

JULY 3, 1982 35p

RECORD MIRROR

ABC

Sharp suits still cut it, p18

Pigbag

Colour extravaganza!

Bluebells

Chas 'n' Dave

J Geils

The Passage

Anti Nowhere

League

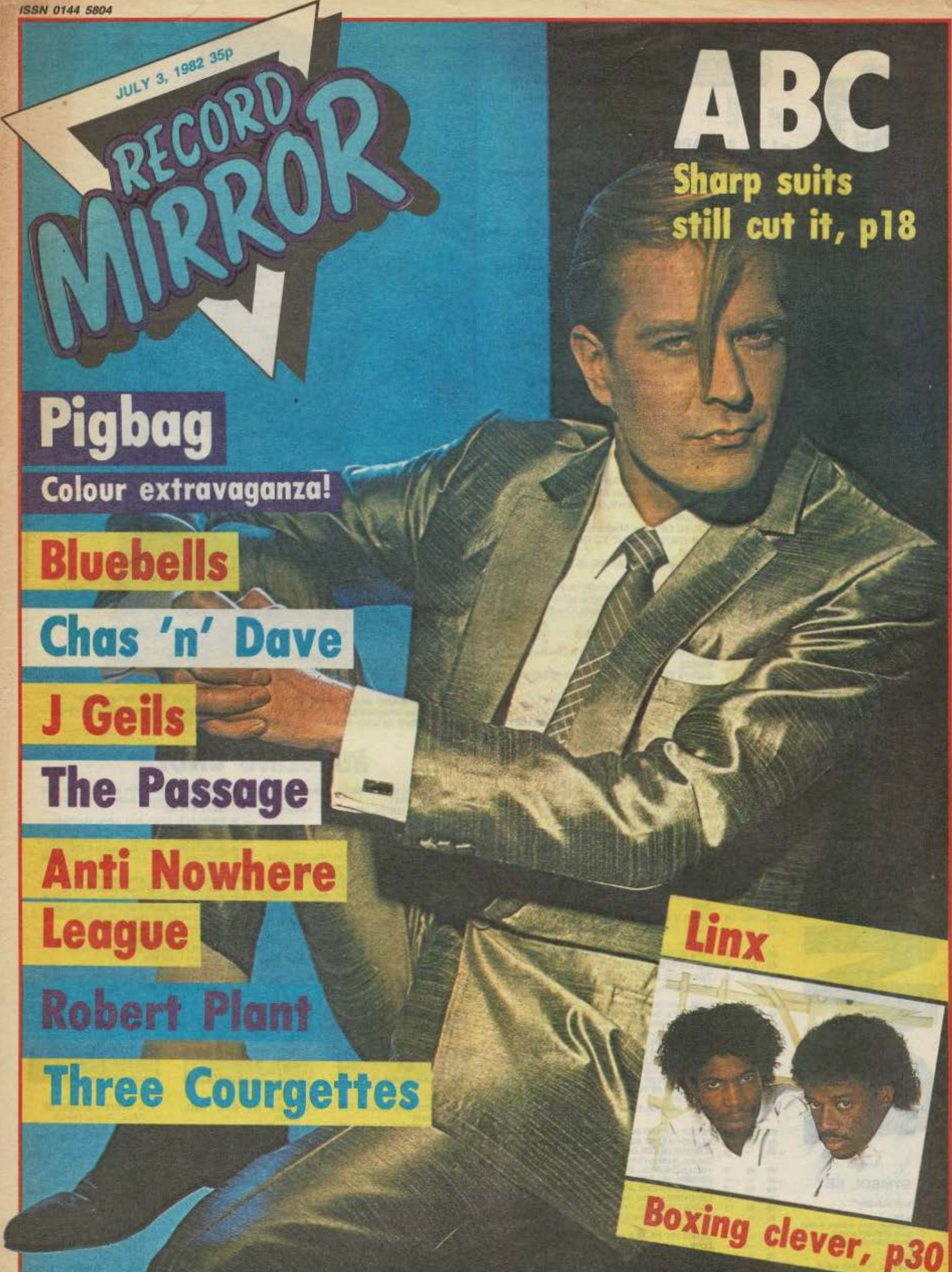
Robert Plant

Three Courgettes

Linx



Boxing clever, p30





AS USED ON TOP OF THE POPS

R&B CHARTS

TOP SINGLES

Week ending July 3, 1982

THIS WEEK	LAST WEEK	WEEKS IN CHART	TITLE	ARTIST
1	33	2	HAPPY TALK	Captain Sensible, A&M
2	1	8	I'VE NEVER BEEN TO ME	Charlene, Motown
3	7	4	INSIDE OUT	Odyssey, RCA
4	12	3	ABRACADABRA	The Steve Miller Band, Mercury/Phonogram
5	31	2	MUSIC AND LIGHTS	Imagination, R&B
6	4	8	I'M A WONDERFUL THING (BABY)	Kid Creole & The Coconuts, Zet/Island
7	8	6	WORK THAT BODY	Diana Ross, Capitol
8	5	8	HUNGRY LIKE THE WOLF	Duran Duran, EMI
9	2	7	GOODY TWO SHOES	Adam Ant, CBS
10	18	5	BEATLES MOVIE MEDLEY	The Beatles, Parlophone
11	19	4	NO REGRETS	Midge Ure, Chrysalis
12	3	6	TORCH	Soft Cell, Some Bizzare/Phonogram
13	—	—	JUST WHO IS THE FIVE O'CLOCK HERO	The Jam, Polydor 2059 504
14	16	5	IKO IKO	Natasha, Towerbell
15	9	5	I WANT CANDY	Bow Wow Wow, RCA
16	13	3	AVALON	Roxy Music, EG(Polydor)
17	25	4	A NIGHT TO REMEMBER	Shalamar, Solar
18	6	10	THE LOOK OF LOVE	ABC, Neutron/Phonogram
19	10	5	DO I DO	Stevie Wonder, Motown
20	37	3	NOW THOSE DAYS ARE GONE	Bucks Fizz, RCA
21	28	3	MURPHY'S LAW	Cheri, Polydor
22	22	4	LAS PALABRAS DE AMOR	Queen, EMI
23	11	3	WE TAKE MYSTERY	Gary Numan, Beggars Banquet
24	14	7	HOUSE OF FUN	Madness, Stiff
25	—	—	FOR THOSE ABOUT TO ROCK	AC/DC, Atlantic K11721
26	38	3	HEART (STOP BEATING IN TIME)	Leo Sayer, Chrysalis
27	15	10	FANTASY ISLAND	Tightfit, Jive
28	43	3	FREEBIRD	Lynyrd Skynyrd, MCA
29	20	7	PAPERLATE (EP)	Genesis, Charisma / Phonogram
30	39	3	VIDEOTHEQUE	Dollar, WEA
31	23	6	THE BACK OF LOVE	Echo & The Bunnymen, Korova
32	26	4	GOING TO A GO GO	The Rolling Stones, Rolling Stones Records
33	24	7	BRAVE NEW WORLD	Toyah, Safari
34	59	2	NIGHT TRAIN	Visage, Polydor
35	27	9	THE TELEPHONE ALWAYS RINGS	The Fun Boy Three, Chrysalis
36	17	11	MAMA USED TO DAY	Junior, Mercury/Phonogram
37	21	12	ONLY YOU	Yazoo, Mute
38	40	3	STREETWALKIN'	Shakatak, Polydor
39	29	9	CLUB COUNTRY	The Associates, Associates
40	36	4	SHE DON'T FOOL ME	Status Quo, Vertigo/Phonogram
41	—	—	SHY BOY	Bananarama, London Nanna 2
42	61	2	ME AND MY GIRL (NIGHT CLUBBING)	David Essex, Mercury/Phonogram
43	68	2	ROCK THE CASBAH	The Clash, CBS
44	42	3	SPIRIT	Bauhaus, Beggars Banquet
45	34	4	SPACE AGE LOVE SONG	A Flock Of Seagulls, Jive
46	45	4	FAMILY MAN	Mike Oldfield, Virgin
47	—	—	TAKE IT AWAY	Paul McCartney, Parlophone R6056
48	32	6	FIREWORKS	Siouxsie & The Banshees, Polydor
49	57	3	NO GETTING OVER YOU	Paris, RCA
50	44	3	TINY CHILDREN	The Teardrop Explodes, Mercury/Phonogram
51	—	—	FAME	Irene Cara, RSO 90
52	41	5	IKO IKO	The Belle Stars, Stiff
53	35	7	AFTER THE GOLDRUSH	Prelude, After Hours
54	—	—	DA DA DA	Trio, Mobile Suit Corp/Phonogram CORP 5
55	83	2	ANGEL IN BLUE	The J. Geils Band, EMI America
56	—	—	I SECOND THAT EMOTION	Japan, Hansa BANGS 12
57	64	13	THIS TIME (WE'LL GET IT RIGHT) WE'LL FLY THE FLAG	England World Cup Squad, England
58	49	8	THE NUMBER OF THE BEAST	Iron Maiden, EMI
59	75	2	THE SOUND OF YOUR CRY	Elvis Presley With The Imperials Quartet, RCA
60	51	4	EMPTY GARDEN	Elton John, Rocket
61	47	14	I WON'T LET YOU DOWN	Ph.D., WEA
62	30	9	ISLAND OF LOST SOULS	Bionde, Chrysalis
63	—	—	COME ON EILEEN	Dexys Midnight Runners & The Emerald Express, Mercury/Phonogram DEXYS 9
64	52	3	YOU LITTLE FOOL	Elvis Costello & The Attractions, F.BEAT
65	—	—	SOONER OR LATER	Larry Graham, Warner Bros K17925
66	62	2	BACK TO SCHOOL AGAIN	The Four Tops, RSC
67	—	—	LIGHTNING FLASH	Brotherhood Of Man, EMI 5309
68	48	11	FORGET ME NOTS	Patrice Rushen, Elektra
69	—	—	LET'S FUNK TONIGHT	Blue Feather, Mercury / Phonogram MER 109
70	—	—	DANCE WIT' ME	Rick James, Motown TMG 1266
71	—	—	LOVE HAS FOUND ITS WAY	Dennis Brown, A&M AMS 8226
72	—	—	WOMAN	Anti-Nowhere League, WXYZ ABCD 4
73	—	—	HEAT OF THE MOMENT	Asia, Geffen A2494
74	50	9	A LITTLE PEACE	Nicole, CBS
75	46	7	TEMPTATION	New Order, Factory



FLASH, BANG and wollop! It's up 26 places to 5 this week for smooth funksters Imagination with 'Music And Lights'. Maybe hunky singer Lee John can afford to stop advertising Brillo pads on his chest now

BUBBLING UNDER

- ALWAYS ON MY MIND, Willie Nelson, CBS A2511
- A WAY YOU'LL NEVER BE, Leisure Process, Epic EPC A2478
- BBC WORLD CUP GRANDSTAND, The Royal Philharmonic Orchestra, BBC RESL116
- CHALK DUST—THE UMPIRE STRIKES BACK, The Brat, Hansa SMASH 1
- CHOP-CHOP, Killing Joke, Malicious Damage (Polydor) EGO 7
- CIRCLES, Atlantic Starr, A&M AMS 8218
- CRASHING DOWN, The Nolans, Epic EPC A2378
- CRIMSON AND CLOVER, Joan Jett & The Blackhearts, Epic EPC A2485
- GONNA BE LONELY AGAIN, The Pinkees, Creole CR 33
- HOLD ME, Fleetwood Mac, Warner Bros K17965
- I'M AFRAID OF ME, Culture Club, Virgin VS 509
- LOVE IS IN CONTROL (FINGER ON THE TRIGGER), Donna Summer, Warner Bros K79302
- MARGATE, Chas And Dave, Rockney KOR 15
- MATADOR, Jeff Wayne, CBS 2 A2493
- PLAYTHING, Linx, Chrysalis CHS 2621
- POSTMAN PAT, Ken Barrie, Post Music PP 001
- REAL MEN, Joe Jackson, A&M AMS 8231
- RED SKIES, The Fixx, MCA FIXX 3
- RUNAWAY, Thompson Twins, T. TEE 5
- SENSITIVE, Mick Karn, Virgin, VS 508
- SOMETHING IN YOUR PICTURE, Fashion, Arista ARIST 472
- STAR, Second Image, Polydor POSP 457
- THE VERY BEST IN YOU, Change, London LON 009
- VISIONS, Bill Wyman, A&M AMS 8227
- YOU KEEP ME HANGING' ON, The Rods, Arista ARIST 467

FLASHBACK

5	10	15
July 2, 1977	July 1, 1972	July 1, 1967
1 SO YOU WIN AGAIN, Hot Chocolate	1 TAKE ME BAK 'OME, Slade	1 A WHITER SHADE OF PALE, Procol Harum
2 SHOW YOU THE WAY TO GO, The Jacksons	2 VINCENT, Don MacLean	2 THERE GOES MY EVERYTHING, Engelbert Humperdinck
3 FANFARE FOR THE COMMON MAN, ELP	3 PUPPY LOVE, Donny Osmond	3 CARRIE ANNE, The Hollies
4 LUCILLE, Kenny Rogers	4 LITTLE WILLIE, The Sweet	4 OKAY, Dave Dee, Dozy, Beaky, Mick and Tich
5 BABY DON'T CHANGE YOUR MIND, Gladys Knight	5 ROCK AND ROLL PART 2, Gary Glitter	5 PAPER SUN, Traffic
6 YOU'RE MOVING OUT TODAY, Carole Bayer Sager	6 ROCKIN' ROBIN, Michael Jackson	6 SHE'D RATHER BE WITH ME, The Turtles
7 A STAR IS BORN (EVERGREEN) Barbra Streisand	7 CALIFORNIA MAN, The Move	7 ALTERNATE TITLE, The Monkees
8 TELEPHONE LINE, ELO	8 AN AMERICAN TRILOGY, Elvis Presley	8 GROOVIN', The Young Rascals
9 SAM, Olivia Newton-John	9 MARY HAD A LITTLE LAMB, Wings	9 SILENCE IS GOLDEN, The Tremeloes
10 PEACHES/GO BUDDY GO, The Strangers	10 AT THE CLUB/SATURDAY NIGHT AT THE MOVIES, The Drifters	10 THE HAPPENING, The Supremes

SYMBOL KEY

- ▲ FAST MOVERS
- SINGLES
 - ★ Platinum (one million sales)
 - Gold (500,000 sales)
 - Silver (250,000 sales)
- ALBUMS
 - ★ Platinum (300,000 sales)
 - Gold (100,000 sales)
 - Silver (50,000 sales)

TOP ALBUMS

Week ending July 3, 1982

THIS WEEK	LAST WEEK	WEEKS IN CHART	ALBUM
1	1	1	THE LEXICON OF LOVE, ABC, Neutron NTRS 1
2	1	5	AVALON, Roxy Music, EG (Polydor)
3	3	10	COMPLETE MADNESS, Madness, Stiff ☆
4	5	4	STILL LIFE (AMERICAN CONCERT 1981), The Rolling Stones, Rolling Stones Records
5	4	7	TROPICAL GANGSTERS, Kid Creole & The Kokonuts, Ze/Island
6	7	2	NON-STOP ECSTATIC DANCING, Soft Cell, Some Bizzare/Phonogram
7	6	2	RIO, Duran Duran, EMI
8	2	4	THREE SIDES LIVE, Genesis, Charisma/Phonogram
9	8	3	THE CHANGELING, Toyah, Safari ○
10	—	—	FABRIQUE, Fashion, Arista SPART 1185
11	10	8	NIGHT BIRDS, Shalasta, Polydor ○
12	12	8	HOT SPACE, Queen, EMI
13	9	4	WINDSONG, Randy Crawford, Warner Bros
14	13	7	ORIGINAL MUSIQARIUM II, Stevie Wonder, Motown
15	11	9	TUG OF WAR, Paul McCartney, Ranglephone
16	19	12	ASIA, Asia, Geffen
17	—	—	TURBO TRAX, Various, K-Tel NE 1176
18	40	3	ABRACADABRA, The Steve Miller Band, Mercury/Phonogram
19	14	13	THE NUMBER OF THE BEAST, Iron Maiden, EMI
20	15	15	CHARMOTS OF FIRE, Manilla Road, Polydor
21	26	9	ARE YOU READY, Bucks Fizz, RCA
22	21	18	PELICAN WEST, Haircut One Hundred, Arista ☆
23	23	7	SULK, The Associates, Associates
24	17	3	TROOPS OF TOMORROW, Exploited, Secret
25	15	25	LOVE SONGS, Barbra Streisand, CBS
26	18	10	BARRY LIVE IN BRITAIN, Barry Manilow, Arista ☆
27	30	162	BAT OUT OF HELL, Meatloaf, Epic/Cleveland ☆
28	—	—	THE LOVE THAT ROLLS, Bill Nelson, Mercury WHIRL 3
29	—	—	OVERLOAD, Various, Rencor RTL 2079
30	34	30	NON-STOP EROTIC CABARET, Soft Cell, Some Bizzare/Phonogram
31	28	6	SWITCHED ON SWING, The Kings Of Swing, K-Tel
32	—	—	CHINESE EYES, Pete Townshend, Acto KS0089
33	26	7	COMBAT ROCK, The Clash, CBS
34	29	7	THE EAGLE HAS LANDED, Saxon, Carame
35	—	—	FAME, ORIGINAL SOUNDTRACK, Various, RSO 2479 253
36	33	8	THE CONCERTS IN CHINA, Jean-Michel Jare, Polydor ○
37	25	33	PEARLS, Elkie Brooks, A&M ☆
38	43	3	CHILL OUT, Black Uhuru, Island
39	50	2	BEAT, King Crimson, EG (Polydor)
40	22	5	THE HUNTER, Blondie, Chrysalis
41	37	34	QUEEN GREATEST HITS, Queen, EMI ☆
42	82	2	KILLER, Kiss, Casablanca/Phonogram
43	31	22	ALL FOR A DIME, Barbara Dickson, Epic ☆
44	41	8	THIS TIME, England World Cup Squad, K-Tel
45	57	7	BROADSWORD AND THE BEAST, Jethro Tull, Chrysalis
46	66	26	BOY TALK, Imagination, RRS
47	51	12	A FLOCK OF SEAGULLS, A Flock Of Seagulls, Jive
48	34	31	TIN DRUM, Japan, Virgin
49	55	16	THE CONCERT IN CENTRAL PARK, Simon And Garfunkel, Geffen
50	27	11	1982, Status Quo, Vertigo/Phonogram
51	45	6	EYE IN THE SKY, The Alan Parsons Project, Arista
52	36	14	SKY 4 — FORTHCOMING, Sly, Arista
53	65	3	SHAPE UP AND DANCE, Family/Kendal, Lifestyle
54	49	31	A Foreigner, Atlantic
55	39	26	DARE, Human League, Virgin ☆
56	70	15	FRIENDS, Shalamar, Solar

NIGHTCLUB

THIS WEEK	LAST WEEK	WEEKS IN CHART	ALBUM
1	3	1	THE LOOK OF LOVE, ABC, Neutron 12in
2	1	1	MAMA USED TO SAY (US REMIX), Junior, Mercury 12in
3	2	1	FORGET ME NOTS, Patricia Rushen, Elektra 12in
4	5	1	HUNGRY LIKE THE WOLF-NIGHT VERSION, Duran Duran, EMI 12in
5	4	1	TORCH, Soft Cell, Some Bizzare 12in
6	15	1	FM A WONDERFUL THING BABY, Kid Creole & The Kokonuts, Ze 12in
7	12	1	BO I DO, Neve Wonder, Motown 12in
8	30	1	INSIDE OUT, Odyssey, RCA 12in
9	14	1	STANDING ON THE TOP, Temptations/Rick James, Motown 12in
10	32	1	WORK THAT BODY, Diana Ross, Capitol 12in
11	5	1	FANTASY ISLAND, Light Fr. Jive 12in
12	5	1	ONLY YOU/SITUATION, Yazoo, Mute 12in
13	10	1	SPECIALIZE IN LOVE, Sharon Brown, Virgin 12in
14	7	1	HOUSE OF FUN, Madness, Stiff
15	26	1	I WANT CANDY, Bow Wow Wow, RCA 12in
16	2	1	THE RHYTHM OF THE JUNGLE, The Quick, Epic 12in
17	16	1	(FM INTO) YOUR LOVE, Jerome, RCA 12in
18	63	1	A NIGHT TO REMEMBER, Shalamar, Solar 12in
19	45	1	MURPHY'S LAW, Cheri, Polydor 12in
20	9	1	GOODY TWO SHOES, Adam Ant, CBS
21	23	1	BOO BOO, Natsua, Towerbell
22	—	—	MUSIC AND LIGHTS, Imagination, R & B 12in
23	13	1	WALK ON BY, 'D' Train, Epic 12in
24	17	1	WORK IT OUT, Shalamar, Solar/RCA 12in
25	31	1	REALLY SAYING SOMETHING, Bananarama/Fun Boy Three, Demco 12in
26	11	1	PAPA'S GOT A BRAND NEW PIGBAG, Pigbag, Y 12in
27	25	1	CIRCLES, Atlantic Starr, A & M 12in
28	22	1	GRACE, The Band Aka, Epic/Swanhove 12in
29	23	1	ISLAND OF MOST SOULS, Blondie, Chrysalis 12in
30	27	1	CLUB COUNTRY, Associates, Associates 12in
31	20	1	INSTINCTION/CHANT NO. 1 (REMIX), Spandau Ballet, Reformation 12in
32	21	1	ACT LIKE YOU KNOW, Fat Larry's Band, WMOT 12in
33	57	1	NO REGRETS, Midge Ure, Chrysalis
34	34	1	I WON'T LET YOU DOWN, Ph.D., WEA
35	19	1	THE MEANING OF LOVE, Depeche Mode, Mute 12in
36	26	1	THE TELEPHONE ALWAYS RINGS, Fun Boy Three, Chrysalis 12in
37	35	1	SAVE YOUR LOVE FOR MEGAMIC FLY, Space, Metropolis 12in
38	28	1	PROMISED YOU A MIRACLE, Simple Minds, Virgin 12in
39	47	1	BEATLES MOVE MEDLEY, Beatles, Parlophone
40	47	1	ABRACADABRA, Steve Miller Band, Mercury
41	18	1	GIRL CRAZY, Hit Chevrolet, RCA
42	—	—	STOOL PIGEON/ANNIE I'M NOT YOUR DADDY, Kid Creole, Ze LP
43	46	1	OLD FASHIONED LOVE, Smokey Robinson, Motown 12in
44	—	—	DANCE WITH ME/GIVE IT TO ME BABY/SUPER FREAK, Rick James, Motown 12in promo
45	—	—	GOING TO A GO GO, Rolling Stones, EMI
46	61	1	LOVE BUZZ (REMIX)/DANCE THE NIGHT AWAY, Vaggie, Mercury 12in
47	39	1	EARLY IN THE MORNING, Gap Band, Mercury 12in
48	—	—	AVALON, Roxy Music, EG/Polydor
49	50	1	I'VE NEVER SEEN TO ME, Charlene, Motown
50	—	—	A WAY YOU'LL NEVER BELIEVE CASCADE (DANCE MIX), Leisure Process, Epic 12in
51	—	—	STREETWALKIN', Shalasta, Polydor 12in
52	45	1	SHAKYEVER SO LOVELY (DUB), Morrison, Mobile Suit Cop 12in
53	51	1	MY BABY JUST CARES FOR ME, Nina Simone, Charly 12in EP
54	—	—	PAPERLATE, Genesis, Charisma
55	49	1	ARE YOU HEARING (WHAT I HEAR)?, Level 42, Polydor 12in
56	41	1	NO WAY OUT, UK Players, A&M 12in
57	36	1	I LOVE ROCK 'N' ROLL, Joan Jet & The Blackhearts, Epic
58	—	—	LET IT WHIP, Dazz Band, Motown 12in
59	37	1	SPACE AGE LOVE SONG, A Flock Of Seagulls, Jive
60	37	1	A LITTLE BIT FURTHER AWAY, Kokomo, CBS

VIDEO

THIS WEEK	LAST WEEK	WEEKS IN CHART	ALBUM
1	1	1	COMPLETE MADNESS, Madness Stiff
2	—	—	TRANSLOCAL UNITY EXPRESS, The Jam, Spectrum
3	—	—	PICTURE MUSIC, EMI
4	—	—	GREATEST HITS, Blondie, Chrysalis
5	2	1	ROCK FIGHT BACK, Deep Purple, BSC/3M
6	5	5	PHYSICAL, Olivia Newton-John, EMI
7	10	1	THE JACKSONS IN CONCERT, VCL
8	13	1	KATE BUSH LIVE AT HAMMERSMITH ODEON, EMI
9	9	1	BOB MARLEY AND THE WAILERS, EMI
10	19	1	THE KIDS ARE ALRIGHT, The Who, Spectrum
11	9	1	PAUL McCARTNEY AND WINGS ROCKSHOW, EMI
12	11	1	ADAM AND THE ANTS, Home Video Productions
13	14	1	GREATEST FLIX, Queen, EMI
14	20	1	ELO LIVE IN CONCERT, VCL
15	—	—	THANK YOU VERY MUCH, Cliff Richard & The Shadows, EMI
16	—	—	LIVE AND DANGEROUS, The Lizzy, VCL
17	3	1	VIDEOSTARS, EMI
18	—	—	SUPREMACY, Jethro Tull, Chrysalis
19	18	1	IRON MAIDEN, EMI
20	—	—	WORD OF MOUTH, Toni Basil, Rascal/Choice

By courtesy of HMV Shops Ltd.

★ CHARTFILE ★ by Alan Jones

CHARLENE SLIPPED smoothly into pole position on last week's singles chart precisely one year after Michael Jackson topped with 'One Day In Your Life'. Both records were six years old when they reached the summit, both are on Motown, and in the 12 months separating their chart-topping exploits not one of the 21 records which reached number one was performed by a wholly American act — though Stewart Copeland (Police) and Stevie Wonder to the top hoist otherwise British acts to the top. 'I've Never Been To Me' is the ninth Motown single to reach number one in Britain and now seems as good a time as any reminding you of the rest:

Single	Artist	Date record reached No. 1
Baby Love	Supremes	Nov 19 1964
Reach Out	Four Tops	Oct 27 1966
Hear It Through The Grapevine	Mervin Gays	Mar 20 1969
Tears Of A Clown	Smokey Robinson	Sep 12 1970
I'm Still Waiting	Diana Ross	Aug 21 1971
Three Times A Lady	—	Aug 19 1978
Commodores	—	Aug 13 1981
Being With You	Smokey Robinson	—
One Day In Your Life	Michael Jackson	June 27 1981



CHARLENE, a frisky three-year-old from the Motown stable (16-1 at Aintree), was the most popular runner in Britain last week, according to a Gallop Poll

experiment was a great success, garnering huge additional airplay for Smokey via the 60 hispanic radio stations in the states, and swelling sales considerably. In an attempt to emulate that success, Charlene has recorded 'I've Never Been To Me' in Spanish. A Spanish-American herself (she was born Charlene Di Angelo) she seems totally at ease with the tongue-twister lyrics. In a shrewd rewrite 'I've been to Nice and the Isle of Greece' become 'I've been to Buenos Aires'.

For some inexplicable reason the Scotland World Cup Squad's 'We Have A Dream' is the fastest climber in the Israeli chart and has just hit the top ten.

The success of Leo Sayer's 'Heart (Stop Beating In Time)' brings the songwriting team of Barry and Robin Gibb back to the chart for the first time since the Barbara Streisand and Barry Gibb duet 'Gully' dropped out of the chart in

February 1981. It's been a pretty lean time for Barry, Robin and brother gulls have been duffing out a succession of increasingly duff songs for a couple of years now — a trend highlighted by their album 'Living Eyes' and its executed by their album 'Living Eyes' and its 7-inch offspring. Yet as recently as 1978 they could do no wrong. That year they wrote 15 hit singles and were the prime factor in influencing over 30 million people to buy the 'Saturday Night Fever' LP. How times have changed....

On FEBRUARY 9, 1980, Air Supply entered the US singles chart with 'Lost In Love'. It was the first of six consecutive top five singles for the Aussie duo whose blend of soaring harmonies, pretty melodies and excellent musicianship have

made them the radio programmer's delight. 'Lost In Love' eventually reached number three and was followed by 'One Day In Your Life' (No. 5), 'The One That You Love' (No. 1), 'Here I Am' (No. 5) and 'Sweet Dreams' (No. 5). Air Supply's albums — 'Lost In Love' and 'The One That You Love' — were even more successful, each selling a million copies. No other Australian group in America claim such a record of consistency in charts and the group refuses to sit on its laurels and has just released a new album ('Now And Forever' and single 'Even The Nights Are Better') to tremendous acclaim in the States. Both seem certain to emulate their predecessors, and to make sure they do Air Supply are undertaking a punishing 49-date North American tour.

Few acts better demonstrate the tremendous gift between the musical tastes of Britain and America. Here, Air Supply would be lucky to fill a 200 seat theatre outside of Earls Court and can claim just one hit. It's hard to see them improving on that unless British ears become a great deal more receptive to the syrupy and melancholy ballads which seem to be Air Supply's stock-in-trade.

One of the ironies of this situation is that like the most popular bands — the Little River band and AC/DC complete the Murrumbidgee River band can boast a tattoo-born lead vocalist. Such credentials obviously count for nothing in the battle for British chart honours....

And, in case you're wondering, is an island in Celtic folklore. It was supposed to be an earthly paradise in the western seas, to which King Arthur and other heroes were carried at death. It's also the title of the current obsession which lies in nicely with the current obsession with islands. 'Fantasy Island', 'Island Of Lost Souls' and 'Key Largo' owe their success to the same obsession. Well, none of 'em made it on merit did they? It's not just a British obsession.

Number one in Argentina for the last seven weeks has been 'La Marcha De Los Melvinos' ('The March Of The Falkland Islands'). The more concise Melvinos has held down the numbers-up spot for a month. The message then is clear: if you want a hit, write a song about an island. Now, I just happen to have written this great song about the problems of sheep farming in the Shetlands. See you in the charts.

DISCO 45s

- 1 2 INSIDE OUT, Odyssey, RCA 12in
- 5 SOONER OR LATER (INSTRUMENTAL), Larry Graham, Warner Bros 12in
- 1 STANDING ON THE TOP, Temptations/Rick James, Motown 12in
- 4 DO I DO, Stevie Wonder, Motown 12in
- 8 I'M A WONDERFUL THING BABY, Kid Creole & The Coconuts, Ze 12in
- 3 LET'S FUNK TONIGHT/IT'S LOVE, Blue Feather, Mercury 12in
- 5 DANCE WIT' ME, Rick James, Motown 12in
- 7 FORGET ME NOTS, Patrice Rushen, Elektra 12in
- 9 MAMA USED TO SAY (US REMIX), Junior, Mercury 12in
- 12 CIRCLES, Atlantic Starr, A&M 12in
- 11 NUMBER ONE (REMIX)/THE FUNK WONT LET YOU DOWN/IT WAS TIRED OF BEING ALONE, Patrice Rushen, Elektra 12in
- 28 A NIGHT TO REMEMBER, Shalamar, Solar 12in
- 11 ACT LIKE YOU KNOW, Fat Larry's Band, WMOT 12in
- 22 ILL DO MY BEST (FOR YOU BABY), Ritchie Family, US RCA 12in
- 37 STAR/SAMBOIC, Second Inning, Polydor 12in
- 33 THE VERY BEST IN YOU, Change, London 12in
- 23 DONT MAKE ME WAIT/DUB MIX, Peaches Boys, US West End 12in
- 18 THANKS TO YOU/INSTRUMENTAL, Sinnamon, Becket 12in
- 19 I'M INTO YOUR LOVE, Jerome, RCA 12in
- 20 WEVE GOT THE GROOVE, A Taste Of Honey, Capitol LP
- 21 MONEY TALKS/THROWDOWN/HARD TO GET/HAPPY 89 TIMES, Rick James, Motown LP
- 22 FEELIN LUCKY LATELY, High Fashion, Capitol 12in
- 14 GRACE/INSTRUMENTAL, The Band AKA, Epic/Streetwave 12in
- 42 TAKE YOUR TIME (INSTRUMENTAL), Roy Hamilton, white label 12in
- 29 LOVE HAS FOUND ITS WAY, Dennis Brown, A&M 12in
- 26 YOU OUGHT TO LOVE ME, Newark Michael Walden, Atlantic 12in
- 18 MUSIC AND LIGHTS, Imagination, R&B 12in
- 6 SO FINE, Howard Johnson, US A&M 12in
- 34 LOVE YOU MADLY, Candelia, Arista 12in
- 41 HARD TO BE INSTRUMENTAL, J.J. McCall, US West End 12in
- 35 YOU'RE THE ONE FOR ME/CAN YOU HANDLE IT/COME LET ME LOVE YOU/GONNA GET OVER YOU/LOVE FEVER (REMIXES), "D" Train/Sharone Reddi/Jeanette Lady Day/France Joli/Gayle Adams, US Prelude LP
- 48 TIGHTEN IT UP, B.T., US Gold Coast 12in
- 39 MONEY'S TOO TIGHT (TO MENTION), Valentine Brothers, US Bridge 12in
- 39 LOVE ON A SUMMER NIGHT, Mo'Cranya, Capitol 12in
- 16 RISE TO THE TOP/HANG TIGHT/CHANGES/CANT GET ENOUGH/ALL NIGHT-ONE MINUTE MORE, Keni Burke, US RCA LP
- 32 EARLY IN THE MORNING, Gap Band, Mercury 12in
- 34 SUMMER LADY/CONFIDENCE/IM READY/HOLIDAY, Newark Michael Walden, Atlantic LP
- 31 EASE YOUR MIND (US REMIX)/RITMO SUAVE, Touchdown, Excelsior 12in
- 48 SHE'S MY SHINING STAR/DO IT TO ME NOW, Fatback, US Spring LP
- 20 YOU AND ME JUST STARTED, Linda Taylor, Groove Production 12in
- 79 STREETWALKIN'/GO FOR IT, Shakatis, Polydor 12in
- 57 MURPHY'S LAW, Chen, Polydor 12in
- 50 I REALLY DONT NEED NO LIGHT-NEW LOVE/EENIE MEENIE, Jeffrey Osborne, A&M LP
- 44 LET IT WHIP, Dazz Band, Motown 12in
- 21 LETTIN IT LOOSE, Heatwaves, Epic 12in
- 47 AM ON THE RIGHT SIDE, Lita Hill, US Cherry Hill 12in
- 43 BEST LOVE (REMIX), Doaa Nayim, Epic 12in promo
- 47 EVERY WAY BUT LOOSE (REMIX), Plunkis/Oneness Of Juju, US Sutra 12in
- ELECTROPHONIC PHUNK/THATS A LADY, Shock, US Fantasy LP
- KEEP ON YOU'RE THE ONE FOR ME (REPRISE), "D" Train, Epic 12in
- 52 YOU GOTTA GET UP, Majik, US Gold Coast 12in
- DANCE WITH ME/ROO'DANCE/JUBILEE, Bobby McFerrin, Elektra Musicland LP
- 85 ECSTASY, Redd Holt, US Venture LP
- 54 PLAYTHING, Lina, Chrysalis 12in
- 45 IN THE SKY/INSTRUMENTAL, Loose End, Virgin 12in
- 63 HOW D'YOU FEEL, H-Tension, EMI 12in
- 42 ON A JOURNEY (INSTRUMENTAL), Electric Funk, Epic 12in
- 58 SHOUT FOR JAY, Dunn & Bruce Street, US Dewaki 12in
- ONE TO ONE/INSTRUMENTAL, Fressz, Beggars Banquet 12in



- 89 CHECK US OUT, Lights Of The World, EMI 12in
- 84 JUST BE YOURSELF/FLIRT, Camille Cambalanza 12in
- 76 CRUISING ON SUNSET/GO GOOD IN THE MORNING, Oliver Sain, US HCRC LP
- 83 CANT SAY BYE, Kandida/Vicount Oliver, Polydor 12in
- 68 JUST HAVIN FUN/LETS GET OFFITS OUR OWN AFFAIR/STAY THE NIGHT, Ray Parker Jr, Arista LP
- 65 NICE & SLOW (REMIX), Jesse Green, Excelsior 12in
- 86 STOOL PIGEON/YM CORRUPIT, Kid Creole & The Coconuts, Ze LP
- 74 RIDE ON LOVE, George Duke, Epic 12in
- 80 DONT BE MISTAKEN, First Light, Oxal 12in
- 84 WORK IT OUT, Shalamar, Solar/RCA 12in
- 70 KEEP ON MOVIN AND GROOVIN', Atlantis, US Chaz Ro 12in
- 71 WALKING ON SUNSHINE/ROCKIN ON SUNSHINE, Rockers Revenge, US Streetwise 12in
- 72 IF YOU DONT KNOW ME BY NOW/DONT LET ME SLIP AWAY/COMPLETENESS/STEADY ON MY MIND, Jean Carr, US Motown LP
- 73 KEEP ON DUBBIN', Forme, US West End 12in
- 74 HOLD ME TIGHTER IN THE RAIN/BE WITH ME, Billy Griffin, US Columbia LP
- 62 (THE BEST PART OF) BREAKIN UP/LOVE IS THE DRUG, Roni Griffith, Vanguard 12in
- 82 WORK THAT BODY, Diana Ross, Capitol 12in
- 77 REMIND ME/BREAKOUT!, Patrice Rushen, Elektra LP
- 80 SAY I LOVE YOU/WAATIE ME, Lennie Zakarias, London 12in
- 81 THE LOOK OF LOVE (PTs 1&2), ABC, Newton 12in
- CANT TAKE MY EYES OFF YOU, Boys Town Gang, Dutch Rams Horn 12in
- 81 GETTIN TO THE GOOD PART/MOTOR MOUTH/THE BOMB, Herbie Hancock, CBS LP
- 88 MOODY/KEEP THIS ONE IN TUNE, Chris Hunter, Polydor 12in
- TAKE SOME TIME OUT (FOR LOVE), Salsoul Orchestra, US Caloual 12in
- 47 STREET CORNER, Ashford & Simpson, Capitol 12in
- 85 WHY CANT WE LIVE TOGETHER, Mike Anthony, German Arista 12in
- 85 OVER LIKE A FAT RAT, Fenda Rae, US Vanguard 12in
- 87 SADDLE UP, David Christie, NR 12in
- 72 FREE & EASY, Phil Upchurch, US J&M LP
- LOVE BOMB (REMIX)/DANCING THE NIGHT AWAY, Voggue, Mercury 12in
- 89 LOVE SOMETHING SPECIAL/LOVE SPECIALITY, Touch, Elite 12in

INDIE 45s

- 1 TEMPTATION, New Order, Factory FAC 53(12)
- 2 ONLY YOU, Yazoo, Mute 7MUTE(12 MUTE) 000



- 12 THE HOUSE THAT MAN BUILT (EP), Conflict, Crass 221984/1
- 3 WAIT FOR THE BLACKOUT, Damned, Big Beat NS(P) 77
- 8 LOUD, PROUD AND FUNK (EP), Business, Blitz, Gonacs, Dead Generation, Tota Noise TOT
- 6 SICK BOY, GSH, Clay CLAY 11
- 4 BRAVE NEW WORLD, Toyah, Safari SAFE(P) 45
- 5 THE MEANING OF LOVE, Depeche Mode, Mute 7MUTE(12 MUTE) 002
- WOMAN, Anti-Nowhere League, WXYZ ABCD(P) 4
- LOVE IS ALL IS ALRIGHT, UB40, DEP International 7DEP(12 DEP) 4
- I'VE GOT A GUN, Channel 3, No Future Of 11
- 7 FAITHLESS, Scotti Pollit, Rough Trade RT 101(T)
- 13 PAPA'S GOT A BRAND NEW PIGBAG, Pigbag, Y (12)Y10
- 9 EL SALVADOR (EP), Inense, No Future Of 10
- 22 I THINK WE NEED HELP, Farmers Boys, Waap WAAP 3
- 14 BELA LUGOS'S DEAD, Bauhaus, Small Wonder WEENY 2
- 17 17 YEARS OF HELL (EP), Partisans, No Future Of 12
- 18 THE SWEETEST GIRL, Scotti Pollit, Rough Trade RT 091
- 17 NAZI PUNKS, Dead Kennedys, Subterranean SUB 24
- 29 KOTO, Passage, Cherry CHERRY 35
- 21 TEARING UP THE PLAINS, 23 Skidoo, Fetish FP 20
- 32 NIGHT AND DAY, Everything But The Girl, Cherry Red CHERRY 37
- 24 FASHION, Charge, Kamera ERA 007
- 45 EYA, Toyah, Safari SAFE(P) 38
- FARCE (EP), Rudimentary Peni, Crass 221984/2
- WARFARE (EP), System, Spiderleg SDL 4
- 23 PAGAN LOVE SONG, Virgin Prunes, Rough Trade RT 106
- 28 ANGEL FACE, Outcasts, 90 00 200
- 15 A VIEW FROM HER ROOM, Whiteford, Rough Trade RT 097
- 15 SURVIVAL, Defects, WXYZ ABCD 3
- 20 LET'S BREAK THE LAW/I HATE... PEOPLE, Anti-Nowhere League, WXYZ ABCD 2
- RUNNING AWAY, Paul Hall, Operation Twilight OPT 03
- ATTACK/ALTERNATIVES, Exploited, Secret SHH 130
- 32 SMASH THE DISCO (EP), Business, Secret SHH 132
- 30 LA VACHE QUI RT (EP), Zounds, Not So Brave NSB 1
- 30 NO DOVES FLY HERE, Mob, Crass 321984/7
- 36 LOVE WILL TEAR US APART, Joy Division, Factory FAC 23
- EAST TO THE WEST, Anti-Pasti, Rondestri ROUND 18
- DONT WANNA BE A VICTIM, Varukers, Inferno HELL 4
- 27 EVERYTHING'S GONE GREEN, New Order, Factory Benelux FACBN 08
- 43 STOP, Zalpatoff, Jamming! CREATIVE 4
- 44 STANDARD MAN, Animal Magic, Recreational SPORT 8
- 33 POLICE STATE (EP), Special Duties, Rondestri ROUND 20
- 42 NEVER SURRENDER, Blitz, No Future Of 1
- 48 CONSPIRACY, Higsons, Waap WAAP 2
- 35 LOOK NOW, Fall, Kamera ERA 004
- 47 LIFE IN THE GLAD HOUSE (REMIX), Modern English, 4AD 4AD 208
- 37 THE WINNER, Infa-Rot, Secret SHH 133
- 41 REASONS FOR EXISTENCE (EP), Subhumans, Spiderleg SDL 5
- 38 ALL-OUT ATTACK, Blitz, No Future Of 1

INDIE LPs

- 1 TROOPS OF TOMORROW, Exploited, Secret SEC 8
- 2 THE CHANGELING, Toyah, Safari VOIR 9
- 2 X 48, Cabaret Voltaire, Rough Trade ROUGH 42
- 3 HE WHO DARES WINS (LIVE IN BERLIN), Theatre of Hate, Burning Roma SSSS 2P
- 5 THERMO-NUCLEAR SWEEP, Defunkt, Hannibal HNBL 1311
- 6 WE ARE... THE LEAGUE, Anti-Nowhere League, WXYZ LMBOP, Raven, New NEAT 100
- 7 WARGAME, Various, Pax PAX 4
- 8 HEAR NOTHING SEE NOTHING SAY NOTHING, Discharge, Clay CLAYLP 3
- 9 DR HECKLE AND MR JIVE, Pig Bag, Y Y17
- 10 ROTYOUS ASSEMBLY, Various, Rot City ASSEMBLY
- 11 SPEAK AND SPELL, Depeche Mode, Mute STUMM 8
- 12 PUNK AND DISORDERLY, Various, Abstract AABT 100
- 13 DEGENERATES, Passage, Cherry Red B RED 29
- 14 MOVEMENT, New Order, Factory FAC 50
- 15 EVACUATE, Chelsea, Step Forward SFLP 7
- 16 WIPED OUT, Raven, New NEAT 100
- 17 IN THE FLAT FIELD, Bauhaus, 4AD CAD 13
- 18 THE GOOD, THE BAD AND THE 4-SKINS, 4-Skins Secret SEC 4
- 12 FOURTH DRAWER DOWN, Associates, Situation 2 SITU 2
- 20 LIVE AT GOSSIPS US, Sulu, Chaos, Tapes LIVE 003
- 21 SCIENTIST WINS THE WORLD CUP, Scientist, Greenleaves GREL 37
- 22 A WAY OF LIFE, Last Resort, Last Resort LTR 001
- 23 GREATEST HITS, Les Orchids, Heart 1/200 HOUTH 26
- 24 TWO BAD D.A. General Saint & Clint Eastwood, Greenleaves GREL 24
- 25 STILL, Joy Division, Factory FAC 40
- 26 BEST OF THE DAMNED, Damned, Big Beat DAM 1
- 14 HEX INDUCTION HOUR, Fall, Kamera KAM 1
- 26 CHRONIC GENERATION, Chron Gen, Secret SEC 3
- 19 SEVEN SONGS, 23 Skidoo, Fetish SM 2006
- 30 SEND ME A LULLABY, Go Betweens, Rough Trade ROUGH 45

US 45s

- 2 DONT YOU WANT ME, The Human League, A&M/Virgin
- 3 ROBIANNA, Telo, Columbia
- 1 EBONY & IVORY, Paul McCartney & Stevie Wonder, Columbia
- 4 HEAT OF THE MOMENT, Asia, Geffen
- 5 ALWAYS SO GOOD, John Cougar, Riva
- 6 HURTS ON MY MIND, Willie Nelson, Columbia
- 7 LET IT WHIP, Dazz Band, Motown
- 9 LOVE'S BEEN A LITTLE BIT HARD ON ME, Juice Newton, Capitol
- 19 EYE OF THE TIGER, Survivor, Scotti Bros
- 12 CAUGHT UP IN YOU, 38 Special, A&M
- 14 TAINTED LOVE, Soft Cell, Sire
- 12 CRIMSON AND CLOVER, Joan Jett & The Blackhearts, Boardwalk
- 13 ONLY THE LONELY, The Motels, Capitol
- 10 THE OTHER WOMAN, Ray Parker Jr, Arista
- 15 ANY DAY NOW, Ronnie Missag, RCA
- 23 DO I DO, Stevie Wonder, Tamis
- 21 PLAY THE GAME TONIGHT, Kansas, Kinsner
- 20 TAKE ME DOWN, Alabama, RCA
- 22 ABRACADABRA, The Steve Miller Band, Capitol
- 22 KEEP THE FIRE BURNING, REO Speedwagon, Epic
- 21 WHAT KIND OF FOOL AM I, Rick Springfield, RCA
- 20 HOLD ME, Redwood Mac, Warner Bros
- 23 FORGET ME NOTS, Patrice Rushen, Elektra
- 27 STILL THEY RIDE, Journey, Columbia
- 25 PERSONALLY, Karla Bonoff, Columbia
- 26 BREAK IT UP, Foreigners, Atlantic
- 34 EVEN THE NIGHTS ARE BETTER, Air Supply, Arista
- 26 11 BODY LANGUAGE, Queen, Elektra
- 29 WASTED ON THE WAY, Crosby, Stills And Nash, Atlantic
- 42 GOING TO A GO GO, The Rolling Stones, Rolling Stones Records
- 31 EARLY IN THE MORNING, The Gap Band, Total Experience
- 33 AFTER THE GLITTER FADES, Stevie Nicks, Modern
- 35 THIS MAN IS MINE, Heart, Epic
- 34 HANG TO SAY I'M SORRY, Chicago, Full Moon/Warner Bros
- 37 BE BKE TONIGHT, Neil Diamond, Columbia
- 36 HOPE YOU LOVE ME LIKE YOU SAY YOU DO, Huey Lewis And The News, Chrysalis
- 39 ISLAND OF LOST SOULS, Blondie, Chrysalis
- 39 DANCING IN THE STREET, Van Halen, Warner Bros
- 46 HOOKED ON SWING, Larry Elgart & His Manhattan Swing Orchestra
- 41 ANGEL IN BLUE, The J Geils Band, EMI-America
- 44 IF THE LOVE FITS WEAR IT, Leslie Parré, RCA
- 45 YOU SHOULD HEAR HOW SHE TALKS ABOUT YOU, Melissa Manchester, Arista
- 43 KIDS IN AMERICA, Kim Wilde, EMI-America
- 44 OUT OF WORK, Gary US Bonds, EMI-America
- 50 NICE GIRLS, Eye To Eye, Warner Bros
- 49 LOVE PLUS ONE, Harold One Hundred, Arista
- 47 I'VE FOUND SOMEBODY, Glenn Frey, A&M
- 48 PAPERLATE, Genesis, Atlantic
- 46 YOUR IMAGINATION, Daryl Hall & John Oates, RCA
- 53 MAKING LOVE, Roberta Flack, Atlantic
- 51 I'LL FIND MY WAY HOME, Jon And Vangelis, Polydor
- 52 LANDSLIDE, Olivia Newton-John, MCA
- 60 IF YOU WANT MY LOVE, Cheap Trick, Epic
- 54 IT'S GONNA TAKE A MIRACLE, Deniece Williams, ARC/Columbia
- LOVE WILL TURN YOU AROUND, Kenny Rogers, Liberty
- 57 RIGHT KIND OF LOVE, Quarterflash, Geffen
- AMERICAN MUSIC, Point Staters, Planet
- ROUTE 101, Herb Alpert, A&M
- WHAT DO ALL THE PEOPLE KNOW, The Monroes, Alfa
- STREET CORNER, Ashford & Simpson, Capitol

US LPs

- 1 ASIA, Asia, Warner Bros
- 2 TUG OF WAR, Paul McCartney, Columbia
- 6 ALWAYS ON MY MIND, Willie Nelson, Columbia
- 5 DARE, The Human League, A&M/Virgin
- 7 TOYO H, Telo, Columbia
- 48 STILL LIFE, Rolling Stones, Rolling Stones Records
- 3 DIVER DOWN, Van Halen, Warner Bros
- 10 AMERICAN FOLK, John Cougar, Riva/Mercury
- 4 STEVIE WONDER'S ORIGINAL MUSIQUARIUM I, Stevie Wonder, Chrysalis
- 12 GET LUCKY, Loverboy, Columbia
- 11 SPECIAL FORCES, 38 Special, A&M
- 8 ALDO NOVA, Aldo Nova, Portrait
- 13 PICTURE THIS, Huey Lewis And The News, Chrysalis
- 14 STRAIGHT FROM THE HEART, Patrice Rushen, Elektra
- 16 KEEP IT ALIVE, The Dazz Band, Motown
- 18 THROWIN DOWN, Rick James, Gordy
- 7 SUCCESS HASNT SPOILED ME YET, Rick Springfield, RCA
- 28 VINYL CONFESIONS, Kansas, Kinsner
- 19 IN THE BROAD SWOARD AND THE BEAST, Jethro Tull, Chrysalis
- ESCAPE, Journey, Columbia
- 4 Foreigner, Atlantic
- 22 HOT SPICE, Queen, Elektra
- 25 QUIET LIES, Juice Newton, Capitol
- 24 ALL FOUR ONE, The Motels, RCA
- 27 PRIVATE AUDITION, Heart, Epic
- 26 DREAMGIRLS, Original Cast, Geffen
- 23 COMBAT ROCK, The Clash, Epic
- 29 NON-STOP EROTIC CABARET, Soft Cell, Sire
- EXTRA TERRESTRIAL LIVE, Blue Oyster Cult, Columbia
- 37 GAP BAND IV, Gap Band, Total Experience
- 34 BLACKOUT, Scorpions, Mercury
- 32 CHARIOTS OF FIRE, Vangelis, Polydor
- 35 MOUNTAIN MUSIC, Alabama, RCA
- 34 SWEETS FROM A STRANGER, Squeeze, A&M
- 39 THE HUNTER, Blondie, Chrysalis
- 17 JUMP UP, Elton John, Geffen
- 37 EYE OF THE TIGER, Survivor, Scotti Bros
- 38 A FLOCK OF SEAGULLS, A Flock Of Seagulls, Jive/Arista
- HOOKED ON SWING, Larry Elgart and His Manhattan Swing Orchestra, RCA
- 40 ONE ON ONE, Cheap Trick, Epic
- 41 PELICAN WEST, Harold One Hundred, Arista
- 44 ANNIE, Soundtrack, Columbia
- 43 JANE FONDA'S WORKOUT RECORD, Jane Fonda, Columbia
- 43 EYE IN THE SKY, The Alan Parsons Project, Arista
- 47 STREET OPERA, Ashford & Simpson, Capitol
- SHIP ARRIVING TOO LATE TO SAVE A DROWNING WITCH, Frank Zappa, Barking Pumpkin
- 41 BELLA DONNA, Savina Nicks, Modern Records
- ABRACADABRA, The Steve Miller Band, Capitol
- 49 REACH, Richard Simmons, Elektra
- 50 12 GREATEST HITS VOL II, Neil Diamond, Columbia
- 51 FRIEZE-FRAME, The J Geils Band, EMI-America
- NOW AND FOREVER, Air Supply, Arista
- 20 NEECY, Deniece Williams, ABC/Columbia
- 54 THE OTHER WOMAN, Ray Parker Jr, Arista
- MARSHALL CRENshaw, Marshall Crenshaw, Warner Bros
- 56 30 STRAIGHT BETWEEN THE EYES, Rainbow, Mercury
- 57 JUST ANOTHER DAY IN PARADISE, Bertie Higgins, Kat
- CHICAGO 16, Chicago, Full Moon/Warner Bros
- 59 DIARY OF A MADMAN, Ozzy Osbourne, Jet
- THREE SDES LIVE, Genesis, Atlantic

RECORD MIRROR

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NEWS

Basildon blond back in action

YAZOO BRING out a new single this week . . . even though their debut hit 'Only You' is still riding high in the charts.

It is called 'Don't Go' and is again written by fair-haired Vince Clarke, who formed the duo after leaving Depeche Mode.

Lead singer Alf has written her own number for the flip side. It is called 'Winter Kills' and also features the deep-voiced singer playing piano.

Yazoo, who come from Basildon, have also finished their debut album . . . although the untitled work won't appear until the end of August.

Any live appearances are a long way off too.

"There won't be a tour until the end of October," said a spokesman this week. "To be honest they haven't even started thinking about playing live."

Blondie man fined

BLONDIE DRUMMER Clem Burke was fined £50 on a drugs charge in London last week.

Burke, aged 27, charged under this real name of Bozeswki, admitted possessing 319 microgrammes of cocaine hydrochloride, worth about £20.

PC Brian Ewart told Horseferry Magistrates Court that Burke had been stopped in the street and the drug was found in his jacket pocket.

"It is the sort of temptation to which people living the life that he lives succumb," said Burke's defending counsel Miss Eve Ross.

Garden produce

ULTRAVOX MENTOR John Foxx has a solo single out next week.

The single is called 'Endlessly' and was recorded at Foxx's own recording studio in London's East End. Since he completed the studio — called The Garden — Foxx has been recording material for an album.

Meanwhile, he's recorded the sound track to a film called 'Identification Of A Woman'. It should be released in September.

Randy single

RANDY CHARFORD — who hit the charts with 'Streetlife' and 'Rainy Night in Georgia' — has a new single out this week.

It is called 'Look Who's Lonely Now' and features a player David Sanborn and Chicago lead singer Bill Champion. The single is from her latest album 'Windsong'.



JERRY DAMMERS in his beatnik period, circa '81

SPECIALS RETURN

Exclusive

THE SPECIALS are all set to spring into action again . . . without the Funboy Three members Lynval Thompson, Terry Hall and Neville Staples.

Jerry Dammers — who founded the group and the Two-Tone record label — is currently finishing off an album by Special A.K.A.

And it will include most of the remaining members of the Specials.

It will be the first work from Special A.K.A. since their controversial 'Boiler' record which featured girl singer Rhoda.

There is no news as to whether the number will be included on the LP.

Dammers has given a message to his manager and record company not to tell of his whereabouts until the record is finished.

But the new album — as yet untitled — is due to be completed by the end of the month. When it comes out, it will mark the end of Dammers' silence, and the mystery surrounding the split of the Specials.

So far, only the Funboy Three have given their account of their departures. Rumours currently running through the industry suggest that there is some animosity between the two Specials spin-off groups.

A writ has been issued against Neville Staples by Jerry Dammers because of a statement by the Funboy member made to the press saying that he contributed to the writing of 'Ghost Town'.

Meanwhile, the Funboy Three have their own single release on July 23 — following up their 'The Telephone Always Rings' hit.

The trio are currently recording the single — but haven't decided on a title yet. Any live work is still a long way off.

Photo by David Corb

For whom the Belle tolls



Photo by Andy Rosen

THE BELLE Stars release a follow-up to their 'Iko Iko' hit this week.

They follow the offbeat pattern by bringing out a number called 'The Clapping Song'.

On the flip is a more standard number called 'Blame'. A limited number of picture discs, will be available at the price of a normal single.

Bad Company still trading

BAD COMPANY are to release a new album shortly... their first for over three years. Although the record is still untitled, it is due out within the next four weeks. Its release scotches rumours of a Bad Company split, although they haven't played live since 'Desolation Angels' was released back in 1979. The group are said to be considering live dates again, although it will depend on the success of the new album. Guitarist Mick Ralphs has also recorded a solo album with guest musicians, but it has been put back until after Bad Company's LP comes out.

On the Beat

THE POLICE will be supported by U2 and The Beat at their concert at the Gateshead Stadium on July 31. It will be the only concert for U2 this year, as well as the Police. Also on the bill are The Gang of Four and new band Lords Of The New Church. Tickets are on sale at Gateshead and from the Police office which can be phoned on 01-727 0734 for reservations.

In the club

LONDON IS to have a new club. Hammersmith's Clarendon Hotel will be run as a medium-sized venue every Thursday. It is run by promoter John Curd and opens on July 15 with the Meteors. Its 700 capacity upstairs room will go on to host Wasted Youth on July 22, Southern Death Cult 29 and the Hipsos on August 5. Admission is £2 and tickets are available from the Clarendon's downstairs bar, London Theatre Bookings, Premier Box Office, Rough Trade Records and Rock On Records. "Since the Nashville Rooms closed there has been a shortage of medium sized venues in London," John Curd said this week. "The idea behind the club is that it's a relatively cheap venue designed to fill the gap between pub gigs and larger venues like the Lyceum."

STONES EXTRA

Jagger and co at Leeds

THE ROLLING STONES have added another date to their British tour. They will now play at Leeds Roundhay Park on July 25 — with J. Gells and another band supporting. Their concert in the north follows sell-out gigs across the country with scores of thousands of fans clamouring for tickets. The Leeds date will be one of the biggest concerts in Europe. The park holds 80,000 people — and that was cut down from an estimated capacity of 140,000. It has been rumoured for weeks that the group would play the concert. But no-one knew it was on until an announcement at London's Wembley concert on Friday night. The only problem now is for fans to get tickets before the concert takes place in three weeks. ● HOW TO BOOK: Tickets are available over the counter at £10 from: HMV Shops at Leeds, Sheffield, Birmingham, Liverpool, Wolverhampton, Hull, Nottingham, Derby, Leicester, Stockton, Newcastle, Sunderland, Bradford, Glasgow and Manchester plus; Leeds Tourist Information Centre, Newcastle City Hall, Preston Guildhall, Manchester Apollo, Glasgow Apollo, Manchester Piccadilly Records, Birmingham Cyclops Sounds, Hanley Mike Lloyd Records, Stafford Lotus Records and London's Keith Prowse agency, Premier Box Office, London Theatre Bookings and Albermarle.



File by Adrian Booth

JAGGER: extra date

Tickets are also available by post — but three weeks must be allowed for delivery. They are available by post from: R54 Tickets, PO Box 4RS, London W1A 4RS. Tickets are £9.80 and cheques or postal orders should be made payable to Hervey Goldsmith Entertainments Ltd. and sent with a SAE. There is a limit of 10 tickets per application.

Bat man to play

OZZY OSBOURNE will be playing British dates in the winter. He's planning to play two dates at London's Wembley Arena in November — with the possibility of other shows at large venues across the country. He'll be bringing over a host of special effects for the shows, including revolutionary new laser beam 'flying bat' effects. No dates can be confirmed yet, but it's understood that Ozzy is anxious to play here following the success of his gig at Port Vale last summer. The dates look likely to be part of a full scale European tour, following Ozzy's series of American gigs.

Skids and Magazine albums

LEADING NEW wave bands the Skids and Magazine release 'Best Of' albums next week. The Magazine album is 'After The Fact' and among the tracks is their first hit 'Shot By Both Sides', 'A Song From Under The Floorboards', and the legendary 'The Light Pours Out Of Me'.



Adam on warpath

ADAM ANT has lashed out against a record made by a non-existent group. The single 'Nine to Five' is culled from the soundtrack of the punk film 'Jubilee,' made in 1977. Adam Ant wrote music for the song, which Toyah Wilcox performed in the film with mythical group the Man Esters. Adam was also in the film. "As a favour to the director Derek Jarman I acted as a session musician on subsequent recordings," said Adam this week. "The session was a low-budget one, possibly costing less than a demo recording. "It was agreed that my name should only appear as co-writer and at no time did I allow it to be associated with Adam and the Ants or Adam Ant. "In my opinion, this is an inferior quality recording designed to capitalise on my success in the music industry." Adam has already fought releases of material with his old Ants, who later became Slow War Wow. He has said he'll donate all royalties from 'Nine to Five' to Multiple Sclerosis Music Therapy... although he's advising fans not to buy the single. The Man Esters' record company EG, who released the single this week, were unobtainable for comment at press time.

ADAM: mad

DEXY'S SPLIT

Brass players quit

DEXY'S MIDNIGHT Runners have split... with the brass section leaving the band. And it remains unclear whether leader Kevin Rowlands will recruit new members or keep the group as a smaller unit. "Following the departure of trombonist Jim Patterson three weeks ago, Brian Maurice Brummitt and I have also quit," Paul Spears told RECORD MIRROR this week. "The diminishing role of brass in the group's new direction is the chief reason for the departure." But a spokesman for Kevin Rowlands and the rest of the group said that it would not affect the band's style. "Dexy's are basically a nucleus of musicians around Kevin Rowlands and they use those musicians on a session basis," he said. Paul Spears said that their



KEVIN: tromboneless

gig with the group at their recent Newcastle concert was the last appearance with Dexy's. With the other members of the brass section he will be doing new material as well as session work.

File by Adrian Booth

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Blondie's new Child

BLONDIE HAVE a new single out next week... although both the A and B sides are

taken from their 'The Hunter' album. They have chosen 'War Child' for the main track with

'Little Caesar' on the flip. But keen fans with the album will also be able to buy a picture disc of the single and a 12-inch version is also released at the same time.



JAPAN's David Sylvian: extra dates

More Japan about

JAPAN HAVE added more dates to their autumn tour... which means they will now play five nights at London's Hammersmith Odeon. They have also added dates at Liverpool and Manchester. The additions are at the Liverpool Empire November 8, Manchester Apollo 12 and London Hammersmith Odeon 20 and 21. Japan's tour begins at Portsmouth on October 20.

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Salsa on the road

MODERN ROMANCE are back on the road. The salsa band — who've just released their 'By The Way' single — play: Swindon Brunel Rooms July 9, Torquay 100 Ballroom August 1, Stockton Fiesta 4, Glasgow Tiffany's 5 and Dunstable Civic Hall 28. The group have had hits with 'Everybody Salsa' and 'Ay Ay Ay Moosy'.

Miller moves

STEVE MILLER is to play his first British tour in 10 years following the success of his 'Abracadabra' single. He starts at the Oxford Apollo on July 16. Then: Birmingham Odeon 17, Liverpool Empire 20 and London Hammersmith Odeon 21.

Rushen about

PATRICE RUSHEN has a single out this week to follow her top ten 'Forget Me Not'. The track is called 'I Was Tired Of Being Alone' and comes from her 'Straight From The Heart' Album. Her old LPs 'Patrice', 'Pizzazz' and 'Push' are all to be re-released on August 1.



PATRICE: single



BUCKS FIZZ have made several changes to their August 'Bucket And Spade' tour. They have added dates at Worthing Assembly Halls on August 10, Mansfield Leisure Centre 20, Birmingham Odeon 24 and St Austell Cornwall Coliseum 30. Their concert at Manchester's Thameside Theatre is now on August 21 and the Paignton Festival Theatre date now takes place on August 29. The group are currently in the charts with 'Now Those Days Are Gone'.

NEWS EXTRA

MINDER STAR Denis Waterman brings out a single this week. It is called 'Shine The City' and is taken from the musical 'Wendy City' in which he's currently starring. It is backed with a number called 'Walk The I Get You On Your Own Tonight' and will be included on an album featuring the cast which is released in September. The play opens in London at the end of July. CLIFF RICHARD's back in action with a new single this week — his first since the number two 'Daddy's Home'. The song is called 'The Only Way Out' and is taken from an album 'You See Me, Now You Don't', which comes out

on August 23. The singer will be pressing home his beliefs on a gospel tour of the country in November. But the dates will only be announced locally. THE HELLS ANGELS will be holding their own festival at London's Fair Deal in September. Under the auspices of the 'Hells Angels International Bible Show' the exhibition will also include concerts in the evenings. Top heavy metal bands are expected to play the venue — the Angels have promoted Motorhead's Hackney Stadium gig — which takes place on September 10, 11 and 12. Bites from chapters all over the world will be shown and new heavy

metal bands will play during the day. 'The Angels will surprise people with their ability to set up and operate a major show like this,' said Fair Deal boss Alan Briggs. HEAVY METAL band The Tigers of Pan Tang release a new single 'Rendezvous' this week. It follows their 'Love Poison Number Nine' record and a new album is to be released in the late summer. SIMON AND GARFUNKEL are releasing a video of their concert in New York's Central Park at the end of the month. It includes songs like 'Mrs Robinson' and 'Homeward Bound' and is released on July 26.

TOURS

FASHION are to play a one-off date at Coventry in August. The group play the city's DeGrade Theatre on August 9. DENNIS BROWN, whose single 'Love Has Found It's Way' is bubbling under the charts, has added two more dates to his tour. He plays: Nottingham Sherwood Rooms July 9 and Huddersfield Cleopatra's 17. HEAVY METAL band Demon go out on the road this month — following the release of their second album 'Unexpected Guest'. They kick off at Birmingham's Golden Eagle on July 1. Then: Bristol Greenway 3, Worthington Carnegie Theatre 9, Birkenhead St James Club 14, Middleborough Cavern 15, Chesterfield Burlington Tavern 24, Hatford Portchester 30 and Dudley JBS 31.

Dangerouse play their first British dates next month at: Glasgow Nightmoves July 5, Manchester Healsford 7 and London Venue 13. The group have just released a single 'Los Niños Del Parque'. THE MONOCHROME SET got out on tour this month following the release of their 'Mating Game' single. They play: Liverpool Warehouse July 9, Birling Avenue Garde Club 15, Glasgow Nightmoves 15, Aberdeen Venue 17, Derby Blunstone 22, Cambridge Sound Celler 23 and London Victoria 28. An album is also due out this week. Its title is 'Eligible Bachelors'. SECOND IMAGE — who have just released their single 'Star' — play two dates at Sheffield Limit Club on July 8 and Swansea Barons Club 15.

MORRISSEY MULLEN play a series of London dates at: West Kensington Sunsea July 4, Putney Half Moon 6, Kentish Town Bull & Gate 10, Bulls Head 12, Covent Garden Seven Dials 22. NEW GROUP The Jungle make their live debut with the following dates: Rock Garden 10, The Caravan 11, 101 Club 13, Moonlight Club 19 and Dingwalls 26. PRINCE LINCOLN and the Royal Release has lined up two London dates before going out on tour later this summer at the Venue on August 12 and Tottenham's Lordship Park 26. He has just released an album entitled 'Hide With The Reassee' on July 9. THE NIGHTMARES play a series of dates this week at: Bath Academy of Art July 2, London Clarendon 3, Kedgey Fun House 5, Cambridge Sound Celler 10, London Zig Zag Club 11 and Shrewsbury Goat Show 17.

RELEASES

AMERICAN HEAVY metal band the Roots release their second album 'Wild Dogs' on July 9. The album features their acclaimed single 'You Keep Me Hanging On.' ELKIE BROOKS releases her new single 'Nights In White Satin' on July 9. It's a re-work of the classic Moody Blues track and comes out in a special gatefold sleeve (Tippsee). PORTSMOUTH BASED band, the Kays, release a new single 'Suspicious' next week. They're also working on a new album and will be doing some dates here in September. JOHN COOPER CLARKE releases a new single 'Night People' on July 2. The track is taken from his album 'Zip Style Method'.

'Push' this week. The band are also working on some tour dates. FORMER YOUNG Marble Giraffe member Stuart McInnes releases his debut single 'Love At First Sight' this week. He's also started work on a solo album 'Embrace The Heat' which should be out in the late summer. TEN PIECE all girl group Pulsations release their single 'Lingers Part 2' this week. The group will be playing some dates here in September.

FORMER MONSOON member Jhalil releases a solo single 'Mysteries Of The East' on July 9. An album will follow in three weeks. STRATEGY ONE TWO THREE release their debut single 'Magazine Dream' this week. The band are said to sound a bit like the Combat Angels and they're currently lining up some dates. SYLVIA AND THE SAPPHIRES, an all girl three piece from London release their single 'Shopping Around' on July 9. The single was written by Steve O'Donnell, Colin Jennings and Vince Edwards who wrote Maxine Nightingale's hit 'Right Back To Where We Started From'.

TV AND RADIO

AS THE World Cup and Wimbledon hot up so the music diminishes. The one ray of sunlight on THURSDAY is the iconic John Peel's hosting of BBC 1's 'Top Of The Pops'. FRIDAY is Radio One day, with Kim Wilde on 'Roundtable', judging the singles with 'Old Grey Whistle Test' man David Haworth in the company of Richard Skinner. The Friday Rockshow presents a repeat of Judas Priest's Hammersmith Odeon concert in full. All the channels have musical guests first thing. SATURDAY morning. Later on BBC 1 'The David Essex Showcase' puts the spotlight on 'Afraid Of Mea'. Radio One's 'In Concert' has The Fats and The Mobles probably still drowning in Berlin. LENNY HENRY has his debut as a Radio One regular in the morning in his 'SUNDAY HOOD' show. Later Cilla Black gets the Gambaccini profile treatment. Incidentally this series has just been put into book form. Lucky LWT viewers get a Bee Gees special on 'Rock Concert'.



LENNY HENRY wummages around Wadio Won on Shunday mawning.



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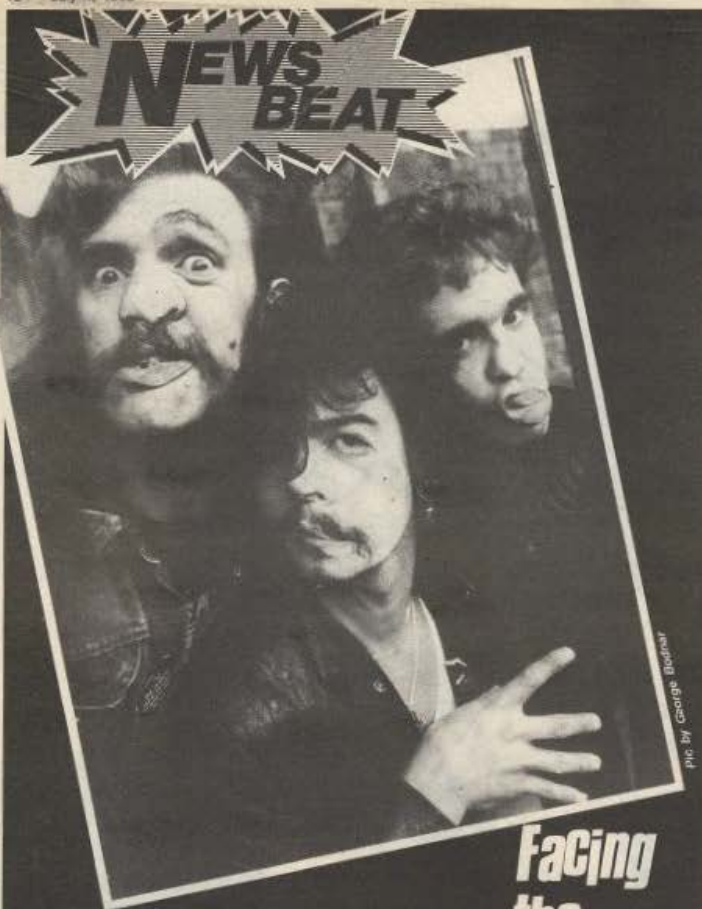


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pic. by George Bignall

Facing the future

URGHH. That's the last time I smoke those funny cigarettes. Motorhead's new boy and replacement for Fast Eddie, Scots guitarist Brian Robertson, who was once in Thin Lizzy, indulges in some intellectual pursuits with his little friends. All donations welcome.



pic. by Mike Owen

IDLE FLOWERS: high speed growth

Budding talent

THE IDLE Flowers are blooming good! They've been planting the seeds of success in clubs around Britain for the last year and a handful of major record companies are anxious to sign them.

The Flowers are Rene, guitar and vocals, the luscious Froze on bass and vocals and Smash on drums, who sings a bit too. They write some of the best quality songs this side of ABC, including the sultry 'All Of My Dreams' and the soulful 'When We Were Young.'

"I decided to take up guitar properly when the little girls at school used to play 'Streets Of London,'" says Rene. "They drove me mad because they made such a mess of it."

"I really see the instrument as an emotional extension of myself. So many people know all the chords but they haven't got the feel."

Froze was a friend of a friend and Rene bumped into Smash outside Ladbroke Grove tube station. They struck up a conversation and decided to form a band.

"I hadn't played bass before meeting Rene," says Froze. "I just happened to see one in the corner of a music room and thought it might be fun to have a go. Rene taught me the basic things. Ten days after I'd first picked up the thing I played my first gig with the band."

strings are pretty tough on your fingers. I used to get these horrible blisters which I had to burst before each show. You could say I've suffered for my art."

"I suppose people are a bit surprised when they see me. I play in a masculine way but I'm very feminine. Of course I get a few people coming to gigs and looking up my skirt, but I don't really mind. I love the boys and our manager to protect me."

"I think it's really exciting that there are so many girl musicians around at the

Robin Smith

cultivates

the Idle Flowers

moment. Music's always been something you associate with boys. Girls have to try that little bit harder."

Froze is a trained nurse and Smash had a promising career as a professional footballer, until he had a bike smash when he was 17 and he literally broke nearly every bone in his body.

"It was a classic accident — I went into a car," he says. "Up till then football had been my life, but when I was lying in hospital plastered from head to foot I suddenly thought about drumming. I really don't know what

brought it on, but as soon as I recovered I bought a drum kit. In the early days that old Free track 'All Right Now' was a definite inspiration."

Before joining Idle Flowers Smash played with Ricky Cool and the Raitos and had a stint with Robert Plant's part time band the Honeydrippers.

"Robert's a really nice bloke," he says. "If he was here now he'd be sitting down with us having a cup of coffee. He's a really down to earth person."

The Idle Flowers are currently peddling the four track demo tape they recorded at Roxy Music's Gallery studios. The band are also in the running to support Roxy on their tour in September.

The Idle Flowers like playing exotic gigs best and their favourite was a 16th Century castle in France. En route across Europe Rene stops off to visit his Dutch girlfriend who he sees for two weeks every year.

"I'm into perfect romantic love," he says. "It's strange but I've wandered through fields when I didn't know where she was and I've found her. We have a sort of telepathy."

"I think that love is part of my inspiration to write songs and we're into three minute pop numbers. We're here to have fun and stop people being miserable. If you don't do anything else at least you can smile with us."

pic. by Anders Nyberg



ROMAN HOLLIDAY: tight swing

HEARD THE joke about the RCA president and the harassed executive?

"Sir, I've got some good news and bad news for you," says the exec.

"The good news is that Elvis Presley's died."

"That's great," replies the boss. "Get the marketing men and we'll start repromoting the Presley product. We want a full TV push, re-packaged albums and a single in the charts by next week... hang on. What's this bad news?"

"Well sir," chokes the executive. "Uhm, sir, Glenn Miller's plane's landed and he wants his royalties!"

Glenn Miller hasn't come back — but swing has! And down at London's Gossips nightclub every Wednesday people are easing into the mood.

Not that it's totally revivalist. Last week a sharp young combo from Essex called Roman Holliday steamed in with a set of blistering swing-style music fit to bust the cellar apart.

Young singer Steve Lambert heads one of the tightest bands to hit London with an urgency that only 1982 could give the genre.

The group could have jumped on the Haircut 100 pure-pop trail, but instead they've picked up on a style that's new to almost everyone under 40.

"We don't want to be just a revival band," says Steve. "There's only one cover version in the set — the rest are our own numbers."

Simon Hills

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WHAT'S IMPORTANT to these five boys? Well, **GIRLS** are for a start; not I might add girls as in dirty rock'n'roll lechery, but girls as in flowers and romance.

What else is important to the Bluebells? "We want our songs to stand the test of time, keep on progressing and improving." Should the Bluebells be important to you? Oh yes!

Bluebells are five young Glaswegians; gap teeth, goofy smiles and loads of boyish charm. Bluebells are a beat group; a simple light seduction, that sets feet tapping and hearts fluttering. If you've got the heart, then they've got the beat.

The Bluebells grew with, and were nurtured by, the flourishing Glasgow pop scene. Formed just over a year ago, the group were greatly helped by early associations with Orange Juice, Altered Images and Alan Horne's Postcard label, although Horne is now labelled a man "with plenty of good ideas, but they're never put into practice." At the beginning of the year, the Bluebells left Postcard, and the major labels started dealing.

The Bluebells are in London to negotiate with those major record companies; they haven't signed yet, though by the time you read this they'll probably have that big cheque safely tucked away in the Bank of Scotland. However, for a band yet to release a record on a major label they have already aroused considerable interest, sessioning for Kid Jensen and recording with one Elvis Costello. Costello saw the group, loved their unaffected charm and spontaneity and asked to produce them. So what's the great one like to work with?

"He was very pleasant and helpful, he's got so much enthusiasm for everything he does." The result after two days' work was a recording of the sublime 'Everybody's Somebody's Fool' — a possible future single.

Bluebells have already toured with Haircut 100 and Altered Images; and I wonder if they're going to find themselves



PHOTO BY NAAL WITTON

bracketed in the same frothy pop category as those two colourful combos?

"If our songs are good enough we can transcend fashion. It'll be the strength of our material and personalities that pulls us through."

That was songwriter Robert Hodgson talking, a gawky, pleasant young man with some very strong views on the art of songwriting. His songs are: "Written from experience, they're a generalisation of my past, but most importantly the tune and melody must be good."

Later that day... A Bluebells gig; smiling musicians, dancing girls, **SONGS** and **GIRLS**. The affair starts here.

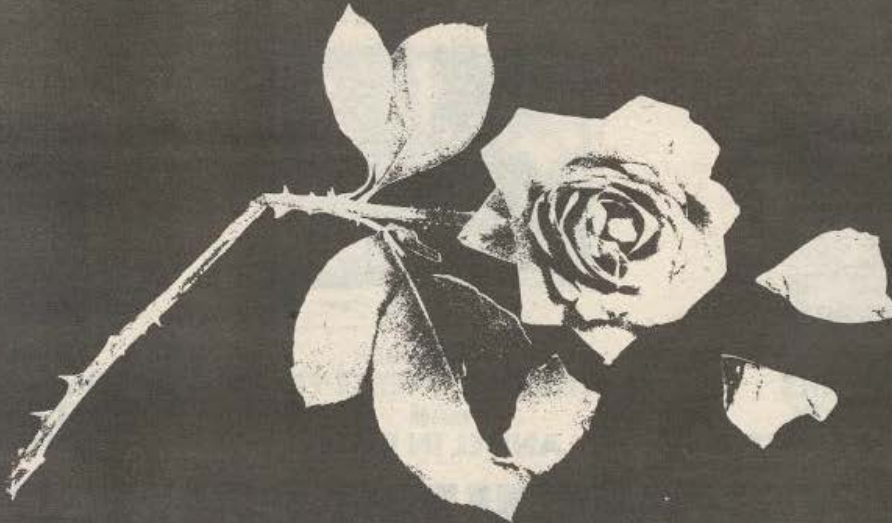
Jim Reid

The Glaswegian Bluebells Motorcycle Formation Team's breathtaking display

Pick of the bunch

Jim Reid on the scent of the Bluebells

The Apollinaires



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Pic by Simon Fowler

JOHN TAYLOR of DURAN DURAN

PRAIRIE ROSE — Roxy Music. Could have been one of almost any Roxy Music songs.
GOOD TIMES — Chic. The best rhythm section in the world, my biggest inspiration to play bass.
LAY ALL YOUR LOVE ON ME — Abba. Reminds me of New York.
SUPERFREAK — Rick James. Guaranteed to put me in a great mood whatever.
ANARCHY IN THE UK — Sex Pistols. What a cliché!
POISON ARROW — ABC. The best funk record ever made by a white group.
QUIET LIFE — Japan. Were the most underrated group ever, finally getting the acclaim they deserve.
FOLLOW ME — Amanda Lear. Could also be my favourite fantasy.
TECHNOPOLIS — Yellow Magic Orchestra. The originators of so called Electro Disco.
CHATTERBOX — Johnny Thunders. Greatest rock 'n' roll star of all time.



Pic by Andy Rosen

DUCHESS: lads-in-waiting

Duchess deluxe

MEET DUCHESS — young, willing and heavy, and just kicking off on the heavy metal circuit.
 Recently reformed after a year's lay off, the group have already played blistering sets in London and are ready to tour with anyone who offers. "I reckon we're better than most bands around, all we want is the chance to go on tour with a band so we can blast them off stage," says lead guitarist Dave Kilminster.

"We're not just a heavy metal band, we try and be original as well. But we want to keep excitement in the music and not play technically good stuff for the sake of it."
 The group have recently reformed out of the ashes of Dutchess (geddit?) who were on the circuit about a year ago.
 Their previous drummer left while Dave went into the studios as a session player — not bad for a 20-year-old! Now he's joined up with singer Martin Boyd, bassist Kym Dalocco and new drummer Greg Wilson.

Dave is from Bristol, so they'll be playing there soon, while the rest of the group hail from South London.
 They've already played gigs at the capital's Bridgehouse and new heavy metal venue The Bouncing Ball in South East London.
 So why give up a lucrative session musician's career to start from scratch again?

"There were sessions offered to me — including one with the guy who used to be in Sweet, Brian Connolly — but I didn't fancy doing it. I wanted to play with people who are still hungry to get to the top," he explains.

All the group are in their very early twenties, but have a verve and professionalism of far older players. They're playing around London's heavy metal pubs and clubs later in the summer... and a record deal isn't too far away.
 Meanwhile, the Dutchess single 'Your Love', although different to material in the new set, is still floating around record shops stocking independent label records.

Simon Hills



Pic by Simon Fowler

STEVE STRANGE of VISAGE

FULL NAME: Stephen Harrington
NICKNAME: Too many
DATE OF BIRTH: 28th May 1959
PLACE OF BIRTH: Gwent, Wales
EDUCATED: Newbridge Grammar
HEIGHT: Five foot 11 inches
WEIGHT: 10 1/2 stone
COLOUR OF EYES: Blue
FIRST LOVE: My dummy
FIRST DISAPPOINTMENT: My mum taking it away
FIRST LIVE SHOW SEEN: The Beatles, Rhyd
FIRST RECORD BOUGHT: 'Mother And Child Reunion' by Paul Simon
MUSICAL INFLUENCES: Everyone
INSTRUMENTS PLAYED: Sax and synth
HERO: Dirk Bogarde
HEROINE: Meryl Streep
FAVOURITE BOOK: Last Exit To Brooklyn
FAVOURITE FILMS: The Damned, Death In Venice, The Innocent
BEST LIVE SHOW SEEN: Spandau Ballet, Blitz
FAVOURITE CLUBS: Cha Cha, Sterling, The Camden Palace
FAVOURITE FOOD: Italian
FAVOURITE CLOTHES: Anthony Price, PX, Melissa Caplan and Steven Lindard
HAIRCUT: Fiona Deley
FAVOURITE DRINK: Everything
IDEAL HOME: One in Paris
IDEAL HOLIDAY: Egypt
IDEAL CAR: Don't drive
MOST FRIGHTENING EXPERIENCE: A plane making a crash landing
WORST EXPERIENCE: The same
FUNNIEST EXPERIENCE: Broad beans not flushing down the toilet and my father finding them
SUPERSTITIONS: None, touch wood
FANTASY: Kim
MOST HATED CHORE: Washing my smalls
AMBITION: To finally find a script I like



Pinkeas progress....

JOHN LENNON has not risen from the grave... it just sounds like it.
 A record called 'Gonna Be Lonely Again' has been confusing the country's radio stations and their listeners because everyone swears it's the ex-Beatle singing.

In fact it's Paul Egholm who owns the voice behind the record. He's the lead singer with a group called The Pinkeas. And the amazing similarity between his voice and Lennon's is completely unintentional.
 "We've had to cancel gigs and answer calls from all

over the country to stop the confusion," he says. "People even think that Paul McCartney must have had a part in the song because of Beatle link. It certainly isn't a cash-in.
 We didn't even think about it until it was mentioned on the radio."



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If your a pub man or a club man
 Maybe a fat black guy with a hip 'Hi-Fi'
 A white cool cat with a tribby hat
 Maybe leather and studs is where your at
 I'm the most of every day
 I'm the hard times stand in your way
 Give a Wham! Give a Bam!
 But don't give a damn
 Cause the benefit gang are gonna pay!!!

Aisle of lost souls



by **SUNIE**

LOVE, MARRIAGE and the consequences lead us off this week. In a weekend that saw **Adam Ant** finally divorced from **Eve Goddard** (did she get the big pay-off she'd been asking for?), other pop folk were busy jumping the broomstick. Over the water, **Marie Osmond** wed her Mormon athlete, while back in Blighty, an altogether more tasteful affair saw ageing bachelor **Bryan Ferry** secretly wed to Miss **Lucy Helmore**. The newlyweds anticipate A Happy Event in the not-too-distant future...

As do **Mr and Mrs Suggs**. **Hunky Graham** and missus **Bette Bright** are expecting to hear the pitter patter of tiny DIMs are long. **Donna Summer** expects, too; her ETA is August 15...

'18 Carat Love Affair', the forthcoming smash by those cuddly **Associates**, will bear a photograph of an uncled **W. Meckenzle** upon its sleeve! Not a very explicit shot, though, explains **Our Billy**. Wot, more an **Annabelle-ish** number? "No," quoth **William**, "a bit more upmarket than that."

When not posing in the altogether, the boy with the golden larynx is planning a club in his native Dundee (he already has the site, an old mill), adding to his collection of dogs (five at the last count) and



THERAPY CASES: the line-up flashing their dentures for the camera here were all attending the Music Therapy Auction, a charity "do" which sold off such collectors' treasures as the original acetate of 'Anarchy in the UK' and Phil Oakey's leather jacket. £2,500 was raised, not a bad haul considering that the whole affair was peopled with little more than minor celebs. Pictured trying to look famous are Bello Stars Lesley, Stella and Miranda, Andy and Mike of Blue Zoo and ageing lecher Paul Burnett...

recording a solo single. The latter will be a non-Associates project, involving **Billy** and old mate **Steve of Orbidolg**, **John Shearlaw's** favourite **Jock** combo...

● Your prayers are asked for the continuing success of the Teardrop Explodes' 'Tiny Children'. Why? you ask. Because a certain rash young guitarist from Altered Images has bet me a tenner that it won't go Top 20, is why...

John Lydon is still hard at work in New York on the as yet untitled movie in which he co-stars with the brilliant **Harvey Keitel**. You may disregard,

however, reports in another music journal that the film is to be called 'Psycho Jogger'. Someone obviously doesn't know when he's being wound up (John)...

Mick Karn, **Japan** member, sculptor and insomniac, hasn't been able to enjoy even the briefest of slumbers lately. As rumours began to fly about a charity concert for the **Prince Of Wales Appeal**, featuring a "supergroup" whose line-up would include **Paul McCartney** and **Mick Karn**, his phone began an incessant ringing. Some enquiring bod on Fleet Street had obtained Karn's

home number, and was making free with it at all hours of the day and night to try to find out about the supposed Big Event. In despair of ever kipping again, Karn has now flown off to LA in search of repose...

Callers at the North London home of **Culture Club** chanteur **Boy George** had best beware. The colourful character has recently acquired a **Doberman Pinscher** to guard his new abode (and, doubtless, himself). Rover will presumably stay home on July 6, when **Culture Club** join **Bananarama** at another special **Capital Radio 'Best Disco In Town'** for

kids... The **Fun Boy Three** were all at the **Gang Of Four's** **Pela's** gig (must be a gag in there somewhere), with **Neve Staples** living up to his **Lothario** legend, surrounded by a bevy of young ladies. Can't imagine the **Gang** being **Neve**, **Lynval** and **Terry's** cup of meat, but perhaps they were there to check out managerial stablemate **Matt Fretton**, or jungly newcomers **King Trigger**...

Ron Wood says that more **Stones** club dates are "probable"... ● Good to see a **Skids** retrospective out on **Virgin**,

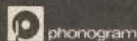
though some of the inclusions and omissions from 'Fenfare' are a bit mystifying. 'Goodbye Civilian', one of their best singles, isn't there, and the glorious 'Fields', along with the rest of the post-**Adamson** heroics, is conspicuous by its absence. **Ricardo Jobson**, we hear, is less than delighted with the selection. **Stuart Adamson** is busy with his combo **Big Country**, and thwarted mastermind **Russell Webb** has other problems on his plate.

The unhappy bass man has recently split from ladylove

DAVID-ESSEX

STAGE-STRUCK

THE NEW ALBUM AND CASSETTE INCLUDES THE SINGLE "ME AND MY GIRL (NIGHT-CLUBBING)" WATCH "THE DAVID ESSEX SHOWCASE" BBC1 SATURDAYS 6.45pm LP MERS 4 TAPE MERSC 4



Virginia Astley of the Ravishing Beauties. She's in the arms of a new love, code name Peter Rabbit (work it out for yourself) ...

Blue Rondo A La Turk are having problems with their dates abroad — or rather, they're having trouble getting out of the country. For it transpires that Pete, their trumpet player, has visa problems, due to his being a stateless Botswanan. Not a happy fate ...

That's nothing on Funkapolltan, however. They can't even get a gig together in London! Twice they've been due to appear at a major London venue, and twice the performance has been cancelled. The only excuse that's drifted this way is a half-hearted tale of a band member being lost in France, or some such (cue Bonnie Tyler rasping away, while a confused-looking figure in beret and belted mac wanders aimlessly across a Dubonnet-ad landscape) ...

SUAVE Jim Kerr, who with his Simple-Minded fellows is recording a new LP at The Manor, has been spending his time off trout-fishing. Furthermore, the raincoated Ferry-clone has demanded of his hapless press officer that a pictorial record of his triumphs appear in the Anglers Mail.

Fetish Records, home of 23 Skidoo and the Bongos, has announced that it will be releasing a series of T-shirts throughout the summer, instead of recorded matter. Very sensible, since there's no money in records these days ...

"Strange arrangements", indeed. Rumour has it that Martin Fry is asking for a separate car to take him on the "tour" of HMV shops that he and fellow ABC'ers are currently undertaking ...

● "Stars support the Falklands" screamed the press release that dropped onto my desk last week. A mammoth outdoor spectacular, it promised, at ... umm, Stapleford Aerodrome??? Hardly a world-famous rock venue. Still, let's have a look at this magnificent bill. Chas and Dave, Alvin Stardust — Kenny Ball and his Jazzmen (splutter), the Doclays (choke), the Rubettes — oh well, file in the waste paper basket ...

Bill Wyman, attending a charity Music Therapy lunch last Friday, on spotting a familiar face at a neighbouring table: "Christ! It's Nick Hayward!" How sweet ...

Dear me, what a paltry turnout of mega-liggers at the Stones Wembley gigs. Our man in the Royal Enclosure reports that a shorn Billy Connolly (about to take over the starring role in 'Balthazar' in the West End), boring Britt Ekland and the bloke who plays Brian Tilsley in Coronation Street were the biggest celebs present ...

Duran Duran have been hanging out at Wimbledon, doubtless thrilling to hunky Max Wlender and groaning over Sue Barker with the rest of us ...

COME OFF it Jimmy Pursey, you old bullshitter, no-one's going to seriously believe that you're sailing up the bijou cottage in Guildford in favour of a move to the Malvinas. (That's



PHOTO BY JOE STOVENS

THEN

the Falklands to you) ... Palace-goers may have noticed a refreshing absence of Steve Strange about the scene of late. This is believed to be due to old podgy's state of health. Seriously, though, his ulcer is said to be playing him

up something rotten, a fate I wouldn't wish on anyone (except perhaps Freddie Mercury) ...

Had a wonderful lunch with some chaps from Virgin Records last week. They were in fine fettle because the



PHOTO BY ALMA LAYE

NOW

The way they were

A CENSORED bit from 'Close Encounters'? A convention of drag queens? Nope. It's glamorous Siouxie Banhee and suave cohort Steve Severin, pictured in those halcyon days of '76, when they were no more than front row spectators at the legendary Screen On The Green Sex Pistols gig. The Roman-coin profile on the left, incidentally, belongs to one Philip Salon, London club-runner and notorious poseur, nowadays seldom to be seen in satin hotpants (snicker).

Human League have finally reached number one in the US singles chart with 'Don't You Want Me', the first modern record to ever achieve such dizzy heights in the colonies. May it happen every week, say I, if it means lobster thermidor

and champagne for lunch ... Vice Squad's delightful singer Baki Bondage is to appear in 'Plastic Scion', a fringe production at Kensington's Finborough Theatre, opening July 27. The play is said to be a 'punk



PHOTO BY ANDREW CHILING

MARC

Reg snubbed

A DAILY newspaper tells us, in suitably shocked tones, that Stowe school in Bucks has banned a film crew from its grounds, after discovering that the film they were making was to promote a "homosexual love song". The item in question, said to be titled 'Elton's Song' is by the Watford director himself, and the promo film, says Stowe's head, is "horrific". Good job the old boy has never seen Soft Cell's line in videos ... And on that subject, what's this about the little Almond staggering under the weight of a video camera everywhere he goes? Hoping to capture Stevo on one of his nude escapades, perhaps ...



ELTON

comedy dealing with sexual politics." Typecasting? ...

● Hold everything! Well, actually, you can put that down, if you don't mind. Thank you. Well, as I was saying, 'twould appear that one of my spies dropped a clanger last week with his faulty Haircut 100 info. This person calling himself Trevor Long (after a character in Graham Greene, I believe) isn't their manager, probationary or otherwise. The chap holds no higher position than that of tour manager, a thankless and tiring job that involves waking the group up in the morning, ironing their shorts, helping teeny weeny drummer Blair onto his drum stool, polishing Nick Hayward's teeth, etc ...

And talking of Haircut managers, their ex, Carl Adams, must have either done very nicely out of his stint or received a damned handsome golden handshake at the end of it. For the extravagant chap wined and dined Mr and Mrs Richard Jobson at no less an eatery than Le Gavroche the other night. Seated at the next table were the Queen Mum and Lord Cerrington (oh all right, I admit, it was HM and QM who passed on this bitbit), the sort of company you can expect in a golf where a bill for four can easily top £200 ...

EMI, about to lose those charming youngsters The Stranglers, rivals CBS, are planning a Greatest Hits of the Men In Black, to follow the group's last EMI single, 'Strange Girl' ...

The world's most snappily-titled duo, Deutscher Amerikanische Freundschaft, dropped in to the offices of their record company 'other day with a remarkable forward-planning schedule. Or, to be strictly accurate, one half of DAF appeared. Gabi explained to bemused record co types that the pair are to split after their next LP (to be released in September), and ran through a detailed set of solo plans that took them up to a re-union gig in 1984.

Astonished at this display of Teutonic efficiency, his mentors could only gasp, and enquire as to the whereabouts of partner Robert. "Ah, well," blushed the well-organised Jerry, "we got to Dusseldorf airport and Robert found he had forgotten his passport" ...

Asian poppers ("one of us went to India once. For three weeks") Monsoon have been given a special award by the International Minority Arts Group, for bringing "a refreshing new sound" to Indian pop ...

Tiresome old bore Adam has plumped for a more mature companion following his little publicised divorce from Eve Goddard last week. The recently Antless one has been spending his spare time with 36-year-old American actress Liza Minnelli. The pair were spotted at London's fashionable — and ludicrously over priced — Langan's restaurant last week ...

More news from the Rolling Stones camp. It wasn't only the paying fans who got shunted around at the Wembley mega gig. Sting and his party were refused entrance to the Royal Box and got shoved into the Press Box — about a mile away from the stage — with such non-entities as Michael Caine and Jagger's leggy missis Jerry Hall.



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I ain't never gonna work
Get down in the dirt
I choose to cruise
I gonna live my life sharp as a knife
I gonna live my groove and I just can't lose
And style from head to toe
Cool cat flash gonna let you know
I'm a Soul Boy I'm a Dole Boy!
In leisure in leisure I believe in joy

MAGAZINE – *after the fact* – VM1

*including:

Shot by both sides

A song from under the floorboards

The light pours out of me

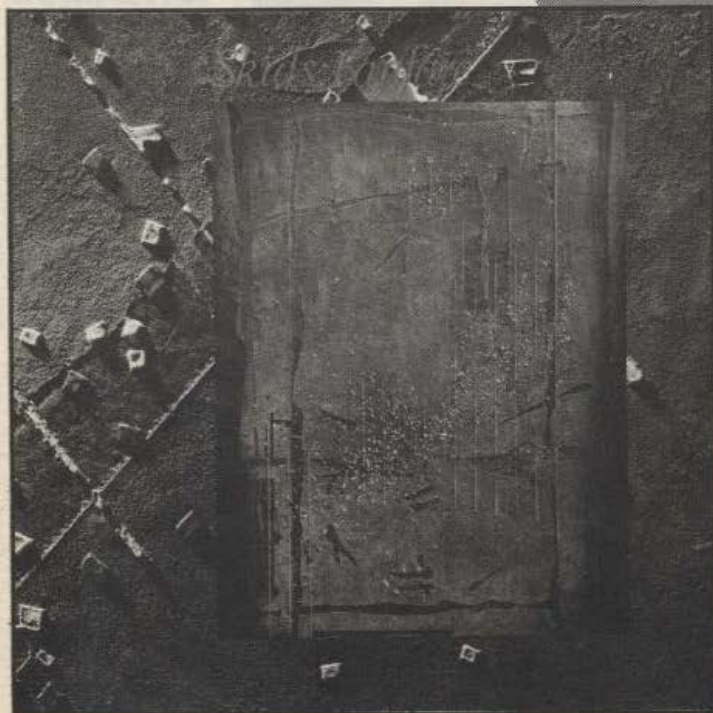
About the weather



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special moments from the careers of two special bands 1977 – 1981



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*including:

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Yankee dollar

Masquerade

Circus games

Virgin

SINGLES

SINGLES OF THE WEEK

THE SCORPIONS: 'Can't Live Without You' (Harvest) The HM band of the year produce a formidable rock steamroller that moves with the health and efficiency of a Mercedes on an autobahn. A stinging guitar solo only adds to an excellent three minutes which will shake more dandruff onto the floor than most. Perfect for fingering the trusty, but well battered, cardboard guitar.

PATO AND ROGER: 'Pato And Roger (Ago Talk)' (Go-Foot) The Beat's Ranking Roger and his Brummie pal Pato rock it, shock it and toast like the best of them... and them some. It tough, it tough and there's the appropriate 'olinks' and 'rights per minute. A Saxa styled solo in the middle and a hard riddim keep the affair bubbling. It's so good even the rest of the office poke their bloodshot eyes and jacked lugholes in the direction of this steamy reggae. Enough said!

HERBIE HANCOCK: 'The Fun Tracks' (CBS) Hancock's decision to go for the commercial jugular is a welcome move to these ears, even though this is songwriter Rod Temperton's show. This is everything you could ask from a single. Herbie Hancock's loopy synthesiser prevents Temperton's tendency for the bland from irritating. A hit.

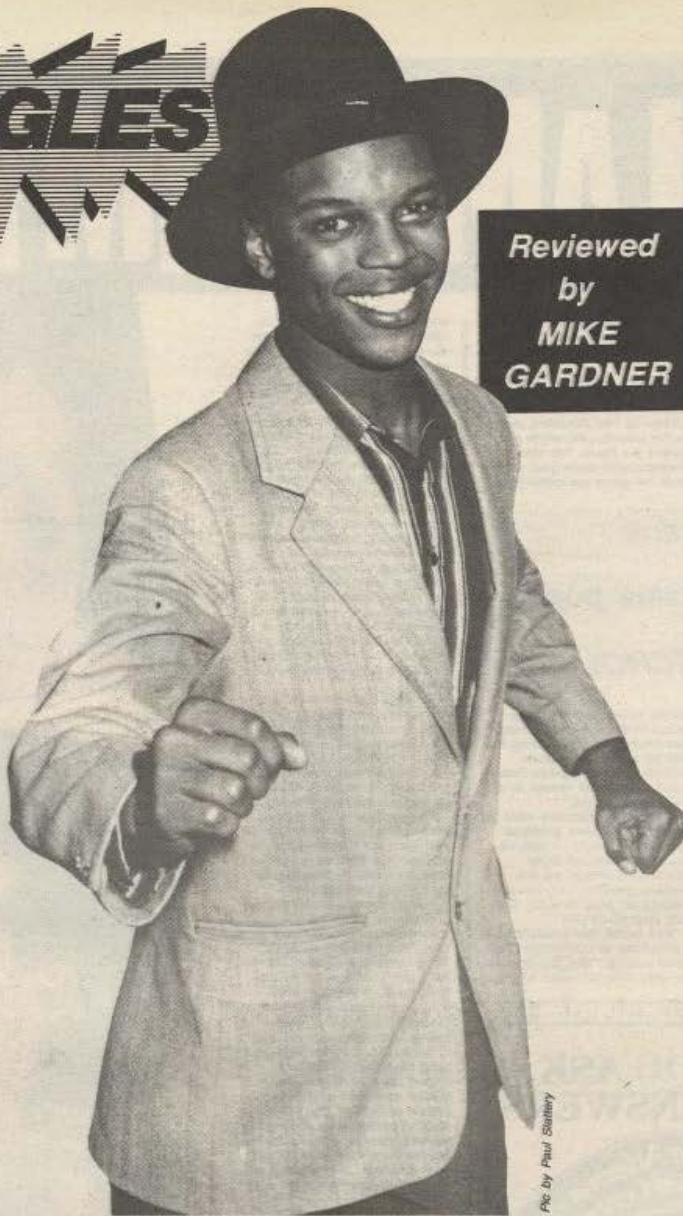
THE GOOD

NARADA MICHAEL WALDEN: 'You Ought To Love Me' (Atlantic) This man may be a devotee of guru Sri Chinmoy but peaceful and serene he isn't. He can hit the funk better than most, melodic and hard. This is a floorfiller supreme, exuberant and efficient. It's about time you lot saw the light as well.

GANG OF FOUR: 'Call Me Up (If I'm Home)' (EMI) One of the better of the New Age Hippy Bands, they sound serious and stiff as they run through what could have been a solid piece of pop. The wild guitarwork and the inspired vocals work hard but the rhythm plods when it should swing. This is close to being impressive, but not quite.

THE DAZZ BAND: 'Let It Whip' (Motown) The underrated funksters from the Motor City factory hit a slinky groove which stays just this side of the lunatic fringe of Funkadelic. Even in a geriatric mood I might be persuaded to expend some sweat on this smooth slab of funk with coo vocals.

BLUE FEATHER: 'Let's Funk Tonight' (Mercury) Solid disco dance with a touch of a West Coast rock quality that makes it different enough to grab the attention. The groove is comfortable and inviting, and the longer it goes on the cosier



Reviewed
by
**MIKE
GARDNER**

RANKING ROGER: steamy

Photo by Paul Stubbins

it feels. Expect it to make the lower reaches of the chart.

PATRICE RUSHEN: 'I Was Tired Of Being Alone' (Elektra) The classiest soul lady around without a doubt. Ms Ross had better watch her step or at least superglue her crown on tight or the diminutive 'Trice will waltz away with it. She's making great albums now and this single can only add to the reputation. It's melodic, elegant and her delicious voice all add up to a delightful soul cocktail.

THE BAD (BIG NAMES FIRST)

DONNA SUMMER: 'Love Is In Control' (Finger On The Trigger) (Warner Bros) For a born again Christian and a mother-to-be the Queen of

pillow talk certainly kicks up a steamy stew. Now with added Quincy Jones, the wonder production ingredient. But even spirited energy of the record and her extraordinary voice can't rescue the song from the ordinary.

PIGBAG: 'The Been Bag' (Y Records) The most successful of the NWOBFJ (The New Wave Of British Fake Jazz) hit a Caribbean mood that might please those with more money than suntan on a rumsouped Ocho Fios night but it hasn't the endearing savvy or the energy of 'Papa' or even 'Sunny Day'. Me no like it.

BURNING SPEAR: 'She's Mine' (Radic) Winston Rodney, the Spear, used to have something to say, his passionate gravel voicings used

to be essential listening. Now he's barely a shadow of his red, green and gold self. This is a lacklustre remake from the early Seventies. Well dread-full.

TALK TALK: 'Today' (EMI) The nearly men of synth pop take a huge lump out of the well-loved Original Mirrors with an inconsequential piece of atmosphere and no song. I'm sure they'll have a nice video though.

RAW SEX, PURE ENERGY: 'Stop The War' (Island) Edwin Starr's follow up to 'War' is given an Eighties styled up-date but remains just as tedious. The song runs into a song humorously titled 'Give Sheep A Chance', complete with bleats per minute, but the interest ends there.

WHAM: 'Wham Rap' (Innervation) Rapping is getting to be a good excuse not to play music. Unless you've got the energy and style of a 'Shoot The Pump', 'Double Dutch Bus' or 'The Breaks' then you might as well give up. I wish this lot had.

TASTE OF HONEY: 'I'll Try Something New' (Capitol) I preferred the 'Boogie Oogie Oogie' girls when they rocked and not creamed their way through this average Smokey Robinson song. This sounds like vintage Temptations without the heat.

BLUES BAND: 'Take Me Home' (Arista) With a pint in the hand and your elbow firmly on the bar this might not be bad, especially with loads of denim clad social worker types from Deptford getting sweaty around you. But in the cold light of day this cajun sounding blueser doesn't cut much ice, despite a free live single.

HONEY BANE: 'Wish I Could Be Me' (EMI) This ex-Fatal Microbe looks totally shocked on the sleeve of the single. Has she heard the playback of this self-conscious drivel?

RALPH McTELL: 'England' (EMI) Poor old Ralph, still trying to follow up 'Streets Of London'. This time he tries a low blow. This tries to ride on the patriotic / idiotic fervour of Lady Di's baby, the World Cup and the Falklands and succeeds in getting the total exclusion zone award from your scribe.

JERRY OSBOURNE: 'I Really Don't Need No Light' (A&M) The singer with the highly rated LTD funk outfit emotes to no real effect on the type of song that's played as the lights come up at the end of a disco.

SIMON AND GARFUNKEL: 'Mrs Robinson' (Geffen) Those awfully nice money magnets from New York stick out another tepid live action replay of their inner moments. If you've bought the ticket, for the programme, of the video, for the album, for the gig to match the T-shirt then you might want this. If not, then you're not missing much.

HAWKLORDS: 'Who's Gonna Win The War?' (Flickknife) The astral travellers should find another dimension to play their leadened cosmic tedium in. They should go as far away from Earth as possible.

VAN MORRISON: 'Scandinavia' (Mercury) This is strange. There's no singing. It sounds like an atmospheric Clean-o-pine ad. It's weird. (Turn it over you klutz! The good fairy of the singles page).

VAN MORRISON: 'Dweller On The Threshold' (Mercury) I hate double 'A' sides but this is more the vintage Van The Man. It sounds great for about a minute and then goes on and on, and on. The sleeve is great.

LE CHANGE: 'Back Seat' (Carrere) Old fashioned pop. Poured straight with a dash of class. Energetic but lacking in savvy and control.

DANCE REACTION: 'Disco Train' (Carrere) Sounds like a disco Kraftwerk if your ears are playing you up. If they're not you'd leave it alone unless suitably liquored.

CHRIS HUNTER: 'Keep This



AURRA: 'Make Up Your Mind' (Battersea) A disco favourite with the jocks but I can't work up any enthusiasm for this very ordinary fare.

CHAGRIN D'AMOUR: 'Chacun Fait' (Polydor) The kings of the French rapping scene sound Greek to me — the rhymes make little sense to these non-EEC lugholes.

CROSBY, STILLS AND NASH: 'Wasted On The Way' (Atlantic) Much as people took the rise out of them at the end of the Seventies I thought the reunion album was terrific but this sadly confirms my worst fears. This Graham Nash song is twee, geriatric and unutterably dreadful.

JOHN COOPER CLARKE: 'Night People' (Epic) Rock's poet laureate lost me years ago when he started using music. This doesn't inspire me to go looking for him.

SINNAMON: 'Thanks To You' (Becket) A club favourite from an all-girl trio which shows a nice line in urgency but barely rises above the ordinary.

THE GO-BETWEENS: 'Hammer The Hammer' (Rough Trade) Hark the Antipodeans sing... and what an awful racket it is too. I wish I could stop yawning.

TYGERS OF PAN TANG: 'Rendezvous' (MCA) This comes in three different colours. A set will give you a patriotic red, white and blue. It's a pity the energy and marketing wisdom of the band can't use their imagination on something as mundane as making good music.

JUICE NEWTON: 'Love's Been A Little Hard On Me' (Capitol) For a lady who's made her name covering old hits her first new song is spellingly bland. She sounds like Susan Maughan on a bad day or better Olivia Newton-Juice, cops! Start raiding your record collection again girl!



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JOIN THE
THE

LAME ARMY

SO MAYBE you've got to pay your dues if you want to play the blues, but if perfecting pop is the name of your game ... Let's put it another way. Two years ago Martin Fry joined his first ever band. One year ago they helped him secure a handy record deal. Now the group, ABC, have a string of hit singles behind them and have just unleashed the cleverest album of the year.

"Clever," as in suse, ahmed or sharp, if not necessarily "best" which might be defined in terms of originality, lyrical, instrumental or technical expertise or any other criterion you may care to mention. Mind you, in these departments ABC have shown they are worth their salt even if an unusual amount of credit (though not unusual for him) must go to producer Trevor Horn.

Of course, some would say that recalling Trevor alone was incredibly clever — which takes us back to our original proposition. That Martin Fry is no slouch, in fact, three meetings with the

singer left me with the distinct impression that at 24 he's one of the smartest young men in music.

He is perhaps representative of today's pop technology in as much as he personifies the possibility that success is related not so much to talent but to having a talent for perceiving what passes for same. And at a

plundered from the Wilsons' own elaborate show.

"I stand accused" quotes Mr Fry in his defence. "But actually our routine was a tribute to the Miracles. And as for words, nobody's got a patent on them. I'm sure Shakespeare stole a lot of the stuff he grew up with! Pop

and what you've grown up with given a wry twist. And we do write passionate love songs. Songs of innocence and experience which are both tender 'n' tough."

WHATEVER, ELVIS Costello must like his style otherwise he wouldn't have invited him to sit and pass judgement on 'Round Table' the other week. Immediately prior to his appearance on that programme, I finished my third interview with Mr Fry. The venue was no different to the one where we first made our acquaintance some 12 months ago — a homely Italian cafe over the road from his record company offices. Success hasn't gone to Martin's head, that's for sure!

He still talks rapidly and nervously and although not unduly articulate — "I never plan interviews" — is a demon with the old quote, as you might have already gathered. Tastefully dressed in complementary shades of beige and grey, he cuts a distinctive figure amongst the nondescript middle-aged diners. Six foot two, eyes of blue and with a Frezley lip-curl that's a natural tool.

Nicely tucked into a corner and dinner ordered, conversation flows thick and fast. The first (dis)course? What else but Clever Trevor. Why did you decide to use the former Yes-man and Buggie and current producer of such assorted hipsters as Dollar and Spandau Ballet? "I was impressed with the way he handled Dollar's 'Hard Field in Black and White' and sort of just got in touch with him. It's been a fruitful partnership and we've parted friends, I think. In the studio he's both the captain and referee ... no, hang on, make that heavyweight champion.

"He turns a matt demo glossy and, without exaggerating, I enjoyed every minute of working with him. What we'd do is send him a rough mix of a song which we'd record in our own studio in Sheffield, or play it to him in a rehearsal, and when it'd be transformed via any number of tricks from his 'book of pop'. He's got a great eye for a song, as well as ear. He's even got a good nose!"

Martin particularly enjoyed Horn's no-nonsense approach to recording: "It was basically nine till six Monday to Friday with none of that all night lark. I mean what is all this Dracula vibe, anyway? I suppose it's all part of this 'genius is pain' philosophy. Y'know, whoomp! An idea suddenly entering the young poet's head.

"I don't mean treat it as a job, but you can go about it in a civilised manner. Sloppiness always reflects in the music, you can always tell on a record when the musician has been burning the candle at both ends ... in his garage!"

"Mind you," he chatters on in his quiet yet persistent way, "the wall of my house buckled away so the council decided to put me in a garage in the centre of Sheffield. We found a tramp next door ... a sort of decomposing carcass situation."

WITH IMPECCABLY bad timing, the food arrives and pretty good stuff it is too. None of your pre-frozen fast repeat rubbish but good home Italian cooking like my mother used to make. Martin



MARK



DAVID



STEVE

THE BOYS in the band

is impressed with his beef strog, noting that unlike standard micro-wave fare, it's hot all the way through.

"It's like groups," he comments, "there are too many microwave bands around. They look pretty good on the surface but as soon as you stick your knife and fork in ..."

I read a great description the other day, I mention. A band were written off as playing boil-in-the-bag music for people with boil-in-the-bag brains.

"I hope that wasn't us," he mutters darkly. "Yeah it's true to some extent, that whole consumer paradise thing ... I used to work at Batchelor's and they used to have these ridiculous things, what do you call 'em, potted noodles? All you had to do was pour a

cottle of boiling water over and abracadabra! tin-dins.

"It was disgusting really," he goes on without realising.

"But everyone that used to work there got it half-price so we all ended up eating them."

In case you're wondering why Martin was working at Batchelor's, his few months there formed an integral part of his career between graduating from Sheffield University with a degree in English Literature and joining ABC, or Vice-Versa as they were known in 1979.

"I was disappointed with 'university,'" he confesses. "It wasn't a Church Of Knowledge, more like a palace for geeks. Just an opportunity for a lot of people to sink gallons of beer and

ABC's mobile suit

MARTIN FRY talks pop

with MIKE NICHOLLS

time when few things have been left unsaid, to select the best and string them together subtly as he can half-way decently get away with.

Martin wholeheartedly goes for this approach, even if it means occasionally getting caught out. Dylan freaks — and there are still a surprising amount around — noticed that the words "gravity won't pull you through" in 'The Look Of Love' came from one of their

master's songs whilst there have been complaints from the Marj Wilson camp that some of the dance steps in

music is a great big bag which is there to delve into. I see ourselves as robbing the rich to give to the poor, though I don't suppose Robin Hood ever went round in a gold lame jacket."

Even that infamous item of apparel has been pinched from somewhere — not so much the cabaret-style Liberace tradition as the modern predilection for self-parody as practised by Soft Cell and Madness.

"But we're not intended as a pica-take or a pastiche," he adds heatedly, "not the Barron Knights. It's just part of you

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**Fry pic by
ADRIAN BOOT**

FRY by night, or the Count Dracula of pop

screw around," he says, sounding surprised. "Afterwards I went on the dote for a while, potted a few noodles and then started my own fanzine, 'Modern Drugs.' "It's always been interested in the punk scene, ever since seeing the Sex Pistols playing their legendary show at the Lesser Free Trade Hall in 1976. It was a pity I started university a couple of months later because I missed out on all that followed . . .

"Anyway I was doing an interview with Steve and Mark for my fanzine and they said, why not help out? It was a case of playing the Marquee eight days later and things like that. To this day I've not really asked them why they invited me along especially since I came clean about being a non-musician rank amateur.

"For the record, the ancestral heritage of Vice-Versa (is where Martin met Mark and Steve) was at the Crazy Daisy Club in Sheffield — where Phillip and Adrian of the Human League first saw Joanne and Susanne."

DO YOU have much contact with the growing number of Sheffield bands? "Not in Sheffield, no, but every time I'm in London I tend to bump into Adrian at this mythical Columbia Hotel. Have you heard about it?

Everybody seems to get there. I had a session of arm wrestling with Marc Almond the other night. He's great. If he wants to do something, he goes right ahead and does it. "Yeah, he's naturally buoyant. Crazy most of the time. You know he permanently walks round with a portable eight millimetre movie camera? Then I played darts with Billy Mackenzie of The Associates and spent the rest of the evening with a couple of the lads in Orange Juice.

"But generally, I don't hang out too much with other musicians. I tend to shy away from conversations about plectrums and things."

That's probably because you can't play anything.

"Yeah . . . no I do play a bit of sax and guitar but first and foremost see myself as a lyricist, and work with a girl who translates my tunes on to sheet music after hearing me humming them. But I don't think making records should begin and end with playing live gigs, though we will be playing some ourselves eventually.

"In any case, Trevor's concept of making music is perfectly suited to the modern world. His catchphrase is that everything is on the end of a telephone. So if you want a string section, phone up for one. Or

substitute it with a piece of technology like a Fairlight Machine which can play every sound ever recorded including noises like breaking glass, coughs and so on."

"Don't you think such reliance on hardware removes the essential human element from pop music?"

"Not necessarily. Technology has brought the synthesiser away from this boffin image that electronics is the domain of either a Numan cyberman or a Dolby academic. As soon as you realise this you see how synths are just like vending machines. If you want hot chocolate with two sugars, you just push it. If you want to hear the sound of an orchestra, you simply press the appropriate series of keys.

"But coffee from a vending machine doesn't always taste like fresh-ground. So how do you get round it? You use a full orchestra. At the moment we've got a 20-piece string section, but that doesn't mean we want to do a Rick-Wakeman-meets King-Arthur."

DO YOU think you're helping to break rock's traditional limitations? Do you believe things are getting better? "I've not really got much

access to what's happened in the past, you know what I mean? Like I only ever used to listen to my parent's records. Kinda Ella Fitzgerald and the Gerry Mulligan Quartet, that sort of thing.

"But where we're concerned, we've got no desire to stick to a rigid formula. The idea of working strictly to a blueprint isn't what we're about. Once you try designing music for specific audiences, you fall down. You start pulling punches and not taking enough chances. You can't write to order."

What do you write about? Your trilogy of singles appears to be a catalogue of different emotional experiences.

"Yes, I suppose so. But I'm not writing specifically about myself. There's no Ziggy Stardust character or anything like that. I think all this self-mythologising can be dangerous. No, I'm working from the perspective of different characters and personas within a song."

Do you feel any different to how you felt a year ago?

"What, you mean since we were last sitting here? I feel less need to mouth what we're gonna do, as a result of what we have already done. Not from contentment but from the point of view that I'm thinking of the next snooker ball to pot, the next roll of the dice. Now it's just nice to go ahead and do things and let other people assimilate the finished results, like it or not."

When did you first decide you wanted to be liked? ie a star?

"Phew, that's the most difficult question of all, isn't it? Before the punk thing I never really thought about it. I mean singing was the job of Freddie Mercury, Bryan Ferry and Mick Jagger and I never tended to equate myself with any of them. They seemed to be on a kind of pedestal.

"I certainly never figured you could make money out of the music business. I guess at the back of my mind I figured it was something you inherited at birth. You know what I mean? You look at successful figures and you think they've got some divine right to scramble up the glass mountain to take the prize.

"Actually, it's difficult to answer that question. I mean things just tend to happen, don't they? If anyone asks you 'when did you decide to be a writer?' I'm sure there was no fixed point. But then if you look back at certain events, you realise you were leading to it all along, even if only by rejecting other things. It was the same with me, I suppose.

"It wasn't as if from the word go we said 'right, in 12 months we'll storm the charts.' I mean we might have made bold claims but there has to be an element of surprise, otherwise there's no action."

Exactly. See what I mean about him being a smart guy? His combination of foresight, common sense, instinct and utter guilelessness about who and where he collects his ideas from sure beat the pretensions to natural musical ability that many of his less successful chart competitors have. In the present musical climate, anyway.

So, Martin Fry: Lover, adventurer, editor, predator, burglar and songwriter. Anything else? Dare I say daydream believer?

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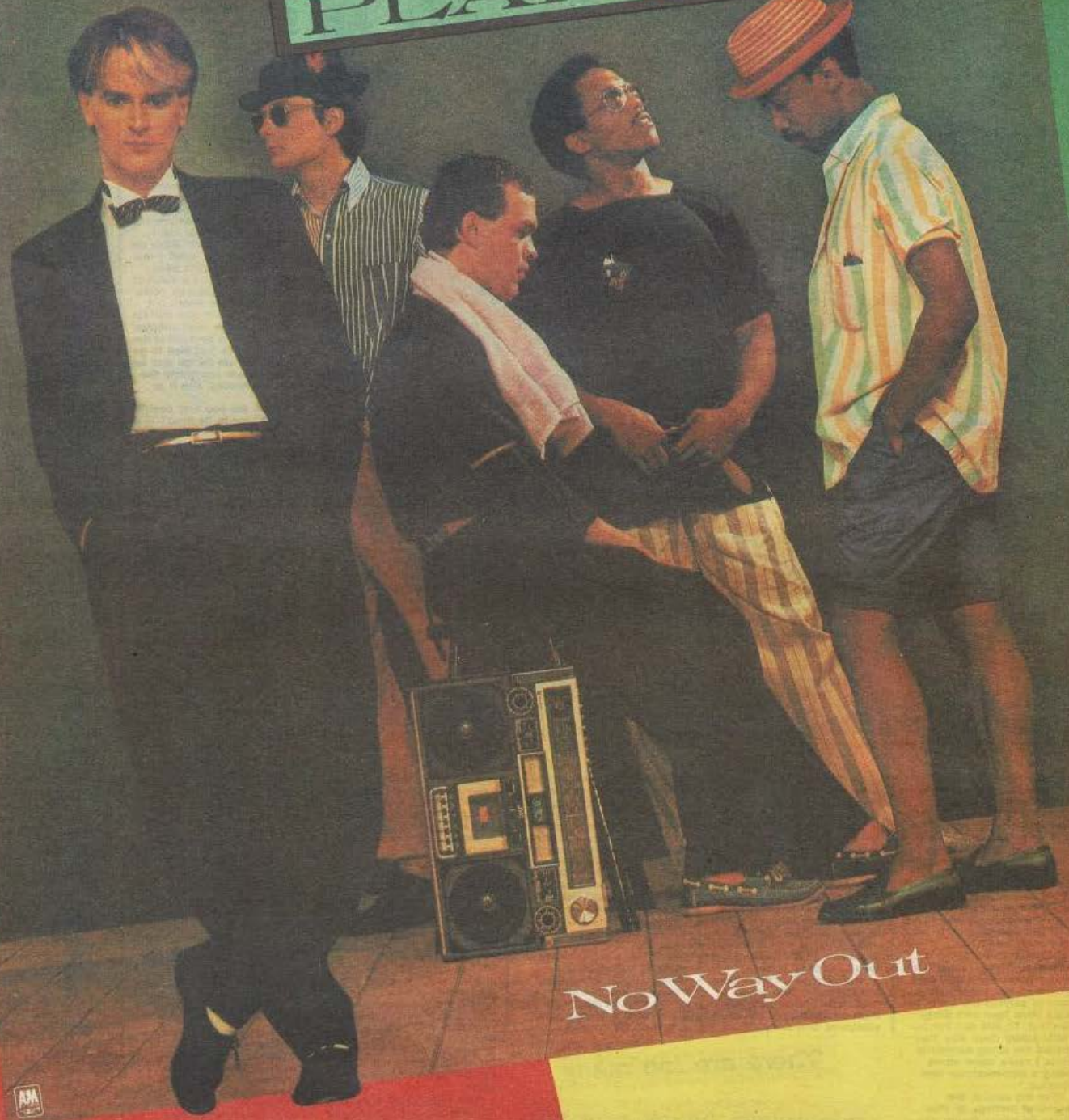
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BRAND NEW BEANBAG

A CAR is blocking Pigbag's departure from the gig at Groningen, their second in Holland. "No one messes with Pigbag," mutters one of the Pigs from the van. The car is moved.

A Dutchman approaches while we wait. He stares bug-eyed at the scruffy Pigbag collective. Finally he manages to communicate his enthusiasm — "King's Road, Piccadilly!" he cries in ecstasy. Mindful of the Common Market, a Pig returns the compliment, "Windmills, tulips!"

Communication has been achieved. Pigbag understand Europe and Europe understands Pigbag. Now we'll ask the questions.

First, some facts. Pigbag are now a motley and magnificent seven. At the end of their last British tour, Roger Freeman left, to be replaced by Brian Nevill and Oscar Verdon. Freeman left the group because of a temperament unsuited to touring. Last year, Chris Hamlin left because he thought the group were taking it all too seriously and getting too commercial. The members of Pigbag are there by choice and not by contract.

James Johnstone, the guitar player with the height and the shock of hair, explains how Pigbag select recruits: "After the last tour, we were all tired out and fed up with playing the same material over and over. We went back to basics, a room with instruments, a tour two months ahead and all the material to be written. Brian joined because he was a friend and Oscar came from an ad in the N.M.E. We asked anyone who could do anything to write to us."

"We got all these letters from people who said they could play everything from guitar to empty wastering cans to 'my sister's scissors.' People sent photographs and pointed out they'd got cars, Porsches even! We tried out a few people and ended up with Oscar. But I don't really know why. A few people we tried out were really good musicians but Oscar fits

in. He's the right person for the job."

Of course, it's hard to say what makes Oscar or any of the others a Pig. A Bag is not a formula but a receptacle of flexible material with an opening at top. And that's just the dictionary's definition. Pigbag prefer to keep things vague.

If I was to attempt to define Pigbag, I'd probably begin with their shoes. I couldn't begin with their socks because they don't all wear them.

But the shoes! A motley collection of plimsolls, sandals and beachwear as scuffed and scruffy as can be, a careless collection without design, beachcomber shoes, beatnik shoes, picnic shoes!

I'd also mention that none of the lads wear items that are tight and none of them wear clothes that are new. The mixture of trousers homes in somewhere around the American fifties but this doesn't quite explain Chip Carpenter's hat with its Alpine feather.

Pigbag, in short, are not a pose. "We're totally unglamorous," laughs James. "We'd all look pretty stupid if we went onstage in gold suits, tarted up with make-up, dressed like Duran Duran. We stick to being ourselves."

"I didn't used to get changed for going onstage but it got really disgusting. I'd be sitting in the van on the way back from the

gig and my trousers would stick to my bum. So now we change our clothes before we go onstage. What an admission! I'm so embarrassed! You can use it as your headline."

Pigbag may be unglamorous but they're increasingly popular, thanks to the world's longest-living single, "Papa's Got A Brand New Pigbag."

First released last May, the single sold 100,000 records here and abroad. Re-released a year later in April, "Papa" did the business. Top Ten, TOTP, the rest. Suddenly, Pigbag are go.

Next week, a new single is released on Y Records, entitled "The Big Bean," a calypso that features steel drums. It will prove that Pigbag are neither a novelty group, nor a jazz group (at least, not in any traditional sense) nor one-hit wonders.

Let's leave James to explain the effects of "Papa" on the group: "When we recorded 'Papa,' we rehearsed and arranged it a couple of days before. It was the second theme we'd come up with and the first time we'd properly arranged a number. Up to then, 'Papa' was a theme that could be played almost at random and it'd often last 15 minutes. At that stage we would quite often forget about the original theme after the drum break and wander off

somewhere else. Recording taught us discipline. Now we've learnt a bit of that, we can begin to combine it with the old hysteria, the free playing with which we started."

Pigbag began by listening to jazz and deciding to have a go at it themselves: "The way we came together was like punk, listening to jazz records and thinking, 'We can do it, we don't have to wait for years till we're old men, we don't have to have masses of guitars and synthesizers, we can try these trumpets! There was nothing academic about it either, we're not a package or a planned product. We didn't do our homework with jazz records and start out from scratch to do something different that would be a fad for a while."

When Pigbag began, half of them lived in Cheltenham and half in Bristol. When the two halves came together, they made a lot of noise. "There was a tremendous rush of enthusiasm at first and a sense of discovery and release. At first it was hysteria, now it's more disciplined. Blowing doesn't work all the time and you can't fake it or force it. When we started, the main objective was often to lose control."

"Now we're aware of what we do because of the records. When you just play, it goes out into the air and it's gone. At the beginning we were playing just to try and create a feeling, like taking drugs, except doing it by blowing because that gets you pretty high, blowing brass instruments. But blowing doesn't always work. You have to accept that you can't always get up there. Pigbag doesn't always come off. If you don't risk the lows, you don't find the highs. If you go along the middle all the time, you don't really get anywhere."

Pigbag were probably saved from disappearing by their own behinds from the introduction of two factors, recording and live audiences. Hysteria worked in those early gigs but only as a temporary strategy: "The first few gigs we played, we'd be so hyped up and nervous, we'd freak out once we got onstage. When we supported the Specials at the

Continued page 22

Mark Cooper throws a few questions at the brand new Pigbag

HOUSES OF THE HOARY

BACK IN the heyday of Zeppelin, Robert Plant was hailed as the original flower child. Quite understandable when one recalls his image — golden locks flowing down his back — and his penchant for Viking history. But times have changed — the new-look Plant sports a cropped barnet.

This week sees the release of his debut solo LP 'Pictures At Eleven,' and although it will naturally delight Zeppelin addicts, it should also broaden the singer's appeal in other markets. Certainly it would be grossly unfair to dismiss him as a man living on past glories. His album is an interesting selection of tunes featuring hints of reggae, with saxophone and even a rhythm box on one track. It took nine months to record and Plant was aided by Cozy Powell and Genesis drummer Phil Collins.

Nevertheless there are those who will doubtless approach 'Pictures At Eleven' with a fair degree of cynicism. Indeed, during the latter stages of Zeppelin the band were dismissed as the dinosaurs of rock. To these ears, Robert Plant appears to

have ridden the changes of time. But does Plant actually manage to keep abreast of what's happening on the music scene?

"Very much so," he declares. "I listen to everything I possibly can and go to watch as much as I can. I very much like some of the bands who started two or three years ago, who've now got a good footing."

"My taste in music covers a

STEVE GETT meets ROBERT PLANT

wide spectrum of listening really. I like Ry Cooder and Robert Palmer and I also think that the Stray Cats are good. There's a group who've got a lot of energy and who can play really well. And they're just beginning their evolution, if you like, from the Eddie Cochran/Johnny Burnette rockabilly thing through to the early Fifties swing/blues/R'n'B material."

Mentioning an act like the Stray Cats, it seemed appropriate to ask Plant whether or not he feels music does go round in circles.

"Well, I think there's inevitably a sort of circular motion about more or less everything that's happening, whatever it be," Robert

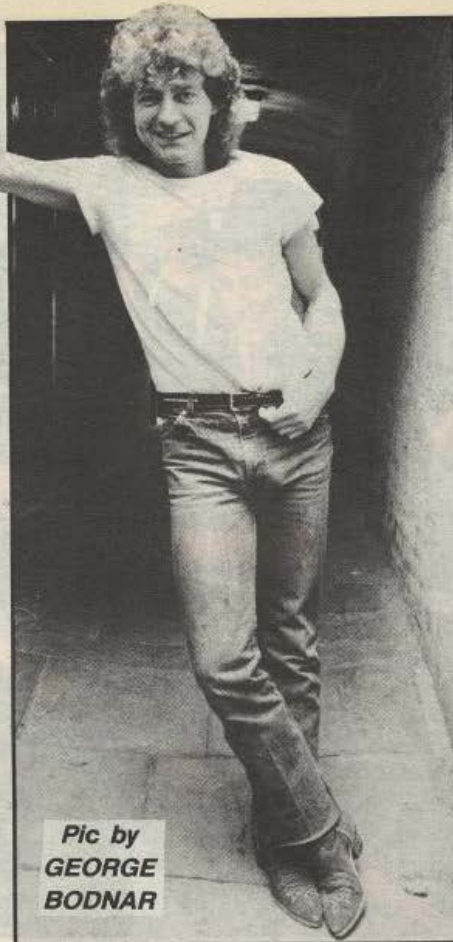
assesses. "You can see it every day, whether it be a question of style, fashion or music. But on the fringe you've got people like Laurie Anderson, who are really trying to stretch out that much further. The sort of people who are combining different primary influences which keep coming in from the left field and they get really good. Like when the B-52s first started with 'Rock Lobster' and stuff like that — there were bits and pieces that had come from the past, but their approach was great."

PLANT LISTS numerous new artists — does he actually like them or merely acknowledge their existence?

"No, I like them — if what they're doing is done well. When 'Rock Lobster' first came out I managed to get a copy on the original label. That was great. It was instant and kind of up. But there is a lot of dreariness going on though — people coming up who've borrowed a little thing and simply done it to death."

On the whole Robert Plant appears relatively satisfied with what's been going on around him on the music scene. However one aspect that does grieve him is the ever-increasing difficulty to see live acts nowadays.

"It's so hard to see a live band unless you go to a jumped up gig like the Odeon or the Hammersmith Palais. I



Pic by GEORGE BODNAR

ROBERT PLANT: on rare outing without bathchair

really like the inmates and I remember going to see them with Jimmy (Page) at Dingwalls about six months ago. They were really good, compulsive, but talking to them afterwards they reckoned they couldn't afford to work out of London much because of the overheads. And the fact that all the musical outlets are being narrowed down more and more is obviously having a terrible effect.

"There's less variety, which is a drag. Where I live, when I was a kid there were loads of places to go every night. In one week there'd be people like Wilson Pickett, the Beatles, Cream and Family. It was great, there was so much going on. One thing I can't understand is that nowadays if people are prepared to spend a quid going into a disco, then surely they could spend it going to see a band. It would invigorate the whole of the music set-up."

DURING OUR conversation it becomes clear Robert Plant listens to a lot of new sounds and, having discovered that he used a rhythm box on one song on his album, I ask if he considers himself to be affected by current musical trends.

"If using a rhythm box is being current or trendy, then I acceded to that. But don't think I'm just trying to keep up with the times by using one. Generally, I wanted to try and make what I was doing on this album just a touch different and I feel that in some places I've succeeded."

As that as it may, Plant confesses that he does still have some hippy tendencies, like his choice of reading material. "Actually I'm reading a book called 'The Road To Oziana' at the moment, but the one I finished a couple of weeks ago was called 'The Light Garden Of The Angel King' — if that's not a title for Tigers Of Pan Tang's next album nothing is!"

From page 21

Rainbow, we ran on and started playing and all we could see was these little sidheads at the front yelling out 'Pigahit, pigahit!' We did a 45 minute set in 25. That was hysteria as a reaction to that audience and the size of the Rainbow. And it worked!"

From the first, Pigbag have taken their inspiration from jazz. Their finest quality is that they're not polite about this and don't feel obliged to tug a forelock at jazz's established traditions.

Soon they will be playing the Bracknell Jazz Festival. Will they want respect from the jazz institution? James isn't sure: "I'd hope they could get into it rather than dismiss us as not being all that good at playing (even if we're better than we used to be!)"

A lot of the well-known jazz musicians are quite old and have served a long apprenticeship as sidemen in big bands. In jazz, you don't usually become a leader 'til you're in your fifties or thereabouts. At Bracknell, we'll be playing alongside musicians whom it's taken 30 years to be able to come over and headline in England. We're young kids, upstarts, doing it straight off. If you've got the feeling that you really want to play, it's better just to dive in and do it, rather than sitting around in awe of old men. I hope they'll like our enthusiasm."

Pigbag aren't so much jazzers as spiritual punka unleashing themselves on jazz structures. Couple that with their canny ability to find catchy riffs and you'll begin to see Pigbag as a delightful mess of jazz and punk and pop.

Pigbag's success still surprises James: "When we first started, I thought people were going to hate us. A lot of my friends couldn't get into the weird records I was playing. People thought jazz was Coast Base middle-aged music. But people loved us. From the first, we've come through a rock audience, a new wave audience, and so we've emerged quite differently from a jazz group."

Pigbag were pulled out of the alternative charts by Paps and they've keen to keep the new audience they've reached: "We don't want people to only hear that single and think we're some kind of novelty group. If they hear our new stuff or the album, they'll realise it's not a few session men dressing up and having a laugh like 'The Birdie Song'. Pigbag do not dress up as pigs. Nor do they dress up as birds, they aren't the Tweets."

Is James glad 'Paps' was a hit the second time around? "Yes and no. 'Yes' because we've now got a larger audience and 'No' because that audience could impose an unwanted identity upon us. We're a bit



JAMES JOHNSTONE: hysterical approach

BRAND NEW BEANBAG

fed up with playing 'Paps' now and we don't always play it where we've played before. We're not going to release bland singles every two months to keep that audience. We'd love it if they bought the album or came and saw us and found out what we're capable of."

Pigbag's biggest sigh of relief is that they're not signed with a major record company or, indeed, any record company at all. They work with Y Records as a matter of mutual choice and remain the masters of their own fate: "If we'd been with a major, we'd have been harried to death after 'Paps'."

"If we'd signed with EMI or Siff and 'Paps' had been a hit a couple of months later, we wouldn't have been ready for it. It caught us a bit off guard as it was. We would've been expected to turn out brilliant sets with about 20 minutes' material, half of which was 'Paps'."

Pigbag are loose-fitting individuals with a strong moral conscience. They also have a sense of humour though the twin don't always meet. They don't like formulas, they do like unity in diversity. At least one member, Simon Underwood, once of the Pop Group, is a vegetarian. He has the gentle earnestness of many Pigbag members and he tells me a story: "They've recently come up with a new kind of pig that has no legs. All it can do is lie where it is all day being fed more and more food. Eventually it gets fat enough to eat. The meat's probably terrible. They've bred this pig specially because it's so easy to control."

This pig without legs could easily be the modern group, forced to the nation under the watchful control of one of the major record companies.

Where so many of the new pop groups are nice neat packages, frozen pork chops ready for consumption, Pigbag are the original punk pig, rooting and blowing and doing their best to stay wild.

They're not crusaders for jazz nor are they a pop group. No, folks, Pigbag are an aberration.

James will explain: "We don't have a manifesto but the way we think and feel is implicit in the way we look, the way we play, and the way we operate. We've always been keen to avoid being categorised or to have one audience, like only skinheads or only jazz fans. We're working towards a kind of united audience where anyone can come to the gigs and dance and not get their heads kicked in..."

One last question. Are Pigbag a bunch of beet hippies? "I don't know what all that was about in the sixties, but before my time but

"Yes," says new Pig Oscar, "We are." The new members can always tell.

SEX, BOOZE DECADENCE

In other words a on-the-road feature with the J GELLS BAND. By SIMON HILLS



Photo by Paul Cox

PETER WOLF: enjoys cooking pasta

SOME IDIOTS reckon rock and roll is fun. They actually enjoy hanging around hotel lobbies, panicking because band members are still amusing themselves when they should be getting to a gig.

This has happened for three solid weeks on the Rolling Stones tour. Sycophants, creeps and self-civilised loudmouths all think they can organise the shabang better than anybody else. The bands hang about, always slightly bemused, like animals caged before the next gig.

The easy life is a myth. There are always about 10 jobs for the band to do to help "promote" themselves. Consequently, the Stones' special guests, J Gells, are a bit hard to get hold of at the moment.

To snatch a chat with lead singer Peter Wolf, I am to travel out to London Airport in his limo so you can talk for half an hour before Gells go up to Newcastle for their soundcheck. Cunning! Wolf is crouched inconspicuously in the back of the Mercedes, eating fish and chips. Few people know more about life on the road than the J Gells Band — when we last spoke in Boston, they were at the end of a massive tour in their own right. In fact they've seen little of home since they started in 1970.

So how does the group keep it up without going mad? "Touring's like making love, when you've got a good thing going why stop it?" grins a healthy looking Peter Wolf. "It's like jogging where you can keep going as long as you don't stop. There's no point resting when there's work to be done." "It does have its disadvantages, but it's what we choose to do."

SO HOW did the tour with the Rolling Stones come about? A gulp of fish and chips, a swallow, apology and the answers. "We've toured with the Stones about three times in the States and we all got along so well that they asked

us to be their guests this time," says Wolf, leaving no clues as to whether he's being sarcastic or not. "It's pretty exciting. It's always an event when the Rolling Stones come into town, and it's great to be part of it. The last time we toured with them was in 1974. I

think we weren't as well known in the States then, and as we're not really known in Europe, this time it's pretty much the same. There are comparisons because the music is similar as it comes from the same R'n'B roots. "We've been going down

well with people who like rock and roll. They're definitely here to see the Stones, but they've got an open mind for funk and roll, and that's what we try to give them."

ASK the band whether it gets tiring spending months on end with sycophants and creeps, all trying to be self-important, all trying to think they're the essential link in the chain. Seeing a mega-tour in action, it is possible to see why bands smash up hotel rooms — even without the effects of too much booze or whatever their pleasures. But Wolf gives any such suggestion the brush-off. "What we do is have a set up of interior decorators who go on tour with us and such. So they make a different motif. One day they make up a Wild West motif, then a Venetian motif, a Sahara Desert motif — it keeps us interested." Although he's a sex-symbol in the States, there's been no romance gossip since his marriage to actress Faye Dunaway. So what has he been doing on his brief break between tours? "Well we play Monopoly, Scrabble and I cook up a few things like pasta, yeah, that sort of thing, something to fill the gut." And what about the sex-symbol bit? "No chance. Enter the tour manager to hassle the group onto the Stones' coach to take the charter flight. Travel bags are collected off the false marble floor and the remaining members make their way purposefully through the assembled limos to the waiting coach. The same routine will be repeated in Scandinavia, France, Germany and then back at the States again."



ZOO TIME

HEAR THE one about the Argentinian, the Brazilian, the Australian the Irishman and the two Englishmen? If not it's a fair chance that you haven't heard a single called 'Baby Clothes' (currently looking like it'll ease its way into the lower regions of the charts in the near future), or even the quirky predecessor late last year, going under the title of 'Welcome To The Monkey House'. But if Richard Magnet, the confident leader of Animal Magnet, is correct it won't be that much longer before his group become a force to be reckoned with. Although 'Baby Clothes' is only their second single since signing a deal with EMI last year he says: "We've been hiding for too long in a way, but now we're happy and ready to go out and show what we can do... right across the world. We will happen this year, I feel

absolutely sure about that." Strong words maybe, but Richard Magnet is a strong character. Describing himself as a "macho type" (he's one of the figures in Mad Max leathers adorning the picture bag sleeve of the single) he's the Argentine connection in the multi-racial line-up of Animal Magnet. He formed the group after graduating from university and

Latin circus along with their show, complete with flame throwers and snake charmers! They went on to support Duran Duran and clinched a major label signing in successive months. Now, says Richard, Animal Magnet have evolved into an outfit that plays "international body music." "We don't want to get stuck into one trend or one style. Our music is sexy, it

completing their debut album 'Ciao' with producer Vic Coppersmith-Heaven, and plan to play concerts abroad ("Welcome To The Monkey House" dented more than one European chart) before returning to the UK for live shows. There were extensive upheavals earlier this year — keyboardist Paul Caplin left to join Haysi Fantayzee, being replaced by Pickford Sykes, and new guitarist Sean Lyons joined original members Bosco (percussion), Richard Magnet (vocals), Matthew Wambam (drums) and Adrian Chilvers (bass). "Animal seems to be the in word this year," observes Richard dryly. "At the moment I'm only glad people are getting the name right and not calling us Animal Nightlife or Animal Magic. "I've always believed that the first one to succeed will get the name established once and for all, and I'd like to think that we're going to be the ones to do it."

Monkey business with ANIMAL MAGNET The vet: JOHN SHEARLAW

was determined from the beginning that each move would be carefully worked out — from the sound down to the visual image. **L**AUNCHING THEMSELVES on a London audience with a string of Latin-based songs last year they caused no small ripple by including a whole

grooves and it is truly international, so I don't see what else we could call it. "And that mixture is real. All the ideas and influences go into the songs. You can pick out Hi-Life ideas, real Latin percussion, ethnic Argentine music and even aboriginal influences depending on what we're playing." The group are currently



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The Three Courgettes
by Mark Cooper

OBVIOUSLY THERE'S only one way two male and one female harmony vocalists could have gained the name the Three Courgettes. "We were having a rehearsal," explains Jerry, "and suddenly there was a huge bolt of lightning that lit up the whole sky. Three huge vegetables of a greenish hue appeared outside the french windows and roared in a deep Scottish voice. 'In future you will be called the Three Courgettes!'"

Mike, Jerry and Barbara are the product of divine intervention and necessity. They specialise in three-part harmony singing as practised in the Forties and Fifties by vocal groups with names like the Andrew Sisters or the Inkspots.

When the Three Courgettes sing, backed only by Mike's simple guitar, the whole room knows about it and that's not nostalgic.

THE COURGETTES: a crunchy delight in the green salad of life.

"We're not trying to be cool or sardonic," says Jerry. "Our enthusiasm for this music is infectious and so's the music itself — it isn't yesterday's music or retrogressive because the music still has the same power in it. Our appeal doesn't lie with the length of our trousers or the style of our Guernsey sweaters — it's in the singing."

Jerry and Mike were once a jazz and blues duo while Barbara recorded with her husband in a band called Stroks. Neither venture succeeded and all three became fed up with not playing live. They began to sing together and practised till they were ready for the streets. Doo-wop was an ideal style for would-be performers with no equipment, no rehearsal hall and no means of paying for either.

"We began by singing in Leicester Square," remembers Jerry. "It was dreadful. The proprietors of the shops would let us sing to the cinema queues for about 10 minutes and

then switch on their disco speakers at full volume. They'd switch them off again as we were leaving."

After that the Courgettes tried Fortobello Road, opposite the Tesco's, a favourite preaching spot for religious groups. ("We had to make sure that they weren't handing out leaflets.") Then it was the King's Road. Here they shared their patch with Dr Fantasy's Fall-Out Darédevilla, got a lot of attention from passers-by and finally lost out to the football crowds.

Soon the Courgettes had left the streets behind and began playing clubs, parties, concert halls. "We could make 30 quid a day between us but that much singing is a strain on the voice and ruins you for any gigs in the evening. We're not a busking group," asserts Mike. "Busking conjures up images of guys in denim playing Dylan songs on harmonicas. We're a band who've busked. If we do it again, we'd want people to say 'Oh look, it's the Three Courgettes busking.'"

our own numbers by the time we come to do an LP but they have to be as good as the classics!"

Already the Courgettes have sung support on the Kid Creole tour (they sang in the entrances and the lounges and not onstage) and have released their first single on Island, their theme tune 'The Three Courgettes'.

The Courgettes' current aim is to lose the busking tag and the nostalgic label and establish their own identity. "So far we've got all our gigs by luck and word of mouth. Now we've got an agency and we're going to broaden out. We'd like to play a proper support tour and keep on playing the small and intimate places. We're small and flexible, we can play the Dominion, the ICA bar, a club and a laundrette."

The Courgettes can play anywhere and to anyone: "We could be played on Radio Two and yet we're popular with a leftist paper like 'City Limits'. You can't do music like this deadpan or talk like Rex Harrison, you have to open your mouth and really let your emotions go. You don't have to shout — you have to put your heart and soul into it. A lot of these songs come from gospel, from the churches where singing was black people's only release and a lot of them have the rhythm of work songs. They belong to a real human activity."

The Three Courgettes have the style that brings a smile and songs that can do no wrong. Their singing lets them rip but in the most disciplined of manners. These vegetables are a timely reminder that there's nowt so pure "as the cry of a human voice". And they all have fascinating mouths. Watch them on the "oohs", catch them on the "aahs".

BUSKING TAUGHT the three that their form of music appealed to old ladies and punks alike. The Courgettes had the enthusiasm, now they needed to get selective: "People come up and ask us to do cover versions of famous and obvious songs that require about six voices to do them justice. We try and pick out classics that've not been heard for a long time. We used to just pinch the arrangement of songs but now we're more consistent, we're getting more adventurous in making the songs suit our style. With only three voices and a guitar, the songs have to hold interest on their own, they have to be strong. We want to write all

Assault battery and acne

NO, IT'S not Warren Beatty relaxing in his weekend casuals. This suave and handsome hunk(!) is Colin, singer with Birmingham based punks GBH, who are currently bubbling under the charts with their new single 'Sick Boy'.

With a couple of Wills and a Jack in the group, GBH, who come from the same stable as those other punk heroes Discharge, have also released an album, a tongue in cheek poke at Saxon's Denim and Leather motto called 'Leather, Bristles, Studs and Acne' which features such contemporary delights as 'Necrophilia' and 'Dead On Arrival'.

And what's 'Sick Boy' all about? Well... "I'm strapped into my bed/Got electrodes on my head/My nerves are really bad/It's the best time I've ever had," is how the song opens.
Simon Tebbutt



GBH's COLIN: responsible, clean, polite and pleasant

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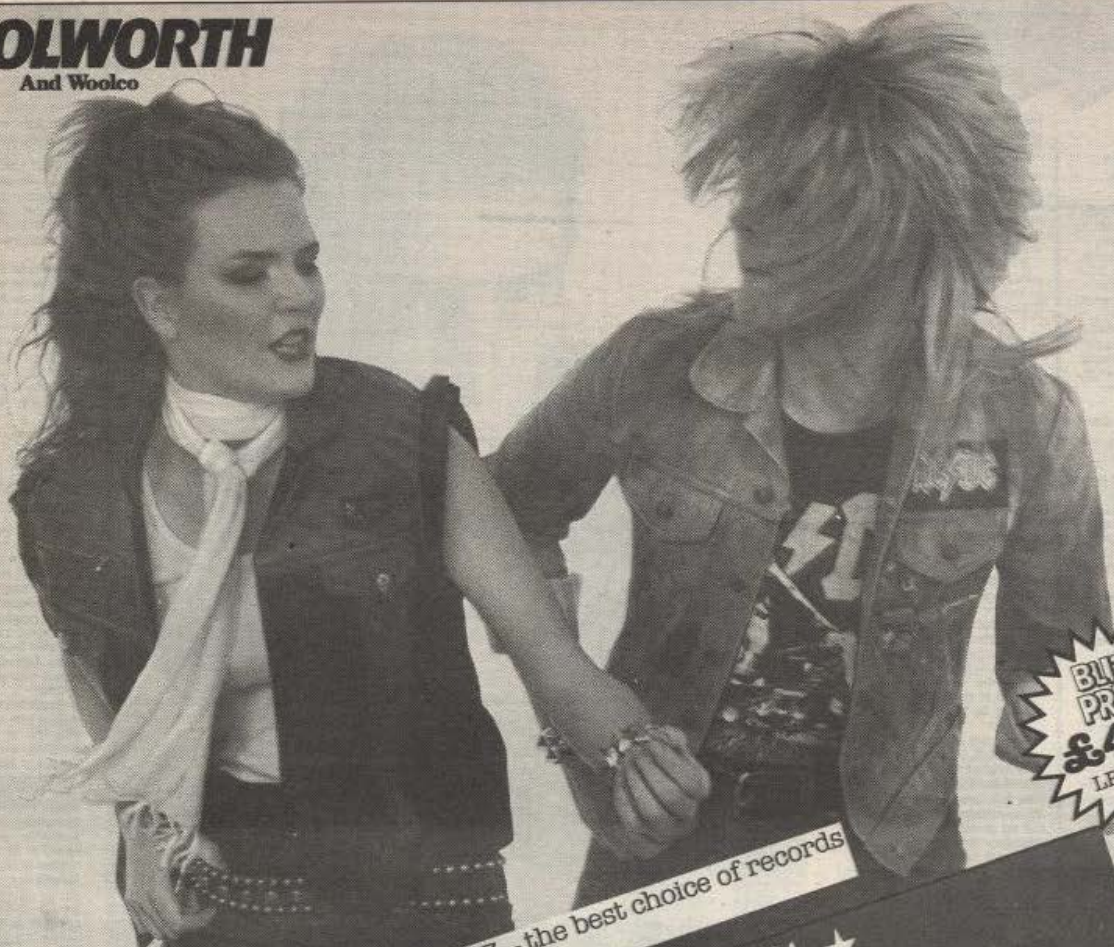
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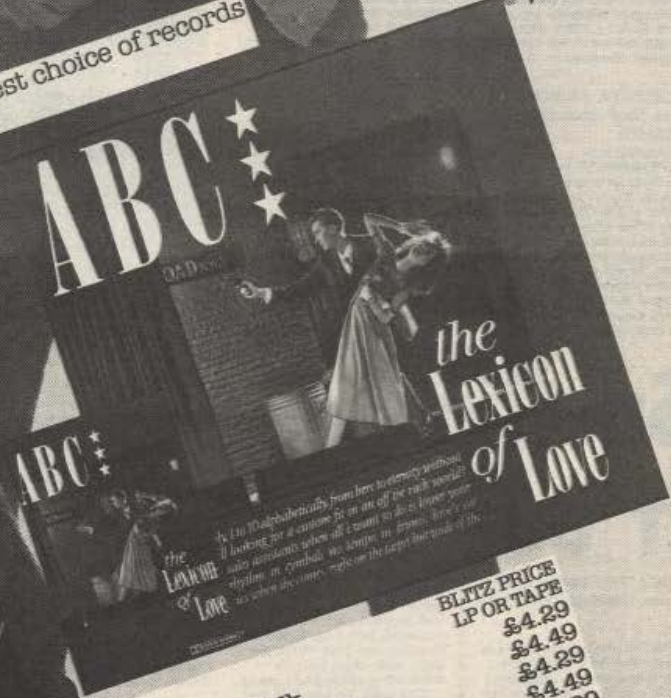
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ALBUMS

CAMEL: 'The Single Factor' (Decca SKL 5328)

SORRY, BUT I've never quite recovered from being forced to listen to 'The Snow Goose', when Camel were at their peak. They always seemed to be a band who borrowed heavily from everybody else, and while the masters established themselves Camel were always one step behind. This album sounds a bit more Pink Floyd than most of their stuff though. Coffee table music for less discerning palates. +

Robin Smith

PLUTO: 'Again' (KR KRLP 3003)

THERE'S PLUTO, god of the underworld, Pluto, the last planet of the solar system, Pluto, faithful hound of Micky Mouse and there's this singer of unsingable reggae comedy.

Every two years or so one of Mr Leighton 'Pluto' Shervington's humorous attacks on subjects like adultery, 'Your Honour', and weekend Rastas on 'Dat' assault the airwaves and charts. The songs are steeped in the melodic lilt of his strong Jamaican patois and the beat is old fashioned and gentle but somehow Pluto has managed to shake off the tag of being a one hit wonder with three hits. All are dutifully placed on this album.

But whether one of the other tracks will drive us to distraction in the near future is in the hands of Pluto the God or the astrological influence and the fickle British public's whim for novelty but not in the hands of Leighton Shervington. ++

Mike Gardner

ROBERTA FLACK: 'I'm The One' (Atlantic K50890)

MEANINGLESS SUPERMARKET music, or just the thing for checking in to the Holiday Inn for all those crazy nights at the Copocobana beach bar with a party of hip opticians from Chesham.

A couple of numbers, like the sultry 'Never Loved Before' where Roberta's throaty, sensual voice swoops and soars around the melody, and the down beat 'In The Name Of

Love', hark back to the past glories of 'Killing Me Softly With His Song' but that's about all.

This soft focus, sunny afternoon low tempo funk album is just a muggy MOR bland out from the girl in the heat oppressed phase of her career. Sugary songs set to syrupy beats.

Even the sleeve notes drip with goo. "Love is a song, God is love. It's all Love-ly." Pass the sick bag. . . . +

Simon Tebbutt

THE MISUNDERSTOOD: 'Before The Dream Faded' (Cherry Red B RED 32)

LET'S GET one thing clear about The Misunderstood from 1967. 1962, with all the jingoistic fervour of the Falklands, World Cup and the Government, is not going to be the summer of love, despite what any Paisley-patterned, granny-speed nurd will tell you.

An adequate rescue job on one of the original psychedelic era's most lauded underground groups is only a viable proposition to those who a) remember it the first time or b) are rock history bore or c) those technicolour kids who are sick of the modern power pop rubbish in tasteless shirts hawked by Mood Six and their ilk.

It will not inspire the hi-tech generation, brought up on the sick marketing of Toyah, Adam and Haircuts, to toss aside their Fair Isle sweaters and 12-inch disco remixes for the evocative but so far R'n'B stylings of an American group playing British beat with feedback. ++

Mike Gardner

JON ANDERSON: 'Animation' (Polydor POLD 5044)

SINGALONGAJON! Little Anderson's fast becoming the Max Bygraves of cosmic music. Soon he'll be appearing in BBC shows after 'Songs Of Praise' on Sundays.

Anderson's comfortable niche (with and without Vangelis) is cramping his style. His unique high pitched vocals have become a nagging beat and this album is a retreat of past ideas. He desperately needs a holiday. +

Robin Smith



ELVIS: Irony constitution

The main Attraction

ELVIS COSTELLO AND THE ATTRACTOS: 'Imperial Bedroom' (F-Beat XJLP17)

AFTER FIVE years of making albums it's a wonder where Elvis Costello gets his bitterness and irony from. This is his seventh album — bar the superb 'Taking Liberties' import — and although the voice has mellowed, the sardonic overtones haven't. Back from his jaunt to Nashville for the 'Almost Blue' country set — Costello has moved back to the style of his writing on 'Trust' and 'Get Happy', with terse concise arrangements always popular, but always strangely offset.

It's almost a pity he's dropped the country influence that has tainted his writing, especially the ballads from the second album. The slower numbers here are wandering lounge style affairs that lack the direction of previous classics like 'Stranger In The House'.

Even 'Almost Blue' (included as a song in its own right on this album) is itself a rambling affair that has none of the bite of so many of his songs, despite the panache that he'll never lose.

But 'Imperial Bedroom' is still a winner. The opening track 'Beyond Belief' has Elvis singing with a silky yet muscular voice oddly betraying the brittle lyrics of the song 'Don't get smart or sarcastic, he snaps back just like elastic' he croons over layers of organ, synthesizer and harmonies sparking off in odd directions.

In fact, the Elvis voice is stronger, more sympathetic and more mature than ever. Like steel going through butter the songs are offset by an edge that only a craftsman could manufacture. 'Man Out Of Time' is a heavy, heavy affair with the lyrics 'He's got a mind like a sewer and a heart like a fridge' rammes home like a power hammer before the track launches into a chilling 100 mile-an-hour fade out.

Unfortunately, the quality isn't quite as consistent on side two. Numbers like 'Little Savage' and especially 'Tommy Cryer' sound as if they've been gamished somewhat to cover up what is essentially weaker material than most of the LP. The latter, with its Steve Nieve orchestrations that really don't fit, is just too laboured to ring true.

Yet with new producer Geoff Emerick, Costello is still bursting with ideas and songs that are quality-laden whatever treatment they are given — witness the superb 'Shabby Doll' on side one. Emerick has possibly over-stretched himself on side two to make songs appear to have been carefully constructed with little feeling behind them, but the overall verdict must be that Costello has yet again returned an album that is rich and interesting, mixing brilliant ideas into a concoction that can be listened to on any level. Almost Blue . . . and almost red hot. + + + + +

Simon Hills

POSITIVE NOISE: 'Change Of Heart' (Statik)

POSITIVE NOISE have successfully exorcised the ghost of erstwhile leader Ross Middleton — now with Leisure Process — with a set of brash, lively and concise four minute songs.

Gone are the instant reference points of Joy Division and Magazine which dogged their career around the period of their excellent vinyl debut 'Heart Of Darkness'. Guitarist Russell Blackstock has used his new found vocal role to transform their entire style and direction.

It's not been so much of a blatant, conscious change, more a mature development with the respective band members utilising the ingredients at their disposal to

better effect, combining with a crisp, clean production from Nick Launey.

Following the success of their recent single 'Positive Negative' in the American Disco Charts they've not got their eyes firmly on all points abroad. 'I Feel The Fear' and 'Get Up And Go' would slot in comfortably to any FM wavelength, but not comfortably enough that you wouldn't be aware of its origins, hunger and freshness.

'Waiting For The Seventh Man', 'Obsession' and 'Change Of Heart' cascade with an exuberance and vitality not previously apparent.

In many respects 'Change Of Heart' is Positive Noise's 1982 debut album, and previous prejudices and current existing reluctance should not stand in the way of further investigation.

++ + + +

Emily Sloan

KING CRIMSON: 'Beat' (EG EGPL 51)

IF YOU were hip in the Fifties (or even now, come to that) then you'd have read the famous Jack Kerouac novel 'On The Road'.

It inspired the 'Beat Generation' who would hitch hike around America taking in "life", listening to the new jazz music of the time and exchanging poetry and other words of wisdom between each other. The movement eventually led to the hippy movement with all its ideals of freedom.

Here we are in 1982 and the hippest of the hip (among Talking Heads circles, anyway) King Crimson have made an album about the movement. And it's a miserable effort.

The essence of the Beat Movement was that it should be

spontaneous, free and exciting. King Crimson seem to think that they should be churning out carefully constructed guitar phrases with Adrian Belew screaming with a calculated passion over the top.

His lyrics ape the style of Kerouac's writing, but never hit the right spirit. Anyone who writes "I am a 1952 Studebaker Coupe" can't really expect to be taken seriously — that sort of plagiarism would be comy in 1957, let alone in the decade of the electronic generation which Crimson have helped on their way.

Perhaps the most meaningful number is the instrumental 'Sartori In Anger', simply because it doesn't feature the silly overworked vocals. Some of the musical interpretations are fresh and fluid, but mostly 'The Beat' is a wasted effort that would be better off not just in another era, but another planet! + +

Simon Hills

CIRCLE JERKS: 'Wild In The Streets' (Step Forward SFPL 8)

OH MY GAWD! Here comes the scurly lide of Stateside versions of our own scruffy maestros of the 90 mile an hour three chord thrash.

American Punk's Pahl Pässe cheri, passe. Isn't it about time someone told these demented colonial wallies that it's all been done before and better. Here about five years ago to be precise.

Apart from the odd lapse into dreary old heavy metal 12 bar riffs, this is just another grunting, sweating rampage across a limited list of predictable topics, the USA in 'Star and Stripes', journalists in 'Meet The Press' and everything in 'Question Authority'. Stop me if you've heard it all before — please.

The trouble is, being Americans, they haven't really got as much to be angry about as our own disaffected scuffers and it shows. They're just a thin watery TV soap opera vision of cleaned up, baseball boot wearing wacky punkers giving everyone lots of laughs as they storm around using up their youthful excesses before settling down to college and a job in a mega corporations accountancy department.

It's petulant. It's boring. And I only heard one four letter word so they can't be that fed up can they? +

Simon Tebbutt

BARRY BIGGS: 'Wide Awake' (Afrif AFLP 001)

LET'S GO right over the top. Barry Biggs does, and he'll get a mighty live stars for it.

All the elements of reggae are piled up on top of each other to make a lush silky dollop of lovers rock like a cream gateau — it's sickly, but you can't refuse it all the same. Bazza's ultra-high vocals always hit the right note at the right time with an effortless panache that makes 'Wide Awake' smoother than lager and blackcurrant.

The little track is the stunning single of last year 'Wide Awake In A Dream' with softness cheated by an ultra-hard dancing bass — toned down on the album to fit in with its overall sheen.

What makes Barry Biggs stand out is that the slush is melted away occasionally by the red-hot incisive uptempo musicianship. 'I'll Always Love You' has the singer screaming way up above the heights even female vocalists can reach, but the organ sound and gritty sax playing hold it all down to a solid piece of music.

With the Tamilins adding superb spiritual harmonies to songs like 'Show Me Your Company', 'Wide Awake' is one of the most complete albums of the year. Although every track is really a single in its own right, you can listen to a whole side without tiring. Some more freedom for the excellent crew of musicians would beef it up a bit more and add some spontaneity — but then, it wouldn't be the same Barry Biggs. + + + + +

Simon Hills

Spelling it out

ABC: 'The Lexicon Of Love' (Neutron NTRS 1)

WHAT A prat I used to think Martin Fry was. His giraffe like frame clad in gold lame suits is a Ferry and that ski slope nose.

I stopped laughing a couple of months ago when 'Poison Arrow' hit the airwaves and broke cash registers across the country — an infectious melody for the young, old, and those going bald.

Between the posterings of Weller, the eccentricities of Cope and the blooey awfulness of Siouxsie Sioux, there's a huge space for music of such quality and distinction.

Wonderful for its sheer over the top approach with Trevor Horn at the controls, the album opens with a wacky, powerful, slushy instrumental before plunging into 'Show Me'. Curtain up on a tempting brass section and enigmatic vocals.

Away again with the classic 'Poison Arrow' and 'Many Happy Returns', touched with

a few hints of sadness. 'Lexicon' is an album that's full of many interesting twists and touches, the best examples being on 'Tears Are Not Enough' and 'Valentine's Day', both choc full of contrasting ideas and moods.

'The Look Of Love' is just one of those songs you never tire of with its debonair construction and strangely timed harmonies. 'Date Stamp' meanwhile has plenty of moments of black humour with some near salsa at the end.

'All Of My Heart', a theme for the summer, ludicrous strings bursting out all over the place, and the track where Fry flourishes most. '4 Ever 2 Gather' features a Phil Collins like 'In The Air Tonight' drum break, it's not one of the album's instantaneous tracks but not one to be underrated even though it seems to stretch itself just a little too much.

Just time for a little snatch of 'The Look Of Love (Part Four)' before the album closes. You'll love it dahlings. + + + + +

Robin Smith



Pic by David Westminster

PHIL OAKLEY: a sure case of booze unlimited

From Rushent with love

THE LEAGUE UNLIMITED ORCHESTRA: 'Love And Dancing' (Virgin OVED6)

THE HUMAN LEAGUE are adopting a strangely diffident attitude to the release of this, their second LP since their "renaissance". Keen that it should not be regarded as 'Dare's' official follow-up, they have insisted on the minimum of promotion and publicity for their dub album.

"They needn't have been so defensive. 'Love And Dancing', though it features no new songs and will doubtless be seen by some as desperate "milking" of a hugely successful LP, is itself a very successful exercise. At the very least it's supremely high-quality background music — that may not sound much of an accolade if you're the sort who likes to plug in the headphones, contemplate his navel and get into the sounds, but such an item has its uses for most of us. I'd imagine that the familiar shrill synthesiser tones and thumping underlying beat would sound rather nifty on the dancefloor in their newly dubbed-up form, too.

All the songs from 'Dare',

barring 'Get Carter' and the 'Circus Of Death' soundalike 'I Am The Law', are given the treatment by the cheekily-titled Orchestra. (The name, for those too young to remember, is a tribute to Barry White's Love Unlimited Orchestra, whose early seventies soul strings have made their influence felt on such eminently fashionable combos as ABC and the Associates). In its original form, 'Dare' had become such a routine soundtrack for the doings in every wine bar and boutique in the capital that over-familiarity with it bred contempt. The dub versions of the same songs, however, sound fresh and zippy, and familiarity with the originals makes it even easier to appreciate the revamped renditions.

The Rushent production wizardry that made the whole thing sound so sophisticated in the first place now sets itself to adding tricky new zest to much-used material (four singles, remember), and the result is a product that's altogether too classy and slyly futuristic. Unlike the nastily robotic caperings that were so vogue last year, this is real Electronic Dance Music.

Sunie

The Nelson spirit

BILL NELSON: 'The Love That Whirls (Diary Of A Thinking Heart)' (Mercury Whirl 3)

WHERE EAST meets west and the result is thoroughly charming, full of light and space.

With his keyboard dominated arrangements, Bill Nelson embroiders a rich tapestry of atmosphere and visions. There are two LPs here; one being the title album, the other, 'La Belle Et La Bete', an instrumental soundtrack which was specially written for the Yorkshire Actor's company.

'La Belle...' (the beauty and the beast to you) exemplifies Nelson's talent to change moods and thrust visual images into your head. This really is mood music; shut your eyes and you can see the fairy story

unfold to the music. It must be even better when it's being acted.

'The Love...' is one of this year's prime LPs. It's very Japanese without being obvious, more in mood than in actual arrangement. It whisks you away to a jasmine scented garden full of cherry blossom, leaving behind the cold summer rain. Definitely a very dream like experience.

But at least Nelson doesn't go over the top with the eastern influence. 'Hope For The Heartbeat' with its infectious chant fades into 'Waiting For Voices', an instrumental which leads you away from the eastern sound, meandering into 'A Private View', which is more western in its texture.

The more I hear it, the more I like it. And you will, too.

+++
Daniela Soave

JUDAS PRIEST: 'Screaming For Vengeance' (CBS 85941)

IT'S DARTH Vader being zapped in 'Star Wars'. It's King Kong swatting planes on the Empire State Building. It's Charlton Heston winning the chariot race in 'Ben Hur'.

Polishing up the leather and shining up the wrist studs, Priest have come up with a comic book of an album. A feast of manic FUN and I reckon it's the album that re-establishes the Priest ideal after what I reckon to be the wilderness period of their last work.

Undoubtedly destined to be a classic, 'Vengeance' is the sort of album which you feel like listening to with a safety belt on.

'Electric Eye' with title track provide two of the best bouts of might and power. There's little hint of FM compromise despite the length of time Priest spend in America and even the softer material like 'You've Got Another Thing Coming' and 'Take These Chairs' have a diamond hard edge about them.

'Fever' and 'Devil's Child' might have dumb sound titles, but Halford's able to crank his way through both in fine style — and 'Devil's Child' reaches the same threshold of pain as AC/DC's Brian Johnson on a

very good night. 'Riding On The Wind' soars like an eagle reflecting the album's most vigorous moments. Play it until your head cracks and your ears turn to water. + + + + +

Robin Smith

FAT LARRY'S BAND: 'Breakin' Out' (WMOT V2229)

IT'S SOME kind of an achievement for any band still to be singing loud five years

after the crest the disco boom. In '82, Larry James and the band return on the wings of another disco hit that just failed to cross over, 'Act Like You Know' Larry — and he isn't fat, he's absolutely gargantuan, has produced the 'Breakin' Out' caper. And for a band whose reputation lies in one-off boogie productions, it's an album of surprising merit.

'Act Like You Know' is joined on the dancefloor by 'Traffic

'Stopper', the finger-popping 'House Party', and by the title track. Balladwise, there's the slightly over-slushy 'Golden Moment', but somewhere in between, as a medium-pace love song, there's 'Zoom', the highlight of the album, straightforward enough but with a real tune and a pleasant delivery.

A breakout to something slightly more than just dancing. + + + + +

Paul Sexton

Time for elevenses

ROBERT PLANT: 'Pictures At Eleven' (Swansong SSK 59418)

IF NOTHING else, Robert Plant is a brave man. It would have been so easy to knock a super-group together and get back on that lofty pedestal which came tragically tumbling down two years ago...

But Plant's wiser than that, the veteran of a thousand summers and some of the biggest concert halls in the world, is beginning again quietly.

Recorded at Rockfield

Studios with friends including obscure guitarist Robbie Blunt. 'Pictures' is traditional enough to satisfy nostalgic addicts but it has enough ideas to stand in its own right.

'Burning Down One Side' proves that Plant is still one of Britain's best vocalists. There's still plenty of fire in his guts and hope in his heart on this fine ballad piece. 'Moonlight in Sarnia' is a great contrast, with pale reflections in Plant's voice and plenty of acoustic guitar.

Like 'Pledge Pin' it's a very subtle cue song with Phil Collins smattering away on

drums. The tracks are followed by the heartfelt stomp of 'Slow Dancer' with shades of 'Kashmir' and 'Trampled Underfoot', surely lurking there somewhere.

'Worse Than Detroit' is one of those quirky numbers that Plant occasionally turns up helped out by some heavy drumwork and shadowy guitar following him through. The mellowness is continued by 'Fat Lip' and 'Like I've Never Been Gone', a track with streams of emotion gushing through it.

The wait has been worth it. + + + + +

Robin Smith

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So much more to value

Ale's well that ends well (HIC!)

CHAS AND Dave have got a message for all the old biddies round Dave's Dad's boozier. Leave the old boy alone. You're driving him bonkers.

"He can't handle the stardom of his son being on the telly," says Dave. "All the old girls keep coming up to him and saying 'Ooos your Dave come round your house for a cup of tea?' and it's really getting on his nerves. I just phoned him up now and asked if he heard us on the wireless at dinner time. He said it's driving him barmy."

Of course that's the price of fame and the chirpy cockney duo have had plenty of that since they started pub gigging together 10 years ago. But unlike most straight pop groups, Chas and Dave are more famous for the beer ads using their songs like 'Gertie's', 'Rabbit' and the most recent 'Margate'.

"We did a few gigs at a pub down in Islington for some people and among them were a few blokes who worked in an advertising agency," explains Chas. "Gertie's was one of our favourite stage tunes at the time and they just came up and said 'do you fancy doing a beer advert round that song?'"

"We let it go in one ear and out the other but about two or three months later we went in and did a demo and it was accepted."

"Yeah, the 'Gertie's' one won the advert of the year award and so did the latest one 'Margate'," continues Dave. "That was only shown once, on Christmas Day 1981 and it won the award in every category in the world."



CHAS AND DAVE: boots for dancing

Pic by Paul Conry

It's the bitter end!
Beery popsters
CHAS AND DAVE
talk to **SIMON**
TEBBUTT

get all our influences together in a type of music."

Although they moved out to Hertfordshire long before they hit the big time, London's most famous sons reckon they haven't changed their life styles despite all the success.

"We ain't changed at all," assures Chas, "the only difference is that we get recognised when we walk down the street now. And the balliffs don't come round any more."

"Of course we're a lot busier now. We've been away writing songs for a couple of weeks at this little place up near Peterborough. We came away with seven or eight songs and we're really pleased with them."

"One is about an old piano, an old bluesy piano that we used to have when I was a kid. Me mum would get on the piano and play and everybody would just enjoy themselves."

"And we've written a lighthearted one about how we think London girls are the best in the world."

"We got another one about when you get up in the mornings and you don't feel like going to work. You're just going to have a lazy day in the garden. A subject that's dear to our hearts because we both feel that way. Especially when we been gigging for weeks and months on end."

"Actually it's been so long since we've had any time off. We always say we like to go fishing but we ain't been fishing for years, have we?"

Cheerful chapples for most of the time. If there's one thing calculated to rile Chas and Dave it's calling them professional cockneys, as the wayward Robin Smith did in his singles reviews last week.

"You only get that from people that don't know," groans Chas. "We know we're not professional cockneys and our true fans know we're not."

"We're the best at what we do, so it doesn't bother us what people say. We're confident about what we're doing."

Beer's a damn sight more useful to advertise than deodorant or stripey toothpaste, and Chas and Dave have got a lot of faith and interest in the product they help push.

"Courage saw a write up somewhere that we said we don't get any free beer," grins Chas. "They said 'right, we'll sort that out' and took us round their brewery. It was quite good. Interesting."

"They use real Irish seaweed to strain out the hops," enthuses Dave. "There's nothing artificial. They know what they're doing."

IT'S NOT just the golden amber brew that inspires the dynamic duo, Chas and Dave believe in their music too.

"We felt the songs we were doing would eventually catch on because it was different to what was average hit parade stuff which was 90 percent disco," says Dave.

"We mean what we're doing," continues Chas. "for years we'd been in bands singing about Yankee towns with American accents like a lot of bands do, and we just felt it was wrong. So when we got together we thought we'd write songs about things that we know and sing them in our own accents and try and incorporate our musical influences which was rock'n'roll, blues, a bit of country and western and some of the old rag time. Just basically become ourselves."

"That's where the word rockney comes in. That sums it up. It was a conscious effort to

SEDUCED by a single (of the week) and surrounded by seven of them! Sorry, six. Josephine, former sax-blowing sidekick of ex-Skid Richard Jobson, is out seeing doctors and dentists. She is replaced by Liam, an amiable Irish rogue in his early thirties whose contacts in rock'n'roll publishing led him to managing Kissing The Pink.

Kissing The Pink — not to be confused with Pink Military, Vicious Pink Phenomenon or even Flux of Pink Indians — show all the signs of being one hell of a band. With five-sevenths of them having attended music school, one is tempted to expect a certain amount of stuffiness.

A couple of spins of their brilliant 'Mr Blunt' proves otherwise. A couple of hours' hyperactive conversation convinces conclusively.

"Everyone's fairly manic in some way," concedes John Kingsley Hall, the young mad professor-type who's become a local hero in Jersey, where his tax exiled parents reside. "In fact, you could say we're certifiable. Hey, Liam, how about sending a copy of the 12-inch disc to Rampton?"

Somewhat more informative is the other lady and at 29 the youthful elder statesperson of the outfit, Sylvia Griffin, whose passionately pure soprano graced the group's first single, 'Don't Hide in The Shadows'. Released on KTP's own label nine months ago, it was a cult item of awesome merit, selling out its initial pressing during the first week of release to the point that the Beeb couldn't even be furnished with a DJ copy.

Produced by Martin Joy-Division-amongst-other-Mancunians Harnet, it also appeared on Virgin's 'Fools Rush in Where Angels Fear To Tread' compilation born out of the brief Cabaret Futura era.



KISSING THE PINK: get ya lips round that

Pic by Mike Owen

IN THE FLESH

But when Liam organised a KTP showcase gig at a pub in Fulham, it was Magnet who offered the best long-term deal, beating an estimated 13 other record companies.

Hence the recent release of 'Mr Blunt', which guitarist Nick Whitecross claims is about legendary film producer Cecil B. de Mille.

A LONG WITH the drummer, Scottish Stevie Cusack,

Whitecross is the only Pink who hasn't been classically trained. "Not a bad thing, really, otherwise we'd get too involved in inverted quavers in three-four time," he usefully explains.

Which leaves us with another Glaswegian, George, possibly the most normal chap in the band and a former pupil at the studious sounding Scottish Academy.

"That's only because he couldn't get into the Royal

College of Music," bitches John Kingsley Hall. "He wanted to teach little girls because he thought he'd make more money."

Eternally the diplomat, I preempt further embarrassing revelations by asking the standard guff about musical influences and how it is possible to reconcile the varied and doubtless sophisticated musical tastes and styles which these virtuosos must want to

colour their songs.

"While I was at university (the LSE, no less) during the Seventies the pop scene was crap so I started getting into Stravinsky and that," replies Nick.

"I like early Motown and the girl singers of the Sixties," interrupts Sylvia. "Dionne Warwick, Cilla Black, Sandie Shaw... I've always liked the female voice. In fact, my mother is an opera singer, she

gives recitals in Somerset. She was a secretary for ages and wishes she'd turned professional years ago," the lead vocalist relates wistfully, evidently determined not to fall into the same trap herself.

Which leaves me with little to add except to suggest that if their current, albeit limited track record is anything to go by, Kissing The Pink too could be heroes — but for more than one day.

Mike Nicholls
Kisses The Pink

A LIFE IN THE DAY OF Animal

“SOME-TIMES I sleep till midday but usually I only need about six hours sleep and get woken up by my dog Billy at seven o'clock. Then we go out shooting. Rabbits, to eat, not slaughter for the sake of it.

How do I cook them? Boiled with carrots, that's really nice. Yeah, what you do is skin 'em, cut their legs off at the elbow joints and slit them open with a knife from the chest to the tail. Then you get out all the intestines by reaching high into the chest, also pulling out the heart and liver.

Then you turn the rabbit inside out and cut off the neck upwards. At the other and you cut about an inch from its bottom, as the meat round there tastes bitter. Then you cut everything into pieces and boil it I give one to the dog if I catch two, otherwise we share it. Whatever, Billy always gets his cooked 'cos I don't think you should give dogs raw meat.

Anyway, that's lunch. About 12 I go fishing — this is on my days off, not while we're on tour, y'understand. I like freshwater fish, but not carp, they taste muddy, so I always throw them back. Gypsies like carp and my grandparents were Romanians, but I don't bother with them or pike, which are too much like hard work. I've tried sea fishing but didn't like that either.

After that I go home at about six o'clock in the evening, get the dog something to eat and maybe have a sandwich myself. Or I'll go round to a bird's house, or meet the band for a drink 'cos I've got no one bird and it all depends what happens.

I've got lots of regular girlfriends and I really like them. Most of them have got powerful personalities and they interest me. They make me something to eat and it saves me cooking.

On tour I get a great kick out of not associating with people. I never have liked 'em, except for my mates. They mean everything to me, but I'm not a sociable person. Not one for the nightclub scene and all that. Me and my mates have grown up together in

Tunbridge Wells and know what each other is thinking. If what anyone says upsets someone else, or is generally out of order, we tell them. Our loyalty to each other comes first and music second. Music is just how we express to people how much we hate them. In fact, that's how we started off. In Tunbridge there's absolutely nothing for young people to do and every year there's a carnival for the old fogeys.

It's the only time they dress up and give themselves an excuse to make fools of themselves. So one year we set up all our gear in this field and totally drowned the place out in noise. Of course, we all got arrested and spent a night in the cells but that was nothing new.

I can't identify with other peoples' way of life and the farther away from them I am, the happier I am. I don't wanna tell them how to live, I'm just not interested. I've got nothing in common with them. I think people should be pigs and pigs human.

I've got no respect for other people at all, especially garbage people. I mean look at the people around this pub, I can't understand why they're doing jobs they hate, marrying women they hate, having children they hate and living an existence they hate. That's why they've got to get so pissed up. So they can beat up the family they hate in the home they hate.

I should have been born a hundred years ago or a few hundred years ago, but I'm realistic. People today are forever overdosing and committing suicide so let 'em die? Who cares? I don't. If someone wants to die for someone else or for some cause that's their problem. There's so much human rubbish that a bomb wouldn't go amiss!

People should live day to day. We do and we have a good time. And it's not as if we can afford to because we haven't got that much money. We just do what we want to do. Everyone should instead of living a meaningless existence, I could never get a nine till five job. Life should be about doing what you enjoy.

So What? (the flip side of the Anti-Nowhere League's first hit single, a scathing rendition of Ralph McTell's 'Streets Of

“POWERFUL, STUBBORN, selfish, quick-tempered ... In fact a typical Teurian,” is how self-styled Anti-socialite, hunter, singer and super-punk Animal describes himself. The son of a builder and grandson of gypsies, he still lives in the countryside in order to continue mixing with other people as little as possible. Animal, 24, shares a rented cottage in Tunbridge Wells with his dog, Billy, who characteristically wears a heavy duty studded leather collar.

London?) was based on a boring c- who came over to us and said 'when I was your age blah blah blah!

That song got us into our first real trouble — Scotland Yard seized 10,000 copies from our record company offices.

Then when we went to do Top Of The Pops they wouldn't let us on. They acted like we were carrying some sort of disease but some bloke came in and said 'thanks for coming, anyway, lads, here's 84 quid each'. That was f-ing good enough for me!

In my spare time I enjoy science fiction books and sometimes films with sword 'n' sorcery characters and people like that. I quite like Henry VIII, actually. He might have been a slob but like me he hated everybody and was just into wine, women and song.

I would also have enjoyed meeting Nostradamus, but there's not many others. I can get into anything as long as it's not to do with people. I really don't like the human race. I prefer horses and go riding sometimes, too. I tried an Arabian Stallion once but don't put that down — people will think I'm loaded whereas I've just got friends who have got them.

People are weak and would die of malnutrition if there were no supermarkets. I don't mean all people should kill rabbits but even that and not eating them is better than starting a fight in a pub. Because we're colourful and extrovert characters people are always foul-mouthing us and trying to have a go.

If they succeed, we give as good as we get, particularly if it's some fat f-ing bozo who's pissed on a couple of drinks. Tapping someone on the shoulder and then smashing a glass in their face is the most gutless thing imaginable.

We call those kind of people, and most others 'howheres' which is how we got our name. We don't fit in, not even with the rock scene. We just play music for our own fun and our fans respect that. If we get fed up with it next year and decide to call it a day, who cares? So what if the group falls apart? Who knows what we'll do next? There are 10 million things to do — as long as they don't involve other people.”

Pic by Chris Walter





**DEXYS
MIDNIGHT
RUNNERS**
&
THE EMERALD EXPRESS



NEW SINGLE

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DEXYS 9

Going the distance

THE NEW Linx single may be called 'Plaything' but Britain's top black duo are playing the game for real now. The name of the game is success and Linx want it bad.

The North London likely lads, singer David Grant and bassist Sketch, have spent the past two years limbering up with assorted blows to the charts, like 'Intuition', 'You're Lying' and 'This Is Romance'. Now they say the time is right for them to land the one big sucker punch for the game's biggest prize — immortality.

As far as they are concerned it's 'Seconds Out, Round Two'. But how have things gone in the first round and what sort of shape are they in?

The only answer is to look at the rise and shine of Britain's Great Black Hopes and come to the conclusion that they have yet to put a foot wrong.

Ever since the pair met five years ago and the bespectacled David Grant from Jamaica, but brought up in Hackney, built a tepid acquaintance into a songwriting partnership with the tall, gangly Peter 'Sketch' Martin from East London's Silvertown, they have craved perfection.

In the spring of 1980 the wonder twins pressed up 1000 copies of 'You're Lying' on their own label after it'd been rejected by most of the majors. Disco spins and a play on the influential Radio London Robble Vincent soul show brought in seven heavy duty recording contracts from the same companies within 48 hours.

Even then their grasp of the music business set them apart from the rest. Ever wary of being slotted into a soul rut they signed with Chrysalis Records — a company who knew nothing about the marketing of black music and as eager to give the whizz kids their heads as the duo were to graft rock 'n' roll to the dancefloor.

Five hit singles in 15 months and a sell-out tour of Britain last November, including two London shows, are the proof that they are the strong contenders most people had marked them down as. Their pop orientated hybrid of funk, which they refer to as 'funk'n'roll', has proved a winning combination.

Twenty-five-year-old David Grant, an ex-journalist and Island Records press officer, is the public focal point. In interviews he's the talker. Articulate and animated, energetically illustrating every point. He dominates the conversation, as he does on record and on stage, with style and zest. But his love of the centre stage and his exuberant confidence is always undermined by his need for approval, as he agrees.

SKETCH is far more single-minded. He is the dark horse. He's quieter, more lethargic in appearance but

he's the control valve to the unbounded energy of his partner. More importantly he's the resilient side of the relationship. A rock to Grant's roll.

"Sketch will come up and ask me to listen to something he's written," says Grant. "He'll say 'What do you think? I say 'Well, er...'. He'll interrupt 'Well, I like it. If I ask if I have an option about whether we use an idea he'll say 'Yeah! You can either capitulate or you can agree!'"

"His best form of defence is attack," explains Grant. "His thinking runs along the lines of 'At some point in your life you might get it into your mind to be angry with me so I'm going to shout at you today. I haven't got a reason or anything but...'"

"It keeps my account in credit," comments Sketch. But both agree that last year's tour was the end of the first round for Linx and that the past six months has provided a necessary breathing space from which the pair have emerged stronger.

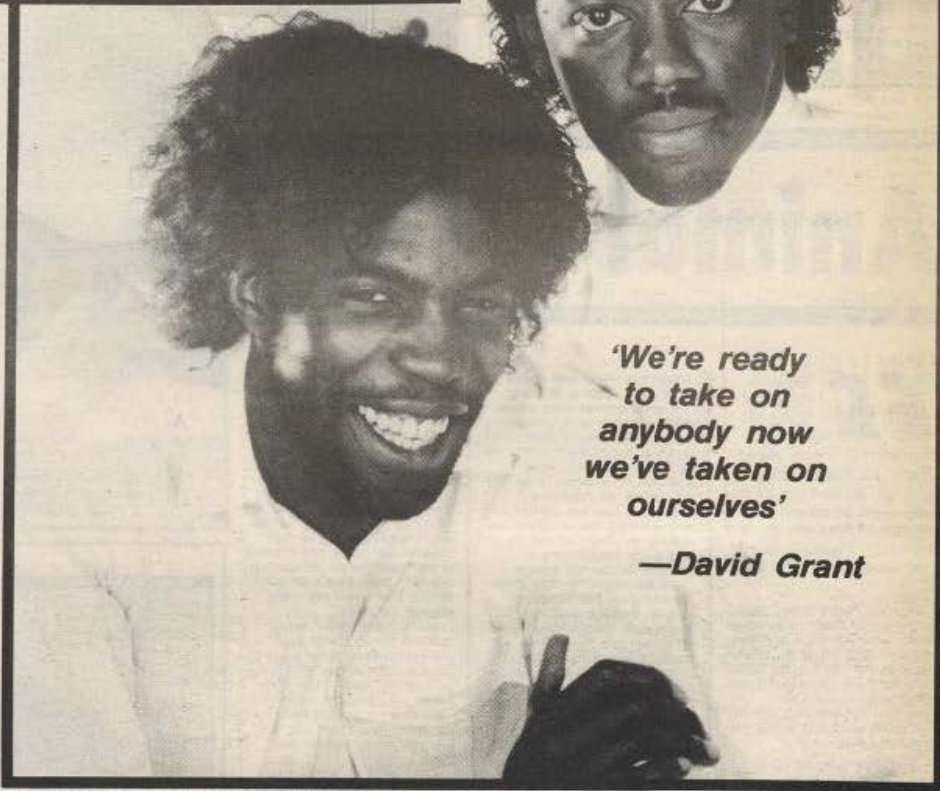
"The tour gave us the confidence to say we were right. At first we were told that our music wasn't funky, it wouldn't sell and it's a complete mistake for a black English band to be making this kind of record. Things that would be bands like Haircut 100 be a normal move — we're going to put out this kind of track, so what? — is seen for a black band as a bit of a gamble and that's wrong. When we said we wanted to be seen as a pop band we meant being seen as a group that could do anything in any form of music as long as it's successful," explains Grant.

"Being put into bags can be suffocating," adds Sketch.

But now the Linx bag is of their own making. They created a "game plan" from their inception. Round One was to have been completed in two years. By the time they finished they wanted their name to be known sufficiently to sell out two large London shows and to get every single in the charts.

They achieved that goal with nine months to spare. The past six months has been spent in stockpiling and strengthening their personal relationship.

"Since the tour Dave's been involved in this spate of high activity — you can't stop him," says Sketch. "He's working on so many fronts with remising the Shalamar single, writing TV themes and Linx work he should worry about his health more than anything else. But because he's active and he doesn't pant he thinks he's OK — that's his problem."



LINX: Peter 'Sketch' Martin and David Grant

'We're ready to take on anybody now we've taken on ourselves'

—David Grant

"With me I've tried to change things within the band structure even though it wouldn't sit too easily with what Dave thinks. Before the tour we would compromise because the most important thing was getting Linx known. Now if I'm not into it he can work on his own. I used to agree with the rock thing that if you can't get on with one another then split. Now we feel if we can't get on with each other then we can move apart until we can."

Grant agrees: "If you see a record without one of us on it don't assume we're splitting up. Now each of us takes his turn to capitulate — less of a compromise more of an arrangement — now there's three types of music. Sketch's, Linx's and mine."

"One day you get it completely your own way and other times you shut up! It's much better than fighting every inch of the way and not getting the job done."

Linx are convinced that this is the most efficient way of working to reach the next plateau of their success. The game plan, in simplest terms, was to make an album for people who didn't know the band (their first — 'Intuition'), an album for people who did (their second — 'Go Ahead') and now the aim is to make an album to make sure everybody has their name on their lips.

ROUND two is aiming to make the commercial side of Linx match their credibility.

"People talk of us in the same breath as they talk about bands that sell three or four times as many records as us. Most people wouldn't want to discount us but we're not competing in terms of sales and it's time we were," says Grant.

The tangible proof for them

is to know that they could fill out London's Wembley Arena by the end of next year.

"Now I feel we have a clearer idea of what we want thanks to the past six months," says Grant. "The emphasis was always on having hit records. You've seen loads of bands who have had six hits but never made it big. But you've also seen many others who have planned their way and are phenomenally huge. They know where they are going and how to get there. Each record is like a piece in a jigsaw rather than flinging out singles at random. Now we've got to accelerate fast and paint the picture of what we want our success to look like."

But Grant is all too aware of the dangers of failure.

"I've always said that the best laid plans of mice and men can go horribly horribly wrong. Phase two could be a complete shambles unless the singles are successful."

But 'Plaything' looks a winner. It's a much harder Linx. One that's rooted in disco but streamlined for the ever so important radio waves. It's a perfect one-two knockout blow for ears and feet.

Grant's intuition is usually spot on. At my last interview with him he was tipping ABC and Haircut 100 for stardom while other well-seasoned hacks were consigning them to the one hit wonder dumpster. He also had a certain

Junior Giscombe of 'Mama Used To Say' fame guesting as a vocal foil on their triumphant British tour last year.

"I don't think we're close friends," says Sketch about Grant, "but he's one of the best. He doesn't know much about me outside of Linx. I go to places I could never imagine Dave going. I think that Dave would be surprised if he saw me doing things. I'm sure he's got some skeletons in the closet as well. Sometimes I sit and worry — I sweat — one of these days one of his skeletons is going to come out and I'll get tarred with the same brush."

But while they may not have the perfect relationship they certainly have one of the strongest. They have just cut away their third 'member', co-producer Bob Carter, and most of their other supporting characters for the big push. While there are rumblings that they might work with the Midas touch of ABC and Dollar producer Trevor Horn they are more than aware that it is down to them and their hunger for reward.

"It's do or die," says Grant. "If you don't die you'll everthing else so we've started from scratch again. The only way to find out how good a fighter you are is to box yourself into a corner and punch your way out, which is how we did it in the beginning. We're ready to take on everybody now we've taken on ourselves."

Mike Gardner rounds
on Linx the new funk
contenders

ON STAGE

Business or pleasure?

TOYAH
Hammersmith Odeon, London

A STAGE set design of skyscrapers painted as background to a wooden ship. Rock/pop goddess Toyah Wilcox dramatically storming into action with 'Good Morning Universe'. The audience rising as one and clapping.

Strikingly confident — a natural performer — Toyah with red and pink spiky hair and black leather dress, manipulated the crowd without really trying, holding them spellbound with her charisma from the start until the end of her second encore.

The band covered everything from the punk era — 'We Are' (sounding similar to the old Sex Pistols music) — heavy rock — 'Angel and Me' — right through to present day pop — 'Do You Want To Be Free?' and 'It's A Mystery'. Toyah's energy, acting and dancing ability, and above all her magnetic personality, shone through and warmed up the sometimes cold, profound lyrics and harsh rock music; a perfect contrast.

Now self-managed, Toyah has risen from punkette to a successful business woman, with ventures like her own brand of make-up. A brief acting part in the detective programme 'Shoestring' a few years ago gave her recognition and credibility and with years of touring and acting since, Toyah is able to provide performances with little room for improvement, irrelevant of whether her music was liked or disliked.

She's a unique performer with few individual females around to match her.

Sonia Ducie

TOYAH: keeping the business going

The Cult bass and drum sound has the power, but lacks the flexibility and subtlety to use it; too often that power becomes just monotonous. Yet... soaring above this, is the most fluent and cutting use of aggressive guitar that I've seen in a long time. The Cult's guitarist simply understands time, space and control, he uses this precious knowledge to great benefit.

And at the front is one very passionate young singer, a Yorkshire Red Indian, wearing war paint and ranting against war. That war paint isn't fake; this is one vocalist whose colour is true: you want fake Red Indians? Look elsewhere.

Southern Death Cult come from the same stable as Theatre of Hate, the spirit is the same, the attack is quite different. Southern Death Cult haven't got it right yet; but they'll get there: don't wait around, go and see them.

Jim Reid

True braves

SOUTHERN DEATH CULT
Moonlight Club, London

SOUTHERN DEATH CULT are causing a stir; four young braves from Bradford with their finger right on the pulse of the

growing disenchantment with a cowardly pop scene. If times are hard; then most pop has never been so facile: the music is gonna get a lot HARDER.

Tonight West Hampstead echoes to the sound of Northern accents and heavy duty fashion, as the Cult's cult following pack the Moonlight and leave plenty outside and locked out.

Southern Death Cult: the attitude is right — questioning, demanding, smashing at complacency. And the music... tonight's show left one or two doubts for me.



PHOTO BY ANI BRADY

THE PASSIONS: top of the tip

A lover's tale

THE PASSIONS
Birmingham University

I REMEMBER the last occasion very well. 'I'm In Love With A German Film Star' was gracing the Top 20 and Barbara Grogan (never to be confused with Clare thingy) was the love of my life.

Halcyon days. 18 months on, chart status temporarily AWOL and line up changes in force, I approached the new Passions with considerable trepidation yet, come the end of a set not completely appreciated by a crowd of pleasure-seeking post-examinative academics, my lack of faith made me cringe.

The Passions were all right. What characterised the new Passions was the fuller sound. Where once the bass/guitar/drum unit echoed fore and conjured atmosphere whilst Barbara sang in whispering shouts, the newer sound is tapestried by Jeff Smith's synth imagination, he really is outstanding when it comes to being a non star and yet holding the stage.

The other new boy, Kevin Armstrong has a different approach to lost soul GIVE Timperly, choosing to pick and mix rather than confound and this allows Richard Williams and Dave Agar far more scope in the rhythm sweet box. Up front, Barbara still bewitches the senses, a sublime contradiction in cool and soul, Passion music is passionate.

The songs were newer, material from the new album, some of it close to electro-pop but in the main still funky Cure (sorry).

There was not a lot for the memory tonight, 'Jump For Joy' did jog, as did the other hits but that's for the wallies and the ignorant because the Passions are around still and, on this evidence, will soon be back where they belong, at the top of the heap.

Kevin Wilson

EXPLOITED
Grimsby Community Centre

WATTIE DRINKS alone in the bar opposite the hall, a spiked, lonely shaft of puzzling technicolour against the nicotine yellow of the pub's neglected paintwork. Up goes the glass, down goes the ale and around him the eyes swivel in their tired sockets. An old man 'Tut-tutting' to his friends... a girl in pink baggies sniggering... in the other room three ridiculously young punks are being ejected after asking for a drink.

Doesn't the landlord know? Can't the sniggering girl and the shuffling old men be told?

The Troops For Tomorrow are in town, and here is their general. You dig with a sharpened spade, ever searching for the hard core of that blind beast, punk, and each time you think you've struck home the core vanishes. Killing Joke... Discharge... Exploited. Hollow postures in fancy dress.

The lights rip through the smoky hall, the gob begins to fly and the boards beneath your feet creak in wild staccato rhythm. Wattie glowers, swears, yelps, leaps then glowers and swears again. The punks stare aghast as between each number the PA pumps out great wedges of Carl Orff's 'Carmina Burana'.

Dead original, Watt... or just dead? The material from the new album sounds as heavy and doom-laden as all their material. Even the LP's cover looks like an Iron Maiden out-take.

Down in the gent's toilets someone has smashed the mirror. There's blood on the tiles and a green Mohican is

slouched in the corner clutching the obligatory Carlsberg. 'Not as good as last time I saw 'em...'
Are you listening, Wattie?
Roy Bainton

JOHNNY THUNDERS
The Warehouse, Liverpool

JOHNNY THUNDERS, the original punk (sic) complete with drug ridden lifestyle, was poster billed as 'The Legendary'... Clever blurb as this is exactly what the crowds came to see; not Johnny Thunders or his band, but simply the 'legend of'.

Ex-member of both the innovative N.Y. Dolls and the Heartbreakers (with Dicky Hell), Thunders came on taking immediate command of the audience with his menacing surliness.

The band (comprised of ex-Dolls and ex-Gen. X's) loudly shook us through some gritty sounds, amongst them the out and out rock and roll of 'Chinese Rock' and 'Who Needs Women'. Most of the other numbers were attempts at a Lou Reed / Velvet Underground sound, though all failed miserably. Musical expectations of a 'legend' run high; their songs however and Johnny's wallings bled into one

another anonymously. Even the famous Jerry Nolan poundings drums remained undistinguished in the raucous din.

Though musically boring, they were visually exciting and this kept me from meandering back to the bar where members of the Liverpool scene (Bunny-people, D.O.A. Wylie etc.) were hanging out fishing for recognition.

As I viewed Johnny and his band through a 12" moshican I realised that they were as lost in their myth as the audience. Their droning music was forgettable; they looked good enough to make more of the legend, but sounded bad enough to undermine it.

There was applause, enough for two encores and so the legend look to the stage again, while I look to the door.

Jane Buchanan

JOHN SLOMAN'S
BADLANDS

Marquee, London

IT CERTAINLY seemed that Soho was the hip place to be for this occasion with more than familiar and redundant faces in attendance, like Bernie Marsden, Denny Laine, Gary Moore, Gary Barden and Brian Robertson tasting his last burst of sanity before joining

Stateside forces with Motorhead.

The line-up of Badlands is of equal stature. Frontman and founder is ex Lone Star and Uriah Heep larynx 'Slogger' Sloman (his first public appearance for over a year) — bubbling with enthusiasm, his sheer joy of stagework again was obvious and he reminded those present of his much acclaimed vocal ability.

Musicianship was equally high, with Welsh compatriot John Murroo on drums, Neil Murray bass, and one time Tyger person J J Sykes on guitar, an excellent and eye catching combination and not just a no-hope band of circumstance.

Apart from the usually terrible Marquee sound, the Sloman compositions over-rode any technical desperations 'Taking It All Away', 'Soul Survivor', 'No Return' and 'Laughing In Your Face' were all testing numbers with Saga-like keyboard emphasis by Graham Pless, once again misrepresented by hired help at the mixing desk.

This was the debut affair with usual first-time mishaps, but both the band's and song writing talents were of promising potential. Now are there any Record Companies out there...

Karen Harvey

MCP for AIMCARVE LTD presents

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the BENEFITS of RAP

Jim Reid signs on with Wham!

EVERY NOW and then a record simply jumps off the airwaves and into your heart. Great singles are one helluva love affair. Great debut singles are even more precious.

"Make the most of every day. Don't let hard times stand in your way."

Give a Wham. Give a bam. But don't give a damn. Cause the benefit gang are gonna PAY!

The single in question is 'Wham! Rap (Enjoy what you do)'. The group is Wham!

Wham! are two suburban boys, George Michael (vocals) and Andrew Ridgeley (guitar). Together they've created the most assured piece of white boy funk and rap I've heard all year. 'Wham! Rap' is a multi-layered chunk of hard pop-driven by splintered funk guitar, held tight by beefy bass, and sweetly embellished by light percussion and the judicious use of keyboards and brass. The record rushes and leaps at you from all sides — it's a memory that lingers.

The Wham! duo, though barely 19, have been working in harness for a few years now. "We went to the same school together and were in a ska band. It didn't work out, but we carried on writing songs and demoing them."

It was one such demo that persuaded friend Mark Dean to make the group the first signings on his Inimixion Record label. The label is licensed to CBS, which allows the group both flexibility and clout.

Also privy to early Wham! demos was a certain Bob Carter, who's produced Linx and Junior. Carter liked what he heard and agreed to



WHAM! relax after a hard day at the dole office

produce the Hertfordshire two-some.

So, was it imposing working with such a well known producer? "Bob's a really great guy to work with. The production and mix on the song is a compromise between his ideas and ours." Added to the crisp Carter production is the accomplished playing of the sessioners who worked on the last Linx LP.

WHAM! WANT their line-up to remain fluid and flexible. It's their aim to use lots of different musicians on their records, and perhaps even do some recording in New York, where

they've just been to re-mix the single.

Yet Wham! are more than just the acceptable face of white pop-funk. 'Wham! Rap' has the boys extolling the positive benefits of unemployment — the time and freedom to do what you want to do, rather than tie yourself to a work schedule.

Still, this is no heavy political polemic — it's just a reflection of what they did when they were unemployed. "The rap reflects the position we were in. We enjoyed ourselves. If you take a bit of part time work you can be fairly well off and still have plenty of free time — it's not political at all." It's a mite

tongue in cheek, the lyrics parodying the usual disco/rap clichés and mixing them with a few pertinent social observations.

The Wham! boys have it all planned out. The songs for the next four singles have already been pencilled in — songs they describe as "more pop orientated dance."

There is one problem. Andy's father, isn't too impressed by his son's chosen career. "It's alright, but when are you going to get a PROPER job?"

Don't worry dad, on the evidence of 'Wham Rap', there's going to be plenty of royalty cheques heading Hertfordshire way.

PUZZLES

POP-A-GRAM

Solve the six cryptic clues and write the answers across the puzzle so the starred down column reveals a peace loving European. Remember the clues aren't in the correct order. You have to decide what the right order is.



- A no cuts so, is what Creole wants (8)
- Hot Lew P. resembles who Duran are as hungry as (3,4)
- On rug ten you'd find a foreign hit (8)
- Please Jill G. Bends. It'll help you freeze a frame (1,5,4)
- Hire Sly to tell you 'bout Shakey's girl (7)
- On the Greek Isles Coasts you'd really be in club country (10)

X-WORD



CLUES

- ACROSS**
- 1 Group fronted by Animal (4,7,6)
- 8 Accepted by Squeeze (6,4,1,6)
- 11 1974 Status Quo hit (5,3,5)
- 12 Singer who listened to Radio Ethiopia (5)
- 13 Dexy's soulman (4)
- 14 Hawkwind's machine (6)
- 15 Goes with drugs and rock n roll (3)
- 17 He was making Love On The Rocks (4,7)
- 21 & 23 down. He cried his way to no 1 in 1960 (3,6)
- 22 Transport Billy J told us about (6,3,5)
- 24 A group found in the desert perhaps (5)
- 25 What Dave Edmunds was doing to the bus? (7)
- 26 Group giving us Hex Enduction (4)
- 28 Mr Hancock who thought it was you (6)
- 30 German group often linked with Tanquerini Dream (3)
- 31 He was the dark side of The Who (4)
- 32 He produced his own wall of sound (7)
- 33 Elton's man or record company (6)
- 34 Select singer (3,5)
- DOWN**
- 2 They can't resist the temptation (3,5)
- 3 One of the Beach Boys greatest hits (1,3,6)
- 4 Another of the Beach Boys greatest hits, this one from 1967 (6,3,8)
- 5 Mac's finest (7)
- 6 Nick loved to hear it breaking (5)
- 7 Nice man who found himself in Elit (5,7)
- 9 Linx '85 (2,4,2,7)
- 10 Magic single from Siouxsie (5,5)
- 16 1972 T. Rex no. 1 (5,4)
- 18 Members of a country club (11)
- 19 She can be found on an island Or Lost Souls (5,5)
- 20 Sandinista follow up (6,4)
- 23 See 21 across
- 27 They featured Wendy Wu (6)
- 29 Former Motown brothers (5)

LAST WEEK'S X-WORD ANSWERS

- ACROSS**
- 1 Black Out, 5 Jimmy Dean, 8 Rod Stewart, 9 Egyptian, 11 Public Image Limited, 15 Rosa Tattou, 16 Oils, 17 Hot 'n' Stand and Deliver, 21 Endangered Species, 23 Next, 24 Argy Bary, 27 Cool, 29 Colin Buntstone, 30 Beast, 32 Yardbirds, 34 Out, 37 Life On Mars, 38 Ry Cooder, 39 Tom.
- DOWN**
- 1 Bernie Rhodes, 2 Andy Partridge, 3 Kate Bush, 4 Tes, 5 Jet, 6 Magnet, 7 Spirits, 10 Ramona, 12 Into The Valley, 13 In The City, 14 Elkie Brooks, 19 Daddy, 20 Intinction, 22 Secret, 25 Atomic, 26 Grey Day, 28 School's, 31 Cafe 3, 35 Ure, 36 Zoo.

LAST WEEK'S POP-A-GRAM SOLUTION

Hot Space, Jump Up, Vangelis, Diamond, Perfumed, Bill Wyman, Charlots, A Stranger.

DOWN: Tug Of War

POP-A-GRAM WINNER: M. O'Connor, 6 Kensington Road, Ellesmere Port, South Wirral

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 Popagram, Record Mirror, 40 Long Acre, London, WC2 9JT.



Fear, power and love

The Passage by Sunie

THE OPERATION led by Mancunian Dick Witts and trading under the meaning-laden moniker The Passage has recently released its third LP, 'Degenerates', on its third label, Cherry Red.

In its various line-ups, always based around the articulate and thoughtful Witts, have now settled into two collaborators, 18-year-old Paul Mahoney and Andrew Wilson, a 17-year-old who's worked with the Passage since leaving Manchester Grammar at a precocious 15. This led no less a personage than the Fall's Mark Smith to enquire recently as to whether Witts was "still messing about with those little kids?"

When I met them, the three had just returned from playing some German dates — "we won two, drew one and lost one" — and had two days to grab some much-needed sleep before setting off for an American tour. Rather a traditional way of going about things?

"We're playing with the images of a rock group," explains Witts, and if that involves making some of the obligatory gestures (albeit in a spirit of satire or parody), that's fine by him.

The Passage apart, Dick Witts has a fascinating past. In the arts, his jobs ranging from being percussionist with the Halle Orchestra to head of music and dance at the Merseyside Arts Association. There was also a stint with

the Oxford Road Show, on which his feature arts reports provided some measure of relief from the other, horribly ingratiating, talking heads.

Perhaps it's hardly surprising that the group is often perceived as arty and, worse still, intellectual.

"We've been misrepresented," comes the familiar cry. 'Degenerates' certainly finds The Passage sounding more commercial than before, though (to this listener's disappointment) not to the extent of the excellent 'XOVO' single. There's still a tendency for head to rule heart, for lyrical cleverness and carefully-constructed atmosphere to strive for the effectiveness that a striking melody could grab at once. "If intellectual means that

there's thought behind everything we do," they will admit, "then yes, call us intellectuals." And to be intellectual, within rock's terms of reference, requires no more than this. The Passage are, at any rate, one of the most intriguing and intelligent units on the indie fringe. Last words go, inevitably, to Mr Witts, who kindly undertakes to outline their career so far in one concise paragraph.

"I've now written a total of 53 songs, all based on the same three notes. Or rather, on the relation between those three notes. Equally, the lyrics deal with three things, each of the LPs having concentrated on one of them. They are — in this order — fear, power and love."

Go-between didn't help

IN FEBRUARY I started going out with a lad called Dave and we became quite involved, but broke up in May this year. I feel it was my fault as I moaned at him all the time about the way he treated me and criticised him, although I didn't mean to do it.

He decided to finish in the end and said he thought a lot of me, even though he didn't love me in the same way.

I got my friend to ring him up, because I was in a terrible state. He didn't phone me, so she rang again and he told her to leave him alone and was quite rude.

I felt silly about the call and wrote him a letter saying the calls were nothing to do with me. Now I just can't see any way of getting him back. Should I leave him alone?

Karen, Exeter
 ● Sometimes friends can help to patch up a broken relationship, but forcing another person into the role of a go-between isn't always the best course of action to take. Unless your ex-boyfriend is an exceptionally trusting character and your friend is an extremely convincing liar, he's probably highly suspicious about the motivation behind those calls. You've already done all you can to get the message across by writing down your thoughts in a letter, even though you didn't exactly come out with the whole truth. Just wait and see if he replies or tries to call you up in return.

If he says he really doesn't want to know, then you'll have to accept that it's over. Continuing to hassle a lost cause would only make you more upset.

Earrings

I'M HETEROSEXUAL and want to have an ear pierced but am not sure which one to have done. Is it true that people who wear an earring in

the right ear are gay? What sort of metal should I choose to have for a sleeper? Could I do it myself?

Terry, Basingstoke
 ● Many gay men, and some women too, do tend to sport an earring in the right ear. The left ear is usually the one chosen by heterosexuals. This isn't a sure fire indicator of sexual preference though, as many people go ahead blatantly ignoring the sexual symbolism, or have both ears pierced.

Always choose solid gold or medically gold plated metal for your initial sleepers, to eliminate the risk of infection. Don't attempt ear piercing yourself, but go to a reputable jeweller or even your own GP if he or she is willing and can spare the time. We've heard of horrific infections caught by people who've tried a do-it-yourself operation with a needle and ice-cubes, or have been the victims of inept store or stall staple gunners.

Once your ear has been well and truly pierced, follow instructions on turning the sleeper carefully and don't be tempted to fiddle unnecessarily with mucky fingers.

Union men

I'M INTERESTED in joining the Musicians Union. Where do I apply?
John, Reading
 ● For full details of membership and your nearest branch, simply drop a line to Musicians Union, National Office, 60 Clapham Road, London SW9. (Tel: 01 582 5566)

Bullying boss

I WORK in a record store owned by a large firm and have been there just over a year. The trouble is, the manager seems to hate me and when things get bad for him he takes it out on me.

A lot of other people are scared of him too. My parents have told me to stand up for myself if he picks on me, but I think he might threaten me with the sack. It's no good going to the owner of the store. He'd side with the manager anyway, as he's been with the business a long time.

This man has often told me off in front of customers for doing things which he hasn't explained properly. I know I'm a slow learner, but I'm certainly not a mind-reader.

Things got to the point where I felt so ill that I went to the doctors. He put my upright state down to lack of sleep and said I should stay off work for a week.

What are my rights if I do stand up for myself?
Jenny, London area
 ● Coping with personality clashes at work can be difficult, especially when you're at the receiving end of the manager's wrath and in the weaker position. It's sad that he is only able to maintain his role of authority and, presumably, his job by resorting to petty bullying and scare tactics. His way of coping doesn't say much for his qualities of leadership or personal charisma. You have youth on your side — he's getting on a bit and this is probably the highspot of his career. You could even feel sorry for him.

If you feel your manager is ticking you off without justification and doing it in an

unnecessarily embarrassing manner then you could take your parents' advice and stand up for yourself. This is a basic human right. But, you should bear in mind that if you are not a member of a supportive trade union this action could leave you in a vulnerable position.

If you do reach breaking point, don't be rude, don't lose your temper, but speak out fairly, firmly and logically, explaining why you think he is being unreasonable and make sure you do it when there are witnesses around.

As a temperamental character, not used to being crossed, your boss could threaten you with dismissal or even go all the way, but he has to stick with any disciplinary procedures laid down in your contract of employment and give you one or more formal warnings if this is required.



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

If the worst happened and you were sacked, you are entitled to fight this decision by claiming unfair dismissal and taking your case to an Industrial Tribunal. If your firm, as a whole, employs more than 20 people and you have worked with them for at least a year, you have this right, laid down in Employment Protection legislation. If the firm, as a whole, employed under 20 people, you would need to have been in your job for at least two years before taking

this option. An application form, IT 1, is available from any Job Centre or Employment Office. If successful, you would be reinstated in your job, or at least paid some compensation.

Hi-fi query

WHAT DOES the Audiophile marking on certain records mean? On the back of the record it says these are high quality recordings. But, do I need special equipment to play them? Or can they be played on a normal stereo with a basic stylus?
Keith, Barnsley
 ● Back at the beginnings, an audiophile is an American originated term referring to a hi-fi buff, someone who collects the best equipment and recordings both. So, the Audiophile marking, generally found on Japanese Toshiba-EMI imports, and some others, is self-explanatory.

Any player will reproduce the sound, but some would argue that a sophisticated stereo will give best results.

Back to college

I LEFT school a couple of years ago but plan to do 'A' levels at a nearby college next term with a view to taking a course in science at university eventually. Where do I get hold of the universities directory which lists courses?

Pete, Dorset
 ● The volume you need with the future in mind is the UCCA Handbook, which lists all first degree courses available at universities throughout the UK. For your free copy, write, including a large stamped addressed envelope to Universities Central Council On Admissions, PO Box 28, Cheltenham, Glos GL15 1H7

KONTACT KORNER

WANT to meet other people in your area for gig-going? Or just isolated? Send a few details of your musical tastes and other interests to Kontakt Korner, Help, Record Mirror, 40 Long Acre, London WC2. If you haven't heard already, hang on there, we're trying to put you in touch.

KERRANG!

FULL COLOUR PICS IN LATEST ISSUE

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- BRIAN MAY
- GOLDEN EARRING
- MARILLION
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- JIMI HENDRIX
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- VENOM MSG
- BLUE OYSTER CULT



Interviews with Jon Lord and Nazareth
 Competition on Jon Lord albums and T-shirts
WIN ROBERT PLANT'S MIKE!
 AND LOTS MORE in Britain's loudest rock mag!

Morning after pill

A NEW emergency contraceptive pill is now available from branches of the British Pregnancy Advisory Service at Birmingham, Bristol, Leeds, Liverpool, London and Manchester.

Women and girls who suspect they may be pregnant after unprotected intercourse or an accident with a contraceptive can see a BPAS doctor at any of these centres and, following examination and counselling, may be prescribed the pill.

Quick consultation is necessary as it can only be prescribed up to 72 hours after intercourse, when the fertilised egg is still travelling down the fallopian tube before embedding itself in the lining of the womb, creating a foetus and pregnancy.

Individual doctors will decide whether the new anti-pregnancy pill is in the best interests of patients aged under 16 who do not want their parents to know. But they are able to take the decision to prescribe in confidence. Girls aged 16 and over can consent to prescriptions in their own right.

Risks of damaging an existing foetus mean that this pill will not be prescribed to people who may already have been pregnant before the last time of intercourse.

A payment of £14.50 covers the cost of initial examination and treatment and an essential follow up visit some weeks later. But it should be stressed that this pill is for emergency use only and shouldn't be seen as an alternative to traditional forms of contraception.

Brook Advisory Centres throughout the UK, which offer pregnancy and contraceptive advice to the under 25s have been issuing this post-coital contraceptive pill for several years, and it's free.

While any GP can advise this pill, opinion from family doctor to family doctor may differ, and often, to save all-important time, it may be worth going to Brook or BPAS. Ring Brook or BPAS non-appointment centres first before setting off.

The post-coital pill is available at:
BIRMINGHAM: Brook Advisory Centre, 9 York Road, (021 455 0481), open 5.30am-8.30pm, weekdays, and Saturday morning; BPAS, 1st Floor, Godshill Buildings, Navigation Street, (021 643 1461), walk-in service 10am-3.30pm weekdays; **BRISTOL:** Brook Advisory Centre, 21, Richmond Hill, Clifton, (Bristol 336657), open 9am-6pm, weekdays, and some Saturday mornings; **BRIGHTON:** BPAS, Watsons Site, Chatsworth Road, (Brighton 509726), walk-in service 10am-4pm weekdays; **COVENTRY:** Brook Advisory Centre, Gynaec-Outpatients, Coventry and Warwickshire Hospital, Sneyd Stanton Road, (Coventry 412527), every Thursday and alternate Mondays; **EDINBURGH:** Brook Advisory Centre, 2 Lower Gilmore Place, (031 228 5226), open 8.30am-7pm, weekdays; **LEEDS:** BPAS, Second Floor, 5 The Headrow, (Leeds 443881), appointments only; **LIVERPOOL:** Brook Advisory Centre, 9 Gambia Terrace, (051 708 4556), Friday evening 5pm-7pm, Saturday morning, 11am-midday/BPAS, Lower Ground Floor, Harley Buildings, 11 Old Hall Street, (051 227 3721), walk-in service 11am-3.30pm weekdays, 9am-midday, Saturday; **LONDON:** Includes Brook Advisory Centre, 223 Tottenham Court Road, W1, (01 586 2921), open 9.30am-7.30pm weekdays/BPAS, 2nd Floor, 58 Petty France, Victoria, SW1, (01 222 0885), 9am-5pm weekdays, same-day appointment; **MANCHESTER:** BPAS, Suite F, Ground Floor, Fourways House, 57, Hilton Street, (061 236 7777), appointments only.
 Anyone living elsewhere in the UK, unsure of where to go can ring the Family Planning Information Service on 01 636 7666.

Their doctors too are free to decide whether or not to prescribe to under 16s.

Swinging on a star

Fags and funk with **SECOND IMAGE**
(Continued page 74)

WHEN SIMON Eyre of *Second Image* used to play in a heavy metal band, he prevented himself going deaf by ramming two cigarettes into his lug holes.

"Benson and Hedges are the best," he says. "Marlboro aren't up to much because your ears still ring, it might sound like an odd thing to do, but I'm a heavy smoker, and while I was scrabbling around looking for something to kill some of the noise, I tried it as a last resort and was surprised to find it works. You've got to make sure that the filter is sticking in your ear because that's the bit that kills the noise."

Of course, Simon doesn't have to worry about his fags having a peculiar taste any more because he plays a more mellow form of music now in *Second Image*, whose single 'Star' is currently bubbling under.

"Basically you could call it dance music because we're not exactly jazz funk," Simon explains. "The group has been together in one form or another for two years and I've been in it for 14 months."

"We've had a few personnel changes. First of all there used to be two guitarists but one left at Christmas so I'm the only one now. And we're on our fourth sax player. There were a lot of problems, not all to do with personalities — one sax player lived in Sheffield and that proved to be too far away."

"I think the line up is stable at last," he adds. "There's seven of us, but that doesn't produce as many problems as you'd imagine because we only do a couple of gigs a week, so travelling isn't a headache — yet. And we all get on well, which is fortunate."

Second Image have

previously released four singles, and while they were well received in the clubs and discos, they failed to make any impact on the charts. Simon thinks this 'Star' is finally succeeding because they have built up a following in clubs around the country.

"We're not one of those bands who would refuse to play halls, in fact we've done quite a number of those, but we prefer to play clubs simply because you can get up and dance. We wouldn't mind playing more halls if only the bouncers would let the audience stand up. We measure the success of our gigs by the amount of people who get up and dance so it's a bit depressing when nobody can."

Simon got to know *Second Image* through a bass player who played in the same group as him in Africa, but this is a period of his life he doesn't like to dwell upon.

"We were in Durban, and I was young at the time and I didn't realize the full impact of the political situation there. I'm ashamed of it now, and I'm worried that some people might hold it against me."

"I was completely mesmerised about the country," he continues. "It is so beautiful. You'd be in a town that resembles London, yet if you drove for 10 minutes you'd be in the thick of beautiful countryside."

Now *Second Image* are thinking about their fellow up to 'Star'. "It's quite a different record, what you would call a danceable ballad," he says mysteriously.

The groups will be playing clubs and venues around the country throughout July.

Daniela Soave



SECOND IMAGE: a perfect pic for **RECORD MIRROR**

I knew Linx when...



JEROME: another well known face in the music biz

There aren't many 13-year-olds who can claim that they commanded a regular weekday television spot in America. But London-born Jerome, bubbling under the singles chart with 'I'm Into Your Love', performed with his sister on the 'Chuck Zinc Popeye Hour' in Miami for four months. The pair worked under the name of the Lineys and worked a repertoire of self-penned songs.

Now Steve Jerome at the age of 25 is trying for more lasting success in Britain.

Coming back to Britain he knocked his head against the door of the music business for a while before a lucky break put him on course to a manager, an arranger and a publisher.

On his first demo in 1980 he used a couple of young hopefuls named Peter Martin and David Grant, now better known as Sketch and David of Linx. The pair received about a fiver each for their efforts. Such is the rocky road to fame.

A contract with DJM gave him a couple of disco hits with 'If You Walk Out The Door' and 'You're Supposed To Be My Friend' in 1981. But now he's a man in demand having written songs for Barry White, Graham Bonnet and Shalva Stevens.

Mike Gardner

blackboard jingle

MAYBE IT sounds a bit odd for a group coming to the end of their third decade together to be singing 'Back To School Again'. But the Four Tops still have that boyish enthusiasm.

'Back To School Again' is from the forthcoming film, 'Grease 2', which will be upon us in September, with a soundtrack album preceding it next month.

The Tops began working together way before a lot of you young shavers were even thought of, in 1954, when they were billed as the Four Aims.

It was '64 when Tamia Motown entered their soul and a string of classics followed, 'Reach Out', 'I Can't Help Myself', 'Bernadette', right through to the early Seventies. They returned to the charts last year with 'When She Was My Girl' and a successful British tour earlier this year.

Their first single, 'Baby I Need Your Loving', is available again on a Motown 12-inch, and there are two cheap 'n' cheerful albums to look for: Motown's 'Still Waters Run Deep' and MCA's 'Greatest Hits' compilation of the foursome's much-under-rated mid-Seventies tracks.

Last year was a new beginning for the Four Tops — there's no fading to grey just yet.

Paul Sexton



FOUR TOPS: still kidding about

DISCOS

ODDS 'N' BODS

KOOL'S NEW 'Big Fun' 12in is due here in a fortnight hopefully, with the 'Get Down On It' remix as probable flip, the Gang's 'Best Of' double LP having been shelved temporarily... **Roy Hamilton** will be remixed on Excelsior... **Line** and **Rick James** are both on picture disc 7in. Rick also being confirmed as a commercial 12in... **Motown** have a full length 'Do I Do' video which includes **Dizzy Gillespie**, but **Top Of The Pops** obviously didn't get that far!... **'D Train's Keep On'** 12in is a 3-tracker including 'You're The One For Me (Raprise)', but somehow it hasn't reached me yet — nor has the **Rah Band's** now 3-tracker, 'Hungry For Your Jungle Love'/'Party Games'/'Tears And Rain' (TMT)... **Donna Summer** (ooh — let's use a pic, quick!) has a US promo 12in that's only the 40 seconds longer LP version, but a new **Quincy Jones** remix could be coming commercially... **Deodato's** fast 'Celebration'ish new 'Happy Hour' (127bpm US 12in promo/128bpm UK 7in) is due here on 3-track 12in with the better more mellow 115-116bpm 'Sweet Magic' and old 114bpm 'Night Cruiser' (Warner Bros)... **Jeffrey Osborne** 'I Really Don't Need No Light' is imminent here on 12in, **Herbie Hancock's** rapid follow-up (7in so far) is 'The Fun Tracks'/'Give It All Your Heart'... **Billy Ocean's** empty 127bpm 'I Can't Stop' UK 7in release is on promo 12in now... **Saint Tropez** have an import 4-track 'mini-LP' with extended versions of the great 'Femmes Fatales', 'Belle De Jour', 'Love Stealers', 'One More Minute' (US Destiny DTA-20001)... **Odyssey** are the pop number one in London and even **Larry Graham's** at 29 (2 Disco) — Larry incidentally will be in town this Saturday, doing PA's in **Rayners Lane's Record & Disco Centre** at 2.30pm and **Paddington's Bluebird Records** shop as well sometime... ever tried mixing to a muffled echo because (although requested) the monitors weren't on, using a cue system which cuts off the PFL as soon as you start running the record in, with decks which won't slip start when you try to chop mix? — that's what it was like at **Margate** on Sunday, so apologies for any disappointment... **Steve Walsh** had the devil of a job trying to co-ordinate the all-day's events, but at least there was a good crowd (poorly served by the atrocious sound system) and there was always the seafront sleaze as a counter-attraction... I called in on **Nicky Peck** at **Bearded's** Tudor whist on the way home, bumping into **Tom Holland**, and was interested to note that **Nicky** had a far better

floor once he switched from commercial to hard sounds — or was it just that the bar had closed and there was nothing else to do but dance?!... **Tom** really did celebrate his birthday at **Leydown Stage 3** last Saturday, but not his 21st — in fact, he's (whisper whisper) four years younger than me!... **Harold Melvin & The Blue Notes** were so superb (as if the '70s had never existed) at **Mayfair Gullivers** last Wednesday that they came back on Friday as well. Wednesday's audience having included **Ben E King** and **Shalamar's Jeffrey Daniel**... **Jeffrey** was in fact much in evidence around London last week, doing his dance at **Le Best Route's** 'every Monday is New Year's Eve' night — which is amazingly good and busy, not only for a Monday but for any night... **Steve** are rumoured to be in line for a seaside gig in October... ouch, that's me kneescap!... **Ernie Priestman**, co-founder of **Whitehaven's** legendary **Whitehouse**, has resurfaced with a new club in **Blackpool** opening this coming Tuesday (6), the **Touchdown** in **Talbot Road**, where **Ernie** himself and local lad **Gary Hickson** will handle the jocking (**Chris & Carol**, we're invited up)... **Nick Ratcliffe** starts a freestyle dance championship at **Camberley Regent** on Tuesday (6) to run through August weekly, details on **Camberley 24420**... **Froggy** does a **Chris Hill** and starts a Friday residency at **Southend's Zero 6** this month... **Pete Tong** has surrendered Fridays at the **Barracuda** to an electro night and is already jocking **Charles's King Arthur's Court** instead... **Cleveland Area DJ** instead... **Cleveland Area DJ** (4) 7-10pm at **Middleborough's Post House** with special guest DJ secretary **Miko Hill**, details from **Teesvalley Roadshow's Graham Bond** (0642-325112)... **Radio Cleveland's Colin Bunton** is inviting **Cleveland area DJs** to review new records 'Round Table' style on air, call him on **Middlesbrough 248491**... **West Surrey & Hampshire DJ Assn's** Disco magazine is getting quite bulky — a cheque/PO for £3.80 (payable the assn) will get ten issues mailed from **Chris Cole**, **Brooklands Farm Bungalow**, **Pepperbox Lane**, **Bramley, Guildford, Surrey GU5 0LW**. SOS stands for 'Soul On Sound' and is an interesting new rural enterprise from **Tony Jenkins**, who's got things taped... **Tom Wilson** (**Edinburgh Occas**) reckons the **Beats** are bigoted by not mentioning the **Black Dancece Williams** and **Ray Parker Jr** in a recent US chart rundown on 'Top Of The Pops' — but at least 'TOTP' made up for it last week, looking at times more like 'Soul Train'... **Yvonne Mobely's** **Shap Pettibone** interview on 'Steppin' Out' was a waste of time, all typically American hot air telling one nothing about the technique of remixed records, and using



JAMES HAMILTON
at the controls

PHYLLIS HYMAN, star of the long running smash **Tony Award** winning Broadway musical 'Sophisticated Ladies,' built around the music of **Duke Ellington**, has had special leave of absence to appear as a guest singer at the **Duke Ellington Sacred Concert** this coming Wednesday (7) at **St Paul's Cathedral** in London. Any chance of some PA's too, 'cos over here she's better known as a soul star?

blend American records as a demonstration instead of something recognizable here so that we could spot what had been done to change them... **Jack Wood** (**Huddersfield Flix**) does his own clever remixes which he puts on cassette, 'You're The One For Me' being best that I've heard... those illegal remixes mentioned last week are going to be impossible to find, I fear, as the whistle's really been blown on 'em... **Mark Clark** (**Bracknell**) is back from **Rotterdam** clutching some Canadian speed-up remixes of **Imagination's** singles... **Bobby McFerrin** is obviously the macho name to put in your charts currently, his '134-128-0 (Intro)'-132:264bpm 'Dance With Me' being undeniably brilliant and popular at a certain level — but a major floor-filler?... **South Wales's Phil Black** is now Head of Music on **Jersey** for the **Modern Hotels Group's** own internal radio station **MHG Radio Channel 2**... **Paul Macey**, busy over the last two years since starting at **Nodes Point**

holiday camp, has returned to the **Isle Of Wight** as full-time resident jock at the big screen video equipped **Keats Inn** in **Shanklin**, and would welcome any VHS promos (73 **Downsville Road**, **St Helens, Ryde**, telW **PO33 1YD**... **Nail Midge & Billy Baker** jazz-funk **Kensington Muppets** brewery Tuesday now with reduced £2 admission for non-members, free cocktails before 11pm and other inducements, because they say (and this is a real cri de coeur), 'We are jinking sick of playing 'Boogie Wonderland' to waiters who think they're dancing to jazz-funk and if I have to play 'Ladies Night' as a request for one more person I think I'll give up being a jock and become a consultant for run down D's"... **Phil Jay's** jazz-funk activities now embrace **Godalming's** **Secrets Club Sunday/Thursday**, **Guildford's Royal Hotel Friday**, **West Byfleet's Carrillo** pub Tuesday — all evidently doing well... **Stockton's Fleets** has closed briefly for a refit to become a

top class disco... **Rob Harknett** (**Harlow**) finds that local bands are now copying the medley running order of his **German Ariels** 7in version of **Saragossa Band** 'Saragossa On 45'... **Alan Costa** (**Brighton Kings Club**) has a similar medley of Italian disco hits, **Italian Stars** 'Italian Disco

Stars'... **Boys White Teeth** from **Hampshire** are the first disco signing to **Meiksham's TW** label (now home of ex-CBS **Jenni**)

TURN TO PAGE 36

DISCO DATES

THURSDAY (1) **Touchdown** live plus **Greg Edwards** funk **Hitchin Regal**, **The National Gay Disco Dancing** Championships start at **Harringay Bolts**, **Alex Anders** puts stride in your stride at **Vauxhall Nine Elms Market Towers**. **Fabulous Podium Suite** weekly; **Alan Gaskell** funks **Widnes Tigers Rugby Club**; **FRIDAY (2)** **Trevor Fung & Rudi Gilpin** funk **Piccadilly Double U One** (ex-Planets) every Friday lunchtime (noon-3pm), **Gonzalez** play **Southend Zero 6**, **Pete Tong** funks **Charles King Arthur's Court** weekly; **SATURDAY (3)** **Sean French & Andy Gill** have champagne & strawberries at **Henley-on-Thames Wheelers** regatta night, **Steve Walsh** funks **Leydown Stage 3** with an inevitable **Touchdown PA**, **Reading** **Rebecca** has a special laser show; **SUNDAY (4)** **Chris Hill**, **Martin Collins** & **Tony Paul** play 'Cowboys & Indians' at **Dunstable Tiffany's**, **Bob Jones** jazz-funks **Camberley Franchies**, **Morrissey Mullen** play **West Kensington Sunset Club**; **MONDAY (5)** **Freeze PA** with **Martin Collins** & **Tony Simmons** at **Luton Dungeon**; **WEDNESDAY (7)** **Bolton's** Gay Dancing Championships reach **Manchester Heroes**, **Tom Holland** funks **Chatham Whites** weekly.

CALLING ALL BENIDORM HOLIDAYMAKERS

CHAMPIONS

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CHECK OUT THE TOP DISCO, SOUL AND DANCE CHARTS
presented to you by
TOP BRITISH D.J. MARK PEARCE AT BENIDORM'S No. 1 DISCO PUB

DISCOS

FROM PAGE 35

Nicholson), their Prices (Will Be Quoted) being due soon ... **Fatman Graham Carter** kicked at Drifter Johnny Moore's wedding recently, and says it was the funkiest gig he's ever done! ... **Teddy Pendergrass**, while obviously not very fit, is reportedly not as bad as feared and could even be returning to the studios soon (which must please the ailing Philadelphia International) ... **Alan Donald** (Foliesay Pacific Beat) has revived Nancy Wilson 'I've Never Been To Me' (Capitol) ... it seems a certain hot and bothered Edinburgh DJ has been dealing in the futures market — like logging the rights to his future mail-outs from individual companies to other less fortunate jocks at a hundred quid a time ... **Earth Wind & Fire's** ever busy Phenix Horns Esquire are on Genesis 'Paperlate' ... **Graham Gold** (Mayfair/Gullivers) surprised himself with a brilliant mix from **Dunn & Bruce Street into A Taste of Honey**, **Eddie Gee** (Loughborough Students Union Jazz-Funk Society) mixes Superior Movement 'Wide Shot' and the KISS remix **Empress Dym** 'To Be Dancin' Mike Anthony (Ladbroke) mixes Chic 'Good Times' clapping break into **Cher** ... I badly need lots more pix of good disco artists to use in this expanded column, if recorded companies could oblige ... **Capital Radio's Peter Young** (who originally didn't want a name check but has now changed his mind) is responsible for this current tag — **KEEP IT TIGHT!** (or tight) (pop-poppers) (stay bright) ... **AHH, SHUDDUP!**

BREAKERS

BUBBLING UNDER the UK Disco 90 (page 4) with increased support are **Sty Cabell** 'Feelin' Fine' (US Salsoul 12in), **Gunchback** Boogie Band 'Funn' (Instrumental) (US Prelude 12in), **Trilark** 'Love Never Looked Better' (Instrumental) (US Handshake 12in), **Feel 'Let's Rock** (Instrumental) (US Sutra 12in), **Mighty Fire** 'Just A Little Bit/Heavy Rotation/Start It Up' (US Elektra LP), **Larry Graham** 'Don't Stop When You're Hot/Still Thinkin' Of You' (Warner Bros LP), **Blusion** 'Why Can't We Live Together' (PRT 12in), **Captain Sensible** 'Happy Talk' (A&M 12in), **Manu Dibango** 'Waka Juku' (French CRC LP), **The LIVE Band** 'A Chance For Hope' (US TSOB LP), **Kevin Toney** 'Special K' 'Spread The Word' (US Fantasy LP), **David Sanborn** 'Rush House/Port Of Call' (US Warner Bros LP), **Soft Cell** 'Memorabilia (Remix)' (Some Bizzare LP), **Toba** 'Moving Up/Instrumental Connection 12in', **BT Express** 'Keep It Up' (US Coast To Coast LP), **Fat Larry's Band** 'Be My Lady' (WMOT LP/Canadian WMOT 12in), **Sadane** 'One Minute

From Love' (US Warner Bros/12in promo), **Leon Ware** 'Why I Came To California' / 'Can I Touch You There' (US Electra LP), **Beau Williams** 'If You're Ready' (US Capitol LP), **Junior** 'Let Me Know' (Mercury LP), **Soul Sonic Force** 'Planet Rock (Instrumental)' (US Tommy Boy 12in), **Magie Lady** 'Give It Up' (US A&M LP), **Roundtree** 'Hit On You' (Aria 12in), **Chi-Lites** 'Try My Side (Of Love)' (US 20th Century-Fox/Chi-Sound 12in), **David Morris** 'Saturday Night' (US Becket 12in), **Billy Ocean** 'Calypto Funkin'' (US Epic 12in), **Gap Band** 'Talkin' Back/You Dropped A Bomb On Me' (US Total Experience LP), **Dance Reaction** 'Disco Train/Train Soory' (Carroz 12in), **John Handy** 'Hard Work' (ABC Impulse 12in), **Junior Too Late** (US Mercury 12in promo). **HIT NUMBERS:** Beats Per Minute for last week's pop chart entries on 7in (endings denoted by f for fade, c for cold, r for resonant) are **Imagination** 100f, **Capt. Sensible** 100/50-0-100-0r, **Visage** 134-136f, **David Essex** 57/115-120-121-123-121f, **Four Tops** 0-144c, **J. Geils Band** 0-107f, **The Clash** 129f, **Elvis Presley** 41-44f/47-49f.

IMPORTS

BOOKER T.: 'Don't Stop Your Love' (US A&M SP-12046) Climbing the US disco chart on promo for a while, this emphatically strutting 125-122-123bpm 12in smacker has slightly old fashioned orchestral and vocal 'disco' backing between driving bass rhythm breaks. Mr Jones forsaking his keyboards to sing in husky Isaac Hayes style. **MAGIC LADY:** 'Hot 'n' Sassy' LP (US A&M SP-64891) Prince inspired, but not themselves inspiring, leather clad black girlie trio whose funk attack on the 120bpm 'Freezy', 115bpm 'Red Hot Stuff', 118bpm 'Sexy Body', 105bpm 'Stand Up', and 107bpm 'Shake' tends to be clinically careful and dull, but at least the mellow alternately swaying, jogging, rolling 102bpm 'Giving It Up', 90bpm 'Hold Tight', 106bpm 'When We Love' are pleasant enough. **SKY'S THE LIMIT:** 'Your Love Runs Free' (US De-Lite DDS 504) Tony Valor-produced mediocre 109-110-109bpm 12in joggler with possibly better 105bpm instrumental flip credited to the TV Sounds Orchestra. **BOYS TOWN GANG:** 'Can't Take My Eyes Off You' (Remix) (Dutch Rams Horn RAMSH 12-3096) Sick none too energetic chick-sung cd-130bpm 12in revival with much phrasing of the old Franki Valli/Andy Williams MoR standard, now number one in Holland. **THINGS TO COME:** 'Go For What You Know' (US Two Musketeers MT-0100) Disjointedly starting brassy c118bpm 12in chundering jitters with dated cliches but nice jazzy instrumental touches

amidst Temptations-type vocal interplay.

KEVIN TONEY: 'Special K' LP (US Fantasy F-9616) One time Blackbyrd solos with a mainly mellow slow set, the attractively shuffling c122bpm title track instrumental being the sort that specialist jazz-funk jocks tend to push. **RISQUE:** 'Starlight' (Dutch Polydor 2141536) Nice synthetic resonant sinky slow c97bpm 12in swayer eventually reaches cooing chick while the bass tone burps away.

LEON WARE: 'Why I Came To California' (LP 'Leon Ware' US Elektra E1-80050) Leon's label change has seen him come up trumps with the week's major compulsive play-it-again soul listening set, this absolutely gorgeous Janis Siegel duetted 0-106bpm catchy lugger being sorta Maza/Crusaders in sound, while he gets slyly sexy on the gentle 108-110bpm 'Can I Touch You There' (you know where!) and pulsating 0-96-96bpm 'Miracles' ('when we come together it's a miracle'). 'Slippin' Away' being one nice 43-86bpm slowie amongst several real smoochers.

ROCKERS REVENGE featuring **DONNIE CALVIN:** 'Walking On Sunshine' (US Street Wise SWRL 2203) Eddy Grant's oldie undergoes all kinds of freshness in four different versions (one of them in totally tight acappella) on throbbing 115bpm 12in, incorporating a 'You're The One For Me' break halfway and the now mandatory Peech Boys-type effects, the electronics being most pronounced in the 'Rockin' On Sunshine' version. **TRILARK:** 'Love Never Looked Better' (US Handshake 4W9 02961) There's yet more 'You're The One For Me' in the blatantly derivative halfway break of this powerfully striding 123-125-121-122bpm 12in instrumental smacker, restructured from the chick sung 121-122-123-125-123bpm A-side's backing track.

GINO SOCCIO: 'It's Alright' (LP 'Face To Face' US Atlantic/RFC SD 19358) Basically a remake of his 'Try It Out', this persistent 118bpm chugger syncs beautifully with 'Sooner Or Later' and sounds great really loud, while 'Who Dunnit?' is a synthetically burbled 0-121bpm snicker and 'Remember' a Giorgio-ish 125bpm synth looper, the 122bpm 'Dream On' and 115bpm 'You Move Me' being a bit dull. **BEAU WILLIAMS:** 'If You're Ready' (LP 'Beau Williams' US Capitol ST-12213) Pleasant soul set with this lovely 105bpm joggler featuring some great gurgling vocal gimmicks and Beau's hang-up fixation on 'red pants', slotting in well with Fatback/Jeffrey Osborne/Leon Ware etc, but of the other cuts only the smoothy 91bpm 'I Like Everything About You' has real dance appeal despite two more uptempo efforts.

MUCH PHOTOGRAPHED Swindon Brunel Rooms DJ, Sandy 'Toots' Martin now poses like a 'Star' with Second Image doing their best to look happy about his trumpet playing! Sandy's got his act together and sends out photos, so naturally we print 'em. Why don't more jocks do likewise?



THE PARTNERS: 'Give It To Me All Night Long' (US Moby Dick BTG-1232) Reasonable guys/gals-sung c119bpm 12in looper with simple rhythm intro and break, not gay despite the label.

UK NEWIES

PATRICE RUSHEN: 'I Was Tired Of Being Alone' (Elektra K 13184T) Her album's slow 'Remind Me' would have given radio a better indication of Patrice's staying power than this pale and so far insignificant 118bpm imitation of 'Forget Me Nots'. **BJT** — It is on a 3-track 12in with an extended 115-114-115bpm version of the monster cool jazz 'Number One' instrumental and the older but now extremely useful soaringly stomping 113(intro) - 115 - 116 - 118 - 115 - 116 - 116 - 115(beat) - 116bpm 'The Funk Won't Let You Down'. Flip it!

CANDELA: 'Love You Madly' (Arista ARIST 12473) 'Boogie Wonderland' — introed strong vocal interplay driven lurching 117bpm 12in thudder with waiving chic soulful guys and an exciting stereo synth break, combining to make an established import hit with possibly classic potential. **SINNAMON:** 'Thanks To You' (Becket BKL 3) Starting with a great abrasively scolding lady and timid guy's 'telephone' exchange over the basic beat, this import smash sparsely arranged ever changing chick squawked excellent drumkit prodded 118-119-118bpm 12in thudder is remarkably (and ultra-mixably) like Elektra Funk most of the time, especially on 2-track flipside 119bpm instrumental and Peech Boys-ish 'Fierce Reprise' continuation.

TONY CROCKETT: 'Queen Of Hearts' (Alternative ALT 010S, via 01-480 1621) Tony Graham was with Junior Giscombe, Shakatak's George Anderson and Modern Romance's Paul Gandler in an embryo group called Atlantis who had demos played on Capital Radio by Greg Edwards before the others split for fame and fortune, leaving Tony to change names and debut on an insidiously unfurling tapping little 0-109bpm 12 weaver with free form piano, tootling cool flute, subdued jiggy rhythm, light Britfunk vocal and even a bit of rap, plus a different 0-109bpm version as flip.

AL MARSHALL: 'I Like The Way You Dance With Me' (Pavilion PAVT 403, via Pinnacle) Well recorded 118(intro)-120-121bpm 12in disco roller could have found a more original synth twiddle to feature behind its Britfunk vocal but has a commendable ever progressing American sounding backing track, instrumental flip. **CONGRESS:** 'You Gotta Get It Right' (Toot! Froot! TOOT 12-2) Gonzalez associated chap-sung initially downtempo

but building 110-108-110bpm 12in bumbling soul shuffler with whispering 'you can get it girl'-type group refrains, around a while on white label and surely out by now.

ANGELA STEWART: 'When Love Comes Knocking' (Dynamic DYN 12-11) Thom Bell co-penned pleasant slow 75-76bpm 12in lovers rock swayer, already getting radio plays.

FREDDIE MCGREGOR: 'Big Ship' (Greensleeves GRED 90) Very repetitive simple 70-71bpm 12in reggae slowie (dub continuation) by the man who mash up de nation on his current tour — presumably, although the lyrics don't hint it, the 'big ship sailing on the ocean' is the Black Star liner. In fact the flip's more flowing 72bpm 'Come And Take It' is a far stronger song.

SYLVIA TELLA: 'You Might Need Somebody' (SRL DDI) Lloyd Chalmers-produced rather nice 79-80bpm 12in lovers rock reading of Randy Crawford's oldie — an advantage to start with — continuing into a dub, flipped by a more stolid but soulful 71bpm treatment of the Soul Children's 'The Sweeter He Is'.

JIMMY RILEY: 'Hey Love' (Taxi 10WIP 6796) Stevie Wonder-penned pleasant enough steady little 72bpm reggae joggler on 3-track 10in with the 73bpm 'Give Me Your Love' and 67bpm 'Delicious'.

PORTIA MORGAN: 'Infatuation' (Afrk International AF 137T) Yet more pleasant enough 73bpm 12in lovers rock by one of those sweet voiced but slightly suspect pitched young ladies, dub flip.

• DJ SPOT •



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The other Di

I WENT to see the Diana Ross concert at Birmingham's National Exhibition Centre on June 8 and would like to hear from anyone who managed to get a camera into the hall. There were such a lot of flashes all over the place I'm sure someone would part with a little snap.

The reason I want this is because, out of 11,000 people, Diana actually asked me, from three rows back from the aisle, to get out and dance with her. Well, because of the thrill and emotion I broke down and cried and she held me in her arms and hugged me. Everyone clapped and shouted and it was really marvellous, especially because the night was a birthday treat from my parents.

I just can't express it in words so if I could get a snap I'd be really grateful and willing to pay postage. Russell Holt, 101 Saunton Road, Rugby, Warwickshire, CV22 6BD

● We've phoned Diana's record company for you and they say that although they didn't have a photographer there themselves, there was a chap from the National Exhibition Centre taking shots, so it might be worth your while getting in touch with them. Good luck

Only kidding

I WISH John Shearlaw would shut his mouth until he knows what he's going on about. By saying that Haircut 100's main audience are 10 or under he shows what an old fool he is.

The majority of the audience were over 16. Okay, so there were a few kids there, all of whom I noticed you managed to get into your picture.

Yes, of course we were dancing and singing. I was Shearlaw jealous because he's got rheumatism and his legs ain't what they used to be. It's all part of the fun and atmosphere which is the sign of a good show. I enjoyed it and reckon a lot of other people did too.

Doesn't John Shearlaw ever remember being young? Gloria Stein, Orpington, Kent ● Only when he sees the old newsreels of the First World War

Nipped

I WOULD like to put an end to the boring Japan saga that is going on at the moment. Anabella Smith, Chingford, London

● Consider it done — please!

I HAVE just read the report of the Queen concert at Milton Keynes by Mike Nicholls. Is the boy out of his nappies yet and does he still suck his thumb? Seems to be all he was doing at Milton Keynes.

The way he refers to Queen's music as gay disco rhythms stumped me. He must go to a lot of gay places to define this type of music and I tell you Queen certainly don't fit in. Philip Kane, Cardiff ● We're not interested in what Mike Nicholls sucks, how you get stumped and where Queen fit in, whatever that means. Go away, you nasty wee boy

Royal rot

I AM sick of reading about how certain idiotic people think Queen are "odious old bores"

I SAY, IT'S FRIGHTFULLY NICE OF YOU BOYS AND GELS TO HELP DI' AND I PICK A NAME FOR THE LITTLE BRAT— er... I MEAN CHAP....



WE'RE ALL terribly excited about the new Royal baby at our school so I'm running a book (that's taking bets to you) on what the future King is likely to be called and whether he'll be named after any royal pop stars.

Favourites naturally come from Prince Charles' top group, Status Quo, but King Francis or King Rick does sound rather silly, although not as daft as the next most popular, King Nick after Princess Diana's number one popster, Nick Hayward of Haircut 100.

A few outside bets are being run on Ozzy, Freddie and Adam and someone has even gone so far as to suggest Marc, if the boy shows an interest in dirty films and wearing mascara.

As I stand to make enough to retire before doing my 'O' levels on this one, I would be obliged if your readers could give me tips on what they think the baby is going to be called. Jane Blandford, Clapham, London

● Sorry it had to be William, but perhaps that's Nick Hayward's middle name.

and how they are rejecting their fans.

How anyone can say this I don't understand. Queen are probably the busiest rock band around, doing things not only for us British fans, but for their fans all over the world, and it is because of this that they can't be in England as much as some people think they ought to be.

I just wish that anyone who has any criticisms to make about the best team in the business would stop and think first and do a bit of research and then they'd realise just how loyal and brilliant to their fans Queen are. Lynda Brady, Stockton, Cleveland

● We've heard a lot of their time spent counting their money, too

Elvis: OK

IN REPLY to Greg Brook's recent letter, I'm the creep who buys all Elvis Costello's records. I've nothing against Queen so I won't slag them off to get at you, you mindless git. Why shouldn't Elvis wear a suit? It's better than some of the rags groups wear today — or don't wear, more to the point. As for his records being all the same, try playing 'Pump It Up' after 'Good Year For The Roses' and see if even a moron like you can spot the difference. I don't care if you do reckon

he is old fashioned, tasteless and boring. Some of us don't, so keep your trap shut or go and commit suicide. Alf Adder, Southport, Merseyside ● So glad you don't want to slag Queen off

Queen fans and taste

IN REPLY to John Marwell, I disagree with him calling some of Queen's massive international army "prats." The treatment they gave to Bow Wow Wow on stage was just what they asked for by coming out with their brand of outrageous crap.

Queen fans have been used to hearing excellent music for the past decade and therefore will not tolerate Bow Wow Wow, Teardrop Explodes or any other snotty little band.

I'm sure Queen feel the same and don't want to bow so low as to give the Wow Wows a public apology. I was at the Leeds gig and thought the bottles and cans thrown at Teardrop Explodes was a step in the right direction for music. Steven Myerscough, Preston, Lancs ● It's certainly nice to know the spirit of fair, open-minded tolerance still stalks your neck of the woods

Nice boys

AS TOM McGuire wrote to you saying that he had met Toyah, I'm writing to tell you that when I met Madness they were absolutely fantastic.

At London's HMV shop recently they chatted to me as if I were one of their long lost friends, signed everything possible, I had photos taken with them and had a long chat to Suggs whom I've been in love with for two and a half years.

It is nice to know that some groups realise that they wouldn't be where they are now if it weren't for their fans. Belinda Harlesden, London ● Yes, and they spend so much time helping old ladies across the road it's surprising they ever get any recording done

Not fair

AFTER LISTENING to the Top 40 and finding that 'No Getting Over You' by Paris had still not entered the chart, I thought I'd better write to you and ask what's wrong with Britain's musical taste.

How is it that pathetic groups like Depeche Mode and the Associates can put rubbish like theirs into the charts with ease while excellent groups like Paris

struggle to make any impression?

'The Best Of Times' by Styx was a good example last year. It should have been a classic but only made no. 42. Can anybody out there write and tell me what the big attraction of groups like Depeche Mode is? Dave Jennings, Newent, Gloucestershire ● Perhaps because they don't sound like Paris or Styx

Food for thought

WHAT DO you have for breakfast Mailman? I'd like to know so that I can be an unreasonable ignorant bastard just like you.

Incidentally, I declare myself as the official rival to John Connolly, the Wit of New Barnet, so be prepared to hear a lot more of me. Wilfred Buttock ● Rusty nails, rancid milk and castor oil. Hope you enjoy

Rio grand!

AFTER READING your crappy review of Duran Duran's album 'Rio', we felt we just had to write. It was one of the most biased reviews we have ever read.

We're not saying everyone should like the album, but one did go rather to far, didn't one? I mean only two stars! We suggest Sunie gets her brains tested. We think 'Rio' is really brill and, as for the song 'The Chauffeur', it is not rubbish. In fact it's really good. So anyone reading this, don't take any notice of Sunie's review and go out and buy the record to see how brill it is.

Do we get paid for this? Only we've just bought 'Rio' and we're a bit low in the pockets. Julie Robson and Lesley Wicks, Farnham, Surrey ● And in the heads, it seems



CLARE: mature sensible woman

Baby love

IT ALWAYS amuses me how, as soon as a group such as Altered Images, achieves recognition or chart status, doves of people feel it is their duty to frantically rush around projecting sheep-like utterances of shock and horror.

'Sell out', 'kiddies group', 'too nice' and 'snotty nosed giggling brat', are examples of the more notable phrases to surface from the letters in your paper now. Could it be that the same people who are coming out with these, obviously professional and well supported, theories are the same who were ranting and raving and bopping to the sound of 'Happy Birthday'.

I'd be grateful if all you jealous females who write these 'I'm an Altered Images hater' type letters would keep their silly comments to yourselves. You'll have to accept that Clare Crogen is more beautiful than any of you could ever be. Tim Jackson, Bishops Stortford, Herts

Money, money!

DOES MARTIN Rushent think he's fooling us? I know that he's really Altered Images. You see, first he programmes a simple drum beat into his computer. He then instructs the computer to add bass and guitar in all the right places. Then comes the easy bit. He records his voice singing at half speed and then plays it back to get that distinctive squeaky row. All Fendishly clever, Martin, but remember what happened to the Smurfs, the Chipmunks and Pinky and Perky. Paul Humphreys, Stoke-on-Trent

● Yes, they all made loads of money!

Heavy duty

I WONDER how many people noticed the obvious mistake in RECORD MIRROR dated June 19?

While giving AC/DC's new UK tour dates you described them as the world's finest heavy metal group. I think it would be true to say that even the Anti-Nowhere League deserve this title more than AC/DC do. Andrew Taravella, Aberystwyth

● The only thing the Anti-Nowhere League deserve is shooting

The first cuckoo

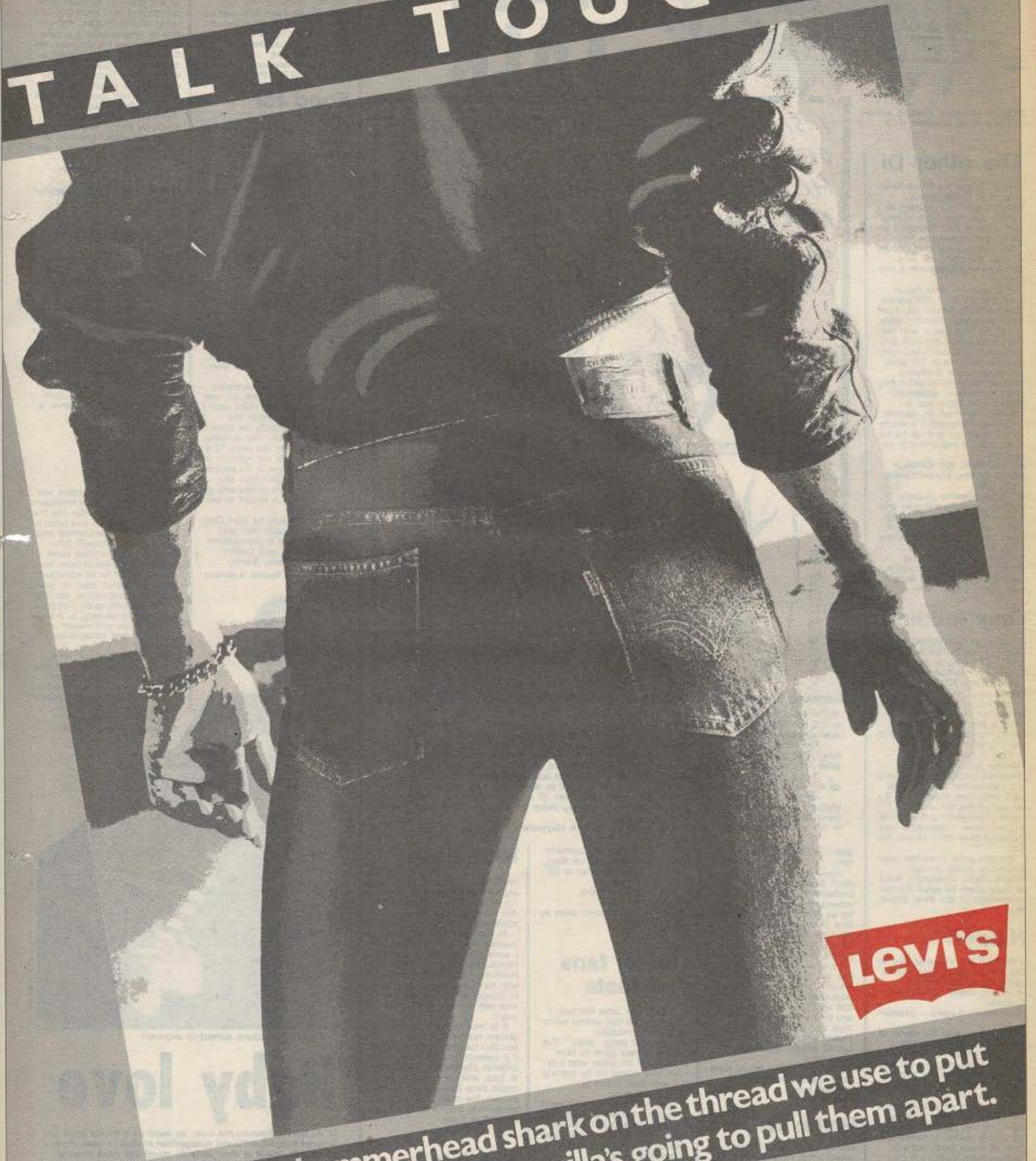
SO TONY Williams hates war does he? So do most intelligent people in Britain today but the whole point is that you have to draw the line somewhere and stand up for yourself! John Lannon may not have been a coward but he would have been a damn fool if he let somebody muck him about, beat his wife, steal his possessions, etc, etc.

Can he really quote that prize prat Nicole's bleating, ie 'A Little Peace' at us and expect us to swallow it and become as wet as he is?

War is horrible but Tony is living in cuckoo land. God help us if he was Prime Minister! This is the real world and it's not very nice. Grin and bear it like the rest of us Tony!

A Realist, Dundee ● Laugh, I nearly died

TALK TOUGH



You could catch a hammerhead shark on the thread we use to put a pair of Levi's together. And no gorilla's going to pull them apart.

TALK AS YOU WALK.