

SEPTEMBER 4, 1982 35p

RECORD MIRROR

SIMPLE MINDS

Why isn't this man smiling? p14

WHAM!
Guide to rap

Fame!

Imagination

Blitz

Tik and Tok

in spectacular colour!

Scritti Politti album!

Evelyn King

Rockers Revenge

Echo and the Bunnymen live!

SIMPLE MINDS' Jim Kerr: the cheerful face of bright new pop



AS USED ON TOP OF THE POPS

TOP SINGLES

Week ending August 28, 1982

WEEK	LAST WEEK	WEEKS IN CHART	TITLE	ARTIST
1	1	9	COME ON EILEEN, Dexys Midnight Runners & The Emerald Express, Mercury / Phonogram	○
2	2	5	EYE OF THE TIGER, Survivor, Scotti Bros	
3	13	2	WHAT, Soft Cell, Some Bizzare / Phonogram	
4	6	5	CAN'T TAKE MY EYES OFF YOU, Boys Town Gang, EMI	
5	27	2	SAVE A PRAYER, Duran Duran, EMI	
6	3	6	FAME, Irene Cara, Polydor	
7	28	3	HI-FIDELITY, The Kids from Fame featuring Valerie Landsburg, RCA	
8	4	7	DON'T GO, Yazoo, Mute	○
9	12	4	I EAT CANNIBALS PART 1, Toto Coelo, Radicalchoice/Virgin	
10	33	2	NOBODY'S FOOL, Haircut One Hundred, Arista	
11	16	6	JOHN WAYNE IS BIG LEGGY, Hasy Fantazyne, Regal	
12	5	8	IT STARTED WITH A KISS, Hot Chocolate, Rak	○
13	7	6	STRANGE LITTLE GIRL, The Stranglers, Liberty	
14	15	4	BIG FUN, Kool & The Gang, De-Lite/Phonogram	
15	10	5	MY GIRL LOLLIPOP (MY BOY LOLLIPOP), Bad Manners, Magnet	
16	11	7	THE CLAPPING SONG, The Belle Stars, Stiff	
17	9	6	STOOL PIGEON, Kid Creole & The Coconuts, Ze/Island	
18	8	6	DRIVING IN MY CAR, Madness, Stiff	○
19	37	3	WALKING ON SUNSHINE, Rockers Revenge, London	
20	—	—	WHITE BOYS AND HEROES, Gary Numan, Beggars Banquet BEG 81	
21	17	8	HURRY HOME, Wirehead, Arista	
22	34	3	CHERRY PINK AND APPLE BLOSSOM WHITE, Modern Romance, WEA	
23	34	8	LOVE IS IN CONTROL (FINGER ON THE TRIGGER), Donna Summer, Warner Bros	
24	18	5	SUMMERTIME, The Fun Boy Three, Chrysalis	25
25	14	7	ARTHUR DALEY (E'S ALRIGHT), The Firm, Bark/Siff	
26	28	6	TODAY, Talk Talk, EMI	
27	51	4	18 CARAT LOVE (AFAIR/LOVE HANGOVER), The Associates, Associates	
28	28	2	GIVE ME YOUR HEART TONIGHT, Shakin' Stevens, Epic	
29	35	4	UNDER THE BOARDWALK, Tom Tom Club, Island	
30	31	3	SPREAD A LITTLE HAPPINESS, Sting, A&M	
31	36	3	WOT, Captain Sensible, A&M	
32	—	—	THE MESSAGE, Grand Master Flash & The Furious Five, Sugarhill SHL 117	
33	23	9	TAKE IT AWAY, Paul McCartney, Polyphone	
34	25	7	THE ONLY WAY OUT, Cliff Richard, EMI	
35	29	8	TOO LATE, Junior, Mercury/Phonogram	
36	32	10	ME AND MY GIRL (NIGHT-CLUBBING), David Essex, Mercury/Phonogram	
37	30	8	CHALK DUST — THE UMPIRE STRIKES BACK, The Beat, Hansa	
38	20	9	I SECOND THAT EMOTION, Japan, Hansa	
39	19	9	SHY BOY, Bananarama, London	
40	48	2	BACK CHAT, Queen, EMI	
41	56	3	WINDPOWER, Thomas Dolby, VIPS	
42	51	3	SADDLE UP, David Christie, Corp	
43	53	2	RUFF MIX, Wonder Dog, Fip	
44	22	9	DA DA DA, Trio, Mobile Suit Corp/Phonogram	○
45	67	2	I KNOW THERE'S SOMETHING GOING ON, Frida, Epic	
46	39	5	MACHINERY, Shena Easton, EMI	
47	—	—	SO HERE I AM, UB40, Dup International, DEP 5	
48	73	2	HARD TO SAY I'M SORRY, Chicago, Full Moon	
49	74	2	WHY, Carly Simon, WEA	
50	38	4	BAMBOO MUSIC, Sylvian/Sakamoto, Virgin	
51	47	4	AFRICAN AND WHITE, China Crisis, Inevitable/Virgin	
52	—	—	LEAVE IN SILENCE, Depeche Mode, Mute/Bong 1	
53	68	2	LOVE SHADOW, Fashion, Arista	
54	—	—	LOVE COME DOWN, Evelyn King, RCA 249	
55	48	5	SECRET HEART, Tight Fit, Jive	
56	—	—	UNFURRING, Fine Teen/Also, Also	
57	54	4	RUN AWAY, 10CC, Mercury/Phonogram	
58	43	5	LOVE MY WAY, The Psychobabes, CBS	
59	40	10	ROCK THE CASAB, The Clash, CBS	
60	57	3	THE RIVER, King Tigger, Chrysalis	
61	—	—	QUITTING PRICES, Angela Minter, Virgin VS 511	
62	42	4	WHEN THE TIGERS BROKE FREE, Pink Floyd, Harvest	
63	41	11	ABRACADABRA, The Steve Miller Band, Mercury/Phonogram	
64	20	2	TWO HEARTS TOGETHER/HOKKOYO, Orange Juice, Polydor	
65	59	2	WHERE WE GO WRONG, Liquid Gold, Poly	
66	45	12	A NIGHT TO REMEMBER, Shalamar, Solar	
67	4	4	ADYLUNE IN GERMANIA/LE DESIRADO, Scotti Polli, Rough Trade	
68	68	2	YOU'VE GOT ANOTHER THING COMIN', Jades Priest, CBS	
69	85	2	IT'S NEVER TOO LATE, Chava Fera, Capitol	
70	—	—	PLANET ROCK, Aija Barbatzka & The Soul Sonic Force, 21 Records/Polygram	
71	—	—	BLUE SKIES, John Dummer & Helen April, Speed/Speed 8	
72	53	10	NIGHT TRAIN, Village, Polydor	
73	—	—	WHO PUT THE BOMP, Shinyaddy, RCA 236	
74	82	5	FEEEL ME, Bananarama, London	
75	72	8	POSTMAN PAT, Ken Barrie, Post Music	



THAT FOREIGN touch that gets you noticed: (top) "Who are all this lot with chandeliers on their heads?" Gillan, in a blatant attempt to corner Japan's market, lines up a saucy Far Eastern Thru-up. I'd cry on singing 'Living For The City' if I were you, mate.

Meanwhile, homely lifford lads Modern Romance — a long way from bangers and mesh — shake the coffee beans again with 'Cherry Pink And Apple Blossom White'.

BUBBLING UNDER

- AND I'M TELLING YOU I'M NOT GOING, Jennifer Holliday, Geffen GEF A2344
- ENDLESSLY, John Foxx, Metal Beat/Virgin VS 513
- FROM SMALL THINGS BIG THINGS COME, Dave Edmunds, Arista ARIST 473
- GIVE ME I, Level, Virgin VS 5217
- HIT THE ROAD JACK, Buzz, RCA 246
- I'M A BELIEVER EP, The Monkees, Arista ARIST 487
- IMAGINATION, The BB and Q Band, Capitol CL 227
- I WANT YOU BACK IN MY LIFE AGAIN, Alvin Stardust, Stiff BUY 152
- JUMP TO IT, Aethra Franklin, Arista ARIST 479
- KEEPIN' LOVE NEW, Howard Johnson, Fm/America USA 1221
- KEEPS ME WONDERING WHY, The Steve Miller Band, Mercury/Phonogram STEVE 4
- LIVING FOR THE CITY, Gillan, Virgin VS 513
- LOVE OR MONEY, Billy Fury, Polydor POP 436
- MR BLUNT, Kissing The Pink, Magnet KTP 1
- NO, NO, NO, Nancy Novae, EMI 5328
- OUT HERE ON MY OWN, Irene Cara, Polydor/RSO 58
- PLATTERAMA MEDLEY, The Platters, Mercury/Phonogram MER 111
- SAD HEARTS, The Four Tops, Casablanca/Phonogram CAM 1012
- TEARS AND RAIN/HUNGER FOR YOUR JUNGLE LOVE, Rob Band, KR HR 10
- THE BOOM BOOM BOOM, Natasha, Towerbell TOW 25
- THE HEAVENS ARE CRYING, Blue Rondo A La Turk, Diablo North/Virgin VS 319
- THE LOVER IN YOU, Sugarhill Gang, Sugarhill SH 116
- VACATION, Go Go's, IRS/A&M GON 103
- WARRIORS, Blitz, No Future, 01 16
- YOU'RE MY NUMBER ONE, Average White Band, RCA 250

FLASHBACK

- | | | |
|--|--|---|
| 5 | 10 | 15 |
| <p>August 27, 1977</p> <ol style="list-style-type: none"> 1 FLOAT ON, The Floaters 2 ANGLO, Brotherhood of Man 3 YOU GOT WHAT IT TAKES, Showaddywaddy 4 WAY DOWN, Elvie Priestley 5 FREE LOVE, Donna Summer 6 THE CRUNCH, The Rah Band 7 WERE ALL ALONE, Rita 8 THAT'S WHAT FRIENDS ARE FOR, Deniece LaPree 9 NIGHTS ON BROADWAY, Candy Star 10 NOBODY DOES IT BETTER, Carly Simon | <p>August 26, 1972</p> <ol style="list-style-type: none"> 1 SCHOOL'S OUT, Alice Cooper 2 YOU WEAR IT WELL, Rod Stewart 3 SILVER MACHINE, Hawkwind 4 ALL THE YOUNG DUDES, Mott The Hoople 5 SEASIDE SHUFFLE, Tarry Dactyl and the Dinosaurs 6 PORCORN, Hot Butter 7 L.A.L.A., Derek and the Dominos 8 BREAKING UP IS HARD TO DO, The Partridge Family 9 1952 OVERTURE, The Electric Light Orchestra 10 PUPPY LOVE, Donny Osmond | <p>August 26, 1967</p> <ol style="list-style-type: none"> 1 SAN FRANCISCO, Scott McKenzie 2 I'LL NEVER FALL IN LOVE, The Beatles 3 EVEN THE BAD TIMES ARE GOOD, T. Rex 4 I WAS MADE TO LOVE YOU, The Alan Price Set 5 JUST LOVING YOU, Anita Harris 6 DEATH OF A CLOWN, Dave Davies 7 I WAS MADE TO LOVE HER, Steve Wonder 8 DROUSE ALLEY, The Mamas and Papas 9 UP, UP AND AWAY, The Johnnie Marr Singers |

SYMBOL KEY

◆ FAST MOVERS

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

ALBUMS

- ◆ Platinum (500,000 sales)
- ◆ Gold (100,000 sales)
- Silver (50,000 sales)

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

OUR PRICE Records TOP 60

OUR PRICE RECORDS LATEST OUR PRICE RECORDS LATEST OUR PRICE RECORDS LATEST OUR PRICE RECORDS LATEST OUR PRICE RECORDS	LAST WEEK	ARTIST	OUR PRICE
1	2	VANDES THE KIDS FROM FAME	4.29
2	1	SEXY B MONTAGI RUNNERS TROVARE AVE	3.99
3	3	MI-CHELE & THE COCONUTS ORIGINAL GARDENS CD	4.29
4	25	DURAND DURAND FRO	4.29
5	4	STEVE WINWOOD TAKING BACK TO THE NIGHT	4.29
6	13	MADNESS COMPLETE MADNESS	3.99
7	8	CLIFF RICHARD NOW YOU SEE ME	4.29
8	5	ABC LET'S GO TO THE TOP	3.99
9	6	VAZDO SPECIAL DUTY ERIC'S	3.99
10	9	SHALAMAR FRIENDS	4.29
11	7	LEAGUE UNITED: GRICK LOVE AND LONGING	2.99
12	27	RAAG COMPANY POLYGRAPH/MADNESS	4.29
13	6	Q & T FAME	4.29
14	10	FLEETWOOD MAC	4.29
15	14	NOYB MUSIC	4.49
16	11	STEVE MILLER SINGLES COMPILATION	3.99
17	16	SOFT CELL NON-STOP ECLECTIC DANCING	2.99
18	15	SMALL FAIR NIGHT BIRDS	3.99
19	18	SHARON TURNER DUNN SUMMER	4.29
20	12	KATHLEEN REAGAN IN JUMP TO IT	3.99
21	39	LEAD BELLS	3.99
22	30	SHAZEL'S	3.99
23	17	SHALAMAR SENSATIONS	3.99
24	24	THE WALL	6.99
25	21	FRANK MILLER & THE BOYS	4.99
26	20	SHARON TURNER HAPPY TOGETHER	3.99
27	37	QUEEN ROCKY II	4.29
28	28	ALAN PARSONS LOVE IN THE CITY	4.29
29	29	FABRICE	3.99
30	32	THE BEE GEEKS	3.99
31	41	JOHN MARTIN MELL MELL SECRET	4.29
32	44	TYRONE OF PANTANG THE CASE	4.29
33	33	ELVIS PRESLEY ROCKIN' MEMPHIS	4.49
34	31	VANGELIS CHORUS OF FIRE	3.99
35	19	BOB HOW WOW LYONS LADY	4.29
36	43	TOM TOM CLUB	4.29
37	22	ELVIS COSTELLO SPIRAL BOUND	4.29
38	42	GRIFF GUY BLAACS MISS NIGHT	4.29
39	38	JOE JACKSON NIGHT TOWN	4.29
40	39	EDDIE HOLMES DOWN HILL FOUNDRY WAY	4.29
41	40	ARETHA FRANKLIN KILIP IN SHAME SYSTEM	4.29
42	41	THE GAYDAYS VACATION	4.29
43	34	THE MELLING STONES STILL LIFE	4.29
44	35	THE POWER SISTERS SOLICITORS	4.29
45	43	QUEENIE MANSLEY ADDRESS	4.29
46	36	ROBERT PLANT PICTURES AT ELEVEN	4.29
47	40	REAGAN BOYD TALK	4.29
48	43	HANDY CRISPPO WINDING	4.29
49	46	SHARON TURNER CONCERT IN CENTRAL PARK	6.49
50	42	JANORIS COMBE J	3.99
51	48	ALICE BURNETT ALUMINUM	4.29
52	45	BANCLAY JAMES HARVEY CONCERT FOR THE PEOPLE	4.29
53	49	STEVE WONDER'S ORIGINAL MUSIC ALBUM	5.99
54	47	GENESIS THE LIVES OVER	5.49
55	55	TALK TALK THE PARTY OVER	4.29
56	57	KAROL GAY POLYCAHONY	4.29
57	51	PIETRO TORRESINO CHANGES	4.29
58	50	ADRIAN PAUL THE MANSION	4.29
59	59	QUEEN HOT SPACE	4.49
60	60	BACKS POZZ MEX TEXAS RAY	3.99

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LONDON HILL: 100 COVERED W/2
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FORTHCOMING ATTRACTIONS:
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SHEENA EASTON - KATE BUSH
THE WHO - LEVEL 42 - DRE STAKES
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Lemmy Stand By

LEMMY'S SINGLE that led to Fast Eddie cutting Motorhead is released this week.

The joint effort by Lemmy and Wendy O Williams of the Pleasance is a reworking of Tammy Wynette's 'Stand By Your Man'.

The single is backed by the pianist 'Masterplan' and featured Motorhead drummer Phil Taylor and Was Beech and Richie Sotter of the Pleasance. Lemmy commented this week: "We speeded it up a little".

AC/DC extra

AUSSE HEAVY metal band AC/DC have added yet another date to their autumn tour.

They now play the Leeds Queens Hall on October 1. Tickets go on sale £5.30 and are available from: Leeds and Sheffield Virgin, Leeds and Middlesbrough Cavendish Travel, Hull Gough and Dewey, Brighton Holiday Travel, Cesthorpes Peter Sheffield Travel, Lincoln Box Office, Nottingham Select-a-disc, Bradford HMV, York Sound Effects and Manchester Piccadilly Records.

Festival stabbing

A STABBING marred the Reading Rock Festival on Friday.

Stephen Shadrack, 23, of Leathford in Hertfordshire, was involved in a fight as he left the festival. Police say his wounds were not serious.

The incident happened at about 11.50 pm and police are appealing for anyone who saw the suspect to come forward.

Return of Hook

DR. HOOK come back to Britain for a tour in November.

The band — who had their biggest hit with 'Sybil's Mother' — play dates at Leicester De Montfort Hall November 2, Manchester Apollo 3 and 4, Sheffield City Hall 5, Preston Guildhall 6, Bristol Colston Hall 7, Portsmouth Guildhall 9, Birmingham Odeon 10 and 11, St Austell Cornwall Coliseum 12, Southampton Clarendon 14, 15, London Wembley Arena 17 and 18, Ipswich Gaumont 19, Liverpool John Lennon Centre 22 and 23, Edinburgh Playhouse 24, Glasgow Capital 25 and Newcastle City Hall 26.

● HOW TO BOOK: Tickets are available by post only from: Kennedy Street Enterprises, PO Box 77, London SW4 9LH. They cost £7.50 and £5.50 and cheques or postal orders should

be sent with a SAs and made payable to Kennedy Street Enterprises. All other tickets go on sale from box offices the Friday (September 3), except Bristol where they are only accepting postal applications until the three weeks before the concert.

The superstar American singer recorded a solo album without his famous E Street Band and has surprised his friends by choosing to release it.

TOP SOUL band Kool and the Gang are to play in Britain next month.

And, as RECORD MIRROR exclusively revealed last month, their dates will mark the return of London's

Victoria Apollo as a rock venue.

But they won't be doing five dates there as expected. Instead they will just do three concerts on October 15, 16 and 17. Other tour dates are the Manchester Apollo 19 and Birmingham Odeon 20.

There are rumours that the group will add more dates, though.

Kool and the Gang have had 10 consecutive hits and their latest single 'Big Fun' is still high in the charts. The single is included on a new album 'As One' which

comes out on September 24. It continues the band's partnership with producer Emir Deodato who was responsible for their 'Ladies Night', 'Celebration' and 'Something Special' albums. With so many charting singles, the group were expected to release a greatest hits album although that has now been postponed.

The tour is the band's first for a year, and the first concerts mark the end of the Apollo's 'Sound of Music' season.

● HOW TO BOOK: Tickets cost £7.50, £5.50 and £5.50 for the London dates and £8, £5 and £4 for the Manchester and Birmingham shows. Tickets are all on sale now.



Fit to bust

TIGHT FIT have split up... and got singer Denise Gynnell and Julie Harris who left the group said they were treated like puppets.

And their claim is supported by two new girls being drafted in to join singer Steve Grant within days of their leaving.

"The record company wouldn't consult us about the records released under our names," Denise Gynnell said last week.

"We were just puppets. We were being promoted as though we were stars while behind the scenes we were treated horribly."

She also claimed that she was paid only £300 a week and £50 for each live concert.

But the two new girls together with Steve Grant will keep Tight Fit — who smashed into the charts with 'The Lion Sleeps Tonight' and 'Fantasy' — going under the same name.

They are 22 year old Carol Stevens from Cropton and Mick Pemberton from Henley in Oxfordshire.

A single from the new line-up is expected in three weeks' time when the new-label Tight Fit will announce their plans for live dates.

GARY NUMAN has a new album out next week. The singer releases 'Assassins' on September 10. It contains eight new songs including his single 'White Boys And Heroes', as well as his 'Music For Chairmen' hit.

But there are still no plans for Numan to tour, although he hinted that he might come out of his 'retirement' this year.



BRUCE SPRINGSTEEN: early Dylan

Springsteen's home grown

BRUCE SPRINGSTEEN releases a new album this month — recorded in his front room.

The superstar American singer recorded a solo album without his famous E Street Band and has surprised his friends by choosing to release it.

It is called 'Nebraska' and features 10 songs with Springsteen just playing guitar and harmonica.

'Nebraska' is due to come out on September 10, although the release date may have to be put back a couple of weeks.

But Springsteen hasn't dropped his E Street Band for good. He is due to go into the studio with them soon and a new album is promised for March.

Tracks on the solo album follow traditional Springsteen themes with numbers like

'Used Cars', 'Open All Night', 'State Street' and 'Highway Patrolman'.

"The album was recorded on a four-track studio in his New Jersey home," said a spokesman. "He plays all the instruments and it sounds a bit like an early Dylan LP."

PHOTOGRAPH BY

Kid Creole no daddy

KID CREOLE is to release a follow-up to his *Stoop Pigeon* single in mid-September. The new song is *Annies I'm Not Your Daddy* — another track from his *Tropical Gardens* album — and is backed with an unreleased number *You Had No Intention*. The single comes out as a 12-inch and seven-inch and there are picture disc versions in both sizes. Kid and his Coconutts have also added yet more dates to their tour.

On September 30 they play the Dublin Stadium. Then Belfast Mayfield Leisure Centre October 1, Aylesbury Friars 5, Harley Victoria Hall 6, Nottingham Rock City 7, Sheffield Lyceum 8, Lancaster University 9.

And they have put in two extra dates at the Londonadium at the end of their tour on November 21 and 22. Tickets for those shows go on sale this Friday and they all cost £5.



ADAM ANT: bandit next?

Adam's antics

ADAM ANT is back in action with another new single out next week.

He releases a number called *'Friend Or Foe'* on September 11. The song is backed with *Juanita The Bandit* and both numbers were written by Adam and

Marco Pirroni.

It is his first single since the chart-topping *'Goody Two Shoes'* and his second since the split with the Ants.

Adam and Marco are currently recording a new album — but there are no plans for any live dates.

PETER GABRIEL: home singing

Gabriel solo set

PETER GABRIEL is to release a new solo album.

The LP is simply called *'Peter Gabriel'* and comes out on September 10.

It includes eight new songs and features the Exmoor Dance Company who performed with the singer at the recent WOMAD festival.

The album was recorded at Gabriel's home in the west country and features other guest musicians leaving Gabriel to concentrate on singing.

A single from the LP comes out on the same day. It is called *'Shock The Monkey'* and features an instrumental track on the B side called *'Soft Dog'* which is not included on the album.

'Peter Gabriel' is the ex-Geneasis singer's fourth solo album, the last one being released back in 1980.

Although Gabriel has no solo tour planned, he is to team up with Genesis again to play a one-off concert at the Milton Keynes Bowl on October 2.

Eton kicks off

ELTON JOHN is to play a massive 42-date tour this autumn... Including a string of 17 concerts at London's Hammersmith Odeon.

It is the first time the singer has played live in Britain since 1975.

He will be joined by his original band — bassist Dee Murray, guitarist Davey Johnstone and Nigel Olsson on stage.

The British concerts are part of a world tour which started in Australia back in March.

A new single from the singer is also released this week. It is called *'Princess'* and precedes an album due out about the same time as the tour.

Dates start at the Newcastle City Hall on November 2 and 3. Then: Edinburgh Playhouse 4 and 5, Dundee Caird Hall 6, Glasgow Apollo 7 and 8, Sheffield City Hall 10 and 11, Liverpool Empire 13 and 14, Blackpool Opera House 15 and 16, Manchester Apollo 17, 18 and 19, Birmingham

Odeon 21, 22 and 23, Cardiff St David's Hall 25 and 26, Nottingham Royal Concert Hall 27 and 28, Bournemouth Winter Gardens December 3 and 4, Southampton Gaumont 5 and 6, Brighton Centre 7 and London Hammersmith Odeon 9 to 16 inclusive.

HOW TO BOOK: Tickets for all the shows are available now from box offices and cost £8.50, £7.50 and £6.50 except London where they are priced at £9.50, £8.50 and £7.50.



ELTON JOHN: back for the footer season

Le Bon voyage

DURAN DURAN have fixed dates for their biggest tour ever.

The Birmingham band — in the charts with their *'Save A Prayer'* single and *'Rio'* album — play 24 dates throughout November.

And the tour includes five nights at London's Hammersmith Odeon and three at the Birmingham Odeon.

The tour follows a massive string of American and

European dates by the band.

Duran Duran start their tour of the Dundee Caird Hall on October 30. Then: Glasgow Apollo 31, Edinburgh Playhouse November 1, London Hammersmith Odeon 3 and 4, Manchester Apollo 5 and 6, Leicester De Montfort Hall 8, Liverpool Empire 9 and 10, Newcastle City Hall 11 and 12, London Hammersmith Odeon 14, 15 and 16, Shepperton Mallet Showring Pavilion 16, Brighton Centre 19.



SIMON LE BON: dreamboat

Southampton Gaumont 20 and 21, St Asaph Cornwell Coliseum 22, Gloucester Leisure Centre 24 and Birmingham Odeon 25, 26 and 27.

HOW TO BOOK: Tickets go on sale from all twelve agents from 9.30am on September 4. They all cost £4.50 and £4 except London where they cost £4.75 and £4.25 and Shepperton Mallet, Brighton, St Asaph and Manchester where all tickets are £4.50.

Sulk import

THE ASSOCIATES' American version of their *'Sulk'* album is released in Britain on September 17.

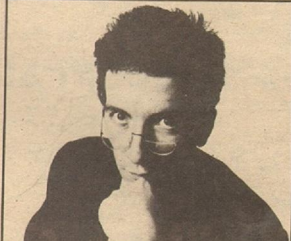
The album — currently in the British charts — has four substitute tracks: *'Their Single 16'*, *'Care! Love Affair Love Hangover'*, *'The Associate'* and *'Whip Car In Germany'*.

It also includes a remixed version of their *'Purdy Fears Two'* hit.

If fans still want a British version they will have to get on before September 17, as it will be deleted to make way for the American pressing on Sim Records.

Meanwhile, the group are still trying to reschedule their tour dates following Billy Macdonald's bout of pharyngitis.

They had set up an alternative tour, but this has been postponed as Macdonald became ill again after starting rehearsals.



ELVIS: all over freshness

Head To Toe Costello

ELVIS COSTELLO has a new single out next week.

The song is called *'From Head To Toe'* and comes out on September 10.

On the B side is *'The World Of Broken Hearts'*, and like the

A side, it isn't included on his *'Imperial Bedroom'* album. *'Head To Toe'* is written by the veteran soul singer Smokey Robinson.

Elvis and his group The Attractions start their tour on September 18 in Aberdeen.

THE STRANGER



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TURN ON

Focus on fact

ATTEC CAMERA This week releases a single called "Pillar To Post".

It was recorded with producer John Dreier, who worked with the acclaimed Magazine. The single was due to be released nearly a month ago, but the band received the first reaction and went back to the studio to re-cut it.

Attec Camera — who became famous for their "Mistress Of Myr" single — are due to release an album in October.

They will also go out on tour at the same time. Live dates were also to have been earlier, but have been delayed because their second drummer left the band — leaving them as a duo.

"Pillar To Post" comes out as a picture disc, with the same tracks. But fans will have to get in quickly as it is in a limited edition.

RELEASES

DIANA ROSS releases a new single "Old Fashioned Fool" this week — after a delay due to pressing difficulties. The number was recorded in 1973, during her sessions for the "Last Time I Saw Him" album.

HEAVY METAL band Y&T have an album and single out this week — following their appearance at the Reading Festival. The album is called "Black Tiger", while the single is titled "Don't Waste Love".

ACCLAIMED ALL-girl vocal group the Castaways have a new single



out this week. It's called "Dream Maker" and was written by the girls.

THE ADICTS debut album "Songs Of Prayer" is re-released this week, with a redesigned cover. The group start work on a new album and single this month.

GARY GLITTER has a new single out this week. It's called "The Boy Baby" and is backed with "Is This What Dreams Are Made For".

FAD GADGET — label stablemates of Yazoo and Depeche Mode — have a new

single out this week — and it features Yazoo's Alf Moyet on backing vocals. The song is called "Life On The Street" and will be included on an album due out later this year.

PAUL WELLER-produced band Apocalypses have their debut single "Faddy" released on September 10. The group are supporting the jam on most of the dates of their forthcoming tour.

JOHN COUGAR — who's high in the charts in America with "Jack & Diane" releases the single here on September 15.

NEWS EXTRA

DEPECHE MODE's "Leave In Silence" single comes out as a 12-inch this week. It features an extended quiet version of the song on side one, with a working of "Exercice From My Secret Garden" on the flip.

THE PSYCHEDELIC Furs have recruited ex-Birthday Party man Phil Calvert as their new drummer. He replaces Steve Ely, and is the only member of the Birthday Party who's not immigrating to Berlin. Meanwhile their album "Forever Now" — reviewed in RECORD MIRROR last week — has been put back to September 24 for release.

TOM ROBINSON plays a series of afternoon shows at the Edinburgh Assembly Rooms this week. The shows are called "Tom Robinson Midnight Calvert" and take off at 10 pm. They are being run as part of the Edinburgh Festival.

WISHBONE ASH go out on the road later this month. The group play: Southend Cliffs Pavilion, September 21, Guildhall Civic Hall 22, Gloucester Leisure Centre 23, Hull City Hall 24, Preston 25, Guildhall 25, Sunderland 25, Sunderland Theatre 27, Ashton Under Lyne 28, Newcastle Theatre 28, Sheffield Lycium 29, St Albans City Hall

October 1, Margate Winter Gardens 3, Worthing Assembly Rooms 6, Bradford 6, George A Hall 7, London Dominion 6, Cheltenham Rock Theatre 9, Croydon Fairfield Halls 10 and Norwich Theatre Royal 11. The group release their new album "Tom Barnes Burning" later this month.

THE POINTER SISTERS play two London concerts at the Decca on September 21 and 22. The dates are their only British shows this year. A single "American Music" is out this week.

TOURS

MIKE CLIFFIELD plays a nine-date tour starting this week at: Manchester Apollo on September 8, Then: Edinburgh Playhouse 9, Sheffield City Hall 10, Newcastle City Hall 11, Birmingham Odeon 12 and 13, Portsmouth Guildhall 14, Oxford Apollo 15 and London Hammersmith Odeon 15.

SIMPLE MINDS have added an extra date at the London Lyceum. They now play the venue on September 13, as tickets for the concert the day before are sold out. Tickets cost £3.75.

SHOWBOOBYWADYS TOUR continues at: Edinburgh Playhouse Theatre October 12, Chesterfield Aquaria 14, 15 and 16, Cardiff St David's Hall 21, Rhonda Sports Centre 22, Camber Sands 23, Lakeside 28 and 30, Birmingham Night Out November 1 to 16, Wytchamere

Golden Gate 15 to 20, Eastbourne Kings Country Club 27, Wetherford Riley's 29 to October 4, Darby Assembly Rooms 5, Middleborough Town Hall 10, Harrogate Town Hall 11, Wolverhampton Civic 12, Sheffield City Hall 16.

REGGAE ARTIST'S Manab, Max Romeo and Horace Andy learn up to go out on the road this month. They start their tour at Manchester Hacienda on September 16, Then: Huddersfield Ciespata 17, Sheffield Top Rank 20, Birmingham Romeo & Juliet's October 19 and London the Venue 20. All three artists have albums out this week. Manab brings out "Daylight", Max Romeo releases "I Love My

Music" and Horace Andy's offering is called "Exclusively".

SOUL BAND Hot Outlines go out on the road this week. They play: Colwyn Bay Pier September 3, Sunderland Fusion 5, Preston Cloude 10, London Venue 18, Brighton Top Rank 19, Basildon Ripley's 23, Brentwood USAF 24, Chester College 25, London Avery Hill College October 1, Portsmouth Leamco 15, Swansea Barron's 21, and Wolverhampton Rising Star 25. The group have just released a single called "Keep The Same Old Feeling".

NEIL YOUNG has added another date to his shows at London's Wembley Arena on September 28. He also releases a single "Lotta Love" called "Lava" on October 28 with an album "Trans" at the same time.

TV AND RADIO

ON FRIDAY, for the conclusion of BBC TV's "Rock Week" there is a showing of "The Police's activities in Montreal." It shows them at work recording their last album, "Ghost In The Machine". The group are interviewed by former

bandmate and biographer Johnny Holland. It's on BBC 2 at 6.00pm and follows that at 8.00pm on the same channel is a showing of "Yellow Submarine." Today's guests: "Razzamatazz" at 4.00pm. Associate singer Billy

Mechanite and Geoff Dineen from Modern Romance are the guests on Radio One's "Soundbite".

ON SATURDAY The Doobie Brothers sing up on BBC 1 at midnight in a programme called "Case Night In Concert." Radio 1's "In Concert" features a recording of "The Pretenders Theatre in London".

ON SUNDAY ITV have the music programme pretty wrapped up in

the "Off The Record" programme at 1.30pm whilst at midnight "Classics Now" are in concert.

ON TUESDAY The Doobie Brothers appear again. They are the featured artists on an "Old Grey Whistle Test" special on BBC 2.

Fans switch to WEDNESDAY 8.00pm. Gilbert O'Sullivan is the special guest on the "Mike Varwood Show" at 8.00pm.

NEW SINGLES **OUT NOW**

IGGY POP — Run Like a Wild

WALTER STEDING — Secret Spy/My Room

GUN CLUB — Fire of Love

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The Beast on

NEWS
BEATInsect
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PRAYING MANTIS: giving Adam Ant a run for his money

PRAYING MANTIS won't have to eat in greasy cafes any more when they're out on the road.

Their new singer Bernie Shaw, is hot stuff at cooking and he's planning to take his trusty fryer pan on tour.

"A good pan is all you need," he says. "I'm into classic French cooking and authentic Chinese food. It's high time this band had a taste of culture."

Bernie's culinary arts are just one part of the band's attempts to move upmarket. Formed in 1974 by brothers Tino and Chris Troy, Mantis were part of the heavy metal boom — but big success always eluded them.

But now they've signed a deal with Jet Records and released a three track EP, with a smooth infectious ballad 'Tall Me The Nightmare's Wrong' as the title track.

Apart from Bernie, who used to sing with Grand Prix, Mantis have recruited an old friend, keyboard player Jon Bevin, into the line up.

"I think we need some new blood," says Tino. "Jon has taught me a lot about melody and Bernie's a really strong front man. He has one of the clearest voices I've ever heard."

Bernie keeps his voice in shape by regular trips to a doctor who peers down his throat and uses soothing sprays.

"I don't know where I'd be without him," says Bernie. "It costs me about £30 a year, which is well worth it."

Fine, now what about a nice plate of eggs and chips?

Robin Smith

Teutonic for the troops



NICOLE: the new US peace envoy

LOOKING MORE like Brooks Shields than the innocent Teutonic schoolgirl of a few months back, Eluvision winner Nicole has flown into London to publicise her new single 'Give Me More Time'.

Nicole has just returned from a week's tour of Israel, where icons though it may seem, 'A Little Peace' has been number one for 15 weeks. What was it like being there in such a politically traumatic time? "It was very nice zero," Nicole says. "It was my first time zero and I did so public appearances and so performances. I went to a camp of women soldiers and it's so cool."

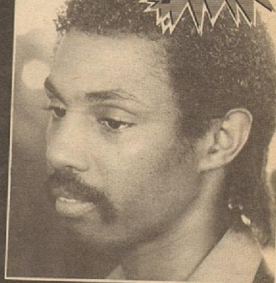
What was it like amongst all those women soldiers and how were you treated, Nicole? "I've seen women and very nice soldiers," she replies enthusiastically. "Right, fine. Well, tell me what you've been doing since we last met, just after you won the Eurovision Song Contest. I had been making a new single which will be released on September 4. I think, I had finished the 12th class in school and now I had only two more years to complete. And I had been doing interviews and photographs."

In my review of your single I said you have a wonderfully expressive voice, but I would like to see you singing something more relevant to your age. What do you think of our current top 75? "I sang my song in number 75 and I had to concentrate on getting it higher," Nicole laughs.

Oh, Well, tell me a bit about your next single. Is it in the same vein? "It might be a bit faster, perhaps."

Thank you and goodbye! Daniela Coase

PROFILE



Kool Of Kool And The Gang

FULL NAME: Robert Bell
NICKNAME: Kool
DATE OF BIRTH: October 6, 1950
PLACE OF BIRTH: Youngstown, Ohio
EDUCATED: High school
HEIGHT: Five foot four inches
WEIGHT: 120lbs
COLOUR OF EYES: Brown
FIRST LOVE: My wife Sakinah
FIRST DISAPPOINTMENT: Losing a boxing race in Youngstown. The jockey rotted over and I got scars on my legs and back.
FIRST PERFORMANCE: Cate Wha, New York
FIRST LIVE SHOW SEEN: Willie Feltner and the Mighty Magnificents at the Apollo New York
FIRST RECORD BOUGHT: Day In The Life — Wes Montgomery
MUSICAL INFLUENCES: Wes Montgomery and John Coltrane
INSTRUMENTS PLAYED: Drums, bass and piano
HERO: Muhammad Ali
HEROINE: Aminah
FAVOURITE BOOKS: None
FAVOURITE MAGAZINES: Billboard, New York Times, Newsweek, Rock And Soul and Ebony
FAVOURITE FILMS: Star Wars, Raiders Of The Lost Ark, Polseratt, Star Wars One and Two.
FAVOURITE TV SHOWS: Educational shows
BEST LIVE SHOW SEEN: Earth, Wind And Fire and the Jacksons
FAVOURITE CLUBS: Village Gate, Justin's and Studio 54 in New York
FAVOURITE FOOD: Fish, chicken and many vegetables
FAVOURITE CLOTHES: Suit and casual dress
HAIRCUT: A neat cut
FAVOURITE DRINKS: Mixed fruit drink
IDEAL HOME: A country home
IDEAL HOLIDAY: Trinidad and Barbados
IDEAL CAR: BMW
MOST FRIGHTENING EXPERIENCE: When the group had a bus accident
WORST EXPERIENCE: Working with bad promoters
FUNNIEST EXPERIENCE: When the piano caught fire while we were doing 'Too Hot'
SUPERSTITIONS: None
FANTASIES: Being invisible and walking through walls
MOST HATED CHORE: Scrubbing the woodwork as a kid
AMBITION: To continue to be successful in this business and to diversify our companies

STAR
CHOICE
GEOFF DEANE
of Modern
Romance

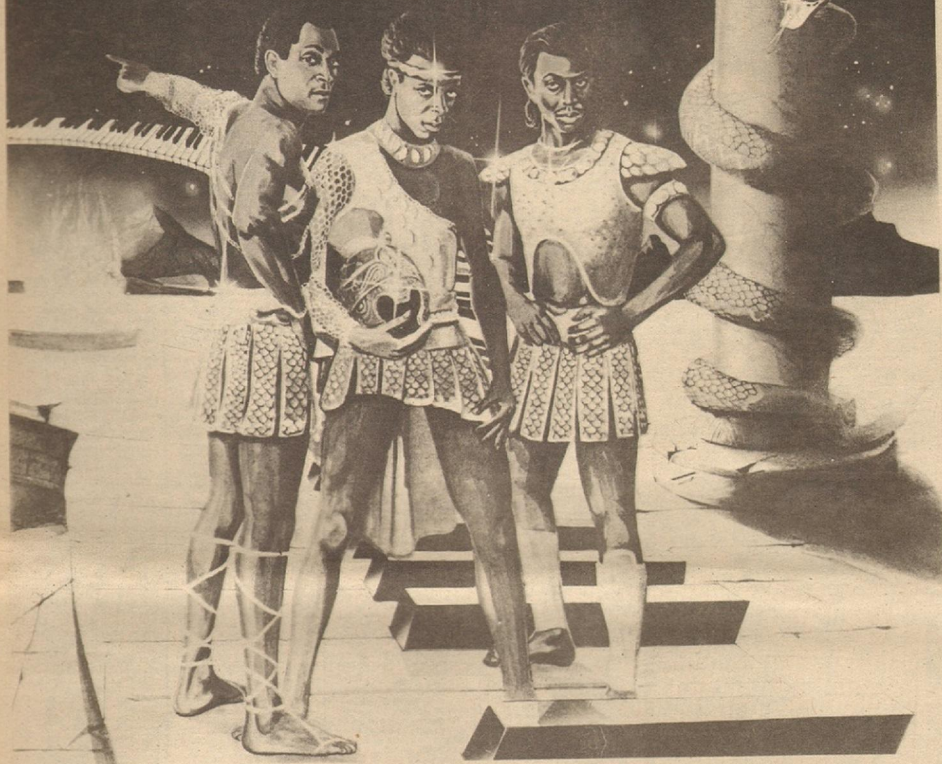
DANCE STANCE — Davey Midnight Runners. I admire his group's music and believe it or not, sympathise with the sentimentals.
POISON ARROW — ABC. Important music from an important band.
PULL UP TO THE BUMPER — Orca Jinxes. Sex in plastic form.
JUST MY IMAGINATION — The Tempestations. The best record in the history of music.

SATURDAY NIGHT BENEATH THE PLASTIC PALM TREES — Layton Buzzards. Heartwarming account of my relationship with my mother.
DOG EAT DOG — Adam And The Ahs. Great dance song and Adam's a spitting performance.
HEY JOE — The Shades. This song has a melody line and chorus that more humans

could not have produced
WHAT MAKES A MAN A MAN? — Charles Arrarrows. The only intelligent guy in his group I've ever heard.
ALL THE YOUNG GUDES — Mott The Hoople. Late nights, great clothes, dyed hair — brilliant memories.
TEAR THE ROOF OFF THE SUCKER — Parliament. If you don't dance to this, you're probably dead.

IMAGINATION

IN THE HEAT OF THE NIGHT



IMAGINATION NEW ALBUM 'IN THE HEAT OF THE NIGHT' RBLP 1002

INCLUDES THE HIT SINGLES 'JUST AN ILLUSION' AND 'MUSIC AND LIGHTS' ALBUM ALSO AVAILABLE ON CASSETTE ZCRBLP 1002

❖ RELEASED SEPTEMBER 3RD ❖

NATIONAL TOUR

September

11th	Ipswich Gaumont (2 shows)	18th	Manchester Apollo	27th	Bournemouth Winter Gardens
12th	Southampton Top Rank	19th	Bristol Colston Hall	29th	LONDON DOMINION
13th	Margate Winter Gardens	20th	Swansea Top Rank	30th	LONDON DOMINION
14th	Brighton Centre	21st	Derby Assembly Rooms	October	
15th	Reading Hexagon Theatre	23rd	Edinburgh Play House	1st	LONDON DOMINION
16th	Coventry Apollo Theatre	24th	Newcastle City Hall	2nd	LONDON DOMINION (+Matinee)
17th	Liverpool Empire	25th	Birmingham Odeon	3rd	LONDON DOMINION
		26th	Oxford New Theatre	4th	LONDON DOMINION

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Double U

OK? YEAH! And show/tune time it will be for some, when **Top Of The Pops**, where **Aurible Beeb** finds out just what's been filling our Thursday evening screens recently in the guise of squeaky-clean family pop.

In deference, of course, to our raggedy chums **Hayal Farfayzay**, the first ever combo to graze the top 10 with a dirty about cowboys and Indians performing unnatural sex acts. Those of you who read RM's interview with the duo a couple of months back will probably have gathered something of the song's salacious subject matter, but to recap: **John Wayne** and his square are having problems with their love-making, 'cos his big fat belly keeps getting in the way. Goodluck! Men tell him to sling his hook if he can't get his act (sic) together, at which point of his leaggy suggest a way around the problem. I can't name the ingenious solution — obviously laws forbid — but put it this way, they'd have trouble living at the same time! And this dubious activity was mimed for us quite



KATE: seacy

explicitly by **Jeremy and Kate** (she in a virginal white gown, tomfoh) on **TOP** last Thursday.

Their previous appearance hinted at the activity in question, but "the idea is that we make it dirty every time we go on," a cackling **Jeremy** told me recently. If they get to number one for goodieies sake keep your granny locked in her room on Thursday night.

And talking of bizarre goings-on, what a sight greeted the eyes of **Passivita** singer

Barbara Gogen when she called at the outdoor's office the other day. The red-haired colleen stumbled over two prostrate, black-ladled figures lying on a sheet of **Baco-fol** and liberally scattered with red and white carnations. When the two women arose, they proved to be none other than 30-plus pin-ups **Hugh Cornwell** and **Jean-Jacques Burnel**, engaged in posing for a new photo session. Can't wait to see the results.

As **Hayal** has warned, the results of striking red-dye poses on stage are evident in the case of **Rick James**, the "dirty funk" king (as opposed to **Pinno**), who collapsed on stage the other night in front of a 19,000-crowd in **Dallas**. He was given oxygen and returned to the stage, but collapsed once more. Exhausting this sex lark.

Gary Crowley, star DJ of **Capital Radio** and the fastest moving of striking red-dye poses, is now getting really you queuing up for **Kevin Rowland's** autograph at the **MEMBER** weekly event of the **Barbecods** has just returned to a premium hall, while the **Karelas**, on Saturday nights, has also breathed its last.

The proprietors of the latter joint, however, have plans to launch a new hit-spot and "give **Steve Strange** a run for his money." They certainly have a flair for publicity on their side — witness the preposterous story given prime space by a **giltie** **Feet Street** pop writer last week that **Paul Gauguin**, 19-year-old son of **Gary Gitter** and a member of **Karelas** house band **Red Lipsique**, is to marry **Cathy Ross**. **Mae Ross** is an elderly "friend" of such **Luminal** as **Jimmy Page**, the late **Keith Moon**, **Ryan O'Neal** and **Warren Beatty**, or so she would have you believe. She is, seemingly, the heiress to a considerable fortune in the **Space** invaders empire. Let's end the story now, before it gets any sillier.

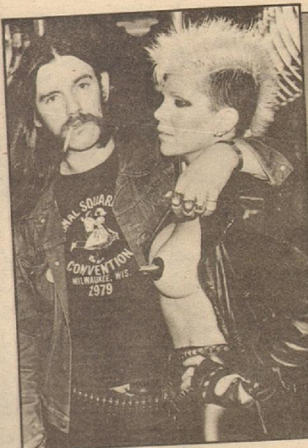
On to a younger and prettier blonde, **Forrie** **Muffin** **Martha Lady**, literary of the **Associates**, is now "concentrating on solo work," and won't be appearing on the **Scott's** rescheduled **look** dates.

"You were absorbed for four months!" exclaimed **Egan**. "I can't get even away for an 'oldie'! Yet you got **Trio** to number three while you were away — how'd you do it?"

Somewhere in London or the surrounding area is a telephone operator who's recording star, she doesn't know what it is, but when **Yazoo** came to record the song "In Connection" for their LP, they wanted to get a real operator's voice over the industrial break. They dialled 100, kept quiet, plugged in the tape recorder, and the results can be heard on **Track Three**, **Side Two** of **States** **At**.

"Hello, operator, Hello?" (Pause) "You're playing with the phone. I'm speaking to the person who has no voice at the other end of this line. Get a kick out of playing with the phone!" **Jan**, **Mabel**, **Elsie**, and **Clara** have now been immortalised.

Another medical story, and I'll try to make it the



last time week: **Dolly Parton** has cancelled a tour after being hospitalised with a gymnast-related complaint. Apparently **whorethritis** has been plaguing her for three years.

Back in **London**, and it really seems as if **That Place in Camden** has the monopoly on local nightlife at the mo, the **Members** weekly event of the **Barbecods** has just returned to a premium hall, while the **Karelas**, on Saturday nights, has also breathed its last.

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Prayers answered

AN EXUBERANT **Marianne** **Faithful** backstage in **New Jersey** with **Duran Duran** after one of their recent dates with **anti-funk** **Block**, **L-R**, **Roger Taylor**, **Nick Rhodes**, **is Faithful** and **Anny Taylor**, who appears to be wasting no time in living down his recently acquired married-man status.

Prints on view (or Chest the job extra

Is this what they mean by being a musician? **Lower Boy Lomby** of **Mothwood** with constant companion **Henry O**, **Williams** of **Smoochers** the **Pianists**. In view of his **William** slipper attire, I'd advise the **ancient Cassanova** to approach her **Hayal**-style, for fear of suffering a punctured lung.

this autumn, and doubtless hoping to lay the ghost of a certain **Daisy Highwayman** in the process.

If more people told me that **Paule Yates** is pregnant, I shall scream.

Indian violinist **Shankar**, formerly associated with such extremely unfashionable artists as **Jerry John McLaughlin**, joined **Echo And The Bunnymen** on stage in **Liverpool** last week and will be playing on their new LP.

Much'n brass special: northern Irish expatriated **Marlin Fry**, whose favoured eatery, he claims, is the **Cartier** at the **BBC**. There he can hark into five courses of dubious stodge, and all for under a **quid**. **Garrett Rownd** the **Tevez** to accept a dinner date with him.

They're **Scottish**: How inevitable that yours truly should be telling you about **Hay** **Elasticall**, the latest **Pinto** projects to ink a deal down here in **Garnamoth**. The **Combo**, who are to support **Simple Minds** on their UK tour, have just signed to **Virgin**, and celebrated by entering a **rig** at the **Deaf** **Road** last week.

Attending were such **dive** **mini-crats** as **Gary O'Four** and **Delta** members. **Shew** chaired to his male companion, and those well-known admirers of mine, the **Exploited**.

Spendus **loop** the **Horri**: "Let's sign to **Virgin**, the next single, is to be produced by **Steve Jolley** and **Tony Swain**, the men responsible for all **Bananas**' **City Boy**...



CHEST the JOB

HERE'S A girl with plenty to rest about.

She's 22-year-old **Mandy Montgomery** and her first single, **Just My Fantasy**, will make you purr like a kitten.

64-04-36 **Mandy** is putting a band together and she hopes to be out on the

road this month.

Mandy's **Manchester** **lass** and if she hadn't become a singer she would have had to have been a vet.

And looks like hers are guaranteed to please non cats everywhere!

Robin Smith

Revenge is street

CUTTING OUT the middle man, that's what Rockers Revenge are doing. Donnie Calvin, the band's lead singer on their finger-burning "Walking On Sunshine" smash, has a day job as manager of a New York soul record store called the Music Factory. And what's one of his best-sellers right now? You got it, "Walking On Sunshine". His brother, Dwight Hawkins, is assistant manager of the shop and, naturally, he's in the band too. Does this make them Young Businessmen Of The Year?

It certainly makes the Rockers Revenge boys very busy people just now, trying to handle a full record and a hit record shop at the same time. The single's sold upwards of 60,000 in the States so far and now we're catching up over here, so bearing in mind what he's up to, Donnie Calvin sounded surprisingly together when he tore himself away from selling

PAUL SEXTON gets a lesson in streetwise from ROCKERS REVENGE

copies of 'Sunshine' to come on the line the other day.

"Oh man, sometimes I think I'm dumb," he chuckled. "My brother Dwight and I often work 35 hours a week here in the shop. Sometimes it gets hectic. If we're lucky we get a day off every 13 days, but when things get hot, you gotta be ready to take advantage of it."

"Walking On Sunshine" is largely the labour of Arthur Baker, who can lay claim to being THE American soul producer of the hour, since he is also responsible for the just-released-in-the-UK "Sweet Rock" track by Afrika Bambaata and the Soul Sonic Force which has sold half a million and then some in the USA. "Sunshine", though, was written (in its original and

rather different form) by our own Eddy Grant — I seem to remember it being lamentably ignored, popwise, in '79 as the follow-up to his Living On The Promises' smasheroo. You can't see a wry smile on the telephone, but I betcha that's what Arthur Baker was sporting when he told me.

"Epic has just released the original in the States. They only sat on it for five years," he added, more happily. "I've spoken to Eddy and he really likes the version we did, which I'm pleased about. I didn't want him to be unhappy about it."

For Donnie Calvin, the record represents his first real happening on vinyl after quite a spell of music making.

He says, "Arthur and I go back a while. I met him originally in the store. I'd been in a few groups before I met him, over the last 10 or 11 years."

Any minor hits to speak of? "There was one called 'Summerline', by a group called Metaphor, which got a fair amount of airplay, but it was one of the records that got lost when they cut down the playlist from 100 to 40.

"So I split off and did my own individual things. I got involved with the store (one of a chain of Music Factory shops in New York City) because I wanted to know



ROCKERS REVENGE: success in store

what the pulse of the people was. You know, the people who earn 120 dollars a week, what do they spend their money on?"

And he sure spends some time finding out — being the manager of the store means listening to an awful lot of records.

"I try to be abreast of what's happening. I have a couple of record pools that put stars or ratings on certain records, but I listen to just about everything myself."

What's hot on the New York street right now? "Of the new things? Well the Evelyn King record 'Love Come Down' is

going well, also 'Dirty Talk' by MBO, and the album by Alicia Myers. We sell a mixture of old and new things, old things you can afford at a cut price."

Quite a businessman, as we were saying. As it turns out, Calvin added: "We've shipped a couple of thousand copies of the single to Africa, and we've had a favourable response, so we're knocking on wood there."

He also has time for a verbal vote thanks to producer Arthur Baker: "He does a lot of street-running, he stays on top of his product, he knows what's

happening as far as the street goes."

Mr Baker proved it by reporting with some enthusiasm what his next project was. "We've done a thing called 'Sunshine Party Time', a mixture of rags and chants by the Rockers Revenge band, going out as the Prophets Of Funk."

He wasn't sure about his other single "Sweet Rock" as far as Britain was concerned, but he was happy enough on the Rockers Revenge front. "I've a feeling 'Walking On Sunshine' will be bigger over there. England's so off the wall."



Also available on long haul 12" remix.

Produced by Bob Sargeant. Feet 15 7". Feet 1215 12".

PRIZE GUY

JIM KERR is sitting in the bay window of a hotel in Portofino, his head surrounded by a halo of sunlight. Jim is smiling and a bit of brown lines on his forehead have all but vanished. He is enjoying a change of heart.

"When I saw *U2* on television recently," says Jim, leaning forward, "I saw the same look in their eyes when they were playing. I've seen it ours in our live videos. We both look frustrated and yet transported, as if we'd seen a vision. All the recent pictures I've seen of myself. I'm standing with my arms open where I always used to be fists clenched, arms crossed, holding myself in."

Suddenly, Simple Minds have relaxed. Of course, they've worked hard this year, travelling round the globe, promoting *Sons And Fascination*, celebrating their first English hit, "Promised You A Miracle." Yet it's not exhaustion that shows on Jim Kerr's face but enthusiasm.

The old eagerness has gone and in its place stands a more human, heartfelt Simple Minds. The eagerness is there, shimmering throughout the joyful current single, "Glittering Prizes," and shining throughout the varied moods of the imminent album, *New Gold Dream* — 81, 82, 83, 84.

What on earth has happened? Where are the intimidating Euro-boys of old? Have the Human League taught Simple Minds to open their hearts? Or are these reactions of *U2* and the crosses on the new album's cover indications of another rock-and-roll conversation? Readers, I think we should be told.

Jim, about these crosses . . .
"Firstly, I simply like the image. It pleases me to wear a Communist hammer and sickle but not because I'm a communist or anything like that—I simply like the shape. In the past, Simple Minds have always been associated with the darker side of things. I think we encouraged the association because it has been profound. But there's always been other sides to our personalities and we haven't allowed them to come out."

To go now, Simple Minds' music has tended to explore a single mood with a relentless brilliance that yielded to nothing. They stunned and impressed but they rarely moved me. Suddenly, in "New Gold Dream," they've conquered their fear of feeling and come out shining.

"I'd never was pretty successful for us," says Jim. "We played all over the world and sold a lot of albums but we were being ignored by the radio. If you listened to our albums all the way through, they were all on one level, all the songs with the same mood and intensity. When you heard us on the radio, on John Peel for someone, for some reason, we'd sound boring."

DURING THE course of this year, Simple Minds made some basic decisions. They wanted to be heard on the radio — they wanted to make records that could touch a variety of human emotions and, lastly, they didn't want to repeat themselves. "Sons And Fascination" was the end of an era for us. We'd pursued those images and atmospheres as far as they would go. If it had gone on, we'd have been repeating ourselves.

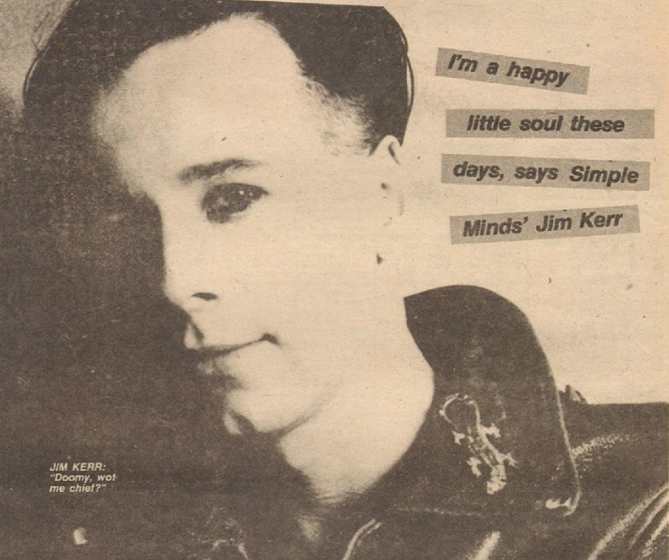
Determined not to do that, Jim and the band, took a long hard look at themselves and decided to come out into the open.

"The funny thing," muses Jim, "is that when your emotion and no longer hide behind a strength that you don't really possess, people believe that you're strong! People are intimidated by you because you've had the strength to show yourself instead of hiding behind a strong front."

Simple Minds' bombastic dance music had taken them to a point, says Jim, "where when they were recording 'Miracle,' we got about halfway through and I said, 'Well a minute, this isn't Simple Minds! Where's the crashing drums and the grinding bass?' Then I realised what I'd said and exclaimed, 'Is this what we've become? Who said Simple Minds had to have one sound?'"

Once, 'Miracle' was a hit, the predictable cries of sell-out were immediately to be heard. "Miracle" was a sad record, the first sign of a new hopeful mood. Once we were in the charts, we had letters from fans who said, 'You're not going to change, are you, and become stars? You're ours and you won't be ours anymore if a lot of people like you.' And I realised that those people had never understood me, never been close to me. If they wanted us to go on being 'the same.'"

If new pop resulted in the triumph of a number of cycles and deliberate music (ABC singing immediately to mind), it has also taken a number of cycles and deliberate music to direct themselves and find their feet. Simple Minds never sold out, they've simply found



JIM KERR:
"Doomy, wot me chief!"

their stride. I mention to Jim that it was a surprise that he stepped out of the underground and into the charts. Jim talks a little story that is indicative of the state into which British progressives had got themselves.

"One time Charlie and I were in this bar in New York and the only two other people in the place were two of the Sexpistons. We'd always liked their music and we were going to go up and talk . . . in the end we said, 'You, you know what they're like, we'll only make pests of ourselves.'"

"Then we went to see them when we were both in Sydney; one of their leads came over and invited us backstage. We didn't want to go—I hate all that backstage stuff—but she insisted and it was great, we did have a lot in common. They said, 'We were going to come up and talk to you in New York but we chickened out, we just said, 'You know what they're like.'"

IF THE old Simple Minds made metal music, the new soul of the group lies in a human emotion. With this in mind, the *Miracle* were delighted to hear that *Orbital Wonder* had been seen in L.A., playing "Miracle" maybe 10 times over. "Bring up the needle and putting it on again. There's confirmation from the masses!"

The *Miracle* have discovered their hearts rest with producer Peter Walsh, a new personality. They're beginning to be able to leave out a few lines, instead of throwing them all in to show they've got brains.

Their chart success comes from confidence, not calculation. "All it's taken is just five minutes more care," says Jim. "It's not that we've chosen to work with some trendy producer like Trevor Horn who's burned us into pop. We'd rather be at number 10 for six years than number one for six months. I hate pop, I hate *Cher* and I always love."

Far from making pop, Simple Minds' new albums show signs of maturity — a powerful confidence in emotion and a faith in the drama of their music that makes the heart swell. Back to that cross . . .

"There's always been a side of Simple Minds that has concerned with faith and hope and joy. I'm not talking about specifically Christian content, as *U2* might do. I think the best music does spirit and give a

I'm a happy

little soul these

days, says Simple

Minds' Jim Kerr

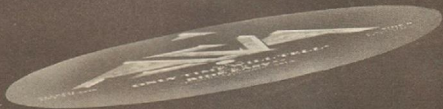
Interview:

Mark Cooper

sense of joy. Like them, we have an interest in giving, not getting."

Jim Kerr, the Simple Minds' music has a fascination with appearances — the look or cross, the shape of a hammer and sickle, the feet of a European city — and a love of what lies beneath. It is Simple Minds' new golden

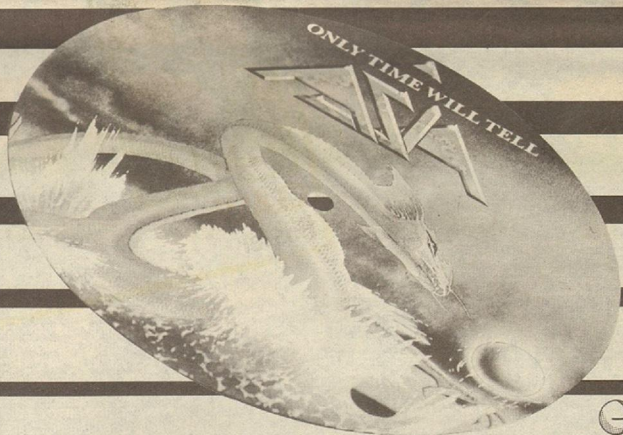
dress to bring things together and grab the glittering prize itself, to make the music that moves. In the last few years, we've got to the stage where you've got intelligent people who've got it all covered. They've got good style, strong atmospheres, interesting images but no real songs or melodies. We want to write songs that interest, that capture atmosphere and which have the real story, the diamond, beneath."



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HOT NEWS HOTTER CHARTS HOTTEST COLOUR

Are you ready for this? News about yours truly – the eminently racey Record Mirror – that's so hot it's enough to thaw the cool on Kid Creole's coconuts. Here goes.

There's going to be a new Record Mirror. New from next week. New look. New size. (That was the news – Ed.)

It'll feature 16 pages of full colour glossy pics to drool over every week – all your fave raves in glorious technicolor.

Plus we'll still be featuring our famous charts, as supplied exclusively to us, Radio 1 and Top Of The Pops.

Plus all the latest news, reviews and gossip you already know and love us for. And remember, the new look Record Mirror's not a paper – it's a magazine. So from next week you'll find us up on the shelf at your newsagent – keeping well clear of those dull old music papers.

Now go and have a cold bath and wait for next week, when the first issue of the new look Record Mirror will be smouldering down at your newsagents!

NEW LOOK

HOT NEWS, HOTTER CHARTS, HOTTEST COLOUR!

SEPTEMBER 7

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**1
WEEK
TO GO!**

Reviewed by MARK COOPER

THIS WEEK THERE'S NO SPECIAL SINGLE THAT SETS THE TONGUE HUMMING AND THE HEART ON FIRE . . .

BEST OF THE REST

DAF: 'Varlieb Dich In Mich' (Virgin) Alive, witty, sexy, this German duo keep their Teutonic irony while breezing along sounding sunny and just a little bit desperate. The desperation comes from the air of urgency and need that comes with wanting somebody else. Rockably must have felt like this way back when.

CULTURE CLUB: 'Do You Really Want To Hurt Me' (Virgin) How could anyone want to hurt the Boy George we need him too badly. The reason for this is that he is a convincing victim of his emotions — George can still feel. This is a dreamy slunk with rimshot drumming and a breathy vocal that proves that George refreshes the parts that other writers can't reach.

ROY WHITSTEVE TORCH: 'Parade' (Chrysalis) Too intense to be wintry, White and Torch bring back the twerpier. The vocals are all neck muscles and the strings are broody and the song goes down to the serious business of sexual jealousy, passion and suffocation. A typical love affair in fact. One rousing question remains — do we need a new Walker Bros?

CAPTAIN BEHEART: 'Light Reflected On The Oceans Of The Moon' (Virgin) The Captain has nothing to do with pop charts which perhaps explains why he sounds as vital today as when he began. A leader from the forthcoming album of the same name, these tracks have more meat, meat and sex in them than the rest of the singles put together. This is a prejudiced opinion, no apologies necessary.

DEAD OR ALIVE: 'The Stranger' (Black Eyes) Pete Burns has spent more time on the sidewalk than he has determined eccentricity (besides). 'The Stranger' puts Liverpool's resident character stage centre. The song and the production ego atmosphere and Burns' vocal directs.

THE REST

THE JAM: 'The Blittest Pill' (Polydor) Paul stands by a grave while his girl murses another in the church. Paul swallows hard and takes the bitterest pill. All this is accomplished to a slow soul beat and sweeping strings. Weller hits the falsettos with ease and Jennie McKewon of the Bells Stars helps out on the chorus. Weller moves from politics to the trappings of love. This isn't a great JAM single, just another good 'un.

THE BEAT: 'Jeannette' (Capitol) The Beat's last single should have been a massive hit. 'Jeannette' has them scuttling back to the safer waters of skum-cappuccino. Everything in this song rhymes with 'ette', whether 'caparete' or 'hamburgette'. The Beat can do more than refer to the world of the Damsels.

DIRE STRAITS: 'Private Investigations' (Vertigo) In which Mick Knodder turns himself into a private dick with the aid of a spoken vocal, an acoustic guitar and strings. This sounds as if it was made with a video film in mind. To be listened to heard in hands.

SWANE WAVE: 'Theme From The Balcony' (Epic) A satzy French charthouse, this is another example of 'new jazz' style. The atmosphere here is a little predictable and slightly lacking in delicacy. Otherwise, good.

THE MIKE OLDFIELD GROUP: 'Mistake' (Virgin) A solid slice of mid-Seventies stadium rock with female vocals. Perhaps another

version of 'Tubular Bells' would be better after all.

RUSH: 'New World Man' (Mercury) More cosmic travel from the Canadian trio. This gave me something to think about. Like how long was it going to last. Fine and very meaningful.

TYGERS OF PAN TANG: 'Paris By Air' (MCA) The Tygers accept a commission from the French tourist board, describing Paris with their customary musical charm. A novel theme from our heavier brethren, this is certainly forgettable.

STAMPEDE: 'Days Of Wine And Roses' (Polydor) When I hear records like this I realise what a narrow little world I live in. And I feel glad that it doesn't contain records like this. Stampede will always be last on the ball of Reading — no one will care enough to tell them to stop.

GARY GLITTER: 'Be My Baby' (Bell) Gary Glitter has no shame — this is his greatest glory. Unfortunately it permits him to release records like this. People should be able to protect the past from cover versions like this.

MATCHBOX: 'Hiding The Night' (Matchbox) This passes for rock'n'roll at variety clubs where people get nostalgic about good times they never had.

SYLVESTER: 'Do You Wanna Fun' (London) American disco has been revived by the discovery of the modern-Euro synth. This zipps along with Sove Force while Sylvester (for it is he) nags it up country. A real zipper (in waltzes).

LARRY ELGAR: 'Hooked On Swing' (RCA) RCA seem to make a specialty of these. Is nothing sacred. From 'In The Mood' to 'Chattanooga', mercifully without a disco beat.

JERMAINE JACKSON: 'Let Me Tickle Your Fancy' (Motown) OK, Jerome, just this once. The only Jackson left on Motown checks in with one of those rare albums that are his specialty. His girlfriend makes



GEORGE: putting on a brave smile when faced with plagiarism, gathering backlashes, hit singles etc.

me wiggle, 'makes me shake'. Or so he says. Whatever he does in the privacy of his own home in his business, but I wish he'd use six words if he has to be so explicit.

DIANA ROSS: 'Old Funky Roller' (Motown) Diana gives vaudeville in a comedy number celebrating her particular 'Chilly-Chilly-Bang-Bang'. There must be a Walt Disney film to follow.

Y & T: 'Don't Wanna Lose' (A&M) Foreigner have a lot to answer for. How do you imitate a band that has no character? You pretend that it's an American rock station. That doesn't make sense but then this record doesn't have a point.

DOCTOR AND THE MEDICS: 'The Druids Are Here' (Wham!) More States TV psychodelia from Wham! These silly psychodelics really know how to tell a dumb story. Worthless but fun.

MEN WITHOUT HATS: 'I Get The Message' (Stax) Clever, quirky, cute and two years out of date. Pop is no longer supposed to be clever. At the moment it has to be intelligent.

TELEX: 'L'Amour Toujours' (Interscope) They may have syntax but they still sing traditional love songs. Europeans believe in love although they don't produce derivative material.

RHEINGOLD: 'Looks Good On You' (EMI) Boppy syntax welded by smart young men who are better off in advertising. Sorry.

MATHIELO BANTING: 'You Took Advantage Of Me' (WEA) An eccentric backing track and a winsome vocal from a Dutch charthouse wrapping herself round some playful English lyrics. Come, come, Françoise Hardy, all is forgiven.

BIZ INTERNATIONAL: 'Stay True' (WEA) A brand new band who sound as stale as last week's bread. Who'd have

thought that eight people could produce music so lacking in character. Only the muted trumpet solo in the middle suggests that any form of life exists.

RANKING DEAD: 'My Mammy' (Greenleeves) Rankin has been waxing distinctly sentimental late, while using the 'Keel That Light' rhythm as originated by Slim Smith for Skidoo One. Last time he was wishing his Mammy was here, this time, he's praising Mammy. A sweet record with some sound advice for youngsters about to step out in the big bad world.

DENNIS BROWN: 'Walkway Up Walkway Down' (A&M) This second single from Brown's 'Love Has Found Its Way', this has none of the MOR charm of the album's title track and, consequently will sell without traction.

IGGY POP: 'Run Like A Villain' (Animal Records) One of the first releases from Chris Stein's new label, this is produced by Chris himself. A nice old boys club for these New Wave chumps and Iggy still has his charms, but this is a chip off the old block. Why not leave it intact?

WALTER STEDING: 'Secret Spy' (Animal Records) Another of Stein's buddies, this is produced by Chris himself. A nice old boys club for these New Wave chumps and Iggy still has his charms, but this is a chip off the old block. Why not leave it intact?

JULIE WALLIS: 'Sunshine' (Scepter) Does this mark the further restoration of Roll Right to his rightful place among cultural institutions? First Adam Ant, then Kate Bush, now Julie Wallis. Who? I don't know. Wallis can draw or play the cello/oboe but the certainty can't sing.

GILBERT O'SULLIVAN: 'Bear With Me' (CBS) Why should I. Gilbert O'Sullivan's last singles has been a depressing

experience and you aren't helping matters. Gilbert may still be loved by sensitive mums and dads but he ain't loved by me. Wimp.

WILLIE NELSON: 'Let It Be Me' (CBS) Now if you're going to get sentimental, why not choose a master of the style to hold you on your way. Always On My Mind is my fave wince this year. Unfortunately the rest of the album is patchy and this is no exception. Mind you, Willie Nelson could sing a telephone bill to me and I'd still be happy. The unrecognised MOR singer of our time. Not bad for a Texas country hippie.

THE KEYS: 'Runaway' (A&M) Pure pop for yesterday's teenagers now with families of their own.

AIR SUPPLY: 'Even The Nights Are Better' (Arista) If there was still a Carl Richard, these characters would be his very special guests. A million-dollar theme in radio land, this sounds like the jingle for a clown act.

VENOM: 'Blood Lust' (Heat Records) More devil worship from Northern H-metallars, about as well as Scobie recorded in a wind tunnel.



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PETE BURNS of Dead Or Alive: 'On the difficulties of being an original. Suddenly everyone's got me hair-do'

TYGERS OF PAN TANG

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Sounds

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ALBUM I'VE HEARD THIS YEAR ...
EVERY TRACK IS A CLASSIC ..."
Kerrang

"... THE ALMOST ARROGANT CONFIDENCE
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Sounds



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Album Reviews

CAPTAIN SENSIBLE: 'Women and Captains First' (A&M AMLH 68548)

WHAT DO you make of Captain Sensible? A genuine breeze of madness shunting up the practically dormant channels on someone who's assured that there's a very lucrative market out there for an edge by it being produced by a big name 'punk' artist after hearing this fit go for the second alternative.

I started off really wanting to like it. I thought it was refreshing when 'Happy Talk' got to No. 1. 'Wot grew on me but now I doubt that Captain Sensible has much to offer outside the Damned, if anything at all.

By the third track I was thinking of excusing for him... by the end of the first side fit run out. Before the whole thing had petered out to a finish I was wondering how anyone could seriously commit this kind of meaningless, stridentless dress to record and ask people to pay money for it.

Self-indulgent, that's one way of describing it. Captain Sensible has been a familiar figure about the music scene for some time and this is the sort of thing that only an established artist can get away with.

To say 'Women and Captains First' is eclectic is too much of a compliment: it's got a variety of pieces but no distinction. On 'Woodsy's Cinnamon' the Captain tries his hand at an old reggae number. Perhaps he should have used both hands on this and a little more imagination on the rest. The sound is mainly guitar and synth tracking along in a light and airy fashion. It floats about in a vacuum aiming at nothing seemingly but satisfying the 40 minutes or so time requirement for a piece of recording that can reasonably be called an album. Take a listen to 'Shred' - 'Part One and Two', a mainly self-destructive love lament for what comes across as a grade A lesson in spinning time out. Perhaps that's not the intention but then, as the saying goes, good intentions are useless without common sense.

A variety of themes courtesy, from 'A Nice Cup Of Tea' to 'I Hate Brits' but they all have the same effect: they don't really continue this album can boast of. And I don't think I'm missing the point. Of course you don't expect Captain Sensible to come on like Joe Strummer but these songs aren't even that.

You could say this album has been made too soon; such is the action of someone trying to catch in a moment of time. Premature, pre-emptive; whatever the reason this is a joke of an album and not a good one. +

Christine Buckley

THE CAPTAIN digs for payroll

direction and no power. Poor old Roger Daltry's voice sounds like it's coming from a man who's chosen to sing from inside a fridge, while Townshend's songs are so wet you can almost see them dripping off the edge of the album.

Words of fire, as on the title track and 'A Man In A Man' are turned into fast punbles from a distant continent. The famous Pete Townshend power chords are lost in a mire of synthesizers and effects and the issues covered just aren't sung with the conviction of a contemporary group.

Now that's an effort to slag off the Who out of hand. But most of their songs, and their talents must surely be able to create something that is more real than a watered-down re-run of clichés that are more worn than a park bench.

Even the cover has a picture of a small boy playing a computer game, as if Townshend's decided to get back to the image of the Space Invader Wizard.

The Who have said that they'll retire from live work next year, but will keep making albums. But the sound of this over-produced, labour-cast, perhaps the time really has come when they should call it a day. Roger Daltry says they wanted to go out with a bang. This is a pity. +

Mark Cooper

BLACKFOOT: 'Highway Song Blackfoot Live' (Atco K5610)

SKING NAKED down Mount Everest would only be half the experience of listening to this album. Yes, Blackfoot have come

up with a definitive collection of their live work. They might be old and ugly, but they have few equals when it comes to stoking up one hell of a storm. While many live albums are recorded because of contractual obligations, 'Blackfoot Live' is a celebration of their ever-growing career. From being the opening band that got a much needed airing on the faces of the damp Dorchester crowd last year, Blackfoot have emerged as one of America's finest exports since Bernard Furry coined.

This effort captures all the rawness and excitement of Blackfoot on stage, but it's also been recorded clear as a bell with many a fuzzy technical hitch spoiling the continuity. Gimme Gimme is a lovely tune but for most pieces of storming and Ricky Medlocke howls his way through a superb 'Eye Man Should Know (Queenie)'. Side one ends with the four band's essential of 'Good Morning', 'Dry Country', 'Rollin' And Tumbin' and 'Fly Away'.

You should strap yourself in for side two as well, with the epic 'Road Fever' and a tremble version of 'Highway Song' which takes on a greater significance these days, now that Blackfoot have finally succeeded on their own terms after so many years of toil. Just take your time here. It won't be off my turntable for weeks.

Robin Smith

98.7 KISS FM PRESENTS: 'Mastertones' (Prelude-EPIC 22158)

A DOUBLE LP comprising 12 tracks is bound to be of superior sound quality and this collection

compiled by a New York radio station makes for smooth, professional and thoroughly enjoyable listening.

The relatively new idea of remaking choice tracks with the intention of putting together the best possible selection of artists is beginning to catch on here and as well as providing entertainment, it introduces the listener to some new names.

Side two is an absolute bummer and the one which will be most on your deck. It positively storms along with its

infectious beat, opening with the erotic 'You're The One For Me' by D Train which grooves along for seven and a half minutes before blending into the Shivers' 'Body Music'. Give it To Me (If You Don't Mind) by Conquest neatly rounds up an absolute bummer.

Even if you don't normally like good disco funk, I guarantee you'll go overboard with this masterful collection of ultra-brilliant tracks. Tremendous. + + + + +

Daniela Scava

Songs sung true

SCRITTI POLITI: 'Songs To Remember' (Rough Trade 20)

SCRITTI'S DEBUT album has not lacked introductions. Three singles in the last year have heralded this collection and outlined its cause, blue-eyed eighties' pop. These three singles and two flip-sides are included here (remixed of course), leaving us with four new songs to clarify the nature of Green's project.

Green is at its complete centre of this record, presenting himself as Rock-A-Bay-Blue, infectious proponent of the new pop. On the one hand Green is self-conscious, specifically in an '80s style that's warm, tender and vulnerable, on the other, Green is a knowing, self-aware, conscious stylist, trading in self-mocking lyrics and arrangements that tip the link to the Beatles, yow's rock and sweet old music. It's the collisions of innocence with the self-consciousness that in an '80s style that makes 'Songs To Remember' a fascinating proposition.

The story of these songs is the story of Green, his transition from intellectual and ragged punk to the glad rags of the love song and his struggle on love songs with their "language of guitar" and "melody". In one song he is a Roosting his melodies and lyrics in various black styles (out on Ghetto) etc., gospel on 'Faithless' and smooth jazz on 'The Boy-Blue'. Green tells the story of how he chose not to be

afraid and entered the world of the song.

This leads to some anchoring moments, three excellent women singers chanting the words 'Tribulation', the title of a philosophical treatise, the sheer charm of Green's lyrics ('To err is to be human / To forgive is to divine / I was into a industry / Depressed and in decline') and his winning vocal delivery. Green's lyrics ('To err is to be human / To forgive is to divine / I was into a industry / Depressed and in decline') and his winning vocal delivery. Green's lyrics ('To err is to be human / To forgive is to divine / I was into a industry / Depressed and in decline') and his winning vocal delivery.

My only reservation lies with the selected nature of the platter. Beautifully packaged, sensuously arranged, Green's music more concerned with being charming than with baring his heart. As a result he offers commentary on the song, but not the sweet soul itself. Like ABC, Scritti always has an arch eyebrow raised and their sweetest girls are always inverted comets. That the lightning for you and Green has earned the right to be one of their central pop figures. Like the album says, 'Many a bear has fat to fall!' It's all in the game. + + + + +

THE WHO: 'It's Hard' (Polydog)

THE WHO are like a shark that's just been caught - they're such a great beast, moving in their own domain, and now they're left floundering and thrashing around with no

Creep's revenge!

MIKE RUTHERFORD: 'Acting Very Strange' (WEA K95249)

STROLL ON, what's happening here then? Rutherford a singer for Chris's sake; Stewart Copeland on drums; a sax player with the ridiculous name of Gary Barnacle and Florie 'Nine To Five' Palmer helping out on some of the songs. It's the quiet spoken, gentlemanly member of Genesis' been sniffling too many daisies out at the band's farm in Barry? At least this album looks like the desperate attempt of a frustrated man to try and come up with something different. But Rutherford has succeeded in bringing out a hugely enjoyable solo effort. While 'Smallcreep's Day' was often unrelaxed and stilted, taking things too seriously, 'Acting Very Strange' finds Rutherford more confident and standing on his two feet.

The bloke has quite a charismatic voice as well, and he makes quite a remarkable start with the title track, handing the song with plenty of panache. A Day To Remember is a fine little slice of a song and I think it would have been a far better choice for a single than 'Halfway There' which seems to be one of the few songs on the album without an identity. Maxine is the real meat and two veg of the album. A stonking great song with Rutherford riding high with some dramatic playing and words. Set a selection quantified. + + + + +

Robin Smith



IAN McCULLOCH: drowned

Free as a bunny

ECHO AND THE BUNNYMEN
Sutton Park, Liverpool

NOT FAR from notorious Toxteth, Echo and the Bunnymen are playing their first ever live gig in Sutton Park. Such a performance is so rare that the BBC have captured the event on film.

Today was the first day of Larks in The Parks; a free annual gig together for local acts to take to the bandstand. Sort of Liverpool's alternative version of Woodstock. (If you closed your eyes with a personal stereo on that lot)

The startling rhythm was out with the band's arrival and launch of a new set. None at last, they seemed on form, Pete De Freitas pounding solidly throughout. 'Crocodile' to 'Rescue' though I can hardly help feeling that many of the numbers faltered because Ian McCulloch's voice was drowned. Such a lack of clarity went by unnoticed however... the audience had already made up their minds.

They were on the band's side and the Bunnymen knew it.

The evening was soon redeemed with such excellent versions of 'Book Of Love' and 'Heaven Up Here'. I too, soon began to agree with the audience. With no further prompting the Bunnymen raced on right through to the final two encores. Smiles beamed all round as we went our separate ways home, careering into the darkness of the park only to find the unmistakable shadow of Wot Sergeant waiting for a bus with us (well, we're all got to get home some way I suppose).

Echo and the Bunnymen delivered a performance well worthy of my high expectations. I hope the other bands in the Larks in The Parks lamboze do as well. Look forward to hearing about Island's and the Dance, Frankie Goes to Hollywood and maybe even OMD (!) Larking in The Park. Watch this space.

Jane Buchanan

Any old iron

BLACKFOOT, TYGERS OF PAN TANG, IRON MAIDEN
Reading Festival

DAMN, DAMN, damn. I know I should have packed some thermal underwear. When the wind blows off the River Thames it chills deep into your bones damn...

Ah, Reading, that most long lived of festivals. You find the same old weather beaten faces in the press enclosure. It's a bit like an annual outing of pensioners to the seaside. Although the ticket sales were said to be down on last year, Reading was nothing like the Classics of Highbury or Wrexham.

On Saturday night the Reading trump caid with Iron Maiden and the axes up the sleeve were the Tygers Of Pan Tang and Blackfoot. I'm sure Blackfoot could wake up a bunch of sleeping vampires on a Sunday morning. Rednecked rock'n'roll that smirks like a buffalo and stings like a bee.

The following that Blackfoot have was shown by the sea of Confederate flags in front of the stage. The band turned out good of roasting southern material, especially with 'Dry Country' thundering away into the hills.

After such a set, the Tygers Of Pan Tang didn't have it easy. Faced by thousands of eager faces, there was a moment of panic on stage and for a long while the Tygers played completely but lacked the real top act acting like David Coverdale.

But the Tygers eventually made it to solid ground with 'Paris By Air', an amusing action packed number that shows them at their best.

The Actor worked out well for them, with his stylish keyboard intro cutting into the evening air and Deyverill being away like a good 'un.

The older material also held up with a ripping good 'Slave To Freedom', where Deyverill reached full potential.

Meanwhile Maiden's crew were steaming into action preparing a stage the size of an ice rink and plugging it millions of lights.

For all this packaging, Maiden are still the boys from near door made good and

anxious to prove it with each performance. Bruce Dickinson is a bouncing bundle of demonic energy and he's developed the sort of voice that could sharpen knife blades.

Run To The Hills was Maiden's most hectic and glorious song, while Children of the Damned was a spicy piece of rock horror. Far from making them tired and disinterested, world touring has horned Maiden into a unit which is full of fire and attack. One hell of a show.

Robin Smith

Nice one!

ROXY MUSIC
Frijoles Coiteum, Nice

BRYAN FERRY walked off stage for a brief mid-set break looking like all the problems in the world were on his head.

His eyes closed, he sipped down three glasses of lemonade in the same fashion as a tennis player after a game. In the rest of the South of France, Ferry looked odd, tired and very emotional.

Unfortunately, the emotion didn't come across on stage until the end of the show as Ferry sang no more than competently over a backing that geared his dynamics to a massive stadium show. Everything was made larger than life to somehow convince the crowd that this really was an exciting night.

Moments of magic only appeared when Roxy Music allowed themselves to fall back on the ambience of their songs — all too rare — and it was when one of the three backing singers cried out plaintive harmonies to 'Avalon' that the show was finally lifted beyond being anything more than a workmanlike performance.

Now this could have been because journalists, who'd jumped on the Levi's aeroplane to see the show so that the huge jeans corporation could promote its super-exciting 'back Levi's' range by sponsoring the band, were given a seat dead behind the group. But only the cassette 'No The Street', 'Love Is The Drug' and Perry's version of 'Jealous Guy' instilled some atmosphere into the Roman amphitheatre.

Simon Hills

F I C T I O N

THE CONCEPTS

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How are you really reacting?

AS AN adopted child, I've always wanted to meet my real parents, although I know nothing about them. Is 18 now too late to go about tracing them?

Janette, Colchester

At 18, you are now legally entitled to see your original birth certificate, which can give details of both your parents, or your mother alone, and you can start your own research from there. But, before you even contemplate attempting to trace your real parents, you should think long and hard.

Much as you want to know the identity of your parents and want to contact them, you may have to accept the hard fact of life that they have no desire to see you. Your mother, or both your parents, took the difficult and soul-searching step of having you adopted. They'll be leading their own lives somewhere, possibly with families of their own who don't know about your existence, who will never know, and, as complete strangers, their outlook, attitudes and financial circumstances may be very different from your own.

Don't build up fantasies and illusions about your parents in your own head. You're bound to be disappointed. As people, you might have nothing in common or even dislike each other intensely if you were ever to meet.

Bearing all this in mind, if you want to investigate the past, and open that Pandora's box, why not have a word with your adopted parents too before making the final decision to go ahead. You may want to leave it for a few more years before taking the first step.

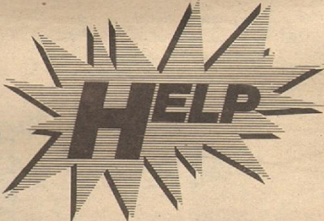
The original record of your birth will still be on file, marked "adopted" and strictly confidential. To see the certificate you must be over 18, and, if you were adopted before November 1975, will need to talk things over with a social worker, who is satisfied that you're fully briefed about the possible consequences of your search before you start. If you were adopted before this date, ring your nearest Social Services department, explain what you want to do and arrange an appointment. Applications should be made in writing, giving fullest possible details, to the General Register Office, Titchfield, Fareham, Hampshire. Once equipped with a name and address, the long hard search depends on you.

Although some adoption agencies tend to veto the existence of private agencies which keep registers of names and addresses of their natural mothers and fathers, who, after many years, would like to trace their adopted children, you might like to consider going to one of the national register running on a non-profit making basis.

Write to Contact, 30, Ravelston Avenue, Wolsington Court Estate, Billingham, Cleveland TS22 5BW. Enclosure a stamped addressed envelope.

You'll be given plenty of sound advice which will help clarify your thoughts before you make the first step.

You'll be warned of the pitfalls, but, if this is the path you want to take, you will also be given a great deal of help and encouragement.



Interests, despite your visual handicap, there's no reason on earth why you should look for a social or hobby club restricted to other partially sighted people. Your library or citizens advice bureau will tell you what's available in your area in music, for example. And there's nothing to stop you from joining your nearest branch of 18 Plus, a national link-up group for anyone, anywhere, aged between 18 and 30, who wants to meet new people and make new friends. Every

18 Plus group organises discos, parties, trips and visits, as well as holding a once a week meeting in a pub, wherever the members want to sit in fact.

For details of your nearest group and membership information: National Federation of 18 Plus Groups, Nicholson House, Old Court Road, Newent, Glos. (Tel: Newent 521710). Getting out and about on your own may present a problem at the moment, but you can contact your nearest



Problems? Need some ideas or information fast? Or would it help to talk things over? Write to Susanne Gerrard, Help Record Mirror, 40 Long Acree, 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.

Social Services department, for details of mobility training, which will give you much more confidence in your ability to cope outside the house without support from someone else. If you want to sort things out, self-motivation is the key.

For more ideas and information, write to the Partially Sighted Society, Millend Office, Braintree, Derbyshire DE7 5UE (Draycott 3036). The Society can also give advice on careers and employment for the partially sighted. Meanwhile, if any other readers want to get in touch with Paul, we'll pass on all letters.

Police search

WHERE CAN I buy an official Police tour sweatshirt like the ones on sale at the Gateshead gig without joining the fan club? Is this possible?

Good point. While official merchandise Dazzlebourne Ltd share the fan club mailing address, you can copy a Police souvenir without paying an appreciable society entry fee on top. There's lots memorabilia, including sweatshirts at £6.50 a throw, including postage and packing. (Cheques/POs to Dept Dazzlebourne Ltd). Full details available for the price of an aas from Dazzlebourne, #18, Blenheim Crescent, Coddington Mills, London W11.

The wisest choice in personal stereo.



Public blues

MY PROBLEM may sound simple but I just can't urinate in a public toilet. I seem to become tense and nervous and nothing happens. If I go out drinking I have to spend an uncomfortable evening until I get home. Going into a toilet cubicle makes no difference. As you can imagine this is so embarrassing but I don't know what I can do about it.

John, Swinton
As long as you've sorted out the root cause of this difficulty, it would be wise to restrict your alcohol intake on nights out. That way at least you'll cut down the acute discomfort factor. Meanwhile, talk to your own doctor who will certainly won't be embarrassed and should be able to offer helpful advice and information.

Setting the sights

IM 28 years old and partially sighted and would really like to meet a girl for friendship. Disabled or not, I don't mind. Usually, when I go out, someone comes with me, and for example, as I have difficulty crossing roads. My problem is that there doesn't seem to be anywhere for partially-sighted people of my own age to go. Could you put me in touch with suitable organisations or someone. My hobbies include music, and reading.

Paul, Blackpool
As someone who obviously has lots of hobbies and

Personal stereo has come a long way with Sanyo. In fact the Sanyo range is now probably the most comprehensive and advanced that money can buy.

It starts at around £30 for the M430 cassette player and extends to the highly sophisticated MC4, which for around £100 features its own set of speakers and allows you to record in stereo. There's also the MC2, which features built-in AM/FM stereo radio.

And leading the range, the extraordinary MC1. Possibly one of the most advanced compact cassette players on the market, its ultra light-weight styling, twin headsets sockets, and metal tape capability deliver a sound quality second to none. You can even change the tape without taking the player off your belt.

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SANYO

CONTACTOR

ISOLATED? BORED with your friends? Want to meet new people in your area or find penpals who share your musical tastes? Send a long letter to Contact Korner, Help Record Mirror, 40 Long Acree, London WC2. Will try to fix you up.

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and don't forget the
New Single
'The Lover in You'
from the
Sugarhill Gang

7" SHU16

12" SHU16



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VALERIE LANDSBURG, who plays Doris Schwartz in the hit television series 'Fame' is in her mid 20s. Born in New York City, she decided to follow in her producer father's footsteps and go into show business.

Three days after her 18th birthday she got a part in a children's TV program called 'The Kids From Capet', but then didn't work for a year until she acted in the film 'Thank God It's Friday.' She has homes in Los Angeles and New York, but spends most of her time in California.

**A LIFE
IN THE
MAYO**

**VALERIE LANDSBURG
FROM FAME**

I LIVE in Los Angeles with my boyfriend James McKay, my sister and her boyfriend. James is a musician and he's just got his group together at last. There will be six people in the band and I'll sing backing vocals when I get the time. What we'll do is find someone who is vocally similar to me so that it doesn't matter if I'm not there.

I'd rather like to manage

James' group than be in it. We have a five year plan which includes a third and fourth series of 'Fame,' then a film or a show and then I want to take a sabbatical year and raise a baby. In that time I'll learn how to be a manager so that I can look after James.

I get up at half past five because I get my acting call between six and seven. My house is down by the beach and my bedroom is all white with a fringe set of raw wood shelves on one side and a single sized bed on the floor. All the art and photographs are by friends of mine, including one who is fast becoming a rising star, Tina Turner.

I'm one of those people who has to jump out of bed the

minute I wake up or else I'm in trouble. I rush into the bathroom and put on my cassette recorder. There's nothing like having a shower with Vivid's Four Seasons blasting away. It's really weird actually I can't play it as loud as I would like because my sister goes up at seven to go to school, her boyfriend gets up at eight to go to work and Jimmy gets up at 11, but that's only because he often works until three in the morning. So I have to be considerate.

I'm showered and dressed in 20 minutes. Most days I go to work in a sweatshirt and sweat pants. I like things like the dress I use, which is cotton T-shirt material. My favourite designers are Norma Kamali and Betty Johnson. They make clothes for people with small busts and big hips, which is the way I am. I have a Victorian lady's shoe!

Work is only 10 minutes away and I can just drop into my car and be there in a few minutes. Breakfast is at the studio and is invariably terrible. It consists of two poached eggs, toast and bacon, which I jells on to the toast with the eggs in a big heap. I finish off with a poppie, which is a fruit similar to papoupe. It has great healing qualities and you have a bad stomach it is very soothing. I've suffered from stomach ulcers since I was 19 and I find this fruit much better than conventional medicine. I got my ulcer because I was always full of nervous tension.

My sister is my business manager and she looks after my finances so I couldn't tell you how much money I have even if I wanted to. But the bills were making me crazy, having to cope with the creative and business side, so I wrote app I decided to concentrate on my acting, my sister and James and leave the rest to my sister.

All my family lives in Los Angeles. My father and my stepmother, my mother and my stepfather, my younger brother and my sister. My sister is seven months older than me. She's adopted, so she wasn't brought her to our home when I was six and she was named after she could say because her mother had kicked her out of the house because she was there's her name - wouldn't become a cinematographer. We were very close at high school and when we felt we went our

separate ways for a while, but for the past year we've been very close.

My parents and step parents got on very well together. When they got divorced my father married a fellow producer and my mother married a fellow psychologist, so everything worked out wonderfully.

After breakfast I start shooting, though half the time breakfast is not eaten and I have to eat it between takes, so it's usually cold. Some days I'm in my school when I might do one in the morning and another in the afternoon. I've trained myself to sleep at least, so between scenes I'll retreat to my dressing room and have a nap. I can drop off for 10 minutes and wake up completely refreshed. I can sleep anywhere!

We break for lunch at one o'clock. Sometimes I skip lunch and take a dance class just to keep in step. When the afternoon resumes we carry on filming or we might have a rest through of the next episode's script. We're currently making the second series and it might well go into a third or a fourth. The series is extremely popular in France, where it goes out at peak time on Saturdays afternoons. I had to be written out of one episode so I could fly over to be drunk to go interview!

Depending on how well the day's shooting has gone, we might finish around seven or eight in the evening. Though I have known several occasions when I would be on set at half past six in the morning and not finish until almost 11 in the evening.

I'm hoping to be able to do more acting in the third episode of the second series. I wrote a song called 'Beautiful Dreams' which was featured on a Judy Collins LP. Nobody's offered me a recording contract yet, but I'm still hoping!

I have to work the following day. It'll be busy by half past nine, last asleep. If I have the money off, I'll go out with Jimmy in bars. It's very relaxing, and very enjoyable. It's wonderful.

Then more often than not it's all asleep in the car on the way home and James will carry me up to bed.

OUR RAPS

POP-A-GRAM

A plain man's guide

to rap with Wham!



GEORGE ANDREW

WELL, THERE'S Big Bank Hank, Master Gee, J. Walter Negro, Fab Five Freddy and Grand Master Flash, but you know all about him already, don't you? There's a city called New York — the craziest melting pot of ideas and lunacy — a woman called Sylvia Robinson and her record label, Sugarhill.

Want to hear some more names? Well, there's, hey, wait a minute, we're about to enter the wonderful world of rap.

There are historical precedents to this South Bronx dialogue — in the scat singing of mid-Forties bebop and the tough jazz late of late Satins, early Seventies obscure, the Last Poets. Black American music has always thrived on live talk. Hip talk and a whole language of its own.

Rap might have announced its presence to Britain, with the 1979 hit "Rappers Delight," but its history runs longer than three years.

Rap has been an integral part of black New York culture for at least a decade, but its history runs longer than three years. Rap is the aural equivalent of the city's many graffiti artists. Graffiti artists would rhyme a tale and sign their name. It wasn't long before the colour and life of their work began to influence other mediums. Many of today's rappers, J. Walter Negro and Fab Five Freddy included, started with the spray can rather than the rhyming word.

Initially rapping was merely the home-made entertainment of late-hours South Bronx parties. All you needed was a portable cassette, a tape full of hard-edged funk and plenty of friends.

The rap could be about anything: street talk, girls, gossip, sexual boasting, politics — but mostly self-praise.

Rap may have come straight from the streets — but eventually it had to reach vinyl. Unlike Britain, America has many independent black radio stations and record companies. One such company is Sugarhill, the brainchild of one Sylvia Robinson, a writer and producer of quality (remember 1979's "Shame Shame Shame" by Sylvester and company, anyone?). Ms Robinson has assembled a stable of musicians and acts that have produced some of the most memorable soul funk and rap of the last few years — and of this latter.

THE ASSIST? In a brief survey of rap, I unveiled the help of George and Andrew (Wham!) the Horatiovian funk'n'rap outfit whose first single "Rappers Delight" headed straight for Soho's disco and clubs. A soul and funk import Mecca, where we listened to the single. Imports and also discussed the merits of better know and UK released records.

Like the Wham boys, this writer is sceptical about British attempts at rap — it is the BRITISH. Kurtis Blow country ROP, Disco Fever (Empire) is a head and trunk import Mecca, where we listened to the single. Imports and also discussed the merits of better know and UK released records.

PS: Thanks to Jean at Groove Records for her helpful assistance.

Jim Reid

The Wham! hipster

HERE'S WHAM'S survey of recent imports and the lowdown on the best known rap 12-inchers released over the last 18 months.

IMPORTS

ROCKIN' IT, Fearless Four (J) "A pretty clever. Krumpholtz was talking 'Man Machine', but it's still a bit by the ball lyric."

DO YOU WANT TO ROCK? Funky Four 41 (Sugarhill) "Really like the male vocals. It's powerful and insistent. Trouble is the female vocal, it waxes Catchy but unadventurous."

YO YO CHANGE, Frankie Smith (Fania Records) "Really nice horns, smooth, rather than gruffy, the rap is a rather typical male boast."

PLANET ROCK, Afrika Bambaataa & The Sonic Force (US Tommy Boy) "Clever use of electronics — it's nice and spacious. Played a lot when we were in New York."

THE MESSAGE, Grand Master Flash & The Furious Five (Sugarhill) "When we went through some of the bad areas in New York this song seemed so apt. I mean to be in the deers, there must be no way out. Although the song doesn't flow well, the vocal and lyric is so good, that you're always waiting for the next line — and that little laugh is so mean. Great record!"

NASTY (GENIUS OF LOVE), Grand Master Flash & The Furious Five (Sugarhill) "It's a bit overproduced and there's

an't all that many memorable lines. Still, the backing track great to rap too — they use the same basic drum on the Message as they did on this one."

THE ADVENTURES OF GRAND MASTER FLASH ON THE WHEELS OF STEEL, Grand Master Flash (Sugarhill) "This title refers to the New York DJ habit of 'cutting' different tracks together to produce a totally original kaleidoscope of sounds. This record cuts 'Good Times' by Chic, 'Rapture' by Blondie etc. I don't like this at all, but I love the idea of mixing records. It could have been better produced — some of it's a bit out of tune, but the idea is good."



J. WALTER NEGRO

SHOOT THE PUMP, J. Walter Negro & The Loose Jointz (Zoo York) "A really crazy move, more diverse than most rap, funkier, though with touches of rock guitar. 'Real piece of New York life.' ('Shoot The Pump' relates to the New York summer habit of cracking open fire hydrants and taking swigs of the 'heat' out of the streets.)

RAPPERS DELIGHT, Sugarhill Gang (Sugarhill) "Brilliant, it's so new, got a great rhythm. It's a record you can't help but enjoy 'cos it's so light hearted. The records on Sugarhill are better produced now, but this is the first and takes some beating."

APACHE, Sugarhill Gang (Sugarhill) "Pretty awful, an obvious stab at the charts."

LOVER IN YOU, Sugarhill Gang (Sugarhill) "More a light soulla disco sound, very smooth, but with light nice rap touches to remind you where the Gang are coming from."

THE BRITS

We next moved onto the few British attempts at rap. George, summing up his feelings thus: "If people accept rap, it's not going to be the same, all they can try and do is imitate the New York sound, try and get the same effect and feel. Trouble is pure rap wouldn't get on the radio. In Wham! we try to frame our rap within the context of a pop record."

WOT, Captain Sensible (A&M) "Clean, catchy. Like the classic, not at all a rap song — a novelty."

QUEEN OF THE RAPPING SCENE, Modern Romance (WEA) "Liked the song, didn't like the rap. They're number one in Venezuela and all sorts of places. They're really big with the Puerto Ricans in New York. When we're out there every now and again always compares us to them. It's horrible."

MAGNIFICENT SEVEN, The Clash (CBS) "Stimulus's voice just isn't suited to rapping."

SHOPS

Groove Records — Greek Street, London W1
Record Shack — Berwick St, London W1
Any Virgin or HMV shop should be helpful.

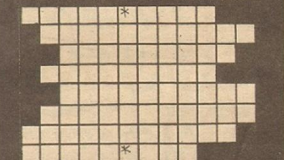
CLUBS

ON TUESDAY: The Sound Tabla — Gosspis, Dean St, London W1. Power more — Belgravia, than the South Bronx. Rap. Also, it's close to the heart of the metropolitan trendy right now.

ON THURSDAY: Rappers Night, upstairs at Ronnie White's, Frim, London W1. Bring your own records, try your hand at rapping, weekly competitions — winner judged by audience reaction.

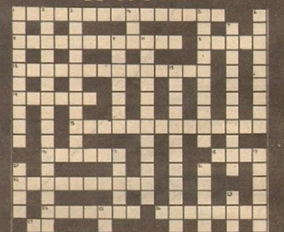
POP-A-GRAM

SOLVE the eight cryptic clues and write the answers across the puzzle so that the shortest lines between signs will be discovered by. Remember, the clues aren't in the correct order. You have to decide what the right order is.



An inquiry re: they choose eventually great Exercise a list (1)
With brackets at panic stations you'd find it's magnificent Sound (11)
The darkest blues between signs will be discovered by. Remember, the clues aren't in the correct order. You have to decide what the right order is.
Agony 'em into a panic, about these music and lights (11)
The singer, black back from Ohio. I don't know his (11)
Horn and the lead saxophone for someone who will be known to be alright, according to the film (8,5)
Strongly enough, Mr. Jack gave went to a go-go with hippies (4,6)
That he needed about over the stool (pin) (2,6)

X-WORD



ACROSS

- 1 They've made a Renaissance with the lower reaches of the charts (8,3,4)
- 6 His name has been brought to the front (5,7)
- 11 The Empire's eye (1)
- 12 1971 cut Chocolate hit (7,2,4)
- 14 Members who had '93 hit with On Line (8)
- 15 Materialised classic The Serenade (8,4)
- 16 It was the way Frankie Valli was feeling (8)
- 18 Leading solo group (1)
- 22 He was the conductor of the Love Unlimited Orchestra (8,5)
- 24 Fully Singsers hit (1)
- 27 and 28 from 1971 Gilbert O'Sullivan hit (2,4)
- 28 Former Generation X singer now going it alone (2,4)
- 29 Mike who formed his own Reputation (8)
- 31 Family Issues leader (3)
- 32 Original white Beatnik of The Brown-headed Seraph (5,6)

DOWN

- 3 Paul doesn't want to stay (4,2,4)
- 4 Clash LP (4,2,4)
- 5 Group who had 1978 hit with Northern Lights (11)
- 6 Group involved in a Meat Box (1,1,1)
- 7 Beat 10 (4,1)
- 8 Kiss singer (3)
- 9 LO who hit (4,2,6)
- 10 Though broken bond between Friday and Monday (7)
- 11 It was the Beatles' first ever recording (4,4)
- 13 1981 Michael Jackson number one (3,2,4)
- 17 The Streets on Main Street (1)
- 18 Eddie who had his Summer-time Blues (7)
- 19 200 300 three
- 21 Larry soundings Special hit (2,7)
- 22 Covered by a Bosses man (6)
- 23 What BA wants Maggie to do (4,2)
- 24 She 27 stories
- 25 Metastor metastor on any single (4)
- 33 & 30 from 1966 Who hit (2,1,2)

ANSWERS

- LAST WEEK'S 10-WORD ANSWERS**
- 1 The Gipping Song, 6 Scary Monsters, 8 I Can't Go For That, 9 Backstreet, 11 Spring, 12 The Who, 14 Tramps of Tomorrow, 18 The Who 20 Song, 22 Over, 23 Harrold, 24 Moon DOWN
 - 1 The Big Bear, 2 Fanned Express, 3 Last Train to London, 4 Ghosts, 5 Original, 7 Bourling Queer, 10 Narnia, 13 Cheat The 15 Forever, 16 Will You, 17 Big Bear, 18 The Who, 19 20, 20 DOWN

LAST WEEK'S POP-A-GRAM SOLUTION

Fashion, Top of Her World, American, No Regrets, Kharma, Ellen Cowell, Set

LAST WEEK'S WINNER: S. Ansell, 49 Manning Road, Dagenham, Essex

NAME _____
ADDRESS _____
Remember, you have to complete both the Pop-A-gram and X-word to qualify to win an album. Send your completed entry to Popogram, Fleetwood Mirror, 46 City Road, London EC1Y 1AU

Others worth checking

DOUBLE DUTCH BOSS, Frankie Smith
THAT'S THE JOINT, Funky Bunch (41) (Sugarhill)
THE BREAK, Kurtis Blow
41 ROP, Disco Fever (Empire)
HOW WE GONNA MAKE THE BLACK NATION RISE, Brother D with the Collective Error
RAP TRACKS (Compilation), Virgin LP
GENIUS OF RAP (Compilation), Island LP



KURTIS BLOW

ROCK'S

REDD UNDER THE BEAT

Sharon Redd fits Paul Sexton into her schedule

"I'M GOING to have to make it quick — I'm getting my hair cut at the same time," says Sharon Redd on a faint line from New York. Oh, these interviews are so irksome, you might as well save time by doing something else simultaneously. Next week: we interview Donna Summer as she has her baby. Coming soon: Shakira Stevens in the bath. Sharon's coming through clearly in our more aware clubs right now. They're giving the remix of "Can You Handle It" some stick and they're playing the hook out of her new "Ridin' Hot" album, when it isn't even out here till October.

"The LP's selling like crazy

— you wouldn't believe it," says Sharon. "They're releasing 'Beat The Street' here as a single this week. It's one of the featured tracks over here too. I inform her, adding that "You're The One" is another hot-toy. "You're The One" is popular in a lot of black clubs, and in roller discos — they call rollerskate real well to that one."

SHARON'S FIRST album, with an equally imaginative title, "Sharon Redd," was produced by the dependable, not to say rich, team of Willie Lester and Rodney Brown. This newest is handled by Eric Matthews, which takes the Redd woman back to an earlier stage in her career. "He produced 'Love Insurance,' my first hit," she

reports. That single went out under the name of Front Page and reactivated Sharon's career after five years as one of the Harlettes, Betty Miller's backing singers.

You've had thought anyone who sang with Betty Miller was just bound to be overshadowed, but Sharon made a mark on someone — someone as unlikely as Sir Laurence Olivier, extremely well-known thespian of our times.

I finally extracted the story from her: "Larry was very kind to me — he sent me white roses — he must have found

out I liked white roses — and a wonderful letter, which he signed 'Larry.' Maybe he liked little women (she's just five feet tall); he definitely didn't think I was Vivien Leigh.

Bette was real upset 'cos she didn't get any. Sharon's found the time to write three songs on the album herself: "In The Name Of Love," "Take A Chance On Love" and "Princes Again."

Oh well, on with the haircut, then down to the hottest new club in New York, the Red Parrot, for a personal appearance by a Redd Parrot who really sings.

Boobling Under

VELVYN KING made her name in 1978 with "Champs." Then her record company took it away again.

The name was "Champagne"; of course, which was an appropriation of her childhood nickname of "Bubbles." After that "Sham" became a gold record in mid-'78, RCA decided they'd had enough champagne. "They thought it didn't sound old enough," Evelyn recalls. "I thought it sounded older than Bubbles, which either sounds like a kid or a stripper. I didn't feel comfortable without it — I really love that name. Presumably you've got used to plan old Evelyn King? "Not really." Well, can't you get it back? "I've been talking about it a lot. I just need a lot more people to talk about it is well."

"Sham," a hit before Evelyn had reached 18, only just cracked our top 40 here, and yet it stayed on the charts for nearly six months. A year before it, Evelyn had been cleaning bathrooms for writers Gamble and Huff in Philadelphia — or so the folklore goes — and a year after it she was on the way back to oblivion.

Albums two and three out precious little too with anyone.

"I'd probably put it down as a politics thing, but I just kept going. I wasn't going to stop."

T HEN LAST YEAR "I'm In Love" put her back in business, with another disco and pop success. Now there's "Love Come Down," written by Kashfi, a busy boy of six credits on radio. Fashion and Howard Johnson. It's off the sparking new "Get Loose" LP, and for a commercial for said album we now cross directly over to Ms. King. "I think it's a lot stronger. It's got a pop song on it. I love to move around 'cos I'm very versatile. I see things getting better for me, twice as better."

Oh dear, not too many marks for the grammar but at least she's got confidence. There's more. "I want to be sure I don't drop back down because after 'Sham' certain things were very low. Disarming honest and she's got enough of the right people round her by the sound of it to ensure it doesn't happen again."

But she could soon be dropping out in different directions. "I listen to a lot of rock. Bruce Springsteen, things like that. 'Vibes,' if she's going to be like him, don't expect anything new from her for about another three years."

Aretha's hang up

ARETHA'S MOTHER says Aretha's busy, too busy to come to the phone. That's the story with Aretha Franklin as her 'Jump To It' single lives up to its name in the disco chart and shapes up to be her biggest pop success for, ooh... more years than some of you have been around.

Fourteen years. It is, since Aretha last hit our top 10 with her all-time great "I Say A Little Prayer For You." But strong as "Jump To It" and its accompanying album sound, the Queen of Soul really can't seem to be loathed to cross the room and talk transatlantic for a while, so you avid readers can get the real scoop.

I recall when I spoke to her last year as her "Love All The Hurt Away" duet with George Benson spluttered uncertainly up the chart to about halfway, she took a while to answer the phone because she was watching her favourite soap opera on TV. Every few questions, she'd break off to find out what was happening on the box.

This latest hit is produced by rising young blade Luther Vandross, who also co-wrote the single and three others on the LP. There's songs by the lalays, Smokey Robinson, and his F herself — "I Wanna Make It Up To You," where she warbles in with Levi Stubbs in particular and the Four Tops in general.

Now pardon me I try that number again. Perhaps there's something wrong with the line.



ARETHA: "I want to be alone"



VELVYN KING: no Champagne

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REAL THING take a look

NORMAL SERVICE RESMED

BEEB WONDERING whatever became of the Real Thing? Stop that! Beeb wondering, it's his instant — they've signed with EMI and have a rather pleasant single called "Seen To Smile" out this week.

Perhaps you thought they got duffed up last year, because they will live when they're born, the now infamous Toxteth area of Liverpool. No, they lived through that little lot — actually it's a side contractual hassle that has kept them from settling in touch with you in the past couple of years.

Now they're dutifully following David Essex around on his mammoth British tour, and hoping to turn their 10 British hits into 11 with a new tune, written by brothers Chris and Eddie Amoo. Ray Lake and Dave Smith are still singing along as well. Welcome back, chaps.

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KEVIN

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Back garden compost

DEAR PUNK who thinks punk's not dead, I know where you're at, you'd be one punk that is dead. There are too many globs like you around. I would like you to go on a scooter rally where there are at least 5,000 mods and shout out that mods are annoying, nice creeps and just see how long you would survive.

And by the way, I know Paul Weller isn't a mod and I definitely wouldn't want him associated with us. He's just one of those geezers who wants to crash in on every style. If you look back at the Jam's musical career, they jumped on the punk bandwagon in '77 then the mod bandwagon in '78 and now the jazz funk bandwagon in the Egyphts. Where will it stop? Will it be the Jam's time in bidindiv and I thought they were rubbish and now even they were playing in my back garden I wouldn't look out of the window.

The reasons why mods are ignored is because we're smart, well educated teenagers who are a cut above the rest and we are the only ones with the right attitude, slick, smelly society skirt skins, punks, tats and rockers live in. Most groups make good music which is in rhythm and can easily be danced to, and singing unlike the modros who call themselves The Exploited, Ant-Newsies, Lesquins, Mofashed and Measat.

These bands just make noise which definitely cannot be danced to and you can't even aim a great, they are annoying to stuff that up your bum fap stick.

The Ace Face of Bury St Edmunds

Perhaps it's just as well you can't hear the lyrics

Seeing is believing

I AM REALLY NOT THE TYPE to get involved in a slugging match, but the letter from a certain Nivea Green, really made me mad.

Paul Weller is a great singer and a great Jam fan and have seen them live twice, and Paul Weller is bound to be seen to be believed.

But Miss Gopson said that he was anti-Foreigners. Mainly American! No way, it was the only one I'd killed the jam, not as Miss Green put it, the Jam nor King America. I wouldn't be at all surprised if you like groups such as Japan, Human League etc. All morons like that only think that futuristic music is the thing.

Anyway, if you know you were going to slip off Paul Weller, then in the first place, why do you buy his record? People like you Miss Gopson should keep their mouths closed until they know what they're on about! Neal, Leicester

• The waffle Paul comes out with takes some believing

Simon says

I'VE JUST BEEN READING through RECORD MIRROR and you know that in an anagram of Simon Teboul is O Best TN-Bum.

Heylers, Bangor, North Wales

• Yes, and he looks it, too

Diapers

I HAVE BEEN READING your rag for about a year now and at first I thought it was quite good, but now I realise how stupid it really is.

In your singles and albums reviews all your abnormal reporters do is say how awful they think the records are. Quite honestly I couldn't care a hoot what your reporters think. I want constructive comments. I know you have it for some editors (Toynbi) but can't you just take your reporters off the white and blinking well grow up? By the way I think Toynbi is grand. Handsome Nick, Burntwood

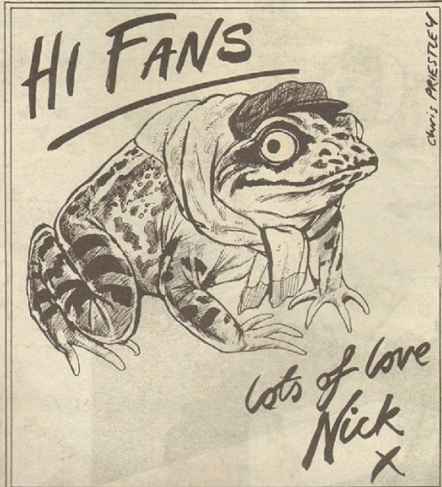
• Really, we'd never have guessed

Kings of the castle

I HAVE JUST RETURNED from Castle Donington where the 'Monsters Of Rock' festival was held at the weekend... and if it wasn't for Status Quo the whole thing would have been a total disaster. Having paid out £10 a ticket I was disgusted to find there was a charge of £2 to park my car in a muddy field and on a hill. Following that there was a wait of about two miles to get to the arena, only to be confronted with food and drink at least double the usual price. I've never paid \$50 for a can of coke before, not £1 for sausage and chips and 70p per hamburger.

Most of the stage was an enormous piece of scaffolding which blocked the view of most of the groups so one resorted to standing on either side which meant your view was still impaired.

A Quo concert is a visual as well as aural event and as the sound was almost non-existent we had neither. It was clear that Quo were not happy with the sound and whoever hit the banger off when they returned for their encore should have been shot... to quote Francis



Rossi it "scared the shit out of him".

Musically, Quo were as brilliant as ever which made up for the total lack of talent we were subjected to beforehand. Gillan were dreadful — that's the only way I can describe them, and Saxon weren't much better. Quo wiped the floor with them, playing their guitars with respect and precision as only a mod could expect from musicians of their calibre.

Saxon and Gillan resorted to smashing their eyes and setting fire to them which speaks for itself.

In conclusion Status Quo are the best band in the world and the concert proved that. Keep on rockin', Quo, and we'll see you at the NEC next year! Carol Roberts, Wallasey, West Midlands

• Quo are visual? Who are you kidding?

After several successive weeks of reading your rag, I have finally come to the conclusion that both you, and your regular readers must be mentally subnormal. Each week you have a whole page of letters, trying very noisily to point out how in your desperate second class rag, and all you do is slag them off. Little to your readers, it's them who buy the rag to pay your wages — remember.

And I must ask you why are you so narrow-minded? If everybody has your sick taste in music! Now if there comes to the conclusion you must be aiming for readers aged 10 to 14, with as little sense in music as you have, following as if you don't know such as Adam Ant, if you don't improve your rag the blame will be your own narrow-mindedness and you'll be out of a job! Soul and Motown fan, Northolt

• Considering we feature the Top 75, are you implying the groups who make it to the top are sick? Who would you like to see at number one — Barbara Woodhouse?

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Namby pamby

A WORD OF advice to David King. If you went up to Dundee and called the average Scotsman a namby-pamby or a nancy boy you would find yourself extremely dead in an extraordinarily short time. I come from there and I should know.

You obviously possess ears of mud. Ultra-Bill Mackenzie has a vocal range a million times better than OAP Diana Ross. He makes her sound like a broken milk bottle. At least he's got a longer life expectancy than her — she'll be in a wheelchair by next month and so will you be pal, if I or my friends ever catch you.

And the same goes for the smut alert that vents the cleaver content under the infantile effort. There's no need to get so excited by somebody covering one of Diana's cruddy songs — they probably only did it for a laugh. Billy Mackenzie's tribly, No fixed abode

Muscle man

JUST WHO the hell does David King of Clapham think he is? Has he actually listened to the Associates version of 'Love Hangover'?

Diana's version of the song was OK, but the new version has involved a lot more imagination and isn't a typical cover version. Maybe Ms Ross ought to take a hint and do something original for a change.

Perhaps Nancy King ought to look at the cover of the single to check out the order of Billy's mistakes — they look perfect to me. Also, is not a little unfair to call Billy 'nancy' just because he's not looking like your idol?

Lynne Stimpson, Norfolk

ITS OCCURRED to me recently that there must be one hell of a lot of people in this world with defective eyesight. The reliability, of course, to all female Haircut 100 fans (and a few male ones too, no doubt).

I decided I would have to take it upon myself to point out to these poor misguided people one basic fundamental fact which, although painfully obvious to myself and other sane people, seems to have slipped their attention.

That fact is, very simply, that Nick Heyward is ugly. Now on each case anyone thinks he is nice looking? It's totally beyond me. I mean, even the most devoted NI fan would have to admit that there is a more than passing resemblance to a dehydrated frog?

I know people (hello Joanne — nice weather we're having) who absolutely swoon over photos of him, but they just send me into fits of hysterical laughter. How are you ever seen as a beast? Old frog-batians and his band of waffles might be popular now, but it won't last, as 90% per cent of their audience are little kids, and as those kids grow up so will they turn to bats with a bit more class and sophistication. I don't see how you can be so incredibly, breathtakingly brilliant (Linnéus, Bridge Line — now there's good looks for you).

This letter gets printed (if it does, M Sam), won't you be flattered with letters from Increased Haircut 100 fans — have hell!

Years, a Bouncing supporter who's madly in love with Middle Line

• Middle looks a bit like Fozzie Bear to me

Combat Clash

AT LAST someone has spoken out in defence of the Clash. Why is it that nowadays they are seen as targets for

undeserved criticism from the music press when they do nothing else they could do no wrong? Admittedly, in parts Sanderson is below Clash standards, but they can't be brilliant if the whole Combat Rock proved what a perfect rock band Joe and the lads are, both on record and live.

What the Clash have done for British rock music no other band could equal, as they're going to do exactly the same all over the world.

Paul Hutterly, Newton Hall, Durham

• Cok as you so often say, we only build them up, see how they knock them down, tee hee!

Bone Love

WHILE I appreciate Wonder Dog's 'Ruff Mix', I think people are missing out on some great canine hits of the past, such as 'Bark Side Of The Moon', 'Once Upon A Time In The Doghouse', 'The Doggy Song' and 'Puppy House'. And don't forget 'Bonesinger's' 'Heel Me: Rover, Tootling

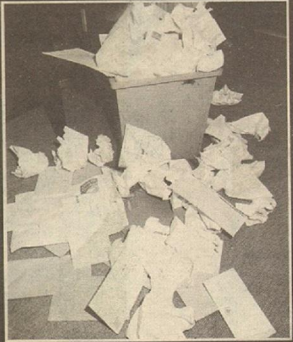
Fan mail

DEAR MAILMAN, I hate your cack you bastard.

Yours faithfully, Tom McGuire, Birmingham

• Thank you for that constructive piece of criticism...

Since you bin gone



AND THESE are the ones we don't publish!

RECORD
MIRROR

TIK & TOK

RECORD MIRROR can reveal a revolutionary new form of entertainment. For a fee of £500, the Mitu Zabukyu electronics firm, based in Tokyo, will implant special electrodes in your head and you can pick up radio and television signals from around the world.

These signals are beamed directly into the human brain and they can be selected from a special bank, attached to wires running up to the back of your skull.

The two guinea pigs selected for experimental trials are this duo, Tik (on the left) and Tok (on the right). They say that reception of most programmes is fine, but Milla Digion looks a bit fuzzy and gawky from time to time.

For safety reasons Tik and Tok try not to go out in thunderstorms, but on rare days you'll find them strolling around London's Covent Garden basking more than a few heads with their revolutionary locks.

"We certainly don't want to look like bank clerks," says Tok.

The duo have just released a single, *Summer in the City*, a raucous futuristic version of the Lovin' Spoonful's 1966 hit.

Tik and Tok trained as mime artists for four years and they used to earn their cash by gibbering. They were also in the dance troupe Shock, and their suits have been in much demand for advertisements, including one for Wrangler jeans.

"It's a very distinguished art form," says Tok. "Some people might laugh at us because of the way we look, but because we've studied body language we can adopt a really laziest and commanding stance, so it shuts them up."

Tik and Tok are pretty good at pretending to be machinery and robotmen.

"Machines have a certain fluidity and motion," says Tik. "Some people try and make it too jerky."

Tik and Tok will be releasing an album soon and they're hoping to have some wonderful effects when they go on tour. They're employing Star Wars film technicians to work on them.

"It's going to cost £10,000, so we hope our single does well," says Tok.

"I remember when we suspected Gary Numan, when we were in Shock — the effects were just like something out of *Cicca Encounters*."

Both Tik and Tok are ex-film fanatics and among their favourite films are *Mad Max* and *Alien*. They've also done their own film *Xtro*, all about an alien coming to earth with lots of gory scenes.

Tik and Tok have a variety of influences ranging from Gary Numan to Kate Bush.

"I love her voice," says Tik. "I think what she's doing now has really, really developed."

"We could sound ethereal or we could sound like a group of little African people chanting in a car park," says Tok.

"My your horizontal hold always be perfect, hds..."

Robin Smith

