

RECORD MIRROR

CLUB COUNTRY

In the Culture Club, page 15

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News

Tull beer fest

JETHRO TULL will headline a summer festival promoted by Theakstons Brewery! The band who haven't played an open air concert for nine years, will headline the festival at Nostell Priory near Wakefield at West Yorkshire August 27, 28.

Theakstons expect that 25,000 people will turn up for the event and other acts on the bill include Newcastle diehards Lindisfarne and the Blues Bard. A one mile area located immediately in front of the priory which is situated six miles south east of Wakefield, will accommodate the stage and concert arena.

The Friday evening concert begins at 7.30pm and on Saturday the concert starts at 2pm and closes at 11pm. Tickets for Friday and Saturday are £12.50 each and Saturday only they are £10. Tickets are available (enclosing a SAE) from the Brewery, Masham, North Yorkshire, HG4 4DX. Cheques or postal orders should be made payable to Theakston Music Festival.

Linx single

TOP BRITISH soul duo Linx, release their new single 'Plaything' on June 25.

It's been produced by the band themselves and it's their first single since 'Can't Help Myself' in December.



BLONDIE: Making tracks at last

BLONDIE TO TOUR

BLONDIE ARE to play in Britain at last.

They have decided to do six shows here in September — marking their first live dates for three years.

Debbie and the boys will play four concerts at London's Wembley Arena and two at the Birmingham NEC.

The concerts will be the biggest Blondie have ever done. For the first time the group will be playing venues with massive stages which warrant spectacular shows.

Meanwhile, the group have just released the Blondie autobiography 'Making Tracks' — written by Debbie Harry with Chris Stein photographs.

It comes out to coincide with the release of their album 'The Hunter' — which includes their 'Island Of Lost Souls' single.

The tour kicks off at the

**FIRST TOUR
IN
THREE YEARS**

Birmingham NEC on September 11 and 12. London dates are September 16, 17, 18 and 19.

HOW TO BOOK: Tickets are available by post this week and cost £7.50 and £6.50 for both shows — although there

Elton's Lennon tribute

ELTON JOHN follows up his smash hit 'Blue Eyes', with a new single 'Empty Garden' this week.

It's a track taken from his album 'Jump Up' and its written by Elton and his old friend Bernie Taupin. The song is a poignant tribute to John Lennon. Lennon's last public appearance was at Elton's concert at Madison Square Garden in 1974. Lennon joined Fat Reg on stage for 'I Saw Her Standing There' 'Whatever Gets You Through The Night' and 'Lucy In The Sky With Diamonds'.

'Empty Garden' is available in a full colour picture sleeve and the B side is a previously unreleased track 'Take Me Down To The Ocean', which Elton wrote with Gary Osborne.

Sparks album

LEGENDARY DUD Sparks release their new album this week.

'Angst In My Pants' contains 11 songs written by Ron and Russell Mael, and tracks include 'Sextown USA' and 'Eaten By The Monster Of Love'.

The band are considering some live dates over here shortly but nothing has been confirmed.

are some obstructed view seats available at £5.50.

Cheques or postal orders should be made payable to 'Blondie Box Office' and sent with a SAE to: Blondie Box Office, PO Box 281, London N15 5LW. There is a maximum of 10 tickets allowed per order and 30p booking fee should be added for each ticket.

Tickets will also be available from agents in three or four weeks' time, and six weeks should be allowed for delivery after ordering by post.

Queries can be answered by phone by ringing 01 734 0672.

Coach trips are also being arranged by: South West Concert Club, Baileys, Cavendish Travel, Len Wright Travel and TLCA.



NUMAN: Send your own tape scheme

Numan, Madness video releases

VIDEOS FROM Gary Numan and Madness are out this week... at rock-bottom prices.

GARY NUMAN'S new video is priced at around a fiver!

But anyone wanting the two-hour programme needs to send in their own tape.

It is called 'Micro Music' and features Numan's 'farewell' concert at London's Wembley Arena and includes 'Are Friends Electric?', 'Cars' and 'I Dream Of Wires'. The new video features all the effects Numan used in the show.

'Micro Music' costs £4.95 plus £1.50 for postage and packaging.

HOW TO ORDER: Cheques or postal orders should be made payable to Palace Video and sent along with a new two hour tape to 8 Poland Street, London W1.

A label with a name and address should be stuck on to the CASSETTE ITSELF. Four weeks should be allowed for delivery.

THE MADNESS 'Complete Madness' video costs £21.50. Tracks include all their biggest hits with 'Houses Of Fun', 'The Prince', 'One Step Beyond' and 'Grey Day' among them.

It lasts for 42 minutes and comprises their now-famous Top Of The Pops video clips.

HOW TO ORDER: Cheques or postal orders should be made payable to Siff Records and sent to: SIFFRIMS, 9-11 Woodfield Road, London W9. The price includes the cassette, postage and packing.

Stones extra dates

THE ROLLING STONES have confirmed more concerts.

Welsh and Scottish fans will be disappointed because they have only announced two extra dates — at Newcastle and Bristol.

Three concerts have been set up in Scotland, at Aberdeen Capitol on May 26, Glasgow Apollo 27 and Edinburgh Playhouse 28, but tickets were sold out within hours of being advertised.

Despite rumours that they will do more secret gigs, their dates at Bristol and Newcastle are the only ones being publicised.

They play Newcastle's United Football Club at St James Park on June 23. It is followed by a concert at Bristol City's Ashton Gate ground on June 27.

And yet again the group are causing controversy. Bristol City's ground holds only 30,000 people and St James

Park can accommodate only 40,000.

That means thousands of fans won't be able to see the group.

"A lot of people have said there should have been postal applications only, but when you think there will probably be 200,000 people wanting to see each show, then it's impossible to process," said a spokesman.

"Their schedule is so tight that they are playing consecutive countries around Europe on each night, let alone different towns."

"We are still hopeful that another date might be added — but that will be a small gig mainly for the band to enjoy playing. There just isn't room for more concerts — with 40 or 50 dates, it looks as if their European stint will be even bigger than the American tour."

HOW TO BOOK: Tickets are



MICK JAGGER: Giant Eurotour

available from the football grounds and HMV shops around the country — including Newcastle and Bristol. They are also available from major theatre box offices around the country and fans should check with the local press for details.

ADAM ANT

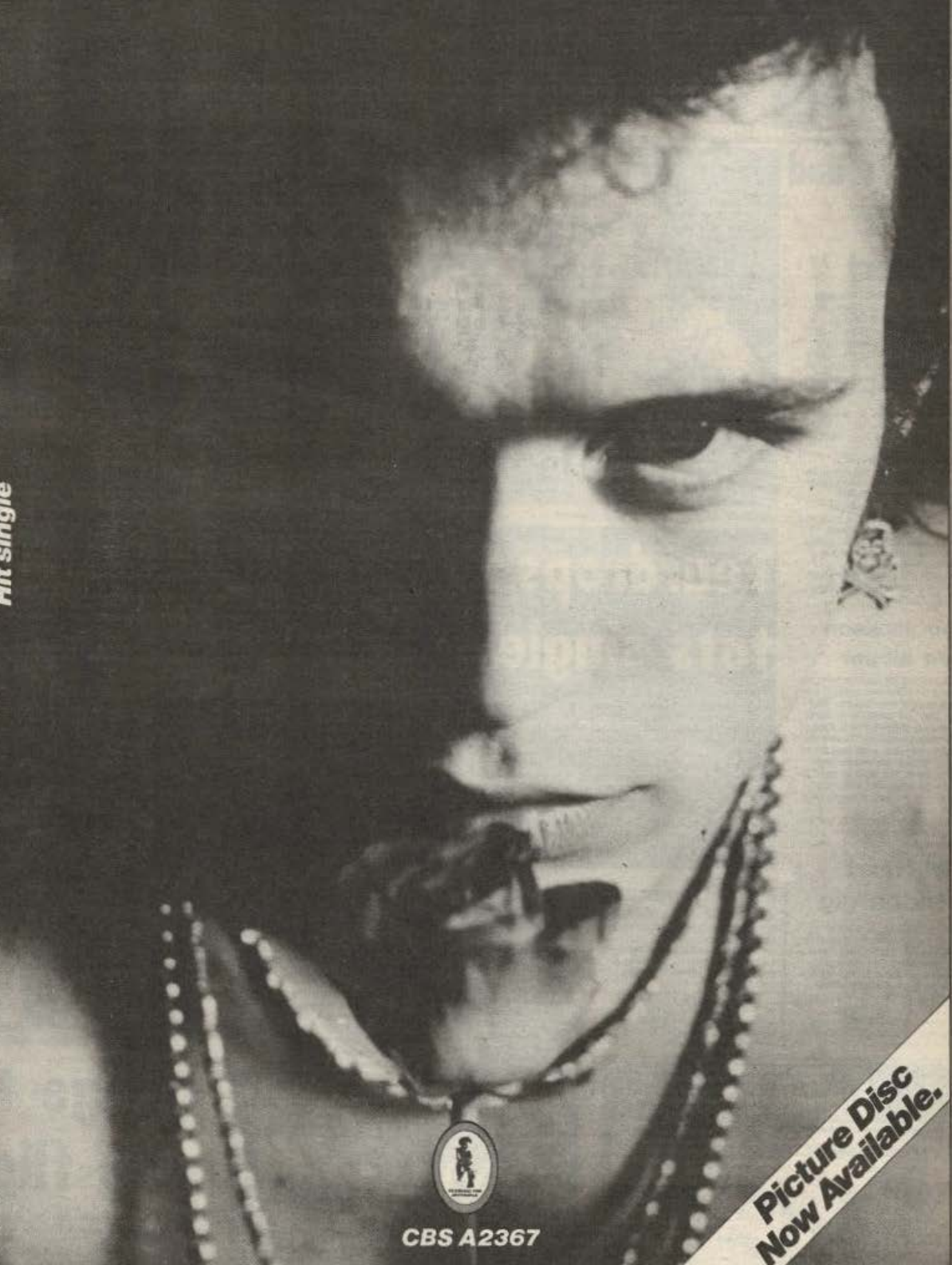
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Strummer found . . . but Topper quits



JOE and TOPPER: Troublesome duo

JOE STRUMMER'S back with the Clash but the band's problems aren't over yet . . . Topper Headon has now quit the line up!

Strummer was found in Paris in the early hours of Tuesday morning and the band played the Lochem Festival in Holland, but when they returned to London Topper said he was leaving.

"He left due a difference of opinion over the political direction the group will be

taking," a spokesman told RECORD MIRROR this week.

For the time being, the Clash will continue as a trio using guest drummers but details of who they will be calling on aren't known.

Most of the band's rescheduled dates have already been run in RECORD MIRROR and this week the Clash announced that they'll now be playing Brixton Fair Deal on July 10, 11 and Leeds July 26.



ANGUS: getting used to the local brew

Dexy's and Rats In Concert

DEXY'S MIDNIGHT Runners and the Boomtown Rats play two special Radio One in concert shows on June 5, 6.

Dexys will be appearing on June 5 and the Rats on June 6 in a giant marquee situated in Exhibition Park Newcastle. The concerts start at 8pm and doors open at 7.15pm.

Tickets for both shows are priced £3, £2.50 and £2 and they are available from the City Hall Box Office.

This will be Dexys first appearance since the Projected Passion Review last November. The band will shortly be releasing their new single 'Come On Eileen' and they're due to bring out their new album 'Hey Where You Going With That Suitcase', in July. The Rats have recently completed a British tour which coincided with their hit single 'House On Fire'.

Joe Jackson new album

JOE JACKSON returns from his six month Stateside sojourn this week with a new album, 'Night And Day' for release on June 25 closely followed by a date at London's Dominion Theatre 29.

The maestro, who has been concentrating on production lately, feels the time is right to return to live work with new musicians he has brought over from America.

A tour is in the offing but so far no details have been confirmed.

HM Heart London gig

HEAVY METAL cult band Heart, best known here for their massive hit 'Steamboat Annie', play London's Dominion Theatre on June 6. Tickets are on sale from the box office priced at £5.00.

A new album, 'Private Audition', is released on June 4 followed by a single, 'This Man Is Mine' on June 11.



JULIAN COPE: Supporting Queen

Teardrops for tots single

THE TEARDROP Explodes release their first single of the year on June 11.

It's 'Tiny Children' taken from their second album 'Wildier' and it will be available in three forms.

The regular seven inch version is backed with 'Rachel Built A Steamboat' recorded earlier this year. There will also be another seven inch version in a gatefold sleeve plus a twelve inch. The 12 inch version features an eight minute live version of 'Sleeping Gas' recorded at Club Zoo in Liverpool just before Christmas.

The Teardrops will be supporting Queen on three of their forthcoming shows; Leeds United Football Ground May 29, Edinburgh Ingleston Showground June 1, Milton Keynes Bowl June 3.

More Coconuts

KID CREOLE and the Coconuts have added a third London date to their British tour.

The band will be playing the Lyceum on June 9 following a sell out show there the night before.

Tickets costing £4.50 go on sale from May 27. They are available from the Lyceum Box Office, Premiers Box Office and Keith Prowse agents.

MSG play Reading?

THE MICHAEL Schenker Group are hotly tipped to play Reading Festival.

The organisers are unable to confirm the appearance but it's understood that the band are now interested in playing.

The band still without a drummer, are recording an album and look likely to release it close to August Bank Holiday.

AC/DC Power on

AC/DC play their first full British tour for two years in September. The world's finest heavy metal band played the Castle Donington Monsters of Rock Festival last year, and now they'll be doing 12 dates across the country.

Their schedule is: Birmingham National Exhibition Centre September 29, 30, Manchester Apollo October 3, Newcastle City Hall 4, 5, Glasgow Apollo 9, Edinburgh Playhouse 10, 11, London Wembley Arena 18, 19.

Tickets for all concerts will be available this week. Tickets for the Birmingham concerts are priced £6.30 and £5.30. They are available over the counter from the NEC box office or by post from the NEC. Cheques

should be made payable to NEC (AC/DC) Ltd and sent with a SAE to AC/DC NEC Box Office, Birmingham B40 1NT.

Tickets for the Birmingham concerts are also available from record shops in the area; Birmingham Cycles, Barry Ansell ticket agency Manchester, Mike Lloyd Music Stoke on Trent. Tickets for the Manchester, Newcastle and Glasgow concerts are available from box offices and range from £6 to £4.

Tickets for the Wembley Arena concerts cost £6.30 and £5.30 and are available by post from MCP Ltd, PO Box 77, London SW4 9LH. Cheques and postal orders should be made payable to MCP Ltd and don't forget to enclose a SAE and allow three weeks for delivery.

AC/DC will be bringing their full American stage show across, including, cannon effects. They're also said to be planning a few surprises but no details are available at the moment.

Next month the band release a new single 'For Those About To Rock (We Salute You)' which is taken from their current album. The single is backed with a live version of 'Let There Be Rock' which was recorded on their recent American tour.



MIDGE URE: no Ultravox split

Midge takes solo flight

MIDGE URE releases his first solo single on June 8 — but this does not mean that Ultravox are about to split.

Midge plays all the instruments on the single, a version of the Walker Brothers' hit 'No Regrets', as well as producing it. "I got tired of doing it for other people so I decided to do it for myself," he says.

Meanwhile, Ultravox are about to record their third album, which is set for release in September.

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6	4	QUEEN HOT SPACE	4.49
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8	NEW	THE CLASH COMBAT ROCK	4.29
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PL.P. PRESENTS

QUEEN

in concert



GARY MOORE has a new band — and it features two Whitesnake members. The ex-Thin Lizzy guitarist has teamed up with Whitesnake bassist Neil Murray and drummer Ian Paice for a short tour which starts next month. The band plan to go into the studio after the tour to record an album for later in the year. But Murray and Paice have denied that it means the end of Whitesnake. A new album from the heavy metal band is scheduled for release in the Autumn, and there remains a

Turn On

strong possibility that they will go out on the road at the end of the year. The Gary Moore tour kicks off at the Newcastle Mayfair on June 25. Then: Huddersfield Polytechnic 26, St Albans City Hall 28, Chippenham Gold Diggers 29 and the London Marquee July 1 and 2. Further dates may yet be arranged. Full line up of the new Gary Moore band is: Charlie Huhn on vocals, Neil Murray on bass, Ian Paice on drums and Tommy Eyre playing keyboards.



NEWS EXTRA

TOP JAZZ funk band Shakatak — recently in the charts with their 'Nighthirds' single — have added more dates to their tour. They play Manchester Unity Club June 3, Burton Allied Breweries Social Club 4, Braintree Essex Barn 5, Gloucester Leisure Centre 10, Hatfield Forum 11, Gillingham King Charles Hotel 12, Cambridge Emmanuel College 15, Dunstable Queensway Hall 17, Huntingdon RAF Wyton 18, London Digby Stewart College 19, Ilford Palais 20, London Yorkshire Gray 22, Mansfield Leisure Centre 23, Sunderland Fusion 24, Durham St Mary's College 25, Margate Winter Gardens 27, Westcliffe Cliffs Pavilion 28 and Tunbridge Wells Assembly Hall 29.

RIP RIG & PANIC — who split off from The Pop Group with Pigbag — go out on tour this week and release their second album on June 18. Again, it comprises two 12-inch 45rpm records like their debut offering 'God'. It is called 'I Am Cold' and features the group's new single 'You're My Kind Of

Climate' which comes out on June 4. It is a double A side coupled with 'Birds So Hungry At Night She Eats Her Jewelry'. The band's live dates are: Sheffield City Hall Barkers Pool May 28, Bristol Locarno June 1, Portsmouth Gaiety Bar 3 and London Zig Zag Club 4.

U2 ARE not playing the summer festivals at Glastonbury or with Queen said a spokesman this week. 'They have confirmed neither appearance; at present the band are on holiday after their American tour,' he said. 'There is a possibility of one show this summer, but as yet it's only an option the band have.'

ACCLAIMED FUNK band Defunkt return to Britain next month to play a short tour at: London Venue June 25 and 26, Birmingham Holy City Zoo 21, Manchester Hacienda 22, Nottingham Rock City 23, Leeds Warehouse 24 and Brighton Jenkinsons 27. They also bring

out their new album 'Thermonuclear Sweat' on June 11. It features five new songs plus a reworking of the O'Jays number 'For The Love Of Money'.

THE GANG OF FOUR — who have just hit the charts with 'I Love A Man In Uniform' — have rearranged some of their June tour dates. Their concert at Birmingham Locarno moves from June 2 to June 21 — replacing the Hemel Hempstead Pavilion date, and the Bristol Locarno show has moved from June 8 to June 20.

JACKSON BROWNE has been confirmed to headline the Glastonbury CHD festival on June 20. It is his first appearance since 1976, and he will also play concerts at the London Hammersmith Odeon on July 12, 13, 14 and 15. Other artists confirmed from Glastonbury are Van Morrison on June 19 plus Sed Cafe, Funkapolitan and Randy California. Tickets are £8 for the three days or £9 at the gate.

The Teardrop Explodes

HEART

Special Guests

JOAN JETT & the blackhearts

LEEDS UNITED, ELLAND RD., LEEDS
SATURDAY 29th MAY 4.30 pm

Tickets £9.30 from Barkers and Cavendish Travel Leeds, Piccadilly Records Manchester, Mike Lloyd Stoke, Lotus Stafford, Kendrick's Wolverhampton, Balleys Coaches Mansfield, Cyclops Sounds Birmingham, Virgin Sheffield, Virgin Peterborough, St. Georges Hall Bradford, TLCA Box Office Royal Court Liverpool. Also £9.50 from Sound Effects York, Lincoln Box Office Lincoln, Way Ahead Nottingham.

£10.00 ON THE DAY

*tickets also available for Milton Keynes from these outlets.

NO CAMPING — NO CANS OR BOTTLES — GATES OPEN AT NOON

HOW TO GET THERE
Shuttle services from Town Centre and Station to the ground
Extra trains arranged — concert ends at 10.30 sharp.

INGLISHTON, EDINBURGH

Royal Highland Agricultural Exhibition Hall

TUES. 1st and WED. 2nd JUNE 7.30pm

Tickets £5.30 from Playhouse Edinburgh, Apollo Theatre and Listen Records Glasgow, 2001 Aye, Cathy McCabe Dundee.

JOAN JETT AND THE BLACKHEARTS WILL NOT BE APPEARING AT EDINBURGH

MILTON KEYNES CONCERT BOWL

SATURDAY 5th JUNE 4.30pm

Tickets £9.30 from Milton Keynes Town Hall; Virgin Milton Keynes, F.L. Moore Dunstable, Luton, Stevenage, Bletchley; M.B. Tickets Brighton, V & M Travel Tamworth, Midland Travel Banbury, Southwest Concert Club tel. 02372 79070, Treble Clef Fakenham, George Wortley Norwich, Eagle Coaches Bristol, Mays Coaches Colchester, Smiths Coaches Reading, Nick Wilson Crawley. Also priced £9.50 from London Theatre Bookings 01 439 3371, Albamarle 01 283 5944, Premier 01 240 2245, all branches of Keith Prowse 01 836 2184.

£10.00 ON THE DAY

NO CAMPING — NO CANS OR BOTTLES — GATES OPEN AT NOON

HOW TO GET THERE
Shuttle service to and from Bowl from Milton Keynes Central Station

TOURS

AMERICAN HEAVY metal band Yesterday And Today, play their first British dates next month. The band who release their new single 'I Believe In You' this week, will be appearing at: London Marquee June 2, Liverpool Warehouse June 3, Newcastle Mayfair 4, Southport Floral Hall 5, Wigan Pier 7, Chippenham Gold Diggers 8, Reading Top Rank 9, Bristol Granary 10, London Marquee 11 and Dunstable Queensway Hall 12.

SAINTEASTWOOD and General Saint have added some dates to their tour. They'll be playing: London Congress Centre, Milton Regal 28, Nottingham Sherwood Rooms 14, York University 18, Oxford St Edmunds Hall 19, London Venue 21, Bournemouth Midnight Express 23 and Bristol

Rising Star 26.

MIKK DEVILLE has decided to play two more London dates at the Venue on June 21 and 22. They last played gigs there in November.

ROCK POET, John Cooper Clarke, takes to the road again next month, coinciding with the release of his forthcoming album. Clarke will be playing Liverpool Warehouse June 4, Manchester Hacienda 5, Glasgow Nile Moves 10, Edinburgh Mile Club 11, Brighton Jenkins 13, St Albans Civic Hall 14, London Venue 17 and Glastonbury Faye 18.

TALK TALK, who have just finished work on their album 'The Party's Over', play the following dates: London Heaven May 24,

Longon ZigZag 27, Canvey Island Gold Mine 28 and Hastings Downtown 29.

SAD CAFE, who are due to release a new single at the end of June, play the following dates: Sutton Ashfield Leisure Centre May 28, Oxford Easter College 29, Swindon Oasis Leisure Centre 30, and Winchester Recreation Centre 31.

VIC GODARD and the Subway Set who are currently supporting Allread Images, play a one-off date in their own right at Manchester Hacienda June 1.

BILLY PRESTON and Sprints make their first joint appearance in this country at the London Britton Fair Deal, May 28. Tickets are £3.50.

RELEASES

THE STARGAZERS who had a hit earlier this year with their EP 'Groovy Babe Groove' release a follow up single next week 'Scat The Riff'. The single will also be available in 10-Ach format with the additional track 'Go Go Honey'.

FORMER OILLAN guitarist Bernie Torme and his new band Electric Gypsies release an album 'Turn

Out The Lights' and a single 'America' on June 18. Bernie was recently in action with Ozzy. Ozzy's band followed the death of guitarist Randy Rhoads.

TOYAH'S FORMER keyboard player and co-writer of 'Thunder in The Mountains' releases a solo single 'Blondes Aren't Fair' on May 28. He'll be releasing a solo album in the Autumn.

POSITIVE NOISE release their album 'Change Of Heart' on June 11 and a single 'Waiting For The Seventh Man' will be released about the same time.

RANDY CRAWFORD releases her new album 'Windsong' June 4. The album features 11 songs, and titles include 'Letter Fall Of Tears' and 'We Had A Love So Strong'.

TV AND RADIO

THURSDAY'S 'Old Grey Whistle Test' features Gang Of Four in the studio and America's J Gells Band on film on BBC 2.

THE POPE'S visit, Fallowfield's permitting, takes over the airwaves on FRIDAY. But in between the husband reverence comes heavy rock from Stampede on 'The Friday Rockshow' on Radio One. Peter Townshend of The Who, Midge Ure of Ultravox and Annie Nightingale judge the new releases on 'Roundtable' under the command of Richard Skinner. LWT viewers can see a special on the dangers of glue sniffing on 'The London Programme'.

SATURDAY features the char-burning Scotland and England team clash from Hampden on ITV and BBC 1. Early risers can see 'Yazoo on 'Get Set For Summer' on BBC 1. 'Pop Quiz' sits BA

Robertson, Depeche Mode's Dave Gahan and Cleslei Nouvessou's Sal Solo against the Blues Band's Paul Jones, Jools Holland and punk poet John Cooper Clarke. Adam Ant turns up on 'Cannon and Ball' on ITV while Radio One's 'In Concert' features Q Tips.

THE ROLLING STONES interrupt the sabbath on SUNDAY in LWT's 'Rock Concert' series. Kool And The Gang and Waylon Jennings are also featured. Dusty Springfield gets her career assessed by Paul Gambaccini on Radio One.

BANK HOLIDAY MONDAY sees Boomtown Rat Bob Geldof select his 'Top Twelve' on Radio One while 'Tight Fit' turn up on 'Jim's Fix It' BBC 1.

CLIFF RICHARD and the Shadows reunion concert is repeated on WEDNESDAY on BBC 2 in 'Thank



ADAM ANT graces 'Cannon And Ball' on Saturday ITV.
You Very Much'. The programme also features contributions from Elton John, Olivia Newton-John and Aram Faith.

PHOTO: ALAN BALLARD

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Newsbeat

AS IT IS...
JOAN JETT AND THE RUNAWAYS
REOPEN BATTLES WITH FIRE

AS IT WAS...
THE RUNAWAYS



Good old Joan?

DON'T GETCHA fingers burnt on 'I Love Playing With Fire', the latest slice of vinyl attempting to sell itself aboard the Joan Jett bandwagon.

Accredited to Joan Jett And The Runaways, this Cherry Red product was released by the same label three years ago, slightly modified and entitled 'And Now... The Runaways'.

Sure it contains the much publicised Cook/Jones composition, 'Black Leather', recorded when Joan was over here hanging out with the ex-Pistols, and Slade's 'Mama Weer All Craze Now' but Joan couldn't sing in those days as she'd no doubt be the first to admit.

True 'Eight Days A Week' is half-way listenable but then it takes some doing to wreck a Beatles ballad. The rest is silence or at least ought to be. Keep at arms' length.

'ROXY MUSIC — Style with substance, Roxy's first ten years.'
By Johnny Rogan (Star £1.75)

EMINENTLY UNFASHIONABLE inasmuch as this appears as a small novel-size reader rather than a foot-square all-colour extravaganza. Nevertheless, it provides a comprehensive, not to say workmanlike appraisal of the most consistently stylish, innovative and influential band ever.

Particularly impressive is the amount of space devoted to Ferry's unsung sidekicks — Manznera, McKay and, of course, prince of the avant garde himself, who split from Roxy early on to pursue his own ideas.

Being something of an inveterate rock bore, Rogan has concentrated, A-level essay-style — on the band's history and music, rather than documenting the juicier side of the band's infamous lifestyle. Otherwise a highly readable and value-for-money tome. MN

TECHNICAL ECSTASY!

IT'S A new single and a new look for top synth duo Soft Cell — the northern lads have recruited sexy New Yorker Cindy Ecstasy to sing on their latest release, 'Torch'.

Sultry Cindy, 20, a famous character back in the Big Apple, met the group last year at the swish Studio 54 disco when they were in town recording the 'Non Stop Erotic Cabaret' album. She spent Christmas at Chateau Almonde in Leeds and ended up singing on 'Torch' after the boys heard her rapping on the phone to a London record company executive who needed cheering up.

Working with Soft Cell has been like a dream come true for the girl who's getting her own career together now.

"I thought 'Memrabilia' was such a good song, before I even knew who they were," she says, "I couldn't get over the fact that all this sound was coming from just two guys. I thought: 'Wow it'd be great singing with them'."

"And, what do you know, two years later I ended up doing just that."

Cindy's been just as big a hit with Cellmates Marc and Dave. "She really fits in with our image," says the dapper Soft Cell singer, "there wouldn't be any point us having a busty blonde in the group, would there?"

"Cindy is just right visually and musically."

But Cindy has the last word: "The only bad thing so far is that they made me wear this horrible bald wig for the video. But I'm getting over that now and having a really great time here."

SIMON TEBBUTT



NO, IT'S not Charlie Chaplin and his Auntie Flo out for a binge! The lady on the right, above, is, believe it or not, Bev Sages — the queen of the rapping scene from Modern Romance's hit 'Everybody Salsa'.

And when she isn't out touring America with the rhythmic ones, Bev devotes her time to the swarthy gentlemen on the left, Steve Fairnie and their avant garde enterprise, the Techno Twins.

A mixture of technology and nostalgia, the Techno's almost made the big time when their last single, 'Falling In Love Again', reached 75 in the charts and they were all set to be featured on Top Of The Pops. But at the last minute Elkie Brooks was specially airlifted in from the country so that put a stop to that.

The couple are now pinning their hopes on their latest release, the beautifully evocative 'Can't Help Falling In Love'. SIMON TEBBUTT

Roy WHITE · Steve TORCH

Debut single
Who's asking you.....

29 May London Dominion

Chrysalis



'THE RECORD PRODUCERS'
By John Tobler & Stuart Grundy (BBC Publications £6.95)

A VISUAL record of the recent Beeb series of the same name, 'The Record Producers' is amongst the most readable rock reference books yet written.

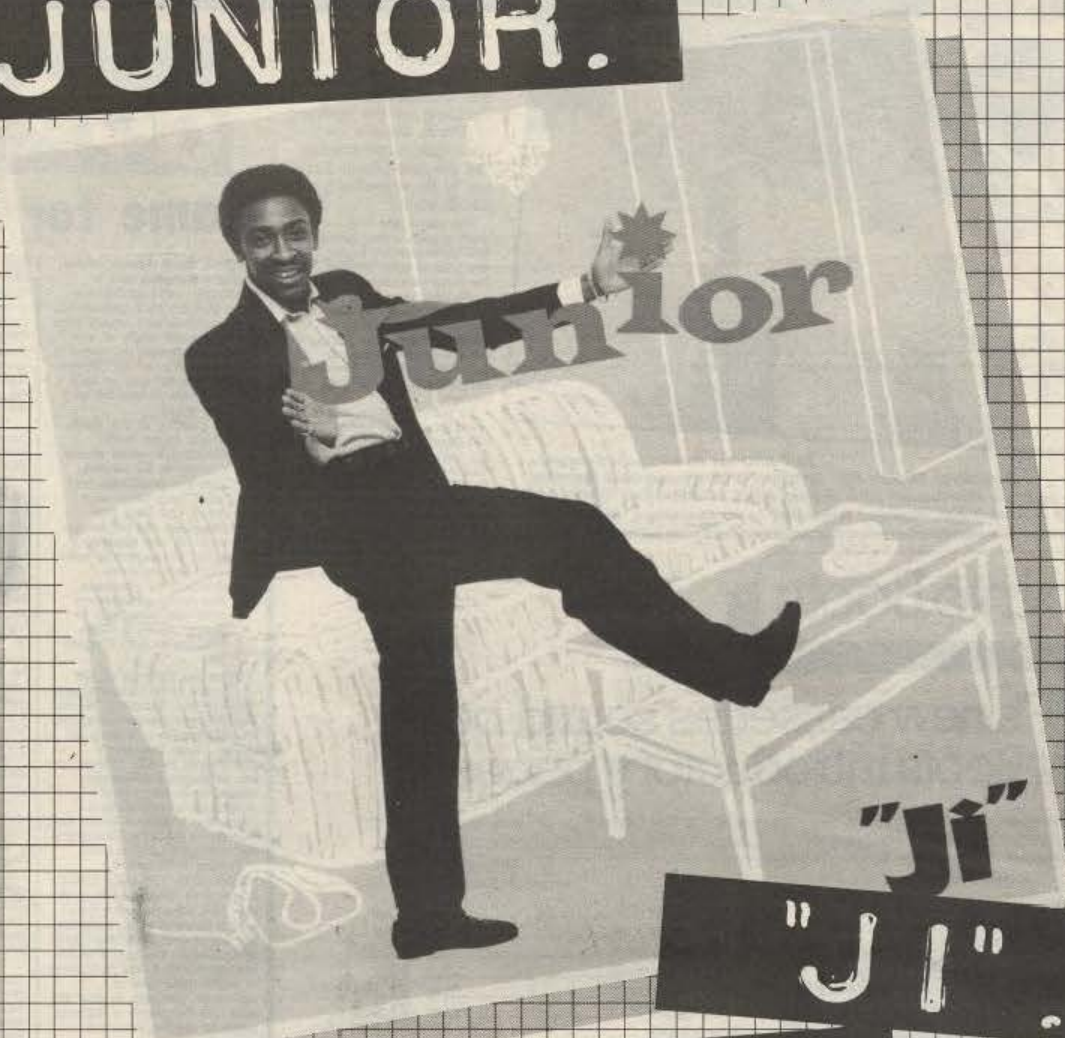
Running to 200,000 words it deals with heavyweights like George Martin, Phil Spector,

Mickie Most and Tony Visconti and nine other major producers.

With the aid of a detailed discography one is reminded that Chris Thomas produced Procol Harum prior to the Pistols whilst Glyn Johns remains the ultimate grand slammer by having appeared at the controls for the Beatles, Stones, Who and Led Zeppelin.

All in all, a highly informative document dealing with rock's most seriously underrated role. MN

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Newsbeat



BET AND the Ballet: Julie Goodyear, Coronation Street's *Bet Lynch*, effortlessly outpaces *Spandau Ballet* at a *Corrie* party in Manchester. Also present are a bearded *Bert Tilsley* and some moustachioed dickhead suspected to be *Spandau's* new singer.

TOP EVENT in last week's social whirl should have been the *Blondie* promo party, doubling as the opening of *Chris Stein's* photography exhibition but the bash itself turned out to be something of a damp squib.

The divine *Ms H* wore a cheong-sam, a long blonde wig and an enormous bodyguard, and looked quite relaxed under the circumstances. A later press conference at a swish London hotel was enlivened only by drummer *Clem Burke's* comment when asked about the group's return to touring: "It's like going back and screwing an old girlfriend," he bithely declared.

To spot the stars, however, you'd have been better off at *Kid Creole's* first London show, the audience for which was fairly bursting with pop stars. *Spandau*, *Junior*, various *Belle Stars* and *Funkapollitans*, *U2's* *Adam*

GOSSIP

Game for a yawn

Clayton, *Blue Rondo*, creepy *Richard Burgess* and a revoltingly under-clad *Steve Strange* were all in attendance, and goodness only knows what the *Coconuts* made of 'em. The only comment on record is *Coati Mundi's*, on *La Strange*: "I don't like dat guy — he's wearin' make-up and he ain't even on stage".

● **Talking of the Belle Stars**, those hard-working lovelies would appear to be having love-life problems just now; *Sara Jane* and *Stray Cat Slim Jim Phantom* are no longer walking out together, while *Miranda* has split from live-in lover *Bedders of Madness*. The nutty connection survives, however, in singer *Jenny's* close friendship with *Chrissy Boy*...

What are *Linx* up to, we wondered, while *Junior's* busy stealing their thunder? Seems *David Grant* is engineering and *Sketch Martin* is waiting on tables! *Grant* was jointly responsible for the 12-inch remix of the new *Shalamar* single, while his partner schlepped around *Coconut Grove* in the guise of waiter last Sunday as part of a fund-raising do for *Help A London Child*...

Talking of 'whatever happened to...' *Leno Lovich* is about to return to the public eye. The *Miss Haversham* of rock is penning a play based on the life of seductive WW1 spy *Mata Hari* for the *Lytic Theatre*, *Hammersmith*, to be performed in September. She is, moreover, planning to play the lead role herself — a dubious piece of casting, dare we suggest...

A disgruntled *Japan* were turfed out of *Top Of The Pops* last week when their synthesisers failed to arrive in time for filming. No keyboards, no appearance was the order of the day, and not one of the other acts appearing could loan the synth-like ones a set of ivorys to pose behind...

Perhaps they should have made virtue of necessity and aped *ABC*, whose *Miracles-style* dance routine made cheekily impressive viewing. Incidentally, what was *Martin Fry* doing giggling about in Manchester the other night? Attending the opening of the once-hip *Factory Records' Hacienda Club* is what, so how come his record company tells us the band are too busy recording to talk to *RM*? Someone's telling us porky pies...

A host of Mancunian non-entities — oops, sorry — make

that "minor celebrities" — attended the opening, and our spies report that the club is well worth a visit, even if you have to avoid the likes of *The Fall*, *Blue Orchids*, *Section 25*, the appalling *Crispy Ambulance*, gloomy *Certain Rats*, *Kevin Godley*, *Martha Ladly* and decrepit old *Nico* when you get there...

The *Associates* to play three dates at the *Edinburgh festival*? Well, that's what a wee dicky bird has whispered to us... Dynamic duos *Yazoo* and *Blancmange* have been recording together. End product is said to be a cover of a *Tamla* classic, to be released as a single on *Mute Records* this summer. But what's the song? No-one's telling, but our crystal ball suggests it's the *Marvin Gaye/Tammi Terrell* love 'It Takes Two'!

● The new *Bow Wow Wow* waxing, 'I Want Candy', which for some inexplicable reason is also available without a B-side, was produced by *Kenny Laguna*, *Joan Jett's* producer and mastermind behind such sixties bubblegum outfits as *The 1910 Fruitgum Co* and *Ohio Express*. What next for *Annabella* and her boys — a cover of 'Yummy Yummy Yummy' (I've got love in my tummy)?

Ex-Beat Route DJ *Graham 'Fatman' Canter* opens his own club, 'Fat Man's Fun House' on June 11 within West End niterie *Gullivers*. Friends and fans including *Imagination*, *Linx* and *Lenny Henry* are expected to be dropping in...

The billing for the *UK Queen* dates looks ever more ridiculous, with the hapless *Teardrop Explodes* surrounded by such adventurous *New Wave* (sic) acts as *Heart* and *Ms Jett* and her *Blackhearts*. So why are they doing it? Discounting rumours of *Julian Cope* being set for self-destruct, we can only suggest that you ask their accountants...

Sunkie almost meets the stars: after her recent brutal snubbing by morose superstar *Martin Fry*, our intrepid hackette had to be smuggled out of a *Boombtown Rats* concert in *Portsmouth* last week. Irate band members, alerted to the journalistic presence, were stalking the corridors of the venue armed to the teeth with shillelaghs and old press cuttings, and swearing that the little baggage's time had come...

Duran Duran guitarist *Andy Taylor* has been in hospital with an exotic tropical virus contracted on the chubby boys' recent trip to foreign parts. Sounds suspicious, huh?



"HEY, YOU wit' da camera! How do I get dis fruit off my shoulder f'chrisssakes?" *Kid Creole* gets the snuggle-up treatment from *Steve Strange* — but what has *Coati Mundi* to say about this? (Pic by *Justin Thomas*)

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TOMORROW'S MEN?



THE MOOD: "visual experience"

CALL IT coincidence, but at the same time that Mark James was moving from File to York with his family, Eric James and his family were doing the same thing from Glasgow.

The pair met up in a local record shop, and with another friend called John Moore, they formed the Mood in 1980. One of their first gigs was to perform as robotic fashion models in local York boutiques!

"Before we formed the group I was a jeweller and Eric and James used to work in the British Rail carriage works," Mark says. "Shortly after we formed the group we put out a single on our own label, Romantic Records, called 'Is There A Reason'."

It was this single which brought them to the attention of a major record company, who followed up with 'Don't Stop'.

"It started getting played on the radio two weeks before it was released and there was a lot of interest about it," says Mark.

Now it looks as though the Mood's latest single, 'Paris Is One Day Away', might change the group's lack of success at long last. They describe their music as Euro-disco techno pop which appeals to people in Britain, Europe and America, where they hope to make a promotional visit.

"We haven't played many live dates at all, but we're hoping to change all that," Mark concludes. "We intend to create a visual experience which will compliment our music."

DANIELA SOAVE.



A) SHE'S JUST a little girl with grey eyes who never leaves her room then: "suddenly stockings and bras had a piece in my drawers." Who could she possibly be?



B) A CLUE: The lady in question is a self-styled semi-decadent boho who formerly waited on all the best bands at Max's Kansas City and fronted bands with names like Wind In The Willows and the Stilletoes. And she's not the one on the left!

BLONDIE ON BLONDIE!



C) THE KID never modelled for Levis but has had more than a dozen hits, a few minor movie parts before the history of the band was finally published — entitled 'MAKING TRACKS' by Debbie Harry, Chris Stein and Victor Bockris (Elm Tree Books, £5.95).



D) SUB-TITLED 'The Rise of Blondie', who else could it be but the adopted wif that swore Marilyn Monroe was her mum, gave a whole new meaning to the word rootsy, is still only 37 and ... christ, work it out for yourselves.

It's outrageous!

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Singles

Prepare yourself for a shock, dear reader... I won't be here next week. Nope, it's neither impending death nor early retirement that's whisking me away, but a transfer to another section of this august journal. What is it? You'll have to wait and see, but I'll give you a clue: it's not the 'Help' page or the colour centrefold...

SINGLE OF THE WEEK

CLOCK DVA: 'Sons Of Sons' (Dvation / Polydor). Always thought these chaps were just another bunch of northern weirdos, the sort who only venture south for a bi-annual gig at Heaven and interview with the NME. But 'Sons Of Sons' I like, in spite of the fact that it's (gulp) a bit of a funk thang, and as you know I've had a gutful of those in recent months. It's not your usual whiteboy groove, mind, being closer to A Certain Ratio's 'Shack Up' (remember?), with its nifty guitars and brass and an overall feel that's — well, not quite *normal*, somehow.

BOW WOW WOW: 'I Want Candy' (RCA). The sound of the jungle takes a tougher line, which might just have something to do with the fact that Joan Jett's producer, Kenny Laguna, is in charge. The Wowzers work out a rocky version of the old Strangeloves chestnut, combining charm and guts — or do I mean other part of their anatomy? Over to you, Matthew.

SHALAMAR: 'Work It Out' (Solar). Not a hair out of place anywhere; a product that's slick in the nicest possible way. I can't help but like it — it's so nice.

MONSOON: 'Shakti (The Meaning Of Within)' (Mobile Suit Corp). Son Of 'Ever So Lonely' Rides Again. Know what I mean? The same tablas and sitar, though rather less in the hook department this time; it'll pass for now, but number three will have to be substantially different or the monsoon season will rapidly turn to drought.

BELLE STARS: 'Iko Iko' (Stiff). **NATASHA:** 'Iko Iko' (Towerbell). A sudden rush of interest in the old Dixie Cups number, forsooth. The Belle Stars' version is far and away the better of the two, with its African-sounding drums and backing vocals; Natasha's is heavily dosed up with sax, but can't escape sounding thin.

MARINE GIRLS: 'On My Mind' (Cherry Red). Very pretty backing vocals, on the credit side; debits are the weedy production and the overall indie feel, for want of a better description. Dull guitar-scratchings and that general thoughtfulness — in — a — long — raincoat air were never much cop, and these days they sound horribly dated too.

ROBERT ELLIS ORRALL: 'Actually' (Why Fi). Dearie dear, what a let-down. His last offering, as I recall, was a quirky and highly amusing affair, but this scarcely sounds like the same bloke. Standard 'Yank' 'new wave' pop, and you know how inspiring that is.

VIC GODARD & THE SUBWAY SECT: 'Hey Now (I'm In Love)' (London 101n). Godard proves he's capable of writing the kind of swing tune he adores covering; 'Hey Now' sounds remarkably and authentically period. However, as has been pointed out, his voice simply isn't tuneful



MONSOON: an early drought?



CLOCK DVA: not entirely "normal"



Reviewed by SUNIE

enough to deliver this sort of material. Pleasant, but it's thumbs up for the tune and thumbs down for the croon.

THE BEATLES: 'Movie Medley' (Parlophone). As I see it, there's only one answer to the problem of grasping old executives who bung together snippets of seven Beatles' film songs to create a "new single" and promote another dodgy compilation LP. The result, which isn't even held together by a Stars-On-45 disco beat, is silly and undignified. Oh, that solution I was talking about? Off with their goolies!

THE TEMPTATIONS: 'Standing On The Top' (Motown). A reunion record masterminded by Rick James, which I suppose ought to be cause for celebration. But though I tried hard to like it ('deed I did), I can't say that this particular piece is anything special. On current form, the Four Tops are miles ahead.

ENDGAMES: 'We Feel Good (Future's Looking Fine)' (Mercury). Bouncy, rather too fast but nonetheless creditable first release by another disreputable bunch of Scots. Endgames' general bearing, which might safely be said to be somewhat lacking in finesse, isn't reflected in their music at all — and there's something to be thankful for. Almost dance music.

PASSIONS: 'Jump For Joy' (Polydor). The first thing since their Teutonic movie idol that's sounded like a hit. 'Jump For Joy' is a polished, clever item that displays little of that insubstantial air that's always been the Passions' main drawback. Could well prove to be an effective piece of career resuscitation.

THE SOUND: 'Hot House' (Korova). Try as I might, I've never been able to see this lot as more than a bargain-basement Bunnymen. This song does little to dispel that notion; it beelines away quite busily, but to no very great conclusion. Success may be 10% inspiration and 90% perspiration, but you shouldn't be able to smell the sweat quite so distinctly!

MOOD SIX: 'Hanging Around' (EMI). What can you say about New Psychodelia? Even to give it with such a name is to invest it with a degree of significance it doesn't begin to merit. OK, so a few silly boys and girls in London want to believe they're living in 1967. Other folk spend their weekends dressing up as cavaliers and roundheads and re-enacting the English civil war, which presumably is more dangerous than sitting round smoking banana skins, but they at least keep their pursuits in perspective. The idea that there was ever going to be a "movement" along these rubbed-out, paisley-shirted lines is enough to make a cat laugh. The record? Undistinguished power pop, man.



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IT ONLY takes Boy George 15 minutes to put his make-up on. After plastering his face in Clinique foundation and slapping on the Biba Blusher and eyeshadow, Culture Club's singer feels ready to face the world.

Keeping cool today he's wearing a Jewish funeral shroud that he picked up cheap and baggy cotton trousers. A jaunty hat shades his brow and plaited hair, which takes two hours to dry after he's washed it.

"The taxi driver wondered if I was a boy or a girl," he says. "But I don't really mind that at all. If I get people to talk to me then they usually discover I'm quite a nice down to earth sort of person."

"I'm normal, I suppose I think of myself as being an English eccentric. There's really no deep significance in me wearing make-up. I just enjoy putting it on. It's fun."

"Some people might call me a lunatic, but the real nutcases in the world are those psychopaths and rapists out on the streets. They're the ones who should be locked up."

George formed Culture Club last year and they're poised on the edge of stardom with their single 'White Boy' and a nationwide tour later this summer. Nearly as glamorous as George are Jon Moss, drums and percussion, Roy Hay, guitar and keyboards, Michael Craig, bass, and the mysterious Captain Crucial, a 14-year-old boy singer who helps the band out from time to time.

Jon worked with the Clash before forming his own band London, who toured with the Stranglers. Roy used to be a hairdresser and Michael was a session player on reggae records.

BOY George's first bite at fame came with Bow Wow Wow. For a while he was in the running to take over from Annabella and then decided to form a band of his own, with the blessing of the Godfather of Pop Malcolm McLaren.

"Malcolm is a wicked old uncle," said George tucking into shepherd's pie washed down with tea.

"He's a person who builds a brick wall without cement. He's alright until the wind blows and then it all comes crashing down around his ears. Look what happened to the Sex Pistols."

"But Malcolm also has a certain charm and style. I was with him when he was shooting a video for his latest signing She Sheriff. He said 'come on, luv, lie down on the floor and look as if you've just been

"She's mother was standing right behind him — the old dear was outraged."

"I don't want to spend a lot of time being bitchy about people though. I do bitch occasionally but I try to make a joke out of it. I don't want to say much about Steve Strange because he's a nice person. No, I really mustn't say anything more."

"Adam Ant? Well I thought parts of his album 'Prince Charming' sounded like Led Zeppelin — not that I've got anything against them. I really liked the 'Trampled Underfoot' track they did from that album with all those moving windows — was it called Physical Graffiti?"

"I also think Iron Maiden are going to be one of the world's biggest bands and I've met Motorhead's drummer. He was a very nice person."

"But talking about Adam again, I really hated that last single. I think it's happened too



Pic by MARK LEBON

'Women think I'm going to nick their boyfriends'

they accept me," he says. "We're a very democratic family, but I don't wear a lot of make-up when I go home."

"I didn't get on very well at school. I'm one of those people who picks things up and then drops them. The sort of suburban school I went to tried to take away my identity. I wanted to just do English and art, but I had to do all the other stuff as well."

"Things were so bad they brought the local child psychiatrist around. I used to sit in a room with him and we were entertained by a little Irish girl who smashed up furniture."

"When I started experimenting with clothes my mother tried to keep me indoors, but now we talk about things. My family are pretty orthodox — they've got a picture of the Pope in the hall."

"I think the pope's great, he's like Gary Glitter used to be, with people screaming for him and all that kind of thing."

George found home life stifling and left as soon as he could to stay with friends in Birmingham.

"Living at home was a bit like a love affair," he says. "Because we were on top of each other all the time, we ended up hating each other. Now we see each other's point of view."

Later, George lived with a girl back in London and became a make-up artist for the Royal Shakespeare Company. He also did some modelling and appeared in a string of advertisements. He was a punk looking skywards in an ad for British Airways.

"A lot of people think modelling is glamorous but it's prostitution," he says.

"Photographers are always grabbing your face and neck, moulding them into shape."

"But at least the things I've done have been interesting. I don't believe people are given enough incentives anymore. There's been an erosion of self will and determination. We live in a drab society full of tower blocks."

GEORGE currently has a flat in St John's Wood surrounded by Victorian furniture. He runs a boutique and has a passion for collecting hats and old photographs.

Underneath the make-up he's a shy and sensitive person who admits to being frightened sometimes.

"I get rude letters and that upsets me," he says. "Some women seem intimidated by me, they think I'm going to nick their boyfriends and they drag them away at parties."

"I received a letter the other day from a girl who called my mother a whore and lots of other horrible things too nasty to repeat."

"I also freaked a bit when this bloke came into the shop and asked me for my autograph. I said treat me as a friend, I hope I'll always be accessible."

George says that he doesn't drink or smoke and he has few vices. "If someone's smoking a joint I go out of the room," he says. "That kind of behaviour is a bit passe, after all."

George also manages to play down his sex life (the bit of the feature you've all probably been waiting for).

"I suppose you could say I'm multi-sexual," he says. "But I'd rather spend my time working hard than getting involved in numerous affairs. Sometimes I don't find sex particularly interesting."

"I'm not one of those people who could go on a march in support of gay rights. I don't want to get involved in a tribe. I'm an individual and I want everybody to take me as I am. I don't apologise for being me."

ROOTS AND CULTURE

Meet the new Gorgeous George. Fully made up and sporting dreadlocks, CULTURE CLUB's singer talks to ROBIN SMITH

fast for him. He's made his life an open book and he's running out of chapters. I think everyone should have some mystery about themselves.

"I also think that every band has got one good song — apart from the Cockney Rejects. Please don't put that in, they'll kill me!

"Culture Club write pop songs and music for

housewives. We're not going to be one of those 'video bands', who spend all their time in the studio and not enough time on the road — and we're not planning things so we do a concept album and then a film before retiring to Los Angeles."

"I'd like to go to America and I'm sure they'd like us, but they can be very aggressive and domineering."

"I hate those girls who say, 'Hi there, I'm Rita from Arkansas. I wore this little suit especially for you.'"

"We were recording a song called 'Don't Be Dishonest' the other day, and somebody said it sounded like Foreigner, so I maybe we'll be big over there."

GEORGE, now 20 years old, is full of surprises. You might expect some

kind of limping limp-wristed old queen.

He's actually very likeable and far from embarrassing.

Our Boy was born in Bexley Heath and his father used to run a boxing club. When he was younger he used to have a go at the punchbag, but decided it wasn't for him.

"I suppose it's a bit odd that I come from a boxing family, but

Albums

Fair game

BLONDIE: 'The Hunter' (Chrysalis CDL 1384)

AND SO... The split that never was.

Blondie's sabbatical, for want of a better word, could have had the effect of the group's collective heads re-assembling so swollen with bright, new ideas that their album could have wound up as a rag-bag of conflicting styles and genres.

As it is they've evidently spent the past 18 months coming to terms with sudden superstardom in a most relaxed manner, the cooling out process affecting all areas of the album. 'The Hunter' is easily the band's most laid back platter to date.

Apart from the fashionably tribal drums and horns of the opening cuts, the record mainly marks a return to the melodic simplicity of the first LP. Musically, the pace throughout is as cool as Debbie Harry's voice whilst Mike Chapman's production remains magically unobtrusive.

The songs themselves may have little effect at first but the subtleties gradually creep up on you and though still occasionally gauche, Debbie's lyrics, it must be said, are coming on by leaps and bounds.

In fact, with the exception of the title track and Jimmy Destri's super, soaring 'Danceaway' she's written every word of the album, from the schmaltzy science fiction 'Dragonfly' to the candidly autobiographical 'The Beast' and 'War Child' where she assumes an altogether different persona.

Some of the cuts border on the insipid, a new version of 'The Hunter Gets Captured By The Game' even recollects of early (circa '79) Fleetwood Mac but overall the tendency is towards the breezy rather than the bland.

Bearing in mind the relative failures of both Harry's and Destri's solo works, 'The Hunter' is quite an achievement, as much for its skill as its surprise.

+++++ Mike Nichols

THE BLUE ORCHIDS: 'The Greatest Hit' (Rough Trade Rough 36)

YOU COULD be put off. First you might notice the rough and ready production and Martin Bramah's flat and discordant voice. Then you'd note that the voice is buried in the mix and you'd start muttering about John Peel's decline and leave the Blue Orchids to wallow in the depths of the alternative charts.

This might be a reasonable point of view but reason isn't everything. The Blue Orchids' long-awaited debut is too derivative and too obviously content with its chosen place (or lack of one) in the market-place. But 'The Greatest Hit' has charm, moods and definite convictions, a romanticism that's tinged with a dry wit and a personality that's striving to get out.

The Blue Orchids emerged with singer Bramah and



Pic by Barry Flanner

BRI: ooh, he's so mature

Ferry floats on

ROXY MUSIC: 'Avalon' (EGHP 50)

SHIMMYING AND shimmering, here comes the final instalment of the trilogy Roxy began with 'Manifesto'. Via 'Flesh And Blood', Bryan Ferry has perfected a simple music which, as he's said elsewhere, is designed to make 'something out of nothing'.

Roxy's new style is as insubstantial as possible. Made like a mirage, 'Avalon' hangs in the air like shadows on a summer evening, catching the last of the light. Thin as gossamer, this music is full of its own fading. Without definite beginnings or endings, Ferry's new songs float in and out of nowhere, barely finding time to focus before they dissolve back into the night air.

'Avalon' is an evening album, catching things on the wane. Bryan Ferry has turned his old desperate romanticism, his passionate desires and his broken hearts, into a mellowed resignation that's as cool as possible.

Of course, Ferry's always been cool. This 'poor country boy' is one of English music's coolest and most calculating stylists and, like Bowie, he's taken style so far that he no longer has to worry about fashion. Ferry has become a law unto himself.

Ferry's current law is to float in and out of his dreams and write the simplest possible pop songs. Traces of the old themes remain, like Ferry's self-obsession and his romantic insistence on the power of his passion. Old themes, but the desperation of, say, 'The Bride Stripped Bare' has been replaced with a misty, slightly nostalgic resignation. This Ferry doesn't ask too much. He's growing old gracefully, accepting the inevitability of the tide's turning, taking his little fun, accepting that more than this, there is nothing.

This fatalism could rapidly become tedious if it wasn't so perfectly captured in the shifting textures of Roxy's fading backgrounds. Manzanares and Mackay wander delicately in and out of the mix, understating everything while Bryan croons away in woe of heaven. 'Avalon' catches that moment before Ferry's current carelessness turns into complacency and his resignation into indifference. And it captures it quite perfectly.

Now the rose will fall from the tree, and Ferry must change or fade completely. More than 'Avalon' there is nothing.

Mark Cooper

keyboards-player Una Baines from The Fall. Traces of The Fall still surround these two, and the Orchids lay bare again The Fall's original inspiration, the Velvet Underground. To the Velvets, the Orchids add the doomy circus-chimes of the Doors and the occasional folk-melody (see the closing song, 'Mad As The Mist And The Snow'), which recalls a darker Fairport Convention.

The Blue Orchids' inspirations are all too easy to trace. After all, the keyboards state each song's flavour and the bands mentioned above covered every available keyboard atmosphere. Bramah's guitar works well with Baines' themes, his voice less so. Although there is personality in this voice and a frequent longing for the hills outside the city, there isn't too much range. Bramah can never quite sit on the songs as a Morrison might have done. This is a pity because the songs are worth it.

This is a curiously old-fashioned record but certain of its values are enduring and all its inspirations in the right place. Now if Bramah's vocal personality could assert itself a little more and those inspirations recede a little more into the background, the Blue Orchids might really count.

+++ Mark Cooper

TOM VERLAINE: 'Words From The Front' (Virgin V2227)

MORE RAMBLINGS from the man who fits as easily onto arts

programmes as any rock and roll show.

Some of it's strong, some patchy, some totally overworked and it's all a guitarist's album. People who absorb themselves in the nuances of the guitar will love it, but everyone else will have doubts.

Verlaine's claim to fame is still his brilliant debut album 'Marquee Moon' with the group Television. His staccato guitar style and whining vocals linked together to form a mighty trade mark that's stuck ever since.

The lyrics, as ever, are downright pretentious, meaningless and obscure. Only on a few tracks do they get carried by the overall feel of the songs. The best numbers on offer is 'Postcard From Waterloo' on side one which features some tremendous guitarwork, scratching and soaring through the ballad though his voice can't quite carry off.

And on side two the lengthy 'Words From The Front' features more of his offbeat arrangements and argumentative rhythm and lead guitars. The rest is horribly overworked, though. 'Clear It Away' sits awkwardly on a reggae bass riff where his guitar work is obvious and far too upfront, a mistake that pops up often on the album.

For the converted, 'Words From The Front' is an interesting, but not essential, album. For people who aren't, then the original Television album is still a better bet.

+++ Simon Hills

Junior jive

JUNIOR: 'JI' (Mercury Mers 3)

WELCOME TO summer '82. The soundtrack for the next three months must be this scorching from Junior, a breath of fresh air on balmy radio days, a sparkling appetiser for driving and perfect for the dance turntable.

After a winter of discontented synth duos from Dundee, here's a splash of sunshine.

It's pretty obvious why 'Mama Used To Say' stifled on first release. The weather forecast was for grey skies. Stick it on now and see the difference.

The US remix, repackaged five minutes in - a warm-oven version appears as the first track here and it's a fair taster for the rest of the album, crisp punchy soul is delivered in varying shades of funk and R&B. Hope that doesn't sound dull, because, rest assured, this is no collection of uniform US soul workouts. And what we have here is songs. There ain't a "get down" in sight.

The material on offer answers those cynics who would bin Junior as nothing more than a cheapo Michael Jackson. The Streatham boy's advantage over Yank counterparts is in the lyrics. English singers just do not indulge in the love-everybody sort of quasi-mysticism that is



usually delivered by Americans in silver flared trousers.

Junior turns out a pretty accurate vision of romance, with the odd wry aside. As well as the ironic look at growing up on 'Mama', there's 'Too Late', the story of a hard done by wife who decides to ditch her boozy husband.

Other highlights: 'Is This Love' (smooth), 'I Can't Help It' (strong) and 'Darling You' (sincere). Disappointment: only eight tracks. 'JI', incidentally, is Chinese for Year of the Rooster, Junior's year of birth.

++++ Michael Pilgrim

VARIOUS ARTISTS: 'Countryman' (Island ISTDA 1)

ANOTHER OPPORTUNITY to cram more Bob Marley material onto a compilation album it may be, but it's the other tracks that make this album half worth the money.

It's taken from the first black 'epic' film since Jimmy Cliff's 'The Harder They Come' and traces Rasta heroism to the mystic powers of Jah.

Consequently, all the tracks — provided by Marley, Steel Pulse, Lee Perry and Aswad among others — slip into an ambient, easy style. Marley numbers include 'Natural Mystic' and the superb 'Pass It On' with Bunny Wailer on vocals which give an indication of the album's tone, relaxed and smooth.

Marley's numbers are punctuated by other artists, the best of which come on the third side with Lee Perry (stunning as ever) and his 'Dreadlocks In Moonlight', Toots And The Maytals 'Bam Bam' and a little-known 'Carry Us Beyond' by Human Cargo.

There's little doubt that the album will appeal more to anyone wanting to remember the steamy jungle scenes after seeing the film. But the LP does have cohesive atmosphere as a result of following the film.

Side four devotes itself mainly to various reworkings of the 'Countryman' theme from Wally Badarou and lots of dull Rasta rumbblings from the film itself. But there are some fine numbers on the album, almost worth the money just for Dennis Brown's fabulous 'Sitting And Watching'.

++++ Simon Hills

... + + + Truly Fab + + + Worth a listen + + + Average + + + Dodgy + + + In the dumpster

Croaking lizard

VIC GODARD AND THE SUBWAY SECT: 'Songs For Sale' (London SH 8549)

ONCE UPON a time there was a 'White Riot' tour. Supporting The Clash but squeezed way down the bill 'twixt Slits and Buzzcocks were Subway Sect. The wares they peddled were, in the popular jargon of the day, minimalist to say the least.

Round about a year ago their lead singer, not without encouragement from his manager, came to adopt an altogether different persona, that of the suave, tuxedoed forties lounge lizard. With Joe Jackson simultaneously getting into his 'Jumpin' Jive and the odd zoot suit appearing in clubland, London looked set for a new age of swing. Since then nothing's happened.

Until, that is, promises of a Vic Godard residency at prestigious jazz joint Ronnie Scott's and the accompanying release of this highly stylised platter with a dozen (a baker's dozen to be precise) easy listeners propelled by meandering bass lines and Vic's improving croon.

Helping to keep jive alive is a discreetly confident brass section and a smattering of wire brushes on the hi-hat. Most of the tunes are too similar to warrant any appreciable amount of individual identity, but the overall feel is very distinct and this is faultless mood music.

The ebb and flow of the



VIC GODARD: a calm caress

sound strokes and caresses even the most harassed set of ear-drums, and though I wouldn't generally approve of such a wholesale

bestardisation of an era. Godard, the Sect and their producer show enough clout to carry it off. + + +

Mike Nicholls

Formula formal

GANG OF FOUR: 'Songs Of The Free' (EMI EMC 3412)

THE EARLY jagged slash of the Gang Of Four has slowly subsided into a formal and well-produced lops. While the Four remain as austere and as annoying as ever, they've cleaned up their act to produce a third album that's their lushest and most methodical yet.

All the old Gang Of Four devices remain, particularly a nagging repetition in the vocal department and the chopping and chugging guitar. The Gang always sound as if they're at work, doing a worthy and muscular job. But 'Songs Of The Free' turns the old fire into a well-produced formula, that's careful and intelligent but lacklustre.

In place of a spark, there's more melody,

handled less hysterically than usual by Jon King, and a rigorous analysis of life in the late stages of commodity capitalism. All good clean fun and the Gang's analysis is wittily perceptive on the point where masculinity and military aggression merge (as on 'I Love A Man In Uniform').

But profound as their theories may be, the new Gang lack the sacred fire. Oh 'I Will Be A Good Boy', King invites us to "Dance to the tension of a world on the wane." The line is as distant and ironic as everything the Gang Of Four have to offer but it floats the question, would you dance to these boys?

Personally, I'd start to stagger but I'd never quite be moved. But then, I like a man to be a little less formal than the Gang look as if they'll ever be

... + + +

Mark Cooper

VICE SQUAD: 'Stand Strong Stand Proud' (EMI ZEM 104)

PUNK'S NOT dead, it's just dull. The new punk's same as the old punk, but lacks the early sense of discovery, release and malice. The new punk feeds on the corpse of early Damned, early Banshees, the one and only Pistols. The new punk has turned the original spite into a collection of cliches, a jigsaw of studs.

Vice Squad's particular punk diagram relies on the presence of Beki Bondage. And Beki does have a presence, even if she's only the last gasp of a line that begins with Siouxsie Sioux and Poly Styrene. Punk has stuck to Beki like glue. She has all the enthusiasm but none of the necessary contempt. She sings her words as if they have no meaning, following the bouncing ball of protest, straining to make some connection between the words and the music.

Vice Squad have two emotions in their music,

resentment and depression. Beki specialises in tales of depression, of those who fall by the wayside. There's the animals in 'Humane', the stoned victim of 'Gutterchild', the sixties-scarred apathetics of 'Rock 'n' Roll Massacre' and 'Out of Reach'. For all Beki's enthusiasm, she sounds as if she spends most of her time holding a 'Deathwish' at bay.

This deathwish is best represented by the band with whom she performs and the production they've received on this record. The best a 'new' punk band can hope for is to sound almost as lively as an earlier and more original punk trash. Vice Squad don't roar or rage or exult — they go through the (now) tidy motions of punk, clipped drumming, leading bass, wall-to-wall guitar.

Vice Squad are the letter and not the spirit of punk. Beki is their best card but she's too young to be playing such old music. Punk used to have a sense of humour. Now it's a full-stop. + +

Mark Cooper

ROSE ROYCE: 'Stronger Than Ever' (Epic EPC 85634)

USUALLY IT strikes me as flippant, facile, or both to make a one-liner about a record title. But here it must be made, since the title and the contents are the north and south poles. This could be a Trades Descriptions job.

Since Gwen Dickey left Rose Royce things have been pretty tough going for the band, with new girl Ricci Benson finding it hard to establish herself. Two albums down, she really can't be allowed any more time to settle in, and it's sadly clear that she doesn't fit the bill.

The horns are still there, trying hard to hold things together, but the tunes are pretty porous on the whole, only 'Still In Love' having any power in it. 'Somehow We Made It Through The Rain' doesn't offend, but it is such a cliched ballad, and 'Dance With Me' has the same faults in quicker vein. + +

Paul Sexton

NEW SINGLE NEW SINGLE NEW SINGLE NEW SINGLE NEW SINGLE

THE BELLE STARS



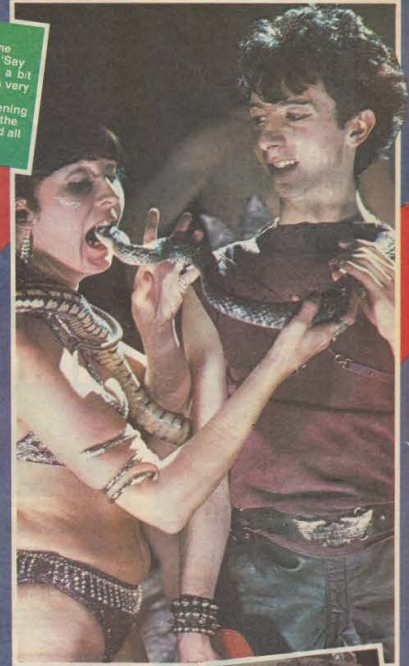
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MARC ALMOND takes SIMON TEBBUTT on a curb-crawling tour of SOFT CELL's sleazy 'Non Stop Exotic Video'. Pictures by EUGENE ADEBARI



"ON THE left you see David and me outside the Pink Flamingo club in 'Say Hello, Wave Goodbye'. David looks a bit like Hitler in this one, doesn't he? It's very worrying."
 "Below is 'Entertain Me', the opening number and very over the top with the juggler, the fire eater, the gyrators and all the rest."



HOUSE OF PORN



"OOOH, HERE'S Dave with his chopper in a scene from 'Sex Dwarf'. Actually it's always been his ambition to play a psycho, been totally happy in, he didn't mean once while he was carcering round with a cleaver or a chain saw."

NON STOP Exotic Video' is a peep show into Soft Cell's world. It opens with 'Entertain Me', which is full of circus characters, fire eaters, jugglers.
 Mark Almond explains: "Although it's based around 'Non Stop Exotic Cabaret', we didn't want to do an ordinary video

album as we've included our first hit 'Memorabilia', our new single 'Tears' and our next single which is called 'What'. And there are link up pieces between the songs. It's like a surreal TV show."
 "There are lots of different ideas and moods. We see Soft Cell as a commercial band and the other side of us which is more unacceptable. Especially in 'Sex Dwarf' which is much

talked about, it's horrendous and disgusting. Soft Cell at its luckiest... ultimate fuck."
 "In fact, the whole video is very tongue in cheek. We totally send up 'Tainted Love'. I play Caligula singing to a 10-year-old girl in a very surreal cameo. I mean everyone knows the song backwards by now, so what's the point in doing it straight."

THE ONE at the top looks like the remake of 'Deep Throat'. Another scene from 'Entertain Me'. Did we really film her doing that?
 "—And here Dave and I go exploring swinging London in 'Seddy Films'. Actually, we got stopped by the police while we were shooting these scenes."

WIN THE LATEST SAXON ALBUM

The Eagle has Landed 'Live'
PLUS! SAXON T-SHIRTS



After popular demand from their UK fans Saxon have come up with a powerful new album — THE EAGLE HAS LANDED — LIVE.

The album, just released in May, is a deafening landmark in their musical career and features 10 tracks taken from last year's European Tour including:

- 747 (STRANGERS IN THE NIGHT) • NEVER SURRENDER • WHEELS OF STEEL • PRINCESS OF THE NIGHT • STRONG ARM OF THE LAW •

The sound quality on all tracks has to be heard to be believed — altogether an album not to be missed and you can get your hands on one by entering our competition.

The first 25 correct entries drawn out of the bag on the closing date will be sent a copy of 'The Eagle Has Landed' — Live, plus special Saxon T-Shirts to first five.



Cut out and send to Record Mirror/Saxon Competition, P.O. Box 16, Harlow, Essex, CM17 0HE to reach us by June 14.

Name _____

Address _____

1. Saxon have released 5 albums to date — name two.

2. What was the name of the band before Saxon?

3. Name the Saxon album that's achieved the highest chart entry in the UK.



Gigs

It's the Creole thing



PHOTO: Justin Thomas

AUGUST DARNELL kids about

KID GREOLE AND THE COCONUTS Dominion Theatre, London

THEY WERE all there, Spandau, Blue Rondo, Funkapolitan and, of course, Steve Strange. London's sophisticates had come to see if New York's debonair duke, Kid Creole aka August Darnell, was really the soul messiah or just another pretender to the throne.

The style and finesse of Darnell's tropical ship mates left no room for doubt. Darnell can now put his name beside Barnum and Cecil B. De Mille as the current title holder of 'The Greatest Show On Earth'.

The two hour spectacular was a vibrant celebration of energy, wit and elegance. London's chic set had all the pretension bashed out of them by the musical and physical agility of the 13-piece band.

The extravaganza had Creole at the helm, dressed to kill. His sidekick, the bullet headed Andy Hernandez, known as Coati

Mundi, jumped and clowned like a dervish behind his vibes, the perfect stooge for Creole.

But most eyes were on The Coconut, three girls in G-strings and glitter tops, who exerted the energy of marathon runners, executing their non-stop dance formations and singing back ups.

The songs fused all the subtle flavourings of Latin, funk, soul, Broadway and rock, with a heavy leaning on James Brown styled R&B. The exotic stew was satisfying to the ears and lethal on the feet. You had to move.

The highlights mesh into one mass of enjoyment, but special mention should be made of a dangerous version of 'Stool Pigeon' that should have a total exclusion zone around it, it was hot. The new single 'I'm A Wonderful Thing' told the truth.

Coati Mundi's solo spots, which included last year's hit, 'Que Pasa Que Pasa (Me No Pop I)', were a joy. The whole extravaganza was a feast for even the most jaded palate.

Mike Gardner

JONATHAN RICHMAN The Venue, London

JONATHAN RICHMAN made his name by singing about the modern world in a style that belonged to the cityscapes of the Velvet Underground. Then he changed, almost as if he'd undergone a religious conversion.

The new Jonathan is the Modern Lover, a complete bunker who's so sweet, he's sometimes sticky. Only his deadpan humour keeps him on the right side of charming but mostly, that's where he remains.

As a solo entertainer, Richman uses his body for percussion, his guitar when he chooses (yes, he still does 'Egyptian Reggae') and his voice throughout. The voice is often flat but it displays a complete knowledge of early rock and roll. When not singing, Jonathan carries on a dialogue between the audience and himself, who he refers to affectionately as 'Jonathan.'

This 'Jonathan' alternates between the child-like and the childish, between the naive and the embarrassing. He specialises in cheek and blushes, in songs about Martians and their home movies and celebrations of the positive powers of affection.

Jonathan is utterly unashamed of being either cloying or ridiculous, which gets him through some pretty sticky



PHOTO: Rick Wilton

THE JETS: no unpleasant surprises

waters and out into a touching land of childhood where a beautiful baby can be a sweet show-off.

In the current climate of clubs and cabaret and fresh-faced innocents, the Modern Lover should once again be acknowledged as the master of charm and the wettest comedian around. They don't come any cuter than Jonathan.

Mark Cooper

THE JETS Newcastle City Hall

THE JETS are a good-time band — their audience dresses up in all the right gear and dances in the aisles.

The Jets play rockabilly which means that if, like me, you had

only heard the singles on the radio ('Love Makes The World Go Round', 'Yes, Tonight Josephine' and 'The Honeydripper') you'll still be able to enjoy them: there are no unpleasant surprises and quite a few agreeable ones.

Like when they drop their instruments and sing unaccompanied, or the excellent encore of 'Riot In Cell Block No 9', or when 21 - last - Saturday - Ray Jet gets a guitar-shaped birthday cake.

Oh and by the way — if you're a parent whose progeny wants to be taken to see the Jets you won't be deflated or offended and it's even possible that, like me, you will be well entertained.

Jonathan Hope

NICK LOWE AND HIS NOISE TO GO/THE BLASTERS

Hammersmith Odeon

THE BLASTERS set a standard of gritty excitement which even Nick Lowe and the loosely professional Noise To Go might have found difficult to sustain.

Lowe and Co didn't steam out of their corner with quite the energy of The Blastars, mind you, instead they sauntered out to lay down a casually simple soul rock groove which nevertheless went straight to the feet.

Low himself was as charming as ever, strumming away at a six string guitar and pilfering his catalogue as tastefully as his writing has ever poached the great tradition of pure pop.

The classics were there like 'Heart Of The City', 'I Knew The Bride' and 'The Sound Of Breaking Glass' as well as lesser known but no less finely crafted songs like 'What's So Funny 'bout Peace Love And Understanding' and 'My Heart Hurts' from the 'Nicki Tho Knife' album.

It hardly seemed to worry him that Paul Carrack should steal the show with a moving version of Squeeze's 'Tempest'. But then Nick Lowe is one former Flavour Of The Month who has yet to turn sour.

Chas de Whalley

TYTAN UP

by
ROBIN SMITH

MEET BRITAIN'S answer to Meatloaf, Tytan's 13-stone bass player Kevin Riddles.

"I suppose I'm a bit like Meatloaf, but I can't sing," says Kev. "Then again neither can he!"

Tytan have just signed to Kamouflage Records and they're working on their first album, explains Kev munching over a diet conscious tossed salad.

"It'll be straight ahead and no nonsense jump up and down rock and roll. It's not really the sort of stuff to make you think and scratch your head, but it's got some melody in there as well."

Heavy metal aficionados might remember that Kev used to be with Angelwitch, one of the least successful now ace signed up in the last couple of years.

"Yeah it never really happened for us," he admits. "I think we signed up a bit late and people forgot about us with everything else going on. We had a few good songs and that though."

To form Tytan, Kev recruited vocalist Kai Swann, Gary Owen on guitar, Steve Gibbs, guitar and Dave Dufort drums. Dave used to be with the EF band and he's the proud brother of Girschool's Denise.

So far Tytan have built up quite a reputation for themselves at the London Marquee and other venues. They've also done a couple of sessions for Tommy Vance's Friday rock show and they're working on a summer tour including a couple of festival appearances.

Having signed their recording deal they also hope to be eating a bit better than recently. Times have been so hard that they were down to eating bean pizzas, a disgusting combination of beans and stale

bread that Dave developed a taste for.

"Times have been so bad that we haven't been able to afford the bus fare home," says Kev.

"We're not wealthy people now though. We haven't got a massive advance out of this deal. If you get a lot of money upfront then you have to pay it back and you're in hock until you retire and draw your pension."

Kev started his career in rock as a drummer, but he wasn't very good at it.

"The trouble was I had the co-ordination of a one-legged chicken," he laughs.

"Bass guitar seemed a lot easier and it suits me because I'm a large bloke. People don't usually try and tangle with me, but I've had a few scraps.

Usually four people or whatever try and take me on at once so I have to wack them down one by one."

Fortunately though, Kevin says he doesn't make a habit of thumping most people, but a French waiter was too much for him.

"This troggy poot was pretending to be stupid," he growls. "I told him I didn't want oil on my salad. I said 'niches Duckhams', but he pretended he didn't understand. It arrived covered in the stuff so I threw it at him."

He turned around to throw a punch but I stood up and he thought better of it. It really upset my wife."

Apart from being aggravated by the odd Frenchman, Kev says he's a man of wide tolerance, but he draws the line when it comes to reggae.

"It drives me mad," he says. "It's all exactly the same. It's all got the same rhythm and there's a limit to the melody lines."

"I don't think you can beat heavy metal or whatever you want to call it. There's such a lot that goes into it technically and musically."



TYTAN: blokes on the water

PIC: Mick Gregory

ILPS 9699

Gwen Guthrie

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THE QUICK: speeding up the charts

Slow movers

THE QUICK have been pretty slow in getting into the charts — despite quality singles such as 'Young Men Drive Fast'.

Their latest, 45, 'Rhythm Of The Jungle', looks set to change that. But The Quick — George McFarlane and Colin Campsie — haven't been too upset about their failure in Britain, because they've done well in Australia, Holland and America, even reaching the top of the Yank dance charts with 'Zulu'.

So well do The Quick go down in the States, that they're considering a tour there.

"We are influenced by American groups," George says. "The first record I ever bought was Marvin Gaye's 'I Heard It Through The Grapevine' and then I got into things like Joe South, Gino Vanelli and Chakka Khan."

"We like working out there," Colin adds. "They're just so much more enthusiastic, much more professional." With a new album 'Fascinating Rhythm' out shortly, you can see the proof of the pudding.



PHOTO: Frank Griffin

TOYAH: this week's mane feature

SOON THERE will be no such thing as sex and drugs and rock and roll. As Mick Jagger and David Bowie and all the other grandfathers of rock slide into their old age, they're being replaced by fresh-faced persons who don't smoke, abhor drugs and prefer an early morning jog.

While she still enjoys a good drink, Toyah Wilcox belongs to the same school as Adam Ant, Haircut 100, Sting and Kevin Rowland.

After her collapse on tour last year, she took a long hard look at the way she lived.

"Any illness brought on by exhaustion frightens you," she explains. "I was run down and unhealthy and I realised I had to look after myself. So I altered my diet and started working out at a gym so I could build up my stamina.

"I stopped using the gym though, because they wouldn't leave me alone. I don't like people seeing me being clumsy or making mistakes and everyone would stare at me which made me feel very uncomfortable. So I decided to train at home."

Apart from the desire to increase her endurance, Toyah keeps up her training because she suffers from arthritis in one leg and hip.

"Please don't make me out to be a cripple, but I have to keep supple or my left side would stiffen up," she admits. "It's a hereditary thing. I always knew I would get it. My sister who's 31 is really badly hit. The medication really makes you sick, so I prefer to beat it by keeping supple."

"What I do now is go dancing every day as well as jogging and weight training. It really depends on my schedule how much I can fit in, but I make sure I do some form of exercise

"Oi John, it's Madness for you!"

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A little horse

... and then there's the lisp problem (geddit?) TOYAH tells DANIELA SOAVE how she keeps her voice in trim

every day. I can jog for five miles now.

"Just now I'm not doing as much as I usually do, because I'm managing myself, which means I'm busy from seven in the morning until 10 at night.

"Weight training is an effective form of exercise," she continues. "I don't do it to build muscles, because I have plenty of them already, but it's good for getting your circulation going. I have adjustable dumbbells and the traditional weights on a bar and as long as you balance the weights, you're all right. I'm lucky because I've got a strong back, and I use big weights to keep the muscles going."

She breaks off and gives one of her impish grins. "And best of all, weight training helps my bust line. When I was fat I had a 42 inch bust, but now it's only 34."

You'd think with all the exercise Toyah manages to cram into her long day she would have little trouble in keeping in trim, but it's not the case.

"I diet the whole time!" she exclaims. "I retain water — I've been going to a dietician for the past year. I've learned so much from him. We eat all the wrong

things and at the wrong times. Instead of having three large meals a day, we should be consuming six small ones.

"What makes it worse is I have a slow metabolism, I could starve for three days and hardly lose any weight at all. I like to have two boiled eggs in the morning and a steak at midday

and then I don't eat anything else for the whole day."

Going out on tour disturbs Toyah's diet and exercise routine, but by insisting that the food backstage is in the turkey and brown rice league, she manages to overcome this problem.

"The worst thing about

touring is that I always want a drink when I've come off stage to help me wind down," Toyah says. "I eat very little on tour, because if I eat what I'm not allowed I just make myself ill. All the same, I usually lose a stone on tour."

But for all the care Toyah takes of herself, her voice still

disintegrates on every tour she does.

"I don't know why, but on tour my voice doesn't last long at all," she says. "There's a month to go before the next tour and already I feel very uncomfortable. I can sing eight hours a day in the studios and I'm neither bothered nor affected by it, but a couple of hours a night on tour is more than my voice can take."

The only cure for her sore throat is a bitter medicine for Toyah. "I have to remain silent for the rest of the day! If I go to clubs, people want to talk to me and they can't understand why I don't reply.

"It's horrible not being able to speak, because I'm one of those excitable people who likes to scream and shout all the time and make a noise. I start fights with the band because I like fights. I can throw Joel about, because he doesn't hit me back! But I shouldn't really do it because I'm meant to be resting my voice... I do like speaking, though," she sighs.

Believe it or not, Toyah's weight training actually acts as a remedy for her sore throat.

"I'm sure the sore throat is

actually caused by nerves," she tells me. "By doing a bit of weight training, it really helps regulate my breathing and consequently my throat doesn't tighten up. If I let my nerves get out of hand before a show, I can wear myself out in 10 minutes.

"I keep fit because it keeps me in trim and it calms my nerves. It makes me feel strong and confident, subconsciously it makes me feel better on stage. I can't explain why, but everything comes out much clearer. I don't choreograph my movements, but because I'm working out every day, they come to me much more naturally on stage. So it's beneficial to my mind as well as my body."

Weight training, dancing and jogging might be within Toyah's reach, but horse riding isn't, as she discovered when she made the video for her latest single, "Brave New World".

"I had to ride this horse and it was far too strong for me," she grins. "It was okay when it was just walking, but once it got going I just couldn't stop it, no matter how hard I tried. There's a bit in the video where it actually bolted, but what you don't see is me falling off! I lost a stirrup and then I slithered off to one side and that was it."

In fact, the entire video sounds as though it was a nightmare in the making and is not very good for her arthritis, either.

"There was this bit where I had to stand in the sea and it took a whole bottle of brandy to get me in there," Toyah shudders. "It was cold and damp and my bones really ached when I eventually got out."

All this in the name of art. But whether you love her or hate her, you've got to admit that Toyah Wilcox is a determined young lady who pushes herself to the limit. And by taking the trouble to keep her body and health in good order, she is ensuring she gets the maximum out of herself.

The big question is: will she represent Britain in Los Angeles in 1984? It's not as mad as it sounds...



PH: Barry Plummer



PH: Joe Bergway

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I'M REALLY worried and upset as my parents keep telling me that my breath stinks. I don't smoke, and brush my teeth regularly, so I'm wondering what the cause can be. Can I get something from the chemists?

Alan, Merseyside
 ● Bad breath can be caused by a number of factors, and the most likely is tooth decay. If your molars are decaying and you're in need of dental attention, then a visit to the dentist and a short course of repair treatment could help considerably. Oral pangs can also be caused by an infection of the tonsils or nasal passages, and it's well worth your while to see the doc for a quick once-over too. A variety of cover-up products are available from any chemist, but only a medical analysis of the root cause will achieve positive results.

Knee's up
 SINCE being kicked in a friendly football match a fortnight ago, my knee swelled up. It went down a bit

the following weekend and the pain virtually vanished for a while so I thought it had mended.
 I don't get on well with my doctor, and have been reluctant to go to him. Now the pain has come back and the swelling has returned, I'm supposed to play for the team again next week. What can I do? They're relying on me.
Tony, Basildon.
 ● Looks like you'll have to blow-out the game and leave your team to do battle with a reserve. No way should you even think of playing again until you've seen a doctor and had that knee checked-out. Only a doctor can give you the sure-fire medical verdict, but it sounds as if you might have torn a cartilage in your knee.
 Leaving this condition and trying to use your leg in spite of the pain can be extremely damaging. An already torn cartilage, subjected to even more strain, simply won't mend again.
 If you do have a damaged cartilage, any affected tissue will need to be removed before it has a chance to

heal, although the operation itself is a simple one.
 See a doctor at the surgery you usually attend for urgent medical advice and treatment. Only the doc can tell you when you'll be fit/ready to play again.

Driving force

CAN YOU tell me where I can obtain some information about becoming a driving instructor and details of relevant examinations I'd need to take?
Jim, London.
 ● Before you can sit the two examinations, one theoretical and one practical, necessary to be accepted as a qualified driving instructor you'll need

to have a full driving licence, without any kind of endorsement or disqualification for a period of four years before the date of application.

And, once you've embarked on the examination route to professional driving instruction, you'll still need to undertake a training period under the supervision of a qualified driving instructor.

For full details of how to make it in the world of driving instruction, write for a free explanatory booklet, 'Driving Instructors / Register Of Driving Instructors / What It Is And How To Apply', from Department Of Transport, 2 Marsham Street, London SW1.

Court support

YOU mentioned a free list of music business lawyers 'Help' was sending out a few weeks ago. Do you have any left? I'm unemployed, but play in a band, and we need advice on a contract. Would we have to pay?
Dave, Manchester.

● We're sending you a free list of rock-orientated legal eagles. Any more for any more? Simply write, enclosing an sae. If you're unemployed or on a low salary it is possible to have legal expenses covered by legal aid. Ask the specialist of your choice for details of the 'Green Form' scheme.

Myths

I NEED a bit of advice, as I've recently realised I'm gay and I don't like a lot of the myths that surround this situation. I certainly don't fancy the idea of meeting blokes in tons of make-up or a penchant for whips or something!
 You see, I'm an average bloke and I don't affect any stereotyped walk or dress and I mix with a load of straight lads. While I would never dream of approaching them, sometimes I see lads in pubs or somewhere who I really fancy, but, no doubt if I said anything they'd beat me up or something.

Are there any other people of the same age who feel the same way? How can I get in touch?
John, Liverpool

● You're certainly not alone. While the majority tend to live a conventional heterosexual lifestyle, it's a fact of life that as many as one in twenty people, possible more, are gay, emotionally and chemically attracted to the same sex. And you should bear in mind that most people, if they are very honest with themselves, are capable of having strong and intense feelings for others, male and female alike.

Ultimately, you are the only person who can decide where you stand on the sexual spectrum. Some people find that the deep same-sex emotional attachments of adolescence fade as they establish longer-lasting relationships with members of the opposite sex. Others, who don't conform to the majority experience, tend to feel isolated and vulnerable, and often very much alone.

Faced with homosexual stereotypes often reinforced by not only the mass media but minority sections of the gay community itself, many young gays feel not only alone but confused too. It comes as a relief to find that few gay people actually do conform to the popular myths, don't have three heads or eight toes, and look the same as anyone else.

There are a number of gay youth groups in major cities

throughout the UK, including London, Liverpool, Manchester, Birmingham and Bristol. To contact a group in your area, write to Gay Youth Movement, 5M GYM, London WC1N 3XX, or ring Gay Switchboard on 01-837 7324.

Young gays who would like to find penfriends in the UK, write to Rose Robertson, Parents Enquiry, 16 Honley Road, Calford, London SE6 2HZ. Enclose an s.a.e.

Label hunt

RECENTLY OUR band (a girl duo) made an eight-track demo in a recording studio which was well received by all the professional people involved, including the producer, who reckoned we had some original material which ought to go on record.

We've thought carefully about where to send the demo and would like to try small record labels, but not the serious and obscure indie brigade. The ones we want to contact are Mute, Metropolis, Some Bizzare and Genetic, especially Rusty Egan's Metropolis label mentioned on the BBC2 'Riverside' programme.

Do they take demos, are they willing to take on new bands? We don't want to go to the big record companies if we can help it, and the fact that we're "half" disabled means we'd like to keep it informal.

As the demo, with travelling expenses cost £110, leaving us skint for many months to come, we'd like to get stuck in as soon as possible.
The Dekadents, Gerrards Cross

● Looks like you chose four labels who are interested enough in potential new talent to give demos from unknowns a critical hearing. Metropolis is basically a new wave label likely to take a second look at visual bands who can perform live.

When you submit a tape, it's an advantage to enclose a photo and general biographical information on the band. "We do get inundated with demos," commented Brian Longley of Metropolis. "Even so, every tape gets a hearing and, if it manages to get through our A&R department, could be shortlisted."

The Metropolis base has a mixture of other labels too, including Red Bus, Excaliber, specialising in reggae acts, and even Disco Bus, a self-explanatory title, so if material isn't right for one label, it could fit another.

Send your demo to the A&R Department, Metropolis Records, 34 Salisbury Street, London NW6.

Genetic, whose claims to fame include The Human League and Altered Images, are interested in hearing new material too, and stress that they do listen to all the demos which arrive, although few are coming in right now.

With a current team including Depeche Mode, Fad Gadget, Silicon Teens, and Yazoo, Mute aren't in a hurry to take on any other acts, but will certainly give young hopefuls a chance.

"At the moment, we're very busy with the bands we have and I don't see we're going to have a lot of free time to work with new people at least until '83," Mute's Daniel Miller told 'Help'. "Also, we take a long time to listen to tapes, so apologies in advance. There's

no special A&R department here, and I tend to listen to the tapes which come in myself."

Over at Some Bizzare, Stevo welcomes the appearance of material from newcomers: "We're looking for anything which is breaking down the established barriers. Barriers are just a fantasy. We don't have an A&R department — that's a bureaucratic concept. Send them to me personally."

And here are the other all important contact addresses. Genetic: Carrie, A&R Department, Genetic Studios, Wood Cottage, Streatley Hill, Streatley, Berks. Mute: Daniel Miller, Mute, 102 Seymour Place, London W1. Some Bizzare: Stevo, Some Bizzare, Trident Studios, 17 St Anne's Court, Wardour Street, London W1.

People mailing tapes should complete the cassette insert card with your name and address, or label your tape, and include a telephone number if possible. A stamped addressed envelope is also a useful safeguard for return.

Anyone who wants a free up-to-date list of record companies, write to 'Help'.

Off his chest

MY PROBLEM gets me down sometimes. I've been pigeon-chested, on my left side only, since birth, and this is a big embarrassment when I go swimming. People just look and sneer. Also, when I'm with girls and they find out, they don't want to know me.

Is it too late for any treatment? This presents a problem with clothes, especially T-shirts, which I don't wear. I have to make sure my shirts have a breast pocket and put a cigarette packet in, to make it just right. Sometimes it really hurts when people tease you.
A, Scotland

● Everyone (yes, everyone!) worries about some aspect of their physical appearance — you're certainly not alone. What matters far more is your personality. Try to sum up a touch more confidence in yourself, especially in the kind of situation where you feel unsure and especially vulnerable. Yes, it can be tough, but it certainly isn't impossible. Try it and see for yourself.

As for the teasing — well everyone gets teased about something at some time and there's nothing to stop you fighting back with the same weapons. Learning to cope with the people who give you hassle as well as to appreciate the ones who like you for yourself is part of growing-up.

Don't stop doing the things you enjoy. Swimming is great exercise, keeps you fit and works every muscle in your body. If you don't want to go to a crowded bath, go to a not-so-crowded beach. Or try out some other kind of confidence boosting exercise involving exercise, like a martial art for instance. One of the top exponents of kung-fu in the UK was crippled by polio as a child, but still managed to become the fastest fighter since Bruce Lee.

For medical advice, see your doctor.

KONTACT KORNER

ISOLATED? WANT to meet other people in your area for gig-going? Drop a few lines, saying something about yourself to Kontakt Korner, Record Mirror, Help, 40 Long Acre, London WC2. This service is free. We'll try to fix you up!

IN NEXT WEEK'S....

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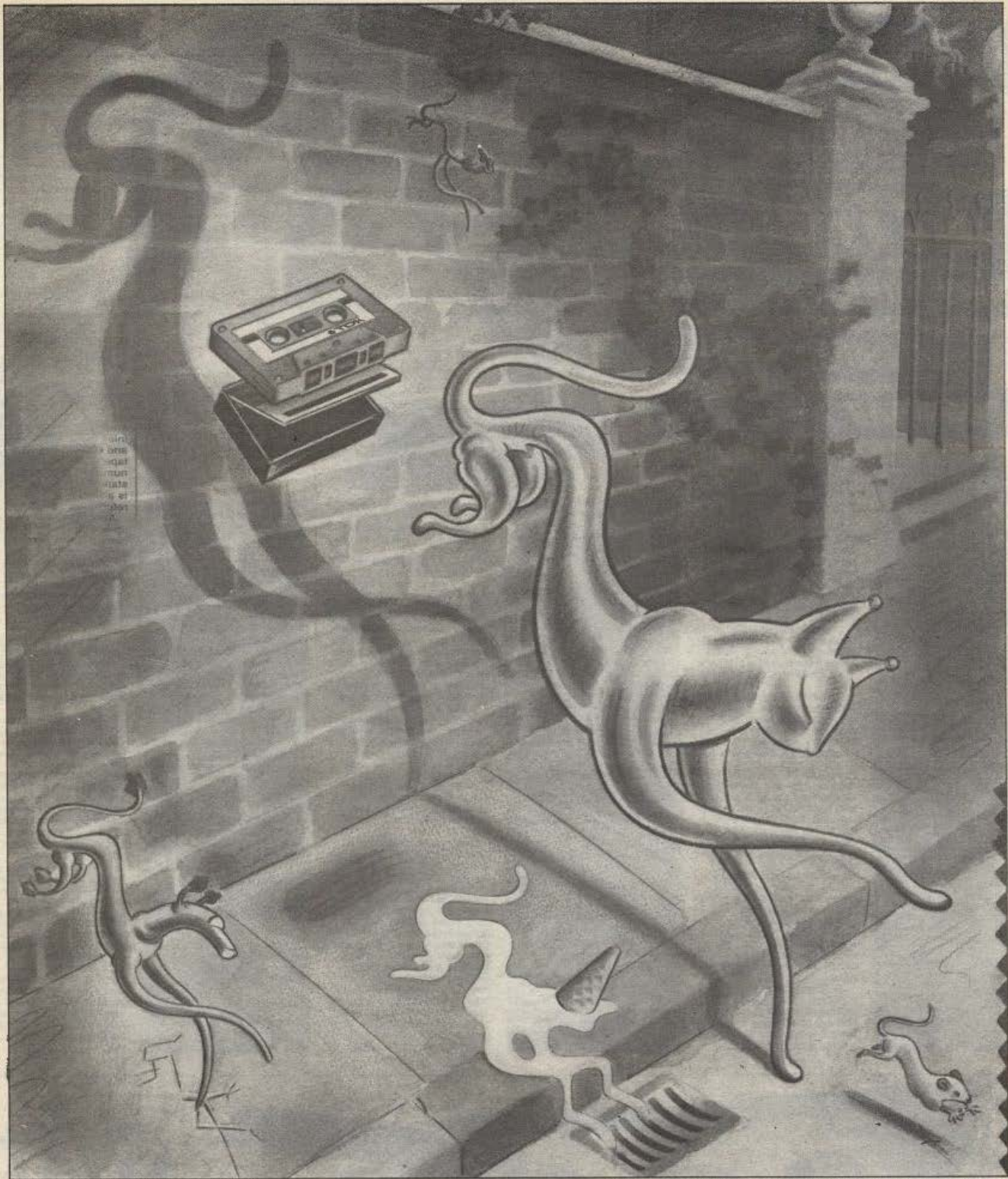
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UK SLUTS: who said aptly named too?

SOMETHING'S not quite right here. Everywhere I turn people are telling me pop concerts are on the way out, a thing of the past, yet there's close on 2,000 brightly-dressed souls giving Cardiff's Top Rank staff a hard time.

They want Shakatak. So, it seems, does the rest of the country. Last night in Plymouth the story was the same, and the memory of a full house at Hammersmith Palais isn't far off.

Shakatak have well and truly crashed their way into the nation's pop boom, although guitarist Keith Winter seems a little bemused by it all.

"When we took a walk earlier this evening, a couple of kids thought we were roadies and asked us for tickets." The cheek of it! They may personally normally be never banality. They're still largely faceless despite the staggering success they've enjoyed since Christmas. The singles 'Easier Said Than Done' and 'Night Birds' both entered the top ten, and the group's collective feet have hardly touched the ground since. Literally! Nigel Wright, keyboard wizard and houseproducer, explains that "five months into the year, we've been on the road non stop. We've got three days off this week. Bloody tremendous!"

SUCCESS AND Shakatak might walk hand-in-hand today, but it's been a long time coming. 'Easier Said

Than Done' was in fact their fifth single, and not the first, as many have imagined. By charting it broke a mould which had seen Shak 45's nudging the fun fifty, but never getting quite far enough.

Ironically, 'Easier Said Than Done' was the first single with a recognizable lead vocal, courtesy of Gill Seward and Jackie Rawe, the incongruously named UK Sluts who provided the voice that Shakatak so badly needed.

Drummer Roger O'Dell takes up the story: "We always wanted to use vocals, but it took a while to realise that none of us could sing to save our lives."

"We formed originally as a purely instrumental group, but felt that vocals could add worthwhile dimensions to several of the songs."

The next thing they knew, Shakatak were on 'Top Of The Pops' and half the nation was dancing their way. It was quite an achievement for a group who were refused radio play for their first single, on the grounds that it had too many of the infamous Shakagaps! Mind you, thirty-eight pauses on one disc could get you in the Guinness Book Of Records.

Shakatak needed that hit. Nigel: "We were getting to the stage where a hit was necessary to keep us on the road. We love touring, but we needed the financial support of a hit single to keep the live shows up to the standard we wanted."

As Roger says, "I'm not sure if the jazz / funk market is big enough to support groups on its own. Radio plays have tended to broaden the type of audience we attract."

AHI THE infamous jazz / funk. Surely this is going to be the music of the summer, already with its own charts, deejays and clubs and now with crossover potential?

A Shakatak definition of jazz / funk goes something like this: Roger says "from the rhythm section's point of view there's the big funk element, great attention to the beat and making sure it's danceable. The improvisation and extended solos on top of that form the jazz angle."

There is a close and cosy rivalry between the new UK jazz funksters. On Shakatak's next single, 'Streetwalker', veteran sax blower Dick Morrissey (of Morrissey-Mullen fame) guests, and Jackie Rawe sings all the way through.

Nigel: "It's a complete change for us, what with the last two singles being more instrumental than vocal. It doesn't mean that we'll stay using lead singers, but it does show there's a lot of room for variation in what we do."

THE PEOPLE coming to see Shakatak on this tour are a fascinating mix of hard core jazz funksters and soul boys, and the new breed who've simply seen the group on the telly.

One thing they've all come to expect is a group who exude technical brilliance. As Roger says, "people are coming along to hear instruments played well. About half the audience come to listen and the rest come to dance."

Because the singing plays the subordinate role we tend to attract an audience who simply want to listen, like in the old jazz days."

But in Cardiff they're determined to have a ball. The lengthy piano solos (jazz / funk's equivalent of a lead vocalist) by Bill and Nigel give the fans the chance to sing the chorus over and over again. And by now it's not just the hits they know. Every tinkle of the ivories meets with a hoot and a whistle and the anthemic chanting which is a regular feature of the jazz / funk gig.

Isn't it a bit escapist, though, I pondered afterwards? Roger: "It depends what you mean. It's probably true that it's not the medium you would choose to comment on great social issues of the day."

Keith: "Yes, but it achieves things in its own way. For instance, we attract a very multi-racial audience to the gigs."

"And we've never had any trouble," adds Bill. "So we're bringing a lot of cultures together and giving them a good time."

Even as I write, Shakatak are evolving a new audience. Jazz / funk puritans are notoriously esoteric in taste and would dearly love to keep their movement away from the limelight and bury it deeply underground. The group are only too aware of lites that they've 'sold out' by playing on 'TOTP' and being in the top ten. "A lot of the original Shakatak fans probably look down on us now because of the success,"

says Nigel. "If anything the music's less commercial now than on the first album. We just seem to have fit on the right combination of instrumentals and vocals."

And you can tell something's happening. The vanguard of British jazz / funk acts are beginning to enjoy exposure like they've never known before. Even Radio One, a notoriously slumbering beast, has allotted an hour of the Peter Powell show each week to concentrate purely on the new breed of funksters.

Shakatak, Central Line, D-Train, Level 42, and the staggering Direct Drive are, despite their experience, relative newcomers to the pop centrestage. Their belated success comes after years of domination by American giants like George Benson, Herbie Hancock and Narada Michael Walden.

Shakatak have been together in all but spirit for the best part of five years but until this year few people wanted to know. Is that image thing again?

"We're not exactly fashionable," laughs Nigel sinking what remained of his pint. "It's not really a conscious thing, it's just how we are."

When fashion burns out, the music which followed it suffers the same fate. "We want to stay together for a while yet," says Keith, "so we're not really interested in any great visual extravaganzas."

SHAKATAK IS something of a democracy. It's a self-contained unit which

sees Nigel (who, incidentally, was the one man in the country to turn down Trevor Horn. Mind you, this was when he in the process of forming Buggles) as producer cementing the one-big-happy-family picture. Keith: "It makes it more of a tight-knit unit because he knows exactly what sound the group are after."

Have you ever thought of getting a guest producer in? "I'd resign if they did," protests Nigel. Shakatak say they experiment all the time. Keith: "There isn't any master plan."

Sh-sh-sh-Shakatak aren't 'wild' or anything. Success has been a long time coming and they're not about to squander it on the traditional pop excesses. When I take my leave of them in Cardiff they shuffle nicely, neatly onto the bus and settle down quietly to watch the video ('Bambi Visits Toytown', incidentally). It all seems perfectly normal and somehow appropriate.

Earlier we all retired to a nearby pub and not one soul approached us with the routine request for autographs. The boys in this group are pure boys-next-door who just happened to form a band which just happened to be successful. The one concession to 'fashion' comes from Nigel (could always tell he was a bit of a wide boy, couldn't you?) who had blonde streaks dyed into his hair just prior to the tour. And you can't get much more normal than that.

THE GAP BAND

EARLY IN THE MORNING
the long awaited new single

7" MER 97 · 12" MERX 97

A LIFE IN THE DAY OF

Jackie Castellano



Jackie Castellano was born in Hong Kong 28 years ago, and came to England when she was 12 years old. After having had a brief but successful career as a model, she founded her own company, Me-Likee Productions, which offers constructive advice to pop personalities who need help in sharpening up their image. Acts she's helped range from Bucks Fizz to Junior. She has a daughter, and shares a maisonette near the Kings Road.

“ I GOT into modelling by accident; a friend of a friend took some pictures of me for his portfolio and when the *Evening Standard* saw it, they phoned me up and asked me if I'd like to do a session for them. Two weeks later I got another call, and it escalated from there.

Modelling was quite nice from the point of view that it paid well, but it was also very boring. I think you have to be a bit of a narcissist to be able to endure it. I didn't have the dedication to look after my skin and weight as strictly as you ought to, and I hated being made up all the time. I'm too much of a tomboy for that!

Eventually I stopped modelling because it depressed me. I was in dreadful shape, so for a year I went to four or five classes a day at the Dance Centre — I was hooked on it! When I first began the classes it hurt my pride that I was really stiff compared to the regulars, so I worked really hard. In six weeks I could do the splits, but that's because I am very positive and determined in anything I do.

Around this time I met Barbara Dickson and her manager; I'd been to one of her concerts and I met her backstage. I told her that she wasn't using her full potential — she had a very pretty face and if just wasn't coming across. So she said, well, if you have any ideas, I'd like to hear them.

I started doing Barbara's stage clothes and gradually went on to doing her album covers. One thing people don't realise is that it's important to match the photographer to the subject. It's the same with finding the right make-up artist.

If you use the wrong person it can be disastrous. Some are technically very good but no warmth comes across on the picture. But sometimes you can feel the power leaping out at you. That's the sort of thing you have to take in hand to be a successful stylist.

I worked on Barbara for over a year and there was no big thing about having to make money because I was living with a guy, so it was more like

an interesting and lucrative hobby. But then we split up, and as the hobby had taken off I decided to put it on a more business-like footing.

If I knew then what I know now, I doubt if I would have gone ahead. My bank was most unhelpful, and I had to live from hand to mouth, never knowing where the next meal would come from. I used to get home after a long day feeling totally frazzled.

Mornings now usually start at about eight o'clock, and the first thing I do is look at the papers and do the crosswords. I get the *Daily Mail* and the *Daily Mirror*, both opposite ends of the market but good for representing different views, and by the time I've done the crosswords, I'll know my brain is functioning. Then I finish off the process by having a hot bath to shake me well and truly awake.

If possible I like to be at home in the mornings between 10 and 12. You can catch more people on the phone at that time. So I use it to set up meetings and do business.

As soon as I have completed all my calls, I have breakfast. I go to a Chinese or Japanese restaurant for brunch, it's so much like home cooking because I am Oriental myself.

Then I'm out in the shops looking at clothes. I have to keep up my circuits because stock constantly changes, and I like to build up a mental filing cabinet of where I can lay my hands on what. Quite often my afternoons are taken up with meetings at record companies, discussing plans and schedules.

Clients contact me after hearing about me through word of mouth. Most of the time people recommend me. What I do basically is communicate with prospective clients; I don't just design clothes, I focus in on the client's good points and bring them to the fore so they look good on photo sessions, album covers and videos.

When I first meet up with the group, it's quite normal for them to be a bit wary of me, but once they realise I'm not the sort to put them into gold lame, they begin to trust me. Sometimes you see pictures of groups and they're wearing everything but the kitchen sink. Well, that's not me — you're trying to bring out their character, not bury it.

Once I have a new client, I meet them a couple of times to

observe them and let them become more relaxed. Then I take them shopping to absorb their taste. That's why it's important for me to always know what is in the shops. We discuss a "look" and I go away and think about it and devise a look which I feel will work for them.

It can be very time consuming working on a new look. My afternoons are usually taken up with either scouring the shops for my mental filing cabinet or actually shopping for clothes to put the image together.

I used to design outfits but I've cut that down because it's so time consuming and expensive. I learnt to design through trial and error. When I was a student, I could never find the clothes I wanted to wear, so I used to hack up others and modify them to my tastes. But I find that I can usually get what I want out of the shops nowadays, so it saves me time and the group money.

My clients are a mixed bunch. Some are long term, others are one-offs. Who have I worked with in the past? Um, Junior — he was an absolute sweetheart — Bardo, Hazel O'Connor, Kiki Dee, Talk Talk, Bucks Fizz, the Nolans, as you can see they're varied. I do have one rule, and that is never to take on an act if I'm already doing a similar one. It's not a challenge if you do that, and you would end up being like a factory, just churning it out.

So, my afternoons are taken up by a variety of things. Meetings at various record companies, casing the new stock in the shops, meeting groups for the first time, going shopping with them to absorb their tastes, in the house devising several "looks", or out at photo sessions or filming for videos.

It's my job at the latter end of that list to make sure that groups really come across on film. There's no point wearing the right clothes if the make up is wrong, or your hair is out of place.

I like to adjust things in between shots to get the maximum effect and I also like to joke and make wisecracks while they're posing so that they don't look wooden and unhappy. I see it as my job to relax them.

Photo sessions can go on till 10 in the evening. The

production bunch always promise you you'll be finished by seven, but it always goes on later.

One of my great likes is eating, so in the evenings I either have friends round for a meal or we go out for one. I

usually see a band or go to a club after that, not only to see a group... I just like observing people!

My job sometimes takes me abroad. Recently I went to Holland, and I was in Spain to do an advert for Barbara's

album, too. Bed depends on where I am and what I'm doing. But I always fall asleep knowing I have a busy day in front of me. **”**

This special 20th anniversary edition of STATUS QUO, the authorised biography by John Shearlaw, is a tribute to a unique British band who have always refused to compromise.

A large format softcover, the book contains a preface by the band themselves and is lavishly illustrated throughout, with an eight page colour section.

Contains up to date details of the band. Authorised and prefaced by Status Quo.

£6.95 (Large format softcover) 168pp 8pp colour illustrations black and white illustrations throughout

NEWLY REVISED AND UPDATED



Discos

By JAMES HAMILTON

ODDS 'N' BODS

THE LUCIFEROUS situation has arisen that, because a well-down black superstar's US label doesn't give official sanction for his material to be issued on 12in (not even as a promo), it now cannot be published or mentioned in any way that his long-awaited new 114rpm maxi-single ever changing groove is so hot (well for the UK only as well as on 7in) — hence all chart reference will remain as if for the full length LP version... Old Grey Whistle Test's clip from the New Orleans concert has prompted a possible 30 minute TV special on Maza in August, while the Hemmerlith 'Joy And Pain' will definitely be the flip at least of Maza's next 12in... WEA's Fred Davis is promoting Larry Graham in a novel way, sending a 12in white label of just the instrumental version of 'Spoonie O' Later' to clubs four weeks ahead of UK release... It's a sweeping 116bpm synth smacker with woodwind bits like repeated to occasionally answering chix... London Loudcut DJ Steve Walsh has become promotional head at Fleet Road/Excelsior/RBS (warily as he very rarely has over the road), and who that the Jesse Green remix soon come on Excelsior (Paul Major stop pressing)... The Levine's new promoting Super-Vision's range of exciting visual but silent videos for use in clubs to go with their own appropriate music, all legal and cleared for public showing, so beat the impending purge on clubs showing TV tapes and movies (strictly illegal) and call them on 01-548-2911 for a demonstration... Sirivanth, Florida Rae are coming via PRT, A Train Of Honey and Dramatic LPs are due 10th June, the Dramatic 12in here however being I Can't Stand It... Jeremy Thomas's new Battersea label beautifully picked up Kuma and Instant Funk for 3-track 12in imminently... Sharon Brown evidently has a vocal sense flip on her cooee... mazz... Temptations featuring Rick James (on a revised promo behind them) have a good vision of the velvet single... Michael Jackson and Paul McCartney dust on Michael's current production (by Quincy Jones) next LP... The David Grant sits in for Robbie Vincent on Radio London this Saturday lunchtime... Peter Powell's soul show sometimes sounds rather dreary can't they choose some beautiful music from the abundance of strong stuff now out? — but at least Franny's mix was up to scratch last week, Natalie 'You Ought To Love Me' into a combination of Simonon versions... Mike Shiff's Pocaiddy Radio soul show on Monday evenings is featuring a Greg Wilson mix every fortnight or so... ABC were looking very busy on 101.9, and I see that the 'Fame' movie's spin-off TV series starts on BBC 1 soon... Three Degrees' chronology was breathlessly light on the 1982 British Beauty Championships

... Neil Bogart, legendary label boss of Buddah, Casablanca and Ikon Records, died of cancer aged 38 on 8th May — the musical tributes at his funeral featured a choir including organist Carol Bayer Seger, her husband Earl Bacharach, Donna Summer, Richard 'Drizzle' Flaherty, Gladys Knight & The Pips, the late Brothers, Curtis Mayfield, Bill Withers, Neil Diamond, Marvin Hamlisch, members of Klee and more... Streetwise's Morgan Khan says 'You were right' — but the backing track's still great, all Patrick Bloor — he needs here is a song... Alton Edwards 'I Just Wanna' now joins his mate Richard Jon Smith in the US Soul chart... Cameo are surprisingly high in the US LP chart, while the Thompson Twins 'In The Name Of Love' is now number 1 Disco (but Parlole to 2)... 'That Girl' was Stevie Wonder's biggest ever US soul hit, yet bombed badly here — wouldn't it have done better if available on 12in?... 'Keep On' is 'D' Train's single in the States... George Chandler is taking delight in convincing people, having shaved off his beard... Gilles Moonlight, who's been broadcasting jazz-funk in South London every Tuesday evening come September, reckons Showstoppers should be a straight jazz after-school, as he says, 'the recent Caletier and Brighton jazz rooms were brilliant'... Gilles also 12in that Roni Chama's Blue Nono Records (from London Road) sell imports next cheap to regular... Keith Barker-Main, ex-Electra Court Grants/Kennington Bomber/Maylar Napoleon/Paris Scaramouche, is looking on 01-282-2211 for a gymnasium venue to rock at possibly as a relief or guest DJ rather than full time... Alan Gaskell's pecking four hundred club into St Helens' West Park Rugby Club every Sunday — not had for a rugby club, or a Sunday, huh?... Graham Good (Maylar/Gutters) does an undecipherable mix between Electric Funk and D'Legance, Brian Brindley (Chetels All) and Alan Coulthard (Solo Le Beat) both say the rhythm 'n' rap bit of Sharon Brown goes like a 12in over Stereo Wonder's cowbells bit, while Alan adds that '80s instrumental bass line syncs unobviously with D Train 'You're The One For Me' 'I'm really in the middle of the heavy record grooving in my house watch, giving me less time this week, but that does not explain why so many reviews are late in getting printed — no space — nor why last week's imports were curiously disguised as UK News!... DISCO IS BACK!



ASHFORD & SIMPSON first started recording as Valerie & Nick on the Glover label in 1964, when I saw them at Harlem's Apollo (Valerie in tight bright pink spangled sheath), before writing 'Let's Go Get Stoned' for Ronnie Milap in the days when I was a soul singer. Ray Charles then covered the song, and their career as songwriters was off and running. Their new 'Street Opera' LP (Capitol 820) is a lethargic down-tempo set on which their current 'Street Corner' 12in cut is the only hard dancer.

Carm Don't Let Me Slip Away/'I Don't Know Me By Now' (US Motown LP), Electric 'Feels Good (Instrumental)' (US Emergency 12in), Cheri 'Munhya's Law' (Polydor 12in), BLT 'Tighan It Up' (US Gold Coast 12in), Kari Burke 'Shakin'/'Night Riders' (RCA 12in), Larry Zakatek 'Say I Love You (Whistle Mix)' (London 12in), Flite 'Passion' (Canadian Lindas 12in), Ago 'You Make Me Do It' (US Brass 12in), Atlanta 'Vase On Move' And Groovin' (Instrumental) (US Chaz 10 12in), The RB's 'Unguey' Club Mix (Hansa 12in), Angela Glemmons 'Give Me Just A Little More Time' (US Postnet 12in), Bass 'Much Too Much' (US 20 West 12in), Cameo Lucas 'Show Me Where You're Coming From' (Solar), Rudy Thomas 'Key To The World' (Hawkeye 12in), Les Hill 'I Am On The Real Side' (US Cherry Hill 12in).

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UK NEWSIES

FUNKAPOLITAN: 'Run Run Run' LP 'Funkapolitan' London SH 8548). Wherein which the amateurish August Darnell-produced Kid Creole clones turn the full gamut from 121bpm, to 124bpm, best being this (vocal only) 122bpm US 12in release, '121bpm 'n' Only', 122bpm 'In The Crime Of Goes By', 123-121bpm 'War', 124bpm 'Bustin', 124bpm 'There It Is Again', only the 127bpm 'Behold The Super Ace' breaking the pattern. Maybe they'd do well with Rod Temperton, next?

KENI BURKE: 'Shakin' (RCA RCA7 223). Disappointingly old fashioned 'disco' chix squawked fast 135-133-135-133-135bpm 12in churmer with some Prince influence and probably more grey/white boys than black appeal, from a far, far better album.

MIKEY DREAD: 'Rocky Road' (Dread At The Controls DUN IT 21). Rather appeasing nasally burbling 72bpm 12in reggae swayer (with dub second half) keeps lapsing into an adaptation of Brenton Wood's 'Gimme Little Sign'.

BROWN ALE: 'It's Only A Wind Up' (Blowing Your Mind LP) (Radioactive RAD 502). Accurate 179-160ppm 7in Bopca Fitz piece taken (with Eurovision scoring to finish), delayed from last year for a too close to comfort lyric change.

SHADOW: 'Walk and Wine "Real Love"' (Same SEA 2, via Jet Star). Happily leaping auditory 126bpm 12in jump-along calypso from New York's Charlie's label, could be useful at party time.

DISCOPAGE: 'Tuerito Rico (US Remix)' (R&B RBL 207). Fantastic new 121bpm 12in remix brings up the chanting chix and percussion at the expense of the imagination-style piano — which after all was its main appeal here (although it's still on the better instrumental flip).

THE R.B.'S: 'Unguey' (Hansa HANSA 12-14). Frantic 160-138bpm 12in Pibog/Haircut One Hundred copyists. Unguey... that's down Argentina way, innit?

HAWK & CO.: 'Livin' For The Good Times' (Epic EPC A13-2223). Bass synth tugged resonantly synthetic ponderous dull 100bpm 3in slow number with various chanting voices, promoted over Easter on white label.

IMPORTS

RICK JAMES: 'Dance Wit' Me' LP 'Throwin' Down' US Gordy 6005-01). Rick's hit a funky formula that's turned to gold in the States and keeps strictly to it on his new set (packaged strikingly like a black heavy metal album with great sword 'n' sorcery imagery), the lead off 124-123bpm hard Funkadelic-like smacker setting the pattern all others follow (though it has Roy Ayers's vibes in the last half with everyone exhorting 'Roy don't stop!'). It's a good groove, very like 'Standing On The Top' (of which the 119-120-121bpm 7in edit is included), as is the equally hot 120-121-122bpm 'Money Talks',

while other dancers in the same mould are the 121bpm 'Hard To Get', 126bpm '99 Times' and 126bpm 'Throwdown'.

JEAN GARRN: 'Don't Let Me Slip Away' (LP 'Trust Me' US Motown 6010 ML). Smoochy set, not her best, but there's an obvious dancer in this beely starting joltingly smacking 116-117bpm side-to-side swayer, Martin and The Vandellas' beautiful old 111bpm languidly swaying 'My Baby Loves Me' still has some subtle sardines piano in the background, while her lovely lush 0-30bpm revival of 'If You Don't Know Me By Now' has The Temptations filling in for The Blue Notes.

KENI BURKE: 'Risin' To The Top' (LP 'Changes' US RCA AFL-4226). The best set since creation if you believe some 'nozy' jocks (iv, Pete), the disappointingly patchy and often ultra-fast orientated album's strongest cuts are this lightly souled 0-94-95bpm slow drifting grooper and lazily swaying 112-113bpm 'rang' light.

KINKIN: 'Jungle Fever' (US Profile PRO 7008). The Chakachaks slinkily undulating 1972 instrumental-with-mutating hit given a similarly orgasmic-strong slightly swaying 101bpm 12in update that's dynamic with Kid Creole and Fat Larry's Band.

AL McCALL: 'Hard Times' (US West End WES 22142). Bass tumbling disjointed smacking 118-119-120-118(break start)-119-120bpm 12in drifter with catchy synth cutting through husky vocals to give it its main appeal — it bulks quite nicely from a less incisive start.

ELECTRA: 'Feels Good' (US Emergency EMDS-6527). Although the Tar Barler sung vocal side has Human League appeal, the simple smacking 119bpm 12in electro instrumental mix mixes superbly with Electric Funk.

... Neil Bogart, legendary label boss of Buddah, Casablanca and Ikon Records, died of cancer aged 38 on 8th May — the musical tributes at his funeral featured a choir including organist Carol Bayer Seger, her husband Earl Bacharach, Donna Summer, Richard 'Drizzle' Flaherty, Gladys Knight & The Pips, the late Brothers, Curtis Mayfield, Bill Withers, Neil Diamond, Marvin Hamlisch, members of Klee and more... Streetwise's Morgan Khan says 'You were right' — but the backing track's still great, all Patrick Bloor — he needs here is a song... Alton Edwards 'I Just Wanna' now joins his mate Richard Jon Smith in the US Soul chart... Cameo are surprisingly high in the US LP chart, while the Thompson Twins 'In The Name Of Love' is now number 1 Disco (but Parlole to 2)... 'That Girl' was Stevie Wonder's biggest ever US soul hit, yet bombed badly here — wouldn't it have done better if available on 12in?... 'Keep On' is 'D' Train's single in the States... George Chandler is taking delight in convincing people, having shaved off his beard... Gilles Moonlight, who's been broadcasting jazz-funk in South London every Tuesday evening come September, reckons Showstoppers should be a straight jazz after-school, as he says, 'the recent Caletier and Brighton jazz rooms were brilliant'... Gilles also 12in that Roni Chama's Blue Nono Records (from London Road) sell imports next cheap to regular... Keith Barker-Main, ex-Electra Court Grants/Kennington Bomber/Maylar Napoleon/Paris Scaramouche, is looking on 01-282-2211 for a gymnasium venue to rock at possibly as a relief or guest DJ rather than full time... Alan Gaskell's pecking four hundred club into St Helens' West Park Rugby Club every Sunday — not had for a rugby club, or a Sunday, huh?... Graham Good (Maylar/Gutters) does an undecipherable mix between Electric Funk and D'Legance, Brian Brindley (Chetels All) and Alan Coulthard (Solo Le Beat) both say the rhythm 'n' rap bit of Sharon Brown goes like a 12in over Stereo Wonder's cowbells bit, while Alan adds that '80s instrumental bass line syncs unobviously with D Train 'You're The One For Me' 'I'm really in the middle of the heavy record grooving in my house watch, giving me less time this week, but that does not explain why so many reviews are late in getting printed — no space — nor why last week's imports were curiously disguised as UK News!... DISCO IS BACK!

DISCO DATES

- THURSDAY (27) Mr Magic jazz-funks Bournemouth Jensen's In Fur Vale Road weekly; FRIDAY (28) Morley-Mullen play Cardiff Zero 6, Level 42 play Cardiff Top Rank, UK Players play London Lycium, Brian Basser's Mason jazz-funks South Harrow Bobby Megge's in Shaftesbury Avenue weekly, Steve Allen has a birthday party at Peterborough Crescent Slickers; SATURDAY (29) UK Players play Leydown Stage 3, Funkapollitan play Swindon Brunel Rooms, Level 42 play Torquay 450, Steve Day has a fancy dress party with Neil Harriett and Mark Enriver at Chingford Royal Forest Hotel; SUNDAY (30) Lyndon 'T' jazz-funks Alexara in Bath Road weekly, Level 42 play Hammermith Palais for two nights, Mr Magic, Jaffa, Keith and guests jazz-funks Bournemouth Club Enfer in Old Chislehurst Road all day (noon-midnight); BANK HOLIDAY MONDAY (31) Preston Clouds midday (2pm) has 52nd Street and Galaxy live plus Colin Curtis, Greg Wilson, Key Edwards, Pete Hagh, Frenchie, Graham Carn 'n' more, Collin Hudd Jeff Young, Pete Tong, Tom Holland jazz-funk Dartford Flocks all evening (5pm), Greg Edwards/Froggy/Eddy James funk Chigwell Epping Forest Country Club's Rappers, the Rhythms start six nights with Chris Britton at Watford Balleys; TUESDAY (1) JFM Radio Roadshow starts weekly at Catford Saxon Tavern.
- 1 1 PAPA'S GOT A BRAND NEW PIGBAG, Pigtag, 12in
2 1 I CAN MAKE YOU FEEL GOOD, Statema, 9er 12in
3 1 SPECIALIZE IN LOVE, Sharon Stone, Virgin 12in
4 1 REALLY SAYING SOMETHING, Sansanova/Pin Bay Thous, Daresn 12in
5 1 FORGET ME NOTS, Patrice Rushen, Elektra 12in
6 1 PROMISED YOU A MIRACLE, Simple Minds, Virgin 12in
7 4 JUST AN ILLUSION, Imaginatio, R&B 12in
8 1 NIGHTBIRD'S NIGHTS, Shaka, Polygram 12in
9 1 MAMA USED TO SAY (US REMIX), Junior, Mercury 12in
10 9 INSTINCTION-CHANT NO. 1 (REMIX), Sperdau Ballet, Reformation 12in
11 10 FANTASTIC DAY/5 CLUB, Haircut One Hundred, Arista 12in
12 10 ROCKY AND WOOLY, Paul McCartney/Wendie Williams, Parlophone 12in
13 12 ONLY YOU/STATIONERY, Yacco, Mute 12in
14 17 I WONT LET YOU DOWN, PRO, WEA
15 19 ACT LIKE YOU KNOW, Fat Larry's Band, WMOT 12in
16 18 THE LOOK OF LOVE, ABC, Neutron 12in
17 18 ISLAND OF LOST SOULS, Blondie, Chrysalis 12in
18 18 WALK ON BY, 'D' Train, Epic 12in
19 18 YOU GOT THE POWER/CHICO DE MAYO, Wn, RCA 12in
20 20 THE MEANING OF LOVE, Depeche Mode, Mute 12in
21 24 GIRL CRAZY, RH Chocolate, Rak
22 15 YOU'RE THE ONE FOR ME, 'D' Train, Epic 12in
23 27 TIME, Sade, EMI 12in
24 30 THE RHYTHM OF THE JUNGLE, The Quicks, Epic 12in
25 29 POISON ARROW, ABC, Neutron 12in
26 45 I LOVE ROCK 'N' ROLL, Joan Jetz, Epic
27 26 EVER SO LOVELY, Monsoon, Bopca Fitz Corporation 12in
28 08 ONE STEP FURTHER, Bardo, Epi
29 47 PERFORMED GARDEN, Rak Band, XR 12in
30 10 WHITE BOY, Culture Club, Virgin 12in
31 60 THE TELEPHONE ALWAYS RINGS, Fun Boy Three, Chrysalis 12in
32 36 CIGARETS, Alannis Raski, A&M 12in
33 12 THIS BEAT IS MINE, Vicky, 'D' SAM 12in
34 23 LOVE PLUS ONE/WARRIOR BOY, Haircut One Hundred, Arista 12in
35 33 PRIVATE EYES, Deryl Hall & John Gates, RCA 12in
36 50 BODY LANGUAGE, ABC, EMI
37 41 YOUR LOVE, Linn, Carrere 12in
38 48 YOUR YOU MY LOVES/GOOD BACK, Odele Alexander, Project 12in
39 00 DONT YOU LOVE IT (UK REMIX), Maxine Singleton, System 12in
40 39 TRY JAH LOVE, Third World, CBS 12in
41 34 CAT PEOPLE (PUTTING OUT FIRE), David Bowie, MCA 12in
42 91 YOU AND ME JUST STARTED, Linda Taylor, Grove Production 12in
43 63 PARIS IS ONE DAY AWAY, The Wood, RCA 12in
44 46 BABY I NEED YOUR LOVIN', Gayle Adams, Epic 12in
45 00 FANTASY ISLAND, Tight Fit, Jive 12in
46 00 IF YOU WANT ME (REMIX), Barbara Roy, Project 12in
47 00 RACTOVEDERSTEIN, Blue Rondo A Le Turk, Distic Nov 12in
48 00 ON A JOURNEY (INSTRUMENTAL), Electric Funk, Epic 12in
49 00 LITE ME UP, Harlie Harwood, CBS 12in
50 00 CLUB COUNTRY, Associates, Associates 12in
51 35 GIVE ME BACK MY HEART, Oatler, WEA
52 97 THANK YOU FOR THE PARTY, The Dukes, WEA 12in
53 88 TEMPTATION, De Stone, Avstar 12in
54 88 EVERY WAY BUT LOOSE, Oneness Of Juju, Bushah 12in
55 00 VIEW FROM A BRIDGE, Kin Wilde, Rak
56 45 DO WHAT YA WANNA DO, The Caga-Nova Heterfry, Metropolis 12in
57 00 A LITTLE BIT FURTHER AWAY, Kolomo, CBS
58 88 SODS KITCHEN, Birmingham, London 12in
59 00 HUNGRY LIKE THE WOLF, Duran Duran, EMI 12in
60 60 PUERTO RICO, Deonuppa, R&B 12in
61 31 MORE THAN THIS, Revy Music, SO/Polydor
62 84 RADIO/RADIO DUB, Mambasa, Genesis 12in
63 01 TELL ME THAT THE DREAMING, Was (Not Was), Zo 12in
64 00 HELLO RICH/SALALA BONGA, Oneness, Carrere 12in
65 00 DRY BONES, Ogilvy, Channel 7
66 50 BABY IT'S TRUE, Matt Wilson, Compact 12in
67 44 BLACK COFFEE IN BED, Squeezes, A&M
68 88 TALK TALK, Talk Talk, EMI 12in
69 75 WHAT GOES AROUND COMES AROUND (REMIX), Brendi Wells, Wadot 12in
70 00 PALE SHELTER, Tears For Fears, Mercury 12in
71 43 LOVE IS ON THE ONE/WORK THAT SUCKER TO DEATH, Xavier, Liberty 12in
72 72 EMERGENCY, Whippers, Solar 12in
73 71 EASTERN GIRL, Lantana, RCA 12in
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EMPLOYMENT OPPORTUNITIES with record companies, radio stations, etc. Full-time/part-time. Experience unnecessary. Read 'Music Employment Guide', £1.20; 'Careers in Radio', £1.50; 'British Music Index' (over 1,750 employers addresses), £1.50, all three £3.40. — Hamilton House Publishing Creation, Northampton.

ROADIE 916 for London area mobile discos (accommodation) — Your details/photo to Box No 3448.

Fan Clubs

GENESIS OFFICIAL CLUB. — Send SAE to Genesis Information, PO Box 107, London N6 5RU.

THE WHO Official Club. — SAE to Who Club, PO Box 107A, London N6 5RU.

STRANGLERS INFORMATION Service, 32 Studios Road, Shepperton Studio Centre, Shepperton, Middlesex. Send SAE for details or 60p for latest Strangled magazine (number nine).

LAMBRETTA'S OFFICIAL Fan Club. — Send SAE c/o J. De Warren Road, Lewes, Sussex.

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CHARTS

1

TOP UK SINGLES

Week ending May 29

THIS WEEK	LAST WEEK	WEEKS IN CHART	TITLE
1	8	2	HOUSE OF FUN, Madness, Stiff
2	5	2	GOODY TWO SHOES, Adam Ant, CBS
3	2	7	ONLY YOU, Yazoo, Mute
4	1	4	A LITTLE PEACE, Nicole, CBS
5	11	5	FANTASY ISLAND, Tightfit, Jive
6	13	3	THE LOOK OF LOVE, ABC, Neutron/Phonogram
7	3	9	I WON'T LET YOU DOWN, PhD, WEA
8	10	6	FORGET ME NOTS, Patricia Rushen, Elektra
9	14	6	MAMA USED TO SAY, Junior, Mercury/Phonogram
10	4	6	I LOVE ROCK 'N ROLL, Joan Jett And The Blackhearts, Epic
11	7	7	GIRL CRAZY, Hot Chocolate, Rak
12	20	3	HUNGRY LIKE THE WOLF, Duran Duran, EMI
13	6	5	WE HAVE A DREAM, Scottish World Cup Squad, WEA
14	21	4	ISLAND OF LOST SOULS, Blondie, Chrysalis
15	17	4	THE MEANING OF LOVE, Depeche Mode, Mute
16	—	—	TORCH, Soft Cell, Some Bizzare/Phonogram BZS 9
17	22	4	CLUB COUNTRY, Associates, Associates
18	16	8	INSTINCTION, Spandau Ballet, Reformation/Chrysalis
19	26	3	THE NUMBER OF THE BEAST, Iron Maiden, EMI
20	19	7	SHOUT, SHOUT (KNOCK YOURSELF OUT), Rocky Sharp And The Replays, Chiswick
21	30	2	3 X 3 (EP), Genesis, Charisma/Phonogram
22	18	8	PROMISED YOU A MIRACLE, Simple Minds, Virgin
23	12	8	REALLY SAYING SOMETHING, Bananarama And Fun Boy Three, Deram
24	28	2	CANTONESE BOY, Japan, Virgin
25	9	8	EBONY AND IVORY, Paul McCartney with Stevie Wonder, Parlophone
26	15	8	THIS TIME (WE'LL GET IT RIGHT) ENGLAND, WE'LL FLY THE FLAG, England World Cup Squad, England
27	24	5	TOTTENHAM, TOTTENHAM, Tottenham Hotspur FA Team, Rockney
28	31	4	THE TELEPHONE ALWAYS RINGS, The Fun Boy Three, Chrysalis
29	34	3	LOVE IS ALL IS ALL RIGHT, UB40, DEP International
30	40	1	I'VE NEVER BEEN TO ME, Charlene, Motown
31	35	1	SUSPICIOUS MINDS, Candy Station, Sugarhill
32	—	—	THE BACK OF LOVE, Echo And The Bunnymen, Korova KOW 24
33	42	2	BRAVE NEW WORLD, Toyah, Safari
34	39	2	TEMPTATION, New Order, Factory
35	57	3	THE WONDERFUL THING (BABY), Kid Creole & The Coconuts, ZE/Island
36	70	2	POKEY BLUE, Altered Images, Epic
37	—	—	FIREWORKS, Siouxsie And The Banshees, Polydot/POSPG 450
38	29	3	EVER SO LOVELY, Monsoon, Motiliskull Corp/Phonogram
39	60	2	AFTER THE GOLD RUSH, Prelude, After Hours
40	37	2	PAPA'S GOT A BRAND NEW PDSAG, Plogab, Y Records
41	48	2	GRACE The Band AKA, Ego/Streetwise
42	52	1	BABY IN THE (CART) ROOM, Myself, Mari Wilson, Compact Discs
43	—	—	WORK THAT BODY, Oluska Foa, Capitol CL 241
44	25	10	I CAN MAKE YOU FEEL GOOD, Shalamar, Sola
45	46	5	PERFUMED GARDEN, Helt Band, KR
46	43	7	SPECIALIZE IN LOVE, Sharon Brown, Virgin
47	44	1	WALK ON BY, D Train, Epic
48	37	7	STAY IN THE AIR, Don McLean, EMI
49	37	7	ITAV, Barry Manilow, Arista
50	31	8	RHYTHM OF THE JUNGLE, Quik, Epic
51	23	8	FANTASTIC DAY, Helmut One Hundred, Arista
52	58	3	OUR LIPS ARE SEALED, Go-Go, IRS/AM
53	64	2	PARIS IS ONE DAY AWAY, The Mood, RCA
54	48	4	ARE YOU HEARING (WHAT I HEAR?), Level 42, Polydor
55	48	4	URGENT, Foreigner, Atlantic
56	75	2	FAITHLESS, Scotti Brothers, Rough Trade
57	83	1	CHARLOTS OF FIRE, Vangelis, Polydor
58	50	3	SUN OF JAMAICA, Gombay Dance Band, Epic
59	58	3	THANK YOU FOR THE PARTY, The Dukas, WEA
60	—	—	BECAUSE YOU'RE YOUNG, Clistax Nouveaux, Liberty BP 411
61	33	—	ONE STEP FURTHER, Berdo, Epic
62	41	5	BODY LANGUAGE, Queen, EMI
63	55	5	OUR LOVE, Ernie Brooks, A&M
64	36	6	SHIRLEY, Shakir Stevens, Epic
65	59	2	I LOVE A MAN IN UNIFORM, Gang Of Four, EMI
66	32	7	VIEW FROM A BRIDGE, Kim Wilde, Rak
67	53	6	THE SONG THAT I SING (WE'LL MEET AGAIN), Stutzbear Cats/Dennis King Orchestra, Multi Media Tapes
68	—	—	A LITTLE BIT FURTHER AWAY, Kokomo, CBS A2064
69	—	—	TRACKS OF MY TEARS, Colin Blunstone, PRT 7P 236
70	38	10	BLUE EYES, Eton John, Rocket/Phonogram
71	66	3	I FEEL LOVE COMIN' ON, Dana, Creole
72	—	—	ONE MORE SATURDAY NIGHT, Matchbox, Magnet MAG 223
73	—	—	THE HOP, Theatre Of Hate, Burning Rome Records BRR3
74	65	5	SWITCHED ON SWING, The Kings Of Swing Orchestra, Philips/Phonogram
75	59	6	GOT NO BRAINS, Bad Manners, Magnet

BUBBLING UNDER

ACT LIKE YOU KNOW, Fat Larry's Band, Virgin VS 481
 BEFORE I LET GO, Maze (Featuring Frankie Beverly), Capitol CL 244
 BIG SCIENCE, Laurie Anderson, Warner Bros K1794
 CIRCLES, Atlantic Starr, A&M AMS 8215
 EARLY IN THE MORNING, The Gap Band, Mercury/Phonogram MER 97
 EASE YOUR MIND, Touchdown, Excalibur EXC 519
 ERCS ARRIVING, Bill Nelson, Mercury/Phonogram WILL 4
 GYPSY WOMEN, Ry Cooder, Warner Bros K1795

HOMOSAPIEN, Pets Shelley, Genetic WIP 6720
 IKO-IKO, Natasha, Towerbell TOW 32
 I AM BITTER, Pluto, KR KR7
 I'M YOUR MAN, Blue Zoo, Magnet MAG 224
 I SHOT THE SHERIFF, Eric Clapton, RSO 88
 KEY LARGO, Bertie Higgins, Epic EPC A2168
 MADE IN JAPAN, Nancy Nova, EMI 5290
 NO GETTING OVER YOU, Perla, RCA 222
 ONE HELLO, Randy Crawford, Warner Bros K1798
 ORIENT EXPRESS, Jean-Michel Jarre, Polydor PDSP 430
 SAVE US, Philip Jap, A&M AMS 8217
 YOUR DREAM, Adrian Gurvitz, Rak 343



AS USED BY THE BBC

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MARI: moving to 42

SYMBOL KEY

→ FAST MOVERS

SINGLES

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

ALBUMS

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

STAR CHOICE

JUNIOR

THAT GIRL — Stevie Wonder. It's just a good song.
 THAT LADY — Isley Brothers. The beginning of rock-funk.
 NEVER TOO MUCH — Luther Vandross. He has one of the best voices around.
 WHAT'S GOING ON — Marvin Gaye. The song will last forever.
 THE WAY OF THE WORLD — Earth, Wind and Fire. Wish I'd written it.
 YOU'RE LYING — Linx. A very good song that opened the door for all English acts doing R & B.
 ALL ALBUMS — Prince. His way of doing his music really comes over.
 LOVE TKO — Teddy Pendergrass. Wish I'd sung it.
 CALL ME — New York Skyy. What a groove, the best I've heard this year.
 ALL ALBUMS — Peabo Bryson. This man has a way of making all things sound, or should I say feel, like gold.

YESTERYEAR

1

May 30, 1981

- 1 STAND AND DELIVER, Adam & The Ants
- 2 YOU DRIVE ME CRAZY, Shakin' Stevens
- 3 STARS ON 45, Star Sound
- 4 CHEQUERED LOVE, Kim Wilde
- 5 OSSIE'S DREAM (WAY TO WEMBLEY), Spurs FA Cup Final Squad
- 6 SWORDS OF A THOUSAND MEN, Templo Tutor
- 7 KEEP ON LOVING YOU, Rex Speedwagon
- 8 GREY DAY, Madness
- 9 CHI MAI THEME TUNE LIFE & TIMES OF LLOYD GEORGE, Ennio Morricone
- 10 BETTE DAVIS EYES, Kim Carnes

5

June 4, 1977

- 1 I DON'T WANT TO TALK ABOUT IT/FIRST CUT IS THE DEEPEST, Rod Stewart
- 2 LUCILLE, Kenny Rogers
- 3 AINT GONNA BUMP NO MORE, Joe Tex
- 4 A STAR IS BORN (EVERGREEN), Barbra Streisand
- 5 THE SHUFFLE, Van McCoy
- 6 GOOD MORNING JUDGE, 10cc
- 7 GOT TO GIVE IT UP, Marvin Gaye
- 8 HALFWAY DOWN THE STAIRS, The Muppets
- 9 MAH NA MAH NA, Piero Umiliani
- 10 O.K., Rock Follies

10

May 27, 1972

- 1 METAL GURU, T Rex
- 2 COULD IT BE FOREVER, David Cassidy
- 3 AMAZING GRACE, Royal Scots Dragoon Guards Band
- 4 COME WHAT MAY, Vicky Leandros
- 5 ROCKET MAN, Elton John
- 6 OH BABE WHAT WOULD YOU SAY, Hurricane Smith
- 7 A THING CALLED LOVE, Johnny Cash
- 8 SATURDAY NIGHT AT THE MOVIES/AT THE CLUB, The Drifters
- 9 TUMBLING DICE, The Rolling Stones
- 10 LEEDS UNITED, Leeds United FC

15

May 27, 1967

- 1 SILENCE IS GOLDEN, The Tremeloes
- 2 WATERLOO SUNSET, The Kinks
- 3 DEDICATED TO THE ONE I LOVE, The Mamas and Papas
- 4 THEN I KISSED HER, The Beach Boys
- 5 PUPPET ON A STRING, Sandie Shaw
- 6 PICTURES OF LILY, The Who
- 7 SEVEN DRUNKEN NIGHTS, The Dubliners
- 8 THE BOAT THAT I ROW, Lulu
- 9 THE WIND CRIES MARY, Jimi Hendrix
- 10 SOMETHIN' STUPID, Frank and Nancy Sinatra

20

May 20, 1967

- 1 GOOD LUCK CHARMS, Elkie Slessey
- 2 HUT ROCKER, B Bumble
- 3 DO YOU WANT TO DANCE? CDM Richard
- 4 LOVE LETTERS, Kathy Lester
- 5 AS YOU LIKE IT, Adam Faith
- 6 WONDERFUL LAND, The Shirelles
- 7 SPEAK TO ME NICETTY, Brenda Lee
- 8 WEY LITTLE GIRL, Cui Shamam
- 9 WHEN MY LITTLE GIRL IS SMILING, Jimmy Justice
- 10 GIMMY COME LATELY, Brian Hyland

25

May 15, 1957

- 1 BUTTERFLY, Andy Williams
- 2 ROCK-A-BILLY, Guy Mitchell
- 3 YES TONIGHT JOSEPHINE, Johnny Ray
- 4 WHEN I FALL IN LOVE? Nat 'King' Cole
- 5 I'LL TAKE YOU HOME AGAIN KATHLEEN, Slim Whitman
- 6 BABY BABY, Frankie Lyman and The Teenagers
- 7 TOO MUCH, Elvie Slessey
- 8 CUMBERLAND GAP, Lorne Donegan
- 9 FRIIGHT TRAIN, Chas McDevitt and Nancy Whiskey
- 10 NINETY-NINE WAYS, Tab Hunter



CHARTS

2

CHARTFILE

Though the fairer sex have played an important supporting role in several of this year's number ones, Nicole's 'A Little Love' is the first number one by a lady soloist since Aneka's 'Japanese Boy' turned the trick last August. At 17, Nicole is exactly half the age of Mary 'Aneka' Sandeman and is the youngest chart topper since the 70-strong St. Winifred's School Choir whose ages ranged from 7 to 11. (Note for lovers of REAL trivia: St. Winifred's School Choir will probably hold forever the title of largest wholly Catholic chart-topping aggregation).

'A Little Peace' is also number one in Holland and has clawed its way back to the top in Germany after being deposed briefly by Falco. Its European sales have passed the million mark including over 250,000 in Britain. The excitement surrounding its status as Britain's 500th number one having subsided somewhat, several Chartfile correspondents have applied themselves to the task of determining other landmarks in British chart history. Special thanks to Steve Berry, Rachel Hughes, Charlie Russell and Colin Hughes all of whom agree the roll of honour as follows:

- FIRST NUMBER ONE: Here In My Heart — Al Martino (14 November 1952)
- 50TH NUMBER ONE: A Woman In Love — Frankie Laine (19 October 1956)
- 100TH NUMBER ONE: Do You Mind — Anthony Newley (28 April 1960)
- 150TH NUMBER ONE: How Do You Do It — Gerry & The Pacemakers (11 April 1963)
- 200TH NUMBER ONE: Help! — Beatles (5 August 1965)
- 250TH NUMBER ONE: Young Girl — Gary Puckett & Union Gap (22 May 1968)
- 300TH NUMBER ONE: Knock Three Times — Dawn featuring Tony Orlando (15 May 1971)
- 350TH NUMBER ONE: The Streak — Ray Stevens (15 June 1974)
- 400TH NUMBER ONE: Don't Cry For Me, Argentina — Julie Covington (12 February 1977)
- 450TH NUMBER ONE: The Special A.K.A. Live! (EP) — Specials (2 February 1980)
- 500TH NUMBER ONE: A Little Peace — Nicole (15 May 1982).

Several readers commented on the irony of 'Don't Cry For Me Argentina' being the 400th number one, while the 500th and current number one pleads for 'A Little Peace'. It's notable that the last 50 number ones have taken less time to accumulate than any previous fifty. However, taking all 500 into account it would seem that we're due to celebrate the 1000th number one on 15 December 2012! ...

Not content with pinpointing the important number ones, Colin Hughes has fired a number of letters in Chartfile's direction of late covering numerous points, some of which I will now explore.

First and most embarrassing, Colin points out that Chartfile was in error by claiming that 'Papa's Got A Brand New Piggy' was the biggest instrumental hit since 'Chi Mai'. "What about 'Birdie Song' says Colin. What indeed! 'Birdie Song' sold over 850,000 copies during its chart run, rather more than 'Papa' which has yet to hit the half million mark. Humble apologies to all concerned.

Colin then takes Epic to task for their intention to pull another Abba single off 'The Visitors'. "If (Epic) are so damned keen to milk the LP dry they should have released more of its tracks as singles before it came out. It's too late now. The LP has now dropped out of the chart so every Abba fan who wants it must have it. Further singles taken from the LP will do no better than 'Head Over Heels'. I write to 19 Abba fans and they're all sick and tired of being ripped off by Epic."

Colin also disputes my claim (Chartfile, May 8) that 'Pac-Man Fever' is the only single in the US not hundred to have sold a million copies. "Rubbish!" he thunders, "utter rubbish. 'I Love Rock 'n' Roll' was number one for seven weeks and must have sold a million during that time. Can you really be saying that in a country of 215 million a record can be number one for so long without selling a million?" Frankly Colin, yes.

First of all, the population of America is actually 226.5 million — that's almost four times the population of Britain. However, official statistics show that in 1981 a total of 147 million singles were sold in America and 77 million, rather more than half the US total, in Britain.



ANTHONY NEWLEY: 100th number one

In America singles are regarded more as 'loss leaders' for albums these days. This is reflected in US album sales which at 272 million are some 208 million higher than the British figure. Also, sales of 45s in the USA are far more evenly spread than they are here. Typically US record stores sell 100 copies of a number one for every 97 copies of a number two and 50 copies of a number 30 single. Here a number one usually outsells a number two about 100 to 70 and the comparative sales figure for a number 30 is only 11 or 12 copies. This means that American number ones sell comparatively less, and American number 30s comparatively more than their British counterparts.

A fine example of how low US sales can be for number one singles is the Beach Boys' 'I Get Around' which spent two weeks on top in 1964. At that time singles were a vital and thriving part of the US record industry. Sales were extremely buoyant as the industry rode a Beatle-inspired boom. 'I Get Around' spent 15 weeks on the chart, most of them in the top 30. It finally achieved its millionth sale last month!

What's more, a lot of its sales have accrued during the last 18 years, as the record was never deleted. Every tour and every other Beach Boys hit sparks off a fresh but small demand for such classics yet it's taken 18 years to sell a million. Some British hits take less than a month to reach that figure!

Having said all that I can confirm that 'I Love Rock 'n' Roll' has now found its way into a million American homes, but only just. Meanwhile 'Pac-Man Fever' has departed the chart ...

The latest edition of John Hancock and Neil Rawlings' excellent Chart-Watch (number 4) landed on my desk this week after an explicable and unannounced two month tour of selected Royal Mail sorting offices. I'm therefore a little late telling you about it. No matter, it was worth the wait. As usual the 36 page publication is jam-packed with statistics and articles pertaining to the chart including the scam on 10CC in a Pete Frame style family tree, a summary of European charts in 1981 and an exhaustive listing of the acts which have simultaneously topped the UK singles and albums charts since 1960. Chart junkies can get their fix by sending 79p to Neil Rawlings, 17 Springfield, Ilminster, Somerset TA19 0ET. Alternatively £2.20 secures a year's subscription (four issues) ...

The NEMS record label folded recently with debts provisionally estimated at £668,643. It's a sad end to a story which started in 1957 when Brian Epstein opened the first NEMS — North End Music Stores — record shop in Liverpool's Charlotte Street. Epstein later managed several groups under the NEMS banner including, of course, the Beatles.

Following Brian's death the Epstein connection weakened and finally the family severed all links with NEMS though a framed picture of Brian continued to hang on NEMS' reception wall to the end.

The Nazareth album 'Snaz', which reached No. 78 last October, was the last NEMS record to grace the BRMB chart. The UK Subs' prophetically titled 'Endangered Species' LP provided the label's last indie chart hit just a few weeks ago. Both groups must be experiencing a feeling of deja vu; Nazareth were with Mooncrest when it bit the dust in 1975 and the Subs saw their previous record label Gem self-destruct exactly one year ago. Hard luck, fellas ... ALAN JONES.

Songwords

JAPAN Cantonese Boy

We're pushing
Through these farming towns
We're worked hard
Ploughing over ground

Red army calls you
The call of the crowd
Red army needs you
It calls you now

Cantonese boy
Bang your tin drum
Cantonese boy
Civilian soldier
Cantonese boy
Bang your tin drum
Cantonese boy
Red army calls you home

We're singing
Marching through the fields
We're changing
The lives we've led for years

Red army calls you
Red army needs you

Gentlemen you heard us call
Raised your glass and called for more
Only young men broke the wall

Written by David Sylvian
© 1981 Chadwick Nomis Ltd.



PROFILE

FULL NAME: Patrice Louise Rushen

NICKNAME: Trice

DATE OF BIRTH: September 30, 1954

PLACE OF BIRTH: Los Angeles

EDUCATED: University of Southern California

HEIGHT: Four foot, 11½ inches

WEIGHT: 93 lbs

COLOUR OF EYES: Brown

FIRST LOVE: Music

FIRST DISAPPOINTMENT: My life has been one big fat lollipop — I've never had a disappointment that's printable!

FIRST PERFORMANCE: Singing in the bath from 18 months onwards

FIRST LIVE SHOW SEEN: Sly Stone, LA Forum in 1968

FIRST RECORD BOUGHT: Mickey Mouse Club 1959

MUSICAL INFLUENCES: Herbie Hancock, Stevie Wonder, Gil Evans, Chaka Khan

INSTRUMENTS PLAYED: Keyboards, bass, acoustic guitar, drums, percussion and voice

HERO: Charles Mimms Jr, Quincy Jones, Miles Davis

HEROINE: Liza Minelli, Diana Ross

FAVOURITE BOOKS/MAGAZINES: Essence, Time, Record Mirror

FAVOURITE FILMS: The Wizard of Oz, On the Waterfront, The Empire Strikes Back

FAVOURITE TV SHOW: Hill St Blues

BEST LIVE SHOW: The Jacksons

FAVOURITE CLUBS: The Roxy in Hollywood, Ronnie Scotts in London

FAVOURITE FOOD: Oriental

FAVOURITE CLOTHES: Casual

HAIRCUT: Very complex!

FAVOURITE DRINK: Cocoa and London tap water (cold)

IDEAL HOME: Two storey brownstone

IDEAL HOLIDAY: Christmas in my ideal home

IDEAL CAR: BMW

MOST FRIGHTENING EXPERIENCE: My first date

WORST EXPERIENCE: My windscreen shattering when I was in a carwash!



FUNNIEST EXPERIENCE: My first pint of English beer
SUPERSTITIONS: I never walk under ladders
FANTASY: All my ideals and Record Mirror in my hand
MOST HATED CHORE: Cleaning the bath
AMBITION: To have someone clean my bath for me (perhaps a husband!)

CHARTS

3

TOP UK ALBUMS

Week-ending May 29

THE WEEK	LAST WEEK	WEEKS IN CHART	ALBUM
1	1	9	COMPLETE MADNESS, Madness, Stiff
2	4	2	RIO, Duran Duran, EMI
3	7	3	CHARTBUSTERS, Various, Ronco
4	3	4	TUG OF WAR, Paul McCartney, Parlophone
5	9	2	THE EAGLE HAS LANDED, Saxon, Carrere
6	5	5	BARRY LIVE IN BRITAIN, Barry Manilow, Arista
7	2	2	COMBAT ROCK, The Clash, CBS
8	6	3	NIGHT BIRDS, Shakatak, Polydor
9	18	8	THE NUMBER OF THE BEAST, Iron Maiden, EMI
10	8	3	HOT SPACE, Queen, EMI
11	33	2	ORIGINAL MUSQUARIUM 1, Stevie Wonder Motown
12	10	2	SULK, Associates, Associates
13	15	10	CHARIOTS OF FIRE, Vangelis, Polydor
14	14	13	PELICAN WEST, Haircut One Hundred, Arista
15	11	3	THE CONCERTS IN CHINA, Jean-Michel Jarre, Polydor
16	13	6	1982, Status Quo, Vertigo/Phonogram
17	17	20	LOVE SONGS, Barbra Streisand, CBS
18	20	4	ARE YOU READY, Bucks Fizz, RCA
19	25	2	SELECT, Kim Wilde, Rak
20	12	3	PINKY BLUE, Altered Images, Epic
21	60	2	TROPICAL GANGSTERS, Kid Creole & The Coconuts, ZE/Island
22	23	7	SHAPE UP AND DANCE (VOL 2), Angela Ripston, Lifestyle
23	19	11	DIAMOND, Spandau Ballet, Reformation/Chrysalis
24	29	2	WE ARE... THE LEAGUE, Anti-Nowhere League, WXYZ
25	27	28	PEARLS, Elkie Brooks, A&M
26	24	5	STRAIGHT FROM THE HEART, Patrice Rushen, Elektra
27	32	177	BAT OUT OF HELL, Meatloaf, Epic/Cleveland Int
28	16	3	PORNOGRAPHY, The Cure, Fiction
29	28	11	THE FUN BOY THREE, The Fun Boy Three, Chrysalis
30	22	6	DISCO UK AND DISCO USA, Various, Ronco
31	35	9	SKY 4 - FORTHCOMING, Sky, Arista
32	26	2	CHURCH OF HAWKWIND, Hawkwind, RCA
33	42	5	PHD, PHD, WEA
34	36	4	I LOVE ROCK 'N' ROLL, Joan Jett & The Blackhearts, Epic
35	31	17	ALL FOR A SONG, Barbara Dickson, Epic
36	21	3	SWEETS FROM A STRANGER, Squeeze, A&M
37	37	31	DAME, Human League, Virgin
38	45	3	THIS TIME, England World Cup Squad, K-Tel
39	44	2	EXTRATERRESTRIAL LIVE, Blue Oyster Cult, CBS
40	34	7	ASA, Asia, Geffen
41	52	25	NON-STOP EROTIC CABARET, Soft Cell, Some Bizzare/Phonogram
42	63	6	THE SLIDE AREA, Ry Cooder, Warner Bros
43	41	7	BROADSWORD AND THE BEAST, Jethro Tull, Chrysalis
44	39	26	TIN DRUM, Japan, Virgin
45	30	4	4-FOREIGNER, Atlantic
46	29	26	SPEAK AND SPELL, Depeche Mode, Mute
47	49	10	FIVE MILES OUT, Mike Oldfield, Virgin
48	54	11	THE GIFT, Jam, Polydor
49	50	3	FRIENDS IN LOVE, Johnny Mathis, Epic
50	47	3	STAND STRONG STAND PROUD, Visa Sigsal, Zonophone
51	46	3	HEAR NOTHING, SEE NOTHING, SAY NOTHING, Discharge, Clay
52	43	6	STRAIGHT BETWEEN THE EYES, Rainbow, Polydor
53	75	2	SHUTTERED ROOM, The Fixx, MCA
54	56	29	QUEEN GREATEST HITS, Queen, EMI
55	51	27	PRIVATE EYES, Daryl Hall And John Oates, RCA
56	58	6	THE VERY BEST OF DOLLAR, Dollar, Carrere
57	54	4	REVELATIONS, Killing Joke, Malicious Damage/Polydor
58	53	28	DEAD RINGER, Meatloaf, Epic/Cleveland Int
59	76	10	FRIENDS, Shalamar, Solar
60	72	8	BLACKOUT, Scorpions, Harvest
61	63	3	THE SINGLE FACTOR, Camel, Decca
62	61	7	SHOOT THE MOON, Jud Tzuka, Chrysalis
63	—	—	SWITCHED ON SWING, The Kings Of Swing Orchestra, K-Tel One 1186
64	38	6	TIME PIECES - THE BEST OF ERIC CLAPTON, Eric Clapton, RSO
65	91	23	SEE JUNGLE... Bow Wow Wow, RCA
66	74	11	THE CONCERT IN CENTRAL PARK, Simon And Garfunkel, Geffen
67	—	—	EYE IN THE SKY, The Alan Parsons Project, Arista 204 666
68	85	11	KEEP FIT AND DANCE, Peter Powell, K-Tel
69	70	31	BODY TALK, Imagination, R&B
70	81	12	DR HECKLE AND MR JIVE, Pigbag, Y Records
71	—	—	'O' TRAIN, 'O' Train, Epic EPC 8583
72	—	—	DURAN DURAN, Duran Duran, EMI EMC 3372
73	—	—	THE ANVIL, Visage, Polydor
74	71	26	ARCHITECTURE AND MORALITY, Orchestral Manoeuvres In The Dark, Virgin
75	80	9	SEVEN TEARS, Goombay Dance Band, Epic
76	—	—	SONGS OF THE FREE, Gang Of Four, EMI EMC 3412
77	83	2	SECRET COMBINATION, Randy Crawford, Warner Bros
78	79	21	CHRISTOPHER CROSS, Christopher Cross, Warner Bros
79	55	7	CHRYSTAL GRUBBLE, Chas And Dave, Redwood
80	—	—	TWELVE GOLD BARS, Status Quo, Vertigo/Phonogram QUOTV 1
81	—	—	ONE NIGHT AT BUDOKHAN, Michael Schenker Group, Chrysalis CTY 1275
82	—	—	A FLOCK OF SEAGULLS, A Flock Of Seagulls, Jive
83	66	7	BIO SCIENCE, Laurie Anderson, Warner Bros
84	100	42	RUMOURS, Fleetwood Mac, Warner Bros
85	84	21	FACE VALUE, Phil Collins, Virgin
86	86	5	GENTLEMAN TAKE POLAROID, Japan, Virgin
87	88	5	COVER DOWN, Van Halen, Warner Bros
88	89	2	THE GOLDEN AGE OF WIRELESS, Thomas Dolby, Venice In Peru
89	90	3	YOUVE GOT THE POWER, Third World, CBS
90	79	4	JINK, Rory Gallagher, Chrysalis
91	73	7	IRON FIST, Motorhead, Bronze
92	87	19	GEORGE BENSON COLLECTION, George Benson, Warner Bros
93	90	82	MAKIN MOVIES, Dire Straits, Vertigo/Phonogram
94	93	5	JAMES BOND GREATEST HITS, Various, Liberty
95	90	10	POINTRIFT, The Nolans, Epic
96	80	14	FREEZE FRAME, J Gells Band, EMI America
97	87	4	WORLD RADIO, Leo Sayer, Chrysalis
98	—	—	ELAINE PAIGE, Elaine Paige, WEA K338385
99	—	—	BEGIN THE BEGUINE, Julio Iglesias, CBS

US SINGLES

1	1	EBONY & IVORY, Paul McCartney & Stevie Wonder, Columbia
2	2	DON'T TALK TO STRANGERS, Rick Springfield, RCA
3	3	I'VE NEVER SEEN TO ME, Charlene, Motown
4	4	867-5309/JENNY, Tommy Tutone, Columbia
5	5	THE OTHER WOMAN, Ray Parker Jr., Arista
6	5	'85 LOVE AFFAIR, Paul Davis, Arista
7	8	DON'T YOU WANT ME, The Human League, A&M/Virgin
8	11	ALWAYS ON MY MIND, Willie Nelson, Columbia
9	9	DID IT IN A MINUTE, Daryl Hall & John Oates, RCA
10	10	GET DOWN ON IT, Kool & The Gang, De-Lite
11	13	HEAT OF THE MOMENT, Asia, Geffen
12	7	CHARIOTS OF FIRE, Vangelis, Polydor
13	15	EMPTY GARDEN, Elton John, Geffen
14	16	MAN ON YOUR MIND, Little River Band, Capitol
15	18	IT'S SOMER TAKE A MIRACLE, Deniece Williams, ARC/Columbia
16	20	ROSANNA, Toto, Columbia
17	21	CRIMSON AND CLOVER, Joan Jett & The Blackhearts
18	19	RUN FOR THE ROSES, Dan Fogelberg, Full Moon/Epic
19	22	MAKING LOVE, Roberts Fleck, Atlantic
20	12	THE BEATLES MOVIE MEDLEY, The Beatles, Capitol
21	25	BODY LANGUAGE, Queen, Elektra
22	23	STILL IN SAIGON, The Charlie Daniels Band, Epic
23	24	FANTASY, Aldo Nova, Portrait
24	28	LET IT WHIP, Deez Band, Motown
25	27	MY GIRL, Donnie Iris, MCA
26	32	LOVE'S BEEN A LITTLE BIT HARD ON ME, Juice Newton, Capitol
27	29	WAKE UP LITTLE SUSIE, Simon and Garfunkel, Warner Bros
28	30	WITHOUT YOU, Frankie And The Knockouts, Millennium
29	37	HURTS SO GOOD, John Cougar, Riva
30	34	WHEN IT'S OVER, Loverboy, Columbia
31	35	CAUGHT UP IN YOU, J6 Special, A&M
32	33	WHEN HE SMILES, Shanna Easton, EMI-America
33	39	TAINTED LOVE, Soft Cell, Sire
34	42	ANY DAY NOW, Ronnie Milsap, RCA
35	41	PLAY THE GAME TONIGHT, Kansas, Kirshner
36	40	I DON'T KNOW WHERE TO START, Eddie Rabbit, Elektra
37	1	I LOVE ROCK 'N' ROLL, Joan Jett & The Blackhearts, Boardwalk
38	38	CIRCLES, Atlantic Starr, A&M
39	52	ONLY THE LONELY, The Motels, Capitol
40	43	FRIENDS IN LOVE, Dionne Warwick and Johnny Mathis, Arista
41	44	MURPHY'S LAW, Chen, Venture
42	54	BREAK IT UP, Foreigner, Atlantic
43	51	FORGET ME NOTS, Patrice Rushen, Elektra
44	48	A NIGHT TO REMEMBER, Shalamar, Solar
45	53	PERSONALLY, Karla Bonoff, Columbia
46	50	STONE COLD, Rainbow, Mercury
47	47	IF IT AIN'T ONE THING IT'S ANOTHER, Richard Dimples Fields, Boardwalk
48	57	AFTER THE GLITTER FADES, Stevie Nicks, Modern
49	49	HOW LONG, Rod Stewart, Warner Bros
50	56	JUST ANOTHER DAY IN PARADISE, Bertie Higgins, Kat Family
51	58	THIS MAN IS MINE, Heart, Epic
52	—	DO I DO, Stevie Wonder, Tamla
53	59	HOPE YOU LOVE ME LIKE YOU SAY YOU DO, Huey Lewis And The News, Chrysalis
54	17	FREEZE-FRAME, The J Gells Band, EMI-America
55	26	WE GOT THE BEAT, Go-Go's, IRS
56	—	TAKE ME DOWN, Alabama, RCA
57	31	SHANGHAI BREEZES, John Denver, RCA
58	—	STILL THEY RIDE, Journey, Columbia
59	—	DANCING IN THE STREET, Van Halen, Warner Bros
60	—	OLD FASHIONED LOVE, Smokey Robinson, Tamla

US ALBUMS

1	3	TUG OF WAR, Paul McCartney, Columbia
2	2	SUCCESS HASN'T SPOILED ME YET, Rick Springfield, RCA
3	1	ASA, Asia, Geffen
4	5	DIVER DOWN, Van Halen, Warner Bros
5	—	STEVE WONDER'S ORIGINAL MUSQUARIUM I, Stevie Wonder, Tamla
6	4	CHARIOTS OF FIRE, Vangelis, Polydor
7	12	DARE, The Human League, A&M/Virgin
8	8	ALDO NOVA, Aldo Nova, Portrait
9	9	ALWAYS ON MY MIND, Willie Nelson, Columbia
10	11	BLACKOUT, Scorpions, Mercury
11	6	BEAUTY AND THE BEAST, The Go-Go's, IRS
12	10	GET LUCKY, Loverboy, Columbia
13	7	FREEZE-FRAME, The J Gells Band, EMI-America
14	14	PICTURE THIS, Huey Lewis And The News, Chrysalis
15	15	THE OTHER WOMAN, Ray Parker Jr., Arista
16	13	ESCAPE, Journey, Columbia
17	16	I LOVE ROCK 'N' ROLL, Joan Jett And The Blackhearts, Boardwalk
18	18	BRILLIANCE, Atlantic Starr, A&M
19	21	TOTO IV, Toto, Columbia
20	20	TUTONE II, Tommy Tutone, Columbia
21	22	LIVE ON THE SUNSET STRIP, Richard Pryor, Warner Bros
22	24	JUMP UP, Elton John, Geffen
23	23	ALLIGATOR WOMAN, Cameo, Chocolate City
24	25	PAC-MAN FEVER, Buckner & Garcia, Columbia
25	27	STRAIGHT FROM THE HEART, Patrice Rushen, Elektra
26	26	WINDOWS, The Charlie Daniels Band, Epic
27	29	NEDY, Deniece Williams, ARC/Columbia
28	30	THE BROAD SWORD AND THE BEAST, Jethro Tull, Chrysalis
29	17	BELLA DONNA, Stevie Nicks, Modern Records
30	25	4, Foreigner, Atlantic
31	31	THE NAME OF THE BAND IS THE TALKING HEADS, Talking Heads, Sire
32	34	STANDING HAMPTON, Sammy Hagar, Geffen
33	33	KHINTHUED, Greg Kihn Band, Beechley
34	37	KEEP IT ALIVE, The Ozz Band, Motown
35	18	REEL MUSIC, The Beatles, Capitol
36	41	AMERICAN FOOL, John Cougar, Riva/Mercury
37	42	ALL FOUR ONE, The Motels, Capitol
38	40	THE NUMBER OF THE BEAST, Iron Maiden, Capitol
39	39	SEASONS OF THE HEART, John Denver, RCA
40	44	STRAIGHT BETWEEN THE EYES, Rainbow, Mercury
41	43	RETURN, The Temptations, Gordy
42	—	I'VE NEVER SEEN TO ME, Charlene, Motown
43	35	FRIENDS, Shalamar, Solar
44	46	NON-STOP EROTIC CABARET, Soft Cell, Sire
45	38	THE CONCERT IN CENTRAL PARK, Simon and Garfunkel, Warner Bros
46	35	THE BLASTERS, The Blasters, Warner Bros
47	47	JUST ANOTHER DAY IN PARADISE, Bertie Higgins, Kat Family
48	51	SOMETHING SPECIAL, Kool & The Gang, De-Lite
49	48	CAT PEOPLE, Soundtrack, Backstreet
50	50	EXTRA TERRESTRIAL LIVES, Blue Oyster Cult, Columbia
51	60	DREAM GIRLS, Original Cast, Geffen
52	32	MOUNTAIN MUSIC, Alabama, RCA
53	—	MY FAVORITE PERSON, The O'Jays, PIR
54	54	WILD HEART OF THE YOUNG, Karla Bonoff, Columbia
55	59	WHO'S FOOLIN' WHO, One Way, MCA
56	—	D. E. F.T.A, Dene Edwards, Columbia
57	—	ONE VICE AT A TIME, Krokus, Arista
58	58	PHYSICAL, Olivia Newton-John, MCA
59	—	HOT SPACE, Queen, Elektra
60	52	COOL NIGHT, Paul Davis, Arista

CHARTS

4

UK DISCO

- 1 1 FORGET ME NOTS, Patrice Rushen, Elektra 12in
- 2 3 NUMBER ONE/REMEM ME, Patrice Rushen, Elektra LP
- 3 2 ACT LIKE YOU KNOW, Fat Larry's Band, WMOT 12in
- 4 4 I SPECIALIZE IN LOVE, Sharon Brown, Virgin 12in
- 5 5 STANDING ON THE TOP, Temptations/Rick James, Motown 12in
- 6 9 MAMA USED TO SAY (US REMIX), Junior, Mercury 12in
- 7 10 GRACE-INSTRUMENTAL, The Band AKA, Epic/Streetwave 12in
- 8 6 IT SHOULD HAVE BEEN YOU, Owen Guthrie, Island 12in
- 9 13 I'M A WONDERFUL THING BABY, Kid Creole & The Coconuts, Ze 12in
- 10 8 YOU AND ME JUST STARTED/CLUB MIX, Linda Taylor, GPL 12in
- 11 7 EASE YOUR MIND (US REMIX)/RITMO SUAVE, Touchdown, Escaliber 12in
- 12 19 LET'S FUNK TONIGHT, Blue Feathers, Canadian Slemese 12in
- 13 12 CIRCLES, Atlantic Starr, A&M 12in
- 14 11 ON A JOURNEY (INSTRUMENTAL), Electric Funk, Epic 12in
- 15 22 WALK ON BY, 'D' Train, Epic 12in
- 16 24 I DO, Steve Wonder, Motown LP
- 17 20 DO THAT THANG/FOREVER LOVE/ATTITUDE, Brass Construction, Liberty LP
- 18 16 KEEP ON/YOU'RE THE ONE FOR ME (REPRISE)/"D" TRAIN THEME, "D" Train, Epic LP
- 19 30 EARLY IN THE MORNING, Gap Band, Mercury 12in
- 20 17 TIME, Stone, Carrere 12in
- 21 14 NEVER LET YOU GO, Savanna, R&B 12in
- 22 18 I CAN MAKE YOU FEEL GOOD, Stallone, Solar 12in
- 23 28 BEFORE I LET GO/OLOLDEN TIME OF DAY (LIVE), Maze, Capitol 12in
- 24 72 (FM INTO) YOUR LOVE, Jerome, RCA 12in
- 25 35 I'LL DO MY BEST (FOR YOU BABY), Ritchie Family, US RCA 12in
- 26 37 DON'T MAKE ME WAIT, Peach Boys, US West End 12in
- 27 21 NIGHT BIRDS, Shalane, Polydor 12in
- 28 26 THANKS TO YOUR/ENCE REPRISE, Silsonson, US Blackat 12in
- 29 50 WHY CAN'T WE LIVE TOGETHER, Mills Anthony, German Arista 12in
- 30 23 LOVE ON A SUMMER NIGHT, McCrory, US Capitol LP
- 31 49 MONEYS TOO TIGHT (TO MENTION)/INSTRUMENTAL, Valentine Brothers, US Bridge 12in
- 32 71 DANCE WIT M/MONEY TALKS, Rick James, US Gordy LP
- 33 36 FINAL APPROACH, L.C.Q., ICQ 12in
- 34 32 WE'VE GOT THE GROOVE/DIAMOND REAL/SAYONARA, A Taste Of Honey, US Capitol LP
- 35 42 JUST BE YOURSELF/FLIRT, Cassio, Casablanca 12in
- 36 25 DANCE ALL NIGHT, Patrick Booth, Streetwave 12in
- 37 41 LOVE YOU MADLY, Candale, US Arista 12in
- 38 47 EMERGENCY, Whispers, Solar 12in
- 39 54 FEELIN' LUCKY LATELY, High Fashion, US Capitol 12in
- 40 15 CAN YOU SEE THE LIGHT, Brass Construction, Liberty 12in
- 41 29 DON'T YOU LOVE IT, Maxine Singleton, US Peter Pan Artists, Series 12in
- 42 31 YOU GOT THE POWER, War, RCA 12in
- 43 34 YOU'RE MY EVERYTHING/INSTRUMENTAL, Miles Watson, US Profile 12in
- 44 45 INNER CITY/SHOULD HAVE KNOWN BETTER, Mass Production, Collision LP
- 45 63 LOVE HAS FOUND ITS WAY/ANY DAY NOW, Dennis Brown, US A&M LP
- 46 59 ORANGE GROVE, Ransom, MacKasale & Friends, Smokey Joe 12in
- 47 68 WHAT GOES AROUND COMES AROUND (REMIX), Brandi Wells, WMOT 12in
- 48 52 TRY JAH LOVE, Third World, CBS 12in
- 49 59 TIME'S RUNNING OUT, Direct Drive, Oval 12in
- 50 27 STREET CORNER, Ashford & Simpson, Capitol 12in
- 51 62 OVEN LIKE A FAT RAT, Fonda Rae, US Vanguard 12in
- 52 38 TELL ME THAT I'M DREAMING, Was (Not Was), Ze 12in
- 53 33 SHOW YOU MY LOVE/GO BACK, Goldie Alexander, Project 12in
- 54 67 ARE YOU HEARING (WHAT I HEAR?), Level 42, Polydor 12in
- 55 46 THAT'S HOT/INSTRUMENTAL, Jesse G, US Huggel 12in
- 56 78 I'M READY/SUMMER LADY/YOU OUGHT TO LOVE ME, Narada Michael Walden, Atlantic LP
- 57 84 CAN'T SAY "BYE"/INSTRUMENTAL, Kandikate/Vicount Oliver, Polydor 12in
- 58 26 PERFUMED GARDEN/FUNK ME DOWN TO RIO '82, Rich Band, KR 12in
- 59 12 REMIX TO THE TOP/HANG TIGHT/CHANGES, Kani Burka, US RCA LP
- 60 40 JUST AN ILLUSION, Imagination, R&B 12in
- 61 — INSIDE OUT/LOVE'S ALRIGHT, Odyssey, RCA 12in



- 62 77 CRUSH ON SUNSET/THE CLOSER I GET TO YOU, Oliver Bein, US HCRP LP
- 63 56 XTRA SPECIAL, Atmosphere, Ellis 12in
- 64 43 LIVE IT UP, Dramatics, US Capitol 12in
- 65 44 BE MY LADY, Fat Larry's Band, WMOT LP/Canadian WMOT 12in
- 66 90 STILL WATER (LOVE), O'Bryan, Capitol 12in
- 67 48 ROCK SHOCK, BRCS & A, US SAM 12in
- 68 — THANK YOU FOR THE PARTY/NITE MUSIC, The Duke, WEA 12in
- 69 — LITE ME UP/SATISFIED WITH LOVE, Herbie Hancock, CBS 12in
- 70 70 JUST HAVIN' FUN/LET'S GET OFF, Ray Parker Jr., Arista LP
- 71 — FREE & EASY, Phil Upchurch, US J&M LP
- 72 84 A NIGHT TO REMEMBER/DONT WANNA BE THE LAST TO KNOW, Stallone, Solar LP/US 12in
- 73 — CHANSON D'LELLEANCE (R&X-XTEND), D'Leleance, US Airwave 12in
- 74 76 LOVE BEGINS WITH YOU/INSTRUMENTAL, Fossil People, US Tropique 12in
- 75 85 BARELY BREAKING EVEN/INSTRUMENTAL, Universal Robot Band, US Moonlight 12in
- 76 — HOW D'YOU FEEL, Hi-Tension, EMI 12in
- 77 — SUSPICIOUS MINDS, Candy Station, Sugarhill 12in
- 78 — LIVE IT UP, Time Bandits, US Columbia 12in
- 79 81 DONT YOU LOVE IT (UK REMIX), Maxine Singleton, System 12in
- 80 63 HICE AND SLOW (REMIX), Jesse Green, Canadian Unidisc 12in
- 81 01 IF LEAVING ME IS EASY, Lloyd Chambers, KR 12in
- 82 73 JOY AND PAIN (LIVE), Maze, Capitol 12in
- 83 — THE LOOK OF LOVE, ABC, Neutron 12in
- 84 — MY BABY JUST CARES FOR ME, Nina Simona, Charly/10in EP
- 85 87 THE RHYTHM OF THE JUNGLE, The Quick, Epic 12in
- 86 — THIS COULD BE THE NIGHT, George Chatterly, Polydor 12in
- 87 — KEEP IT UP, B.T. Express, US Coast To Coast LP
- 88 — (THE BEST PART OF) BREAKIN' UP/LOVE IS THE DRUG, Roni Griffin, Vanguard 12in
- 89 — SCHNER OR LATER, Larry Graham, Warner Bros 12in promo
- 90 88 MAKE THE LIVING WORTH WHILE, Gene Chandler, US Chi-Sound 12in

ROCK 'N' ROLL

- 1 DO WOP DO WOP, Various Artists, DJM
 - 2 ON THE AIR, Eddie Cochran, UA
 - 3 NEVER TO BE FORGOTTEN, Eddie Cochran
 - 4 TEAR IT UP, Johnny Burnet and the Rock & Roll Trio, Solid Smoke
 - 5 FERNWOOD ROCK 'N' ROLL, Various Artists, Rediffa
 - 6 OOH TOO TAH DO, Various Artists, Capitol
 - 7 RETURN OF ROCKAPHELLY, Various Artists, Rollercoaster
 - 8 GARDEN PARTY, Rick Nelson, Doco
 - 9 ELVIS GOLDEN RECORDS VOL 1, Elvis Presley, RCA
 - 10 THE JITTERBUG BALL, Various Artists, MCA
- Compiled by: ROLLERCOASTER RECORDS, PO Box 18F, Cheselington, Surrey.

HEAVY METAL

- 1 STORM TROOPER, Tank, 45, Kamelage
 - 2 BACK IN THE BAND, Quartz, from 'Mother's Pride', EP — 12", EMI
 - 3 WILD DOGS, Wildfire, from 'Mother's Pride', EP — 12", EMI
 - 4 NUMBER OF THE BEAST, Iron Maiden, 45, EMI
 - 5 CATCH YOUR TRAIN, Scorpions, from 'Virgin Killer', RCA
 - 6 BLACK 'N' BLACK, AC/DC, 12" Live 45, Atlantic
 - 7 RED SKIES, White Spelt, 12" — 45, EMI
 - 8 CRY FOR THE NATIONS, Michael Schenker, 12" — 45, CHS
 - 9 MAN OF COLOURS, Limelight, Avator
 - 10 BLACK WIDOW, Alice Cooper, 12" — 45, Warner Bros
- Compiled by: NICK & GEOFF, The Tyneador Rock Club, Gateshead, Tyne & Wear.

NIGHTCLUBBING

- 1 THE LOOK OF LOVE PART 3, ABC, 12 inch
 - 2 PAPA'S GOT A BRAND NEW PIGBAG, Pigbag 12 inch, remix
 - 3 PROMISED YOU A MIRACLE, Simple Minds, 12 inch
 - 4 HUNGRY LIKE THE WOLF, Duran Duran
 - 5 EROS ARRIVING, Bill Nelson 12 inch
 - 6 CHANT NO I/PAIN ME DOWN, Spandau Ballet 12 inch
 - 7 CELEBRATE, Simple Minds 12 inch
 - 8 PALE SHELTER, Tears For Fears, 12 inch
 - 9 INSTRUCTION, Spandau Ballet 12 inch, remix
 - 10 PARIS IN ONE DAY/DON'T STOP, The Mood
- Compiled by: PHIL BARRON, Resident DJ Rotherham Tiffany's.

VIDEO

- 1 — PAUL McCARTNEY & WINGS ROCKSHOW, EMI
 - 2 8 BOB MARLEY & THE WAILERS, EMI
 - 3 4 SIOUXIE & THE BANISHES, Spectrum
 - 4 2 ROCK FLASHBACK, Deep Purple, BBC/3M
 - 5 — LIVE AT POMPEII, Spectrum
 - 6 6 PHYSICAL, Olivia Newton John, EMI
 - 7 — IRON MAIDEN, EMI
 - 8 16 ADAM & THE ARTS, Home Video Productions
 - 9 18 ABBA MUSIC SHOW VOL II, Intersilvision
 - 10 1 THE BEST OF BLONDIE, Chrysalis
- Compiled by: HMV, Oxford Street, London W1.

IMPORTS

- 1 1 AKA BAND, PPL Records (USA)
- 2 2 SHIP TOO LATE TO SAVE A DROWNING WITCH, Frank Zappa, CBS (Holland)
- 3 3 BEFORE THE FLOOD, Bob Dylan and The Band, Columbia (USA)
- 4 4 A LITTLE LOVE, Aurs, Salsoul (USA)
- 5 4 TELECOMMUNICATIONS, Azymuth,ilestone (USA)



- 5 — NIGHTLIGHTS, Candy Station, Sugarhill (USA)
 - 7 10 THE BUREAU, WEA (Canada)
 - 8 — DREAM, Cliff Richard, EMI (Holland)
 - 9 — HOLIDAY CARNIVAL, Cliff Richard, EMI (Holland)
 - 10 — THE BOYS SOUNDTRACK, The Shadows, EMI (Holland)
- Compiled by: HMV, Oxford Street, London

REGGAE

- 1 1 KEY TO THE WORLD, Rudy Thomas, Hawkseye
 - 2 3 SECRET ADMIRER, Ovelton, Love & Life
 - 3 5 COLD DOWN AMINA, Keith Douglas, Fashion
 - 4 6 ONE IN A MILLION, Pat Kelly, Paradise
 - 5 2 MISS ATTRACTIVE, Victor Romero-Evans, Epic
 - 6 A PROMISE IS A COMFORT TO A FOOL, Barry Biggs, Atrik
 - 7 —, ROOTS & CULTURE, Mickal Drads, Date
 - 8 — INFATUATION, Torts Morgan, Atrik
 - 9 — GO AWAY LITTLE BOY, Samantha Rose, Third World
 - 10 8 SHE'S WICKED, Billy Boyo, Greenstones
- Compiled by: INNER CITY RECORDS, 60 Battersea Rise, London.

INDEPENDENT

SINGLES

- 1 1 ONLY YOU, Yazoo, MUTE 020
- 2 3 THE MEANING OF LOVE, Depeche Mode, Mute MUTE 022
- 3 9 TEMPTATION, New Order, Factory FAC 65(2)
- 4 2 FANTALESS, Scritti Politti, Rough Trade RT 107(T)
- 5 4 PAPA'S GOT A BRAND NEW PIGBAG, Pigbag, Y (12) Y10
- 6 5 ATTACK, Exploited, Secret SHH 130
- 7 14 LOVE IS ALRIGHT, UB40, DEP International 70EP(120EP)4
- 8 11 SURVIVAL, Debris, WXYZ ABCD 2
- 9 10 THE WINNER, Infa-Riot Secret SHH 133
- 10 47 BRAVE NEW WORLD, Toyah, Salsat SAFE 45
- 11 16 EAST TO THE WEST, Anti-Pasti, Rondelart ROUND 18
- 12 8 LOOK, KNOW, Fall, Kamera ERA 004
- 13 7 A VIEW FROM HER ROOM, Weekend, Rough Trade RT 097



Ph. Sheila Rock

- 14 24 BELA LUGOSI'S DEAD, Bauhaus, Small Wonder WEENY 2
- 15 6 THIS TIME (WE'LL GET IT RIGHT)/FLY THE FLAG, England World Cup Squad, England ER 1(P)
- 16 25 XOYO, Passage, Cherry Red CHERRY 35
- 17 12 REASONS FOR EXISTENCE (EP), Subhumans, Spiderleg SDL 5
- 18 — FASHION, Charge, Kamera ERA 007
- 19 13 GANGLAND, Violators, No Future 01 9
- 20 41 STORM, Carmel, Red Flame RF 701
- 21 19 NO DOVES FLY HERE, Mob, Crass 321984/7
- 22 29 SUNNY DAY, Pigbag, Y Y12
- 23 23 THERE'S NO GOVERNMENT LIKE NO GOVERNMENT (EP), Riot City, Riot City RC 001
- 24 26 ARMY SONG (EP), Abrasive Wheels, Riot City RIOT 9
- 25 15 TONES ON TAIL (EP), Daniel Ash & Glenn Campling, 4AD BAD 203
- 26 20 SMASH THE DISCOS (EP), Business, Secret SHH 132
- 27 18 PURE PUNK FOR ROW PEOPLE (EP), Gonads, Secret SHH 131
- 28 — EL SALVADOR (EP), Inanna, No Future 01 10
- 29 21 LET'S BREAK THE LAWI HATE... PEOPLE, Anti-Monster League, WXYZ ABCD 2
- 30 — POLICE STATE (EP), Special Duties, Rondelart ROUND 20
- 31 35 WILD/LIFE, Wasted Youth, Bridgehouse BHS 13
- 32 17 KING OF THE FLIES, Fad Gadget, Mute MUTE 021
- 33 36 IN RHYTHM, Screams And Gales, Revolutionary Spirt 72
- 34 44 THE SWEETEST GIRL, Scritti Politti, Rough Trade RT 091
- 35 32 SMASH IT UP, Danned, Big Beat BS 76
- 36 43 LOVE WILL TEAR US APART, Joy Division, Factory FAC 23
- 37 28 WAR ACROSS THE NATION, Chislean, Step Forward SF 21
- 38 32 NO LIFE, NO FUTURE (EP), Exploited, Riot City RIOT 8
- 39 40 PARAFFIN BRAIN, Hightingsline, Cherry Red CHERRY 36
- 40 27 I THINK WE NEED HELP, Farmer's Boys, Weap WAAP 3
- 41 22 TELEGRAM SAM, Bauhaus, 4AD AD 17(T)
- 42 36 CONSPIRACY, Higgins, Weap WAAP 2
- 43 30 LEST WE FORGET (EP), Bitingleg, No Future 01 8
- 44 31 THE MISSIONARY, Josef K, Les Disques Du Crepuscule TWI 053
- 45 42 EVERYTHING'S GONE GREEN, New Order, Factory Banalux FACBN 08
- 46 37 NEVER SURRENDER, Blitz, No Future 01 6
- 47 49 FALLEN HERO (EP), Last Enemy, Last Out FALL 001
- 48 46 ALL-OUT ATTACK, Birtz, No Future 01 1
- 49 48 OBJECT, REFUSE, REJECT, ABUSE, Divt, Crass 321984/8
- 50 39 NEW CHURCH, Lords Of The New Church, Illegal ISL 0028

ALBUMS

- 1 12 WE ARE... THE LEAGUE, Anti-Nowhere League, WXYZ LMNOP 1
- 2 5 HEAR NOTHING SAY NOTHING, Discharge, Clay, CLAYLP 3
- 3 1 DR HECKLE AND MR JIVE, Pig Bag, Y Y17
- 4 4 PUNK AND DISORDERLY, Various Abstract, A&B 100
- 5 2 THE GOOD, THE BAD AND THE 4-SKINS, 4-Skins, Secret SEC 4
- 6 7 TWO BAD DJ, General Saint & Clot Eastwood, Greenstones GREL 24
- 7 9 SPEAK AND SPELL, Depeche Mode, Mute STUMM 8
- 8 3 EVACUATE, Chelsea, Step Forward, Last Out FALL 001
- 9 6 CHROMIC GENERATION, Chron Gun, Secret SEC 3
- 10 NOTHING CAN STOP US, Robert Wyatt, Rough Trade ROUGH 35
- 11 23 LIVE, Chelsea, Chas Tapes CHAOS 005
- 12 8 MISTER YELLOWMAN, Yellowman, Greenstones GREL 35
- 13 — A WAY OF LIFE, Last Enemy, Last Out FALL 001
- 14 14 FOURTH DRAWER DOWN, Associates, Situation 2 SITU 2
- 15 11 HEX ENDOUCTION HOUR, Fall, Kamera KAM 1
- 16 15 SHOOT OUT THE LIGHTS, Richard and Linda Thompson, Hannibal HMDC 1205
- 17 19 AFTER THE SHOW, Modern English, 4AD CAD 206
- 18 20 THE ANIMALS FILM SOUNDTRACK, Robert Wyatt, Rough Trade ROUGH 40
- 19 17 MOVEMENT, New Order, Factory FACT 50
- 20 18 SEVEN VOYAGES OF CAPTAIN SNBAD, Captain Sinbad, Greenstones GREL 34
- 21 21 HAWKWIND FRIENDS AND RELATIONS, Hawkwind, Flicknife SHARP 101
- 22 27 INFLAMMABLE MATERIAL, Suif Little Fingers, Rough Trade ROUGH 1
- 23 SWING TO THE RIGHT, Todd Ruckner's Utopia, Bearville/Avator A&LP/BRK 3666
- 24 26 STILL, Joy Division, Factory FACT 40
- 25 25 LOOK HOW ME SEXY, Linval Thompson, Greenstones GREL 33
- 26 22 ENDANGERED SPECIES, UK Subs, HEHS NEL 0021
- 27 16 BEFORE THE DREAM FADED, Misunderstood, Cherry Red B RED 32
- 28 13 LIVE AT THE 100 CLUB, GSH, Chas Tapes LIVE 007
- 29 28 THE BEST OF THE DAMMED, Damned, Big Beat DAM 1
- 30 — IN THE FLAT FIELD, Bauhaus, 4AD CAD 13

Mailman

Write to: Mailman, 40 Long Acre, London WC 2

HAVING READ your pathetic review of 'Pinky Blue' by Altered Images this is what we think of your crappy paper... we've torn it to shreds. **Sacha Whitmarsh and Rebecca Smith, Bognor Regis.**

● And true to their word it certainly was. It took us hours trying to glue it back together again!

ONE MAN'S MEAT!

THIS LETTER is aimed at one man and as long as he gets the message, then I'm not bothered if you print it or not.

I've never had the incentive to write and complain to music papers, because basically I believe that everyone is entitled to his/her opinions and that fair criticism never did anyone any harm. But there is a difference between criticism and downright cruel tasteless insults. I am, of course, referring to the review (Ha! That's a laugh) by a Mr Robin Smith about the latest Altered Images' album 'Pinky Blue'. He may dislike Clare's vocals and the lads' ability to play their instruments, but how dare he go as far as to say he hates Clare? I bet he's never met the girl!

Of course Clare plays along on the bouncy little girl image, because what this half wit hadn't noticed is that she is a rappy go lucky young female. Surely you don't want her to come on stage dressed in studded leather bondage gear and preaching about free-wheeling down the fast lane of the highway scoring drugs.

Along with around 12 other truly dedicated Images followers, I've been lucky enough to see them performing live on all dates of the 'Pinky Blue' tour and believe me, it was as exciting and polished a live show as you'll see. All the 'Pinky Blue' tracks were performed brilliantly.

I don't know how the Editor of this mag could possibly pass off Mr Smith's reviews as printable reading material 'cause I've read more intelligent articles in the *Beano*. His review did as much for creative music journalism as Hitler did for world peace.

Willie, Leeds.

● Clare in studded leather bondage gear, eh? What a wonderful idea!

DANCE? ASK HER?

YOUR PAPER makes me sick. You can't leave poor Clare Grogan and friends alone for one minute, can ya?

The stupid man calling himself Robin Smith who reviewed the Altered Images' album 'Pinky Blue', doesn't know what the hell he's going on about; saying things like: "Nothing personal Clare but I hate you. I loathe your lispig penetrating voice, I cringe at your stupid dance routine."

Well, I'd like to see him try and dance. I bet he can't even move one foot in front of the other. I bet he can't even sing, let alone dance. In future I'll never buy your paper.

Sharon Grice, Birmingham.

● Then you won't have a chance to read your drivelling letter!

PULLING PUNCHES

I'M WRITING this letter because of Robin Smith's so-called review of the Altered Images' 'Pinky Blue' album.

This was not really a review

RIP AND PANIC!



now, was it? More like: "Now's my chance to pull Altered Images to bits." He's got "nothing personal" against Clare but he hates her voice, hates her dancing, and even hates the interviews. Next time, he should think about reviewing the music, instead of just writing nasty comments about the band members and their image. After all that's what you pay him for.

I'd just like to say that I have met the band (twice actually) and that they were really nice and friendly, which is more than can be said for Robin Smith, Michelle, Blackpool.

● Robin Smith is usually friendly, but at certain times of the year he has an uncontrollable urge to bite people and has to be muzzled.

CAT FLAP

HEY YOU bunch of Plamphroids. Why don't you stop jumping on the bandwagon. Before 'Farty Tears Poo', Billy (the shriek) MacKenzie was just a nobody, now he has the most soulful voice in music. I think he sounds more like a tone deaf cat with a red hot poker shoved up its arse (sideways). **Wilbur Snodgrass, Glasgow.**

● No, he sounds much worse than that, believe me!

FROZEN NORSE

EXCUSE MY English. I have been reading your nudespaper (sic) for some years now. Every week it arrives neatly wrapped; folded up of course. It's a good job I can read English. However if I came from Australia should I read RM upside down? Best wishes and may I be the first to wish you a happy Xmas. Xmas 1983 that is. **Pete Alex, Tromso, Norway.**

● It must be something to do with the climate over there...

GIRLS PULL!

WHEN I read the Rock Goddess Marquee review written by one of your so called scribes I puked. The reviewer

(?) said that the girls' songs were dead pan and that they all sounded the same.

Well, Jody, Julie and Tracey play the most original and varied set of all the HR/HM bands on the club circuit, and as for saying the audience was bored and uninterested, all I can say is: "Balls!"

Rock Goddess played three encores and during the third there was a stage invasion by half the audience. Your reviewer (?) has the right to her own point of view but she can't get away with things that are as true as Argentine propaganda.

It is unfair to the girls after the hard work they've put in to get Rock Goddess where they are at the moment. **Matthew, London.**

● And where have they got exactly? Who needs two Girlschools?

STAR SIGNED

I THINK a few members of the RECORD MIRROR staff have very apparent Zodiac signs. The Capricorn of the mob is Daniela Soave — she's efficient, reliable, predictable and boring. Mike Nicholls is an Aquarian; he has a split personality, humanitarian instincts and he can be nice occasionally, but he's mostly nasty.

Paul, Sexton is a typical Pisces, the quiet naive boy next door and ye olde faithful type. The Aries member of staff is Mark Cooper, he is self confident and bold. The Taurus of the mob is Robin Smith, because he's down to earth, miserable, raging, and he means a lot.

Simon 'Leo the Lion' Hills is honest and friendly and straight to the point. The Virgo the virgin amongst you must be Sunie. Alan Jones is a Libra, he is good with figures and statistics and he's provided balanced judgment. Chas de Whalley is jealous, suspicious, sneaky and stubborn, therefore he's a Scorpion. You, Mailman, must be the same as me, Sagittarius (the best sign of course!). We are bossy, domineering, natural leaders, and tactless, unreliable, unpredictable, fickle freedom lovers. We also help

our fellow Sagittarians — can I have my fiver now please? **Jennie Whaley, Warrington.**

● No, this Sagittarius is extremely mean.

BUCK UP!

THE GORMLESS ape who wrote that RECORD MIRROR should be interviewing Bucks Fizz, the Nolans and Abba, is obviously ignorant of RECORD MIRROR policy, otherwise he would know that Daniela Soave is allowed to drool in print over Bucks Fizz every other week. **A Sad Swede, Edinburgh.**

● Bitch, bitch, bitch (bitch!).

AD-AMANT!

WHAT'S THIS then? Robin Smith reviewing Altered Images? But he's the one who is usually assigned all the good albums to review (eg Genesis; this'll be good I read on...).

The review concentrates mainly on the mammoth task of trying to find all the ways to slag off Clare in one review and my word what a task! Robin manages to achieve this by delivering slick stark straight to point cracks that left me roaring with laughter.

And then the best of the lot: "Nothing personal Clare but I hate you." Whoever would

conceive that the darling of TOTP could be insulted in such a manner? The real laugh of it all was the full page ad on the facing page for the new single. A band like that would be on the streets if it weren't for the trendy kids who spend their money on old rubbish performed by sickly amateurs.

Steve Trump, Ilford.

● This letter deserves an epic one star... for postage!

NO KNICKS

I WOULD like to agree with Sunie over her singles reviews. I think they are quite accurate and most of the singles are boring. Although I would like to say I did not like the comment on Jeff Lynne in Mailman last week.

I would personally like to interview Sunie about her knickers — if she wears them. **Johnny, Scarborough.**

● Sunie never does... so you can't!

I FEEL it is my duty to inform you that since my last letter concerning 'dubious' fan clubs — the Bee Gees fan club in particular — the service has been very good.

A few weeks after I wrote to you, I received my goods with an apology for being so late. Apparently the person responsible was seriously ill at the time and she had to go into hospital just after she had returned to work.

They now think I have stabbed them in the back, so I would appreciate it very much if you would print this letter. I assure all readers the fan club has picked itself up and there is no reason to think of it as dubious. **Colin Dempster, Paisley.**

● This letter was written under torture — 24 hours of listening to the Gibb brothers at full blast in a locked room. Seriously though, we're sorry the girl at the fan club was ill — working with the Bee Gees would have a similar effect on us.

COULD YOU please settle an argument for once and for all, dear Mailman? Is Mark Cooper a 'dillo' because everyone up here seems to think so except me. **Sue Mathews, Cleveland.**

● Think you're missing out somewhere, kid.

POZZLES

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

POP-A-GRAM



SOLVE THE seven cryptic clues and write the answers across the puzzle so that the starred down column reveals someone with two deceit shoes despite the fact that he's now out on his own. Remember the clues aren't in the correct order. You have to decide what the right order is.

Run Jo if you don't follow your mama's advice (8)
In the top chase you'd discover a queenly LP (3,5)
Sed O, can have these Spurs supporters if they want 'em (4,3,4)
That Fort Stone gem demands that Patrice remembers (6,2,4)
The LB grade reveals where Ken viewed from (1,8)
When you banned rams I discovered that you had no brains (3,7)
Cats faint all over the place on haircut day (9)

X-WORD



ACROSS

- 1 Could it be a place where you can Bop Till You Drop? (3,5,4)
- 7 Of My Sharona fame (5)
- 9 Paul Simon's animal (3,5,4)
- 12 Black Uhuru LP (3)
- 14 What the Jam see in the west perhaps (7,4)
- 17 Friends of The Fun Boy Three (10)
- 18 He would have blown our minds, so David told us (7,2)
- 20 1977 Bryan Ferry LP (2,4,4)
- 21 The Thompson Twins are ready (3)
- 22 A hit for PIL (7,2,7)
- 26 1971 No 1 for The Tams (3,4,4,6,2)
- 29 Responsible for the killing of radio stars (7)
- 30 It called 'The Clash' (5)
- 31 Lowell George had little ones (4)
- 32 Adam turned into a Knight for this one (3,3)
- 33 Most famous of all synthesiser makes (4)
- 34 Depeche Mode hit (3,3)
- 25 Jam hit from Sound Affects (5,13)

DOWN

- 1 Iron Maiden LP (3,6,2,3,5)
- 2 Black and white hit (5,3,5)
- 3 We received their Communique (4,7)
- 4 Group shooting Poison Arrows (1,1,1)
- 5 Fourthcoming group (3)
- 6 & 31 down The Stranglers go French (2,5)
- 8 Had 1978 hit with My Best Friends Girl friend (4)
- 10 Collins or Lytton (4)
- 11 The number of Tops (4)
- 13 She told us what friends were for (7,8)
- 15 The Who's opera (5)
- 16 Toyah LP (5)
- 19 One of the most successful labels of the 60's, 7's and 80's (5,6)
- 23 Rod was also Fancy Free (4,5)
- 24 A No 1 hit for 8 down (4)
- 25 They have just released Reel Music (7)
- 27 What Iggy had for life (4)
- 28 Group that had 1978 hit with Drummer Man (7)
- 31 See 6 down.

LAST WEEK'S X-WORD ANSWERS

ACROSS

1 Simon Le Bon, 5 Peasie, 7 Yellow Pearl, 9 Natty Dread, 11 Girl, 12 Lee Britiaux, 14 Egan, 15 Woody, 17 Grey Day, 19 Tear, 21 Lita Hang On, 22 Over, 25 Gap, 26 Disco, 27 Bat Out Of Hell, 28 Pie, 30 Eighth Day, 31 Hammer.

DOWN

1 Say Hello Wave Goodbye, 2 Melanie, 3 Empty Glass, 4 Mask, 5 Gloria Gaynor, 6 Pleasure Principle, 8 Glenn Tilbrook, 10 Terry Hall, 13 English, 16 October, 18 Diamond, 20 Stigwood, 23 Ismsim, 24 You, 28 Hey.

LAST WEEK'S POP-A-GRAM SOLUTION

Furys, The Beat, Shamalar, Dear John, Iron Fist, Bill Wyman, Ches And Dave.
DOWN: Rainbow

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.

Record Mirror



MAGNIFICENT SEVEN

Madness pic by Graham Wright