

JUNE 26 1982 35p

# RECORD MIRROR

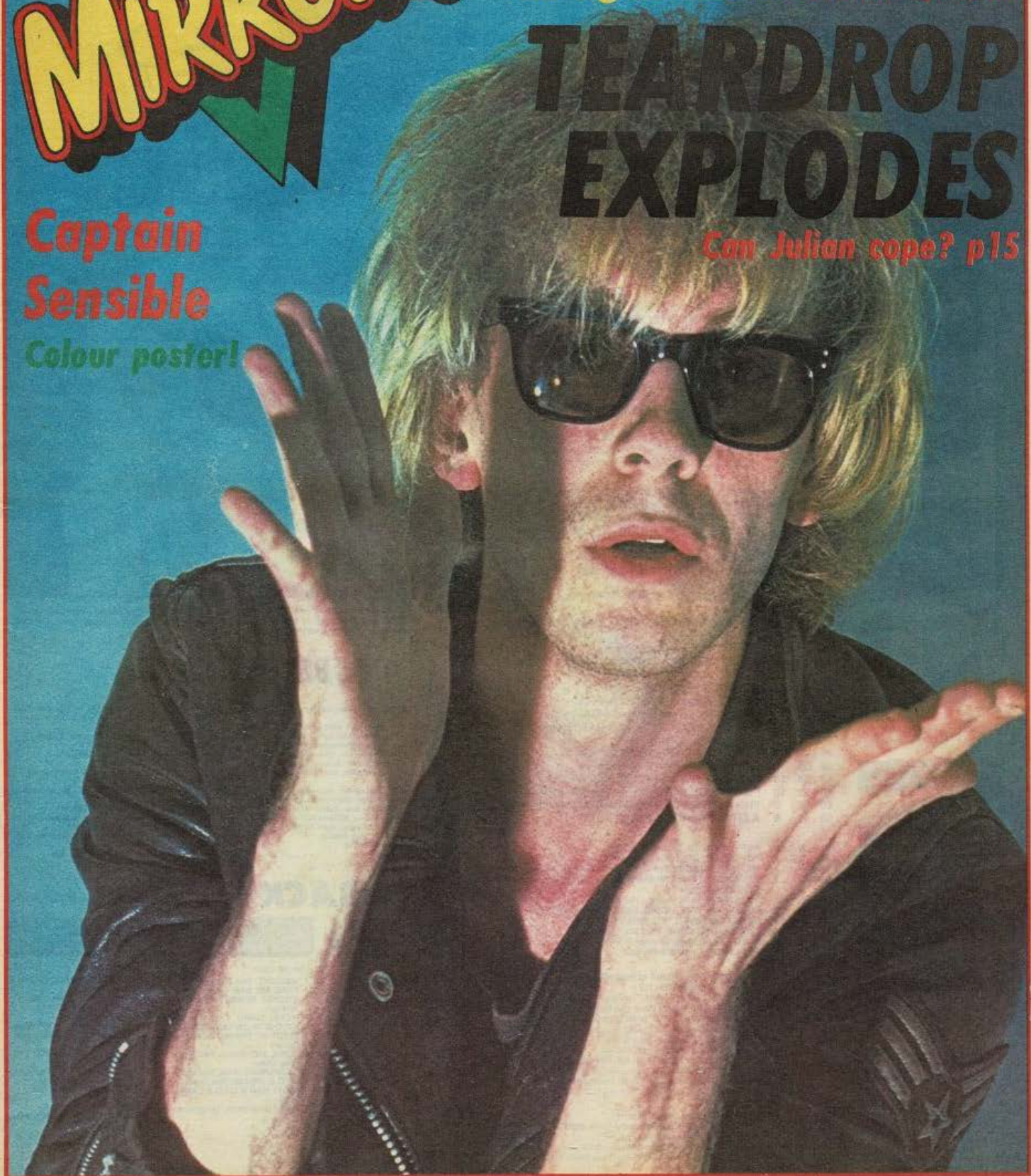
Fashion ★ Haircut 100  
Jagger ★ Thompson Twins

Imagination Colour spread!

## TEARDROP EXPLODES

Can Julian cope? p15

Captain  
Sensible  
Colour poster!



TEARDROP EXPLODES' JULIAN COPE PIC BY ADRIAN BOOT

ISSN 0144 5804





AS USED ON TOP OF THE POPS

# RAM CHARTS

## TOP SINGLES

Week ending June 26

THIS WEEK	LAST WEEK	WEEKS IN CHART	TITLE	ARTIST
1	3	7	I'VE NEVER BEEN TO ME,	Charlene, Motown
2	1	6	GOODY TWO SHOES,	Adam Ant, CBS
3	2	5	TORCH,	Soft Cell, Some Bizarre/Phonogram
4	7	7	I'M A WONDERFUL THING (BABY),	Kid Creole & The Coconuts, ZE/Island
5	6	7	HUNGRY LIKE THE WOLF,	Duran Duran, EMI
6	4	7	THE LOOK OF LOVE,	ABC, Neutron
7	18	3	INSIDE OUT,	Odyssey, RCA
8	10	5	WORK THAT BODY,	Diana Ross, Capitol
9	14	4	I WANT CANDY,	Bow Wow Wow, RCA
10	15	4	DO I DO,	Stevie Wonder, Motown
11	9	2	WE TAKE MYSTERY,	Gary Numan, Beggars Banquet
12	38	2	ABRACADABRA,	Steve Miller Band, Mercury/Phonogram
13	33	2	AVALON,	Roxy Music, EG (Polydor)
14	5	6	HOUSE OF FUN,	Madness, Stiff
15	8	9	FANTASY ISLAND,	Tight Fit, Jive
16	24	4	IKO IKO,	Natasha, Towerbell
17	12	10	MAMA USED TO SAY,	Junior, Mercury/Phonogram
18	25	4	BEATLES MOVIE MEDLEY,	The Beatles, Parlophone
19	27	3	NO REGRETS,	Midge Ure, Chrysalis
20	11	6	PAPERLATE (EP),	Genesis, Charisma/Phonogram
21	13	11	ONLY YOU,	Yazoo, Mute
22	32	3	LAS PALABRAS DE AMOR,	Queen, EMI
23	19	5	THE BACK OF LOVE,	Echo & The Bunnymen, Korova
24	21	6	BRAVE NEW WORLD,	Toyah, Safari
25	30	3	A NIGHT TO REMEMBER,	Shalamar, Solar
26	28	3	GOING TO A GO GO,	The Rolling Stones, Rolling Stones Records
27	17	8	THE TELEPHONE ALWAYS RINGS,	The Fun Boy Three, Chrysalis
28	39	2	MURPHY'S LAW,	Cheri, Polydor
29	16	8	CLUB COUNTRY,	The Associates, Associates
30	20	8	ISLAND OF LOST SOULS,	Blondie, Chrysalis
31	—	—	MUSIC AND LIGHT,	Imagination, R&B RBS 210
32	23	5	FIREWORKS,	Siouxsie & The Banshees, Polydor
33	—	—	HAPPY TALK,	Captain Sensible, A&M CAP 1
34	36	3	SPACE AGE LOVE SONG,	A Flock Of Seagulls, Jive
35	29	6	AFTER THE GOLDRUSH,	Prelude, After Hours
36	37	3	SHE DON'T FOOL ME,	Status Quo, Vertigo/Phonogram
37	65	2	NOW THOSE DAYS ARE GONE,	Bucks Fizz, RCA
38	73	2	HEART (STOP BEATING IN TIME),	Leo Sayer, Chrysalis
39	51	2	VIDEOTHEQUE,	Dollar, WEA
40	56	2	STREETWALKIN',	Shakatak, Polydor
41	35	4	IKO IKO,	The Belle Stars, Stiff
42	59	2	SPIRIT,	Bauhaus, Beggars Banquet
43	48	2	FREEBIRD,	Lynyrd Skynyrd, MCA
44	69	2	TINY CHILDREN,	The Teardrop Explodes, Mercury/Phonogram
45	49	3	FAMILY MAN,	Mike Oldfield, Virgin
46	31	6	TEMPTATION,	New Order, Factory
47	34	13	I WON'T LET YOU DOWN,	Ph.D., WEA
48	22	10	FORGET ME NOTS,	Patrice Rushen, Elektra
49	26	7	THE NUMBER OF THE BEAST,	Iron Maiden, EMI
50	41	8	A LITTLE PEACE,	Nicole, CBS
51	57	3	EMPTY GARDEN,	Elton John, Rocket
52	66	2	YOU LITTLE FOOL,	Elvis Costello, F-Beat
53	45	9	WE HAVE A DREAM,	Scottish World Cup Squad, WEA
54	53	3	STANDING AT THE TOP (PART 1),	The Temptations featuring Rick James, Motown
55	40	11	GIRL CRAZY,	Hot Chocolate, Rak
56	42	7	LOVE IS ALL IS ALL RIGHT,	UB40, Dep International
57	68	2	NO GETTING OVER YOU,	Paris, RCA
58	43	4	SINCE YOU'RE GONE,	The Cars, Elektra
59	—	—	NIGHT TRAIN,	Village, Polydor POSP 441
60	60	4	KEY LARGO,	Bertie Higgins, Epic
61	—	—	ME AND MY GIRL (NIGHT CLUBBING),	David Essex, Mercury/Phonogram MER 107
62	—	—	BACK TO SCHOOL AGAIN,	The Four Tops, RSO 89
63	—	—	ANGEL IN BLUE,	J. Geils Band, EMI America EA 136
64	70	12	THIS TIME (WE'LL GET IT RIGHT) ENGLAND WE'LL FLY THE FLAG,	England World Cup Squad, England
65	55	3	I'M YOUR MAN,	Blue Zoo, Magnet
66	11	3	YOUR DREAM,	Adrian Gurvitz, Rak
67	71	3	YOU WEREN'T IN LOVE WITH ME,	Billy Field, CBS
68	—	—	ROCK THE CASBAH,	The Clash, CBS A2479
69	58	10	I LOVE ROCK'N'ROLL,	Joan Jett & The Blackhearts, Epic
70	54	7	RHYTHM OF THE JUNGLE,	Quick, Epic
71	44	6	CANTONESE BOY,	Japan, Virgin
72	46	8	THE MEANING OF LOVE,	Depeche Mode, Mute
73	47	8	PINKY BLUE,	Altered Images, Epic
74	64	4	ONE HELLO,	Randy Crawford, Warner Bros
75	—	—	THE SOUND OF YOUR CRY,	Elvis Presley with The Imperials Quartet, RCA 232

### 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)



SHIELD YOUR eyes from this week's dazzling display of flashing molars, as Annabella grins at 9 and Dollar go all gooey in the garden at 30. This issue is dedicated to Ultra Brits shareholders and dentists everywhere

## BUBBLING UNDER

- CHOP-CHOP, Killing Joke, Malicious Damage (Polydor) EGO 7
- CIRCLES, Atlantic Starr, A&M AMS 8218
- COME ON EILEEN, Druys Midnight Runners & The Emerald Express, Mercury/Phonogram DEXYS 8
- CRASHING DOWN, The Nolans, Epic EPC A2378
- DANCE WIT' ME, Rick James, Motown TMG 1266
- DON'T TALK TO STRANGERS, Rick Springfield, RCA 218
- EASE YOUR MIND, Touchdown, Excalibur EXC 519
- GONNA BE LONELY AGAIN, The Pinkettes, Craze CR 33
- HEAT OF THE MOMENT, Asia, Geffen GEF A2494
- HOMOSAPIEN, Pete Shelley, Genetec WIP 6720
- I LOVE THIS LAND, Vex Lynn, State STAT 112
- LET'S FUNK TONIGHT, Blue Feather, Mercury/Phonogram MER 108
- LIGHTNING FLASH, Brotherhood Of Man, EMI 5309
- LOVE HAS FOUND ITS WAY, Dennis Brown A&M AMS 8226
- MARGATE, Chas And Dave, Rockney KOR 15
- RED SKIES, The Fixx, MCA FIXX 3
- RUNAWAY, Thompson Twins, T TEE 5
- SICK BOY, GBH, Clay CLAY 11
- SOMETHING IN YOUR PICTURE, Fashion, Arieta ANIST 472
- SOONER OR LATER, Larry Graham, Warner Bros K17825
- STAR, Second Image, Polydor POSP 457
- THE VERY BEST IN YOU, Change, London LON 009
- VISIONS, Bill Wyman, A&M AMS 8227
- WAIT FOR THE BLACKOUT, The Damned, Big Beat NS 77
- (I'M INTO) YOUR LOVE, Jerome, RCA 225

## FLASHBACK

5	10	15
June 25, 1977	June 24, 1972	June 24, 1967
1 SHOW YOU THE WAY TO GO, The Jacksons	1 VINCENT, Don MacLean	1 A WHITER SHADE OF PALE, Procol Harum
2 LUCILLE, Kenny Rogers	2 TAKE ME BACK 'OME, Slade	2 THERE GOES MY EVERYTHING, Engelbert Humperdinck
3 SO YOU WIN AGAIN, Hot Chocolate	3 ROCKIN' ROBIN, Michael Jackson	3 CARRIE ANNE, The Hollies
4 A STAR IS BORN (EVER-GREEN), Barbra Streisand	4 METAL GURU, T. Rex	4 SILENCE IS GOLDEN, The Trammps
5 I DON'T WANT TO TALK ABOUT IT FIRST CUT IS THE DEEPEST, Rod Stewart	5 AT THE CLUB/SATURDAY NIGHT AT THE MOVIES, The Drifters	5 WATERLOO SUNSET, The Kinks
6 YOU'RE MOVING OUT TODAY, Carole Bayer Sager	6 ROCK AND ROLL PART 2, Gary Glitter	6 OKAY, Dave Dee, Dozy, Beaky, Mick and Tich
7 BABY DON'T CHANGE YOUR MIND, Gladys Knight and The Pips	7 CALIFORNIA MAN, The Move	7 THE HAPPENING, The Supremes
8 FANFARE FOR THE COMMON MAN, Emerson, Lake and Palmer	8 LITTLE WILLIE, The Sweet	8 PAPER SUN, Traffic
9 GOD SAVE THE QUEEN, The Sex Pistols	9 MARY HAD A LITTLE LAMB, Wings	9 SWEET SOUL MUSIC, Arthur Conley
10 TELEPHONE LINE, The Electric Light Orchestra	10 LADY ELEANOR, Lindisfarne	10 THEN I KISSED HER, The Beach Boys



# TOP ALBUMS

THIS WEEK  
LAST WEEK  
WEEKS IN CHART

Week ending June 26

1	1	4	<b>AVALON</b> , Roxy Music, EG (Polydor)
2	2	3	<b>THREE SIDES LIVE</b> , Genesis, Charisma/Phonogram
3	3	9	<b>COMPLETE MADNESS</b> , Madness, Stiff ☆
4	12	6	<b>TROPICAL GANGSTERS</b> , Kid Creole & The Coconuts, Ze/Island
5	4	3	<b>STILL LIFE (AMERICAN CONCERT 1981)</b> , The Rolling Stones, Rolling Stones Records
6	5	6	<b>RIO</b> , Duran Duran, EMI
7	—	—	<b>NON-STOP ECSTATIC DANCING</b> , Soft Cell, Some Bizzare/Phonogram BZX 1012
8	6	2	<b>THE CHANGELING</b> , Toyah, Safari ○
9	7	3	<b>WINDSONG</b> , Randy Crawford, Warner Bros
10	10	7	<b>NIGHTBIRDS</b> , Shakatak, Polydor
11	17	8	<b>TUG OF WAR</b> , Paul McCartney, Parlophone
12	12	7	<b>HOT SPACE</b> , Queen, EMI
13	9	6	<b>ORIGINAL MUSICIARIUM</b> , Stevie Wonder, Motown
14	8	12	<b>THE NUMBER OF THE BEAST</b> , Iron Maiden, EMI
15	20	24	<b>LOVE SONGS</b> , Barbra Streisand, CBS
16	18	14	<b>CHARIOTS OF FIRE</b> , Vancliff, Polydor
17	22	2	<b>TROOPS OF TOMORROW</b> , Exploited, Secret
18	16	9	<b>BARRY LIVE IN BRITAIN</b> , Barry Manilow, Arista
19	21	11	<b>ASIA</b> , Asia, Geffen
20	11	24	<b>ARE YOU READY</b> , Bucks Fizz, RCA
21	14	17	<b>PELICAN WEST</b> , Haircut One Hundred, Arista
22	19	4	<b>THE HUNTER</b> , Blondie, Chrysalis
23	15	5	<b>SUKK</b> , The Associates, Associates
24	25	29	<b>NON-STOP EROTIC CABARET</b> , Soft Cell, Some Bizzare/Phonogram
25	30	32	<b>PEARLS</b> , Elkie Brooks, A&M
26	28	6	<b>COMBAT ROCK</b> , The Clash, CBS
27	23	10	<b>1982</b> , Status Quo, Vertigo/Phonogram
28	72	5	<b>SWITCHED ON SWING</b> , The Kings Of Swing Orchestra, K-Tel
29	24	6	<b>THE EAGLE HAS LANDED</b> , Saxon, Camero
30	34	181	<b>BAT OUT OF HELL</b> , Meatloaf, Epic/Cleveland
31	42	21	<b>ALL FOR A SONG</b> , Barbara Dickson, Epic
32	60	2	<b>12 GREATEST HITS VOLUME 2</b> , Neil Diamond, CBS
33	25	7	<b>THE CONCERTS IN CHINA</b> , Jean-Michel Jarre, Polydor ○
34	32	30	<b>TIN DRUMS</b> , Japan, Virgin
35	37	7	<b>CHARTBUSTERS</b> , Various, Ronco
36	51	13	<b>SKY 4 — FORTHCOMING</b> , Sky, Arista
37	44	33	<b>QUEEN GREATEST HITS</b> , Queen, EMI
38	29	4	<b>J!</b> , Junior, Mercury/Phonogram
39	34	35	<b>DARE</b> , Human League, Virgin
40	85	2	<b>ABRACADABRA</b> , The Steve Miller Band, Mercury/Phonogram
41	40	10	<b>THE SLIDE AREA</b> , Ry Cooder, Warner Bros
42	36	7	<b>WE ARE ... THE LEAGUE</b> , The Anti-Nowhere League, WXYZ
43	39	7	<b>PINKY BLUE</b> , Altered Images, Epic ○
44	31	15	<b>DIAMOND</b> , Spandau Ballet, Reformation/Chrysalis
45	43	5	<b>EYE IN THE SKY</b> , The Alan Parsons Project, A&M
46	39	15	<b>THE FUN BOY THREE</b> , The Fun Boy Three, Chrysalis
47	41	2	<b>CHILL OUT</b> , Black Uhuru, Island
48	27	3	<b>SCREAMING BLUE MURDER</b> , Girlschool, Bronze
49	50	30	<b>4</b> , Foreigner, Atlantic
50	—	—	<b>BEAT</b> , King Crimson, EC (Polydor) EGPL 51
51	47	11	<b>A FLOCK OF SEAGULLS</b> , A Flock Of Seagulls, Jive
52	49	5	<b>DURAN DURAN</b> , Duran Duran, EMI
53	33	6	<b>SELECT</b> , Kim Wilde, Rak
54	45	14	<b>FIVE MILES OUT</b> , Mike Oldfield, Virgin

55	62	15	<b>THE CONCERT IN CENTRAL PARK</b> , Simon And Garfunkel, Geffen ○
56	—	—	<b>ELAINE PAIGE</b> , Elaine Paige, WEA K58385
57	58	7	<b>THIS TIME</b> , The England World Cup Squad, K-Tel
58	45	14	<b>BROADSWORD AND THE BEAST</b> , Jethro Tull, Chrysalis
59	56	2	<b>STAGE-STRUCK</b> , David Essex, Mercury/Phonogram
60	53	4	<b>ANIMATION</b> , Jon Anderson, Polydor
61	63	2	<b>SHIP ARRIVING TOO LATE TO SAVE A DROWNING WITCH</b> , Frank Zappa, CBS
62	52	7	<b>PORNOGRAPHY</b> , The Cure, Fiction
63	70	11	<b>JUMP UP</b> , Elton John, Rocket/Phonogram
64	74	11	<b>SHAPE UP AND DANCE (VOL 2)</b> , Angela Rippon, Lifestyle
65	94	2	<b>SHAPE UP AND DANCE WITH FELICITY KENDAL (VOL 1)</b> , Felicity Kendal, Lifestyle
66	66	35	<b>BODY TALK</b> , Integration, P&B
67	65	5	<b>TWELVE GOLD BARS</b> , Status Quo, Vertigo/Phonogram
68	69	45	<b>RUMOURS</b> , Fleetwood Mac, Warner Bros
69	68	4	<b>PENTHOUSE AND PAVEMENT</b> , Heaven 17, Virgin
70	71	14	<b>FRIENDS</b> , Shalamar, Solar
71	46	9	<b>STRAIGHT FROM THE HEART</b> , Patrice Rushen, Elektra
72	55	27	<b>SEE JUNGLE ...</b> , Bow Wow Wow, RCA
73	97	2	<b>WHY DO FOOLS FALL IN LOVE</b> , Diana Ross, Capitol
74	—	—	<b>I AM COLD</b> , Rip Rig And Panic, Virgin A2228
75	75	25	<b>FACE VALUE</b> , Phil Collins, Virgin
76	98	2	<b>ALL THE GREAT HITS</b> , Diana Ross, Motown
77	80	6	<b>SECRET COMBINATION</b> , Randy Crawford, Warner Bros
78	80	7	<b>FRIENDS IN LOVE</b> , Johnny Mathis, CBS
79	54	15	<b>THE GIFT</b> , The Jam, Polygram
80	86	10	<b>DISCO UK AND DISCO USA</b> , Various, Ronco
81	100	11	<b>MUST'NT GRUMBLE</b> , Chas And Dave, Rocknry
82	—	—	<b>KILLERS</b> , Kias, Casablanca/Phonogram CANL 1
83	83	31	<b>PRIVATE EYES</b> , Hall And Oates, RCA
84	76	32	<b>ARCHITECTURE AND MORALITY</b> , CMD, Virgin
85	67	7	<b>SWEETS FROM A STRANGER</b> , Squeeze, A&M
86	77	2	<b>PRIVATE AUDITION</b> , Heart, Epic
87	—	—	<b>LOVE HAS FOUND ITS WAY</b> , Dennis Brown, A&M AML64886
88	64	10	<b>TIME PIECES — THE BEST OF ERIC CLAPTON</b> , Eric Clapton, RSO
89	95	4	<b>ONCE UP A TIME — THE SINGLES</b> , Siouxsie & The Banshees, Polydor
90	84	40	<b>DEAD RINGER</b> , Meatloaf, Epic/Cleveland
91	—	5	<b>WAR OF THE WORLDS</b> , Jeff Wayne's Musical Version, CBS 96000 EMI ☆
92	79	25	<b>CHRISTOPHER CROSS</b> , Christopher Cross, Warner Bros
93	90	10	<b>STRAIGHT BETWEEN THE EYES</b> , Rainbow, Polydor
94	—	—	<b>JAMES BONDS GREATEST HITS</b> , Various, Liberty Ebx-V 007
95	73	11	<b>SHUTTERED ROOM</b> , The Fixx, MCA
96	57	6	<b>CHURCH OF HAWKWOOD</b> , Hawkwind, RCA
97	92	23	<b>GEORGE BENSON COLLECTION</b> , George Benson, Warner Bros
98	—	—	<b>2 X 45</b> , Cabaret Voltaire, Rough Trade/ROUGH-42
99	—	—	<b>FRESH FRUIT IN FOREIGN PLACES</b> , Kid Creole & The Coconuts, Ze/Island LPS 7014
100	—	—	<b>THE GOLDEN AGE OF WIRELESS</b> , Thomas Dolby, Venice In Peel VIP 1001

# VIDEO

1	1	<b>COMPLETE MADNESS</b> , Madness, Stiff
2	2	<b>ROCK FLASHBACK</b> , Deep Purple, BBC/3M
3	4	<b>VIDEOSTARS</b> , EMI
4	3	<b>GARY NUMAN'S MICROMUSIC</b> , Palace Video
5	6	<b>PHYSICAL</b> , Olivia Newton-John, EMI
6	7	<b>SIOUXSIE AND THE BANSHEES</b> , Spectrum
7	15	<b>LIVE AT POMPEII</b> , Pink Floyd, Spectrum
8	5	<b>BOB MARLEY AND THE WAILERS</b> , EMI
9	8	<b>PAUL McCARTNEY AND WINGS ROCKSHOW</b> , EMI
10	16	<b>THE JACKSONS IN CONCERT</b> , VCL
11	12	<b>ADAM AND THE ANTS</b> , Home Video Productions
12	10	<b>WELCOME TO MY NIGHTMARE</b> , Alice Cooper, PMA
13	9	<b>KATE BUSH LIVE AT HAMMERSMITH ODEON</b> , EMI
14	13	<b>GREATEST FLIX</b> , Queen, EMI
15	—	<b>ELTON JOHN IN CENTRAL PARK</b> , VCL

By courtesy of HMV Shops Ltd.

# NIGHTCLUB

1	2	<b>MAMA USED TO SAY (US REMIX)</b> , Junior, Mercury 12in
2	1	<b>FORGET ME NOTS</b> , Patrice Rushen, Elektra 12in
3	3	<b>THE LOOK OF LOVE</b> , ABC, Neutron 12in
4	5	<b>TORCH</b> , Soft Cell, Some Bizzare 12in
5	4	<b>ONLY YOU/SITUATION</b> , Yazoo, Mute 12in
6	6	<b>HUNGRY LIKE THE WOLF</b> , Duran Duran, EMI 12in
7	7	<b>HOUSE OF FUN</b> , Madness, Stiff
8	11	<b>FANTASY ISLAND</b> , Tight Fit, Jive 12in
9	17	<b>GOODY TWO SHOES</b> , Adam Ant, CBS
10	9	<b>I SPECIALIZE IN LOVE</b> , Sharon Brown, Virgin 12in
11	8	<b>PAPA'S GOT A BRAND NEW PIGBAG</b> , Pigbag, Y 12in
12	19	<b>DO I DO</b> , Stevie Wonder, Motown 12in
13	15	<b>WALK ON BY</b> , "D" Train, Epic 12in
14	24	<b>STANDING ON THE TOP</b> , Temptations/Flick James, Motown 12in
15	31	<b>I'M A WONDERFUL THING BABY</b> , Kid Creole & The Coconuts, Ze 12in
16	18	<b>(I'M INTO) YOUR LOVE</b> , Jerome, RCA 12in
17	26	<b>WORK IT OUT</b> , Shalamar, Solar/RCA 12in
18	10	<b>GIRL CRAZY</b> , Hot Chocolate, Rak
19	14	<b>THE MEANING OF LOVE</b> , Depeche Mode, Mute 12in
20	21	<b>INSTINCT/CHANT NO. 1 (REMIX)</b> , Spandau Ballet, Reformation 12in
21	29	<b>ACT LIKE YOU KNOW</b> , Fat Larry's Band, WMDT 12in
22	34	<b>GRACE</b> , The Bambi AKA, Epic/Streetwave 12in
23	12	<b>ISLAND OF LOST SOULS</b> , Blondie, Chrysalis 12in
24	20	<b>THE RHYTHM OF THE JUNGLE</b> , The Quick, Epic 12in
25	35	<b>CIRCLES</b> , Atlantic Starr, A&M 12in
26	27	<b>THE TELEPHONE ALWAYS RINGS</b> , Fun Boy Three, Chrysalis 12in
27	32	<b>CLUB COUNTRY</b> , Associates, Associates 12in
28	16	<b>PROBOSD YOU A MIRACLE</b> , Simple Minds, Virgin 12in
29	33	<b>THANK YOU FOR THE PARTY</b> , The Dukes, WEA 12in
30	38	<b>INSIDE OUT</b> , Odyssey, RCA 12in
31	23	<b>REALLY SAYING SOMETHING</b> , Bananarama/Fun Boy Three, Deram 12in
32	51	<b>WORK THAT BODY</b> , Diana Ross, Capitol 12in
33	47	<b>IKO IKO</b> , Natsushige, Towerbell
34	25	<b>I WON'T LET YOU DOWN</b> , Phoebe, WEA
35	36	<b>MAGIC FLY/SAVE YOUR LOVE FOR ME</b> , Space, Metropolis 12in
36	30	<b>I LOVE ROCK 'N' ROLL</b> , Joan Jett & The Blackhearts, Epic
37	42	<b>A LITTLE BIT FURTHER AWAY</b> , Kokomo, CBS
38	37	<b>I WANT CANDY</b> , BowWowWow, RCA 12in
39	52	<b>EARLY IN THE MORNING</b> , Gap Band, Mercury 12in
40	49	<b>WHITE BOY</b> , Culture Club, Virgin 12in
41	56	<b>NO WAY OUT/DANCING IN THE STREET</b> , UK Players, A&M 12in
42	—	<b>CHECK US OUT</b> , Light Of The World, EMI 12in
43	44	<b>PARIS IS ONE DAY AWAY</b> , The Mood, RCA 12in
44	—	<b>IF LEAVING ME IS EASY</b> , Lloyd Chalmers, KR 12in
45	—	<b>MURPHY'S LAW</b> , Cher, Polydor 12in
46	65	<b>OLD FASHIONED LOVE</b> , Smokey Robinson, Motown 12in
47	—	<b>BEATLES MOVIE MEDLEY</b> , Beatles, Parlophone
48	39	<b>LITE ME UP</b> , Herbie Hancock, CBS 12in
49	43	<b>ARE YOU HEARING (WHAT I HEAR)?</b> , Level 42, Polydor 12in
50	—	<b>IN THE MOOD</b> , Swingdilla, Safari
51	53	<b>MY BABY JUST CARES FOR ME</b> , Nina Simone, Charly/10in EP
52	—	<b>SOONER OR LATER</b> , Larry Graham, Warner Bros 12in
53	—	<b>MISS ATTRACTIVE</b> , Victor Romero Evans, Epic 12in
54	—	<b>IF YOU CAN DANCE YOU CAN DO IT</b> , Slimline, Channel 12in
55	63	<b>LOVE IS ALL IS ALL RIGHT</b> , UB40, DEP International 12in
56	61	<b>DON'T YOU WANT ME</b> , Human League 100, Virgin 12in
57	—	<b>NO REGRETS</b> , Midge Ure, Chrysalis
58	58	<b>FOOLS ARE FRIENDLY</b> , Xcluseiv, Le Maître Music 12in
59	—	<b>I'VE NEVER BEEN TO ME</b> , Charlene, Motown
60	—	<b>SPACE AGE LOVE SONG</b> , A Flock Of Seagulls, Jive
61	—	<b>LOVE BUZZ (REMIX)</b> , Vogue, Mercury 12in
62	—	<b>DRY BONES</b> , Gogol, Chamee
63	—	<b>A NIGHT TO REMEMBER</b> , Shalamar, Solar/WEA 12in
64	—	<b>PINKY BLUE (DANCE MIX)</b> , Allread Images, Epic 12in
65	—	<b>SHAKTIEVER SO LONELY (DUB)</b> , Moonson, Mobile Soul Corporation 12in



Photo by Adrian Boot



NOT A hype any more . . . After years as the critics' darling, Kid Creole is finally a chart success. 'I'm a Wonderful Thing' climbs up to 4 in the singles chart this week.

GARY NUMAN, at this week's number 11. Chartfile can't be brought to you just this once — normal service will be resumed next week.



# DISC 45s

- 1 1 STANDING ON THE TOP, Temptations/Rick James, Motown 12in
- 2 9 INSIDE OUT, O'Jays, RCA 12in
- 3 4 LET'S FUNK TONIGHT/IT'S LOVE, Blue Feather, Mercury 12in



- 4 3 DO I DO, Stevie Wonder, Motown 12in
- 5 11 SOONER OR LATER (INSTRUMENTAL), Larry Graham, Warner Bros 12in
- 6 14 DANCE WIT' ME, Rick James, Motown 12in
- 7 2 FORGET ME NOTS, Patrice Rushen, Elektra 12in
- 8 10 I'M A WONDERFUL THING BABY, Kid Creole & The Coconuts, Ze 12in
- 9 8 MAMBA USED TO SAY (US REMIX), Junior, Mercury 12in
- 10 8 GRACIA (INSTRUMENTAL), The Roots AKA, Epic/Streetwave 12in
- 11 7 ACT LIKE YOU KNOW, Fat Larry's Band, WMOT 12in
- 12 12 CIRCLES, Atlantic Starr, A&M 12in
- 13 6 NUMBER ONE/ALL WE NEED/REMEMI ME, Patrice Rushen, Elektra LP
- 14 16 FEELIN' LUCKY LATELY, High Fashion, Capitol 12in
- 15 15 THANKS TO YOU (INSTRUMENTAL), Sinamon, US Becket 12in
- 16 24 RISKY TO THE TOP/HANG TIGHT/CHANGES/CANT GET ENOUGH, Keri Burke, US RCA LP
- 17 19 (I'M INTO) YOUR LOVE, Jerome, RCA 12in
- 18 25 WE'VE GOT THE GROOVE/DIAMOND REAL/SAYONARA, A Taste Of Honey, Capitol LP
- 19 27 MONEY'S TOO TIGHT (TO MENTION), Valentine Brothers, US Bridge 12in
- 20 18 YOU AND ME JUST STARTED, Linda Taylor, Groove Production 12in
- 21 34 LETTIN' IT LOOSE/MIND WHAT YOU FIND, Heatwaves, Epic 12in
- 22 17 I'LL DO MY BEST (FOR YOU BABY), Ritchie Family, US RCA 12in
- 23 21 DON'T MAKE ME WAIT/DUB MIX, Peach Boys, US West End 12in
- 24 23 EARLY IN THE MORNING, Gap Band, Mercury 12in
- 25 -- YOU OUGHT TO LOVE ME, Narada Michael Walden, Atlantic 12in
- 26 29 MONEY TALKS/THROWDOWN/HAPPY 89 TIMES, Rick James, Motown LP
- 27 13 I SPECIALIZE IN LOVE, Sharon Brown, Virgin 12in
- 28 42 A NIGHT TO REMEMBER/REMIX, Shalamar, Solar 12in
- 29 28 LOVE HAS FOUND ITS WAY, Dennis Brown, A&M 12in
- 30 22 IT SHOULD HAVE BEEN YOU, Gwen Guthrie, Island 12in
- 31 26 EASE YOUR MIND (US REMIX)/OPEN TO YOU, Touchdown, Excaltor 12in
- 32 30 SUMMER LADY/I'M READY/CONFIDENCE/YOU'RE NO. 1/HOLIDAY, Narada Michael Walden, Atlantic LP
- 33 53 THE VERY BEST IN YOU, Chicago, London 12in
- 34 36 LOVE YOU MADLY, Candela, US Arista 12in
- 35 40 YOU'RE THE ONE FOR MERICAN YOU HANDLE IT/COME LET ME LOVE YOU/GONNA GET OVER YOU (REMIXES), "D" Train/Sharon Redd/Jeanette "Lady" Day/France Jot, US Prelude LP

- 36 26 WALK ON BY, "D" Train, Epic 12in
- 37 -- STAR, Second Image, Polydor 12in
- 38 76 MUSIC AND LIGHTS, Imagination, R&B 12in
- 39 -- LOVE ON A SUMMER NIGHT, McCrarys, Capitol 12in
- 40 31 ON A JOURNEY (INSTRUMENTAL), Elektrik Funk, Epic 12in
- 41 33 HARD TIMES (INSTRUMENTAL), Al McCall, US West End 12in
- 42 56 TAKE YOUR TIME (INSTRUMENTAL), Roy Hamilton, White Label 12in
- 43 46 BEST LOVE, Rose Royce, Epic 12in promo
- 44 -- LET IT WHIP, Dazz Band, Motown 12in
- 45 37 IN THE SKY, Loose End, Virgin 12in
- 46 82 TIGHTEN IT UP, BLT, US Gold Coast 12in
- 47 82 EVERY WAY BUT LOOSE (REMIX), Plunky/Oneness Of Jolu, US Sutra 12in

- 49 90 SHE'S MY SHINING STAR, Fatback, US Spring LP
- 49 35 STREET CORNER, Ashford & Simpson, Capitol 12in
- 50 52 I REALLY DON'T NEED NO LIGHT/EENIE MEENIE/NEW LOVE, Jeffrey Osborne, A&M LP
- 51 43 NICE & SLOW (US REMIX), Jesse Greene, Excaltor 12in
- 52 -- YOU GOTTA GET UP, Majik, US Gold Coast 12in
- 53 68 CANT SAY 'BYE, Kandidata/Viscount Oliver, Polydor 12in
- 54 41 BEFORE I LET GO/GOLDEN TIME OF DAY (LIVE), Mazze, Capitol 12in
- 55 63 KEEP ON MOVIN' AND GROOVIN', Atlantis, US Chaz Ro 12in
- 56 36 WHY CAN'T WE LIVE TOGETHER, Mike Anthony, German Arista 12in
- 57 65 MURPHY'S LAW, Cheri, Polydor 12in
- 58 30 DO THAT THING, Brass Construction, Liberty LP
- 59 47 CHECK US OUT, Light Of The World, EMI 12in
- 60 -- SHOUT FOR JOY, Duro & Bruce Street, US Devaki 12in
- 61 55 THE LOOK OF LOVE (PTS 1 / 3 / 2 / 4), ABC, Neutron 12in
- 62 83 (THE BEST PART OF) BREAKIN' UP/LOVE IS THE DRUG, Roni Griffiths, Vanguard 12in

- 63 45 HOW D'YOU FEEL, H Tension, EMI 12in
- 64 44 JUST BE YOURSELF, Cameo, Casablanca 12in
- 65 49 OVER LIKE A FAT RAT, Fonda Rae, US Vanguard 12in
- 66 -- SO FINE, Howard Johnson, US A&M 12in
- 67 -- I AM ON THE REAL SIDE, Lisa Hill, US Cherry Hill 12in
- 68 88 JUST HAVIN' FUN/STAY THE NIGHT/LET'S GET OFF, Ray Parker, Arista LP
- 69 -- KEEP ON DUBBIN', Formo, US West End 12in
- 70 86 GETTIN' TO THE GOOD PART/MOTOR MOUTH/GIVE IT ALL YOUR HEART, Herbie Hancock, CBS LP
- 71 59 FINAL APPROACH, L.C.O.T., KGO 12in
- 72 50 FREE & EASY, Phil Upchurch, US J&M LP
- 73 61 DON'T YOU LOVE IT (UK REMIX), Jasmine Singleton, System 12in

- 74 60 RIDE ON LOVE, George Duke, Epic 12in
- 75 72 CHARON D'LEGGANCE (MIX-X-XTEND), D'Ligance, US Arnewe 12in
- 76 64 CRUSIN' ON SUNSET, Oliver Sain, US HCRC LP
- 77 80 DON'T LET ME SLIP AWAY/STEADY ON MY MIND, Jean Carr, US Motown LP
- 78 32 ORANGE GROVES, Ransom/McKenzie & Friends, Smokey 12in
- 79 71 STREETWALKIN', Shakatak, Polydor 12in
- 80 85 SAY I LOVE YOU (WAATIE MIX), Lenny Zakatek, London 12in
- 81 -- HOLD ME TIGHTER IN THE RAIN/BE WITH ME, Billy Griffin, US Columbia LP
- 82 -- WORK THAT BODY, D'ana Ross, Capitol 12in
- 83 -- LOOK WHO'S LONELY NOW/HE REMINDS ME, Randy Crawford, Warner Bros LP
- 84 -- WORK IT OUT, Shalamar, Solar/RCA 12in
- 85 ECSTASY, Field Holl, US Venture LP
- 86 77 STOOL PIG/OWN (CORRUPT), Kid Creole & The Coconuts, Ze LP

- 87 78 ARE YOU HEARING (WHAT I HEAR)?, Level 42, Polydor 12in
- 88 -- MOODY/KEEP THIS ONE IN TUNE, Chris Hunter, Polydor 12in
- 89 67 LOVE SOMETHING SPECIAL/LOVE SPECIALITY, Touch, Elite 12in
- 90 -- GIVE ME JUST A LITTLE MORE TIME, Angela Clemmons, US Portrait 12in

# INDIE 45s

- 1 1 TEMPTATION, New Order, Factory FAC 63(12)
- 2 2 ONLY YOU, Yazoo, Mute 7MA/TE (12MUTE) 000
- 3 9 WAIT FOR THE BLACKOUT, Damned, Big Beat NS(P) 77
- 4 4 BRAVE NEW WORLD, Toyah, Safari SAFE(P) 45
- 5 3 THE MEANING OF LOVE, Depeche Mode, Mute (12)MUTE 022
- 6 5 LOVE IS ALL IS ALRIGHT, UB40, DEP International 70EP (12DEP4)
- 7 7 FAITHLESS, Scritti Politti, Rough Trade RT 101(T)
- 8 18 LOUD PROUD AND PUNK (EP), Business, Blitz, Gonads, Dead Generation, Total Noise TOT 1
- 9 6 EL SALVADOR (EP), Intrans, No Future Cl 10
- 10 13 PAPA'S GOT A BRAND NEW PIGBAG, Pigbag, Y (12)Y10
- 11 9 THE SWEETEST GIRL, Scritti Politti, Rough Trade RT 091
- 12 -- THE HOUSE THAT MAN BUILT (EP), Cornflck, Grass 221994/1
- 13 14 PAGAN LOVE SONG, Virgin Prunes, Rough Trade RT 106
- 14 12 BELA LUGOSI'S DEAD, Bauhaus, Small Wonder WEENY 2
- 15 15 SURVIVAL, Defects, WXYZ ABCD 3
- 16 26 TEARING UP THE PLAINS, 23 Skidoo, Fetish FP 20
- 17 11 NAZI PUNKS, Dead Kennedys, Subterranean SUB 24
- 18 13 ATTACK/ALTERNATIVES, Exploited, Secret SHH 130
- 19 23 I'VE GOT A GUN, Channel 3, No Future Cl 11
- 20 16 LET'S BREAK THE LAW/I HATE... PEOPLE, Aril-Nowhere League, WXYZ ABCD 2
- 21 -- SICK BOY, GBH, Clay CLAY 11
- 22 20 I THINK WE NEED HELP, Farmers Boys, Waap 12WAAP 2
- 23 27 ANGEL FACE, Outcasts, OO DO 200
- 24 17 FASHION, Charge, Kamera ERA 007
- 25 22 A VIEW FROM HER ROOM, Weekend, Hough Trade RT 097
- 26 30 LIFE IN THE GLAD HOUSE (REMIX), Modern English, 4AD
- 27 19 EVERYTHING'S GONE GREEN, New Order, Factory Benelux FACSN 08
- 28 24 LOVE WILL TEAR US APART, Joy Division, Factory FAC 23
- 29 25 XOVO, Passage, Cherry Red CHERRY 36
- 30 35 LA VACHE QUI RIT (EP), Zounds, Not So Brave NSB 1
- 31 32 EAST TO THE WEST, Anti-Past, Rondelet ROUND 18
- 32 31 SMASH THE DISCOS (EP), Business, Secret SHH 132
- 33 21 POLICE STATE (EP), Special Units, Rondelet ROUND 20
- 34 36 NO Doves FLY HERE, Mob, Grass 321984/7
- 35 34 LOOK, KNOW, Fall, Kamera ERA 004
- 36 46 NIGHT AND DAY, Everything But The Girl, Cherry Red CHERRY 37
- 37 40 THE WINNER, Infa-Riot, Secret SHH 133
- 38 35 ALL-OUT ATTACK, Blitz, No Future Cl 9
- 39 38 GANGLAND, Violators, No Future Cl 9



- 40 21 STORM, Carmel, Red Flame RF 701
- 41 28 REASONS FOR EXISTENCE (EP), Subhumans, Spiderleg
- 42 39 NEVER SURRENDER, Blitz, No Future Cl 8
- 43 -- STOP, Zeitgeist, Jamming! CREATE 4
- 44 49 STANDARD MAN, Animal Magic, Recreational SPORT 8
- 45 -- IEVA, Toyah, Safari SAFE (P) 28
- 46 42 THE WINDSPILL (EP), Scrotless, Scrotless SPILL 1
- 47 33 SENSELESS VIOLENCE EP, Destructors, Carnage BOOK 2
- 48 50 CONSPIRACY, Hysgos, Waap WAAP 2
- 49 41 SHELL SHOCK, Ezerhead, Ficklen's FS 208
- 50 -- WARFARE, System, Spiderleg SDL 4

# INDIE LPs

- 1 -- TROOPS OF TOMORROW, Exploited, Secret SEC 8
- 2 8 THE CHANGELING, Toyah, Safari VOOR 9
- 3 3 HE WHO DARES WINS (LIVE IN BERLIN), Theatre Of Hate, Burning Rome SSSS 2P
- 4 22 3 X 45, Cabaret Voltaire, Rough Trade ROUGH 42
- 5 1 WE ARE... THE LEAGUE, Anti-Nowhere League, WXYZ LHMOP 1
- 6 2 WARGASM, Various, Pax PAX 4
- 7 4 HARE NOTHING SEE NOTHING SAY NOTHING, Discharge, Clay CLAYLP 3
- 8 7 PUNK AND DISORDERLY, Various, Abstract AABT 100
- 9 5 DR HECKLE AND MR JIVE, Pigbag, Y Y17
- 10 10 SPEAK AND SPELL, Depeche Mode, Mute STUMM 8
- 11 12 THE GOOD THE BAD AND THE 4-SKINS, 4-Skins, Secret SEC 4
- 12 9 FOURTH DRAWER DOWN, Associates, Situation 2 SITU 2
- 13 6 GREATEST HIT, Blue Orchids, Rough Trade ROUGH 36
- 14 15 HEX INDUCTION HOUR, Fall, Kamera KAM 1
- 15 11 MOVEMENT, New Order, Factory FACT 50
- 16 14 EVACUATE, Chelsea, Step Forward SFLP 7
- 17 17 TWO BAD DJ, General Saint & Clint Eastwood, Greenleaves GREL 34
- 18 24 IN THE FLAT FIELD, Bauhaus, 4AD CAD 13
- 19 25 SEVEN SONGS, 23 Skidoo, Fetish SM 2006
- 20 -- WIPE OUT, Raven, Neat NEAT 1004
- 21 25 SCIENTIST WINS THE WORLD CUP, Scientist, Greenleaves GREL 37
- 22 13 AFTER THE SNOW, Modern English, 4AD CAD 206
- 23 16 CHRONIC GENERATION Chron Gen, Secret SEC 3
- 24 19 A WAY OF LIFE, Last Resort, Last Resort TLR 001
- 25 21 STILL, Joy Division, Factory FACT 40
- 26 26 BEST OF THE DAMNED, Damned, Big Beat DAM 1
- 27 18 METAL ON METAL, Arvi Allie LAT 1130
- 28 -- RIOTOUS ASSEMBLY, Various, Riot City ASSEMBLY
- 29 29 SHOOT OUT THE LIGHTS, Richard And Linda Thompson, Hannibal HMDC 1303
- 30 -- DEGENERATION, Passage, Cherry Red 8 RED 29

# US 45s

- 1 1 EBONY AND IVORY, Paul McCartney and Stevie Wonder, Columbia
- 2 2 DON'T YOU WANT ME, The Human League, A&M/Virgin
- 3 3 ROSANNA, Toto, Columbia
- 4 6 HEAT OF THE MOMENT, Asia, Geffen
- 5 4 ALWAYS ON MY MIND, Willie Nelson, Columbia
- 6 9 HURTS SO GOOD, John Cougar, Riva
- 7 7 CRIMSON AND CLOVER, Joan Jet & The Blackhearts, Boardwalk
- 8 8 LET IT WHIP, Dazz Band, Motown
- 9 12 LOVE'S BEEN A LITTLE BIT HARD ON ME, Juice Newton, Capitol
- 10 4 THE OTHER WOMAN, Ray Parker Jr., Arista
- 11 11 BODY LANGUAGE, Queen, Elektra
- 12 16 CAUGHT UP IN YOU, 38 Special, A&M
- 13 13 MAKING LOVE, Roberta Flack, Atlantic
- 14 17 TAINTED LOVE, Soft Cell, Sire
- 15 10 IT'S GONNA TAKE A MIRACLE, Deniece Williams, ARC/Columbia
- 16 20 ONLY THE LONELY, The Motels, Capitol
- 17 14 DON'T TALK TO STRANGERS, Rick Springfield, RCA
- 18 21 ANY DAY NOW, Ronnie Milsap, RCA
- 19 42 EYE OF THE TIGER, Survivor, Scotti Bros
- 20 22 TAKE ME DOWN, Alabama, RCA
- 21 23 PLAY THE GAME TONIGHT, Kansas, Kinshar
- 22 26 ABRA-CADABRA, The Steve Miller Band, Capitol
- 23 10 I DO, Steve Wonder, RCA
- 24 31 WHAT KIND OF FOOL AM I, Rick Springfield, RCA
- 25 29 FORGOT ME NOTS, Patricia Reshan, Elektra
- 26 26 BREAK IT UP, Foreigner, Atlantic
- 27 30 STILL THEY RIDE, Journey, Columbia
- 28 34 KEEP THE FIRE BURNIN', Rio Speedwagon, Epic
- 29 32 PERSONALLY, Karla Bonoff, Columbia
- 30 33 HOLD ME, Fleetwood Mac, Warner Bros
- 31 15 867-5309/JENNY, Tommy Tutone, Columbia
- 32 18 I'VE NEVER BEEN TO ME, Charlene, Motown
- 33 25 AFTER THE GLITTER FADES, Stevie Nicks, Modern
- 34 55 EVEN THE NIGHTS ARE BETTER, Air Supply, Arista
- 35 37 THIS MAN IS MINE, Heart, Epic
- 36 38 HOPE YOU LOVE ME LIKE YOU SAY YOU DO, Hue Lewis And The News, Chrysalis
- 37 39 BE MINE TONIGHT, Neil Diamond, Columbia
- 38 54 HARD TO SAY I'M SORRY, Chicago, Full Moon/Warner Bros
- 39 41 ISLAND OF LOST SOULS, Blondie, Chrysalis
- 40 43 DANCING IN THE STREET, Van Halen, Warner Bros
- 41 44 ANGEL IN BLUE, The J. Geils Band, EMI-America
- 42 56 GOING TO A GO GO, The Rolling Stones, Rolling Stones Records
- 43 48 EARLY IN THE MORNING, The Gap Band, Total Experience
- 44 52 IF THE LOVE FITS WEAR IT, Leslie Pearl, RCA
- 45 47 YOU SHOULD HEAR HOW SHE TALKS ABOUT YOU, Melissa Manchester, Arista
- 46 60 HOOKED ON SWING, Larry Elgart And His Manhattan Swing Orchestra, RCA
- 47 50 KIDS IN AMERICA, Kim Wilde, EMI-America
- 48 -- WASTED ON THE WAY, Crosby, Stills And Nash, Atlantic
- 49 49 LOVE PLUS ONE, Haircut One Hundred, Arista
- 50 NICE GIRLS, Eye To Eye, Warner Bros
- 51 53 I'LL FIND MY WAY HOME, Jon And Vangelis, Polydor
- 52 19 MAN ON YOUR MIND, Little River Band, Capitol
- 53 57 I FOUND SOMEBODY, Glenn Frey, Asylum
- 54 58 OUT OF WORK, Gary U.S. Bonds, EMI-America
- 55 -- PAPERLATE, Genesis, Atlantic
- 56 -- YOUR IMAGINATION, Daryl Hall & John Oates, RCA
- 57 59 RIGHT KIND OF LOVE, Quarterflash, Geffen
- 58 -- LANDSLIDE, Olivia Newton-John, MCA
- 59 24 WITHOUT YOU, Frankie And The Knockouts, Millennium
- 60 -- IF YOU WANT MY LOVE, Cheap Trick, Epic

# US LPs

- 1 1 ASIA, Asia, Geffen
- 2 2 TUG OF WAR, Paul McCartney, Columbia
- 3 3 DIVER DOWN, Van Halen, Warner Bros
- 4 4 STEVIE WONDER'S ORIGINAL MUSQUARIUM I, Stevie Wonder, Tamla
- 5 5 DARE, The Human League, A&M/Virgin
- 6 6 ALWAYS ON MY MIND, Willie Nelson, Columbia
- 7 7 TOTO IV, Toto, Columbia
- 8 8 ALDO NOVA, Aldo Nova, Portrait
- 9 8 BLOOD HASN'T SPOILED ME YET, Rick Springfield, RCA
- 10 15 AMERICAN FOOL, John Cougar, Riva/Motown
- 11 14 SPECIAL FORCES, 38 Special, A&M
- 12 12 GET LUCKY, Loverboy, Columbia
- 13 13 PICTURE THIS, Hue Lewis And The News, Chrysalis
- 14 16 STRAIGHT FROM THE HEART, Patricia Rushen, Elektra
- 15 10 CHARIOTS OF FIRE, Vangelis, Polydor
- 16 18 KEEP IT ALIVE, The Dazz Band, Motown
- 17 17 JUMP UP, Elton John, Geffen
- 18 25 THROWIN' DOWN, Rick James, Gordy
- 19 19 THE BROAD SWOARD AND THE BEAST, Jethro Tull, Chrysalis
- 20 20 NEECY, Deniece Williams, ARC/Columbia
- 21 4, Foreigner, Atlantic
- 22 22 HOT SPACE, Queen, Elektra
- 23 23 ESCAPE, Journey, Columbia
- 24 24 ALL FOUR ONE, The Motels, Capitol
- 25 27 QUIET LIES, Juice Newton, Capitol
- 26 11 THE OTHER WOMAN, Ray Parker Jr., Arista
- 27 39 PRIVATE AUDITION, Heart, Epic
- 28 44 VINYL CONFESIONS, Kansas, Kinshar
- 29 34 DREAMGIRLS, Original Cast, Geffen
- 30 30 STRAIGHT BETWEEN THE EYES, Rayburn, Mercury
- 31 31 EXTRATERRESTRIAL LIVE, Blue Oyster Cult, Columbia
- 32 32 NON-STOP EROTIC CABARET, Soft Cell, Sire
- 33 45 COMBAT ROCK, The Clash, Epic
- 34 26 BLACKOUT, Scorpions, Mercury
- 35 37 MOUNTAIN MUSIC, Alabama, RCA
- 36 43 SWEETS FROM A STRANGER, Squeeze, A&M
- 37 57 GAP BAND IV, Gap Band, Total Experience
- 38 38 JUST ANOTHER DAY IN PARADISE, Berlie Higgins, Kat Family
- 39 58 THE HUNTER, Blondie, Chrysalis
- 40 40 ONE ON ONE, Cheap Trick, Epic
- 41 26 BELLA DONNA, Stevie Nicks, Modern Records
- 42 42 PELLICAN WEST, Haircut One Hundred, Arista
- 43 29 I LOVE ROCK 'N ROLL, Joan Jet And The Blackhearts, Boardwalk
- 44 53 ANNIE, Soundtrack, Columbia
- 45 64 A FLOCK OF SEAGULLS, A Flock Of Seagulls, Jive/Arista
- 46 51 JANE FONDA'S WORKOUT RECORD, Jane Fonda, Columbia
- 47 47 STREET OPERA, Ashford & Simpson, Capitol
- 48 28 STANDING HAMPTON, Sammy Hagar, Geffen
- 49 -- STILL LIFE, Rolling Stones, Rolling Stones Records
- 50 50 OFF RAMP, Pat Metheny Group, ECM
- 51 41 FREEZE-FRAME, The J. Geils Band, EMI-America
- 52 53 REALITY AND THE BEAT, The Go-Go's, URS
- 53 53 EYE IN THE SKY, The Alan Parsons Project, Arista
- 54 -- REACH, Richard Simmons, Elektra
- 55 -- 12 GREATEST HITS VOL. II, Neil Diamond, Columbia
- 56 56 TUDOR II, Tommy Tutone, Columbia
- 57 -- SHIP ARRIVING TOO LATE TO SAVE A DROWNING WITCH, Frank Zappa, Barking Pumpkin
- 58 59 TIME AND TIDE, Split Enz, A&M
- 59 -- MARSHALL CRENshaw, Marshall Crenshaw, Warner Bros
- 60 -- DIARY OF A MADMAN, Ozzy Osbourne, Jet







# RECORD MIRROR

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TELEX  
296465  
Music G  
Distributed by  
Spotlight Magazine  
Distribution Ltd  
1, Benwell Road, London N7 7AX  
01-837 5411 © 1982  
Morgan Gramplan plc  
Caldenwood Street  
London SE18 6QH

Registered as a newspaper at  
the Post Office

Published by Spotlight  
Publications Ltd  
40 Long Acre, London  
WC2E 9JT  
and printed by  
Portsmouth & Sunderland  
Newspapers plc  
The News Centre  
Hilsea  
Portsmouth PO2 9SX  
Hants

# NEWS

## Video Jam session

THE JAM release a video of the Stafford Bingley Hall concert they did during their last tour on June 14.

Trans Global Unity Express runs for 29 minutes and amongst the tracks featured are 'A Town Called Malice' and 'Carnation'.

## Benson dates

SOUL STAR George Benson comes to Britain for three live dates in October.

He plays three concerts at London's Wembley Arena on October 20, 21 and 22 following his five sell-out gigs at the venue last year.

Tickets go on sale this week at £12.80, £10.90 and £7.00. Postal orders or cheques should be made payable to Kennedy Street Enterprises and sent with a SAE to Kennedy Street Enterprises, PO Box 77, London SW4 8LH.

## Dublin Stones

THE ROLLING Stones have fixed their Irish concert.

They play the Dublin Slaine Castle on July 24, with the J. Gels Band supporting.

Tickets are available now from the 60,000-capacity venue at £10.50 or 12 Irish punts. The concert kicks off at 1pm and finishes at 7pm.

## Fleetwood

FLEETWOOD MAC release their new album 'Mirage' on July 2.

The album features 12 new songs written by the band including 'Gypsy' and 'Only Over You'. It was recorded in France and Los Angeles, and is their first album since 'Tusk' came out nearly three years ago.

### IN COGNITO UK TOUR DATES

Saturday July 3 *The Venue* Victoria 01 834 5882

Monday July 5 *Margate Winter Gardens* 0843 21348

Wednesday July 7 *Room at the Top*, 197 High Road, Ilford 01 478 5586

Thursday July 8 *Nottingham Palace* 0602 51075

Friday July 9 *Heastings Pier* 0424 522566

Saturday July 10 *Windleor Safari Park* 09905 7514

Wednesday July 14 *Bognor Regis Pier* 0243 820531

Sunday August 1 *Albany Empire* 01-691-8016

Friday August 6 *Cinderella near Hursley* 0273 833795



Elvis plays 21 date autumn tour — full details

ELVIS COSTELLO: "Avez vous a cuppa"

ELVIS COSTELLO is going on tour again... as RECORD MIRROR exclusively revealed last week.

With his band The Attractions, Elvis is to play 21 dates in September and October... and there'll be more to come!

This time round it will be a 'straight' tour without a full country set or the Royal Philharmonic Orchestra which played with him last January at London's Royal Albert Hall.

But strings feature on the new album 'Imperial Bedroom' which is released next week. It features 15 new Costello songs including the single 'You Little Fool', but no new country numbers.

The tour follows a massive string of American dates which give the band six days' rest before setting off on their British jaunt.

Elvis kicks off at the Southampton Gaumont on September 11. Then: Oxford Apollo 12, Birmingham Bingley Hall 13, Sheffield City Hall 14, Manchester Apollo 16, Edinburgh Playhouse 17, Aberdeen Capital 18, Glasgow Tiffany's 20, Newcastle City Hall 21, Scarborough Futurist Theatre 22, Derby Assembly Rooms 23, Leicester De Montfort Hall 24, Ipswich Gaumont 26, Southend Cliffs Pavilion 27, Brighton Dome 28, Hemel Hempstead Pavilion 30, Wolverhampton Civic Hall October 1, Lancaster University 2, Bristol Locarno 4, Cardiff Top Rank 5 and Leeds University 6.

He will also play some "prestige" London dates which will be announced shortly. They will bring the total concert tally to around the 30 date mark.

HOW TO BOOK: Most tickets go on sale from box offices from June 24, although they are on sale slightly later at some venues.

They cost between £4 and £4.50 and record shops in Glasgow, Bristol, Cardiff and Birmingham will also be selling tickets.



LOUDMAN: sheiking all over

## Advent of Nugent

HEAVY METAL Madman Ted Nugent releases his new album 'Nugent' next week.

The album features ten new songs and showcases his new band which includes Rod Stewart's drummer

Carmina Appice, vocalist Derek St Holmes and bassist Dave Kiswiny.

Nugent starts an extensive American tour next month but there is no news of British dates.

## Lynott's together solo

PHIL LYNOTT releases another solo album next month.

The Thin Lizzy leader has teamed up with Ultravox's Midge Ure who has produced the LP. It is called 'Together' and also features Dire Straits guitarist Mark Knopfler.

Lynott was going to call the album 'Fantastic Attitude', and it would have come out much earlier. But he decided to delay the album to avoid any conflict with Thin Lizzy's activities.

### THE ROLLING STONES IN CONCERT

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# THE COSTELLO CAPERS

## Donna's delay

DONNA SUMMER'S new album is to be released this summer.

It will be called 'The Women In Me' and will come out in August. The album was to come out earlier, but it has been delayed by the disco queen because she's expecting a baby — due to be born in the same month.

Meanwhile, she releases a single this week called 'Love Is In Control (Finger On The Trigger)'. It is co-written by disco star Quincy Jones, who also produced the record.

On the flip side is a number called 'Love Is In Control', which is unlikely to be included on the album.



DONNA, doing a Lady Di

# Whitesnake limbo up

WHITESNAKE'S NEW album will be ready in the autumn — and keyboard player Jon Lord has confirmed the band will not be splitting up, despite the loss of Micky Moody and Bernie Marsden.

Lord told RECORD MIRROR this week that they're in process of recruiting new personnel and the band hope to be out on the road soon.

"As David Coverdale says, Whitesnake are only on hold for the moment," said Lord. "We're in the process of approaching experienced people who can fit into the line up easily, but I can't give any names at the moment."

Lord says that Whitesnake have also been out of action

for so long because the band have decided to split from their old management company.

"There's been a lot of legal complications to be sorted out."

Whitesnake's new album is called 'Saints And Sinners' and hopefully it will be out in September. It will be the last album to feature Moody and Marsden. Coverdale is finishing off vocals for the album at present. Jon Lord has also just released his solo album 'Before I Forget', which features Bernie Marsden.

A Whitesnake tour can also be expected later on, but no dates could be confirmed this week.





# BUNNYMEN'S LONG HOP

## World tour

DISCO GROUP Light Of The World go out on tour next month.

They release a new album 'Check Us Out' next week, with a single 'Number One Girl' coming out a week later.

Light Of The World will feature eight musicians on the tour including three original members: Mel Gaynor, Peter Hinds and David Baptista, as well as the nucleus of Gee Bello, Nat Augustin and Tubby Williams.

The tour kicks off at Southend Zero Six on July 23. They go on to play Gravesend Woodville Halls 24, Brighton Top Rank 25, Tunbridge Wells Assembly Hall 26, Southampton Top Rank 27, Cardiff Top Rank 28, Manchester Unity 29, Hitchin Regal 30 and London Hammersmith Odeon 31.

**ECHO AND The Bunnymen** go out on the road this autumn . . . following their biggest hit ever hitting the charts this week.

The group, whose single 'The Back Of Love' is first to hit the Top Twenty, play 18 dates in September.

It is the band's first tour this year, although they play at the Shepton Mallet festival

on July 17.

Their third album comes out around the same time, following their acclaimed 'Crocodiles' and 'Heaven Up Here'.

Live dates kick off at Dublin Francis Xavier Hall 5. Then: Belfast Queen's University 6, Hanley Victoria Hall 9, Liverpool Empire 10, Manchester Apollo 12, Bristol Colston Hall 13, Guildford Civic Hall 16, London

Hammersmith Odeon 18, Ipswich Gaumont 19, Birmingham Odeon 21, Leicester De Montfort Hall 22, Sheffield City Hall 24, Lancaster University 25, Newcastle City Hall 26, Edinburgh Playhouse 27 and Glasgow Tiffany's 28.

Tickets are available now at £3.50, except London, where they're all £4. Bristol tickets will not go on sale until one month before the concert.

BUNNYMEN: Top twenty hit

Pic by Alison Turner

## Visage on the night train



Pic by David Johnston

STEVE STRANGE: Mascara still intact

VISAGE HAVE a new single out this week . . . the second number from their 'Anvil' album.

It is called 'Night Train' and backed with a new song 'I'm Still Waiting'. A 12-inch version with a dub mix of the A side also comes out this week.

Steve Strange, Rusty Egan, Billy Currie and Dave

Formula will be joined in the studio next month by Sax player Gary Barnacle and his bassist brother Steve for a new album.

Visage will also release all their videos on one cassette later in the year, which will also include footage of Steve Strange's fashion show held in Paris in April.

## Siouxsie plays — node problem



SIOUXSIE SIOUX: Screeches on

SIOUXSIE and The Banshees WILL play their concert at the Plymouth Elephant Fayre despite Siouxsie's throat infection. A British specialist gave her the go-ahead to do the gig — although she must rest for months afterwards.

"He recommended that she should take speech therapy classes to train her vocal chords into use again," said a spokesman.

"Apparently singers develop a second set of chords, and it's those which are damaged. She will be resting from now on, and will have an operation after the Elephant Fayre."

But the new Siouxsie and the Banshees album will come out. Siouxsie has done most of her vocals, and will be on hand while the rest of the instrumental pieces are finalised.

**ATE** Here it is. Come and get it. Their brand new 7" **'DER KOMMISSAR'**

It's the one you've been waiting for.



7" - CBS A2399  
12" - CBS A13-2399

Also available as a specially extended remixed 12"





Pic by Miss Hagen

**OUTRAGEOUS HEAVY** metal band **Twisted Sister** prepare for their first-ever performance in Britain next month. The New York band are to support **Motörhead** as special guests at the trio's gig at **Wrexham Football Club** on July 24. **Twisted Sister** already have a huge reputation for their live shows — despite the fact that no one has seen them yet! They are expected to follow the festival appearance with other dates around the country. To coincide with the dates, they are expected to release some new records by the end of the month.

**NEWS EXTRA**

**THE AVERAGE WHITE BAND** are back in action. The Scottish soul group go out on tour next month after they release their first single for over a year on July 9. The track is called 'You're My Number One' and is also out as a 12-inch. **AWB's** tour kicks off at the Bristol Colston Hall on July 19. Then: St Austell Cornwell Coliseum 20, Southampton Gaumont 21, Birmingham Odson 23, Dundee Caird Hall 25, Southend Cliff Pavilion 28, Brighton Dome 29, London Dominion 30, Devside Leisure Centre 31 and Edinburgh Playhouse August 1.

single out on June 28. It is called 'Rich Cash' and comes out in three versions. A normal seven-inch which comes out in coloured vinyl for the first 2,000 copies, a 12-inch with a long version, and an extra track and a cassette single which has a different extra number. The group's sixth album is released in the autumn when they also go on tour. **BILLY IDOL** — who used to be with **Generation X** — has his first solo album released next week. It's called 'Billy Idol' and was recorded in New York, where he now lives. But he is expected to tour here in the autumn. **THE GANG OF FOUR** have a new single

out this week. It is called 'Call Me Up' and is taken from their new album 'Songs Of The Free'. **FRANKIE MILLER'S** new album 'Standing On The Edge' comes out this week. It features his single 'To Dream The Dream' and was recorded at the Muscle Shoals studio in America where **Bob Seger** records. Guitarist **Chris Spedding** is also featured on the album. **GARY US BOND'S** has his 'On The Line' album released this week. As with his

last album 'Dedication', **Bruce Springsteen** has co-produced the LP with guitarist **Steve Van Zandt**. Seven of the numbers are new numbers written by **Springsteen** and it includes **Blondie's** new single 'Soul Deep'.

**LONDON'S NEW Fair Deal** venue is to open a 'pub club' in its foyer for up and coming new bands. Admission is free, and new bands will be given a free video at the end of their set, although they won't get paid.

**CUDDLY TOYS** lead singer **Sean Purcell** has left the group. He brings out his first solo single in two weeks called 'Goal'. The **Toys** are to play with their new lead singer at the **London Marquee** this Friday (June 25).

**TOURS**

**TENPOLE TUDOR** and **JOAN JET** will not be doing the Reading Festival. Neither group had been confirmed last week, and due to other commitments they have both been cancelled.

**MARI WILSON** and the **Wilekations** and their 30-date tour at **London's Adelphi Theatre** on June 30. They have also added a few extra dates at **St Albans City Hall** June 28, **Wakfield Brenton Hall** College July 2 and **East Retford Porterhouse** 3.

**LIQUID GOLD** — who had a hit with 'Substitute' — play a series of dates starting this week at **London**, **Southgate Pink Elephant** June 23, **Leeds University** 25, **Chesterfield Aqueduct** July 8-10, **Erith**, **Jenkinson's** 15-17, **Plymouth Mountbatten Club** 30, **Wellingborough Annabell's** August 5 and **Stoke Trentham Gardens** 28.

**JOHN OTWAY** is to play three dates at the **London Marquee** next month. He plays the venue on July 5, 6 and 7.

under the title of **Otway's Extreme Extravaganza Show**. **Otway** has just released a new album called 'All Balls And No Willy'.

**THE ELECTRIC GUITARS** — who have just released a single called 'Language Problems' — go out on a short tour this week. They play: **Southampton University** June 29, **London Le Beal Route** July 1, **Coventry General Wolff** 2, **London Rock Garden** 2, **Herrn Hill Hall Moon** 9, **Bournemouth Midnight Express** 16 and **London Venue** 21.

**ELECTRONIC DUO** **Biancangue** go on tour next month just before they release a new single 'Foot Me' on July 9. The record is a double A side and features **Blue Milk** singer **Maceo** on both sides. Dates for the tour are: **Derby Blue Note** July 1, **Glasgow Night Moves** 2, **Lincoln Lindsay's** 5, **Sheffield Limit** 6, **Leeds Warehouse** 8, **Birmingham Stourbrook** 9, **Retford Porterhouse** 10, **Swindon Brunel Rooms** 13, **Brighton X-Treams** 15,

**Canvey Island Goldmine** 16, **London Zig Zag Club** 17, **Manchester Hacienda** 19, **Doncaster Mainline** 20, **Barnoldon Raquet's** 22, **Bournemouth Midnight Express** 23 and **Bath Moles Club** 24.

**DISCO STAR** **Amanda Lear** comes to Britain for a one-off date at **London's Camden Palace** on June 30. It is the first time she has performed in this country, despite appearing on several television shows.

**PUNK STALWARTS** **Chelsea** play two nights at the **London Marquee** on June 29 and 30. The **Acids** support on the first night with **Chron Gefn** guesting on the second.

**FUNKAPOLITAN** have rearranged their **Lycium** concert following an injury to guitarist **Doug Sulley's** right hand. They now play the **London Venue** on June 24.

**COCKNEY REBEL** — without **Steve Harley** — play a gig at **London's Cornet Boogie Palace** on June 26.

**RELEASES**

**STEPHANIE LA MOTTA** — daughter of boxer **Jake** — releases her first single this week. It's called 'I'm Here At Last (So Forget The Past)'.

**REGGAE STAR** **Barry Bligg** — who hit the charts last year with 'Wide Awake In A Dream' — brings out a new album this week. It is called 'Wide Awake' and features the new single 'A Promise Is A Comfort'.

**HONEY BANE** has a new single out this week called 'Childhood Prince'. She has been in various acting roles and features in a film called 'Scrubbers'.

which is due out later this year.

**HEAVY METAL** band **Demton** release their second album 'The Unrushed Guest' on July 2. The group are to play a tour shortly, but are currently finishing dates.

**RANDY EDELMAN** has a new single out this week called 'Moby-Dick Me'. It is taken from his forthcoming album 'On Time'.

**THE TWINKLE** Brothers have their first single of the year out this week. It is a 12-inch disco cut called 'Magnit' and

backed with 'Rastafar'. The **Jamaican** group are to appear at the country's famous **Reggae Sunsplash** festival this year, and will also release an album at the end of the summer. Meanwhile, reggae artist **Jahman Levi** has a single out called 'Lead A Head'. It is taken from his new album 'Tell It To The Children'.

**RUTS DC** have a new single out called 'Whatever We Do...'. Their first for over a year. A 'pub' album of dance music called 'Rhythm Collision' is to be released on July 30, and they are fixing up some live dates for August.

**TV AND RADIO**

**THE SILLY** season has decimated the schedules so **It's World Cup**, **Wimbledon** and cricket all week.

**THURSDAY** finds us lumbered with a 'Lulu' special on **BBC 2** and a **Glan Campbell** extravaganza on **BBC 1**.

**FRIDAY'S** 'Roundtable' has **Imagination's** **Lee John**, **Monsoon's** **Sheila Chandra**, and **Tory Blackburn**, judging the latest releases on **Radio One**. Later 'The Friday Rockshow' has vintage stuff

from **Irish bluesman** **Flory Gallagher** and new material from **Chinatown**. **SATURDAY** is a bit better with **Madness** and **Hazel O'Connor** on 'Search For A Star Special' featuring **Tiswas's** **Fogwell Flax** on **ITV**. **BBC 1** has 'The **Essex Showcase**' — a sort of 'New Faces' — which features **The Belle Stars** and **Pookiesnackeburger**. **Radio One's** 'In Concert' features **Dexy's Midnight Runners** from their recent **Newcastle** gig. Expect the critic

from their forthcoming 'Too-Rye-Ay' LP. **SUNDAY'S** **Radio One** series of rock profiles by **Paul Gambaccini** features **Billy Joel**, one of the biggest sellers in the world. **LWT** viewers can get to see **Marc Bolan** and **T-Rex** on 'Rock Concert'. **WEDNESDAY** has a compilation of 'The **Kenny Everett** TV Show' on **BBC 1**, oh, but I'm telling you the plot... of course, it's all done in the best possible taste!

**CULTURE CLUB TOUR DATES**  
 JUNE 24th DERBY, BLUENOTE  
 JUNE 26th SOUTHAMPTON COLLEGE  
 JUNE 28th LONDON, HEAVEN

**CULTURE CLUB**  
 NEW SINGLE  
 "I'M AFRAID OF ME"  
 B/W "MURDER RAP TRAP"  
 (FEATURING CAPTAIN CRUCIAL)  
 7" VERSION VS509  
 12" EXTENDED DANCE MIX VS509-12  
 PRODUCED BY STEVE LEVINE  
 FOR DO NOT ERASE PRODUCTIONS  
 ON VIRGIN RECORDS



# NEWS BEAT

## Pretenders death still a riddle

**M**YSTERY STILL surrounds the death of Pretenders' guitarist James Honeyman-Scott, a week after he was found at a friend's flat.

Honeyman-Scott, 25, died in his sleep on the morning of June 16, but a post mortem held before RECORD MIRROR went to press failed to determine the cause of death. An inquest will be held in two or three weeks time.

Reports in last week's daily press hinted that Honeyman-Scott died from the combined effects of alcohol and drugs, but nothing will be confirmed until the inquest. However, a close friend of many years standing saw him at the Altered Images' benefit gig at the London Venue on the

evening before his death.

"James was looking decidedly rough and his eyes were very red," she said.

Another twist to the tale is revealed by a member of the Pretenders' road crew, who describes Honeyman-Scott's behaviour on their recent tour of the Far East as "very disillusioned. It had got to the stage where he was questioning the point of the Pretenders, and he didn't bother to hide his depression on stage."

Honeyman-Scott's death was the second blow to be dealt to the Pretenders in 48 hours. Two days earlier, bassist Pete Farndon left the group amidst rumours that he had been sacked. But a spokeswoman for the group's record company Warner Bros refused to confirm this. "Pete's departure was a group decision and it was discussed by all members," she said.



HONEYMAN SCOTT: cause of death still not known

Honeyman-Scott's death and Farndon's departure must throw a question mark over the future of the Pretenders, now down to a duo of Chrissie Hynde and Martin Chambers. Hynde was originally introduced to Honeyman-Scott and Chambers by Peter Farndon, who had known them for years as they all came from

the same town, Hereford.

At press time, neither Hynde nor Chambers was available for comment.

"Chrissie isn't even here," said the spokeswoman. "No decisions about the future of the group will be taken for a few weeks, certainly not until the results of the inquest are revealed."

Daniela Soave

## Tartan up the image

**F**ROM SWEET suburbia to wide open spaces. That's the trail Stuart Adamson took last year when he left the Skids and went on to form his own group, Big Country.

The Skids always was a stormy proposition, with members walking out and being replaced with alarming regularity. Stuart had left a couple of times himself, the most notorious occasion being during the recording of the Skids' debut album. But the last time he decided enough was enough, so he went back to Scotland to rethink his future.

Apart from Stuart, Big Country comprises fellow Scot Bruce Watson and two Londoners, Tony Butler and Mark Brzezicki. The latter pair used to play in a trio called

On The Air, which supported the Skids on a British tour.

"After I'd split the Skids up Tony had been on to me asking me what I was up to and I let them hear some stuff and they said 'yes'."

With Tony and Mark still living in London, keeping in close contact could present a problem, but luckily they see each other regularly. They rehearse both in England and Scotland, because Stuart wants them to get a feeling of Scotland into the music.

The group are currently working in Air Studios recording songs, one of which will be released as a debut single in four weeks. They've already played two small pub gigs in the London area, and hope to arrange some more, saying that playing in front of an audience is still the best thing.

Daniela Soave



BIG COUNTRY: Scots loch'n'rollers

# JOAN JETT & the blackhearts

New Single

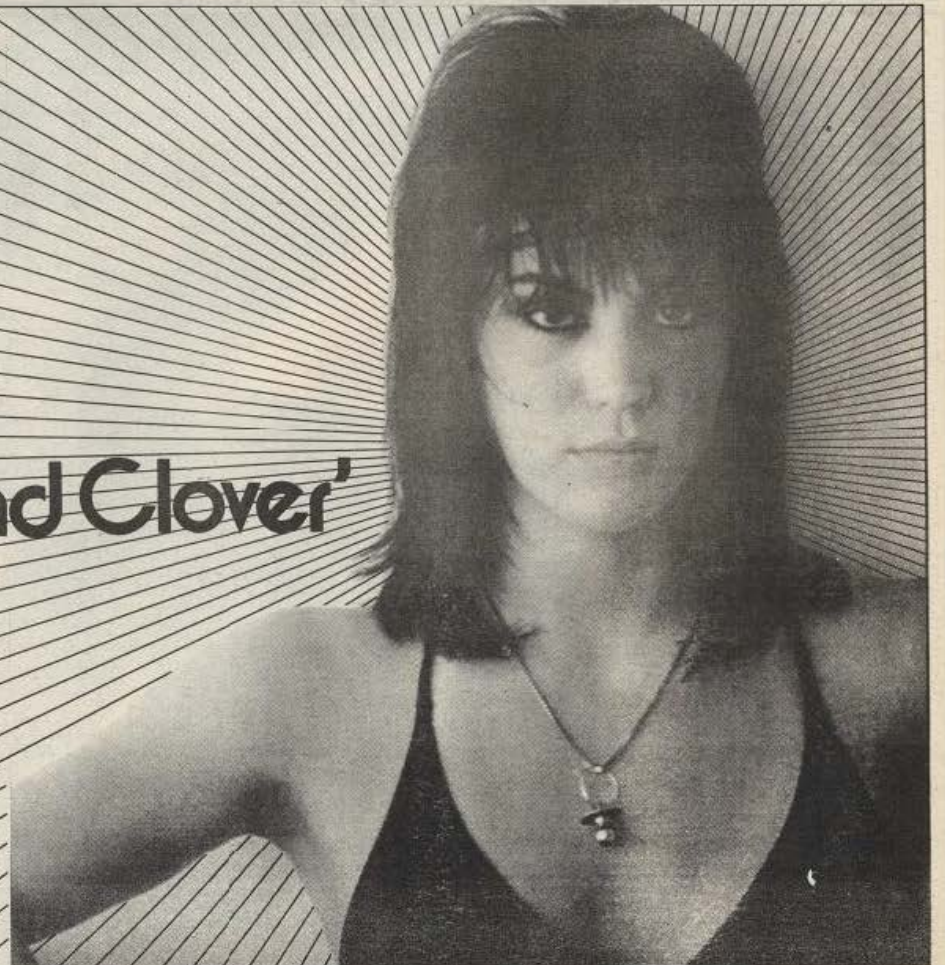
## 'Crimson And Clover'

It's the follow-up to the unforgettable rock 'n' roll anthem, 'I Love Rock 'N' Roll'. It's already a Top 10 smash in the U.S.A. It's out now in a full colour picture sleeve. It's Joan Jett and The Blackhearts. Go get it now.

Single: EPC A2485

from the chart album and cassette

I Love Rock 'n' Roll





**STAR CHOICE**



**JENNIE  
McKEOWN  
of THE  
BELLE  
STARS**

**FIRE BRIGADE** — The Move. 'Cause it was my first.  
**PRECIOUS** — The Jam. It has guts and so do The Jam.  
**BONGO BRAIN** — Revillos. It should have been a hit.  
**LITTLE GIRL BLUE (LP)** — Nina Simone. All my fave tracks are on this album.  
**GREATEST HITS** — Julie London. She has the voice I want.

**CELTIC SOUL BROTHERS** — Dexy's Midnight Runners and the Emeralds. Three. It's rockin'!  
**THROWIN' MY BABY OUT WITH THE BATH WATER** — Tanglewood. We're label mates and they're nutty.  
**RAZOR BLADE ALLEY** — Madness. Good Memories. Reminds me of Butlin's.  
**STUPID CUPID** — Connie Francis. Amazing vocals.  
**GUNS OF BRITTON** — The Clash. Reminds me of Paris '81. Good good memories.

**PROFILE**



**JAY ASTON  
of BUCKS FIZZ**

**FULL NAME:** Jay Aston  
**NICKNAME:** Muffin  
**DATE OF BIRTH:** 4th May 1961  
**PLACE OF BIRTH:** St Thomas's London  
**EDUCATED:** Tudor House and Woodcote High, Purley, and Italia Conti Stage School  
**HEIGHT:** Five foot, three and a half inches  
**WEIGHT:** Seven stone, nine pounds  
**COLOUR OF EYES:** Brown  
**FIRST LOVE:** Vernon Pain... and he was!  
**FIRST DISAPPOINTMENT:** Always hoped to be an actress. First day of acting class the paper bag would have done better.  
**FIRST PERFORMANCE:** About three minutes old!  
**FIRST LIVE SHOW SEEN:** 'Showtime '84', Scarborough Butlin's  
**FIRST RECORD BOUGHT:** 'Grandad' — Clive Dunn  
**MUSICAL INFLUENCES:** Donna Summer, Glen Vaneill and Joan Armstrong  
**INSTRUMENTS PLAYED:** Spoons, triangle and pudding basin  
**HERO:** Superman. Well, the guy who plays him!  
**HEROINE:** Toni Basil  
**FAVOURITE BOOKS:** Watership Down, Freud Revisited, Rex The Sheep Dog  
**FAVOURITE MAGAZINES:** Organic Gardening and Yogurt  
**FAVOURITE FILMS:** Superman, Bambi, Sunshine, Airplane, The Mating Season Of An Ant  
**FAVOURITE TV SHOWS:** Not The Nine O'Clock News, Top Of The Pops, Morecombe and Wise  
**BEST LIVE SHOW SEEN:** Non-existent!  
**FAVOURITE CLUBS:** The 99 Club, Barrow-In-Furness  
**FAVOURITE FOOD:** Cheesecake, strawberries and crayfish  
**FAVOURITE CLOTHES:** My grey quilted track suit and anything that's comfortable  
**HAIRCUT:** As little as possible  
**FAVOURITE DRINK:** Tea, milkshakes and Pine Colade  
**IDEAL HOME:** Buckingham Palace  
**IDEAL HOLIDAY:** California without parents  
**IDEAL CAR:** Metallic blue Ferrari or a Range Rover  
**MOST FRIGHTENING EXPERIENCE:** My face most mornings  
**WORST EXPERIENCE:** Losing my complete make-up bag  
**FUNNIEST EXPERIENCE:** Doing a gig with an organ, and only a pianist available, no mike or PA, no access to stage, changing in the broom cupboard and discovering half the costumes were still in Spain.  
**SUPERSTITIONS:** Most of them  
**FANTASY:** Living on a big farm, lots of kids, horses, dogs and a lovely man  
**MOST HATED CHORE:** ironing  
**AMBITION:** To be as successful, for as long as possible, to become a solo singer-dress

Mick Karn  
*Sensitive*  
c/w The Sound of Waves  
his first solo single

Produced by  
Ricky Wilde  
and Mick Karn





# BONNIE TAYLOR

'TURN OUT THE LIGHTS'  
DEBUT SOLO ALBUM

Limited Edition  
**White Vinyl!**

## NEW SINGLE "AMERICA"

### JUNE 1982

Sat 19th	Porterhouse, RETFORD
Sun 20th	Raquele, BASILDON
Mon 21st	Silks, THATCHAM, Berks
Tue 22nd	Brunelle Rooms, SWINDON
Wed 23rd	Winter Gardens, MARGATE
THU 24th	MARQUEE, LONDON
Sat 26th	Pavillion, WEST RUNTON
Tue 29th	Guildford Arts Festival (free concert in Amphitheatre at University)

### JULY 1982

Thu 8th	Limit, SHEFFIELD
Fri 9th	Pavillion, COLWYN BAY
Sat 10th	Dixieland Room, Leisure Centre, SOUTHPORT





# Budding lamas



Are 23 SKIDOO the first of the new hippies?

**23** SKIDOO are the dance that defies description. 23 Skidoo are Tibetan thighbone trumpets, psychkick youth

hairstyles, persuasive percussion, insistent rhythm, tribal pipes, saxophones and, yes, a touch of funk. "We're exotic." They are. Skidoo music is dense and lush, an exploration into the

spirit and soul. The cue may come from the tribal and ritual music of Africa, but the active force comes from the conviction and will of the band themselves. 23 Skidoo's music defies easy categorisation, being neither 'rock' nor 'funk'.

23 Skidoo isn't pop either. The music isn't short or sharp, the feel being more cinematic. Take their album 'Seven Songs', a perfect soundtrack for the neuroses and desolation of big city life. Skidoo's music beats into the darkness, holds a mystery, begs a question. It demands participation from the listener.

"Of course our music is influenced by our environment, all good music is a soundtrack for something" — Fritz Skidoo.

Skidoo see most pop as "facile and safe" because they want their music to provoke and explore. They feel ill at ease with the conservative rockbiz. However, they DO sell records. The aforementioned 'Seven Songs' LP topped the indie chart. The current single 'Tearing Up The Plains' is also charting and live gigs in the capital nearly always sell out.

Yet Skidoo are more than a 'recording group'. Each of their shows is a visual, as well as aural, experience. Their use of film and slides complements the feel and texture of the music — a music full of imagery and suggestion. If most pop has all the glitter of a TV advert, then this group's music has something more lasting. "We're doing a soundtrack for



Pic by Neal Wilson

a film about conspiracy and deceit." 23 Skidoo should be great soundtrack music, but then again it can also be great pop. Witness the 'Last Words' single and the LP tracks 'IV' and 'Kundalini'.

**D**O they want to make commercial pop? "We want to use the pop structure to do something different, we're not so much interested in selling, but giving people access to what we do." Surprisingly Skidoo keep these principles and still manage to survive as a working group, record sales and gigging just keeping them afloat. Their album sold

for a mere £2.99, showing the big record companies that cheap records were possible, and that all this talk of home taping killing music is so much hokum.

There is a major record company interested in 23 Skidoo, but the group are waiting for a company who will finance a trip to Tibet before they sign anything! Such obscure demands go a bit above the head of this puzzled scribe and to further confuse matters the Skidoos mention a certain Temple of Psychkick Youth Cult! then refuse to enlarge on the subject.

I suspect some kind of wind up, but am not with sincere

denials and told that the group have "a good sense of spiritual values." OK, but what does the name mean — 23 Skidoo? "It's an occult expression, though it's used as a form of abuse in New York."

Mmmm, 23 Skidoo go very deep. Their music has the heart and muscle of conviction and honesty. 23 Skidoo is not an easy experience, but it's well worth the effort.

Oh and if you want a psychkick youth hairstyle, Johnny Skidoo is the man for you.

Jim Reid

# Home sweet Homer



It's all Greek to me says MIKE GARDNER

**W**ITH A jump of nearly 40 places into the top twenty last week it seems the sky's the limit for Odyssey's 'Inside Out'.

The group started as a family unit with current members Lillian and Louise Lopez and the other sister Carmen treading the boards around their home town of Connecticut under the not so surprising name of The Lopez Sisters. The girls, of Virgin Island extraction, had a hot reputation. So much so that they headlined the prestigious Carnegie Hall in New York in 1968.

Sister Carmen opted for marriage and her two sisters became affiliated with Chappell Music as writers — with the company at the same time was August Darnell (Kid Creole) then part of Dr Buzzard's Original Savannah Band.

The girls and vocalist Tony Reynolds teamed up with Savannah Band producer, Sandy Linzer, and their first collaboration produced a gold record in the shape of 'Native New Yorker' in 1976.

North Carolinian Bill McEachern replaced Tony Reynolds in 1979 but it wasn't until the following year that they garnered international success with the hits 'Use It Up And Wear It Out' and the sultry 'If You're Lookin' For A Way Out'.

The Lopez sisters are multi-

talented women. Lillian, the lead voice won a Grammy, the American musical equivalent of the Oscar, for co-writing the title song of Broadway hit show 'Bubbling Brown Sugar' — the show that was showcased in last year's Royal Variety Performance.

"Songwriting is something that I have been doing for about 15 years but I've never pursued it seriously," she says surprisingly, "until now, that is! We fully realise that a self contained unit is a much better proposition in terms of longevity... it's a kind of insurance I guess."

Her sister Louise designs clothing, mainly in the Ethiopian tradition, though not limited to just East Africa. She is responsible for the sisters' distinctive kaftans that are a feature of their stage appearances. She is proud of her self designed jewellery — Egyptian collars, Cleopatra armbands and Zulu necklaces.

Not only do they favour African togs, they also want to go back to their roots.

"We wanted to go to Africa last year but we couldn't get it together, which is a great pity as we all hoped to go back to the motherland... our homeland," bubbles Louise.

The two sisters are avid painters, Louise in oils and Lillian in watercolours. Lillian is soon to exhibit her work. But the trio hope they will soon be exhibiting a gold disc for their excellent new single.

# DENNIS THE MENAGE

**W**ITH HIS disco-reggae smash 'Love Has Found Its Way' high in the disco chart and scaling the lower reaches of the national list, Dennis Brown finally looks set to follow up his 'Money in My Pocket' hit of a couple of years back. But his career still moves on strange and mysterious paths.

Dennis Brown is one of reggae's most respected singers, up there alongside the Cool Ruler, Gregory Isaacs, Burning Spear and the rest. He's made records since he was ten and, unlike most reggae singers, he's already had one Top Ten hit. 'Money in My Pocket' was picked up by Alan Davidson's Lightning label and turned into a hit by the push and distribution of a major, Warners. And then, as so often after a reggae crossover hit, the artist went silent. Like Sugar Minott and the rest, Brown had business problems.

"The main reason why you didn't hear so much about DB was that there were internal problems between Joe Gibbs, my producer, and the record company," Brown explains. He continues to work with Gibbs despite the fact that Gibbs is prone to claim the occasional Brown song as his own (see 'Weep And Moan' on the new album 'Love Has Found Its Way'). But after a couple of years in the cold, Brown resumed his crossover career by signing with A&M and releasing 'Foul Play' and now, the new LP.

**B**ROWN explains his new direction. "What we're trying to do is reach a great deal more people. I want me to be heard on a global level. 'Love Has Found Its Way' is an attempt to respond to the marketing capabilities of a major company like A&M. The album is designed to appeal to the young and old, to all kinds of people. There's songs like Burt Bacharach's 'Any Day Now' that should appeal to an old lady



DENNIS BROWN talks high finance with MARK COOPER

and more rootsy songs like 'Weep And Moan' that will appeal to the youth."

Like many reggae artists, Brown is trying to break into the potential market for reggae in America. If this involves a few compromises, so be it. At least that's how he appears to see it.

"It's harder to make these records for A&M. You have to listen to the radio and the market and check out the right injection of levels that will appeal to the widest number of people. Most other records, I've spent two or three weeks recording. This one took eight weeks."

**B**ROWN IS still working with Joe Gibbs as the credits on 'Love Has Found Its Way' will testify.

"Gibbs is now living in Miami. He's very aware of the American audience as a consequence. In Miami, he's been getting more into a disco vibe which explains the sound of the new record. He came up with the idea of 'getting high on your love' and things like that."

This year Brown will again tour America, he'll pay a visit to South America and hopefully, Africa. He'll play the Reggae Sunsplash and even dates in England, at the beginning of July. He has his own record store in London's Kingsland Road and his own record label, Yvonne's Special, on which he puts out his rootsier work and that of his friend, Junior Delgado.

**D**ENNIS BROWN is determined that his records should help restore reggae's good name. "There's so many records that have come out in the past couple of years that have been rubbish. Producers all too often are financiers who aren't musically inclined and who've ripped off the artist. These kind of records have made people lose faith in reggae records."

Meanwhile Brown places equal faith in the love of Jah and that of a good woman.

"Jah is love and love is Jah. There's no contradiction between the love of a woman and the love of Jah. It was ordained that a man should leave his mother and cling to the woman that he loves."

Like so many black artists, from George Benson to Herbie Hancock, Dennis Brown is treading the crossover path. If you find the results rewarding, well and good. If you find Dennis Brown's current music a pale imitation of former glories, you should perhaps consider the financiers, producers and large companies that have obliged Dennis to tread his current path. Last messages? "Tell the people I'm still doing the work and carrying it through."



# PRIVATE FILES

by SUNIE

## Fear and loathing in Sussex

**W**HAT A chatty week! When I could get a word in edgeways, that is. And you don't, when you've got Soft Cell manager and professional earbender Steve on the blower. He rang, highly indignant, to give his side of the nasty affair at Cinderella's, Hickstead, reported last week.

This, then, is the true story ("I swear to you on my life — on Marc's life"), and do pay attention, because I got sarache taking it all down. The disputes began when the Cinderella's DJ wanted Steve to continue his policy of playing chart records. When the Some Bizzare supremo insisted on playing his usual concoction of Cabaret Voltaire, Devo and suchlike weirdery, the jock took exception. He may be forgiven for not appreciating Steve's constant reiteration of the words, "Hello, yes, it's highly psychological" over the discs — for half an hour, fChrissakes — but he really had no call to take a swing at little Marc when he finally blew his stack. Steve and David Ball's reprisals landed the hapless DJ in hospital, and encouraged the club's bouncers to pound upon the Soft Cell dressing room door for an hour, presumably with less than friendly intentions. The trembling inmates eventually escaped, only to find that their hired limo, perked outside, had had its mirrors torn off and headlights kicked in.

"What I'm doing is too radical," a chastened but still voluble Steve informed me, "to be taken to the sticks

At Thursday's Bill Nelsons reception, Steve popped up to bend my ear again — but not for long. I last saw him disappear into the ladies' too with two females, for what nefarious purpose I dread to imagine. While the guests gorged themselves on strawberries and cream, Mr Nelson looked his usual elegant self. Wife Jan and small daughter Ellie were also present, the latter looking as if she'd just stepped out of an Arthur Rackham print (except for the nail varnish, which I thought slightly de trop on a four-year-old), and Youth, of whatever - Killing - Joke - are calling - themselves - these - days, managed to behave himself reasonably well. So, surprisingly enough, did the Scots contingent, comprising reformed character Richard Jobson, Jim (the acceptable face) of Altered Images and Associate Alan Rankine — the latter two vying with each other for the most ferocious-looking three days' growth; this side of Clint Eastwood . . .

By a devious strategy of propping my eyelids open with matchsticks, I managed to stay awake long enough that night to see the Bluebells play Le Beat Route; no disrespect to the latest Pict sensations, since they played a lively and entertaining set, but they didn't go on 'til half past midnight. Your exhausted correspondent, peering round the smoky little club, was just able to distinguish the lovely Siobhán of Bananarama, Haircuts Graham and Les, suave DJ Gary Crowley and an Altered Image turning into two (they do, you know — like amoebas) as handsome Jim teamed up with his excitable chum Titch, before I fell out the door, into a taxi and the sleep of the just . . .

Back to the office (well, next morning) and another severe case of sarache, this time engendered by Perry Heines, whose Dial 9 For Dolphins club has just closed down. A timely move, since the fashionability of such establishments seldom lasts for more than a few months. Anyway, Perry will be bursting back on



## Posing with old Steve part 41

TAKE A look at this gorgeous pair, dear reader, and thanks heaven for the steady job at the bank and the nice crowd down at the local. Would you really want anything to do with people who go around looking like this? Nina Hagen and Steve Strange cuddle up at the Palace — but then, you didn't think it was the Miss UK line-up, did you?



## Drink for victory

"THE ODD Couple" simply aren't in it! Unlikely pair in this pic are of course Mari Wilson and Marc Almond, seen at Stuart Henry's multiple sclerosis benefit gig at the Venue last week. La Wilson, Altered Images and Level 42 played, vast funds were raised and all those present got plastered for the cause. Mari, incidentally, has been romantically linked with Pete Burns, dodgy chanteur with Liverpool's Dead Or Alive. What strange taste the lass has, to be sure . . .

June 30 with Dolphin At Fouberts, a fresh version of his aquatic obsessions. Address is 18 Fouberts Place, W1 (off Carmaby Street), and admission will be £2.50 for members and £3.50 for non-members. Dial 9 membership still counts. And — umm, what else?

He was rabbiting away for twenty minutes, so there must be more . . . Ah yes, DJs Starfish, Manne Boy and Flipper will be pursuing a "Collide-A-Scope" musical policy, embracing everything from DAF to surf music. The Fouberts club will run every Wednesday,

while Charing, near Ashford in Kent, hosts Dolphin At King Arthur's Court every Thursday from July 22. Other out-of-town venues interested in having a Dolphin night can contact Perry via 40 Denbigh St, London, W1 . . .

Funny how, ever since taking on this column, I bump into papsters at every turn, even walking down the street. Popped out to the shops at lunchtime the other day and ran into the Cure's bass-playing Simon Gallup, newly returned from yet another slob round Europe. He told me a bit about their forthcoming 45 — "our sell-out single" — which couples two tracks from "Fomography" with two live cuts, and its follow-up, which will be "even more commercial." Wished him luck, did my shopping and headed back to the office, only to spot Kate of the Ravishing Beauties. Thought appear that she's no longer on speakers with yours truly, however, since I pointed out in a gig review that she delivered one entire song completely flat. It was true, for what that's worth, but the girl's obviously taken it to heart. Or perhaps she was feeling grumpy about things in general; rumour has it that the Beauties won't exist for much longer, and that leaderine Virginia Astley will resume trading under her own name.

Blue Rondo A La Turk are undertaking a cover of 'I Spy For The FBI' on their forthcoming LP. Whether that means they'll be burying it remains to be seen . . .

Simon And Garfunkel showed an unexpected degree of discrimination at their post-gig party last weekend. Lulu failed to gain admission, while Hazel O'Connor got in and was ignominiously turfed out. This is thought to be on grounds of taste rather than sexism . . .

Altered images, who are being mentioned far too often in this week's column, were presented to Princess Margaret recently, after performing in the Children's Royal Variety Show. Some confusion resulted when HGH thanked Clara Grogan for the flowers she'd presented earlier, but otherwise everything went off smoothly and all concerned



WHAT A WHOPPER! Youth (as in yoof) proffers a strawberry for the inspection of host Bill Nelson



BELATED CONGRATULATIONS to Bad Manners Ivory-tinker Martin Stewart, who married Miss Penny Pluck a couple of weeks ago. That's Mart on the left, might be I have no idea, but I'd hazard a guess that it ain't the chief bridesmaid . . .

were thrilled to teeny weeny pieces . . . London readers note: Wednesday (that's today, if you're lucky enough to get RM early, or yesterday if not — hard luck) sees Pete Shelley playing the Membership, accompanied by Martin Rushent on drums. Provided they manage to settle the dispute about who gets top billing . . .

Talking of ancient minstrels S&G, which for some reason I was a para or two back, word reaches me that Art "sometimes I'd get to oil the guitars" Garfunkel has been hitch-hiking around the UK. Is the poor old bugger broke, after all those loser movies? Nope, seems he just lurches to hitch-hike, and spent a few days in the West Country with his missus for company and his thumb for fares . . .

Haircut 100 aren't going to keep their boyish looks for much longer if their business cares continue to weigh them down. Having sacked Carl, their original manager (a one-time 'Breaking Glass' extra), they've taken on their former tour manager, one Trevor Long, as manager proper, but only on a three months' trial basis. But what's this I hear about a dispute between Long and the group's crew? Seems Nick Hayward's dad got involved, on the crew's side, and Long retaliated by sacking the whole lot — apart from Hayward Senior, of course. Least, that's the way I hear it. Angry denials on a postcard to Private Files, RECORD MIRROR . . .

pic by George Cooper

pic by Joe Gray

pic by Justin Thomas

pic by Achille Boer

pic by Gabar Scott

pic by Julian Dewry



# SINGLES

Reviewed by  
**ROBIN SMITH**

## PREDICTABLE SINGLE OF THE WEEK

**AC/DC: 'For Those About To Rock (We Salute You)'** (Atlantic) This is destined to burn itself into the woodwork of time like 'Stairway To Heaven', 'Rock'n'Roll' or 'Smoke On The Water'. A legend of a single and a holocaust of heavy entertainment where the bull-like voice of Brian Johnson has never been captured better. There's a live bonus on the flip side with 'Let There Be Rock' caught naked and unashamed in America. A single to sleep with under your pillows until their autumn tour...

## SURPRISE SINGLES OF THE WEEK

**BANANARAMA: 'Shy Boy'** (London) Establishing themselves as the new Supremes and helped out by imagination, this moves sweeter than a summer breeze down Oxford Street. An ice cream cone of a single and instantly palatable.

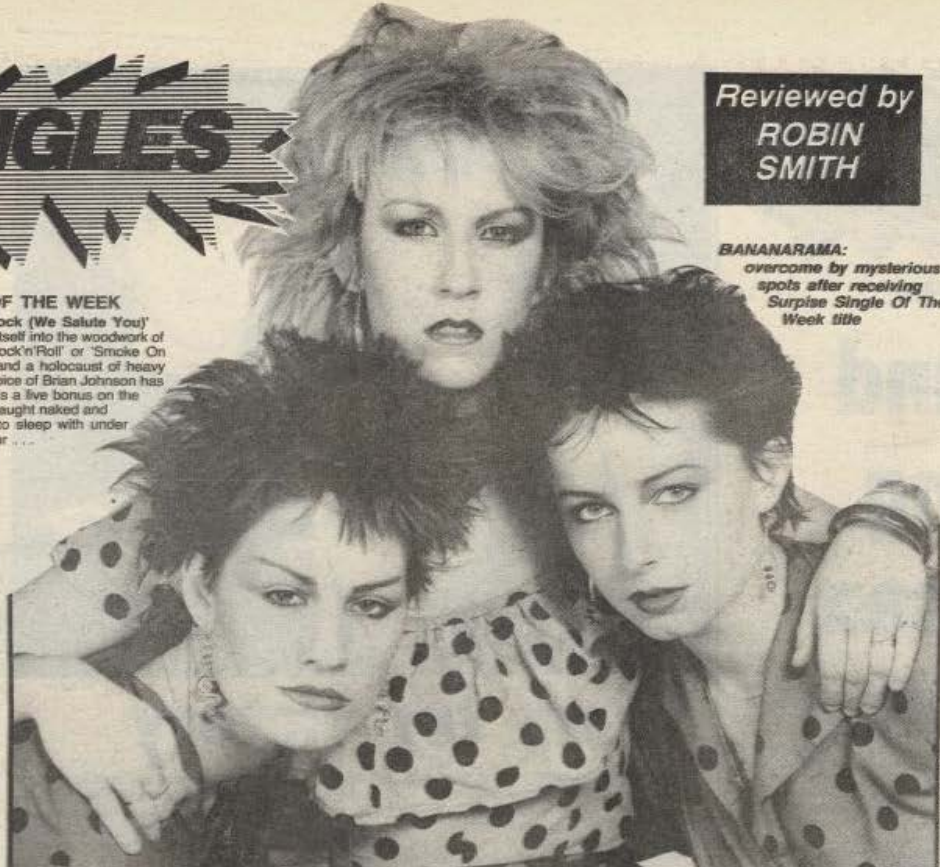
**CULTURE CLUB: 'I'm Afraid Of Me'** (Virgin) Much has been expected of Culture Club but little has been delivered until now. A brassy production number and a song which Boy George gets his gums into. The nearest thing so far to a monster hit.

**HAYZI FANTAYZEE: 'John Wayne Is Big Leggy'** (Regard) Getting out from under the Culture Club shadow, Hayzi have some eccentric ideas to throw at you. An insidious mistimed beat and a riveting chorus line. Listerable nonsense.

## OLD CODGERS DEPARTMENT

**FRANKIE MILLER: 'To Dream The Dream'** (Capitol) Trying to be the Scottish equivalent of Bob Seger, Frankie staggers out of the pub for what must surely be his last chance. And what the hell? With a stylish production like this he could be well on his way to packing out baseball stadiums and buying a dream home in California.

**GARY U. BONDS: 'Soul Deep'** (EMI America) Springsteen once again fortifies this over 40-year-old. Same old gravel voice and predictable song. Keep on taking the tablets.



Pic by Bill Zygmont

## THE REST

**MICK KARN: 'Sensitive'** (Virgin) Steal on, what a stunning contribution to modern civilisation this is. Mick Karn the man who plays with Japan and makes those funny sculptures out of Play-Doh produces a noise like a wounded cow. His diction is so bad it takes two listeners to fully understand what he's droning on about. Nice sex though, shame about the rest.

**BERNIE TORME: 'America'** (Kamallago) Born old friend, writing songs about America is a bit of a staidy cliché. Everybody's done it before from the Nice to Def Lopper. On this offering the former Gillian member's attempt at a solo career just doesn't take off. I can't help thinking that the lad would be better off playing

second fiddle in a band rather than making decisions himself. Disappointing.

**RANDY EDELMAN: 'Nobody Made Me' (Rocket)** Fat Fleg's company must have got Edelman cheap. He's never done anything since the dreadful 'Upstairs Downstairs Woman' or whatever, plunged into the charts and this is yet another pathetic half-cooked song. And how are Rocket going to market him? He looks like a fat walrus.

**JOHN WATTS: 'Your Fault'** (EMI) There aren't many rays of hope left in Watts' solo career either. He was always underrated in Fischer Z but now he seems to be on his uppers. Watts is fast becoming a casualty.

**MIGUEL BOSE: 'You Can't Stand The Night'** (Epic) And with looks like yours who'd want to anyway? Nope, not your usual dusky continental stuff a la Julio Iglesias. Miguel is some sort of wop Springsteen. Unmarketable.

**STEVE FORBERT: 'When You Walk In The Room'** (Epic) Another clapped out American singer songwriter. Miserable rework of somebody else's song and his voice is like an electric pencil sharpener.

**BARDO: 'Talking Out Of Line'** (Epic) The tiresome twosome wash their hair, clean their teeth and scrub out their armpits for another bash. One Step Further was a great single but this is stunningly produced bland nonsense. Run this back to back with Dollar's 'VideoTeque'

and you'd hardly notice the difference.

**JOAN JETT AND THE BLACKHEARTS: 'Crimson And Clever'** (Epic) Joan's a sort of menacing Clare Crogan. The success of this tacky big mouth is still a mystery to me. Desperate version of an old standard with crashing overlaid guitar work, just like the last single. Hatelul.

**VIRGINIA WOLFE: 'Walkie Talkie Boy'** (Creole) Every record company seems to have at least one dud HM outfit and that even includes little Creole. Glam rock exponents from Wales who are getting nowhere fast.

**ANTENNA: 'The Boy From Panama'** (Twilight Operator) Liping exotically named girls

produced by sensitive creative (old bore actually) John Fox. You have been warned.

**ZAINE GRIFF: 'Figure'** (Polydor) The leech, like Griff deserves a slap on the back for carrying on in the oversteering face of apathy. Another year another relaunch. All plush suits and Bowie looks. Who cares?

**COSMETIC: 'Cosmetics'** (Rough Trade) I never know if those people at Rough Trade are really the earnest chaps who growl around our office week after week peddling their wares or multi-millionaires laughing at people idiotic enough to buy this nonsense. Dispirited jazz funk, I really couldn't bear it.

**SILENT GUESTS: 'Voices Of War'** (TW) Rather similar to the Mobles style, but this bunch won't have another luck, to strike it rich even once.

**DARYL HALL AND JOHN OATES: 'Your Imagination'** (RCA) D and J are either spectacularly brilliant or spectacularly mundane and this isn't a single to capitalise on the success of their past hits.

**FUNKAPOLITAN: 'Run Run Run'** (London) A bit of a drag actually. After a promising start it flops with declining vocals. This isn't special enough.

## LATE COMERS

**PAUL McCARTNEY: 'Take It Away'** (Parlophone) His best song in a long while, even though it does sound more than a little like Wings in their prime. Happy birthday.

**CHAS AND DAVE: 'Margate'** (Towerbell) Come off it, while all

the other poor blenders are up to their knees in jelled eels at this fading seaside town, C and D will be off whooping it up in Las Palmas. The single of the advertising jingle. Prepare your ears for ridiculous amounts of play.

**CAPTAIN SENSIBLE: 'Happy Talk'** (A&R) All set to be a Buster Bloodvessel without the fish, this is a novelty single with cuts, courtesy of a couple of Dolly Mixtures who have finally learnt to sing. A moment of genuine summer madness. The boy could be a star at last.

**THE JAM: 'Just Who Is The Five O'Clock Hero'** (Polydor) Here we go again more misery from the boring Weller social conscience. So right, so pure, and he does his own shopping and cleaning. Ah good, it's lunchtime.

# What row my love

POSITIVE NOISE by BILLY SLOAN

**POSITIVE NOISE** can perhaps be forgiven for putting the emphasis more on business than brotherly love.

Dumped and left for dead by leader Ross Middleton just days after the release of their fine debut album 'Heart Of Darkness', he went on to form Leisure Process International. While still dazed, if slightly relieved, the remaining Middleton brothers Graham and Fraser were left to lick their collective wounds alongside fellow Noise survivors Russell Blackstock and Les Giff and plan a future.

Now with a foot in the door of America thanks to the success of their most recent single 'Positive Negative' in the Stateside disco charts, and a maximum exposure slot on the current 'Tough' tour, they've just released their second album 'Change Of Heart'.

It's not so much a blatant attempt to forcibly exorcise the ghost of the estranged Ross, instead it's a better utilisation of the resources and talents available.

With a firm hand from producer Nick Launay — and with Blackstock boldly tackling the vocal chores — they've produced an album that's fresh and alive. The songs also reflect an attitude and outlook that's a million miles removed from the doomy post Joy Division and Magazine avenue they seemed hellbent on pursuing through stages of 'Heart Of Darkness'.

They're successfully burying the past — the

new four men Noise have nothing in common with it. But before they do, there are a few things to get straight.

"Ross was always portrayed in the Press as being a kind of intellectual figure who had studied in the Sorbonne — that's all rubbish. He washed dishes for two weeks in Paris," said Russell.

"He also once told some journalists we were going on a tour of Russia starting with a gig in Leningrad — who needs that? We had to go through life covering up for him."

Brother Graham's memories are too varied and libellous for inclusion here, but he does remember the final days before Ross's abdication.

"His contributions were getting to be really dull, and when we did 'Positive Negative' he was so drunk we had to bodily carry him into the studio to do his vocals.

"Then all he did was make chimpanzee noises — we didn't know whether to get a producer or David Attenborough in to do the track.

"As far as Fraser and I are concerned, business is now more powerful than family ties."

Where 'Heart Of Darkness' was a burst of pure adrenalin and very much a period piece of 1981, 'Change Of Heart' has a renewed spirit that's refreshing.

Their lyrical strength was a product of Ross's well honed pen, but even although they had to quickly channel ideas and decide on the best direction to move off in, there's



POSITIVE NOISE: the shape of discs to come

no real obvious weakness in any of the new songs, lyrically or otherwise.

"We were going to bring a singer in, but then we looked at the closeness of the four of us and we decided to go more for a feeling and a strength — a positive noise," said Russell.

"It's not like a New Order type of situation, we're a new band. We now know what actually suits a song and lyrically we want to deal with relationships and real things. Who wants to talk about warlords burning down libraries?"

Worldwide reaction has also been the source of much encouragement with the new album being released in 14 different countries, among them America and Canada where they've been snapped up by Sire.

"All the record companies abroad reckon it's a far more commercial album, and that they'll be able to sell it easier. So you've got to think that it's an all round better record," adds Graham finally.

"We think we can be chart contenders in any country which has our records and we feel we're the real talent of Positive Noise."



Pic by ADRIAN BOOT



BALFIE

GARY

JULIAN

# ACID drops JELLY tots

THE TEARDROP EXPLODES baby talk with MARK COOPER

**I**N THE past eight months, the Teardrop Explodes have almost disappeared. 'Tiny Children' is their first single since last November.

In the past seven months, the Teardrop Explodes have lost two managers and gained a third. In the past six months, they've toured England, Europe, Australia and America and supported Queen in front of audiences of twenty to thirty thousand.

In the past eight months, the Teardrop Explodes have sailed out of the pop spotlight and into obscurity. Julian Cope may have been the Face of 1981 but so far he is not the Face of 1982.

Last week the Teardrops became a three piece after an internal purge that sent Troy Tate and Ron Francois on their separate ways. Theirs were the eighth and ninth dismissals since the Teardrops formed in October, 1976.

Dear readers, a few questions remain. Have the Teardrops blown it TOTALLY this time? Have the Teardrop Explodes finally succeeded in losing what little credibility they ever had?

Will a fickle public continue to put up with the wayward antics of Cope and Co or will Julian be forced into early retirement, obliged to hide behind dark glasses in darker rooms, reliving former glories while shuffling through his collection of obscure psychedelic albums?

Readers, it is your purchasing power that can answer one half of those questions, that will decide whether the Teardrop Explodes vanishes from the public eye. The other half can only be answered by the three originals themselves, Julian Cope, Gary Dwyer and David Balfie. And fortunately, we have them with us tonight, here in London's charming Columbia Hotel.

**L**OOKING at the leathers, is this what playing with Queen has done?  
JULIAN: "I've got into wearing black leather as a reaction to what I was wearing before and as a reaction to what the 'alternative' society has become. Suddenly there's a lot of bands who're sub-Joy Division, sub-us, sub-the Bunmen; it's like the early Seventies again. A false tradition is

beginning, full of second-rate bands who're the equivalent of Spooky Tooth or Julry Lucy. They've even started listing all the instruments they play on their album sleeves. I started to wear leathers to piss this lot off.

"When I got to the Queen gigs, I realised 'Wait a minute, there's no irony here! These people still believe in leathers!' I had to wear a vile track suit and be 'alternative' just to get some reaction. It worked, I suppose, because they all hated us. I couldn't imagine anyone feeling so vitriolic towards a band. Some of the people down in the front were vibrating with the pain of wanting to kill us and not being able to get near us."

BALFIE: "The only thing that Queen's audience can respect about them is the spectacle and their success. Queen do all the things that big rock groups used to do — their show is a parody of 'a big rock group', a parody without irony. Going to a Queen gig, like most gigs, is like going to a football match. It's become as institutionalised as sport."

JULIAN: "There aren't any conceptualists in sport. If the Teardrops played football, we'd want to play in a garden because we wouldn't see why it had to be in a stadium, and we'd do away with eleven a side — we'd say, 'Two'll do, or change it everyday!'"

BALFIE: "Queen just accept the barriers of the traditional rock show and enforce them by being good at them. We want to change the context."

You've just spent five months touring like a traditional rock band. What were the consequences?

BALFIE: "I wanted to keep doing something artistically new and touring puts you in a deep-freeze — you have to suspend inspiration. We started working like a rock band in the Fifties' tradition. I love rock but I don't respect it."

"We want to keep changing as Bowie has done or as the Beatles did, changing in such

a way that they affected the taste of a whole nation."

**W**AS IT the competence of the touring Teardrops that made you decide to become a three piece?

JULIAN: "Yes, and, as with the Queen dates, our financial straits. We really found a belief in ourselves as the essence of the Teardrops — and that was three weeks before the end of the tour. We've reduced the Teardrops to the barest minimum. This is the smallest it could ever get and still be the Teardrops. It got to the stage where we were abusing the others just to get a reaction, flicking people's ears, gobbling on their windows, anything for a reaction."

"There's no dickhead factor now. We'll probably miss it. Every fifth track we'll have to have somebody unhip like Glenn Matlock or Gary Tibbe playing on it. Actually I can stand in for the dickhead factor. I'm always a bit that way inclined anyhow."

Is the Teardrops as a three piece consistent with the Teardrops of old?

BALFIE: "We're the present and we've written the past accordingly. And the past says that we three are the essence of the Teardrops. So now the Teardrops and their essence are one and the same."

JULIAN: "I've never worried about groups. To me it was a question of finally getting out there and doing it. This new direction has a lot more to do with Balfie than me. But I'm totally into it. I'm now writing songs that are more in Balfie's vein."

"I write simple songs that are less abstract and personal than those on 'Wilder' and Balfie's into intricate arrangements with cellos and stuff. We're intermixing and crossing over as writers now instead of pulling against each other as we did in the past."

BALFIE: "We get worried that we must have blinded out, both because we're more competent now and because Julian and I

accept each other more. But I don't think that's the case. We're not cutting off each other's edges, we're just realising the best of two opposites."

And Gary?

JULIAN, BALFIE: "Gary keeps us in touch with reality when we get early Seventies and arty-farty. We all used to think that Balfie was the commercial side of the Teardrops which is why we tried to get rid of him in the past but now he's the biggest instigator of chaos in the world. Balfie used to bring the ghost of reason to the Teardrops, now Gary does it. He'll say, 'What the f... are you on about, where's the Blondie beat?' Us two follow ideas until we're miles away from anywhere."

JULIAN, over the last eight or so months, the Teardrops seem to have blown it as a pop group. If 'Tiny Children' is a hit, will you weird out again?

BALFIE: "Last year, the initial pop success we had with 'Reward' died away and the adulation that Julian had was transferred to Duran Duran. I hate it when records like 'Rio' succeed ..."

JULIAN: "What's 'Rio'?"

"The reason why I lost the adulation is simple, I CAN'T KEEP IT UP! It was accidental in the first place that I became a Face. There hadn't been anybody like me before but I was always an anomaly."

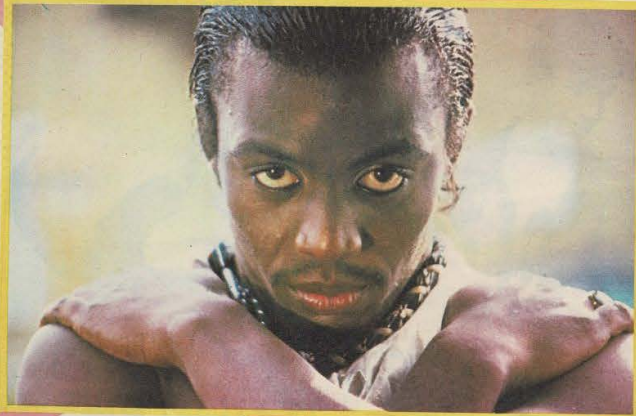
"I stray all the time, I'm very fickle. If we'd have been Duran Duran we'd have had follow-ups planned. I couldn't change clothes every three months or start going to a clothes designer. The clothes I wear are because I haven't got anything else clean that morning ..."

"We becoming a star was accidental to begin with. 'Reward' hit and we didn't have an established group and there was a gap in the magazines ... I started doing all the photo sessions and wearing that brown leather jacket but I was wearing that because basically I'm a slob. So I couldn't keep up being a pop star and I'd never wanted to be one to begin with, not in that way."

"I think what I do, I do well; it's kind of shambolic and every so often we'll make sense to people. If we become really popular again, I'd be able to handle it. I'm more grown up now."

**'I wear these clothes because I haven't got anything else clean'**  
JULIAN COPE





**T**HE DISMEMBERED falsetto voice of Imagination's Lee John is delicately picking its way across a ballad from the new album. The flamboyant 24-year-old lead singer is staring at the studio mixing desk. History is in the air. Every high note he makes he affords his face an extra smile. "You'll have to excuse the voice," he says. "It's a bit rough!"

It's about the only time you'll find anything obscene about Imagination, the black trio poised to make it five hits out of five releases in a year with *Black And Light*.

The silky smooth threesome — London born Lee John, the mustache-tipped Ashley Ingram and drummer Errol Kennedy (brother of BBC 2's *Jane Fonda*), both West Indians — have brought the 'topper' mainly of attacks to the serious package of pop currently in the charts.

Their ambient based soul, concocted by themselves and ace production team Steve Jolly and Tony Swan, has used total eclecticism as a guideline. They have more in sleeping with the pillow of Hollywood and those draped fantasy than with normal pop fare.

Ever since the silky soul of 'Body Talk' entered the charts a year ago, and then spent more weeks than any other single in the 1971 national best seller list, they have yet to have their magic touch fail to turn vinyl into gold in Britain and Europe.

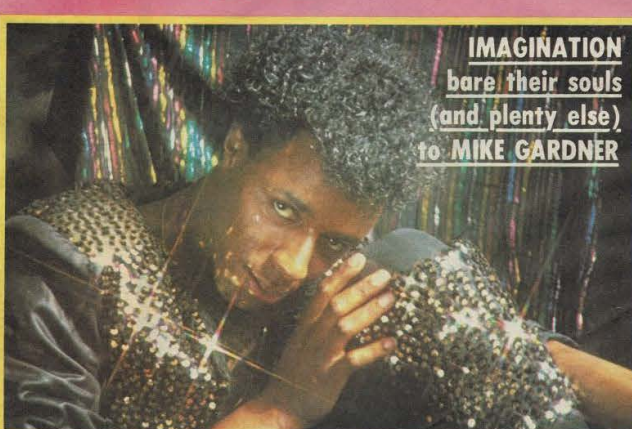
The TV screens of the nation haven't had a chance to cool down from their ecstatic reaction to 'Body Talk' performance before they are being whittled away by their chests to 'In And Out Of Love', bringing their hair to the 'Black And Light'.

"Five hits?", questions Ashley Ingram. "Don't say things like that. It could be a last cover." He's been known the last cover long enough to know that the glory of chart success is a difficult thing to hang on to, especially when the gods and fate are tangled in a frivolous manner.

Lee John, in a rare moment of speaking, as opposed to assaulting all and sundry with his interpretations of Motown hits and Broadway classics, adds: "When I start singing, his people start saying: 'They used to be good.' 'Body Talk' was great because you saw it in the public eye and successfully attaching hits. But they forget that you go through the same experience of really trying hard. Nothing was so easy. It's a real hard slog. It's not a Miles touch."

"We never sit back with any single we do," says Ashley Ingram. "We go out and meet everyone that will make it a success. We're never happy with it, even when it's released, we are the last to call it a hit."

# Tales of mystery and Imagination



**IMAGINATION**  
bare their souls  
(and plenty else)  
to MIKE GARDNER

**A**LL the hard work has paid them extra dividends. Almost every European territory has welcomed their vinyl dancing machine music with eagerness. They care not of their relative chart positions throughout the globe with ease, and the ratings of their British rivals for pop glory.

In Italy, where reaction has been cooler to them, they have reached the Top 20 with every release. Top Five with their great attention to detail.

The past year has been run at a killing pace but with a great attention to detail.

Imagination has been a change, whether it be choreography, hair or design. So it's the feeling on tour with a theatrical stage where you've got to make it that your creativity is doing it. The only way is to get a lot of people and rehearse what you do. Says Lee John: "I've always had a talent for Extra Exciting Energy!"

But the three have been around long enough to know how to deal with staying at the top. They believe in the mainstream marketplace of music of the 1970s and the 1980s. They believe in the night, *Champion Of The South* and *The Jacksons*. Before they were brought together by black music which led Morgan Khan with white production team Steve Jolly and Tony Swan.

Lee John's past has included funk groups, modeling and comedy and short bursts of acting (but meaning) virtually every major soul act that has stepped onto this planet.

But don't get the impression that they have seen it all before, they are too proud in their art. Neither would you assume that they put their noses to the imagination grindstone from down of old without a reason.

Instead they seem to find the whole project as a giant adventure playground. Virtual every black song that's been put into song. Lee John always the investigator and the others supply the infectious harmonies and melodies. An interview situation only encourages them.

**W**HILE they might spend nearly an hour getting their clothing and make-up right for the occasion they'll sit in more steps and incident than *Fanny Hill*. The highlights are more out but more of the same. The highlights are more out but more of the same. The highlights are more out but more of the same.

But success to me means every sphere of the entertainment industry being captivated — meaning film, meaning shows, meaning the whole world singing your songs... the world!

The 'minor successes' have brought them moments. For Lee John it was making his mother happy. "She always wanted me to be successful in the entertainment field. She doesn't say anything but you can feel it." For Ashley it's her more spiritual.

"When I was seven I had a little toy guitar. I used to take it out whenever 'Ready Steady Go!' or 'Top Of The Pops' came on. I used to play everything and anything. My uncle and aunties would come round and have a laugh and say: 'So you're going to be on 'Top Of The Pops', Ashley?'"

"Some people can dream of something and never reach that dream. I've been lucky to have it manifested."

While Europe has been a focus for the creative energies of Ashley Ingram and the rest of Imagination, Britain is about to get its share with a tour in September and a new album: *The Heat Of The Night*, around the same time. And why has Britain been just to the back of the queue?

"It's simply demand," says Lee John. "Over there recognition is greater. How they take us for granted to a certain extent. There's so much happening."

"The black British audience, I say, is very, very, and not negatively as most people say, is the name of the game. I look at people who have come before me and are looking me and the people that are still here. I always see why do they go on?"

"Why do people still want to know about them? Why are they still around?"

He betrays and bursts into a ball chorus of "There's No Business Like Show Business... Lights please!"



# My nights in gay Paris



MICK JAGGER dines with gay Paris socialite MIKE NICHOLLS

Pic by Chris L'Urca

**I**F AN hotel suite high above the Champs Elysees, Mick Jagger is regaling me with a story from the night before.

"Yeah, so we're all sitting 'ere in Maxim's (a gastronomic haunt of the rich and famous, arguably the best-known restaurant in the world) and we've all got ties on 'cos it's Maxim's and this bloke wearing only a T-shirt steams in and says: 'I'm from the Daily Mirror'. So I says: 'Congratulations, you can f-off!'"

"Then it all got around, y'know, and someone said 'no, it was a bloke from Record Mirror' and I thought that's odd because that's not the behaviour of someone from RECORD MIRROR, they don't bother... I mean I wouldn't bother, y'know."

Yes, dead right Mick, only there's an exception to every rule and your actual words on being accosted were: "You're right out the f--in' window,

mate. You've really blown it now!"

And indeed I thought I had blown it. Three days hanging around Paris in vain, all for the sake of an impulsive piece of journalistic trouble-shooting prompted by Rolling Stones bassist Bill Wyman revealing that there was a party going on at Maxim's, which in fact was an exclusive soiree attended by no more than eight.

When interview time comes round the following evening, Jagger fixes me with a baleful stare, trying to decide whether it's the gate-crasher encountered the night before. He can't make his mind up, so asks his lady of several summers, model Jerry Hall.

"Gee, I dunno," she drawls, much to her boyfriend's annoyance. Spying the Yazoo single by the stereo, I decide to change the subject by asking Mick what else he has been getting off on of late.

"Quite a few odd things, as it happens, but nothing I can

remember. Whatever people give me."

He smiles charmingly, as he frequently does throughout the interview. Casually dressed and relaxed, he's his usually chatty, natural self, pausing politely between questions.

"Charlie'll be able to tell you more about the English music scene, and Bill, because they spend more time there."

Where exactly do you live these days?

"Most of the time I'm in America but I also spend part of the year in Paris and the Caribbean. It's not a bad life," he admits sportingly, "but the New York winter is really a bastard so I like to spend those months round South America."

Weren't you filming there for a while, for Warner Herzog's 'Fitzcarraldo'?

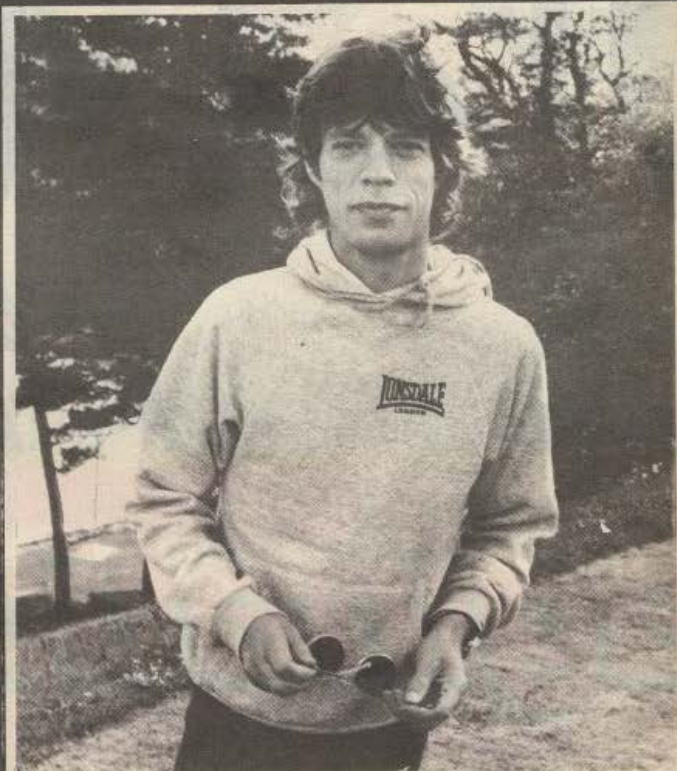
"Yeah, that was at the beginning of last year for three months... the f--ing bastard... I shouldn't say that! No, Jason Roberts who had the lead part got ill and production was suspended until they found another star. By that time, we were getting our American tour together so in the end I had to quit."

What about doing a Roman Polanski film? I understand you had dinner with him the other night. Was that just social or are you thinking of working with him?

"Well I'd like to but I mean... No, he didn't make any offers... it's just that I've known Roman since he first came to London during the, er, Swinging Sixties."

Do you miss the London of that era? Do you think there's a big difference between how it was then and how it is now?

"Bleedin' 'ell, I hope there is!" he ejaculates, "Otherwise it would be moribund."



MICK JAGGER prepares for his five mile constitution in the Bois de Boulogne

Pic by Mike Poulson

was seen as something only young, crazy people liked."

How long can you see the Stones keeping going, indefinitely?

"Nah, I don't see us going on forever, no. Just like the England team, really."

**D**O you find you have to train harder for every tour?

"Well I don't find it harder except from the point of view that we now play a much longer show. Like when we were kids it would just be for 20 minutes so it was a doddle. Even in the late Sixties we would only be onstage for about an hour whilst now on average it's about two-and-a-quarter hours. So vocally it's more difficult and there's more physical strain because the stage is bigger."

"But I don't find, y'know, that I can't handle tomorrow, though I enjoy the days off... days off? I've got five interviews to do today and I only woke up an hour ago! Then I'll have to train. I'll be off on my usual five mile run round the Bois De Boulogne later today!"

Talk turns to the new live album — "We didn't want to make it a double: too boring and no-one can afford one now anyway. Didn't want to duplicate anything on 'Tattoo You' or the last live LP either" — and last year's staggeringly successful American tour. Did it out-fulfill all your expectations? Why do you think so many people came?

"I've no idea. It's not as if music's in a vacuum at the moment or anything but twice as many people turned up as expected. We hoped for a million but eventually played in front of two-and-a-half million. We completely f--ed ourselves by criss-crossing all over the bloody country. We blew it, y'know, by under-estimating the demand."

**W**HAT with the increased success of yourselves, J Gells and Joan Jetz, do you think there's a revival of the basic rock'n'roll sound as opposed to all the AOR that's been clogging up the air?

"Yeah, I mean even Paul McCartney's topping the American chart," he grins mischievously.

What about yourselves. Do you find writing hits come as easily as ever?

"When I put my mind to it, yeah, but it's like the regularity with which we go into the studio. If we don't feel like it, we don't do it. That's being rich, you don't have the problem I need the money, I'll have to go and make a record."

Nevertheless, is music not still the main devotion of the band these days? Isn't that what kept you together?

"The band? You're not talking to all of us so I can't answer that. Charlie'd say no, it never was; and Bill would probably say 'I don't really know'."

What about you? Is it the major part of your life or is it just work?

"Work?" he echoes incredulously. "Music's not just work. It's play, that's where the word comes from. You play music. I'm not a journeyman musician."

So do you still get the same excitement out of it?

"I still get a lot of excitement, yeah, but that's a hard word to measure. There's an incredible rush, as you can imagine, when I go onstage whether it's at the 100 Club or yesterday (in front of 70-odd thousand at the Paris Hippodrome race track). Then if you've written the song as well, there's a double buzz because there's twice the amount of fulfillment."

Apart from being a writer and performer, how about your role as a character, a face, an arbiter of style or whatever else. Is that still an important part of your life?

"That? I suppose it's my own bloody fault," he grins. "Don't you enjoy it at all?"

"Not as much as David Bowie, no," is his swift retort. "Or Bryan Ferry. 'Cos like I did it in the Sixties and find it a bit of a bore, all that posing, it's for the kids, really. Something I've grown out of. I mean I love watching the kids do it on Top Of The Pops and I find all that Steve Strange thing wonderful."

"That's one of the things that livens up life. Dressing up funny if you're not such a good band and then maybe you can become a good band later on. That," he concludes in classic time-honoured style, "is rock'n'roll."

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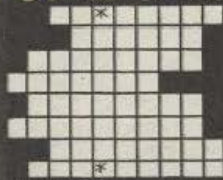
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## POP-A-GRAM



Solve the eight cryptic clues and write the answers across the puzzle so that the starred down column reveals something that just pulled Paul both ways. Remember the clues aren't in the correct order. You have to decide what the right order is.

- The gin slave is don't his making partner (8)
- Don Maid spotted for ballet dancers (7)
- Those rats singer everybody, but at least they tell you who not to take sweets from (1,8)
- The Rath Band discovered this garden in a free dump (8)
- With a restructured shoe part you'd find a queenly LP (3,3)
- Inflatable Ju Juiing would reveal secrets about Elton (4,2)
- Ban Willy M. to reveal someone who gathers no moss (4,5)
- Change or this C.A. might become a fiery Oscar winner (8)

## X-WORD



### ACROSS

- 1 Scorpions LP (2,2)
- 5 Blondie keyboard player (5,8)
- 8 He could have been yours tonight (3,7)
- 9 Jonathan Richman's reggae (8)
- 11 Group that were contained in a Metal Box (6,4,7)
- 15 Aussie heavy metalists (4,6)
- 16 Singer who was Sim'n On The Dook Of The Bay (4)
- 17 Dorena's aunt (3)
- 18 The story of a dandy highwayman (5,7,1)
- 21 Sounds as if the UK Subs could become extinct (10,7)
- 22 1979 S.A.M.B. LP (4)
- 24 Trouble for Squeeze (4,5)
- 27 See 19 Down
- 29 Dave Stewart's broken hearted partner (5,5)
- 30 Goes with broadsword (5)
- 32 At various times, they featured Eric Clapton, Jeff Beck and Jimmy Page (9)
- 34 See 29 Down
- 37 Bowes hit from outer space (4,2,4)
- 38 He's told us of The Slide Area (2,6)
- 39 Hank or Jones (3)

### DOWN

- 1 Clash manager (5,6)
- 2 Could you find him in a pear tree? (4,3)
- 3 She was an Army Dreamer (4,4)
- 4 A drink for the tillerman (3)
- 5 Supersonic Wings hit (3)
- 6 Label that attracted Bad Manners (6)
- 7 Found in the material world (7)
- 10 Could The Bachlors have been singing about Johnny, Joey and Dee Dee? (6)
- 12 Skids tribute to the charge of the light brigade (4,3,6)
- 13 Where Raul wanted to say a thousand words to you (2,3,4)
- 14 Part of 2 singer (5,5)
- 15 & 27 Across: Darts or Boney M hit (5,4)
- 20 Spandau hit (11) 22 Ian Poiger's affair (8)
- 25 Blondie No 1 (8)
- 26 A bad 24 hours for Madness (9,2)
- 28 & 34 Across: Alice's finest (7,3)
- 31 Sad eating place (4)
- 33 Bitten by Queen (4)
- 36 Rich Kid causes Rage in Eden (3)
- 38 Where to find Wild Swans and Bunrayment (2)

### ANSWERS TO LAST WEEK'S X-WORD

#### ACROSS

- 1 Joan Jett, 4 We Are Family, 7 Night Birds, 9 Cambodia, 12 Only You, 13 Jeff Lynne, 16 My Old Piano, 17 Sulk, 18 Muscle Bound, 23 ABC, 25 Willie, 26 Dean, 28 UFO, 29 Green Onions, 30 Skalava, 31 Ralph McTell, 33 What A, 34 Beggars Banquet, 35 Reed, 36 Emma, 37 Inflammable, 38 Help.

#### DOWN

- 1 Junior, 2 Angel Eyes, 3 Turn, 4 Waaa, 5 Real Life, 6 Madness, 8 Blondie, 10 Banana, 11 Aww, 14 Flood, 15 Simon Smith, 19 Undertones, 20 Clara Grogan, 21 Black Stars, 22 Rick Lowe, 24 Before The, 25 WEA, 32 My Arm, 35 Ram.

### SOLUTION TO LAST WEEK'S POP-A-GRAM

#### ACROSS

- Tanis, Combat Rock, Kid Creole, Bunrayment, Steve Harley, Last South, Morrison.

#### DOWN

- Madness

POP-A-GRAM WINNER: Michael Goldsmith, 47 Northwick Avenue, Ranton, Middlesex.

#### NAME

#### ADDRESS

Remember, you have to complete both the Pop-A-gram and X-word to qualify to win an album. Send your complete entry to Popgram, Record Mirror, 45 Long Ace, London, WC2 9JT.

# ALBUMS

## Not a scorcher

**HEATWAVE: 'Current'** (Epic EPC 85812)

EX-HEATWAVE keyboardist and songwriter Rod Temperton has certainly been working hard the last three years. His songwriting talents are irresistible. You've only got to look at his top quality work with Michael Jackson, Quincy Jones, George Benson and, more recently, Herbie Hancock to see that he won't be part of the unemployment figures for quite a while.

Much more worrying for Heatwave is their failure to come up with any material to make them self-sufficient. Producer Barry Blue provides two ordinary songs while the far more interesting writing of bassist Derek Bramble is limited to the excellent 'Mind What You Find' — a delicate mid-tempo song in the 'Mind Blowing Decisions' mould.

The playing generally lacks the fire and exhilaration that might have glued ears to the speakers or got the feet practising morse code on the floor. ++

Mike Gardner

**FASHION: 'Fabrique'** (Arista Spart 1185)

NEW FASHIONS, new styles, will keep us licking for a while. Yes, and here they are with classy dressed up electro-funk fusions tailor made for up market discotheques and flash car stereos (ie no Cortinas).

Lyrical light and rhythmically tight, Fashion mix technology of the Eighties with the soul of the Sixties in musical experiments that have been followed right through, instead of being left half undone like most knob twiddlers.

Recorded all over the place, and featuring their three singles, 'Move On', 'Streetplayer' and 'Something In Your Picture', 'Fabrique' leans on a terrific drum beat and welds the black American influences of singer and guitarist Dee Harris with the new wave and electro visions of the rest of the band.

The only real criticism is that after a while the tracks get a bit samey and even repetitive, but my favourite number, the blistering soulful 'Love Shadows' stands head and shoulders above the rest.

Fashion spend nights in the studios with their dubs and mutants (versions of songs, you idiots) to create their sound. They enjoy it and it shows.

There's no sense of obligation here. Try keeping your feet still. ++++

Simon Tebbutt

**THE STEVE MILLER BAND: 'Abracadabra'** (Mercury 6302 204)

STEVE MILLER, the veteran rock guitarist and musical conjurer, reaches into his top hat and pulls out the old fashioned great American pop album. Just like that!

While he doesn't break sweat on songwriting — most of the songs are written by the group — he still takes the honours. His two tracks, the excellent title track, here in extended form, and the multi-layered vocal froth pop of 'Give It Up' are of the highest quality.

Throughout his vocal and production prowess is shown to good effect, particularly on the outstanding harmony work that is a feature of this addictive set. ++++

Mike Gardner



SOME HAVE it, some don't — Joe Jackson attempts classic punk pose ...

# No go Joe

**JOE JACKSON: 'Night And Day'** (A&M AMLH 64906)

I'M DISAPPOINTED. No, I'm not saying Joe's six month sojourn to New York getting over the excesses of *Jumpin' Jive* has been a waste of time and that the album's a load of old rubbish, because in parts it's brilliant. I'm just saying it could be better.

The inner sleeve shows our Joe standing proudly in the studio surrounded by all the hardware. And that's the problem really. He co-produced this one and has polished some of the gems out with his preoccupation with technical perfection.

The ideas are interesting, original and occasionally witty, like the oriental stamp on 'Chinatown' and 'A Slow Song', which blasts the way music is treated and presented to us.

But overall there's an over orchestrated, over produced and glossy feel that tends towards the mid-Atlantic bland out.

The voice is still pretty wonderful and loaded with all the right inflections, but the sharp acerbic feel of the early days is gone. Joe seems to be searching for direction, almost desperately.

That said, some sparks of the old genius are still there. The strength and the sincerity and conviction of the single 'Real Men' works on every

level, from the melody through the arrangement to the lyric, and is overwhelmingly one of the best songs of the year.

'Breaking Us In Two' is a curiously cheerful cha cha rhythm suggesting that everything gives you cancer and 'TV Age' is a sharp comment on living the American way. Others, like 'Target', sound like Santana all over again.

But it's not the songs I'm baulking at. It's the dressing that swamps them. I still like Joe Jackson but I reckon this album will be played as background music at tasteful dinner parties — and that's a shame. ++++

Simon Tebbutt

# Raging bore

**THE EXPLOITED: 'Troops Of Tomorrow'** (Secret SEC 8)

WELCOME TO we hate the world part 94. Again. You got it, the Exploited and their second album, a relentless screaming, snorting and snarling howl that's full of redundant rage and unoriginal outrageousness.

It's all so predictable, darling. It's like attending a Tory garden fete in the sixties, you know what's coming next all the time. The musical vagrants make their 80 mile an hour dash of hate and frustration, ably assisted by a liberal sprinkling of four letter words, tribal grunts and primeval blitherings.

All the obvious targets are here, the USA ("\*\*\* the USA"), Reagan ("Fagan's a c\*\*\*"), Fleet Street ("all w\*\*\*ers"), etc, etc, etc. The trouble is, the Exploited have just become a parody of themselves as they blast inaccurately at everything in sight. A style, a pose although I'm sure they all

believe it passionately. As outmoded and corny and hackneyed as any latter day Teddy boy or psychedelic freak.

And the biggest irony is that half the frustration comes from the fact that non-one's shocked any more. We grin, we giggle and fall about as they swear and spit at us. They're cute and reassure all the powers that be that they're really wanted. It's a shame, but no-one can really shock us any more, least of all by dressing and talking and singing dirty.

The cover, I'm told, shows an "Escape From New York" vision of a desolated city where punk can express its essential nature of youth anarchy. "What rot. Actually it looks just like another grotesque Iron Maiden cover — indeed most of the songs fall in with the gross heavy metal riffs and rhythms favoured by that other bunch of self elected outcasts.

The only song that really stands out as different is the



... EXPLOITED WATTIE effortlessly shows how it's done

title track, the old Vibrators number 'Troops Of Tomorrow', given an ominous jackboot crunching beat. After that everything just degenerates back to foul mouthed rantings and ravings.

Fifth and squalor? Not really. The Exploited aren't as funny as the Anti-Nowhere League and to borrow one of ANL's best lines, "So what, you boring little c\*\*\*s".

Simon Tebbutt



# FANS AND LOVERS

MIKE NICHOLLS wins the hearts of HAIRCUT 100 (sigh)

"NICK! NICK! Did you get the pen I sent you for your birthday? Nick! Nick! I LOVE YOU, NICK!! Did you get the pen? DID YOU-GET-THE-PEN!!??"

I don't know about the pen, but I'd get the raving needs if this was the kind of reception I received every time I appeared in a coach doorway, a backstage entrance, a hotel porch, or in front of a microphone.

Nick Heyward, Haircut 100's ace face, singer, guitarist and probably pop's shyest celeb takes it in his stride. Not that he has much choice. For the past fortnight of the group's mini-tour — a series of dates necessitated by the unqualified demand for tickets during the band's recent previous tour — he's been facing this kind of teen lunacy every night.

This evening's date at the Brighton Conference Centre, a modern high-capacity venue whose rock nights generally only cater for the Springsteens and Rod Stewarts of this world, is the last. Strangely, Nick is

not as relieved as one might have expected.

"Oh, I'm really getting into this on the road scene now," he beams. "I think it must have been the American shows which did it. The fans seem a lot more down-to-earth there. Instead of asking what colour, socks I wear they'd ask sensible questions about guitars and songs."

Ah, I thought you liked talking about your clothes and penchant for yellow tractors and ...

"No!" he implores me. "Not the yellow tractors! This whole thing's got out of hand. Last night at the Hammersmith Odeon the stage got absolutely littered with rubbish — boats, gifts, socks, tractors ... marshmallows. There were so many marshmallows thrown at us that we couldn't move our feet. We were stuck to the stage!"

"Basically, I don't just think any one understands my humour, I wouldn't care if they just thought I was eccentric. But people seem to think I've got the mind of a nine-year-old."



Nick gets a kiss, Les Nemes gets a friend. How touching!

Photo by Justin Thomas

WELL personally I've always had him for an eccentric myself. Prior to accompanying Haircut 100 on their coach down to Brighton, I met them at an exclusive London hotel. First thing in the morning (say 1pm) Nick appeared to be in evening dress. Closer inspection revealed a bow-tie over a grubby Aertex shirt under a shiny black suit that had also seen better days — probably on the back of whoever it was that deposited it in a second-hand shop.

Flailing at this extraordinary sight, against a backdrop of heavy duty Arabs sweeping their robes around the reception, Nick points to his luggage. There, larger than life, is a polo hammer, a puck as I believe they are called. Mr Heyward grins absurdly and

dashes off across the road to buy a baseball vest.

On the coast-bound coach, various Haircuts try and give some attention to their girlfriends. Understandably, Nick and percussionist Mark Fox prefer to talk to us, Mark spewing out anecdotes about their debut American jaunt.

Apart from the four gigs cotted over opposite sides of the States — New York, LA, Toronto and Boston — there were endless radio stations to be interviewed by. This, in particular, suited Mark who is afflicted with verbal diarrhoea at the best of times:

"It was like banging your head against a brick wall," he declares cheerfully. "Here are all these bloody DJs playing one long round of Journey, Kiss

and Rick Springfield and I'm trying to persuade them to put on our single (a double 'A'-side of 'Love Plus One' and 'Favourite Shirts'). It was like trying to convince a used car dealer, I can tell you."

"Their attitude is 'I've got a fabulous home, a big car, a wonderful wife, the best analyst, the greatest lover to keep my wife happy ... why should I play your shitty record?'"

FURTHER ramblings include the discovery that their Hollywood hotel was really a whore-house — "we soon found out why no-one swam in the pool; the hookers used it to rinse themselves out at night" — and they plan to

tour Stateside for the whole of July.

Our attention is suddenly distracted by an overtaking car flashing a hastily-scribbled 'Any Tickets Please?' sign. The young daughter tries to take photos of Nick and Mark remarks that the father appears prepared to kill his whole family for the sake of some tickets.

At this point, the world's leading exponent of the mottled snap-shot, Justin Focus, recalls a similar coach-trip with The Polecats, when that particular band took it upon themselves to moon at passing vehicles.

"Maybe we should try that," mutters Nick wryly. "that would knock our nice-clean-cut-little-boys image on the head once and for all."

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# ON STAGE



Laurie Anderson: Superwoman

## Electric ladyland

Laurie Anderson  
Queen's Hall,  
Edinburgh

WELCOME TO THE difficult listening hour. Warning! Any resemblance to a rock concert is entirely coincidental. The Anderson Tapes — born in acid. She stands before kaleidoscopic videos in chemical loneliness, a graffiti artist painting with instrument-machines and stunning visuals. She deals in conversation, song, mime and synths in a two hour, continuous performance where the American dream turns sour electric. The syntho-vandal is here and we are soon under the spell of this media witch.

All the 'Big Science' album tracks are part of a vast living movie that captures the self-out audience. The backdrop screen constantly divides, fades and explodes in hypnotic visual accompaniment to her

faultless performance. She plays accordion, harp, synths and violin, using a range of bows that produce a whole universe of sound, even a spoken sentence.

Sometimes the punky, haunting figure tells straight stories — bitter observance of paranoid American life, images of the modern world in edgy delirium — barbed with sharp satire and startling invention.

Stainless steel vocals chime out as the American flag whirrs around in a tumble drier — fantastic thoughts made entertainment. It's as if she'd stepped out of a silver spaceship on the Whitehouse lawn and collected impressions of the States for some home video.

The lights fade and images die. She bows stiffly and walks off to an ecstatic reception. The rogue killer, 'Oh, Superman', is the encore and we are left amused, uneasy and slightly changed.

Bob Flynn

### VAN MORRISON

#### Edinburgh Playhouse

VAN MORRISON looks like a Muppet. A neckless, bloated barrel that treats his audience with little more than disdain. A weak 'Into The Music' introduces the set then he positions himself behind a piano hunched over in self-made solitude. I groan inwardly, expecting the worst.

Van Morrison sings like a lion. The voice cracks and snaps like a whip, and after a slow wallow in turgid melody, things start to move on up. He has, as usual, gathered the best around him and his present band has sax and trumpet, two drummers, guitars and three amazing black girl vocalists. Together, they begin to detonate the joyous explosions of soul that are his power. 'Green Onions', the vintage soul work-out, highlights the force of the band, then Morrison, jerkily conducting, throws that voice at us in a raging evocation of vital Stax power. I sit up and begin to take notice. He revisits 'All In The Game' and boredom turns to elation.

The new 'Cleaning Windows' was beautifully effective. There are surprises when he picks up a saxophone to play a new instrumental from 'Beautiful Vision', that wails and surges.

Gospel is at the heart of this stuff. Then everything is working around his once-brilliant blend of Gaelic melodies and hard blues. All the feelings he refuses to speak blasts up from fathom-deep lungs.

At the end there is a classic soul call-recall number with his saxophonist... mumble and muddle, hold it back... then shout! It still works, and salvation is delivered by an encore of a white hot 'What I'd Say'. You really do not get better white soul than this. He shatters the microphone and struts off, oblivious to the audience and burning up inside. He sucks, but his music breathes.

Bob Flynn

# Triggered

KING TRIGGER/  
GANG OF FOUR  
Newcastle Mayfair  
UNFORTUNATELY FOR King Trigger they are a trendy band — people expect too much. In the flesh they're simply a less chaotic Bow Wow Wow.

Their sound is biased heavily towards the jungle beat of their two percussionists Ian and Trudi, so biased, in fact, that the vocals, bass and guitar are forced into playing rhythms rather than tunes. Result: a very monotonous set.

King Trigger may have the rhythm of the jungle but before they sell any records they'll have to track-down a few of the tunes.

The Gang of Four are now a five-piece having added Sara Lee on bass and Anita (?) on vocals. This was their first gig as such, but despite this and the small crowd (Haircut 100 were in town) the evening was a triumph.

The Gang don't look or sound like a band with a supposedly dull album to push — the new members have given them a sharp edge and a stunning four-voice front line. This is a very extreme band with a devastatingly potent sound. On this form they're already one of the tightest, most dangerous rock bands in the country, yet they're sure to get even more confident as the tour goes on!

The crowd gave them the reaction they deserved and called them back for three (or was it four?) encores. This time I went as a Journalist: next time it'll be as a fan. Don't miss.

Jonathan Hope KING TRIGGER: trendy Trudi



Photo by Bryn Jones

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# SCIENCE is GOLDEN

## How hi-tech funksters FASHION put the soul into synths



FASHION'S Dee Harris: micro-chipmunk?

**W**OOFERS AND tweeters definitely are out. And that's official. Actually, they have been for years, but when you've only got a wind-up gramophone with an ear trumpet the dog keeps peeing into, it's easy to forget the leaps and bounds sci-fi hi-fi technology has made in the last few years.

Not so when you're talking to Salvador Mulligan, keyboard player with Birmingham's premier electro funk outfit, Fashion. "Until recently it was very easy to fall into the sequence you hear on virtually everything," he gushes as his dreadlocks flop about in manic emphasis. "A da-da-da-da-da beat which isn't very interesting."

Now pay attention to the next bit because I'm going to be asking questions later.

"But the breakthrough has come recently with the introduction of things like the MC4 from Roland, the Fairlight mixing with simulated sounds, the PPG Wave 2.2 Them which is a completely different direction, and if you start with the Roland TR 808 and the Lind drum machines and CSQ 600, where you can use real time sequences but don't have to work in a mechanical clock system."

Geddit!!!!??!!  
Never mind. While drummer Dik Davis is explaining to me

about oscillators and Symonds drum kits and the aural and spatial differences between natural and electronic instruments, I'll smile and nod and explain a bit to you about Fashion.

The group basically fuse the American funk rhythms with the more hip European electro sounds of latter years into a powerful dance beat that can be heard on their new single, 'Something in Your Picture', and upcoming album 'Fabrique'.

The present line up has been knocking around for about 18 months and, apart from Mulligan — as Salvador is known to the rest of the band — and Dik, features statuesque guitarist and

rock'n'roll through outdated systems of music.

"What we're trying to do is expand stereo and expand space and use those as musical terms within the music."

More than that, Fashion are a total DIY concept band who work on all their own designs and stage settings, even to the extent of making their own "light emitting sculpture", which I would explain but, as I didn't understand it at the time, I don't suppose it'd make much sense now.

"Within the band there's a certain amount of talent that overflows into various areas and it'd be stupid to ignore it," says Mulligan. "I do all the two-dimensional art work, the

these two guys turned up and said: 'We like your music and we're going to form our own band. We can't play particularly, we're going to gob over people.'

"At the time I thought, f—me, I hope I never see these people again. And six months later I was still with the same band and these f—ers were touring the States with Police. At this stage I started to think, there's something drastically wrong here. And that really gave me a kick up the arse."

Pause for much giggling here. "But it really does work two ways," continues Mulligan. "If new wave hadn't happened, I'd probably never have got involved in music in the first place."

Old attitudes die hard and, although his views have changed drastically over the last couple of years, Dee Harris is still an honorary member of the Old School.

"I don't think there's any harm in learning and trying to play better and I always will because that's the sort of person I am," he admits.

Whether you agree with Fashion or not, they've got conviction and a belief in their music that gives them an edge over some of their competitors.

"You can tell if someone's going through the motions or if they really believe in what they're doing," says Mulligan. "If you're playing from the heart and you can't stop it from coming across. That's why people go to concerts."

"It doesn't matter what it is," concludes Dik.

"Synthesiser, guitar or vocal line, just so long as you can create that feel. We use a lot of electronics but we use it with a lot of feel too."

### Technical talk: SIMON TEBBUTT

vocalist Dee Harris and bass player Martin Recchi.

**R**ECORDING STUDIOS is where they're happiest. Far from being boring old technical musicos, Fashion are humorous deadpan Brummies who mess about with sounds and effects like schoolboys in the chemistry lab who know more than the teacher. Working in Cologne, Paris and London, they turn up at the studios just as the technicians are going home and spend whole nights mixing up their unique sound.

Mulligan continues: "With so many people listening to Sony Walkmans and with stereo systems and dance floor systems so much better, you can't ignore technology and just carry on playing

drawings and the paintings, and Dee does all the architectural side of it, the layout of the stage and so on."

"We really come from two extremes," says Dee, who's just come into the room armed with statutory cans of Fosters. "Dix and Mulligan were heavily into the new wave thing and made no bones about it. We met them when I was from a completely different school which was — although I didn't see it at the time myself — real boring. A funk band who had to have the best musicians and everything. I wasted a lot of bloody time because of that."

I WAS actually playing a gig in Birmingham with this band, which I was happy with at the time and



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# Wand-erous stories

**S**TEVE MILLER may have used the magic of 'Abracadabra' to conjure up a hit but behind his success is a story of hard work and experience.

The 38-year-old Texan born singer-guitarist first plucked a chord at the tender age of four under the expert tutelage of the legendary Les Paul.

A child prodigy, he was leading his first band at the age of 12. At college in Wisconsin he played with blue-eyed soulster Boz Scaggs. But it wasn't until he'd settled in San Francisco in the hippy dippy mid-Sixties that his fame began to spread.

The Steve Miller Band recorded two milestone albums of the period, 'Children Of The Future' and 'Sailor', based on his melodic variations on R&B and psychedelic pop.

But it wasn't until his seventh album that he took America by storm with the chartopping single and album 'The Joker' in 1973.

Instead of capitalising on his success he went underground taking his first break from the road in nearly 10 years in 1974.

"I had faith in my talent to know that I wouldn't lose touch. The only people that tell you that you might find it hard to have hits are those who have a financial interest in you producing product. The public will always want good music," he says.

He was right. 1975's 'Fly Like An Eagle' album was a massive seller and its follow-up, 'Book Of Dreams', reaped the same sales.

The past six years were



STEVE MILLER tries to lose weight with a miracle laser slimming treatment

quiet for Steve Miller until the release of last year's 'Circle Of Love' and the news that he'd been working on no less than three albums! 'Abracadabra' is the second and a third will be released after the world tour he's planning for later this year. It will take in London's

Hammersmith Odeon.

But how does the man they call the Space Cowboy or The Gangster Of Love resist the temptation to squander his best material on the first album?

"Easy," he draws, "just experience."

Mike Gardner



THOMPSON TWINS: no longer a flabby six-piece.

## Small is beautiful

say the THOMPSON TWINS

**W**HILE 'RUNAWAY' teeters on the edge of being the Thompson Twins' first hit, the band have been slimming themselves down to a more practical size. The old Thompsons were a six-piece crowd, the new Thompsons are a company of three.

Tom Bailey, the band's main songwriter, describes 'Runaway' as a 'kiss-goodbye' to the old band: "The old Thompsons made music without considering the marketplace or the economics of being a huge band. We used to be a performance band that happened to make records, now we're beginning to take making records a lot more seriously."

The six-piece Thompsons were a mixture of Bailey's songwriting ability and a chaotic and communal urge to bounce around, banging things. They decided to call it a day while the going was good: "It was becoming something

of a lumbering monster," Bailey explains. The new band is a trio — Tom and the old line-up's two percussionists, Joe Leeway and Alannah Currie. It's no coincidence that a lot of bands are beginning to operate as small units," says Tom. "It suits the demands of the music industry in a recession."

The new Thompsons all write together with Bailey providing the musical bricks and mortar. "We're a small unit designed to be as flexible and mobile as possible. Each of us has our different responsibilities."

Meanwhile Tom Bailey is a good deal more excited about this new band than the potential success of 'Runaway', which was made by the old band and written a year ago. The new trio will be recording with Alex Sadkin at Compass Point shortly, and touring the States in September and England in the autumn.

Mark Cooper

# ALTERED IMAGES

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# A LIFE IN THE DAY OF

## Bill Graham

**“** THE LIFE of a promoter revolves around two facets. One is the selling of the tickets, the other is the execution of the show. We've had to find the facilities in the UK and Europe and the snag to overcome in the UK has been to have the kids not having to travel too far.

Hence Wales, Ireland, Newcastle and hopefully one other spot in the north of England at the end of the tour instead of four or five shows at Wembley.

For want of a better title I was appointed the Rolling Stones' Tour Director for their American Tour last year. There were 51 dates and I went to every one myself. I was on tour for over three months and actually promoted the dates in San Francisco where I live.

Everywhere else my job entails placement of venues, which towns the shows should be in, the logistics of the gigs and so on. I've known the Rolling Stones for a long time but they make all the final decisions. We can suggest supporting acts, stage effects, lighting; but in the end they're a self-managing organisation that decide for themselves. I don't think anyone manages the Rolling Stones.

The key to the success of the tour is — no matter how well you stage it — the ability of the artist to please the fans. But at the same time you can help matters by respecting the fans; although you want energy, you don't want it to be negative energy. If that means letting the fans in an hour or two earlier because it's raining, so be it. After every show the police tend to make a remark like: 'It's calmer than a high school hop which certainly isn't their attitude beforehand.'

How did I first get involved? Well I was born in Berlin and came to America when I was 11. First I lived in New York, then moved to California after school. I worked for a theatre company and like most theatre companies, we never had any money.

We played free shows in the park in San Francisco round about 1963, '64, '65. For three years we played in schools and parks. There was no money involved so we had to borrow equipment and trucks and were supported by grants and scholarships.

Our productions could be about anything but were mainly political, reflecting the feelings of the times — Anti-Vietnam, pro-gay, feminist and so on. San Francisco was always ahead of anywhere else in the US apart from maybe the hipper sections of New York.

In 1965 we needed more money after being arrested in the park for using four-letter words, as Lenny Bruce would say, so we decided to put on a benefit to raise some money. We knew Alan Ginsberg, The Fugs and Frank Zappa and a group called The Warlocks, who became the Grateful Dead, and a lot of local groups.

The first show, the benefit show, was to this day the greatest show I was ever involved with, mixing fun and music. We would have jazz and poetry, people would bring fruit and cheese and for the first time Bohemia came together in San Francisco. We got everyone together, had a huge theatrical success and raised 4200 dollars. As a result of that night we decided regardless of whether we needed the money, we should do it again — preferably in a larger place.

So I got on my motor bike, scouted around and found this disused skating rink called the Fillmore. We continued the laissez-faire attitude — I remember bringing in free apples and stuff — and I think the reason it worked was because I wasn't a rock'n'roller.

But there were a lot of local bands — Quicksilver Messenger Service, The Charlatans, Big Brother, Grass Roots ... then I came to England and went to some of the clubs. That would have been in early '66. I brought over The Mindbenders, and a group called Them with Van Morrison. Then the Who came over later along with the rest of the bands of the British beat boom and early psychedelia — The Small Faces, Yardbirds, Kinks, Eric Burdon, The Nice ...

At home I also booked some of the Chicago-based blues artists — Paul Butterfield, Mike Bloomfield, The Staple Singers and although they might not have been the most happening groups, they were playing music which was at the roots of where everything else was coming from.

The Fillmore held 3000 so in 1968 I opened up the Fillmore East.

I spent quite a lot of time there, figuring out later that in the four years it was open I did an average of 35 round trips a year. Sometimes Jimi Hendrix would be playing New York on a Friday night and Janis



BORN IN Berlin, Bill Graham has spent most of his life in America and almost all his career in rock'n'roll. Starting by putting on free plays in a park in San Francisco, he graduated to rock promotion via opening the two Fillmore Theatres which established his reputation as one of the most respected rock impresarios ever. Now Tour Director with the Rolling Stones (who are currently playing dates in Britain) he lives with his girlfriend in San Francisco. Graham, now aged 51, has two children, four-year-old Alexander and another son, David, 14, who Bill claims was responsible for Black Uhuru getting a support slot on the Stones' English and European concerts.

(Joplin) in San Francisco on the Saturday and then The Doors on the next night. And we didn't have those earphone things (ie Sony Walkmen) in those days. I wish we had!

It was all part of a learning process and I came in late — I'm 51 now — but the real job of a promoter is knowing your audience. On the Stones' American Tour any stadium will tell you that the fans were not treated like cattle but human beings.

Although the band's gotta be good, there's a lot of organising. The current tour includes 30 trucks and over 120 people because we need two or three systems. The stage takes three days to set up and you have to overlap.

Anyway, my day! At the moment it all revolves around the Rolling Stones — from about eight in the morning till ten at night. Food? I don't have time to go out for it, it just arrives. You just put something in front of me and I'll eat it.

At about 10 I'll find a nice restaurant, and there's some incredible theatre here. My typical day in the life at the moment? Whereas at first we were maximising ticket sales with Press conferences in London, Vienna and Munich, leaving spaces for extra shows after the first ones had sold out, now it's the day-to-day logistics of the tour.

I check every single venue myself with a team of technical, security and production people. After venues and ticket sales, there's details like how we travel, where we stay etc. I'm on hand at six in the morning when the first people arrive, then the doors open at 11. The show lasts between two and eight, then it's back to the hotel or the next city.

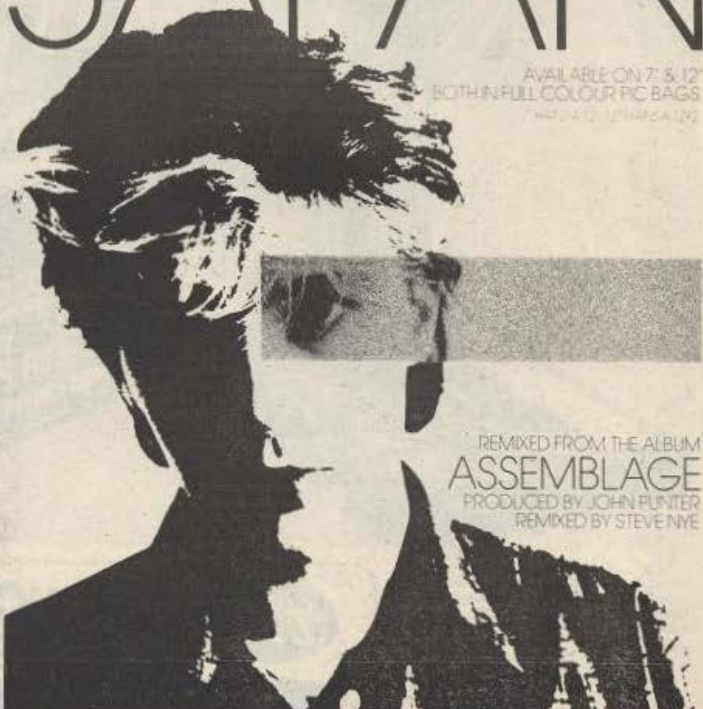
Travelling generally takes place during the night as psychologically it's easier to go to bed in the city you've next got to pay. Flying takes away energy so it's best to sleep it off. Otherwise I go to bed about midnight and then am up about five. We don't perform — but I have to be in shape.

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# Virginity worry

I STARTED to use tampons a few months ago but am confused as someone told me they take away your virginity. Is this true? Is it possible to tell if someone is a virgin?

Carol, Leeds

● Virginity is often biologically defined as the presence of the hymen, a thin and elastic membrane which stretches across the entrance to the vagina and is broken by the tip of the penis on first sexual intercourse. But the old adage that a girl is only a virgin if her hymen is still intact is a bit out of date.

Many girls have no hymen anyway, and the use of tampons as internal sanitary protection can weaken or break this membrane. But rest assured that if you haven't had sexual intercourse, then you are still a virgin — someone who hasn't.

It's impossible to tell by simply looking at someone, although many people like to play this guessing game. And, in view of the fact that many girls are born without a hymen anyway, sexual intercourse isn't a sure-fire indicator either. The easiest way to find out is to ask.

## Work at sea

○ NE THING I've always wanted to do is work on a passenger cruise ship. How would I find out about the

kind of work involved? I'm 19, have several CSE's and broad interests.

Steve, Herts

● No chance. A very few traineeships are available for



catering and deck ratings who start at 16, and for engineering and deck officers who need 7 'O' levels, including maths and physics, at 16, and 'A' level Maths and Physics if they apply at 18 or 19 years of age. But if you consider that there are 3000 unemployed ratings in the British shipping industry as a whole, prospects look bleak.

Other cruise employees, ships nurses, doctors, hairdressers, catering staff and entertainers all have a career training before applying.

For more information, write

to the British Shipping Careers Service, General Council Of British Shipping, 20/22 Prescott Street, London EC1 (enclose a stamped addressed envelope).

## Sensitive

I VE HAD a worrying problem for some time now. When I pull back the foreskin over the head of my penis it is very sensitive when coming into contact with anything. Is this normal, or is there something wrong? I'm 20.

Peter, Manchester



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

● You don't have a problem at all, apart from the tendency to worry about this perfectly natural sensitivity. The head of the penis, an easily-stimulated mass of nerve endings, is the most sensitive part of any male anatomy, including yours.

throughout this month. Watch for the sign in your Atari! tele games shop. Anyone can enter, and the best 20 scorers at each store go through to regional finals which start on July 18. The grand final happens at London's Barbican Centre on August 30.

There are two categories of champ — under 25 and over 25, and both win a trip for two to Disneyworld Florida, as well as having the chance to compete in the European championships to be held in Monte Carlo in September.

## Relief

I M WORRIED there may be something wrong with me, as I often get a pain in my testicles, especially when I have an erection. What is causing this? Masturbation seems to help.

David, Rochester

● Many guys experience this kind of painful sensation when they're sexually aroused for some time without the relief of "coming" or ejaculation. As you've already discovered for yourself this kind of release eases the discomfort, although the uncomfortable feeling will slowly and gradually ease naturally even without a climax. If the pain you describe persists for no apparent reason, or you notice any unusual swelling in the testicles, see your doctor.

## Stick on fun

I VE heard that you can buy removable tattoo transfers.

And, as I don't want to risk being stuck with a real tattoo I don't like, I wonder if you can offer any suggestions?

Debbie, Manchester

● The Talucci range of removable tattoos, including birds, animals, flowers and fun slogans are currently on sale at a number of UK stores including most main branches of Boots, the chemist. Simply stick em on, just like a transfer, and then remove with sticky tape.

## Hard up

S INCE MY interest in pop music, collecting records, and fashion increased recently I've made a lot of new friends. Trouble is, they all have excellent record collections, bedroom walls covered in posters and loads of good-looking clothes, and with an income of only £6.00, every second week, I'm stuck.

My parents only buy me school clothes and I have to pay for my social life. Should I buy records which have been hits to increase the puny number of chart toppers I have, or what? How do I live-up to my friends?

Richard, Glasgow

● While your friends accept you for yourself, and don't seem so bothered about the way you dress or your vinyl score, you're the one who feels a little bit different, and envious, to boot. Your best way of supplementing your pocket money income to collect more of the admittedly expensive clobber you covet, could be to find yourself a spare-time or Saturday job; dig gardens, clean cars, walk some dogs. Put any talents you have to good use.

Building-up an impressive record collection always takes time and careful selection. Why bother to duplicate material which your mates already have when you can hear it for free? Shop around. Some of the records you really like can be found in the secondhand bargain racks.

## Freedom of Europe

I M 16 and want to go on holiday in Europe this summer. It may sound daft, but I don't have a passport and don't know how to get one. My younger brother wants to come too. Do we both need permission from our parents before we go, or get a passport?

Todd, Felixstowe

● Anyone who wants to apply for a British Visitors Passport, which covers you for a holiday in any European country, with the exception of East Germany or East Berlin, can simply collect an application form, (VP), from any Post Office and fill it in according to instructions. People aged under 18 need parental consent and a signature on this form before applying. So you'll need your parent's permission before you even think of applying. Before you're eventually issued with a passport you'll need to produce your birth certificate and two recent passport-sized photographs. The document itself costs £5.50.

## Friends of Invaders

M Y MAIN hobby is playing Space Invaders and I'd like to contact other people who're really good at the game. Is there any kind of Space Invaders club which arranges contests in this country?

Terry, Midlands

● Any UK club is keeping a very low profile. And, following a Chicago based extravaganza last Autumn featuring 300 coin operated machines, including the pride of the Atari pack, which was not reckoned a major success, this company for one, has no immediate plans to launch Space Invaders as a British national sport. But there's no reason why fans can't get their own teams together, and we'll pass on any letters from interested experts and amateurs alike.

Meanwhile Atari is holding a nationwide Pac-Man tv games championship involving stockists nationwide

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By James Hamilton

ODDS 'N' BODS

BLUE FEATHER is evidently about to have an extra previously unavailable 'Club Instrumental' added to make 'Let's Funk Tonight' a 3-track 12in, while messers should note 'We're 'n' Love' and 'Diligence have the same bongos...'



DONNA SUMMER and producer Quincy Jones — nice publicity pic, shame about the single

and says 'Hi' to him... 'Murphy's Law' composer credits read as James Hunt... 'TV's version of 'Fame' is less snappily edited than the movie but will obviously bear watching as it explores the characters in greater depth (I hope)...

Junior 'Let Me Rock' (Mercury LP), Smokee Robinson 'Old Fashioned Love' (Motown 12in), Vogues 'Love Buzz' (Renaissance) (Mercury 12in), UK Players 'No Way Out' (A&M 12in), HIT NUMBERS: Beats Per Minute for (up) the last five weeks' worth of pop chart entries on Tin (endings denoted by f for fade, c for cold, r for resonant) are Gary Numan 12/2, Roxxy Music 0-3/4, Steve Miller Band 10/3, Cher 11/8, Lynnryd Skynyrd 0-2/3-1/2-1/4-1/3-1/5, Dollar 8/9, Shakatak 5/3, Bauhaus 14/0, Bucks Fizz 9-2/4-3/7-5/4-2/4-0r, Elvis Costello 11/2, Paris 25-5/0, 0-2-0-41-8/4-0r, Flock Of Seagulls 14-1/3-8r, Blue Zoo 12-1/2-1/2, Temptations 12-1-12-12-12, Mike Oldfield 6-5-12-13-0-0r, Adrian Grenitt 25-5/2-5/2, Midge Ure 0-4-7-0/5-0r, Billy Field 5-4-1/4, Elton John 27-5/1, Bow Wow Wow 9-5(intro)-2/0-11/0-drum (Strangelove 20/1 or c — depending on label), Steve Nieve 11/4, Cars 4/5-5/0, Natascha 10/4-20/1, Belle Stars 10-2/0/1 (Dixie Cups 10-2/0-1-0/4-20/1), Beatles 83-10-2/1-32-9/4-12-1-132-129-125-0/1, Randy Crawford 0-3/3-0r, Moonson 0-1/0-1, Bertie Higgins 5/0-10/0, Gap Band 0-12-1-12/4, Eric Clapton 9/1, Soft Cell 12/4-0r, Echo & The Bunnymen 14/7-0/1, Siouxsie & The Banshees 15/3-1/3-1, Diane Ross 11/3, Classic Nouveaux 14/6, Kokomo 3/6-7/1, Colin Blunstone 0-2/5-9/1, Matchbox 20/2, Theatre of Hate 11/6-12/1-0r, Adams Jan 19/1-0r, Madness 128-129-130-0/1, Japan 12/1, Genesis 12-1-12/2, New Order 12/1, Toyah 8/1, Prefuse 0c, The Mood 15/4, Gang Of Four 11/3, Altered Images 0-14/8-14/7, Scritti Politti 4/4.

Christmas, this Fatback-produced infectious and well crafted 111(intro)-114-115(bpm) (funkstating) 12in clomper runs through many changes with excellent gals/guys vocal interplay and a bubbly undertow (instrumental flip), LIME: 'Plaything' (Chrysalis CHS 12-2621) Improving with familiarity (so radio will help), if this had kept going like it starts as a Walden style 0-120(bpm) 12in smacker instead of veering off in a Jackson/Jonson jumble of directions it could've been a real disco killer. Hey guys, f... art — let's dance! ODYSSEY: 'Happy Together' (LP RCA RCA 6599) Familiar old Turtles' title track given a totally new jerky tumbling 116-115bpm bass rumbled treatment that only straightens out for the choruses before becoming halfway a completely different clapping rhythm groove (Poehi Boys synth sensationally), while ringing the title changes the Jimmy (Sivase) Douglas-produced set's other dancers (apart from their hit) are 'Happy People' and 'Together', respectively 111-113(bpm) and 107(bpm), and a bill dud. HEATWAYE: 'The Big Game' (LP 'Current' Epic 65812) Rushed here to coincide with imports, the largely Rod Temperton-penned set is pleasant listening but not the brilliant for dancing, apart from the 12in tracks most interesting being this Bob James-ian drifting 113bpm

grow-on-you smoothly pushing 118(bpm) 12in UK soul weaver with a distinctive nice sounding underlying jitter, works out of Blue Feather and deserves a listen at least. DANNY & SHIRLEY: 'Hey! Paula' (Black Jack 12-BJ 015) Paul & Paula's classic lovely duet of yesteryear naturally adapts perfectly (if slightly incongruously) into 67bpm 12in lovers rock for today's sweet 'n' dreamy duo — Danny Ray & Shirley James, of course — with sparse upfront ticking rhythm and dub last part. SLIMLINE: 'If You Can Dance You Can Do It' (Channel CHAN 901T, via Pinnacle) Monotonically simple pop-aimed electronically resonant 121(bpm) 12in throber with Roshaka blutch bass voice intoning the title to assuring chix while the energy level increases. PINO D'ANGIO: 'Ma Quale Idea' (System 12-STEM 2) Last year's Italian croaked sparsely tapping dead simple catchy 115(bpm) 12in Eurodisco smash, still hot for holiday-makers, had much mention on this page but no UK release at the time despite it sounding dumb enough to go the Ottawa route. CULTURE CLUB: 'White Boy' (Virgin VS 496-12) Flather good pretty boy sung Spandau-ish 121(bpm) 12in white boys smacker with sparse clean competitive dactyl sound and loud misable instrumental last half. SNUKY TATE: 'He's The Groove' (Ze 12WP 6785) Dynamic tongue-in-cheek white boys funky 12in rapper (fluctuating lows 130's bpm) all about the Pope as popular with lines like 'he's the grove, he's the man, he's the Pope in the Vatican — get down!' and 'can you do the gameflow?' — which may be blasphemous but not so very incongruous now following John Paul's Scottish gigs. RIP RID & PAIN: 'You're My Kind Of Cakes' (Virgin VS 507-12) Wild and whacky all happening brassy braying thunderously trumping 122(bpm) 12in fun probably does include the kitchen sink by the end, and has an simpler less vocal 'Dance Mix on promo 12in — not that it's needed. HAYSI FANTAZZEE: 'John Wayne Is Big Leggy' (Regard RGT 100) Bow Wow Wow-ish crass noisy 126-125(bpm) 12in pop galloper, no big deal despite the mega-type.

TURN TO PAGE 28

BREAKERS

BUBBLING UNDER the UK Disco 90 (page 4) with increased support are Superior Movement 'Wide Shot' / 'Sweet Dreams' (US C&M 12in), Congress 'You Gotta Get It Right' (Toot! Toot! 12in promo), Funkapolitan 'Run Run Run' / 'Instrumental' (London 12in), Freeze 'One To One' (Beggars Banquet 12in), First Light 'Don't Be Mistaken' (Oval 12in), Shock 'Electroponic Phunk' / 'That's A Lady' (US Fantasy LP), Gunchback Boogie Band 'Funn' (Instrumental) (US Prelude 12in), Feel 'Let's Rock' (Instrumental) (US Sutra 12in), Boys Town Gang 'Can't Take My Eyes Off You' (Remix) (Dutch Rams Horn 12in), Larry Graham 'Don't Stop When You're Hot' (Warner Bros LP), 'Fits Passion' (Canadian Undisic 12in), Kevin Toney 'Special K' / 'Spread The Word' (US Fantasy LP), Slimline 'If You Can Dance You Can Do It' (Channel 12in), Mighty Fine 'You Satisfy Me' / 'Heavy Rotation' / 'Just A Little Bit' / 'Start It Up' (US Elektra LP), Illusion 'Why Can't We Live Together' (PRT 12in), Soft Cell 'Torci' (Some Bizzare 12in),

UK NEWIES

NARADA MICHAEL WALDEN: 'You Ought To Love Me' (Atlantic K 11730T) Sensational to mix (with Larry Graham, Second Image — well, just about anything), this tumbling rattling and torching 116(bpm) smacker really cuts naggingly through due to its great simple bubbling synth twiddles and is now on extra strong 3-track 12z with his old classic 117-116(star)-114-115 (break)-114(bpm) 1 Shoulda Loved Ya and 120(very start)-121-120-125 (clapbore)-123-121(bpm) 'Tonight' (A&M 12in) DJS previously plugging his LP's 'Summer Lady' will be switching in doves! CAPTAIN SENSIBLE: 'Happy Talk' (A&M CAPP) The moody jaunty 'South Pacific' ditty — apart from being a surefire silly summer smash in this carefully created 100/50-0-100-0(bpm) 12in revival — amazingly blends into a funk set thanks to its solid bass. Try vert, synching it between Ray Parker 'Just Haven't Fun' and then (before it passes slowly) into Kid Creole 'Wonderful Thing' — brilliant! RICK JAMES: 'Money Talks' (LP 'Throwin' Down' Motown STML 12167) Beautifully packaged totally typical Rick James funk set, this 120-121-120(bpm) smacker synching perfectly out of 'Standing On The Top' and now to my mind being better than the 123-124-120(bpm) 'Dance Wit Me', others in similar mould being the 121(bpm) 'Hard To Get', 120(bpm) '99 Times, 120(bpm) 'Thro' the Night', while Teensie joins him on the dead slow 'Happy'. CHRIS HUNTER: 'Moody' (Polydor POSPX 472) Chimes intoned lovely resonantly thumping smokily sung smackerish 67-68(bpm) 12in slow jogger by the jazz sally, much better than the now Spasie jerky thudding 120(bpm) 'Keep This One in Tune'. BYRON: 'Get Up An' Dance (Dance With Me)' (Crickit HOWZAT 101, via 78-25283) Never as big as it should have been on import around

DISCO DATES

THURSDAY (24) Alex Anders puts stride in your glide weekly at New Covent Gardens (Nine Elms) Market Towers; Theobalds Podium Suite, Theo Loyla hits Charing Country Club (ex-Robin Hood); Shakatak play Sunderland Fusion; FRIDAY (25) Peter Powell steps out at Erith 2001; Sean French jazz-funks Southend Zero 6; Lyndon T funks Soho Fobberts; SATURDAY (26) Second Image play Catford Saxon Tavern, Tom Holland turns 21 (oh yeah?); at Leysdown Stage 3, Froggy & Chris Kaye have a dancing contest at Tunbridge Wells Assembly Hall (7.30-11); Kev Hill funks South West Crickat Club's annual barbecue; Steve Day does Romford Lamps; SUNDAY (27) Shakatak & Second Image live plus Steve Walsh, Owen Washington, Dave Brown, James Hamilton, Ian

Shaw, CJ Carlos, Dave Collins all funk Margate Winter Gardens alldayer (2-11), meanwhile Froggy, Jeff Young, Young Andy, Jim Colvin, Chris Kaye & King Enri funk Ilford Palais beach party alldayer (2.30-10.30) — but we're by a real beach!; MONDAY (28) Steve Walsh starts Hermal Hemstead's new Christies (ex-Scamps) with a PA by Touchdown, who also PA for Martin Collins & Tony Simmons at Luton Sands' Dungeon; TUESDAY (29) Tom Holland reopens Harrow Wealdstone's Tudors, Shakatak play Tunbridge Wells Assembly Hall; WEDNESDAY (30) Elvix play Mayfair Gullivers; Second Image play St Albans; Batchwood live; HUSTLERS; THURSDAY (1) Alan Gaskell funks Widnes Tigers Rugby Club fortnightly.

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# MAILMAN

# COMING CLEAN?

## No answer

WHY DOES everybody complain about the letters everybody else sends in. Here's an uncomplaining one. I always / never (hic) read your fantastic / terrible rag / mag (hic). The brilliant / lumbic review / interview / general bitch about was very accurate / a load of bullshit. I love / hate Altered Images (hic) Abba / Adam Ant / (hic) Queen. 99.8% drunk, anybody but Altered Images Fan, Tiptree (hic), Cooxx. ● A cynic, and a drunk as well. What a way to start the week

## Jammed tight

THE ASSOCIATES, Altered Images, Japan, Depeche Mode, Bow Wow Wow, Duran Duran, Spandau Ballet, Simple Minds and short back and sides 100. What a load of pathetic, useless boring meaningless trash. There is only one group who'll rule supreme and so... This 'Boy About Town' won't be 'Going Underground' or 'Down In The Tube Station', he'll 'Start to sing about Malice'. I makes the rest 'Pretty Green' and the other 'English Roses' may as well jump on a 'Funeral Pyre' because when Paul sings 'That's Entertainment', Kevin Gearing, Cumbria ● Off with the blinkers sunshine, you don't know what you're missing

## Dead or alive?

IT'S TIME someone complained about Auntie Beeb and her ridiculous claims about TOTP going out 'live'.

Every now and then we are confronted by one of the grinning obotomised prats the BBC refers to as 'disc jockeys', who breathlessly tells us that "we're going out 'live'" and then introduces the usual series of palpitating eyes leaping about in the usual "wow-look-at-me I'm on Top Of The Pops" frenzy while making a half hearted attempt to mime.

Presumably they mean that the stars are actually 'live' in the studio at the time of the broadcast (though you can't be certain with some of them) but that isn't what the average viewer takes 'live' to mean, and they know it. Surely they can't believe ro-one will catch on? Still, I suppose most of the blame must lie with the 'performers'. How the endless stream of waffles that pop up on the programme have got the cheek to fart about all over the set thrashing guitars that aren't plugged into anything and mouthing subtly into functionless mikes is a source of continual wonder to me. Perhaps the Beeb puts something in the water.

TOTP has become like a road crash, I don't want to see it but I can't help taking a look — and then I wish I hadn't. Yours truly, EEL Trouser, Malden

● If you want real 'live' entertainment try watching Crossroads

## Old Queens

I WENT to see Queen at Milton Keynes on June 5th and the show was done in the excellent Queen style. All the fans went home well pleased which



SO MARC Almond has finally admitted that he's not the nice clean living boy that we all used to think he was. In last week's RECORD MIRROR he said he "didn't want to be a latterday Andy Panda." What exactly does he mean? Us loyal Soft Cell fans are getting fed up with the lovely Marc dithering about and making a fool of himself in print. Marc, we like you for your music, not because you're a bad boy messing about with dirty movies. Isn't it about time you told us what you really want to do before you lose your fans forever? Marc Almond lover, London

● When Marc confesses all you'll be the first to hear. Brace yourself... it could be nasty

proves that Queen are one of the best bands in the world and not the odious old bores you claim they are.

Thanks to Freddie, Roger, Brian and John for a wonderful concert — keep up the good work.

Cathy, Stockwell  
● The hardest work Queen will be doing is collecting their old age pensions

## Bright boy

DO YOU remember that piece you put in saying that Adam Ant was stupid leaving his Ants? Well I don't think it is alright mate, and stop spreading rumours about him as well saying Adam's fans are taking their posters down because he has left the Ants and gone solo and they don't like him anymore. It's just that you lot are jealous of him that's all, because he is better than them. All you know are the ones like David Bowie and all those stars who drink, smoke and take drugs. Well Adam is not like that, stupid and thick. Alright? Adam Ant fan, N Wales, Cwyd

● Yes, we did hear he got a CSE once upon a time

## Pilgrim's progress

I MUST admit that I don't usually buy your music paper but I was told that in last week's

copy there was an interview with New Order. So being a fan of New Order, I naturally went and bought a copy of your paper this week. After reading the article my first reaction was one of annoyance, that somebody could be so ignorant towards the music of New Order. Just because this idiot Pilgrim couldn't get an interview with the band, he pours out all of his pent up aggressions on them.

Can't you see or understand why they don't give interviews when the music press is run by budding little egotists like Pilgrim, who when situations don't follow their 'set ways' think something is wrong and can't adapt. You're the people that try to model music into its various directions, thank God there are bands like New Order trying to make your job a little more difficult.

Gary Hall, Nottingham  
PS New Order's first 45 wasn't 'Celebration' — get it right!  
● Michael Pilgrim is six foot six inches tall, and since 'Interviewing' New Order his ego has disappeared altogether. Have you no shame?

## DJ plug

I'VE BEEN reading RECORD MIRROR for well over three years now, and several times thought various reviewers / interviewers / columnists prats but there's no point in writing to

you about this as everyone has got different tastes.

In your issue dated June 5th, Brite Nite Disco stated that you have the best chart coverage of all the music papers on sale. What this DJ failed to notice is that when there is a Bank Holiday, we get last week's charts again! If my issue reached me on 3rd June and the issue is dated 5th June, why can't you print a day late and include the relevant charts? I am also a DJ and am fed up of copying the charts from Woolworth's to use.  
Chris Gravell (Brite Disco), Purley, Surrey  
● We're trying to ban Bank Holidays. Happy?

## Roots cause

'ERM — SUNIE got it wrong again! When reviewing 'Four Play' by Weapon of Peace, she said: "If I want reggae, I listen to the masters — Aswad, etc." But Aswad are the masters of roots reggae, where as WOP are the masters of their own special fusion of funk, soul and reggae.

Don't knock something that works, as you'll hear when you buy their excellent first LP. There are many different forms of reggae being played in the UK at the moment. WOP are different from Aswad, but no less good just 'cos they don't play roots-style.  
R Rita, scourge of the music press  
● Back to your swotting smart ass!

## Mod-ern world

IN 1979 when Mod was in I remember hearing loads of songs by groups like The Jam, Secret Affair, Lambrettas, Booker T and the MGs, The Chords, Merton Parkas and loads more, nowadays you only hear the Jam and even they don't do many.

What happened to the rest? There are still a lot of mods around but there is no music: Geoffrey Smith, Grimsby, Humberside  
● Ever felt in a minority?

## Old (not wise)

AFTER READING about what that boy said about Adam Ant I am writing to tell him that Adam is still my best pop star and that I am not 10 years old, I am 20, and I have been a fan of Adam's for three years now. I also have some friends who are fans of Adam Ant; they are 18, 19 or 21. So do not tell people it is just kids that like him.

When he said that when Adam got his Ants away everyone would be taking their posters down, well a lot of people I know haven't. So just give Adam a chance to go solo for God's sake, if no-one likes Adam tell me how his first solo record 'Goody Two Shoes' got to number one? Remember we are the Ant people.  
Lizzy, on behalf of all Adam Ant fans, Glasgow  
● Remember? We're trying really hard to forget

## Rock of ages

NO, THERE'S definitely nothing wrong with your brain, Shona Dawson (RM June 5). I too have been a fan of Dave Edmunds for years, although everyone around me is into futurist music. And how dare anybody imply that he is 'ancient', or that he retired 20 years ago.

He's the most gorgeous

person in the whole world, and every time I see him on TV I just go weak at the knees and lose control. I hope Dave keeps making great records forever.  
Clare, Stockport, Cheshire  
● You mean he hasn't been doing it forever already?

## Toyah tirades

WHAT THE hell does Mike Nicholls think he's playing at? To say that Toyah's new album 'The Changeling' is for under five is absolute madness (no pun intended). Doesn't he know five months of damn hard work went into that piece of unrivalled vinyl?

I rushed into my local record shop to beg a copy almost as soon as the delivery man had darkened the door, and my opinion (for what it's worth) is that it is Toyah's best album ever. But then again Nicholls has never liked Toyah has he? I might have known it was him who wrote the crappy review before I looked at the name on the bottom.  
Robert Cope, Leek, Staffs

TOYAH IS one of the most talented young ladies in rock, so RM site slugging her off — her music has appeal for all ages from 14-year-olds to 21-year-olds. I've been to Toyah's gigs since 1980 and the majority of her audience are 15-20. Can't you see she's making the music for the eighties — so get on with it. A Toyah Fan, Nottingham  
● Toyah will be writing to you both personally. Mike Nicholls reckons that's because you'll be the only two people who'll buy her new album

## Head case

STATUS QUO and the Jam are dead. Now how about an interview with The Passage, Placebo, Serious Drinking, The Farmers Boys, The Higsons, Marine Girls or my friend Brian? ASP (Brian's friend, Whitehaven)  
● You've just done it. Make sure Brian gets a copy



JERRY LEWIS tunes into the golden era of rock 'n' roll — circa 1931

## Yesterday man

THERE APPEARS to be a definite nostalgia boom at the moment. I'm sure you've heard. Everybody keeps reviving and revamping all those classic hits of the fifties and sixties.

I (who am only 21) am not surprised, especially when I consider the awful groups of today. The Jam, Madness, Police, Adam and the Ants, the Nolans, Abba, Shakin' Stevens, Queen, Blondie, Toyah, Hot Chocolate, Kate Bush...

Against this measure their legendary sixties counterparts. The Small Faces, Beech Boys, Kinks, Beatles, Rolling Stones, Sandie Shaw, Dusty Springfield, Four Tops, The Move, Traffic, Doors...

To say the sixties superstars compare favourably is gross under-estimation.

When will we ever hear of seventies or eighties classics like 'Catspawton', 'My Generation', 'Knights in White Satin', 'Good Vibrations', 'Puppet On A String', 'You've Lost That Lovin' Feeling', 'Baby Love', 'River Deep Mountain High', 'Heard It Through The Grapevine', 'House Of The Rising Sun', 'She's Not There'...? I could go on for ever!

All the music today is total crap.  
Dave Galbraith, London  
● Haven't we seen you on the Good old Days? Back to the bathchair





RECORD  
MIRROR

## CAPTAIN SENSIBLE

**S**O WHO needs Kid Creole? Live from Bournemouth we present the Damned's Captain Sensible, as you've never seen him before.

The brave Captain has just released his own zany version of 'Happy Talk', the hit song from the Fifties Rodgers and Hammerstein musical South Pacific, loved by mums and dads everywhere.

The Captain even believes he's heading for number one with his single, and wants to do some solo dates in the autumn.

"I'm not saying anything yet, but it could involve such crazy ideas as working with a 100 piece choir at the Albert Hall. Whatever I decide on will knock people sideways."

The Captain's nearly finished his debut solo album, and reckons he's written a mere 30 new songs over the past few months.

"Suddenly, all this melodic stuff was coming out of me. The songs are just totally unlike what you would expect the Damned to play. It's good that I'm doing this because it allows the Damned to be as hard and aggressive as they like, and I can be as musical as I want to be."

Despite his emerging solo career, the Captain is anxious to point out that he won't be splitting from the Damned, so that "When I'm a crotchety old pensioner I want to be able to tell my grandchildren about how crazy I was. I'm not going to tread the usual path with this solo project, I'm determined to be a period piece. But all I really care about is my rabbit and how much life means to him."

Robin Smith