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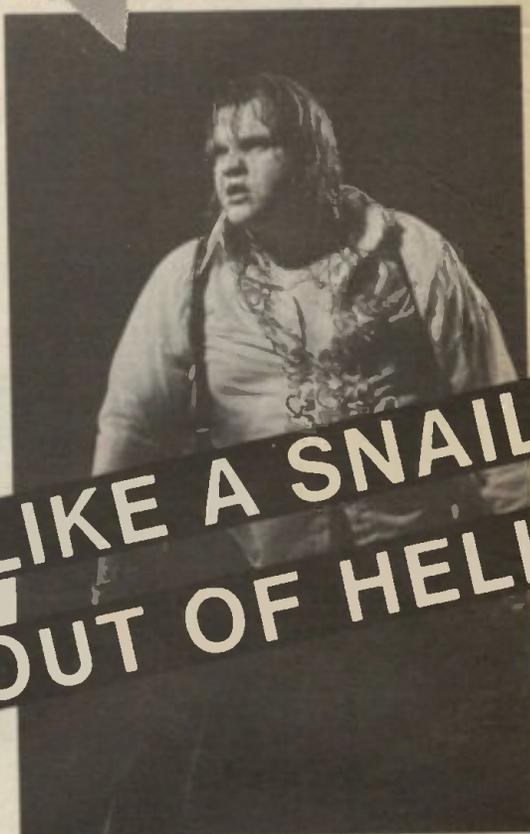
A life in the day of
STEVE STRANGE

JACKSONS SONGWORDS • KIRSTY McCOLL

COCKNEY REJECTS

NEW ALBUM
THE
POWER
& THE
GLORY

Single-On The Streets Again



**LIKE A SNAIL
 OUT OF HELL**

MEATLOAF: will he tour?

MEATLOAF ALBUM OUT AT LAST

THE NEW Meatloaf album is coming out at last... a full 3½ years after the chart-topping 'Bat Out Of Hell' was released.

Both the singer and his management in America are being cagey about the album's details but Meatloaf's record company Epic are hoping to have the album in the shops within a couple of weeks. The working title is 'Dead Ringer', and although the producer and musicians have not been announced, many of the team on 'Bat Out Of Hell' are expected to be included. Since his success, Meatloaf has remained an almost total recluse, coming out only for a couple of live dates in this country soon after the album came out in 1978, and to make the film 'Roadie'. And he has been determined to remain quiet over his latest album until it comes out.

But it is expected to be as successful as the last — which has been in the charts for a marathon 124 weeks. Released back in January 1978, the album has only been out of the Top 75 for a couple of weeks since then.

Now everyone is eager to find out if the giant singer will take to the stage again. There are no details of a tour either here or in America but fingers are being kept crossed in the industry that he might appear when the album comes out.

Meatloaf was reported to have lost his singing voice during one period, which has contributed to the album's delay, according to cohort Jim Steinman — whose album 'Bad For Good' is high in the charts.

Rumours in the industry indicated that Steinman's album was actually meant to have been the new Meatloaf LP, with the material written for the singer, according to sources close to the band.

MODS AND SODS

MOD BANDS the Lambrettas and Dolly Mixture are to headline a special one-day extravaganza at London's Rainbow on August 1.

The bands top a bill which includes Hidden Charms, Long Tail Short and a host of other attractions including a circus act. The event runs from noon to midnight and tickets, available from the Rainbow Box office, cost £5.00 for the whole day or £3.00 for the evening only.

● AND MOD cohorts The Chords release their new single next week. Entitled 'Turn Away Again' it is produced by David Batchelor. The youngsters had a hit last year with their single 'D-a-a-nce'.

Look Feeding Time

THE LOOK, who had a hit with 'I Am The Best', release a new single this week... and an album will follow in the autumn.

Entitled 'Feeding Time', the single comes from their debut LP, which includes their last single.

The band will also take on a British tour in October after they have completed a string of European dates.

Lizzy single

THIN LIZZY have a new single out this week entitled 'Trouble Boys'. The song was written by Rockpile guitarist Billy Bremner, while the flip is another new number entitled 'Memory Pain'.

Lizzy play the Milton Keynes Bowl next weekend (August 8) and the Irish Slain Castle Festival on August 16).



POLECATS GO TO COLLEGE

ROCKABILLY BAND The Polecats — who hit the charts recently with 'John, I'm Only Dancing' and 'Rockabilly Guy', are all set to start a nationwide college tour this September.

But prior to this they are playing one off gigs at Costford Cavalier Club on August 8, Salisbury City Hall 27 and are making an appearance at the Rock On The Tyne Festival on August 29.

'Polecats On Campus' kicks off at Reading University, September 30. Then: Swansea University October 1, Aberystwyth University 2, Cardiff University 3, Southampton University 7, Warwick University 8, Trent Polytechnic 9, Bangor University 10, Norwich University of East Anglia 14, Hull University 15, Newcastle Polytechnic 16, Strathclyde University 17, St Andrews University 18, Sterling University 19, Sheffield Polytechnic 21, Keele University 22, Birmingham Aston University 23, Loughborough 24 and London Lyceum 25.

A new double A sided single, 'Marie Celeste'/'Jeepster' is scheduled for release in mid August and the band are devoting the first three weeks of September to recording their second album.



ULTRAVOX: September and October dates

Ultravox to tour Britain

TOP FUTURIST band Ultravox take off on their first major British tour throughout September and October.

The 20-date tour will take in three nights at London Hammersmith Odeon and coincide with the release of the band's second album, 'Rage In Eden', on September 11.

The band kick off at Newcastle City Hall September 24, and go on to play: Glasgow Apollo 25, Edinburgh Odeon 26, Manchester Apollo 28, Liverpool Empire 30 and October 1, Birmingham Odeon 3 and 4, Bristol Colston Hall 5 and 6, Portsmouth Guildhall 7, Brighton Centre 8, Ipswich Gaumont 10, Poole Arts Centre Wessex Hall 11, Oxford Apollo 12, St.

Austell Coliseum 13 and Hammersmith Odeon 15, 16 and 17.

Tickets for the tour are priced at £4.50 and £4.00 except Glasgow and Brighton where £3.50 tickets are also available, and Poole and St. Austell where all tickets are £4.50. The Hammersmith shows are priced at £5.00, £4.50 and £4.00.

All tickets are available from respective box offices from July 31 except Bristol where they will be available by postal application only up to four weeks before the gig.

The album, which was recorded over three months at the near-legendary Connie Planke's studio near Cologne, includes nine new group compositions including the single 'The Thin Wall', which is to be released on August 13, as exclusively revealed in last week's **RECORD MIRROR**. The B side, 'I Never Wanted To Begin', will not be included on the album.

DAVID COVERDALE

WHITESNAKE EDINBURGH DATES

WHITESNAKE PLAY two more live dates following their Castle Donnington appearance at the Edinburgh Playhouse.

The band follow a season with the Russian Ballet to hot up the venue on August 25 and 27. And they stress that these dates will be the only live appearances for the rest of the year.

For the rest of the time, the group will tour America — leaving no time for any new records. A spokesman for the band's record company said that no product is scheduled, and it is doubtful that there will be any releases for the rest of this year.

BONDS DEBUT

GARY US Bonds, the singer influenced and helped by Bruce Springsteen, comes to England to play a couple of live dates. He plays the London Venue on August 14 and 15 before going on to Europe.

They will be debut live dates here by the singer who scored in America with his single 'This Little Girl'. A new single 'Jolie Blon' comes out this week, while he also has an album out entitled 'Dedication'.

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LONDON, NEW YORK, Rome, Ibiza, Lisbon and finally Edinburgh! **RECORD MIRROR** takes you on a guided chant through all places foreign with **SPANDAU BALLET**. It's full of fun, holidays in the sun, women and clothes and says Gary Kemp: "Allpart of growing up". Read the rest of the tale on page 4

PLUS!

IN COLOUR — a pin-up of the delightful Agnetha and Anni-Frid of **ABBA** AND an interview with those "angelic choirboys" **DEPECHE MODE** (and this time they really are there!) — pages 16/17

PLUS!

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... and Tom Johnston



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AROUND THE WORLD IN DISCO DAZE

Their deep tans, a Roman peasant's toga and animal skin knee boots is all that differentiates them from the guys down the local, says RM's BILLY SLOAN of SPANDAU BALLET. Here he takes you on a trip through London, Ibiza, Lisbon, New York and Edinburgh with the Spandau circus.

"RADIO LONDON News
... it's 3am."

Soho pulls the covers over its head as a group of boys and girls emerge from Le Beat Route doorway.

Jostling and laughing, they step slowly up Greek Street, the heavy beats of the club's dance rhapsody fading into the background.

Suddenly illuminated by a seaze parour neon, they burst into laughter.

The pug manning the massage parour entrance looks on in bewilderment at the colours and creations, satin and tat, ruffles and frills, and laughs aloud — provoking no reaction from the revellers.

On the corner they stop, say their goodbyes, arranging to meet in a club later that night, before sliding off into the darkness.

From the body of the group Gary Kemp laughs, says goodbye, jumps in a cab and goes home. Once there he kicks off his shoes, flicks on the radio bringing to life the "through the night" host whose repertoire is all rhetoric and rumbas.

He leans back sleepily on the sofa and a rhythm invades his head.

"I don't need this pressure on ... I don't need this pressure on ... I don't need this pressure on."

He makes a note of it on the telephone pad, and goes to bed.

With an incestuous charm Spandau Ballet help cultivate the late night club scene that spawned them, through brilliantly crafted motion music. Songs that create not only a backdrop, but also a screenplay for the inhabitants of clubland — Soho or otherwise.

Suddenly disco is chic again (no pun intended) and much more stimulating than 'Saturday Night Fever'. Once more it's a real pleasure to hang around late night clubs. That's why Spandau Ballet do so.

As Spandau Ballet's songwriter Gary Kemp feeds off the pictures painted in clubland — wide eyed.

"I get most of my inspiration late at night when I've just come back from being out, because the adrenalin is flowing. There is a lot of adrenalin flowing in the people you meet and the different

musiciana — but we don't ever talk about music.

"We do inspire each other — and obviously that's the most inspiring thing for me. The underground of Soho, its interior — it's all very inspiring.

"That's where 'Chant' came from. It's about the conditioning some people get when they are young and they can't shake it off. It hangs on them and makes them feel guilty.

"And 'Chant' is also a really catchy line."

Gary Kemp uses the word "obviously" with noticeable regularity when discussing band activities. Which is surprising in that, by doing so much against the grain, Spandau's staunch non-conformity has done as much to kill off the rock dynasty as the heady days of '76 and the Pistols.

Kemp and his bassist brother Martin sit across a table from me, and, as people, are every inch the "North London boys about town" they continually claim to be.

Their deep tans and perhaps the fact that Martin Kemp is clad in what looks like a Roman peasant's toga and animal skin knee boots is all that differentiates them from the guys down the local.

Spandau are fortunate in several ways. Like most of us they're young and want to enjoy themselves. And can do so through a facility that amounts to turning out vinyl gems at regular intervals. Their existence is business combined with pleasure — always. And you begin to realise just why they shun the rock treadmill.

The past two months have seen Spandau in Italy, Spain, Portugal America — and now for the first time, north of the border in Scotland. Their invasions are precise, carefully executed and absorbingly successful. A tale of many cities — all of them dancing.

"IBIZA... VIVA!"

The tans and togas stem from last week's Spanish trip. A holiday — cum — business venture, what seems like a blatantly elitist gesture is justified by the Kemps:

Martin: "We did a show in Ibiza in what was meant to be the world's ultimate disco — and it was, it was the perfect place."

Gary: "It holds 3,000 people in the open air with a swimming pool in the middle, bars and a stage which hangs out over the pool. We played in front of palm trees and

the mountains of Ibiza at 3am and towards the end of the set the sun was coming up.

"We did it because it was great for us, and we needed a bit of a break. But also, Ibiza at this time of year is full of British people and so we were playing to people who perhaps wouldn't even come to see us in London, general holidaymakers.

"It was good fun, and if you can imagine naked women swimming in the pool during our set you can understand why we chose that and not Ilford Civic Centre..."

All change, to another embracing backdrop for Spandau's Latin rhythms.

"PASSENGERS FOR Flight 462 to Lisbon... please check in..."

Gary: "The show in Lisbon was in front of 5,000 kids — all dressed for the fun of it, with some really good ideas.

"We've helped create a rendezvous for people to meet through the clubs over there and it's attracting creative people. The whole reformation thing that happened in England is now moving abroad, and in Lisbon the kids knew everything about us."

CONTINUED ON PAGE 6

KIRSTY MACCOLL.

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FROM PAGE 4

Martin: "The Face' is their Bible — one Portuguese kid even came up and told us he'd been beaten up, but worse still, he had his copy of 'The Face' nicked."

Gary: "Unlike beforehand, when kids would idolise a band and rush out to buy a guitar and try to make it in the rock world, they've now got more than just a band to look at. It's happening in Lisbon, it's happening everywhere."

Including the engulfing vastness of America.

"NEW YORK, New York's a wonderful town."

The Big Apple recently played host to Spandau, accompanied by a Hamelin style procession of colourful stringers and all round beautiful people.

Once again it looked like a financed jaunt for band and friends, but in direct confrontation to a fleet of articulated trucks full of PA, lights and bubble machines, apparently not.

Gary: "We took a fashion show, graphic designers and everyone like that to show Spandau Ballet in the context of where it belonged. And now you've got American kids looking on the whole creative structure, trying to find what suits them best."

"We opened a club called Modern Classix — and now that's a Wednesday night rendezvous for the equivalent of what's happening in Europe. There are a lot of people who want progress in music and clothes, but apart from that they want to have a good time and not beat each other up in some bar."

"We only did that one show even though we went all the way to New York. But then it was like a climax — to do three would have been an anti-climax."

Martin: "In New York there's about 12 different clubs to go to on one night — but now everybody can come together. And obviously once you do that it sparks off ideas for other people to do the same."

Gary: "The Americans are really confused because there is every cult under the sun over there — but they are not believed in. Where I live the kids really believe in what they're doing — there's more depth — and whether it's right or wrong at least it gives them some identity and confidence."

"In America it's all so glossy and superficial — we're just trying to open a lot more doorways to people, instead of just sport and music."

Record company reaction Stateside was equally as muddled.

Gary: "The record company was the worst reaction we got over there. They're real hippies, all living in LA — and they don't know anything about what's going on in New York. We knew more about it."

Mission practically accomplished.

"WELCOME TO Edinburgh... the festival city."

Edinburgh's reaction to Spandau was far more insular — a mite surprising considering the European influx in the city at this time of year.

High in the charts with 'Chant No. 1' Spandau had been tempted north of Birmingham for the first time to take part in a new television chat show where the subject under scrutiny was fashion.

Melissa Caplan, hair stylist Irvine Rusk and photographer Terence Donovan — "David Bailey and I were the first to hit it big, and who weren't queers!" — file on to give their explanations of current trends.

Gary Kemp, to a backdrop of their superb new video for the single shot at Le Beat Route, summarises Spandau's stance thus:

"If you can imagine naked women swimming in the pool during our set you can understand why we chose Ibiza and not Ilford Civic Centre"

"Fashion has always been what I've been interested in since I was 13 or 14 and started going out to clubs. It's all part of growing up."

The rest of the band troop on in pinstripes and summer colours to badly fake 'Glow'.

Later the assembled cast move to Edinburgh's council owned Assembly Rooms, a magnificent municipal offering with wall to wall tapestries and crystal chandeliers.

Climbing the staircase to the strains of a string quartet, along a side mountains of strawberries and cream, I halt expect to find Cinderella's glass slipper lying on the top step.

It's only when Spandau finish a thrilling live version of 'Chant' that you begin to realise you haven't really missed the line brass work of Beggar And Co. which giftwraps the vinyl work, such is the ferocity of the onstage arrangement.

A factor which seemingly looms large in Kemp's forthcoming recording strategy.

Gary: "I decided I wanted some horns to go on our new tracks to heighten the emotion and add to the punctuation of the songs, and I thought that the guys from Beggar And Co. would have more enthusiasm and we could relate to them more than just some session players."

"Musically I listen to jazz - funk records and being my favourite music it's obviously going to rub off — even more so on 'Chant' than anything previous."

"But that's the way the writing seems to be going, whether people are liking it or not. Steve (Norman) is really heavily into percussion at the moment having virtually given up his guitar and he wants to move on."

"But the Beggars thing will be there to enhance our music rather than become a direct part of it, in that they will be on some tracks on the album, but not all of them."

"It's also getting quite jazzy, but still with that edge, because we want to keep to that kind of — 'Hey, we're just London boys really' — not just like those musicians in LA making soul and jazz records."

Martin: "It's quite a little family affair in that Steve and myself are playing on the next Beggars album and we also went onstage with Light Of The World (Beggars alter-ego) for their last concert to do the song 'London Town'. The song might even be coming out on record soon."

"With most of the material for the album already written, it hasn't progressed beyond loose band rehearsals — although Richard Burgess will again push the faders."

Gary: "This time the album will grow arrangement wise in the studio — I want to work that way a lot more. And the good thing about us and Richard is that we don't agree with many things musically."

"He's got his own ideas and we've got ours — and we tend to argue them out which is good because the final thing we come up with is probably better than each of our original ideas."

And they also have a variety of ideas to continue their endeavours in the video world — Gary Kemp flirting with the possibility of utilising Spandau soundtracks for short films.

Through 'Chant No 1' he also feels confident that he's installed a fall safe device guaranteed to side step the looming New Romantic backlash — although it must be said that Spandau's lies in that sphere were severed long ago. He says finally:

"The single has taken us and the people who were the instigators of the movement into another thing entirely — both musically and clothes wise."

"Musically it's taken us in a different direction leaving the Duran Durans and Depeche Modes behind. They'll probably go on forever doing what we did six months ago."

The Spandau philosophy according to the Kemps is structured solely on enjoyment for both sides. Fun, travel, holidays in the sun, women and clothes.

As Kemp says — it's all part of growing up.
Don't dream it — be it.

ONE LINERS ...

By Penny Lane

MONDAY, MONDAY — who would have thought that so much could happen on a boring day like Monday?

I started off at the Guinness Book Of Singles bash (see elsewhere in this ish) and could hardly believe the number of old crocks they'd dug up to put on display — all terribly famous, of course, but my dears, a little long in the tooth . . . on to the Venue to check out the mini-celebs watching the Thompson Twins; they

will be shown in London for two weeks in August . . . Robert Palmer currently co-producing ex-Tangerine Dream person Peter Baumann . . . Gillan are off to India in September to play Bombay and Delhi; ye gods, is nothing sacred? . . . former Midnight Runner Andie Leek (you remember, the one who



Scouser No 1
Andie Wylie



(goddit?) and we all hope they can keep it on the right tracks. So, let the corks pop and the Guinness flow as we join the nation in falling flat on our faces.

I am happy Returns

more tender than aging milk — pop guru George Harrison (remember the Fab Four? Well, never mind) looks like turning up at the GLC Royal Wedding do at Crystal Palace to bore all the revellers . . . And yes it may be the week of that wedding but there's plenty of people around who don't want to follow Charles and Di's example of making decent people of each other. Ageing heartthrob Shakin' Stevens, real name Clark Kent or Michael Barratt, has been reported as sharing a room (and a love life?)

with his buxom butter mountain of a manager, Freya Miller, and many observers report that a romance is well and truly under way. Hard luck kids! While the secret love of a delightfully fatty Chrissie Hynde (circa 31) of the Pretenders has been revealed as the venerable Ray Davies of the Kinks. With their year-old love tryst now exposed to the world who could possibly forget that the Pretenders most memorable song to date was 'Stop Your Sobbing' — written by Ray Davies

Boombtown Rats claim to be off to Katmandu, Kuala Lumpur, Hong Kong and South America for their next tour . . . our gossip columnist of yore, the syph - like Paula Yates, is thrilled to pieces at receiving an invite to The Wedding (honest) and is planning a dropped - hankie scenario involving "Randy" Prince Andy . . . Oh the writ continues as Snouds sues the NME . . . one observes from his latest interview that Spandau's Gary Kemp is still harping on about being working class, the little peasant . . . what's Mensal doing driving a different Jag every couple of weeks? Is he making a fortune out of EMI or does he have a friend in the motor trade (nudge nudge)?



Scouser No 2 — Julian helps Wah cope

score a ballet ("psst! wanna score a ballet?") for New York's Twyla Tharp Company, who recently appeared at Sadlers Wells, to rave reviews . . . our favourite scenesetter, the lovely George, is outraged at Liverpoolian Pete Burns, of the cultish Dead Or Alive, claiming that George "copies him" — "I don't look like a battered housewife" snorts George . . . bickering in the Visage camp these days — pun fully intended — as Steve Strange insists he wants to wear a dress for their next cover, but sensible Scot Midge Ure is having none of it . . . Killing Joke to split? Well, that's the latest rumour, anyway . . . what is pretty Scars singer Bobby King doing in Europe with Nico? gracious, I hardly dare guess . . . Mick Jones and Paul Simonon spotted at Doll By Doll's Embassy Club gig, hippies or punks, it's all rock 'n' roll in the end, eh? snigger . . . and a late football result here, viewers: Record Mirror 14, Aswad 10 — and only four weeks to go 'til the start of the season . . . Bustymen filmed their recent appearance in Florence's Effusi Square, and the resulting footage will be shown as support to their 'They Shine So Hard' flick, which

UB40



I AM THE ONE IN TEN
A NUMBER ON A LIST
I AM THE ONE IN TEN
EVEN THOUGH I DON'T EXIST
NO-BODY KNOWS ME
BUT I'M ALWAYS THERE
A STATISTIC, A REMINDER
OF A WORLD THAT
DOESN'T CARE

ONE IN TEN
PRESENT ARMS IN DUB
7" SINGLE ON DEP
7 DEP 2

GALAXY OF GUZZLERS AT GUINNESS GALA

THEY DON'T have ligs like they used to be the cry from the austerity ridden music biz. No, they don't, but the bash at swish London nightspot Legends for the launch of the third edition of 'The Guinness Book Of British Hit Singles' was a fine and noble attempt at a resurrection.

The book, now deservedly known as the bible of the charts, chronicles the British charts from 1952 to the end of last year.

A galaxy of stars from the charts past and present turned up to celebrate. The roll call read: Mike Berry, Cilla Black, Bob Geldof, Petula Clarke, Dave Dee of Dozy, Beaky, Mick and Tich, Donovan, Gary Glitter, Tony Hicks of The Hollies, Errol Brown of Hot Chocolate, Paul Jones of Manfred Mann and the Blues Band, Les Gray of Mud, Hazel D'Connor, Suzi Quatro, Cliff Richard and his Shadows, Racey, B.A. Robertson, A Searcher, Jimmy and Dave of Slade, Rich Parfitt of Status Quo,

Phillip Lynott, Scott Gorman and Snowy White of Thin Lizzy, Midge and Warren of Ultravox and Shakin' Stevens, the only star not to be in the book as his success came after publication.

The theme for the do was 'Food For Thought'. Our own James Hamilton played every chart song that had food as its subject while the guests asked each other for autographs and tucked into a menu that was chosen to illustrate certain records from the past 25 years of rock.

So the guests chomped on Rufus Thomas's 'Do The Funky Chicken' with Heinz's '65 'Digging My Potatoes'. After was presented by Harry Belafonte's 'Banana Boat Song' from 1957 which probably brought in Rosemary Clooney's 'Mangos' from the same year and Jess Conrad's 'Cherry Pie' all washed down with Frank Sinatra's 'The Coffee Song' with the Archies 'Sugar Sugar'. MIKE GARDNER



WIN 5 OF 'EM

Now this is your chance to get your grubby paws on 'The Guinness Book Of British Hit Singles', compiled by Jo and Tim Rice, Paul Gambaccini and Mike Read. Record Mirror is giving away FIVE copies of this Aladdin's cave of chart facts and statistics. All you have to do is guess the items on the menu of the 'Food For Thought' party from the list of bands below. For example: AVERAGE WHITE BAND (1975). The hit was 'Cut The Cake' so the answer is 'Cake'. Once you've answered all the questions, cut out the coupon and send it to us at Record Mirror / Guinness Book Of Hit Singles Competition, P.O. Box Box 16, Harlow, Essex CM17 0HE. All entries must reach us by August 17.



The whole bloody lot of 'em

IT'S A MIND FUNK

"THE HEAT of passion is such a beautiful thing as it overflows, pleasure grows, all the dreams it can bring. Strong stuff, isn't it? It's just one of the emotive and evocative lines which make up 'Body Talk', a record currently hypnotising the nation's record buyers and disc jockeys alike. Perhaps 'record' is a misnomer, because, to the band Imagination, 'Body Talk' is much more than a song, it's a way of life.

"It's a piece of art, a theatrical performance. It expresses in words and music just about every emotion there is. That's why we never get tired of performing it, we can find something new every time because the song is open to a variety of interpretations."

Imagination consists of Ashley Ingram, Errol Kennedy (brother of TV Celebrity Grace Kennedy) and the outrageous lead singer Lee Lee John, known to his friends as 'Mr Showbiz'. "Why the three E's? I hear you ask. "Those three Es in

my name stand for the Extra Exciting Energy that goes into each Imagination performance." Lee Lee obliges (without a hint of 'tongue-in-cheek').

With the recent successes of bands such as Linx, Freeez and Light of the World, it is, I suppose, inevitable that Imagination should be linked with the rising 'British funk movement', but the band waste no time in dismissing this labelling. As Errol says: "It's wrong that all these bands should be categorised by the press in particular, under the same label because we all have different styles and have a different type of sound". To which Lee Lee adds: "You can't call Imagination a 'funk' band because our sound embraces many other forms, such as blues, jazz, soul, rock and classical music."

The band feel strongly that the "every man for himself" attitude pervades far too many British jazz-funk bands. The diffusion of ideas engendered by the infiltration of many of the top musicians in the same project, which is exactly what the American jazz "Pools" are all about, will not occur in an atmosphere steeped in petty jealousy and selfishness. Across the Atlantic, for example, Herbie Hancock will rarely embark on an



IMAGINATION: a long way to go

album without Bill Summers on percussion and Stanley Clarke will often play on a George Duke album, (My mention of Duke, Ashley's lifelong hero, is rewarded by a warm handshake).

Imagination would be quite prepared to work with other British jazz-funk bands and, as I know several others feel the same way, maybe it will not be too long before we see a pool of British jazz-funk talent, which could only mean an improvement in the standard of musicianship of all concerned.

What sets Imagination apart from the rest is their unique individualism, both in their music and in their distinctive stage apparel. They will not allow themselves to be stereotyped because they are for ever changing. Lee Lee explains: "No two performances are ever the same because no two audiences are ever the same. After all, you need

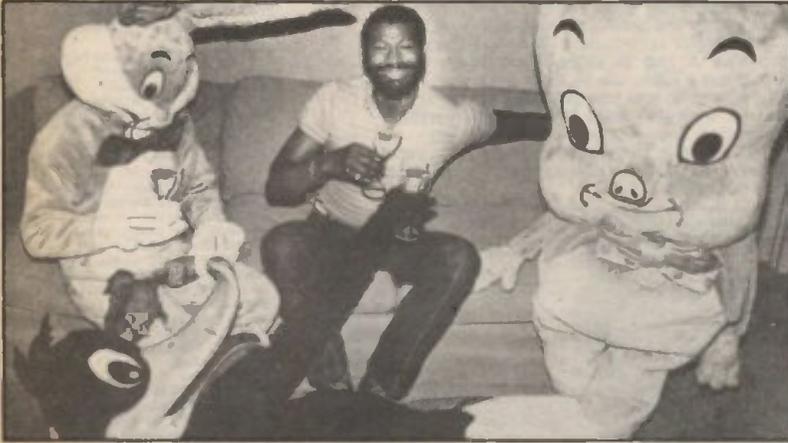
different strokes for different folks," they chorus together, as if on cue.

Still, it might be a while before we discover whether they can transfer this ideology from the cosiness of a club appearance to the bustle and activity of a major tour because, as Errol points out, "There's so much we'd like to do at the moment, but we must do everything in a logical progression, which means concentrating on the recording of our album."

The album, entitled 'Body Talk', is almost complete, but the band hasn't yet decided on the track to follow up their moody, atmospheric hit single, a record which must go down as one of the most original of its genre for quite a while. 'Body Talk' has catapulted them into the limelight, but don't be fooled into believing that this is an overnight success story. "If this is success, we've got a long way to go. We intend to be around for a good many years, to come.

ALAN COULTHARD talks to Imagination

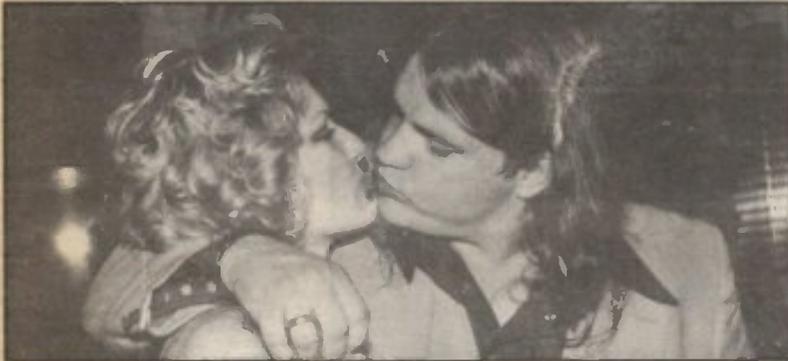
**THE THINGS THEY DO TO GET THEIR
PICTURES IN RECORD MIRROR**
(Or, the things we'll do to fill some space)



A



B



C



F



D



E

A **TEDDY PENDERGRASS** familiarises himself with the new romantic movement — Steve Strange, showing off his new beaky outfit considers the aesthetic merits of his wine glass from a new perspective.

B **BEFORE SHE** hit the big-time, Grace Jones used to do impersonations — here we reveal a rare picture of her Concorde skit. But Island supremo Chris Blackwell discovered her impersonating disco singers which she used to do after the baseball player sketch, and the nun take-off.

C **MEATLOAF SEEN** just before blowing his new wife Lestle up to his own size.

D **FOR CHRISAKES!** It really is Mike (Scoops) Nicholls from Record Mirror under the table with his tape recorder.

E **PM REALLY** not sure if this Kid Creole image is gonna work, Jerry. "Shut up and keep smiling, dearest. It is my birthday."

F **YEOWWWW!** SHE'S got Bette Davies thighs. Yes it's the juicy Kim Carnes reaching the climax of her career with the aid of a giant economy size sex-ophomist's vibraphone MK2. Note the heavy duty running shoes for scaling those heights of ecstasy.

PICTURES BY LYNN GOLDSMITH

MEGAHIT

UNDISPUTED SINGLE OF THE WEEK



Reviewed by SUNIE



HUMAN LEAGUE: aren't they ALL looking pretty

GARY GLITTER: "When I'm On, I'm On" (Eagle). I don't share in the popular critical view of Glitter as everyone's favourite camp, kitschy joke. Comebacks, cirques and records such as this — it's all pathetic and slightly sordid. In a few years' time, his old hits may sound fun again; until then, I propose to forget him and I suggest you do likewise.

SILOUSIE AND THE BANSHIES: "Arabian Knights" (Polydor). Bimex, this week's singles are hard work. Oh, for something

bright and cheerful! But you'd hardly look to the Banshees for that, and sure enough here they are, glooming away as ever. This is taken from the LP. It's not bad, but they still haven't managed to better the glorious 'Israel'.

CHARGE: "Kings Cross" / "Brave New World" (Test Pressings). Fast, youthful, punky — sounds just like every other fast, youthful, punky record I've heard (the recent crop of amateurs, I mean, not the Original Artists). One for spkayheads everywhere.

HAWKWIND: "Motorhead" (Flicknife). "Is this Killing Joke?" enquired a visitor subjected to this, the original of the Motorhead anthem. That tells you all you'll ever need to know about Killing Joke — now, to Hawkwind. In a weak week for singles, this 1975 recording sounds more or less passable; despised though they are as old hippies, it's surprising how many supposedly modern groups sound like them. For instance, when I saw the Cure at Hammersmith Odeon...

RUNNERS UP

FAMILY FODDER: "Film Music" (Fresh). A winning ditty, even more charming than their earlier tribute to Deborah Harry. "Film Music" boasts the vocal talents of the deliciously French-accented Dominique; it (and, for all I know, she) is pretty, poppy and just the right side of cute.

LEVEL 42: "Turn It On" (Polydor 12in). Back to the dancelfloor, good stuff, but after the Human League, this sounds a bit short on melody. Otherwise, the best British jazzfunk single you're likely to hear until Linn's next... unless you can tell us otherwise, Funkapolitan?

SUPREMES: "Supremes Medley" (Motown 12in). Out to beat the Stars On 45 people at their own game, the Motown mob release this clever disco mix (up) of early Supremes hits, including "Stop! In The Name Of Love" and "Baby Love". It's all discolled, but thankfully without morose handclaps, and the 'B' side is a disco mix of Diana Ross's sublime "Love Hangover". Good value and all that, I s'pose.

MICHAEL JACKSON: "We're Almost There" (Motown). Cash in on the recent oldie No 1, but this is no "One Day in Your Life" — just a rather anonymous uptempo number that doesn't deserve its 45 status. (That's 45, not 34, for all those confused by last week's deliberate mistake on the Debbie Harry review.)

THE PHOTOS: "We'll Win" (Epic). Rotten. The song is 100 per cent naff; perhaps that's why Wendy Wu appears so haggard. Honestly, going by the cover pic, she'd make Chrissie Hynde look like an ad for Johnson's Baby Lotion.

"Skinhead Classics Volume II" (Trojan). Hideously packaged EP comprising Nora Dean's "Barbwire", Simaryp's "Skinhead Moonstomp", the Soul Sisters' much-loved "Wreck A Buddy" and, best of the four, "54-46 Was My Number" by Toots and the Maytals. Sound quality is such that, played on the hippest hi-fi, it still sounds like it's on a Dancette with a dodgy needle. Still, all right for those who like That Son Of Thing.

BROTHERS JOHNSON: "The Real Thing" (A&M). But I thought that... Oh well. The Brothers' idea of the real thing is a bland, boring flatfoot funk piece with a horrible guitar solo bleeding all the middle of it. All together now, Coke is...

AFRAID OF MICE: "I'm On Fire" (Charisma). Once I've reviewed this, I'll never play it again, but what does that prove? I don't like it, but it's an OK single in its own way; clever rock-pop with quirky beat and cute "oowoo" backing vocals. Pass.

KIKI DEE AND HER BAND: "Midnight Flyer" (Epic). Take a tip, Wendy Wu: Kiki has the sense to have her crowdsteal airbrushed away. Like its little, the record reeks of the seventies, and it's as unexciting as you'd expect. Poor Kiki; not so much as has been as a never was.

HERB ALPERT: "Magic Man" (A&M). **PABLO CRUISE:** "Cool Love" (A&M). If the newly-credible Joe Jackson and disco king Quincy Jones are the acceptable face of A&M, guess what these two are?

LEE KOSMIN: "I Just Can't Go On" (Parlophone). Poor man's Robert Palmer turns out sporadic slowie that's forgotten after the first play. And now... the girls!

ROSANNE CASH: "Seven Year Ache" (Ariola). Good grief, they've cloned Ronstadt! Rosanne has nifty taste in jackets, judging from the cover, but that's not going to get her very far if she keeps making wimpy records like this.

HERMINE: "TV Lovers" (Human). There are approximately eight copies of this in the "to be reviewed" pile; someone out there is determined to have Hermine reviewed, so to halt the onslaught I'll give in. The useless "TV Lovers" stops just short of excruciating — but only just. Moody French girls are all well and good, but this person is clearly no Françoise Hardy; encore un flop.

ARTE NOIR: "African Connection" (EMI). Cunningly concocted with the help of Katie Stewart's indispensable Pop Cookery Cards, this confection consists of a blend of African and futuristic ingredients. How frightfully up to the minute! Serve topped with banana and cherries for this week's Salsa flavour.

TEENA MARIE: "Square Biz" (Motown). Ho hum, more dismal fare. On the surface it's quite bright and lively, but Teena screws up the whole thing with her horrible, tight-voiced singing. Either she's got her teeth gritted or she's in need of a prunes and All-Bran breakfast.

DIONNE WARWICK: "Now We're Starting Over Again" (Arista)... then Dave Wakeling and Affie from Teardrop Explodes both arrived at my door at the same moment and I knew I was in for some difficult decision-making... Eh? What? Oh sorry, I must have just dozed off for a moment there. This record is considerably more effective than Horlicks for those in need of deep and dreamful sleep. What's it all about, Affie...

KIN KELLY: "Just Like Marlon" (Gipsy). The motorbike with which the unattractive Kelly is pictured is a Triumph; a small exhibition of good taste, and the only one discernible about this daff novelty.

SOUL: "Tribes" (Cherry Red). Remember what I said last week about the ghost of Joy Division stalking these corridors? Well, it's happening again. Time to call in the exorcist, methinks.

Right, that's the lot, and a pretty uninspiring lot they were too. Before I put the Dionne Warwick record back on to resume my 40 winks, let me just mention that next week's singles will include Eric Next, The Flamin' Groovies and Repetition, all of whose latest wankings arrived this week, but without middies. I couldn't find a spare middle, so I couldn't play them, but if anyone would be kind enough to get me one before next week...



THIN LIZZY



TROUBLE BOYS

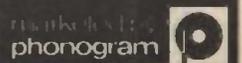
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VERTIGO



phonogram

BALLAD OF A THIN MAN

SINCE THE age of 10 I have been pretty thin, but I thought I would fill out as I got older.

I am now 16 and I haven't changed a bit. I've stopped going out with my mates because it's so embarrassing. I'm only six stone eight and I look absolutely terrible. I've lost all my mates and it's getting unbearable.

Although I eat stacks of cakes, vegetables, chocolates and milk, I just can't seem to put on weight and I've started feeling tired and drained recently.

I've been to see our doctor but he just said eat more and get plenty of fresh air. I can tell you fresh air is pretty scarce in Rotherham but I do eat quite a lot. Is this what life is supposed to be like?

● Dave, Rotherham.
Go back to your doctor and tell him how worried you are. If the symptoms of fatigue started after your previous visit to him, be sure to bring them up. He'll want to know exactly how you feel, and how closely you've been following his advice, so it might be a good idea if you write down absolutely everything you eat for a few days.

It could be that you are eating all the wrong things. When your doctor told you to eat a lot, he meant body building foods, such as eggs, cheese, meat and fish, as well as carbohydrates such as bread, beans, potatoes and pasta.

Chocolate and cakes are liable to give you spots but not much flab.

If he's satisfied that this is the root of your problem, he might give you a diet sheet to follow. Or,

perhaps he'll want to arrange tests for you to determine if your problem is glandular, one of the most common reasons for symptoms such as yours being an over-active thyroid gland.

Whatever he discovers, the

sooner you return to him and have a chat, the sooner he can start to help you. Sitting at home moping isn't going to suggest a remedy.

SHOULD I DROP HIM?

I'M ALMOST at my wits end. I've been going out with a nice bloke for two and a half months. He's really caring but he's very very shy. I'm normally a quiet person but when I'm with my friends I like a bit of fun, but no matter how I try I cannot get my boyfriend to join in the conversation.

I talked to my friends about this and they suggested we go out with them and their boyfriends. That was no use either because I always end up doing all the talking and I feel he is being left out.

I'm hoping to join the police force in September so I will be away from him. I want to finish with him now but I just can't bring myself to do it. I've been advised to continue going out with him until September but I can't bear the thought of it.

Monique, Gwent.

● Let's get things straight. You're not doing this boy a kindness by continuing this relationship on a false basis. If you want to finish with him, at least stop dangling him on a string. You'll feel a lot better for bringing your feelings out into the open, too.

But have you thought why you want to finish with him? Why you are normally quiet, so presumably the two of you get on when you're on your own. If you've only been going out with him two months there's a chance he doesn't know enough about your friends to join in the conversation, specially if you are all talking about people he doesn't know.



JOE JACKSON: T-shirts

JUMPIN' FOR JOE

MY MATE and I recently travelled up to London to see the last date of the Joe Jackson 'Jumpin' Jive' tour at the Venue.

The problem is that on my way out of the Venue I noticed they had 'Jumpin' Jive' T-shirts for sale but I had to run to catch the last train home, and I couldn't wait to queue up.

Could you tell me where I could possibly lay my

hands on one of those T-shirts?

Joe Jackson fan, Portsmouth.

● Simply send a cheque or postal order for £3.50 (this includes P&P) to Basement Music, Trinity House, 6 Pembridge Road, London W11 with your name and address, and T-shirt size and your wish will be granted.

Why do you want to pack him in... because YOU don't like him or your friends don't? It doesn't sound like you have a particularly close relationship by your letter, but I'd really question your motives. It sounds like your friends are a bigger influence on you than they ought to be.

WILL I GO GREY?

I AM a 20 year old male and I'm worried about going grey. My mother's dad was grey by the time he was 25, and his brothers and sisters went grey the same way.

I am worried that this might happen to me, yet my mum hasn't

gone grey and she's 42. I'd hate to go grey before my time, do you think I will?

Tony

It's highly likely that you could go grey well before your time, as hereditary traits often miss a generation and manifest themselves in the next. The fact that your grandfather and great uncles and uncles all went grey prematurely suggests it was a family trait, so it could turn up in you.

If you are struck by premature greyness, there is nothing you can do to prevent it, although some people swear that vitamin B tablets can slow down the process. If you don't have any grey hairs at present, perhaps your generation will miss this trait as well. But if it does, you can always have hair tints every month to hide the grey. This might be a bit of a drag for you, but at least you don't have to worry that there is no way out of having grey hair.

By the way, the very same thing happened to our revered Ed and he looks quite distinguished!

SMALL BUSINESS — WILL IT WORK?

MY PENFRIEND in Italy is starting a small business of his own, designing and selling leather goods with the help of his parents, as they already own a shop and factory in Florence.

The trouble is he wants me to seek out some markets for him in England, and although this seems an ideal opportunity for me to make some money and perhaps take this up as a career, I'm not at all sure how to go about it. Also, as my employer would be in a foreign country, how would I be paid?

I've just left school at the age of 18, and I'll be going on to do a course in Art and Design in the Autumn. I've no idea of any legal difficulties (and I bet there's a lot of them) which I may come across. I am totally inexperienced in the business... I don't even know what I'd be called — would I be a sales rep?

Could you give me any advice? I need to know about the various laws relating to tax on imported goods and I've no idea where to start looking for the information.

● At present Susanne Garrett is ill and unable to answer your Help enquiries. While Susanne is away Daniela Soave will deal with your letters. To obtain information or guidance on anything you wish to name, write to Help, Record Mirror, 40 Long Acre, London, WC2. We are unable to enter into any personal correspondence at the moment.

Another thing which is bothering me is would this work affect my status as a student? I do want to carry on with my Art and Design, even if I don't carry on to degree level. I'd also like to do some design work myself and sell my own jewellery... would I need a lot of capital to combine this with my penfriend's business?

● First of all, I'd advise you to do two things. Make a visit to your local citizen's advice bureau, as they'll know all the local laws. They'll be able to list local markets, how much it costs to rent a stall there, and the by-laws relating to them.

They'll also be able to tell you how it affects your status as a student. Basically, each student is allowed to earn a generous sum before he/she starts paying tax, so unless you are earning a small fortune I shouldn't worry about having to pay tax bills.

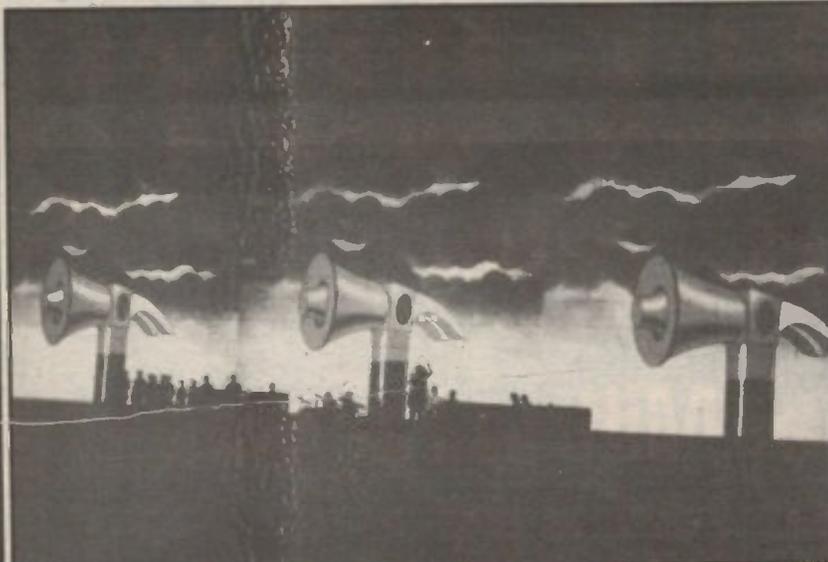
At the same time I'd write to your penfriend to clear up a few points. Does he want to sell his goods through shops, or are you doing it at a market stall? What is he selling, and in how large quantities? And, most important, how much does he want to sell them for?

Next you've got to work out the method in which you'll be paid, is it going to be a regular sum, or will you work on commission? You've got to take into account all your expenses, such as phone calls, postage, time involved, fares, etc. Then add a little profit on top of that.

Don't worry about the actual method of being paid, as the procedure is really quite simple. They send a bank giro credit transfer to your bank in Italian currency and your bank will convert it into English money before it reached your account.

If you save the money you make from this venture, obviously it will help you with your own business when you decide to start it, and you'll also gain valuable experience.

One word of warning though; this venture will be so time consuming if you go into it any larger than a simple market stall that it won't leave you much time for your studies, and judging by your letter they're pretty important to you. You'll have to decide which is more important.



PINK FLOYD: badges

IF I HAD A HAMMER

PLEASE CAN you help me? I travelled from Dundee to see Pink Floyd at Earls Court, and on my return I lost my crossed hammers tour badge. I feel really annoyed that I travelled over 500 miles to see them and lost my souvenir. Any way of getting a replacement? Malcolm Campbell.

● We got in touch with Pink Floyd's office who made enquiries for us, but to no avail. 'Fraid there's none to be had, Malcolm. If any one reading this bought a couple of the above badges and is feeling particularly generous, perhaps they could send the badge to Record Mirror and we'll pass it on to Malcolm.



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DEMON: 'Night Of The Demon' (Carrere CAL 126)
By Malcolm Dome

"SO BEWARE of the night / As the darkness descends the terrors about to unfold / And pray that your life will be spared of the fate" ('Night Of The Demon'). Don't you just LOVE those lyrics? They conjure up visions of Hammer Horror, Milton Bukowsky, blood-spattered gravestones and sharpened stakes. A band who are capable of that can have 10 percent of my rock 'n' roll soul — anytime.

The band in question are Demon and 'Night Of ...' (Perhaps it should be sub-titled 'Dawn Of The Living Deal?') proves once again that nothing more enhances a sense of evil than stirring, hard-boned metallic festering. They deal with the sort of subjects taboo in civilised societies, from hallucinogenic terror ('Into The Nightmare') to the Druid gods of pre-history ('Father Of Time') and devil-cult worship ('Full Moon', guaranteed to have you huddling under those sweaty bedclothes).

Yet, for all their nasty verbiage, musically Demon aren't Angel Witch clones. Rather, they have melodic capillaries born of Jim Steinman and Chevy Chase. 'Night Of The Demon' is for those who find BBC 2's current Saturday night double horror bill compelling stuff. Play it and watch your flesh crawl through your skull + + + +

REMIPEDS: 'The Tahiti Syndrome' (Banana Records EAT 1)
By Simon Hills

A DELICIOUS concoction of salsa, soul, funk, reggae and pure stupidity is dished up to make a frothy, effervescent album that imperceptibly side-steps any classification.

To elucidate. You will be assaulted with a souped-up version of the 'Hawaii Five-O' theme tune before the group click through some crazy salsa rhythms and break into a sleazy but cheeky version of the Glenn Miller classic 'In The Mood'. The theme is continued through just for kicks; gruff but easy before moving into a synthesizer whirl.

Side one adds up to a crazy mix of all these themes. Happy and original, silly but not embarrassing. The voice of Linda Quilton Jones on 'In The Mood' is ultra husky and far from serious, but compulsive listening.

On the flip the group continue the laid-back theme with the reggae stroll ('The Continuing Dream Of The Rainbow Remiped'), softly breaking into the craziness that follows — mucho brass and a lengthy synthesizer ramble that squeaks and buzzes over a skin-tight backing.

It all adds up to a sound that is astonishingly well played and keeps spontaneously by being recorded in four days in an eight track studio. But it's strictly for fun, not for the emotions, or dancing with its constant change of rhythms. On that level, a good four stars. + + + +

ALTERNATIVE TV: 'Strange Kicks' (IRS SP70023)
By Mark Cooper

MARK PERRY is one of the ancient rebels, class of '76. Originator of the first punkline 'Sniffin' Glue' and leader of A.T.V. and the later experimental Good Missionaries. Now all-round London lad of the Deptford variety, he discovers the joys of intelligent pop. 'Strange Kicks' varies accordingly between the witty and the mundane, the illuminating and the dull, like most self-consciously pop records.

'Strange Kicks' is distinguished by righteous musicianship, particularly that of Ray Weston on booming drums and Alan Gruner's imaginative keyboards. A big, solid production from Richard Mazda and Glitteresque drums set the proceedings in motion with 'The Ancient Rebels' — a meditation on that class of '76. Thereafter various pop styles are employed with a skill



KIRSTY MACCOLL: versatile voice

HERE TO STAY

KIRSTY MACCOLL: 'Desperate Character' (Polydor POLS 1035).
By Daniela Soave

I'VE A strong feeling that Kirsty MacColl will turn into one of our great British songwriters in a few years. Judging by this debut LP, I'd say she's set off in the right direction.

'Desperate Character' reflects many moods, showing Kirsty's ability to write in many different genres, but for me it's the ones with country overtones which shine over the others.

One of her greatest assets is a versatile voice, which she can use to enhance the flavour of any song, be it a good old country twang, a plaintive youth or a silky sensuous seductress.

What adds to her charm is her ability to marry interesting narratives to infectious licks and rousing choruses. Most of her themes centre around the scorned woman but she is imaginative enough to

dream up lots of different situations so the story never becomes tedious.

I'd question the wisdom of putting two versions of 'There's A Boy' etc etc on the same album. I can't argue with the original version; it's a masterful composition. But the country version leaves a lot to be desired; it's not different enough to merit repetition, and it drags somewhat.

My favourite surely must be the next choice for a single — 'Teenager In Love' has Kirsty wailing sadly. I'm just a lone-see alcohol-lick teenager in love, telling the tale of the heroine banned to see her true love by her wicked parents. So she sits alone in her bedroom downing tequila, even though she hates the taste of it!

I find a couple of songs just a bit too sickly and coy, such as 'Just One Look', but others like 'The Real Ripper' is almost a Belle Stars janglebeat and is a pretty impressive achievement.

After the false start of 'They Don't Care', MacColl is on your turntable to stay. + + + +

that is unable to compensate for the lack of originality.

'There Goes My Date With Doug' sounds just like it reads, one of those pseudo-American teen songs, while 'Fun City' is a barrel piano celebration of the drunken life in Deptford. There's variety here alright.

Mark Perry manages to make this more than an exercise in pop styles by the intelligence of the arrangements and by the dominant role he takes as singer and lyricist. The personality he fashions here is that of a 'bit of a lad' who's rather given to worrying as he explains in 'Strange Kicks'. Trouble is, changes upon changes have been rung on the London lad theme ever since the Jam and Ian Dury made sure that Englishness was a pop quality in itself!

Mark Perry's voice may be full of character but it's also somewhat of a whinge. Still, this is an interesting enough diary album, many local pleasures just lacking a cutting edge. + + + +

ROBERT GORDON: 'Are You Gonna Be The One' (RCA RCALP 5033)
By Nick Kemp

THREE REASONS why this album will, in years to come, be recognised as the absolute definitive rock 'n' roll album of the eighties.

(1) 'Too Fast To Live, Too Young To Die', Gordon's own version of the traditional rock anthem. There have been many songs recorded with the same title, but none to match this four minutes of grinding magnificence. Punctuated by wailing boogie guitar and the revving of Gordon's own '55 Harley Davidson

WOW!

(2) 'Somebody, Someway' the best

potential single since 'She Loves You', catchy, singalong with a chorus that's guaranteed to bring a smile to the face, should RCA have the sense to take this song off the album, it could well give Gordon his first taste of British commercial success.

(3) 'Drivin' Wheel', a song written by T-Bone Burnett and Billy 'I Can Help' Swann. It has, as Gordon himself enthuses "the greatest trash can drum sound ever recorded." All I can say is that I agree entirely. Stray Cats take a walk.

'Are You Gonna Be The One', his fifth album, is the one to do it. The

formula will retain his assured cult following, and with radio airplay, will attract a mainstream pop audience. Ole Teapot Ears is back with a vengeance and it will be a brave but tasteless man who turns his back on this one. + + + +

DUFFO: 'Bob The Birdman' (PVK Duf 1)
By Alf Martin

POOR OLD DUFFO, ridiculed for being a mad joker, with false ears and brain, pop up lies, exploding cigarettes and electric handshakes. A novelty shop prankster who thought he could become a star on

stage and record with the help of the other new boys, Beggars Banquet.

He and they were determined to make a name for themselves in the music biz. They tried all the gimmicks with this Australian weirdo but nothing worked. Duffo disappeared.

The trouble with this new album, unlike his first, is that there is nothing to laugh at or even to get annoyed or exhilarated by. A new arrangement of Lou Reed's 'Walk On The Wild Side' — the only non-Duffo composed song on the album — is passable but almost anyone singing that classic song is going to sound pretty good. Sorry Duffo, as you so rightly say on one of your tracks "I'm the fly on your wall." Also like the plain wallpaper, totally forgettable. +

DARK STAR: 'Dark Star' (Avatar AA LP 5003)
By Malcolm Dome

SELF-STYLED purveyors of mysterious metal, Dark Star have achieved the none-too-easy task of musically matching their carefully cultivated image.

What emerges from 'DS' is that this outfit are heading for the BIG time. There's an elemental freshness and (yes) excitement about the combination of bull-whip riffs and surging melodies that typify the likes of 'Captain America' (with its Marvel Comics scenario) and 'Backstreet Killer' (so redolent of Whitesnake's 'Come On').

Happily, the quintet balance out the stormers with the prudent presence of such tomes as that metal / pop classic 'Lady Of Mars' (worthy of those maestros Storm) and the balladic 'Musician'.

Indeed, I've only one gripe about this whole affair and that concerns 'Gronpeace'. A heavy soliloquy of conservationist ideas, this isn't quite the masterwork it should be.

But that's the sole criticism yours truly has of Dark Star. So, I'm sure you'll understand my + + + + rating.

MOTION: 'Motion' (Double D DDLP4)
By Simon Hills

SUPER-SLUCK reggae from ex-Aswad bassist George 'Levi' Oban is dished up here, with splashes of soul, jazz and funk that adds up to more than many better known groups.

The trouble is that it's pretty hard to find a slot in the record collection for it.

Best bet for this, then, is alongside other Brit reggae rockers, especially alongside Dennis Bovell's Matumbi. Silky vocals adorn carefully laid-down rhythms by the excellent Wolete Miriam easing out a calculated professional sound that is just a little too obvious for comfort.

Dionne Warwick's 'Walk On By' really gets the treatment as well as 'No Man Is An Island' with its wonderful acoustic guitar solo — why aren't there more of them? Motion are worth more than a cursory glance, but not your wholehearted attention. + + + +

CAT SCRATCH FEVER

DEF LEPPARD: 'High 'N' Dry' (Vertigo 6359 045)
By Robin Smith

THE LITTLE cube got their paws burned last year, when everything seemed to be handed to them on a plate — a slick American manager, lots of hyping and a headlining appearance at Reading Festival even before they proved that they could sell out Hammersmith Odeon.

Heavy Metaldom didn't like it and the band were the victims of a lot of prejudice which saw them nearly getting canned offstage at the above mentioned festival.

Leppard were let off the leash too fast, but now they've matured. A year of under exposure has done them a lot of good, giving everyone time to pause and reflect on the future of the Sheffield All-Stars.

'High 'N' Dry' isn't as deliberately anxious to please as their debut album which almost succeeded in making them the Bay City Rollers of HM. Completely uncontrived and not deliberately aimed at the American AOR market 'High 'N' Dry' is Leppard as they really should be heard. It's the album that captures the essence of their stage show and the one that will really set them on the road to mega stardom.

Fierce, abrasive and whatever cliches you might care to name, 'High 'N' Dry' is all of them, and more besides. That essential spike guitar work of the first track 'Let It Go' is a wonder to behold and it's this track that looks well set to become the Leppard anthem of 1981.

Out of Side One I'd also take 'Another Hit And Run' as an example of rejuvenated Leppard where they've firmly planted themselves in a great little rhythm section, displaying a tightness and precision that was so often lacking before.

Joe Elliott's voice has also reached a new level. That pubescent screaming just had to stop and the best example of his new found prowess is the title track which sometimes verges perilously close instrumentally to AC/DC, but which finally emerges with a style all its own.

'Bringin' In The Heartbreak' is the Leppard ballad you always wanted to hear. Elliott wracked by sweet emotional pain, and a truly momentous guitar solo that isn't allowed to go unchecked (Ritchie Blackmore kindly take note).

And that sense of quality carries on throughout the album with tracks reaching great peaks but not becoming too elaborate and falling down the other side of the mountain.

Play this album until your turntable bleeds. + + + +



THERE'S SOMETHING very unusual about these lads. Not just the funny threads and lop-sided haircuts. It's those faces: Stern, well-scrubbed, shiny, angelic, even. More like cherubs than boys in a band. Or choirboys.

"Andy and Vince both used to sing in church," Martin reveals mischievously. "but then the devil got them. Very evil, the devil, you know," he continues, much to his colleagues' embarrassment.

But the best is yet to come. Depeche Mode is not the only combo Messrs Fletcher and Clarke have ever had in common. Nor their respective Christian church choirs. No, for five years they both played in the Boys' Brigade!

Now imagine you're thinking you've never seen members of this worthy organisation marching up your high street doodling about on synthesizers. It ought to be pointed out that they haven't always relied on these fascinating machines.

For the first half of their 14 month existence it was boring old guitar, bass and keys until one day Martin brought along a VC 23 or something.

"It didn't take long for the others to follow suit. They're a lot easier to learn to play from scratch than most other instruments," the third ladder admits.

"And portable, too," Dave (guitar, keys etc.) "we can fit all our gear into a few suitcases and drop 'em into the boot of the car. We need for

ANGELS WITH SHINING FACES

MIKE NICHOLLS looks behind the cleaner - than - thou freshness of the Futurists's latest in-vestment DEPECHE MODE

amplifiers, back-lines or anything."

Dave Oshen was the last member to join the group. This comes as no surprise whatsoever since he's most certainly the odd man out. Whereas the others tend to be guarded and reserved, the singer displays the kind of confidence you'd expect from someone who virtuously talked his way into the band.

"Dave started jamming with us in rehearsals one day, so we asked him to join," Martin recalls. "It wasn't as if he was a total stranger. In fact we've all known each other since schooldays. It's much better that way. You can't possibly get on as well with newcomers who've been hired up from adverts in the music press," he declares hotly.

Must be more of a shock appearing on TOPP when you're old pals. What

do your mums think? Are they proud of their little boys?

"I try not to tell mine much," the shy chap replies, "otherwise my mum just goes round bragging about it to the butcher, the greengrocer... everybody!"

Parental fringe benefit, squire. Any more TV lined up?

"Yeah, we're on '20th Century Box', loo. They're doing a programme about the music scene round Basildon which is where we're from.

Now Basildon might not be renowned as a rock 'n' roll epicentre but there's a club where the quartet started strutting a lot of attention. Cross is its name and Depeche Mode soon became the local word of the burgeoning synth-pop scene.

They were the first band to stay

there," claims Dave. "The resident DJ, Rusty Egan, liked us and so we then got a spot on one of the Thursday nights he was running at the Venus. Rusty's my hero," he confides.

Although still holding the affable innovator in high esteem, it is with a rather more low profile entrepreneur that Depeche Mode have decided to entrust their affairs. Daniel Miller, who charmed half a hemisphere (not to mention Grace Jones) with 'Warm Leatherette', owns their present record label, Mute, and the boys seem to want to keep it that way.

Mute might only be an indie—and one that isn't big for its own photo sessions — but Miller's use of independent record producers makes it a match for the international

companies, notwithstanding their heavy sales forces and so on.

Proof of the pudding is present hit 'New Life' charting the week it was released before smashing sales currently approaching 700,000. Although not furnished with the title, Miller is to all intents and purposes the band's manager and is currently producing their debut album which, with expert timing, should be in the (right) shops by the end of next month.

"It'll mainly consist of the songs we've been playing since we started plus a few new ones. No, I'm not going to give away the title or what the next single will be... Actually, we don't know ourselves yet."

A likely story. How about some dates? Any megastars in mind? I hear you've just got a deal with the same agents who book gigs for David Bowie and Adam & The Ants.

"We're not like those rock 'n' roll bands that play night after night. Y'know, I mean it's just not us, really."

This is true but what about the little robots all over the country who have put you where you are today. Don't they deserve a live shot of the DPs?

"We'll be playing some dates," he concedes "including some major European capitals," adds Miller, sounding for all the world like the President of a multinational conglomerate.

A far cry from the choir in the past? "Oh, you get some good singing in church," he recalls. "Why do you think I go?"

Miller sounds the another A&A note for Mute. On your side, Daniel!

A LIFE IN THE DAY OF

Steve Strange



STEVE STRANGE, 27, lives in London's fashionable Kensington in a three storey town house. When we spoke to him on the Transatlantic telephone he had just begun a month long tour of the United States, where he was presenting a series of parties and events. From the sound of his lunchtime hotel apartment, the party had already begun...

66 IT'S EXTREMELY difficult for me to describe a typical day in my life to you,

simply because my life is never typical. The most constant thing probably is my choice of breakfast, that's always the same. I start off with orange juice, then have scrambled eggs and bacon and finish off with some toast and coffee.

I'm extremely busy today because tonight we open our extravaganza in New York. We're having a party to celebrate and I'm organising everything. I got up this morning about nine o'clock and ordered room service. About 15 minutes later I was having my usual breakfast, but instead of reading English newspapers I had the New York Times.

I couldn't laze about because there's so much to be done so I had a shower then went out shopping for accessories for the models. I'll tell you more about the show in a minute but it's basically fashion shows, acrobats, dancers and videos.

Anyway, I needed to get some odds and ends for the models so I

headed for 38th Street. There's an abundance of really good fashion shops up that way. Still, I couldn't hang about so I got what I needed and came back to the hotel apartment. And then you phoned. After I've finished this call I'm going to have some lunch and then organise the dress rehearsal for three o'clock. I want to make sure everything goes all right.

There's only three of us here from England; myself, Lorraine and Perry from Sponooch. The circus act's American, and the elephant and camel live there as well! We're throwing a series of events and parties throughout America... New York, Boston, Chicago, San Francisco, Los Angeles... I've had this idea for quite some time now, and the concept has just snowballed.

Tonight's extravaganza in New York will be talked about for months to come. It's being held in a new club called Chase Park which is run by someone who had something to do with Studio 54. Not that nasty Steve Rubell, someone else. Over 2000 people are coming to it, what do you mean that's a lot? It would have been easy to ask 4000 without much effort!

The show will begin at 11.30 this evening, with the models arriving in an old Bentley. They'll disappear behind a white curtain and do a fashion routine, and then Sponooch will come on. The pace begins to hot up with John Sex, a stripper and he's followed by a Visage video. Next Sponooch come back onstage and dance to Visage's 'Steps' and to Spandau Ballet's 'Chant', and it's back to the video screen for three more Visage numbers.

At three am on come the fire eaters, and one hour later the acrobats appear, before the whole thing comes to a close at six o'clock. It's a bit of marathon event, but it makes a different night out, don't you think? There's been nothing like it since the 1930's, everything's become so run of the mill. For the next month we'll be repeating this form of entertainment in all the major American cities, so I suppose I'll be doing something similar to the above for quite a while.

My days in Britain vary greatly. I usually don't get out of bed till eleven o'clock or thereabouts, and then I have breakfast. Yeah, it's the same old bacon and eggs menu. I cook it myself. I don't have any newspapers delivered to the house but usually someone goes out for me and buys an Express and a Daily Mail.

I really enjoy my days off. I like to stay at home and potter around. I attend to the fan club, answer letters and help with its administration. There's never

enough time to get it all done unfortunately so I like to put in a bit of time whenever I can.

One of my most favourite ways of spending an afternoon is going to the pictures. I like the cinema, it's a good place to lose yourself for the afternoon. The last film I saw was 'Gregory's Girl'. I just went on the off chance and I absolutely loved it. I thought it was very funny.

I saw the film I made in Germany recently and it was awful! The kids liked it but I didn't, the only thing that held it together was our music. Still, as I said at the time it was a useful experience for me and I've certainly learnt something from it.

I haven't any more plans to make a film for the moment; I'm far too busy to do anything like that. I've hardly been in Britain over the past month. Visage has been playing gigs in Munich, Milan, San Remo and Paris so I've been very busy. I never get enough time to do all I plan.

Anyway, I most always go out in the evening. It takes me 45 minutes to get ready. There's nothing better than a long hot bath after a hard day for washing away the strain and turning you into a fresh new person. After I've had a long soak I'll shave, and then apply my make-up.

One of the nicest things about travelling is I always pick up different brands of make-up wherever I am. In London I buy Make Up A La Carte, in Milan I buy Make Up Studio, in France it's Lancome. Out of all the different types and brands I use, Lancome is by far the best because the quality is unbeatable.

I like to do my own make up. Obviously I've improved as a make up artist with experience, so that now — unless I'm doing a photo session — I like to do all my own, even when I make TV appearances.

Once I'm satisfied with my appearance, I'll take a cab and go out. On Thursdays I go up to our Club For Heroes. I like to make sure everything's running smoothly. We have 11 people working for us, in the bar, at the door, doing the disco. Rusty (Egan) doesn't begin his stint until midnight, you see. I like what we've done with our club, it's straight up market tackiness. I like to be there whenever I can, just to mingle and make sure everyone's enjoying themselves, rather like a good host would do.

At three o'clock everyone has to go, and once everyone is out, I go home. Sometimes I have a few people round to my flat but it's not an occasion that is often repeated. What I like best is to come home from a good night's society and crash out in bed.

GREETINGS KERRANGUTANGS!

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DIAMOND HEAD / SILVERWING

Guildhall, Portsmouth
By Malcolm Dome

PERHAPS THEY should call this 'The No Big Deal Tour.' Here we have the metalloid alloyance (sic) of Diamond Head and Silverwing. Both darlings of the press, both with strong grassroots followings. Yet neither signed to a major label. Puzzling, isn't it?

Silverwing, those silver-tongued serpents from Macclesfield, are in great shape. They're fun. You laugh WITH rather than AT their overblown sense of flashbomb-infested flamboyancy. With a little more substance in their songs, they should become Britain's answer to the mighty Yesterday & Today. (Who? Ed.)

Now that drummer Duncan Scott (hitherto the band's weak link) BOOMS rather than dribbles around his kit, Diamond Head more than deserve the tag of the new Led Zeppelin. Certainly the bulk of their material (particularly 'Borrowed Time' and 'In The Heat Of The Night') has the awesome hallmark of Ledened greatness. Moreover these potential monarchs of the metalloid municipality have matured into a lighter musical unit without losing any of their Macleans-style confidence.

Currently the two bands are among the best unsigned acts in the UK. The question remains: WHY have they been ignored?

NAKED LUNCH

Holy City Zoo, Birmingham
By Kevin Wilson

ONCE UPON a time there was the futurist movement and when it became unhip, some bizarre changes occurred. Naked Lunch, one of the original members of the New Pedantics, waited and watched. A four piece became a six piece with the added bonus of a real live bass player.

In all honesty, the bare diners did produce a set that managed to equal that dished up by Brums current darlings Duran Duran two days prior but what they lack is consistency and a will to win over.

Tonight Naked Lunch entered and displayed to the obviously unconvinced that here lies a futurist band with a future. Tony Mayo is the pose without the presence and he had a range with which he can work and explore the lyrics in intricate tonal patterns. The use of the guitar to complement rather than dominate also shone out and the inevitable synthesizers never outlasted their welcome. In a short set, the high

RUBY JIVE: soothing the old lumbago in mid set.

spots were 'Rabies' and 'Fade Away' which will be the new (first?) Naked Lunch single on EMI.

I'd like to see the band slim down and forget such irrelevancies as a sax which is at best vaguely complimentary and, at worst, totally misplaced. Naked Lunch should be a foursome with something to say, instead they're overweight and pretending to be hip.

The Some Bizarre concept is now forgotten, at least the good sense of Naked Lunch dictates that moving on is the name of the game. The crowd bayed for 'La Femme', did they get it? What do you think?

23 SKIDOO / SAFE HOUSE / THIS HEAT

Action Space, London
By Jim Read

AS THE young move to the clubs and London moves to the beat, the all pervasive influence of the Funk escapes no one.

23 Skidoo have been doing it for a while now, and they deserve a better setting than this. Tonight's gig has all the hippy sloppiness and tal, that has unfortunately become all too common amongst London's

independent / "alternative promoters. Still . . .

Amongst all this we find 23 Skidoo, as ever, strong and powerful. They operate in a dark and sinister world of grim slashows and brooding Funk. Tight bass and cutting guitar combine with a bongo-induced rhythm, to produce a dense luxuriant sound, punctuated by sharp saxophone and a shrill and wailing trumpet.

Sporting the sharpest haircuts this side of the Holloway Road, and capable of producing some of the tautest dance music in town, 23 Skidoo still on occasion fall prey to Afro-excess . . . or the mistake of equating jungle-like noise with atmosphere.

Safe House were a mystery to me, producing a weird concoction of Banshee-like guitar swirl, strident Indian vocals, and yes . . . Funk; they cut a cultural cocktail tinged with the influence of Asian musics and articulated by the most passionate vocalist I've seen in a long time. If at times melodramatic and a trifle precious, they are nevertheless worthy of closer inspection.

Then there was This Heat: a steam hammer music that progresses painfully, stop by stop. There is a mechanical approach that crushes the audience to submission: me? I found it crushingly boring.

A night then, of diversity, a little desperation, a touch of pretension and pomposity — but most of all a night for 23 Skidoo . . . and for dancing.

SNAX

The Marquee, London
By Gill Pringle

DESPITE THEIR change of name, Snax will never completely rid themselves of those who persist in shouting 'Do Anything You Wanna Do'. After all, it was the old name that managed to pick out this gig for them.

The remaining Hot Rods in Snax are singer Barry Masters and drummer Steve Nicol. They have recruited three other members and in as short a space as three months have written an entire new set.

Musically, the band are still in the Hot Rods vein, but not so appealing to the head-bangers which used to descend on Hot Rod gigs. "Eddie is dead," warns Masters.

There were many potential singles tucked away in their set including 'Follow My Eyes' and 'What You Gonna Do About It'. The show was delivered with such energy and verve that Snax, like its predecessor, will find it difficult to capture their spirit on vinyl.

Barry Masters still shows all the charisma and self-assurance of old

LEADING THE HIGH LIFE

OK JIVE

Half Moon, Herne Hill, London
By Mark Cooper

THEY DON'T come any gaudier than OK Jive — there's no volume control on their clothes which could blind a Hawaiian shirt at forty paces. Musically too, Jive are an exotic cocktail and a blazing quilt of styles. They have that rare ting, their own rhythm, derived from African High Life pop with shades of 'La Bamba' just round the corner, OK Jive have come up with an African ole and a constant smile.

Why Won't You Dance With Me? asks lead vocalist Ruby Jive early in the set and makes you feel downright cheerful if you're not joining in. Jive style simplifies, there's no grey here, and it magnifies, there's more colours than in your local rainbow. OK Jive don't have to persuade their audience to dance and tonight's no exception, a sweaty, humid, irresistible bop.

Used to be that OK Jive's permanent smile reminded me occasionally of plastic fruit, that their infectious joy threatened to topple over into a mere trademark, that Ruby's smile sometimes seemed about as real as a Colgate ad. Used to be that OK Jive, for all their colour and their use of African styles, sounded a trifle lightweight and as bleached white as an elephant's graveyard. All clean and Mums and Dads. They needed to get heavier, more insistent, and lo and behold, they have. Working London's seamy locals hasn't worn the sunshine off OK Jive, it's just lent them a toughness and a realistic edge, particularly in the region of the rhythm section.

OK Jive are more than a Hollywood smile as their lyrics show but they are as infectious as giggles and they've got a great set of catchy, poppy lizz from their just released debut single 'To You' to the breezy 'Not Tonight'. OK Jive don't moan and they provide a regular shuffle train, a jungle stampede. Catch them in the pubs while you still can, who else is such local fun?

However, despite his talents, it is unlikely that Snax will be the vehicle to take him places. They're not fashionable. Instead it's sheer unpretentious fun.

DECLINE AND FALL

The Pits, London
By Nick Kemp

SO THE Beats walks once more, as John Perry — former guitarist with the sub-legendary Only Ones — is the first to break the vows of silence.

In Decline and Fall, John Perry has assembled a rather tight little three piece to showcase some of the songs he didn't have the opportunity to perform with his former group.

It's a crying shame that Perry has opted to form a three piece (guitar / vocals, bass, drums) as his obvious talents as a lead guitarist are restrained, since he has decided to shoulder both rhythm, lead AND vocals. I would have thought that a separate singer and rhythm guitarist would give a fuller sound, and give the audience a chance to listen both to that and Decline and Fall as a unit — rather than as a showcase for one man's virtuosity.

It's highly apparent that the band are in early stages as yet — a good forty per cent of the songs act as fillers; 'The Kids Are Alright', 'The Price Of Love' and two Only Ones gems, 'Oh No' and 'Curtains For You' were among the covers.

It's hard to predict a future for Decline and Fall, the band are still languishing in the maternity ward, but the songs are strong enough, and Perry will have the chance to develop his guitar playing still further now that he's no longer restricted to playing other people's songs.

MOTOR BOYS MOTOR

Half Moon, Herne Hill, London
By Mark Cooper

A Sunday evening and the Half Moon resembles a railway station after the last train's gone. The sparse audience treats the band like waxworks and the band, in this case a combo by the name of Motor Boys Motor, sink into themselves and play for each other. A good night for examining the band and a poor one for reacting to them. Dancing, like . . .

Motor Boys Motor play mutant rhythm and blues with their roots on

their shark-skin sleeves. The roots being the blues and the blues as interpreted by those wearyward swamp lypes Captain Beefheart and Pere Ubu.

While the band are open enough about their sources, they appear as yet to rely on them to an excessive degree and at the expense of their own individuality. The band's rhythm section are straight and clear enough and Bill Carter's guitar work is the group's real ace. Using an open-handed style he straddles the thin line between melody and discord with apparent ease and adds a zombie stare to give Wilko a warning. But tonight Tony Moon's vocals never rose above the mix and too often he seemed to be straining for effect, for a weirdness that never arrived.

But then the feedback was zero, the band receiving no energy to feed their potential mania upon. Never mind though, if Tony Moon can seize the time and the stomp begin to beat, Motor Boys Motor will be playing the best mutant rev-up around. 'Drive Friendly', like their single says.

MOTIVATION

The Snooty Fox, Manchester
By Nikki Clare

ALTHOUGH none of the audience seemed particularly motivated by this band's music, it was worth a listen.

Led by ex-Buzzcocks bassist Steve Garvey, the group have been in existence for about 10 weeks. Their short Manchester tour was more of a practice run; to get the feel of playing together in front of an audience. The music certainly needs tightening up a bit, but their pop/soul style shows promise of refreshing originality.

Despite no feed-back from the audience and the small turret-like stage, lead singer Dave Price insisted in giving his all, jumping up and down as he could not leap around. Surprisingly, this is his first band. Beathook — alike guitarist Dave Rowbotham used to play an entirely different style of music when he was in the Factory band Durutti Column.

Garvey showed his talent in a great song called 'Excuse Me', likely to be the band's first single. At the moment they are doing demos and are in the early stages of signing with Sire Records. They could do well in the future.

Icy reception

ICEHOUSE

Venue, London
By Mike Gardner

SOMETIMES it's possible to have sympathy for a record company facing the dilemma of not wanting to insult their prestige foreign signings with a considerable reputation in their homeland by putting them on the gruelling gig circuit or subjecting them to the one-of London "showcase" syndrome.

The "showcase" always brings out the worst in people as they subscribe to their predetermined roles. The record company people desperately attempt to show their commitment to the band. The press automatically reach for that well-manicured cynical sneer and the rest of the biz fawn, bitch, pose and socialise while the punters take turns at being enthusiastic and inquisitive.

Since Icehouse are from the land of Oz, Earls Court was probably coming like a ghost town as Aussies gregariously showed that even the Headlining massacre the day before doesn't stop them for having a good time.

Poor Icehouse didn't seem to stand a chance in an event that was already predestined.

The band are an identikit vision of an outfit designed by a high-powered marketing team. On paper the concoction of glossy sanitised rock with a veneer of new wave energy and hi-tech savvy aimed straight at the FM slot reserved for the 1980's Foreigner must have been too good an opportunity to miss for any record company. They play melodic Beatlesque songs with the correct doses of metalbeat futurism while lead singer/songwriter/guitarist Iva Davies passionately emotes on the classic rock/pop themes of love gone bad and alienation.

A note perfect rendition of Lennon's 'Cold Turkey' clearly illustrated their faults of being too slick, too perfect, too clean, altogether too alienating. Their set seemed to last much too long as a consequence. But, luckily for Icehouse, they gave the impression that their future is as assured as the reactions of the packed audience was predictable.

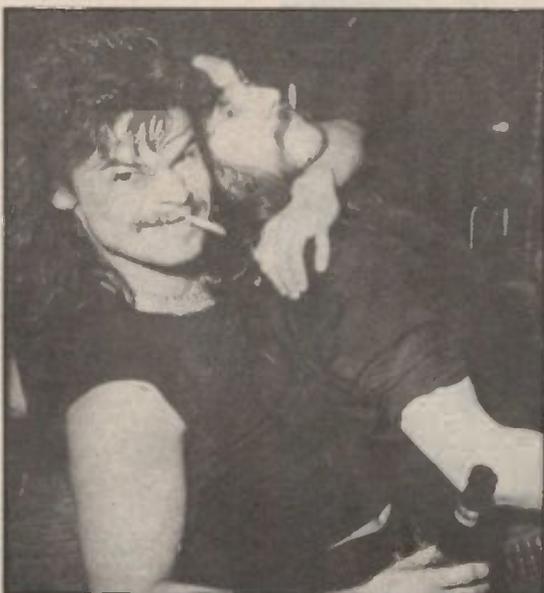
Turn On

YOUR GUIDE TO WHAT'S ON FOR GIGS, RECORDS, TV, RADIO, FILMS

The information here is correct at the time of going to press but may be subject to change. Please check with the venue concerned.



BIRMINGHAM, Cedar Club, (236 2694), Josef K.
BIRMINGHAM, Golden Eagle, Hill Street, (021 643 5403), Ricky Cool and The Riktoos.
BLACKBURN, Bay Horse New Inn, (48443), Moscow Philharmonics.
BLACKPOOL, Jenks, (293203), Whippas.
BOLTON, Gaiety, Bradshawgate, The Repertory/Mr Rivington Spoke.
COVENTRY, General Wolfe, (88402), Neal Kay's HM Megaton/Olisco.
DURRINGTON, The Plough, The Secret, EDINBURGH, Playhouse, (865 7264), Barbara Dickson.
EPPING, La Taverna, High Street, Newtown Neulronica.
GRAVESEND, Red Lion, (66127), Spitz Break.
HIGH WYCOMBE, Nag's Head (21755), The Chaps.
HULL, Oriental, Shadr.
LEAMINGTON SPA, Crown Hotel, (26421), Chanssez.
LEEDS, Warehouse, (465287), Blue Dr-chids.
LONDON, Bridge House, Canning Town, (01-475 2889), Dory Mixtura.
LONDON, Bristol Town Hall, Au Paks/Outskirts/Pinkies.
LONDON, Bull And Gate, Kentish Town, (01-485 5358), Chuck Ferley Band.
LONDON, Carlton, Croydon, London Archies.
LONDON, Dingwalls, Camden Lock, (01-267 4967), Black Roots.
LONDON, Green Man, Leytonstone, New Dynamite.
LONDON, Greyhound, Fulham Palace Road, Hammersmith, (01-385 0526), Sad Among Strangers/The Drones.
LONDON, Hammersmith Odeon, (01-748 4081), The Pretenders/The Bureau.
LONDON, Hope And Anchor, Islington, (01-359 4510), Water Boys Motor.
LONDON, Moonlight, West Hampstead, (01-624 7811) Academy One/The Shop-pers.
LONDON, 100 Club, Oxford Street, (01-638 9933) Groundation.
LONDON, The Pits, Green Man, Euston Road, (01-889 9615), The Snaz/The Estz.
LONDON, Prince Rupert, Plumstead, A Bigger Splash.
LONDON, Rock Garden, Covent Garden, (01-240 3861), Flock D1 Seaquils.
LONDON, Royalty, Southgate, (01-886 4112) Shades.
LONDON, Ruckin Arms, Manor Park, E12, (01-472 0377), Rey Weir/Last Post.
LONDON, 101 Club, Clapham, (01-223 6309), Daddy Yum Yum/The Pope.
LONDON, Seven Dials Clubs, Covent Garden, Nucleus.



C'mon Lemmy time to go to Port Vale

NO SLEEP 'til Saturday when **MOTORHEAD** play Port Vale backed by foul-lancier **OZZY OSBOURNE**, the **BLIZZARD OF OZ**. **LEMMY** has a number of surprises lined up for the Potteries and this is your first chance to be seriously defensed since the band toured America. The only festival rivalry is provided by a scooter brigade all-day at the Rainbow featuring the **LAMBRETTAS**, so it's loons and badges to Stoke and parkas to Finebury Park. Meanwhile **BARBARA DICKSON** tours Scotland as do **O-TIPS**. Other tours in motion include round the country club dates by **BLUE ORCHIDS**, **DEPECHE MODE**, **PHOTOS** and **SPiRiT**, the last two meeting up for a gig at the Venue on Sunday. **JOSEF K**, those jolly Scots, are similarly occupied and meet up with fellow Postcards **AZTEC CAMERA** again at the Venue on August 3. Last but not least a mention for two one-off gigs, a benefit by the **AU PAIRS** in Brixton on Thursday and a visit to the Venue by folksy Canadian sisters the **MCGARRIGLES** on Tuesday. In fact, looking back, you might as well sleep at the Venue this week. If **MOTORHEAD** will let you.

LONDON, Starlight Rooms, Railway Hotel, Hampstead, (01-624 7811) New Moon Through Glass.
LONDON, Tramshed, Woolwich, (01-855 3371), Naked Lunch.
LONDON, The Venue, Victoria, (01-528 9441) Darts/Flying Club.
LONDON, White Swan, Blackheath Road, Haines Idols.
MANCHESTER, Fallsworth Arms, The Fence.
NORTHANTS, BR Sports Club, Well-ingborough, The Crushers.
NORWICH, Pennies, (012909), Shock.
NOTTINGHAM, Rock City, Spirit.
OXFORD, Pennyfarthing, Westgate Shopping Centre, (0885 46007), Bakstik.
PENSANCE, Demelzas, The Crew.
RDMLY, Grey Horse, Identity Parade.
SHEFFIELD, Hallamshire Hotel, (29787) The Elements.
SHEFFIELD, Pengu, (365897) Trespass.
SLOUGH, Alexandra's, Depeche Mode.
STORNOWAY, Town Hall, Frenchwags.
WORCESTER, Swan Theatre, Krakee.
WORKINGTON, Matador Hotel, The Cheaters.
WORTHING, Balmoral, (36232), The Biz.

Gig guide compiled by **JANET ISSITT**
 News Extra, Tours and Releases:
SIMON HILLS;

Movies:
JO DIETRICH;
 TV and Radio:
MIKE GARDNER



ABERDEEN, Capitol (23141), Barbara Dickson
ALFRETON, Summer Coats, Blackhorse, Recs Against Time
BIRMINGHAM, Golden Eagle, Hill Street (021 643 5403), Buckrahe / Street Trader
BLACKPOOL, Jenks (293203), Whippas
BRENTFORD, Red Lion, Chuck Farley Band
CAMBRIDGE, The Sound Cellar, Hills Road (89933), Blue Cats
CARLISLE, Market Hall (23411), O-Tips
CHADWELL HEATH, Electric Stadium (01 599 1533), Montage Real Estate 4 Minus Thrift
COLCHESTER, Essex University, Milet in Roots
COVENTRY, Dog And Trumpet (21678), Energy
COVENTRY, General Wolfe (88402), Sideshow
DUDLEY, JB's (53597), The Dancing Did
EAST RETFORD, Portemouse, Photos
EDINBURGH, YMCA Club, South St Andrew's Street, Twisted Nerve
HAILSHAM, The Crown, High Street (840041), Cracked Mirror / On The Road
HATFIELD, Polytechnic (88343), Powerhouse Hill Roadshow
HIGH WYCOMBE, Nag's Head, London Road (21758), The Blue Shakers
LAUNCESTON, White Horse Inn, Newport Square (2084), Bert Biscoe's Oven-Ready Angela
LEATH, Talk Of The Abbey, Chinatown
LIVERPOOL, Bluecoat Chambers, School Lane (051 708 5287), The Passage / Eddie Meeles
LIVERPOOL, Brady's (236 3959), Blue Orchids
LONDON, The Angel, Lambeth, Sore Throat
LONDON, Dingwalls, Camden Lock (01 267 4967), Salt
LONDON, The Enterprise, Chalk Farm, Roaring Jelly
LONDON, Greyhound, Fulham Palace Road, Hammersmith (01 385 0526), No Dice / Steve Linton Band
LONDON, 101 Club, Clapham (01 223 8309), Flatbackers / Terminal Rescue
LONDON, Half Moon, Herne Hill (01 737 4580), The Chaps / Mad Shadows
LONDON, Hope And Anchor, Hillington (01 359 4510), Hank Wangford

LONDON, King's Head, Fulham High Street (01 229 1818), 45's
LONDON, Marouze, Wadour Street (01 437 8603), Reluctant Stereotype
LONDON, Moonlight, West End Lane (01 624 7811), OK Jive / The Connexion
LONDON, Notre Dame Hall, Funky Afro Jazz / Zia Big Band
LONDON, Venue, Victoria (01 826 9441), Any Trouble
LONDON, Old Queen's Mead, Stockwell, Johnny Mars Band
LONDON, Pembury Tavern, Hackney, Shades
LONDON, Pits, Green Man, Euston Road (01 889 9615), La-Rex
LONDON, Royalty, Southgate (01 886 4112), American Expression
LONDON, Ruckin Arms, Manor Park (01 427 0377), Sam Apple Pie
LONDON, Ship, Plumstead, Blackout / Vital Voice / Evil Minds
LONDON, Star And Garter, Putney (01 788 0345), The Feeder
LONDON, Starlight Rooms, Railway Hotel, Hampstead (01 624 7881), Marshall Doctors
LONDON, Tavern, Kingston, Cardless / Magnificent 7 / Fealers
LONDON, Two Brewers, Clapham (01 622 3821), Killer Wales
LONDON, White Lion, Putney Bridge (01 286 8403), A Bigger Splash
MANCHESTER, De Villies, Josef K.
NEWBURY, US Base, Janine
NEWCASTLE UPON TYNE, Mayfair Suite, Spill
NEWCASTLE UPON TYNE, The Mitre, Bewell, Appletwig Cutler
NORBERTH, Queen's Hall, Bearfoots
NORWICH, Whites, Mouse And The Underdog
NOTTINGHAM, Porterhouse Club, East Nottel (0777 704961), Photos
NUNEATON, Arts Centre, 1
OXFORD, Pennyfarthing, Westgate Shopping Centre (48007), Sunfly
ROTHERHAM, Clifton Hall (78300), Fallen Angel
SHEFFIELD, Lion, Mortuary in Wax / Rough Copy
SHIFNAL, The Star (Telford 461517), Snakes Alive
SILFOTH, Queen's Hotel, The Cheaters
STALYBRIDGE, The Commercial, Fireclown
TAUNTON, Linden Farm, The Papers
TAUNTON, Light Bob, Decoys
TRURO, William IV, The Crew
WALLASEY, Leasow Castle Hotel (051 639 7928), Dougie MacLean
WANTAGE EAST, Challow Village Hall, Flux Of Pink Indians / Eratic
WORTHING, Balmoral (36232), The Biz

News Extra

● **THE FRESHIES**, who had a hit with 'I'm In Love With The Girl On The Manchester Virgin Megastore Check-out Desk', take on a few dates this month. They play: Manchester Ralters August 1, Manchester Oldsbury Friday 3, Alexandra Park CND 8, Stockport Brookfield Hotel 15. And the band's leader Chris Slevay has an EP 'Red Indian Music' available now at £1.25 from Razz Records, 20 Cotton Lane, Wilington. Manchester M20 9UX.

● **BUDDY HOLLY** has a rock 'n' roll movie week devoted to him from September 7 to 11 which



BUDDY HOLLY week is to be celebrated with a week of rock 'n' roll movies this year.

comprises the main part of the annual Buddy Holly Week. It is the sixth annual event, which was instigated by Paul McCartney in 1976 and will be held at the Electric Cinema in London's Portobello Road. Movies are 'Don't Knock The Rock' on September 7, 'Mister Rock 'n' Roll' 8, 'Let The Good Times Roll' 9, 'Shake Rattle And Rock' 10 and 'The Girl Can't Help It' 11. Tickets can be bought in advance by sending a postal order with a SAE to 'Buddy Holly Rock 'n' Roll Movie Week', 1 Soho Square, London W1.

● **TICKET OUTLETS** have now been arranged for the Rock On The Tyne Festival — featuring Elvis Costello, Ian Dury and U2 — which takes place at Gateshead Stadium on August 29 and 30. They are: Newcastle City Hall Box Office, Middlesbrough Town Hall Box Office, Sunderland HMV Records, Carlisle Pink Panther Records, London Theatre Bookings, Stockton HMV Records, Hartlepool The Other Record Shop, Darlington Williams Records, Barrow Earthquake Records, Birmingham Cuculs Sounds, Blackburn Ames Records, Blackpool Music Mania, Bradford HMV Records, Bridlington Holiday Travel, Bristol Virgin Records, Coventry Virgin Records, Derby Records, Don-

caster Angies Records, Dundee Cathy McCabe Records, Aberdeen The Other Record Shop, Edinburgh The Other Record Shop, Newcastle Under Lyme Mike Lloyd Music, Hulf Gough And Davy, Lancaster Ear Ere Records, Leeds Barkers, Leicester Revolver Records, Liverpool Penny Lane Records, Manchester The Bandwagon and Paperchase Records, Nottingham Way Ahead Records and Selectadisc.

● **ROCK AND** roll band Crazy Cavan & The Rhythm Rockers have a 10-inch EP out this week entitled 'Rockability in Paris'. The band also undertake a British tour where they play Southampton Guildhall August 1, Southend Queens Hotel 2, Thirk Diaston Farm 7, Raleigh Asra Centre 8, London Plumstead Green Man 9, London Royalty 13, Hackney Pembury Tavern 14, Frienn Barnet Orange Tree 15, London Dingwalls September 12, Grimsby Pestle & Mortar 13, Cheddar Cliff Hotel 19, Doncaster Regal Club 25 and Carshalton St Helier Arms 26.

● **AMERICAN** R & B band Southside Johnny and the Asbury Jukes have a single out this week. Entitled 'All I Want Is Everything', it is taken from the group's current live album 'Reach Up And Touch The Sky'.

"There has never been as good a film about Elvis as this one. This film will please everyone"

Alexander Walker, *New Starliner*

THIS IS ELVIS.

CATE TERRE NOW SHOWING

CINEMA-CAMDEN TOWN 767 1291, 465 2444

Props: 1.30 (incl. Lunch) 3.15 5.05, 7.10, 9.10



AYLESBURY, Friar's (88948), Spirit
BLACKPOOL, Jenks (203 203), Whipp's
BRISTOL, Gbrnary (26272), Johnny Mars Band
CAMBRIDGE, Sound Collar, HHS Road (60933), Blue Orchids
CARLISLE, Keepa, The Cheaters
CARLISLE, Twisted Wheel (20335), Strutz
CASTLEFORD, Trades Club, Whammer Jammer
CHADWELL HEATH, Greyhound (01 599 1533), La-Roa/Terry Vision
COVENTRY, General Wolfe (88402), Thompson Twins
DIDSBURY, Ya Old Grey Horse, Big Event/Johnny Brillicream And The Gold Medallions
FALKIRK, Towh Hall (24911), Barbara Dickson
FOLKESTONE, Longford Hotel, Crocodiles/Calm/The Sedated
HARLOW, Free Festival, Steve Gibbons
HEREFORD, Market Tavern (56325), The Silence
LIVERPOOL, Brady's (226 3959), Josef K
LONDON, Adam And Eve, Mackney, The Crusiers
LONDON, Angel, Lambeth Walk, The Papers/Answer
LONDON, Dinqwalla, Camden Lock (01 267 4967), Urban Blight/Turano Sower
LONDON, Greyhound, Fulham Palace Road, Hammersmith (01 385 0526), The Lemons/Gong Straight
LONDON, Half Moon, Herne Hill (01 737 4560), A Bigger Splash
LONDON, Islington Town hall, Sounds Of Sweets
LONDON, Lee Community Centre, Lewisham, Liquidair
LONDON, Moonlight, Hampstead (01 624 7611), Dumb Blondes
LONDON, New Golden Lion, Fulham Road (01 385 3942), Flock Of Seagulls
LONDON, 101 Club, Clapham (01 223 8309), Remiped/Far Canal
LONDON, The Pits, Green Man, Euston Road (01 387 6977), The Cobras
LONDON, Rainbow, Finsbury Park (01 263 3148), Lambettes (all-day)
LONDON, Ruskin Arms, Manor Park, E12 (01 472 0377), Neil Kay's HM Disco
LONDON, Starlight Rooms, Railway Hotel, Hampstead (01 624 7611), Red Beans And Rice
LONDON, University, Manning Hall, Malet Street, Jim Capaldi/Stan Webb's Chicken Shack
LONDON, White Swan, Greenwich, Apocalypso
MANCHESTER, Denton Youth Centre, Twilight Zone
MANCHESTER, Gallery, Peter Street, The Things
MANCHESTER, Masons Arms, Whitefields, Walter Mitty's Little White Lies
MANCHESTER, Mayflower (223 1013), Vice Squad
MIDDLESBROUGH, Gaskins, O-Tips
NORTHAMPTON, Roadmender, D Go Tass/The Events Group/Mystery Guests
NOTTINGHAM, Gabbas, Xtreme Bon-dage/The Fix UK/Dirty Dick
NOTTINGHAM, Rock City (412544), Photos

OXFORD, Pennyfarthing, Westgate Shopping Centre (46007), Spring Offensive
PLUMSTEAD, Prince Rupert, The Escorts
PONTEFRACCT, Prince Of Wales, Rockabilly Rebs
PORT VALE, F.C., Motorhead/Ozzy Osbourne's Blizzard Of Ozz/Triumph/Mahogany Rush/Vardis (Heavy metal Holocaust)
RICHMOND (N. Yorks) Town Hall Hotel (2068) Splitterband
ST. AUGUSTELL, Mount Charles Club, Shades
ST. GERMANS, Elephant Fair, The Metroes
SANDGATE, Windsurfer Inn, Naughty Thoughts
SHIFNAL, The Star (Telford 469517), UXB
STOKE, Hanley Park, Weapon Of Peace/Plastic Idols/Espri De Corps
TAUNTON, Cartoon Suite, Decoys
ALTRINGHAM, All Saints Church, Nreel, Rise To Laugh/Captain Manipulate



ABERDEEN, Fusion (21135), O-Tips
BLACKPOOL, Grand Theatre, Matchbox
BLACKPOOL, Jenks (293203), Whipp's
BRADFORD, Cross Lane Liberal Club, Rockabilly Rebs
BRIGHTON, Jenkinson's (25897), Depeche Mode
BRISTOL, Trinity Hall (581544), Josef K
CHADWELL HEATH, Greyhound (01 599 1533), Teddy Salad
COVENTRY, General Wolfe (88402), Musical Youth
DARLINGTON, Flamingo, Astras
GLASGOW, King's Theatre, Barbara Dickson
GLASGOW, Maestros, Scott Street (041 332 0712), Fire Engines
LEEDS, Florde Grene Hotel (490984), Chevy/Limeigh
LEEDS, Warehouse (468267), Whammer Jammer
LONDON, The Angel, Lambeth, Red Beans And Rice
LONDON, Greyhound, Fulham Palace Road, Hammersmith (01 385 0526), Duffo
LONDON, Half Moon, Herne Hill (01 737 4560), TBC
LONDON, Half Moon, Holloway Road, Sabra
LONDON, New Golden Lion, Fulham Road (01 385 3942), Night
LONDON, 101 Club, Chapman (01 223 8309), Direct Hits / The Story So Far
LONDON, Pagassa, Stoke Newington (01 226 5830), Johnny Mars Band
LONDON, Royal Albert, Deptford, A Bigger Splash
LONDON, Ruskin Arms, Manor Park, E12 (01 472 0377), Minus 2
LONDON, Starlight Rooms, Railway Hotel, Hampstead (01 624 7611), Jump Squad / Blackout
LONDON, Venue, Victorian (01 828 9441), Spirit / Photos
LONDON, White Swan, Blackheath Road, T.F. Much
LONDON, Windsor Castle, Herrow Road (01 286 5403), Decoys
LONDON, Golden Sands, Tremeloes

CONTINUED ON PAGE 22

MOVIES

I SUPPOSE one of the first questions we have to ask ourselves is whether Mass Entertainment is absolutely necessary or even desirable. Should we be allowed to escape from the worries of a workaday world replete with political and personal violence and threat by retreating into a darkened auditorium to be stimulated on the most superficial level by images that excite and titillate without edification? Judging by the amount of correspondence and verbal outcry in recent years over the lack of 'decent family entertainment' available, especially in the cinema, the answer would appear to be a simple, unqualified 'yes', and the number of films currently on release which can be classed as such indicate a reaction amongst film makers to give the public what it wants.

Financial considerations notwithstanding (Low Grade has been making what he considers to be 'family entertainment' films for years and losing horrendous amounts of money as a result), film makers have been exploiting this need for escapist entertainment for years — films in which, literally or metaphorically, the good guys wear white, the villains get their comeuppance and the morality is similarly monochromatic. Let's face it, if a film isn't primarily entertaining we might as well all give up and go home, but an unrelieved diet of James Bond films (for example) is unlikely to contribute to our knowledge or understanding of ourselves, our environment or our problems and certainly won't provide us with any solutions. Alternatively, life could become very dull indeed if it weren't occasionally relieved by the sheer hedonistic pleasure of sensual gratification inherent in films of this kind. In other words, it ain't what you see it's the way that you see it.

Here endeth the sermon for today.

All this has been leading up to a look at Steven Spielberg's latest film, *Raiders Of The Lost Ark*, which, by his own admission is nothing more than mindless entertainment. That is not a derogatory statement — it's a fact and one that many critics (in particular the upper social Fleet



A scene from *Raiders Of The Lost Ark*

Street hacks) have chosen to take issue with, questioning Spielberg's motivation and failure to do anything significant with the vast sums available to him for *Raiders*. If by 'significant' they mean he hasn't produced a film that will elevate our consciousness they are absolutely right, but if they mean he has put together a film that isn't worth seeing, they are (for the reasons given above) absolutely out - 'To lunch, *Raiders* is simply one of the most entertaining films I have ever seen. Its premise is based on the chiffling serials of the 30s, in which seemingly indestructible heroes pitted their wits against similarly endowed villains and hairs - breadth escapes from a variety of perilous situations and ingenious traps were the order of the day.

Indiana Jones is an archeological adventurer much given to raiding lost Inca temples and the like against (almost) impossible odds to acquire precious, cursed - ridded idols, etc. for his museum and / or mantlepiece. Sent by the American government to discover the whereabouts of the legendary Lost Ark Of The Covenant he finds himself racing against time as the Nazis have also sent one or two 'representatives' to find the same

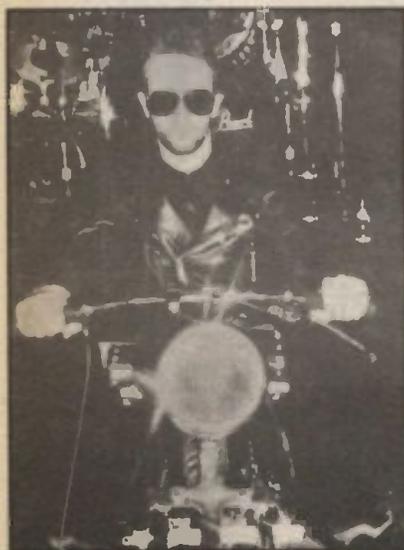
box. The mystical power of The Ark is said to be such that whoever possesses it will become invincible, though the effect of the forces it contains once unleashed upon the underserving are also rumoured to be somewhat, or, unpleasant. Nudge - nudge, wink - wink, say no more. To reveal more would be downright criminal so let's just say that on the level that it chooses to operate, *Raiders Of The Lost Ark* succeeds beyond all hopes and will have you on the edge of your seat from the opening scenes to the apocalyptic climax. Braveva direction is matched with firecracker dialogue and no - holds barred performances, especially Harrison (Hans Solo) Ford's Jones, a kind of 1930s Alistair Grant. To produce the kind of film that I would have considered impossible had I not seen the ocular proof.

The director is Steven Spielberg. The writer is George Lucas. One sequel at least is already being planned. Indiana Jones is a new hero. These are facts. *Raiders Of The Lost Ark* is fantasy. It is unashamedly enjoyable and almost majestic in its dumbness.

It's up to you to take the money or open the box.

JO DIETRICH

TOURS



ROB HALFORD extra date

- BRUMMY METAL merchants Judas Priest have added a date to their forthcoming British tour this autumn at the Crawley Leisure Centre on November 20. Tickets are on sale now and are available from Virgin Records in Brighton and the Leisure Centre, Haslett Avenue, Crawley, West Sussex.
- SHEENA EASTON has added a couple of extra gigs to her monster autumn tour at the Reading Hexagon Theatre, where she does a 6 clock show on October 18 and a second London date at the Dominion Theatre on October 18.
- SCOTTISH BAND TV 21 have rescheduled their August dates due to various cancellations. The group now play: London Marquee August 4, Leeds Warehouse 3, Liverpool Grafton Rooms 6, Manchester Pip's 7, Middlesbrough Rock Garden 8, London Marquee 11, Edinburgh Nile Club 15, Glasgow Maestro's 16 and London Marquee 18.
- THREE-PIECE band The Gas play a few London dates next week at Hope & Anchor August 9, Fulham Greyhound 14, 101 Club 15 and The Pits 20. The group also play at the Nottingham Imperial 13. The band also release a new single this week entitled 'Treatment', which is also available on 12-inch featuring an extra track, 'Getting Mighty Crowded'.
- A THIRTY-piece steel band, The Desperados, come over to Britain this autumn to play a series of dates including an appearance at the Reading Festival on August 20. The group will have the blues singer/guitarist Tai Mahai as their special guest along with Viv Stanshall as a comper. First appearance after Reading is at the London Notting Hill Carnival on August 31, before they go on to play: Bristol Colston Hall September 3, Brighton Dome 5, Coventry New Theatre 6, Bradford St George's Hall 8, Sheffield City Hall 9, Manchester Apollo 10, Southampton Gaumont 12, Birmingham Odeon 13, Leicester De Montfort Hall 14, Croydon Fairfield Halls 16, London Hammersmith Odeon 17 and London Venue 18. The band have just released an album of the same name and a single titled 'Brazil'.
- THE CHEATERS have added dates to their current tour at Manchester Riverside Hotel July 27, Worthington Malador Hotel 30, Silloth Queens Hotel 31, Carlisle Kreeps August 1, Manchester Ratters 3 and Manchester Lampite 4.
- COUNTRY STARS Boxcar Willie, Gerry Ford and Roy Drusky all tour England as part of the 'Country Music Festival On Tour' this month. The groups play Manchester Belle Vue August 7, Edinburgh Pleyhouse 29, Birmingham Odeon 30 and London Hammersmith Odeon 31. Tickets are priced at £12.50, £9.50 and £7.50.
- C-SIAM have lined up a series of dates at Bedford Horse & Groom August 1, Aylesbury 4, Bletchley White Hart 5, Peterborough 11, Reading Target Club 13, Bath Ring 'O' Bella 14, Southend Zero 15, Stevenage Swan 21, Ilchester Nowhere's Club 22 and Harrow 27.
- EVEREST The Hard Way (sic) who are a Scottish band play a few London dates at the Greyhound August 1, Marquee 5, Venue 12, Marquee 22 and Rock Garden 27.
- ROY SUNDHOLM, who has just released a single 'Good Girls Don't Wear White' plays London dates at The Pits August 8 and 19 and the 101 Club 23. His band includes ex-Thin Lizzy guitarist Brian Robertson.

DAVID ESSEX IS BYRON



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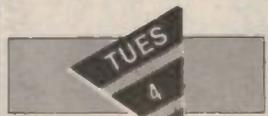
FROM PAGE 21

PLYMOUTH, St German's Elephant Fayre, Doll By Doll / Shades
 PONTEFRAC, Blackmore Head, Head Hunter
 SALTBURN, Zealand, Trepps
 SOUTHPORT, Theatre (0794 40404), The Buckle And Friends From Tiswas
 SWANSEA, Dublin Arms, Beatroute
 WOODFORD BRIDGE, White Hart, Silent Running



BLACKPOOL, Jenks Bar (293203), Whips
 CHADWELL HEATH, Greyhound (01-599 1533), Kidz Heat Door / Gymslips
 COLCHESTER, George Hotel, Chris Smither
 COVENTRY, General Wolfe (88402), Byron Band
 DUNDEE, Caird Hall (26121), Barbara Dickson
 DUNDEE, Ice Rink, O-Tips
 HULL, Tiffany's (28250), Chevy / Limelight
 KEIGHLEY, Funhouse Bar, Shake Appeal / The Elements
 LEEDS, Royal Park (785076), 96 Tears
 LONDON, Carved Red Lion, Essex Road, Mouse And The Underdog
 LONDON, Cricketers, Battersea Park Road (01-735 3059), 45's
 LONDON, Green Man, Stratford, High Street (01-634 1637), Far Canal
 LONDON, Greyhound, Fulham Palace Road (01-385 0526), Everest The Hard Way
 LONDON, Heaven, Charing Cross, Thompson Tine / Tailman / Electric Guitars
 LONDON, New Golden Lion, Fulham Road (01-385 3942), Streetwalkers
 LONDON, 101 Club, Clapham (01-223 8309), Aload Of Mice / Empires
 LONDON, Pembury Tavern, Hackney, Silent Running
 LONDON, Pitts, Green Man, Euston Road (01-387 6977), Amyl Dubes / Baby Ampifiers
 LONDON, Roundhouse Tavern, SW18, Harfoot Brothers

LONDON, Starlight, Railway Hotel, Hampstead (074 7511), The Rubbers
 LONDON, Upstairs At Ronnie's, Frith Street (01-439 0747), Talkover
 LONDON, Venue, Victoria (01-628 9441), A Bigger Splash
 LONDON, White Swan, Blackheath Road, T F Much
 MANCHESTER, Ralters, The Cheaters / Weapon Of Peace
 NOTTINGHAM, Hearty Goodfellow (42257), Fallen Angel
 NOTTINGHAM, Newcastle Arms, Downes And Beer
 ROSS ON WYE, Harvey's, White Horizon
 SHEFFIELD, Marples, Whammar Jammer
 SOUTHEND, Zero 8 (546344), Switchblade
 STOKE ON TRENT, Vine Inn, Menley, Killjoys
 WATFORD, Baileys, Mike Berry
 WIMPEY, Bell Inn, Duxington, Bill Zorn
 YORK, Jasper's, Blue Orchids



BRECON, Nythia Hotel, Mathews Brothers
 BURY, Dorby Hall, (081 761 7107), A New Opera / Kachias
 CHADWELL HEATH, Greyhound, 101-599 1533, OK Jive / Rams
 DARTFORD, Railway, Chris Smither
 GLASGOW, Tiffany's (1332 0992) O-Tips
 HARLOW, Louella's, Saigon
 IRVINE, Magnum Leisure Centre, Barbara Dickson
 LEEDS, Meanwood Hotel (752165), 96 Tears
 LONDON, Basement Bar, Clarendon Hotel, Hammersmith Broadway, Rompeda / Castaways
 LONDON, Dingwells, Camden Lock, (01-267 4967), Marlian Dance
 LONDON, Greyhound, Fulham Palace Road, Hammersmith, (01-385 0526), Reno Sawyer / Leson
 LONDON, Marquee, Wardour Street, (01-603) TV21
 LONDON, Moonlight, Hampstead, (01-624 56 Orchids
 LONDON, New Golden Lion, Fulham Road, (5 3942), A Bigger Splash
 LONDON, 101 Club, Oxford Street, (01-636 Chelsea / Chron-Gen

LONDON, Pitts, Green Man, Euston Road, (01-387 6977), Tour De Force
 LONDON, Rook Gardens, Covent Garden, (01 240 3961), Empires
 LONDON, Star And Garter, Putney, (01-788 0248), 45's
 LONDON, Venue, Victoria, (01-628 9441), Ket And Anna MacGarrigle
 WARDSTONE, Ship Inn, Ghost
 MANCHESTER, Lampite, The Cheaters
 PORTSMOUTH, Noro's Nightspot, Josef K
 ROTHERHAM, Domino, Whammar Jammer
 SHEFFIELD, Wimpy Bar, Fargate, Moriarty In Wax
 SOUTHEND, Kursaal (56278), Accent
 TAUNTON, Odeon, Elkie Brooks



CARDIFF, Chapter, Beatroute
 CHADWELL HEATH, Greyhound (01-599 1533), Neil Kay's HM Disco
 CRAWFORD, Town Hall, 4 Skins / Business / Last Resort
 DORRING, Football Club, English Rogues
 EXETER, Winston, The Metros
 LEEDS, Warehouse (468267), TV21
 LINCOLN, Drill Hall (243931), Chevy / Limelight
 LONDON, Cock, Palmers Green, The Donor
 LONDON, Green Man, Stratford High Street (01-534 1637), Black Market
 LONDON, Greyhound, Fulham Palace Road, Hammersmith (01-385 0526), Nightdoctor / Dub All Up
 LONDON, King's Head, Fulham Broadway, Impulse
 LONDON, 101 Club, Clapham (01-223 8309), Stolen Pets / Kidz Next Door
 LONDON, Pitts, Green Man, Euston (01-689 9615), Naked Lunch / Orange Cardigan
 LONDON, The Ship, Plumstead, Instant Automations / Flaky Head
 LONDON, Venue, Victoria (01-628 9441), Josef K / Aztec Camera
 MANCHESTER, Ralters, Depeche Mode
 MANCHESTER, Snooty Fox, Big Event / Johnny Brilicreme And The Gold Medallions
 MOTHERWELL, Civic Hall (66166), Barbara Dickson
 ST AUSTELL, Coliseum, Elkie Brooks

RADIO/TV

NOW THAT all this Royal Wedding nonsense is over maybe we can now get on with life as we know it on the airwaves. First up is that the subject of Paul Gambaccini's series of Radio One profiles is that cheery London born Scotsman ex-graviddigger Rod 'the Mod' Stewart on Thursday. As usual I'll have my weekly moan about it clashing with that fun packed, super anthrillng, megasmash perusal of the week's Top Thirty on Top Of The Pops, this week introduced by Steve Wright. The daily BBC 2 magazine 'Six Five Five Special' has a discussion on the state of the music industry with such notable experts as B Robertson (??) and Chris De Burgh (Waaatttt!) but at least well respected journalist Derek Johnson adds a modicum of respectability to the debate. Elsewhere Trent's 'Castle Rock' has an interview with Amy Trouble's Cleve Gregson who will be plugging his latest album 'Wheels In Motion', while Beacon's 'Newspics' has a telephone interview... (shouldn't that read "An Interview with French band Telephone" — Ed). Probably.

FRIDAY gets off to a gentle start with the early morning edition of "Razzamatazz" ("11.40 am is hardly early" — Hardworking, earlyrising Ed) which has Chas and Dave, Linda Nolan and the Detroit bawler herself Suzi Quatro. Peter Powell's funk hour "Summer Grooves" has Mirage as special guests and Frigg's able assistance on Radio One. Later on the same station Tommy Vance introduces a session from Heavy Metal thunderers Spider on his "Friday Rockshow". Amy Trouble's Cleve Gregson earns his shekels by travelling to Radio Beacon for an interview and shares the show with Harvey Andrews. But treat of the day has to be The End's appearance on Trent's 'Castle Rock', especially now that we can reveal that this bunch of oddballs were responsible for the backing on Kim Wilde's chart topping hit!

SATURDAY MORNING sees the broad grin of Peter Powell waking us up on BBC 1's "Get Set For Summer" with guest presenters the ever expanding brood of Nolans and guest warbler (swoon) David Essex. That evening "Pop Quiz", one of the few BBC forays into the rock world that doesn't insult the intellect or fail to entertain has Paul 'Mr Facts and Stats' Gambaccini, Lynsay 'Poison Pen' O'Paul and Alvin 'All that Glitters is not Gery' Stardust up against Russ 'I'm rich but anonymous' Ballard, Errol 'Short back and side' Brown of Hot Chocolate and Chas 'To be a Spurs supporter is a wonderful thing; Hodges, who appears without his lemons trim Dave for the first time. Even later heavy metal futurist Dollar (Surely some mistake here — Ed) appear on 'Summertime Special', ATV's 'Let's Rock' rockabogie's even later on the TV network. But Radio One's 'In Concert' blasts the airdrums with a repeat of the Queen appearance. SO TURN IT UP!!

LONDON WEEKEND'S 'Twentieth Century Box' continues to drop its 'bitchees' as presenter Danny Baker looks at the changing role of the record producer with Beatles man George Martin, Police and Hazel O'Connor knob twiddler Nigel Gray with Queen's Roger Taylor and Human League frontman Phil Oakley. Capital Radio's 'Sound Of The City' goes 'Underground' and investigates the period when music became more than just something to dance to in the sixties with ex-Ya guitarist Steve Howe, Soft Machine's articulate Robert Wyatt and influential Joe Boyd who single handedly pushed 'folk-rock' to prominence and now owns the highly rated 'Hannibal' label. While London gets the goodies the rest of the country will have to go deaf and blind for the day as far as media nourishment goes.

ONWARD to the beginning of the working week and Monday's entertainment is thinner than Bobby Charlton's hair with only an interview with 'A rock potboiler a day keeps the taxman away' author Miles on Belfast's Downtown Radio show 'Soundcheck', introduced by Davey Swims.

TUESDAY'S 'RAZZAMATAZZ' has Kirsty MacColl with Darts, a bunch who I'm sure would never sweat they were Elvis and the British champion yoyo expert, on ITV. While Beed 2 has Ralph McTell hopefully not singing the dreadful 'Strawls Of Lovers' as the show investigates the releases, Radio Clyde presents the Peter Hammill and Spandau Ballet show scheduled for last week but cancelled due to the death of Harry Chapin on 'Stick It In Your Ear'.

WEDNESDAY HAS old R'n'B king George Fame on BBC 2's 'Six Five Five Special' while Trent has a session with The Press, who are about to make a signing to a major while the rest of the airwaves suffer from summer doldrums. That's All Folks!

RELEASES

RANDY CRAWFORD releases a follow-up to her chart single 'You Might Need Somebody' this week. It is a version of the Brock Benton classic 'Rainy Night In Georgia'.



RANDY CRAWFORD follow-up to 'You Might Need Somebody'

JON & VANGELIS have a second single released this week entitled 'State Of Independence'. It is taken from their album 'The Friends Of Mr Cairo', but is an edited version of the track. Jon Anderson releases a solo album in the autumn.

THE RECORDS are back in the circuit again with a new single on August 7 entitled 'Imitation Jewellery'. The band also have an album out soon entitled 'Music On Both Sides' and a tour will follow. A one-off gig takes place at the London Fulham Greyhound on July 24.

POP DUO Dollar release their first single of the year this week. A Trevor Horn/Bruce Woolley composition entitled 'Hand Held In Black And White'. The flip side is a track from their album 'The Paris Collection' entitled 'Heartbeat (Love Me Slowly)'.

HEAVY METAL band Limelight have their debut album 'Limelight' released this week on lime-green vinyl.

PUNK VETERANS Chelsea have a single out this week entitled 'Freemans'. It includes three previously unreleased tracks, but sells at a single price rather than an EP.

NEW YORK new wavers Bush Tetras, Firestones, The Bongos, Raybeats and The dB's all feature on a compilation album entitled 'Start Swimming'. The album, out this week, was recorded at London's Finsbury Park last year and retails at £3.95.

AVANT GARDE band Wire have an album out this week featuring a package of live material under the title

'Document And Eyewitness' which includes previously unrecorded "tunes".

SCOTTISH YOUNGSTERS, the highly acclaimed Aztec Camera release a new single entitled 'Mistress Of Wire' with 'Lost Outside The Tunnel' on the flip.

THE VETS single 'World In Action' is now on sale across the country, having previously only been available in the Middlesbrough area.

BRITTON is the subject of the debut single by BOB MANTON which is entitled 'No Trees In Brixton Prison' — although it was written six months before the riots.

CLUB/RECORD Label 101 release a single by The Realistic entitled 'Jamaica You've Lost Your Maker' as well as a single by Jump Squad who bring out a "punk-style" version of the folk song 'Lord Of The Dance'.

DRINKING ELECTRICITY have their fourth single out this week, entitled 'Subliminal Random Particles'.

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AFRICAN MAYERS

IMPORTS

ROY AYERS: 'There's A Masterplan' (LP 'African Center Of The World' US Polydor PD-14327). Instantly memorable gorgeous 106bpm tinkling mellow singalong of the 'Keep That Same Old Feeling' sort, sadly short. 'Destination Motherland' being an infectious 'Freeze'-ish 105bpm pulsating jazz vibes instrumental. 'The River Niger' a very pretty 48-06-97bpm instrumental ripper with washing waves and 'Land Of Fruit and Honey' a chix-sung flowing 113-111bpm thumper, while of the afro-based rest the female rap and chant-infused Feia Anikulapo-Kuli-penned throbbing 46/93-94-95bpm ethnic title track is indeed very African, and 'I'll Just Keep Trying' a chanting emphatic 91-97bpm roger.

JEAN CARM: 'We Got Some Catchin' Up To Do' (LP 'Sweet And Wonderful' US Philadelphia Int FZ 38775). Long awaited set (it, or at least a Jean Carm LP, was actually advertised in our pages in last September), with lots of lovely soul slowies as well as this beautiful joyfully sinking 47/94bpm throbber, the typically wailed jogging 104-105bpm 'Bel Your Lucky Star' and the 118-120bpm 'Groove'. Instrumental held together by a bass that could have been more flowingly recorded, but they're good live though, and the album's got a lot to offer.

DR YORK: 'Shake-n-Saate' (Dutch Jungle Jam RD 1). Bongos introed bass bumbled uncomplicated up-front exuberantly chanted 124-123bpm 12in disco party leaper borrowing most of its inspiration from 'Shake Your Body (Down To The Ground)' but with enough happy bass and Latin-ish lift to catch on high. THE BB & Q BAND: 'Mistakes' (LP 'The Brooklyn, Bronx & Queens' Band, US Capitol ST-12183). Unashamedly pinching the GO instrumental sound but then slotting it in a sparser arrangement around staccato vocals, this and the similarly 121bpm 'Starlette' are both witty lurchers. 'Time For Love' is a soulfully sung but rather empty 112bpm patter, while the reggae-ish 'I'll Cut You Loose' at 120bpm is the set's 'Searching' — but then Jacques Fred Petrus produced that too.

THE LOVE UNLIMITED ORCHESTRA PRESENTS MR WEBSTER LEWIS: 'Welcome Aboard' LP (US Unlimited Gold FZ 37425). Starting a series of concept albums with equal conductor and arrangers, this is largely for nice mood listening apart from the 'Lift Your Voice And Say' 12in hit, the jerky 122bpm 'Night Life In The City' instrumental jolter, and especially the title track, which has a long running build-up to an ultra-sunny repetitive 118bpm rhythm riff with the simplicity of a playground sing-song laud.

BEACH BOYS: 'The Beach Boys Medley' (US Capitol 8624). Although the Boys themselves did make their own medley they actually scrapped it, this 7in mixer being the work of John Palladino. Fearlessly blending an authentic 'Beach Boys Gold' out of 'Good Vibrations' (29-154) / 'Help Me Rhonda' (147-1) / 'Get Around' (148) / 'Surf Doctor' (158) / 'Surf Safari' (Barbara Ann) (160) / 'Surfline USA' (163) / 'Fun Fun Fun' (164).

WEST STREET MOB: 'Let's Dance (Make Your Body Move)' (US Sugarhill SM-599). Powerfully smacking 'party party' type 118bpm 12in funkier with whopping offset vocoder bass voice, chattering chix, braying brass and background jolity. CHAZZ: 'Dancing Shoes' (US QIT D654). Bouncily infectious 116-117-118-117bpm 12in instrumental that's jazzy and whiny synth over the tight rhythm sounding very similar to Pleasure 'Glide'. 'Part 2' having a chanted vocal. WILD SUGAR: 'Measin' Around' (US TSDS TS 2084). Spazzy bouncy 113-115-116bpm 12in bumper with up-front bass beat and background chattering monotonous in the rapper-type style, but without a rap.

OTHER IMPORTS include a Country set (really) from Willie Jackson, some superb soul slowies from Sandra Fava, more Double Dutch fillers from Frankie Smith, and a frantic gay-orientated 4:35bpm 12in mixer using lots of Lime called 'Flash Back Of A Genius'.

UK NEWIES

TEENA MARIE: 'Square Bl' (80town 12TMG 1236). Jerkily luddering shrill 113-140bpm 12in squawker with some mumbaling male help reaches a rap section, Bobby Broom 'Saturday Night' being a welcome mix out of it. RAYBIO: '808 In The Groove' (Arista ARIST 22392). Bass synth punched catchy 119bpm heavy funk instrumental gets monotonous after a while but works brilliantly as a mixer for short stretches, the budget priced 3-track 12in also including his previous US smash 7in coupling of the buoyantly jogging 46/92bpm 'A Woman Needs Love' and slow 21bpm '50 into You'. REAL THING: 'Believe In You' (Calibre CABL 189). Well produced (by themselves) bass synth bumped jogging

semi-slow 106bpm 12in swayer with typical vocal sound and enough hook to catch it's played.

STARTER: 'Startrax Club Disco' (Pleisy KSY 1001, via Phonogram). Now, as it was really needed, the Bee Gees got the Stars On 45 treatment with various vintage of their material medleyed at 118bpm on 7in (12in evidently due too).

TIGHT FIT: 'Back To The 60s' (Jwa T 082). Ken Gold-produced pop-hitting Enigma-type 12in '60s medley certainly starts at 127bpm but then chucks my stylus about too much to check further, the A-side having some Rasko interruptions and the flip not.

RAM BAND: 'Riding On A Fantasy' (DJM DJR 10973). Well, at least they've dropped the tempo (to that of herb Albert's 'Rise') on an otherwise recognizable Ray Warleigh-blown rolling jazzy 0-102-101-00bpm 12in thudding thumper with cooing chix chanting in amongst the typical slick mix, flipped by the glibly Latin flavoured thudding 121bpm 'Rock Me Down To Rio' remix.

HIPNOSIS: 'Shaping Up' (Cheatnut NR 5). Brighton based Britfunkers with the usual string of solos, some more competent than others on Crusaders-inspired 118-120bpm 12in funk. Instrumental held together by a bass that could have been more flowingly recorded, but they're good live though, and the album's got a lot to offer.

UNVERSIONS: 'The Groove' (Groove Production GP 1047). Rhythmically Latin but oddly dull joltingly flowing 115-117bpm 12in jazz instrumental is a competently played but uninspiring disappointment, with the listening 110-111bpm 'Black Russian' flip lacks life too.

MOTION: 'Crazy Beat' (LP 'Motion' Double D DDLP4). Outstandingly classy reggae-jazz fusion set by Award's founder bassist George Oban, this being a disjointed but powerful 96/49 - 49 - 100 - 50 - 52/26 - 53 - 00bpm meanderer. 'Love Uprising' a jerky 61 (intro) - 123 - 124bpm Tyrone Davis oddie, all the slowies being gorgeous — the lovely atmospheric 0 - 34 - 65 - 00bpm 'Rainbow', 0 - 37/75bpm 'No Man is an Island' with pretty acoustic guitar and 47/95 - 48 - 00bpm 'Let Go' with pretty harmony, gentle 35bpm 'I'm Coming Home', Donne Warwick's 0 - 34 - 72/36bpm 'Walk On By', while the beautiful but stop-start 31/63 - 0 - 33 - 0 - 66bpm 'Basshown' will drive you delirious listening at home.

SO WELL: 'RADIO' (All In The Jammin' / Dread At The Controls DATC 006, via Rough Trade). Rather nice really coded out laid back sleazy 63/32bpm 12in reggae grog-grinder with Marley-style potential, worth a try.

JENNIFER: 'Without You' (SS Music SSM 062, via 01-249 7338). Jennifer's vocal side is pleasant enough but pales in comparison with the great sax wailed 73/37bpm 12in instrumental Part 1 Dub Cut 107 instrumental flip of this lovely reggae smoocher.

ROY YOUNG: 'Pure Fantasy' (EMI 12EM1 5185). Specialist in an extremely deep soul groove but actually felt superb 0 - 31 - 32x / 65 - 00bpm 12in toruous dead soul smoocher, not to be missed by true soul fanatics (it's flip of 'Love Sweeter: Than Fruit').

JOE GRANT: 'I Love You Yes I Love You' (Ensign ENY 218). Another trucking 127bpm synth backbeater, redeemed by a catchy old fashioned singalong flavour, but this time surprisingly on 7in only.

WINSTON GROOVY: 'Something On The Mind' (DJM DJR 10973). Simple catchy nursery rhyme-ish 90bpm 7in pop reggae with sexy growling girl adding spurious interest, enough to make it popular with Capital's listeners.

WAS (NOT WAS): 'Out Come The Freaks' (Ze 12WV 6798). Rather ably cut 120bpm 12in bass boomed smacker with assorted things happening through the constant beat, but none so interesting as on 'Wheel Me Out'.

STEPHANIE MILLS: 'Top Of My List' (20th Century-Fox TCD 2587). Radio-aimed creamily swinging 116bpm 12in backbeat swayer with Diane Ross-ish guitar.

MICHAEL JACKSON: 'We're Almost There' (Tania Motown 12TMG 877). Diane Ross-like soaringly shrill 48bpm 12in ballad production number, flipped more for interest than dance appeal, by his slightly painful original of Sugar Minott's 'We've Got A Good Thing Going'.

JACK MICHAELSON: 'Up The Wall' (Hoe Bee Gee HBG 8). On 3-track 7in with equally accurate send-ups of Petico and the Bee Gees, this 124-00bpm Michael Jackson piss-take (check the sleeve for my choice of words) was convincing enough to pack the floor when announced as a 'just discovered out-take from 'Oh The Wall'.

M-TEK: 'Car Tune' (Original TABD 06). Tedium UK jazz-funk 12in instrumental plods over upwards through 118 - 121bpm with rock guitar and sopping sax breaks (Rush Release serviced jocks with it though so far I've yet to hear of anyone actually buying it).

mentally assembled into a whole that's less than the sum of its parts.

ODDS 'N' BODS

THE SAGA OF MSO continues. This salsa orchestra turn out to be a combination from members of Cayenne, Breakfast Band and Gonzalez, assembled last year without the knowledge of Roberto Campoverde after his brain had been picked by producers Ray Singer and Arthur Louis — however, their Mainstreet label seems unable to decide whether the not track is called 'In The Jungle' or 'Colombia' depending on the record size. It's on the B-side anyway, shops can't get the 12in, and until I did some sleuthing nobody knew how to order it for indeed that it existed — so, do they want a hit or not? — Capitol plan a 3-track Maze 12in with the live 'Joy And Pain' / 'Happy Feelin'', plus the earlier 'Golden Time Of Day'... Level 42's album is likely to be launched during August at Mayfair's Gullivers club in West Street, where every night this week Mirage are playing live... Paul Murphy's Jaffas live jazz venue inside London Tottenham Court Road in Horsechase is planned to follow the wildly successful Heath Brothers gigs with future appearances by Invasions, Cayenne, Roland Vasquez & Urban Ensemble, Ray Carless & Tarantula, Morrissey and, hopefully, Dave Valentin (not the Shakatak?)... Quincy Jones could well be bringing a star-studded orchestra over here soon, following release of his Pettit Axiom album on Qwest. OESM's Discolek 81 at London's Bloomsbury Centre Hotel on September 13/14/15/16th will be open all four days to DJ's this year (from 11am daily) with overseas manufacturers exhibiting for the first time too, plus fringe events like a series of seminars for DJ's, record company participation, and a DJF awards night... France's even more massive exhibition, Discosm 81 will be at Paris's Parc des Expositions on October 28/27/26/25th, aimed at all leisure facility users of sound and lighting equipment (UK rep. Jack Kessler, 01-499 2317).

'Thames Valley DJ Assn are having a DJ's' meet about the selling form Kingston on... Thames on Sunday 18th August, £3 tickets including buffet (cheques payable TVDJ's) from PO.Box 39, Slimes, Middlesex. Sounds like a nice idea... had great fun last week playing nothing but 'food' and 'drink' hits (like 'Kiss Me Honey Money Kiss Me', 'Special Brew') at a party to launch the latest Guinness Book Of British Hit Singles by Messing Rice, Gambacini & Bond, the guest stars including everyone from Cliff 'n' the Shads to Shakin' Stevens —

Mud's Los Gar in particular got going to Lennie Donegan's 'Have A Drink On Me' first. 'Do Your Cheating Gum Lose Its Flavour' (On The Bed Post Overnight) / ... New York's black - oriented (ie: soul/disco) WBSL radio has again come out way on top of the late ratings, actually increasing its audience share since the winter (and they still say disco is dead)... Sandy Martin at Swindon Brunel Rooms got an exercise bike from the local sports shop and gets people doing speed trials in time to the records, pedalling and pulling the rowing - action handbars. 'Brazilian Oass' being hard to beat... Greg Davies (Bedford) gets his punters to put in requests 'on tape' via a small Philips tape memo pad which obviates scribbled scraps of paper and the danger of mispronouncing names — but presumably he has to chain the tapes to something... John Mayoh (Bolton 55518) needs firm offers of work before raising a loan to buy a Philips 80-inch screen and Chromascope for video projection, so anyone interested within 50 miles of Bolton let him know...

DISCO DATES

THURSDAY (30) Gary Allan has a royal wedding hangerover night at Liverpool McMillans with prizes for red / white / blue outfits (no corgis allowed), Tony Blackburn dingles at Beasted Orchard Spot, Norman Scott starts weekly Thurs / Fri / Saturday gay nights at Harringay Lazars; FRIDAY (31) Sean French jazz - funks Dicot 101 21 Club, Paul Clark & Mick Fuller jazz - funks Bognoor, Khristanos; SUNDAY (2) Chris Hill jazz - funks Gillingham Centre, Blithemes play live jazz - funk at Brighton Busby's.



CENTRAL LINE, formed as a sextet in '78 from the same pool of East End funk musicians that also coughed up Light Of The World and Imagination, has shrunk down to the current foursome of (l to r) Henry Defoe, Camille Kings, Lipson Francis, Linton Beckles, their buzzing hot 'Walking Into Sunshine' newie being co-written by the last two with Heatwave's Roy Carter, who produced it (for Mercury Records & Tapes).

BREAKERS

BUBBLING UNDER the UK Disco 90 (page 29) with increased support are Rafael Cameron 'Boogie's Gonna Get Ya' / 'All That's Good To Me' / 'Number One' (US Salsoul LP), Brick 'Sweet' (US Bang 12in), Impressions 'Fan The Fire' (US 20th Century-Fox LP), Lee Dakar 'Song For My Son' (US Elektra LP), Eddy Grant 'Love You Yes I Love You' (Ensign), Phyllis Hyman 'Tonight You And Me' / 'Can't We Fall In Love Again' / 'I Ain't Asking' (US Arista LP), Champaign 'Can You Find The Home' / 'Sittin' In It' (US Warner Bros LP), Roy Ayers 'There's A Master Plan' / 'Destination Motherland' / 'Atrics' (US Polydor LP), Gino Soccio 'Hold Tight' / 'Street Talk' (Atlantic LP), Pleasure 'Glide' (Fantasy 12in), Jean Carn 'We Got Some Catchin' Up To Do' / 'Bel Your Lucky Star' (US Phil Int LP), Heaven & Earth 'I Really Love You' (US WMOT 12in), Richie Havens 'Going Back To My Roots' (Warner Bros 12in promo), B&S Band 'Mistakes' / 'Starlette' / 'I'll Cut You Loose' (US Capitol LP), Funk Masters 'Cry' (Tania Music 12in), Drangers 'Shine Your Light' (US BC 12in), Zenith 'People

Of The Sun' (US Lyric Int 12in), Rah Band 'Riding On A Fantasy' (DJM 12in), Brothers Johnson 'Caught Up' (A&M LP), Love Unlimited Orchestra 'Welcome Aboard' / 'Night Life In The City' (US Unlimited Gold LP), Billy Ocean 'Nights (Feel Like Getting Down)' (GTO 12in), LaToya Jackson 'Stay The Night' (US Polydor 12in), Dr York 'Shake-n-Saate' (Dutch Jungle Jam 12in).

DANCE ORIENTATED ROCK CHART: (1) Ultravox, (2) Depeche Mode A/B, (3) Human League, (4) Visage, (5) Kraftwerk A/B, (6) Out Of Bounds LP (Island), (7) — Duran Duran 'Friends Of Mine' / 'The Sound Of Thunder' (EMI LP), (8) — Duran Duran 'Girls On Film' (EMI 12in), (11/12) Passions, (12) Can, (13/14) Eno/Bryne, (14) — Positive Noise 'Charm' (Slovak 12in), (15/16) Icehouse, (16) — Bauhaus 'Passion Of Lovers' (Beggars Banquet 12in), (17/18) Soft Cell 'Memorabilia', (18/19) Duran Duran 'Careless Memories', (19/20) Heaven 17, (20) — Mebo 'America In My Head' (Polydor 12in).

HIT NUMBERS: Beats Per Minute for last week's pop chart entries on 7in are Stevie Wonder 117, Shakin' Stevens 133-134, Duran Duran 132, Royal Philharmonic 0-13c, Squeeze 95, Lobo 0-12d, Diana Williams 4d, Bill Wyman 118, Eddy Grant 122f, Paul Gardner 47/94-93i, Shakatak 139-138i, Brothers Johnson 128i.

DISCONET

IN RESPONSE to continuous mail asking about the American DJ-only subscription service which issued remixes of amongst others Abba 'Lay All Your Love On Me', Donna Summer 'I Feel Love', Grace Jones 'Pull Up To The Bumper', I have no alternative but to give their address. This back-catalogue material will no longer be available from them, so please don't go pestering them for it. General public fans of the artists concerned, don't waste your time, as the service is strictly for DJs who are very carefully vetted before being added to the list (this is for copyright reasons as most releases are combinations of material from many different labels). Before you start, be aware that this is a Book Of The Month Club type of operation, where for a very sizeable subscription you have to receive what you send you at regular intervals (with options to purchase special extras), and that the material they send out is aimed mainly at gay orientated US disco DJs. In other words, if you think you're going to get lots of great remixes that will be really useful here, this could be a massive waste of money which does not justify the odd UK-staked goodie that slips through the net. Ah-hah, yes — the service is called Disconet, operated by Sugarscoop Inc, 600 Third Avenue, New York, NY 10016, USA (telephone 0161-212-817 2313). Timewasters, please do not apply. On the other hand, you could try London's Record Shack, who have been known to get a limited number of such issues which they sell at £25 each (an indication of the cost you'll be saving yourself in lost, Duhm! / ing).

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CHARTS

NOT CONTENT at upstaging the wedding of Coronation Street's Ken Barlow to Deirdre Langton, getting us to pay for the greatest show on earth and giving us a day off, Prince Charles and Lady Diana Spencer have cocked up our schedules to the extent that we have to go to press before this week's charts come out. So for your delectation and delight we have scoured our vast vaults for some charts of yesteryear. These replace UK Albums and UK Singles charts (shown) and all the US charts. Normal service (plus all the charts you'll have missed) will be resumed next week.

UK TOP 50 SINGLES

Week ending August 1, 1964

- 1 1 A HARD DAY'S NIGHT, Beatles, Parlophone
- 2 2 IT'S ALL OVER NOW, Rolling Stones, Decca
- 3 3 I JUST DON'T KNOW WHAT TO DO WITH MYSELF, Dusty Springfield, Philips
- 4 6 CALL UP THE GROUPS, Barron-Knights, Columbia
- 5 9 DO WAH DIDDY DIDDY, Manfred Mann, HMV
- 6 7 HOLD ME, P. J. Proby, Decca
- 7 5 HOUSE OF THE RISING SUN, Animals, Columbia
- 8 8 ON THE BEACH, Cliff Richard, Columbia
- 9 4 I WON'T FORGET YOU, Jim Reeves, RCA Victor
- 10 12 TOBACCO ROAD, Nashville Teens, Decca
- 11 20 I GET AROUND, Beach Boys, Capitol
- 12 13 SOMEDAY WE'RE GONNA LOVE AGAIN, Searchers, Pye
- 13 16 WISHIN' AND HOPIN', Merseybeats, Fontana
- 14 10 IT'S OVER, Roy Orbison, London
- 15 11 KISSIN' COUSINS, Elvis Presley, RCA
- 16 15 SOMEONE, SOMEONE, Brian Poole, Decca
- 17 14 YOU'RE NO GOOD, Swinging Blue Jeans, HMV
- 18 31 IT'S ONLY MAKE BELIEVE, Billy Fury, Decca
- 19 18 RAMONA, The Bachelors, Decca
- 20 17 HELLO DOLLY, Louis Armstrong, London
- 21 32 LA BAMBA, The Crickets, Liberty
- 22 38 FROM A WINDOW, Billy J. Kramer & The Dakotas, Parlophone
- 23 29 I LOVE YOU BECAUSE, Jim Reeves, RCA Victor
- 24 19 MY GUY, Mary Wells, Stateside
- 25 23 I FOUND OUT THE HARD WAY, Four Pennies, Philips
- 26 22 LIKE DREAMERS DO, Applejacks, Decca
- 27 41 THE FERRIS WHEEL, Everly Bros., Warner Bros.
- 28 25 NOBODY I KNOW, Peter and Gordon, Columbia
- 29 24 DIMPLES, John Lee Hooker, Stateside
- 30 39 SWEET WILLIAM, Millie, Fontana
- 31 24 CAN'T YOU SEE THAT SHE'S MINE, Dave Clark Five, Columbia
- 32 35 THE GIRL FROM IPANEMA, Stan Getz & Joao Gilberto, Verve
- 33 34 WHY NOT TONIGHT, Mojos, Decca
- 34 49 HAVE I THE RIGHT, Moneycombs, Pye
- 35 27 YOU'RE MY WORLD, Cilla Black, Parlophone
- 36 30 CHAPEL OF LOVE, Dixie Cups, Pye
- 37 33 I SHOULD CARE, Frank Ifield, Columbia
- 38 25 HELLO DOLLY, Frankie Vaughan, Philips
- 39 50 HAPPINESS, Ken Dodd, Columbia
- 40 44 HURT BY LOVE, Inez & Charlie Foxe, Sue
- 41 36 TOUS LES GARÇONS ET LES FILLES, Francoise Hardy, Pye
- 42 37 NON HO L'ETA PER AMARTI, Gigliola Cinquetti, Decca
- 43 — SPANISH HARLEM, Sounde Incorporated, Columbia
- 44 — HANDY MAN, Dal Shannon, Stateside
- 45 28 SHOUT, Lui & The Luvvers, Decca
- 46 — YOU'LL NEVER GET TO HEAVEN, Dionne Warwick, Pye Int.
- 47 43 HERE I GO AGAIN, The Hollies, Parlophone
- 48 40 THE RISE AND FALL OF FLINGEL BUNT, The Shadows, Columbia
- 49 42 JUST-FOR YOU, Freddie and the Dreamers, Columbia
- 50 — ONCE UPON A TIME, Marvin Gaye & Mary Wells, Stateside

UK TOP 20 LP's

Week-ending August 1, 1964

- 1 1 A HARD DAY'S NIGHT, Beatles, Parlophone
- 2 2 THE ROLLING STONES, The Rolling Stones, Decca
- 3 3 WONDERFUL LIFE, Cliff Richard, Columbia
- 4 5 WEST SIDE STORY, Sound Track, CBS
- 5 4 THE BACHELORS & 16 GREAT SONGS, Bachelors, Decca
- 6 6 KISSIN' COUSINS, Elvis Presley, RCA Victor
- 7 8 WITH THE BEATLES, The Beatles, Parlophone
- 8 10 IT'S THE SEARCHERS, The Searchers, Pye
- 9 7 DANCE WITH THE SHADOWS, The Shadows, Columbia
- 10 11 BUDDY HOLLY SHOWCASE, Buddy Holly, Coral
- 11 14 GREEN ONIONS, Booker T. & The MGs, London
- 12 13 HELLO DOLLY, Louis Armstrong, London
- 13 9 IN DREAMS, Roy Orbison, London
- 14 12 A GIRL CALLED DUSTY, Dusty Springfield, Philips
- 15 18 THE MERSEYBEATS, Merseybeats, Fontana
- 16 16 SESSION WITH THE DAVE CLARK FIVE, Dave Clark Five, Columbia
- 17 20 THE EXCITING SOUNDS OF ROY ORBISON, Roy Orbison, Embor
- 18 — DIONNE WARWICK, Dionne Warwick, Pye Int.
- 19 19 STAY WITH THE HOLLIES, The Hollies, Parlophone
- 20 — JAZZ SEBASTIAN BACH, Les Swingle Singers, CBS

RECORD MIRROR



P. J. PROBY: the original new romantic holds himself at No. 6 in 1964.



LITTLE STEVIE WONDER: masterblasts his way from No. 28 to No. 8 in 1967

Charts as supplied by BMRB/Music and Video Week and used by BBC.

UK TOP 50 SINGLES

Week ending August 5, 1967

- 1 1 ALL YOU NEED IS LOVE, Beatles, Parlophone
- 2 2 SAN FRANCISCO (FLOWERS IN YOUR HAIR), Scott McKenzie, CBS
- 3 10 DEATH OF A CLOWN, Dave Davies, Pye
- 4 4 IT MUST BE HIM, Vikki Carr, Liberty
- 5 5 ALTERNATE TITLE, Monkees, RCA
- 6 21 I'LL NEVER FALL IN LOVE AGAIN, Tom Jones, Decca
- 7 5 SHE'D RATHER BE WITH ME, Turtles, London
- 8 28 I WAS MADE TO LOVE HER, Stevie Wonder, Tamla Motown
- 9 6 SEE EMILY PLAY, Pink Floyd, Columbia
- 10 7 A WHITER SHADE OF PALE, Procul Harum, Decca
- 11 9 UP UP AND AWAY, Johnnie Mann Singers, Liberty
- 12 8 THERE GOES MY EVERYTHING, Engelbert Humperdinck, Decca
- 13 11 LET'S PRETEND, Lulu, Columbia
- 14 20 JUST LOVING YOU, Antia Harris, CBS
- 15 12 RESPECT, Aretha Franklin, Atlantic
- 16 15 GROOVIN', Young Rascula, Atlantic
- 17 35 CREOQUE ALLEY, Mama and Papa
- 18 13 TAKE ME IN YOUR ARMS AND LOVE ME, Gladys Knight and the Pips, Tamla Motown
- 19 14 907, Diamond Dekker, Pyramid
- 20 17 YOU ONLY LIVE TWICE, Nancy Sinatra, Reprise
- 21 26 TRAMP, Otis Redding and Carla Thomas, Stax
- 22 28 MARTA, Bachelors, Decca
- 23 22 TONIGHT IN TOKYO, Sandie Shaw, Pye
- 24 25 ANNABELLA, John Walker, Philips
- 25 27 IF I WERE A RICH MAN, Topoi, CBS
- 26 15 CARRIE ANNE, The Hollies, Parlophone
- 27 47 GIN HOUSE, Amen Corner, Deram
- 28 19 SEVEN ROOMS OF GLOOM, Four Tops, Tamla Motown
- 29 18 HERE COMES THE NICE, Small Faces, Immediate
- 30 30 DON'T SLEEP IN THE SUBWAY, Petula Clark, Pye
- 31 31 SOMEWHERE MY LOVE, Micheal Sammes Singers, HMV
- 32 24 WHEN YOU'RE YOUNG AND IN LOVE, Marvelette, Tamla Motown
- 33 33 SHAKE, Otis Redding, Stax
- 34 35 RELEASE ME, Engelbert Humperdinck, Decca
- 35 29 STRANGE BREW, Cream, Reaction
- 36 41 TRYING TO FORGET, Jim Reeves, RCA
- 37 — THE HOUSE THAT JACK BUILT, Alan Price Set, Decca
- 38 — EVEN THE BAD TIMES ARE GOOD, Tremeloes, CBS
- 39 32 PAPER SUN, The Traffic, Island
- 40 38 SILENCE IS GOLDEN, Tremeloes, CBS
- 41 34 WITH A LITTLE HELP FROM MY FRIENDS, Young Idea, Columbia
- 42 48 HI HI HAZEL, Troggs, Page One
- 43 — TALLY MAN, Jeff Beck, Columbia
- 44 46 THE LAST TIME, Who, Immediate
- 45 — MORE AND MORE, Andy Williams, CBS
- 46 50 TO LOVE SOMEBODY, Bee Gees, Polydor
- 47 — THE TIME HAS COME, P. P. Arnold, Immediate
- 48 — GREEN STREET GREEN, New Vaudeville Band, Fontana
- 49 — A BAD NIGHT, Cat Stevens, Deram
- 50 — BYE BYE BABY, Symbol, President

UK TOP 20 LP's

Week ending August 5, 1967

- 1 1 SGT. PEPPER'S LONELY HEARTS CLUB BAND, Beatles, Parlophone
- 2 2 HEADQUARTERS, The Monkees, RCA Victor
- 3 3 SOUND OF MUSIC, Soundtrack, RCA
- 4 6 FIDDLER ON THE ROOF, London Cast, CBS
- 5 4 ARE YOU EXPERIENCED, Jimi Hendrix, RCA Victor
- 6 9 MAMAS & PAPAS DELIVER, Mama & Papa's, RCA Victor
- 7 11 BEST OF THE BEACH BOYS, Beach Boys, Capitol
- 8 8 MORE OF THE MONKEES, Monkees, RCA
- 9 12 MONKEES, The Monkees, RCA
- 10 15 RELEASE ME, Engelbert Humperdinck, Decca
- 11 7 THIS IS JAMES LAST, Various Artists, Stax
- 12 23 SMALL FACES, Small Faces, Immediate
- 13 13 DOCTOR ZHIVAGO, Soundtrack, MGM
- 14 16 JIGSAW, Shadows, Columbia
- 15 10 TOM JONES LIVE AT THE TALK OF THE TOWN, Tom Jones, Decca
- 16 22 BUDDY HOLLY'S GREATEST HITS, Buddy Holly, Ace of Hearts
- 17 5 GOING PLACES, Herb Alpert, Pye
- 18 20 A DROP OF HARD STUFF, The Dubliners, Major Minor
- 19 25 FOUR TOPS (LIVE), Four Tops, Motown
- 20 17 GREEN, GREEN GRASS OF HOME, Tom Jones, Decca

Profile

FULL NAME: Ramona Marguerite Carlier.
DATE OF BIRTH: 25-7-57.
EDUCATED: Geneva Convent and Ballet School.
FIRST LOVE: My father.
FIRST DISAPPOINTMENT: Discovering my Dad didn't want to marry me.
FIRST PERFORMANCE: Being a swan in a ballet at the age of eight.
HEROINE: I'm not into that!
HERO: He knows!
VICES: Young boys.
HOBBIES: Young boys.
MOST FRIGHTENING EXPERIENCE: First gig at the Chippenham pub.

FUNNIEST EXPERIENCE: Realising that my three week holiday in England had lasted three years.
WORST EXPERIENCE: Job as a table clearer at an Earls Court exhibition.
IDEAL HOME: Renaissance castle in Italy.
IDEAL CAR: Black BMW.
IDEAL HOLIDAY: Anywhere I can get a tan.
FAVOURITE FOOD: Smoked salmon on toast.
FAVOURITE DRINK: Fresh lime and gin.
FAVOURITE CLOTHES: Body hugging black dresses.
MOST HATED CHORE: Sound-checks.
AMBITION: To find the love of my life.



RAMONA OF THE MO-DETTES

STAR CHOICE



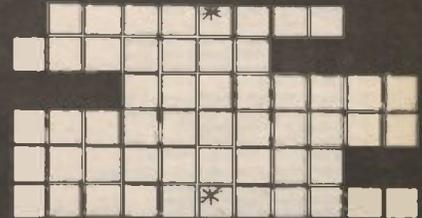
BIFF OF SAXON

GREATEST HITS — ZZ Top. One of the first bands I ever got into. I still play this album constantly.
EMPTY GLASS — Pete Townshend. Really nice guitar.
AGE OF SPADES — Motorhead. Because they're mates.
STRAY DOG (LP) — Stray Dog. Unknown US band that existed three years ago, six years ahead of its time.
HIT AND RUN — Gitschool. Even though they bad mouthed us, they still deserve success.
VAN HALEN 1 — Van Halen. In my opinion the first heavy metal album to come out of America. 'Running With The Devil' is the most played track.
HIGHWAY TO HELL — AC/DC. Best song ever written.
ARMED AND READY — Michael Schenker Group. Favourite guitarist — Glad he's recording again.
AND THE BANDS PLAYED ON — Saxon. Best song ever written.
DEREK AND CLIVE — Derek and Clive. Makes a change, doesn't it.

PUZZLES

X-WORD AND POPAGRAM... and your chance to win an album

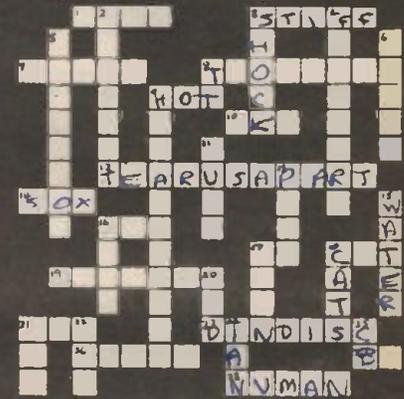
POP-A-GRAM



SOLVE THE six cryptic clues and write the answers across the puzzle so that the starred-down column spells out a bad-mannered dance. Remember the clues aren't in the correct order. You have to decide what the right order is.

Watch that bee buzz about. You'll discover what 'ppen (3, 4)
The RAC's male race could lead you to Smokey's old Motown group (8)
Ben at Roman's party changed the landscape (6, 5)
There's no CIA! So Edmund changes it all around (3, 4, 2, 2)
The dean's he's mashed up backed Siouxsie (5)
Lets can pig him and ask 'bout us (9)

X-WORD



- ACROSS
- 1 Some Bizzare album group (4)
 - 2 Madness record label (8)
 - 3 Nick Rhodes lookalike's group (5)
 - 4 Twins? You must be joking (8)
 - 5 Rod's legs are this (3)
 - 6 Gangsters dropped them (3)
 - 7 Ian Curtis says will do this (11)
 - 8 Dirk wears them (3)
 - 9 17 Across group (3)
 - 10 Leader of 15 across. Them suit? (2)
 - 11 Bono has a black one (3)
 - 12 Northampton band (7)
 - 13 Maff a guilty duet (3)
 - 14 OMD's Hades' label (7)
 - 15 See 13 down (5)
 - 16 He is in the same band Eno left (2)
 - 17 His friends are electric (5)
- DOWN
- 1 See 3 down (7)
 - 2 Another Richard Burgess involvement (5)
 - 3 Shepherd warning over Paradise group (8)
 - 4 And 2 down. Madness Move (8)
 - 5 Sniff's other half (5)
 - 6 1000 Swords gives these initials (7)
 - 7 13 down's group. Recently split (11)
 - 8 You have 17 seconds to solve this clue (8)
 - 9 And 26 across. Leader of 5 down. The one with the funny haircut (4)
 - 10 New Music had a world of it (5)
 - 11 Jam member (4)
 - 12 Fame co-writer (8)
 - 13 Blue's poles have gone astray (4)
 - 14 Spiteful late-punk (3)
 - 15 Madness member (3)
 - 16 Bowie album (3)
 - 17 Mr. Dury (3)
 - 18 Carradio (2)

ANSWERS TO LAST WEEK'S CROSSWORD
ACROSS: 1 Funeral Pyre, 3 Cais, 7 Crusaders, 8 Rat Race, 11 Golden, 13 Art For Art's Sake, 15 I Got You, 17 CCS, 19 Lot, 20 Anthem, 23 Robin, 24 SOS, 25 Blue Sky.
DOWN: 1 Future Shock, 2 Night Games, 3 Reggatta De Blanc, 4 Young Parisians, 5 Creme, 6 Ross, 8 All Stood Still, 10 Eton Rifles, 12 Alex, 14 Say When, 16 Ure, 18 Babe, 21 Mr. 22 Rab.

SOLUTION TO LAST WEEK'S POPAGRAM (in order of puzzle)
Yoko Ono, Intuition, Dark Horse, Ian Gillan, Teddy Bear, Midge Ure, Specials. DOWN... RAS Ode.

LAST WEEK'S WINNER: Colin Ooran, 12 Brooklyn Avenue, South Norwood, London SE25

Remember, you have to complete both the X-word and Popagram to qualify to win an album. Send your completed entry to: X-Word / Popagram, Record Mirror, 40 Long Acre, London WC2E 9JT.

Name

Address



BEACH BOYS: get around to the No 3 slot.

US TOP 50 SINGLES

Week ending August 1, 1964

- 1 1 A HARD DAY'S NIGHT, Beatles, Capitol
- 2 2 RAO DOLL, Four Seasons, Philips
- 3 3 I GET AROUND, Beach Boys, Capitol
- 4 4 WISHIN' AND HOPEIN', Dusty Springfield, Philips
- 5 5 THE LITTLE OLD LADY (FROM PASADENA), Jan & Olan, Liberty
- 6 10 EVERYBODY LOVES SOME BODY, Decca Martin, Reprise
- 7 7 DAMN ME, Roger Miller, Smash
- 8 6 GIRL FROM IPANEMA, Getz & Gilberto, Verve
- 9 15 WHERE DID OUR LOVE GO, Supremes, Motown
- 10 11 KEEP ON PUSHING, Impressions, ABC
- 11 12 UNDER THE BOARDWALK, Drifters, Atlantic
- 12 13 BOB DYLAN, Peter & Gordon, Capitol
- 13 2 MEMPHIS, Johnny Rivers, Imperial
- 14 9 CAN'T YOU SEE THAT SHE'S MINE, Dave Clark Five, Epic
- 15 23 STEAL AWAY, Jimmy Hughes, Feme
- 16 43 PEOPLE SAY, Dixie Cups, Redbird
- 17 30 I WANNA LOVE HIM SO BAD, Jerry Beane, Redbird
- 18 25 (YOU DON'T KNOW) HOW GLAD I AM, Nancy Wilson, Capitol
- 19 26 FARMER JOHN, Premiere, Warner Bros
- 20 17 GOOD TIMES, Sam Cooke, RCA Victor
- 21 27 SUGAR LIPS, Al Hibet, RCA
- 22 33 HANDY MAN, Del Shannon, Amy
- 23 19 TRY IT BABY, Marvin Gaye, Tamla
- 24 16 MY BOY LITTLE BOY, Brian Smith, Smash
- 25 34 C'MON AND SWIM, Bobby Freeman, Autumn
- 26 95 DON'T LET THE SUN CATCH YOU CRYING, Gerry & The Pacemakers, Laurie
- 27 10 I LIKE IT LIKE THAT, Miracles, Tamla
- 28 24 PEOPLE, Barbra Streisand, Columbia
- 29 22 DON'T THROW YOUR LOVE AWAY, Searchers, Kepp
- 30 4 AIN'T SHE SWEET, Beatles, Aico
- 31 15 MIXED UP, SHOOK UP GIRL, Patty & The Embroses, Herald
- 32 1 HOW DO YOU DO IT, Gerry & The Pacemakers, Laurie
- 33 44 AL-DE-LA, Ray Charles Singers, Command
- 34 37 TELL ME, Rolling Stones, London
- 35 15 JUST BE TRUE, Gene Chandler, Constellation
- 36 38 DD I LOVE YOU, Ronettes, Philips
- 37 43 I BELIEVE, DeClerks, London
- 38 4 WALK DON'T RUN #4, Ventures, Dotlan
- 39 42 YOU'RE MY WORLD, Gipsy Kings, Capitol
- 40 4 SUCH A NIGHT, Elvis Presley, RCA Victor
- 41 49 ANGELITO, Rene & Rene, Columbia
- 42 25 NO PARTICULAR PLACE TO GO, Chuck Berry, Chess
- 43 29 ALONE, Four Seasons, Vee-Jay
- 44 36 TENNESSEE WALTZ, Sam Cooke, RCA Victor
- 45 30 BAD TO ME, Ray J. Kramer & Dakotas, Imperial
- 46 32 HEY, HARBONICA MAN, Little Steve Wonder, Tamla
- 47 21 WORLD WITHOUT LOVE, Peter & Gordon, Capitol
- 48 4 I'LL CRY INSTEAD, Beatles, Capitol
- 49 4 I'M INTO SOMETHING GOOD, Earl-Jean, Capitol
- 50 1 LOOKING FOR LOVE, Connie Francis, MGM



THE DOORS: blaze a trail to the top of the charts.

US TOP 50 SINGLES

Week ending August 5, 1967

- 1 2 LIGHT MY FIRE, Doors, Elektra
- 2 8 I WAS MADE TO LOVE HER, Stevie Wonder, Tamla
- 3 27 ALL YOU NEED IS LOVE, Beatles, Capitol
- 4 1 CAN'T TAKE MY EYES OFF YOU, Frankie Valli, Philips
- 5 3 WINDY, The Association, Warner Bros
- 6 9 A WHITER SHADE OF PALE, Procol Harum, Decca
- 7 5 COME ON DOWN TO MY BOAT, Every Mother's Son, MGM
- 8 11 WHITE RABBIT, Jefferson Airplane, RCA
- 9 12 MERCY, MERCY, MERCY, Buckingham, Columbia
- 10 19 CARRIE ANNE, Hollies, Epic
- 11 21 SILENCE IS GOLDEN, Tremeloes, Epic
- 12 17 A GIRL LIKE YOU, Young Rascals, Atlantic
- 13 18 JACKSON, Nancy Sinatra and Lee Hazlewood, Reprise
- 14 16 SOCIETY'S CHILD, Janis Ian, Verve
- 15 30 PLEASANT VALLEY SUNDAY, Monkees, Colgems
- 16 4 UP, UP AND AWAY, Six Dimension, Soul City
- 17 19 ITAKE IT BACK, Sandy Potts, MGM
- 18 34 BABY I LOVE YOU, Aretha Franklin, Atlantic
- 19 26 SOUL FINGER, Bar-Kays, Voli
- 20 23 MAMMY, Happenings, B.T. Puppy
- 21 44 WORDS, Monkees, Colgems
- 22 20 MAKE ME YOURS, Betty Swann, Money
- 23 25 MORE LOVE, Smokey Robinson & Miracles, Tamla
- 24 28 THERE DOESN'T SEEM TO BE ANYBODY, England's Humphreys, Parrot
- 25 7 A LITTLE BIT OF SOUL, Music Explosion, Laurie
- 26 10 SAN FRANCISCO - FLOWERS IN YOUR HAIR, Scott McKenzie, Decca
- 27 47 COLD SWEAT, James Brown, King
- 28 37 TESTIFY, Parliaments, Revlon
- 29 31 MYPHOTIZED, Linda Jones, Come
- 30 32 CHAPEL IN THE MOONLIGHT, Dean Martin, Reprise
- 31 38 I LIKE THE WAY, Tommy James & Shondells, Roulette
- 32 41 THANK THE LORD FOR THE NIGHT-TIME, Neil Diamond, Bang
- 33 22 FOR YOUR LOVE, Paichas and Herb, Date
- 34 35 YOUR UNCHANGING LOVE, Marvin Gaye, Tamla
- 35 45 TO LOVE SOMEBODY, Son Good, Aico
- 36 38 THE WAFER BINGO, Herb Alpert and the Tijuana Brass, A&M
- 37 13 LET THE GOOD TIMES ROLL & FEEL SO GOOD, Sunny Sigler, Parkway
- 38 13 DON'T GO OUT INTO THE RAIN, Herman's Hermits, MGM
- 39 8 C'MON MARIANNE, Four Seasons, Philips
- 40 33 LET'S LIVE FOR TODAY, Grass Roots, Dunhill
- 41 41 HEROES AND WILLIAMS, Beach Boys, Brother
- 42 19 DON'T SLEEP IN THE SUBWAY, Petula Clark, Warner Bros
- 43 28 HERE WE GO AGAIN, Ray Charles, ABC
- 44 44 THE RIVER IS WIDE, The Forum, MCA
- 45 42 AIN'T NO MOUNTAIN HIGH ENOUGH, Marvin Gaye and Tammi Terrell, Tamla
- 46 49 GLORY OF LOVE, Otis Redding, Volt
- 47 40 TRACKS OF MY TEARS, Johnny Rivers, Imperial
- 48 28 STEP OUT OF YOUR MIND, American Breed, Act
- 49 41 OUT AND ABOUT, Tommy Boyce and Bobby Hart, A&M
- 50 1 THE WORLD WE KNEW, Frank Sinatra, Reprise

UK TOP 20 R'n'B SINGLES

Week ending August 5, 1967

- 1 2 TRAMP, Otis Redding and Carla Thomas, Sire
- 2 1 RESPECT, Aretha Franklin, Atlantic
- 3 3 097 SHANTY TOWN, Desmond Dekker, Pyramid
- 4 1 I WAS MADE TO LOVE HER, Stevie Wonder, Tamla Motown
- 5 15 THINGS GET BETTER, Eddie Floyd, Star
- 6 11 TAKE ME IN YOUR ARMS AND LOVE ME, Gladys Knight and the Pips, Tamla Motown
- 7 6 SWEET SOUL MUSIC, Arthur Conley, Atlantic
- 8 4 FOR YOUR PRECIOUS LOVE, Oscar Toney Jr., Stateside
- 9 7 GROOVIN', Young Peoples, Atlantic
- 10 14 SEVEN ROOMS OF GLOOM, The Four Tops, Tamla Motown
- 11 8 SHAKE RATTLE AND ROLL, Arthur Conley, Atlantic
- 12 17 WHEN YOU'RE YOUNG AND IN LOVE, Marolettas, Tamla Motown
- 13 16 SHAKE, Otis Redding, Atlantic
- 14 13 TOUGHER THAN TOUGH, Derrick Morgan, Pyramid
- 15 11 RUDIE TAKE A MESSAGE, Denny, Star Beat
- 16 9 SOUL FINGER, The Bar-Kays, Star
- 17 8 THANK YOU JOHN, Willie Tee, Atlantic
- 18 13 I FEEL LIKE CRYING, Sam and Ohm, Brunswick
- 19 10 HERE WE GO AGAIN, Ray Charles, HMV
- 20 11 GET READY, Donnie Elbert, CBS

UK TOP 20 EP's

Week ending August 1, 1964

- 1 1 LONG, TALL SALLY, The Beatles, Parlophone
- 2 2 THE ROLLING STONES, The Rolling Stones, Decca
- 3 3 ALL MY LOVING, The Beatles, Parlophone
- 4 4 ON STAGE, Marolettas, Fontana
- 5 5 LOVE IN LAS VEGAS, Elvis Presley, RCA
- 6 5 C'EST FAB, Françoise Hardy, Pye
- 7 5 PETER, PAUL & MARY, Peter, Paul & Mary, Warner Bros
- 8 11 WALKING ALONE, Richard Anthony, Columbia
- 9 7 THOSE BRILLIANT SHADOWS, The Shadows, Columbia
- 10 19 THE BACHELORS VOL 2, The Bachelors, Decca
- 11 19 JUST ONE LOON, Hollies, Parlophone
- 12 14 ANYONE WHO HAD A HEART, Cilla Black, Parlophone
- 13 9 TWIST & SHOUT, The Beatles, Parlophone
- 14 14 BEST OF CHUCK BERRY, Chuck Berry, Pye
- 15 13 THE BACHELORS, The Bachelors, Decca
- 16 15 LAWRENCE OF ARABIA, Aowdrack, Colpis
- 17 12 I ONLY WANT TO BE WITH YOU, Dusty Springfield, Philips
- 18 9 THE BEATLES, The Beatles, Parlophone
- 19 11 IN DREAMS, Roy Orbison, London
- 20 11 SPIN WITH THE PENNIES, Four Pennies, Philips

UK DISCO

- 1 1 GOING BACK TO MY ROOTS, Odeysey, RCA 12in
- 2 2 FBI IN LOVE, Evelyn King, RCA 12in
- 3 3 CHANT NO. 1, Spandau Ballet, Reformation 12in
- 4 4 STARS ON 45 VOLUME 2, Star Sound, CBS 12in
- 5 5 RAZZAMATAZZ, Quincy Jones, A&M 12in
- 6 6 DANCING ON THE FLOOR, Third World, CBS 12in
- 7 7 IF YOU FEEL IT, Thelma Houston, RCA 12in
- 8 8 BODY TALK, Imagination, R&B 12in
- 9 9 ODE PUSA - ME NO POP!, Cecil Mundy, Ze 12in
- 10 10 WORDY RAPPINGHOOD, Tom Tom Club, Island 12in
- 11 11 GIVE IT TO ME BABY/GHETTO LIFE, Rick James, Motown LP/12in
- 12 12 WIKKA WRAP, Evasions, Groove Production 12in
- 13 13 ON THE BEAT, BBSD Band, Capitol 12in
- 14 14 TRY IT OUT, Qino Socio, Atlantic 12in
- 15 15 PULL UP TO THE BUMPER, Grace Jones, Island 12in
- 16 16 SHE'S A BAD MAMA JAMA, Carl Carlton, 20th Century-Fox 12in
- 17 17 LET SOMEBODY LOVE YOU, Kani Burke, RCA 12in
- 18 18 TAKE IT TO THE TOP/CELEBREREMOS, Kool & The Gang, Do-It-12in 12in
- 19 19 BODY MUSIC, Striders, Epic 12in
- 20 20 WALK RIGHT NOW, Jacksons, Epic 12in
- 21 21 YOU'LL NEVER KNOW/I'M TOTALLY YOURS, Hi-Gloss, Epic 12in
- 22 22 LAY ALL YOUR LOVE ON ME/ON AND ON AND ON, Abba, Epic 12in
- 23 23 I CAN MAKE IT BETTER, Whispers, Solar 12in
- 24 24 LADY (YOU BRING ME UP), Commodores, Motown 12in
- 25 25 EVERYBODY SALSA - SALSA RASPOODY, Modern Romance, WEA 12in
- 26 26 BRAZILIAN DAWN, Shakalab, Polydor 12in
- 27 27 HAPPY BIRTHDAY, Sherie Wonder, Motown/12in promo
- 28 28 THROW AWAY THE KEY, Lina, Chrysalis 12in
- 29 29 CINCO DE MAYO, War, US LAX 12in
- 30 30 CAN YOU HANDLE IT (REMIX), Sharon Redd, US Prelude 12in
- 31 31 VERY LAST DROP, Bobby Thurston, Epic 12in
- 32 32 BACK TO THE '80s, Tight Fit, Jive 12in
- 33 33 HILLS OF KATMANDU/WISHMONE, Tantra, Automatic 12in
- 34 34 HIGH BY INCH/HOLD ON TO THE FEELING, Striders, US Prelude LP
- 35 35 ONE DAY IN YOUR LIFE, Michael Jackson, Motown
- 36 36 SHAKE IT UP TONIGHT, Cheryl Lynn, CBS 12in
- 37 37 BUSTN' OUT/OVER AND OVER, Material, Ze 12in
- 38 38 SAYURDAY NIGHT/CLEAN SWEEP/SHARE MY LOVE/REMEMBER WHEN, Bobby Brown, US Arista GRP LP
- 39 39 BEING WITH YOU, Smokey Robinson, Motown/12in promo
- 40 40 GOING BACK TO MY ROOTS, Lemon Doris, Warner Bros 12in/US LP
- 41 41 NO WOMAN NO CRY/JAMMIN' (LIVE), Bob Marley, Island 12in
- 42 42 OO-LIKE YOU/BADNESS, Morrissey Mulken, Beggars Banquet 12in
- 43 43 I LIKE YOUR LOVIN'/SHE'S GOT PAPERS ON ME, Richard "Dimples" Fields, US Borewalk LP
- 44 44 NICE AND SOFT, Whip, US Perspective 12in
- 45 45 FUNTOWN U.S.A., Rascal Cameron, US Salsoul 12in
- 46 46 STILL IN THE GROOVE/A WOMAN NEEDS LOVE/50 INTO YOU, Raydio, Arista 12in
- 47 47 SLIPSTREAM/STAY A WHILE, Morrissey Mulken, Beggars Banquet LP
- 48 48 ROBERTO WHO...?, Cayenne, Groove Production 12in
- 49 49 IF YOU WANT MY LOVIN'/WHAT ARE YOU WAITING FOR/THE OTHER SIDE OF LOVE/CAN'T TAKE IT, Evelyn King, US RCA LP
- 50 50 SONG FOR JEREMY/SHADOW STREET/TRY SOME OF THIS/LIFE LINE/EDDIE AND CAROL, Spacex, US Arista LP
- 51 51 WALKING INTO SUNSHINE, Central Line, Mercury 12in
- 52 52 YOU MIGHT NEED SOMEBODY, Randy Crawford, Warner Bros 12in
- 53 53 IT MUST BE MAGIC, Teena Marie, US Gordy LP
- 54 54 FEEL MY LOVE TONIGHT/YOUNG GIRL/BABY I LOVE YOU/SPOTLIGHT/LOVE ON A TWO WAY STREET/YOU TAKE ME TO HEAVEN/SCREAMIN' OFF THE TOP, Stacy Lattimore, US Cotillion LP
- 55 55 LIVE A LIFE/REGGAE FEELING, Black Slate, Ensign 12in
- 56 56 WIDE AWAKE IN A DREAM, Barry Baga, Dynamic 12in
- 57 57 SOUND OF THE UNIVERSE, The B-52s, Ensign 12in
- 58 58 FREELY DANCIN'/DON'T BE SO COOL/THE SOUND TABLE, Cameo, US Chocolate City LP/12in promo
- 59 59 THE CARIBBEAN DISCO SHOW, Lobb, Polydor 12in
- 60 60 TURN IT ON, Level 42, Polydor 12in
- 61 61 UPTOWN FESTIVAL/TAKE THAT TO THE BANK, Shalamar, RCA Golden Grooves 12in
- 62 62 LIFT YOUR VOICE AND SAY, Love Unlimited Orchestra, US Unlimited Gold 12in
- 63 63 WALL TO WALL/WANNA BE CLOSE TO YOU/I LOVE YOU MORE/JUST FRIENDS/SECRET RENDEZVOUS/IMAGINARY PLAYMATES, Rene & Angela, US Capitol LP
- 64 64 SQUARE BIZ, Teena Marie, Motown 12in
- 65 65 CRUISIN' THE STREETS/REMEMBER ME - AIN'T NO MOUNTAIN HIGH/NOUVEAU SUTE, Boys Town Gang, US Moby Dick LP
- 66 66 OUT COME THE BREAKS, Was (Not Was), Ze 12in
- 67 67 DRAGONFLY/PASS THE MUSIC ON, Morrissey Mulken, Beggars Banquet 12in
- 68 68 DANCIN' THE NIGHT AWAY, Vogue, Mercury 12in
- 69 69 THE WOMAN IN ME/NIT 'N RUN LOVER (REMIX), Carol Jean, Canadian Matre LP
- 70 70 LOVE FANTASY/LOVE ATTACK, Mighty Fibre, Elektra LP
- 71 71 BETCHA WOULDN'T HURT ME/THE DUDE/JUST ONCE, Quincy Jones, A&M LP
- 72 72 GOING PLACES/QINA GINA/TABLE MANNERS, Kim Creole, Ze LP
- 73 73 WHEEL RE-OUT, Was (Not Was), Ze LP/US Arista 12in
- 74 74 JIRO/DANCIN' & PRANCIN', Candice, Excalibur 12in
- 75 75 QONHA GET OVER YOU, Franco Joli, US Prelude 12in
- 76 76 RAINY NIGHT IN GEORGIA, Randy Crawford, Warner Bros LP
- 77 77 JOY AND PAIN/CHANGING TIMES/RUNNING AWAY/SOUTHERN GIRL, Maze, Capitol LP
- 78 78 GIVE IT UP/HERE IS MY LOVE, Syntexis, US Fantasy Money LP/12in promo
- 79 79 EVERYBODY GET DOWN, A Conn, US RBL 12in
- 80 80 PAPA'S GOT A BRAND NEW PIG BAG, Pig Bag, Y
- 81 81 EASE YOUR MIND, Touchdown, Record Shack 12in
- 82 82 CAR TUNE, Hi-Tek, Original 12in
- 83 83 LITTLE SUNFLOWER/FIESTA CUBANA/RENSAL SUNRISE, Cayenne, Groove Production LP
- 84 84 (WANTED) DEAD OR ALIVE, Manhattan Transfer, Atlantic
- 85 85 PEGGY/SAMBANDO, Davo Valentin, US Arista GRP LP
- 86 86 YOU'RE THE ONE/BACK TO THE FUNK/HIGH ON THE BOOGEY/IT'S YOUR LOVE THAT I'M MISSIN', Stargard, Warner Bros LP
- 87 87 WHAT COMES NEXT/SKIP/JACK/HAND AND FOOT/GREEN VESTIGE/SHIP ON THE LIP, Gami Sawai & Bacon Egg, Japanese Electric Blvd LP
- 88 88 SEARCHING TO FIND THE ONE, Unlimited Touch, Epic 12in
- 89 89 HOOKED ON CLASSICS, Royal Philharmonic Orchestra, RCA 12in
- 90 90 IN THE NIGHT/WHAT'S ON YOUR MIND, Cheryl Lynn, US Columbia LP

INDEPENDENT

- SINGLES
- 1 1 NEW LIFE, Depeche Mode, Mute
 - 2 2 PAPA'S GOT A BRAND NEW PIG BAG, Pig Bag, Y
 - 3 3 NEU SWELL (EP), Fluo Of Pink Indiana, Cross
 - 4 4 MOTORHEAD, Hawkwind, Flicknits
 - 5 5 ANOTHER BITES THE DUSTY, General Saint/Cinet Eastwood, Greenleaves
 - 6 6 PUPPETS OF WAR (EP), Chron Gen, Geogolye
 - 7 7 TOO DRUNK, Dead Kennedy, Cherry Red
 - 8 8 O. QUARTERS, Associates, Situation 2
 - 9 9 L'LE RED RIDING HOOD, Phe, Albion
 - 10 10 THE RESURRECTION (EP), Vice Squad, Riot City
 - 11 11 WIKKA WRAP, Evasions, Groove Production
 - 12 12 DREAMING OF ME, Depeche Mode, Mute
 - 13 13 CEREMONY, New Order, Factory
 - 14 14 LAST ROCKERS, Vice Squad, Riot City
 - 15 15 OUR SWIMMER, Wba, Rough Trade
 - 16 16 HAGASAKI NIGHTMARE, Craze, Craze
 - 17 17 LET THEM FREE (EP), Anti-Past, Rondelot
 - 18 18 GO FOR GOLD, Qrio Al Our Best, Happy Birthday
 - 19 19 ARMY LIFE, Exploited, Secret
 - 20 20 WHY, Discharge, Clay
 - 21 21 I WANT TO BE FREE, Toyah, Safari
 - 22 22 I FORGET THE OOMPH, Wah, Eternal
 - 23 23 FREAKED, Charlie Harper, Ramkap
 - 24 24 CALIFORNIA USER ALLES, Dead Kennedy, Fast
 - 25 25 AT MIDSPHERE, Joy Division, Factory
 - 26 26 DON'T SLOW IT DOWN/DON'T LET IT PASS YOU BY, UB40 DEP International
 - 27 27 FOUR SORE POINTS (EP), Anti-Past, Rondelot
 - 28 28 DOGS OF WAR, Exploited, Secret
 - 29 29 NUMBER ELEVEN, Dead Or Alive, Inevitable
 - 30 30 ZEROX, Adam & The Ants, Do It
 - 31 31 DECONTROL, Discharge, Clay
 - 32 32 BLOODY REVOLUTIONS/PERSONS UNKNOWN, Craze/Poison Girls, Craze
 - 33 33 BELA LUGOSI'S DEAD, Bruhause, Small Wonder
 - 34 34 LOVE WILL TEAR US APART, Joy Division, Factory
 - 35 35 EXPLOITED BARRY ARMY, Exploited, Secret
 - 36 36 WARDANCE/PSYCHE, Killmy Job, Malicious Damage
 - 37 37 TRANSMISSION, Joy Division, Factory
 - 38 38 KILL THE POOR, Dead Kennedy, Cherry Red
 - 39 39 REBEL WITHOUT A BRAIN, Theatre Of Hate, Burning Rome
 - 40 40 TEDDY BEAR, Red Savina, Gordy
 - 41 41 IT'S OBVIOUS, Au Pairs, Human
 - 42 42 ORIGINAL SIN, Theatre Of Hate, SS

- 43 43 ODLE AGE/FREE SPEECH, Talkman, Recreational
- 44 44 BOOM, Bush Tetras, Fetish
- 45 45 CHARM, Positive Noise, Static
- 46 46 WATCHING THE HYDROPLANES, Tunnel Vision, Factory
- 47 47 MYSTIFICATION, Zounds, Rough Trade
- 48 48 SURVIVAL, Red Beat, Blank Machine
- 49 49 HURRY ON SUNDOWN (EP), Hawkwind Zoo, Flicknits
- 50 50 THE FISH NEEDS A BIKE, Blur, Armageddon

ALBUMS

- 1 1 PENIS ENVY, Craze, Craze
 - 2 2 PRESENT ARMS, UB40, DEP International
 - 3 3 THE ONLY FUN IN TOWN, Josef K, Posicard
 - 4 4 PUNKS NOT DEAD, Exploited, Secret
 - 5 5 DOCUMENT AND EYEWITNESS, Wba, Rough Trade
 - 6 6 ANTHEM, Toyah, Safari
 - 7 7 BLACK BOUNDS OF FREEDOM, Black Uhuru, Greenleaves
 - 8 8 CLOSER, Joy Division, Factory
 - 9 9 SIGNING OFF, UB40, Graduate
 - 10 10 STATONS OF THE CRASS, Craze, Craze
 - 11 11 IN THE FLAT FLY, Rothhaus, 4AD
 - 12 12 FRESH FRUIT FOR ROTTING VEGETABLES, Dead Kennedy, Cherry Red
 - 13 13 UNKNOWN PLEASURES, Joy Division, Factory
 - 14 14 TOYAH TOYAH TOYAH, Toyah, Safari
 - 15 15 FIRE HOUSE ROCK, Walling Stone, Greenleaves
 - 16 16 LIVE AT THE LYCEUM, Cabaret Voltaire, Rough Trade
 - 17 17 DIK WEAARS WHITE SOCKS, Adam & The Ants, Do It
 - 18 18 ODYSSEY, Raincoats, Rough Trade
 - 19 19 TO EACH... - A Certain Ratio, Factory
 - 20 20 HE WHO DARES WINS, Theatre Of Hate, SS555
 - 21 21 LIVE AT THE COUNTER EUROVISION '84, Misty in Roots, People Unite
 - 22 22 THE BLUE MEANING, Toyah, Safari
 - 23 23 HEART OF DARKNESS, Positive Noise, Static
 - 24 24 CONCRETE, Phe, Albion
 - 25 25 PRAYERS ON FIRE, Birthday Party, 4AD
 - 26 26 LUBRICATED YOUR LIVING ROOM, Fire Engines, Accessory
 - 27 27 PROVISIONALLY ENTITLED THE SINGING FISH, Colin Newman, 4AD
 - 28 28 SHEEP FARMING IN BARNET, Toyah, Safari
 - 29 29 CHAPPAUDICKR BRIDGE, Poison Girls, Craze
- COMPILED BY ALAN JONES FOR RESEARCH FROM A NATIONWIDE PANEL OF SPECIALIST SHOPS. ONLY INDEPENDENTLY DISTRIBUTED RECORDS ARE ELIGIBLE.

Songwords

THE JACKSONS Walk Right Now

Here when all my work is done
She calls and she says dear can I come
I say to her that you know our love has gone
But aggressive heart you're really not the one
She comes to the door crying all my feet
Guilt shines in her eyes as she slowly sinks in deep
You know our love couldn't last forever
Persuade your way but you ain't clever

CHORUS:
I close the door and I say never
I don't care what you're sayin'
Walk right now I ain't playin'
Love elsewhere for you I'm prayin'
Don't look back you ain't stayin'

Here I'm cryin', I can't sleep
I sigh 'cause I thought this would never be
I say oo-oo-I'm screamin' out for someone
And now she's knockin' on the door for me
She just won't leave me alone
She wants to speak with me
And persuade me in her arms
And now she's callin' on the phone for me
Just won't leave me alone

Deep down inside she's trying to be clever
To love once more then leave me forever
I close the door and I say never

REPEAT CHORUS
I try so hard to cope with you
I can't bear with the things you put me through
To love as friends I wish that we could see
But persuasive heart
You just won't let pure friendship be

You know our love couldn't last forever
Persuade your way but you ain't clever
I close the door and I say never.

REPEAT CHORUS
Copyright: Carlin Music Corporation.



on Epic Records

ROCK 'N' ROLL

SINGLES:

- 1 SNE SHE LITTLE SHEILA, Gene Vincent, Capitol
- 2 GOIN' THE BOOGIE, Ray Heale and the All Stars, Juke-Box
- 3 BIG TEN INCH, Wynonie Harris, King
- 4 DOONIGHT SWEETHEART, Spankfield, Charly
- 5 WHEN WE GET MARRIED, Dream Lovess, Lead Nite
- 6 FIRE, Shekin' Stevens, Epic
- 7 LATCH ON, Ron Marzocco, MGM
- 8 BOOGIE WOOGIE, Floyd Cramer, RCA
- 9 BIG BOPPERS WEDDING OF THE YEAR, Big Bopper, Mercury
- 10 GREEN DOOR, Shekin' Stevens, Epic

PICK TO CLICK: LET'S GO, Reuters, Warner-Bros

ALBUMS:

- 1 TOMMY STEELE STAGE SHOW, Decca
- 2 THE SOUND OF FURY, Billy Fury, Decca
- 3 MOM ROCKABILLY COLLECTION - VOL. 8, Various, MGM
- 4 THE TOMMY STEELE STORY, Decca
- 5 THE COLLECTORS HANK WILLIAMS VOL. 8, MGM
- 6 THE BARON, Johnny Cash, CBS
- 7 CLIFF, Cliff Richard, EMI Import
- 8 BLUE RIDGE RANGERS, Fantasy
- 9 BILLY BURNETT, Billy Burnett, CBS
- 10 HOWLIN' WOLF, Chess

PICK TO CLICK: CHESS & CHECKER, Doo-Wop, Chess

Compiled By: ROLLERCOASTER RECORDS, PO Box 107, Chessington, Surrey

HEAVY METAL

- 1 HOW DO I EXIST, Fortrose, from 'Hands In The Tuff', Atlantic
- 2 TOO MANY PEOPLE, Yvonne, M. Logo
- 3 PHILBY, Rory Gallagher, MCA
- 4 HIT ME, Pat Benatar, from 'Crimes Of Passion', CBS
- 5 TREASON A TO Z, 17 - 48, Polydor
- 6 HEARTBREAKER, Prisoner, ACS Demo Tape
- 7 REBECCA, The Byron Band, Dome, Creole
- 8 BLACK ICE, Aragon, 45, Dome, Neel
- 9 BURNING A SINNER, Witchfinder General, MB Records Demo
- 10 COLLISION COURSE, Flat 48, MCA
- 11 WAR PIGS, Black Sabbath, from 'Paranoid' LP, Vertigo
- 12 NO BONE MOVIES, Ozzy Osbourne & Blizzard Of Ozz, Jai
- 13 BEATING AROUND THE BUSH, AC/DC, from 'Highway To Hell', Atlantic
- 14 TOO HURT TO CRY, Prisoner, ACS Demo Tape
- 15 DOWN THE DUSTPIPE, Status Quo, 45, Pye
- 16 YOU BETTER RUN, Pat Benatar, 45, CBS
- 17 WILD SIDE OF LIFE, Blaise One, 45, Phonogram
- 18 JUST ANOTHER SUICIDE, UFO, from 'Lights Out' LP, CBS
- 19 BLACK DIAMOND, Kiss, from 'Platinum' LP, Casablanca
- 20 WICKED WORLD, Black Sabbath, from 'Live At Last', NEMS

Compiled By: Mick, The Tynesider, Tuesday Rock Club, Salters Road, Gateshead, Tyne & Wear.

CHART FILE

CONGRATULATIONS TO Frank Zappa's wife Gail who is apparently infatigating once again. The Zappas named their last - born Diva after initially threatening "If it's a boy we'll call it Burt Reynolds, and if it's a girl we'll call it Clint Eastwood." The eccentric couple have three other children who rejoice in the names Moon Unit, Dweezil and Ahmet Amukha Rodan.

Neil Diamond recently set an American all-time record for the most Top 10 albums without ever hitting No. 1. Orchestra leader Ray Conniff established the previous record with 11 summit - shy Top 10 albums between 1957 and 1968 - the same year Diamond first placed an album on the chart. That was 'The Feel Of Neil Diamond' which reached No. 137. Neil acquitted himself fairly well over the next four years and hit the Top 10 for the first time in 1970 with a collection of his best-known tracks entitled 'Neil Diamond Goes'. Since then he's released a further 13 albums of which 11 have made the Top 10 but still the No. 1 spot eludes him.

The album which took Neil past Conniff's least cherished record was the soundtrack to the movie 'The Jazz Singer' which sold over a million copies but peaked at No. 3.

Kenny Rogers has made a fortune singing country but has no qualms about ringing the changes if he hits dry up (some hope). "I'll do disco," he says, "anybody who's afraid to tamper with his image has only a limited time in this business. Music is ever changing and you have to go with the flow." Diana Williams' current hit 'Teddy Bear's Last Ride' reached No. 66 in America in 1976.

FUTURIST

- 1 I DON'T WANT TO LIVE WITH MONKEYS, The Hig Soms, Romans In Britain
- 2 HOW THE NEGRO AND THE JEW GOT INTO SHOW BIZ, Lanny Bruce, Transatlantic
- 3 TAINTED LOVE, Soft Cell, 12", Some Bizzare
- 4 FUTURE WOMAN, Rockets, LP, German Import Ariola
- 5 THE MODEL, Sheer Joy, Private Tape
- 6 TAINTED LOVE, Ruth Swann, 7", Spart
- 7 I AM, from 'THE FRESH FRUIT' LP, Kid Creole & The Coconuts, ZE
- 8 ONLY MEN FALL IN LOVE, Home Service, 7", Situation
- 9 AFRICAN CONNECTION, Arta Mob, 7", EMI
- 10 I'LL KEEP ON HOLDING ON, The Action, 7", Edis
- 11 THEME FROM SHAFT, Isaac Hayes, 7", Stax
- 12 DANCING UNDERCOVER, Futura Toys, 7", The B & T Label
- 13 DO YOU BELIEVE IN MAGIC, Susan, LP, Japanese Import Epic
- 14 O QUARTERS, The Association, 12", Situation
- 15 GO GO GO, Albano, 7", Chiswick

Compiled by: DAVE ARCHER, New Club KAREBA, 83 Conduit Street, London W1 (Saturday Nights).

READER'S CHART

WE ASKED for your chart suggestions and this week it's a rapping chart.

RAPPING:

- 1 RAPPERS DELIGHT, Sugarhill Gang, Sugarhill
- 2 QUE PASA/ME NO POP L, Coati Munch, ZE
- 3 THE BREAKS, Curtis Blow, Mercury
- 4 FREEDOM, Grandmaster Flash & The Furious, Sugarhill
- 5 USE YOUR BODY AND SOUL, Crown Heights Affair, De-Lite
- 6 EL RAP-O-CLAP-O, Joe Bataan, Salsoul
- 7 WIKKA RAP, Erastone, Groove
- 8 CHRISTMAS RAPPIN', Curtis Blow, Mercury
- 9 RAPP DIRTY, Slowly, USTK
- 10 RHYTHM TALK, Jocko, Philadelphia International
- 11 SUPERWOLF CAN DO IT, Superwolf, Sugarhill
- 12 CHARLEY SAYS (ROLLER BOOGIE BABY), King Tim III, US Spring
- 13 I HAD TO SAY IT (BLEEP VERSION), Willie Jackson, Spring '77
- 14 MONEY (NO LOVE), Bo Kooli/Funmasters, Tama
- 15 LADIES DELIGHT, Mr. O, Canadian Monica's

Chart suggested and compiled by Matt of St. Albans and a CD record taken goes to him. Send your chart suggestions to 'Reader's Chart', RECORD MIRROR, 40 Long Acre, London WC2.

REGGAE

- 1 TO THE FOUNDATION, Dennis Brown, Music World
- 2 WOMAN, Roddy Thomas, Fontana B
- 3 TAKE CARE OF YOURSELF, Junior English, Form
- 4 NO WOMAN NO CRY, Bob Marley, Island
- 5 I'VE GOT TO LET HIM KNOW, Lorraine, Mass Media Music
- 6 SO IN LOVE, Paulinho Walker, Arson
- 7 ALL NIGHT JAMMIN', Sonevradische, Dread All The Control
- 8 LET ME LOVE YOU, Blood Siefara, Sound City
- 9 FEEDBACK, Al Campbell, JM Music
- 10 WA-OO-DEM, East-A-Mouse, Greenleafs
- 11 IT'S TRUE, Donna Rodden, Frantic
- 12 DAYDREAMING, Elton Ellis, Smokey
- 13 LOVE A DUB, Ranking Dread, Greenleafs
- 14 ANOTHER ONE BITES THE DUST, Clint Eastwood & General Saint, Greenleafs
- 15 WIDE AWAKE IN A DREAM, Barry Biggs, Dynamic
- 16 YES FM READY, Freddie McGregor, African Museum
- 17 REASON, Black Harmony, Cool Riekers
- 18 I WANT TO BE, Outray Daniel, S & G Records
- 19 WANDERING, Eric Garden, Inner City
- 20 HOPELESSLY, Carol Thompson, SNO

Compiled by: INNER CITY RECORDS, Ballitore Rise, London SW11

VIDEO

- 3 CABARET, Rona
- 18 BLONDE EAT TO THE BEAT, Brent Walker
- 2 BREAKING GLASS, VCL
- 1 THE ROSE, Magnetic Video
- 4 A STRANGE CASE OF ALICE COOPER IN CONCERT, Magnetic Video
- 6 STAMPING GROUND (PINK FLOYD/VARIOUS ARTISTS), Interscan
- 5 ABBA VOLUME 1, Interscan
- 8 SYMPATHY FOR THE DEVIL, Ier
- 9 DAVID SOUL IN CONCERT, TV
- 7 MOTORHEAD, Spectrum
- 10 GARY NUMAN: THE TOURING PRINCIPLE '79, Warner Bros
- 12 WOODSTOCK, Warner Bros
- 11 IRON MAIDEN, EMI
- 12 ROD STEWART LIVE IN LA, Warner Bros
- 13 KING CREOLE, Magnetic Video
- 16 ABBA VOLUME 2, Interscan
- 15 ELTON JOHN IN THE CENTRAL PARK, VCL
- 17 TO RUSSIA WITH ELMON, PRT
- 11 THE JAMES BROWN STORY, JVC
- 20 ELVIS IN HAWAII, Mountain Video

Compiled by HMV, Oxford Street, London W1.



JAMES BROWN: 43 American Top 40 hits

BETWEEN 1960 and 1974 James Brown notched a total of 43 American Top 40 hits without ever hitting No. 1. In fact his best position on the Hot 100 was No. 3 with 'I Got You (I Feel Good)' in 1965. No other artist has scored as many hits as Brown without reaching No. 1. But spare your pity. James has topped the R&B / soul chart a record - breaking 17 times!

One of his first pop hits was 'Think' which narrowly missed the Top 30 in 1963 and was at the time his biggest hit. Brown's affection for the song endured through the years and after establishing himself as one of the hottest acts on the scene he cut another version of 'Think' a duet with West Anderson.

This time it was only a minor hit, reaching No. 92. Still he performed the song in concert and still it went down well, so in 1973 he recorded another version of it. This version was released in April 1973 and to Brown's dismay performed rather badly chartwise, so he immediately withdrew it and put out yet another version - which fared equally poorly, spending just a couple of weeks in the nether regions of the Hot 100.

To this day no other act has placed four different versions of the same song on the Billboard chart, leaving James Brown with another unique record in the annals of American chart history.

DID YOU know that the oldest Motown single still available is Junior Walker & The All Stars' 'How Sweet It Is (To Be Loved By You)' / 'Nothing But Soul' (TNG 571) which was released in August 1966 and has been continuously available ever since. Many Motown singles of a greater vintage are available - but only as re-issues.

We often see lists of hit singles, but rarely do you give chart positions for albums" writes Sue Groves from Mansfield. "I'm a great fan of Pink Floyd but was too young to appreciate them in the early stages of their career. I'd very much like to know how their wonderful 'Piper At The Gates Of Dawn' LP fared. Can you help? Certainly, Sue. In fact here a complete list of Floyd's chart albums and the highest positions they reached: 1967, 'Piper At The Gates Of Dawn' (No. 7), 1968, 'Saucerful Of Secrets' (No. 9), 1969, 'More' (No. 9), 'Ummagumma' (No. 5), 1970, 'Atom Heart Mother' (No. 1), 1971, 'Meddle' (No. 9), 1972, 'Obscured By Clouds' (No. 6), 1973, 'Dark Side Of The Moon' (No. 2), 1975, 'Wish You Were Here' (No. 1), 1977, 'Animals' (No. 2), 1978, 'The Wall' (No. 1).

YESTERYEAR

ONE YEAR AGO (July 16, 1985)

- 1 USE IT UP AND WEAR IT OUT, Odyssey
- 2 KARAOKE, Olivia Newton John
- 3 MORE THAN I CAN SAY, Lee Seitz
- 4 JUMP TO THE BEAT, Stacy Lattimore
- 5 COULD YOU BE LOVED, Bob Marley
- 6 CUPIID/I'VE LOVED YOU FOR A LONG TIME, Detroit Spinners
- 7 BABOONINA, Kate Bush
- 8 UPSIDE DOWN, Diana Ross
- 9 EMOTIONAL RESCUE, Nothing Stone
- 10 MY WAY OF THINKING/I THINK IT'S GOING TO RAIN, UB40

FIVE YEARS AGO (July 21, 1980)

- 1 DON'T GO BREAKING MY HEART, Elton John and Kiki Dee
- 2 A LITTLE BIT MORE, Dr Hook
- 3 THE ROUSSOS PHENOMENON, Demis Roussos
- 4 KISS AND SAY GOODBYE, The Beach Boys
- 5 HEAVEN MUST BE MISSING AN ANGEL, Terence Trent Darrow
- 6 YOUNG HEARTS RUN FREE, Camille Smitton
- 7 MISTY BLUE, Dorothy Moore
- 8 JEANS ON, David Dundas
- 9 IT ONLY TAKES A MINUTE, One Hundred Ton Ind A Father
- 10 YOU'RE MY BEST FRIEND, Queen

TEN YEARS AGO (July 31, 1975)

- 1 GET IT ON, T. Rex
- 2 CHIRPY CHIRPY CHEEP CHEEP, The Sweet
- 3 CO CO, The Sweet
- 4 ME AND YOU AND A DOG NAMED BOO, Love
- 5 NEVER ENDING SONG OF LOVE, The New Seekers
- 6 TOM TURNER AROUND, New World
- 7 MONKEY SPANNER, Dave and Ansil Collins
- 8 BLACK AND WHITE, Grayhound
- 9 DON'T LET IT DIE, Hurricane Smith
- 10 DEVIL'S ANSWER, Atomic Rooster

FIFTEEN YEARS AGO (July 20, 1968)

- 1 OUT OF TIME, Chris Farlowe
- 2 BLACK IS BLACK, Los Bravos
- 3 WITH A GIRL LIKE YOU, The Trogs
- 4 GET AWAY, Georgia Fame
- 5 SUNNY AFTERNOON, The Elms
- 6 I COULDN'T LIVE WITHOUT YOUR LOVE, Petula Clark
- 7 THE MORE I SEE YOU, Chris Montez
- 8 LOVE LETTERS, Ernie Presley
- 9 RIVER DEEP MOUNTAIN HIGH, Wes and The Yarners
- 10 GOIN' BACK, Dusty Springfield

TWENTY YEARS AGO (July 22, 1965)

- 1 TEMPTATION, The Everly Brothers
- 2 WELL I ASK YOU, Eden Kane
- 3 A GIRL LIKE YOU, CMB Richards
- 4 RUNAWAY, Del Shannon
- 5 HELLO MARYLOU/TRAVELLIN' MAN, Ricky Nelson
- 6 HALFWAY TO PARADISE, Slim Fury
- 7 PASADENA, The Impersoners
- 8 YOU DON'T KNOW, Helen Shapiro
- 9 SURRENDER, Ernie Presley
- 10 YOU ALWAYS HURT THE ONE YOU LOVE, Clarence Frogman Healy

TWENTY FIVE YEARS AGO (July 26, 1960)

- 1 WHY DO FOOLS FALL IN LOVE, Frankie Lyman and The Teenagers
- 2 ALL STAR HIT-PARADE, Various Artists
- 3 I'LL BE HOME, Pat Boone
- 4 BLUEBOTTLE BLUES, The Coasters
- 5 HEARTBREAK HOTEL, Elvis Presley
- 6 WALK HAND IN HAND, Tony Martin
- 7 SAINTS ROCK AND ROLL, BM Shapiro
- 8 EXPERIMENTS IN MICE, Johnny Dankworth
- 9 WHATEVER WILL BE WILL BE, Doris Day
- 10 WAYWARD WIND, Gogi Grant

Cynic

DON'T GET me wrong, but it's great to see rioting and violence on the so-called 'safe' streets of England. Does this now mean that most rock bands will avoid playing venues in London, Liverpool etc... as the vast majority do with Belfast?

I will wait for the outcome with bated breath!
 Colin, Co Antrim, N Ireland.
 ● Don't get you wrong? Right around the corner — the English Civil War!

Tolerant

I'M SICK and tired of readers of papers such as RECORD MIRROR and its (inferior) competitors, who write in complaining about critics attacking their favourite artist(s); or themselves, attacking someone else's favourite artist(s).

For example, Paul of Portsmouth's feeble attempt (RM 11/7/81) at arguing that Adam and the Ants are "the worst group ever". Who cares what he thinks? Certainly not Adam Ant fans who will continue buying millions of his records regardless.

Surely no one (Paul of Portsmouth excluded) could be so naive as to expect everyone to like the same kind of music, so why do people attack the musical tastes of others? Obviously we don't all like the Abbas and Sheena Eastons of this world, but can't we appreciate that other people do... and why the hell shouldn't they?

Simon Hoffman, Old Coulsdon, Surrey.

● Sincerely is the word. If there's one thing worse than intolerance, it's tolerance.

Retarded

EVERY WEEK your mag slaps off punk and Oi groups (eg Exploited concert review). You say the songs have meaningless words like 'Dole Queue No Fun', but it's not meaningless to people who (unlike you) have no jobs and is 10 times better than the words to half the disco records out at the moment.

In 1977, your mag was filled with the Pistols, Clash etc but now, because the fashion's over, you slag it off. Now you've made your cash you're out of it. So sod off and leave us who like it to enjoy it.

Mark, an unfashionable punk fan, Clwyd, N. Wales.
 ● We never said we had integrity. Did you ever feel cheated then? Goodnight. (Believed to be a John Lydon "punk" reference — Ed).

Hopeless case

HOW THE hell can you get a record into the charts if you can't buy it? I have just tried all over Leeds in every record store for Denise Nolan's latest single.

It's the same old story in every shop: "If it's not in the top 75 then we haven't got it". I ask you — how the bloody hell will it get there if you can't get it?

Yvonne Smith, Angry Nolan Fanatic, Bradford.

● This situation is called Catch 22. But seeing as it's a Nolan record in question... no sympathy.



TOYAH slurps down her elixir of youth

Age freak

IN REPLY to "average teenager" on Toyah. (RECORD MIRROR 18 July). Who is this ignorant upstart anyway? So, it's back to us and them again is it? How stupid and petty-minded can you get — "average teenager"?

Do you honestly believe there is some startling metamorphosis between the last day you're 19 and the first day you're 20 — come on! Use your brain (if you've got one)! So Toyah isn't a teenager, perhaps she was once, not so long ago (think about it, cloth head).

Of course, some people feel the need to kid themselves of all their inhibitions and sense of insignificance by attacking those who want to be different and are not afraid to say so. Why don't you grow up? Your mentality is of a five-year-old, not a responsible young individual.

I will soon be 20 and I suppose by your standards I'll be over the hill! Who cares if you don't like Toyah, thousands of us do!

Angela, Teignmouth, Devon.
 ● This is shaping up for another RM controversy. Now let's have some serious name calling, y'all. On my left 'us', on my right, 'them'. As for all the 'Bowie, Numan' letters, I've thrown 'em away. I like a good controversy but I like it short.

By Justin Thomas

Happy wierdo

NOWADAYS THERE'S a slew of people seeing who can slag off the New Romantic Bands most effectively. One band that has recently come under fire is Duran Duran.

I'm just writing to tell you how enjoyable their concert at the Birmingham Odeon was. I doubt that anyone who went to see Duran Duran would say they have no musical talent or that Simon Le Bon's vocals are dull and lifeless. I certainly wouldn't!

Many people risked their necks going to that concert, as the threat of riots was ever in the air, but it was most definitely worth it. Thank you Duran, and thank you Simon for your kind words at the beginning of the concert.

With love... The girl with the weird trousers (name and address supplied).

● Lovely to see someone so grateful.

Sheer Ignorance

JUST WHO the hell is Sunie? Tell me that. The comments last week about Abba's ace single 'Lay All Your Love On Me' highlight the sheer ignorance which pervades this paper.

It was due to public demand that it was released. In the USA it is hot and went to No 1 in the discos. English fans got to hear of it and went to buy the record. Atlantic Records in New York was besieged with mail from English fans. That's why it is an 'Exclusive 12'.

Collectors' item, and it is to save the proper fans being ripped off by import shops who would charge through the nose.

So just do some background research before making judgements, will ya!

A dedicated Abba fan, Merseyside.
 ● Sunie? Who? At least her name doesn't read the same backwards.

Aussie bore

I'M BACK here in England after spending the last 12 years in Australia (no I don't need any sympathy thank), and one look at the British charts is enough to have me on the next Qantas flight! (So why aren't you, I hear the masses cry).

Let the girl speak — I find it hard to believe that a nation that has boasted so much talent over the last 20 years allows crap like Star Sound, Bucks Fizz and Kim Wilde etc to reign the charts. So what is going on here? This is 1981 after all.

For years I defended the great Mother Land to all those cynical Brucers out there only to find that they are more right than they know. Australia is packed with musical talent that is only just being recognised now in England. Split Enz (who are kiwis actually — Ed) would have to be one of the most entertaining, talented bands ever, yet England has been pretty slow off the mark to see this. The recent arrival of Icehouse is yet another overdue band. If they don't take off, there's no justice!

Now hear this... Australia is just a little bit more than AC/DC, Roll Harris and a good cricket team (Bahl — John Ariotti) — mark my words, musically they'll be a force to be reckoned with before long and if I'm wrong I promise I will be on that Qantas flight!

Jenny (dare I put my name to this letter?) Fraser, Ascot, Berks.
 PS: Glad to see your album review of Icehouse... at least someone is lending an ear!

● More people in Chrysalis' pocket? This is a conspiracy, is that really a promise about that light?

Lost world

WHAT HAS happened to John Connolly, the wit of New Barnet? Susan Chopicki, Swindon, Wilts.
 ● Who?

Dillard

WHOEVER ALLOCATES the space for the album reviews deserves to listen to the Butterstone House School Junior Choir's piece of excrement. How can Josef K's excellent album be given so little space, when Antipodean ennuimercants Icehouse even have a pic printed? Well done to Sunie for getting the album noticed!

Orange Juice's LP had better get half a page or RM staff will be getting Buggles records through the post! Paul Tree, Montpellier, France.
 PS Nice to see the Adam and the Ants backlash. Who's next, Teardrop Explodes?

● There's those amongst us who've never been to Australia, whereas Scotland's a second home. Any more questions?

Ghoul

WHY DO people keep making films about Elvis Presley? He's dead and it's about time his fans faced it. His swingin' hips are now piles of rotting, decaying flesh, stretched over bleached, crumbling bones. Worms are crawling through his eye-sockets and nibbling at his insides. You can't resurrect the dead however hard you try.

Michelle Hooker, Stroud, Glos.
 ● A little obsessive this one. The doctors are on their way.



CLASH: 1977's thing. Now we slag them



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