

LEMMY AND WENDY — IS IT TRUE LOVE?

Ten  
pages of  
disco!

# RECORD MIRROR

**UB40**

*Guns and money!*

**THE BEAT**

**MARI  
WILSON**

**SPIDER**

**SHAKATAK**



*'Men are  
scared  
of sexy  
girls'*

*Altered Images,  
Modern Romance  
bust ups!*

*Siouxsie dates*





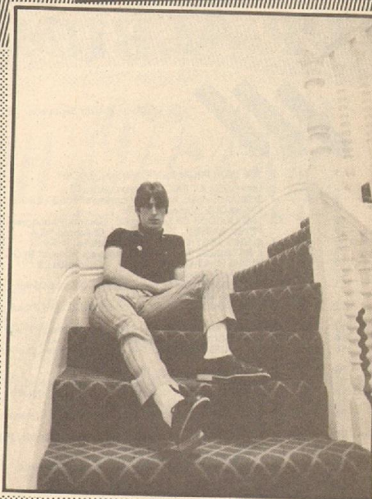


## TOP SINGLES

AS USED ON TOP OF THE POPS

Week ending September 18, 1982

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST
1	1	7	EYE OF THE TIGER	Survivor, Scotti Bros □
2	4	3	PRIVATE INVESTIGATIONS	Dire Straits, Vertigo/Phonogram
3	2	5	SAVE A PRAYER	Duran Duran, EMI □
4	5	6	WALKING ON SUNSHINE	Rockers Revenge featuring Donnie Calvin, London
5	—	—	THE BITTEREST PILL (I) EVER HAD TO SWALLOW	The Jam, Polydor POPP 505
6	8	3	ALL OF MY HEART	ABC, Neutron/Phonogram
7	6	6	HI-FIDELITY	The Kids From "Fame" featuring Valerie Landsburg, RCA □
8	13	4	THE MESSAGE	Grand Master Flash & The Furious Five, Sugarhill
9	3	12	COME ON ELEEN	Dexys Midnight Runners & The Emerald Express, Mercury/Phonogram □
10	17	3	THERE IT IS	Shelmer, Solar □
11	31	1	GIVE ME YOUR HEART TONIGHT	Shakin' Stevens, Epic
12	19	8	SADDLE UP	David Christie, KR
13	9	7	1 EAT CANNIBALS Part 1	Toto Coelo, Radiolab/Virgin
14	14	9	TODAY	Talk Talk, EMI
15	7	5	WHAT	Soft Cell, Some Bizzare/Phonogram
16	12	5	NOBODY'S FOOL	Haircut One Hundred, Arista
17	24	5	WHY	Carly Simon, WEA
18	29	4	LOVE COME DOWN	Evelyn King, RCA
19	10	8	CAN'T TAKE MY EYES OFF YOU	Boys Town Gang, ERC □
20	16	6	CHERRY PINK AND APPLE BLOSSOM WHITE	Modern Romance featuring John Du Prez, WEA
21	16	6	BREAD A LITTLE HAPPINESS	Sting, A&M
22	—	—	FRIEND OR FOE	Adam Ant, CBS A2736
23	21	4	LEAVE IN SILENCE	Depeche Mode, Mute
24	28	3	INVITATIONS	Shakatak, Polydor
25	22	7	UNDER THE BOARDWALK	Tom Tom Club, Island
26	18	9	JOHN WAYNE IS BIG LEGGY	Hayt Fantazee, Regard
27	27	4	SO HERE I AM	UB40, DEP International
28	38	4	GLITTERING PRIZE	Simple Minds, Virgin
29	20	12	FAME	Irene Cara, Polydor/RSO □
30	23	7	BIG FUN	Kool & The Gang, De-Lite/Phonogram
31	40	3	RUFF MIX	Wonder Doggs, Fikse
32	31	6	WINDPOWER	Thomas Dolby, Venice In Peril
33	46	5	HARD TO SAY I'M SORRY	Chicago, Full Moon
34	41	3	AND I'M TELLING YOU I'M NOT GOING	Jennifer Holiday, Gaffin
35	33	7	LOVE HANGOVER	The Associates, Associates
36	51	2	JUST WHAT I ALWAYS WANTED	Mani Wilson, Compact
37	25	4	WHITE BOYS AND HEROES	Gary Numan, Beggars Benquet
38	37	4	WHO PUT THE BOMP IN THE BOMP-A-BOMP-BOMP	Showaddywaddy, RCA
39	32	11	HURRY HOME	Wavelength, Arista
40	40	3	ZOOM	Fat Larry's Band, WMOT/Virgin VS 548
41	28	6	WOT	Castan Sansable, A&M
42	30	10	DON'T GO	Yazoo, Mute □
43	70	2	DO YA WANNA FUNK	Sylvestor with Patrick Cowley, London
44	63	2	MAGIC TOUCH	Odyssey, RCA
45	47	3	SO FINE	Howard Johnson, A&M
46	44	4	THE BOOM ROOM ROOM	Nazareth, Towerbell
47	56	3	JUMP TO IT	Azetha Franklin, Arista
48	38	11	IT STARTED WITH A KISS	Hot Chocolate, RAK □
49	72	2	WHAT'S CRYING	Jourdain, Polygram
50	42	3	NEW WORLD MAN	Rush, Mercury/Phonogram
51	50	3	LIVING FOR THE CITY	Gillan, Virgin
52	58	2	DANCER	Michael Sembler Group, Chrysalis
53	48	5	I KNOW THERE'S SOMETHING GOING ON	Frida, Epic
54	76	2	THE LOVER IN YOU	Sugarhill Gang, Sugarhill
55	52	3	KEEPS ME WONDERING WHY	The Steve Miller Band, Mercury/Phonogram
56	76	2	HALFWAY UP, HALFWAY DOWN	Dennis Brown, A&M
57	82	2	LOVE OR MONEY	Billy Fury, Polydor
58	68	2	HOT IN THE CITY	Billy Idol, Chrysalis
59	—	—	GIVE ME SOME KINDA MAGIC	Dollar, WEA BUCK 5
60	54	5	LOVE SHADOW	Arista
61	39	9	STRANGE LITTLE GIRL	The Stranglers, Liberty
62	—	—	DANGER GAMES	The Pinkas, Creole CR 39
63	64	2	PARIS BY AIR	Tygers Of Pan Tang, MCA
64	—	—	JANETTE	The Beat, Go-Fest FET 15
65	58	3	OUT HERE ON MY OWN	Irene Cara, Polydor/RSO
66	—	—	DO YOU REALLY WANT TO HURT ME	Culture Club, Virgin VS 515
67	67	2	IN THE HEAT OF THE NIGHT	Diamond Head, MCA
68	—	—	WHERE'S ROMEO?	CaVa CaVa, Regard RG 103
69	49	5	UNIFORMS (CORP D'ESPRI)	Pete Townshend, Atco
70	—	—	HOUSE OF THE RISING SUN	The Animals, RR R1
71	34	8	SUMMERTIME	The Fun Boy Three, Chrysalis
72	38	11	LOVE IS IN CONTROL (FINGER ON THE TRIGGER)	Donna Summer, Warner Brothers
73	—	—	BITS OF KIDS	Soft Little Fingers, Chrysalis CHS 2637
74	—	—	ONLY TIME WILL TELL	Asa, Gaffin GEF A2229
75	45	9	STOOL PIGEON	Kid Creole And The Cocounta, Zet/Island



THE JAM: straight in at 5

## BUBBLING UNDER

- DANCE FLOOR, Zapp, Warner Brothers K1780
- DON'T LOOK BACK, The Korgas, London LGN 7
- DOX T WANNA LOSE, Y&T, A&M AMS 8251
- EVEN THE NIGHTS ARE BETTER, Al Supply, Arista ARIST 474
- FROM HEAD TO TOE, Evia Costello & The Attractions, F Beat XX 30
- GIVE ME 1, Laveli, Virgin VS 523
- GRACE, The Band AKA, Epic/Sirewestbea EPIC A2378
- HEAD OVER HEELS, Galaxy, Ensign ENV 229
- HIGHWAY SONG, Blackfoot, Atco K11760
- HI HO SURE LIVING, Jeff Beck, RAK RR 3
- LORRAINE, Explainer, Sun Burst EXP 1
- NEVER GIVE YOU UP, Sharon Redd, Prelude PRL A13 2755
- NIGHT NURSE, G8000 Issues, Island WIP 8800
- NO SUBSTITUTES, David Essex, Mercury/Phonogram MER 118
- ONLY THE LOVELY, The Motels, Capitol CL 263
- PASS THE DUTCHIE, Musical Youth, MCA YOU 1
- RIBBON IN THE SKY, Stevie Wonder, Motown TMG 1280
- ROCK 'N' ROLL FOREVER WILL LAST, Spider, RCA 288
- RUNAWAY, Tokyo Charm, RCA 264
- SHOCK THE MONKEY, Peter Gabriel, Charisma SHOCK 1
- SLEEPWALKING, Gerry Rafferty, Liberty SP A13
- STAND BY YOUR MAN, Wendy & Lammy, Bronze BRZ 151
- TOTAL ERASURE, Philip Jap, A&M JAP 1
- VOYEUR, Kim Carnes, EMI America EA 143
- WHERE DO WE GO FROM HERE, Cliff Richard, EMI 5342

## FAST MOVERS

## SINGLES

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

## SYMBOL KEY

## ALBUMS

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



# TOP ALBUMS

Week ending September 18, 1982

THIS WEEK

LAST WEEK

PEAK POSITION

1	1	9	THE KIDS FROM FAME, Various, BBC ☆
2	2	3	UPSTAIRS AT ERIC'S, Yazoo, Mute ☆
3	7	2	SIGNALS, Rush, Mercury/Phonogram 5337 243
4	7	2	BRISKOUT, Various, Ronco
5	8	12	THE LEXICON OF LOVE, ABC, Neutron/Phonogram □
6	8	7	PETER GABRIEL, Peter Gabriel, Charisma PG 4
7	73	2	CHART BEAT/CHART HEAT, Various, K-Tel ○
8	8	1	L'ASSASSIN, Gary Numan, Beggars Benquet BEGA 40
9	8	2	IN THE HEAT OF THE NIGHT, Imagination □
10	4	10	RIO, Duran Duran, EMI □
11	3	7	TOO-RYE-AY, Kevin Rowland And Dexys Midnight Runners, Mercury/Phonogram ○
12	6	3	NOW YOU SEE ME, NOW YOU DON'T, Cliff Richard, EMI ○
13	12	2	SONGS TO REMEMBER, Scritti Politti, Rough Trade
14	9	6	LOVE SONGS, Commodores, K-Tel □
15	10	10	LOVE AND DANCING, The League Unlimited Orchestra, Virgin □
16	11	2	IT'S HARD, The Who, Polydor
17	14	2	HIGHWAY SONG — BLACKFOOT LIVE, Blackfoot
18	—	—	SOMETHING'S GOING ON, Frida, Epic EPC 85986
19	16	5	EYE OF THE TIGER, Survivor, Scotti Bros
20	16	20	TROPICAL GANGSTERS, Kid Creole & The Coconuts, Zetland □
21	—	—	THE PURSUIT OF ACCIDENTS, Level 42, Polydor POLD 5057
22	13	21	COMPLETE MADNESS, Madness, Stiff ☆
23	—	—	ACTING VERY STRANGE, Mike Rutherford, WEA K99249
24	23	6	TALKING BACK TO THE NIGHT, Steve Winwood, Island
25	17	12	FAME, Original Soundtrack, Polydor/RSO □
26	16	16	AVALON, Rory Music, EG (Polydor) □
27	1	9	THE PARTY'S OVER, Talk Talk, EMI
28	29	23	ASIA, Asia, Geffen ○
29	20	3	WELL KEPT SECRET, John Martyn, WEA
30	19	11	MIRAGE, Fleetwood Mac, Warner Brothers
31	18	6	THE HENDRIX CONCERTS, Jimi Hendrix, CBS
32	28	26	FRIENDS, Shalamar, Salsoul ○
33	24	4	THE SINGLES ALBUM, UB40, Graduate
34	30	19	NIGHT BIRDS, Shakatta □
35	67	2	GET LOOSE, Evelyn King, RCA
36	26	8	CAN'T STOP THE CLASBIBS, Louis Clark/The Royal Philharmonic Orchestra, K-Tel □
37	46	5	ESCAPE, Journey, CBS
38	10	14	MAGNY MOVIES, Din Strals, Vertigo/Phonogram ☆
39	22	4	THE CAGE, Tigers Of Pan Tang, MCA
40	40	40	ASSEMBLAGE, Japan, Hansa ○
41	61	4	KEEP IN SHAPE SYSTEM, Arlene Phillips, Superhops
42	38	12	NON-STOP ECSTATIC DANCING, Soft Cell, Some Bizzare/Phonogram ○
43	53	47	DARE, The Human League, Virgin ☆
44	36	12	FABRIGOLE, Fashion, Anata
45	41	183	BAT OUT OF HELL, Meat Loaf, Epic/Cleveland Int ☆
46	43	38	LOVE SONGS, Barbra Streisand, CBS
47	42	2	ROCKY III, Original Motion Picture Soundtrack, Liberty
48	65	26	CHARIOTS OF FIRE, Vangelis, Polydor ☆
49	31	27	THE CONCERT IN CENTRAL PARK, Simon and Garfunkel, Geffen □
50	35	28	PULICAN WEST, Haircut 100, Arista ☆
51	44	2	THE BEST OF BRITISH JAZZ FUNK VOLUME TWO, Various, Beggars Banquet
52	26	4	ROUGH DIAMONDS, Beat Company, Swan Song
53	67	2	BLACK TIGER, Y&T, A&M
54	32	3	NIGHT NURSE, Gregory Isaacs, Island
55	38	41	NOW STOP ECSTATIC DANCING, Soft Cell, Some Bizzare/Phonogram ☆
56	80	17	DURAN DURAN, Duran Duran, EMI ☆
57	80	64	PEARLS, Elkie Brooks, A&M ☆

## VIDEO

1	1	COMPLETE MADNESS, Madness, Stiff
2	1	TRANSGLOBAL UNITY EXPRESS, The Jam, Spectrum
3	2	SIUXSIE & THE BANSHIES, Spectrum
4	7	ROCK FLASHBACK, Deep Purple, CBS
5	7	GREATEST FLIX, Queen, Chrysalis
6	6	THE BEST OF ELONDEY, Various, Spectrum
8	10	LIVE AT THE THEATRE ROYAL DRURY LANE, Orchestral Manoeuvres In The Dark, Virgin
9	2	VIDEOSTARS, EMI, The Who, Spectrum
10	—	THE KIDS ARE ALIVE, Compiled by HMV



CAPTAIN SENSIBLE; raking it in at 64

68	52	14	ABRACADABRA, Steve Miller Band, Mercury/Phonogram ○
69	64	15	STILL LIFE (AMERICAN CONCERT 1981), The Rolling Stones, Rolling Stones Record
70	68	16	QUEEN GREATEST HITS, Queen, EMI ☆
71	61	18	THREE SIDES LIVE, Genesis, Charisma/Phonogram □
72	62	3	DEEP PURPLE LIVE IN LONDON, Deep Purple, Harvest
73	63	48	TUG OF WAR, Paul McCartney, Parlophone □
74	72	2	WOMEN AND CAPTAINS FIRST, Captain Sensible, A&M
75	69	4	THE GOLDEN AGE OF WIRELESS, Thomas Dolby, Venice In Peri
76	56	23	THE NUMBER OF THE BEAST, Iron Maiden, EMI □
77	98	2	BRIMSTONE & TREACLE, Original Soundtrack, A&M
78	65	42	TIN DRUM, Japan, Virgin □
79	97	5	ROMANTIC ELVIS/ROCKY ELVIS, Elvis Presley, RCA
80	51	67	RUMOURS, Fleetwood Mac, Warner Bros ☆
81	78	5	PENTHOUSE & PAVEMENT, Heaven 17, Virgin ○
82	47	9	THE WALL, Pink Floyd, Harvest ☆
83	73	4	SOUL GAZE/SOUL NOTES, Various, Ronco
84	74	88	4, Foreigner, Atlantic □
85	76	63	7 WAR OF THE WORLDS, Jeff Wayne's Musical Version, CBS ☆
86	82	11	IMPERIAL BEDROOM, Elvis Costello & The Attractions, F Beat
87	75	19	HOT SPACE, Queen, EMI □
88	78	48	11 PICTURES AT ELEVEN, Robert Plant, Swan Song
89	79	94	2 GREATEST HITS, Shalamar, Salsoul
90	66	4	ARCHITECTURE & MORALITY, Orchestral Manoeuvres In The Dark, Virgin □
91	76	15	BODY TALK, Imagination, R&B □
92	86	20	ARE YOU READY? Bucks Fizz, RCA □
93	91	26	FIVE MILES OUT, Mike Oldfield, Virgin ○
94	—	—	SHAPE UP & DANCE (VOL ONE), Felicity Kendal, Lifestyle LEG 1
95	83	18	SULK, The Associates, Associates
96	79	3	SENSE AND SENSUALITY, Au Pairs, Kemea
97	74	23	A FLOCK OF SEAGULLS, A Flock Of Seagulls, Jive
98	46	8	DONNA SUMMER, Donna Summer, Warner Bros
99	—	—	HOKED ON CLASSICS, Louis Clark/The Royal Philharmonic Orchestra, K-Tel, One/1146 CE 2146
100	98	21	BARRY LIVE IN BRITAIN, Barry Manilow, Anata ☆
101	70	18	A CONCERT FOR THE PEOPLE, Barclay James Harvest, Polydor
102	—	—	CHRISTOPHER CROSS, Christopher Cross, Warner Bros, K56789, K456789
103	54	14	STAGE-STRUCK, David Essex, Mercury/Phonogram
104	—	—	FICTION, The Comsat Angels, Polydor POLS 1075, POLSC 1075
105	89	10	THE SIMON AND GARFUNKEL COLLECTION, Simon And Garfunkel, CBS ☆
106	62	6	THE EAGLE HAS LANDED, Saxon, Carrere
107	—	—	ICE CREAM FOR CROW, Captain Beefheart & His Magic Band, Virgin, V 2337
108	92	33	ALL FOR A SONG, Barbara Dickson, Epic ☆
109	78	15	WINDYBONG, Randy Crawford, Warner Bros ☆
110	81	6	SHANGO, Santana, CBS



# The Collection 1977-1982

An album or cassette featuring  
the best from The Stranglers

(GET A) GRIP (ON YOURSELF)	SOMETHING BETTER CHANGE
PEACHES	NICE 'N' SLEAZY
HANGING AROUND	BEAR CAGE
NO MORE HEROES	WHO WANTS THE WORLD
DUCHESS	GOLDEN BROWN
WALK ON BY	STRANGE LITTLE GIRL
WALTZINBLACK	LA FOLIE

the  
stranglers

the  
stranglers

the  
stranglers



LBG 30353  
AVAILABLE ON CASSETTE



LIBERTY



# TOP 50

- 1 3 HARD TO SAY I'M SORRY, Chicago, Full Moon/Warner Bros
- 2 3 ABRACADABRA, The Steve Miller Band, Capitol
- 3 4 EYE OF THE TIGER, Survivor, Scotti Bros
- 4 4 JACK AND DIANE, John Cougar, Riva/Mercury
- 5 6 YOU SHOULD HEAR HOW SHE TALKS ABOUT YOU, Melissa Manchester, Arista
- 6 5 EVEN THE NIGHTS ARE BETTER, Air Supply, Arista
- 7 7 HOLD ME, Fleetwood Mac, Warner Bros
- 8 8 HURTS SO GOOD, John Cougar, Riva
- 9 14 EYE IN THE SKY, The Alan Parsons Project, Arista
- 10 10 TAKE IT AWAY, Paul McCartney, Columbia
- 11 12 LOVE IS IN CONTROL, Donna Summer, Geffen
- 12 15 WHO CAN'T BE BOWED, Miki Filo, Columbia
- 13 13 LOVE WILL TURN YOU AROUND, Kenny Rogers, Liberty
- 14 18 YOU CAN DO MAGIC, America, Capitol
- 15 21 BLUE EYES, Elton John, Geffen
- 16 17 THINK I'M IN LOVE, Eddie Money, Columbia
- 17 19 ONLY TIME WILL TELL, Asia, Geffen
- 18 20 SOMEBODY'S BABY, Jackson Browne, Asylum
- 19 9 WASTED ON THE WAY, Crosby, Stills And Nash, Atlantic
- 20 24 LET ME TICKLE YOUR FANCY, Jermaine Jackson, Motown
- 21 25 KEEP FORGETTIN', Michael McDonald, Warner Bros
- 22 27 HOLD ON, Santana, Columbia
- 23 22 HOT IN THE CITY, Billy Joel, Chrysalis
- 24 28 WHAT'S FOREVER FOR, Michael Murphy, Liberty
- 25 29 DO YOU WANNA TOUCH ME, Joan Jett & The Blackhearts, Boardwalk
- 26 30 I RAN, A Flock Of Seagulls, Jive/Arista
- 27 36 BIG FUN, Kool & The Gang, De-Lite
- 28 31 NEVER BEEN IN LOVE, Randy Meisner, Epic
- 29 33 JUMP TO IT, Aretha Franklin, Arista
- 30 34 GLORIA, Laura Branigan, Atlantic
- 31 35 VOYEUR, Kim Carnes, EMI America
- 32 32 VALLEY GIRL, Frankie Flack, Columbia
- 33 37 MAKE BELIEVE, Toto, Columbia
- 34 38 YOU DROPPED A BOMB ON ME, The Gap Band, Experience
- 35 39 THE ONE YOU LOVE, Alan Frazier, Asylum
- 36 40 BREAK IT TO ME GENTLY, Juice Newton, Capitol
- 37 42 HOLD ON, Tane Cain, RCA
- 38 41 OH JULIE, Barry Manilow, Arista
- 39 52 YOU DON'T WANT ME ANYMORE, Steel Breeze, RCA
- 40 45 LET IT BE ME, Willie Nelson, Columbia
- 41 44 WORKIN' FOR A LIVIN', Huey Lewis And The News, Chrysalis
- 42 43 I'M THE ONE, Roberta Flack, Atlantic
- 43 51 DON'T FIGHT IT, Kenny Loggins with Steve Perry, Columbia
- 44 50 YOU KEEP RUNNIN' AWAY, 38 Special, A&M
- 45 46 SHOULD I STAY OR SHOULD I GO, The Clash, Epic
- 46 57 GYPSY, Fleetwood Mac, Warner Bros
- 47 49 STILL IN THE GAME, Steve Winwood, Island
- 48 53 JOHNNY CAN'T READ, Don Henley, Asylum
- 49 63 LOVE COME DOWN, & Moon Zappa, RCA
- 50 62 UP WHERE WE BELONG, Joe Cocker and Jennifer Warnes, Atlantic
- 51 58 HEART ATTACK, Olivia Newton-John, MCA
- 52 56 SWEET TIME, Reno Speedwagon, Epic
- 53 54 I ONLY WANT TO BE WITH YOU, Nicolette Larson, Warner Bros
- 54 55 I WILL ALWAYS LOVE YOU, Doody Party, RCA
- 55 64 ATHENA, The Who, Warner Bros
- 56 66 NOBODY, Sylvia, RCA
- 57 11 VACATION, The Go-Go's, I.R.S.
- 58 69 HEARTLIGHT, Neil Diamond, Columbia
- 59 59 HE GOT YOU, Ronnie Milap, RCA
- 60 60 NIGHTSHIFT, Quarterflash, Ross, Warner Bros

# LOWE'S

- 1 1 UPSTAIRS AT ERIC'S, Yazoo, Mute STUMM 7
- 2 5 SONGS TO REMEMBER, Scritti Politti, Rough Trade ROUGH 20
- 3 2 CHRIST THE ALBUM, Crass, Crass 22 1984/3
- 4 3 THE SINGLES ALBUM, The Gridsquad GRLDLSP 3
- 5 15 SENSE AND SENSUALITY, Au Pairs, Kamera KAM 010
- 6 6 JUNKYARD, Birthday Party, 4AD CAD 207
- 7 4 CITY BABY ATTACKED BY BATS, Charged GBH, Clay CLAYP 47
- 8 10 PUNK AND DISORDERLY FURTHER CHARGES, Various, Anagram GRAM 001
- 9 8 GARLANDS, Cocteau Twins, 4AD CAD 211
- 10 9 THE LORDS OF THE NEW CHURCH, Lords Of The New Church, Illegal LP 009
- 11 12 SOWETO, Various, Rough Trade ROUGH 37
- 12 16 2 x 45, Cabaret Voltaire, Rough Trade ROUGH 42
- 13 14 FOURTH DRAWER DOWN, Associates, Situation 2 SITU 2
- 14 13 WE ARE...THE LEAGUE, Anti-Nowhere League, WXY2 LMNOP 1
- 15 11 IN THE FLAT FLY, Bauhaus, 4AD CAD 13
- 16 7 THE WILD ON, The Fall, 4AD CAD 1
- 17 17 SPEAK AND SPELL, Depeche Mode, Mute STUMM 8
- 18 — ELIGIBLE BACHELORS, Monochrome Set, Cherry Red B RED 34
- 19 19 SKIDIP, Eric A. Mouzo, Greenleafs GREL 41
- 20 18 LIVE AT THE ROUNDHOUSE, Pink Fairies, Big Beat WIK 14

# US OPS

- 1 1 AMERICAN FOOL, John Cougar, Riva/Mercury
- 2 2 MIRAGE, Fleetwood Mac, Warner Bros
- 3 4 ABRACADABRA, The Steve Miller Band, Capitol
- 4 6 ASIA, Asia, Geffen
- 5 11 EMOTIONS IN MOTION, Billy Squier, Capitol
- 6 5 PICTURES AT ELEVEN, Robert Plant, Swan Song
- 7 7 GOOD TROUBLE, Reno Speedwagon, Epic
- 8 9 VACATION, The Go-Go's, I.R.S.
- 9 10 CHICAGO 16, Chicago, Full Moon/Warner Bros
- 10 3 EYE OF THE TIGER, Survivor, Scotti Bros
- 11 8 DAYLIGHT AGAIN, Crosby Stills and Nash, Atlantic
- 12 16 EYE IN THE SKY, The Alan Parsons Project, Arista
- 13 13 GET LUCKY, Lover Boy, Columbia
- 14 14 GAP BAND IV, Gap Band, Total Experience
- 15 18 ROCKY III, Soundtrack, Liberty
- 16 17 BUSINESS AS USUAL, Men At Work, Columbia
- 17 18 A FLOCK OF SEAGULLS, A Flock of Seagulls, Jive/Arista
- 18 19 COMBAT ROCK, The Clash, Epic
- 19 21 HEY RICKY, Melissa Manchester, Arista
- 20 22 DONNA SUMMER, Donna Summer, Geffen
- 21 23 SCREAMING FOR VENGEANCE, Judas Priest, Columbia
- 22 28 IF THAT'S WHAT IT TAKES, Michael McDonald, Warner Bros
- 23 26 NO CONTROL, Eddie Money, Columbia
- 24 29 JUMP TO IT, Aretha Franklin, Arista
- 25 27 ZAPP II Zapp, Warner Bros
- 26 12 DREAM GIRLS, Original Cast, Geffen
- 27 34 SHANGO, Santana, Columbia
- 28 32 TALKING BACK TO THE NIGHT, Steve Winwood, Island
- 29 23 BUILT FOR SPEED, Stray Cats, EMI-America
- 30 20 THREE SIDES LIVE, Genesis, Atlantic
- 31 21 IMPERIAL BEDROOM, Elvis Costello, Columbia
- 32 42 ROUGH DIAMONDS, Bad Company, Swan Song
- 33 24 HOOKED ON SWING, Larry Elgart and His Manhattan Swing Orchestra, RCA
- 34 36 LOVE WILL TURN YOU AROUND, Kenny Rogers, Liberty
- 35 36 ALWAYS ON MY MIND, Willie Nelson, Columbia
- 36 26 ALL THE BEST COWBOYS HAVE CHINESE EYES, Pete Townshend, Also
- 37 39 MOUNTAIN MUSIC, Alabama, RCA
- 38 43 HOOKED ON CLASSICS II, Royal Philharmonic Orchestra, RCA
- 41 41 NIGHT AND DAY, Joe Jackson, A&M
- 40 40 ONE ON ONE, Cheap Trick, Epic
- 41 30 TUG OF WAR, Paul McCartney, Columbia
- 42 46 TOTO IV, Toto, Columbia
- 45 45 DARE, The Human League, A&M/Virgin
- 44 44 KEEP IT LIVE, The Dazz Band, Motown
- 45 37 ESCAPE, Journey, Columbia
- 46 55 BAD TO THE BONE, George Thorogood & The Destroyers, EMI-America
- 47 47 SPECIAL FORCES, 38 Special, A&M
- 48 48 TANTALIZING HOT, Stephanie Mills, Casablanca
- 49 49 MISSING PERSONS, Captain
- 50 50 NO FUN ALLOW, Glenn Frey, Elektra
- 51 51 JANE FONDA'S WORKOUT RECORD, Jane Fonda, Columbia
- 54 54 THROWIN' DOWN, Rick James, Gordy
- 53 69 ALL FOUR ONE, The Motels, Capitol
- 54 60 LET ME TICKLE YOUR FANCY, Jermaine Jackson, Motown
- 56 67 I CAN'T STAND STILL, Don Henley, Elektra
- 56 58 NOW AND FOREVER, Air Supply, Arista
- 57 57 ANNIE, Soundtrack, Columbia
- 58 61 FAST TIMES AT RIDGEMONT HIGH, Soundtrack, Full Moon/Asylum
- 59 63 ABOMINOG, Uriah Heep, Mercury
- 60 65 NON STOP ECSTATIC DANCING, Soft Cell, Sire



MONOCHROME SET: colourful at 18

- 21 23 THERMO-NUCLEAR SWEAT, Defunkt, Hannibal HNBL 131
- 22 24 HO-YO SILVER AWAY, Lone Ranger, Greenleafs GREL 41
- 23 24 DR HECKLE AND MR JAY, Pop Fugaz Y17
- 24 26 GREATEST HITS, Blue Orchids, Rough Trade ROUGH 36
- 25 27 PUNK AND DISORDERLY, Various, Abstract AABT 100
- 26 29 DRUMMING THE HEARTBEAT, Eyeless In Gazy, Cherry Red B RED
- 27 25 THE CHANGELING, Toyah, Safari Voo 9
- 28 30 BEST OF THE DAMNED, Damned, Big Beat DAM 1
- 29 20 MOVEMENT, New Order, Factory FACT 50
- 30 22 RHYTHM COLLISION, Ruts DC, Bohemian BOP 4



by ALBAN JONES

**F**EW CHART comebacks in recent years have been quite so enthusiastically received as that of Billy Fury, who returned to the hit standee three weeks ago with "Love Or Money".

The former Ronald Wycherley was born in Liverpool on April 17, 1941. In 1958 Wycherley had been made redundant from his job as a deck hand on a tug boat and was determined to make his mark as a songwriter. One rainy day that October, according to legend, he arrived at Dickens' Esso Theatre with the intention of persuading Marty Wilde to hear some of the many songs he'd written. Instead, he was confronted by Wilde's manager Larry Parnes, who was greatly impressed by his initiative and invited the youngster to run through a few of his songs. Slightly taken aback, Wycherley obliged. Parnes was impressed by both his songs and his singing and offered him a two song slot on that night's bill. Wycherley accepted and received a rapturous reception from the local audience. Immediately after the show, Parnes signed him to a long contract and set about finding him a new name.

Wycherley had already decided the name he wanted: "It'd like to be called Stan Wade." "Stan Wade," thundered Parnes. "What sort of name's that?" "It's the name of a character in a western I'm reading," replied Wycherley. "From now on you're Billy Fury, and you'd better get used to it," returned Parnes.

And so it was that four months later Billy Fury made his chart debut with one of his own compositions, "Maybe Tomorrow". His next three hits were

### SUGGS' DAD, sorry, Billy Fury, models his new futurist image

also self-penned rock numbers and all reached the top 30. Thereafter his singles output consisted entirely of non-originals, usually ballads. Initially these would be quickfire covers of current American hits, but later British songwriters were brought in to custom-write for him. At first the softening of Fury's image proved no obstacle to success. Between 1961 and 1963 he had 13 hits, all but one of which made the top 20. His career really began to nose-dive as Merseybeat began to take a hold in late '63. He failed to adapt, and ironically his fortunes were on the slide as the time when Liverpool acts prospered as never before. By the time the hits dried

up completely in 1966, Fury had charted 26 times.

As long ago as 1962, Fury cancelled his engagements for five weeks due to ill health. Later he was diagnosed as having heart trouble and told he'd never live to be 30. Now 41, he has undergone major heart surgery three times.

His return to the chart area is, then, a major triumph. No matter that his comeback hit — "Love Or Money" — is a watery remake of the Blackwells' 1961 hit, Billy contributed greatly to the British rock scene of the early 1960s and richly deserved any future success that comes his way.

Only seven acts have returned to

prominence with new recordings after a longer absence from the chart than the 15 years, 350 days endured by Fury. Leading the way is Gary U.S. Bonds who failed to bother the chart compilers between October 14, 1967 and May 31, 1981, a period of 19 years, 228 days. He's followed by Paul Evans (18 years, 244 days), Bing Crosby (17 years, 344 days), Slim Whitman (17 years, 92 days), Mike Berry (17 years, 71 days) and Dee Clark (16 years, 9 days). Like Fury, Mike Berry and Paul Evans staged their comebacks after signing for Polydor.

Russ Ballard's spectacularly unsuccessful career as a solo artist has been more than adequately compensated for by his outstanding track record as a composer of hits for others. Grateful recipients of his songs include Santana, Hello, Hot Chocolate, Graham Bonnet and Three Dog Night.

Now Russ's magic pen has provided very different hits for equally diverse artists on either side of the Atlantic. Here his composition "I Know There's Something Going On" is a hit for Frieda, whilst in the USA "You Can Do Magic" is breathing new life into the career of America, providing them with their first top 20 hit for over seven years. Ballard also produced the song which was recorded in London, as was all of America's early work with producers Ian Samwell and Jeff Dexter, and most of their George Martin-produced discs. In fact, only two of America's US top 20 hits were recorded in that country, the other six were taped right here in Britain.

## TOP 45

- 1 LEAVE IN SILENCE, Depeche Mode, Mute BONG 1
- 2 SO HERE I AM, UB40, DEP International, 7DEP (12DEP) 5
- 3 DON'T GO, Yazoo, Mute 121V42 001
- 4 BLEED FOR ME, Dead Kennedys, Stank/Alternative Tentacles STAT 22
- 5 ASYLUMS IN JERUSALEM, JACQUES DERRIDA, Scritti Politti, Rough Trade RT 111
- 6 WARRIORS, Blitz, No Future 01 16
- 7 RUN LIKE HELL/LUR YER BUM, Peter & The Test Tube Babies, No Future 01 15
- 8 BEASTS (EP), Sex Gang Children, Illuminated LL 1112
- 9 RISING FROM THE DREAD (EP), UK Decay, Corpus Christi CHRIS T 11
- 10 41 MUTANT ROCK, Meteors, WXYZ ABCD 5
- 11 7 RELIGIOUS WARS, Subhumans, Spiderleg SDL 7
- 12 WHAT ARE WE LIKE? Farmers Boys, Backs TACH 001
- 13 BELA LUGOSI'S DEAD, Bauhaus, Small Wonder WEEVY 2
- 14 HAVE YOU GOT 10P? (EP), Ejectad, Riot City RIOT 14
- 15 LOVE AT FIRST SIGHT, Gai, Rough Trade RT 085
- 16 FACE THE FACTS, Ron AD, Radical Change RT 085
- 17 ONLY YOU, Yazoo, Mute 020
- 18 17 YEARS OF HELL (EP), Partisans, No Future 01 12
- 19 REASONS FOR DUSTING (EP), Subhumans, Spiderleg SDL 5
- 20 I MELT WITH YOU, Modern English, 4AD AD 212
- 21 SHELTERS FOR THE RICH, Disruptors, Radical Change RC 2
- 22 27 PAST MEETS PRESENT, Weekend, Rough Trade RT 107

- 23 PARANOID, Black Sabbath, NEMS International NEIPI 1
- 24 26 TEMPTATION, New Order, Factory FAC 63(12)
- 25 SUCIDE BAG, Action Pact, Fall Out FALL 003
- 26 16 OPEN YOUR EYES, Lords Of The New Church, Illegal ILS 0030
- 27 19 WOMAN, Anti-Nowhere League, WXYZ ABCD 4
- 28 LOVE WILL TEAR US APART, Jet, Division DIVY FAC 23
- 29 42 GENTLE MURDER (EP), Mayhem, Riot City RIOT 13
- 30 33 NIGHT AND DAY, Everything But The Girl, Cherry Red CHERRY 37
- 31 22 SOCIETY'S REJECTS (EP), Maudlin, Rough Trade RT 085
- 32 40 TEENAGER IN LOVE, Eraserhead, Flicknik FLS 210
- 33 28 JUST ANOTHER HERO, One Way System, Anagram ANA 1
- 34 31 SOMETHING ON MY MIND, Play Fontaines, Operation Twilight OPT 008
- 35 25 SICK BOY, GBH, Clay Mill CLAY 11
- 36 THE STRANGERS, Dead Or Alive, Black Eye BE 2
- 37 36 FARCE (EP), Rudimentary Penz, Crass 221964(12)
- 38 19 LOVE WILL TEAR US APART, Jet, Division DIVY FAC 23
- 39 VIVA LA REVOLUTION, Adicts, Fall Out
- 40 SUMMER IN THE CITY, Tit & Ton, Universal SUR 121007
- 41 30 THE HOUSE THAT MAN BUILT, Conflict, Crass 221984(1)
- 42 32 FAITHLESS, Scritti Politti, Rough Trade RT 101(1)
- 43 33 MARCH VIOLETS, March Violets, Mercury MER 013
- 44 35 WAIT FOR THE BLOKOUT/JET BOY, JET GIRL, Darned/Capitan Sensible, Big Heat 7
- 45 — THE PEEL SESSIONS, Nightingales, Cherry Red CHERRY 44
- 46 37 F\*\*\* THE WORLD (EP), Chaotic Discord, Riot City RIOT 41
- 47 48 MORE TROUBLE COMING EVERY DAY, Zounds, Rough Trade RT 086
- 48 46 RUB ME OUT, Cravats, Crass 221984(4)
- 49 45 SURVIVAL, Defects, WXYZ ABCD 3
- 50 38 TV PARTY, Black Flag, SST

## Flashback 10

September 10, 1977

- 1 WAY DOWN, Elvis Presley
- 2 MAGIC FLY, Space
- 3 FLOAT ON, The Floaters
- 4 OXYGENE, Jean Michel Jarre
- 5 DEEP DOWN INSIDE, Donna Summer
- 6 ANGELO, Brotherhood Man
- 7 NIGHTS ON BROADWAY, Candy Station
- 8 SILVER LADY, David Soul
- 9 THAT'S WHAT FRIENDS ARE FOR, Deniece Williams
- 10 NOBODY DOES IT BETTER, Carly Simon

September 9, 1972

- 1 MAMA WEER ALL CRAZEE NOW, Slade
- 2 YOU WEAR IT WELL, Rod Stewart
- 3 ALL THE YOUNG DUDES, Mott The Hoople
- 4 STANDING IN THE ROAD, Blackfoot, Sue
- 5 IT'S FOUR IN THE MORNING, Farouq Young
- 6 SUGAR ME, Lynsey de Paul
- 7 SILVER MACHINE, Hawkwind
- 8 VIRGINIA PLAIN, Rocky Music
- 9 LAYLA, Derek and The Dominos
- 10 I GET THE SWEETEST FEELING, Jackie Wilson

September 9, 1967

- 1 LAST WALTZ, Engelbert Humperdinck
- 2 I'LL NEVER FALL IN LOVE, Tom Jones
- 3 SAN FRANCISCO, Scott McKenzie
- 4 EXCERPT FROM A TEENAGE OPERA, Keith Windlass
- 5 THE HOUSE THAT JACK BUILT, Alan Price
- 6 EVEN THE BAD TIMES ARE GOOD, The Tremeloes
- 7 JUST DRIVING YOU, Anita Harris
- 8 WE LOVE YOU, Rolling Stones
- 9 I WAS MADE TO LOVE HER, Stevie Wonder
- 10 ITKWOOD PARK, The Small Faces



# NEWS

## Shalamar live dates

SHALAMAR COME to Britain again next month for some live concerts. The soul dance band — high in the charts with their 'There It Is' single — have fixed up dates in London.

They appear at the Dominion Theatre on November 21 and Croydon Fairfield Halls 22.

But the promoters say they will add a couple more dates.

Tickets for the concerts are £6, £5 and £4, available from the box offices now.

## Duran add date

DURAN DURAN have added an extra date to their massive tour which starts next month.

The band will now play the Leeds Queens Hall on November 23. Tickets go on sale on September 13 from 9.30 from the box office and normal outlets.

## Belle Stars cover up

THE BELLE Stars follow up their 'Clapping Song' hit with another disc released next week.

The all-girl group release a version of 'Mockingbird' originally by Charlie and Inez Foxx.

On the B side is one of their own numbers 'Turn Back The Clock'.



SIOUXSIE And The BANSHEES: screech away

# SIOUXSIE THROTTLES BACK

SIOUXSIE AND The Banshees are to play live at last.

Punk's favourite pin-up has shrugged off her throat complaint ready to play 11 dates throughout November.

"I was told to rest for six

months, and as we've only played a handful of shows since then I've rested almost that long, apart from studio work." Siouxsie told RECORD MIRROR this week.

And on October 1, the band release a new single. It's called 'Slowdive' and backed with 'Cannibal Roses'. A 12-inch version features an extra number 'Obsession 11'.

Their tour marks the group's first dates since their Elephant Faysre concert in July. But they haven't been able to find a venue for any more "special concerts" as promised.

"We've tried to find a location for a special event in London but

have been quashed by GLC regulations," said Steve Severin.

The concerts kick off at Birmingham Odeon November 13.

Then Glasgow Apollo 15, Edinburgh Playhouse 16, Scarborough Futurist Theatre 18 and 19, Manchester Apollo 21 and 22, Southampton Gaumont 24 and 25 and London Hammersmith Palais 28 and 29.

Tickets are on sale now.



Pat Kelly/Parade/Miller

## Depeche frame up

DEPECHE MODE release their second album at the end of the month.

The new LP is called 'A Broken Frame' and includes their hits 'Leave In Silence' and 'The Meaning Of Love'.

It comes out on September 27, but features the old

Depeche Mode. Since recording the album they have recruited Alan Wilder, who'll be playing with the group on their forthcoming autumn tour.

The album features 10 songs including the singles.

The Illustrated  
**ENCYCLOPEDIA OF ROCK**

Learn if you really know your rock music, including the ENCYCLOPEDIA OF ROCK.

Now completely revised and including all the new developments in rock music, this 200-page book is the ultimate guide to the world of rock. It includes a complete guide to the 'new wave' and 'punk' movements, and a comprehensive list of rock bands and artists.

From Soundings Associates  
Pop Music Books, 100 Tottenham Court Road  
will be happy to send a copy for you.

Salmoner Books

## Bondage package



**BEKI BONDAGE: Up your way**

VICE SQUAD hit the road again next month... for their biggest tour ever.

Beki and the boys play 14 dates shortly after bringing out a new EP.

Called 'The State Of The Nation EP', it includes three new songs with 'Citizen' on the A side and 'Scared For Life' plus 'Faceless Men' on the flip.

Dates begin at Bradford University on October 7. Then Manchester Polytechnic 9, Kaighley Funhouse 11, Liverpool Warehouse 13, Preston Warehouse 14, Retford Porterhouse 15, Middlesbrough Cavern 16, Brighton X-Trems 19, Shanklin Pier 20, Bridgewater Arts Centre 23, Plymouth Top Rank 24, Coventry Lanchester Polytechnic 27, Cambridge Sea Cadets Hall 28 and Norwich Gala 29.

More dates, including London, are to be announced.

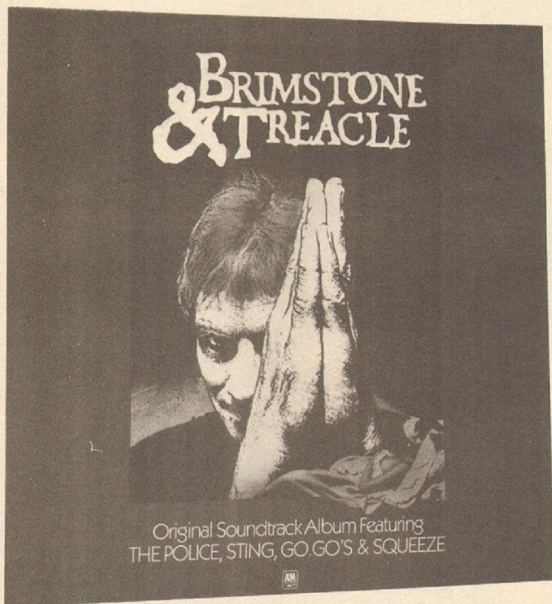
## Culture gig

CULTURE CLUB play a one-off date at London's Lyceum on September 30.

George and the boys have just released a single 'Do You Really Want To Hurt Me?' and follow-up with a full tour later this year.



# BRIMSTONE & TREACLE



Sting stars in  
Brimstone & Treacle  
a new dramatic film  
on release from  
September 9  
© 1982 Warner Music  
WARNER

Featuring 5 Sting solo tracks  
3 brand new Police tracks  
& cuts from Squeeze & Go Go's  
On Album & Cassette

Includes the smash hit single  
'Spread A Little Happiness'  
**OUT NOW**





## NEWS

Pretenders  
continue

THE PRETENDERS are back in action with a new single next week.

It means the band are to keep going despite the death of guitarist James Honeyman-Scott recently.

At the time it looked as if the band might split, especially when bassist Pete Farndon quit.

Their new single is 'Back To The Chain Gang'.



ALTERED IMAGES with new man Stephen Lironi (top right)

## Images altered

ALTERED IMAGES have split ... with drummer Titch and guitarist Jim McInven quitting.

And the group have only drafted in ONE person to replace them.

The new man is guitarist Stephen Lironi, who played for Glasgow band Restricted Code. He will also play drums for the band in the studio, although they'll use a drum machine or session man when on the road.

There are rumours that a series of rows caused the split.

"The band weren't sorry to see Jim leave, and he wasn't sad to be going," a source close to the group said.

It's thought that Titch left when he discovered that Jim McInven was leaving.

## Bauhaus go undercover

BAUHAUS TAKE themselves onto the road next month for an 18-date tour.

The live dates follow a new single featuring covers of David Bowie's 'Ziggy Stardust' and Eno's 'Third

ROMANCE  
FALTERS

MODERN ROMANCE singer Geoff Deane has quit the group.

But they are still going on the road with new vocalist Michael J. Mullins.

"It's with mixed emotions that I am retiring as the singer with Modern Romance," Deane said this week. "My departure has nothing to do with either personal or musical differences."

Meanwhile the band — who have hit the charts with 'Cherry Pink

And Apple Blossom White' — start their tour at the end of the month.

They start at Poole Arts Centre on September 29. Then Purfleet Circus Tavern 30, October 1 and 2, Harrow Mixx, & Herts Country Club 3, Bristol Romeo & Juliet's 4, Plymouth Fiesta 5, Batley Frontier Club 7, Newcastle University 8, Hull Westfields Country Club 9, Ashton Under Lyme Tameside Centre 10, Oswestry Victoria Rooms 11, Sheffield Lyceum 12,



GEOFF DEANE: 'I quit!'

Worcester The Barn 15, Manchester University 15 and Portsmouth Guildhall 16.

UB40  
cancelled

REGGAE GROUP UB40 have cancelled their shows at London's Fair Deal this weekend.

Fans can get refunds from the point of purchase, but some tickets are still left for the group's Hammermith Odeon concerts on September 22 and 23.

## Jelly tots

BLANCMANGE go on the road for three dates next month to follow the release of their debut album.

The album, called 'Happy Families', is released on September 24. A third single 'Living On The Ceiling' comes out on October 17.

Live dates are Basildon Raquel's October 7, Hastings Downtown 8 and London Venue 12.

Imaginative  
Spandau

SPANDAU BALLET release a new single next week ... and they've teamed up with Imagination's production team for the new number.

The new song is called 'Lifeline' and comes out on September 24.

Producers Tony Swain and Steve Jolley will handle the Gary Kemp composition ...

On the B side is a "club mix" of 'Live And Let Live', while a 12-inch copy features extended versions of both tracks.

Spandau keep their partnership with Swain and Jolley for their third album which they will record in the Bahamas next month.

Tour dates start at the Brighton Dome on October 9. They go on to play Bristol Locarno 10, Norwich University 13, London Lyceum 14, Aylesbury Friars 16, Portsmouth Guildhall 17, Guildford Civic Hall 18, Nottingham Rock City 19, London Lyceum 21, Manchester Salford University 22, Birmingham Odeon 23, Hanley Victoria Hall 24, Liverpool University 26, Leicester De Montfort Hall 27, Coventry University 28, Sheffield Lyceum 29 and Leeds University 30.

Tygers  
strike

THE TYGERS of Pan Tang blew out their gig at Gravesend's Woodville Halls last week after trouble with their road crew.

They are reported to have driven the gear away after a member was sacked.

But the official line is that the doors of the hall were not big enough to get the equipment in. "The Tygers were forced to pull out of the concert due to circumstances beyond their control," said a statement this week.

And for some time the band — in the charts with the 'Paris By Air' single — hung around the hall before realising they wouldn't be able to play.

But they will not be playing another gig there as they fly to Japan later this month for their first Eastern tour.

Pic by Peter Stammers

## DIS-ASSOCIATION

A MASSIVE bust up was the reason The Associates cancelled their scheduled tour, a spokesman said this week.

Associates main-man Alan Rankine admitted that Billy Mackenzie hadn't had pharyngitis.

"He wasn't ill, he just couldn't get it together," Rankine told RECORD MIRROR.

"Everything went wrong, there were problems with everything we did. We tried our best and we're going to try again."

Rumours of an Associates split were racing round the music biz last

week after reports that Mackenzie and Rankine had rowed.

A spokesman for the group said this week: "Billy and Alan had a row a couple of weeks ago, and that could have caused rumours."

"Billy is also about to release a solo single, and that set tongues wagging as well."

But Rankine denied that an argument led to the tour being cancelled or the group considering splitting up, although he added that the chances of seeing them on stage this year is doubtful.

Uncle'. The single is simply called 'Covers' and comes out on October 1.

And a 12-inch version also features a live version of the Lou Reed number 'Waiting For The

Man'. Bauhaus singer Peter Murphy teamed up with Nico to sing the song which is recorded on a cassette recorder. A Bauhaus number 'Party Of The First Part' is also featured on the 12-inch.



# *Roxy Music*

NEW SINGLE

*Seven-Inch-Roxy 5*

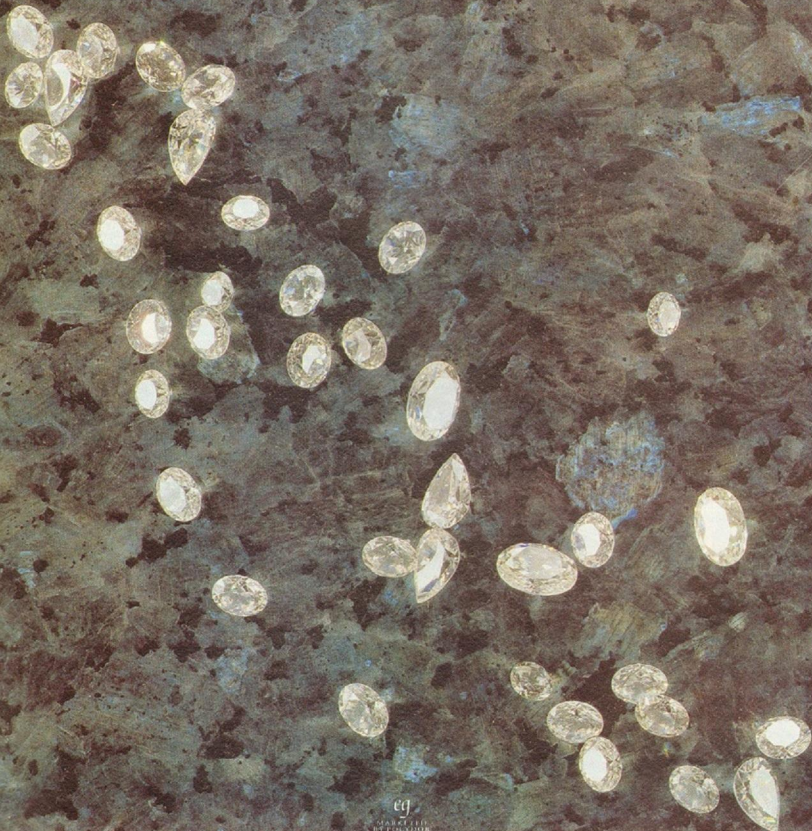
"TAKE A CHANCE WITH ME"

"THE MAIN THING-REMIX" (3' 45")

*Twelve-Inch-Roxyx 5*

"TAKE A CHANCE WITH ME"

"THE MAIN THING-DANCE MIX" (7' 43")



PRODUCED BY RUPERT DAVIES AND ROXY MUSIC  
REMIXED BY RUPERT DAVIES AND IAN LITTLE



# You Tupperware it well

**C**HEAP BED and breakfast hotels aren't the most likely places to run into your favourite pop stars. But that's exactly where you'll find Mari Wilson next month when she takes off on tour.

"Oooh, you do get some funny looks," chats Neasden's Queen of Soul over a nice cup of tea, "and some really weird landlords. We stayed at this one place and there was this bloke, now I don't know if he was an old gay person or what, I couldn't work him out. But he had a toupee. And as soon as we got there he started talking about his son and his wife. And his son and his wife were never there.

Whenever the phone went he said 'Oh, that's probably my son.' As if I care anyway!

"But it's quite a laugh really. We've stayed at places where they've told us ghost stories 'till three in the morning.

"Maybe for some band members,

## No lacquer talent here, says Simon Tebbutt, singing the praises of Mari Wilson

from a sexual point of view it's not so good. When you're sharing a room with somebody else you can't exactly have a wonderful time. But that's not why I'm on the road anyway."

Looking absolutely divine in a red luxur figure hugger and her Empire State halo towering high, Mari Wilson is a delicious mixture of showbiz schmaltz, Sixties kitsch and genuine singing talent. Yet to have a blockbusting top ten hit single, she actually makes her

money on the road touring, even with a 12 piece band, exactly because they don't stay in posh hotels, don't all have their own rooms and don't have roadies.

"I have a hairdresser," she laughs. "Priorities you see. No, we don't always have her. She only comes with us sometimes.

"Another thing we don't do is go out and get drunk every night. A lot of people say 'oh you're really boring'. But people who say that to me are people who've been in bands that have split up because they weren't successful.

"I always say that we don't take it all that seriously. The shows are good fun and a bit of a laugh. The only thing that is taken seriously is my singing, and the songs I sing.

"But there are certain aspects you have to take seriously, because you are paying money to see you and you should deliver the goods. So it's a bit old fashioned and a bit Hollywood, but a lot of it's taking the mickay with us."

**A**T THE crossroads of her career, time to make the art of having fun a business. Mari has come in for some flak recently for sacking her band, the Wilsations. What prompted the decision and was there any bitterness?

"Not really," she answers, "I don't really like to talk about it all that much because it was a bit sad.

"But it came about for obvious reasons, really. We felt that we'd come this far and, musically, we had to get better. The girls weren't singers in the first place. And I don't mean that in a nasty way. One wants to be an actress, she's only 19 and she's got years to have a career, and the other one was a waitress.

"A lot of people just thought that I could carry on playing places like Dingwalls for the rest of my life, or if I had a band that was a bit better, maybe I could go further.

"It's a shame because they were all my friends and I don't know whether they all think I'm a bit of bitch or what they think. I hope they don't because, if anything,



Pic by Joe Borgey



maybe it helped them being in a band that has got a bit of a name for itself. I hope there's no bitterness. I don't feel any bitterness. I just hope they enjoyed it for what it was, and they continue to have a good career on their own."

She's a lovely girl, our Mari. Funny, fresh and a true original, she doesn't "wear" her eccentric style — the Tupperware chic and the bosomy Bet Lynch camp — for effect or even just fun. It is her. And anyone trying to slate her for it is bound to come to grief.

"We had a review in one paper," she complains, "which said because on my single sleeve I was holding Tupperware, it was me trying to say I was one of the people. And that wasn't the reason at all. It was just for a laugh. There wasn't any deep rooted reason for me holding my Tupperware. I just thought that'll be a laugh, so let's do it."

"I mean I am one of the people anyway. I'm probably earning less than most people anyway. I don't know, it does get me down when people say things like that!"

"Anyway, that was my Tupperware. I would like that to be pointed out. I used to live with my boyfriend a few years ago, and I took all my Tupperware back and it's all packed up. But my Mum's got Tupperware so we used my Mum's. And the jewellery box is my mothers, I'll have you know. And the ballerina, when you wind her up, she does go round."

**R**ENOWNED FOR her jumble sale wear, the lurex dresses for special occasions like TV appearances tend to come from such centres of haute couture as the Neasden Sea Scouts Hut — Mari is slowly moving up market for the next tour.

"Jumble sale stuff just isn't going to be good enough," she explains, "the dresses are going to be more over the top this time. So I've found this girl Ronnie who's got a shop called Radar in the Portobello Road and she's making me things. But they're still very cheap. They range from say, six pounds to 12 pounds. And they're all about 20 years old, the originals. She's had them cleaned and taken in. I've got a lot of rhinestone things and sequined dresses. So I'm really all fitted out now."

"And she's made me a load of day things too. The problem in winter is that I can't wear any polo necks because I can't get them over my head because it'd ruin my

**'One day the wind blew my hair-do right over my face and then bent backwards — it looked like a peacock'**

hair, so I have to wear the jumpers with the zips up the back.

"I just like to look different. I've always tried to. I just think people aren't individual enough. You go to Italy or France and see some of the women. They're so classy for one thing, but also so individual. But you go to places like Top Shop and it's all wrong because there are racks of clothes all the same."

"And I like to look different. And not just because I'm a singer. In these days of the liberated female I think I'm liberated. I call myself a feminist, but if you're liberated it doesn't mean you have to be butch and wear jeans and a T-shirt all the time. I might wear jeans and a T-shirt when we're sitting in a van for six hours. That's practical. But it's still nice to wear feminine clothes."

"Women don't have hairy legs, so why not show them off? Unless you've got rickets. Oooh, that wasn't very nice."

"And even if my hair isn't in a beehive, I'd always wear it up. Oh dear, once we were in Sheffield and the wind was so strong and the whole thing blew right over my face and then bent backwards. But by that time it was like a peacock. It was so embarrassing."

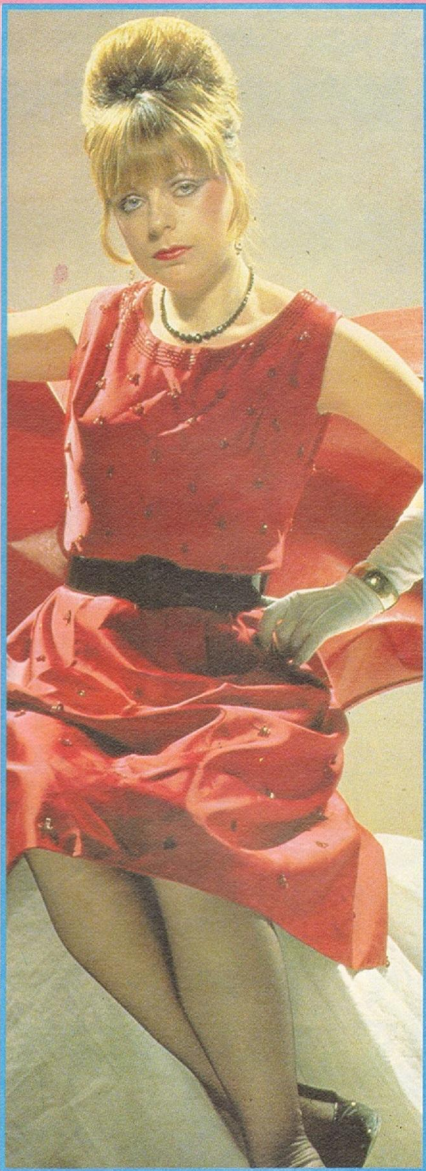
"My hairdresser did it for me today and when she does it it's lovely. When I do it it's not so good. But it makes me feel very womanly. It's a nice feeling. And people like it. When Hank does the intro and I come on stage they say 'Oh my God, look at that, what a ridiculous dress and what a ridiculous hairdo!'"

It was her hairdo that nearly prevented Mari from appearing on Soft Cell's "What" video.

"It was so big that I couldn't get in the car. My Dad said, you can't drive there like that, you'll have an accident. And he was right because I was just about peering over the wheel. He said open the sun roof. I said don't be ridiculous, because of the wind."

"In the end he took me to the station. And I was really dolled up because of the video. And there I was at Wembley Park. Oh dear, oh me. I mean, I would rather not get the Tube. I don't mind being recognised as Mari Wilson, but it's just that the people who don't know you think you're a bit of a weirdo."

"So sometimes it can be a bit of a problem, but otherwise I like it." And so do I, Mari. You've got real style.

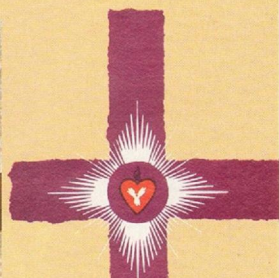
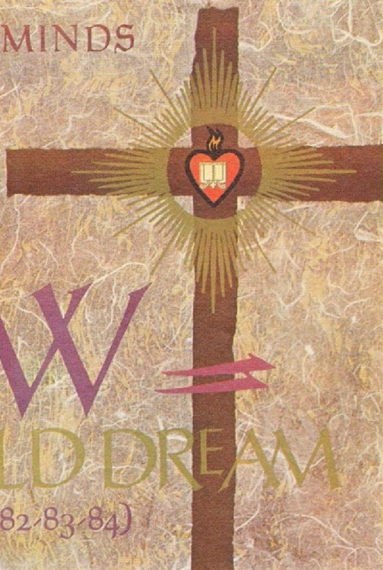


**'There wasn't a deep rooted reason for me holding my Tupperware — I just thought that'll be a laugh'**



SIMPLE \* MINDS

NEW  
GOLD DREAM  
(81-82-83-84)



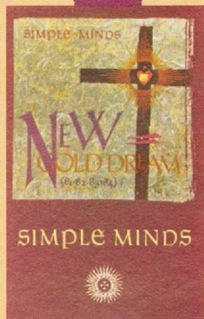
SIMPLE \* MINDS



£4.49



£4.49



Available at branches where you see this door sign displayed.

WHSMITH



Prices correct at time of going to press. Subject to availability at individual branches. While stocks last.



## RELEASES

UB40 have put back the release of their album, "UB44", to September 27, because of technical difficulties. The hologram they want to use on the front cover is causing some problems. ONE TIME Motors member Nick Garvey releases a solo single, "Blue Skies", this week. Nick is featured on vocals, piano and guitar. GODLEY AND CREME release their new single, "Save Me A Mountain", on September 24. The duo are also finishing an album. BRITC NOVAK releases her second single, "The Wedding Dance", on September 24. It's produced by Robin Scott. LOOSE END, the London based band featuring part-time Jam member Steve Nicks, release their new single, "We've Arrived", this week. ALSANIA RELEASE their new single, "Could This Be Love", on September 24. The single will come in a picture bag and

## TOURS

SHAKATAK, who are storming the charts with their single "Invitations", start a massive tour in October. Dates are: Irving Magnifier Centre October 12, Aberdeen Capitol Theatre 13, Glasgow Tiffans 14, Edinburgh Playhouse 15, Newcastle City Hall 15, Hull New Theatre 17, Preston Guildhall 18, Guildford Civic Hall 20, Camber Sands Pontins 22, Nottingham Palms 24, Sheffield Lyceum 25, Middlesbrough Town Hall 26, Harrogate International Conference Centre 27, Southport New Theatre 28, Manchester Apollo 29, Brighton Dome November 1, Ipswich Gaumont 2, Slough Fulcrum 3, Chatham Central Halls 4, Southend Cliffs Pavilion 5, Bournemouth Winter Gardens 6, Oxford Apollo 7, Swindon Oasis Leisure Centre 8, Bristol Colston Hall 9, Southampton Top Rank 10, Hammersmith Odeon 11, Great Yarmouth Marina Centre 12, Norwich East Anglia University 13, Birmingham Odeon 14, Folkestone Lees Cliff Hall 15. More dates will be announced shortly. THE THOMPSON Twins, who have just returned from six weeks recording in Nassau, will be playing dates in October and their single "Lies" will be put out on October 1. Gigs are Norwich East Anglia University October 22, Coventry

## TV AND RADIO

SOUL SINGER Teddy Pendergrass makes a surprise appearance on "Barbara Mandrell" on BBC 2 among the more orthodox country sounds of Ms Mandrell's sisters and Mickey Gilley on

THURSDAY: The Scarlet Party are on "Nationwide" in a "Big Time" style piece. "The Old Grey Whistle Test" returns to BBC 2 on FRIDAY at 11.30 pm. Annie Nightingale has been dumped and the new format show features Simple Minds and Hot Club. UB40's Robin Campbell and Stiff Little Finger, Jake Burns give their verdicts on the new releases on Radio One's "Roundtable". "The Friday Rockshow" has a session from Chinatown.

FASHION have added a date to their forthcoming tour — they'll play Bradford St Georges Hall on October 26.



It will be available in seven inch and 12 inch form. THE ROMANTICS release their first single, "Top Of The World", this week — it will be available in a picture bag. TREVILLION AND Nine release their single, "Anyone For Tennis", this week. The single is about the much publicised romance between Cliff Richard and tennis ace Sam Barker. THE PERFECT Zebras release their debut album, "Garlands", is doing well in the Top song was written by vocalist Alan Jerry and produced by Barry Andrews. MIAMI BASED artist Dobby Dobson releases his single, "Sweetheart", on September 24. COSMETIC RELEASE a double A sided single this week. Tracks are "Get Ready" and "Out On". THE COCTEAU Twins whose debut album, "Garlands", is doing well in the indie charts, release a 12 inch EP "Lullabies" this week

Polytechnic 23, Bristol Locarno 24, Leicester Polytechnic 27, Sheffield Lyceum 28, Manchester Hacienda 29, Bath University 30, Brighton Top Rank November 1, Hammersmith Palms 2. HEAVY METAL band Spider play a series of dates this month before supporting Gillan. They can be seen in action at Carlisle Creeps September 17, Blackpool JR's 18, Blackburn Bay Horse 19, Folkestone Leisure Dome 24, Chichester Rock Society 25, Southall Heads 30, Cambridge Rock Society October 2, Witney Palace Theatre 3, Oxford Penny Farthing 8, Gravesend Red Lion 9, London Marquee 14, Yeovil Rainbow 15, Bristol Granary 16. THE TRUTH, a band formed by ex Nine Below Zero member Dennis Greaves, are out on the road this month with dates at Liverpool Warehouse September 17, Woolwich Tramshed 21, London Marquee 23, Dunstable Queensway Hall 25, Leeds Warehouse 29, Sheffield Limit 30. Dates for October will be confirmed later.

THE FOUR Tops will now be playing London Dominion on October 28 and not October 30. They appear at Basildon Leisure Centre on October 30 and they've also added a date at Kendall Leisure Centre on October 24.

"The Old Grey Whistle Test" is repeated at around 8.30 pm on BBC 2 on SATURDAY, Junior and Toto Coelo turn up on BBC 1's "SummerTime Special". The Belle Stars and the Pinkies are on Radio One's "In Concert".

Gambo's SUNDAY is taken up with a look at the career of the Beatles on Radio One. LWT viewers can either drink Horlicks or watch RED Spedwagon on "Nightlife Presents" on SUNDAY. The effect will be the same.

"The Kenny Everett TV Show" is repeated on TUESDAY on BBC 2, all in the best possible taste, of course. WEDNESDAY is fun day with "Fame" and "The Monkees" on BBC 1.



NATASHA releases her debut album, "Captured", this week. The album includes 'Iko Iko' and her new single, 'The Boom Boom Room.'

## The return of the Axe Men GUITAR HEROES No 2 ON SALE NOW

Featuring 16 pages of colour pics.

Huge interview with Eddie Van Halen

Massive feature on Jimi Hendrix

And interviews with Pete Townsend, Bernie Tormé & Neil Murray

Plus RUSH

STEVE HOWE  
MICK RALPHS

PRAYING MANTIS  
MICK JONES ETC.

ON SALE AT MAJOR NEWSAGENTS TODAY.





NEWS  
BEAT

## Young hearts

**L**EMMY WON'T say if Wendy O. Williams clings to him when the nights are cold and lonely.

The Motorhead bass player and the Plasmatics singer have just released their single 'Stand By Your Man', but Lemmy says their relationship is purely professional. "There is absolutely no love to be stirred," he growls. "We're just good friends, that's all. I have nothing else to say."

Even so, Lemmy has been pretty impressed by the leader of America's most outrageous band, who wears unusual ornaments on her nipples and destroys cars on stage. The Plasmatics were banned from Britain when they tried to tour. "She's one of the most amazing ladies I've ever met," says Lemmy. "Her voice is like mine — it's full of attack. Really, I'm the male equivalent of her and she's the female equivalent of me. It's funny how that worked out — I suppose it's luck really."

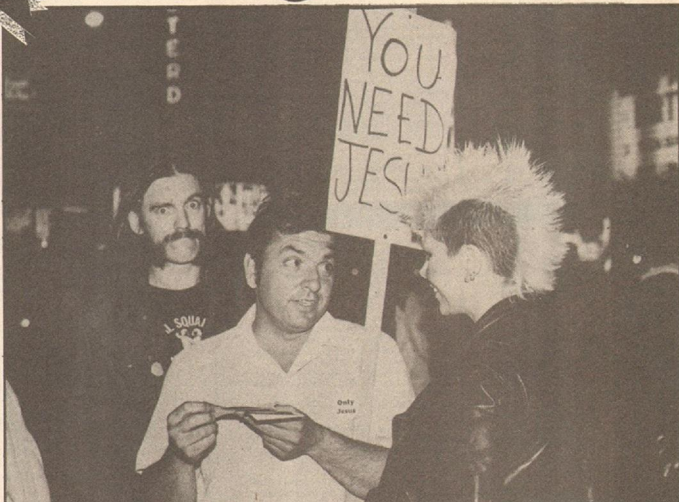
Lemmy and drummer Phil Taylor decided to team up with Wendy and Plasmatics members Wes Beech and Richie Stotts after they met at a Motorhead gig. Later they thought it would be a good idea to re-arrange Tammy Wynette's old hit a little...

"If you're going to do something outrageous you must do it properly," says Lemmy. "I don't know what Tammy thinks about it but we might be hearing something from her lawyers. But just because you play fast it doesn't mean you're a moron — Richie Stotts is a phenomenal guitarist."

"The Plasmatics are not how you imagine them to be. Richie's six feet five with a Mohican haircut but he's a real gentleman. He says 'hello pleased to meet you' and that kind of thing."

"He changes a bit when he's had a few and people take the piss, but usually he's all right."

"Wendy doesn't drink or smoke and she keeps herself in shape by exercising. I don't know how old



LEMMY AND WENDY: "Just good friends"

she is but she's somewhere near my age and I'm three years off forty."

Lemmy says Motorhead and the Plasmatics are planning a tour or an album together. Instead, Motorhead will be recording an album on their own around October and they're planning a tour for early next year.

Lemmy's also become friends

again with guitarist Fast Eddie, who left the line-up after a row over Motorhead's team up with the Plasmatics.

"Eddie was part of my soul for seven years," says Lemmy. "When he left it was like the start of a divorce where the wife takes the kids and walks out."

"Regardless of what he's said, he did leave us and we spent three

days trying to talk him out of it. But we can't go on washing our dirty nappies in public. I wanted to put an end to the bitchiness that was flying around in the press so I jammed onstage with him at Reading. I haven't kissed him but we've made up."

by Robin Smith

## Turning Japanese

**T**HE HISTORY-to-date of Roy Ward reads like a rejected storyline for some caricature rock movie of the 'Stardust' ilk. It could never happen in real life — could it? Ward can tell you differently.

In 1977 he joined a group called City Boy as drummer and singer. They went on to international success, though in Britain only one single made it really big — '5705', a lightweight but surprisingly memorable pop moment featuring Ward's distinctive, high-pitched vocals.

But what happens to a successful yet faceless musician like Ward when a combo such as City Boy folds?

"After the ball was over," he admits with winning candour, "I was left searching for work." City Boy's former producer contacted him with the offer of some session work, which he gladly accepted, for the newly formed Jive Records. Having sung the songs and

collected his fee, Roy Ward was to see one of the tracks, 'The Lion Sleeps Tonight', emerge under the name Tight Fit, with a hunky male model chosen to mime to his voice.

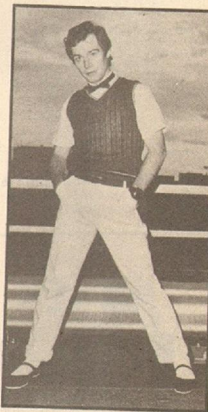
Sad but true. Yet Ward may after all be able to enjoy the last laugh, since 'Runaway', a cover version of the Del Shannon classic by his new group Tokyo Charm, is hovering around the charts and looks close to hit status already.

"I'm not disappointed," he says, with regard to missing out on a loin-clothed career on Top Of The Pops. "I don't begrudge anyone anything at all."

Besides, he's more concerned with getting the six-piece Tokyo Charm off the ground; this is no Dave Stewart-style bland cover from a bunch of studio hacks, he maintains, but the debut release from a working band.

"Whether we survive as a group, though," he continues, "depends entirely on the public's reaction."

by Sunie



TOKYO CHARM: Art of Jap

RECORD  
MIRROR

No. 1  
For

CHARTS



New  
Album

Holly  
& the italians

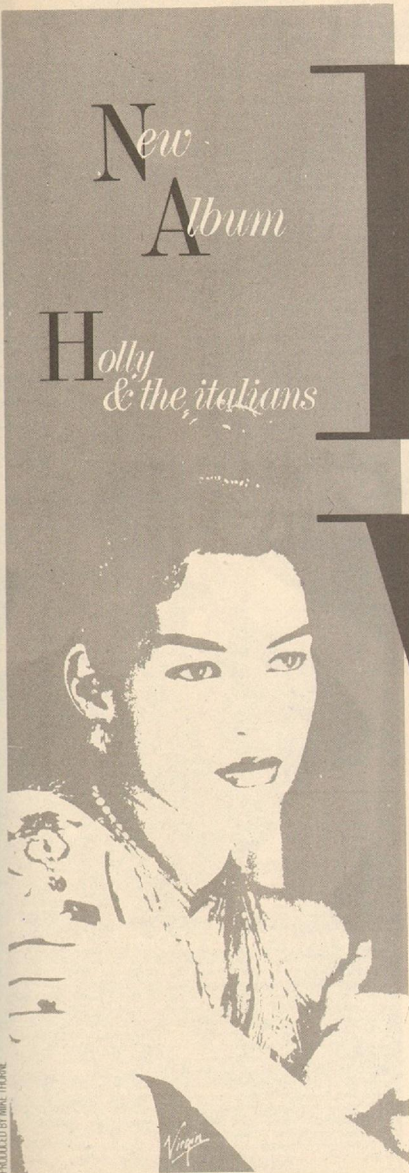
Holly  
Beth  
Vincent

Out  
Now

available on album and cassette  
V2234

PRODUCED BY MIKE THORPE

Virgin







# PROFILE

"A BAG of your finest chips and a large pickled onion, my man." Jeff orders his dinner

## JEFFREY DANIEL of Shalamar

**FULL NAME:** Jeffrey Daniel  
**NICKNAME:** Colonel Pop  
**DATE OF BIRTH:** First trip to London 1982  
**PLACE OF BIRTH:** King's Road, London  
**EDUCATED:** 'Soul Train' TV show  
**HEIGHT:** Six foot  
**WEIGHT:** 135 lbs  
**COLOUR OF EYES:** Brown  
**FIRST LOVE:** Music and dance  
**FIRST DISAPPOINTMENT:** Five grade classroom  
**FIRST LIVE SHOW SEEN:** Mother playing the piano  
**FIRST RECORD BOUGHT:** 'Tapestry' - Carole King  
**MUSICAL INFLUENCES:** The radio  
**INSTRUMENTS PLAYED:** Keyboards, bass, guitars, percussion and body!  
**HERO:** Colonel Pop  
**HEROINE:** None  
**FAVOURITE BOOK:** 'Easy Guide To Speaking Japanese'  
**FAVOURITE MAGAZINES:** 'Right On', 'Record Mirror', 'The Face', 'Zig Zag', 'New Sounds New Style' and 'Melody Maker'  
**FAVOURITE FILMS:** 'Close Encounters Of The Third Kind', 'Poltergeist', 'ET', ' Raiders Of The Lost Ark', 'The Life Of Brian', 'Treasure Island'

**FAVOURITE TV SHOWS:** 'Top Of The Pops', 'Soul Train' and 'The News'  
**BEST LIVE SHOW:** Manhattan Transfer  
**FAVOURITE CLUBS:** The Palace, Xenon and the Embassy  
**FAVOURITE FOOD:** Fish and chips (especially in Berwick Street, London)  
**FAVOURITE CLOTHES:** My own combination of outfits  
**HAIRCUT:** Raymond Bird at Alan's in the King's Road  
**FAVOURITE DRINK:** Orange juice  
**IDEAL HOME:** With a built-in recording studio  
**IDEAL HOLIDAY:** Seeing the rest of Europe  
**IDEAL CAR:** A jeep  
**MOST FRIGHTENING EXPERIENCE:** My first plane trip  
**WORST EXPERIENCE:** Finding the Kowloon Restaurant in Gerrard St, London, closed  
**FUNNIEST EXPERIENCE:** Every moment I live  
**SUPERSTITIONS:** None  
**FANTASY:** To sell-out Wembley Stadium  
**MOST HATED CHORE:** Moving to a new residence  
**AMBITION:** To have someone move me to London



## STAR CHOICE

### EDWYN COLLINS of Orange Juice

**BELLE** - Al Green. Five million per cent conviction, very emotive  
**SHE SAID, SHE SAID** - The Beatles. I like it for Harrison's astringent guitar and Lennon's lyrics  
**I'LL TAKE YOU THERE** - Staple Singers. I like it for precisely the same reasons Zeke (another Orange Juice) does  
**ROCK YOUR BABY** - George McRae. The *ultimate* disco record  
**JUST ENOUGH TO KEEP ME HANGING ON** - Anne Peables. Hi is a splendid label and I can really relate to the lyrics, man  
**HAVE YOU EVER SEEN THE RAIN?** - Creedence Clearwater Revival. Great!  
**CAN YOU FEEL ME?** - David Bowie. 'Young Americans' is a highly influential album today. I'll have you know  
**TURN, TURN, TURN** - The Byrds. Evocative of everything good about the Sixties and I don't mean acid etc  
**OVER YOU** - The Velvet Underground. Predictable  
**VENUS** - Television. I'm getting too lazy to think of reasons for liking things this good

# THE PASSIONS



# SANCTUARY

THE NEW SINGLE

7" and 12"

PRODUCED BY NICK GLOSSOP  
 APPEARING AT THE BLOOMSBURY THEATRE  
 SEPTEMBER 20-24 TH





## PRIVATE FILES

## Screen gees

by SUNIE

**A**NIGHT out at the pictures? Smashing! Last Wednesday found me in Row G of the Classic cinema, sucking my fruit pastels as *Sting* interfered with a brain-damaged girl on the big screen before me. The occasion, of course, was the premiere of 'Brimstone And Treacle' followed by a knees-up at a posh hired gaff in Regents Park. Those attending included the blond bombshell himself, co-star Denholm Elliot, Boy George, Steve Strange (the latter upbraided by Paula Yates for patting her tum and remarking that it wasn't showing yet), Billy Connolly and Pamela Stephenson and the minute Lynsey de Paul, Mick Karn behaved himself, Captain Sensible didn't, Bob Geldof sat crossly munching peanuts in the foyer before the film, but stuck close by his girl at the party — perhaps to keep her handsome friend Rupert Everett at bay?

*Sting's* entrance to the premiere was a dramatic affair, involving a dash through the waiting fans into the cinema, to be mobbed by a hysterical pack of photographers. A quick pout for them, and he bounded off up the stairs, leaving a bewildered PC Plod to demand of the cinema manager, "Ee, that geezer just jumped out of his motor and ran in — can we have the keys, so we can move it out the middle of the road?"

• **Congrats to Madness** sacker Lee "Kix" Thompson and his girlfriend Debbie, now parents to a dainty 6lbs 10oz girl. Born on Monday, she's been named Tuesday. They call it madness, I believe...

What's all this about Kevin Rowland having a nose job? Details as soon as my medical spies get their surgical tackle in gear and report to HQ...



Pic by Andrew Collins

## Message in a bottle

"E SAID Captain, I said wot" — *Sting* accosted by a boozey *Sensible* at the 'Brimstone And Treacle' party.

Acting news: **David Bowie** is currently filming in the South Pacific for 'Merry Christmas, Mr Lawrence', a WWII drama set in a Japanese POW camp. Co-stars are Tom Conti and Yellow Magic Orchestra's Ryuichi Sakamoto, but don't bother ringing the local Odette — release date is set for 1983.

Ex-Skids bassist **Russell Webb**, meanwhile, is rumoured to be following erstwhile colleague **Richard Jobson** into the thespian

world. An unconfirmed report has him playing the role of a mad Scot in a current pub theatre production in deepest Islington...

Another one bites the dust: *Lex* singer **David Grant** is now officially engaged to girlfriend *Gill*. Not to worry, though — Peter "we must have lunch" *Martin*, alias *Sketch*, is still on the loose...

• **Earnest young chap** Thomas Dolby brings his synthesizers and professional air to our screens at the end of the month, when he guests on *Kids sci-fi prog* 'The Final Frontier', playing a new track called 'Science'. Pretty high tech, eh what, ho hum, etc...

So **Lemmy** and **Wendy O. Williams** are having a torrid affair, are they? Stuff and nonsense! The well-worn Williams has a long-standing relationship with her producer, though of course that's hardly as publicity-worthy as a supposed liaison with *Lecherous* Lem.

The latter, incidentally, features in a torrid photo-story in the current issue of 'Olli' magazine, featuring colleague *Philly Phil* and a young lady coated in butter...

*Mart* gets up front: **homely Mari Wilson**, en route for London from the West Country the other day, was approached by a BR guard. He

first asked for an autograph, then invited the beehived one to be his guest of honour in the train driver's cab, for a driver's eye view of the journey. All of which is pretty glamorous, when you hail from Neasden...

And talking of glamour, I've stumbled upon the secret of *Gary Glitter's* youthfully thick head of hair. One who has recently worked with the Leader informs me that the bulk of it is false, interwoven with the tinfoil king's own thinning barnet. Perhaps *Midge Ure* could pick up a tip here?...

Ant squashes man shock! **John Atkinson** of *Ifford*, an unemployed computer programmer, attempted to extort 20 grand from *Adam Ant* by threatening him with release of a dull old tape of the dandy highwayman. Nothing doing, replied the befuddled one, and neatly turned the tables by prosecuting the hapless *Atkinson*, who was subsequently sent down for three months...

• **Not funny, but sick:** getwells to *Dee of Fashion*, recently struck down with gastro-enteritis. Also to *Rando* *A La Turk's* percussivist, hospitalised with nervous exhaustion...

**Mackenzie** on stage at last: recovered from his "ills", the *Associates'* singer was to be found singing his heart out at *Dandee's Club* last week, at about 3am, accompanied by his mate *Stevie* from *Orbidog*. Reaction was so ecstatic that the club's manager offered the duo free drink for a week in return for another 25-minute set! *Meanwhile*, expect the re-vamped 'Affectionate Punct' LP to be in the shops soon, with another naughty pic of our Billy on the cover...

Even as I write, preparations are minging ahead for the opening of *The Circus*, the new club run by petulant, fashionable person *Solomon* and featuring *Healy* *Fantazee's* *Jeremy Hays* in the DJ box. Hope the manager to fill the place out; half the people I've spoken to about it are under a ban before it's even opened...

What a curious anecdote *Scottish* eyesaver *merchants Simple Minds* seem to attract! Amongst those watching them from the Lyceum bar on Sunday night were laughing *Andy Fletcher* and *Paul* "mine's a pint of lager" *Geddy* from *Depeche Mode* and an extremely sozzled *John Martyn*...

• **Captain Sensible's** in the papers claiming that he's about to grace the centrefold of *Playgirl* magazine. *Huh!* Sounds like something dreamed up by his publicist, famous madman *Tony Brainsby*, to me...

And finally, a rumour reaches me concerning a projected *Capital Radio Kids' Best Disco In Town*, to be held at the Palace as usual, and broadcast live too. Personal Appearances by *Yazoo* and *Spandau Ballet*, plus a live set from *Culture Club*? *Wilson* reading in your Matchbox car collection for a pair of tickets, methinks...



Pic by Charles Palfin

## Blow for freedom

ROCK FASHION: the "don'ts" department: **Joe Strummer** hides silly Mexican cut under even sillier hat, while rap king **Kurtis Blow** sports rockie-tear shirt and gold medallions. Got the customised *Cortina* outside, have you, Kurt?



## SINGLES

reviewed by  
Simon  
Hills

## SINGLE OF THE WEEK

**THE CLASH:** 'Straight To Hell'/'Should I Stay Or Should I Go?' (CBS) OK, I'm bigoted, but the Clash can still churn out hefty slices of rawness and excitement, and 'Straight To Hell' deserves to be their biggest

hit yet. It's atmospheric, original and grating — although not as hot as the album version. The Mick Jones song on the other side is probably their worst number yet, so why it's a double A side is a mystery.

## GIVE US A BREAK

**ULTRAVOX:** 'Reap The Wild Wind' (Chrysalis) Perhaps it's because *Midge Ure* was brought up in a Glasgow tenement that he feels compelled to write such pompous music. Cue dry ice and huge banks of lights for this mass of swirling synthesizers wrapping pure commercial pop. Beatles men George Martin and Geoff Emerick produced this to make it sound like the pop equivalent of heavy metal's Rush.

**DOLLAR:** 'Give Me Some Kind Of Magic' (WEA) Now it might be trendy to get into clever production — and this has all the harmonies and handclaps you could wish for — but for God's sake it's still vacuous, uninspired and forgettable. Dollar should be left to mums and tannies from London's cocktail bars.

**RICK JAMES:** 'Hard To Get' (Motown) If you're proud to be British you'll forget this so-called "star" who means as much here as a soggy chip...and 'Hard To Get' has as much impact. Weak voice, weak song and pathetic image, leave him to the Yanks.

## DERBY AND JOAN CORNER

**ROLLING STONES:** 'Time Is On My Side' (Rolling Stones) Why anyone should want to buy this version by a group of old men on tour for the cash when they can still get the original is incomprehensible.

**ELTON JOHN:** 'Princess' (Rocket) This must be the most immoral way of getting money for a football club. Look, Reg, Watford are in division one now, and with this song — that sounds like all the others — you'll soon be in the relegation zone.

**ROXY MUSIC:** 'Take A Chance With Me' (EG) But they don't take many chances with this single. Both numbers are on 'Avalon' anyway, and this drifts along with the same ambient feel as the LP. Roxy Music just exist, they're not good or bad anymore, simply another British institution.

**HOT CHOCOLATE:** 'Chances' (RAK) This is an excuse to release a follow-up single, and has the same sort of function as a B side — something to churn out and pick up a few royalties. It'll be tinkling out of your radio every half an hour by now, so you'll see what I mean.

**PAUL McCARTNEY:** 'Tug Of War' (Parlophone) Macca's proved that yer 'imum mentality' pays. Keep 'em simple, preferably write a dirge and watch your millions grow. This is another of his songs you can sing along at home to, and will no doubt rack up the charts.

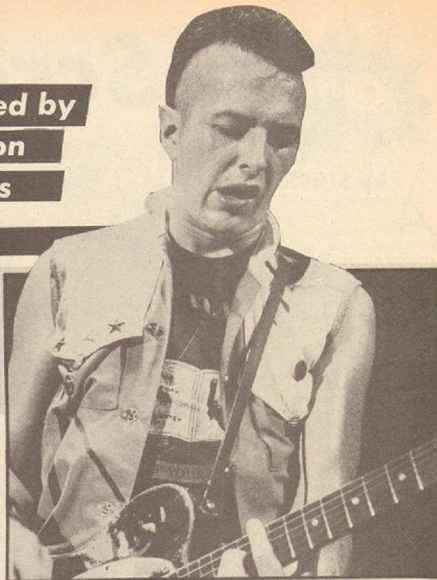
**CLIFF RICHARD:** 'Where Do We Go From Here' (EMI) Nobody actually buys Cliff's records. What's happened is that he's discovered this formula that keeps you looking young at 40 and the drug companies want to fog it to the public. To make sure it works they're keeping him in the limelight for the next few years to prove it works by buying up all his dreadful singles.

Of course, it could be that it's having Jesus on your side that gives you hits. But what about Sue Barker? Well, love's an even bigger mystery than the reason why old men like Cliff have hits. Let's face it, have you ever recognised his voice before you're told it's Cliff singing?

**FLEETWOOD MAC:** 'Gypsy' (Warner Bros.) Steve Nicks' Black and Decker voice has about the same effect on the ears as a tungsten tipped masonry bit. But she insists on bringing out records and the masochists — possibly that huge horde of do it yourself enthusiasts — buy them. A hit, probably.

**TRUDI PALMER:** 'Fool With A Bottle' (Thunderbay) This is a 63 year-old biddy who's making pop records. A great publicity stunt and a stunted record which is pure Radio Two pop. Have today's grans got no dignity?

**BUDGE:** 'Bored With Russia' (RCA) The one thing in Russia's favour is that it doesn't have to endure Budgie — although they've just inflicted their music on Poland, as if



JOE STRUMMER: raw energy

the country hasn't got enough troubles. Robin — 'I Love Gdansk' — Smith says they're going for the REO Speedwagon approach. Enough said, defect.

**FRANKIE MILLER:** 'Angels With Dirty Faces' (Capitol) Frankie's so unhip that you'll probably read more about him in *Melody Maker*. Despite the Bob Seger style production job from the Muscle Shoals studios, he does boast a fine voice and this American sounding song is better than most around.

## ALMOST

**FAT LARRY'S BAND:** 'Zoom' (WMOI/Virgin) This almost gets single of the week simply because it ISN'T jumping on a fad, it ISN'T the result of an A&R man's little whim, it ISN'T disco for hipness' sake. 'Zoom' is a creamy rich piece of commercial music that sounds like an updated Commodores number but with a voice and production that's lushier than anything they've done. On the flip of the 12-inch are two bonus tracks that are much harder than the A-side, but this piece of big, fat disco should hit the charts despite its over-production.

## NAMES, NAMES, NAMES

**ELVIS COSTELLO:** 'From Head To Toe' (F-Beat) Swingalong with Elvis band-wagon jumping style. Well, swing's in and Elvis is doing it by pinching a Smokey Robinson song. More lightweight than Clare Grogan, it threatens to be a big hit. For me, the moaning and groaning on 'The World Of Broken Hearts' is more traditional and more worthwhile.

**BOYS TOWN GANG:** 'Ain't No Mountain High Enough/Remember Me' (Moby Dick) Let's do Diana Ross a favour and give this uninspired remould of a record a massive NO! 'Cruisin' In The Streets' (on the flip) is more appropriate and at least isn't a cash-in job in the quest for a follow-up hit.

**STEVIE WONDER:** 'Ribbon In The Sky' (Motown) The third new song from Stevie's 'Original Musiquarium' best of album with the disastrous 'Life Of Planets' on the flip. A lush ballad with breathy vocals that are ordinary by his standards, at least it might kill memories of the awful 'Ebony And Ivory'.

## THE REST

**AZTEC CAMERA:** 'Pillar To Post' (Rough Trade) Great hook, great lyrics and great production do not make a hit single when the voice is weaker than a Tony Blackburn joke. When nice Scots boys can sing, they'll have hits.

**MIKEY DREAD:** 'Heavyweight Style' (Do It) Mikey Dread is about THE only interesting British based reggae artist. His voice sounds like it's coming out of a telephone earpiece, but it's cute, it's different, and its arrangements are charming. Better than the plagiaristic Aswad, Misty, Steel Pulse et al.

**TYTAN:** 'Blind Men And Fools' (Kamaflage) And deaf men are the only people who will buy this overblown drivell from a group of ugly men.

CONTINUES PAGE 40



# ALBUMS

## Gold Minds

**SIMPLE MINDS: 'New Gold Dreams (81 82 83 84)' (Virgin Records V2230)**

*SIMPLE MINDS. A little thin on one level, but a foundation of melody. Lifting refrains strengthened by Jim Kerr's dulcet tones. And now the album, 'New Gold Dreams' comes dangerously close to drowning on yet the main effect is captivation — an insistence to stir the imagination.*

*Serious softness sums up Simple Minds. They've got a considered approach which has so far managed to avoid the ever ready traps of pretension and heavy going. Meanwhile the lyrics are pretty abstracted visions of love, requited and unrequited, for and against.*

*Simple Minds an arty ABC? This album has a smattering of more immediate tracks, the excellent 'Promised You A Miracle', and 'Colours Fly And Gather in the Wheel', which manage to carry along the too frequent instrumental breaks and careering drum and keyboard interludes.*

*All in all an aural feast which tapers on the edge of getting lost in its own coolness, but still preserves an essential integrity.*

+++ Christine Buckley

### Bum's Rush

**RUSH: 'Signals' (Mercury 6337 243)**

LOOKS LIKE Rush have taken a tumble. Three times It's heard this and three times it's really failed to move me.



**SIMPLE MINDS' Jim Kerr: who's looking at me, pal?**

++++ Unmissable  
+++ Worth a listen  
++ Average  
+ Dodgy  
+ In the bin

They seemed to be headed towards a softer approach with the accent on keyboard effects, but strangely there's no gut churning sparkle. Gedy Lee's voice is sounding disinterested and tired as side one opens with 'Subdivisions' and 'The Analog Kid'. 'Chemistry' and 'Digital Man' also fall short of expectation with over exploited ideas.

Side two features the stunningly boring 'The Weapon' with lots of Hawkwind effects and you can take further trips into oblivion with 'New World Man', 'Losing It' and 'Countdown'. ++

Robin Smith

## The black hole

**THE STRANGLERS: 'The Collection 1977-1982' (Liberty LBC 30353)**

AS A rule such albums are for the converted, useful historical snap shots that provide a guide to a band's progression/regression. Never having been the first in line to part these elderly gentlemen on the back, a perusal of 'The Collection' gave me cause to re-examine my prejudice about The Stranglers.

In 1977 a familiar line ran: 'Well I don't like punk, but I like The Stranglers'. Has ever praise been so damning? When punk was at its hottest it befell the sluggish Strangers (r'n'b losers to a man) to be the media's token Punk Rockers.

And yet the Stranglers could make pop, despite its plagiarism. 'Grip' (honesty guy, The Doors? Never heard of them) and the sublimely bassy 'Nice n' Sleazy' were very fine records. Add to these two, the light whimsy of the recent 'Golden Brown' and 'Strange Little Girl' and you have the few pearls that stand out from the cut glass.

The rest? Sroady, jumpy, dodgy old Stranglers. In other words, throw in a bunch of traditional musos, some hallucinogenic vibes, real ale, black magic, black leather and...voila! A marginal group. There are no secrets here. ++

Jim Reid

## Dirty tricks

**GILLAN: 'Magic' (Virgin V2238)**

*THE COVER is going to knock you for six. No women in split skirts down dark alleys, but cute illustrations of a magician's table with Gillan and the rest of the band dressed up in conjurers' gear, and hedgehogs, mice and dragons all over the place.*

*'Magic' is a good dose of late summer madness in a jaded world. Sure it has all the gits and passion that have become Gillan's trademark, but there's a new sense of discovery here as well. While some bands are hibernating and losing direction, there's a growing sense of clarity with each Gillan album. "We've reached that lovely stage where we can combine enthusiasm with maturity," the man said, and he's not wrong. Following the opening boom of 'What's The Matter' there's the admirable pacing of 'Bluesy Blue Sea' and the enigmatic 'Caught In A Trap'.*

*But it's side two where Gillan really pulls the white rabbit out of the hat with the demonic 'Demon Driver', a soul searching 'Living A Lie' and 'You're So Right'. When mixed with that thundering version of 'Living For The City' which should be making little Steve sit up and listen, it's an explosive combination.*

*Good to see they've still got some tricks left up their*

sleeves. +++ ++

Robin Smith

— Latest —  
**SOUNDS Fan Library**

FEATURING

**AC/DC**

32 Full Colour Pages

**BON SCOTT COLOUR POSTER**

Complete  
Discography

Everything you  
wanted to know  
about AC/DC  
and much more!

**ON SALE  
AT MAJOR  
NEWSAGENTS TODAY!**







Pic. by Jon Bangway

IMAGINATION: try us and buy one

## Dolly mixture

VARIOUS: 'Bumper 2 Bumper' (PRT CBD 2001)

IT DOESN'T take much intelligence to realise that a disco compilation like this — including Imagination's 'Flashback' and 'Can't We Live Together' by Illusion — really would sound great on a mighty system with the odd couple of hundred watts to spare.

The double LP set bumps and grinds itself through a dozen 12-inches, a lot of which feature American remixes. Jesse Green's stunning 'Nice And Slow' stands out by itself as a monster number, though, despite its Butlins-style bass line, and likewise Oneness Of Juju's 'Everyway But Loose' oozes quality with its elaborate mix and unmistakable hook.

Imagination's contribution needs no introduction, and the rest of the album boasts above-average disco fare with a solid selection on side four from Fonda Rae with 'Over Like A Fat Rat', Savanna's 'Never Let You Go' and 'You Don't Like My Music' from K.I.D. + + + +

Simon Hills

## Wop and roll

HOLLY BETH VINCENT: 'Holly And The Italians' (Virgin V2234)

HOLLY AND The Italians caused quite a stir when they started gigging around London during the post-punk lull, when even Powerpop was being clutched at by a sensation-hungry music biz. A tough-looking American girl and two boys played hard, economical rock and were signed up pretty snappily by a major label.

But the days when such a unit were a promising commercial prospect are gone, as is Holly's leather jacket, and Virgin are left with — what? On the strength of this album, and the various images that Holly's tried out over the last couple of years, a second division Chrissie Hynde whose promotion hopes look about as clever as Orient's.

'Honolulu' is a strong-sounding opener, though a good deal of the music lies in a sympathetic production rather than a really memorable song. The Vincent material ranges from average-good to average-bad, while an abortive attempt at re-interpreting Buffalo Springfield's classic protest song, 'For What It's Worth', is a horror best left undescribed.

Well-produced rock ordinaire, then, with a topping of vinyl here and there to add interest. Even an intriguing idea such as the closing 'Just Like Me' (apparently a love song to another girl, but perhaps

just Holly Beth entranced by her own reflection) fails to stimulate, because it's loaded with clichéd imagery — 'animal grace'; indeed!

At the risk of setting myself up for an obvious retort, I must conclude that artistically, Miss Vincent is the victim of a limited vocabulary. + +

Sunie

## Nothing happening

FRIDA: 'Something Going On' (Epic EPC 85966)

SUPERGROUP ABBA is certainly a damn sight more than the sum of its parts. And boy does this album — Frida's first solo — prove it.

Gone are the lush harmonies and irresistible hooks and sparkling production from the last decade of the Abba factory's output, and all that's left is a sometimes limp and sometimes leaden offering from an occasional cabaret artiste.

OK, Genesis supergenius Phil Collins did the production and a heavy duty number it is too. But it's all so boring. A collection of silly, whiney MOR love songs like 'Tell Me It's Over' and 'Baby Don't Cry No More' swamped by Mantovani type Music For Pleasure orchestrations on a par with Elkie Brooks' 'Greatest Hits'.

The strongest number is the single 'I Know There's Something Going On'. And that's trash. An album to lament your recent divorce from a part time gas fitter from Biggleswade to. That's all folks. +

Simon Tebbutt

## ZAINE GRIFF

THE ALBUM

### 'FIGURES'

PRODUCED BY ZAINE GRIFF &amp; HANS ZIMMER

ALSO AVAILABLE ON CASSETTE

INCLUDES THE SINGLE

### 'FLOWERS'

zg







SNIFFA, COL, ROB and BRIAN: floss not gloss

# COME INTO MY PARLOUR...

**S**EX, TEA and jammy doughnuts are the ingredients that keep Spider on the road.

Since forming four years ago, they've played over a thousand gigs and, if the Guinness Book of Records had a section for hardest working rock bands, they'd qualify with honours.

Even if their new single 'Rock And Roll Forever Will Last' is a hit, Spider say they'll still be zooming up and down motorways faster than a cat with its tail on fire. "I got into rock and roll because I wanted to pull women," says bassist Brian Burrows.

"Up in Marseyville where we come from, it's the only way to impress birds if you haven't got any cash to flash around.

"This band shares everything, including women. If there's a bit of trouble later on we say 'last one up is the father.' No, I don't think I'm being sexist. All the feminists I met aren't very feminine.

"All the women I've had have enjoyed it as much as me. I reckon I'm pretty good at it. I've been in training for years."

Brian isn't just boasting. A bunch of enterprising ladies in Pontefract keep a diary — and make notes on the performance of visiting rock

**ROBIN SMITH**  
wonders at the  
predatory antics  
of SPIDER

bands. Spider and the Tigers Of Pan Tang have come out on top... so to speak.

But apart from sex, Spider say they have few vices. Keeping them under control is their lady manager Maggi, who was impressed by some session tapes she heard and landed them a sparkling deal with RCA.

"We never drink," continues Brian. "We want on stage pissed once but we made such fools of ourselves, we decided we'd never do it again."

**S**pider take a giant, five gallon tea urn on the road with them and, during a two week tour with Slade, they claim to have boiled up 8,000 tea bags. The band travel in a specially converted bus with bunk beds, it saves on hotel bills.

"We're rock and roll gypsies," says Brian with a faraway gleam in his eye. "Some bands get very lazy

and they'll play Donington once a century, but everything we've got we owe to the road."

The result has been that Spider have broken house records across the country without even a major hit single. But it looks like the top 20 is going to backen with 'Rock And Roll Forever Will Last'. Included with the waxing is a freebie single 'Amazing Grace Medley', featuring super-souraway versions of such classics as 'Smoke On The Water', 'Rise With The Devil', and 'Freddie'. The medley has been a party piece of theirs for years.

"We've been likened to Status Quo which is nice," says Brian. "Actually we've even managed to sell Rick Parfitt a jacket at Castle Donington. He looks really smart in it."

**T**he band also have a lucrative little business hiring out equipment and running doughnut eating contests. "You have to eat as many as you can without licking your top lip," says Brian. "That's bloody difficult if you've got a moustache, because it starts getting glued up very quickly."

At the moment, the record is held by guitarist Col who can manage 10 without being violently ill. Col's passion for doughnuts is only

quelled by his passion for a young lady who lives somewhere in London.

Col's dedicated a song to her 'Til I'm Certain' on Spider's new album. "I think Spider is going to be huge in America," says Brian changing the subject rather ambitiously. "We're going to do what Status Quo never did over there and crack the market wide open."

"As Bruce Dickinson of Iron Maiden says, America is looking for some really hard British outfits. I mean Motorhead are doing really well out there, they want something a bit different to REO Speedwagon."

Spider have just been signed up to do a jingle for Levi's Jeans and the firm has kindly supplied them with loads of free gear.

"Now we're hoping to line up a deal with Typhoo tea," says Brian.

"I really think that tea should be available on the National Health. It's a stimulant and it's the only thing that really quenches your thirst."

"Basically, we believe in having a lot of fun. It's hard rock with us, not demons and wizards and all that kind of sht."

"We're as bright as Blackpool illuminations and as thrilling as a ride on a roller coaster."



**WOULDN'T** have blamed Dave Wakeling if he'd told me to sod off. There he is, lying in bed somewhere in California, when the telephone rings and wakes him up. Only 10.30 am, and he and the lads had a late night last night. So is it the tour manager, telling him it's time for work? Room service for his breakfast order? Nope, it's yours truly, with no prior warning, ringing from London in the hope of organising a much-postponed interview.

"Oh, hello!" he gasps. "Blimey, how are you?" What a sweetheart. No grumbles, just an audible attempt to snap himself awake and take in my proposition of a proper chat later in the day.

Hey Dave, you sound well croaky. (Even allowing for the fact that he's been awake for about two and a half minutes.)

"Yeah, it's all the Marlboro," he chuckles throatily. "You can't get a decent packet of Benson and Hedges out here! No, actually it's because we've been doing four gigs in a row, then a night off, whereas normally we only do three at a time. The fourth always leaves your throat sore."

Fortunately, our friend has enough voice left to undertake a long-distance RECORD MIRROR interview. We fix a time an hour or two hence, and I ring off. While he has a shower, a cup of coffee and looks out his window at whatever there is to see in San Bernardino, let's have a look at where his group find themselves today — career-wise, I mean, rather than geographically.

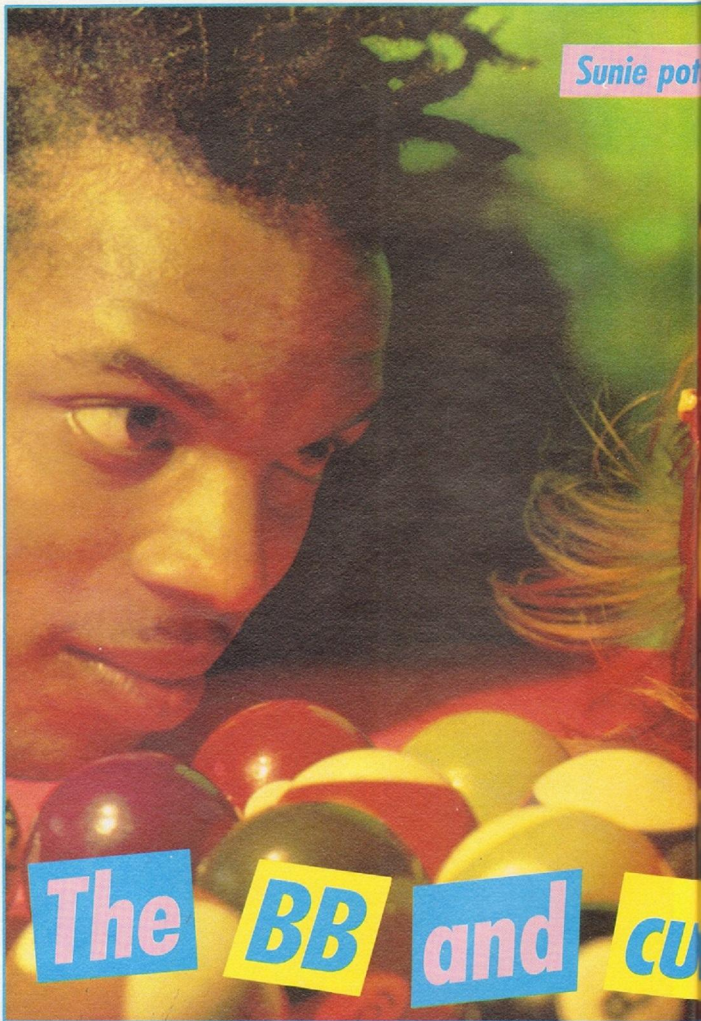
To an outsider, the Beat appear to be negotiating something of a lull in their career. Having been The Band Who Can Do No Wrong since their initial success — poppy, dancey and politically sound — they found themselves on the wrong side of the critics with their second LP, the less than highly-rated 'Wha'ppen'. Although maintaining their place in the public eye via press and TV, they've failed to make much of a dent in the charts over the past year or so, with a trio of minor or non-hits in 'Doors Of Your Heart', 'Hit It' and the sublime 'Save It For Later'.

Now, signed to Police manager Miles Copeland's IRS label for the United States, they appear to be devoting a good bit of time to slogging their way around the New World on the rock gig circuit that's done other young Brits quite a lot of good lately. But (to coin a phrase) what does this mean to us?

Well, here's DW, back on the blower and presumably able to enlighten us. Time for the old Q and A session ...

● Have the Beat substantially changed their attitude towards making it in the US? When we spoke before, the group weren't that bothered about it.

"Well, we've moved closer together, I suppose. New Wave is definitely flavour of the month over here, maybe the States provided the climate for it or something. Everywhere you go there's enormous cheering crowds, and I must admit I'm surprised at the reaction. I mean, on our first visit everyone was scratching their



THE BEAT'S Ranking Roger and Dave Wakeling: success in their pockets

heads and wondering, 'what's all this about?' The thing is not to get too influenced by things American, but don't worry — we've been out here a month and we've still not got one guitar solo in the set."

● You're got this US trek to get through, then the new LP ('Special Beat Service') comes out in Britain, and then it's the UK tour. How much of a slog are things?

"Well, remember we didn't do much in the early part of this year, just stayed in Birmingham and watched Dominique have babies. We couldn't slog, anyway — imagine Shuffle playing!"

**F**OR THE uninitiated, Shuffle is David Steele, Beat bassist and resident stropky bugger. Since I can't imagine him slogging, let's move on to the next question.

● Have the Beat lost direction somewhat?

"Oh, no. Morale at the moment is splendid, it really is, because we're all so pleased with the LP. It was really hard to make, and we knew it was make-or-break for us. You see, we didn't prepare properly for 'Wha'ppen' — we were busy being young starters, then suddenly the record company says right lads,

Sunie pot



## pot: a few questions to the Beat's DAVE WAKELING

ue band

you start recording the new LP tomorrow. So this time we spent lots of time writing the songs and getting everything right.

"The longer you go on, though, the harder it is to keep your direction. Having Wesley Magoo join, now that Saxa's more or less retired, made a lot of difference. He's not really like us — he's a southerner, for a start, and he swears a lot more. But at least he's

mad, just like Saxa was."

● I hear you've been planning some solo work.

"Not really, just 'Save It For Later' was to have been a solo thing. I usually only write the words, but on this I'd written the tune as well, and I had my own ideas about how I wanted it done. Beat material gets arranged as the

group sees fit, and I felt I couldn't really order the group around to get my way. But when they knew how I felt, that's what happened, so the end result was more or less the way I wanted it."

● Won't you want to be In Charge again?

"You're joking! Shuffie's given me such hell about it being a flop

that from now on I'm keeping me mouth shut."

● The strings on that song were marvellous. Do you use them on the rest of the LP?

"No, just on that song. Shuffie plays banjo on one track, there's another one with a trumpet solo, and Wes plays Glenn Miller-style clarinet on the token ballad."

**T**HE VERY title of 'Save It For Later' was based on a sexual pun, while 'Hit It' was about masturbation as metaphor for other kinds of self-abuse.

● Is this Wakeling giving a sly wink from behind the Beat's clean, nice-guy exterior?

"Oh, yeah. As you progress in writing lyrics, you find yourself writing more about feelings and impressions, rather than just straightforward events or whatever. You can express yourself better that way. They're very tongue in cheek, anyway, but sort of 'whose tongue in whose cheek?'"

● How's your little girl?

"God knows. I haven't seen her for ages. She's had two teeth since I saw her. It's a bit tricky, actually. I find myself getting quite maudlin; get back to the hotel after a gig, get out of photo of Dominique and Ingrid (the baby), look at it while I have a beer... Dominique's cut out a picture of my face and stuck it on the end of a stick, to jiggle in front of the baby so she won't forget who I am. We decided at the beginning, though, that this was how it had to be. I am away a lot. I worry about it more than Dominique does, actually: she just gets on with it really well."

● By the way, what are you wearing at the moment? (Wait for it, girls.)

"A sort of kimono thing. We all got 'em in San Francisco."

● What's your favourite record at the moment?

"'Sweet Mother', by Nico Mbarga. I keep hearing that Yazoo single, 'Don't Go', in the discos over here — that's really good. What's number one at home? Still Dexys?"

● No, I'm afraid it's Survivor.

"Who?"

● Well, it's nearly time to go. Thanks for the long-distance interview.

"You should hear the questions you get asked over here. Half of them still think we're a ska band — they pronounce it 'skay'. And the record company don't understand us because we're too nice. We don't go in and puke over them."

● Well, get the festivals over and hurry home then, lad. Things is a mite dull just now, and a revitalised, positively-charged Beat would be a sight for sore eyes.

Dave Wakeling, your country needs you.



# The innocent face

MARK COOPER studies

rehabilitation

JETT style

**T**ODAY JOAN Jett is sitting in a New York apartment and resting. Never mind that her manager's kid has just spilled whipped cream all over herself, Joan is happy. She's just spent the morning reading her fanmail and Joan is feeling loved. This has not always been the case.

Two years ago, Joan found herself the victim of a bad reputation, the product of her straight-talking days with teengirl





# of rock'n'roll

band *The Runaways*. The memory still hurts.

"The press at that time weren't prepared to interview girls who'd sit down, light a cigarette, pour a drink and talk like they were in the locker room. We were dead from the first because of our jailbait image but we were too innocent to realise. All we thought was 'Great! We're in the paper!'"

*The Runaways* ran out of steam, exhausted by a stream of sexual slurs. Joan still has no time for those who're more concerned with her sex than her guitar-playing:

"People shouldn't really care what gender a person is when they're onstage. I've never ever exploited my sex to sell records — look at the album covers. For a girl to play a cello or a violin in an orchestra is O.K. Why can't a girl play an electric guitar?"

Rock and roll is a safe harbour for double standards and Joan has run into them all:

"If a guy in a band picks up a girl after the show and takes her back to the hotel, people probably think he's a cool stud. Even if he does it every night. If a girl does it, she's considered a slut. We don't have time for that sort of thing anyway but I've always stood against that attitude."

Joan's independence and her association with the notorious *Sax Pistols* put her out in the cold once the *Runaways* split up. Then she met Kenny Laguna, veteran of Tommy James, *1910 Fruitgum Company* and other bubblegum giants of the 60s.

Together they fashioned a sound built on American bubblegum and English glam rock, loud, basic and strangely dated. According to Joan, Kenny saved her life.

"Kenny and I are like brother and sister," she explains, looking at the cream on the face of the *Lagunas' kid*.

"He brought me back to his house in New York. I lived there for a year and a half with Kenny, his wife Meryl and the kid. I slept in the living room and Kenny kept me going. After the severe beating we had in the *Runaways*, I didn't know if I had the mental strength to stay in music."

Kenny is now Joan's manager and she reckons she still needs him.

"This is a cutthroat business, with a wave of a hand your career could be gone. Kenny protects us. There are photographers who wait for the ugliest shot they could possibly take, when you're sweating and your mouth is open, then they spread them around."

Kenny's cautious, he watches out for people like that."

JOAN had Kenny and the *Blackhearts* but no recording contract. They made a record in London but no record company would touch it.

"They said I wasn't classy enough, or that I had a big mouth. We have letters of refusal from record company presidents — one company refused to distribute the record even though we offered it to them for free."

No wonder they called the album, '*Bad Reputation*'.

Finally *Boardwalk* picked up the record in the States and Joan stuck to a relentless schedule of dates, determined to make her own reputation. Not many Americans had heard of Gary Glitter, and glam rock so Joan gave them their first taste of the *Slade* and *T. Rex* era. They liked it.

"Back in the 70s, a kid would only have heard of English glam by word of mouth, it was only a cult over here in America."

Once America got to hear Joan's anthem, '*I Love Rock And Roll*,' they took to it like they'd taken to '*Disco Sucks*' t-shirts a few years before.

"Kids here are really bored. Glam

rock had those songs which sound as if the musicians had just got back from one of your football games. Audiences love the participation, they're tired of watching a band do a song and then being allowed to clap — there's no exchange in that. I like to stand there and talk, even if I sometimes say dumb things."

U p there includes two solid months at Number One with '*I Love Rock And Roll*' (in the States, that is) and performing before audiences as large as the 100,000 people who watched her at J.F.K. stadium two months ago. Joan's success has not kept her in touch.

"There's not as much bar-hopping as there used to be. I'm either travelling, sleeping or writing songs nowadays."

"And then, you don't have to be in touch to write an anthem like '*I Love Rock And Roll*' or cover a Gary Glitter song like '*Do You Wanna Touch?*' — you just have to be determined."

Joan Jett's success has left her scarred — and determined.

"I'll never feel in tune with the music business," she mutters. "I just think about the gig, I don't think about anything else. I just sit there and read my fanmail and try and write good songs. I try not to care about the critics, it's the look in the kids' faces that counts, that's much more exciting than money or anything. That's why I've stuck with this through thick and thin."

## The New Album from MARC BOLAN \*\*\*\*\*&T.REX

# BILLY SUPER DUPE

PREVIOUSLY UNRELEASED MATERIAL · BOLAN'S BEST SO FAR · INITIAL PRESSING IN RED VINYL

NOW AVAILABLE!  
CATALOGUE NO. ABOLAN 4

PINNACLE DISTRIBUTION

THE OFFICIAL MARC BOLAN FAN CLUB  
P.O. BOX 10, BATH, AVON, BA1 1YH, U.K.  
SEND S.A.E. 10VERSEAS 21P.C.D. FOR DETAILS

★ ★ ★



# Small Screen. Big Scene.

# VIDE TIMES

1/2 price 2 hour EMI video  
cassette offer.



Buy Video Times today for details of a fantastic half-price EMI 2 hour video cassette offer. Plus every month news, reviews fun and info.

All for only 50p.

# VIDE TIMES

We're putting the 'oh!' into video at all major newsagents now!



Pic by Andrew Culling

ANIMAL: into the cesspit

## Anti freeze

ANTI-NOWHERE LEAGUE

Lyceum, London

ANIMAL, HA HA, no he isn't funny, he's pathetic. One hundred miles an hour versions of the 'Streets of London'? Wonderful wheeze eh? Actually it's frightfully boring. Did I laugh? Nary a facial muscle twitched, my dear.

Was it Motorhead? Could have been. Was a microphone dangled in suggestive places? Oh yes. I've forgotten the swearing and spitting — obligatory of course. If you'd wanted to parody everything punk was supposed to be, this was nirvana. If you'd wanted a song (one will do please), a spark of intelligence or wit, then baby, you'd just blown £3.50p.

Anti-Nowhere League don't sacrifice anything in their self-debasement, worse still, their audience are only too willing to follow them headlong into the cesspit.

They're a celebration in yobishness pure and simple, with the emphasis on the simple. Not the sort of alert, frightening yobs the Sex Pistols were, rather, the beer gutted lame-brains who indulge in 20 against one 'fights' at your local football stadium.

There wasn't a discernible 'song' played all evening; the Anti-Nowhere League simply indulged their audience with a series of expletives, two chord thrashes and lumbering arithmetic stage 'movements'. Remember these boys are OLD MEN. What a humiliating way to earn a living.

Anti-Nowhere League are an exercise in ignorance and apathy, applaud them and you're a chump. Friend, it was simple bANAL.

Jim Reid

## Gang bang

THE BOYS TOWN GANG  
The Venue, London

"We wanna talk about lurv," informs black chanteuse Jackson Moore. Bruce and Tom, the two muscled and mustachioed boys by her side don't wanna talk, they just wanna give you the 'look of lurv'. Hot? No, not really.

It's been said before and it bears reiteration; the best disco, the smoothest style has always come out of the gay discos. So what better than a disco act straight from the US gay club circuit? Well nothing perhaps, excepting tonight we happen to be in the Venue, Victoria, and the ambience is, how you say, well dodgy.

The gang of three perform with the aid of backing tapes, perform creditably mind you, and that singer has one fine voice. But they need intimate clubs and flashy stage

shows. They coped manfully, but dwarfed up on that big stage and gaped at by a curious 'rock' audience they seem tragically out of place. Jim Reid

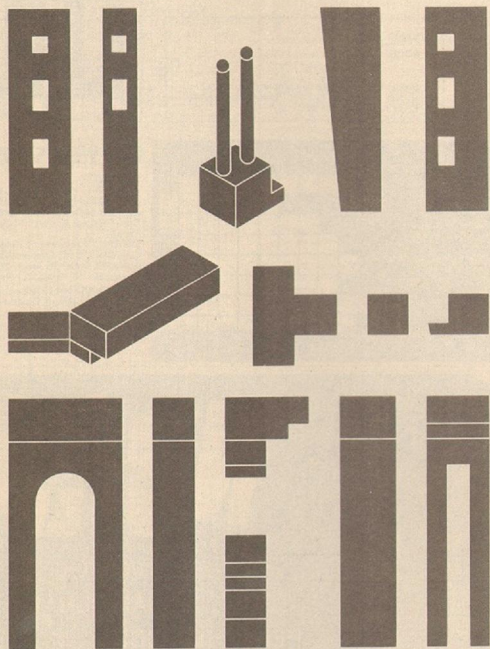
MODERN ENGLISH  
The Venue, London

MODERN ENGLISH started out a bit stilted, a bit too restrained. Their sound revolves around a substantial, driving base lightened by a jabbing guitar. But when they abandon their, at times, too considered and deliberate delivery that substance turns to a very definite strength. Singer Robbie Grey has a good stylish voice and when he loosens up he has a good presentation as well. On tracks like 'The Prize', the flipside of the latest single, he infused the emotion that gave the act that necessary spark. Likewise with the single, 'I'll Melt With You', the unchecked flow worked well.

Modern English aren't going to break any radically new ground, but they've got a much more watertight case for doing what they do than many other bands following in the same line. Christine Buckley



# ULTRAVOX



REAP THE WILD WIND



New single available  
Produced by George Martin  
Engineered by Geoff Emerick  
7" CHS 2369 & 12" CHS 12 2369





## Win a £5 album token!

### ACROSS

- 6 Journey make a great LP (6)  
 8 A hit all the way from Rio (4,1,6)  
 11 Kevin Godley's partner (3,5)  
 12 & 31 across Recent Stones hit (5,2,2)  
 13 Group for in The Summertime (5,5)  
 14 John Sebastian's spoonful (5)  
 15 Place to find Debbie and Chris (6,2,4,5)  
 18 An excuse from Bowie (4,2,4,7)  
 21 Mr Randigren (4)  
 23 Kept in Chrissie Hynde's pocket (5)  
 26 Candy seeking singer (9,4)  
 27 Dr Feelgood frontman (3)  
 28 1973 10CC hit (4,3,1)  
 29 Japan's drum (3)

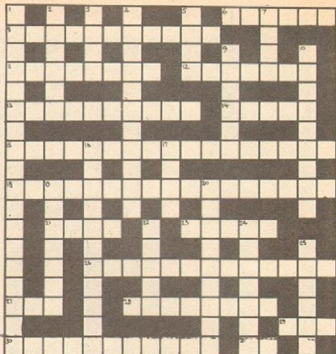
- 30 You'll find them out Nightclubbing (2,3,2,4)  
 31 See 12 across

### DOWN

- 1 Scritti Politti single (7,2,9)  
 2 Roxy LP (6)  
 3 Musical that featured the song Aquarius (4)  
 4 Early Beatles No 1 (4,2,2,3)  
 5 Barclay James Harvest guitarist (4)  
 7 What you'll get back from Queen (4)  
 9 See 24 down  
 10 An address for The Beatles (5,4)  
 16 He was the star of the film The Jazz Singer (4,7)  
 17 Kinks number one (4)  
 19 It set Marc Sola's heart on fire (3,4)  
 20 He couldn't go for that (5,4)  
 22 Toyah's new world (5)  
 24 & 9 down Musclebound group (7,6)  
 25 Mike Oldfield label (6)

NAME.....  
 ADDRESS.....

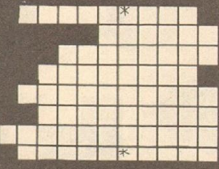
Remember you have to complete both puzzles  
 to win. Entries to: Puzzles, Record Mirror 40  
 Long Acce, London WC2 9JT.



## POP-A-GRAM

Solve the eight cryptic clues and write the answers across the puzzle so that the starred down column spells out a band with a secret heart. Remember the clues aren't in the correct order. You have to decide what the right order is.

A looting pose provided the kid with his second hit (5,6)  
 A rich packet once opened up asked if you wanted my love (5,5)  
 A wild arch provided Blondie with an equally violent hit (3,5)  
 Reg Mudie had no regrets about his solo hit (5,3)  
 Take a colour and an ex heavy weight champ. Together they might discover a band who copied the Emperor Hadrian (4,5)  
 The Y.K.Alp path led the captain straight to number one (5,4)  
 I'm gear, but beware the claim. It could just be an optical illusion from Fleetwood (6)  
 Right Tina N. Don't panic 'cos you've missed Steve's evening express (5,5)



## LAST WEEK'S ANSWERS

### X-WORD

ACROSS: 7 I Want Candy, 8 Barry, 10 Ever So Lonely, 11 Aim, 12 Duchess, 15 Band, 17 Kiss You All Over, 18 Sun, 19 Joni Mitchell, 22 Steve Harley, 23 Move, 24 Aja, 26 On The Run, 28 Bank Robber, 30 Yes, 32 Siren, 33 Knack, 34 Troops.

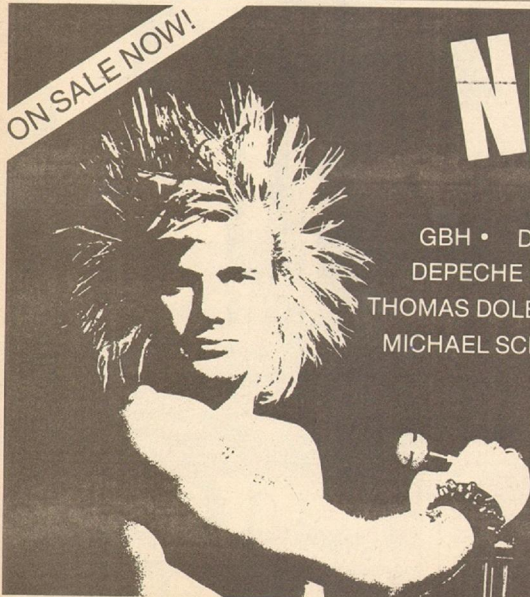
DOWN: 1 Fireworks, 2 Kaleidoscope, 3 Call Me, 4 Eden, 5 Crusaders, 6 My Camera Never Lies, 9 Club, 13 Cry Like A Baby, 14 Start, 16 Anvil, 20 Cold Turkey, 21 Country, 22 Shakatak, 25 Ariola, 27 Rubber, 29 Neil, 31 ELP.

POPGRAM: Steve Miller, John Wayne, Twisted Sister, Irene Cara, Steve Grant, David Sylvian, Inside Out.

DOWN: Madness.

LAST WEEK'S WINNER: P. J. O'Connell, 2 South Road, Bletley, Woking Surrey.

ON SALE NOW!



# Noise!

Featuring:

GBH • DURAN DURAN • YAZOO •  
 DEPECHE MODE • MARI WILSON •  
 THOMAS DOLBY • STIFF LITTLE FINGERS •  
 MICHAEL SCHENKER GROUP •

THE STRANGLERS •

PLUS! FAB BEATLES POSTER!

PLUS! FREE PACK OF  
 DENTYNE WITH EVERY  
 COPY OF THIS ISSUE

MORE PIX! MORE KIX!  
 MORE HITZ!



# HELP

## Two's company

**I'M HEARTBROKEN** as my girlfriend, whom I've known for two years, has just told me she wants to finish with me. She's been seeing another boy, a so-called friend of mine for several weeks now, which makes it even worse. I haven't cried since I was a kid, but I did after she left that night. I haven't seen her since, but now I just feel ill. What can I do to get her back? I think she's making a big mistake. I'm 17 and she's 15. Bruce, Southampton

● **Instead of beating your brains out trying to think of ways to start all over again, do yourself a favour and let her get on with it. No-one can take away the hurt you feel at the moment, but you'll find it a lot easier to cope if you accept that this relationship is over and done with and think about where you're going from here.**

**In two years people can change a lot. No-one's to blame, but you've grown apart. She may be making a mistake in leaving someone who really cares but you shouldn't fall for an even bigger one, simply sitting around, brooding and feeling sorry for yourself. Treat yourself to a holiday, even a couple of days to get a new perspective on things. Go out with your friends and get involved in some new interests and activities if you can. You'll get over her and find someone else much sooner than you think.**

## Beating blackheads

**LIKE MANY** other teenagers, I suffer from spots and blackheads, but while the spots are under control, the blackheads seem to appear overnight. Could you recommend something which would help prevent any more coming and, in time, get rid of existing blackheads?

I wash as often as possible, using a recommended soap and lotions, and each week, have a routine involving "steam cleaning", followed by an astringent. Each day I wash with a medicated soap. But nothing seems to work and it's getting me down. Joanne, Sheffield

● **During adolescence, when the hormones needed for your body to grow to full physical maturity are still balancing out, greasy skin and a spotty face are often the order of the day. Only a few lucky people manage to keep a fresh complexion in the face of all those chemical changes.**

**Using a medicated soap containing wonder ingredients hexachlorophene, far regular washing is a good move to cut down the risk of spreading spots and further infection. You're on the right track. Avoid sugary stodge, fry-ups and**

**cream cakes, crisps and choc bars, and increase the amount of fresh fruit and vegetables, salads, lean meat and fish you eat. If you're living in a city, it's especially important to pack in as much fresh air and exercise as you can, too.**

## Letting her go

**I HAVE TWO** "best" friends. One I can confide in and trust without any doubt but the other is just a pain in the neck who likes to annoy me. They're good friends too, and though they're OK apart, when they are together they do stupid things which really get on my nerves.

When I try to stop them, they say I can't take a joke, which I can. What shall I do about them? Should I find a new friend? If I part with either one of them, they'll stick together and I'll be losing both friends.

Paul, Essex  
● **Why not find yourself a new mate, or two — there's no restriction on numbers, and, if you can stand their combined sense of humour, stay friends with this pair of lively lads as well.**

**If you like and trust one friend more than the other, you can always try to see more of him sometimes, without the dubious benefits of the other guy tagging along. Meanwhile, stop taking it all so seriously.**

## Who's Who?

**AS A** great Doctor Who fan I'd like to know where I can write to Peter Davison (the man himself), and co-star Janet Fielding. Any ideas?

Janette, Northumberland  
● **We're sending you details of the agencies representing the sci-fi duo. Mark your letters 'Personal' to ensure they reach the team. For possible free pics, drop a line to Doctor Who Production Office, BBC Television, Television Centre, Wood Lane, London W12 7JR. The Beeb will give TV star contact information if you write to the Production Office of the programme which interests you.**

## 'Books' for the blind

**WHERE CAN I** find out more about taped books for the blind? My brother who was a great reader, recently lost his sight in a car crash, and although various people are taking turns to read to him, we're wondering about where we can hire or buy taped books for him. Debbie, Manchester

● **Drop a line, enclosing a large stamped addressed envelope to the Tape Services Information Officer at The Talking Newspaper Association, 12 Aynhoe Road, London W14. Also get in touch**

**with the Royal National Institute For The Blind, 22 Great Portland Street, London W1N 6AA. (Tel: 01-388 1256). They can answer any questions you may have and offer help, support and information. The RNIB will hire out a talking book playback machine for a fee of £12.00, and once equipped with this unit, any tapes your brother fancies are free.**

## Licence to DJ

**I'M PLANNING** to run discos at 'friends' parties and weddings in the near future, but am a bit confused as to whether or not I'll need a licence to cover me. What's the score?

Trevor, Wales

● **According to Organisation Performance, the organisation which licences mobile jocks, taking royalties due on publicly performed sound recordings from fees charged, you don't need their licence to play records and tapes at private parties where there is no entrance fee. But if the party is more of a money-making exercise, like a youth club disco, charging admission on the door, or an event you're promoting in a local hall, you do.**

**If you should find yourself booked for a pub or club residency, you don't personally need to buy the licence. But your employer, the pub landlord, or the outside promoter who hires the venue for the night(s) in question must have this cover.**



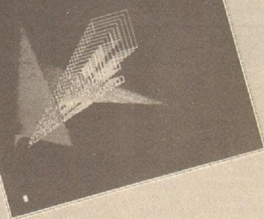
**Problems? Need some ideas or information fast? Or would it help to talk things over? Write to Susanne Garrett, 'Help', Record Mirror, 40 Long Acre, London WC2. Please enclose a stamped addressed envelope to ensure a personal reply. Alternatively, ring our Helpline, office hours, Monday to Friday on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

**For full information on licences, still going cheap and a free 'Mobile DJ' leaflet, write to Organisation Performance Ltd, Ganton House, 14/22 Ganton Street, London W1V 1LB. (01-437 0311).**

**More legal tips and words of wisdom are available from the Disc Jockey's Association Of Great Britain, c/o 105 Halston Point, Kingshold Estate, Hanley Road, Hackney, London E9 7JD. (Tel: 01-986 1596).**

## SECOND IMAGE

WHAT'S HAPPENING?



WHAT'S HAPPENING?

OUT NOW ON 7"

AND 12" FEATURING  
EXTRA INSTRUMENTAL VERSION OF  
'WHAT'S HAPPENING?'





# LIFE IN THE DAY OF

## David Claridge

**L**IFE IN THE DAY I've chosen to look at was a few weeks back, when I arrived in Tokyo. This was part of Suit Movement '82, which meant me travelling around looking for new acts and checking on releases by acts I have already. A four month trip.

I'd been to India with Sheila from Monsoon, to do some promotion and try to arrange a tour. Then Singapore, to see the record company, check out some Malaysian bands and set up a deal for Marcella Mah, an 18-year-old Malaysian girl I've signed. From Singapore to Bangkok, then down to Kohsamui, an island south of Thailand, where I've bought some land.

Then Japan! I arrive in Tokyo early in the morning, so I go to bed and don't get up until late. In strange places I have to acclimatise myself to the new surroundings, but because I've been to Tokyo quite a lot, I'm fairly used to it. The hotel, a big, modern, Holiday Inn-type place, has an alarm in each room, so I set mine. It wakes me, I get up, get ready and set off for the record company, Nippon Phonogram. No breakfast — I don't eat much, and the Japanese tend to serve up horrible concoctions for breakfast anyway.

The visit to NP is primarily to discuss setting up a Japanese office for Mobile Suit. Whenever I'm there I do press interviews as well, which is important, to let people know that I'm looking for new bands. When we're doing business, we're always brought tea. I have to explain that I don't drink it, which can be a bit embarrassing, because it's such a big thing over there to drink tea together.

They're very much more polite than people in English record companies — altogether a nicer breed of person. There's no yobs or used car salesmen. Mind you, they never say 'no' to you, which can be

enfranchising. At first they thought I was very weird, because no-one else was taking an interest in Japanese new wave music, and when I started raving about it they weren't sure that they had a Viable Product on their hands.

After our meeting, we have lunch, a fairly formal affair. I don't go much for raw fish, so I'll stick to something like tempura (fried prawns).

Then at about two or three o'clock, I'm free to piss off to the toyshops. I collect robots, mechanised doll-sized reproductions of robot characters from Japanese sci-fi films, which are a really big craze over there. Last time I bought 47, and the record company had to send them on to me in crates!

When you go into a Japanese department store, there's a lady at the foot of the escalator who bows and says 'welcome' in Japanese. They do that at every counter as you approach, and it can drive you totally insane, but then you compare it with how appalling service is in England. Being rude to customers is unheard of there — everyone is polite, it's part of the make-up. Honest, too — you'd never get your wallet nicked, or leave a bag somewhere and go back and find it gone.

You know, the name 'Mobile Suit Corporation' has a double meaning. Apart from the fashion/travel idea of the actual mobile suit — like this

one I'm wearing — these toy robots are sometimes known as mobile suits. Kids in Japan are obsessed with them. Turnover is restricted, to build up the mania. So when a store has a supply of the new model, huge queues build up outside and people have been known to get injured in the rush when the doors open.

**A**fter shopping, it's back to the hotel, ring some friends, then I visit Sandi (singer with Sandi and the Sunsets) and her boyfriend Makoto. I take the underground to their place, which is something of a feat in itself since all the signs are in Japanese. It's a very complex system, too — imagine a huge Oxford Circus tube station, with signs you can't read.

We go out together, to see a group called Guernica play at a new club called Luft. It's on the eighth floor of a dockland building — not like Wapping, these are thriving docks. It's a white, hi-tech shell of a place, run by a group of people which includes Harry Hosono of YMO. There's no alcohol, though that may be because they haven't got a licence yet.

Young people, especially at gigs, or 'live houses' as they call them, don't tend to drink much, anyway. It's the older people who drink, especially businessmen. Late at night, the underground is full of drunks, all neatly dressed in suits. Harry and I discuss Suit

Movement, which is to be a theme tune for the Mobile Suit, played by a group of the top Japanese musicians: Harry, Yukihiro of YMO, Sandi and so on.

At 10 we leave the club (the gig started at eight, quite late for Japan) and go on to Mint, the new late-night bar where a lot of fashion people hang out. People keep arriving, and we chat — one does get the feeling that there's a lot going on there, in art, fashion and music. There's always something new.

At about two, rather drunk, Sandi, Makoto and I go back to the hotel. We stay in the foyer until four discussing various projects; I'm managing Sandi for the UK. Then it's up to my room, where I put on my hotel-issue happy coat, do my teeth and go to bed.

I don't know what you'd call my role really; someone once described me as a musical detective, which I liked. Early in my acting career, someone told me to diversify as much as possible, and I've kept to that ever since. I still do design jobs; if I get, say, a telly series to do, that helps finance my next lot of travels.

I don't have much interest in the music business really; I'm just doing my thing, whatever interests me, and using record company money to do it.



DAVID CLARIDGE, 29, is the brains behind the Mobile Suit Corporation, a label devoted to exposing British ears to foreign musics. After the statutory period at art school, he spent eight years in repertory as actor and designer, eventually getting tangled up in the Billy/Billy nightclub scene that was to spawn the New Romantics. He launched his own club, the ill-attended Great Wall, which evolved into the Mobile Suit concept. He now lives in a Bayswater flat — "alone, unfortunately" — and divides his time between acting and the Corporation, which has scored hits with Monsoon and Tno.

Sunie





## Personal

**SHY GUY** into Japan, Roy, seeks girl for friends, 10 gigs. Box No. 3552.

**MALE 22** seeks female Leads/Walked area. Box No. 3553.

**2 GIRLS** from Leyton and Bucks require lift for coming Club date. Box No. 3557.

**MALE 19** seeks female for friendship. Type & Wear areas. Photo appreciated. Box No. 3556.

**GIRL 22** wants to write to friends male and female in London, hopes to move there soon. Box No. 3555.

**LONELY FEMALE 17** Jazz/Lunk, seeks South London boyfriend. Photo. Box No. 3554.

**TO K TWO K 20** - Gotcha for ever span on drums only soft back Ju wanto River leave to K Sierra Mathematostoo.

**SHARON FARRELL** - Bishopbriggs/Bendimor. Wanna see McC again? Phone 73013.

**SINCERE AND** Considerate guy (25) seeks lonely girl, any age, anywhere, for friendship. Box No. 3559.

**LOVELY SHY FEMALE (19)** into David Sylvian/Japan, Duran Duran, Visage, Fashion, etc wants to meet anyone with taste especially rice (sincere male). London/Essex area. Box No. 3560.

**PENAL MAG**: Singles, divorced, widowed. Approval copy - MATCHMAKER, (A44), Chorley, Lancs.

**JANE SCOTT** for genuine friends, into opposite sex with sincerity and thoughtfulness. - Details: SAE to Jane Scott, 3 SOU, North Street, Brighton, Sussex BN1 3GJ.

**USA/CANADA/AUSTRIA/EUROPE**. Live, work, travel, Seasonal Employment, Working Holidays, Penfriends, in over 40 countries. For comprehensive guide featuring hundreds of opportunities send 2 x 15p stamps to: - Club Americana, 317 Dover Brighton Road, Salford, Manchester M7 9JZ.

**PENFRIENDS USA Worldwide**. Send age, address. Free reply. - Currents Box No. 507 - RM, N.Y.C. 10101 USA.

**FINNISH AND SWEDISH penfriends**. - Write for free details Pen-Friend Service PL 27, SF-20801 Turku 80 Finland.

**NEW FRIENDS Worldwide SAE**. Details, I.P.C.R. 339a Hatherleigh Road, Pleshey Manor, Middlesex.

**LONELY? SHY? Overcome** loneliness, date anyone you fancy. Read 'Lovers and Friends' for information and addresses. It's unique. £1.50 from Hamilton House Publishing, Crepton, Northampton.

**1000 PHOTOGRAPHS** to help you choose your Penfriends & Partners. Send stamp for Free 12 page brochure. C/o Dovecote A16, Lewes, Sussex BN8 4AA.

## For Sale

**FREE 1982 catalogue** of books, badges, patches, T-shirts, photos, posters. Please state your interests. 1000's of TV, movie items. Send large SAE. - Harlequin, 68 St Petersburg, Stockport.

**MISTER TEE'S** new rock list. Sixties, seventies, albums, promos, bargain section. Send large SAE to Rocktop Dept RM, 66 Blackwell Street, Kidderminster, Worcs.

**CLIFF HARRY** Manxwax. David Soud. David Essex - photos - SAE - Bob, 14 Beresford Road, Oxtou, Birkhead, Beds.

**BOLAN BADGES**. Posters, records, T-Shirts, etc. - SAE, 9 Catherine Road, Huddersfield HD2 1NY.

**ROLLING STONES** rarities. SAE for list, Rob, 5 Cheshire Street, Altonen, Darby DE2 9AH.

**VERY LARGE MANILOW** Collection photo cuttings, books, posters. Box No. 3551.

**ELVIS BOOKS** 75p. cuttings - Madness, Dexys, Bow Wow Wow, etc. Records; SAE, 16 Manderville Close, Hedon HU12 8JN.

**HIPPY GEAR!** Afghan sheepskin waistcoats h/p length £16.76 + £1.50p chest 34" - 46", leather, carved, shaggy, belts 11" £3.80, wristband £1.50, Hats £8.70, headband £2.50, neck beads £1.50, Chinese velvet quilted jacket £15.75 + £1.50, alghan coats high quality. Full length £58.50. Indian full fringed, suede jacket £55, chest 36" - 42". P.P. £1.70. T. Numan (SD)10, 48 Manorview, London N3. Visits 01-349 3772.

**ABC POSTER** Magazine - Authorised and designed by ABC. Only CD (including postage and packing). Mason's Music, 187 Queens Road, Hastings, Sussex. Trade enquiries welcome.

**FREE BADGES!!!** Send a large SAE for a free badge. Pop groups, CB, Football Clubs, Cartoon, State interests. Send to: Free Badge Offer (RM), HPW Promotions (Dept R), 207 Stoke Road, Slough SL2 5AX.

**LED ZEPPELIN**. Unique, never seen before, poster. Guaranteed to blow your mind. Send £1.49 payable to Starway To Heaven or SAE for more details to 33 Grove Park Road, Mottingham S89.

## Special Notices

**BOLAN'S 'HOT GEORGE'** recorded by Beau Drummell. Produced by Andy Ellison. Moonlight Records (MNS 004). Distribution: Stage One.

**BOLAN COLLECTION**. Features (Zigzag, Cream, Circus, Hits, Film Review, with poster). Bolan's Specials' (MM, Popstar, Disco 45). Songbooks (Zinc, Slider, Collected, Prophet). Tour Programmes (Dandy, Dragon). Annual (INNE 1973). Biography (Tremlett). Poster (Tanx). Scrapbooks (7 different). Assorted Newsletters (4 different). Cuttings & Franzines (two piles). All items £3 each. Doves (cassette), Swan (P/C), Get (P/C) £5 each. 9 Music-sheets (single) £7.50. Add 75p postage. 17 Westpark Avenue, Margate Kent.

**MARC BOLAN 5 Years gone** - The legend lives on. Bob.

**RATES AND CONDITIONS**. For details see 'Rates and Conditions' section. Special Notice: Records Wanted. Singles. (Where you collect your own records, announcements 20p per week. If you send all record albums to book reviewers, 20p per week. BOX NUMBERS. Allow £1 service fee, for 1000 numbers. Plus 12 reviews free.

**MARC WITH** each passing day, your wish us, all the way - Groover, Huddersfield. **MARC BOLAN** - To know you was to love you, smile made my life worthwhile. All my love, Margaret XXXXX.

**MARC BOLAN** still too sadly missed to ever be forgotten. Love You, Andrea, Carlisle.

**MARC THE LOVE** Within my heart is true, will never part. And even though I cry, I know my Love, I'll never die, Debbie.

**SUSAN MURRAY** I love you, and always will. Love from Douglas Brookes.

**FORM OF NOTICE** of intention of register Theatrical Employees Registration Act, 1925. Notice is hereby given that Cameron Campbell (a) residing at 57 Nelson Street, Aberdeen AB2 3ER (b) and carrying on business under the name of "SHAMONA" (c) intends to apply to the City of Aberdeen District Council for registration under the above Act. (Date) - August 9, 1982.

**BOLAN FANS** Alan & Shaun wish Paul Sinclair success with 'Electric Warrior' biography. (Omnibus Press). Published Sept. 82.

**KATE BUSH** fanzine 'Homeground' issue 2. 80p from 4 Bramley Close, Orpington, Kent.

**MARC BOLAN**. Even though the wind may blow it all away. Don't worry 'cos I'm your friend, Alistair, Jersey.

**'DISCO-GROUPS'** - Your wording on self adhesive stickers means business. Every handout carries your price list and samples. Moordale Mail Order Supplies, Dept RM, 66 Woodcot Avenue, Balldon, Shipley, W Yorks BD17 6GR.

## Wanted

**TICKETS!** WANTED for any Roxy Music concert. Phone Hemsworth 613569.

**TWO DURAN** Tickets now A or B stalls, Hammermith November 16. Your price paid or part exchange for two row E. Box No. 3558.

**OFFSHORE RADIO** Recordings. 1964 to 1968. McCreey, 143 Whitburn Street, Glasgow G32 6RD.

## Tuition

**LOOKING FOR A JOB IN RADIO**. Then you need a first class audition tape with tuition from a professional broadcaster. Contact us now. Lowpilot Studio Productions, Swindon (0753) 28895.

## Records Wanted

**RECORD CASSETTES** in good condition bought, sold, part exchanged. SAE for lists 'Rock On' 166a London Road, Bognor Regis, Sussex. B20443.

**ROCK RULES OK** album. Must be good condition. Box No. 3561.

**SEMI DISPLAY** (Minimum - 10cms) £1.50 Single Columns Centimetre. Advertisements must be received at least 8 days prior to issue date.

**ABSOLUTELY** All your LPs, singles & cassettes (pre-recorded or used blanks) bought or exchanged. £1-£2.50 each paid (more for video-cassettes, rarities) **NONE REUSED!** In any quantity in any condition to Record & Tape Exchange, 3B Notting Hill Gate, London W11 1JH open 7 days, 10-8 tel. 01-272 3539. Or SEND any quantity by post with SAE for cash (none returned) once sent - we decide fair price; list + SAE for estimate if required.

## Fan Clubs

**ELO CLUB**. SAE: 18 St James Gardens, Swansea.

**MOTORHEAD FANCLUB**. Send SAE now for details of the Official Motorhead Fan Club & the goods you receive on joining. - Motorheadbangers, PO Box CR8, Leeds LS7 4QZ.

## Situations Vacant

**ALTERNATIVE EMPLOYMENT** opportunities with TV stations, record companies, radio stations, etc. Experience unnecessary. Full or part-time. Read 'Music Employment Guide', 'Careers in Radio' and 'Careers in Television'. £1.50 each; all three £4. - Dept 12, Hamilton House Publishing, Crepton, Northampton.

**LYRIC WRITERS**. Required by Recording Company Details SAE - Robert Noakes, 30 Sneyd Hall Road, Bloxwich, Walsall, Midlands.

## Music Services

**ABSOLUTELY FREE** Twenty Songwriting Questions Answered explains copyright, promotion, publishing, recording, royalties, contracts, etc. Free from - International Songwriters Association (IRM), Limerick City, Ireland.

**LYRICS WANTED** by Music Publishing House, 11 St Albans Avenue, London W4.

**PROFESSIONAL COMPOSER** needs lyrics SAE details, 27 Hazeldene Gardens, Hillingdon, Middx.

## Photos & Posters

**INTERESTING RARE AND UNUSUAL MATERIAL** ON O.N. JOHN, BLONDIE, K WILDE, K BUSH, JAPAN, QUEEN & EASTON, BOWIE, LED ZEP, BLOAN, STONES, PLUS MANY OTHERS (ALSO MOVIE STARS). SAE FOR DETAILS (STATING INTERESTS) TO: - S.I.P. (DEPT RM, 17 TOTENHAM COURT ROAD, LONDON W1).

## Print & Publicity

**T-SHIRTS** SCREEN printed. - Tel. Slogans 0253 730043.

**SEMI-DISPLAY MIN 3 CMS**

Heading required (eg. Personal, Fan Club, etc.).

Number of weeks (1, 2, or 3 weeks, etc.).

Commencing issue/dated.

I enclose cheque/postal order for.

NAME AND ADDRESS WHEN INCLUDED IN ADVERT MUST BE PAID FOR

Please write ad in BLOCK CAPITALS

NAME..... ADDRESS.....



## DISCOS

## HOLIDAY ON ICE

by MIKE GARDNER

**D**IANA ROSS is livid... Jennifer Holliday's 'And I'm Telling You I'm Not Going', the tortured ballad that's making steady progress up the charts, has angered soul's first lady.

The song is the showstopping climax to the smash Broadway hit musical 'Dreamgirls' where the demand for tickets is such that there's a month's wait for seats. But why has a piece of theatre raised the ire of La Ross?

While the director Michael Bennett (previous credit 'A Chorus Line') has been at pains to deny it, there's no doubt that the Dreamgirls are The Supremes. What is doubly embarrassing to Ms Ross is that the play focuses on the dark side of The Supremes' glittering rise to fame in the '60's.

In a recent interview Ms Ross said that she refuses to see the show because she doesn't want to validate it.

"This is my life, not a f\*\*king story," she says strongly. She won't allow her three daughters to see it either — "I don't want my



JENNIFER HOLLIDAY in her 'Dreamgirls' role

children to think that is how it really was."

The fictional story, written by Tom Eyer, who actually worked with the real life Supremes, documents the grooming for stardom of a three piece girl singing group, The Dreams from Chicago. The refining process means that the character played by Jennifer Holliday has to be chopped since her overweight, earthy persona doesn't fit the slick pop package.

The story has close parallels with the departure of original Supreme Florence Ballard. She too had weight problems and she claimed she was ousted after

concerted efforts by Tamla Motown.

"Pressure forced me out. All kinds of things were happening and I was actually forced off stage," Florence Ballard once said, and she confirmed the pressure came from Motown President Berry Gordy and Diana Ross. "They were critical of my singing and Berry repeatedly urged me to quit. He'd often say 'you're a millionaire at 24, you can leave now'." She gave in and was given a lump sum of about £60,000 — a long way from millionaire status — in 1967.

During the seven years she'd been a Supreme she was given a weekly allowance of £75 and expected that the rest was being invested for her. Her funds ran low as she attempted a solo career. She hit rockbottom when she was left by her husband, mugged, robbed and finally put on American social security.

She died in 1975 following a heart attack at the age of 31. The cardiac arrest was brought on by weight loss pills and heavy drinking as she attempted another comeback. Diana Ross opened a trust fund for her three daughters.

While Jennifer Holliday steals Broadway's limelight with the role there is no way she's going to go the way of the tragic Supreme.



FLORENCE BALLARD, the Supreme who died

Nonetheless Geffen Records are refusing to put out solo pictures of the 21-year-old chanteuse since her success could easily overshadow the show.

Now Holliday has an agent, two managers, record contract, a classy flat in Manhattan and a reputation for not letting anyone get in the way of her talent.

Though 'Dreamgirls' is a story about black entertainers, it is packaged for a general Broadway audience as she is well aware.

"It's not that blacks wouldn't understand it or enjoy it," she says. "It's just that, at \$40 a ticket, few of them can afford it."

# THE HUDSONS

*In the Groove on the Road*

## PERSONAL APPEARANCES IN SEPTEMBER.

Wed. 15th MANCHESTER Legends  
Millionaires  
Tiffany's  
Thur. 16th NEWCASTLE Madison's  
Chasens  
Julies  
Fri. 17th GLASGOW Maestro's  
Ultrateck  
Warehouse  
Sat. 18th EDINBURGH Oscars  
Madhatters

## CATCH 'EM NEAR YOU!

Sat. 18th EDINBURGH Coasters  
Buster Browns  
Sun. 19th LIVERPOOL McMillians  
Coconut Grove  
Snobs  
Mon. 20th LIVERPOOL Quinns  
Cagneys  
Tue. 21st WIGAN Wigan Pier  
Wed. 22nd SHEFFIELD Limit Club  
Romeo & Juliet's  
Fannies  
Turnups

*In the Groove on your System*

## 'SHOW ME YOU CARE'

The new single from THE HUDSONS.  
7" and 12" out now in full colour picture bags.

Single: 7" Streetwave STR A2711  
Single: 12" Streetwave STR A13-2711

STREETWAVE



DISCOS

**C**ALL any woman a slut and you'll find yourself either sporting a black eye or writhing on the floor clutching an aching groin. Say it to Gill Saward or Jackie Rawe and they'd probably give you a big bright smile and an autograph.

The pair are the UK Sluts, the pet name given to the glamour department of funk's slickest outfit Shakatak, back in the charts with the inviting 'Invitation'.

The name, according to Gill, a 28-year-old native of Tooting, was all a joke.

"The idea was that the music was so cool and laid back that the girls should wear corsets and suspenders on stage to counter balance it. It was supposed to be a slutish image.

"Funny enough I was reading yesterday's 'Daily Express' and corsets and frilly skirts are going to be 'in' this year, according to Paris. We've been wearing them on stage for over a year. I've only just started to change the image to the army surplus raincoats we wore on 'Top Of The Pops' a fortnight ago. They looked really good if you pulled the belt really tight."

Now the boys in the band, Keith Winter (guitar), George Anderson (bass), Roger Odell (drums), Bill Sharpe and Nigel Wright (keyboards) call the girls The Props since they are indispensable accessories for the stage — so much so that they're going to be permanent members of the band.

The girls provide the vocal embellishments to the sparkling piano based instrumental cocktails that have been a feature of the charts since 'Easier Said Than Done' made it towards the end of last year.

"The boys are totally dedicated to jazz-funk music." At first I thought they'd just hooked onto something that was a commercial proposition, but on the coach and on from dates they always play tapes of stuff that's similar to what they do," she says.

The band have made a healthy niche in the commercial music world with their light sound. While the singles may have the gloss Gill assures that the new album, 'Invitation' released in October, will give space to the heavier end of the jazz-funk spectrum with weird time signatures and the like.

**B**UT GILL admits to being annoyed at radio's treatment of the music since the only time they play it is to fill in the odd minute before the news. Doesn't she, a veteran of the rock circuit, commercials and sessions for the likes of Sheena Easton, get irritated at being a mere effect — a lush setting for the piano improvisations of Bill Sharpe?

"No way! Jazz-funk music just makes me feel high anyway. Our sound is unique at the moment and it makes a definite change from doing ooh's and ah's to other people's singing."

Her reward has so far been a gold and silver disc for her contributions to the 'Nighthoods' album and as much live work as she can handle.



## Top of the Props

SHAKATAK'S Gill and Jackie alias UK Sluts alias the Props

"I put the discs in the back of my car to go home after the presentation. I arranged it so I could see them in my rear view mirror. I couldn't believe it. I suppose it's like an actor's Oscar — proof of a milestone," she says.

So how has life changed for her since the hits?

"My bank manager sent me a personal letter congratulating me on my success and hoping that I'd put my millions in his branch. Trouble was I was so skint I needed a loan," she laughs.

"Of course, we now travel in a luxury coach with a great video

machine and stereo. It's great rolling up to a date when all the fans are waiting outside — it makes you feel flash. Except for the time when we climbed aboard after a show, waving and smiling. We turned the ignition and nothing happened. So we had to all troop out and start pushing."

It ruined the glamour image, but the girls are the only focal point to a band that actively avoid an image.

"Everybody's got an image nowadays. I think that being the band who don't have an image could be a good novelty. Jackie and

I are the focal points because we're the singers, and we're used to projecting. The boys are really dedicated to their instruments."

But she's found that being the main target for the eyes at Shakatak appearances isn't automatically good for the love life.

"We don't really get many men who come up to us after a show. They seem to cover away from us. Men aren't used to seeing sexy girls who can be aggressive on stage."

by MIKE GARDNER



# FORTY TOWERS





## An ethical overview of UB40 by JIM REID Pix by Justin Thomas

**P**HOTOGRAPHER JUSTIN "sofe feet" Thomas and I are waiting outside Birmingham's New Street station for a blue Citroen. Our car arrives and we're whisked away into central Birmingham's crazy mix of the hideously new, and the sad, but defiantly old. Neon and Victoriana, a few mean streets, railway sidings, a bridge and we've reached our destination.

The car pulls up outside a row of small factories — welcome to the 'Abattoir', home of Dep International, UB40's record company.

It's an apt time to talk to UB40, what with Graduate's recent release of 'The Singles Album', an imminent (and fresh) LP, and a current single that goes somewhat against the grain of their previous work. UB40 at the crossroads?

For two and a half years now UB40 have been making cautious, yet confident, progress. Regular visitors to the top 40, they've refined their sound, learnt their trade and simply carried on making very fine records. There are no frills or decorations about UB40.

We walk through the downstairs area of the 'Abattoir', which is indeed a disused slaughterhouse. In the near future it will be two 24-hour shops, (Singerhouses 1 and 2, and a rehearsal studio).

"Jim, All and Brian are to be my interviewees and we settle down in a comfortable decorated room for a cup of coffee and some forthright debate.

Before I can open my mouth All is rolling his sleeves up and showing me the peeling red skin of one who definitely hasn't spent his whole summer in Bighty. UB40 have recently played a couple of festivals in Spain and Ibiza and are regaling me with stories about Mafia-like promoters, brandished shot guns and massive rip-offs. They were lucky, they got paid... but not without problems.

"After one gig the promoter disappeared. He took all our transport money with him as well. It's the same in all the Mediterranean countries — contracts don't mean a thing." Whilst we're on the subject of music biz opportunism, I feel it pertinent to ask the UBs how they reacted to their former record label, Graduate, releasing 'The Singles Album'.

Jim: "The first to react. 'I feel really pissed off about it. It's not even value for money — people'll think we're ripping them off, but it's got nothing to do with us.' All joins in. "We were going to release a tasty live lp, a combination of our previous records, but it'd be just a bit too much if we released it now."

Since splitting with Graduate and setting up their own Dep

International label, UB40 have moved into a situation where they have 100 per cent ownership, and reward from their own records — most groups on major labels settle for 10-20 per cent. "We own every stick..."

The UB40 approach, stridently independent, has placed them in a position of record company and recording studio ownership — without owing anyone a penny. Eschewing pressures to sign to major labels for large advances, UB40 have built themselves a firm and reliable base by simple application and common sense. Simple maybe, but in the music biz, rare attributes.

**N**OW The foundations have been laid and Dep International established, do they intend to sign other groups to the label?

"When we put out other people's records, we want to do it properly, and that means spending at least 20 grand. We hope to sign somebody soon. Although it's likely to be black music, we're interested in anything that's good — we're never going to release a bad record. It might sound bigheaded but we'd like Dep to grow into a Motown or Stax."

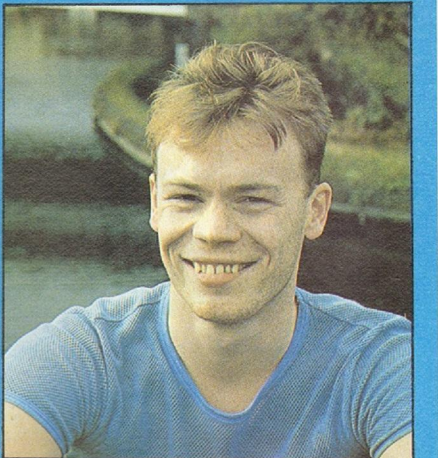
Talk of new releases turns my attention to the current UB40 45 "So Here I Am", to these ears a newer, more abrasive approach to UB's pop reggae. Like Grand Master Flash's "The Message", "So Here I Am" throbs with all the menace and danger of a severe urban summer. It's their hardest single to date and perfect for these disorientated times. Is it wonder, indicative of a new, tougher UB40?

"It's not so much a change in direction, more an experiment. There are still tracks on the LP which are similar to the older stuff. If the sound is changing it's due more to the fact that we're learning more about production. We're working with a producer called Rafe McKenna and he's been able to transfer our ideas about production onto record.

"Up until recently we've found it hard to put down on record what we do live. So often what sounded really exciting live just turned tame on record. Anyway we never consciously sit down and think, right now we're going to move in this direction — it's got to be an evolutionary thing."

"We're cushioned against the pressure of changing too quickly by having our own label. We're not trying to compete with whatever's today's 'big thing', but are trying to make new discoveries every year."

**U**B40 TALK constantly about their music evolving, about becoming better musicians. Sure, they're serious but not in an academic or boring way — they simply want to continue growing, continue improving. Because UB40



All: guaranteed image free

have never been encumbered by the image and sloganeering of the fashionable, they've been able to develop at their own pace and on their own terms. "No one expects two or three bad singles to finish us, but other bands, if they release a bad single they've had it."

"Most bands set out to be a 'big' band, the band of the 'moment'. At present this means copying artists from the past and slapping a disco beat on top of the whole thing. Bands are now more conscious, more manipulative. Because production is so predominant, few bands want to risk playing live. Few groups seem to have much belief in their music. It's not the most important thing for them — success is — consequently most music is insincere and cynical."

Jim tops the UB's collective argument by adding: "I think image is irrelevant and unimportant — people aren't improving themselves musically — they just stick anything into a computer and let it get on with it."

Whilst I agree with most of these sentiments, there must surely be some place for image and presentation. Pop is, after all, an 'entertainment' industry. Still, UB40 are on the right track — too often image and packaging goes off before content. However Brian is still confident good music will win through in the end.

If pop is primarily an entertainment, it is also a communication of ideas, a reflection of events. UB40 have very quietly and very cleverly continued to mix their gently cooing rhythms and rock with songs of potent and pertinent social message. If UB40's music is political, then it is so in the most seductive and subtle manner. Not for them the polemical and stylised gibberish of the Clash — this is a gem that soothes its way into

the public consciousness.

"If the music is nasty and offensive and the lyrics blatantly political, it only alienates people. Most so-called 'political' bands are merely pandering to an audience. It's like saying 'why don't all us degenerates get together and reassure ourselves that we're all degenerating'. That way you're just preaching to the converted. You'd be doing far better if you won the Eurovision song contest with a song that had a strong political statement."

You see, like their attitude to music, the UB40 attitude to politics is neither pretentious or dilettante. The boys go on to tell me about death threats they've had from the local National Front, a successful, violent tour of Zimbabwe (where they've been number one) and a certain Ranking Roger, who used to toast for them way back when.

"What chart acts do they like?" "Vazoo, All's got such a strong voice, really feels what she's singing — Duran Duran, their last two singles have been 'really good.' Jim, All and Brian leave me and join the other five UB40's for a photo session with Mr Thomas. Eight-strong, they look impressive, unified and strong enough to last the course. "Of course we argue non-stop, but once rehearsals are over, we forget it — if we're ever threatened from outside we pull together."

When I leave, UB40 are preparing for a rehearsal. Their attitude is professional and businesslike — their attitude to you, the public, is considerate.

In a world where style and fashion turn over faster than fast food hamburgers, there seems little place for permanent values. UB40 plot their own course, stay true to their own beliefs. If you value honesty and integrity, I think you'll value UB40. Long may they stay.



# FEEL THE FORCE

## JOHN SHEARLAW raps about rappers AFRIKA BAMBAATAA

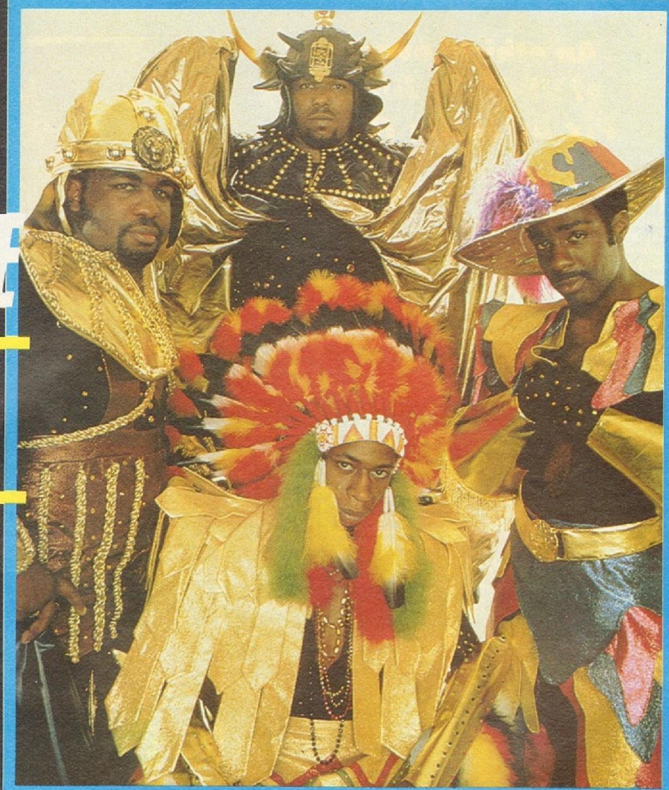
**YOU'VE HAD** the message from Grand Master Flash, you've rocked on sunshine (while it lasts) with Rockers Revenge. Now are you ready for Afrika Bambaataa and the Soulsonic Force?

As both versions of the inimitable "Planet Rock" slowly ease their way out of the DJ's hands and into those of the discerning public, the New York rapping combo are having their finest hour so far, across the board US success and a surprise hit in the British pop charts. "Planet Rock" is their debut single, a powerful blast of electronic funk and intergalactic rap-speak, brought to you by a bunch of guys straight off the streets of the Bronx — Afrika Bambaataa and fellow force finders Mr. Biggs, Pow Wow and Emcee GLOBE.

And it's no surprise to find that the man behind the Force's first success is none other than master producer Arthur Baker, principal inspiration behind the Rockers Revenge disco hit "Walking On Sunshine".

Afrika Bambaataa and the Soulsonic Force may be Arthur Baker's latest discoveries as far as the British public is concerned, but their leader, Bambaataa himself, had already laid claim to legendary status in New York before the record was even conceived. Now 25, he started getting "street wise" at an early age in the Bronx, both as a DJ and an organiser, putting shows together for the likes of Grand Master Flash and others.

**B**y the end of the seventies and the title of "Master Of Records" and had already founded the



AFRIKA BAMBAATAA: who's chief around here?

Zulu Nation, out of whose ranks came the Soulsonic Force, the Cosmic Force and the Jazzy Five.

"He wasn't really a rapper himself," says producer Baker, "but he used rappers straight off the streets. In fact the whole Zulu Nation thing comes directly from the street gangs."

"Bambaataa means 'affectionate leader', and that's what he is. He's on top of the whole thing."

Bambaataa's scene has been a lively and continuous feature of uptown New York life since around 1975 (the time of the first rap record, "Rappo Clappo"), but the associated records have had an up and down career. The first wave, led by Sylvia Robinson and the Sugarhill Gang, kept on growing, while Bambaataa forms part of the revitalised second wave which has really hit big in the last two or three years.

The ebullient Baker modestly claims to have "discovered" the new wave of rappers who've

inundated the American scene, and are now making waves across the dance floors of Britain.

"Two years ago I went uptown to catch the rapping scene in Harlem and the Bronx and most of the time I was the only white person there," he says. "It was obvious that this was a real energy thing, and it only had to be converted in the studio to be a sensation."

"Rap evolves and changes, just the same way that the kids do. They find ways of making it new and exciting, they're in touch with what's going on, it's communication. For me it's just a question of finding the right beat and putting it down in the studio."

And the same Baker remembers hearing someone saying, maybe two years ago now: "Whoever discovers rap will make a million dollars". With Afrika Bambaataa and his own label — not surprisingly called Street Wise — he's getting near to being that person.

"I felt that the feel was right on one of the first takes we did of 'Planet Rock', and that's the one we went for. But they wanted to come back and do it again until it was perfect. No! I wanted to keep that spontaneous feel to the record."

**A**nd spontaneous it is; a slice of cool rapping that carries a beat and a message. Says Baker: "It's optimistic, the whole message is full of hope. It's like the contrast between the reality of day to day life and reaching for the stars."

"The Force are looking for a real conception of what they feel the good times are, that's just where their heads are at. You've got to look at it that way — in New York there are all these black kids growing up and to a lot of them it's the most obtainable profession. Rap! Buying instruments costs too much money, but you can go out on the street and do your thing — there's a whole culture of rappers out there just waiting to be discovered."









FROM PAGE 39

## BREAKERS

**BUBBLING** Under the Disco 85 are Laurice Hudson 'Feel My Love' (US Snowflake 12in), Atlantic Star, 'Love Me Down' (Funk & America 12in), Goodie 'Do Something' (You And I' (US Total Entertainment), 'I'm Not a Player' (You Me Down' (Funk & America 12in), Susy 'Q' 'Come Let's Have A Party' (Canadian JC 12in), Smokey Robinson 'Crusin' (Motown 12in), The Hudsons 'Show Me You Care' (Streetwave 12in), Kenny G 'The Shuffler' (US Ariola LP), Level 42 'Wave Your Spell' (Polydor 12in), Isley Brothers 'It's Alright With Me' (The Real Deal' (Epic LP), Kool & The Gang 'Let's Go Dancin' (US Delite LP), Kadenza 'Let's Stay Together' (PRT 12in), Magical Lady 'Sexy Body' (Funk & America 12in), Carl Carlton 'Baby I Need Your Loving' (US RCA 12in), The Bang Gang 'Fill Me Up (Instrumental)' (US Sugarcoast 12in), Jeffrey Osborne 'Emmie Menie' (Funk & America 12in), Chert 'Starstruck' (21 Records 12in), Columbus Circle 'If You Read My Mind' (US Elektra 12in), Brick 'Free Dancer' (US Bang Gang 12in), Fantastic Aleems 'Get Down Friday Night' (US Nix 12in), Decodco 'Keep On Movin'/'Whistle Bump' (Warner Bros 12in), Klein & MBO 'Dirty Talk' (US 25 West 12in), Kique 'I Can't Shake This Feeling' (MCA 12in), BB&Q Band 'Hard To Get Around' (It Could Never Say 'It's Over'/'All Night Long' (Capitol LP), Casiopea 'Midnight Rendezvous' (Alfa 12in promo).

## DJ TOP TEN

**BOB JONES**, legendary jazz rock jock now hiding under a new hairdo, has residencies at Chelmsford's The Troubadour and Offshore's Arms, and can also be caught at Jacksons in Staines this Friday (17) or at Zero 6 in Southall next Friday (24). One of the "Funk Mafia" trusted stand-ins, it's often Bob who fills in for holidaying jacks, and he'll be an integral part of the team at next month's tenth Catalyst jazz-funk weekend (a four-nighter this time). Anyway, all of which is to say that our Bob knows his onions, and currently his strictly jazz chart looks like this:

1. **FRIDAY NIGHT FUNK FOR SATURDAY NIGHT BROTHERS**, Rusty Bryant, US Prestige LP
2. **MAMBO KOYAMA**, Art Pepper, US Galaxy LP
3. **COLOURS OF EXCITEMENT**, Ramona Francia, German MPS LP
4. **IF YOU ONLY KNEW**, John Stubblefield, US Storyville LP
5. **VERA CRUZ**, Helen Merrill, US Inner City LP
6. **LUILO'S THEM**, Benita Senesky, Canadian PM LP
7. **TIT FOR TAT**, Native Sun, Japanese JVC LP
8. **WOODDOLY**, George Cables, US Contemporary LP
9. **WINDMILL MOUNTAIN'S NOTICE**, Paquito, US Columbia LP
10. **AH RIO**, Ron Carter, US Milestone LP



FROM PAGE 20

**FAD GADGET**: 'Life On The Line' (Mutu) A very dull song with synthesizers that sound like it's being sung from inside a bag. Some people think these Yazoo stablemates are interesting, but that's probably because they're Yazoo stablemates.

**THE FRENCH IMPRESSIONISTS**: 'A Selection Of Songs' (Les Disques Du Crepuscule) Twittering little girl sings over a jazz ditty that's dreadfully unoriginal — so overrated, darling!

**HIT NUMBERS**: Beats Per Minute for last week's pop chart entries on 7in endings denoted by /lc for fade/out! — Mani Wilson 132c, Odyssey 126-126-126/71, Tygers Of Pan Tang 131f, Diamond Head 109-110f, Billy Idol 11-11f, Michael Jackson Group 62-126-127-0f, Sylvester/Patrick, Cowley 128f, Journey 30-121-30-121-0-30-121f, Dennis Brown (0-175-76-77f), Sugar Hill Gang 30f.

## UK NEWS

**JAY W. MCGHEE**: 'When We Party' (Ensign ENTY 21) If at first this doesn't hook you, hang on there, as the surprisingly subtle GQ-ish jauntily pushing 120-121bpm 12in kicker builds through ultra catchy "uptown downtown" chants (now in fact tagged on in brackets after the title on UK labels) to truck through a buoyantly instrumental last half, the deep soul swing 'I've Been Checking Out' (Too! flip being a goodie too).

**THE LIMIT**: 'She's So Divine' (Ariola AR02 85) Given such a low profile UK release by Ariola that I haven't even had a copy or seen it advertised, this Dutch originated successor to Blue Feather is a superb resonantly loping easily soulful 116bpm 12in romp through the song hookily done by Jan Akkema but now remixed by its original writers. Huge on import already, it evidently has a flip here called 'Pop'.

**MLB&A MOORE**: 'Love's Comin' At Ya' (EMI America 12EA 148) Prod/penned by Paul Lawrence Jones III to sound just like his 'I Can't Stand It' on Evelyn King's US, this carefully controlled 114bpm 12in judder and thud-filled cool silky smacker is also extremely like Howard Johnson — but then they're all from the same production team.

**SECOND IMAGINE**: 'What's Happening' (Polygram EXPX 512) This album has produced excellent little pent-up 107bpm



**DOWNTOWN SATURDAYS**, the oddly named Hastings club (part of a group which also owns the Electric Grape in Brighton, Green Dragon in Croydon and Cinderellas in Hickstead) recently saw Froggy in summer residence every Tuesday with the main DJ Simon Vanesse, the two of them here seen (Simon on right) during their Rick James promotion night . . . and in common with many other places which hosted one of these Rick James nights, much of the promised promotional material never showed up. Simon says there were no T-shirts and the video didn't work, other jocks report they didn't even get a video. However, Nick Ratcliffe (Cambridge Regamuffins), who had to travel up to Motown's London offices for his material, attaches no blame to Motown's Robert Blenman, whose superiors he reckons were not giving him much support.

12in jigger full of bright vocal subtlety, with an instrumental version on 2-track flip. As you see there's no room for fuller UK News this week, so they'll be elaborated on next issue.

## IMPORTS

**GARY'S GANG**: 'Knock Me Out' (US Radar RDR-12000) Back on their old 'Keep On Dancin'' style and sounding so refreshing as a consequence right now, this Eric Matthew-produced cheerfully bubbling 121-121bpm 12in romp (instrumental flip) is an immediate smash with huge crossover potential — and interestingly, Gogo's 'Disco Nights' (Rock-Freak) mixes out of it just as well as it used to out of their original hit!

**KOOL & THE GANG**: 'Let's Go Dancin' (Ooh La, La! LP 'As One' US DeLite DSR 8505) Although overall a slightly dull, disappointing set, this their next single here is a subdued reggae-ish 96bpm (instrumental flip) of course now is perfect with Freddie McGregor's 'Reggae On It', the strongest cut actually being the lovely gentle 0-103bpm 'Think It Over', while 'Hi De Hi, Hi De Ho' is a surprisingly low key 108-109bpm swayer. 'Street Kids' a monotonous 116bpm jitterer and 'Pretty Baby' a formulaised 118-120bpm rerun of past hits.

**GARY TONES EMPIRE**: 'Sexy Lady' (US Chaz Ro CHDS 2527) Out a while and now going well, this ramede oldie is a

jittery flowing 117-117-118-119bpm 12in chix-backed simple chant with spurring changes of direction into a tapping percussion break, bits of that "you can get it girl tonight is fine" — type phrasology and good jazz-funky solos (instrumental flip).

**THE FANTASTIC ALEEMS**: 'Get Down Friday Night' (US Nix N-007) Clonking intro, funky "git down" preamble, then a useful accapella chick kicks off this remixed single 113-113-115-116-116bpm (instrumental flip) with some echo rhythm groove (there's some confusion in the labelling — I reckon the obviously longer A-side's the remix despite what they say), and gets quite hot up in Stevie-his style before the accapella end.

**EXODUS**: 'Together Forever' (US Charlotte Avale VAL 033) Percussion rattling 122-124-123bpm 12in boomer bails infectious with a jazz-funk feel through repetitive chants on an impact lessening main vocal before it all suddenly leaps into high gear to hit an incredible burst of scat and lots more rattling to end up accapella, the 'Dub' flip having a marathon accapella 1:28bpm first half.

**ENCHANTMENT**: 'I Know Your Hot Spot' (US Columbia 44-03081) Jittery a lurching lead in to good soulful whinnying singing on a rather subtle 116bpm 12in joffer worth hearing by true soul fans, as is the sparser more melodic and even more wailing 110bpm 'Only You' flip.

**JACK LEE**: 'Hanging On The Telephone' (Dislexia) OK, so this is the man who wrote the Blondie hit, but it suits a spurt of Debbie Harry sexuality far more than an overworked R&B voice like his.

**WENDY WU**: 'Run Jilly Run' (Epic) The dear old Photos didn't have a chance because Wendy can't sing. She hasn't learned, and the only place this might be played is in a doctor's waiting room. It's the only thing likely to infuriate you more than a stack of Country Life magazines.

**BLUE ZOO**: 'Cry Boy Cry' (Magnet) Prententious, meaningless rubbish that could be near metal record with a change here and there. This is bland, uninspired and dreadfully over-produced disco/pop from nice boys who look as if they come from nice suburban homes. Still, if Duran Duran can do it...

**TEARS FOR FEARS**: 'Mad World' (Mercury) Ooh look. Here's another one: Gardner and Smith break into a tuneful chorus of Cat Stevens' 'Matthew And Son' — and it does sound like it.

**POINTER SISTERS**: 'Heart To Heart' (Planet) One of the crimes of this industry is how sexy, slinky are people with superb voices are abused and used for dreadful ordinary sub-disco songs like this. Go back to 'Slowhand' for their real work.

**DOLL BY DOLL**: 'Under My Thumb' (Magnet) Mick Jagger probably won't object to his 65p's worth of royalties for this when Doll By Doll friends bid this dreadful reworking of the Stones song, but it's doubtful if he'll be impressed by the music. When Doll By Doll learn some restraint and stop their awful post-hypnotic whining we might take some notice.

**SPITFIRE**: 'So You Want To Be A Rock 'n' Roll Star' (Carrera) ...heavy metal style. A version of the old Byrds song that's as adept as a three-legged horse in the Grand National. Place your bets elsewhere.

**SPIZZ ENERGY 2**: 'Jungle Fever' (Rough Trade) Why can't people get bloody jungles off their minds? For a band that can produce a song like 'Where's Captain Kirk?' they should be strangled by their mosquito nets for turning out this poor song that hopes to fall back on a faint African rhythm for its success.

**THE GIRLS**: 'Sally Go Round The Rose' (Aural Bannan) Good rock soundalikes that manage some rich harmonies; but the band's so bad they should all go and read their Bert Weedon Learn To Play With Yourself In A Day fortnight.



## DISCO

- 1 2 LOVE COME DOWN, Evelyn King, RCA 12in
- 2 1 WALKING/ROCKIN' ON SUNSHINE, Rockers Revenge, London 12in
- 3 3 THE MESSAGE, Grand Master Flash, Sugarhill 12in
- 4 4 SO FINE/KEEPIN' IT REAL, Howard Johnson, Funk & America 12in
- 5 5 JUMP TO IT, Aretha Franklin, Arista 12in
- 6 9 DO IT TO THE MUSIC, Raw Silk, US West End 12in
- 7 10 DANCE FLOOR/MORE BOUNCE TO THE OUNCE, Zapp, Warner Bros 12in
- 8 6 GIVE ME 3am, I Level, Virgin 12in
- 9 24 NEVER GIVE YOU UP, Sharon Redd, Prelude 12in
- 10 7 BEAT THE STREET (REMIX), Sharon Redd, US Prelude 12in
- 11 12 HEAD OVER HEELS (INST./VOCAL), Galaxy, Ensign 12in
- 12 12 THERE IT IS, Shalamar, Arista 12in
- 13 15 WHEN WE PARTY (UPTOWN DOWNTOWN), Jay W McGee, Ensign 12in
- 14 20 NEW YORK CITY/STRAIGHT TO THE TOP, Stanley Clarke, Epic LP
- 15 28 YOU CAN'T HAVE YOUR CAKE AND EAT IT TOO, B.T. (Brenda Taylor), US West End 12in
- 16 25 SHE'S GOT IT NICE AND EASY, Leroy Hutson, US Elektra 12in
- 17 14 BOOGIE IN YOUR BUTT, Eddie Murphy, US The Entertainment Company 12in
- 18 8 BIG FUN/GET DOWN ON IT (REMIX), Kook & The Gang, De-Lite 12in
- 19 17 PLANET ROCK/INSTRUMENTAL, Soul Sonic Force, 21 Records 12in
- 20 46 BEAT THE STREET (REMIX), Sharon Redd, US Prelude 12in
- 21 13 EXCITING/ONE MINUTE FROM LOVE/NEVER HAD A LOVE LIKE YOU/FOREVER/BABY WON'T CHA, Marc Sandane, US Warner Bros LP
- 22 11 IMAGINATION, BB&O Band, Capitol 12in
- 23 27 THE LOVER IN YOU, Sugar Hill Gang, Sugarhill 12in
- 24 16 DON'T STOP MY LOVE, Passion, Prelude 12in
- 25 36 LOVE DON'T COME EASY, Now Jersey Connection, US Carnival 12in
- 26 29 LOVE'S COMIN' AT YA, Melba Moore, EMI America 12in
- 27 35 SHE'S SO DIVINE, The Limit, US Arista 12in
- 28 23 BRING YOUR SWEET LOVIN' BACK, Starpoint, Casablanca 12in
- 29 21 SUMMER LADY/WHOO! BUT YOU, Jean Carn, Motown 12in promo
- 30 39 INVITATIONS, Shakata, Polydor 12in
- 31 45 GO WITH THE FLOW, Weeks & Company, US Prelude 12in
- 32 38 CHANGES/HEART 'N SOUL, Imagination, R&B LP
- 33 34 AND I AM TELLING YOU I'M NOT GIVING, Jennifer Holiday, Geffen/LP
- 34 18 STOLE PIGEON, Kid Creole & The Coconuts, Ze 12in
- 35 22 I MUST BE DREAMING, J&B, Elektra 12in
- 36 40 IF YOU DON'T KNOW ME BY NOW, Jean Carn, Motown 12in promo
- 37 31 CAN'T TAKE MY EYES OFF YOU, Boys Town Gang, ERC 12in
- 38 60 ZOOM, Fat Larry's Band, WMOJ 12in
- 39 45 PARADISE/CLASSY LADY/WHOO! BUT YOU, Leroy Hutson, US Elektra LP
- 40 26 FEELIN' FINE, Sly Cabell, Virgin 12in
- 41 69 I CAN'T STAND IT BACK TO LOVE/STAY THERE, Evelyn King, RCA LP
- 42 42 YOU CAN'T RUN FROM MY LOVE, Stephanie Mills, Casablanca 12in
- 43 57 SOMEBODY TELL ME WHAT TO DO, Crown Heights Affair, De-Lite 12in
- 44 58 SADDLE UP, David Christie, KR 12in
- 45 37 NEVER KNEW LOVE LIKE THIS BEFORE, Patrick Boothe, Streetwave 12in
- 46 41 ELECTROPHONIC PUNK/THAT'S A LADY, Shock USA, Fantasy 12in
- 47 56 DO YA WANNA FUNK, Sylvester/Patrick Crowley, London 12in
- 48 51 WALKING ON SUNSHINE (REMIX), Edgy Grant, US Epic 12in
- 49 50 KNOCK ME OUT, Gary's Gang, US Radar 12in
- 51 44 A TOUCH OF JAZZ/DO YOU REALLY WANT AN ANSWER/PLAYIN' KINDA RUFF, Zapp, Warner Bros LP
- 53 SEXY LADY, Gary Toms Empire, US Char Ro 12in
- 54 38 SHE'S MY SHINING STAR, Feedback, Polydor 12in
- 55 52 I REALLY DON'T NEED NO LIGHT, Jeffrey Osborne, A&M 12in
- 56 - IN MOTION, Freda Payne, US Sutra 12in
- 57 61 THE VOICE OF "Q"-INSTRUMENTAL, "Q", US Philly World 12in
- 58 82 EYE OF THE TIGER (INST./VOCAL), Nighthawk, Canadian Quality RFC 12in
- 59 84 DON'T GO WALKIN' OUT THAT DOOR/KEEP ON WALKIN' OUT THAT DOOR, Rick James, Jive 12in
- 60 83 HOT SPOT, Midnight Star, US Solar 12in
- 61 50 HAPPY HOUR/SWEET MAGIC/IN CRUISER, Deodato, Warner Bros 12in
- 62 - TOUCH, The Quick, Epic 12in promo
- 63 75 SEXY DANCER, Donald Byrd & 125th Street NYC, US Elektra 12in
- 64 49 DON'T LET ONE OF ME, Mike & Brenda Stuart, US SAM 12in
- 65 43 STILL HOTT 4 U/TM, Mike & Brenda Stuart, US "OJ" 12in
- 66 76 98.7 KISS FM MASTERMIXES, Various, Prelude LP
- 67 - HOLD ME TIGHTER IN THE RAIN/BE WITH ME, Billy Griffin, US Columbia LP
- 68 33 SHOUT FOR JURY, Dunn & Bruce Street, Satrii 12in
- 69 63 DANCE OR DIE/DON'T WALK AWAY, Sweet Pea Atkinson, Ze 12in
- 70 79 DESTINATION, W&A, Atlantic 12in
- 71 79 SPECIAL EFFECTS/KEY TO THE WORLD, IT Reynolds, Capitol 12in
- 72 67 LET ME FEEL YOUR HEARTBEAT, Glass, US West End 12in
- 73 76 LOVE DON'T HURRY/BECAUSE I EXPECTED, Sharon Brown, Virgin 12in
- 74 66 GROOVE YOUR BLUES AWAY, Sharon Brown, Virgin 12in
- 75 59 SWEET THINGS, Tyzic, US Capitol LP
- 76 TEARS AND RAIN/HUNGER FOR YOUR JUNGLE LOVE/PARTY GAMES, Rah Band, KR 12in
- 77 62 WRAP IT UP, Touche, US Emergency 12in
- 78 - TOUCHIN' UP, Archie Bell, Candamun WMOT 12in
- 79 - ANNIE I'M NOT YOUR DADDY/FISH TODAY!, Kid Creole & The Coconuts, Ze LP
- 80 55 LET'S GET HORNY, H. Volpate, US One Way 12in
- 81 - ATTACK OF THE NAME/BE BREAKIN' OUT/IT'S DOWN FOR YOU/DON'T THROW IT ALL AWAY, Stacy Lattisaw, US Cadillac LP
- 82 - ROCK THE HOUSE (YOU'LL NEVER BE), Pressure Drop, US Tommy Boy 12in
- 83 71 ROCK THE BEAT, Jamaica Girls, US Beckett 12in
- 84 - WAY OUT, Steve Arrington's Hall Of Fame, US Kongshtler 12in
- 85 - PACK JAM/INSTRUMENTAL, Jonzun Crew, US Tommy Boy 12in

## NIGHTCLUB



- 1 7 WALKING ON SUNSHINE, Rockers Revenge, London 12in
- 2 5 CAN'T TAKE MY EYES OFF YOU, Boys Town Gang, ERC 12in
- 3 1 COME ON EILEEN, Dexy's Midnight Runners, Mercury 12in
- 4 3 FAME, Irene Cara, RSO 12in
- 5 4 STOLE PIGEON, Kid Creole & The Coconuts, Ze 12in
- 6 2 BIG FUN/GET DOWN ON IT (REMIX), Kook & The Gang, De-Lite 12in
- 7 14 DON'T GO (REMIX), Yawo, EMI 12in
- 8 9 WHATI, Soft Cell, Some Bizzare 12in
- 9 11 I EAT CANNIBALS, Toto, Coelo, Radiolab/choir 12in
- 10 13 UNDER THE BOARDWALK, Tom Tom Club, Island 12in
- 11 21 LOVE COME DOWN, Evelyn King, RCA 12in
- 12 22 THE MESSAGE, Grand Master Flash, Sugarhill 12in
- 13 8 A NIGHT TO REMEMBER, Shalamar, Arista 12in
- 14 16 LOVE IS IN CONTROL, Donny Summer, Warner Bros 12in
- 15 24 HI-FIDELITY, The Kids From 'Fame', RCA
- 16 39 NOBODY'S FOOL, Haircut One Hundred, Arista 12in
- 17 14 INSIDE OUT, Ojays, RCA 12in
- 18 SHY BOY, Bananarama, London 12in
- 19 38 JOHN WAINY IS BIG LEGGY, Haysi Fantayzee, Regard 12in
- 20 12 CHERY PINK AND APPLE BLOSSOM WHITE, Modern Romance, WEA 12in
- 21 31 SAVE A PRAYER, Duran Duran, EMI 12in
- 22 20 SADDLE UP, David Christie, KR 12in
- 23 30 WHY, Candy Simon, WEA 12in
- 24 19 TOO LATE, Junior, Mercury 12in
- 25 15 NIGHT TRAIN (DANCE MIX), Village, Polydor 12in
- 26 - THERE IT IS, Shalamar, RSO 12in
- 27 46 EYE OF THE TIGER, Survivor, Scotti Bros
- 28 16 THE CLAPPING SONG, Belle Stars, Shif
- 29 42 TEARS AND RAIN/HUNGER FOR YOUR JUNGLE LOVE, Rah Band, KR 12in
- 30 25 18 CARAT LOVE AFFAIR/LOVE HANGOVER, Associates, Associates 12in
- 31 28 LET IT WHIP, Dazz Band, Motown 12in
- 32 26 SOONER OR LATER, Larry Graham, Warner Bros 12in
- 33 20 DO YA WANNA FUNK, Sylvester/Patrick Crowley, London 12in
- 34 59 PLANET ROCK/INSTRUMENTAL, Soul Sonic Force, 21 Records 12in
- 35 43 LET'S FUNK TONIGHT, Blue Feather, Mercury 12in
- 36 54 WINDPOWER, Thomas Dolby, Venice in Paris 12in
- 37 49 SUMMER LADY, Narada Michael Walden, Atlantic 12in
- 38 17 MUSIC AND LIGHTS, Imagination, R&B 12in
- 39 64 RIVER, King Trigger, Chrislaya 12in
- 40 33 BRING YOUR SWEET LOVIN' BACK, Starpoint, Casablanca 12in
- 41 27 IT STARTED WITH A KISS, Hot Chocolate, Rak
- 42 49 WHAM RAPI, Wham, Inner Vision 12in promo remix
- 43 47 SO FINE, Howard Johnson, Funk & America 12in
- 44 ANNIE I'M NOT YOUR DADDY/NO FISH TODAY!/M CORRUPT, Kid Creole & The Coconuts, Ze LP
- 45 36 GLORIA, Laura Branigan, Atlantic 12in
- 46 LEAVE IN SILENCE, Espeche Mode, Mute 12in
- 47 - ALL OF MY HEART, ABC, Neutron 12in
- 48 - HEAD OVER HEELS, Galaxy, Ensign 12in
- 49 55 GIVE ME JUST A LITTLE MORE TIME, Angela Clemmons, Portrait 12in
- 50 36 JUMP TO IT, Aretha Franklin, Arista 12in
- 51 65 GIVE ME I Level, Virgin 12in
- 52 37 MY GIRL/LOLIPOP, Bad Manners, Magnet
- 53 23 SUMMERTIME, Fun Boy Three, Chrislaya 12in
- 54 46 BAMBOO HOUSES/BAMBOO MUSIC, Sylvian Sakamoto, Virgin
- 55 - WHAT, Dutch Street, Soul Stop
- 56 TODAY, Talk Talk, EMI 12in
- 57 - HOT IN THE CITY, Billy Idol, Chrysalis 12in
- 58 LOVE SHADOW SMOKE, DIALOQUE, Fashion, Arista 12in
- 59 32 DA DA DA, Tomi, Mobile Suit Corporation 12in
- 60 - IMAGINATION, BB&O Band, Capitol 12in
- 61 65 FEELIN' FINE, Sly Capitol, Virgin 12in
- 62 81 LOVE ON A SUMMER NIGHT, McCrarys, Capitol 12in
- 63 60 FEEL ME (US MIX), Blancmange, London 12in
- 64 - MONEY'S TOO TIGHT (TO MENTION), Valentine Brothers, US Bridge 12in
- 65 53 THE LOVER IN YOU, Sugar Hill Gang, Sugarhill 12in



# DISCOSCENE

## CLOSING DOWN SALE

- \* Thousands of top LP's + Tapes to clear
- \* Top 75 LP's + Tapes under £4.00
- \* Ex Chart import 12" Singles £2.99 each or 2 for £5.00
- \* Biggest selection in town of deleted Soul + Reggae 12" Singles from 50p each
- \* Chart 7" Singles only £1.20
- \* Thousands of 7" Singles at 15p or 10 for £1.00

Everything must go before X-Mas  
so buy your presents now from

PHILLIPS CUT PRICE RECORDS  
72-73 Chapel Market, Islington,  
London N1. (near Angel Tube Station).

Call Mike Campbell  
NOW! on 836 1522

- \* NEW Look Record Mirror
- \* The best deal for Disco
- \* More DJ's read RECORD MIRROR every week than any other music paper

## DEREK JAMES DISCO CENTRE MAIL ORDER BARGAINS

**RECORD BOXES**  
400 singles — £16.00 (p+p £17.00) 3 Channel — £28.50 (p+p £31.50)  
100 12" or LPs — £19.00 (p+p £30.00) 4 Channel — £28.50 (p+p £31.50)

**SOUND SYNCHRONISER**  
16 — £45.00 (p+p £53.00)  
37 — £62.00 (p+p £69.00) with MOTORS £69.00 extra

**MIRROR BALLS**  
18" — £16.00 (p+p £17.00)  
12" — £28.00 (p+p £32.00)  
16" — £45.00 (p+p £53.00)  
37" — £62.00 (p+p £69.00)

### ULTRA-VIOLET LIGHTING AT UNBELIEVABLE PRICES!

**UV 411 BLACKLITE**  
Leatherette covered strong carrying case. £36.00 (p+p £71.00)

**18" BLACKLITE TUBE AND FITTING**  
ONLY £15.95 (p+p £20.00)

ALSO AVAILABLE:  
BUBBLE GLOW Fluorescent Bubble Liquid £150 (p+p 70p)  
DISCOGLO FOR BUBBLE PURCHASE 12 bottles. £120 each (p+p for 12 £230)  
15W BLACKLITE LAMP E.S. or B.C. £12.00 (p+p £15.00)

**THIS MONTH'S D.I.Y. BARGAINS**

**R&D SPOTS**  
Red, Green, Amber, Yellow, Blue, B.C. or E.S. 40w, 60w, 100w. ONLY 80p each or box of 20 ONLY 75p each (p+p £2.00 per box)

**PAR 38 LAMPS**  
All colours, E or B.C. £1.95 (p+p 60p)

**PAR 38 LAMPS**  
All colours, E or B.C. £1.95 (p+p 60p)

**SPECIAL OFFER ON CLEAR COLOUR GLAZZ LAMPS**  
Pack of 50 Red, Yellow, Green, Violet, Blue, B.C. or E.S. only £17.25 (p+p £20.00) The 20w 40w B.C. £1.95 (p+p 60p)

**PIGMY BULBS**  
Packet of 50 in addition, E.S. or B.C. — £23.00 (p+p £15.00) The 20w 40w B.C. £1.95 (p+p 60p)

**MAITCURE CABLE AND PLUGS**  
10m length only £5.75 (p+p £10.00) Bulgn plug only £1.90 (p+p 25p) Bulgn cable only 65p (p+p 25p)

**ALL COLOURS**  
All colours, E or B.C. £1.95 (p+p 60p)

**SLOW ROTATION FLYLIGHTS**  
Green and Red/White. £33.00 (p+p £35.00)

**B.C. and E.S. SOCKETS**  
B.C. Bulgn Holder Box of 20 only £7.00 (p+p £10.00)

**E.S. Bulgn Sockets**  
Box of 10 only £4.30 (p+p £9.00)

**13 Amp Plug Top**  
Pack of 10 only £4.30 (p+p 90p)

Send orders with remittance to: DEREK JAMES DISCO CENTRE  
STOKE HOUSE, CHRISTCHURCH STREET WEST, FROME, SOMERSET BA11 1EB  
CASH/CARD ACCESS  
TELEPHONE CREDIT  
TEL (0373) 64095 OR 65831

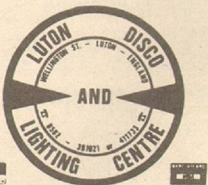
## ★ LUTON DISCO & LIGHTING CENTRE ★

- ALL YOUR DISCO REQUIREMENTS FROM COMPLETE SYSTEMS TO SPARES AND ACCESSORIES.
- WIDE RANGE OF SECONDHAND EQUIPMENT IN STOCK.
- COMPREHENSIVE SERVICE FACILITIES — ON PREMISES SERVICING BY EXPERIENCED PERSONNEL.
- SPECIAL EFFECTS INCLUDING PYROTECHNICS AND NOVELTIES.
- MAIL ORDER — ALL PARTS OF THE UK AND OVERSEAS.
- WHY NOT TAKE ADVANTAGE OF OUR NO DEPOSIT AND INSTANT CREDIT FACILITIES.
- PRICE BEATER — If you're offered a good price somewhere else, contact us and we'll do our best to better it! AND still give you our excellent after sales service.

### SPECIAL THIS MONTH...

CITRONIC SM440 MIXER (INC. PSU).....	£219.00
CITRONIC SEVERN DISCO.....	£239.00
H/H CONCERT BASS BINS — PAIR.....	£338.00
H/H PRO 150 — PAIR.....	£358.00
SHURE UNIDYNE B.....	£28.00
SILLY STRING (BOX 12).....	£8.99
OPTIKINETICS SOLAR 250.....	£87.90
P + N MIC STAND.....	£18.99
25' 4 CHANNEL ROPELIGHT.....	£39.50
MO-FLASH FUZZLIGHT.....	£24.95
PULSAR PINSOT.....	£16.99
PULSAR ZERO 3000 MK II.....	£99.00

All items in stock at any time. Offer valid during September, 1982 while current stocks last. Prices include VAT. DELIVERY CHARGES ON APPLICATION.



75, 88 & 94 WELLINGTON STREET,  
LUTON LU1 5AA, ENGLAND  
Telephone 0582 391021 or 411733  
Telex 825562 CHACOM G DISLIGHT

OPEN MON-FRI 10am-6pm (except WED 1.30pm-6pm),  
SAT 10am-4.30pm.

**WE'RE BIG!**  
BIG ENOUGH to offer you the best in disco equipment at discount prices AND an excellent back up service!

**WE'RE SMALL**  
SMALL ENOUGH to offer you a friendly and personal service before AND after you have bought your equipment!

MASSIVE RANGE OF EQUIPMENT IN STOCK

Save £££s \* PHONE TODAY FOR OUR DISCOUNT PRICES \* Save £££s







## DISCOSCENE

## RECORD &amp; TAPE MART



## MUSHROOM LIGHTING

Specialists in providing Sound and Lighting Equipment for Mobile and Fixed Installations at Clubs, Discotheques, Exhibitions, Parties, etc.

Send s.a.e. for latest price list. Comprehensive hire service. Repair facilities. Access. Barclaycard welcome.

Tel: (0536) 711235

27 HIGH STREET, ROTHWELL, NORTHANTS

## DISCO HIRE

FROM THE HARROW DISCO CENTRE  
FULL RANGE OF SOUND AND LIGHTING EQUIPMENT  
AVAILABLE FOR PROFESSIONAL OR HOME USE

COMPLETE DISCO WITH LIGHTS  
FROM £13

DECK UNITS, AMPS, SPEAKERS, PROJECTORS, SOUND TO LIGHT STROBES, DRY ICE AND BUBBLE MACHINES, SNACK LIGHTS, LASERS, ETC., ETC.  
(ALL PRICES EXCLUSIVE OF VAT)

SEND SAE FOR FULL HIRE LIST TO RECORD & DISCO CENTRE  
350 RAYNERS LANE, PINNER, MIDDLESEX. 01-868 8637

## For Hire

DISCO EQUIPMENT, PA systems, sound/lighting systems. Reasonable rates. — Newham Audio Service, 01-534 4064.

## Discos

STEVE DAY — 01-524 4976.

## Disco Equipment

LASER — TWO Milli-Watt Helium neon, complete with all leads control desk plus flight case. £500. 021-353 1525.  
CITRONIC STEREO Hawaii Disco 100 WPC — lights 1600 o.n.o. 01-998 0688 after 7pm.

300-WATT MOBILE DISCO COMPLETE WITH EXTENSIVE LIGHT SHOW, CONTROLLED FROM PROGRAMMABLE SWITCHBOARD, MIC., ALL LEADS, HH SPEAKERS, CITRONIC DECK, HOUSEW FULLY EQUIPPED BOX TRAILER. £1,300 o.n.o. (0344) 822535.

## Mobile Discos

CLOUD 9. — 368 7447.  
SUPER SHIRUP — 0634 409878.  
DAVE JANSEN — 630 7635.  
STUDIO — 64 — 336 8440.

## DJs Services

THE NORTH'S DJ Studio, for Audition tapes, etc. Broadcast quality equipment. — 061-969 7618.

## Discoscene

DISCO FOR SALE. Citronic system 80 amps crossover guss bins, midrange horns etc. Ring Pete for details. 01-697 6490.

## Jingles

JINGLES, CUSTOMISED or off the shelf. Write for details to Sadworn Music, 178 Northfield Avenue, Ealing, London W13. Or phone 01-840 0394.

## Records for Sale

'HITS — U' Missed '58 — 81' collectable deletions. SAE Cuts, 80a Lesliepark Road, Croydon.

CHEAP ALBUMS, Bowie, rock, etc. Send SAE to: — 4 Greenside Court, Micklegate, Darby.

SOMETHING OLD. Something New, 126 Magdalen Street, Norwich. Over 8,000 discs of all types on display, from 1960-82. Pop in our collectors shop or send SAE for large list.

NEW WAVE Collection (1,000 +). Many rare items (No bootlegs). 25p stamp (Overseas — IRC): Martin, 188 Huddersfield Road, Holmfirth, W. Yorks.  
BUMPER LISTS RECORDS — Thousands bargains + Large SAE — Record Revival, (Dept 1), PO Box 165, Reepham, Norfolk NR10 4 NF.

EX-JUKE Box records from 70's and 80's. All top 30 hits. No rubbish. £9.00 for 50. £15.00 for 100. Phone D Topley, Leeds BB22 0T.

RING NOW! 0273-722034. Free 50's, 60's, 70's deletions catalogue OR SAE — Diskery, 86/87 Western Road, Hove, Brighton.

FREE CATALOGUE Deletions, rarities — SAE 24 Southwark, Middleton, Sussex.  
RECENT EX-CHART singles all at 40p.

Large SAE to: M. O. Records, 19 West Shepton, Shepton Mallet, Somerset.

ORIGINAL UK 45's — 3 Woodland Street, Heywood, Lancashire.  
CHEAP HIT singles. Thousands available. New and used. — Send large SAE Gemini, PO Box No 11, Boston, Lincs.  
IPSWICH RECORD Fair — Saturday 18th September, Manor Ballroom, St Margarets Green, 11 am — 4.30 pm. Admission 40p (9.30 am — £1).

## OLDIES UNLIMITED

DEPARTMENT R TELFORD, SHROPSHIRE TF2 9NQ

Send S.A.E. for list of over 1000 Singles and 100 LP's at incredible prices. The records below are included in our list at 60p for £3 — 20 for £9. All in Picture Covers.

4322 ADAM & ANTS	Art Rap	F1518 DAVID BOWIE	Fashion
44378 BUCKS FIZZ	One of Those Nights	F1531 PHIL COLLINS	1 Missed Again
F1259 BOB DYLAN	Man Gave Names to All Animals	F1525 ELO	Confusion! Let Train to London
F2255 FLYING LIZARDS	Money	F3530 JOHN FOX	Miles Away
F3520 DILLAN	Sleeping On The Job	F2485 JAMES TAYLOR	Flying Too High
F3963 ELO JUNK	Nobody Wins	F4516 BOB MARLEY & WALLERS	Redemption Song
F3914 SUGAR MINOTT	Good Thing Going	F3381 NEW ORDER	Ceremony
F3884 POLICE	Do Do Do Do Do Do Do Do	F3388 PUBLIC IMAGE LTD	Flowers of Romance
F3462 SHIMS	Cheese Gains	F2881 ROD STEWART	How do I Survive
F3228 PETE TOWNSEND	Let My Love Open The Door	F3323 VAPORIS	News At Ten

## ALSO GREAT BARGAINS

100 HIT SINGLES.....	£2.00	100 POP SINGLES.....	£7.00
100 SOUL SINGLES.....	£10.00	50 REGGAE SINGLES.....	£6.00
100 PICTURE COVER SINGLES.....	£10.00	25 NEW WAVE.....	£6.00

## ADD FOR POST AND PACKING

1-5 SINGLES.....	40p	21-30.....	£2.00
6-10.....	70p	51-100.....	£2.50
11-15.....	£1.00	101-200.....	£3.00
16-20.....	£1.50	201 or more.....	POST FREE

OVERSEAS.....£12 for 100

## RECORD &amp; TAPE EXCHANGE

ALL RECORDS, TAPES, RARITIES, VIDEOS  
BOUGHT, SOLD, EXCHANGED!!

ALL LPs, singles, & cassettes (pre-recorded or used blanks) bought or exchanged. 1p-£2.50 each paid (more for rarities & videos). ALL accepted in ANY condition — absolutely NONE refused!! Bring ANY quantity to:

38 NOTTING HILL GATE, LONDON W11 (727 3539)  
28 PEMBRIDGE RD, NOTTING HILL GATE W11 (727 3538)  
90 GOLDHAWK RD, SHEPHERDS BUSH W12 (749 2930)  
229 CAMDEN HIGH ST, NW1 (267 1898)

Or SEND any quantity by post with SAE for cash to Record & Tape Exchange, 38 Notting Hill Gate, London W11 (None returned once sent — we decide fair price, list + SAE for estimate if required).

All shops open 10-8 EVERY day of the year for many 1000s of cheap used/unused record, tape & video bargains (wholesale discounts for dealers)  
RARITIES are bought, sold, exchanged UPSTAIRS at 38 Notting Hill Gate, W11.

**sounds**  
Britain's greatest  
rock weekly  
Every Wednesday







# MAILMAN

# ELEPHANT MAN

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

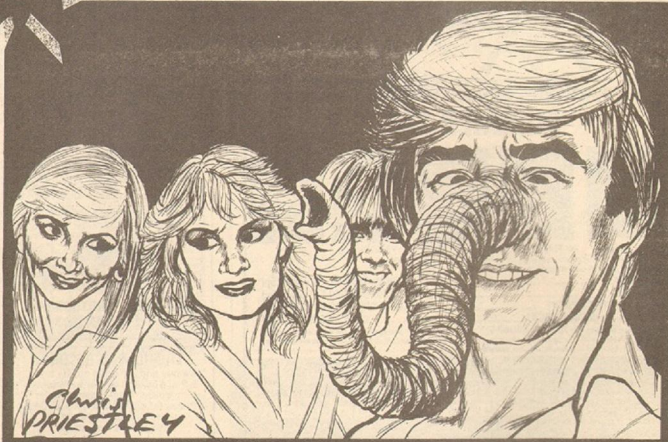
## Police five

**KNOCK KNOCK** Knock!

Hello, I'm Detective Gepp. I'm here to investigate the case of the bogus Crummocks. I believe you are guilty of calling people by this name when in fact it is not their real name at all. You have blighted the careers of many famous persons — including the Wizard of Gore — so if you'd care to wriggle into this jacket sir...

Yours faithfully, Ivan Pegg the Third (really another of the Crummock clan)

● We absolutely never make up names. It's not our fault if there are a lot of Crummocks in the world.



I CAN'T get over how unbelievably sexist Record Mirror is. Every week we're confronted with Jay Aston's, Bananarama's or Natasha's legs, or two thirds of Tight Fit in swimwear. Hasn't it occurred to you lot that at least half of your readers are female and don't appreciate this?

As we've put up with this for so long, I think we females deserve a picture of Bobby G of Bucks Fizz in trunks for less) to make up for it.

Rachel, Chelmsford

● Your wish is our command. Is this what you had in mind?

## Punk lives (again)

I AM sure I am writing on behalf of many who would agree that Jim Reid is a narrow minded ass (come back Winston Smith, all is forgiven).

Punk has now been going strong for six years now and yet we still have idiots slagging it off. Punks today don't give a toss about what

people outside the movement (not fashion) think. They still play the same fast, exciting music to the same faithful followers.

No matter whether journalists give one star or five star ratings, the record will still sell the same because we never believe journalists' narrow minded opinions. So before you put pen to paper, Jim Reid, just think who is going to be influenced by you, none.

● Punk will never die. Remember Leeds last Christmas when 8,000 turned up in the most appalling weather, and more recently 'Up Yer Tower' at Blackpool. Devoted Punk, Swinton

● As long as there are fans waving about punk we'll supply someone to slag it off...

themselves to be the last word in music is beyond me, yet week after week we read letters from people proclaiming their current group above all others or slagging off the paper's staff for some comment about their demi-gods.

What has happened to personal taste? It would be a dull world if everybody liked Adam Ant, but if someone has got to like him, and part of the attraction of today's music scene is its diversity.

Also it would be equally dull if every record/group was reviewed in serious tones all of the time and I often find myself amused by ironic or sarcastic remarks about groups that I like.

Ian, Wolverhampton

● You're really not supposed to find them funny. Their main purpose is to incense as many people as possible. Perhaps you ought to take things more seriously.

## On the hop

OK SO you're a Barnsley supporter who's madly in love with Midge Ure, but that is no excuse. How dare you say that Nick Heyward looks like a de-hydrated frog! What an insult to frogs!

Yours, someone who thinks that Nick Heyward is ugly beyond comparison

● Barnsley supporters, Midge Ure, Nick Heyward and de-hydrated frogs, sounds like the cast of Coronation Street to me. Get thee back to the Rovers.

NO DOUBT you've been bombarded this week with loads of letters from moaning, groaning little Haircut 100 fans all whining on about the brilliant letter sent in last week by the Ultravox fan, so I decided to write in defence.

I totally agree with all she said. Midge is really good looking, but then maybe he's glad of people like Nick Heyward. After all, he keeps the teeny boppers happy while Midge can concentrate on real music and fans.

Mrs Heyward (Mum)

● I wonder if Mr. Ure is ever going to take up the opportunity and concentrate on real music though.

I AM an 18 year old heterosexual male and an avid Haircut 100 fan. I'm not a sappy giggly girl of nine and I know plenty of normal people who like the group. So the Barnsley supporter is mistaken when she says that Haircut 100 are a kiddies' group. How pathetic that person is! She can only praise her favourite group by slagging off another group.

I diagnose an acute case of talentphobia (fear of talent). The curious thing is that she bears a liking for Ultravox who really are just as talented as Haircut 100. I think she's jealous because she's discovered a group with equal talent to Ultravox, who play a different kind of music but share similar expertise.

Keep smiling (The Haircut 100 motto) Paul Robson, Lincoln

● Haircut 100, Ultravox, Haircut 100, Ultravox, Haircut 100, Da, da, da, Yawn, yawn, yawn...

## Free for all

WILL YOUR new look RECORD MIRROR have a weekly picture strip story of Sapphire and Steel and a free frisky? I think I'll start buying a music paper from next week.

Paul Twiss, Fleetwood

● Free frisky indeed! If we included such things they certainly wouldn't be free, so don't build your hopes up.

## Joke spot

READING YOUR letters page I am beginning to worry about many of your readers' sense of humour and individuality. How they consider

## Wombling free

HELLO THERE, I weally would be fwightfully grateful if you could tell me when the Wombles will be bringing out another wecord? I've had my ear glued to the wadio in the hope of hearing it, but alas it has not been so. Please help me, I'm desparate. A dedicated Womble fanatic, Bilericay, Essex

● At last, a reader who's got it sussed, someone who knows where we at. If only there were more of you.



# The Battle Of Wounded Ear



Pic by Paul Cox

**BLACKFOOT** tell of forked

tongues,

pow wows, and heap big success

**ROBIN SMITH** has no reservations

**B**LACKFOOT'S Ricky Medlocke is worried about becoming extinct.

"The American record industry is down over two billion dollars," he draws. "Not only is home taping killing record sales but there's some guy who's thought up a scheme called 'Rent A Record'. You don't have to buy records anymore, you hire them for a week instead.

"Sure, that guy is lining his own pocket quite nicely, but he doesn't realise that if bands can't sell records then they're not going to have enough money to record new ones.

"Maybe rock bands are becoming like dinosaurs. Perhaps we'll all be dead in ten years time because people won't be coming to concerts anymore, they'll be playing Space Invaders or Pac Man.

"You get some kids who stand there all day, there's nothing else in their lives. What sort of people is the twentieth century turning out? Switch off those machines and some of those kids would fall over. Shit man that's a robot rock, all those kids out there should come and see us instead, before it's too late."

There are some people in America who would welcome the demise of Blackfoot and plenty of other bands

like them.

A group called the Moral Majority have been organising public burnings of rock records.

"I saw a programme where they burnt a copy of our 'Tomcat' album," says Blackfoot's drummer Jackson Spires. "Man, that was a real waste, all that time and talent up in smoke.

"Those people are the real lunatics in the world today. They're the people against freedom of choice, they're the really evil ones.

"One of their churches burnt down in mysterious circumstances and they launched a nationwide appeal for funds to re-build it. What the suckers who sent in money didn't realise was that the church had already claimed the insurance money so someone was ripping them off."

**D**espite nasty do gooders and Ricky's gloomy predictions, it seems unlikely that

Blackfoot will ever go under. Recently they celebrated their 13th anniversary together and their live album 'Highway Song Blackfoot Live' is doing very nicely.

But it's an anniversary tinged with sadness. Ricky's grandfather, Shorty Medlocke died recently. He was the man who kept Ricky off

the streets and interested him in music.

"Not only was he my grandfather but he was the best friend a boy and man could have," says Ricky.

"A lot of my friends became criminals and ended up in jail, but he said that I was never going to be such a damn fool as that."

Shorty was a legendary blues player in America and over 200 people attended his funeral.

"I guess it really hit me at the funeral," says Ricky. "Suddenly I realised what I'd lost, up until then I guess I'd had a kind of numb feeling...disbelief almost."

"But there will be a hell of a band in heaven with my granddaddy, Jimi Hendrix and one or two others. I feel sorry for the fact that he had to linger before he died. When I'm called I want it to be quick."

**R**ecently, Ricky had a very nasty experience on stage in America when some maniac threw a stick of explosives at him. It went off by his ear and Ricky was nearly deaf for a few days afterwards.

"There was a lot of blood and afterwards I felt like someone was

sticking hot needles in my head. Shit man, I'm quite a gentle person myself. I own a lot of guns but I'd never kill anybody with them unless it was in self defence.

"I like British fans, because they're not all doped out of their brains.

"I met Robert Plant the other day and that was a great moment in my life. I reckon Paul Rodgers of Bad Company has a great voice as well and I suppose we're kinda similar — but I was disappointed with Company's latest album, I think they sound lazy."

Coming soon is Blackfoot's new studio album and hopefully they'll be back here before too long.

"If everything holds up I think Blackfoot are on the verge of breaking worldwide," says Ricky.

"This business has caused me some pain as well as two broken marriages, but it's a business I never want to escape from."

"If it ended for Blackfoot tomorrow, then I'd still want to be a part of the music in some way. I'd become a disc jockey or something.

"I don't think I've ever changed, I'm like the sea. I just keep rolling along."



# RECORD MIRROR

**W**RITING MUSIC for the movies has gone to Mark Knopfler's head, and it's sent Dire Straits off in a completely new direction. The bizarre, and amazingly successful, new single "Private Investigations" is only the tip of the iceberg according to the Straits guitarist Hal Lindes.

"Mark has spent the whole year writing two sorts of music," he says. "First for the band's new album which you'll be hearing next week, and second for the soundtrack for the Burt Lancaster film 'The Local Hero'. I think he's had to be more aware of film-type music and film-type themes as a result, and it's spilled over into Dire Straits music as well."

"The single is a pretty good indication of the album, even if the only relation it has to a normal single is the one! Mark has added a completely new texture to the music, and as far as I'm concerned that's a good thing."

The considered words of the soft spoken American, who only joined Dire Straits along with keyboardist Alan Clark at the end of 1980, are almost the first indication that the band have been far from idle since finishing their monster six-month world tour last summer.

"It seems like we've been hiding away for a long time, who knows that might even account for some of the success of the single, but we've been working as hard as ever," says Hal. "It's true that we did take a fairly massive break after the tour — we were off for nearly six months altogether — but that was necessary for all of us."

"It was time to recharge the batteries and to try and improve individually. It certainly did me a lot of good."

It was a freshened and revitalized Dire Straits who reconvened in New York after Christmas — only to find that they were about to embark on what was originally planned as a double album!

Hal: "We started rehearsals and found that Mark had turned up with something like 18 songs, all of which we wanted to use! Then there was the addition of synthesizers as an extra, more to realize the potential of the material than anything else, and we started to flirt with the idea of a double album. Eventually that was cut down to make just one, 'Love Over Gold'."

"It was a question of saying: 'If it needs new keyboards or synths that's what we'll put in.' I'd always thought of Dire Straits as a guitar band, but we couldn't just do another 'Communique' — that's gone. Instead there's new things, a sort of overlap into new moods and sounds; it'll all become clear, if not when the album comes out when we go out on the road at the end of



**DIRE STRAITS'** Hal Lindes: "Don't blame me, I'm only the guitar player"

# DIRE STRAITS

the year. You'll probably be seeing a six-piece band, with an extra synthesiser player."

Hal, the youngest member of the group, is happy to admit that the Straits are Mark Knopfler's band, and at the same time honest enough to admit that he was as surprised at the sudden surge of interest in the album taster "Private Investigations".

"What do I think of it as a single? Off the wall, I suppose! But, seriously, I do find it really moving, and that's really a good reason why it's getting the reaction it is. Mark doesn't really write singles as such, and he's been moving even further away from them for 'Love Over Gold' but you know what record companies are, they want a single."

"Mark looked at the album, realised that there was nothing that resembled a formula single on it at all, then thought, 'Private Investigations' would just be weird enough to do it. It wouldn't have surprised me at all if it had bombed completely, because it is anti-formula. But the fact that Dire are playing it has restored my faith in British radio. I mean a six minute single three times a day? That's a lot of time, something must be getting through."

"So you're looking forward to playing it live? Hal's eyes light up for the first time.

"It'll be mesmerising, and I'm really looking forward to it."

**D**ATES FOR the Dire Straits tour have, yet to be fully confirmed, but they'll definitely be starting in Britain — probably in Edinburgh — before the end of November. And long term fans can expect the news of a further line-up change in the very near future. The gap left by the "surprise" departure of founding member Rick Withers in July will be filled shortly, and auditions are also beginning for a synthesiser player (yes, in Dire Straits!) to play on the tour, even though he's unlikely to become a full-time member of the band.

All of which leaves Hal Lindes a happy man. With his second Straits' album under his belt he can look forward to catching up with some of the riches Mark Knopfler and John Illsey have accrued since they burst out of the Deafbeat pub scene at the beginning of 1978.

"At the moment my ambitions are to record an album after we've just come off the road, which I hope we will do next time, and to keep on improving as a musician within Dire Straits. I don't really think about getting rich. As a player I'm in a position where I can afford to buy a guitar instead of having to sell a guitar to pay the rent, and that's good enough for now."

**JOHN SHEARLAW**