

JUNE 19, 1982 35p

RECORD MIRROR

BAUHAUS

Murphy's law, p15

Belle Stars

In steaming
tropical colour!

Soft Cell
Album

Dexys

Midge Ure

Genesis

Rick

Springfield

Colour poster!



AS USED ON TOP OF THE POPS

R&M CHARTS

TOP SINGLES

Week ending June 19

THE WEEK	LAST WEEK	WEEKS IN CHART	TITLE	ARTIST
1	1	5	GOODY TWO SHOES,	Adam Ant, CBS
2	3	4	TORCH,	Soft Cell, Some Bizzare/Phonogram
3	9	6	I'VE NEVER BEEN TO ME,	Charlene, Motown
4	4	6	THE LOOK OF LOVE,	ABC, Neutron/Phonogram
5	2	5	HOUSE OF FUN,	Madness, Stiff
6	6	6	HUNGRY LIKE A WOLF,	Duran Duran, EMI
7	17	6	I'M A WONDERFUL THING (BABY),	Kid Creole & The Coconuts, ZE/Island
8	5	8	FANTASY ISLAND,	Tight Fit, Jive
9	—	—	WE TAKE MYSTERY,	Gary Numan, Beggars Banquet BEG 77
10	22	4	WORK THAT BODY,	Diana Ross, Capitol
11	10	5	PAPERLATE (EP)	Genesis, Charisma/Phonogram
12	7	9	MAMA USED TO SAY,	Junior, Mercury / Phonogram
13	8	10	ONLY YOU,	Yazoo, Mute
14	14	3	I WANT CANDY,	Bow Wow Wow, RCA
15	27	3	DO I DO,	Stevie Wonder, Motown
16	13	7	CLUB COUNTRY,	The Associates, Associates
17	20	7	THE TELEPHONE ALWAYS RINGS,	The Fun Boy Three, Chrysalis
18	56	2	INSIDE OUT,	Odyssey, RCA
19	24	4	THE BACK OF LOVE,	Echo And The Bunnymen, Korova
20	11	7	ISLAND OF LOST SOULS,	Blondie, Chrysalis
21	23	5	BRAVE NEW WORLD,	Toyah, Safari
22	12	9	FORGET ME NOTS,	Patrice Rushen, Elektra
23	25	4	FIREWORKS,	Siouxsie & The Banshees, Polydor
24	38	3	I KO I KO,	Natasha, Towerbell
25	34	3	BEATLES MOVIE MELODY,	The Beatles, Parlophone
26	18	6	THE NUMBER OF THE BEAST,	Iron Maiden, EMI
27	73	2	NO REGRETS,	Midge Ure, Chrysalis
28	45	2	GOING TO A GO GO,	The Rolling Stones, Rolling Stones Records
29	28	5	AFTER THE GOLDRUSH,	Prelude, After Hours
30	49	2	A NIGHT TO REMEMBER,	Shalamar, Solar
31	29	5	TEMPTATION,	New Order, Factory
32	58	2	LAS PALABRAS DE AMOR,	Queen, EMI
33	—	—	AVALON,	Roxy Music, EG(Polydor) ROXY 4
34	15	12	I WON'T LET YOU DOWN,	PhD, WEA
35	44	3	I KO I KO,	The Belle Stars, Stiff
36	59	2	SPACE AGE LOVE SONG,	A Flock Of Seagulls, Jive
37	53	2	SHE DON'T FOOL ME,	Status Quo, Vertigo/Phonogram
38	—	—	ABRACADABRA,	The Steve Miller Band, Mercury/Phonogram STEVE 3
39	—	—	MURPHY'S LAW,	Cheri, Polydor POSP 459
40	19	10	GIRL CRAZY,	Hot Chocolate, Rak
41	16	7	A LITTLE PEACE,	Nicole, CBS
42	30	6	LOVE IS ALL IS ALL RIGHT,	UB40, Dep International
43	37	3	SINCE YOU'RE GONE,	The Cars, Elektra
44	32	5	CANTONESE BOY,	Japan, Virgin
45	36	8	WE HAVE A DREAM,	The Scottish World Cup Squad, WEA
46	21	7	THE MEANING OF LOVE,	Depeche Mode, Mute
47	35	5	PINKY BLUE,	Altered Images, Epic
48	—	—	FREE BIRD,	Lynyrd Skynyrd, MCA 251
49	68	2	FAMILY MAN,	Mike Oldfield, Virgin
50	42	5	PARIS IS ONE DAY AWAY,	The Mood, RCA
51	—	—	VIDEOTHEQUE,	Dollar, WEA BUCK 4
52	41	3	SHAKTI (THE MEANING OF WITHIN),	Monsoon, Mobile Suite Corp./Phonogram
53	66	2	STANDING ON THE TOP (PART 1),	The Temptations, Motown
54	46	6	RHYTHM OF THE JUNGLE,	Quick, Epic
55	61	2	I'M YOUR MAN,	Blue Zoo, Magnet
56	—	—	STREETWALKIN',	Shakatak, Polydor POSP 452
57	75	2	EMPTY GARDEN,	Elton John, Rocket
58	33	9	I LOVE ROCK'N'ROLL,	Joan Jett & The Blackhearts, Epic
59	—	—	SPIRIT,	Bauhaus, Beggars Banquet BEG 79
60	63	3	KEY LARGO,	Bertie Higgins, Epic
61	69	2	YOUR DREAM,	Adrian Gurvitz, Rak
62	39	9	SUSPICIOUS MINDS,	Candi Staton, Sugarhill
63	47	6	OUR LIPS ARE SEALED,	Go-Go's, IRS/A&M
64	48	3	ONE HELLO,	Randy Crawford, Warner Bros
65	—	—	NOW THOSE DAYS ARE GONE,	Bucks Fizz, RCA 241
66	—	—	YOU LITTLE FOOL,	Elvis Costello & The Attractions, F BEAT XX26
67	55	3	EARLY IN THE MORNING,	The Gap Band, Mercury/Phonogram
68	—	—	NO GETTING OVER YOU,	Paris, RCA 222
69	—	—	TINY CHILDREN,	The Teardrop Explodes, Mercury/Phonogram TEAR 7
70	43	11	THIS TIME (WE'LL GET IT RIGHT) WE'LL FLY THE FLAG,	England World Cup Squad, EMI
71	74	2	YOU WEREN'T IN LOVE WITH ME,	Billy Field, CBS
72	26	11	INSTINCTION,	Spandau Ballet, Reformation/Chrysalis
73	—	—	HEART (STOP BEATING IN TIME),	Leo Sayer, Chrysalis CHS2616
74	54	4	BECAUSE YOU'RE YOUNG,	Classix Nouveaux, Liberty
75	40	11	PROMISED YOU A MIRACLE,	Simple Minds, Virgin

SYMBOL KEY

FAST MOVERS

SINGLES

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

ALBUMS

- ◆ Platinum (300,000 sales)
- Gold (100,000 sales)
- Silver (60,000 sales)



NO SIGNS of a Smash The Discos movement, with enough sales for Diana Ross firming up at 10 and Odyssey 'Inside Out' at 18 to afford enough gold chains to blind a crowd of soul boys. But doesn't Diana Ross do 'Inside Out'? It's all too confusing.

BUBBLING UNDER

- ANGEL IN BLUE, THE J Gells Band, EMI America EA 138
- BACK TO SCHOOL AGAIN, The Four Tops RSO 89
- CHARMED LIVES, The Boomtown Rats, Mercury/Phonogram MER 106
- CHOP-CHOP, Killing Joke, Malicious Damage (Polydor), EG07
- CIRCLES, Atlantic Star, A&M AMS 8218
- CRASHING DOWN, The Notans, Epic EPC A2378
- DANCE WIT' ME, Rick James, Motown TMG 1286
- EASE YOUR MIND, Touchdown, Excaliber EXC 519
- GONNA BE LONELY AGAIN, The Pinkets, Creole CR 33
- HOMOSAPIEN, Pete Shelley, Genetic WP 6726
- LOVE HAS FOUND ITS WAY, Dennis Brown, A&M AMS 8226
- ME AND MY GIRL (NIGHT CLUBBING), David Essex, Mercury/Phonogram MER 107
- RED SKIES, The Fixx, MCA FIXX 3
- ROCK THE CASBAH, The Clash, CBS A2479
- RUNAWAY, Thompson Twins, T TEE 5
- SAVE US, Phillip Jap, A&M AMS 8217
- SICK BOY, GBH, Clay CLAY 11
- SOMETHING IN YOUR PICTURE, Fashion, Arista ARIST 472
- SOONER OR LATER, Larry Graham, Warner Bros K17925
- SOUND OF YOUR CRY, Elvis Presley, RCA 232
- TAINTED LOVE, Soft Cell, Some Bizzare/Phonogram BZ5 2
- VERY BEST IN YOU, The Change, London LON 009
- VISIONS, Bill Wyman, A&M AMS 8227
- WAIT FOR THE BLACK OUT, The Damned, Big Beat BS 77
- (I'M INTO) YOUR LOVE, Jerome, RCA 225

FLASHBACK

5	10	15
June 18, 1977	June 17, 1972	June 17, 1967
1 LUCILLE, Kenny Rogers	1 VINCENT, Don MacLean	1 A WHITER SHADE OF PALE, Procol Harum
2 I DON'T WANT TO TALK ABOUT IT/FIRST CUT IS THE DEEPEST, Rod Stewart	2 METAL GURU, T Rex	2 THERE GOES MY EVERYTHING, Engelbert Humperdinck
3 SHOW YOU THE WAY TO GO, The Jacksons	3 TAKE ME BAK 'OME, Slade	3 WATERLOO SUNSET, The Kinks
4 GOD SAVE THE QUEEN, The Sex Pistols	4 AT THE CLUB/SATURDAY NIGHT AT THE MOVIES, The Drifters	4 SILENCE IS GOLDEN, The Trametes
5 A STAR IS BORN (EVER-GREEN), Barbra Streisand	5 ROCKIN' ROBIN, Michael Jackson	5 CARRIE ANNE, The Hollies
6 YOU'RE MOVING OUT TODAY, Carole Bayer Sager	6 LADY ELEANOR, Lindisfarne	6 THE HAPPENING, The Supremes
7 HALFWAY DOWN THE STAIRS, The Muppets	7 CALIFORNIA MAN, The Move	7 SWEET SOUL MUSIC, Arthur Conley
8 TELEPHONE LINE, The Electric Light Orchestra	8 OH BABE WHAT WOULD YOU SAY, Hurricane Smith	8 THEN I KISSED HER, The Beach Boys
9 AIN'T GONNA BUMP NO MORE, Joe Tex	9 SISTER JANE, New World	9 DEDICATED TO THE ONE I LOVE, The Mamas and Papas
10 THE SHUFFLE, Van McCoy	10 MARY HAD A LITTLE LAMB, Wings	10 OKAY, Dave Dee, Dozy, Beaky, Mick and Tich

DISC 45s

- 1 2 STANDING ON THE TOP, Temptations/Rick James, Motown 12in
- 2 1 FORGET ME NOTS, Patrice Rushen, Elektra 12in
- 3 8 DO I DO, Stevie Wonder, Motown LP
- 4 7 LET'S FUNK TONIGHT/IT'S LOVE, Blue Feather, Mercury 12in
- 5 3 NUMBER ONE/REMIIND ME/BREAKOUT!, Patrice Rushen, Elektra LP
- 6 5 GRACE/INSTRUMENTAL, The Band AKA, Epic/Streetwawe 12in
- 7 4 ACT LIKE YOU KNOW, Fat Larry's Band, WMOT 12in
- 8 6 MAMA USED TO SAY (US REMIX), Junior, Mercury 12in
- 9 14 INSIDE OUT, Odyssey, RCA 12in
- 10 9 I'M A WONDERFUL THING BABY, Kid Creole & The Coconuts, Ze 12in
- 11 20 SOONER OR LATER/ONE IN A MILLION YOU, Larry Graham, Warners Bros 12in
- 12 11 CIRCLES, Atlantic Starr, A&M 12in
- 13 12 I SPECIALIZE IN LOVE, Sharon Brown, Virgin 12in
- 14 19 DANCE WIT' ME, Rick James, Motown 12in
- 15 22 THANKS TO YOU/INSTRUMENTAL, Sinnamon, US Becket 12in
- 16 21 FEELIN' LUCKY LATELY, High Fashion, Capitol 12in
- 17 23 I'LL DO MY BEST (FOR YOU BABY), Ritchie Fava, US RCA 12in
- 18 10 YOU AND ME JUST STARTED/CLUB MIX, Linda Taylor, GPL 12in
- 19 17 (I'M INTO) YOUR LOVE, Jerome, RCA 12in
- 20 16 EASE YOUR MIND (US REMIX)/RITMO SUAVE, Touchdown, Excaliber 12in
- 21 26 DONT MAKE ME WAIT/DUB MIX, Peach Boys, US West End 12in
- 22 15 I SHOULD HAVE BEEN YOU, Gwen Guthrie, Island 12in
- 23 25 EARLY IN THE MORNING, Gap Band, Mercury 12in
- 24 27 RISE TO THE TOP/HANG TIGHT/CHANGES/ALL NIGHT/CANT GET ENOUGH, Kent Burke, US RCA LP
- 25 30 WE'VE GOT THE GROOVE/DIAMOND REAL, A Taste Of Honey, Capitol LP
- 26 13 WALK ON BY, "D" Train, Epic 12in
- 27 18 MONEY'S TOO TIGHT/INSTRUMENTAL, Valentine Brothers, US Bridge 12in
- 28 32 LOVE HAS FOUND ITS WAY, Dennis Brown, A&M 12in
- 29 47 MONEY TALKS/HARD TO GET/TROWDOWN/HAPPY 69 TIMES, Rick James, Motown LP
- 30 29 SUMMER LADY/YOU OUGHT TO LOVE ME/IT READY/YOU'RE NO. 1/CONFIDENCE, Narada Michael Walden, Atlantic LP
- 31 26 ON A JOURNEY (INSTRUMENTAL), Electric Funk, Epic 12in
- 32 34 ORANGE GROVES, Ransom/Mckenzie & Friends, Smokey 12in
- 33 45 HARD TIMES, Al McCall, US West End 12in
- 34 83 LETTIN' IT LOOSE/MIND WHAT YOU FIND, Heatwave, Epic 12in
- 35 43 STREET CORNER, Ashford & Simpson, Capitol 12in
- 36 31 WHY CANT WE LIVE TOGETHER, Mike Anthony, German Ariola 12in
- 37 44 IN THE SKY/INSTRUMENTAL, Loose End, Virgin 12in
- 38 38 LOVE YOU MADLY, Casidela, US Arista 12in
- 39 24 DO THAT HANG/ATTITUDE/FOREVER LOVE, Brass Construction, Liberty LP
- 40 73 YOU'RE THE ONE FOR ME/CAN YOU HANDLE IT/COME LET ME LOVE YOU/BODY MUSIC (REMIXES), "D" Train / Sharon Fiedt / Jeanette "Lady" Day / Strikers, US Prelude LP
- 41 33 BEFORE I LET GO/GOLDEN TIME OF DAY (LIVE), Maze, Capitol 12in
- 42 59 A NIGHT TO REMEMBER/REMIX, Shalamar, Solar 12in
- 43 48 NICE & SLOW (US REMIX)/COME WITH ME, Jesse Green, Excaliber 12in
- 44 40 JUST BE YOURSELF/FLIRT, Cameo, Casablanca 12in
- 45 71 HOW D'YOU FEEL, Hi-Tension, EMI 12in



- 46 80 BEST LOVE (REMIX), Rose Royce, Epic 12in promo
- 47 57 CHECK US OUT, Light Of The World, EMI 12in
- 48 39 NEVER LET YOU GO, Savanna, R&B 12in
- 49 46 OVER LIKE A FAT RAT, Fonda Rae, US Vanguard 12in
- 50 52 FREE & EASY, Phil Upchurch, US JAM LP
- 51 41 I CAN MAKE YOU FEEL GOOD, Shalamar, Solar 12in
- 52 -- I REALLY DONT NEED NO LIGHT/EMIE MEENIE/NEW LOVE, Jeffrey Osborne, A&M LP
- 53 -- THE VERY BEST IN US, Change, London 12in
- 54 49 EMERGENCY, Whispers, Solar 12in
- 55 56 THE LOCK OF LOVE (PARTS 1 / 2 / 3), ABC, Neutron 12in
- 56 80 TAKE YOUR TIME/INSTRUMENTAL, Roy Hamilton, White Label 12in
- 57 36 KEEP ON/YOU'RE THE ONE FOR ME (REPRISE), "D" Train, Epic LP
- 58 36 DANCE ALL NIGHT/INSTRUMENTAL, Patrick Boothie, Streetwawe 12in
- 59 37 FINAL APPROACH, I.C.Q., IQO 12in
- 60 53 RIDE ON LOVE, George Duke, Epic 12in
- 61 70 DONT YOU LOVE IT (US REMIX), Maxine Singleton, System 12in
- 62 68 TIGHTEN IT UP, B.L.T., US Gold Coast 12in
- 63 81 KEEP ON MOVIN' AND GROOVIN'/INSTRUMENTAL, Atlanta, US Chaz Ro 12in
- 64 65 CRUISING ON SUNSET/THE CLOSER I GET TO YOU, Oliver Sain, US HCPC LP
- 65 87 MURPHY'S LAW, Cher, Polydor 12in
- 66 72 MOTOR MOUTH/GETTIN' TO THE GOOD PART/GIVE IT ALL YOUR HEART, Herbie Hancock, CBS LP
- 67 86 LOVE SOMETHING SPECIAL/LOVE SPECIALITY, Touch, Ellis 12in
- 68 79 CANT DAY BYE, Kandidata/Vicount Oliver, Polydor 12in
- 69 51 TIME, Stone, Carrere 12in
- 70 50 PERFUMED GARDEN/FUNK ME DOWN TO RIO '82, Rah Band, KR 12in
- 71 -- STREETWALKIN'/GO FOR IT, Shakatak, Polydor 12in
- 72 74 CHANSON D'LEAGANCE (MIX-X-KTEM), D'Leagance, US Novus 12in
- 73 64 BITCH TO THE BOYS/TAKIN' OFF, Shakatak, Polydor LP
- 74 -- THE RHYTHM OF THE JUNGLE, The Quik, Epic 12in
- 75 82 JUNGLE FEVER, Kinkina, US Profile 12in
- 76 -- MUSIC AND LIGHTS, Imagination, R&B 12in
- 77 -- STOOOL PIGEON/FIM CORRUP, Kid Creole & The Coconuts, Ze LP
- 78 54 ARE YOU HEARING (WHAT I HEAR)?, Level 42, Polydor 12in
- 79 65 YOU'RE MY EVERYTHING/INSTRUMENTAL, Miles Watson, US Profile 12in
- 80 84 DONT LET ME SLIP AWAY/IF YOU DONT KNOW ME BY NOW/STEADY ON MY MIND/SUPER EXPLOSION, Jean Carr, US Motown LP
- 81 89 THIS COULD BE THE NIGHT, George Chandler, Polydor 12in
- 82 -- EVERY WAY BUT LOOSE (REMIX), Plunkry & The Oneness Of Jada, US Sutra 12in
- 83 85 (THE BEST PART OF) BREAKIN' UP/LOVE IS THE DRUG, Roni Griffin, Vanguard 12in
- 84 67 SEXY DANCER/LOVE MOVES, Atlantic Starr, A&M LP
- 85 69 SAY I LOVE YOU/WAATIE MIX, Lanny Zakatek, London 12in
- 86 88 PUERTO RICO/SALSA VERSION, Decoupage, R&B 12in
- 87 65 LITE ME UP, Herbie Hancock, CBS 12in
- 88 60 JUST HAVIN' FUN/LET'S GET OFF, Ray Parker Jr, Arista LP
- 89 76 KEEP IT UP, B.T., Express, US Coast To Coast LP
- 90 -- SHE'S MY SHINING STAR, Fatback, US Spring LP

INDIE 45s

- 1 2 TEMPTATION, New Order, Factory FAC 63(12)
- 2 1 ONLY YOU, Yazoo, Mute (12)MUTE 020
- 3 3 THE MEANING OF LOVE, Depeche Mode, Mute (12)MUTE 022
- 4 6 BRAVE NEW WORLD, Toyah, Safari SAFE 45
- 5 5 LOVE IS ALL IS ALRIGHT, UB40, DEP International TOEP (12)DEP 4
- 6 8 EL SALVADOR (EP), Inesna, No Future OI 10
- 7 4 FAITHLESS, Scritti Politti, Rough Trade, RT 101(T)
- 8 33 WAITING FOR THE BLACKOUT, Damned, Big Beat NS(P) 77
- 9 15 THE SWEETEST GIRL, Scritti Politti, Rough Trade RT 091
- 10 7 PAPA'S GOT A BRAND NEW PIGBAG, Pigbag, Y (12)Y 10
- 11 24 NAZI PUNKS, Dead Kennedys, Subterranean SUB 24
- 12 11 BELA LUGOSI'S DEAD, Bauhaus, Small Wonder WEENY 2
- 13 12 ATTACK/ALTERNATIVES, Exploited, Secret SHH 130
- 14 23 PAGAN LOVE SONG, Virgin Prunes, Rough Trade RT 106
- 15 17 SURVIVAL, Delecta, WXYZ ABCD 3
- 16 21 LETS BREAK THE LAWI HATE ... PEOPLE, Anti-Nowhere League, WXYZ ABCD 3
- 17 10 FASHION, Charge, Kamera ERA 007
- 18 -- TOTAL NOISE NO 1 (EP), Business, Gonads, Blitz, Dead Generation, Total Noise TOT 1
- 19 35 EVERYTHING'S GONE GREEN, New Order, Factory Benelux FACBN 06
- 20 31 I THINK WE NEED HELP, Farmer's Boys, Waap 12WAAP 3
- 21 13 STORM, Carmel, Red Flame RF 701
- 22 16 A VIEW FROM HER ROOM, Weekend, Rough Trade RT 097
- 23 -- I'VE GOT A GUN, Channel 3, No Future OI 11
- 24 27 LOVE WILL TEAR US APART, Joy Division, Factory FAC 23
- 25 9 XOYO, Passage, Cherry Red CHERRY 35



- 36 46 TEARING UP THE PLANS, 20 Skidoo, Fetish FP 20
- 37 -- ANGEL FACE, Outcasts, OO 020
- 38 25 REASONS FOR EXISTENCE, Subhumans, Spiderleg SDL 5
- 39 30 SMASH THE DISCOS (EP), Business, Secret SHH 132
- 40 38 LIFE IN THE GLAD HOUSE (REMIX), Modern English, 4AD BAD 209
- 41 36 POLICE STATE (EP), Special Outies, Rondaleat ROUND 20
- 42 14 EAST TO THE WEST, Anti-Pastil, Rondelot ROUND 20
- 43 32 SENSELESS VIOLENCE (EP), Destructors, Carnage BOOK 2
- 44 38 LOOK, KNOW, Fall, Kamera ERA 004
- 45 44 ALL-OUT ATTACK, Blitz, No Future OI 1
- 46 19 NO DOVES FLY HERE, Mob, Crass 321984/7
- 47 22 WILDLIFE, Wasted Youth, Bridgehouse BHS 13
- 48 26 GANGLAND, Violators, No Future OI 9
- 49 50 NEVER SURRENDER, Blitz, No Future OI 6
- 50 26 THE WINNER, Infa-Rict, Secret SHH 133
- 51 29 SHELL SHOCK, Erasehead, Picknicks FLS 208
- 52 -- THE OVERSPILL (EP), Soroleaz, Sorotaz SPILL 1
- 53 43 ARMY SONG (EP), Abrasive Wheels, Riot City RIOT 9
- 54 40 HISTORY OF THE WORLD, Damned, Ace 12CHIS 135
- 55 -- LA VACHE QUI RIT (EP), Zounds, Not So Brave NSB 1
- 56 -- NIGHT AND DAY, Everything But The Girl, Cherry Red CHERRY 37
- 57 20 THIS TIME (WE'LL GET IT RIGHT)/FLY THE FLAG, England World Cup Squad, England ER 1(P)
- 58 32 FADING, Jah Wobble, Jah Wobble JAH 1
- 59 -- STANDARD MAN, Animal Magic, Recreational SPORT 8
- 60 47 CONSPIRACY, Higsone, Waap WAAP 2

INDIE LPs

- 1 1 WE ARE ... THE LEAGUE, Anti-Nowhere League WXYZ LHMOP 1
- 2 3 WARGASM, Various, Pax PAX 4
- 3 -- HE WHO DARES WINS (LIVE IN BERLIN), Theatre Of Hate, Burning Rares BSSSS 2P
- 4 2 HEAR NOTHING SEE NOTHING SAY NOTHING, Discharge, Clay CLAYLP 3
- 5 4 DR HECKLE AND MR JIVE, Pigbag, Y Y17
- 6 5 GREATEST HIT, Blue Orchids, Rough Trade ROUGH 36
- 7 6 PUNK AND DISORDERLY, Various, Abstract AABT 100
- 8 -- THE CHANGELING, Toyah, Safari VOOR 9
- 9 7 FOURTH DRAWER DOWN, Associates, Situation 2 SITU 2
- 10 10 SPEAK AND SPELL, Depeche Mode, Mute STUMM 8
- 11 12 MOVEMENT, New Order, Factory FACT 50
- 12 13 THE GOOD THE BAD AND THE 4-SKINS, 4-Skins, Secret SEC 4
- 13 14 AFTER THE SNOW, Modern English, 4AD CAD 206
- 14 9 EVACUATE, Chelsea, Step Forward SFLP 7
- 15 11 HEX INDUCTION HOUR, Fall, Kamera KAM 1
- 16 17 CHRONIC GENERATION, Chron Gen, Secret SEC 3
- 17 15 TWO BAD DJ, General Saint & Clint Eastwood, Greenisloves GREL 24
- 18 18 METAL ON METAL, Anvil, Atic Lat 1130
- 19 8 A WAY OF LIFE, Last Resort, Last Resort TLR 001
- 20 16 NOTHING CAN STOP US, Robert Wyatt, Rough Trade ROUGH 35
- 21 19 STILL, Joy Division, Factory FACT 40
- 22 -- 2 X 45, Cabaret Voltaire, Rough Trade ROUGH 42
- 23 26 INFLAMMABLE MATERIAL, Shift Little Fingers, Rough Trade ROUGH 1
- 24 20 IN THE FLAT FIELD, Bauhaus, 4AD CAD 13
- 25 28 SEVEN SONGS, 23 Skidoo, Fetish SM 2006
- 26 -- SCIENTIST WINS THE WORLD CUP, Scientist, Greenisloves GREL 37
- 27 24 HAWKWIND FRIENDS AND RELATIONS, Hawkwind, Picknicks SHARP 101
- 28 25 LOOK HOW ME SEXY, Linnal Thompson, Greenisloves GREL 33
- 29 22 SHOOT OUT THE LIGHTS, Richard And Linda Thompson, Hannibal HEMDC 1303
- 30 27 MISTER YELLOWMAN, Yellowman, Greenisloves GREL 35

US 45s

- 1 1 EBONY AND IVORY, Paul McCartney and Stevie Wonder, Columbia
- 2 3 DONT YOU WANT ME, Human League, A&M/Virgin
- 3 7 ROSANNA, Toto, Columbia
- 4 4 THE OTHER WOMAN, Ray Parker Jr, Arista
- 5 5 ALWAYS ON MY MIND, Willie Nelson, Columbia
- 6 6 HEAT OF THE MOMENT, Asia, Geffen
- 7 8 CRIMSON AND CLOVER, Joan Jet & The Blackhearts, Broadwalk
- 8 16 LET IT WHIP, Dazz Band, Motown
- 9 17 HURTS SO GOOD, John Cougar, Riva
- 10 10 ITS GONNA TAKE A MIRACLE, Deniece Williams, ARC/Columbia
- 11 12 BODY LANGUAGE, Queen, Capitol
- 12 15 LOVE'S BEEN A LITTLE BIT HARD ON ME, Juice Newton, Capitol
- 13 13 MAKING LOVE, Roberta Flack, Atlantic
- 14 2 DONT TALK TO STRANGERS, Rick Springfield, RCA
- 15 9 867-5309/JENNY, Tommy Tutone, Columbia
- 16 20 CAUGHT UP IN YOU, 38 Special, A&M
- 17 21 TAINTED LOVE, Soft Cell, Sire
- 18 11 I'VE NEVER BEEN TO ME, Charlene, Motown
- 19 14 MAN ON YOUR MIND, Little River Band, Capitol
- 20 29 ONLY THE LONELY, The Motels, Capitol
- 21 25 ANY DAY NOW, Ronnie Milsap, RCA
- 22 27 TAKE ME DOWN, Alabama, RCA
- 23 26 PLAY THE GAME TONIGHT, Kansas, Epic
- 24 14 WITH YOU, Frankie And The Knockouts, RCA/Millennium
- 25 19 EMPTY GARDEN, Elton John, Geffen
- 26 26 WHEN IT'S OVER, Loverboy, Columbia
- 27 41 DO I DO, Stevie Wonder, Tamla
- 28 31 BREAK IT UP, Foreigner, Atlantic
- 29 33 FORGET ME NOTS, Patrice Rushen, Elektra
- 30 34 STILL THEY RIDE, Journey, Columbia
- 31 51 WHAT KIND OF FOOL AM I, Rick Springfield, RCA
- 32 36 PERSONALLY, Karla Bonoff, Columbia
- 33 -- HOLD ME, Fleetwood Mac, Warner Brothers
- 34 52 KEEP THE FIRE BURNIN', Red Speedwagon, Epic
- 35 37 AFTER THE GLITTER FADES, Stevie Nicks, Modern
- 36 50 ABRACADABRA, The Steve Miller Band, Capitol
- 37 43 THIS MAN IS MINE, Heart, Epic
- 38 40 HOPE YOU LOVE ME LIKE YOU SAY YOU DO, Huey Lewis And The News, Capitol
- 39 44 BE MINE TONIGHT, Neil Diamond, Columbia
- 40 42 STONE COLD, Rainbow, Mercury
- 41 49 ISLAND OF LOST SOULS, Blondie, Chrysalis
- 42 59 EYE OF THE TIGER, Survivor, Scotti Bros
- 43 47 DANCING IN THE STREET, Van Halen, Warner Brothers
- 44 48 ANGEL IN BLUE, J. Geils Band, EMI-America
- 45 45 DREAMIN', John Schneider, Scotti Bros
- 46 46 JUST ANOTHER DAY IN PARADISE, Bertie Higgins, Kat Family
- 47 54 YOU SHOULD HEAR HOW SHE TALKS ABOUT YOU, Melissa Manchester, Arista
- 48 57 EARLY IN THE MORNING, The Gap Band, Total Experience
- 49 53 LOVE PLUS ONE, Haircut One Hundred, Arista
- 50 56 KIDS IN AMERICA, Kim Wilde, EMI-America
- 51 55 NICE GIRLS, Eye To Eye, Warner Brothers
- 52 -- IF THE LOVE FITS WE'LL WEAR IT, Leslie Pearl, RCA
- 53 58 I'LL FIND MY WAY HOME, Jon And Vangelis, Polydor
- 54 -- HARD TO SAY I'M SORRY, Chicago, Full Moon/Warner Bros
- 55 -- EVEN THE NIGHTS ARE BETTER, Air Supply, Arista
- 56 -- GOING TO A G O D, The Rolling Stones, Rolling Stone Records
- 57 -- I FOUND SOMEBODY, Glenn Frey, Asylum
- 58 -- OUT OF WORK, Gary US Bonds, EMI-America
- 59 -- RIGHT KIND OF LOVE, Quarterflash, Warner Bros
- 60 -- HOOKED ON SWING, Larry Elgart And His Manhattan Swing Orchestra

US LPs

- 1 2 ASIA, Asia, Geffen
- 2 1 TUG OF WAR, Paul McCartney, Columbia
- 3 3 DIVER DOWN, Van Halen, Warner Bros
- 4 4 STEVE WONDERS ORIGINAL MUSIQUARIUM I, Tamla
- 5 18 DARE, Human League, A&M/Virgin
- 6 7 ALWAYS ON MY MIND, Willie Nelson, Columbia
- 7 9 TOTO IV, Toto, Columbia
- 8 8 ALDO NOVA, Aldo Nova, Portrait
- 9 9 SUCCESS HASNT SPOILED ME YET, Rick Springfield, RCA
- 10 10 CHARLOTS OF FIRE, Vangelis, Polydor
- 11 11 THE OTHER WOMAN, Ray Parker Jr, Arista
- 12 12 GET LUCKY, Loverboy, Columbia
- 13 12 PICTURE THIS, Huey Lewis And The News, Chrysalis
- 14 25 SPECIAL FORCES, 38 Special, A&M
- 15 18 AMERICAN FOOL, John Cougar, Riva/Mercury
- 16 19 STRAIGHT FROM THE HEART, Patrice Rushen, Elektra
- 17 17 JUMP UP, Elton John, Geffen
- 18 24 KEEP IT ALIVE, The Dazz Band, Motown
- 19 22 THE BROAD SWORD AND THE BEAST, Jethro Tull, Chrysalis
- 20 20 NIECY, Deniece Williams, ARC/Columbia
- 21 23 4, Foreigner, Atlantic
- 22 26 HOT SPACE, Queen, Elektra
- 23 15 ESCAPE, Journey, Columbia
- 24 29 ALL FOR ONE, The Motels, Capitol
- 25 32 THROVIN' DOWN, Rick James, Gordy
- 26 27 BELLA DONNA, Stevie Nicks, Modern Records
- 27 31 QUIET LIES, Juice Newton, Capitol
- 28 28 STANDING HAMPTON, Sammy Hagar, Geffen
- 29 16 I LOVE ROCK 'N' ROLL, Joan Jet & The Blackhearts, Broadwalk
- 30 30 STRAIGHT BETWEEN THE EYES, Rainbow, Mercury
- 31 35 EXTRATERRESTRIAL LIVE, Blue Oyster Cult, Columbia
- 32 34 NON-STOP EXOTIC CABARET, Soft Cell, Sire
- 33 33 THE NUMBER OF THE BEAST, Iron Maiden, Capitol
- 34 38 DREAM GIRLS, Original Cast, Geffen
- 35 14 BLACKOUT, Scorpions, Mercury
- 36 36 I'VE NEVER BEEN TO ME, Charlene, Motown
- 37 41 MOUNTAIN MUSIC, Alabama, RCA
- 38 40 JUST ANOTHER DAY IN PARADISE, Bertie Higgins, Kat Family
- 39 60 PRIVATE AUDITION, Heart, Epic
- 40 43 ONE BY ONE, Cheap Trick, Epic
- 41 42 FREEZE-FRAME, J Geils Band, EMI-America
- 42 45 PELICAN WEST, Haircut One Hundred, Arista
- 43 56 SWEETS FROM A STRANGER, Squares, A&M
- 44 -- WYLY CONFESSIONS, Kansas, Kirtner
- 45 -- COMBAT ROCK, The Clash, Epic
- 46 46 D.E. 7TH, Dave Edmunds, Columbia
- 47 52 STREET OPERA, Ashford And Simpson, Capitol
- 48 48 BELOW THE BELT, Frankie And The Knockouts, Millennium
- 49 50 WILD HEART OF THE YOUNG, Karla Bonoff, Columbia
- 50 54 OFF RAMP, Pat Metheny Group, ECM
- 51 58 JANE FONDA'S WORKOUT RECORD, Columbia
- 52 39 BEAUTY AND THE BEAT, The Go-Goes, IRS
- 53 -- ANNIE, Soundtrack, Columbia
- 54 37 REUNION, The Temptations, Gordy
- 55 55 THE BLASTERS, The Blasters, Warner Brothers
- 56 57 TUTONE II, Tommy Tutone, Columbia
- 57 -- GAP BAND IV, Gap Band, Total Experience
- 58 -- THE HUNTER, Blondie, Chrysalis
- 59 -- TIME AND TIDE, Soft Cell, EMI, A&M
- 60 -- GREATEST HITS VOL II, Neil Diamond, Columbia

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NEWS

Pigbag full of beans

PIGBAG RELEASE their fourth single 'The Big Bean' on June 25.

The single features new boys Oscar Verdon and Brian Nevill and it was produced by Simon Underwood.

Pigbag headline the London Hammermith Palais July 6, supported by Clint Eastwood and General Saint.

pic by Eugene Achabert



SOFT CELL: Marc does his bit with the carver whilst David is having trouble getting his chainsaw started

Battle of the synths

SYNTHESIZER PLAYERS have hit back at a ruling by the Musicians' Union restricting the use of electronic instruments.

An organisation called Electronic Synthesizer Sound Projects has been set up to protect electro-pop bands like Depeche Mode and the Human League.

"We feel this motion by the MU is based on paranoia and suggests a lack of understanding of synthesizers," said an ESSP spokesman.

Bauhaus banned

BAUHAUS WERE barred from playing a second night at London's Adelphi Theatre last week after fans ripped out the venue's seats. They were the first ever rock band to play the famous theatre.

"It was more like seeing a punk sodionca," said promoter Derek Block. "They ripped out the first three rows of seats."

Bauhaus will now play a concert at the London Lyceum on July 4. It is not clear whether tickets will be valid for the rescheduled date, but refunds are available from the place of purchase.

"The group want to apologise for disappointing fans that turned up, but there was nothing they could do," said a Bauhaus spokesman.

Despite the upset, Laurie Anderson — who had a hit with her 'O Superman' single — is due to play her concert at the venue this week.

Meanwhile, the promised Bauhaus live album (due out this month but now postponed until the autumn. Their latest single 'Spirit' comes out as a picture disc this week and a studio album is also due for September.

Teardrops split

THE TEARDROP Explodes have split.

Guitarist Troy Tate and bassist Ron Francois will leave the group.

But the Teardrops keep going under the same name, as a three piece. The pruned down version is led by founder member Julian Cope and Gary

Dwyer plus David Balle keyboardist with the group.

The three-piece will not recruit any new members, and will record a new album together in the summer.

It will feature the same cut-down line-up as their current single 'Tiny Children.'

For the full story see exclusive interview on page 9.

Costello capers

ELVIS COSTELLO and the Attractions play at least 30 dates around the country in September.

But a question mark hangs over what sort of gigs he will be playing, following his appearance with the Royal Philharmonic Orchestra as well as several country and western concerts.

With his new album 'Imperial Bedroom' featuring more standard songs, it's likely that he'll go back to doing straight concerts.

No venues or dates have been released but details should be known shortly.

SOFT CELL have made a pornographic video ... as outrageous as those shown in London's Soho.

Lead singer Marc Almond is shown masturbating through his clothes and rubbing raw meat into naked women. He strips down to only a jock strap throughout the video and appears with a dwarf in the same attire.

It was intended to go out to discos around the country, although it will not be going out now, according to the group.

RECORD MIRROR received a copy of the video last week. The staff saw scenes which feature Soft Cell's keyboard player David Ball cutting up raw meat with a chainsaw.

He runs wild through the cast with the saw while they rub raw meat into each other.

But Marc Almond insists that the video isn't offensive.

"The whole thing about the video was that it was

intended to show how people want trash, sex and violence.

"There's nothing you wouldn't see in a movie at the cinema in it. There is no proper sex ... it's just like play acting."

"No women are in it because we didn't want to be branded sexist. The women you see are men who have had sex changes!"

"When I saw the finished thing I decided that it didn't work. It comes across as a bit sexist whereas the whole point is that we're making a statement against that. It won't be released in this form as I don't like it."

But he admitted that the video is outrageous.

"We've never wanted to be clean faced," he added. "I like taking risks and being risque — I don't want to be a letter-day Andy Pandey!"

Although the video has not been released as a tape or broadcast, some fans have already seen the video.

Soft Cell made a personal appearance at Cinderella's disco in Hixstead, Sussex last week where they showed the whole video.

"They were showing the video and it was offensive," said the disco's manager Lance Nutall. "I got a reaction from the fans the following night and they did not like it."

The 'Sex Dwarf' video has caused the group even more trouble after the dwarf who appeared on the video complained to the Sunday papers that he was exploited.

He claimed that he was paid only £40 for the appearance.

Marc Almond says that after meeting them at a party the dwarf — Tony Cooper — kept ringing the Soft Cell office to get a part in the video. Eventually they hired him instead of taking a dwarf from an agency, although Almond said that all the people they normally use on videos are "professionals."

HARD CORE SOFT CELL

Motorhead quickie

MOTORHEAD HAVE lined up yet another massive festival this summer ... the day before they play at Hackney Stadium.

They headline the festival on July 24, with Budgie, Tank, Raven, Orion, Shoot The Moon and Rampant Antics supporting.

The whole shebang takes place at Wrexham Football Club, and starts in the morning.

Ex-Thin Lizzy guitarist Brian Robertson will join the group on stage following the departure of Fast Eddie.

And it looks more likely that he might join the trio permanently. Their Hackney gig was an existing obligation, but they feel confident enough now to set up a new date with Robertson.

Another "special guest band" will be announced next week — probably to play second on the bill.

HOW TO BOOK: Tickets are available now at £5.50

from: D&N Promotions, 70-74 Lower Bridge Street, Chester CH1 1RU. Cheques and postal orders should be made payable to D&N Promotions and accompanied with an SAE.

The football ground's address is The Race Course Ground, Mold Road, Wrexham, and tickets will be £7.50 on the day.

They are also available by personal application from: Birkenhead Rex Records, Birmingham Cyclists Sound, Blackburn Amos Records, Blackpool Football Club, Bolton Tracks Records, Bristol Virgin, Burnley Amos Records, Chester Amos/Penny Lane/Migrant Mouse Records, Colwyn Bay Emyr and Elynn's Records, Eddie Amos Records, Epsom Port Rex Records, Liverpool Penny Lane Records, Manchester Piccadilly Records, Merton Rex Records, Nelson Amos Records, Newcastle-U-Lyme Lotus Records, Nottingham Selectadisc, Preston Amos Records/Guildhall Box Office, Preston The Record Shop, Rhyl Kavern Records, Rawtenstall Amos Records, Sheffield Virgin, St Helens Amos Records, Walsley Rox Records/D&N Records, and Wrexham A.E. Heaps Records/Wrexham Football Club.



JOAN JETT: Sunday spot

HEAVY METAL HOLOCAUST

Festival details finalised

READING FESTIVAL has finally been fixed... with the Michael Schenker Group headlining on Sunday.

And as RECORD MIRROR exclusively revealed, Iron Maiden top the bill on the prestigious Saturday night.

Budgie headline on Friday, but are billed as co-headliners with Trust and the Y&T Band. Blackfoot will support Maiden, and special guests on the Sunday night are Joan Jett and the Blackhearts — although they still have to be finally confirmed.

Reading — which takes place on August 27, 28 and 29 — is yet again a heavy metal rendezvous.

Other bands on the bill are Gary Moore, Bernie Marsden's new band S.O.S., Marillion, Praying Mantis, Spider, Tank, Rock Goddess, Stampede and Chinatown. Also featured are Chester from Australia, Spain's Baron Rojo and Bow Wow — who hail from Japan. And new band Ore, who made their name at the

Marquee, are included on the bill.

Promoter Jack Barrie has also slipped in Dave Edmunds, Tenpole Tudor and Wilko Johnson among the heavy metal bands.

Veteran DJ Jerry Floyd is on site for the three days, while Jackie Lynton is the link-man throughout the affair following the success of his coarse humour last year.

This year's festival is the twenty-second event and the twelfth at the site at Reading's Richfield Avenue, which holds 30,000 people.

● HOW TO BOOK: Tickets for all three days are £15.50 and include car parking and camping. They are available by post from: NJF/Marquee Festival, PO Box 45Q, London W1A 4SQ. Cheques or postal orders should be made payable to NJF/Marquee and sent with a SAE.

Tickets will be available on the day for each individual day if there are any left over. Friday's tickets cost £6.50, and Saturday and Sunday are £8.50 each. Tickets for each day are not available in advance.



Pic by George Boehrer

MICHAEL SCHENKER: The Mary Poppins of heavy metal tests out indispensable new equipment for Reading



AC/DC: Cannon fodder

AC/DC salute single

TOP HEAVY METAL outfit AC/DC release a new single on June 25.

It's 'For Those About To Rock (We Salute You)' — the title track from their album of the same name.

The single is backed with a live version of 'Let There Be Rock' recorded in December 1981 during the band's last American tour.

The single is also being released in 12 inch form with a special 11 minute version of 'Let There Be Rock' on the B side.

As previously announced in RECORD MIRROR, the band begin their first major British tour for two years in the autumn kicking off at the Birmingham National Exhibition Centre, September 29.



Pic by Elaine Bryant

JOE STRUMMER: Red plot



Pic by Simon Fowler

IMAGINATION: Muscling in

Flash of Imagination

IMAGINATION RELEASE their second album this week — after a series of hit singles.

Entitled 'In The Heat Of The Night', the album follows their debut LP 'Body Talk' which has been in the charts for 33 weeks.

A single called 'Music And Light', taken from the album, has just been released.

Meanwhile the group have added some dates to their Autumn tour. They now play London's Dominion Theatre on October 2 as well as their previously announced concerts there, and play an extra date at the Ipswich Gaumont on September 11.

Runners album gets set

Flash of Imagination

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DEKYS MIDNIGHT Runners release their first album for two years next month.

The group bring out 'Too-Rye-Ay' on July 16. It is preceded by a single from the album entitled 'Come On Eileen' which comes out this week.

The single includes a fiddle section called 'The Emerald Express' as well as the group's established horn section. They are the same musicians featured on the last single 'The Celtic Soul Brothers'.

Nine songs are featured on the album. But it includes four singles — 'Lara A-E', 'Come On Eileen', 'The Celtic Soul Brothers' and a new version of their well-known 'Plan B'.

It is produced by Clive Langer and Alan Winstanley — the team who are responsible for all the Madness records.

Clash riot in Atlanta

CLASH FANS were arrested after fights broke out at a concert last week.

Violence erupted after fans leaving the sell-out show clashed with demonstrators outside.

"Local communists, who have sought to align themselves with the Clash — without their permission or approval — were at the concert handing out literature, and

blocked the exit of the fans at the end of the show," said an eye-witness.

The group, on the road again after Joe Strummer's disappearance, were playing at Atlanta in America.

Police arrested 14 people who were charged with tattery or disorderly misconduct.

Two policemen suffered black eyes breaking up a shoving match which erupted when someone grabbed an American flag that was being waved by a woman yelling anti-Clash slogans outside the theatre as the crowd left.

It appears that the violence was complicated by anti-communists directing slogans at the Clash fans as well as the left wingers outside.

Some concert-goers claimed that the police over-reacted. One said that the police pointed a shotgun at him as he left the gig.



ACCLAIMED NEW band King Trigger have a new single out this week.

The song is called 'The River' and comes out on July 2. It is produced by Steve Lillywhite — who has worked with Toyah and Siouxsie and the Banshees.

They play one more live date at the London University Union on July 2.



Pic by Graham Wood

MIKE RUTHERFORD at bathtime

over here. Genesis members Tony Banks, Mike Rutherford and Phil Collins are all working on solo albums and it is hoped that these will be released around the time of the dates. There is no news of a studio album.



CHAS and DAVE: holiday single

Margate rockney

COCKNEY DUO Chas And Dave release a new single, 'Margate', this week.

It's the full length version of their jingle from the Courage Beer advertisement that recently won an award for the 'Best Commercial In Any Category For 1981'.

The band will be making several television and radio appearances over the next few months and are also writing new material for an album.

Genesis tour planned

GENESIS WILL be touring in September.

RECORD MIRROR can exclusively reveal that the band will be playing a week of dates, as part of an extensive European and American tour.

As yet, venues and dates

haven't been confirmed. But it's likely that the band will be concentrating on big venues again.

In an interview last week, Tony Banks hinted that in London the band will be playing Earls Court rather than Wembley Arena,

because the acoustics are better.

The band are working on a new stage show including 150 vari lights — using their specialised computer controlled lighting system, part of which Diana Ross hired for her recent dates



Sense and sensitivity



MICK KARN: Picture hanging

JAPAN BASSIST Mick Karn has his first solo single released next week. The song is called 'Sensitive' and was co-produced by Rick Wilde — brother of Kim. It is an Italian number with English lyrics written by the bass player. The B side is an instrumental number entitled 'The Sound Of Waves'. Karn is now working on his first solo album along with other Japan members Richard Barbieri and Steve Jansen. It is due to be released in October — when the whole group go on tour. Meanwhile Japan singer David Sylvian is also working on his own single along with Yellow Magic Orchestra's Ryuichi Sakamoto which should be out by the end of the month.



THE CAPTAIN'S gone solo! Captain Sensible, that is. And he insists that it's not the end of The Damned. "The Damned were the first real punk band, and they'll be the last — whatever happens," he said this week. "I'm doing this solo album and single as it allows The Damned to be as hard and aggressive as they want to be, and my solo career can give me new freedom outside the band."

The captain's first single is a reworking of a song called 'Happy Talk' — taken from the Rogers & Hammerstein musical 'South Pacific'. It comes out next week, and is said to be totally different to The Damned. His reason for being covered in cash — he didn't want to have a cheque for his new solo deal and insisted on having the cash in used pound notes.

NEWS EXTRA

THE BELLE STARS — climbing the charts with their 'No No' single — play it one-off date in London this week. They appear at the Zig Zag club on June 25. More dates around the country are to be fixed soon.

RIP RIG & Panic have rescheduled some of their cancelled dates. They now play Portsmouth Gaiety Bar June 21, Liverpool Warehouse 26, Blackpool Jazz Festival July 3 and the Shepton Mallet Festival 16.

ROBERTA FLACK'S classic songs 'The First Time Ever I Saw Your Face' and

'Killing Me Softly With Her Song' are featured on a 12-inch version of her new single which comes out this week. The single 'Making Love' is taken from her new album 'Tim The One'.

TEENPOLE TUOR is back on stage again with a one-off date at London's Marquee on June 26. The band are to go to Ibiza after the show to play a gig which will be filmed for a new TV programme 'Seven' and broadcast in September.

YOUNG BANDS wanting to make a break can enter for the 'Battle Of The

Bands' competition which starts taking entries this week. A tape with three original songs, a photograph and a brief biography should be sent to: TDK Battle Of The Bands, Competition House, 37 High Road, Wood Green, London N22. Enquiries by phone should be made by dialling 01 861 1111. Prizes include a recording contract with RCA and six entrants receive a free TDK cassette.

ROOM 13 have been forced to cancel all their dates after their guitarist Nick Solomon was involved in a motorbike accident.

RELEASES

ROBIN SCOTT — founder of M and the hit 'Pop Music' — has emerged again. He has produced a single by Brigit Nork and M entitled 'Ganube' which comes out this week.

The yellow-vinyl disc features a reworked version of the Czechoslovakian love song with a new number 'Neutron' on the flip side. The single features traditional instruments as well as synthesizers, including a cimbalom — which preceded the piano.

EAGLES MEMBER Glenn Frey releases his first solo album this week. It is called 'No Fun Around' and includes 10

tracks, including one, 'That Girl', co-written with Bob Seger.

THE EURYTHMICS have a new single out this week — a reworking of the R&B song 'The Walk'. A 12-inch version is released at the same time featuring two extra songs 'Invisible Hands' and 'Doctor Treat' as well as an extended version of the title track.

'EVITA' STAR Elinne Peige has yet another single released this week. It is called 'My Knight In Black Leather' and produced by the musical's writer Tim

Rice. She is currently recording an album which comes out later this year.

LYNYRD SKYNYRD'S classic 'Freebird' single is released as a picture disc this week. The 12-inch single is backed with two other numbers 'Sweet Home Alabama' and 'Double Trouble' and features a picture of the original line up.

TOTTENHAM BRING out a picture disc version of their hit single 'Tottenham Tottenham' this week — featuring a shot of Glenn Hoddle scoring the group's winning penalty. It's in a limited edition of 10,000 copies and fans will have to pay about £2 for the single.

TOURS

THE HAWKLOKDS have another single out on June 23 — an old song from 1979 called 'Who's Gonna Win The War?' which was never released. The B side is 'Time Of...' and 20 per cent of the profits go to the charity Amnesty International.

GERMAN GROUP Fahrten have a four-track EP out this week. The numbers featured are 'Fourteen Tage' (Fourteen Days), 'Jah Cherie', 'Feuer An Bord' (Fire On Board) and 'Es Geht Voran' (A Year, It Goes Ahead). The EP also contains a translation of the lyrics.

TOP REGGAE DJ Ranking Dread has a new single out this week called 'If Nanny Was Here'. His last three singles have all reached number one in the reggae charts.

TALK TALK release a new single on June 21 entitled 'Today'. The band go out on tour in July, with one date at Leicester's Beaumont Hall fixed for June 21.

HAMBI AND THE DANCE have made a change to their schedule. The concert due to take place at Dudley JG's on June 19 will now be at the same place a

day earlier on the 18th, so they can play Newcastle University on the 19th.

TOP REGGAE star Freddie McGregor, whose Liverpool concert sold out in a flash because fans thought it was a pseudonym for the Rolling Stones, continues his own headlining tour. Birmingham Canton June 18, Bristol Colston Hall 20, Nottingham Rock City 22, Glasgow Apollo 24, Leicester De Montford Hall 25, Sheffield City Hall 29, Walthamstow Assembly Hall July 2, Brixton Fair Deal 16. Freddie has recently released a new LP 'Big Ship'.

TV AND RADIO

WORLD CUP fever has decimated the schedules and **THURSDAY'S** 'Old Grey Whistle Test' on BBC 2 is a very sudden repeat of Ry Cooder's BBC TV Centre gig of less than a month ago.

FRIDAY'S 'Roundtable' is presented by Elvis Costello. The Liverpoolian has Martin Fry of ABC, Alf, the bizarrely named female singer of Yazoo, Bowie and Rats producer Tony Visconti previewing the latest releases on Radio One. Later on 'The Friday Rockshow' Tylan provide the new while a 1973 version of Greenslade provides the old.

SATURDAY'S 'Pop Quiz' pits the pop wits of Mike Rutherford of Genesis, Thin Lizzy's Scott Gorham and English rose Judie Tzuke against the rock savvy of Boombert Flat Bob Geldof, Ian Gillan and Hincut outie-pie Nick Heyward on BBC 1. Bob Geldof and his merry men turn up on Radio One's 'In Concert' as well, this time from Newcastle.

SUNDAY is dull all round apart from the LWT region which features the Concert For Kampuchea in its 'Rock Concert' series. The gig features a bumper package of Queen, Clash, Specials, Elvis Costello, Ian Dury



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Choke on this, little girl

THE STRANGLERS have re-recorded a 1974 demo as their latest single. Called 'Strange Little Girl' and described as a "Beatlesque ballad", the tune was written before the group had a record contract.

The single will be the band's last release for EMI — they will then move over to CBS.

A 20-track greatest hits LP is also on the way. Provisional title is 'The Old Testament'.

Meanwhile The Stranglers remain as controversial as ever. The one-time terrors of punk are to play both the Oxford and the Cambridge May balls.

It's doubtful whether non-student fans will be allowed to see the group — and anyway tickets cost £40 each.

The band are currently at Jet Black's house working on material for a new album, due out in August or September.

Culture score

CULTURE CLUB release a follow-up to their 'White Boy' single next week.

The new number is called 'I'm Afraid Of Me', and is backed with 'Murder Rap Story'.

Meanwhile, they have had to postpone their date at the Canvey Island Goldmine, due to take place on June 25. The rescheduled date will be announced later, along with other tour dates.

Pic by Adrian Boot

NEWS BEAT



Pic by Adrian Boot

KEVIN ROWLANDS: Safety in numbers

The Dexys soul-ution

JUST WHEN you thought it was safe to go back to the disco — the Celtic Soul Brotherhood struck back!

Dexy's Midnight Runners, after a career of periodic highs and lows, are set to embark on the most ambitious phase of their quest for the new soul vision.

The group recently played two dates in canny Newcastle, the first a 'secret' revue in a tiny Gateshead working men's club before an enthusiastic collection of miners. The second in front of 300 soul brothers and sisters for a Radio One 'In Concert' recording.

These were the first gigs with the all-new Dexy's line-up. Kevin Rowlands, having dispensed with the original cast from the 'Geno' days, has assembled around him no less than 10 other Midnight Runners. First, there's the Emerald Express — two ethnic violinists who add strings where previously there were guitars. The shockingly passionate horns don't dominate as much as they used to and there's more emphasis on acoustic guitar and keyboards.

After the second gig various Runners accompanied yours truly to a nearby bar. Yes, scandal of the year, Dexys actually drink alcohol. Even Kevin found it in himself to wet his whistle. According to the group (collective statements only for this lot) the reason they left out the booze in the first place was to escape the classic ritual of going on stage legless. Anyone who witnessed this projected passion parade, and the amazing energy which went into its presentation, could easily understand this.

Although Kevin's not actually doing 'interviews' at the moment, he's not averse to a brief chat on the quiet. "I've seen a lot of the new videos," he says passionately (what else?). "And I don't think much of them. They're all the same, same old cliches. I don't think we'll be making one."

"I've not made my mind up about interviews at the moment," he adds. "I'll think about it in a few weeks time and decide if there's any point." Dexys last hit was 'Show Me'. Since then they've released two indifferent singles, though the icing on the cake is

yet to come. 'Come On Eileen', a top five record if ever there was one, is out in two weeks time. (Reviewed in this week's Singles on p.14). Kevin emphatically insists there won't be a 12-inch mix incidentally.

An album 'Too-Rye-Aye' follows in July. One of the tracks is the Van Morrison gem 'Jackie Wilson Said' which Van actually guests on. Dexys invited the Irish soul legend down to the studio where the record was being recorded. Van was much impressed and lo! a partnership was born.

The latest Dexys look is all denim. Big, flared dungarees and plenty of leather. Kevin's got curly, longish hair and large earrings. It's all part of the movement back to his roots and complements the change in the music.

The group inspire unbelievable devotion. Fans travelled to Newcastle from all over this country. There was even a party all the way from New York. One thing was all too obvious: a beautifully powerful soul vision, the like of which hasn't been seen on a British stage for many moons. Stay tuned!

Gary Hurr

Another Teardrop explodes

ANOTHER TEARDROP falls. Two, to be precise. Troy Tate and Ron Francois are the latest in a long line of Teardrop Explodes casualties, though even the most dedicated TX-watchers may be shocked to learn that the losses to date stand at nine.

Francois, a highly professional musician who came to the set-up from the Sinceros and other guest stints, was only contracted to play for the group for a fixed period, anyway. His contract expired at the end of their American tour, and once the UK gigs supporting Queen were out of the way he was handed his cards. He feels no rancour at his dismissal — at least, if he does he's smart enough not to let on — and says he's been invited to play on the next Teardrops LP.

He recently released a solo single on CBS, and if it's anything to go by, his own material is an altogether more sophisticated affair than his former employers'. He admits that one reason he enjoyed working with the Teardrops was that "I liked the naive style of the band's playing."

As well as working on further solo recordings, and eventually an LP, Francois wants to join another group, since he claims to thrive on creative symbiosis. Speaking to him shortly after the split, I baited him with the suggestion that his bass playing with the Teardrop Explodes was a far cry from his own work, but he politely declined to rise to it.

"You know the kind of stuff the band's been doing lately. It's sex music. And I'm going to be doing sex music, too."

At the end of our conversation, he admitted that his tale of an amicable split was "pretty pedestrian. But," he added meaningfully, "speak to Troy. His story's very different from mine."

Indeed, one might expect Tate to be the more aggrieved of the two. He'd been with the band longer, having survived an earlier purge, and appeared to be well-liked by his colleagues (the same could hardly be said of Ron Francois). He, too, has a solo deal; his is with RCA subsidiary Why-Fi Records. When contacted for comment, however, Why-Fi and Troy proved rather less co-operative than CBS and Ron.

After repeated phone calls and messages left, I rang the record company at ten to five on Thursday afternoon. Might

I speak to the boss? "He's down the pub," whined a bored and ready voice. At ten to five? The flaming boozers aren't even open at that hour! So, not even a "no comment" from the Tate camp. Later, however, I received a message from Troy via a mutual friend: "I don't want to talk about The Teardrop Explodes until I've got a record in the Top 20." We may conclude that Mr. Tate is in no hurry to spill the beans.

Now, what of the previous seven unfortunates who were elbowed from the Teardrop ranks? First to go were two successive keyboard players in the early days, Jed Guinn and Paul Simpson, now of the Wild Swans, whose 'Revolutionary Spirit' was well-received earlier this year.

Then guitarist Mick Finkler got the chop, to be replaced by Dalek's Alan Gill, who before long had been ousted and was re-forming his own outfit. Finkler has subsequently worked with Multivision, who released the funky 'Work To Live, Don't Live To Work' on Situation 2, while Dalek I have an LP released soon on Korova Records. Are you with us so far?

Now we come to David Belfe, the man who's had the

Sunle mops up the Tears

rare distinction of being dumped from the band twice, though on both occasions he regained his seat at the ivory. "I just sort of smarmed me way back in," as he puts it. Today he's one third of the remaining Teardrops; no surprise, really, since with Julian Cope and the sublimely flingoesque Gary Dwyer, he's always been at the core of the band — whether currently in or out.

The penultimate Teardrop clear-out saw bassist Alfie Agius and keyboarder Geoff Hammer getting the heave-ho; Agius is now backing RCA's fashionable, dreadlocked duo Haze! Fantasyze, but Hammer, who went on to enjoy a brief stint with the Stray Cats, has since disappeared from view.

What Julian has to say on the latest sackings remains to be seen; you'll have to read next week's exclusive interview to find out. In the meantime, listen out for the new single, 'Tiny Children', which radio DJs are already citing as a future number one.



TEARDROPS: the way they were

Pic by Kevin Cummings

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I'm so bored with the USA

AFTER ALL the aggravation surrounding their abortive UK tour, the Clash bash round the US seems to be enjoying better fortunes. The Combat Rockers started with three sell-out gigs at Asbury Park, New Jersey, legendary home of Brooooooo Springsteen, Southside Johnny and the rest, playing two hour sets to 4000 people at a time. Our pics show Paul Simonon with lady friend Pearl Harbour shooting up the town, and bumper car-handed Mick Jones hanging loose (as we hip rock journalists say) at the funfair after the Sunday show. See also the news pages for an Atlanta riot story.

Pics by Chuck Rubin

Sheer Heart attack



HEART SISTERS Ann and Nancy Wilson will be appearing in 'Penthouse'.

But don't get too excited, the litesome duo will be featured with their clothes ON.

"They've only done an interview with us and I think they're planning on putting us on the cover," says Ann. "They want to make the magazine more serious."

"There's no way we would have done anything else for them. If you ever mentioned that kind of thing to Nancy, she'd bust your head."

Heart have just finished supporting Queen. It's been the American heavy rock outfit's first dates over here for nearly six years, and they've brought out a new album, 'Private Audition'.

"Sure it's taken a long time to come back here," continues Ann. "We had a few problems with our record company. We thought we were being marketed in a cheap way. We thought we weren't being handled right."

The band also decided to ditch bassist Steve Fosson and drummer Michael Dorcasier, replacing them with Mark Andies and Denny Carmassi.

Songs for the album were worked out at Ann's plush beach house on the Oregon Coast.

"In many ways it's a kind of political album," says Ann. "For instance we do a song called 'City's Burning' which is all about the kind of gun

madness which is happening in the States right now. There's also a song about John Lennon, a great man of our times.

"I saw some anti nuke demonstrators here in London. I really admire that kind of radicalism. In some places in America and Canada, all they care about is ice hockey and beer shortages."

After a sell out trial gig in their own right at the London Dominion which featured Brian May of Queen and veteran cosmic guitarist Randy California jamming on stage, Heart hope to be back in England really soon. They were particularly proud when Robert Plant saw them in action at Milton Keynes doing the old Zeppelin song "Rock 'n' Roll".

"He said he was embarrassed because our version was so good," laughs Ann. "He's a really sweet and charming guy."

For their next American tour, Heart are working on a revolutionary entertainment concept — showing 3-D videos on stage. Fans will be issued with special glasses to enjoy some special films.

"It's never been done at a rock concert before," says Ann. "They used the techniques on films like 'Creature From The Black Lagoon' and we think it's going to be more interesting than smoke bombs and lasers."

Robin Smith



Pic by Joe Blangay

A Bigger Splash

ARE SPLASHDOWN set to make waves through the charts with their new single 'It's A Brand New Day'?

The single ought to have the Midas touch because it was produced by two thirds of the Fun Boy Three, Lynval Ocdling and Neville Staples, and actually comes out on Neville's own label, Shack.

After three years as a roadie Trevor decided he'd like to be in a group himself, and soon found himself playing keyboards in 21 Guns — who recorded Shack's first release. Unfortunately, like their label-mates Lieutenant Pigeon, the single was doomed for the dumper.

Inevitably Trevor left the group and formed Splashdown, whose other members include his girlfriend Kim and her sister Debbie, pictured above with their Fun Boy mentor Lynval.

Daniela Soave

NATASHA

FULL NAME: Natasha England
NICKNAME: 'Sneeze'
DATE OF BIRTH: 18th December 1956
PLACE OF BIRTH: Mount Vernon, Glasgow
EDUCATED: Beckford St. Primary — Hamilton; St John's Grammar School — Hamilton; Motherwell Technical College
HEIGHT: Five foot 6 inches
WEIGHT: 9 stone
COLOUR OF EYES: Green
FIRST LOVE: James Dean
FIRST DISAPPOINTMENT: Not being allowed to join the school football team because I was a girl
FIRST PERFORMANCE: Chas-Suzette — Hamilton
FIRST LIVE SHOW SEEN: T Rex — Glasgow
FIRST RECORD BOUGHT: 'Donald Where's Your Trousers?' by Andy Stewart
INFLUENCE: The Blues, Beatles & Bob Hope
HERO: Steve Perryman, Captain of Tottenham Hotspur
HEROINE: Edna Everage
FAVOURITE BOOKS: *Animal Farm*, *Jews*, *British Book of Great Daries*
FAVOURITE MAGAZINES: Whatever's in the waiting room
FAVOURITE FILMS: *The Ruling Class*, *The Music Lovers*, *Help and Jaws*
FAVOURITE TV SHOWS: *Minder* and *Match of the Day*
BEST LIVE SHOW SEEN: James Brown at Hammersmith
FAVOURITE CLOTHES: Short skirts, shorts, jeans, anything tight, anything black and nothing frilly
FAVOURITE CLUBS: A five iron and a driver!
FAVOURITE FOOD: There's virtually nothing I don't like but I'm partial to milked eels
HAIRCUT: Trying to grow it out. I shouldn't have had it cut short in the first place. I always like hair to look natural
FAVOURITE DRINK: The first one. But seriously I like Highland Spring, Vodka, Brandy — in fact whatever takes my fancy
IDEAL HOME: Somewhere that is absolutely private and secluded
IDEAL HOLIDAY: Haven't had it yet, but it could be deep in the heart of the country surrounded by animals with the person of my choice
IDEAL CAR: St Continental Convertible
MOST FRIGHTENING EXPERIENCE: Almost drowning when messing around in a sea with a killer current and giant waves
WORST EXPERIENCE: Having the plug pulled on me at a live concert by a Council who thought everyone should be in bed by 10.30pm
FUNNIEST EXPERIENCE: Seeing a boy nude for the first time when I was 10
SUPERSTITIONS: Touch Wood. I don't have any
FANTASY: To be immortal
MOST HATED CHORE: I hate anything you would call a chore but fortunately I've trained myself to just get on with them
AMBITION: To be something and be well-known for my singing



NATASHA: a girl with nice hands (caption courtesy Moral Majority)



BERTIE HIGGINS: modelling the Adrian Gurvitz look

Largo and Whine

THIS SMARMY looking character is the ridiculously named Bertie Higgins, the man responsible for the ludicrous 'Key Largo' single about movie stars Humphrey Bogart and Lauren Bacall that's currently spreading tedium through the land.

Born in Florida many, many years ago, our Bertie started off his career in a ventriloquist's act and soon teamed up with another

bunch of dummies, Tommy Roe's *The Roemans*, whose major claim to fame was that they toured Bilgithy with the Rolling Stones way back in the 60's.

Now with his own band, Bertie's working on the script for the remake of the old Bogey/Bacall movie 'Key Largo'. Hence the song.

And as Bogey might have said if he heard it, "Don't play it again, Sam."



ADRIAN GURVITZ



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SERGEANT PEPPER'S LONELY HEARTS CLUB BAND (LP) — The Beatles. Reminds me of my youth.
RICKY DON'T LOSE THAT NUMBER — Steely Dan. Reminds me to keep practising.
TAPESTRY (LP) — Carole King. Reminds me of an angel of song.
BREAKFAST IN AMERICA (LP) — Supertramp. Reminds me of breakfast in America and the music industry.
HANS CHRISTIAN ANDERSEN (Soundtrack) — Danny Kaye. Reminds me of when I was a little boy.
MAKING MOVIES (LP) — Dire Straits. One of the most original guitar players in a long time.
IMAGINE — John Lennon. What can I say?

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La si sods

IS THE recession over? If so, how come no-one told me? And if not, why are record companies once more queuing up to chuck their money away on a succession of de luxe gigs, as they used to in the halcyon days when records made money?

The party season, for whatever reason, is well and truly upon us. Biggest and definitely the most fashionable do of the week was the Haysi Fantazoo party. A party for several hundred guests, to launch the debut single "John Wayne Is Big Leggy". I found dreadlocked Kate and Jeremy playing host and Steve Strange sitting on the stairs contemplating a future as Emphatically Last Year's Thing. Swigging and liggering, meanwhile, were a motley assortment of pop folk, from Spandau supremo Steve Digger and Blue Rondo's Jimmy Hill lookalike Christus, to Phil Lynott and Quo's Rick Parfitt.

Old rockers never die, y'know — you can always dredge up a couple at this sort of soiree. Anyway, the rest of the cast included frockist Vivienne Westwood, Dollar's David Van Day, Buzz, Hazel O'Connor and girlfriend Sally, Blondie's Frankie and Clem and Fantazoo producer Tony Visconti.

The jungle music throbbed, the porno films on show did likewise and the whole affair bulldozed its way into the following day (last survivors spotted at 12.30 in the afternoon). Have I forgotten anyone? Oh yes, Jordan and consort Kevin of the hard-to-find never heard Wide Boy Awakes, the Eurythmics and Nipsters Animal Nightlife...

So if Haysi Fantazoo are so fashionable, who do they go to see on their night off? Kid Creole And The Coconuts is who. Darnell and his circus drew all sorts and every kind to their two Lyceum dates. Also present were policeman Andy Summers, Spandau Ballet, Hot Chocolate, various Rats, Spurs hotshot Gerth Crooks, various Haircuts and Rondos, Slim Jim Phantom, Funkipolitan and Dollar. Phew! Can no-one resist the man's appeal. Apparently not — even ex-Motorhead Fast Eddie showed up, albeit for the less desperately trendy Aylesbury show...

Anecdote of the season has to be the one concerning Chrissie Hynde in the queue for the Coconuts. The mature chanteuse was heard stoutly informing the doorman that she was on the guest list as "Ray Davies's plus one." An envelope marked with the girl's name was unearthed and opened — only to reveal one ticket within! It was left for embarrassed officials to shepherd the lady into the building to join the star-studded hordes in August's audience...

Squeeze, currently described as "supergroup Squeeze" by press representatives who ought to know better, are actually enjoying great success in the USA at present. June 18 sees them heading off to Madison Square Gardens...

Byrony Perry dropped in to gay nite Heaven (albeit on "straight night") last Tuesday, looking smooth as ever. There was a time, however, when our Bry was to be seen quite regularly in the less than elegant costume of sweaty shirt, shorts and muddy boots. Doesn't sound like the Flxy

leader's style I hear you murmur, but then you didn't know him when he played for the Sunderland Gas Board's soccer team. And nor did I...

● Out clubbing this week: Midge Ure, propping up the bar at London's Heiden and refusing to comment on the recorded-then-scraped duet he did with Steve Strange, a cover of that old chestnut "In The Year 2525". Also that unfortunate case Britt Ekland, who arrived with her own escort but spent the entire evening chatting up spotty Lee Rocker of the Stray Cats. Leave him alone, for God's sake — can't you see he's over 18, woman? ...

Talking of Monsieur Strange (getting a lot of mentions for a Last Year's Thing), seems he and his friend, ageing partygoer Phil Lynott, staggered out of the Palace one night last week and into a recording studio, where they and a few soused chums laid down a rather slurred version of the Stones' "Sympathy For The Devil." The mind boggles...

Simple Minds are busy recording and said to be "working 28 hours a day" — how they keep awake is anybody's guess (hoho)...

Bumped into a few bods at the Venue this week, firstly on Monday, when Weekend were playing (confusing, huh?). Pigbag's gigantically tall but very sweet James Johnstone, King Trigger drumperson Judy, bright young thing Matt



WHAT A lovely, lively bunch! Attending the opening night of the Members' new club night, the Membership, are (L-R) BEF's Marilyn Ware, Banshee John McCoom, Heaven 17's Glenn Gregory and the ubiquitous Spizz. You may notice Glenn's suspicious look at his colleague. "That's creme de menthe and cream he's drinking, the big jester," he informed me. "He wears women's clothes at home, you know." Other guests at a hot and highly enjoyable night were Budgie Banshee, Blankorange, Silv Bators and Brian James, Tom Dolby, China Crisis, Steve Lillywhite, Graham from Haircut 100 and the Coconuts, who are another lovely bunch ...

Fretton and the lovely Bethan of Delta 5 were all there, most of them conspicuously remaining in the bar upstairs when headliner Nico came on

Strange tales from the Soft Cell camp (the operative word being ...). Quite apart from the appallingly distasteful porno video that I got hold of and showed to our news chap (who immediately leaped at the mouth; see News), they got themselves into a spot of bother at a club called Cinderella's in Hickstead. Where? Some remote corner of Sussex, apparently. Anyway, Steve's tale is that, following the duo's personal appearance, he grabbed the DJ's mike to address some sighing louts in no uncertain terms. For his pains, he saw the club DJ attack Marc Almond, in return for which Steve and David Ball set upon the DJ. But hear this: the manager of the gaff says: "Steve went into the DJ's console and took over. He was high and was leaving great

gaps between the records, in between he was calling the audience homosexuals and poofs. He got chased off the premises. My doorman were looking after Marc and David, who were quietly signing records at the time" ...

Get well soon, Sara Jane Belle Star! The unlucky lass came a cropper while riding her bicycle at the weekend and had to spend a night in hospital ...

Then on Thursday, Tom Verlaine played his midnight show, attracting a predictably reverent audience. The most devoted, however, must have been Echo And The Bunnymen who, without singer Mac but with producer Kingbird, drove all the way from Wales for the gig. Not only that, but the poor little lads had to turn round and drive back again afterwards, for they're supposed to be tucked away in Rockfield Studios recording their new LP. Since the studio was presumably lying fallow while they had their night out on the town, said night must have cost them at least 50 quid an hour ...

The Stranglers are preparing their next LP and you can put your shirt on it coming out on CBS ...

Joan Jett stayed over an extra few days after her support

slot for Queen, in order to see Marianne Faithfull in concert

... Jerry Dammers currently producing a single by the Apollinaires, to be released on Two-Tone, and dabbling in some stuff of his own. And about time too ...

● Liverpool trio China Crisis, support on the Tom Verlaine dates mentioned earlier, are learning a few worldly habits while hanging out in the smoke. Three months ago, a friend recalls, their order in a licensed hospitality was likely to be two orange juices and a lager and lime. Today it's definitely "Tree Bacardi and coles, please." Come to think of it, I'm not even sure they're old enough to be served alcohol. Shouldn't someone be told? ...

Red Lipstique, the combo who operate under the dubious auspices of "entrepreneur" Jock McDonald, head off for Paris this weekend to take part in "Rock Around McDonalds." No, not another of the belligerent Scot's publicity stunts, but a live event sponsored by the fastfood chain and featuring bands from various European countries ...

* Popped into the Foundry last week and bought a new frock, but that's only half the tale. How the popularity of Boy George's shop has increased! Since Culture Club have gone high-profile, their Susan Claves-designed logs are being snapped up at an alarming rate by London's bright (or at least trendy) young things. While I chatted with the lovely George, Fun Boy Lynnal dropped in for some new things to take to New York, and mentioned that he'd heard about the shop from Bananarama. Shrieking nightclubber Phillip Sallon and TV presenter James May appeared for a spot of rack-scouring too and all in the space of an hour ...

What were the Fun Boys doing in the big apple? Turning out for the big anti-rule rally at the weekend, for one thing ...

The Daily Blood'n'Gore (the Sun to you) ran a lovely story last week on how a tall girl "with a superb figure like Jerry Hall" appeared in front of Mick Jagger, backstage at their Hanover gig. "Amorous Anna" then "grewled" an invitation of an intimate nature to the aged Stone, who lit a cigarette and politely declined. Such style! Such sangroid! Must be terrible to have that sort of thing happen to you all the time ...

Blue Rondo A La Turk, currently doing their LP with Langer and Winstanley at the controls. Fly to New York at the end of the month for a couple of dates. To warm up, they're appearing at Fagin's (Manchester) on the 27th and the Warehouse (Liverpool) on the 28th ...

● How amusing to note, on last week's star-studded Pop Quiz (Mick Karn, Clare Grogan and Troy Tate on the panel) that the teams' captains, old codgers Roger Taylor of Queen and Dave Gilmour of Pink Floyd, were the ones who knew all the answers ...

Can it be true? Are Chrissie really planning a Chrissie And Di feature film? Wonder if "Big Tone" Hadley is up for the role of old jagg-ers ...

An RM staffer enjoying hole in Cornwall reports spotting a boat named "Boys George" — like the original, he says, it's a pretty little thing. He also expects us to believe in the existence of a west country spot bearing the name Ligger Bay. Could this be some sort of Virgin Records play? The 60-strong staff of the Portobello-based conglomerate held its annual Wild Weekend somewhere down there on the English Riviera last week, a jamboree that included scuba diving, wind sailing and indiscreetly heavy bouts of imbibing ...

What were the Associates doing at rural Genetic Studios? Tales of huge typhus being dragged in and out of the place abound, but Turkish guitarist Alan Rankine insists he and Mackenzie, Ledley, Dempsey & Co were "just there for a spot of nude bathing in Martin Rushent's pool" ...



"KISS ME" Kate and admirer at the Haysi Fantazoo do — see lead item

ANT-IQUE

FINALLY, a long-overdue bit of little-tatto concerning Adam Ant. The nation's favourite blede is currently equiring Prudence Glynn of Harpers & Queen, a lady whom even the most charitable could not describe as a spring chicken. Perhaps it's the lady's unusual views on youth culture that have Ant intrigued. I once encountered the lady in her Times fashion writer days, and she firmly informed me that "of course, this punk thing was started by Zandra Rhodes, you know" ...

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SINGLES

Reviewed by
MIKE NICHOLLS

AN EXCLUSIVE BUT NEVERTHELESS NOT THE SINGLE OF THE WEEK

DEXYS MIDNIGHT RUNNERS: 'Come On Eileen' (Phonogram) After God knows how long since the last album and yet another lot of backing musicians Kevin Rowlands comes back not so frightfully different.

Granted he's grown his hair a bit and appreciates the essential nature of denim, but musically matters are pretty much par for the course. Indubitably, those much-vaunted strings make a fair job of replacing the brass section but was there any need to flich the Jackson Five's 'I want You Back' as well as a potted pastiche of every melody the Isley Brothers ever wrote? Not to worry, *Owser Kev's* in fine spirits these days, making cracks about 'playing rockability next' and boasting an enviable sun tan when I tracked him down in some West One garret 'other day. The new troubadour/gypsy image sure beats the previous pony-tailed and desperate Polish refugee incarnations and, if one Stuart Goddard can be believed, the upcoming album is a positive skull-cracker.

THE ROOMS: 'Things Have Learnt To Walk That Ought To Crawl' (Red) These chaps have been loitering in the twilight for too long now, seemingly excluded by the rest of Liverpool which is interesting since the singer sounds not unlike fellow Merseyside outsider, OMD's Andy McCluskey.

Having flirted with all things hip and industrial, The Rooms now shoot into an unashamed rock direction with just the right amount of pop gloss to make this a vague chart contender. Note the polite use of echo and a hint of this season's sound—that of ACOUSTIC GUITAR!

JOE JACKSON: 'Real Man' (A&M) Back from trying to keep five alive (I assure you it died years ago, dahlings) Jackson deals out a portentous thought-provoking ditty with a mighty strait-and-drag production and lyrics intoned with so much of his usual boring venom one loses the drift of whatever the hell it is he's on about.

The nice tune doesn't disguise the fact that at school



KISSING THE PINK: 'Mr Blunt' (Magnet) Another bunch of Pinks superbly produced by the once erratic Colin Thurston on a song which soars high above most of its 45 competitors by virtue of a most satisfying drum thump, infectious melody, meandering horns and vigorous terrace chant vocals. If it falls into the dimming hands of the right influential DJs it will be a deserved hit.

KISSING THE PINK: in the flesh

he used to get beaten up a lot and has never really got over the trauma. Hence the title and subject matter.

ROBERT KING: 'Paperheart' (Pre) The former Scars lead singer needs a smack on the wrists for letting himself get in this condition.

A dodgy liaison with Nico and all that goes with that have reduced the once borny Jock to such a sunken-eyed shadow of his former self that he looks not unlike the Iggy-era Steve New. Musically, however, things look a lot happier, Bob Blamire's production and his unnaturally deep voice combining to make quite a memorable package.

THE TEARDROP EXPLODES: 'Tiny Children' (Mercury) That charming psychedelic nursery rhyme from the grossly neglected 'Wilder' album. For

those only familiar with Teardrop singles, Copey's delicacy can be quite a surprise, as will the absurd 'b' side.

On the 12" edition there's the dubious bonus of a five-from-the-last-Club-Zoo version of 'Sleeping Gas' which is actually just one long indulgent rant with nary a daff attempt at rapping to redeem it.

LEISURE PROCESS: 'A Way You'll Never Be' (Epic) More promising stuff from this Bernacle/Middleton team that sounds too far out for every day airplay but, what with the Associates riding on a crest, is also in with a chance, especially with Martin Rushent at the controls.

LIAISONS DANGEREUSES: 'Los Ninos Del Parque' (Mute) The label never lies: yes, from the fun-loving technocrats that brought you Depeche Mode and Yazoo, some wild squawks atop synths and drum machines which should continue the re-education of the Great British pop buying public via the nation's air-waves.

THE LURKERS: 'This Dirty Town' (Clay) Yes! They've returned! It's as if they never left! There are four of them! But not the same ones. I don't know quite how cool ramalama guitars are in '82 but if Chelsea, the Subs and a fresh generation of callow youths can still cut it, then why not The Lurkers?

STEPHANIE LA MOTTA: 'I'm Hers At Last' (Zilch) Recognise the moniker, mate? Yup, that's as in Jake La Motta of 'Raging Bull' fame, so we'll dispense with remarking on his daughter's visual attributes lest we find ourselves at the wrong end of a boxing glove. Not much in the audio dept apart from a brattish Noo Yawk twang above computer Eurodisc backing track.

38 SPECIAL: 'Caught Up In You' (A&M) Ah! The sound of a burgeoning powerchord, under threatening control but tempered with wimpy sub-Foreigner/Styx/REO Speedwagon (the choice is yours) customising for American geriatrics.

IMAGINATION: 'Music And Lights' (R&B) Having secured themselves a residency in the upper echelons of the charts, Imagination can at last get rid of the wallpaper bland-out-ery and harden up *dem riddims*. Still a bit sweet for these ears but at least they're taking an unnecessary chance.

TWO TWO: 'Kwaggyo' (Chiswick) Eminently tacky "tribal" cover wraps even more eminently "up" pseudo-Caribbean rap platter which might just be commercial enough to attract the Bananarama end of the market.

LINK: 'Plaything' (Chrysalis) When the (hep)-calls are away... with Junior, the Gap Band et al steaming in, Link needed to come back with a cracker if they expect to be in the running, but this manifestly ain't it. A lightweight, repetitive non-song which is scarcely redeemed by the solidly-pumping bass line.

THE J. GELS BAND: 'Angel in Blue' (EMI America) After the exuberant 'Centrifoid' a slower shot of the Gells whose narrative recalls 'Ballad of Mott' and other Ian Hunter epics. Nice sentiment but not a single. Better off in the context of the album from whence it came.

FLEETWOOD MAC: 'Hold Me' (WEA) Their first release since (yawn) and what a damp squib it turns out to be. Makes Tigh Fit sound like the Anti-Nowhere League. Pass.

THE EURHYTHMICS: 'The Walk' (RCA) With the benefit of hindsight a final assessment of The Tourists is, that, apart from lacking any sense of humour, their quality pop concoctions were a good 31 months ahead of their time.

With songwriter Dave Stewart and Ann Lennox reincarnated as The Eurhythmics they are pretty well in sync with the current electro-pop climate. Though profoundly absorbing as a sort of everyday futurist folk song (sorta Fairport Convention meets Simple Minds) this is not, in faith, a single but I'm sure their time will come.

CHANGE: 'The Very Best In You' (London) Much better. Good quality soft-core funk meticulously produced and crafted by sublime virtuosos and thus a killer in the clubs if not in the charts.

Laurie Anderson: 'Let X-K' (edit) (WEA) CHRIST! I'd never have guessed who this was. Edit? I'd rather forget it. Thank you and goodnight.

ERAZERHEAD: 'Shell Shock' (Flickknife) Punks not dead, it's alive and well in these Ramones Clones who doubtless plead innocent to all charges of plagiarism.

PALAIS SCHAUMBURG: 'Wir Barken Line Neue Stadt' (Kamera) And just when you thought Germany was last year's country—and the year before's and the...

A snappy little riff that can't disguise the pointlessness of this drum-by-numbers exercise which like one or two others of this week's products, becomes obsolete after 20 seconds, and briefly flourishes at the end.

SECOND IMAGE: 'Star' (Polydor) Their horns and keys recently backed The Jam but this forgettable tune does nothing to suggest that Second Image deserve to rise above their current status of the left-behinds of the Brit-Funk movement.

VISAGE: 'Night Train' (Chrysalis) Totally predictable electronic fiatsun incorporating 5000 bpm Moroder-style synth, obligatory brass etc etc.

PhD: 'Little Suzie's On The Up' (WEA) Even this sounds balsier despite the pathetic sub-Rush vocals which are so bloody pervasive they manage to eclipse what would otherwise be a hook good enough to make the song.

THE GUN CLUB: 'Sex Beat' (Beggars Banquet) In slight contrast America's latest manic, mayhemic mutant (cont. P.94) psycho-killers.

STEVE MILLER BAND: 'Abracadabra' (Mercury) After their last ridiculous LP (18 minute concept cuts and all), an

impressively disciplined pop song reminiscent of Squeeze at their best, would you believe?

FREEZE: 'One To One' (Beggars Banquet) It's been a long time since 'Southern Breeze' and all parodies thereof but they've come back tougher and more rhythmic yet still with that unmistakable vocal.

THE DAMNED: 'Lovely Money' (Bronze) These Damned persons have mellowed somewhat since the successive fits and starts of their halcyon days. This could have come off The Jam's 'Setting Sons', such is its mood and overall Britishness.

ANIMAL MAGIC: 'Standard Man' (Recreational) Not to be confused with Animal Nightlife, or even Animal Magnet, this lot nonetheless likewise utilise obligatory horns and hot funky riddims and even a vocalist straight from the Hugh Cornwell Academy of Soundalives.

TV PERSONALITIES: 'Three Wishes' (WHAAM) 'Wham Rap' (Inner Vision) You don't really think that these, or zany (better word than wacky, eh?) chaps, who know where Syd Barrett lives, could be taking the Michael, do you? More indescribably witty ditties from our regular pet nuffers.

DRINKING ELECTRICITY: 'Subliminal' (Survival) Delicately substantial slab of gothic vocal harmonies over possibly French futurist film soundtrack.

The ideas are there but not exploited to the best of their potential.

BLACK SLATE: 'Rasta Reggae' (Top Ranking) Not exactly yer Yellowman or even Black Uhuru for that matter, but a characteristically laid back piece of home-grown reggae which sounds like a poor man's Marley.

After their recent chart successes, Black Slate have decided to return to the indie scene with commercial acclaim taking a strictly back seat. With this piece of monotony they may well have little choice.

JEALOUS GIRL'S new single "Jealous Girl"



ZILCH 21 available thru STAGE ONE



FIN COSTELLO

BAUHAUS: from the left David Jay, Kevin Haskins, Peter Murphy and Daniel Ash

I could(n't) be happy

SIMON TEBBUTT enjoys a good laugh with BAUHAUS

A ARARRARGHI JOHNNY Weissmuller must be turning in his grave. The thought of the slight and beautiful Peter Murphy, lead singer with Bauhaus, swinging through the trees as Tarzan is enough to make the original musclebound hero hang up his heavenly weights for good.

"Why, he's even better looking than Jane."

"I was approached for the lead role in the film," says Murphy, his vivid blue eyes matching the streaks in his hair. "It's based on the original story in which the character was depicted as a savage rather than the strapping type."

"I sort of auditioned but I never really thought for a moment that I'd get the part. I'm not an experienced actor at all. I said I thought the whole idea was absurd."

"If you're wondering where you've seen Peter's strikingly chiselled features before, it was probably in his first windupset venture on to the small screen, a stark, futuristic TV ad for a firm of cassette manufacturers."

"Someone just suggested to the director that it'd be good for the part," he says, "and I liked the idea so I did it. I was able to suggest certain ideas too. I put my opinion about a couple of scenes and we discussed it. I don't know whether that had any effect."

"But I don't see that as a solo project, more as an opportunity to get some exposure for the band. People recognised me and related to the band, which was good."

ALTHOUGH AS the front man Peter gets most of the attention, Bauhaus the group comes first. Featuring David Jay on bass, Kevin on drums, whose other main occupation in life seems to be the Meccano set he's building, and guitarist Daniel Ash, who fiddles with his tie and leaves the interview before saying anything, they represent a tight little group poised on the brink of commercial success after a series of cult type singles, the most famous of which is probably 'Bela Lugosi's Dead'.

"To be honest, I was expecting brown rice rockers or musical eggheads to be waiting for me, and was pleasantly surprised to find them friendly and modestly self-assured, rather than arrogantly superior."

And the new, open attitude is reflected in their latest single, the appropriately named 'Spirit', on which they worked with producer Hugh Jones for a much more accessible sound.

"It wasn't a conscious effort," says David, the

most talkative in the group, "it's just important for us to communicate to a very wide audience. We don't really see that as being synonymous with watering down the whole thing. I think we can do it on our own terms."

"The type of success is very important," adds Peter, quietly and hesitantly. "There are very shallow types of success like Top Of The Pops. Like, there's no ill will after Top Of The Pops. I'd like to achieve a really rich, long standing success with respect for what we're doing, not something merely born out of a promotional effort."

"We'd like to do things like Top Of The Pops, but we'd like to keep everything in perspective," chips in David.

Serious but by no means as gloom and doom laden as they're portrayed, the Northampton based group — well Peter's moved to London to be with his girlfriend but he's thinking of moving back — dispute the idea that they represent some ideal of high culture in popular music.

"It's a bit pompous to say that," grins David, "we just do what we do and that's it. We don't think of it in terms of any specific cultural form. We just make it available."

"We don't have any governing philosophy as such. Our idea is just to try and be stimulating and provocative and exciting and expressive."

"I had a letter from this girl," adds Kevin, the tall and boyish drummer, "she heard 'In A Flat Field' and thought it was depressing. And now she's just moved up to a cottage near Northampton and it's taken on a completely different aspect. She feels she can really relate to it."

THE NUCLEUS of the group met, strangely, as kids in France on some family swap and then were introduced to each other as musicians some ten years later when they formed Bauhaus, taking the name from the German school who argued that art should be useful. And this has kept them pretty busy until the last couple of months when, apart from recording some tracks for a forthcoming September release album, they've been resting, as the quaint phrase goes.

"I just fell into being a total housewife when I'm not working," says Kevin, shyly, "really

getting into cooking and cleaning. It fulfills me totally."

"I write most of my lyrics then," says Peter. "Most of them are pretty abstract and meaningless to other people. When I'm most depressed I write lyrics. I need to get it out of my system. I write out." He makes a cutting motion.

"I can't write happy lyrics. Well, I have written constructive lyrics but I find it hard to write words of wisdom and hope."

"Most of it is my personal experience and impression of the world. I think I'm reaching the stage where, as Yeats said, until you realise that life is a tragedy, you haven't lived." He laughs at the gloominess of it all.

The group count Brian Eno, Roxy Music, David Bowie, reggae and Marc Bolan among their influences.

"But now I'm discovering stuff I wasn't aware of before," says Peter, "like most of the Beatles stuff is really great. I sort of rediscovered that about six months ago. I couldn't stop listening to them. They were pure talent. A pure output of very good stuff all the time, a never-ending flow of good music."

Taking the point that art should be useful, Bauhaus are not so sure about the effect of pop music on the major events of life, like war.

"It can have an effect on the climate leading up to those sort of events," says David, "but when it comes to the thing actually taking place it hasn't got any influence."

"I think that any form of protest is always masked over by the general output of propaganda that is going on, like in the case of the Falklands," adds Peter.

So are Bauhaus pure entertainers or are they artists as well?

"They co-exist," says David, "one should help the other and the two should collide."

"You use entertainment for getting over your art," emphasises Peter, "so long as you do that it's fine."

Although not a 'social conscience' band in the sense of, say, the Jam, when it comes to Big Business there is an element of compromise in Bauhaus' attitude. Like working with record companies.

"We have to work within that machinery," argues Peter, "it corrupts you. It's the pits. But it's a fact of life."

"It makes you more cynical," adds David, "but that's not necessarily a bad thing. We've become increasingly more cynical since we've become involved in this game."

PETER MAINTAINS: "There's invisible manipulation. There's lots of things we're not aware of but sense is going on, which is frustrating. Like we generate lots of money but we see none of it, which is a crime." He cringes at the thought of all that loot.

"Also we're advised, say, not to put people smoking into a video because it won't get on to Top Of The Pops for instance. But if the final product seems like a compromise to us, we'll stop it. We have control."

David: "That's the first thing we stipulated when we got a contract. We'd have artistic control in every aspect."

But there are some things they can't control, like the natural tendency for people to home in on the singer as the physical and creative focus of the band. In short they all want Peter Murphy. "It's annoying that the industry, the music press, are convinced around promoting the lead singer's face," says the man himself, "but I don't think any article has come across like that. It's only photographs. Like on stage, I'm free to do what I want. I lean towards movement. I like expressing myself on stage. I suppose there's also that. I take a pride in presentation. But we all do."

Bauhaus are at a crossroads in their career. They've got the right look, and, now they feel, the right sound to move into to market dominated by the more obvious pop groups.

"They're not exactly a barrel of laughs, but the cloak of dependency and indifference that characterised their earlier interviews seems to have lifted. We'll soon find out. Bauhaus, what you mean to us."

"Until you realise that life is a tragedy, you haven't lived"

Peter Murphy

GENTLEMEN OF LEISURE



THE TWO halves of Leisure Process International are pleased that their new representative-cum-manager is doing his job.

"He told Epic they were getting away cheap," explains Ross Middleton, putting on his best tycoon-speak. "No tour advances and there's only two of us, damn right we're cheap!"

Ross and his partner Gary Barnacle are trying to justify their contention that Epic pick up their bill for the last few days — a staggering £1,200 in extras, and most of that wasn't meals.

LP are staying at a five-star rural retreat while recording their debut album, "Remarkable People With Interesting Lives". Producer is Martin Rushent and the studio is Genetic, site of the recorded triumphs of the Human League and Altered Images.

The images stayed at this same hotel and their extras only came to £750. "Well," says Ross, knocking back his latest livener, "there may be five of them but they don't even drink. We're hoping to get sponsored by Pernod."

Pernod is already responsible for the duo's delightful name. "There I was," explains Ross, "lying on the floor after a pretty

hefty ingestion of Pernod, semi-comatose, and the name came in a startling flash!" Judging by today's drinking, the boys started as they mean to go on.

Before this blinding flash, Ross Middleton used to play in Positive Noise, a familiar name in the alternative charts. Like the League, Scritti Politti and others, Ross learnt his lessons out there in the independent world and is now putting them into popular practice.

Meanwhile Mr Barnacle made his name playing sessions, an occupation which has made him somewhat cynical of the playing abilities of today's chart acts (he played on half of their singles) and resentful of the lack of respect for session work. "People look at you as if you were a plumber or such."

Gary accompanied Positive Noise on tour and played Ross a tape of LP's present single, 'A Way You'll Never Be'. Together, they worked on this and other songs and then took them to Epic who were instantly impressed.

After Positive Noise and their record label, Statik, Ross was happy to work with a major. "Statik wanted me to keep the name Positive Noise and, when I insisted on ending that period, they demanded a lot of money for my freedom. So much for independents!"

ROSS AND Gary have no greater love for the charms of the mighty CBS. "To the guys in the record company office, the message and the

meanings of 'Sandinista' or whatever are irrelevant. We're dealing with a vast business network with huge powers whose central interest is in shifting units, whatever the product, the Clash or Barry Manilow."

This awareness led to the name Leisure Process, though our duo are wary of expanding too much on the concepts behind the name. "All will be revealed on the album," says Ross. "Obviously there are similarities between ourselves and other duos like the Associates or BEF, but we don't intend to project ourselves as businessmen. The name implies an interest in big business and things polyslar, but we prefer to keep the ideas implicit rather than making them explicit. We don't like manifestoes."

Leisure Process are aware of the limitations of pop's potential for changing the world and aware of the dangers of being too aware. "Practice has to come before theory," says Ross, "otherwise you just get acts like ABC writing to blueprints. There's no point in explaining the how and why of hits till you've had them and we haven't. Yet."

Ross reckons Leisure Process' singles can do two things. "You can illuminate someone's life for three minutes on the dancefloor but you're also an instrument of control, a way of keeping the people quiet. People who dance to disco records don't burn down

police stations." Leisure Process practice the kind of self-aware pop that Robin Scott made famous with 'Pop Music'. The music may not sound the same but the theory's similar.

Can a refugee from the independent scene and a cynical session man stop your heart? The proof will be in the panning.



LEFT: Ross Middleton. Above: Gary Barnacle

MARK COOPER undergoes the LEISURE PROCESS

JUNGLE BELLES

From page 17

short stint with Martha Ladley, she of the Associates.

It was her interest in funk, especially James Brown, which apparently first attracted her to the Belle Stars. Mention of another artiste takes us into "musical Influences" question time. It also gives the others a chance to chime in.

Judy, like Clare, is another funkster, but being a bit intellectual, also gets off on the cerebral vibe of Robert Fripp, XTC, Talking Heads, Captain Beefheart and somewhat perversely, the latest Grateful Dead triple album. "Downer music" she pronounces with inappropriate enthusiasm.

Lesley goes one better and reckons such diverse sounds as Motorhead, Ian Dury and jazz-rock with special reference to Jaco Pastorius. "I just like good vibes and a strong musical identity," she explains. Obviously no flies on our Lesley.

By this time Miranda — the shyest and at 19 the youngest of the troupe (the others are all in their mid-twenties) — has caught up with us. On being asked where she's coming from, musically mean, the others brazenly interrupt: "Oh, she's a child and only knows Haircut 100 and ABC. She's not even heard of the Beatles!"

Which only goes to show that however much females try to deny it, they're all bitches at heart. Fearlessly raising this point resurrects the subject of feminism. Wily women's libber you've already heard she is, Judy is heavily into equal opportunity. So much so that she doesn't even think little girls should have dolls — see, told you about those yoghurt-making machines.

Sarah-Jane, however, disagrees: "I used to like playing with dolls and I think boys should also play with little girls' things," she opines innocently. "I know I used to play with little boys' things." "I BET YOU DID!" is the universal response, much to her brief embarrassment.

PERHAPS at this stage it ought to be explained exactly why — apart from an afternoon exercise in wit-sharpening — I'm surrounding myself with Belle Stars in the first place. After all, they've been together some 18 months and have never seen so much as a modest half page about themselves in the RM.

Why? Well basically, they've never been any good! Erratic live — even their Venue show the Friday after our interview was a tuneless disappointment — and none of

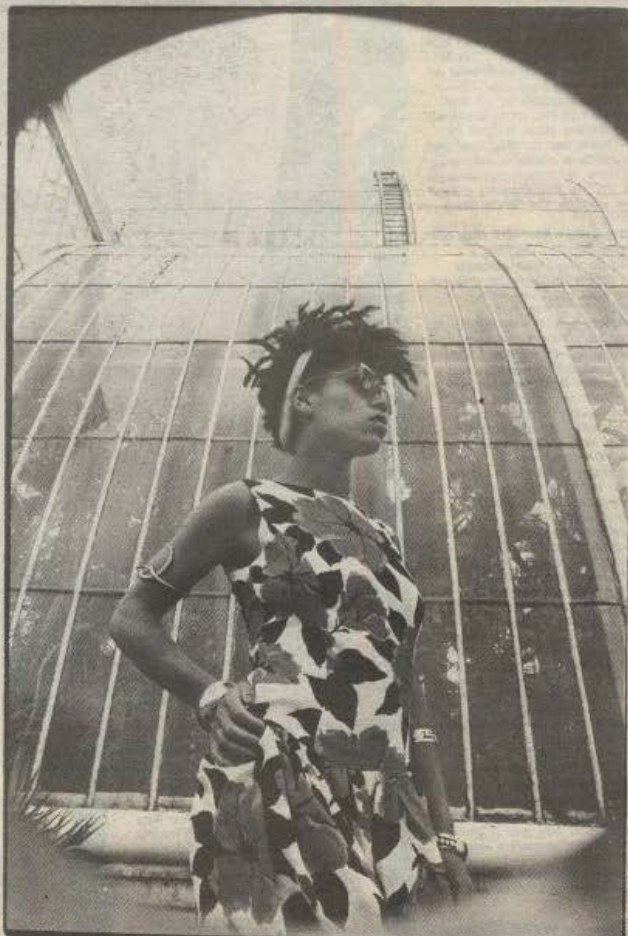


Photo by Andy Rosen

their Still 45s have been up to scratch, either.

Not, that is, until their current 'iko iko', an absolute sizzler of a single which is soaring in the charts as we speak. A traditional Mardi Gras chant, it's Judy, as authoritative as ever, who provides the full low-down.

"'iko' probably emanates from the West Indies because in Ghana it means hello," she begins impressively. "The first time it was recorded was by James 'Sugar Boy' Crawford and the Cane Cutters in 1954. Then 10 years later it was a hit for the Dixie Cups and it's also been covered by Rolf Harris, the Four Pannies, Long John Baldry and Doctor John the Night Tripper."

Gasp! Reeling from this sudden assault of musical knowledge, I'm saved by the proverbial bell when the girls start to exchange furtive glances and talk about getting ready for their photo-session. The lashings of war paint (alright then, make-up) sneakily applied soon put paid to any more feminist outbursts whilst the clothes are outrageous to the point of absurdity.

Jennie struts back into the limelight courtesy of a pair of ridiculous red polythene shoes which resemble a cross between a rat and outside jelly beans. Further north, there's a striking snake amulet which her colleagues aren't exactly in Dorothy Perkins hand-me-downs either.

Back in Albert's hot-house — now there's a name for some aspiring night-club owner to tangle with — a number of bemused tourists are wondering why all these curiously-clad young ladies are posing in front of some equally exotic tropical fruit trees and other species of floral and fauna.

One imagines they would have enquired what was going on — but were probably afraid of being palm-ed off (groan).

NICHOLA MARTIN and Andy Hill are the puppeteers of pop.

They pull the strings for Bucks Fizz and Bardo, operating from the headquarters of their company Big Note Productions.

Nichola whisks the good looking boy and girl ingredients together and Andy adds the spice, with songs like 'The Land Of Make Believe' and 'One Step Further'.

"But I want to make it perfectly clear that neither Bucks Fizz nor Bardo are mechanical performing dolls," says Nichola, dressed in a quite captivating low cut smock threatening to spill her pet breasts.

"I don't think we created the groups like some sort of musical Doctor Frankenstein, instead I prefer to think that we helped six very talented people."

"Andy and I are not sinister people. Everybody has a say in the running of the two groups, we all sit around a table and discuss the future, it's all very friendly actually."

"It's true though that in the beginning Bucks Fizz were aimed squarely at the Eurovision market, but since then they've developed. Look at the variety of songs they've performed over the past year."

Nichola says she wasn't surprised that Bardo didn't win Eurovision this year and she wasn't too disappointed by their failure.

"Let's face it, it was obvious Nicole was going to come top. This year there were all those boy and girl groups smiling at each other and she came over like a breath of fresh air."

"She is a real shtttt act. You have to remember that many of the judges are aged 40 upwards, of course they'd fall for her."

THE WHIZZ BEHIND THE FIZZ



Photo by Simon Fowler

PARIS, taking a rest from the decorating?

Robin Smith exposes

"It's difficult to maintain the success you achieve in Eurovision. I mean Abba had a selection of naff singles before the big time called them again. It's important to get out of the Eurovision straitjacket as soon as possible. You can't be too cute all the time."

"I had to audition hundreds of people for Bucks Fizz and Bardo before arriving at the right chemistry. I suppose I like romance in songs. I don't like using synths — I prefer to use a string section."

As a hobby, Andy, Nichola, and drummer Graham Broad formed their own group Paris, whose single 'No Getting Over You' is currently taking a shift at the charts. Andy also wrote Leo Sayer's hit song 'Have You Ever Been In Love'. Bardo recorded a version of the song themselves, but because Sayer brought his version out first, everybody forgot about it.

Both Andy and Nichola have been in the business for a long time. Andy wrote advertising jingles and Nichola used to sing on some of his sessions. They formed their own jingles company and their most famous effort was a catchy tune for Wimpey hamburgers.

Andy prefers composing and listening to tapes in the bath because it's the only place where he can get some peace. As musicians, writers and producers, Paris have contributed to making records which have sold over 40 million copies and they've worked with Cliff Richard and Dollar.

Multi-instrumentalist Andy remembers playing a saxophone stuffed with socks in the air cupboard so that his mum wouldn't hear him. Nichola showed her talents at an earlier age — tap dancing all over her brother's

Paris and the mysterious machinations of Euro-pop

drawing board when she was three.

"I was a little show off, I was rather a loud child," she says.

"I suppose I always wanted to be in showbusiness but when I left school I had a rather boring job. Then one day at Blackfriars tube I saw a copy of 'The Stage' magazine."

"I applied for a job in there and ended up in the chorus line supporting Des O'Connor during a summer season at a seaside resort on the end of a pier."

AN OLD trooper, Nichola's also been in many forgettable bands including Love Together who fiddled the votes on 'Opportunity Knocks' and caused a national outcry. They sat up night after night sending in fake forms to win the contest and were plastered across the News Of The World after they were found out.

"Oh it was great fun, no publicity is bad," says Nichola. "I love being naughty, but I haven't got that much of a past. I haven't appeared in porn movies or taken my clothes off for rude magazines."

"I don't have many scandalous stories. The only time something really happened to me was when a music business person tried

to get me to lift up my skirt. He tried to make me understand that if I slept with him things might happen. It really wasn't going to enhance my career so I didn't do anything."

"I'm a feminist but at the same time I've kept my femininity — do you know what I mean? I hate not being taken seriously or people treating me like a dumb blonde."

"Some men try to treat me as a silly little girl. I'm a business woman but I love to flirt as well. I prefer flirting to relationships. Sometimes Andy's my boyfriend and sometimes he's not."

"We've decided that it works better if we just keep it friendly. I mix with so many people in the music business. I breathe it all the time."

At the moment Paris are concentrating on doing TV specials and they've just returned from a series of shows in Italy. Nichola also wants to break Bucks Fizz and Bardo in America.

"I'm sure we can do it. I have people phoning me up saying reaction to their singles over there has been really good."

When Big Note first started Nichola was in charge of everything but now they have secretaries and other minions.

"I used to sit up all night working but now I don't have to worry so much," she says.

"I don't know what's going to happen in the future, certainly we've got enough to be going on with at the moment and we don't have much time to sit down. I believe that gradual change is better than sudden change, just look at Debbie Harry."

"I think she changed her image too quickly. People didn't want to see the real her with brown hair, they wanted somebody to fantasise about. That's what this business is about."

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Obscure but hip Scottish bands extra!



pic by Justin Thomas

JAMES KING (left) and The Lone Wolves: Hank Williams rules

Wolf at the door

AND THE word came down from the north ... Those who heeded it and checked out James King And The Lone Wolves at their recent London appearances will have found a powerful and unashamedly rock group, with nothing but nationality in common with their better-known popster compatriots.

All Mackenzie, genial and muscular minder to the Lone Wolves and former Cuban Heels drummer/Cuba Libre Records chief, reassures me that King's local-legend status as a toughie is much exaggerated: "It's more the guitarist and the bass player who have real criminal records."

James King himself, a mild-looking individual who Mackenzie claims is "the only person I know who can intimidate me," writes all the group's material, and claims the Velvet Underground and country stars Gram Parsons and Hank Williams as his principal influences.

The latter two he admires for their lyrics. "There's no point in writing music if you've nothing to say," he states flatly. End product of all this is a tense, driving rock music that is compellingly old-new. The Lone Wolves sound rather like an American group, when American groups still had balls.

A major record deal is likely in the near future, according to the gruffly confident Mackenzie. For the present, there's the odd gig and a burgeoning reputation. King's past, prior to the inception of the Wolves and the release of two singles on Cuba Libre, includes membership of a Glasgow punk combo called the Fun Four, who also boasted drummer Steven Daly (later of Orange Juice) among their ranks.

"I always hoped that Orange Juice would really make it big," mutters King today. "Then I could've blackmailed Daly with our old tapes ..."

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SET THE TONE: "wit, freshness, vitality" etc

pic by Peter Stanway

Tone controls

SUDDENLY, as if by magic, Set The Tone have slipped out of Glasgow, unscrewed the tops of their pens in record contract signing readiness, and sneaked back home again with barely a whisper.

If you've kept your ear close to the night club jungle drums sending out southern bulletins about a new dance sound steeped in pulsating rhythms, influenced by inter-continental happenings, hinged around blatant sexuality and fuelled by raw eighties enthusiasm, you'll already know something about them.

If not, let me fill you in. First and foremost, don't call Set The Tone a Glasgow band. The city acts only as a base, not an influence.

The components are the unrelenting pure dance beats of ex Slik, ex Zone Kenny Hyslop, the offbeat humorous antagonism of vocalist Chris Morgan, the rubber thumb of bassist Bobby Patterson and the pop bop shoo be doo frills of black pearl Evelyn Asiedu.

Born from the remnants of the brilliantly named but cruelly misguided Call Me Irresponsible With A Chemistry Set, which featured Hyslop and Morgan goofing it up as the city's forerunners to Soft Cell — or was it Yazoo? — they decided to strip away the sound, keep the bits they liked and interweave not the exact ingredients, more the feel and attitude into newer ideas and directions.

Hyslop's travels as drummer

for Simple Minds on their recent world tour also served as a spur for much of Set The Tone's musical identity.

"In cities like New York, Paris and Berlin people don't have any inhibitions, they seem to let themselves go a lot more," says Hyslop. "In the middle of the afternoon in New York they've got a station where the DJs remix certain tracks to suit themselves and the results are much more interesting than the mixes the actual bands get."

"Their attitude is the complete opposite to anything you hear on British radio where you have this thing hanging over the music that the chorus has got to start here, and the verse has got to start there. That attitude is all wrong and we want to change it by doing two mixes of each song — one for the radio and another for the clubs."

The songs to which he refers belong on two Set The Tone demos — with the latest, "Smile (Here Comes A Surprise)" bursting all over with wit, freshness and dance-ability.

Hyslop's previous studio experiences means they'll work not with a producer, but with a suitable engineer.

"I've been working on this sound for a long time and we know exactly what we're looking for. We know how to utilise the studio to the full to achieve what we want — the drum sound, the guitar sound and the final mix."

Set The Tone are at the cusp of something new and good — to find out more, start scratching at the surface. Now. Billy Sloan

'I don't bite the heads off chickens'

and other revelations from Genesis' TONY BANKS

IT'S THE Genesis Nutty Boy! This is keyboard player Tony Banks as you've never seen him before — and probably never will again.

"I've never roller skated before, I prefer cricket," he says. "I feel like one of those people at an ice rink hanging on for dear life. I hope you're insured for this. It'll cost hell of a lot if I break anything. Hey, don't take any pictures of my feet as I put the skates on, they're a bit dirty."

We're all having a wonderful time down on Genesis' farm somewhere in Surrey. They bought the place two years ago and some of their best songs have been recorded in the cow shed. Bass player Mike Rutherford is popping down in the afternoon to work on his solo album and you can also expect solo offerings from the rest of Genesis this year.

"It's one of the things that keeps the band together," says Tony. "It gives us the chance to get out of each other's pockets."

"I think Phil was really able to get his foot in the door with that excellent first single he did 'In The Air Tonight'. Certainly my first album wasn't that commercial. It didn't meet with much critical acclaim and I think a lot of people didn't understand it. You sometimes have to work a bit with me."

"Mind you, I think Genesis and I are getting away from that metaphysical stuff."

Indeed. Tell me, Tony, how does it feel to be taken as a pop band? The current single "Paperlate" — an outtake from the "Abacab" LP — has continued Genesis' run of hits.

"Today I think singles are necessary for a band's survival, but I've always thought Genesis have written pop songs. If you analyse a lot of our songs you'll find good melodies and hook lines. The people who buy singles are aged from 11 to 16. Therefore we're appealing to a young market, but the press doesn't understand that. We're not playing to brown nose eating old hippies."

As you've probably gathered, Tony isn't exactly Lemmy or Ozzy Osbourne when it

comes to living off quotes. A bit of an introvert, he admits to being boring.

"Oh yes, I'm boring as a stage performer, I know that's quite true. Mike and I leave the dancing around to Phil because that's his role. With Phil, music's not only his life but it's his hobby as well. I don't mix with the business."

"I don't bite the heads off chickens or frighten horses, but I've survived in this business for years and I look and feel a lot better than some megasters. I've expressed myself the way I want to. The joy of it is that I don't have to play up to anything I don't want to. I can walk down a street and hardly anybody recognises me. Those that do are usually more introverted than me, so they never come up."

Would you say you're happy?
"Yes, I am what I am, I'm not pretending. I mean I don't swing from the roof at home. I think many press people don't like us because there aren't any scandals. We're normal people."

"I like gardening and growing vegetables at home. I just need something totally different from music. I write songs best after a spell of doing something different."

Genesis are planning some British dates in September, but Tony says they haven't thought about another studio album.

"I never plan more than a couple of months ahead, so I honestly don't know what's going to happen. We have some videos though of the last tour so they might see the light of day soon in some form. We've been approached to do some movie soundtrack stuff, but it was obvious Sci Fi doomy stuff so we didn't want to do that. I don't like being pigeonholed you see. I can't stand categories."

Underneath your calm exterior, is there a monster lurking or are you as controlled as this all the time?

"I'm pretty much the same. Believe me, we're friends in Genesis and as long as we do exciting fresh albums and say something, we'll carry on."

Er, um, I was going to say something else then but I forgot what it was. I was busy looking at this daisy."

ROBIN SMITH



TONY BANKS: so normal it hurts

PHOTO BY PAUL OZ



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SOFT CELL: 'Non Stop Erotic Dancing' (Some Bizarre BZX 1012)

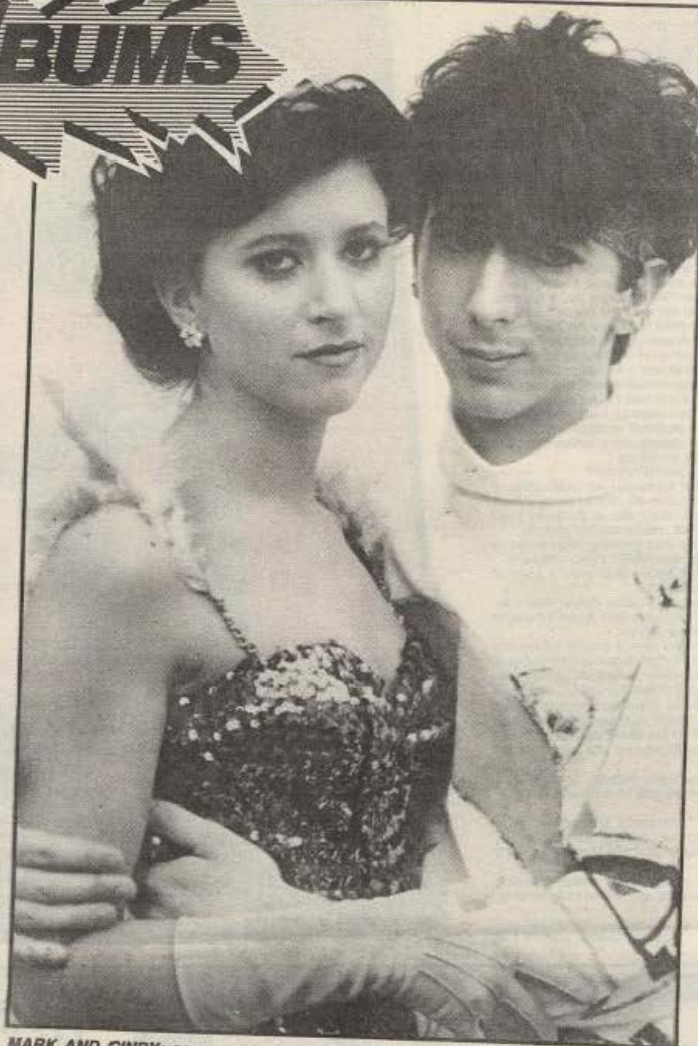
I'M NOT dancing, I'm sulking. Here we have a copy of Soft Cell's dance-mix album, a supposed treat, and I'm rooted to the floor. Church is more exciting than this, the nine o'clock news is wittier...

Delighted with their fame, desirous of re-appraising their past (brief as it is) and giving a glimpse of their future, Soft Cell release an album of six songs. Two ('Memorabilia' and 'Where Did Our Love Go?') are from their first 12-inch, two are from their debut album ('Chips On My Shoulder' and 'Sex Dwarf') and two are new ('A Man Could Get Lost' and 'What'). This is not as cheap as it sounds. These are re-mixes, re-appraisals designed for the dance floor.

Unfortunately, the four re-mixes fail to find the feet. Instead they indicate that Soft Cell lack either dignity or the kind of inspired silliness in which the best pop specialises. Much of this is just plain stupid, as dumb as the ascending synth riff with which David Ball de-faces 'Where Did Our Love Go?' or the stop-start effect with which he further ruins the song.

The re-mixes here suggest two boys playing around with songs with which they are bored. Rather than revealing new depths in old songs, Soft Cell merely reveal the superficiality of their songs and their approach. Rather than fully working out originally undeveloped ideas, these re-mixes merely demonstrate Soft Cell's lack of respect for their own work.

Drum machines and synths soon get dull without the punctuation and inspiration brought to them by mix specialists like Martin Rushent. Soft Cell try to avoid this problem by a number of additions, notably the extended honkings of Dave Tolani's tenor sax. These are used to introduce 'Memorabilia' (to some effect) and to fade out 'Sex Dwarf' (at great length and tedium). Other treats include a rap by Cindy Ecstasy, designed to brighten up 'Memorabilia'; the lady does her job but with



MARK AND CINDY: no respect

Soft sell-out

little obvious relevance to the song.

And that's the main problem here. None of these re-mixes add to the songs' meanings or their danceability. Rather than reinvent former glories, they suggest a lack of seriousness that is shallowness rather than silliness.

As for the new tracks, 'A Man' is a sub-Kraftwerk disco dance and 'What' is yet another big beat ballad, more a parody than a substitute for Sandie Shaw and co. 'What' is almost charming but it

doesn't make up for the re-mixes. Ecstasy stops here. ++ Mark Cooper

ODYSSEY: 'Together' (RCA RCALP 6036)

ODYSSEY'S RECORDS have an irritating habit of sneaking up on you. Just when you thought it was safe to consign them to Radio Two and Benidorm dancefloors they rear up and smack you in the face with another killer 12 inch.

Billy McEachern, Lillian and Louise Lopez's latest single,

'Inside Out', creeps up like 'Use it Up, Wear it Out' and 'Native New Yorker'. First impressions leave you cold but its subtle spice grabs you by the throat by the third play.

The trio's soft shoe soul is deceptive but remains distinctive. They comfortably straddle the hippest dancefloor and the most MOR radio station with their firm grasp of style, melody and gentle funk.

Their fifth album sees them play it harder but even a track written and produced by the dynamic duo of Chic, Nile Rodgers and Bernard Edwards,

the title track 'Together', still has Odyssey's flavouring all over it.

But not everything works. Witness a tepid reworking of The Turtles evergreen 'Happy Together'. But tracks like 'Happy People', 'Magic Touch' and 'Love's Alright' show that as soon as you turn your back they'll bite. ++ Mike Gardner

GRAM PARSONS: 'Gram Parsons' (Warner Bros K57008)

IT'S BEEN decided that Elvis Costello should write the sleeve notes on this 'best of' album to give some kind of credence to the late Gram Parsons' music.

It shouldn't have been necessary. But the country singer and songwriter earned precious little success either with his group The Flying Burrito Brothers or in his own right. It was only as a member of the Byrds that anyone will remember him.

He died a mysterious death at a tragically young age, leaving behind a selection of country songs that were pure in content and intent.

Using the silky harmonies of Emmylou Harris the numbers are the perfect complement to the summer with 'Love Hurts' and 'We'll Sweep Out The Ashes In The Morning' especially letting sweet vocals drift over the silky backing.

Gram Parsons was largely responsible for the movement towards country rock and tracks like the rollicking 'Las Vegas' come close to the tradition that in Costello's words became a 'Frankenstein's Monster' as the style veered towards the totally bland.

The selection includes about 12 potential hit singles from the 14 tracks, and although his thin voice warbles instead of delivering at times, it's a fine selection of songs from a grossly underrated artist. ++++ Simon Hills

ATLANTIC STARR: 'Brilliance' (A&M AMLH 64883)

FIRST A warning. You've got to take your time with this one. The first listen doesn't give any clue why this album is holding the number one slot in the American soul album charts. But careful listening will bring ample rewards.

Commodores producer James Carmichael has done a good job in bringing out the best in this nine piece sweet soul outfit. Particularly outstanding are the excellent single 'Circles', the Prince-flavoured 'Love Moves' and the beautiful 'Your Love Finally Ran Out'. ++++ Mike Gardner

Panic stations



RIP RIG AND PANIC'S Neneh: too loose, man

RIP RIG AND PANIC: 'I Am Cold' (Virgin V2228)

PREPARE YOURSELF for a shock... Rip Rig and Panic are quite good fun. Only when they're not making a noise, though. All this excessive crashing and banging and saxophone doodling can get on your nerves. That is merely self indulgence and very, very pretentious.

But when it comes to the gentler passages, they show a sensitivity you would hardly credit them with. This is evident on the south side (why couldn't they just label it 1,2,3,4 like normal people?) with 'Warm' and 'Take A Don Key' and 'Storm The Reality Asylum' on the east side.

Such songs demonstrate that Rip Rig and Panic possess talent, such lovely meandering melodies just don't appear out of the blue. But the mood is spoiled when these compositions are followed by a mass of aural garbage, for instance 'Here Gathers Nameless Energy' pursuing 'Storm The Reality Asylum'.

The Third Ear Band did all the successful improvisation we need 10 years ago, so maybe Rip Rig And Panic should concentrate on composing more structured songs. ++++ Daniela Soave

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Reggae love

VARIOUS ARTISTS: 'Reggae Crossing' (Burning Sounds BS 1042)

A SUPERB 16 performances by 12 great reggae artists is the sales pitch for this compilation ... and that's not far off the mark.

The compilers of the album reckon reggae's boring if it goes on for more than one song, so instead they've given us 'Reggae Crossing' and its collection of predominantly lovers rock numbers.

Surprise of the album is Janet Kay (of 'Silly Games' fame) whose normally whimpering, tinny vocals sound remarkably rich on both 'Loving You' and the superb duet with Alton Ellis, 'Still In Love'. Other better-known artists are the veteran John Holt who sings 'My Desire' and offbeat melodic player Augustus Pablo whose 'Pablo's Desire' gets an airing on the end of side two.

But there are some fine numbers by lesser-known artists. Delroy Wilson roars through 'This Whole Heart Of Mine' and the even harsher 'Is It Because I'm Black' which contrasts beautifully with the silky Hortense Ellis number 'Wooden Heart'.

Whether this album really will cross over into the mainstream is doubtful — this excellent range of songs is still a far cry from the normal turgid imitations. But anyone who wants to hear a bit more reggae can't go wrong with this compilation — at three quid, especially. ++++

Simon Hills

GAYLE ADAMS: 'Love Fever' (Epic EPC 85687)
YET ANOTHER high gloss soul

album from the New York's Prelude stable but this has no real substance. Gayle Adams voice is excellent but the songs are lacking despite the attentions of producers Willie Lester and Rodney Brown, the men behind Sharon Redd and Bobby Thurston.

Her floor filling hit 'Love Fever', with its synthesised bass and languid backbeat, is the best thing on it. ++

Mike Gardner

MILK FROM CHELTENHAM: 'Triptych Of Poisoners' (It's War Boys ... £3)
FIVE OR SIX: 'A Thriving Land' (FrizzBee 2)

I HAVE a suspicion that Milk From Cheltenham and Five Or Six are one and the same group. They both specialise in the musings of what they term as experimental music, but in reality, can be more aptly described as ... rubbish.

A spot of experimenting is sometimes the most successful form of mood music, but my Scottish upbringing makes me balk at the thought of shelling out for an entire LP full of crashes and bangs and tortured wailings which sounds as if they recorded the LP while the builders were still constructing the studio.

I often wonder about the sort of person who produces this sort of noise. Do they honestly believe that they are furthering the frontiers of music, or do they sit back and say: "Right, let's are around and see how many people have more money than sense."

Milk From Cheltenham sound like the Clangers on a trip, but even they sound a more palatable proposition when compared to Five Or Six, who give me the impression of being po-faced sociology students in grey raincoats with their depressive wailings and suicidal walls.

Milk From Cheltenham and Five Or Six deserve not even one star between them, and as

one person put it wryly, the former has definitely gone sour.
Daniela Soave

THE MOTELS: 'All For One' (Capitol EST 12177)

THERE'S NO doubt that Martha Davis has a versatile voice, and that she can wrap her vocal chords round a song extremely convincingly. But if she wants to make it big in Britain, I really think she ought to stop singing clichéd West Coast American songs, such as 'Take The L' or 'Ant Falls' which go through one ear and out the other without making much impact.

I was impressed when I saw the Motels on their last UK jaunt, but on vinyl you can't distinguish them from any other of the better class Californian groups.

Perhaps the Motels should spend some time in Britain and see what that does for their songwriting talents. ++

Daniela Soave

THOMAS DOLBY: 'The Golden Age Of Wireless' (VIP 1001)

THOMAS DOLBY is a clever boy. The boffin specs, the tweedy image of English eccentricity and his name on albums as diverse as Lane Lovich and Foreigner all testify to that fact. His debut album only adds ammunition.

He is a deft commander of computers and keyboards. The Dolby system combines the technology with an irresistible sense of fun and the epic.

Flecks of influences like Bowie and Talking Heads fit in and out but the result is pure Dolby. Get your ears around the synth bombardment of 'Europe And The Pirate Twins' or the achingly beautiful 'Airways'.

Then there's the white reggae of 'The Wreck Of The Fairchild' or the excellent 'Radio Silence', which shows him to be a skilful mood and texture manipulator.

This is another Dolby system that will enhance listening pleasure. ++++

Mike Gardner



THE GAP BAND: winners all the way

Gang leaders

THE GAP BAND: 'The Gap Band IV' (Mercury MERS 6)

THE FINAL confirmation, were it needed, that in this particular department of the funk game, the Gap Band are group leaders. Last year's 'Burn Rubber On Me' was the single that shook off the novelty image encouraged by 'Oops Upside Your Head', its album 'Ill' was full of electric niceties and there's much more of the same on 'IV'.

'Early In The Morning' comes crowing in like the kid brother of 'Rubber'; the same urgent, buzzing synth, and Charlie Wilson's same vocal inflections. 'You Dropped A Bomb On Me' pulls the same stunt but each has just enough energy in its own right. Even further down the funk, there's the Parliament-style, Funkastopoid 'Talkin' Back', full of those 'Oops' chuckles, a heavy beat and lots of fine nonsense.

Where the Gaps win, aside from their funk capabilities, is in their refreshingly broad-based approach, eclectic in the point of robbery at times, but with healthy influences from all over the place. There are touches of white balladry about 'Stay With Me', recalling Orleans' 'Dance With Me', hints of their own 'Yearning For Your Love' about the sad but hopeful 'I Can't Get Over You' with Ronnie Wilson's elegant flugelhorn, and a simplistic, honest softness about 'Season's No Reason To Change', while 'Lonely Like Me' is another blues but uplifting love song.

Most American bands of this kind have two modes — funk and love — and broadly-speaking the Gap Band fit that fact. But unlike so many of their peers they've got the hang of appealing to a wider audience by presenting a wider sound. Here's the final item to fill in the Gaps. ++++

Paul Sexton

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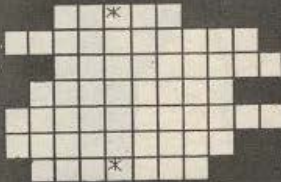
IS IT YOU?

Tyne Tees Television is looking for young presenters for a brand new, live network rock-pop music show. Confidence, a clear head, the gift of the gab, and strong views on the music scene are essential. Experience in broadcasting is useful, but not necessary.

Tell us why we should see you, and send a recent photo. Write to Face for the Space, Tyne Tees Television, PO Box 1TN, Newcastle upon Tyne, NE99 1TN.

PUZZLES

POP-A-GRAM



SOLVE THE seven cryptic clues and write the answers across the puzzle so that the starred down column reveals a band from a fun house. Remember the clues aren't in the correct order. You have to decide what the right order is.

- Derek Coll has a lovely bunch of coconuts (3,6)
- Is it really back to work for Clash? (6,4)
- No moons could make you ever so lonely (7)
- Yes, there Val... it'll reassure an old cockney rebel (5,6)
- Benny Mun becomes Echo's led's (8)
- Loss louts reformed on Debbie's island (5,5)
- Part of a famous label comes from Malta (5)

X-WORD



CLUES

- ACROSS
- 1 Runaway turns Blackheart (4,4)
- 4 A pledge of unity from Sister Sledge (2,6)
- 7 Shakatak LP (5,5)
- 9 Would Kim Wilde holiday there? (8)
- 12 The result of Vince Clarke meeting The Platters (4,3)
- 13 Conductor of the ELO (4,5)
- 16 Instrument for Diana Ross (2,3,5)
- 17 Mood brought on by The Associates (4)
- 18 You too could end up like this if you work with Spandau Ballet! (6,5)
- 23 Jackson Five hit from 1970 (1,1,1)
- 25 Was it Mr Nelson who was famous for the band five? (6)
- 26 James () Friedman (4)
- 27 See 32 Down
- 28 Group from outer space (1,1,1)
- 29 Vegetables for Booker T (5,6)
- 30 He had hits with You're A Lady and Hold On To Love (8)
- 31 He'll be remembered on the Streets Of London (5,6)
- 33 & 4 Down Ian Dury hit (4,1,5)
- 34 Gary Numan label (7,7)
- 35 Blue Mask singer (4)

- DOWN
- 1 He had a talkative mama (6)
- 2 Roxy Music hit from Marillasto (5,4)
- 3 Times three for Byrns hit (4)
- 4 See 33 Across
- 5 Magazine's first publication (4,4)
- 6 Group living in the House Of Fun (7)
- 8 Are they now to be called Brownie? (7)
- 10 Rat's republic (6)
- 11 On which Steve gets hammered into shape (5)
- 14 See 24 Down
- 15 Owner of an amazing dancing bear (5,5)
- 19 Group that found a Positive Touch (10)
- 20 Pinky Blue singer (5,6)
- 21 They had 1980 hit with Amigo (6,3)
- 22 He had to be Cruel To Be Kind (4,4)
- 24 & 14 Down 1974 Dylan LP (6,3,5)
- 25 PHD label (1,1,1)
- 32 & 27 Across A good shot from Elvis (2,3,2,4)
- 35 Band in a Perfumed Garden (3)

LAST WEEK'S X-WORD ANSWERS

ACROSS

- 1 Monsoon, 4 It's a Dream, 8 Rock This Town, 11 Venus, 12 Heaven Up Here, 14 Ray, 16 Daryl Hall, 18 Alexis, 20 Tears Of A Clown, 21 Drama, 22 Frada Payne, 23 Nicole, 27 Eric, 28 Rapture, 30 Set, 31 Shirts, 32 First Cut, 33 See Those Eyes, 34 Alan

DOWN

- 1 More Than This, 2 Nick Heyward, 3 Outlanders D'Amour, 5 Stomp, 6 Driver, 7 Messages, 9 Sunny Day, 10 Andy, 13 Head Over Heels, 15 Alex Harvey, 17 Lancaster, 19 Iron Maiden, 22 Favourite!, 24 Imagine, 25 ELP, 26 Ghosts, 29 Cuba

LAST WEEK'S POP-A-GRAM SOLUTION

Juan Jett, Monsoon, Blue Eyes, Eldo, Pinky Blue, Shirley
DOWN: Junior

POP-A-GRAM WINNER: Julie Adams, 2 Albion Crescent, Portland, Dorset

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, WC2E 9JF.



OUR HAIRCUT 100 reviewer (far left) gets down to some serious partying

Pic by Neil Wilson

You're kidding!

HAIRCUT 100 Hammersmith Odeon

IT'S NINE o'clock. Good evening and welcome to the squeaky clean world of Haircut 100. For the next hour you can forget your mum and dad waiting outside (worrying anxiously about scenes of wild pubescent hysteria), scream a bit, blow a whistle, throw a sailor's hat in the air, and generally gyrate around like a chubby penguin at feeding time.

And of course it's worth every penny. The main show, which lasts a stunning 35 minutes, gives you all three hits. The two carefully staged encores give you two of the hits again, and as an added bonus Nick Heyward appears for the grand finale wearing a new line in figure hugging shorts. Laugh? I could have cried.

The simple fact is that Nick and his boys have done their homework very well indeed; it even looks like they're still doing it on stage so great is their level of concentration. By marrying a rigid formula of appallingly loud and crass, mind-numbing "funk" (equals action, equals excitement) to a rather thin selection of twee songs (equals teen appeal) they've cornered a market that stretches way down into the 10 and under age bracket. And it shows.

The balcony groans with the weight of swaying teens and pre-teens, who alternate between Concorde-style screams and screeching word perfect renditions of their favourite songs. The older generation (anything from the extra security men to

parents and guardians to national press hacks anxious for a 'Haircut hysteria' scoop) stand about like spare parts — deafened and amazed.

Then there's the biggest surprise of all; the Haircuts themselves. Faced with adulation Nick Heyward looks positively scared... perhaps he was. His addresses to the crowd run to two words (hello and alright), and rather than play on his appeal he remains self-effacing to the point of almost disappearing altogether. One slight smile and the hint of a raised eyebrow seem to be the limit of his off camera charms. Meanwhile the rest of the band either attack their work with the gusto of session men on a busmen's holiday or knit their brows furiously in a grim effort to keep the show going.

Don't get me wrong, this band can play. It's only that what they're playing is boring and repetitive to the point of distraction — in reality they've got two songs and one conga riff — and the way they play it smacks horribly of actors reading their lines as if they were a news broadcast from the Falklands. If the Haircuts are about fun and being young they certainly don't let it show on stage.

Then again, who cares? Nick sings, the sound's loud and the lights are good. Everybody's having a whale of a time and the whole thing's as vacuous as hell. Why, there was even the obligatory "mob the Rolls Royce" backstage scene afterwards. Where do we go from here? Down to the drain I fear.

John Shearlaw

Uncle Tom cobbler

TOM VERLAINE The Venue, London

TWILIGHT WOULD have suited the old Tom — this is a midnight show. The old Tom delighted in light and shade, the new Tom appears to believe in bombast and browbeating. Tom's former band Television were strict disciplinarians. Their classic 'Marquee Moon' specialised in tension, in a dialogue between quiet introspection and ascending climaxes. This Verlaine has done away with tension for the sake of overkill.

Verlaine has produced three solo albums since the demise of Television, albums that show him to be an intermittently interesting songwriter and a guitarist who missed his old dialogue with Richard Lloyd.

Tonight he offers a greatest hits version of his career to date, mixing lyrical gems like 'The Best Kept Secret In Town' and 'Postcard From Waterloo' with less direct material from his

new album. He plays at a deafening volume and he plays as if to prove that he's a guitar hero.

If Verlaine used to be a guitar hero, it was because of his capacity for restraint and his ability to extract appropriate dramas from his mannered style. Tonight he abandons all tact, emphasising flash over sense, bombast over feeling. Aided by the 'new wave' thrash of Jimmy Ripp, his co-guitarist, and the old Television rhythm section, Verlaine plays hard, fast and without any of the old tenderness.

Hard rock might have suited a late night Venue crowd in search of a thrash but it does little justice to the potential delicacy of Verlaine's music. Let's hope that this was an off-night and not another case of genius forcing itself into the marketplace by parodying its former precision.

Mark Cooper

TALK TALK The Zig Zag Club, London

THERE'S BEEN a lot of idle chat about this band on the basis of one excellent single. 'Talk Talk' was one of the most

promising sounds heard in a long time, and after seeing them live I'm thoroughly pessimistic, about a follow-up.

It's obvious that they have some good ideas between them, but they are perhaps trying to run before they can crawl. The band's entire conception and record deal took place with such haste that they haven't quite agreed upon how they want to sound and who they want to be. This makes them ever so vulnerable to influence, and without even knowing they had toured with Duran Duran, I could hazard a guess. Their live show actually sounds like watered down Duran.

'Talk Talk' and 'Mirror Man' were everything to be expected, but nothing else in their set showed any spirit. The audience whispered for an encore, but in all honesty there was more interest generated by Talk Talk fellow label artist Thomas Dolby, who stole the show just by being there. Such is the band's stage presence.

Gill Pringle

THE BLUEBELLS Glasgow Night Moves

A PERVERSIVE sense of restive

expectation tonight was satisfied by the appearance on stage of the Bluebells. Although physically cramped — you couldn't swing a cat on Night Moves' stage — their enthusiasm was boundless as ever. The audience reflected this in a wild and extravagant display of energy.

The Bluebells sing about the crises, the worries, and the fears which dog us all in life, but with honesty and an impression of sincerity which puts these crises in their true perspective as a fact of life.

Audience reaction proved the Bluebells' ability to enliven the dingiest of venues and to appeal to the most eclectic crowd. Two encores later the crowd continued to throng the stage in hopeful expectancy of a third, and there was a definite reluctance to quit the scene of such infectious zest as the crowds remained long after the bars had closed.

As yet the Bluebells have nothing on vinyl, but at long last the record companies seem to be sitting up and taking note, even journeying north of the border to view them in action. Take the opportunity and catch the atmosphere of the Bluebells. I guarantee you'll be hooked for life.

Elaine Paterson



Healing the hurt

I FINISHED with a girl eight months ago and ever since, when I've tried to talk to her, she doesn't want to know. All I get is "Hello" in return, but she looks at the floor when she says it. I know she still like me and is trying to hide her feelings, but she's started running away when she sees me. All I do is think of her and I'd like to tell her how sorry I am about upsetting her. I'd like to be friends.

I get on fine with new boyfriend, but when we all went out together she ruined the night by hardly saying anything. We're all going out again soon with my best friend. How can I change things so we can have a good time?

Eddie, Bristol

● *Your ex-girlfriend seems unsure of how to interpret anything you say to her and any move of friendship you make. The break-up, and what went before it, are still fresh in her mind and if you were the one who gave her the cold-shoulder you shouldn't be too surprised at the way she's treating you now. If she won't let you get near her to talk, then why not try to set the record straight in a letter. Say you're sorry and tell her you'd like to keep her friendship. If she's been tongue-tied, so have you, because you haven't told her what you've said in your letter to me.*

She may not want your friendship, but there's only one way to find out.

Brain claim

I LL be leaving sixth form college on July 2, before going to university, hopefully, in October.

Am I entitled to sign on the dole for the period between the date when I leave college and the beginning of the university term?

Michael, Cambridge

● *Looks like you'll need to hunt around for a holiday job. The law now says that people leaving school cannot claim supplementary benefit until the first week of the new school term. This means that while you could sign on as available for work, you wouldn't be entitled to any benefit until September 1982. This legislation is a severe blow to all school leavers who stay on and take examinations, to be faced with no survival money, and few job opportunities at the end of the line. Provided kids who've left school aren't working, parents can still claim child benefit up until the beginning of the next school term, but this is little consolation, and little use.*

Mix 'n' match

MY girlfriend and I are both 16, and eventually we'd like to marry. She works in a shop in our street, and our parents are quite friendly to. Although we're allowed to go out together from time to time, her parents are strict with her, and because they're Indian say they don't

want her to marry an English lad.

I have nothing against them, and love my girlfriend very much, so I don't see why her parents should feel this way. After all, we're living in a free world. She's torn between going along with them, and wanting to be with me. What can we do? I know she doesn't want to marry anyone else.

Sean, Bradford

● *Parents who've inherited a vastly different cultural background to their children, raised in the UK and as British as their friends, are just as likely to have reservations about mixed marriage as many of their English counterparts. Sometimes more so. They want the best, as they see it, for their daughter, and for them, the best may still mean marriage within a close-knit family and cultural tradition.*

Although they are reluctant to accept it, her parents are beginning to realise that their daughter is part of a new generation, who have, quite naturally, bridged the gap between the new culture and the old. Her life is here and now, not in the past.

Possibly they already know that their daughter's right to choose her own future is inevitable and that's why they haven't stopped you from seeing each other. Or maybe they simply hope that you'll grow away from one another, in time.

Ultimately, your girlfriend is the one who has to decide what she wants, although the choice could be a difficult one. At 16, you can marry, with or without her parents blessing.

A PAIR OF BUMMERS

● **ANYONE WHO** bought tickets for the long-since cancelled PETERBOROUGH ROCK FESTIVAL, originally scheduled to happen at the Football Stadium on June 12 and 13 this year, let us know. At the time of going to press, refunds have been non-existent.

● **PEOPLE WHO** shelled-out large sums to participate in the STARQUEST '82 contest, supposed to be held from April thru' October this year, also get in touch.



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

Cause for concern

WHEN I was swimming the other day, I noticed lumps under the nipples on my chest. Have I caught something awful? Also, I'm a sex maniac as I keep getting hard-ons when I see our English teacher, who is young and pretty, sometimes for no reason at all. I'm 13, and can't talk to anyone about this.

David, Windsor

● *Many boys develop a swelling under the breast nipple(s) on the road to physical maturity, just as other teenagers put-on puppy fat. This kind of swelling isn't abnormal and will disappear in just a few months.*

Embarrassing erections which you can't control are all part of growing-up too. Your friends are experiencing the same, sometimes confusing, bodily reactions too. It can happen on the bus, at the cinema, in a history lesson, in a playground, in the park, often for no obvious reasons. It's quite natural and healthy and certainly doesn't mean you're some kind of maniac.

Believing the sometimes painful experience of an unexpected hard-on can present a problem. Challenging your powers of concentration to think of something completely different, like the wart on the science teachers nose, could help; pulling your stomach muscles as tight as you can might work; and if it's really unbearable, masturbating at the first reasonable opportunity until you come will certainly do the trick.

Body worry

RECENTLY, I've become very concerned about the growth of the Nazi movement after personal contact with members of the British Movement and National Front. Many people seem to join blindly with little knowledge of the party and its doctrines, because they just want a bit of power and a sense of belonging. How do I join the Anti-Nazi League?

Sean, Wolverhampton

● *On a personal everyday level you can join the fight against racism and extreme right-wing nationalist and racist ideas and attitudes by standing-up for your own beliefs.*

For details of aims and policies and to contact a local group, write to the Anti-Nazi League, PO Box 51, London SW10. A stamped addressed envelope would help.

Stall holding

I'm interested in running a stall at one of the major festivals happening this summer, possibly Reading. Can anyone apply to have a stall?

Who should I approach? Tim, Colchester

● *Stall-wise, the major festivals tend to be populated by record and clothing traders, badge 'n' T-shirt people, who're in the business all year round. And, as far as the organisers of the Reading bash, happening over the Bank Holiday weekend, from August 27 to 29, are concerned, taking a pitch in their tented village traders area isn't open to amateurs. But they are interested in applications to rent space from new stallholders with interesting wares to offer, and, if you qualify, write with details of what you're planning to sell, and info on the amount of space you'd need, to Reading Rock Festival, c/o Marquee Club, 90, Wardour Street, London W1.*

As well as paying for space, prospective stallholders must provide their own table(s) — tenting is supplied — but food and drink applications are out as the catering is already covered. We're sending you a full contact list for the organisers of other major festivals happening throughout the summer, into Autumn this year.

Taking the plunge

WILL you please print the address of any parachuting clubs in and around the Leicestershire area. I've always wanted to try jumping out of a plane! What does it cost?

Jo, Leicester

● *There are over 60 clubs in Britain, affiliated to the British Parachute Association, running regular weekend training sessions for jump enthusiasts. To sign-up for a training stretch in this increasingly popular sport, you must be over 16, free from past or present attacks*

of recurrent fainting, giddiness or blackouts, epileptic fits, unusually high blood pressure, diabetes, and schizophrenia.

A weekend course at a club, costing on average, between £45.00 and £55.00, covers one day of training, learning how to fall and fit your parachute correctly, and, weather permitting, a static line jump, where the parachute opens automatically, the following day. Successful 'chutists can later graduate to freefall jumping, which entails opening your own parachute en route to the ground below.

All BPA clubs have stringent safety standards. For details, write, with an a/c to: British Parachute Association, Kimberley House, 47, Vaughn Way, Leicester, (Tel: Leicester 59635).

Hair today?

I'm quite good looking, but am worried, as, at the age of 18, I still look about 15. Although my beard growth has increased slightly, I don't have to shave very often and think there must be something wrong with me. My older brothers and most of the lads at school have

been shaving for years.

Compared to most people, my arms aren't very hairy either. Would a course of hormone tablets help? Gary, Dorset

● *You could be a late-developer or someone who naturally has only a light growth of body hair.*

The onset of puberty, the time when the male sex hormones are working at full throttle, stimulating a rapid increase in height and weight, growth of hair on the face, around the genitals and in the armpits, and development of the sex organs, varies from person to person.

If these physical changes started at around 15 years of age, you're probably still in the final stages of adult growth. It takes between two, and sometimes three years for the process to be completed, and you admit yourself that the amount of facial hair in evidence has increased slightly.

Beard growth too varies from person to person, and not having to shave once a day, or more, can be a distinct advantage over the hairier types. Many girls go for the young and vulnerable look too. If you're still worried, set your mind at rest with a quick trip to the doc.

GETTING IN TOUCH

I'm an 18 year old bank clerk, (God it's boring!) who would like to meet a group of people of similar age in the Harrow area to attend gigs, discos and so on.

My musical interests include Level 42, Shakatak, Kid Creole And The Coconuts, Spandau Ballet, Soft Cell, Associates, all jazz-funk and all disco music. I hate heavy metal and rock 'n' roll, and am also into sport. Most of my existing friends have slightly different musical tastes.

M, Middlesex

● *Anyone out there who shares the same musical tastes and lives in or near the Harrow area? We'll pass on your names and addresses if you're interested in making contact. Other readers at a loss to find new people for discos, gig-going, or just sitting at home and listening to music, drop a line to 'CONTACT KORNER', Help, Record Mirror, 40 Long Acre, London WC2.*

KERRANG!

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AT ALL NEWSAGENTS

A LIFE IN THE DAY OF Midge Ure

FF IF I am working and I have a reasonably full day in front of me, I like to get up by eight o'clock. I never have breakfast, the idea makes me feel sick. I can't eat for at least three hours after I rise; as it is, it usually takes me an hour before I can fall into the shower.

What's my bedroom like? Well, at the moment there's no bed — I'm waiting for that to be delivered later this afternoon. I'm going to have it all Japanese, with grass mats instead of a carpet and a futon (a roll out mattress) instead of a bed.

On our recent tour of the Far East we stayed in a traditional Japanese inn called a ryokan — Bowie always stays there when he's in the country. That's the first taste I had of sleeping on the floor and I thought it was great, definitely the best night's sleep I've had in a long while.

My bedroom is a large room with a big window at both ends. I'll have Japanese screens and prints as well as the traditional bedding, so it will look very much like a piece of that country transported to Chiswick!

As you've probably gathered, I'm very taken with Japan. I would like to spend six months of the year there.

Back to my day, though. After I'm washed and awake, I go wherever I'm meant to be going. Quite often that means to our office in Putney. That's where I do all the overseas stuff like phone interviews with Australia, Japan, America.

My first meal of the day isn't until round about lunchtime,

which is whenever I feel hungry. A Big Mac is good for hangovers. I don't drink coffee or tea just Perrier water.

What I eat is down to where I am. On tour we eat the biggest load of junk imaginable. You're working in a very unhealthy environment; lots of loud noise, huge meals late at night.

The last time we toured Britain we wanted to put an end to unhealthy living so we hired caterers, and all of us put on weight instead of losing it by sweating it off.

The other day I had lunch with the Chrysalis press officer, Chris Poole. We went to a Japanese restaurant and that went on till well after 2.30... record company people always take half the day for lunch!

Then I went on to cut the new Steve Harley record. We'd already recorded it, but I wasn't happy with the sound so after I came back from Japan, I remixed it. Up until now, Steve has always had a hand in the production of his records, but when he asked me to do it I told him he'd have to either put his hands over his mouth or sit on them!

I do quite a lot of production. This year I'm determined not to do so much but having said that, sure as fate I'll end up doing more. I did the Visage album and I'm always doing bits and pieces for other people, too.

Instead of spending my time in the recording studio producing, I'd like to spend more time on video. It's an area I'm very interested in. Chris Cross and I were going to do a documentary for the BBC on the tour of the Far East. One of the ideas we had was to take a whole load of people, actors, dancers, creative artists, and put them into their own particular job in Tokyo and see how they coped with it in a different culture.

Another idea we had was to do a travel documentary. Chris and I were going to take the long way back over Bangkok, Manila, the old Orient Express route. Unfortunately, there just wasn't enough time to do either. I think next time we go to Australia we'll do it.

I really want to get into film scores and videos. Chris and I want to buy the film rights to a book and do that. It's great, we more or less opened a door by accident to a talent we didn't know we possessed.

We think up ideas for the video, hire a production team and then we're on our way, simple as that. I think it's about time more young people were involved in making things for television. The people who are



JAMES 'MIDGE' URE was born in Cambuslang, Lanarkshire on October 10, 1953. While he was an apprentice at the National Engineering Laboratory, he joined a Glasgow group called Salvation, later known as Silk, one of the most popular groups in the mid-seventies. Since then, Midge has enjoyed a varied career, playing with the ill-fated Rich Kids, Thin Lizzy, Visage and Ultravox. A respected producer and keen film-maker, Midge lives in a 19th Century house in Chiswick. He lists his hobbies as video, old movies, collecting Art Deco, his two cars — a Porsche and a Vauxhall Wyvern — and his Harley Davidson motor bike.

doing it just now aren't getting it right. I mean, the Oxford Road Show was ropey enough but Dear Heart was downright embarrassing. It was like a secondary school annual review.

Anyway, after lunch I go along to the shop to choose a video. This can take a couple of hours.

And I'm always on the look out for bits and pieces for the house. I particularly like Art Deco, so I constantly tramp round a series of antique and junk shops keeping an eye on things. If there's something I like and it's a limited edition, I'd be the mug that pays 200 quid for it, although I believe that if you're paying money for something old it's only worth that money to you.

I've been collecting bits of furniture, ornaments and old prints for years. I started when I lived in Glasgow. I never managed to pick up any

genuine Charles Rennie Macintosh items there, but I have a reproduction set of his chairs coming from Italy for the dining room.

Do I entertain friends to dinner? O yes, I have little soirees all the time; naw, I don't cook. Actually I brought a Japanese cookery book back with me which is full of hot stuff. One Christmas, without knowing what the other was going to give, Chris and I gave each other woks as a present and I like experimenting with that.

Back to collecting. I also like old radios, I've a few of them. Other favourites include a few figurines and a big tortoiseshell desk which took four of us three hours to get up the stairs. My piano is the best bit, even though the lacquer is beginning to flake off.

I search around the junk shops until it's time for them to shut and then I come home and

decide what I'll be doing for the rest of the evening. There aren't many clubs I like to frequent when I'm in London. When we're on tour I like to go out a lot, especially in Japan when we're on stage at six o'clock and we have the rest of the evening to ourselves.

Most of my evenings are spent quietly writing lyrics, playing the piano or my guitar. I don't read as much as I should do. I lose concentration fast.

At the bottom of my garden is what used to be a photographer's studio with a granny flat, which I am turning into a small recording studio. This way I can be close to home, seeing as I spend so much time in the studio, now I can just stumble out of it and go to bed.

I hate going to rock and roll venues, there aren't any good ones any more. They've always got terrible bands at the smaller places — the good ones don't

bother to advertise and you only find out about them by word of mouth.

I like to go to the cinema when I can to catch up with all the films I've missed while I've been away on tour. Now we're in London for a while, I'd like to see Reds and Ragtime, just for starters. If the film has gone off the circuit, then I hire it so I can watch it on my video. I'm also a fan of the theatre, which is more interesting.

One of my problems when I come home after a lengthy tour is I can't seem to shake off the jet lag.

When that happens, there's little point in trying to go back to sleep. Instead it's a case of, aw naw, who can I phone? Once I've got over the jet lag, I normally go to bed at two o'clock in the morning. That's late enough for me.



MIDGE thinks over his past with Silk

DISCOS

ODDS 'N' BODS

JENNIFER HOLLIDAY'S spicing performance of 'And I'm Telling You It's Not Going' on Broadway's much-awarded 'Dreamgirls' musical on last week's televising of 'The Tony Awards' ceremony had to be the most truly soulful, gut wrenching song ever seen on British TV, and amazingly true of the '60s from a 23 year old — Jennifer plays the "Florence Ballard" character whose weight problem gets her kicked out of the svelte Supremes-like '60s girls group 'The Dreams, and a shortened version of her showstopper from the cast album is currently halfway up the US soul chart (on Geffen) ... Narada Michael Walden's single, despite 'Summer Lady' getting by far the most DJ support, is apparently 'You Ought To Love Me' — flipped for comparison by 'I Shoulda Loved Ya!'. Kani Burke's LP review rather neglected the overall quality of the man's voice even on the less immediately useful dance cuts, the whole set indeed hanging together very well for home listening, while such as the lovely 47/95-48/96bpm 'One Minute More', smoochy 31bpm 'Who Do You Love', jolting 111bpm 'All Night', bounding 126bpm 'Can't Get Enough', and 'Shakin'-style fast accelerating 134-137bpm 'Changes' title track are certainly not without use (oh for a 30 hour day!) ... Rose Royce's LP similarly has created interest, albeit short lived, with the Chaka Khan-ish Ricci Benson-sung orchestrally soaring / vocally soaring 0-123-122-124 (jazzy piano)-123bpm 'Still In Love', and to a lesser extent the fairly mundane 109-108bpm funky jiggler 'Dance With Me' ... B.T. Express's album, apart from the already reviewed dynamite synth seared 106(start)-108-109-108bpm 'Keep It Up' title track, includes the tunefully loping then emphatically cantering 120-121-121-122bpm 'This Must Be The Night For Love', chugging 109-110-111bpm 'Let Yourself Go', burbling 110-111-112-111bpm 'Just Can't Stop Dancin'', laser zapped throbbing 118-119-120bpm 'Star Child' and brassy accented 113-114-115bpm 'Dancin' Dream' — but 'Keep It Up' is the killer ... Jessica Williams' highly rated old frantically galloping gay 132bpm 'Queen Of Fools' is about as good as orange vinyl Mexicana RCA 12in ... 'Every Way But Loose' has had an instrumental remix with bass up / vigor down by Plunky & The Oneness of Juju (US Sutra SUD 007), while also on import 12in now are Michael Wycoff 'Looking Up To You' (US RCA) and a remixed Chit-Lites 'Try My Side (Of Love)' (US 20th Century / Chi-Sound) ... Mercury within a month release the US compiled or Platterama Medley', edited together from snippets of the Platters' original old hits 'Only You / Harbor Lights / The Magic Touch / Twilight Time / The Great Pretender / My Prayer / Smoke Gets In Your Eyes' ... Derek Pierce (Bath Males) info that Bristol jazzers Groove Juice Special have a self-titled album on Bath's Rival Records label containing Louis Jordan / Joe Jackson-type material ... The McCrays 'Love On A Summer Night' inexplicably dipped down out of the chart just as the weather got good, and just as it's due on UK 12in — Alan Gaskell (St Helens) reckons it sounds like George Benson 'Love X Love', which mixes well ... Funkapolitan



JAMES HAMILTON at the controls

'Run Run Run' is evidently now on 3-track London 12in, which in common with some other recent mailouts has somehow eluded me ... UK pressings spell in the singular, Blue Feather ... New York District Attorneys are cracking down on bootleg 'disco mixer' medleys, raiding retailers and distributors to seize copies of such as 'Horizon One' ... Ernie Watts's sax is on the Stones 'Go Go' ... Tom Holland was first to turn most people onto Dennis Brown 'Love Has Found Its Way', but then Big Tom's famous for finding 'em! ... Bob Jones and Nicky Peck take a jazz boat around the Isle of Wight on Saturday afternoon, July 10th, 56 tickets from the jocks' gigs beforehand or ring 01-723 1362 and ask for John ... Gary Allan, Graham Carn, Terry Lennane and guests attempt to bring a regular uptown music policy back into Liverpool every Thursday at McMillan's — 'Now it's up to the pumers', sez Gaz ... Gary also says another good ABC instrumental mix is with Alton Edwards 'I Just Wanna' instrumental ... Bristol mafioso Martin Starr, while learning broadcasting in London, wouldn't mind some local gigs (offers on 01-286 5428) ... 'Cosmic Shirel, 18 year-old veteran of Zivago's / Crocs / Gulls / Westcliff Leisure Centre, spends about thirty quid a week on new releases to plug at his current Brentwood Lion And Lamb pub gig but can only afford so much, and would dearly love more consideration from mailing lists ... New York's Rockpool charges member DUs £31 per month for fortnightly record packages (labels aren't charged but must supply product), while Rockamerica charges an annual £70 for their monthly hour long promotional video compilations — so UK jocks don't know how they lucky they are ... America of course is a financially motivated country, and jocks actually get paid their worth ... Paul Lewis (Neath), relax, Donna's album soon come ... Ken Olsen (Manchester Pipe) compiles from the previous weekend's requests a Pipe Disco 30 playlist chart to feature through the following week ... Patrice loses one crown to regain another (check our two Disco / Nightclub charts) ... Eyes & Ears certainly seem to be getting through to pop (Nightclub) jocks ... Wham should be 114-115-118-117-118-117bpm, Congress 110-108-110bpm, Larry Graham 116bpm ... Paul Major, what do you use to time your Beats Per Minute, a grandfather clock? ... WEA's Rowdy Yacks currently sports an arm in plaster — he cracked a bone after taking on some kids at cricket ... Rick James may be America's biggest box



XCLUSIV, KAREN and Maxine, pose leggly outside the London club from which they derive their oddly spell name. Promoted to DJs by Theo Loyla, their 'Fools Are Friendly' single is finding most favour with pop-orientated Nightclub jocks so far (or are they the ones on Theo's list?)

office star night now, but only two years ago he was almost dropped from Motown for lack of hits — and was himself hustling New York disco DJs to play his current material (I saw him) ... Fatman neglected to say he needs so many records because he keeps scratching them! ... has a certain Phonogram man been getting his greens? ... OK, so what's a disco spider? — I dunno, ask 'em at the Record & Disco Centre in Rayners Lane! ... Joe 'Friend Of The Stars' Adelman got me another Gene Chandler 'Nothing Can Stop Me', while amongst stuff uncovered during my marathon move I see my original copies of the Invitations 'What's Wrong With Me Baby', Arthur Conley 'I Can't Stop', Olympics 'Secret Agents' and Shorty Long 'Chantilly Lane' were lent to and never returned by a group called Neat Change way back in the '60s — anyone any idea of their whereabouts now? ... Eric Fuller, our new Ed, could well be disco music's best friend — overnight we've suddenly got almost a whole disco paper, this mainstream acceptance and treatment being just what disco needs to get it across at the same level as over-exposed rock 'n' pop ... KEEP IT TIGHT!

BREAKERS

BUBBLING UNDER the UK Disco 90 (page 4) with increased support are Billy Griffin 'Hold Me Tighter In The Rain' / 'Be With Me' (US Columbia LP), the LIVE Band 'A Chance For Hope' (US TSOB LP), Salsoul Orchestra 'Take Some Time Out (For Love)' (US Salsoul 12in), Manu Dibango 'Waka Juku' (French CRC LP), Howard Johnson 'So Fine' (US A&M 12in), Second Image 'Star' (Polydor 12in), Shock 'Electronic' (Phunk? That's A Lady' (US

Fantasy LP), Freeze 'One To One' / instrumental (Beggars Banquet 12in), William Bootsy Collins 'Take A Lickin' And Keep On Kickin' / The Funky Functioner' / 'Contracuta' (Warner Bros LP), Pino D'Angio 'Ma Quale Idea' (System 12in), First Light 'Don't Be Mistaken' (Oval 12in), Dazz Band 'Let It Whip' (Motown 12in), Superior Movement 'Wide Shot' / 'Sweet Dreams' (US CIM 12in), Kasso 'Waikman' (US Delirium LP), Boys Town Gang 'Can't Take My Eyes Off You (Remix)' (Dutch Rams Horn 12in), Yvonne Elliman 'Love Pains' (US Motly Dick 12in), Majk 'You Gotta Get Up' (US Gold Coast 12in), Fornce 'Keep On Dubbin' (US West End 12in), David Morris 'Saturday Night' (US Becket 12in), Dunn & Bruce Street, 'Shout For Joy' (US Devaki 12in).

IMPORTS

FATBACK: 'She's My Shining Star' (LP 'On The Floor With Fatback' US Spring SP-1-6736). Nothing that you've heard from Fatback before could have prepared you for the unexpected shock of just how sensationally beautiful this Maze-inspired 106(intro)-104-105-106bpm flowing rolling ticking jogger with jazzy sax and Frankie Beverly phrasing could be. As for the rest, it's quality machine tooted funk like the 104-105bpm 'On The Floor', 107-108bpm 'Hip So Slick', 113-114bpm 'Burn Baby Burn', 115-116bpm 'L.F.O.', but thankfully again sweetened by more a-Maze-in' sax on the smoochy 65bpm 'Do It To Me Now'. I know which of their styles will mean more here now, given this choice! MAJIK: 'You Gotta Get Up' (US Gold Coast 7403). Come in 'Ladies Night', your time is up! Oh well, not quite it seems, for here we go again with an extremely strong 117-118-116 ('a-o-a-o') 117-118-117-bpm

12in rerun of Kool's hit formula (instrumental flip). The force of familiarity means people hit the floor when they hear it, and stay there. DUNN & BRUCE STREET: 'Shout For Joy' (US Devaki DK 12-902). With a name play on Dunn & Bradstreet, the guys chuckle in Terry Wogan style and tell us to 'have a good time' as this languidly smacking but beefy good 111(start)-113bpm 12in bumper winds along to an effective gap in the backing rhythm near the end. REDD HOTT: 'Ecstasy' (LP 'Redd Hott No. 1' US Venture VL-1010). Produced by George Kerr, responsible for the O'Jays' most innovative sides in '67,

this clean rhythm intro'd then churningly romping 114(very start)-117-115-114 (break)-115bpm swinger owes more than the lead singer's strangled voice to Bobby Womack and builds an infectious good groove to dominate the rest of the set — a shame it's not on 12in as it could be big — while reasonable funk are the 115-114bpm 'Flashin' At You', 119bpm 'Coming Out To Get You', 114bpm 'Big Fat Bottom', 99-97bpm 'We Come To Funk', plus there are pretty slowies. MANU DIBANGO: 'Waka Juku' LP (French CRC 253130). Discovered in France by Chris Hill during the recent (and by all accounts extremely successful) St Tropez jazz-funk trip, the title track jerky 122-124-125-124-125bpm Afro jazz instrumental is by no means a straight ahead blower, the polyrhythms shift around in intensity and Manu's sax often gets tenderly lyrical, but it works well if you've got the right crowd vibe (not surprisingly it's good at Gullivers). BOBBY MCFERRIN: 'Bobby McFerrin' LP (German Elektra Musician K 52357). If at first this jazz singer's feisty scat vocalise makes you think he's no more than Al Jareau copyist (and let's face it, if Al Jareau hadn't existed neither would he), listen on and you could say the same for Jon Hendricks, Jaco Gilberto, Oscar Brown Jr, Little Willie John and so many more — all of whom show up in Bobby's voice. I won't belittle the set by reducing it to a series of numbers (it's not a dance album anyway), but with its variety of slowies and complex ultra fast fliers it's bound to excite specialist jazz jocks and all who like listening, really listening, to classy music. My own favourite is his treatment of Van Morrison's 'Moondance'. Oh, he's evidently been added to Capital's Knebworth bill. SUPERIOR MOVEMENT: 'Wide Shot' (US CIM 429 02907). Bass bumped gradually unfurling staccato sung (with voice box effects) 111-112-0bpm 12in funk thudder with a good long break and slow fade, the 'Sweet Dreams' flip being a simply superb lovely shimmering 48/96bpm soul vocal group slowie in the tradition of 1967 — not to be missed by old timers. JACKIE MOORE & WILSON PICKETT: 'Seconds' (US Catawba CA 1000). Two soul veterans unite for an encouragingly good beefily thudding funky 107(start)-109-110-109 (break)-110bpm 12in lurcher not unlike Ben E King's 'Music Trance', waiting Miss Moore and still screaming Mr Pickett wanting "seconds of your love

MORE DISCOS ON PAGE 28

Fatty Fun fun

LAST FRIDAY'S debut of Graham Carter's weekly Fatman's Friday Fun House downstairs at Mayfair Gullivers owed most of its fun to the people it attracted rather than to the Fatman's performance itself. Like a well oiled church hall social with a nifty mobile disco in the corner flashing lights in people's eyes and everyone sitting around on chairs waiting for something to happen, it got going slowly until the atmosphere at times almost reached New York disco level thanks to some imagination-inspired ebullient dancing. Imagination, Harcut One Hundred's Nick Hayward, The Quick, Alton Edwards, Jerome, Roy Hamilton and Lanny Zakatek were amongst the stars present, while out of work DJs that night evidently were Chris Brown, Tom rottand, Colin Rudd, Mike Saxon, Steve Wain, Dave Brown, Rudi Gilpin, Martin Starr, Mike Ailin, Ralph Tee and Terry Jones. Industry figures included such hot producers as Roy Carter and Chris Palmer, BBC2 Riverside's Steve Blackwell, and all the usual record company liggers. Actually, nobody was ligger as most had been invited! With so many chums all together at a party, fun could hardly fail to have been had, and if a similar music biz orientated crowd continue to call in on the Fatman then Friday's downstairs should be a good whiter alternative to the blacker scene upstairs at Gullivers. The sound he's got is excellent, the firework effects are startling, while all that's missing are actual 'fun' records (of the silly assuaton type) which might have been expected — however, Fatman's personality is legendary and more than an attraction in itself. Welcome home, Graham!

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EIGHTIES LADIES: A Taste Of Honey's Janice Marie Johnson (left) and Hazel Payne have got the groove

CONTINUED
FROM
PAGE 27

— can't get enough" (instrumental flip).
FORBICE: 'Keep On Dubbin' (US West End WES 22143). Rhythmically frothy in the Peech Boys tradition this instrumental dub-style 120-123-123bpm 12in percussion and echoing effects tapper mixes sensationally out of the KISS "D" Train remix, and is tip to the rapping 0-121-119-121-122-123 1/121 120bpm "Keep On Dancin'". A pity they didn't synch to a click track, it might have made life easier for mixers!
BILLY OCEAN: 'Calypso Funkin' (US Epic 49-02943). Although on the surface this good coolly peat-up 119bpm 12in jitterer with steel drum segments may seem tricky, although faster it has the same bass line as the Peech Boys and vari-mixes well.
LEGACY: 'Word Up' (US Brunswick D 222). Bass synth and chinking guitar powered chunkily rolling 114(intro)-116bpm 12in smacker with gals-answered guy and a good clanking break, instrumental flip.
GAP BAND: 'Talkin' Back' (LP 'Gap Band IV US Total Experience TE-1-300). Amazingly disappointing set with the accent on mellow slowies apart from the "long" 121-123bpm (as opposed to "even longer") version of their "Early In The Morning" hit, the lightweight churning 126bpm clopper "You Dropped A Bomb On Me", and this tongue twisting slowly twining 91bpm Funk rapper with much play made of the word "tucker", which could be big in Liverpool (and elsewhere, if people want to "row" slow).

Jackson's old 91-90-9bpm "Any Day Now". Both single and album, incidentally, are rapidly climbing the US soul charts — something of a breakthrough there — while here the single won Capital Radio's People's Choice. Give your ears a treat, hear it!

BLUE FEATHER: 'Let's Funk Tonight' (Mercury MERX 109). This terrific mind-nagging sinuously weaving 118bpm 12in Dutch drifter starts out with weaselly synth and some lightweight vocals which can be easily skipped, to toughen up about a third of the way through into a dynamite instrumental with jazzy solos from guitar, keyboards, sax, synth and percussion building the tension as it drives along (to an abrupt finish). UK pressings now have the very similar but less subtle 122bpm "It's Low" as tip, which becomes another percussion rattled instrumental weaver once the initial vocals are over, and vari-mixes well out of the A-side.

A TASTE OF HONEY: 'We've Got The Groove' (LP 'Ladies Of The Eighties' Capitol EST 12173). Great jaunty jolting brassily braying 113bpm Latin-flavoured choppy rattler repeats the LP's title line amidst much floor-filling jollity, while "Diamond Real" is a bassily thrusting 106-108bpm backbeat version of the Michael Wycoff-recorded song, the 7in-issued "I'll Try Something New" a gorgeous tremulous "Sukiyaki"-style 50bpm revival of the Miracles' 1962 slowie, and "Sagones" a lurching 107bpm smacker.

SECOND IMAGE: 'Star' (Polydor POSPX 457). Roy Carter-produced cleanly striding strong 120-121bpm 12in snafaker with good brass fills and infectious intensifying vocal work reaching an "everybody's going to Hollywood" climax, the "Sambol" flip being a jazzy more specialist c116bpm instrumental.

JEFFREY OSBORNE: 'I Really Don't Need No Light' (LP 'Jeffrey Osborne' A&M AMLH 64896). LTD's note-holding ex-

lead singer has been produced by George Duke with Larry Graham, Ernie Watts, Louis Johnson, Bobby Lyle, Paulinho Da Costa amongst the backers to ensure it's a classy affair, and indeed this pulsating vibrant 107bpm untroubled swayer (his US single) is just that — try it sandwiched between Fatback "Star" and Lamont Dozier "Roots" — as are the beautifully unfurling gorgeous ultra-catchy 76-77bpm "Ernie Morerio" romantic jogger (my actual favourite) and the slightly Steve Wonder-ish throbbing purposeful 99-100bpm "New Love", while "Ain't Nothin' Missin'" is a clapping 103-108bpm jiggy jolter, "Who You Talkin' To?" a woodered brassy 119-120bpm jerker, "Ready For Your Love" a gospel tinged jittery 110-103bpm strider, plus there are some nice crawling smoochers.
IMAGINATION: 'Music And Lights' (R&B RBL 210). Immediately recognisable and unwavering though their sound has become, it does seem to be a surefire success formula and this 100bpm 12in continuation of "Just An Illusion" (easy to vari-synch) could well be their biggest hit yet. You know what to expect, so let's have it — music, lights, ACTION!
THE MCCRAYERS: 'Love On A Summer Night' (Capitol 12CL 251). Lovely lush cool economically ticking 116bpm 12in swayer with delicate breathy brothers and sisters harmony, Benson-ish guitar (it is awfully like "Love X Love"), and a telling short Wayne Henderson trombone solo — hopefully RTI climb the chart again now that its season has come, after earlier import album action.

CHANGE: 'The Very Best In You' (London LONX 009). Jacques Fred Petrus-produced classy cool trim (intro) — 116bpm 12in swaying snicker with impassioned though controlled male vocal and steady momentum slips down like ice cream and honey — cool, sweet and painless — and should go very well with the similar McCrayers.

UK NEWIES

DENNIS BROWN: 'Love Has Found Its Way' (A&M AMSX 8226). My favourite record of the year so far, this incredibly beautiful smoothy flowing 98-100-101bpm soul-reggae swayer glides effortlessly into your mind and is now on smash-bound 3-track 12in with the good but less exceptional 73bpm "Why Baby Why" and 70bpm "I Couldn't Stand Losing You", all from the compulsively play-it-again "Love Has Found Its Way" LP (A&M 64886), off which — if any have to be isolated — you could try the 75-76-77bpm "Halfway Up Halfway Down", 77bpm "Weep & Moan", 84bpm "Handwriting On The Wall" and Chuck

DISCO DATES

FRIDAY (18) Harold Melvin & The Blue Notes play Swindon Brunel Rooms, Robbie Vincent & Ian Reading jazz-funk Southend Zero 5, Dave Brown funks Chaswell Heath, Regency Suite, Xcely PA at Rayleigh Croca, Steve Day & Neil Harvett do Tube Hill Railway Tavern weekly, Fatman's Friday Fun House funks downstairs at Mayfair Gullivers while Graham Gold & James Hamilton funk upstairs as usual; **SATURDAY (19)** Robbie Vincent & King Enri jazz-funk Catford Saxon Tavern, Nicky Peck jazz-funks Charing King Arthurs Court weekly; **SUNDAY (20)** Martin Collins, Steve Allen, Jonathon, Ashley Woods 'n more jazz-funk Peterborough Cresset Slickers all-day (3pm), Paul Clark & Mick Fuller present IQ live at Brighton Burslys 1st anniversary jazz-funk night, Shakatak play Ilford Palais; **MONDAY (21)** Harold Melvin & The Blue Notes start a week with Chris Britton at Wafford Baileys; **TUESDAY (22)** Shakatak live plus Chris Kaye & Jim 'Invicta' Colvin start weekly jazz-funk at Eltham Harrigate Rooms Yorkshire Grey; **WEDNESDAY (23)** Harold Melvin & The Blue Notes play Mayfair Gullivers.

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MAILMAN

TASTE OR DISGRACE?

If the cap fits...

REGARDING MICHAEL Bernard's review of Haircut 100's gig at the Ritz in New York, Nick Heyward couldn't have been wearing a John Lennon corduroy cap because John Lennon wore a Bob Dylan corduroy cap. So Nick Heyward had to be wearing a Bob Dylan corduroy cap, alright?

The Bean, Jersey

PS Great attempt at an interview with the best group since the Beatles, the great New Order. Ta.

Wrong, Bob Dylan wore a Woodie Guthrie corduroy cap and young Nick's never even heard of him

Snotty-nosed brats

IN ANSWER to Doris Purty of Edinburgh's letter concerning Altered Images... I think 99 per cent of the world's population (that's including the 975 million in China) are greatly relieved to hear that, and I quote: "No other band sounds like them and no other band will".

Tell me, who the hell could stand ANOTHER snotty-nosed, giggling brat with her bunch of unmusical mummy's boys? One irate Altered Images hater, Chester

PS I could get to enjoy slugging people off. Let me know if your paper needs a reviewer!

All our reviewers are giggling, snotty nosed brats who enjoy slugging people off anyway. Sorry

Supergroups

PLEASE SOLVE a problem for me. From 1972 until 1978 10cc released 11 smash hit singles. Only one of these singles, namely 'Silly Love', failed to get into the Top 10. From these hits came three number ones. This and their numerous album successes make 10cc one of the finest groups of the seventies.

In that case, why the hell does your paper and countless others never give the supergroups a bloody mention? It makes me throw up. David Gray, Saltcoats, Ayrshire

The supergroups. Satisfied?

Corny and boring

I HEARD Elvis Costello's new effort the other day. What crap! So this seems as good a time as any to say a few words about him.

Everything he does sounds the same — very corny and boring. I suppose when he appears on Top Of The Pops he'll have one of those pathetic suits on. With his Joe 90 specs, no doubt he thinks he's big and masculine.

I wonder what kind of creep buys his crap. I think he is tasteless, old fashioned and boring.

Greg Brooks, a Queen fan

Which makes Queen the "bright new hopes" for 1982 I suppose

Pony and trap

WHY DIDN'T you just review Roxxy Music's 'Avalon' and stop giving us all the pony and trap



MAY I please point out that not all Queen fans are bleeding morons? I have been a Queen fan (since before 'Another One Bites The Dust' actually) for quite a while as well as having become a Bow Wow Wow fan (before 'Go Wild In The Country') and I just hope that a couple of stupid prats in Europe aren't going to discredit all Queen's fans.

I would think that Queen fans, far from having 'good taste' and therefore rejecting Bow Wow Wow, would in fact have a wide appreciation and for that reason would at least listen to them.

Anyway, I think it's a bloody disgrace that Queen haven't made a public apology to Bow Wow Wow. Are they so big and important that the actions of their fans no longer interests them — even if they do the band discredit?

Queen seem to have less and less time for their fans — even though some of us do think that new album is definitely a step in the right direction!

John Manwell, Oakington, Cambridgeshire

Queen care what the fans think? Stop moaning and go and buy some more of their albums!

about what you think Bryan Ferry ought to be doing.

10 years ago they were giving us original music that no one could keep up for too long. Why does everyone compare them then and now? They're not trying to be the same, and even if they were, they'd just get slagged off even more.

'Avalon' is a good album, stop comparing it with everything else. If it sends shivers down my spine, then it's OK with me.

Isaac Hunt, Sheffield

Ever thought of emigrating somewhere warmer?

Happy

DEAR DISAPPOINTED OF Fulham (Sunie). I note your record review of Madness 'House Of Fun'. Eat crap pie because it got to number one.

Happy of Glasgow

How was Sunie to

anticipate a mass buying spree by light-fisted Scottish Madness fans?

Ugly face

HOW COME every time that boring old fart Phil Collins is on Top Of The Pops he's always got about three or four day's growth around his ugly face? The poor old wimp must think it

THE ODD COUPLE

HAVE YOU noticed the distinct resemblance between Marc Almond and Lena Zavaroni? Deena Tallon, Withington, Manchester

No. Marc wears more make-up than Lena



makes him look butch... or is it to compensate for the lack of hair on his head?

Herbert Bottomly, Grindon Village, Sunderland

Don't moan at us, just send the ageing millionaire some razor blades

Human right

I AGREE with Tony Williams that people should speak their minds on the Falklands issue. Fortunately for him and me, we live in a society where this basic human right is freely allowed, as did the Falklanders until recently.

All the people who made the singles to which Mr. Williams referred also live in such a society and have reaped the financial benefits of their peace songs, thus being allowed to choose their own life style.

Of course, war itself does no good to anybody, but I truly believe that not to fight for our beliefs in this instance will do us and the rest of the world's free nations immeasurable harm. I am humbly grateful that there are those amongst us who are prepared to go to the lengths they have done to defend the principles on which this country remains one of the most enduring and stable of democracies.

I write as the sister of a serviceman who, like the rest of his colleagues in the South Atlantic, joined the armed forces by choice.

I respect the ideals of Tony Williams. I trust that if he was born an Argentinian and was conscripted, his stance would be just as resolute. You say in your reply to him: 'Tell it to the Sun'. I suggest he also tells it to the fascist junta in Buenos Aires. I hate war, too.

Karen Jenkins, Bedford

PS I am aged 17, not an older person.

You said it

Reputation

I AM writing in response to a letter that I read in RECORD MIRROR, titled 'Peace And War'.

Peace and Love isn't a very descriptive way to describe the manner in which the people in Argentina are treated by the junta. Thousands of people living there have mysteriously disappeared during the period in which Argentina has been ruled by the junta.

To put it bluntly, Argentina

has one of the worst reputations in the world when it comes to human rights. Only a few days ago it was reported that a number of bodies, many decapitated, were found lying on the sea bed with their feet encased in concrete, off the coast of Argentina.

If that's the way the Junta treat their own people how will they treat the Falkland Islanders? Already the liberty and human rights has been disregarded... people's homes have been looted and their way of life has been disturbed.

A Medhurst, London WC1

You said it too

You dog

IN REPLY to the letter from Wilbur Snodgrass. Who the f-k do you think you are you dog, to write something like that about Billy Mackenzie? Why annoy others with your pathetic views when you're probably the only one who holds such opinions?

Just for the record, the Associates released five singles and two albums before 'Party Fears Two', but we don't suppose being the ignorant fat arse you are, you probably didn't know that.

Billy Mackenzie was never a nobody because we knew him. Samantha O'Toole and Maureen Philpott, Luton

PS If you ever come to Luton, you'd better watch out 'cos if we see you we'll stick two white hot tridents up you.

Don't worry, Luton's most famous daughter — our very own Sunie — has already done the job

Glasses

OK, THIS has gone far enough. Could you please shoot Michael Hurli, producer of Top Of The Pops, or give him some glasses so that he'll notice that the world's best group have had three weeks in the top 40? At least recently we've had the Banshees and the Bunnymen, but where were New Order?

Couldn't they have got rid of the Fun Boy Three, who seldom are off the show? I had hoped that when Madness sang that temptation was on the way, but it wasn't... I think I'll go and be depressed by the Cure again.

Roger Nuclear, Cannock, Staffordshire

There was a spot going for New Order but Ken Dodd got it instead

RECORD
MIRROR

**RICK
SPRINGFIELD**

