

THE LATEST CHARTS — AS USED ON TOP OF THE POPS

RECORD MIRROR

DURAN DURAN

Dexys tour dates!

Junior live

**Sheena Easton,
Kate Bush LPs**

David Essex

The secret diaries!

Boys Town Gang

Grand Master Flash

10 pages of hot colour!



ABC



Haircut 100

Country fashions for autumn

DURAN DURAN's Nick Rhodes Pic by Fin Costello

TEST OUR PRICE RECORDS LATEST OUR PRICE RECORDS LATEST OUR PRICE RECORDS LATEST OUR PRICE RECORD

OUR PRICE
Records
TOP 60

| THIS WEEK | LAST WEEK | OUR PRICE |
|-----------|-----------|---|
| 1 | 9 | YAZOO UPSTAIRS AT ERIC'S 3.99 |
| 2 | 4 | DURAN DURAN RIO 4.29 |
| 3 | NEW | IMAGINATION IN THE HEAT OF THE NIGHT 4.29 |
| 4 | 1 | VARIOUS THE KIDS FROM FAME 4.29 |
| 5 | 2 | DEXY'S MIDNIGHT RUNNERS TOO RYE AYE 3.99 |
| 6 | 3 | KID CREOLE & THE COCONUTS TROPICAL GANGSTERS 4.29 |
| 7 | 7 | CLIFF RICHARD NOW YOU SEE ME 4.29 |
| 8 | 8 | ABC LEXICON OF LOVE 3.99 |
| 9 | 6 | MADNESS COMPLETE MADNESS 3.99 |
| 10 | 5 | STEVE WINWOOD TALKING BACK TO THE NIGHT 4.29 |
| 11 | 11 | LEAGUE UNLTD. ORCH. LOVE AND DANCING 2.99 |
| 12 | 10 | SHALAMAR FRIENDS 4.29 |
| 13 | 23 | SHALAMAR GREATEST HITS 3.99 |
| 14 | 22 | UB40 THE SINGLES 3.29 |
| 15 | 31 | JOHN MARTYN WELL KEPT SECRET 4.29 |
| 16 | 17 | SOFT CELL NON-STOP ECSTATIC DANCING 2.99 |
| 17 | 15 | ROXY MUSIC AVALON 4.49 |
| 18 | 12 | BAD COMPANY ROUGH DIAMONDS 4.29 |
| 19 | 21 | ARETHA FRANKLIN JUMP TO IT 3.99 |
| 20 | 16 | STEVE MILLER ABRACADABRA 3.99 |
| 21 | 14 | FLEETWOOD MAC MIRAGE 4.29 |
| 22 | 13 | O.S.T. FAME 4.29 |
| 23 | 27 | O.S.T. ROCKY III 4.29 |
| 24 | NEW | THE WHO IT'S HARD 4.29 |
| 25 | NEW | SCRITTI POLITTI SONGS TO REMEMBER 3.99 |
| 26 | 38 | GREGORY ISAACS NIGHT NURSE 4.29 |
| 27 | 18 | SHAKATAK NIGHT BIRDS 3.99 |
| 28 | 32 | TYGERS OF PANTANG THE CAGE 4.29 |
| 29 | 19 | SANTANA SHANGO 4.29 |
| 30 | 25 | PAUL McCARTNEY TUG OF WAR 4.99 |
| 31 | 24 | PINK FLOYD THE WALL 6.99 |
| 32 | 41 | ARLENE PHILLIPS KEEP IN SHAPE SYSTEM 4.49 |
| 33 | NEW | CAPTAIN SENSIBLE WOMEN AND CAPTAINS FIRST 4.29 |
| 34 | 36 | TOM TOM CLUB TOM TOM CLUB 4.29 |
| 35 | NEW | KIM CARNES VOYEUR 4.29 |
| 36 | NEW | JERMAINE JACKSON LET ME TICKLE YOUR FANCY 4.29 |
| 37 | 20 | DONNA SUMMER DONNA SUMMER 4.29 |
| 38 | 55 | TALK TALK THE PARTY'S OVER 4.29 |
| 39 | 28 | ALAN PARSONS EYE IN THE SKY 4.29 |
| 40 | NEW | O.S.T. BRIMSTONE AND TREACLE 4.29 |
| 41 | 26 | ODYSSEY HAPPY TOGETHER 3.99 |
| 42 | 30 | TIGHT FIT TIGHT FIT 4.29 |
| 43 | 29 | FASHION FABRIQUE 3.99 |
| 44 | 40 | DENNIS BROWN LOVE HAS FOUND ITS WAY 4.29 |
| 45 | NEW | HOWARD JOHNSON KEEPIN' LOVE NEW 4.29 |
| 46 | 45 | ORCHESTRA MAKASSY AGWAYA 4.29 |
| 47 | NEW | Y & T BLACK TIGER 4.29 |
| 48 | NEW | EVELYN KING GET LOOSE 3.99 |
| 49 | 47 | IMAGINATION BODY TALK 4.29 |
| 50 | 33 | ELVIS PRESLEY ROCKIN'/ROMANTIC 4.49 |
| 51 | 37 | ELVIS COSTELLO IMPERIAL BEDROOM 4.29 |
| 52 | 31 | VANGELIS CHARIOTS OF FIRE 3.99 |
| 53 | 35 | BOW WOW WOW I WANT CANDY 4.29 |
| 54 | 42 | THE GO GO'S VACATION 4.29 |
| 55 | 39 | JOE JACKSON NIGHT AND DAY 4.29 |
| 56 | 48 | RANDY CRAWFORD WINDSONG 4.29 |
| 57 | 54 | GENESIS THREE SIDES LIVE 5.49 |
| 58 | 56 | HAIRCUT 100 PELICAN WEST 4.29 |
| 59 | 59 | QUEEN HOT SPACE 4.49 |
| 60 | 60 | BUCKS FIZZ ARE YOU READY E&OE 3.99 |

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OUR PRICE RECORD SHOPS NOW

TEST OUR PRICE RECORDS LATEST OUR PRICE RECORDS LATEST OUR PRICE RECORD

TOP SINGLES

AS USED ON TOP OF THE POPS

Week ending September 11, 1982

THIS WEEK
LAST WEEK
WEEKS IN CHART

| | | | |
|----|----|----|---|
| 1 | 1 | 7 | EYE OF THE TIGER, Survivor, Scotti Bros ○ |
| 2 | 3 | 4 | SAVE A PRAYER, Duran Duran, EMI |
| 3 | 2 | 11 | COME ON EILEEN, Dexys Midnight Runners & The Emerald Express, Mercury/Phonogram ○ |
| 4 | 13 | 2 | PRIVATE INVESTIGATIONS, Dire Straits, Vertigo/Phonogram |
| 5 | 7 | 5 | WALKING ON SUNSHINE, Rockers Revenge featuring Donnie Calvin, London |
| 6 | 5 | 5 | HI-FIDELITY, The Kids From "Fame" featuring Valerie Landsburg, RCA |
| 7 | 4 | 4 | WHAT, Soft Cell, Some Bizzare/Phonogram |
| 8 | 28 | 2 | ALL OF MY HEART, ABC, Neutron/Phonogram |
| 9 | 8 | 6 | I EAT CANNIBALS Part 1, Toto Cosmo, Radialchoice/Virgin |
| 10 | 6 | 7 | CAN'T TAKE MY EYES OFF YOU, Boys Town Gang, ERC ○ |
| 11 | 12 | 4 | GIVE ME YOUR HEART TONIGHT, Shakin' Stevens, Epic |
| 12 | 9 | 4 | NOBODY'S FOOL, Haircut One Hundred, Arista |
| 13 | 19 | 3 | THE MESSAGE, Grand Master Flash & The Furious Five, Sugarhill |
| 14 | 15 | 8 | TODAY, Talk Talk, EMI |
| 16 | 16 | 5 | CHERRY PINK AND APPLE BLOSSOM WHITE, Modern Romance featuring John Du Prez, WEA |
| 16 | 18 | 6 | SPREAD A LITTLE HAPPINESS, Sting, A&M |
| 17 | 34 | 2 | THERE IT IS, Shalamar, Solar |
| 18 | 11 | 8 | JOHN WAYNE IS BIG LEGGY, Haysi Fantayzee, Regard |
| 19 | 32 | 6 | SADDLE UP, David Christie, KR |
| 20 | 10 | 11 | FAME, Irene Cara, Polydor/RSO □ |
| 21 | 33 | 3 | LEAVE IN SILENCE, Depeche Mode, Mute |
| 22 | 25 | 6 | UNDER THE BOARDWALK, Tom Tom Club, Island |
| 23 | 14 | 6 | BIG FUN, Kool & The Gang, De-Lite/Phonogram |
| 24 | 40 | 4 | WHY, Carly Simon, WEA |
| 25 | 20 | 3 | WHITE BOYS AND HEROES, Gary Numan, Beggars Banquet |
| 26 | 29 | 5 | WOT, Captain Sensible, A&M |
| 27 | 36 | 3 | SO HERE I AM, UB40, DEP International |
| 28 | 47 | 2 | INVITATIONS, Shakatak, Polydor |
| 29 | 39 | 3 | LOVE COME DOWN, Evelyn King, RCA |
| 30 | 22 | 9 | DON'T GO, Yazoo, Mute ○ |
| 31 | 37 | 5 | WINDPOWER, Thomas Dolby, Venice In Peril |
| 32 | 21 | 10 | HURRY HOME, Wavelength, Ariola |
| 33 | 24 | 6 | LOVE HANGOVER, The Associates, Associates |
| 34 | 26 | 7 | SUMMERTIME, The Fun Boy Three, Chrysalis |
| 35 | 17 | 10 | IT STARTED WITH A KISS, Hot Chocolate, RAK ○ |
| 36 | 30 | 10 | LOVE IS IN CONTROL (FINGER ON THE TRIGGER), Donna Summer, Warner Bros |
| 37 | 49 | 3 | WHO PUT THE BOMP (IN THE BOMP-A-BOMP-A-BOMP), Showaddywaddy, RCA |
| 38 | 23 | 8 | GLITTERING PRIZE, Simple Minds, Virgin |
| 39 | 23 | 8 | STRANGE LITTLE GIRL, The Stranglers, Liberty |
| 40 | 44 | 4 | RUFF MIX, Wonder Dogs, Flip |
| 41 | 56 | 2 | AND I'M TELLING YOU I'M NOT GOING, Jennifer Holliday, Geffen |
| 42 | 53 | 2 | NEW WORLD MAN, Rush, Mercury/Phonogram |
| 43 | 27 | 9 | THE CLAPPING SONG, The Belle Stars, Stiff |
| 44 | 61 | 2 | THE BOOM BOOM ROOM, Natasha, Towerbell |
| 45 | 38 | 8 | STOOL PIGEON, Kid Creole & The Coconuts, Zet/Island |
| 46 | 45 | 4 | HARD TO SAY I'M SORRY, Chicago, Full Moon |
| 47 | 64 | 2 | SO FINE, Howard Johnson, A&M |
| 48 | 43 | 4 | I KNOW THERE'S SOMETHING GOING ON, Frida, Epic |
| 49 | 48 | 4 | UNIFORMS (CORP D'ESPRIT), Pate Townshend, Atco |
| 50 | 57 | 2 | LIVING FOR THE CITY, Gillan, Virgin |
| 51 | 42 | 8 | DRIVING IN MY CAR, Madness, Stiff ○ |
| 52 | 68 | 2 | KEEPS ME WONDERING WHY, The Steve Miller Band, Mercury/Phonogram |
| 53 | 58 | 3 | PLANET ROCK, Afrika Bambaata and The Soul Sonic Force, 21/Polydor |
| 54 | 51 | 4 | LOVE SHADOW, Fashion, Arista |
| 55 | 76 | 2 | JUMP TO IT, Aretha Franklin, Arista |
| 56 | 31 | 7 | MY GIRL LOLLIPOP (MY BOY LOLLIPOP), Bad Manners, Magnet |
| 57 | 54 | 3 | BLUE SKIES, John Dummer & Helen April, Speed |
| 58 | 72 | 2 | OUT HERE ON MY OWN, Irene Cara, Polydor/RSO |
| 59 | 56 | 4 | WHERE DID WE GO WRONG, Liquid Gold, Polo |
| 60 | 48 | 4 | BACK CHAT, Queen, EMI |
| 61 | - | - | JUST WHAT I ALWAYS WANTED, Mari Wilson, Compact PINK 4 |
| 62 | 72 | 2 | LOVE OR MONEY, Billy Fury, Polydor |
| 63 | - | - | MAGIC TOUCH, Odyssey, RCA 275 |
| 64 | - | - | PARIS BY AIR, Tygers Of Pan Tang, MCA 790 |
| 65 | 63 | 2 | NO, NO, NO, Nancy Nova, EMI |
| 66 | 35 | 9 | ARTHUR DALEY ('E'S ALRIGHT), The Firm, Bark/Stiff |
| 67 | - | - | IN THE HEAT OF THE NIGHT, Diamond Head, MCA DHM 102 |
| 68 | - | - | HOT IN THE CITY, Billy Idol, Chrysalis CHS 2625 |
| 69 | - | - | DANCER, Michael Schenker Group, Chrysalis CHS 2636 |
| 70 | - | - | DO YA WANNA FUNK, Sylvester with Patrick Cowley, London LON 13 |
| 71 | 52 | 11 | SHY BOY, Bananarama, London ○ |
| 72 | - | - | WHO'S CRYING NOW, Journey, CBS A2725 |
| 73 | 50 | 11 | I SECOND THAT EMOTION, Japan, Hensa |
| 74 | 59 | 9 | THE ONLY WAY OUT, Cliff Richard, EMI |
| 75 | - | - | THE LOVER IN YOU, Sugarhill Gang, Sugarhill SH 116 |
| 76 | - | - | HALFWAY UP, HALFWAY DOWN, Dennis Brown, A&M AMS 8250 |



MARI WILSON: strange beehive-ior at 61

BUBBLING UNDER

- BITS OF KIDS, Stiff Little Fingers, Chrysalis CHS 2637
- DANCE FLOOR, Zapp, Warner Brothers K17990
- DO YOU REALLY WANT TO HURT ME, Culture Club, Virgin VS 518
- DON'T LOOK BACK, The Korgis, London LON 7
- DON'T WANNA LOSE, Y&T, A&M AMS 8251
- EVEN THE NIGHTS ARE BETTER, Air Supply, Arista ARIST 474
- GIVE ME, I Level, Virgin VS 523
- HALFWAY THERE, Mike Rutherford, WEA K79331
- HEAD OVER HEELS, Galaxy, Ensign ENY 229
- HIGHWAY SONG, Blackfoot, Atco K11760
- I'M A BELIEVER EP, The Monkees, Arista ARIST 487
- JEANETTE, The Beat, Go Feet FEET 15
- LORRAINE, Explainer, Sun Burst EXP 1
- MUTANT ROCK, The Meteors, WXYZ ABCD 5
- NIGHT NURSE, Gregory Isaacs, Island WIP 6800
- NO SUBSTITUTES, David Essex, Mercury/Phonogram MER 118
- ONLY THE LONELY, The Motels, Capitol CL 263
- ONLY TIME WILL TELL, Asia, Geffen GEF A2228
- RUNAWAY, Tokyo Charm, RCA 264
- SILVER MACHINE, Hawkwind, RCA 267
- SLEEPWALKING, Gerry Rafferty, Liberty BP 413
- TEARS AND RAIN/HUNGER FOR YOUR JUNGLE LOVE, Rah Band, KR KR 9
- VOYEUR, Kim Carnes, EMI America EA 143
- WARRIORS, Blitz, No Future Oi 16
- WHERE'S ROMEO? CaVa, CaVa, Regard RG 103

SYMBOL KEY

● FAST MOVERS

SINGLES

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

ALBUMS

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

TOP ALBUMS

Week ending September 11, 1982

THIS WEEK
LAST WEEK
WEEKS IN CHART

| | | | |
|----|----|-----|--|
| 1 | 1 | 8 | THE KIDS FROM FAME, Various, BBC □ |
| 2 | — | — | UPSTAIRS AT ERIC'S, Yazoo, Mute STUMM 7 |
| 3 | 2 | 6 | TOO-RYE-AY, Kevin Rowland And Dexys Midnight Runners, Mercury/Phonogram □ |
| 4 | 5 | 17 | RIO, Duran Duran, EMI □ |
| 5 | 6 | 11 | THE LEXICON OF LOVE, ABC, Neutron/Phonogram □ |
| 6 | 4 | 2 | NOW YOU SEE ME, NOW YOU DON'T, Cliff Richard, EMI ○ |
| 7 | — | — | BREAKOUT, Various, Ronco RTL 2081 |
| 8 | — | — | IN THE HEAT OF THE NIGHT, Imagination, R&B RBLP 1002 |
| 9 | 8 | 8 | LOVE SONGS, Commodores, K-Tel □ |
| 10 | 7 | 9 | LOVE AND DANCING, The League Unlimited Orchestra, Virgin □ |
| 11 | — | — | IT'S HARD, The Who, Polydor WHOD 5066 |
| 12 | — | — | SONGS TO REMEMBER, Scritti Politti, Rough Trade ROUGH 20 |
| 13 | 10 | 20 | COMPLETE MADNESS, Madness, Stiff ☆ |
| 14 | — | — | HIGHWAY SONG-BLACKFOOT LIVE, Blackfoot, Atco K50910 |
| 15 | 12 | 4 | EYE OF THE TIGER, Survivor, Scotti Brothers |
| 16 | 9 | 19 | TROPICAL GANGSTERS, Kid Creole & The Coconuts, Ze/Island □ |
| 17 | 11 | 11 | FAME, Original Soundtrack-Variou, Polydor/RSO □ |
| 18 | 19 | 6 | THE JIMI HENDRIX CONCERTS, Jimi Hendrix, CBS |
| 19 | 20 | 10 | MIRAGE, Fleetwood Mac, Warner Brothers |
| 20 | 22 | 2 | WELL KEPT SECRET, John Martyn, WEA |
| 21 | 21 | 8 | THE PARTY'S OVER, Talk Talk, EMI |
| 22 | 13 | 3 | THE CAGE, Tygers Of Pan Tang, MCA |
| 23 | 14 | 6 | TALKING BACK TO THE NIGHT, Stevie Winwood, Island |
| 24 | 17 | 3 | THE SINGLES ALBUM, UB40, Graduate |
| 25 | 16 | 7 | CAN'T STOP THE CLASSICS, Louie Clark & The Royal Philharmonic Orchestra, K-Tel □ |
| 26 | 18 | 3 | ROUGH DIAMONDS, Bad Company, Swan Song |
| 27 | 15 | 15 | AVALON, Roxy Music, EG (Polydor) □ |
| 28 | 36 | 25 | FRIENDS, Shalamar, Solar ○ |
| 29 | 26 | 22 | ASIA, Asia, Geffen ○ |
| 30 | 34 | 18 | NIGHT BIRDS, Shakatak, Polydor □ |
| 31 | 24 | 26 | THE CONCERT IN CENTRAL PARK, Simon and Garfunkel, Geffen □ |
| 32 | 63 | 2 | NIGHT NURSE, Gregory Isaacs, Island |
| 33 | 23 | 2 | DEEP PURPLE LIVE IN LONDON, Deep Purple, Harvest |
| 34 | 59 | 9 | MAKIN' MOVIES, Dire Straits, Vertigo/Phonogram |
| 35 | 41 | 28 | PELICAN WEST, Haircut One Hundred, Arista ☆ |
| 36 | 28 | 11 | FABRIQUE, Fashion, Arista |
| 37 | 25 | 3 | SOUL DAZE/SOUL NITES, Various, Ronco |
| 38 | 27 | 12 | NON-STOP ECSTATIC DANCING, Soft Cell, Some Bizzare/Phonogram ○ |
| 39 | 47 | 40 | NON-STOP EROTIC CABARET, Soft Cell, Some Bizzare/Phonogram |
| 40 | 30 | 8 | ASSEMBLAGE, Japan, Hansa ○ |
| 41 | 49 | 192 | BAT OUT OF HELL, Meat Loaf, Epic/Cleveland International ☆ |
| 42 | 52 | 2 | ROCKY III, Original Motion Picture Soundtrack, Liberty |
| 43 | 31 | 35 | LOVE SONGS, Barbra Streisand, CBS |
| 44 | — | — | THE BEST OF BRITISH JAZZ FUNK VOLUME TWO, Various, Beggars Banquet BEGA 4T |
| 45 | 32 | 4 | ESCAPE, Journey, CBS |
| 46 | 36 | 7 | DONNA SUMMER, Donna Summer, Warner Brothers |
| 47 | 60 | 8 | THE WALL, Pink Floyd, Harvest ☆ |
| 48 | 29 | 19 | TUG OF WAR, Paul McCartney, Parlophone □ |
| 48 | 37 | 10 | PICTURES AT ELEVEN, Robert Plant, Swan Song |
| 60 | 81 | 16 | DURAN DURAN, Duran Duran, EMI □ |
| 51 | 49 | 56 | RUMOURS, Fleetwood Mac, Warner Brothers ☆ |
| 52 | 38 | 13 | ABRACADABRA, The Steve Miller Band, Mercury/Phonogram ○ |
| 53 | 44 | 46 | DARE, Human League, Virgin ☆ |



BAD COMPANY: 'Rough Diamonds' at 26

| | | | |
|-----|----|----|--|
| 54 | 50 | 13 | STAGE-STRUCK, David Essex, Mercury/Phonogram |
| 55 | 51 | 24 | CHARIOTS OF FIRE, Vangelis, Polydor ☆ |
| 56 | 46 | 22 | THE NUMBER OF THE BEAST, Iron Maiden, EMI □ |
| 57 | — | — | GET LOOSE, Evelyn King, RCA RCALP 3093 |
| 58 | 33 | 6 | CITY BABY ATTACKED BY RATS, Cherge GBH, Clay |
| 59 | 89 | 14 | THREE SIDES LIVE, Genesis, Charisma/Phonogram □ |
| 60 | 53 | 43 | PEARLS, Elkie Brooks, A&M ☆ |
| 61 | 55 | 3 | KEEP IN SHAPE SYSTEM, Arlene Phillips, Supershape |
| 62 | 39 | 4 | THE EAGLE HAS LANDED, Saxon, Carrere |
| 63 | 72 | 6 | WAR OF THE WORLOS, Jeff Wayne's Musical Version, CBS ☆ |
| 64 | 46 | 14 | STILL LIFE (AMERICAN CONCERT 1981), The Rolling Stones, Rolling Stones Records □ |
| 65 | 54 | 41 | TIN DRUM, Japan, Virgin □ |
| 66 | 66 | 3 | ARCHITECTURE & MORALITY, Orchestral Manoeuvres In The Dark, Virgin ☆ |
| 67 | — | — | BLACK TIGER, A&M AMLH 84910 |
| 68 | 59 | 14 | QUEEN GREATEST HITS, Queen, EMI ☆ |
| 69 | 74 | 3 | THE GOLDEN AGE OF WIRELESS, Thomas Dolby, Venice In Peril |
| 70 | 67 | 18 | A CONCERT FOR THE PEOPLE (BERLIN), Barclay James Harvest, Polydor |
| 71 | 81 | 17 | ORIGINAL MUSICQUARIUM 1, Stevie Wonder, Motown □ |
| 72 | — | — | WOMEN AND CAPTAINS FIRST, Captain Sensible, A&M, AMLH 88548 |
| 73 | — | — | CHART BEAT/CHART HEAT, Various, K-Tel, NE 1180 |
| 74 | 77 | 22 | A FLOCK OF SEAGULLS, A Flock Of Seagulls, Jive |
| 75 | 71 | 18 | HOT SPACE, Queen, EMI □ |
| 76 | 57 | 46 | BODY TALK, Imagination, R&B □ |
| 76 | 73 | 14 | WINDSONG, Randy Crawford, Warner Brothers ○ |
| 78 | 68 | 4 | PENTHOUSE & PAVEMENT, Heaven 17, Virgin ○ |
| 79 | 89 | 2 | SENSE AND SENSUALITY, Au Pairs, Kamara |
| 80 | 66 | 7 | THE RISE AND FALL OF ZIGGY STARDUST, David Bowie, RCA ☆ |
| 81 | 43 | 5 | SHANGO, Santana, CBS |
| 82 | 64 | 10 | IMPERIAL BEDROOM, Elvis Costello & The Attractions, F Beat |
| 83 | 48 | 17 | BULK, The Associates, Associates |
| 83 | 88 | 2 | ANNIE, Original Motion Picture Soundtrack, CBS |
| 85 | 86 | 6 | WORLD RADIO, Leo Sayer, Chrysalis |
| 86 | 76 | 19 | ARE YOU READY, Bucks Fizz, RCA □ |
| 87 | 98 | 2 | TIGHT FIT, Tight Fit, Jive |
| 88 | 75 | 41 | 4, Foreigner, Atlantic □ |
| 89 | 96 | 9 | THE SIMON AND GARFUNKEL COLLECTION, Simon and Garfunkel, CBS |
| 90 | 79 | 11 | NIGHT AND DAY, Joe Jackson, A&M |
| 91 | 85 | 25 | FIVE MILES OUT, Mike Oldfield, Virgin |
| 92 | 80 | 32 | ALL FOR A SONG, Barbara Dickson, Epic ☆ |
| 93 | — | — | IS THERE ANYTHING ABOUT, Brand X, CBS 85987 |
| 94 | — | — | GREATEST HITS, Shalamar, Solar, SOLA 3001 |
| 95 | 92 | 9 | SCREAMING FOR VENGEANCE, Judas Priest, CBS |
| 96 | 91 | 2 | PUNK AND DISORDERLY FURTHER CHARGES, Various, Anagram |
| 97 | 82 | 4 | ROMANTIC ELVIS/ROCKING ELVIS, Elvis Presley, RCA |
| 98 | — | — | BRIMSTONE & TREACLE, Original Soundtrack, A&M, AMLH 84915 |
| 99 | 93 | 20 | BARRY LIVE IN BRITAIN, Barry Manilow, Arista |
| 100 | 70 | 8 | I WANT CANDY, Bow Wow Wow, EMI |

VIDEO

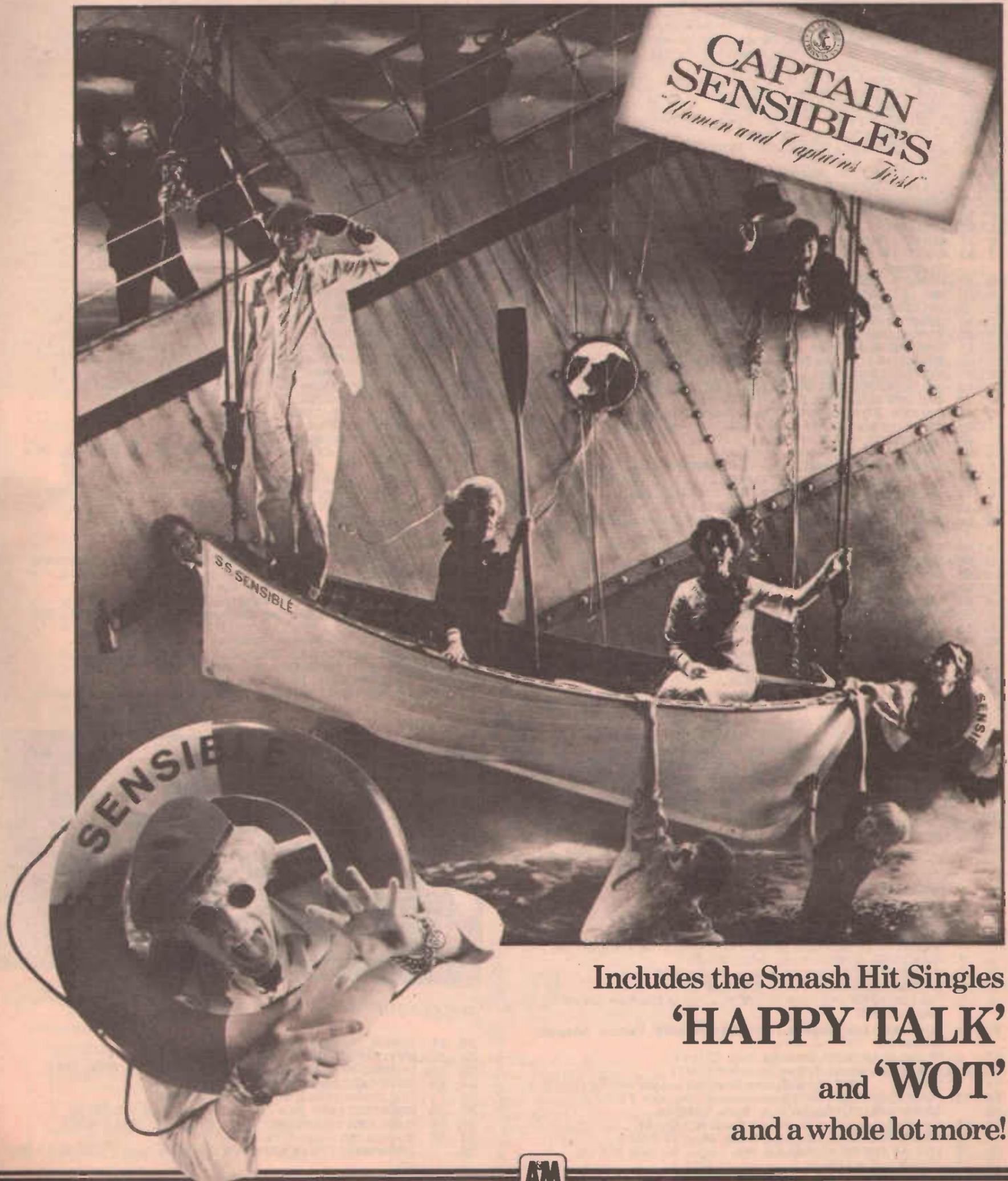
| | | |
|----|----|---|
| 1 | 1 | COMPLETE MADNESS, Madness, Stiff |
| 2 | 3 | VIDEOSTARS, EMI |
| 3 | 7 | TRANSGLOBAL UNITY EXPRESS, The Jam, Spectrum |
| 4 | — | HOT GOSSIP, EMI |
| 5 | — | TEAR IT UP, Black Uhuru, Island Pictures |
| 6 | 8 | THE BEST OF BLONDIE, Chrysalis |
| 7 | 5 | ROCK FLASHBACK, Deep Purple, BBC/3M |
| 8 | — | SWAN LAKE, The Royal Ballet, Thames/EMI |
| 9 | — | KID CREOLE & THE COCONUTS, Island Pictures |
| 10 | 14 | LIVE AT THE THEATRE ROYAL DRURY LANE, Orchestral Manoeuvres In The Dark, Virgin |

Compiled by HMV



CAPTAIN SENSIBLE'S

"Women and Captains First"



Includes the Smash Hit Singles
'HAPPY TALK'
and **'WOT'**
and a whole lot more!



US 45s

- 1 3 **HARD TO SAY I'M SORRY**, Chicago, Full Moon/Warner Bros
- 2 2 **EYE OF THE TIGER**, Survivor, Scotti Bros
- 3 1 **ABRACADABRA**, The Steve Miller Band, Capitol
- 4 11 **JACK AND DIANE**, John Cougar, Riva/Mercury
- 5 5 **EVEN THE NIGHTS ARE BETTER**, Air Supply, Arista
- 6 6 **YOU SHOULD HEAR HOW SHE TALKS ABOUT YOU**, Melissa Manchester, Arista
- 7 4 **HOLD ME**, Fleetwood Mac, Warner Bros
- 8 7 **HURTS SO GOOD**, John Cougar, Riva
- 9 9 **WASTED ON THE WAY**, Crosby, Stills And Nash, Atlantic
- 10 10 **TAKE IT AWAY**, Paul McCartney, Columbia
- 11 8 **VACATION**, The Go-Go's, A&M
- 12 12 **LOVE IS IN CONTROL**, Donna Summer, Warner Bros
- 13 13 **LOVE WILL TURN YOU AROUND**, Kenny Rogers, Liberty
- 14 14 **EYE IN THE SKY**, The Alan Parsons Project, Arista
- 15 15 **WHO CAN IT BE NOW?** Men At Work, Columbia
- 16 16 **AMERICAN MUSIC**, Pointer Sisters, Planet
- 17 17 **THINK I'M IN LOVE**, Eddie Money, Columbia
- 18 20 **YOU CAN DO MAGIC**, America, Capitol
- 19 21 **ONLY TIME WILL TELL**, Asia, Geffen
- 20 24 **SOMEBODY'S BABY**, Jackson Browne, Asylum
- 21 23 **BLUE EYES**, Elton John, Geffen
- 22 22 **AND I'M TELLING YOU I'M NOT GOING**, Jennifer Holliday, Geffen
- 23 26 **HOT IN THE CITY**, Billy Idol, Chrysalis
- 24 27 **LET ME TICKLE YOUR FANCY**, Jermaine Jackson, Motown
- 25 28 **I KEEP FORGETTIN'**, Michael McDonald, Warner Bros
- 26 18 **KEEP THE FIRE BURNIN'**, REO Speedwagon, Epic
- 27 30 **HOLD ON**, Santana, Columbia
- 28 31 **WHAT'S FOREVER FOR**, Michael Murphey, Liberty
- 29 32 **DO YOU WANNA TOUCH ME**, Joan Jett & The Blackhearts, Boardwalk
- 30 37 **I RAN**, A Flock Of Seagulls, Jive/Arista
- 31 35 **NEVER BEEN IN LOVE**, Randy Meisner, Epic
- 32 34 **VALLEY GIRL**, Frank & Moon Zappa, Barking Pumpkin
- 33 59 **JUMP TO IT**, Aretha Franklin, Arista
- 34 39 **GLORIA**, Laura Branigan, Atlantic
- 35 51 **VOYEUR**, Kim Carnes, America
- 36 64 **BIG FUN**, Kool & The Gang, De-Lite
- 37 41 **MAKE BELIEVE**, Toto, Columbia
- 38 42 **YOU DROPPED A BOMB ON ME**, The Gap Band, Experience
- 39 53 **THE ONE YOU LOVE**, Glenn Frey, Asylum
- 40 47 **BREAK IT TO ME GENTLY**, Juice Newton, Capitol
- 41 45 **OH JULIE**, Barry Manilow, Arista
- 42 52 **HOLDIN' ON**, Tane Cain, RCA
- 43 43 **I'M THE ONE**, Roberta Flack, Atlantic
- 44 44 **WORKIN' FOR A LIVIN'**, Huey Lewis and The News, Chrysalis
- 45 49 **LET IT BE ME**, Willie Nelson, Columbia
- 46 46 **SHOULD I STAY OR SHOULD I GO**, The Clash, Epic
- 47 48 **THEMES FROM ET**, Walter Murphy, MCA
- 48 50 **PLANET ROCK**, Afrika Bambaata and The Soul Sonic Force, Tommy Boy
- 49 54 **STILL IN THE GAME**, Steve Winwood, Island
- 50 56 **YOU KEEP RUNNIN' AWAY**, .38 Special, A&M
- 51 66 **DON'T FIGHT IT**, Kenny Loggins With Steve Perry, Columbia
- 52 58 **YOU DON'T WANT ME ANYMORE**, Steel Breeze, RCA
- 53 62 **JOHNNY CAN'T READ**, Don Henley, Asylum
- 54 57 **I ONLY WANT TO BE WITH YOU**, Nicolette Larson, Warner Bros
- 55 55 **I WILL ALWAYS LOVE YOU**, Dolly Parton, RCA
- 56 65 **SWEET TIME**, REO Speedwagon, Epic
- 57 69 **GYPSY**, Fleetwood Mac, Warner Bros
- 58 67 **HEART ATTACK**, Olivia Newton-John, MCA
- 59 63 **HE GOT YOU**, Ronnie Milsap, RCA
- 60 60 **NIGHTSHIFT**, Quarterflash, Warner Bros

US LPs

- 1 3 **AMERICAN FOOL**, John Cougar, Riva/Mercury
- 2 1 **MIRAGE**, Fleetwood Mac, Warner Bros
- 3 2 **EYE OF THE TIGER**, Survivor, Scotti Bros
- 4 6 **ABRACADABRA**, The Steve Miller Band, Capitol
- 5 5 **PICTURES AT ELEVEN**, Robert Plant, Swan Song
- 6 4 **ASIA**, Asia, Geffen
- 7 7 **GOOD TROUBLE**, Reo Speedwagon, Epic
- 8 8 **DAYLIGHT AGAIN**, Crosby Stills and Nash, Atlantic
- 9 9 **VACATION**, The Go-Go's, IRS
- 10 12 **CHICAGO 16**, Chicago, Full Moon/Warner Bros
- 11 13 **EMOTIONS IN MOTION**, Billy Squier, Capitol
- 12 11 **DREAM GIRLS**, Original Cast, Geffen
- 13 14 **GET LUCKY**, Lover Boy, Columbia
- 14 16 **GAP BAND IV**, Gap Band, Total Experience
- 15 15 **ROCKY III**, Soundtrack, Liberty
- 16 17 **EYE IN THE SKY**, The Alan Parsons Project, Arista
- 17 22 **BUSINESS AS USUAL**, Men At Work, Columbia
- 18 20 **A FLOCK OF SEAGULLS**, A Flock of Seagulls, Jive/Arista
- 19 19 **COMBAT ROCK**, The Clash, Epic
- 20 10 **THREE SIDES LIVE** Genesis, Atlantic
- 21 32 **HEY RICKY**, Melissa Manchester, Arista
- 22 26 **DONNA SUMMER**, Donna Summer, Geffen
- 23 23 **SCREAMING FOR VENGEANCE**, Judas Priest, Columbia
- 24 24 **HOOKED ON SWING**, Larry Elgart and His Manhattan Swing Orchestra, RCA
- 25 28 **NO CONTROL**, Eddie Money, Columbia
- 26 27 **ALL THE BEST COWBOYS HAVE CHINESE EYES**, Pete Townshend, Atco
- 27 29 **ZAPP II**, Zapp, Warner Bros
- 28 45 **IF THAT'S WHAT IT TAKES**, Michael McDonald, Warner Bros
- 29 33 **JUMP TO IT**, Aretha Franklin, Arista
- 30 30 **TUG OF WAR**, Paul McCartney, Columbia
- 31 34 **IMPERIAL BEDROOM**, Elvis Costello, Columbia
- 32 35 **TALKING BACK TO THE NIGHT**, Steve Winwood, Island
- 33 38 **BUILT FOR SPEED**, Stray Cats, EMI-America
- 34 63 **SHANGO**, Santana, Columbia
- 35 18 **ALWAYS ON MY MIND**, Willie Nelson, Columbia
- 36 36 **LOVE WILL TURN YOU AROUND**, Kenny Rogers, Liberty
- 37 31 **ESCAPE**, Journey, Columbia
- 38 44 **STILL LIFE**, Rolling Stones, Rolling Stones Records
- 39 39 **MOUNTAIN MUSIC**, Alabama, RCA
- 40 40 **ONE ON ONE**, Cheap Trick, Epic
- 41 41 **NIGHT AND DAY**, Joe Jackson, A&M
- 42 61 **ROUGH DIAMONDS**, Bad Company, Swan Song
- 43 55 **HOOKED ON CLASSICS II**, Royal Philharmonic Orchestra, RCA
- 44 43 **KEEP IT LIVE**, The Dazz Band, Motown
- 45 47 **DARE**, The Human League, A&M/Virgin
- 46 46 **TOTO IV**, Toto, Columbia
- 47 52 **SPECIAL FORCES**, .38 Special, A&M
- 48 48 **TANTALIZING HOT**, Stephanie Mills, Casablanca
- 49 49 **MISSING PERSONS**, Missing Persons, Capitol
- 50 42 **NO FUN ALOUD**, Glenn Frey, Elektra
- 51 60 **JANE FONDA'S WORKOUT RECORD**, Jane Fonda, Columbia
- 52 56 **JUMP UP**, Elton John, Geffen
- 53 53 **QUIET LIES**, Juice Newton, Capitol
- 54 54 **THROWIN' DOWN**, Rick James, Gordy
- 55 73 **BAD TO THE BONE**, George Thorogood & The Destroyers, EMI-America
- 56 51 **NUGENT**, Ted Nugent, Atlantic
- 57 57 **ANNIE**, Soundtrack, Columbia
- 58 25 **NOW AND FOREVER**, Air Supply, Arista
- 59 21 **ALL FOUR ONE**, The Motels, Capitol
- 60 79 **LET ME TICKLE YOUR FANCY**, Jermaine Jackson, Motown

INDIE LPs

- 1 1 **UPSTAIRS AT ERIC'S**, Yazoo, Mute STUMM 7
- 2 2 **CHRIST THE ALBUM**, Crass, Crass 221984/3
- 3 4 **THE SINGLES ALBUM**, UB40, Graduate GRADLSP 3
- 4 3 **CITY BABY ATTACKED BY RATS**, GBH, Clay CLAYLP 4
- 5 — **SONGS TO REMEMBER**, Scritti Politti, Rough Trade ROUGH 20
- 6 5 **JUNKYARD**, Birthday Party, 4AD CAD 207
- 7 10 **THE WILD ONES**, Cockney Rejects, Arena AKA 1
- 8 6 **GARLANDS**, Cocteau Twins, 4AD CAD 211
- 9 8 **THE LORDS OF THE NEW CHURCH**, Lords of The New Church, Illegal LIP 009
- 10 23 **PUNK AND DISORDERLY-FURTHER CHARGES**, Various, Anagram GRAM 001
- 11 9 **IN THE FLAT FIELD**, Bauhaus, 4AD CAD 13
- 12 16 **SOWETO**, Various, Rough Trade ROUGH 37
- 13 7 **WE ARE . . . THE LEAGUE**, Anti-Nowhere League, WXYZ LMNOP 1
- 14 14 **FOURTH DRAWER DOWN**, Associates, Situation 2 SITU 2
- 15 — **SENSE AND SENSUALITY**, Au Pairs, KAMERA
- 16 12 **2 x 45**, Cabaret Voltaire, Rough Trade ROUGH 42
- 17 18 **SPEAK AND SPELL**, Depeche Mode, Mute STUMM 8
- 18 13 **LIVE AT THE ROUNDHOUSE**, Pink Fairies, Big Beat WIK 14
- 19 17 **SKIDIP**, Eek-A-Mouse, Greensleeves GREL 41
- 20 21 **MOVEMENT**, New Order, Factory FACT 50



THE LEAGUE: We are . . . at number 13

- 21 11 **TENCH**, Shriekback, Y Y21
- 22 22 **RHYTHM COLLISION**, Ruts DC, Bohemian BOLP 4
- 23 19 **THERMO-NUCLEAR SWEAT**, Defunkt, Hannibal HNBL 1311
- 24 24 **DR HECKLE AND MR JIVE**, Pig Bag, Y Y17
- 25 15 **THE CHANGELING**, Toyah, Safari VOOR9
- 26 28 **GREATEST HITS**, Blue Orchids, Rough Trade ROUGH 36
- 27 25 **PUNK AND DISORDERLY**, Various, Abstract AABT 100
- 28 30 **WARGASM**, Various, PAX 4
- 29 — **DRUMMING THE HEARTBEAT**, Eyeless In Gaza, Cherry Red B RED 36
- 30 29 **BEST OF THE DAMNED**, Damned, Big Beat DAM 1

by ALAN JONES

DEXYS PROVED a tough nut to crack, but Survivor finally overhauled them last week to take over the number one slot - briefly, methinks - with 'Eye Of The Tiger'. It's Survivor's first British hit, and has probably created a new record by appearing simultaneously on FOUR chart albums, namely 'Rocky III', 'Chart Beat, Chart Heat', 'Breakout' and Survivor's own LP, 'Eye Of The Tiger'.

It's also the biggest British hit in the history of the Italian-American Scotti Brothers record label, eclipsing Leif Garrett's 1979 debut, 'I Was Made For Dancing', which reached number four. Whilst fans of such as Black Sabbath and Deep Purple may dispute my tagging it heavy metal, it is certainly the closest thing to heavy metal to reach number one since the Jimi Hendrix Experience placed 'Voodoo Chile' on top in 1970. 'Eye Of The Tiger' is the third record to reach number one in both Britain and America this year, following Paul McCartney and Stevie Wonder's 'Ebony And Ivory' and the Human League's 'Don't You Want Me'...

Independent radio newscaster and presenter Bob Holness had cause to celebrate last week, as his daughter Nancy Nova made her chart debut with the quirky 'No, No, No'. It completes a notable double for the Holness family - Nancy's big sister Rox made her chart debut just six weeks ago as 20 per cent of Toto Coelo.

Coelo's distinctive 'I Eat Cannibals' was produced by Barry Blue, who also helped to write it. Barry has been responsible for many chart records in the last decade, most recently the Doobie's 'And I Wish', a hitette last October. One

of his writing partners on 'I Eat Cannibals' was Paul Grassius, who wrote the English lyrics for Nicole's 'A Little Peace', but not for her follow-up 'Give Me More Time'. The former was number one virtually all over Europe, the latter has performed rather less well, particularly in Britain where history will record its chart career as consisting of a single week at number 75.

There have been many follow-ups to number ones which have fared worse, that is, records which failed to chart at all. But never before have consecutive releases from the same artist peaked at number one and number 75. In fact, 'Give Me More Time' is only the fifth single to spend its only week on the chart at number 75 since the chart was extended to its present size in 1978. Those records and the dates they made their fleeting appearances were: 'Woman's World' by the Jags (February 2, 1980), 'Sweet Angel' by Angelwitch (June 7, 1980), 'The Zoo' by Scorpions (September 20, 1980), Grand Prix's 'Keep On Believing' (February 27, 1982) and 'Give Me More Time' by Nicole (August 21, 1982). Condolences to Angelwitch and Grand Prix who, unlike the Jags, Scorpions and Nicole, have no other hits to their names. But don't feel too sorry for them, about 4,500 singles released every year fail to achieve even the minimal success accorded to Angelwitch and Grand Prix...

The polished and sophisticated sound of 'When Did We Go Wrong' represents a new and welcome direction in the career of Liquid Gold, but it's a song they were lucky to record. It was written by Steve Glen, Mike Burns and Mickie Most's brother Dave specifically for Hot Chocolate. But after two big hits written by group leader Errol Brown, Hot Chocolate felt able to turn down 'Where Did We Go Wrong' in favour of another

CHARTFILE



TOTO COELO: chewing up the charts

Picture Power

Brown composition. Steve Glen then offered to produce the song for Liquid Gold. They accepted and are now confidently anticipating their biggest hit since 'Substitute' more than two years ago.

Chicago slide into top spot on the US singles chart this week with 'Hard To Say I'm Sorry'. It's the group's 28th hit

since 'Make Me Smile' launched their chart career in 1970. They've had only one previous chart topper, 1976's 'If You Leave Me Now'. The death of group member Terry Kath in 1978 precipitated a severe downturn in Chicago's fortunes. In fact, before 'Hard To Say I'm Sorry' they hadn't had a top 40 hit since February 1979.

INDIE 45s

- 1 1 DON'T GO, Yazoo, Mute (12)YAZ 001
- 2 2 WARRIORS, Blitz, No Future 01 16
- 3 9 BLEED FOR ME, Dead Kennedys, Alternative Tentacles/Statik STAT 22(12)
- 4 5 LEAVE IN SILENCE, Depeche Mode, Mute 7 BONG (12 BONG) 1
- 5 7 SO HERE I AM, UB40, DEP International, 7DEP (12DEP) 5
- 6 4 ASYLUMS IN JERUSALEM/ JACQUES DERRIDA, Scritti Politti, Rough Trade RT 111
- 7 9 RELIGIOUS WARS, Subhumans, Spiderleg SDL 7
- 8 6 RUN LIKE HELL/UP YER BUM, Peter & The Test Tube Babies, No Future 01 15
- 9 11 RISING FROM THE DREAD (EP) UK Decay, Corpus Christi 1T
- 10 18 BEASTS (EP), Sex Gang Children, Illuminated ILL 1112
- 11 13 BELA LUGOSI'S DEAD, Bauhaus, Small Wonder WEENY 2
- 12 20 REASONS FOR EXISTENCE (EP), Subhumans, Spiderleg SDL 5
- 13 12 WHATEVER IS HE LIKE? Farmers Boys, Backs 7NCH 001
- 14 8 ONLY YOU, Yazoo, Mute 020
- 15 14 LOVE AT FIRST SIGHT, Gist, Rough Trade RT 085
- 16 10 OPEN YOUR EYES, Lords Of The New Church, Illegal
- 17 16 17 YEARS OF HELL (EP), Partisans, No Future 01 12
- 18 22 I MELT WITH YOU, Modern English, 4AD AD 212
- 19 17 WOMAN, Anti-Nowhere League, WXYZ ABCD(P) 4
- 20 15 PAST MEETS PRESENT, Weekend, Rough Trade RT 107
- 21 31 HAVE YOU GOT 10P? (EP), Ejected, Riot City RIOT 14
- 22 23 SOCIETY'S REJECTS, Maumaus, Pax PAX 6

- 23 19 LOVE WILL TEAR US APART, Joy Division, Factory FAC 23
- 24 44 FACE THE FACTS, Ikon AD, Radical Change RC 3
- 25 26 SICK BOY, GBH, Clay CLAY 11
- 26 25 TEMPTATION, New Order, Factory FAC 63(12)
- 27 27 SHELTERS FOR THE RICH, Disruptors, Radical Change RC 2
- 28 36 JUST ANOTHER HERO, One Way System, Anagram ANA 1
- 29 24 F*** THE TORIES, Riot Squad, Rondelet ROUND 23
- 30 28 THE HOUSE THAT MAN BUILT (EP), Conflict, Crass 221984/1
- 31 32 SOMETHING ON MY MIND, Pale Fountains, Operation Twilight OPT 009
- 32 38 FAITHLESS, Scritti Politti, Rough Trade
- 33 21 NIGHT AND DAY, Everything But The Girl, Cherry Red CHERRY 37
- 34 29 WAIT FOR THE BLACKOUT/JET BOY, JET GIRL, Damned/Captain Sensible, Big Heat
- 35 43 SUICIDE BAG (EP), Action Pact, Fallout
- 36 34 FARCE (EP), Rudimentary Peni, Crass 221984/2
- 37 39 F*** THE WORLD (EP), Chaotic Discord, Riot City RIOT 10
- 38 30 TV PARTY, Black Flag, SST
- 39 35 VIVA LA REVOLUTION, Adicts, Fall Out
- 40 48 TEENAGER IN LOVE, Eraserhead, Flicknife
- 41 - MUTANT ROCK, Meteors, WXYZ ABCD 5
- 42 - GENTLE MURDER, Mayhem, Riot City RIOT 15
- 43 33 THE ENEMY, Amebix, Spiderleg SDL 6
- 44 40 IEYA, Toyah, Safari SAFE (P) 28
- 45 47 SURVIVAL, Defects, WXYZ ABCD 3
- 46 50 RUB ME OUT, Cravats, Crass 221984/4
- 47 45 TAKE NO PRISONERS, Red Alert, No Future 01 13
- 48 41 MORE TROUBLE COMING EVERY DAY, Zounds, Rough Trade RT 098
- 49 37 RUNNING AWAY/TIME, Paul Haig, Operation Twilight OPT 3
- 50 46 I'VE GOT A GUN, Channel 3, No Future 01 11

5

Flashback

10

15

September 3, 1977

- 1 WAY DOWN, Elvis Presley
- 2 FLOAT ON, The Floaters
- 3 ANGELO, Brotherhood of Man
- 4 YOU GOT WHAT IT TAKES, Showaddywaddy
- 5 MAGIC FLY, Space
- 6 NIGHTS ON BROADWAY, Candi Staton
- 7 THE CRUNCH, The Rah Band
- 8 WHAT FRIENDS ARE FOR, Deniece Williams
- 9 NOBODY DOES IT BETTER, Carly Simon
- 10 SILVER LADY, David Soul

September 2, 1972

- 1 YOU WEAR IT WELL, Rod Stewart
- 2 MAMA WEER ALL CRAZEE NOW, Slade
- 3 SCHOOL'S OUT, Alice Cooper
- 4 SILVER MACHINE, Hawkwind
- 5 ALL THE YOUNG DUDES, Mott The Hoople
- 6 IT'S FOUR IN THE MORNING, Faron Young
- 7 LAYLA, Derek and The Dominoes
- 8 POPCORN, Hot Butter
- 9 STANDING IN THE ROAD, Blackfoot Sue
- 10 SEASIDE SHUFFLE, Terry Dactyl and The Dinosaurs

September 2, 1967

- 1 SAN FRANCISCO, Scott McKenzie
- 2 I'LL NEVER FALL IN LOVE AGAIN, Tom Jones
- 3 LAST WALTZ, Englebert Humperdinck
- 4 THE HOUSE THAT JACK BUILT, Alan Price
- 5 EVEN THE BAD TIMES ARE GOOD, The Tremeloes
- 6 ALL YOU NEED IS LOVE, The Beatles
- 7 JUST LOVING YOU, Anita Harris
- 8 I WAS MADE TO LOVE HER, Stevie Wonder
- 9 DEATH OF A CLOWN, Dave Davies
- 10 WE LOVE YOU, Rolling Stones

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NEWS MARATHON

RUNNERS'

DEXYS MIDNIGHT Runners release a new single and they'll be on the road this month.

The band's new single 'Jackie Wilson Said', will be out on September 24 and the B side is 'The Sound Of Philadelphia'.

The tour will be their first dates for a year and they'll be playing Glasgow Pavilion September 26, Edinburgh Usher Hall 27, Newcastle City Hall 28, Manchester Thameside Theatre 30, Southport Theatre October 1, Llandudno Astra Theatre 2, Birmingham Hippodrome 3, Coventry Apollo 5, Cardiff St David's Hall 6, Poole Arts Centre 7, London Shaftesbury Theatre 9, 10. They'll be playing two shows on each night at the Shaftesbury Theatre, at 5 and 8.30.

Ticket prices are £3.50 and £4 except in London where they are £5.50 and £4.50 and where they are only available from Keith Prowse ticket office. Shows start at 7.30 except at Glasgow, Manchester and Birmingham where they start at 8.30.

The tour will be called 'The Bridge' and dates will feature Emerald Express and the Sisters Of Scarlet.

"We promise a performance," Cuddly Kev told RECORD MIRROR this week.



KEVIN ROWLAND: performance guaranteed

Asia at Wembley

ASIA, the band fronted by ex-Yes members Steve Howe and Geoff Downes, make their British debut next month.

The band will be playing Wembley Arena on October 27 and they're also rumoured to be planning a gig for the following night, but nothing can be confirmed.

Tickets priced £6.80 and £5.80 are available from Asia Box Office, RS Tickets, PO Box 4RS W1A. Make cheques and postal orders

payable to Harvey Goldsmith Entertainments Ltd, enclose an SAE and allow three weeks for delivery.

Tickets priced £6.50 and £5.50 are also available from the Wembley Arena box office (tel 01 902 1234) and Keith Prowse Ltd (01 637 3131). Asia's single, 'Only Time Will Tell', is climbing the charts and their album, 'Asia', has been the fastest selling album in America. It's sold three and a half million copies worldwide.

Look under the Bonnet

GRAHAM BONNET has been fired from the Michael Schenker Group...after exposing himself on stage.

Bonnet was sacked after a warm up gig in Sheffield, shortly before the band's appearance at Reading Festival on Sunday — and his replacement is original MSG singer Gary Barden.

Bonnet is said to have been drunk when he exposed himself and he insulted lead guitarist Michael Schenker. Schenker now wants Bonnet's vocals wiped off the band's forthcoming album.

Shortly after the row, Gary Barden was approached to play with the band and after two hours rehearsal he appeared with MSG on Sunday and he should be featured on the band's forthcoming tour.

Bonnet had only been with MSG for a few months. Before joining the band he'd been with Rainbow and

tried to launch himself on a solo career.

MSG are due to release their new album on October 15 and they'll be starting a tour in November. Dates are Bristol Colston Hall November 21, Southampton Gaumont 22, Cardiff St David's Hall 23, Hammersmith Odeon 26, 27, Newcastle City Hall 29, 30, Edinburgh Playhouse December 1, Glasgow Apollo 2, Leicester De Montfort Hall 4, Liverpool Empire 5, Bradford St Georges Hall 6, Birmingham Odeon 8, Birmingham Odeon 9, Nottingham Theatre Royal 10, Manchester Apollo 12, 13, Sheffield City Hall 14, 15.

Tickets are on sale now except at Bristol where they will be on sale from October 20. Ticket prices are

Fashion show

FASHION BEGIN their biggest ever British tour next month.

The band, whose single 'Love Shadow' is in the charts play Liverpool University October 20, Glasgow Tiffany's 21, Newcastle Polytechnic 22, Loughborough University 23, Manchester Apollo 25, Hanley Victoria Halls 27, Norwich UEA 29, Aylesbury Friars 30, Birmingham Odeon 31, Bristol Colston Hall November 1, Southampton Gaumont 2, Cardiff University 3, Guildford Civic Hall 4, Derby Assembly Rooms 5, Sheffield Lyceum 6, Exeter University 8, Brighton Dome 9, London Hammersmith Odeon 10.

Before the British dates Fashion embark on a European tour, playing Norway, Sweden, Denmark, Germany and Berlin.



Pic by Simon Fowler

BONNET: flash happy

£3.50, £4 and £4.50 except Edinburgh Playhouse and Leicester De Montfort Hall where they will cost £4 and £4.50 and Bradford St Georges Hall where they are £4.



IMAGINATION

IN THE HEAT OF THE NIGHT

IMAGINATION NEW ALBUM 'IN THE HEAT OF THE NIGHT' RBLP 1002

INCLUDES THE HITS SINGLES 'JUST AN ILLUSION' AND 'MUSIC AND LIGHTS' ALBUM ALSO AVAILABLE ON CASSETTE: ZCRBLP 1002

RELEASED SEPTEMBER 3RD

NATIONAL TOUR

September

- 11th Ipswich Gaumont (2 shows)
- 12th Southampton Top Rank
- 13th Margate Winter Gardens
- 14th Brighton Centre
- 15th Reading Hexagon Theatre
- 16th Coventry Apollo Theatre
- 17th Liverpool Empire

- 18th Manchester Apollo
- 19th Bristol Colston Hall
- 20th Swansea Top Rank
- 21st Derby Assembly Rooms
- 23rd Edinburgh Play House
- 24th Newcastle City Hall
- 25th Birmingham Odeon
- 26th Oxford New Theatre

- 27th Bournemouth Winter Gardens
- 29th LONDON DOMINION
- 30th LONDON DOMINION

October

- 1st LONDON DOMINION
- 2nd LONDON DOMINION (+Matinee)
- 3rd LONDON DOMINION
- 4th LONDON DOMINION

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KIM WILDE: first date fears

Moore single

GARY MOORE releases a solo single next week. The number is 'Always Gonna Love You' and features Whitesnake members Ian Paice and Neil Murray. The ex-Thin Lizzy guitarist hit the charts with his 'Parisian Walkways' single, but since then has been out of the limelight.

Macca and Jackson single?

PAUL McCARTNEY may release a duet with soul star Michael Jackson as a single. The number was previewed at a conference last week...and it will be released on McCartney's new album — due out later this year. McCartney recorded the number — as yet untitled — with Jackson during his 'Tug Of War' sessions.

And with the success of his

LIVE AND WILDE

KIM WILDE plays her first live dates ever...with a massive tour next month.

It is the first time the blonde singer has ever appeared on stage. "Although she's done TV shows before, the only time she has sung live was with her dad Marty when she was 14," said a spokesman. Her tour kicks off at the Bristol Colston Hall on October 5. She goes on to play: Wolverhampton Civic Hall 6, Scarborough Futurist Theatre 7, Newcastle City Hall 9, Glasgow Apollo 10, Aberdeen Capitol 11, Dundee Caird Hall 12, Edinburgh Usher Hall 13, Stockport Theatre 15, Sheffield City Hall 16, Manchester Apollo 17, Birmingham Odeon 18, Leicester De Montfort Hall 20, Gloucester Leisure Centre 21, Paignton Festival Theatre 23, Bournemouth Winter Gardens 24,

Brighton Dome 25 and London Dominion Theatre 26 and 27. Last weekend Kim Wilde was in the studio recording a new single to follow up her 'View From A Bridge' hit. But there will be no album from the singer until the new year. Her tour also takes her across Europe, and she will have no time to record until 1983.



FERRY: single chance

Chance taking Roxy

ROXY MUSIC have a new single out next week. And they have chosen to release two more tracks from their 'Avalon' album. The single is 'Take A Chance On Me' and is backed with 'The Main Thing'. But fans who buy the 12-inch version will get a different mix to 'The Main Thing' number on 'Avalon'. It has been remixed and runs for seven minutes.

'Ebony And Ivory' hit with Stevie Wonder, the new song is a strong contender for his next single. But his record company EMI are keeping tight-lipped about both McCartney's album and single. "The track will be on the McCartney album later this year but we still haven't finally decided on which number to release as a single," a spokesman said this week.

The new album comprises mostly material recorded at the same time as his 'Tug Of War' LP, when he ended up with too much material. But a title for the new album still hasn't been fixed. ● Michael Jackson is also due to bring out a solo album next month.

A drop of Irish

SHAKIN' STEVENS, Depeche Mode and Imagination all feature on a new compilation album out this week.

The LP comes from Ireland's RTE television's 'Non-Stop Pop' programme. It is called 'Non Stop Pop' and features bands in the same style as Britain's 'Top Of The Pops' compilations.

Among the 16 songs featured are Depeche Mode's 'See You', 'Just An Illusion' from Imagination and Shakin' Stevens number one 'Oh Julie'.

There are also tracks from Madness, U2, Tight Fit, UB40 and Rosetta Stone, as well as numbers from letter-known groups.



Pic Robert Legon

IDOL: returned exile

The Idol generation

BILLY IDOL returns to Britain for his first live date as a solo artist. The blond singer — now living in New York — returns to play London's Heaven on September 20. It is the first time he has played

live here since his old group Generation X disbanded 18 months ago. The concert follows a tour in America where he's hit the Top 40 with his 'Hot In The City' single.

TOURS

CRASS embark on a series of select live dates. They go on the road with **Dirt** and **Annie Anxiety** and are showing a film called 'Choosing Death'. All gigs are £1.25 and there are no age restrictions. On the first two dates **The Alternative** are also on the bill. The tour kicks off at Dunfermline The Grand Pavilion September 7, Alenton (Nr. Shotts) Welfare Hall 8, Dublin Lourdes Hall 10, Belfast The Anarchy Centre 11 and 12, Meifod (mid Wales) Village Hall 14, Port Talbot Sandfields Youth Centre 15, Yeovil The Preston Centre 16 and Exeter, St. George's Hall 17.

CARMEL is due to perform a few

selected live shows. So far lined up is London Kingston Poly September 30, Brighton New Regent October 28, University of London Union October 29, Manchester Polytechnic November 3.

BUZZZ embark on a number of live dates starting in late September. They start at Hickstead Cinderellas September 24, Treforest Polytechnic of Wales 25, Aberystwyth University 29, Bristol Polytechnic 30, Newton Abbot, Seale Hayne College October 1, Birmingham University 2, Bath University 4, York University 6, Warwick University 7, London Queen Mary College B, Loughborough University 9.

RELEASES

THE SWINGING LAURELS have their debut single out next week. It's called 'Rodeo' and the twelve inch version has an extra track entitled 'Go Man Go'.

STACEY LATTISAW has a new single out this week. Called 'Sneakin' Out' it's the title track from her new American album. The B side of the single is her biggest UK hit 'Jump To The Beat'.

EYELESS IN GAZA have a double A side single out next week. The songs are 'Veil Like Calm' and 'Taking Steps'. Eyeless' vocalist Martyn Bates has his first solo album out at the same time. It's in 10 inch format and is called 'Letters Written'.

MAGNUM go for the double too when they release a two single pack this week. The two for the price of one features one disc of live recordings whilst the other has two new tracks, 'Back To Earth' and 'Hold Back Your Love'.

MAXIMUM JOY have their first album out this week. It will be called 'Station MXJY'.

HOLLY BETH VINCENT has her first solo album out this week. It is named after Holly's original band, being called 'Holly and the Italians' and features nine new songs written by Holly.

CHICAGO have a new album out next week, called 'Chicago 16' and not surprisingly the band's sixteenth LP in their career. They also have a single out at the same time called 'Hard To Say I'm Sorry'.

CLIFF RICHARD follows his recent top ten hit, 'The Only Way Out' with another track taken from his recently released album 'Now You See Me - Now You Don't'. The new single is called 'Where Do We Go From Here?'.

CARMEL has released a six track mini LP. It is entitled 'Carmel' and includes 'Tracks Of My Tears', 'Sugar Daddy' and 'Guilty'.

DIAMOND HEAD, the Birmingham based rock group, have released a new single titled 'In The Heat Of The Night'. It comes out in seven and 12-inch formats.



KILLING JOKE will not now be playing the Klub Foot in Hammersmith on September 30, because demand for tickets has far exceeded the club's capacity.

So they've now switched their London gig to the Lyceum on October 24 and will be part of the up and coming U.K. tour, 'The Gathering'. The other dates so far confirmed are Bradford, Caesars Club October 21, Sheffield Lyceum 22, Manchester Tiffany's 25. There are additional dates expected.

The band at the moment are recording and rehearsing at Connie Plank's Munich studio following their recently completed U.S. tour.

TV and RADIO

A BIT of a grim week ahead for those with their sights set squarely on the goggle box. European athletics takes most of the schedule apart. However sparks might fly on Radio One's 'Roundtable' on **FRIDAY** when **DLT** meets up with Jonathan King. The last time the pair met, King raved about Joan Jett and **DLT** was so disgusted he bet King £100 that it wouldn't be a hit. History shows that charity gained the cash and Ms Jett a hit. The rotund Ian Gillan will sit in the middle.

SATURDAY is 'The Last Night Of The Proms' on BBC 1 while Radio has the

pomp and circumstance of Gary Numan's ex-back up band **Dramatis**, who are supported by the eclectic **Kissing the Pink**.

LWT viewers on **SUNDAY** get to see snatches of Rush, Jimi Hendrix, David Essex and the salsa shuffle of **The Fania All-Stars** on 'Nightlife Presents'.

MONDAY has the treat of the week with the TV premiere of Diana Ross's excellent portrayal of jazz singer **Billie Holiday** in 'Lady Sings The Blues'. So be there at 9.25 on BBC 1!



Tears For Fears

mad world

Tour Dates

- Sept 16 Hastings Downtown
- 17 Bournemouth Midnight Express
- 18 Cambridge Sound Cellar
- 22 Manchester Poly
- 23 Leeds Warehouse
- 24 Liverpool Warehouse
- 26 Glasgow Maestros

The new single available on 7" & 12"

NEWS BEAT

THE ADICTS: easy to get into

Kicking the habit

Christine Buckley gets bowled over by the Adicts

TOO MUCH of a good thing and you get addicted. The Adicts are a good thing.

Why?... because they're good at what they do. The Adicts are not making any promises of putting the world to rights, of fighting for universal freedom. Rather they're out to celebrate and have a good time.

Live they're a frenzied attack on the senses — a glimpse into the madhouse with singer Monkey careering about the stage like Batman's arch enemy, the Joker.

Interviewing them is equally as disorganised. Kid, drums, and Pete, guitar, handle a lot of the conversation in their own madcap way, whilst Monkey offers the saner slant on the band.

Although they are just out for a

Pic by Bill Zygmant



laugh, I can't resist asking them about politics.

Monkey: "I don't entertain any thoughts at all about politics."

Kid: "I read the biography of Karl Marx..."

Pete: "So, I read Rupert The Bear."

What did you think to it?

Pete: "What, Rupert The Bear?"

No...

Pete: "I liked the Badger best."

ON TO other things...the Adicts have been about for a fair time. They started five years ago and have managed to hold on to their vitality and spirit. They've kept their heads above water because they enjoy themselves, but they're bitter about their lack of success.

Pete: "Daytime radio doesn't touch punk. It's unfair because they get shoved a Dollar record and they immediately play it."

So what about the Clockwork Orange look?

Kid: "We don't go around hitting old ladies. We try to project the concept of the fun of it all."

Monkey: "It's just the image. Just the look. It fits."

What do they describe themselves as?

Monkey: "It's not for us to put labels on ourselves — it's for other people."

Pete: "We're a punk band."

Kid: "No, that's a label again."

To make a vague stab at summing up the Adicts you could say they're basically rowdy fun, but in an offbeat way and in songs such as the single 'Viva La Revolution' there's a decadent, but not seriously, anarchistic feel.

To say they never agree with each other is a slight misrepresentation.

Kid pointed out that they all agree they like Sergeant Bilko. "There was one programme of his I watched and I laughed so much I didn't catch any of the jokes. You've got to have a laugh..."



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 Sun 17th MANCHESTER Apollo Theatre 061-273-1112
 Mon 18th BIRMINGHAM Odeon Theatre 021-643-6101
 Wed 20th LEICESTER De Montfort Hall 0533-544444
 Thu 21st GLOUCESTER Leisure Centre 0452-36788
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 Tue 26th LONDON Dominion Theatre 01-580-9562
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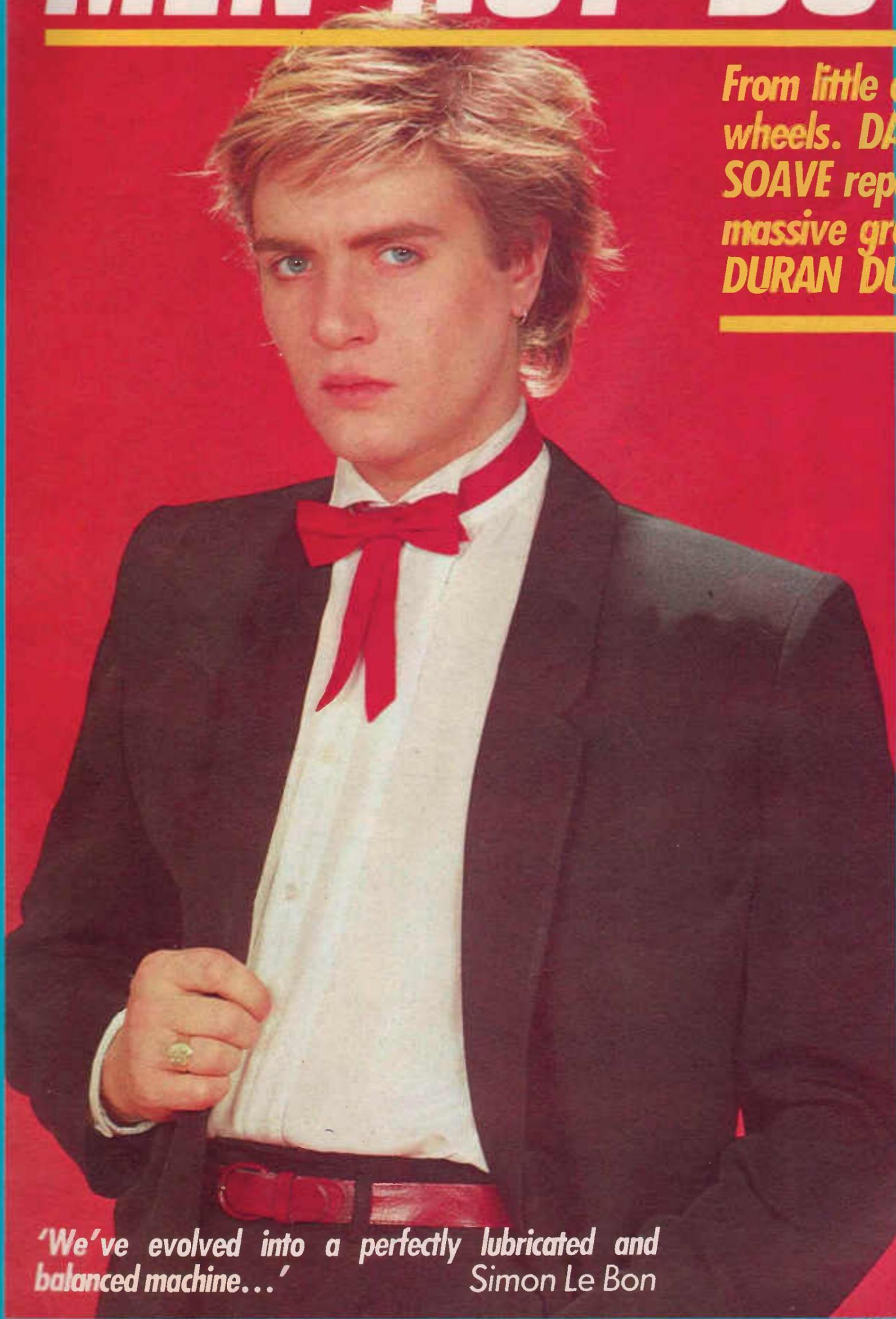
ADAM ANT FRIEND OR FOE

NEW SINGLE OUT NOW IN SPECIAL BAG



MEN NOT BOYS

From little cogs to big wheels. DANIELA SOAVE reports on massive growth industry DURAN DURAN



'We've evolved into a perfectly lubricated and balanced machine...'
Simon Le Bon

IF ANYONE'S thinking of stealing Simon Le Bon's diary and selling it to News Of The Screws, he has a message for you — don't bother, it's not worth it.

"I keep a diary as far as it's safe to," he reveals, "but just to remind me what we've been doing over the last year. We've been so busy it's passed in a haze. Certainly there's no steamy love scenes or other torrid scandals in it."

What a pity — I'm sure you'd all love to discover what Duran Duran get up to in their spare time but if Simon is to be believed, the group are far too busy to have time for smut.

Still, there's no denying that Duran Duran have been wildly active, what with releasing their second highly successful LP, 'Rio', touring and globe trotting. They've also been working on an important project which will take them into next year — a video cassette of their compositions.

"Not until we launched ourselves into the project for 'Rio' did we realise what could be done with the medium," Simon says. "We were filming in Antigua and we decided to make a big bunny out of it. (Eh? — Ed.) It would have been nice if it had been ready in time for Christmas, but we believe it's worth getting done properly."

"I think Duran Duran are a very visual group and that is the direction we will take."

Certainly, Simon seems to have gained a lot of self assurance since I met him last year. Then, he was still

Continued page 14

KID CARNES VOYEUR

IS THE GREAT
NEW SINGLE

FROM THE
BRAND NEW
ALBUM AND CASSETTE
VOYEUR

PRODUCED BY MAL GARAY

SHE HAD BETTE DAVIS EYES





MEN NOT BOYS

From page 14

smarting from another journalist's remarks that the group were five fat, facile futurists. Now, that sort of thing doesn't even merit a mention from him.

"We're not boys playing at toy pop groups anymore. I think we're men and we are not men of empty words either," Simon says, most decidedly. "We've had to rise to the challenge of a very heavy two years and I think we had to grow up quickly to cope with it."

"We've evolved into a perfectly lubricated and balanced machine, which is the only way you can cope with it all. We planned all of this to happen and happen fast and if you do that, you've got to make sure the wheels are well oiled."

"What's nice is that we have become reasonably successful on an international level, which is great, as we've got it going all at once," he adds.

"We're spreading ourselves slowly but surely at a pace that can best be described as a steadylope. We're relaxed about our success but at the same

time we're equally determined."

The recent tour of America included 25 dates in their own right and nine supporting Blondie.

"The dates with Blondie were a great experience in terms of playing in huge places," Simon explains. "It was terrifying supporting Blondie because for the first time in two years we were playing to people who hadn't come specifically to see us. For instance in Toronto we were playing to 1,500 people. You could reach out and touch the audience at the front but if you looked out towards the horizon there were people a football pitch away."

"Still, I think the American audience is a much more responsive animal," he adds. "They come to see a band mainly to enjoy it all and they listen to the support group too. Playing to such large audiences taught me how to work the crowds. I wouldn't call it a dying art

but a lot of bands work on the premise that their very appearance is enough to entertain but I think you've got to treat them right, too."

"There are lots of little tricks you can use to get them to respond, until you've built up to a whopping big orgasm and every body loves you and rushes out to buy your album the next day."

What comes next for Duran Duran? They've achieved everything they had planned when I talked to them last year, so what looms on the horizon now?

"A lot more work," Simon tells me. "I think a little bit more diversification. It's become apparent to us that due to the state of the music industry and the world at present you won't become a millionaire just from releasing records. It's a lot more difficult nowadays. There's no great rock 'n' roll dream any more, no mansion in Bucks, no villa in France and no fleet of fast cars."

"We work for money. That's a fact. We produce something we enjoy doing and it's kind of something we sell voluntarily to people who buy it voluntarily. We're virtually a small industry."

With this in mind Duran

Duran have formed their own production company and are investigating other mediums to break in to.

"I'm talking about TV programmes and films," Simon explains. "It's something we're not afraid of. If you're going to work with one and a half hours of film then you have to think of it as a single concept which will hold together. That's why we're spending so much time on our video project. It's not like an album, in fact it's much more difficult. You've got to retain people's interest yet at the same time it must have a beginning, middle and end. If you get too abstract then people will lose interest."

"I think all our videos share the same train of thought," he continues. "There's an idea of travel, an idea of progression, of definite movement — they've all got that."

The making of Duran Duran's videos comes under the banner of their production company, although they use the services of director Russell Mulcahey. And Duran Duran have their fair share of creating the storyboard, too.

"Eventually we want to be able to create the entire process ourselves. Unless you're blind, stupid or simply drunk all the time there's absolutely no way you can fail to pick up the ropes."

For the moment, the video project has been put into limbo while the group enjoy a couple of weeks to themselves. Looming ahead is a month of European dates and then a British tour — by far their biggest yet, and, as Simon adds, their most impressive.

"We've never gone in for sumptuous sets and we're not going to start now," he explains. "Instead we like to create an atmosphere through the lighting and our music. We use a very good lighting designer called Alan Goldberg who is very subtle."

"Our set will be much more dramatic than of late, concerning itself more with the theatrics. I don't want it simply to be us reeling off our songs like a greatest hits album. We've come to the point where we've seen a lot of shows and I think there's a lot lacking in today's live music."

"We're going to go a lot further."

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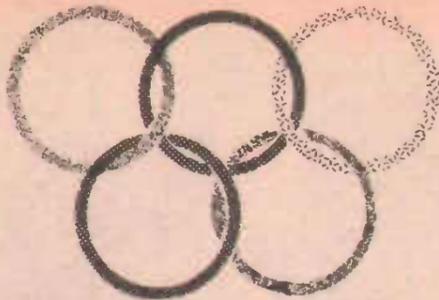
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EUROPEAN GAMES



EUROPEANS: eat your heart out Sebastian Coe

SIMON TEBBUTT coaches the latest batch of young hopefuls, the EUROPEANS

ON STAGE they plug their guitars into white kitchen chairs and the drummer writes the songs on a piano because he can't play the piano.

They're the Europeans, featuring fellow Scots Fergus Harper, Colin Moore and Geoff Dugmore along with Doncaster lad Steve Hogarth. Athletic young men to say the least — Fergus visits the Pineapple Dance Studio every day — with fresh faces and fresh ideas, they cut a striking pose in their gymnastic gear.

"Before, we were working on this idea of not dressing up but dressing down," explains Fergus, the one with the explosion of blonde curls, "there's a limited way you can go with dressing up.

"So we started off with ballet tights and stuff like that. Of course that had a profound effect on the audiences.

"Also what we're doing is very physical. That's the idea of the gymnastic outfits."

Working together as the Europeans for the past 18 months, it's not that the lads are aspiring Charles Atlases, just that they're not so much interested in the usual

rock 'n' roll pursuits of spending all their time down the boozier playing darts. They've got a different viewpoint and this comes across in their music, witness their debut single 'The Animal Song'.

"It's totally different," says Steve, "It's like nothing you've

ever heard. I feel strongly about that. It's because of the way we write, the structuring as much as the musical part."

"Geoff, our drummer, can't really play the piano so he writes the songs on the piano."

"He has a very musical mind though," Fergus reassures me, noting my quizzical look, "he has a very fixed pattern in his head of the chords he'd like."

"He puts notes together that

create moods that inspire him rather than having a knowledge," says Steve, "then we have a get together, rehearse, and Colin has the arduous task of transferring random key notes onto a guitar neck, a feat in itself."

The end result of this "mental and experimental" style of writing is an accidental form of jazz. But what about the experiments on stage too?

"We want people to be talking about it the following morning saying, 'well I've never seen or heard anything quite like that before'," says Steve.

"We use black screens to black out all the gear," adds Fergus, "I mean what's the first thing you see when you go to a gig? You see a drum kit and a whole lot of speakers, cabinets and guitars and what have you.

"So we thought what can we do to make ourselves different before we even come on stage. We have white kitchen chairs and then plug the guitars and things into them."

"We decided to plug the instruments into inanimate objects so people would think, God, what's going on here," concludes Steve, "It's just a way of exploring different ways of knocking people backwards."



CHEST the JOB

- ★ HERE'S A tasty trio to put some lead in your pencil.
- ★ The cute threesome are Vanity Six, who've just released their debut album.
- ★ The group are 19-year-old Vanity from Niagara Falls, 21-year-old Brenda from the Mid West and sweet 16-year-old Susan from Minneapolis.
- ★ 'I think it's so wonderful to be outrageous and live out every fantasy on stage,' breathes Susan.
- ★ 'The stage is the only place in the world where you can be anything you want and get away with it,' smoulders Susan.
- ★ You can judge for yourselves, when Vanity Six arrive over here for a tour next month.

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Ballet-hoo!



A FORCE eight gale whips along the sea front at Whitley Bay, but there's still a queue of eager punters waiting outside the club for local heroes Dance Class.

But in spite of tonight's dramatic furore and performance, I'd expected the Geordie lads to be a little quieter. After all, they'd just heard the news about the cancellation of the Blondie tour, which they were all set to play support on.

"It was all in the papers about the tour being cancelled before we knew," says guitarist Ali Raey. "We thought there was something going on but we didn't know what."

Dance Class, who have just released their first single 'You Talk My Head Off', consist of Tony McAnaney on bass, guitarist and singer Dave Taggart, guitarist Ali Raey and Trevor Brewis on drums. Formed in the early summer of last year, the lads have been brewing up a storm locally but have yet to break nationally. The Blondie tour could have been just the thing to do this, tying in with the release of their album this month — which was produced by Blondie's producer Mike Chapman.

Besides which, they've got other things going for them, the most obvious being a planned Tyne and



DANCE CLASS: you tutu can be a star

Wear Television series filming the group's development and ready for showing just as soon as they hit the big time.

"It was filmed from the beginning of the band," says singer Dave, "and then they kept coming round. And two months later we did another one all about what it's like for a band trying to break into the music business. The next step was getting signed."

Local television, much more supportive of home grown talent than it seems to be in the south, is where Dance Class have got a lot of their breaks so far. At one show they met up with one time great white hope Gary Numan, who showed a lot of interest in them.

"We just met him in the bar," says Dave. "We were one band on the show and he was the other, and we had a good big talk to him. He offered to put up the money for a single. But we were already getting a record deal at the time."

"Aye, he was nothing like everybody expects him to be," adds Trevor, "they think he's going to be a real fool. But he's a real nice bloke. Down to earth."

But Dance Class are reaching the stage where patronage of a big star is no longer needed, although the new single is having some problems with radio and air play. The powers that be reckon it's a little too heavy for the housewives of the nation.

"We're guitar orientated rather than synthesiser orientated," explains Ali, "I think that's where this heavy label comes in."

Provincial rock to the core, Dance Class aren't much impressed with the trendy London scene, and reckon they can get their breaks staying just where they are.

"You get five or six bands and there's a local buzz going round," says Dave. "But you don't get the record companies interested."

"But I've seen them and some of the London bands wouldn't get leg room up here."

by SIMON TEBBUTT

PHILIP JAP/Total Erasure

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PRIVATE FILES

by
SUNIE

See me, Phil me

HARD TIMES! The fairytale success story of the Human League in the US has ground to an early halt, with 'Love Action', the follow-up to the number one hit 'Don't You Want Me', doing absolutely zilch business for 'em.

Add to that the fact that A&M, their American record company has lent a League song to the soundtrack of the appalling 'Last American Virgin' movie without consulting the group — without even informing the group — and you may conclude that relations between Sheffield and LA are less than pleasant just now . . .

Poor old Bananarama took the concept of the disco PA (personal appearance) to New York recently, and got booed off the stage for their pains. Seems the club's proprietors billed the spot as a proper gig, and charged the unfortunate audience accordingly. Imagine the ire of the Yanks when the Limey lassies came on and mimed (badly) to taped songs. The Bananas were catcalled all the way back to their dressing room after three numbers. Fearful for their own health and well-being, the club's management hastily offered refunds to their disgruntled customers . . .

● Grooving it up at this year's Notting Hill carnival were Jerry Dammers, Rhoda Dakar, Ari Upp and Jeremy of Haysi Fantayzee, amongst others. Rip Rig and Panic played, but were reportedly upstaged by reggae prodigies Musical Youth.

A confrontation of 'High Noon' dimensions was threatened at the Palace last Thursday, when Culture Club's Boy George and Scouse pretender Pete Burns of Dead Or Alive were both to be found under the same roof.

The ludicrously "sinister" Burns calls his southern rival "Dowdy George" (from the Boy's real name, O'Dowd), and claims that George is on his death list. The Culture Club star, not one whit disturbed by this silly threat, christened Burns' bedraggled appearance "the battered housewife look" ages ago, and Palace patrons thrilled to the prospect of a night-of-the-long-knives style showdown. They were to be disappointed, however: whether through luck or judgement, the glam pair never crossed paths . . .

Career prospects look bright for both performers just now, mind you, with Dead Or Alive just signed to Polydor. Culture Club, meanwhile, have just completed a video for the gorgeous 'Do You Really Want To Hurt Me' single. It's directed by 'Great Rock 'N' Roll Swindle' wunderkind Julien Temple, and features guest appearances from George's mum and her neighbours in a dramatic courtroom scene . . .

From the sublime to the ridiculous — or rather, from the ridiculous to the sublimely ridiculous: a tale of misbehaviour concerning Private Lives singer John Adams. We last heard of the laddie on a boys-only holiday in Egypt with Steve Strange. Now he's behaving scandalously in his own back yard, in rather different company, and it looks like he's going to pay for it. After a night of cocktail-swilling



Belles of the ball

PEARLY QUEENS: Jenny and Sara Jane of the Belle Stars get in a spot of vino-swilling practice before heading off to Ibiza with their colleagues. The Belles are to play one date there, in return for which they get a week's holiday in a villa on the island, all-in. What with that and the prospect of their next cover version, a limp through the old chestnut 'Mockingbird', zooming up the charts, no wonder the little madams are laughing.

at the Embassy Club, Adams and girlfriend Francesca ended up in Hyde Park, enjoying a rather adventurous way of keeping warm on damp grass. Enter the boys in blue with torches, notepads and unsympathetic expressions, and before you can say "gross indecency", the outdoor lovers are faced with a court appearance . . .

● Ohohoh Which Strangler, incensed at EMI's use of a low-rent dolly-bird on their Greatest Hits cover, was heard raging that said female was "just like Hazel O'Connor — really ropey looking"? . . .

RM meets the stars: aged Deputy Ed John Shearlaw, our very own Cincinnati Kid, lost a tenner backstage at Castle Donington to Ian "Minnesota Fats" Gillan, in a pool game that left onlookers helpless with laughter — sorry, with admiration (cough) . . .

Not to be outdone by the balding one's social lionising, I can relate that I was recently introduced to HM luminati David Coverdale and Cozy Powell. We met at a Japanese restaurant, where the mature metal merchants were dining in a fairly sedate manner. I was on my best behaviour, too, especially when Powell showed every sign of recalling a stinker of a singles review I once gave him.

Still, they were very nice and polite — too busy taking the micky out of a spiky-haired Japanese waiter (whom they christened "String" because of his Police-styled barnet) to do anything nasty to a passing hackette . . .

Bebe Buell, the fabled siren of the US rock circuit, has lured another unsuspecting young Brit onto the rocks. Duran Duran's John Taylor is

stepping out with the tall beauty, who started out as Todd Rundgren's missus and went on to "date", in an ever-declining spiral of lesser celebs, Elvis Costello, Jools Holland and Stiv Bators. Now the callow youth is to be heard cooing that "we're thinking of making a single together" and similar nonsense. Man overboard! . . .

Amsterdam plays host-person in the coming weeks to a women's festival, featuring feminist films and theatre (and workshops, no doubt — they always have workshops) as well as such emancipated artists as the Passions, Annette Peacock and the Au Pairs. The latter are sure to make an impression, with the new-look Lesley Woods being unleashed on Europe. Woods was once a shining example of a real woman in rock — glamorous and aware, falling into neither the pretty object nor dowdy libber stereotype. Now, however, with her pro-IRA statements and newly shaven head (I kid you not), the Brummie belter has clearly gone off her rocker . . .

● Forces' sweetheart: Natasha, the original "nice legs . . ." girl, has been appointed official pin-up of HMS Invincible, Prince Andrew's ship, currently on its way home from the South Atlantic . . .

Grandmaster Flash is reputedly somewhat bemused at the UK success of 'The Message'. Seems the ace rapper hadn't expected us Limeys to relate to the political lyric of his first chart hit. Somebody tell him about the riots. Just like a Yank, he thinks we're all still living in bleeding thatched cottages or something . . .



Steps to heaven

"I CLIMB right up to the top of the stairs, And all my cares just drift right into space . . . Bet the Drifters never envisaged this! Palace patrons try out the new horizontal two-step.

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Record 2

KLACTO VEE SEDSTEIN

LONG VERSION

PROFILE



Pic by Steve Rapport

**LYNVAL
GOLDING
of Fun Boy Three**

FULL NAME: Lynval Golding
NICKNAME: Limbo
DATE OF BIRTH: July 24, 1951
PLACE OF BIRTH: Jamaica
EDUCATED: Linden Rd, Gloucester
HEIGHT: Five foot, nine inches
WEIGHT: 10 stone
COLOUR OF EYES: Brown
FIRST LOVE: Mother
FIRST DISAPPOINTMENT: Leaving my mother in Jamaica when I moved to Britain
FIRST PERFORMANCE: The Interrogators at the Railway, Coventry 1970
FIRST LIVE SHOW SEEN: Joe Cocker and the Nice In Coventry
FIRST RECORD BOUGHT: 'One Love' — Bob Marley And The Wailers
MUSICAL INFLUENCES: Bob Marley, Sex Pistols
INSTRUMENTS PLAYED: Guitar, bass, drums, organ, percussion and voice
HERO: Jimi Hendrix
HEROINE: Diana Ross
FAVOURITE BOOKS: None
FAVOURITE MAGAZINES: Record Mirror, Coventry Evening Telegraph (comic), The Sun
FAVOURITE FILMS: Babylon, Superman One and Two, The Life Of Brian
FAVOURITE TV SHOWS: Coronation Street
BEST LIVE SHOW: Backing Bananarama at the Jam concert at Hammersmith Palais
FAVOURITE CLOTHES: Jeans
FAVOURITE DRINK: Lager
IDEAL HOME: Flat in New York
IDEAL HOLIDAY: Two weeks in Blackpool
IDEAL CAR: Porsche
MOST FRIGHTENING EXPERIENCE: When I nearly lost my eye when a fight broke out near me.
FUNNIEST EXPERIENCE: Seeing Neville falling off a rope during 'Monkey Man' at the Kapuchea concert in London
SUPERSTITIONS: Walking under ladders
FANTASY: A night with Raquel Welch

SINGLES

By **ROBIN SMITH**

SHOCK SURPRISE SINGLE OF THE WEEK....

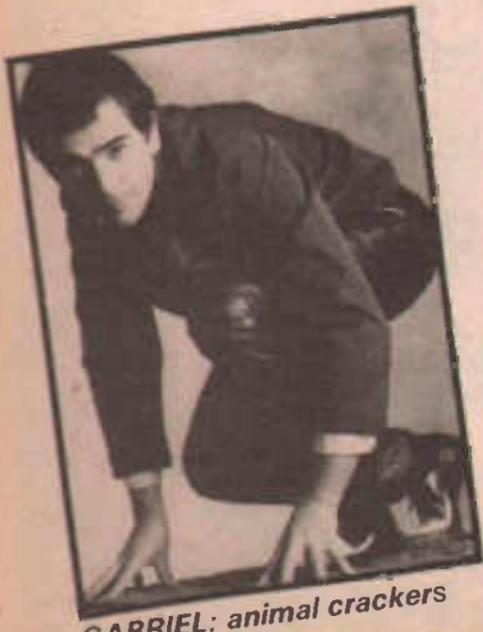
ADAM ANT: 'Friend Or Foe' (CBS). My grudging respect for the painted insect has turned into downright admiration, ever since his astounding routine across the 'Top Of The Pops' studio for 'Goody Two Shoes.' 'Friend Or Foe' isn't quite as instantaneous, but that tinny trumpet, spectacular backbeat pulse and quirky vocal lines grows by leaps and bounds. One point though, is the large person on the back cover Marco or Benny Hill?

THE VERY CLOSE RUNNER UP....

LEMMY AND WENDY: 'Stand By Your Man' (Bronze). The single that was almost a legend before it was released. The gruesome twosome have speeded up Tammy Wynette's old plonker, and slice their way through it faster than Conan the Barbarian attacking trolls... It should fly like an eagle and provide breathing space for Lemmy to seriously consider Motorhead's future. Pity they couldn't have come up with something like this at Hackney...

THE REST...

JIMI HENDRIX: 'Fire/Are You Experienced' (CBS). I never really liked Jimi Hendrix. I'll say that again, I NEVER REALLY LIKED JIMI HENDRIX. While everybody else was getting off on his boring guitar routines I was off listening to Wishbone Ash. Quite what commercial potential CBS thinks these cuts will have is baffling. Frankly I'd have settled for 'The Wind Cries Mary' or a timely release of 'All Along The Watchtower'. Hendrix fans don't bother to write in, I've been savaged too many times before.



GABRIEL: animal crackers



DUFFO: 'Walk On The Wild Side' (PVK). What a shame the old bozo never bought a one way ticket back to his homeland. Duffo's Australia's answer to Gary Glitter, a geriatric who doesn't know when it's time to be put out to pasture. Appalling version of Lou Reed's hit. I'm going to bury it in the garden.

ROBERT ELLIS ORRALL: 'Tell Me If It Hurts' (Why). No I've never heard of him either. Dressed up like a dog's dinner, Bobby hides behind banks of synths and cheap no substance production. Glossy nonsense.

ALBERT LEE: 'On The Boulevard' (Polydor). Isn't this bloke one of ancient Eric Clapton's chums? This is sleeper than a handful of valiums. God knows what his solo album sounds like.

DAVE MASON AND ROD EDWARDS: 'Five Circles' (Polydor). Sounds like the theme for one of those damn religious programmes on a Sunday about Man, the universe and cream cheese. Nuff said.

AHAB: 'Party Girl' (Chicken Jazz). The main feature of this record is their ability to make it sound as if it's being played at 33 RPM. How many years of practice did it take?

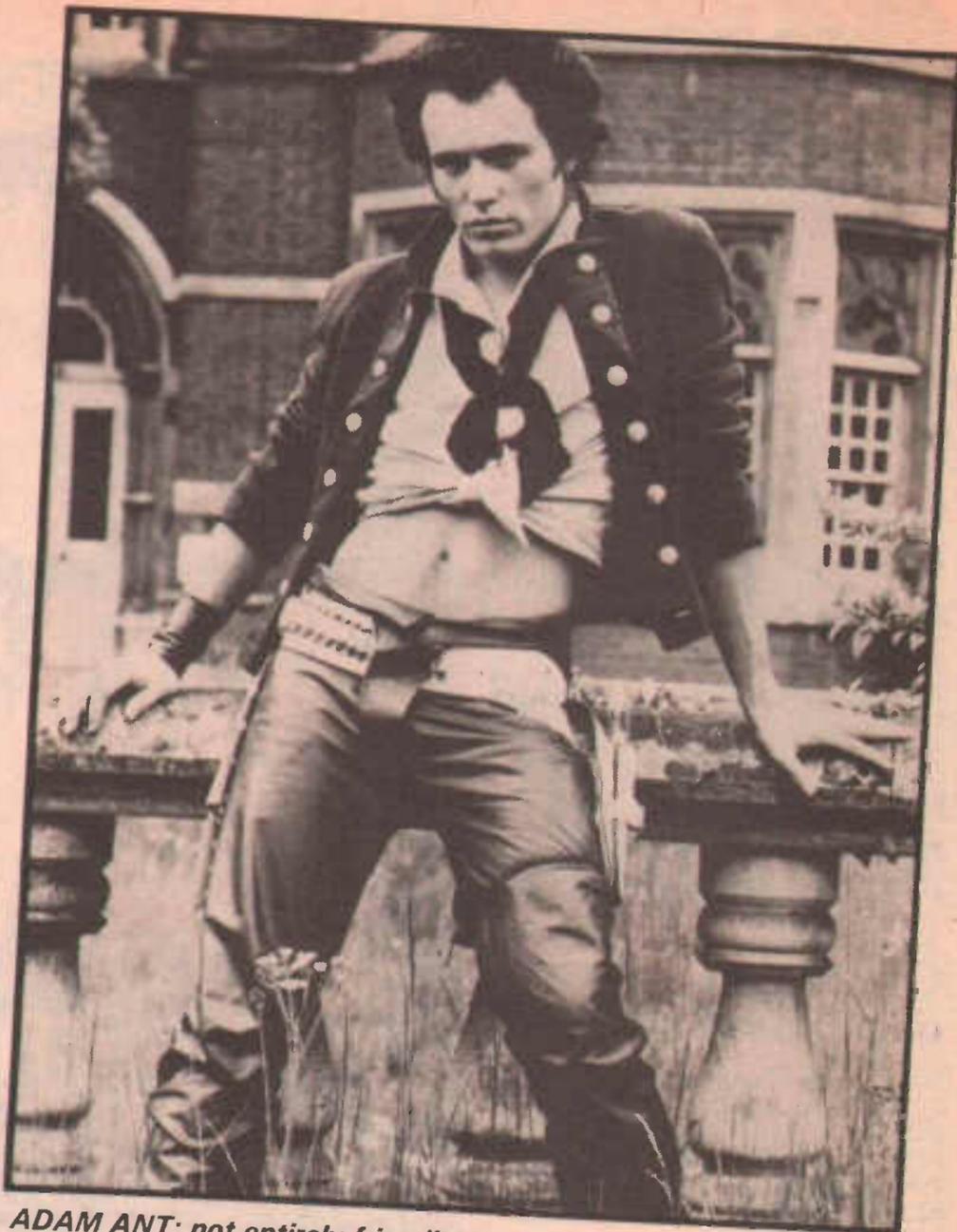
PETER GABRIEL: 'Shock The Monkey' (Charisma). What's next? Stun the stoat, pummel a pigeon, kiss a cat, what can it all mean? Gabriel sings with passion and there are plenty of effects, but I remain undecided. The man seems to be clutching at straws. See album reviews for further details.

ACTION PACT 'Suicide Bag' (Full Out). Even worse diction than Kevin Rowland and God knows what they're on about. Ah well, perhaps they'll get a slot on one of those meaningful BBC2 programmes about the perils of the nation's youth and glue sniffing part 206.

THE FLICKS: 'The Look' (Flying Records). Bizarre combination of Modern Romance and ABC with an energy and bite that is all its own. A bit of a diamond in the singles slag heap. (Cor, what a line).

JULIA DOWNES: 'Playing For Time' (Naive). Since Kate Bush has gone off to play with a didgeridoo, there's perhaps a space for breathless lisping little girl lost vocals. Although she's an old trouper, Julia can carry it off quite nicely and this just might make it, as all the other gals search for coper versions.

MOBILES: 'Partners In Fiction' (Rialto). Naughty, naughty, this is really a re-work of 'Drowning In Berlin' whose success baffled me. Take away the props and the silly



ADAM ANT: not entirely friendless

grins and the Mobles have nothing. Drowning in apathy, dears.

24 HOURS: 'Shipwreck' (Charisma). Yet another desert island bunch of cutesies. Five goofy guys doing their best to look like Nick Heyward. Sounds like a cheapo rip off of something else to me, me hearties. Go and wrestle with an octopus.

NAKED EYES: 'Always Something There To Remind Me' (EMI). Yet another re-make and they should really get their breathing problems sorted out before trying again.

VIA VAGABOND: 'Who Likes Jazz' (Stiff). One of them looks like Kate in Haysi Fantayzee, the other looks like nobody in particular and they've come up with an artful dollop of swing. One of those singles that aggravates, then catches you. Stiff might be on to something good at last.

LIGHT OF THE WORLD: 'Famous Faces' (EMI). On which Light Of The World try their damdest to sound like Earth Wind And Fire but can't pull it off. You're long gone, babies.

TROOPS OF TOMORROW: 'Troops Of Tomorrow' (Just When You Thought It Was Safe). An amazing 23 minutes long, but it seems more like two days. Troops Of Tomorrow are fronted by Knox, one of those old farts who were quite popular in '77.

CHEETAH: 'Scars Of Love' (Epic). Ah yes, one of those David Essex showcase acts. Bland scrubbed HM, with just a hint of naughtiness

to excite Dad after football on a Saturday afternoon. Cheetah have the grip of a week old kitten.

MEN AT WORK: 'Who Can It Be Now' (Epic). One of those good little pop bands, topping the bill at the Deptford Dreadnought for the next 100 years. Can I have another biscuit please?

REO SPEEDWAGON: 'Sweet Time' (Epic). So sweet, so pure, butter wouldn't melt in their mouths. Ugh

THE ENEMY: 'Punk's Alive' (Fall Out). No it's not, it's the same old nonsense, all angry voices and scratches on the council estate wall. Punk's become as safe as houses, a caricature of itself.

RICK SPRINGFIELD: 'What Kind Of Fool Am I' (RCA). Springfield's the sort of bloke who's been 24 for 10 years. This is an embarrassment and RCA should be ashamed of themselves for putting it out.

STILL LIFE: 'Away From This Town' (Regard). And the further away the better...



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ALBUMS

Pillow talk

KATE BUSH: 'The Dreaming' (EMI EMC 3419)

QUAINT, ADMIRABLE, unclassified, Kate Bush goes her own sweet way more than ever on this, her fourth LP. The fact that she defies any attempt to wrap her neatly into some tidy 'Rock Female' category seems to me one of the most appealing things about her, along with her musical sophistication, witnessed by the fact that she produced the album herself.

Though technically the production is hard to fault (a little obvious in places, but it is her first go), a restraining hand would have come in useful during the recording of 'The Dreaming'. The material it contains ranges from the ethereal to the frankly unlistenable ('Leave It Open'), suggesting that a little outside quality control might not have come amiss.

The bizarre and adventurous singles, 'Sat In Your Lap' and the title track, are both present, and amongst the LP's best moments.

Side two is the more effective face of the record, boasting a couple of excellent pieces in 'Night Of The Swallow' and 'All The Love' and without the tweeness that finds side one's bounciest song titled 'Suspended In Gaffa'.

Given a less flimsy approach to lyrical subject matter (her one major weakness), Kate Bush could be writing and singing superbly dramatic set-pieces in the manner of a French chansonnière: in her enclosed, studio environment she's growing technically, but showing few signs of really maturing in her work. + + + +

Sunie

KATE BUSH throws caution to the winds



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

SHEENA EASTON: 'Madness, Money And Music' (EMI EMC 3414)

FORGET THE MOR apologists — Dollar have made some good singles, but that *doesn't* make Easton, Bucks Fizz and Charlene fun, or even acceptable. This dismal platter reveals the newly bronzed belle of Belshill as a feeble singer and a worse judge of material.

From the idiot banality of 'Machinery' to the horrendously soupy ballad 'Wouldn't Beg For

Water', the songs here are the worst kind of cliched dross, unredeemed by a delivery whose most passionate moments are merely shrill.

Yes, yes, her rags-to-riches story is a heartwarmer, but I don't want to watch as Sheena Easton gets rotten and soggy with success, like some pools winner whose new-found wealth buys only tasteless plush and worthless companions.

Check the title: where does music lie amongst Sheena's priorities? +

Sunie

Stab in the back

GARY NUMAN: 'I, Assassin' (Beggars Banquet Bega 40)

THE COVER of this deeply mysterious work of art shows a trilby-hatted Mr Numan leaning on a lamp post trying his best to look mean. Like practically everything connected with I, Assassin, it is FAKE.

Gary, that most white of white boys — though his name sure don't bring 'hero' to mind — has built a career on second rate plagiarism, cleverly drawn 'mystique' and rather obvious trend-hopping.

With two exceptions this LP simply reiterates the now tediously familiar tricks of Numan's trade. Gary's words make nonsense, but so many people like to see intelligence where no sense exists that he's able to swan along on this dark 'mysterious' sham.

Please digest: "Nothing is the same/Nothing ever changes/And nothing's ever quite like/The pictures I've seen (nothing's ever)."

The songs are enunciated with cold robotic precision. They convey nothing, neither touch or move emotion — they simply drone. Only one track, 'The 1930's Rust', a finger clicking almost R'n'B number, cleverly punctuated by sax and harmonica, seems the work of flesh and blood rather than wires

and electronics. Add to this the gentle dance of the absurdly named 'We Take Mystery To Bed' (oh yeah, what's she like?) and you have the only brief moments of pleasure on an eminently forgettable record. + +

Jim Reid

PETER GABRIEL: 'Peter Gabriel' (Charisma PG4)

GABRIEL WALKS a fine line between brilliance and churning out a load of old cobbles.

This album starts with much Tarzan type yelling and music like a ton of bricks on 'Rhythm Of The Heat'. 'San Jacinto' and 'I Have The Touch' don't half go on a bit but the 'Family And The Fishing Net' finds our man on form giving the first side a kick in the right place. 'Shock The Monkey' is the single but is just hasn't got the impact to be as successful as 'Games Without Frontiers', and you're waiting for a punch line but it never comes.

That leaves us with 'Wallflower' and 'Kiss Of Life', both peculiar haunting songs. Strange how Gabriel found his feet so late in the album. Confused? You bet your life I was. + +

Robin Smith

IMAGINATION: 'In The Heat Of The Night' (R&B RBLP 1001)

I LOVE Imagination for their humour, their certainty that the camper they are, the more the girls love it; their absolute consistency in sweeping up the charts with each new variation on their smooth, slinky theme.

So we all know that there's two white guys behind 'em doing the bulk of the musical stuff, but our tinselled gladiators don't appear to care. Hell, they don't want appreciation as artists. They want music and lights, fabulous costumes, laughs and a score. Who could reasonably wish to deny them that?

That said, it has to be admitted that this is the typical soul LP, demanding the predictable critique: "a couple of hits and a lot of filler that doesn't match the quality of said hits or even come close to it."

In Imagination's case, of course, the filler is infinitely classy and seductive. But once seduced, the listener is left unsatisfied. I couldn't honestly recommend that you shell out a fiver for this sequinned meringue.

You know boys, there's a name for the kind of person who gives you the come-on then can't or won't deliver the goods... + + +

Sunie

ON STAGE

Mum's not the word

JUNIOR
Arts Centre, Poole

WHATEVER good advice Junior got from his Mama, he obviously forgot it all by the time he stepped out on stage for his British concert debut.

The poor boy was hopelessly out of his depth before a huge audience and looked a sorry excuse for the man who has already made two of this year's best singles and a cracking first album.

The initial introductions set the tone for the rest of a pretty dismal

show; Junior, unbelievably, told his assembled "fans": "If there's anywhere I wanted to play my first concert it would have been Poole". And it got worse with an increasingly embarrassing Junior telling everyone how much he loved them and, gosh, wasn't it great of them to come along.

Certain black soul artists can get away with this sort of rubbish if they back it up with pulsating

dance sounds, but Junior was all at sea on this score too. Each song melted into the next leaving no distinguishing trace and the only halfway decent number was his stab at Michael Jackson's 'Don't Stop Till You Get Enough'.

The sound was dreadful and made a thorough mess of Junior's usually excellent singing voice, which was reduced to a shrill whistle leaving only one in 10 words

audible. The use of 'cabaret' musicians like Kandidate as a backing band was particularly uninspired — their lazy, self-indulgent, sledgehammer approach was miles from the deft touch required for a singer of Junior's undoubted quality.

In every way possible it was a fiasco. Back to the drawing board for Mr Giscombe, methinks.

Gary Hurr



Pic by Paul Sturtevant

BLUE RONDO'S Christos gets rave review shock

Amazing grace

BLUE RONDO A LA TURK
The Staveney, Newport

12 MONTHS ago Blue Rondo A La Turk were a bunch of untamed tigers let loose on a stage. These days, with steady moves in the transfer market bringing their number to 10, the Turk moves with the sophisticated grace of a leopard.

Sanity's answer to Modern Romance have grown up, and while there's still plenty to work up a sweat to, the sleek, new Blue Rondo have lost ground in the raw, honest excitement stakes.

For a group who make exuberance their watchword, some of the new songs on parade tonight lacked the flair and abandon of early classics like 'They Really Don't' (itself needlessly re-worked) and 'Klacto'.

The additional piano added depth to minor works like 'On The Run' and 'Change' but the real revelation was the beautifully controlled rhythms of Gerald D'Arbilly, used to great effect on the hidden charms of new single, 'The Heavens Are Crying'. The on-stage dancing was of the typical high standard led by Northern Soul body wizard and sax genius Moses Mount Bassie.

Despite their lack of match practice, I'm still betting on Blue Rondo to clinch the championship later this year.

Gary Hurr



**NEW BAND! NEW SOUND!
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WHERE'S ROMEO?

RG 102



**Hear It On The
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A LIFE IN THE DAY OF

David Essex

ON TOUR I get up at varying times depending on the night before, but let's go over yesterday, when I was up at about 10 o'clock. I'm quite good at getting up.

I don't eat breakfast, I just have a cup of hot black coffee and then I read the newspapers. I get the *Times* and the *Mirror*. I'll have a look at them and then I'll shoot round to the office, where more often than not there'll be a pile of cheques to sign. I'll stay there for an hour or so. I keep a general interest in the business but it's not something which totally absorbs me.

After I left the office yesterday I picked a girl friend up and took her to lunch. I hadn't seen her for a while because of the tour. So far I've done 10 dates out of 30 in all. I enjoy touring although there's a sort of wearing down process which I think comes from having to stay in hotels. Lou Reed is a very good friend of mine and I think he's cracked it. He's decorated his New York apartment just like a Holiday Inn, so that when he goes on tour he feels completely at home!

Anyway, I took my friend out to lunch. I like food. I'm a semi-vegetarian because I eat chicken now and again, so I like lots of spicy vegetable dishes. There's a lot more to choose from than you think — oriental, Indian, Italian, Mexican, French . . . the trouble with eating vegetables is they can become bland so I load food with spices.

I don't really cook at home because I live by myself, so I go out to eat.

After lunch I said a hasty farewell and got into the Range Rover and drove down to the gig. We were playing Poole last night. I went

straight to the gig to do the soundcheck. I do one every day because I think they're very important. We run through some numbers and talk over the grey areas, but I also think it's good from the point of view that it's good to visit the hall so you can get a feeling of the place rather than walk on a couple of minutes before the show and have someone tell you what the audience is like.

Yesterday was particularly entertaining because they had a speedway meeting after the soundcheck. I stopped off at the hotel and went off to the stadium to watch the local team race one from Sheffield. It's a very competitive sport, very compelling, and totally different from the normal sort of racing.

CUT it a bit fine by staying there until half past eight and then we dashed back to the gig and went straight on stage. I did the gig; yes, I still get nervous before a show, it's part of the important process. If you're over confident that breeds complacency which in turn breeds indifference and that is reflected in the audience.

After the show I invited some of the speedway riders out and we went to a club in Bournemouth where I had a few too many drinks and got to bed after four in the

morning. And that's a typical day when I'm on tour.

When I was filming for 'Showcase' I stayed up in Harrogate. It was a very demanding schedule where we were filming two shows every week — one on Thursday and the other on Sunday. It would have just made me tired to cope with commuting as well.

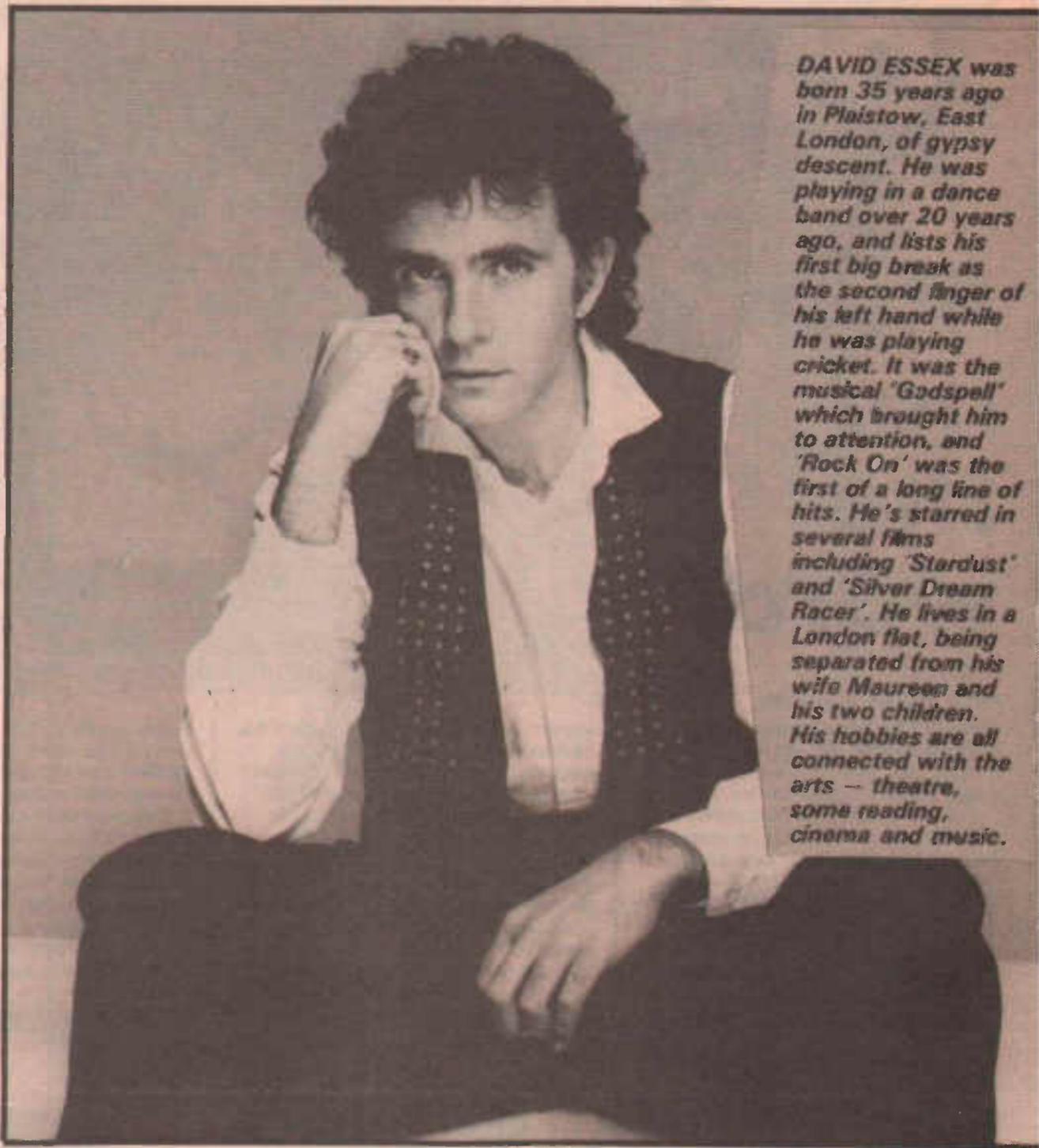
Each show had a lot of preparation. I really tried with each song to give it as interesting a backdrop and introduction as possible. I did feel there was a lack of slots on television for people who already had a small following but needed to make that transition into a bigger field.

I was really happy that so many people featured on the programme went on to have records in the charts, but I wouldn't like to do another series of 'Showcase'. I like to continually step forward, and do something different.

There's been a lot of talk about my getting a part in the film version of 'Evita' but I think it's somewhat premature to talk about that. They haven't even decided to make the film yet, so the first step is for that decision to be made and then it's worthwhile talking about it.

It's not too difficult to combine my singing and acting career. I don't see them as separate entities and maybe that helps. I had a couple of films on the BBC during their Rock Week which was nice. I

DAVID ESSEX was born 35 years ago in Plaistow, East London, of gypsy descent. He was playing in a dance band over 20 years ago, and lists his first big break as the second finger of his left hand while he was playing cricket. It was the musical 'Godspell' which brought him to attention, and 'Rock On' was the first of a long line of hits. He's starred in several films including 'Stardust' and 'Silver Dream Racer'. He lives in a London flat, being separated from his wife Maureen and his two children. His hobbies are all connected with the arts — theatre, some reading, cinema and music.



see acting and singing as part of the same sphere, really. It's all connected with conveying emotion to people. I'm lucky that I can work both ways with reasonable success.

What other things do I do to keep amused? Well, at the moment I'm working on a stage idea so I do a bit of writing for it during the day. I've got a portable keyboard which take along with me so I tinker about on that. I must drive the hotel chambermaids crazy! And although the show isn't until the evening, I find myself mentally preparing for it all day long.

There's always little things that crop up on tour which keep the pace varied. For instance Mel Bush, my manager, and his wife had a baby daughter so I went to visit them in hospital the other day and that was lovely. Or when we were doing the concert in Newcastle, had the privilege to give away a Sunshine coach which was presented by the Variety Club to the handicapped.

The last thing I usually think of before I go to sleep is how on earth I'm going to prise off the boots I'm wearing. I'm only just about standing by that time so it's a problem! Seriously, I suppose I reflect on the day which has just gone past and think about what the next day is going to bring.



The Bitterest Pill (I ever had to swallow)

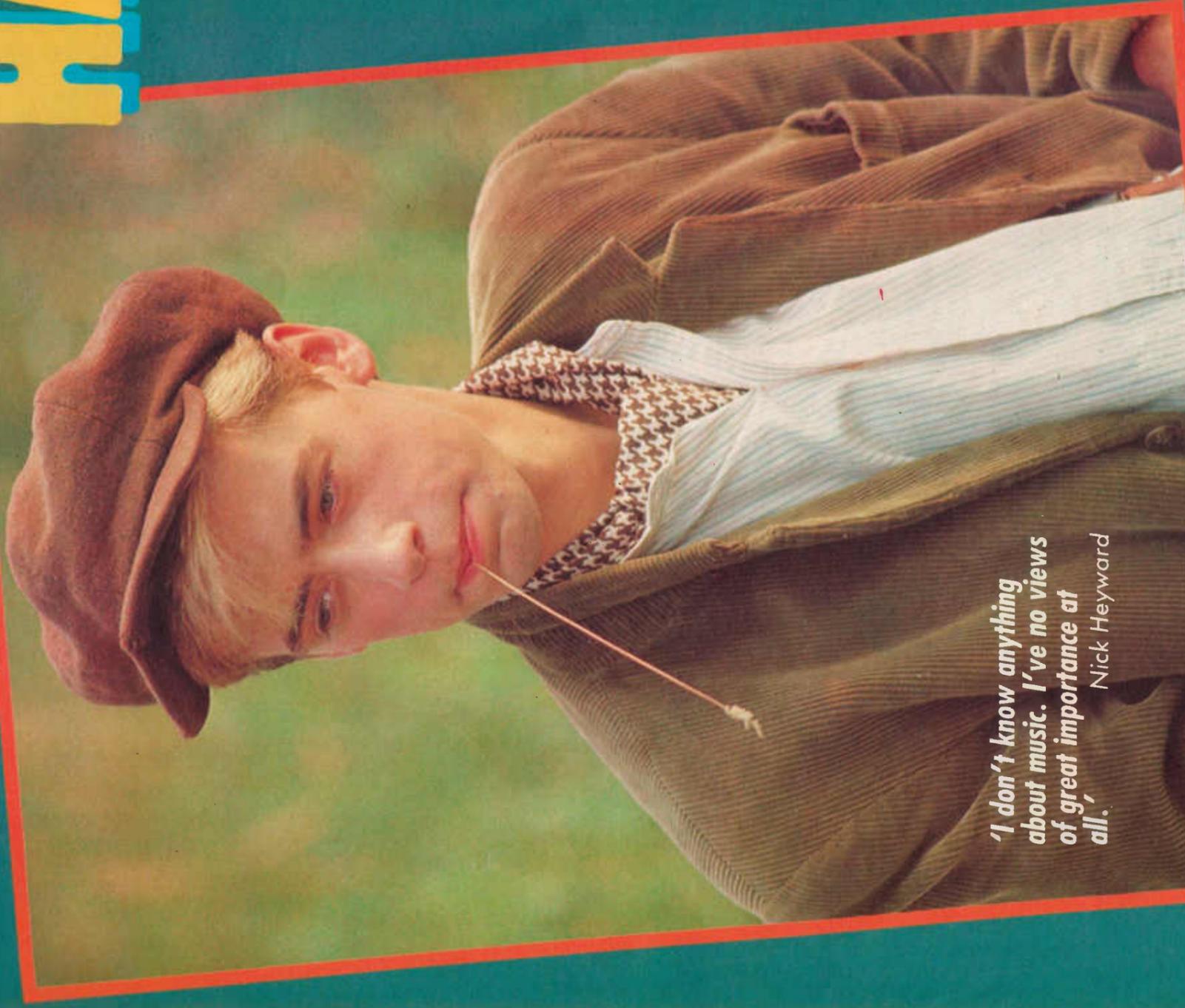
THE JAM

NEW SINGLE



POSP 505

HAYSEED 100



'I don't know anything about music. I've no views of great importance at all.'
Nick Heyward

EAST, WEST, home is best. At least, that's what Nick Heyward thinks. Haircut 100 are just back from a summer tour of America, and the prospect of jetting off to Paris to record the follow up album to 'Pelican West' was just too much for young Nicholas to handle.

"I cancelled it," he says. "I decided we just weren't going to Paris. I got so sick of going abroad to work that I decided that we would make the new LP in Britain."

"It may sound corny, but there's nothing I like more than sitting in my house watching television and making cups of tea. I don't even want to go out!"

At the moment, Nick is had quite enough of America. "I'll probably have to eat my words, but I never want to go back there," he shudders. "It's such an odd place that the only way I could cope was to pretend I was a little mole burrowing along a tunnel. I couldn't wait to get out. Sometimes I would imagine I wasn't there, that it was just a dream. Otherwise I'd have gone round the bend..."

One of the things which illustrates how odd the Americans found Haircut 100 was the constant comparison of the group to megalodons, Chicago!

"They were going 'Hey man, you're a really tight band' and telling us how similar we were to Chicago," Nick says. "I just laughed at them. How could they be serious? In the end I just refused to do interviews. I'm not willing to stay around and explain that we're not what they call new wave or tell them the meaning of Haircut 100. You just can't explain to some ignorant person the little things that make us us, like the shape of our guitars and the way we present ourselves. We got on because we didn't look like a contrived idea of a group, but they just don't understand that sort of thing. They want you to get out of limos but I'm not into that..."

Now that the Parisian excursion is off, Haircut 100 are looking forward to recording their second LP deep in the English countryside. "We seem to do everything in the countryside," Nick says. "Videos, photo sessions and our records. Actually I'd like to live in the country but I know it's not very practical at the moment. You're too far away from the basins and knowing me I'd commute for six months and then get so sick of it that I wouldn't bother."



DANIELA SOAVE finds NICK HAYSTACK deep in the heart of the English countryside

"But I must find somewhere to live within the next few weeks," he adds. "I'm still living at home with my mum and it's getting a bit silly. I'm going to rent a place first of all because I don't want to buy a house just for the hell of it. I would want it to be home..."

Nick and the rest of the group are enjoying a few weeks holiday before knocking down to make the new LP. This year alone they've done two American tours and one European jaunt as well as working in this country. Doesn't it get a bit much for them all?

"No, because I've got my best mates with me. What more could you want? Most of the time I enjoy touring, but unfortunately I find America a depressing place. The shows we did there were fantastic because we had a good audience, but most American people over 20 simply turn into zombies. I know you can't generalise, but that's the way it appeared."

"It's just such a mad mess paper — Television, radio, the papers — there's no life to them. The newscasters over there seem to be bigger stars than the news they read."

Nick has had to get used to reading about himself in the news but he takes everything with a rather large

pinch of salt. "They write so many things about me that just aren't true," he says. "Nothing gets my back up any more but my parents and my mum reads the papers and brings it to me. That's more annoying."

"I just don't know what people expect me to say. I haven't got any pearls of wisdom to give to the world. I don't know anything about music. I've no views of great importance at all..."

Whether Nick thinks he has little musical knowledge or not, Haircut 100 are doing well enough to refute that. And the group have none of the usual second album qualms; instead, they are looking forward to going into the studios with a calm confidence.

"The album shouldn't take too long," Nick says, just like that. "I've already written all the songs so we've just got to go in there and do them. I find it easy to compose. I must write about five songs a week, but when I'm on tour I don't do anything. I don't pick up my guitar until I get home. I don't want to be influenced by the things I do, specially in America. I get my ideas from schoolboy annuals, things like that."

I've kept all mine and I've only recently realised their worth. When you're young they're just things you have around, but if you think of them now, they're really good."

After the LP comes the British dates in November, and Nick guarantees there'll be plenty of surprises. "Me and Graham want to include a few places we've really enjoyed playing in the past, like St Albans, for instance. I remember it for its brilliant atmosphere."

"I don't want this to sound big headed but now we've got the power to choose, we don't want to do the wrong places. That would be damaging to us as well as our audience."

If things go the way they are planned at the moment, Haircut 100 look like finishing 1982 the way they have spent most of it — on the road. On the agenda is a tour of Japan and the far east.

"I'm so looking forward to going to Japan," Nick says, with enthusiasm. "We ought to be there around the turn of the year and I can't wait. Japanese people are so sweet — they're like little packages. And they're so polite! When we were in America we would attract many of them, and they'd always turn up at our concerts with their mums. "We seem to be doing very well in Australia, too," he continues. "We'll be going across there in the same boat trip as Japan."

Now that the group are joining the ranks of the well travelled, they have a few tales to recount about the odd places they've found themselves performing in. Like the time they ended up in Washington... "We played in a wax museum, similar to Madame Tussauds," Nick grins. "There were wax models everywhere, which was quite disquieting. Imagine having to play while you were surrounded by Ronald Reagan, Louis Armstrong and Sherlock Holmes!"

"Actually, I was quite disappointed in Washington because I want to visit what I thought was the White House and it turned out not to be the right place at all. Apparently it's much smaller than you'd think. All rather unreal, like another of Nick's little hobbies."

"I've started to do little illustrations for children's books," he explains. "Actually, I think lots of children's books are written for adults and that's what started me off on this."

"If they get published, that's great. But I'm not serious about it. It's not a proper project."

"My first love is music, and therefore that has priority." Which comes as good news to Haircut 100 supporters.

the Castaways



WOULD N'T IT be nice to share a desert island with the cute Castaways?

The four piece Leicester based group have just released their first single 'Dream Maker', with a ripping calypso beat. The band have been together for a couple of years, and they are Sandra Milne keyboards and trumpet, Jean Mulhearn vocals, Chris Wigmore bass and vocals and Karen Smith vocals and keyboards.

"We're not as naughty as Tight Fit, but we don't walk around in gum boots like Dolly Mixture either," says Jean.

"I know some people will probably say 'Oh no, not another all girl group, when they never complain about new all male bands. But we're not about messages or screaming about sexism. I suppose you could say our songs are a bit like the stuff on the Benny Hill show with more class."

'Dream Maker' was originally called 'Freddie Laker' and it's been a stage favourite of the girls for a long time. Around Leicester they've built up quite a following and were spotted by a talent scout at a private party in a barn.

"We really are different," says Jean. "We sometimes dress up in jungle gear, but I think we look more like a bunch of Fred Flintstones than sex objects."

Chris, the bass player, owns a clothes shop, and designs the band's gear. They all like a bit of variety, from short skirts to slinky cocktail gear.

As yet the Castaways haven't given up their day jobs. Karen lectures in art and paints pictures of bands. Jean works as secretary in a record company and Sandra is studying for a degree.

"We don't want to fall into the trap of being a manufactured band," says Jean. "We were told that the Belle Stars were asked to record 'Iko Iko' because they couldn't sell any singles using their own material. We are a pop band and we want to be lots of fun. I like groups like the B52's."

The Castaways are hoping to record an album soon, and their next single could be a song called 'Cowboy Joe'. The mind boggles...

by ROBIN SMITH

CIMARONS

new single

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7" Safe 49 · 12" disco Safe Ls 49

British Tour

SEPTEMBER

| | |
|--------------|---|
| FRIDAY 10 | WHITEHOUSE, WHITEHAVEN, CUMBRIA |
| SATURDAY 11 | STARS BAR, HUDDERSFIELD |
| WEDNESDAY 15 | BUSTERS, COVENTRY |
| THURSDAY 16 | THE LIMIT, SHEFFIELD |
| FRIDAY 17 | THE PIER, COLWYN BAY |
| SATURDAY 18 | SNOOTYS, PRESTON |
| MONDAY 20 | RAFFLES, MIDDLESBOROUGH |
| WEDNESDAY 22 | PLAYHOUSE, EDINBURGH |
| THURSDAY 23 | THE MAYFAIR, GLASGOW |
| FRIDAY 24 | CITY OF LIVERPOOL COLLEGE, LIVERPOOL |
| MONDAY 27 | RISING STAR, BILSTON, Nr. WOLVERHAMPTON |
| THURSDAY 30 | RACQUELS, BASILDON, ESSEX |

OCTOBER

| | |
|-------------|--|
| FRIDAY 1 | COMMUNITY CENTRE, SLOUGH, BUCKINGHAMSHIRE |
| SATURDAY 2 | 400, BALLROOM, TORQUAY |
| WEDNESDAY 6 | MIDDLESEX AND HERTS COUNTRY CLUB, HARROW WEALD |
| THURSDAY 7 | PENNYS, NORWICH |
| FRIDAY 8 | AD LIB, NOTTINGHAM |
| SATURDAY 9 | THE VENUE, LONDON |
| MONDAY 11 | WESTFIELD COLLEGE, UNIVERSITY OF LONDON |
| FRIDAY 15 | CRYSTALS, ROYAL EXETER HOTEL, BOURNEMOUTH |
| SATURDAY 16 | UNITY CLUB, MANCHESTER |
| SUNDAY 17 | FAIROEAL, BRIXTON, LONDON |



SAFARI

Scared to dance?

I'VE BEEN going out with my present girlfriend for a month now, and we get on very well. Trouble is, she often says she wants to go to school discos when the next term comes around. I enjoy them a lot too, but I just can't dance.

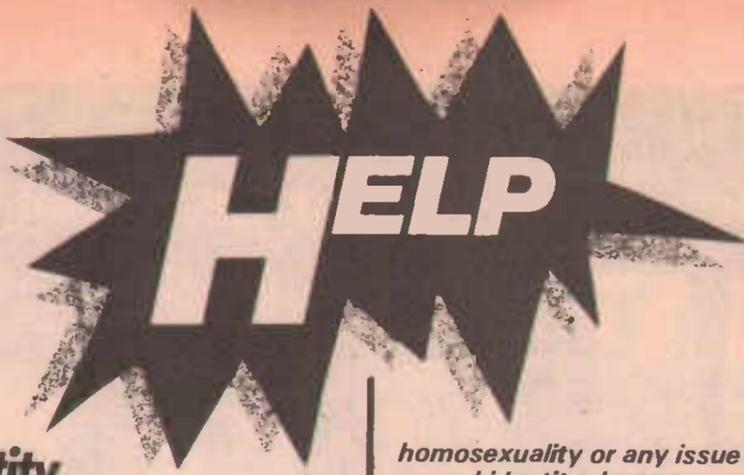
I'm undecided, and know that if I don't go along with her, she'll only go with a girl friend, which doesn't bother me, as I trust her. Yet, as the school term approaches, I wonder whether her disco nights out would put a strain on our relationship. If I did go along, I think our relationship would be strengthened.

Please don't suggest I should go to dance classes. That's out of the question.

Andy, Havant

● *Why should a bop between friends put a strain on your relationship? Perhaps you're worried that she'll think you're a big bore if you don't go along to the discos, and equally bothered that if you do, and don't dance, or at least show a leg, she'll come to the same conclusion. It's up to you.*

How many people at the school hops have been to dance classes or had any kind of professional training anyway? Not a lot. When it comes to floor action you can move your body as well as the next man. Be brave, try it and see.



Identity crisis

A WHILE back, you published an address for the Albany Trust which I believe can help with problems of sexual identity. I would describe myself as a transsexual. Although physically a man, I don't want to be, and I need to talk things over with someone, in complete confidence, very quickly. Directory enquiries can't help with a number. Can you?

J, London

● *The Albany Trust, which offers a specialist counselling service for anyone with problems related to transsexuality, transvestism, bisexuality, paedophilia,*

homosexuality or any issue of sexual identity, has now moved to 24 Chester Square, London SW1. To talk things over, contact them on 01-647 9672.

Politics made easy

W HERE CAN I get information on the aims and policies of the main political parties in Britain?

Matthew, Southport

● *Lots of other people, including a number of politicians, would like this kind of clarification too! For the fax, as the individual parties see them, write to Conservative Central Office, 32 Smith Square, London*



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

SW1; Labour Party Headquarters Information Unit, 150 Walworth Road, London SE17; Liberal Party Organisation, 1 Whitehall Place, London SW1; and Social Democrat Headquarters, Literature Department, 4 Cowley Street, London SW1.

Both the Liberals, and the SDP, (who were keen to take down your name), would prefer a stamped addressed envelope from interested enquirers; the Labour Party wants a stamp only — their literature can be pretty bulky; and the Conservatives can afford to send it out free of charge!

KONTACT KORNER

ISOLATED? BORED with your friends? If you want to meet new people in your area who share your musical interests, or you want a penfriend, drop us a line with a few details of yourself. We'll try to fix you up. Kontakt Korner, Help, Record Mirror, 40 Long Acre, London WC2. This is a free service.

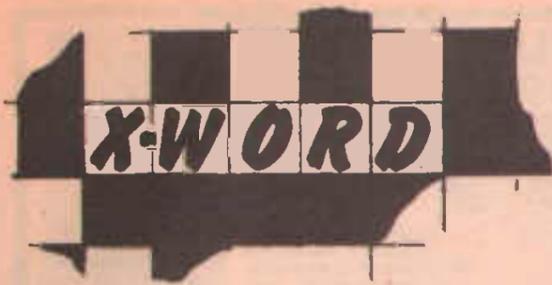


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ACROSS

- 7 Annabella showing her sweet tooth (1,4,5)
- 8 Blue or White (5)
- 10 Monsoon hit (4,2,6)
- 11 Elvis's was true (3)
- 12 Regal Stranglers single (7)
- 15 & 26 across Paul and Linda's escape (4,2,3,3)
- 17 1977 Exile hit (4,3,3,4)
- 18 First Elvis Presley label (3)
- 19 Woodstock composer (4,8)
- 22 You could make him smile by coming up to see him (5,6)
- 23 They could hear the grass grow (4)
- 24 Reversible Steely Dan LP (3)
- 26 See 15 across
- 28 The story of Joe Strummer's dad (4,6)
- 30 Group who were Close To The Edge back in 1972 (3)

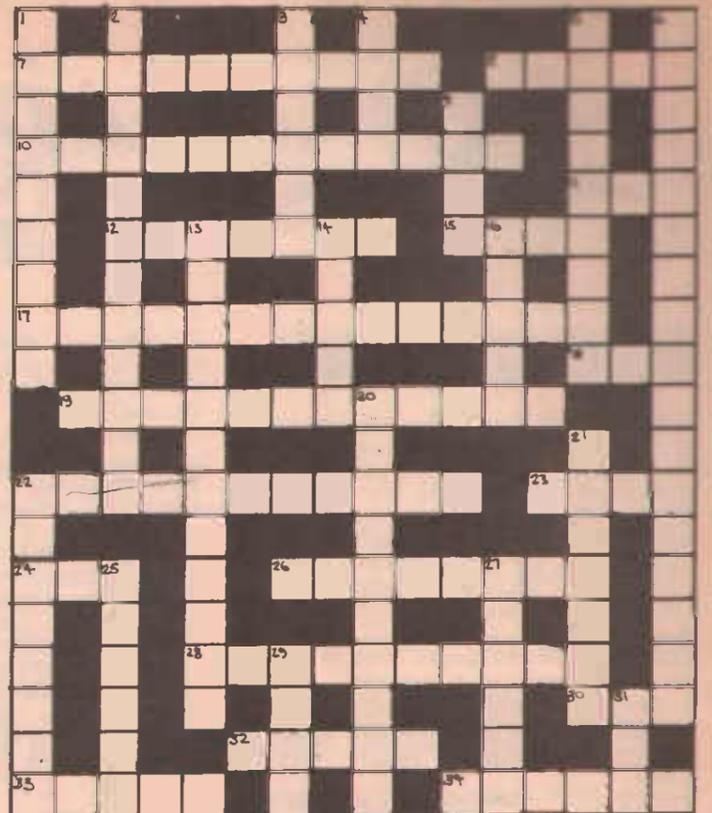
- 32 She left Roxy on the rocks (5)
- 33 My Sharona hitsters (5)
- 34 Bob and the Rats gave them a tonic (6)

DOWN

- 1 Set off by Siouxsie (9)
- 2 Siouxsie and the Banshees LP (12)
- 3 A request from Debbie (4,2)
- 4 East of Mr. Kane (4)
- 5 Had 1979 hit with Streetlife (9)
- 6 Bucks Fizz song for David Bailey (2,6,5,4)
- 9 & 21 Where The Associates are members (4,7)
- 13 1968 Box Tops classic (3,4,1,4)
- 14 The Jam's beginning (5)
- 16 Vlsage LP (5)
- 20 It had The Plastic Ono Band on the run (4,6)
- 21 See 9 down
- 22 Night birds (8)
- 25 Sky label (6)
- 27 10cc's bullets (6)
- 29 Young or Diamond (4)
- 31 Keith, Carl and Greg as they were better known (1,1,1)

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

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



LAST WEEK'S ANSWERS

X-WORD

ACROSS: 1 Tygers of Pan Tang, 8 Kevin Rowland, 11 Ebony, 12 I Believe in Love, 14 Alessi, 15 Needles And Pins, 16 Grease, 18 Chic, 22 Barry White, 24 Peaches, 26 Tug Of War, 27 We, 28 Billy Idol, 30 Heron, 31 Sly, 32 Jimmy Ruffin, 34 Sky

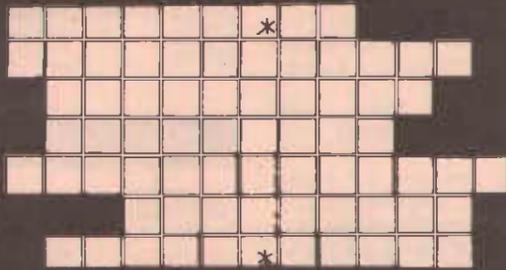
DOWN: 1 Take It Away, 2 Give 'Em Enough Rope, 3 Renaissance, 4 PIL, 5 Noel Edmonds, 6 Ray Davies, 7 Hold On Tight, 9 Weekend, 10 Ain't She Sweet, 13 One Day In Your Life, 17 Exile, 19 Cochran, 20 A Boy, 21 Do Nothing, 23 Swords, 25 Hold Me, 27 Will, 29 Drug, 33 I'm

POPAGRAM: Tom Tom Club, Imagination, Kid Creole, Chalk Dust, Mick Jagger, Attractions, Arthur Daley, Machinery

DOWN: Mick Karn
LAST WEEK'S WINNER: S. Rothwell, 10 Lishore House, Linden Grove, London SE15

POP-A-GRAM

Solve the seven cryptic clues and write the answers across the puzzle so the starred down column reveals a band that are crazy about driving about. Remember the clues aren't in the correct order. You have to decide what the right order is. Joe W Hanny transformed himself into a big legged chart riding cowboy (4,5)
 It's true, I is no duet, but I'm even more confused than Odyssey (6,3)
 In car care you might achieve fame (5,4)
 Though it's clearly mis-spelt, silver metal did change into a hit make with a magic word (5,6)
 Sid Ritte stews up a change for HM outfit of rough cutters (7,6)
 Grave tents would certainly make part of a real tight fit (5,4)
 That navy Sid laid a few traps for this Japanese boy (5,7)



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 and **FOOLS**

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TYGERS OF PAN TANG

SMALL ADS

Personal

ANY GIRL in Manchester area reading this? I'm friendly, fed up rock/pop/keep fit fanatic (22) looking for female friend/looks/age unimportant (photo?). Likes all music except punk i.e. Police/Floyd/Soft Cell/Springsteen. Anyone interest. Disco's/concerts/sport etc. Dislikes bigheads, posers. I'm no Sting, But I'm working on it. 'Genuine ad' Box No 3548.

QUIET LONER (19) seeks females 17-22 for friendship and possible future romance. Box No 3549.

UNEMPLOYED, BORED Bloke (18) seeks similarly disposed girl for larfs etc. Box No 3550.

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PENFRIENDS USA Worldwide. Send age, interests. Free reply. — Currents Box No 507 — RM. N.Y.C. 10101 USA.

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

PENPAL MAG: Singles, Divorced, Widowed. — Approval copy: matchmaker. Chorley Lancs.

NEW FRIENDS Worldwide SAE. — Details, LP.C.R. 39a Hatherleigh Road, Ruislip Manor, Middlesex.

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BUSH COLLECTION. SAE Mark, 126 Walsall Road, Sutton Coldfield, W Midlands.

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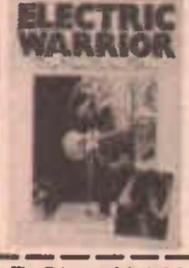
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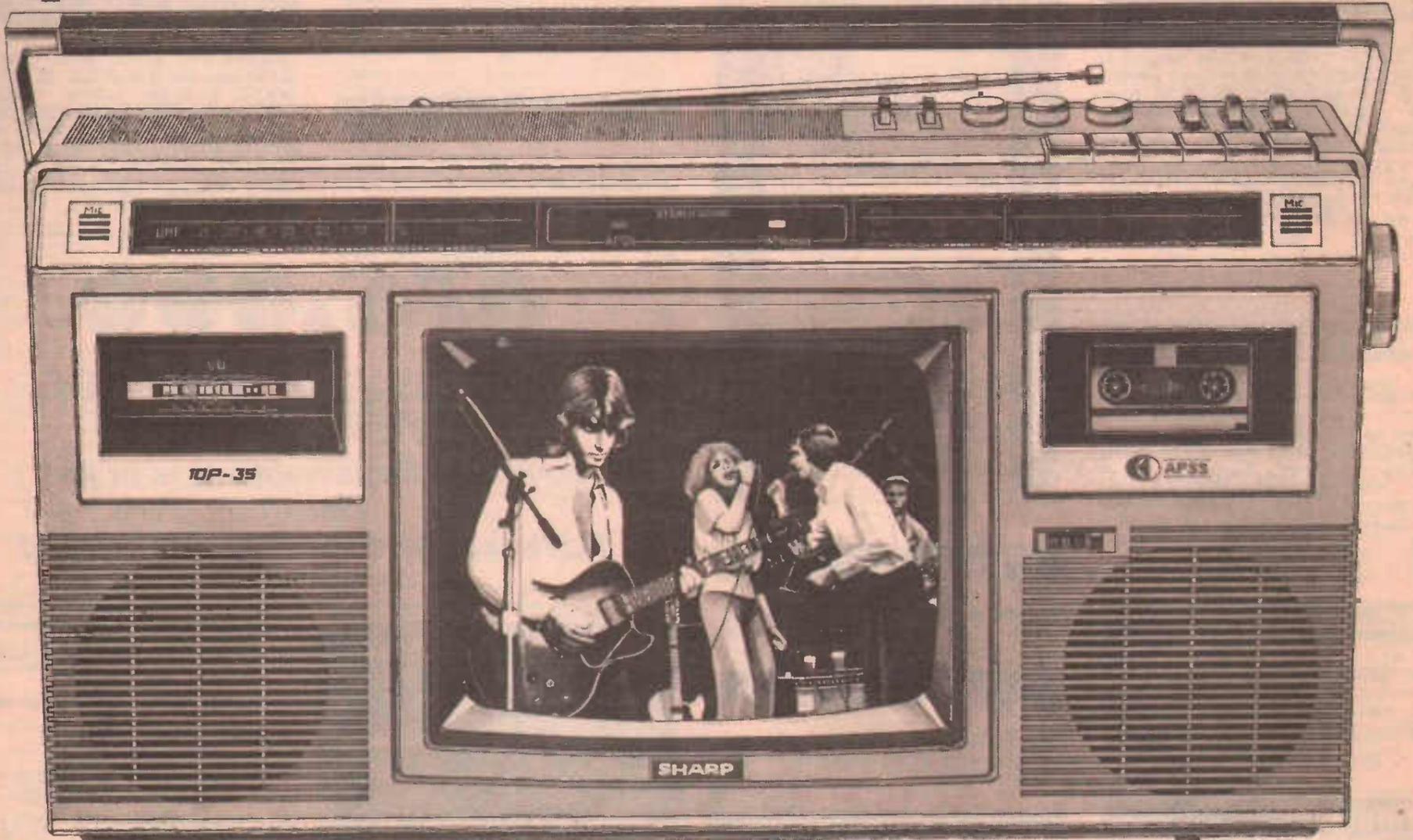
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Competition closes 31 October 1982 and a list of winners and results is available from the competition address if you send a S.A.E. within 6 weeks of that date.

1 Sample A: 15, 30, 1, 2, 12
Sample B: 19, 18, 9, 4, 30

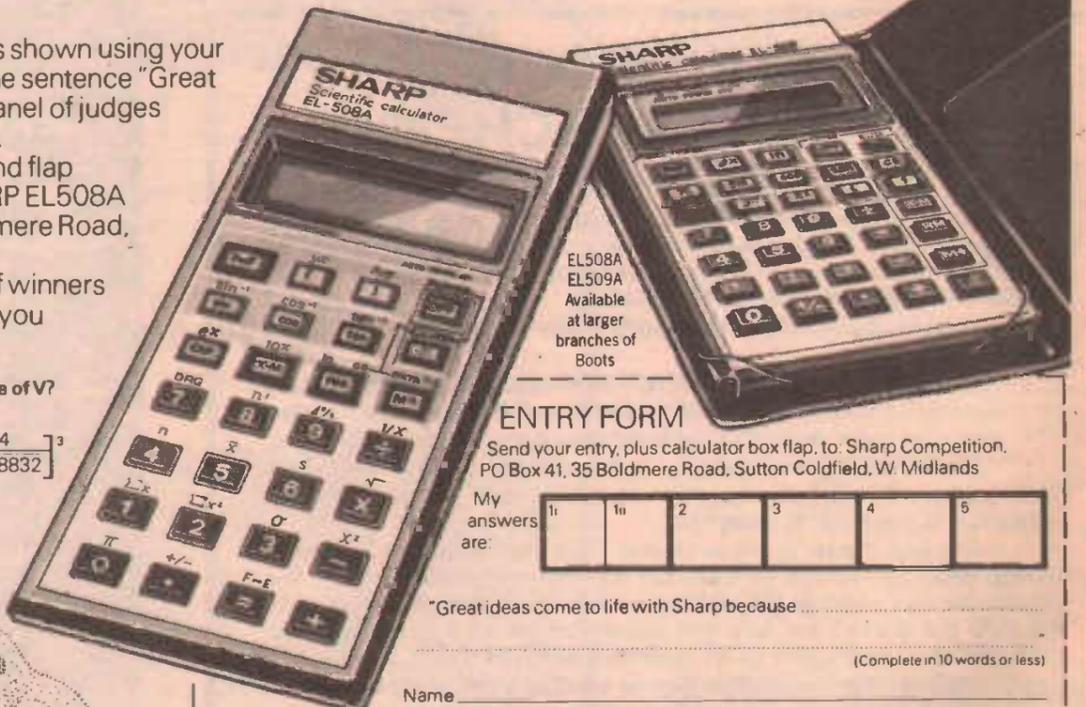
i. Which has the larger average, A or B?
ii. Which has the larger Standard Deviation?

2 1981 wages: £2,600 p.a.
1982 wages raised to £73 p.w. (for 52 week period)
What is the percentage increase?

3 If $v = \frac{4}{3}\pi r^3$ and $r = 2^3$ What is the value of V ?

4 $CC = 20 + \left[\frac{66317.001\pi}{208341} (2^3 + 2) \right] \left[\frac{4}{\sqrt{248832}} \right]^3$
Find the value of CC

5 $R = \left[\frac{\sin^4 - \cos^4 + 3}{\log CC} \right]^{0-1}$
What is the value of R ?



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| 1 | 1a | 2 | 3 | 4 | 5 |
|---|----|---|---|---|---|

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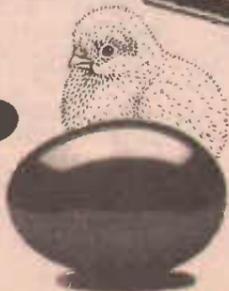
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Age _____ (*Parent/Guardian if under 18) RM

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JAMES HAMILTON
at the controls

ODDS 'N' BODS

AND WHAT sort of shape do we find you in this morning? (You can see what shape we are now!)... **BADEM's** disco equipment exhibition public days are Sunday/Monday (12/13) at London's Bloomsbury Centre Hotel, no details of timing but afternoons obviously, I'll maybe see you there sometime late-ish Sunday... **Joe Tex** died of a heart attack aged 49 last month — best remembered by the present generation for his 'Ain't Gonna Bump No More (With No Big Fat Woman)' smash in 1977, his real heyday as a soul star was the latter '60s, when his incredible microphone catching acrobatic stage movements were amongst the most exciting of all... **Hot Quisine** 'Keep That Same Old Feeling' has had a complete **Rockers Revenge**-style remix (if not remake?) full of fiercely flanged flutter echo claps, but unfortunately they didn't change the rushed tempo... **Michael Wycoff's** 'Diamond Real' has shown up on US RCA 12in with instrumental flip, c109 bpm... **Push** 'My Heart', recently circulated on white label promo, will be remixed on **Excaliber** in a month... **David 'Rowdy' Yeats**, after just four months of working in largely undefined ways on **Solar** product here, suddenly finds **WEA** reckon they can promote **Shalamar** without him — thus he's at **Liberty** on 01-874 4003... London's **Baraccuda** in Baker Street has suddenly become an Arab club, on Saturdays anyway, turning away scores of dejected funksters when they turned up as usual... **Capital's Graham Dene** must take most credit for constantly plugging **Fat Larry's** 'Zoom' on his weekend breakfast shows over several months... **Lloyd Charmers**, or rather his wife, gave birth to twins **Debbie & Donna** at **Paddington's St Mary's Hospital** — if it's good enough for **Chuck & Di**, what?... **Josh Wedgewood-Benn**, son of the ex-Lord **Stansgate**, drums with **Buddhist reggae** group **Ozo**... **Chris Hill** returns for just one night on **Wednesday 22nd**

DISCO DATES

THURSDAY (9) Froggy funks **Watford Gema's**/New **Caprice** weekly (eaten at the **Ponderosa** yet, **Steve**?!)
FRIDAY (10) **Robbie Vincent** with **Fergi & George Alexander** funks **Greenford Railway Hotel's** **Jaspers**, **Dave Brown** funks **Chadwell Heath Regency Suite**, **Chris Brown & Sean French** with **Boys White Teeth** jazz-funk **Letchworth Grange**.
SATURDAY (11) **Dave Rawlings** has free admission for fancy-dressers at **Reading Rebecca's** 'black tie top hat and tails' ball, **Bob Jones** joins **Chris Hill** jazz-funking **Canvey Goldmine**, **Mike Shaft**,

September to the **Lacy Lady**, or at least to its original site at **Ilford's Kings**... **Greg Wilson's** half-hour mixing spot comes up on its three-weekly rota this coming **Monday (13)** on **Mike Shaft's** **TCOB** soul show, 8-11pm **Piccadilly Radio**... I hope my **Soul On Sound** mix out of **Rockers Revenge** into **Norwood B** 'You're On The One' (**Philly World** 12in) draws more deserved attention to the latter... **Nick Davies** (**Aylesbury** 87970), keen to buy/swap **Ashton Gardner & Dyke's** old 'Resurrection Shuffle', had **Wham** bring acetates of their new **Kid Creole-ish** 'Young Guns' into his **Watford New Penny** gig... **West Surrey & Hants DJ Assn** members meet this **Monday (13)** at 8pm in **Guildford's Stoke Hotel**, all **DJs** welcome — oh, and **Chris Cole**, **WHAT T-shirt?**... 'E.T. (The Extra-Terrestrial)' is a nice little movie full of good vibes, not a blockbuster, but just nice... **Harvey Fuqua**, now known as a record producer, turned up on **TV** screens last week in his original guise as one of the doo-wop singing **Moonglows** in the movie 'Rock Rock Rock' — young **Harvey** was the tallest of the backing vocal trio standing at the end... **Afrika Bambaataa** somehow loses a "k" and an "a" on **UK** labels of **Soul Sonic Force**... **Polydor** seem to have someone called **Adam Vincent** servicing **DJ** mailouts... **Richard 'Lofty' Lofthouse** packs **Chester-Le-Street's** **Whispers** every **Sunday**, claiming it as the only regular black music gig in the whole **North-East** (it's currently running a disco dancing competition too), and wonders why more pluggers don't visit... **Reading Rebecca's** now has free admission before 10pm every **Thurs/Fri/Saturday** but a tighter dress code — no jeans, trainers, T-shirts etc... **Rayners Lane Record & Disco Centre's** bronzed **Andy Mann** reports that in **Greek** discos, the decor of which would shame most **UK** clubs, the jocks spend all night mixing brilliantly — plus there's no admission charge, you just pay for your drinks (not that licensing laws would allow that here)... **Leslie Hill** (**Chippenham**), also back from **Greece's** **Thassos Island**, says the likes of **Human League**, **Soft Cell**, **Haircut 100** and **Bob Marley** are big with the locals, but luckily the **Just In Time** disco was supplied with all the moderately current **UK** disco biggies... I blew a core plug on the **M1** going up to **Denbigh** for the bank holiday weekend, and four tows and ten hours later eventually arrived there thanks to the **AA's** **Relay** service — which, had it been a gig would not have got me there in time, but at least does get your vehicle wherever you want it for free (or at least a small subscription)... **Jim 'Ripper' Kershaw** (**Sheffield Fanny's** **Scene Two**) revives to great floor activity the old **Spencer Davis Group** 'Keep On Running', currently the basis of a loo-paper commercial... **Tricky Dicky's** younger gay crowd are well into **Yazoo**, **Soft Cell** and now **Billy Idol**... **Yazoo** 'Don't Go' was inadvertently missed out of last week's **Gay Top 20**, while **Stateside** their 'Situation' remix is still top **Dance/Disco** hit and **Aretha Franklin** the new top **Black** single... **Boris Midney** is reported to have done one of his "disco suite" jobs on the 'Dreamgirls' score... **Greg Edwards** was really cookin' on his **Capital** soul show's continuous last half hour on **Saturday**... **Andy Baker** (**St Asaph Flicks**) mixes **Rockers Revenge** 'Acappella Sunshine' over the intro of **Sly Cabell** 'Special Club Mix', **Tom Wilson** (**Edinburgh Oscars**) mixes **Sylvester/Patrick Cowley** with **Kat**

Collin Custis & Richard Searling jazz-funk **Manchester Mixers** weekly.
SUNDAY (12) **Colin Curtis**, **Greg Wilson**, **Mike Shaft**, **Richard Searling**, **Cleveland Anderson** & more jazz-funk **Manchester Ritz** alldayer (2pm), **Frenchie funks** **Preston's The Gatsby** weekly.
MONDAY (13) **Gloria Gaynor** appears for a week with **Chris Britton** at **Watford Baileys**.
TUESDAY (14) **Steve Walsh** starts funking **Wimbledon Tennessee Soul** club weekly, **Kelly & Neil** jazz-funk **Brighton Sherrys** 'World Of Sport' night, **Gary Allen** gaily cruises at **Liverpool McMillans**.

DISCOS



HIGH NOON! Holstered and ready to shoot it out, **DJ at Shifnal's Nell Gwynn**, **Mike Page** is gunning for the local **Telford-based Redeye Roadshow's Trevor John Hughes**, who recently accused **Mike** of being a "cowboy". Once **Mike** and his gang can actually locate the elusive **Redeye** guy, ah reckon there's gonna be a showdown. Yup!

Mandu 'The Breaks' (yeah, well it is **Scotland**!), **Neil Fincham** (**Edinburgh Mad Hatters Speakeasy**) mixes **Chic** 'Le Freak' out of the **Tom Tom Club** rhythm break... **JUMP JUMP JUMP TO IT!**

BREAKERS

BUBBLING UNDER THE UK Disco 85 (page 44) with increased support are **Laurice Hudson's** 'Feel My Love' (**US Snowflake** 12in), **Rah Band** 'Tears And Rain'/'Hunger For Your Jungle Love'/'Party Games' (**KR** 12in), **The Quick** 'Touch' (**Epic** 12in promo), **Imagination** 'Changes'/'Heart 'N' Soul' (**R&B LP**), **Steve Arrington's** **Hall Of Fame** 'Way Out' (**US Konglather** 12in), **Gap Band** 'You Dropped A Bomb On Me' (**Mercury** 12in), **Pressure Drop** 'Rock The House' (**US Tommy Boy** 12in), **Hudsons** 'Show Me You Care' (**Streetwave** 12in), **Sekou Bunch** 'Can't Stop Lovin' You' (**US Sugarhill**) 12in), **Jonzun Crew** 'Pack Jam'/'Instrumental' (**US Tommy Boy** 12in), **Freda Payne** 'In Motion' (**US Sutra** 12in), **Kid Creole** 'Annie I'm Not Your Daddy'/'No Fish Today' (**Ze LP**), **Sharon Brown** 'Love Don't Hurt People' (**Virgin** 12in), **Starpoint** 'I Like It'/'Get Your Body Up' (**US Chocolate City LP**), **Carl Carlton** 'Baby I Need Your Loving' (**US RCA** 12in), **Garry Toms** **Empire** 'Sexy Lady' (**US Chaz Ro** 12in), **Cliff Dawson** 'I Can Love You Better' (**US Boardwalk LP**), 'D' Train 'Keep On (Dub Mix)' (**US Prelude** 12in), **Stanley Clarke** 'Straight To The Top' (**Epic**), **Explainer** 'Lorraine' (**Sun Burst** 12in).

HIT NUMBERS: Beats Per Minute for last week's pop chart entries on 7in (endings denoted by f/r for fade/resonant):— **Dire Straits** 21-43-0f, **ABC** 59-119f, **Shalamar** 103f, **Shakatak** 121f, **Rush** 7B-157f, **Jennifer Holliday** 0-30/60-0r, **Gillan** 0-121f, **Natasha** 198/99f, **Nancy Nova** 70/139f, **Howard Johnson** (evidently no commercial 7in) 0-113f,

Steve Miller Band 145-143f, **Irene Cara** -34-0r, **Billy Fury** 131-132, **Aretha Franklin** 119-120f.

UK NEWIES

SHARON REDD: 'Never Give You Up' (**Prelude PRLA** 132755) Just as good, though currently not quite as hot, as 'Beat The Street'. This more **Evelyn King-ish** chunky 112½bpm 12in disco roller is the **UK** singles choice and chiefly remarkable for its amazing rhythm track, flipped by the stolid 101bpm 'Send Your Love'.

DENNIS BROWN: 'Halfway Up, Halfway Down' (**A&M AMSX** B250) More traditionally reggae than 'Love Has Found Its Way', although just as catchy, this lazily looping **Marleyesque** 75-76-77bpm 12in swayer is flipped by the superbly subtle floating 77bpm 'Weep & Moan'.

FREDDIE JAMES: 'Don't Turn Your Back On Love' (**Arista ARIST** 12489) Dangerously late out here, the excellent **Tony Green-prod/Tee Scott-mixed** simple strong straight ahead 113bpm 12 disco roller builds through nagging vocals in very mixable familiar fashion, with a slightly fiercer instrumental flip

IMAGINATION: 'Changes' (**LP** 'In The Heat Of The Night' **R&B RBLP** 1002) The gladiators of camp **Britfunk** are getting most disco play from this easily programmable 112bpm continuation of what we all know and love, the 86bpm title track being a return to their original slow tempo, but it's the flying 128bpm 'Heart 'N Soul' which (especially on radio already) is likely to have most longterm success.

CONTINUED P38



DJ TOP TEN

RUSS WINSTANLEY, seen above showing off some of his Northern rarities, was one of the original Northern Soul jocks and founded the famous Wigan Casino scene. He's now restarted allnighters in Wigan, but this time at Tiffanys, the first of his regular monthly events having attracted nearly a thousand stompers and the latest night coming up this Friday (10) — or strictly speaking Saturday, as the 'niter runs from 1am until 8am, Russ being joined by Brain Rae, Ste Whittle and more in this 'Tribute To Nine Years of Wigan Allnighters'. This is his Wigan Top 10 of the past nine years.

- 1 TIME WILL PASS YOU BY, Tobi Legend
- 2 DO I LOVE YOU, Frank Wilson
- 3 IF THIS IS LOVE, Eddie Spencer
- 4 LONG AFTER TONIGHT, Jimmy Radcliffe
- 5 I'M ON MY WAY, Dean Parish
- 6 PUT YOUR ARMS AROUND ME, Sherrys
- 7 I CAN'T HELP LOVING YOU, Paul Anka
- 8 I GO TO PIECES, Gerri Granger
- 9 WHAT, Judy Street
- 10 TURNING MY HEART BEAT UP, MVP's

FROM P37

THE HUDSONS: 'Show Me You Care' (Streetwave STR A13-2711) Pleasant enough if none too remarkable tentatively sung (by a youthful duo) bland mid-tempo side to side shuffling 111bpm 12in swayer with semi-scat harmonies, nice piano (instrumental flip) and a slick sophistication.

KADENZA: 'Let's Stay Together' (PRT 12P 247) Bumpily burbling synth bumbled and then piano led rather pleasant easily swaying 110bpm 12in instrumental with jazzy sax joining in, the flip featuring a shorter version plus less vital vocal.

JUNIOR: 'Let Me Know' (Mercury MEX 116) Weird tapping then percussively rattling long instrumental lead-in to an uncomfortable spurting 115½bpm 12in muddle, too edgily disjointed to emulate the appeal of his first two hits, flipped though by the far more likely and likeable pleasant pent-up slinkily jogging 101½bpm 'I Can't help It' (both sides remixed by Tee Scott).

WARRIORS: 'Destination' (LP 'Behind The Mask' Ensign ENVY 6001) Carrying on from Incognito, Jean Paul 'Bluey' Maunick's latest collective effort is even more authentically jazzy with just this romping 124bpm Britfunk vocal gallop sounding relatively conservative amidst the more specialist good uptempo noisy jazz, fast and furious and fine for sweaty workouts in dark corners.

CHERI: 'Come And Get These Memories' (21 Records POSPX 508) Chattering chipmunks fade in a limp 113bpm 12in revival of Martha & The Vandellas' first ancient hit — almost a case of "bye-bye Cheri", except the attractive smoothly bounding 0-123bpm 'Starstruck' flip is getting quite a bit of support.

GAY TOP 20

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THE QUICK: 'Touch' (Epic EPC A2669)

Well produced but rather dreary (in commercial 7in form) typical 119bpm blue-eyed smacker getting boffo radio play, though far far better and brighter on — would you believe? — promo-only 120bpm 12in which ends with a long blistering percussion climax.

JERMAINE JACKSON: 'Let Me Tickle Your Fancy' (Motown TMGT 1276) Pop aimed sparse low-energy jerky 126bpm 12in lurcher with instrumental flip, getting some 'Whip'-lash, title track of his new LP (STML 12174) off which the simple jittery 115bpm 'Running' smacker has had most reaction.

FREDDIE MCGREGOR: 'Reggae On It' (Intense INT 001) Unnecessarily segued out of the older 69bpm 'Follow This Ya Sound' on 2-track flip, this is the useful though now slightly slower 94bpm reggaefication of 'Get Down On It', the lavishly packaged 12in plugside being a remix of his 70bpm 'Big Ship'

OZO: 'Skintight (No Room To Move Up)' (Sphinx SPS 1201) Buddah-guided Keni St George returns with a well recorded atmospheric presence-filled 70bpm 12in reggae slowie.

JUNE LODGE & PRINCE MOHAMMED: 'Someone Loves You Honey' (Arista ARIST 12477) Sweetly pitched young lady and tougher toasting chap on a lovers slanted 83-84bpm 12in reggae treatment of Charley Pride's oldie, huge in Jamaica two years ago.

GENE LATTER: 'Rock Baby Rock' (Magnet MAG 230) Eddy Grant's original mentor returns in high squeaky Donnie Elbert style on a brightly poppy 113bpm 7in strutter that could do a bundle if it broke on the Continent first.

ODYSSEY: 'Magic Touch' (RCA RCAT 275) Absolutely dreadful pop-aimed 125-126-125-127bpm 12in mess — why didn't they go with 'Happy Together'?

MAGIC LADY: 'Sexy Body' (Funk A&Merica USAF 1222) Trite forgettable 118bpm 12in girlie group funk — why didn't they go with the classier 'Give It Up' which at least sounds OK on the radio?

IMPORTS

PRESSURE DROP: 'Rock The House (You'll Never Be)' (US Tommy Boy TB 827) Out of them all this Jamaican accented semi-fierce 116½bpm 12in jolter has to be one of the stronger logical successors to Rockers Revenge, mixing well although with a more Bohannon-ish beat, and including a called out sequence of place names which emphasizes "Falkland Islands". The fiercest part of all is the start of the then not so crucial flip.

THE NEW JERSEY CONNECTION: 'Love Don't Come Easy' (US Carnival CAR-803) A welcome return (like that of Old Town) for the Manhattans' original label, this fluidly weaving loosely knit 116½-113bpm 12in vocal group juggler (instrumental flip) being just made for jazz-funk gigs, and good out of The Limit.

ALFIE SILAS: 'A Puppet To You' (US RCA PD-13305) Soulful chick squawked (even with a name like Alfie!) neatly trucking 120bpm 12in strutter hits a great fierce break which seems almost at odds with the more traditional girlie groove on either side of it (more rhythmic but still fairly vocal flip), excellent between Aretha and Jay W McGee, or before Suzy "Q".

SUZY "Q": 'Come Let's Have A Party' (Canadian JC12-011) Extremely powerful fierce good 120bpm 12in disco smacker with strong breaks which later on become ear-shatteringly electronic and "video game"-like.

"Q": 'The Voice Of "Q"' (US Philly World records PWR-2007) The "voice" is a vocoder of this atmospheric spacey 115bpm 12in tripper with lightweight flowing synth over jittery mixable rhythm and chorusing chaps (longer instrumental flip), rather Euro sounding though Philly recorded.

BEGAN BEGAN: 'Computer Wars' (US One Way OW-005) Began Cekic goes berserk with the vocoders and fierce electronics on this possibly kiddie-aimed 124bpm 12in mainly instrumental saga of a "video game" battle, but it mixes amazingly strongly with other fierce or Soul Sonic-type things.

JAMAICA GIRLS: 'Rock The Beat' (US Becket BKD 511) Sweet chix cooed jerky simple 12in disco beater keeps slipping into reggae-ish rhythms, around 119-121-120bpm (no time still to fiddle about with these tempo changers — accurate readings next week!).

WEST STREET MOB: 'Ooh Baby' (US Sugarhill SH-588) Useful "party" acappella started strong beefily smacking accelerating 113-116bpm 12in "Skyyzoo" (kazoo) funker with



L. J. REYNOLDS: 'Key To The World' (Capitol 12CL 260) *Compere-introduced great "live" soaringly soulful Frankie Beverly-ish 97bpm 12in treatment of this ex-Dramatics singer's own song, now after Ruddy Thomas's recent reggaefication probably a bigger attraction than the A-side's clanking and splurging SFX-spiked jiggly swaying and smacking 107-106bpm 'Special Effects'.*

chanting chix, vocodered chap and lots of jerky drive.

CARL CARLTON: 'Baby I Need Your Loving' (US RCA PD-13314) Four Tops classic cleverly locked onto a slowed down 'Masterblaster' beat on 118bpm 12in, making an interesting mixing effect that's good out of Sharon Redd's remixed 'Beat The Street' amongst others.

FREDA PAYNE: 'In Motion' (US Sutra SUD 009) The 'Band Of Gold' lady still sounds winsome and young all twelve years later on a simple little jerkily tapping 116½ 12in swayer, instrumental flip.

SEKOU BUNCH: 'Can't Stop Lovin' You' (US Sugarhill SH-583) Blatantly nicking so many tricks from Rick James that it's hard to see how they can get away with it for long, this is like a faster 124-126bpm 12in 'Give It To Me Baby Standing On The Top' with a more instrumental flip.

PEE WEE: 'Be My Girl' (US Streetwise SWRL 2202) Attention grabbing intro to a slightly too slow to be truly fierce 105bpm 12in chunderer with a faster 107-109bpm B-side version, by Pee Wee Ford whose played bass with Lonnie Liston Smith and Norman Connors.

GAY TOP 20

- 1 1 DO YA WANNA FUNK, Sylvester/Patrick Cowley, London 12in
- 2 2 CAN'T TAKE MY EYES OFF YOU, Boys Town Gang, ERC 12in/promo mix
- 3 6 PASSION (REMIX), Flirts, Canadian Unidisc 12in
- 4 4 I LIKE PLASTIC, Marsha 'Delia' Raven, Red Bus 12in
- 5 3 WALKING/ROCKIN' ON SUNSHINE, Rockers Revenge, London 12in
- 6 9 I'M SO HOT FOR YOU/STILL HOTT 4 U, Bobby "O", US "O" 12in
- 7 5 LOVE PAINS, Yvonne Elliman, US Moby Dick 12in
- 8 7 BABE WE'RE GONNA LOVE TONIGHT/WAKE DREAM, Linn, US Prism 12in/German Polydor LP
- 9 10 GLORIA, Laura Branigan, Atlantic 12in
- 10 — IN THE NAME OF LOVE, Sharon Redd, US Prelude LP
- 11 — DON'T GO (REMIXES), Yazoo, Mute 12in
- 12 — NATIVE LOVE (REMIX), Divine, Canadian Black Sun 12in
- 13 19 STONED LOVE, Sweet Brandy, Canadian JC 12in
- 14 8 GIVE ME JUST A LITTLE MORE TIME, Angela Clemmons, Portrait 12in
- 15 — LOVE IS JUST A GAME, Judy "B", Canadian Formula 12in
- 16 — CHAIN REACTION, Romarell, 21-Records 12in
- 17 — THE GIRLS ARE BACK IN TOWN/STARLIGHT, Risque, US Imports 12 12in
- 18 — JUMP TO IT, Aretha Franklin, Arista 12in
- 19 20 SITUATION (DUB VERSION)/(REMIX), Yazoo, US Sire 12in
- 20 — I NEED LOVE, Capricorn, Italian Delmar 12in



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LOVE LETTERS

Martin Fry — true heartist

or cool calculator?

Jim Reid seeks the truth

about ABC

IN 1982 ABC are the pop song. Run through your list of the year's best singles, then deny entry to 'Poison Arrow' and 'The Look Of Love'.

Fourteen months ago I saw ABC DJ the opening night of Leicester Square's ill-fated Cargo Club. They were sprightly, nervous, a name to drop. It was no secret: they were going to be very big. And how!

It started with 'Tears Are Not Enough', on Neutron Records, and currently there's a lush, epic fourth chapter called 'All Of My Heart'. ABC are no flash — they're built to last. But I have my doubts.

Dwindling record sales and the sharp reaction to the greyness of post-punk music have forged a new attitude to the pop record, an attitude so prevalent as to almost reach the status of a new consensus. ABC incapsulate this attitude.

In the past 18 months everyone from Rough Trade hippies Scritti Politti to the boy next door has wanted to be in the charts. The focus for exciting, invigorating



Pic by Steve Rappont

music has moved away from the margins (independent labels) and into the top 40.

ABC make records with painstaking attention. They hire the best producer, take trouble over B sides and design witty sleeves. There is no sloppiness with ABC. Their diligence is the record buyers' delight.

Martin Fry says: ABC are the most important thing in his life. ABC make great pop, but they are not immune from criticism. Is their approach too academic? Too clinical? Do they need the spark of spontaneity, the risk of imperfection?

Martin Fry is the man in the dock, ready and eager to answer my questions. He's articulate, polite, helpful and in fact very businesslike. Fry understands this pop process. Adept public face, adept interviewee — ABC could have no finer advert. Some mistake his cleverness for calculation . . . we shall see.

● You've always stressed the importance of packaging and production, but isn't there a danger that packaging can replace content?

"Yeah, sometimes style does replace content. But look at a Packet of Kellogg's — they're presented well, but you still know the cornflake will be good. Our songs are always strong. When we present things in a shabby way it'll be time to call it a day . . . clothes do not make the man. In other words you can't sell crap. Lots of people talk about production, but they don't really know anything about it — you can't make a bad song good. Take Martin Rushent, he'll produce something good if you give him a good group like the Human League, but give him

'Lots of people talk about production — they know nothing about it. You can't make a bad song sound good'

garbage like Leisure Process . . ."

● OK, but isn't there a danger that Trevor Horn's production will become the distinctive ABC sound.

"Production is just a tool — it's a way of articulating yourself. The power of producers is over emphasised, a good record is the result of many factors. Trevor produces for lots of people, 'Lexicon Of Love' doesn't sound like Dollar, the Korgis or the new Malcolm McClaren LP."

Since Trevor Horn has worked with ABC, the music has developed an epic orchestral ambience not present in earlier work. Initially ABC professed their music to be memorable, danceable. Excepting both A and B side of the first single, ABC have not made a dancefloor record.

● Whatever happened to the 'Radical Dance'?

"It's time to make new statements. The Radical Dance Faction dissolved — it's now residing in a restaurant. There's still an emphasis on dance in our records, but not in a frantic way. We've got to learn more about dance music. Anyway, the minute something becomes fashionable we walk in exactly the opposite direction."

THROUGHOUT our conversation, Martin continually stressed the importance of ABC learning and improving. The ABC quest is for magnificence — but I sometimes think their approach is too contrived, too dry, technical expertise replacing human feel.

● How much time do you spend over songwriting? Have you a regular tried and trusted approach to writing songs?

"No, no, it's different every time, sometimes a song will take 20 minutes to write, sometimes four months. It's strictly a four way thing, a team effort, a bit like tag wrestling. One of us will throw an idea into the ring and the rest of us will try and wrestle it through"

Fry admires elegant pop songwriters like Holland, Dozier, Holland and Stevie Wonder, yet his own lyric writing seems to lack some of the freedom and joyfulness of his heroes. Fry's writing is all too often self consciously 'clever' laced with cold parody, it hasn't the confidence to take real risks.

● There's no short story on the back cover of 'All Of My Heart' — any significance in this?

"Well my life's ground to a halt — I stay in all the time. No, we've made our statement already, it's

pointless making it again. There's a lot of humour in what we do, it's very dry — we make fun of the world at large."

● You package your singles well, constantly stress the importance of value for money, yet you've taken all your singles off the LP. Surely this isn't giving the public value for money?

"All our singles have been quality — they deserved to be released. We wanted to hear 'All Of My Heart' on the radio, let it compete with the skunk. Also it's something of a collector's item, what with the B side and the engraving on the sleeve"

AT present ABC are rehearsing frantically for their first major tour, practising 10 hours a day in a Sheffield rehearsal studio — ironically the converted boardroom of a disused steel factory.

● How's the preparation for the tour going?

"Splendidly, we're cooking together a 16 piece group: six string players, four brass players. We're like a rugby team with a substitute. It's going to be slightly different, not like Dollar at Watford Bailey's . . . We're tired of people thinking we're puppets, people who can't play their instruments. This will be a real challenge. Prior to this we've done no tours. It'll change our outlook to music. We've spent so much time miming on TV shows, now we want to sweat."

Fry exudes confidence. The tour will be tough, but they'll make it.

The tour will mark the end of the first part of ABC's career. They will not, I am assured, spend the rest of their lives re-writing the first four singles. They will not always need the services of an orchestra. The moment you think you know everything you're finished. We're trying to bump into new things."

ABC will learn, will improve — they've plenty more tricks left and at least 25 songs on the back burner.

Martin Fry and ABC are eminently sensible and down-to-earth. They still see the same friends, drink in the same pubs. Yet I wonder if Mr Fry has been pushed as the group's public face, their ace man. Of course not, he replied with good common sense. "This isn't just a one man show — we've all got a 25 per cent stake in the group. However it's easier for the purposes of interviews etc, to focus the attention of one person." Martin has a ready answer for everything.

ABC are perfect radio appeal, worth three minutes of anyone's time. Yet they don't move me, their records are too academic, too frigid, they lack the warmth and electricity of the greatest pop moments.

Martin Fry is attuned to this criticism and defensive. "We're not quite as cold and cynical as other people paint us. Anyway other people's opinions have become less important to me over the last six months — if you believe in your ideas, then that's the main thing."

I think ABC are the perfect pop for 1982, then again 1982 is a pretty horrible year. I admire ABC, I admire their pride, their craft. I think they make great pop records. I think if they relaxed a bit, they'd make greater pop records.



Pic by Paul Cox

ABC go Country Life

DISCOS

TOO GOOD TO BE TRUE

The **BOYS TOWN GANG** clean up their act for **SIMON TEBBUTT**

HONEST DEARS, I went hoping to be shocked. After all, I'd seen all the California calisthenics and macho locker room sexuality of their hit 'Can't Take My Eyes Off You' on Top Of The Pops. And I'd heard their lurid gay anthem 'Cruisin' The Streets', all about boys picking up boys in Hollywood.

But no. The Boys Town Gang are all polite, laid back, clean limbed and clean living individuals. I had to throw my nicely prepared introduction 'More mince than Dewhursts the butchers' right out of the window. Damn, damn, damn.

"Were we sleazy enough for you?" asks lithe girl singer Jackson Moore, a little surprised at my questions about the twilight zones and lowlife of their performance.

"It's more sensual really," cuts in tall, dark and still perfectly formed gyrator Tom Morley, "because sleaze has got a gutter connection. And that isn't what we feel."

"A lot of what we want to convey to our audience beside the excitement," adds tall, fair and also perfectly formed other gyrator Bruce Carleton, "is sensuality but also a feeling of warmth. A feeling of love."

The Boys Town Gang come from California.

Gutter connections or not, in a former incarnation and with a completely different line up including a white girl singer called Cynthia and a couple of boys, Mike Green and Denver Smith, the Boys Town Gang shocked America with their song 'Cruisin' The Streets'. Some States even slapped a 'Warning To Mothers', this could corrupt your kids type label on the album where it appeared. Explicit is understatement, as the song graphically depicts a couple of gays picking each other up and a girl hooker getting off on watching them getting it on before the police arrive and join the fun.

But this new cleaner, healthier and fallen from gross Gang seem keen to bury the past.

"Everyone has a gimmick and that was ours," adds Jackson, "it got us a lot of attention and then we threw everything else on them that we had which was wonderful."

"It's not as if we could do sequels to 'Cruisin' The Streets' anyway," says Bruce, "It's unique. Quite definitive."

OK, what about the name Boys Town Gang, taken from Hollywood's main cruising strip, Santa Monica Boulevard?

"I don't know if you're familiar with that area in West Hollywood," asks Bruce, while I adjust my leather underwear and try to look like someone who isn't familiar with that sort of thing at all, "but it's nicknamed Boys Town, and anyway the group was larger before, there were five people."

"I think when we started out we did



see ourselves as another Village People. But now we want to be different. We want to be known for our own merits. That was another reason for going out as a trio."

Well, they certainly don't live the debauched and debased lifestyle I do, I mean, have read about somewhere. So

what do the Gang get up to when they're not working? Well, Jackson is either still working or sleeping and Tom and Bruce go out exercising.

"We have to have some free time to relax and get our heads together," says Bruce, "so we can go out there and work again."

DISCOS



LINX: Package deals are favourite

Tickle happy

JERMAINE JACKSON: 'Let Me Tickle Your Fancy' (Motown STML 12174)

AS HIS brothers brood on their live album flop and wonder which way to dance next, breakaway boy Jermaine comes good again on his own.

The introductory and eponymous single promises something a step or two out of the norm: an almost monotonous, hypnotic piece of foot-tapping strangeness, all very understated, and that includes the contribution of Spud and Pud Devo, who don't appear again on the record. But Jermaine's versatility does. Or perhaps subtlety is a better word, since these are all broadly "soul" songs, but given such varied treatments and packaging that the end result is interesting more or less throughout.

On several occasions there's the aggressive handclap formula from 'Let's Get Serious' and 'Burnin' Hot' of two years ago, notably on

'Running' and 'Very Special Part', but in contrast there's the quirky percussion of 'There's A Better Way'. Down again, you find him 'Messing Around'.

Jackson has an ear for a pop ballad and a pen that can jot it down quite well, too, and he sings a breezy tune with Syreeta called 'You Belong To Me' before going out alone to try the pretty, if formulaised, 'You Moved A Mountain'.

Move a mountain he doesn't, but Michael and da boys would do well to beat this for imagination next time out. For the moment it's Jermaine leaving *them* behind instead of the other way around. + + + +

Paul Sexton

Four wise men

THE FOUR TOPS: 'One More Mountain' (Casablanca CANS 3)

THE FOUR Tops were a vital part of Motown's phenomenal sixties stable. In the sixties Four Tops songs were yearning love songs — in the eighties, older and (perhaps) wiser, their songs tell the story of holding onto, rather than winning love. The quality is still first rate.

This is sophisticated, gentle disco-Baileys rather than Le Beat Route — syrupy, sentimental but nevertheless irresistible. Needless to say, playing, singing, production and arrangements are all superb. 'One More Mountain' beats slow and warm with contentment, it's cosy, unchallenging, yet wickedly seductive.

I've a feeling that this would be the perfect after-dinner record for those smoochy suburban house parties. Nothing wrong in that, and in its own field, this is a fine record. + + + +

Jim Reid

It's a party

VARIOUS ARTISTS: 'The Best Of British Jazz-Funk Volume Two' (Beggars Banquet/Bega 41)

THE MOMENT the front door opens you immediately enter a world of lingering perfume, spreading beer stains and a growing chorus of unbridled working class hedonism. It's always someone's 21st birthday, the stairs are strewn with grappling couples, the bedroom's in most regular service, and the music is always JAZZ-FUNK.

Into such a situation slip the imaginatively titled 'Best Of British Jazz-Funk Vol Two'. Clocking in at over 80 minutes, this double LP is a wonderful party soundtrack and useful guide to some of the better Jazz-Funk to come out of Blighty these past few years.

With each song running straight into the next, there's no let up on those fancy steps, no time for those tender moments. All the tracks are extended 12 inch versions of previously released songs and though most benefit from this treatment, there is the occasional tendency to blandness and monotony on the least inspired offerings. Simply, a poor song is made worse by extended play, not better.

Nevertheless it's hard to resist a record featuring Beggar and Co's phenomenal 'Somebody Help Me Out', Linx's smooth and soulful 'You're Lying' and Ray Carless's sublime 'Tarantula Walk'.

The mood is light, the rhythms are gentle but oh so seductive, the drink is flowing and you've just spotted that girl you used to work with at Brent Cross. Sounds like my sort of party . . . + + + + +

Jim Reid

Loose woman

EVELYN KING: 'Get Loose' (RCA RCALP 3093)

WE'LL HAVE to wait a while before we see whether 'Love Come Down' is to become such a long-lasting disco favourite as the seminal 'Shame'. Or even last year's 'I'm In Love'. Fact is, Evelyn King's new single is going to grow up to be a big girl in the charts.

Its parent is this well-matured animal, which keeps the beat almost right the way through, until

Evelyn slows down to tackle 'I'm Just Warming Up'.

But she's clearly more at home in uptempo land, and thus 'I Can't Stand It' continues the 'Love Come Down' groove, and the title track, 'Stop That' and 'Get Up Off Your Love' all do likewise. Once the groove is laid down, that's more or less it; not much in the way of vocal digression, instrumental breaks or any other variation.

There's a more inspired beat about 'Betcha She Don't Love You' though, and it'd make a handsome single if they wanted to be adventurous. It's got a catchy, clap-clap rhythm that screams "sing along" at you. You won't want to refuse. + + + +

Paul Sexton

Old flames

SHALAMAR: 'Greatest Hits' (Solar SOLA 3001)

SHALAMAR ONCE seemed a prime example of the faceless US disco group, but in the light of some classy and memorable hits, to say nothing of the sudden emergence of Jeffrey Daniel as terpsichorean pin-up, it seems only fair to reconsider them.

Side one of this compilation, however, supports the former view. Even 'Full Of Fire' patently isn't. But there's a deal of redemption in side two, which opens with 'Take That To The Bank', all irresistible catchiness and splendidly incongruous lyric. On to the equally strong 'I Owe You One', a couple of sweet love songs and the energetic 'Right In the Socket', and you have half a great 'Greatest Hits'.

This package, by the way, with its gruesome cover showing the trio looking like third-rate cabaret drones, contains no really recent material. Now that Jeffrey's got a groovy haircut, they're working with the likes of Linx's David Grant and making records of 'Night To Remember's ilk, perhaps we can forgive them their earlier



SHALAMAR as they were

trespass. + + + + + (Depends which side's on the turntable)

Sunie

RECORD MIRROR

N°1

For

COLOUR

DISCO

- 1 1 WALKING ON SUNSHINE/ROCKIN' ON SUNSHINE, Rockers Revenge, London 12in
- 2 2 LOVE COME DOWN, Evelyn King, RCA 12in
- 3 4 THE MESSAGE, Grand Master Flash, Sugarhill 12in
- 4 3 SO FINE/KEEPIN' LOVE NEW, Howard Johnson, Funk A&Merica 12in
- 5 5 JUMP TO IT, Aretha Franklin, Arista 12in
- 6 7 GIVE ME/3a.m., I Level, Virgin 12in
- 7 6 BEAT THE STREET, Sharon Redd, US Prelude LP
- 8 10 BIG FUN/GET DOWN ON IT (REMIX), Kool & the Gang, De-Lite 12in
- 9 11 DO IT TO THE MUSIC, Raw Silk, US West End 12in
- 10 14 LANCE FLOOR/MORE BOUNCE TO THE OUNCE, Zapp, Warner Bros 12in
- 11 8 IMAGINATION, B&B Band, Capitol 12in
- 12 27 HEAD OVER HEELS (INSTRUMENTAL), Galaxy, Ensign 12in
- 13 13 EXCITING/ONE MINUTE FROM LOVE/FOREVER/BABY WON'T CHA, Marc Sadane, US Warner Bros LP
- 14 24 BOOGIE IN YOUR BUTT, Eddie Murphy, US The Entertainment Co 12in
- 15 15 WHEN WE PARTY, Jay W. McGee, Canadian Scorpio 12in
- 16 17 DON'T STOP MY LOVE, Passion, Prelude 12in
- 17 19 PLANET ROCK, Soul Sonic Force, 21 Records 12in
- 18 9 STOOL PIGEON, Kid Creole & The Coconuts, Ze 12in
- 19 48 THERE IT IS, Shalamar, Solar 12in
- 20 26 NEW YORK CITY, Stanley Clarke, Epic LP
- 21 25 SUMMER LADY/CONFIDENCE, Narada Michael Walden, Atlantic 12in
- 22 26 I MUST BE DREAMIN', Wanda, US Elektra 12in
- 23 18 BRING YOUR SWEET LOVIN' BACK, Starpoint, Casablanca 12in
- 24 6 NEVER GIVE YOU UP, Sharon Redd, Prelude 12in
- 25 12 SHE'S GOT IT/NICE AND EASY, Leroy Hutson, US Elektra 12in
- 26 37 FEELIN' FINE/SPECIAL CLUB VERSION, Sly Cabell, Virgin 12in
- 27 16 THE LOVER IN YOU, Sugar Hill Gang, Sugar Hill 12in
- 28 40 YOU CAN'T HAVE YOUR CAKE AND EAT IT TOO, B.T. (Brenda Taylor), US West End 12in
- 29 31 LOVE'S COMIN' AT YA, Melba Moore, US EMI America 12in
- 30 23 LOVE ON A SUMMER NIGHT, McCrarys, Capitol 12in
- 31 46 CAN'T TAKE MY EYES OFF YOU, Boys Town Gang, ERC 12in/promo mix
- 32 21 A NIGHT TO REMEMBER, Shalamar, Solar 12in
- 33 32 SHOUT FOR JOY, Dunn & Bruce Street, Satri 12in
- 34 67 AND I AM TELLING YOU I'M NOT GOING, Jennifer Holiday, Geffen/LP
- 35 59 SHE'S SO DIVINE, The Limit, US Arista 12in
- 36 89 LOVE DON'T COME EASY, New Jersey Connection, US Carnival 12in
- 37 30 NEVER KNEW LOVE LIKE THIS BEFORE, Patrick Boothe, Streetwave 12in
- 38 33 SHE'S MY SHINING STAR, Fatback, Polydor 12in
- 39 54 INVITATIONS, Shakatak, Polydor 12in
- 40 34 IF YOU DON'T KNOW ME BY NOW, Jean Carn, Motown 12in promo
- 41 41 ELECTROPHONIC PHUNK/THAT'S A LADY, Shock USA, Fantasy 12in
- 42 29 YOU CAN'T RUN FROM MY LOVE, Stephanie Mills, Casablanca 12in
- 43 43 STILL HOTT 4 U/I'M SO HOT FOR YOU, Bobby "O", US "O" 12in
- 44 32 PLAYIN' KINDA RUFF/A TOUCH OF JAZZ/ DO YOU REALLY WANT AN ANSWER? Zapp, Warner Bros LP
- 45 38 PARADISE/CLASSY LAD/NOBODY BUT YOU, Leroy Hutson, US Elektra LP
- 46 57 BEAT THE STREET (INSTRUMENTAL)/(REMIX), Sharon Redd, US Prelude 12in
- 47 51 DON'T MAKE ME WAIT/DUB MIX, Peach Boys, US West End 12in
- 48 87 GO WITH THE FLOW, Week's & Co, Canadian Black Sun 12in
- 49 80 DON'T LET GO OF ME, Mika & Brenda Sutton, US SAM 12in
- 50 28 HAPPY HOUR/SWEET MAGIC/NIGHT CRUISER, Deodato, Warner Bros 12in
- 51 75 WALKING ON SUNSHINE (REMIX), Eddy Grant, US Epic 12in
- 52 39 I REALLY DON'T NEED NO LIGHT, Jeffrey Osborne, A&M 12in
- 53 44 HOT SPOT, Midnight Star, US Solar 12in
- 54 42 KEEP ON/YOU'RE THE ONE FOR ME (REPRISE), "D" Train, Epic 12in
- 55 77 LET'S GET HORNY, Hi Voltage, US One Way 12in
- 56 - I O YA WANNA FUNK, Sylvester/Patrick Cowley, London 12in
- 57 - SOMEBODY TELL ME WHAT TO DO, Crown Heights Affair, De-Lite 12in
- 58 56 SADDLE UP, David Christie, KR 12in
- 59 82 SWEET NOTHINGS, Tyzik, US Capitol LP
- 60 - ZOOM, Fat Larry's Band, WMOT/LP
- 61 85 THE VOICE OF "Q", "O", US Philly World Records 12in
- 62 83 WRAP IT UP, Touche, US Emergency 12in
- 63 55 DANCE OR DIE/DON'T WALK AWAY, Sweet Pea Atkinson, Ze 12in
- 64 63 THANKS TO YOU, Sinnamon, Becket 12in
- 65 53 LOVE LIGHTS, Conway & Temple, US Old Town 12in
- 66 65 GROOVE YOUR BLUES AWAY, Amusement Park, Satri 12in
- 67 49 LET ME FEEL YOUR HEARTBEAT, Glass, US West-End 12in
- 68 63 LOVE YOU MADLY, Candele, Arista 12in
- 69 81 I CAN'T STAND IT, Evelyn King, US RCA LP
- 70 68 DON'T TURN YOUR BACK ON LOVE, Freddie James, US Arista 12in
- 71 78 ROCK THE BEAT/INSTRUMENTAL, Jamaica Girls, US Becket 12in
- 72 71 MONEY'S TOO TIGHT (TO MENTION), Valentine Bros, US Bridge 12in
- 73 79 FUNN (INSTRUMENTAL), Gunchback Boogie Band, US Prelude 12in
- 74 45 LET IT WHIP, Dazz Band, Motown 12in
- 75 62 SEXY DANCER, Donald Byrd & 125th Street NYC, US Elektra 12in
- 76 69 98.7 KISS FM MASTERMIXES, Various, Prelude LP
- 77 73 THE LOVE YOU'VE BEEN FAKIN'/INSTRUMENTAL, Index, Excaliber 12in
- 78 72 FUNKIN' AROUND/MY LOVE GROWS STRONGER, Bloodstone, US T-Neck LP
- 79 90 SPECIAL EFFECTS/KEY TO THE WORLD, LJ Reynolds, Capitol 12in
- 80 - HARD TO GET, Rick James, Motown 12in
- 81 88 THE GIRLS, General Caine, US Tabu 12in
- 82 - EYE OF THE TIGER/INSTRUMENTAL, Nighthawk, Canadian Quality RFC 12in
- 83 52 TAKE YOUR TIME (THE ULTIMATE MIXX), Roy Hamilton, Excaliber 12in
- 84 50 DON'T GO WALKIN' OUT THAT DOOR/INSTRUMENTAL, Richard Jon Smith, Jive 12in
- 85 86 IT'S TOO FUNKY IN HERE, P.Funk All Stars, US Hump

NIGHTCLUB

- 1 1 COME ON EILEEN, Dexy's Midnight Runners, Mercury 12in
 - 2 7 BIG FUN/GET DOWN ON IT (REMIX), Kool & The Gang, De-Lite 12in
 - 3 2 FAME, Irene Cara, RSO 12in
 - 4 4 STOOL PIGEON, Kid Creole & The Coconuts, Ze 12in
 - 5 5 CAN'T TAKE MY EYES OFF YOU, Boys Town Gang, ERC 12in promo mix
 - 6 3 DON'T GO (REMIXES), Yazoo, Mute 12in
 - 7 10 WALKING ON SUNSHINE, Rockers Revenge, London 12in
 - 8 6 A NIGHT TO REMEMBER, Shalamar, Solar 12in
 - 9 15 WHAT!, Soft Cell, Some Bizzare 12in
- 
- 10 8 SHY BOY, Bananarama, London 12in
 - 11 25 I EAT CANNIBALS, Toto Coelo, Radialchoice 12in
 - 12 18 CHERRY PINK AND APPLE BLOSSOM WHITE, Modern Romance, WEA 12in
 - 13 19 UNDER THE BOARDWALK, Tom Tom Club, Island 12in
 - 14 9 INSIDE OUT, Odyssey, RCA 12in
 - 15 14 NIGHT TRAIN (DANCE MIX), Visage, Polydor 12in
 - 16 16 THE CLAPPING SONG, Belle Stars, Stiff
 - 17 11 MUSIC AND LIGHTS, Imagination, R&B 12in
 - 18 12 LOVE IS IN CONTROL, Donna Summer, Warner Bros 12in
 - 19 13 TOO LATE, Junior, Mercury 12in
 - 20 34 SADDLE UP, David Christie, KR 12in
 - 21 36 LOVE COME DOWN, Evelyn King, RCA 12in
 - 22 53 THE MESSAGE, Grand Master Flash, Sugarhill 12in
 - 23 20 SUMMERTIME, Fun Boy Three, Chrysalis 12in
 - 24 59 HI-FIDELITY, The Kids From 'Fame', RCA
 - 25 30 18 CARAT LOVE AFFAIR, Associates, Associates 12in
 - 26 22 SOONER OR LATER, Larry Graham, Warner Bros 12in
 - 27 27 IT STARTED WITH A KISS, Hot Chocolate, Rak
 - 28 37 LET IT WHIP, Dazz Band, Motown 12in
 - 29 17 ABRACADABRA, Steve Miller Band, Mercury 12in
 - 30 40 WHY, Carly Simon, WEA 12in
 - 31 - SAVE A PRAYER, Duran Duran, EMI 12in
 - 32 23 DA DA DA, Trio, Mobile Suit Corporation 12in
 - 33 52 BRING YOUR SWEET LOVIN' BACK, Starpoint, Casablanca 12in
 - 34 28 DRIVING IN MY CAR, Madness, Stiff 12in
 - 35 58 GLORIA, Laura Branigan, Atlantic 12in
 - 36 - JUMP TO IT, Aretha Franklin, Arista 12in
 - 37 29 MY GIRL LOLLIPOP, Bad Manners, Magnet
 - 38 32 JOHN WAYNE IS BIG LEGGY, Haysi Fantayzee, Regard 12in
 - 39 33 NOBODY'S FOOL, Haircut One Hundred, Arista 12in
 - 40 24 HAPPY HOUR, Deodato, Warner Bros 12in
 - 41 41 NEVER KNEW LOVE LIKE THIS BEFORE, Patrick Boothe, Streetwave 12in
 - 42 48 TEARS AND RAIN/HUNGER FOR YOUR JUNGLE LOVE, Rah Band, KR 12in
 - 43 21 LET'S FUNK TONIGHT, Blue Feather, Mercury 12in
 - 44 44 I REALLY DON'T NEED NO LIGHT, Jeffrey Osborne, A&M 12in
 - 45 54 GIVE ME, I Level, Virgin 12in
 - 46 31 EYE OF THE TIGER, Survivor, Scotti Bros
 - 47 - SO FINE, Howard Johnson, Funk A&Merica 12in
 - 48 51 SUMMER LADY, Narada Michael Walden, Atlantic 12in
 - 49 34 WHAM RAP!, Wham, Inner Vision 12in/promo remix
 - 50 61 FEELIN' FINE, Sly Cabell, Virgin 12in
 - 51 56 LOVE ON A SUMMER NIGHT, McCrarys, Capitol 12in
 - 52 - INVITATIONS, Shakatak, Polydor 12in
 - 53 - THE LOVER IN YOU, Sugar Hill Gang, Sugarhill 12in
 - 54 - WINDPOWER, Thomas Dolby, Venice In Peril 12in
 - 55 42 GIVE ME JUST A LITTLE MORE TIME, Angela Clemmons, Portrait 12in
 - 56 46 BAMBOO HOUSES, Sylvian Sakamoto, Virgin
 - 57 - SHOUT FOR JOY, Dunn & Bruce Street, Satri 12in
 - 58 45 ASYLUMS IN JERUSALEM, Scritti Politti, Rough Trade 12in
 - 59 62 PLANET ROCK, Soul Sonic Force, 21 Records 12in
 - 60 38 FEEL ME (US MIX), Blancmange, London 12in
 - 61 57 YOU'RE MY NUMBER ONE, Average White Band, RCA 12in
 - 62 - ELECTROPHONIC PHUNK/THAT'S A LADY, Shock USA, Fantasy 12in
 - 63 65 LOVING AS ONE, Trevor Walters, Magnet 12in
 - 64 43 RIVER, King Trigger, Chrysalis 12in
 - 65 - IF YOU DON'T KNOW ME BY NOW, Jean Carn, Motown 12in pro

OVERPOPULATED BANDS EXTRA!



ZAPP: Barratt funk

"We started acquiring condemned property in the black community in Dayton and totally re-did it, selling the houses for only \$1,000 more than we put into them. So far, we have rebuilt about 35 homes and are now acquiring empty lots where we can build from scratch."

Hence you have Troutman

Constructions, which now employs 50 or more people at any one time, according to Larry. "With each carpenter, we have two apprentices, both of whom are black." And they aren't even making a profit, not yet anyway.

These noble people must surely get around to a cover of 'Working On A Building Of Love' before long.

DISCOS
BRICK
HOUSE

Paul Sexton builds up Zapp

TOPPING THE Black Chart in the States with more bounce to the ounce — that's Zapp and their 'Dance Floor' smash.

If you've got an odd moment, you can spend it looking at Zapp's picture and finding out exactly how many of them there are. I've settled for 10, the leading names being the four Troutman brothers, Roger, Larry, Zapp and Lester. The band hides out in Dayton, Ohio, and owes a lot to William "Bootsy" Collins, who co-produced their first album (which astonishingly was called 'Zapp') and that 'More Bounce To The Ounce' hit.

"We'd been working for years as a club act, playing way over 300 times a year, and had always been enthusiastically supported wherever we played," they say. "When 'Bounce' hit. We had the capital to give something back and wondered what was the biggest need in the black community." And what did they come up with? Houses.

Stand
in
order

LEROY Hutson, currently tearing up the dancefloors with 'She's Got It', made a big impression in his first proper singing job . . . he replaced Curtis Mayfield in the Impressions!

His first single was 'Love Me', which raised eyebrows in 1971, since he sang a full key higher than the stratospheric heights of Curt's Mayfield.

He landed the job, as usual, by the old school tie syndrome. Sharing a college room with Donny Hathaway can have its advantages. He was also sharpening his songwriting talents on such hits as 'The Ghetto' and 'Tryin' Times' for the late Donny Hathaway and Roberta Flack in between exams.

But the job of replacing Curtis Mayfield proved to be too much for him and he left in 1973. The Chicago born singer says: "We had a lot of fun together and I just reached that point where I felt there were things I had to do for myself."

He trained himself in the art of producing and arranging until Solar Records main man Dick Griffey, the mastermind behind Shalamar, the Whispers and Lakeside, teamed him up with Whisper Nicholas Caldwell.

But his effect is not a whisper, more of an uptempo party stomp. His chanting of "She's got it, she's really got it" is submerged under gimmicky sound effects — a telephone ringing, someone in the shower dropping soap, party noises and the sound of car horns! The man still knows how to make an impression.

MG

It's only croc and roll



BEFORE



AFTER

FUNK BAND Cameo, currently doing well in the clubs with their album 'Alligator Woman' and single 'Fert', used to be known as the largest group in America.

Last year the soul contadack had 12 members. They played to over 1.5 million people, lugged 40 tons of equipment 100,000 miles, slept in 4,000 hotel rooms, gobbled 8,000 meals, gulped down 800 gallons of coffee, 840 gallons of apple juice, 320 gallons of grape juice and 8,750 quart bottles of Ferrar Water.

Now the New York based unit has slimmed down to five members . . . and not just because the cruise to the toilet was too long.

"Someone once said that 'less is more,'" explains leader and drummer Larry Blackmon. "We're a sort of going with that approach. Don't get me wrong, we had a damn good band. Just look at our success — we've had four consecutive gold albums in America. But it's easy to become stagnant. The band's going from a set-up office, like in basketball, it's a full-on game. It's like a caterpillar turning into a butterfly."

Mike Gardner



LEROY: stomper

WELCOME TO the sound system! RECORD MIRROR's Disco Hardware feature is back to you thoroughly *au fait* with what's hot in the way of disco equipment. We'll be here putting words to pictures, untangling a few wires for mobile jocks the country over. The key word is feedback — if your eyes light up at the sight of a mirrorball we want your views on what equipment you're using or any other aspect of your mobile. And manufacturers — for us to keep the jocks informed, you've got to keep us informed, so all information on new products please to me, Paul Sexton, at RECORD MIRROR. Just follow Disco Hardware regularly and let's hear from you soon!

DISCO HARDWARE

BADEM does the light fantastic

By Paul Sexton

WITH OUR first page coinciding nicely with just about the biggest disco exhibition in the British disco calendar, any failure on our part to mention it would have resulted in house arrest or something even more painful. So here's more than a mention: we're previewing the Light And Sound Show incorporating Discotek '82, known to one and all as BADEM and opening this Sunday (12th) at the Bloomsbury Crest Hotel in London.

Exhibition designer David Street reports that the exhibition has been tagged the "Light and Sound

Show" this year to "open it up to people who are not specifically in the disco market, but whose products spread over into it." When we spoke, preparations for the show were whizzing ahead very smartly.

A particularly newsworthy feature of this year's show will be Superdisco, a specially constructed, simulated disco within the hotel, taken out by half a dozen leading firms to thump their chests proudly and show off their lighting and equipment in a spiffingly realistic setting. The select six are Optikinetics, Mode, Pulsar, Avitec, Tele-Jector and Ice Electrics.

Superdisco has been specially designed by Hamburg-based designer Udo Fischer and will



GO TO stand number 63 at this year's BADEM show and this is the sort of thing you'll be looking at: Northern Lights' new MM300 Textlite Moving Message Display. The picture shows the unit front-and-back, giving us a quick twirl, and showing what a relatively simple little machine it is.

The typewriter keyboard, built-in to the back of the unit, is where it all happens: you can key in anything up to 200 words or so to be displayed — not all at once, but on a rolling-type continuous display.

feature a Meroform space-age structure, so expect to be fairly impressed when you step inside.

Optikinetics, Luton's leading lights, will be showing off their Crystal Pulse sound-activated liquid crystal display, and other projector software such as a new line in six-inch effect wheels and a super-slow wheel rotator.

Citronics' new baby is the decidedly upmarket-looking Kennet console, and that'll be let loose on a waiting world at this year's show with a bottle of champers cracked across it. The deck features two direct drive turntables, a stereo cassette deck, 2 x 200 watt Mos Fet amps, a 10-band stereo equaliser and a new mixer. This machine can practically make your morning cuppa.

Cerebrum Lighting, the stage and lighting effects boffins down Surbiton way, have a new microprocessor-controlled pan and tilt lantern, with an accompanying remote control desk which allows any eight of the lantern units to move about any which way you fancy at the touch of a button or two. They've also been busy with Structura, which is their name for a modular lightweight triangular scaffolding system.

There's a new mixer which TK Discosound are rather keen for you to see: it's the Discosound Professional Studio pre-amp, which has the same basic facilities as the company's well-established Roadstar pre-amp, the difference being that the new model is aimed

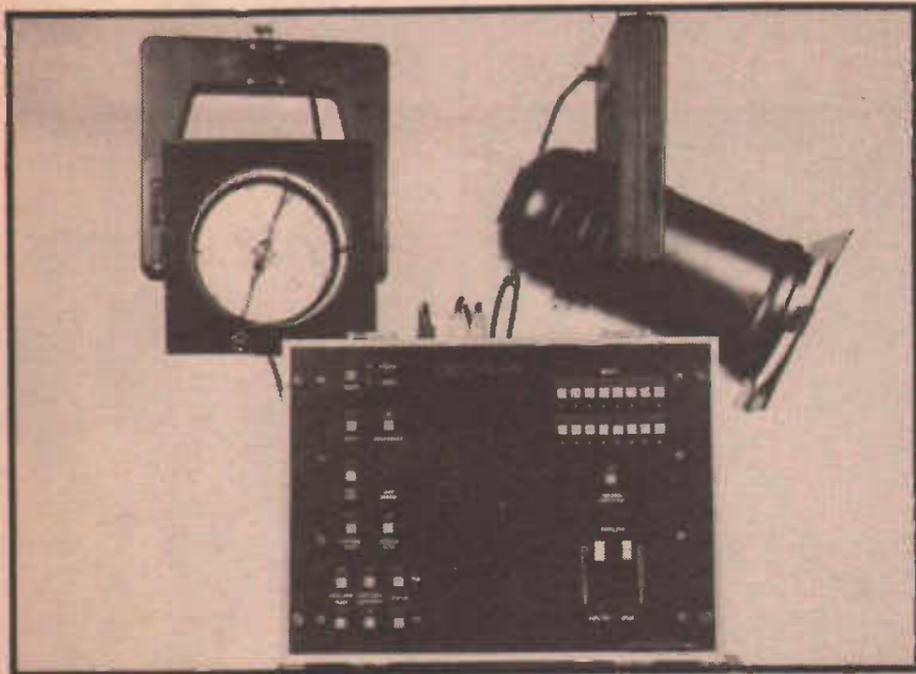
at installation and club use, hence the price of £325 plus VAT. They'll also be right behind their range of 19-inch rack mixers, graphic equalisers, amps and the like.

While you are there you can stop off and see Sound Electronics' range of ropelights, controllers, vision screens, infinity screens and so on. Brand new is their SE1 Pinspot (retail price £16) and it's available at their "shop" in the hotel which has Access and Barclay-card facilities. Take along this issue of RM and your good taste will get you a five per cent discount.

Derek James Organisation are getting excited about a nifty-looking scanner — all British, they hasten to add — which knows all the angles, being able to scan at 90°, 180°, 270° and 355°.

Down from Manchester for the big show, Eddie Akka and his Akwil Electronics firm will be parading their Programme Chaser, an automatic four-channel lighting controller with myriad programming possibilities.

A surface-scratching preview of the event I'm afraid but we've hinted at some of the more relevant new products for mobiles, and there are plenty more cropping up. The show is at the Bloomsbury Crest Hotel, opening Sunday 12th from 11am to 6pm, Monday 13th 11am-7pm, Tuesday 14th 11am-7pm and Wednesday 15th 11am-6pm. I'm asked to stress that Sunday and Monday are the *public* days, and Tuesday and Wednesday the *trade* days. Admission is £1. See you there.



CEREBRUM LIGHTING'S new pan and tilt lantern with remote control desk

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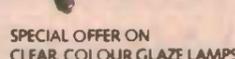
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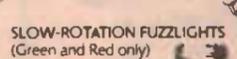
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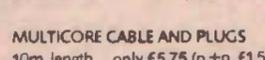
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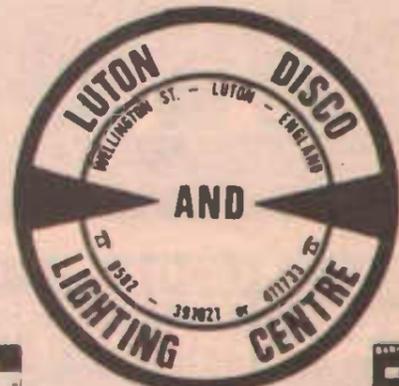
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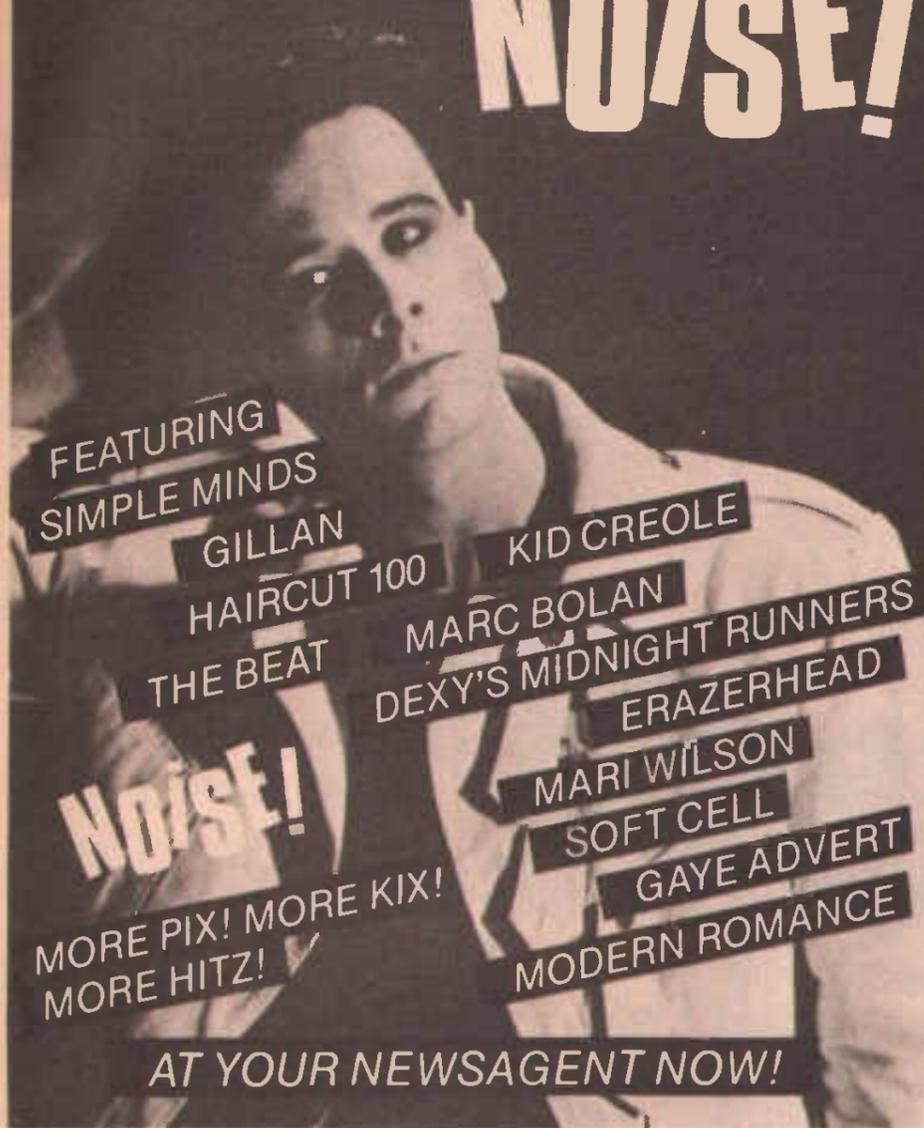
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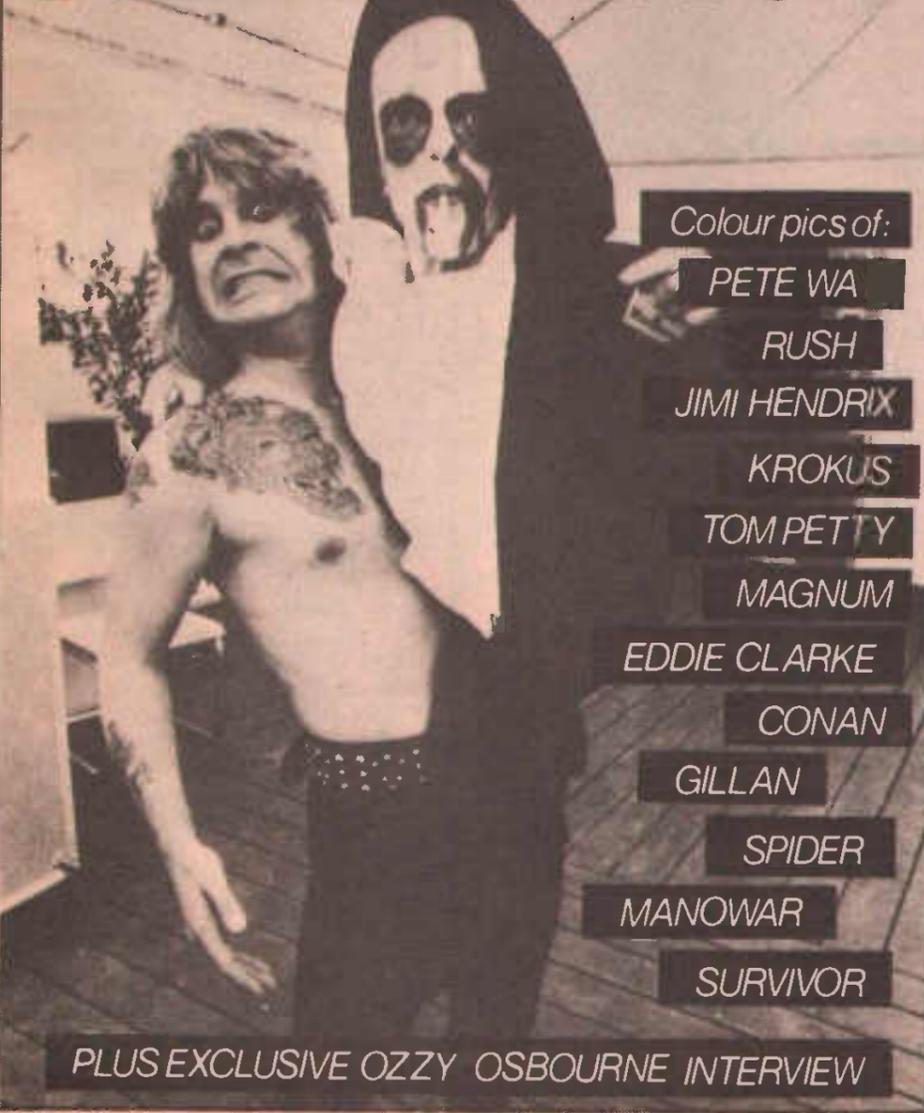
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Lettuce pray!

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

Captain's fable

You say Captain, I say wot.
You say Captain, I say wot.
You say Captain, I say wot.
You say Captain, I say what the hell
are all you unadulterated Captain
fans doing sitting on your bums
when you could be spending
£1.10p of your £22.50p dole
cheque on this rabbit's spew of a
single?

Meanwhile, Kevin Wowlanth
seth:

"Oh, I thwere, at thith moment,
you mean evwything . . ." (PS: for
the slower readers I am taking the
piss out of Mr Rowland's lithp)
Steve, the biggest Quo fan south of
Ilkeston

● Come on, we started the Captain
Sensible backlash first, and as for
Dexys, that's been going so long
it's about time for a backlash
backlash now

Scottish show off

I USED to think that RECORD
MIRROR was a music paper but I've
got over it now. I was writing
letters which were too intelligent to
get printed in the Sun, so what
hope do I have with RM?

Please print my letter so I can
impress my friends.

Duggie Nisbet, Edinburgh

● We have done, but we have it
from reliable sources that neither of
them were impressed and are still
reading the Sun

A critic writes

I REALLY like the hit sound 'Da Da
Da' by Trio. It obviously reached
number two because it's different.
A lot of my friends like it and
what's more Irene Cara's 'Fame' is
a superb sound. I have the original
soundtrack of 'Fame', the Kids
From 'Fame' album and a 'Fame' T-
shirt. I've seen the film and watch
the series every Thursday, so if
ever you're in my neighbourhood,
'Iona Grundle from Cambridge'
watch out.

And who does 'Ernie Snodgrass'
think he is, insulting Vince from
Yazoo? Many would agree they're a
fab duo. And the Stranglers are
another favourite of mine so don't
dare say anything against them.

Geraldine Summers, South Wales

● OK, OK, we wouldn't dare, we
frighten very easily. But as a small
piece of well meaning advice don't
you think you're missing the point
somewhere?



I'D JUST like to say how wonderful it is to see more people standing up for
Rabbit Liberation. Ian McCulloch, Captain Sensible and even Ian Dury in the
'Letter Song': 'Dear Bunny come back to our hutch.'

If we all stopped behaving like humans and starting behaving like rabbits
we'd all have a lot more fun anyway.

Miss Helen Sweetsong and the six Bunny Wunnies

● This is what we've been saying at RECORD MIRROR for years and we're all
really looking forward to this new trend becoming the biggest hip thing since
the last one. It's a good thing that music is at last going underground again —
warren credibility, this is what we want!

Sting in the tail

HAS SIMON Hills got something
against Sting of the Police, or is he
jealous of him? His new version of
an old song is in fact brilliant. And
as for his voice, can Simon Hills
sing? I doubt it so he shouldn't
criticise the professionals. The only
thing all your reviewers have in
common is that they all make
sarcastic remarks about records
they dislike.

Paul Hieley

● In answer to your questions Paul,
Simon Hills is jealous of Sting
because he's much better looking
and can sing better, but he's so
paranoid about it that he doesn't
tell anyone

Voice of a nation

WEEK AFTER week you print letters
of criticism concerning the
attempts at journalism by your
scribes. My question is, does
anyone actually take note? Nothing
seems to change and RECORD
MIRROR carries on regardless.

Now I'm not saying RM is a bad
read, it's simply that it could be so
much better. If only you could stop
your journalists from waffling on
about their particular snob
element/hip orientated/blinkered
tastes especially when they're
decorated with some sexual
comment.

I was not amused by Pulitzer
prize winner Christine Buckley's

review of Cliff Richard's album. I'm
not that particularly crazy about his
current releases, but at least I
appreciate he is very popular and
shifts a lot of product and so
deserved an actual review as
opposed to Ms Buckley's 'Views on
Radio 2 and the State Of Art'.
Ralph, Sheffield
● Popular don't mean it's good,
man

A drop of the hard stuff

CLIFF RICHARD'S brilliant review
of the fantastic new album 'Now
You See Me...Now You Don't' is
most welcome. But who on earth is
Christine Buckley? The album is
disappearing in the shops. Perhaps
she will. It's the only way out. This
is a chaser; please ignore my
Thursday letter as this one is
funnier.

JCB, Cliff Richard addict

● This is funnier? God help the first
one. Ever thought of kicking the
habit?

Past glory (Part One)

OK MISS Daniela Soave, this
victimisation of Marc Bolan has got
to stop. The great man is dead and
cannot defend himself from wets
such as you. In your latest slugging
of his past work you actually admit
to having bought all of his singles.
This remark shows your true
colours. You bought the singles
because he was the in thing at the
time, and it was fashionable for you
to do so. Flavour of the month for
you at the moment is Depeche
Mode and Yazoo. A year ago it was
Adam Ant. You're the type of
moron who jumps on every
bandwagon that comes along and
pretends to dig it. Stroll on, Danny
Baby.

Graeme, Luton

● Should think not, we can't have
this victimisation of journalists.
Especially as they're usually away
catching bandwagons and are not
here to defend themselves

Past glory (Part Two)

I SEEM to remember about six
years ago how great RM thought it
was because you had a Marc Bolan
column. In view of recent
comments I must follow up
Frustrated T Rex Fan, Bolton,
regarding your so called record
reviewer Daniela Soave. Her attack
on Marc Bolan's recent EP only
proves she's not frightened to slag
him off because he can't answer
back. She thinks 'Telegram Sam'
sounds like '20th Century Boy'.
Never in a million years!

May I suggest she either gets
herself a hearing aid or visits her GP
to have her ears syringed.

Jason B Sad, Crimson Moon,
Universe

● Stupid mentality indeed! To
pacify all the Marc Bolan fanatics
we're considering adopting yet
another new look. It's going to be
totally devoted to the great man
with just one column of RECORD
MIRROR. Unfortunately distribution
won't stretch to the Crimson
Moon...



Rip Rig and Panic

IF Rip Rig and Panic's Gareth Sager is short of an idea or two, he takes himself half way up a mountain.

As well as having silly song titles — such as 'Bob Hope Takes Risks' — the group believe in a "free spirit".

"I will go off and do something like rock climbing. It's a source of inspiration," says Gareth (bottom far left). "This rock 'n' roll lifestyle of sitting in front of the video getting smashed doesn't offer much in the way of ideas."

"When we go on stage what we play depends on our moods as individuals. Sometimes it will gel, or sometimes it's conflicting, but either way the audience can get something out of it."

"That's not saying we don't want to be a pop band. We want to be as much a part of life as kitchen utensils are!"

As far as Rip Rig are concerned, most pop music is a manufactured con — hence the

current single, 'Storm The Reality Asylum'.

"The single is really meant to show that there's more going on than meets the eye," Gareth explains.

"It's time for people to open up the con a bit. Most pop music is designed to make everything very controllable, you know. It dampens down and hides problems that exist."

And bassist Sean agrees that on stage, the band spend much of the set doing their own thing . . . which is often sexual.

"I think we're a very sexual band," he says. "I don't mean in terms of trashy sex like you get in sex clubs and so on, but on stage we put over sexuality."

"We are giving up our inhibitions and that has to be sexual, and sensual, just by the way everyone moves. If the band's feeling good, then it's maximised by our playing together, and one of those aspects is sex."

SIMON HILLS

RECORD MIRROR



Pic by Laura Levine

Grand Master Flash

SOMEHOW, Grand Master Saddler didn't quite have the ring or swing. So Joseph Saddler got a little Flash, rounded up Melly Mel, Mr Ness, Rahiem, Cowboy and Kid Creole (no, not that one) — et voilà: Grand Master Flash and the Furious Five.

Even with "The Message" firing bullets in all directions as it scales our charts, there are very definitely Blue Peter Badges to be gained as reward for anyone managing to secure an interview with the new Master. Hence our apparent reticence on the subject of late, but last week GM finally stayed still in one place — Indianapolis, actually — long enough for us to make the connection. Next problem: whaddya call him? Mr Flash? Grand?

"You can call me Flash. Or Grand Master. Either one." Reminds me of "Dangles" Fields saying, "Nobody calls me Richard except my mother". So, rapping hits Indianapolis, eh Flash? "We're between shows here, then we go to Saginaw, Michigan, then the Big Apple, New York, which is our home."

There he finds his single buzzing out as it is everywhere, with or without that "peeing line" that's causing a spot of bother. News of the semi-ban imposed by Radio One on account of that line comes as quite a surprise to Flash.

"Whaaaatt? Well — well —" he stutters, blowing his cool for just a few seconds — "Why is that man?"

Over here they have a special radio version that can stop that, it's like a "beep", 'coz sometimes they don't want to put that over the airwaves. I don't want to get angry about them not playing it, 'coz even if they only play part of it, every little helps. Everywhere has its own rules, its own restrictions."

Indeed Britain now seems to have a seven-inch promo which is not available in the

States. "It's like a story, and a story of that nature is hard to break down. The problem is how they can cut it without hurting it."

Flash 'n' the Five came into being some seven years ago, but Grand Master himself, now aged 25, has been in the game even longer. "I've been playing for about nine and a half, 10 years. I used to take a little turntable, mixer, speakers and amplifier into the park and play for free. I'd find the cleanest, biggest and safest park."

"One by one I got the whole Furious Five: Cowboy (Keith Wiggins), Melly Mel (Melvin Glover), then after that Kid Creole (Danny Glover, Melvin's brother), Mr Ness (Eddie Morris) and Rahiem (Guy Williams)."

Now their gigs take this form: "There's no band — there's two D.J.s, five rappers and three turntables. We do our hits from the past 'It's Nasty' (the original 'Genius Of Love'), 'Freedom' (originally 'Get Up And Dance'), 'The Birthday Party', 'Wheels Of Steel', as much as we can according to how much time we're given."

BACKING ON the records is courtesy of the trusty Sugarhill Band, who provide instrumentation on all the Sugarhill records, the Gang, Candi Staton and many others. Flash is a fan.

"You don't have to go into the studio with a little black dot. You can go in with just a beat from your mouth and play it like that and then boys will duplicate it just like that. Our arranger knows that we're not musically inclined."

The tendency is to imagine a great neck-and-neck rivalry between America's different rappers, each one trying to rule Cool. Ever

anxious to rustle up a little gentle backstabbing, I asked Flash how he felt about the Sugarhill Gang. He didn't really bite, unless you read between the lines.

"It's not really an animosity thing but I really don't listen to many other rappers. When we're not on the road I practise at a club over here every Wednesday. I might go out and buy a disc for a 30 or 40 second heat it has, to keep my skills up, keep me sharp. I'm not trying to blow my own horn but my favourite rapping group is the one that I'm in."

It's certainly the one to be in right now, but why "The Message" rather than any of their previous releases? Flash thinks he knows.

"People have been saying, 'It's the hippest thing you guys ever did!' Blacks, whites, whoever. Who can't relate to this record? Everywhere you go there's poverty, even the rich can relate to the message."

"It keeps people aware that rapping can not only be a game — it can also be serious. These things do exist. Throughout the whole seven minutes and 17 seconds there's a section in it that everyone has lived."

Grand Master Flash, the new Genius Of Rap. The music is in "The Message".

PAUL SEXTON