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RECORD MIRROR



YAZOO

Synth and sensuality

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EVELYN KING

ODYSSEY

Ultravox dates!

Fashion split!

SPANDAU BALLET



A paws for reflection

YAZOO: two souls as one

Pic by Adrian Boot

TOP SINGLES

Week ending September 25, 1982

THIS WEEK
LAST WEEK
WEEKS IN CHART

THIS WEEK	LAST WEEK	WEEKS IN CHART	SINGLES
1	1	9	EYE OF THE TIGER , Survivor, Scotti Bros □
2	5	2	THE BITTEREST PILL (I EVER HAD TO SWALLOW) , The Jam, Polydor
3	2	4	PRIVATE INVESTIGATIONS , Dire Straits, Vertigo/Phonogram
4	4	7	WALKING ON SUNSHINE , Rockers Revenge, London
5	6	4	ALL OF MY HEART , ABC, Neutron/Phonogram
6	10	4	THERE IT IS , Shelamar, Solar
7	3	6	SAVE A PRAYER , Duran Duran, EMI ○
8	8	5	THE MESSAGE , Grand Master Flash & The Furious Five, Sugarhill
9	12	7	SADDLE UP , David Christie, KR
10	22	2	FRIEND OR FOE , Adam Ant, CBS
11	11	8	GIVE ME YOUR HEART TONIGHT , Shakin' Stevens, Epic
12	17	6	WHY , Carly Simon, WEA
13	7	7	HI-FIDELITY , The Kids From Fame featuring Valerie Landsburg, RCA ○
14	9	13	COME ON EILEEN , Dexys Midnight Runners & The Emerald Express, Mercury/Phonogram ☆
15	18	5	LOVE COME DOWN , Evelyn King, RCA
16	14	10	TODAY , Talk Talk, EMI
17	40	2	ZOOM , Fat Larry's Band, WMOT/Virgin
18	23	5	LEAVE IN SILENCE , Depeche Mode, Mute
19	36	3	JUST WHAT I ALWAYS WANTED , Mari Wilson, Compact
20	19	9	CAN'T TAKE MY EYES OFF YOU , Boys Town Gang, ERC ○
21	13	8	I EAT CANNIBALS Part 1 , Toto Coelo, Radialchoice/Virgin
22	33	6	HARD TO SAY I'M SORRY , Chicago, Full Moon
23	15	6	WHAT , Soft Cell, Some Bizzare/Phonogram ○
24	16	6	NOBODY'S FOOL , Haircut One Hundred, Arista
25	18	5	GLITTERING PRIZE , Simple Minds, Virgin
26	—	—	PASS THE DUTCHIE , Musical Youth, MCA YOU 1
27	25	8	UNDER THE BOARDWALK , Tom Tom Club, Island
28	20	7	CHERRY PINK AND APPLE BLOSSOM WHITE , Modern Romance, WEA
29	21	7	SPREAD A LITTLE HAPPINESS , Sting, A&M
30	24	4	INVITATIONS , Shakatak, Polydor
31	27	5	SO HERE I AM , UB40, DEP International
32	34	4	AND I'M TELLING YOU I'M NOT GOING , Jennifer Holliday, Geffen
33	41	7	RUFF MIX , Wonder Dogs, Flip
34	—	—	TAKE A CHANCE WITH ME , Roxy Music, EG/Polydor ROXY 5
35	43	3	DO YA WANNA FUNK , Sylvester, London
36	59	2	GIVE ME SOME KINDA MAGIC , Dollar, WEA
37	28	5	FAME , Irene Cara, Polydor □
38	66	2	DO YOU REALLY WANT TO HURT ME , Culture Club, Virgin
39	32	7	WINDPOWER , Thomas Dolby, Venice In Peril
40	70	2	THE HOUSE OF THE RISING SUN , The Animals, RAK
41	44	3	MAGIC TOUCH , Odyssey, RCA
42	47	4	JUMP TO IT , Aretha Franklin, Arista
43	38	5	WHO PUT THE BOMP (IN THE BOMP-A-BOMP-A-BOMP) , Showaddywaddy, RCA
44	62	2	DANGER GAMES , The Pinkees, Creole
45	64	2	JEANETTE , The Beat, Go-Feet
46	49	3	WHO'S CRYING NOW , Journey, CBS
47	46	4	THE BOOM BOOM ROOM , Natasha, Towerbell
48	45	4	SO FINE , Howard Johnson, A&M
49	26	10	JOHN WAYNE IS BIG LEGGY , Hayai Fantasyzee, Regard
50	—	—	REAP THE WILD WIND , Ultravox, Chrysalis CHS 2639
51	68	2	WHERE'S ROMEO? CaVa CaVa, Regard
52	—	—	IN THE HEAT OF THE NIGHT , Imagination, R&B RBS 211
53	42	11	DON'T GO , Yazoo, Mute ○
54	74	2	ONLY TIME WILL TELL , Asia
55	—	—	GYPSY , Fleetwood Mac, Warner Brothers K17997
55	53	6	I KNOW THERE'S SOMETHING GOING ON , Frida, Epic
57	54	3	THE LOVER IN YOU , Sugarhill Gang, Sugarhill
58	58	3	HOT IN THE CITY , Billy Idol, Chrysalis
59	41	7	WOT , Captain Sensible, A&M
60	57	4	LOVE OR MONEY , Billy Fury, Polydor
61	—	—	RIBBON IN THE SKY , Stevie Wonder, Motown
62	—	—	STRAIGHT TO HELL/SHOULD I STAY OR SHOULD I GO , The Clash, CBS A2646
63	—	—	TOTAL ERASURE , Phillip Jap, A&M JAP 1
64	56	3	HALFWAY UP, HALFWAY DOWN , Dennis Brown, A&M
65	48	12	IT STARTED WITH A KISS , Hot Chocolate, RAK ○
65	—	—	CHANCES , Hot Chocolate, RAK 350
67	—	—	WHERE DO WE GO FROM HERE , Cliff Richard, EMI 5341
68	—	—	FROM HEAD TO TOE , Elvis Costello & The Attractions, F.Beat XX30
69	30	8	BIG FUN , Kool & The Gang, De-Lite/Phonogram
70	52	3	DANCER , Michael Schenker Group, Chrysalis
71	—	—	SHOCK THE MONKEY , Peter Gabriel, Charisma/Phonogram
72	—	—	SHOCK 1
72	—	—	I CAN'T HELP IT/LET ME KNOW , Junior, Mercury/Phonogram, MER 116
73	73	2	BITS OF KIDS , Stiff Little Fingers, Chrysalis
74	39	12	HURRY HOME , Wavelength, Ariola
75	35	8	LOVE HANGOVER , The Associates, Associates

AS USED ON TOP OF THE POPS



SYLVESTER: cruising up to 35

BUBBLING UNDER

- **BIG GIRLS DON'T CRY**, Cimarons, Safari SAFE 49
- **CRY BOY CRY**, Blue Zoo, Magnet MAG 234
- **DANCE FLOOR**, Zapp, Warner Brothers K17990
- **DON'T WANNA LOSE, Y&T**, A&M AMS 8251
- **EVEN THE NIGHTS ARE BETTER**, Air Supply, Arista ARIST 474
- **HEAD OVER HEELS**, Galaxy, Ensign ENY 229
- **HI HO SILVER LINING**, Jeff Beck, RAK RR3
- **LORRAINE**, Explainer, Sunburst/Stiff EXP 1
- **LOVE'S COMIN' AT YA**, Melba Moore, EMI America EA 146
- **MAD WORLD**, Tears For Fears, Mercury/Phonogram IDEA 3
- **NEVER GONNA GIVE YOU UP**, Sharon Redd, Prelude PRL A132755
- **NIGHT NURSE**, Gregory Isaacs, Island WIP 6800
- **NO SUBSTITUTES**, David Essex, Mercury/Phonogram MER 118
- **PARADE**, White & Torch, Chrysalis CHS 2641
- **PRINCESS**, Elton John, Rocket/Phonogram XPRES 85
- **ROCK AND ROLL FOR EVER WILL LAST**, Spider, RCA 288
- **RUNAWAY**, Tokyo Charm, RCA 264
- **SILVER MACHINE**, Hawkwind, RCA 267
- **SLEEPWALKING**, Gerry Rafferty, Liberty BP 413
- **STAND BY YOUR MAN**, Wendy & Lemmy, Bronze BRO 131
- **TIME IS ON MY SIDE**, The Rolling Stones, Rolling Stones Records RSR 111
- **VALERIE**, Steve Winwood, Island WIP 6818
- **VOYEUR**, Kim Carnes, EMI America EA 143
- **WHAT'S HAPPENING**, Second Image, Polydor POSP 512
- **WHEN WE PARTY**, Jay W McGee, Ensign ENY 231

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 25, 1982

THIS WEEK
LAST WEEK
WEEKS IN CHART

1	1	10	THE KIDS FROM FAME, Various, BBC ☆
2	7	3	CHART BEAT/CHART HEAT, Various, K-Tel ○
3	—	—	THE DREAMING, Kate Bush, EMI EMC 3419
4	2	4	UPSTAIRS AT ERIC'S, Yazoo, Mute □
5	5	13	THE LEXICON OF LOVE, ABC, Neutron/Phonogram NTRS 1 □
6	—	—	NEW GOLD DREAM (81, 82, 83, 84), Simple Minds, Virgin V 2230
7	9	3	IN THE HEAT OF THE NIGHT, Imagination, R&B □
8	10	19	RIO, Duran Duran, EMI □
9	4	3	BREAKOUT, Various, Ronco □
10	3	2	SIGNALS, Rush, Mercury/Phonogram
11	6	2	PETER GABRIEL, Peter Gabriel, Charisma/Phonogram
12	11	8	TOO-RYE-AY, Kevin Rowland and Dexys Midnight Runners, Mercury/Phonogram □
13	—	—	THE COLLECTION 1977-1982, The Stranglers, Liberty LBG 30353
14	14	7	LOVE SONGS, Commodores, K-Tel □
15	13	3	SONGS TO REMEMBER, Scritti Politti, Rough Trade
16	8	2	I, ASSASSIN, Gary Numan, Beggars Banquet
17	21	2	THE PURSUIT OF ACCIDENTS, Level 42, Polydor
18	16	11	LOVE AND DANCING, The League Unlimited Orchestra, Virgin □
19	12	4	NOW YOU SEE ME, NOW YOU DON'T, Cliff Richard, EMI □
20	18	2	SOMETHING'S GOING ON, Frida, Epic
21	32	27	FRIENDS, Shalamar, Solar ○
22	20	21	TROPICAL GANGSTERS, Kid Creole & The Coconuts, Ze/Island □
23	28	17	AVALON, Roxy Music, EG(Polydor) □
24	—	—	LIFE IN THE JUNGLE/LIVE AT ABBEY RD. The Shadows, Polydor SHADS 1
25	34	20	NIGHT BIRDS, Shakatak, Polydor □
26	—	—	MYSTERY, Hot Chocolate, RAK SRAK 549
27	19	6	EYE OF THE TIGER, Survivor, Scotti Brothers
28	24	7	TALKING BACK TO THE NIGHT, Steve Winwood, Island
29	39	5	THE CAGE, Tygers Of Pan Tang, MCA
30	22	22	COMPLETE MADNESS, Madness, Stiff ☆
31	27	10	THE PARTY'S OVER, Talk Talk, EMI
32	36	9	CAN'T STOP THE CLASSICS, Louis Clark/The Royal Philharmonic Orchestra, K-Tel □
32	16	3	IT'S HARD, The Who, Polydor
34	30	12	MIRAGE, Fleetwood Mac, Warner Bros
35	23	2	ACTING VERY STRANGE, Mike Rutherford, WEA
36	46	184	BAT OUT OF HELL, Meat Loaf, Epic ☆
37	17	3	HIGHWAY SONG-BLACKFOOT LIVE, Blackfoot, Atco
38	33	5	THE SINGLES ALBUM, UB40, Graduate
39	25	13	FAME, Original Soundtrack, Polydor/RSO □
40	28	24	ASIA, Asia, Geffen ○
41	38	11	MAKIN' MOVIES, Dire Straits, Vertigo/Phonogram ☆
42	31	7	THE JIMI HENDRIX CONCERTS, Jimi Hendrix, CBS
43	47	4	ROCKY III, Original Motion Picture Soundtrack, Liberty
44	—	—	MADNESS, MONEY AND MUSIC, Sheena Easton, EMI EMC 3414
45	35	3	GET LOOSE, Evelyn King, RCA
46	46	37	LOVE SONGS, Barbra Streisand, CBS
47	37	6	ESCAPE, Journey, CBS
48	48	28	CHARIOTS OF FIRE, Vangelis, Polydor ☆
49	43	48	DARE, Human League, Virgin ☆
50	50	30	PELICAN WEST, Haircut One Hundred, Arista ☆
51	54	4	NIGHT NURSE, Gregory Isaacs, Island
51	42	13	NON-STOP ECSTATIC DANCING, Soft Cell, Some Bizzare/Phonogram ○
53	49	28	THE CONCERT IN CENTRAL PARK, Simon and Garfunkel, Geffen □
54	70	58	RUMOURS, Fleetwood Mac, Warner Brothers ☆
55	57	45	PEARLS, Eikle Brooks, A&M ☆
56	51	3	THE BEST OF BRITISH JAZZ FUNK VOLUME TWO, Various, Beggars Banquet



LEVEL 42: no accident at 17

57	29	4	WELL KEPT SECRET, John Martyn, WEA
58	41	5	KEEP IN SHAPE SYSTEM, Arlene Phillips, Supershapes
59	40	10	ASSEMBLAGE, Japan, Hansa ○
60	55	42	NON-STOP EROTIC CABARET, Soft Cell, Some Bizzare/Phonogram □
61	61	16	THREE SIDES LIVE, Genesis, Charisma/Phonogram □
62	—	—	SLEEP WALKING, Gerry Rafferty, Liberty LBG 30352
63	75	8	WAR OF THE WORLDS, Jeff Wayne's Musical Version, CBS ☆
64	81	48	BODY TALK, Imagination, R&B □
65	44	13	FABRIQUE, Fashion, Arista
66	63	21	TUG OF WAR, Paul McCartney, Parlophone □
67	72	10	THE WALL, Pink Floyd, Harvest ☆
68	65	5	THE GOLDEN AGE OF WIRELESS, Thomas Dolby, Venice In Peril
69	59	16	STILL LIFE (AMERICAN CONCERT 1981), Rolling Stones, Rolling Stones Records □
70	73	5	SOUL DAZE/SOUL NITES, Various, Ronco ○
71	79	3	GREATEST HITS, Shalamar, Solar
72	60	16	QUEEN GREATEST HITS, Queen, EMI ☆
73	—	—	OH! OH! THAT'S YOUR LOT, Various, Secret SEC 5
74	68	43	TIN DRUM, Japan, Virgin □
75	52	5	ROUGH DIAMONDS, Bad Company, Swan Song
76	58	18	DURAN DURAN, Duran Duran, EMI □
77	71	6	PENTHOUSE AND PAVEMENT, Heaven 17, Virgin ○
78	66	24	THE NUMBER OF THE BEAST, Iron Maiden, EMI □
79	96	6	THE EAGLE HAS LANDED, Saxon, Carrere
80	82	27	ARE YOU READY, Bucks Fizz, RCA □
81	78	12	IMPERIAL BEDROOM, Elvis Costello & The Attractions, F Beat
82	—	—	UNDER THE BLADE, Twisted Sister, Secret SECX 9
83	64	3	WOMEN AND CAPTAINS FIRST, Captain Sensible, A&M
84	98	34	ALL FOR A SONG, Barbara Dickson, Epic ☆
85	78	12	PICTURES AT ELEVEN, Robert Plant, Swan Song
86	97	24	A FLOCK OF SEAGULLS, A Flock Of Seagulls, Jive
87	53	3	BLACK TIGER, Y&T, A&M
88	85	19	SULK, The Associates, Associates
88	74	43	4, Foreigner, Atlantic □
90	97	2	ICE CREAM FOR CROW, Captain Beefheart & His Magic Band, Virgin
91	—	—	SECRET COMBINATION, Randy Crawford, Warner Brothers K56904 ☆
92	89	2	HOOKED ON CLASSICS, Louis Clark/Royal Philharmonic Orchestra, K-Tel ☆
93	100	7	SHANGO, Santana, CBS
94	91	20	A CONCERT FOR THE PEOPLE (BERLIN), Barclay James Harvest, Polydor
95	94	2	FICTION, The Comsat Angels, Polydor
96	67	3	BRIMSTONE AND TREACLE, Original Soundtrack, A&M
97	82	4	DEEP PURPLE LIVE IN LONDON, Deep Purple, Harvest
98	90	22	BARRY LIVE IN BRITAIN, Barry Manilow, Arista ☆
99	—	—	CITY BABY ATTACKED BY RATS, Charged GBH, Clay CLAYLP 4
100	82	27	FIVE MILES OUT, Mike Oldfield, Virgin ○

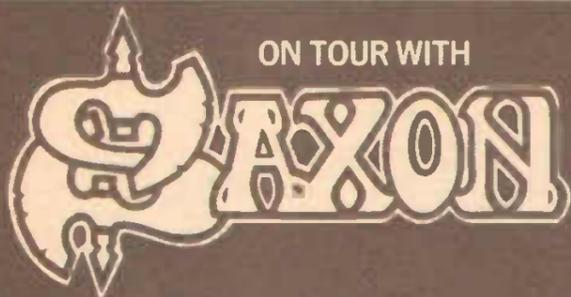
VIDEO

1	1	COMPLETE MADNESS, Madness, Stiff
2	7	GARY NUMAN'S MICROMUSIC, Palace Video
3	3	TRANSGLOBAL UNITY EXPRESS, The Jam, Spectrum
4	—	BOB MARLEY LIVE AT THE RAINBOW, Palace Video
5	—	PICTURE MUSIC, EMI
6	—	KID CREOLE & THE COCONUTS, Island
7	19	LIVE AT POMPEII, Pink Floyd, Spectrum
8	9	VIDEOSTARS, EMI
9	4	ROCK FLASHBACK, Deep Purple, BBC/3M
10	12	HOT GOSSIP, EMI

Compiled by HMV



CHEETAH



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SEPTEMBER

- 16th Newcastle City Hall
- 17th Newcastle City Hall
- 18th Glasgow Apollo
- 19th Edinburgh Playhouse
- Manchester Apollo
- 20th Leicester De Montfort Hall
- 21st Assembly Rooms
- 22nd Dome
- 23rd Cornwall
- 24th Hall

29th Bradford St. Georges Hall

30th Hull City Hall

OCTOBER

- 1st Hanley, Victoria Hall
- 2nd Oxford New Theatre
- 3rd Ipswich Gaumont
- 4th Birmingham Odeon
- 6th Poole Arts Centre
- 7th Portsmouth Guildhall
- 8th & 9th

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NEWS

Perm any one from three...



JACKSON : pithy

MICHAEL JACKSON has a new single out in two weeks ... and it's a duet with Paul McCartney.

It is called 'The Girl Is Mine' and is released in October 8.

The single is taken from a new LP called 'Thriller' which is out on November 5. The album also includes a duet between Jackson and Stevie Wonder — who teamed up with McCartney for 'Ebony And Ivory'.

Like 'Off The Wall' it is produced by Quincy Jones.

And Paul McCartney is also likely to put a different duet with Michael Jackson on his new album, also out in November.

But now Michael Jackson is releasing his duet, it is unlikely that the Paul McCartney song will come out as a single.

There is speculation that Michael Jackson might come over to tour, but no details have been confirmed.

Duran, Dexys Asia dates

DURAN DURAN, Dexys and Asia have all added dates to their tours.

Asia add a date at London's Wembley Arena on October 28. Tickets are £6.80 and £5.80 and are available by post from Asia Box Office, PO Box 4RS, London W1A 4RS. Cheques or postal orders should be made payable to Harvey Goldsmith Entertainments Ltd., and sent with a SAE.

Tickets are also available from the Wembley Arena Box Office (01 902 1234) and various London booking agencies.

● DEXYS play a show at 5pm at the Birmingham Hippodrome on October 3. Tickets are £4.50 and £3.50.

● DURAN DURAN have added a Matinee show at the Glasgow Apollo on October 31 and an extra date at the Aberdeen Capitol on October 29. Tickets are on sale from box offices.

Tour... I said wot?

CAPTAIN SENSIBLE goes out on his first solo tour in December ... after he's toured with The Damned.

The zany singer — who hit number one with his 'Happy Talk' single — plays four dates and releases a new single at the same time.

He will be joined by Dolly Mixture, the girls who sing with the Captain on his records.

His concerts are at the Edinburgh Playhouse on December 2, Manchester Apollo 3, Birmingham Odeon 5 and London Dominion 7.

Tickets are available now from box offices at £5 and £4.

And the Captain also joins the Damned for their first tour in two years.

The Damned play 14 dates in October — scotching rumours that bassist Paul Gray has left.

But they add keyboard player Roman Jugg to the line-up for the tour, whom Sensible describes as the "ugliest keyboard player we could find."

The tour dates follow a new album 'Strawberries,' released on October 1. It features their new single 'Dozen Girls,' out this week, although the three numbers on the B side are not included on the LP.



CAPTAIN boards the tour bus

Live dates start at Reading Top Rank on October 3 and continue Brighton Top Rank 4, Portsmouth Guildhall 5, Hitchin Regal 6, Bath Pavilion 8, Plymouth Polytechnic 9, Cardiff Top Rank 10, London

Hammersmith Odeon 11, Birmingham Locarno 12, Bradford Caesar's 13, Newcastle Tiffany's 14, Glasgow Tiffany's 15, Sheffield Lyceum 17 and Manchester Apollo 18.

Human Mirror

THE Human League spring into action again.

They release a new single 'Mirror Man' next month.

"A release date hasn't been fixed, but they will be releasing the track as a single," a spokesman said this week.

But it still isn't known whether the group — last in the



THE LEAGUE : awoken

charts a year ago with 'Don't You Want Me' — will be touring.

Linx split..?

LINX ARE on the verge of splitting according to sources close to the group.

The duo are to release a single 'Don't Hit Me With Love' on October 8, but their future beyond that is unknown.

Frantic talks are going on to try and persuade the pair to stay together. But fears are that this will be the last single from Linx, who hit

the charts with 'Intuition' and 'So This Is Romance'.

"I can't confirm the split, but rumours reaching us are very strong," said a group spokesman.

And RECORD MIRROR's disco man James Hamilton said that the disco world is talking about the end of the partnership between Sketch and David Grant.

Fashion separates

FASHION SINGER Dee Harris has left the band.

The split came when he walked out on the group as they were about to appear on television in Germany last week.

"The departure has been on the cards for some time," said a friend of the group.

But the remaining members will

try to carry on as normal — even though Dee Harris is acknowledged by many as the driving force in the band.

Their October tour is still on and the group are advertising for a replacement singer/guitarist.

It is rumoured that Dee is now considering film roles.

Culture tour

CULTURE CLUB play their first ever tour next month.

Boy George and the group have shifted their London Lyceum date to November 2 to follow nine concerts in October.

The tour follows a new album 'Kissing To Be Clever' which comes out next week. The LP includes their current single 'Do You Really Want To Hurt Me' as well as their previous singles 'White Boy' and 'I'm Afraid Of Me', although as new mixes.

Live dates start at Leeds Polytechnic on October 14 before they go on to play Keele University 15, Cardiff Nero's 16, Sheffield Leadmill 17, Glasgow Nightmoves 18, Edinburgh Coaster's 19, Manchester Polytechnic 20, Basildon Raquel's 21, Leicester Polytechnic 22 and London Lyceum November 2.



FASHION: Dee-serted

On the Strait and narrow

DIRE STRAITS are to go on the road again . . . following their chart-topping 'Private Investigations' single, and new album 'Love Over Gold'.

The tour starts at the Sheffield City Hall on December 1 and 2, then Bridlington Spa 3, Deeside Leisure Centre 4, Glasgow Apollo 5, Edinburgh Playhouse 6 and 7, Newcastle City Hall 8 and 9, Manchester Apollo 10 and 11, Ipswich Gaumont 12, Leicester De Montford Hall 13, Brighton Centre 15 and 16, Birmingham NEC 17 and London Wembley Arena 18 and 19.

● **HOW TO BOOK:** Tickets for all concerts except Bridlington, Deeside, Birmingham and London are £6.50 and £5.50.

Wembley tickets are available from the box office, agencies and by post from Dire Straits Box office, PO Box 77, London SW4 9LH and cost £7.75 and £6.75. Cheques and postal orders should be made payable to Outlaw Artists Ltd, include SAE.

Deeside tickets are available from the same address but tickets all cost £5.50. They are also available from Liverpool Court, Lancaster Ear Ear Records, Blackpool Cobweb

Records, York Sound Effect Records, Manchester Piccadilly Records, Leeds Barkers and Bradford St George's Hall.

Birmingham Tickets cost £6.75 and £5.75 and can be bought from the same postal address. They are also available from Hanley Mike Lloyd Records, Lincoln AW Associates, Stafford Lotus Records, Nottingham Way Ahead Records, Wolverhampton HMV Records, Swansea Derricks Records, Birmingham Odeon Box Office and Cyclops Records, Manchester Piccadilly Records, Milton Keynes Virgin Records and Norwich George Wortley Records.

Tickets for all other venues are available from box offices.

Hammy Furs

THE PSYCHEDELIC FURS follow their 'Love My Way' hit with a one-off concert at London's Hammersmith Odeon on October 10.

It will be the first date the group play with their new drummer Phil Calvert.

The band have just released a new album called 'Forever Now'.



Candy capers

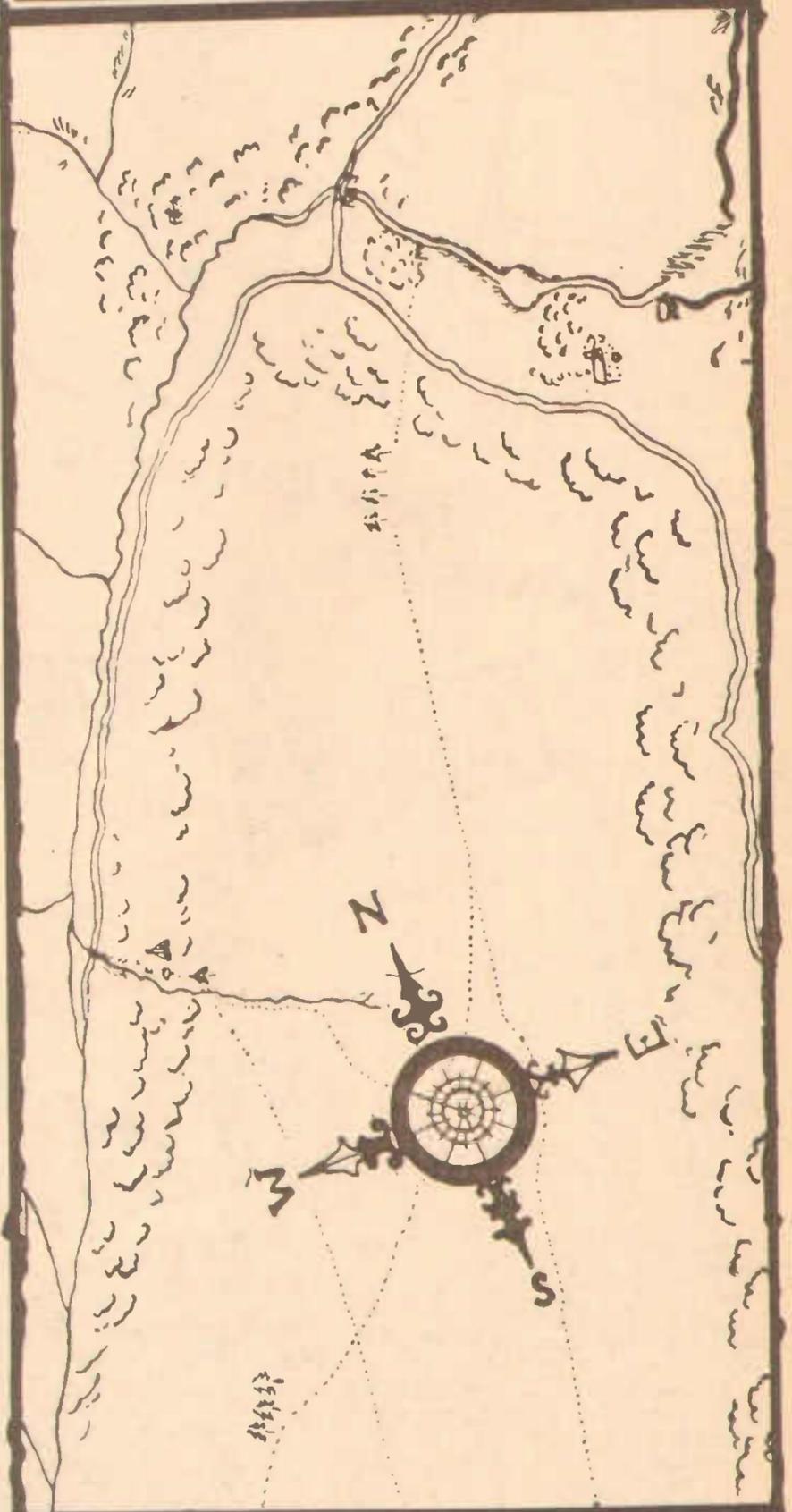
BOW WOW WOW are to tour yet again in November . . . even though they've been playing live throughout the year.

The group — who hit the charts with 'I Want Candy' and had a small hit with 'Louis Quatorze' — are also due to have a new single out by the end of the year.

Tour dates are Exeter University

November 1, Cardiff University 2, Reading Top Rank 3, Riverdale Theatre 4, Crawley Leisure Centre 5, Leicester University 6, Hanley Victoria Halls 8, Riverdale Theatre 9, Bradford University 10, Newcastle Mayfair 11, Glasgow Tiffany's 14, Edinburgh Coasters 15, Sheffield Lyceum 16 and Norwich East Anglia University 17.

BIG COUNTRY



HARVEST HOME

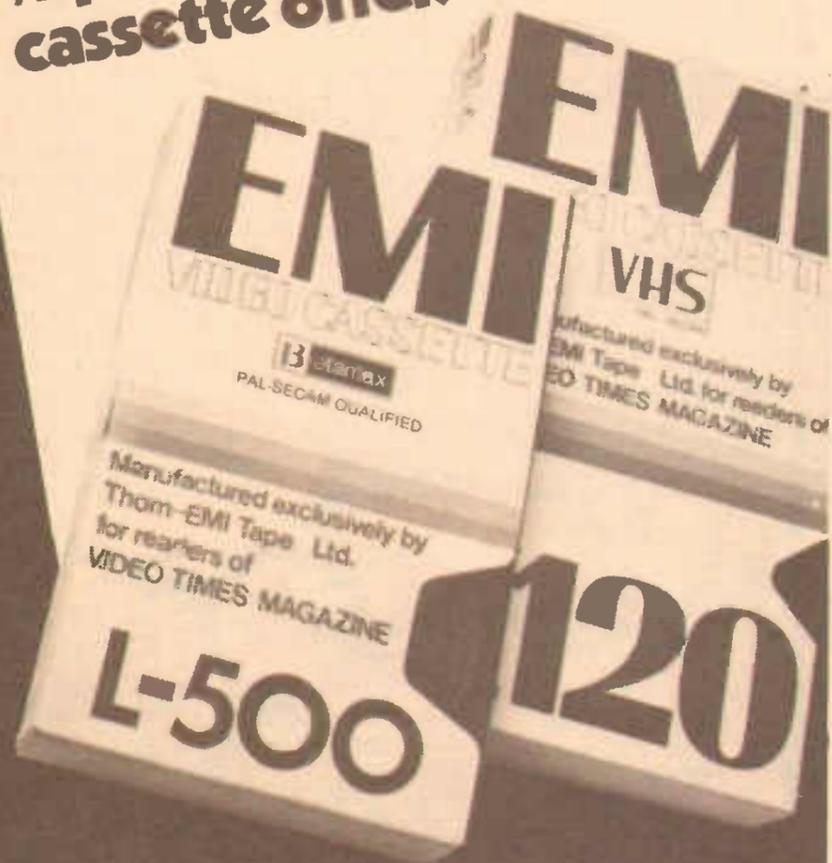
new single

count 1

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VIDEO TIMES

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ACCLAIMED NEW band King Trigger, whose singer Sam Hodgkin is pictured, are on the road this month... but without their girl drummer/singer Trudi Baptiste, who was sacked by the rest of the group.

Former Thompson Twins man Chris Bell will stand in for the dates at Manchester Polytechnic on September 29, Sheffield University 30, Edinburgh Coasters October 1, Glasgow University 2, Exeter University 6, Weymouth Institute of Higher Education 8, Brighton Jenkinson's 10, Swindon Brunel Rooms 12 and Nottingham Trent Polytechnic 14.

TOURS

AZTEC CAMERA go on the road next month, following the release of their 'Pillar To Post' single. The Scottish group play Retford Porterhouse on October 1, Liverpool Polytechnic 2, London Hammersmith Palais 3, Edinburgh University 6, Dundee University 7, Glasgow Nightmoves 8, Aberdeen University 9, Newcastle Soul Kitchen 12, Brighton X-Treems 21, London Kings College 22, Keele University November 10, London Venue 11, Bristol Anson Rooms 12 and Manchester Polytechnic 13.

ELECTRONIC GROUP Tangerine Dream play the normal run of major venues for their tour starting at the end of next month.

The tour starts at Glasgow Apollo on October 29 and they go on to play Derby Assembly Rooms 30, Croydon Fairfield

Halls 31, Manchester Apollo November 1, Bristol Colston Hall 2, Oxford Apollo 3, Sheffield City Hall 4, Birmingham Odeon 5 and London Dominion 6.

Meanwhile, Tangerine Dream founder member Edgar Groese releases a solo album 'Kamikaze 1989' on October 1. It is the soundtrack to Fassbinder's film of the same name.

MICHAEL SCHENKER'S tickets for the concert at the Hammersmith Odeon on November 26 and 27 cost £5, £4.50 and £4 NOT £4.50, £4 and £3.50 as previously announced.

KID CREOLE and the Coconuts have added yet more dates to their autumn tour: Shepton Mallet Showering Pavilion on November 24, Portsmouth Guildhall 25, and Brighton Conference Centre 26.

RELEASES

DEVO are back in action with a new single next week. It is called 'Peek-A-Boo' and will be included on an album due out at the end of next month. On the B side is another new song 'Find Out'. The group are expected to tour early next year.

HEY! ELASTICA have their debut single out next week. It's called 'Eat Your Heart Out' and is produced by Tony Visconti, who recently worked on the Haysi Fantayzee single. The group, have been touring with Simple Minds and start work on an album shortly.

GUN CLUB release a new album 'Miami' this week. It is produced by Blondie guitarist Chris Stein. The group play London's Venue on October 5.

TIK & TOK'S 'Summer In The City' is released as a picture disc this week.

GERMAN DUO D.A.F. release their third album next week. It's called 'Fur Immer' and is produced by Conny Plank; their

single 'Verlieb Dich In Mich' is included on it.

PUNK POET Attila The Stockbroker brings out a five-track EP this week. It's called 'Cocktails' and includes 'Contributory Negligence', 'The Night I Slept with Sething Wells', 'Fifth Column' and 'The Oracle'.

TOP REGGAE DJ Yellowman has teamed up with Fathead for an album called 'Bad Boy Skanking' which comes out this week. The duo are also featured on the B side of a John Holt disco single called 'Fat She Fat'.

JUNIOR MURVIN — who hit the charts with 'Police And Thieves' — has a new album out this week. It's called 'Bad Man Posse-Showcase' and features his single of the same name.

DISLOCATION DANCE have a new single 'You'll Never Know' out this week.

TV AND RADIO

FASHION share top billing with Kissing The Pink on FRIDAY'S 'Old Grey Whistle Test' on BBC 2. Steve Strange mixes his views of the new releases with Billy Idol on Radio One's 'Roundtable'. On the same channel are Bernie Torme, Gary Moore, Praying Mantis and Iron Maiden at this year's Reading Festival on 'The Friday Rockshow'.

Dexys Midnight Runners are the guests on SATURDAY morning's 'Get Set For Summer' on BBC 1. The 'Old Grey Whistle Test' is repeated from Friday on BBC 2. Radio One's 'In Concert' features Eurythmics and Hambi And The Dance.

Mink De Ville present their twilight New York world on LWT's 'Nightlife Presents' on SUNDAY.

Sheena Easton and professional cockneys Chas And Dave grace MONDAY repeats of 'The Two Ronnies' on BBC 2. The Three Courgettes are on ITV's 'Hold Tight'.

TUESDAY brings the repeats of 'The Kenny Everett TV Show' on BBC 2, all in the best possible taste, of course.

WEDNESDAY brings the curtain down on 'Fame', the last in the series on BBC 1.

The Single

TUG

**OF
WAR**

PAUL

MCCARTNEY



TAKEN FROM
THE ALBUM
'TUG OF WAR'

c/w PAUL MCCARTNEY / CARL PERKINS DUET 'GET IT'



NEWS BEAT

EVELYN KING



The Evelyn King story sounds like pure Hollywood fiction. The 22-year-old Bronx born singer, currently storming the charts with 'Love Come Down', was discovered in one of the lowest positions possible. She was cleaning out a recording studio bathroom.

The studios belonged to the powerful Philadelphia team of Gamble and Huff, who had masterminded the sweet soul of the Stylistics and O'Jays among others. Writer T. Life heard the awesome lings of the then 16-year-old Evelyn over the roar of her mother's vacuum cleaner, and immediately saw her potential.

"She had a very big pair of pipes for a kid," he remembers.

Her debut single 'Shame' was a huge million-selling effort in 1977 and stamped the name of Evelyn 'Champagne' King on the lips of most dancefloor hoppers. The single stayed in the British charts for nearly six months but never quite cracked the top 30.

'I'm In Love' put her back in business with another hit that took both the airwaves and the dancefloors. Now she's grown out of the childhood 'Bubbles' nickname that gave her the 'Champagne' monicker. She lives in New Jersey and her parents and older sister, Wanda, don't travel on the road with her like they used to.

"My mother is managing five younger brothers. They have their own group," she says proudly. "My father is producing acts, and Wanda is releasing her own record."

While she has her sights set on becoming an actress, singing is her number one interest. After five years as a recording artist she acknowledges that she's probably better prepared to take advantage of her success second time around.

"I feel I've grown up a lot as far as my knowledge and maturity are concerned," she says, "and as an artist, I feel I've grown better at what I do."

MIKE GARDNER

Youth Opportunities Scheme

From Mighty Diamonds Musical Youth will grow, says Sunie

AT LAST! A reggae group with a pop sensibility. And don't tell me that such a rare beast is already among us. Such combos as the Beat are merely reggae-influenced, while UB40 have always struck me as a pop group aiming to be reggae. Musical Youth, their juniors and fellow Brummies, are just the reverse.

'Pass The Dutchie' is their first major release, a youthful interpretation of a famous reggae hit by the Mighty Diamonds. If initial reaction is anything to go by, it could well be a hit — but if they're offered an appearance on Top Of The Pops, it might cause problems.

You see, Kelvin, the group's lead guitarist, is just 11 years old, and isn't allowed to work after 5pm. He's the youngest in a five-man outfit who are all pupils at the same school, though they range from the first year (Kelvin) to the fifth (Dennis and Junior). In between come Patrick and Michael, the tiny 13-year-old who's rumoured to be the brains behind the group!

Musical Youth: Pass the milk

Junior's dad, one Fred Waite, was the man behind the group's beginnings.

"He was teaching Michael to play organ and Kelvin to play guitar," explains Fred Junior. "I took up drums, and Dad decided Patrick had the fingers to be a bass player."

And so they were off, with Mr Waite on vocals, though later Dennis took his place to give them a hundred per cent youth line-up.

A session for the John Peel show was an early break — we're talking about two years ago, mind — and they continued a steady progression which finally saw them signed to a major label. They're remarkably

level-headed about the prospect of success, however.

"Just 'cos you're in a group," Michael sagely informs me, "you can't forget about school. What if in a few years' time, the group breaks up?"

"It'll never go to my head," asserts Junior. "You appreciate what you've achieved, but you don't go round telling everybody about it."

Teachers' attitudes to the group have changed, they reckon, from a mild hostility to approval and even a degree of pride in their students' extra-curricular endeavours. It's certainly one way of keeping a lively bunch of school-age boys

out of trouble. They have to consider touring, recording, and how to fit in RM interviews and homework, which doesn't leave time for anything else.

"Touring has to be done in the school holidays, and at weekends," Michael tells me. "I thought I'd be really behind when I went back to school this term, but it's OK. We're going to try to get private tutors, though, to help us keep up."

These aren't the sort of problems he first envisaged, however, when he found himself part of a group.

"I just thought I'd have trouble with Junior. He's a big lad, and I knew I'd always be looking up at him."



Diamonds are forever

ARE YOU sitting comfortably? Then I'll begin. Long long ago, even before Lemmy was born, there lived a rich and handsome prince. He wore a ring to protect himself against a nasty disease called the Silver Death which paralysed his subjects and made them foam at the mouth. Whoever inherited his mighty ring would be protected as well...

For further details listen to Diamond Head's new single 'In The Heat Of The Night' inspired by a story in a 10 pence secondhand science fiction book. 'It's called 'Mysterious Worlds Volume Two', says vocalist Sean Harris. 'I picked it up at a bookshop in Stourbridge where I live. I read a lot of science fiction, but I think I'm coming out of that phase now. I like reading about Greece and Rome now, the sort of thing younger kids are usually into.'

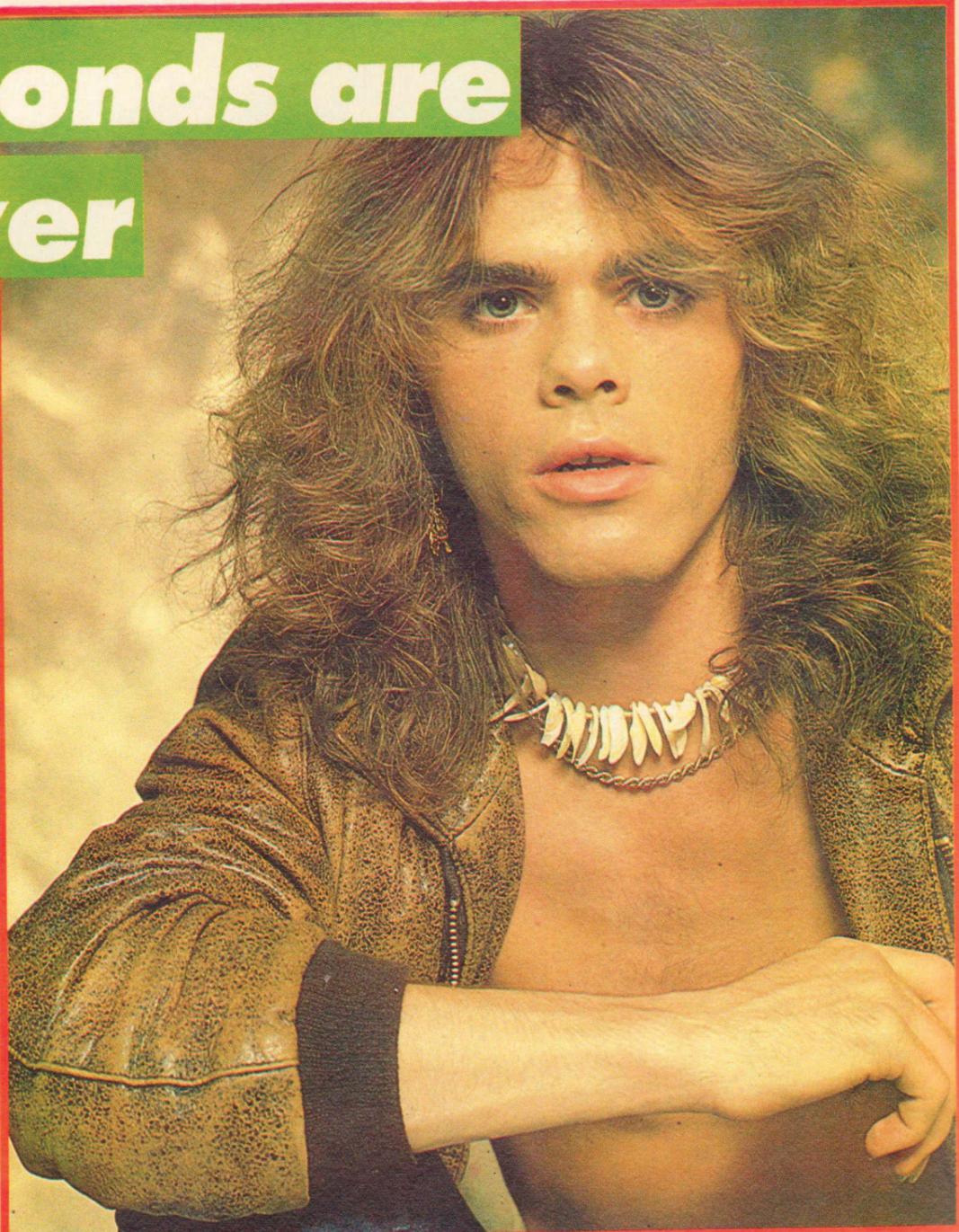
Formed in 1976 Diamond Head take their name from a track on one of Phil Manzanera's solo albums (he's the guitarist with Roxy Music in case you've forgotten). Although they've never had a hit single until now, Diamond Head are at the stage where they can fill Hammersmith Odeon type gigs quite comfortably.

Sean, guitarist Brian Tatler, bass guitarist Colin Kimberley and Duncan Scott drums, have been friends since school. 'I think we're a bit laid back,' says Brian. 'We don't have to rush around on stage anymore to prove anything.'

'We're trying to put a bit of class back into music. I mean you listen to so many other bands and they're not taking music very far. They're just rehashing things that have been done before.'

'I think Motorhead, Saxon and Rush are a bit past it,' says Sean. 'With Motorhead I don't know where they're going to go from here, it seems they've come so far and there aren't too many places left for them. We want to still try and develop. In five years I want to sound a lot different to how we are today.'

Sean says that he doesn't listen to a lot of other bands in his spare time, but prefers classical music: 'I suppose that's a bit funny, but there are so many moods, melodies and atmospheres in there I really get off on that type of thing. I think Diamond Head are pretty percussive. We've got a lot of background sound, classy sound. A lot of heavy metal is just done in



DIAMOND HEAD'S Sean Harris: the healthy alternative

four four time; we want to do it in five four.

'I also think that the difference between this band and some others, is that we're grateful for every little drop of success that comes our way. We're always grateful to go out and see familiar faces at the front of the audience.'

Diamond Head are a pretty canny bunch as well. When they didn't have a record deal they used to finance their own singles and sell them by mail order. They also have a lucrative T-shirt business. Diamond Head like to keep their dealings all in the family and Sean's mum Linda is part of their management company. The band also live at home around wonderful Stourbridge.

'I get inspiration from the slag heaps and the grime,' says Sean.

'No, really it's not that bad, there's an odd kind of beauty about it all. It's the sort of thing that many bands thrive on. All the greats have come from there — like Sabbath. Perhaps it's something in the water.'

Up in his bedroom, Sean used to mime to records with a broom handle in front of the mirror. 'We were so poor we couldn't afford a tennis racket,' says Sean. 'I was pretty heavily into Bolan and at Christmas I'd put some specks of glitter under my eyes then wash it off before anyone noticed.'

'I used to like the old Sweet stuff as well. When we were recording in the studio they had a master of Sweet's old hit 'Ballroom Blitz' and it was great to be able to

hear a piece of history again.'

He also points to Robert Plant and Bad Company's Paul Rodgers as being influences in his style. 'We went to Knebworth to see Zeppelin play and I was amazed at how a man could just stand there and have so much presence. We've met him as well at some garden fete where he was autographing albums for charity. In many ways we're still just fans, we still have a sense of wonder about various people in the business, we're not here to swagger around and spit.'

'We're the healthy alternative to bands like Kiss,' reflects Brian. 'We're the furthest away in style from them that you could imagine. You don't have to be loud to succeed.'

ROBIN SMITH

He used to play for £5 a night. Now he's a Millionaire.

JOOLS HOLLAND

Age six, Jool's uncle taught him boogie-woogie piano. Impressed, his mother sent him to the Blackheath Conservatoire of Music, where they taught him 'The Dance of the Pixies' on two fingers. Unimpressed, he left within the week.



But by fourteen, he'd returned to the piano and was playing his local for a fiver a night.

At fifteen, he formed his first band, Skyco, with a bunch of schoolmates. Later they renamed it Squeeze.

At seventeen, Squeeze signed with their first manager. "That was a bad move," says Jools. Too late, they discovered his favourite band was Paper Lace.

Nineteen saw Jools on tour, crammed in the back of a box Transit between a PA system and the rest of Squeeze. "I think it was Holland," he says. "Didn't see much of it, really." Then their first release failed to make much impression. "Didn't see much of that either," he adds.

But by twenty-two, Squeeze had made four hit singles including 'Cool for Cats' and 'Up the Junction,' and had completed an exhausting series of tours. At that point Jools left. He said he had his own career to follow.

At twenty-three, he did his biggest gig ever in Madison Square Gardens. "It was terrifying. I had this plan to faint and get carried off if the going got too rough." His next gig was billed as 'The World Premiere of Jools Holland and the Millionaires.' "A slight change of scene, there," he says, "at Huddersfield Poly."

Now at twenty-four, he's written and recorded a debut album with the Millionaires, he's been recording with Sting, and he's just back from an American tour.

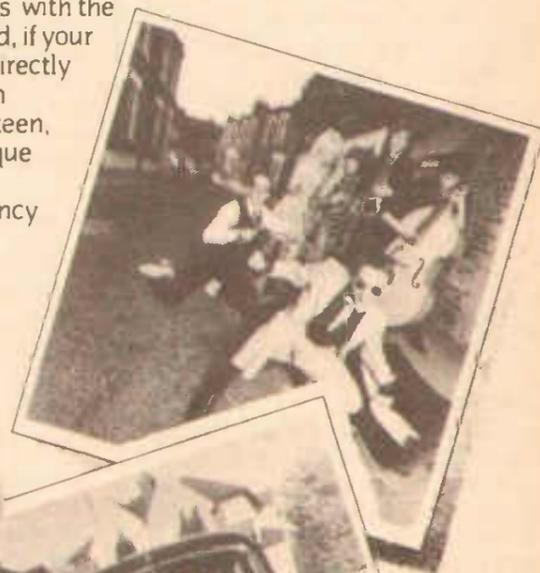
"It's been a very bumpy ride since leaving school, but in the end it's all been worth it," he says. "And I'm sure we'll go a lot further, me and the Millionaires. But you've really got to work at it, and believe in what you're doing."

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PRIVATE FILES

by
Sunie

Anti rapped

BAD NEWS for aged 'punks' the **Anti-Nowhere League** this week. The geriatric rockers, who shot to fame with 'Streets Of London', have fallen foul of the courts of Bromley.

Their manager, heavyweight promoter John Curd, appeared before Bromley magistrates to plead the defence for 'So What', the supposedly obscene B side of 'Streets', but to no avail. Some 12,000 seized copies of the ghastly article in question have been ordered to be destroyed, though the lucky old muckers got off without a fine and intend to appeal against the verdict . . .

And on to the burning question of the day, the one that's got them all agog in the classrooms and the pubs, namely: what the flaming hell is a dutchie when it's at home? Infant wonders **Musical Youth** have a likely hit on their hands with 'Pass The Dutchie', and they inform me that the expression refers to a "Dutch pot", an earthenware cooking utensil used in the West Indies which imparts a particularly delicious flavour to meat.

It's interesting to note, however, that the **Mighty Diamonds'** original version of the song was called 'Pass The Kutchie', the latter being an equally West Indian ganja-smoking implement . . .

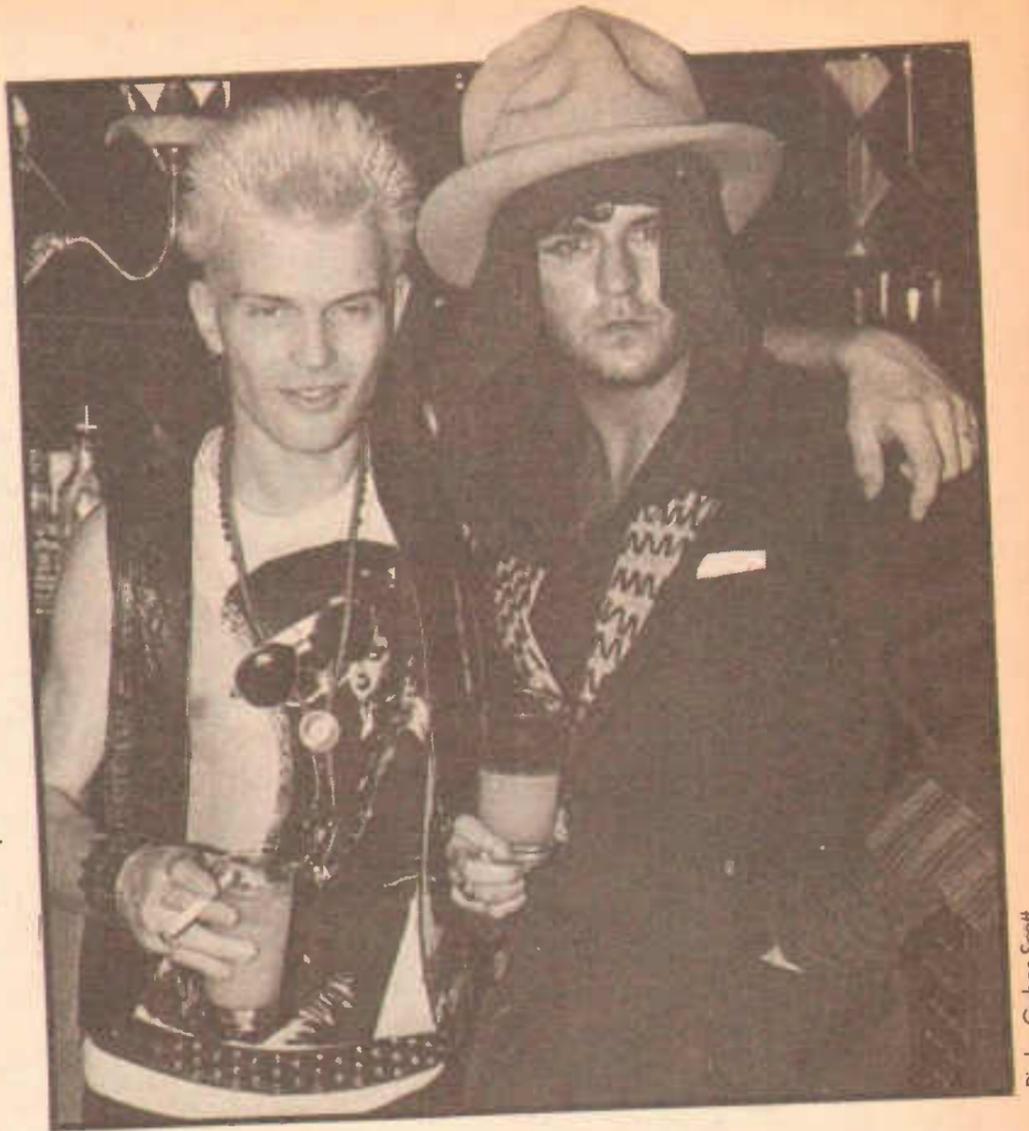
Man Of Bronze **Martin Kemp** informs me that I wasn't missing much by skipping the opening night of new club the **Circus**. The usual

mob (**Steve Strange**, **Haysi's Kate**, scattered **Blue Rondos**, etc) attended, drank, danced, posed, threw each other in the jacuzzi and so forth, and **Jeremy H** apparently did a more than fair night's jocking, but the place wasn't full. And it'll have one less customer when this paragraph's been printed, no doubt: poor **Martin's** bound to be "banned" for gossiping to me . . .

● **Talking of the Big Leggy duo**, I hear that **Tyne Tees**, a more perceptive bunch than the **Beeb**, tried to cut the rude bits out of their appearance on 'Razzamatazz', and ended up with just 90 seconds' worth of film . . .

News arrives that former something-or-other **Paul McCartney** is to release a single made with **Michael Jackson**. **Macca** himself tells the tale that the partnership was instigated by the eccentric **MJ**, who rang him at home last Christmas, completely out of the blue, announced himself as "Michael" (**Macca**: "Michael who?") and suggested that they write some songs together . . . **Quel horreur!** **Depeche Mode** are to do a live PA at the **Galtymore** in **Cricklewood**, a very dodgy dive if my spies are to be believed. Three murders are said to have been committed in the vicinity of this charming hostelry over the last few years. Stay in **Basildon**, boys, it's safer there . . .

What is the 'Ashworth snap' that



Pic by Gabor Scott

Sheikin' Steven

JUST LIKE he'd never been away: **Billy Idol** steps back into his rightful position — at the bar and in the gossip — with his former **Close Friend**, **Steve** "don't throw out that blouse, Auntie Nelly, I'll have it" **Strange**. **Billy** has split from **Gen X**, hitched up with **Kiss's** manager and become something of a hit in the States during his absence from these shores — and all, apparently, without changing his T-shirt.

Mari Wilson says she's always wanted on her latest single? 'Tis a reference to photographer **Peter Ashworth**, and credit where it's well overdue, for the unhappy snapper hasn't been paid for the last two sessions he did for **la Wilson** . . .

Some of you may have read elsewhere about **Hazel O'Connor's** appearance as a water nymph (!) in **Mick Karn's** new video, and wondered why I didn't tell you first. Truth is, I thought I'd spare the dear boy's blushes by keeping stumm about the whole embarrassing business. So that's why, when spotted out with **Haze** recently, our hero muttered that "she's doing some work for me" to explain his apparent role as **O'Connor** escort, latest model . . .

● **Whither now, Trevor Horn?** The bespectacled genius, having lost **Spandau's** affections by being too bossy and **Dollar's** by openly disparaging them in the press, is left with only **Martin** "deep" **Fry** and the lads on his hands . . .

Pull the other one, it plays 'Eye Of The Tiger' Dept. No 1: the **Pointer Sisters**, a sober press release informs me, are cancelling their two **Dominion Theatre** shows as a mark of respect to **Princess Grace**. Huh?

No 2: the disappearance of **Leisure Process** singer **Ross Middleton** continues to cause untold worry to his mum, his manager and a handful of harassed **CBS** staff. **Middleton**, a gangling

Scot of boastful manner and thinning barnet, has been gone for six weeks, or so a credulity-straining news release would have us believe . . .

Martin Rushent doesn't seem to be clamouring for work, either, having ditched the depleted **Images**, and negotiations for him to work with the **Banshees** having fallen through again. Seems every time ol' **Mart** mentions the fee he's after, **Sioux** and the lads faint clean away, and discussions go back to square one.



MONSOON'S NEW vocalist? No, it's former chart topper **Lene Lovich**, in a stunning headdress from the **Bangkok** branch of **Woolworth's**. **Lene** and her eyebrows will be portraying exotic **WW1** spy **Mata Hari** next month at the **Lyric Studio**, **Hammersmith**.



Chewing it over

GNASHERS SPECIAL: **Mick Karn**, impersonating a 1950s **Cadillac** (those gleaming fenders! the dark windows!), shares a joke with aspiring popster and artist **Zaine Griff**. **Mick's** girlfriend, **American model Orly**, looks on, but doesn't actually see a whole lot, poor creature.

**NEWS
BEAT**



Since Wu been gone

WHATEVER HAPPENED to Wendy Wu? Her last group the Photos got a remarkable amount of press for doing very little, then suddenly they disappeared off the face of the earth. Now Wendy's back with a solo single 'Run Jilly Run' which she co-wrote with Gary Barnacle of Leisure Process. "The single's a bit of an insulting story," she says. "It focuses on the sort of women who go into nightclubs and don't accept growing old." It's taken her quite a time to find her feet, but Wendy thinks she is on the right track at last. "When the Photos broke up I was taken completely by surprise," she explains. "It was done in a totally shady way. The boys in the group got somebody else in my place and then told me I was out. But funnily enough CBS told me I was better off without them and offered me a contract!"

by Daniela Soave

**Explainer
explained**

LORRAINE', a sparkling, calypso-ish delight, has been popping up amidst the current crop of negligible chart blandery of late, both on the airwaves and in RECORD MIRROR'S bubbling under chart.

Its maker is Explainer, known to his mum as Winston Henry, a native of Trinidad. Explainer is a leading exponent of Soca, a Caribbean blend of soul and calypso, and has been recording since 1977, first in Trinidad and later in America.

When he moved to Brooklyn, New York, Mr Henry took with him his "Explainer" title, awarded to him by a fellow calypso artist labouring under the curious handle of The Lord Kitchener.

As the sharp-eared will have gathered from the single's lyrics, which tell of a West Indian quitting the East Coast in a bout of romantic homesickness, Winston still resides in Brooklyn. He tours the US practically non-stop, playing to large if far from mainstream audiences.

The story is much the same over here — Explainer may be an unknown quantity to pop followers, but earlier this year he



EXPLAINER: bubbling played three sell-out dates at the Commonwealth Institute. Next visit, Hammersmith Palais and TOTP?
by Sunie

Billy Savien

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PROFILE

DAVE BARTRAM of Showaddywaddy



FULL NAME: David Bartram
NICKNAME: Davey B
DATE OF BIRTH: March 23 1952
PLACE OF BIRTH: Lutterworth, Leicestershire
EDUCATED: Loughborough College
HEIGHT: Six ft exactly
WEIGHT: 12st seven lbs
COLOUR OF EYES: Blue
FIRST LOVE: Music
FIRST DISAPPOINTMENT: Too many to state one
FIRST PERFORMANCE: At Latimer Working Mens' Club with a group when 11. Previously with Gang Shows and amateur dramatics from the age of six
FIRST LIVE SHOW SEEN: Ken Dodd at the Coventry Hippodrome in 1957 in pantomime
FIRST RECORD BOUGHT: 'Travellin' Light', Cliff Richard
MUSICAL INFLUENCES: Ray Charles, Bruce Springsteen, The Beatles, The Rolling Stones
INSTRUMENTS PLAYED: Guitar, piano, harmonica
HERO: Muhammed Ali
HEROINE: Florence Nightingale
FAVOURITE BOOK: 'Midnight Express'

'Raging Bull'
FAVOURITE MAGAZINES: Playboy, Music Week
FAVOURITE FILMS: 'One Flew Over The Cuckoo's Nest', 'The Hill'
FAVOURITE TV SHOWS: 'Coronation Street', 'World Of Sport'
BEST LIVE SHOW: Bruce Springsteen at Wembley 1981
FAVOURITE CLOTHES: Very casual, open necked shirts, jeans and winkle pickers
FAVOURITE DRINK: Beer
IDEAL HOME: Indoor pool, tennis court and two acres of gardens in England
IDEAL HOLIDAY: Anything but the Seychelles!
IDEAL CAR: Mercedes Sports
MOST FRIGHTENING EXPERIENCE: Supporting David Cassidy at White City - in a mind-tingling way
FUNNIEST EXPERIENCE: Every time I play golf
SUPERSTITIONS: Always last out of the dressing room before we go on stage
FANTASY: For Leicester City to win the FA Cup



SWANS WAY: spontaneous not posed



Pic by Justin Thomas

STAR CHOICE

RECORD MIRROR

N°1

For

DISCO

BOY GEORGE of Culture Club

MELTING POT - Blue Mink. Culture tune
EVERYTHING I OWN - Ken Boothe. Sweet soul skanking sound
DO YOU REALLY WANT TO HURT ME - Culture Club. Great song - shame about the poofy singer!
GYPSIES, TRAMPS AND THIEVES - Cher. Brilliant singer
WITHOUT YOU - Nilsson. Even better singer
ARMS OF MARY - Sutherland Brothers And Quiver. Alright, I'm a hippy!
LIFE'S A GAS - Marc Bolan. Yeah, it is!
PASS THE DUTCHIE - Musical Youth. I love 'em. Chicken dread
HOTEL CALIFORNIA - The Eagles. I used to wear huge flares!
ASYLUMS IN JERUSALEM - Scritti Politti. We want those backing singers!

MUTED SWANS

FIRST THERE'S a bass, a dark smooth rumble, then two fingers click, a cymbal lightly touched and a forced strangulated voice announces itself: "To be young, to be alive, to be really swinging". The record is 'Theme From The Balcony' by Birmingham three-piece Swans Way.

'Theme From The Balcony' is a clever, well spaced use of mood and atmosphere, bass and drum are the constant backdrop, voice and saxophone shifting evocatively. Swans Way play cool music, deep tones, dark meanings.....mutant jazz.

It's dusk in a strange city when sharp shooter Justin Focus and I make our way to the building, a building that wasn't built, baby, it just grew - insurance offices, private detectives, small rooms, big secrets - just like a Marlowe film. On the fourth floor we find Exit International Records - and Swans Way, namely: Rick P Jones, Robert Shaw and Maggie: "Our music isn't influenced by anything in particular - we've had to rid ourselves of old habits and start totally afresh."

Swans Way formed just under a year ago; their aim, to create a music both stylish and radical, totally modern, yet strong enough to draw on influences unconnected with pop music.

"What we did before the group formed is totally irrelevant, Swans Way represents a total break from

our past," Maggie expounds. Their live shows are, they assure me, "A passionate experience, electric, intense; people either really like us or completely hate us, we're difficult to ignore. So far every time we've played we've gone down really well."

OK, but haven't you been influenced by the number of jazz based groups that have emerged over the last year? "No, no we're a lot harder and more radical than that. We've never sat down and planned our direction, it's just been a naturally spontaneous progression."

Well.....I have my suspicions about any group who proclaim their own spontaneity, but I'll leave it to Maggie to further plead Swans Way's case.

"We want to do something that's natural and pure, we're playing instruments new to us, and, because we're not seasoned or experience players, we're less encumbered by traditions. Our approach is radical and strong."

Swans Way are planning a show in London at the end of the month, and others are in the pipeline. But, there is no masterplan. "We're just going to take one step at a time."

Mr Thomas and I walk those four floors to the street; it's a long way and I've time to ponder. "Sure Swans Way have made a powerful first shot, but it's a rough world and they're talking pretty big, will they make it, or are they just wise guys?" I can't wait to see...

JIM REID

NEWS BEAT

Do ya wanna Torch me?

WHITE AND Torch wanted to work with strings. "Synths will play perfectly in time," explains Roy White, "but they lack feeling. People only use them for gimmicks now."

On 'Parade,' their second single, the duo used a 32-piece orchestra led by one Syd Sax. The players were certainly human: "They all sat there chatting to each other like neighbours over a fence. The music gets really emotional and they're all sitting there with cans on their heads the wrong way round. They have to wear them that way to deal with the delay. They look like a Mickey Mouse club."

White and Torch knew they'd impressed Syd Sax and company because some of the boys asked who they were.

When they're not recording with an orchestra, White and Torch are quite content to go out on stage with a couple of acoustic guitars. This does not mean that they are buskers: "The guitars are just props," claims Steve Torch. "We both play lots of instruments. You can't dance around with a piano and neither of us like standing up against a mike without an instrument."

The guitars also ensure that



WHITE AND TORCH: the light programme

people don't get the wrong idea about the two. Unlike the record companies, who heard their material and were just dying to dress them up in white suits, Barry Manilow-style.

OUR HEROES are keen to establish the fact that their songs are not ballads: "Ballads

nowadays tend to be songs that are soft and inoffensive both lyrically and musically. I don't think 'Parade' is easy listening. We try to sing about the reality of love rather than gooey lines like 'I love you baby.' Can you imagine saying that to someone? Too many songs have lyrics that bear no relation to

people's actual emotions or describe ludicrous situations about how his cat's run off with her dog. People are going to want real human emotion in songs again."

"Real human emotion" usually involves high drama in a White and Torch song. These guys like to exaggerate. They're good-humoured about comparisons to the Walker Bros but insist that their songs have a greater realism: "There's more sex, more physical passion in our work. Those old songs are more fantasy, what people would like to happen. We try to describe what love affairs are really like."

DESPITE THEIR love of drama and the passions of dark Hollywood cinema (try jealousy, lust and resentment for starters), White and Torch remain rather insistently masculine. Whatever the intimacy of their harmonies, they insist that they never look at each other onstage.

What could there possibly be to fear?

White and Torch feel that the song and the cinema have been betraying their human trust in favour of the spectacular, the gimmick, the effect. No wonder they both praise 'Rocky III,' despite reservations about its corniness. "At least it's got real balls and emotion," they agree.

by Mark Cooper

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SINGLES

reviewed by
Mark Cooper

PRIME CUTS

ROBERT WYATT: 'Shipbuilding' (Rough Trade) Wyatt is forging a music that is part political protest, part political lament. Written by Elvis Costello and Clive Langer, 'Shipbuilding' is a tale of exploitation that boasts a beautiful descending melody, a characteristically fragile vocal and the sparsest of arrangements. Like Wyatt, this song is all dignity and compassion. If you like this, check out his superb album of singles, 'Nothing Can Stop Us'.

WHAM!: 'Young Guns (Go For It)' (Innervision) Part Two of 'I'm young, gifted and white.' On their second outing, the two sussed soul boys extol the virtues of remaining young bachelors and attack that most sacred of institutions, marriage. A smart rap to a track that's as bright and carefree as a Friday night, only a late lapse into Americanese prevents this being an original English rap. But there's something smug about these boys. You have been warned.

PAPA FACE: 'Dance Pon De Corner'; LAUREL AND HARDY: 'You're Nicked' (Top Notch) Two top-ranking pieces of toast, both English style and a grill a minute. The first was the dance hit of the Notting Hill Carnival, the second is a graphic account of arrest, Brixton-style. Homegrown DJ music with witty, worldly-wise lyrics, both records should be piped through the cells immediately.

KID CREOLE AND THE COCONUTS: 'Annie, I'm Not Your Daddy' (Ze/Island) A deal more interesting than the bland funk work-outs with which he's left childhood for the charts. 'Annie' is distinctly tropical, distinctly witty. This should not hide the fact that this is the third single from 'Tropical Gangsters'. If the Kid isn't careful, he and his whole package will be fish and chip papers by Xmas.

THE REST

DON ARMANDO'S 2ND AVENUE RHUMBA BAND: 'I'm An Indian Too' (Ze/Island) A re-release of last year's Mutant Disco treat, a street-silly version of an Irving Berlin song whose comic excellence only goes to highlight the sins of Toto Coelo.

SPANDAUBALLET: 'Lifeline' (Chrysalis) So Spandau have come to this, classy well-produced funk ballads with strong choruses and no personality. According to Sunie, this makes them "supremely



LAUREL AND HARDY: silent movers

contemporary." In my view, hummably bland.

BOW WOW WOW: 'Fools Rush In' (EMI) When will EMI and RCA stop playing catch with the cassette pets? Annabella sings this one like she's walking a tightrope. She sounds nervous. Malcolm produces like he had better things to do. Someone should take care of Bow Wow Wow before they're all used up. Ignore this and wait for their next new single, hands clasped.

ROBERT PLANT: 'Burning Down One Side' (Swansong) The vocals bear no relation to the backing track. Robert savours each phrase like he was chewing gristle. Is he a plant or a vegetable? I think we should be told.

MAGGIE BELL: 'Goosepimples' (Swansong) Maggie ought to retire gracefully and not allow herself to be subjected to such humiliations.

PRETENDERS: 'Back On The Chain Gang' (Real) Chrissie's songs get more personal as her music gets more traditional. 'Chain Gang' is a characteristic toetapper that laments a love torn asunder by the talk of the town. Not a new theme but Chrissie still writes a mean ballad and this will put her back in the charts.

IMAGINATION: 'In The Heat Of The Night' (R&B) More bump and grind from the video boys, a slow smooch just dripping with pseudo mystery. Imagination are beautifully hammy and should be given a TV show immediately.

BIG COUNTRY: 'Harvest Home' (Phonogram) Stuart Adamson resurrects the guitar and drums cinema of early Skids. 'Harvest Home' has suitably 'poetic' lyrics, plenty of rifferama and distinct signs of life. Unfortunately, many of these are hidden by a careless production.

STEVIE WINWOOD: 'Valerie' (Island) Stevie reduced to the old

trick of using a woman's name instead of a song. The new synth style merely highlights Winwood's increasing lack of imagination. The voice may still be golden but even golden gifts may be betrayed.

JOHN MARTYN: 'Hiss On The Tape' (WEA) Martyn's move to WEA has produced two comparatively bland albums in which his gruff and grasping voice strives for character against an increasingly bland backing. 'Hiss' isn't as dirty as it's supposed to be. John and Stevie are going down together.

THE WHO: 'Athena' (Polydor) While we're on the subject of fading reputations... Full of decadent Who mannerisms (overly complex lyrics, over busy synths etc) which don't disguise the unnecessary nature of the whole proceedings.

FRESHIES: 'Fasten Your Seat Belts' (Stiff) Now down to a duo, the Freshies' pop vision has finally bottomed out at the level of Bucks Fizz. Where are the titles of yesteryore? Is this the man who wrote '(I Can't Get) 'Bouncing Babies' By The Teardrop Explodes?'

VICE SQUAD: 'State Of The Nation EP' (Riot City/EMI) Beki and company still sound as if they're being recorded in a toilet. The A side 'Citizen' divides the world into 'punks' and 'straights' just like the hippies used to. There is a guitar solo. The record ends. Nothing has happened.

SCARLET PARTY: '101 Damn-Nations' (Parlophone) They're on Parlophone! There's four of them! They sound like the Beatles! But that was 20 years ago! It says so on the bus! EMI must be getting their marketing campaigns confused. A horribly 'clever' title, pure pop with greater authority than usual.

JETS: 'Somebody To Love' (EMI) Another white-toothed smile from

the Jets' particular youth club. Characteristically bland.

RON MAGNESS: 'Stand By Me' (Towerbell) Heavy-breathing version of old chestnut. Synths whisper, choirs hum, Magness gets overwrought. Midge Ure started it with 'No Regrets', let's hope it stops right here.

JOHN COUGAR: 'Jack And Diane' (Riva) Cougar is currently number one in the American LP Chart. So what, Survivor are currently number one in England. This sorry tale is sub-Seger style. Are all Americans corny?

BOYS TOWN GANG: 'Signed, Sealed And Delivered' (ERC) Surveys were probably taken in the hope of ensuring the success of this platter. Unfortunately the market research failed. Once a couple of verses are past, it's clear the producer no longer has any idea what to do. Terror seizes his heart and he throws in every disco device he knows to keep the silence at bay. Still the silence grows. Back to cruising, boys.

ORCHESTRE JAZIRA: 'Love' (Earthworks) One of England's homegrown Afro bands, this skips along pleasantly enough and has a resounding brass chorus that's a little too obvious for me.

SURVIVOR: 'American Heartbeat' (Scotti Bros) Another slab of whining metal MOR from the boys. I can't see them living up to their name.

JULIO IGLESIAS: 'Amor' (CBS) Julio (for it is he) reveals his command of language by breaking into French. Sadly he soon gets stuck on the phrase 'Amor' and it's all downhill from there.

THE TIMES: 'The Theme From 'Dangerman'' (Artpop) Backed with the immortal 'I Helped Patrick McGoohan Escape', which is also a tuneful and witty homage to bizarre Sixties TV. Superb.

ALBUMS

Frozen frame

DEPECHE MODE: 'A Broken Frame' (Mute STUMM 009)

THIS IS the test — is there life after Vince Clark? Well for now I'll dodge a straight answer, but on the evidence of 'A Broken Frame' Depeche Mode face an uphill battle if they are to maintain the instant charm of their earlier work. Simply, Depeche are becoming predictable, safe and a trifle trying.

Depeche do make attempts to broaden their music, but too often their pleasant synthy patchwork can do nothing but INDICATE a mood, rather than REALISE it.

Perhaps they should stop being so consistently 'nice'. Depeche are never less than pleasant, well scrubbed suburban boys. They preserve soul and emotion in aspic. Nothing on this album touches on raw feeling; Depeche make you smile, they'll never make you laugh or cry.

Having stated my case it'd be churlish to deny Mode's radio appeal; the last three singles are all included here and I'm a sucker for all of 'em. Perhaps we should expect no more from the Basildon boys, yet whilst Alf 'n' Vince are brewing up such a powerful soulful sound this LP can be nothing more than a pleasant distraction.

Two people at RM absolutely drool over Dep Mode, one of them is male one of them is female, but neither of them is me. + + +

Jim Reid



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

Pic by Alison Turner

Love handle

BOYS TOWN GANG: 'Disc Charge' (ERC ERCLP 101)

GOD KNOWS why, but I like this. Maybe it's the sun shining through the window or the cheque they've sent me for £50 (only kidding, honest), but this is the near-perfect accompaniment for summer in the city; faster than a rattling tube train, hotter than the pavement, and more greasy than your average Wendy hamburger.

For all their campness the Boys Town Gang have a thundering good repertoire, with the great ability to take an old standard and make it their own. Take 'Can't Take My Eyes Off You' or the punchy 'Signed Sealed Delivered (I'm Yours)'. 'You're The One' is a sultry little number with an instrumental backing stretching all the way to the horizon and this album has more hooks than a mackerel fishing line. + + + +

Robin Smith

STIFF LITTLE FINGERS: 'Now Then...' (Chrysalis CHR 1400)

LIKE MICE running into traps for cheese, Stiff Little Fingers seem to be doing the same thing for cash. After their blockbusting debut album the group have progressively moved away from their no-messing three chord thrashes to this punk meets power/pop compromise we've all heard with the singles 'Listen' and 'Bits Of Kids' (included on this album).

'Now Then...' only goes to show a dearth of good ideas for strong songs and a group that doesn't quite know where to turn. A dreadful version of the Nicky Thomas reggae hit 'Love Of The Common People', and a strange talkover on 'Big City Night' are the only cuts that stand out on what amounts to a very dull album. + +

Simon Hills

BILLY SQUIER: 'Emotions In Motion' (Capitol EST 12217)

I DON'T care how many baseball stadiums he can fill, Billy Squier is one of the most insubstantial people it's ever been my misfortune to hear. It's another collection of gutless production line songs as forgettable as yesterday's newspaper headlines. Billy blathers his way through 10 of them.

This excuse for an album has all the passion of cuddling a wet kipper. Another bad one Squier. +

Robin Smith

NATASHA: 'Captured' (Towerbell TOW LP2)

IT'S DIFFICULT for Natasha to be taken seriously because her husband owns Towerbell but this selection of 12 songs shows she can sing.

The two singles are here, as well as a version of the Kinks 'All Day And All Of The Night' — competent but still not as good as the original — and the soulful 'Bring It All Home'.

However the arrangement on the entire album is too glossy. If only it had more guts! + + + ½

Daniela Soave

KIM CARNES: 'Voyeur' (EMI America AML 3026)

HER HAIR is Harlow gold. Her lips a sweet surprise. Her hands are never cold, but she's so boring.

This is tedious mundane sunbronzed Californian mutton dressed as chick 'noo wave' lamb. All the songs keep trying to repeat the success of 'Bette Davis Eyes' so irritating syndrums and banks of synthesisers are used to pep up some uninspired tunes.

Kim Carnes, for her part, pitches in with some Vogue-style variations on Johnny Rotten's sneered vocal. But nothing can prevent the 'modern' allusions of the 10 songs from being decidedly old-fashioned. + +

Mike Gardner

COMSAT ANGELS: 'Fiction' (Polydor Super Pols 1075)

'INDEPENDENCE DAY' by the Comsat Angels was one of 1980's finest singles; a light beautifully spaced piece of economical pop with neither a word or note wasted. Two years on, I find myself listening to said group's latest LP 'Fiction' and wondering just where they went wrong.

Whilst 'Fiction' is an altogether pleasant experience, it lacks the clear focus and edge of great pop music. Comsat Angels music is evocative and dreamy, it does not make clear statements.

Dare I say it, but so much of this LP is — that cardinal of sins — LAID BACK. The vocals are pale and transparent, the music soothing yet often aimless, directionless.

There are exceptions however: 'Now I Know' is a wonderfully

hypnotic drum driven tune, where guitar and keyboards drift in and out to great effect. Still, in the final analysis a disappointment. I still wait for the Comsat's to once again attain the excellence of 'Independence Day'. On the evidence of 'Fiction', I might have to hang around a long time (now where's my copy of 'War And Peace'?). + + ½

Jim Reid

Boss sacks workers (shock)

BRUCE SPRINGSTEEN: 'Nebraska' (CBS CBS 25100)

'THE BOSS' is back with a solo album in the true sense of the term, 10 songs played with a sparse guitar and harmonica backing onto a four-track tape machine. The subjects travel along well furrowed ground juxtaposing the American dream of escape into cars, desperate love and never-ending nights with the American reality of factory working and Catholic repression.

Springsteen's gift for making epic aural stories out of such material is turned on its head by the simple backing. Those that think his power comes from the deft arrangement of the E Street Band's rock 'n' roll panache will find it a shock. There can be no doubt that the songs work well without the sometimes overblown bluster of the at times unwieldy outfit.

If you already like peering through the windscreen of Springsteen's odyssey through America you'll probably enjoy this journey. If not, why not take a ride? + + + +

Mike Gardner

Lost and one

KOOL AND THE GANG: 'As One' (De-Lite DSR 3)

TO BE blunt, this is a disappointing set from America's premier dance machine. Six new tracks plus the excellent 'Big Fun' smash add up to a tepid 36 minutes of music.

The opener 'Street Kids' typifies the overall mood of the album which is monotonous and subdued. This doesn't sound anything like the band that nearly blew my head off two months ago in America. While all the tracks have their usual elegant execution there seems to be a lack of the celebratory spirit that's made their recent releases such galvanising listening.

Only the sultry 'Think It Over' and 'Hi De Hi, Hi De Ho' reach the standard of 'Big Fun', while 'Pretty Baby' provides a fairly accurate rerun of their past glories. If I were Kool I'd start to get hot and bothered. + + +

Mike Gardner



Pic by Andre Csillag

Sand man

GERRY RAFFERTY: 'Sleepwalking' (Liberty LBG 30352)

ARISING FROM two years of slumber, Gerry Rafferty should be worrying whether he'll be remembered, especially as that last 'Snakes And Ladders' album didn't light too many fires. But he needn't worry too much.

A gap of that long might reasonably have been expected to produce something a bit more adventurous than this, a typical Rafferty album. But plenty of people will be happy with just that, and I'm tempted to be one of those people. Often this is folk in rock's clothing — 'As Wise As A Serpent', particularly — but it's all carried off with Gerald's customary panache: the harmonies of 'On The Way', the orchestration of 'Right Moment'. He only really rocks anything like hard on 'Change Of Heart'.

His arrangements sound more and more like Cliff Richard's, which is no bad thing; his voice is as unmistakable as ever and the title sums it up neatly. Maybe not exactly 'City To City' revisited, but Raffles can still satisfy even when he's snoozing. + + + ½

Paul Sexton

TECHNO TWINS: 'Technostalgia' (PRT)

MARILYN MONROE had flair and Modern Romance cash in on the cheap and tacky but where the hell are the Techno Twins?

KOOL: time to worry

Modern Romance's John Du Prez is the man behind the horns on their blast of 'Technostalgia' which all kicks off with 'Swing Together (I Want To Be Loved By You)' which Marilyn made famous in the 'Some Like It Hot' movie. Why the Techno Twins are doing that song is a mystery, in fact, the whole dreadful 45 minutes of the album is a mystery. The duo flopped under the monicker of Ritz, flopped as Famous Names, and it looks as if they'll do the same thing under this title. As the name implies, they add technology to old whacky styles.

But the clever-dick arrangements of their own highly derivative songs can't hide the fact that the material is weak, the idea cynical and there's as much spirit in the performances as you'll find in a bottle of barley water. +

Simon Hills

NICOLE: 'A Little Peace' (CBS 85011)

I FEEL I ought to be wearing a pink bri-nylon housecoat and furry mules as I listen to Nicole wade her way through this embarrassing selection of Valium-coated dirges.

With tunes and lyrics so twee that you'd think they were specially written for 'Not The Nine O'Clock News' it's impossible to take this LP seriously. Songs about the boy next door, Kermit and Superman, strings swaying lushly in the background and spoken verses — sob! — are just too much to handle. +

Daniela Soave

Accident black spot

LEVEL 42: 'The Pursuit Of Accidents' (Polydor POLD 5067)

THE PURSUIT of accidents? Now that sounds like a good idea. It's a pity that Level 42's second album (proper) didn't follow their avowed intent.

It's not that they aren't technically proficient enough to deliver quality jazz-funk based pop. In fact, it's their pursuit of proficiency that's at the root of

their problem. The eight tracks here all aspired to a level of polish that eschews the grit necessary for happy listening.

Level 42 will always remain 'pleasant' rather than essential as long as they fail to take risks with the formula of Mark King's bass and mellow harmonies with Mike Lindup or start to resist the temptation to show how well they can play at the expense of the overall effect. + + +

Mike Gardner

The hissing's missing.



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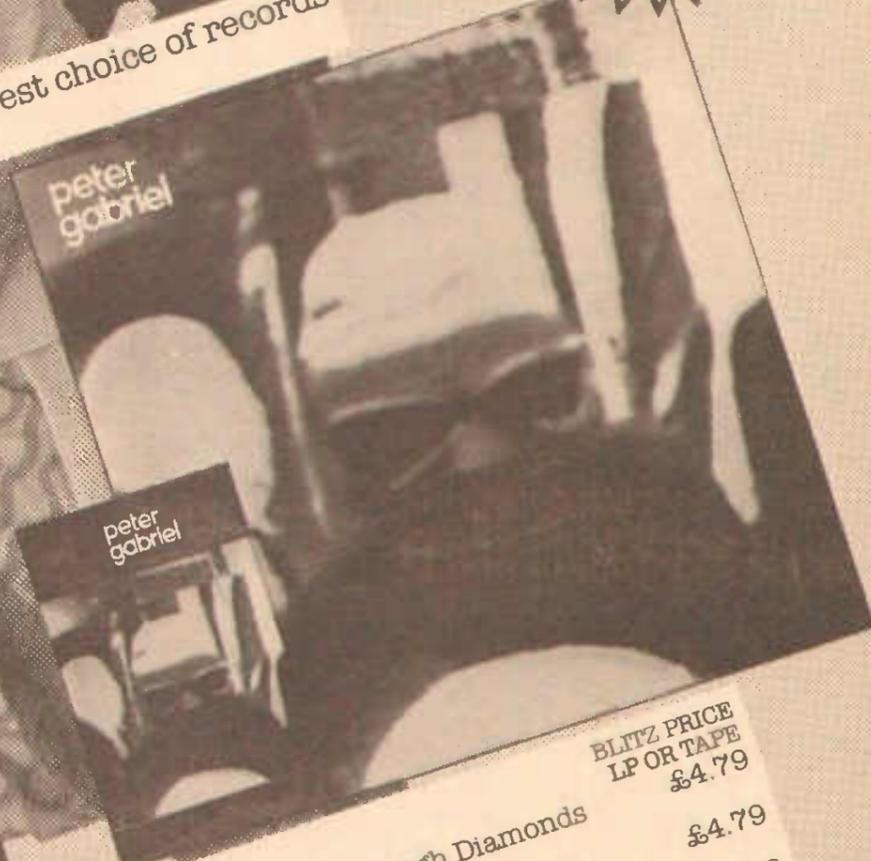
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STRIP SLEAZE

SOME PEOPLE are assaulted in New York's Central Park for money. Some for sex. But for Marc Almond it's autographs.

And this sunny Sunday afternoon post mega-binge stagger is no exception. "Gee, are you Soft Cell? I've got all your records. Can you sign this?" demands the girl grabbing at his arm.

Which is fair enough, I suppose. Only that both members of the group are here and David Ball isn't recognised. Once again, fair enough. Marc, bubbly and vivacious is the perfect frontman, the face they all see, but David is still half the sound and just because the poor lad can't get a word in edgeways during interviews doesn't mean he hasn't got anything to say.

"It's good for me that I didn't get recognised," he says as we park ourselves on a convenient bench and watch the loonies go by. "I don't like to stand out in a crowd. I've never tried to make myself stand out. I play it down. It's

SOFT CELL's red light has turned to green

says SIMON TEBBUTT

unfortunate for Marc because he gets all the crap off those people. And although it's nice when people ask for your autograph and like what you do, you also get all the arseholes who want to fight.

"At least I don't get that. I can go in a supermarket and do my shopping in peace. Whereas Marc might be followed by a horde of little girls. It's ridiculous because you can't lead your own life really."

But not totally unproductive. Soft Cell are here in New York to record their second album and the tensions of success are finding their way into their writing and playing.

"The pressure we've had that's built up over the past year since the last album, comes out in the music," says Dave. "We've channelled it, making the album much deeper, stronger and harder.

We both feel we've got something to say about life but we've come closer to realism this time.

"We haven't drawn as much inspiration from films and books because we've had so much more experience".

AND THIS time Dave has had much more control working in the studio alongside maestro producer Mike Thorn, as a quick listen to the rough mixes shows.

"Before, Mike had always directed me whereas this time he's left it to me. I've felt more in control because I've been working in studios more and using lots of equipment.

"And if you feel more confident with whatever tool you use, it's going to show in the music".

Part of this confidence stems from the individual projects both members of Soft Cell have been setting up recently. David has been seeing the legendary Alan Vega here in New York with a view to recording a couple of old Suicide numbers and there's a chance he'll be working with Klaus Naomi and Was Not Was.

On top of this Marc has just finished his Marc and the Mambas project, a couple of 12" s featuring songs personal to him, and giving him a chance to work with different people like The The's and Matt Johnson. Not surprisingly there's a couple of Scott Walker numbers and 'If You Go Away', by Jacques Brel thrown in.

But back to David's projects. "These are all people whose records I've bought and admired," he says, "and it's great just to meet them and talk about working together because it'll do me a lot of good.

"It really establishes me. Which is basically what Marc and the Mambas is about for Marc. It establishes Marc as an individual artist as well as Marc Almond, singer of Soft Cell.

"It gives him more confidence in the studio. I think it seems that I'm overwhelmed during interviews, and for him it's a bit overwhelming in the studio because I've got more to do."

Now it's the understatement of the century to say that Marc Almond and David Ball appear to be very different personalities. But, if anything, this seems to enhance their working relationship.

"We're different, yes," agrees Dave, "but I find in the studio

there's a kind of psychic link. We always seem to be thinking along the same lines.

"Even if we haven't seen each other for a month, when we go into the studio we always seem to home in on the same wavelength."

It's funny to think that a little over a year ago, before 'Tainted Love' blasted the charts and became the top selling single of 1981, Soft Cell were treated almost unanimously as a joke. Of course all that's changed and now there's a queue to sing their praises. I honestly wonder what's worse.

"I'm sure there's still a lot of people who secretly sneer at us," says Dave, "though they might not put it in as many words. There was that thing that Bryan Ferry said about us in the paper. That we were a bad imitation of 30's Berlin cabaret. British provincial decadence he called it.

"But if people just make their own judgements, I don't care if it's good or bad. As long as Marc and I are happy with it."

Now, I'm not going to pretend we haven't visited the odd dodgy club or two while we've been here. In fact, the reason we're sitting blearily in Central Park doing an interview is because we've been up slumming it all night. But the old sleaze and dirt tag applied to Soft Cell is wearing a little thin as they develop and move on.

"People still associate us with sleaziness," says Dave, "there's a track on this album which basically says all there is to say about sleaze, and that's called 'Baby Doll'. The Baby Doll Lounge is in New York and is a Go-Go stripper club.

"I think it's quite a menacing song. The tragic fake glamour of the girls who actually work there.

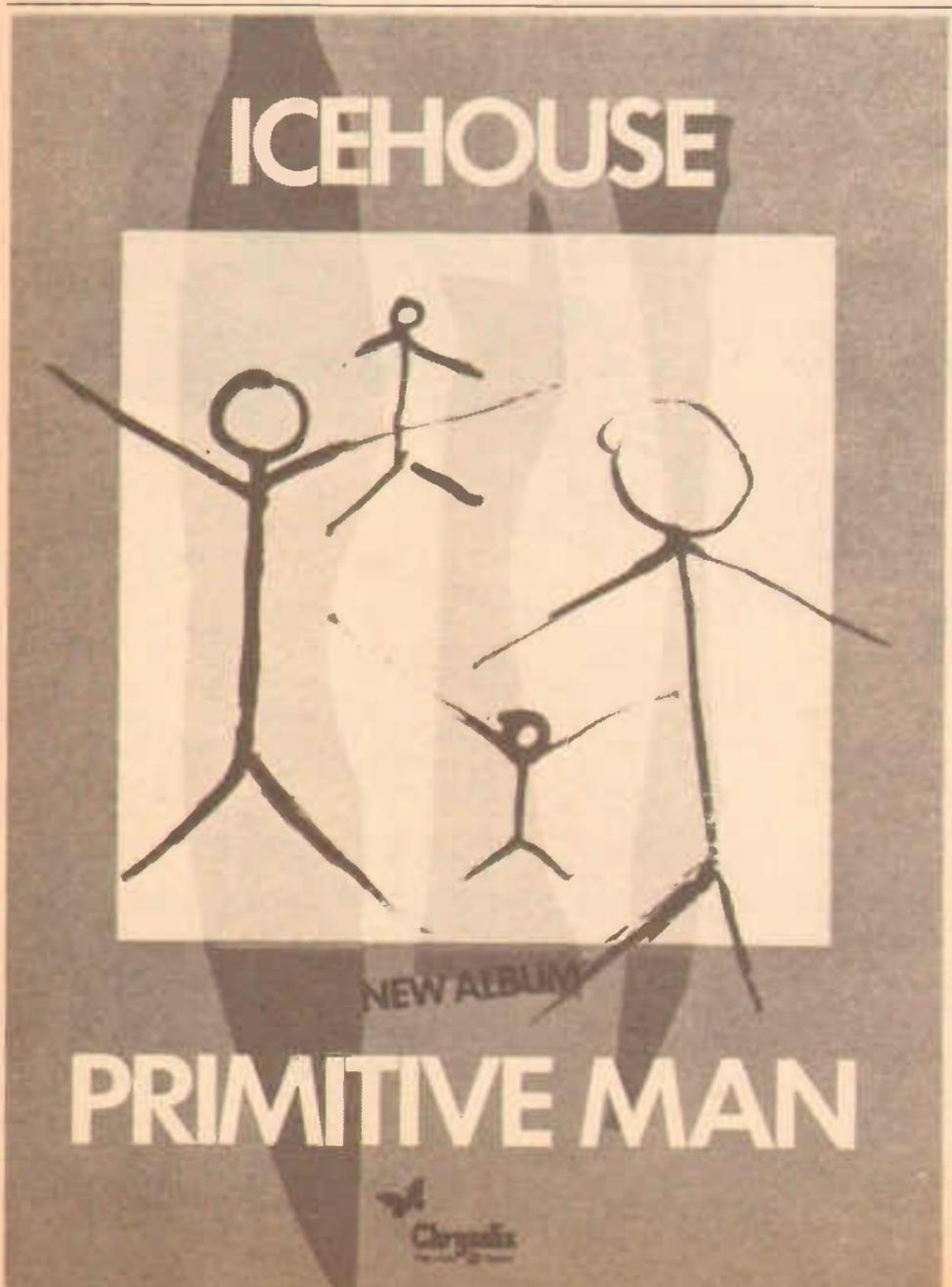
"They can kid themselves that it doesn't bother them but it's pretty degrading.

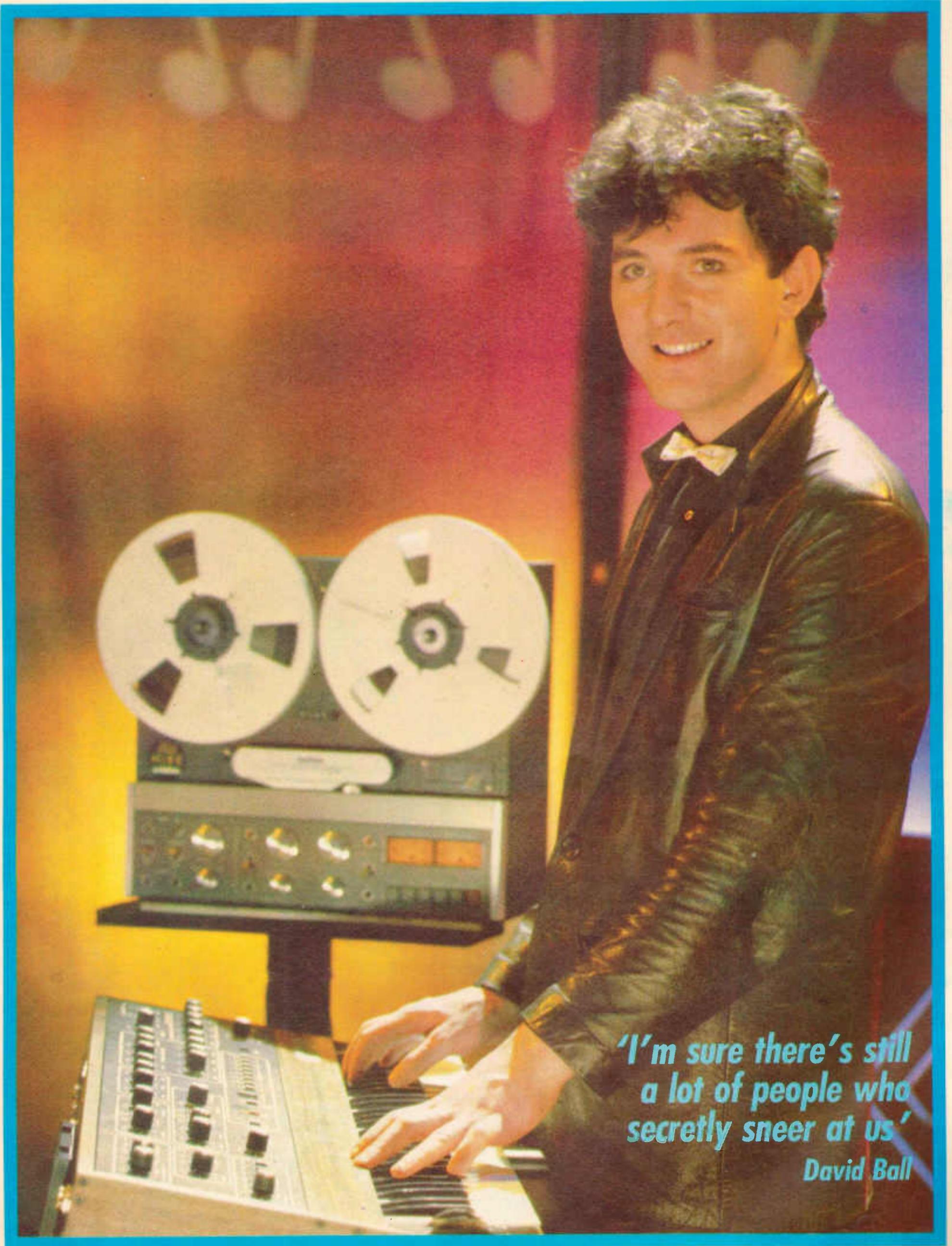
"Basically we're moving more into the emotional side of things. Problems and situations that happen to anybody.

"There are songs about love. OK, it sounds a cliché to go on about love, but people fall in and out of love. It's a fact of life.

"And there's a song about a guy who's really frustrated and gets into a fight in a bar. Real life situations, most of which we've actually experienced and seen. Like somebody getting hit with a glass and stuff like that. It makes an imprint on your mind.

"The album's called 'The Art Of Falling Apart' and that's basically what this year's been about. The art of falling apart but managing to stay together. And we've managed it."





*'I'm sure there's still
a lot of people who
secretly sneer at us'
David Ball*

Pic of David Ball by Eugene Adebari

From synth to soul

MARK COOPER finds the merger that is YAZOO a strangely odd mix

YAZOO'S ALF and Vince don't look like the perfect couple. According to Alf, "Vince is about six inches shorter than me—we can never get that close."

If Dollar makes a living from making eyes of each other, Yazoo charm by presenting themselves as two separate and distinct individuals.

"I'm a great talker and he's a great listener," explains Alf. "Just because we play music together doesn't mean we have to be seen as one. We could never wear the same clothes!"

Vince sits in his corner and looks out from under his fringe. He agrees with Alf. "I could never wear suits or anything like that. I wanted to work with her because I knew she had a good voice."

In half an hour Yazoo will take the stage at Nottingham's Rock City and play their fourth live concert. Right now, they are remarkably composed, renumbering their first encounters back in hometown Basildon.

"We both went to the same Saturday morning music school in Laydon High Road," says Alf. "We were in the same folk singing class and then we never saw each other again. I was the boy in the who-insemble and Vince was the second violin in the orchestra."

Basildon is a small town but big enough to hold Vince and Alf. Alf soon began to run with a wider crowd and lean towards the 'n b scene over in Southend. "Punks weren't very well known in Basildon, or very popular for that matter. I hung out with gentle punks but people thought we were violent. In Basildon, if you dress up, band was called the Varriels."

Alf would see Vince around town. She didn't know him but she had him pleased. "He was from the quieter side of town. He was a creep! One of those young teenage boys who didn't appear to direct his life around his music. He wasn't somebody to make himself notorious around town."

Vince is a quiet person but obliged to protest at this portrait. "I was into music, I just never really got into the blues. I knew that there was a Southend scene, Catway Island R'n'B, and that there was a punk scene in Basildon. I didn't

know anything about the tradition she came from, I just knew she had a good voice."

VINCE is a reclusive presence. He pines out at the world from behind his synths, his fringe or his Sigbee-B camera with the wicked grin of a goat boy. He is clearly an individual, a person brave enough to leave Depeche Mode at the peak of their popularity and strike out on his own. "Depeche was getting to be a bit of a job. I felt at the time we were limiting ourselves musically and onstage. With Yazoo, everything's totally up to us. We're at the wheel, so to speak."

While Vince had gone to fame and fortune with Depeche, Alf played the pubs with his first love, blues and soul. "I'm used to playing in front of audiences of 30 people, not crowds like tonight. If we were lucky, we'd get one support gig a month."

Alf is a self-confessed purist. When the call came to sing 'Only You', she was probably a little disapproving of this pop music. "Originally I saw working with Vince as an opportunity, a stopping stone to getting my own band together. I do see my music separately. First thing in my life is that I'm a singer. The second is that I like singing blues and jazz."

Conventionally, that's a more self-indulgent music. Unless you can really push yourself, you can't get work.

"I prefer to be a pop singer than a non-working jazz-blues singer. After all, from small fashions, big fashions grow."

Alf and Vince appear to respect each other's skills and to appreciate one another's talents. "He knows 100 per cent more about synths than I do and vice versa with my singing. There's no way I can get a song down on tape without Vince and he can't write songs without me there to interpret them."

At first, Vince wore the trousers. "He's still in a greater position of power. There's no way I could ever do what he does technically. I can't communicate what I hear in my head. And then, Vince had the reputation. In the beginning, some people were very rude about me, calling me the co-singer, ignoring me, and only talking to Vince."

Alf, this state of affairs seems hard to believe. Vince on stage is a distant and absent-minded professor. Alf is adored. Her voice is huge and full of feeling and the crowd love her for her humility, her singing and her character. A star is born!

Uncertain Alf's is full of sorry tales of love and leaving. Four of the songs are written by Alf, notably the album's tour de force, the chilling tale of love as a vampire, 'Winter 896'. Yazoo are realists when it comes to relationships: "Neither of us are big dreamers when it comes to affairs."

of the heart," says Alf. "We're definitely not wet. The way I see love is a very selfish thing all about ego and self-gratification."

PERHAPS IT's this view that gives Alf's warily voice its sense of suffering. "Love songs seem to be the ones that trip off our tongues. I couldn't sing too passionately about motor cars. But love's such a load of crap, it's all

comes and pride and ego. People always want to possess each other. I've just like addiction now I'm hooked on you"—from 'Don't Go'.

Once Alf begins to talk of love, she finds it hard to stop. "If I end up with somebody for a long time, it'll be because I like them. I believe in friendship more than love. It would be very nice to believe in this wacky wacky concept but all I see is people being selfish, out for what they can get, what they can take."

Alf talks as if she's been hurt. Her relationship with Vince would appear to approach her ideal friendship. Here two totally different people work together, pooling their skills, respecting their differences. Vince uses synths to compute humdrum electro-pop melodies. Alf gives them soul.

"People seem to think it's a strange combination," wonders Alf, "but other people have limited themselves. We're not limited to any style. Other synth players have got hung up on all that marmosin stuff, the plastic man image, all that treary unhappiness. They've listened to fashion."

Yazoo avoid fashion for the simple truths of melody and the human heart. This is why their album is number one and Rock City is full tonight. Vince hasn't been too astray by technique. "The best tunes are the simplest. If you can't play chords, you're well on your way. We put chords to the melodies rather than the other way

round."

The difficulties are not apparent. By the time Yazoo finish their set, Rock City is hopping. They've listened to the slow ones, strutted in America's disco chart, and sung along to 'Only You'. Alf and Vince have managed this with a few slides, a few synths and a voice. So it's true, small is beautiful!

"Don't say that," says Alf. And smiles.

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'He was from the quieter side of town. He was a creep' Alf

Pic by Adrian Boot



JAKE BURNS is playing a tape of SLF's new album in a hotel room high above New York's Broadway.

"How can I be a teenage rebel at 24?" he asks rhetorically and shakes his head. We are nearly through side two and Jake is already on his fourth tequila.

"You'll have to carry me home tonight!" says Jake to new drummer Dolphin. Dolphin is feeling a little delicate today. Veterans of the class of punk, 1978, these two are fools for that rock and roll lifestyle. Particularly the drink.

This is not to say that these lads don't have their differences with rock's status quo.

"How many punk bands would have Bertrand Russell in the lyrics?" asks Jake. "We've never been just trash and mayhem but the new album is really different..."

"Now Then..." even includes an SLF acoustic song, "Price Of Admission." "That one's about sexual double standards when it comes to promiscuity. Rock and roll is particularly bad when it comes to double standards. You meet all these musicians who screw around because they're on the road but they lie to their girlfriends back home because they reckon they have to keep them in the dark to keep them. And if their girlfriends

FINGERS OUT!

Do *STIFF LITTLE FINGERS* still have a conscience? by MARK COOPER

sleep with someone else while they're away, they can't bear to hear about it."

AS JAKE'S explanation of 'Admission' suggests, SLF are still working their consciences to the bone and, despite a couple of acoustic guitars, still playing full frontal hard rock. Jake insists that he and the rest of the band are no longer the hotheaded finger-waggers of old. In fact, Mr Burns' new theme is maturity.

"We're beginning to learn to reconcile ourselves to exactly what we believe. I'm a lot more tolerant than I used to be three years ago, a lot more sensible. Rather than just rushing into an argument without thinking, I stop and listen to what the other person's saying nowadays. I find myself agreeing with people I never used to — like my father. There is a hell of a lot to learn from older people. I haven't grown out of playing the guitar but I have grown out of arguing."

SLF are proud of their past and

insist that they've been misjudged. "Because we've always been honest, people have put the boot in. We've been murdered for trying to be too right on. You try to be honest and they tear you apart."

If the old SLF were hotheads, the new boys are wiser men: "It's piss easy to write teenage rebellion songs, telling people what to think. We try to take a more realistic point of view now, checking out all the angles before rushing in blindly."

"The new songs aren't so much bald statements as arguments within themselves. We try and present two opposing arguments and leave the listeners to make up their own minds."

SLF'S NEWFOUND maturity seems a long way from the rush of anger of their debut, "Inflammable Material". Jake insists that he's still the same person: "Those songs were statements of fact. We were simply saying: 'This is what's happening in Northern Ireland.' People wanted us either to be 'royalists' or 'loyalists.' We just

stood up and said we were sick of the whole thing."

Now the only solution to the Irish situation that Burns can see is one put forward by Ian Hunter. "He suggested that the only way to deal with it once and for all would be to take an entire generation out of Northern Ireland when they were born and let them grow up without hatred. When the older generation had all died off, they could move back and start again. It's terrible but it's the only solution I can see."

Meanwhile three-quarters of SLF live in England, make records and tour. They've survived. "In the early days of punk, everybody was trying things for the first time, they were fresh and new. Some have got cynical and some have got more positive and more professional..."

"I'll leave it up to you to decide which camp SLF have joined. Still, there's no question of Jake Burns' integrity. Like the man says: 'I'm the kind of person who gives back the tenner he gets in the change by accident.'"

• REFORMATION •

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*Changing her edows she's off to the shore
 She rides the soul train and she fights the law
 There's power in his voice and makes her feel so sure
 So live and let live in love*

Thigh and mighty

IMAGINATION
Brighton Centre

ERROL'S BROKEN a bone in his hand, Lee's a mite concerned about his voice and Ashley's been worrying long and hard about his 'ticker'. Imagination down and out? Not on your life! Ailments or not, the spirit here is very much of the 'show must go on' variety.

The Imagination show involves 27 people; 11 on stage, 16 road crew, two buses, one whopping great backcloth, and some very special effects. But that's just the bare bones, for what Imagination do is bring show business on the road, put the spectacular back into pop and for an hour and a quarter simply entertain.

Take my hand and we'll sit together in the back row of the Brighton Centre. Music! Lights! Let the show commence!

The house lights dim, but the stage curtain remains until a crescendo of keyboards and a smooth drift of dry ice affect an entry of beautifully executed suspense and expectancy.

Imagination keep you guessing, and how it hurts!

As the group step into 'Flashback', Lee steps gracefully down a curving keyboard-like staircase similar to the one featured on their current LP cover. Lee John doesn't walk, doesn't dance, he simply mooooves.

Unlike so many singers, the stage

is natural and cosy for Lee. He uses it, he exploits it and reveals himself as a performer of first rate quality. Bobbing and weaving like the Muhammed Ali of the dance floor is bassist Ashley. Dressed in chunky Roman gladiator garb, he pushes those notes deep and powerful.

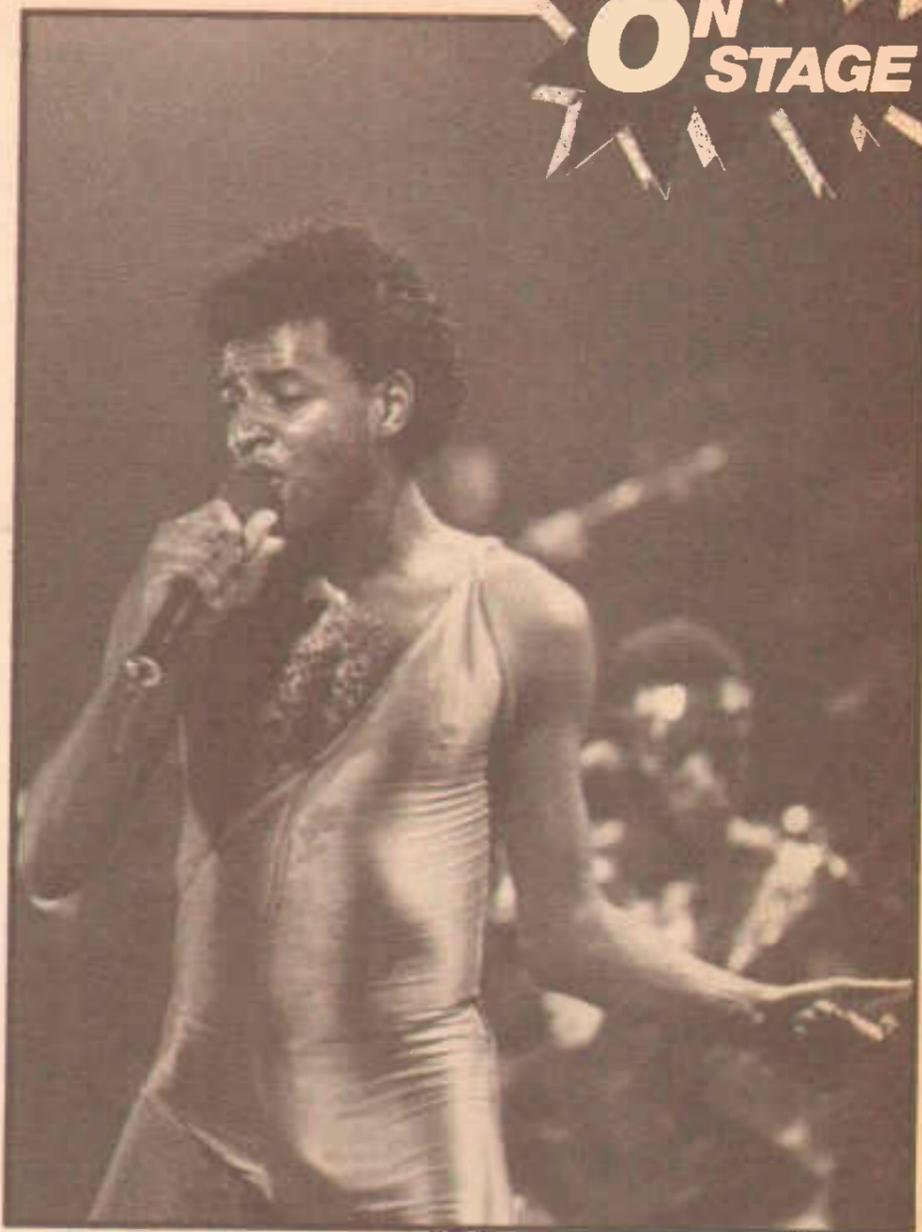
Behind the drums, but not out of sight (rather outta sight) is lean and hungry looking Errol. The drummer's left hand is heavily bandaged, every time stick touches skin it hurts, but what the hell, the show must go on.

In an hour and a quarter of Imagination, there is so much to see and here are some highlights. Lee lying back, rubbing his thigh, young girls sighing. Ashley taking off his overskirt, Errol removing his leopardskin top; the threesome dancing. The surprising jazzy introduction to 'In And Out Of Love'.

Imagination work because they back their promise to entertain with a love of performance that is fed by applause and nurtured by their inner strength and unity.

The show will run smoother. Not yet a week old, there are still minor special effects difficulties, still teething problems. No matter, this is a show in the biggest sense of the word, a marvellous mix of seductive dance music, fantasy and flourish. I could go on, but you know the words. Are they playing in YOUR town?

Jim Reid



LEE JOHN turns it on

Pic by Andre Csillag

LOVE'S COMIN' AT YA
IS THE 12 INCH DISCO SMASH
FROM

MELBA MOORE

12"
Love's Comin' At Ya

clw

Let's Go Back To Lovin'
Love's Comin' At Ya (Instrumental)
12EA 146

7"

Love's Comin' At Ya

clw

Let's Go Back To Lovin'
EA 146
In special bag



HELP

Level pegging

I MAY need to re-take 'A' levels in Economics and History, but I've been told by my college that they won't let me go back to do them in January 1983.

Is there anywhere else I can re-sit these examinations without having to do another full-time two year course? The examining board is the University Of London.

A, Sussex

● *While the views of your teachers and college tutors are certainly worth bearing in mind, as they must know where you stand academically, there is nothing to stop you from re-taking those 'A' levels if you're confident and determined enough.*

For a fee, anyone can sit University Of London 'A' or 'O' level examinations again next January. For full fax, and an application form, write to the Private Candidate Section, University Of London Examination Board, 66/72 Gower Street, London WC1. Maybe a few evening classes wouldn't go amiss meanwhile.

Others in the same boat who've already left school or college, check-out exam resit possibilities with the Associated Examining Board, Wellington House, Aldershot, ('O' and 'A' levels, June and November); Cambridge Local, 17 Harvey Road, Cambridge, ('A' levels, June only, 'O' levels June and November); Joint, Manchester M15 6EU. ('A' levels June, 'O' levels June and November); Oxford And Cambridge, Elsfeld Way, Oxford, ('A' levels June, 'O' levels June and November); Oxford Local, Ewert Place, Somertown, Oxford, ('A' levels June only, 'O' levels November and June); Southern, Cotham Road, Bristol BS6, ('O' and 'A' levels June and November); Welsh, 245 Western Avenue, Cardiff.

VD scare?

I'M 15, and a virgin, and while I know I couldn't have caught VD, I am very worried as I have a number of small white spots on my balls. I'm dead scared, what can I do?

Dave, Manchester

● *This kind of condition isn't uncommon. Spots and warts can crop up in the genital area just like any other part of the body without cause for alarm. But do see your*

HELPFLASH

Julie of Chorley, Dave of Windsor, Terry from Sutton and Louise, of Colchester, please give me a buzz on the Helpline to talk things over.

doctor to set your mind at rest. If necessary, the doc will prescribe a speedy treatment, perhaps an ointment, to sort things out.

In the biz

AS I'M very interested in rock music, I'd like to work for a record company in some capacity. I'm a college leaver with a job in the Civil Service now but would really like to work in the music business. Where can I apply? I know a lot about music.

Dave, London

● *Most record companies, large and small, tend to be located down south, so you're in a better position than other young hopefuls when applying for jobs. We're sending you a full list of record companies, plus details of magazines which tend to advertise situations vacant too.*

If you're prepared to start at the bottom, as a messenger perhaps, you may get a foot in the door that way. People with secretarial, administrative or public relations skills can also land one of the rare jobs on offer. Try your luck, but don't jack in your present job until you succeed in convincing a record company that you could be well worth taking on. Ultimately, you may prefer to keep rock music as an enjoyable leisure time activity.

Roots cause

I'D LIKE to trace my family tree but don't know where to start. What do you suggest?

Kim, Rochester

● *Read all about the taxing task of tracing your ancestors by checking-out books on genealogy in your nearest library. For a free reading list, covering titles which offer plenty of practical information on how to start, and where to go if you get stuck, write to The Society Of Genealogists, 37, Harrington Gardens, London SW7. (Tel: 01 373 7054). Send an sae.*

Records of all births, deaths and marriages in England and Wales, going as far back as 1837, are kept at St Catherines House, 10 Kingsway, London WC2. (Tel: 01 242 0242). For the Scottish archives, readers can visit the Registrar Generals Office, New Register House, West Register Street, Edinburgh. (Tel: 031 556 3942). Both registers offer free information sheets on the records kept and how to use them.

Join the League

MY PROBLEM is with the Human League fan club, based at PO Box 153, Sheffield S1 1DR. In early June this year I sent away my £4.00



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.

membership fee, and the cheque was cashed in mid-July. But, at the time of writing I've still heard nothing. What's going on?

Bry, Middlesborough

● *At long last, here's some good news for all hitherto disappointed Human League club members. The colossal backlog of mail resulting from a change of fan club organisers earlier this year has been processed at long last, and your membership should be with you by the time you read this column. Same goes for everyone else who's experienced similar delays.*

Luckily for members old and new, Tom Bennet, the man who fronts the slowly but steadily growing ranks of supporters has cut down on travelling and mail-out time by starting a new London-based club address instead of painfully collecting mail from Sheffield on the hoof, then handling it back in London. People who still have outstanding problems, or new membership candidates who can spare four greenies, contact The Human League Fan Club, c/o Hammersmith Studios, 55A Yeldham Road, London W6.

Lost love

THREE YEARS ago, a girl I liked a lot who lived in our neighbourhood moved away with her family to Ireland. Recently, I've been thinking about her and would like to get in touch, but I only know the county where she lives. How can I start tracing her address?

Jimmy, Yorkshire

● *Many a private eye faced with a cunning conundrum to crack has had less to go on. You already know the area where she's likely to be living, and obvious though it sounds, her name and her parents names too.*

If her family hasn't moved away again, finding her could be as simple as scanning an atlas, listing major towns in the county, and plodding through the phone book trying to trace likely sounding names and initials.

Someone in your area may have kept in touch with the family. Ask around. Or you could try placing a personal ad in an Irish paper or try a radio dedication asking her to write. Who knows, if she feels the same way, an unexpected line could arrive out of the blue.

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Outside London, 24 hours a day except during the season's major cricket matches, when it's available at the end of play from 7.00 p.m. to 8.00 a.m.

Records this week include:-

EYE OF THE TIGER Survivor

PRIVATE INVESTIGATIONS

Dire Straits

SAVE A PRAYER Duran Duran

WALKING ON SUNSHINE

Rockers Revenge

THE BITTEREST PILL The Jam

ALL OF MY HEART ABC

DISCLINE

DIAL 160

British

TELECOM
Guidelines

A LIFE IN THE DAY OF Bunny Rugs

BUNNY RUGS of Third World lives in a small wooden house 4000 feet up a mountain called Stony Hill which overlooks Kingston, Jamaica.

He lives alone with his two dogs, German Shepherds called Akete and Funde. Born 34 years ago, he shares his birthday with Bob Marley and President Reagan.



Pic by Terry Loft

“ I'M WHAT you call a country boy, but I am on the telephone. My house is about 70 years old, and I've had to replace all the wood because it was ageing. I live near a dam and I'm surrounded by rivers and mountains. I have about half an acre of land and it's a glorious place to live. The sun rises and sets at my doorstep.

In Jamaica I get up at half past six, sometimes earlier. I get up early because I go to bed early, I do no night-clubbing. My bedroom is not full of furniture but it's beautifully kept. The bed consists of an eight inch thick double bedsize foam mattress which rests on the floor. At either side there is a square mahogany bed table, where I keep my stereo, lamp, books, records and tiny speakers. At the foot of my bed I have big speakers facing me. The french windows are filled with hanging plants.

First thing I do when I wake up is open up the french windows and go to the bathroom, which is in the yard. Then I come back inside, turn on the music and make a spliff, and let the sunshine take over. The skies turn from a misty grey to lovely blue and then to gold ... beautiful, man.

I go to my kitchen, turn on the kettle and make a pot of herb tea. It's the sweetest water I've ever tasted. I make a porridge of green bananas, green plants, coconut milk, honey, nutmeg and vanilla, and then I fry some fish.

I love cooking. You should cook your own food because then you know exactly what goes in you. You know what your tastes are.

I've just extended my kitchen, out of cut stone and wood. My gas is stored in cylinders, I use that for cooking and for lighting I use candle-light or kerosene lamps. I also rely on the moon and stars, and when there is a full moon, it acts as a floodlight.

I have my little table at the fire with a few producers' chairs I bought in Los Angeles. I plonk myself down and drink my porridge and look out over the mountains. Maybe I'll write some song words or read the bible. Or maybe just drown in my thoughts. Sometimes I don't even think of musical instruments when I'm writing. Sometimes it's the birds singing that inspires me. Specially when you have 25 weeds in your garden, birds love the seeds! Loud, loud, what a racket they make!

I have to keep one dog chained up during the day because he's so vicious, so I lock him away. That's

about 8.15, so I can unlock the gate. By that time I've made another spliff and given the dogs their water, I feed them at night.

About eight or nine o'clock I start playing some music and I take care of my house. I make the bed, clean the ashtrays, pat the couch, set the place in some kind of order, and make another spliff. After that I start doing things. I might put in a new window frame, break up the yard, something to do with the construction of my house.

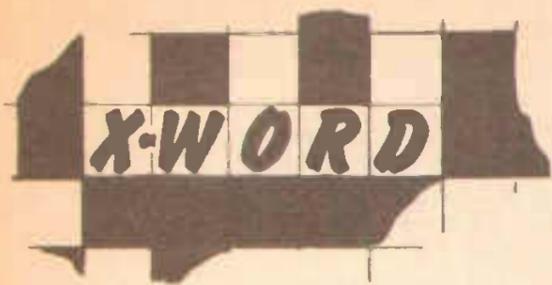
At midday I have a doze for 45 minutes — I never leave it out because after several spliffs I really need it! After I wake up I go to the river and pray and meditate. It's about two miles down the hill via a little track. I usually take one of the dogs with me.

Back at the house I make a few calls, America and London usually. I like finding out what's going on elsewhere. After I've made my enquiries I walk down the road to the market to buy my fish. Then I enjoy myself by preparing dinner because by now I'm getting hungry.

In the evening I have friends come over, mostly girlfriends! We play music, eat, play games like ludo or soccer. Where I live, there's a tennis court so we can mess about there.

I take a shower before the sun goes down and the water gets cold. I pick up my guitar and that's it! Beddy byes! I don't have a TV, I spend money on my stereo.

”



Win a £5 album token!

ACROSS

- 1 Seen by Robert Plant (8,2,6)
- 5 Where you'll find Vince and Alf (8,2,5)
- 9 Home for Madness (5,2,3)
- 10 Slade frontman (5)
- 11 He had early British ska hit with Al Capone (5,6)
- 14 Sweet Home Alabama group (6,7)
- 15 Transport for Gary Numan (4)
- 16 Gilbert's girl (5)
- 17 All girl group who had 1978 No 1 with Substitute (5)
- 20 Fast guitarist (5)
- 21 See 28 across
- 23 A deceptive image seen by Fleetwood Mac (6)
- 24 A plastic band (3)
- 25 Group who were Staring At The Rude Boys (4)

- 28 & 21 across 1973 Wings hit (5,6)
- 29 It goes with clay (8)

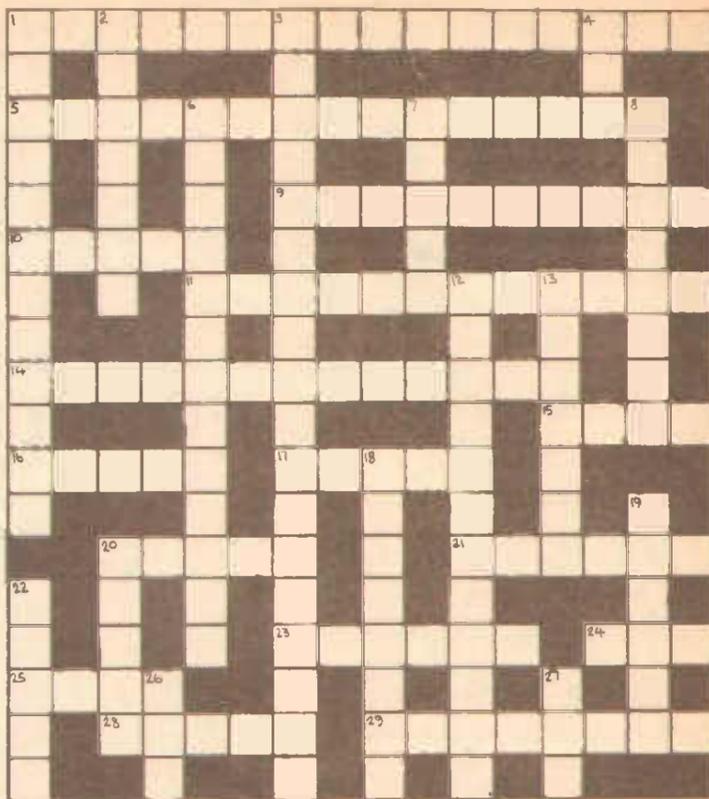
DOWN

- 1 Former Selecter singer (7,5)
- 2 70's teen idol (7)
- 3 A U840 single (5,4,9)
- 4 Department S enquired about him (3)
- 6 His senses were working overtime (4,9)
- 7 Deep Purple wanted you to do this to the band (5)
- 8 A memento of OMD (8)
- 12 Group who might be looking at you (4,4,4)
- 13 Everyday hurt for them (3,4)
- 18 Paul Simon's pony (3,5)
- 19 & 20 down. Debut Duran Duran hit (6,5)
- 20 See 19 down
- 22 Boy From New York City was one of their biggest hits (5)
- 26 The Who could for miles (3)
- 27 Singer with The Look Of Love (3)

NAME

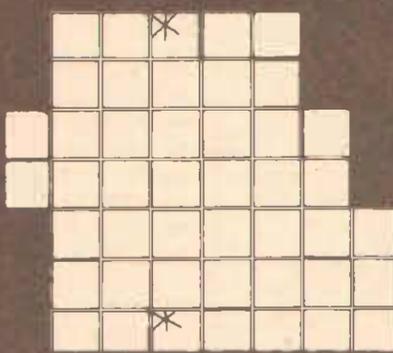
ADDRESS

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



POP-A-GRAM

Solve the seven cryptic clues and write the answers across the puzzle so that the starred down column spells out a band that came before the goldrush. Remember the clues aren't in the correct order. You have to decide what the right order is. Part of a hot RC church provided a light for Marc (5)
 Al preys on Rocky's mixed up band (7)
 Have a nap with JA for this lot (5)
 Is Gene's confusion an excuse for late papers? (7)
 In that sad menagerie you'd find that I'm your man (4, 3)
 Sam's den really is a fun house (7)
 The hot dome collapsed and was re-built in Paris in a day! (3, 4)



LAST WEEK'S ANSWERS

X-WORD
ACROSS: 6 Escape, 8 Save A Prayer, 11 Lol Creme, 12 Start Me, 13 Mungo Jerry, 14 Lovin', 15 Island Of Lost Souls, 18 John I'm Only Dancing, 21 Todd, 23 Brass, 26 Annabella Lwin, 27 Lee, 28 Dean And I, 29 Tin, 30 Me And My Girl, 31 Up.
DOWN: 1 Asylums In Jerusalem, 2 Avalon, 3 Hair, 4 From Me To You, 5 Lees, 7 Chat, 9 Ballet, 10 Penny Lane, 16 Neil Diamond, 17 Lola, 19 Hot Love, 20 Daryl Hall, 22 Brave, 24 Spandau, 25 Virgin.

POPIGRAM: Happy Talk, Mirage, Midge Ure, War Child, Night Train, Pink Floyd, Stool Pigeon, Cheap Trick.
DOWN: Tight Fit.

LAST WEEK'S WINNER: J. Cook-Abbott, 14, Cherry Way, West Ewell, Epsom, Surrey

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Set course for Galaxy

DISCOS

HI TENSION, Kandidate, now Galaxy. This boy's seen 'em all. Phil Fearon's the name, and the brainbox in control of 'Head Over Heels', one of the month's in-demand British funk twelves (as we call them in the trade).

Point of it all is, the clever Dick's still in Kandidate. But they're kind of on "hold" at the minute.

"I'm not sure if the band's going to stay together for any length of time," says Phil, "but don't be surprised if a Kandidate record comes out. We went through a phase when the music was changing, getting rockified, so I just had to get something together of my own, basically. Galaxy is just a project, something to get all the ideas I've got out on."

Blow the dust off the chart annual for the dim and distant year of 1979 and a little research will reveal three Kandidate hits of varying sizes, their best, for once



PHIL FEARON: no star wars yet

their biggest, being the fondly-remembered 'I Don't Wanna Say Goodnight', then 'Girls Girls Girls' and a final brush with the charts in '80 with 'Let Me Rock You'.

Just recently they've been with Polydor, but Phil found himself playing hookey more and more, not to mention guitar and keyboards on his own sessions.

Isn't this how to lose friends very fast? Apparently not, although it was touch and go for a while. "They've given me every support.

At first everyone was a bit funny about it, they weren't sure if I was on an ego trip or trying to break the band up, but I think it became evident afterwards that it was just frustration. I said 'If it's going to get to splitting, then I'll split, because I can't take any more'.

"Now it's a much more healthy situation, Kandidate can do anything and I'll fit in, 'cos I've got my own outlet. I wish I'd started sooner, the situation is very comfortable. I'm in my element

now, everything I write gets a good listening to, especially when they call on people like Pete Wingfield to add his professional touch."

Wingfield produced 'Head Over Heels' and forms the other half of Galaxy at the moment. "Most people think Galaxy is a band. We're not going to turn it into a real group. If we tour, we'll get people in for the tour."

Fearon's packed a lot into his young years already. He was in the early, embryonic form of Hi-Tension, way before their '78 smash of that name.

He'd been in another band, earlier still, but the breaks started coming with Kandidate. Not straight away, mind. "I was in Kandidate from the rough days. We were trying to get together from schooldays, but as a band it started happening '76, '77."

Now things are getting sensible again, Serious business, making people dance and sing. Galaxy used a ploy of devilish cunning on 'Head Over Heels': "All the softies in the funk market go for the A-side, the vocal, and for the out-and-out disco dancers it's nothing but the B-side, an instrumental."

Instrumental in Galaxy's success, you might say. Phil Fearon won't mind keeping quiet as long as his record makes a noise.

PAUL SEXTON

LEVEL 42
WEAVE YOUR SPELL

LEVEL 42
WEAVE YOUR SPELL

Their New Single
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DISCOS

ODDS 'N' BODS

SUDDENLY DISCO seems to be "in" again, to judge from the chart — and isn't Evelyn King doing well? . . . David and Sketch are rumoured to have un-Linxed, and Pete Stringfellow it's speculated has bought London's Talk Of The Town venue (who else could afford the rates?) . . . 'The Passage' is the Evasions' return soon on Groove Production — it's a send up of 'The Message' . . . Chris Hill is looking for a young guy, preferably a jock, to do disco promotion "in the old style" at Ensign (01-727 0527) . . . Teena Marie and Motown, her managers, and everyone down to the washroom attendant seem to be at legal loggerheads in the States currently . . . Solar next month in the USA launches a new label, Constellation, for white pop acts — but they'll be produced by Solar's usual black team . . . Rams Horn's rumoured demise in Holland was evidently greatly exaggerated . . . Marvin Gaye's now completed debut set for CBS has totally electronic backing, 'Sexual Healing' the first single reportedly being a real knee-trembler (due next month) . . . Diana Ross's next single from an upcoming LP is 'Muscles', prod/penned by Michael Jackson! . . . The Quick are not now on commercial 12in after all, so wave bye-bye to that . . . The Limit's UK B-side, 'Pop', turns out to be a really nice slinky 90bpm jogger with bright Heatwave-ish harmonies and jazzy instrumentation . . . Steven Fay (Darwen) and 15 years old Nigel Halkes (Portishead) both indicate Hi Voltage 'Let's Get Horny' has the same tune (mixing well) as the 1978-issued Quartz 'Beyond The Clouds' (TK) — rummage, rummagel . . . CBS's tactics with Sharon Redd's UK 12in have upset record dealers now lumbered with the unsaleable initial batch . . . Level 42's live B-side tracks, it will come as no surprise to regular readers of this paper, were recorded last May in Guildford (yup!) and Tunbridge Wells . . . Galaxy's Phil Fearon stuns everyone at PAs by doing a standing forward flip, feet to feet, appropriately enough during his 'Head Over Heels'! . . . Steve Naylor has organised a return visit here for hot New York mixing jock Dan Pucciarelli, of Brooklyn's Dynasty disco, who'll be at Blackpool Touchdown this Thurs/Fri/Saturday (23/24/25), at Leeds Warehouse next Fri/Saturday (1/2), with Mike Shaft and Colin Curtis at Manchester's Hell on consecutive Tuesdays (28/4), and on Mike Shaft's Sunday afternoon Piccadilly Radio show . . . Tony Monson now does a weekly bit on Phil Allen's late Saturday night/Sunday morning Capital Radio disco soul show, which of course features the Monson-compiled bang up-to-date London sales chart at 1.45 am

DISCO DATES

THURSDAY (23) Martin Collins & Brother Louie jazz funk the appropriately named Souldrop Castaways near Rushden, 25th Street play Eastcote Clay Pigeon Hotel's Bottom Line, Paul DeVille & Nick Titchener 'night club' Dartford Flicks weekly; **FRIDAY (24)** Bob Jones jazz-funks Southend Zero 6, Martin Collins & Joe Field jazz-funk Letchworth Grange; **SATURDAY (25)** Dave Peters' "blitz nite" at Peterborough Town Hall has 1940 beer prices and a soup kitchen plus "air raid" effects, Epping Forest Country Club manager Tony Bee returns to jocking for six years' worth of classics; **SUNDAY (26)** Chris Hill joins Jeff Young jazz-funking South Harrow Bogarts, Direct Drive PA with Ian Shaw & Nicky



YOUNG GUNS going for it — Wham's George Michael (front) and Andrew Ridgeway are backed up on stage by the lovely Dee and Shirlee.

It was blonde Shirlee who you may remember was spotted working as a waitress at Watford's Ponderosa, the incredible value American steak restaurant which she subsequently had to leave when faced with the alternative of a steady job or the chance of stardom, but not both combined. Snapped in action at London's Xenon niterie, the group are pointing for a hit.

. . . Robbie Vincent, whose Saturday lunchtime Radio London soul show guest this week is Bob James, reckons it's a good job he does buy his own records as he's not on many mailing lists himself — and if even he isn't, what chance is there for youth club jocks?! . . . Robbie actually thinks Rockers Revenge is a "great record" but prefers to play something in the time available which maybe could do with the exposure: he also recommends Chez Moi in Tunbridge Wells, where DJ Miguel works hard and there's a good vibe . . . Johnnie Walker, the ex-pirate/Radio One jock and not the Frenchies jazz-funker, has returned to England's airwaves at Radio West in Bristol . . . Rockers Revenge, only just into the US Black singles chart, is finally top of the Dance/Disco chart there (Evelyn at 2) . . . Yazoo dropped the "oo" to become Yaz in the States as there's another group of the same name . . . I Level, huge on New York's urban contemporary radio, has been remixed by John Luongo for US Epic release . . . Richard Jon Smith is climbing fast US Dance/Disco . . . Eddy Grant's 'California Style' and 'Time Warp' have been sought after for so long in New York that they're now selling bundles there on bootleg . . . Simon Cowell has 7,000 kazooos (count 'em) to give away to mobile jocks to help promote Jóce & The Kazoo Band's 'Kazoo Kazoo' — send your disco details to him at Baby Records, 46 South Molton Street, London W1Y 1HE . . . Nick Ratcliffe

Holloway at Bermondsey Old Kent Road Astoria's Bensons, UK Players play Dunstable Tiffanys, the Hudsons PA with Brother Louie & Ralph Tee at Berkhamsted Kings, Frenchie funks Preston's The Gatsby weekly; **MONDAY (27)** Steve Walsh funks Tottenham Mayfair, Odyssey start a week with Chris Britton at Watford Baileys, Darren Fogel jazz-funks St John's Wood 'Crown' pub in Aberdeen Place Mon-thru-Thursday weekly; **TUESDAY (28)** Kelly & Neil funk Brighton Sherrys' "back to front" night; **WEDNESDAY (29)** Greg Edwards funks Ilford Kings, Pleasure & The Beast (Shock UK's Robert & LA) terp 'n twine at Mayfair Gullivers.



JAMES HAMILTON at the controls

sleep all week and a breakdown on the way I was certainly in no shape to go out! . . . Steve Humphreys (Headcorn After Dark mobile) is trying to identify a Eurodisco/Kat Mandu 'I Wanna Dance' — sounding song with the line "dance like Fred Astaire" — any ideas? . . . Deborah McGriff & Rita Saunders, the Jamaica Girls now, earlier were on Legacy's 'Word Up' . . . 'Poltergeist' is set deep in 'E.T.' territory . . . Jay W McGee, spelt correctly for weeks, inexplicably had an "h" added at a most inopportune time last week! . . . Bob Jones, "jazz rock jock"? . . . Tom Browne 'Funkin' For Jamaica' synchs sensationally out of Howard Johnson 'So Fine', and with lots of vari-speed Imagination 'Heart 'N Soul' is great out of Shakatak 'Invitations' . . . Froggy (who it was that forgot to take the Rick James T-shirts to Hastings) uses two copies of Sharon Redd's 'Beat The Street' remix, whilst playing the vocal repeatedly synching the very end of the instrumental so that during her closing chorus you hear the words "beat it — beat it" flying from left to right across the speakers . . . er, JUMP JUMP JUMP TO IT . . . HEY . . . BEAT IT BEAT IT!

BREAKERS

BUBBLING UNDER the Disco 85 (page 45) are Syreeta 'Can't Shake Your Love' (Motown 12in), General Caine 'The Girls' (US Tabu 12in), Carl Anderson 'Buttercup' (US Epic LP), Junior 'I Can't Help It'/'Let Me Know' (Mercury 12in), Suzy "Q" 'Come Let's Have A Party' (Canadian JC 12in), Mandrill 'Put Your Money Where The Funk Is' (US Montage 12in), Magic Lady 'Sexy Body' (Funk A&M 12in), Isley Brothers 'It's Alright With Me'/'The Real Deal' (Epic LP), Fantastic Aleems 'Get Down Friday Night' (US Nia 12in), Tomorrow's Edition 'In The Grooves'/'A Song For Everyone' (US Atlantic RFC LP), Kadenza 'Let's Stay Together' (PRT 12in), Klique 'I Can't Shake This Feeling' (MCA 12in), Johnnie Taylor 'What About My Love' (US Beverly Glen 12in), Santana 'Nueva York' (CBS LP), Curtis Mayfield 'Hey Baby (Give It All To Me)' (US Boardwalk LP), Modern Romance 'Cherry Pink And Apple Blossom White' (WEA 12in), Vanity 6 'Nasty Girl' (German Warner Bros LP), Gang's Back 'Love' (US Handshake LP), Pieces Of A Dream 'Mt. Airy Groove (Remix)' (Elektra 12in), Extra T's 'E. T. Boogie' (US Sunnyview 12in).

HIT NUMBERS: Beats Per Minute for last week's pop chart entries or .7in (endings denoted by f/c/r for fade/cold/resonant) — The Jam 55-56/112-57/114f, Adam Ant 0-183-184c, Fat Larry's Band 102/51-104f, Dollar 136f, The Pinkees 164-162-Or, The Beat 145f, Culture Club 0-100 1/2-Or, CaVa CaVa 125-Or, Animals 39/78-80-Or, Stiff Little Fingers 32-138-67-140f, Asia 0-60-125f.

CONTINUES OVER

(0344-882535 daytime), now working exclusively in clubs, has a 300 watt mobile disco complete with light show all housed in a large box trailer for which he'll accept around £1,300 . . . JFM sounds like a profit making concern — but not for its DJs? . . . Flashback twiddled along to 92MHz . . . Peterborough's Slickers now re-opens on Sunday 10th October, with a big 3rd birthday alldayer . . . Brixton's Fridge delayed going gay but now welcomes guys on Fridays, with Keith Barker-Main at the decks . . . Watford's New Penny has big screen video (and 40p a pint until 10pm Thurs/Fri/Sat!) . . . Alan Costa (Brighton Kings Club/Kings II) tips a couple of German Hansa singles, Barrabas 'On The Road Again' and Frank Zander's send up of 'Da Da Da', sung in German but about changing a "da da da" drooling baby's nappy . . . Sylvester's showing in the funkier Disco chart owes most to Scottish, coastal holiday resort, and East London pub jocks (in case you were wondering!) . . . Colin Irving (Llandudno Risboro Hotel) has Yvonne Elliman 'Love Pains' at number one . . . Kool's 'Let's Go Dancin' is monstrous for me at Mayfair Gullivers thanks to the ethnic audience . . . Frenchie (Blackpool), reporting big punter interest in slowies, revives Jean Carn's 1978 'Don't Let It Go To Your Head' . . . Neil Saxon (Fridays) and Dave Collins (Saturdays) have six months in which to get the old Eclipse disco in Coulsdon back on the map or else it'll be turned into a restaurant — it's above the Rising Sun in Chipstead Valley Road, they both play hot toons . . . Paul Burnette on his latest visit to Gt Yarmouth Tiffanys not only forgot all his records but even left his Radio One coat and case on the car park roof — however neither item even made the reserve of 10p at auction so DJ Roger Dynamite returned them via Simon Bates! . . . Mark Millar (Woodcote Hall Woody's near Newport on Fridays, amongst other Telford area gigs) offers his own services as entertainment after the big showdown between Mike Page and Trevor Hughes — trouble is, Trevor seems kinda quiet of late, not a squeak out of him since Mike got holstered up . . . Gary Oldis (Aycliffe Bee Jays) mutters that 'Lofty' Lofthouse should clean up his act (and, yes, Gary — he plays Shakatak!) . . . Andy Baker (St Asaph Flicks) grumbles that I didn't visit him from Denbigh, but with nearly no

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DISCOS

From Page 37

IMPORTS

THE NICK STRAKER BAND: 'Straight Ahead' (US Prelude PRL D635) Francois Kevorkian-mixed excellent straight ahead simple 121½bpm 12in jittery smacker just drives right along through frisky high pitched harmonies to reach a good honking sax, main vocal, and even more intensified rhythm, the flip having two lengths of differently treated instrumental — and as you see it's taken off like a rocket!

GANG'S BACK: 'Love' (LP 'Gang's Back' US Handshake FW 38156) Not to be confused with Gary's (or anyone else's) Gang, this standout track is a sensationally lovely very Luther Vandross-ish mellow 122bpm swayer in the 'Glow Of Love' style (which to my surprise successfully synchs out of Evelyn King), an obvious candidate for 12in remix but still worth checking now, Fresno Cruz and his brassily soulful presumably "wetback" group sounding fine if less vital on the rest of the set, 'Got My Eye On You' (an Al Hudson-ish chunky 119bpm jiggler) virtually seguing straight out of 'Love's' final brass blasts.

JOHNNIE TAYLOR: 'What About My Love' (US Beverly Glen Music BG2002) Sounding a lot like labelmate Bobby Womack, the veteran soulster eases beautifully through a lovely subtly floating 100-101-103-104bpm 12in swayer simply dripping with class, and makes a political point on the Johnny Guitar Watson-ish 116bpm 'Reaganomics' flip.

JOEL PESKIN: 'Love-gram' (US Destiny Entertainment Corporation PDT 310) Slightly spoilt by its Donna Summer-ish but relatively brief vocal bursts, this otherwise surprisingly strong 125bpm 12in fusion of fast sparse electro beat and squealing soprano sax works really well (great for getting out of Soul Sonic Force), the brassier instrumental 127bpm 'Gone And Forgotten' flip being even jazzier.

STEVE ARRINGTON'S HALL OF FAME: 'Way Out' (US Koonglather KNR-7491) previously dismissed in brief as a disappointment but a bit of a "grower" and now stomping its stolid way Southwards from the North-West, where it broke, the ex-Slave guy's sinuously rolling 0-111 (start)-110-109bpm 12in thunder does build a monotonous insistence with its weaving vocal lines and is doubtless good for a side-to-side kicking shuffle.

MANDRILL: 'Put Your Money Where The Funk Is' (US Montage 79902) Good strong simple chunkily jolting 112-113bpm 12in beefy funk jitterer with repetitive bass and brass underscoring the chanted message lyric (113bpm instrumental flip), their less crucial 'Energize' LP (ST-72008) also including the War-like pleasant c124bpm Latin jazz swayer 'Believe In You'.

KURTIS BLOW: 'Tough' (US Mercury MDS-4020) Obviously inspired by Grand Master Flash in its less successful attempt at social relevance, this starkly smacking 107bpm 12in rapper actually bridges nicely (with a lot of vari-speed stick) between 'The Message' and 'Money's Too Tight (To Mention)'.

COLUMBUS CIRCLE: 'If You Read My Mind' (US Elektra 0-67983) 'Gonna Fly Now' (Theme From 'Rocky')-ish tuneful bass synth bumbled brassy 115½bpm 12in chaps sung jolter possibly actually strongest in its acappella introed instrumental version.

THE JAMMERS: 'And You Know That' (US Salsoul SG 377) Although pitted against a typical acappella introed stark angular shorter A-side mix by the better known Shep Pettibone, the best side of this beefily lurching chix chanted and chaps sung 118½bpm 12in jiggly clomper strikes me as being the flutter echo acappella introed more flowing Richie Weeks mix—they really are both surprisingly different.

BOBBY NUNN: 'She's Just A Groupie' (LP 'Second To Nunn' US Motown 6022ML) Something of a musical chameleon, young Nunn perfectly copies Rick James on this good 0-112-110-111-112bpm jerky smacker with sound effects, Michael Jackson (sort of) on the strutting, 121bpm 'Never Seen Anything Like You', and Prince on the 122-123-124bpm 'Got To Get Up On It' (the acappella outro of the preceding languidly pent-up 117-118-119bpm 'Get It While You Can' usefully segues straight into this), 'Sexy Sassy' being a fast 139bpm gigolo whipper and 'You Need Non-Stop Lovin' another 1-135bpm whipper.

STACY LATTISAW: 'Attack Of The Name Game' (LP 'Sneakin' Out' US Cotillion 90002-1) An excellent synch out of Grand Master Flash, this gimmicky 100bpm rapper teams young Stacy with robotic voices doing the old Shirley Ellis tongue twister (so it's got kids' appeal), the title track being an SFX-introed monotonous noisy 122bpm typical Narada Michael Walden smacker (he produced the set), 'Guys Like You' a nice (-ish) 99bpm swayer, while Eddie Holman's 57bpm 'Hey There Lonely Boy' and Gary Benson's 0-33-66bpm 'Don't Throw It All Away' are revived smoochers.

EXTRA T'S: 'E.T. Boogie' (US Sunnyview SUN 404) The movie's 'E.T. phone home' catchphrase is excuse enough for a repetitive 113bpm 12in electro groove (114bpm instrumental flip) full of jittery flutter rhythm — not that you'll be hearing this or anything else to do with the film on UK radio until it opens in December.

SHEREE BROWN: 'Happy Music' (LP 'The Music' US Capitol ST-12229) Included off 7in in my very first Soul On Sound preview mix (so now I keep expecting LJ Reynolds to appear out of it at any moment!), this jolting jittery slow tumbling 104½-105½bpm lurcher is the meatiest dance on a rather nice listening set by the guitar strumming squeaky songbird, though the lovely pattering 102-103½bpm 'Feels So Good', lush 01-91-45-95bpm 'Can't Live Without Love' and smoochy 47/94-97bpm 'Got To Get Away' shouldn't be ignored, the 119bpm 'That's The Way To Be' and 109-113bpm 'Love Only Knows' bring the other uptempo cuts.

CURTIS MAYFIELD: 'Hey Baby (Give It All To Me)' (LP 'Honesty' US Boardwalk NB 33256-1) Beautiful gentle set mainly for listening, or smooching as in the case of this lovely lazily/loping gossamer soft 47/94-95bpm swayer, the rolling 96bpm 'Nobody But You', or indeed most of them, the only faster dancer (through still laid back) being the looping 121-119bpm 'Summer Hot'.

KENNY G.: 'The Shuffle' (LP 'Kenny G' US Arista AL 9608) The Jeff Lorber Fusion's saxist sounds much as you'd expect on a Lorber co-produced jazzy set, this appealingly bright and simple 'The Groove'-ish 120bpm instrumental shuffler being the obvious dance standout (although I hear it quickly palls). And with a surname like Gorelick you'd call yourself Kenny G tool

DISCO CONNECTION: 'Rock Your Baby' (Belgian Music Master MMD 10/12) Awful crass foreign accented countdown introduction (skippable) to a totally obvious pop-aimed but brightly infectious ultra jittery 114½bpm 12in vocoder version of George McCrae's classic, which I must confess to using on occasion!

UK NEWIES

RAW SILK: 'Do It To The Music' (KR KRT 14) Well, here's a turn up — I didn't expect it on KRI A huge seller on import, this chix cooed and wailed slinky 112-114-115-116bpm "do it do it do it do it" swayer (good fun with you know who!) has massive crossover appeal and builds through nice sax to a semi-"fierce" rhythmic finale, this element then being emphasized on 3-track 12in flip in an acappella started 0-114-15-116bpm 'Dub Mix', and a new UK-only 'Special Version' which starts with 'Poltergeist'-type noises.

SHARON REDD: 'Never Give You Up' (Prelude PRLA 13-2755) Sensational value, as previously noted, this solidly smacking 112½bpm Evelyn King-ish A-side now being flipped on 3-track 12in by both the instrumental and vocal remixes of the electronically jittering smoother 118bpm 'Beat The Street'!

LEVEL 42: 'Weave Your Spell' (Polydor POSPX 500) Just like Shakatak these guys have sewn up a sound of their own, this particular glibly harmonised "thunderthumbs" bass pushed flowing 119-117-122(break)-118bpm 12in bouncer erupting with jaggedly percussive bass halfway (it's a remix of their LP version — full review next week), flipped by live versions of jittery 115bpm 'Love Games' and tranquil dreamy 'Dune Tune'. Now if they can just stitch up Shakatak type sales...

WHAM: 'Young Guns (Go For It)' (Inner Vision IVL A13-2766) Their party noises started jiggly smacking 114½-115-116bpm 12in strutter still falls into the white boys rapper category but sounds brightly bouncy and has a usefully mixable instrumental 'Going For It' flip, both sides halfway pinching exactly some phraseology from "D" Train's 'Keep On'!

ISLEY BROTHERS: 'It's Alright With Me' (LP 'The Real Deal' Epic EPC 85790) It's taken a while but now this set is causing a stir amongst jazz-funk soul jocks thanks to this bright and breezy Hall & Oates-style 123-124bpm tripper, and an appreciation of the three smoochers, although the fast jerkily typical 126-127bpm title track, whipping 125(intro)-127-128-129-125bpm 'Are You With Me?' and gigoloing 131-132-133-134bpm 'Stone Cold Lover' have yet to get as much response.

BLOODSTONE: 'Go On And Cry' (Epic EPC A2713) A commendably unlikely choice for first UK single off their excellent import LP, this is a superb deeply soulful romantic 54/27-55bpm 7in smoocher with long introductory rap and the odd Dells-like harmony, not to be missed by old timers.

EDDY GRANT: 'I Don't Wanna Dance' (Ice ICET 56) Instead of capitalising on the 'Walking On Sunshine' situation and coming up with a similarly hard killer, Eddy's taken the soft option with this flabbily booming 123bpm 12in pop-reggae romp in his usual hit style — it does toughen up at the dubwise end, but the mis-spelt 'Acappella' flip is merely an emptier remix with no acappella (unaccompanied singing) at all.

SANTANA: 'Nueva York' (LP 'Shango' CBS 85914) Nothing new though a return to old form, this 59/118(intro)-125-128-127-122bpm instrumental being right in the 'Soul Sacrifice'/'Jingo' groove, plus there's a pleasant 118-120bpm revival of Jr Walker's 'What Does It Take'.

SYREETA: 'Can't Shake Your Love' (Motown TMGT 1275) "No-no-no, no no!" introed frantic 127bpm 12in galloper (instrumental flip) sounds like Diana Ross singing Donna Summer material, which some may like I suppose.



NEW YORK soul trio Odyssey have always played with a spirit. In fact, Lillian Lopez used to play piano with a spirit from the other side ... a bona fide ghost!

Lillian, one of the two Lopez sisters who with Billy McEachern make up the group currently climbing the charts with 'Magic Touch', used to have visitations when she began learning piano as a child.

"My mother used to teach me. Everytime I sat down on my own this person, this man, would appear. I could see him standing near me. I didn't say anything to anyone. I guess I was scared," she says.

"I didn't really understand about spirits or the other world then, being a Catholic you're taught not to believe in these things," she explains.

"Anyhow, one day my mother and I were at the piano and she said to me 'do you see that person standing there?'. Boy did I feel happier when she said that! It was real spooky at the time but when I realized that it wasn't me who was cracking up, I felt so much better."

MYSTICAL JOURNEY

MIKE GARDNER takes some exorcise with ODYSSEY

NOW, WHEN she needs to release the tensions of being one-third of the New York based hit machine that's hit the charts with songs like 'If You're Looking For A Way Out', 'Back To My Roots' and 'Inside Out', she turns to the arts.

"When I'm on the road I always take my sewing along. It's much better than a drink. I've got masses of stuff at home, we're in different places all the time, and sewing seems

to keep me in touch with home."

Both of the sisters, who originate from Connecticut but were brought up in the hustle of Manhattan, have an avid interest in painting.

"Louise (who takes most of the lead vocals) works in oils because she's aggressive with paints. She likes to pile the colours on with a very vivid result," explains Lillian. "Water colours are softer but I feel there's a hidden depth. It's the

calmer way of painting I enjoy."

Her other interests include designing the elaborate costumes that the sisters wear. She uses the artistic heritage of the Zulus and Egyptians among others to add to her Ethiopian based designs.

Lillian Lopez has also set herself up as the archivist of Odyssey. Just like Bill Wyman of the Rolling Stones she keeps all the souvenirs and mementoes that come in from all over the world.

"Now I'm thinking about moving to a larger place just to house them all. I'm a compulsive collector and what thills me most is that I remember where each thing came from."



GARY AND MARTIN wonder how Fly Galivanter would look with a blond fringe

Ruff treatment

SPANDAU BALLET have gone to the dogs. How do I know? 'Cos I went with 'em.

The Kemp brothers' wizard wheeze was that our interview should take place at White City Stadium, in order that we might enjoy a night of greyhound racing as well as a heart-to-heart on the subject of the Spands' current doings. The duo arrive a well-timed 15 minutes late, all casual chic and ingenuous grins, and we seat ourselves around a restaurant table which commands a fine view of the lurid green track.

Gary dons a rather professorial pair of specs and studies the form of the evening's runners, while Martin, watchful of that famous waistline, orders dry white wine. A real Greek god is our Mart, or certainly the nearest thing to Adonis you could ever hope to find just off the Balls Pond Road. So here they are girls, Boffin and Body. Take your pick.

Having eaten, won a few quid and had their picture taken with a noble beast named Fly Galivanter, the brothers take their seats

Sunie goes on a mini

hound-about with

Spandau Ballet's Gary

and

Martin Kemp

opposite Sunie and her Seny for a spot of interrogation, and begin by assessing the group's current position.

"We're just about to make our mature album," states Gary. "We've taken a few hurdles, become quite established, lost our grip on things a bit, then found our way again."

"We've had two singles that didn't do very well, and the inevitable backlash from the press, but you have to weather all that."

The lack of a grass roots following, such as groups acquire

with extensive touring, doubtless had something to do with the singles' poor chart showing. Gary, when presented with this notion, admits that they gained much from their one tour, but winning fans, he says, wasn't the most important thing.

"You observe how people react to certain points in the songs, then you can go away and use that knowledge. That's why the next album is going to be easily our best."

Do they still keep in touch with their peers from the Scene a couple

of years back? And how do they regard the way those people have progressed, or otherwise, in their chosen paths?

"That climate made our first record a hit," muses Gary.

"You know," recalls his brother, "that London Weekend programme about the Scene that got us all the attention was such a bluff. All these people saying they were clothes designers —"

— and us coming on like a supergroup when we'd done one gig, ever!" exclaims Gary, regaining his grip on the narrative after carelessly allowing little brother a couple of words in edgeways.

There was talk of a new movement of creative people ...

"I'll stick by that," says Gary, with commendable loyalty. But what are his grounds?

"Look at the things that have been influenced by it!" the boys cry as one.

"If it weren't for the Blitz," Martin solemnly avows, "Top Of The Pops would be in a sorry state." Hmm. As the sum achievement of a youth movement, that would appear to leave something to be desired.

**'If it weren't for
Blitz, Top Of The Pops
would be in a
sorry state'**

We recall the critical hot water that the band landed themselves in early on, with their use of imagery that was interpreted in some quarters (me! me!) as suspiciously Ayran.

"When I wrote 'Musclebound'," says Gary, who is clearly still incredulous at the fuss, "I wanted to write a tongue-in-cheek spoof of a work-song, like a folk thing. You know, you go and see a musical like 'Showboat' and there's this one number in it — it's nothing to do with a philosophy, you're just trying to capture something in one song. It isn't all my beliefs, just one idea that I wanted to put down.

"Obviously we didn't say right, we'll do this semi-fascist workers song."

ANYWAY, LET'S drop the politics. I still find Gary Kemp's dissociation of himself from the ideas he may present very naive, but we are here to discuss such urgent concerns as *The New Single*, rather than the influence of the Russian Constructivists (and what a seminal combo they were) on the *Ballet* catalogue.

The new product is, of course, 'Lifeline', a 45 produced by the eminently vogueish team of Swain and Jolley. These gents put imagination where they are today, and turned out *Bananarama's* most recent hit. Furthermore, they're "all right, ain't they? A good laugh", according to Kemp Minor. They'll be accompanying the *Ballet* to Nassau next month for the recording of the third LP.

"We couldn't have stood a whole album of Trevor," confides Gary, referring to the renowned Mr Horn, who did such a remarkable salvage job on 'Instinction'. "He's too dogmatic; we want someone to help us in the studio, not take us in and tell us what to do."

"Swain and Jolley are like a couple of mates you call in to help," amplifies Martin, "where Trevor was like a teacher." His tone is that of one who never held the teaching profession in great esteem.

Indeed, his youth was spent playing football, as I understand it, while Gary worked hard at his acting lessons and went mountaineering. Whaaat? Yes, you heard right.

"When I was 17, I climbed the highest mountain in North Africa — Mount Kubthal, 13 and a half thousand feet — and Martin played for Islington."

So what would you be doing. I enquire of the loquacious elder Kemp, if you weren't a pop star?

"Oh, some dodgy job abroad, probably, in the sun."

Like recording in Nassau, really?

"Yeah. A barman in Torremolinos, something like that."



Pics by Paul Cox



Carly

Simon

CARLY SIMON has a new line in the blues. The 36-year-old native New Yorker, singer of 'Why', finds love songs make her cry — and for good reason.

Her last album 'Torch', an emotional and melancholy record about lost love, and the aching new single, written and produced by Chic, accurately reflect her personal life.

"All the songs are about the girl carrying a torch for a man. She is keeping the flame alive, even though the man has quit her," she explains.

"But I don't think that 'Torch' was a miserable album. It's not a 'feeling sorry for myself' album."

Carly's 10-year marriage to singer-songwriter James Taylor, the man who wrote songs like 'You've Got A Friend' and 'Fire And Rain', appears to be on the rocks.

Though they've been apart for well over a year they have not taken legal steps to end the marriage. It's obvious Carly still has hopes of picking up the pieces.

"We're not together at the moment. There is certainly the possibility that we will be. All the doors are not closed," she says.

"I still love him. How can I say I don't, when he's the father of my two children, Benjamin and Sally?"

The willowy singer has another problem — a crippling hang up about appearing in front of audiences. So much so that she's had psychiatric help to rid her of the phobia, which has her collapsing in a blubbing heap. But she can't combat it effectively, so she's given up live work.

"I suppose I'm very vulnerable, but I feel I should always go for the experience rather than build a wall around myself," she says.

Carly Simon hasn't had the usual upbringing of a rock star. Her father founded the powerful Simon and Shuster publishing company and she grew up in the elegant, graceful world of Manhattan high society. Guests at her childhood house included the likes of jazzier Benny Goodman, songwriter Oscar Hammerstein, humorist James Thurber and scientist Albert Einstein.

She's best known for the scathing 'You're So Vain' in 1972. While speculation about the subject of the song has ranged from Mick Jagger, who sang on the record, to the late Robert Kennedy, she gave a strong clue when she said:

"Warren Beatty has been going around telling people that the song was about him. I'd hate to burst his bubble by telling him it wasn't."

by Mike Gardner

CARLY SIMON: does a good quail in butter sauce

A finer flower



SWEET PEA: budding

MOST SINGERS dream of being number one with a bullet in the charts. But Sweet Pea Atkinson will probably think twice about bullets, since he's already been shot in the back.

The singer, currently providing central heating for dance floors with the sizzling 'Dance Or Die', got on the wrong side of the barrel in his hometown of Detroit — the most violent city in America.

He once had the 'job' of holding a blind person's bankroll in a seedy subterranean bar. The blind man used to be paranoid about carrying the greenbacks with so many desperate characters around, so Sweet Pea became his trusted cashier. All went well until the sightless employer had a little too

much whiskey and imagined that Sweet Pea was trying to rob him. The result was a hole in the back from a breast pocket pistol.

Sweet Pea, one of 10 children, found better employment with Chrysler Motors.

"I used to sing when I was working to make the time go faster," he says. All this has made Sweet Pea, born Hillard Atkinson Jr, a rarity in soul terms — a singer who didn't learn his craft in church.

"In my first main group, the Exquisites, we'd rehearse eight hours a day, seven days a week. I'd be at rehearsal till 11 o'clock and I had to be in work by 4.30 am.

A stint with hip mid-Seventies soul group Inergy was all before he hooked up with the quirky psychedelic rock-soul of Was Not Was last year and sang lead on one of the best received albums of the year.

His personality made him the star of Was Not Was's debut shows which included many members of George Clinton's Parliamentadelic collection. A solo album, produced by Don and David Was, had to happen. Those that have heard it have dribbled and drooled about it. But how did he find the abrasive funk and lunacy of the Was brothers?

"I listen to it all; if it sounds great I'll listen, if I don't I turn off."

by Mike Gardner



AMUZEMENT PARK: flowering

Green and heard

AMUZEMENT PARK, whose 'Groove Your Blues Away' is now out here on Satril, includes a line up of musicians who have worked with many of the Chi-Sound label's artists — people like the Impressions, Dells and Walter Jackson — while Tyrone Davis and the Manhattans are other names which keep cropping up.

In fact Amusement Park leader

Paul Richmond wrote the Manhattans' 'Shining Star', and has worked with the Emotions, Independents and Chi-Lites too.

With this solid background, their own single not surprisingly is very polished... and incidentally was produced by Dunn Pearson Jr of the Dunn & Bruce Street team.

by James Hamilton



DAYTON: not an agency

Ohio silver lining

IT'S A place. Now it's the name of a band too. Well, we've had Chicago, Kansas, Boston and Alabama — so why not Dayton?

The town's in Ohio, the state they call the farthest west of the east and farthest north of the south. While you're working that out, it's worth adding that the state's produced some accomplished sons and daughters on the funk map, like the Ohio Players, some time ago, and Zapp more recently

This mid-west bunch are all the

rage with their reworking of 'Hot Fun In The Summertime', never a hit in Britain but a huge number two-sized US success for Sly And The Family Stone in 1969. Now it's part of 'Hot Fun', Dayton's third album, and you'll find 'Eyes On You', one of their previous goodies, on the flip of the 12-inch release.

The band is led by Shawn Sandridge, formerly a member of Sun, and when they first showed signs of life they were called Magnum.

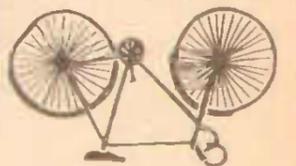
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Junior



DISCOS

Fun with lunatics

THE FAMILY that plays together stays together according to Starpoint.

The Washington based band, currently doing well with 'Bring Your Sweet Lovin' Back', has a nucleus of the Phillips family; Ernesto (guitar), George (vocals), Gregory (drums) and Orlando (bass). Add to that the keyboard work of Kaydoe Adeyemo and the sultry singing of Renee Diggs and you have one of the slickest dance sounds around.

"It's easier to produce a family group," says Ernesto. "It's hard to sustain a relationship with a bunch of people for a length of time. Families, though, have to stick together."

Orlando has another view: "It's also a selling point. In America people love to see a family."

But why is it that black families in America have always played a prominent part in the music scene like The Jacksons and The Isleys to name two?

"Obviously economics plays a part", says Ernesto. "Music is an avenue of escape — a way out — especially since a lot of blacks have large families. It's also a way of entertaining yourself when times are hard."

Despite the fact that Washington has a black population of some 60 per cent the American nation's



STARPOINT: six large screwdrivers, please

capital has never been known for its music, unlike New York, Detroit and Philadelphia.

"But there again there's never been a Starpoint," laughs Ernesto. "It's never had a strong music tradition but it's growing."

The brothers started off as a horn section as youngsters but found it difficult to form a band with two

trumpets, one clarinet and a flute. So they learnt more conventional instruments.

"Our father was a psychiatrist at Crownsville State Mental hospital and he'd get us to entertain the patients. So we had a captive audience!" says Ernesto.

It was at one of those shows that the brothers met Renee. Brother

George persuaded her all girl singing trio to join the brothers on stage.

The six-piece band were also encouraged by the fact that they would beat all-comers in the talent shows around the Washington region.

Since they got a contract two years ago they have released no less than four LP's. "In America you've got to give the all important radio people the idea that you're working hard," explains Ernesto. "If you stay away too long and do the one album a year trip you have to fight hard."

But after 10 years of playing together Starpoint aren't in a mood to throw it away now. And the explanation behind their name is a further indication of that fact. Ernesto explains:

"A friend of ours was working on his car and he asked for a starpoint screwdriver. We asked him what he meant. He said 'You know the one that goes into a point and if you look at it endways looks like a star'. We knew he meant a Phillips screwdriver. Since we are the Phillips brothers we tossed the name around a bit and attached a meaning to it. It basically says that if you give your all and point the your way to the stars, you'll make it to the top."

MIKE GARDNER

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- 3 3 THE MESSAGE, Grand Master Flash, Sugarhill 12in
- 4 4 NEVER GIVE YOU UP/BEAT THE STREET (INSTRUMENTAL)/BEAT THE STREET (REMIX), Sharon Redd, Prelude 12in
- 5 4 SO FINE/KEEPIN' LOVE NEW, Howard Johnson, Funk A&Merica 12in
- 6 5 JUMP TO IT, Aretha Franklin, Arista 12in
- 7 11 HEAD OVER HEELS (INST)/(VOCAL), Galaxy, Ensign 12in
- 8 13 WHEN WE PARTY, Jay W McGee, Ensign 12in
- 9 12 THERE IT IS, Shalamar, Solar 12in
- 10 8 GIVE ME/3am, I Level, Virgin 12in
- 11 6 DO IT TO THE MUSIC, Raw Silk, KR 12in
- 12 7 DANCE FLOOR/MORE BOUNCE TO THE OUNCE, Zapp, Warner Bros 12in
- 13 38 ZOOM, Fat Larry's Band, WMOT 12in
- 14 27 SHE'S SO DIVINE, The Limit, Ariola 12in
- 15 25 LOVE DON'T COME EASY, New Jersey Connection, US Carnival 12in
- 16 24 DON'T STOP MY LOVE, Passion, Prelude 12in
- 17 14 NEW YORK CITY/STRAIGHT TO THE TOP, Stanley Clarke, Epic LP
- 18 23 THE LOVER IN YOU, Sugar Hill Gang, Sugarhill 12in
- 19 15 YOU CAN'T HAVE YOUR CAKE AND EAT IT TOO, B.T. (Brenda Taylor), US West End 12in
- 20 17 BOOGIE IN YOUR BUTT, Eddie Murphy, US The Entertainment Co 12in
- 21 26 LOVE'S COMIN' AT YA, Melba Moore, EMI America 12in
- 22 32 CHARGES/HEART 'N SOUL, Imagination, R&B LP
- 23 30 INVITATIONS, Shakatak, Polydor 12in
- 24 50 KNOCK ME OUT, Gary's Gang, US Radar 12in
- 25 19 PLANET ROCK, Soul Sonic Force, 21 Records 12in
- 26 28 BRING YOUR SWEET LOVIN' BACK, Starpoint, Casablanca 12in
- 27 18 BIG FUN/GET DOWN ON IT (REMIX), Kool & The Gang, De-Lite 12in
- 28 10 BEAT THE STREET, Sharon Redd, US Prelude LP
- 29 22 IMAGINATION, BB&Q Band, Capitol 12in
- 30 41 I CAN'T STAND IT/BACK TO LOVE/STOP THAT/GET UP OFF YOUR LOVE, Evelyn King, RCA LP
- 31 21 EXCITING/ONE MINUTE FROM LOVE/NEVER HAD A LOVE LIKE YOU/FOREVER, Marc Sadane, US Warner Bros LP
- 32 36 IF YOU DON'T KNOW ME BY NOW, Jean Carn, Motown 12in promo
- 33 — PASS THE DUTCHIE, Musical Youth, MCA 12in
- 34 29 SUMMER LADY, Narada Michael Walden, Atlantic 12in
- 35 67 HOLD ME TIGHTER IN THE RAIN/BE WITH ME, Billy Griffin, US Columbia LP
- 36 49 WALKING ON SUNSHINE (REMIX), Eddy Grant, US Epic 12in
- 37 39 PARADISE/CLASSY LADY/NICE AND EASY/NOBODY BUT YOU, Leroy Hutson, US Elektra LP
- 38 59 DON'T GO WALKIN' OUT THAT DOOR, Richard Jon Smith, Jive 12in
- 39 53 SEXY LADY, Gary Toms Empire, US Chaz Ro 12in
- 40 47 ELECTROPHONIC PHUNK/THAT'S A LADY, Shock USA, Fantasy 12in
- 41 64 DON'T LET GO OF ME (GRIP MY HIPS AND MOVE ME), Mike & Brenda Sutton, US SAM 12in
- 42 40 FEELIN' FINE, Sly Cabell, Virgin 12in
- 43 43 SOMEBODY TELL ME WHAT TO DO, Crown Heights Affair, De-Lite 12in
- 44 44 SADOLE UP, David Christie, KR 12in
- 45 48 DO YOU WANNA FUNK, Sylvester/Patrick Cowley, London 12in
- 46 37 CAN'T TAKE MY EYES OFF YOU, Boys Town Gang, ERC 12in
- 47 33 AND I AM TELLING YOU I'M NOT GOING, Jennifer Holliday, Geffen/LP
- 48 35 I MUST BE DREAMIN', Wanda, US Elektra 12in
- 49 16 SHE'S GOT IT/NICE AND EASY, Leroy Hutson, US Elektra 12in
- 50 — EENIE MEENIE, Jeffrey Osborne, Funk A&Merica 12in
- 51 62 TOUCH, The Quick, Epic 12in promo remix
- 52 — HARD TO GET/GIVE IT TO ME BABY (INSTRUMENTAL), Rick James, Motown 12in
- 53 31 GO WITH THE FLOW, Weeks & Compnay, US Prelude 12in
- 54 70 DESTINATION/HOT APPLE/JE NE SAIS QUOI, Warriors, Ensign LP
- 55 56 IN MOTION, Freda Payne, US Sutra 12in
- 56 77 WRAP IT UP, Touche, US Emergency 12in
- 57 42 YOU CAN'T RUN FROM MY LOVE, Stephanie Mills, Casablanca 12in
- 58 58 EYE OF THE TIGER (INSTRUMENTAL), Nighthawk, Canadian Quality RFC 12in
- 59 57 THE VOICE OF "Q"/INSTRUMENTAL, "Q", US Philly World 12in
- 60 71 SPECIAL EFFECTS/KEY TO THE WORLD, LJ Reynolds, Capitol 12in
- 61 — HALFWAY UP HALFWAY DOWN, Dennis Brown, A&M 12in
- 62 79 ANNIE I'M NOT YOUR DADDY, Kid Creole & The Coconuts, Ze 12in
- 63 — WEAVE YOUR SPELL (REMIX)/LOVE GAMES (LIVE), Level 42, Polydor 12in
- 64 52 DO YOU REALLY WANT AN ANSWER?/A TOUCH OF JAZZ/PLAYIN' KINDA RUFF, Zapp, Warner Bros LP
- 65 84 WAY OUT, Steve Arrington's Hall Of Fame, US Konglather 12in
- 66 78 TOUCHIN' YOU, Archie Bell, Canadian WMOT 12in
- 67 51 DON'T MAKE ME WAIT/DUB MIX, Peech Boys, US West End 12in
- 68 — LOVE LIGHTS (YOU CAN LAY YOUR HEAD ON MY SHOULDER), Conway & Temple, US Old Town 12in
- 69 69 DANCE OR DIE/DON'T WALK AWAY, Sweet Pea Atkinson, Ze 12in
- 70 60 HOT SPOT, Midnight Star, US Solar 12in
- 71 74 GROOVE YOUR BLUES AWAY, Amusement Park, Satril 12in
- 72 63 SEXY DANCER, Donald Byrd & 125th Street NYC, US Elektra 12in
- 73 — LOVE ME DOWN, Atlantic Starr, Funk A&Merica 12in
- 74 — MONEY'S TOO TIGHT (TO MENTION), Valentine Bros, US Bridge 12in
- 75 — LET'S GO DANCIN' (OOH LA LA LA), Kool & The Gang, US De-Lite LP
- 76 — WHAT'S HAPPENING, Second Image, Polydor 12in
- 77 — LORRAINE, Explainer, Sun Burst 12in
- 78 73 LOVE DON'T HURT PEOPLE/UNEXPECTED, Sharon Brown, Virgin 12in
- 79 — IF YOU READ MY MIND/INSTRUMENTAL, Columbus Circle, US Elektra 12in
- 80 — SHOW ME YOU CARE, The Hudsons, Streetwave 12in
- 81 85 PACK JAM/INSTRUMENTAL, The Jonzun Crew, US Tommy Boy 12in
- 82 — STRAIGHT AHEAD, The Nick Straker Band, US Prelude 12in
- 83 72 LET ME FEEL YOUR HEARTBEAT, Glass, US West End 12in
- 84 82 ROCK THE HOUSE (YOU'LL NEVER BE), Pressure Drop, US Tommy Boy 12in
- 85 80 LET'S GET HORNY, Hi Voltage, US One Way 12in

NIGHT CLUB



- 1 2 CAN'T TAKE MY EYES OFF YOU, Boys Town Gang, ERC 12in
- 2 1 WALKING ON SUNSHINE, Rockers Revenge, London 12in
- 3 3 COME ON EILEEN, Dexy's Midnight Runners, Mercury 12in
- 4 4 FAME, Irene Cara, RSO 12in
- 5 12 THE MESSAGE, Grand Master Flash, Sugarhill 12in
- 6 5 STOOL PIGEON, Kid Creole & The Coconuts, Ze 12in
- 7 15 HI-FIDELITY, The Kids From 'Fame', RCA
- 8 11 LOVE COME DOWN, Evelyn King, RCA 12in
- 9 6 BIG FUN, Kool & The Gang, De-Lite 12in
- 10 7 DON'T GO (REMIXES), Yazoo, Mute 12in
- 11 22 SADDLE UP, David Christie, KR 12in
- 12 8 WHAT! Soft Cell, Some Bizzare 12in
- 13 26 THERE IT IS, Shalamar, Solar 12in
- 14 27 EYE OF THE TIGER, Survivor, Scotti Bros
- 15 21 SAVE A PRAYER, Duran Duran, EMI 12in
- 16 9 I EAT CANNIBALS, Toto Coelo, Radialchoice 12in
- 17 20 CHERRY PINK AND APPLE BLOSSOM WHITE, Modern Romance, WEA 12in
- 18 14 LOVE IS IN CONTROL, Donna Summer, Warner Bros 12in
- 19 10 UNDER THE BOARDWALK, Tom Tom Club, Island 12in
- 20 34 PLANET ROCK, Soul Sonic Force, 21 Records 12in
- 21 33 DO YA WANNA FUNK, Sylvester/Patrick Cowley, London 12in
- 22 18 SHY BOY, Bananarama, London 12in
- 23 13 A NIGHT TO REMEMBER, Shalamar, Solar 12in
- 24 16 NOBODY'S FOOL, Haircut One Hundred, Arista 12in
- 25 47 ALL OF MY HEART, ABC, Neutron 12in
- 26 46 LEAVE IN SILENCE, Depeche Mode, Mute 12in
- 27 19 JOHN WAYNE IS BIG LEGGY, Haysi Fantayzee, Regard 12in
- 28 23 WHY, Carly Simon, WEA 12in
- 29 36 WINDPOWER, Thomas Dolby, Venice In Peril 12in
- 30 50 JUMP TO IT, Aretha Franklin, Arista 12in
- 31 — INVITATIONS, Shakatak, Polydor 12in
- 32 39 RIVER, King Trigger, Chrysalis 12in
- 33 — AND I'M TELLING YOU I'M NOT GOING, Jennifer Holliday, Geffen
- 34 43 SO FINE, Howard Johnson, Funk A&Merica 12in
- 35 30 18CARAT LOVE AFFAIR/LOVE HANGOVER, Associates, Associates 12in
- 36 — SITUATION (REMIXES), Yazoo, US Sire 12in
- 37 — DON'T STOP MY LOVE, Passion, Prelude 12in
- 38 65 THE LOVER IN YOU, Sugar Hill Gang, Sugarhill 12in
- 39 — NEVER GIVE YOU UP, Sharon Redd, Prelude 12
- 40 37 SUMMER LADY, Narada Michael Walden, Atlantic 12in
- 41 52 MY GIRL LOLLIPOP, Band Manners, Magnet
- 42 28 THE CLAPPING SONG, Belle Stars, Stiff
- 43 45 GLORIA, Laura Branigan, Atlantic 12in
- 44 — IF YOU DON'T KNOW ME BY NOW, Jean Carn, Motown 12in promo
- 45 29 TEARS AND RAIN/HUNGER FOR YOUR JUNGLE LOVE, Rah Band, KR 12in
- 46 41 IT STARTED WITH A KISS, Hot Chocolate, Rak
- 47 32 SOONER OR LATER/ ONE IN A MILLION YOU, Larry Graham, WB 12in
- 48 — (LONG HOT) SUMMER IN THE CITY, Tik & Tok, Survival 12in
- 49 40 BRING YOUR SWEET LOVIN' BACK, Starpoint, Casablanca 12in
- 50 42 WHAM RAP!, Wham, Inner Vision 12in/promo remix
- 51 — WOT!, Captain Sensible, A&M 12in
- 52 44 ANNIE I'M NOT YOUR DADDY, Kid Creole & The Coconuts, Ze 12in
- 53 56 TODAY, Talk Talk, EMI 12in
- 54 48 HEAD OVER HEELS, Galaxy, Ensign 12in
- 55 — ABRACADABRA, Steve Miller Band, Mercury 12in
- 56 — LIFELINE, Spandau Ballet, Reformation 12in
- 57 24 TOO LATE, Junior, Mercury 12in
- 58 60 IMAGINATION, BB&Q Band, Capital 12in
- 59 — SAD HEARTS, Four Tops, Casablanca 12in
- 60 — DANCE FLOOR, Zapp, Warner Bros 12in
- 61 35 LET'S FUNK TONIGHT, Blue Feather, Mercury 12in
- 62 59 DA DA DA, Trio, Mobile Suit Corporation 12in
- 63 — YOU DROPPED A BOMB ON ME, Gap Band, Mercury 12in
- 64 — DO IT TO THE MUSIC, Raw Silk, US West End 12in
- 65 58 LOVE SHADOW SMOKEY DIALOGUE, Fashion, Arista 12in

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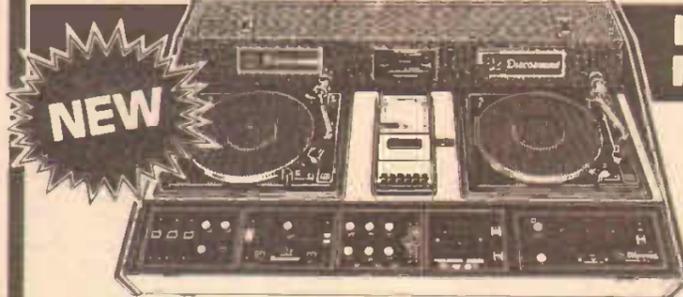
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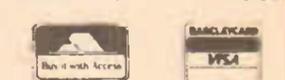
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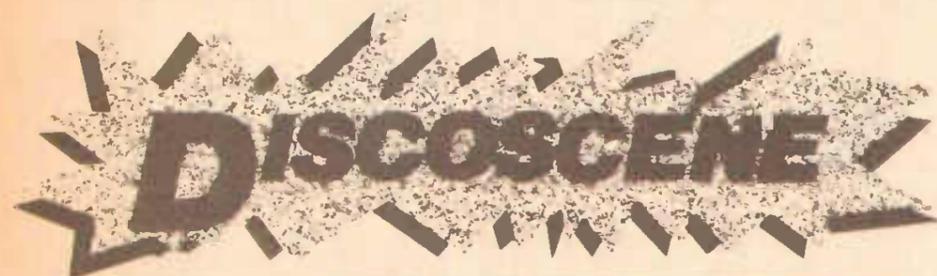
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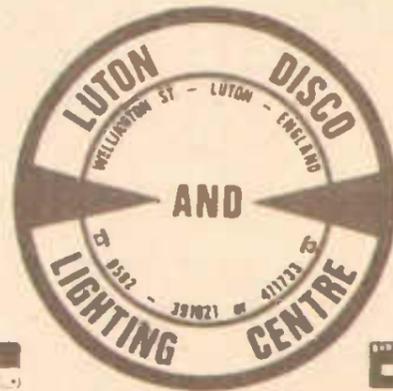
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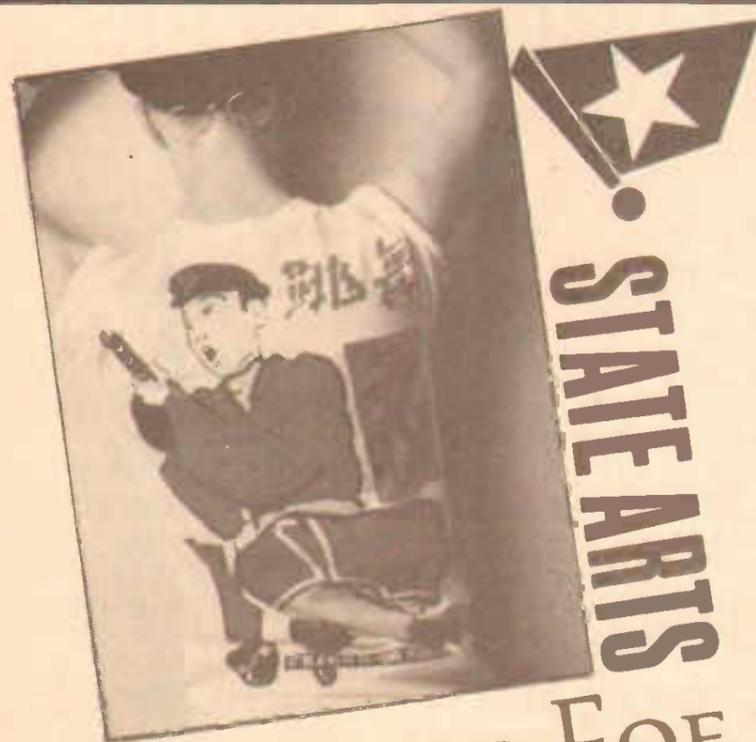
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MARC. I LOVE YOU. AMANDA X.

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Sacred Sheena

I BELIEVE Sunie must have started her review of Sheena Easton's latest album with her last sentence in order to appear smart and then worked backwards from there.

It also worries me that Sunie regards Sheena as a feeble singer, as I think anyone with any knowledge of singing would regard this comment as ludicrous.

As for the content of Sheena's latest album, I wonder if Sunie really gave it a proper listening. Songs by Janis Ian are not normally regarded as 'clichéd dross'.

Also, stop categorising Sheena alongside the phoney MOR groups. Sheena has proved on numerous occasions what a great true artist she really is. Come on Sunie, don't be such a jealous bitch!

Alastair King, London
● Backwards work and words last my with reply this starting clever be I'll well

Beat crazy

SO YOLANDE Jackson reasons that any group would drop their social conscience like a hot brick if their record sales took a dive. Hasn't she ever heard of the Beat? OK, so their more recent songs haven't made as big an impact as 'Tears Of A Clown' and they probably can't claim to be the richest band around, but they're certainly one of the best and they put their money where their mouth is.

They donated the royalties from 'Best Friend'/'Stand Down Margaret' to the Anti Nuclear

Campaign. They keep admission prices to their concerts as low as possible, bearing in mind that a lot of their fans are unemployed. And their songs tell of political and social comment — 'Stand Down Margaret', 'Get A Job', 'Cheated' and 'Drowning' to name a few.

Not the greatest chart busting formula (I'm sure the Beat would agree) but at least they stick to their guns, which is more admirable than getting to number one.

Ms Jackson also seems to find something wrong with groups making money. If they didn't make a living from music they'd just have another job instead, if they could get one, that is.

She moans that the record industry creates wealth for itself, but doesn't she realise that every business has to make money, or else it wouldn't be there.

Granted the record buying public get skinned but EMI and Co aren't the only villains — you only have to look at the clothes industry to see that. But what can you do about it? To quote the Beat:

*'It's the training for the funfair
You get taken for a ride'*

Sandra Buck, Cheshire

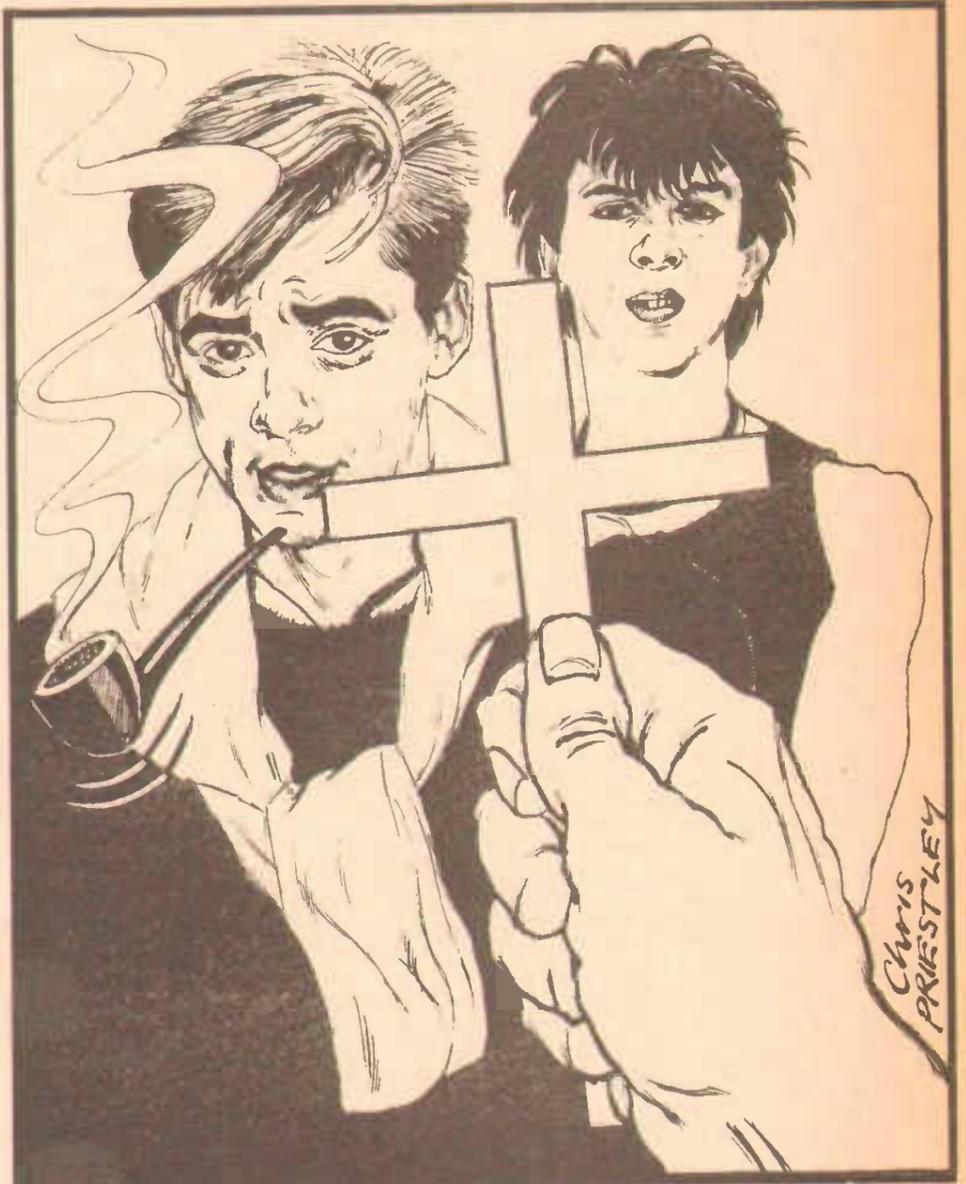
● You're not a Beat fan, by any chance?

Animal farm

I AM not an incensed Haircut 100 fan, simply a mystified one. How can anyone say that they prefer that runt sized little squirt Midge Ure to Nick Heyward?

So Nick looks like a dehydrated frog does he? Well in that case your mentally mal-adjusted reader will have to agree that his, hers or its precious Mr Ure pays more than a passing resemblance to an under sized overblown puffa fish with acute constipation.

I wish I could laugh at pictures of Mr Ure, but every time I see the tiny Scottish dwarf I'm violently sick all



SO THE sickly Nick Heyward says that 'it's getting a bit silly' living with his mother.

I suggest he finds himself a flat with the equally pallid Marc Almond. Their landlord, on seeing this pair of phantasms, would immediately seek the aid of an exorcist who would then rid the world of two of the most nauseating beings ever.

Deena Tallon, Manchester

● Marc Almond's so similar to Nick's mum, I'd doubt you'd notice the difference

over the place and I have to lie down in a darkened room clutching my copy of 'Pelican West' for comfort.

As for Haircut 100's audience growing up and turning to bands with more class, your reader seems to have forgotten about a certain Scottish group called Slik — or should I have said Sick — who were carbon copies of the Bay City Rollers, who churned out pathetic, tuneless noise by the barrow load. The lead singer was none other than Midge Ure.

All right, so Nick Heyward might not be Mr Universe but at least he doesn't need a ladder to step off the kerb like that ugly haggis does.

Allison Trevallion, Ealing

● On behalf of the animal liberation front, stop criticising poor animals

Mocking words

I WAS horrified to see a picture of the Belle Stars on Sunie's page recently. It seems that wherever there are free drinks to be had or a camera to pose in front of, they're there.

I was even more horrified to learn that the follow-up to their dreadful

'Clapping Song' would be another cover 'Mockingbird'.

I urge all you critics at RECORD MIRROR and elsewhere to crucify 'Mockingbird' when it comes out and urge all you record buyers *not* to buy it.

Ban the Belle Stars . . . they're the pits, man!

Francis Wood, London

● Well it's out, and no one has

Salad days

DEAR (OR should I say 'listen 'ere') Robin Smith.

In future would you please stick with the song reviews! I refer to your uncalled for remark about my hero Marco.

Rude remarks about weight are the lowest form of abuse, and are very hurtful. If you want to drop big hints about overweight people, then I suggest you get a job with a slimmer's mag or better still, go and criticise a Russian weight lifter. Maybe then we'll get a new song reviewer — hurrah!

I can tell you now that I'd rather go out with Marco than a charmless sod like you, anyway.

Benny Hill, Oxon

● The only fat thing that's attractive about Marco is his wallet

Fan mail

I WOULD just like to take this chance to say what a fabulous music paper RECORD MIRROR is, and now that it has been made into a magazine it is a pleasure to read.

It is the best music magazine that there is, beating the other three by a marathon.

D Sullivan, Lambeth, London

● Okay Eric Fuller, the game is up — we know it's you

I HAVE been a regular reader of your music paper ever since you first started. I have watched you swallow up other pop music papers over the years and yet every time it goes up in price, it goes down in size. You should be the biggest and have more pages than any other paper.

You made such a big fuss about your new look magazine and yet you didn't have the decency to notify your readers a week before about the price going up.

What a lousy way to treat your readers! Don't forget that without them your paper's had it and your staff would be out of a job. Never take things for granted.

No hard feelings, but next time let us know about the price rise. W Pickles, Rossendale, Lancs.

● Sorry we forgot to mention the rise — we were so carried away with the new look RM that we forgot about it. But with regards to your plea for us to have more pages — surely quality comes before quantity?

Making Hey!



Pic by Paul Cox

PYONG! IT'S Hey! Elastica. Their name describes them perfectly — they're an exclamation of jangly, snappy pop.

Based in Edinburgh, the eccentric six piece have been together since the beginning of this year, and the speed at which the group has taken off has left them bemused and pinching one another.

"It all happened so fast that the only time I feel it's real is when I'm up there on stage," says guitarist Shez — he's the one with the Mohican hair-do. "Our first gig attracted a manager, our third a publishing contract, and the

record company came hot on its heels."

Comprising two female vocalists Giles and Sam, two guitarists B and Shez, George the bass player and Keith the drummer, Hey! Elastica just finished a string of support dates with Simple Minds, and their first single 'Eat Your Heart Out' comes out next week.

They're a colourful bunch, cheerful and confident in a world of stony faced musicians in grey raincoats. Giles trained to be a hotel manageress, but couldn't get a job because of her pink hair, Shez worked in an assessment centre for young people and Sam studied window dressing. All of them have played in other groups

and Hey! Elastica came together in a rather haphazard way.

"When I met B we hit it off instantly and immediately came up with four songs, which encouraged us to start a group," says Shez. "The girls came later — to start with we had a horn player, but he was into experimental jazz. It got to be unpredictable, we'd be onstage and he'd burst off into a completely different song to the one we were playing. If we were rehearsing and he came up with a good break, we'd say, 'Oh, play that bit for the chorus' and he'd reply that he could think of 370 variations which would fit in!"

Eventually the horn player went, to be replaced by Sam

and Giles.

"It's been suggested that because we've been so successful already we're working to a rigid formula," Shez says, "but I think there's more diversity in our half hour set than loads of other groups put together."

"With two girls, two guitars and bass and drums you can do anything," Giles adds. "I think the hardest thing for us was having to get to know one another dead fast. It was like being force-fed chickens!"

"B had seen Sam and I singing in another group and asked us if we'd like to join his band and we jumped at the chance."

Here's to a group that'll stretch far . . .

by Daniela Soave

RECORD MIRROR



CaVa CaVa

DOLLAR'S THEREZA BAZAR is the only woman who can refresh Steven Parris.

When CaVa CaVa's singer is tired he unwraps a poster of Thereza and sings to it. "I feel ten times better," he says. "I think she's quite a woman, every man's dream. She's so perfect and petite, but I think that if I ever met Thereza it might spoil my relationship with her. I prefer to put her on a pedestal and worship from afar."

Steven is Bournemouth's answer to Marc Almond, a composer of witty and sad pop songs like the excellent "Where's Romeo" which is steaming up the charts. The other members of the band are Richard Nixon on guitar, Jon Hallett on bass and keyboards, and Derek Ritchie on drums. "Where's Romeo" is their first ever single.

"We met up to do the music for a sixth form dance," says Richard. "It worked out pretty well so we thought it would be a good idea to form a permanent band. We took a break during the summer holidays and then got back together. That break was good for us, it meant we could get away from each other and develop all sorts of ideas."

When CaVa CaVa did a stint in Bournemouth, disc jockey Peter Powell took them under his wing and pretty soon they landed a deal with Regard Records. Absolutely no expense is being spared promoting

CaVa CaVa. The shirt Steven is wearing in this glorious colour picture cost £1,000. That's right, one thousand green smackers.

It was designed by a lady called Rawena and the artwork is also being used on promotional T-shirts.

"I think we're closer to Duran Duran than Haircut 100 in looking good," says Derek. "But I hope we have our own identity. I mean we're not out to copy anybody."

DEREK speaks with a weird Scottish-American accent. He moved over to the States when he was a kid — but he was so fed up with the music over there that he couldn't wait to get back to Britain!

"The music over there is a bit like torture," he says. "It's all Foreigner and that kind of stuff. I liked early Blondie because it sounded very English, so I decided to move back here again. It's nice to be able to play good music again."

The Bournemouth area isn't exactly the best place for a young band to flourish, but CaVa CaVa have built up a cult following there.

"Sometimes it's difficult spotting young people, because the old folks retire to that part of the coast," says Derek. "It's a bit of a graveyard really, you have to do something, otherwise you'd go mad."

"But there's a lot of back stabbing between bands there," adds Steven. "I feel that if we united we could make something out of the area, but it's not on the map yet."

CAVA CAVA say their influences range from Bowie to the Cure (Ugh).

"We used to sound very meaningful before we got poppier," says Richard. "I got interested in music when I went up to my sister's bedroom one afternoon and stole all her records. I was about 11 or 12 at the time. Up until then nothing really important had happened in my life."

"We were really quite bad boys really," says Steve. "When we were younger we used to hang around with the yobbos and to stop ourselves getting beaten up we had to become the jesters."

"Music has become our salvation. I guess I've always admired Bowie because he's been through so many changes but he's still good. He's a very important part of music and everybody respects him."

"I hope that doesn't sound boring, it's just the way I truly feel."

Steven was looking through a phrase book one day and decided that CaVa CaVa (roughly translated it means okay okay) was a good name.

"It sounds a bit like Duran Duran but that can't be helped," he says. "I'd have difficulty comparing us with anybody else."

Steven says that "Where's Romeo" took about 10 minutes to write and he even thought of chucking it in the waste bin,

because he thought it wasn't good enough.

"But there's come a time when you have to commit yourself and put your work on display," he says. "A title will come into my head and then I start on the words."

"The single is about a Popeye the Sailor character who walks around a village. He's a bit nasty, but when he's gone the people miss him in a strange kind of way."

"Like Marc Almond I guess the two sides of love fascinates me. The purity of love, and the blackness and corruption that happens to it."

"But I still think love makes the world go around. Ooh yes, I'm very romantic, it gives me something to cling to."

Tight Fit's producer Tim Friese Greene produced "Where's Romeo" and he'll be working on the next single and the album they will begin shortly. The title might be "The Colours Of Love".

"I like to express all the emotions of love," says Steven. "We're so busy these days that we're getting to the point where I have to write songs on trains, but I think we can cope with that kind of pressure."

"Sometimes I need to be surrounded by people and sometimes I need to be totally alone. I'm just a confused little boy."

ROBIN SMITH

US 45s

- 1 2 ABRACADABRA, The Steve Miller Band, Capitol
- 2 4 JACK AND DIANE, John Cougar, Riva/Mercury
- 3 1 HARD TO SAY I'M SORRY, Chicago, Full Moon/Warner Bros
- 4 3 EYE OF THE TIGER, Survivor, Scotti Bros
- 5 5 YOU SHOULD HEAR HOW SHE TALKS ABOUT YOU, Melissa Manchester, Arista
- 6 9 EYE IN THE SKY, The Alan Parsons Project, Arista
- 7 12 WHO CAN IT BE NOW? Men At Work, Columbia
- 8 18 SOMEBODY'S BABY, Jackson Browne, Asylum
- 9 8 HURTS SO GOOD, John Cougar, Riva
- 10 11 LOVE IS IN CONTROL, Donna Summer, Geffen
- 11 10 TAKE IT AWAY, Paul McCartney, Columbia
- 12 14 YOU CAN DO MAGIC, America, Capitol
- 13 13 LOVE WILL TURN YOU AROUND, Kenny Rogers, Liberty
- 14 15 BLUE EYES, Elton John, Geffen
- 15 21 I KEEP FORGETTIN', Michael McDonald, Warner Bros
- 16 16 THINK I'M IN LOVE, Eddie Money, Columbia
- 17 17 ONLY TIME WILL TELL, Asia, Geffen
- 18 20 LET ME TICKLE YOUR FANCY, Jermaine Jackson, Motown
- 19 22 HOLD ON, Santana, Columbia
- 20 25 DO YOU WANNA TOUCH ME, Joan Jett & The Blackhearts, Boardwalk
- 21 26 I RAN, A Flock Of Seagulls, Jive/Arista
- 22 24 WHAT'S FOREVER FOR, Michael Murphey, Liberty
- 23 23 HOT IN THE CITY, Billy Idol, Chrysalis
- 24 27 BIG FUN, Kool & The Gang, De-Lite
- 25 29 JUMP TO IT, Aretha Franklin, Arista
- 26 30 GLORIA, Laura Branigan, Atlantic
- 27 36 BREAK IT TO ME GENTLY, Juice Newton, Capitol
- 28 28 NEVER BEEN IN LOVE, Randy Meisner, Epic
- 29 31 VOYEUR, Kim Carnes, EMI America
- 30 33 MAKE BELIEVE, Toto, Columbia
- 31 34 YOU DROPPED A BOMB ON ME, The Gap Band, Experience
- 32 7 HOLD ME, Fleetwood Mac, Warner Bros
- 33 35 THE ONE YOU LOVE, Glenn Frey, Asylum
- 34 43 DON'T FIGHT IT, Kenny Loggins with Steve Perry, Columbia
- 35 46 GYPSY, Fleetwood Mac, Warner Bros
- 36 39 YOU DON'T WANT ME ANYMORE, Steel Breeze, RCA
- 37 37 HOLDIN' ON, Tane Cain, RCA
- 38 38 OH JULIE, Barry Manilow, Arista
- 39 51 HEART ATTACK, Olivia Newton-John, MCA
- 40 40 LET IT BE ME, Willie Nelson, Columbia
- 41 41 WORKIN' FOR A LIVIN', Huey Lewis And The News, Chrysalis
- 42 6 EVEN THE NIGHTS ARE BETTER, Air Supply, Arista
- 43 49 LOVE COME DOWN, Evelyn King, RCA
- 44 44 YOU KEEP RUNNIN' AWAY, .38 Special, A&M
- 45 45 SHOULD I STAY OR SHOULD I GO, The Clash, Epic
- 46 50 UP WHERE WE BELONG, Joe Cocker and Jennifer Warnes, Atlantic
- 47 47 STILL IN THE GAME, Steve Winwood, Island
- 48 48 JOHNNY CAN'T READ, Don Henley, Asylum
- 49 52 SWEET TIME, REO Speedwagon, Epic
- 50 55 ATHENA, The Who, Warner Bros
- 51 56 NOBODY, Sylvia, RCA
- 52 58 HEARTLIGHT, Neil Diamond, Columbia
- 53 54 I WILL ALWAYS LOVE YOU, Dolly Parton, RCA
- 54 65 I GET EXCITED, Rick Springfield, RCA
- 55 61 STEPPIN' OUT, Joe Jackson, A&M
- 56 63 MICKEY, Toni Basil, Radialchoice/Virgin
- 57 62 MACHINERY, Sheena Easton, EMI-America
- 58 57 VACATION, The Go-Go's, IRS
- 59 64 TAKE THE L, The Motels, Capitol
- 60 66 THE LOOK OF LOVE, ABC, Mercury

US LPs

- 1 1 AMERICAN FOOL, John Cougar, Riva/Mercury
- 2 2 MIRAGE, Fleetwood Mac, Warner Bros
- 3 3 ABRACADABRA, The Steve Miller Band, Capitol
- 4 4 ASIA, Asia, Geffen
- 5 5 EMOTIONS IN MOTION, Billy Squier, Capitol
- 6 6 PICTURES AT ELEVEN, Robert Plant, Swan Song
- 7 7 GOOD TROUBLE, REO Speedwagon, Epic
- 8 8 VACATION, The Go-Go's, IRS
- 9 9 CHICAGO 16, Chicago, Full Moon/Warner Bros
- 10 10 EYE OF THE TIGER, Survivor, Scotti Bros
- 11 12 EYE IN THE SKY, The Alan Parsons Project, Arista
- 12 22 IF THAT'S WHAT IT TAKES, Michael McDonald, Warner Bros
- 13 13 GET LUCKY, Lover Boy, Columbia
- 14 14 GAP BAND IV, Gap Band, Total Experience
- 15 16 BUSINESS AS USUAL, Men At Work, Columbia
- 16 11 DAYLIGHT AGAIN, Crosby Stills and Nash, Atlantic
- 17 17 A FLOCK OF SEAGULLS, A Flock of Seagulls, Jive/Arista
- 18 18 COMBAT ROCK, The Clash, Epic
- 19 19 HEY RICKY, Melissa Manchester, Arista
- 20 20 DONNA SUMMER, Donna Summer, Geffen
- 21 21 SCREAMING FOR VENGEANCE, Judas Priest, Columbia
- 22 — IT'S HARD, The Who, Warner Bros
- 23 23 NO CONTROL, Eddie Money, Columbia
- 24 24 JUMP TO IT, Aretha Franklin, Arista
- 25 25 ZAPP II, Zapp, Warner Bros
- 26 27 SHANGO, Santana, Columbia
- 27 32 ROUGH DIAMONDS, Bad Company, Swan Song
- 28 28 TALKING BACK TO THE NIGHT, Steve Winwood, Island
- 29 29 BUILT FOR SPEED, Stray Cats, EMI-America
- 30 31 IMPERIAL BEDROOM, Elvis Costello, Columbia
- 31 — HIGH ADVENTURE, Kenny Loggins, Columbia
- 32 33 HOOKED ON SWING, Larry Elgart and His Manhattan Swing Orchestra, RCA
- 33 15 ROCKY III, Soundtrack, Liberty
- 34 34 LOVE WILL TURN YOU AROUND, Kenny Rogers, Liberty
- 35 35 ALWAYS ON MY MIND, Willie Nelson, Columbia
- 36 38 HOOK ON CLASSICS II, Royal Philharmonic Orchestra, RCA
- 37 37 MOUNTAIN MUSIC, Alabama, RCA
- 38 39 NIGHT AND DAY, Joe Jackson, A&M
- 39 55 I CAN'T STAND STILL, Don Henley, Elektra
- 40 40 ONE ON ONE, Cheap Trick, Epic
- 41 41 TUG OF WAR, Paul McCartney, Columbia
- 42 42 TOTO IV, Toto, Columbia
- 43 46 BAD TO THE BONE, George Thorogood & The Destroyers, EMI-America
- 44 26 DREAMGIRLS, Original Cast, Geffen
- 45 30 THREE SIDES LIVE, Genesis, Atlantic
- 46 49 MISSING PERSONS, Missing Persons, Capitol
- 47 47 SPECIAL FORCES, .38 Special, A&M
- 48 48 TANTALIZING HOT, Stephanie Mills, Casablanca
- 49 50 NO FUN ALOUD, Glenn Frey, Elektra
- 50 53 ALL FOUR ONE, The Motels, Capitol
- 51 51 JANE FONDA'S WORKOUT RECORD, Jane Fonda, Columbia
- 52 54 LET ME TICKLE YOUR FANCY, Jermaine Jackson, Motown
- 53 — ROCK IN A HARD PLACE, Aerosmith, Columbia
- 54 58 FAST TIMES AT RIDGEMONT HIGH, Soundtrack, Full Moon/Asylum
- 55 56 NOW AND FOREVER, Air Supply, Arista
- 56 59 ABOMINO, Uriah Heep, Mercury
- 57 60 NON STOP ECSTATIC DANCING, Soft Cell, Sire
- 58 63 EDDIE MURPHY, Eddie Murphy, Columbia
- 59 67 BAD REPUTATION, Joan Jett And The Blackhearts, Boardwalk
- 60 61 THIS ONE'S FOR YOU, Teddy Pendergrass

INDIE LPs

- 1 1 UPSTAIRS AT ERIC'S, Yazoo, Mute STUMM 4
- 2 2 SONGS TO REMEMBER, Scritti Politti, Rough Trade ROUGH 20
- 3 3 THE SINGLES ALBUM, UB40, Graduate GRADLSP 3
- 4 5 SENSE AND SENSUALITY, Au Pairs, Kamera KAM 010
- 5 3 CHRIST THE ALBUM, Crass, Crass BOLLOX 202
- 6 6 CITY BABY ATTACKED BY RATS, Charged GBH, Clay CLAYLP 4
- 7 8 PUNK AND DISORDERLY — FURTHER CHARGES, Various, Anagram GRAM 001
- 8 6 JUNKYARD, Birthday Party, 4AD CAD 207
- 9 9 GARLANDS, Cocteau Twins, 4AD CAD 211
- 10 18 ELIGIBLE BACHELORS, Monochrome Set, Cherry Red B RED 34
- 11 10 THE LORDS OF THE NEW CHURCH, Lords Of The New Church, Illegal ILP 009
- 12 14 WE ARE... THE LEAGUE, Anti-Nowhere League, WXYZ LMNOP 1
- 13 17 SPEAK AND SPELL, Depeche Mode, Mute STUMM 8'
- 14 13 FOURTH DRAWER DOWN, Associates, Situation 2 SITU 2
- 15 16 THE WILD ONES, Cockney Rejects, Arena AKA 1
- 16 15 IN THE FLAT FIELD, Bauhaus, 4AD CAD 13
- 17 11 SOWETO, Various, Rough Trade ROUGH 37
- 18 12 2 x 45, Cabaret Voltaire, Rough Trade ROUGH 41
- 19 19 SKIDIP, Eek-A-Mouse, Greensleeves GREL 41
- 20 22 HI-YO SILVER AWAY! Lone Ranger, Greensleeves GREL 41



SCRITTI: remembered at 2

- 21 — A DISTANT SHORE, Tracey Thorn, Cherry Red M RED 35
- 22 20 LIVE AT THE ROUNDHOUSE, Pink Fairies, Big Beat WIK 14
- 23 25 PUNK AND DISORDERLY, Various, Abstract AABT 100
- 24 — BILLY SUPER DUPER, Marc Bolan, Marc ABOLAN 4
- 25 29 MOVEMENT, New Order, Factory FACT 50
- 26 21 THERMO-NUCLEAR SWEAT, Defunkt, Hannibal HNBL 1311
- 27 23 DR HECKLE AND MR JIVE, Pig Bag, Y Y17
- 28 30 RHYTHM COLLISION, Ruts, Bohemian BOLP 4
- 29 28 BEST OF THE DAMNED, Damned, Big Beat DAM 3
- 30 24 GREATEST HIT, Blue Orchids, Rough Trade ROUGH 36

by ALAN JONES

ONE OF the endearing aspects of the chart is the way old favourites occasionally return to active service. Such a record is the Animals' 'House Of The Rising Sun', a haunting classic dominated by Eric Burdon's incredibly bluesy vocals and Alan Price's excellent organ arrangement.

The song is a traditional lament, telling the story of a once-proud New Orleans woman driven into prostitution by poverty. The original, more earthy version was a required ingredient of negro blues acts from about the 1920s. But it was Josh White who first brought the song to the attention of white audiences when he incorporated the song into his act in the forties.

Guitarist Dave Von Ronk, a popular performer in Greenwich Village's coffee houses in the early sixties, was sufficiently impressed by White's interpretation of the song to reproduce it note for note at his gigs. One of his friends at this time was a youthful Bob Dylan. It was Von Ronk who taught Dylan the song which subsequently appeared on Dylan's eponymous debut LP in 1961.

Dylan was heralded as something of a genius and gathered admirers from near and far — and even from Newcastle. Alan Price and Eric Burdon, the creative nucleus around which the Animals were formed, were so taken by Dylan's LP that they launched their career with a bluesy adaptation of 'Baby Let Me Take You Home', a song which appeared on 'Bob Dylan' under the title 'Baby Let Me Follow You Down'. It was a record which predated



THE ANIMALS: a three time classic

the current indie boom, being released on the Animals own label and selling out its initial pressing on local sales. Record producer Mickie Most was sufficiently impressed to sign the group to Columbia and supervised a new recording of the song which reached number 21 in the chart. Having found success with one song from Dylan's album the Animals picked 'House Of The Rising Sun' as a follow-up.

Its success exceeded their wildest dreams. It reached number one in Britain three weeks after release. Two months later it dethroned the Supremes' 'Where Did Our Love Go' to capture the number one spot on the US chart. The Animals thus joined Vera Lynn, David Rose, the Tornados, the Beatles and Peter Gordon as the only British acts to have topped the US chart at that point.

Worldwide the single sold nearly two million. In Britain it was the 83rd best-selling single of the sixties, and returned to the chart in 1972, reaching

number 25 when reissued on Mickie Most's RAK label. Ten years on and it's turned up again. Whilst applauding its return on the grounds of artistic merit, I can't help wondering if those 75p three-track picture discs flying out of my local chart return shop had rather more to do with it than anything so frivolous as quality and class. But that's another story.

'The Kids From Fame' has proved a lucrative moneyspinner for BBC Records. So far the album has spent seven weeks atop the chart fighting off the challenges of Yazoo, Cliff Richard et al. In so doing it has clocked up sales of over 500,000, a total far in excess of that recorded by the Beeb's only previous number one, 'The Official BBC Album Of The Royal Wedding'. Nevertheless, there is one series of BBC LPs which still has a slight edge on 'The Kids From Fame'. Unlikely as it may seem it is an honour which falls to the BBC's sound effects department whose diverse offerings — ranging from 'beheading' and 'man

being stretched on a rack' to the more wholesome 'dog barking' and 'telephone ringing' — have so far filled thirty LPs with a combined sales total of over 600,000.

Talking of the Beeb, Auntie comes up trumps this week with the release of 'Goon Show Classics Volume 9', comprising two more of Spike Milligan's brilliant, ageless scripts as broadcast on the BBC Home Service in 1959. As a fairly recent convert to the Goons I am constantly amazed by the incredibly high quality of Milligan's output. The BBC archives apparently contain a total of 128 Goon Shows, of the 241 recorded, The Goon Show Classics series started in 1974, so at the current rate of progress 'Goon Show Classics Volume 64' should complete the series in about 50 years time.

Carly Simon's 'Why' is her biggest hit here since 'Nobody Does It Better' in 1977. The latter had the good fortune to be theme to the highly successful movie 'The Spy Who Loved Me'. 'Why's' origins are a little less grand, it being one of several Nile Rodgers and Bernard Edwards songs commissioned for the disastrous 'Soup For One' movie which came out earlier this year to a merciless panning from the critics. In America at least, Simon's record suffered from association with the movie, reaching only number 74. The soundtrack album fared even worse, peaking at number 199 in Billboard's listings. Rodgers and Edwards' tally of British and American hits is now 20 in a shade under five years.

INDIE 45s

- 1 4 LEAVE IN SILENCE, Depeche Mode, Mute BONG 1
- 2 5 SO HERE I AM, UB40, DEP International, 7DEP (12DEP) 5
- 3 3 DON'T GO, Yazoo, Mute (12) YAZ 001
- 4 4 BLED FOR ME, Dead Kennedys, Statik/Alternative Tentacles STAT 22
- 5 6 WARRIORS, Blitz, No Future 01 16
- 6 10 MUTANT ROCK, Meteors, WXYZ ABCD 5
- 7 5 JACQUES DERRIDA/ASYLUMS IN JERUSALEM, Scritti Politti, Rough Trade RT 111(T) (P)
- 8 14 HAVE YOU GOT 10P? (EP), Ejected, Riot City RIOT 14
- 9 9 RISING FROM THE DREAD (EP), UK Decay, Corpus Christi CHRIST ITS 1
- 10 13 BELA LUGOSI'S DEAD, Bauhaus, Small Wonder WEENY 2
- 11 8 BEASTS (EP), Sex Gang Children, Illuminated ILL 1112
- 12 7 RUN LIKE HELL/UP YER BUM, Peter & The Test Tube Babies, No Future 01 15
- 13 17 ONLY YOU, Yazoo, Mute 7MUTE (12 MUTE) 020
- 14 36 THE STRANGER, Dead Or Alive, Black Eyes BE 2
- 15 25 SUICIDE BAG (EP), Action Pact, Fallout FALL 003
- 16 16 FACE THE FACTS, Ikon AD, Radical Change RC3
- 17 23 PARANOID, Black Sabbath, NEMS NE(P)1
- 18 11 RELIGIOUS WARS, Subhumans, Spiderleg SDL 7
- 19 15 LOVE AT FIRST SIGHT, Gist, Rough Trade RT 085
- 20 12 WHATEVER IS HE LIKE? Farmers Boys, Backs 7NCH 001
- 21 29 GENTLE MURDER (EP), Mayhem, Riot City RIOT 13
- 22 22 PAST MEETS PRESENT, Weekend, Rough Trade RT 107

- 23 28 LOVE WILL TEAR US APART, Joy Division, Factory FAC 23
- 24 26 OPEN YOUR EYES, Lords Of The New Church, Illegal ILS 0030
- 25 — LIFE ON THE LINE, Fad Gadget, Mute 7MUTE024
- 26 19 REASONS FOR EXISTENCE (EP), Subhumans, Spiderleg SDL 5
- 27 21 SHELTERS FOR THE RICH, Disruptors, Radical Change RC 2
- 28 20 I MELT WITH YOU, Modern English, 4AD AD212
- 29 31 SOCIETY'S REJECTS (EP), Maumaus, Pax PAX 6
- 30 24 TEMPTATION, New Order, Factory FAC 63(12)
- 31 30 NIGHT AND DAY, Everything But The Girl, Cherry Red CHERRY 37
- 32 43 MARCH VIOLETS (EP), March Violets, Merciful Release MR 013
- 33 39 VIVA LA REVOLUTION, Adicts, Fall Out FALL 002
- 34 — KNIFE SLITS WATER, A Certain Ratio, Factory FAC 62
- 35 40 SUMMER IN THE CITY, Tik & Tok, Survival SUR (12)007
- 36 34 SOMETHING ON MY MIND, Pale Fountains, Operation Twilight OPT 009
- 37 27 WOMAN, Anti-Nowhere League, WXYZ ABCD(P) 4
- 38 18 17 YEARS OF HELL (EP), Partisans, No Future OI 12
- 39 37 FARCE (EP), Rudimentary Peni, Crass 221984/2
- 40 45 THE PEEL SESSIONS (EP), Nightingales, Cherry Red 12CHERRY 44
- 41 38 F*** THE TORIES, Riot Squad, Rondelet ROUND 23
- 42 32 TEENAGER IN LOVE, Eraserhead, Flickknife FLS 210
- 43 41 THE HOUSE THAT MAN BUILT (EP), Conflict, Crass 221984/1
- 44 42 FAITHLESS, Scritti Politti, Rough Trade RT 101(T)
- 45 35 SICK BOY, GBH, Clay CLAY 11
- 46 44 WAIT FOR THE BLACKOUT/JET BOY, JET GIRL, Damned/Captain Sensible, Big Beat NS(P) 7
- 47 33 JUST ANOTHER HERO, One Way System, Anagram ANA 1
- 48 46 F*** THE WORLD (EP), Chaotic Discord, Riot City RIOT 10
- 49 47 MORE TROUBLE COMING EVERY DAY, Zounds, Rough Trade RT 098
- 50 49 SURVIVAL, Defects, WXYZ ABCD 3

5 Flashback 10 15

September 17, 1977

- 1 WAY DOWN, Elvis Presley
- 2 MAGIC FLY, Space
- 3 SILVER LADY, David Soul
- 4 OXYGENE, Jean Michel Jarre
- 5 DEEP DOWN INSIDE, Donna Summer
- 6 FLOAT ON, The Floaters
- 7 NOBODY DOES IT BETTER, Carly Simon
- 8 NIGHTS ON BROADWAY, Candi Staton
- 9 ANGELO, Brotherhood of Man
- 10 TELEPHONE MAN, Meri Wilson

September 16, 1972

- 1 MAMA WEER ALL CRAZEE NOW, Slade
- 2 YOU WEAR IT WELL, Rod Stewart
- 3 IT'S FOUR IN THE MORNING, Faron Young
- 4 VIRGINIA PLAIN, Roxy Music
- 5 SUGAR ME, Lynsey de Paul
- 6 STANDING IN THE ROAD, Blackfoot Sue
- 7 ALL THE YOUNG DUDES, Mott The Hoople
- 8 AIN'T NO SUNSHINE, Michael Jackson
- 9 I GET THE SWEETEST FEELING, Jackie Wilson
- 10 HOW CAN I BE SURE, David Cassidy

September 16, 1967

- 1 LAST WALTZ, Engelbert Humperdinck
- 2 I'LL NEVER FALL IN LOVE AGAIN, Tom Jones
- 3 SAN FRANCISCO, Scott McKenzie
- 4 EXCERPT FROM A TEENAGE OPERA, Keith West
- 5 LET'S GO TO SAN FRANCISCO, The Flowerpot Men
- 6 ITCHYCOO PARK, The Small Faces
- 7 EVEN THE BAD TIMES ARE GOOD, The Tremeloes
- 8 HEROES AND VILLAINS, The Beach Boys
- 9 JUST LOVING YOU, Anita Harris
- 10 WE LOVE YOU/DANDELION, The Rolling Stones



The Ultra tour

Mari dates

MARI WILSON goes out on the road at the end of the month — after supporting Roxy Music on their tour.

She plays Preston Polytechnic September 28, Blackpool Scamps 30, Swansea University October 1, Cardiff University 2, Reading University 5, Lancaster Sugar House 6, Edinburgh University 7, Stirling University 8, Strathclyde University 9, Redcar Coatham Bowl 10, Liverpool Royal Court 14, Salford University 15, Sheffield University 16, Plymouth Top Rank 18, Brunel University 21, Nottingham University 26, Leeds Polytechnic 18 and Newcastle University 30.

Collins mix

PHIL COLLINS releases a new album in November ... even though he's still on tour with Genesis.

The new album is called 'Hello ... I Must Be Going' and follows up his 'Face Value' LP which came out last year.

It was recorded before he went off on the road with Genesis and features Earth Wind & Fire's horn section among its musicians. Collins plays drums, keyboards and bass.

A single called 'Thru' These Walls' comes out next week.

All the songs are Collins' compositions except for one cover of a Motown hit — but he's keeping that a secret until the album comes out.

Diamond cuts

DIAMOND HEAD follow their Reading appearance with a tour of their own.

The tour follows a live album called 'Borrowed Time', out on October 1.

The Brummie heavy metal merchants start their tour at Manchester Apollo on October 28. The Newcastle City Hall 29, Glasgow Apollo 30, Middlesbrough Town Hall 31, London Hammersmith Odeon November 1, Sheffield City Hall 2, Ipswich Gaumont 3, Derby Assembly Rooms 4, Oxford Apollo 5, Bradford St George's Hall 7, Bristol Colston Hall 8, Birmingham Odeon 9 and Portsmouth Guildhall 10.

Tickets are £3.50.



ULTRAVOX: having trouble keeping their trousers up

ULTRAVOX HIT the road for another tour this Autumn ... and it will take in a massive 29 dates!

It's their first tour since last year and starts in November.

The live concerts follow the release of the band's new album which comes out on October 15.

Called 'Quartet', the LP features nine new songs including their 'Reap The Wild Wind' single. It is produced by veteran Beatles producer George Martin.



SQUEEZE: Glenn Tilbrook

Pressing engagements

SQUEEZE ARE going out on the road again ... following a sell-out appearance at London's now defunct Fair Deal earlier this year.

And the band are to release a greatest hits album some time in October, although it will be given an original title.

A single is also planned for next month, but the band have yet to decide on which number to put out. An album of new material will

They start their shows at Dublin's Francis Xavier Hall on November 10 and 11 before playing Belfast Mayfield Leisure Centre 12, Dundee Caird Hall 14, Newcastle City Hall 15 and 16, Edinburgh Playhouse 17, Glasgow Apollo 18, Ipswich Gaumont 20 and 21, Gloucester Leisure Centre 22, Leicester De Montfort Hall 23, Manchester Apollo 24, Sheffield City Hall 25, Blackpool Opera House 27, Liverpool Empire 28, Birmingham Odeon 29, Brighton Centre 30, London Hammersmith Odeon December 2, 3, 4 and 5, Shepton Mallet Showering Pavilion 6, Cardiff St David's Hall 7, St Austell Cornwall Coliseum 8, Poole Arts Centre 10, Southampton Gaumont 11, Oxford Apollo 12 and Nottingham Royal Centre 13.

The tour is so tightly packed that the group play two concerts nightly at Birmingham, Liverpool, Manchester, Southampton and their second Dublin concert.

● **HOW TO BOOK:** Tickets are £5 and £4 except Gloucester, Shepton Mallet and Poole where they all cost £5 and London where they are priced at £5.50, £4.50 and £3.50

All the tickets are available from box offices now except Shepton Mallet where they can be bought by post from PO Box 4, Altrincham, Cheshire WA14 2JQ.

Postal orders only should be made payable to Kennedy Street Enterprises and enclosed with a SAE. Tickets are also available from Bristol Virgin Records, Bath Music Market, Midsummer Norton Records Unlimited, Yeovil Acorn Records, Shepton Mallet Pathway Records, Taunton Bath Place Records and Trowbridge and Frome Music Man.



Pauline Black solo single

EX-SELECTER singer Pauline Black releases her first solo single next week.

It's a reworking of an Alan Toussaint — of Little Feat — song called 'Shoo-ra, Shoo-ra' and features Specials mentor Jerry Dammers on keyboards.

She also hosts a TV quiz show called 'Hold Tight!' before recording an album.

not come out until the new year.

Squeeze play the Sheffield Lyceum on October 23, Hull City Hall 24, Edinburgh Playhouse 25, Newcastle City Hall 26, Bradford St George's Hall 27, Liverpool Royal Court 29, Salford University 30, Lancaster University 31, Birmingham Odeon November 1, Nottingham Rock City 2, Cardiff Top Rank 3, Reading Top Rank 5 and London Hammersmith Odeon 8.

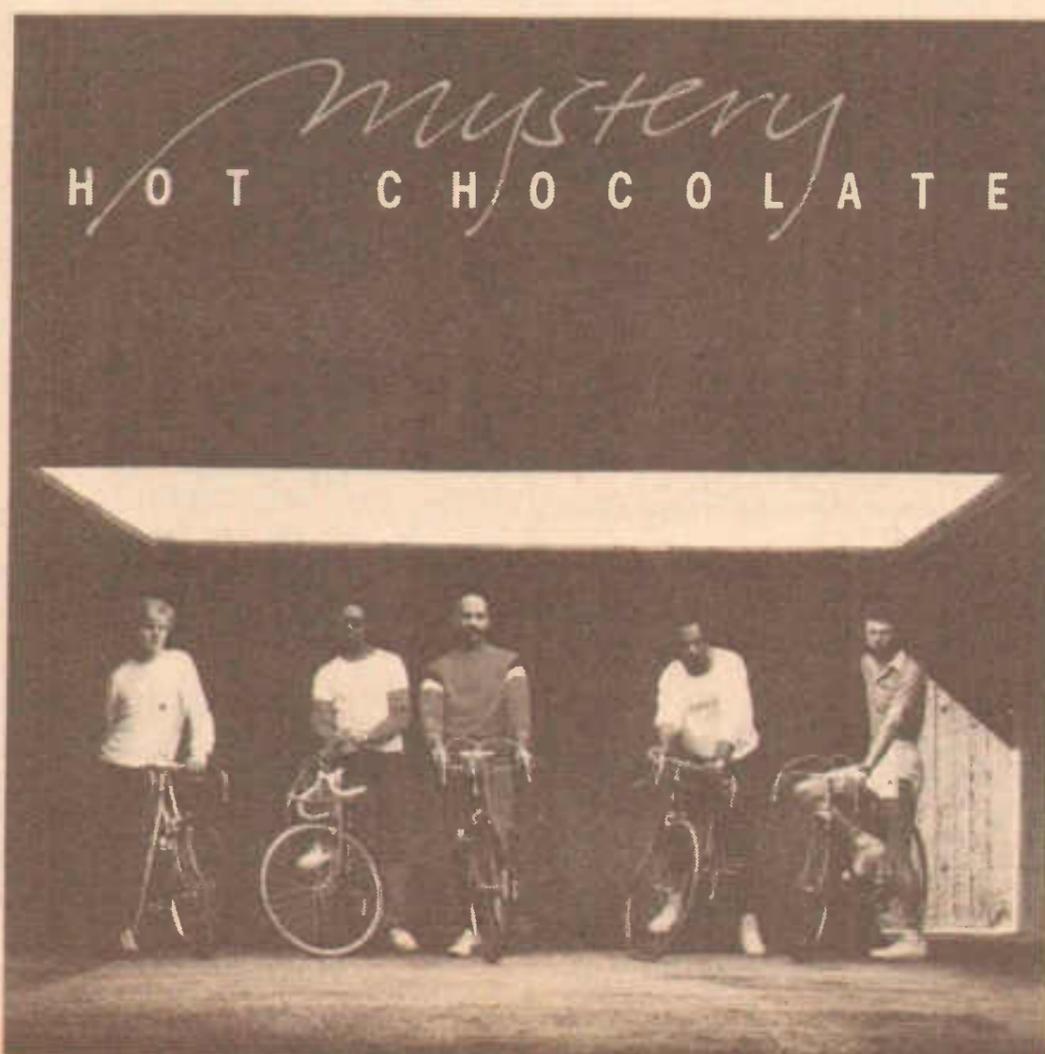


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