

CLASH LP! SAXON!

# ADAM ANT

Exclusive  
interview!

# RECORD MIRROR

## DURAN DURAN

In Far Eastern colour  
— another exclusive!

MARI WILSON!

FOREIGNER!

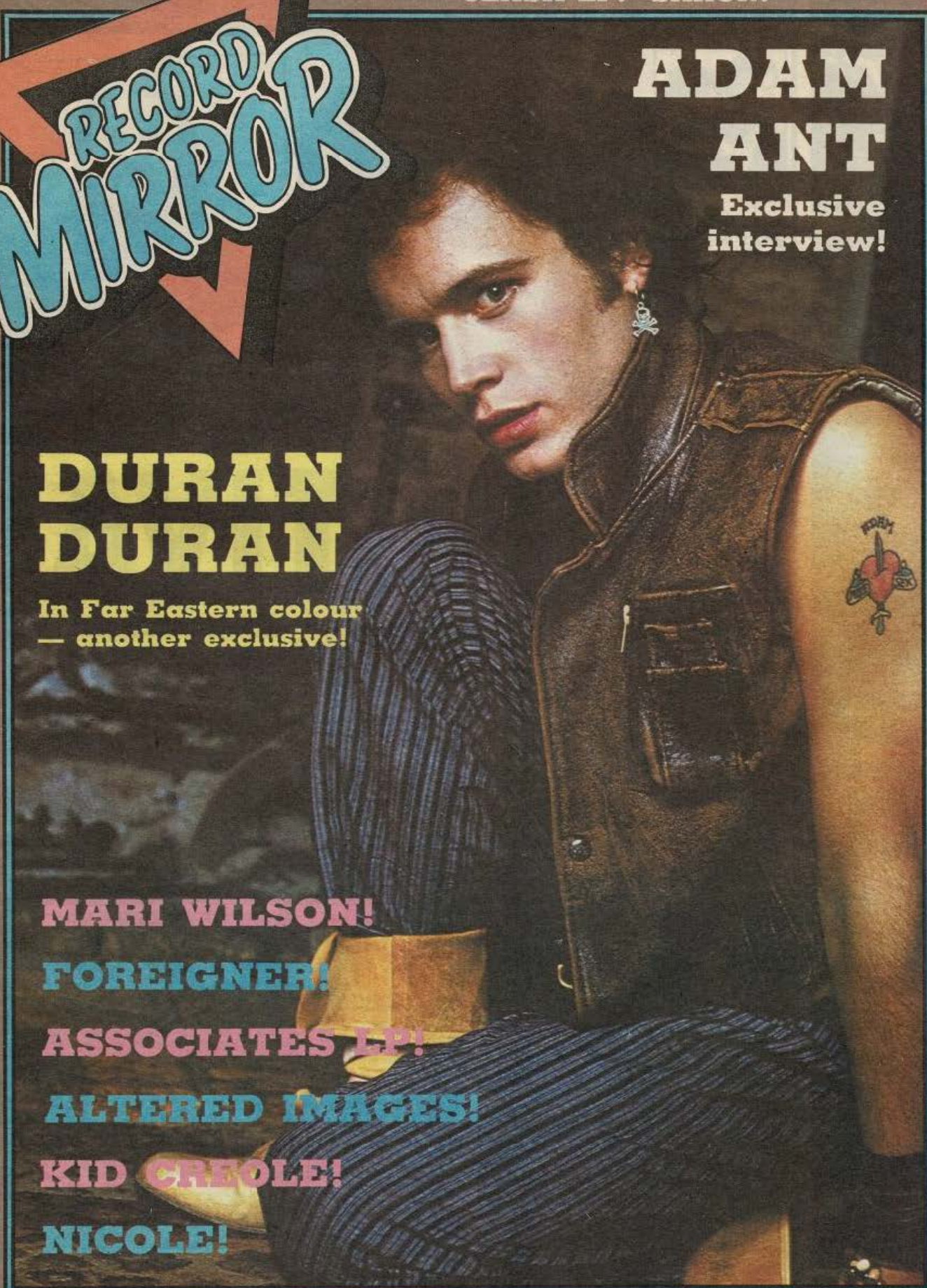
ASSOCIATES LP!

ALTERED IMAGES!

KID CREOLE!

NICOLE!

30 BEACH BOYS DOUBLE ALBUMS TO BE WON!



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299425  
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Distributed by  
Spotlight Magazine  
Distribution Ltd  
1 Barnwell Road, London T4X  
01-807 5411 (1981)  
Morgan Gramblers plc  
Caldenwood St,  
London SE18 6QH

Registered as a newspaper at  
the Post Office

Published by Spotlight  
Publications Ltd  
40 Long Acre, London  
WC2E 9LT  
and printed by  
Portsmouth & Sunderland  
Newspapers plc  
The News Centre  
Mines  
Portsmouth, Hants



SOFT CELL: doubts about live dates

### Soft Cell mini album

SOFT CELL have confirmed the release of their new single and mini-album, as exclusively predicted in last week's Record Mirror.

The single 'Torch' comes out on May 21 with 'Insecure Me' on the B side.

And they have found a title for their forthcoming mini-album containing remixed and segued versions of their best-known hits.

It is called 'Non-Stop Ecstatic Dancing' and will be released on June 11.

But there are doubts over their live dates: Marc Almond revealed last week that they were keen to play the Camden Palace in London, although nothing has been finalised.

"We want to play the venue but negotiations are still going on so nothing is fixed yet," he said.

"No one will be able to get tickets until the gig is finally announced, but we are keen to play there."

The reason is because the Camden Palace is an ideal place for us to put on a live show. But we're not playing there because it's been opened by Rusty Egan and Steve Strange.

"We do not want to be associated with the pair."

### Genesis EP

GENESIS HAVE a new EP out this week featuring three new songs.

Simply called 'Three Sides Live', it features 'Paperlate' and 'You Might Recall' on one side and 'Me and Virgil' on the other.

All three tracks were written and produced by Phil Collins, Tony Banks and Mike Rutherford.



PETER GABRIEL: Shepton Mallet



MOTORHEAD: Rev up at Hackney speedway.

# FESTIVAL

BRITAIN'S GONE festival mad again!

Gabriel, Gillan, Motorhead, Saxon, The Beat and Echo & The Bunnymen are all lined up to play three festivals this summer.

But it doesn't stop there. Reading Festival has still to finalise its bands for the August Bank Holiday weekend, Queen are to play massive open-air dates around the country and there are likely to be more football ground dates.

And, of course, The Rolling Stones are playing two dates at London's Wembley Stadium — following Simon and Garfunkel, who play the same venue on June 19.

### GABRIEL . . .

PETER GABRIEL, Echo and the Bunnymen and The Beat are all on to headline a massive festival in the summer.

Gabriel teams up with

Simple Minds to headline the event on July 15 — as RECORD MIRROR exclusively revealed last week while Echo and The Beat top the bill on the following day.

The festival at the Royal Bath and West Showground near Shepton Mallet in Somerset.

The summer season starts

here . . . Peter Gabriel,

Bunnymen, The Beat,

Simple Minds, Motorhead, Saxon and

Gillan all hit the festival trail.

It will last for three days with a special party on July 19 when new acts will be announced.

Because the festival is to be held on a permanent site all facilities are fully equipped including bars, toilets, car parks and camping space.

Other bands already confirmed include Robert

Fripp, Rip Rig & Panic, Anette Peacock and The Chieftains.

The BBC will be televising the event live and a documentary will be broadcast later in the year.

A benefit album featuring many of the bands will be released in June. Yet to be titled, the double LP will also comprise

### Basil's disc

TONI BASIL'S 'Nobody' single is out as a picture disc this week.

The single — which follows her 'Mickey' hit — is the same price as the normal single. But it's only available in a limited edition.



DRAMATIS HAVE a new single out next week called 'The Shame'. It also comes out as a 12-inch with a free poster. The band have had to cancel dates in Portsmouth and Southampton and are taking legal action against the promoters as a cheque for the band bounced. Both dates are to be rescheduled.

## Strummer stays hidden

JOE STRUMMER is still missing.

As the Clash leader has not been seen for two weeks, their tour has been put off until July.

But Clash press agent Cosmo Vinyl is confident that Strummer is still well.

"In view of the fact that he did contact a couple of relatives who said he's all right, and he's got his girlfriend with him, we don't think he's come to any harm," he said.

"He has some money and a passport and the police were informed. If anything happened to him, I think we'd have heard."

There is little hope for the band that he will return in time to play any of the current tour dates — although the Brixton and Leeds venues are still hoping to host the group.

"We've tried everything we can to find him, and now it looks like we will just have to wait for him to get in touch."

said Clash drummer Topper Headon.

"We'll make it up to everyone when we do the shows in July."

The other rescheduled dates now run: Poole Arts Centre July 27, Portsmouth Guildhall 28 and Bristol Locarno August 2 and 3.

Tickets are still valid for the equivalent rescheduled show, although refunds are available for anyone who wants them. But they must be claimed before May 22.



STRUMMER: Phoned relatives



## FESTIVALS 1982

GILLAN: Set for Donington where they support Status Quo on August 21.



# FEAST!

commissioned pieces by acts not appearing at the festival. HOW TO BOOK: Tickets for each day are £5 and campsite tickets cost £2 which covers up to three nights on the site. They are only available by post, although they will be available from normal outlets within the next month.

Cheques or postal orders should be made payable to Music Arts and Dance Expo Ltd., and sent with a SAE to: Music Arts and Dance Expo Ltd., PO Box 247, Bristol BS99 7RS. Four weeks should be allowed for delivery.

**MOTORHEAD ...** MOTORHEAD look likely to play a festival this year ... at London's Hackney Stadium.

Instead of speedway bikes haring round the venue, the

heavy metal trio will make their own noise on July 25.

They are supported by Saxon — who also play a massive tour in their own right in September — and a host of other heavy metal bands.

Anglewitch, Spider, The Lightning Raiders, Sleek and 234 are also on the bill. The gates open at 10 in the morning and the event runs through until 10pm.

But although both bands have agreed to appear, and tickets are already on sale, neither Motorhead nor Saxon could confirm the bookings.

"I know they have agreed in principle to play, but we have not had official confirmation," said a Motorhead spokesman. The Saxon office could not confirm the booking either. But the group will definitely be touring in autumn — starting on September 16 and running through to mid-October.

Saxon do not want to confirm the date too early. They were meant to be fixed to play a festival at Peterborough, but the date was announced before the financial arrangements were finalised and the event had to be cancelled.

But the band are keen to play an open air event before the summer's out. "We want to play a festival here in the evening, we've never done that before," said Bill.

Fans can take a chance by booking tickets for the festival now. They are £9 each and available from: UKA Promotions, PO Box 143, London E17. Cheques or postal orders should be made payable to UKA Promotions and sent with a SAE.

## GILLAN ...

GILLAN ARE to support Status Quo at this year's Castle Donington Monsters Of Rock Festival.

It's a one off show for the group, who play with Quo on August 21, as they won't tour until the autumn, when a new album comes out.

It means that all the ex-Deep Purple bands will have played Donington. Rainbow headlined the event in 1980 and Whitesnake supported AC/DC last year.

STATUS QUO have cancelled their date at London's Brixton Fair Deal on May 15. All ticket holders can claim their money back from the point of purchase.

Booking details have also been confirmed for Donington. They are available by post from: Wooltore Ltd., PO Box 123, Walsall WS5 4QQ. Postal orders or cheques should be made payable to Wooltore Ltd., and cost £10 each. People sending cheques should allow 21 days for clearance.

Return coach tickets are available from several National Travel companies as well as the South West Concert Club, Dundee G.I.G. Travel, Hindhead Alder Valley, Manchester Picadilly Records, Leeds Cavendish Travel, Liverpool TLCA, Louth Appleby Coaches, Reading Smith's Coaches, Edinburgh Playhouse Box Office, Glasgow Apollo Theatre and Wells La Monde Travel.

Trains can be taken to Derby and Nottingham and a shuttle bus service will be operating.

## Damned single

THE DAMNED roar back into action with a new EP to be released next month.

It is called 'Lovely Money' and features two versions of the title track along with another new song 'I Think I'm Wonderful'.

They are also recording a new album which will be released in September when they go out on tour.

# Siouxsie 'Fireworks' row!

SIOUXSIE AND The Banshees release their new single this month ... following a blazing row with top producer Martin Rushent.

The single is called 'Fireworks' and is released on May 21 — nearly a year after the group's last single. But the fireworks flew when Martin Rushent couldn't produce the single, although he was originally chosen by the band.

"He was unable to meet his commitments due to an exhausting schedule of TV and radio appearances," said a terse statement from the Banshees.

The row was exacerbated when Rushent said he couldn't put a real orchestra backing on the single.

Rushent — who has produced Altered Images and the Human League — was unavailable for comment.

But a spokesman for his company Genetic denied that a row had broken out.

"He didn't do the project for various reasons and the circumstances were



SIOUXSIE: Rushent row

unavoidable," she said. "I don't need to come up with any defence, there was no argument or disagreement." Siouxsie and her Banshees are to play live again in the

summer, despite earlier promises not to tour.

They play a one-off date at St German's Elephant Fayre (near Plymouth) on July 21 as part of an all-day event.



TOYAH HAS added yet more dates to her tour which kicks off next month. And she has yet another new look which RECORD MIRROR can reveal this week.

She now plays: Sheffield City Hall June 18, Bristol Colston Hall July 5, Manchester Apollo 10 and Birmingham Odeon 15.

The singer — last in the charts with her 'Four More From Toyah' EP — releases a follow-up single this week. It's a new song 'Brave New World' and is taken from a new album due out early next month. The B side is another new track called 'Warrior Rock' which will not be on the LP.

## Charts at the Gallup

RECORD MIRROR'S exclusive chart coverage is to be better than ever!

The British Phonographic Industry — the record companies association — has hired Gallup to collect the data through its Dataport computer.

It means that the chart return shops, a cross-section of record shops from which sales are taken, can phone their sales straight into the computer.

Gallup replace the BMRB who for years have supplied the charts to the BBC and RECORD MIRROR.

The computerised chart collecting does not commence until January next year. But the BPI charts committee-chairman said it will ensure "maximum accuracy".



HUGH CORNWELL: Contractual problems



JOAN JETT: At Leeds Queen gig

## Jett support

JOAN JETT is to support Queen at their Leeds concert.

The American singer — high in the charts with 'I Love Rock 'n' Roll' — could well support the band on other dates as well.

Other bands confirmed to support the group are the Teardrop Explodes and Heart.

# Legal Stranglers

THE STRANGLERS are ready to release a new single shortly ... following a massive legal row with their record company EMI.

They are keeping the title and release date secret until 'La Folle' slips out of the charts.

EMI had started legal action against the group as they are

about to sign a new deal, although they are obliged to do two more singles for EMI under their contract.

But they have agreed to stay with EMI for at least the new single before moving record companies.

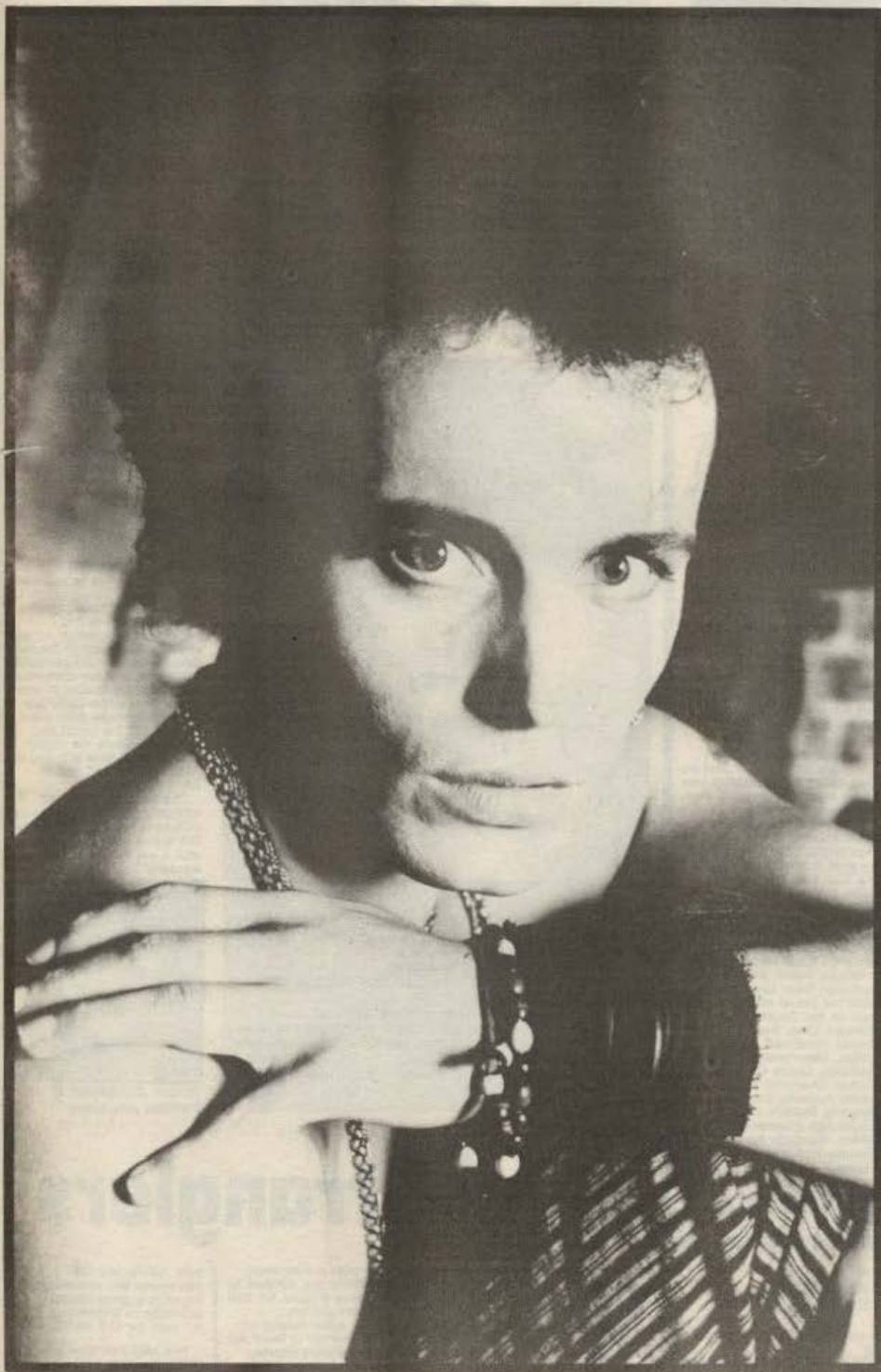
"Under the terms of the settlement EMI will be releasing a new single in the

near future and the Stranglers will undertake any necessary promotional activities in connection with it," said an EMI statement.

It is still not clear whether the group will release a follow-up single or they will be released to join a new company.

# ANT RAP!

Back in black, the newly Ant-less ADAM outlines his plans for staying at the top. MIKE NICHOLLS lends an ear to the ranting Ant.



**"S**ORRY TO keep you waiting!" exclaims a sawn-off sleeved and black leather trousered Mr Ant, "but I just can't stop talking. I haven't spoken to anyone for four months and I'm a real motormouth today!"

This should come as quite a treat to most Ant fans, especially since he hasn't spoken to RECORD MIRROR for considerably more than four months. And he's obviously more than willing to make up for lost time, as I discover on being pelted by 90 minutes of non-stop verbal.

No wonder Adam didn't like school. For one thing he must have been terrible with examination papers. Definitely one of those who spewed out reams of information regardless of the actual question.

Still, there's no cause for complaint. There's masses of info — about the 1981/2 Prince Charming Revue, the absurdity of accusations that he's only interested in the youth market, his latest single and chapter in his career, the subtle differences between image, fashion and style... and, of course, why he's recently disbanded the Ants — for the time being, anyhow. Okay, lights, camera and tapes rolling? Let's go Ad...

"Since the revue I've been putting things into perspective, working up a bit more energy, been in the studio and generally got ahead of myself for a change. At the end I was at a peak feeling there was nowhere else to go. I think I felt very much like David Bowie did at the end of the 'Aladin Sane' tour when he said he was retiring except that I don't want to retire — ever."

Do you think you've taken the idea of a stage show as far as it can go?

"Yeah, I reckon I've pushed the possibilities of combining real life and fantasy as far as I could but the real challenge has been the audience. I've been given a lot by them and I felt I wanted to give something back. Not just a statement like 'I love you' or 'Here's a flexidisc' but something that was going to establish me both in terms of the fans and the industry. To show I was more than just a flavour of the month or a one-hit wonder."

"It could have just been bland and I could have made an enormous amount of money by just walking on and off again. But I hope it was a sincere gesture inasmuch as it cost a quarter of a million pounds and I lost a 100 grand even after selling every seat in the house in 30 cities."

"But I think that was an investment in my career for me."

"It was like a theatrical thing but not half-assed like rock theatre has been in the past."

"Mine was an idea of total entertainment. A total event with Adam and The Ants."

**"T**HERE are many threats in the business, for example the rebelliousness of rock'n'roll, but that's a very

**"There won't be any clothing for the Adam Ant Action Man this season!"**

stylised one and not one that I'm particularly fond of. You know, all that depraved decadence, drink, drugs and what have you."

But what about the sex 'n' leather fetishism of your early days? If that wasn't decadence...

"I think that was subversive but sexually subversive, not politically subversive at any time. Not even 'Deutscher Girls' which was inspired by Mel Brooks' 'The Producers'. It was all about dealing with taboos. I thought that was what the whole punk thing was about. McLaren's shop in the Kings Road, 'Sex', was taboo fashion and it was a case of taking that certain shock element — with the Sex Pistols it was the name alone — and using things like leather and rubber clothes in an anarchical manner."

"It was stylish and as important — an artistic movement amongst young people as much as Dadaism, Surrealism, Futurism or anything. But by the time the Sex Pistols said — on TV it was over."

Talk turns to the new single, 'Goody Two Shoes', and Adam relates how it is part of a change of style which has been going on through the last three 45s.

"It continues a series of events which culminated with splitting the Ants. Although Gary and Terry Lee left amicably, the two hadn't been pulling their weight. The interest wasn't there any more."

"Each night it might have said 'And The Ants' on the billboards outside the gigs but onstage I almost felt I was on my own. It could have been so very much better. It was okay until the tour began but then a lot of business things came into it. I ended up talking more to their lawyers and managers than to them and when that happens it's time to nip it in the bud."

"There wasn't enough involvement, enthusiasm or happiness. It just wasn't happening."

**M**AYBE they didn't feel involved enough? Did you consult them on any aspect of the show?

"Oh no," he admits flatly, "they were given no say in

CONTINUES PAGE 6

**"The Ants were given no say in the show, because I was the leader after all!"**

DURAN DURAN



★ RIO - The 2nd Duran Duran album

on cassette and record (EMC 3411)

includes the single ★ Hungry Like The Wolf (EMI 5295)

DURAN DURAN

**CONTINUED FROM PAGE 4**

the show because I'm the leader, after all. It's not a democracy, no way has it ever been. I did encourage a family, I did, I gave them a percentage and made sure they were more than financially secure. And it was wholly abused because they hardly play on the records at all. Apart from Marco and Chris (Merrick Hughes) I played everything except for when I showed Gary what to play note for note. I wanted to incorporate the band but it got to ludicrous lengths when to ask someone to do a section, they'd check their contract first.

"Then Chris is a producer and has other interests but the key to the split was when Marco said he didn't want to tour any more. I knew I couldn't put together another Ants without him and I want him to be happy because he was half of Antmusic. But let me say this: 'Adam And The Ants live on until one day I can justify putting them on again.'"

"That day may never come but then again it may do because I do like the idea of a

gonna want performers and spectators.

"Still I find it all very interesting, what's going on and that. I don't want to compete with anybody, there's no point, but you might as well enjoy what's going on around you."

What do you think about the change in your audience? The fact that as you're getting older, they're younger, is it part of a conscious decision to capture the youth market?

"Absolutely not. I mean when I signed to a major, a lot of fans never bought 'Kings Of The Wild Frontier' because they thought I'd sold out and what I was doing was below them. Then it was said in the music press that I didn't like playing to 14-year-olds, though I never said that. I want to play to anyone that will listen and if you exclude the youth market, bang goes your chances of appearing on 'Tiswas' and that."

"I want to establish Adam as a household name and I want to make mine a long term career. What's more I have to do it by the music. I want to make sure the fans are buying that and not the make-up. I still say that

think it was a highly successful image whereas 'Prince Charming' was just a fashion which wasn't brilliant because I never had time to develop it into a style."

How about the new single? You've had four months to develop that, yet the sleeve shows you virtually naked from the chest up, apart from a couple of chains and the skull-and-crossbones earring.

"I don't think there'll be any clothing for the Adam Ant Action Man this season! I'm not a fashion designer, though anything I have designed has been a product of my own, not anyone else's imagination."

"The way I've put those designs through the channels of the media is a skill. The look of 'Goody Two Shoes' will be revealed when I perform it. It'll be a challenge because I'll be on my own without any four guys behind me."

Is it a continuation of your autobiographical thread?

"I think so — I think all my songs have been, especially the singles, but then that's true of all great records," he adds modestly. "From Dylan, through to The Beatles"

"No it wasn't, but I'd still buy Malcolm a meal. I still think he's the best-dressed man in London and I think Bow Wow Wow are very good as well. I'm very surprised they haven't enjoyed more commercial success."

Yeah, especially when numerous other groups (take a bow King Trigger) are copying them.

"Well imitation is the sincerest form of flattery. Like Picasso said, to copy other people is necessary. To copy oneself is pathetic."

What about 'Goody Two Shoes'? Is that copying anybody?

"Not really, but it kicks as much as 'Dog Eats Dog' which is my favourite record ever. The words of 'Goody Two Shoes' (one of the verses goes 'When I saw you kneeling/crying words that you mean/Opening the eyeballs/Pretending you're Al Green') stemmed from seeing Kevin Rowland and Dexy's at the Old Vic and when Kevin said those words and really got into it."

"I think that was more honest than anything The Clash have ever done. Dexy's have had a lot of shit but this is going to be their year. They're dealing with passion and although I'm not, I can appreciate it. It's the soul for Christ's sake but they're not just adding to a style, they're trying to update it."

"I think that was more honest than anything The Clash have ever done. Dexy's have had a lot of shit but this is going to be their year. They're dealing with passion and although I'm not, I can appreciate it. It's the soul for Christ's sake but they're not just adding to a style, they're trying to update it."

THEY'RE also a group. If you had Dexy's Midnight Runners down an alley and they were attacked, they'd fight — for themselves and each other. I don't think that was the case in my band. It was at one stage, though.

"Who else do I like? I've a lot of respect for Sting's honesty but not his albums. I'm not keen on Soft Cell getting away with that whole fetishism thing that we didn't four years ago. As far as electronic music goes, I think Kraftwerk, with 'Radio-activity', have already said

more than anyone else will and I liked the Human League better when they were all together."

He laughs to himself then says out loud: "I never thought I'd see the day when I wanted to talk to the Press but you can sit down and have a great conversation."

"I always liked RECORD MIRROR until Greta Snipe came along," he reveals, not entirely unpredictably. "Some of those remarks really hurt my family and I can't really say I remained unaffected so I didn't do any interviews and withdrew all publicity. But apart from the fact that it's mutual beneficial — it sells papers and sells records for me — there's the kid that wants to read the stuff."

"I don't mind criticism as long as it's not on a 'News Of The World' personal level."

Who does he think of the fact that in the four months he's been away, another face, namely Haircut One Hundred, have been dominating the magazine stands?

"In a way it's something I knew would happen but as I say, although I don't want to compete with anybody, it's healthy that there are contemporaries around who provide a challenge. All I care about is that a kid isn't forced into buying a substandard package when for a bit more they could have something which is so much better than a blank cassette — like the Alice Cooper and Roxy Music albums always were."

"I mean you reap what you sow... with Haircuts (sic) One Hundred, personally when I first saw them on TV I thought they had a great piece of music and a great clean-cut image. I like to stay on a respectful level with my rivals."

"I mean it's like these boxing promoters who tell dumb boxers: 'Go in there boy and bash his brains out if you wanna get to the top'. That's bullshit."

WHAT it's all about is the audience getting better records and value for money. The music business has taken a lot and it's time it started giving something back.

"As for not wanting to play to young people, that's crap because they're the people that make the business. What's more, interestingly, there's no teenybop market any more. Kids are a damn sight smarter than anyone who looks down on them and I certainly wouldn't like to bite the hand that feeds me."

"I'm not saying kids under 14 are the only ones buying my records but I'm glad they are otherwise I wouldn't have put the Revue on exclusively at unlicensed venues."

But then I also lecture to people at the Royal College of Art and fill in questionnaires for people doing these and do interviews like this... they are all the same, they've gotta be. They're all people interested in my work and I should give 100 per cent.

"The most important thing is not biting the hand that feeds me. The young audience will grow up with me, just like Bowie's did."

Can you see yourself five years from now?

"I've no plans. I just want to be happy and meet new challenges in whatever field it is. I don't want to bore people by telling them what I'm gonna do next. Films? I'm not doing 'Yellowbeard' — I decided the people involved were just lying me around so I decided to pull out."

"I will do a film one day with a director I wanna work with — Puttnam, Kubrick... Scoreese! Why not?"

"The most important thing is to be happy and successful. Success without happiness is the most dismal failure of all"

**"The young audience will grow up with me, just like Bowie's did"**

family situation. My organisation has been comprised of people who have been together for a while under the pressures of success and those are very heavy pressures."

How did you cope with the pressure of touring?

"I don't say I like touring but I like performing, walking onstage and getting that buzz, that's the bottom line. People that put all their faith in technology are going to have a bit of a shock. At the end of the day people are still

without a hit record I would never have made it in the first place. A good look can't sustain a lousy record, which is why for 'Goody Two Shoes' there's no specific image."

do hope, however, there is going to be a style. Image, style and fashion are all completely different. 'Kings' was a specific style which evolved over two years after experimenting in the clubs for three years before that. I

'Strawberry Fields Forever', which was their acid song, and though I didn't know that as a kid I'm sure all the people they wanted to in the audience did."

"I find it easier to write from that standpoint, which is what McLaren encouraged and what everything Bow Wow Wow are doing is too — possibly because of him."

This isn't the first time you've mentioned McLaren. Do you still respect his views? Was it an amicable parting of ways?

# MARQUEE

NEW 12" SINGLE

Live at Hammersmith Odeon

BEFORE I LET GO  
GOLDEN TIME OF DAY

12CL 244

Recorded Live Hammersmith Odeon  
March 22nd and 23rd 1982

NEW 7" SINGLE

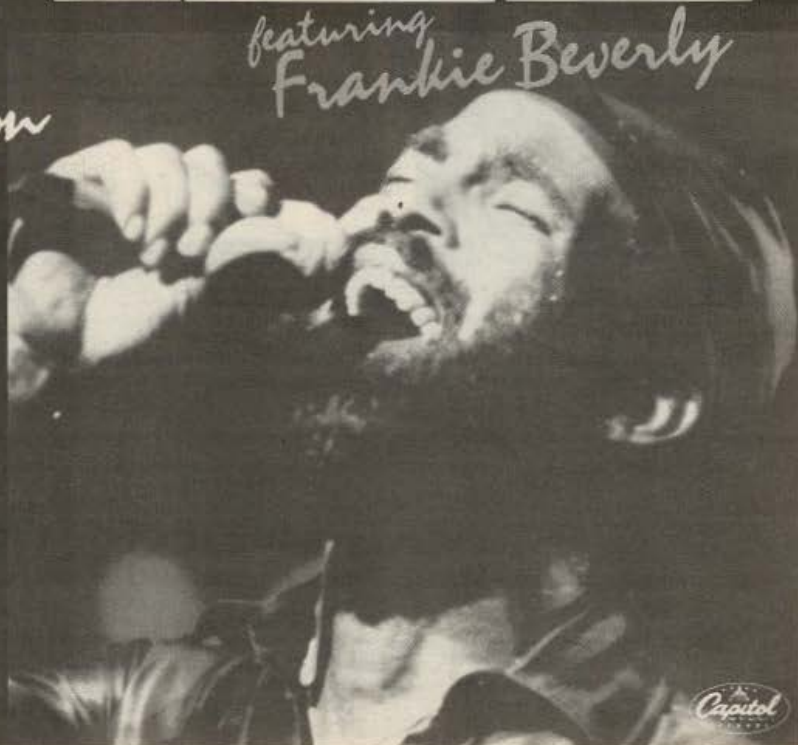
Studio Version

BEFORE I LET GO

Taken from the album LIVE IN NEW ORLEANS TC/EST SP 22  
c/w

GOLDEN TIME OF DAY

Recorded Live at Hammersmith Odeon London  
CL 244



# OUR PRICE Records TOP 60

THIS WEEK	LAST WEEK	ARTIST	OUR PRICE
1	4	PAUL MCCARTNEY TV:O OF WAR	4.49
2	1	BARRY MANLOW LIVE IN BRITAIN	4.99
3	2	MADNESS COMPLETE MADNESS	4.99
4	3	HAIRCUT 100 PELICAN WEST	4.29
5	5	ELTON JOHN JUMP UP	4.29
6	6	ERIC CLAPTON TIME PIECES	4.29
7	7	VANGELIS CHARIOTS OF FIRE	3.99
8	15	BUCKS FIZZ ARE YOU READY	4.29
9	8	SHALAMAR FRIENDS	4.29
10	NEW	QUEEN HOT SPACE	4.49
11	16	JAPAN TRI-DRUM	4.29
12	NEW	ALTERED IMAGES PINKY BLUE	4.29
13	NEW	SHAKATAK NIGHT BIRDS	3.99
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1. 'Disney Girls', 'Feel Flows', 'Til I Die' come from which classic Beach Boys Album?
2. Which of the Wilson brothers has been the major creative force in the Beach Boys?
3. Name the last Beach Boys' single to get into the UK Top Ten.

Now turn to page 22 for part 15 of your own History of Rock



## Newsbeat

# Me and men, by Candi

CANDI STATON, the American soul singer in the charts with 'Suspicious Minds', nearly had her singing career curtailed by her mother.

The Alabama born singer's devoutly religious mum frowned on her forays into the soul world. She refused to let her support the late Sam Cooke on one of his tours, wanting her to continue with gospel.

"I was really close to my mother and I always took her advice, but she didn't really see how close R&B and soul was to gospel," she says. "They both have a good feeling — a soulful feeling and they virtually have the same chord changes."

Her first single in 1969 tried to allay her mother's fears. It was called 'I'd Rather Be An Old Man's Sweetheart'. "It's better to sing about old men, because they're safer!", she chuckles.

Her decision to sing soul has reaped the benefits of two British top ten hits with 'Young Hearts Run Free' in 1976 and the Bee Gees 'Nights On Broadway' the following year.

Now she's back with 'Suspicious Minds' the song made famous by Elvis Presley. The singer, who was married to Clarence 'Patches' Carter, got a note from Elvis when she did a version of 'In The Ghetto'.



SCRITTI: licksome single

CANDI: "Mum, didn't approve."

## SCRITTI HITTI TIME!

SCRITTI POLITTI chose their name for two reasons. One, because it's a wobbly version of the Italian for political writing and two, because it has a lovely sound. At least that's what leader Green reckons, a sound "like scratchy collage or Tutti Frutti, the words reminded me of out of tune Fenders."

Green is Scritti's singer and composer, an intellectual with a great affection for pop language, especially the rhythms of its nonsense words. "Phrases like 'Awopbopaloobopaloobamboom', that kind of thing is incredible and it sold millions. A

divine, powerful madness, much better than making a lot of twanging noises down at the Electric Ballroom."

Twanging noises used to be Scritti's speciality: "We began in the first flush of punk when enthusiasm was all that was required. In that time we were an essentially non-playing group who learnt our skills as we went along."

Since then, like the Human League and other DIY specialists, Scritti have gradually come round to believe in the value of pop. "When I

listened again to Stax and the great soul stuff, I realised how unspeakably beautiful pop can be."

With the help of organiser Mathew and drummer Tom, Green then set about producing some perfect pop of his own, going for warmth and the kind of classy production he distrusted in 1977. Now 'Faithless', their second single in the new soul style, is bubbling under, possible proof that Scritti can produce hits as well as deliver lectures. Meanwhile, expect a debut album in May, on Rough Trade. Not everything has changed.

## Family way

NOTHING LIKE keeping it in the family! Here's Ringo Starr, wife Barbara Bach, and Paul McCartney in a scene from 'The Cooler', a new surrealist movie they're taking to the Cannes Film Festival.

Directed by Kevin Godley and Lol Creme of 10cc fame and set in a prison camp run entirely by women, the 11-minute short features three songs from old hammer fist Ringo's latest album 'Stop And Smell The Roses'.

Don't worry, Linda McCartney hasn't been forgotten — she joins the celluloid stars on this little LP. The only reason she isn't in the picture with the others is that she shot the damn thing. Yes, there's nothing like keeping it in the family.



RICHARD HEWSON



RINGO, BARBARA and Paul

## From Beatles to Rah ...

THE RAH may play 'Perfumed Garden' but they have their origins in far more fertile pastures.

Writer/producer and multi-instrumentalist Richard Hewson is The Rah Band and he started his career with The Beatles' Apple company.

His first assignment was to arrange the strings for 'The Long And Winding Road', one of the contentious songs that

led to the break up of the fab four.

His credits include Mary Hopkins 'Those Were The Days', Wings 'My Love' and the soundtrack to the James Bond film 'The Spy Who Loved Me'.

His arranging talents were used on his own behalf for The Rah Band with 'The Crunch' in 1977, 'Falcon' in 1980 and 'Slide' in 1981. The name comes from Richard's initials.



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© Institute of Sales Promotion. Standard competition rules apply; licence number 116. Full ISP rules available from competition address - postage will be refunded. Prizes will be awarded to those entrants who most closely mark the centre of the sun as determined by an independent panel of judges.

**NOTE** The holiday prizes must be taken prior to 31 October 1983. They are subject to availability, not transferable, must be taken as offered and not open to any amendment by prize winners. Vouchers redeemable only on Wings holidays taken before 31 October 1983. In the event of a tie, a separate drawing contest will be held. Winners will be notified by 21 August 1982, and a complete list of winners and results will be available from the competition address after this date. Where a holiday prize is won by a person under 18 years old, parent's/guardian's consent will be required.



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Signed \_\_\_\_\_ RM1  
Last date for entries: 31 July 1982



Keep that just-brushed freshness

## Newsbeat

**G** OSSIP goes football crazy this week, as we bring you the latest from the ever more closely linked worlds of soccer 'n' pop. Let's begin with bald soccer supremo **Elton John**, chairman of **Watford FC**, who kept track of his team's promotion-deciding game against **Wrexham** even though he was performing in **Oslo** at the time.

A radio transmitter perched on the old joana and linked to a local hospital radio station ensured that Elt knew of his lads' victory and, when match and gig were over, he spent three hours on the phone congratulating the players. **Watford's** new Division One status will mean greater money requirements: Reg is thought to be chipping in to the tune of a million folding ones, so it's no wonder that he's started touring again. Perhaps next season the **Watford** players will relax their ban and allow the old dear into the dressing rooms...

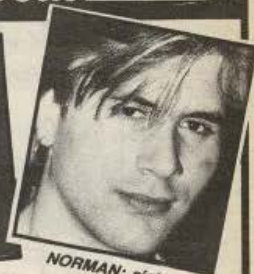
**Top Of The Pops** got the fever last week, with the **English and Scottish World Cup Squads** and **Tottenham Hotspur's FA Cup** contenders doing their stuff in the studio. **John Gordon Sinclair** (Scotland) and **Steve Foster** (Brighton & England) get our **Worst Mime Of All Time** award, while the **Gatecrasher Of The Century** must go to our own, **Mike Gardner**, who popped up amidst the fray of Spurs on screens across the nation. How did the old ligger gain admission to the **TOTP** studios? Simple — he slipped on an England vest and his bast **Cyrille Regis** expression (well, that's what he says) and simply breezed in...



ROBERT SMITH



FRY: anti-social



NORMAN: sick

# GOSSIP

Coming Sunday sees the annual **Goalgiggers** 5-a-side tournament, held this year on **QPR's** astro turf pitch. The **Beat** are fielding a team, as are the **Fun Boy Three** (Sketch **Martin** of **Linx** is their sub), while **RM's** gariatric striker, **John** "five pints at half-time" **Shearlaw**, will be the **Gillan** team's handicap. Kick-off at three, tickets £2 from **Capital Radio** or on the gate. How can you afford to miss it?

Enough of this sport nonsense, let's get back to the filth. And what could be filthier than the antics of **Tam Paton**, one-time **Swengali** behind (?) the success of the **Bay City Rollers**? The odious **Paton** has just been sentenced to three years by an **Edinburgh** court for doing things to under-age boys that would have been more appropriate in "Svatyroom" than in a **Scottish** mansion...

Did **ABC's** **Martin Fry** really walk out in disgust when our singles reviewer tripped lightly into the hotel bar where he was supping? Dear me, what a sensitive boy it is, to be sure...

**Blondie** — the whole group, and not just **Chris** and **Debbie** as expected — fly in on **Tuesday** to promote their book, with signing sessions and the opening of **Stein's** photographic exhibition top of their engagements list, though **Dame Rumour** hath it that band members would rather be gigging that **ligging**...

**Visage** have drafted in the **Jacksons'** producer to man the controls for **'Night Train'**, B side of their next 45...

**Spandau Ballet's** **Steve Norman** was struck down with German measles last week; the poor boy fell ill immediately after **les Spands** had filmed **The**

**Old Grey Whistle Test**, which should tell us something... Amongst those enduring the **Status Quo** shows at **Hammersmith Odeon** last week were **Sting** (him again?), **Matchbox**, **Kevin Godley**, various **Nolan Sisters**, **Minder** **Denis Waterman**, footballers **Frank Worthington** and **Peter Barnes** and **Thin Lizzy's** **Snowy White**. **Charles** and **DI** stayed home...

Stop press! Our medical correspondent writes that tragic arrested-development case **Claire Grogan** has reached puberty! **Miss Grogan** has been rushed to a recording studio, where her condition was described by a spokesman as "unbearable"...

**Mick Karn's** solo single (what'd you mean, 'What single?' we told you about it weeks ago) is to be produced by **Ricky Wilde**, brother and mentor to the beautiful **Kim**

**Simple Minds'** **Derek Forbes'** notorious **Midge Ure** impersonation was captured for posterity by video-cameraman and all-round accomplice "rambling" **Ross Stapleton** of **Virgin Records** recently. The naughty pair then had their film — **Forbes** as the moustachioed midget, warbling **'Vienna'** — shown at **Edinburgh's Nite Club**, where it emptied the dance floor in seconds...

**Robert Smith** of **The Cure** seems to be paying the price for his heavy boozing these days — he's getting quite chubby. Better stick to your favourite **Peruvian snuff**, **Rob** — at least there's no calories in it...

Talked-about **Scots The Bluebells** have just had their first single produced by **Elvis Costello**...

## HEART TO HEART

IT TOOK 12 years for **Valerie Simpson** to realise she was in love with her husband and songwriting partner **Nick Ashford**.

The dynamic duo, who have written songs for **Diana Ross**, **Teddy Pendergrass** and **Chaka Khan**, first met in church.

**Nick**, 39, says: "I saw her singing gospel and took a fancy to her."

They became songwriters in 1963, writing their first hit, **Ray Charles'** "Let's Go Get Stoned", in 1966. The hit led them to working for **Motown** with responsibility for **Marvin Gaye** and **Tammi Terrell** hits like "You're All I Need" and "Ain't Nothing Like The Real Thing".

They climbed the ladder within the successful company until they were put in charge of **Diana Ross's** solo career, penning material like "Reach

Out And Touch", "Remember Me" and "Ain't No Mountain High Enough".

At that time their relationship was entirely professional. "There was no romance all those years. There was a flare at first and then nothing," says **Valerie**, 35.

The couple went solo in 1973 and wrote hits for themselves and others including **Diana Ross**, **Brothers Johnson** and **Ben E King**. They are now on the edge of the charts with "Streetcorner".

But when did they fall in love? "We had a dance to a slow record," says **Nick**. "It was the first time I held her in such a way. Something happened. It was one of those magic things that brought it all into focus. We both felt the same surge through our bodies. We are now close to celebrating our seventh wedding anniversary."



SIMPSON Ashfordless

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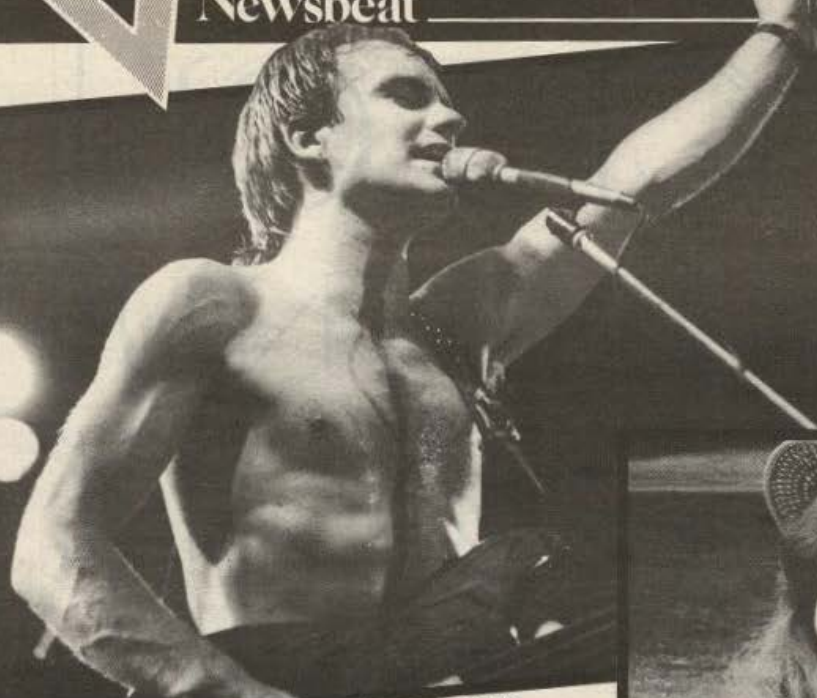
**May** 15th Leeds University · 16th Sheffield Polytechnic · 17th London Dominion · 20th Nottingham Rock City  
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STING

## THE PONG IN THE POLICE!

**PHEW!** It's enough to make your hair stand on end. Yes, this dishevelled and sweaty figure is no less than Police superstar Stink — sorry, Sting — who's suffering endless sleepless nights because his song 'Don't Stand So Close To Me' has been used in a TV commercial for deodorant.

The poor dear was so upset when he saw it that he sulked in the bathroom for three days — not that it's helped him much here. Could someone open a window?

# The queen of Euro-slop ...

WHO WOULD have guessed it? Certainly not any of the appalling boy-girl outfits from the other countries, and least of all the embarrassingly cocksure Britishers, Bardo. But this year's Eurovision Song Contest winner was, of course, Germany's entrant, Nicole.

At least three things stood against her: firstly, that Germany's great musical traditions (Ludwig van, Kraftwerk, drinking songs) don't include any past Eurovision winners.

Secondly, that ever since Abba, boy-girl combos have

by  
**JOSEF  
GOBBLES**

held a virtual monopoly over the contest. With the success of Bucks Fizz last year, the trend intensified to absurd proportions, this year's "event" being littered with grotesquely-clad persons doing idiot-simple dance steps while delivering their ditties.

Thirdly, there's the song itself — 'Ein Bisschen Frieden' is a seventies-style woolly peace song, much along the lines of the New Seekers' 'I'd Like To Teach The World To Sing' —

what could be more unfashionable?

Yet in spite of, or perhaps because of, all this, the 17-year-old German girl scored a landslide victory. She's not an unknown groomed for instant stardom via the contest; she's been a number one hit artist in Germany ever since her first release, catchily titled 'Fleg Nicht So Hoch Mein Kleiner Freund' topped the charts for several weeks.

Now, translated as 'A Little Peace', her latest waxing has become a UK hit. Unchanged by her dizzy rise to international success, Nicole (her record company tells us) "still lives at home together with her parents, brothers and sisters". Aaah. Let's hear a big welcome back for the girl next door ...



NICOLE

PUT IT  
AWAY  
MATE!



MARI

## Show bee-sness!

REMEMBER THE swinging sixties? That exciting age of James Bond, The Beatles and the mini-skirt? When the twin-set ruled and fat earrings dazzled like the summer sun? When the hairdresser was elevated to superstar status, fashioning fringes and building bouffants.

24-year-old Mari Wilson remembers them well and has a great big bee-hive hair-do to show for it.

"My hair has always been long," she says. "But I've not had it cut for five months now. The longer it gets, the easier it is to do. It only takes about half an hour to prepare these cays but sometimes it won't work at all," she wails.

If you're wondering how the shaggy-haired, loose-limbed eighties have produced a perfectionist like Mari, her explanation is at the ready.

Currently half way through her second lengthy tour of 1982, she says: "Although I'm in the music business I'm also into the showbiz side of things. Like Shirley Dasey. She's my idol and my ambition is to do the London Palladium in a big glittery dress."

"Everything's taken far too seriously these days," Mari complains. "Everything has got to have a deep, significant meaning. Yet no-one thought that in the old days of Fred Astaire. People went to his films just to see him dance. Simple as that."

For Mari, with her huge 11-piece band, The Wilsons, augmented by a four-strong string section "for the ballads,"

it's showbiz before seriousness.

In fact, her own entry into showbusiness could have been based on a classic Hollywood rags-to-riches film script: "I was hanging around a recording studio looking for sessions work as a singer when I walked this guy who'd just written the perfect song but had no-one to sing it. Next minute I was having my first audition."

The plucky chap was Tot Taylor, who manages Mari and runs her record company as well as writing and producing all her songs.

"Fortunately, he's also got a strong sense of the showbiz tradition and the whole sixties thing. Maybe we'll do our own film one day."

With such confidence, could there possibly be any shadow of a doubt? After all, if bees make honey, what's to stop bee-hives making money?

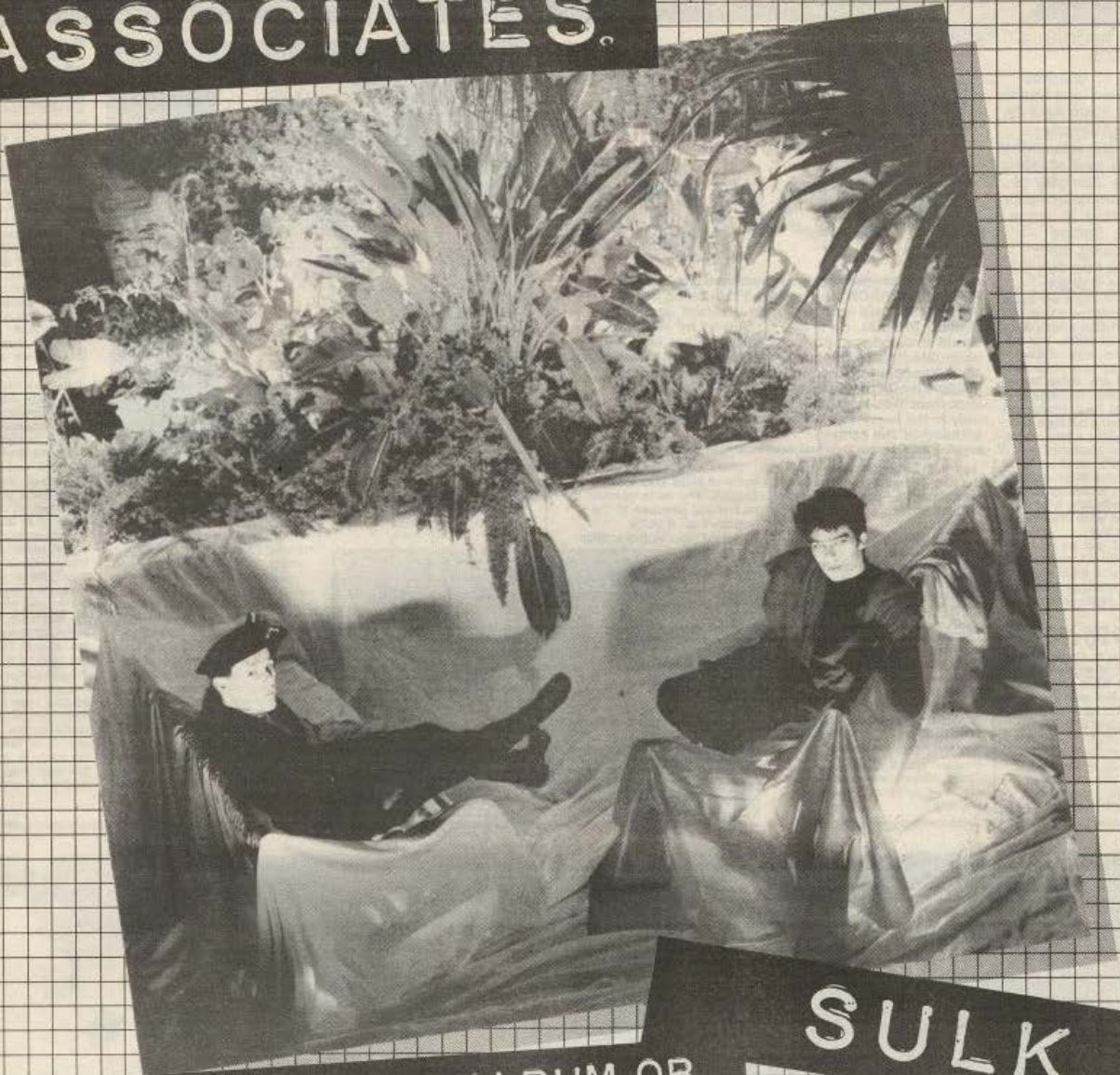
## GLAM BANG

OBSCURE GLAM rocker Mick Dorey plans to launch his homemade space rocket came to a tragic end on Clapham Common last week.

Mick, of Tollex 9, was all set to send the rocket blasting into space, but shortly before the final countdown the fuel tanks caught fire and exploded.

Mick was slightly burned in the explosion and he is recovering at home after hospital treatment. As reported recently in Record Mirror he built the rocket from scrap metal and the project was financed from a publishing deal. Royalties from the band's first singles 'Coal Fires' and 'Semaphore' helped him out, too.

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DEAR RECORD MIRROR,

THE 11 coaches with 600 Jam fans was to leave at 7.00am April 29. By 6.30am Victoria Coach station was almost full of Jam fans all going to see the Jam play at the Hippodrome to Pantin Paris (change of venue due to the Baltard Pavillion being burnt down). We boarded the coaches at 6.50am.

On arrival in Paris we found that the Hippodrome was in fact a circus tent! Our coach was about fourth to arrive. We left the coach and most of the others went up to town to look around but I and some others hung around the Hippodrome in the hope that Paul, Bruce and Rick would come out for a chat. There were quite a few French Mods hanging around as well. A couple of them came up to us and said that the skins would be coming down, toolled up, to fight us. I didn't really take any notice as after all we were there to see the Jam, not fight.

After about half an hour the Jam did come out, everyone crowded around them either to talk or just get autographs, and they went in again after about an hour.

Most of us then went up town. On the way up we saw about 30 skins so we didn't take any notice of them and went into a bar. A while later this bloke ran in and said the skins had started on his mates so everyone legged it down the road to help — the skins ran away. But then, from what I was told afterwards, a car load of skins pulled up and started shouting abuse, they were chased and left their car which

# What went wrong?

RECORD MIRROR has received this letter from a Jam fan in Kent who attended a recent Jam concert in Paris, on a trip organised by Mead Gould Promotions. Although the incident was undoubtedly exceptional — MG have taken nearly 16,000 people to Europe already this year and not a single incident has been reported — we feel it is important that this fan's views are expressed; if only in the hope that such stupid incidents can be avoided in the future.

was then set on fire somehow. I saw it burning but didn't see who did it; the police and fire brigade arrived so everyone split up.

Later when we were all on our way into the gig the skins had re-grouped and were shouting abuse and were threatening the English from the other side of the barrier. Both sides were kept apart.

The gig was completely trouble-free, even when Union Jacks were raised and everyone down the front chanted "England". The French Mods and smoothies all seemed okay; most of them chatted to us in English telling us how much they liked England and English people.

There weren't any skins in the gig at all as far as I could see anyway.

When we got out I could see loads of skins and a few English. The skins seemed to be making gestures at the English then a bottle smashed next to them. After



this the English Mods had had enough and a couple of them started fighting with the skins. Fists were only used at first but then both sides started using bottles.

The French must have pulled out weapons as everyone then started to leg it towards the coaches. Bottles were flying everywhere so we got onto the first coaches we could. After a couple of minutes I got off the coach and tried to find mine; all I could hear were bottles smashing.

The fighting was still going on, everyone was running about trying to find more bottles to throw. There were only a few English around outside as far as I could see, when a load of skins legged it toward our coaches with bottles. We all got back onto the coaches and from the coach window I could see fighting still going on further up. Bottles were flying everywhere, and one English Mod was being badly beaten with what looked like an iron bar.

Mode tried to get off the coach to help him but the coach driver locked the door and said that anyone that got off couldn't get back on. Everything seemed to quieten down, until loads of skins started to jeer at us from just outside the windows, waving weapons about. They chucked bottles at our coach and two of them picked up a barrier and threw it at one of the rear windows — I don't know how it never came through it but it just bounced off!

After that they left our coach and started attacking the other coaches over the other side. As one of the coaches was leaving the exit it was attacked with bottles and also had a barrier thrown at it.

All the time that the fighting and botting was going on the French police were watching from vans about 50 yards away. They only moved in after most of the French had left.

Later some of the coach drivers that left after us said that the skins and French bouncers boarded and beat up some English on one of the coaches, also that a couple of coaches did have windows smashed.

Worst of all was that the French police tear-gassed a coach when all they were doing was sitting in their seats. The coach driver of that coach was taken to hospital and another driver was missing. Loads of English were left to make their own way home. I just hope that the skins or French police didn't get hold of them.

I can honestly say it was the French skins that caused all the trouble. I just hope us Jam fans don't get plastered with the blame for the incident, if you remember they tried to cause the same trouble last year but this year they seemed to have planned it more.

A Jam Fan,  
Ashford, Kent

## THE ORGANISERS SAY:

NICK GOULD, of Mead Gould Promotions, has stated that his company won't be running any more trips to see the Jam in Paris. "We have heard various and conflicting reports about the trip and as far as we can work out it all stems from the last trip to Paris by British fans, one which we didn't organise," he told RECORD MIRROR. "Nothing like this has ever happened to us before."

And Gould added: "We have had no reported problems from any of the 26 couriers and drivers we sent on the trip, nor has any complaint been received from any member of the public who went with us."

"We can only apologise to anyone who became involved in an incident in Paris and didn't want to be involved."

Other foreign trips organised by Mead Gould will go ahead as planned, and the company, according to Gould, expect their "trouble free" record to be maintained.

Loads of the East London

# ASSOCIATES-SULK

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featuring the singles  
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# Singles

## EX-HIGHWAYMAN DELIVERS

**ADAM ANT: 'Goody Two Shoes' (CBS).** Quel surprise! Ad ditches a few Ants and comes up with a really excellent single, his first for ages. Gone the weedy posturing of 'Ant Rap' and the like; here he sticks to his favourite theme (Adam Ant, what else?) but does so with a chunky, brass-filled rockably beat that's positively invigorating. No more nursery rhyme lyrics, either; just as his first hits detailed the wilderness years, 'Goody Two Shoes' deals with his success, with many a wry comment on the mercenary, image-making aspects of the whole shebang. There's also a scathing little reference to "opening your eyeballs — pretending that you're Al Green". He couldn't mean... Could he?

**UB40: 'Love Is All Is All Right' (Dep International).** After the droary 'I Won't Close My Eyes', a return to form. This time the Brummies get the laid-back feel right; it's beautifully relaxed and summery, and Ali Campbell's singing improves all the time. Their plain, home-grown production could use a little spicing up, but that apart, it's a goodie.

**JAPAN: 'Cantonese Boy' (Virgin).** A skilful, fluent and textured piece of music, though whether it makes it as a single I'm not too sure. Certainly, it's a less obvious proposition than its predecessors, 'Ghosts' and 'Visions Of China' (ah, the hit that got away!). Its chief shortcoming is the lack of a hook, as they say in the trade, but it's pleasurable listening for all that. Best value of the week, too, pop shoppers, since it's a double pack also containing 'Gentlemen Take Polaroids', the title track of an earlier and better LP than 'Tin Drum'.

**ALTERED IMAGES: 'Pinky Blue' (Epic).** All right, this has gone far enough. Clare Grogan's playful-little-girl image topples over into grotesque self-parody as she gurgles and squeaks of Coming To Top and Pinky Blue Skies and similar scenarios that would try the patience of a Jackanory audience. This record has less than any previous Altered Images release, but just as many tooth-rotting calories, and seems to indicate that the birthday party is drawing to a close. Time to blow out the candles, children.

**MADNESS: 'House Of Fun' (Stiff).** Like a corpse dropped onto a trampoline from a great height, Madness keep bouncing away, though all the life in their enterprise is gone. Second standard single in a row from the nutty boys, which is a damn shame when you realise that their Greatest Hits compilation ranks alongside Blondie's and the Bananaramas as one of the best ever. Everyone has their off days, but I trust that in future Madness will stop using their writing and recording singles. Yours sincerely, Disappointed of Fulham.

**DANA & THE NORTHERN IRELAND WORLD CUP SQUAD: 'Yer Man' (Towerbell).** Quite simply, they'll have to enjoy one hell of a giant-killing run in Spain if they want to live down this debacle. I mean, Dana! I can't

## SINGLE OF THE WEEK

**ECHO AND THE BUNNYMEN: 'The Back Of Love' (Korova).** The future of rock and roll (British section), I presume? Like the idea or loathe it, it's not far from the truth, so it's encouraging that the lapine ones are despatching us such high-quality goods from their northern lair. More commercial and taken at a far more spirited pace than one has come to expect of these gents, 'The Back Of Love' boasts a hummable refrain and *strings* (gulp) as well as an intriguing lyric, delivered with suitable self-righteous passion by young Mr McCulloch. It doesn't quite live up to its punch start, getting a bit jumbly towards the end, but overall there's a strength to it that makes much of the competition sound downright flimsy.



ECHO AND THE BUNNYMEN: can this be the future?



Reviewed by **SUNIE**

help but suspect that the blank-eyed colleen knows as much about soccer as I do about scuba diving, and I can't even swim.

**TOYAH: 'Brave New World' (Safari).** Everything about this record stinks. Whatever her merits as actress and all-round personality, and even they are debatable, Toyah Wilcox possesses precious little musical talent, and seldom has it been more obvious than on this dismal 45. I don't wish to get carried away on the subject, so let's be kind and move on, before I start getting libellous.

**PLUTO: 'I Man Bitter' (KR).** He may be the least prepossessing character ever to appear on Top Of The Pops, but Mr Shervington has a knack of turning out attractive,

lightweight reggae for mass consumption; here, he does it again, and does it very well.

**NEW ORDER: 'Temptation' (Factory 12in).** The sound is familiar, but the mood certainly isn't. There's a pop song in here somewhere, and if there's a seven inch version available, it's probably a fairly commercial proposition. A 12 inch, however, allows too much room for doodling, which New Order seem helpless to resist.

**SWINGING LAURELS: '... A Taste Of' (Dining Out 12in).** Yes, those very Laurels who graced the latest Fun Boys waxing with their brassy presence, here exploring their own, and considerably less mainstream, direction. Four instrumental tracks on show: a Real Weird one, a mournful one, a "disco" one and a live one, in about that order. I found the first two somewhat wearing, but the latter pair highly enjoyable, 'specially 'Disco Laurels', and confess to being intrigued by the Swinging Laurels. Never thought I'd say that about anything that came out of Leicester...

**RON FRANCOIS: 'If You Love Me' (CBS 12in).** Hired-gun bass player, currently to be found within the shifting ranks of the Teardrop Explodes, goes solo. The result is smooth, Phillyish and really very good. Song could be a bit stronger, but a classy piece of work nonetheless.

**DIANA ROSS: 'Work That Body' (Capitol 12in).** What an improvement on the middle-aged version of 'Why Do Fools Fall In Love' that the world's

most glamorous anorexic treated us to recently. This is healthy, vigorous stuff, ideal for doing your Jane Fonda-style work-outs to (while practising your Beverley Hills diet, of course) and, crowning glory, you can't hear Diana Ross at all! The work (out) is done by a very able corps of back-up singers; it's only left for DR to sink into a skin-tight black and gold number for the cover shot, and there's another hit in the bag.

**RANDY CRAWFORD: 'One Hello' (Warner Bros).** What a waste. Randy Crawford is a singer of great talent and charm, but she's ill-served by her material, of which this is a particularly displeasing example. A bland ballad by Marvin Hamesch and Carole Bayer Schmelzer, it drifts along aimlessly, and a nasty rock guitar solo in the middle does nothing to enliven the proceedings. To enjoy the lady at her best, I urge you to investigate 'Miss Randy Crawford', an LP made in the days when someone was bungling her a few discont tunes to wrap her lovely voice around. Ignore this slop.

**DENISE NOLAN: 'Girls Do It, Boys Do It' (Mercury).** The Nolan sister who went solo delivers a disco number of considerable slickness and minimal originality. Like all those of the Nolan sortery, she has a fair voice, but nothing about the whole production is very distinctive. And as for the lyrics — very dull. Sammy Cahn said it so much better: "The birds and the bees do it, Even sentimental fleas do it... Let's do it! Let's —"

**THE DEFECTS: 'Survival' (WXYZ).** A punk record. Better than some of its kind, no worse than the others, but I see no sense in being over-tolerant of this sort of lime-warp stuff. It's as relevant and contemporary as heavy metal, and almost as unlistenable.

**LIGHT OF THE WORLD: 'Check Us Out' (EMI).** I did, I found their light funk insubstantial and their lyrics laughable; all that macho drivelt about keeping out of their way if you don't want to get hurt, and from a group who look and sound about as threatening as Imagination. Write-off, brother.

**JEAN-MICHEL JARRE: 'Orient Express' (Polydor).** Taken from the LP of the TV show of the concerts in China (and what a load of overblown rubbish that programme was), this is the usual Jarre-ning noise, doodly electronic circles that turn in on themselves and go nowhere at all. A fine opinion our slant-eyed brethren are going to have of European culture if this is what they're exposed to. Mind you, he's got a lovely wife.

**UK PLAYERS: 'No Way Out' (A&M).** A&M product tends to be geared towards the "tastes" prevalent on the other side of the Atlantic, and this is no exception. The ironically-named UK Players go through their slick, polished paces with ease, the end product being so laid back that it's prone, and so is the reviewer. Zzzz.

**JANE AIRE: 'I Close My Eyes And Count To Ten' (Stiff).** At last! Something to get really worked up over. You see, I

seriously consider this song, as rendered by the immortal Dusty Springfield, to be the greatest pop song ever, and the notion of some third-rate Stiff popsie committing ritual slaughter upon it is rather upsetting. When her inadequacies are compounded by the laughable efforts of her backing group to provide an epic sound, which chiefly entails turning up the bass drum until its horrible stomping obliterates all around it, well... It's time to send in a bleeding gunboat.

**LANDSCAPE: 'Eastern Girl' (RCA).** After the Jane Aire disaster, the latest bit of uninspired rubbish by these old codgers is a mere fly in the ointment. You'd have to go a long way, it must be said, to find a tune so banal and a set of lyrics as cretinous as these. Speaking as an Eastern Girl, I'd strongly advise Richard Burgess to stick to Australians.

**INVISIBLE BODY CLUB: 'Zakthara' (BWM).** Typically, woefully weedy indie-label record. The drums and bass are dull and flat and over-prominent, the guitar ineffectual, the keyboards a mere whimper, and the vocals alternate between a poor croon and a pretentious oration. It's only fair to add, possibly as some sort of mitigation, that dozens of records like this come in every week, so it may be a bit unfair to single out the hapless IBC for abuse. Now for the next review — quick, before I start feeling sorry for 'em.

**GENESIS: '3x3' (Charisma).** 'Paperlate', the first song on this 3-track EP, sounds a bit go-ier than drippy old Genesis ought to sound, and therefore more acceptable to Gen-haters such as meself. But beneath the activity and the horn section, it's all curiously hollow somehow. Same goes for the other two, one of which is a Phil Collins solo-style slowie, and the other a truly gruesome piece of pomprock. Music by people who don't care for people who don't know.

**CHRIS REA: 'Every Beat Of My Heart' (Magne).** Brit equivalent of all those American MOR singers with peculiar names and the odd UK hit — Randy Vanwarmer springs to mind, which I suppose is fairly damning to old Chris. Anyway, here he is — Chris, not Randy — husking away on an Adult Orientated (ie Boring) ballad, and highly soporific it is too. Not much to my taste, but of inestimable therapeutic value for Insomnia sufferers.

**LENNY ZAKATEK: 'Say I Love You' (London).** Hmm, seems the Yanks don't have a monopoly on peculiar names, by any means. Leonard is a far-from-youthful-looking chap in a silly jumper, and his record, which inexplicably appears on a hippish label, is a clever, commercial little item of a jangly, calypso nature. Very white, sanitised calypso, that is, and the song's none too memorable, but it's jolly enough, and I dare say it has an outside chance of being a hit.

**QUARTERFLASH: 'Find Another Fool' (Geffen).** If the success of the last single by these tedious seventies-style rockers is anything to go by, they won't have any trouble in finding quite a few.




altered images

3-track  
dance mix  
12" single



pinky blue

Plus jump jump /  
think that it might

from the new album 'pinky blue'   
produced by Martin Rushent EPCA13-2426



# Giggly! Gooney! Ghastly!

**ALTERED IMAGES: 'Pinky Blue'**  
(Epic EPC 85665)

By Robin Smith

HOW LONG can this nonsense last? How long is Clare Grogan going to be an overgrown kid at birthday parties — giggling to herself in the corner and being sick on too much lemonade and trifle?

Perhaps it's her reaction to a tough upbringing in the backstreets of Glasgow, but that's no reason for Altered Images to make other people suffer.

Nothing personal Clare, but I hate you. I loathe your lisping penetrating voice. I cringe at your stupid dance routines. I hate your cute interviews. I scream at

your stupid songs that put my teeth on edge faster than a dentist's drill. And if anybody mentions again how good you were in 'Gregory's Girl', I shall scream and scream.

'Pinky Blue' hah! 'See Those Eyes' eehhh! 'Little Brown Head' turn it off! turn it off! My God, there's even a Muppet Show version of 'Song Sung Blue' where Clare's voice is really too much for ordinary flesh and blood to stand.

And could you ever find a more gutless pile of snotty nosed part time musicians than the rest of the little Images, all limp wristed guitars and jangly notes.

It's at times like this that I wish Hadrian's Wall was still standing. 'Pinky Blue' just makes me see red. +



GOOD GOLLY Miss Grogan!

# Billy and the Kid ...

**THE ASSOCIATES: 'Sulk'** (Associates ASCL1)

By Sunie

LIKE MANY another in this line of work, I seem to have spent a good part of the last year weaving laurel wreaths for Messrs Rankine and Mackenzie, known to the world as The Associates. A wealth of promise had been shown in their first LP and a glorious chain of singles. 'Sulk' should be the promise kept, the wish fulfilled, the claims justified and the love confirmed.

Is it? Of course it is — how could they disappoint me? But my enthusiasm for this record, while fervent, isn't entirely unqualified. There are parts of side one which I don't much care for, since they're closer to the Associates' wandering indie-phase than the precise magnificence of Associates now. 'Bap De La Bap' and 'Nude Spoons Euphoria', principally. 'Arrogance Gave Him Up' reveals itself to be the instrumental that used to open Associates live sets, previously recorded as 'AG It's You Again' but now doctored into keyboard form and not necessarily the better for it.

The one gem offered up on side one is 'Gloomy Sunday', a towering interpretation of a suicidal standard. Over a decently brisk arrangement, Mackenzie gives a superb performance that combines tenderness with high drama, defying you to scoff at such lines as '... in death, I'm caressing you/With the last breath of my soul I'll be blessing you'.

Side two is all colour and brilliance, starting with 'Skipping', the best track of all, leading on to the resigned vehemence of 'It's Better This Way', and full-length versions of both the current / recent



ASSOCIATES' Billy Mackenzie

singles. Closer is the unfamiliar 'Nothing In Something Particular', a much more successful instrumental which might have been named appropriately 'Theme From ... the above'.

Playing and production is of immaculate quality throughout, and on side two at least, the material is of as high a standard as you'll find anywhere in pop today. No room here for further details; I'm off to wear my copy of 'Sulk' thin, while weaving another of those goddam laurel wreaths. ... +++++

**KID CREOLE & THE COCONUTS: 'Tropical Gangsters'** (Ze ILPS 7016)

By Simon Hills

REMEMBER WHEN the next big thing was going to be salsa? Modern Romance made it all right, but all grand master August Darnell — aka Kid Creole — achieved was massive critical acclaim.

Now he's back with another lush concoction which mixes

the richness of grenadine, the bite of tequila and the colours of curacao into a heady cocktail.

'Tropical Gangsters' charts the story of shipwrecked sailors in faraway lands. Despite its aloof story-telling, it's never cold — rich production carries through a series of songs which on the surface sound ordinary, but underneath are rich treasures of verve and production.

The opening number 'Annie, I'm Not Your Daddy' boasts some shining Doors-style keyboards while the other side (the better by far) envelops itself round potent mixtures of harmonies, brass and keyboards culminating in the slow, rhythmic 'No Fish Today'.

While Modern Romance are jumping onto next year's bandwagon, August and his crew will still be producing albums that are worth more than a trip down the local on Saturday night. Their cocktail is a mere light and bitter in the face of The Kid. +++++

**ANGEL CITY: 'Night Attack'** (Epic BL 37702)

By Robin Smith

STROLL ON, this isn't going to disturb your dreams very much. Aussie has yet to produce anything to outwit AC/DC.

'Night Attack' is a fart in a tunnel full of apathy, expensive production wasted on a heap of half baked songs and the mundane voice of Doc Neeson. Who does he think he is — Bob Geldof?

This is a pedestrian album featuring tracks like 'City Out Of Control' (aren't they always) and 'Runnin' Wild' which is about as savage as a toothless budgie. Meanwhile, 'Storming The Bastille' slips over itself landing in the mud. Are Angel City ever going to show any real potential? +

# TOYAH NEW SINGLE SAFE 45 BRAVE NEW WORLD

From the forthcoming album 'The Changeling' VOOR 9



# Albums

## DEAN FRIEDMAN: 'Rumpled Romeo' (Epic EPC 85670)

By Paul Sexton

IN 1978 he looked all set to be the next big American balladeer. 'Lucky Stars' was gushing but still lovable, 'Ariel' was Stateside all the way but a good-fun love song, and ballads like 'Woman Of Mine' and 'Lydia' had sincerity winning over sentiment.

With titles on this album like 'McDonald's Girl', 'Hey Larry' and 'Marginal Middle Class' there's little doubt about the home where this heart is, but there is some doubt about some of Dean's lyrics, which seem to have lost a few credibility points while he's been away. 'I Will Never Leave You' is one of several pretty love songs here, but it has words like "I saw a UFO, I was surprised to see it land. But when they asked me to go I said 'No, I can't.'" + + +

## JANET KAY: 'Capricorn Woman' (Solid Groove SGL 103)

By Simon Hills

'SILLY GAMES' was one of those one-off reggae hits that manage to catch a rare pop mood — it was danceable, different and distinctive.

It's taken years for Janet Kay to follow up her hit with this debut album, which apart from that single, shows little promise.

Her cutesy-pie vocals whine over a competent backing, reaching pitches usually met by a bosun's whistle, but lack the richness that makes true lovers' rock.

Reggae has no half-way mark — it hits or it misses. This, unfortunately, is off target simply because Janet Kay's voice doesn't have the richness for the LP to capitalise on. + +



DURAN DURAN: dogged

# Reedy Weedy

## DURAN DURAN: 'Rio' (EMI EMC 3411)

By Sunie

DURAN DURAN'S success story is really rather touching. Once regarded as provincial clods trailing in the wake of the more sophisticated Spandau Ballet, they have since outstripped the southern competition in both sales and popularity, largely by dint of dogged determination and honest hard work.

It's this very underdog quality in them that appeals to me, I must confess, in spite of the fact that I normally rate a drop of inspiration higher than a hundred worthy gallons of perspiration.

All that said, it's an indisputable fact that Duran Duran's limited talents look mighty thin when stretched over an LP. All I can remember of their debut, which I listened to several times, is thinking that 'Girls On Film' stood out and it duly became their next single.

'My Own Way' suddenly sounds weedy — is it a remix? — while 'Hungry Like The Wolf', with its utter lack of any suitable animal urgency, is as preposterous and mundanely catchy as when I reviewed it on 45.

Otherwise, the band go through the toons, lacking nothing in workmanlike proficiency and everything in imagination. The most wearing thing about the whole affair is Simon Le Bon's voice, a reedy, weedy instrument that frequently attempts heroic things it has no hope of pulling off. Best track is 'Save A Prayer Til The Morning After', an unashamedly middle of the road ballad which would make a welcome change from their relentless stream of stompers if released as a single. The worst is the closing track, 'The Chauffeur', a gashily, boring embarrassment.

The latter two songs are the respective high and low points of this unremarkable LP. Duran Duran are easier to love in three-minute bursts. + +

## THE FLESHTONES: 'Roman Gods' (IRS SP 70018)

By Chas de Whalley

ONCE UPON a time there was a double album available on Elektra called 'Nuggets'. Compiled by Patti Smith's bass player and ex-rock journalist Lenny Kaye, it featured 27 long-forgotten psychedelic classics courtesy of US garage bands.

Against all odds The Fleshtones actually manage to strike an acceptable balance between the Then and Now on this album, although they show a dangerous tendency to veer off into the pretentious hinterlands of Iron 'Inna Gadda Da Vida' Butterfly. + + + +

## JAYNE COUNTY AND THE ELECTRIC CHAIRS: 'The Best Of ...' (Safari NBN 1)

By Kevin Wilson

JAYNE (NEE WAYNE) County brought outrage back to the punk scene in the late seventies. Long before Wendy Plasmatic took to showcasing blatant sex symbolism, Jayne had made sex change hip — the music and the image went hand in hand.

'Man Enough To Be A Woman', 'Cream In My Jeans', 'Toilet Love' and 'Max's Kansas City' were classics of the genre. The nine songs here all owe a debt to the fringe American underground and to that end, Jayne County and the talented Electric Chairs rank alongside New York Dolls in terms of importance and influence.

'The Best Of ...' title is a little out of context but, in terms of content, there is simply no arguing. + + + +

# ATLANTIC STARR



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# Gonna write a Classic

## THE CLASH: 'Combat Rock' (CBS FMLN 2)

By Mark Cooper

'COMBAT ROCK' proves The Clash can just as easily make a sprawl of a single album as a triple. Offering a whistle-stop tour of current urban styles, this record shows The Clash turning into tourists. While they wear out their passports, they lose a sense of their own identity — keeping a desperate hold on their outlaw image while coming on like cosmopolitans. The effect is jarring. Call this confusion rock.

The Clash will try anything once, not because they're opportunists but because they're enthusiasts. Here we have Clash funk ('Overpowered By Funk'), Clash rockabilly ('Know Your Rights'), Clash R&B ('Should I Stay ...') and more, plenty more. What remains consistent is the Clash sprawl, a sense of space they've learnt from dub that loosens their grip on everything they grab. The Clash can no longer punch their way out of a paper bag.

With the possible exceptions of 'Car Jamming' and 'Rock The Casbah', the Clash sound unconvincing when they attempt to get lively. The dominant mood of 'Combat Rock' is a sadness that is the ghost of the Clash's former anger. As a result, the best moments are those which depend on dub space for their mood, notably 'Straight To Hell' and 'Sean Flynn'. The former is the album's tour de force, a lament for lost homes, homes disrupted by American invasion in the Far East and by heroin



JOE STRUMMER: pic courtesy Clash Missing Persons Bureau

invasion in the American ghettos.

'Combat Rock' shows the Clash remaining as determinedly street-wise as ever. Yet their international street sounds increasingly like a parody concocted by the Daily Mirror and some underground comic book.

Too often, the Clash sound jettagged, no longer certain of their own language or what their function should be, far from home, out there on the international airwaves. Full marks for adventuring but it's time the Clash filled that empty space in the middle. Come on home, Joe. + + +

VARIOUS ARTISTS:  
'The Motown Superstars Series'

## (Motown STMS 5031-5060)

By Paul Sexton

CHRISTMAS HAS come early this year: phase two of Motown's rerelease mid-price series. It's a second jamboree bag of goodies, 30 albums from the period 1962 to 1979, each selling for £2.99.

So what have we got? Three very early (Little) Stevie Wonder sets, each a fascinating piece of history. A good representation of Diana Ross, from Supremes' live albums to early and late solo albums right up to 'The Boss'. Three from the Temptations' "social conscience" period plus a greatest hits and three Cladya Knight and the Pips sets spanning 1967 to 1973.

There's a passing acknowledgement of the Commodores, via a 1975, pre-blendout album, and two accomplished Jackson Five sets, including a mid-term 'Greatest Hits'. Other best-ofs include a Martha Reeves And The Vandellas compilation (no 'Jimmy Mack') and, best of the entire bunch, a 'Greatest Hits' of Junior Walker And The All Stars, including 'Roadrunner' and many other underrated gems.

Grover Washington's there too, with a couple of stylish early seventies outings. Smokey Robinson chips in with two, and delving right back, Mary Wells has some wobbly moments on the 1964 'My Guy' LP while the Four Tops show what great things were in store on their eponymous '65 album. Stars? for the whole set + + + +

## Help

# 'Twixt two lovers

**L**AST SUMMER I started going out with a 23-year-old guy in a band who already had a girlfriend of three years standing. He told me he'd like to split with her but wouldn't do it as she was a bit unstable and might kill herself. He finished with her for a short time, but has now gone back with her.

I think my biggest mistake was to tell him I loved him — he's stopped seeing me as often — but won't make a total break. He says I'm too demanding as I keep ringing him, which is exactly what his old girlfriend did when he threatened to finish with her.

Now he says we'll meet once a month and he'll invite me to gigs from time to time.

Do you think he'd like me again if I don't phone him? Will he think I've cooled off? He's the only one I want. Jane, London

● Either this guy finds it hard to say goodbye, or he enjoys stringing girls along. Sad to say, the second possibility seems more likely.

Both you and his long-term girlfriend have a lot in common, or hadn't you noticed? You're the ones who make the effort while he plays hard to get. You pander to his ego and let him play around with your emotions.

Perhaps you both deserve him. You seem to revel in his macho indecision and must enjoy the emotional ups and downs or neither of you would have time for him.

He obviously enjoys clinging emotional traumas too, although the results of being such a desirable commodity are a little irritating at times.

How long are you willing to put up with it? Do yourself a favour and go out with other guys. If he intended to make a break with the other girl, it would have happened by now.

## Sheath

**I**S IT true that using a sheath means you have less chance of catching VD when you have sex? I have a bet on the answer with a mate of mine. Tony, Portsmouth

● It's a fact that using this form of contraception can cut down the risk of contracting gonorrhoea, the most common form of VD and can reduce the risk of syphilis, the most serious venereally transmitted disease. But gonorrhoea can be passed on by hand/genital contact and syphilis can also be contracted via oral or anal sex and hand/genital contact. If you suspect you have had sexual contact with an infected person why not take the wiser option of contacting your nearest clinic for speedy and effective treatment rather than betting on something of greater value than any



Problems? Need some ideas or information fast? Or would it help to talk things over? Write to Susanne Garrett, 'Help', Record Mirror, 40 Long Acre, London WC2. Please enclose a stamped addressed envelope to ensure a personal reply. Alternatively, ring our Helpline, office hours, Monday to Friday on 01-836 1157.

passing wager — your health. To find your nearest VD clinic, see the telephone directory, or ring your local hospital.

## COMPOSERS

**EVERY WEEK** 'Help' receives a dozen or so letters from young lyricists looking for the other half of a working team for songwriting. But young and talented people who can write music and are trying to find a lyricist seem scarce as gold dust. If you're one of this rare breed, let us know and we'll pass on the names of any interested lyricists too. Composers, c/o Help, usual address.

## Dress sense

**F**OR AGES NOW I've been keen on a boy who lives near me and when he asked me to go out with him, I agreed. The only thing that puts me off is his clothes.

I like fashionable clothes and he doesn't seem to have any idea. I've been going out with him for a week and still feel uneasy.

Do you think I'm too fashion conscious and silly?

Also, I'm the one who has to kiss — he hasn't kissed me properly yet. Why do you think this is?

Apart from these two things,

## KONTACT KORNER

**ISOLATED?** WANT to meet people in your area for going, or just want to write to others who share your musical tastes? Write to Kontakt Korner, Help, Record Mirror, 40, Long Acre, London WC2.

we get on great. Kelly, South Wales

● Give him a chance! Some people are more fashion-conscious than others and, let's face it, not everyone can afford to be a walking clothes hanger.

If you stay together, he may well listen to subtle hints, but don't expect to change him overnight. He's as free as you are to choose the way he dresses.

As for the kissing, he's bound to get over his shyness soon. You like each other a lot, so what's the problem?

## Alopecia

**A** COUPLE of months ago, when I was having a haircut, I was told I had a bald patch at the back of my head. My GP diagnosed this condition as alopecia. He said it was an untreatable complaint caused by stress or worry, and that the hair would grow back in time.

But within two weeks the hair loss had increased, and another doctor in the same practice prescribed a gel which I have to massage into the affected part. I'm really worried as I'm losing as much hair as ever.

If I see him again, I feel my GP will just say I'm over-reacting. But, I'm also worried that if I go to a specialist I'll be ripped-off and will end-up paying for some expensive kind of treatment which I can't afford. Is there treatment available on the NHS using ultra-violet rays? I've heard rumours about this, but my GP denies it. G, Coventry

● Alopecia is just a fancy name for baldness, which can happen prematurely because of stress, worry and ill-health factors. Many guys in their late teens or early twenties start balding because of an inherited tendency to hair loss passed on from grandfather to father to son; but in your case, if your doctor has diagnosed correctly, this lost hair will grow back once the stress factor which triggered the problem in the first place is removed.

Try to analyse what's been causing the worry you mention and make a positive effort to get things together for yourself. Taking a holiday away from the daily routine could help a lot.

Seeing a specialist for a second opinion will also take some of the stress off your shoulders. Other forms of treatment to stimulate hair regrowth are available, both privately and under the National Health Service.

These include skin-irritant lotion or electrotherapy techniques involving the use of ultra-violet rays, which will increase blood-flow in the balding area and help promote growth.

Ask your doctor to refer you to a dermatologist, explaining just how much this condition is getting you down. Or ask to be taken on the panel of another doctor and make the same request.

Alternatively, you could opt for private treatment with a trichologist (hair and scalp specialist), and can contact an expert in your area by writing or ringing The Institute Of Trichologists, 228 Stockwell Road, Brixton, London SW9. (Tel: 01-733 2056). Fees for private treatment average out at around £10 for an initial consultation, and £5.50 for every additional visit, although some clinics do charge much more.

# Japan

## NEW SINGLE

# Cantonese Boy



## SEVEN INCH

c/w Burning Bridges

Limited Edition  
Double Pack Single

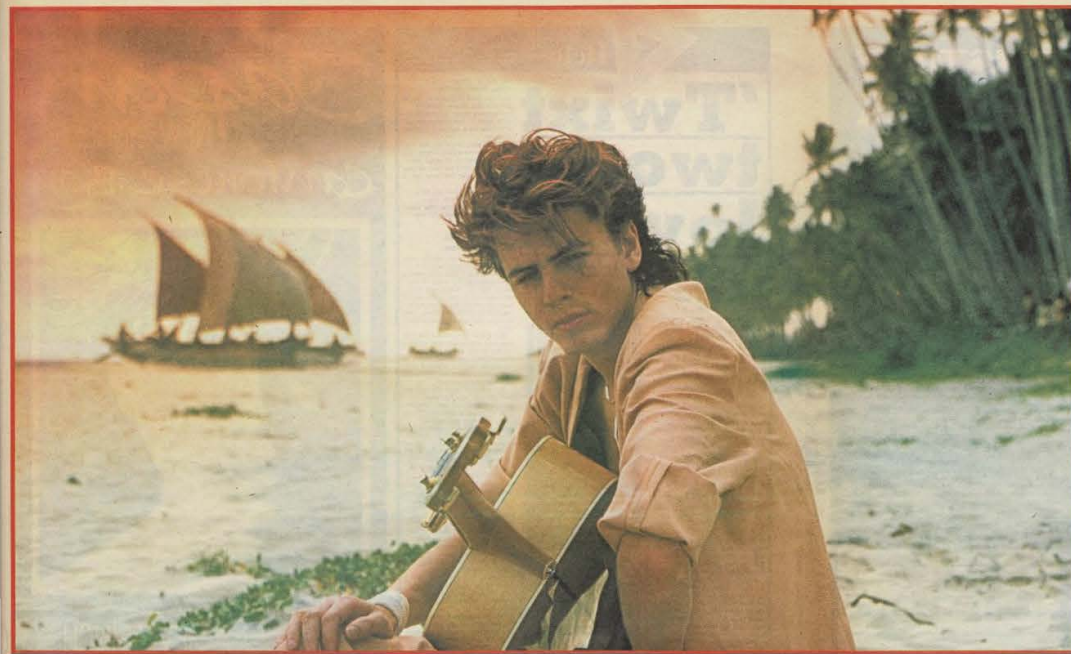
Record One —  
Cantonese Boy  
c/w Burning Bridges

Record Two — Free —  
Gentlemen Take Polaroids  
c/w The Experience of Swimming

## TWELVE INCH

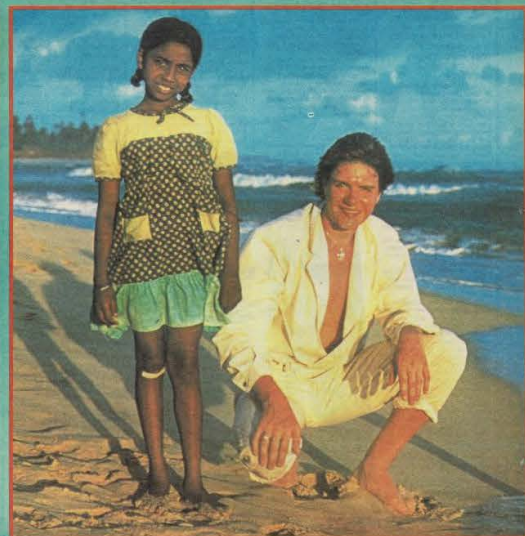
features:  
extended version of  
Gentlemen Take Polaroids

Vicini



# DURAN DURAN

The cuddly futurists quietly sample the delights of the living paradise Sri Lanka only to find MIKE NICHOLLS lurking mysteriously in the undergrowth. See feature over page ....



# Holiday in the sun . . .

DURAN DURAN by MIKE NICHOLLS



ONLY MAD dogs and Englishmen, apparently, go out in the mid-day sun. And when that sun happens to be shining over the equator, this old adage would seem to make even more sense. To the further exclusion of Englishmen. But, it goes without saying, there are always exceptions...

Amongst those one may number Duran Duran. Though still a relatively new band, their short career is a history of rule-breaking. From starting off last year as the New Romantic bandwagoners least-likely-to and then having their debut LP haunt the charts for a full 12 months. To continuing torturing themselves up in flamboyant Anthony Price and Ebony clobber when the general trend has been towards dressing more discreetly — as suggested by the effortless chic of Japan and Haircut One Hundred.

Now in the Far East, Duran Duran maintain a steady headstrong approach. Since the south sea island of Sri Lanka (that was Ceylon if you never got past the fourth form) crouches indecently close to the equator, the mid-day sun can get pretty fierce. This doesn't trouble Duran Duran.

Here to shoot a series of promotional videos for their new album, 'Rio', they are determined to take full advantage of the jungles, beaches, elephants and numerous other natural and geographical features.

So it's out into the multi-coloured inferno and in front of those whirring lenses. Helping to keep up the band's spirits are a couple of stunning models. And topping up the band's spirit level are evenings of untold revelry and song, which is where, usefully, I run into them. Strolling through the backstreets of Kandy, an ultra-primitive mountain village in the middle of absolutely nowhere, I see what looks uncannily like a film crew.

A quick peek into the foyer of a neighbouring hotel reveals what can only be a rock 'n' roll band. Amidst legions of overweight, middle-aged German and American tourists a handful of colourfully-clad

leds are making a thorough exhibition of themselves and shouting for more champagne.

W a exchange good-natured insults (they didn't like my review of their Hammersmith gig) and decide a spontaneous interview is in order. Swanning into the elegant, colonial-style dining room, John Taylor — guitarist, poseur extraordinaire and eyelash fluttering heart-throb — explains why they chose Sri Lanka.

"Well we seemed to be getting a bit stuck with this new romantic/nancy boy image," he not inaccurately observes. "We decided it was time to get back to nature. So here we are with the elephants, jungles, camera-men, video crew, dancers, models, make-up department... the whole MGM number, come to think of it."

Evidently. How are you getting on with the tropical temperature — a not-so-cool 100 degrees Fahrenheit in the shade?

"Ah, it's okay, really. We're

not afraid to suffer for our art, you know. We were shooting one video in a region infested with malaria and this morning I had the privilege of an elephant pissing all over me in the lake. Stronger than the hotel shower, it was!"

But no way near as strong as the champagne we're currently quaffing. Nor as expensive. Boozing in Sri Lanka is a pricey proposition at the best of times, but when one's on the best French imported gear... Put it this way: when in one evening alone you're doing two dozen bottles at 25 quid a throw, it comes as no surprise that this whole video operation is costing in excess of £50,000.

That's 17 grand per four minute clip, including the one you'll doubtless see on your TV screens accompanying 'Hungry Like The Wolf'. Watch out for Simon Le Bon scrambling along a rope ladder bridge,

Birmingham's answer to Young Tarzan in camouflage fatigues.

"This place was the natural choice for everyone," he explains. "Mentally and psychologically we needed an alternative environment," the singer declares before discussing the finer points of himself and the boys on film.

The videos aren't intended purely as a practical device," Le Bon goes on. "It's also got a certain documentary purpose inasmuch as it's recording a certain point in our careers."

T his particular point comes mid-way between recording their second album and doing the usual prestige tours of Australia and Japan. How do you think you're doing career-wise? Does Nick Rhodes, the only other member apart from Simon whose surname isn't Taylor, describe himself as successful? "Yeah — I wouldn't be being honest, otherwise, it'd be false modesty, which is a waste of everybody's time. If you think about it, a year ago we only had one single out. In the least a hip band — not like, say, Spandau but that's all I'm going to say about them — yet we've hardly been out of the charts."

"Yeah," rejoins John. "I mean our album was a real word-of-mouth job. It must have been, otherwise it couldn't have sold so consistently for so long."

You can't argue with that — or a lot of what Duran Duran have to say, as it happens. In their crimson and lilac designer whistle 'n' flutes they might be an uncommonly flash crowd of youngsters, but they're an alright bunch of geezers. "Yeah," one of the three unrelated Taylors replies. "Like we've got nothing to have chips on our shoulders about. Some bands, I realise, can be real c—s. But they're not the successful ones. They tend to be the more half-way house lot who are frustrated at not being able to get any further."

Half-way house? Duran Duran are half way around the world, yet are still full of that familiar Midlands cheer.

"Yeah, basically we're really a bunch of rock 'n' roll clichés who just wanna get drunk and have a good time," burps John conclusively.

Hmmm. Must be the mystic Eastern influences round here. I mean you really need to fly all the way to the mountain wastes of Sri Lanka to discover that.



SIMON LE BON

# HISTORY OF ROCK



# 15

SEND OFF FOR ★  
YOUR FREE FOLDER  
THIS WEEK

AT last, the moment you've all been waiting for has arrived — this is the week to send off for your FREE HISTORY OF ROCK FOLDER.

THE folder has been produced exclusively for Record Mirror readers and is designed to protect the History of Rock series that you've collected over the last fifteen weeks.

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N.B. Please allow up to 28 days for delivery.

NAME .....

ADDRESS .....

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YOU only need 5 coupons to get your History of Rock Folder BUT if you send in 15 coupons you qualify for our special draw. Read on for more details.

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HOW TO MAKE UP THE BOOK: Simply cut along the dotted line of the page opposite, fold it in half and add it in order to the other weeks' instalments. Each year should read on consecutively, with the full colour back and front covers keeping the whole book together.

BACK ISSUES: If you miss any issue of RECORD MIRROR'S 'History of Rock' series you can still obtain it — simply by writing to: 'History of Rock', RECORD MIRROR, 40 Long Acre, London WC2, enclosing a 50 pence cheque or postal order made payable to 'RECORD MIRROR' for every copy that you require.

● 'History of Rock' by John Tobler is condensed from '25 Years of Rock' by John Tobler and Peter Frame, which is exclusively available in Great Britain from W H Smith & Son.

COUPON

# 15



**ABOVE:** Dollar, struck it rich  
**RIGHT:** Bow Wow Wow, fronted by Annabella Lwin who is said to have been discovered in a laundrette

wake of the nostalgia evoked by their performing together in New York's Central Park.

After a dozen years of limited success and as many albums, the Boston based J. Geils Band topped the singles chart with 'Centerfold', a track taken from their No 1 album 'Freeze Frame'. Sammy Hagar eventually broke through with his 'Standing Hampton' LP, while even greater and less expected success was enjoyed by Blizzard Of Oz, the band formed by ex-Black Sabbath vocalist Ozzy Osbourne. The group's first two LPs achieved platinum status but Osbourne's often unpredictable behaviour, coupled with the death of the group's guitarist Randy Rhoads, may make it difficult for him to maintain his success over a long period.



In Britain, 1982 is beginning to look like the halcyon days of the early 1970s, when pop music of the most straightforward type reigned supreme. 1980 Eurovision Song Contest winners Bucks Fizz topped the chart with three of their first five singles, the quality of their offerings improving substantially with each new release. Boy/girl duo Dollar escaped from the cabaret styled Guys and Dolls in 1977 to become hugely fashionable, largely as a result of adopting an improved musical style which veered away from Guys and Dolls, and also after recruiting producer Trevor Horn (still leading Buggles) with whom they cut several classic singles.

The first brand-new stars of the year were South London based Haircut 100. They started life as a trio and after being swiftly signed by Arista Records, the group expanded to a sextet in order to undertake live work. At the time of writing the group have yet to release a failure, their three singles and debut LP all registering strongly in Britain. Rumours of

**BUCKS FIZZ:** Eurovision Song Contest winners with a difference — quality!



a television series in which the group might feature (like latter day Monkees) could only serve to increase their influence. Another British pop band, ABC, fronted by Martin Fry, have the capability to rival Haircut 100 in the near future.

Another interesting newcomer was Toni Basil, an American dancer turned singer who released what was claimed to be the first ever video LP 'Word Of Moun'. When it was first available in early 1981 the public response was negligible, but after a specially commissioned TV special, interest grew swiftly and a single from the album, 'Mickey', made the top three. The follow up, 'Nobody', is expected to do equally well.

Both Fun Boy Three and Bow Wow Wow are groups formed by members of other successful bands. The FS3 consists of three ex-members of the Specials, who left the band during 1981 and soon chartered with their debut 45 The Lunatics Have Taken Over The Asylum'. They followed it with another hit, 'I Ain't What You Do', this time in company with girl trio Bananarama. Bow Wow Wow's success was a little less instant — the first hit by Adam & The Ants coincided with the three instrumental Ants of the time leaving Adam at the instigation of ex-Sex Pistols manager Malcolm McLaren. McLaren then fronted the new band with a 15-year-old Burmese girl called Annabella Lwin, whom he claimed to have discovered in a laundrette. Bow Wow Wow broke through with 'Wild In The Country', an uninhibited example of the group's music, which shared with Adam & The Ants the tribal drumming influence of the African group Burundi Black.

While both 1981 and 1982 provided promise of a fresh vitality entering British music, other less encouraging signs were also surfacing, particularly a strange European invasion which resulted in two hitherto unknown (in Britain) acts topping the singles chart. Julio Iglesias continued to win female hearts with his straightforward Spanish version of the oldie 'Begin The Beguine', the only English words on the record being its title, while the Goombay Dance Band, fronted by a fire eating German singer, scored heavily with 'Seven Tears'. The European influence was further exerted, if in a more respectable manner, by Kraftwerk, who topped the singles chart with a reissued single 'The Model'.

Names to note for the future are difficult to predict, and it is hoped that the following prediction will not sentence the acts involved to eternal damnation! For this writer's personal taste, Canadian rocker Aldo Nova has made the best LP by a newcomer this year, while singles by British acts Talk Talk and Blancmange will hopefully lead to something notable and success for Kid Creole & The Coconuts is long overdue.

Whatever happens, rock music isn't yet dead, despite the gloomy forecasts of those who seem to want to destroy it...

# '81

**A**FTER an uncertain start to the decade 1981 saw things getting truly into their swing, although the established patterns in both Britain, where star names were constantly being replaced, and America, where death seems to be the only way to remove some old established acts, continued unchanged.

America remained more or less oblivious to innovation. Strong newcomers to the singles chart included Kim Carnes, whose 'Bette Davis' Eyes' topped the charts for nine weeks, but who had been recording for a decade or more previously. Juice Newton who had forsaken her early country/rock direction for a more straightforward AOR feel, and Australian born Rick Springfield, whose career since his initial US top 20 single in 1972 has been intermittently successful, but who came back with several big singles in 1981/2, including 'Jessie's Girl', 'Love Is All Right Tonight' and 'Don't Talk To Strangers'. Another Australian act, Air Supply, also topped the US chart with 'The One That You Love', and with AC/DC and semi-Antipodean Olivia Newton-John also doing well, Australia finally became a world centre for talent.

Canada also produced a big selling new act to join Rush among the top heavy metal bands in the shape of Loverboy, whose second LP 'Get Lucky', confirmed the promise displayed by their eponymous debut LP.

Otherwise it was black music which provided new American chart names. Randy Crawford, who had been recording with limited success since the mid-70s, guested on 'Street Life', a track by the Crusaders which hoisted her high into the chart. By 1981 she was close to becoming a Top 50 regular on both sides of the Atlantic in a similar vein to that which brought Diana Ross to fame as a solo artist fifteen years before. Rick James became a first superstar of funk and his 'Street Songs' album took eleventh place in the top selling LPs of the year. Doubtless both Rick and Randy will continue to score for some years in America, but Rick seems to have made little impact in Britain thus far.

In fact, there was little space for new American talent in a British chart which saw new stars arriving with almost

**HUMAN LEAGUE:** formed by two computer operators



**ADAM ANT:** made significant strides, particularly with the use of video.

monotonous regularity during the year. Top artist of the year was Adam Ant (ne Stuart Goddard) — initially inspired by the Sex Pistols, Adam and his frequently changing Ants had been regarded as minor camp followers who had arrived too late for the action, but the latter half of 1980 saw them make significant strides with the impetus of a new recording contract from a major company, CBS. 1981 was a triumph, with nine hit singles, all but two of which made the top ten, and three hit LPs, with both 'Stand And Deliver' and 'Prince Charming' topping the singles chart and 'Kings Of The Wild Frontier' doing similarly among the albums. Adam climaxed an amazingly successful year with a series of sell-out concerts which demonstrated his theatrical inclinations, but also became one of the first acts to consistently utilise the burgeoning video explosion to his advantage. At the time of writing, his first single of 1982, 'Goody Two Shoes' is imminent, although its fate seems uncertain in view of the apparently short memories of British record buyers — something with which another success story of 1982, Sheffield based electronic group Human

League, will have to cope if they are to survive.

Formed in 1977 by computer operators Ian Craig Marsh and Martyn Ware along with hospital porter Philip Oakey with a view to making pop music using electronic instruments, the group were never more than sporadically successful until Marsh and Ware decided to leave the group in 1980 to form their own production company, the British Electric Foundation. Oakey then recruited two girls whom he discovered in a local discotheque, and immediately improved the League's previous chart showings, culminating at the end of 1981 in both the 'Dare' LP and a single from the album, 'Don't You Want Me', topping the UK charts. Oakey's expressed desire to delay recording a follow up album may eventually, however, cost the group dear...

Other electronic acts also scored in the charts: Soft Cell, comprising a pair of Fine Arts graduates who met at Leeds Polytechnic in 1979, topped the 1981 singles chart with a revival of Gloria Jones' 'Tainted Love'; Despeche Mode, a group from Basilton who twice made the top ten in 1981; and Orchestral Manoeuvres In

**ORCHESTRAL MANOEUVRES IN THE DARK:** regularly in the top ten





**ABOVE:** Kim Wilde, one of the most worthwhile UK female singers for many years

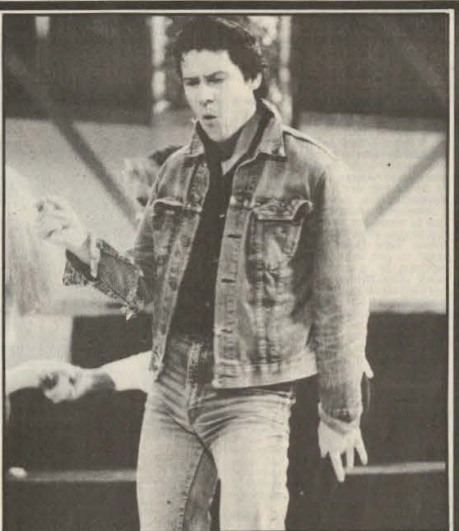
**RIGHT:** Shakin' Stevens, the top with songs resurrected from the 1950s

The Dark, who were regularly featuring in the top ten from the end of 1980 to date. OMD, as they later sensibly decided to call themselves, were among the leading lights of what was somewhat misleadingly termed a revival of the '60s Merseybeat phenomenon and although a number of promising bands emerged from the Greater Liverpool area there was little evidence of any unifying musical factor among them. However, Echo & The Bunnymen, fronted by Ian McCulloch, and Teardrop Explodes, led by the charismatic Julian Cope, owed a certain allegiance, either consciously or otherwise, to the psychedelic movement of the late '60s.

Elsewhere in the chart huge, but ultimately retrogressive, success occurred in the form of medleys of past hits. The idea had actually surfaced in the late '70s when a medley of old hits was cobbled together with a heavy disco beat, but a later illegal medley of original Beatle recordings emanating from Canada became a much requested radio item, and sold strongly as a bootleg. At this point, a Dutch musician / producer, Jaap Eggmont, decided to record an official Beatle medley with a group of Dutch studio musicians whom he dubbed Starsound, and the resulting single, 'Stars On 45', became a huge worldwide hit, as did a similar LP. Soon afterwards, the bandwagon was packed with imitators — as well as numerous session singers anonymously making the chart as members of artificial groups. Such veterans as the Hollies, the Beach Boys and Trini Lopez found themselves back in the top 50 after long absences. In many ways the enormous public enthusiasm for medleys might be said to reflect the dearth of acceptable new talent, although it seems more likely that it reflected a taste among older record buyers for nostalgia, but since several familiar songs were used in such medley the craze soon petered out.

Among British male singers two names stood out during the year. First was Shakin' Stevens, a Welsh rock'n'roller who had been making records for more than ten years with little to show for it until he landed the part of Elvis Presley in a stage musical. This led to a recording contract with Epic Records, and after an uncertain start, a collaboration with producer Stuart Cotman resulted in a string of hits including chart toppers with 'This Ole

**TEARDROP EXPLODES:** owes a certain allegiance to the psychedelic movement of the late '60s



House' and 'Green Door', both resurrected hits from the 1950s. While he has now transcended early accusations of pure revivalism, Stevens will have to progress if he is to survive at the top. Phil Collins was the other major newcomer. Having replaced Peter Gabriel as singer with Genesis (after which the group's popularity increased), Collins initially confined his outside activities to work with a jazz styled group, Brand X, while his Genesis colleagues made solo LPs in a neo-Genesis style. However, following the collapse of his marriage, Collins wrote a series of songs about his feelings and was persuaded to record them himself, the result being a chart topping LP, 'Face Value', and three top 20 singles.

Among the ladies, two exciting talents arose in the shape of Kim Wilde and Toyah Wilcox. Kim, daughter of '50s rocker Marty Wilde, had added her amateur vocals to a demo tape made by her brother, and when the tape was played to Mickie Most, he became interested enough to sign Kim to his Rak label. Five top 20 singles and a huge selling LP later, Kim Wilde has to be one of the most worthwhile British female singers to emerge in many years.

**Toyah, a singer cum actress, first**



achieved fame on stage and television in non-musical roles, but for long cherished a desire to be a rock star. After several unsuccessful records, she finally broke through at the start of 1981 with her unique combination of punk-influenced music and an extremely photogenic appearance. She has rarely been absent from the charts since...

Other strong newcomers included Birmingham quintet Duran Duran, Japan, a group which had worked through many unpopular years to finally break through as the public at large came to accept their somewhat cold records, and Linx, a funk-oriented duo of black Londoners who continued to make a rather limited musical direction sound considerably more interesting than most of their rivals.

The worst news of the year, following John Lennon's murder at the end of 1980, was the death of Bob Marley, who fell victim to cancer, in an uncharacteristic fit of good taste, the market was not immediately flooded with reissues, although what was perhaps Marley's best single, 'No Woman, No Cry', finally reached the top 10. Whoever dies, music has to continue, and in Britain at least, 1981 gave some promise for the future.



**A**S 1982 is barely five months old, the following is a review of the first third of the year and a few predictions for the rest of 1982.

America remains in a slough of self-satisfaction, with the charts dominated by faceless, if not unmusical groups like Foreigner, Styx, Journey and REO Speedwagon, all of whom have been in evidence for several years, and who have gradually succeeded in winning the hearts of American punters with workmanlike, if rarely inspired, albums. A somewhat chauvinistic British theory suggests that these acts, and others of a similar type, are controlled by businessmen, and the fact that their group names are essentially impersonal allows those businessmen to institute personal changes as and when they feel it appropriate, safe in the knowledge that few will notice the alterations.

Fortunately some newer, and much more recognisable acts have recently joined the pantheon dominating the top of the chart. Joan Jett, ex of all girl band the Runaways, topped the US singles chart with the title track of the 'I Love Rock'n'Roll' album she made with a new backing group the Blackhearts.

Ironically a latter day all girl band the Go-Gos, whose first single was released by Stiff Records some years before, re-emerged to enormous effect on the independent IRS label to top the US album chart. Continuing with the female influence, Quarterflash, fronted by Rindy Ross and also including her husband, guitarist Marv Ross, scored heavily with their debut LP on Geffen Records, additionally charting with several extracted singles.

Geffen Records also released the reunion double live LP of Simon and Garfunkel, whose rather patchy years as solo artists were soon forgotten in the

**ABOVE:** Haircut 100, the first brand-new stars of the year — they may even get their own TV series... **LEFT:** Ozzy Osbourne, enjoying unexpected success with his band Black Sabbath

# A LIFE IN THE DAY OF

## Steve Blacknell

**“ I WAKE up at about 8.30 and jog ...**

**while I get my breakfast, drink black coffee, make phone calls on my rubber phone and bounce up and down!**

Seriously though, breakfast consists of coffee along with an orange juice, some vitamin pills and ginseng. Consequently, I feel absolutely marvellous! If I'm feeling active I take a jog around downtown Hammersmith which has the highest amount of dog shit in the whole of London — I manage to jog in most of it.

I return home and record my answering machine message ... which is different every day. I'm inviting a friend of mine called Mr Booze to do a 20-second serial called The Tabicloth which will run every morning for the next three months.

The message is always different and I usually put on a piece of music as well. The phone calls come in immediately.

By that time I go and have a shower. When that's done, I'm out for the rest of the day, besides Monday, which is a planning day. Normally, I'm out of the flat by 10.30 and off to a meeting of some sort.

Monday's a good planning day — it's the best time to assault people who are a bit laid back and grumpy after the weekend. Although I don't get instant results I get meetings set up — they put them in their diaries to stop me pestering them!

On other days, it's generally off out to one of those meetings, often with my agent at the Noel Gay Organisation. Down there we discuss my plans to conquer the world.

Over the weekend and on a Monday I plan all the things I want to achieve and set myself a target for how much should have happened by the end of the week.

On my day off I watch the Sullivans on TV and I count the amount of times they say footy ... I love the programme, it's like Rolf Harris doing Crossroads.

Tuesday is work day. For me it's promotion day when I spend time and money getting around. Often it means going up to Radio One or Television Centre, especially because of my work on Riverside. That doesn't stop even though the programme finished — I still have a lot of friends there.

That entails going to the BBC bar, perhaps, and drinking a grapefruit juice. I've just given up drinking, which is proving very difficult at the moment — however, I am resisting the temptation to put a port in my drink.

The other thing I could well do is go out for a record company lunch — which is the weird one. I used to be a

pluggger for various records and take the business people out to lunch. Now they're asking ME what I'd like to start with and I'm still reaching down for my cheque book at the end of it!

I often say to people, why don't you take my ego out, and I'll stay here. I have an awfully big ego.

One advantage I have is seeing both sides of the business, so I can treat record promotion men as I would have wanted to be treated myself. I'm already getting plugged for the next series of Riverside, because people know that it reaches nearly two million people.

It's the whole angle of the ex-pluggger being plugged that is weird because I've lots of mates in the game.

The afternoons are difficult to account for ... but I'm never in! I walk everywhere in the afternoon between meetings.

I like walking a lot. You tend to see people more closely and I enjoy looking in shop windows and things. I walk everywhere.

The only cars I've ever had were record company cars and I was lost with them. I'd want to change them every time the ashtrays got full, that's how mechanically-minded I am. The other problem is that I can't drive, I've a reputation among my friends as being about the worst driver they've ever met. I tend to pull away with the handbrake on and do stupid things like that.

Anyway, in the afternoons I'm prowling around showing my face to as many people as possible, just letting them know I'm around.

Even though Riverside got me recognised it's just the beginning of something — I could easily end up plugging records again. Now I've got to capitalise on the greatest chance I've ever had.

My whole life revolves around TV, radio, press and the agencies and going through that wearing process because now I can't really say I'm with Riverside now it's finished. My world generally revolves round the BBC at the moment — I would really like to make my career with them.

Despite what everybody says, the BBC is probably the greatest broadcasting corporation in the world. It has some very, very together, articulate people ... People forget the sort of freedom you're given, which I've certainly never heard of anywhere else. Michael Appleton is ultimately responsible for the programme and he's the guy who produces the much-maligned Old Grey Whistle Test.

Riverside, which comes out of the same stable, was given a tremendous amount of freedom. We could chase up our own stories and decide how to present them.

In the evening, I never go home straight away, and I will usually meet some mates in the pub before going elsewhere. On Wednesdays it's in

Concert day, which I introduce every two weeks. We record on the Wednesday and go out on the air a couple of weeks later. I'll get there at about six-ish and meet up with the band and their management and have a chin-wag over a fruit juice NOT a port and lemon!

Then I'll get a brief from the band about their interests — which football team they support, what drugs they take, anything like that and go off and work on my script.

At about 7.30 I get on stage to do the trailer for the programme in front of an audience ... of one. That goes out two days before the actual programme.

Then I set up my record desk with my hills, I just take down some of my records so there's something for the audience to listen to. At nine I come on stage and greet the audience and collect the various parties that come down.

After that I go round to the pub for more grapefruit juice ... it's a very active life at the BBC. Usually you're with the band and it's strange being the establishment in their eyes.

Because I'm a front man on Riverside, I bear the brunt of other people's frustrations, although I agree that's what I should be.

When that's finished I will go home either by tube, or bus if there's a number 88 going my way — that's only happened once in the last year or so. When I get in I listen to all the obscene messages on the answerphone.

I never go to bed before about 1.30 unless I'm really grapefruited out of my mind! Usually I'll put some videos on ... things like reruns of Bilko. If I can stop laughing, I'll go to bed.

On other evenings I spend my time going round to friends' houses for dinner or cooking dinner for friends. Other than that, my time is spent going to gigs, the theatre and films.

”



**Steve Blacknell, 29, presents the BBC's 'Riverside' programme and introduces the 'In Concert' series on Radio One. He lives in a one-bedroomed flat which he bought from a local council in North London. Before moving into television and radio he was a record pluggger and worked for Jive Records — responsible for hits by Tight Fit and A Flock Of Seagulls.**

A NEW POP AND ROCK MAG

# Noise!

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# Noise!

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## DRAMATIS/THE PLASTIC FLIES Dundee University By Bob Flynn

THE HUMANS: The Plastic Flies are a Glaswegian foursome who were to have supported The Clash this week. They dedicate 'The Parachute Failed' to Joe Stummer and proceed to play a set of such economical, assembled rage that all thoughts of missing persons are sunk.

They possess a clarity and controlled attack that mixes the spirit of The Clash and U2. Bassist Morris Fraser writes songs of passion that the band make tight and sure, guitars and drums forming uplifting rhythms and chops that sweep through each number and leave you tingling with motion.

The Machines: Dramatis take the flame down several notches with lights, smoke, slides and rotten songs. They are the three-man remnants of Tubeway Army. After Vasco de Numan went away to crash planes, they got smoother and have now sailed right into the middle of the road.

They play out the night with effects disguised as meaning. The busy synths and light metal guitar breaks sound like Adrian Gurvitz, for God's sake. 'Face On The Wall' was a tiny highlight but slides of Greek temples didn't help. I've got my own holiday snaps, thanks.

They stick to the classic synth-rock drama that was destroyed by the electro. Motown of the Human League. Music of the past, not the future. They encore with a tremendous tune called 'Song Of Joy', but that was written by some German bloke called Beethoven.

Result: The humans win, every time.



DECOROUS DEE

## BUZZ

### Moles Club, Bath By Fred Williams

BUZZ HAVE all the makings of a Manhattan Transfer, for what that's worth in today's market — they've got a meticulously arranged snappy soul set, textured by layered keyboards and imaginative harmonies; they've got multi-racial visual flavour, from a sole white guitarist to a sole set of dreadlocks and in the limelight, the Wonder-ish Dee Sharp, an irresistible puppet-dance whose voice runs from a groan to a squeak and back again in the space of a sentence.

Sheer showmanship, that's what it is. Or showwomanship, counting the two lady harmonists with their theatrical smiles and shoulder-shrugs. It's a glamoured come-on, a do-that-funky strut, y'all, with, in this case, a small problem. It wouldn't be a problem if this were, say, the interval on the Morecambe & Wise show; but y'all can't do that funky strut, c'mon, if y'all can't see what the hell is going on past the first row. The stage is just part of the floor on the way to the box.

So most of the show is wasted, unseen, and as a result the act is blunted in its effect, looking more mediocre than it probably is; after all, the shortcomings seem due to circumstances rather than lack of enthusiasm of talent. I'll give 'em the benefit of the doubt and buzz off.



FILTHY PHIL

# Lizzy: solid

## THIN LIZZY Dominion, London

By Karen Harvey

IT'S STRANGE that when there's a video being shot, the live performance nearly always suffers.

Lizzy took the stage with their usual flare, backed by the almost territorial Renegade flags running at full mast — a simple but stunning effect. But somehow, for the first half, the show distinctly lacked atmosphere — perhaps the lack of spontaneity caused by those prying lenses. Even such fine killers as 'Hollywood' and 'Renegade' just couldn't raise the temperature and the more expectant fans seemed restless.

But after a short break and tape changes, Lizzy somehow gasped a second breath, taking command of

the stage in a more forceful stance, with Phil Lynott's distinctive vocals demanding attention.

Guitarist Scott Gorham grabbed most attention with a precision and showmanship that was priceless. Even Snowy White cracked a few smiles and came across stage to rock with the scarlet-clad bassist.

'Jailbreak' with its sirens and spinning spotlights enhanced the newly-found atmosphere and professionalism. A rearranged and touching version of 'Don't Believe A Word' and theme tune 'Boys Are Back In Town' confirmed their true excellence with more high kicks from the underrated American axeman.

It was nice to see keyboard player Darren Wharton's contribution at last recognised, but Lizzy's solid sound must be mainly down to skinsman Brian Downey.

Lizzy, you had me worried!

# Gladys: sweet

## GLADYS KNIGHT AND THE PIPS Wembley Conference Centre, London

By Mike Gardner

GLADYS KNIGHT and her Pips, two cousins and one elder brother, celebrated their 29 years together with a gentle trip down memory lane and managed to prove that there's still life in them.

She ran through hits like 'The Way We Were' and 'Midnight Train To Georgia' and the more up tempo material like 'Bourgie Bourgie' and 'Taste Of Bitter Love' with energy.

The Pips seemed like an excellent advert for Phyllosan as they went through their pieces with a bubbly zest. Gladys Knight proved that she is a fine singer with control over the sweetest of moments and the fiercest of passions.

## SHAKATAK Hammersmith Palais, London

By Sunie

THE PALAIS was jam-packed with several thousand of those clean-cut, suburban youngsters whose social lives are devoted to disco and whose musical tastes run to slick jazzfunk.

Smartly dressed and well-groomed to a man, they look a bright, attractively youthful

crowd. But as the evening progressed, they showed themselves as blindly worshipful, as easily guiled and as deeply conservative as any heavy metal audience.

Shakatak are more than proficient as musicians — they are supremely professional and doubtless could (and have) played many other types of music besides their current brand of smooth Britfunk. They are, in short, hacks.

They spin out their hits, and the rest, with the greatest of ease, frequently standing back to allow one or other of their number a solo. And what solos! The pianist has fantasies of elegant cocktail lounges, the guitarist thinks he's in Steely Dan and their ramblings are as tedious and conceited as any in rock. What tops it all, however, is The Drum Solo, an institution I'd thought forgotten outside the HM realms of Cozy Powell-dom. Here it is, though, in all its stale glory, with the audience cheering away at it like billy-o.

They cheered everything, that audience, with a Pavlovian devotion beyond the dreams of rockism. They applauded every anonymous song and instrumental piece, every uninspired solo, and even the rather dumpy backing singers, who could give the Human Leagues lessons in ungalininess.

It was horrible. I left them to it.



GENTEEL GLADYS

## Leicester Polytechnic By Steve Gerrard

AFTER WITNESSING their riverside appearance, complete with choirboys, I was prepared for I.

In monk's habits, cropped hair, headbands and beads, they take up their position on the dais to a suitably grandiose soundtrack, and indulge in an orgy of evangelical fervour, belting out 'I am I', one of the many anthems in 'I's rock 'n' religious grand opera.

A corporate change to all-white heralds 'Life Is For Living', the keyboard player swinging high in his pulpit while the singer conducts the sermon from a variety of vantage points, before a meditative cello and flute interlude.

I are the KP Friars of rock. In a Superman comic they would be the latest range from England. A combination of charm, arrogance and enthusiasm for something as patently daft as the I concept, adds up to a pleasant bizarre evening's entertainment.

## RED BEAT / HEAD The Tabernacle, London

By Viviane Horne

STILL MOURNING the absence of a complete Killing Joke, the prospect of an afternoon in the company of imitators was vaguely reassuring.

Red Beat, though first sent to press with Malicious Damage, are tepid in comparison with the Joke's red heat. They don't have that personality and power that has obviously influenced them, impressive as is the drumming and the improvement since that first twelve inch.

Head rounded off this brave attempt at Saturday afternoon entertainment in Portobello (despite being a hot day to stay in, the cavernous Tabernacle was nicely padded with punters).

Two black male and three white female dancers contort barely decent depicting exotic scenes in appropriate costumes. They will no doubt be compared with Hot Gossip and Shock, but are more appealing in their theatricality. Look out for them.

## PRIDE Moonlight Club, London

By Jim Reid

WITH THE charts jam-packed with dance orientated pop and the emphasis still firmly on the ability to move (literally) prepare yourself for another contender. Pride combine the power to propel feet towards the dance floor, with a subtle musicianship that makes for one of the more interesting additions to the new dance.

After only a handful of appearances their live show already has the assurance of seasoned campaigners — the playing is disciplined, note for note, yet free enough to encourage a soulful almost sensual feel to their music. And that music falls into no easy category; fusing elements of funk, jazz and latin in a dizzy concoction which indicates the use of imagination and the application of craft.

Fronted by a lyrical threesome — two girls and a boy — Pride top this dance track with an intelligent, thoughtful use of vocals. The girls bring to mind the Coconut, of Kid Creole fame and I can offer you no higher recommendation.

Pride: they're sharp, attractive and hit all the right notes, pretty soon you're going to be hearing from them. You wanted radical, intelligent dance music? Look no further.

**THIRD WORLD**  
Manchester Apollo  
By Alan Entwistle

AFTER A slow start Third World were playing great oldies like the excellent 'Love's Got Me', 'Dancing On The Floor', '96 In The Shade' and their big hit 'Now That We've Found Love'. With these songs came much dancing as people tried to find space in cramped aisles. Popularity and hysteria.

Tonight they previewed material from their new Stevie Wonder-produced LP, 'You've Got The Power'. Throughout the show Third World provided great entertainment as they jived about the stage, each of the band showing off his musical virtuosity. Especially the nimble-wristed drummer.

I think my favourite song was the very fine 'Can't Save Me' and my only complaint was that they never played 'Cool Meditation'.

**MEAT LOAF**  
Antrim Forum, Belfast  
By David Scott

WHAT'S MY most nerve-wracking experience? Seeing man-mountain-Meat bounce around the relatively small Forum leisure centre and feel the ground quake under the strain.

Meat Loaf on stage is all your rock 'n' roll nightmares come true; a grotesque, pulsating heap, he piles on the rock theatrics.

In this show, near the end of his European tour, his much talked about voice held out well, though the band's overall sound was slightly murky. Nevertheless, the Irish crowd loved it; from the stunning 'Bat Out Of Hell' opener to the final encore.



FOREIGNER

# Athlete's feat

**FOREIGNER**  
Wembley Arena  
By Robin Smith

THERE WERE two marathons in London on Sunday. After 16,000 runners chased around the streets, Foreigner fought their own battle against sweat and fatigue at Wembley.

The show was a triumph with a few rough edges. The hangover of their European schedule was beginning to show. Once or twice, Lou Gramm looked on the edge of collapse and annoyed that things weren't up to perfection, while Mick Jones spat and gritted his teeth like a boxer just saved from the count.

What the show may have lacked in slickness was made up by a grit and determination to win. If anything, Foreigner tried a mite too hard on several songs. 'Dirty White Boy' was delivered at such a frantic pace it was nearly thrown away and it became raucously uncontrollable, handicapped by hiccups in the sound system.

The band settled down with 'Cold As Ice' and 'Luanne' two mighty flashes in the pan followed by the quiet of 'Waiting For A Girl Like You', desperate and quite magnificent.

It was 'Head Games', 'Urgent', 'Juke Box Hero' and 'Feels Like The First Time' which were the ace cards for the concert, all leading up to a staggering finish.

**MARI WILSON**  
The Warehouse,  
Liverpool  
By Gary Davey

MARI HAS a divine sexuality which you will best appreciate if the first woman you fancied, when you were about seven or eight, was your auntie.

Mari looks like every mid-sixties auntie, complete with the magnificent beehive. Her appearance is exquisite, she could quite easily pass as a sixties has-been making a rather overweight comeback and to top it all her voice is powerful and wonderfully tuneful.

Her show was precision itself right down to the sound, every member played their part, particularly Hank the over-the-top compere/Marine. Mari's songs were pure melody and totally listenable.

**ASHFORD AND SIMPSON**  
Dominion Theatre,  
London  
By Mike Gardner

NICK ASHFORD and the diminutive Valerie Simpson worked hard at presenting the soul sweetmeats of their songwriting career but their London debut was a strangely unsatisfying affair.

In no time at all they were displaying wares like 'You're All I Need' and 'Ain't Nothing Like The Real Thing', which they wrote for Marvin Gaye and Tammi Terrell, and Diana Ross's 'Ain't No Mountain High Enough'.

But their voices weren't quite up to the high standards that artists like Ray Charles, Chaka Khan, Teddy Pendergrass and Diana Ross had already brought to their compositions.

# Haunted Haus

**BAUHAUS**  
Manchester Rotters  
By Brian Dawes

PERSONALLY I prefer to take my doses of gloom and despondency from the likes of Neil Young or even Was Not Was and my Hammer Horror from the Crammps. But among the young faithful who don't know what they want — but know they are presently served by politicians and their ilk certainly isn't it — Bauhaus buy a welcoming ear. But what's the point preaching to the converted without offering any solutions?

Bauhaus must begin to confront and begin moving to pop's market place. Their music, tailored as it is to the geometry of Pete Murphy's face, is not stuff that radio playlists are made of. Not yet. It will only become so when Bauhaus discover some passion and begin to understand the true value of simplicity.

At the moment they exercise their power without reason — you might even call them sensationalists. Their relentless pounding set jars rather than stimulates.

Even the packed audience seemed strangely apathetic. Perhaps they, like me, fear a cul-de-sac at the dark end of Bauhaus street.

**FUTURE DAZE**  
The Marquee, London  
By Viviane Horne

THE PAISLEY prints on display are a clue to Future Daze's identity.

Content? Well, the current single on Polydor 'In This Dream' makes no more impression than 'House On The

Hill' and 'Standing At The Edge' and I don't feel that a pseudo belly dancer does much for an act unless it's in sensational Hawkwind style. During her turn, the kaleidoscope lights went on, but it was all rather dull and shabby.

**SPANDAU BALLET**  
Liverpool Empire  
By Jane Buchanan

Even before the band took the stage, swarms of young girls packed the theatre screaming and fainting. At nine the whispering beginning of 'Instinction' cut through the tension of a psyched up

audience, with a razor sharp edge.

Illington's own Ballet were back in action — powerful, energetic and crisp. The audience responded and danced hypnotically — even the Steve Strange clothes moved away from the wall to shuffle through such favourites as 'The Freeze', 'To Cut A Long Story' and the almost melancholic 'She Loved Like Diamond'.

On stage the Kemp brothers, Martin and Gary, fought behind Tony for space while Steve Norman busied himself with some amazingly snappy bongo interludes. The pace gathered momentum, taking the audience through some intense jazz-funk rhythm.

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# Turn On



**PETE TOWNSHEND** is to release his own version of 'Face Dances' next week.

The song inspired the title of the last Who album but was not included on it.

'Face Dances' is released on May 21 and is backed with a new song entitled 'Man Watching'.

Townshend has just finished a new solo album which will include the single, but not the B side. As yet untitled, the LP should be out by the end of May.

Meanwhile, The Who are back in the studio recording their new album which will be released later in the year. The supergroup are also planning on some live dates.

## NEWS EXTRA

**PLUTO CAPITALISES** on his 'Your Honour' hit by releasing a new single this week. Entitled '1 Man Bitter', it is the reggae singer's biggest Jamaica hit. A new album entitled 'Again' is released in June featuring both singles. Pluto also undertakes a 15-date tour next month.

**ENGLAND'S WORLD** Cup old boys who featured in the 1966 World Cup are to release their own single. The song, entitled 'We Were There' features Bobby Moore, Geoff Hurst, Alan Ball, Roger Hunt, Gordon Banks, Martin Peters, Ian Callaghan and George Cohen as well as manager Sir Alf Ramsey. It is released on May 17 and was arranged by Mennie Green — a West German.

**TOP REGGAE** band Black Uhuru — who support the Rolling Stones on their tour — are to play three dates in their own right this summer. The shows kick off at Leeds University on June 19. Then, Brighton Top Rank 20 and London Brinton Far Deal 22 and 23. Black Uhuru also have an album out at the end of the month entitled 'Chill Out' which is a 16-inch single called 'Darkness' is released on May 24.

**TOP DISCO** band Light Of The World, Neil Augustin and Gae Ballo have joined by bass player Paul 'Tubbo' Williams. He was in the original line up before going on to form Topnotch last year. The new-light Light Of The World release a new single entitled 'Check Us Out' on May 10 while an album of the same name comes out on June 14.

## RELEASES

**JUDIE TZUKE** releases a picture disc single 'I'm Not A Loser' this week. The track is a reissue out from her 'Shoot The Moon' album and the B side is a previously unreleased song 'Run On Luck'.

**RY COODER** brings out a new single entitled 'Gypsy Woman' this week. It's taken from his new album 'The Slide Area' and the B side is a vintage Cooder track 'Alimony'.

**RICO** releases his second Two Tone album, 'Jama Rico' on May 28. Among the guest musicians are Robbie Shakespeare and Sly Dunbar featured on 'We Want Peace'.

**LOOSE END**, a London based band, release their debut single 'In The Sky' on May 21. The band's leader Steve Nichol played keyboards and trumpet on the last Jam tour and album.

**DONKEN**, a four piece Los Angeles based heavy metal outfit, fronted by Don Dokken, release their debut album 'Breakin' The Chains' this week. The band are also lining up some dates over here.

**FAT LARRY'S** Band release their debut album 'Breakin' Out' on May 21. The album has been available on import for a long time and the band have been building up a steady cult following over here.

## TOURS

**CAMEL CELEBRATE** their tenth anniversary with a new Bratkov tour this month. Dates are: Liverpool Empire May 16, Manchester Apollo 17, Birmingham Odeon 18, Brighton Dome 19, Dunstable Queensway Hall 20, Portsmouth Guildhall 21, Poole Arts Centre 22, Croydon Guildhall 23, Guildford Civic Hall 24, Bristol Colston Hall 25, Leicester De Montfort Hall 26, Sheffield City Hall 27, Newcastle City Hall 28, Edinburgh Playhouse 29, Preston Guildhall 31, Ipswich Guildhall June 2, London Hammerstein Odeon 3.

June 6, London Venue 8, Sheffield Royal Victoria Hotel 11, Liverpool Warehouse 12.

**FUNKAPOLITAN** who release their new album next week produced by August Darnell, will be playing the following dates: Leicester Polytechnic May 9, East Anglia University 14, Eastbourne Wintergardens 15, Middlesex and Herford Community Club 18, Canary Island Goldmine 21, Chippenham Goldiggers 25, Plymouth Top Rank 26, Bournemouth Midlight Express 25, Swindon Brunel Rooms 29, Gillingham King Charles 30, Brighton Top Rank June 2, London Lyceum 3.

**THE EXPLOITED**, whose single 'Attack Alternative' is sitting at the charts, play a special mini tour this month at: Digbeth Civic Hall May 14, Nottingham Best Club 15, 443 Tower Bathroom 17, Grimaby Community Centre 18, Preston Warehouse 20, Norwich Gale Ballroom 21, London Zigzag 22. The Exploited will also be releasing a new EP 'Troops Of Tomorrow' at the end of this month.

**RORY GALLAGHER** is going out on the road for a selected series of dates later this month. He will be playing Leeds University May 22, Newcastle City Hall 23, Birmingham Odeon 26, Manchester Apollo 27, Glasgow Apollo 28, Bristol Locarno 30, Southampton Gaumont June 1, London Dominion 3 and 4. The tour coincides with the release of his new album 'Jinx'.

**FASHION** who recently enjoyed some success with their single 'Street Player', play a string of dates in May: Brighton Top Rank May 19, Portsmouth Guildhall 20, Bradford University 22, Sheffield Polytechnic 23, Manchester Rift 24, Bristol Locarno 25, Keele University 26, Birmingham Odeon 27, London Dominion 28. The band's new single is 'Something In Your Pocket' released on June 11.

**VAN MORRISON** plays a short tour next month and he'll be releasing a 12-inch single, 'Scandinavia', which also features an unreleased track, 'All Saints Day'. He can be seen in action at Belfast Ulster Hall June 8, 9, 10, Edinburgh Playhouse 12, Manchester Palace 14, Bristol Colston Hall 16, Reading Hexagon 17, Glastonbury Festival 19.

**RETURNING** from a sell out Japanese tour cabaret Voltaire have lined up some dates this month and coinciding with the tour the band will release a package of two 12 inch singles containing six new tracks. The band will be playing: Manchester Hacienda 22, Nottingham Rock City 26, Bradford University 29, Brighton Jenkinson's

**WIPEOUT** play four London dates this month coinciding with the release of their four track EP 'Baby Please Don't Go'. Hope And Anchor 12, Rock Garden 14, Golden Lion 16, Tramshed 18, Hope And Anchor 19, Marquee 20, Hope And Anchor 26, Dingwalls 29.

## TV AND RADIO

**THURSDAY'S** 'Old Grey Whistle Test' has been cancelled due to snooker but BBC 1's 'Top Of The Pops' promises Joan Jett and The Blackhearts telling us why they like rock 'n' roll.

**FRIDAY** Status Quo play their Birmingham National Exhibition Centre concert in the presence of HRH Prince Charles. In royal blue denim no doubt, also to be broadcast live on BBC 1. On Radio One Nick Lowe and pop sensation Junior Judge the new releases with Richard Skinner and Adrian Just on 'Roundtable'. Later the 'Friday Rockshow' features Marillion and Nazareth. On the box BBC 2's 'Something Else' has sophisticated Boom Boom and Jam Today while LWT's 'Dolly' has K C and the Sunshine Band. Early risers on **SATURDAY** can see Duran Duran on BBC 1's 'Get Set For Summer', later Quo's Francis Rossi, Linda Nolan and ELO's Bev Bevan take on Roy Wood, Colin Blunstone and Bow Wow Wow's Anabella Lawin on 'Pop Quiz'. One of the clips this week is David Essex who turns up on ITV's 'Cannon And Ball Show'. In Concert on Radio One features the sadly defunct boogie band Nine Below Zero.

The giants are out on **SUNDAY**. Led Zeppelin are the subject of Paul

## BIRMINGHAM LOCARNO BALLROOM

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**MARI WILSON & THE WILSONS + STUDIO 2**  
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SUN. 6th JUNE 7.30pm.  
Tickets £4.00 (stalls & balcony).  
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**STATUS QUO** do the royal boogie on **FRIDAY** BBC 1

Gambaccini's series of rock profiles on Radio One while Bob Marley and the Wailers are captured in concert on LWT late night.

**MONDAY'S** 'Cheeger's Plays Pop' on BBC 1 gives us together Bow Wow Wow and Tight Fit. Debbie Harry is the special guest of BBC 1's 'Wogan' chat show while Nine Below Zero turn up earlier on 'Looking Good Feeling Fit'.

# SCUMIX

AND TWO SEARING GLIMPSES INTO THE UNDERWORLD OF CRIME!

## THE LONG GOOD FRIDAY

FROM THURSDAY MAY 13  
classic HAYMARKET · classic OXFORD ST.  
Also ODEONS · SWISS COTTAGE  
WESTBOURNE GROVE  
LUTON · SOUTHEM

FROM MAY 16 ALL OVER LONDON

## THURSDAY 13

**BATLEY**, The Frontier, Drifters  
**BIRMINGHAM**, National Exhibition Centre (021-780 4141), Status Quo  
**COVENTRY**, Warwick University (27406), Level 42  
**DERBY**, Blue Nile, Saddle Club (42599), Doll By Doll  
**DUBLIN**, McGonagle's (77469), Drums  
**DURHAM**, New College (82421), Mari Wilson/Sinatra  
**LEAMINGTON SPA**, Crown Hotel (26421), Diamond Head/Straw Dogs  
**LEEDS**, Warehouse, Somers Street (468287), Modern English  
**LEICESTER**, De Montfort Hall (27832), Rose Royce  
**LONDON**, Duffin Castle, Camden (01-485 1773), The Zodiacs  
**LONDON**, Hammermith Odeon (01-748 4081), Girlichoof  
**LONDON**, ICA, The Mall (01-930 0493), Au Pairs/Sole Sister  
**LONDON**, Wembley Arena (01-902 1234), Jethro Tull  
**LONDON**, Zig Zag Club, Great Western Road (01-289 7001), Johnny Thunders  
**MANCHESTER**, Apollo (061-273 1112), Altered Images  
**MANCHESTER**, Golden Garter (061-437 7614), Three Degrees  
**MARGATE**, Winter Gardens (21348), Anti-Nowhere League/Defects/Chelsea  
**STAKE**, King's Hall, Boomtown Rate/Matt Fretton  
**YOKE**, New Entertainment Centre, East Walk (313540), Exploited

## FRIDAY 14

**BIRMINGHAM**, Digbeth Civil Hall (021-236 2434), Exploited  
**BIRMINGHAM**, Marmalade (021-772 0217), Au Pairs  
**BIRMINGHAM**, National Exhibition Centre (021-780 4141), Status Quo  
**BUNGAY**, King's Head (35651), Jah Warriors  
**BURTON-ON-TRENT**, Libre Club, Sparta  
**CHESTERFIELD**, Breckington Tavern (70188), Spider  
**EDINBURGH**, Playhouse (031-685 2064), Jethro Tull  
**FOLKSTONE**, Toby's Club (51720), Mood Elevators  
**HALIFAX**, Civic Hall (51156), Elkie Brooks  
**HANLEY**, Victoria Hall (24641), Altered Images  
**HITCHIN**, The Regal, Barroz (0462-54332), Shakatak  
**LONDON**, The Venue, Victoria Street (01-829 9441), Wilko Johnson/Law Lewis  
**MANCHESTER**, Golden Garter (061-438 8663), Three Degrees  
**POOLE**, Arts Centre (70521), The Clash  
**PORTSMOUTH**, Guildhall (824355), Girlichoof  
**SHEFFIELD**, Civic Hall (22885), Rose Royce  
**WINCHESTER**, Theatre Royal (83210), Otway And Barrett  
**YORK**, University (59881), Mari Wilson/Sinatra

## SATURDAY 15

**BIRMINGHAM**, Odeon (021-643 6101), Rose Royce  
**HEMEL HEMPESTEAD**, Pavilion (84451), Boomtown Rate/Matt Fretton  
**HULL**, New Theatre (20463), Elkie Brooks  
**KINGSTON**, Polytechnic (01-549 1366), Shakatak  
**LEEDS**, University (30071), Kid Creole And The Coconuts  
**LEICESTER**, De Montfort Hall (27833), Anti-Nowhere League/Defects/Chelsea  
**LIVERPOOL**, The Warehouse, Fleet Street (051 709 2549), Cabaret Voltaire  
**LONDON**, Far Deal, Bristol (01-274 5242), Status Quo  
**LONDON**, Zig Zag Club, Great Western Road (01-289 7001), Huang Chung!  
Come In Tokyo/Alpha Select Committee/Personnel Cought  
**MANCHESTER**, Golden Garter (061-437 7614), Three Degrees  
**MANCHESTER**, 866 Club, Faneel Street, The Fall-47  
**NEWCASTLE**, City Hall (23007), Jethro Tull  
**NOTTINGHAM**, Union Rowing Club, Trentbridge, The Exploited  
**POOLE**, Arts Centre (70521), Girlichoof  
**PORTSMOUTH**, Guildhall (824355), The Clash  
**SHEFFIELD**, University (24276), Mari Wilson/Sinatra

## SUNDAY 16

**BATH**, Tiffany's (85342), Doll By Doll  
**BIRMINGHAM**, National Exhibition Centre (021-780 4141), Jethro Tull  
**BLACKBURN**, Day Horse New Int. Pavilion (48443), Heartbreaker  
**BRISTOL**, Colston Hall (291768), Girlichoof  
**BRISTOL**, Locarno (38193), Altered Images  
**CHADWELL HEATH**, Greyhound, Electric Stadium (01-599 1533), Eraserhead  
**CHATHAM**, Central Hall (48584), Three Degrees  
**CROYDON**, Fairfields Hall (01-898 9291), Rose Royce  
**EDINBURGH**, Valetto's (031-332 7495), Au Pairs/Alarm  
**GUILDFORD**, Civic Hall (87314), Boomtown Rate/Matt Fretton  
**LEEDS**, Warehouse (468287), Mari Wilson/Sinatra  
**LIVERPOOL**, Empire (051 489 4150), Camel  
**LONDON**, Fair Deal, Bristol (01-274 5242), Status Quo  
**LONDON**, Greyhound, Fulham Palace Road (01-928 8412), Duffo/C Dive  
**LONDON**, The Venue, Victoria Street (01-829 9441), Virgin Prunes  
**LONDON**, Zig Zag Club, Great Western Road (01-289 7001), Steel Pulse  
**NORWICH**, Theatre Royal (28205), Elkie Brooks  
**SHEFFIELD**, Polytechnic (756934), Kid Creole And The Coconuts  
**WAKEFIELD**, Unity Hall (6555), Anti-Nowhere League/Defects/Chelsea

## MONDAY 17

**BIRMINGHAM**, Conference Centre (021-780 4141), Status Quo  
**BIRMINGHAM**, Odeon (021-643 6101), Girlichoof  
**EDINBURGH**, Coasters (031-228 2525), Shakatak  
**EXETER**, University (77911), Altered Images  
**GLASGOW**, Nightmores (041-332 5883), Au Pairs  
**IPSWICH**, Gaumont (83641), Elkie Brooks  
**LONDON**, Sarscube, Baker Street (01-486 2724), The Flux  
**LONDON**, Dominion Theatre (01-580 9682), Kid Creole And The Coconuts  
**LONDON**, Hammermith Palace (01-748 4081), Nick Lowe  
**MANCHESTER**, Apollo (061-273 1112), Camel  
**NEWCASTLE**, City Hall (23007), Jethro Tull  
**OXFORD**, Scamps (45136), Doll By Doll  
**PORTSMOUTH**, Guildhall (824355), Boomtown Rate/Matt Fretton  
**ST AUGUSTINE**, Cornwell Coliseum (4281), Jethro Tull  
**SHEFFIELD**, Top Rank (21927), Anti-Nowhere League/Defects/Chelsea  
**WATFORD**, Bailey's (39848), Three Degrees

## TUESDAY 18

**BIRMINGHAM**, Odeon (021-643 6101), Camel  
**CARDIFF**, Top Rank (28585), Altered Images  
**EDINBURGH**, Playhouse (031-685 2064), Jethro Tull  
**GLASGOW**, Morley's Nightspot (041-427 5323), Drifters  
**GLASGOW**, Tiffany's (041-332 0992), Shakatak  
**GRIMSBY**, Community Hall (59795), Exploited/Born BC  
**HULL**, City Hall (20123), Girlichoof  
**LONDON**, Dingwalls, Camden Lock (01-267 4969), Junior Walker And The All Stars  
**MANCHESTER**, Free Trade Hall (061-834 0943), Judie Tzuke  
**MANCHESTER**, The Phoenix, Oxford Road (061-273 1971), Straw Dogs  
**MANCHESTER**, Rotinas (061-226 4934), Anti-Nowhere League/Defects/Chelsea  
**NEWCASTLE-UPON-TYNE**, The Soul Kitchen, Beer Keller, Waverley Court  
The Au Pairs  
**NOTTINGHAM**, Rock City, Talbot Street (412544), Wishbone Ash  
**POOLE**, Arts Centre (70521), Boomtown Rate/Matt Fretton  
**PRESTON**, Guildhall (21711), Elkie Brooks  
**READING**, University (860222), Hi-Tension  
**SWINDON**, Brunel Rooms (31384), Doll By Doll  
**WATFORD**, Bailey's (39848), Three Degrees

## WEDNESDAY 19

**BRADFORD**, University (33466), Au Pairs  
**BRIGHTON**, Centre (203131), The Clash  
**EDINBURGH**, Playhouse (031-685 2064), Elkie Brooks  
**LONDON**, Dingwalls, Camden Lock (01-267 4967), Junior Walker And The All Stars  
**LONDON**, Hammermith Odeon (01-748 4081), Rose Royce  
**LONDON**, 100 Club, Oxford Street (01-936 0933), Anti-Past!  
**NEWCASTLE**, Madison's (324810), Shakatak  
**NOTTINGHAM**, Rock City, Talbot Street (412544), Todd Rundgren  
**PORTSMOUTH**, Hero's (731070), Mari Wilson/Sinatra  
**ST AUGUSTINE**, Cornwell Coliseum (4081), Boomtown Rate  
**STAFFORD**, North Staffordshire Polytechnic (412416), Doll By Doll  
**STOKE HANLEY**, Victoria Halls (24641), Girlichoof  
**WATFORD**, Bailey's (39848), Three Degrees



**If SAXON hadn't made the heavy metal big league they might be singing 'Any Old Iron' instead of 'Denim And Leather'. SIMON HILLS tries to flog a used Mini.**

**F**ROM DOLE queue to star status — top heavy metal band Saxon have never forgotten the days when they lined up for their social security money.

"I can remember when one of the officials would be continually parked outside my house to see if I went to a gig," says the frontman Biff. "The bloody guy would pounce if he thought I was playing to earn money."

"There's one thing I'd like to do now and that's go back to that dole office, open a bottle of champagne and spray it in their faces."

"It's no bloody joke being on the dole. The way they put you through that means test, you'd think it was their own money they were giving away. Most of those officials are either herpecked men or frustrated women... it's true!"

"We've all been on the dole and it's crap. You get about seven quid a week — all those guys there are bastards."

That might sound strange coming from a band who admit they are now very wealthy, but the Barnsley based group have no interest in being superstars. Since they started they've had about one month off — the rest of the time has been spent touring and recording.

While their contemporaries lounge around in country mansions or make their faces known in the trendiest nightclubs, Saxon are blasting their audiences to oblivion. When they are at home, it will be down the pub, off for a drive, or checking out a band at Sheffield City Hall.

**E**VEN off stage, the band are friends. They all live in the Barnsley / Sheffield area and all hang around together when they're not working.

"Saxon are a touring band and always have been. I suppose we're blessed with the knack of writing songs — even though the live album's come out, we've got seven numbers written and recorded for the next LP."

"We could hold off and not release as many albums like Led Zeppelin or something, but we're not in it just to make money. If we write songs and they're good, I want to get the bastards out so people can hear 'em."

It comes as no surprise that Biff has little time for London nightlife. Loud and proud and ready for a laugh, the band couldn't care less about the hippest clubs in town.

Nor does he mind that heavy metal has been slated as reactionary and derivative.

Saxon are not the most radical band around and he has little time for the latest synthesiser outfits.

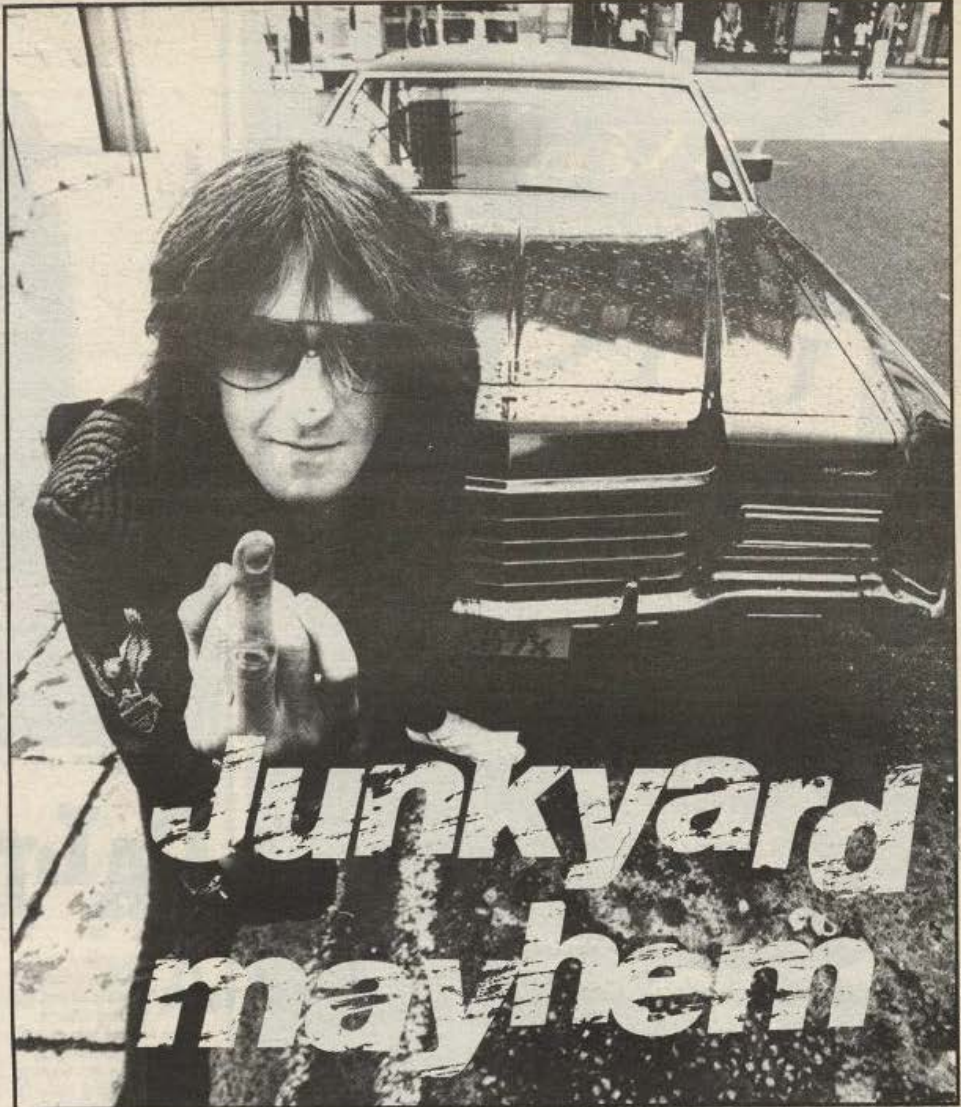
"I don't think much of those bands," he says. "I've got nothing against using a bit of synthesiser to enhance a drum sound, but we would never have an electric rhythm section," he insists.

"That sort of music to me is sterile. It's like it's been produced in a factory."

"No that I'm putting people down who like it, it's just not for me. When you've got some electric circuit making the sounds there's no feeling there — it's all digits on a computer."

"Sheffield hasn't really done a lot for us. The Limit Club booked us once, but they were into the punk thing at the time and although we pulled a lot of people they wouldn't book us again."

"At that time all the musicians around there were saying to Steve (bass player, Steve Dawson) and the rest of us that



"One gallon please?" Biff fills up

we'd never make it with Saxon. Now they're all queuing up to get a support with us — we won't let them though! "We're not into any scene. We just like driving fast cars and having a good laugh."

**S**AXON spend their time travelling from gig to gig in a massive Lincoln Continental which they claim is cheaper than a minibus — and more exciting.

Biff is still loyal to his Honda Goldwing, while the rest of the group each have their own American cars.

"Yeah, I ride the Honda whenever I get the chance," says Biff. "I drive it down from Barnsley for interviews — on a good day I can do it in two and a half hours providing I don't get stopped."

"I'd just got the bike and I got stopped straight away for speeding. The copper said do

you know you were doing about 75 then? Of course I told him it was more like 103, which didn't go down too well!"

"It's a bit of a problem with that car as well. We get stopped every day in it. I tell ya, there's a lot of coppers walk off with Saxon albums! We get a lot of funny looks from those guys in BMWs. I'm sure they all think we've nicked it, seeing a load of scruffy gits like us in it."

"Everyone wants to get rid of American cars now because of the petrol and we've got a lot of contacts in the business so we picked one up cheap."

"In fact, we've always been involved with the scrap business, if we hadn't been in a band, we'd all be scrap metal merchants now!"

Saxon have still to grow up. They're still irreverent, they like going out and having a good time, and they still play teenage pranks.

That doesn't mean they're kids — they are wary of being ripped off and they want to get rich.

But the idea of a wife and two kids or living in a country mansion in archetypal rockstar style is totally alien to the Yorkshiremen.

"When we go out on the road we all like having a good laugh, you know, telling jokes and generally enjoying it. Have you heard how you tell it your girlfriend's getting too fat? You can't hear the stereo when she sits on your face!"

"We all consider ourselves very lucky to be doing what we are and reckon quite a lot of people would like to be doing it as well. If we didn't enjoy it, we

would pack up and become carpet fitters or something!"

**S**AXON's last four was marred when a fan died at a gig in Wolverhampton.

Footage of the concert appeared on TV and headbanging deaths became big news. Saxon didn't hear the story until everyone else, and were left powerless to do anything.

"It's just a million to one thing that can happen," says Biff. "I shake my head around as much as everyone else does, but if you're feeling poorly, you shouldn't really head bang."

"This guy was a big fan and we were stunned when we heard the news. But the only thing we could do was send our condolences to his parents."

Saxon have always shared one thing with other exciting rock bands... the amount of energy they use on stage. So what do they do to keep fit?

"Well Graham's taken to blinking his eyes rapidly as he gets up and Steve's started turning over in his sleep," sniggers Biff. "And I'll do a few press ups — if there's someone nice to do them with."

"We all keep fit just being on stage, really. I can't see us stopping for the next three or four years. If we were sitting around at home we'd get bored."

"We would all like to get rich — everybody would. But we work hard too. When we settle down to record an album we don't laze around getting pissed while there's work to be done. We don't go out drinking until we've finished!"



SAXON: exploring the electric windows

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Thu. 13th Swansea, Barons Club

Fri. 14th Boreham Wood, Civic Hall

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Thu. 20th Hastings, Down Town Saturdays

Fri. 21st Brighton, Cinderella's

Sat. 22nd Trowbridge, Cascades

Sun. 23rd Colchester, Embassy Club

Mon. 24th Camberley, Ragamuffin

Wed. 26th London, Legends

Thu. 27th Dunstable, Queensway Hall

Fri. 28th London, The Lyceum

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SHARON BROWN: does all her own moaning!

"CALL UP GIRL"

**A** NEWSPAPER ad led Sharon Brown to the top of the charts.

Now I know you smutty people are forming a picture of an ad saying "Wanted: young lady to specialise in love" but that isn't exactly how it went. Sharon put me straight on that one when we got our transatlantic wires crossed, quite intentionally, the other evening.

"I was in The Village in New York City and my boyfriend saw this ad — 'Tall, slim, willowy-voiced black female wanted'. I called the number, kinda reluctantly, I thought it would be another rip-off. The guy asked me to bring in some tapes, so I had to turn around and go back to Boston, because the tapes were with my mother.

"I played them to the producer, Eddie O'Loughlin, who produced Carol Douglas (another American disco hit-woman), he was impressed and we met up with the management. There was a bunch of songs, one by Creedence Clearwater, one by Chuck Berry, and 'Specialize' was in the bunch."

Hence, pen-to-paper with Profile Records in the States. The through-train to the UK shops was laid on by Virgin, currently in the business of snapping up priority disco hits from America and transporting them to these shores.

It's Sharon Brown's first time on the charts, but not the first time she's been mentioned on record labels, since she's already notched some years of songwriting experience. The story, as usual, has music as its main feature — singing at Sunday school, talent contests, the whole caper — so exactly when did it take hold of her?

"It happened between the nine months I spent in my mother's womb and when I got out! All I remember is music." Fair enough. I think you'd

**SHARON BROWN** tells **PAUL SEXTON** how she came to record 'I Specialize In Love'.

thought about that answer. Now read on: "My first paying job was in Boston, where I formed a group at the age of 15 and we used to play the Apollo Theatre on amateur night. I was always putting groups together."

And making friends, too. At age 19 she met Curtis Mayfield, whose influence was considerable (no questions asked) and soon things started to look better.

"I suppose my big break was working for CBS as a freelance songwriter, around 1974. My first recorded song was done by Blood, Sweat And Tears and called 'Love Looks Good On You' (from their 'Mirror Image' LP). It was released as a single and shortly afterwards the group broke up," she adds in a matter-of-fact sort of way.

**N**ext stop: "I wrote five songs for an album by Ronnie Dyson (best

remembered for 'When It Gets Right Down To It'). I was also what they call musical co-ordinator for that record." She also worked around this time with David Van DePitte, arranger of Marvin Gaye's classic 'What's Going On' and 'Let's Get It On' albums.

"But singing always came first. I sang for a band called Rainbow (no, a different one). We did nothing but original material — which made us a hit in Boston where most bands were doing Top 40.

"We made a noise there for a while, opening shows for Grover Washington, Billy Paul and Eddie Kendricks, but I outgrew it. I wanted a career as a solo artist or producer. I moved to the West Coast and started working with Norman Whitfield. We produced a couple of songs that haven't been released yet."

Then along came that newspaper ad and an instant dancefloor success. Sharon was a little surprised, but not a little pleased, to hear that over here, 'I Specialize In Love' has cracked the pop Top 40. "They told me it was doing well, but the pop chart? That's fantastic."

"I've done so much writing myself and now ironically I'm having a hit with one I didn't write. The feel's a bit different, I like to write a lot funkier. 'Specialize' is clean cut and very simple, which is nice, but I write heavier. I did the ad-lib at the end of the song myself, you know the meaning."

"I haven't met the writers yet, we've talked over the phone. Golden and Scher I believe they're called, I know them by their first names."

She's candid enough about what she's doing just now. "At the moment I'm plugging the record, appearing at various clubs." A follow-up? "I imagine it'll be another uptempo song, I wouldn't imagine they'd do a ballad at this point."

And live work? "We're preparing to go live, by summer or early fall we should be ready." With music as her specialised subject, Sharon Brown's started ... so she'll finish.



SHARON BROWN

"Haircut 100's latest, going for a song!"



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Records this week include:-

Ebony and Ivory  
Paul McCartney with Stevie Wonder  
One Step Further  
Bardo  
Papa's Got a Brand New Pigbag  
This Time (We'll Get it Right)/We'll Fly the Flag  
England World Cup Squad  
Really Saying Something  
Banarama and The Fun Boy Three  
Shirley  
Shakin' Stevens  
I Can Make You Feel Good  
Shalamar

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Guidelines

# ★ CHART EXTRA ★ CHART EXTRA ★

## UK Singles

- 1 1 EBONY AND IVORY, Paul McCartney
- 2 4 THIS TIME (WE'LL GET IT RIGHT)/FLY THE FLAG, England World Cup Squad
- 3 13 I WON'T LET YOU DOWN, PhD
- 4 17 I LOVE ROCK 'N' ROLL, Joan Jett & The Blackhearts
- 5 5 REALLY SAYING SOMETHING, Banarama & The Fun Boy Three
- 6 3 ONE STEP FURTHER, Bardo
- 7 3 PAPA'S GOT A BRAND NEW PIGBAG, Pigbag
- 8 - A LITTLE PEACE, Nicole
- 9 7 I CAN MAKE YOU FEEL GOOD, Shalamar
- 10 9 FANTASTIC DAY, Haircut 100
- 11 6 SHIRLEY, Shakin' Stevens
- 12 16 EVER SO LOVELY, Moonson
- 13 24 WE HAVE A DREAM, The Scottish World Cup Squad
- 14 31 ONLY YOU, Yazoo
- 15 19 PROMISED YOU A MIRACLE, Simple Minds
- 16 16 VIEW FROM A BRIDGE, Kim Wilde
- 17 22 INSTINCTION, Spandau Ballet
- 18 26 GIRL CRAZY, Hot Chocolate
- 19 10 BLUE EYES, Elton John
- 20 8 GIVE ME BACK MY HEART, Dollar
- 21 34 SHOUT! SHOUT! (KNOCK YOURSELF OUT), Rocky Sharpe & The Replays
- 22 12 AINT NO PLEASING YOU, Ches & Dave
- 23 25 STAY, Barry Manilow
- 24 15 NIGHT BIRDS, Shalaka
- 25 33 BODY LANGUAGE, Queen
- 26 11 MY CAMERA NEVER LIES, Bucks Fizz
- 27 37 FORGET ME NOTS, Patrice Rushen
- 28 14 MORE THAN THIS, Roxy Music
- 29 28 CAT PEOPLE (PUTTING OUT FIRE), David Bowie
- 30 43 TOTTENHAM, TOTTENHAM, Tottenham Hotspur FA Cup Team
- 31 41 MAMA USED TO SAY, Junior
- 32 56 FANTASY ISLAND, Tight Fit
- 33 29 FREEZE-FRAME, J. Gells Band
- 34 - THE MEANING OF LOVE, Depeche Mode
- 35 - CLUB COUNTRY, Associates
- 36 38 THE SONG THAT I SING (We'll Meet Again), Stutzbear Cats/Dennis King Orchestra
- 37 32 PRIVATE EYES, Daryl Hall and John Oates
- 38 20 DEAR JOHN, Status Quo
- 39 - ISLAND OF LOST SOULS, Blondie
- 40 38 I SPECIALISE IN LOVE, Sharon Brown
- 41 45 CHARLOTS OF FIRE, Vangelis
- 42 44 SUSPICIOUS MINDS, Candy Station
- 43 75 KNOW YOUR RIGHTS, The Clash
- 44 21 JUST AN ILLUSION, Imagination
- 45 61 SEE JUNGLE (JUNGLE BOY)/TV SAVAGE, Boy Wow Wow
- 46 23 SEVEN TEARS, Goombay Dance Band
- 47 50 TRY JAH LOVE, Third World
- 48 63 SWITCHED ON SWING, Kings Of Swing Orchestra
- 49 62 GOT NO BRAINS, Bad Manners
- 50 67 OUR LOVE, Ernie Brooks
- 51 70 PERFUMED GARDEN, Rah Band
- 52 74 NOBODY, Toni Basil
- 53 52 TALK TALK, Talk Talk
- 54 25 GHOSTS, Jason
- 55 53 CASTLES IN THE AIR, Don McLean
- 56 47 LA FOLIE, The Stranglers
- 57 73 THANK YOU FOR THE PARTY, The Dukers
- 58 27 SEE THOSE EYES, Altered Images
- 59 - ATTACK, Exploited
- 60 51 BLACK ON FIRE IN BED, Squeeze
- 61 49 SAVE IT FOR LATER, The Beat
- 62 30 DONT LOVE ME TOO HARD, The Nolans
- 63 54 STAND OR FALL, The Flax
- 64 - THE TELEPHONE ALWAYS RINGS, The Fun Boy Three
- 65 68 THE HONEYDRIPPER, Jets
- 66 - FOR BRITAIN ONLY, UNDER MY WHEELS (LIVE), Alice Cooper
- 67 - BABY IT'S TRUE (I CAN'T STOP MYSELF), Karl Wilson
- 68 - URGENT, Foreigner
- 69 - ARE YOU HEARING (WHAT I HEAR)?, Level 42
- 70 - WALK ON BY, O' Train
- 71 42 HOUSE ON FIRE, Boomtown Rats
- 72 48 LAYLA, Derek And The Dominoes
- 73 39 A BUNCH OF THYME, Foster & Allen
- 74 45 HAVE YOU EVER BEEN IN LOVE, Leo Sayer
- 75 40 IS IT A DREAM, Classix Nouveaux



PIGBAG: still strong at seven

More excuses. Once again holiday deadlines meant last week's charts arrived too late to publish. So, better late than never, here is the run down for the week ending May 8.

## UK Albums

- 1 - YUG OF WAR, Paul McCartney
- 2 1 BARRY LIVE IN BRITAIN, Barry Manilow
- 3 2 COMPLETE MADNESS, Madness
- 4 4 PELICAN WEST, Haircut 100
- 5 3 1982, Status Quo
- 6 7 CHARIOTS OF FIRE, Vangelis
- 7 11 DISCO UP AND DISCO US, Various
- 8 10 SHAPE UP AND DANCE, Angela Rippon
- 9 6 LOVE SONGS, Barbara Streisand
- 10 5 THE NUMBER OF THE BEAST, Iron Maiden
- 11 ARE YOU READY, Bucks Fizz
- 12 - REVELATIONS, Killing Joke
- 13 8 SKY 4-FORTHCOMING, Sky
- 14 8 STRAIGHT BETWEEN THE EYES, Rainbow
- 15 21 BAT OUT OF HELL, Meat Loaf
- 16 15 JUMP UP, Elton John
- 17 12 ALL FOR A SONG, Barbara Dickson
- 18 30 DIAMOND, Spandau Ballet
- 19 17 ASIA, Asia
- 20 20 TIME PIECES - THE BEST OF ERIC CLAPTON, Eric Clapton
- 21 24 SHOOT THE MOON, Judie Tzuke
- 22 22 PEARLS, Ekle Grooks
- 23 15 TIN DRUM, Japan
- 24 18 THE SLIDE AREA, Ry Cooder
- 25 19 JAMES BOND GREATEST HITS, Various
- 26 31 THE FUN BOY THREE, Fun Boy Three
- 27 28 BROADSWORD AND THE BEAST, Jethro Tull
- 28 26 PRIVATE EYES, Daryl Hall and John Oates
- 29 53 BIG SCIENCE, Laurie Anderson
- 30 25 FIVE MILES OUT, Mike Oldfield
- 31 14 PORTRAIT, The Nolans
- 32 37 A FLOCK OF SEAGULLS, A Flock Of Seagulls
- 33 29 THE CONCERT IN CENTRAL PARK, Simon & Garfunkel
- 34 23 THE GIFT, The Jam
- 35 36 MUST'NT GRUMBLE, Ches & Dave
- 36 38 DIVER DOWN, Van Halen
- 37 34 DARE, Human League
- 38 16 IRON FIST, Motu
- 39 42 BODY TALK, Imagination
- 40 58 STRAIGHT FROM THE HEART, Patrice Rushen
- 41 27 THE ANVIL, Visage
- 42 45 DEAD RINGER, Meat Loaf
- 43 41 DR HECKLE AND MR JIVE, Pigbag
- 44 44 KEEP FIT AND DANCE, Peter Powell
- 45 32 BLACKOUT, Scorpions
- 46 35 SEVEN TEARS, Goombay Dance Band
- 47 50 SEE JUNGLE, Boy Wow Wow
- 48 43 FRIENDS, Shalamar
- 49 31 THE VERY BEST OF DOLLAR, Dollar
- 50 39 BEGIN THE BEGUINE, Julo Iglesias
- 51 68 PENTHOUSE AND PAVEMENT, Heaven 17
- 52 32 MUSIC OF QUALITY AND DISTINCTION, Various
- 53 47 4, Foreigner
- 54 51 DRIVIN' HARD, Shakatak
- 55 77 FACE VALLIE, Phil Collins
- 56 18 PhD, PhD
- 57 40 NON-STOP EROTIC CABARET, Soft Cell
- 58 59 FREEZE-FRAME, J. Gells Band
- 59 49 QUEEN GREATEST HITS, Queen
- 60 54 AROMINGHO, Uriah Heep
- 61 94 ARCHITECTURE AND MORALITY, Orchestral Manoeuvres In The Dark
- 62 97 GENTLEMEN TAKE POLAROID, Japan
- 63-66 LA VERITE, Classix Nouveaux
- 63-67 ACTION TRAX, Various
- 65 73 ELAINE PAGE, Elaine Page
- 66 63 BEAUTIFUL VISION, Van Morrison
- 67 - WORLD RADIO, Leo Sayer
- 68 - I LOVE ROCK 'N' ROLL, Joan Jett & The Blackhearts
- 69 48 SPEAK & SPELL, Depeche Mode
- 70 89 MAKIN' MOVIES, Dire Straits
- 71 - TIME AND TIDE, Split Enz
- 72 - JINX, Rory Gallagher
- 73 91 WORD OF MOUTH, Toni Basil
- 74 81 CHRISTOPHER CROSS, Christopher Cross
- 75 65 ONE NIGHT AT BUDOKAN, Michael Schenker Group
- 76 72 THE BEST OF THE FOUR TOPS, The Four Tops
- 68 - MANLOW MAGIC, Barry Manilow
- 76 58 GEORGE BENSON COLLECTION, George Benson
- 70 90 PUNK AND DISORDERLY, Various
- 80 74 THE EARLY TAPES-JULY/AUGUST 1980, Level 42
- 81 70 100% COTTON, Jets
- 82 76 WAR OF THE WORLDS, Jeff Wayne's Musical Version
- 83 94 RUMOURS, Fleetwood Mac
- 84-85 BILL WYMAN, Bill Wyman
- 84-87 WHITE EAGLE, Tangerine Dream
- 86 56 MAYBE IT'S LIVE, Robert Palmer
- 87-90 MARAUDER, Blackfoot
- 87-91 THE SIMON AND GARFUNKEL COLLECTION, Simon And Garfunkel
- 80 62 PHYSICAL, Olivia Newton-John
- 90 - FRIENDS OF MR CARRO, Jon and Vangelis
- 91 - O' TRAIN, O' Train
- 92 82 THE GOOD, THE BAD AND THE 4-SKINS, 4-Skins
- 93 - AMBIENT 4 ON LAND, Brian Eno
- 94-88 LA FOLIE, The Stranglers
- 94-88 THE VISITORS, Abba
- 66 69 BUCKS FIZZ, Bucks Fizz
- 97 92 SOUND OF YOUR CRY, Elvis Presley
- 88 67 THE NAME OF THIS BAND IS TALKING HEADS, Talking Heads
- 96 - WHEN YOU WERE SWEET SIXTEEN, The Fureys and Davey Arthur
- 100 - THE RISE AND FALL OF ZIGGY STARDUST, David Bowie

## US Singles



VANGELIS: wonderful at one

- 1 2 CHARIOTS OF FIRE, Vangelis
- 2 3 EBONY & IVORY, Paul McCartney & Stevie Wonder
- 3 1 I LOVE ROCK 'N' ROLL, Joan Jett & The Blackhearts
- 4 5 DONT TALK TO STRANGERS, Rick Springfield
- 5 4 FREEZE-FRAME, The J. Gells Band
- 6 8 667-330/JENNY, Tommy Tutone
- 7 6 WE GOT THE BEAT, Go-Go's
- 8 9 '86 LOVE AFFAIR, Paul Davis
- 9 10 'I'VE NEVER BEEN TO ME, Charlene
- 10 11 DID IT IN A MINUTE, Daryl Hall & John Oates
- 11 13 GET DOWN ON IT, Kool & The Gang
- 12 14 THE BEATLES MOVIE MEDLEY, The Beatles
- 13 15 THE OTHER WOMAN, Ray Parker Jr
- 14 16 ALWAYS ON MY MIND, Willie Nelson
- 15 20 HEAT OF THE MOMENT, Asia
- 16 21 DONT YOU WANT ME, The Human League
- 17 17 GOIN' DOWN, Greg Giddy
- 18 7 DO YOU BELIEVE IN LOVE, Huey Lewis And The News
- 19 23 EMPTY GARDEN, Elton John
- 20 22 HANG FIRE, The Rolling Stones
- 21 26 RUN FOR THE ROSES, Dan Fogelberg
- 22 28 MAN ON YOUR MIND, Little River Band
- 23 12 KEY LARGO, Bertie Higgins
- 24 30 STILL IN SAIGON, The Charlie Daniels Band
- 25 27 THEME FROM MAGNUM P.I., Mike Post
- 26 18 EDGE OF SEVENTEEN, Stevie Nicks
- 27 32 MAKING LOVE, Roberta Flack
- 28 29 STARS ON 45 III (A Tribute To Stevie Wonder), Stars On 45
- 29 34 FANTASY, Aldo Nova
- 29 37 IT'S GONNA TAKE A MIRACLE, Deniece Williams
- 31 19 (OH) PRETTY WOMAN, Van Halen
- 32 33 LET'S HANG ON, Barry Manilow
- 33 39 MY GIRL, Donnie Iris
- 34 40 WAKE UP LITTLE SUSIE, Simon And Garfunkel
- 36 38 SHANGHAI BREEZES, John Denver
- 36 38 IF I HAD MY WISH TONIGHT, David Leisley
- 37 42 WITHOUT YOU, Frankie And The Knokkouts
- 38 59 ROSANNA, Toto
- 39 46 WHEN HE SHINES, Sheena Easton
- 40 44 MAN ON THE CORNER, Genesis
- 41 43 SINCE YOU'RE GONE, The Cars
- 42 45 CIRCLES, Atlantic Starr
- 43 51 WHEN IT'S OVER, Loverboy
- 44 49 WORK THAT BODY, Diana Ross
- 45 47 'I'M IN LOVE AGAIN, Pia Zadors
- 46 56 I DONT KNOW WHERE TO START, Eddie Rabbit
- 47 48 TAINTED LOVE, Soft Cell
- 48 50 ONE TO ONE, Carole King
- 49 52 SECRET JOURNEY, The Police
- 50 53 BABY STEP BACK, Gordon Lightfoot
- 51 54 IF IT AINT ONE THING IT'S ANOTHER, Richard Dimples Fields
- 52 63 CRIMSON AND CLOVER, Joan Jett & The Blackhearts
- 53 64 FRIENDS IN LOVE, Dionne Warwick and Johnny Mathis
- 54 55 JUST TO SATISFY YOU, Waylon & Willie
- 55 55 LET IT WHIP, Dazz Band
- 56 60 A NIGHT TO REMEMBER, Shalamar
- 57 57 THE GOLDOL, O'Bryan
- 58 61 RIBBALLY, T.D. Sheppard
- 59 68 HURTS SO GOOD, John Cougar
- 60 71 MURPHY'S LAW, Chert

## US Albums

- 1 1 CHARIOTS OF FIRE, Vangelis
- 2 5 ASIA, Asia
- 3 2 BEAUTY AND THE BEAT, The Go-Go's
- 4 4 SUCCESS HADNT SPOILED ME YET, Rick Springfield
- 5 3 I LOVE ROCK 'N' ROLL, Joan Jett & The Blackhearts
- 6 8 FREEZE-FRAME, The J. Gells Band
- 7 7 GET LUCKY, Loverboy
- 8 9 ESCAPE, Journey
- 9 14 ALWAYS ON MY MIND, Willie Nelson
- 10 11 ALDO NOVA, Aldo Nova
- 11 13 BLACKOUT, Scorpions
- 12 10 GHOST IN THE MACHINE, Police
- 13 8 THE CONCERT IN CENTRAL PARK, Simon and Garfunkel
- 14 15 MOUNTAIN MUSIC, Alabama
- 15 21 DARE, The Human League
- 16 20 PICTURE THIS, Huey Lewis & The News
- 17 17 SOMETHING SPECIAL, Kool & The Gang
- 18 19 BELLA DONNA, Stevie Nicks
- 19 22 REEL MUSIC, The Beatles
- 20 23 BRILLIANCE, Atlantic Starr
- 21 24 TUTONE II, Tommy Tutone
- 22 51 THE OTHER WOMAN, Ray Parker Jr
- 23 18 A, Foreigner
- 24 DIVER DOWN, Van Halen
- 25 12 PHYSICAL, Olivia Newton-John
- 26 30 ALLIGATOR WOMAN, Cameo
- 27 27 NON-STOP EROTIC CABARET, Soft Cell
- 28 32 WINDOWS, The Charlie Daniels Band
- 29 34 LIVE ON THE SUNSET STRIP, Richard Pryor
- 30 33 THE SECRET POLICEMAN'S OTHER BALL, Various Artists
- 31 31 ABACAB, Genesis
- 32 54 TOTO IV, Toto
- 33 18 THE DUDE, Quincy Jones
- 34 25 HOOKED ON CLASSICS, The Royal Philharmonic Orchestra Conducted by Louis Clark
- 35 47 PAC-MAN FEVER, Buckner & Garcia
- 36 40 THE BLASTERS, The Blasters
- 37 41 FRIENDS, Shalamar
- 38 46 THE NAME OF THIS BAND IS THE TALKING HEADS, Talking Heads
- 39 28 SHAKE IT UP, The Cars
- 40 45 TOM TOM CLUB, Tom Tom Club
- 41 43 WASNT TOMORROW WONDERFUL, The Waitresses
- 42 48 STANDING HAMPTON, Sammy Hagar
- 43 68 NENEY, Deniece Williams
- 44 44 WORKING CLASS DOG, Rick Springfield
- 45 49 SEASONS OF THE HEART, John Denver
- 46 62 KHWINTUDED, Greg Kihn Band
- 47 60 THE NUMBER OF THE BEAST, Iron Maiden
- 48 52 OUTLAW, War
- 49 55 JUST ANOTHER DAY IN PARADISE, Bertie Higgins
- 50 50 DEATH WISH II, Soundtrack
- 51 57 ANOTHER GREY AREA, Graham Parker
- 52 43 BREAKAWAY, Al Jarreau
- 53 39 BLACK ON BLACK, Waylon Jennings
- 54 59 ENGLISH SETTLEMENT, XTC
- 55 53 THE INNOCENT AGE, Dan Fogelberg
- 56 78 CAT PEOPLE, Soundtrack
- 57 75 KEEP IT ALIVE, The Dazz Band
- 58 38 A LITTLE LOVE, Auro
- 59 65 COOL NIGHT, Paul Davis
- 60 66 STRAIGHT FROM THE HEART, Patrice Rushen
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- 100 66 STRAIGHT FROM THE HEART, Patrice Rushen

J. GELLS BAND: stopping at six

ODDS 'N' BODS

SHOWSTOPPER PROMOTIONS' 10th "Golden" Calendar weekend will for the first time be over four days instead of three, Thursday 14-Sunday 17 October, with live acts as well as the usual media roster...

manager of Thatcham Siks saw the list of Nick's venues on this page and then that he wanted a mid-week residency, so gave him Wednesday nights on the strength of the fact that if he's that busy he must be worth the money...

Morning (Mercury MEXX 97). Cockcrow and "Ok" started shades of 'Fungi Mama?' whomping stomping 12in Ptfunk smacker in 'long', 121-123bpm and 'even longer', 120-122-123-121-123bpm versions, very like Funkadelic's 'One Nation Under A Groove' (which not surprisingly is a great mix).



PAUL 'TUBBS' WILLIAMS (left) has rejoined Nat Augustin and Gee Ballo in the current slimline version of Light Of The World, whose Nigel Martinez-produced 'Check Us Out' is on 12in now. Bassist Tubbs was one of the LOTW originators, before Nat and Gee joined, and split to form Incognito at the same time as Beggar & Co splintered away.

UK NEWS

STEVIE WONDER: 'Do I Do' (LP 'Stevie Wonder's Original Musiquarium I' Motown TMSF 5012). The killer of killers from just three new tracks on his double...

RAY PARKER JR.: 'Just Haven't Fun' (LP 'The Other Woman' Fun/LP SPART 1190). Disappointing set mixing straight rock with mushy slowies like the 40bpm 'Stay The Night', saved by this 105bpm instrumental funk bumper which continues the 'For Those Who Like To Groove' format and chops in nicely to lift the floor vibe for a while...

DISCO DATES

THURSDAY (13) Invicta's Andy Jazzman/Jackson & Alan Shaw (ex-Starlight) start jazz-funking Shuffles in London Lancaster Gate Royal Westminster Hotel (7.20-12pm) weekly. Paul Clark jazz-funks Worthing's Montague weekly. Nick Davies future-funks Watford Gemas-New Caprice weekly (8.15-10.15pm) SATURDAY (15) Greg Edwards & King Enri funk weekly (8.15-10.15pm) FRIDAY (14) Orie Hill jazz-funks Dico! Ri 21 Club, Jeff Young & Colin Hudson jazz-funk Diamond Fields, Martin Collins with Chris Green & Tony Coon At The 'n'or Sirmone...

THE GAP BAND: 'Early In The Morning' (Mercury MEXX 97). Cockcrow and "Ok" started shades of 'Fungi Mama?' whomping stomping 12in Ptfunk smacker in 'long', 121-123bpm and 'even longer', 120-122-123-121-123bpm versions, very like Funkadelic's 'One Nation Under A Groove' (which not surprisingly is a great mix).

DISAPPOINTINGLY disappointing sassy vocal set is saved by this Patrice Rushad-settled jazz sinuously tugging 78-39bpm jazzy jogger, everything else apart from two other tracks being either 120bpm or 121bpm and totally typical Rod Temperton. Next! ROSE ROYCE: 'Fire In The Funk' (LP 'Stronger Than Ever' Epic 6PC 88634). Slightly disappointing Norman Whitfield-produced label debut, apart from the 7in-issued 119-120/119bpm 'Best Love' the hottest dancer being this bubbling 121bpm smacker, like a continuation of 'RR Express' without the train effects.

POP ORIENTED DANCE

- 1 3 I CAN MAKE YOU FEEL GOOD, Shafiqar, Solar 12in
2 1 JUST AN ILLUSION, imagination, R&B 12in
3 4 PAPA'S GOT A BRAND NEW POGSAG, Pigbag, Y 12in
4 2 NIGHT BIRDS, Shafiqar, Polydor 12in
5 10 FANTASTIC DAYSKI CLUB, Haircut One Hundred, Arista 12in
6 14 REALLY SAYING SOMETHING, Bananarama/Fun Boy Three, Dersna 12in
7 11 I SPECIALIZE IN LOVE, Sharon Brown, Virgin 12in
8 7 YOU GOT THE POWER, War, RCA 12in
9 8 YOU'RE THE ONE FOR ME, "D" Train, Epic 12in
10 12 EBONY AND IVORY, Paul McCartney/Stevie Wonder, Parlophone 12in
11 5 THIS BEASTS NINE, Vicky "D", SAM 12in
12 15 PROMISED YOU A MIRACLE, Simple Minds, Virgin 12in
13 9 INSTINCTION/CHANT NO. 1 (REMIX), Spandau Ballet, Reformation 12in
14 18 LOVE PLUS ONE/MARINE BOY, Haircut One Hundred, Arista 12in
15 19 FORGET ME NOTS, Patrice Rushad, Elektra 12in
16 5 POISON ARROW, ABC, Neutron 12in
17 13 MORE THAN THIS, Rexy Music, EQ/Polydor
18 17 LICK YOUR SLIPPER, TIGHT F&I, Jive 12in
19 16 EVER SO LONELY, Monoclon, Mobile Suit Corporation 12in
20 39 TIME, Stone Carvers 12in
21 62 MAMA USED TO SAY (US REMIX), Junior, Mercury 12in
22 -- THE LOOK OF LOVE, ABC Neutron 12in
23 25 YOUR HONOURS, Plinko, K9 12in
24 27 CAT PEOPLE (PUTTING OUT FIRE), David Bowie, MCA 12in
25 20 LOVE IS ON THE ONE/WORK THAT SUCKER TO DEATH, Xavior, Liberty 12in
26 36 DO WHAT YA WANNA DO, The Cage/Nona Hendryx, Mastroplola 12in
27 21 TRY LOVE, Third World, CBS 12in
28 29 PRIVATE EYES, David Hall & John Eaton, RCA 12in
29 22 IS IT A DREAM, Classix Nouveaux, Liberty 12in
30 -- WALK ON BY, "D" Train, Epic 12in
31 52 ONLY YOU/SITUATION, Yazoo, Mute 12in
32 12 YOUR LOVE, Lime, Carrere 12in
33 42 KLACTOVEESDSTEIN, Blue Rondo A La Turk, Diable Noir 12in
34 24 TAKE MY HEART, Kool & The Gang, De-Lite 12in
35 25 IT Ain't WHAT YOU DO, Fun Boy Three/Bananarama, Chrysalis 12in
36 32 LET'S START TO DANCE AGAIN, Hamilton Bohannon, London 12in
37 45 SHOW YOU MY LOVE, Goldie Alexander, Project 12in
38 23 AIN'T NO PLEASING YOU, Chas & Dave, Rockney 12in
39 34 LAVULA, Derek & The Dominoes, RSO 12in
40 61 GOD'S KITCHEN, Blancmange, London 12in
41 31 GIVE ME BACK MY HEART, Dollar, WEA
42 49 GIRL CRAZY, Hot Chocolate, Rak
43 44 SEE YOU, Depeche Mode, Mute 12in
44 35 PARTY FEARS TWO, Associates, Associates 12in
45 46 I WANT A Flock Of Seagulls, Jive 12in
46 -- I WON'T LET YOU DOWN, PhD, WEA
47 53 NOWHERE GIRL, S.M.O.V.E., Some Bizzare 12in
48 56 DAMNED DON'T CRY, Visaage, Project 12in
49 -- THE TELEPHONE ALWAYS RINGS, Fun Boy Three, Chrysalis 12in
50 -- ACT LIKE YOU KNOW, Fat Larry's Band, WMOT 12in
51 -- ON A JOURNEY (INSTRUMENTAL), Electric Funk, Epic 12in
52 EVERY WAY BUT LOSSE, Oneness Of Juju, Suddah 12in
53 47 ONE STEP FURTHER, Bardo, Epic
54 65 PERFUMED GARDEN/FUNK ME DOWN TO RIO '82, Rah Band, RR 12in
55 -- BABY I NEED YOUR LOVING, Gayle Adams, Epic 12in
56 57 PUERTO RICO, Decoupage, R&B 12in
57 -- BABY IT'S TRUE, Earl Wilson, Compact 12in
58 33 HOUSE ON FIRE, Boomtown Rats, Mercury 12in
59 38 THE RHYTHM OF THE JUNGLE, The Quik, Epic 12in
60 -- ISLAND OF LOST SOULS, Blondie, Chrysalis 12in
61 29 TELL ME THAT I'M DREAMING, Was (Not Was), Ze 12in
62 -- IF YOU WANT ME (REMIX), Barbara Roy, Project 12in
63 -- EMERGENCY, Whispers, Solar 12in
64 59 MY PRIVATE TOKYO, Vicious Pink Phenomena, Mobile Suit Corporation 12in
65 58 WILL YOU LOVE ME TOMORROW--STAND BY ME, Patience, Jive 12in
66 51 GLAD TO KNOW YOU, Chas Janell, A&M 12in
67 73 THANK YOU FOR THE PARTY/NITE MUSIC, Ducks, WEA 12in
68 -- BODY LANGUAGE, Queen, EMI
69 40 SEE THOSE EYES, Altered Images, Epic
70 54 RIDE ON A RHYTHM, Not Outrage, Kaleidoscope 12in
71 -- CIRCLES, Atlantic Starr, A&M
72 50 STRETCHPLAY--MECHANIK AUDIO EXTRA, Fashion, Arista 12in
73 -- BLUCK OFFEE IN BED, Squenza, A&M
74 67 STAND OR FALL, Fxx, MCA
75 -- DON'T YOU LOVE IT (UK REMIX), Maxine Singleton, System 12in

IMPORTS

DESPITE HAVING spent a fortune on imports this week I haven't the time to do 'em properly (house-moving takes it all up), so I'll list them at the 'am you'll see what was worth spending money on. 12in: BLUE FEATHERS 'Let's Funk Tonight' (Siemese) -- dynamic instrumental (jazzy last half after half vocal start), CANDELA 'Love You Madly' (Arista), FONDA RAE 'Over Like A Fat Rat' (Vanguard).

BREAKERS

BUBBLING UNDER the UK Disco 90 (page 38) with increased support are Fonda Rae 'Ov'r Like A Fat Rat' (US Vanguard 12in), Herbie Hancock 'Lite Me Up'/Satisfied With Love (CBS 12in), Ray Parker Jr 'Just Haven't Fun'/'Let Me Go'/'Stay The Night' (Arista), Carl Stanton 'Suspicious Minds' (Sugarhill 12in), Dennis Brown 'Love Has Found Its Way' (A&M LP), Candidate 'Can't Say Bye' (Poly 12in), Loose End 'In The Sky' (Virgin 12in promo), George Chandler 'This Could Be The Night' (Polydor 12in), Bobby Womack 'Angels'/'So Many Sides Of You' (US Beware/Glen Music LP), Ago 'You Make Me Do It' (US Brass 12in), Narada Michael Walden 'I'm Ready'/'Confidence'/'You Ought To Love Me' (US Atlantic LP), Vorgas 'Love Buzz' (Canadian Calatus 12in), Ruddy Thomas 'Key To The World' (Hawkeye 12in), Ritchie Family 'One And Only'/'Need To Have Your Love'/'This Live On Me' (US RCA LP), Al McCall 'Hard Times' (US West End 12in), Hi Voltage

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| P1338 ELVIS PRESLEY             | Tab of the town                                  |
| P2690 PRETENDERS                | Hollywood nights                                 |
| P1893 BOB SEGER                 | Late in the evening                              |
| P3496 PAUL SIMON                | Shade indeed/Give                                |
| P3807 SPANDAU BALLET            | I don't want to talk about it                    |
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## TOP UK SINGLES

Week-ending May 15

WEEKS IN CHART	LAST WEEK	WEEKS IN CHART	TITLE	ARTIST
1	8	2	A LITTLE PEACE	Nicole, CBS
2	1	6	EBONY AND IVORY	Paul McCartney with Stevie Wonder, Parlophone □
3	3	7	I WON'T LET YOU DOWN	Pho, WEA
4	4	4	I LOVE ROCK 'N' ROLL	Joan Jett And The Blackhearts, Epic
5	13	3	WE HAVE A DREAM	Scottish World Cup Squad, WEA
			REALLY SAYING SOMETHING	Bananarama with Eric Burdon



AS USED BY  
THE BBC

Charts supplied by BMRB Music and Video Week

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NICOLE: two weeks to get to the top

## SYMBOL KEY

◆ FAST MOVERS

### SINGLES

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

### ALBUMS

- ★ Platinum (£1 million sales)
- Gold (£100,000 sales)
- Silver (£50,000 sales)

## STAR CHOICE

STEPHEN 'CAT' COORE  
of THIRD WORLD

HOW CAN I LEAVE — Dennis Brown. Because of the melody and the kind of feeling it inspires.

BOUGHT SOULS — Bunny Wailer. I love the artist and this really captures him. BABY WAIT FOR ME — Slave. I love the groove, slow and funky.

I'LL BE WAITING — Alton Ellis. I'm a fan of Alton's and this has good construction.

CONCRETE JUNGLE — Bob Marley And The Wailers. This is the first time rock and reggae has been mixed successfully.

SUPERSTITION — Stevie Wonder. It seems to extend through all barriers of time. It still sounds as good today as it did in 1972.

MIDNIGHT TRAIN TO GEORGIA — Gladys Knight And The Pips. The same as 'Superstition' — timeless. WAR — Bob Marley And The Wailers. First time a speech has been set to music.

SATTA A MASAGANA — Abyssinians. The best religious reggae song ever heard.

HANDSWORTH REVOLUTION — Steel Pulse. A landmark in reggae with exceptional harmonies.

## YESTERYEAR

### 1

May 16, 1981

- 1 STAND & DELIVER, Adam And The Ants
- 2 YOU DRIVE ME CRAZY, Shakin' Stevens
- 3 STARS ON 45, Star Sound
- 4 GREY DAY, Madness
- 5 CHI MAI, Ennio Morricone
- 6 MAKING YOUR MIND UP, Bucks Fizz
- 7 KEEP ON LOVING YOU, Red Speedwagon
- 8 OSSIE'S DREAM (WAY TO WEMBLEY) Spurs FA Cup Final Squad
- 9 CHECKERED LOVE, Kim Wilde
- 10 SWORDS OF A THOUSAND ME, Tenpole Tudor

### 5

May 21, 1977

- 1 I DON'T WANT TO TALK ABOUT IT/FIRST CUT IS THE DEEPEST, Rod Stewart
- 2 FREE, Deniece Williams
- 3 AIN'T GONNA BUMP NO MORE, Joe Tex
- 4 THE SHUFFLE, Van McCoy
- 5 LUCILLE, Kenny Rogers
- 6 A STAR IS BORN (EVERGREEN), Barbra Streisand
- 7 WHODUNIT, Tavares
- 8 SIR DUKE, Stevie Wonder
- 9 HOTEL CALIFORNIA, The Eagles
- 10 GOOD MORNING JUDGE, 10cc

### 10

May 13, 1972

- 1 AMAZING GRACE, Royal Scots Dragoon Guards Band
- 2 COME WHAT MAY, Vicky Leandros
- 3 COULD IT BE FOREVER, David Cassidy
- 4 A THING CALLED LOVE, Johnny Cash
- 5 TUMBLING DICE, The Rolling Stones
- 6 RADANCER, The Marmalade
- 7 ROCKET MAN, Elton John
- 8 RUN RUN RUN, Jo Jo Gunne
- 9 METAL GURU, T. Rex
- 10 SWEET TALKING GUY, The Chiffons

### 15

May 13, 1967

- 1 PUPPET ON A STRING, Sandi Shaw
- 2 SOMETHIN' STUPID, Frank and Nancy Sinatra
- 3 DEDICATED TO THE ONE I LOVE, The Mamas And Papas
- 4 SILENCE IS GOLDEN, The Tremeloes
- 5 PICTURES OF LILY, The Who
- 6 THE BOAT THAT I ROW, Lulu
- 7 PURPLE HAZE, Jimi Hendrix
- 8 FUNNY FAMILAR FORGOTTEN FEELING, Tom Jones
- 9 I CAN HEAR THE GRASS GROW, The Move
- 10 A LITTLE BIT ME, A LITTLE BIT YOU, The Monkees

### 20

May 12, 1960

- 1 WONDERFUL LAND, The Shadows
- 2 NUT ROCKER, B. Bumble
- 3 SPEAK TO ME PRETTY, Brenda Lee
- 4 HEY BABY, Bruce Channel
- 5 HEY LITTLE GIRL, Del Shannon
- 6 LOVE LETTERS, Kelly Lester
- 7 DREAM BABY, Roy Orbison
- 8 WONDERFUL WORLD OF THE YOUNG, Danny Williams
- 9 THE PARTY'S OVER, Lonnie Donegan
- 10 NEVER GOODBYE, Karl Denver

### 25

May 11, 1957

- 1 BUTTERFLY, Andy Williams
- 2 CUMBERLAND GAP, Lonnie Donegan
- 3 ROCK-A-BILLY, Guy Mitchell
- 4 BABY BABY, Frankie Lymon And The Teenagers
- 5 NINETY-NINE WAYS, Tab Hunter
- 6 BANANA BOAT SONG, Harry Belafonte
- 7 WHEN I FALL IN LOVE, Nat 'King' Cole
- 8 FREIGHT TRAIN, Chas McDewitt and Nancy Whiskey
- 9 I'LL TAKE YOU HOME AGAIN KATHLEEN, Slim Whitman
- 10 LONG TALL SALLY, Little Richard

WEEKS IN CHART	LAST WEEK	WEEKS IN CHART	TITLE	ARTIST
30	3	3	OUR LOVE	Erla Brooks, A&M
44	49	3	GOT NO BRAINS	Bad Manners, Magnet
45	68	2	URGENT	Foreigner, Atlantic
46	26	8	MY CAMERA NEVER LIES	Bucks Fizz, MCA □
47	55	3	CASTLES IN THE AIR	Don McLean, EMI
48	47	5	TRY JAH LOVE	Third World, CBS
49	41	4	CHARIOTS OF FIRE	Vangelis, Polydor
50	59	2	ATTACK	Exploited, Secret
51	70	2	WALK ON BY	D Train, Epic
52	69	2	ARE YOU HEARING (WHAT I HEAR)?	Level 42, Polydor
53	57	3	THANK YOU FOR THE PARTY	The Dukes, WEA
54	37	6	PRIVATE EYES	Daryl Hall And John Oates, RCA
55	46	3	SWITCHED ON SWING	The Kings Of Swing, Philips/Phonogram
56	87	3	BABY IT'S TRUE (I CAN'T STOP MYSELF)	Mari Wilson, Compact
57	45	3	SEE JUNGLE (JUNGLE BOY)/TV SAVAGE	Bow Wow Wow, RCA
58	28	7	MORE THAN THIS	Roxy Music, EG-Polydor
59	52	3	NOBODY	Toni Basil, Radar/Choice/Virgin
60	51	3	PERFUMED GARDEN	Rah Band, KR
61	—	—	GRACE	The Band AKA, Epic EPC A2376
62	46	12	SEVEN TEARS	Goonmbey Dance Band, Epic □
63	43	3	KNOW YOUR RIGHTS	The Clash, CBS
64	44	11	JUST AN ILLUSION	Imagination, RAS □
65	—	—	OUR LIPS ARE SEALED	Go-Go's, IRS GON 102
66	—	—	SUN OF JAMAICA	Goonmbey Dance Band, Epic EPC A2345
67	—	—	RHYTHM OF THE JUNGLE	Quick, Epic EPC A2013
68	53	4	TALK TALK	Talk Talk, EMI
69	60	4	BLACK COFFEE IN BED	Squeeze, A&M
70	38	8	DEAR JOHN	Status Quo, Vertigo/Phonogram
71	63	4	STAND OR FALL	The Flux, MCA
72	68	2	FOR BRITAIN ONLY/UNDER MY WHEELS (LIVE)	Alice Cooper, Warner Bros
73	—	—	I'VE NEVER SEEN TO ME	Charlene, Motown TMG 1260
74	—	—	I FEEL LOVE COMIN' ON	Dena, Croole CR 32
75	—	—	WONDERFUL THING	Kid Croole And The Coconut, ZE WIP 6756

### BUBBLING UNDER

ACT LIKE YOU KNOW	Fat Larry's Band, Virgin VS 491	J LOVE A MAN IN UNIFORM	Gang Of Four, EMI 5299
AFTER THE GOLDRUSH	Prelude, After Hours AFT 02	NEVER LET YOU GO	Savanna, R&B RBS 209
A LITTLE BIT FURTHER AWAY	Kokomo, CBS A2054	NO THUGS IN OUR HOUSE	XTC, Virgin VS 490
BIG SCIENCE	Laurie Anderson, Warner Bros K17941	ONE HELLO	Randy Crawford, Warner Bros K17848
DO YOU BELIEVE IN LOVE	Huey Lewis And The News, Chrysalis CHS 2268	ONE MORE SATURDAY NIGHT	Matchbox, Magnet MAG 223
EROS ARRIVING	Bill Nelson, Mercury/Phonogram WILL 4	OH SHOOBY DOO DO LANG	Anekia, Hansa 13
FAITHLESS	Scritti Politti, Rough Trade RT 101	PARIS IN ONE DAY	The Mood, RCA 211
FOUR CUTS (EP)	Diamond Head, RCA DM 101	STAND STRONG STAND PROUD	Vice Squad, Zonophone Z30
GREATEST ROCK 'N' ROLL BAND IN THE WORLD	Star Sound, CBS A2295	(HE FELL IN LOVE WITH A) STORMTROOPER	Tank, Kamouflage KAP 1
HOMOSAPIEN	Peta Shelley, Genesis WIP 6720	THAT'S LIFE	Hazel O'Connor, Albion JON 132
		THE HOP	Theatre Of Hate, Burning Rome BRR 3



CHARTFILE



MACCA: No. 1, No. 19?

**O**NLY A couple of weeks ago Chartfile was congratulating Paul McCartney on his 19th number one single. Now Paul's notched his 17th number one album with 'Tug Of War'. That total includes both his Beatles and subsequent work.

With John, George and Ringo he scaled the summit a total of 12 times. That's three times more than nearest rivals, the Rolling Stones, Solo, with Linda and with Wings he's increased his tally of chart toppers by five from a total of 13 releases. Not a bad striking rate by anyone's standards. Here, in brief, are the charties of his post-Beatles album career:

ALBUM TITLE (Credited Act)	DATE ENTERED CHART	HIGHEST POSITION ATTAINED
● McCartney (Paul McCartney)	2 May '70	2
● Ram (Paul & Linda McCartney)	5 Jan '71	1
● Wild Life (Wings)	18 Dec '71	8
● Red Rose Speedway (Wings)	19 May '73	5
● Band On The Run (Paul McCartney & Wings)	22 Dec '73	1
● Venus And Mars (Wings)	21 Jun '75	1
● Wings At The Speed Of Sound (Wings)	17 Apr '76	2
● Wings Over America (Wings)	29 Jan '77	9
● London Town (Wings)	1 Apr '78	4
● Wings Greatest (Wings)	2 Dec '78	5
● Back To The Egg (Wings)	9 Jun '79	6
● McCartney II (Paul McCartney)	31 May '80	1
● Tug Of War (Paul McCartney)	8 May '82	1

Both Macca's eighties LPs have made their initial chart appearance at number one. Genesis, the Police and Abba have also had two instant number ones in the '80s.

But more remarkable is the fact that 'Tug Of War' was the third album to crash onto the chart at number one in consecutive weeks, following Barry Manilow's 'Barry Live In Britain' (1 May) and '1982' by Status Quo (24 Apr). Such an event is not, however, unprecedented. Gary Numan ('Telefon'), Kate Bush ('Never Forever') and David Bowie ('Scary Monsters And Super Creeps') were the participants in the previous instance which spanned 13-27th September 1980.

The recent crop of instant number ones takes the total thus far this decade to 21, of which just two have been by American acts — Dead Ringer (Best Lost) and Marlow's newies — though two other exponents of the art, the Police and the Pretenders, include holders of American passports...

**C**HARTFILE IS indebted to Billboard's Paul Grin for a stunning piece of trivia. It is this: With Tommy Tutone and the Carpenters currently climbing the US singles chart America has, for the first time, two hits featuring telephone numbers in its charts.

The Carpenters have revived the perennial 'Beachwood 4-5789' while Tommy Tutone (a group, not a person) are riding high with 887-5300.

What Paul fails to mention is that the latter is the cause of crank calls to telephone subscribers unlucky enough to hold that number throughout the States. This has led to a flurry of requests for re-numbering from beleaguered subscribers and aggravated the telephone company.

The problem could easily have been avoided if Tommy Tutone had followed the example of the American television and film industries, neither of which ever use real telephone numbers in drama productions. Instead, the telephone company has given them exclusive use of the '555' prefix. You'll see 555-0253, 555-7692, 555-0056 and dozens of similar numbers on TV and in films, but never 887-5300. This information was brought to you by Chartfile, the only column with an O level in American Telephone Numbers...

**V**ANGELIS' 'Charlots Of Fire' has been deleted.

The move has halted the record's chart progress and incensed fair-minded record dealers. The rumour is that Polydor decided to delete the disc in the belief that prospective buyers would, with a little persuasion, shun out for the album if the single was unavailable.

Some record shops have already countered Polydor's move by bringing in American copies of the single. Others will push the album in accord with Polydor's wishes. Hopefully some will refuse to stock it.

To delete a record while it's still in the charts is a most unusual step for a record company to take, but it has happened before. In 1969 Fontana deleted Jane Birkin and Serge Gainsbourg's 'Je T'Aime' due to the mounting controversy surrounding Miss Birkin's, or, unusual vocal technique. The disc was leased to ill-fated indie Major Minor for whom it became their second, and last, number one.

An alternative to Vangelis' 'Charlots Of Fire' is a version by the Assembled Multitude. Vocal versions of the tune, bearing the title 'Race To The End' are available from Melissa Manchester and Vangelis' former sparring partner in Aphrodite Child, Gemma 'Singing Tent' Roscaso...

The American singles chart is perhaps the most predictable chart in the world. You can usually tell how a record's going to fare the following week by the presence, or absence, of a bullet.

The bullet signifies significant airplay and sales gains over the previous week and comes in two varieties, the most important being reserved for potential biggies and high climbers. To debut on the chart without a bullet is to be starting a flip in the face. A few weeks ago Abba seemed destined for the scrapheap after their latest American single, 'The Visitor' scraped in at No. 95 — without a bullet. The following week it rose to No. 91, still without its bullet. Since then however it has cut through the nether regions of the chart with increasing speed and in this week on the verge of the top sixty having gained a bullet for the first time two weeks ago.

Because it is an American hit I have had to re-familiarise myself with it, having dismissed it as dull and ponderous when I originally heard it as an album track. I have to admit that my first impression was way off beam.

What it actually is is the most subtle and complex piece that Andersson and Ulvhaug have yet constructed. For the most part it's set in a minor key which conjures up a mood of brooding intensity interrupted only by the chorus. Here, the maestro introduces a change of chord and pace, a perfect foil for what's gone before.

For America it has been pruned from its album length of 5 minutes 49 seconds to 4 minutes 22 seconds, making it not only an instant collectors' item for British Abba fans, but also more acceptable for US radio. Oddly, it's rock stations who've mostly picked it up so far and it's faring best on the East coast.

In Britain it was the flip of 'Head Over Heels', but even before it became an American hit CBS was rumoured to be toying with the idea of re-issuing it as the joint A-side of Abba's next, as yet unannounced, single. Let's hope they do...

**FOOTBALL FOCUS:** Coventry and Southampton fought out a superbly entertaining 5-5 draw at the Dell last week. The Jones archives have been consulted and I can exclusively reveal that the last 5-5 draw in the First Division was on 17 December 1966 between Chelsea and West Ham...

Whether they're relegated or not, Leeds are doomed to finishing in the bottom half of the First Division for the first time since they were promoted in 1963-64. My joy at their demise will know no bounds if my beloved Wolves can leapfrog over them and out of relegation trouble...

And if you think the last two items belong in Shoot rather than Record Mirror, I'm here to tell you that soccer is big business in the record industry at the moment. Proof, or something like it, next week when we look at the whole problem of singing footballers — and I don't mean Rod Stewart or Elton John — complete with action replays...

ALAN JONES

Songwords

Profile

MARK HOLLIS of TALK TALK

FULL NAME: Mark David Hollis  
 NICKNAME: Name  
 DATE OF BIRTH: January 4, 1959  
 PLACE OF BIRTH: Tottenham  
 EDUCATED: Tollington Park  
 HEIGHT: Five foot, nine inches  
 WEIGHT: Nine stone  
 COLOUR OF EYES: Green/Blue  
 FIRST LOVE: Flick  
 FIRST DISAPPOINTMENT: Buying the sheet music to 'Everlasting Love' and wondering where the horn arrangement was!  
 FIRST PERFORMANCE: Butlin's 1968  
 FIRST LIVE SHOWN SEEN: David Bowie  
 FIRST RECORD BOUGHT: 'Everlasting Love' — The Love Affair  
 MUSICAL INFLUENCES: Burt Bacharach/William Burroughs  
 INSTRUMENTS PLAYED: Piano and guitar  
 HERO: My dad  
 HEROINE: My mum  
 FAVOURITE BOOKS: 'Down And Out In Paris And London' by George Orwell, 'The Little Duke' by Charlotte M Yonge  
 FAVOURITE FILMS: A Clockwork Orange, Singing In The Rain and One Armed Boxer  
 FAVOURITE TV SHOWS: Bilko and Minder  
 BEST LIVE SHOW SEEN: Shostakovich No 10 at Festival Hall, London  
 FAVOURITE CLUBS: The Camden Palace  
 FAVOURITE FOOD: Steak  
 FAVOURITE CLOTHES: Paul Smith  
 HAIRCUT: Smile at Knightsbridge  
 FAVOURITE DRINK: Gin  
 IDEAL HOME: A church in the West End  
 IDEAL HOLIDAY: New York



IDEAL CAR: Aston Martin DB6  
 MOST FRIGHTENING EXPERIENCE: Trying to work out the difference between 'Most Frightening Experience' and 'Worst Experience'  
 WORST EXPERIENCE: Trying to work out the difference between 'Worst Experience' and 'Most Frightening Experience'  
 FUNNIEST EXPERIENCE: Getting mistaken for Stan Ogden  
 SUPERSTITIONS: None  
 FANTASY: Drinking gin in my Aston Martin DB6 around New York  
 MOST HATED CHORE: I've never met one!  
 AMBITION: To own a car

TOP UK ALBUMS

US SINGLES

Week ending May 15

THIS WEEK	LAST WEEK	WEEKS IN CHART	
1	1	2	TUG OF WAR, Paul McCartney, Parlophone □
2	3	3	COMPLETE MADNESS, Madness, Stiff □
3	2	3	BARRY LIVE IN BRITAIN, Barry Manilow, Arista ♠
4	—	—	HOT SPACE, Queen, EMI EMA 797
5	—	—	NIGHTBIRDS, Shakatak, Polydor POLS 1059
6	—	—	THE CONCERTS IN CHINA, Jean-Michel Jarre, Polydor PDV3
7	4	11	PELICAN WEST, Haircut 100, Arista □
8	—	—	PORNOGRAPHY, Cure, Fiction FMD 7
9	6	8	CHARIOTS OF FIRE, Vangelis, Polydor □
10	11	2	ARE YOU READY, Bucks Fizz, RCA
11	10	6	THE NUMBER OF THE BEAST, Iron Maiden, EMI □
12	—	—	CHARTBUSTER, Various, Ronco RTL 2074
13	7	4	DISCO UK AND DISCO US, Various, Ronco
14	8	5	SHAPE UP AND DANCE VOL TWO, Angela Rippon, Lifestyle
15	—	—	PINKY BLUE, Altered Images, Epic 85665
16	9	10	LOVE SONGS, Barbra Streisand, CBS □
17	5	4	1982, Status Quo, Vertigo/Phonogram
18	18	9	DIAMOND, Spandau Ballet, Reformation/Chrysalis □
19	17	15	ALL FOR A SONG, Barbara Dickson, Epic ♠
20	—	—	SWEETS FROM A STRANGER, Squeeze, A&M AMLH 64889
21	16	5	JUMP UP, Elton John, Rocket
22	15	175	BAT OUT OF HELL, Meatloaf, Epic/Cleveland ♠
23	13	7	SKY 4—FORTHCOMING, Sky, Arista □
24	20	4	TIME PIECES — THE BEST OF ERIC CLAPTON, Eric Clapton, RSO
25	68	2	I LOVE ROCK 'N ROLL, Joan Jet And The Blackhearts, Epic
26	22	26	PEARLS, Ekie Brooks, A&M ♠
27	12	2	REVELATIONS, Killing Joke, Malicious Damage/Polydor
28	40	3	STRAIGHT FROM THE HEART, Patrice Rushen, Elektra
29	14	4	STRAIGHT BETWEEN THE EYES, Rainbow, Polydor □
30	19	6	ASIA, Asia, Geffen
31	26	9	FUN BOY THREE, Fun Boy Three, Chrysalis □
32	27	5	BROADSWORD AND THE BEAST, Jethro Tull, Chrysalis
33	24	4	TW DRUM, Japan, Virgin □
34	27	29	DARE, Human League, Virgin ♠
35	21	5	SHOOT THE MOON, Julie Tzuke, Chrysalis
36	34	9	THE GIFT, The Jam, Polydor □
37	28	28	PRIVATE EYES, Daryl Hall And John Oates, RCA □
38	56	3	PhD, PhD, WEA
39	3	3	BIG SCIENCE, Laurie Anderson, Warner Bros
40	24	4	THE SLIDE AREA, Ry Cooder, Warner Bros
41	26	5	MUSTNT GRUMBLE, Chas And Dave, Rocknry
42	31	8	PORTRAIT, The Nolans, Epic □
43	33	9	THE CONCERT IN CENTRAL PARK, Simon And Garfunkel, Geffen □
44	49	4	THE VERY BEST OF DOLLAR, Dollar, Carrere
45	30	8	FIVE MILES OUT, Mike Oldfield, Virgin □
46	53	24	4, Foreigner, Atlantic □
47	42	34	DEAD RINGER, Meat Loaf, Epic/Cleveland □
48	28	8	JAMES BOND GREATEST HITS, Various, Liberty
49	32	5	A FLOCK OF SEAGULLS, A Flock Of Seagulls, Jive
50	48	8	FRIENDS, Shalamar, Sola
51	39	29	BODY TALK, Imagination, R&B □
52	36	3	DIVER DOWN, Van Halen, Warner Bros
53	45	6	BLACKOUT, Scorpions, Harvest
54	16	16	DRIVEN HARD, Shekatta, Polydor
55	—	—	THIS TIME, England World Cup Squad, K-Tel NE 1189
56	43	8	DR HECKLE AND MR JIVE, Pigeon, 7 Records
57	—	—	THE SINGLE FACTOR, Camel, Decca FKL 5326
58	46	6	SEVEN TEARS, Goombay Dance Band, Epic
59	44	9	KEEP FIT AND DANCE, Peter Powell, K-Tel □
60	49	27	QUEEN GREATEST HITS, Queen, EMI ♠
61	41	7	THE ANVIL, Viagea, Polydor □
62	61	26	ARCHITECTURE & MORALITY, Orchestral Manoeuvres In The Dark, Virgin ♠
63	—	—	DEAD RINGER, Meat Loaf, Epic/Cleveland □
64	67	23	NON-STOP EXOTIC CABARET, Soft Cell, Some Bizzare/Phonogram □
65	58	12	FREEZE-FRAME, J. Gells Band, EMI America
66	67	2	WORLD RADIO, Leo Sayer, Chrysalis
67	36	5	IRON FIST, Motorhead, Bronze □
68	72	3	JHX, Rory Gallagher, Chrysalis
69	24	24	SPEAK AND SPELL, Depeche Mode, Nite □
70	25	5	MUSIC OF QUALITY AND DISTINCTION, Various, Virgin
71	80	7	MAKIN' MOVIES, One Strain, Vertigo/Phonogram ♠
72	63	4	LA VERITE, Classix Nouveaux, Liberty
73	60	6	ABOMINO, Uriah Heep, Bronze
74	77	2	MANLOW MAGIC, Barry Manilow, Arista □
75	50	24	BEGIN THE BEGUINE, Julio Iglesias, CBS □
76	17	19	PENTHOUSE AND PAVEMENT, Heaven 17, Virgin □
77	61	17	GEORGE BENSON COLLECTION, George Benson, Warner Bros □
78	62	4	DEPTHEBEN TAKE POLARIS, Japan, Virgin
79	78	10	ONE NIGHT AT BUDOKAN, Michael Schenker Group, Chrysalis □
80	55	19	FACE VALUE, Phil Collins, Virgin ♠
81	47	21	SEE JUNGLE . . . Bow Wow Wow, RCA
82	—	—	OXYGENE, Jean Michel Jarre, Polydor 2310 555 □
83	65	3	ELAINE PAIGE, Elaine Paige, WEA
84	63	4	ACTION TRAX, Various, Liberty ♠
85	73	18	WORDS OF MOUTH, Toni Basil, Radioactive/Virgin
86	12	12	BEAUTIFUL VISION, Van Morrison, Mercury/Phonogram
87	—	—	YOU'VE GOT THE POWER, Third World, CBS 85562
88	—	—	SEX SWEAT AND BLOOD, Various, Beggars Banquet BEGA 34
89	—	—	FRIENDS IN LOVE, Johnny Mathis, CBS 85652
90	80	14	PHYSICAL, Olivia Newton-John, EMI □
91	74	19	CHRISTOPHER CROSS, Christopher Cross, Warner Bros □
92	81	6	100% COTTON, Jive, EMI
93	80	6	THE EARLY TAPES — JULY/AUGUST 1980, Level 42, Polydor
94	82	12	RUMOURS, Fleetwood Mac, Warner Bros ♠
95	—	—	PAVARTOTT'S GREATEST HITS, Luciano Pavarotti, Decca D2362
96	70	8	PUNK AND DISORDERLY, Various, Abstract
97	—	—	GUILTY, Barbra Streisand, CBS 86122 □
98	—	—	DURAN DURAN, Duran Duran, EMI EMC 3372
99	84	6	BILL WYMAN, Bill Wyman, A&M □
100	—	—	HOCKEY ON CLASSICE, Louis Clark & Royal Philharmonic Orchestra, K-Tel One 1146 (K) ♠

1	2	EBONY AND IVORY, Paul McCartney & Stevie Wonder, Columbia
2	1	CHARIOTS OF FIRE, Vangelis, Polydor
3	4	DONT TALK TO STRANGERS, Rick Springfield, RCA
4	3	I LOVE ROCK 'N ROLL, Joan Jet & The Blackhearts, Boardwalk
5	6	867-5309/JENNY, Tommy Tutone, Columbia
6	9	I'VE NEVER BEEN TO ME, Charlene, Motown
7	8	95 LOVE AFFAIR, Paul Davis, Arista
8	5	FREEZE-FRAME, The J. Gells Band, EMI-America
9	13	THE OTHER WOMAN, Ray Parker Jr., Arista
10	10	DID IT IN A MINUTE, Daryl Hall & John Oates, RCA
11	11	GET DOWN ON IT, Kool & The Gang, De-Lite
12	12	THE BEATLES MOVIE MEXLEY, The Beatles, Capitol
13	7	WE GOT THE BEAT, Go-Go's, IRS
14	14	ALWAYS ON MY MIND, Willie Nelson, Columbia
15	15	HEAT OF THE MOMENT, Asia, Geffen
16	16	DONT YOU WANT ME, The Human League, A&M/Virgin
17	17	GONE DOWN, Greg Gaddy, Columbia
18	19	EMPTY GARDEN, Eton John, Geffen
19	22	MAN ON YOUR MIND, Little River Band, Capitol
20	20	HANG FIRE, The Rolling Stones, Rolling Stones Records
21	21	RUN FOR THE ROSES, Dan Fogelberg, Full Moon/Epic
22	30	IT'S GONNA TAKE A MIRACLE, Donaloe Williams, ARC/Columbia
23	24	STILL IN SAIGON, The Charlie Daniels Band, Epic
24	27	MAKING LOVE, Roberta Flack, Atlantic
25	25	THEME FROM MAGNUM PI, Mike Post, Elektra
26	29	FANTASY, Aldo Nova, Portrait
27	28	COSMOS, Tava, Columbia
28	28	STARS ON 45 II (A Tribute To Stevie Wonder), Stars On 45, Radio Records
29	33	MY GIRL, Donnie Iris, MCA
30	52	CRIMSON AND CLOVER, Joan Jet & The Blackhearts, Boardwalk
31	34	WAKE UP LITTLE SUSIE, Simon And Garfunkel, Warner Bros
32	35	SHANGHAI BREEZES, John Denver, RCA
33	—	BOOY LANGUAGE, Queen, Elektra
34	37	WITHOUT YOU, Frankie And The Knockouts, Milantrum
35	38	WHEN HE SHINES, Shwena Exaton, EMI-America
36	18	DO YOU BELIEVE IN LOVE, Huey Lewis And The News, Chrysalis
37	36	LET IT WHIP, Dazz Band, Motown
38	43	WHEN IT'S OVER, Loverboy, Columbia
39	42	CIRCLES, Atlantic Starr, A&M
40	40	MAN ON THE CORNER, Genesis, Atlantic
41	—	CAUGHT UP IN YOU, 38 Special, A&M
42	—	I DONT KNOW WHERE TO START, Eddie Rabbit, Elektra
43	47	TAINED LOVE, Soft Cell, Sire
44	44	WORK THAT BODY, Diane Ross, RCA
45	48	ONE TO ONE, Carole King, Atlantic
46	49	SECRET JOURNEY, The Police, A&M
47	51	IF IT AINT ONE THING IT'S ANOTHER, Richard Dimples' Fields, Boardwalk
48	53	FRIENDS IN LOVE, Dionne Warwick And Johnny Mathis, Arista
49	59	HURTS SO GOOD, John Cougar, Riva
50	50	BABY STEP BACK, Gordon Lightfoot, Warner Bros
51	56	A NIGHT TO REMEMBER, Shalamar, Sola
52	54	JUST TO SATISFY YOU, Wayton & Willie, RCA
53	60	MURPHY'S LAW, Cheri, Venture
54	—	HOW LONG, Rod Stewart, Warner Bros
55	—	STONE COLD, Rainbow, Mercury
56	—	LOVE'S BEEN A LITTLE HARD ON ME, Juice Newton, Capitol
57	—	ANY DAY NOW, Ronnie Milsap, RCA
58	58	FINALLY, T G Sheppard, Warner/Curb
59	—	PERSONALLY, Karie Bonoff, Columbia
60	—	ONLY THE LOVELY, The Meters, Capitol

US ALBUMS

1	2	ASIA, Asia, Geffen
2	2	CHARIOTS OF FIRE, Vangelis, Polydor
3	3	BEAUTY AND THE BEAST, The Go-Go's, IRS
4	4	SUCCESS HASN'T SPOILED ME YET, Rick Springfield, RCA
5	5	I LOVE ROCK 'N ROLL, Joan Jet And The Blackhearts, Boardwalk
6	6	FREEZE-FRAME, The J. Gells Band, EMI-America
7	24	DIVER DOWN, Van Halen, Warner Bros
8	7	GET LUCKY, Loverboy, Columbia
9	8	ALWAYS ON MY MIND, Willie Nelson, Columbia
10	10	ALDO NOVA, Aldo Nova, Portrait
11	11	BLACKOUT, Scorpions, Mercury
12	15	DARE, The Human League, A&M/Virgin
13	9	ESCAPE, Journey, Columbia
14	14	MOUNTAIN MUSIC, Alabama, RCA
15	—	TUG OF WAR, Paul McCartney, Columbia
16	16	PICTURE THIS, Huey Lewis And The News, Chrysalis
17	18	BELLA DONNA, Stevie Nicks, Modern Records
18	22	THE OTHER WOMAN, Ray Parker Jr., Arista
19	19	REEL MUSIC, The Beatles, Capitol
20	20	BRIILLIANCE, Atlantic Starr, A&M
21	21	TUTONE II, Tommy Tutone, Columbia
22	12	GHOST IN THE MACHINE, Police, A&M
23	25	ALLIGATOR WOMAN, Cameo, Chocolate City
24	32	TOYO IV, Toto, Columbia
25	29	LIVE ON THE SUNSET STRIP, Richard Pryor, Warner Bros
26	28	WINDOWS, The Charlie Daniels Band, Epic
27	35	PAC-MAN FEVER, Buckner & Garcia, Columbia
28	23	4, Foreigner, Atlantic
29	30	THE SECRET POLICEMAN'S OTHER BALL, Various Artists, Island
30	17	SOMETHING SPECIAL, Kool & The Gang, De-Lite
31	—	JUMP UP, Elton John, Geffen
32	13	THE CONCERT IN CENTRAL PARK, Simon And Garfunkel, Warner Bros
33	60	STRAIGHT FROM THE HEART, Patrice Rushen, Elektra
34	38	THE NAME OF THIS BAND IS THE TALKING HEADS, Talking Heads, Sire
35	43	NECY, Denise Williams, ARC/Columbia
36	26	THE BLASTERS, The Blasters, Warner Bros
37	27	FRIENDS, Shalamar, Sola
38	42	STANDING HAMPTON, Sammy Hagar, Geffen
39	40	TOM TOM CLUB, Tom Tom Club, Sire
40	48	KRYPTHUED, Greg Kihn Band, Besserkley
41	41	THE BROAD SWORD AND THE BEAST, Jethro Tull, Chrysalis
42	45	REASONS OF THE HEART, John Denver, RCA
43	47	THE NUMBER OF THE BEAST, Iron Maiden, Capitol
44	25	PHYSICAL, Olivia Newton-John, MCA
45	57	KEEP IT ALIVE, The Dazz Band, Motown
46	27	NON-STOP EXOTIC CABARET, Soft Cell, Sire
47	49	JUST ANOTHER DAY IN PARADISE, Barrie Higgins, Kat Family
48	48	OUTLAW, War, RCA
49	94	ENGLISH SETTLEMENT, XTC, Virgin/Epic
50	50	SOUNDTRACK, Death Wish II, Swan Song
51	51	ANOTHER GREY AREA, Graham Parker, Arista
52	52	BREAKIN' AWAY, Al Jannson, Warner Bros
53	53	THE INNOCENT AGE, Dan Fogelberg, Full Moon/Epic
54	56	CAT PEOPLE, Soundtrack, Backstreet
55	—	AMERICAN FOOL, John Cougar, Riva/Mercury
56	59	COOL NIGHT, Paul Davis, Arista
57	—	ALL FOUR ONE, The Meters, Capitol
58	—	I'VE NEVER BEEN TO ME, Charlene, Motown
59	—	WILD HEART OF THE YOUNG, Karie Bonoff, Columbia
60	—	REUNION, The Temptations, Gordy

UK DISCO



LINDA TAYLOR: leaping to 10

- 1 1 FORGET ME NOTS, Patrice Rushen, Elektra 12in
2 2 I SPECIALIZE IN LOVE, Sharon Brown, Virgin 12in
3 4 NUMBER ONE/REMIK ME/BREAKOUT/ALL WE NEED, Patrice Rushen, Elektra LP
4 3 ACT LIKE YOU KNOW, Fat Larry's Band, WMOT 12in
5 6 IT SHOULD HAVE BEEN YOU, Green Gartler, Island 12in
6 8 I CAN SEE THE LIGHT, Brass Construction, Liberty 12in
7 23 STANDING ON THE TOP, Temptations/Rick James, US Gordy LP
8 5 EASE YOUR MIND (US REMIX)/RITMO SUAVE, Touchdown, Excellent 12in
9 7 NEVER LET YOU GO, Severns, R&B 12in
10 28 YOU AND ME JUST GOT STARTED/CLUB MIX, Linda Taylor, GPL 12in
11 13 ON A JOURNEY (INSTRUMENTAL), Electric Funk, Epic 12in
12 5 NIGHT BIRDS/RIO NIGHTS, Shakatai, Polydor 12in
13 16 CIRCLES/LOVE MOVES/LOVE ME DOWNS/SEXY DANCER, Atlantic Stars, A&M LP
14 10 MAMA USED TO SAY (US REMIX), Junior, Mercury 12in
15 11 I CAN MAKE YOU FEEL GOOD/FRIENDS, Shalamar, Solar 12in
16 14 TIME, Stone, Carrere 12in
17 20 KEEP ON/YOU'RE THE ONE FOR ME (REPRISE), "D" Train, Epic LP
18 20 DO THAT THING/FOREVER LOVE/ATTITUDE/FUNTIMES, Brass Construction, Liberty LP
19 24 I'M A WONDERFUL THING BABY, Kid Creole & The Coconuts, Ze 12in
20 12 GRACE/INSTRUMENTAL, The Band AKA, Epic/Streetwise 12in
21 18 YOU GOT THE POWER/CINCO DE MAYO, War, RCA 12in
22 29 BEFORE I LET GOLDEN TIME OF DAY (LIVE), Mesa, Capitol 12in
23 15 INNER CITY, Mass Production, Capitol LP
24 47 LET'S FUNK TONIGHT, Blue Feathers, Canadian Siremo 12in
25 22 SHOW YOU MY LOVE/GO BACK, Goldie Alexander, Project 12in
26 25 LOVE ON A SUMMER NIGHT, McCrarys, US Capitol LP
27 37 WALK ON BY, "D" Train, Epic 12in
28 50 YOU'RE MY EVERYTHING/INSTRUMENTAL, Miles Watson, US Profile 12in
29 34 PERFUMED GARDEN/FUNK ME DOWN TO RIO '82, Rah Band, KR 12in
30 19 JUST AN ILLUSION, Imagination, R&B 12in
31 21 DANCE ALL NIGHT, Patrick Booth, Streetwise 12in
32 27 DON'T YOU LOVE IT, Maxine Singleton, US Polar Pen Artists Series 12in
33 36 FINAL APPROACH, L.C.O., IQ 12in white label
34 31 TELL ME THAT I'M DREAMING/SOUP-UP VERSION, Was (Not Was), Ze 12in
35 43 WE'VE GOT THE GROOVE/DIAMOND REAL, A Taste Of Honey, US Capitol LP
36 30 ROCK SHOCK, BRCS & A, US SAM 12in
37 51 TRY JAH LOVE, Third World, CBS 12in
38 77 DON'T MAKE ME WAIT, Pitch Boys, US West End 12in
39 17 LOVE IS ON THE ONE/WORRY THAT SUCKER TO DEATH, Xavier, Liberty 12in
40 74 I'LL DO MY BEST (FOR YOU BABY), Ritchie Family, US RCA 12in
41 40 STREET CORNER, Ashford & Simpson, Capitol 12in
42 -- DO I DO, Stevie Wonder, Motown LP
43 68 TIMES RUNNING OUT, Direct Drive, Chest 12in
44 38 STILL GOT THE MAGIC (SWEET DELIGHT), Michael Wyatt, RCA 12in
45 42 LIKE THE WAY (YOU FUNK WITH ME), Search, Philly World 12in
46 42 SHO-HUFF GROOVE/DO YOU USE ME UP/STAND UP, Sho-Nuff, US Meloco LP
47 71 LIVE IT UP, Dramatics, US Capitol 12in
48 45 LOVE BEGINS WITH YOU, Forest People, US Tropique 12in
49 58 TURN ME LOOSE, Roy Ayers, Polydor 12in
50 65 THAT'S HOT/INSTRUMENTAL, Jesse G, US Rugged 12in
51 61 FEELIN' LUCKY LATELY, High Fashion, US Capitol 12in
52 35 THIS BEAT IS MINE, Vicky "D", S&B 12in
53 53 EVERY WAY BUT LOOSE, Oneness Of Jah, Buddha 12in
54 52 STILL WATER (LOVE), O'Syrax, Capitol 12in
55 38 JUST BE YOURSELF/FIIRT, Cameo, Casablanca 12in
56 90 BE MY LADY, Fat Larry's Band, US WMOT LP
57 20 THANKS TO YOUR/INSTRUMENTAL, Simonson, US Becket 12in
58 -- LOVE YOU BACK/L, Carolee, US Arista 12in
59 59 U TURN ME ON, Tomorrow's Edition, CBS 12in
60 77 WHY CAN'T WE LIVE TOGETHER, Mike Anthony, German Arista 12in
61 54 DO WHAT YA WANNA DO, The Cagay/Nona Hendryx, Metropolis 12in
62 -- EARLY IN THE MORNING, Gap Band, Mercury 12in white label
63 44 THE RHYTHM OF THE JUNGLE, The Gals, Epic 12in
64 50 BARELY BREAKING EVEN/INSTRUMENTAL, Universal Robot Band, US Moonflow 12in
65 84 WHAT GOS AROUND COMES AROUND (REMIX), Brandi Wells, WMOT 12in
66 41 SAUL'S AFAR/A CLEAR VIEW, Cornells Bumpus, US Broadbeach LP
67 -- MONEY'S TOO TIGHT (TO MENTION), Valentine Brothers, US Bridge 12in
68 -- (I'M INTO) YOUR LOVE/INSTRUMENTAL, Jerome, RCA 12in
69 75 XTRA SPECIAL, Alton Edwards, Epic 12in
70 57 JOY AND PAIN (LIVE), Miles, Capitol 12in
71 63 FALCOMARACATU ATOMICO, Gilberto Gil, WEA 12in
72 82 FREE & EASY, Phyl Upchurch, US AME LP
73 53 BABY I NEED YOUR LOVING, Gayle Adams, Epic 12in
74 72 MR. MAGICIAN/FULL MOON/WIND/READER, Mytic Martin, US Capitol LP
75 68 EMERGENCY, Whispers, Solar 12in
76 73 HOOKED ON THAT LOVIN' THING, Marx, US Liberty 12in
77 -- (THE BEST PART OF) BREAKIN' UP, Roni Griffith, Vanguard 12in
78 88 NICE AND SLOW (REMIX), Jesse Green, Canadian Unidisc 12in
79 67 MISS ATTRACTIVE, Victor Romano Evans, Epic 12in
80 -- ARE YOU HEARING (WHAT I HEAR)?, Level 42, Polydor 12in
81 48 DON'T YOU LOVE IT (UK REMIX), Machine Head, Systems 12in
82 70 FEEL IT, Flossie, CBS 12in
83 66 IF YOU WANT ME (REMIX), Barbara Roy, Project 12in
84 60 A NIGHT TO REMEMBER/DON'T WANNA BE THE LAST TO KNOW, Shalamar, Solar LP
85 -- ORANGE GROVE/KEEP ON WORKING, Rameon, MacKenzie & Friends, Smolay Joe 12in white label
86 48 (I WANT TO GET) CLOSER TO YOU, Gonzalez, Toof Froot 12in
87 80 STRANGE WOMAN, Alton Edwards, CBS 12in
88 85 THANK YOU FOR THE PARTY/NITE MUSIC, Dallas, WEA 12in
89 80 IF LEAVING ME IS EASY, Lloyd Charmers, KR 12in
90 -- RISEN TO THE TOP/HANG TIGHT/CAN'T GET ENOUGH, Karl Burke, US RCA LP

ROCK 'N' ROLL

- 1 MARVEL MASTERS VOL. 4, Various Artists, Cowboy
2 INSTANT PARTY, Eurythmics, Warner Bros
3 SINGLES ALBUM, Fats Domino, UA
4 SUMMER HOLIDAY, Cliff Richard, EMI
5 INKSPOTS ON THE AIR, Inkspots, Totem
6 NEVER TO BE FORGOTTEN, Eddie Cochran, Liberty
7 GARDEN PARTY, Rick Nelson, Decca
8 YOU DON'T KNOW WHAT YOU'VE GOT, Rai Donner, Pye
9 ON THE AIR, Eddie Cochran, UA
10 UPSIDE YOUR HEAD, Jimmy Reed, Charley
Compiled by: ROLLERCOASTER RECORDS, PO Box 18F, Chasington, Surrey.

HEAVY METAL

- 1 GET OUT WHILE YOU CAN, Starlighters, 12" 45, Jive
2 RUN TO THE HILLS, Iron Maiden, 45, EMI
3 UNITED (WE STAND), Juda Priest, 45, CBS
4 NO RETURN, Brands Hatch, Guardian Demo
5 NO POINT RUNNING, Black Rose, from "Rockabilly", Guardian
6 DON'T LOOK BACK, Limestone, from "Limestone", Avstar
7 VENGEANCE, Ian Gillan Band, Virgin
8 NOTHIN' GOING ON IN THE CITY, The Rods, Arista Import
9 WARPPIG, Black Sabbath, from "Paranoia", Vertigo
10 CHILD IN TIME, Deep Purple, from "In Rock", Harvest
Compiled by: MICK & GEOFF, The Tynesider, Seilwell Road, Gateshead, Tyne & Wear.

NIGHTCLUBBING

- 1 CELEBRATE! TRAVEL-CHANGELING, Simple Minds, 12"
2 EVER SO LOVELY, Monsoon 12"
3 PAPA'S GOT A BRAND NEW PIGBAG, Pigbag 12" Re-mix
4 PALE SHELTER, Tears For Fears 12"
5 CHANT NO 1/INSTINCT/PAIN ME DOWN, Spandau Ballet LP Diamond
6 I RAN/MESSAGES, A Flock Of Seagulls 12"
7 BOMBERS, Taboo Army
8 ANVIL (NIGHT CLUB SCHOOL) Viesge LP, The Anvil
9 STAND OR FALL, The Fixx
10 PARIS IN ONE DAY, The Mood 12"
Compiled by: PAUL BARRON, Resident DJ, Rotherham Tiffany.

VIDEO

- 1 4 SIOUXIE AND THE BANANAS, Spectrum
1 1 PHYSICAL, Olivia Newton-John, EMI
3 -- KING OF ROCK 'N' ROLL, Elvis, Video of World 2000
4 8 JUBILEE, VCL
5 -- PAUL McCARTNEY AND WINGS ROCKSHOW, EMI
6 11 BOB MARLEY AND THE WAILERS, EMI
7 2 WORD OF MOUTH, Toni Basil, Radialchoice
8 -- ABBA MUSIC SHOW VOL. I, Intervention
9 17 ABBA MUSIC SHOW VOL. II, Intervention
10 15 THE KIDS ARE ALRIGHT, The Who, Spectrum
Compiled by: HMV, Oxford Street, London W1.



THE WHO: alright at number 10 in the video chart.

IMPORTS

- 1 2 AKA BAND, PPL Records (America)
2 1 SHUT UP AND PLAY YOUR GUITAR, Frank Zappa, CBS (France)
3 4 A LITTLE LOVE, Azura, Galsout (America)
4 3 JAPAN, Epic (America)
5 -- PLANET WAVES, Bob Dylan, Columbia (America)
6 8 TECHNICAL ECSTASY, Black Sabbath, Warner Bros (Canada)
7 -- TELECOMMUNICATIONS, Azymuth, Isotonero (America)
8 7 BRILLIANCE, Atlantic Star, A&M (America)
9 7 MEGATONN MAN, Patrick Cowley, Megatone Records (America)
10 -- LOVE HAS FOUND ITS WAY, Dennis Brown, A&M Records (America)
Compiled by: HMV, Oxford Street, London W1.

REGGAE

- 1 1 KEY TO THE WORLD, Rudy Thomas, Hawk-eye
2 2 A PROMISE IS A COMFORT TO A FOOL, Barry Biggs, Atk
3 3 MISS ATTRACTIVE, Victor Romano-Evans, Epic
4 5 SHE'S WICKED, Billy Broyo, Greensteves
5 7 SECRET ADMIRER, Davison, Live & Love
6 9 GHETTO MAN, Papa Michigan and General Smiley, Greensteves
7 6 PRETTY WOMAN, Mighty Diamonds, Reggae
8 -- BECAUSE I LOVE YOU BABY, Karen Dickson, NK Records
9 8 COOL DOWN AMINA, Keith Douglas, Fashion
10 10 IN TIMES OF TROUBLE, Freddie McKay, Love and Live
Compiled by: INNER CITY RECORDS, Betchley, London SW11.

INDEPENDENT



CHELSEA's Gene October up to number four in the album chart

SINGLES

- 1 3 ONLY YOU, Yazoo, Mute MUTE 020
2 1 PAPA'S GOT A BRAND NEW PIGBAG, Pigbag, Y (12) Y 10
3 2 THIS TIME (WE'LL GET IT RIGHT)/FLY THE FLAG, England World Cup Squad, England ERT
4 4 LOOK, KNOW, Fall, Kamera ERA 004
5 10 THE MEANING OF LOVE, Depeche Mode, Mute MUTE 022
6 21 ATTACK, Exploited, Secret SHH 130
7 -- FAITHLESS, Scrips POLIS, Rough Trade RT 107(T)
8 13 A VIEW FROM HER ROOM, Weekend, Rough Trade RT 097
9 9 GANGLAND, Violators, No Future OI 9
10 5 SMASH THE DISCOS (EP), Business, Secret SHH 132
11 12 REASONS FOR EXISTENCE EP, Subhumana, Spiderleg SDL 5
12 6 PURE PUNK FOR ROW PEOPLE (EP), Gonads, Secret SHH 131
13 18 THE WINNER, Infa-Riot, Secret SHH 133
14 5 NO DOVES FLY HERE, Mob, Crave 321984/7
15 11 LEST WE FORGET (EP), Blitzkrieg, No Future OI 9
16 26 TONES ON TAIL (EP), Daniel Ash & Glenn Camping, 4AD BAD 203
17 14 LET'S BREAK THE LAW! HATE... PEOPLE, Anti-Nowhere League, WXYZ ABC 2
18 7 BELLA LUGOSI'S DEAD, Bauhaus, Small Wonder WEENY 2
19 25 KING OF THE FLIES, Fad Gadget, Mute MUTE 021
20 26 SMASH IT UP, Damned, Big Beat NS 76
21 31 SURVIVAL, Defects, WXYZ ABC 3
22 24 I THINK WE NEED HELP, Furiosa Boys, Wasp WAAP 3
23 26 TELEGRAM SAM, Bauhaus, 4AD AD 17(T)
24 17 WAR ACROSS THE NATION, Chelsea, Step Forward SF 21
25 10 LONG LIVE THE PAST (EP), Pact, Cyclops CYCLOS 1
26 23 NO LIFE, NO FUTURE (EP), Exploited, Riot City RIOT 8
27 29 THE SONG THAT I SING (WE'LL MEET AGAIN), Stup Bear Cats/Doris King Orchestra, MultiMedia Tapes MMT 6
28 19 NEVER SURRENDER, Blitz, No Future OI 6
29 20 SEE YOU, Depeche Mode, Mute (12) MUTE 018
30 37 THERE'S NO GOVERNMENT LIKE NO GOVERNMENT (EP), Riot, Clons, Riot Clons RC 001
31 22 THE MISSIONARY, Josef K, Las Diagues Du Crespuscule TWI 053
32 27 CONSPIRACY, Higsons, Wasp WAAP 2
33 43 ALL OUT ATTACK, Blitz, No Future OI 1
34 34 NEW CHURCH, Lords Of The New Church, Illegal ILS 002B
35 44 ARMY SONG (EP), Abrasive Waves, Riot City RIOT 5
36 36 EVERYTHING'S GONE GREEN, New Order, Factory Benelux FACBN 08
37 35 DEATH'S A CAREER (EP), Dronzo's For Europe, Inferno HELL 3
38 20 OBJECT, REFUSE, REJECT, ABUSE, Dirt, Crave 321984/6
39 32 LOVE WILL TEAR US APART, Joy Division, Factory FAC 33
40 30 TODAY'S GENERATION (EP), Anish, No Future OI 7
41 41 REVOLUTIONARY SPIRIT, Wind Swans, Zoo CAGE 009
42 47 SUNNY DAY, Pigbag, Y Y12
43 38 DESTROY THE YOUTH (EP), Charge, Kamera ERA 003
44 -- FALLEN HERO (EP), Enemy, Fall Out FALL 001
45 43 NO HOPE FOR ANYONE (EP), Dead Wotched, Inferno HELL 2
46 -- PARAFFIN BRAIN, Nightingales, Cherry Red PERRY 35
47 48 BLOODY ROAD TO GLORY (EP), Rabid, Indies PAC 108
48 39 LOVE SONG, Damned, Big Beat NS 75
49 46 IT HAS BEEN HOURS NOW, Dead Or Alive, Black Eyes BE 1
50 -- XOYO, Passage, Cherry Red Cherry 35

ALBUMS

- 1 2 THE GOOD, THE BAD AND THE 4-SKINS, 4-Skins, Secret SEC 4
2 3 DR HECKLE AND MR JIVE, Pigbag, Y Y17
3 3 PUNK AND DISORDERLY, Various, Abstract AABT 100
4 9 EVACUATE, Chelsea, Step Forward SFLP 7
5 5 CHRONIC GENERATION, Chron Gen, Secret SEC 3
6 7 MISTER YELLOWMAN, Yellowman, Greensteves GREL 38
7 6 LIVE AT THE 100 CLUB, GSH, Chaos Tapes LIVE 007
8 4 HEX INDUCTION HOUR, Fall, Kamera KAM 005
9 17 TWO BAD DJ, General Saint & Clint Eastwood, Greensteves GREL 24
10 10 SHOOT OUT THE LIGHTS, Richard & Linda Thompson, Hannibal HBEC 1302
11 15 MOVEMENT, New Order, Factory FACT 50
12 13 SPEAK AND SPELL, Depeche Mode, Mute STUMM 8
13 8 FOURTH DRAWER DOWN, Associates, Situation 2 SITU 2
14 11 NOTHING CAN STOP US, Robert Wyatt, Rough Trade ROUGH 35
15 16 SWING TO THE RIGHT, Todd Rundgren's Utopia, Bearville/Avatar AALPIERK 366
16 14 HAWKWIND FRIENDS AND RELATIONS, Hawkwind, Picknits SHARP 101
17 -- BEFORE THE DREAM FADED, Misunderstood, Cherry Red B RED 32
18 12 ENDANGERED SPECIES, UK, Sals NEMES MEL 001
19 28 STILL Joy Division, Factory FACT 40
20 -- SEVEN VOYAGES OF CAPTAIN SINBAD, Captain Sinbad, Greensteves GREL 34
21 22 UNKNOWN PLEASURES, Joy Division, Factory FACT 10
22 26 INFLAMMABLE MATERIAL, Split Little Figures, Rough Trade ROUGH 1
23 16 THE BEST OF THE DAMNED, Damned, Big Beat DAM 1
24 28 LOVE HOW WE SEXY, Linval Thompson, Greensteves GREL 33
25 19 LIVE AT THE JACQUARD, Higsons, Chaos Tapes LIVE 008
26 -- THE ANIMALS (SOUNDTRACK), Robert Wyatt, Rough Trade ROUGH 46
27 29 CLOSER, Joy Division, Factory FACT 25
28 21 SEVEN SONGS, 23 Skidoo, Fetish FM 2008
29 24 TO THE SHORES OF LAKE PLACID, Various, Zoo ZOO 4
30 23 CHEMICAL WARFARE, Dark, Fresh FRESHLP 9

# See those pies

AFTER READING Archie Jones' letter likening RECORD MIRROR staff to food, I thought how much some pop stars resemble my favourite munchies.

Clare Grogan reminds me of runny ice-cream and trifle, Buster Bloodvessel is dumplings and beefstew, Martin Fry of ABC is toad-in-the-hole and Nick Heyward is a spotty dick.

Harry Pike, Clacton.  
 ● Yeah and Adam Ant is tripe. Anyone got any others?

## Pig bags

I THINK your page is a load of old crap. It's full of letters written by blinkered pig ignorant slobbs dribbling on with snide comments. Why can't we have some intelligent letters for once?

Sid 'Sylvian' Cornwall, Huntingdon.

● Because you morons out there seem to be incapable of writing any. Wait a minute though, what's this?

## French

IN YOUR translation of 'La Folie' by The Stranglers, surely the word 'mals' means evils and not males as your translator guessed. Dave Le Pervert, Un Petit Village du Leicestershire, L'Angleterre.

● OK smartypants, you're half right. You've stumbled upon a froggy play on words, in which 'mals' can be understood either as 'males' or as 'evils', though the correct plural of 'mal' would be 'maux'. Comprenez? Linguistic problem solved by Sunis (French lessons given after hours, c/o Record Mirror...)

## Fade to greyhound

I WAS flicking through Record Mirror at work the other day and I stopped at the page with a picture of a Jack Russell terrier. I was surprised to find Steve Strange holding the cute little doggy and I want to know if he owns the dog and if so what its name is. I'm a great fan of Visage and we also have a Jack Russell, called Patch but unfortunately he's not very well. I thought that knowing Steve had a Jack Russell would make me and Patch feel a lot better. Alison, Basingstoke.

● Steve Strange knows a few dogs, but unfortunately none of the canine variety. The beast he was pictured with is Nipper, who belongs to the HMV company.

## Daily

HOW COME everybody ignores Wales? We've had Man, Lonestar, Budgie and now we have the world's first fantasy rock band — The Famous Five. All you English NWOBHM bands can suck on that, and before you slag us off again wait till you hear the demo and find out what Robert Plant was doing in Cardiff. John Owen, Caeprhill.

● Man! Lonestar! Budgie! Is it any wonder we've ignored Wales?

## Rapture ...

SINCE YOU do nothing but insult any artist mentioned in letters I am curious to know if



HIS MASTER'S VOICE

## SEE 'Fade To greyhound'

there is anyone you do like. I agree that the general standard of pop music has declined and in fact is probably at an all time low. The only good thing about last week's 'Top Of The Pops' was that The Police were not on. Meanwhile Sunis seems to 'quite like' the only record which is going to improve things, namely the new one by Blondie. It's about time somebody (preferably Blondie) rediscovered music that you can dance or listen to without interpreting every phrase as a statement about Argentina or the decline of western civilisation.

Records like 'Ghost Town' have their value and they will no doubt become classics of the eighties just as 'Purple Haze' and 'The Times They Are A-Changing' remain classics of the sixties.

Bob Hollis, Scarborough.

● Living in Scarborough probably explains why you're so boring. I can imagine you down the pub with your pint of real ale driving everybody insane. If anybody's still awake out there we've got a joke coming next.

## ... rapture

QUESTION: How do you tell one end of John Shearlaw from the other? ANSWER: Put him in a bowl of flour and wait until he farts.

Frankie Crosswell, Chester.

## Snooty

CALL YOURSELVES a music paper? Why didn't you report that ELO have parted company with Don Arden their manager?

(They are now with a company in New York). Admittedly the split was very hush hush but it would have been worth knowing if only to benefit us ELO fans. The group no longer has a fan club and so the only way to get information is through press interviews. Once upon a time ELO could do no wrong in my eyes, but their apathetic attitude towards their fans makes me sick. Why can't they come down from their Tudor mansions and do a few interviews?  
 Clair Woodward, Stevenage.

● Jeff Lynne last did an

interview in 1945. The journalist was so bored after an hour he fell asleep, even with matchsticks trying to hold his eyes open.

people I question is "Boston? Who the hell are they?" It amazes me that these people have survived for so long without the world's greatest rock band bringing a little fight into the dull existences. But we can't all have good taste, can we?

Anyway, the one I'm interested in has two versions ... one is Tangle In My Hair and two is Take A Look Ahead. Can you tell me which one is right?

David Hollins, South Croydon, Surrey.

● Boston? Who the Hell are they?

## ELO, ELO ...

IT'S ABOUT time bands were assessed on their musical ability and not their ethics. Music is for relaxation and enjoyment. Year after year bands like ELO and Queen get slagged off. Well, I've got news for you, nobody is listening, I mean just look at their record sales and concert attendances. Just to really annoy you, my favourite band are Styx. M. Crompton, Manchester.

● Have you thought of seeing a psychiatrist?

## Bouquets

WELL DONE Mike Gardner for a good review of Judie Tzuke. I saw her at Leicester and, even after her broken nose, she was excellent. She sounds better on stage than on record and there aren't many other artists you can say that about. I had the pleasure of meeting Judie last year and she is as nice a person as she looks and sounds. 'Love On The Border' was a great single. Perhaps one day the British public will realise what is good in the music business and give Judie the success she deserves. Philip Neville, Peterborough.

● How much is Judie paying you? Is that why you're such a toadying little cur?

## Macca

AFTER READING the so-called review of Paul McCartney's new album, I felt I had to write and say "rubbish." Nearly two thirds of the article was a sob story about his best pal John Lennon and there were only comments on two of the songs — big deal. Please try to write more about records in future, as that is what people expect to read when they see the words 'album review'.

B. Kennedy, Coventry.  
 ● How dare you knock Uncle Alf Martin's skilful prose, you ignorant little snail!

FIRST, I want to thank you for the McCartney interview in which he explained the "it's a drag" remark. That greatly upset me at the time, as I was already in distress at John Lennon's sudden death — but now I understand how he felt. Secondly, thank you for the sympathetic and understanding review that you gave to the McCartney album 'Tug Of War'. I agree with every word.

And last, I was pleased by the letter under the heading 'Call Up' and the reply. The fact that the young man did not want to go to war was very encouraging and perhaps at last people are going to say we have had enough of war. John Lennon of course summed that up in the words of 'Imagine'.

I enjoy Record Mirror very much. Keep up the good work. Rebecca Cale, Newport, Isle of Wight.

● Ah, what a nice way to end this week's Mailman.

# PUZZLES

POP-A-GRAM ... and your chance to win an album

## POP-A-GRAM



SOLVE THE seven cryptic clues and write the answers across the puzzle so that the starred down column reveals what N. Heyward has hundreds of. Remember the clues aren't in correct order. You have to decide what the right order is.

1. Fore draws for this young Turk (3,7)  
 In my pub the bar-bitter would froth up for soft cellars (3,6)  
 Noel D. coat Rainbow & Jill (5,4)  
 Help British Steel. Return a tin to Ike's old lady for BEF (4,5)  
 Is a March really a lake? (8)  
 Ever soumble band with an abominon of a record (5,4)  
 At Le Cafe Avo any customer would discover what to take Phil at (4,5)

## X-WORD



CLUES

ACROSS

1. Alphabetically minded singer (6,3)  
 4. Not the most colourful of drummers (3,5)  
 6. 1960 Paul McCartney hit (5,2)  
 9. 1981 was a good year for this LP (8,4)  
 21. They had hits with Airport and Forget About You (8)  
 11. Depeche Mode hit (3,3)  
 14. A deserter from Thin Lizzy (8)  
 15. What Janet Kay was playing (5,5)  
 18. It's not real, it's your imagination (4,7,8)  
 21. They tried to recruit us into the navy (7,6)  
 22. Group who had 1975 hit with Ma Grace (5)  
 13. Average White Band 1979 LP (4,2,4)  
 24 & 5 down They told us of the Genius of Love (3,3,4)  
 26. Derek and the Dominoes base (1,1,1)  
 27. Singer who was known for Dancing with the Captain (4,8)  
 28. Pig Bag's day (5)

DOWN

1. The truth as told by Bucks Fizz (2,6,5,9)  
 2. Dire Straits hit (5,3,6)  
 3. Where to find The Associates (6,8,4)  
 4. Motown artist Rick, who had a minor UK hit with You and I (6)  
 5. Black (—) Wright (5)  
 6. See 24 across  
 7. Gary Numan hit (1,4)  
 12. He'll be remembered for playing piano on Beatles 'Get Back' (5,7)  
 13. He'll never give up on a good thing (6,6)  
 15. Home for the Specials (5,4)  
 17. LP that found Rosy on the rocks (8)  
 18. Asked by Michel Car (8,2,2)  
 20. Group that produced the Royal Scam (8,3)  
 25. Bow Wow Wow label (1,1,1)

LAST WEEK'S X-WORD ANSWERS

ACROSS

1. A. Galls Band, 7. Riletto, 8. Ozzy Osbourne, 12. A. Certain Ratio, 15. Eddie Cochran, 16. Linn, 18. Peter, 20. Hazel, 21. Logical, 22. Manzanera, 26. Ruby, 26. Ivy, 28. Short, 29. Works, 32. Tin Drum, 33. Go Now, 34. Ska, 35. Starr.

DOWN

1. Jodie Holland, 2. Leo Sayer, 3. Bob Griest, 4. Green, 5. Paul F. Polson, 8. Zappa, 10. The Hill Bandwits, 11. Atlantic Crossing, 13. I Go To Sleep, 17. Nathan Jones, 18. Pig Bag, 19. Chiquitita, 23. My Own Way, 24. Miss You, 27. Young, 30. Ren, 31. Seger.

LAST WEEK'S POP-A-GRAM SOLUTION

Seven Tarrs, Terry Nell, Imagination, Fantastic, Night Birds, Associates, Chameleons, Blue Eyes  
 DOWN: This Time

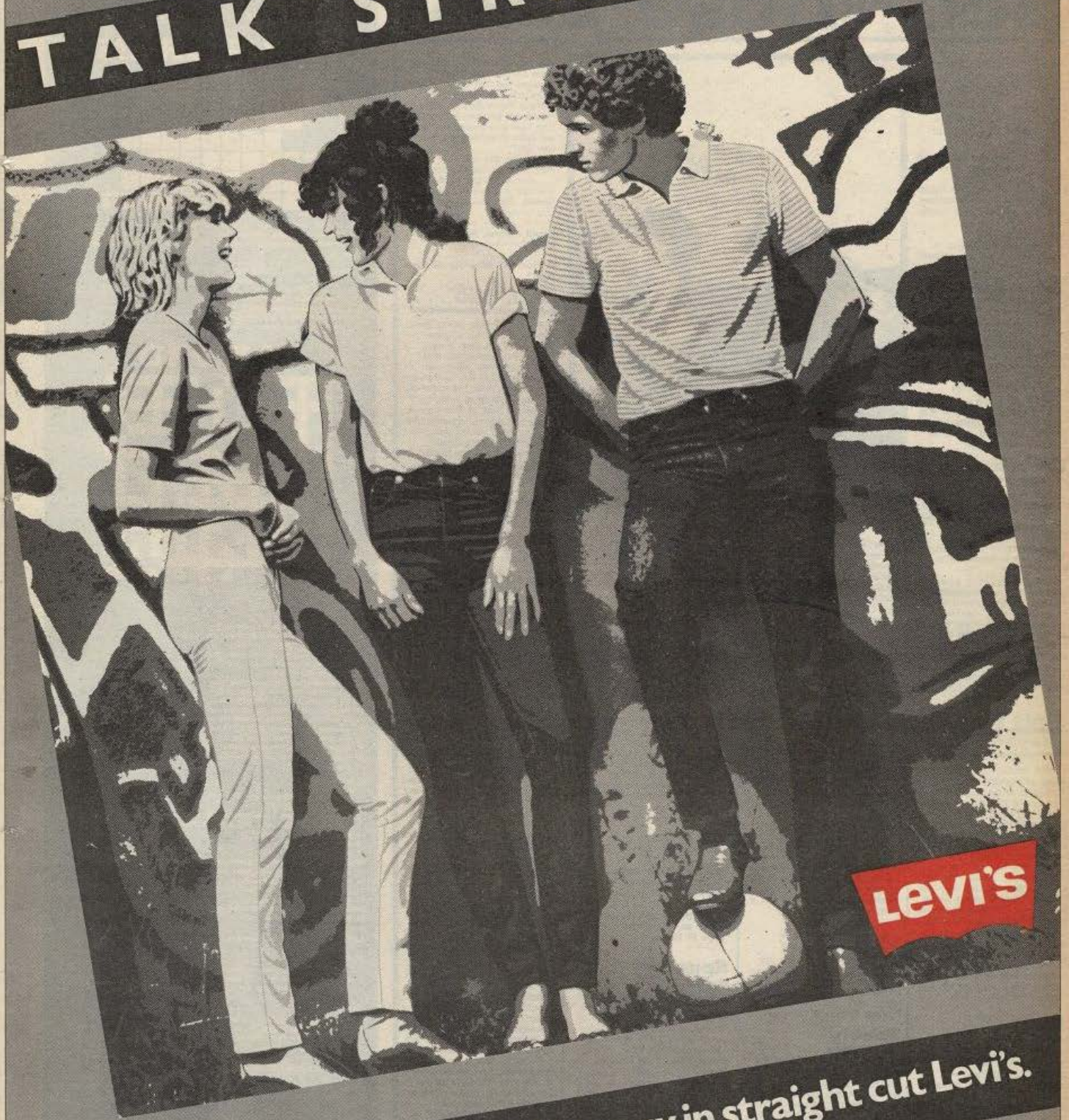
LAST WEEK'S POP-A-GRAM WINNER: Mr. T. Lamburn, Ripplingale Road, Great Bar, Birmingham

NAME

ADDRESS

Remember, you have to complete both the Pop-A-GRAM and X-word to qualify to win an album. Send your complete entry to Popgram, Record Mirror, 40 Long Acre, London, WC2E 9JT.

TALK STRAIGHT



Cut out the fat. Look lean and hungry in straight cut Levi's.

TALK AS YOU WALK.