

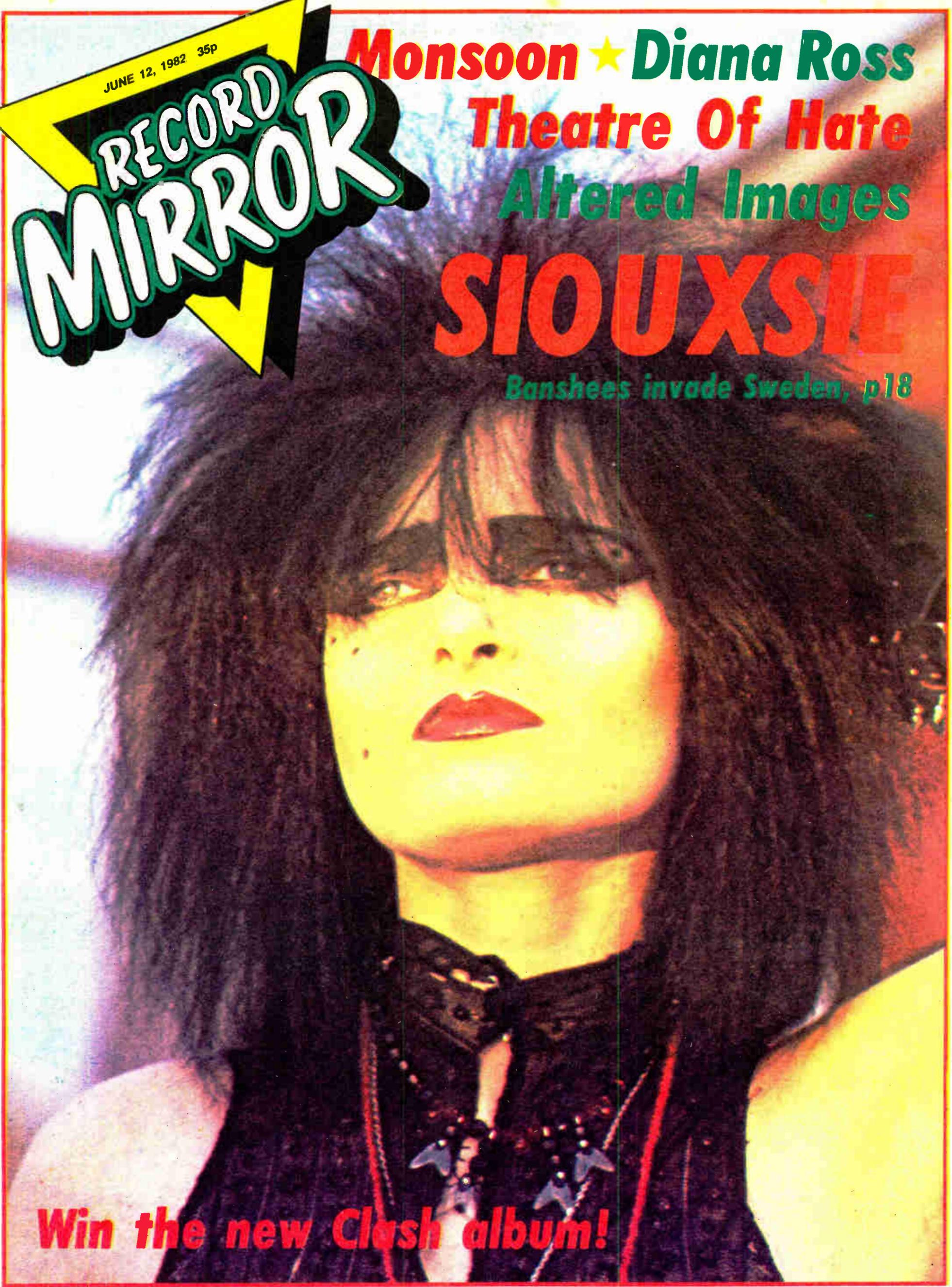
JUNE 12, 1982 35p

RECORD MIRROR

Monsoon ★ **Diana Ross**
Theatre Of Hate
Altered Images

SIOUXSIE

Banshees invade Sweden, p18



Win the new Clash album!

SIOUXSIE PIC BY JILL FURMANOVSKY

ISSN 0144 5804



AS USED ON TOP OF THE POPS

RW CHARTS

SYMBOL KEY

◆ FAST MOVERS

SINGLES

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

ALBUMS

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

TOP SINGLES

Week ending June 12

THIS WEEK	LAST WEEK	WEEKS IN CHART	SONG	ARTIST	RECORD LABEL
1	2	4	GOODY TWO SHOES,	Adam Ant, CBS	
2	1	4	HOUSE OF FUN,	Madness, Stiff ○	
3	3	3	TORCH,	Soft Cell, Some Bizarre/Phonogram	
4	5	7	THE LOOK OF LOVE,	ABC, Neutron/Phonogram	
5	6	7	FANTASY ISLAND,	Tight Fit, Jive ○	
6	8	5	HUNGRY LIKE A WOLF,	Duran Duran, EMI	
7	7	8	MAMA USED TO SAY,	Junior, Mercury/Phonogram	
8	4	9	ONLY YOU,	Yazoo, Mute ○	
9	15	5	I'VE NEVER BEEN TO ME,	Charlene, Motown	
10	19	4	PAPERLATE (EP),	Genesis, Charisma/Phonogram	
11	12	6	ISLAND OF LOST SOULS,	Blondie, Chrysalis	
12	11	8	FORGET ME NOTS,	Patrice Rushen, Elektra	
13	14	6	CLUB COUNTRY,	The Associates, Associates	
◆14	38	2	I WANT CANDY,	Bow Wow Wow, RCA	
15	9	11	I WON'T LET YOU DOWN,	PhD, WEA ○	
16	10	6	A LITTLE PEACE,	Nicole, CBS	
17	24	5	I'M A WONDERFUL THING (BABY),	Kid Creole & The Coconut, Ze/Island	
18	20	5	THE NUMBER OF THE BEAST,	Iron Maiden, EMI	
19	13	9	GIRL CRAZY,	Hot Chocolate, Rak	
20	21	6	THE TELEPHONE ALWAYS RINGS,	The Fun Boy Three, Chrysalis	
21	17	6	THE MEANING OF LOVE,	Depeche Mode, Mute	
22	29	3	WORK THAT BODY,	Diana Ross, Capitol	
23	28	4	BRAVE NEW WORLD,	Toyah, Safari	
24	27	3	THE BACK OF LOVE,	Echo and The Bunnymen, Korova	
25	22	3	FIREWORKS,	Siouxsie & The Banshees, Polydor	
26	23	10	INSTINCTION,	Spandau Ballet, Reformation/Chrysalis	
◆27	42	2	DO I DO,	Stevie Wonder, Motown	
28	33	4	AFTER THE GOLDRUSH,	Prelude, After Hours	
29	34	3	TEMPTATION,	New Order, Capitol	
30	31	5	LOVE IS ALL IS ALL RIGHT,	UB40, Dep International	
31	26	9	SHOUT! SHOUT! (KNOCK YOURSELF OUT),	Rocky Sharpe & The Replays, Chiswick	
32	25	4	CANTONESE BOY,	Japan, Virgin	
33	16	8	I LOVE ROCK'N'ROLL,	Joan Jett & The Blackhearts, Epic ○	
◆34	56	2	BEATLES MOVIE MEDLEY,	The Beatles, Parlophone	
35	36	4	PINKY BLUE,	Altered Images, Epic	
36	18	7	WE HAVE A DREAM,	The Scottish World Cup Squad, WEA	
◆37	50	2	SINCE YOU'RE GONE,	The Cars, Elektra	
38	54	2	IKO IKO,	Natasha, Towerbell	
39	35	8	SUSPICIOUS MINDS,	Candi Staton, Sugarhill	
40	30	10	PROMISED YOU A MIRACLE,	Simple Minds, Virgin	
◆41	62	2	SHAKTI (THE MEANING WITHIN),	Monsoon, Mobile Suit Corp/Phonogram	
42	47	4	PARIS IS ONE DAY AWAY,	The Mood, RCA	
43	37	10	THIS TIME (WE'LL GET IT RIGHT)/ENGLAND, WE'LL FLY THE FLAG,	England World Cup Squad, England ○	
◆44	74	2	IKO IKO,	The Belle Stars, Stiff	
◆45	—	—	GOING TO A GO GO,	The Rolling Stones, Rolling Stone Records RSR 110	
46	41	5	RHYTHM OF THE JUNGLE,	Quick, Epic	
47	51	5	OUR LIPS ARE SEALED,	The Go-Gos, IRS/A&M	
48	58	2	ONE HELLO,	Randy Crawford, Warner Bros	
◆49	—	—	A NIGHT TO REMEMBER,	Shalamar, Elektra K13162	
50	45	3	A LITTLE BIT FURTHER AWAY,	Kokomo, CBS	
51	39	10	REALLY SAYING SOMETHING,	Bananarama & Fun Boy Three, Deram ○	
52	48	7	PERFUMED GARDEN,	Rah Band, KR	
◆53	—	—	SHE DON'T FOOL ME,	Status Quo, Vertigo/Phonogram QU08	
54	43	3	BECAUSE YOU'RE YOUNG,	Classix Nouveaux, Liberty	
◆55	72	2	EARLY IN THE MORNING,	The Gap Band, Mercury/Phonogram	
◆56	—	—	INSIDE OUT,	Odyssey, RCA 226	
57	44	5	GRACE,	The Band AKA, Epic/Streetwave	
◆58	—	—	LAS PALABRAS DE AMOR,	Queen, EMI 5316	
◆59	—	—	SPACE AGE LOVE SONG,	A Flock Of Seagulls, Jive JIVE 17	
60	32	7	TOTTENHAM, TOTTENHAM,	Tottenham Hotspur FA Cup Team, Towerbell	
◆61	—	—	I'M YOUR MAN,	Blue Zoo, Magnet MAG 224	
62	40	10	EBONY AND IVORY,	Paul McCartney with Stevie Wonder, Parlophone	
63	71	2	KEY LARGO,	Bertie Higgins, Epic	
◆64	75	2	I SHOT THE SHERIFF,	Eric Clapton, RSO	
65	67	9	I SPECIALISE IN LOVE,	Sharon Brown, Virgin	
◆66	—	—	STANDING AT THE TOP,	The Temptations Featunng Rick James, Motown TMG 1263	
67	49	6	BABY IT'S TRUE (I CAN'T STOP MYSELF),	Mari Wilson, Compact	
◆68	—	—	FAMILY MAN,	Mike Oldfield, Virgin VS 489	
◆69	—	—	YOUR DREAM,	Adrian Gurvitz, Rak RAK 343	
70	53	11	PAPA'S GOT A BRAND NEW PIGBAG,	Pigbag, Y Records ○	
71	46	6	WALK ON BY,	'D' Train, Epic	
72	64	4	FAITHLESS,	Scritti Politti, Rough Trade	
◆73	—	—	NO REGRETS,	Midge Ure, Chrysalis CHS 2618	
◆74	—	—	YOU WEREN'T IN LOVE WITH ME,	Billy Field, CBS A2344	
◆75	—	—	EMPTY GARDEN,	Elton John, Rocket/Phonogram XPRES 77	



JENNY BELLE STAR: shooting up a tidy 30 places to this week's 44

BUBBLING UNDER

- ABRACADABRA, The Steve Miller Band, Mercury/Phonogram STEVE 3
- ACT LIKE YOU KNOW, Fat Larry's Band, Virgin VS 491
- BACK TO SCHOOL AGAIN, The Four Tops, RSO 89
- BROADSWORD/FALLEN ON HARD TIMES, Jethro Tull, Chrysalis CHS 2619
- CHARMED LIVES, The Boomtown Rats, Mercury/Phonogram MER 106
- CIRCLES, Atlantic Starr, A&M AMS 8218
- CRASHING DOWN, The Nolans, Epic EPC A 2378
- EASE YOUR MIND, Touchdown, Excaliber EXC 519
- GONNA BE LONELY AGAIN, The Pinkies, Creole CR33
- HEART (STOP MEETING IN TIME), Leo Sayer, Chrysalis CHS 2616
- HOMO SAPIENS, Pete Shelley, Genetic WIT 6720
- IEYA, Toyah, Safari SAFE 28
- LOVE HAS FOUND ITS WAY, Dennis Brown, A&M AMS 8226
- MADE IN JAPAN, Nancy Moba, EMI EM19290
- MURPHY'S LAW, Cheri, Polydor POSP 459
- NO GETTING OVER YOU, Paris, RCA 222
- NO WAY OUT, UK Players, A&M AMS 8220
- ORIENT EXPRESS, Jean-Michel Jarre, Polydor TOSP 430
- RUNAWAY, Thompson Twins, TEE 5
- SAVE US, Phillip Jap, A&M AMS 8217
- SOMETHING IN YOUR PICTURE, Fashion, Arista ARISTA472
- TAINTED LOVE, Soft Cell, Some Bizzare/Phonogram BZS2
- THE SHAME, Dramatis, Rocket/Phonogram XPRES 79
- WAIT FOR THE BLACK OUT, The Damned, Big Heat LF 77
- (I'M INTO) YOUR LOVE, Jerome, RCA RCA 225

FLASHBACK

5	10	15
June 18, 1977	June 10, 1972	June 10, 1967
1 LUCILLE, Kenny Rogers	1 METAL GURU, T. Rex	1 A WHITER SHADE OF PALE, Procol Harum
2 I DON'T WANT TO TALK ABOUT IT/FIRST CUT IS THE DEEPEST, Rod Stewart	2 VINCENT, Don MacLean	2 SILENCE IS GOLDEN, The Tremeloes
3 SHOW YOU THE WAY TO GO, The Jacksons	3 LADY ELEANOR, Lindisfarne	3 WATERLOO SUNSET, The Kinks
4 GOD SAVE THE QUEEN, The Sex Pistols	4 OH BABE WHAT WOULD YOU SAY, Hurricane Smith	4 THERE GOES MY EVERYTHING, Engelbert Humperdinck
5 A STAR IS BORN (EVERGREEN), Barbra Streisand	5 ROCKET MAN, Elton John	5 THEN I KISSED HER, The Beach Boys

TOP ALBUMS

Week ending June 12

THIS WEEK	LAST WEEK	WEEKS IN CHART	ALBUM	ARTIST
1	2	7	COMPLETE MADNESS	Madness, Stiff ☆
2	1	1	THREE SIDES LIVE	Genesis, Charisma
3	1	2	AVALON	Roxy Music, EG
4	3	4	RIO	Duran Duran, EMI
5	1	1	STILL LIFE (AMERICAN CONCERT 1981)	The Rolling Stones, Rolling Stones Records
6	4	5	NIGHTBIRDS	Shakatak, Polydor ○
7	7	9	THE NUMBER OF THE BEAST	Iron Maiden, EMI
8	11	4	ORIGINAL MUSIQUARIUM I	Stevie Wonder, Motown
9	9	2	THE HUNTER	Blondie, Chrysalis
10	6	7	BARRY LIVE IN BRITAIN	Barry Manilow, Arista
11	19	15	PELICAN WEST	Haircut One Hundred, Arista
12	1	1	WINDSONG	Randy Crawford, Warner Bros
13	14	4	SULK	The Associates, Associates
14	12	4	THE EAGLE HAS LANDED	Saxon, Carrere
15	13	12	CHARIOTS OF FIRE	Vangelis, Polydor
16	10	4	TROPICAL GANGSTERS	Kid Creole & The Coconuts, Ze/Island
17	18	5	HOT SPACE	Queen, EMI
18	17	22	ARE YOU READY	Bucks Fizz, RCA
19	5	6	TUG OF WAR	Paul McCartney, Parlophone
20	8	5	CHARTBUSTERS	Various, Ronco
21	21	7	1982	Status Quo, Vertigo
22	16	8	COMBAT ROCK	The Clash, CBS
23	15	5	THE CONCERTS IN CHINA	Jean-Michel Jarre, Polydor ○
24	20	22	LOVE SONGS	Barbra Streisand, CBS
25	23	5	PINKY BLUE	Altered Images, Epic ○
26	31	28	TIN DRUM	Japan, Virgin
27	24	13	DIAMOND	Spandau Ballet, Reformation/Chrysalis
28	62	2	JL	Junior, Mercury/Phonogram
29	29	13	THE FUN BOY THREE	Fun Boy Three, Chrysalis
30	1	1	SCREAMING BLUE MURDER	Giritech, Bronze
31	22	4	SELECT	Kim Wilde, Rak
32	35	33	DARE	Human League, Virgin
33	28	179	BAT OUT OF HELL	Messtloaf, Epic
34	26	7	STRAIGHT FROM THE HEART	Patrice Rushen, Elektra
35	38	26	THE LEAGUE	Anti-Nowhere League, WXYZ
36	25	30	PEARLS	Elkie Brooks, A&M
37	42	5	THIS TIME	England World Cup Squad, K-Tel
38	32	8	THE SLIDE AREA	Ry Cooder, Warner Bros
39	43	9	ASIA	Asia, Geffen
40	55	9	BROADWORD AND THE BEAST	Jethro Tull, Chrysalis
41	46	27	NON-STOP EROTIC CABARET	Soft Cell, Some Bizzare
42	36	11	SKY 4—FORTHCOMING	Sky, Ariola
43	45	2	ANIMATION	Jon Anderson, Polydor
44	49	12	FIVE MILES OUT	Mike Oldfield, Virgin
45	30	19	ALL FOR A SONG	Barbara Dickson, Epic
46	44	4	WE ARE ...	The League, Anti-Nowhere League, WXYZ
47	40	5	PORNOGRAPHY	The Cure, Fiction
48	52	9	JUMP UP	Elton John, Rocket
49	27	3	EYE IN THE SKY	The Alan Parsons Project, Arista
50	54	8	TIME PIECES — THE BEST OF ERIC CLAPTON	Eric Clapton, RSO
51	36	7	PhD	PhD, WEA
52	47	8	DISCO UK AND DISCO USA	Various, Ronco
53	69	28	SPEAK AND SPELL	Depeche Mode, Mute
54	54	3	DURAN DURAN	Duran Duran, EMI
55	34	5	FRIENDS IN LOVE	Johnny Mathis, CBS
56	33	9	SHAPE UP AND DANCE (VOL. 2)	Angela Rippon, Lifestyle
57	53	31	QUEEN GREATEST HITS	Queen, EMI
58	50	13	THE GIFT	The Jam, Polydor

59	70	3	12 GOLD BARS	Status Quo, Vertigo
60	48	13	THE CONCERTS IN CENTRAL PARK	Simon And Garfunkel, Geffen
61	79	9	A FLOCK OF SEAGULLS	A Flock Of Seagulls, Jive
62	63	38	DEAD RINGER	Messtloaf, Epic
63	39	4	CHURCH OF HAWKWIND	Hawkwind, RCA
64	57	6	I LOVE ROCK'N'ROLL	Joan Jett & The Blackhearts, Epic
65	75	5	FEAR NOTHING, SEE NOTHING, SAY NOTHING	Discharge, Clay
66	82	4	STAND STRONG STAND PROUD	Vice Squad, Zonophone
67	60	24	SEE JUNGLE ...	Bow Wow Wow, RCA
68	73	30	ARCHITECTURE AND MORALITY	OMD, Virgin
69	76	33	BODY TALK	Imagination, R&B
70	65	9	SHOOT THE MOON	Judie Tzuke, Chrysalis
71	95	23	CHRISTOPHER CROSS	Christopher Cross, Warner Bros
72	41	2	EXTRA TERRESTRIAL LIFE	Blue Oyster Cult, CBS
73	93	8	THE VERY BEST OF DOLLAR	Dollar, Carrere
74	58	3	SWITCHED ON SWING	The Kings Of Swing Orchestra, K-Tel
75	51	5	SWEETS FROM A STRANGER	Squeeze, A&M
76	61	3	SONGS OF THE FREE	Gang Of Four, EMI
77	72	4	SECRET COMBINATION	Randy Crawford, Warner Bros ☆
78	77	9	IRON FIST	Motorhead, Bronze
79	66	12	FRIENDS	Shalamar, Solar
80	55	4	SHUTTERED ROOM	The Fixx, MCA
81	78	43	RUMOURS	Fleetwood Mac, Warner Bros
82	64	8	STRAIGHT BETWEEN THE EYES	Rainbow, Polydor
83	81	9	MUST'NT GRUMBLE	Chas & Dave, Rockney
84	89	84	MAKIN' MOVIES	Dire Straits, Vertigo/Phonogram
85	97	2	ONCE UPON A TIME — THE SINGLES	Siouxsie & The Banshees, Polydor
86	71	10	BLACKOUT	The Scorpions, Harvest
87	100	3	'D' TRAIN	D' Train, Epic
88	98	20	GEORGE BENSON COLLECTION	George Benson, Warner Bros
89	82	13	KEEP FIT AND DANCE	Peter Powell, K-Tel
90	92	2	PENTHOUSE AND PAVEMENT	Heaven 17, Virgin
91	80	12	JAMES BOND GREATEST HITS	Various, Liberty
92	1	1	THE ANVIL	Visage, Polydor ○
93	95	5	THE SINGLE FACTOR	Camel, Decca
94	1	1	THE RISE AND FALL OF ZIGGY STARDUST	David Bowie, RCA ☆
95	68	23	FACE VALUE	Phil Collins, Virgin
96	87	6	REVELATION	Killing Joke, Meticulous Damage/Polydor
97	99	2	ZIP STYLE METHOD	John Cooper Clarke, Epic
98	67	29	PRIVATE EYES	Daryl Hall And John Oates, RCA
99	90	14	DR HECKLE AND MR JIVE	Pigbag, Y Records
100	1	1	TATTOO YOU	The Rolling Stones, Rolling Stones Records

NIGHTCLUB

1	6	MAMA USED TO SAY (US REMIX)	Junior, Mercury 12in
2	1	FORGET ME NOTS	Patrice Rushen, Elektra 12in
3	12	THE LOOK OF LOVE	ABC, Neutron 12in
4	3	PAPA'S GOT A BRAND NEW PIGBAG	Pigbag, Y 12in
5	14	ONLY YOU/SITUATION	Yazoo, Mute 12in
6	2	I SPECIALIZE IN LOVE	Sharon Brown, Virgin 12in
7	4	I CAN MAKE YOU FEEL GOOD	Shalamar, Solar 12in
8	19	GIRL CRAZY	Hot Chocolate, Rak
9	7	JUST AN ILLUSION	Imagination, R&B 12in
10	17	WALK ON BY, "D" TRAIN	Epic 12in
11	39	HUNGRY LIKE THE WOLF	Duran Duran, EMI 12in
12	8	INSTINCTION/CHANT NO. 1 (REMIX)	Spandau Ballet, Reformation 12in
13	5	REALLY SAYING SOMETHING	Bananarama/Fun Boy Three, Deram 12in
14	18	THE MEANING OF LOVE	Depeche Mode, Mute 12in
15	15	ISLAND OF LOST SOULS	Blondie, Chrysalis 12in
16	45	HOUSE OF FUN	Madness, Stiff
17	31	FANTASY ISLAND	Tight Fit, Jive 12in
18	23	THE RHYTHM OF THE JUNGLE	The Quick, Epic 12in
19	20	I WON'T LET YOU DOWN	PhD, WEA
20	25	(I'M INTO) YOUR LOVE	Jerome, RCA 12in
21	57	TORCH	Soft Cell, Some Bizarre 12in
22	10	NIGHT BIRDS	Shakatak, Polydor 12in
23	16	ACT LIKE YOU KNOW	Fat Larry's Band, WMOT 12in
24	9	PROMISED YOU A MIRACLE	Simple Minds, Virgin 12in
25	—	GOODY TWO SHOES	Adam Ant, CBS
26	—	WORK IT OUT	Shalamar, Solar/RCA 12in
27	54	ARE YOU HEARING (WHAT I HEAR)?	Level 42, Polydor 12in
28	26	THE TELEPHONE ALWAYS RINGS	Fun Boy Three, Chrysalis 12in
29	68	THANK YOU FOR THE PARTY	The Dukas, WEA 12in
30	34	CIRCLES	Atlantic Starr, A&M 12in
31	60	A LITTLE BIT FURTHER AWAY	Kokomo, CBS
32	13	FANTASTIC DAY	Haircut One Hundred, Arista 12in
33	26	TIME	Stone, Carrere 12in
34	24	I LOVE ROCK 'N' ROLL	Joan Jett & The Blackhearts, Epic
35	33	YOU AND ME JUST STARTED	Linda Taylor, Groove Production 12in
36	—	MAGIC FLY/SAVE YOUR LOVE FOR ME	Space, Metropolis 12in
37	61	I'M A WONDERFUL THING BABY	Kid Creole & The Coconuts, Ze 12in
38	47	GRACE	The Band AKA, Epic/Streetwave 12in
39	36	WHITE BOY	Culture Club, Virgin 12in
40	51	CLUB COUNTRY	Associates, Associates 12in
41	41	LITE ME UP	Herbie Hancock, CBS 12in
42	37	DON'T YOU LOVE IT (UK REMIX)	Maxine Singleton, System 12in
43	—	DO I DO	Stevie Wonder, Motown LP
44	—	EARLY IN THE MORNING	Gap Band, Mercury 12in
45	32	ON A JOURNEY (INSTRUMENTAL)	Elektrik Funk, Epic 12in
46	11	EBONY AND IVORY	Paul McCartney/Stevie Wonder, Parlophone 12in
47	—	IKO IKO	Natasha, Towerbell
48	74	EMERGENCY	Whispers, Solar 12in
49	44	PARIS IS ONE DAY AWAY	The Mood, RCA 12in
50	42	SHOW YOU MY LOVE	Goldie Alexander, Project 12in
51	29	EVER SO LONELY	Monsoon, Mobile Suit Corporation 12in
52	30	ONE STEP FURTHER	Bardo, Epic
53	—	DRY BONES	Gigolo, Channel
54	62	PUERTO RICO	Decoupage, R&B 12in
55	—	STANDING ON THE TOP	Temptations/Rick James, Motown 12in
56	—	FIREWORKS	Siouxsie & The Banshees, Polydor 12in
57	38	TRY JAH LOVE	Third World, CBS 12in
58	27	PERFUMED GARDEN	Rah Band, KR 12in
59	35	POISON ARROW	ABC, Neutron 12in
60	21	YOU GOT THE POWER/CINCO DE MAYO	War, RCA 12in
61	46	HELLO RIO/SHALALA SONG	Ottawan, Carrere 12in
62	—	ORIENT EXPRESS	Jean Michel Jarre, Polydor 12in promo
63	—	FOOLS ARE FRIENDLY	Xclusiv, Le Maître Music 12in
64	71	CAN YOU SEE THE LIGHT	Brass Construction, Liberty 12in
65	—	BABY IT'S TRUE	Mari Wilson, Compact 12in

VIDEO

1	2	COMPLETE MADNESS	Madness, Stiff
2	1	PHYSICAL	Olivia Newton-John, EMI
3	—	SIOUXSIE AND THE BANSHEES	Spectrum
4	4	VIDEOSTARS	EMI
5	8	LIVE AND DANGEROUS	Thin Lizzy, VCL
6	5	THE JACKSONS IN CONCERT	VCL
7	11	PAUL McCARTNEY AND WINGS ROCKSHOW	EMI
8	18	ELVIS IN HAWAII	Mountain Video
9	—	SLIPSTREAM	Jethro Tull, Chrysalis
10	6	THE BEST OF BLONDIE	Chrysalis
11	3	ROCK FLASHBACK	Deep Purple, BBC/3M
12	10	THE KIDS ARE ALRIGHT	The Who, Spectrum
13	20	BOB MARLEY AND THE WAILERS	EMI
14	7	ADAM AND THE ANTS	Home Video Productions
15	—	IRON MAIDEN	EMI
16	9	GREATEST FLIX	Queen, EMI
17	14	ABBA MUSIC SHOW VOL. II	Intervision
18	—	TOYAH AT THE RAINBOW	BBC/3M
19	19	JUBILEE	VCL
20	—	THANK YOU VERY MUCH	Cliff Richard And The Shadows, EMI

Compiled by HMV, Oxford St, WI.

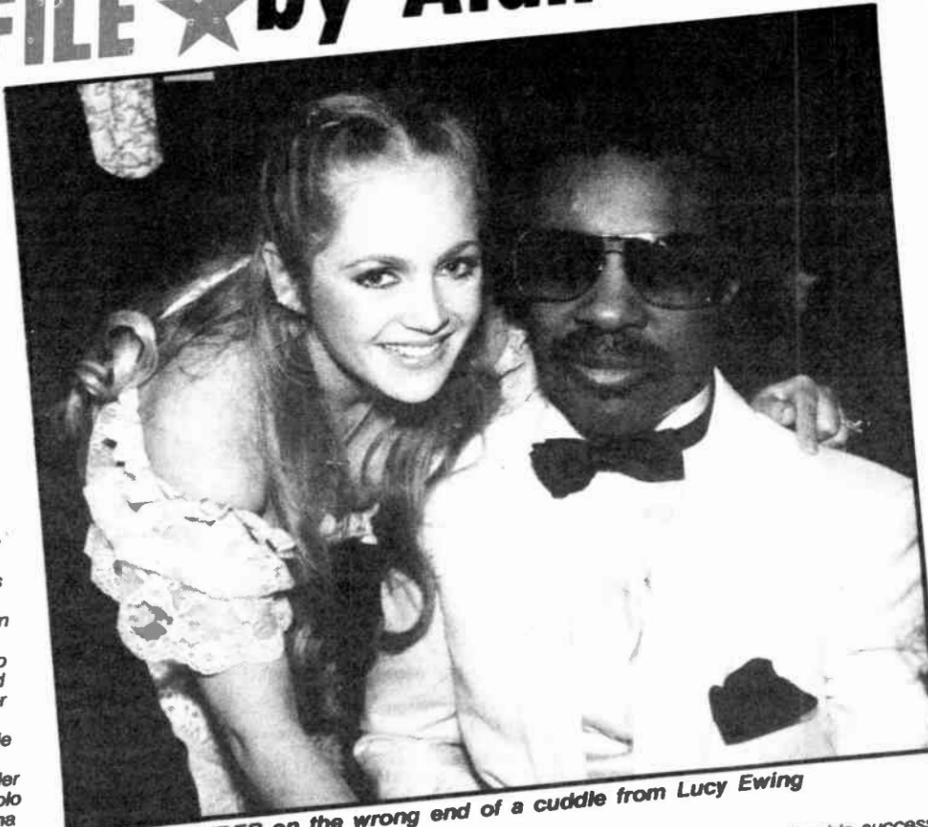
★ CHARTFILE ★ by Alan Jones

HOT ON the heels of his ultra-successful teaming with Paul McCartney, Stevie Wonder hits the duet trail again in a couple of months. This time his partner will be Charlene and the song will be 'Used To Be', written by Ron Miller and Ken Hirsch.

The result is sure to be another hit for Stevie, who seems to be able to do little wrong these days. Already this year Star Sound and Third World have scored with Wonder tunes, and Stevie himself has hit with 'That Girl', 'Do I Do' and of course 'Ebony and Ivory'.

'Do I Do' marks a new achievement for Wonder. It's his 34th solo hit, putting him at least ahead of Frank Sinatra. Now he's only got to overhaul Elvis Presley (101 hits) and Cliff Richard (75) to become the most successful chart act of all time. Don't hold your breath. Stevie has also lent his talents to 'Pops We Love You', a sugary allstar tribute to the late Berry Gordy Senior, which charted in 1979. One of his co-stars on that record was Diana Ross. And it's to Diana we turn next. Ms Ross is in great chart form at the moment. The meaty 'Work That Body' is her tenth hit in less than two years, a remarkable surge which has swelled her career tally of solo hits to 28. That puts her one clear of Patula Clark and two ahead of Shirley Bassey as the most successful female soloist in chart history.

It's even more noteworthy when you consider that Ms Bassey and Ms Clark have pursued solo careers dating back to the fifties whilst Diana didn't go out on her own until mid-1970. Between 1964 and 1970 she fronted the Supremes on 18 hits. She's also collaborated with various Motown acts on a further six hits, bringing her overall career record to 52 hit singles in 18 years. That, Kate Bush and Barbra Streisand, is consistency and until you can match it Diana will be considered the first lady



STEVIE WONDER on the wrong end of a cuddle from Lucy Ewing

of song. One final point: 'Work That Body' marks Diana's debut as hit songwriter, albeit in partnership with Paul Jabara and the unlikely R. Chew ... One of Diana's old Motown buddies, Smokey

Robinson, is enjoying considerable success as a composer at the moment, even though he seems to have lost faith in himself! Smokey seems to have abandoned recording his own songs of late, preferring to record compositions

by the Piccirillo-Goetzman songwriting team, who wrote Smokey's current single 'Old Fashioned Love' and its predecessor 'Tell Me Tomorrow'.

Meantime, A Taste Of Honey have just enjoyed American chart success with Smokey's 'I'll Try Something New' and here Colin Blunstone has just charted the standard 'Tracks Of My Tears', thirteen years after Smokey and the Miracles introduced it, and six years on from the successful Linda Ronstadt cover. And the Rolling Stones are certain of chart success in the US and UK with their unworthy cover of another Robinson classic 'Going To A Go-Go'. Whilst he no longer seems able to write instant classics Robinson can certainly turn out fine material as evidenced by his contributions to the new Temptations album. So why he should choose not to record it himself is something of a mystery ...

Pino D'Angio's 'Ma Quale Idea' was hugely successful in Europe last summer, particularly in Spain where it spent thirteen weeks at number one, and Holland, where it made the all-year top ten. Millions of British tourists became familiar with it whilst sunning themselves on distant beaches and it seemed only a matter of time before RCA — who released it throughout Europe — had a major hit on their hands here. For some reason it was never released but now it's been licensed to the enterprising new System label and could easily become THE summer smash in the tradition of Patrick Hernandez, Ottawan and Sylvia. Don't say you weren't warned ...

Albums debuting at number one are beginning to lose their novelty value. The latest, Roxy Music's 'Avalon', is the 22nd to do so in this decade. Nevertheless, congratulations to Ferry and Co on their third number one album. Their first was 'Stranded' which hit the peak on 8 December 1973 and stayed there for just one week. 'Flash and Blood' became Roxy's second number one on 26 June 1980. It was dethroned the following week but returned to the top for a further three weeks on 23 August 1980 ...

Finally this week, a memo to Jennie Whalen (Mailman, 29 May): I'm not a Libra. Like you I'm a Sagittarian. To avoid disappointment please make sure my present arrives by December 8.

DISCO 45s

- 1 1 FORGET ME NOTS, Patrice Rushen, Elektra 12in
- 2 4 STANDING ON THE TOP, Temptations/Rick James, Motown 12in
- 3 3 NUMBER ONE/REMINDE ME/WHERE THERE IS LOVE/BREAKOUT! Patrice Rushen, Elektra LP
- 4 2 ACT LIKE YOU KNOW, Fat Larry's Band, WMOT 12in
- 5 6 GRACE/INSTRUMENTAL, The Band AKA, Epic/Streetwave 12in
- 6 7 MAMA USED TO SAY (US REMIX), Junior, Mercury 12in
- 7 9 LET'S FUNK TONIGHT, Blue Feathers, Canadian Siamese 12in
- 8 10 DO I DO, Stevie Wonder, Motown LP
- 9 12 I'M A WONDERFUL THING BABY, Kid Creole & The Coconuts, Ze 12in
- 10 13 YOU AND ME JUST STARTED/CLUB MIX, Linda Taylor, GPL 12in
- 11 14 CIRCLES, Atlantic Starr, A&M 12in
- 12 5 I SPECIALIZE IN LOVE, Sharon Brown, Virgin 12in
- 13 15 WALK ON BY, "D" Train, Epic 12in
- 14 32 INSIDE OUT, Odyssey, RCA 12in
- 15 11 IT SHOULD HAVE BEEN YOU, Gwen Guthrie, Island 12in
- 16 8 EASE YOUR MIND (US REMIX)/RITMO SUAVE, Touchdown, Excaliber 12in
- 17 18 (I'M INTO) YOUR LOVE, Jerome, RCA 12in
- 18 22 MONEY'S TOO TIGHT/INSTRUMENTAL, Valentine Brothers, US Bridge 12in
- 19 17 DANCE WIT' ME, Rick James, Motown/12in promo
- 20 53 SOONER OR LATER (INSTRUMENTAL), Larry Graham, Warner Bros 12in
- 21 20 FEELIN' LUCKY LATELY, High Fashion, Capitol 12in
- 22 26 THANKS TO YOU/INSTRUMENTAL, Sinnamon, US Becket 12in
- 23 25 I'LL DO MY BEST (FOR YOU BABY), Ritchie Family, US RCA 12in
- 24 21 DO THAT THANG/FOREVER LOVE/ATTITUDE, Brass Construction, Liberty LP
- 25 16 EARLY IN THE MORNING, Gap Band, Mercury 12in
- 26 19 ON A JOURNEY (INSTRUMENTAL), Elektrik Funk, Epic 12in
- 27 38 RISIN' TO THE TOP/HANG TIGHT/CAN'T GET ENOUGH/CHANGES/ALL NIGHT, Keni Burke, US RCA LP
- 28 30 DON'T MAKE ME WAIT, Peach Boys, US West End 12in
- 29 33 SUMMER LADY/YOU OUGHT TO LOVE ME/I'M READY/CONFIDENCE/YOU'RE NO. 1, Narada Michael Walden, Atlantic LP
- 30 31 WE'VE GOT THE GROOVE/DIAMOND REAL/SAYONARA/I'LL TRY SOMETHING NEW, A Taste Of Honey, US Capitol LP
- 31 27 WHY CAN'T WE LIVE TOGETHER, Mike Anthony, German Ariola 12in
- 32 46 LOVE HAS FOUND ITS WAY, Dennis Brown, A&M 12in
- 33 24 BEFORE I LET GO/GOLDEN TIME OF DAY (LIVE), Maze, Capitol 12in
- 34 45 ORANGE GROVES, Ranson/McKenzie & Friends, Smokey 12in
- 35 28 KEEP ON/YOU'RE THE ONE FOR ME (REPRISE)'D' TRAIN THEME, 'D' Train, Epic LP
- 36 39 JANCE ALL NIGHT, Patrick Boothe, Streetwave 12in
- 37 44 FINAL APPROACH, I.C.Q., ICQ 12in
- 38 36 LOVE YOU MADLY, Candela, US Arista 12in
- 39 23 NEVER LET YOU GO, Savanna, R&B 12in
- 40 35 JUST BE YOURSELF/FLIRT, Cameo, Casablanca 12in
- 41 29 I CAN MAKE YOU FEEL GOOD, Shalamar, Solar 12in
- 42 40 LOVE ON A SUMMER KNIGHT, McCrains, US Capitol LP
- 43 56 STREET CORNER, Ashford & Simpson, Capitol 12in
- 44 70 IN THE SKY/INSTRUMENTAL, Loose End, Virgin 12in
- 45 52 HARD TIMES/INSTRUMENTAL, Al McCall, US West End 12in
- 46 41 OVER LIKE A FAT RAT, Fonda Rae, US Vanguard 12in
- 47 17 MONEY TALKS/THROWDOWN, Rick James, US Gordy LP
- 48 51 NICE & SLOW (REMIX), Jesse Green, Excaliber 12in
- 49 43 EMERGENCY, Whispers, Solar 12in
- 50 55 PERFUMED GARDEN/FUNK ME DOWN TO RIO '82, Rah Band, KR 12in
- 51 34 TIME, Stone, Carrere 12in
- 52 50 FREE & EASY, Phil Upchurch, US JAM LP
- 53 — RIDE ON LOVE, George Duke, Epic 12in
- 54 47 ARE YOU HEARING (WHAT I HEAR)?, Level 42, Polydor 12in
- 55 64 CRUISIN' ON SUNSET/THE CLOSER I GET TO YOU, Oliver Sain, US HCRC LP
- 56 78 THE LOOK OF LOVE (PTS 1/2/3), ABC, Neutron 12in
- 57 82 CHECK US OUT, Light Of The World, EMI 12in
- 58 49 BE MY LADY, Fat Larry's Band, WMOT LP/Canadian WMOT 12in
- 59 67 A NIGHT TO REMEMBER/REMIX, Shalamar, Solar 12in
- 60 69 JUST HAVIN' FUN/LET'S GET OFF/STAY THE NIGHT, Ray Parker Jr, Arista LP
- 61 — STREETWALKIN'/BITCH TO THE BOYS, Shakatak, Polydor LP
- 62 54 WHAT GOES AROUND COMES AROUND (REMIX), Brandi Wells, WMOT 12in
- 63 58 TELL ME THAT I'M DREAMING, Was (Not Was), Ze 12in
- 64 — WORK IT OUT, Shalamar, Solar/RCA 12in
- 65 68 LITE ME UP, Herbie Hancock, CBS 12in
- 66 61 YOU'RE MY EVERYTHING/INSTRUMENTAL, Miles Watson, US Profile 12in
- 67 — SEXY DANCER/LOVE ME DOWN/LOVE MOVES/PERFECT LOVE, Atlantic Starr, A&M LP
- 68 — TIGHTEN IT UP, B.L.T., US Gold Coast 12in
- 69 74 THIS COULD BE THE NIGHT, George Chandler, Polydor 12in
- 70 81 DON'T YOU LOVE IT (UK REMIX), Maxine Singleton, System 12in
- 71 60 HOW D'YOU FEEL, Hi-Tension, EMI 12in
- 72 — MOTOR MOUTH/THE BOMB/GIVE IT ALL YOUR HEART, Herbie Hancock, CBS LP
- 73 — YOU'RE THE ONE FOR ME/CAN YOU HANDLE IT/ BODY MUSIC (REMIXES), "D" Train/Sharon Redd/Strikers, US Prelude LP
- 74 72 CHANSON D'LEGGANCE (MIX-X-XTEND), D'Llegance, US Airwave 12in
- 75 — LOVE BUZZ (REMIX)/DANCIN' THE NIGHT AWAY, Voggue, Mercury 12in
- 76 87 KEEP IT UP, B.T. Express, US Coast To Coast LP
- 77 82 LIVE IT UP, Dramatics, US Capitol 12in
- 78 73 TIME'S RUNNING OUT, Direct Drive, Oval 12in
- 79 57 CAN'T SAY 'BYE/INSTRUMENTAL, Kandidate/ Viscount Oliver, Polydor 12in
- 80 — BEST LOVE, Rose Royce, Epic/12in promo
- 81 — KEEP ON MOVIN' AND GROOVIN'/INSTRUMENTAL, Atlantiss, US Chaz Ro 12in
- 82 77 JUNGLE FEVER, Kinkina, US Profile 12in
- 83 — LETTIN' IT LOOSE, Heatwave, Epic 12in
- 84 — DON'T LET ME SLIP AWAY/MY BABY LOVES ME/IF YOU DON'T KNOW ME BY NOW/COMPLETENESS, Jean Carn, US Motown LP
- 85 — (THE BEST PART OF) BREAKIN' UP/LOVE IS THE DRUG, Roni Griffith, Vanguard 12in
- 86 — LOVE SOMETHING SPECIAL/LOVE SPECIALITY, Touch, Elite 12in
- 87 — MURPHY'S LAW, Cheri, Polydor 12in
- 88 — PUERTO RICO/SALSA VERSION, Decoupage, R&B 12in
- 89 — SAY I LOVE YOU/WAATIE MIX, Lenny Zakatek, London 12in
- 90 85 TAKE YOUR TIME/INSTRUMENTAL, Roy Hamilton, white label 12in

INDIE 45s

- 1 1 ONLY YOU, Yazoo, Mute (12)MUTE 020
- 2 2 TEMPTATION, New Order, Factory FAC 63(12)
- 3 3 THE MEANING OF LOVE, Depeche Mode, Mute (12)MUTE 022
- 4 4 FAITHLESS, Scritti Politti, Rough Trade RT 101(T)
- 5 5 LOVE IS ALL IS ALRIGHT, UB40, DEP International 7DEP (12DEP)4
- 6 9 BRAVE NEW WORLD, Toyah, Safari SAFE 45
- 7 6 PAPA'S GOT A BRAND NEW PIGBAG, Pigbag, Y (12)Y10
- 8 18 EL SALVADOR (EP), Insane, No Future OI 10
- 9 11 XOYO, Passage, Cherry Red CHERRY 35
- 10 14 FASHION, Charge, Kamera ERA 007
- 11 12 BELA LUGOSI'S DEAD, Bauhaus, Small Wonder WEENY 2
- 12 7 ATTACK, Exploited, Secret SHH 130
- 13 15 STORM, Carmel, Red Flame RF 701
- 14 10 EAST TO THE WEST, Anti-Pasti, Rondelet ROUND 18
- 15 19 THE SWEETEST GIRL, Scritti Politti, Rough Trade RT 091
- 16 13 A VIEW FROM HER ROOM, Weekend, Rough Trade RT 097
- 17 8 SURVIVAL, Defects, WXYZ ABCD 3
- 18 17 LOOK, NOW, Fall, Kamera ERA 004
- 19 20 NO DOVES FLY HERE, Mob, Crass 321984/7
- 20 22 THIS TIME (WE'LL GET IT RIGHT)/FLY THE FLAG, England World Cup Squad, England ER 1(P)
- 21 26 LET'S BREAK THE LAW/HATE ... PEOPLE, Anti-Nowhere League, WXYZ ABCD 2
- 22 21 WILDLIFE, Wasted Youth, Bridgehouse BHS 13
- 23 33 PAGAN LOVE SONG, Virgin Prunes, Rough Trade RT 106
- 24 32 NAZI PUNKS, Dead Kennedy's, Subterranean SUB 24
- 25 24 REASONS FOR EXISTENCE, Subhumans, Spiderleg SDL 5
- 26 16 THE WINNER, Infa-Riot, Secret SHH 133
- 27 31 LOVE WILL TEAR US APART, Joy Division, Factory FAC 23
- 28 28 GANGLAND, Violators, No Future OI 9
- 29 25 SHELL SHOCK, Eraserhead, Flickknife FLS 208
- 30 29 SMASH THE DISCOS (EP), Business, Secret SHH 132
- 31 42 I THINK WE NEED HELP, Farmer's Boys, Waap WAAP 3
- 32 41 FADING, Jah Wobble, Jah Wobble JAH 1



- 33 — WAITING FOR THE BLACKOUT, Damned, Big Beat NS(P) 77
- 34 35 ARMY SONG (EP), Abrasive Wheels, Riot City RIOT 9
- 35 34 EVERYTHING'S GONE GREEN, New Order, Factory Benelux FACBN 08
- 36 23 POLICE STATE (EP), Special Duties, Rondelet ROUND 20
- 37 27 SUNNY DAY, Pigbag, Y Y12
- 38 38 PURE PUNK FOR ROW PEOPLE (EP), Gonads, Secret SHH 131
- 39 — LIFE IN THE GLAD HOUSE (REMIX), Modern English, 4AD BAD 208
- 40 36 HISTORY OF THE WORLD, Damned, Ace 12CHIS 135
- 41 45 NO LIFE, NO FUTURE EP, Expelled, Riot City RIOT 8
- 42 — SENSELESS VIOLENCE (EP), Destructors, Carnage BOOK 2
- 43 50 TELEGRAM SAM, Bauhaus, 4AD AD 17(T)
- 44 48 ALL-OUT ATTACK, Blitz, No Future OI 1
- 45 46 LEST WE FORGET EP, Blitzkrieg, No Future OI 8
- 46 — TEARING UP THE PLANS, 23 Skidoo, Fetish FP 20
- 47 44 CONSPIRACY, Higsons, Waap WAAP 2
- 48 49 SMASH IT UP, Damned, Big Beat NS 76
- 49 37 TONES ON TAIL EP, Daniel Ash & Glenn Campling, 4AD BAD 203
- 50 47 NEVER SURRENDER, Blitz, No Future OI 6

INDIE LPs

- 1 1 WE... THE LEAGUE, Anti-Nowhere League WXYZ LMNOP 1
- 2 2 HEAR NOTHING SEE NOTHING SAY NOTHING, Discharge, Clay CLAYLP 3
- 3 — WARGASM, Various, Pax
- 4 3 DR HECKLE AND MR JIVE, Pig Bag Y Y 17
- 5 19 GREATEST HIT, Blue Orchids, Rough Trade ROUGH 36
- 6 5 PUNK AND DISORDERLY, Various, Abstract AABT 100
- 7 14 FOURTH DRAWER DOWN, Associates, Situation 2 SITU 2
- 8 6 A WAY OF LIFE, Last Resort, Last Resort TLR 001
- 9 9 EVACUATE, Chelsea, Step Forward SFLP 7
- 10 12 SPEAK AND SPELL, Depeche Mode, Mute STUMM 8
- 11 8 HEX ENDUCTION HOUR, Fall, Kamera KAM 1
- 12 17 MOVEMENT, New Order, Factory FACT 50
- 13 4 THE GOOD, THE BAD AND THE 4-SKINS, 4-Skins, Secret SEC 4
- 14 16 AFTER THE SNOW, Modern English, 4AD CAD 206
- 15 7 TWO BAD DJ, General Saint & Clint Eastwood, Greensleeves GREL 24
- 16 15 NOTHING CAN STOP US, Robert Wyatt, Rough Trade ROUGH 35
- 17 11 CHRONIC GENERATION, Chron Gen, Secret SEC 3
- 18 28 METAL ON METAL, Anvil Attic, LAT 1130
- 19 25 STILL, Joy Division, Factory FACT 40
- 20 21 IN THE FLAT FIELD, Bauhaus, 4AD CAD 13
- 21 10 LIVE, Chelsea, Chaos Tapes CHAOS 005
- 22 18 SHOOT OUT THE LIGHTS, Richard and Linda Thompson, Hannibal HMDC 1303
- 23 29 LIVE AT THE 100 CLUB, GBH, Chaos Tapes LIVE 007
- 24 20 HAWKWIND FRIENDS AND RELATIONS, Hawkwind, Flickknife SHARP 101
- 25 22 LOOK HOW ME SEXY, Lirval Thompson, Greensleeves GREL 33
- 26 24 INFLAMMABLE MATERIAL, Stiff Little Fingers, Rough Trade ROUGH 1
- 27 13 MISTER YELLOWMAN, Yellowman, Greensleeves GREL 35
- 28 — SEVEN SONGS, 23 Skidoo, Fetish SM 2006
- 29 23 SEVEN VOYAGES OF CAPTAIN SINBAD, Captain Sinbad, Greensleeves GREL 34
- 30 26 THE ANIMALS FILM SOUNDTRACK, Robert Wyatt, Rough Trade, ROUGH 40

US 45s

- 1 1 EBONY & IVORY, Paul McCartney & Stevie Wonder, Columbia
- 2 2 DONT TALK TO STRANGERS, Rick Springfield, RCA
- 3 6 DONT YOU WANT ME, The Human League, A&M/Virgin
- 4 5 THE OTHER WOMAN, Ray Parker Jr, Arista
- 5 7 ALWAYS ON MY MIND, Willie Nelson, Columbia
- 6 8 HEART OF THE MOMENT, Asia, Geffen
- 7 10 ROSANNA, Toto, Columbia
- 8 11 CRIMSON AND CLOVER, Joan Jett & The Blackhearts, Boardwalk
- 9 4 867-5309/JENNY, Tommy Tutone, Columbia
- 10 12 IT'S GONNA TAKE A MIRACLE, Deniece Williams, ARC/Columbia
- 11 3 I'VE NEVER BEEN TO ME, Chariene, Motown
- 12 17 BODY LANGUAGE, Queen, Elektra
- 13 16 MAKING LOVE, Roberta Flack, Atlantic
- 14 14 MAN ON YOUR MIND, Little River Band, Capitol
- 15 18 LOVE'S BEEN A LITTLE BIT HARD ON ME, Juice Newton, Capitol
- 16 19 LET IT WHIP, Dazz Band, Motown
- 17 20 HURTS SO GOOD, John Cougar, Riva
- 18 9 '65 LOVE AFFAIR, Paul Davis, Arista
- 19 13 EMPTY GARDEN, Elton John, Geffen
- 20 24 CAUGHT UP IN YOU, .38 Special, A&M
- 21 29 TAINTED LOVE, Soft Cell, Sire
- 22 15 DID IT IN A MINUTE, Daryl Hall & John Oates, RCA
- 23 21 RUN FOR THE ROSES, Dan Fogelberg, Full Moon/Epic
- 24 26 WITHOUT YOU, Franke And The Knockouts, Millennium
- 25 31 ANY DAY NOW, Ronnie Milsap, RCA
- 26 28 WHEN IT'S OVER, Loverboy, Columbia
- 27 33 TAKE ME DOWN, Alabama, RCA
- 28 32 PLAY THE GAME TONIGHT, Kansas, Kirshner
- 29 34 ONLY THE LONELY, The Motels, Capitol
- 30 30 WHEN HE SHINES, Sheena Easton, EMI-America
- 31 35 BREAK IT UP, Foreigner, Atlantic
- 32 23 FANTASY, Aldo Nova, Portrait
- 33 37 FORGET ME NOTS, Patrice Rushen, Elektra
- 34 49 STILL THEY RIDE, Journey, Columbia
- 35 36 I DON'T KNOW WHERE TO START, Eddie Rabbitt, Elektra
- 36 40 PERSONALLY, Karla Bonoff, Columbia
- 37 41 AFTER THE GLITTER FADES, Stevie Nicks, Modern
- 38 38 FRIENDS IN LOVE, Dionne Warwick and Johnny Mathis, Arista
- 39 39 MURPHY'S LAW, Cheri, Venture
- 40 43 HOPE YOU LOVE ME LIKE YOU SAY YOU DO, Huey Lewis And The News, Chrysalis
- 41 45 DO I DO, Stevie Wonder, Tamla
- 42 42 STONE COLD, Rainbow, Mercury
- 43 46 THIS MAN IS MINE, Heart, Epic
- 44 51 BE MINE TONIGHT, Neil Diamond, Columbia
- 45 55 DREAMIN', John Schneider, Scotti Bros
- 46 48 JUST ANOTHER DAY IN PARADISE, Bertie Higgins, Kat Family
- 47 50 DANCING IN THE STREET, Van Halen, Warner Bros
- 48 52 ANGEL IN BLUE, The J Geils Band, EMI-America
- 49 54 ISLAND OF LOST SOULS, Blondie, Chrysalis
- 50 56 ABRACADABRA, The Steve Miller Band, Capitol
- 51 57 WHAT KIND OF FOOL AM I, Rick Springfield, RCA
- 52 — KEEP THE FIRE BURNIN', REO Speedwagon, Epic
- 53 58 LOVE PLUS ONE, Haircut One Hundred, Arista
- 54 59 YOU SHOULD HEAR HOW SHE TALKS ABOUT YOU, Melissa Manchester, Arista
- 55 60 NICE GIRLS, Eye To Eye, Warner Bros
- 56 — KIDS IN AMERICA, Kim Wilde, EMI-America
- 57 — EARLY IN THE MORNING, The Gap Band, Total Experience
- 58 — I'LL FIND MY WAY HOME, Jon And Vangelis, Polydor
- 59 — EYE OF THE TIGER, Survivor, Scotti Bros
- 60 — I PREDICT, Sparks, Atlantic

US LPs

- 1 1 TUG OF WAR, Paul McCartney, Columbia
- 2 3 ASIA, Asia, Geffen
- 3 4 DIVER DOWN, Van Halen, Warner Bros
- 4 5 STEVIE WONDER'S ORIGINAL MUSIQUARIUM I, Stevie Wonder, Tamla
- 5 2 SUCCESS HASN'T SPOILED ME YET, Rick Springfield, RCA
- 6 7 DARE, The Human League, A&M/Virgin
- 7 9 ALWAYS ON MY MIND, Willie Nelson, Columbia
- 8 8 ALDO NOVA, Aldo Nova, Portrait
- 9 11 TOTO IV, Toto, Columbia
- 10 6 CHARIOTS OF FIRE, Vangelis, Polydor
- 11 13 THE OTHER WOMAN, Ray Parker Jr, Arista
- 12 12 GET LUCKY, Loverboy, Columbia
- 13 14 PICTURE THIS, Huey Lewis And The News, Chrysalis
- 14 10 BLACKOUT, Scorpions, Mercury
- 15 15 ESCAPE, Journey, Columbia
- 16 16 I LOVE ROCK 'N' ROLL, Joan Jett and The Blackhearts, Boardwalk
- 17 19 JUMP UP, Elton John, Geffen
- 18 27 AMERICAN FOOL, John Cougar, Riva/Mercury
- 19 22 STRAIGHT FROM THE HEART, Patrice Rushen, Elektra
- 20 23 NIECY, Deniece Williams, ABC/Columbia
- 21 21 LIVE ON THE SUNSET STRIP, Richard Pryor, Warner Bros
- 22 25 THE BROAD SWORD AND THE BEAST, Jethro Tull, Chrysalis
- 23 26 4, Foreigner, Atlantic
- 24 29 KEEP IT ALIVE, The Dazz Band, Motown
- 25 34 SPECIAL FORCES, .38 Special, A&M
- 26 31 HOT SPACE, Queen, Elektra
- 27 28 BELLA DONNA, Stevie Nicks, Modern Records
- 28 30 STANDING HAMPTON, Sammy Hagar, Geffen
- 29 32 ALL FOUR ONE, The Motels, Capitol
- 30 35 STRAIGHT BETWEEN THE EYES, Rainbow, Mercury
- 31 39 QUIET LIES, Juice Newton, Capitol
- 32 46 THROWIN' DOWN, Rick James, Gordy
- 33 36 THE NUMBER OF THE BEAST, Iron Maiden, Capitol
- 34 40 NON-STOP EROTIC CABARET, Soft Cell, Sire
- 35 41 EXTRA TERRESTRIAL LIVES, Blue Oyster Cult, Columbia
- 36 38 I'VE NEVER BEEN TO ME, Chariene, Motown
- 37 37 REUNION, The Temptations, Gordy
- 38 42 DREAM GIRLS, Original Cast, Geffen
- 39 17 BEAUTY AND THE BEAT, The Go-Go's, IRS
- 40 43 JUST ANOTHER DAY IN PARADISE, Bertie Higgins, Kat Family
- 41 45 MOUNTAIN MUSIC, Alabama, RCA
- 42 18 FREEZE-FRAME, The J. Geils Band, EMI-America
- 43 — ONE ON ONE, Cheap Trick, Epic
- 44 44 THE CONCERT IN CENTRAL PARK, Simon and Garfunkel, Warner Bros
- 45 59 PELICAN WEST, Haircut One Hundred, Arista
- 46 50 D E 7TH, Dave Edmunds, Columbia
- 47 47 CAT PEOPLE, Soundtrack, Backstreet
- 48 54 BELOW THE BELT, Franke & The Knockouts, Millennium
- 49 49 MY FAVOURITE PERSON, The O'Jays, PIR
- 50 51 WILD HEART OF THE YOUNG, Karla Bonoff, Columbia
- 51 52 WHO'S FOOLIN' WHO, One Way, MCA
- 52 58 STREET OPERA, Ashford & Simpson, Capitol
- 53 53 ONE VICE AT A TIME, Krokus, Arista
- 54 60 OFF RAMP, Pat Metheny Group, ECM
- 55 55 THE BLASTERS, The Blasters, Warner Bros
- 56 — SWEETS FROM A STRANGER, Squeeze, A&M
- 57 20 TUTONE II, Tommy Tutone, Columbia
- 58 — JANE FONDA'S WORKOUT RECORD, Jane Fonda, Columbia
- 59 — TIME AND TIDE, Split Enz, A&M
- 60 — PRIVATE AUDITION, Heart, Epic

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299485
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Distributed by
Spotlight Magazine
Distribution Ltd

1, Benwell Road, London N7 7AX
01-607 6411 © 1982
Morgan Gramplan plc
Calderwood Street
London SE18 6QH

Registered as a newspaper at
the Post Office

Published by Spotlight
Publications Ltd
40 Long Acre, London
WC2E 9JT
and printed by
Portsmouth & Sunderland
Newspapers plc
The News Centre
Hilsea
Portsmouth PO2 9SX
Hants

NEWS



Pic by Ross Hallin

Motorhead and Saxon speedway festival

BIFF holds his breath.

MOTORHEAD AND Saxon have come clean with their festival plans.

They are BOTH on for the festival at London's Hackney Stadium. And Saxon headline yet another festival the day before at Mildenhall speedway stadium in Suffolk.

The Hackney festival is on July 25, and kicks off at 10 in the morning and runs through until 10 at night.

Motorhead — without guitarist Fast Eddie — will have ex-Thin Lizzy axeman Brian Robertson playing with them.

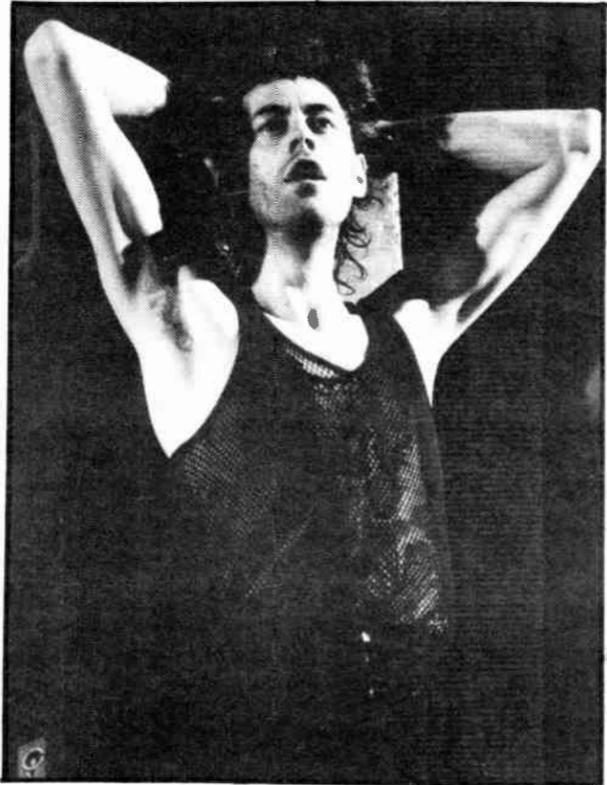
Saxon have flown back specially for the two dates — breaking off in the middle of their American tour. They are supported at Mildenhall (near Newmarket) by Hawkwind, Samson, the new Bernie Marsden band SOS, and Angewitch.

Tickets for the festival cost £8 on the day.

Meanwhile, Samson and SOS go on the road in their own right next month on a "co-headlining" tour. They play: Chippenham Rock Theatre July 13, Cardiff Top Rank 14, Colwyn Bay Pier 16, Southport Floral Hall 17, Gravesend Woodville Halls 18, Nottingham Rock City 20, Dunstable Queensway Hall 21 and Newcastle Mayfair 23.

SOS also play the Marquee on July 15 and 22, while Samson play the venue on July 11 and 12.

● MOTORHEAD — HOW TO BOOK: Tickets are £9 and available from UKA promotions, PO Box 143, London E17. Cheques or postal orders should be made payable to UKA Productions and sent in with a SAE.



Pic by Santo Basore

BOBSIE: Newcastle gig delayed.

Stand collapse crushes Rats fans

BOOMTOWN RATS fans were rushed to hospital last week after a stand collapsed at a concert.

The concert was halted because of the incident, but was later allowed to continue.

Only a handful of the 1300 people at the concert were injured, and those taken to hospital were later released.

The incident happened while the Rats were playing a Radio One concert at Newcastle's Exhibition Park. The gig was held in a marquee, erected by Newcastle city council.

Once the seating was cleared, the Rats resumed the gig, and the council checked the seating the following day so that a planned Dexy's Midnight Runners gig could proceed.



Pic by Lynn Goldsmith

STING deliberates over his next chord.

ONE NIGHT BAND

THE POLICE are to play live again — but only one concert.

The supergroup return to their hometown Newcastle for a one off date at the city's massive Gateshead Athletic Stadium.

Sting and the boys are supported by four other bands — yet to be announced. They will play in front of 25,000 people.

They will not be releasing any new records to coincide with the date and it is unlikely that they

will have a new album ready before the late Autumn.

The concert is on July 31 and will kick off in the mid afternoon.

● HOW TO BOOK: Tickets cost £8.30 and are available now by post. Cheques or postal orders should be made payable to Aimcarve Ltd., and should be sent to Aimcarve Ltd., PO Box 123, Walsall, West Midlands WS5 4QQ.

There is a maximum of four tickets per application — which should be sent with a SAE. But tickets will be on sale on the day, priced at £10.

Clash add Chimes to line-up

THE CLASH have found a drummer — their stickman from their first album Terry Chimes!

Chimes — dubbed as Tory Chimes on their first album — has joined the group on their American tour.

And it's possible that he will join the group for their rescheduled British dates.

Although he is only officially a temporary replacement, rumours are that he might stay with the band permanently.

Joe Strummer is now back in the group after running off to Paris — putting their tours into complete disarray.

And he has promised that the Clash are ON for their rescheduled dates.



CULTURE CLUB: All dreads and funny hats.

Culture Vultures

CULTURE CLUB are to go out on their first tour ever this month.

The group, lead by George, have already fixed up seven dates ... with more to follow.

Their tour follows the success of their first single 'White Boy', and an album is due out

later this summer.

Dates already fixed are: Nottingham University June 18, Manchester Hacienda 19, Brighton Sherry's 22, Derby Bluenote 24, Canvey Island Goldmine 25, Southampton College 26 and London Heaven 28.

Maiden confirmed

IRON MAIDEN are ON for Reading ... as RECORD MIRROR exclusively revealed last month.

Although officials are keeping quiet about the final line-up for the August Bank Holiday event Maiden are certain to play.

The top heavy metal band — who played Reading two years ago — had a meeting this week to finalise the details.

A spokesman for the band said: "Iron Maiden are very, very, very likely to play the festival on Saturday night."

This year's Reading is on August 27, 28 and 29, with Budgie confirmed to headline on the first evening.

Promoter Jack Barry said that most details will be ready next week. He would not reveal the line up for any of the nights.

"Budgie will be playing last on the bill on the Friday night, but they are co-headlining with two other bands."

"This year's Reading looks like it will be another heavy metal festival, although there will hopefully be some surprises."

Other bands rumoured to appear are Americans Blackfoot and The Rods, Slade and possibly Uriah Heep.

Jack Barry has now booked most of the bands who will appear. He is finalising the line up of who will play when and last-minute ticket details.



Gillan's past catches up

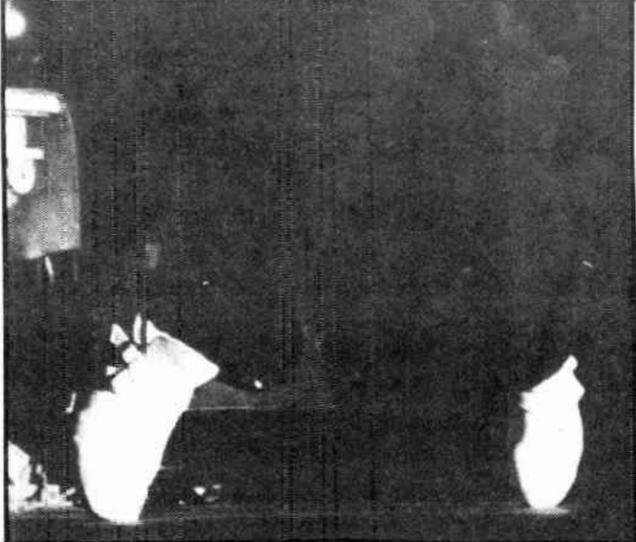
GILLAN ARE to re-release their first two albums this week. 'Scarabus' and 'Clear Air Turbulence' were originally released in 1977, but were deleted two years later.

The albums are being released through their new record company Virgin, who the group signed with in 1980. It follows the success of their last album 'Double Trouble'.

Meanwhile the group are to play a massive 40-date tour in the Autumn. They are finalising dates now for the concerts which will be announced next month.

SHAKY

ALL OVER



SHAKY does his hula hoop dance Pic by Robert Ellis

SHAKIN' STEVENS is going on the road again. The rock and roller — who is famous for his risqué routines on stage — is to play 26 concerts this Autumn.

Shakey, last in the charts with 'Shirley', kicks off in Birmingham on September 29 and finishes up at the beginning of November. The tour comes a year after Shakin' Stevens rocked round Britain last year.

Dates are: Birmingham Odeon September 29 and 30, Manchester Apollo October 1 and 2, Newcastle City Hall 3, Glasgow Apollo 4, Aberdeen Capitol 6, Edinburgh Playhouse 7 and 8, Scarborough Futurist Theatre 9, Sheffield City Hall 11, Leicester De Montford Hall 12, Southampton Gaumont 13 and 14, Portsmouth Guildhall 15, Brighton Centre 17, Bristol Colston Hall 18 and 19, Liverpool Empire 20 and 21, Ipswich Gaumont 26 and 27, London Hammersmith Odeon 28 and 29 and St Austell Coliseum November 1 and 2.

● HOW TO BOOK: Tickets for all concerts go on sale this Friday (June 11) except the Bristol Colston Hall where they are only taking postal bookings at the moment. They cost £4.50 and £4 except London, Aberdeen and Ipswich they cost £5, £4.50 and £4 and St Austell where the prices are £5 and £4. All tickets are on sale from the box offices.



DAVID BYRNE: playing musical chairs

Double Talking

TALKING HEADS come over for some live dates next month — with spin-off group Tom Tom Club supporting them.

The group play London's Wembley Arena on July 12 and 13.

Their concert is doubly unusual because both groups feature virtually the same line-up. Tom Tom Club were formed by Talking Heads bassist Tina Weymouth and drummer Chris Franz last year.

It will be the first time they have played live in Britain, despite their top ten hit 'Wordy Rappinghood'.

Talking Heads are joined on stage by Bernie Worrel, Alex Weir, Dolette McDonald, and Steve Scales. With the exception of Dolette

McDonald they team up with Tina Weymouth, her husband Chris Franz and two sisters Lani and Laura for the Tom Tom Club line up.

● HOW TO BOOK: Tickets cost £6.80 and £5.80 and are available now by post from: Talking Heads Concert, PO Box 77, London SW4 9LH. Postal orders only should be made payable to Kennedy Street Enterprises and sent with a SAE.

Night of preference should be stated, and two weeks must be allowed for delivery.

Tickets will also go on sale by personal application from June 19 from: Wembley Box Office, London Theatre Bookings, Keith Prowse, Premier Box Office and Albermarle.

Siouxsie's illness threatens gigs

SIOUXSIE AND The Banshees may have to cancel all live work for six months ... because Siouxsie has a serious throat illness.

She went to the doctor to be treated for what she thought was laryngitis half way through their Scandinavian tour. And he gave her the news: "You must stop singing for the rest of the year or risk losing your voice irrevocably."

It means the group's concert at Plymouth's St German's Elephant Fayre on July 21 may be cancelled. The same will go for their proposed London date.

And she was told that she must change her singing style altogether if she is to keep her voice. She has to see three specialists in London before she continues work on the Banshees' new album — only half finished.

The band's tour manager Dave Wood was hopeful that it is not the end of the Banshees.

"Siouxsie is determined to carry on singing," he said this week.

It is hoped that her illness will be diagnosed when she sees London doctors this week. Plans for the live dates and album will become more definite when she has seen them.

● Exclusive Interview with Siouxsie in Scandinavia on page 18.



PIGBAG risking a blow out

Pigbag's new order

PIGBAG GO on the road this week for a few dates following the appointment of two new members.

The group — in the charts with 'Papa's Got A Brand New Pig Bag' and 'Getting Up' — have appointed Brian Nevill on Sax and percussion and Oscar Verden who plays trombone and keyboards.

Their live dates take in: Bristol Romeo & Juliet's June 13, Norwich University of East Anglia 15, Bracknell Jazz Festival July 2 and London Hammersmith Palais 6.

Roxy to decide

ROXY MUSIC look set to tour this autumn.

Although no dates have been set, the group's leader Bryan Ferry has agreed in principle to play the concerts.

"He's rather like Bowie, Bryan will pencil in dates and then make up his mind later," a spokesman said this week.

But with the success of the group's latest album 'Avalon' it is likely that Roxy will hit the stage again.

Meatloaf heads festival

MEATLOAF are to headline a festival at Dublin at the end of the month.

The American heavyweight is top of the bill at the event which takes place at Dublin Dalymount's on June 30.

Budgie have been confirmed to play on the bill, although full ticket details have yet to be finalised.

Animal quietened

THE ANTI-Nowhere League's outrageous singer Animal has got laryngitis ... forcing concerts to be cancelled.

The punk band has had to pull out of gigs at Plymouth, Portsmouth and Poole, although it's hoped that concerts will continue this week.

All cancelled dates will be rescheduled by the group — who have just released a new album called 'We Are ... The League'.

Theatre of dates

THEATRE OF HATE — in the charts with 'The Hop' — are to play more British dates.

They play: Aberdeen Fusion June 20, Dundee Marryat Hall 22, Dunfermline Glen Pavilion 23, Fort William Milton Hotel 25, Aviemore Centre 26, Glasgow Tiffany's 27, St Albans City Hall July 3 and Guildford Civic Hall 6.

The band — who have just released their new album 'He Who Dares Wins' — are also lining up a London concert early in July.

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LINX, the cuddlesome couple

Missing Linx

LINX HAVE revealed full details of their new single 'Plaything' — which RECORD MIRROR exclusively revealed would be coming out two weeks ago.

It is their first single this year and comes out on June 25. The number was written by David Grant and Derek Bramble.

On the flip side they feature

a re-mixed version of 'I won't Play The Game' — taken from their 'Go Ahead' album. A 12-inch version will also be released with extended versions of the numbers.

They have also included guitarist J.J. Bell on the single, following his appearance with Linx on their tour last December.

PhD follow up

CHART DUO PhD release a follow up single to their 'I Won't Let You Down' hit on June 18.

The pair's new single is called 'Little Suzi's On The Up' and is taken from their debut 'PhD' album.

They are currently in the studio recording a new album which will come out later in the year. But no live dates are planned by the duo.

Cabaret Romance

SALSA CHART-toppers Modern Romance play two series of cabaret dates this month.

The group — who hit the charts with 'Everybody Salsa' and 'Ay Ay Ay Moosey' — play Watford Baileys from June 10 to 12 and Manchester The Garter 14 to 19.

Modern Romance are lining up more live dates for the summer, when they've finished their new single — due out later this month.



MARI WILSON wearing her Pekinese

The Wilson campaign rolls on

MARI WILSON has added more dates to her tour — following the success of her latest single 'Baby It's True (I Can't Help Myself)'.

The singer — who had to drop the name Imaginations from her backing band after a complaint in the court by chart-toppers Imagination — takes her 11 piece band including The Wilsons with her on the dates.

Her extra dates start at Stockton Fiesta on June 9. Then: Derby Blue Notes 10, Swindon Brunel Rooms 11, Orpington Civic Hall 12, London Adelphi Theatre 13.



TOP NEW funk band Defunkt spring into the limelight this month with their new album and a series of live dates.

They play: Birmingham Holy City Zoo June 21, Manchester Hacienda 22, Nottingham Rock City 23, London Venue

25 and 26, Leeds Warehouse 24 and Brighton Jenkinsons 27.

The six-piece band's new album is called 'Thermonuclear Sweat' and features six songs. Five are original numbers while they also do a version of the O'Jays hit 'For The Love of Money'.

NEWS EXTRA

VICE SQUAD play more dates this month following the release of their 'Stand Strong Stand Proud' album. They play: Reiford Porterhouse June 11, Brighton New Regent 22 and London Zig Zag Club 26. A new single from the group is out shortly.

GARY NUMAN'S 'Micro Music' video is coming off the market shortly. The two hour video — which includes 'Cars' and 'She's Got Claws' — is available by post only with fans supplying their own cassette. Fans now have to send their own two-hour cassette by June 30 with a Postal Order or cheque to: Palace Video, 8 Poland Street London W1. Cheques and Postal Orders should be made out to Palace Video to the value of £6.45. Four weeks should be allowed for delivery.

AN AUCTION of signed albums by Roxey

Music, Kim Wilde and Ultravox as well as T-shirts and four jackets is being held by post. The items were donated by stars during Radio One's Music Marathon and the proceeds go to Music Therapy which aids children across the world. Anyone wanting a list of the albums and details of how to bid should send a SAE to: 6 Wendover Drive, Frimley, Surrey.

BLACK UHURU have been added to the Glastonbury Festival bill. They headline the event on the Friday night — June 18. Other groups included in the line up are Van Morrison who headlines on June 19 and Jackson Browne who tops the bill on the Sunday.

THE MEMBERS have opened their own venue at London's Barracuda Club every Wednesday. The idea is to put on new bands as well as guest

performances by better-known artists. "It's about time London had a club that's about providing entertainment for the people as opposed to providing entertainment for the people that run it," Members leader Nicky Tesco told RECORD MIRROR this week. RICK SPRINGFIELD releases his second album this week. It is entitled 'Success Hasn't Spoiled Me Yet' and features the single 'Don't Talk To Strangers'. He comes to Britain this week for a few days, but will not be playing any live dates. THE POPE has an album released this week. It is entitled 'The Official Recording Of His Holiness Pope John Paul II Visit To The UK 1982' and features recording from speeches he made around the country during his tour — which attracted more people than the Rolling Stones will pull in for their forthcoming concert!

TOURS

THE PASSIONS have added more dates to their current tour. The group play: Crewe Alsager College on June 18. Then: Reading University 23, Durham Bede College 25, Lincoln Drill Hall 30 and Worcester College July 2.

HEAVY METAL band Spider are on the road yet again with the following dates: London Marquee June 10, Oxford New Penny 18, Folkestone Drill Hall 19, Portsmouth Rock Garden 25, Cambridge Rock Society 26, Gravesend Woodville Halls 27, Stoke Wagon 8 Horses 28, Blackburn Bay Horse 29 and Birkenhead Sir James Club 30.

ACCLAIMED NEW funk band Maximum Joy are to play a few live dates this month at: Cambridge Sydney Sussex College June 14, Reading St Andrew's

Ball 25, Southampton (venue to be announced) 26 and Brighton Jenkinsons 27. A new single from the band is expected to be released shortly.

TOP PUB band A Bigger Splash have arranged a series of London dates this month at: West Hamstead Moonlight June 11, Deptford Royal Albert 12, Old Kent Road Apples & Pears 14, Covent Garden Rock Garden 18, Deptford Royal Albert 19, Plumstead Prince Rupert 19, Heme Hill Half Moon 25 and The Venue on June 28.

HEAVY METAL bands Diamond Head, Dawn Trader and Sarscen are to play a Radio Trent Birthday Party this week at Nottingham's Rock City on June 11.

THE BERLIN BLONDES have lined up some gigs at: London Dingwalls June

19, Cardiff University 23, London Embassy 24 and Harlow Bush Fairs Playbar 25.

THE BLUE ORCHIDS — who have just released their 'The Greatest Hit (Money Mountain)' album play two dates at the Liverpool Warehouse on June 11 and London's Venue 28.

NEW YORKER Dig Wayne teams up with The Subway Sect for a gig at London's Ronnie Scott's Club on June 20. He releases a single entitled 'Crosstown Walk-Up' shortly. And fellow New Yorker Elliott Sharp plays Manchester's Band On The Wall on June 16 and London LMC 17. GROUND ZERO play a few London dates this month at: Clapham Two Brewers June 14, Zig Zag Club 19, Watford Wall Hall 19 and Fulham Golden Lion 23.

RELEASES

KING CRIMSON release a new album on June 18. It is called 'Beat' and is mainly about the 1950s beat hero Jack Kerouac writer of 'On The Road'.

LEISURE PROCESS International have a new single out this week entitled 'A Way You'll Never Be'. It is produced by Martin Rushent and features a dance mix of 'Love Cascade' on the B side of the 12-inch and 'Rachel Dream's' back the seven-inch version. A new album comes out at the end of the summer.

FOLLOWING THE success of their debut 'Send Me A Lullaby' album, new band The Go-Between release two new songs on a single this week. It is entitled 'Hammer The Hammer' and is backed with 'By Chance'. The group support Orange Juice at Bradford University on June 16 and the Hull Tower 17.

KISSING THE PINK have their second single released this week. It's called 'Mr Blunt' and produced by Colin Thurston who works with Duran Duran. The group release an album later in the summer.

NEW GROUP Shriekback — featuring ex-Gang Of Four bassist David Allen — have their debut single-out this week. It is called 'Sextinkona' and it is also featured on a mini-album called 'Tench' which will be released shortly.

PUNK MENTOR Richard Hell releases a new album with his group The Voidoids this week. It is called 'Destiny Street', and is rumoured to feature a new band line-up.

MUSIC FOR PLEASURE release a new single on July 2 called 'Switchback'. The group were founded in 1980 and released two other singles, 'Human

Factor' and 'Fuel To The Fire'.

TANGERINE DREAM leader Edgar Froese has a compilation solo album out this week entitled 'Solo 1974 - 1979'. It draws from his five solo LPs and includes four remixed numbers: 'Tropic Of Capricorn', 'PA 701', 'OS 452' and 'Pizano And Albatross'.

EX-GROUND member James Griffin has teamed up with The Hollies' Terry Sylvester to form a new duo. The pair released their debut single 'Please Come Into My Life' on June 18. It is followed by an album 'Griffin & Sylvester' which is due out next month. EYELESS IN GAZA release a new album this week entitled 'Pale Hands I loved So Well'. They also bring out an EP called 'Kodak Ghosts Run Amok' and a C40 cassette — as yet untitled.

Genesis pic disc

GENESIS BRING out their first ever picture disc this week.

It is a pressing of their chart EP 'Three Times Three' with the cover picture on the record itself. Tracks on the single are 'Paperlate', 'You Might Recall' and 'Me And Virgil' and it is in a limited edition.

TV AND RADIO

THURSDAY'S 'Old Grey Whistle Test' on BBC 2 puts out the stars and stripes for an American flavoured show with Tom Verlaine, the ex-Television mentor, airing his new album 'Words From The Front' and the vintage soft shoe shuffle of Little Feat from 1975.

THE ECCENTRIC Laurie Anderson will comment on FRIDAY'S 'Roundtable' on the new releases in the company of Joe Jackson and Tommy Vance. The distinguished Richard Skinner ensures fair play. Also on Radio One is 'The Friday Rockshow' with a session from Heavy Pettin'.

THE HIGHLIGHT of SATURDAY has to be an hour of the Kid Creole extravaganza ON ITV at 11.15pm. The show, called 'In The Jungle' will

spotlight these fresh fruits from foreign places that call themselves tropical gangsters. BBC 1's 'Pop Quiz' pits the wits of Queen's Roger Taylor, Rockpile's Billy Bremner and Teardrop's Troy Tate against the pop savvy of Pink Floyd's Dave Gilmour, cutesy pie Clare Grogan and Japan's Mick Khan. The show will feature clips from Jimi Hendrix, Rod Stewart and The Faces, and The Clash. Earlier on BBC 1 Simple Minds entertain on 'Get Set For Summer'. Radio One's 'In Concert' features folkies The Albion Band. Leo Sayer turns up on ITV's 'Cannon and Ball' while David Essex is on BBC 1's 'Night Music'. SUNDAY is the beginning of the World Cup but in between Paul Gambaccini's series of Radio One

profiles features The Rolling Stones and LWT's enterprising 'Rock Concert' series mixes Jethro Tull with Charlie's Angel Cheryl Ladd. DOLLAR make it onto BBC 1's 'Cheggers Plays Pop' on MONDAY while later Cliff Richard's first non-singing film 'Take Me High' is given a deserved rare airing. RANDY EDLEMAN gets a chance to sing in between the bluff and bluster of 'Wogan' on BBC 2 on TUESDAY.

WEDNESDAY is a special day for those who couldn't afford to fork out £20 for Diana Ross as she is caught in a LA Forum concert on BBC 1. In between the pleas to 'Reach Out And Touch Somebody's Hand' you'll spot Michael Jackson, Larry 'JR' Hagman and Muhammed Ali.



KID CREOLE AND THE COCONUTS are 'In The Jungle' on ITV SATURDAY

Pic by Adrian Boot

The CHANGELING

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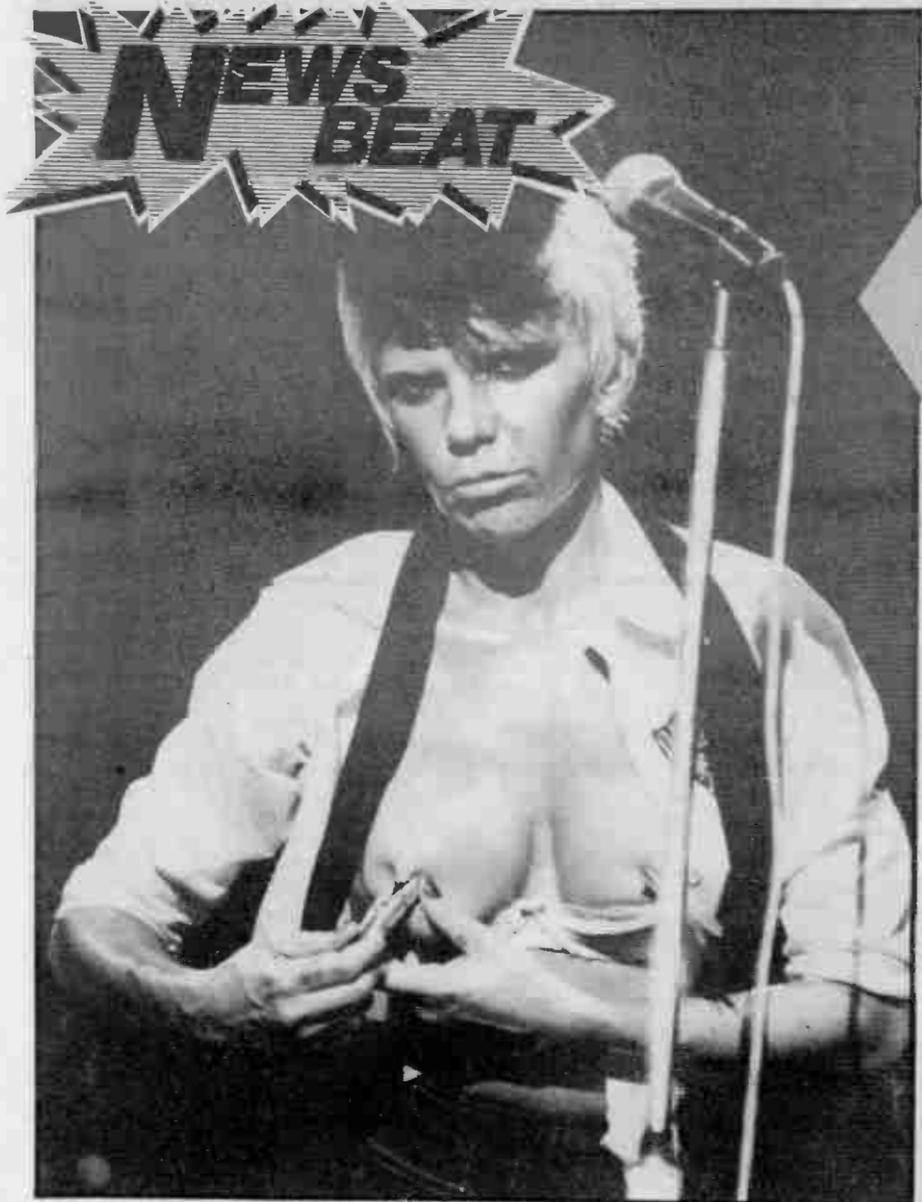
Dates



June 18th & 19th	Sheffield City Hall
June 20th	Bradford, St George Hall
June 21st	Manchester Apollo
June 23rd	Birmingham Odeon
June 24th	Leicester De Montfort Hall
June 25th & 26th	Hammersmith Odeon
June 28th	Coventry Apollo
June 29th	Brighton Centre
June 30th	Portsmouth Guildhall

July 2nd	St Austell, Coliseum
July 3rd	Poole, Arts Centre
July 4th & 5th	Bristol, Colston Hall
July 7th	Preston Guildhall
July 8th	Glasgow Apollo
July 9th	Edinburgh Playhouse
July 12th & 13th	Newcastle, City Hall
July 14th	Liverpool, Empire Theatre
July 17th & 18th	Hammersmith Odeon

SAFARI Safari Records, 44 Seymour Place, W1.



Pic by Chris Walter

The girl who came between Lemmy and Fast Eddie



Pic by Andre Csillag

LEMMY AND EDDIE: the way they were

FAST EDDIE sulked, rowed and eventually walked out on Motorhead, it was revealed this week.

The split followed a disagreement between Eddie and Lemmy when Lemmy was recording with Plasmatics singer Wendy O Williams. And her manager told RECORD MIRROR last week how it happened.

Rod Swenson was in the studio while the two groups were working on the project — a version of Tammy Wynette's 'Stand By Your Man' — which was originally produced by Fast Eddie.

"People were saying that Eddie didn't like the humour of the record. But the reality was that he was the producer of the record. Initially he liked the idea a lot. But Eddie's ideas about the production of the record and those of the people making it didn't agree.

"Eddie would keep disappearing after disagreements and wasted valuable days of recording time.

"We started with rehearsals on the Monday, but by the time Friday came round, Lemmy and Wendy took the reins away and took over control. They'd had enough of Eddie going off and sulking all the time, everybody was enthusiastic about this thing and wanted to get on with it."

The climax of the row came when a disgruntled Eddie discovered that they'd taken the production out of his hands.

He returned to the studio after leaving the recording session for four hours, to be told that the song was being done without him.

"I don't want to speak for Lemmy, but he and Wendy were so angry they just said sod him," said Swenson.

"The rest of the group finished off in Toronto and it became apparent that Eddie was so pissed off with this thing that it was the straw that broke the camel's back.

"He was sabotaging everything that everybody wanted to do, and they were so angry they didn't want to see Eddie any more. Lemmy and Wendy were working together very well, but Eddie would just

go off and sulk."

Eddie is now resting in Cornwall following the split, but is unavailable for comment this week.

Meanwhile Motorhead are finishing their American tour with ex-Thin Lizzy guitarist Brian Robertson and return to Britain to play a festival at London's Hackney Stadium.

Lemmy's record with Wendy O Williams is to be released in July, and is given the sort of massaging you'd expect from the two "singers". On the B side Lemmy sings The Plasmatics 'Masterplan' and Wendy gives Motorhead's 'No Class' a going over.

Other musicians on the record are Phil Taylor and Plasmatics guitarist Ritchie Stotts.

Simon Hills

WENDY O WILLIAMS: could any man resist?



THE TEMPS: no beating the old firm

Temptations beyond endurance

THE Temptations are back! Soul's premier male vocal group are back at Motown, back with original vocalists Eddie Kendricks and David Ruffin and back as they started ... with a hit!

After two decades of recording, three Grammys and numerous classic songs, like 'My Girl' and 'Get Ready', they have teamed up with funk punk Rick James for 'Standing On The Door' which is presently bubbling under our national charts.

The then five-piece left Motown in 1975 for the doldrums of the cabaret circuit but like The Four Tops, they have decided to aim for the charts, on their old Motown label. To help their reunion they recalled their two most famous vocalists, Eddie Kendricks and David Ruffin, after respective absences of 11 and 14 years.

The resulting album, called 'Reunion', naturally, has been produced by Rick James, Smokey Robinson (who was responsible for their early fame) and Motown president Berry Gordy.

After a career spanning nearly three decades only the cool baritone of Otis Williams and the rock-steady bass of Melvin Franklin have remained constants, but even Franklin still feels the old Temps magic, despite the group now being a seven piece.

"You'll hear great blending on our new album," he says. "Around my house, when I put it on, I see it in the kids and my lady and all that. The product is good."

Mike Gardner

The return of Dad's Army

TWO SACKINGS, two line-up changes and a year of misery later ... and Matchbox are back in the charts with 'One More Saturday Night'.

But it's not just the appearance of a hit after a string of misses that's the biggest change for Matchbox — it's what they've done to achieve it.

"Something had to be done and it had to be fairly drastic," says lead singer Graham Fenton, a member of the group for five years and a survivor of the days when hits like 'Midnite Dynamos', 'Rockabilly Rebel' and 'Over The Rainbow' were very much the order of the day.

"And drastic it was! We sacked our old manager, we sacked our old producer. The lead guitarist left, then finally our bass player became our manager and our new bass player became our producer as well!"

The complicated sound of musical chairs, Graham feels, has put the band back on the right road. And he also hopes that the abrupt dumping of their two former images — first as rockabilly revivalists, and later as straight pop stars — will lay the foundation for a new improved 1982 Matchbox.

"Of course we'll still play our old hits, it'd be a cheat if we didn't," says Graham, "but we're now concentrating on a new hard sound, all in the vein of 'One More Saturday Night'. And, even better, we're writing and producing all of it ourselves."

The change came at the beginning of this year. Lead guitarist Steve Bloomfield left, with his role filled by Dick Cailan. At the same time



MATCHBOX: their children must be proud of them

bassist Fred Foks became the group's manager and new bassist Brian Hodgson was drafted in. His arrival, says Graham, was "the turning point."

"He's a good writer and a good producer, and with him we were able to make the single ourselves and throw out all the rubbish and ideas that had been dragging us down before."

The change in line-up and approach seems to have come at the right time, and speaking to Graham Fenton now it appears to have, literally, saved the group from extinction.

"Last year was the worst year of my life," says Graham. "It was a whole big mistake from start to finish. We were all bewildered, being pushed into a corner we couldn't get out of. Matchbox were going

downhill, and what's worse, going downhill in the wrong direction."

WITH THE hits drying up, and with the band less and less happy laying live, Graham admits that without some sort of change he could have seen Matchbox going their separate ways. "If we'd slipped any further it could have been the end," he says. "But the enthusiasm has all come flooding back. I can't remember any time in the five years I've been with the band when I've been happier."

Now Matchbox hope to present their new sound at a London showcase gig in the near future, as well as getting back to playing the clubs and the colleges.

"We've got to get the

message across that we're not the 1961 Matchbox," says Graham. "We've thrown out the flashy pop side of things and we're not going back to being a rockabilly band. From now on we'll be playing what we're best at — driving rock 'n' roll and maybe a bit of up tempo country."

"It's almost like a new start for us, and that's a good thing. After all rockabilly is virtually gone now, and the image of us as flashy pop singers was one we were never really happy with."

"I just hope that 'One More Saturday Night' is the start of some good things for us. And it's not just because of the hits. We've got our sanity back and that's the most important thing!"

John Shearlaw

The Di is cast

FUNNY LOT, foreigners. None of your usual boozy crew of British hacks at last week's exclusive international bash for Diana Ross at Claridges, London's plushest hotel.

Not that I'm complaining. There's none of your usual soggy sausage rolls and cheap Chateau Gutrot (1982) either. Why, I'm reeling on his 83rd champagne, gin and lime cocktail and I'm wondering which end to light my stick of asparagus when the Lady, looking more lovely than any photo, makes her grand Annie Walker-style entrance into the sumptuous lounge.

Grabbing glass I dive into the gaggle of Euro hacks and try to get a word in edgewise.

Luckily, without prompting, she starts rapping about the shambles of a first night London show which saw her storming off stage and kicking over a faulty sound monitor.

"I had a lot of confusion," she explained sweetly, "I'm out of synch with jet lag. I was just reacting to what was going on around me. I wanted to hear better. I wanted to perform better. I wanted to communicate."

"I wanted to be as one with the audience and I couldn't hear myself. My presence, you know. And if I can't hear myself I scream. I just sing louder and I don't have to because I can sing better if I sing softer."

Now this whole spiel is accompanied by the constant murmur of approval from her personal glistening PR type and a peculiar German gentleman who seems very excited by the whole thing and keeps nodding his head like one of those silly dogs you get in the back of Ford Cortinas.

Any sensible questioning is further obstructed by her personal PR or manager's habit of moving the slyph like superstar around the room — a pointless move because the same bunch of hacks go clucking behind.

"No, I have to walk in the streets of New York City," she is saying mysteriously. "I have to live and be alive. I'm not going to let the world force me into seclusion. I have to live and I'm totally committed to . . . I'm a liver." A look of confusion passes a few Teutonic countenances at this reference to their national sausage dish, but the Divine Miss R carries on. "I want you to know that I'm not a provocative person like John Lennon was. I'm not political. My songs are about love."

The chat continues about diet secrets, design and film work. I fix a manic grin and note book and go in for the kill. Damn, the Germans get there first with a question! Does Diana have two generations of audience?

"Yeah, it's the new wave thing. And I looked at one kid and said: 'How old are you? How could you possibly know the words of the Supremes songs?' She said: 'I'm 15 years old.'"

"Remember the kids who are 18 now were born like in 1965. They missed out all the wild purpose of the teenagers during the sixties. They don't know the Beatles that well. They know Paul McCartney and they know Wings."

"And they know about the Supremes and their music."

"There's a club in New York called the Mudd club where they copy what we did in the sixties. The hairstyles. The dances. Everything. I'm knocked out by it."

"I think we're in the golden age right now," she enthuses. "Why? Well for me there's so much opportunity for every race in this country. Which country?"

"In America for me." She looks me steadily and sincerely in the eye. "I'm an American dream. I started off in a very poor neighbourhood and I live in a beautiful country area right now. I've had the opportunity to grow and learn. I've had a good education offered to me."

"I'd rather look at the positive things and not the negative things."

What do you think of English disco music? "I haven't heard a lot of it. Tell me the name of a group I might know from the States." Soft Cell. "Soft Sell. Mmmm, I like that name." Er, "Tainted Love" — you know it? "Oooh, Tainted Love. I want you to know I don't know these groups that well. But the sound of the names. Is the music good?"

And we're off again into another corner, with more questions about her forthcoming album on which Michael Jackson produces a track called 'Muscles' — "it's kinda sexy" — working with Julio Iglesias and the big Macca.

"I put in a call to Paul McCartney," she reveals. "Since he's into doing collaborations, I thought perhaps he's like to do one with me. I think one nice thing that's happening in the business is that everybody's working together. Stevie and Paul putting out 'Ebony and Ivory', which is doing very well in the States. How's it doing here? Number one! And it's so beautiful."

How do you keep so fit, I blurt out lasciviously as the booze reaches the parts most booze gets to sooner or later.

"Well think just by running around on stage. I run round and round and round . . . (sychophantic laughter) But I want to gain weight. When I'm travelling I tend to lose weight because I get tired of eating hotel food. I want



DIANA ROSS: "American dream"

Pic by Paul Cox

home cooked food. I want Mommy! — I used to take my cook with me but it's impossible to do that."

A couple of years ago you seemed to be out of touch with, er, fellahs for a while. Has that situation changed at all? "Out of touch with whom?" Guys in general. "Yes, I wasn't dating very much at that time and when you're not you find yourself concentrating on your work. Um . . . things are alright now." What does that mean? "It means it's good."

And that's it folks. By now everyone's manoeuvred over to the gold discs at the front of the room for the ritual presentation, and I've manoeuvred back to the bar.

And then all that's left is for the German hack to ask Diana to sum up her life in three sentences — which she graciously declines — persuade her to draw a self portrait — she draws an eye — and get her to sign a photograph of himself.

They're a funny lot, foreigners.

Simon Tebbutt



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JUNE

- 12 Portenrose, Kelford
- 14 Clare College, Cambridge
- 15 Pembroke College, Cambridge
- 17 Cragton Balroom
- 24 Collingwood College, Durham
- 25 Oriel College, Oxford
- 26 Cavendish Hall, University of Nottingham
- 28 Westfield College, Hampstead
- 30 Middlesex 3 Heros Country Club, Middlesex



PRIVATE FILES

by SUNIE

Secret love

LET'S BEGIN this week with some romantic speculation, dear readers, its subject, Neville "Don Juan" Staples, of the Fun Boy Three. Having recently split with Belle Star Stella, rugged Nev has found a new love, but won't tell me who she is, beyond dropping heavy hints that she's currently gracing the top 20.

Great Scott! This means that the boy must be dating Yazoo's comfy Alf, one of the dodgy Tight Fit girls, or petite Patrice! Debbie Harry's spoken for, and I can't see Nicole stepping out with the old rogue — but that only leaves aged "slush poppy" Charlene or Joan Jett! The mind boggles. My own theory is that Nev's got his figures wrong (not like him, he's an expert with figures) and is wooing one of the Coconuts, placed just outside the 20 at the time of typing . . .

More news of a tender nature: Richard Jobson, a man formerly accustomed to keeping the gossip columns in business, has secretly married the delightful Miss Mariella Frostrup of Phonogram Press Office. Greek honeymoon over, Mariella can now settle down to the demanding task of making an honest man of Jobbers . . .

● Right, down to the serious, who's-been-where stuff. The week started with last Monday's historic night at the 100 Club, where all manner of folk turned out to see the Rolling Stones go through their still-remarkable paces. Jagger's sweetheart, six

foot Texan model Jerry Hall, bopped beside the bar, in the company of fellow slummers David Bailey and model missus Marie Helvin. In complete contrast, Eddie Tenpole and Nick, JC and Nigel of the Members were all present, as was Frank Infante, currently living in London and gloating over the other Blondies having flown home and missed the event. Pete Briquette of the Rats, escorting wife Jane Aire, gave me daggers looks all evening, but since my companion was a good foot taller than the diminutive bassist, I returned his stare with equanimity. Former Bow Wow dancer Boo looked fab, Lord Of The New Church Brian James was there, as ever, and — gracious, Chris Reeve of 'Superman' fame wandered past, clutching a pint of lager and looking as if he were about to faint from the heat . . .

Later in the week, in Rotterdam, Mick Jagger and keyboardman Ian Stewart took on another club; this time after playing their own gig to a 150,000 crowd. The tireless pair joined R&B ace George Thorogood on stage and played to a more intimate gathering of 300 . . .

On Tuesday Alan Vega, formerly one half of Suicide and more recently the creator of some excellent solo records, played the Venue. A very hip audience — not the what's hip this week crowd — turned out, but the show was a travesty, with a lured purple-jacketed Vega fronting a plodding rock band. Observing the sad spectacle were Rusty Egan,

Eat to the beat



Pic by Chris Walter

OH, WHAT a birthday surprise . . . This slightly broad-in-the-beam lady leapt out of the birthday cake presented to Nick Heyward at the Roxy club. Hollywood on the occasion of his 21st. If the youthful heartthrob looks a bit overwhelmed, it's presumably because these things just don't happen in Beckenham . . .

photographer and former Basement 5 singer Dennis Morris and Roddy and Campbell of Aztec Camera. The latter are now living and recording in London, with Haircut 100's ex-drummer . . . Paul McCartney went to see Ry Cooder at Hammy Odeon clad in black curly wig and glasses. Didn't fool anyone, though . . .

Tales from abroad: Madness's last tour date in Japan saw the North London lads inexplicably dressed in kilts, with Chas cheerfully lifting his as they quit the stage. And yes, girls, what a Londoner wears under his kilt is the same as what a Scotsman wears! Spandau Ballet, meanwhile, found that their luggage had gone astray somewhere between Spain and Portugal, and thus arrived in Lisbon with nowt but the togs they stood up in. The elegant ones were forced to play that evening's gig in the same clothes they'd been wearing for 48 hours — too traumatic, darlings . . .

All proceeds from Squeeze's Sunday gig at the Fair Deal in Brixton will go to the South Atlantic Fund, for the widows and children of servicemen . . . Word reaches me from LA that Gary Numan's tour preparations include a hair transplant and dying his new barnet blond, which'll probably cause the whole lot to drop out again . . .

On Thursday night at the mildly notorious Kareba club, filming was in progress for 'Snow White And The Seven Sex Dwarves' an epic starring Tony Cooper who appeared in Soft Cell's 'Sex Dwarf' video. Who should stroll in while this unsavoury session was in progress but Jerry Hall (the 100 Club clearly gave her a taste for lowlife dives), with Lord Snowdon and Roddy and Dal Llewellyn in tow. Phew! Poor Jock McDonald tugged his forelock so hard that he required medical treatment next day . . .

The same night saw Echo And The Bunnymen's debut on Top Of The Pops, a chance for the nation's nubile population to drool over pretty, poker-thin Ian McCulloch at last. The Scouse mob hit the town afterwards, celebrating the occasion at Dial 9 For Dolphin and later at the Palace's 'Helden' night, where guitarist Will Sergeant, unusually expansive, chatted with the Associates' Billy Mackenzie . . .

Diana Ross's next LP is to have its cover designed by none other than Andy Warhol — which'll probably be rather more than the contents merit . . .

And while we're on record news, the Cure's next single is

to have live versions of their greatest hits — 'Killing An Arab' and 'A Forest' on the B side . . .

● Friday proved a night to remember; it started calmly enough, with a pleasant Japanese dinner in the company of successful young producer Steve Lillywhite and his fair lady, Angie. Then a nasty moment, as we realised that ex-Spandau producer, ex-Pamela Stephenson date and still (yawn) member of Landscape, Richard Burgess, was sitting at the next table. His blue-haired companion had her back to me, but Dick was staring me right in the face, and believe me, his expression was not friendly. Boy, am I glad I'm out of that singles page where I made so many enemies! It can't be any worse here.

Anyway, later on who should we spot later on at another table but Virgin Records MD Simon Draper, enjoying the company of vivacious lensperson Virginia Turbett, who we're more used to seeing with Ian Page of Secret Affair. Perhaps this is an even more Secr — oops, let's not be indiscreet, eh? To round off the evening, we paid our bill and then collided with Jackie Castellano, subject of a recent RM 'Life In The Day Of' and stylist to such folk as U2, Bucks Fizz, Talk Talk and Junior . . .

A quiet Saturday, and a chance to watch Pop Quiz. Also a chance to enjoy a mild chuckle as lovely Paula Yates is quizzed on Midge Ure, Spandau Ballet and Duran Duran. Wait a minute — no

Bob Geldof question? . . .

RM's life with the stars continues. After last week's revelation about Tebbutt's sordid private life, we can announce this week that the sleeve of Mari Wilson's next single is to be shot at Mike Nicholls' gaff in East Finchley, a bijou colony of Israel . . .

A staff member sufficiently short of something to do a week or two ago to go and see Johnny Thunders play at Kensington's Ad Lib reports that Nigel and Frankle of Blondie were there too, along with Brian James and Stiv Bators, unhealthy US "punk star" currently to be seen in 'Polyester'. How divine . . .

Another spy reports, this time from Holland's Pinkpop fest, that the Au Pairs' gorgeous chanteuse Lesley Woods crashed into the Coconut's makeshift dressing room, propelled by an excess of booze and who knows what Sapphic compulsion. Word is that Papa August Darnell is less than popular with members of his band, one of them going so far as to describe Kid Creole as "a pain in the ass" . . .

Back to Blondies: keyboardman Jimmy Destri is in Ireland, producing U2. Now, there's not a lot of people know that . . .

London readers who get their RM on Wednesday are advised that this Weds sees the opening of a new club night, run by the Members at the Barracuda.

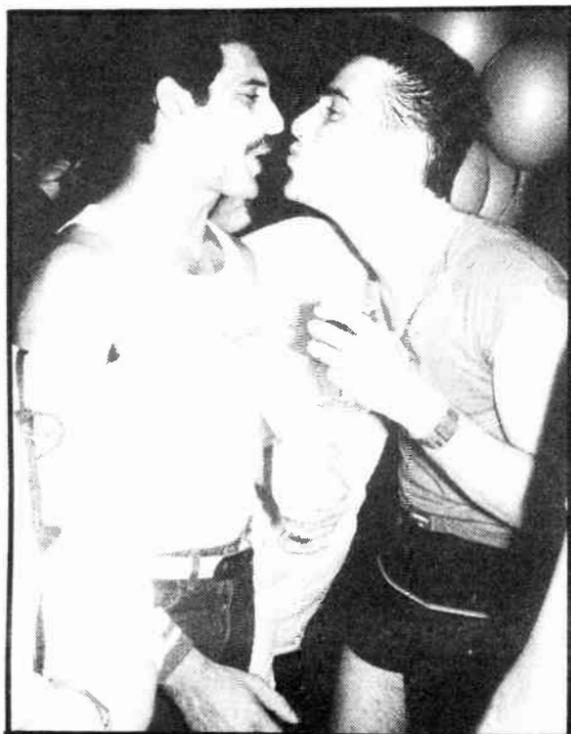
The Membership, as it will be known, expects to feature the talents of various rappers, plus the Beat and Martin Rushent (?) on its opening night . . .

Talking of the Beat, isn't it a bit cheeky of them to call one of the tracks of their LP 'Spar With Me', when that title belongs to a popular import LP by Jamaican DJ Toyan? I'm no expert in these matters, but an expert reggae buff assures me that said track teems with tricks pinched from Lone Ranger and Yellowman, two more reggae stars . . .

Back to the future: David Bowie strongly rumoured to be turning up for Bauhaus's show at the Adelphi Theatre on Friday . . .

And finally, I see that Modern Romance are playing a week at top cabaret showcase Bailey's, in Watford, and are billed as "Britain's Hottest Chart Band". Methinks Madness, Haircut 100 and the Human League might have something to say about that . . .

Thigh high



Pic by Justin Thomas

QUEEN THREW a "shorts or suspenders" party at the Embassy club after their ill-attended Milton Keynes gig. Fred And Co apart, Diana Ross was the only heavy-duty celeb present, unless you count one of the blokes from Bucks Fizz (nah, don't think so) . . . Above, we see Freddie fighting off some (saddy) anonymous bare-legged ligger.



Pic by Justin Thomas

DROPPED IN to Chelsea nightclub The Main Squeeze last Tuesday night for Altered Images' post-gig party. "I hate all this," muttered drummer Titch as he surveyed the scene (the usual eating, drinking, posing, greeting and ignoring scenario), and in a gesture of mute protest the young scamp refused to come forward when Epic presented the group with gold discs for 'Pinky Blue'. Jim (he's the goodlooking one) was less than pleased with my review of their single, but later relented. I swooned. Titch,

meanwhile, told me I was his favourite journalist, but Clare didn't speak. Oh well, can't win 'em all. Anyway, I was busy sneaking peeps at Hazel O'Connor and companion Gary Tibbs, (above) who were all over each other like a bad rash. Sporting matching tans and bleached looks, the couple cooed away like mad. Tibbs is Hazel's third conquest from the 'Breaking Glass' cast, the others being actors Mark Wingett and Jon Finch. Leading man Phil Daniels escaped unscathed . . .

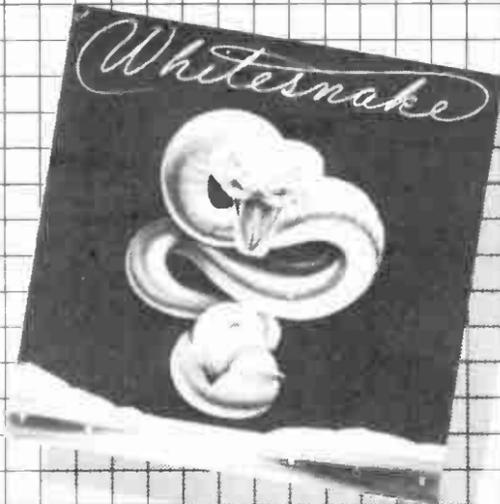
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NEWS BEAT

GIVE IT SOME STICK!

Mike Gardner meets the Stevenage Cowboys



TOUCHDOWN: a band with an identity crisis



Pic by Joe Bangay

STAR CHOICE

PATRICE RUSHEN

MY FUNNY VALENTINE — Miles Davis. It's loose and free, yet cohesive.
ASPHALT JUNGLE — Sly Stone. Happy memories of my first live show.
SUPERSTITION — Steve Wonder. The cream of funk.
SGT PEPPER'S LONELY HEARTS CLUB BAND — The Beatles. It marked a turning point for contemporary music.
OFF THE WALL — Michael Jackson. It breaks down musical barriers.
STEVIE WONDER SINGS PATRICE RUSHEN — Stevie Wonder. The album of my dreams!
SPEAK LIKE A CHILD — Herbie Hancock. Innovative, influential and beautifully executed.
A NIGHT IN TUNISIA — Chaka Khan. She married her unique style with classic jazz, demonstrating her versatility.
MILES AHEAD — Gil Evans and Miles Davis. Listen and all will be revealed.
FORGET ME NOTS — Patrice Rushen. My first hit in the UK.

TOUCHDOWN MAY be causing a ripple by bubbling under the charts with 'Ease Your Mind' but the Stevenage

based five piece funk band are becoming a big wave in New York.

When the group; Alan Braithwaite on vocals and percussion, John Saltwell on vocals, Martin Randall on

keyboards, Alan Howell on guitar and Mark Hastings on bass, sent a demo tape to Record Shack last year they had no idea that they'd become so well received on the other side of the Atlantic.

The track was remixed in America before resurfacing in the British clubs as an import. Now finally Britain is starting to wake to up the talent on its doorstep... or at least Hertfordshire.

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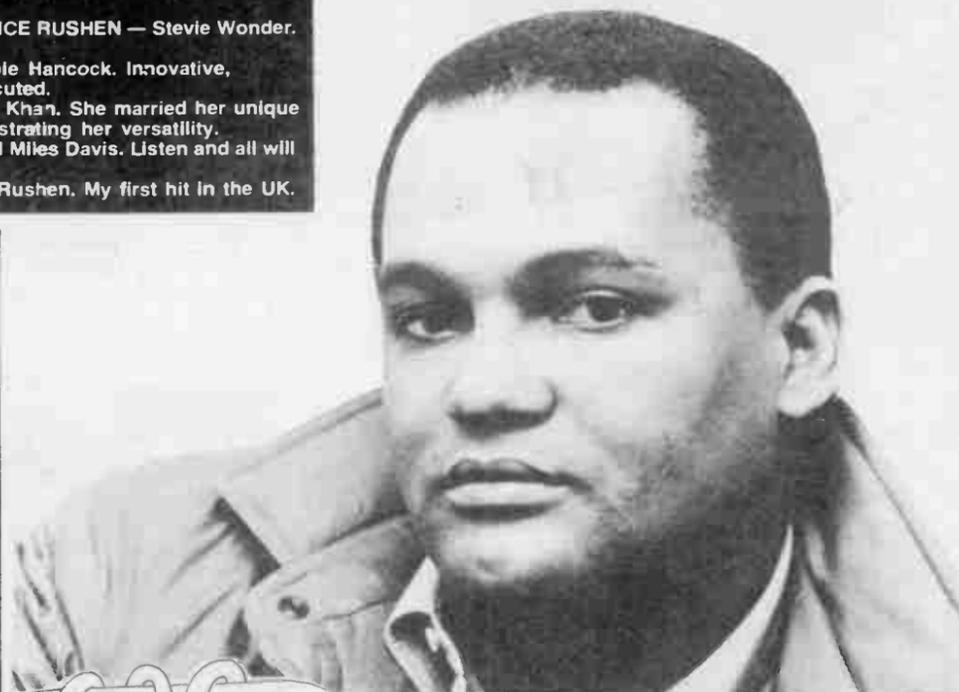
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The Godfather: alias Jacques Fred Petrus

Spaghetti disco

Mike Gardner samples the Bologna variety

CHANGE, the disco band, are the Italian flank of the new European invasion of the American dominated dance market of which Junior and Central Line are our representatives.

The 'band' started life as a studio aggregation put together by the Italian production team of Jacques Fred Petrus and Mauro Malavasi. It was originally conceived as an outlet for the talents of guitarist Paulo Gianolio and bassist David Romani who are the first pair from a Bologna based pool of musicians to be given an airing.

The Petrus-Malavasi team first came to the fore with a hard-edged disco version of the Spencer Davis Group classic 'I'm A Man' for Macho in 1977, which was a sizeable hit in Europe. Since then they've been assembling graduates from European music schools and academies into a rich stable on the lines established by Motown in the sixties, and Gamble and Huff in the seventies.

Change began by using experienced New York session singers to add their talents to the Italian recorded backing tracks.

"We tried to do something closer to America. It's the beginning of a new direction we're taking with the music", explains Petrus. "My people have the ability to do anything and I want to try and do R'n'B for the pop market in America."

Now the band, who enjoyed a sizeable hit in 1980 with 'Searching', are a proper outfit that play live with an all-American personnel. They have just released their latest single 'The Very Best In You' and have their third album 'Sharing Your Love', both under the guiding hands of the Italian connection.



The Brotherhood: a line up subject to sudden Change



Pic by Spud Murphy

NEVILLE STAPLES of FUN BOY THREE

FULL NAME: Neville E Staples
NICKNAME: Nev or Staples
DATE OF BIRTH: 11th April 1955
PLACE OF BIRTH: Manchester, Jamaica
EDUCATED: Newbold Grange School
HEIGHT: Five foot 10 inches
WEIGHT: 11 stone, seven pounds
COLOUR OF EYES: Brown
FIRST LOVE: Seeing my Mum when I was born
FIRST DISAPPOINTMENT: Seeing snow for the first time and then finding out it was cold.
FIRST PERFORMANCE: Sound system battle, Coventry 1974
FIRST LIVE SHOW SEEN: Desmond Dekker and The Aces, Coventry
FIRST RECORD BOUGHT: 'Tighten Up, Volume One' — Various Artists
MUSICAL INFLUENCES: All types
INSTRUMENTS PLAYED: Drums and percussion and I'm learning trumpet
HERO: None
HEROINE: None
FAVOURITE BOOKS: The Bible
FAVOURITE MAGAZINES: The Sun, Guardian, Mirror, Times and The Face
FAVOURITE FILMS: Horror and Thrillers
FAVOURITE TV SHOWS: Minder, The Sweeney and Rockford Files
BEST LIVE SHOW SEEN: Ian Dury and the Blockheads In Norway 1981
FAVOURITE CLUBS: Blues parties
FAVOURITE FOOD: Tilley's of Camden Town and my own home cooking
FAVOURITE CLOTHES: Comfortable ones and Roots
HAIRCUT: Dreadlocks
FAVOURITE DRINK: Whisky and home-made mixes
IDEAL HOME: Not seen yet
IDEAL HOLIDAY: What is a holiday?
IDEAL CAR: New electronic BMW
MOST FRIGHTENING EXPERIENCE: Crashing a car at 70mph
WORST EXPERIENCE: Getting fined £200 for excessive noise during lovemaking!
FUNNIEST EXPERIENCE: Being photographed in my underpants by Paula Yates for her book
SUPERSTITIONS: None
FANTASY: Having a beach in my bedroom
MOST HATED CHORE: Dancing in discos
AMBITION: To be successful and to give my kids a good education

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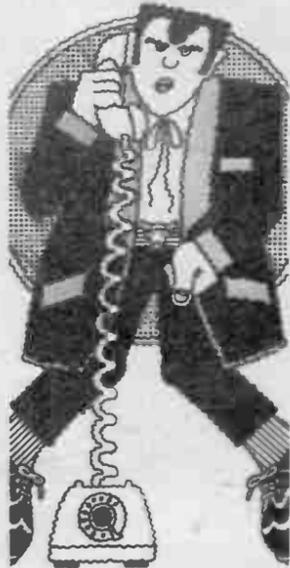


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- Only You Yazoo
- Fantasy Island Tightfit
- The Look Of Love ABC
- Mama Used To Say Junior
- Hungry Like The Wolf Duran Duran

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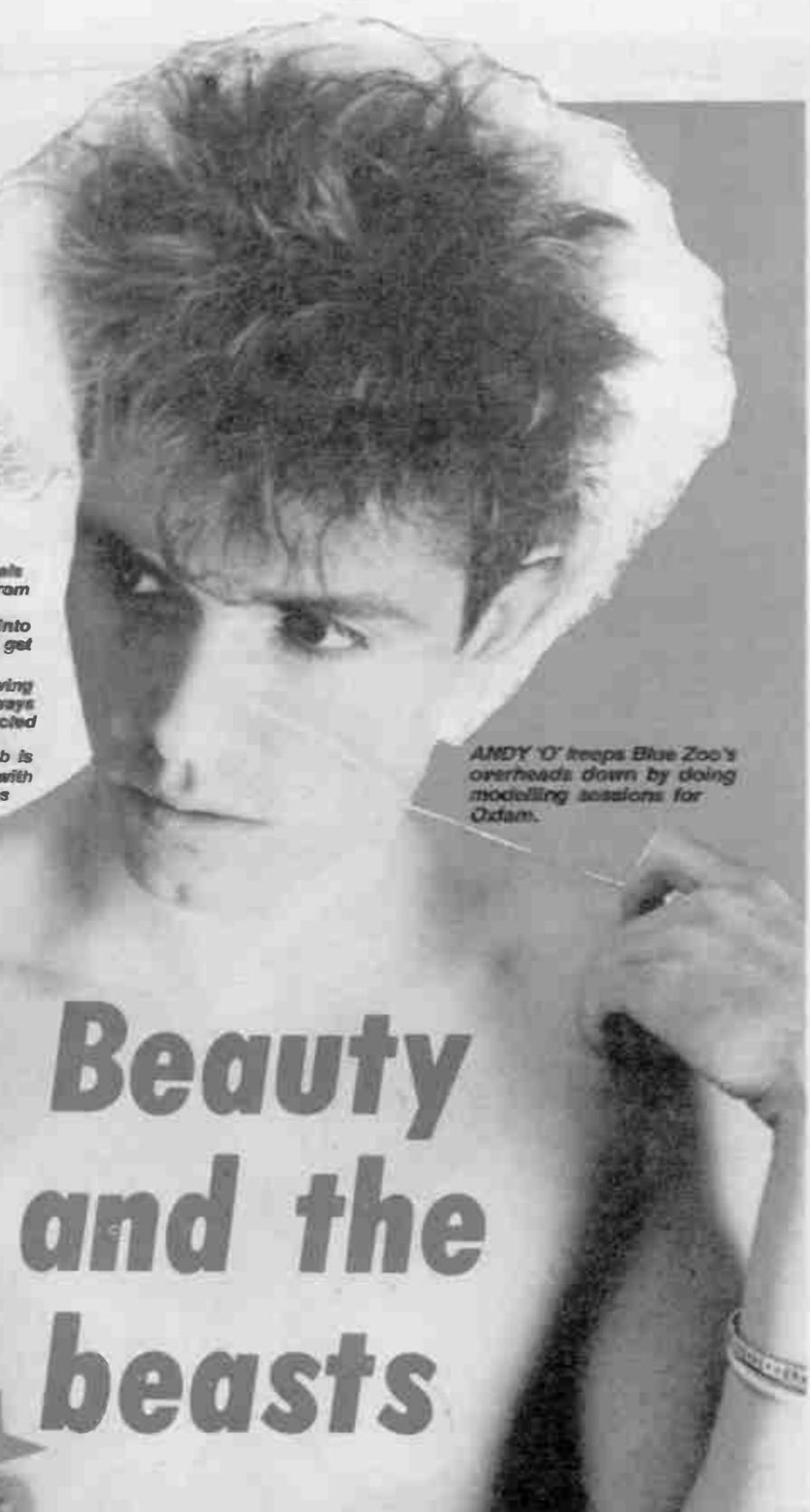
NEWS BEAT

WHIPPING, PARANOIA and perversion! Yes, all human — and animal — life is here in the Blue Zoo, the dancey discomix four piece presently charting with their first single, 'I'm Your Man'.

“We see life like a zoo,” explains zesty singer Andy ‘O’. “We feel like animals in a menagerie whenever we’re on stage. Our songs are observations from inside the zoo looking out.”
 “One song, called ‘Off To Market’ is about commuters herded like cattle into meat wagons and being whipped and then moaning and groaning when they get home.”
 “Another, called ‘These Days’, is about some glue sniffers who were living across the way from my flat. The place just stank and they were always staggering out not knowing where they were. It was awful and it really affected me.”
 Still working part time, Blue Zoo consists of bass player Mike whose job is with his dad at a firm of accountants, Nicky the drummer who also works with his dad but as a painter and decorator, and guitarist Tim who runs Hammersmith’s Clarendon club.
 “I don’t do much at all. Just bum around watching movies and things,” admits Andy, who wisely shortened his surname from Overall to the more hip ‘O’.

A WISER move, perhaps, was changing the group’s name from Modern Jazz who, you may recall, had a couple of minor hits last year with ‘In My Sleep I Shoot Sheep’ and ‘Ivory Towers’.

“The animal thing comes across that way on stage as well,” continues Andy. “People think I’m aggressive but I’m just a natural on stage. I’m quite agile because I used to climb trees as a kid,” he adds mysteriously.
 “I get totally lost in what we’re doing on stage. I’m not trying to sell any message, just make things clearer for myself and probably tell people what they know already.”
 And the group, currently recording an album without the aid of synthesizers because they prefer a deeper richer sound, are naturally pleased with their chart success.
 “It’s great because it’ll open the gates for us. We’ll be able to get our other material out. ‘I’m Your Man’ doesn’t depict the band that much. The new songs are much pushier.”
 SIMON TEBBUTT



ANDY ‘O’ keeps Blue Zoo’s overheads down by doing modelling sessions for Oxfam.

Beauty and the beasts

BANK HOLIDAY schedules meant last week’s UK Charts arrived too late to publish. For information addicts everywhere, here they are.

TOP SINGLES

- Week ending June 5
- 1 1 HOUSE OF FUN, Madness
 - 2 2 GOODY TWO SHOES, Adam Ant
 - 3 16 TORCH, Soft Cell
 - 4 3 ONLY YOU, Yazoo
 - 5 6 THE LOOK OF LOVE, ABC
 - 6 5 FANTASY ISLAND, Tightfit
 - 7 9 MAMA USED TO SAY, Junior
 - 8 12 HUNGRY LIKE THE WOLF, Duran Duran
 - 9 7 I WON’T LET YOU DOWN, Ph.D.
 - 10 4 A LITTLE PEACE, Nicole
 - 11 8 FORGET ME NOTS, Patrice Rushen
 - 12 14 ISLAND OF LOST SOULS, Blondie
 - 13 11 GIRL CRAZY, Hot Chocolate
 - 14 17 CLUB COUNTRY, The Associates
 - 15 30 I’VE NEVER BEEN TO ME, Charlene
 - 16 10 I LOVE ROCK ‘N’ ROLL, Joan Jett & The Blackhearts
 - 17 15 THE MEANING OF LOVE, Depeche Mode
 - 18 13 WE HAVE A DREAM, The Scottish World Cup Squad
 - 19 21 3 x 3 (EP), Genesis
 - 20 19 THE NUMBER OF THE BEAST, Iron Maiden
 - 21 28 THE TELEPHONE ALWAYS RINGS, The Fun Boy Three
 - 22 37 FIREWORKS, Siouxsie & The Banshees
 - 23 18 INSTINCTION, Spandau Ballet
 - 24 35 I’M A WONDERFUL THING (BABY), Kid Creole & The Coconuts
 - 25 24 CANTONESE BOY, Japan
 - 26 20 SHOUT! SHOUT! (KNOCK YOURSELF OUT), Rocky Sharpe & The Playboys
 - 27 32 THE BACK OF LOVE, Echo And The Bunnymen
 - 28 33 BRAVE NEW WORLD, Toyah
 - 29 43 WORK THAT BODY, Diana Ross
 - 30 22 PROMISED YOU A MIRACLE, Simple Minds
 - 31 29 LOVE IS ALL IS ALL RIGHT, UB40
 - 32 27 TOTTENHAM, TOTTENHAM, Tottenham Hotspur FA Cup Team
 - 33 39 AFTER THE GOLDRUSH, Prelude
 - 34 34 TEMPTATION, New Order
 - 35 31 SUSPICIOUS MINDS, Candi Staton
 - 36 36 PINKY BLUE, Altered Images
 - 37 26 THIS TIME (WE’LL GET IT RIGHT) WE’LL FLY THE FLAG, England World Cup Squad
 - 38 — I WANT CANDY, Bow Wow Wow
 - 39 23 REALLY SAYING SOMETHING, Bananarama & The Fun Boy Three

- 40 25 EBONY AND IVORY, Paul McCartney with Stevie Wonder
- 41 50 RHYTHM OF THE JUNGLE, Quik
- 42 — DO I DO, Stevie Wonder
- 43 60 BECAUSE YOU’RE YOUNG, Classix Nouveaux
- 44 41 GRACE, The Band AKA
- 45 68 A LITTLE BIT FURTHER AWAY, Kokomo
- 46 47 WALK ON BY, ‘D’ Train
- 47 53 PARIS IS ONE DAY AWAY, The Mood
- 48 45 PERFUMED GARDEN, Rah Band
- 49 42 BABY IT’S TRUE (I CAN’T STOP MYSELF), Max Wilson
- 50 — SINCE YOU’RE GONE, The Cars
- 51 52 OUR LIPS ARE SEALED, Go-Gos
- 52 57 CHARIOTS OF FIRE, Vangelis
- 53 40 PAPA’S GOT A BRAND NEW PIGBAG, Pigbag
- 54 — IKO IKO, Natasha
- 55 55 URGENT, Foreigner
- 56 — BEATLES MOVIE MEDLEY, The Beatles
- 57 48 CASTLES IN THE AIR, Don McLean
- 58 — ONE HELLO, Randy Crawford
- 59 51 FANTASTIC DAY, Haircut One Hundred
- 60 69 TRACKS OF MY TEARS, Colin Blunstone
- 61 58 SUN OF JAMAICA, Goombay Dance Band
- 62 — SHAKTI (THE MEANING OF WITHIN), Monsoon
- 63 72 ONE MORE SATURDAY NIGHT, Matchbox
- 64 56 FAITHLESS, Scritti Politti
- 65 44 I CAN MAKE YOU FEEL GOOD, Shalamar
- 66 49 STAY, Barry Manilow
- 67 46 I SPECIALISE IN LOVE, Sharon Brown
- 68 54 ARE YOU HEARING (WHAT I HEAR)? Level 42
- 69 62 BODY LANGUAGE, Queen
- 70 73 THE HOP, Theatre Of Hate
- 71 — KEY LARGO, Bertie Higgins
- 72 — EARLY IN THE MORNING, The Gap Band
- 73 59 THANK YOU FOR THE PARTY, The Dukers
- 74 — IKO IKO, The Belle Stars
- 75 — I SHOT THE SHERIFF, Eric Clapton

TOP LPs

- Week ending June 5
- 1 — AVALON, Roxy Music
 - 2 1 COMPLETE MADNESS, Madness
 - 3 2 RIO, Duran Duran
 - 4 8 NIGHT BIRDS, Shakatak
 - 5 4 TUG OF WAR, Paul McCartney

- 6 6 BARRY LIVE IN BRITAIN, Barry Manilow
- 7 9 THE NUMBER OF THE BEAST, Iron Maiden
- 8 3 CHARTBUSTERS, Various
- 9 — THE HUNTER, Blondie
- 10 21 TROPICAL GANGSTERS, Kid Creole & The Coconuts
- 11 11 ORIGINAL MUSIQUARIUM I, Stevie Wonder
- 12 5 THE EAGLE HAS LANDED, Saxon
- 13 13 CHARLOTS OF FIRE, Vangelis
- 14 12 SULK, The Associates
- 15 15 THE CONCERTS IN CHINA, Jean-Michel Jarre
- 16 7 COMBAT ROCK, The Clash
- 17 18 ARE YOU READY, Bucks Fizz
- 18 10 HOT SPACE, Queen
- 19 14 PELICAN WEST, Haircut One Hundred
- 20 17 LOVE SONGS, Barbra Streisand
- 21 16 1982, Status Quo
- 22 19 SELECT, Kim Wilde
- 23 20 PINKY BLUE, Altered Images
- 24 23 DIAMOND, Spandau Ballet
- 25 25 PEARLS, Elkie Brooks
- 26 26 STRAIGHT FROM THE HEART, Patrice Rushen
- 27 68 EYE IN THE SKY, The Alan Parsons Project
- 28 27 BAT OUT OF HELL, Meatloaf
- 29 29 THE FUN BOY THREE, The Fun Boy Three
- 30 35 ALL FOR A SONG, Barbara Dickson
- 31 45 TM DRUM, Japan
- 32 42 THE SLIDE AREA, Ry Cooder
- 33 22 SHAPE UP AND DANCE, Angela Rippon
- 34 50 FRIENDS IN LOVE, Johnny Mathis
- 35 37 DARE, Human League
- 36 31 SKY 4 — FORTHCOMING, Sky
- 37 33 PH.D., Ph.D.
- 38 46 4, Foreigner
- 39 32 CHURCH OF HAWKWIND, Hawkwind
- 40 28 PORNOGRAPHY, The Cure
- 41 39 EXTRATERRESTRIAL LIVE, Blue Oyster Cult
- 42 38 THIS TIME, England World Cup Squad
- 43 40 ASIA, Asia
- 44 24 WE ARE ... THE LEAGUE, Anti-Nowhere League
- 45 — ANIMATION, Jon Anderson
- 46 41 NON-STOP EROTIC CABARET, Soft Cell
- 47 30 DISCO UK & DISCO USA, Various
- 48 67 THE CONCERT IN CENTRAL PARK, Simon and Garfunkel
- 49 48 FIVE MILES OUT, Mike Oldfield
- 50 49 THE GIFT, The Jam
- 51 36 SWEETS FROM A STRANGER, Squeeze
- 52 44 JUMP UP, Elton John
- 53 55 QUEEN GREATEST HITS, Queen
- 54 65 TIME PIECES — THE BEST OF ERIC CLAPTON, Eric Clapton

- 55-43 BROADSWORD AND THE BEAST, James Taylor
- 55-54 SHUTTERED ROOM, The Flux
- 57 34 I LOVE ROCK ‘N’ ROLL, Joan Jett & The Blackhearts
- 58 64 SWITCHED ON SWING, The Kings of Swing Orchestra
- 59 62 THE SINGLE FACTOR, Carol
- 60 66 SEE JUNGLE ... , Bow Wow Wow
- 61 77 SONGS OF THE FREE, Gang Of Four
- 62 — J.I., Junior
- 63 59 DEAD RINGER, Meatloaf
- 64 53 STRAIGHT BETWEEN THE EYES, Rainbow
- 65 63 SHOOT THE MOON, Julia Tzika
- 66 60 FRIENDS, Brasserie
- 67 56 PRIVATE EYES, Daryl Hall and John Oates
- 68 88 FACE VALUE, Phil Collins
- 69 47 SPEAK & SPELL, Depeche Mode
- 70 81 TWELVE GOLD BARS, Status Quo
- 71 61 BLACKOUT, The Samples
- 72 78 SECRET COMBINATION, Randy Crawford
- 73 75 ARCHITECTURE & MORALITY, Orchestral Manoeuvres In The Dark
- 74 73 DURAN DURAN, Duran Duran
- 75 52 HEAR NOTHING, SEE NOTHING, SAY NOTHING, Discharge
- 76 70 BODY TALK, Imagination
- 77 92 IRON FIST, Motorhead
- 78 85 RUMOURS, Fleetwood Mac
- 79 83 A FLOCK OF SEAGULLS, A Flock Of Seagulls
- 80 95 JAMES BOND GREATEST HITS, Various
- 81 80 MUST’N’T GRUMBLE, Chas & Dave
- 82-51 STAND STRONG STAND PROUD, Vice Squad
- 82-69 KEEP FIT AND DANCE, Peter Powell
- 84 89 THE GOLDEN AGE OF WIRELESS, Thomas Dolly
- 85 84 BIG SCIENCE, Laurie Anderson
- 86 91 JINX, Rory Gallagher
- 87 58 REVELATIONS, Killing Joke
- 88 75 SEVEN TEARS, Goombay Dance Band
- 89 94 MAKIN’ MOVIES, Dire Straits
- 90 71 DR HECKLE & MR JIVE, Pigbag
- 91 87 GENTLEMEN TAKE POLAROBES, Japan
- 92 — PENTHOUSE & PAVEMENT, Heaven 17
- 93 57 THE VERY BEST OF DOLLAR, Dollar
- 94 100 BEGIN THE BEGUNNE, Julio Iglesias
- 95-79 CHRISTOPHER CROSS, Christopher Cross
- 95 — ONE ON ONE, Cheap Trick
- 97 — ONCE UPON A TIME — THE SINGLES, Siouxsie & The Banshees
- 98 93 GEORGE BENSON COLLECTION, George Benson
- 99 — ZIP STYLE METHOD, John Cooper Clarke
- 100 72 ‘D’ TRAIN, ‘D’ Train

SINGLES NOT FOR THE MEEK

ANTI-NOWHERE LEAGUE: 'Woman' (WXYZ Records) Quite honestly, to my mind (if you get my meaning) this is the League's most considered song and their finest achievement to date. And that's as true as I'm sitting here. It starts off slow and grinding, pauses to take in a wedding service in the middle and ends up with the full tilt attack we've all come to know and love (or hate). You might not exactly agree with their sentiments, to put it mildly, but the League put smiles on people's faces. A hit (in some direction or other!)

23 SKIDOO: 'Tearing Up The Plans' (Pineapple) Very much the "in" people's choice of the moment, and certainly in the pure noise line 23 Skidoo kick up a fair old stink. Something like a cross between music in the bath and Throbbing Gristle without the "politics" they burp and chirrup through a selection of random sounds to some effect. One for those lonely moments . . .

FASHION: 'Something In Your Picture (Motor Drive)' (Arista) A classy 12-inch from the 'Fabrique' album that excites with the dressing and the topping; even though it's not as ultimately satisfying as it could be. Still, looking good seems to be half the battle . . .

LEISURE PROCESS: 'Loce Cascade (Dance Mix)' (Epic) The super sound of the modern mechanical group! LP are also hotly tipped, and the fact that producer Martin Rushent has busted a gut beeping up the vocal department and keeping the beat going is half the reason why. Hear it and move.

THE REST . . .

GARY NUMAN: 'We Take Mystery (To Bed)' (Beggars Banquet) A joke, it's got to be. The chalky millionaire calls on all his best influences — Bryan Ferry, Japan, Classix Nouveaux to name but a few in this case — to bring out a husky, synth-based drone. Oh, and don't forget the trendy bass line; probably the only thing that'll attract you to this miserable offering. The game's up, it's got to be!

ERNIE WATTS: 'Chariots Of Fire' (Q West) A big contender for the title of the summer hit — and there's more than a few of those this week. Obviously the theme tune of the film that's storming both America and the Argentine, but given the West Coast funk mafia treatment by saxophonist Watts. A total monster, and the biggest theme tune hit since 'Z Cars'.

DOLLAR: 'Videothèque' (WEA) Producer Trevor Horn has finally done it! After a string of hits he's managed to turn Dollar into Buggles . . . and a very classy job he's made of it! Adjectives like "surreal", "Modern" and "glossy" literally roll off the tongue as this assaults the ears. This time, I bet, Dollar have beaten Bucks Fizz hands down (and about time too!). A hit.

THOMPSON TWINS: 'Runaway' (Arista) Another producer's special, this time giving a fairly ordinary album track (from 'Set') a glossy mix, bringing Tom Dolby's persistent synth to the fore. But for the TTs it's the same old story; all influence and no substance. A pity.

MODERN ENGLISH: 'Life In The Gladhouse' (4AD) They who have once been imitators (and probably Joy Division imitators at that) now become their own men and surprise everyone. 'Life' is a compelling romp, and extremely melodic to boot. "Let's all dance in time", they intone, and I'd suggest that wasn't such a bad idea.

THE SHAKIN' PYRAMIDS: 'Just A Memory' (Virgin) Virtually unforgivable murder of one of Elvis Costello's better songs, where the Pyramids actually strive to sound just like



FASHION: all eyeliner and earrings



ANTI-NOWHERE LEAGUE: call for a locksmith

EC during the embarrassing voice breaking stage. This seems an awfully desperate measure — where can they possibly go from here?

ELVIS COSTELLO: 'You Little Fool' (F-Beat) And thus to the master himself; or at least one per cent of the population would like to think so. And, just for once, I'll add my vote to the EC party. 'You Little Fool' is sublime music, always threatening to dive into mushy goo, always twisting and turning to treat and surprise. In short, a killer song. A huge hit! A number one! (And I never thought I'd hear myself say that.)

ROXY MUSIC: 'Avalon' (EG Records) More masters and crafters, and you don't come better than Bryan Ferry in the class stakes. The introduction of a girly chorus towards the middle provides the surprise and the hook. How does he keep on doing it? Listen and marvel.

LOUIS CLARK Conducting The Royal Philharmonic Orchestra and The Royal Choral Society: 'Queen Medley' (EMI) At last the record of the concert! A commemoration of the RPO Albert Hall bash, but dressed up for the studio. Louis Clark has taken another step to bring pop and pomp to the masses. It's hilarious and it just might be a hit.

THE CLASH: 'Rock The Casbah' (CBS) In which The Clash hire out yet another image, and extremely melodic to boot. "Let's all dance in time", they intone, and I'd suggest that wasn't such a bad idea.



LEISURE PROCESS: strictly serious

Still, personal problems always did come before the music.

STEVE BRAUN'S UNIVERSE: 'Out To Play' (Universe) On this evidence Mr Braun's universe is very small indeed. A 'Magic Roundabout' intro leads into a nightmare of deathly dull grinding intonation, laid carefully over a droning synth drum. Moody you might say, but you'd be wasting your breath.

THE RODS: 'You Keep Me Hanging On' (Arista) Either an old rehash for those with long memories, or a fresh slice of modern heavy metal, depending on which side you sew patches on your denims. The totally outrageous Rods have drawn on both the Supremes original and the Vanilla Fudge late sixties epic for their own bit of contemporary dirt. What will eventually become a "stage favourite".

AMBROSIA: 'How Can You Love Me' (Warners) Imagine Fleetwood Mac on an off day.

Imagine Supertramp when they're not trying. Now you've got Ambrosia — the food of the dogs!

MARSHA HAVEN: 'I Like Plastic' (Red Bus) A less than glamorous disappointment. A quirky, silly song not even fit for the most indiscriminating dance floor. Sad.

JESSIE GREEN: 'Nice And Slow' (Excaliber) A monster hit across the world, except Britain, 1976, this class slice of George McCrae influenced reggae has now been beefed up by a swamping US disco mix, and it's a winner. With luck and no label problems 'Nice And Slow' should be the summer hit for a singer who's been around for the last 15 years and richly deserves the spoils.

THE SKYSCRAPERS: 'Waiting For This Moment All Night' (Zlich) Some honey, this one. A totally confused mixture of early Bryan Ferry, XTC and

SINGLES

the loathsome Geldof at his most pretentious and not a pretty listen at all. They'll wait a lot longer yet.

BEGGAR & CO: 'We All Work Out' (RCA) Extremely disappointing. Perhaps we all expect too much from this outfit but listening to a turgid drone for over five minutes is stretching the point too far. Most of it sounds like the wrong speed, and there's not an ounce of light on the horizon. A definite floor emptier, sorry.

RICK JAMES: 'Dance Wit' Me' (Motown) Polished, professional, funky and rich, but quite how this man ever achieved the status of an American superstar escapes me on this evidence. Not hard enough for the discerning disco goer, methinks, but time (and a visit) will tell.

WAVELENGTH: 'Hurry Home' (Ariola) Standard US influenced weedy rock. Instantly forgettable.

THE BRAT: 'Chalk Dust — The Umpire Strikes Back' (Hansa) The title might appear to say it all, but it doesn't! A truly inspired oddball disco rap-about-the-brat (known to avid snooker followers as John McEnroe) which wins over with a killer beat and ace (geddit?) words. There's plenty of bleeping out with lines like: 'I came over to play a f...ing game/But you blind geriatrics are all the same', but if even one Radio 1 DJ picks up on this you're in for a Wimbledon hit (and remember where you read that first!).

BUCKS FIZZ: 'Now Those Days Are Gone' (RCA) Even more of a combination of Abba and Chicory Tip than they've ever been, but the fizz has been dumped in favour of a slow ballad that always threatens to take off and never actually does . . . and that's more of a tease than even their most hardened fans can possibly take. What I'd call an experiment. Wait and see if the fancy dressing (right down to a picture bag shot in a Cambridge ladies college of all places) can pull it off and prove the critics wrong (again).

CHARGE: 'Fashion' (Kamera) A careering mess of slashing guitar, thudding drums and suitably goose stepping chorus lines too — hopefully — pull the whole thing together. Probably a lot less menacing than they set out to be, which is their loss and your gain.

JAKKO: 'Straining Our Eyes' (Chiswick) Just what the world needs — a breathy singer/songwriter too scared to really get burned with synths. He just uses them to cover up a boring ballad instead.

THE DANCING DID: 'The Green Man And The March Of The Bungalows' (Kamera) Nothing less than constipated doom. Aimless noise and naive lyrics do not a statement make. A must to avoid, no matter what promise they may have shown in the past.

PICTURES IN A DARK ROOM: 'Volunteers' (Tube) Modern, bright and aimless; and there's far too much of that around for PIADR to make the slightest impact. Pass.

ANIMAL MAGNET: 'Baby Clothes' (EMI) A great breezy slice of truly fetid air, if that's at all possible. Animal Magnet are dirty, ugly and sinister but they write wonderful songs, allow themselves full rein on the choruses and aren't too proud



Reviewed by **JOHN SHEARLAW**

to add the obligatory horns to provide a sound that is truly worth looking out for. Believe it!

THE THREE JOHNS: 'English White Boy Engineer' (CNT) Sggle sort of political "statement" about South Africa. A mass of sound. Feeble Weller-esque vocals. You can fool some of the people . . .

NEWTOWN NEUROTICS: 'Kick Out The Tories' 'Mindless Violence' (CNT) . . . most of the time. A weller of post-punk punk that would be great if it wasn't so, sorry, absolutely serious. Listen for your peril but compare with . . .

VARIOUS ARTISTS: 'Total Noise Number One' (Total Noise) If punk's not actually dead in your neck of the woods this is what to look out for. 'Loud Proud And Punk' from the Business, 'Voice Of A Generation (Poor No More)' from Blitz, 'TNT' from the Gonads and 'Francine' from the Dead Generation — all on one lovingly compiled, ear-splitting, action-packed EP. Love and laugh, but make sure you play it loud. An underground hit (sorry lads).

PARADE: 'Don't Fall In Love With Her' (Parade) A rather rude but pedantic little ditty that loses its way. Good if you like recorded moaning.

8-EYED SPY: 'Diddy Wah Diddy' (Fetish) Two-year-old American blues stomp masquerading as threatening kick ass rock'n'roll. No chance.

KILLING JOKE: 'Chop Chop' (EG Records) Could this be the memorial single? With half this lot now holed up in Iceland and the other lot modestly calling themselves The Brilliant this jangly, incomprehensible mess may well be the last product under the KJ banner. And you call that a small mercy?

EDDIE STANTON: 'The Young And The Free' (Polydor) Unashamedly charming single from the Bucks icony responsible for the epic 'Million Keynes We Love You'. A nice whimsical and a mite of fashionised but wonderful nevertheless. Buy it if you like quirky tunes.

ALBERT LEE: 'Radio Girl' (Polydor) American super slickness at its very worst. Back to the backing session Mister Lee!

SHAKATAK: 'Streetwalkin' (Polydor) Now we've hearing something. A superb, smoochy sexy track from the 'Night Birds' album, female vocals firmly to the fore and with the added delight of Dick Morrissey playing out the track on sax. It's summer . . . go on, enjoy it!

STARE CASE

Siouxsie raises eyebrows in Sweden. By Mark Cooper



Pics by Jill Furmanovsky

WHAT ARE you thinking of Siouxsie Sioux, while the Banshees' van speeds towards Gothenburg through a midnight sun that keeps the dark at arm's length? What's behind the made-up eyes and the determined fringe, eyes staring down the motorway?

Next to Siouxsie, Steve Severin is dealing as best he can with a flourishing cold. So's Budgie behind him, humming along to his Walkman, sneezing occasionally. John McGeoch is the only member of the Banshees in health. He's dealing with this situation in the sensible way, mixing drink and sleep in equal measures.

Sweden flashes past, endless trees, endless clearings like the fairways of some enormous golf club. The occasional house furthers the impression.

Siouxsie coughs. Steve sneezes. The Banshees have a competition. When we finally reach Gothenburg at 1.30 in the morning, Siouxsie states the terms: "Who do you think has the most contagious diseases amongst us?"

This is not the easiest question to answer. Every night Budgie wrestles with his fever, changing T-shirts in a sweat-soaked bed. "You feel like you're tripping and then you go to the toilet, flush it, and the water turns blue and sweats to the surface . . . You start gargling with a Swedish mouthwash that turns out to be the colour of blood . . ."

The Banshees have come to Scandinavia as part of their policy of touring new and interesting places. Three of them have been forced to abandon booze as a consequence of illness (and Swedish high prices). Severin is conducting an investigation into life beyond alcohol. The results? "You become a boring bastard."

Siouxsie's laryngitis has forced the band to cancel two shows already. In Stockholm, 40,000 people can't be disappointed. "How do you like my new voice? I've been working for weeks to get this new less croak. Trouble is, you are your own instrument so you have to look after yourself. I've been trying to give up booze and cigarettes, but I can't live like a nut on the road. I'm not an opera singer."

Sweden is a clean and decent country, as healthy as brown and muscled arms can be. Amidst this sauna-soaked beam of health, the Banshees seem the spirit of decadence itself. They haven't a head of hair that isn't dyed or thrown into some shape of disarray nor a scotch of clothing that doesn't intimidate in its haughty blackness or subversive sense of humour.

Take Siouxsie's black string vest with its gloved hands barely covering her breasts or her black gloves with bright red nails seen on for laughs or nightmares.

EVERYWHERE THE Banshees appear, they draw eyes like moths to a flame. At their van arrives backstage at the Stockholm festival, it's surrounded. The curious stare while the cameras exercise a professional fascination, clicking endlessly whenever they turn. The cameras look at the Banshees made-up armour, looking for chinks, for some kind of intimacy, some hint of humanity behind the artificial creations.

In three days, I find the humanity, but it doesn't come in the shape of weakness. Rather it's there in the affection and respect with which the Banshees treat one another. The Banshees are now a private family, born on the road.

Siouxsie agrees: "I think John and Budgie have changed as a result of being in the Banshees, look-wise and thought-wise. It's not like they joined the Banshees and went



UDGIE: going seedy



SIOUXSIE: sampling 'new pop'

...t and bought a new set of clothes. They didn't try and copy the old musical parts." Siouxsie and Steve are not the most approachable people in the world though there's real warmth behind their coolness. The two have a silence and self-assurance that make those who stare at them feel a little less certain of themselves and a little more awake at the knees.

The cameras bounce off them as they move behind a wall of profound boredom and indifference. Before them, the curious flounder. Siouxsie doesn't depend on the stares she attracts, rather, she scorns them. Siouxsie doesn't dress for others.

"When I heard that Siouxsie and Steve wanted to work with me, I was flattered," explains John McGeoch. "I loved 'The Scream' when I heard it, I knew they were pursuing something of interest."

"I went down to meet them or the first time round about Christmas in Notting Hill. Steve strange told me to wear black. I wanted to make the right impression. We had a meal and not drunk and that was it, we got along."

"But I know that many people find them intimidating. I've seen people asking them questions who just get deeper and deeper into trouble. Talking to Siouxsie and Steve can be like falling into some black hole. You stutter and stammer, and the more you explain yourself, the deeper into that silence they have. I've seen some people come out shaking..."

SO WHAT are you thinking of, Siouxsie Sioux, as the golf course flashes past? The stereo's blasting out sixties classics, some favourite dark moments — 'Paint It Black,' 'The Sun Ain't Gonna Shine Anymore' — some light and sexy songs as well, even 'What's New Pussycat?' with Siouxsie doing her best Fenella Fielding impression.

At one point she leans back to Dave Woods, the Banshees' organiser, sitting behind us. 'Pass me my whip please...' Since their massive tour of Britain last year, the Banshees have neither played in the UK

nor released a record until 'Fireworks,' two weeks ago. Instead they've toured Europe, America, played Hong Kong and Japan and now, Scandinavia.

Scandinavia is not necessarily ideal in this respect. In Finland, the locals don't say much. They just look suicidal and drink. Budgie recites a joke about Finland: 'Two Finns are drinking together. They drink steadily for two hours without speaking. Finally one of them raises his glass and says 'Cheers.' The other replies: 'Are we here to drink or bullshit?' It's the way he tells 'em."

Then there's Oslo from which Siouxsie is just recovering: "Oslo is the most boring place in the world, worse than Middlesbrough. Even when they were having a parade on Bank Holiday Monday, the locals still behaved like death warmed up."

Between trips, the Banshees have begun recording a new album with engineer Mike Hedges. This after a false start with current pop hero, Martin Rushent: "We'd heard that he wanted to work with us," says Siouxsie. "We wanted to have a go. We thought he might have a different approach to the Banshees, that he wouldn't treat us like a cult. We'd have changed him as much as he

changed us. Producers who work with us think our songs are weird compared to the typical Top 20 and so they're often not strict enough about getting things right. They think weird means lazy. You need something intuitive between a band and a producer and we've tended to be too strong for our producers in the past. Rushent agreed to a date to start working with us and then he kept putting us off at short notice so we've abandoned the idea."

Are they, too, rushing to be a 'pop' band?

"We've always tried to be a singles band and we've always been disappointed when they haven't gone to number one. All the songs we write are possible singles though they're not written as singles."

THE PRESENCE of Siouxsie and the Banshees in the charts, along with New Order and the Bunnymen, is desperately needed relief from the featherweight pop that's been inundating the nation. If ever a bit of threat was needed, if emotion needed unveiling, it's now.

How does Siouxsie see the current pop?

"It's depressingly safe and shallow and completely disposable. People are so insecure that they're playing music that's boring, music that has no sex or aggression or emotion. Present pop is all calculated, it lacks the emotions and the lunacy of the pop of the sixties."

"Pop now isn't risqué, it's prissy. Even Tom Jones was a million times more daring and sexy than, say, Sheena Easton. In the sixties, even the music our parents liked was sexier than current pop. I'd love to see a Top Of The Pops with us and the Birthday Party, the Cramps, Suicide — that's how exciting I remember 'Ready Steady Go' as being."

Why then, have the Banshees not become the toast of the nation?

"We've continually threatened to become a bit bigger. Many of the bands we started with have made it and are now desperately clinging on. A lot of success is gone about in a desperate way."

"There are certain things this band could do to get 'bigger.' I could have been in films or I could have gone on kiddies' programmes and had custard

pies thrown in my face. I'm not that desperate. I haven't liked the programmes or the films I've been offered, they're degrading. They throw a few pennies in a pile of shit and everybody dives in sky-deep, just for a few pennies."

The Banshees are no great favourites on TOTP. When they were invited to appear with 'Fireworks,' they arrived to find the Beeb had built a flashing neon sign with the simple legend, 'SIOUXSIE.' The band's refusal to use it was seen as bolshy, as was their abandonment of fireworks once they realised that they'd have to have talks with the Beeb's fire department...

Siouxsie is a good deal less tolerant of foolishness than the current pop generation. The cameras bounce off her. They treat her as if she was there to be looked at but she defeats them with her boredom, the haughty queen of dread.

Her power is to attract eyes without needing them, as if in spite of herself. She brushes off the stares she attracts, profoundly indifferent to her 'star status'. Her freedom lies in her peculiar boredom and contempt, the boredom that belonged at the heart of punk's self-discovery.

Has Siouxsie ever reconciled herself to being stared at? What are you thinking, Siouxsie

Sioux, behind that mask of indifference? Of some world where everyone might be as 'different' as you, some world where there might be no one left to stare?

"In Finland we were just stared at. The gig was just a freak show. They were looking, not even watching. In Japan they would look a lot but with a respect for your individuality and your privacy. They were fascinated by our difference. Outside London, England is the worst we've found. Walking into a bar in Italy they'll all look round but then they'll get on with their drinks. In England, they don't just stare, they whisper loudly and you get the impression you're not wanted. And you get all the rudeness from 14-year-old kids and workmen. I've always had this quality of attracting attention and being indifferent to it but it has been exercised by having to be used. If you look bored, it drives people away."

Singled out, the Banshees and Siouxsie have carved out themselves according to their own purposes. Their music captures that bored stare, that aggression and that sense of independence that flows from Siouxsie. And some of the loneliness and isolation too.

On the new album, there will be a song called 'Painted Bird,' based on the novel by Jerzy Kosinski. There is a character in the book, as Siouxsie explains, who is an old and embittered man. Sometimes, when his bitterness proves too much to bear, he captures a bird and paints it many bright colours. When he releases the bird, it flies back to its own kind. They don't recognise the painted bird and tear it to pieces.

What are you thinking of, Siouxsie Sioux, coughing your way through Sweden, is it of the painted bird?

"I'm not going to dress down to avoid the stares, then they're changing you. I'd rather be a bit uncomfortable and be myself."

the FIXX

new single

RED SKIES

c/w

IS IT BY INSTINCT
(Previously unreleased track)

FIXX 3



QUEEN

NEW ALBUM

EMA 797

NEW CASSETTE

TC/EMA 797

World Radio History

EMI

NEW SINGLE
LAS PALABRAS
DE AMOR

Hot Spots

Shakti, rattle and roll

THE RECENT hit record 'Ever So Lonely', while in some respects a simple, straightforward pop number with all the required eighties ingredients (good production, girl singer, absence of "message" and a certain repetitive mundane quality), was in other ways a bit of a trailblazer.

A couple of long-ago hits for the Radha Krishna Temple notwithstanding, Indian music is a rare visitor to the top twenty, and one pretty much forgotten since the 'Sgt Pepper' era.

Yet here were the unknown Monsoon thundering up the charts with their crafty blend of mysterious east and decadent west; we witnessed the diverting spectacle of Zoo, Top Of The Pops's dance troupe, forsaking their disco gyrations for an attempt at Indian dance movements when the record made TOTP. Folk who previously wouldn't have known a tabla from a chapatti were buying the record in droves. Was the age of the sitar hero upon us?

If so, the person to be held chiefly responsible would be one Steve Coe, an Englishman with an abiding interest in Indian music, who "conceived" Monsoon — figuratively speaking — and wrote the hit in question. Coe was also canny enough to find exactly the right face for Monsoon: a young, pretty Indian girl with a pleasant voice, self-assurance, and an Asian identity to young TV viewers. Sheila Chandra had appeared in the excellent kids' TV programme 'Grange Hill', and with Monsoon she quickly made the transition from children's hour to TOTP.

So here we are to meet 17-year-old Sheila, Record Mirror being the first on her day-long schedule of interviews. Martin, third Monsoon person and an amiable sort of chap, is her chaperone, while Steve Coe is presumably doing the International Musician-type interviews, poor sod. Right, Miss Chandra, could you please give us the story of your life in approximately five minutes?

"I was born in this country; my father's full Indian and my mother is half English. He lives in India now. My upbringing wasn't very restrictive — standards are different from English ones, but western influences made the atmosphere a bit more liberal. As you see, I have Martin with me today; I usually have to have a responsible person with me, not because my mum doesn't trust me, but because she doesn't trust the rest of the world!

"I grew up in Clapham and started going to stage school when I was eleven. 'Grange Hill' was my first professional job, and I did that for two or three years — very enjoyable, chaotic, good experience.

"I knew I wanted to be a singer. I did a demo for a record company, and nothing came of it directly, but Steve Coe, who was writing Indian-style music and had already decided to form Monsoon, heard it, and decided I would be right for the lead singer."

There you have it; no need for a fairy godmother. Sheila's career would appear to be sorting itself out very nicely. We talk about school days, and about Indian films, from which, she tells me, comes most popular Indian music. Since few



westerners go to see Hindi films, it's hardly surprising that they're unfamiliar with the music. Monsoon, of course, aim for a crossover appeal that leaves such barriers behind. Does she find it daunting to be cast as a sort of missionary for Indian culture?

"I do realise that people who don't know any other Indian girl singers will tend to take me as typical, and I'm not. But I'm not trying to alienate either culture; I wouldn't do anything that would fall below Asian standards — my standards."

ARE YOU in danger of taking flak from the Indian side, that you're cheapening their music by westernising it?

"Asians I've spoken to have liked it, and liked the idea that English people, especially with the Festival Of India taking place this year, are becoming aware of Indian culture."

You've just been to India, haven't you? Was it the first time you'd been?

"Yes. Unfortunately, we decided to go at the wrong time of year; there was a heatwave, and it was 110° in Madras. But I went to see my great aunt, who's very ill, and I had to go while she was well enough to see me. Things are obviously very different there, but to someone who's had an Indian upbringing — well, there's not much gap between me and the people I met there. Who were family, remember."

WHAT ABOUT the mark you wear on your forehead? Tell me about that.

"This is a raindrop shape, which ties in with the idea of Monsoon. It's also, if you want to take it on a deeper level, symbolic of the third eye, the inner mind. You know, if you look at Steve Coe's lyrics, there's an immediate level you can take them on, and there's a deeper level. For instance, the flipside of 'Ever So Lonely', which is 'Sunset Over The Ganges', paints a picture of the sun setting over the River Ganges, and the water cycle, but in fact it's related to the life cycle — reincarnation and so



MONSOON: The single just guru and guru
Pic by Andy Rosen

MONSOON come (geddit?), muses SUNIE

on. It's the same with 'Shakti' (the new single) — it's like a butterfly talking to a caterpillar, somebody trying to help someone else, out of their own experience.

"Oh yes, the mark. Well, even Christian Indians wear them now, to go with a sari, but they started as caste marks; different marks for different castes. I wear it for decoration and because it represents Monsoon and the inner mind. I'm Christian, not Hindu."

Are Indians in this country still very aware of caste?

"I don't think it's quite so important as it used to be. There was once an Untouchable caste, but now they're called a name which means 'children of god'. There never used to be any marriage between castes, but now there is."

What will happen when you went to get married? Much girlish laughter at the idea.

"Well, I certainly won't have an arranged marriage."

WHAT comes after 'Shakti', is my next question, hastening to point out that I refer to the record and not the concept. It seems very similar to 'Ever So Lonely' to these ears; may we expect something completely different to follow?

"I think what you find similar is the blend, which is completely unique and can't be compared with anything else." (Oh really? Well, that's me put firmly in my place.) "But 'Shakti' is a progression, a development. Martin here has introduced his accordion, which is used a lot in Indian film music."

Sheila speaks like an old hand. Has she taken to her new career so very easily?

"Oh, I enjoy it, and I'm confident about what I'm doing.

It's not like work at all.

And will you really be able to keep up your studies as well?

"I will admit it's getting very difficult. As far as going in to college is concerned, I have had a run of bad luck. I had appendicitis, then I went to India, and now I'm back and there's tons of work piled up and the LP to be done. But these are things I can't miss, because this is my chance, and I want to take advantage of all my opportunities. My teachers understand that. I'm doing English, History and Geography 'A' levels; the teachers do help a lot, with revision and so on. The plan was to go on to university — but that was before. The thing is, I can always go back to my studies — my brain will always be there, I hope. But I can't go back to this. The Festival Of India, current fashions — it's a fantastic coincidence and it's making people more aware of Indian culture."

Hmm. The more cynical amongst you may wonder at this extraordinary coincidence and suspect a fudgy clever piece of timing in the launch of Steve Coe's Monsoon project.

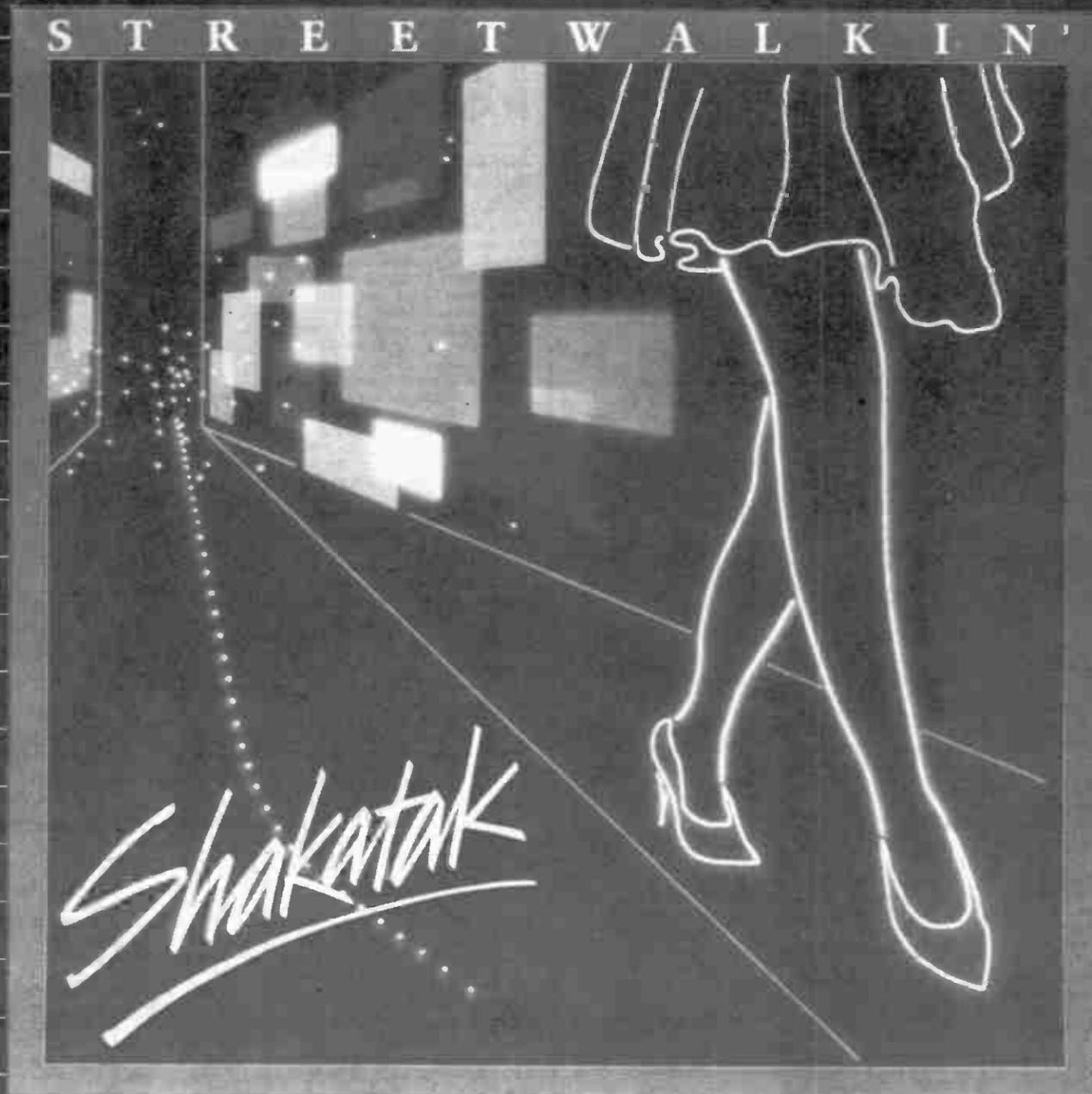
Back to his charming protege, however, and a question that's inevitable, but especially

interesting in her case. What do you listen to at home, Sheila?

"Who has time to listen to music? Well, I used to listen to the charts and things. I can't say I used to listen to one particular kind of music all the time. I think that if I had, it would have been hard to adapt when it came to Monsoon. I used to hear Hindi film music, then when I went to stage school I was trained in western music, so combining the two wasn't too strange. But supposing I was into — er, let me say — heavy metal, it would have made it hard for me to find the right style for singing with Monsoon."

The taxi arrives to whisk her off to her next interview. Polite goodbyes and thank-yous are said all round and our brief encounter comes to its close. As to whether Monsoon are an important step towards our understanding and appreciation of (here comes that phrase again) Indian culture, or simply a clever commercial exercise devised by a knowing eminence gris and fronted by an oddly dignified ingenue... well, that is for you, dear reader, to decide. Either way, the demure Miss Sheila Chandra has arrived, and her university days look to be a long way off.

Shakatak



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- + In the dumper



TOYAH:
one for the under fives

Tricksy pixie

TOYAH: 'The Changeling' (Safari VOOR 9)

TO BE perfectly honest and frank, as one of our more dishonest and devious prime ministers used to say, I've had a lot of trouble making my mind up about Toyah.

An enticing, not to say attractive, personality, performer and occasionally, actress, her records have always been somewhat dubious affairs, ranging from the questionable ('Sheep Farming In Barnet') to the obviously commercial ('Anthem').

The title of her latest LP suggests that the fairies replaced another baby with her. This line in piffle extends to the sleeve, where she is decked out as a pixie, and to some of the music which comprises cringe-inducing nursery rhyme-style imagery.

All this would appear to indicate an attempt to corner the very young-kiddies end of the market which is fair enough, except that a fair amount of artistic endeavour has been lost in the process.

Worse still, there are no songs. Those irresistible hooks which make 'It's A Mystery' and even the current 'Brave New World' such "new pop" masterpieces are absent, except on the latter which is one of the few redeeming features of the album.

Elsewhere 'Dawn Chorus' has a nice one (chorus), being sufficiently sing-along to make it

the next single, whilst on 'Run Wild, Run Free' there's an atmosphere of pomposity which though hammy and done-to-death, is still vaguely appealing to these ears.

Here she is evidently in good company with producer Steve Lillywhite, who, desperate to stamp his expensive mark of individuality on every enterprise he now undertakes, purposefully sets about creating a dramatic honeycomb, if not quite wall, of sound.

But a little mixing desk spacey trickery doesn't disguise the largely redundant nature of 'The Changeling'. For a start, the lyrics, inadvisedly reproduced on an insert, are plain embarrassing, to say the least. 'Creepy Room' is prefaced "written by my screaming telephone". I think even my 'phone, the victim of numerous office outbursts, could have done better.

Like too many of today's young "stars", Toyah shows an unhappy tendency to rip off others in her peer group. Tracks about druids, castaways, angels, life in the trees and being a warrior indicate a surfeit of both Adam and Kate Bush, except Toyah has neither the panache and style of one nor the charm and depth of the other.

Amongst the chaff one or two bright marks make 'The Changeling' a not entirely unpalatable proposition, but at the end of the day there are quite a few other albums I wouldn't be averse to, er, changeling it for. ++

Mike Nicholls

ALBUMS

Bone idol

ADRIAN BELEW: 'Bone Rhino' (Island ILPS 9675)

WITH A track record that reads like 'Who's Hip?' in avant garde rock, it's no surprise that Adrian Belew should pop up with a solo album of his own.

For the uninitiated, the guitarist's services in the past have extended to assisting Messrs Bowie, Byrne and Fripp in realising their modern musical machinations, whilst few of us are likely to forget his Hammersmith performances with Talking Heads in late 1980, the entire set streaked and underscored with his non-stop feedback.

This style of playing remains his most typical and if nothing else, Mr Belew is carving himself a niche as one of the rock guitar's most distinctive stylists. He's also in possession of a soft, sympathetic voice whose occasional mournfulness is reminiscent of the late Tim Buckley.

In fact, there's a sad, nostalgic air that permeates much of the LP. On 'The Man In The Moon' and 'Naive Guitar' there's a Celtic wistfulness at odds with the fact that 'Bone Rhino' was recorded in funky Nassau with some seasoned musicians.

William Jansen's, alto and baritone sax recall some of Traffic's finer moments and it's not until side two that the expected jungle impressionism begins. Animals feature in several of the titles, 'Big Electric Cat' in particular a startling piece of commercial electronics.

Although well in evidence, nowhere does Belew's fetish for feedback get out of hand and all things considered, he's come up with a surprisingly restrained and interesting array of songs and music. +++

Mike Nicholls

RICK JAMES: 'Throwin' Down' (Motown STML 12167)

THERE is a consensus that Motown's golden age is over, barring Stevie Wonder who's another league completely.



ADRIAN BELEW, new wave intellectual guitar hero

However it's time ears were glued to James Johnson, better known as Rick James.

The self proclaimed purveyor of punk funk is doing the business very nicely. His shows have made him the second biggest grossing live act in America after the Stones and his last album, 'Street Songs', was justifiably lauded as a funk milestone of the eighties. But he still doesn't mean spit over here.

Things must change! His new album, 'Throwin' Down', his fifth, merely continues where 'Street Songs' left off. This is James at his powerfully funky best. His soul is a gritty, infectious kind that bites in all the right places.

Take the opener and single, 'Dance Wit' Me', which combines the sweaty party

atmosphere of Rick James with the cool vibes playing of Roy Ayres. His humorous, larger than life persona is up to forays with the ways of finance in 'Money Talks', sex in '69 Times' and personal relationships in 'Happy'. The latter is a sultry duet with Teena Marie.

There's also another version of 'Standing On The Top', the song that's relaunching The Temptations' career and bubbling violently under our national best sellers list.

While 'Throwin' Down' doesn't break as much ground as last year's 'Street Songs', a replay is no bad thing, especially when most of this scripted isle have scandalously overlooked the spearhead of Motown's attack into the eighties. ++++

Mike Gardner



BLACK UHURU: more and more and more of the same

Frozen soul

BLACK UHURU: 'Chill Out' (Island ILPS 9701)

WHEN BLACK Uhuru mentor Michael Rose talks of New York being the 'New Babylon', it's ironic that the group are one of the few reggae bands to hit in the Big Apple, and they're following The Rolling Stones round on their mighty European hike.

Backed by the mighty rhythm machine of Sly Dunbar and Robbie Shakespeare, Uhuru are one of the rare reggae groups to "cross over" into the white as well as black people's music collections.

Their last two offerings 'Red' and 'Sinsemilla' were both brutal, hard-hitting albums with Rose's growling, protesting vocals wonderfully offset by the sweet cutesy-ple harmonies of New Yorker Puma and her colleague Duckie Simpson.

The title track here shows all the verve and

promise of before. Superb rhythm guitar by Rancie McLean bends itself into the song (instead of reggae's normal staccato rhythm style), while the protesting Rose punches the record forward. But other than the humorous 'Mondays' — a simple song about the worldwide dislike of the working week's beginning — Uhuru are becoming terribly formulaised.

Maybe it's because they use the normal rent-a-band group of musicians of Mikey Chung, Sticky Thompson et al, or more likely they've run out of ideas, but Black Uhuru are resting on the reputation of a formula that is starting to wear thin. Although they've produced their own vocal style, the three can't rest on it for ever... and 'Chill Out', competent though it is, smacks of being a formula which needs more life injected into it. ++ + 1/2.

Simon Hills



Pic by Laura Lovino

GUN CLUB: pistol over the competition

Sexy rifle power

THE GUN CLUB: 'Fire Of Love' (Beggars Banquet BEGA 37)

OUT ON the West Coast, young punks have been getting weird. The Gun Club are evidence that a few of them are finally turning mean.

LA punk specializes in the mutant and the deranged. Most of it's derivative, obvious and safely strange. But there's some real evil stirring there as well — something unholy and genuinely deranged at the bottom of the pot. Some of these types don't care 'bout nothing but that sex beat — some of them don't care 'bout nothing at all.

The Gun Club are Gothic revivalists in the tradition of the Cramps, X and The Fleshheaters. While English music has grown, bored of its rock roots, the American mutants wander like ghosts through their folk heritage. The Gun Club release the bats from the tomb of country blues. They pick up on the wilder blues, tales of possession and the sacred fire, and let

them loose in LA '82.

The main man is one Jeffrey Lee Pierce, an evil mother straight from the swamps with an education in the blues. The man has scorpions in his brain and ants in his pants — he's restless, he's hungry, and his mama gave up on him years ago.

Jeffrey and his partners in crime make a hell of a racket. The Gun Club's mutant blues have no respect for the past. Instead they love it to death. 'Fire Of Love' comes on all slashing slide and fierce climaxes, flashing heavy manners. Jeffrey preaches like he's got a devil on his tail, like he knows he's acting evil but there's nothing he can do about it (except maybe celebrate). The boy just isn't safe, which is why he's such a charmer. You can't expect politeness from a lad who's voodoo-possessed.

The Gun Club aren't professional and nor are they clean. Jeffrey may overplay his lute on the slow blues and some of the playing is thrashing without direction but mostly, it don't matter, because the boys can burn. + + + +

Mark Cooper

Herb out to lunch shocker

HERBIE HANCOCK: 'Lit Me Up' (CBS 85650)

FOR SOMEONE who's a top light jazz pianist Herbie Hancock proves that his funk and commercial acumen is impeccable, even if he's hardly on this album. 'Lit Me Up' is a celebration of all that's good in dance music with strong beats and the catchiest of hooks, but very little seems to have come from Hancock.

Hancock has taken out some heavy duty insurance for this foray into commercial funk, using the services of Heatwave songwriter Rod Temperton, who has struck gold with Michael Jackson, George Benson and Quincy Jones in recent years.

Temperton's strength is choruses and arrangement is formidable on this set, whether on mellow tracks like 'Give It All Your Heart' and 'Getting To The Good Part' or sweat inducers like 'The Bomb' and 'Lit Me Up'.

Hancock also gets Narada Michael Walden, one of the best dance producers around,

to pen 'Can't Hide Your Love'. That doesn't leave Hancock much to do except add his natural polish, but it's still an excellent set. + + + +

Mike Gardner

FAY RAY: 'Contact You' (WEA K99 188)

IMAGINE EVERYONE you've ever heard stuck in a kitchen blender and baked at 350 degrees (gas Mk. 3) and you've got Welsh five piece Fay Ray. Identikit new wave.

Singer Sheila McCartney varies between sounding like Hazel O'Connor, Siouxsie and Lene Lovich, depending on the song she's singing, and the group, all folkie fusions and industrial electro whines, cover for The Passions and just about anyone else you care to mention.

Cliched and predictable — you always seem to know what's going to happen next — this a classic example of a group that's swallowed style without creating its own. +

Ray Fay



Pic by Simon Fowler

HANCOCK caught in rare on duty pose

WILLIAM BOOTSY COLLINS: 'The One Giveth, The Count Taketh Away' (Warners WB K 56998)

THERE ARE laws of life that always work and one of the best states: "All Bootsy Collins albums are a treat." This new set is no exception.

Bootsy, the man who stepped bass during James Brown's hottest era, is one of

the best cartoon characters ever. The space cadet hero armed with his world famous Space Bass is still one of the lynch pins of the whole Mother Connection Mothership Connection Partiafunkadelicment thang.

The years of psychedelic funk jamming with George Clinton's cosmic maverickers hasn't dulled his inventive soul vision at all. In fact this album proves he's stronger than ever + + + +

Mike Gardner

WIN THE LATEST CLASH LP & SINGLE

★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★

THE CLASH ARE BACK! — first a powerful new album, 'Combat Rock' and now a single 'Rock The Casbah', just released on June 11th and backed with a previously unreleased track, 'Long Time Jerk'.

We've got 35 special 12" versions of the single to give away as prizes and, as a bonus, the first 10 winners will also receive a copy of 'Combat Rock'!

The first 35 correct entries drawn out of the bag on the closing date will be sent the prizes detailed above.

★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★



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Clash Competition, PO Box 16,
Harlow, Essex CM17 0HE
to reach us by June 28.

NAME _____

ADDRESS _____

1. Which member of The Clash recently went missing? (an easy one to start you off)
2. Name their last LP.
3. The Clash were heavily featured in a film, which one was it?

GARY NUMAN

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ROGER GRAYS, 9 High St., East Grinstead.
MAX RECORDS, 4 Grove Rd., Eastbourne.
GATEFIELD, 70 High St., Whitstable.
LONGPLAYER, 48 St. Peters St., Canterbury.
VOLUNTEERS, 6 Upper Grosvenor Rd., Tunbridge Wells.
HUMMINGBIRD, 7 Old High St., Folkestone.
PLANTATION, 12a High St., Dover.
DISCOROUND, 48a High St., St. Neots.
STARTIME, 23 Commerce Way, Letchworth.
J&J RECORDS, Market Place, Hatfield.
TRACKS, 25 High St., Ware.
TRACKS, 14 Railway St., Hertford.
ZODIAC RECORDS, The Quadrant, St. Albans.
OLD TOWN RECORDS, Old High St., Hemel Hempstead.

EAST ANGLIA

ROBINS, 12 Pottergate, Norwich.
BACKS, 3 Swan Lane, Norwich.
DISCOROUND, 26 Carr St., Ipswich.
PARROT, 3 London Rd., Chelmsford.
ANDYS, 56 Mill Rd., Cambridge.
HI-TENSION, 11 Guildhall St., Thetford.
ANDYS, St. Nicholas St., Ipswich.

SOUTH & WEST ENGLAND

HENRYS RECORDS, St. Marys St., Southampton.
GEMINI RECORDS, Bridge Rd., Park Gate, Nr. Fareham.
FOCUS SOUNDS, London Rd., Waterloooville.
UPTOWN RECORDS, Commercial Rd., Bournemouth.
CARNIVAL RECORDS, Ashley Rd., Parkstone, Nr. Poole.
CLASSIX, Burlington Arcade, Bournemouth.
PITTS, High St., Exeter.
ACORN RECORDS, Glovers Walk, Yeovil.
HOCKINGS, Trinity St., St. Austell.
P.R. SOUNDS, King St., Melksham.
MUSIC MAN, Church Sq., Trowbridge.
SOUNDZ, Fleet St., Torquay.

SOUTH WALES

TRACKS, The Parade, Cwmbran.
RAINBOW, The Precinct, Pontypridd.
DEREKS, Station Rd., Port Talbot.
BUFFALO, The Hayes, Cardiff.
RIVAL, Park St., Bristol.
SPILLERS, The Hayes, Cardiff.

MIDLANDS

STUDIO MUSICA, Grosvenor Centre, Northfield.
ANDY CASH, Kingsbury Rd., Erdington.
INFERNO, Dale End, Birmingham.
BAILEYS, Bull Ring Centre, Birmingham.
PIED PAPER, The Precinct, Halesowen.
MUSIC MARKET, 51 High St., Oxford.
MUSIC MARKET, 30 Cornmarket St., Oxford.
MUSIC MARKET, 15 High St., Banbury.
DISC DISCOUNTS, 88 Sheep St., Bicester.
ST. MARTINS RECORDS, 7 St. Martins, Leicester.
REVOLVER, 59 Market Place, Leicester.
AINLEYS, 10/12 Haymarket, Leicester.
PENDULUM RECORDS, 35 Market Place, Melton Mowbray.
CASTLES, Charmwood Precinct, Loughborough.
SHOOTING STAR, Heron Way, Nuneaton.
DISCOVERY, Regent St., Leamington Spa.
SOUND CENTRE, 3 Castle St., Hinckley.
SELECTADISC, 19 Bridesmith Gate, Nottingham.
SELECTADISC, Market St., Nottingham.
REVOLVER, Listergate, Nottingham.
BRADLEYS, Pinstone St., Sheffield.
BRADLEYS, Fargate, Sheffield.
BRADLEYS, 44 Chapel Walk, Sheffield.
UNITAPES, High St., Long Eaton.
PRIDES, Stonebow Centre, Lincoln.

NORTH EAST ENGLAND

JUMBO, 102 Merrion Centre, Leeds.
SYDNEY SCARBOROUGH, Under City Hall, Hull.
RED RHINO, Gillygate, York.
DISCOUNT RECORDS, 140 Station Bridge, Keighley.
RECORD VILLAGE, High St., Scunthorpe.
CASA DISCO, Peel Sq., Barnsley.
CALLERS, Northumberland St., Newcastle.
VOLUME, Ridley Place, Newcastle.
WINDOWS, Central Arcade, Newcastle.
SOUNDS NICE, 14 Talbot Terrace, Birtley.
DJ'S, Park View, Whitley Bay.
REVOLUTION, Newgate St., Morpeth.

NORTH WEST ENGLAND

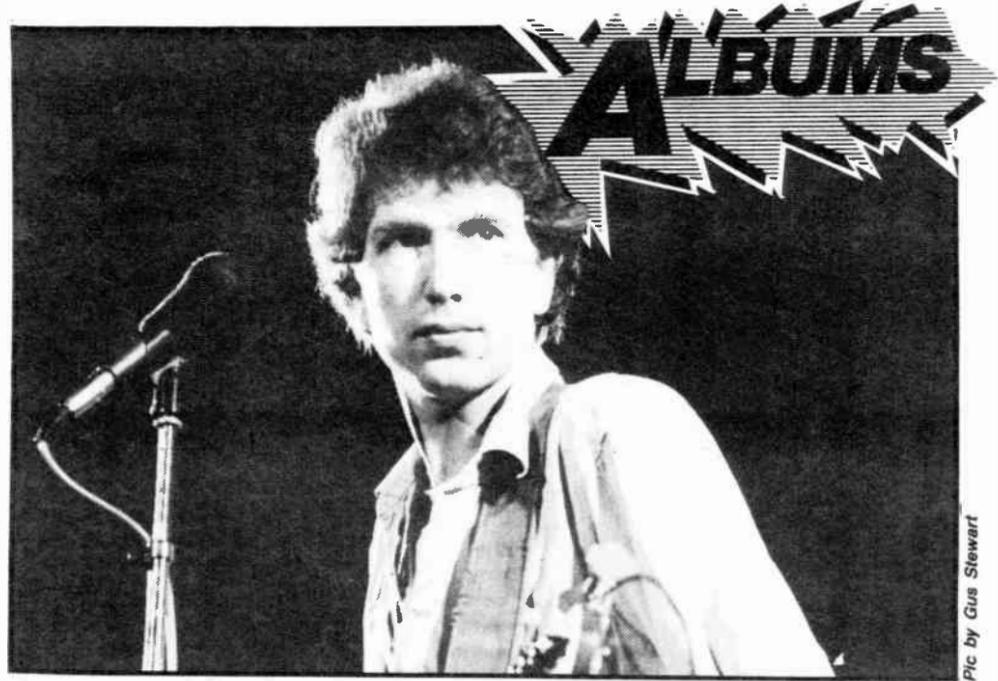
VIBES, Princes Parade, Bury.
DISCOUNT RECORDS, George St., Altrincham.
LASKYS, Guildhall Arcade, Preston.
REIDYS, Penny St., Blackburn.
AMES, Church St., Eccles.
SPIN INN, Cross St., Manchester.
PICCADILLY RECORDS, Piccadilly Plaza, York St., Manchester.
EAR ERE RECORDS, Market Entrance, Lancaster.
PENNY LANE RECORDS, Forgate St., Chester.
GULLEYS, St. Marys Rd., Garston.
TOWN RECORDS, East Bank St., Southport.
ALI BABA RECORDS, South Rd., Crosby.
PENNY LANE, Church St., Liverpool.
COB RECORDS, High St., Bangor, North Wales.

SCOTLAND

FIESTA, Renfield St., Glasgow.
FIESTA, 1a Sauchiehall St., Glasgow.
23RD PRECINCT, Bath St., Glasgow.
BLOGGS, Renfield St., Glasgow.
LISTEN, Renfield St., Glasgow.
TOM RUSSELLS, Duke St., Glasgow.
ALLANS, Leven St., Edinburgh.
PHOENIX, High St., Edinburgh.
BANDPARTS, Antigua St., Edinburgh.
THE OTHER RECORD SHOP, High St., Edinburgh.
THE OTHER RECORD SHOP, 1/7 The Arcade, Stirling.

Beggars Banquet

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TOM ROBINSON: Wrong turn after the motorway

Off course

TOM ROBINSON: 'North By Northwest' (Panic Robbo 1)

I'VE ALWAYS viewed Tom Robinson as a bit of a misnomer. Responsible for one of the chief challengers to 'Hi Ho Silver Lining' as disco singalongtime with '2-4-6-8 Motorway'. His brief seemed to be 'hit and run', one chart success and then cult status.

Why and how this dubious philosophy failed warrants more attention than I can give but 'North By Northwest' is a sad reflection on the man's ability. Full of personal feeling and self indulgence, it ultimately fails through bad communication,

uninspired playing and weak production. Even with the aid of Peter Gabriel, Robbo cannot rise above the mildly hopeful as in for example the love ballad 'Love Comes' and the gay abandon of 'Now Martin's Gone'. Indeed, most of the songs wallow in a severe case of ordinariness and the old verse-chorus-verse-chorus gets a real battering with Tom seemingly stuck in the formula groove.

It is a pity to report that just such a man has 'lost it' but he has. Time will be the judge and jury as to whether Tom Robinson is guilty of crime and passion or a crime of fashion.

Kevin Wilson

THE BAND AKA: 'The Band AKA' (Epic EPC 85887)

THOSE IMPORT-touting zealots among you will long since have written off The Band AKA's 'Grace' as a golden oldie. For the mainstream UK soulster, though, it's one of the most stylish things money can buy just now, its cool summery feel recalling 'Walking In Rhythm' and its sax living up to the title.

Now arrives the LP from the curiously-named combo, four basic players plus a cast of a thousand guest players. It's the sadly familiar tale of a band using up almost all its inspiration on a 45 and padding it out to a 33 with fillers and fatteners. There's a pretty, unassuming ballad on display here called 'When You Believe In Love', but the other groove manoeuvres here are all fairly undistinguished affairs, and apart from the 'AKA' namechecks on a couple, really could be just about any Thomas, Richard or Harold.

'Funny Kind Of Love' at least sports a slightly jerky arrangement to add a little interest but tracks like the inevitable titles 'Funk Down' and 'Steppin' Out' are really The Band AKA. + + 1/2

Paul Sexton

as America's great white hope in 1977. The direction has been mainly downhill.

Sure they still have the power chord rock/pop riffs, the Beatlesque melodies and the off beat humour. But somehow the mix hasn't the bounce to carry it off, despite the injection of Queen and Cars producer Roy Thomas Baker.

The whole project appears sluggish, which for a band who can rock as raunchy and raucously as the best is the closest thing to suicide. + +

Mike Gardner

JOHN COOPER CLARKE: 'Zip Style Method' (Epic EPC 85667)

GOD THIS is sad. Gone is the machine gun rush of riotous imagery and tongue lashing ribaldry and all that's left is the tired and cynical whine of another spent force, set to tasteful disco beats.

Sure, it's full of funny and wry observations on life in the ridiculous eighties, like 'I Travel In Biscuits' and 'The Day My Pad Went Mad', but all the intensity and the anger seems to have ebbed away. More flighty images than concrete statements, nothing grabs you or your sense of the outrageous.

The thin white joker has had his last laugh. +

Simon Tabbutt

BURNING SPEAR: 'Farover' (Radic RDC 2004)

IF MARLEY managed to make himself a superstar by broadening his message and musical style, Burning Spear has carried on repeating the virtues of black leader Marcus Garvey over and over like a prayer. This has ensured the Spear's integrity but not his popularity. He remains a critic's act, with a reputation large enough to earn a place on a major label (now EMI, once Island) but not to reach out to a large audience.

'Farover' can only keep Spear's music and career on hold. Reinterpreting a few old tunes, restating his old themes, the Spear sounds like a tired man resting on his considerable gifts. The voice can still shiver the spine and the old authority is still there but, in general, the guitar-based backing and the song themselves lack the old bite and inspiration. Only 'Education' suggests that Spear is capable of equaling his earlier Studio One triumphs and the mastery 'Marcus Garvey.'

This is a pity. As anyone who's seen Burning Spear in 'Rockers' on stage will testify, the man has an electrifying presence. It's time he made music to bring that presence to a larger audience. Spear's music might still come alive again.

+ + +

Mark Cooper

CHEAP TRICK: 'One On One' (Epic EPC 85740)

CHEAP TRICK have come a long way since they were hailed

Dangerous dirges

THEATRE OF HATE: 'He Who Dares Wins' (SSSSS2P)

NOT TO be confused with their debut LP release, though confusingly endowed with the same title, 'He Who Dares Wins' is a new live LP, recorded in West Berlin last year and now released at a special cheapo price.

How strongly its contents appeal to or repel you depends upon your reaction to TOH's material other than 'West World'. If you find their drum-heavy, dense rock unpalatable, or the straining combination of the sax player's virtuosity and Kirk Brandon's muezzin cry give you the screaming abdabs, you'll find little to convert you here.

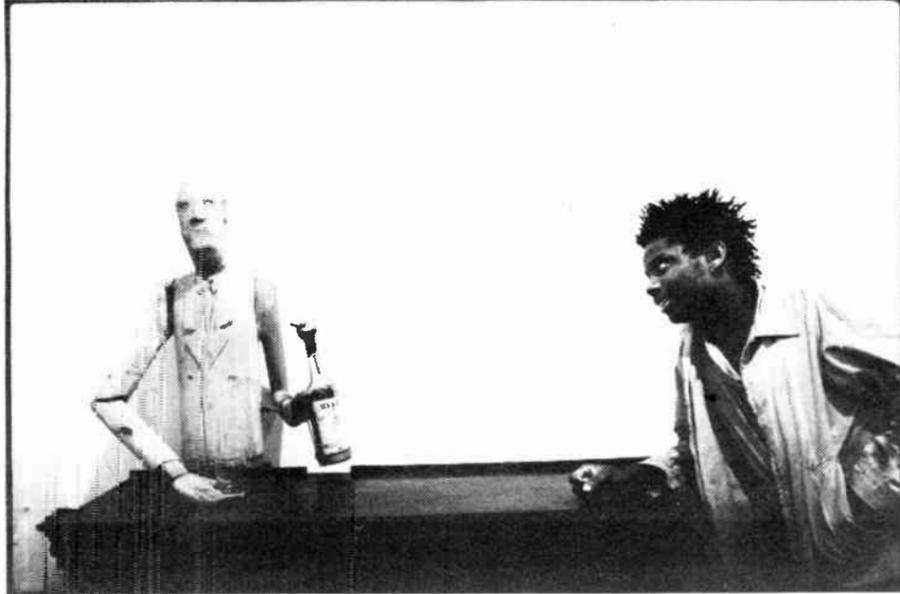
If, on the other hand, like me, you are unwillingly

hooked on the aforesaid combination, you'll find further fodder for your unhealthy infatuation on this disc. It's impossible to imagine watching TOH in comfort; I've chickened out of seeing them live up to now, for fear of being trampled to death by hordes of leather-jacketed desperadoes in some gruesome hall where the walls drip sweat and the floor is aswirl with blood and beer. This LP plunks the listener firmly in such surroundings, with Brandon walling relentlessly like some tortured soul trapped in that foggy purgatory.

When the prevalent sweetypop begins to pall, you could do a lot worse than expose your ears to this noise; it's discordant and often absurd, but at least it sounds a little dangerous. + + + +

Sunne

Rip him to shreds



Pic by Jill Furmanovsky

SEAN: "The world needs us"

NO SMALL talk, idle chat or gossip here please. Music is their second name and Rip Rig and Panic like to get to the heart of the matter. Life.

"The reason we started playing music together was because there was nobody else around who has what it takes, which is to be able to play and communicate something. It's got nothing to do with making money and all that bullshit," says Bruce Smith, the drummer.

Rip Rig and Panic are mainly Bruce and Gareth who played together in the Pop Group, Mark Springer, Sean Oliver and Neneh Cherry — a loose arrangement of people, music and ideas that come together in a philosophy that seems as haphazard as their playing. Spirited, random and sometimes rambling, it started with Springer "investigating intergalactic transmissions via the piano," according to Bruce. A line up that ebbs and flows with the mood, if someone doesn't want to play one night they just don't turn up.

There's an evangelical zeal about them too. Like first year student essayists on life or brown rice musical spats, a sense of knowing something you don't. A self opinionated superciliousness. And any attempts at trivial detail which might make for interesting reading are sharply deflected back to the music and the 'message' which is basically 'think for yourself'.

"Our attitude for a start hasn't got much to do with what you're doing," says Bruce, the punchy Springsteen lookalike with the mid Atlantic accent, the product of living in California as a kid and then moving to Bristol, "taking notes and theorizing. The music that we play is the application of the human body and spirit to generate something you can't put into words. And it's got nothing to do with self promotion and hanging out on the scene and taking drugs."

The group, who live all over the place but are roughly based in Bristol, are the natural fusion of the member's different experiences and cultures, explains Sean, the bassist with the spring crop of dreadlocks sprouting out, who started off busking on the London Underground.

"Like, everything comes together. Me and my sister being West Indian Britons,

Fearless SIMON TEBBUTT takes some stick from RIP RIG AND PANIC

Nana being half Swedish and half African and living in New York for a long time, Bruce coming from California and living in Bristol, Gareth the Scottish guy living in Bristol, Springer being half German and half Jewish and living in Bristol. All these different things come together in the music.

"And it's a positive thing," continues Bruce moving round the room and making emphatic gestures, "in terms of trying to explore the things you don't know about. All the different possibilities and not accepting what you've been set up. Not just accepting what you've heard on the radio. The fact that music can communicate a kind of freedom. A kind of spirit that's definitely lacking.

"It's inside of humans. Inside of the planet. A kind of sharing and energy. Music communicates that breath of life."

UNDERPINNING ALL this verbiage, there is a zest in Rip Rig and Panic's music. A comment so obvious that it makes them laugh.

"That's what it is man," explains Sean, "It's just on the spot. It's what comes out. What we feel, basically. There's an abrasiveness about us, an aggressive edge on what we do. Which is missing in virtually everything else."

"The biggest example of that is probably the RECORD MIRROR. Like it's soft, a promotional thing. Although all the papers are as bad as each other, it's the most obvious one. But it's good for us to put our point of view across."

"We should be presented along with other so called pop groups. Not put away as intellectual, left field or whatever. I think we're as successful and valid as any pop music. I think what we do is pop music. I wouldn't say it's anything else."

"And we're not trying to wave a banner," continues Bruce, "There's been plenty of that. That's why the world has been totally f---ed up. Rather than us standing on a soapbox and shouting about what we feel, we're playing music which is

application. And in turn it requires the same application from other people who listen to it. It's not laid out and it's not just fodder."

Are Rip Rig and Panic a counterblast against the superficial poppy world?

"No, we're not a counter to it," says Sean loftily, "We're nothing to do with it. That's just an opiate. It's as detrimental as Coronation Street and what happens on the TV."

"It's the same thing as the newspapers," argues Bruce, "lots of things go on that we never hear about because it's censored. People who are in control of the media choose not to let the masses know about it. Of course it's a deliberate conspiracy."

THIS LEADS us into a heavy duty discussion of the Falklands, Vietnam and the

nature of who controls what and all the rest of the things that seem to come up at these occasions. What sort of people turn up at a Rip Rig and Panic gig? Are they all bare knees and community singing types with beards, beer guts and CND underwear?

Sean: "I'm quite aware of who comes to see us. I hang out in the audience and things. You get a lot of the same people coming but you don't get kids hanging out and spraying your name on their jackets, if that's what you mean. A lot of people come because of the jazz connection."

Although the chances at the moment seem remote, even with their zesty new single 'You're My Kind Of Climate', Rip Rig and Panic reckon they could handle the seduction of chart hits and media success.

"I think we'd handle it quite well," says Sean, "we've been around."

"We're not greenhorns," adds Bruce, "the only way it could happen will be to make things more positive."

"I think we should be in that position," concludes Sean, "where we are being made more available and coming into people's homes. There's a need for something like us."

Such modest boys.

FRANK ZAPPA

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BIKES, BEAUTIFUL little bridges, peaceful canals, murderous tram cars — this is Amsterdam. The heart of the city beats nice 'n' easy — it's relaxed, very liberal, very COOL and a contrast to London's frenetic edge.

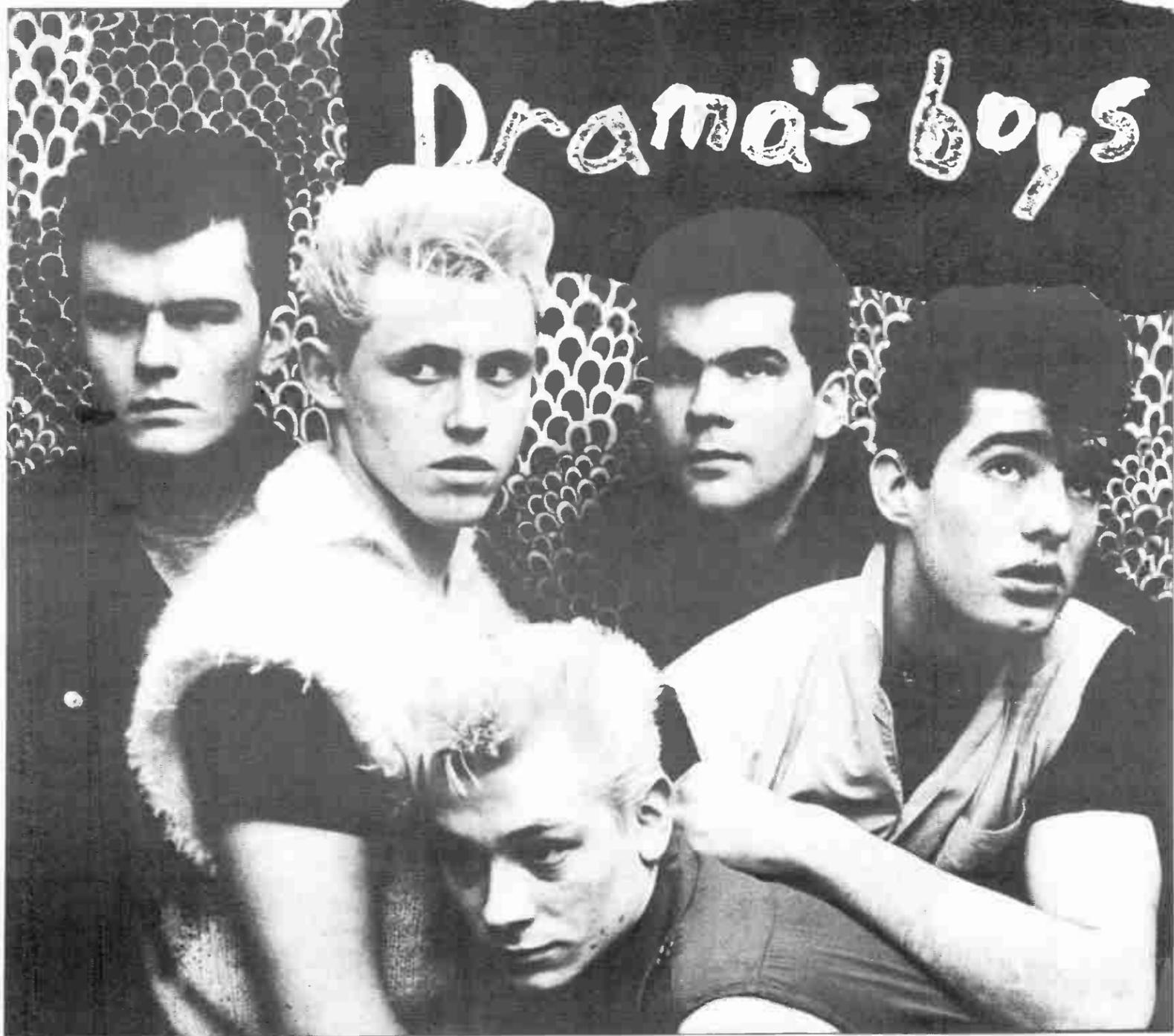
Oh yeah?
The Paradiso is Amsterdam's premier rock venue. It's a converted church, small enough to be intimate, yet large enough to house a fair crowd and generate atmosphere without suffocating the punters. Generate atmosphere? Tonight the old church is practically breathing on its own.

The singer hangs back from the mike stand, bobbing and weaving like a boxer, his sharp jerky body moving in time to the music. He reaches for the microphone and his taunt, muscular frame quivers and shakes as if it's blown by the power and force of his voice. He grins — a wild devilish piece of spite, eyes staring wildly into the Paradiso's domed roof.

"If you think this is rock'n'roll, you're idiots... do you agree with me? Say YEAH". The Dutch crowd reply in the affirmative — the singer shakes his head in disbelief.

The singer is Kirk Brandon. The next song kicks off courtesy of the BIGGEST drum sound around, bass and guitar flank Brandon, pick up the beat and push the frenzy a degree or two higher. Saxist John Boy leans into his instrument hitting crisp clear notes — puncturing the stale night air with a crazy flurry. The group is Theatre Of Hate.

Brandon remains centre stage, neck muscles straining as his voice and body get inside the song with a passion and conviction that I thought had disappeared from rock music. Kirk's voice has a sweep and range that is almost operatic. Unlike Sal Solo, he doesn't use it for flashy gimmickry but as an embellishment to a music that's so mighty it's almost frightening.



Theatre Of Hate play for real in Amsterdam

Story: Jim Reid Pic: Adrian Boot

THEATRE Of Hate are a challenge. Their music has all the threat and danger of a group living on the edge and pushing for the best. The power and attack stemming from confidence and belief rather than technique and artifice. Theatre Of Hate mean it.

The audience at the Paradiso love them, calling the group back for three encores, then leaving the building shaken and stirred by what they've just seen. This is the seventh week of an eight and a half week European tour, yet nothing about the group is jaded or tired. Tonight they are at their very best.

It's intense and dramatic shows like this that have steadily built the group's reputation and following. They now stand on the verge of a major breakthrough.

Theatre Of Hate have done it the hard way. Their following has grown over 25 months of almost constant gigging. Eschewing such fashionable route to prominence as expensive videos, fashion and vainglorious self-publicity, they have worked along the principle of communicating directly, to anyone who wants to hear them. Theatre Of Hate have something to say and they want people to hear it without all the superficial trappings. "What's the point of having it easy?" — Kirk Brandon.

The gig is over and the band — Brandon vocals, Stan Stammers bass, Billy Duffy guitar, John Lennard sax, Nigel Preston drums — and manager Terry Razor are going through the post-mortem that follows each of their appearances. After half an hour I'm hurried along the labyrinthine corridors underneath the Paradiso dancefloor to the band's dressing room.

Brandon and manager Terry Razor are seated at the far end of the room, the singer has his eyes half closed and proceeds to take long deep breaths as he unwinds after a punishing show. I'm reminded of those post-fight chats Harry Carpenter conducts with weary fighters and sharp eyed managers — only Brandon and Razor have no time for the usual interviewer / interviewee banalities.

It comes as a surprise to find Brandon so softly spoken; the power and rage of his vocal style being replaced offstage by a light, amiable London accent. Kirk is a young looking 25, medium height, well built and photogenic enough to do teen mag photo-spreads.

SO what does motivate the group? "I want our music to make people think and feel, begin to question things," says Brandon. His aims for the

group are big, but then again Kirk sees music as more than entertainment. It's a form of communication, he thinks, and one that can be severely hampered by the machinations of the musicbiz.

"The country sucks everything out of people, so do the record companies, we want to take music back from the business."

Theatre Of Hate back their

claim by refusing to leave their manager's Burning Rome label, although this is now licensed to Stiff to ensure a smoother distribution.

This is a team: close-knit, proud and very wary of the music industry. Might future pressures force them to compromise their beliefs? The question provokes an immediate response.

"Compromise? You're the only person here talking about compromise, we haven't got any money, so we haven't got anything to lose."

They talk disparagingly about record companies and groups motivated solely by money. Brandon is clearly more interested in communicating the Theatre Of Hate ethic than being on Top Of The Pops. I ask him where he gets the will to go out and perform. "My inspiration comes from my convictions, and the fact that I enjoy playing live." Those convictions are

based around his belief in the dignity of the individual, on each person's right to think through their own decisions. It's a crusade against the blinding propaganda of the media. But isn't it all a bit dogmatic?

"No, my views are constantly being affected by things that happen to me, things I see. On this tour some of the people we've met have been really interesting."

Yeah? Bassist Stan Stammers has just entered the room and takes up the story. "We met this Hungarian punk who had to leave his own country 'cos things were getting pretty heavy for him. Meeting people like that has got to make you sit up and think about things a bit more."

Theatre Of Hate want their music to do just that: make people sit up and think. It's an open conversation with their audience, but most of all it's Kirk Brandon's desire to put a bit of guts and honesty back into pop music. "People are digesting what we say, trying to see if it's correct for themselves. They will either think it through, or go and have another beer."

ISAY that the intensity of tonight's performance reminded me of The Clash circa 'White Riot'. Can Theatre Of Hate continue to perform at this pitch?

Brandon's reply is direct. "I've been doing it for six

years already." Whilst on the subject of The Clash I mention my disappointment with Mick Jones' production of the 'Westworld' LP. Both are quick to jump to the guitarist's defence even though production duties for the forthcoming LP are still undecided.

Throughout the interview manager Razor is eager to develop Kirk's ideas — often he turns my questions around and starts interviewing me! He's a hard Scot, with a slight glint of humour in his eyes and 110 per cent dedication to the band he manages.

"I couldn't be with anyone, if it wasn't all the way," he says. Terry Razor and Kirk Brandon are a potent combination.

But what about this name 'Theatre Of Hate' isn't it going to frighten people off, what's it all about?

Kirk knows: "Something intimidating, something that means something. America and Russia refer to Europe as the European theatre of war — there isn't war now just hatred." Ah, 'Theatre Of Hate' as a synonym for the Western neurosis; Kirk constantly refers to Europe — he'd love to play in Eastern Europe because he and Terry have a passionate belief in the eventual unity of European youth. Believing in people is central to the Theatre Of Hate worldview — it can also lead to great disappointments... but then again this group is nothing but optimistic.

Brandon wants his group stretched fully to its limit, to deal with ideas and attitudes that will provoke reaction and participation. This isn't just another rock band, but a bunch of musicians with a purpose and quest that illustrates just how shallow and careerist most of their competitors are. Theatre Of Hate take risks, because they aim higher than other bands. Unlike the current vogue for light pop music where the raison d'être begins and ends on one groove of vinyl, this is a music that liberates, persuades and moves the listener.

Yeah it's serious... but it's entertaining as well. The conviction, the intensity, the passion are all there on stage. There's no gloom or defeatism about a band ready to reach for the best. Theatre Of Hate are optimism and uplift. Now that can be fun too.

Three or four years ago the rock papers were full of words like 'passion', 'commitment', 'spirit'. Those words aren't there anymore. If pop wants to be more than pretty teenage consumption, a passing distraction, it's got to try harder.

Theatre Of Hate know this. I wonder whether they can avoid compromise, whether they can keep pushing themselves to the limit. Will they bust?

I wonder about these things, because Theatre Of Hate are too important to go the way of other groups.

Theatre Of Hate. It's all up for grabs; now go and take it.



Sheath a let down?

MY GIRLFRIEND and I have made love, using a sheath, several times and I thought this would cover her from getting pregnant. Now she's missed one period, and we're dead worried. Could she be pregnant?

We moved down to London only a few weeks ago and don't really know our way around and she doesn't even have a doctor she could see for a test. My parents would kill me if they knew. What can we do?

Peter, London

● *The only one hundred per cent reliable means of contraception is The Pill, provided its taken according to instructions. The sheath or condom (commonly known as a French letter) is safest when used with a spermicide; if it splits or comes off, or semen on the fingers enters the vagina and makes its way up to fertilise an egg, then pregnancy can result.*

Your girlfriend may be pregnant, and should arrange to have a pregnancy test as soon as possible. This test will only be accurate if her period is 14 days or more overdue. Don't leave it any longer.

As she is not already registered with a doctor, she can arrange for a test with the Brook Advisory Centre, 233, Tottenham Court Road, London W1 (Tel: 01-580 2991 / 01-323 1522 for an appointment); or go to your nearest Family Planning clinic (see phone book).

Before going along, she should collect a small quantity of the first urine of the day in a well-washed bottle — a small aspirin bottle will do. If she is pregnant you can discuss alternatives available with a doctor or counsellor at either of these two places. If she isn't then you should take the opportunity to discuss the most useful forms of contraception.

Brook Advisory Centres, offering confidential help with birth control, pregnancy and general emotional problems, are based in Birmingham, Bristol, Coventry, Edinburgh, London and Liverpool.

Addresses are: BIRMINGHAM: 9 York Road, Birmingham B16 9HX (Tel: 021-455 0491); BRISTOL: 21 Richmond Hill, Clifton, Bristol (Tel: 7336657); COVENTRY: Gynae Outpatients, Coventry And Warwickshire Hospital, Stoney Stanton Road, Coventry (Tel: 412627); EDINBURGH: 2 Lower Gilmore Place, Edinburgh EH3 9NY (Tel: 031-229 5320); LIVERPOOL: 9, Gambra Terrace, Liverpool L1 7BG (Tel: 051-709 4558); LONDON: Central (address above), Brixton, Islington, Kennington, Lewisham, Shoreditch, Stockwell, Watworth.

Anyone who has moved to a new town and doesn't have a doctor, check-out nearby GPs from the list kept at any large(ish) Post Office and ask to be taken on the panel.

Fag end?

I'D LIKE to give-up smoking, but haven't found the willpower to stop yet. Is there anything I can get from the chemists which would help? Dave, Bromley

● *Yes, but first you'll need a prescription from your doctor. The chemist-supplied formula to non-smoking success, tried and tested by*

many an addict warned-off the habit by the prospect of lung-cancer, heart disease and other physical nasties, is nicotine chewing-gum.

For the cost of a few packets of cigarettes, nicotine chewing gum gives your body its daily drug shot, allowing your lungs the chance to recover, and a couple of months' supply can help you kick the habit for good 'n' all.

More information on the hazards of smoking and ideas on how to cut down, for the



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 1157.

price of a first class stamp from ASH (Action On Smoking And Health), 27, Mortimer Street, London W1.

Ugly money

ALL MY friends say I'm really ugly, but this isn't a problem, as I like my face and I don't care. I'd like to try my hand at modelling and have heard about an agency specialising in ugly people. Can you put me in touch? Dave, Croydon

● *London-based agency Ugly Enterprises places people with a lot of character in their faces and figures, aged between 18 and 83, who don't conform to popular stereotypes of the body beautiful, in a variety of modelling assignments including still photography for advertising; film and television work. Ultra successful Ugly models have been chased by Fellini and Visconti talent scouts and the agency is known worldwide as the major British "character modelling" source of new talent. The current crop appear on a variety of telly ads.*

Ugly will want to hear from prospective new models in August this year, prior to interviewing in September, but all-comers should know that competition is fierce, and out of 650 people seen last year, only 10 per cent were taken on the books. Successful candidates are expected to provide your own photographs for inclusion in the Ugly mugshot folio sent around to prospective clients, and have to be available for work at any time. Most Ugly models have full-time jobs elsewhere, and candidates without Actors Equity cards don't qualify for television or film work. Even if you do make the mugshot book, sez Ugly, there's no guarantee of any work whatsoever. Ugly Enterprises Ltd, 38, Wigmore Street, London W1 (Tel: 01-935 8547).

Put down

I'M REALLY fed-up as I always seem to be used by boys. The other day, a guy who was drunk at a party was talking to his mate near me and I overheard them call me an old slag, who'll sleep with anyone. This just isn't true and hurt me very much, although I do like boys a lot and find it hard to refuse.

Nowadays I think boys are only after me for one thing. I'm not going out with anyone at the moment as my last boyfriend went off with a so-called friend of mine. I'm really upset and don't know what to do. The guy who said it asked me to go with him, but I refused. Janetta, Leeds

● *Even today, when most people are quick to appear liberated and open minded over sexual matters, the old Victorian standard of one law for the boys and another for the girls still tends to be*

dragged out of the cupboard willy nilly, when it suits.

There are a whole range of easy put-down labels including slut, slag, scrubber, and many more, for girls who tend to be sexually free and indiscriminate with it, but boys who sleep around certainly don't come in for the same kind of censorious flack. In fact, the English language is virtually free of abusive terms to describe sexually active males. Be brave, and try not to let it get you down. The drunken twit at the party probably fancied you, and your lack of interest response no doubt prompted him to resort to the lowest and easiest form of abuse.

As for being used, you've already started to break the pattern, by simply saying no. Be more discriminating about the guys you go with, and let a relationship of two-way trust develop before you jump headlong into sexual involvement next time.

Testes case

RECENTLY I'VE felt a small lump in my left testicle. It isn't painful but I'm worried in case I've caught something. Also, my right testicle is smaller than the left one. Is there something wrong with me and what has caused this lump? Howard, Worthing

● *It's quite natural for the balls to vary slightly in size, and the left one often hangs a touch lower than the right. But anyone who notices unusual growth in one of your balls should seek medical advice. Sudden growth in the testicles could be caused by a cyst in the scrotum or a rupture, and it is best to see the doctor quickly to find out the root cause and set your mind at rest.*

Sound and vision

I WAS wondering if you know of any plans to bring out some David Bowie music videos, featuring his concerts or past promo material? Any ideas?

Tony, Skelmersdale

● *Mucho confusion and rumour surrounds the possible UK release of a Bowie "In concert" video. It's strongly speculated that a sound 'n' vision cassette of his farewell Ziggy Stardust concert at London's Hammersmith Odeon may be released later this year, but no firms plans have been announced.*

Meanwhile, film buffs who can buy or hire those classic movies, 'The Man Who Fell To Earth' (Thorn EMI), available in VHS (TYA 9002272), Betamax (TXA 9002274); and 'Just A Gigolo' (Cinema Features), V200, VHS or Betamax (C019).

Getting to grips

WRESTLING IS a subject which has always interested me, and I'd like to take it up in my spare time. But I don't know of any clubs in my area. Can you help? Kevin, Canterbury

● *Your nearest sports centre*

should be able to put you in touch. But, if in doubt, and you're interested in learning wrestling to Olympic standard, as opposed to the showmanship level of entertainment so often presented on television, then drop a line for details of your nearest club to the British Amateur Wrestling Association, 2, Huxley Drive, Ramhall, Stockport, Cheshire. There are over 180 clubs operating with Olympic standards in mind throughout the UK.

Words and music

I'M A lyricist who wrote to you recently in case you'd heard from any readers who compose music. Basically, I'd like to find the other half of my songwriting team. I haven't heard from you yet. Aren't there any composers who don't write lyrics out there? Jenny, Coventry

● *Thanks to the two word hunting composers who responded to our request for people who write the toons to get in touch. You'll be hearing from us with a list of lyricists soon.*

But, we're admittedly swamped by potential songwriters who can supply words only and would like to hear from more music makers. Write to Komposers Klub, c/o Help, Record Mirror, 40 Long Acre, London WC2.

KONTACT KORNER

ISOLATED? WANT to meet others who share your musical interest with a view to gig-going? Drop a line, and a few details to Kontakt Korner, c/o Help, Record Mirror, 40 Long Acre, London WC2. If you're already written, but haven't heard from us already, hang on in there — we're trying to fix you up.

RORY GALLAGHER



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Chrysalis

DJ VIDEO FLASH

CLUBS AND DJs looking for a clear path through the legal creepers currently surrounding availability of pop and rock music videos for use at discos could take advantage of the new video pool service offered to clubs, colleges and universities by AB See of London.

For the princely sum of £50.00 a month, plus VAT, AB See offers current colour music video on a regular basis, and will send you an hour-long compilation tape of name bands, between 14 and 18 segments on the tape, put together with the blessing of artists and record companies who can only gain from increased public exposure.

Clubs from Somerset to Scotland already subscribe, explains organiser Roz Bea, and London venues taking tapes include Dingwalls and the Rock Garden.

Names currently in the video pool include Bowie, Bauhaus, Haircut 100, Depeche Mode, Devo, Simple Minds and Slouxsie And The Banshees. For full information, contact Roz Bea, AB See, 147 Oxford Street, London W1. Or ring 01-734 9072.



Pic by Anil Bagga

CLARE: giggle, squeak, chirrup

Altered states

ALTERED IMAGES
Hammersmith Palais
 "IF WE'D have known it was so hot we'd have all agreed to wear our swimming costumes," giggles Clare, *Images'* tiny lead singer. It appeared that half of the under-16 crowd that squashed into the Palais had come to hear Clare squawk, scream and sing (?), see Clare jump, hop, turn, dance (?), and believe that they were Clare, too. The boys trembled together like a giant heart attack at the front of the stage in time with the beat. It was intimate audience

participation. Did it really matter what noise the band made?
 The songs were barely distinguishable from each other, just a noise of skidding guitars, fast chords and bland, monotonous music, set against a background of Clare's incomprehensible Scottish lyrics. After three songs boredom seeps in and the band's self-conscious peeing about stage in the same stances become a sore sight. Although Clare in her white cotton Sunday School dress with matching head

bow is still the teenie's heroine, Tich, Dave, Tony and Johnny's presence seems purely functional.
 The highlights of the evening were the chart hits, 'I Could Be Happy' and 'Happy Birthday', where the audience could actually sing along and understand some of the lyrics (after a thousand airplays) and the boppy *Images'* first single, 'Dead Pop Stars'.
 Altered Images are young, happy and successful, or so the story's told. But there is a limit to the time any pop band

can safely churn out the same sounds, and to exceed this limit spells boredom and instant death.
 The *Images'* insipid concoctions of manufactured, disposable pop are becoming as appealing as a rotten apple. While summer's here they're here to stay, but by winter they'll have gone away... back to the recording studios for a re-think, I anticipate.

Sonia Duce

Son of Fred

PHILIP JAP
Legends, London

PHILIP JAP is one of the new breed of performers. Mingling mime, standard theatre techniques and rock 'n' roll, he fuses a total image of performance which finds its best expression in his videos.

A dark and dramatic sylph like figure who doesn't take long to get his shirt off, Jap seems to give the music a second place — with a pretty straight looking backing band — to his vocal and physical gyrations. He pulls all the tricks of the trade from his Marcel Marceau mime, with bag, the running against the wind and all the wide eyed, staccato enigmatics.

The main number of the evening is, of course, the uptempo single with the doom laden lyrics, 'Save Us'. And a colleague leaping about with him and making all sorts of seemingly meaningless gestures and motions, I'm sure, is part of the show.

A pretty interesting visual performer, who reminds me of a young Freddie Mercury. This boy could take off when his videos hit the public screens.

Simon Tebbutt

RY COODER
Hammersmith Odeon

SHUT YOUR eyes and you're transported from the portals of the Hammersmith Odeon to the verandah of an old colonial house somewhere in New Mexico, as Ry Cooder plays you his sweet border music.

The atmosphere of the first of his eight London shows was as warm as a summer's evening, but nowhere as sedate. By the end of his third encore, the audience were as jubilated as if they'd been at the Spurs replay instead. That's not such an odd comparison, as football was very much present throughout the show, with Ry giving bulletins of the game's progress every now and then.

With his eight piece band, Ry treated us to glistening gems such as the opening 'Little Sister' which was met by rousing applause, 'Go Home

Girl,' and 'It's All Over Now'.

A special mention must go to his three backing vocalists, who provided a tapestry of voices richly embroidered with bass, baritone and tenor. They were a perfect foil to Ry's soulful and at times teasing manner. In another day and age you could image them, along with Smith the organist, being the solid backbone of the gospel church.

It was with songs like 'That's All' and the poignant 'How Can A Poor Man Stand Such Times And Win?' that you witness Cooder's sheer finesse as a slide guitarist. It's not until you hear it for yourself that you actually find yourself in awe of the man, who stands there without pretension.

The final encore being left to Bobby, Pete and Willie to deliver a superb rendition of 'Chain Gang', Ry's final contribution to the evening was the all time favourite, 'Hollywood'.

It came as some shock to wander out of the hall and find yourself on Hammersmith Broadway instead of Santa Barbara.

Such is Ry Cooder's power.
 Daniela Soave

STRAY CATS
Marquee, London

AMERICAN PRETTY boys, alias The Stray Cats, nervously strutted the night away at London's cubby hole the Marquee, on the first night of their brief British appearances. Over here at the same time as their American tour mates. The Rolling Stones, one wonders if they are using these concerts as warm ups for the big event.

Sultry night, rhythm and blues oozing out from the microphones, a large American audience dressed in jeans, and supporting rockabilly quiffs, and the blackness and gloom of the Marquee, you almost felt you were in sleazy New Orleans.

Lead singer Brian Setzer, centre of attention all night, crooned, screamed, hollered and spouted out the lyrics with ease. 'Runaway Boys' and 'Stray Cat Strut' remained the classic songs for the evening.

With an encore and a half, the Top Cats disappeared into their alley backstage. Britain is currently more interested in rock bands than cabaret acts.

Sonia Duce

Di-namite

DIANA ROSS
Wembley Arena

IT WAS a fair exchange. You paid £20 and she sent you home feeling like a million dollars.

Most of the audience would have been prepared to take out mortgages on tickets to see this living legend, sweeping in through the crowd onto an oval central stage. It was a concert full of glam, glitter and cliché, but somehow none of it seemed false. Diana was singing for her wonderful friends, getting them to come near the stage and clasping hundreds of hands. Only the Pope had a better line in crowd appeal.

Half little girl lost and half experienced woman ("When I'm good I'm good and when I'm bad I'm better"), she crooned through old songs and sweated through new routines. Such grace! Such style! Such presence! There can't be many

people in the world who haven't been moved by that chocolate voice and she was flawless, creeping softly through 'Touch Me In The Morning' and wielding a stick of dynamite for 'I'm Coming Out' where the band was at its best.

The vintage Motown material wasn't forgotten either, and although she closely packed together 'Reflections Of', 'Baby Love' and 'Stop In The Name Of Love' there was a convincing taste of nostalgia mixed with fresh ideas.

But it was on the sultry ballads that her considerable vocal skills showed themselves. 'Do You Know Where You're Going To' had more than a few wide eyed tearful moments, only equalled by 'Ain't No Mountain High Enough' and the climax 'Endless Love', where Di slowly dropped her fur robe to the floor and nearly bit the microphone in two.

A Rolls Royce of a show.
 Robin Smith

Taking a breath...



Pic by Paul Cox

SQUEEZE: a breath of fresh air

SQUEEZE London, Fair Deal

THE BUNCH of silly boys from South London have finally come clean — very clean. From the days of writing about perversions and rushing frantically round the stages of London's clubs they now stand up as one of Britain's freshest pop bands, breathing fresh air over the polluted music scene.

Glenn Tilbrook stands positively at the front of the stage to sing the latest 'Labelled With Love' and 'Black Coffee In Bed' hits with a superb purity; hitting the right notes with the right amount of feeling every time.

Likewise, the rest of the band now stand up under superb lighting, never missing a note, making just the sort of pure sound that can appeal to their new-found concert appeal.

The trouble is with their perfectly-crafted songs — which sound almost exactly the same as the records on stage — is that the presentation and pacing is totally lacking. Although it's rough to hark back to the old days, Squeeze miss

the outrageous banter of Jools Holland and the manic speed-freak jive of ex-bassist Harry Kakoulli.

By the end of a stunning set musically, finishing with 'Up The Junction' and their first hit 'Take Me I'm Yours', everything felt a bit too nice to leave you totally satisfied.

Mainmen Tilbrook and Chris Difford miss the spark, that their old cohorts gave them; and it's only when the sound is roughed up by the latter's husky growl — as with the superb 'In Quintessence' — that it carries the punch to carry the songs off.

Squeeze songs are still the best of British, and it's very difficult not to make the Lennon and McCartney comparison, but they are in danger of leaving all the work to our sweet-voiced Glenn. As 'Cool For Cats' showed, it might be a better policy to let Difford's deadpan snarl give the songs a more sardonic edge. Even with their fantastic singles success, they appear to be a band that always have farther to go.

Simon Hills

DEXY'S MIDNIGHT RUNNERS / BOOMTOWN RATS Exhibition Park, Newcastle

WELCOME TO the Radio One Fun Weekend. We've got stunt motorcycle rides, a human cannonball and daredevil skydivers. The only catch as quite a few people at the Boomtown Rats concerts discovered, is that you're the skydivers. These people made their impromptu descent without parachutes when, as I was waiting in the queue to enter the circus tent in which both concerts took place, two sections of the banked seating directly in front of me collapsed, either sending the audience sprawling or running for safety. Luckily, while 17 people were taken to hospital none were hurt seriously.

The Rats, when they finally appeared, were as tight and professional as usual, with Bob Geldof doing nothing to suggest that he wasn't born with tousled hair and a five o'clock shadow, singing 'Rat Trap'. It must be said, however, that the Rats are going through a very lean phase. They have lost the initiative, and if they don't produce a strong hit soon they could become last decade's thing.

There could hardly be a greater contrast between the fortunes of The Rats and Dexy's Midnight Runners. The Rats fade farther from the public eye with each new record while Dexy's, who've released only a few singles since their debut album, continue to grow in stature.

This show gave some hints as to why this should be; Dexy's are an extraordinary live band, while the Rats are merely very competent.

Dexy's set their sights high and, while they don't always achieve what they aim for, those moments they do are well worth waiting for. The 1982 Dexy's features two violinists as heard on the 'Celtic Soul Brothers' single but for most of the show the strings were superfluous, simply following the brass section.

Thankfully, the same Dexy's were as strong as ever elsewhere so that 'Geno', 'There There My Dear' and

Dex therapy

'Show Me' lost none of their impact, and the crowd reacted enthusiastically. The showstopper was 'Respect' in the middle of which Kevin Rowland revealed that he does indeed pretend to be Al Green (and yes, the line in 'Goody Two Shoes', was written after Adam had seen Dexy's).

Jonathan Hope



Pic by Adrian Boot

KEVIN ROWLAND salutes his success (and how!)

HUEY LEWIS AND THE NEWS London, The Venue

FLUSHED WITH the success of a US Top 20 album, 'Picture This', Huey Lewis and the News brought a San Franciscan show to the Venue — one which bounced with health and happiness. It's fashionable these days to knock soft core, essentially formulaised American rock and, with songs like 'Do You Believe In Love', 'The Only One' and 'Hope You Love Me Like You Say You Do' former Clover singer Lewis has certainly laid himself open to a certain amount of criticism.

Their set began with the neat powerchords and the processed vocal harmonies of Freeway rock while Huey himself proved he had lost none of the charisma that characterised his appearance here with Clover in the middle Seventies. But as the evening rocked on the News revealed increasingly darkened R'n'B roots. Organist Sean Hopper's deep bass voice led a rousing accapella version of Sam Cook's classic 'Chain Gang' while as the final encore Lewis stood out as a giant on the gob iron for the hard-hitting 'Bad Is Bad' he wrote for Dave Edmunds.

Chas de Whalley

Joan of hearts

JOAN JETT & THE BLACKHEARTS Milton Keynes Bowl

RATS! ANOTHER Milton Keynes and a repeat performance of last year's no-hospitality situation. I mean how can anyone in their right mind expect anyone else to sit, nay stand, through seven hours of unremitting noise without even a free gallon of the local collapse?

Sans even so much as a Press Enclosure, the most useful moments were to be spent at the backstage (and it so makes my heart bleed to report this) pay bar, where such worthies as Robert Plant and Gary Tibbs could be seen fraternising with some of the most unprepossessing looking groupies it has been my misfortune to cast these blood-shot eyes upon.

Anyway, without any more ado, let's join the punters outfront where HEART are bashing out their obsolete brand of FM rock. On second thoughts, and nary a glance at their fat old gander of a lead singer, let's not.

Next on were THE TEARDROP EXPLODES and as if their late afternoon spot was not short enough to begin with, it was curtailed by a further 15 minutes on account of the number of bottles and other sundry missiles fired in their direction. Never mind, Julian, I thought you were great and from a financial point of view the whole fiasco must have been worthwhile.

QUEEN, you read all about last week and inevitably their fusion of gay disco rhythms and camp callisthenics went down wonderfully with an audience mainly composed of Golders Green schoolgirls and Maudied-out, pot-bellied degenerates.

Which leaves us with another queen, the latest regina of rock, the black-eyed, bad-ass bird with the 'Bad Reputation' — JOAN JETT!

Exuding an appreciable amount of sex appeal in a deep purple cat-suit, Joan nonetheless exercises admirable restraint in not flaunting her, um, feminine charms with over-obvious relish. Rather, like Girlschool, she lets her strong voice and axe-work do the talking, except with considerably more style than the Screaming Blue Murderesses.

Let's face it. This girl may not be the classiest broad since Diana Ross but when it comes to whacking out a roots-rock powerchord she could make the Lemmys of this world wince. Guitar slung low in the classic Keef tradition, she hits those strings like the meanest daughter-of-a-bitch on earth.

Yet it's not all non-stop metallic cabaret. With most of the songs clocking in at around three minutes, Jett's perfecting the art of fusing pop and rock with a punk-era sense of no-bullshit minimalism.

The Blackhearts are no slouches, either. Handsome LA boys they may be but drummer Lee Crystal yields more clout than a whole family tree of Ant-people put together whilst the second guitarist ain't exactly unfamiliar with the fundamental tenets of hard rock.

Visually exciting, too, the main criticism of their live set has to be the material. None of the hottest songs are their own, though having said that, they do a mean line in interpretations.

Apart from the irresistible 'I Love Rock 'N' Roll' and the next single, the Shondells 'Crimson And Clover' (written by her manager) there's a whole clutch of other classics ranging from a riotous re-vamp of Gary Glitter's 'Do You Wanna Touch Me' through to Sam The Sham & The Pharoes's 'Woolly Bully'.

From the Jett catalogue there's the anthemic 'You Don't Know What You Got' from the hideously-ignored 'Bad Reputation' LP and the wry 'Victim Of Circumstance'.

The pace and sheer animal vigour is maintained with a wild rendition of the Stones' 'Star Star' and even Lulu's 'Shout' which demonstrated apart from anything else that when executed appropriately, basic 12-bar rock is not the out-moded cul-de-sac some try to imagine.

Indeed with her winning package of ballsy rock in a contemporary pop wrapping, Joan Jett belongs to the present as much as anyone else you'd care to mention. 'Cos done right rock 'n' roll won't ever go away and like the Stones, Joan Jett is what is happening in 1982!

Mike Nicholls

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MORE NEWS

A LIFE IN THE DAY OF

Fatman Canter

Pics by
PETE
VERNON



GRAHAM CANTER, 34, lives with his parents above a butcher's shop in Stoke Newington. Originally an accountant, Graham first hit the turntables while working for a hotel group in the Bahamas. The hotel's resident DJ preferred chatting up women on the beach to playing records, so Graham took over spinning the discs as a favour. The owner was so impressed that he asked him to work 35 hours a week in accounting and from nine until two in the disco, and so his career as a DJ began. More recently, he was resident DJ at Le Beat Route and has now turned freelance.

“ MY DAY starts between half past nine and 10. All I can hear is the thump thump thump of them cutting up meat in the butcher's shop below, so there wouldn't be much point in my staying in bed, anyway.

Then follows my little ritual. I have a large cup of coffee with honey, a large dollop of ice cream and Lucozade. You might cringe, but my voice is my living — my looks certainly aren't!

The next thing I do is read every national newspaper I can. I get through eight daily newspapers, 16 weeklies, one fortnightly and three monthlies. It's important to be abreast of things, and not just the music business either.

The bible as far as DJs are concerned — and I'm not just saying this — is *Record Mirror*. If any up and coming DJ asked me for advice, I'd tell him to read James Hamilton's column. I also take *Groove Weekly* and *Street Level*, two underground fanzines. It's important to see what the kids want.

Reading the papers takes me till 11.30. Then I wait until the second post for the promotional copies. Being a recognised club DJ, I get 70 per cent of British releases.

With a lot of the promo copies, I send back reaction reports. About 15 or 20 of the top London jocks are actually the unpaid A & R department of the disco world. You often find that shortly after you've said to someone at a record company, 'why don't you release such and such a track as a single' that they have.

When I play my promo copies, I go through the A and B sides, and then I BPM it. I think about where I'm going to

play it on the show and what quip I shall use to introduce it. I don't script my shows, it's mostly in my head but I do like to prepare my shows. The biggest disadvantage is that for the past eight or nine years I've been a resident DJ and I tend to get boring in my intros. You play a track and use a historic quip, which perhaps some of the regulars will have heard before.

One thing I dislike is DJs treating their punters like morons. I was at a prestigious club recently and all the DJ would say was WOAH! and GET DOWN and PARTY! YEAH! It was dreadful.

Between 12 and three all the music industry is out to lunch so I sit back and relax a little. After that I make my way into town. I go to the record companies and see some people. I tell you, Capitol will be the hottest label over the next couple of months. They've got Maze, High Fashion, A Taste Of Honey, many good acts.

It's a trip to go see those guys in the record companies, because not only do they play me the latest acetates, but it's also an excuse for the first brandy of the day.

Press and promotion is vital to a club DJ. It is important to keep your name known without looking as though you are hyped. Mind you, it's no good having your name in the press if you're no good at your job. If you can't get action on the dance floor they will see you are a wally and call you one to your face. So it's vital to make sure people in the business and media know you're still going.

When I've visited one of the record company's promotion departments, I usually find myself lured into the pub about six o'clock for a quick half. Two hours later I eventually emerge from the pub and nip off to Groove Records in Wardour Street.

I go through the racks and see what the day's releases are, as well as seeing what new imports they've got in. This takes me about two hours. Firstly, a lot of stuff from the States doesn't see the light of day over here. And secondly, like James Hamilton, I'm a confirmed vinyl junkie! I've got a room at home where you can't see one patch of wall for all the records I have there. There's boxes and boxes of them, I've been collecting records since 1971, so you can imagine how many I have. I reckon to spend about £50 a week on imports.

One of the proprietors of the shop is a producer called Chris

Palmer who has his own company called Groove Productions. We often go out for dinner at a brasserie called L'Escargot. I find out what he's recording and producing and more important, what is selling in his shop. It's vital to know what the kid on the street is doing.

I've been a DJ in the West End of London since 1971. I doubt I've done more than five gigs outside London. For five and a half years I was at a club called Gulliver's. For the past two years I've been at Le Beat Route. That's five or six nights a week at the same venue.

I've decided this is a waste — it's time to do something

different. What usually happens is a DJ is mobile at the beginning of his career and then becomes resident. I'm doing the opposite. I shall be taking my show to six different venues a week.

The first club I'm taking it to is Gulliver's. I shall have my Fatman's Fun House there on Friday nights. I've rented one of the floors with my own lights and own sound system, that's 4.5kW of sound and 18kW of light.

My idea originally was to have a club just for the music business but we've decided to do what we did at Le Beat Route. We'll be open until half past three in the morning and it will be a real experience.

Among my lighting effects will be confetti cannons, roman candles, smoke and fog machines, pyrotechnics... it will be amazing.

I think the trouble with most discos are they're not much fun nowadays — they're far too serious. I want people to go out and get pissed and enjoy themselves. Some clubs charge five pounds plus to get in, then you have your cabs, so if you're taking a girl out that's 20 quid before you've even had a drink.

Kids can't afford that several times a week, I'm sure they'd rather have one really good value night out instead. If you're going to spend £35, you've got to enjoy yourself.

When I'm gigging I normally come on about half past 10. I have some DJs who help me, one is an ex-girlfriend called Nicky MacKenzie. She's six feet one and a fine DJ. Alan Coulthard who writes for your paper is another. They go on first and get the crowd going. Then I come on and give them a heavy vibe.

I'm a firm believer in playing four or five slow records together. Discos are often the first sexual encounter. I'd like to do a survey to find how many people get married after

meeting in a disco. Not enough jocks take that into account.

Incidentally, I'm the world's worst dancer. Looking at me dancing from behind is like watching two little boys fighting under a blanket!

I'm also a firm believer in leaving them laughing. After two and a half hours you can say, if you liked the show my name is Graham Canter, and if you didn't, it's Peter Powell!

About one am I go off for 45 minutes, change my shirt, go back on and finish off. A whole lot of people come in at one o'clock. They've watched the telly, had a shower and then gone out on the town. They're the ones who stay till three or four.

I talk to people in the crowd because I want it to be a club, not an us and them situation. People do come back and you ought to be able to recognise them.

For my second set I tend to play harder music. The first set is more commercial. A lot of people in the music business come down for the second set. I've jocked a party for Stevie Wonder till seven in the morning. He has no conception of time! You name it, I've worked with them.

After I've finished my own stint I wind down by going to a club in the West End which is only open to people in the music business. It opens at three and finishes at seven. You need a member's card to get in, and you can only become a member if you are recommended.

If I don't end up there, I go home and read a little or watch the video — I don't get the chance to watch telly at normal hours.

I never go to bed before four or five. If I'm not gigging I'll go round other clubs and see what the DJs are doing. I always like to know what's going on.



GRAHAM indulges in a spot of 'real' dancing.

Mighty real

DISCOS

RICK JAMES was the biggest live attraction in America last year, excepting only the Rolling Stones. The self-proclaimed funk punk, who's just released 'Dance Wit' Me' as a single from his new album 'Throwin' Down' exclusively reviewed on page 24, is big news Stateside.

The Buffalo born singer tied the attendance record at Memphis with that city's most famous son, Elvis Presley. It may seem incredible but James is now on an equal par with the King!

And that wasn't all. Over 40,000 people had to be turned away when he played Baton Rouge, and that's apart from all his other record breaking appearances throughout America.

But this prince of funk will describe himself as a bad child from a bad neighbourhood. He was brought up as one child of eight and grew up listening to Della Reese, Dakota Staton, Billie Holliday, Bessie Smith, The Beatles and The Temptations. The latter is a source of pride for Rick since his song, 'Standing On The Top' is being used as their comeback single, and it's already picking up favourable reaction.

But it was really in Toronto, Canada, that Rick got serious about music. He formed a band called The Mynah Birds, which included three musicians who later became members of Buffalo Springfield, Poco and Steppenwolf. The most famous was Neil Young.

James graduated through the Motown mill, from songwriter to the Detroit Spinners and the Marvelettes to his own album. His debut was an immediate success and his winning streak has continued so much that his last set, 'Street Songs', must be one of the indispensable soul acquisitions of the eighties.

But now that he's a mega star doesn't he feel that his 'streetwise' persona is



Pic by Joe Bangay

RICK JAMES: as big as Elvis (well, nearly)

redundant in the rarified air of stardom?

"I don't play the Jekyll and Hyde. I refuse to exchange caviare for grits. I like grits! It's just my individual make-up I guess. Unlike some artists I could mention, all the fame and stuff hasn't stopped me being a street person. I've just moved

back to my hometown, Buffalo, New York, 'cos that's my roots and I cling to them. My friends haven't changed and I still hang out with them.

"What's important, you see, is holding on to what is real. Cos if you don't hold onto that, what have you got?"

Mike Gardner

Fat chance



FAT LARRY'S Band are 'Breaking Out', if you believe the title of their latest album and their prison garb.

Fat Larry himself started life as rotund Larry James, before becoming drummer and founder of one of the forerunners of the mid Seventies' dance music explosion.

Larry is no stranger to the British charts, having

produced two hit singles for the three piece all-girl Silck in 1979, 'Space Bass' and 'Sexy Cream'. Before that he was drummer behind The Deftones and Blue Magic, who had a hit with 'Sideshow'.

But in his own right, Fat Larry's Band released their debut album 'Feet It' right at the beginning of the disco boom in 1976. Since then the band have had minor hits

with 'Centre City' in 1977 and 'Boogie Town' and 'Looking For Love Tonight', both in 1979.

Now after a three year lay-off the big man and his six piece band are now poised to make another chart entry with 'Act Like You Know'. The Philadelphia based band are planning a British visit in the fall.

Mike Gardner

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RONNIE, CHARLES and Robert Wilson: bridge that Gap Band

Space **DISCOS** odyssey

YOU'VE GOT to feel sorry for Gene Pitney when he sang about being only '24 Hours From Tulsa'. The poor man must've missed one of the world's hottest funk acts, The Gap Band, the Tulsa born brothers who are storming up the charts with 'Early In The Morning'.

Ronnie, Charles and Robert Wilson first performed in their father's church as the main members of the choir. They sang loudly, not because of fear of the wrath of God but the good old fashioned hand of Pa Wilson.

Ronnie recalls: "Mom and us kids would get ready to sing and Dad would give us one of his famous looks, warning us that if we didn't tear up the church-house and have everybody shouting by the time he got up to speak, we were in for a whoppin'." Surprisingly they never failed in their duty as warm-up act to God's word.

The oldest of the trio, Ronnie, founded The Gap Band in 1967 with other Tulsa musicians until Robert and Charles left school. The band grew a formidable reputation as a warm-up to more mortal acts like Ike and Tina Turner, Leon Russell and The Rolling Stones.

The brothers signed with Mercury Records in 1978 and were an immediate success. Songs like 'Oops (Upside Your Head)', 'Party Lights' and 'Burn Rubber On Me' have made sweaty dancefloors a paradise even if their 'street' brand of funk is difficult to define.

"We're the group that there is no absolute formula for," says Ronnie Wilson.

"There's no musical cliché here. We're always experimenting, always exploring. There's no stereotype to suit us."

"My own definition for The Gap Band is, filling in the spaces between musical forms, filling in the holes, the gaps."

Mike Gardner



Starr turn

ATLANTIC STARR, pictured above, may sing about going round in 'Circles' but they're sure they are heading in one direction chartwise... and that is up!

The eight man and one woman (Sharon Bryant) group were formed in 1976 in New York. Now their fourth and latest album, 'Brilliance', is perched at the top end of the American soul charts and is their biggest success to date. Their last album

spawned two hits for them but they had no doubt that 'Brilliance', produced by James Carmichael of Commodores fame, is the one to make them really score.

"Our last album 'Radiant' made people open their ears to Atlantic Starr," says Sharon Bryant.

"Now that everyone's ears are open, this is the record they've been waiting on. We hope we've got it."

Mike Gardner



Cheri bombs

ROSALIND MILLIGAN was roller skating at an outdoor rink in Montreal last year when she stopped to help Lynn Cullerier tie her skates. Now Cheri have danced into the bubbling under section of the charts with 'Murphy's Law' after only a week of release.

Now the pair, firm friends, are about to make an album.

Milligan, a dusky native of Chicago but now residing in Montreal, is still only 16. Her

brother, Freddie James, co-produced the single and masterminded the distinctive 'Pinkie And Perky' chorus.

Her partner, Lynne Cullerier, a 23 year old secretary in a pulp and paper company is overawed at the reaction already to the single in America where it is in the top 40.

"I never expected a break like this, but then this a pretty wild and weird business."

Mike Gardner

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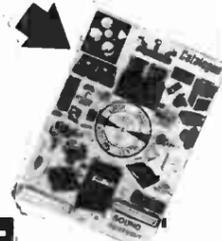
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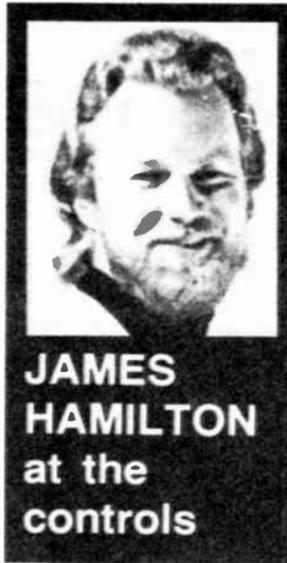
DARTFORD FLICKS caught fire a fortnight ago while Morrissey Mullen were playing, the fire spreading from a kitchen extraction unit and mainly damaging the roof, but thanks to proper fire drill and no punter panic (for which DJ Colin Hudd gives thanks) all 700 inside were outside in three minutes — no disasters so no national press coverage of a disco blaze that ended well, huh? — all of which means that Colin's gigless and Flicks is closed for a couple of months until the revamped "space age" reopening... 'Orange Grove' has appeared in the plural ('Groves') as by Ransom/McKenzie & Friends on finished label Smokey 12in (SMJD 005), the 131-132bpm jazz-funk filler having hit on white label as by Ransom, MacKenzie & Friends... other white labels about include Second Image 'Star', a Roy Carter-produced clearly striding 120-121bpm smacker (due next week on Polydor), Congress 'You Gotta Get It Right', a Gonzalez associated chap-sung building 110-118-110bpm bumbling soul shuffler with "you can get it girl"-type whispering group refrains (Toot! Froot!); Linx 'Plaything', disappointingly starts as a convincing beefy Walden-ish 0-120bpm smacker before dissipating in a sub-Jacksonian jumble of directions which so far have cleared floors fast (Chrysalis); Chris Hunter 'Keep This One In Tune', a jerkily bounding inconsequential 120bpm thudder with

nice sax by sessioneer Chris but about as much actual vocal tune as Patrick Boothe (Polydor); plus there's an extended 118-119bpm promo remix of Rose Royce 'Best Love' (Epic)... Dennis Brown and Change are evidently about on UK 12in now... First Light 'Horse With No Name' should be 129bpm... Incognito really blazed on their instrumentals at Gullivers recently, while last week Elbia lived up to all the raving that's been going on in Essex, although their proposed 'Changing Me Over' debut single (on cassette) could be more adventurous and less typically Britfunk... Streetwave's Morgan Khan has passed his driving test, so if you see a flesh Cadillac behaving erratically, run for cover!... Bristol jazz-funk mafioso Martin Starr is on a production and presentation course at the National Broadcasting School in Soho's Greek Street, so not surprisingly he, Superfly and myself met up outside Groove last week... Froggy's evidently remixing releases on Record Shack... Neil Fincham (Edinburgh Mad Hatter's Speakeasy) says Morrissey Mullen 'Come And Get Me' is great out of ABC 'Part 2', and recommends as a reliable source of imports in Scotland (to order only, 2-3 day delivery) Glasgow's Decas at 1139 Pollockshaws Road... Kev Hill, just before quitting the now pop-orientated Basildon Sweenys, by chance got great revived action from Finished Touch 'I Love To See You Dance' (US Motown, 12in, c.1978)... Pete Davis (Derby) warns, re the Sharon Brown remix, "ignore the sticker and listen first, 'cos some copies were the



PATRICE RUSHEN, pretty as a picture, has finally been replaced after seven weeks by *Odyssey* as London's best seller, but she's still hanging on in our chart after a similar stretch during which not only was her single number one, but her album peaked at number two as well! Is this a record?

original (that's the swizz!)... Martin Platt, now reputedly working in North Wales (has he really got a gig anywhere?), has been running up Snowden with a 90lb peck on his back in an effort to raise another £10,000 for charity... Sunday 27th June's National Soul Festival at Margate Winter Gardens features Shakatak and Second Image plus Steve Walsh, Dave Brown, Owen Washington, Ian Shaw, Dave Collins, CJ Carlos and, doing a mixing set, James Hamilton (who's he?) — come and see how I compare with my 11 years old photo!... Tony Howard wonders whether there are any jazz-funk clubs in Worthing: well, Paul Clark does the Montague every Thursday, Dony... Nick Ratcliffe has swung Tuesday at Camberley Ragamuffins around to black funk, and moves Wed / Fridays to Besingstone Martines... Tony Cochrane has opened the "modern dance" Club Feet in Dundee's Tay Hotel with DJ Dancing Dick Dastardly on Fri / Saturdays (10pm-2am), plus Under-18s early evening Saturdays... Robb Jones's soul show hit the Hereward Radio airwaves just as I dial tuned driving past Peterborough going home for Whitsun, fading away short of Newark, and sounded more soulful than disco (Saturdays 10pm-1a.m)... Diana Ross threw a wobbler because what she was singing didn't make the audience boogie, amongst other reasons, and was full of tantrums on her opening Wembley gig — the fact that she got her act together on subsequent nights can't have helped those original £20 ticket holders... The Microphone Boom Of Laura Mars?... Rayners Lane's



JAMES HAMILTON at the controls

Record & Disco Centre, which gets hot imports fractionally early as they're nearer Heathrow, both hires and sells a comprehensive range of equipment — look out for their special Disco Spiders, a snip at three for £42.90!... Martin Kent lost his Truro Penalty Spot gig as the club's for sale minus one licence, so he'd welcome offers of work at 36 Malabar Road, Truro, Cornwall... Paul Major, who'll need a Svenson himself if he keeps abusing his own hair so, is now nosing for a funky South-East / South Coast gig (who isn't?), offers to 119 Higher Drive, Oulton Broad, Lowestoft, Suffolk... Martin Richards (Erith's Phoenix mobiles) protests that mobile jocks just because they give people a good time at MoR gigs are not themselves (necessarily) Wallys, and I

agree, being very much an MoR jock myself when doing parties... Tony St Michael (Finsbury Park) wonders whatever happened to — and then lists a thousand names: everyone's a star for 15 minutes, although many he mentioned are still around... Nick Mahon, regrettably, "no"... there's so much product about right now that most of it must, inevitably, get lost (however maybe now my more recent reviews will finally appear!)... Pop Orientated Dance has become the Nightclubbing chart but is still compiled as before, like the blacker Disco chart, from DJ's returns: to contribute, send your dancefloor reaction Top 20 (or more, preferably) to arrive by the Wednesday of the week prior to publication (remember this time lag if enclosing gig info) on your own paper addressed to James Hamilton, Record Mirror, 40 Long Acra, London WC2E 9JT... Level 42 as predicted are bigger Nightclub than Disco... KEEP IT TIGHT!

(interpolating 'Inch By Inch'), plus there's the 108-109bpm Gayle Adams 'Love Fever', 116-117-116bpm Nick Straker Band 'A Little Bit Of Jazz', 121bpm Secret Weapon 'Must Be The Music', 115bpm Conquest 'Give It To Me' — this latter though being the vocal version — and many more. My one quibble is that the cuts you'd like to mix together tend to be on the same piece of vinyl.
BILLY GRIFFIN: 'Hold Me Tighter In The Rain' (LP 'Be With Me' US Columbia FC 37745). Very much what I'd call a "Greg Edwards" type of Philly style soul set (bet he likes the 125bpm title track!), the light voiced guy really cutting through on this beautiful solidly pushing but delicate pulsating 51(intro)-103bpm jogger, made for sweaty hot summer nights. Hear it!
THE LIVE BAND: 'A Chance For Hope' LP (US TSOB TS 5002). Interesting modern soul set by some boys (and a gal) who obviously admire Maze, the lovely 0-111-109-110bpm title track jogger especially grooving along with Frankie Beverly phrasing (watch the sudden fade end), while a straightforward funk style appears on the 120bpm 'Strut Your Stuff' and both styles combine on the 0-105bpm 'We Are Live'.

BREAKERS

BUBBLING UNDER the UK Disco 90 (page 4) with increased support are Carrie Lucas 'Show Me Where You're Coming From' (Solar), Lisa Hill 'I Am On The Real Side' (US Cherry Hill 12in), Electra 'Feels Good (Inst.)' (US Emergency 12in), Kid Creole 'Stool Pigeon/Tm Corrupt' (Ze LP), Change 'The Very Best In You' (London 12in), Angela Clammons 'Give Me Just A Little More Time' (US Portrait 12in), Richard Dimples Fields 'If It Ain't One Thing... It's Another' (Epic), The Live Band 'A Chance For Hope' (US TSOB LP), Norma Lewis 'I'm Into Your Love' (KR 12in), Salsoul Orchestra 'Take Some Time Out (For Love)' (US Salsoul 12in), Randy Crawford 'Look Who's Lonely Now' (Warner Bros LP), Ray Parker Jr 'Jack And Jill' (Arista 12in), O'Jays 'I Just Want To Satisfy' (Phil Int), Freddie Hubbard 'Gibraltar' (US Pablo LP), Caviar 'Never Stop Loving You' (US Survivor 12in), Billy Griffin 'Hold Me Tighter In The Rain' (US Columbia LP), Ritchie Family 'Walk With Me/One And Only/This Love's On Me' (US RCA LP), Ruddy Thomas 'Key To The World' (Hawkeye 12in), Congress 'You Gotta Get It Right' (Toot! Froot! 12in white label), First Light 'A Horse With No Name' (Oval 12in).

IMPORTS

VARIOUS: '96.7 KISS FM presents Shep Pettibone's Mastermixes' LP (US Prelude PRL 19100). The New York radio station's own exclusive remixes of various Prelude disco hits in a double album that mixing jox will love, most useful here being the 120bpm "D" Train 'You're The One For Me', 111bpm Sharon Redd 'Can You Handle It' (great with Mike Anthony!), 123-124-123-121-124-0pbm Strikers 'Body Music'

GENE CHANDLER: 'I'll Make The Living If You Make The Loving Worthwhile' (US Chi Sound CH-2001). Out a while but initially missed as Groove were pushing the wrong side, this gorgeous singalong 99bpm 12in shuffling jogger has excellent lyrics every bit as good as those ones about "has she got a friend for me" — and they gave him a hit here.
BLT: 'Tighten It Up' (US Gold Coast 7402). Burbling bass introed Warlike 109-111(percussion)-109bpm 12in jittery jolter with Gil Scott Heronish fella and chanting chix builds through guitar to an explosive drum break, and — here's the remarkable part — lyrically echoes (at the same BPM) the new Heatwave 'Letting It Loose'!
SALSOUL ORCHESTRA: 'Take Some Time Out (For Love)' (US Salsoul SG 368). Thudding slinky 106bpm 12in roller with sensuous chattering chick at the start before all the girls join in a-wailing and a-cooing while things pick up into a livelier swaying groove. Could be a slow burner.
SHOCK: 'Electroponic Phunk' (LP 'Shock Waves' US Fantasy F-9619). Disappointingly mundane funk set (confusingly similar in appearance to an Azymuth album), apart from this powerful chant introed smacking beefy basic 115-116bpm thudder with vocoder, brass and heavy bass, great out of Larry Graham and much enquired about at Gullivers.
ATLANTIS: 'Keep On Movin' And Groovin'' (US Chaz Ro CHDS 2524). Once past the tricky Strikers/Peech Boys-style intro, this settles into a catchily trucking 122-123-122bpm 12in thunker that's possibly catchy 'cos it's so like Kool's 'Take It To The Top', the instrumental flip letting the jaunty backing and percussive simple rhythm stand alone.

DISCO DATES

THURSDAY (10) John Thoday presents Cyril's Mamakoko African night weekly at Mayfair Gullivers; **FRIDAY (11)** Chris Hill jazz-funks Didcot Rio 21 Club. Graham Canter starts his Fatman's Fun Night downstairs at Mayfair Gullivers, Jeff Young, Nicky Peck, Bob Jones, John Douglas, Gary Soul jazz-funk Colchester Embassy Club's fancydress allnighter (8.30 pm); **SATURDAY (12)** Greg Edwards funks Leysdown Stage 3, Sean French, Martin Collins, Tony Simmons, Chris Green jazz-funk Watford Gemas. New Caprice's video allnighter (10 p.m.) with a Touch PA; **MONDAY (14)** Tania Maria plays London Tottenham Court Road YMCA (8pm), Tom Holland weekly continues the Lady Lady tradition at Ilford's Regency Suite, Bristol Raffles' jazz-funk night features a permutation of Seymour, Malc Haynes, Doodlebug, Wishy etc weekly; **WEDNESDAY (16)** Gonzalez play Mayfair Gullivers, Pete Tong jazz-funks St Albans Batchwood Hall Country Club Hustlers, Ray Lock jazz-funks Battersea Riots weekly with his "£1-A-Party" night (free food and all drinks £1).

NEW SINGLE
OUT NOW

7"
BEG 78
12" CLUB MIX
BEG 78T

ONE . . . TWO . . . ONE . . .

THE ARMED GANG: 'All I Want' (US CHAZ Ro CHDS 2525). Resonant dramatic synthetics and a snicking beat power the very mixable 119bpm 12in instrumental side, which has a tune too, the squeaky vocal group's singing making their side sound thinner and less useful.

DAVID MORRIS: 'Saturday Night' (US Becket BKD 509). Slightly routine but well constructed 119-118bpm 12in funky soul smacker gets to a great beefy bass synth break in Goldie Alexander style, with much more bass synth on the differently treated instrumental flip.

HOWARD JOHNSON: 'So Fine' (US A&M SP-12048). The 28 Flavors man scoops out a doo-wop acappella introed then slightly too strictly controlled 113bpm 12in smacker, flipped by 'This Is Heaven' also at 113bpm, both of which sound good but ultimately lack life. I'd rather have butter pecan.

VIDEEO: 'Thang (Gimme Some Of That Thang)' (US HCRC 4W9 02923). Starting with a useful "put that record back on" gimmick, it is as the title suggests an ultra heavy 118½bpm funk thang, fine of its kind. Ah reckon that thang must be poon-tang!

UK NEWIES

LARRY GRAHAM: 'Sooner Or Later' (Warner Bros K 17925T). An immediate monster on promo white label, the sharply smacking simple semi-instrumental 16bpm synth swayer (with just the vocodered title line repeated to occasionally answering chix) is now rush released on 3-track 12in with the vigorously enunciated vocal version and dead slow lovely old 36bpm 'One In A Million You' smoocher (these last two alone on 7in). Likely to be vying with Odyssey

at the top soon.

RICK JAMES: 'Dance Wit' Me' (Motown TMG 1266). Promoted on 3-track 12in (with short versions of 'Give It To Me Baby' and 'Super Freak') but so far commercially only on 7in, this typical though superior smacking 123-124-123bpm hunk of funk drives along with bags of bounce to reach (Pt 2 on 7in) a Roy Ayers vibes break and some searing sax. Try mixing 'Standing On The Top', his LP's 'Monkey Talks', then this!

HEATWAVE: 'Lettin' It Loose' (Epic EPC A13-24143). Barry Blue / Johnnie Wilder-produced Rod Temperton-penned full bodied uncomplicated heavily thudding 109bpm 12in jolting thumper with raunchy rhythm and sleazy Bob James-ian touches, quite incredibly good before BLT's 'Tighten It Up', flipped by the slow rolling 0-93/46bpm 'Mind What You Find'.

JESSE GREEN: 'Nice & Slow (US Remix)' (Excaliber EXCL 520). Here you are, for all who had difficulty in getting the import, his jauntily jiggling 1976 UK pop-soul hit in its great bright and breezy 112bpm 12in remix with a new bass break as it bounces and sways along (try it with Mike Anthony).

ROY HAMILTON: 'Take Your Time' (FUN-K 001). Not the late soul balladeer but evidently one of Tony Cook's Party People, Roy's dynamite jitter-filled smacking 130(intro) - 123 - 121 - 123bpm 12in instrumental (on white label) chops perfectly with 'You're The One For Me' and other exciting sounds of that ilk, his 130(intro) - 123 - 121 - 123 - 121 - 122bpm vocal version being less essential.

HIGH FASHION: 'Feelin' Lucky Lately' (Capitol 12CL 250). Jacques Fred Petrus-produced doodlingly introed BB&Q-ish 0 - 115 - 116 - 117 - 118bpm 12in shuffler settles into a strong side - to - side kicking smack smack groove



LARRY GRAHAM: headed for the top

with good interplay, and synchs sensationally (minus intro) out of the Petrus-produced Ritchie Family 12in.

NARADA MICHAEL WALDEN: 'Summer Lady' (LP 'Confidence' Atlantic K 50883). Indecision has raged during the four weeks this hasn't managed to be printed as to which track should be first

single, current chart reaction now suggesting this 'Tonight I'm Alright'-like hurried 120bpm smacker with its nice mumbbling French lady counterpointing Narada's excitable yelping, the initially reckoned 'I'm Ready' being a self-consciously 'I Shoulda Loved Ya'-like pleasantly pushing 114bpm swayer, the similarly inspired synth sizzled jolting 114bpm 'You Ought To Love Me' coming up for some jocks, while the title track's a choppy urgent 116bpm smacker preaching the teaching of Sri Chinmoy, and 'You're No. 1' a "live" effect at 101bpm funk bumper.

SHALAMAR: 'A Night To Remember' (Solar K 13162T). Pleasant enough languidly if disjointedly rolling slow 109bpm smacking jogger, on limited edition 7in-priced 3-track 12in with an emptier 109bpm remix by David Grant & Peter Walsh, plus the mushy 117bpm 'On Top Of The World' — while meanwhile RCA have put out 'Work It Out' (Solar SOT 21), an equally pleasant and possibly more attractive rolling 111bpm 12in swayer.

SHAKATAK: 'Streetwalkin'' (Polydor POSPX 452). Sleazily tuneful but less than original 'Street Life'-like 94bpm 12in jogger with Jackie Rawe replacing Randy Crawford and Dick Morrissey's sax Wilton Felder, flipped by the rather good attractively pumping jazzy instrumental 132-134-136-

134-132(seat)-134bpm 'Go For It'.

FREEEZ: 'One To One' (Beggars Banquet BEG 78T). Discarding previous tricksiness and pretension, the four guys (Everton McCalla on drums) get back to a well made straightforward 124bpm 12in Britfunk romp with slight Latin touches as it progresses, and a more rhythmically emphasized instrumental flip that's possibly preferable.

TOUCH: 'Love Something Special' (Elite DAZZ 14). Touch now have an identifiable groove, and although less mind grabbing than their last one this friskily leaping lickety spit 127bpm 12in burbler is good enough, the instrumental 'Love Speciality' flip letting the keyboards and synth cut through the romping rhythm without any Britfunk vocal attempts.

JOHN HANDY: 'Hard Work' (ABC Impulse MCAT 626). Now the basis for a household cleanser TV jingle and still of course one of Chris Hill's classic rap-over tunes, this joyously simple bouncy mellow saxophone blown instrumental jazz looper with catchy title line repetition is much less energetic than the 132-134(doodling guitar)-133-134bpm tempo would suggest, and is out again on 3-track 12in.

ILLUSION: 'Why Can't We Live Together' (PRT 12P 238). perfectly acceptable

114-113bpm 12in cover version of Mike Anthony's original update of Timmy Thomas's classic, fine for those who didn't yet get the import. Incidentally, Mike's subsequent new version had to be remade minus the elements he'd evidently nicked from Timmy's backing track, while there's yet another version by Kenneth Sherman (Dutch EMI) and a horrid fast live re-recording by Timmy Thomas himself (French Vogue).

VOGGUE: 'Live Buzz' (Mercury MERX 105). This newly Richie Riviera remixed chix-cooed 121(intro)-123(sax)-122-123(sax)-122bpm 12in tuneful lightweight pop/gay disco bubbler is now flipped for comparison by its original inspiration, the beefier old 123bpm 'Dancin' The Night Away'.

KID CREOLE & THE COCONUTS: 'Stool Pigeon' (LP 'Tropical Gangsters' Ze ILPS 7016). The white folks' current fave exotica stick to a similar sleazy bump, judder and sway formula on this 106bpm jitterer, the 107bpm 'Annie I'm Not Your Daddy' and mainly instrumental morse code guitar 111bpm 'I'm Corrupt'. All very clever, but give me the real thing.

RANDY CRAWFORD: 'Look Who's Lonely Now' (LP 'Windsong' Warner Bros K 57011). Superb listening set (of course), full of shimmering slowies and lightweight skippers, meatiest smoocher being this sultry 'Street Life'-ish 92/46bpm beauty which co-writer Bill LaBounty did in similar style on his own recent equally good album (which Crawford fans will love too).

DIANA ROSS: 'Work That Body' (Capitol 12CL 241). Military drumming accents Di's rhythmically counting 111bpm 12in entry to the current physical jerks "aerobic dancing" craze, which some may like, flipped by the pleasant 101bpm 'Two Can Make It'.

UB40: 'Love Is All Is All Right' (DEP International 12DEP 4). Their first to have real genuine crossover reggae appeal (in other words it works a treat at Gullivers!), this beautiful 0-65bpm 12in slow grinder deserves to be heard by hard jocks.

SPACE: 'Magic Fly' (Metropolis 12WIP 6783). The Giorgio Moroder-style Euro synth hit from that 'I Feel Love' summer of '77, speeded up to 131bpm on Rusty Egan instigated useful 4-track 12in along with the Maddy Bell-sung hi-hat hissed 139bpm 'Save Your Love For Me', Kraftwerk-ish 137bpm 'Robbots' and pounding 131bpm 'Air Force'.

WHAM: 'Wham Rap!' (Inner Vision IVL A13-2442, via CBS). Modern Romance-type beefy good 114-115-18-117-117-117bpm 12in white boys rapper, likely to be big in its market, with some "street credible" expressions in the 'Unsocial Mix' side cleaned up for the alternative 'Social Mix' flip.



HEATWAVE: hangin' it out

Blue Feather

LET'S FUNK TONIGHT

new single



7" mer 109 12" merx 109 phonogram

MAILMAN

WRITE TO: MAILMAN,
RECORD MIRROR,
40 LONG ACRE,
LONDON, WC2.



Pensioner's plea

DO ME a favour and tell Mike Nicholls that not all Quo fans are illiterate, as he suggests on reviewing 'Status Quo — The Authorised Biography'.

I am a 30-year-old mother who is a great fan of Quo and I consider it an insult to be called illiterate. And, as for your remarks about Quo and old aged pensioners, I suggest you take your crap ridden RECORD MIRROR and shove it — right between your ears. There's probably plenty of room as all your heads are empty.

If you can't give constructive criticism, don't bother at all. Status Quo are one of the finest rock bands and their music will be heard in another 20 years. **Caroline Roberts, Walsall, West Midlands**

● By which time the Government will be forced to organise intensive literacy camps for their millions of illiterate fans

Wet one

I AM one of the lucky 1985 people who have a ticket for the Rolling Stones' Aberdeen concert. I queued for three hours in the peeing rain and it was worth every drip. **Julie Watton, Aberdeen**

● Yes, and there were plenty of them queuing for Stones by the sound of it

Bold Smith

I DON'T usually write to music papers, but one article in your rag really demanded a response. I'm talking, of course, about Robin Smith's review of 'Pinky Blue' by Altered Images.

I loved it. It was superb. I never knew Robin had it in him. The more people rip crap like Altered Images to shreds the better. **Clare Grogan, I HATE you! Altered Images, sod off back to the nursery where you belong.**

Andy Pandey, Tonbridge, Kent
● Yes and they might meet Robin Smith on his way back to the Old Folk's Home

Brain claim

I'VE HEARD that Mike Nicholls once had his brain insured for £1000. Could you tell us what he did with the money? **John Connolly, the Wit of New Barnet**

● Yes, bribed me not to print any more of your silly letters. Go on, push off!

Quo bore

QUO-OH-OH-OH! I am writing this letter after seeing Quo a triumphant seven blistering nights at Hammersmith Odeon. To call it fantastic, stupendous or amazing would be an understatement. Solid non stop boogie for two and a quarter hours every night, starting off with the classic 'Caroline', right through to the final number, 'Bye Bye Johnny'. After that I could easily have seen them for another seven nights but, sadly, I had to settle for Birmingham. Did you see the concert on telly? Pretty amazing wasn't it?

PRIMATE SCREAM!

I WONDER what type of pop music the Pope likes? I think he likes all the great reggae acts like **Ijahman and Bob Marley, plus the heavy metallists Black Sabbath and AC/DC — especially their rendering of 'Highway To Hell' — and the Anti-Nowhere League, the Exploited and I bet he was a big fan of the Sex Pistols.**

But my sister, who is a member of our local guide troop, thinks he likes the **Nolans, Dollar, Soft Cell and the Brotherhood Of Man.**

Please, who is right?
Lynda Redford, Haslemere, Surrey

● See next week's exclusive interview

By the way, Pete Kircher is a fab drummer. Well done Pete. **Paul Levrier, Hythe, Kent**

● Don't worry dear, the nurse has explained that after seven nights of Quo you're expected to ramble on like an inconsequential senile parrot for a while. You'll grow out of it

Chart smart

HOW DO I get in touch with the British Market Research Bureau for requests for the number one spot? I'm delighted at this new idea of make - them - up - as - you - go each week charts, and the marvellous notion of the new number one for every week together with the irregular swopping and plummeting of various records. It can only be for the best.

Madness at number one, eh! What a great invention. What next? Lulu in the Top 10 again. Keep thinking, lads.

I would like to see 'Torch' by Soft Cell at number one on June 8 for my mother, my sister Pippa and everyone who knows me. Also if they could arrange it for 'Super Trouper' to make a

sudden resurgence at, say, number 40. I would be much obliged.

Cilla Siut, Bromley, Kent
● Now we're really getting into a fantasy world

Roller balls

OBVIOUSLY THE comment under Kevin Thompson's letter which appeared in the RECORD MIRROR issue of 31/5/82, was concerning ex Bay City Rollers' manager Tom Paton's recent press coverage.

Let's get it straight once and for all, shall we. There is no group called the Bay City Rollers any more, they became defunct in 1979. The group had long ditched Tom Paton from their lives before any of his dealings with young boys. Now there is one group known as the Rollers which consists of five of the most talented musicians around, whose superb LP, 'Ricochet', was slagged off by some two bit journalist. So why not do an interview with the group?

Dave West, Marlow

● We've nothing against young boys. It's just the

clapped out old ones we draw the line at. Get smart and get some new heroes before people start talking

Jean genius

IS IT true that on a recent trip to the States, Mike Nicholls was stopped at the airport and came out with the line: "I've nothing to declare but my jeans?" **John Connolly, the Wit of New Barnet**

● I've warned you. A thousand quid buys a lot of heavies. Button it

Cliff's top!

YOU SEEM to have a very high opinion of yourself. I bet you sit for hours in front of the mirror admiring yourself and making up all the clever little remarks you write after the letters. What gives you the right to put people down for their tastes in music? I think that even perhaps the Smurfs are beyond your low level of intelligence.

If Cliff Richard is disliked and ignored by so many people, then how come he can have two platinum albums plus two gold singles in a year, is heading for his 25th year of showbusiness and does sell-out tours that people are willing to queue for days for just to get a ticket?

Christine Gibson, Kettering, Northants

● 'Cos boring little twits like you like him

Jammed tight

YOU KNOW, Paul Weller's absolutely right about Depeche Mode and so on being a load of old crap. But does he realise that groups like these play an important part in today's chart?

I've just realised this because if there was no music around other than classics such as 'Strange Town', 'Going Underground' and 'Butterfly Collector', then we'd all be skint because we wouldn't be able to resist buying such good records.

And another thing, I bet the whole music industry has clubbed together to finance and hype groups such as Yazoo, Ultravox and Haircut 100 in order to prevent home taping. I mean, it's dead obvious that no one will buy records by these groups, let alone tape them. **Yogi Forerlington, Angus, Scotland**

● Which is why they outsell old bores like The Jam any day, I suppose

Write now

I'M WRITING in the hope that you will print this letter requesting a pen pal. I'm from Hong Kong, although I'm not Chinese. My name is Juanita, I'm 17 pushing 18 and would like penpals of either sex from 17 upwards. I'm into all types of music, much to the disgust of my sister who is a strict heavy metal fan.

Juanita Ward, 10/C Medallion Heights, 45, Conduit Road, Hong Kong

● "Strict" heavy metal fan, eh! Sounds interesting. I'll reply by return of post and tell her to have her bondage boots waiting!

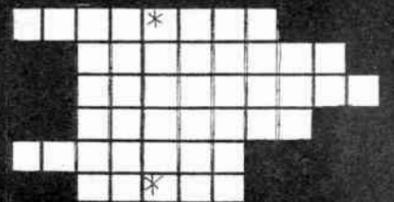
Anti post

I'VE JUST realised why Sunie was axed from the singles page. It's because she gave Adam a good review, isn't it? I've noticed over the last year or so that it's not your policy to give Adam plus his Ants a good review. Well, good luck to you Sunie, wherever you are going. **Neil Kinnock, Leighton Buzzard**

● Round the bend if she's giving that old fool a good review

PUZZLES

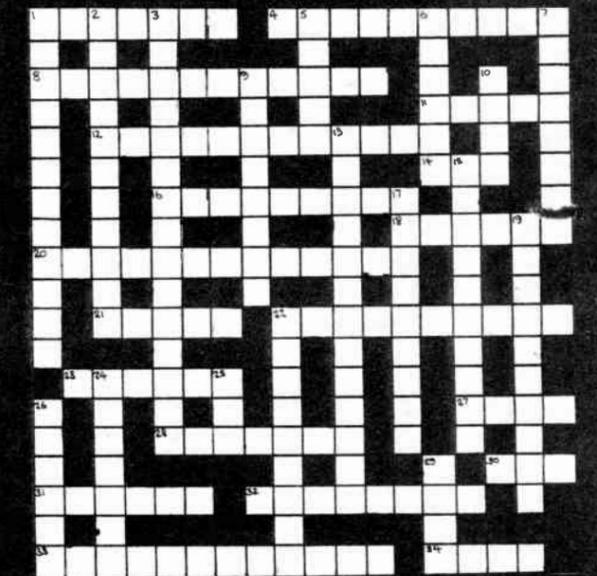
POP-A-GRAM



SOLVE THE six cryptic clues and write the answers across the puzzle so the starred down column reveals someone who's mother had a lot to say for herself. Remember the clues aren't in the correct order. You have to decide what the right order is.

- Are you bad or good or just plain confused? Take one step further (5)
- No moons would keep you really lonely (7)
- Lie by punk rockers and wriggle a little to alter your image (5,4)
- 'Tan Joe, JT' shouted the blackheart (4,4)
- That shy ller was really SS's girl (7)
- E buys Lee a present. Was it a place in Division 1 or a hit? (4,4)

X-WORD



CLUES

ACROSS

- 1 Lonely Indian group (7)
- 4 Or could it be a nightmare for Sal (2,2,1,5)
- 8 Stray Cats hit (4,4,4)
- 11 Found in blue jeans (5)
- 12 What The Bunnymen found (6,2,4)
- 14 Dave's kinky brother (3)
- 16 Partner of John Dales (5,4)
- 18 He could be called a cornerstone of British blues (6)
- 20 Debut Beat hit (5,2,1,5)
- 21 The final Yes LP. We hope (5)
- 22 All she had left was a Band Of Gold (5,5)
- 23 Europe's No 1 schoolgirl (6)
- 27 Rice for Mr Clapton (4)
- 28 Sounds painful for Debbie (7)
- 30 Recent Thompson Twins LP (3)
- 31 See 22 down
- 32 It's the deepest according to Rod (5,3)
- 33 Altered Images hit (3,5,4)
- 34 & 17 Down Que man (4,9)

DOWN

- 1 What Bryan wants (4,4,4)
- 2 Head haircut (4,7)
- 3 A Police record (9,1,5)
- 5 What The Brothers Johnson wanted to do all night (5)
- 6 Bon Seger and Eddie and the Hot Rods wanted to get out of there (6)
- 7 Sent by OMD (8)
- 9 Pigbag single (3,3)
- 10 A Raxy musician (4)
- 13 Position Abba found themselves in (4,4,5)
- 15 He was a sensational singer (4,6)
- 17 See 34 across
- 19 Group that were running to the hills (4,6)
- 22 & 31 Across Worn by 2 down (9,6)
- 24 Lennon's finest (7)
- 25 They gave us the Works Vol 1 and Vol 2 (1,1,1)
- 26 Supernatural hit (6)
- 29 Country for The Gibson Brothers (4)

LAST WEEK'S X-WORD ANSWERS

ACROSS

- 1 Pelican West, 4 Creeps, 8 Ian McCulloch, 10 Jimi, 12 All Out To Get You, 14 Gold, 16 Elvis Costello, 18 Confusion, 20 Billy, 21 Hawks and Doves, 22 Gary Moore, 24 SOS, 25 Ron, 26 Janet, 27 Kay, 28 Traffic, 30 Enola, 31 Edgar, 34 Car, 35 Raise, 36 Martin.

DOWN

- 1 Private Eyes, 2 Lane Lovich, 3 To Cut A Long Story Short, 5 Epic, 6 Phil Oakley, 7 Hard Promises, 9 Clues, 11 Bono, 13 Too Much Too Young, 15 Bella Donna, 17 This Wreckage, 19 New Amsterdam, 20 Band On The Run, 22 I Ran, 24 Soft Cell, 26 Joe Tex, 29 Currie, 32 Gay, 33 Pips

LAST WEEK'S POP-A-GRAM SOLUTION

My Heart, Ry Cooder, Tight Fit, James Bond, Time Pieces, Private Eyes, Black Out, The Beast.

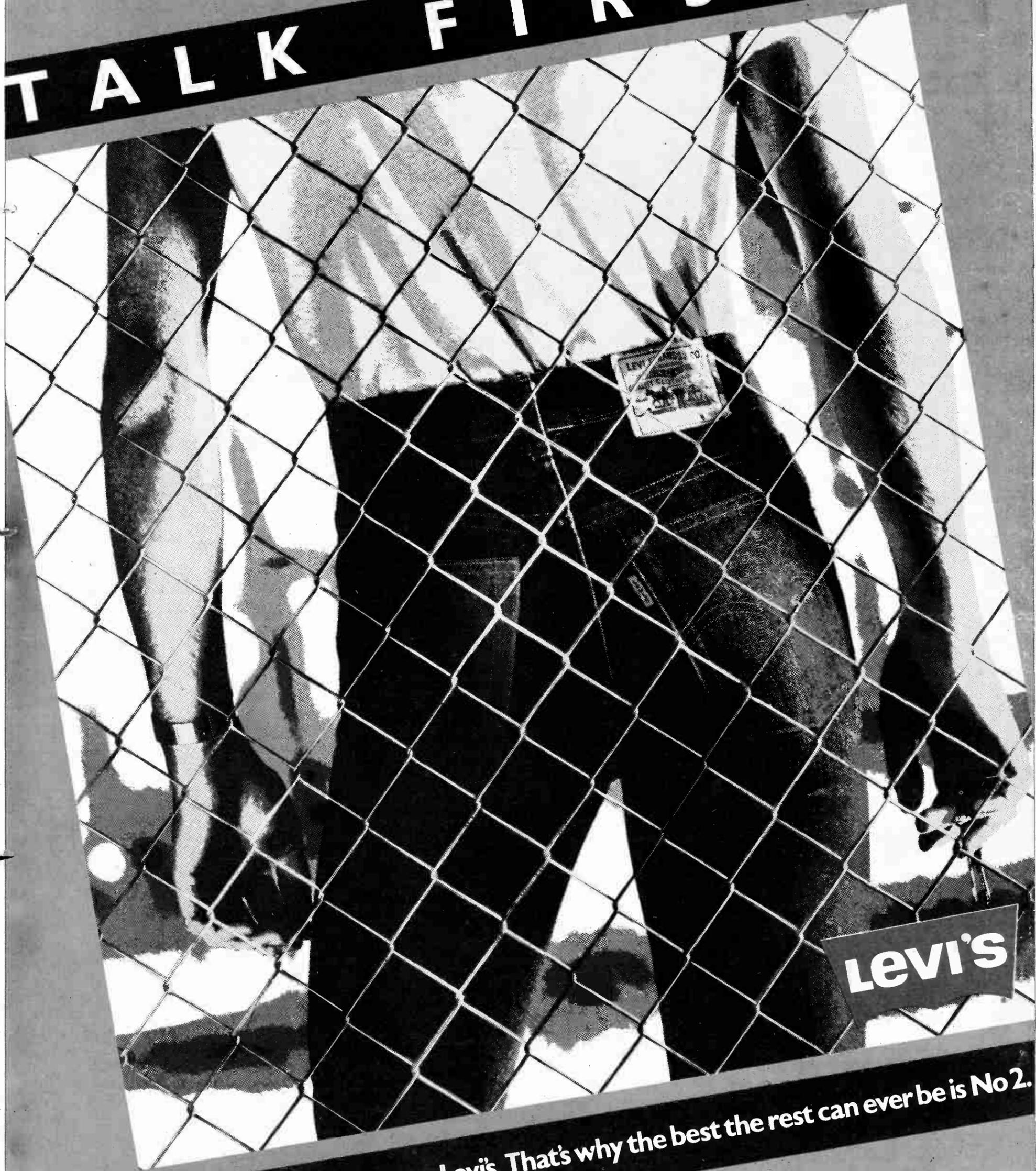
POP-A-GRAM WINNER **Andrew Goodwin, 19 Barrie Close, Aylesbury HP19 3JF**

NAME

ADDRESS

Remember, you have to complete both the Pop-A-gram and X-word to qualify to win an album. Send your complete entry to Popagram, Record Mirror, 40 Long Acre, London, WC2 9JT.

TALK FIRST



Levi's

The first pair of jeans ever made were Levi's. That's why the best the rest can ever be is No 2.

TALK AS YOU WALK.