

JULY 17, 1982 35p

RECORD MIRROR

Bananarama ■ **The Clash**
Odyssey ■ **Honey Bane**
Trio ■ **Jeff Wayne**

SCRITTI POLITTI

Flower power,
p15

THE JAM

Paul Weller
in colour, p16



BUCKS
FIZZ
Poster



AS USED ON TOP OF THE POPS

TOP SINGLES

Week ending July 17, 1982

| THIS WEEK | LAST WEEK | WEEKS IN CHART | TITLE | ARTIST |
|-----------|-----------|----------------|--|---|
| 1 | 4 | 3 | FAME | Irene Cara, RSO |
| 2 | 2 | 5 | ABRACADABRA | Steve Miller Band, Mercury/Phonogram |
| 3 | 1 | 4 | HAPPY TALK | Captain Sensible, A&M |
| 4 | 3 | 6 | INSIDE OUT | Odyssey, RCA |
| 5 | 6 | 6 | A NIGHT TO REMEMBER | Shalamar, Solar |
| 6 | 5 | 4 | MUSIC AND LIGHTS | Imagination, R&B |
| 7 | 30 | 3 | DA DA DA | Trio, Mobile Suit Corp/Phonogram |
| 8 | 13 | 5 | NOW THOSE DAYS ARE GONE | Bucks Fizz, RCA |
| 9 | 20 | 3 | SHY BOY | Bananarama, London |
| 10 | 12 | 7 | IKO IKO | Natasha, Towerbell |
| 11 | 9 | 6 | NO REGRETS | Midge Ure, Chrysalis |
| 12 | 36 | 2 | IT STARTED WITH A KISS | Hot Chocolate, Rak |
| 13 | 18 | 5 | MURPHY'S LAW | Cheri, Polydor |
| 14 | 21 | 4 | NIGHT TRAIN | Visage, Polydor |
| 15 | 15 | 3 | FOR THOSE ABOUT TO ROCK (WE SALUTE YOU) | AC/DC, Atlantic |
| 16 | 8 | 3 | JUST WHO IS THE FIVE O'CLOCK HERO | The Jam, Polydor |
| 17 | 10 | 8 | WORK THAT BODY | Diana Ross, Capital |
| 18 | 11 | 7 | BEATLES MOVIE MEDLEY | The Beatles, Parlophone |
| 19 | 17 | 6 | LES PALABRAS DE AMOR | Queen, EMI |
| 20 | 31 | 3 | I SECOND THAT EMOTION | Japan, Hansa |
| 21 | 22 | 5 | FREEBIRD | Lynyrd Skynyrd, MCA |
| 22 | 7 | 10 | I'VE NEVER BEEN TO ME | Charlene, Motown |
| 23 | 27 | 5 | HEART (STOP BEATING IN TIME) | Leo Sayer, Chrysalis |
| 24 | — | — | DON'T GO | Yazoo, Mute YAZ 001 |
| 25 | 14 | 10 | I'M A WONDERFUL THING BABY | Kid Creole & The Coconuts, Ze/Island |
| 26 | 29 | 5 | VIDEOTHEQUE | Dollar, WEA |
| 27 | 16 | 10 | HUNGRY LIKE THE WOLF | Duran Duran, EMI |
| 28 | 32 | 4 | ME AND MY GIRL (NIGHTCLUBBING) | David Essex, Mercury/Phonogram |
| 29 | 19 | 5 | AVALON | Roxy Music, EG(Polydor) |
| 30 | 33 | 3 | TAKE IT AWAY | Paul McCartney, Parlophone |
| 31 | 41 | 3 | COME ON EILEEN | Dexys Midnight Runners & The Emerald Express, Mercury/Phonogram |
| 32 | 16 | 7 | DO I DO | Stevie Wonder, Motown |
| 33 | 38 | 4 | ROCK THE CASBAH | The Clash, CBS |
| 34 | 24 | 7 | I WANT CANDY | Bow Wow Wow, RCA |
| 35 | — | — | THE ONLY WAY OUT | Cliff Richard, EMI 5318 |
| 36 | 47 | 2 | CHALK DUST—THE UMPIRE STRIKES BACK | The Brat, Hansa |
| 37 | 64 | 2 | TOO LATE | Junior, Mercury / Phonogram |
| 38 | 67 | 2 | LOVE IS IN CONTROL (FINGER ON THE TRIGGER) | Donna Summer, Warner Bros |
| 39 | 46 | 2 | I WAS TIRED OF BEING ALONE | Patrice Rushen, Elektra |
| 40 | 58 | 2 | THE BIG BEAN | Pigbag, Y Records |
| 41 | 25 | 8 | TORCH | Soft Cell, Some Bizzare/Phonogram |
| 42 | 45 | 2 | LOVELY MONEY | The Damned, Bronze |
| 43 | — | — | NIGHTS IN WHITE SATIN | Elkie Brooks, A&M AMS 8235 |
| 44 | 23 | 12 | THE LOOK OF LOVE | ABC, Neutron/Phonogram |
| 45 | 28 | 9 | GOODY TWO SHOES | Adam Ant, CBS |
| 46 | 52 | 3 | HEAT OF THE MOMENT | Asia, Geffen |
| 47 | 68 | 2 | HURRY HOME | Wavelength, Ariola |
| 48 | 69 | 2 | PLAYTHING | Linx, Chrysalis |
| 49 | 60 | 2 | RENDEZVOUS | Tygers Of Pan Tang, MCA |
| 50 | 59 | 3 | LOVE HAS FOUND ITS WAY | Dennis Brown, A&M |
| 51 | 50 | 3 | LET'S FUNK TONIGHT | Blue Feather, Mercury/Phonogram |
| 52 | 63 | 2 | POSTMAN PAT | Kan Barrie, Post Music |
| 53 | 58 | 3 | DANCE WITH ME | Flick James, Motown |
| 54 | 57 | 3 | SOONER OR LATER | Larry Graham, Warner Bros |
| 55 | 39 | 5 | STREETWALKIN' | Shakatak, Polydor |
| 56 | — | — | ARTHUR DALEY (E'S ALRIGHT) | The Firm, Bani/STiff H/D 1 |
| 57 | 62 | 2 | MATADOR | Jeff Wayne, CBS |
| 58 | 34 | 12 | FANTASY ISLAND | Tight Fit, Jive |
| 59 | 70 | 5 | TINY CHILDREN | The Teardrop Explodes, Mercury/Phonogram |
| 60 | 74 | 2 | CRIMSON AND CLOVER | Joan Jetz & The Blackhearts, Epic |
| 61 | — | — | NOBODY MADE ME | Randy Edelman, Rocket/Phonogram XPRES 81 |
| 62 | 44 | 6 | SPACE AGE LOVE SONG | A Flock Of Seagulls, Jive |
| 63 | 61 | 2 | BBC WORLD CUP GRANDSTAND | The Royal Philharmonic Orchestra, BBC |
| 64 | 37 | 6 | GOING TO A GO GO | The Rolling Stones, Rolling Stonea Records |
| 65 | 42 | 9 | HOUSE OF FUN | Madness, Stiff |
| 66 | — | — | THE CLAPPING SONG | The Belle Stars, Stiff Buy 155 |
| 67 | — | — | MARGATE | Chas And Dave, Rockney KOR 15 |
| 68 | — | — | SOUL DEEP | Gary US Bonds, EMI America EA140 |
| 69 | 54 | 5 | SPIRIT | Beuhaus, Beggars Banquet |
| 70 | 53 | 14 | ONLY YOU | Yazoo, Mute |
| 71 | 49 | 6 | FAMILY MAN | Mike Oldfield, Virgin |
| 72 | 51 | 13 | MAMA USED TO SAY | Junior, Mercury/Phonogram |
| 73 | — | — | CAN'T LIVE WITHOUT YOU | Scorpions, Harvest HAR 5221 |
| 74 | — | — | RED SKIES | The Fox, MCA FIXX 3 |
| 75 | — | — | IEYA | Toyah, Safari SAFE 28 |

RM CHARTS

SYMBOL KEY

FAST MOVERS

SINGLES

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

ALBUMS

- ☆ Platinum (300,000 sales)
- Gold (100,000 sales)
- Silver (50,000 sales)



Photo by Virginia Turbett

IF AT first you don't succeed... Japan's cover of 'I Second That Emotion' flopped when initially put out by Hansa in March 1980. The band departed for the Virgin stable soon after, leaving the German company to raid their back catalogue and notch up hits with 'European Son' and 'Quiet Life', originally the B side of 'Emotion'. Ahead of your time all along, eh Dave?

BUBBLING UNDER

- ALWAYS ON MY MIND, Willie Nelson, CBS A2511
- A WAY YOU'LL NEVER BE, Leisure Process, Epic A2478
- BEACH BOY GOLD PART II, Gidea Park featuring Adrian Baker, Polo POLO 22
- CLAP YOUR HANDS, Rocky Sharpe & The Replays, Rak 345
- DA DA DA (I DON'T LOVE YOU, YOU DON'T LOVE ME), Martin Judd, After Hours AFT 04
- EYE OF THE TIGER, Survivor, Scotti Brothers, SCT A2411
- HAPPY HOUR, Deodato, Warner Bros K17960
- HOLD ME, Fleetwood Mac, Warner Bros K17965
- IF YOU KNEW SOUSA (AND FRIENDS) The Royal Philharmonic Orchestra, RCA 295
- IF YOU WANT MY LOVE, Cheap Trick, Epic EPC A2406
- I'M AFRAID OF ME, Culture Club, Virgin VS 509
- JOHN WAYNE IS BIG LEGGY, Haysi Fantayzee, Regard RG 100
- KEEP ON, D Train, Epic/Prelude EPC A2543
- LET IT WHIP, Dazz Band, Motown TMG 1270
- LOSING MY GRIP, Samson, Polydor POSP 471
- LOVE'S BEEN A LITTLE HARD ON ME, Juice Newton, Capitol CL 248
- ONE TO ONE, Freez, Beggars Banquet BEG78
- SENSITIVE, Mick Karn, Virgin VS 508
- SOMETHING IN YOUR PICTURE, Fashion, Arista ARIST 472
- STAR, Second Image, Polydor, POSP 457
- THANKS TO YOU, Sinnamon, PRT BK3 3
- TODAY, Talk Talk, EMI 5314
- WAR CHILD, Blondie, Chrysalis CHS 2624
- WHAM RAP, Wham, Inner Vision IVL A2442
- WILD SUN, 999, Albion ION 1033

FLASHBACK

| 5 | 10 | 15 |
|---|---|---|
| July 9, 1977 | July 8, 1972 | July 8, 1967 |
| 1 SO YOU WIN AGAIN, Hot Chocolate | 1 PUPPY LOVE, Donny Osmond | 1 A WHITER SHADE OF PALE, Procol Harum |
| 2 SHOW YOU THE WAY TO GO, The Jacksons | 2 ROCK AND ROLL PART 2, Gary Glitter | 2 THERE GOES MY EVERYTHING, Engelbert Humperdinck |
| 3 FANFARE FOR THE COMMON MAN, ELP | 3 TAKE ME BAK 'OME, Slade | 3 ALTERNATE TITLE, The Monkees |
| 4 BABY DON'T CHANGE YOUR MIND, Gladys Knight | 4 LITTLE WILLIE, The Sweet | 4 SHE'D RATHER BE WITH ME, The Turtles |
| 5 MA BAKER, Boney M | 5 VINCENT, Don MacLean | 5 CARRIE ANNE, The Hollies |
| 6 SAM, Olivia Newton-John | 6 CIRCLES, The New Seekers | 6 IT MUST BE HIM, Vikki Carr |
| 7 LUCILLE, Kenny Rogers | 7 ROCKIN' ROBIN, Michael Jackson | 7 OKAY, Dave Dee, Dozy, Beaky, Mick and Tich |
| 8 PEACHES-GO BUDDY GO, The Stranglers | 8 OOH-WAKKA-DOO-WAKKA-DAY, Gilbert O'Sullivan | 8 PAPER SUN, Traffic |
| 9 YOU'RE MOVING OUT TODAY, Carole Bayer Sager | 9 AN AMERICAN TRILOGY, Elvis Presley | 9 GROOVIN', The Young Rascals |
| 10 A STAR IS BORN (EVERGREEN), Barbra Streisand | 10 CALIFORNIA MAN, The Move | 10 IF I WERE A RICH MAN, Topol |

TOP ALBUMS

Week ending July 17, 1982

| THIS WEEK | LAST WEEK | WEEKS IN CHART | ALBUM |
|-----------|-----------|----------------|--|
| 1 | 1 | 3 | THE LEXICON OF LOVE, ABC, Neutron O |
| 2 | 2 | 2 | PICTURES AT ELEVEN, Robert Palmer, Swansong |
| 3 | 3 | 7 | AVALON, Roxy Music, EG (Polydor) |
| 4 | — | — | LOVE AND DANCING, The League Unlimited Orchestra, Virgin OVED 5 |
| 5 | 13 | 3 | FAME, Original Soundtrack, Various, RSO |
| 6 | 5 | 2 | MIRAGE, Fleetwood Mac, Warners Bros |
| 7 | 6 | 2 | IMPERIAL BEDROOM, Elvis Costello & The Attractions, F.Beat |
| 8 | 4 | 6 | STILL LIFE (AMERICAN CONCERT 1981), Rolling Stones, Rolling Stones Records |
| 9 | 7 | 12 | COMPLETE MADNESS, Madness, Stiff ☆ |
| 10 | 12 | 5 | ABRACADABRA, The Steve Miller Band, Mercury/Phonogram |
| 11 | 8 | 9 | TROPICAL GANGSTERS, Kid Creole & The Coconuts, Zet/Island |
| 12 | 10 | 3 | OVERLOAD, Various, Ronco |
| 13 | — | — | SCREAMING FOR VENGEANCE, Judas Priest, CBS 85941 |
| 14 | 18 | 14 | ASIA, Asia, Geffen |
| 15 | 9 | 9 | RIO, Duran Duran, EMI |
| 16 | 51 | 18 | THE CONCERT IN CENTRAL PARK, Simon & Garfunkel, Geffen |
| 17 | 14 | 4 | NON-STOP ECSTATIC DANCING, Soft Cell, Some Bizzare/Phonogram |
| 18 | 11 | 6 | THREE SIDES LIVE, Genesis, Charisma/Phonogram |
| 19 | 16 | 3 | FABRIQUE, Fashion, Arista |
| 20 | 24 | 9 | ORIGINAL MUSIQUARIUM 1, Stevie Wonder, Motown |
| 21 | 21 | 10 | HOT SPACE, Queen, EMI |
| 22 | 20 | 11 | TUG OF WAR, Paul McCartney, Parlophone |
| 23 | 19 | 10 | NIGHT BIRDS, Shakatak, Polydor |
| 24 | 17 | 2 | TURBO TRAX, Various, K-Tel |
| 25 | 15 | 5 | THE CHANGELING, Toyah, Safari O |
| 26 | 22 | 6 | WINDSONG, Randy Crawford, Warner Bros O |
| 27 | 43 | 3 | HAPPY TOGETHER, Odyssey, RCA |
| 28 | 28 | 27 | LOVE SONGS, Barbara Streisand, CBS |
| 29 | 38 | 17 | FRIENDS, Shalamar, Solar |
| 30 | 25 | 11 | ARE YOU READY, Bucks Fizz, RCA |
| 31 | 27 | 15 | THE NUMBER OF THE BEAST, Iron Maiden, EMI |
| 32 | 23 | 20 | PELICAN WEST, Haircut One Hundred, Arista ☆ |
| 33 | — | — | GOOD TROUBLE, Rco Speedwagon, Epic EPC 85789 |
| 34 | 31 | 184 | BAT OUT OF HELL, Meatloaf, Epic/Cleveland ☆ |
| 35 | 61 | 38 | BODY TALK, Imagination, R&B |
| 36 | 35 | 35 | PEARLS, Elkie Brooks, A&M |
| 37 | 26 | 17 | CHARIOTS OF FIRE, Vangelis, Polydor ☆ |
| 38 | 30 | 37 | DARE, Human League, Virgin ☆ |
| 39 | 55 | 8 | SWITCHED ON SWING, The Kings Of Swing Orchestra, K-Tel |
| 40 | 56 | 9 | COMBAT ROCK, The Clash, CBS |
| 41 | 42 | 5 | TROOPS OF TOMORROW, Exploited, Secret |
| 42 | 70 | 48 | RUMOURS, Fleetwood Mac, Warner Bros ☆ |
| 43 | 33 | 12 | BARRY LIVE IN BRITAIN, Barry Manilow, Arista ☆ |
| 44 | 49 | 3 | GOLD, Steely Dan, MCA |
| 45 | 57 | 8 | EYE IN THE SKY, The Alan Parsons Project, Arista |
| 46 | 57 | 16 | SKY 4 — FORTHCOMING, Sky Arista |
| 47 | 37 | 9 | THE EAGLE HAS LANDED, Saxon, Carrere |
| 48 | 53 | 5 | STAGE STRUCK, David Essex, Mercury/Phonogram |
| 49 | 46 | 32 | NON-STOP EROTIC CABARET, Soft Cell, Some Bizzare/Phonogram |

| | | | |
|-----|----|----|--|
| 50 | 29 | 3 | THE LOVE THAT WHIRLS (DIARY OF A THINKING HEART), Bill Nelson, Mercury |
| 51 | 32 | 9 | SULK, The Associates, Associates |
| 52 | 52 | 7 | THE HUNTER, Blondie, Chrysalis |
| 53 | 47 | 36 | QUEEN GREATEST HITS, Queen, EMI O |
| 54 | 40 | 17 | FIVE MILES OUT, Mike Oldfield, Virgin O |
| 55 | 65 | 10 | THE CONCERTS IN CHINA, Jean-Michel Jarre, Polydor O |
| 56 | 74 | 2 | ON THE LINE, Gary U.S. Bonds, EMI America |
| 57 | 82 | 4 | KILLERS, Kiss, Casablanca/Phonogram |
| 58 | 54 | 33 | 4, Foreigner, Atlantic |
| 59 | 45 | 33 | TIN DRUM, Japan, Virgin |
| 60 | 35 | 3 | CHINESE EYES, Pete Townshend, Acto |
| 61 | 36 | 14 | A FLOCK OF SEAGULLS, A Flock Of Seagulls, Jive |
| 62 | 41 | 24 | ALL FOR A SONG, Barbara Dickson, Epic ☆ |
| 63 | — | — | THE SIMON AND GARFUNKEL COLLECTION, Simon And Garfunkel, CBS 10029 ☆ |
| 64 | 44 | 3 | NIGHT AND DAY, Joe Jackson, A&M |
| 65 | 82 | 9 | SELECT, Kim Wilde, Rak O |
| 66 | 79 | 12 | STRAIGHT FROM THE HEART, Patrice Rushen, Elektra |
| 67 | 59 | 5 | CHILL OUT, Black Uhuru, Island |
| 68 | 66 | 5 | SHAPE UP AND DANCE (VOL ONE), Felicity Kendal, Lifestyle |
| 69 | 68 | 5 | ALL THE GREAT HITS, Diana Ross, Motown |
| 70 | — | — | THE ANVIL, Visage, Polydor POLD 5050 O |
| 71 | 63 | 5 | WHY DO FOOLS FALL IN LOVE, Diana Ross, Capital |
| 72 | 78 | 10 | CHARTBUSTERS, Various, Ronco |
| 73 | 60 | 5 | 12 GREATEST HITS VOL 2, Neil Diamond, CBS |
| 74 | 48 | 4 | BEAT, King Crimson, EG (Polydor) |
| 75 | 92 | 2 | FOR THOSE ABOUT TO ROCK, AC/DC, Atlantic |
| 76 | 72 | 9 | BROADSWORD AND THE BEAST, Jethro Tull, Chrysalis |
| 77 | 73 | 7 | JJ, Junior, Mercury/Phonogram |
| 78 | 34 | 13 | 1982, Status Quo, Vertigo/Phonogram |
| 79 | 50 | 3 | TURN OUT THE LIGHTS, Bernie Torme, Kamaflage |
| 80 | 71 | 3 | JOHN PAUL II — THE PILGRIM POPE, BBC |
| 81 | 67 | 9 | WE ARE... THE LEAGUE, The Anti-Nowhere League, WXYZ |
| 82 | 76 | 43 | DEAD RINGER, Meat Loaf, Epic/Cleveland O |
| 83 | 84 | 18 | THE RUN BOY THREE, Fun Boy Three, Chrysalis |
| 84 | 75 | 8 | DURAN DURAN, Duran Duran, EMI |
| 85 | 64 | 18 | THE GIFT, The Jam, Polydor |
| 86 | 83 | 13 | TIME PIECES — THE BEST OF ERIC CLAPTON, Eric Clapton, RSO |
| 87 | — | — | LOVE HAS FOUND ITS WAY, Dennis Brown, A&M AMLH 64886 |
| 88 | — | — | I'VE NEVER BEEN TO ME, Charlene, Motown, STML 12171 |
| 89 | — | — | LOVE SONGS, Shirley Bassey, Applause APKL 1183 |
| 90 | 89 | 10 | THIS TIME, England World Cup Squad, K-Tel |
| 91 | 84 | 10 | PENTHOUSE AND PAVEMENT, Heaven 17, Virgin O |
| 92 | 80 | 10 | PINKY BLUE, Altered Images, Epic O |
| 93 | 87 | 6 | SCREAMING BLUE MURDER, Girlschool, Bronze |
| 94 | 86 | 2 | WORLD RADIO, Leo Sayer, Chrysalis |
| 95 | 92 | 18 | DIAMOND, Spandau Ballet, Reformation/Chrysalis O |
| 96 | — | — | MAKING MOVIES, Dire Straits, Vertigo/Phonogram 6359 034☆ |
| 97 | 81 | 14 | SHAPE UP AND DANCE (VOL 2), Anglia Rippon, Lifestyle |
| 98 | — | — | THE SOUND OF MUSIC, Original Soundtrack, RCA INTS 5134 ☆ |
| 99 | — | — | BLACKOUT, Scorpions, Harvest SHVL 823 |
| 100 | 88 | 28 | CHRISTOPHER CROSS, Christopher Cross, Warner Bros |

VIDEO

| | | |
|----|----|---|
| 1 | 1 | COMPLETE MADNESS, Madness, Stiff |
| 2 | 2 | TRANSGLOBAL UNITY EXPRESS, The Jam, Spectrum |
| 3 | 6 | SILOUSIE & THE BANSHIES, Spectrum |
| 4 | 9 | PICTURE MUSIC, EMI |
| 5 | 4 | BEST OF BLONDIE, Chrysalis |
| 6 | 4 | VIDEOSTARS, EMI |
| 7 | 13 | IRON MAIDEN, EMI |
| 8 | — | ROCK FLASHBACK, Deep Purple, BBC/3M |
| 9 | — | ABBA MUSIC SHOW VOL. II, Intervention |
| 10 | — | WORD OF MOUTH, Toni Basil, Reddisc/Video |
| 11 | — | BOB MARLEY & THE WAILERS, EMI |
| 12 | — | KING OF ROCK AND ROLL, Elvis, World of Video 2000 |
| 13 | — | THE KIDS ARE ALRIGHT, The Who, Spectrum |
| 14 | 5 | PHYSICAL, Olivia Newton-John, EMI |
| 15 | — | LIVE AT HAMMERSMITH ODEON, Kate Bush, EMI |

★ CHARTFILE ★ by Alan Jones

CONSIDERING ITS prime time position immediately after Top Of The Pops, it's no surprise that the TV adaptation of the movie Fame is a great success. However, its popularity and that of its eponymous theme seem to have caught Auntie Beeb unawares. The corporation's record division obtained the rights to the TV cast's album prior to screening the series but has so far not released it. They've even passed on the option of releasing Erica Gimpele's version of the theme as a single leaving a disbelieving RSO to fill the gap and steal the sales with Irene Cara's original movie version of the song.

It was recorded more than two years ago and became an instant hit in America, reaching number four on Billboard's singles chart and spending nearly five months there. It also caused great controversy by winning an Oscar as the best original movie song of 1980. American journalists were particularly scathing in their dismissal of the award, accusing the Academy of Motion Pictures of over-reacting to the widespread ridicule attracted by the Academy's failure to nominate the Bee Gees' 'Stayin' Alive' in 1978. 'Since then,' wrote one critic 'the Academy has been going all-out to prove it can boogie with the best of them, and up-tempo songs have dominated the nominations. Ballads are out.'

In truth, 'Fame' probably was the best of a bad bunch. It's premier opponents were Dolly Parton's quite dreadful 'Nine To Five' and John Williams' over-lush 'The Empire Strikes Back'...



IRENE CARA (right) shakes a tail feather in 'Fame'

Lynyrd Skynyrd's 'Freebird' has become the 12th record to crack the British charts on three entirely separate occasions. It first charted in 1976, peaking at number 31. Three years later it resurfaced briefly, this time reaching number 43. Now it's climbed into the Top 30 for the first time ever and claims a record all of its own — that of being the only record to achieve its highest chart position on its third chart run... 'Beatles Movie Medley' was the first Beatles single to reach the Top 10 for more than six years, but EMI aim to duplicate its success rather more quickly. To give it 20th anniversary of its original release. To give it an extra filip it will bear the red Parlophone label which was used for only the initial pressing of a few thousand Beatles 'Do' first came out. Indeed, Beatles enthusiasts readily pay up to £20 to secure the ratty in mint condition.

From the sanctuary of Salford, American Robert Piper fires a broadside at his fellow countrymen's apparent lack of interest in "anything remotely new or refreshing." Robert cites the lack of US success achieved by Duran Duran, Ultravox, Depeche Mode, Madness and a host of others as proof of his argument. Quite so, but I think he's being a little hard on the good old USA bearing in mind the recent breakthroughs achieved by the Human League, Soft Cell, Haircut One Hundred, Kim Wilde, the Thompson Twins, Junior Bow Wow Wow, the British acts old and new and Roxy Music. In fact, British acts old and new accounted for 25 per cent of Billboard's new accounted for last week, the greatest percentage achieved since 1965! Robert is also incensed by the generally lukewarm reception afforded to Abba in America and, in common with several recent correspondents, requests a full listing of the Superswedes' Stateside hits. They follow this

item, with UK chart positions shown for contrast. The facts are clear. Abba are far more successful in Britain than America. In Britain they've had 19 Top 10 hits, in America only four. Their nine number ones in the UK dwarf the one they've achieved in the States. One of being the most successful chart act from continental Europe.

| Title | Date | Highest Position |
|---------------------------|------|----------------------|
| | US | UK |
| Waterloo | 1974 | 6 1 |
| Money Honey | 1974 | 27 1 (NR) |
| Ring Ring | — | — 32 |
| S.O.S. | 1975 | 15 6 |
| I Do, I Do, I Do | 1975 | 15 38 |
| Mamma Mia | 1975 | 13 1 |
| Fernando | 1975 | 1 1 |
| Dancing Queen | — | — |
| Knowing Me, Knowing You | 1977 | 14 1 |
| Money, Money, Money | 1977 | 56 3 |
| The Name Of The Game | 1977 | 12 1 |
| Take A Chance On Me | 1978 | 3 1 |
| Summer Night City | — | — 5 |
| Does Your Mother Know | 1979 | 19 4 |
| Voulez-Vous | 1979 | 60 3 (double A-side) |
| Angeleyes | 1979 | 64 2 |
| Chiquitita | — | — |
| A Man After Midnight | — | — 3 |
| I Have A Dream | — | — 2 |
| The Winner Takes It All | 1980 | 8 1 |
| Super Trouper | 1981 | 45 1 |
| Lay All Your Love On Me | NR | — 7 |
| One Of Us | NR | — 3 |
| When All Is Said And Done | 1982 | 27 (NR) |
| The Visitors | 1982 | 63 (NR) |

NR: not released as an A-side.

DISCO 45s

- 1 2 SOONER OR LATER (INST)(VOCAL), Larry Graham, Warner Bros 12in
- 2 1 INSIDE OUT, Odyssey, RCA 12in
- 3 6 LET'S FUNK TONIGHT/IT'S LOVE, Blue Feather, Mercury 12in
- 4 8 A NIGHT TO REMEMBER/REMIX, Shalamar, Solar 12in
- 5 4 STANDING ON THE TOP, Temptations/Rick James, Motown 12in
- 6 3 DO I DO, Stevie Wonder, Motown 12in
- 7 3 DANCE WITH ME, Rick James, Motown 12in
- 8 10 STAR-SAMBOLIC, Second Image, Polydor 12in
- 9 9 NUMBER ONE (REMIX) WAS TIRED OF BEING ALONE/THE FUNK WON'T LET YOU DOWN, Patrice Rushen, Elektra 12in
- 10 7 I'M A WONDERFUL THING BABY, Kd Creole & The Coconut, Ze 12in
- 11 38 SHE'S MY SHINING STAR/ON THE FLOOR, Fatback, US Spring LP
- 12 19 GO FINE, Howard Johnson, US A&M 12in
- 13 14 MUSIC AND LIGHTS, Imagination, R&B 12in
- 14 18 LOVE HAS FOUND ITS WAY, Dennis Brown, A&M 12in
- 15 21 KEEP ON YOU'RE THE ONE FOR ME (REPRISE), "D" Train, Epic 12in
- 16 17 YOU OUGHT TO LOVE ME, Narada Michael Walden, Atlantic 12in
- 17 23 LOVE YOU MADLY, Candela, Arista 12in
- 18 13 CIRCLES, Atlantic Starr, A&M 12in
- 19 30 LET IT WHIP, Dazz Band, Motown 12in
- 20 16 THANKS TO YOU, Sinnamon, Bocket 12in
- 21 34 MURPHY'S LAW, Cheri, Polydor 12in
- 22 12 FORGET ME NOTS, Patrice Rushen, Elektra 12in
- 23 22 RISING TO THE TOP/HANG TIGHT/CAN GET ENOUGH/CHANGES, Keni Burke, US RCA LP
- 24 11 THE VERY BEST IN YOU, Change, London 12in
- 25 15 MAMA USED TO SAY (US REMIX), Junior, Mercury 12in
- 26 27 TIGHTEN IT UP, B.L.T., US Gold Coast 12in
- 27 41 ECSTASY, Redd Foxx, US Venture LP
- 28 25 YOU'RE THE ONE FOR ME/COME LET ME LOVE YOU/CAN YOU HANDLE IT/MUST BE THE MUSIC/GONNA GET OVER YOU (KISS REMIXES), "D" Train/Jeanette "Lady Day" Sharon Redd/Secret Weapon/France Joli, Epic LP
- 29 45 LOVE ON A SUMMER NIGHT, Crayce, Capitol 12in
- 30 52 PLAYTHING, Linx, Chrysalis 12in
- 31 53 WORK THAT BODY, Diana Ross, Capitol 12in
- 32 22 HARD TIMES, At McCall, US West End 12in
- 33 28 MONEY, TOO HOT TO HANDLE, Rick James, US Bridge 12in
- 34 66 WALKING ON SUNSHINE, Rockers Revenge, US Streetwise 12in
- 35 57 ELECTRONIC PHUNK/THAT'S A LADY, Shock, US Fantasy LP
- 36 42 SUMMER LADY/I'M READY/CONFIDENCE, Narada Michael Walden, Atlantic LP
- 37 31 GRACE/INSTRUMENTAL, The Band AKA, Epic/Streetwave 12in
- 38 46 YOU GOTTA GET UP/INSTRUMENTAL, Majik, US Gold Coast 12in
- 39 29 DON'T MAKE ME WAIT/DOUB MIX, Pesch Boys, US West End 12in
- 40 20 WE'VE GOT THE GROOVE/DIAMOND REAL, A Taste Of Honey, Capitol LP
- 41 39 LETTIN' IT LOOSE/MIND WHAT YOU FIND, Heatwave, Epic 12in
- 42 26 TAKE YOUR TIME (INSTRUMENTAL), Roy Hamilton, White Label 12in
- 43 43 (M INTO) YOUR LOVE, Jorcma, RCA 12in
- 44 — STOOL PIGEON (REMIX), Kid Creole & The Coconuts, Ze 12in promo
- 45 37 STREETWALKIN'/GO FOR IT, Shakara, Polydor 12in
- 46 76 FEELIN' FINE, Sly & The Real Gone Band, 12in
- 47 54 NICE & SLOW (US REMIX)/COME WITH ME, Jesse Green, Excalibur 12in
- 48 24 FEELIN' LUCKY LATELY, High Fashion, Capitol 12in
- 49 40 ACT LIKE YOU KNOW, Fat Larry's Band, WMOT 12in
- 50 56 KEEP ON DUBBIN'/KEEP ON DANCIN', Forroce, US West End 12in
- 51 49 EVERY WAY BUT LOOSE (REMIX), Punks/Oneness Of Juju, US Sutra 12in
- 52 — WHY I CAME TO CALIFORNIA/CAN I TOUCH YOU THERE/SLIPPIN' AWAY, Leon Ware, US Elektra LP
- 53 36 MONEY TALKS/THROWDOWN/HARD TO GET/69 TIMES, Rick James, Motown LP
- 54 61 SHOUT FOR JOY, Dunn & Bruce Street, US Devaki 12in
- 55 33 I'LL DO MY BEST (FOR YOU BABY), Ritchie Family, US RCA 12in
- 56 03 FUNN (INST)(VOCAL), Cunchback Doggie Band, US Prelude 12in
- 57 47 DANCE WITH ME/JUBILEE, Bobby McFerrin, Elektra Musician LP
- 58 85 TOO LATE (REMIX), Junior, Mercury 12in
- 59 — I REALLY DON'T NEED NO LIGHT, Jeffrey Osborne, A&M 12in
- 60 72 CAN'T TAKE MY EYES OFF YOU, Beys Town Gang, Dutch Name Horn 12in
- 61 — LET'S ROCK (OVER & OVER AGAIN)/INSTRUMENTAL, Feet, US Sutra 12in
- 62 73 WAKA JUJU, Manu Dibango, French CRC LP
- 63 64 KEEP ON MOVIN' AND GROOVIN', Alantus, US Chaz Ro 12in
- 64 — FREEDOM/FREEDOM A GOGO, Thunderbirds & The Teetsman, Polydor 12in
- 65 55 EASE YOUR MIND (US REMIX)/RITMO SUAVE, Touchdown, Excalibur 12in
- 66 50 BEST LOVE (REMIX), Rose Royce, Epic 12in promo
- 67 87 KEEP ON MOVIN'/SWEET MAGIC, Deodato, US Warner Bros LP
- 68 81 JUST A LITTLE BIT/HEAVY ROTATION/SIXTH STREET (TURN IT UP)/SWEET LADY, Mighty Fire, US Elektra LP
- 69 — THE LOVER IN YOU/INSTRUMENTAL, Sugar Hill Gang, US Sugarhill 12in
- 70 71 MOODY/KEEP THIS ONE IN TUNE, Chris Hunter, Polydor 12in
- 71 58 I AM ON THE REAL SIDE, Lisa Hill, US Cherry Hill 12in
- 72 48 EARLY IN THE MORNING, Gap Band, Mercury 12in
- 73 51 ONE TO WATCH, Baggage Banquet 12in
- 74 65 HOLD ME TIGHTER IN THE RAIN/BE WITH ME, Billy Griffin, US Columbia LP
- 75 70 IN THE SKY, Loose End, Virgin 12in
- 76 67 CHECK US OUT/CANT STOP, Light Of The World, EMI 12in
- 77 69 A CHANCE FOR HOPE, The Live Band, US TSOB LP
- 78 78 LOVE NEVER LOOKED BETTER (INSTRUMENTAL), Trilark, US Handshake 12in
- 79 — PLANET ROCK (INSTRUMENTAL), Soul Sonic Force, US Tommy Boy 12in
- 80 — RUSH HOUR/PORT OF CALL, David Sanborn, US Warner Bros LP
- 81 62 HOW D'YOU FEEL, Hi-Tension, EMI 12in
- 82 36 NEW LOVE/FOR ME/REIN, Jeffrey Osborne, A&M LP
- 83 — BABY DON'T YOU KNOW (INSTRUMENTAL), Bobbi Humphrey, US Uno Melodic 12in
- 84 90 THE PARTY TRAIN/WHAT IS A DREAM, Bohannon, US Phase II LP
- 85 — THE BIG GUNS/STATE TO STATE, Heatwave, Epic LP
- 86 80 CANT SAY "BYE, Kamidatta/Account Oliver, Polydor 12in
- 87 60 TAKE SOME TIME OUT (FOR LOVE), Salsoul Orchestra, US Salsoul 12in
- 88 79 OVER LIKE A FAT RAT, Fonda Rae Vanguard 12in
- 89 — DON'T STOP MY LOVE/INSTRUMENTAL, Passion, US Prelude 12in
- 90 — ARE YOU HEARING (WHAT I HEAR?), Level 42, Polydor 12in

INDIE 45s

- 1 1 WOMAN, Anti-Nowhere League, WXYZ ABCD(P) 4
- 2 7 17 YEARS OF HELL (EP), Parisians, No Future Oi 12
- 3 6 WAIT FOR THE BLACKOUT, Damned, Big Beat NS(P) 77
- 4 2 TEMPTATION, New Order, Factory FAC 63(12)
- 5 17 THE BIG BEAM, Pigbag, Y YZ
- 6 4 THE HOUSE THAT MAN BUILT (EP), Conflict, Crass 221984/1
- 7 13 FARCE (EP), Rudimentary Peni, Crass 221984/2
- 8 5 SICK BOYS, GSH, Clay, CLAY 11
- 9 15 BELA LUGOSI'S DEAD, Bauhaus, Small Wonder WEENY 2
- 10 — WILD SUN, 999, Albion ION 1033



- 11 11 NIGHT AND DAY, Everything But The Girl, Cherry Red CHERRY 37
- 12 10 LOUD PROUD AND PUNK (EP), Business/Blitz/Gonads/Dead Generation, Total Noise TOT 1
- 13 14 FAITHLESS, Scotti Pollitt, Rough Trade RT 101(T)
- 14 23 ONLY YOU, Yazoo, Mute 7MIUTE(12 MUTE) 020
- 15 16 DON'T WANNA BE WICKED, Vanukey, No Future Oi 10
- 16 27 I HATE... PEOPLE/LET'S BREAK THE LAW, Anti-Nowhere League, WXYZ ABCD 2
- 17 — DON'T GO, Yazoo, Mute YAZ 001
- 18 26 WARFARE (EP), System, Spiderleg SDL 4
- 19 12 LOVE IS ALL IS ALRIGHT, U840, DEP International 7DEP(12 DEP) 4
- 20 8 I'VE GOT A GUN, Channel 3, No Future Oi 11
- 21 28 RUNNING AWAY, Paul Haig, Operation Twilight OPT 3
- 22 25 XOYO, Passages, Cherry Red CHERRY 35
- 23 22 EL SALVADOR, (EP), Insane, No Future Oi 10
- 24 9 BRAVE NEW WORLD, Toyah, Safari SAFE(P) 45
- 25 — TAKE NO PRISONERS (EP), Red Alert, No Future Oi 13
- 26 29 NAZI PUNKS, Dead Kennedys, Subterranean SUB 24
- 27 38 THE SWEETEST GIRL, Scotti Pollitt, Rough Trade RT 091
- 28 31 SURVIVAL, Defects, WXYZ ABCD 3
- 29 20 I THINK WE NEED HELP, Farmers Boys, Waap WAAP 3
- 30 21 ANGEL FACE, Outcasts, 00 00 200
- 31 18 PAPA'S GOT A BRAND NEW PIGBAG, Pigbag, Y(12) Y 10
- 32 38 THIS DIRTY TOWN, Lushes, Clay CLAY 12
- 33 — VIVA LA REVOLUTION, Adicts, Fall Out Fall 002
- 34 24 TEARING UP THE PLAINS, 23 Skidoo, Fetish FP 20
- 35 33 LOVE WILL TEAR US APART, Joy Division, Factory FAC 23
- 36 38 FASHION, Charge, Kamera ERA 007
- 37 19 THE MEANING OF LOVE, Despeche Mode, Mute 7MUTE (12 MUTE) 022
- 38 43 EVERYTHING'S GONE GREEN, New Order, Factory Benelus FACBN 08
- 39 41 NO DOVES FLY HERE, Mob, Crass 321984 / 7
- 40 42 NO SECURITY, Chaos UK, Riot City RIOT 12
- 41 49 REASONS FOR EXISTENCE (EP), Subhumans, Spiderleg SDL 5
- 42 34 PAGAN LOVE SONG, Virgin Prunes, Rough Trade RT 106
- 43 45 ALL-OUT ATTACK, Blitz, No Future Oi 1
- 44 32 STOP, Zeitgeist, Jamming 12CREATIVE 4 4
- 45 46 A VIEW FROM HER ROOM, Weekend, Rough Trade RT 097
- 46 — ROSEMARY, Dislocation Dance, New Hormones ORG 19
- 47 35 LA VACHE QUI RIT (EP), Zounds, Not So Brave NSB 1
- 48 40 NEVER SURRENDER, Blitz, No Future Oi 1
- 49 — SUBMILKING, Toyah, Safari SUR (12)
- 50 44 POLICE STATE (EP), Special Duties, Ronsette ROUND 20

INDIE LPs

- 1 5 WE ARE... THE LEAGUE, Anti-Nowhere League WXYZ LMNOP 1
- 2 3 2 X 45, Cabaret Voltaire, Rough Trade ROUGH 42
- 4 1 THERMO-NUCLEAR SWEAT, Deftone, Hannibal HNBL 1311
- 3 7 DEGENERATES, Passages, Cherry Red B RED 29
- 2 2 THE CHANGELING, Toyah, Safari VOOR 9
- 6 8 WARGASM, Various Pax, PAX 4
- 7 6 HE WHO DARES WINS (LIVE IN BERLIN), Theatre Of Hate, Burning Rome SSSS 2
- 8 11 CRACKLE AND RATTLE, Pigbag Y Y17
- 9 9 RIOTOUS ASSEMBLY, Various, Riot City ASSEMBLY
- 10 10 HEAR NOTHING SEE NOTHING SAY NOTHING, Discharge, Clay CLAYLP 3
- 11 12 PUNK AND DISORDERLY, Various, Abstract AAST 100
- 12 14 SPEAK AND SPELL, Dopecho Mode, Mute STUMM 8
- 21 25 FOURTH DRAWER DOWN, Associates, Situation 2 SITU 2
- 15 — CAUTION TO THE WIND, Anti-Pasti, Rondelet ABOUT 7
- 14 15 SCIENTIST WINS THE WORLD CUP, Scientist, Greensteaves GREL 37
- 16 17 MOVEMENT, New Order, Factory FACT 50
- 17 25 GREATEST HIT, Blue Orchids, Rough Trade ROUGH 36
- 18 24 IN THE FLAT FIELD, Bauhaus 440 CAD 13
- 19 39 A WAY OF LIFE, Last Resort, Last Resort TLR 001
- 20 13 LIVE AT GOSSIPS, UK Subs, Chase Tapes LIVE 009
- 21 26 CHANGE OF HEART, Positive Noise, Statik STATLP 8
- 22 20 SEVEN SONS, 23 Skidoo, Fatish SM 2006
- 23 18 EVACUATE, Chelsea, Step Forward SFLP 7
- 24 — UNKNOWN PLEASURES, Joy Division, Factory FACT 10
- 25 21 TWO BAD DJ, General Saint & Clint Eastwood, Greensteaves GREL 44
- 26 27 BEST OF THE DAMNED, Damned, Big Beat DAM 1
- 27 — SIGNING OFF U840, Graduate GRADLP 2
- 28 28 SEND ME A LULLABY, Go Between, Rough Trade, ROUGH 45
- 29 30 STILL, Joy Division, Factory FACT 40
- 30 — CHILDREN OF RAIN, Marc Bolan, Marc A BOLAN 2

US 45s

- 1 1 DONT YOU WANT ME, The Human League, A&M/Virgin
- 2 2 ROSANNA, Toto, Columbia
- 3 3 HURTS SO GOOD, John Cougar, Riva
- 4 6 EYE OF THE TIGER, Survivor, Scotti Bros
- 5 6 LET IT WHIP, Dazz Band, Motown
- 6 12 HOLD ME, Fleetwood Mac, Warner Bros
- 7 7 LOVE'S REFEN A LITTLE BIT HARD ON ME, Juice Newton, Capitol
- 8 9 TAINTED LOVE, Soft Cell, Sire
- 9 11 ONLY THE LONELY, The Motels, Capitol
- 10 10 CAUGHT UP IN YOU, 38 Special, A&M
- 11 15 ABRACADABRA, The Steve Miller Band, Capitol
- 12 16 KEEP THE FIRE BURNIN', REO Speedwagon, Epic
- 13 13 DO I DO, Stevie Wonder, Tamia
- 14 14 ANY DAY NOW, Ronnie Milsap, RCA
- 15 26 HARD TO SAY I'M SORRY, Chicago, Full Moon/Warner Bros
- 16 24 EVEN THE NIGHTS ARE BETTER, Air Supply, Arista
- 17 17 PLAY THE GAME TONIGHT, Kansas, Kirtshner
- 18 15 TAKE ME DOWN, Alabama, RCA
- 19 20 STILL THEY RIDE, Journey, Columbia
- 20 25 WASTED ON THE WAY, Crosby, Stills And Nash, Atlantic
- 21 21 WHAT KIND OF FOOL AM I, Rick Springfield, RCA
- 22 22 PERSONALLY, Kani Bonoff, Columbia
- 23 23 FORGET ME NOTS, Patrice Rushen, Elektra
- 24 4 HEAT OF THE MOMENT, Asia, Geffen
- 25 27 GOING TO A GO GO, The Rolling Stones, Stones Records
- 26 28 EARLY IN THE MORNING, The Gap Band, Total Experience
- 27 8 EBONY & IVORY, Paul McCartney & Stevie Wonder, Columbia
- 28 19 ALWAYS ON MY MIND, Willie Nelson, Columbia
- 29 29 CRIMSON AND CLOVER, Joan Jett & The Blackhearts, Boardwalk
- 30 32 YOU SHOULD HEAR HOW SHE TALKS ABOUT YOU, Melissa Manchester, Arista
- 31 55 TAKE IT AWAY, Paul McCartney, Columbia
- 32 54 VACATION, The Go-Go's, I.R.S.
- 33 34 HOOKED ON SWING, Larry Elgart & His Manhattan Swing Orchestra, RCA
- 34 36 IF THE LOVE FITS WEAR IT, Leslie Pearl, RCA
- 35 39 OUT OF WORK, Gary U.S. Bonds, EMI-America
- 36 51 LOVE IS IN CONTROL, Donna Summer, Geffen
- 37 41 KIDS IN AMERICA, Kim Wilde, EMI-America
- 38 44 I FOUND SOMEBODY, Glenn Frey
- 39 42 NICE GIRLS, Eye To Eye, Warner Bros
- 40 43 LOVE PLUS ONE, Haircut One Hundred, Arista
- 41 45 PAPERLATE, Genesis, Atlantic
- 42 46 YOUR IMAGINATION, Daryl Hall & John Oates, RCA
- 43 47 AMERICAN MUSIC, Foster Sylvers, Planet
- 44 38 LOVE WILL TURN YOU AROUND, Kenny Rogers, Liberty
- 45 53 THINK I'M IN LOVE, Eddie Money, Columbia
- 46 50 ROUTE 101, Herb Alpert, A&M
- 47 49 IF YOU WANT MY LOVE, Cheap Trick, Epic
- 48 30 THE OTHER WOMAN, Ray Parker Jr., Arista
- 49 HOT IN THE CITY, Billy Joel, Chrysalis
- 50 31 BREAK IT UP, Foreigner, Atlantic
- 51 33 THIS MAN IS MINE, Heart, Epic
- 52 35 BE MINE TONIGHT, Neil Diamond, Columbia
- 53 37 ISLAND OF LOST SOULS, Blondie, Chrysalis
- 54 28 DANCING IN THE STREET, Van Halen, Warner Bros
- 55 40 ANGEL IN BLUE, The J. Geils Band, EMI-America
- 56 — EYE IN THE SKY, The Alan Parsons Project, Arista
- 57 58 STREET CORNER, Ashford & Simpson, Capitol
- 58 59 THE DRUCK OF THE BAY, The Reddings, Believe In A Dream
- 59 — AND I'M TELLING YOU I'M NOT GOING, Jennifer Holiday, Geffen
- 60 52 LANDSLIDE, Olivia Newton-John, MCA

US LPs

- 1 1 ASIA, Asia, Warner Bros
- 2 2 ALWAYS ON MY MIND, Willie Nelson, Columbia
- 3 3 DARE, The Human League, A&M/Virgin
- 4 4 TOTO IV, Toto, Columbia
- 5 5 STILL LIFE, Rolling Stones, Rolling Stones Records
- 6 7 AMERICAN FOOL, John Cougar, Riva/Mercury
- 7 10 EYE OF THE TIGER, Survivor, Scotti Bros
- 8 9 GET LUCKY, Loveboy, Columbia
- 9 12 TUG OF WAR, Paul McCartney, Columbia
- 10 11 SPECIAL FORCES, 38 Special, A&M
- 11 9 DIVER DOWN, Van Halen, Warner Bros
- 12 12 STEVIE WONDER'S ORIGINAL MUSIQUARIUM 1, Stevie Wonder, Tamia
- 13 13 WINDY, Rick James, Gordy
- 14 14 KEEP IT ALIVE, The Dazz Band, Motown
- 15 20 GOOD TROUBLE, REO Speedwagon, Epic
- 16 17 VINYL CONFESIONS, Kansas, Kirtshner
- 17 18 ESCAPE, Journey, Columbia
- 18 37 ABRACADABRA, The Steve Miller Band, Capitol
- 19 22 ALL FOUR ONE, The Motels, Capitol
- 20 21 QUIET LIES, Juice Newton, Capitol
- 21 23 DREAMGIRLS, Original Cast, Geffen
- 22 24 COMBAT ROCK, The Clash, Epic
- 23 27 GAP BAND IV, Gap Band, Total Experience
- 24 26 NON-STOP EROTIC CABARET, Soft Cell, Sire
- 25 30 EYE IN THE SKY, The Alan Parsons Project, Arista
- 26 28 BLACKOUT, Scorpions, Mercury
- 27 15 ALDO NOVA, Aldo Nova, Portrait
- 28 34 HOOKED ON SWING, Larry Elgart And His Manhattan Swing Orchestra, RCA
- 29 36 THREE SIDES LIVE, Genesis, Atlantic
- 30 31 MOUNTAIN MUSIC, Alabama, RCA
- 31 44 NOW AND FOREVER, Air Supply, Arista
- 32 32 SWEETS FROM A STRANGER, Squeeze, A&M
- 33 33 THE HUNTER, Blondie, Chrysalis
- 34 35 A FLOCK OF SEAGULLS, A Flock Of Seagulls, Live/Arista
- 35 43 CHICAGO 16, Chicago, Full Moon/Warner Bros
- 36 42 SHIP ARRIVING TOO LATE TO SAVE A DROWNING WITCH, Frank Zappa, Barking Pumpkin
- 37 39 PELICAN WEST, Haircut One Hundred, Arista
- 38 38 ANNIE, Soundtrack, Columbia
- 39 41 JANE FONDA'S WORKOUT RECORD, Jane Fonda, Columbia
- 40 40 4, Foreigner, Atlantic
- 41 50 NOR ALLOUD, Glenn Frey, Elektra
- 42 — ROCKY III, Soundtrack, Liberty
- 43 53 ALL THE BEST COWBOYS HAVE CHINESE EYES, Pete Townshend, Aico
- 44 46 REACH, Richard Simmons, Elektra
- 45 45 STREET CORNER, Ashford & Simpson, Capitol
- 46 49 THE OTHER WOMAN, Ray Parker Jr., Arista
- 47 47 JUMP UP, Elton John, Geffen
- 48 48 12 GREATEST HITS VOL. II, Neil Diamond, Columbia
- 49 — PICTURES AT ELEVEN, Robert Plant, Swan Song
- 50 — MIRAGE, Fleetwood Mac, Warner Bros
- 51 — DAYLIGHT AGAIN, Crosby, Stills and Nash, Atlantic
- 52 52 MARSHALL CRENshaw, Marshall Crenshaw, Warner Bros
- 53 57 AWALON, Roxy Music, Warner Bros
- 54 55 PICTURE THIS, Roy Lewis And The News, Chrysalis
- 55 59 WILD HEART OF THE YOUNG, Kani Bonoff, Columbia
- 56 56 HOT SPACE, Queen, Elektra
- 57 — E.T., Soundtrack, MCA
- 58 58 CHARLOTS OF FIFE, Vangelis, Polydor
- 59 — POWER PLAY, April Wine, Capitol
- 60 60 STRAIGHT BETWEEN THE EYES, Rainbow, Mercury

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NEWS



ROBERTSON: full time with Motorhead

Pic by Dave Thorne



SHEENA tries out a Toyan pose

SHEENA EASTON is back in action with her first record this year.

The singer releases a single 'Machinery' this week. The track, backed with 'So We Say Goodbye' is taken from her third album, which is due to be released in the autumn.

But there will be no live dates for British fans because of her success abroad.

She goes to America — where she had a number one with 'Nine To Five' — for a tour

Full of Easton promise

in the autumn and will be following it with dates in Japan and South East Asia.

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ROBERTSON : MORE THAN A JAM

BRIAN ROBERTSON is to join Motorhead full time.

The ex-Thin Lizzy guitarist flew out to join the heavy metal group after Fast Eddie left them in America.

"I'm very glad the eczma has cleared up, but the shirt is still the wrong size," Lemmy joked this week.

"However, Brian will be an invaluable member of the band, and in time a valuable member!"

Eddie Clarke left Motorhead in a blaze of fury earlier this

year after an argument over a record Lemmy was making with Wendy O. Williams of the Plasmatics.

The group play festivals at Wrexham and Hackney on July 24 and 25.

After the gigs they will work on a new album — their first with Brian Robertson — which will be released in January next year.



Pic by Alan Johnson

KOOL: tour soon?

Kool tenth

LEADING SOUL band Kool and the Gang release their new single this week.

It's 'Big Fun' and the band hope that it will be their tenth hit over here. The band also have an album due out in September but it's not known whether this will be a 'greatest hits' album, or an LP of fresh material.

The band also look set for a British tour in October, but no dates have as yet been confirmed.

Priest ready to tour

JUDAS PRIEST look set to play a major British tour in the autumn.

Although nothing has been confirmed, the band are anxious to get back on the road over here and sources close to Priest say that the dates should include gigs at the Hammersmith Odeon, although nothing could be confirmed as RECORD MIRROR went to press.

The band will be working on a new stage show based on their recently released 'Screaming For Vengeance' album which is climbing the charts.



Pic by Kip Rano

BOWIE: otherwise engaged

Bowie calls off charity concert

DAVID BOWIE has called off his first British live performance for nearly three years.

Bowie was due to appear at the Prince's Trust Charity Rock Concert at the London Dominion Theatre on July 21.

It would have been Bowie's first live date here since 1978 when he played a handful of gigs including Earl's Court.

Reasons for the cancellation aren't fully known but it's thought Bowie has other commitments which would have clashed with the date.

Acts so far appearing at the show will be Madness, Pete Townshend, Phil Collins and Mick Karn from Japan. Former Procul Harum member Gary Brooker has

also been added to the line up and more star names will be known shortly.

The concert will be attended by his Royal Highness the Prince of Wales without Princess Diana or the baby. Tickets for the event are £25 and they are available from Keith Prowse and Co, 24 Store Street, London WC1, tel 01 637 3131.

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Sensible Wot!

CAPTAIN SENSIBLE follows up the runaway success of his number one smash hit 'Happy Talk' with a self penned track 'Wot?', released on August 5.

The successful member of The Damned also releases his debut solo album in September titled 'Women And Captains First'.

ASSOCIATES GO GOLD



Pic by Bryan Jones

ASSOCIATES Billy Mackenzie gets an eyeful

THE ASSOCIATES are to play their first live dates for over 18 months.

They go out on a short tour

Second Manoeuvre

ORCHESTRAL MANOEUVRES In The Dark are to release a follow up single to the Maid of Orleans version of 'Joan Of Arc'.

The single, which is only their second this year, is a new song and as yet is untried. It will mark a departure for the Orks because it will be on their own label, Telegraph Records.

The group is about to go into the studio to record their fourth LP, which will be released some time in October.

starting next week taking in dates at Edinburgh, Glasgow, Manchester and London.

It takes place just before the release of their new single.

Concerts start at the Edinburgh Festival George Street Assembly Rooms on July 19, 20 and 21. Then: Glasgow Ultratech 23-24, Manchester Hacienda 25, London Cambridge Theatre 29 and London Camden Palace 30.

The Associates were to have gone on the road earlier. But there has been a hold up as Billy Mackenzie, Alan Rankine and newcomer Martha Ladley have had to

find a band to play on stage with them.

A new single to follow up 'Club Country' comes out at the end of the month.

It is called '18 Carat Gold Love Affair' and features an instrumental version of 'Australia' on the B side. A 12-inch version features a version of the Diana Ross and the Supremes number 'Love Hangover'.

The title track of the single — released on July 30 — is a song that the group have had as a demo for two years, according to a source close to the band.

But it has never been available on record before.

Clashic cuts

CLASH SONGS 'London Calling' and 'The Call Up' are featured at a video festival held in London this week.

It is being held at Studio B, 195 Kings Road, SW3 and there will also be videos of Public Image, The Slits and The Psychedelic Furs.

All the videos were directed by Don Letts. Other Clash songs include a preview of

'Rock The Casbah', 'Bankrobber', and the trailer for a new Clash film 'Radio Clash'.

The showings take place on July 16 and 17. Admission is 25 for the day which features four sessions from 11 to one, two to four, five to seven and eight to 11 at night.

Sting so lonely

STING of the Police has gone solo. The blond bassist releases his first solo single on August 5 titled 'Spread A Little Happiness'.

But the lead member of Britain's top band isn't quitting The Police. The single is from the forthcoming soundtrack of his film 'Brimstone And Treacle'. The film is released in early September and has been written by Dennis 'Pannies From Heaven' Potter. An album is due for simultaneous release.

The Police are back in action next month when they play their first British date this year, at Glastonhead.

Sting's solo spot follows up Stewart Copeland's solo spot at this week's Shepton Mallet festival.

Eagles flap on

THE FUTURE of American mega-band The Eagles is uncertain. This follows remarks made by guitarist Glenn Frey suggesting the group are to split.

Frey was talking to an American radio station following release of his current solo album, 'No Fun Allowed'. In the past other members of The Eagles, notably Joe Walsh, have also made solo records apart from contributing to such notable band LPs as

'Desperado', 'One Of These Nights' and 'Hotel California' that have yielded multi-million selling singles like 'Lyin' Eyes' and 'Take It To The Limit'.

A spokesman for The Eagles' record company, Elektra, was unable to confirm the possibility of a split, commenting:

"Obviously we'd like to know one way or the other but it's unlikely since there has been no official statement from the band to the effect that they have broken up".



Pic by Chris Walter

CANDI: glittering

I want Candi

DISCO STAR Candi Staton has a new album out this week. It is called 'Suspicious Minds' and includes the hit single of the same name.

The album is the singer's first for over two years and she has teamed up with producer Dave Crawford — responsible for her past hits 'Young Hearts Run Free' and 'Nights On Broadway'.

A new single 'Count On Me' is released on July 23. It is also included on the album.



Pic by Ross Hallett

WATCH WHERE you're putting your head Sharon... Mad but bitter and heavy metal hero Ozzy Osbourne has finally tied the knot, and making an honest man of him is his manager Sharon Arden. They didn't pick St Pauli or Westminster Abbey but the island of Maui Maui in Hawaii, pausing for a breather during Ozzy's breakneck jaunt across the world.

There was no time for a proper honeymoon apart from a night of passion on a moon kissed beach. Almost immediately after the ceremony Ozzy was off to Japan for another leg of his tour.

The couple have known each other for a couple of years and the wedding took place on July 4th. The happy couple are house hunting in Neasden and thinking about some British dates for Ozzy in the winter.

SUMMERTIME...



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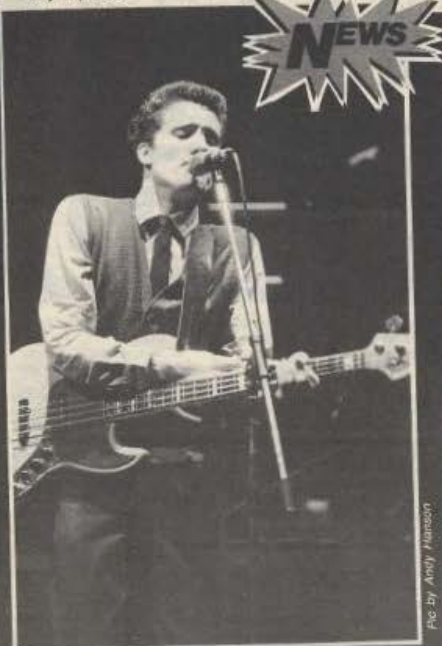
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GO FEET RECORDS

WELL DREAD!



Pic by Andy Hanson

OMD on VHS

ORCHESTRAL MANOEUVRES In The Dark have a live video released this week. It's called 'Live At The Theatre Royal Drury Lane' and includes 'Electricity', 'Enola Gay', 'Souvenir', 'Joan Of Arc' and 'Maid Of Orleans'. The 52-minute film costs £25.99 and is also available for rental from video shops. OMD's company Virgin Records are offering the video at £19.99 by mail order only from 275-277, Pentonville Road, London N1. Postal orders or cheques should be made payable to Video Palace Distribution Ltd. It is available on the VHS and Betamax systems and the type wanted should be stated.

Play to win

THE BATTLE of The Bands competition goes on the road this year, instead of just being held in London. Dates for the heats are: Glasgow October 7, Aberdeen 8, Dundee 9, Belfast 11, Lancaster 13, Newcastle 14, Liverpool 15, Manchester 16, Hull 19, Nottingham 20, Birmingham 21, Cardiff 23, Plymouth 26, Southampton 27, Brighton 28, London 29, Norwich 30, Reading November 2, Hatfield 3 and Kent 4. Bands unsigned should send a demo tape with three original tracks to: Competition House, 87 High Road, Wood Green, London N22. Tel: 01-881 1111. Winners will go on to compete for a cash prize and a recording deal with RCA Records.

Brilliant line up

KILLING JOKE spin-off group **Brilliant** — formed by bassist Youths — have announced their new line up following the departure of drummer Big Paul back to his old group. Line up for the group is now Youths on bass, Tin Fin on bass, vocalist Marcus, drummer Andy Anderson and keyboards player Rob Waugh. Although their single 'Push' has been recorded, it will not be released until the group get a recording deal.

Marc's fetish

MARC ALMOND'S Fetish T Shirt is available with a range of others from Fetish Records at record shops around the country.

TOURS

RIP RIG AND PANIC play a one-off date with the Belle Stars on July 25 at London's Lyceum. The groups are supported by vocal trio The Three Courgettes and tickets are on sale now. Rip Rig And Panic recently released their third single 'You're My Kind Of Climate'. HEAVY METAL band Cheetah play their first ever British date at London's Venue this week. The group — featuring two girl singers — play the date on July 15, as a taster for their appearance at the Reading Festival on August 28. SOUTHERN DEATH CULT have fixed their own dates, after finishing a small tour with Theatre Of Hate. The Bradford group play: Windermere Embassy Ballroom July 17, Brighton: Kranes 22, London Clarendon 29 and Nottingham Union Rowing Club 31. But the group are out now playing an advertised concert at London's Zig Zag Club on July 15. STRAIGHT EIGHT — who've just released a new album 'Straight To The Heart' — play a series of London dates before doing a tour later in the summer. They play: 101 Club July 17, Greyhound 29, Rock Garden August 5 and Zig Zag 12. Straight Eight also release a single 'Tomorrow' this week. ELECTRONIC COUNTRY group Sprout Head Uprising play concerts on beaches around the country at: Blackpool on August 1, Southport 2, Rhyl 3, Colwyn Bay 4, Llandudno 5, Weston Super Mare 6, Torquay 9, Bournemouth 10, Brighton 11, Eastbourne 12, Southend 13, Great Yarmouth 14, Skegness 15, Hornsea 16, Scarborough 17, Whitby 17 and Cleveland 19. HEAVY METAL band Limelight play more dates throughout



RIP RIG AND PANIC: London gig

January at: Wakefield Newton House July 14, Rotherham Thurnscoe Hotel 15, Burton-on-Trent Libra Club 16, Warrington Lion Hotel 17, Staveley Brimington Tavern 23 and Cleethorpes Pier Hotel 29. RHYTHM 'N' BLUES singer Etta James plays two dates at London's Dingwalls on July 19 and 20. She plays two shows each evening, although both sets can be watched for the price of one ticket for the evening. TOP JAZZ artist Sun Ra Arkestra makes his first London appearance since 1970 at the Venue on July 27 and 28. THE MONOCHROME Set — who have just released the single 'The Mating Game' — have brought their London date at the Venue

forward by two days. They now play on July 26. An album 'Eligible Bachelors' is due out shortly.

RELEASES

SANTANA HAVE an album out in August. It is called 'Shango' and follows their 'Zebop' LP which was released last year and included the 'I'm Winning' single. The album comes out on August 6 and features 10 new songs. TOP REGGAE star Jimmy Cliff has a single out this week. It is called 'Roots Radical' and comes from a new album 'Special' which is released on August 5. Jimmy Cliff makes his only British appearance at the Knebworth Capital Jazz festival this weekend.

TV AND RADIO

THE SILLY season continues with only a few spots of music worth staying in for. The Rolling Stones are given a 'Newsnight Special' on BBC 1 on THURSDAY under the eye of the Guardian's Robin Denslow. FRIDAY regulars 'Roundtable' and 'Rockshow' have Bucks Fizz's Mike Nolan and reggae

star Dennis Brown on the former and No Quarter on the latter. Both are on Radio One. Early SATURDAY morning sees music on all channels — but nothing confirmed. The UK Players and Phillip Jap are the pop interest on BBC 1's 'David Essex Showcase'. The patriotic can watch Vera Lynn and most of Britain's showbiz mafia in ITV's 'A

National Salute' on Sunday. Adam Ant, Kim Wilde and Alvin Stardust provide pop's representation. LWT viewers are blessed with Rip, Rig And Panic on '20th Century Box' and Julie Tzuks on the late night 'Rock Concert'. Ireland's finest U2 are caught on BBC 1's 'In Concert' from a German concert on TUESDAY.

RUNAWAY

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7th March 113

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ANIMATION DIRECTED BY GERALD SCARFE
SCREENPLAY BY ROGER WATERS
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NEWS BEAT

★ DALEY NEWS ★



Pic courtesy Thames Television

ARTHUR DALEY: "Nice single lads. Tell you what, I'll only take 90 per cent of the royalties"

'ARTHUR DALEY 'E's Alright.' Not 'arf mate, just 'ava listen to this. "The geezer wiv the bunny in the trilby hat, reckons 'e's legit, but 'e ain't all that, Arthur Daley, a little dodgy maybe, but underneath... 'e's alright."

It's a life sized paean to London's favourite tea-leaf, archetypal used car salesman and my mum's number one TV personality, Arthur Daley.

You can forget your Adam Ants and Nick Heyward's — where I come from Arthur Daley takes second place to no-one.

The Firm's 'Arthur Daley 'E's Alright' is set to join Chas and Dave's 'Margate' in an ethnic cockney invasion of the charts that's gonna make northern synthesiser players cry into their bacardi and cokes. Now would I tell you a word of a lie, John.

The firm are 'Leather' John O'Connor and Grahame 'Chiz' Lister. Like all right-minded people, dog lovers and West Ham supporters they were both absolutely potty about ITV's 'Minder'. But what prompted our two heroes to pen their tribute to lovable Artur?

"John and I were playing in a little pub just outside of

sociological implications of the capital's cheekiest rogue.

"It's funny Arthur's really upwardly mobile — he'd love to get middle-class respectability, but it always eludes him as soon as the chance to earn a quick quid comes his way."

The Firm originally wrote their song for Chas and Dave. When they failed to hear from

Thorpe. The record has a posh side — for those of you from Hampstead — and a rootsy side — for those of you from 'Ackney.

On the evidence of 'Arthur Daley' John and Grahame certainly have a way with rhyming couplets, the song is a perfect pub sing-a-long, and a long overdue tribute to television's most perfectly realised wide boy, Arthur Daley — the boyish charm, the injured innocence, the pomposity and absurdity, a song simply had to be written.

And clock this. The Firm on Terry, Arthur's hapless minder: "Pound to a penny 'e don't get

paid, on account of the recession in the used motor trade." The Firm on Arthur's dodgy bargains: "Claret from Japan, a vintage year and 'e does it in five gallon cans."

Minder's going to be off TV for a while now, no more 'her indoors', no more 'pigs' in the Winchester. But I tell you, no porky pies, 'Arthur Daley 'E's Alright,' is a great little song.

And The Firm? They can tinkle the joanna round my boozier anytime they like.

"Wanna cheap record?"

asks Minder man Arthur.

"Oh yeah," says Jim Reid

Chelmsford and we always found ourselves talking over the last episode of 'Minder'.

Anyway at the time Christopher Cross's 'Arthur' was always on the juke box, so we decided it would be great if we could immortalise Arthur Daley."

OK china, but what's this bloke Artur got going for him, eh? 'He's got a dynamite character. He's like a wide-boy 30 years on, just on the dodgy side of legit."

Chiz and I discuss the

the Edmonton two-some, they decided to press on and record it themselves. Originally just 500 copies were pressed, the intention being to send them to radio stations and record companies, the response was immediate, within two days the boys had signed a singles deal with Stiff.

John and Grahame want to establish themselves as writers and producers, not performers. The vocal on 'Arthur Daley' is sung very ably by one Tony

JUST WHEN you thought it was safe to watch TV without 'The Wombles', 'Paddington Bear' or 'The Magic Roundabout' . . . along comes the latest in pre-pubescent pop, Postman Pat and his black and white cat, Jess.

Now for those who don't sit at home watching TV all day, 'Postman Pat' is the BBC daytime kiddies series about

the lives of a lot of puppets in a rural northern valley.

Not unlike 'Trumpton', it's probably oggled by thousands of adults too. Sounds better than 'Crossroads'? Read on . . .

Apart from the goody-goody Pat and his tatty moggy sticking their noses into everybody's business, the show features a

bunch of neurotics such as Granny Dryden, who knits itchy vests as presents and runs a mail order club from which Postman Pat buys a watch.

Directed by Ivor Wood, who animated 'The Magic Roundabout' and 'Paddington Bear', it's had three months of a seven year run.

Worse than this there's a single out, naturally enough entitled 'Postman Pat' and hitting the chart at 52 this week.

It's sung by the famous session man Ken Barrie and, due to the success of the show and the record, there's an album planned for October.

Simon Tebbutt

Postman's knock

mad

new



driving



UP AGAINST THE WALL



JEFFREY DANIEL OF SHALAMAR

IF I SHOULD LOVE AGAIN — Barry Manilow. I'm a ballad addict
EVEN NOW — Barry Manilow. I'm still a ballad addict
NIGHTBIRDS — Shakatak. Reminds me of Europe
FRIENDS — Shalamar. Our greatest accomplishment to date
THE LEXICON OF LOVE — ABC. Great energy
REALLY SAYING SOMETHING — Bananarama. Cute sound
SHY BOY — Bananarama. Cuter sound
I WANT CANDY — Bow Wow Wow. Annabella!
MAKING LOVE — Roberta Flack. Another ballad!!!
THE FORTHCOMING COLONEL POP ALBUM — Colonel Pop. My solo album

Mike Nicholls on the new Pink Floyd film

THE WALL' is an explosive situation with too many contradictions to be resolved.

As if Pink Floyd conceptual dictator Roger Waters wasn't ego enough to contend with, director Alan Parker also has to cope with animator Gerald Scarfe. It is his work which provides some of the more squeamish moments — surrealistic nightmare visions of tulips metamorphosing into copulating couples transformed into totems of barbed-wire, axes and blood. In such unblissful company, the conceit of leading man Bob Geldof is

almost negligible, one imagining him performing precisely as instructed in this his first major film part.

Most notably and inappropriately, he doesn't get to utter a word. Since 'The Wall' is more or less a rock opera movie anyway, this should come as no great shock — but in Mouth-Off's case!???

Basically, he's used by the powers that be as an archetypal rock star. Since he's suitably skinny, sufficiently paranoid and no spring chicken anyway, he

fits the part well enough. But there are one or two shortcomings.

For example, as Pink, the tortured artist at the end of his tether, he makes a fairly routine job of destroying the hotel room. At no point during this protracted sequence is the viewer rivetted by any sense of impending danger or carnage.

I found myself squirming more whilst Pink / Geldof was shaving off his eyebrows, the deliberate slow motion of droplets of blood plopping

into the wash basin.

This strange ritual, for the purposes of the film, is to prepare the punter for seeing Pink on stage, though as far as the plot is concerned, as every Floyd fan already knows, it is a surrogate band which appears.

The Gig itself, symbolised as a Nazi blackshirt rally, opens a few more cans of worms, not least Waters' hypocrisy in continuing to rake in about 14 million pounds per annum as a rock star.

Still not the ultimate rock film, but for most of those interested in this and other related genres, it will come pretty close. (Cert AA, 95 mins).

KEVIN ROWLAND of DEXY'S MIDNIGHT RUNNERS

FULL NAME: Kevin Anthony Francis Rowland
NICKNAME: None
DATE OF BIRTH: August 7, 1953.
PLACE OF BIRTH: Wolverhampton
EDUCATED: St Gregory's, Harrow Middlesex and Willesden School of Building
HEIGHT: Five foot, 11 inches
WEIGHT: 10½ stone
COLOUR OF EYES: Brown
FIRST LIVE SHOW SEEN: Amen Corner at Wembley
FIRST RECORD BOUGHT: 'My Baby's Got A Transistor Radio' by Benny Hill
MUSICAL INFLUENCES: Billy Adams, Seb Shelton, Van Morrison and Nina Simone
INSTRUMENTS PLAYED: Voice
HERO: Brian Clough
HEROINE: Helen O'Hara
FAVOURITE BOOKS: Borstal Boy by Brendan Behan

FAVOURITE FILMS: 'Mean Streets' and 'Midnight Cowboy.'
FAVOURITE TV SHOWS: 'Bilko' and 'A Kind Of Loving'
BEST LIVE SHOW SEEN: Van Morrison
FAVOURITE CLUB: Shamrock, Birmingham
FAVOURITE FOOD: Haggis
FAVOURITE CLOTHES: American blue denim dungarees
HAIRCUT: Long and curly
FAVOURITE DRINK: Tea by Jacksons of Piccadilly
IDEAL HOME: Calthorpe Estate, Birmingham
IDEAL HOLIDAY: Casals, Portugal
IDEAL CAR: Volkswagen Golf
MOST FRIGHTENING EXPERIENCE: An encounter with an Alsatian that lives at the end of my street
SUPERSTITIONS: Fasting for five or six hours before a performance
FAVOURITE FANTASY: Sleeping with Eileen McCluskey
MOST HATED CHORE: Washing up
AMBITION: Equals success



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PRIVATE FILES

by SUNIE

Prowling at the Palace

I HEARD on the news the other night that there is concern over security at the Palace, after a man had broken in and stolen a half-bottle of plonk. All seemed in order, however, when I schlepped along to the Steve Strange niterie in Camden on Tuesday. There were more besuited heavies lurking about the door than could conceivably be required to keep the odd Libbraumilch-lifter, so I must assume that they have Tightened Up their operation.

Tuesday's normally the Palace's dead night. Attendance is so poor that they're issuing special tickets that get you in for a quid on that evening. This Tuesday, however, was something of an exception. Earlier in the evening, a Capital Radio kids

disco had been in session, with guest appearances by Culture Club and Bananarama (both eliciting a gratifying ecstatic response) and a live set by The Higsons.

What with the left-overs from that and the fact that Spandau drummer John Keeble was celebrating his birthday, the place was fairly seething with popsters, many of them in a sad state of repair. Joe Strummer, resplendent in semi-Mohican, practically fell over me on his way to the bar, Slobhan from Bananarama was in such a condition that I saw her grab hold of Robert from the Bluebells (she must have been pissed — Ed) and Steve Strange didn't stop embarrassing himself all evening.

First I spotted him dancing to 'Night Train' — how uncool! Can't think of another soul who'd get up and boogie to their own record — most of 'em retain at least that much modesty. SS then lurched off to pester Martin Kemp, spending the next 10 minutes draped around the unfortunate Spand, though probably less out of

affection than his inability to stand unaided.

Perhaps he was passing on slimming tips, on second thoughts. Martin could certainly do with a few — the poor boy's spreading like melted butter these days. His colleague Steve Norman should be able to help him out — he was rather a tubby person himself, but looks very slim and handsome these days.

Hazel O'Connor left early, but Gary Tibbs stayed on. Fancy not even seeing her home, the cad! Bunnymen de Freitas and Sergeant disappeared in search of a Chinese (perhaps they're taking up Tai Chi?), while Jerry Demmers distinguished himself by staying quiet and sober. Ran into Dundee shop-owner John Mackenzie, too — baby brother of Billy — who complains of being accosted on the dance floor by a young lady who cried

accusingly, "Here — you dance just like Billy Mackenzie!" ...

● **Poor Soft Cell** find themselves the victims of a burglar this week. Perhaps I should advise them to tighten up their security, like the Palace? The northern degenerates have had their office cassette machine nicked, but the really tough part is that it contained a tape of songs for their next LP, all of which are as yet unpublished. Look out for bootlegs ...

And while we're on hard luck stories, commiserations to little Master Nicholas Heyward, currently recovering from a nasty bout of measles. He and his fellow Haircuts have consequently had to postpone their latest US trip ... Monsoon somewhat

berused at their co-stars on a recent German TV show. In order to create an exotic setting for the group, the well-meaning Krauts had a herd of camels wandering about while they did their number. Elephants, yes. But camels? They're about as Indian as Steve Coe ...

Did recently-elevated megastars The Human League really fly back to England from the US to celebrate Adrian Wright's birthday, only to fly straight back again? What extravagance ...

Not like The Clash, who, when requested to fly home from the States to do some interviews and promotional work, cabled the following reply to CBS London: "BOLLOCKS"

Linx sing David Grant is busy performing his interpretation of bodypopping, the curious dance devised by Shalamar Jeffrey Daniel, for



Temperance three

"GEORGE, I hate you. My eyes make-up never looks that good!" Slobhan bends the Culture Club singer's ear, while the other Bananaramas look on. Notice how Boy George spots the camera first — it pays to leave the vodka bottle alone, girls ...

when the Britfunkers take to the road this autumn ...

A lovely story concerning Gillan reaches my shell-likes this morning. The old HM merchants, whose 36-year-old leader is said to be splitting from co-habitant Zoe Deano because he wants a baby and she don't wanna play house, are presently on tour in the Far East.

The Malaysian government has granted them permission to play two concerts in Kuala Lumpur, but with the following proviso: "All band boys including Gillan must either tie their long hair back or wear a hat, and should not let their long hair be on their shoulders." But headbanging with a ponytail just ain't the same ...

● **Whatever happened to that old bitchery** between the Rolling Stones and the Stranglers? I recall a time when the mainblack referred to their (marginal) elders as "has-beens" and Mick Jagger described the Stranglers as "hideous." But when the Stones played at Bristol, Hugh Cornwell watched the entire show from a privileged spot at the side of the stage ...

PIL sign to Stiff? Well, yes, there is an element of truth in the accusation, made by a less well-informed gossip columnist last week. Stiff America have struck a deal with the collective which will give PIL their backing while allowing the group —

oops, sorry, the company — complete autonomy on their productions. They'll probably have their own label, too, called 'Public Enterprise Productions.' Keith Levene, meanwhile, is running a video side to the operation, known as the 'Multi Image Corporation,' while Public Image Limited are soon to complete a new LP. Look for further details in your fun fun Financial Times ...

Bad Manners forced to cancel a projected tour of Israel because most of their potential audience is having a blast of a time in Beirut at the moment ...

Thursday at the Palace (the modern rock star's Dingwells?) saw Budgie, Johnny Fingers, Spizz and Mr and Mrs Jobson rubbing shoulders. Mr J, incidentally, is shortly off to the colonies, in order to take the Yanks a little culture in the shape of a few poetry readings ...

Pic by Justin Thomas



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A) Oh my baby, my curly-headed baby — here am I, Joe Strummer, rock artiste and urban guerilla, sportin' a healthy head of curls. Ask me mum, she'll tell you — I allus ate me crusts!

B) Summer '82, and here am I with my I Went To The Barber's But I Lost My Bottle look. I chickened out of a real Mohican, and the result was so embarrassing that I ran off and hid for three weeks. But they brought me back, and now I've got a concert to do and I don't know what I'll do with me barnet ...

C) I done it! Finally got me courage up and had the job properly finished. Here's me on stage at the Fair Deal, with me haircut — 100 per cent Mohawk. But why did that geezer in the bar call me Annabella?



Pic by Gus Stewart

Pic by Justin Thomas

Wood Dubai

SUMMER CHEAP

10cc
AC/DC
Associates
David Bowie
David Bowie
Cats
Eric Clapton
Eric Clapton
Cure
Dire Straits
Dire Straits
Peter Gabriel
Genesis

Greatest Hits 1972-78
Powerage
The Affectionate Punch
The World Of David Bowie
Another Face
Original London Cast (dbl)
461 Ocean Boulevard
Time Pieces
17 Seconds
Dire Straits
Making Movies
Peter Gabriel
Duke

| HMV SALE PRICE | PREVIOUS RRP PRICE |
|----------------|--------------------|
| \$3.79 | \$5.29 |
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| \$3.49 | \$4.99 |
| \$1.99 | \$2.99 |
| \$2.29 | \$3.49 |
| \$4.79 | \$7.49 |
| \$3.79 | \$5.29 |
| \$3.49 | \$4.99 |
| \$3.49 | \$4.99 |
| \$3.49 | \$4.99 |
| \$3.49 | \$4.99 |
| \$3.79 | \$5.49 |

SUMMER CHEAPER

Genesis
Genesis
Jimi Hendrix
Jam
Jam
Jean Michel Jarre
Jean Michel Jarre
Jon & Vangelis
Killing Joke
King Crimson
Kiss
Kool & The Gang
Led Zeppelin
Led Zeppelin
Moody Blues
Motorhead
Rainbow
Rolling Stones
Roxy Music
Roxy Music

Wind And Wuthering
Seconds Out (dbl)
Smash Hits
This is the Modern World
All Mod Cons
Oxygene
Magnetic Fields
The Friends of Mr Cairo
Killing Joke
In the Court of the Crimson King
Alive (dbl)
Something Special
II
Houses of the Holy
This Is The Moody Blues (dbl)
No Sleep 'til Hammersmith
The Best of Rainbow (dbl)
Rolled Gold (dbl)
Flesh & Blood
Greatest Hits

| HMV SALE PRICE | PREVIOUS RRP PRICE |
|----------------|--------------------|
| \$3.49 | \$4.99 |
| \$4.79 | \$6.99 |
| \$3.49 | \$4.99 |
| \$3.49 | \$4.99 |
| \$3.79 | \$5.29 |
| \$3.49 | \$4.99 |
| \$3.49 | \$4.99 |
| \$3.79 | \$5.29 |
| \$3.49 | \$4.99 |
| \$3.79 | \$5.29 |
| \$4.99 | \$6.99 |
| \$3.49 | \$4.99 |
| \$2.24 | \$4.49 |
| \$2.24 | \$4.49 |
| \$4.79 | \$6.49 |
| \$3.49 | \$4.99 |
| \$4.79 | \$7.49 |
| \$4.79 | \$6.49 |
| \$3.99 | \$5.79 |
| \$3.49 | \$5.29 |

SUMMER CHEAPEST

Roxy Music
Rush
Shakatak
Shakin' Stevens
Siouxsie & The Banshees
Siouxsie & The Banshees
Siouxsie & The Banshees
Soft Cell
Status Quo
Teardrop Explodes
Jodie Truze
Ultravox
Vangelis
Visage

Manifesto
All The World's A Stage (dbl)
Drivin' Hard
Shaky
Ju Ju
Once Upon A Time - The Singles
Kaleidoscope
Non-Stop Erotic Cabaret
12 Gold Bars
Kilimanjaro
Welcome To The Cruise
Vienna
Charlots of Fire (soundtrack)
Visage

| HMV SALE PRICE | PREVIOUS RRP PRICE |
|----------------|--------------------|
| \$3.99 | \$5.79 |
| \$4.99 | \$6.99 |
| \$3.49 | \$4.99 |
| \$2.64 | \$5.29 |
| \$3.49 | \$4.99 |
| \$3.49 | \$4.99 |
| \$3.49 | \$4.99 |
| \$3.49 | \$4.99 |
| \$3.49 | \$4.99 |
| \$3.49 | \$4.99 |
| \$2.49 | \$4.99 |
| \$3.49 | \$4.99 |
| \$3.79 | \$5.29 |

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- Imagination
- A Night to Remember
- Shalamar
- Just Who is the 5 O’Clock Hero
- The Jam

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SINGLES

SINGLE OF THE WEEK

THE STRANGLERS: ‘Strange Little Girl’ (Liberty) Ooooh, this is dead wonderful. More mystic mitherings along the sultry lines of ‘Golden Brown’ conjuring up atmosphere and despair. Idiot news hack Simon Hills tells me this is the song EMI turned the group down on in 1974. Ha, ha!

KELLY GROUCHITT: ‘Little Darling’ (RCA) Old sixties style heavy beat rock that’s about as inspiring as a sloppy bout of vindaloo induced flatulence.

SCRITTI POLITTI: ‘Asytums in Jerusalem’ (Rough Trade) Top cerebral rockers Scritti go gloriously down market with a brilliant song that’s got beat, drive and bite. Reminds me of the Beatles in their ‘Rubber Soul’ phase.

BARRY CHRISTIAN: ‘Friday On My Mind’ (Epic) Seems like a nice boy. Echoes of the sixties with an old, I think, Easybeats number revamped for the eighties with all the latest synth tricks.

SAMSON: ‘Losing My Grip’ (Polydor) As gross as the posturing axe hero illustration on the disc.

LYDIA LUNCH: ‘Some Velvet Morning’ (4AD) Bleak, vacant enigma that drones on and on and on... I don’t know what she’s on but I wish I had some.

PANACHE: ‘How Can I Be Sure’ (Mach 1) Jumpy and boring, I suppose it’s catching. But then again, so is malaria. Panache eh? Do you rhyme that with pancake? I wonder?

THEY TRIED...

JOHN FIXX: ‘Endlessly’ (Virgin) Yes, I think I’ve got it on the right speed now after trying out every variation just to make sure. It whines and drones and wheezes endlessly like Hilda nagging Stan and even my Wholewheat and Coconut bar didn’t brighten it up a bit.

MARSHALL CRENSHAW: ‘Cynical Girl’ (Warner Brothers) Zip and zeal, this is one for the real rockists of the Edmundo/Lowe school of 12-bar boogie-ing. Singalong and simple, at least it sounds fresh.

BAMBOO BLUE: ‘Scarlet On A Thursday’ (Variety) And this lot look pretty young and fresh too. Unfortunately they sound tired and limp and falling asleep on their acoustic guitars. Professor Mark Cooper tells me there’s a line between innocence and calculation and this oversteps it. Don’t ask me...

KID CREOLE: ‘Stoolpigeon’ (Ze Records) The hip sounds of ‘82 show the rest of this week’s collection for the pile of dross they really are. Remixed, hip swinging rappers that’s bright and brassy. Waiting for the backlash...

THE LORDS OF THE NEW CHURCH: ‘Open Your Eyes’ (Illegal Records) Psycho stormers with loads of strained epic quality vocals, these manic lads live up this one with percussion and a blistering (or

listerene) horn section midway through. Music to sit and drink cheap red wine to at terrible parties during the small hours. Reminds me of last night.

THE YOUNG TURKS: ‘I’m Unstoppable’ (Unstoppable Records) Lots of beat, beat, beat and Mickey Mouse vocals. I met a young Turk once, but we’d better not go into that here. Or this song.

EURHYTHMICS: ‘The Walk’ (RCA) Ex-Tourists — as they hate being reminded — take a trip into muted introspection with brilliant results. More of a ‘song’ in the traditional sense than earlier efforts with a lovely punchy doubled chorus. Pop hit material? I don’t know.

BOB FISH: ‘Hotel’ (Magnet) Another former lead singer with

Darts with a very thin circa 1971 ballad about some druddy romantic break-up. A watered down ‘If You Go Away’ start, it goes uptempo funky and then doesn’t anymore.

TREVOR WALTERS: ‘Loving As One’ (Magnet) God, what a voice this geezer has. What a shame it’s wasted on this mediocre uptempo funk reggae number. Could do better.

TOTO COELO: ‘I Eat Cannibals’ (Radiolchoise) A leery, lurid appeal to the nether regions from a dodgy five piece and a terrible song that sounds like it’s straight from one of those awful musicals just off and just off and just off Broadway. Yuk!

PLACEBO: ‘Poppy Dance’ (Aura) Messy and outmoded and full of screechy vocals, this husband and wife team from up north sound like Stan and Hilda Ogden set to music. Without the hamper.

THEY DIDN’T

MADNESS: ‘Driving In My Car’ (Stiff) Am I the only person in the world who doesn’t find Madness funny, engaging or even the slightest bit entertaining? As Natty as a Mars bar, this is predictable kiddie TV pop full of silly car noises set to the same tune as the appalling ‘House Of Fun’. A party where everyone’s pretending to enjoy themselves.

GLENN FREY: ‘I Found Somebody’ (Asylum) Much as one would expect from the

‘founder member’ of those clapped out California drones, the Eagles. Not as good as the Heebie Geebies piss take...

24 HOURS: ‘Siberian Sid’ (Charisma) This bunch have obviously got a sense of humour on a par with Soviet rib tickler, President Brezhnev. Full of Russian Cossack dancing beats and grunts, the bottom of a Siberian salt mine is about the best place for it.

HIGH ENERGY: ‘First Impressions’ (Motown) Classy but dull, this is the eighties Motown formula. Just add water.

SPLASHDOWN: ‘It’s A Brand New Day’ (Shack Records) Ex-21 Guns, Splashdown are three girls and two blokes produced by Neville and Lyrval of Specials fame. And much better than Drone Boy Three, Banana-on and On-arama they are too. Piano and percussion add style to the vocal zip.

SQUEEZE: ‘When The Hangover Strikes’ (A&M) Blearly cocktail sleaze from the group who seem to get slower and slower with each single. Picture yourself in a smokey, downtown Manhattan bar or strolling down Fifth Avenue at six in the morning — after a heavy night out with Frank Sinatra. The classic morning after the night before song, I think I only like it because it suits my mood today.

PETE TOWNSHEND: ‘Face Dances — Pt 2’ (Atco) O! Red Eyes is back. So what. If it wasn’t him you wouldn’t give it

a second listen. I didn’t. Too wordy and too tired.

UK PLAYERS: ‘Missbehavin’ (A&M) Is the office record player running too slow this week? Low protein funk with no real guts and, dare I say it, far too American and white sounding.

THE HAPPY FEW: ‘Hunter’ (Smug Records) Well, I’m glad they’re happy. More low grade funk with terribly ‘meaningful’ lyrics and about as much naked passion as Mavis and Emily Bishop out on one of their tomato juice binges.

BARRY BIGGS: ‘A Promise Is A Comfort’ (Afric Records) Cool reggae summer sounds from the man with the luvverly Smokey vocals. Actually, his voice is a bit high. Perhaps he ought to have a word with his tailor.

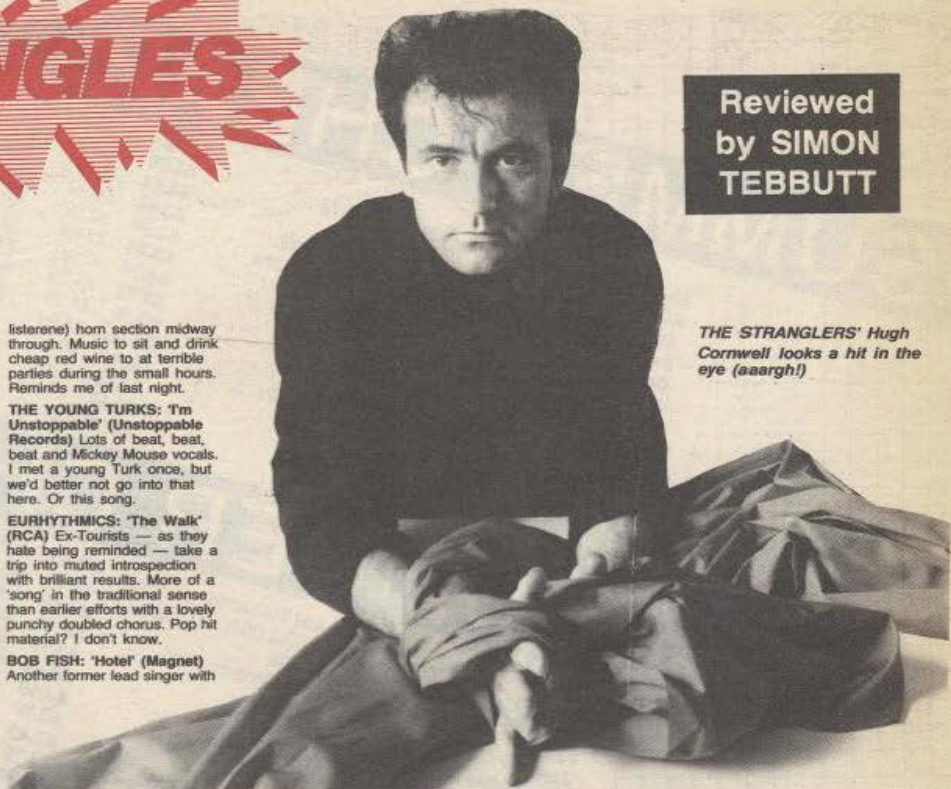
MUSIC FOR PLEASURE: ‘Switchback’ (Polydor) Sanctimonious, self-important dig at the pleasure in this manic, doom laden crud?

KID I Wanna Piece Of The Action’ (Carere) The Deleks go funky at last. Who cares. Not me.

SID SIDEBORD AND THE CHAIRS: ‘Bucket And Spade’ (PRT) I don’t believe it. A reggae seaside novelty record. Rastafarians with knotted hankies on their heads. I don’t see it somehow.

STEVE VOICE: ‘I Can’t Get Over You’ (Red Bus) A cross between Gary Glitter and Thunderclap Newman singing

Reviewed by **SIMON TEBBUTT**



THE STRANGLERS’ Hugh Cornwell looks a hit in the eye (aaargh!)

‘Something In The Air’. Remember? Never mind. You’ll forget this too.

DAVID LASLEY: ‘Treat Willie Good’ (EMI America) What a rude title to set to another flacid wadge of smooth jazzy US style funk.

APRIL WINE: ‘Enough Is Enough’ (Capitol) And enough is quite enough of this over the top macho heavy metal melodrama. Still, I suppose there’ll always be a market.

ATTACK: ‘Ooin In The Moonlight’ (Towerbell) Now this is very strange indeed. It sounds like Dollar doing ‘Who Were You With In The Moonlight’ the way that Ozzie Osbourne would like to hear it sung. Ah well, that’s life.

AFRAID OF MICE: ‘At The Club’ (Charisma) Punchy, upfront and blasting, Afraid of Mice seem intent on becoming the next Bureau. Trouble is the song starts off at the climax and doesn’t really go anywhere from there. Like travelling up the M1 on a rainy day, you eventually end up in Leeds (or is it Scotland) but who really cares.

TOMMY J: ‘Why Don’t They Understand’ (Regard Records) And why doesn’t Tommy J, whoever he is, understand that the jingle jangle pop music of the mid sixties is completely over and done with, and there’s a recession on so people would be better employed training to become plumbers and plasterers than turning out this dross.



the sweetest boy

GREEN GARTSIDE is Scritti Politti's songwriter, arranger and singer. He is the prime mover behind Scritti's mysterious meanderings — if you took him away, Scritti would vanish.

Green likes such conundrums. That's why he put the following in 'Rock-A-Boy Blue', on the forthcoming album, 'Songs To Remember': "Things aren't clear, they're just transparent / The trick of the trade is to make them apparent."

Clever, isn't it? Yet Green has been having grave difficulties making the nature of Scritti Politti apparent. Last time Scritti appeared in RECORD MIRROR, it was drummer Tom's proud dreadlocks that decorated the cover. Green appeared inside, sandwiched between a drummer who's mostly been replaced by a drum machine and Mathew, the group's organiser who's never played a note.

However this situation may have affected Green's ego, it had also begun to affect the business potential of Scritti Politti: "Confusion reigned," Green explains. "Tom was being called me everywhere. I'd show up for an interview or a photo session and they'd ask, 'Where's Green?' Some people had begun to think that Tom was a person called Scritti Politti. It's amazing what a set of dreadlocks will do for you!"

"I had to step out a bit and redress the balance. I have an executive control of the group and honestly, if I didn't, it would be unworkable, there'd be nothing to hold it all together. Someone had to take responsibility."

If you spot a note of reluctance there, a slight hesitance in taking the spotlight, so do I. Green denies this: "It's a double blind. If I say I am tired of being self-effacing, people say, 'You arrogant bastard!' In two interviews I've done, it's been said, 'He's a nice bloke, very intelligent, very clever, borders on the arrogant...' And I think, 'Crikey, I don't like arrogant people and I don't want to come across in that way...'"

At the end of the interview, Green throws up his arms in the familiar gesture of innocence: "I'm just a fairly bright shrewd lad, trying to make his way in the world as best he can..." After all, things can be that simple.

Green is a little upset at the suggestion that Scritti lack a public face. Recently the group has swollen to size seven, taking in three women singers, Lorenza, Mae and Jackie, Jamie Talbot's sax and Joe Cang's bass.

According to Green, the seven are quite a sight and quite a sound: "I don't think we're dour. I think we're a fairly stylish bunch of people. When we step out, we can cut it with the best of them. Certainly the seven of us are a pretty mean outfit. I'd take on all-comers in the sartorial elegance stakes. I don't have to run around asking somebody what I should look like."

CLEARLY GRATEFUL to have become a member of a team of seven, Green is also aware that he is responsible for Scritti Politti and that he has to be their public face: "I'm no witting rose, no wallflower. I can do it and probably enjoy it. I've been hit round the head til I'm almost senseless by people telling me to get out there and sort out Scritti, stop people thinking that it's someone else. Being a character is a necessary part of being successful."

"There's no point in loving pop without having your records be popular and they need a personality to be popular. As a lover of pop, I'll embrace it and enjoy it. I'd rather do that than think it a pain."

Green is keen to point out that, like most of us, he's capable of being many things, if not quite all things to all people: "It's like I said in 'Faithless,' 'I'm a hetero-genius,' I'm capable of doing all kinds of things, I'm not just one limited identity. There are all these facets in you or me and I'm sure being a front man is one of mine!"

"But not to the detriment of the rest of my identity. It doesn't follow that just because you stick your tongue out for a picture in Smash Hits and fool about like Jack-the-lad that you've become soulless or arrogant or are on a star-trip."

Far from being on a star-trip, Scritti Politti have so far been content to remain with Rough Trade, now a new look, expanding label but still not one known for the usual skulduggery in 'adjusting' records into the charts.

Green is determined to hold out, to prove that he and Rough Trade can make the charts on their own terms: "At the moment all three of us are broke. We won't sign so we're not on a wage and we can barely afford to pay

I'm not arrogant, just good, says Scritti Politti's Green Gartside

the other four for things like Peel sessions. I've spent the last £20 in my bank balance. Matt's borrowed money from his parents. Tom's picking up small sums here and there. We just won't sign."

All this despite some tempting offers from the majors: "The amount of money being offered to me to sign has become frighteningly astronomical. We're spoilt for choice at the moment. It reminds me of the donkey stuck in a field between two huge bales of straw. He can't make his mind up which way to go so he starves to death. It's important to us to see how we can do with Rough Trade. There's a lot of loyalty and affection between us and them."

"RT don't have a list of chart return shops and they don't pre-sell. Records that have sold half as many copies as our last two singles have found themselves twenty places higher up the charts..."

SO FAR, Green has refused to stoop to squire, instead he has stuck to making records that are classily produced and packaged, that boast beautiful melodies and witty lyrics and some of the tenderest blue-eyed singing this side of the early Paul McCartney. Green has brought his own subversive intelligence to bear on sweet soul music and when you hear 'Songs To Remember', you'll find your heart can tremble while your brain goes topsy-turvy. Green has put the swoon back in soul with a cool and languid wit that's as soft-centred as it's decentered.

"What you doing with black folks' music, Green?" I have been writing what some people call 'deep soul'. A lot of the ideas come from the strength and passion of Stax records of the Sixties and the best of reggae lover's rock. I don't go round record shops looking for old records and deletions, I'm fuelled by the same Stax re-issues as everybody else. I'd hate to come across as someone who thinks they're really cool and knows all there is to know about black music. I don't know crap really. And I'm certainly not writing a thesis about it as I would've two years ago. I've actually got to this point I thought I'd never reach where I'm saying, 'the

music can speak for itself."

Yet 'Faithless' makes clear enough what Scritti are currently about: "Gospel and soul used to give strength to black people in the States. I'm trying to relocate a sense of soul in a new sense of faithlessness, of not living by certainties."

"I'm using songs of faith to sing about faithlessness. The same strength and passion is there but I'm using it to say, 'No, there isn't a God and I don't believe in the science of history but I can still feel and sing with passion.'"

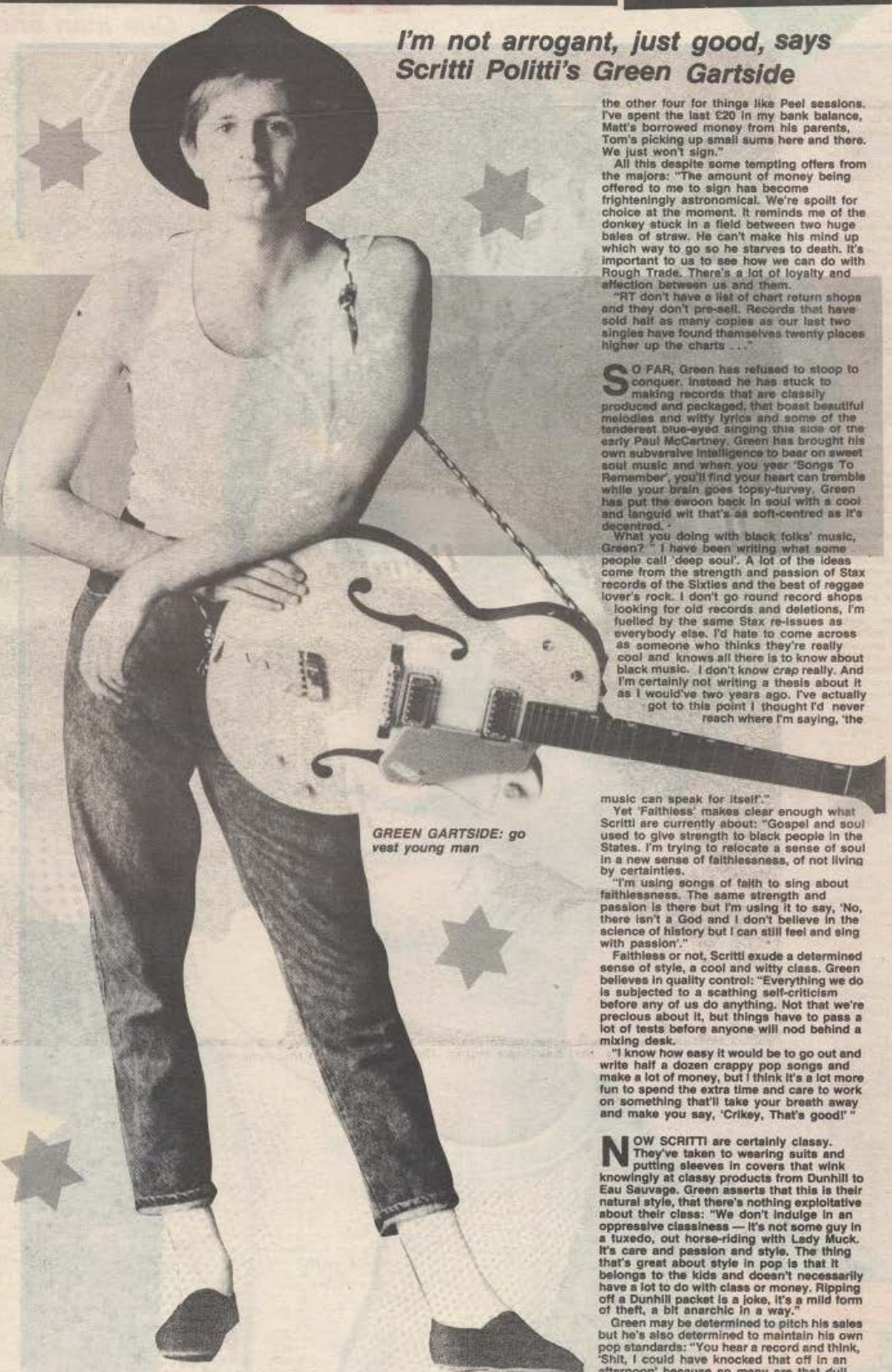
Faithless or not, Scritti exude a determined sense of style, a cool and witty class. Green believes in quality control: "Everything we do is subjected to a scathing self-criticism before any of us do anything. Not that we're precious about it, but things have to pass a lot of tests before anyone will nod behind a mixing desk."

"I know how easy it would be to go out and write half a dozen crappy pop songs and make a lot of money, but I think it's a lot more fun to spend the extra time and care to work on something that'll take your breath away and make you say, 'Crikey, That's good!'"

NOW SCRITTI are certainly class.

They've taken to wearing suits and putting sleeves in covers that wink knowingly at classy products from Dunhill to Eau Sauvage. Green asserts that this is their natural style, that there's nothing exploitative about their class: "We don't indulge in an oppressive classiness — it's not some guy in a tuxedo, out horse-riding with Lady Muck. It's care and passion and style. The thing that's great about style in pop is that it belongs to the kids and doesn't necessarily have a lot to do with class or money. Flipping off a Dunhill packet is a joke. It's a mild form of theft, a bit anarchic in a way."

Green may be determined to pitch his sales but he's also determined to maintain his own pop standards: "You hear a record and think, 'Shit, I could have knocked that off in an afternoon' because so many are that dull, that mundane and that successful! You know you could cobble together half a dozen a day but what's the point? I don't envy the people who're involved in that sort of success one bit."



GREEN GARTSIDE: go vest young man

Interview by Mark Cooper

Pic by Andy

Rosen



BANANARAMA (l-r) Siobhan, Sarah and Keren: "Well they said anything could happen"

★ three jolly fruits ★

BANANARAMA ARE out on the town. It starts with a couple of vodkas at the Capital Radio Young Best Disco In Town at Steve Strange's Camden Palace. Then a couple more

Drinking and dancing plays a large part in Banarama's life. They've been on stage to mime to their latest 'Shy Boy' single to ecstatic response from the audience.

Bananarama giggle and chuckle through most of the evening. More vodkas all round — with bitter lemon added, for Keren, orange juice for Sarah and lemonade for Siobhan — and the trio are like three school friends. As close as sisters their infectious laughter cuts through even the most hardened of liggers.

Not that they're stupid — "I've got piles of O and A levels if that's how you define intelligence," says Keren, who's decided to do the talking tonight, mainly because the other's can't get a word in edgeways.

"When Sarah and I were at school together we used to get everyone really mad because we always skipped lessons, yet we'd get fantastic exam results.

"It was even worse because my aunt used to teach at the school, she'd ring my mum and say I'm sorry about Keren being ill — of course, she'd think I was there."

Keren and Sarah chuckled their way through to the sixth form and met up with Siobhan at the London College of Fashion the following year.

They've changed little since those days. All three are the sort of girls at school who are good-looking and bright enough to get away with skipping lessons.

PUT THE three into a scene like the blasé music biz — and they have a riot.

"Siobhan and I got on really well at college because we dressed so funny," litters Keren. "We got sick of the college though because everyone was trying to impress everyone else, or they were dead straight. And we're not like either of those things."

"We'd go out to this disco called the St. Moritz in Soho, which would play chart music and European stuff, and there were all these Greeks there.

The dance floor was dead empty and we'd

go out and dance. Everyone was staring, but we didn't care. We'd slink up and down the pillars and against the walls. The guys would all rise to the bait and come up and try to chat us up.

"And that's the same as we are on stage. There's nothing contrived, no dance routines, we're really ourselves.

"I think we've carried on from punk, really. We're all dead scruffy and wear scruffy fashions, we're not dressing conventionally.

"When I came to London I was lying around on the dole and saw this secretarial job at the BBC so I just phoned up and got it. I turned up in a dress, but after that I turned up in jeans, whereas all these secretaries all looked the same with their knee-length dresses, high-heeled shoes and a nice blouse. That makes me sick. I could never imagine being straight!"

At this time, Bananarama were living in a

was supporting Department S. We just did the one number and there were loads of skinheads in the audience — they loved us!

"There were a couple we did with the Flying Padovanis, but that didn't go down so well because all these old musos were there — they weren't interested at all.

"The good thing about it is that we haven't had to do what most bands do, we haven't had to slog it round the road."

One thing Bananarama have managed to steer clear of is the old sexist tag. Somehow, they've managed to avoid any humiliating dressing up by biz people — their antics confuse most men who try it on, anyway.

AT THE ligger's bar at the Capital Radio bash — the only place where you could get alcohol before 11 because of the young audience — among the likes of Joe Strummer, Jerry Dammers and Culture Club,

Something' is being released there.

"It's great going abroad because you get to a hotel and have a plush room (apparently you could hear Kern and Siobhan talking to each other on their respective phones from outside the rooms!). Everyone is all over you because you come from England and you can just go up to the bar and order what you want.

"We're out there to enjoy ourselves. Let's face it, the only trip here is to Shepherds Bush to do Top Of The Pops."

THE BAND have been to Germany with the Funboys, of course, who they admit have been a great help to their career.

"Neville and Lynval are brilliant dancers on stage, while Terry is quite bright, and very shy. But he's so funny, he has you in stitches. When he did 'Telephone' on Top Of The Pops he was doing these peace signs, we just collapsed when we watched it.

"They're all just great people and they showed us ever such a lot.

"They showed us you needn't be a musician to play on a record. And that you can totally change a song by rearranging it.

"On the B side of 'Shy Boy' we played the drums ourselves. Normally we're really shy because we don't like asking to do it, as the producers know it all better than us. On this one, we said we'd like to do it, and took a drum each and built them up — all you have to do is hit it in rhythm!"

"We're recording an album soon, and then we're going to sit in on it all."

They're looking forward to going to Los Angeles and Japan later this year. No-one had flown before joining the group, and the life-style is good fun, as long as it's kept in check.

"We're not wealthy yet, and because they're not our songs, the royalties won't be that high. We're not going to be rich, by any means. We will have some money eventually, but I don't think it's going to happen for a while.

"Obviously we hope we're going to stay on top. That's what we aim to do."

And with that Keren attempts to meet up with other girls. Steve Strange looks on at the small party in his club, and Bananarama steam into another round of drinks, before collapsing into giggles.

Life's just one big giggle for Bananarama says Simon Hills

flat with Steve Jones and Paul Cook of Sex Pistols fame. Despite all the talk Keren insists that it was all innocent.

"We were living in a hostel, and it was a real bore," she says. "Paul was really great because he used to take us out just for the hell of it, there was no come-back, he didn't expect anything for it."

IT WAS the ex-Pistols who got them their first record 'Are A Mwana' released. Paul Cook played drums on the disc, which materialised from rehearsals in a nearby London studio. In typically irreverent fashion, Keren, Siobhan and Sarah had no trouble getting it known.

"When we started out we had a backing track and used to take it round to various clubs, stick it on the disco, get on stage and sing," remembers Keren.

"In fact, we were only miming — but we couldn't do it now because people would turn up just to see us.

"We did various clubs, but the first ever gig

it was only members of the latter group who pestered them in the least.

"And that was all good fun, tongue in cheek stuff.

"Teenage boys come up to you, but no-one of your own age — oops! Well I'm almost teenage — you know, the older ones are a bit more cool.

"Funny enough, it's often the girls who are more interested. Did you see us on stage just now? It was the girls whose hands were stretching out to us and it's the girls who often write in and ask about our clothes and our make-up. I think that's great, because they really want to be like us."

In fact, the business is all a good laugh for the girls — even though they hate the posers in the game.

Tales are told in the bar about Siobhan's outrageous behaviour at a German nightclub and how Sarah threw a pot over a waiter's head.

"There's lots of stuff to do on the continent at the moment because 'Really Saying



TRIO: after polishing off another hearty meal of garlic sausage and leather shorts

LAGER than LIFE

LAUGH? I almost honked. A prime collection of piss artists whooping it up in a German bier keller when suddenly ... suddenly the waitress gets a dagger flung straight through her heart.

She spends the next few moments spewing vast amounts of blood. And the band played on. The band are Trio, that wily team of Teutonic reprobates who have just stormed their way into the Top 30 with their unashamedly minimalist 'Da Da Da'.

The stabbing? Well, that's just the accompanying video, of course, but the powers of censorship being what they are, it's unlikely you'll ever see it on Top Of The Pops. Never mind, I'm sure your living room carpet won't object ...

So, Trio. There are three of

them, surprise, surprise, but they won't give much else away. Their ages? "33," blags the much more elderly looking Steven who sings and plays one of those childishly

Trio da da

da with

Mike Nicholls

simple Casio calculator-size synthesizers.

"We're all 33," he goes on fibbing. "We were 33 when we formed two years ago and are still 33 now. In fact, Trio will always be 33. All the threes, you see."

Hilarious. What about your collective pasts. Been in any bands before?

"It's not important whether someone in the band delivered mail or was a motorcycle repair man," he

replies enigmatically. "It's not our policy to talk about our previous situations. They were not the reason why people bought our record."

And a heck of a lot of people have, pop-pickers. Around half a million, before we even start to consider the number of punters who have bought 'Da Da Da' in Britain. So where else has it been a hit?

"Ask me where it hasn't been a hit!" replies Steven modestly. "Let's see now — France, Italy, Belgium, Austria, Switzerland, all over Scandinavia. In fact all over Europe."

Yeah? What about Spain and Portugal?

"No," he admits. "You half got me there."

Serves you right, you daft old Kraut. Still you must be pleased the record is doing well in England.

"Of course, but it is not so important. Everybody seems to think it is so important to sell a lot of records in Britain but I don't see why."

Scrubber dolly ●

Honey Bane by Mike Nicholls

FOUR SINGLES down and each doing worse than the last.

But don't worry — Honey Bane certainly isn't. Not about her chart success (or lack of it) anyhow. Of more pressing concern is her impending homelessness. Honey and her live-in theatrical pal John have got to, as they say, be out by Friday and they've nowhere else lined up.

Yet, My arrival at their Notting Hill Gate bed-sit sees them frantically leafing through the evening paper in search of another abode. They admit they've left it a bit late, but there simply hasn't been time, dear. Apart from recording her latest 'Wah I Could Be Me' 45, Honey's been doing a fair amount of acting — on and off film.

The last time she appeared in RECORD MIRROR was in connection with 'Demonstration of Affection', the play in which she co-



HONEY BANE with wonder 'hedge backwards' hair treatment

starred with Richard Jobson. Written and directed by aforementioned boyfriend John, 'D of A' was notorious for its nude scene where Honey allegedly went all the way with old Jobbo (now married). The case for the defence?

"That was just one journalist — mentioning no names — twisting something I said," Honey replies. "I mean it's pathetic, really. Sensationalism blown out of all proportion. In any case, it was just making love. It was no dirty sex scene or anything."

Well, that's that sorted out. What's your latest acting role?

"I've got a part in 'Scrubbers' she says with a perfectly straight face. "Remember that film 'Scum' a couple of years ago? Well it's the same sort of thing."

"It's been hard work. Filming takes place at Virginia Water which has meant getting up at any time between 4.30 and six in the

morning and not getting back till about 10 at night."

Jesus. Wouldn't it have been easier to stay out there?

"Well not really. I'd rather be with John." He's been working really hard as well (on scripts for both ITV and a BBC Play For Today) and in the evenings we find we both need each other."

Altogether now, ah. At this point, not entirely appropriately, John interrupts this scenario of domestic bliss by suggesting we both go off to the pub in order to let him get on with his work.

In a quaint Irish boozier filled choo-a-bloc at three in the afternoon with Portobello Road market boys, we continue chatting.

"Although I like to express myself through my songs, I see myself as more of a performer than a singer," says Honey. "I'm still only 18, so although I'd like to get an album out, it's important to keep my options open."

Well, what else can one say but ... sure thing, Honey.

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Wondrous stories

ROBIN SMITH
swaps yarns with
JEFF WAYNE



JEFF 'Mr TV Theme' WAYNE: next stop Spartacus

MARTIANS WILL be invading Corby — but there's no need to panic and run for the hills. Jeff Wayne, who wrote the World Cup single 'Matador', is working on a series of effects and exhibits for 'Wonderworld' — England's answer to Disneyland on a 1,100 acre site ten minutes from Corby town centre.

Apart from having Merlin war machines inspired by Jeff's 'War Of The Worlds' album, there will be a Albert Pythor body tour (where you can visit a gigantic human body complete with sound effects), Dan Dare Space rockets and the Land of Rhyme, specially for the kiddies.

"Basically it will be a fantasy land along the lines of Disneyland," says Jeff. "But it will reflect the best of British stories and heroes."

A group of bankers and businessmen known as Group Five are behind the project and Wonderworld should be opening in 1985. The full scheme will be unveiled at a special exhibition in London in September and it should mean even more sales for the 'War Of The Worlds' album, seldom out of the charts since it was released in 1978, and selling over three million copies worldwide. It's probably even become more well known than the H G Wells book on which it was based.

"I think I was able to capture a certain feeling," says Wayne. "Wells wrote readable science fiction and I've got no time for the complicated stuff."

But 'Matador' has brought Wayne down to earth... and back into the singles charts. "I didn't want it to be a jolly tune like 'Match Of The Day'. I wanted to get some passion in it," he says. "I called it 'Matador' because in bull fighting they have a term which is called the moment of truth. It's when the matador stabs the bull with a special long sword."

"The World Cup is the moment of truth for all

footballers. It's the pinnacle of them work towards. "I'm sure many leading sportsmen are like rock stars. They are built up in a few years and they can't handle the pressure. There's quite a few parallels between playing sport and the music industry."

AN AMERICAN, Jeff's been based in Britain since 1966 and heads his own company. He's produced all David Essex's albums and his other credits include the soundtrack for 'McVicar' and various television documentaries and shows.

"Before 'War Of The Worlds' came out my wife and I thought it would be nice if it stayed in the charts for a week. I just didn't know how well it would do. "The point of creation is the biggest thrill for me, the satisfaction I get out of writing something. When I write I'm trying to convey a mood. Sometimes I worry that I'm going to dry up, but ideas still come. I try to enjoy things in the making and not worry about whether they're going to be successes or failures afterwards."

Jeff's just started work on his next project, the life and times of Spartacus the gladiator, who led an army of slaves against the Romans. "I like heroes with imperfections," says Jeff. "I

wouldn't want to do an album based on anyone as a saint and pure as Superman."

"The thing that fascinated me about Spartacus was that he was under a lot of pressure from above and he fought back. He was a real street character."

JEFF HAS been doing a lot of research into Spartacus such as pawing over books at the British Museum. "I guess I admire Spartacus because he was a freedom fighter who didn't want to become a dictator. All he wanted to do was to free the slaves and send them back to their countries," he says.

He's begun recruiting musicians and singers for the album and he's hoping to book Richard Burton to play the part of the Roman general Marcus Crassus. "It's too early to say who else I'm going to get, but I hope there's going to be some very eager people following the success of 'War Of The Worlds'."

Jeff reckons the project could easily take him two years and he's going to have a lot of fun re-creating battle scenes on vinyl.

"I hope I can present his story in a true and entertaining way. I'd like to think that he would be proud of it if he was still around."

AVA CHERRY

Streetcar Named Desire

IS HER NEW ALBUM & CASSETTE



DUST AWAY the froth, search under the three minute smilla of chart pop, and you just might find something a little dangerous. Away from the glitter there are a number of groups scratching, searching and pulling at their music, until they find something perfectly modern and yet coldly realistic.

Pre-eminently there is Cabaret Voltaire.

Cabaret Voltaire are not easy listening. There's a heavy, dense, struggle, a music that strains and fights against the boundaries of form and construction. And yet... Cabaret Voltaire belong on the disco floor, belong on your radio.

This Cabaret is a sinister thing, a dark often repetitious sound, coloured and lightened by cool waves of synth, shook up by jagged flecks of guitar, saxophone and clarinet.

► Heart to heart ◀

Cabaret Voltaire are Richard H Kirk and Stephen Mallinder. They come from Sheffield... does that explain everything? Over the last two years the group have rarely been absent from the indie charts; at present their excellent '2x45' Lp is lodged firmly at Number 3.

So what motivates the dense, luxuriant music those two young men make? "We approach our music without any specific goals in mind; obviously making music is a very personal thing, yet there is also a wider objectivity, a projection of what we see around us."

Richard and Stephen use a constantly changing pool of musicians to heighten and broaden their recordings.

Lacking major record company support, Cabaret Voltaire have managed their finances most judiciously, ample record sales enabling them to develop their own recording studios and pay themselves a decent wage.

Cabaret Voltaire may not have a particularly high public profile, yet they are not wilfully obscure, they want chart success; but on their own terms. "If we were satisfied with the audience we've already got, it wouldn't be worth carrying on, we want to expand, sell more records." Expansion means more than better records or gigs; they have just recently formed their own video company. "It's called Double Vision, at the moment we're doing an hour and a half video ourselves, but we plan to work with other people and do something more adventurous than the average rock promo."

Something far more adventurous than the average; music with a savage hypnotism and cold repetition that is far closer to the heart of Britain 1982, than anything I've heard in the Top 10 this year. Be brave; if times are tough, then some things must be heard. I give you Cabaret Voltaire.

Jim Reid

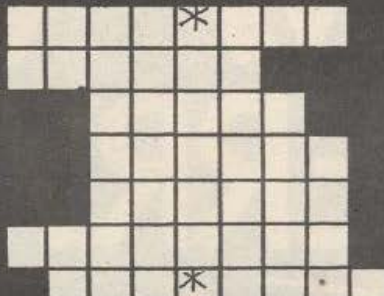


CABARET VOLTAIRE practise their disco thang (honest)

PUZZLES

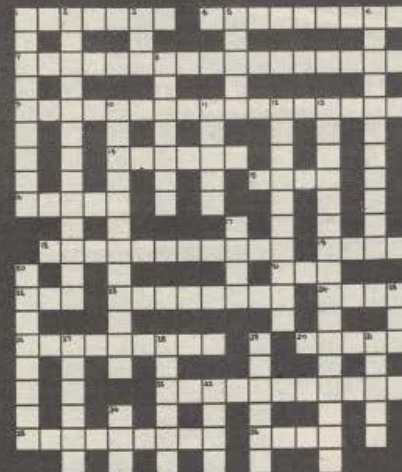
POP-A-GRAM

Solve the seven cryptic clues and write the answers across the puzzle so that the starred down column reveals what an Atlantic disco band go round in. Remember the clues aren't in the correct order. You have to decide what the right order is.



Make new pairs for a place that's only one day away from the charts (5)
The lad's in confusion about his fantasy piece (5)
With some grime due you'd be surprised if you had no regrets (5,3)
So relay 'E' and your heart will stop meeting in time (3,5)
You'll need to call PC to fight a torch (4,4)
In trad jazz you'd find transport that walked on by (1,5)
There's no lice on this peaceful lady (6)

X-WORD



CLUES

ACROSS

- 1 A certain label (7)
- 4 Cross with a slings in their tail (9)
- 7 Where to find Debbie (6,2,4,5)
- 9 Simon Le Bon needs something to eat (6,4,3,4)
- 14 Tearful Don McLean No 1 (6)
- 15 A measure of Shelley (9)
- 16 The egg from down under (5)
- 18 The peak of Julian Cope's success (3)
- 19 Bart Hainers gave us a loonie one (6)
- 21 The Clash were so bored there (1,1,1)
- 22 Goes with Rip and panic (3)
- 23 They said it was So Good To Be Back Home Again (9)
- 24 UB40 hit (4)
- 26 Do you believe in it? (9)
- 30 Former Tamia brothers (5)
- 32 A good reason for Kool and the Gang to have a party (11)
- 35 A place where bands don't play no more (5,4)
- 36 Pretenders label (4)

DOWN

- 1 Scritti Politti don't believe anything (9)
- 2 XTC bassman (5,8)
- 3 Black Uhuru LP (3)
- 5 Jim had to say he loved you in a song (9)
- 6 His Night Falls Away (4,7)
- 9 Sung by Alf to Vince (4,3)
- 10 1981 Stray Cats hit (4,4,5)
- 11 Rogers or Everett (5)
- 12 Home for Souster perhaps (5,4)
- 13 1960 Abba No 1 (6,5,2,3)
- 17 Successful London musical (4)
- 20 A reason for The Beat to start swimming (8)
- 25 See 21 down
- 27 What Depeche Mode wanted to do (3,3)
- 28 David Essex's first and finest (4,2)
- 29 Palmer or Wyatt (8)
- 31 & 25 down OMD hit (5,3)
- 33 Playthings (4)
- 34 Of You Ain't Seen Nothing Yet fame (1,1,1)

LAST WEEK'S X-WORD ANSWERS

ACROSS
1 Easy Macdonald, 8 Voyage, 10 Swan, 11 Dury, 12 Olivia Newton-John, 15 Classic, 16 Let's Groove, 17 Landscape, 20 Reward, 21 Nation, 22 Sparks, 25 Lol, 26 Line, 27 Wedding, 28 Reed, 29 Human League, 32 Light, 33 Seconds, 34 Television

DOWN
1 Blue Ochiado, 2 Love Is All Is All Right, 3 Crime, 4 News Of The World, 5 Ian, 6 Lou, 7 My Fire, 9 Ships In The Night, 11 Dr Hook, 13 Wild As The Wind, 14 Jagger, 18 Sandie, 19 Pair, 22 Sting, 23 Al Green, 24 Kate Bush, 25 La Folie, 30 Mick, 31 Easy

LAST WEEK'S POP-A-GRAM SOLUTION
The Beat, Paperette, Belle Stars, Charlene, Temptations, Fantasy, Lost Souls
DOWN: Beatles
POP-A-GRAM WINNER: Susan Anderson, 25 Calgary Crescent, Folkestone, Kent CT9 8JD

NAME _____
ADDRESS _____

Remember, you have to complete both the Pop-A-gram and X-word to qualify to win an album. Send your complete entry to Popagram, Record Mirror, 40 Long Ace, London, WC2 8JT.

ON STAGE

THE BIRTHDAY PARTY Zig Zag Club, London

STRIP away the deceit, forget about the 'Stones' at Wembley, consign 'Combat Rock' to the dumper, forget about rock'n'roll. In short 'rock', its bloated 25 year history and all those who sail in her — is declared totally irrelevant.

Take the Birthday Party. What a mess, such excess; better put them down they'll make your hands dirty.

I'm not saying the Birthday Party completely subvert rock traditions; for at their heart is a minimalist dynamic, familiar to punk rock when it had edge, and the scuzziest late Sixties New York rock. Yet the Birthday Party don't steal, they simply stretch and savage reference points and remembered moments, until their 'rock' is mutant, until their appetite is devoured.

Driven by mayhem and primitivism, Birthday Party music, takes the listener deeper and deeper into a world where the very surface of 'rock' music is cut and bruised. Guitars moan and screech, vocals screech, and catch a pained venom. If the guitar is the scalpel, then the drum is some kind of vicious hammer, unobtrusive, unloving, but effective.

Surrounding this cut and fury, is a bass that throbs and moves with a wicked sexuality, and a leather tressed bass player who bumps and grinds with comic gay-bar overkill.

If the Birthday Party strive to pull rock 'n' roll apart at the seams, and it needs to be done, then the result is not always very comfortable. Expect to be disturbed!

For this writer great music needs a sense of soul, light and optimism that the Birthday Party are simply unable to offer. Birthday Party's music is rooted in the dark scabrous underside of urban rock, an ugly neurotic world for sure — but one which great music can manage to expose and uplift. The rant and glory of the Birthday Party, wallows in this darkness, fails to illuminate, and ultimately scapots defeat.

The Birthday Party shook me up, turned me over — but they didn't win my heart. Rock'n'roll is set up for the kill, but when it dies I want a celebration not a funeral.

Birthday Party: That's an ironic name, eh? Are you beginning to understand what I mean?

Jim Reid

BAUHAUS Lyceum, London

THOSE WHO decry Bauhaus ought to ask themselves what drew others in droves to see them at the Lyceum on Sunday. Let this be a hint . . .

The set opened with 'Bela Lugosi's Dead' which had Peter Murphy drawing his coat up into simulated bat-wings and fitting intimidatingly across the stage, his face spot-lit from below, entirely erased of those famous, gaunt features.

The sound lived up to the visuals, everybody doing their bit with sensitivity or venom as required. But the accolade goes to Daniel Ash for his bewitching quasi-classical guitar playing.

'Spirit' broke free of the fetters which vinyl had tried to put on it, raging and soaring. 'Stigmata Martyr' was performed as a perverted passion play, with Peter as Christ in a mimed crucifixion, then as a radiant red skeleton, ending with the agonised Letnate bleating.

The encore was Bowie's 'Ziggy' and, ironically, received the most rapturous reception of the evening, serving as an intuitive bond between Bauhaus and their audience, both locked in a common admiration. Genuine tear to the eye, lump



PAUL SIMONON: who said Quassimodo?

Clash in a flash

THE CLASH Fair Deal, Brixton

IT'S FIVE and a half years since I first saw The Clash and times have changed. Fundamentally The Clash are still pretty much the same. The fact that they remain a wildly contemporary rock band is a tribute to their subtle shifts in musical and visual styles. Here's how they've gone about it.

Image-wise it's a case of from urban guerrillas to suburban cruisers. Neat body-hugging sleeves sawn-off-at-the-shoulders numbers carried with an swagger and perpetual 150 degree angle twist of guitar. The summer's definitive way of broadcasting a public service announcement.

Politically, they're still not afraid to leave themselves open to accusations of snivels. And why not? Not only was Paul Simonon's 'Guns Of Brixton' crudely prophetic, but so were 'Career Opportunities', 'Complete Control', 'Stay Free' and even 'Garageland'

to name but a few. For this reason they all merited inclusion.

But politically, The Clash have also broadened their horizons. As every post-'Sals European Home' fan will realise, it is the world which is now their oyster, from San Salvador to Siam (where the 'Combat Rock' sleeve was photographed). Hence the frequent use of slides portraying all manner of international news, from silhouettes of commandos to mug-shots of autocrats. They are still humanitarians. After all.

But politicians The Clash are not. Their approach should more realistically be interpreted as that of would-be journalists, pointing out rather than pointing at. After all, this past 12 months in particular has seen them undergo their fair share of travel in their capacity as Trans-Atlantic troubadours.

Which brings us to The Clash as musicians, not their most inconsiderable role. The Clash, as it happens, didn't play a duff song all night, but

then they're not renowned for their turkeys. Neither did they go out of their way to promote the new product, but then they never were suckers for such obvious rock 'n' roll traps.

Still, 'Overpowered By Funk' wouldn't have gone amiss, especially since they don't indulge in a whole lot of dub these days (well they have to keep abreast of fashion, don't you know). No, the excesses of last year's tour have been rectified, and it was down to a wide selection of short sharp stabs (cuts) from each phase of their career.

Delivery is still exciting yet a lot more controlled, the almost calculated calmness inevitably introducing a lot more tension into the playing. That this did not spill over into the audience is some indication of the greater maturity they now encourage and adopt. In fact The Clash could almost have been described as laid back.

I guess in 1982 The Clash are still playing real cool lovers' rock.

Mike Nicolls

to the throat stuff.

'You either love it or hate it; indifference just isn't in it. You can view Bauhaus as a crass, archaic-glam spectacle or as something to both caress and hammer the senses, some of which you may not even be aware of possessing.

Julianne Regan

PHYLIS HYMAN Duke Ellington Sacred Music Concert, St Paul's Cathedral

IT'S PERHAPS not every day that you go to a gig at St Paul's Cathedral introduced by Rod Steiger and Douglas Fairbanks Jr. It's not every week that Phyllis Hyman comes over to sing for us. And it's not every year that she sings 'The Lord's

Prayer'.

Explanations? Well, I don't know if we've got time. This was a concert of "sacred" music written by the late jazz great Duke Ellington, staged in tribute to him as part of the City of London Festival which is currently on in town. Ellington's musical passion came to be matched, in the 1960s, by his religious fervour, which spurred him to write a great deal of gospel work and perform it in special concerts. This memorial version found its religious niche in St Paul's, but the Cathedral's chances of taking off as a major rock venue are, I'd venture, limited. The acoustics? They were like this . . . this . . . iss . . . iss . . .

The crew gathered to remember Duke was, to say the least, motley; those revered actors I mentioned compering,

and appearances by such as Tony Bennett, Wayne Sleep, Jacques Loussier and tapdancer Will Gaines. The combination of reverberation and verbosity was often overpowering, and the vocal attempts of black operatic McHenry Boatright (this is not a joke) were . . . um . . . rib-ticking, I'm afraid.

Anyway Phyllis Hyman, limited as was her appearance, did bring some life and charm to the great building, with her version of 'Tell Me The Truth' hinting at a silky classiness of vocal which I hope we'll hear confirmed in a more regular setting before too long. This was not the place to mention it, but the lady's got the sex 'n' soul to make it. Do I get a thunderbolt from the skies for saying it?

Paul Sexton

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BARCLAYS

These roots were made for walking

NEW YORK soul trio Odyssey have no need to go back to their roots... they've never forgotten their African heritage.

The girls in the group, Lillian and Louise Lopez, had parents who made sure they learned about Africa.

The sisters, who sing on 'Inside Out', even now wear self-designed clothes, jewellery and hairstyles based on the various African cultures.

"Our parents wanted us to know that we came from a rich heritage and it was all ours — the north, south, east and west of it," explains Louise. "It's been ingrained in us for a very long time, so when we started singing we thought we'd exhibit it."

The girls' parents hail from the Virgin Islands, but they were brought up in the hustle and bustle of New York's Manhattan Island. But even in the grimy metropolises they want to retain a grip on their ancestry.

"We want the black kids growing up to know, because it is a very poor soul indeed who doesn't know his history and background," says Louise.

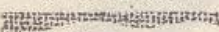
"There are aspects of our African history that have been taken away from us. For instance, in operas like 'Aida' and in certain movies they depict the Moors and Ethiopians as being dark and the Egyptians as being light when at the time they were the same colour. Not only would it give more work to black actors,

but it would also stop a lot of black kids feeling and acting inferior.

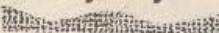
"I think it helps them to know that blacks built the pyramids or that heroes like Hannibal were black. At school we'd study Greek and Roman history and everybody else's but ours. Our parents just let us know that our history dates back before theirs."

Their parents' willingness to show the girls their roots led to some difficulties in their later life, according to lead singer Lillian.

"I got fired from a job for



Mike Gardner gets the inside story on Odyssey



wearing the braids long before it became fashionable. I had it done one day and the next day someone else was sitting at my desk. They told me my work wasn't satisfactory, which wasn't true. A friend, who wore an afro which had been accepted by then, told me it was because of my hairstyle. They considered it to be militant."

THINGS are getting better in America according to Lillian.

"The 'Back to Africa' movement is stronger now than it's ever been. It's good to see the brothers and sisters wearing the braids and rows, even though many can't work in offices in African garb. The braids are accepted now because so many are wearing it and they can't fire them all!"

Lillian also furthered the black cause when she co-wrote and won a Grammy (a music biz Oscar) for the opening song in the smash black musical 'Bubbling Brown Sugar'. At the time she was signed to Chappell's publishing as a songwriter.

"The musical director asked me to do the lyrics, but he didn't tell me it was for a Broadway play. Also Odyssey had just started doing dates so I was very relaxed and I didn't push it. I didn't even listen to the other songs in the show. Then I got a phone call out of the blue telling me I'd written the opening number. I was totally thrilled to see it performed."

She was even happier when the sister of jazz pioneer Duke Ellington thanked her for helping the great man get a Grammy award for his posthumous contributions to the show. It was always his wish to get some of his work on Broadway.

Ironically the Duke gave the girls some advice when, with their sister Carmen, they debuted as the Lopez Sisters at the age of eight.



ODYSSEY: songwriters who want to retain their African heritage (Ghana write a classic?)

"We asked him if we did alright. He said, 'If you believe you've done your best then you've done alright,'" says Lillian.

While Lillian and Louise were at Chappell's they found they were working with August Darnell, better known as Kid Creole, then in Dr Buzzard's Original Savannah Band.

"That whole crew were crazy," recalls Louise. "He was an extrovert and he was always sharply dressed, even then."

I can stop touring, go into semi-retirement and just write, much as I like going on the road. But I don't think I could give up that direct contact with the audience," she says.

"The third member of Odyssey, Billy McEachern, would also be happy if the group continued as he is only now, after four years with the sisters, feeling like an equal partner.

The North Carolinian singer, a veteran of the New York session circuit, replaced Tony Reynolds, after their million-selling success with 'Native New Yorker', in 1978.

"It's great to be given the opportunity to be an equal member. It's taken a while to get to know them but, after four years, I know what upsets them and they with me so we've a harmony."

The group have scored successes with quality songs like 'Back To My Roots', 'Use It Up — Wear It Out' and 'If You're Looking For A Way Out'.

For a group with a reputation for a 'safe' sound it was perhaps a risk beefing up their music with producers like Rodgers and Edwards from Chic and Jimmy Douglas, best known for his heavy funk work with Slave.

"We gambled", admits Lillian. "I was afraid of losing the British audience who liked our gentler touches. But the charts have shown our decision to be a good one."

She admits she wasn't happy with the current hit 'Inside Out'. "I'm only just beginning to learn what the song is about. In the studio I thought — maybe I'm old-fashioned — that the sentiments of wanting to be so 'deep' with you were a little... But the producer explained that it can mean different things."

"I'm beginning to feel more of the love aspect — the spiritual in and out — rather than the physical. I had to clean it up in my own mind," she laughs.

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SUGAR AND SPICE and all things nice — that's what the three girls in Sinnamon are made of. The trio — Barbara Fowler, Melissa Bell and Marsha Carter — are taking the American disco charts by storm with 'Thanks To You' and the single is about to do the same here. Thank heaven for little girls!

A LIFE IN THE DAY OF

Bill Nelson

FF THE CHILDREN usually wake me at seven every morning, but I don't get out of bed until nine. The most I eat for breakfast is a Vitaplus vitamin pill and a piece of toast, or two Marks And Spencer custard creams. I won't eat any other brand.

Our house is really beautiful, it's set in three acres of land. It's very large, most of it was built in Oliver Cromwell's days but parts have been added throughout the centuries so that other wings are Georgian, for instance. It was totally neglected until the late forties when an ex-army captain took it over and started to renovate it. It's got lots of different architectural sources. The hall is stone flagged, very large, and has art nouveau cast iron bannisters.

There's a 15 foot stained glass window which casts a beautiful warm light over the hall when the sun shines through it in early afternoon. The window is flanked by two huge art deco mirrors. The bathrooms are styled in art nouveau, with glass mermaids cut into the mirrors. Our main room is done with old Italian ceiling moulding, all hand painted in beautiful pastel colours.

I never seem to manage to do much gardening. We have lots of lawn, grass tennis courts which have fallen into disuse over the years, and at one side we have a water garden. That consists of two large ponds, a stone fountain with two little boys in it and a stream. It has lots of beautiful plants in it, I suppose it's the part of the garden we use the most.

My morning routine rather depends on what I have to do in my own studio, the Echo Observatory. I try to spend as much time there as I can. It was originally a four room granny flat above my kitchen, but I knocked it into a studio.

If I don't have to do a demo, I like going to the supermarket. GT Smiths in Knottingley is a great supermarket, you can't beat it. Going round there is almost like having a holiday. Best of all I like the frozen foods department. We have a freezer at home full of stuff we don't eat because I buy food just because the packets look nice. I can spend ages just looking at the deep freeze chests! More often than not you'll find

me in the Echo Observatory. I've done a lot of stuff from there. Both the pieces I wrote for the Yorkshire Actor's company were recorded there, as well as the stuff I do for the fan club.

The fan club takes a lot of effort, but it's very very enjoyable. It's probably the best club in the country. I do exclusive music for the club members, EPs from time to time, we have our own magazine, clothing, enamel badges, photographs and drawings. It's almost like an independent publishing company, I don't make a penny out of it, but it's good fun. I call my magazine *Aquitted By Mirrors* after one of the songs I wrote with Red Noise.

I like to be as helpful as I can with my fans, but I do draw the line at letting them know where I live. Your home life should be private. When we were living at the other side of the village we had a terrible experience. Jan and I had been in a dreadful car crash and we had stitches all over our eyes and heads. Some fans found out where we lived and came round and kept ringing the bell until we dragged ourselves to the door. They didn't take any notice of our terrible injuries, they just kept pestering us for autographs, books, things like that.

Having said that, two guys came up from Lincoln and camped out for two weeks while they tried to locate me. They actually managed to find out my telephone number and would phone up and say: "Is that Bill Nelson?" No, I'd reply, this is Nelson's plumber. Or undertaker, electrician, or anything else I felt like saying.

But when I found out that they'd been camping out, I said to them, okay come up, but if you dare ever tell just one person where I live, you've had it. When they came round, they told me one of their biggest regrets was that they had been too young to see Be Bop Deluxe. I was astounded, I just told them that it wasn't such a great group anyway. But I went upstairs to this cupboard where I keep all my memorabilia, and found them two tour programmes. They were so pleased! I find it really difficult to cope with being a minor cult hero.

Anyway, back to my morning, which merges into afternoon without much notice. I prefer writing and working on my own, so it's nice to have the means to do so all on hand at home. I've always had this chip on my shoulder about how much longer I can enjoy this privilege — I love it so much

BILL NELSON looks suitably grave

that I can't believe it's work.

When I work at home it's totally me. I'm either demoing some ideas or doing music for the theatre company or composing music for an instrumental piece. I've released three albums from above my little kitchen — 'Sounding The Ritual Echo', 'Das Kabinett' and 'La Belle Et La Bete', the latter two being for the Yorkshire Actor's company. It's lovely to know they've come from my home.

I do like working on my own. I go to pieces when I'm confronted with other musicians. I've been doing a lot of session work with people like Monsoon, Ipo Do, the drummer from the YAKO and Snips. It was a very nerve racking experience.

When I'm at home I value long standing friendships. I have a close-knit circle of friends who are very dear to me. I value their friendship. I could think of four or five people that know everything about me. I don't keep anything back and it's a real trust. They know about my financial position, my emotional position, everything.

I spend a lot of time entertaining. Not putting on a show, but people talking and watching and listening. I much prefer that to going out. I do like the Yorkshire Actors, though. They approached me to do their soundtracks because they wanted to involve a much wider media, so they asked me to write the music for the *Cabinet Of Dr Calgari*, which came out as 'Das Kabinett'. They don't just want to be a local phenomena, but they felt that working with a Yorkshire man would be easier to handle.

I try and stay up as late as possible. I have this fear of wasting time. I only go to bed when I know that my dreams are going to be equally productive, so I can remember them and use them in songs.

FF



BILL NELSON, 33, guitarist, writer and producer has been an inspiration to many, first with his group Be Bop Deluxe, then Red Noise, and finally as a solo artist. He joined his first group, the Cosmonauts when he was a schoolboy of 14. His first big break came courtesy of John Peel, who played Bill's LP 'Northern Dream', which was almost a one man job. He recorded it on a two track tape recorder, drew the cover, then got the local newspaper to print it up. The following week EMI offered him a contract. Bill lives in a small village in Yorkshire with his wife Jan, his daughter Elle Gabrielle and son Elliot.

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Beautiful dreamer

The most beautiful girl I've ever seen started work in our office some time ago. I've always fancied her, but have never had a chance to strike up a conversation and am very shy and easily embarrassed anyway. I've just said 'Hello' then shut up and walked away or I've seemed plain rude.

She's shy and seems to be easily embarrassed too, but so far I've sent her an anonymous Valentines Day card, which she was really pleased about, and a single rose, also well received. But here comes the problem.

Since Easter, when I sent her a dozen red and white carnations, signed, along with my telephone number, apologising for all the bad things I'd ever said to her and asking if she'd like to go out somewhere, she's ignored me completely and been cold as hell.

I'm head over heels about her but feel so miserable. Any advice? Mark, Essex

Well — at least you tried. Sad to say, she could have been living under the happy but misplaced illusion that the original Valentine card and the first floral tribute

came from someone else entirely. Not you. There may be another guy in the office who she fancies like mad in the same way you idolise her. Any ideas?

Or perhaps she thinks you were only joking because you didn't follow-up the last attempt at saying it with flowers in any positive way. You haven't tried to break the ice with her either.

Alternatively, could be she already has a boyfriend. This girl hasn't exactly ignored you though. All that cold-shoulder treatment is evidence that she's very conscious of the fact you're still about.

To get to the heart of the matter, why not try to catch her alone and sort it out between you. But be prepared to accept that if she doesn't want to know, then she really doesn't want to know



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.

Blood worry

I'm dead scared as I've passed a small amount of blood when I pee at least twice in the past week. I'm at my wits-end and think it must be something awful I've caught. Should I see the doctor, or will it go away by itself? Bryan, Rochester

To set your mind at rest, go along to see your GP. Small traces of blood in your urine or semen are often a sign that a tiny blood vessel has burst, quite harmlessly. But do check it out

Breaking away

Please could you give me some advice. I'm 25, my fiancée is 19 and we have been engaged for six months. The problem is that I don't want to get married and have recently met and fallen in love with someone else.

My fiancée gets upset very easily, so how do I go about telling her I don't intend to see her any more? Should I tell her

about the other girl I've met, or just say I don't want to get married. I know I have to sort this out. Andy, Norwich

You said it. And no-one else can break the news for you. There is no easy way of ending a relationship, especially when one partner has built an imagined future on it.

Of course your girlfriend will be upset, and of course you'll feel rotten about telling her how you feel. But personal cowardice on your part, coupled with fear of her emotional blackmail, shouldn't be allowed to stand in your way if this is the course of action you really have to take. If you continue to build her hopes by misleading her into thinking your love affair will go on as before, you'll hurt her even more when it comes to the crunch and will probably be snappy and intolerant because you feel so guilty meanwhile.

There is no need to be cruel, but you should try to be as honest with your girlfriend as you can be. Perhaps you could say that you need a break to think things over because you're simply not ready for marriage with her, or with anyone else. Who knows, given time, you may change your mind. If it makes you feel any better, she's certainly young enough to find someone else

Information listed above, to the General Registrars Office, Smedley Hydro, Southampton, Lancs.

Allow approximately six weeks for delivery. Price £9.50. Cheques and postal orders payable to the Registrar General.

Born in Scotland? Mail orders to General Registrar's Office, New Register House, Edinburgh EH1 3YG. Price £4.60 full, £2.40 abbreviated. Northern Ireland? Registrar Generals Office, Oxford

House, 49/55 Chichester Street, Belfast BT1 4HL. Price £3.50 full, £3.00 abbreviated. Eire? Registrar General's Office, Customs House, Dublin 1. Price £1.50 full, 75p abbreviated

States plans

Planning an American holiday in advance I've been trying for ages to find a shop which stocks street maps of major cities like New York and Los Angeles. Are they available anywhere in this country? Is there any information office which answers tourists' questions on the States? I'm especially interested in music festivals. Richard, London

Sure thing. The nationwide specialist map stockist supplying streetmaps of just about every major city worldwide is Edwin Stanford Maps and Books, 12-14 Long Acre, London WC2. This store supplies mail-order too. Enquiries on 01 836 1321.

Most travel agents can answer basic camera 'n' stetson tourism questions about your Stateside visit, but, for the tough ones, try the United States Travel And Tourist Administration, 22 Seckville Street, London W1. Write or ring 01 439 7433. They have a telephone-directory sized list of festivals happening region by region throughout 1982. Simply tell them where you're going and they'll tell you what's on

HELPFLASH

L of Warley, please give us a buzz to talk things over. Same goes for Dave of Swindon, Jenny, Walsail, and anyone else who wants an urgent reply but can't enclose an address as other people tend to open your mail. Helpline is on 01-835 1147.

IN THIS FORTNIGHT'S ISSUE OF... KERRANG!

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Signs of birth

I lost my birth certificate some time ago and would like to get a replacement copy, but am not too sure of how to go about it. I was born in Manchester, but now live in London. My parents are divorced. Will this make any difference? John, South London

Any change in your parents relationship are irrelevant to your basic right to apply for a replacement birth certificate.

If you were born in England (or Wales), and happen to be living, conveniently enough, in London, the headquarters of the Register Of Births Marriages And Deaths, you can personally visit the offices at St Catherine's House, 10 Kingsway, London WC2 (Tel: 01 242 0262 / 3). You'd pay a fee of £4.60 for a full certificate, or £7.40 for the short version.

You'll need to provide details of your place and date of birth, parents' names and mother's maiden name, and collection time is around two or three days from the date of application.

If you're still living in the area where you were born, check it out with your nearest Superintendent Registrar's Office, listed in the telephone directory yellow pages, or contactable through your Town Hall.

In a mobile population, twentieth century style large numbers of people obviously don't live either in London or in their home town, city or village. Anyone born in England or Wales can apply postally, giving the same

JOB IN LONDON — THE FACTS

Job-hunters who don't live in or relatively near London find themselves faced with Catch 22. How do you find a place to live without a job? How do you find a place to live without a job? Difficult.

Try to arrange interviews before you come, through your local job centre. They can ring a central London office to check on possible vacancies if you ask. Scan the daily newspapers and apply for vacancies in the usual way.

If you're planning even a brief work-finding visit, reckon on bringing at least £250 with you. This may take some saving but really is the rock-bottom amount which you'll need to survive while you search for a job and a base.

Where to stay while you look? Collect addresses of friends or relatives in advance and make sure they're up-to-date. They may be able to help. If not, you can book a temporary good-quality roof over your head through the Accommodation And Advisory Service, 16/22 Great Russell Street, London WC1. (Tel: 01-636 4352). Send an sae for their free 'Coming To London' leaflet first.

Bear in mind that even if you are lucky enough to find a job, an average wage of between £50.00 and £60.00 a week, for an 18 year old, won't stretch too far. After paying tax, fares, rent of perhaps £25.00 or more for a flat-share or even the most grotty bedsit, and after covering essentials like food, clothing, lighting and heating, there'll be little left over for cigs, gigs 'n' records.

Always take identification — a birth certificate, a passport or a medical card. This is vital for signing-on, or registering with a doctor, or in case of an accident.

Written references from a past employer or teacher are useful too. Bring suitable clobber for interviews as well as a pair of comfortable shoes. You're likely to spend many hours pavement-bashing and there's nothing worse than super-sore feet.

So what happens if the money runs out, there's no job in sight and you're well 'n' truly stuck with only the prospect of sleeping rough? In London you're on your own and although several advisory agencies will lend a hand wherever possible, they're already overloaded with the end-result of other people's foul-ups every day and can only offer temporary help.

As a last resort ring Alone In London, an advice service for the young and homeless (Tel: 01 387 3010/5470), West Lodge, 190 Euston Road, London NW1. Open Monday to Friday, 9.30am-5.30pm, except Wednesday afternoons or Piccadilly Advice Centre, (Tel: 01 930 0066), 4, Piccadilly Circus Underground Station, London SW1, open Monday to Thursday 10.00am-9.00pm, Friday, Saturday, Sunday, 1.00pm-9.00pm. Piccadilly Advice Centre offers information on jobs, accommodation, and other issues, to young people who're new to London or homeless. The Housing Advice Switchboard (Tel: 01 434 2522), has a 24-hour emergency service for the homeless only.

Unfortunately, if you have no fixed address, trying to sign-on in London is extremely difficult. If you are entitled to claim supplementary benefit, and haven't previously claimed for the same period from another DSS office, you can apply to any office for a one-day Urgent Needs Payment. At the discretion of the supplementary benefit officer you may be given a cash payment to cover bed and breakfast or referred to a reception centre or hostel for emergency overnight accommodation. If you have the option of finding your own bed and breakfast, return to the same office, next day, with a receipt and you will be paid a sum covering you for the rest of the week enabling you to claim again. But in order to claim at all, you do need identification. An Urgent Needs Payment covering a full week could be just enough to see you home again

DISCOS

ODDS 'N' BODS

SUGARHILL GANG 'The Lover In You' was co-produced/penned by our own **Pete Wingfield** following **Sylvia's** borrowing of his 'So Good To Be The King' tune, and Pete along with **Tiny Duke**, **Craig Derry** and the **Sequence** actually handle all the singing with the Gang only doing the rap, a rather different original mix by Pete being likely to show up in some form here... **Sugarhill's** house engineer **Steve Jerome** is indeed the immensely fat veteran who with brother **Bill Jerome** was responsible for many old hits like **Hot Butter**, and is not to be confused with **British singer Jerome**... **Alan Coulthard's** debut remix medley of **Kool & The Gang** material on **Radio Luxembourg** last Friday at 10.10pm was so staggeringly brilliant I nearly wet myself with excitement, no way had I expected it to be that good — **Froggy** can forget it!... **"D-Train's** import version of 'Keep On' is reputedly yet another better remix with a new dub flip... **Wham**, yet to live up to expectations, have a US promo remix of 'Wham Rap'... **Renee Geyer's** Australian smash version of 'Say I Love You', which got radio play but missed out in discos to **Lenny Zakatek's** more authentic version here, is now on belated 12in (Portrait PRT A13-2056)... **Eyes & Ears** are circulating a 3-track 12in promo of singles



JAMES HAMILTON
at the controls

currently only on **Motown 7in**, **Bobby Womack's** 'So Many Sides Of You' a mellow but forceful fast 127bpm bouncer, **High Energy's** 'First Impressions' a tremulously trilled tripping 112bpm swayer, and **Bettye Lavette's** 'I Can't Stop' a ponderous ebbing and flowing 116bpm strutter... **Phonogram's** **Jeff Young** sent out a US promo 12in of **Starpoint's** 'Get Your Body Up', a basic repetitive 119bpm funk jolter, purely because he had some... **A&M** are likely to be speeding up their **black US** releases here soon, and to keep things current when they do so will not be issuing **Howard Johnson's** 'So Fine'...



BROADWAY'S 'DREAMGIRLS' smash musical, about a **Sixties** black girlie group, now has its original cast album issued here (Geffen GEF 85578), off which the stunningly soulful **Jennifer Holiday's** 'And I Am Telling You I'm Not Going' is a top ten 7in in the **US** black singles chart and a must for all true soul fans to hear. The standout of the recently televised **Tony Awards**, her stage version has sadly been drastically shortened even on LP (the **BPM** is immaterial although 0-30/60-Or), the whole thing being an emotional tour de force in which overweight **Jennifer** (left in the picture) protests to her manager, who's also been her lover, that she won't leave the otherwise svelte **Dreams** incidentally. The actual singing style of the **Dreams** is nothing like that of the **Supremes**,

Gap Band yo-yo back to **US** **Black** number one, **Stevie Wonder** is top **Dance/Disco**... **Colin Hudd** is looking for a professionally minded DJ with the same mental attitude as expressed last week by **Flash Gordon** (**DJ Top 20**) for one night a week at **Dartford Flicks** (which will now reopen in

August) — write to **Colin** at the club, **Flicks**, **Kent Road**, **Dartford**, **Kent**... **Cleveland Area DJ Assn** is promoting itself in **September** with an **Adrian Love**-headed monster roadshow incorporating a **DJ** competition open only to **DJF** members and (if sponsors can be found) a **disco dancing**

contest too, at **Redcar Leisure Centre** — details from **Tees-valley Roadshow's** **Graham Bond** (0642-325112)... **Rob Harknett** (**Roydon**) has updated news on the rigorous tests that **DJs** have to pass in **Czechoslovakia** before they can then charge a fee, which is itself assessed according to

how they fare in the following: a mammoth written exam on the history and development of pop music, another ditto on world politics, practical and written tests on both listening and

TURN TO PAGE 28

Light of the world

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'No. 1 GIRL'
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Saturday 24 GRAVESEND WOODVILLE HALLS
Sunday 25 BRIGHTON TOP RANK SUITE
Monday 26 TUNBRIDGE WELLS ASSEMBLY HALL
Tuesday 27 SOUTHAMPTON TOP RANK SUITE
Wednesday 28 CARDIFF TOP RANK SUITE
Thursday 29 MANCHESTER UNITY
Friday 30 HITCHIN REGAL
Saturday 31 HAMMERSMITH ODEON

CHECK US OUT
EMI

FROM PAGE 27

dancing programmes, plus a six-part test for equipment, microphone voice, lighting, wiring etc — not surprisingly there's no "cowboy" problem there! ... M. Platts is still representing himself to record companies as playing to — get this! — 48,000 people a week (which is some average for three staff discs in five weeks), and confesses that although he told me he'd raised £8,500 by running up Snowdon with a 90lb pack on his back he actually didn't raise anything ... you could say he's been dead clever conning so many record companies for so long, but whichever way, it's been an interesting case of the Walter Mitty's — and a lesson is to be learnt: DJs who write too much in their reaction reports obviously can't be that busy or else they wouldn't have the time, whereas unfortunately it's the really busy jocks who can do most for record companies in promoting their product rather than those with the time to write back ... Paul Major, how busy are you? ... Edinburgh's Paul Fabian, now minus a lucrative source of revenue following the cessation of record company mailouts to him, no longer represents Eyes & Ears in Scotland ... South Wales veteran Alan Christo, most recently working in Portcawry, is open to offers on Abercromby 741463 from clubs in the area ... Derek Pierce every Thursday at Moles Club in Bath is featuring a whole range of black music, including Afro, reggae, funk and rap ... Brother To Brother are busy on Thursdays at Stanmore

Limes Country Club's Chevaliers, but are so packed on Fri/Saturdays you have to be there before 10.30pm not to be amongst the 200 or more regularly turned away ... Pete Helgh & Frenchie's jazz-funk regularly pulls around 500 every Monday to Blackpool's Man Friday's, where Southern punters point up the musical differences by requesting Oliver Sain who never hit in the North-West ... Greg Wilson is leaving Wigan's Pier on a resident basis to funk as a freelance, but will still be there Tuesdays, and at Manchester's Legend on Wednesdays ... Larry Foster, busy around East London with five residency nights a week plus mobile gigs, is currently also back at Ilford's Room At The Top on Saturday/Tuesday to stand in for vacationing John Gaborner ... Nigel Porter has left Leicester to become assistant manager at Exeter's HMV Shop, and immediately reports favourably on Chris Dinnis's jazz-funk Saturdays at Boxes, but wonders if there's a real market for the music in Exeter as his shop at present doesn't stock it — which he could rectify given encouragement ... Davy King reports from Northern Ireland that bona fide DJs get 10 per cent discount from Ian McDowell at Ballymena's Cameron's record shop ... Nick Davies (Watford New Penny-Reading Cavenshams) returned from the South of France clutching a Canadian import Beatles melody mixer with all their best known rockers expertly dovetailed under added drums and bass (rather than a drum machine) ... Our magazine recently featured a nude spread on

HOT OUISINE last Saturday had to be the hardest working band in show business, driving down from Sheffield in the morning to do a PA at an alleyway in Tevelworth (SW London) before playing live at The Venue and then doing six more club PAs, only to drive straight back home to Sheffield as the cold grey light of dawn was breaking. All this was to promote their upcoming new 12in, already about on white label, "Keep That Same Old Feeling" (Kaleidoscope KRL A13-2460)



Phyllis Hyman — gangway! ... Ritchie Family was once due here via Phonogram — what happened? ... Linx are noticeably absent from London's Top 30 disco sellers ... Evelyn King/Howard Johnson producer Kashif is recording himself for an autumn debut on Arista ... Odysey/Slave producer Jimmy Douglass is working with GG now ... Herbie Hancock's US 7in is 'Gettin' To The Good Part' ... Chris Britton (Watford Balleys) wants £1,850 for his S-reg/Full Mo/Tow mileage/electric windows/sunroof/stereo/leather upholstered Peugeot 604 SL ("good nick" sez he) — call Chesham 0494-772977 ... Rayners Lane's Recordz & Disco Centre has a deck running a big 40pm slow, I now discover, which means some of my short "circa" BPM calculations (despite adjustment) may be a little bit out! ... Lindsay Wesker, thank! ... Rush Release seem to have serviced a whole lot of stuff that never reached me, hence I've no way of knowing what reviews may be missing ... 'Star Trek II', with a now hireout Peris Kambata still looking somewhat Morgan-like, is subtitled 'The Wrath Of Khan!' TV's Robin Day, on leaving a table of friends at Soho's L Escargot brasserie (so convenient for Grooves and La Beat Troupe), took part in the following exchange: 'Goodbye, Day' — 'Sir Robin to you'! ... KEEP IT TIGHT!

Something/Don't Shut The Door (US Elektra LP), Trevor Walters 'Loving As One' (Magnet 12in), Dramatics 'I Can't Stand It/It's Dramatic Music' (Capitol 12in), Pino D'Angio 'Ma Quale Idea' (System 12in), Starpoint 'Get Your Body Up' (US Chocolate City 12in promo), Howard Johnson 'Say You Wanna' (US A&M LP). **HIT NUMBERS:** Beats Per Minute for last week's pop chart entries on 7in (endings denoted by f for fade, c for cold, r for resonant) are Hot Chocolate 113r, The Damned 153-151f, The Beat 98-96-0c (brilliant!), Patrice Rushen 119f, Pigbag 137r, Tygers Of Pan Tang 117r, Royal Philharmonic 161-0-132r, Jeff Wayne 118f, Ken Barrie 194/97, Junior 104f, Donna Summer 133r, Wavelength 0-17-34/68-0r, Linx 0-120-121f, Joan Jett 0-78-188-79-185-63-0r.

DJ TOP 10

- NIGEL HALKES and his chum Andy run a junior mobile disco in Portishead, Bristol, and recently jocked a girl's 12th birthday party ... where, notes Nigel, "there were some rather tall, sophisticated 12 and 13 year old girls surprisingly, even though I usually go for the slightly older type myself!" About the music, he adds, "it may not be the freshest chart out, but it's what your average 12/13 year old enjoys. People still even request" "Oops Up Side Your Head", but no one could remember 'Le Freak':
- 1 GOODY TWO SHOES, Adam Ant, CBS
 - 2 FANTASY ISLAND, Tight Fit, Jive
 - 3 REALLY SAYING SOMETHING, Bhananarama, Deram
 - 4 HOUSE OF FUN, Madness, Sire
 - 5 LOVING JUST FOR FUN, Kelly Marie, Calibre Plus
 - 6 BAGGY TROUSERS, Madness, Sire
 - 7 THE MODEL, Kraftwerk, EMI
 - 8 I WANT TO BE FREE, Toyah, Satai
 - 9 ISLAND OF LOST SOULS, Blondie, Chrysalis
 - 10 TAINTED LOVE, Soft Cell, Some Bizarre

UK NEWS

JEFFREY OSBORNE: 'I Really Don't Need No Light' (A&M AMSX 8234) Greatly disappointing strong lazily jogging 107bpm

12in tigger by LTD's ex-lead singer does nothing spectacular but just darned soulful, and terrific mixed between Fatback 'Shining Star' and Lamont Dozier 'Roots'. Yeah, like Maze, you could call it the "new soul". Let it seep into you! **FONDA RAE:** 'Over Like A Fat Rat' (Vanguard VSL 5023) Purposely but quietly authoritative precisely smacking chick souled chunky 111bpm 12in thudder builds tension to become extremely powerful in accumulative effect, and should have been bigger on import. **VARIOUS:** '98.7 KISS FM presents Shep Pettibone's Mastermixes' LP (Epic EPC 22138) The 1980's equivalent of those 'Good Guys' oldies but goodies albums which every US radio station used to put out plastered (as is this) with their DJs' signatures, the much discussed double album of Prelude remixes is currently hot amongst the mixing fraternity for the inevitable 120bpm "D" Train 'You're The One For Me', the wild and wonderful 113bpm Jeanette 'Lady Day' 'Come Let Me Love You', 111bpm Sharon Redd 'Can You Handle It', 112bpm Frankie Joli 'Gonna Get Over You', 121bpm Secret Weapon 'Must Be The Music'. The UK price of around £5.50 is reckoned to be cheap. **VARIOUS:** 'Jive Rhythm Trax' LP (Jive HOPP 203) Designed exclusively for mixing DJs this is a selection of basic dull stark percussion tracks, with some familiar synth sounds from time to time, however the whole thing must be someone's idea of a practical joke as each track is listed purely by a BPM number — and these are so wilyly inaccurate that no non-RM reading DJ will ever marry them up in a mix! Exclusively for you, the tracks are actually as follows: '130BPM' is 125bpm, '114BPM' is 112bpm, '122BPM' is 115bpm, '108BPM' is 115bpm, '122BPM' is 115bpm, '114BPM' is 113bpm, and the usefully 'Tainted Love' '152BPM' is 144bpm. Hardly essential, but available initially for £3.99 (cheques payable Zomba Productions Ltd) from Rush Release, 65 Bedford Hill, London SW12.

TREVOR WALTERS: 'Loving As One' (Magnet 12MAG 214) Nice 0-92-94bpm 12in reggae-soul slowie, very similar to but not as spinning as his 'Love Me Tonight'. **FREEZE:** 'One To One' (Remix) (Beggars Banquet BEG 767) This substitute "hot new club mix" briefly plays up the "D" Train influence but then reverts to a thin sounding and

actually speeded up jerky 120bpm 12in Britfunk tempo with weedy vocals instead of beefing up the sound as was needed, and is flipped by a remix of the less than gripping 'Alone' which was recently on white label.

IMPORTS

LEROY HUTSON: 'She's Got It' (US Elektra AS-11569) The one-time Impression has created a brilliant sound effects filled bubbly brassy party hearty 120-119-120-119-120-119-120bpm 12in tour de funky force, which starts with 'phonebell, loo fuush, 'phonebell, 'hello — it's yo' dime', before amongst other effects slotted through the music he takes a shower ('oops, I dropped the soap!'), squirts deodorant, starts his car, puts on the radio (a great mix), crashes and arrives belching drunk to boogie down — and what's more, the absolutely gorgeous cool, sweet and mellow 0-45/90-0bpm 'Nice And Easy' flip is complete with soft surf effects too. What a double sizer!

ZAPP: 'Dance Floor' (LP 'Zapp If German Warner Bros K 69928) Roger's funky Family Troutman return with a real hunk o' funk in the form of this marathon woodier filled 111bpm steady electric roller which sets the pattern for most other tracks (all good) like the 114bpm 'Doo Wa Ditty (Blow That Thing)', 110bpm 'Come On', 112bpm 'Playin' Kinda Ruff', while a lot of jocks are going to go more for the jazzy guitar-picked 111bpm 'A Touch Of Jazz (Playin' Kinda Ruff Part II)' which is the set's 'A Chunk Of Sugar'. Excellent.

ARETHA FRANKLIN: 'Jump To It' (US Arista CP 718) Luther Vandross produced, penned (0-)-119-120bpm 12in bumper starts with some skippable acappella wailing and a bit of talking before the beat bubbles up (mix in here — out of Blue Feather is good) and then Lady Soul gets down to moaning and searing with some incredible soaring scatters that'll make your neck hairs bristle!

KAREN SILVER: 'Clean Up Woman' (Canadian Quality/RFC QRFC 016) Betty Wright's 1971 Malaco monster gets a very different sounding treatment in this speeded up though still soulful steady 118bpm 12in smacking jigger.

DISCO DATES

THURSDAY (15) Second Image play Swansea Barons Club, National Gay Disco Dancers compete at Harringsy Bolts, Brother Louie jazz-funks Hitchin Regal, Alan Gaskell does Widnes Tigers Rugby Club, Mawgen jazz-funks Henley Wheelers weekly, FRIDAY (16) Second Image play Gravesend Woodville Hall, Froggy starts funking Southend Zero 6 with Ian Reading weekly, Gay Dancers compete at Southampton Magnum Club, Ian Shaw does Richmond's swank Le Chat Noir above Christies weekly, Larry Foster funks Gants Hill The Villa weekly, Chris Cole does Cranleigh Hotel weekly, SATURDAY (17) Tom Felton celebrates the 3rd anniversary at Leydsand Stage 3, Dave Rawlings funks Reading Rebeccas beach party (fancydressers admitted free) with a National Miss Wet Tee-Shirt heat (T-shirts supplied — and water), Tricky Dicky's gay Dicks Inn disco at Stratford The Pigeons goes to the opposite extreme with prizes for the hairiest coconuts at a hula-hula Hawaiian night, Phil Jay jazz-funks Cranleigh Cranley Hotel weekly, SUNDAY (18) Gonzalez play West Kensington Sunset Club, MONDAY (19) Mike Page has a sea food night (with buffet) at Telford Neil Gwynn, Chris Dinnis jazz-funks Torquay Bancourt weekly, TUESDAY (20) Ian Shaw funks Richmond Mister Moustache weekly, Bill Griffiths jazz-funks Staines Jacks with cheap Fosters before 10.30pm weekly, amateur junior DJs compete at Redcar Leisure Centre, WEDNESDAY (21) Frenchie & Pete Haigh with Bob O'Connor jazz-funk Kirkham's Charlie Max in Marsden Street near Preston weekly, Tony St Michael jazz-funks Islington's Hemingford Arms pub (free admission) in Hemingford Road weekly, Keith Hurdle revives '60s Mod Northern with topless dancers at West Kensington Sunset Club weekly.

BREAKERS

BUBBLING UNDER the UK Disco 90 (page 4) with increased support are The Armed Gang 'All I Want' (US Chaz Ro 12in), Zapp 'Dance Floor' (US Warner Bros LP), David Christie 'Saddle Up' (KR 12in), Ch-Lites 'Try My Side (Of Love)' (Remix) (US 20th Century-Fox/Ch-Sound 12in), David Morris 'Saturday Night/Instrumental' (US Becket 12in), Dayton 'Hot Fun In The Summertime' (US Liberty 12in), Roundtree 'Hit On You' (Aria 12in), Kevin Toney 'Special K/Spread The Word' (Red Tape) (US Fantasy LP), Gino Soccio 'It's Alright' (US Atlantic RFC LP), Freddie James 'Don't Turn Your Back On Love' (US Arista 12in), Legacy 'Word Up' (US Brunswick 12in), Aretha Franklin 'Jump To It' (US Arista 12in), Light Of The World 'No. 1 Girl' (EMI 12in), Gerald Mallory 'Lay It Down On Me' (US Prelude 12in), Leslie Smith 'It's

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MAILMAN

Write to Mailman, Record Mirror
40 Long Acres, London WC2

WHAT A DIDDY!

him because I don't think he gives a toss about them. As long as he can make lots of money he'll do anything, including sacking two sets of good musicians and losing his punk following who got him where he is. But as long as there's people dumb enough to see through this, there will always be Adam Ant.
A Four Minute Warning Member, Havant, Hants
● You're learning kid, you'll be able to understand politics next

Love and peace

I CERTAINLY agree with Dave from Gloucestershire (issue dated July 3 1982). I find it ironic that records like 'Happy Talk', 'House Of Fun' and the terrible 'Little Bit Of Peace' can reach Number One.

What an overall pathetic taste the British record buying public has.

None of this rubbish even gets into the American Top 100. In the States we find classics such as 'Heat Of The Moment' by Asia.

I certainly hope the sensational 'Freebird' from Lynyrd Skynyrd at least hits the UK Top 20, thus showing that we are all not Radio One brainwashed morons.
Dave Powell, Chelmsford, Essex

● Things were better during the war, weren't they?

A flasher writes

I WOULD like to say how retreating it was to read Animal of the Anti-Nowhere League and his 'Life In The Day Of' article in RECORD MIRROR. It was really marvellous to read about someone who doesn't give a sod for his fellow man and is proud of it, rather than read about idiots like Paul Weller who just bluster on about their boring old social conscience, the CND and other crap like that.

The fact is, just like Animal, I don't see why I have to give my heart out to every poor sod in the world. It's quite obvious we do not live in a caring society. That won't change but so what? As Animal says life is what you make of it. I've got mine and want to live it to the full and I'm not going to depress myself with other people's boring problems. Animal has a frank and honest outlook on life. If only there were more like him who lived for themselves the world would be a damn sight better off.

Max, Cambridge
● Ever thought of joining the Tory party?

Blast off

WHY CAN'T people who write to you with really frightful views print their real names instead of hiding behind some pathetic alias? Surely if they have something to say people should stand up for themselves and show their teeth.

If everyone did this we could get rid of the bomb and Abba and people couldn't get kicked around.

S Aton, Lucifer Avenue, Lancashire
● Such ideals, such honesty. I hope that is your real name

Tossing and turning

YOUR so-called reviewers are a bunch of ignorant tossers. New Exploited album is their best so far and makes the most honest socially relevant statement of the Eighties which is more than you can say about the Anti-Nowhere League LP which your reviewer for some unknown reason liked.
Charles, Reading

● We threw up a coin and the League won, honest

Who's sensible?

SELINA SCOTT, Natasha, Jay Aston, Donna Summer, Bananarama and my next door neighbour are all very frustrating to my anatomy. All I ever seem to do is daydream. What do you think my chances are of persuading all eight of them to be in my bedroom at one time?

William Large, London
● None, so relieve yourself at the first available opportunity

Stoned again

I SHALL have to visit my doctor. I keep getting these flights of fancy. Although I agree I had been paying a lot of attention to the hip flask I could have sworn that last Friday I accompanied 70,000 other punters into a scruffy concrete cattle pen that was called, I think, Wembley. Where, apart from being shovelled about like a tribe of refugees, we saw great performances from three very good bands, the last of which I'm certain was the Rolling Stones.

Clearly, I'm an alcoholic and suffering from an hallucination or something, as there was no review of any such gig in RECORD MIRROR. What kind of music paper could possibly ignore what would have been the most important gig of the year so far?

I'm really sad because I enjoyed what I thought I just very much. Ah well, perhaps the Stones will come to London next year.

EEL Trouser, Maldon Essex
● The Rolling who...?



ARE YOU ABSOLUTELY SURE IT'S COOL TO WEAR DUNGAREES, KEVIN?

JUST WHAT is the matter with Kevin Rowland of Dexy's Midnight Runners? Has he found his mythical 'young soul rebels' he used to yearn for? Just what is this idiotic gypsy peasant look all about?

I could take him seriously when he wore the donkey jacket and woolen hat and went on marathon runs every morning to find his soul. But now the only soul he needs, judging by his scruffy new look, is to put on his feet. I could even take the jogging suits and ponytails seriously but now I find his dressing up as ridiculous as Adam Ant's pantomime styles. Come on Kevin, how about getting as smart as your music!

Mona Regan, Gants Hill, Essex
● Come on, Kev's always looked as good as he's sounded. Scruffy

Bald facts

IN REPLY to Herbert Bottomly's letter in RECORD MIRROR June 19 1982. I would like to say that he has obviously never seen Phil Collins or Genesis on stage. If he had, he would know that Collins is possibly one of the greatest entertainers in the music world today.

The lack of hair on his head was nothing to do with our man Herbert and it would be greatly appreciated by Genesis fans everywhere if he would keep his opinions to himself.
Jeremy Arkroyd, Chester
● It would be greatly appreciated by people everywhere if Phil Collins would keep his revolting balding dome to himself too

No go

I KNOW that Charlene's Never Been To Me' but then I've never been to her either.
Kevin Long, Oxford
● And if your sense of humour is much to go by she isn't missing too much

Identity crisis

I KNOW you will not print this letter, because it is not what you want to hear. I find your magazine quite pleasant, but like most would not buy it if there was any other magazine available which had the correct charts printed in it.

What I find most distasteful about RECORD MIRROR is the way in which you reply to your readers letters. Your answers are usually very short, curt remarks and insults on the readers intelligence. You very rarely pass a sensible judgement on anything the reader has bothered to write to you about. Who do you think you are, Lester Bangs?
Richard Allan Clatworthy, Caerphilly, South Wales
● Who do you think you are, Richard Allan Clatworthy?

Another bore

THE MUSIC of today is banal crap, eg Haircut 100, Bucks Fizz and Adam Ant.

Decent musicians like Clapton, Beck, Collins and Ian Anderson (to name a few) show what a bunch of poxy queers with no real apparent skill they really are. The retort that rock and great guitarists etc are dead is an absurdly mixed-up, simple-minded naive comment. Hendrix may be dead, but his music will never be. He was indisputably the greatest and most innovative guitarist ever.

Groups like the ubiquitous Genesis, Jethro Tull, King Crimson, Lynyrd Skynyrd and The Doors are equally brilliant and are only boring for those morons, (like you), who cannot understand music which is essentially intellectually appealing; essentially being the operative word. Profoundness is not obligatory; Common sense is. One merely need listen, (as opposed to just hear) to realise what cerebral stuff it is.

Maybe today's sub-adolescent, uneducated, and poor backgrounded celebs are looking for nice, easy and undemanding entertainment to weeny-bop to. Or perhaps this upgirdic cloche-ridden monotonous appeal to their clotted brain cells.

I will spare my sympathies though for the predictably

insipid and flatulent comments below.

Rupert Pip-Fitzherbert LRMA, Uppingham, Rutland

● Sure your verbose and sub 'O' level brain can run to it? Why do people with limited thought power always try and mask it with long words?

Covers plus

JUST WHO the hell does Dave Galbraith think he is, classing Queen with The Nolans, or even Adam and the Gnats, calling them awful. My blood just boils.

No doubt he's only just returned from Siberia. He'd have had to have gone there to miss 'Seven Seas of Rye', or the galactic megaclassic 'Bohemian Rhapsody' which sold one and a quarter million copies and spent a record time at the top of the charts. 'Another One Bites The Dust' sold over four million copies in America alone. Queen have gone on to new horizons, not stagnated.

'Going To A Go Go'? It seems the Rolling Stones have already gone, gone! How many of his super Sixties stars are still having hits? All they're doing is collecting their pensions.

An infuriated Queen fan, Tiptree, Essex

● Such loyalty! Imagine if you were getting a rake off

Thinking back

IN REPLY to David Galbraith's letter printed in the edition of June 26, in about 10 years the following people could well do cover versions of the following numbers. Jam could do a version of 'My Generation', Madness could do a cover version of 'She's Not There', Police could do a version of 'House Of The Rising Sun', Adam Ant could do a re-working of 'Satisfaction', The Nolans could do a version of 'You've Lost That Loving Feeling', Abba could do a version of 'Baby Love', Shakin' Stevens could do a version of 'Heard It Through The Grapevine', Queen could do a version of 'Good Vibrations', Blondie could do a version of 'River Deep Mountain High', Toyah could do a version of 'Puppet On A String', and Hot Chocolate could do a version of 'Nights In White Satin'. Andrew Moxley, Winchester, Hants

● And Hazel O'Connor could do a version of 'Silence Is Golden' and life would be complete

Anti Adam

RIGHT, here it is. I've been bottling it up for a long time. I've

slowly seen Adam Ant change. (It's funny what money does to some people!) I just wish people wouldn't blindly worship



SENIOR MEMBERS of the Nick Heyward Appreciation Society discuss the dialectical aspects of their mentor's work.

Who's kidding who?

TODAY'S POP music is totally childish and has no artistic, intellectual or social content whatsoever.

I mean, just look at the pre-pubescent rubbish currently littering up the charts. Nick Heyward looks like a superannuated milk monitor and appeals to silly little girls of about eight, Marc Almond looks like the fourth form tart and just sings about smut, Adam Ant looks like the ugly sister in the school's production of Cinderella, Toyah is the school's token butch and rugged tomboy and Captain Sensible is the class joker.

Can anybody tell me why people put out all this rubbish?

Terry Munster, Clapham, London
● Ever seen the tax returns, dear

RECORD
MIRROR

JAY ASTON of BUCKS FIZZ

NOT ONLY are Bucks Fizz one of the hardest working bands around — they start a six week tour of British seaside resorts this week — but they also get to gigs under their own steam. It came as no surprise, then, that when Jay arrived in Sydney, Australia, she was unable to speak to RECORD MIRROR, so exhausting was her 14,000-mile bike ride.

Instead another spokes-person (geddit!), chirpy Mike Nolan, was saddled with the responsibility. This entailed waking the stout fellow up.

"Christ! What a hang-over!" he begins, "the cocktails we had last night! There's this thing called a Steamroller which comprises lime juice, soda, lots of vodka and a slice of orange. You don't realise how much alcohol you're knocking back."

When not getting plastered or pedalling his wares on tyre-ing TV and radio interviews with ridiculous Australian broadcasters, Mike is writing steamy love letters to his favourite English rose, Susanne Sulley of the Human League.

"We collided when both our bands were judging a beauty contest," he freewheels, "but we spend so much time touring that it's British Telecom who do best out of our relationship."

I brake in with a question. Do you have an arrangement whereby you both have other affairs whilst on the road?

"Well we haven't actually made that agreement," he replies sportingly, "but we trust each other." Who said music goes in cycles?

Mike Nicholls