactly your standard rockist output, whilst her manager / producer / record company boss's own compositions owe more to the showbiz tradition. 'Love Mari' is pure early Diana Ross and other material is redolent of Dionne Warwick.

Inevitably the most popular numbers are the two near-miss smashes, 'Beat The Beat' and 'Baby It's True (I Can't Stop Myself)' went down best. Marionettes Candy and Mandy hamming it up like there's no tomorrow and Marliese Harry, Barry, Larry and Gary (honest) steaming along with rhythmic verve.

To coin a phrase (their own) the whole thing was one long 'R A V E', ominously suitable for The Strand's Adelphi and an exciting show in its own right. As good as The Sones and Springsteen, the wye reckoned, and you can't say fairer than that.

Mike Nichols

JOHN COOPER CLARKE The Hacienda, Manchester

JCC ARRIVES at midnight. Black jacket and drains adhere to his abnormally thin frame as this Salford-born rhymist fast-talks his way through several of the old and new. He stands tall, grips the microphone, as backing tracks pour from an expensive Teac recorder, as video visions shine onto large screens. He hasn't brought his band.

'I Married A Monster', 'Salome Maloney', 'Health Fanatic', 'Evidently Chickentown' and the immaculate 'Beasley Street' were part of the vintage material showcased tonight. And of course with the recent release of his 'Zip Style Method' LP, Cooper Clarke was also offering samples from this 'Night People' and 'I Wanna Be Yours' were my two favourites.

In The Hacienda you can relax and enjoy yourself. Things never become warm or cramped. John Cooper Clarke is a worthy star within modern culture. His clever use of words never fails to appeal. A useful combination. A great night out.

Alan Entwistle

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A LIFE IN THE DAY OF

John Cooper Clarke

ff I GET up at three in the afternoon

because I don't go to bed until five or six in the morning. My bedroom is pink with a large rococo framed bed with either blue or lilac sheets. It's got a very high ceiling with Georgian plaster cornices. It's a serviced flat which means we don't have to do any housework, it's all done for us.

Breakfast is eaten in bed. Lizzie and I take turns to get it and it involves going out for cream cakes. That's one of the reasons we like living here, there's lots of lovely cake shops. Barcelona has great cakes too. Marvellous! We like

to listen to the world service or Radio 4 while we have breakfast, it's a lot more interesting than Radio 1 or Capital.

I get up around a quarter past four. Sometimes I read a newspaper. It depends what's on the television and recently it hasn't been very entertaining at all — full of the Falklands and sport. I used to have a TV in the bedroom in our old flat and that meant it was very difficult to get out of bed, so we don't have one in our bedroom any more.

The reason I get up at a quarter past four is to see Bugs Bunny, whatever happens. I love him and Road Runner, and the old Popeye cartoons. I don't like the new Hannah Barbara efforts; they're real cheap animations rather like a revolving drum sequence. When you look at the really old Popeye, it's almost three dimensional.

At 5.45 I watch the news and

Watchdog if it's on. I like consumer programmes. Up until recently my favourite programme was Holiday. What a jammy job that must be, working on that! Being paid to go on holiday to do a few minutes reporting.

Checkpoint, on the radio, is much funnier than Hugh Scully's Watchdog. Roger Cook tapes his every move so it sounds something like this: 'I'm going up the stairs to approach Mr X. Oops, he's seen me, I'm about to question him about the dodgy dry cleaning business. I'm being beaten up, they're hurling me down the stairs, I'm falling head over heels... He's actually been quite severely hurt, he's always being beaten up in the cause of justice.'

It's a really genuine programme, none of this 'The game's up, Muldoon' lark. I suppose I do get ideas for songs and poems from things like that.

If it's Monday or Wednesday I'll watch Coronation Street. I suppose what I do really for the rest of the night is watch telly until it's time for us to go out for our evening meal.

We go out about 11-ish. We have lots of nice restaurants near us, many of which are open all night. In fact at four in the morning we nip out to buy delicious chocolate cake and ice-cream to take away. Mmmm!

Back to 11 o'clock, though. At the moment we're somewhat limited in the choice of restaurants because we don't have our car so we tend to eat out nearby. We eat a lot of Turkish food, and Thai and Italian are strong favourites, too. Have you ever tried Thai food? It's really delicious. It boasts many different beautiful flavours, it's a very delicate form of cuisine, the kind of thing you don't find in many other forms of cooking. Some of it crosses into Indonesian cookery, but on the whole it's unique to Thailand.

If we've got the car we sometimes go round Soho because there's so many good places to eat. Poon's is another favourite, a Chinese restaurant which is known the world over. We both like cooking so that's not the reason we go out

so often. We're both good at it, but quite often we've been away and there's no food in the house. Sometimes we eat out for convenience, sometimes it's laziness but mostly it's because we enjoy eating out.

We sometimes go out to eat with friends. There's a Greek restaurant which does this kind of food which consists of a bit of everything. It's far too much for two people, it could easily feed four or five. You get the same amount for two as you would for more, so you're just as well to make a party of it.

Or sometimes we'll visit friends. We tend to go through phases of being energetic and going out, or being as quiet as we possibly can. You see, when you're on tour you have to socialise all the time and you can get a bit sick of it so afterwards I like to be alone.

At night I like to do my writing, I find it's the best time for me. At some point I've got to sit down and concentrate, but I work on things all the time. If I think of something appealing during the day, then the idea will go into a notebook. I have a massive collection of notebooks all over the place, so sometimes it can be rather frustrating trying to find the right book if you can't remember which one has the idea you're searching for.

I'm often distracted by the radio which inevitably is switched on. There's always something on which interests me. Or I might decide to play my guitar. But there's no special time for that. I mean, I don't think of I must practise tonight or else I'll get rusty. I just pick it up when I feel like it. My prize possession is my Fender Telecaster custom made guitar. I actually went out shopping for a Stratocaster, do you know the shop on Soho Square? I went there. Anyway I went in there with the intention of getting one sort of guitar and the Telecaster seduced me. I really like it. It's like having two guitars. It sounds like a Fender and it sounds like a Les Paul because it has an extra pick-up.

If I'm not fiddling around with my guitar, the radio, or attempting to write, then quite probably you'll find me reading. I like to read a few books at

30-YEAR-OLD wise-cracking punk poet John Cooper Clarke was the first of his kind. Born in Salford, he has influenced a whole new generation of poets such as Attila the Stockbroker and Seething Wells. He had a variety of jobs before he landed his first residency at a Mancunian club called Mr Smith's, and got his first big break on a Granada TV series featuring Northern acts. With his sharp wit and dry sense of humour, his compositions include 'I Married A Monster From Outer Space', 'The Day My Pad Went Mad' and 'Health Fanatic'. He lives in Chelsea with his fiancée Lizzie, and lists his hobbies as shop-lifting and dining out.

the same time, definitely no less than two. At the moment I'm wading my way through — this is really embarrassing — the book of Breaking Glass. The only reason I'm reading it is that one day the papers didn't arrive and it was the only thing I could find. It's awful, I'm glad I didn't see the film. I'm also reading The Hunchback Of Notre Dame and a Raymond Chandler book, um... what one is it? I'll remember in a minute. Oh yes, Farewell My Lovely!

As well as reading several books at the same time, I'm always leafing through magazines. I love them, I'm always buying them.

We go to bed at five or six o'clock in the morning. We've tried going to bed earlier, but even when we do that, there's absolutely no point. We end up sitting in bed wide awake for hours. We've had this odd routine for several years now. We find it necessary because I work so many nights. All my friends accept it, for instance if someone is foolish enough to ring us at 10 in the morning, then they know that we won't answer the phone. We just let it ring and ring. Fortunately my manager knows not to phone me before early evening.

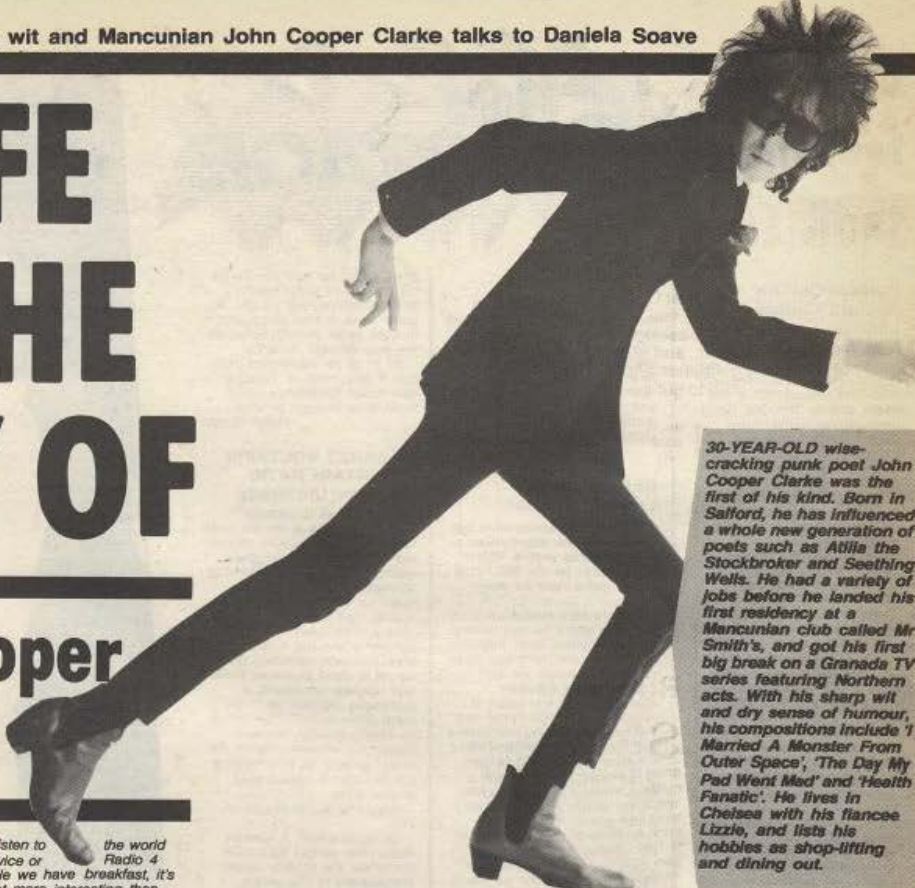
When I'm not working nights I attempt to reorganise my life into day time, but sometimes I don't sleep for days on end. I work during the day and night, don't eat either.

The same thing applies when I'm on tour, because hotels don't operate on 24-hour service so you have to vacate your room by midday. A few hotels don't mind entertainers staying there, so have altered their hours to suit, but not nearly enough.

So if I'm doing dates I try to stay at home if it's less than an hour's drive away. It's much nicer to stay at home. I won't be able to do that in October, though. I'm doing a tour of Australia. Believe it or not I've got quite a big following out there, without any promotion from the record company at all. I'll probably be out there a month, and I fancy coming home overland. I'm really looking forward to that.



JCC fails to blink at the daylight (shock)



Ringling the changes

I'VE RECENTLY realised that I have a real urge to be a woman, because I don't feel right living in a male body. I realised I liked dressing-up in my mum's clothing much earlier on, and still enjoy it. I'm not gay, as I've had many girlfriends and the experience of sex, but haven't been able to get the thought of being a woman out of my mind. I'm bi-sexual. What should I do?

My doctor has told me I'm too young, at 17, to be considered for a sex change. He told me to come back in seven years!

Is there any chance of being considered for private treatment, and is there any help and support I can get from anywhere?

lan, Telford

● Perhaps your doctor was trying to say that it may be a little early to consider embarking on such an irreversible course of action without giving yourself more time to come to a full realisation of your own sexuality.

Going through with a sex-change operation isn't a quick or easy option, and taking the first steps wouldn't be possible until you'd reached at least 18, the age of majority. You'd need to satisfy yourself and have a medical back-up on your decision before going ahead, with either private or National Health Service treatment.

Then, under medical supervision, it would be necessary to live for at least two years as a woman, receiving regular hormone treatment, before the final operation.

You clearly need to talk things over with someone who understands to help sort out your own thoughts and feelings. For support and advice, contact The Albany Trust, 24 Chester Square, London SW1 (Tel: 01-730 5671 or 01-647 9672). The Albany Trust offers counselling and support to transvestites, transsexuals, and anyone faced with a gender identity problem.

Band aid

I'M IN a band, and we're nearly ready to do a gig but need a bit of legal information first. Do we need a licence to perform? Can we play other people's numbers as well as our own? And, who can we contact to get badges made?

George, Shropshire

● You don't personally need a licence to perform, but the pub, club or hall where you play must hold a licence issued by the Performing Rights Society which collects performing royalties on behalf of songwriters, composers and copyright owners.

If you want to play well-known numbers written by other people, as well as your own, there's no problem as long as the place where you perform is covered by this licence. It's physically impossible for PRS to check what's being played at every single venue throughout the land, but if you are asked to fill in a programme return detailing songs used during any performance you should do

so. Composers royalties are paid back from the licensing fee.

Full information from The Performing Rights Society, 29/33 Berners Street, London W1P (Tel: 01-580 5544).

As for badges, check-out ads in the classified columns of the music press and scan yellow pages. Meanwhile if anyone in Shropshire can offer bands a good deal on badges let us know and we'll pass it on

Root cause

SINCE I had one of my teeth filled two years ago I've been scared stiff of going to the dentist as it hurt so much. I wasn't given an injection and think he must have hit a nerve. Now the same tooth is really giving me trouble. Is there any way I can kill the pain myself without seeing the dentist? It's ruining my enjoyment when I go out.

Dominic, Birmingham

● Dental treatment is the only solution to your problem, but if you're worried about seeing the same dentist again, why not book-in a quick appointment somewhere else.

There is no reason why you can't ask for an injection, explaining what happened before. In any case, if the nerve at the root of the tooth is open and vulnerable most dentists will automatically inject with a pain killing anaesthetic.

Any chemist stocks a handy substance called oil of cloves which you can dab on the tooth as a temporary pain-killing measure before you see the dentist

Guilty past

I'M PLANNING to train as a teacher, but, having been 'bust' for drugs at a rock festival a while ago, and fined, I have a criminal record. Am I forced to reveal this on job application forms? If I did, would I be automatically disqualified from a teaching job?

Richard, UK

● Applicants for teaching jobs are bound by law to declare any past criminal record, no matter how long ago a conviction occurred, if asked. And that goes for prospective accountants, chemists, dentists, doctors, health or social workers, lawyers, law clerks, nurses, midwives, opticians, policemen, probation officers, traffic wardens, vets, and people who need a licence to carry on a trade too.

Declaration of a record doesn't necessarily exclude anyone from teaching, as every individual application is judged on its own merits. The



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

for non-sexist men, called Achilles Heel. How do I subscribe or get in touch? Are there any other anti-sexist mags?

Fender, Blackpool

● Strangely enough, but perhaps not so surprisingly, self-styled non-sexist magazines tend to be aimed at an audience of men or women, but seldom both. Fortunately, circulation can and does cross the barriers, sometimes pretty sexist in themselves.

For fax on subscribing to

Stones' swag

FOR AGES now, without success, I've been trying to track down a Rolling Stones fan club. Any ideas? Where can I buy a tour T-shirt?

Tony, London

● Sorry Stones fans everywhere. Following a management decision to close down the last club after merchandising problems and delays in fulfilling orders, there are no plans to kick-off a new official appreciation society in the future.

But people who'd like a souvenir of the Stones tour '82 can send for a list of leftover memorabilia from Arena Merchandising, 42 Molyneux Street, London W1. Mark your enquiry RS and don't forget the see.

nature of the offence, the time you've gone straight, your academic and other qualifications would all be taken into consideration. Failure to disclose a past conviction would be strong grounds for dismissal.

If this is your chosen career, all you can do is apply to train and hope for the best. The Rehabilitation Of Offenders Act 1974 covers most other job hunters, who don't have to declare a past record if the penalty for the offence was less than two and a half years in prison and a certain amount of time has passed since the date of conviction.

Normally a fine for a drugs or shoplifting offence, for example, doesn't have to be declared after five years have gone by; an offender given a conditional discharge, bound-over or put on probation can say there's no past record after the date on which an order expires or a year later — whichever is longest; and an offender imprisoned for less than six months can say no to a criminal record question seven years from the date of conviction.

12 Allenbook Avenue, Lisburn.

Major pool events up 'n' coming this year include the British Association Of Pool Table Operators singles and team championships happening at Pontins Prestatyn September 18 and 19 and the Gallagher / BASPTO finals at London's Hammersmith Palais, December 5

Non-sexist men

A WHILE ago my girlfriend told me about a magazine or movement

KONTACT KORNER

Isolated? Bored with your friends? If you want to meet new people in your area for gig-going send us a few details of your musical tastes and we could make your match with another reader. Contact Korner, c/o Help, Record Mirror, 40 Long Acre, London WC2.

No quick cure

IS IT possible to take a drug which will prevent you from getting VD for a short period of time?

Paul, Surrey Docks

● Fraud not. If you suspect that you may have contracted a sexually transmitted disease or infection, see your nearest special clinic, listed under Venereal Diseases in the phone book. We have a selection of leaflets on the symptoms and treatment of venereal disease, free to anyone who sends along a stamped addressed envelope

Pool partners

I'M A good pub pool player and would like to further my experience by playing in competitions. If successful I'd consider turning professional.

Could you give me any advice or suggest some addresses where I could write to increase my participation in the game?

Martyr, Tiverton, Devon

● As a start, why not organise a pub team if your local doesn't have one already. Any team can join a pool league in your area and play on from there.

For details of nearest league, advice, and some information on up 'n' coming competitions, write to the English Pool Association c/o 16 Hewthorne Road, Bamford, Rochdale. They can also put Scots players in touch.

The Welsh Pool Association can be contacted c/o 8 Willowbank, Gowerton. For details of the Northern Ireland leagues readers can write c/o

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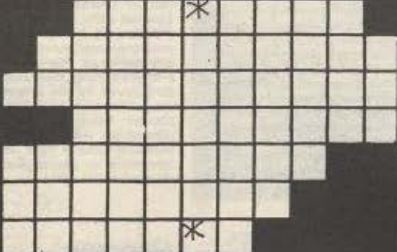
KOMPOSERS KLUB

Do you write songs? Words or music? If you're trying to track down the other half of your songwriting team, drop us a line and we'll try to put you in touch. Write to Komposers Klub, c/o Help, Record Mirror, 40, Long Acre, London WC2.

PUZZLES

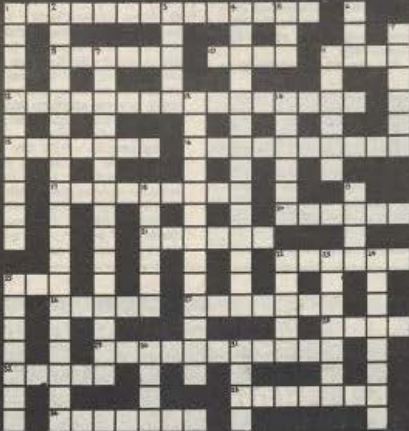
POP-A-GRAM

Solve the seven cryptic clues and write the answers across the puzzle so that the starred down columns spells out a band with a movie medley. Remember the clues aren't in the correct order. You have to decide what the right order is.



Any fans when re-constituted build up a tight-fitting island (7)
Tom's ETT pain disguised a Motown band who stood at the top (11)
Beth eats, but only provides Iron Maiden with a number (3,5)
The lout's loss is what Blondie gains on her island (4,5)
Plead a rep for Genesis EP (9)
If you reach Len, you'll discover that you've never been to me (8)
Sell breast and chop up for lko girls (5,5)

X-WORD



CLUES

- ACROSS**
- An associate of Alan Rankine (5,9)
 - In which Midge spends his holidays from Ultravox (6)
 - Marc rode a white one (4)
 - See 5 down
 - Physical singer (6,6,4)
 - Written by an addict in an attic (7)
 - 1981 Earth, Wind and Fire hit (4,6)
 - Of Einstein A Go Go fame (9)
 - Given for services rendered to Julian (6)
 - Funkadelic had one under a grove (6)
 - The Mael brothers as they are better known (6)
 - 25 & 3 down: He recently had a Snack Attack (3,5)
 - A road that used to be in Wings (5)
 - Bells heard by 25 across (7)
 - See 6 down
 - They're the Things That Dreams Are Made Of (5,6)
 - 32 & 7 down: One of The Doors' finest (5,2,4)
 - Called out by Genesis (7)
 - 1960 Gary Numan LP (7)
- DOWN**
- Group who have recorded the Greatest Hit (4,7)
 - So this is romance from UB40 (4,2,3,2,3,5)
 - See 25 across
 - Jam single (4,2,3,5)
 - 5 & 11 across: He'll be remembered for his New Boots and Panties (2,4)
 - 6 & 28 across: He was transformed by David Bowie (3,4)
 - See 32 across
 - See Top Deluxe hit (5,2,3,5)
 - They told us of the perils of loving a beautiful woman (2,4)
 - Changes Two Bowie single (4,2,3,4)
 - See 30 down
 - She was a Puppet on a String (6)
 - Pink Floyd had a Nice... (4)
 - A Policeman (5)
 - Who Goody Two Shoes is pretending to be (2,5)
 - She told us of the Man With The Child in His Eyes (4,4)
 - Stranglers LP (2,5)
 - 30 & 14 down: He's going to a go go (4,5)
 - 1978 Commodores hit (4)

LAST WEEK'S X-WORD ANSWERS

ACROSS: 1. Ant Nowhere League; 8. Sweet's From A Stranger; 11. Break The Rules; 12. Smith; 13. Geno; 14. Silver; 15. Sex; 17. Neil Diamond; 21. Don; 22. Trains And Boats; 24. Camel; 25. Singing; 26. Fall; 28. Herbie; 30. Can; 31. Moon; 32. Spector; 33. Rocket; 34. Kim Wilde

DOWN

1. New Order; 3. I Get Around; 4. Heroes And Villains; 5. Rumours; 6. Glass; 7. Keith Emerson; 9. So This Is Romance; 10. Spell Bound; 16. Metal Guru; 18. Associates; 19. Debbie Harry; 20. Combat Rock; 23. McLean; 27. Photos; 29. Isley

LAST WEEK'S POP-A-GRAM SOLUTION

Urgent, Shirley, Associates, Coconuts, J Geils Band, The Wolf

DOWN: Nicole

POP-A-GRAM WINNER: Ric Greenfield, 1, Howard Close, Watford, Herts.

NAME

ADDRESS

Remember, you have to complete both the Pop-A-gram and X-word to qualify to win an album. Send your complete entry to Popgram, Record Mirror, 4 Long Acres, London, WC2 9JT.

SHALAMAR'S Jeffrey Daniels has got happy feet. The 24-year-old Los Angeles born singer has danced his way into the charts with 'A Night To Remember'.

Shalamar — Jody Watley, Howard Hewitt and Daniels — started out trying to get their faces and fancy footwork on TV and are now America's hottest soul attractions.

Hits like 'I Can Make You Feel Good', 'Uptown Festival', 'Taks That To The Bank' and 'I Owe You One' have made Shalamar regulars on American TV since 1977.

Even on a promotional visit to Britain the athletically gangly Daniels can't resist the appeal of the goggle box. He's in town to show the modish crew of 'Top Of The Pops' regular dance troupe, Zooz, just how to shake a tail feather and get on down in style.

"When I was small there was a dance called the Philly Dog. It consisted of bracing yourself by the legs and shaking your neck like you're trying to fling it across the country. I was always flexible with my muscles and I could do it better than anybody else. So my two older sisters would push me into their circle of friends so they could show off their little brother," he explains.

He found that he would win all the dance contests in Chicago, where he was brought up, and he gained a reputation as a dancer.

It was the plectrancy of television that was to prove a far more irresistible force in his life. In particular 'Soul Train' — America's funky 'Top Of The Pops' attracted him.

"One Saturday I turned on TV and saw kids dancing and it looked like they were having the time of their life. I knew I had to get on that show. Then I saw Jody, who I already knew, and other childhood friends dancing. It made me more determined," he says.

THE CHICAGO studio where the show is recorded has security tighter than the Fort Knox but somehow Daniels managed to sneak in, either in the boot of



Shalamar's Jeffrey Daniels tells Mike Gardner how he got his big break

Pic by Robert Brown

SOUL TRAINING

a car or over a series of fences.

"There'd always be a line of people outside just hoping that someone would pick them to come in."

When he finally got to America's number one televised party he was more interested in the positions of the cameras than the dazzling array of soul stars around him.

"I'd watch the transmissions and train myself to catch the camera. I became a professional TV dancer in attitude from the

first time. Even when the cameras weren't on me I'd devise a way of getting in front without seeming like I was hogging it," he laughs.

A feature of the show is the line — where couples show their steps as they walk down an aisle of boppers. Daniels' partner was his childhood chum Jody Watley who shared his ambition of becoming a known dancer. They devised creative ways of getting noticed which the other dancers didn't have the nerve to follow. "We'd always be dressed

outrageously," recalls Daniels. "We started using oriental fans, then we roller skated. I once dragged a mannequin down the line and rode a uni-cycle.

"Once we even staged a fight. The producer thought it was for real as we did a routine and then went into an argument. She hit me and then those in the line pulled us apart. It was hilarious," he chuckles.

The on-screen battle led to the producer, Don Cornelius, making them regulars for the princely sum of a box of Kentucky Fried Chicken.

But Cornelius had bigger plans for the duo. He had the idea in his head for a Motown medley called 'Uptown Festival' in 1977 and a group name Shalamar. All he needed was the faces to fit the concept. The outrageous antics of Daniels and Watley seemed perfect, especially when Gerald Brown was drafted in to provide the vocal savvy.

The elaborately choreographed numbers featuring Jody Watley's own costume designs were an immediate smash.

Dick Griffey, head of Solar Records, took an interest in them when Cornelius departed to spend more time in television and they've never really looked back since. Their success has been steadily growing, especially since Akron born Howard Hewitt replaced Brown in 1979.

This year they've already had three chart entries. Two of them have hit the top 20.

OBVIOUSLY WITH the success Daniels' lifestyle has changed radically from the days his mother brought him and his two sisters up on state funds.

Now he has a house in the swish Hollywood Hills. "It's a windyway flat. You can see coyotes, skunks and lizards from all the rooms. I have a swimming pool which I don't use much because we are always on the road or the weather hasn't been up to it. But I like to look at it," he laughs.

When he's not working on Shalamar he's devoting himself to a band called Eclipse or working on his solo album 'Colonel Pop'.



HIGH FASHION: unbuttoned shirts, gold chains ... the lot

HIP OPERATION

HIGH FASHION are determined to be in vogue. The swish New York trio are currently climbing the disco charts with 'Feelin' Lucky Lately'.

Their success is down to the deft touch of spaghetti disco king Jacques Fred Petrus, the Italian producer behind Change and BB&Q Band.

High Fashion are Alyson Williams, Melisa Morgan and Eric McClinton. It's Alyson whose

lead vocals are featured on the single, with a range that runs from alto to first soprano.

Melisa is at the Juilliard School Of Music studying theory and composition, while Eric has the experience of working with Gladys Knight, Eddie Kendricks and George Duke, as well as his own Motown group with the unlikely name of Eric and the Vikings.

Mike Gardner

down to basics →

Larry Graham talks to Mike Gardner

LARRY GRAHAM virtually invented the funk bass style that dominates today's soul records — thanks to his mum. The Texas born multi-instrumentalist, now in the charts with 'Sooner Or Later', created the 'thumb' method of bass playing by accident but it's a style that has influenced every sphere of popular music.

Virtually every band from ABC and Spandau to the Jacksons and Earth, Wind and Fire owe something to Graham and his mother, Dell.

"My mother plays organ in clubs in San Francisco, where I was brought up, and I played guitar in her trio. She played an organ which had foot pedals so our sound had a lot of bottom. One day it broke down and without the bass sound it was empty so I rented a bass. Because I never planned to be a bassist I never bothered to learn the orthodox over hanging hand technique. I just played it like a normal guitar — with my thumb and fingers," he explains.

"Later we dumped the drummer, so we were down to a duo. I had to thump the strings with my thumb to carry the rhythm and pluck the strings for a snare drum sound. So I had this

'thumping and plucking' style.

The innovative method reached the ears of San Francisco's hippest DJ, Sylvester Stewart, better known as Sly Stone. And so Larry Graham ended up as bass player with Sly And The Family Stone on hits like 'Dance To The Music' and 'Everyday People'.

The band influenced everybody from James Brown's second wind of creativity in the late Sixties to Motown's harder edge with the Temptations and Four Tops psychedelic soul and of course, George Clinton's Parliamentadelicment thang. The sound can be heard on virtually every record you can dance to today.

"As I look at my life," says

the 32-year-old musician, "it makes me feel good to know that I've contributed something important to the world of music. At one point people were trying to make me feel that my style had been ripped off but I feel it's the ultimate compliment to me."

The bass is only one of the many instruments that he's proficient on. His mother made sure he had a solid musical education. He could tap dance by the age of three. He was proficient on piano at the age of eight and so on with guitar, saxophone, harmonica, drums and his distinctive voice that gave him a million selling hit in 1980 with 'One In A Million You'.



LARRY GRAHAM: great finger technique (or so they say)



NARADA: moral

Clean up man

WHILE MOST of Britain was spending the last fortnight trying to guess the name of the new royal arrival, Narada Michael Walden had no difficulty in choosing his spiritual forename.

The 29-year-old musician, currently warming dancefloors with 'You Ought To Love Me', was given the name by his guru, Sri Chinmoy, the same spiritual teacher who renamed John McLaughlin as Mahavishnu and Carlos Santana as Devadip.

"It's pronounced with the 'a' almost silent and it rhymes with Florida. It's actually an Indian word, from Sanskrit, the oldest language in the world. And it means 'supreme musician,'" he explains.

The original Narada was a sage and, it's said, one of the first musicians to walk the earth. He played an instrument called a 'vina' — like a sitar — and he played and sang devotional music to God.

The Kalamazoo, Michigan, born multi-instrumentalist spent

time in the ranks of the Mahavishnu Orchestra as a drummer but it was only when he turned to funk that he made his name known to the public. "Let's face it, there is no big audience for great drum soloists, is there? And the few that are out there don't buy records. Eight or nine years ago, that kind of thing was popular — but not today.

"It was frustrating making albums that you think are fantastic and then no-one wants them. It took many hours of

meditation before I could come to terms with that. Now, I just want to bring love and joy to everyone because I'll always keep giving and giving — it's so important to share experiences with people and that's the way I will always be."

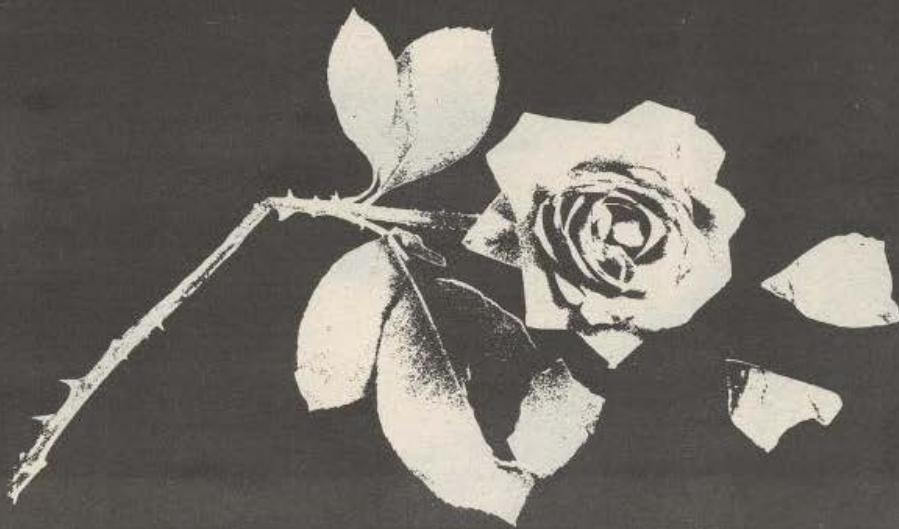
He has already shared success with Sister Slodge.

Herbie Hancock and Stacy Lattisaw for whom he's produced hits with his distinctive invigorating dance style.

"I'm a workaholic," he confesses. "The more work I do the better I feel."

Mike Gardner

The Apollinaires



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DISCOS

ODDS 'N' BODS

ALAN COULTHARD starts this Friday a weekly ten minute mixing spot on Tony Prince's Radio Luxembourg disco show (9-11pm) — Froggy'd better watch his crown!... Blue Feather's 'Let's Funk Tonight (Club Instrumental)', the 'Young & Strong' second edition — now as third track on their 12in, still has a snatch of vocal at the start and is at 119bpm just 1bpm faster than the plugside (which I hadn't realized in the UK pressing has yet more vocal at the end, unlike the therefore still superior US version)... Ian Levine (Charing Cross Heaven) reminds us that the Broadway smash 'Dreamgirls' is extremely similar to the 1976 film 'Sparkle' starring 'Fame's' Irene Cara, Lonette McKee and more as a Supremes-like girlie group called Sister And The Sisters, with Sdixies-style score by Curtis Mayfield featuring Aretha Franklin on the soundtrack album — who's got the UK rights?... Marvin Howell's picked up the Boys Town Gang's Dutch chart-topping 'Can't Take My Eyes Off You', but for ERC rather than his Project or System labels... Jonathan King's slot on 'Top Of The Pops' has to be the biggest boost a foreign record can get here... David 'Frankie' Christie's 'Saddle Up', evidently hitting all over the world, turns out to be the first product from Mike 'Shout' Collier's new Joy label, leased to KR as a one-off... Cherl have been answered in the States by The Murphys 'Murphy's Jive Law' (US Venture)... Gap Band briefly hiccuped to number 1 in the US Black Singles chart (see Billboard now calls it) only for the Dazz Band to return after one week, but Gap are now top Black LP, while Sinnamon is top Dance/Disco... Illusion's version of 'Why Can't We Live Together' is a US black hit on Sugarhill there... 'Live Rhythm Trax', instrumental rhythm track versions of various current hits, will soon be on a Jive LP... Ken 'E', full-time in-store DJ at Southampton's Top Man/Top Shop (33-35 Above Bar), finds it increasingly difficult to get



JAMES HAMILTON at the controls

onto mailing lists yet says large stores like his are ideal for record promotion — maybe he should try radio rather than disco pluggers... West Surrey & Hants DJ Assn meet Monday (12) at 8pm in Guildford's Stoke Hotel (details Chris on Cranleigh 2641 — and, er, make that XL blue!)... Capital never stop playing the Valentine Brothers following the belated enthusiasm of Gary Crowley — they obviously weren't paying as much attention to Greg Edwards two months ago, or to Peter Young almost as long ago (Peter's promos for last week's 'Best Disco In Town' were incidentally amongst the funniest things I've ever heard — 'Say hi South London, say hi North London, say hi Mum'!)... Shalamar's Jeffrey Daniels, still body-poppin' all over the place (and making a smash in the process), had his hair cut in Chelsea's Kings Road... Dartford Flicks will reopen on a Friday later this month with Chris Hill and Colin Hudd holding a fireman's fancy dress night in the revamped interior (just don't let Colin near any matches!)... Bob Jones, still funk-jazzing Chelmsford's Countryman Mon/Fridays, plays solid jazz every Tuesday at The Oddfellows pub in Chelmsford's Springfield Road, where Gene Ammons 'Jungle Strut' is the boss biggie for

JANE FONDA really does dominate proceedings on the aerobic crazed housewives-aimed 'Jane Fonda's Workout Record' (CBS 88581), calling out her exercise instructions with no regard for the vocals or music behind her on the double LP, but the 'Beginners' side's opening 'Can You Feel It' might make an interesting segue out of Diana Ross's 'Work That Body'.

Bob, who returns a "hi" to Mike Page (Telford Neil Gwynn)... Paul Rae reports from Manchester Legend that their Thursdays are "allsorts" nights, mixing Killing Joke/Bauhaus, German imports, funky electro-disco, reggae, Northern soul, Sixties oddies and sillies like Bucks Fizz or Boney M — in other words it sounds like a regular Wally gig (no insult intended) and evidently surprised a visiting Clare Grogan... Paul also wonders why, with so much great sound equipment but no microphone, the Camden Palace doesn't employ DJs who can mix?... hmm!... Tony 'Soul On Sound' Jenkins whispers that the place to be this Friday is Chelsea's Kings Road... mumble, mumble, mumble... Paul Fabian, come in, your time is up!... Colin Cordrey (Edinburgh Madhatters Speakeasy), wait for 'Soul On Sound'... oh, yes, Laytons Cellars, under St Pancras Station in Midland Road, smart attire essential... Bee Gee Barry Gibb is currently producing (separately) Righteous Brother Bill Medley and Dionne Warwick, both of whom could well sound good given his style... Darryl Heyden has given up fire-eating and DJing to get a proper job as manager of West Kensington's Sunset Club in North End Road... Glen Audit (Freswick) would give his right arm for a copy of that Shep Pettibone remixed KISS version of Diana Ross 'Mirror Mirror' — now that is a record you will never own!... Polydor have re-released again the classic 1962 live recording of James Brown, now retitled 'Live And Lowdown At The Apollo, Vol 1' (Polydor mid-price 2482 530), from the era that I must confess turned me deeply onto soul — but it does sound strange hearing it now in stereo... I haven't been mentioning my Sixties soul nights every Tuesday at Soho Greek Street's Le Beat Route (with Alex Gerry topping and tailing the evening) mainly because they are every week, and (touch wood) are going extremely well... Steve Durrell (Staines) didn't know Chan Romero originated 'Happy Hippy Shake' — that's Association Of Stemmers 1, disco nil!... 'I Want Candy', 'Iko Iko', now the Belle Stars have done 'The Clapping Song' — not to mention Bananarama reviving the Sixties girlie group sound — it's just like 1965 all over again!... how long before someone unearth's Bunker Hill



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BREAKERS

BUBBLING UNDER the UK Disco 90 (page 4) with increased support are David Sanborn 'Port Of Call'/'Rush Hour' (US Warner Bros LP), Armed Gang 'All I Want (Instrumental)' (US Chaz Ro 12in), Soul Sonic Force 'Planet Rock' (US Tommy Boy 12in), Passion 'Don't Stop My Love (US Prelude 12in)', Feel 'Let's Rock (Instrumental)' (US Sutra 12in), Sugar Hill Gang 'The Lover In You' (US Sugarhill 12in), David Morris 'Saturday Night' (US Becket 12in), Leon Ware 'Why I Came To California'/'Can I Touch You There'/'Miracles'/'Slippin' Away (US Elektra LP), Dayton 'Hot Fun In The Summertime' (US Liberty 12in), Roundtree 'Hit On You' (Aria 12in), Magic Lady 'Give It Up'/'Sexy Body' (US A&M LP), Yvonne Elliman 'Love Pains' (US Moby Dick 12in), Gato Barbieri 'Retorno'/'Bahia' (US Fania LP), Soft Cell 'Torch' (Some Bizzare 12in), Gino Soccio 'It's Alright' (US Atlantic RFC LP), Gerald Mallory 'Lay Down On Me' (US Prelude 12in), Electra 'Feels Good (Instrumental)' (US Emergency 12in), Light Of The World 'I Can't Stop'/'No. 1 Girl'/'Soho' (EMI 12in promo/LP), Beau Williams 'If You're Ready' (US Capitol LP), Dance Reaction 'Disco Train'/'Train Sound' (Carrera 12in), Shakatak 'Bitch To The Boys' (Polydor LP), Heatwave 'The Big Guns' (Epic LP), Legacy 'Word Up' (US Brunswick 12in), Things To Come 'Go For What You Know' (US Two Musketeers 12in). HIT NUMBERS: Beats Per Minute for last week's pop chart entries on 7in (endings denoted by f for fade, c for cold, r for resonant) are The Jam 137f, AC/DC 64-67-145f, Bananarama 124f, Paul



KID CREOLE'S new release on remixed 12in this week is 'Stool Pigeon' (Ze 12WIP 6793), a jerkily rolling 108½bpm smacker with typically sassy low-life storyline after a long intro, flipped by the brand new and as yet unheard 'Double On Back'.

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FROM PAGE 31

McCartney 68-135f, Irene Cara 131f, The Trio 133f, Japan 50/100f, Dexy's Midnight Runners 106-109-122f, Larry Graham 116f, Brotherhood Of Man 0-12f, Blue Feather 118c, Rick James 123-124f, Dennis Brown 99-100-102f, Anti Nowhere League 0-58/116-192-Or, Asia 0-63/127-143f, Visage 'Night Train (Dance Mix)' 12in is 135-136-135-137bpm, Duran Duran 'Hungry Like The Wolf (Night Version)' 127bpm.

DISCO DATES

DISCO DATES THURSDAY (8) Second Image play Sheffield's Limit, Harrington Bolts hosts another National Gay Disco Dancing heat, George Power & Pepe jazz-funk Hitchin Regal, Mawgen jazz-funks Herley Wheelers weekly; FRIDAY (9) Dave Brown revives rowing at Southend

DISCOS

Zero 6, Nottingham's Le Chic Part Two has a Gay Dancing heat; SATURDAY (10) Bob Jones & Nicky Peck float jazz-funkily around the Isle Of Wight (tickets on 01-723 1362), Incognito play Windsor Safari Park's New Safari Club, Hi-Tension play Leydown Stage 3, Paul Grant's beach 'n bedwear party at West Kensington Sunset Club admits ladies in bedwear for free, Mike Morgan funks Chelmsford YMCA's roller-disco weekly; SUNDAY (11) ICQ play West Kensington Sunset, Bob 'Seasick' Jones jazz-funks Camberley Fenchies; TUESDAY (13) Brighton Bolts at Sherrys has a Gay Dancing heat, amateur DJs compete at Redcar Leisure Centre under-16s disco, Brian 'Bazzer' Mason lets ladies in for free at South Harrow Bobby Magees.

UK NEWIES

THUNDERTHUMBS AND THE TOETSENMAN: 'Freedom' (Polydor POSPX 480) Level 42's bassist Mark King and keyboardist Mike Lindup (Toetsenman is Dutch for keyboard) combine alone for a great smoothly harmonised but otherwise all happening joyously bright and lively 127-126-127bpm 12in racing rattling romp with Latin percussion, Al DiMeola-ish guitar and the whole shebang recorded in crystal clarity. Wow! Stay still to this if you can! The 'Freedom A Go-Go' tip's an instrumental treatment.

"D" TRAIN: 'Keep On' (Epic EPC A13-2543) Always bigger for upfront jocks than 'Walk On By', this remixed Evelyn King-ish coolly tripping 116-0bpm burler is modern disco perfection as it thumps along through many changes to a great chiming and rattling synth climax (don't mix out of it early — play it all), on 3-track 12in with his LP's dub-like 120bpm 'You're The One For Me (Reprise)' and less distinguished 124bpm 'Love Vibrations'.

JUNIOR: 'Too Late' (Mercury MERX 112) Ponderously jolting slow 104bpm 12in melodic roller — here is the Tee Scott remixed US promo version without the original LP's doodling finish — distinguished by truly outstanding lyrics beautifully sung in a worying pent-up whiny.

ANGELA CLEMMONS: 'Give Me Just A Little More Time' (Portrait PRT A13-2272) The Chairmen Of The Board's 1970 classic converts into a great bright and breezy 126bpm 12in up date that's actually only 1bpm slower than the original and convincing enough not to upset old soul fans yet treated with a new opened out clarity and the addition of a central section where the beat dies away behind Angela's winsome title line chanting before building back to a soaring climax. Huge in gay clubs and likely to hit top.

DEODATO: 'Happy Hour' (Warner Bros K 17960T) Chix sung frantically rushing 'Celebration'-style 128bpm stomper big in gay clubs already, on 3-track 12in with the jazzier and more substantial subtly driving 115-116bpm 'Sweet Magic' instrumental and the classic older 114bpm 'Night Cruiser' from his last album.

THE RAH BAND: 'Tears And Rain' (TMT Red Label TMT 1002) Not widely released until August this chix-sung 3-track 12in is by way of a pre-sale sampler to decide on which cuts have most potential, popular opinion so far settling on this atmospheric attractively tuneful

comes and goes 0-116bpm shuffler with appealingly pitched vocal sound, 'Hungry For Your Jungle Love' being a slow moody starting then vocodered and cooed 0-117bpm hustler with lotsa synth effects and snicking smacks, and 'Party Games' a 0-117bpm jiggly burler.

LIGHT OF THE WORLD: 'Famous Faces' (LP 'Check Us Out' EMI EMC 3410) Moodily winding up then spurring 57/115-115bpm cool jolter builds well with excellent lyrics, possibly a better singles choice than the now 12in-issued 'No. 1 Girl' (12EMI 5319), a pleasant enough slow 0-89-0-129bpm jogger with sweet sentiments (I'm sure they're about Mum rather than a girlfriend!) and nice sax which suddenly switches into a fast Latin finish, while already mentioned on promo are the jittery smacking 118bpm 'Soho' with 'Wilka Rap' finish by Graham De Wilde and brassily jiggling 114bpm 'Everybody Move'.

IMPORTS

DEODATO: 'Keep On Movin' (LP 'Happy Hour' US Warner Bros BSK 3649) 'Whistle Bump' meets 'Rise' with soulstress Kelly Barretto cooing over the lush creamily jittering subduedly purposeful 108bpm beat, and it's the ladies' vocals which set apart this the first offering from Deodato since he became really hot as Kool & The Gang's producer — a role now exemplified by the brash fast 'Celebration'-ish 127bpm title track — while Gandi Slaton sings choruses on an oddly disjointed rollicking whumping 122bpm reading of the Miracles' 'Tears Of A Clown', 'Keep It In The Family' being straightforward bubbly lurching 118bpm girlie group disco, 'Sweet Magic' a pleasant 115-116bpm melodic jazzy driver with cooing accents, the male Eban Kelly taking chix-supported soulful solo spotlight on the nice slow jogging 98bpm 'I Never Get Enough' and 0-47-94bpm 'Just This One Night'. My overriding impression is that this is meant to be Eumir's 'The Dude', and although perfectly all right it just doesn't have Quincy's consistency.

BOHANNON: 'The Party Train (Parts I, II, III)' (LP 'Fever' US Phase II FZ 8113) Bo's back with a bang and in the old 'Let's Start The Dance' beg on this ever changing jittery marathon groove which goes through three distinct phases at an impossible to tabulate 118-121-119-120(etc) — 113-116-114-117-120bpm, by far the best dancer on the album whose other two uttempo efforts are fast US-aimed, while the lovely 107-108bpm 'What Is A Dream (Part II)' is one of his jazzily rolling attractive instrumental drifters and 'Thoughts And Wishes' a gorgeous piano vamped 97bpm relaxed swayer to don't fail to jazz the lovely ladies gracing the sleeve, his Bohannon Angels!



AT LAST: Here are the mysterious men behind top disco sellers Blue Feather and their mega club hit, 'Let's Funk Tonight'.

Blue Feather, who all come from Holland, have been together since 1976 and feature Ron and Ed Brouwer singing and playing guitar, Dirk Nusink on percussion, Rob Hoelen on guitar, Jan Willem Weeda singing and playing keyboards and Lex Nusink on drums.

Simon Tebbutt

PASSION: 'Don't Stop My Love' (US Prelude) Maddeningly familiar Evelyn King-ish perfectly produced (by Bert De Coteaux) unburiedly tugging 112bpm 12in disco smacker with husky male lead, quality backups and an eager young lady's 'don't ever stop' plea, the instrumental flip for once on Prelude not necessarily being the vital side.

SUGAR HILL GANG: 'The Lover In You' (US Sugarhill SH-581) Superb half scouled/half rapped extremely

attractive tuneful 105bpm 12in jogger, much better than we'd have reason to expect from them and likely to be huge here.

BOBBI HUMPHREY: 'Baby Don't You Know' (US Uno Melodic UMD-8000) The Roy Ayers-produced lady flautist sings on the lightweight A-side but then gets down to some jazz tooting on the 122-121-119-122-119-121-119-121bpm 12in instrumental lipside shuffler, which can be made to mix out of Blue Feather but may be a bit lacking.

DJ TOP 20

- FLASH GORDON, resident Tuesday through Saturday at Bristol's Misty's Nite Club in Park Street, has listed the club's all-time party chart based on the most requested and/or worn out records. He also philosophises, "It's easy to be a Wally DJ, just play the people what they want to hear. It's hard to be a disco DJ when so many people aren't as responsive to music as good DJs are."
- 1 TAINTED LOVE, Soft Cell, Some Bizzare
 - 2 JAMMING, Bob Marley, Island
 - 3 FASHION, David Bowie, RCA
 - 4 JUST CAN'T GET ENOUGH, Depeche Mode, Mute
 - 5 GET DOWN ON IT, Kool & The Gang, De-Lite
 - 6 ENOLA GAY, Orchestral Manoeuvres In The Dark, Virgin
 - 7 CHANT NO. 1, Spandau Ballet, Reformation
 - 8 (GET UP I FEEL LIKE BEING A) SEX MACHINE, James Brown, Polydor
 - 9 SUPERSTITION, Stevie Wonder, Motown
 - 10 EVERY LITTLE THING SHE DOES IS MAGIC, Police, A&M
 - 11 (I CAN'T GET NO) SATISFACTION, Rolling Stones, Decca
 - 12 TWIST AND SHOUT, Beatles, Parlophone
 - 13 GIRLS ON FILM, Duran Duran, EMI
 - 14 MY BOY LOLLIPOP, Millie, Fontana
 - 15 DON'T YOU WANT ME, Human League, Virgin
 - 16 IN THE NAME OF LOVE, Thompson Twins, T
 - 17 GOING UNDERGROUND, The Jam, Polydor
 - 18 ELECTRICITY, Orchestral Manoeuvres In The Dark, Virgin
 - 19 SOUND OF THE CROWD, Human League, Virgin
 - 20 TOWN CALLED MALICE (LIVE), The Jam, Polydor

CAUGHT ON THE HOP

MARTIN PLATTS, self opinionated scourge of the record companies in his voluminous weekly reaction reports, has after exhaustive detective work been approached. He has been receiving free promotional records for several years without having a regular disc-jockeying job.

My own suspicions (as you may have noticed in several cryptic comments) were aroused when his unending stories about his marathon charity running activities never mentioned where he was working.

The running probably isn't genuine either, come to that! DJ Federation chairman and secretary of the North West DJ Association, Maggie Parsons had tried to contact Blackburn-based Pieta's telephone number and address printed on this page, thinking that such an active DJ in the area should be approached to join the association, but the telephone was cut off and no written replies came.

After further attempts to track him, the NWDA then decided to check a big outdoor charity event he was evidently doing at Gillivros Castle, only to discover that no such event was to take place. After yet more detective work, Maggie saw from this page and in a newsletter from independent pluggler Theo Loyte early in June that Platts was reputedly working in North Wales, at Bultin's in Pwllheli as he had told Theo but not me.

Maggie rang Bultin's and asked for the name of their DJ. "Keith," they said. Maggie then rang Theo to tell him of her suspicions, and Theo assured her that Platts was indeed working at Bultin's because he had a copy of his staff number.

Maggie immediately rang the Bultin's personnel officer, and after establishing her credentials, was informed that Martin Platts was a counter service hand in the retail sales department... which probably meant he was wiping tables in the cafe. When pressed he claimed he was planning a staff disco at Bultin's.

Further detective work amongst WEA's Fred Dows and CBS's Caroline Moore had thrown up other doubts and ideas about his supposed DJ activities.

Certainly three years ago Martin Platts was a real live disco DJ, at Romeo & Juliet's in Blackburn, where he was seen by Theo Loyte.

Since then however, after losing his gig, it appears that he kept on the record companies' books by concocting more and more outrageous fantasies about his activities, and by supposedly running a panel of punters who took hours to deliberate about the accurate chart placing for all the promo records he played — this last effort being precluded by Theo in the newsletter which was to prove his final undoing.

When approached by RECORD MIRROR, Platts said he was working as a regular DJ at Bultin's staff club. In five weeks he had worked there three times. At the moment he was a counter service hand but was hoping for a full time job as a DJ.

The last marathon he had run in was the Inter Service Championships at RAF Swinderby near Lincoln, on April 28.

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 12 EPC A13-2543
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OLIVE — I Chewed be Chippy — Happy Birthday. — Graham.

ROLLING STONES, Wern 26.6.82 to the fair hair bloke. Had Stones painting on back of denim, Bowie T-shirt + Jeans. Thanks for fantastic view of your shoulders. I'd on me blond, faded denim, orange T-shirt + Jeans. I owe you a tag. — Luv J X

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FILTH IS FUN

Cheap thrills

FIRSTLY I'D like to thank RECORD MIRROR for explaining why the toilets at the Milton Keynes Queen gig overflowed — Mike Nicholls was present, and the toilets never stood a chance with the amount of crap he produces. Secondly, I know you have to try and sell your paper, but do you really need to sink to printing disgusting filth? I don't mind attractive women such as Natasha displaying their legs, but old hags such as Wendy O'Williams and other heavy metal tarts displaying their ugly boobs, full coverage of Soft Cell's bent ways and Help's Susanne Garrett telling boys to 'masturbate at the first reasonable opportunity' all the time are sick and cheaper than your paper.

As a large percentage of your readers are under 16, you could be more conservative and try to upgrade your paper. If you won't, how about a Sunie centrefold next week?

A decent minded (well, almost) fan of many groups except punk and HM, Suffolk
● Put your mucky hands away and go and take a cold shower

Too bad DJs

I'VE GOT a complaint to make (no, it's not about RECORD MIRROR, cos that's great). It's about Simon Bates and Jimmy Savile. Those two are the worst possible hosts of Top Of The Pops. Jimmy's past it, anyway, and it really annoys me when he goes through the chart and doesn't tell you the name of the bloody song!

As for Simon Bates, he's always getting the names of groups and songs wrong. I mean, have you ever heard of 'True Life' by Depeche Mode? And as for their new line up, they had been like that for ages before he announced the change.

I bet I'm not the only person they annoy!
Sandie, Ickenham
● But don't you get excited when they get something right?

Clever dick

DO ME a favour... give whoever is responsible for compiling the X-word and Pop-A-Gram a maths test. Just lately he has been getting really bad. And don't let him tell you it's a printing mistake, because it's happened several times in the last few months.

For example, Depeche Mode hit (3,3) to fit into seven spaces and even then it didn't fit in with the other words. And even worse Pigbag single (3,3) was meant to fit into an eight letter space.

I only went to a common old comprehensive school but at least I can add. And how on earth can you hope to win an album when you haven't a hope of completing the crossword and Pop-A-Gram because it doesn't fit together.

I suggest you send the compiler back to primary school.
Sarah Bishop, Norwich
● Then he'd be able to count his wages, silly



ME AND my mates would like to say something — we think the Anti-Nowhere League are really sexy and good looking. We think they are really dirty and manly. We really like their tattoos and stubble. We think that blokes who wear studs and chains are real turn ons. We think that Winston is the sexiest, even though he pads his crutch out. Also, they do make deep social comment. I mean, they sing about real life experiences like having it the dirty way and beating the crap out of people.
Three Punkettes, East Croydon
PS 'Ello, mum
● Now your mum knows what you do in the school dinner hour

A star is porn

AFTER READING the shock horror probe on the divine Soft Cell's porn video, and the following slugging in Private Files, we feel eager to defend their illustrious name and talents.

Such clean living puritans, are you, at RECORD MIRROR? Well, Sunie strikes us as being as moral and upstanding as Adolph Hitler, so her comments that the video is distasteful counts as much as green pukel
Do you honestly expect WE would be shocked by images of Marc rubbing raw meat into himself (gasp)? We think you are nothing but a big bunch of whitewashed hypocritical 'fascists'. If you and any fans have ever thought of Almond and Ball as nice clean-living boys, then some mental illness is clearly present. Or the extent of your knowledge of Soft Cell is limited to owning 'Say Hello Wave Goodbye'.

For God's sake, is it be nasty to Soft Cell and Stevo month? Serve up more steazel! Turn on more tack! Shove it with more sin! Marc can rub raw meat or anything else handy over us any day, and the thought of David running wild with his chain saw makes us drool!

Finally, Marc doesn't dither or make a fool of himself as has been suggested. He does what

he likes and we (true devotees, you pathetic prats) love him for it!
The Crooked Vamps of Dekadent Den
● You'd better watch it. Taste like yours comes really expensive these days

Children's writes

WHY IS it that you rock critics are always so pathetic at reviewing things especially concerts, when you know damn well that it was a great night out? Why do you have to down-grade it?

I'm talking about John Shearlaw's review of Haircut 100 at the Hammersmith Odeon. Whenever groups are starting off they get great comments from the papers, but when they turn commercial you contradict yourselves and immediately start slugging them off.

Well, they haven't gone downhill (or about to go down the drain) as you describe it. If you want the truth, they've never been better.
Rebecca Smith, Chichester
● Or shorter, or more corny, or more repetitive

YOUR CONCERT reviewers are entitled to their own opinions I agree, but we don't

think they should make up lies, instead of actually reviewing the gig.

Haircut 100's Hammersmith gig lasted one hour and 20 minutes, not 35 minutes as John Shearlaw suggested. And they played their three hit singles as well as most of the songs from 'Pelican West', and six new songs.

It was neither repetitive nor boring to the thousands at the concert. The audience were not — as John suggests — all under 10, they were nearly all aged between 14 and 25. And Nicky 'Sexy' Heyward spoke to the audience in full sentences, not just 'hello' and 'alright'.

As Haircut 100 are the most successful band of 1982 with three successful singles and an album that went gold on the first week of release, John Shearlaw must be a senile old man.

People who buy RECORD MIRROR deserve to read real reviews, not just bitchy remarks.
Angry Haircut fans, London
● John Shearlaw has retired to an old folk's home in Torquay. Any chance of Haircut 100 playing there?

JOHN SHEARLAW — who the hell do you think you are, you creephead? I was bloody fuming when I read your interview on the Haircuts at Hammersmith. I went on the Friday and a friend went to Brighton and we both agree it was a lot sodding better than you made it out to be. It was excellent, and went on a

whole hour longer than you said it did.

What the hell could you know about the Haircuts? They are getting bad reviews in every bloody paper and are getting bloody pissed off with being branded as a kids' band as you would know if you had read the interview in the Daily Mirror. It was their crappy manager who gave them a childish image. And berks like you don't help. No wonder they are getting fed up with performing.

Why can't you get off your fat arse and do some truthful reviewing? With all my hate and no love. Up yours, John.
Ace, Wallington
● Feel better now?

Brum too late

I HAVE been buying this rag for six years now and I am fed up with the whole thing. Every week you print stupid letters on this page when you could be putting in articles of some use.

Why not cover groups like the Polecats or the Shakin' Pyramids? They never get a mention. It's all crap music like Soft Cell and Altered Images. So get your head together and start putting it straight or I will start buying NME.
Alan Hollick, Birmingham
● You'd never be able to understand the long words

Affairs of the heart

I AM just writing to tell you how disappointed I was when I heard that Secret Affair, my favourite band, had split up.

Although I still have the Jam to listen to, it won't be the same without the good old Affair.

So I would just like to wish each member of the band good luck in all their future plans.
A mod, England
● You might even meet them on a building site

AFTER JUST hearing the very sad news of Secret Affair's split, I would like you to know that

you and other mags are partly to blame. You have constantly ignored the Affair and other mod bands and even when you have mentioned them you have slagged them off.

Right from the start you have never given any mod band encouragement and the Affair, who recently and bravely came back into action should have been given your support. Instead your album review of 'Business As Usual' was absolute bullshit!

Didn't your idiot reviewer bother listening to it properly, or did he just say: 'Oh I can't give it a good review because it's mod'. Consequently, after only two singles which were classics they've been forced to split.

Secret Affair was a hard working band and should have been praised for what they did. No other band has had the guts to continue whilst the fashion has been almost dead. They kept Mod alive, but thanks to you they are now finished.

I don't expect any sympathy from you because you're just a poseur's chart mag that refuses to write about anything unless it's in the Top 75.

Daniel Speller, Cheadle Mod
● And that doesn't include Secret Affair. How sad

Marc-ed for life

DEAR SO-CALLED Marc Almond lover, how can you call yourself that? I can think of much better things to call you. What on earth do you think you're doing by saying: 'Us loyal Soft Cell fans are getting fed up with the lovely Marc dithering about and making a fool of himself in print'.

You can hardly stand for the millions of Soft Cell fans all over the world. You call yourselves loyal — I've got better enemies. I don't just like Soft Cell for their music. I like them for lots of other reasons as well. So what if Marc loves dirty movies? It's got nothing to do with you.

The only fan Soft Cell will lose is you when I get hold of you.

Sandie the Soft Cell fan, Stroud, Gloucestershire
● Oooh, I just love your threats!



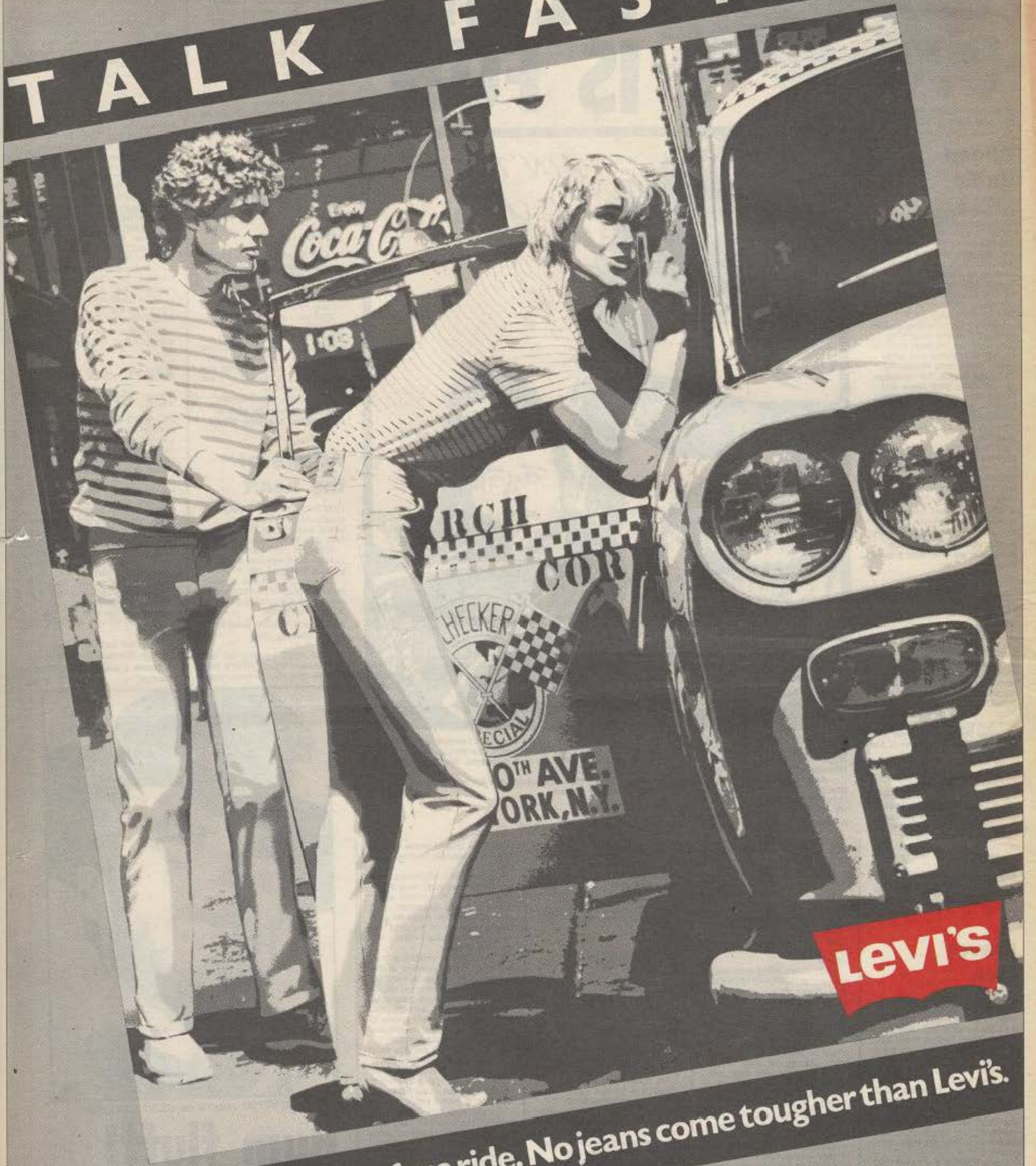
PHIL EASTWOOD returns as CLINT COLLINS

Bum fluff!

SO HERBERT Bottomly thinks that Phil Collins is boring and ugly and unshaven. What an uncultured imbecile! Phil is one of the most talented performers around, and after meeting him at Top Of The Pops I can only say that it is a relief to meet a genuine, amicable bloke and his bristles only add to his irresistible charm.

So Bottomly, please do not make ludicrous comments on matters on which you know nothing about. By the way, what do you think of Fleetwood Mac — oops, I forgot you lack musical taste, you probably haven't even heard of them.
Fiona Shaw, Datchet, Berks
● I've heard they never shave either. They don't need to

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