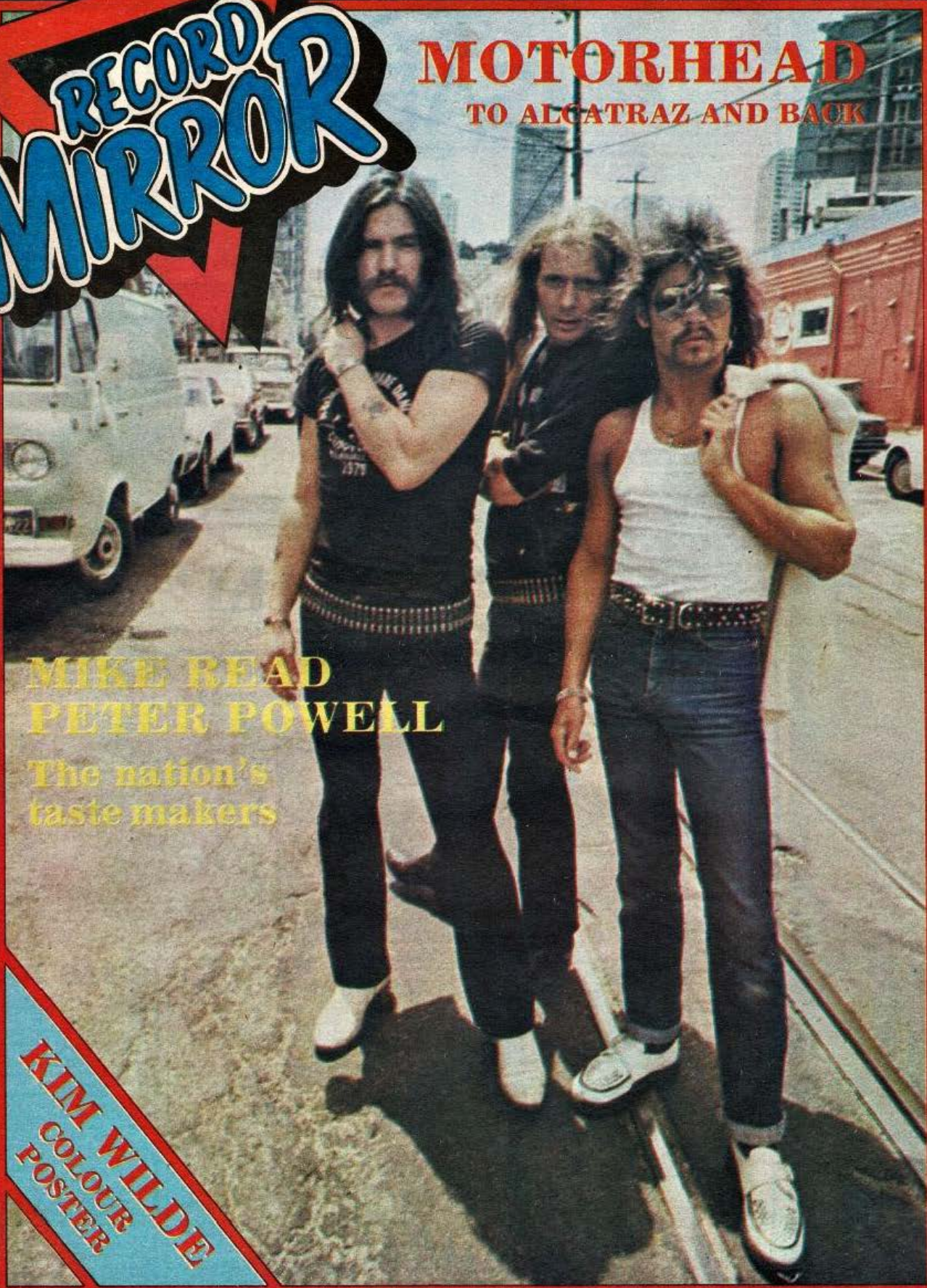


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SABBATH OUT

BLACK SABBATH are out... and the band's old lead singer Ossie Osbourne is in. That's the line - up for the Port Vale festival where Sabbath were due to headline on August 1. As exclusively revealed by record Mirror last week, the veteran heavy metal superstars have pulled out of the gig which they were to have co-headlined with Motorhead - who are still ON.

Rumours from sources close to the band indicated that Sabbath were afraid of being up-staged by number one heavy metal band Motorhead. But the official line is that Sabbath have to finish their new album which they're recording in America.

A spokesman for the group said that there is a 'penalty clause' in their studio contract which means they have to finish the album within a certain time.

The Ossey Osbourne Band make their first appearance in England since September and put their new line - up on show for the first time. The group have also been touring with Motorhead as the support act in the States, so the two bands are used to playing on the same bill.

Another big name is also being lined up for the event - but the promoters still have to finalise the group. However, Mahogany Rush - now called Frank Marino - will definitely not be playing, contrary to previous rumours. Sabbath's change of mind over the festival has also annoyed its promoter John Curd.

"The next time they appear in England they will be in the high court," he said.

THE OZZY OSBOURNE BAND have also confirmed a full tour for December - their first since September last year.

Dubbed the 'Diary Of A Madman Tour', it carries the same title as a new album - currently being recorded - that will be released at the same time.

And it will be the first time that the fans will see the new line - up which features Randy Rhoads on guitar, drummer Tommy Aldridge and Rudi Sarzo on bass.



OZZY OSBOURNE BAND nicks Sabbath spot at Port Vale

OZZY IN PLUS FULL AUTUMN TOUR DETAILS

The tour kicks off at Bristol Colston Hall, on November 25. Then: Cardiff Sophia Gardens 30, Leicester De Montfort Hall December 1, Liverpool Royal Court 2, Edinburgh Playhouse 4, Glasgow Apollo 5, Newcastle City

Hall 6 and 7, Manchester Apollo 18, Leeds Queens Hall 19, Stafford Bingley Hall and London Hammersmith Odeon 24 and 26. Tickets are priced between £3 and £4.50 and are available from the box

offices and usual agents. The tour follows a string of American dates where the band have had Motorhead supporting, and is part of their first European tour.

EDDIE'S SIX PACK

TENPOLE TUDOR brings out a new single this week. And it features six songs on the B side... all crammed into four minutes!

Entitled 'Wunderbar' it is a re-recorded number and marks the recording debut of new guitarist Munch Universe who joined the group just before their recent tour.

The B side has a new 'Intro / outro' and features 'Real Fun', 'Confessions', 'Swords Of A Thousand Men', 'Three Belts In A Row', 'Judy Annual', 'There Are Boys' and 'Real Fun' (again).



Eddie Tenpole crusades again

YOUTH KILLED AT RAINBOW THEATRE

A BLACK teenager was stabbed to death when youths fought a vicious battle at a reggae concert on Monday.

The incident happened inside north London's Rainbow Theatre in Finsbury Park.

It seems that the fighting broke out between two rival groups of pickpockets who had been blatantly robbing fans arriving for the concert by West Indian group Black Uhuru. Most victims were threatened with knives if they resisted.

The victim, a 23-year-old from Stoke Newington, North London, was stabbed in the neck and the chest. He died on arrival at the Royal Northern Hospital. Several people have been helping police with their enquiries.

It has been claimed that there were other stabbing incidents but these were not confirmed by the police. The police kept a deliberate low profile and stood and watched the fighting before leaving, while the gangs continued their rampage, trying not to aggravate the trouble even further.

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Cafe tour

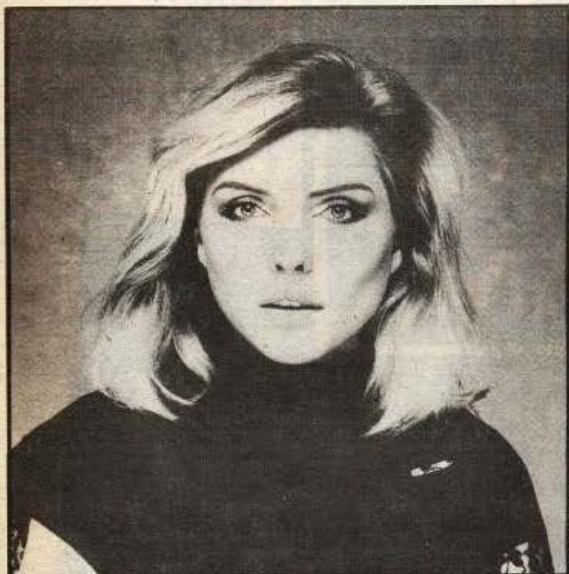
SAD CAFE, who broke into the charts in 1979 with 'Everyday Hurt' take to the road this autumn.

The band kick off at Preston Guildhall on September 23 and go on to play: Sheffield City Hall 24, Bradford St George's Hall 25, Newcastle City Hall 26, Edinburgh Odeon 27, Aberdeen Capitol 28, Glasgow Apollo 29, Birmingham Odeon October 1, Liverpool Empire 2, Nottingham Rock City 3, Bristol Colston Hall 4, Portsmouth Guildhall 5, Poole Wessex Hall 6, Cardiff Sophia Gardens 7, Ipswich Gaumont 9, London Hammersmith Odeon 10, Croydon Fairfield Halls 11, Leicester de Montfort Hall 12, Hull City Hall 13, Manchester Apollo 14 and 15, Coventry Theatre 17 and Oxford Theatre 18.

Tickets are priced at £3.50 and £3 for all gigs except Hammersmith, Manchester and Poole where they're £3.50, £3 and £2.75, Nottingham where they are all £3.50 in advance and Cardiff where they're £4 and £3.50.

Tickets are available from the box offices, open now, although Bristol and Croydon are taking only postal applications.

The band will also release an album and single around the same time.



Debbie going solo

Pic by Brian Arth.

DEB-UT!

DEBBIE HARRY is back in the limelight this month with her long-awaited solo album.

And the superstar leader of Blondie has teamed up with the Chic team Nile Rodgers and Bernard Edwards for the album, entitled 'KooKoo'.

Released on July 31, the album contains 10 tracks written by Debbie Harry along with live-in boyfriend and co-Blondie mentor Chris Stein and the Chic stars, who also took on production.

A new single comes out a week earlier on July 24 entitled 'Backfired'. Both the title track and the flip, 'Military Rap', are taken from the LP.

Musicians include Stein on guitar and various members of Chic, along with guest appearances from Spud and Pud from Devo.

The cover is designed by Swiss science fiction artist H R Giger who was responsible for the designs for the film 'Alien', and shows the "new-look" Debbie Harry whose hair is now going back to its roots.

She has also made it clear that the album does not mark the demise of the group Blondie. The 36-year-old star said recently that the group would make at least one more album together.

Her new effort contains 10 numbers: 'Jump Jump', 'The Jam Was Moving', 'Chrome', 'Surrender', 'Inner City Spillover', 'Backfired', 'Now I Know You Know', 'Under Arrest', 'Military Rap' and 'Oasis'.

Scots Ballet

SPANDAU BALLETT have said that they will keep their policy of not touring — but the Glasgow Ultrateque "appearance" is ON.

The gig is now sold out and tickets have been restricted to club members. Doubt still hangs over the Edinburgh Assembly Rooms gig today (Thursday).

LILLYWHITE ARMATRADING

JOAN ARMATRADING returns in October for a tour and album, along with a new band.

She plays 15 dates around the country while an album is being recorded soon by top producer Steve Lillywhite, who previously worked with Peter Gabriel, Siouxsie and the Banshees and XTC.

The singer songwriter kicks off at Bristol Colston Hall on October 12. Then: Leicester De Montfort Hall 13, Newcastle City Hall 14, Glasgow Apollo 15, Edinburgh Usher Hall 17, Birmingham Odeon 18 and 19, London Hammersmith Odeon 20, The Alhambra Theatre 21, Manchester Apollo 22, Coventry Theatre 24, Portsmouth Guildhall 25, Bournemouth Winter Gardens 26, Brighton Centre 28 and Oxford New Theatre 29.

Tickets go on sale this week and are priced between £5.50 and £2.50 depending on the venue.

Three new clubs

●THREE NEW clubs re-opening this week in Luton, Edinburgh and North London.

In London the Cock Tavern at Palmers Green is opening every Wednesday for live groups with admission at £1. The pub is licensed until 2am.

In Edinburgh the Astoria has opened Club Carib for Jazz, funk and reggae groups and kick off with the Rude Boys on July 26.

Details of the Luton club have yet to be announced other than it is "centrally sited".

Rainbow extras

RAINBOW HAVE added more London and Newcastle dates for their current tour.

They play Newcastle City Hall on July 23 and 24 and the London Hammersmith Odeon 26 and 27.

Contents



INNOCENT MAYHEM and unabashed fun . . . and the usual rock 'n' roll diet of drink, no sleep, near disaster and the roar of the crowd. It all adds up to MOTORHEAD's first ever American tour, and one that's costing them a mere 200,000 dollars. Find out how Lemmy, Eddie and Philthy Phil get their money's worth as RECORD MIRROR follows them to the West Coast and back — starting on page 4.

PLUS!

JUST HOW powerful are Britain's top Radio 1 DJs? And just how much do they shape everybody else's taste? RECORD MIRROR talks to two of the best — MIKE READ and PETER POWELL — and finds out what they think of you . . . and exactly what you should be thinking about them — starting on page 17.

PLUS!

The poster you can't afford to miss! Yes, at last, a KIM WILDE colour pin - up — on page 16.

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Stones to tour hope

THE ROLLING Stones look more likely to do a British tour following the near-definite confirmation of a string of American dates this September.

Bassist Bill Wyman told Record Mirror last week that the band could well play this country in the Spring.

In May Wyman revealed that the band could be playing here if an American tour was set up but since then rumours have been denied.

The new Rolling Stones album is now set for release this autumn, probably September.

... and Tom Johnston



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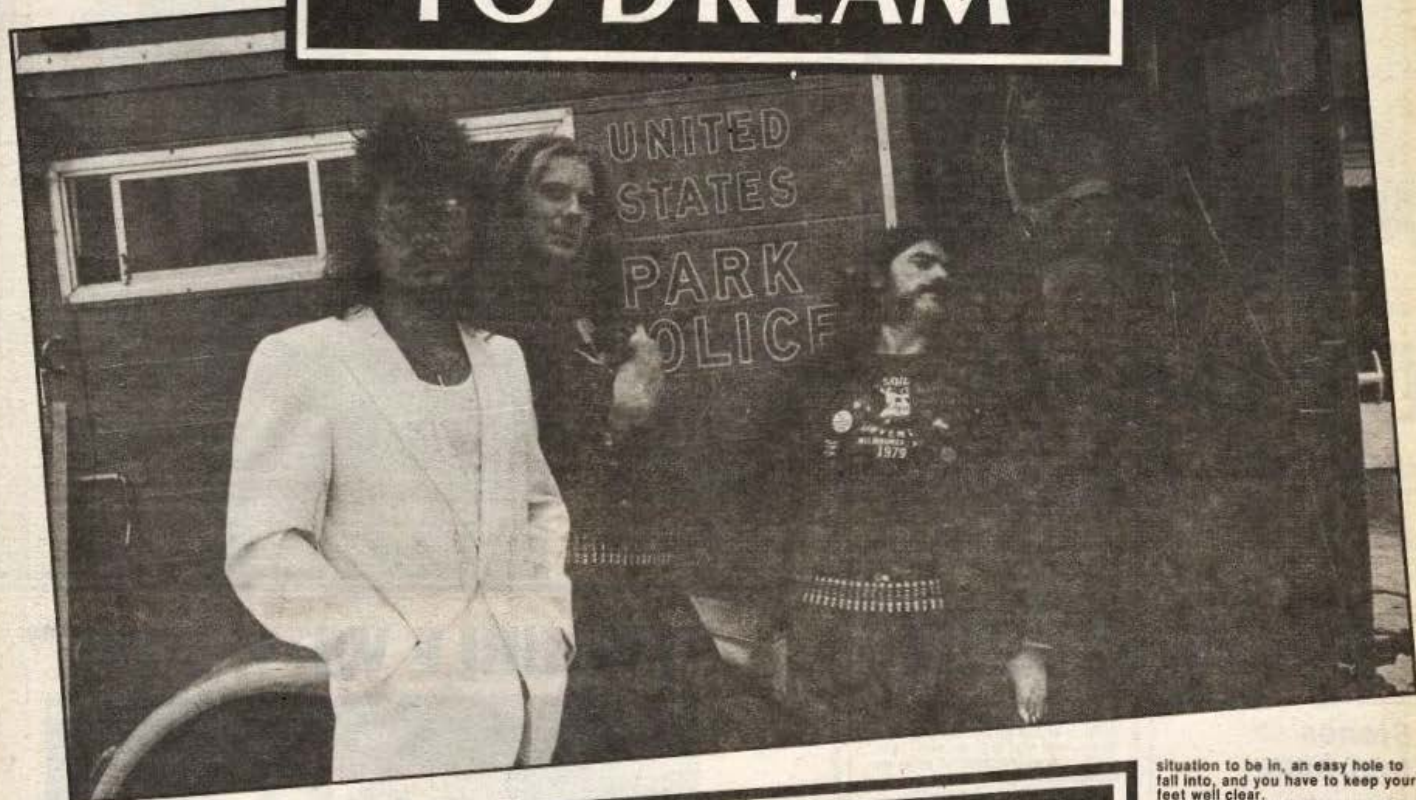
Interview

ROBIN SMITH

Pictures

ANDY ROSEN

TO SLEEP PERCHANCE TO DREAM



ASLEEP AT last, Lemmy lies in a bunk at the back of Motorhead's tour bus en route from Bakersfield to San Francisco. He snores contentedly and looks peaceful — unworried that Motorhead's first American jaunt is costing 200,000 dollars.

Eddie, meanwhile, is wide awake. A helpful sort of bloke, he's made it his job to wake Joe the driver on the back of the head every half an hour, just to make sure he's still alert.

This vehicle is so comfortable that you could be sitting in your own living room, except that we're whizzing down the freeway at 55 mph. The coach is an air conditioned heaven with two comfy couches, videos, reading lights and a well stocked drinks cabinet. It's a comfortable domestic scene as the band doze and personal roadies relax after a hard day's work.

"For f... sake shut the f... door," yells Lemmy, suddenly awakened by a blast of light into the back compartment. "And don't take a shit on the bog, the last turd down there stayed around for 14 hours."

Ah, now, that's more like it... For their first American tour ever, Motorhead have been supporting Blizzard of Oz, although they've also lined up some gigs in their own right. I caught them in action at the Kern County Fairground close to Bakersfield airport, which proudly displays the fastest propeller driven single seater aircraft ever, stuffed for posterity and mounted on top of a large post.

Fire, fury and destruction and one too many sleepless nights. What else could it be but Motorhead's first American tour?

Even though they were only a support band, Motorhead still displayed all the power and ferocity of an English show. It was a 45-minute set but a fine taster for the Motorhead brand of innocent mayhem and unabashed fun. Lemmy the human bullfrog whipped the crowd up into something approaching fervour and Eddie, who gets stronger and more cohesive every time I see the band, brought out all the aces. A burly Hells Angel managed to stop the firecracker throwers, but shortly after the show somebody got stabbed and bled all over Ozzy Osbourne's bus. The place, obviously, was quickly swarming with cops.

But back to the present and Eddie. "When I joined Motorhead, Lemmy told me: 'Don't ever believe you're going to America until you're actually on the plane' — that was three and a half years ago. "For a first tour it's going well. It's a bit like the early days in Britain where you'd get to a gig and find a small group of kids who were real Motorhead fans cheering for you. From that the mass appeal follows. "I don't think we have to work harder over here, because we always worked very hard anyway. We've always given 100 per cent

commitment, because we think that's important from the kids' point of view.

"I really think there's going to be a place for us over here. We're not exactly like the rest of those American AOR bands like Foreigner or Styx. We're putting the balls back into music and I think Americans will appreciate that. "Ozzy invited us on this tour, he's a really nice geezer and in a way I suppose the bands complement each other. When we were gambling in Las Vegas he came up to us and said 'hey, I've just lost 4,000 dollars'. He's really reckless and sharp and that's what we like about him.

"He was very good with Sabbath, far better than the line up with Ronnie James — he's just not in the same class. Black Sabbath had to pull out of Port Vale. Well, look at it, we have an album that goes straight to No 1 and all they seem to have left is a name. Obviously they're afraid of us blowing them offstage. I'm sure I'd feel the same way in their position. I don't think they're as good now as they used to be and deep down they must realise that as well.

You know they even stipulated that we couldn't use our bomber lighting rig, now that's very unfair. Incidentally, the Bomber lighting

rig was patented by the guy who invented it and the one you see is the only one of its kind in the world. Apparently they had difficulty with weak joints on the original model, which could have meant the rig crashing down on stage. They had to cure the problem with stronger welding.

Eddie says that the band are also lining up a few surprises for their triumphant homecoming at Port Vale. Some are still top secret, but he does reveal that they're thinking of having a genuine World War Two Lancaster bomber buzzing the ground. "The most important thing is that we don't want English kids to think that we're going to turn out back on them," he states. "I want to continue touring Britain in a big way, to keep on doing the odd one off date just wouldn't be fair. The kids in Britain have stuck with us through everything. We're blood brothers with them and you support your brothers."

Eddie says that he feels dubious about Motorhead becoming part of the establishment but he feels that such widespread exposure won't kill the essential spirit of the band off. "Sometimes I wish more people would give us bad reviews," he says. "It seems that everybody is in love with Motorhead at the moment, even those people who slagged us. I suppose it's quite a dangerous

situation to be in, an easy hole to fall into, and you have to keep your feet well clear.

"We really don't intend to sell out because we sleep, breathe and eat this life. There's nothing else I'd rather be doing, nothing else I could be but a guitarist with a rock band like this."

The conversation is brought to a shattering end when a car in the distance suddenly swerves off the road and bursts into flames. Joe the driver sends a message out on the CB for help and then everybody tears out of the coach to see what can be done. By this time the car has set fire to part of a field and the blaze is shifting its way down our direction because of the wind.

Unperturbed Graham, one of the road crew, gets close enough to have a look inside in the car and then sees a family shaking with shock at the side of the road. How they got out is anybody's guess but they're all safe.

"I just had to see if something could be done," he says. "After all if I ever got into that situation I'd want somebody to help me."

The rest of the trip passes off uneventfully, although accidents sometimes follow the band around. Ian, the Scottish monitor man, went tobogganing in Colorado, took a wrong turn and shot off course, cutting up his legs pretty nastily. The horrible scars are still there to be seen.

In the early hours of Saturday morning we pull into San Francisco, watching the mist rising and falling under the Golden Gate Bridge in the moonlight. What a stage show. This peaceful town is where the band are spending a rare day off, on a tour that should finally end around the end of July.

Phil though, isn't much looking forward to flying back to Britain

CONTINUED PAGE 6

MOTORHEAD

FROM PAGE 4

because the police will probably be ready to pounce at the airport following his recent non appearance in court over a drugs offence. Phil says that he's lining up a lawyer to meet him at the airport also so that he doesn't get carted off without a fight.

Lemmy says that Motorhead are becoming the Rolling Stones of the eighties. Just as the Stones were constantly followed around by the drugs squad during their careers he says that Motorhead are also being harassed.

But on a brighter note Lemmy is justifiably happy with the success of 'No Sleep' which he sees as the band's ultimate triumph.

"I always thought that something had to happen sooner or later. If you bang your head against a wall for long enough then people eventually sit up and take notice.

"For too long a lot of people have regarded us as motor cycle riding gorillas who play guitars, but actually we are quite intelligent. I've said it before and I'll say it again, if people really listen to Motorhead music they will discover that there is a hell of a lot more than just two guitars and drums thrashing away. Often I'll use the bass like a lead instrument. Now that's not easy.

"Alright, I wouldn't say my voice is beautiful but I think it has character and with the sound it makes I've never had to cancel a gig because of loss of tone.

"I was very happy with the live album because it wasn't a wall of noise and for that we owe a lot to Vic Maile. No, I don't think it was a cop out to fill in time before the next studio album, it's an honest statement about the band. Live we can't be bettered."

Lemmy says that the band will be doing a full scale British tour in January and they'll also be recording a new album soon as well as playing Japan. With all this fame and activity you'd think that Lemmy

would have more than a few hundred smackers to rub together but he says this just isn't true.

"Really, all the collateral I've got in the world is two Marshall stacks, three Rickenbacker guitars and a collection of ash trays," he says. "Never mind though I'm having a lot of fun. I think it'll take four tours to crack the States and that costs money.

"Next time we hope to take the 'Bomber' rig with us and any money we've made will be spent on carting that around. It'll cost thousands."

Motorhead's 'Ace Of Spades' album reached No 200 in the States, which Lemmy reckons is about the same as hitting No 53 over here and that's not bad without any exposure.

"It's always the same with support bands but it'll live up when the public starts to take notice," says Lemmy. "I'm patient you see, I know it can happen here just as it happened in Britain. America hasn't seen a band like us for a long time. I'm sure they must be getting fed up with English bands coming over in a blaze of media glory before fading away. We're going in through the back door, building a following from the grass roots.

"I don't want to preach about it, but for me rock music is all about it, but for me rock music is all about going out on a Saturday night, getting drunk, being sick down your threads and pulling a bird — although not necessarily in that order.

"I also happen to think that the buzz that music gives you can be



better than screwing. I mean, women get old and mangy but records don't. A good piece of music will always take you high even if you haven't heard it for years.

"I don't give a f... If that's a sexist thing to say, I'm fed up with stupid feminists. As far as I'm concerned women still rule because they twist us around their fingers. A truly gorgeous chick doesn't bleat because she knows that she has power over men.

"We aren't doing too badly for pulling in America. Sometimes I'm quite surprised how well we do. After all, you couldn't call any of us a bronze Adonis.

Lemmy says that he's completely unperturbed about the amount of violence in the States and isn't

worried about crazy gunmen lurking in the aisles.

"With an album at No 1 I reckon I'm impervious to bullets," he says (Eh? — Ed). "I feel like Superman at the moment and I don't believe that anything will go wrong.

"We don't come on in front of a bunch of cowboys and call them a bunch of faggots like the Pistols did.

"I don't know where Johnny's at at the moment with all this PIL stuff. I just don't think it's what he should be doing. I think that us and the Damned are the only punk bands left."

Motorhead spend their day in San Francisco very quietly. Eddie goes off with road manager Rabbit to a nearby festival called 'A Day On The Green', featuring Pat Travers and others, but Lemmy doesn't want to go.

"There's more life in a frozen chicken from Tesco's than there is in Pat Travers," says Lemmy. "I'm staying here."

The following morning Motorhead stroll down to the local prom for a photo session.

"Hey, are these guys new romantics?" says a startled American who wants to finger Lemmy's belt. "I haven't been to

England for a long while."

Eddie remains unimpressed by the Spectre-like sight of Alcatraz prison sitting gloomily in the bay.

"F... me, I thought it was further away than that," he says. "You could easily swim to the shore from it. There's supposed to be deadly currents around it, but I've heard that's just a lot of balls."

Pictures over, the band stroll back to the hotel looking like wayward cowboys fresh off the range and Lemmy pauses for some more reflection.

"I think Motorhead will last for a very long time," he says. "Can you really imagine us playing with different people? I can't see myself joining Yes or anything like that. Three maniacs like us could only suit each other."

The band pack up their gear and then it's all aboard the coach again for a gig at Santa Cruz, just down the road.

"I can't think of a better job than rock 'n' roll," says Eddie as he stagers on to the coach with his bags. "You can play good music, get pissed, screw like crazy and people will pay you for it." Hmm, maybe he's on to something.

'Rock music is all about going out on Saturday night, getting drunk, being sick down your threads and pulling a bird — although not necessarily in that order'

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NO DIVORCE FOR ADAM

ADAM ANT has been married for six years, he revealed last week . . . and no divorce from his fashion designer wife Eve Goddard looks likely.

It was his wife who designs the clothes that have helped push him to the top.

They met eight years ago at London's Hornsey Art College — where Adam — real name Stuart Goddard — studied. And a traditional marriage followed two years later when he was just 20, the same age as his current Page Three girlfriend Tessa Hewitt.

"We were very young and naive and it didn't last," he declared.

"But I don't regret a single moment of it. I know it's very old fashioned but I believe in romance. I believe in marriage.

"I had to decide what I was going to concentrate on, graphic design or music. Music won and that's where the problem started. It just got too much for Eve to cope with."

Adam is now keen for a divorce, but a source close to Eve Goddard says that she does not want it to go ahead, yet. The reason — she thinks a better settlement could come later if she hangs on.



VAPORS: It's all right, you can smile again now.

ONE HIT WONDERS?

Vapors finally lose the tag

THE VAPORS have finally lost the tag of being 'one hit wonders' with the chart entry of 'Jimmie Jones'.

The band, who were discovered by Jam bass player Bruce Foxton in their home town of Guildford, got the tag after the massive worldwide success of 'Turning Japanese'.

The single got to No 3 in this country, hit the Top 30 in America, the Top 10 in Canada and New Zealand and No 1 in Australia. It was also voted as the Best Single by the readers of the influential American magazine 'Rolling Stone'.

Lead singer Dave Fenton, a qualified solicitor who rejected a career in law for The Vapors, says: "I was surprised at how universally it was accepted. I still haven't worked out why it caught on even now, 18 months later. If I had I'd be rich and famous."

The band, which consists of Edward Bazaiget on guitar, Steve Smith on bass and Howard Smith (who married out own Daniela Soave last week), on drums, found themselves living in the constant shadow of 'Turning Japanese'. The follow up single 'News At Ten' was prevented from success by the musicians' strike that blacked out 'Top Of The Pops' last year and by the turmoil of EMI's absorption of The Vapors' label Liberty - United.

The diminutive Fenton claims, "We found ourselves moved from a roster of 12 bands like The Stranglers, Dr Feelgood and The Buzzcocks to the 120 on the EMI roster which were all being dealt with by the same handful of people."

The band also embarked on a lengthy worldwide tour which took in two American jaunts and Australia.

"We chased the Albattross of 'Turning Japanese' around the world and that probably slowed up our development as a band which also kept us as a 'one hit wonder band' until the time we can prove ourselves," adds Fenton.

But 'Jimmie Jones' looks set to destroy the 'one hit wonder' label for good and finally stabilise the band. The song is about the Reverend Jimmie Jones who was responsible for the mass suicide in Guyana in 1978 and the responsibility of those who have power over people, even rock stars. Does that include Dave Fenton?

"It's inevitable in my position as a singer," he says. "I depressed me when I read about the 4-Skins in Southall. Whoever is on stage is always in control and you can't ever deny responsibility for the people who come to see you." **MIKE GARDNER**

ONE LINERS ...

BY PERRY MASON

ASPECIAL Law And Order One Liners this week.

We start with the **Specials**, who are in all sorts of trouble with the old legals — they've had to pull out of a Dublin festival because last time they played there they contravened currency export controls (by actually trying to take their fee home with them) and now stand to be arrested if they set foot in the paddy fields; the promoter of the fest is suing over their non-appearance, and poor old **Neville Staples** is also being sued — this time for maintenance of a five-year-old kiddie whose mum cites Nev as Big Daddy . . . after last week's Daily Mail feature on Sounds' "Oz" coverage, the so-called "music paper" is suing for libel — Oil the Writ? . . . after a party thrown by chubbies **Duran Duran**, **Hazel O'Connor's** band **Megahype** graciously agreed to give their manager a lift home via his office on the south bank; on attempting to go north over London Bridge, however, they were stopped by police who suspected them of being Woolwich looters; and I didn't help that they were driving a transit van full of instrument cases . . . spare a thought for **Nick Straker** (oh go on, I bet you never have before) who was on his way home to Battersea when a flying brick on the bonce put him out for the count . . . the urbane **Richard Skinner** is organising a benefit concert for the sacked journalists of London's **Time Out**, to take place at the **Sundown**, Charing Cross Road on July 28 and probably



Broomstick jumpers: be-ribboned Ruby Jive and hubby



Richard Skinner drowns his sorrows with beguiling RM spy: For Your Eyes Only!

to star **Simple Minds** (no reflection on the TO hacks, of course), belated congratulations to **Ruby Jive** of hot combo **OK Jive**, who recently got hitched to boyfriend **Roger** . . . observe that the **Human League's Phil Oskey** is owing up about his past — on the forthcoming 'Love Action' single, he croons 'I've been a husband and a lover too' — aha! . . . nasty upset for **Toyah** when three fans died at a festival she was trying to get in to the castle venue when the drawbridge collapsed **Hazel O**, meanwhile (her again?) played a fest in France and flew home in a very ropery old 12-seater plane; among the other passengers were **Brad Davies** of **Midnight Express** fame and the gorgeous **Helen Mirren** (currently writing in 'Excalibur' who was heard to murmur "If we crash, I wonder who'll get the front pages" . . . I'm appalled to hear that the odious "Kid" **Jansen** is returning to **Radio One**, and that the 53-year-old Canadian bore will replace **Richard Skinner**, a man who at least had the good grace to look embarrassed at presenting **Top Of The Pops** . . . the latter programme has adopted a new theme tune, after aeons of using a hoary old **Zeppelin** chestnut — the newie is **Phil Lynott's** 'Yellow Pearl', probably **TOTP's** idea of an alternative hit . . . back to **Law and Order** for a mo: famous loony assassin **Mark Chapman** has torn his hair out in a fit of remorse over the **Lennon** killing; creepy, huh? **Fleetwood Mac's** sex symbol is to release a solo LP and a single written and produced by **Tom Petty**; the point is, has she ever heard that

moving tribute to her talents, 'Sit On My Face **Stevie Nicks**' by the **RotTERS?** . . . checking out the highly entertaining **Haircut 100** at the **Embassy Club** last week were **Johnny Fingers**, **Vaughan Toulouse**, the **Members' JC**, **Glen Matlock**, the infamous **George** and his drummer **John Moss**, **Russell Webb** and a slightly over-emotional **Ricardo Jobson**, pleading with me to leave his delightful ladyfriend alone — well, really! . . . get well soon, **Stella Belle Star**, and be careful how you cross the road in future . . . **Spandau Ballet** are currently trekking round Spain and Portugal, but their press officer won't tell me what they're doing for fear that I'll write something sarky about them — shucks, an honest Joe like me? . . . buddy **Steve Strange**, meanwhile, is flitting about the US (he'd better keep clear of Texas), so if you fancy popping down the **Club For Heroes**, now is the time . . . what's this? a rumour that ex-Skid **Stuart Adamson** is to form a band with **John Foxx** has just streaked through the office — when I catch up with it, I'll tell you more . . . grosso axeman **Ted Nugent** was hit in the mouth by something referred to in the **Daily**

Star as "a heavy number" at a recent gig in Wisconsin — what are these people talking about ??? . . . the lovely **Deborah Harry** is scheduled to fly in at the end of the month to promote her 'Koo Koo' LP

I hear that the irresponsible **David Grant of Linx** got up and sang with the **Staple Singers** at the **Venue** on Sunday . . . that's all for now, folks — see you next week and remember, stay in your homes until the all-clear sounds . . .



Are these the clandestine activities they won't tell us about? **Spandau Ballet's Steve Norman** is about to eat a banana / cool himself down with a motorised fan / have a shave / do something we can't describe in a family mag . . .

STEVIE NICKS

THE NEW SINGLE
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BELLA DONNA**

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SOUL REBEL BOB

WRITER VIVIEN Goldman and photographer Adrian Boot were both closely associated with Bob Marley throughout the late seventies, so it's fitting that the first tribute book about the late King Of Reggae, who died of cancer in May this year, aged 36, should be theirs. Both have drawn from their several trips to Jamaica — from the historic 'One Love' concert in 1978 to the final visit for the funeral only last month — to provide an accurate portrait of Marley in 'Bob Marley: Soul Rebel, Natural Mystic' (published by Eel Pie Books on July 13 at £2.95). Goldman's text places Marley in the context of Trenchtown and Rastafarianism, along with her own strong interview material, while Adrian Boot, surely the photographer who best captured the Marley magic (be it as footballer, smoker, singer or even as family man) provides a visually



Bob in 1974

brilliant record of a life, cut tragically short, that affected millions.

JOHN SHEARLAW



YESTERDAY'S HERO Billy Fury (above), contemporary of Kim Wilde's dad Marty and a pre-Beatles screen-age idol from Liverpool, was probably the first British rock 'n' roller to pay real attention to the music's roots. In 1960 he recorded a 10in LP called 'The Sound Of Fury' which was most very definitely the very first attempt in Britain to recreate the authentic American rockabilly sound, which by then had already faded from the scene in the States. The 10-track classic later became one of the most sought after collectors items. Now, this forerunner of the Stray Cats, Polecats and all the other current rockabilly revivalists is available again in a recreation of its original 10in form (Decca LFT 1329). Collectors eat your hearts out! The first two 10in LP's from 1957 by Tommy Steele, 'Stage Show' (Decca LST 1287) and 'The Tommy Steele Story' (Decca LST 1288), have similarly been re-issued, and while less musically accomplished they too are eagerly sought by today's rock 'n' roll fans.

JAMES HAMILTON

FLY AND MIGHTY

Thunderstick drops his mask as SAMSON talk to DANTE BONUTTO

UNLESS THEY'RE perched atop a combustible riser like Eric Carr of Kiss, say, drummers can easily be overlooked.

While guitarists, singers, bassists — and now even keyboard players — can indulge in unfettered pouting and preening those in charge of the beat tend to be tied to the back of the stage, often obscured by a mass of hardware.

Not so Samson drummer Thunderstick! Clad in sequined hood and leopard skin leotard and ever ready to come to the fore to encourage awe-struck acolytes, his manic persona has snared (ouch! — Ed) a good deal of interest from public and press alike.

And were it not for the various behind-the-scenes hassles that have denied them a support slot on three major European tours the band are confident that they'd now be on a par with more established HM heavyweights.

Despite opening for prestige names like Gillan, Rainbow and Trower it seemed at one point as though the current line up — Paul Samson (guitar), Chris Ayimer (bass), Bruce Bruce (vocals) and of course Thunderstick — might be forced to disband. But today, with business matters finally under control, the band are back on the boards promoting the recently released 'Shock Tactics' LP.

Produced by AC/DC engineer Tony Platt it's their third and best to date and has not surprisingly spawned a real Top 40 contender in the shape of 'Riding With the Angels': a barrel-chested cover of a Russ Ballard demo that's already drawn a congratulatory telegram from the writer himself.

For all significant purposes the history of Samson can be seen as stemming from July 1979 when Bruce Bruce joined and completed the current line up. In the early days a stage rigged for a Samson gig resembled a minefield more than anything else, but not wanting to be labelled an ersatz Kiss the pyrotechnic overkill was gradually toned down.

Bruce: "We want to get the reputation of a musical band who are visually great because of what we do onstage, not because of what the stage does to us. Besides if I had to sing with lungfuls of smoke and bangs blowing me eardrums in every night I'd be a wreck inside two weeks."

In fact the band's whole attitude to performing is a surprising departure from the excessive approach traditionally associated with heavy rock. In terms of volume they keep the onstage monitors at a "sensible" level and image-wise they give a wide berth to the curled lips / clenched fists routine and try to be as normal and approachable as the looming presence of Thunderstick will allow.

The feeling now is that if the latter did one day decide to unmask (and if the States are to be cracked he may have to) the band would be sufficiently strong musically to carry on regardless. But personally I'd find his emergence from the closet rather disappointing, particularly now the image is more widely accepted and no longer exploited as an end in itself.

"What happens is the press get a picture of a band and if they see something a bit

odd, in our case Thunderstick, they immediately pick up on it", explains Paul. "But then the record company started doing it and suddenly everywhere we went there he was."

"What you've got to remember", "is that the image is quite distinct from reality. "One minute there's this quiet docile guy sat next to you in the dressing room and then all of a sudden there's this thing standing there. I just always treat the two as separate."

Image or no image, it won't effect Samson's plan to spend July and August doing as many European festivals as possible; ending the year with tours of Britain, Japan and perhaps even the States. On the vinyl front the next two singles (both band compositions this time) are already planned and a remixed and modified version of the first album 'Survivors' should be available, possibly gratis, at some point soon.

A couple of months ago many had virtually written them off but today, with legal problems finally trounced and the stageshocker slicker and sharper than ever before, they feel they can still reach the Hammersmith Odeon and beyond. And they aren't overly concerned that contemporaries like Saxon and Maiden have already made the trip.

"Before it all started off we were mates," says Paul, "and at the end of the day when the stage lights are off and they're sitting in your house having a cup of tea that still holds true."



SAMSON'S Thunderstick

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RANDY CRAWFORD

CREAM CRACKER

RANDY CRAWFORD is talking and laughing. She rarely does one without the other, even with the hay fever that Britain's presented to her.

And she's talking about Turley Richards, the blind American singer whose version of 'You Might Need Somebody' she heard and decided to cover, and who wrote another song on her album. "I've never had a chance to meet him. Once I was on my way to a party given in his honour and I got lost."

That's the sort of remark that only makes you want to hug her even more. What we've got here is not just the vocal interpreter of the time, but one of the warmest and most endearing personalities in the game.

All of it comes over on stage and none of it is a put-on. Britain has tended to blow hot and then lukewarm in Randy's direction. For some time. Her 1973 hit with the Crusaders, 'Street Life', was followed by several months of chart inactivity, and the same thing happened after last year's gorgeous 'One Day I'll Fly Away'.

But this time it looks as though we might not let go so easily. 'Somebody' is at least a Top 20 hit, her 'Secret Combination' album a top tinner, and everyone wants to see her do it on stage as well. Hence a sellout tour.

So how does she keep finding those tunes? "Everyone has their own source of getting music," she says with a customary chuckle. "People submit music, producers submit it, sometimes it's written for me. It's not always good new material — there's always somebody sending you a tape, in most cases they have nothing to do with what you're all about."

"It's just that somebody came up with an idea and they're trying to capitalise on the fact that you're a recording artist."

Sweet and kind, but by no means naive, you see; it's the experience that comes from having been in the singing game for almost as many years as she's been on the planet — 29, to be exact, born in Macon, Georgia and raised in Cincinnati, Ohio.

"I started singing in nightclubs when I was 15 - years - old. I started singing in the church choir when I was 11. The choir director would always ask me to sing the solos. I could never sing parts and I still can't, so I was probably sticking out like a sore thumb. They probably thought: 'We'd better let this child sing the lead.'"

"I guess I decided on singing as a career when it was time to graduate. Because I started singing so young, I didn't take the necessary classes that would help me to get into college. I took dressmaking, I took gymnastics. I took anything that was artistic but nothing that was academic. When I decided that I was going to major in music, there were so many things that I had to take, I just couldn't do both."

"I had to go to school in the evenings and then work later on in the evenings. That lasted for three weeks and then I said forget it, I'm just gonna sing."

An early contract with Columbia produced three singles, nothing more, and it was a concert in late 1975 that really sealed her future. Randy was guest performer at an LA concert by Cannonball Adderley, whose 'Big Man' album she'd already guested on. "The night before, Quincy Jones called me and said: 'Randy, do you know 'Everything Must Change'? It was familiar but I didn't really know it, so I went to work."

It seems fair to report that that night, the house came tumbling down for her, and Warner Brothers were there with a contract for her to sign post-haste. 'Everything Must Change' formed the title of her first album in 1976, and from then on, she commanded respect quickly and success gradually.

In 1979 she not only jumped off the springboard into real public attention, especially in Britain, but also provided the Crusaders with a whole new audience, and they've been reaping the benefits ever since.

With other performers, you'd call it disarming. With Randy Crawford you couldn't, because she never gave you the chance to be hostile in the first place.

"Star" isn't in her vocabulary: "sincere" is. And "humble" too, and we all need somebody like that.

PAUL SEXTON

GOING FOR A (DEAR) SONG

THE FIRST Lennon - McCartney record has come to light — and Paul McCartney has had a £5,000 offer for the single turned down.

It was recorded in 1958 by the duo's first group the Quarrymen. The 'A' side is a version of 'That'll Be The Day', but the 'B' side is a ballad called 'In Spite Of All The Danger'.

The song was recorded when McCartney was still at school and written with George Harrison. Only one disc was cut and the tape was destroyed almost immediately. Its owner is the old keyboard player with the group Duff Lowe, who is now a Midlands stockbroker. McCartney then invited him to his home to discuss it, according to the piano player, but he refused.

"I declined because I'm an old softy and I don't want to give it to Paul for old time's sake," he said.

The famous auctioneers Sotheby's have said that the record would fetch a five - figure sum. It is currently in a bank vault and Duff Lowe says he will sell it to the highest bidder.

"Paul won't get it for a song," he declared.

SIMON HILLS



ROSE TATTOO: This is just the beginning

PRICKING THE SURFACE

ROBIN SMITH meets ROSE TATTOO — Aussie outlaws with big designs on success

JUST HOW angry is Angry Anderson?

"Sometimes I get very annoyed," says the lead singer of Aussie rock outfit Rose Tattoo and the smallest man in rock 'n' roll since Sabbath's Ronnie James Dio.

"I lost my temper with a German journalist who asked me if Rose Tattoo were trying to steal AC/DC's crown. I told him to stop talking bullshit and he walked out on me. Germans have no sense of humour."

"We've been asked that question a thousand times before. No, we're not trying to ape AC/DC. No we're not influenced by AC/DC and NO we don't sound like them."

"We play rock 'n' roll but we do it in a very different way."

So AC/DC and Rose Tattoo are just good friends and that's all. Phil Rudd used to play in a band with Angry and Bon Scott used to get on pretty well. "I would have liked to have known him better and I think he felt the same way too," he says. "But we never seemed to meet up that much, we were always in different places at different times."

"I drink a lot myself but when you're leading a life of abuse, as most rock and rollers do, you have to clean yourself out," he adds reaching for a bottle of Spa water.

Rose Tattoo were formed around five years ago and they take their name from a film of the same name about a man obsessed with an older woman. The band cracked the charts down under and built up a huge street following in Australia before coming to Britain.

"We could have come over before, but for various political and personal reasons we decided to leave it until fairly recently," says Angry. "The reaction on the Rainbow tour and playing gigs in our own right has been tremendous. We haven't met Ritchie yet but just might stroll into the dressing room one day and have a chat, he's that sort of bloke. He has tremendous charisma."

"With the British gigs I've felt like a man who's been drinking water for years suddenly being given milk. You see, Australia's a great country but it's very backward in its views. Once you've broken through over there you have to adopt a bland style and get on the cabaret circuit to become universally acceptable."

"Australian audiences like things nice and civilised and that's why you get these bands like Icehouse — nice clean cut boys who play synths."

But there's definitely never been any of that nancying around for Angry. He grew up in a tough part of Melbourne after all, close to a prison.

"I've seen fights that you wouldn't believe," he says. "You had to be

tough. It was an accepted part of life down there."

Angry left school as soon as he could, and that's when his infatuation with tattoos started. "You just had to have them, everybody was into it," he says. "If you didn't get a tattoo then you couldn't belong to the best gangs — everybody thought you were effeminate." So far Angry has invested 1,000 Australian dollars in his hobby and he even has his own personal tattooist back home in Sydney.

"In many societies tattoos have a very special religious significance," he says. "For instance your Picts used to prick themselves and then rub blue dye into the wounds. My tattoos have taken on a special, almost spiritual, significance."

Looking up Angry's arms you'll find a writhing serpent which is the symbol of virility, an imp which signifies the balance between good and evil and a Samurai warrior holding a book and a sword. "That signifies that he's a soldier and a scholar," says Angry. "A powerful man but a man who can also appreciate fine things and study."

And Angry's not a bad amateur scholar himself. He firmly believes in astrology and he's fascinated by Stonehenge. One day he hopes to make a documentary on what he calls 'Earth Magic' and the power and relationship of various old monuments.

"Ultimately, what I'd like to see happening is for Rose Tattoo to work six months a year and then I'd take the rest of the year off to devote myself to writing. I'm very sensuous and I write a lot of love songs which we can't use in the context of Rose Tattoo."

"I plan to get stinking rich at this business and I want to buy a yacht and cruise around the world surrounding myself with friends who are tuned in with what I want to do. I'd like to write at least 10 books and I'm hoping to get some of my poetry published."

"I don't think rock bands should last forever. I think that the age of the huge band who go on for centuries is dead. Things should move quicker than that now."

The rock and roll outlaws hope to be home in Oz in time for Christmas and they'll be bringing out a new album soon. At home Angry hopes to be adding to his tattoo collection with designs on his chest and back.

"Tattoos take a long time and they're an art form," he says. "It's a bit painful having them done and the human body can only really take two hours tattooing at a time otherwise you can go into shock. Some people have them all over their body but I don't intend getting my penis done."

"I also promised my mum that I wouldn't have my head tattooed — she's put up with quite enough from me already."

RAGE

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Help



PETER (left) and Ramus



SUSANNE GARRETT ANSWERS YOUR PROBLEMS

Problems? Need some information fast? Or just want to talk about it? Write to Susanne Garrett, *Help*, Record Mirror, 40 Long Acre, London WC2. Please enclose a stamped addressed envelope to ensure a personal reply.

ROAD RUNNER

BEING SITUATED in the heart of the metropolis it's hard not to notice the hundreds of young lads and lasses threading their way across town clutching important dispatches that help grease the various cogs of the commercial world.

The role of the messenger is one that always gets taken for granted until there isn't one around to ferry those vital missives.

I can't say I was looking forward to a day of trudging around the sweeter of hellways London with the Island Records messenger van but when I found out that the first duty of the day was to down a cup of tea at 10.15 am I was coming round to it.

By my fourth cup of tea at 10.45 I was totally convinced that this civilised occupation might have distinct advantages.

Island have two cars, which are driven by Ramus and Peter Barnett. The two split up the packages into a Central London run and a local route. They have two runs a day one at 11.00am and the other at 3.00pm.

At 11.00 Ramus and I set off through the traffic that clogs the heart of London. Ramus, like Peter, got the job through a friend who was at the company.

He says: "It's a bit of a cliché but it's so much better than looking at the same walls and people. I can use the car in my free time and if you work fast you can get a lot of free time. To have freedom and transport in London is marvellous."

Ramus has been with the company for 10,000 miles or four months, his previous jobs include being the road manager for The Jags, a trainee architect, as well as working for Pink Floyd.

Doesn't it get boring?
"You can't really get bored in this job," he replies, "there is always something to see, listen to or think about. I want to write a Radio Four play so I just saturate myself with radio plays. We never have more than 20 "drops" to do a day."

The wage at around £50 a week take home isn't likely to worry the FT index but the van, free albums, T-shirts, and tickets to gigs help make it palatable.

"It's very rare to get a new address to go to the routes can get a bit mechanical so it's nice to have to look up an address in the 'A to Z,'" he says.

On this run we go to three music papers, Capital Radio, The Venue, a photographer and the Island lawyers.

"Last week was really good as I had to go to Gatwick to pick up Black Uhuru, who are from Jamaica, and it was fun to see them confront classic English scenery and become more and more animated as they got closer to the centre of London for the first time."

He adds, "You see a lot of the artists around but I've never met them. You can see them doing things you don't normally see them doing like making cups of tea. They're not that interesting without the stage and lights. They're just ordinary people who get colds, headaches and dogshit on their shoes like us."

The job usually ends by 6.30pm unless they get an emergency like the death of Bob Marley which meant late working for the boys as they sent

videos and photos hither and thither for the many tributes you saw.

"You can't do more than eight hours driving around London or it sends you around the twist," he explains. Having taken over an hour to travel the two miles from Oxford Circus to Victoria in a dense choc-a-bloc-clog it's easy to see why and even the heavy dub tones of Black Uhuru on the van cassette machine do little to ease the pressure.

Ramus points out Island supremo Chris Blackwell's opinions on the back. He says, "It's a weird handling people's personal possessions and them not knowing about it." That's true, as I found out chasing a spare part for Mr Blackwell's mother's Sony Stowaway with Peter later that afternoon.

Peter, who used to be a manager at an Our Price store, says that the job does have an image of making you a nonentity. "People assume that you have no ability to think and you can get overlooked when jobs come up within the company. But the job does get you about so you can find out about other vacancies. Luckily Island are the friendliest and relaxed of record companies so the conditions are good."

Most messengers seem to have a lifespan in the job of less than a year but with the recent harder attitude of the music biz the rungs up the ladder aren't as plentiful as before but you can still get somewhere.

Chrysalis spokesperson Julia Marcus said, "If they are efficient they can be made head of the postroom and then it's up to them. One here has been made a production assistant another works in the studio."

At Rocket one actually got a recording contract and others have become pluggers but Rocket spokesperson Laura Beggs says "They seem to lose heart and don't realise that they've got to prove themselves first."

While Stiff press officer Nigel Dick was the final word, "It was the first Stiff messenger in 1977 and look where it's got me."

Don't answer that!
There is a very high turnover in the position of messenger so vacancies come up regularly. While delivery boys becoming company directors is now virtually impossible stamjna in the job can produce some favourable results.

The wage isn't that hot but the benefits of having a car or bike for your own personal use, being your own boss and the usual record company benefits of free records, tickets for gigs, and other rock bits and bobs do add up to quite a bonus.

Listed below are a few addresses of the major record companies that haven't yet moved exclusively to using independent messenger services. Apply in WRITING ONLY giving your career details and qualifications, if you are in possession of a clean licence for either a car or bike.

Chris Haralambous, Ariola Records, 3 Cavendish Square, London W1; Caroline Lowmy, Chrysalis Records, 12 Stratford Place, London W1; Hazel Charik, Island Records, 22 St Peter's Square, London W2; David Hart, Magnet Records, Magnet House, 22 York St, London W1; Parsons Office, Stiff Records, 5-11 Woodfield Rd, London W9; Steve Lewis, Virgin Records, 3-4 Vernon Yard, Portobello Rd, London W11; Managing Director, Barchel Records, 124 Lancaster Gate, London W2; Carol Hawitt, A & M Records, 120-148 New Kings Road, London SW4.

ROCK JOBS

BEST OF THE REST

ANTHONY PHILLIPS: 'Prelude '84' (RCA). It's about time that the ex-Genesis guitarist received the attention his undoubted talent warrants, and this release is surely the one to bring him to a wider audience. Its moody, sepulchral tones are so powerful that it can be readily appreciated even out of context. Certainly it should convert the person whose wallet won't stretch as far as the album; and the Genesis sound is not as dated as their critics would have us believe!

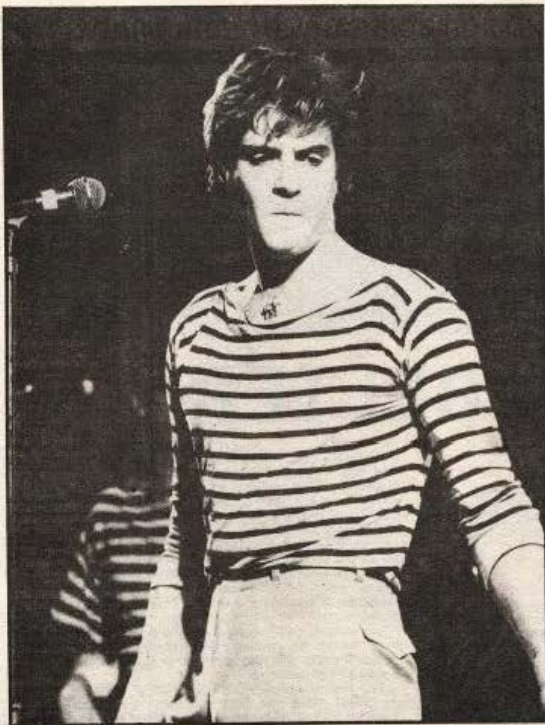
ROY SUNDHOLM: 'Good Girls Don't Wear White' (Ensign). I was hoping Ensign would release this track because it's my favourite from the 'East To West' album and I always felt it had possibilities. The song itself is somewhat reminiscent of old style Joe Jackson (principally 'Is She Really Going Out With Him?') but Roy's voice in fact veers more towards Graham Parker. A good 'un.

THE COMMODORES: 'Lady (You Bring Me Up)' / **STEVIE WONDER:** 'Happy Birthday' (Motown). Motown are currently enjoying an Indian summer successwise, particularly recently, when Michael Jackson and Smokey Robinson held a virtual monopoly over the upper reaches of our chart. Listening to these two releases it's not difficult to see why. Motown artists have a quality which raises them above most other soul and disco groups: all their records reek of class. These two are no exception. The Commodores track is the more compelling for me at the moment, probably because 'Happy Birthday' has been around on the album for absolutely ages. Even so, Stevie should still find himself with a sizeable hit on his hands and I shall be most surprised if the Commodores don't do so as well.

THE CONTENDERS

BB AND Q BAND: 'On The Beat' (Capitol). This is not a tribute to the late Jack Warner (that comes later) but an ultra-classy, clean New York style disco record which is currently burning up all the UK dance floors. Sounding like a cross between Change and GQ at their best, it has all the ingredients of a hit.

DAVID ESSEX: 'Sunshine Girl' (Mercury). A little disappointing that David should have to resort to such a blatantly pop-orientated record at this stage in his career, with harmonies sounding like the Bay City Rollers at their worst. I have a horrible feeling that this just might be the record to plague our radios during August providing the sun decides to pay us its long overdue visit. I think I'll pray for rain!



DURAN DURAN: in a funky mood

FUTURE CHANGES

SINGLE OF THE WEEK

DURAN DURAN: 'Girls On Film' (EMI). By far their best yet, this sees Duran in a much more funky mood, and, along with the current Spandau classic, should go a long way towards giving the 'New Romantic' scene a wider acceptance. All the so called "futurist" bands are trying desperately to avoid being typecast — so afraid that when the times and trends change — their popularity will wane. But on the evidence of this single, (also available in a remixed 12in version), Duran will adapt... and remain with us for many years to come.

PHILLIP RAINBOW: 'A Star (In Her Own Right)' (EMI). Another ultra-commercial record. So many releases this week seem to be ex-

amples of established artists sacrificing their talents for the sake of easy money. This is a catchy record with an attractive pop-reggae beat, but

when it's over you realise just how insubstantial and unsatisfactory it all is.

DYNASTY: 'Here I Am' (Solar). Probably my favourite disco record of the moment, seeing Dick Griffey's proteges back with a vengeance. A typical Solar record but with the bass more up-front than usual, this should be the one to re-establish them in the charts.

PAUL GARDINER: 'Stormtrooper In Drag' (Beggars Banquet). If I tell you that Gary Numan produced this record you can probably guess what it sounds like. Very well made it may be, but to my ears it sounds utterly predictable and dated.

MODERN ROMANCE: 'Everybody Salsa' (WEA). Another band associated with the New Romantics which seems to be branching out into other fields, this actually sounds like a cross between the Clash and the Gibson Brothers! Draw your own conclusions.

MORRISSEY MULLEN: 'Do Like You' (Beggars Banquet). Chris Palmer produced version of Stevie Wonder's album cut features Gonzalez's Linda Taylor on vocals (she's soon to have her own single out on Groove's label). Not perhaps the best cut on the album but undoubtedly the most commercial.

VOGUE: 'Dancin The Night Away' (Mercury). This dynamic, catchy disco swinger progresses through 0-123-124-123½-123¾-124-0 bpm if you're interested (which you're not, are you?) and mixes brilliantly with Linx (I bet you always wanted to know that). For further interesting facts, see our reputable bearded disco scribe. Seriously though, this sound-ed better for me on import three months ago than it does now, but its catchy hookline could mean a minor hit for this new French band.

JO ANNA FORTE: 'One Of The Chosen Few' (Eagle). Much more interesting. Could be dismissed as a blatant Kate Bush rip-off, but even so it's not bad at all and shows that this lady has plenty of talent.

MAGNIFICO: 'EP' (Pop). Really good value four track EP by a group which sounds so like the Jam it isn't sure! Independent labels seem to be resorting to EPs more and more now in order to sell their product, but in this case, I can assure you it's a worthwhile purchase. Best tracks are 'In The Endless Sea' and 'Blackpool Beach'. Also win the prize of best cover of the week!

MATCHBOX: 'Love's Made A Fool Of You' (Magnet). Matchbox seem to have found themselves a market over here and this single is no better and no worse than their others so it will probably be a hit.



EDDY GRANT: 'I Love You, Yes I Love You' (Ensign). 'California Style' would have been my choice as a single instead of this cut. You wonder how long it will be before the British record buyers eventually become fed up with the lurching synthesiser dominant on all his records. It'll need quite a few of his forthrightly appearances on "You know what" to push this one up into the top 20.

GREGORY ISAACS: 'Front Door' (Pre). From commercial disco - reggae to the "real thing". This has been number one in the reggae import charts for the last three weeks and has been picked up by Charisma's Pre label for rush release. With the success of records such as Sugar Minott's 'Good Thing Going', we might see more exclusively reggae chart records gaining pop success, but I'm not yet convinced that this will be the one to do it for Gregory Isaacs.

WINSTON GROOVY: 'Something On The Side' (DJM). Great name. Shame about the record.

ELTON JOHN: 'Just Like Belgium' (Rocket). Not the most inspiring of Elton John singles. "Belgium" is a poppy sounding rocker which, whilst always remaining pleasant, never really goes anywhere.

PEARLY MINSTRELS SHOW BAND: 'Charlie Boy And Lady D' (BBC). With records such as this around, a lot of frustrated singles reviewers, myself included, must be looking forward to July 30th! Admittedly it's well crafted and as catchy as the measles (and twice as painful) but to call it a record is a dangerous contravention of the Trade Descriptions Act.

JACK WARNER: 'An Ordinary Copper' (Pop). Great programme, wasn't it?

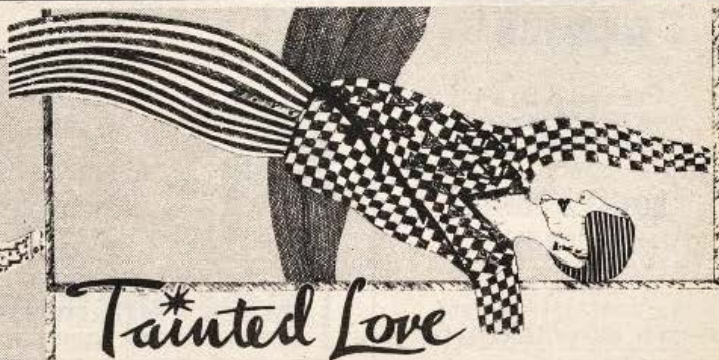
BEVERLY BYRD: 'All Day And All Of The Night' (Rialto). Fairly awful crucifixion of the Kinks' classic loses everything from the original and adds nothing to compensate.

MARCIA HINES: 'Your Love Still Brings Me To My Knees' (Logo). Marcia Hines' version of the song recently recorded by Dusty Springfield lacks any sort of variety (no pun intended) from the original. A pleasant voice, somewhat reminiscent of Stephanie Mills, is not enough to compensate for a remarkably unexceptional arrangement.

SUE WILKINSON: 'Woman Only' (Cheapskate). Sue belongs to the select club of artists commonly known as "one hit wonders" and although some of the words are very clever, the song itself is not as strong as "Hustler", which should ensure that Sue is in no danger of rescinding her membership.

Soft Cell

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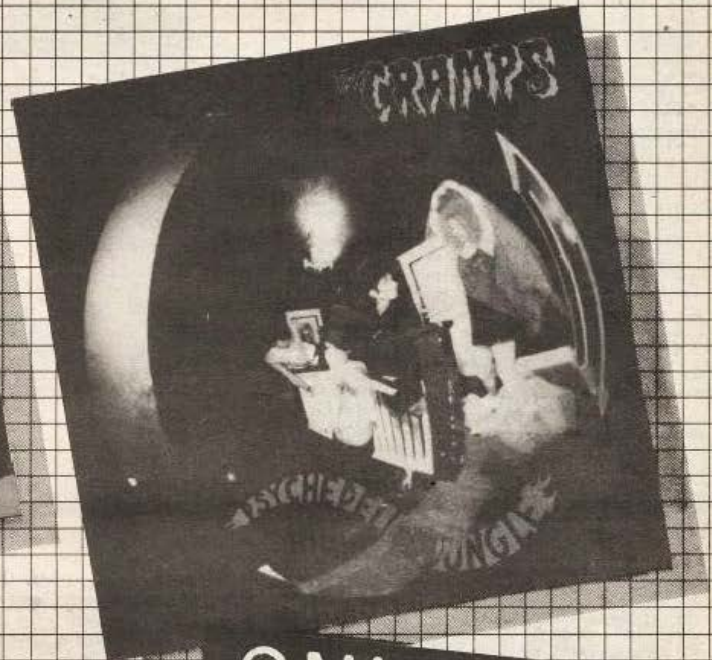


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KIM WILDE

PHOTO BY BRIAN ARIS



PETER POWELL, 30, joined Radio 1 from Radio Luxembourg in November 1977 and took over his first daily programme in September of last year. He now presents his show Monday to Friday between 4.30 and 7.00pm and makes regular appearances on Top Of The Pops. He also stars in the Saturday morning BBC TV series 'Get Ready For Summer'. In his spare time he works with Hospital Radio, appears at discos all over the country and has written 'The Book Of Pop'.



MIKE READ, 31, took over the prime time breakfast show on Radio 1 at the beginning of the year, picking up an estimated audience of eight million listeners. He also hosts the station's 'Round Table' and is a familiar figure on 'Top Of The Pops'. Two weeks ago Read started presenting his own 'Pop Quiz' programme which looks set to become one of the most popular music shows on television. Apart from spinning discs, Read writes books about them and records his own, the latest appearing under the name of The Grasshoppers. His hobbies include cricket, tennis and jogging in the smog surrounding the BBC's central London headquarters.

THE NATION'S TASTE MAKERS

With Radio 1 heading the popularity stakes and Top Of The Pops celebrating its 900th edition RECORD MIRROR talks to the country's leading DJs — Mike Read and Peter Powell. Interviews by Mike Nicholls and Simon Tebbutt.

HOW DID you start off in the music business?
MR: I don't know how many times I've been asked that! I was at a cricket match and some guy heard me doing a commentary and said: 'how about doing a tape for radio?' Without knowing what I was doing, I made up a three minute news broadcast, starting with a take-over of Shell and progressing on to petty offences, sport and the weather!
 They obviously thought it was quite good so I got in at Thames Valley and went on the air without being paid, really. It was March '78 and a year later I got the very first 'punk 20' on radio — literally because there were only about 20 punk records around. I got stacks of half masts and the station books came down and said 'here's our list — all this stuff and The Police, they're never going to last!'
PP: Radio One came much later in my career, having been guaranteed to go into merchant banking or accountancy. I finished up going to BBC local radio in Birmingham when I was 19 and I did the breakfast show for nine months. I think I was a little too young to realise the art of communication and music was just a fun thing to me. After that they fired me which was a good knock down.
 So I went on the road for two years doing live gigs and learning to work with live audiences. And then I applied for a job with Radio Luxembourg and spent three and a half years out there. Then I was offered the job on Radio One, found my feet and did 'Top Of The Pops'.

Has your success in gaining a peak hour show meant that you've had to compromise?
MR: In terms of my programming as opposed to what I listen to at home, I have to be slightly more Catholic as people want to hear different types of music. But groups I used to play on my evening show are now accepted as daytime playing — like Orchestral Manoeuvres, Adam And The Ants and Teardrop Explodes. When a new Adam single comes out, all the producers here and yet just last summer when I was standing in on the breakfast show I had a struggle to play 'Kings Of The Wild Frontier'.
PP: Actually I think it's exactly the opposite, funny enough. When I was doing a weekend show I really did have a limited amount of time to put across what I wanted to play. I also had to work to the audience that I was entertaining. We can't please all the people all the time but we can please as many of the people as much of the time as we can. And now I've got five days a week I have far more time to express myself to my audience. It happened to be that at the same time there was an exciting new movement in music and fashion.

Why do you think you get such a prestigious slot?
MR: I dunno. Maybe they liked my face! I suppose they just decide who's around and best for a certain programme. I must admit I was a bit surprised with them knowing my musical tastes but they also know I'm not going to play anything too ridiculous at that time of the morning. It's a lot more democratic than people like to believe it is. When they said they'd like me to do the breakfast show I thought 'great' but at the same time I felt a bit sorry about leaving the evening show. You lose the immediacy of spinning a record that some of the street might have recommended just before you went on the air.
PP: I don't think I've got any special qualities. I just happen to think I've got a rapport with my audience at the moment. I take care in what I wear and how I look and what I choose musically. I like to think my programme is an easy-going show which people can tune into and perhaps hear something a little different. After all, listening is the time when a lot of people are clapping off work and, more importantly, ads are coming home from school.

Has there been more flexibility since the scrapping of the Radio 1 playlist?
MR: Yeah, but when you take away the Establishment's guidelines you tend naturally to impose ones of your own. You've got to have a set of rules — it's like 'Lord Of The Flies' where they realise they're all going to run amok and go unless there's a code to live by. I think my producer, Dave Tate, and I talk the same. We need to balance one another out. I'll start getting a bit over the top and he might say 'well that's a bit too black, three of them in a row first thing in the morning, let's slow it down a bit with that.' So the flexibility has been balanced by consciously not taking too much advantage of it.
PP: Yes, very definitely, yes. My programme is very much a fifty-fifty thing between me and my producer. I take in a bunch of records and he takes in a bunch of records and we fight over every single one that we're going to play that a how it should be. I am actually presenting what he and I have prepared together.

How do you choose between the hundreds of records which come in each week?
MR: Like a or not, I tend to sort them into piles — the ones that look as if they'll be obvious hits and so on. The label image still has a lot to do with it, to be perfectly honest — one that's been successful in the past, one that you like... it's only natural. Where the problem starts is having too many singles to listen to, because it's unfair, however qualified people think you are, to judge 200 records a week. Basically it's the fault of major record company A&R departments. There are less than a dozen A&R men who are any good. The rest are either quitters, have got other ears or take on artists hoping that if you throw enough stuff at the wall, some will stick. It's really unfair. There ought to be a sieve at that end to strain out all the crap.
PP: With more and more difficulty. The whole thing is completely out of control in my opinion. It's like 100 singles a week and then people complain you don't listen to B sides. I really do listen to everything but it really is a difficult situation to know what to do. And I'm not musical at all, I couldn't play an instrument if I tried. I reckon I'm actually quite deaf and certainly can't sing a note in tune. So I just turn on the speakers and listen and, if in the first 30 seconds it gets me, no matter what it is, to try and go with it. When you put a record on the turntable and you're playing it for three minutes on national radio, it's got to stand up.

Do you see yourself as an arbiter of the nation's taste?
MR: I think you're right, if you think that I got a sensible conscience about it. Maybe some of the tracks aren't that interesting to records don't worry about it but when writing songs (yourself) you see it from the other side and listen more closely to singles, several times if possible, before deciding whether it's worth playing or not.
PP: Not under any circumstances. I'm a singer but the audience are saying 'think most records will admit now that it's the kids who are going to say what's happening next, not them. I look to see what they're doing.'

Do you think you have his power to make hits?
MR: Yeah, but only if people want the record in the first place. You can play something to death and still no one buys it. The number of times I've heard people on the radio blather — especially me — that should have been a hit, you

THE NATION'S TASTEMAKERS FROM PAGE 17



know, but wasn't... like The Members' single. I was the only one playing it and the hits tend to be the ones which we all play all the time like the Kirsty MacColl single which got blanket coverage. On the other hand, some records get into the charts without even being played on the radio.

PP: Ummm, I don't on my own have the power to make hits. I can certainly give airtime or publicity to something I think is a good movement which I like. Then it's up to the audiences, 'cause they're the ones who buy the records and watch the TV shows.

How important are the DJ's personalities to their programmes?

MR: Very important. A short takes on a completely different feel according to who does it. If you give the same 20 records to a Radio One and a Radio Two DJ the chances are they'll sound like a totally different set of singles. Tony Blackburn would make them sound different to John Peel. It's hard to be objective about your own personality as you may not be how you like to see yourself. I don't go on there and assume another persona or put on a Radio One cloak, it's just like 'here's two hours of my life'. God, there's one for 'Pseuds Corner' but that's just how it is, really.

PP: It's just an extension of what I do. My radio shows, what I do on television, gigs and so on are an extension of what I am. And as long as I'm happy with me I'll be happy with my work. And as long as the bosses here and at the TV centre are happy with my work things are great. But as soon as I go off the rails then I'll be told.

Audience figures are up. Do you think Radio One is winning its war against mediocrity?

MR: We're certainly not fighting a war but it's good that the Beeb recognises there's a lot of new talent around and have been playing it via evening shows. I listen to local radio around the country and they're doing nothing at all. I mean why does somewhere like Birmingham not have a heavy rock station? Because the bosses of commercial radio are just hell - bent on making profits. As for the BBC local stations, they simply ought to be scrapped. Axe 'em lot, give Radio One VHF stereo all day and we'd pick up many more listeners. Radio Two don't need stereo but they've got it.

PP: Even the music press have over the last year tuned back to Radio One for the first time in about three years and thought to themselves, "there's more versatility on this station than before." I don't think we're trying to appease anyone apart from our audiences. We can't entertain everybody because we're not a local station, but I think we're doing a damned good job. I'm very pro Radio One, I think we've got the best sound for ages.

How about 'Top Of The Pops'? I hear there have been complaints amongst presenters that despite high audience figures, the show is always first for the chop whenever there's a special, eg: Wimbledon.

MR: I don't know, I haven't done it for ages. I have so many hecklers each week saying 'why aren't you doing TOTP any more?' that it's getting awkward. They haven't asked me to do it for a while. It's really weird.

PP: I love it! 'Top Of The Pops' shows you the artists behind the hit records and that's what people want to see. And its ratings prove that there's an audience for it. When I do the show I get such a buzz from the atmosphere in the studios, I love it. That's what it's all about, the buzz and the entertainment. And when you reckon they've just celebrated their 90th edition, I think one can expect it to take the brunt a few times, 'cause the show's big enough to withstand it.

Do you think there's room for another programme on TV like TOTP?

MR: I'm always suggesting it. You see I'm always coming out with ideas but if you just keep quiet and behave yourself and don't make too much noise... I do it because I'm genuinely interested and think we ought to be doing more. Pop TV has actually dwindled over the years whereas pop newspapers, magazines and radio have expanded out of all proportion. Pop TV has sort of gone into a narrow funnel. The only time they have it on is either 4.20 in the afternoon or late at night.

PP: Possibly, if anyone comes up with an idea and it hits, then good luck to them. The fact is that TOTP has had its knockers but it's still as popular as ever and it works on a format that is clear cut and absolutely right. And if another programme can get as clear - cut a format as TOTP and be successful, then good luck to them.

Tell me about your own new programme?

MR: The 'Pop Quiz' series? There are some great people on it and the questions cover a very wide spectrum - music from the fifties to the eighties, it's going to be great at home filling in the rift between children and parents there seems to be these days. Mum will see the kids rattling off one answer after the other and say 'Crickety, they aren't as daft as I thought. At least they know about something' whilst the kids'll go 'Cor! fancy my old man knowing all about Elvis! There's been a great reaction to the first programmes, Robert Plant is so keen he wants to come back every week if we run another series and there's Phil Collins, Dave Gilmour and Bill Wyman to come to name but three. Can you imagine if you said 10 years ago there's going to be a TV panel game with members of Led Zeppelin, Pink Floyd and the Rolling Stones? You'd say 'no way!' they won't even do television live - there's no TV footage of Zeppelin at all - and suddenly you've got them wanting to come on a peak time Saturday evening quiz show!

PP: It's a Saturday morning TV programme which starts at 9.30 for six weeks. The accent is on music, fashion and sport. I've got The Beat, Jam, Duran Duran, Shakin' Stevens, Spandau Ballet, Toyah Wilcox, Kiki Dee, Hazel O'Connor, who sings the signature tune which was written by one of the girls who's helping me on the programme and was produced by Tony Visconti. It's totally live and we're creating enough ideas and activities like rock climbing and wind surfing and trials riding which I'm actually doing myself. We're doing other films about youth hostelling and so on. And if the kids like it, we're doing a big booklet in which they can read what's available.

Do you see yourself as a public figure and do you think that your high public profile could lead to the problem of personal overkill?

MR: I don't think you see yourself as being determined to become a public figure but sometimes you are just by virtue of what you do. Like apart from everything else, we've had three best-sellers with the Guinness Book of Hit Singles and the fourth one's out next week. Then I've got a quiz book out in September which shows I'm more than just a moronic disc jockey. Then there are the recording deals, I've had three singles out on Arista in the last two years and a new one out on Polydor, all under different names, of course. That can lead to some quite funny situations, actually. I get people writing in saying 'we know you're 'The Freshies' or 'you can't fool us, we saw you playing guitar with Kim Wilde on TOTP the other week'!

Regarding the problem of overkill, there's always the danger that when you've peaked, someone wants to knock you. I suppose Terry Wogan and Noel Edmonds come in for a certain amount of stick, comments appearing like 'don't we see them too often?' before the rest of the knockers come out in force. So you have to be careful - there's always someone ready to prematurely kick you in the pants and try and topple you. But then if you don't do enough, people say 'what's happening to so and so?' Personally, I don't worry about it in the slightest because if you do you've got problems anyway, wasting all that energy worrying.

PP: Possible yeah. That's something I've got to watch very carefully. I'm my own manager and PR man and I take on what I want. As long as there's enough hours in the day I'll do what I can. At the same time I'll obviously regulate everything as best as I can so as to make sure I've always got some longevity of career.

How do you see your career progressing?

MR: I don't know. People say 'what's the ultimate thing you want to do?' but you don't want to leave yourself with no peaks left to climb. You have the fun along the way, really, not necessarily when you've made it. I have no more fun now than when I was on Thames Valley, when we used to stagger down to the pub at lunchtimes and do the afternoon show from the garden if it was a sunny day. Then, I was kept going dreaming and scheming about things like Radio One calling me up. Things happen and while they're happening you're enjoying it but I guess the dream has gone, really.

KID CREOLE AND THE COCONUTS

The Ritz, New York
By Mike Gardner

BUSBY BERKLEY couldn't have done it better. The August Darnell extravaganza was all it was rumoured to be and more. A cast of 17 told the exotic tale of Kid Creole's worldwide search for his beloved Mimi and the tropical adventures of his trusty crew The Coconuts.

The show takes the form of a rendition of the album 'Fresh Fruit From Foreign Places' only the epic tale of romance and adventure on the high seas are linked by the streetwise but sleazy rapping style of Gitchy Dan.

The vocals are shared between the fizzy Lori Eastside, the energetic Coat Mundi and the unmistakable class and elegance of August Darnell, dressed as always, impeccably.

The music was played with a savage vigour and had a harder, almost rock edge that invited the willing audience to savour the spicy meal of calypso, soul, reggae, swing and Broadway.

The glossy but loose-limbed musical was a visual treat as the three sirens, The Coconuts, went through their rivetting routines while the Creole Band complimented them with their stylish moves.

The highlights of the set were the jumpy 'Animal Crackers', Coat Mundi's boogie eyed 'I Am', the next single, and the lush tranquility of 'Dear Addy', the show's closer.

ASWAD

The Rainbow, London
By Gill Pringle

NO SOONER do Aswad take to the stage, than the smoke goes up in a thought-blotting swirl of haze. Despite the commercial exposure of the film 'Babylon', Aswad are still playing to a predominantly black audience, and I'm sure they wish the message would travel further.

The talents of Angus Gaye can be appreciated by anyone as the spotlight homes in on the best drum solo you're likely to hear this year. He manages to keep perfect timing as he sings lead vocals on one number too. Brinsley Forde's characteristic reggae growl is familiar, if not from his film debut, but the six years the band have been together. The rest of Aswad is made up of Levi, Tony Robinson and two musicians loaned from the support act, King Sounds and The Israelites.

They play more than 90 minutes of real roots reggae, some of it so obscure that the singles stand out in their attempt to reach more ears. The latest is 'Finger Gun Style'. Towards the end of the show they are joined by a three-piece horn section. There has been no peak, but a complete bombardment of mesmerising rhythm.

RANDY CRAWFORD

Domination Theatre, London
By Mike Gardner

THE LAST time Randy Crawford came to Britain she was supporting

BUT THE LITTLE GIRLS UNDERSTAND

DURAN DURAN
Hammersmith Odeon
By Mike Nicholls

LOTS OF well-dressed little girls like Duran Duran but that's not the only good reason for going to one of their gigs. Over the past six months they've improved leaps and bounds, coming to terms with their instruments and building an extensive repertoire.

Quite obviously they are not just the Midlands' token bandwagon-jumping futurists, their hit singles more than mere flashes in rock's great lavatory pan. Equally obviously, a lot of thought has gone into dreaming up a successful formula: the dramatic intro, mucho dry ice and a particularly good light system for a first major tour.

Then there's vocalist Simon Le Bon. He busts a gut to win over the crowd and makes a real prat of himself, shaking hands with fans and so on. Fortunately for him, he's preaching to the converted so it doesn't matter that his chubbily self-consciousness makes the fellow disturbingly reminiscent of Steve Strange.

Less superficially, there are the songs themselves. Apart from playing safe with an ever-impressive wall of sound, the individual tunes built into it are cleverly constructed. Contents are as follows: the same type of stylised witfulness purveyed by Japan who in turn filched it from Roxy Music. Duran Duran reproduce the sense of aural nostalgia that one tends to tap one's feet to with a pained expression and for 'Night Boat' the singer even dons a leather coat à la David Sylvian.

Another major ingredient is cross-over. They beef up their synth-based excesses with some pounding 12 bar rock before gliding across the musical spectrum to complete the blend with a few



DURAN DURAN: Simon Le Bon

tablespoons of disco-funk. The Isley's 'Tell Me It's Just A Rumour' is a most ingenious cover whilst their own 'dance versions' of 'Planet Earth' and 'Girls On Film' are knock-out.

Apart from being uncontrollably catchy tunes in their own right, they also highlight the third main constituent of the Duran dish — sturdy hooks whose repetition just falls short of monotony. 'Sound Of Thunder' is perhaps the best example of their ability to utilise this craft even on a non-45.

So musically commercial and visually suited to new romantic appeal, it's no surprise that they're in the charts and selling out 3,000-seaters. Ultimately, Duran Duran are high on formula and low on originality. But the little girls understand, not to mention the record company.

The Crusaders, the band that brought her to our attention with the hit 'Streetlife'. Now, suffering from flu, she not only proved she could stand on her own but she also heralded her emergence as a major new star.

Her personality is warm, her eyes flash a wicked sense of joy, while her smile lights up the theatre. She simply oozed class and quality from the moment 'You Might Need Somebody', her latest hit, opened the show.

Her coy but bubbly stage persona merged neatly with her ability to sing with power and grit, sweetness and passion and she stole the hearts of the audience easily.

The Georgia Peach stamped her infectious enthusiasm on her well known hits like 'Last Night In Danceland', 'Someday I'll Fly Away' and the punchy 'Streetlife', as well as standards like 'Rainy Night In Georgia' and Rod Stewart's 'Tradewinds'. But the magic moment was her second encore of John Lennon's 'Imagine' which sent chills down the spine.

While her back up band, The Yellow Jackets, haven't quite got the musical magic The Crusaders have they certainly didn't let her down on the slower material from

her new album 'Secret Combinations'. But this was a special evening.

MO-DETTES/BLUE ORCHIDS/FLYING PADOVANIS

Buzby's, London
By Jim Reid

THE OPENING night at Buzby's, a tacky neon and sparkle stuck somewhere between nirvana and the Marquee, brings three very different acts together.

The Flying Padovanis: Italian airmen, or a sweetly tuned sixties style guitar group? Musicbiz types stick strictly to their seats, munching on hamburgers, as the Padovanis swing through a set that includes Shadows-esque guitar figures and sweeping Spaghetti Western scenarios: the mood is relaxing, the playing professional. Very nice; if unassuming.

In contrast, The Blue Orchids enter, scruffy and messy and then they play. The singer drones; and a keyboard backed music that should swirl and set free, merely splutters and fades. Blue Orchids have a complacency and smugness, ill afforded in a group offering such

little entertainment and inspiration. Sparkle. The Mo-Dettes sweep on stage the very IMAGE of glamour. Jane is a Gaucho girl, Ramona is the nightclub singer. All the boys at the front of the stage go pop pop pop.

Trouble is, as hard as they try, the Mo-Dettes still come over all tacky, badly put together. The pop is frothy, at times cute and catchy, yet the Mo-Dettes still lack the musical clout to do their songs justice in a live setting. Image and sound should gell, and the Mo-Dettes splash big colours: pop, pop, pop. At the moment it just doesn't work out that way.

IGGY POP/TV SMITH'S EXPLORERS/TELEPHONE Apollo Manchester
By Steven Morrissey

WOULD we have known that this was the much-promoted American Independence Day Special if not for the minuscule moth-eaten US flag

shoddily propped above the stage? And they didn't even bother to iron it.

The ceremony began with Telephone from France, whose strange collection of songs never rose above the level of intense mediocrity.

TV Smith's Explorer's look uninteresting, but are not without merit. Towards the end of their set, Smith (who hasn't changed his clothes since 1977) proclaims: "Someday it will all make sense". Where would England be without such visionaries?

Which brings us to Iggy. Dear Iggy! Always there when we don't quite need him. Opening with 'Search And Destroy', Iggy's out to squeeze a bit more mileage out of the ol' legend. Everyone screams, so loudly in fact that they probably didn't hear Iggy's dire vocals, and the doleful heavy metal bash coming from his new band — a notably faceless crop of Egyptian mummies. Iggy's taut torso is not on display tonight, but he proves his credentials by indulging in his tiresomely cute King Kong antics as he slowly climbs up the amps to squeals of delight. King Kong? Little Ig looks as fearsome as a well-laundered Klondike Annie.

This year Iggy models the jaded gigolo look, a style for which the voice must always be out of tune, it seems. The new Iggy is really into crowd participation, and insists that every song ends with a rousing 'la-lala-lala'. One would imagine that the next step for him would be The Golden Garter or, better still, retirement.

ANGELIC UPSTARTS City of London Polytechnic
By Gill Pringle

TWO MILLION Voices echoed round the small students union — yet not one of the Angelic Upstarts came singing.

The occasion was a live recording for a follow-up album to their current chart success. Of the 17 numbers they played, virtually all were old ones. 'Two Million Voices' must be straining its way up the charts as it is, and if it's conceivable that a live version will find the haul any easier. The Upstarts must be in for some kind of award by now for failed singles.

As usual they rammed their random politics down the throats of the 100-odd guillible enough to be impressed by it. Although supposedly a closed gig, judging by the amount of shaved scalps present, it looked like most of the students had wisely stayed home.

For confirmed fans of the band, they were on form, just as they were several years back. In true anarchistic style, Mond turned his guitar up loud drowning out the melodic solos of Simon Lloyd's sax. Meanwhile, Mensi preached about everything and anything in his characteristic monotone. Nothing changes for this band, just the cheap news stories from which the Upstarts eagerly filter their subject material.

TURNING A DEAF EAR

RAINBOW
Rainbow, London
By Robin Smith

LET ME out, I want to go home and a sortie out to the bog for paper to stick in my ears seems necessary for survival.

This isn't so much of a gig, more a gross invasion of your ears by evil little decibels hell bent on destruction. Sure, all the trimmings are here — a tight package of dry ice and stabbing lights — but where is the substance?

Joe Lyn Turner may be prettier than Dio or Bonnet but he's not in the same class. They've worked him hard in the studio and turned him into an acceptable cover version, but live his voice peaks too soon and lacks depth — especially when having to battle with Ritchie Blackmore's guitar.

Bobby Rondonelli also lacks the power and showmanship of Cozy Powell and he's content to lose himself in a few furious blusters that get nowhere. Meanwhile Roger Glover plods on trying to inject some life into the corpse.

Even the singles are casually thrown away, including 'I Surrender', which turns out to be the chief mess of the evening.

After all these years, you would have thought Blackmore would have cleaned up his act and cut down on his excruciatingly long solos but out they come again dusted down, followed by some slightly out of tune keyboard tinkering from Don Airey sounding like Rick Wakeman circa '74. This gig isn't a crock of gold, but a pot of tarnished brass.



RAINBOW: long solos

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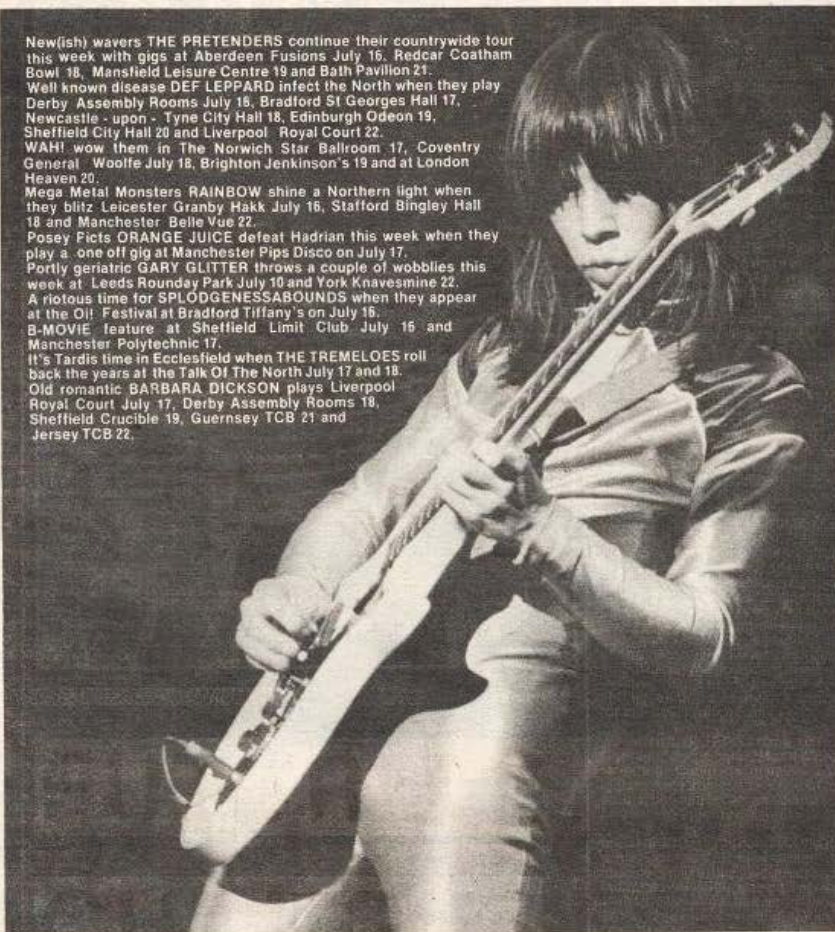
YOUR GUIDE TO WHAT'S ON FOR GIGS, RECORDS, TV, RADIO, FILMS

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

THURS
16

ABERDEEN, Fusion (21135), The Pretenders
AYLESBURY, Chitren Club, Gonzales
AYR, Way Inn, Frenchwys
BIRKENHEAD, Dale Inn, Pictures Of Innocence
BIRMINGHAM, Golden Eagle (643 5403), 621
BIRMINGHAM, Odeon (643 6101), Barbara Dickson
BIRMINGHAM, Hooback, Energy
BOLTON, Gully, Brockwacote, Katches
BRADFORD, Princesville (578445), Firetown
BRADFORD, Tiffany's, OI Festival
BRIGHTON, Northern (6025159), Traitor
BRISTOL, Granary (28272), The Meteors
BRISTOL, The Stonehouse, The Android Pups
BRISTOL, Trinity Hall (551 544), The Professionals / Belle Stars
CAMBRIDGE, Great Northern (60340), Axe Band
CHADWELL HEATH, Electric Stadium (01-599 1532), Field Characters / Skating Vipers
DERBY, Assembly Hall (31111), Def Leppard
HIGH WYCOMBE, Nag's Head, Siris / Megaton
LEEDS, Brannigan's Bar, Call Lane (6032 449966), Male Order
LEEDS, Florida Grange Hotel (490684) Byron Band
LEEDS, Haddon Hall (75115), The Elements
LEEDS, Warehouse (468 287), The Monochrome Set
LEICESTER, Granby Hall (27622), Rainbow
LETCHEWORTH, Leya Youth Club, Burn
LIVERPOOL, Dolphin, The Chase
LONDON, Barons Court Tavern, Comeragh Road, 45's
LONDON, Battersea Arts Centre, The Papers
LONDON, Bridge House, Canning Town (01-476 2889), Park Avenue
LONDON, Green Man, Leytonstone, Crazy Cavan And The Rhythm Rockers
LONDON, Greyhound, Fulham Palace Road, Hammersmith (385 0526), Little Rascals / Slaves Of Janet
LONDON, Hope And Anchor, Islington (01-359 4510), El Trains
LONDON, King's Head, Fulham High Street, Flood
LONDON, Lord Wellington (01-407 2780), Kato
LONDON, Moonlight, West Hampstead (852 404 7011), The Lancers / Profits
LONDON, New Golden Lion, Fulham Road (01-365 3942), Bumble And The Bees
LONDON, Old Queen's Head, Stockwell Road, The Influences
LONDON, 101 Club, Clapham (01-223 8309), Rye And The Quarter Boys / The Pops
LONDON, Pembury Tavern, Hackney, English Rogues
LONDON, The Pits, Green Man, Easton Road (01-387 5677), The Monsters / Umbras
LONDON, Princess Louise Club, Holborn (01-405 8010), High Society
LONDON, Rock Garden, Covent Garden (01-240 3961), Aerial FX / The Risk
LONDON, Royalty, Southgate (01-886 4112), Blue Cats
LONDON, Starlight Rooms, 100 West End Lane (01-824 7811), Prime Suspect
LONDON, Sunset And Jazz Club, West Kensington (01-603 7006), Funky Afro Jazz / Zila
LONDON, Swan, Fulham Broadway, The Zitz
LONDON, Three Tuns, London Road, Kingston, The Odsons
LONDON, Trashed, Woolwich (01-655 3371), Idiot Dancers
LONDON, White Lion, Putney, High Street (01-788 1540), Jax
LONDON, White Swan, Blackheath Hill, Suspect
MANCHESTER, Forum, Wythenshawe (437 9663), Identity Parade
NEWCASTLE UPON TYNE, Coopagee (28286), Co
Co Canyon's Amazing R&B Spitties
NEWCASTLE UPON TYNE, El Syd's, Monvoies
NORTHFLEET, Red Lion, Legends
OXFORD, Pennyfarthing, St Ebbe's Street, Valonius
PETERBOROUGH, Bull And Dolphin (33763), The
Pleasure
PLUMSTEAD, Prince Rupert, A Bigger Splash
POOLE, Brewers Arms (4930), Artists / Young
Solicitors / Dream Sequence
PRESTON, Warehouse (53716), The Dark
RAMSGATE, Sands Hotel, Back Door Man
RAYLEIGH, Crocs Club, The Brothers
ST ALBANS, Horn Of Plenty (38620), Skader
SHEFFIELD, Limit Club (739440), B-Movie
WORKINGTON, Sisy Disk, Chinatown
WORKINGTON, Gaimoral (20221), Crush The Clock
WYTHENSHAW, Forum (081-437 9663), Thirteenth
Candle

New(ish) wavers **THE PRETENDERS** continue their countrywide tour this week with gigs at Aberdeen Fusions July 16, Redcar Coatham Bowl 18, Mansfield Leisure Centre 19 and Bath Pavilion 21. Well known disease **DEF LEPPARD** infect the North when they play Derby Assembly Rooms July 15, Bradford St Georges Hall 17, Newcastle-upon-Tyne City Hall 18, Edinburgh Odeon 19, Sheffield City Hall 20 and Liverpool Royal Court 22. **WAH!** wow them in The Norwich Star Ballroom 17, Coventry General Woolfe July 18, Brighton Jenkinson's 19 and at London Heaven 20. Mega Metal Monsters **RAINBOW** shine a Northern light when they blitz Leicester Granby Hakk July 16, Stafford Bingley Hall 18 and Manchester Belle Vue 22. Posey Picts **ORANGE JUICE** defeat Hadrian this week when they play a one off gig at Manchester Pips Disco on July 17. Portly geriatric **GARY GLITTER** throws a couple of wobbles this week at Leeds Roundey Park July 19 and York Knavesstone 22. A riotous time for **SPODGENESSABOUNDS** when they appear at the OI! Festival at Bradford Tiffany's on July 15. **B-MOVIE** feature at Sheffield Limit Club July 16 and Manchester Polytechnic 17. It's Tardis time in Ecclesfield when **THE TREMELOES** roll back the years at the Talk Of The North July 17 and 18. Old romantic **BARBARA DICKSON** plays Liverpool Royal Court July 17, Derby Assembly Rooms 18, Sheffield Crucible 19, Guernsey TCB 21 and Jersey TCB 22.



DEF LEPPARD tour the North from Thursday

FRI
17

AYLESBURY, Hazel's Club, Chas And Dave
BIRMINGHAM, Fighting Cocks, Moseley (449 2336), Nightingales / The Great Outdoors
BIRMINGHAM, GPO Sports Club, Sheldon
Aragon / Tortured Souls / Hurt
BIRMINGHAM, Railway Club, Grace
BOURNEMOUTH, Town Hall (22098), The Cruisers
BRADFORD, Saint George's Hall (32513), Def Leppard
BRIDGEPORT, Greyhound Noiz Boiz
BRIGHTON, Astor (413402), Traitor
BROADSTAIRS, St Peter's Hall, Naughty Thoughts

CAMBRIDGE, Raffles, Rapiers
CARDIFF, Grassroots, Charles Street, Meteors
CARDIFF, Nero's, Belle Stars
CHADWELL HEATH, Greyhound (01 599 1533), Jane & Wish
CHESTERFIELD, Brimington Tavern, Firetown
COVENTRY, General Woolfe (88402), 720
ECCLESFIELD, Talk Of The North (061 789 5244), Trembles
EDINBURGH, Mile Club, Cuban Heels
HAILSHAM, The Crown, High Street (604941), Lautec / Slayne
HATFIELD, Polytechnic (85343), Tobruk
HENDON, Rugby Club, Great North Way, Treatment / The Beards (Friends of the Earth benefit)
HINKLEY, Regent Club, Rugby Road, The Hand- some Beasts
HULL, Goodfellowship Inn, Blue Cats
IVERNESS, Murlton Hotel, Possessor
LANCASTER, Greaves Hotel, Natural Scientist
LAUNCESTON, White Horse, Dangerous Girls / Dead Ape
LEEDS, Brannigan's, Call Lane (449885), All Over
The Carpet
LEICESTER, Fosseway Hotel (61129), The Amber Squad

LIVERPOOL, Royal Court (051 708 7411), Barbara Dickson
LONDON, Action Space, Cheries Street, This Heat / Safe House / 23 Skidoo
LONDON, African Centre, Covent Garden, CG
James Danton
LONDON, Chels Place, Hackney, Wishful Thinkers / Popular History of Signs / Amy And The Angels (Rock Against Sexism benefit)
LONDON, Bridge House, Canning Town (01 476 2889), Wasted Youth / Mad Shadows
LONDON, Dingwalls, Camden Lock (01 267 4967), Jayne Aire And The Belvedere's / Slaves Of Janet
LONDON, Greyhound, Fulham Palace Road, Hammersmith (01 385 0526), Geno Washington / Wipe Out
LONDON, Half Moon, Herne Hill (01 733 4380), OK Jive
LONDON, Hope And Anchor, Islington (01 359 4510), Bim
LONDON, King's Head, Fulham High Street 45's
LONDON, Marquee, Wairoor Street (01 437 6603), TV Smith's Explorers / Jerry Floyd
LONDON, Moonlight Club, West Hampstead (01 852 7811), Ski Patrol / Kindergarten
LONDON, New Golden Lion, Fulham Road (01 385 3942), The Rialtos

LONDON, New Merlin's Cave, King's Cross (01 837 2937), The DT's
LONDON, Old Queen's Head, Stockwell, Taiwan Pins / Empty Vessels
LONDON, 100 Club, Oxford Street (01 639 0933), Rocket 88
LONDON, The Pits, Green Man, Easton Road (01 387 5677), Red Beans And Rice / Mood Elevators
LONDON, Red Lion, Brentford, Chuck Farley
LONDON, Rock Garden, Covent Garden (01 240 3961), Weapon Of Peace / Bumble And The Bees
LONDON, Royalty, Southgate (01 886 4112), Frank Jennings Syndicate
LONDON, Spencer Arms, Putney, Bruised Lips
LONDON, The Spure, Tottenham, Apocalypse
LONDON, Star And Garter, Putney, The Feelers
LONDON, Starlight Rooms, 100 West End Lane (01 824 7811), Holograms / Between Pictures
LONDON, The Venue, Victoria (01 828 5441), Alan Price
LONDON, White Lion, Putney (01 788 1540), Black Market
LONDON, Upstairs At Ronnie's, Frith Street (01 439 0747), Ray Careless
LONDON, Windsor Castle, Harrow Road (01 286 8403), A Bigger Splash
MANCHESTER, Miracle Club (061 835 8421), Euphonics / Sore Loose / The Muffers
MANCHESTER, Pips Disco (061 843 1533), Orange Juice
MANCHESTER, Polytechnic (061 273 1162), B-Movie
MANSFIELD, Swan Hotel, R&B Spitties
MALVERN, Nag's Head, Krakon
NEWCASTLE UPON TYNE, Mayfair Suite (23109), Byron Band
NEWMARKET, Memorial Hall, Axe Band
NEWRY, Star Ballroom, WAH!
NOTTINGHAM, Porterhouse Club, East Retford (017 74281), Monochrome Set
NUNEATON, Arts Centre, Fireband
OXFORD, The Pennyfarthing, St Ebbe's Street, Arrogant
PRESTON, The Warehouse (53216), Dark Star
SALISBURY, Cathedral Hotel (20144), Talkies
SALISBURY, The Grange, The Papers
SHEFFIELD, Crucible Theatre (198223), Roaring Jelly
SHEFFIELD, The Star (Telford 461517), The Breed
SLOUGH, Stocka Place Hotel, Stoke Green, Le
Maistre
SOUTHAMPTON, The Shed, Waltham Chase
Dream Sequence
SUNDERLAND, Mecca, Mayfair, Chinatown
WALLASEY, Leasow Castle Hotel (051 639 7928), Michael Chapman
WETHERBY, Wetherby Crypt, Rockably Reels
WORTHING, Balmoral (36232), Crush The Clock

SAT
18

ASHTED, St George's Hall, Duracee
BALLOCH, Roundabout, Possessor
BATH, Moves, Beat Roots
BATH, St James Theatre, Thompson Twins / Electric Guitars
BERKHAMSTEAD, King's Arms, Stop Band
BIRMINGHAM, Crown, Hill Street, Xpert
BIRMINGHAM, Fighting Cocks, Moseley, (449 2554), Vision Collision / Hot Pencils
BLACKBURN, Bay Horse (48443), Chinatown
CANTERBURY, Technical College, Main Hall
Siris / Denigh / Mick Muff And The Divers
CAMBRIDGE, Raffles, Siam
CHADWELL HEATH, Electric Stadium, The
Greyhound (01-599 1533) Dumb Blondes / Whizz
Kids
COBBY, Nag's Head, Hierarchy
COVENTRY, General Woolfe, (88402), WAH!
DERBY Assembly Rooms; (31111), Barbara
Dickson
DUDLEY, JB's (53597), Blue Cats
EASTBOURNE, Saint Mary's Hall, Back Door Man
ECCLESFIELD, Talk Of The North, (061 789 5244),
Trembles
EXETER, University, Conway Hall (77911), The
Papers
GOSPORT, The John Peel, (281983), Truffle
GRAVESEND, Red Lion, (66122), Tresspass
HARROW, The Harrow, The Zitz
HASTINGS, Subway (42167), The Brothers
HIGH WYCOMBE, Nag's Head, Wreckless Eric /
The Bog Natives
HUNTSFELD, White Lion, Natural Scientist
LAUNCESTON, White Horse, Dangerous Girls
LEEDS, Ace Of Clubs, Rough Justice
LEEDS, Brannigan's Bar, Call Lane, (0532 445885),
Knife Edge
LIVERPOOL, Barry's (228 3989) TV Smith's Ex-
plorers
LONDON, Battersea Arts Centre, The Flat-
backers / The Outsiders
LONDON, Brazy Club, Hanbury Street,
Piggy/Bumble And The Bees/Maximum Joy
LONDON, Bridge House, Canning Town, (01-476
2889), Jackie Lynton Band
LONDON, Clapham Common, Capital Radio Jazz
Festival

...it should be seen by everybody with the slightest interest in Rock
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News Extra

CLIFF RICHARD is to take on a mammoth tour this autumn — and an album, currently being recorded, is due in September. The 36-date tour starts at Glasgow Apollo on November 2, 3 and 4, Edinburgh Playhouse 5, 8, and 9, Manchester Apollo 11, 12, 13 and 14, Brighton Centre 15, 19, 20 and 21, Birmingham Odeon 25, 26, 27 and 28, London Hammersmith Odeon December 2, 3, 4 and 5, Bournemouth Winter Gardens 9, 10, 11 and 12, St Austell Coliseum 16, 17, 18 and 19. Ticket prices for all venues are priced at £5.50, £5.50, £4.50 and £3.50.

HOW TO BOOK, Glasgow, Edinburgh, Manchester and Brighton box offices now open. Birmingham opens August 21. Bournemouth postal bookings only from Bournemouth Winter Gardens, Exeter Road, Bournemouth BH2 5AP. St Austell box office open for telephone bookings from Cornish Leisure World, Carlyon Bay, St Austell, Cornwall PL25 3RG.

FLEETWOOD MAC singer Stevie Nicks released her debut solo album on July 31 — and she is joined by a host of stars including Bruce Springsteen producer Jimmy Irvine and Tom Petty. Entitled 'Bella Donna', the album features 10 tracks including 'Stop Draggin' My Heart Around' where she duets with Petty and 'The Highwayman' where she sings with Don Henley of the Eagles. The album also includes Springsteen's pianist Roy Bittan and Little Feat pianist Bill Payne. It does not mean that Fleetwood Mac are splitting — but all members are working on solo projects at present.

THE AU PAIRS release their third single on July 31 — a new track that will come out in 12 and seven-inch versions. Entitled 'Inconvenience', the single is backed with 'Pretty Boys' while a remixed version of 'Headache' is on the 12-inch version. The band also play two dates at London Brixton Town Hall on July 30 and Birmingham Imperial Cinema 31.

MOTOWN STARS Michael Jackson and Smokey Robinson both have follow-ups to their recent number ones released this week. Smokey Robinson's new 45 is entitled 'You Are Forever', taken from his hit album 'Being With You'. And Michael Jackson brings out 'We're Almost There', a single released in America back in 1975. It is from his 'One Day In Your Life' compilation. Stevie Wonder also has a new single out this week entitled 'Happy Birthday' and rising Motown star Teena Marie releases 'Square Biz' — also out this week.

LITTLE FEAT are back this summer with a new double album both with and without guitarist Lowell George who died in 1979. Entitled 'Hoy Hoy', the double album contains live and studio tracks, Numbers from the studio include 'Rocket in My Pocket', 'Easy Side' and 'China White' while the numbers include 'Feats Don't Fail Me Now' and 'All That You Dream'. The album comes out on August 7 and was produced by band members Bill Payne and Paul Barrere.

GIG GUIDE: compiled by SUSANNE GARRETT. Tours and Releases: ROBIN SMITH.
Movies: JO DIETRICH. TV and Radio: MIKE GARDNER.

Turn On



THOMPSON TWINS: Venue, London on Monday.

FROM PREVIOUS PAGE



BATH, Roxpot, Weston Hotel, The Spies
 BIRKENHEAD, Sir James Club (051 647 8282),
 Pictures Of Innocence
 BIRMINGHAM, Holy City Zoo, Doll By Doll
 BIRMINGHAM, Romeo And Juliet's (021 643 6666),
 Chainsaw
 BLACKFEN, The Woodman, English Rogues
 BURTON ON TRENT, New Hall Labour Club,
 Shades
 CHADWELL HEATH, Greyhound, High Street (01
 599 1533), Rock 'n' Roll / Rockabilly Show
 CLEETHORPES, Peppers, Byron Band
 GREENOCK, Victorian Carriage (25456), The Ven-
 etian Blind
 GLASGOW, Waterfront, Frenchway
 HEMEL HEMPSTEAD, Warners End Youth Club,
 NSO / Blazing Red
 KEIGHLEY, Fun House Bar, Vex
 LEEDS, Haddon Hall (751115), Geoff Jackson And
 The Huns
 LONDON, Apples And Pears, Rotherhithe New
 Road, A Bigger Splash
 LONDON, Bridge House, Canning Town (01 478
 2689), Purple Hearts / The Time
 LONDON, Cricketers, Battersea Park Road (01 735
 3059 48)
 LONDON, Dingwalls, Camden Lock (01 267 4967),

Clochs / Martin Bessemer Band / Prisoner
 LONDON, Greyhound, Fulham Palace Road, Ham-
 mersmith (01 285 0528), Rhythm Method / Dan
 Russell Band
 LONDON, Heaven, Charing Cross, Walth / videos
 LONDON, Hope And Anchor, Islington (01 359
 4515), The Keys
 LONDON, Marquee, Wardour Street (01 437 5603),
 Tour De Force
 LONDON, Moonlight Club, West Hampstead (01
 624 7611), Bumble And The Bees / Almost
 Brothers
 LONDON, New Golden Lion, Fulham Road (01 385
 3942), Nicky Moore Band
 LONDON, 101 Club, Clapham (01 223 8309), Eye
 Witness / Design For Living
 LONDON, The Pits, Green Man, Euston Road (01
 387 6977), Animal Magnet
 LONDON, Princess Louise Club, Holborn (01 405
 8816), Rod And Obvious
 LONDON, The Railway Club, Kentish Town, Mike
 Weaver Band
 LONDON, Rock Garden, Covent Garden (01 240
 3961), Housewives Choice / Watch With Mother
 / Room For Humans
 LONDON, Roundhouse, Chalk Farm, Harfoot
 Brothers
 LONDON, Starlight Rooms, 100 West End Lane (01
 624 7611), Chris Thompson / The Islands
 LONDON, Thomas A Beckett, Old Kent Road,
 Legend
 LONDON, Upstairs At Ronnie's, Frith Street (01
 438 9747), Midge
 LONDON, The Venue (01 828 9441), Ruts DC /
 Thompson Twins / Outer Limits (benefit for
 one-parent families)
 LONDON, White Hart, Southall, The Lambettas
 SOUTHELD, Zero 6, Aviation Way (546344), Mickey
 Jupp Band
 STOCKTON, Fiesta Club, Cold Kidney
 NORTHAMPTON, The Morris Man, The Work
 ST AUSTELL, Coliseum, Rainbow

RELEASES

JONA LEWIE, the man who put the kitchen in parties and stopped the cavalry, has a new single 'Shaggy Raggy' released this week. The title is inspired by his growing interest in reggae and the single was produced by Jona himself and Bob Andrews. Jona is currently in Europe promoting 'Louise' which is racing up the French, Belgian and German charts.

DURAN DURAN release their new single 'Girls On Film' this week. It will be available in both seven inch and 12 inch versions.

BILL BUCKLEY, a 22-year-old singer/songwriter from Birmingham releases a single 'Meg Is Magic' this week. The single is available through Grandstand Records and Bill

wrote the song shortly after it was announced that Meg had been sacked from 'Crossroads'.

THE CHEFS will be releasing their new single '24 Hours' in three weeks.

THE FIRST album by reggae band the Equators on July 17. 'Hot' was recorded in March this year and for the first 10,000 copies it will be available at the special price of £3.99, before returning to the regular Stiff price of £4.99.

VIRGIN RELEASE a 12" EP of live Devo material on July 17. All the tracks were recorded in San Francisco during the band's dates there and the single attractively priced at £2.99 contains 'Freedom Of Choice Theme Song', 'Whip It', 'Girl U Want', 'Gates Of Steel', 'Be Stiff' and 'Planet Earth'.

SKY GUITARIST Kevin Peck releases a solo single 'Coming On' this week. The track is being used as the theme for the new BBC 2 current affairs programme '655 Special' which has just started and Ariola will be releasing a solo album by Kevin later this year.

THE CHARGE release their new single 'Kings Cross' on the TP 4 label this week. Distribution is through Rough Trade and Bonaparte.

THE ADVOCADOS release their debut single 'I Never Knew' on Choo Choo Train Records this week. The single will be available through the usual independent outlets.

JOHN MILES (remember him?) releases a new single 'Turn Yourself Loose' on July 20. The single is

taken from his new album 'Miles High' which is released on August 10. For the last couple of years John has been sorting out contractual difficulties and concentrating on songwriting.

HUANG CHUNG, the four-strong London based band, release a single 'Hold Back The Tears' on July 17. The band will also be playing a series of selected dates in August to promote their new record and further details about this will be announced shortly.

THE BELLE STARS rush release a new single 'Slick Trick' on July 14. The Belle Stars will also be playing the London Venue July 21.

FINGERPRINTZ, whose new album 'Beat Noir' is set for release at the end of August, release a

single from it 'Bohemian Dance' on July 24. The song was written by Jimmie O'Neill and the band used the talents of Stones producer Chris Kimsey.

SOFT CELL release their new single 'Tainted Love' on July 17. The B side 'The Holland / Dexter' Holland composition 'Where Did Our Love Go'.

SOUTH LONDON Rockabilly band the Flat Tops release their single 'The Bus Won't Stop' on the independent Mean record label this week. The Flat Tops were discovered by Steve Teller, guitarist and vocalist with the Keys and Steve also produced and wrote this record.

NEW REGGAE stars Black Uhuru have an album 'Black Sounds Of Freedom' released this week from their old record company, Greensleeves.



TOGETHER

HOT ON IMPORT - NOW RELEASED IN BRITAIN A DISCO SMASH!

"RANGE" THE NIGHTMARE

IMPORTS

ROBBY BROOM: 'Saturday Night' LP Clear Sweep US Arista / GRP 5504. This week's prime buy sees the 26 year - old guitarist from Tom Browne's sessions surface as a potential rival to George Benson on his terrific debut solo set...

GENJI SAWAI & BACON EGG: 'What Comes Next?' LP 'Skips Japanese Electric Band K229 - 8872. Highly in circulation now following an initial hot lip some time back when many people thought the unlikely name was another wind-up...

SPACES: 'Song For Jeremy' LP 'Spaces' US Arista AL 8553. Good young white group's somewhat sax-dominated music first produced and played on by percussionist Ralph MacDonald...

LEE OSKAR: 'Song For My Son' LP 'My Road Our Road' US Elektra EK-5222. Somewhat off the album that's really strong - and is that STRONG!

RAMBLE: 'Down In Storyville' LP 'Rise Of The Phoenix' US Headfirst HF-5222. Somewhat off the - wait but powerful set for listening if not so much for dancing by a poised and polished trumpeter from the EWOP fold...

EDDIE RUSS: 'Zelus' LP 'See The Light' US Momentum MG7888. Much sought since it slipped out and into subsequent legend back in '76...

LONNIE YOUNGBLOOD: 'Feelings / Expressions' LP Lonnie Youngblood US Radio Records RR 18943. Surrounded as it is by boring mundane funkies lately the work of George Kerr...

EVELYN KING: 'The Other Side Of Love' LP 'I'm In Love' US RCA AF1-3862. Consistently conceived and executed set, this being a familiar dooming lovey stinky roller 1200m jammer...

CARL CARLTON: 'Sexy Lady' LP 'Carl Carlton' US 20th Century - Fox T-528. Not terribly inspired Leon Heywood produced variation on a theme...

BOBBY CALDWELL: 'Ain't' LP 'Ain't' US Marlin 3348. Pleasantly loopy 1200m 7in disco treatment of Otis Black & Dionne Warwick's fun inspired oddie...

OTHER IMPORTS include an excellent but very specialist moodily jazzed by David Crowder, Pasquale D'Rivera, Tom Scott, Justo Almaraz, Herbie Mann (one reggae cut, soul from Bobby King, and, I am reliably informed, Ten pits) by Midnight Sun.

DISCO DATES

THURSDAY 18) Col Robbie Vincent, L J Cpl Jeff Young & Captain James Hamilton RN have 1940 fun at Bedford Pkcs. VE Night, Maria Collins starts jazz - funking Hushon Reflections weekly disco...



UK NEWIES

MODERN ROMANCE: 'Everybody Salsa / Salsa Rappology' WEA K 181573. Sensational 'new dance music' fusion of authentic-type happy Latin salsa and then a rag section in rather futuristic style on 124-125-12400m 12in, although in fact the two-part 7in version can be made to flow in reverse order...

THE ROYAL PHILHARMONIC ORCHESTRA: 'Hooked On Classics' RCA RCAT 188. After Stars Dr 45, now Classics on 45! All your favourite Beethoven segued together on 1200m 12in and headed straight for the top of the pop charts...

ODDS 'N' BODS

CLUB ATTENDANCES are slumping yet the pop chart has never been fuller of disco / black material, and with fewer opportunities for DJs to play it there is a frustratingly large amount of strong new product about. Erskine T it can now be announced has rejoined his old Arista colleagues who now work at WEA...

HINES SIGHT

DOE-EYED dolly with the braided hair, Marcia Hines evidently became the most successful female singing star ever in Australia during the late '70s. American born, she moved down under from Boston to appear in the local productions of 'Hair' and then 'Jesus Christ Superstar'...

BREAKERS

SURVIVE UNDER the UK Disco MG (page 25) with increased support are health Mrs. Dreamin' / 'Use It' (US Columbia LP), Falback 'Take It Any Way You Want It' (Griping 12in), Bits & Pieces 'Don't Stop The Music' (Island 12in), Mona Raye 'De Me' (US Park Place 12in), Lime 'Your Love' / 'Agent 406' (US Prim LP), Heaven & Earth 'Really Love You' / 'Kick It Out' (US WMOG 12in) LP, Manhattan Transfer (Wanted Dead Or Alive' / 'On The Boulevard' (Atlantic) LP, Roberta Flack 'Quiet E Maudrinking' (US MCA LP), Rafael Cameron 'All That's Good To Me' / 'Boogie's Gonna Get Ya' (US Salsoul LP), Eddie Russ 'Zelus' (US Momentum LP), Scandal / Lee Genesis 'Love Either Grows Or Goes' / 'I Wanna Do It' (US SAM 12in), Spaces 'Song For Jeremy' / 'Try Some Of This' / 'Life Line' (US Arista LP), Black State 'Low A Live' (Erasim 12in), Gas Band 'Prancing For Your Love' (Mercury 12in), Lee Rilenour 'Is It You?' (Elektra 12in), Candido 'Jingo' / 'Dancin' / 'Warm' (Escaliber 12in), Paton 'Showtapper' / 'Catch The Feeling' (UK Champagne 12in), Was (Not Was) 'Don't Come The Freaks' (De 12in), Modern Romances 'Everybody Salsa' (Sals Rappology) (WEA LP), Lobo 'The Caribbean Disco Show' (Polydora), Cheryl Lynn 'In The Night' / 'I'm On Fire' (US Columbia 12in), Smokey Robinson 'Who's Sad' / 'If You Wanna Make Love' / 'Can't Fight Love' (Motown LP), T'Nex Valley / Grand Groove Band 'Catch The Beat' / 'Catch The Groove' (US Grand Groove 12in), Grangers 'Shine Your Light' (US DC 12in), Gwyn Sweet & Bacon Egg 'What Comes Next?' / 'Hand And Foot' / 'Skip-lick' / 'Ship On The Lip' (Japanese Electric Bird LP).

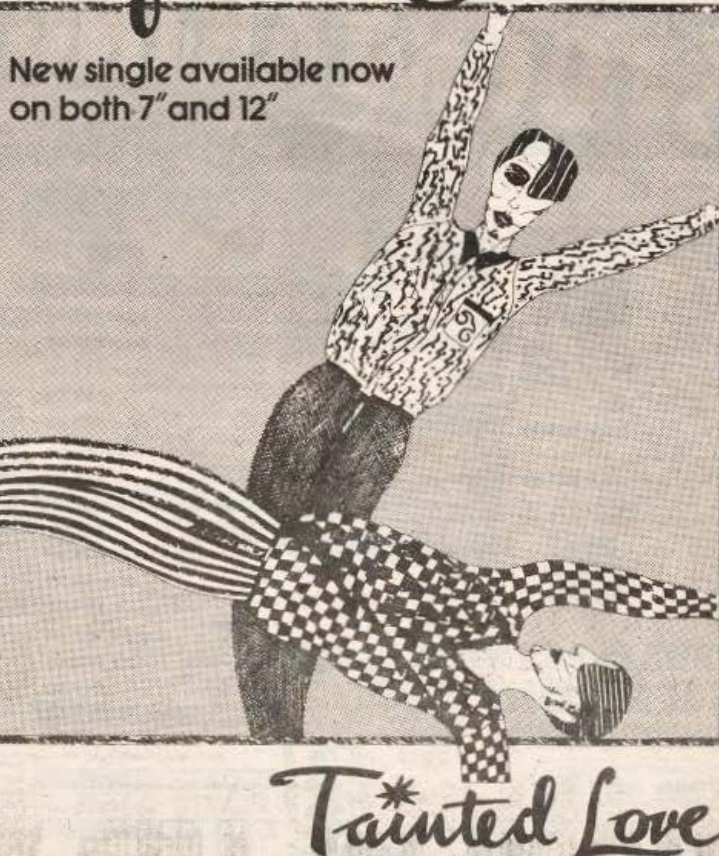
DJ TOP TEN

- ALAN DONALD, resident at Rotherhay's Paddle Boat in the Glenburn Hotel and mobile around Suite on 378-388, enjoys doing both gigs every more these days as they are he finds much more of a challenge and thus more satisfying than playing 'Stars On 45' all night. One of his own successful sequess which gets all ages going to Billy Jo Spears 'What I've Got In Mind', Daniel Boone 'Beautiful Sunday', Tony Christie 'It's This Way To Amazilia', 1918 Freshmen Co 'Shower Sings', headliners am ready either for fun and games if that's how he wants to go or else to slow back down again if the crowd's too tired. Alan's current Marj gigs generally include the following...

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UK SINGLES

THIS WEEK	LAST WEEK	WEEKS IN CHART	SINGLES
1	1	(5)	GHOST TOWN, Specials, 2 Tone
2	4	(3)	STARS ON 45 (VOL. 2), Star Sound, CBS
3	3	(4)	CAN CAN, Bad Manners, Magnet
4	6	(18)	BODY TALK, Imagination, R&B
5	2	(9)	ONE DAY IN YOUR LIFE, Michael Jackson, Motown
6	14	(2)	MOTORHEAD (LIVE), Motorhead, Bronze
7	10	(3)	(YOU DON'T STOP) WORDY RAPPINGHOOD, Tom Tom Club, Island
8	9	(6)	NO WOMAN NO CRY, Bob Marley & The Wailers, Island
9	5	(8)	GOING BACK TO OUR ROOTS, Odyssey, RCA
10	7	(7)	MEMORY, Elaine Page, Polydor
11	12	(6)	YOU MIGHT NEED SOMEBODY, Randy Crawford, Warner Bros
12	13	(7)	DANCING ON THE FLOOR, Third World, CBS
13	11	(5)	RAZZAMATAZZ, Quincy Jones, A&M
14	16	(6)	THERE'S A GUY WORKS DOWN THE CHIP SHOP... , Kirsty McColl, Polydor
15	26	(2)	SAT IN YOUR LAP, Kate Bush, EMI
16	15	(17)	PIECE OF THE ACTION, Bucks Fizz, RCA
17	—	—	LAY ALL YOUR LOVE ON ME, Abba, Epic
18	—	—	CHANT NO. 1 (DON'T NEED THIS PRESSURE ON) Spandau Ballet, Reformation
19	21	(6)	NEW LIFE, Depeche Mode, Mute
20	24	(5)	CAN'T HAPPEN HERE, Rainbow, Polydor
21	27	(4)	FOR YOUR EYES ONLY, Sheena Easton, EMI
22	22	(9)	THROW AWAY THE KEY, Linn, Chrysalis
23	23	(6)	WIKKA WRAP, Evasions, Groove
24	20	(7)	ALL STOOD STILL, Ultravox, Chrysalis
25	39	(2)	VISAGE, Visage, Polydor
26	—	—	NEVER SURRENDER, Saxon, Carrere
27	8	(11)	BEING WITH YOU, Smokey Robinson, Motown
28	18	(11)	HOW 'BOUT US, Champaign, CBS
29	17	(8)	MORE THAN IN LOVE, Kate Robbins, RCA
30	46	(3)	WALK RIGHT NOW, Jacksons, Epic
31	25	(9)	TAKE IT TO THE TOP, Kool & The Gang, De-Lite
32	28	(11)	I'M IN LOVE, Evelyn King, RCA
33	58	(2)	SHOW ME, Dexy's Midnight Runners, Mercury
34	26	(4)	TAKE IT ON THE RUN, Rex Speedwagon, Epic
35	19	(8)	TEDDY BEAR, Red Sovine, Starday
36	31	(8)	IF LEAVING ME IS EASY, Phil Collins, Virgin
37	42	(3)	BEACH BOY GOLD, Gidea Park, Sonet
38	32	(8)	ME NO POP I, Kid Creole/Coati Mundi, ZE/Island
39	60	(2)	COMPUTER LOVE/THE MODEL, Kraftwerk, EMI
40	28	(11)	STAND & DELIVER, Adam & The Ants, CBS
41	56	(2)	KILL THE KING, Rainbow, Polydor
42	44	(2)	C'MON LET'S GO, Girlschool, Bronze
43	32	(3)	JUMPIN' JIVE, Joe Jackson, A&M
44	33	(3)	DOORS OF YOUR HEART, The Beat, Go Feet
45	29	(9)	WILL YOU, Hazel O'Connor, A&M
46	35	(5)	THE RACE IS ON, Dave Edmunds/Stray Cats, Swan Song
47	47	(3)	GIVE IT TO ME BABY, Rick James, Motown
48	71	(2)	HEAVEN & HELL, Vangelis, BBC
49	30	(10)	I WANT TO BE FREE, Toyah, Safari
50	70	(2)	JIMMIE JONES, Vapors, Liberty
51	51	(4)	BETTER THINGS, Kinks, Arista
52	—	—	BACK TO THE SIXTIES, Tight Fit, Jive
53	—	—	SHE'S A BAD MAMA JAMA, Carl Carlton, 20th Century
54	44	(3)	WIDE AWAKE IN A DREAM, Barry Biggs, Dynamic
55	62	(2)	GOING LEFT RIGHT, Department S, Siffi
56	47	(3)	ROCK 'N' ROLL DREAM COME TRUE, Jim Steinman, Epic/Cleveland
57	41	(8)	THE RIVER, Bruce Springsteen, CBS
58	43	(4)	PRETTY IN PINK, Psychedelic Furs, CBS
59	40	(12)	YOU DRIVE ME CRAZY, Shakin' Stevens, Epic
60	34	(5)	NO LAUGHING IN HEAVEN, Gillan, Virgin
61	79	(2)	THUNDERBIRDS, Barry Gray Orchestra, PRT
62	—	—	ON THE BEAT, BB & O band, Capitol
63	61	(2)	ROCK 'N' ROLL OUTLAW, Rose Tattoo, Carrere
64	65	(14)	STARS ON 45, Star Sound, CBS
65	46	(4)	YEARNING FOR YOUR LOVE, Gap Band, Mercury
66	—	—	IF YOU FEEL IT, Thea Houston, RCA
67	49	(4)	TONIGHT, Modettes, Daram
68	53	(9)	DON'T LET IT PASS YOU BY/DON'T SLOW DOWN, UB40, Dep International
69	—	—	RIDIN' WITH THE ANGELS, Samson, RCA
70	55	(3)	I'M NEVER GONNA CRY AGAIN, Eurythmics, RCA
71	63	(3)	JINGO, Candido, Excaliber
72	—	—	L'IL RED RIDINGHOOD, 999, Albion
73	—	—	SPELLBOUND, Siouxsie & The Banshees, Polydor
74	37	(8)	DANCING THE NIGHT AWAY, Vogue, Mercury
75	—	—	

RECORD MIRROR



WAH: bluff their way into the album chart at No.33



ABBA: straight in the singles chart at No. 17

FAST MOVERS

- Platinum (One million sales)
- GOLD (500,000 sales)
- SILVER (250,000 sales)

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

UK ALBUMS

THIS WEEK	LAST WEEK	WEEKS IN CHART	ALBUMS
1	1	(3)	LOVE SONGS, Cliff Richard, EMI
2	6	(10)	SECRET COMBINATION, Randy Crawford, Warner Bros
3	10	(2)	KIM WILDE, Kim Wilde, Rak
4	4	(10)	STARS ON 45, Star Sound, CBS
5	3	(4)	NO SLEEP 'TIL HAMMERSMITH, Motorhead, Bronze
6	2	(11)	DISCO DAZE & DISCO NITES, Various, Ronco
7	9	(3)	KINGS OF THE WILD FRONTIER, Adam & The Ants, CBS
8	7	(8)	ANTHEM, Toyah, Safari
9	5	(7)	PRESENT ARMS, UB40, Dep International
10	11	(4)	DURAN DURAN, Duran Duran, EMI
11	13	(18)	HI INFIDELITY, Red Speedwagon, Epic
12	8	(22)	FACE VALUE, Phil Collins, Virgin
13	19	(11)	BAD FOR GOOD, Jim Steinman, Epic/Cleveland
14	20	(3)	BEST OF MICHAEL JACKSON, Michael Jackson, Motown
15	26	(3)	JUMPIN' JIVE, Joe Jackson, A&M
16	18	(28)	HOTTER THAN JULY, Stevie Wonder, Motown
17	32	(2)	THE FRIENDS OF MR. CAIRO, Jon & Vangelis, Polydor
18	16	(16)	VIENNA, Ultravox, Chrysalis
19	17	(7)	MAGNETIC FIELDS, Jean Michel Jarre, Polydor
20	15	(14)	JU JU, Siouxsie & The Banshees, Polydor
21	24	(2)	MAKIN' MOVIES, Dice Stralls, Vertigo
22	24	(2)	THE RIVER, Bruce Springsteen, CBS
23	22	(28)	MADE IN AMERICA, Carpenters, A&M
24	12	(4)	BAT OUT OF HELL, Meat Loaf, Epic/Cleveland
25	27	(11)	THE DUDE, Quincy Jones, A&M
26	36	(1)	KILIMANJARO, Teardrop Explodes, Mercury
27	28	(11)	BEING WITH YOU, Smokey Robinson, Motown
28	23	(5)	I'VE GOT THE MELODY, Odyssey, RCA
29	30	(3)	WHA'PPEN, The Beat, Go Feet
30	45	(10)	INTUITION, Linn, Chrysalis
31	33	(5)	THIS OLE HOUSE, Shakin' Stevens, Epic
32	35	(16)	MAN POO THE ART OF BLUFF, Wah, Eternal
33	—	—	GUILTY, Barbra Streisand, CBS
34	29	(41)	1984, Rick Wakeman, Charisma
35	42	(4)	THE PARTY MIX ALBUM, 852's, Island
36	59	(2)	LONG DISTANCE VOYAGER, Moody Blues, Threshold
37	34	(9)	MARAUDER, Blackfoot, Atco
38	39	(5)	OFF THE WALL, Michael Jackson, Epic
39	74	(2)	ROCKS THE WORLD, Third World, CBS
40	51	(7)	HEAVEN UP HERE, Echo & The Bunnymen, Karava
41	51	(21)	BARRY, Barry Manilow, Arista
42	41	(9)	THEMES, Various, K Tel
43	24	(3)	MISTAKEN IDENTITY, Kim Carnes, EMI America
44	37	(3)	COMPUTER WORLD, Kraftwerk, EMI
45	46	(8)	THE FOX, Elton John, Rocket
46	62	(8)	SIGNING OFF, UB40, Graduate
47	48	(43)	COME AND GET IT, Whitesnake, Liberty
48	43	(14)	ONE DAY IN YOUR LIFE, Michael Jackson, Motown
49	—	—	JAZZ SINGER, Neil Diamond, Capitol
50	31	(34)	CHRISTOPHER CROSS, Christopher Cross, Warner Bros
51	38	(22)	RED, Black Uhuru, Island
52	40	(8)	TALK TALK TALK, Psychedelic Furs, CBS
53	55	(4)	DIFFICULT TO CURE, Rainbow, Polydor
54	70	(2)	SUPER TROUPER, Abba, Epic
55	65	(3)	NIGHTCUBBING, Grace Jones, Island
56	54	(5)	BORN TO RUN, Bruce Springsteen, CBS
57	53	(5)	EAST SIDE STORY, Squeeze, A&M
58	57	(9)	SKY 3, Sky, Arista
59	48	(17)	HOW 'BOUT US, Champaign, CBS
60	50	(4)	JOURNEY TO GLORY, Spandau Ballet, Reformation
61	60	(15)	BREAKING GLASS, Hazel O'Connor, A&M
62	35	(7)	GOLDEN DAYS, Roy Orbison, CBS
63	—	—	PUNK'S NOT DEAD, Exploited, Secret
64	57	(19)	BADNESS, Morrissey Mullen, Beggars Banquet
65	—	—	PLAYING WITH A DIFFERENT SEX, The Au Pairs, Human
66	—	—	FUTURE SHOCK, Gillan, Virgin
67	56	(13)	EXODUS, Bob Marley & The Wailers, Island
68	—	—	MANLOW MAGIC, Barry Manilow, Arista
69	47	(61)	ESPECIALLY FOR YOU, Don Williams, MCA
70	—	—	RUMOURS, Fleetwood Mac, Warner Bros
71	59	(7)	IN THE POCKET, Commodores, Motown
72	—	—	WINNERS, Brothers Johnson, A&M
73	—	—	PERFECT TIMING, Kiki Dee, Arista
74	—	—	ABSOLUTELY, Madness, Siffi
75	63	(41)	

Profile

FULL NAME — Peter James WAH!
DATE OF BIRTH — Factual — 22.3.58. Actual — 5.5.77.
EDUCATED — Pool of Life.
FIRST LOVE — Time: Reflecting Surfaces. Priority: WAH!
FIRST DISAPPOINTMENT — Discovering things need not be fair / Mortality in icons.
FIRST PERFORMANCE — Imitating Frankie Vaughn for me Nan's mates at front gate.
MUSICAL INFLUENCES — Infinite (mainly accidental).
HEROES — Infinite (we can be...)
VICES — Infinite (open to suggestion).
HOBBIES — No — passions yes.
MOST FRIGHTENING EXPERIENCE — Being a victim of the Judas syndrome.

WORST EXPERIENCE — Bassist Washington telling me his first income was from selling cats and pigeons to me favourite Chinese chippie.
FUNNIEST EXPERIENCE — Watching people fall for the term "rockism".
IDEAL HOLIDAY — Toxteth.
IDEAL HOME — Anywhere but Toxteth.
FAVOURITE FOOD — Food.
FAVOURITE CLOTHES — Other peoples.
FAVOURITE DRINK — AM — Tea, PM — Carlsberg '68, Aussie White.
MOST HATED CHORE — Compiling limited lists (non - definitive).
AMBITION — To get attention without having to do things like this.



Peter Wyllie of WAH!

STAR CHOICE

PETER MURRAY
of Bauhaus

SHAKE APPEAL — Iggy Pop: this is pure violence. "I'm on the edge of doing something incredible."
STAY — David Bowie. It may not be lyrically brilliant but the production is excellent and it's great to drive to.
THE DANCE — Eno. Threats in motion music.
REMAKE — REMODEL — Roxey Music. Is this a recording session or a party?
MISERIE (PSALM 51) — Greggori Allegri. This reaches parts other plains do not reach.
LIFE'S A GAS — T. Rex. The intentional tearjerker.
ALL THE MADMEN — David Bowie. "And I'd rather play here with all the madmen."
FINAL SOLUTION — Pere Ubu. Just listen to it.
LITTLE WHITE BULL — Tommy Steele. My sister bought me this on my eighth birthday.
BORN TO BE CHEAP — Divine. It's total trash, but wonderful. I love it!



POZZLES

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

POP-A-GRAM

Solve the nine cryptic clues and write the answers across the puzzle so that the starred down column tells you where the Specials are specified. Remember the clues aren't in the correct order. You have to decide what the right order is.

The man in pants carried Toyah into the charts (6)
 Find HM boys in the death room (5)
 The NS Bread man danced a French dance. Very saucy! (3,7)
 The teak whines about though they'd like to you (15)
 Go get them! But some may become Noel's boys (5,4)
 This too val might become a squeezed question (2,4,4)
 A red nose man said it was gonna happen (10)
 Emmy or even someone else gave Elaine a hit (6)
 His funeral pyre helped it live a public school (4,5)

X-WORD

- ACROSS**
- 1 Is it what I'm found? (6,2,4)
 - 2 David Grant got it (8)
 - 3 ELO and ONJ collaboration (6)
 - 4 The saviour of the universe (5)
 - 5 They're said to be one of Paul Weller's favourite groups (6)
 - 6 Blondie (5)
 - 7 The motor city madman (3)
 - 8 Secret Affairs leader (2,4)
 - 9 Kate Bush hit (3)
 - 10 Early Who label (3)
 - 11 C.I. Tiger feet (5)
 - 12 Gerry Rafferty LP (2,3)
 - 13 You'll find them behind iggy (7)
- CLUES**
- DOWN**
- 1 Real Speedwagon LP (2,10)
 - 2 Blondie LP (6,8)
 - 3 Stiff Little Fingers LP (4)
 - 4 Pachelbel and Herb hit (8)
 - 5 Jim's swap (3,4)
 - 6 1979 Mike Oldfield LP (12)
 - 7 The Ups starts warning (7)
 - 8 Peter's glass (8)
 - 9 UB40 hit (4)

- ANSWERS**
- ACROSS**
- 1 All Out To Get You, 2 Elton John, 3 Omen, 4 Tull, 5 Fur, 6 Beat, 7 Rush, 8 Sea, 9 Boy, 10 Real Speedwagon, 11 Tavares, 12 Tuff, 13 Safari.
- DOWN**
- 1 A Certain Ratio, 2 Lately, 3 Too Much Heaven, 4 Genesis, 5 Trouble, 6 One Nation, 7 Pump It Up, 8 Motors, 9 PIL, 10 Wires, 11 War.
- SOLUTION TO POPAGRAM (in order of puzzle)**
 Brian Wilson, East Side, Spellbound, John Lennon, Stray Cats, The Fox, Body Music.

LAST WEEK'S WINNER Jim Harris, 116 Olive Road, Crickwood, London NW2 6UU.

Remember, you have to complete both the Xword and Popagram to qualify to win an album. Send your completed entry to: Xword / Popagram, Record Mirror, 40 Long Acre, London WC2 9JT.

Name: _____
 Address: _____

US ALBUMS

- 1 MISTAKEN IDENTITY, Kim Carnes, EMI-America
- 2 LONG DISTANCE VOYAGER, Moody Blues, Threshold
- 3 INFIDELITY, Reo Speedwagon, Epic
- 4 PARADISE THEATRE, Styx, A&M
- 5 STREET SONGS, Rick James, Gordy
- 6 HARD PROMISES, Tom Petty and the Heartbreakers, Backstreet
- 7 FACE VALUE, Phil Collins, Atlantic
- 8 DIRTY DEEDS DONE DIRTY CHEAP, AC/DC, Atlantic
- 9 STARS ON LONG PLAY, Stars On Long Play, Radio Records
- 10 ZEBOP, Santana, Columbia
- 11 SOMWHERE IN ENGLAND, George Harrison, Dark Horse
- 12 MOVING PICTURES, Rush, Mercury
- 13 THE ONE THAT YOU LOVE, Air Supply, Arista
- 14 SHARE YOUR LOVE, Kenny Rogers, Liberty
- 15 FAIR WARNING, Van Halen, Warner Bros
- 16 DON'T SAY NO, Billy Squier, Capitol
- 17 CHRISTOPHER CROSS, Christopher Cross, Warner Bros
- 18 WORKING CLASS DOG, Rick Springfield, RCA
- 19 WINEIGHT, Grover Washington Jr, Elektra
- 20 THERE GOES THE NEIGHBORHOOD, Joe Walsh, Asylum
- 21 ARC OF A DIVER, Steve Winwood, Island
- 22 FANCY FREE, Oak Ridge Boys, MCA
- 23 BLIZZARD OF OZZ, Ozzy Osbourne, Jet
- 24 BEING WITH YOU, Smokey Robinson, Tama
- 25 A WOMAN NEEDS LOVE, Ray Parker Jr & Raydio, Arista
- 26 RIT, Leo Ritenour, Elektra
- 27 SEVEN YEAR ACHE, Rosanne Cash, Columbia
- 28 THE DUDE, Quincy Jones, A&M
- 29 IN THE POCKET, The Commodores, Motown
- 30 VOICES, Daryl Hall & John Oates, RCA
- 31 FEELS SO RIGHT, Alabama, RCA
- 32 MECCA FOR MODERNS, Manhattan Transfer, Atlantic
- 33 THE CLARKE/DUKE PROJECT, Stanley Clarke/George Duke, Epic
- 34 MODERN TIMES, Jefferson Starship, Grun
- 35 BLACK & WHITE, Pointer Sisters, Planet
- 36 NIGHTCLUBBING, Grace Jones, Island
- 37 NIGHTWALKER, Gino Vannelli, Arista
- 38 THE COMPLETION BACKWARD PRINCIPLE, The Tubes, Capitol
- 39 BACK IN BLACK, AC/DC, Atlantic
- 40 IT MUST BE MAGIC, Teena Marie, Gordy
- 41 DOUBLE FANTASY, John Lennon/Yoko Ono, Geffen
- 42 JUICE, Juice Newton, Capitol
- 43 LOVERBOY, Loverboy, Columbia
- 44 KNIGHTS OF THE SOUND TABLE, Cameo, Chocolate City
- 45 ROCKIN'ROLL, Greg Kihn, Baserkey
- 46 DEDICATION, Gary U.S. Bonds, EMI-America
- 47 GREATEST HITS, Kenny Rogers, Liberty
- 48 BREAKING ALL THE RULES, Peter Frampton, A&M
- 49 SEASON OF GLASS, Yoko Ono, Geffen
- 50 STEPHANIE, Stephanie Mills, 20th Century
- 51 EXPOSED/A CHEAP PEEK AT TODAY'S PROVOCATIVE NEW ROCK, Various Artists, CBS
- 52 THE JAZZ SINGER, Neil Diamond, Capitol
- 53 SPECIAL, Wim Eed Southern Boys, A&M
- 54 DAD LOVES HIS WORK, James Taylor, Columbia
- 55 NOW OR NEVER, John Schneider, Scotti Bros
- 56 FIRE OF UNKNOWN ORIGIN, Blue Oyster Cult, Columbia
- 57 LIVE IN NEW ORLEANS, Mca Featuring Frankie Beverly, Capitol
- 58 THE TURN OF A FRIENDLY CARD, The Alan Parsons Project, Arista
- 59 BALIN, Marty Balin, EMI-America
- 60 DANCERSIZE, Carol Hensel, Vintage
- 61 EAST SIDE STORY, Squeeze, A&M
- 62 THE FOX, Elton John, Geffen
- 63 WHAD CHA' GONNA DO FOR ME, Chaka Khan, Warner Bros
- 64 FRANKIE & THE KNOCKOUTS, Frankie & The Knockouts, Millennium
- 65 FACE DANCES, The Who, Warner Bros
- 66 THE NATURE OF THE BEAST, April Wine, Capitol
- 67 KINGS OF THE WILD FRONTIER, Adam And The Ants, Epic
- 68 WAIATA, Spill Enz, A&M
- 69 BAD FOR GOOD, Jim Steinman, Epic/Cleveland International
- 70 SOMETIMES LATE AT NIGHT, Carole Bayer Sager, Boardwalk
- 71 AS FALLS WICHITA, Pat Metheny & Lyle Mays, ECM
- 72 HOT LIVE AND OTHERWISE, Dionne Warwick, Arista
- 73 VOYEUR, David Sanborn, Warner Bros
- 74 ZENYATTA WONDATTA, The Police/A&M
- 75 SECRET COMBINATION, Randy Crawford, Warner Bros

US SINGLES

- 1 BETTE DAVIS EYES, Kim Carnes, EMI-America
- 2 ALL THOSE YEARS AGO, George Harrison, Dark Horse
- 3 THE ONE THAT YOU LOVE, Air Supply, Arista
- 4 JESSIE'S GIRL, Rick Springfield, RCA
- 5 YOU MAKE MY DREAMS, Daryl Hall & John Oates, RCA
- 6 ELVIRA, The Oak Ridge Boys, MCA
- 7 THE THEME FROM "THE GREATEST AMERICAN HERO", Joey Scarbury, Elektra
- 8 I DON'T NEED YOU, Kenny Rogers, Liberty
- 9 SLOW HAND, Pointer Sisters, Planet
- 10 BOY FROM NEW YORK CITY, Manhattan Transfer, Atlantic
- 11 HEARTS, Marty Balin, EMI-America
- 12 MEDLEY: INTRO VENUS/SUGAR SUGAR/NO REPLY/I'LL BE BACK/ DRIVE MY CAR/DO YOU WANT TO KNOW A SECRET/WE CAN WORK IT OUT/SHOULD HAVE KNOWN BETTER/NOWHERE MAN/ YOU'RE GOING TO LOSE THAT GIRL/STARS ON 45, Stars On 45, Radio Records
- 13 GEMINI DREAM, The Moody Blues, Threshold
- 14 A WOMAN NEEDS LOVE, Ray Parker Jr. & Raydio, Arista
- 15 THIS LITTLE GIRL, Gary U.S. Bonds, EMI-America
- 16 QUEEN OF HEARTS, Juice Newton, Capitol
- 17 WINNING, Santana, Columbia
- 18 MODERN GIRL, Sheena Easton, EMI-America
- 19 TIME, The Alan Parsons Project, Arista
- 20 AMERICA, Neil Diamond, Capitol
- 21 SUKIYAKI, A Taste Of Honey, Capitol
- 22 SEVEN YEAR ACHE, Rosanne Cash, Columbia
- 23 TOUCH ME WHEN WE'RE DANCING, Carpenters, A&M
- 24 SWEET BABY, Stanley Clarke & George Duke, Epic
- 25 THE STROKE, Billy Squier, Capitol
- 26 NO GETTIN' OVER ME, Ronnie Milsap, RCA
- 27 IT'S NOW OR NEVER, John Schneider, Scotti Bros.
- 28 DON'T LET HIM GO, REO Speedwagon, Epic
- 29 LADY YOU BRING ME UP, Commodores, Motown
- 30 STRONGER THAN BEFORE, Carole Bayer Sager, Boardwalk
- 31 IN THE AIR TONIGHT, Phil Collins, Atlantic
- 32 URGENT, Foreigner, Atlantic
- 33 THE BREAKUP SONG, Greg Kihn Band, Baserkey
- 34 A LIFE OF ILLUSION, Joe Walsh, Asylum
- 35 DOUBLE DUTCH BUS, Frankie Smith, WMOT
- 36 I LOVE YOU, Climax Blues Band, Warner Bros.
- 37 IS IT YOU, Leo Ritenour, Elektra
- 38 ENDLESS LOVE, Diana Ross And Lionel Richie, Motown
- 39 ROCK 'N' ROLL DREAMS COME THROUGH, Jim Steinman, Cleveland International
- 40 GIVE IT TO ME BABY, Rick James, Gordy
- 41 COOL LOVE, Pablo Cruise, A&M
- 42 FOOL IN LOVE WITH YOU, Jim Photogis, 20th Century
- 43 IT DIDN'T TAKE LONG, Spider, Dreamland/RSD
- 44 FEELS SO RIGHT, Alabama, RCA
- 45 DON'T WANT TO WAIT ANYMORE, Tubes, Capitol
- 46 TOM SAWYER, Rush, Mercury
- 47 LOVE ON A TWO WAY STREET, Stacy Lattisaw, Cotillion
- 48 WHAT ARE WE DOIN' IN LOVE, Dottie West, Liberty
- 49 TWO HEARTS, Stephanie Mills, 20th Century
- 50 BEING WITH YOU, Smokey Robinson, Tama
- 51 NOBODY WINS, Elton John, Geffen
- 52 EVERLASTING LOVE, Rex Smith/Rachel Sweet, Columbia
- 53 FANTASY GIRL, 20 Special, A&M
- 54 LIVING INSIDE MYSELF, Gino Vannelli, Arista
- 55 THE KID IS HOT TONITE, Loverboy, Columbia
- 56 TAKE IT ON THE RUN, REO Speedwagon, Epic
- 57 SUZI, Randy VanWarmer, Baserkey
- 58 FLY AWAY, Blackfoot, Atco
- 59 REALLY WANNA KNOW YOU, Gary Wright, Warner Bros
- 60 DON'T GIVE IT UP, Robbie Patton, Liberty
- 61 NIGHTWALKER, Gino Vannelli, Arista
- 62 NICOLE, Point Blank, MCA
- 63 YOU'RE MY GIRL, Franke & The Knockouts, Millennium
- 64 FIRE AND ICE, Pat Benatar, Chrysalis
- 65 SHADDU UP YOUR FACE, Joe Dolce, MCA
- 66 YOU ARE FOREVER, Smokey Robinson, Tama
- 67 THE REAL THING, The Brothers Johnson, A&M
- 68 STRANGER, Jefferson Starship, Grunt
- 69 STILL RIGHT HERE IN MY HEART, Pure Prairie League, Casablanca
- 70 WHO'S CRYING NOW, Journey, Columbia
- 71 UNDER THE COVERS, Janis Ian, Columbia
- 72 IT HURTS TO BE IN LOVE, Dan Hartman, Blue Sky
- 73 BREAKING AWAY, Balance, Portrait
- 74 NOTHING EVER GOES AS PLANNED, Styx, A&M
- 75 THAT OLD SONG, Ray Parker Jr. & Raydio, Arista

US SOUL

- 1 DOUBLE DUTCH BUS, Frankie Smith, WMOT
- 2 GIVE IT TO ME BABY, Rick James, Gordy
- 3 TWO HEARTS, Stephanie Mills, 20th Century
- 4 FREAKY DANCIN', Cameo, Chocolate City
- 5 PULL UP TO THE BUMPER, Grace Jones, Island
- 6 SWEET BABY, Stanley Clarke/George Duke, Epic
- 7 RUNNING AWAY, Maze Featuring Frankie Beverly, Capitol
- 8 LOVE ON A TWO WAY STREET, Stacy Lattisaw, Cotillion
- 9 NIGHT, Billy Ocean, Epic
- 10 HEARTBREAT, Taana Gardner, West End
- 11 SHAKE IT UP TONIGHT, Cheryl Lynn, Columbia
- 12 VERY SPECIAL, Debra Laws, Elektra
- 13 I'M IN LOVE, Evelyn King, RCA
- 14 LADY YOU BRING ME UP, Commodores, Motown
- 15 PUSH, One Way, MCA
- 16 ARE YOU SINGLE, Aurra, Salsoul
- 17 THE REAL THING, The Brothers Johnson, A&M
- 18 SQUARE BIZ, Teena Marie, Gordy
- 19 RAZZAMAZAZZ, Quincy Jones Featuring Patti Austin, A&M
- 20 SEND FOR ME, Atlantic Starr, A&M

US DISCO

- 1 TRY IT OUT, Gino Soccio, RFC/Atlantic
- 2 PULL UP TO THE BUMPER, Grace Jones, Island
- 3 GIVE IT TO ME BABY, Rick James, Gordy
- 4 NIGHT/STAY THE NIGHT, Billy Ocean, Epic
- 5 REMEMBER ME/AINT NO MOUNTAIN HIGH ENOUGH SUITE/CRUISIN' THE STREETS, Boystown Gang, Moby Dick Records
- 6 IF YOU WANT ME, Barbara Roy And Ecstasy, Passion And Pain, Boy B
- 7 I'M IN LOVE, Evelyn King, RCA
- 8 SHAKE IT UP TONIGHT, Cheryl Lynn, Columbia
- 9 SET ME FREE/LOVE ME TONIGHT, Karen Slater, RFC/Quality
- 10 PARADISE/HOLD TIGHT/HEAVEN IN MY LIFE, Change, RFC/Atlantic
- 11 DANCIN' THE NIGHT AWAY, Vogue, Atlantic
- 12 I'LL DO ANYTHING FOR YOU, Denroy Morgan, Bocket
- 13 CAPITAL TROPICAL, Two Men Sound, TGR
- 14 GONNA GET OVER YOU, Franco Joli, Prelude
- 15 BUSTIN OUT, Material with Nona Hendryx, ZE/Island
- 16 IF YOU FEEL IT, Thelma Houston, RCA
- 17 FUNKY BE BOP, Vin Zee, Emergency
- 18 POCKET CALCULATOR/NUMBERS/COMPUTER WORLD, Kraftwerk, Warner
- 19 HIT 'N' RUN LOVER, Carol Jani, Arista
- 20 HERE IS MY LOVE/GIVE IT UP (Don't Make Me Wait), Sylvester, Fantasy/Honey

UK DISCO

- 1 GOING BACK TO MY ROOTS, Odyssey, RCA 12in
- 2 IF YOU FEEL IT, Thelma Houston, RCA 12in
- 3 WIKKA WRAP, Evasions, Groove Production 12in
- 4 GIVE IT TO ME BABY/GHETTO LIFE/FIRE AND DESIRE/SUPER FREAK, Rick James, Motown LP/US 12in promo remix
- 5 QUE PASA - ME NO POP L, Coast Mundt, Ze 12in
- 6 RAZZAMATAZZ, Quincy Jones, A&M 12in
- 7 4 BODY MUSIC, Strikers, Epic 12in/Dutch Rams Horn 12in remix
- 8 I'M IN LOVE, Evelyn King, RCA 12in
- 9 BODY TALK, Imagination, R&B 12in
- 10 I CAN MAKE IT BETTER, Whispers, Solar 12in
- 11 LET SOMEBODY LOVE YOU, Keni Burke, RCA 12in
- 12 DANCING ON THE FLOOR, Third World, CBS 12in
- 13 TAKE IT TO THE TOP/CELEBREMOS, Kool & The Gang, De-Lite 12in
- 14 TRY IT OUT, Gino Soccio, Atlantic 12in
- 15 PULL UP TO THE BUMPER, Grace Jones, Island 12in/US Discomet remix
- 16 BEING WITH YOU, Smokey Robinson, Motown/12in promo
- 17 ON THE BEAT, B&B& Band, Capitol 12in
- 18 AIN'T NO STOPPING - DISCO MIX 1981, Enigma, Creole 12in
- 19 THROW AWAY THE KEY, Lina, Chrysler 12in
- 20 SHE'S A BAD MAMA JAMA, Carl Carlton, 20th Century-Fox 12in
- 21 STARS ON 45 VOLUME 2, Star Sound, CBS 12in
- 22 VERY LAST DROP, Bobby Thurston, Epic 12in
- 23 WORDY RAPPINGHOOD, Tom Tom Club, Island 12in
- 24 HOW 'BOUT US, Champagne, CBS 12in
- 25 YOU'LL NEVER KNOW/I'M TOTALLY YOURS, Hi-Gloss, Epic 12in
- 26 CHANT NO. 1, Spandau Ballet, Reformation 12in
- 27 STARS ON 45, Star Sound, CBS 12in/LP
- 28 ONE DAY IN YOUR LIFE, Michael Jackson, Motown
- 29 NICE AND SOFT, W&S, US Perspective 12in
- 30 THE SOUND OF THE CROWD, Human League, Virgin 12in
- 31 WIDE AWAKE IN A DREAM, Barry Blue, Dynamic 12in
- 32 SHAKE IT UP TONIGHT, Cheryl Lynn, US Columbia 12in
- 33 SOUND OF THE UNIVERSE, Tee Mac, Ensign 12in
- 34 IT MUST BE MAGIC/SQUARE BIZ/PORTUGUESE LOVE, Teens Marie, US Gordy LP
- 35 BUSTIN' OUT/OVER AND OVER, Material, Ze 12in
- 36 GOING BACK TO MY ROOTS, Lamont Dozier, Warner Bros 12in/US
- 37 FREAKY DANCIN'/THE SOUND TABLE/DON'T BE SO COOL, Cameo, US Chocolate City LP/12in promo
- 38 27 NASTY DISPOSITION/ARE YOU SINGLE, Aurra, Salsoul 12in
- 39 BRAZILIAN DAWN, Shakatta, Polydor 12in
- 40 CAN YOU HANDLE IT (REMIX), Sharon Redd, US Prelude 12in
- 41 LAY ALL YOUR LOVE ON ME/ON AND ON AND ON, Abba, Epic 12in
- 42 I'LL BE YOUR PLEASURE, Esther Williams, RCA 12in
- 43 MAKE THAT MOVE, Shalamar, Solar 12in
- 44 LOVE FANTASY/SWEET FIRE/LOVE ATTACK/LOVE FUZ, Mighty Firs, Elektra LP
- 45 CINCO DE MAYO, War, US LAX 12in
- 46 POSIN' 'TIL CLOSIN', Heatwave, GTO 12in
- 47 NO WOMAN NO CRY/JAMMING (LIVE), Bob Marley, Island 12in
- 48 OH MY OWN, Debra Laws, Elektra 12in
- 49 GONNA GET OVER YOU, France Joli, US Prelude 12in
- 50 HILLS OF KATMANDU/WISHBONE, Tantric, Automatic 12in
- 51 FUNTOWN USA, Rafael Cameron, US Salsoul 12in
- 52 THE DUDE/BETCHA WOULDN'T HURT ME/JUST ONCE, Quincy Jones, A&M LP
- 53 WALK RIGHT NOW, Jacksons, Epic 12in
- 54 PINPOINT THE FEELING/COOL BREEZE, Second Image, Polydor 12in
- 55 I LIKE YOUR LOVIN'/SHE'S GOT PAPERS ON ME, Richard 'Dimples' Fields, US Boardwalk LP
- 56 WHAT CHA' GONNA DO FOR ME/I'M EVERY WOMAN, Chaka Khan, Warner Bros 12in
- 57 PAY UP, Proton Plus, UK Champagne 12in
- 58 MARACATU ATOMICO/SAMBA DE LOS ANGELES, Gilberto Gil, Elektra LP
- 59 YOU'RE THAT ONE/HIGH ON THE BOOGIE/BACK TO THE FUNK/IT'S YOU LOVE THAT I'M MISSIN'/HERE COMES LOVE, Stargate, Warner Bros LP
- 60 ROBERTO WIND - 3/LITTLE SUNFLOWER/KENSAL SUNRISE/FIESTA CUBANA, Cayenne, Groove Production 12in/LP
- 61 LADY (YOU BRING ME UP), Commodores, Motown/US LP
- 62 KOOL WHIP/HIGH STEPPIN' LADY, Fatback, Spring LP
- 63 JOY AND PAIN/SOUTHERN GIRL/THE LOOK IN YOUR EYES/RUNNING AWAY/CHANGING TIMES, Maze/Frankie Beverly, US Cap LP
- 64 YOU MIGHT NEED SOMEBODY, Randy Crawford, Warner Bros 12in
- 65 RAIN NIGHT IN GEORGIA, Randy Crawford, Warner Bros LP
- 66 EASE YOUR MIND, Touchdown, Record Shack 12in
- 67 INCOGNITO/SHINE ON (LIVE), Incognito, Ensign 12in
- 68 SLIPSTREAM/STAY A WHILE, Morrissey Mullen, Beggars Banquet LP 12in
- 69 DRAGONFLY/PASS THE MUSIC ON, Morrissey Mullen, Beggars Banquet
- 70 CALIFORNIA STYLE/I LOVE YOU YES I LOVE YOU, Eddy Grant, Ice LP
- 71 YOU'RE THE BEST/NIGHT RIDERS/LOVE IS THE ANSWER, Keni Burke, US
- 72 DANCIN' THE NIGHT AWAY, Voggue, Canadian Celestus 12in
- 73 EVERYBODY GET DOWN, Avonn, US RBL 12in
- 74 HAPPY BIRTHDAY, Stacie Wonder, Motown/LP/12in promo
- 75 DON'T YOU WANT MY LOVIN'/IT'S GONE NOW, Wanda Walden, Elektra 12in
- 76 EXPANSIONS/LAKESHORE COWBOY/ROMANCE ME, Ramsey Lewis, CBS LP
- 77 DO LIKE YOU/BADNESS, Morrissey Mullen, Beggars Banquet 12in
- 78 DO IT ALL FOR LOVE/MAXED OUT/I DON'T WANT TO BE THE ONE/BIG MAN/GIRL TALK, Greg Philliganas, US Planet LP
- 79 ROUTE 88, Teruo Nakamura, Japanese Agharta LP
- 80 IT'S GOT TO BE LOVE/MAKE YOU MINE, Side Effect, Elektra LP
- 81 CRUISIN' THE STREETS/REMEMBER ME - AIN'T NO MOUNTAIN HIGH ENOUGH SUITE, Boystown Gang, US Moby Dick LP
- 82 LIFT YOUR VOICE AND SAY, Love Unlimited Orchestra, US Unlimited Gold 12in
- 83 GOING PLACES/LATIN MUSIC/GINA GINA/I AM, Kid Creole, Ze LP
- 84 GIVE IT UP/THINKING RIGHT, Sylvester, US Fantasy LP/12in promo
- 85 THE WOMAN IN ME/HIT'N RUN LOVER (REMIX), Carol Jiani, Canadian Nutra LP
- 86 PARADISE, Change, WEA 12in
- 87 FAN THE FIRE, Impressions, US 20th Century-Fox LP
- 88 YOU LIKE ME DON'T YOU, Jarmaine Jackson, Motown 12in
- 89 HOT TIGHT/STREET TALK, Gino Soccio, Atlantic LP
- 90 UPTOWN FESTIVAL/TAKE THAT TO THE BANK, Shalamar, Golden Grooves 12in

INDEPENDENT

SINGLES

- 1 NEW LIFE, Depeche Mode, Mute
- 2 NEU SMELL (EP), Flux Of Pink Indians, Cross
- 3 PAPA'S GOT A BRAND NEW PIG BAG, Pig Bag, Y
- 4 TOO DRUNK TO, Dead Kennedys, Cherry Red
- 5 WIKKA WRAP, Evasions, Groove Production
- 6 QUARTERS, Associates, Situation 2
- 7 FORGET THE DOOM, Wah, Eternal
- 8 I WANT TO BE FREE, Toyah, Safari
- 9 PUPPETS OF WAR (EP), Chron Gen, Gargoyte
- 10 DON'T SLOW DOWN/DON'T LET IT PASS YOU BY, UB40, DEP International
- 11 THE RESURRECTION (EP), Vice Squad, Recreational
- 12 NAGASAKI NIGHTMARE, Cross, Cross
- 13 ANOTHER ONE BITES THE DUST, General Saint & Clint Eastwood, Greenaloes
- 14 GO FOR GOLD, Girls At Our Best!, Happy Birthday
- 15 NUMBER ELEVEN, Dead Or Alive, Inevitable
- 16 L'L RED RIDING HOOD, 999, Albion
- 17 TEDDY BEAR, Red Sovine, Starday
- 18 OUR SWIMMER, Wire, Rough Trade
- 19 WHY, Discharge, Clay
- 20 REBEL WITHOUT A BRAIN, Theatre Of Hate, Burning Rome
- 21 DREAMING OF ME, Depeche Mode, Mute
- 22 IT'S OBVIOUS, Au Palcz, Human
- 23 BLOODY REVOLUTIONS/PERSONS UNKNOWN, Cross/Poison Girls, Cross
- 24 CALIFORNIA UBER ALLES, Dead Kennedys, Fast
- 25 DOGS OF WAR, Exploited, Secret
- 26 LAST ROCKERS, Vice Squad, Riot City
- 27 LOVE WILL TEAR US APART, Joy Division, Factory
- 28 DOLE AGE/FREE SPEECH, Talisman, Recreational
- 29 HOBBY FOR A DAY, Wall, Fresh
- 30 DEMYSTIFICATION, Zounds, Rough Trade
- 31 ZERO, Adam & The Ants, Do It
- 32 BELA LUGOSI'S DEAD, Snakebait, Small Wonder
- 33 ATMOSPHERE, Joy Division, Factory
- 34 TRANSMISSION, Joy Division, Factory
- 35 42 MY LIFE, Exploited, Secret
- 36 ORIGINAL SIN, Theatre Of Hate, SS
- 37 FOUR SORE POINTS (EP), Anti-Pastil, Rondelet
- 38 27 CHARM, Positive Noise, Stalk
- 39 CEREMONY, New Order, Factory
- 40 31 EXPLOITED BARMY ARMY, Exploited, Secret

- 41 37 DECONTROL, Discharge, Clay
- 42 44 CARTROUBLE, Adam & The Ants, Do It
- 43 32 REBECCA'S ROOM, Wasted Youth, Fresh
- 44 28 FOUR FROM TOYAH (EP), Toyah, Safari
- 45 41 LET THEM FREE (EP), Anti-Pastil, Rondelet
- 46 40 YOU, Au Palcz, 021
- 47 48 TALKING, A Flock Of Seagulls, Cactus
- 48 - HEX, Poison Girls, Cross
- 49 45 KILL THE POOR, Dead Kennedys, Cherry Red
- 50 - SLATES (EP), Rough Trade

ALBUMS

- 1 1 PENIS ENVY, Cross, Cross
- 2 2 PRESENT ARMS, UB40, DEP International
- 3 3 ANTHEM, Toyah, Safari
- 4 - THE ONLY FUN IN TOWN, Josef K, Postcard
- 5 4 PLAYING WITH A DIFFERENT SEX, Au Palcz, Human
- 6 6 SIGNING OFF, UB40, Graduate
- 7 5 PUNKS NOT DEAD, Exploited, Secret
- 8 7 ODYSSEY, Raincoats, Rough Trade
- 9 13 CLOSER, Joy Division, Factory
- 10 12 UNKNOWN PLEASURES, Joy Division, Factory
- 11 22 IN THE FLAT FLOOR, Snakebait, 4AD
- 12 11 DIRK WEARS WHITE SOX, Adam & The Ants, Do It
- 13 18 TOYAH! TOYAH! TOYAH!, Toyah, Safari
- 14 8 FRESH FRUIT FOR ROTTING VEGETABLES, Dead Kennedys, Cherry Red
- 15 3 STATIONS OF THE CRASS, Cross, Cross
- 16 14 LIVE AT THE LYCEUM, Cabaret Voltaire, Rough Tapes
- 17 10 HE WHO DARES WINS, Theatre Of Hate, SSSS
- 18 19 HEART OF DARKNESS, Positive Noise, Stalk
- 19 15 PROVISIONALLY ENTITLED THE SINGING FISH, Colin Newman, 4AD
- 20 20 FIRE HOUSE ROCK, Walling Souls, Greenaloes
- 21 21 LIVE AT THE COUNTER EUROVISION '81, Melys In Roots, People Unite
- 22 16 TO EACH... A Certain Ratio, Factory
- 23 17 C-41, Various, Rough Tapes
- 24 29 PRAYERS ON FIRE, Birthday Party, 4AD
- 25 28 THE BLUE MEANING, Toyah, Safari
- 26 23 LUBRICATE YOUR LIVING ROOM, Five Engines, Accessory
- 27 23 CHAPPAQUIDDIC BRIDGE, Poison Girls, Cross
- 28 - SHEEP FARMING IN BARNET, Toyah, Safari
- 29 24 MESH AND LACE, Modern English, 4AD
- 30 28 CONCRETE, 999, Albion

Songwords

VISAGE Visage



On Polydor Records

Words & Music by: S Strange / M Ure / B Currie / R Egan / J McGeoch / D Formala

Oh my visage
Oh my visage
Oh my visage
Oh my visage
Oh my visage
Oh my visage

New size
New shapes
New moulds
Right or wrong my passion takes

Oh my visage
Oh my visage
Oh my visage
Oh my visage
Oh my visage
Oh my visage

Visuals
Magazines
Critique
My future in extremis

Oh my visage
Oh my visage
Oh my visage
Oh my visage
Oh my visage
Oh my visage

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ROCK N' ROLL

SINGLES

- GOODNIGHT SWEETHEART, Spanielles, Charly
- SHE SHE LITTLE SHEILA, Gene Vincent, Capitol
- TENNESSEE WILD WALK, Bonnie Lou, Starday
- DOWN'N' THE BOOGIE, Ray Neale and the All Stars, Duke-Boy
- OLD BILL BOOGIE, Danny Ray & The Wild Cats, Raw
- BIG TEN INCH, Wynonie Harris, King
- I DON'T WANT NO OTHER BABY, Shakin' Stevens, Epic
- FIRE, Shakin' Stevens, Epic
- THE RACE IS ON, Dave Edmunds & Stray Cats, Swan Song
- JUMPIN' JIVE, Joe Jackson, A&M

PICK TO CLICK: BOOGIE WOOGIE, Floyd Kramer, RCA

ALBUMS

- CLIFF, Cliff Richard, EMI Import
- BILLY BURNETT, Billy Burnett, CBS
- MON ROCKABILLY COLLECTION, Various Artists, MGM
- COME ON ME MPHIS, Shakin' Stevens, Rock & Country
- THE SOUND OF FURY, Billy Fury, Decca
- THE BARON, Johnny Cash, CBS
- THE TOMMY STEELE STORY, Decca
- TOMMY STEELE STAGE SHOW, Decca
- A LEGEND, Shakin' Stevens & The Sunsets, EMI
- THE COLLECTORS, Hank Williams, MGM

PICK TO CLICK: FINALLY IN LIGHTS, Auggie Meyers, Sonnet
Compiled by: ROLLERCOASTER RECORDS, PO Box 18F, Chessington, Surrey.

FUTURIST

- SON OF MY FATHER, Chicory Tip, 7, CBS
- WORDY RAPPINGHOOD, Tom Tom Club, 12, Island
- DOMINO DANCE (from the LP 'Logic System') Logic, Japanese Import, Express
- RADIO-ACTIVITY, Kraftwerk, EMI Capitol
- PAPAS GOT A BRAND NEW PIG BAG, Pig Bag, 7, Y
- THE GREAT MAN'S SECRETS (from the LP 'Magic, Murder & The Weather'), Magazine, Virgin
- OUT COME THE FREAKS, Was Not Was, 12, Dub Island
- SOMETIME, Those Wayward Boys, White Label
- ARABIAN KNIGHTS (from the LP 'Ju Ju'), Siouxsie and the Banshees, Polydor
- THE MODEL, Sheer Joy, Tape
- PARTY MIX, BS2's, 12, Island
- ONE OF US (from the LP 'The Human Being') Hikashu, East World, Japanese Import
- YOU'RE SO VAIN, Carly Simon, 7, Elektra
- EXTRA-ORDINARY (from the LP 'Neuromantic'), Yukihito Takahashi, Japanese Import
- SKIN DEEP, The Passions, 12, Polydor

Compiled by: DAVE ARCHER, New Club JAREBA, 63 Conduit Street, London W1 (Saturday Nights)

REGGAE

- TO THE FOUNDATION, Dennis Brown, Music Work
- NO WOMAN NO CRY, Bob Marley, Island
- WIDE AWAKE IN A DREAM, Barry Biggs, Dynamic
- IT'S TRUE, Donna Roden, Frantic
- WOMAN, Roddy Thomas, Foforno B
- LET ME LOVE YOU, Blood Sisters, Sound City
- REASONS, Black Harmony, Cool Rockers
- I'VE GOT TO LET HIM KNOW, Lorraine, Mass Media Music
- ALL NIGHT JAMMIN', Sowetradicks, Dread At The Control
- TAKE CARE OF YOURSELF, Junior English, Form
- YES I'M READY, Freddie McGregor, African Mousam
- HOLD ON TO LOVE, Art Campbell, Art & Craft
- SO IN LOVE, Paulette Walker, Arrow
- ANOTHER ONE BITES THE DUST, Clint Eastwood & General Saint, Greenleaves
- HOPELESSLY, Carol Thompson, SNO
- WILL ALWAYS LOVE YOU, Heather, Mass Media Music
- LOVE IS WHAT YOU MAKE IT, Investigators, Inner City
- THEME FROM A SUMMER PLACE, Tan Tan, Rough Trade
- LOVE A DUB, Ranking Dread, Greenleaves
- WHY DON'T YOU SPEND A NIGHT, Shirley James and Danny Ray, Black-Jack

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

HEAVY METAL

- THE STORY SO FAR, The Tygers of Pan Tang, 45, MCA
- DON'T NEED YOUR MONEY, Raven, 45, Nea
- RAISED ON ROCK, The Tygers of Pan Tang, 12-45, MCA
- REMEDY, Rose Tattoo, 45-8-side, Carrere
- ELECTRIC CITIZEN, Edgar Broughton Band, from 'Wasa-Wasa', Harvest
- ROLL THE DICE, Rage, 45, Demo
- ROCK & ROLL OUTLAW, Rose Tattoo, 45, Demo
- RIDE THE WIND, Demon, 45, Demo
- HEADS WILL ROLL, Ted Nugent, from 'Intentions', Epic
- ACE OF SPACES (LIVE), Motorhead, from 'No Sleep Till Hammersmith', Bronze
- THE SAME ALL OVER, Canned Heat, from 'Hallelujah', Liberty
- SLUDGE HAMMER, Bachman Turner Overdrive, 45, Mercury
- WAY OF THE WORLD, More, Flexi Single, Atlantic
- I CAN'T STAND IT, Eric Clapton, 45, Polydor
- OVERKILL, Motorhead, 12-45, Bronze
- LITTLE BY LITTLE, Rolling Stones, from 'Import', Demo LP
- DRY COUNTRY, Blackfoot, Flexi single, Atlantic
- CAT SCRATCH FEVER, Ted Nugent, 45, Epic
- TOKIO NIGHTS, Krokus, 12-45, Ariola
- FIRE & WATER, Free, from 'Fire & Water' LP, Island

Compiled by: MICK & GEOFF, Tuesday Rock Night, The Tynesider, Saltwell Road, Gateshead, Tyne & Wear, Tel: 781199

CHARTFILE

In a long and distinguished musical career Quincy Jones has worn more hats than most, all with considerable success. As producer, arranger, conductor, composer and artist Quincy's career has spanned 34 years. Born Quincy Delight Jones in Chicago on March 4, 1933 he moved to Seattle at 10. There he met Ray Charles, two years his senior, and by the time Quincy was 14 the two had formed their own jazz band as a vehicle for their songs. Acclaim soon came their way and before long they were playing to sell-out crowds across the state.

When still only 14, Quincy played trumpet for legendary blues singer Billie Holiday. His quest for musical knowledge was obsessive. He even babysat the kids of a local orchestra conductor on condition that he could study his charts. At 15, he was all set to quit school and join Lionel Hampton's band on a nationwide tour, but the bandleader's wife ordered him off the tour bus after lecturing him about the value of completing his schooling.

After graduating from Seattle University Quincy entered Berklee School of Music in Boston on a one year scholarship. In order to pay his rent Quincy played local strip joints at night. Veteran jazz bassist Oscar Pettiford commissioned him to write and arrange two tunes for an album he was recording in New York. Quincy immediately fell in love with the city and its busy jazz scene. Each weekend he'd pack his school books and set off for the Big Apple and the jazz clubs. "Everyone was there, Tatum, Monk, Bird, Miles — all the guys I admired," he recalls.

In 1951, Quincy quit Berklee and cashed his ranchcheck to tour with Lionel Hampton's Premier Band. For three years he toured with Hampton learning his trade the hard way. On leaving the band he returned to New York and immersed himself in studio work producing and arranging for greats like Dinah Washington, Big Maybelle, Tommy Dorsey, Ray Charles and Cannonball Adderley.

He settled in Paris for four years working as musical director of Barclay Disques and studying classical composition with Nadia Boulanger. During this time he worked with several major European stars as well as fellow expatriates Sarah Vaughan, Billy Eckstine and Andy Williams, only returning to America when appointed Vice President of Mercury Records.

At Mercury he divided his time equally between administration and recording. He produced a string of albums by Frank Sinatra and worked extensively with Count Basie. He charted new territory in 1963 scoring the Sidney Lumet film 'The Pawnbroker'. Since then he's scored a further 32 films including 'McKenna's Gold', 'Golden Boy', 'In Cold Blood', 'The Eyes Of Love' and 'The Wiz'. After the acclaim earned by his sympathetic score for 'The Pawnbroker' he spent six years working on nothing but movie scores, an era which ended when he signed for A&M in 1969.

Quincy went to A&M with a career total of 15 Grammy nominations and one award, a total now boosted to 66 nominations and seven awards. His first Grammy honours for A&M, 'Walking In Space', 'Gula Matari' and 'Smackwater Jack' brought four nominations and two Grammys.

As the years went by Quincy's style moved further away from orchestrated jazz and closer to the pop mainstream. The album which severed all connections with the past was 'Body Heat' (1974). Gone were the huge orchestral arrangements, once Quincy's trademark, and in their place were guitars, synthesizers and a solid, driving rhythm section. 1975's 'Mellow Madness' was more of the same.

In 1976 Quincy cut 'Look Out For No. 1' with the previously unheralded Brothers Johnson. It sold over a million copies, the first of an unbroken string of nine Quincy Jones productions to do so. There were three subsequent albums with the Brothers Johnson, his own 'Sounds... And Stuff Like That' and 'Masterjam' by Rufus featuring Chaka Khan, platinum all.

Then came the Michael Jackson album 'Off The Wall'. Quincy's most successful production to date with worldwide sales of over seven million. 'Off The Wall' also saw the start of Quincy's fruitful alliance with British-born songwriter Rod Temperton whose distinctive songs were much in evidence on Quincy's next production, George Benson's 'Give Me The Night' LP.

Just recently came Quincy's first album as an artist since 1977, 'The Dude' which has already yielded two hit singles. In common with Quincy's only previous hit 45, 'Stuff Like That', the tracks extracted from 'The Dude' — 'Al No Corrida' and 'Razzmatazz' feature guests vocalists. Quincy rates his own vocal talents as 'minimal, at best' and prefers to be heard way back in the mix. For that reason 'Stuff Like That' features the vocals of its composers, Nickolas Ashford and wife Valerie Simpson. 'Al No Corrida' was vocalised by Charles May and 'Razzmatazz' highlights the vocal skills of erstwhile jazz songbird Patti Austin.

Patti is very highly rated by Quincy who's turned down the opportunity to renew his partnership with Diana Ross — the two worked together on the soundtrack to 'The Wiz' — to concentrate fully on Patti's forthcoming solo album. Incidentally, despite reports elsewhere, Patti is definitely not Quincy's daughter. The confusion has arisen because of the dedication on the sleeve of 'The Dude' which reads 'Love to my favourite singer in the world, and the daughter I don't recall asking for, Patti Austin.' It's a measure of how close the two are, not an admission of fatherhood. Quincy married to former actress Peggy Lipton, has five children, Jolie, Tina, Quincy III, Kidada and Sonny...

ALAN JONES.

READER'S CHART

WE ASKED for your chart suggestions and this week it's a ridiculous — but very real — list of the most contrived pop titles ever!

MOST CONTRIVED TITLES TOP 15

- DOO BE DOO N'DOOBE DOO BE DOO N'DOE BE, Diane Ross (1972)
- SHOO DOO FU FU OOH, Lenny Williams (1977)
- FA FA FA FA FA FA (SAD SONG), Otis Redding (1966)
- UM UM UM UM UM UM UM, Wayne Fontana and the Mindbenders (1964)
- DOO WAH DIDDY DIDDY, Manfred Mann (1964)
- SHOO BE DOO BE DOO DA DAY, Stevie Wonder (1968)
- HI LILI HI LO, Alan Price (1966)
- FOH DE OH DEE, Rubettes (1972)
- BETCHA BY GOLLY WOW, Stylistics (1972)
- YUMMY YUMMY YUMMY, Ohio Express (1968)
- BAMA LAMA BAMA LOO, Little Richard (1954)
- NA NA NA, Cozy Powell (1974)
- ROCK A DOODLE DO, Linda Lewis (1973)
- LA LA DI O LA DA, Marmalade (1968)
- MAH NA MAH NA, Piero Umiliani (1977)

Phew! Try saying some of those with a mouthful of salted peanuts. Chart suggested and compiled by Dave Frost of Weston-super-Mare, Somerset, and a well-deserved 45 taken goes to him. Send your chart suggestions to: "Reader's Chart", RECORD MIRROR, 46 Long Acre, London WC2.

VIDEO

- CABARET, Rank
- THE ROSE, Magnetic Video
- BREAKING GLASS, VCL
- ABBA VOLUME I, Intervention
- ELTON JOHN IN CENTRAL PARK, VCL
- STAMPING GROUND (PINK FLOYD/VARIOUS ARTISTS), Intervention
- A STRANGE CASE OF ALICE COOPER IN CONCERT, Magnetic Video
- IRON MAIDEN, EMI
- TOMI BASIL: WORD OF MOUTH, Radial Choice
- SYMPATHY FOR THE DEVIL, CIC
- MOTORHEAD, Spectrum
- 19CC LIVE IN CONCERT, VCL
- GARY NUMAN: THE TOURING PRINCIPLE '78, Warner Bros.
- CAN'T STOP THE MUSIC, EMI
- KING CREOLE, Magnetic Video
- SLONDIE: EAT TO THE BEAT, Brant Walker
- ROD STEWART LIVE IN LA, CIC
- WOODSTOCK, Warner Bros.
- TO RUSSIA WITH ELTON, PRT
- TINA TURNER, VCL

Compiled by: HMV, Oxford Street, London W1.

YESTERYEAR

ONE YEAR AGO (July 12, 1988)	FIVE YEARS AGO (July 17, 1978)	TEN YEARS AGO (July 17, 1971)	FIFTEEN YEARS AGO, (July 16, 1966)	TWENTY YEARS AGO (July 8, 1961)	TWENTY FIVE YEARS AGO (July 14, 1956)
1 XANADU, Olivia Newton-John, Electric Light Orchestra	1 THE ROUSSOS PHENOMENON, Demis Roussos	1 CHIRPY CHIRPY CHEEP, Middle of the Road	1 SUNNY AFTERNOON, The Kinks	1 TEMPTATION, The Everly Brothers	1 I'LL BE HOME, Pat Boone
2 USE IT UP AND WEAR IT OUT, Odyssey	2 DON'T GO BREAKING MY HEART, Elton John and Kid Dee	2 GO CO, The Sweet	2 NOBODY NEEDS YOUR LOVE, Gene Pitney	2 RUNAWAY, Del Shannon	2 ALL STAR HIT PARADE, Various Artists
3 JUMP TO THE BEAT, Stacy Lattisaw	3 A LITTLE BIT MORE, Dr Hook	3 DON'T LET IT DIE, Hurricane Smith	3 RIVER DEEP, MOUNTAIN HIGH, Ike and Tina Turner	3 HELLO MARY LOU/TRAVELLIN' MAN, Ricky Nelson	3 BLUEBOTTLE BLUES, The Goons
4 CRYING, Don McLean	4 YOUNG HEARTS RUN FREE, Candy Station	4 GET IT ON, T. Rex	4 GET AWAY, George Fame	4 PASADENA, The Temperance Seven	4 WHY DO FOOLS FALL IN LOVE, Frankie Lynn and The Teenagers
5 CURD/HE LOWED YOU FOR A LONG TIME, Detroit Spinners	5 KISS AND SAY GOODBYE, The Manhattan	5 ME AND YOU AND A DOG NAMED BOO, Lobo	5 BUS STOP, The Hollies	5 A GIRL LIKE YOU, Cliff Richard	5 EXPERIMENTS IN MICE, Johnny Dankworth
6 FUNKY TOWN, Lipps Inc	6 YOU TO ME ARE EVERYTHING, The Real Thing	6 MONKEY SPANNER, Dave and Ansil Collins	6 STRANGERS IN THE NIGHT, Gene Pitney	6 HEARTBREAK HOTEL, Elvis Presley	6 JUMPIN' JIVE, Joe Jackson
7 MY WAY OF THINKING/I THINK IT'S GOING TO RAIN, UB40	7 YOU'RE MY BEST FRIEND, Queen	7 THE GARDEN MAN, Blue Mink	7 PAPERBACK WRITER, The Beatles	7 HALFWAY TO PARADISE, Billy Fury	7 LOST JOHN, Lonnie Donegan
8 EVERYBODY'S GOT TO LEARN SOMETIME, Korgis	8 LET'S STICK TOGETHER, Bryan Ferry	8 HE'S GONNA STEP ON YOU AGAIN, John Kongos	8 I COULDN'T LIVE WITHOUT YOUR LOVE, Petula Clark	8 BUT I DO, Clarence Frogman	8 SAINTS ROCK AND ROLL, Bill Haley
9 COULD YOU BE LOVED, Rod Marley & The Wailers	9 YOU JUST MIGHT SEE MY CRY, Our Kid	9 'N GONNA RUN AWAY FROM YOU, Tammi Lynn	9 OUT OF TIME, Chris Farlowe	9 WELL I ASK YOU, Eden Kane	9 HOT DIG DITY, Perry Como
10 SIMON TEMPLER/TWO PINTS OF LAGER, Splodgenessabounds	10 MISTY BLUE, Dorothy Moore		10 WITH A GIRL LIKE YOU, The Troggs	10 POP GOES THE WEASEL, Anthony Newley	10 WAYWARD WIND, Gogi Grant

All fall down

ON JULY 21 I went to see Kraftwerk at Hammersmith Odeon on the spur of the moment.

The next day I looked at RM's review by Mark Total of Kraftwerk at City Hall, Sheffield. If it was, as he said, "a feast for both ears and eyes," my ears would be full, but my eyes would be starving. The music was out of this world, but it would have been more exciting watching a worm (or ant, Adam if possible) being squashed than Kraftwerk.

The only time my eyes lit up was when I noticed Johnnie Fingers of The Boomtown Flats and someone jumping back into the crowd after getting onto the stage to dance.

I was hoping one of the robotic replicas would fall over but this was not to be.

Yours Ultra Numan G, Wimbledon

PS: If you put something under this letter make sure it's an explanation for Kraftwerk NOT mentioning David Bowie during 'Trans-Europe Express'.

● As a Gary Numan fan, you must appreciate a dynamic live show...

Too right

THE DISCO freak from last week was only too right — I'm glad someone has at last put the word in about the disco scene that everyone seems to ignore — original music.

Donna Summer and Teena Marie are not just sexy and exotic, but they are also contributors to your so called 'new styles and trends' that you don't hear about until two or three years later. If you're so up front on the music scene, then why say Teena Marie is a one-hit wonder? She's had five hits, not to mention two LP's in one year and also a helping hand in many Motown smashes such as Rick James.

What the hell have Debbie Harry and Sheena Easton done? Jumped on a bandwagon? Too right — everyone that's into all that pop nonsense thinks they're the world's best because they set some kind of scene. They don't, they have just hopped in when the going is good. Donna Summer was spotted in a musical by her producer — a far cry from earning a couple of million a year — unlike Sheena Easton — she had 'Modern Girl' re-released to earn a few bob and make herself famous. WOW. That's what I call trying hard. As far as I'm concerned you can keep your pop and 'screaky guitar' music 'coz it ain't original, it's just there.

Disco is dead? Funk, soul, jazz and reggae isn't. Try opening your eyes and ears to it more often instead of passing it on as 'that music' and you'll see. If it's so 'dead', then why are there so many discos in Britain and around the World?

I'm a DJ and I've never seen anyone dance to Kim Wilde / Toyah / Sheena Easton unless it was for the sake of it.

Sorry the letter was so long — but I wanted to make a point too. I'd certainly like to see Teena Marie in the centre pages too!

Mark Summers, Romford, Essex
PS: James Hamilton ought to tell you something too.

● And on and on and on. Real ale bores have nothing on disco bores. Contd. p94...

In the bin

WHEN IS Record Mirror disposing of Mark Cooper's services? I refer to his 'review' of the Jam concert at the Rainbow, in last week's RM. It's patently evident that he didn't even attend the concert and the waffle he conjured up was provided in the isolated seclusion of his imagination in a remote room somewhere in never-never land.

The entire text/script comprised unrelated verbiage on his theory of how he thinks the Jam have become institutionalised and in his opinion unexciting or boring. A prime example of his waffle is his analysis of 'rock' "as communal, a coming together of the faithful in celebration

THEY ONLY SEE THE BAD

LAST SATURDAY I travelled over 100 miles to take part in a Rock Against Racism carnival (held in Leeds) and to see The Specials (amongst others) in a concert. It was a magnificent day with a march, various speakers and four groups playing to a racially mixed audience of about 20,000. Unfortunately I was only able to see 25 minutes of The Specials before getting the coach back to Brum.

However, what really makes me sick is that the media seemed to go to town on the recent Southall and Liverpool riots whereas I didn't see/hear mentioned anywhere about the carnival, which was said to be the biggest seen in the North and not one person was arrested while I was there.

I would be grateful if you could print my letter to show that at least some of Britain won't think coloured people 'cause all the trouble'.

Yours Sardinia Seven (Jerry Dammers dentist).
*A serious letter! A serious person! I agree.

•LP WINNER



SPECIALS: a peaceful carnival

of shared goals, shared outlooks". What possible link or relevance to a review of the concert was that? Is he trying to qualify for the next edition of Rock Quotes?

His ignorance of his subject is illustrated by his reference to 'Butterfly Collector' and 'Strange Town' as recent singles. 'Strange Town' was a hit in March 1979 — two years ago. They've had a whole host of single since: 'When You're Young', 'Eton Rifles', 'Going Underground', 'Start!', 'That's Entertainment!' and currently 'Funeral Pyre'. Has Mr Cooper been asleep all that time?

It's just as well RM relies on the charts to ensure sales; the editorial (of this standard) is not a selling point.
Paul Thompson, Exeter.

● I thought Mark Cooper's sentences were over long but this takes the biscuit. And yes, Mark Cooper has been asleep for years.

Toyah's false

TOYAH MUST be the most conceited and false personality of this decade. She is such an outright cow! She really makes me puke the way in which she sings about feelings she believes the youth feel.

"I Wanna Be Free, I wanna be me... etc." Toyah is NOT a teenager, she has nothing in common with us! She's 22 years old — one of THEM cashing in on how today's youth feel. I find her to be disgusting in the way she commercially tries to be different. All she ever says is what she thinks the kids want to hear. Toyah, you are a fraud. Do you honestly think kids of today are so blind?
Signed — an average teenager who can see through Toyah's facade.

● Such bitterness! Such hatred! Anyone over 19 is an old age pensioner, I suppose? Why not sign your name?
PS: You're right about Toyah.

Rare girl

HOW NICE of you to print that article on Adam Ant's girlfriend Tessa Hewitt. It is very rare these days to find a girl of such a sensitive and moral upbringing.

The picture you printed emphasised her publicist's remarks that "she's a serious girl who doesn't want to be the subject of gossip mongering!"
We really think she should let her hair down once in a while and be a bit more adventurous.

Julia & Yvonne
PS: Did we not read somewhere that Adam finds it disappointing when a girl doesn't wear underwear?

● You bitches!

Lost customer

WHAT ABOUT some features on such talented performers as Janis Ian, Linda Ronstadt, Prelude, Abba, Billy Joel etc, etc, instead of crap like Adam and the Ants who won't last anyway. I buy your paper each week but unless your editorial content improves this will be one less customer. So stop giving us passing crazes and give us some established acts with proven success records that are qualified to speak about the music business.

Graeme Brown, Elgin, Morayshire, Scotland

•Etc, Etc. Why don't you sod off to the West Coast? American radio's made for the likes of you, mellow man.

The End

The end
I WAS really pleased to see the Gary Numan interview in the June 20 issue but rather upset at Gary's remarks about his 'fans'. It seems he has little faith in us, I've followed him for two years, and will do so for

quite a while longer, but his attitude does upset me. OK, so we don't owe each other anything but that doesn't cancel out respect! I respect him and I hope he respects his fans! C'mon Gary is it 'fair too risky to admit that you care'?

You decided five years ago,
To depart once you came.
And now it's all over.
The stardom, the fame.

Creative, cruel memories,
You put down in ink.
We gave you the chance.
But you wanted to think.

You wanted to leave,
Then you wanted to stay.
We wanted you happy,
The "machman" in grey.

On top you revealed all,
Your reasons to quit.
You said we'd forget you,
And "not give a shit".

You're wrong in some ways tho',
Some of us still care.
Many will leave you,
But some won't despair.

We'll think of you flying,
High up on your own.
With us down below,
Your prohibited zone.

We'll wish you good luck,
It's your life you must lead.
Remember we're vapour,
We're not full of greed.

We didn't want to programme,
Your actions or thoughts.
Remember we're vapour,
It's fun that we sought.

You came and you went,
Your left us your songs.
Goodbye Gary Webb,
Don't remember us wrong.

Vanadium
•And with this tearful elegy we hereby close the Gary Numan correspondence which was boring to begin with, Bye Bye Gary. Bye.

JANE KENNAWAY



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