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BLONDIE EXCLUSIVE NEW YORK INTERVIEW!

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Bunnymen in colour!

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PATRICE RUSHEN!

GIRLSCHOOL!

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WIN THE ENGLAND WORLD CUP SQUAD ALBUM!

DEBBIE HARRY pic by Brian Aris.

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MOTORHEAD RIFT

FAST EDDIE QUILTS

FAST EDDIE has quit Motorhead.

The popular guitarist left the group last week, in the middle of their American tour.

He played his last concert at the New York Palladium in front of a capacity crowd.

"His departure follows a lengthy series of disagreements within the group on future musical policy and direction," said a spokesman.

Continuing arguments came to a head in Toronto, where Lemmy was recording with Wendy O. Williams of outrageous New York punk band the Plegmatics.

Lemmy was to record a send up of the country classic 'Stand By Your Man' with Wendy, who's better

known for stripping and blowing up cars.

"Unfortunately Eddie disagreed with the humour of the idea and as a result quit the group," the spokesman added.

Former Thin Lizzy and Wild Horses guitarist Brian Robertson is to replace Eddie for the rest of the American tour.

He flies out to New York this week for four days of rehearsals before the band finish their dates. Lemmy and the band have not decided whether he will stay on after that.

"A decision will be taken when the band return to England at the end of June — when they commence work on a new album and do a



FAST EDDIE: last concert in New York

series of European festival dates," the spokesman said. Robertson's reputation for wild living makes him a suitable candidate for the group. His temperament is as

volatile as theirs, so the group might seek someone more stable. The split means Motorhead's scheduled appearance at London's

Hackney Stadium on July 25 still hangs in the balance. Both Motorhead and Saxon have agreed in principle to play, but contracts have still to be finalised.

Maiden at Reading?

READING FESTIVAL will be another heavy metal showcase ... with Iron Maiden likely to headline Saturday night.

Although nothing could be confirmed as RECORD MIRROR went to press, strong rumours say Iron Maiden will be breaking off from a world tour and flying in to play the August Bank Holiday event.

Uriah Heep, who play a short series of English dates shortly, also look set to play the festival with a possible headlining appearance on Sunday night.

"The band are considering the possibility of doing a major festival, but nothing is definite yet," said a spokesman for the band.

Even so, it seems Heep are anxious to play a major British date to re-establish their new line up and their latest album 'Abominog'.

Also in the running are Blackfoot, who opened at Donington last year — and in a few short months have achieved top-of-the-bill headlining status. It's likely they would appear on Friday night, but the festival organisers have yet to give details.



IRON MAIDEN: likely to headline on Saturday

Classix single

CLASSIX NOUVEAUX this week follow their Top 20 hit 'Is It A Dream?', with a remixed version of 'Because You're Young' — from their 'La Vertite' album.

It is backed with a new song 'It's Not Too Late', while a 12 inch features a six-minute version of the title track.

Meanwhile, guitarist Gary Steadman has left the band. He is replaced by Finnish guitarist Jimi Sumen — whose band supported the group when they were in the country last autumn.

Shakatak on Street

TOP JAZZ-funk band Shakatak release a single on June 4. The song is called 'Streetwalkin' and is from their top ten album 'Night Birds'.

It features the lead vocal debut of Jackie Rowe and will also be available as a 12 inch.

The group are half way through their second tour this year. Remaining nights are: Newcastle Meddon's May 18, Sheffield Limit Club 20, Birmingham Locarno 23, Southend Talk Of The South 25, Brighton, Top Rank 28, Newmarket Cabaret Club 27, Biggleswade Sports Centre 29 and Woodbridge RAF Brantwater 30.

Third Girlschool



GIRLSCHOOL, featuring new bassist Gil Weston release their long awaited third album 'Screaming Blue Murder', on May 24.

Produced by Nigel Gray, who's worked with the Police and Siouxsie And The Banshees, the album features nine new Girlschool compositions and a version of the Rolling Stones classic 'Live With Me'.

After their current British tour, Girlschool will do some American dates in June, followed by more shows in Japan, Australia and Europe. There's a chance they will play more British dates in the autumn, but nothing has been confirmed.

Blondie to tour

BLONDIE ARE to tour Britain again. They have been fixing up dates for a tour which will take place later this year — including a massive London show.

Debbie Harry and the rest of the band fly into Britain this week to announce their plans for the year. And it looks certain that they will reveal tour details at the same time.

Strummer traced!

JOE STRUMMER is ready to return. The Clash leader has been traced and the group are all set to do rescheduled concerts.

Press agent Cosmo Vinyl said: "I should have news of Joe this week."

The Clash have been forced to reschedule their London and Leeds dates.

The two shows at London's Fair Deal now take place on July 10 and 11. Tickets for the original dates are still valid and refunds are available from the point of purchase — but they must be claimed before May 31.

Details of the new Leeds show next week.

MASSIVE SAXON TOUR

SAXON ARE on the road again... for their biggest tour ever! The group — who have just released a live album 'The Eagle Has Landed' — play 20 dates around the country in September and October.

They are also to play at least one festival this summer. Their date at London's Hackney Stadium is still not confirmed, but if they can't make it, they will try to do another festival — possibly Reading.

The tour kicks off at Newcastle City Hall on September 17.

They go on to play: Glasgow Apollo 18, Edinburgh Odeon 18, Manchester Apollo 20, Leicester De Montfort Hall 21, Derby Assembly Hall 22, Brighton Conference Centre 23, St Austell Cornish Coliseum 25, Bristol Colston Hall 26, Sheffield City Hall 27, Bradford King George's Hall 29, Hull City Hall 30, Hanley Victoria Halls October 1, Oxford New Theatre 2, Ipswich Gaumont 3, Birmingham Odeon 4, Poole Arts Centre 6, Portsmouth Guildhall 7 and London Hammersmith Odeon 8 and 9.

How to book: ticket prices for most concerts are £4, except: Newcastle, Scotland, Manchester, Bristol, Birmingham and Sheffield where they are £4 and £3.50 and London where they cost £4.50, £4 and £3.50.



SAXON: dates in September

**20 DATES
PLUS ONE
FESTIVAL**

STILL LIFE STONES

THE ROLLING STONES have confirmed details of their live album.

It is called 'Still Life' and features 12 tracks recorded on their American tour.

The album boasts two previously unheard numbers — Eddie Cochran's 'Twenty Flight Rock' and Smokey Robinson's 'Going To A Go Go'.

The rest of 'Still Life' is a mixture of old and new material. Side one: 'Intro (Take A Train)', 'Under My Thumb', 'Let's Spend The Night Together', 'Shattered', 'Twenty Flight Rock' and 'Going To A Go Go'. Side two: 'Let Me Go', 'Time Is On My Side', 'Imagination', 'Start Me Up', 'Satisfaction' and 'Outro (Star Spangled Banner)'.

It's the Stones' third live album, following 'Get Your Ya Yas Out' and the double 'Love You Live'.

A release date has yet to be set for the album, but it will probably be the end of June.

Meanwhile, the group have had to cancel plans for a concert in Cardiff because of licensing problems.

Other tour dates should be released next week.



ROLLING STONES: 12 tracks from American tour

Numan mystery

GARY NUMAN'S new single 'We Take Mystery' has been delayed by a month. It was due out this week but production difficulties mean that it won't be released until June 4.

Drummer Chris Slade and bassist Pino Palladino are featured on 'We Take Mystery' with Numan playing all other instruments. A 12 inch will feature a seven minute version of 'We Take Mystery' and a different take of the same song.

Beatles go disco

THE BEATLES go disco this week! Their record company are releasing a segued Stars On 45-style single entitled 'The Beatles Movie Medley'.

It features segued excerpts from 'Magical Mystery Tour', 'All You Need Is Love', 'You've Got To Hide Your Love Away', 'I Should Have Known Better', 'A Hard Day's Night', 'Ticket To Ride' and 'Get Back'.

The B side is 'I'm Happy Just To Dance With You' — taken from their 'A Hard Day's Night' album.

All numbers on the single are featured on their recently-released 'Real Music' album.

Second for Maze

TOP AMERICAN soul band Maze have their first two albums released this week.

Their debut album, called 'Maze' and including 'While I'm Alone' and 'Lady Of Magic', was originally released in 1977.

The second LP came out a year later and is entitled 'Golden Time Of Day'. It features 'Travellin' Man' and 'I Need You', while the title track is released this week as a 12 inch.

philip jap

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Peter Powell, Radio One

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Record sales drop

RECORD sales have dropped again. Some 190 million records were bought last year, compared with 250 million in 1978.

Yet again, the increase in home taping is blamed for the massive drop. Blank tape sales have increased from 50 million a year in 1978 to 70 million last year, according to the yearbook produced by the industry's association, the BFI.

It claims records are cheaper now than ever before.

Allowing for inflation and tax changes, an album now costing £4.49 would have been the equivalent of £8.04 in 1970, when the price then was £1.99.

Singles in 1970 cost 42p — £1.70 at today's prices.

The British Phonographic Industry Year Book says several record factories — including ones owned by Decca, RCA and PRT (formerly Pye) — have closed.

Chas and Dave tour

CHAS AND DAVE follow their Top 10 hit 'Ain't No Pleasing You' with yet another trek, starting this month.

The Cockney duo, who never seem to be off the road, play Margate Winter Gardens May 23, Eastbourne King's Theatre 29, Torquay Princess Theatre 30, Folkestone Less Cliff Pavilion 31, Hitchin Regal Cinema June 4, Canvey Island King's 5, Newmarket Cabaret Club 6, 7, London Dominion Children's Variety Show 13, Purfleet Circus Tavern 24, 25, Blackpool ABC 27, Watford Bailey's June 28-July 3, Windsor Blaziers July 11-17, Sheffield Crucible 18, Weymouth Pavilion 25, Birmingham Nite Out 26-28.

split ends

WHATEVER HAPPENED to Blondie? Debbie Harry's peroxide blonde has turned back to its natural auburn colour. And it's only a series of wigs that have stopped the group turning their name to, er, Brownie?

Over the past months there's been a silence from the group, punctuated only by rumours of a split.

Now the group are back again with an album, a book, a hit single and... yes, even a tour is promised!

So why the silence? "I've been having an affair with Nigel, but for God's sake don't print that!" quips a quiet DH. "You know, it's got really strong and all... but just don't mention it!"

OK, Debs, we didn't. So what about the new image?

"It hasn't always been the same, it's always been a mood."

"Everyone in the band has got a better sense of everyone else's style and we are able to draw out the best characteristics, so each one has got stronger."

"I did find that people didn't treat me as a person — just a sex symbol — but that has changed now."

Debbie Harry is now accepted in the establishment rock and roll art chic circle of New York. This hasn't always been the case.

In a new book, 'Making Tracks', she traces the history of herself from the days when she was a mere punkette trying to make it big in the heady times of the early seventies. And it's helped out by the inclusion of previously unseen photographs taken by Chris Stein — her lover for eight years.

Debbie was adopted at the age of three months, and claims that she always thought she was Marilyn Monroe's child. And Chris Stein even says that she could have originated from a race from another planet.

"I fell related physically to Marilyn Monroe in the early days," she says. "But you shouldn't take all that stuff too seriously, it was really an introductory thing."

"All the material early on in the book is trying to make light of all the success and my ambition. I do have a sexual projection — and I've always known it."

"It's hard to define what it is, because it really has just reflected my mood and the mood of Blondie. So the pieces that are written in the book are a means of trying to define what that mood is."

"The book is probably both an autobiography and a history of Blondie — they are all one and the same thing as far as the last six years is concerned."

La Harry remains modest, but assured, about the group's past achievements.

"I've always had ambition, but I think the whole Blondie thing took off very naturally. My looks were part of that natural process although everyone wanted success as well."

BLONDIE are back in the charts again with 'Island Of Lost Souls', and this week they'll be in Britain to promote it.

Yet all that the new look Debbie really wants to do is play live again... and that's a surprise! Rumours of a split — which ran rife after her solo album — are firmly denied, while the lady is positively bubbling over with enthusiasm.

"There are plans to play live again, and I would certainly love to do it," she says.

"Having had the experience of performing in other areas — like film — I've decided there's nothing like playing music... it's the greatest!"

"I think I've always thought that, but I've never had anything to compare it with before now. Playing live is an instant thing which you can't define. You do it and that's it. Being off for the past few months I've realised that I really



want to play again. There's nothing compared to getting up and performing." She remains tantalising, aloof even. "We haven't finalised everything yet, but there should be some news shortly," she offers.

So the "split" never really happened after all?

"I don't really pay much attention to all that stuff about Blondie not staying together," she replies firmly. "If you enjoy something you continue doing it and it seems the pieces fall together by preference. If your preference is to keep doing something then you will!"

Debbie is 37 now, yet she maintains that Blondie still have a long way to go. The group was based around her looks, some great songs and tremendous energy on stage. When asked whether she feels that Blondie are getting too old to be a credible pop band the answer is, predictably, evasive.

"That's all a big contradiction, and it needs a long discussion. It is a very big topic and you can't talk about the concept of youth in a shallow way."

"Really it all comes down to what people like, and that whole concept is very debatable."

Debatable or not, the band are back at work with a vengeance. And once again they're covering a whole range of songs for their 'Hunter' album — out soon.

While Debbie is feeling more comfortable and relaxed than ever, she's happy and able to mix in the New York scene where she's most at home, enjoying the comforts and freedom of the group's success.

The changes, and the rest, have made for a more relaxed group. Blondie have completed their own solo projects while, in-between times, Debbie has more or less been enjoying a quieter life with Chris... although she shudders at the thought of doing nothing.

Marriage and kids are as far off for her now as they've ever been, but the freedom has given her the chance to do more of her own work than before. This change, ironically, has kept Blondie together, according to Debbie.

"It remains to be seen whether people stick with us," she admits. "But 'The Hunter' is just a continuation of what we've been doing... it's a kind of feeling. I think it's the best thing we've done, it's the most interesting to me, and I think it's the strongest."

"There are a few things on it which are more serious."

"They relate to the darker world situation," she adds ominously.

"There's one song which is about all the different trouble spots in the world... it was written before the Falklands crisis, though!"

"In a sense it's a shift from what we've been doing before, because political turmoil is so prominent now. That feeling makes a very strong statement."

"And that's very unlike Blondie because we've always been so light and frivolous!"

DEBBIE, one feels, is glad to be back. She talks happily about the group and how relaxed they are working together. The album, she claims, has brought back original memories of working together.

"How Blondie seems better than ever. I was really enjoyable this time! I think in a way it's more calculated — it's pinpointed — not in a negative way, but with each song we knew exactly what we wanted to do."

"I've been taking more chances with my voice. Over the past year I've actually been taking lessons with someone, and been trying to do more things with my voice."

"I've been practising a different kind of technique — you know, classical stuff with scales and that sort of thing. I don't think it's helped my writing but certainly in terms of putting my voice across it's been better."

While the new album has helped in other ways, as Debbie is quick to point out: "We still keep in touch as a group as well. We're always doing things together, like Chris and I both helped out on Jimmy's solo record."

"Far from hiding ourselves away, we've come back stronger than ever!"

Those roots were made for working, as DEBBIE HARRY found out after four years with a platinum rinse. Now a new look BLONDIE are back with a wig and a promise, as they tell SIMON HILLS in New York

TWO GROUPS WITH THE QUIET TOUCH!

Lazy Sundays

WEEKEND ARE a bit of peace and quiet. The trio provide an awayday from the daily routine: "With the three of us living apart, we don't get to practice much. When we do, we're fresh. If you play on a tour, you play the same set four nights a week. Soon you don't give anymore — you're not nervous enough to excite," says singer Alison Station.

Alison is a survivor of Young Marble Giants, one of Rough Trade's quietest and most successful treasures. Of her guitar-playing companions, Spike has a classical training and Simon has just finished a stint working at Mole Records, London's finest jazz store.

Weekend have just put out their debut single, a sad samba entitled 'A View From Her Room'. "I wrote the words soon after I moved up to London from Wales," says Alison. "It's about how unhappy I felt when I first lived in the big smoke."

Alison may have been blue when she got to town but Weekend aren't hippies urging a retreat to the country. "We're urban in the sense that we live in cities. We're not escapist, we live in the city day to day and deal with its difficulties."

Weekend's music is a welcome antidote to rock clichés and the standard macho posturings: "None

of us are particularly aggressive," says Alison sweetly.

Instead Weekend take delight in melody and understatement as they explore the calm of the country and late-night streets. They specialise in atmosphere.

Since punk, music has been dominated by the electric guitar and the synth. Weekend prefer acoustic instruments as Spike explains: "Acoustic instruments are more expensive and hard to amplify and tune. But, they do have a warmer, more intimate tone. It's a complete myth that all young people listen to is loud, aggressive music — no-one's that one-dimensional. We all like music that's strong, atmospheric and quiet."

These include hymns, sixties big-beat ballads, film music and forties jazz. They prefer clubs that offer intimacy and atmospheres that soothe.

Despite this love of intimacy, Weekend have no desire to remain a well-kept cult secret: "Rough Trade's our label and they're now trying for a wider audience — we want to make sure we're not marginalised. Kid Jensen has already played the single and we hope more people will hear it on Radio One. We're not producing music for connoisseurs — we all want to make a living."



WEEKEND: not aggressive

Dave's crop out

THE SELF-styled Hairy Monster, Dave Lee Travis, last week welched on what was possibly the most boring bet ever laid in the history of Radio 1.

Four weeks ago Travis, 36, poured scorn on Jonathan King's suggestion that Joan Jett's 'I Love Rock'n' Roll' would be a Top 5 hit. "£100 and my beard says it'll never make it," he said.

But as the single climbed the charts Travis, who one BBC colleague claims was "born with a beard", forgot his passionate words. When Joan reached the Top 5 Travis agreed to a "beard saving" cop out to the wager. He would donate £100 to charity and allow Joan to trim a tasteful half inch off his revolting facial growth.

Joan obliged, Jonathan gleefully looked on and everyone smiled. That's showbusiness folks... and don't it make ya sick?



WHISPERS: hush-hush vocalstyle

Softly, softly

EVERYBODY SHOULD go to Africa at least once in their lives say The Whispers. The five man soul vocal group from California, best known for their hits 'And The Beat Goes On', 'It's A Love Thing' and their latest single 'Emergency', have just played Lagos, Nigeria, before their debut British tour.

"On the surface it seems barbaric," says singer Nicholas Caldwell. "There are no speed limits on the roads and people

drive in any lane they feel like. The electricity goes off at regular intervals. You can set your watch by it. They have virtually no crime since anybody caught stealing gets car tyres wrapped around their arms and legs, get doused in petrol and set alight!

"It seems drastic, but the society works and their hospitality is overwhelming. The people have less worries than us."

The group, who consist of Caldwell, Leaveell Degree, Marcus Hutson and brothers Wallace and Walter Scott, are also impressed with British audiences.

The Whispers got their name because of their soft vocal style and have been together now for 19 years and are now the biggest selling black stand up vocal group in America. But they didn't know they were successful in Britain until they'd arrived last week.

"I'm really surprised how much the British are into R&B," says Leaveell Degree. "We've been getting people calling for songs from our first ever album, made when we started."

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GOAL CRAZY

TURNING OUT to grace the Queen's Park Rangers astroturf on Sunday were a plethora of popsters (plus a handful of footballers), all participants in the annual Gossiggers five-a-side soccer tournament. Teams competing ranged from the usual radio stalwarts to a number of younger, hipper footie freaks, the full list being: Madness, The Jets, The Beat, Gillan Goalgrabbers, Capital, Coast To Coast, Fun Boy Three, Micky Most, LBC, Thin Men (a "mystery" side of slender youths captained by the ill-fitting Jock McDonald), Darts, Junior Giscombe's Salsa All Stars, and reserve team Jah Wobble's Tornados.

Hot favourites with the crowd, if not the bookies, were the Fun Boy Three and Madness, though the latter, like the Beat, suffered from their lack of a pro footballer to augment their line-up. The Fun Boys' Terry Hall elicited the biggest cheers of the day in his bizarre strip, consisting of baseball togs and suede moccasins! The Coast To Coast team boasted American football clothes and a team of out-of-step cheerleaders, while Junior played both his matches in gold-rimmed specs and even managed to catch them when they slipped off his nose after a rather fine goal.

The Fun Boys' determination (see Gossip) saw them through to the semi-finals, where they met the Thin Men, while the Gillan side encountered

Micky Most's team, who included lots of unknown faces, none of which belonged to Micky Most (fiddle!). The Thin Men, in their all-white strip, made it to the final, but there they were defeated at the hands of the Not! Micky Most team, who duly collected the Gossiggers trophy, and may safely be assumed to be Over The Moon about their success.

Men Of The Match: Terry Hall, for his clothes and a surprising degree of soccer skill; Lee of Madness for a performance in goal that saved his defeated side from further embarrassment; Junior Giscombe for some fancy footwork; Chelsea's Garry Chivers (Thin Men team) for the most shapely legs on display; and Virgin Records' Keith Bourton (Gillan Goalgrabbers).

- A: Junior Giscombe, wrists a bit floppy but specs firmly in place, thinks out his next nippy move for the Salsa All Stars.
- B: Terry Hall's flying moccasin deprives the Beat's Dave Wakeling (in West Brom strip) of the ball. Andy Cox looks on.
- C: Suggs sets out determinedly (and homily?) for another defeat.
- D: Ian Gillan keeps his hair out of his eyes long enough to make a few useful saves en route for the semi-finals.

Pics: JUSTIN THOMAS



League it out, mate ...

THE Human League, current smash hits in the US of A, refused to appear on the West Coast TV slot 'Solid Gold' when it was revealed that they'd have to have yukky Yankee dancers augmenting their own Jo and Susanne. Who'd want to appear on a prog hosted by the loathsome Andy Gibb anyway, we ask ourselves, and it didn't stop 'Don't You Want Me' from shooting up to



HUMAN LEAGUE: shirty in the US

GOSSIP

number eight in the American charts that very week ...

All was fun and games at the outset of Sunday's Gossiggers tournament (see our special match report), as lots of pop stars in short trousers dashed about gasping "out on the park, doing it for the boys", "we're taking each game as it comes", "sick as a parrot, Brian" and so forth.

But there were tears before bedtime for Beat bass player David Steele, who may never live up to his nickname of 'Shuffle' again. Victim of a savage tackle by Neville 'Bites Yer Legs' Staples of the Fun Boy Three, Shuffle had to be carried out of the ground, leg bandaged and badly swollen, after the event. "I had an open goal in front of me," he whined, "before Neville hacked me down" ...

Status Quo, presumably a bit too creamy to take part in sporting events these days, nevertheless hobbled along to Fulham's Craven Cottage ground at the weekend to throw a party celebrating their 20th anniversary. Fellow old codgers

Godley and Creme, the Boomtown Rats and Pink Floyd recluses Roger Waters all turned out to swig the Asti Spumante with 'em ...

● Subway Sect crooner Vic Godard wants to arrange a pro-am golf tournament, to take place in mid-June. Any popsters or golfers willing to help out (for charity, natch) in this ambitious event, please contact Decca press office on 01-491 4600 ...

Further New York Noos concerns one John Lydon, who's playing a coop killer to Harvey Keitel's cop in a movie now shooting (no ho) in that city. PIL are also recording a new LP ...

Pulsallama, a 10-piece New Yawker group, are about to release their first ever single on the British indie label Y Records (Pigbag etc), catchily titled 'The Devil Lives in My Husband's Body'. Well girls, I'm sure we've all felt that way at one time or another ...

The Ananda Marga of Liverpool have written to us, denying, as had their supposed chief Hambli of Hambli And The

Dance, that they are a sinister cult, that their leader was a terrorist prisoner in an Indian nick, and that Hambli has anything to do with them for the last two years ...

Still no sign of Joe Strummer, eh? If the London Marathon failed to flush him out of the woodwork, what will? ...

● Mick Jagger's known to be a jet-setter, but this is ridiculous: the keep-fit freak will be holding press conferences in France, Italy and Scandinavia this week — all on the same day ...

Hazel O'Connor reveals in the latest News Of The World that Fame Is A Pain. Some people say the same of Haze, but not us ...

At least she's not as drastically affected by it as Robert Ellis, Meatloaf's manager, who was so bogged by the continual ringing of the phone in his London hotel room that he ripped it out of the wall. The Cumberland took him to court, where the spoilt nerd was conditionally discharged for a year after being found guilty of criminal damage ...

All-girl charmers the Mo-dettes are seeking to flesh out their existing line-up (so to speak) with the addition of a new guitarist. Applicants who consider themselves suitably musical and feminine should apply to the Mo-dettes management office on 01-609 2029. That's it girls, next time use the small ads like everybody else ...



HAZEL O'CONNOR: says success hurts. Not surprised in that pose dear.

School's not out

SHE MAY be number one throughout Europe, but all Nicole, Hohloch is concerned with is school and exam grades. The winner of this year's Eurovision Song Contest is only 17 and has another two years of study ahead of her.

School doesn't break up until July 22, but Nicole — who hails from a tiny village called Neundirchen in the north west region of Saarland — has been given two days off to go to Britain for interviews. Then it's back to Germany to catch up with her classmates.

"I still don't know what I want to do when I leave school," she tells me in perfect English. "I simply want to get good grades and then I'll think about going to

university or going into showbusiness."

Nicole lives with her parents and brother and sister. There are no show business connections in the family — Nicole was offered the chance to make a record after her producer, Robert Jung, heard her sing 'Streets Of London' at a festival two years ago.

"Now I try to combine my school and singing career," she adds. "I spend maybe a week in Munich at the recording studios, and then I go back to school and concentrate on my classes. I'm specialising in French, sport and geography, but I also study English, German, biology, history and religion. I think if I hadn't won the contest I would want to teach French and sport."

What with dashing between school and the recording studio, Nicole doesn't have much spare time, but she refuses to neglect her other passion — dancing.

For someone who is so young, Nicole remains extraordinarily unmoved by success and the furore around her. Already an institution in her homeland, will she sink as a one hit wonder in other countries?

Just now, Nicole couldn't care less. The next two years are earmarked for study, and after that she'll think again.



NICOLE: exams come first



ROYAL QUO

STAGGERING UNDER the weight of a 12 album commemorative box set of Quo albums (that's every one since 1971) HRH the Prince Of Wales took his best smile and his best lounge suite along to the Birmingham National Exhibition Centre last Friday to see the boys in action.

It was Quo's official 20th anniversary party, with all proceeds (a reputed £50,000) going to the Prince's Trust. After cracking a few jokes with the band and doing the rounds of a private reception the Prince took his place on a reserved plastic seat — remarkably similar to the other 12,000 plastic seats already occupied by the Quo hordes — in time for a unique rendition of the National Anthem.

Half the concert went out live on BBC1, marking the historic first visit of any member of the Royal Family to a "real" rock concert. HRH appeared to enjoy the gig, even standing up for 'Rockin' All Over The World', and staying longer than his "allotted time" before beating the rush by leaving in a helicopter.

But rumours that Status Quo have replaced the Three Degrees as the favourite choice on the royal turntable must be firmly discounted ... for the moment at least!

BOOK CORNER

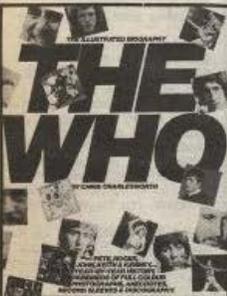
'THE POWER AGE'

By Ross Halfin and Pete Makowski (Eel Pie, £4.99). Wooaargh! If you like your pictures heavy and LOUD, this is the one for you!

It's got over 200 of the best Heavy Metal bands in compromising and uncompromising poses, including Rainbow, AC/DC, Motorhead, Ozzy Osbourne etc. etc. 'The Power Age' is over the top but if you're a heavy metal freak, that's how you like it. It'll go like hot cakes. AM



ROSS HALFIN/PETE MAKOWSKI



'THE WHO — The Illustrated Biography' by Chris Charlesworth (Omnibus Press £4.95). A colourful, lively and sympathetic history of one of the best-loved rock 'n' roll bands of them all, documenting their entire career from early gigs at the White Hart, Acton, for a tinner a night through their involvement with the Mod movement and eventual superstardom. A well written, frequently funny account which Who fans will doubtless acquire. MN.

STATUS QUO — The Authorised Biography by John Shearlaw (Sidgwick & Jackson, £6.95). Long-awaited update of the 1979 pictorial with an additional 10,000 words 't'boot.

Strange that after starting their 20 year career in lounge suits the Quo quintet should have been introduced to HRH Prince Charles casually clad in denims ... but that's rock 'n' roll (oh yeah!).

Detailing their rise and rise to world megastardom, this blog is a must for headbangers everywhere — once they've learned to read. MN.



WE WOULD like to apologise to EMI Music Publishing Ltd., for jumping the gun on printing the Stranglers 'La Folie' lyrics. Copyright for the song should have read: © 1981 Plughaft Ltd. Reproduced by kind permission of EMI Publishing Music Ltd.



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Records this week include:-

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I Won't Let You Down
PhD

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The Scottish World Cup Squad

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Yazoo

Girl Crazy
Hot Chocolate

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Singles



SINGLE OF THE WEEK

SPACE: 'Save Your Love For Me' (Metropolis 12in). The recordings of Space, Gallic one-hit wonders who charted in 1977 with the instrumental 'Magic Fly', have become semi-legendary — at least among the hipper young denizens of the music scene. For the benefit of us slowcoaches who didn't cotton on the first time, here are four of their 77-recorded tracks, that solitary hit included. Like Giorgio Moroder's work with Sparks, they point the way to how pop and electronic disco would merge to create that unhappily-named hybrid, 'futurist' music. Though all four are light, fluent and make supremely easy summer listening, it's 'Save Your Love', with its unmistakably continental singing, which is the real charmer.

SIOUXSIE AND THE BANSHEES: 'Fireworks' (Polydor). Strip away the inimitable hoarse straining of the vocals and the rather ponderously applied strings, and underneath is what sounds curiously like a U2 song. Coincidence, perhaps, but there it is. Since I've given up hoping that the Banshees will make another single as good as 'Israel' or better, this highly commercial piece must suffice, although those strings really do sound wretchedly uncomfortable.

SOFT CELL: 'Torch' (Some Bizzare 12in). As with all the Soft Cell singles, it's hard to gauge the appeal of the seven inch version from listening to the extended one, but try it must, since no-one's seen fit to provide me with the former. A sound production and the usual impeccable performance from Marc Almond are its strengths, but it's not nearly as memorable as 'Say Hello' and will inevitably suffer by comparison. Lovely trumpet in there too, plus a twee little conversational interlude between Marc and one Cindy Ecstasy that's a bit cringe-making but probably doesn't appear on the short version. Soxay.

BROTHER 'D' WITH COLLECTIVE EFFORT: 'Dib-Be-Dib-Be-Dize' (Island 12in). The rap to end 'em all. Black American Brother 'D' and his collective utilise the disco rap format to demand of its devotees, "How we gonna make the black nation rise?" This man wants his rights, and militant action to get them, and has scant regard for those too pre-occupied with partying on down to join him. His message is direct and powerfully expressed, giving food for thought to anyone who hears it, whatever their skin tone. Lest this sound like a lot of wet white liberal condescension, let me



French electric



Reviewed by SUNIE

add that it's a bloody good record, too.

ADRIAN GURVITZ: 'Your Dream' (RAK). Old Gloom Features is back, with his permed beard and a slurpy slowie, destined to follow its mawkish predecessor into the upper reaches of the chart, worse luck. Written in an attic, presumably?



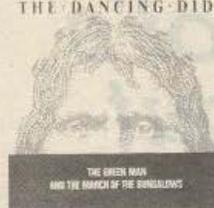
SPACE: so this is futurism?



DIANA ROSS WITH MARVIN GAYE: 'You Are Everything' (Tama Motown). Rerelease of a gorgeous musical coupling in which, it must be said, Marvin lopes off with the vocal honours, leaving his glossy accomplice merely to decorate his contribution with a few ad libs. Smashing stuff.

THE DANCING DID: 'The Green Man And The March Of The Bungalows' (Kamera). The determinedly rustic Did adopt the persona of the Green Man, an irate Father Nature who may or may not owe something to the Kingsley Amis story of that name, to protest against the ravishment of the land. Their righteous anger is not unenlivened by humour — "My ceremonies are stilled", complains the Green Man, "My maypole has wilted." O, unkind fate! As to what the Dancing Did sound like — well, rather like Tenpole Tudor with an ecological bent and a little less numbskullery, actually.

ENGLAND '66: 'We Were There' (EMI). Which, given the way things are going at present, is more than this year's lot are going to be able to boast. Someone has had the bright idea of rounding up the old



crocks who played in England's World Cup-winning team of 1966 (Banks, Moore, Peters, etc) to make a jolly singalong record recalling their triumph. The result makes 1970's 'Back Home' sound like Gilbert and Sullivan. Send 'em back out to pasture.

MOOD ELEVATORS: 'Georgy Girl' (Red). I remember their 'Anapurna', and a delightful item it was. This, however, seems to be a sizeable step back, since it adds nothing to the Seekers' glorious original and any cover worth its salt has to put in a little something extra. Only Weekend could do this song justice, though I don't suppose for a moment that they'll try.

NEUROUS GERMANS: 'These Boots Are Made For Walking' (Rondelet). Another novelty arrangement of the Nancy Sinatra classic, and though it's gimmicky and rocky and at times a bit self-conscious, it's a lot more imaginative than the BEF version. The group's name and the cover artwork give a diverting new slant to the lyrics, too — these boots have intentions more territorial than personal. Clever.

YELLOW: 'Pinball Cha Cha' (Dot It). Just like it says, a cha-cha. Also a piece of Ralph Records weirdery, so don't expect the kind of thing you can step out to at your next the-dansant. Electronic(ish), whacky and witty.

JAH WOBBLE: 'Fading' (Jah 12in). Eerie, eastern-sounding track overlaid with Wobble's loose, almost diffident vocal. Not as instantly gripping as his collaboration with Czuczay and Liebezelt, but mysterious enough to draw you back for another listen.

GREGORY ISAACS: 'Who Cares' (Silver Camel Classics 10in). The blissfully sweet-soul Isaacs voice is put to good use on this love song, which admittedly doesn't really go anywhere, but the singer's performance is all you could ask.

PETE SHELLEY: 'Homo Sapien' (Genetic). Re-issue of last year's almost-hit, with its insistent drive and unmistakable message. Could this be Heaven?

BIM: 'Blind Lead The Blind' (Swerve). Deft instrumental from well-kept secret BIM, owing something to both Black funk and reggae influences, and another step on in their determined, painstaking musical progress. Hardly a killer single, but an acceptable one for all that.

JEROME: 'I'm Into Your Love' (RCA 12in). Banal disco record. A write-off in any other climate, but the current burst of sunny weather makes it sound fairly agreeable. Or perhaps I'm mellowing out... must remember to have a double helping of lemons and vinegar at lunch time.

DRINKING ELECTRICITY: 'Good Times' (Survival). Half of this duo keeps appearing over my shoulder at the RM office, asking ever so nicely if I'll review their single. So here goes — 'Good Times' is like M without Robin Scott's pointed wit and a bit of it sounds like



'The Locomotion'. Now perhaps he'll start coming in and being nasty.

SAPPHIRE: 'Jealousy' (Sapphire Rocks). Youthful hard rock antics from HIM journalist Steve Gett and his gang. Surprisingly well-executed it is, too; one of the less appalling examples of the genre to have passed this way lately. Er, Steve — could I just borrow a phrase to sum it up? Aw, come on, Steve — how about "scorching axe licks"? No? Oh, have it your way, then.

CLASSIX NOUVEAUX: 'Because You're Young' (Liberty). Sal Solo, spiritual mate of Hazel O'Connor, delivers a helplessly patronising "youth" anthem. Those who argue that the current state of pop is sterile, boring, mediocre and unoriginal have only to point to Classix Nouveaux to give strength to their case.

DIRECT DRIVE: 'I'm The One' (Oval). Unspectacular soul song blessed with a delicious falsetto vocal. Reminds me of my teenage (youth) clubbing days, and going gooey over the Delfonics.

PETE TOWNSHEND: 'Face Dances Pt 2' (AtoC). BILL WYMAN: 'Visions' (A&M). Foggy's corner and there's no doubt about who's growing old more gracefully. Wyman is unashamedly MOR, delivering a tasteful, lilting piece of blandness to delight all lovers of such stuff. Oi! Pete, meanwhile, is still flogging away at his dull pop-rock, but in ever more aimless fashion.

VICTIMS OF PLEASURE: 'Jack And Jill' (Rialto). Pretty piece of pop whimsy, vaguely sixties-ish with its quavery, boyish vocal. Professor Cooper likes this one, but even that may not prevent it from becoming a hit.

YUKIHIRO TAKAHASHI: 'Murdered By The Music' (Static). First I played the B side by mistake, and Bilin Kyoshi At The Swimming Baths' turned out to be a delightful instrumental, complete with what sounds like a Hank Marvin guitar. The A side, however, is a dismal affair, in which the music turns out to be not the murderer, but the victim.

BEHAVIOUR RED: 'Ke Ke Ke Ke Ke Ke Ya' (Dining Out). Arty, daff intellectual, noisy. In short, a din.

PATRICK BOOTHE: 'Dance All Night' (Streetwave). Repetitive but moderately appealing dance record, certainly pleasant enough to tempt terpsichoreans onto the disco floor, but hopelessly outclassed by the stuff I've been living on all week. By releasing the 'Dura Dance' compilation cassette, Phonogram have justified their existence upon this planet, to say nothing of making a pharyngitis-ridden week bearable for your singles reviewer.

BROTHERHOOD OF MAN: 'Lightning Flash' (EMI). Absurdly obvious Abba impersonation, though in the chart absence of the Swede supreme I suppose it could do quite well. Best keep your radio switched off until the danger's passed.



STAR SPANGLED BANNERS

Asia's JOHN WETTON tells STEVE GETT why America has opened its arms to a British supergroup

“WE’VE BEEN slagged unmercifully by the British press. Why? I don’t know. Maybe it’s jealousy or something. They seem to like the grass roots things, new people — ‘street’ is the word I think. And they don’t like to see British groups become successful in America. Whenever a band is successful in Britain, like the Police, it’s great. But as soon as they come here and hit off they get the knife stuck in their back.

“We didn’t even bother playing England. We’d have just been setting ourselves up to be shot down. I hate to dwell on the subject of the music press but I think it’s very puerile to carry on this kind of campaign against us before we’ve even started. One guy did a review and didn’t even mention the music. He just wrote some mythical conversation between two promo men in a jeezuz!”

Angry words from John Wetton, former King Crimson, Roxy Music and UK bassist, who’s now with Asia, the new British ‘supergroup’ currently topping the American album charts with their debut LP. One can sympathise with the man, since Asia have unquestionably been given an undeserved hard time, but at the same time little else could really have been expected. Consider the fact that the rest of the outfit comprises ex-Yes members Steve Howe and Geoff Downes as well as ELP’s Carl Palmer — let’s face it, none of these acts were particularly liked by the press!

Consequently, it’s hardly surprising Asia started their activities in the States. Indeed, they have been welcomed with open arms by the Americans. Upon release, the album went straight into the Top 30 there and has rapidly risen to the number one slot. A few weeks ago the band kicked off a lengthy US tour and after 10 sell-out provincial dates arrived in the Big Apple for a concert at New York’s Palladium Theatre.

Half an hour before showtime, I hooked up with John Wetton for a low-down

on Asia’s recent activities. Following his outburst against the British media, I asked him if he felt the band’s music was better suited to Stateside ears.

“Absolutely, it was intended to be a very listenable record. I won’t deny that at all. We wanted as many people to get into it as possible. But we’ve not prostituted ourselves at all, not one inch. The music was recorded as it was written. We didn’t condescend to make tunes under three minutes to fit on the play schedules — they were done the way they were written. The next album may be different, it may be exactly the same.

“The thing is, I just happen to like harmonies. As soon as people hear harmonies they say ‘Oh, you’re going for the American market’. That’s not true, harmony is basically what music is all about. I don’t see how you can be criticised for making this sound pleasant.”

Unlike Steve Howe and Carl Palmer, who both enjoyed lengthy spells with Yes and ELP respectively, Wetton has been in numerous bands over the years. Prior to the formation of Asia he was tied up with EG Management and worked with such stalwarts as Roxy and Crimson. Did he find this a little frustrating?

“Very much so. But what can you do except turning your back on everything and starting a band on your own, where you may go with a duff record company for not much money, just because you need it. I did things that basically kept me afloat until I was in a position to get a band a deal I wanted. I began to get into a rut with the EG thing. I ended up playing on everybody’s album and getting to feel like the hall porter! I’m not knocking the guys in Roxy or Crimson, but the time had come for me to get away from all that. And I’m really glad I did.”

“Some people are lucky enough to fall into a band at 19 that they stay with for 12 years, like Carl. He was lucky — but also talented — to be with people he wanted to work with. I’ve never found that to be so. I’ve always hoped things would work and then after a couple of months you find they aren’t the people you want to spend the rest of your life with. I just hope this will be the band.”

“When did the break with EG Management come, and how did Asia actually evolve?”

“At the end of UK I did a solo album and decided things weren’t looking up at all,” John recalls. “The record company I was with wasn’t very interested in my stuff. They said that if I had been 10 years younger, then they’d have put some money into promotion. So I literally packed up overnight and left the company I’d been with for 10 years. I then hooked up with Brian Lane (Yes manager) and we went to LA to sniff out record companies. We came across Geffen and when we came back I met Steve, and after chatting we found we had similar ideas. We talked about who we wanted in the band and it turned out my favourite keyboard player was Geoff (Downes) who had of course been with Steve in Yes.”

Subsequently, Carl Palmer was enlisted and the band began rehearsals for the album. The end result, to these ears, is a top notch quality product. The material is very direct and not as obscure as some of the music the likes of Yes and ELP used to deliver. The actual production of the tunes is excellent and was handled by Mike Stone, who also worked with Journey on their ‘Escape’ album, another number one LP in America. Was it because of Stone’s success with Journey that Asia selected him for the job?

“No, because the Journey album had only just come out when we approached him. We managed to get him before he was ‘superbig’ and it would have cost us a lot more if we’d left it any longer. Literally, while we were doing our album, the Journey one went straight up the charts. For me, he was excellent. I was the one who benefited most from having him do the album. His speciality is vocals — you’ve only got to listen to what he’s done with Queen and Journey to realise the fact. But the overall sound he got was very good, he understood about stacking harmonies and could always find an extra track when there wasn’t one there!”

John is confident Asia will be working with Mike Stone on the second Asia album. And it won’t be before that record comes out that the band play in Britain. Whetton: “We decided we wanted to hammer the nail in America with this album. Obviously it’s our best chance. And you can’t spread yourself too thin after just one album. In Europe it tends to take a lot longer to sink in — like

Germany’s only just starting to pick up on the single whereas in America it’s instant and you don’t have to wait. What we’re roughly planning to do is record the next album between November and December in England and then go to Canada for the vocals. We should be back on the road in April.”

In the meantime Asia continue to perform in theatre-size venues in the States for the next few

months. It’s strange to see a number one band playing the theatre circuit and one wonders why the outfit aren’t playing the big arenas.

“It’s so difficult to play them,” assesses Wetton, “especially the first time around. At least in these sort of places you can get an atmosphere conducive to audience participation. They feel you’re not trying to con them. That’s basically what we’re doing — we’re trying to be fairly honest in everything

we do.”

Some 15 minutes after our conversation, Wetton was on stage for the New York gig, and, not surprisingly, they went down the proverbial storm.

America is undeniably a happy hunting ground for Asia and as John Wetton stated: “There’s nothing quite like it. The actual charge the audience gives you is great. If they love you they let you know . . .”

America loves Asia.



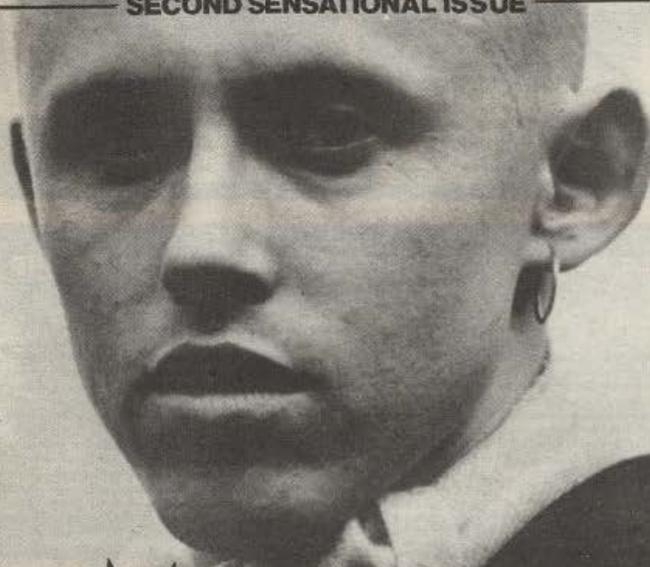
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NOISE!

SECOND SENSATIONAL ISSUE



24
HIT SONGS
30
COLOUR PIX

STARRING THEATRE OF HATE · CLASH · JAPAN · DURAN DURAN · SCRITTI POLITTI · CURE · SLF · XTC · HIGSONS · BUNNYMEN · TOYAH · FOREIGNER · QUEEN · STRANGLERS · BLONDIE · VIRGIN PRUNES · ASIA · MARI WILSON · EXPLOITED · FUNBOY THREE · CHELSEA · TIGHT FIT · FASHION · CLASSIX · UFO · BUCKS FIZZ · TALK TALK · MADNESS · VICE SQUAD · FIXX · VAN HALEN · LAURIE ANDERSON · PARTISANS · TEARS FOR FEARS · OUTCASTS · CULTURE CLUB · LAMBRETTAS · HALL AND OATES · DIAMONDHEAD · FLYING SAUCERS · ENDGAMES · Plus Bad Manners and Status Quo freebies to win!

NOISE!

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Help Getting it taped

IF YOU'VE BEEN well educated and have a wide knowledge of music and the music industry. Now I'm interested in becoming a tape operator / studio engineer in a recording studio, and would be willing to start from scratch.

What's the best way of getting a trainee position in a studio? I'm willing to travel anywhere.

Kev, Bucks
● Jobs for studio trainees starting at tea boy or tape operator cum fix 'n' fetch it level are few and far between. Most studios, tightening their belts in the face of the current music biz recession, receive several applications from young and not so young hopefuls each day and keep the most promising on file, but only a handful of the most determined get a first lucky break, by passing traditional recruitment through the grapevine.

Even landing a first job as a tea boy doesn't mean you'll move on to be a tape op, and the climb to the heady heights of engineer or assistant will take many years, if it happens at all. Your ability to pick up the ropes, work extremely long hours, often overnight, and the policy of the studio you join all play their part.

Most trainees are male, aged between 17 and 20, the younger the better, are expected to have some knowledge of electronics and acoustics. Experience working the PA for a local band; knowledge of equipment maintenance; ability to read music; being able to fix a mike or a pair of headphones; being able to string a guitar, are all distinct advantages over the run of the mill applicant who buys a lot of records every week and wants to meet the stars.

Vacancies aren't generally advertised (although one major studio does contact its nearest Job Centre in the hope of attracting local talent), and would-be ops can only write around the studios. Don't just ask for details — try to sell yourself. A list of established recording studios is available free, for the price of a large s.a.e. from The Association Of Professional Recording Studios, 23 Chestnut Avenue, Chorleywood, Herts. 'Help' can provide addresses of a few more.

If you don't have any obvious technical background taking an evening course in electronics or radio and TV maintenance could also be an advantage. And 'O' or 'A' level passes in physics or other science subjects may also be useful, although most studios seem to prefer a musical or technical background to academic qualifications.

Taking a specialist course doesn't guarantee you a job at the end, but could give you an edge over other hopefuls. People with relevant City And Guilds, ONC, OND, or 'A' level science and physics qualifications, or with previous experience, can apply for a place on the one-year part-time 'Sound Studios And Recording' course at the Polytechnic Of North London. Details from The Secretary, Department Of Electronics And Communications Engineering, Polytechnic Of North London, Holloway Road, London N7 8DB. Brainy types with 'A' levels

in music, physics and maths can also try for a place on the Tonmeister four-year Bachelor Of Arts honours degree course at the University Of Surrey. The course covers recording techniques, electronics and acoustics as well as the history of music and practical work with a musical instrument, and third year students take a year out with the industry or in radio and television. Peter Wilson, the freelance engineer who produced The Jam did this course.

Details from The Secretary, Department Of Music, University Of Surrey, Guildford GU2 5XH.

The Beeb also runs a scheme for 'Trainee Technical Operators And Assistants', as a route to recruiting people specialising in sound or audio, open to applicants with 'O' and 'A' level passes including physics. Info from the Engineering Recruitment Officer, BBC Television, Broadcasting House, London W1.

TOTP tickets?

WHERE CAN I obtain tickets to see a recorded Top Of The Pops? I buy Record Mirror every week and enjoy reading it. Can you help?
Karl, Louth

● The waiting list of people who want to participate in the 'Top Of The Pops' studio audience is a long one, but everyone who applies will get tickets eventually. One snag — you do have to be 14 or over to qualify. Simply write to Top Of The Pops Ticket Unit, Television Centre, Wood Green, London W12, enclosing a stamped addressed envelope. Glad you like the paper!

Premonition

I'M IN love with a girl who I've been out with a few times but she doesn't know how strongly I feel about her. She's 17 and I'm 19. I know she likes my company and just likes to think we're close friends. Her father is a friend of my dad too — that's how I met her.

Recently I've had a recurring dream at night, when I tell her how much I love her and ask her to marry me. Do you think this is a premonition that I'll do this in the future? Or do I have this dream because thoughts of her build up in my head?
In August, my mate is getting married and while I'm the best man, she's the chief bridesmaid. Would this be a good time to speak my mind. I'm scared in case she's embarrassed or thinks I'm daft.
M, Glasgow

● When a problem is nagging away at the back of your mind or someone is constantly in your conscious thoughts, you're bound to find a predominant worry, ambition, fear of desire



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.

cropping-up in your dreams too. Dreams can act as a developing process for everyday thoughts and experiences which you only half realise consciously, highlighting the way you really feel about any given situation in firm of glorious technicolour; or they can be a release of the unfulfilled tensions in your waking life. Your recurring dream is simply emphasising the feelings you have for this girl which you already know about anyway.

So what can you do about it? If this is a case of one-sided love, it will make little difference whether you speak your mind now or later at the wedding.

Why not see her more often, and without seeming too eager to change the nature of your friendship overnight, take it slowly and see how things work out. If there's no natural opportunity for pouring out your heart, save yourself the embarrassment and stay friends, instead.

Work in Sweden

SOMETIME THIS year, I'm going to Stockholm in Sweden and am thinking of staying there if I can find a job. At the moment, I'm a cook, but am willing to do anything.

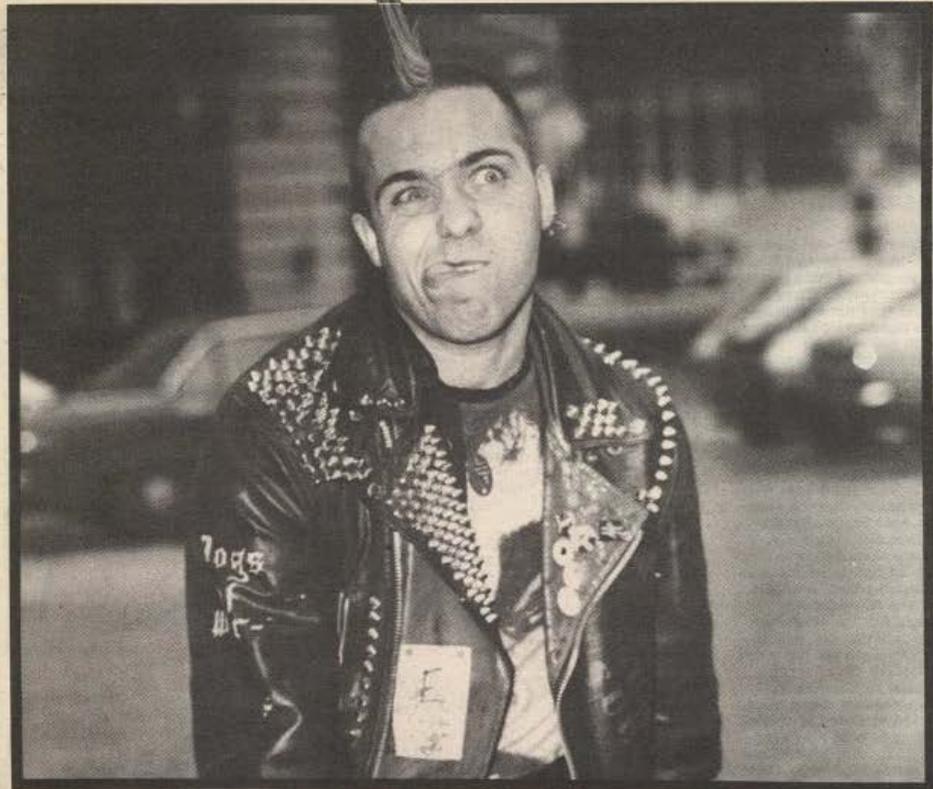
Although I have a basic knowledge of the language, I'd like to know more about work permits and passports.
M, Birmingham

● To undertake a full-time job in Sweden, you would first need a work permit, but here comes Catch 22. In order to even apply for a permit you'll need a job and a letter from your potential employer. Once equipped with this letter, it's necessary to apply for the permit through the Consular Section of the Swedish Embassy in London. If your application is approved your passport will be stamped accordingly.

And, passport-wise, you'll need a full 10 year document from your nearest Passport Office — the common or garden British Visitors would only cover you for a Swedish holiday visit of up to three months, or less if you've visited other Scandinavian countries on the same trip.

KONTACT KORNER

ISOLATED? WANT to meet people in your area for going, or just want to write to others who share your musical tastes? Write to Kontakt Korner, Help, Record Mirror, 40, Long Acre, London WC2.



BANNED from everywhere

WATTIE BURPS, glances out the hotel window and carries on munching his cheesy Wotsits. The spokesman for a lost generation.

Like the best Hollywood stars, the King of Punk has kept me waiting for half an hour while he fixes his hair. He now sits resplendent in an old leather jacket pock-marked with studs, a spray of safety pins gracing his ear, a ring through his nose and the crowning glory, his electrified Mohican porcupine cut, rising shockingly above his head. A gesture of triumph and defiance in delicately shaded pink and blue. "I crimped it today," confesses the singer with Edinburgh band The Exploited. "But I normally backcomb it with hair spray. If I wash my hair it takes about an hour but after a couple of days it only takes about 15 minutes.

"Colour and cut it? Aye, Big John in the band does it. We do each other's hair. It's much cheaper."

Although voted a major sex symbol in Finland of all places, Wattie still appeals to most people in much the same way as a leprous elk or scabrous moose on heat might. Does this ever get him down?

"You always get classed as fookin' idjits," replies Angry of Tunbridge Wells' vision of the classic Glasgae tyke. "We dinnae bother what people say about us. You got a bird on that Record Mirror... Sunie, hell, I hate her, she's an idjit. She called us an Oi band, a Scots Oi band. She talks through a hole in her arse.

"I dinnae get many problems in the street, though it does happen. Sometimes you get people who do shout at you and make funny noises when you go past.

"In some places in Edinburgh

It's not just pubs that refuse WATTIE admission — whole countries have told the EXPLOITED vocalist to push off. Story: SIMON TEBBUTT. Pic: JOE BANGAY

"I'm accepted but I still get refused in pubs and that. They say you cannae come in. That's pretty degrading, that.

"People think we're disgusting? How are we disgusting? We play music to people who want to hear music. If they dinnae like it they wouldnae come back. People who describe us as disgusting don't come to the gigs so they don't know what they're talking about.

"No, I'm not a punk Ozzy. Like he goes out to be outrageous and we go out to be ourselves. He's putting an act on. We're doing what we want, what we feel.

"Like somebody threw a mouse on the stage at the Lyceum so I jumped on it. I think it was dead before we got it 'cos it wasnae moving. So we got banned from the Lyceum and all the Top Rank clubs.

"**W**e played Holland and one gig we smashed the place up because of drugs and there was like a thousand pounds damage for one gig. So we cannae go back to Holland 'till we pay that money.

"And we done some gigs in Germany and there was a mass riot after one and all the cops were there an' that. And so we're banned from Germany.

"And we played Norway and our set lasted four minutes — all the gear got smashed up. So we're banned from Norway and we're banned from Denmark. "So far we can still go to Sweden and Finland. But last time in Finland I got part of my tongue bitten off. I'd seen this bird and she was quite nice. I started making with her and she tried to bite me tongue off so I strangled her.

"I wouldnae say we're stuck in a rut. You look at Siouxsie and the Damned an' that, they've all changed their music, especially the Damned but they're still a punk band. You don't have to play a two chord thrash just to be a punk band. It all depends if you can change like the Damned have and get away with it.

"Siouxsie has, but I hate her. I like the music but I hate her. She's an old crow. She looks down at all the punks that put her there. So she can go and shove it.

"Before I started The Exploited, I went to this job centre and they told me not to bother looking for a job unless I changed my appearance. And that guy's job was to get you a job. If that's his attitude you've not got any chance at all, have you? And that's the attitude most people take with punks.

Like we're second class citizens."

What about the name? "Everyone gets exploited. We've been exploited and we're still getting exploited. Everybody. That's why we took the name.

"Making money? We're making loads. Well some. I just spent it anyway, buy drinks and go out. What's the point of saving money so when yer die yer give it to someone else.

"A day in my life? I just get up and go out to the pub and come back. I watch Crossroads or Coronation Street. I used to prefer Crossroads but I like Coronation Street now.

"I got no time for outside interests. I used to play football an' that but I not got the time. I like watching films, horror films. Murder ones wif rape scenes in.

"Ambitions? Well I'm waiting to get called up for the Falklands. I was in the Royal Scots Guards for two and a half year from when I was 17. I was a driver and radio operator in Germany, Ireland, Aldershot — I won the cross country championships there.

"I liked it a lot 'till punk came along and I started to get bored 'cos I couldnae do what I wanted an' that.

"But I dinnae regret joining the army 'cos I met a lot o' good mates and had a good laugh. I was in jail for a week once for wearing punk gear in Germany so I decided to leave.

"I don't know if I'd go to the Falklands. I'll have to wait and see what happens.

"I'd really like to go to America and I want to go to Thailand, just to go to the brothels an' that. I think that'd be really good. Ha!

"What'll I be doing at 40? Probably be a bus driver 'cos it's good money. I can see a couple of years in a band, unless you're something like the Rollin' Stones. We dinnae want to change our music. I can see us lasting a couple of years."

Afraid of Mice

New Single

Transparents

CHARISMA

CB 397

She's Wilde

KIM WILDE: 'Select' (RAK SRAK 548)

By Mike Nicholls

ONE DAY Kim Wilde'll sit down and sweat out a song and then no longer will we have to tolerate an LP of routine little ditties like so many flavourless wine gums.

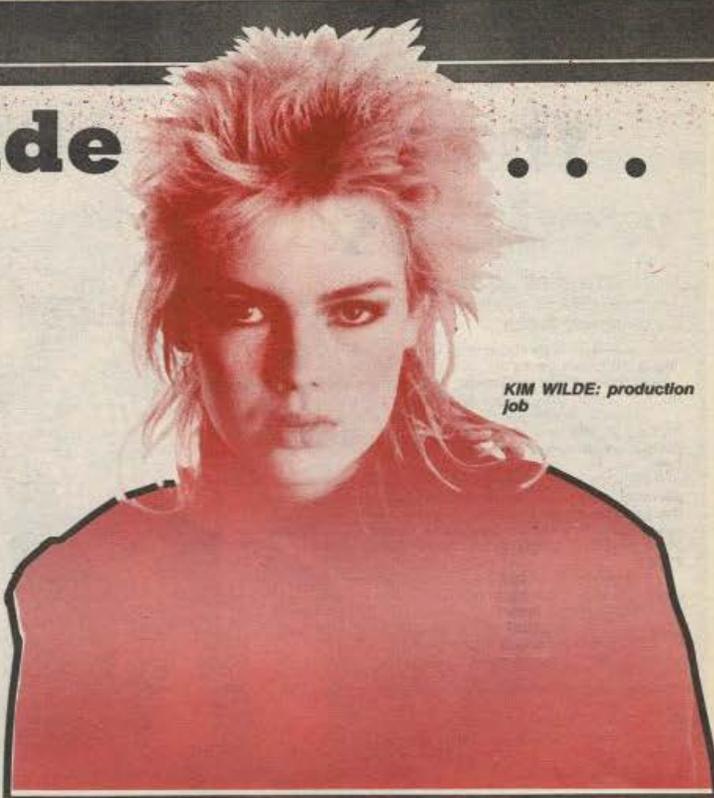
With words and music again courtesy of Ricky and Marty Wilde — hardly the Goffin-King of the eighties — we have Kim trying to inject some passion into a series of songs which are scarcely worth the trouble.

This only serves to highlight the other major drawback of the enterprise — her essentially boring voice. A few breathing lessons wouldn't go amiss since she can't hold a note for longer than a split second. The result is that each and every verse of each and every song comes over like a flat patchwork of barely-disguised palpitations.

In the infinite wisdom of producer/brother Ricky, the solution has been to liberally coat, if not drown, the whole shebang in a syrupy pool of studio trickery. From the opening bars of 'Ego' to the epic big-production number 'Just A Feeling', the album is one long chain of synthesised strings and hypermanic disco-poppin'.

In between there's no dearth of handy hooks and catchy choruses but these soon outstay their welcome. Sure, there's some fine pop but the disposability quotient becomes impossibly high. On the first side there are the makings of one or two hits but taken together the tracks don't exactly stimulate the old grey matter.

On the other side the only treat is 'Cambodia — Reprise', containing a potentially excellent disco hook. The version is ever-so-slightly slowed down to a cool pop pace, giving some indication as to how Kim would make out as a white funk singer. Yup she should get away from the family and all that manufactured pop and join ABC!! + +



KIM WILDE: production job

FUNKAPOLITAN: 'Funkapolitan' (London SH 8548)

By Mike Gardner

FUNKAPOLITAN WERE born with a silver spoon in their rapping mouths. From their deb party beginnings, Harpers & Queen spreads and word-of-mouth exclusive gigs they were always the band most likely ... to get dumped on.

Luckily for them living on the funk line has produced a creditable debut under the production reins of August 'Kid Creole' Darnell.

They prove they have the essential swing — the three man rap squad perform their task with confidence and guitarist Sagat Guirey cuts the funk into chunky bite sized portions.

But only half the album has the spark to make the combination work. The notable tracks are the debut single and tit, 'As The Time Goes By', 'In The Life Of Crime', the Caribbean flavoured 'If Only' and the exceptional 'War'.

Maybe now they've passed their first hurdle they can now attack the second with the fire missing from half this album.

+++

JOHN HIATT: 'All Of A Sudden' (Geffen GEF 85580)

By Mark Cooper

AND I'M chilled to be here sings John Hiatt. Like 'This Year's Model' Costello, he specialises in puns that leak a sense of menace. Hiatt's puns juxtapose sexual struggles with power struggles and are delivered with an R&B urgency — he sounds like an angry young man.

Hiatt should be older and wiser than that. This is the Californian's third album and, after leaving MCA, he's finally up among the big boys. Geffen have given him Tony Visconti and therein lies a struggle. While Hiatt struggles for live urgency with the aid of his three-piece band, Visconti offers him a tentative pop dressing, clean choruses, layered synths.

The result is that Hiatt has yet to find the perfect blend of force and finesse. A witty and literate songwriter, he threatens to be always the bridesmaid and never the bride. Hiatt's lyrics may occasionally equal Costello but his melodies are a collection of riffs and the drama of his delivery on ballads like 'Forever Yours' is a drama that belongs forever to America's new wave. And the new wave has beached and receded. + + +

VARIOUS ARTISTS:

'Dura-Dance' (Phonogram TAPE 1)

By Mike Gardner

'DURA-DANCE' is 90 minutes of some of the hottest 12 inch funk floorfillers of the past few years, on a chrome tape. The list of Kool, The Gap Band, Kurtis Blow's brilliant 'Breaks' and Yarbrough And People's 'Don't Stop The Music' is predictable but non the less welcome.

British soul is well represented by Junior's 'Mama used To Say', Light Of The World's epic 'Time' and the breezy 'Walking Into Sunshine' by Central Line. It's indispensable for those who like the funk loud in their Walkman. + + + +

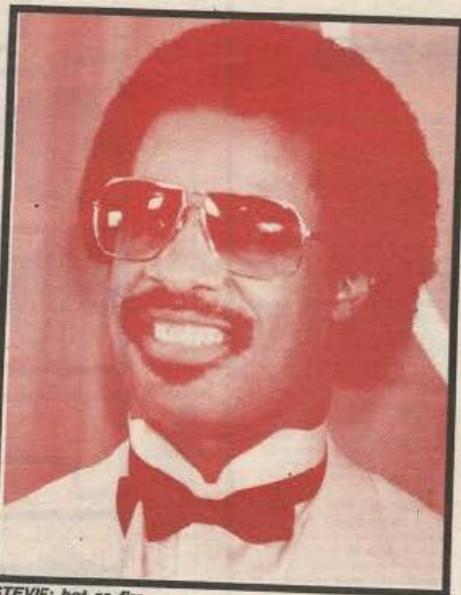
THE SENSATIONAL ALEX HARVEY BAND: 'The Best of ... (RCA LP 9003)

By Mike Gardner

THE LATE Alex Harvey, who died earlier this year, always seemed like a favourite uncle. The one with the best stories, the funniest jokes and the most potent advice. He was a kind of rock'n'rolling family black sheep.

He told of comic book heroes

...he's Wondrous...



STEVIE: hot as fire

STEVIE WONDER: 'Stevie Wonder's Original Musiquarium 1' (Motown TMSP 6012)

By Simon Hills

ALL YOU'LL ever need by the grand master ... and more. Let's face it, Stevie Wonder's strength has always been singles, despite his highly successful 'Innervisions' album. Sharp and clear, but with rhythms as hot as fire, all the hits fit perfectly onto the LP.

Wonder's steely vocals gasp impatiently over his upfront insistent piano giving a mighty hallmark to each number. For the first time, his songs have been put into a perspective that shows good pop music can have an almighty kick.

The songs range from 1972's 'Superstition', running through to 'Living For The City', 'Higher Ground', 'Boogie On Reggae Woman', 'Superwoman', 'You Haven't Done Nothin'', 'Sir Duke', 'I Wish', 'Isn't She Lovely' and 'Master Blaster'.

As a bonus, three brand new songs are included on the double album set.

Perhaps the most typical is a number called 'Front Line'. Its lyrics are reminiscent of 'Living For The City' and again the backbone is the ultra-hard electric piano over a heavy/funk bass and drum section.

'Ribbon In The Sky' is in a similar mould, and just too slanted towards American heavy elaborate rock for the perfect danceable mood of the rest of the album, while the other new number 'Do I Do', on initial hearing anyway, is a sloppy, soppy ballad only just carried by Stevie Wonder's husky voice.

The songs are all crammed into a lush over-the-top package with imprinted fish.

Rich and creamy or soft and sulky, Stevie Wonder is still perfect late-night pop for full-tilt dancing or low-key smooching. Really, the original 'Little Stevie Wonder' album — recorded when he was a 12-year-old child protégé — and 'Musiquarium' are all the Stevie Wonder records you need. For the next five years, anyway. + + + + +

like 'Sergeant Fury', or super sleuths like 'The Man In The Jar'. He built up myths like the 'Tomahawk Kid', 'The Faith Healer' and his finest creation, the street-punk Vambo.

Live, in his characteristic hooped T-shirt, he was unbeatable — a showman supreme and his hard rocking band were truly worthy of the title 'Sensational'.

On record he never did justice to his reputation, despite a couple of hits, but this double album is a good collection. But it can't hope to compete with my first memory of Alex, arms outstretched like a Messiah, gazing over 30,000 rabid Reading festivalites in 1973 and sinisterly leering 'Let Me Put My Hands On You'.

Alex touched the rock'n'roll nerve more pleasurably than

most and as well as the best — everybody deserves an uncle as good as him. + + + + +

TOTO: 'TOTO IV' (CBS 85529)

By Robin Smith

EVERY HOME should have a Toto album. If you've overdosed on Saxon, AC/DC or Rush, they'll relax your burnt ears with 100 per cent smooth class. A pina Colada after one too many pints of Newcastle Brown.

Toto are for late nights early mornings and driving down motorways into the sunset. They're the acceptable face of American MOR and they have a cockiness which demands attention.

Toto develop songs from a simple base into large

panoramas. Take 'Rosanna' with its killer of a chorus and particularly well placed guitar solos. 'Make Believe' echoes the success of 'Hold The Line' with its pungent keyboards and pleading vocals.

Once or twice Toto do slip up though. 'I Won't Hold You Back' lingers around too much with underdeveloped ideas and 'Afraid Of Love' is weak sedate rock. Apart from that, this album deserves a generous + + + +

GIRLSCHOOL: 'Screaming Blue Murder' (Bronze BRON 541)

By Robin Smith

YESTERDAY'S JOKES have become today's stars. Who would have thought that gangly Girlschool who bashfully

supported Black Sabbath, could have developed enough panache to become an internationally recognised force?

'Screaming Blue Murder' is the girls as they should be heard. It's a tight bundle of studio energy, but also an album that captures their live ferocity.

And to their credit, Girlschool have quickly overcome the traumatic departure of dear old Enid. Gil Weston has slotted in like a slim hand in a velvet glove.

The production is also immaculate and Nigel Gray has been able to bring out a gutsiness and character in the vocals which has been lacking before. The title track is a blasting eye opener and there's barely a let up to side one's aural thrashing — why the

excellent single 'Wildlife' wasn't a bigger hit remains a mystery.

If anything, side two is shade or two smoother with the odd American influence here and there, especially on the slick 'Don't Call It Love' and the passionate 'Hellraiser'. All that's keeping Girlschool from becoming household names is a hit single — and there's plenty of material for them to choose from here. Full marks. + + + + +

PATRICE RUSHEN: 'Straight From The Heart' (Elektra K52352)

By Mike Gardner

PATRICE RUSHEN'S 'Forget Me Not's' comes from an album which will etch its name on your soul.

One of the best of the year, the LP positively hums with addictive melodies, aggression, emotion and pure exhilaration. It's the state-of-the-art of songwriting.

The hit single you should know about already — but wait till you discover the rest. 'I Was So Tired Of Being Alone' and 'All We Need' have a similar gentle but persuasive backbeat, but the melodic invention on both keep the interest level high.

'Number One' is an infectious keyboard based instrumental that kicks like the best of Earth, Wind And Fire.

The second side is softer, but none the less intense, except for a hard rock monster called 'Breakout' which has a furious guitar solo worthy of a prime metalurgist.

Now that Chic have lost their laurels thank heavens that Ms Rushen is there to put the elegance back into funk. + + + + +



PATRICE: emotion

...they're wallies!

ANTI-NOWHERE LEAGUE: 'We Are ... The League' (WXYZ Records LMNOP 1)

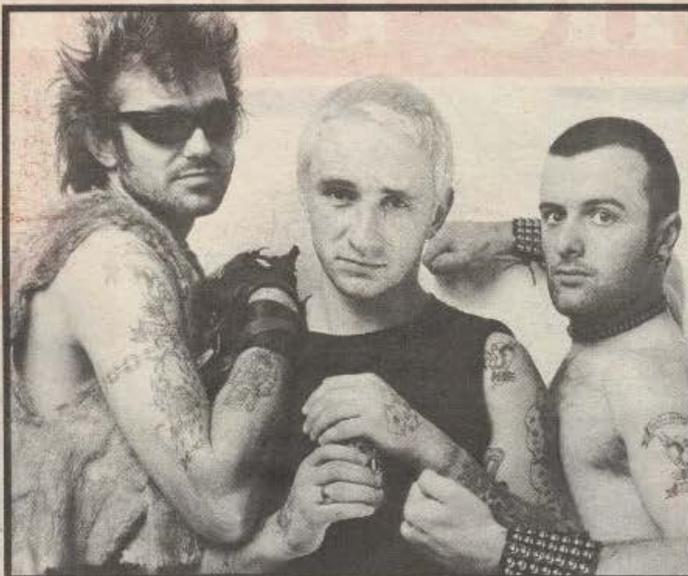
By Winston Smith

THE LEAGUE sing about buggery, licking "it", being "up a neighbour's bum", being a "living abortion", being a Somewhere Person and being an all round not-particularly-nice sort of person.

They have set out to be as blatantly repugnant as they legally can. They've done it to upset as many people as possible and many have fallen for it, hee hee.

But are we supposed to laugh? Is there really perhaps a seriousness behind all this nonsense, as the League claim there is? It's not worth worrying over, not while they come up with such irresistibly great and touchingly primitive rumbling rock-anthems.

Not while they can still make such classic, crushing barbarian rock 'n' roll. Yes, I said classic. If the League didn't look the way they do, if they didn't sing such, er, unusual lyrics, then their music would be hailed as wondrous from East to West, and I'm being deadly serious now, believe me. + + + +



ANTI-NOWHERE LEAGUE: rumbling

BLUE OYSTER CULT: 'Extraterrestrial' (CBS 22203)

By Robin Smith

I SUPPOSE the old bores have to keep their hand in somehow, following a disastrous wash out at Donington last year and a career well past its peak.

This live album is a dismal attempt to bridge the gap and create some excitement before they decide to lumber out of the

studio with new material. But as they've had two live albums out before, this doesn't add any new dimensions to the band.

An evening in cutting your toenails is infinitely more exciting than listening to BOC blunder through four sides of dunderheaded rock and roll. I wish they'd retire. +

KATE AND ANNA McGARRIGLE: 'Love Over And Over'

(Polydor POLS 1062)

By Mark Cooper

THESE SISTERS have their hearts in all the sweetest places. Since the critical success of their debut in 1976, they've wandered a characteristically haphazard path, releasing albums now and then, the last in French. 'Over And Over' is the same mix as before but this time, the blend is perfect.

The McGarrigles, singing is:

part gospel, part folk, part doo-wop. They utilise all available folk instruments, from squeeze-boxes to steel guitars, but their natural instrument is the voice. The McGarrigles sound as if they've been singing since cradle days.

The songs here range from the bitter sweet (the title track) to the wryly comic ('The Work Song'). Like Richard Thompson, the McGarrigles succeed in writing songs that give an immediate sense of déjà vu. 'Sun, Sun' and 'On My

Way To Town' both sound as if they've fallen off the tree of the great tradition while managing to sound like the work of modern women. + + + +

THE JIM CARROLL BAND: 'Dry Dreams' (CBS 85614)

By Mark Cooper

LAST YEAR, this boy was the new rock poet. If you were 25 or over and into junkie chic, you

were reading Carroll's 'Baseball Diaries', his thirteen-year-old's account of teenage hustling.

Last year, Keith Richard jammed with Jim Carroll at New York's Bottom Line. Or was it the Mudd Club?

This year, Carroll already sounds like he's lost his footing. Carroll's poetry now sounds like a collection of poses culled from the works of his beat heroes.

He's another American swaggering in leather rousers, protesting he's the familiar of life down in the gutter. The boy throws around metaphors like Springsteen was going out of style — not many of them stick.

The verbalis are not Carroll's main problem, strained and affected though they are. No, Carroll's main problem is that his notion of rock music is as clichéd as they come and that the production and playing of that vision is tired and tawdry. Do poets require tedious guitar solos to prove that they can rock as well as scan? +

D TRAIN: 'D Train' (Epic EPC 85683)

By Mike Gardner

D TRAIN is a rarity. A New York funk outfit with more to offer than one killer single. This collaboration between songwriter Hubert Eaves III and vocalist James Williams is an expressway to the dancefloor from start to finish.

If you were hooked by the hit 'You're The One For Me' or the latest chart entry, the Dionne Warwick classic 'Walk On By', then get on board an ace funk album.

'D Train combine invention and strong melodies with an irresistible danceability. Dismiss this album at your peril! + + + +



NEW SINGLE

Julie Tzuze

"I'M NOT A LOSER"

CHS 2617

IN SPECIAL COLOUR PICTURE BAG

TAKEN FROM THE ALBUM AND CASSETTE 'SHOOT THE MOON'



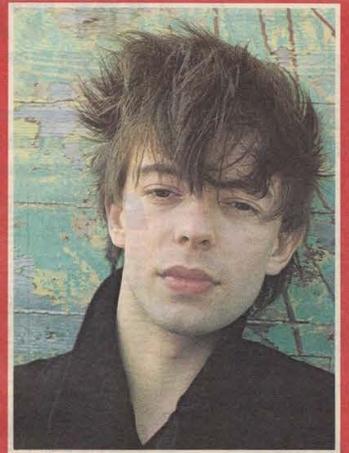
CDL 1382

Chrysolis

The back of beyond!

ECHO AND THE BUNNYMEN travel north of the border.

Words: MARK COOPER. Pics: STEVE RAPPORT



TAIN IS a tiny town, 50 miles above Inverness on the North East coast of Scotland. The place has a distillery, a chip shop and a new school.

At night, the few streets are deserted. Even on Saturday night, when the contract workers from the nearby oil platform business are on the scene, the streets are empty.

But wait... what's this, snow on the roof of the pub? A cold blizzard is blowing its way across the Firth and into Tain and with it comes a voice, echoing around the rooftops, calling out in a tone of urgent pleading: "Won't you come on down to my rescue?"

The Bunnymen have come down from the hills and are sitting in snow on the sleeping house of Tain.

Jan Mac McCulloch is disgusted at this poetic description of his country: "What were you doing outside while we were playing? How could you possibly seek out on the world's greatest rock band?"

Mac knows there can be no excuse for ignoring the Bunnymen, even the prospect of watching snow falling on the first day of spring.

Echo and the Bunnymen are on an adventure. On the first morning, Lee got so angry I woke up at six and went over to Leeds to pick up the van. Got back to Liverpool as quickly as I could and the others were all asleep. I went home giving my usual alarm calls and we were out of Liverpool by ten. We had to get to Dumfries early so we could learn to set up the gear.

The Bunnymen got fed up with touring so they decided to have an adventure and go back to basics.

Lee is at the wheel of a bright yellow van, Mac, Will and Pete are

either map-reading, sleeping or watching Mac, who is probably chattering to Jan Groudie, formerly of the Original Mirrors, now possessor of the Bunnymen's forthcoming album.

Lee is in charge of driving and Pete Debraas is in charge of finances. This involves wearing a ratty hat and crumpled overcoat, carrying a briefcase and looking extremely intense. Pete looks more like a tramp than a businessman or the drummer of a successful rock band but this cannot be helped.

Van can make the difference between breaking even and getting ahead and Pete is determined to do the job properly.

The Bunnymen have taken charge of their own affairs and the whole business is making their heads. If they don't stay to all night drinking, they are sleeping peacefully, even if Will does keep having dreams about business-like matters or one involving Ronald Reagan and a set of gutter slings.

Lee and Pete explain the strategy. "After the last tour, I wanted to get fed up with the whole business. If you're in a touring rock band, pretty soon you're whole life is out of your own hands. Instead you're working with huge trucks of lights, sleeping in hotel rooms and traveling everywhere by bus. You don't see anything of where you are and soon you're in a time and place warp."

Last tour we got stupid. We'd be sitting at the back of the bus talking about being on the road and the road crew would be sitting at the front talking about other tours, they'd been on with the Boomtown Band and so on. The whole thing was getting predictable.

We had a road manager who spent all his time buying us to do things — to go to bed or to get out of bed — and soon we stopped seeing for ourselves. On this trip we haven't got a safety net and it's a lot more fun as a result.

The Bunnymen are breaking in four or five new songs, working towards the mood of the album they're about to record. They spend eyes putting up their minimal sound system and selecting their lighting fixtures — four or five analogue table lamps.

When they play Avenue and Dunfermline, the music-carved Scots go nuts, pushing in front of the stage, cheering and waving like a North Cup crowd.

Instead of the front of the stage, holding back the fans, but it's all sorts, everybody's smiling. The Bunnymen launch into their new single, "The Back Of Beyond" and the crowd shudders. Will advises me how to deal with drunken foodies: "Just give them some glass beads and say 'Thank You, I'll never try out this theory.'"

After the gig, we load all the gear into the back of the van. There's no band work hard and fast. Mac stops to talk and spends half an hour unloading an analogue lamp. Work is not Mac's forte, he prefers to spend his time searching for photography for the Good-Oldies he needs to keep his sticky hair on end. Henry, even out in the wilds.

Each night, the Bunnymen get better, playing with more and more skill, packing up the gear more efficiently. The promoters cannot believe a name band is travelling in such a makeshift manner or has such little understanding of how a PA works. "But now we'll know," says Lee. "From now on we'll know what's going wrong when the road crew are going crazy..."

Each night the Bunnymen get better, discovering each other's skills, learning again how to play, recapturing the necessary musicians and the necessary hunger.

"Better than a night of the Rainbow," says Will, humping a heavy speaker. "You could get it doing this... and just think, I always hated games at school..."

WIN

THIS TIME

The Album

Featuring

THE ENGLAND WORLD CUP SQUAD

Get into the World Cup spirit by entering our competition this week. We're offering 25 copies of 'This Time The Album' plus a special 10 page souvenir sleeve, packed with World Cup facts and pictures.

'This Time The Album' has 16 great tracks - a must for any England supporter worth their salt - like:-

THIS TIME · ABIDE WITH ME · LAND OF HOPE AND GLORY sung by The England World Cup Squad and gems like **BULLDOG BOBBY** by Mike Reid & The Minipops, **THE ROAD TO SPAIN** Narration by Ray Clemence, and much, much more!



To enter just answer the questions below, the first 25 correct entries drawn out of the bag on the closing date will be sent a copy of 'This Time The Album'.

Cut out and send to Record Mirror/World Cup Competition, PO Box 16, Harlow, Essex CM17 0HE to reach us by June 7.

NAME _____

ADDRESS _____

1. Name the chart topping hit of the England World Cup '70 Squad.
2. Tottenham Hotspur's Glenn Hoddle sings 'We Are The Champions'. For which rock group was the song a hit in 1977?
3. Which league team does England Captain Kevin Keegan play for now?



A LIFE IN THE DAY OF

Steve Archibald

ff I ALWAYS feel tired first thing in the morning. If I had my way I'd stay in bed until lunchtime. When I was a kid my mother had to call me at least a half a dozen times.

I rest a lot, it takes up the main part of my time, just lazing about. It's been a long hard season getting to both the League Cup and FA Cup Finals, European Cup Winners Cup Semi-Finals, Internationals and the normal League programme. It's a lot of games! I've never had difficult resting before a big game. It doesn't affect me now that I've played in a few semi-finals with Aberdeen and Spurs. It's only really the first time that it's difficult to relax.

I usually hobble downstairs about nine. Maureen makes me tea and sometimes I'll have cereal. I like to keep abreast of the football so I buy all the dailies but it's difficult to read because Emma's usually all over me. I have to start training by 10.30 but it's only 10 minutes down the dual carriageway for work at Tottenham's training ground at Cheshunt.

Training is alright but it's just a bit more difficult now. We've had so many games it takes more out of you. Everything's an effort now whereas at the beginning of the season everything's much easier.

Every day is different in our routines. We're all fit with all the games so really all we should be doing at this stage of the season is five-a-sides and then in for a bath just to keep ticking over. If we feel something is lacking in the team or not working right we'll set up situations and work on it.

I've been injured for the best part of the season and it was just at the Birmingham game three weeks ago that I didn't have any reaction to the injury for the first time. I had an operation at Christmas. Was I scared? I was petrified because nobody knew what was wrong. Luckily the guy that did it was a top notch Harley Street surgeon. He found I had a torn muscle, a growth of bone and a thing called a 'bursar' that pressed against the bone and made it difficult to turn.

Trying to shake the injury means I haven't been training. It's frustrating for me and for my team mates who need me to work on situations. Now I'm delighted it's better and I feel like the old Steve Archibald.

Training ends at noon. Then the club brings in some girls to make us some lunch then we go off to do our own thing. The club have brought in two sports psychologists to help us with the mental pressure of playing so many games. The Cup Final this Saturday will be our 65th game since the end of August and most of these have come

recently because of the backlog of games due to the bad winter.

It's difficult to talk about what they do in a few words but I've been working on aggression; how I build it up and where to channel it. The first season I came down to London I had a lot to prove and I felt I had to be aggressive in everything I did. I couldn't have been that easy to get on with. I was always on the alert for people trying to put one over on me.

My free time is taken up playing golf. I'm no good but I try. My handicap is the clubs. I only started when I came down to England. Somebody gave me a really nice set of clubs so I'm determined to get good at it. Other times I go into town with Maureen.

On Saturdays the club have started to bring us in at midday for a pre-match meal to get everybody together and build the team spirit which I feel is a good idea. On away matches we are usually together the night before and we get together around 10.30 for a walk.

After the meal we usually get an hour or an hour and a half before we have to prepare for the game so I usually sort out tickets for my friends, watch TV, relax and generally mess about.

I never go out on the pitch for the kick about before the teams come out. I suppose it's a superstition that I never think about.

My job on the pitch is simply to score goals. I found it easy last season but this year has been hopeless for me with the injuries. I've found it a bit of a task trying to play through that.

Confidence is vital to a striker and when you run into a dry patch you have to tell yourself that you don't become a bad player overnight. A goal is the biggest thing to get over it for me. I can have a horrible game and score a goal and be happy at the end of 90 minutes whereas I can play all the pretty football with flicks and touches, not get a goal and be miserable.

You've got to play your way through a bad patch. It's no good feeling sorry for yourself, you've got to be positive.

The defenders I respect? Well, I've never had it easy against Phil Thompson and Alan Hansen of Liverpool. Hansen is very fast. David O'Leary of Arsenal is tough but fair and John Wile of West Bromwich Albion is, well, let's leave it at that. He's the only one I haven't scored against so that probably makes him the best.

Harassing people is a big part of my game, pushing them into mistakes. I think the fans appreciate it. I've done that since I've been here and I think when things go wrong for you they'll always say 'at least he's trying'. If I can be so sharp that I can force an error in a defender it boosts my confidence.

Me and Garth Crooks are on the same wavelength. We are similar in a lot of ways off the field, but especially where it



Steve Archibald, 25, has become a Tottenham folk hero since his transfer from Aberdeen in May 1980 for £830,000 - a record fee between English and Scottish clubs. The Glasgow born forward was the First Division's leading scorer last season with 25 goals and a Cup Final Winners medal to his credit. At present he has two records in the Top 20, Tottenham, Tottenham' with the Tottenham Hotspur FA Cup Final Squad and 'We Have A Dream' with the Scotland World Cup Squad. He is due to play in this Saturday's Cup Final against QPR. He lives in Hertfordshire with his wife, Maureen, and their two-year-old daughter Emma.

counts on the field. When I joined our captain Steve Perryman said to us that if I did the business and score a few goals then the town would open its heart to me.

It was best when the Spurs fans started to sing 'We'll Take More Care Of You, Archibald' to the British Airways theme at the FA Cup Final Replay last year. It was the first time the song had been adapted by football supporters. It makes me shivery just thinking about it. It was emotional... very emotional. It meant a lot to me, especially at a Cup Final. It's something I'd wanted to happen to me all my life. It's what I'd been playing for. It meant everything to me. It brought up tears to my eyes. No matter how tough I tried to be I couldn't help it.

It's a very emotional thing with the fans, especially at Wembley. After the game we were doing a lap of honour and they were still singing. I was in a kind of trance and it was just me and them! I was in tears. Memories are the prize possession. I love the fans and I'm not just saying that to get in with them. Those memories mean more to me than the medal. It's been the highlight of my football career so far, including international caps and everything.

Obviously with Scotland in the World Cup in Spain in June my return to form has come at the right time. I had planned it this way after the operation, to get over the injury, and get a few goals under my belt before Spain.

Playing for Scotland is much more difficult because you're playing against the top players of each country and it's more difficult to spot weaknesses. Then again you're playing with better players, or at least more

experienced players, so maybe it balances out a bit.

Saturday night after a game Maureen and I like to go out for a meal and a drink in town. Nothing special, just traditional British meals. I socialise with the team a fair bit. I used to go out with Ossie Ardiles, and his wife Sylvia a lot before he went back home. I like to go to concerts or films when I can but at this stage of the season it's more of an effort because I'm pretty tired. The last concert I went to was Barry Manilow; my wife likes him! I had a ticket for Genesis at Christmas but I was in hospital for my operation and missed it. I was cursing... I was desperate to see them.

I'm never in bed before one o'clock. Sleep is impossible before that. I'd like to have that experience of going to bed early. It always takes a while to get off.

The recording of both Tottenham singles ('Ossie's Dream' and 'Tottenham, Tottenham') and the Scottish one ('We Have A Dream') was good experience; a chance to see another way of life. You tend to get into a footballer's rut. Get up in the morning, train, home, rest, then Saturday comes, play your football, home and rest.

It's nice to get a break to sing on shows like 'Blue Peter' and 'Top Of The Pops'.

As a kid I wanted to be a pop star. We even had a group! We had two guitars, a set of drums and a girl singer but none of us could play and it never came to anything. We used to dream of chart success. Now it seems easy to make hit records! I've had three... it's much easier than scoring goals!



Soccer Serenaders

MIKE GARDNER'S
WORLD OF SPORT



STEVE PERRYMAN
Keeping
Spurs
on song

FOOTBALLER OF THE Year Steve Perryman can afford to smile at the news that Mick Jagger and the Rolling Stones are to play Wembley Stadium twice next month. This Saturday Steve, captain of the chartbusting Tottenham Hotspur team, will be making his fifth appearance in twelve months before a capacity crowd.

This time the team, who netted a silver disc last year for 'Ossie's Dream (Spurs Are On Their Way To Wembley)', have lost their popular Argentinian singer Ossie 'In de cup for Totting-ham' Ardiles, but their latest single, 'Tottenham, Tottenham', has scored heavily in the charts. Tottenham have become the centre of the football record business with goalkeeper Ray Clemence and Glenn Hoddle singing for England and Steve Archibald for Scotland.

Raising born Perryman, 30, thinks soccer singers are a good thing. "I think a lot of people frown on football teams doing this sort of thing but I'm a firm believer in the psychology of the game. Our manager, Keith Burkinshaw, has always liked us to keep a low profile but I think at times it helps to be a bit brash." He continues: "Chas and Dave, who wrote the songs, give us that in the lyrics, especially with the London accent coming through. I think it shows that we've got a lot of confidence which is important with our fixture pile-up and this Saturday's Cup Final against QPR."

Spurs have been consistent crowd pullers, drawing over a million fans to their ground White Hart Lane and impressing on European dates so much that they've been invited back for pre-season tournaments. But Perryman thinks that the records can help the team performance.

"One of the old players told me that the present team doesn't drink enough. It seemed like a silly thing to say at the time but if we can get together for TV shows, like 'Blue Peter' and 'Top Of The Pops', recording, appearances or just go to hospitals, the fact that you do things together must come over on the pitch."

But Perryman has his priorities in order.

"Obviously we'd prefer winning the League and Cups to getting 'Top Of The Pops', the football comes first. But perhaps the second chart success will come with the second Cup success?"

The crooning Cockerel

Humming Glenn Hoddle — key man of the Spurs choir — calls the tune

HERE'S SOMETHING familiar about the two figures, one looking bemused behind a piano and the other struggling with a bass guitar, getting ribbed by the Tottenham Hotspur FA Cup Final Squad at their Cheshunt training ground.

Both are in a goalmouth dressed in the Chas and Dave uniform of shabby pinstripe jackets, open necked collarless white shirts, braces and massive Doc Martens, but neither have the bearded features of the Cockney minstrels.

Closer inspection reveals that the duo are as successful as the professional Londoners, with two current Top 20 hits to their credit. The songs are 'Tottenham, Tottenham' and 'This Time (We'll Get It Right)'. The pair are Ray Clemence and Glenn Hoddle, both footballers for Tottenham Hotspur and England.

For Glenn Hoddle, the midfield maestro many hope will be conducting England's success in this year's World Cup, it's another step closer to a music career that's snowballing.

The 24-year-old Hayes-born footballer claims he never wanted to be a pop star when he was a child. The lure of glory on a football field and the background of a soccer crazy family proved much too hard to resist, especially with the silken elegance of his natural ball control. But he's suddenly finding himself being pushed forward by his teammates as their vocal expert.

"I'm always singing. As soon as I'm out of bed, on goes a tape or radio and I'm away," he says gleefully. "But

my wife, Anna, is learning to live with it."

Following his vocal performances in the showers after games and leading various football choirs on team coaches through the back catalogues of the Beatles and Elton John, he found himself singing the Watford chairman's 'Saturday Night's Alright For Fighting' in a recording studio for a charity album a couple of years ago.

"I haven't got a bad voice," he says, "but I've never been so nervous in my life. I had to sing it on my own but it's stood me in good stead for last year's 'Ossie's Dream (Spurs Are On Their Way To Wembley)' and the two hits this year."

Hoddle, an avid gig goer, is vowing to learn to play the guitar or piano during next season to continue the songwriting he used to enjoy before his partner emigrated to America.

"We knocked up a few jingles which weren't too bad. One was a country rock sort of song, a bit like The Eagles but not quite up to their standard."

He shouldn't find influential help hard to find since he's found that he's as idolised by the showbusiness profession as much as he admires his pop idols.

While he was appearing twice on 'Top Of The Pops' two weeks ago for England and Tottenham he managed to meet up with no lesser star than Paul McCartney.

"He was the first person I've met that I didn't quite know how to talk to. I was taken aback that he recognised me for one thing. He came over for a chat in the bar afterwards. He told me that he watches us all the time on the TV, even though he's a Liverpool supporter, and he commented on how entertaining we've been over the last couple of years. It's nice to think that that sort of person watches us."

"I'm not saying I'm great but I can sing in key. I'm not looking for anything serious but one day I'd like to have a crack at a single."

But now, with the responsibility of the Tottenham vice-captaincy and as the most sought after England footballer for functions, he leads a busy life. Yet he always makes sure that Sunday is a family day with Anne, his teacher wife of three years.

He loves concerts and he names Bad Company, Genesis, Johnny Mathis and The Eagles among his favourites. He reads few books, mainly autobiographies, but always has a football magazine to hand.

His vices included an addiction to chocolate, including eating the odd Kit-Kat bar for breakfast. He's also very superstitious. He has a dress ritual that includes not doing his laces up for at least five minutes after he's put his boots on and making the sign of the cross as he walks onto the pitch. He frequently touches wood when he says something that might upset the fickle gods of soccer.

In defeat he is philosophical. "Football is about futures and even though you are choked you always look for tomorrow."

But winning has become a habit this season and Hoddle's immediate tomorrow includes this Saturday's Cup Final against QPR and the World Cup in Spain, provided the present dispute over the Falklands is resolved.

Glenn Hoddle is a man with the world at his feet, literally, and he revels in the adulation of being a football hero.

"When they stop asking for my autograph is the day I'll start worrying."

He should worry... there's always the singing!



GLENN HODDLE: choir leader?



Olde English

THE TRIUMPHANT England World Cup winners of 1966 are determined to grab some of the footballing chart action themselves as our picture shows. The heroes of sixteen years ago had a old boys reunion to record 'We Were There'.

Those struggling with their instruments are, left to right: George Cohen who now runs a building company, Gordon Banks who's a company director in Leicester, Geoff Hurst who's Ron Greenwood's assistant for England, Roger Hunt who owns a haulage business, Martin Peters who manages a sports complex in Norwich, Ray Wilson who's an undertaker, ex-captain Bobby Moore runs a soccer training company for schools and Alan Ball who's still playing for Southampton. Missing are the Charlton brothers, Jack is manager of Sheffield Wednesday and Bobby is a director of a travel agency and Wigan FC. Tough and toothless Nobby Stiles is coaching in Canada.

Skipper gagged!



YOU CAN'T keep the Argentine crisis off even the hallowed pages of Britain's top colour pop weekly! The proposed appearance of England football captain Kevin Keegan, in RECORD MIRROR has been cancelled. The First Division's top scorer has been told by the FA to be "light-lipped" to all journalists about the crisis and his phone has remained unanswered all week, according to his spokesman.

Far be it for us to suggest that England's skipper for next month's World Cup would be embarrassed to talk about his last awful single 'To Be Home Again In England'...

AND QPR?

QUEEN'S PARK Rangers, this week's Cup Finalists, haven't got a single out but manager Terry Venables is adamant that the singing will be sweet this Saturday.

The manager, who played for both Tottenham and QPR in his playing career, actually sang on the Tottenham Hotspur FA Cup record of 1967 when he was on the winning side.

Venables has made a few singles in the past, including forays with Joe Loss in his Chelsea playing days and a version of the age old 'Ma, He's Making Eyes At Me' in 1974.



Dana joins the squad

A BIT late off the mark but hoping to grab some of the chart glory hogged by Scotland, England and Tottenham Hotspur are the Northern Ireland World Cup Squad led by ex-Eurovision winning songbird Dana. Their effort to lead the cause in Spain is 'Yer Man'.

JETHRO TULL

Wembley Arena

By Robin Smith

HOW THE old boy can last for two hours without a heart pacemaker is anybody's guess, but Ian Anderson is still beating himself into the ground.

Considering that Tull's British concerts are as rare as visits by Patagonian marsh waders, I thought Wembley would be half full with pipe smoking bearded old folkies. But a balmy evening had brought a good cross section of the British public.

In his dark green pixie outfit and bells on his boots, Anderson looks like the original new romantic. He'd ditched the white boiler suits and stark songs that characterised last year's bash at the Royal Albert Hall for an evening of good grass roots entertainment.

The show was a broad canvas of old standards mixed with just a sprinkling of new material. 'Broadsword' and 'Aqualung' provided the concert's headbanging quota and 'Too Old To Rock And Roll' was Anderson's wicked hymn.

For me though, it's still the country songs that will always be the best — 'Heavy Horses' was a classic slice of storytelling.

A show that should have produced a nice profit for Anderson's salmon farming projects — it was good to see him back.

THE PASSAGE

Birmingham

Polytechnic

By Kevin Wilson

YOU'LL KNOW Dick Witts (Passage lead person) from the Oxford Road Show and you'll get to know the Passage soon because they have a single out, 'XOYO'.

It's as fine a piece of electropop as you could ever wish to lay ears on and in the flesh it simply spellbinds.

The Witts voice soars and dives in harmonic synch with the synths as Paul Mahoney sits blankly pounding out the high beat and the new Wilson compulsively struts away between guitar and keyboard without major fuss with minimum effort for maximum result.

I recognised 'Tabooe' — it had stuck in the memory from last year, as another slab of eighties pop, full of excitement, illusion, grandeur and intentional snobbery.

The Passage are not disappointing, they are a passionate Passage of time.

DIAMOND HEAD

Swindon Brunel Rooms

By Geoff Banks

IT'S BEEN a long time coming, but at last one of the longest running rock injustices has been resolved — MCA have had the sense to sign up Diamond Head.

Still one of the most versatile singers around, Head's Sean Harris showed little sign of his recent laryngitis attack and his phrasing and range on numbers like 'Don't You Ever Leave Me' put him in the same league as the Coverdales and Plants of this world.

The new single 'Call Me' further demonstrates how, though being part of the NWOBHM first wave, Diamond Head's roots have always been in the 'older' blues influenced rock of the early seventies as opposed to plodding Valium rock.

Also in their sound they have a freshness and vitality which stands them apart from most of the criticisms levelled against hard rock bands.

They use the tribal-style drumming of Adam And The Ants on 'Trick Or Treat' — but Duncan Scott had the ability to produce the power on his own.



GIRLSCHOOL'S Kelly Johnson: no balls!

Sexless sirens

GIRLSCHOOL

Hammersmith Odeon

By Mark Cooper

THE SPECTACLE is always the same — blinding flashes and smokebombs, loud guitar and pounding drums. The band dedicate the songs to the crowd, the crowd clap along when permitted. Tonight the name of the group is Girlschool.

Girlschool are a ripple of difference in the stagnant pond of heavy metal. Oddly enough, the least different thing about Girlschool is their sex.

If sex makes a difference, Girlschool are sexless. In fact Girlschool exploit their sex less than any hard rock band I've seen. They make the same old guitar poses but they're too tender to make fools of themselves. No sex, please, this is good clean fun.

Girlschool borrow their poses from the boys but while the boys are bores, Girlschool are fun. This is because they have no balls. (Not without surgery anyway — Ed).

Heavy metal balls are boring. Girlschool make a change, even if they don't make a difference. The change lies in Girlschool's lack of pomposity — they just get on with it, they hit hard and they hit fresh.

Girlschool make mistakes, they're even a bit

sloppy. What a relief! Hard rock should be hungry, it should never be a routine. These four people are actually enjoying themselves.

Girlschool make no difference because they have exactly the same relationship with their barmy army as any hard rock band. Mutual flattery.

New girl, Gil, Kelly and Kim all use the catwalk and play to the crowd. None of them can sing very well but they make up for this with their community spirit. Girlschool are as proud as being onstage at Hammersmith as any of the crowd would be. They're almost humble!

Girlschool will never have the arrogant distance from their audience of your average heavy metallist. Instead, their gift is enthusiasm and an inkling of a wider sense of pop that's there in their covers, 'Race With The Devil' and the Stones' 'Live With Me', and in their first encore, 'Let's Go' with its Gary Glitter shades. The material from 'Screaming Blue Murder' is par for the course. That's enough for Girlschool.

Tonight is Kim's birthday. She's carried offstage by a man in a leopardskin honking a horn and waving a banana. She should have kicked him — that would have been a real difference.

THE HOLLYWOOD KILLERS

Marquee, London

By Gill Pringle

THERE'S THOUSANDS of bands out there busy reviving every last musical period — so why not have the Hollywood Killers doing sixties dance music?

Their stage appearance is correct to the last frilly blouse and if it's superficial fun you want, then why not jump on for the ride along with the rent-a-crowd?

Opening with a lively self-penned number entitled 'Butterflies', the band swirl through a set containing The Kinks' 'Waterloo Sunset' and The Doors' 'Love Her Madly', and ending with an encore of the Stones' 'Off The Hook'.

Their own songs show potential but their strength is weakened by the Killers' own flimsy presence. The whole band has the feel of being rather disposable — like the dream of some marketing man.

The stage directions were on cue and with Jim Penfold and ex-Boys Duncan Reid sharing vocals up-stage, they present a pretty picture.

BAMBI KINO

Chelsea College, London

By Chas de Whalley

BAMBI KINO were quite superb. On previous trips to London this Sheffield-based four piece have been plagued with inconsistency. But this time, down the bill to The Passions at a Saturday night student hop, they managed to keep a sizeable crowd enthralled for the best part of an hour and earn themselves a justly deserved encore.

Looking and sounding like a cross between Duran Duran, U2 and Tom Petty and the Heartbreakers, Bambi Kino offered the sort of Futurist Freeway-Rock which would only need a good producer to break big on both sides of the Atlantic.

Praise must go to singer Mark Hornby who pouted his way through strong songs such as 'Sweet Mary' and 'Do It Yourself' like a young Lou Reed, but behind him baby-faced Terry Gamwell's guitar figures gave Bambi Kino's throbbing beat a seductive sheen.

THE PERSIAN RUGS

Tayside Bar, Dundee

By Bob Flynn

THE RUGS sound is spacey with chorched guitar noise and snappy with speeding bass and guitar, highlighted by electronics on tape — used properly as minimal backing to let the humans deliver the flow and the soul.

The feeling is hard but emotionalised with Jamie Wilson's aching vocals. Even through the underwater mix his nerve ends are exposed. He battles against a swivelling microphone to send his Volga boatman timbre to outer limits of depth and scale.

He believes in the songs and you eventually concede to believe with him. 'In Every House' snakes and bubbles, 'Chains' is a swaying module of sound becoming a flagellating noise of crosscurrent electric.

The two sides of the single provide the best shots: 'Burning Passion Pain', an appropriate title for their music, is thrown at us at 90 mph; 'Poison In The Airways' is the clearest statement of the night, a cry about the poisoning of our environment and minds.

ZEBRA ONE

Rock Garden, London

By Chas de Whalley

ALREADY GRANTED the U2 seal of approval, the Dublin-bred duo Zebra One lived up to their grapevine reputation, with a vengeance. Limbering up at the Rock Garden prior to a tour supporting The Cure, they mastered some malfunctioning machinery and then earned

themselves two genuine encores with a set which had been both riveting and stunning by turns.

Synthesiser player Paul Bell stole the show. Standing at his instrument or else stalking the stage like a young Rat Scabies searching for a bottle of wine, he wrapped his huge and powerful voice round self-penned material that was simply charged with emotion.

Sounding like Springsteen, Scott Walker and the late Ian Curtis all rolled into one he strode through songs like 'Diaries Are For Lovers', 'Dangerous Visions' and 'Hero' like it was the most natural thing in the world.

Musically it was brilliant. If Zebra One are half as good as this on The Cure tour expect them to become famous rather quickly.

CUDDLY TOYS

Marquee, London

By Dave Dickson

LUCK HAS never passed the Cuddly Toys' way with any regularity. On completing a successful support slot to Classix Nouveaux they managed to lose their entire rhythm section in a matter of weeks. Circling that problem their record company, Fresh, then disappeared down the tube leaving the Toys without money. How much more can a poor boy take?

Onstage, however, it is a different story altogether. Sean Purcell belongs to an older school of vocalists who insist on performing their songs rather than just singing them. The band, despite their relative unfamiliarity, played tightly with an aggressive intensity both exciting and pleasing to witness.

Highlights of the show were 'Broken Mirrors' and 'Maïce Thru The Looking Glass...' where Purcell delivered his Bowie-esque mime to an accompaniment of ominous strobos. This number deserves to be captured on video.

AFRAID OF MICE

Empire Theatre, Liverpool

By Jim Reid

FOR A group making its first headlining appearance in a major concert hall this was a brave mix of colourful theatrics and freerocker pop. Afraid Of Mice are bright young pop, light and fizzy enough for that three minute thrill, yet ambitious enough to tackle more substantial material.

Vocalist Phil Jones is the motive force. Coming on like a cross between Jimmy Pursey and Jimmy Cagney, he swaggers through a dramatic performance that is never camp or precious and never less than passionate and full blooded.

The group sit back, provide the set-up and let the vocalist take control. A flute is produced, then a saxophone — a girl wanders on to play a violin, a girl duets with Jones, human "mice" scurry about the stage.

It's a show that strives for the best, doesn't always make it, but provides enough thought and entertainment in the quest to keep everybody happy.



AFRAID OF MICE vocalist Phil Jones



SI OUXSIE AND THE BANSHEES



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COAL MIND
AND 12" WITH
ADDITIONAL TRACK
WE FALL



Turn On



LATEST SEX symbol Pia Zadora releases a single this week. It's called 'I'm In Love Again' and was written by Village People producer Jacques Morali. The single is backed with the theme from her latest film 'Butterfly' — a number called 'It's Wrong For Me To Love You'. She also has an album out — simply called 'Pia'. She is to star with Telly Savalas in a new film due out this year.

NEWS EXTRA

THE STRAY Cats are to hit Britain again. The rockabilly trio — who took the charts with 'Runaway Boys' — play two dates at London's Marquee on May 24 and 25. They are due to release a new album and single in the autumn.

TOP HEAVY metal band Van Halen release a single next week. It's a reworking of Marisa and the Vandelles' soul hit 'Smoking In The Streets' and comes out on May 28. The song is culled from the band's fifth album, 'Diver Down' released last month.

RELEASES

LENE LOVICH releases her old hit 'Lucky Number' this week. The song has been used in the KP peanuts TV advert and the B side is 'New Toy', written by synthesiser wizard Tom Dolby.

TOM ROBINSON releases his fifth album 'North By Northwest' this week.

RADIO STARS are active again. The group are back in action after leader Andy Ellison's leg injuries have healed up. The group have just released an album, 'Two Minutes, Mr Smith' and are to play two dates at the London Marquee on June 7 and 8.

SIMPLE MINDS — in the charts with 'Promised You A Miracle' — have an official fan club. Anyone interested in joining about the band can send a SAE to Simple Minds Club, Janice Brock 72 Sparrow Herne, Kingswood, Baskiloon, Essex.

The album was recorded in Germany and features 10 tracks written by Tom with members of his old band Sector 27 and Peter Gabriel.

MIKE OLDFIELD, currently in the middle of an American tour, releases his new single 'Family Man' on May 28.

TV AND RADIO

IT'S CUP Final week and both Scotland and Tottenham are bound to give BBC 1's 'Top Of The Pops' a special favour on THURSDAY. 'The Old Grey Whistle Test' is early this week, 6.35pm, and features a repeat of a Ry Cooder concert on BBC 2. IT SEEMS the errant Joe Strummer of The Clash has been found as he's down to judge the singles in the gracious company of Her Majesty, Debbie Harry, and Prince Chris Stein on Radio One's 'Roundtable' on FRIDAY. Later Status Quo's royal gig of a week ago is broadcast on 'The Friday Rockshow'. On the box Ireland's finest, U2, turn up on 'Something Else' on BBC 2. THE CHART smashing Tottenham Hotspur give us a chance to see if they can 'do it again' on the SATURDAY when they play the Cup Final (TV and BBC 1) against QPR. 'Get Set For Summer' features rock

music before we get 'Players Wives' and 'Abide With Me' all afternoon. 'Pop Quiz' pits the wits of Alexis Korner, Dave Kelly of The Blues Band and pop mogul Mickie Most against pop architect Tim Rice, Junior and Duran Duran's Simon Le Bon on BBC 1. 'Top Of The Pops' gets the eye of the critics on BBC 2's 'Did You See?'

SUNDAY is thin with Paul Gambaccini's series of Radio One profiles, featuring Isaac Hayes, and LWT's 'Folk Concert', which pairs Steve Hackett with Siouxsie and the Banshees, the only offering.

BAD MANNERS get on MONDAY'S 'Chuggers Plays Pop' on BBC 1 while those who listen to Radio Four's 'Start The Week' in the morning will hear Gary Glitter in the host seat.

It's taken from his album 'Five Miles Out'.

ROCK POET John Cooper Clarke releases a new album 'Zip Style Method' this week. It's his first studio album in over a year and has 12 tracks.

NEW PSYCHEDELIC Mood Six, release their debut single 'Hanging Around' this week and it'll be packaged in a special sleeve with notes from the group.

THE SOUND release their new single 'Not House' on May 28 and they'll also be playing a gig at Bath Tiffans on May 23.

THE MARINE Girls release a single 'On My Mind' this week followed by an album in the autumn. Lead vocalist Tracey Thorn is also working on a solo LP.

BEBE BULL makes another bid for

stardom when she releases a single 'Little Black Egg' this week. The record is produced by Rock Ouseck of The Cars.

JOHN COUGAR releases a new album 'American Foot' on May 25. Cougar is best known for his 'I Need A Lover' single.

THE CARS release a single 'Since You're Gone' on May 28. A 12-inch version will include 'Let's Go' and their only sizeable British hit 'Best Friend's Girl'.

NEWCASTLE'S ANSWER to Eton John, Chris Rea, releases a single 'Every Beat Of My Heart' on May 21. The single is from his current album 'Every Beat Of My Heart'.

COAST TO COAST, who are supporting the job on tour, release a single 'The Best' this week. Coast To Coast were last in the charts with 'Do The Ruckleback'.

TOURS

THE PASSIONS — who had their biggest hit with 'I'm In Love With A German Jim Star' — have lined up a tour starting this month. They play Plymouth College May 21, Bristol Polytechnic 22, Guildford Surrey University 25, Brighton University June 4, Chester College 5, Birmingham University 11, Reading University 23 and Lincoln Grill Hall 30. The band has just released a single 'Jump For Joy' and has an album out later in the year.

LAUREN AMUSHUN has another show to her two forthcoming concerts at London's Adelphi Theatre on June 15.

THE BLUES Band are back on the road again. And a single entitled 'Take Me Home' comes out at the end of May, featuring two live tracks 'Sue Blues' and 'Hey Hey Little Girl' on the B side.

Dates for the tour are: Chippenham Rock Theatre May 26, Aylesbury Friars 29, Southampton Forest Hill 31, Nottingham Rock City June 1, Southern Cliffs Pavilion 7, Cardiff Top Rank 8, Guildford Civic Centre 9, Bliton CND Festival 19.

TELEVISION LEADER Tom Verlaine is to play a second night at London's Venue on June 9. The concert is his first since he appeared with Television and Brondie in mid-1977.

BLUES MASTER B.B. King is to tour this month. He kicks off at Dublin on May 19. Then London Hammermith Odeon 20, 21, 22 and 23, Edinburgh Playhouse 25, Birmingham Moseley Carlton 26 and Nottingham Rock City 27. He has an album entitled 'Love Me Tender' out this week.

THURSDAY 20

ABERDEEN, Capitol Theatre (23141), Elkie Brooks
BIRMINGHAM, Odeon (021-643 6101), Altered Images
BRIGHTON, Dome (682127), Rose Royce
BRISTOL, Gwynety (28272), Spinder
HASTINGS, Down Town (420090), UK Players
HEARNOR, Miras Welfare (933007), Saracen
LIVERPOOL, Empire (051-709 1555), Girlschool
LONDON, Hove And Anchor, Upper Street, Islington (01-359 4510), True Life Confessions
LONDON, Marquee, Wardour Street (01-437 6603), GIN/London Cowboys
LONDON, Rock Garden, Covent Garden (01-240 3961), Motor Boys Motor
LONDON, Skunk, Blue Coat Boy (01-837 1348), Eraserhead/ABH/West Palm Theatre
LONDON, The Venue, Victoria Street (01-828 9441), Jonathan Richman
LONDON, Zig Zag Club, Great Western Road (01-289 7001), Mood Elevators
LONDONERRY, The Venue (00680), Perfect Crime
MANCHESTER, Apollo, Ardwick (061-273 1112), Ry Cooder
MANCHESTER, St Andrew's Hall (25596), Marl Wilson/Way Of The West/Sinatra/Poole/Leachenburger/John Peel
NOTTINGHAM, Rock City (412544), Kid Creole And The Coconuts
PORTSMOUTH, Guildhall (824355), Fashion
PRESTON, Guildhall (21721), Drippers
PRESTON, Warehouse (53216), Exploited
ST AUSTELL, Cornwell Coliseum (4261), Status Quo
SHEFFIELD, Limit Club (730940), Shakatak
WATFORD, Bailey's (99648), Three Degrees
YATE, New Entertainment Centre, East Walk (313540), Anti-Past

FRIDAY 21

BATH, University (83229), Marl Wilson/Sinatra/Poole/Leachenburger
BRIGHTON, Cindrella's (727827), UK Players
BRIGHTON, Top Rank (25895), Kid Creole And The Coconuts
CANVEY ISLAND, Gold Mine (693153), Funkapolitan
CHATHAM, Central Hall (49584), Rose Royce
HULL, City Hall (20123), Jets
LIVERPOOL, Warehouse, Fleet Street (051-709 1530), 23 Skidoo
LONDON, Hammermith Odeon (01-748 4081), BB King/Bobby Blue Band/John Lee Hooker
LONDON, Ronnie Scott's, Frih Street (01-439 0747), Jah Warrior
LONDON, Skunk, Blue Coat Boy, The Angel (01-837 1348), Peter And The Test Tube Babies/Sue Culture/Verbal Abuse
LONDON, Star And Carter, Putney Flat (01-788 0345), Johnny G/Butter James
LONDON, Zig Zag Club, Great Western Road (01-289 7001), Au Pair/African Star/Fast Relief

MONDAY 24

BIRMINGHAM, Holy City Zoo (021-233 1266), True Life Confessions
BIRMINGHAM, Night Out (021-622 2202), The Drifters
BIRMINGHAM, Odeon (021-643 6101), Jets
BRIGHTON, Dome (682127), Girlschool
BRIGHTON, Top Rank (25895), Altered Images
BRISTOL, Colston Hall (291766), Rose Royce
CAMBERLEY, Regentium (244202), UK Players
CHADWELL HEATH, Etonic Stadium, Greyhound, High Road (01-599 1533), Spinder/Apocalypse
DUBLIN, Stadium (753371), Ry Cooder
GUILDFORD, Civic Hall (67314), Camel
LONDON, Hammermith Odeon (01-748 4081), Judie Tzuke
LONDON, Marquee, Wardour Street (01-437 6603), Stray Cats
LONDON, The Venue, Victoria (01-828 9441), Todd Rundgren
MANCHESTER, Ritz (061-236 4356), Fashion
PRESTON, Polytechnic (53216), Cornwell Coliseum (4261), Anti-Nowhere League/Chron-Genu/Chelsea/Defects
WATFORD, Bailey's (39848), Junior Walker And The Allstars

TUESDAY 25

ABERDEEN, Capitol (23141), Barbara Dickson
BIRMINGHAM, Night Out (021-622 2202), Drifters
BRISTOL, Colston Hall (291766), Camel
BRISTOL, Locarno (28193), Fashion
CHIPPENHAM, Goldpiggers (56444), Funkapolitan
DUBLIN, Stadium (753371), Ry Cooder
GUILDFORD, University Of Surrey Union (85017), The Passions
IPSWICH, Gaumont (53641), Girlschool
LEICESTER, De Montfort Hall (27632), Jets
LIVERPOOL, Warehouse (051-709 1530), Anti-Nowhere League/Chron-Genu/Chelsea
LONDON, Dingwalls, Camden Lock (01-267 4967), Syl Sylvain's Teardrops
LONDON, Hammermith Odeon (01-748 4081), Judie Tzuke
LONDON, Marquee, Wardour Street (01-437 6603), Stray Cats
LONDON, 100 Club, Oxford Street (01-638 0933), Vice Squad/Sudden Death
LONDON, Transhed, Woolwich (01-855 3371), True Life Confessions/Escorta
LONDON, The Venue, Victoria Street (01-828 9441), Todd Rundgren
POOLE, Arts Centre (75521), Altered Images
SOUTHEND, Talk Of The South (87621), Shakatak
WATFORD, Bailey's (39848), Junior Walker And The Allstars

WEDNESDAY 26

BRADFORD, Queen's Hall (983058), Anti-Nowhere League/Defects/Chelsea/Chron-Genu
BRIGHTON, Top Rank (25895), Shakatak
DEBRY, Asseney Rooms (3111), Altered Images
IPSWICH, Gaumont (53641), Girlschool
KEELE, University (825411), Fashion
LEICESTER, De Montfort Hall (27632), Camel
LONDON, Barchway, Baker Street (01-486 2724), China Crisis
LONDON, Clarendon, Hammermith Broadway (01-748 1454), Birthday Party/Go-Betweens
LONDON, Dingwalls, Camden Lock (01-267 4967), Clint Eastwood/General Saint
LONDON, Dublin Castle, Camden (01-485 1779), 499
NOTTINGHAM, Rock City, Talbot Street (412544), Cabaret Voltaire/Eric Redon
PLYMOUTH, Top Rank, Slatting Drive (62479), Funkapolitan
PORTSMOUTH, Guildhall (824352), Jets
WATFORD, Bailey's (39848), Junior Walker And The Allstars

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**Petite PATRICE RUSHEN
got into music at the
age of three and she's
never looked back.**

**Story by MIKE
GARDNER**

**Picture by
Norman
Seeff**

PATRICE RUSHEN'S chart smash 'Forget Me Nots' is the result of 23 years dedication to the piano. The Los Angeles born pianist and singer, now 26, was enrolled for a course at the University Of Southern California aged three.

Hers isn't the story of stage parents pushing their one and only into the harsh glare of the stage for reflected glory. Her first break came at nursery school where it was discovered she responded warmly to music.

"The course was designed to let graduates develop theories about young children and musica gifts and one of the spin-offs was that they taught us music theory," she explains.

"They used the 'rhythmic' method to create a language for the children. For instance they would hit a beat and tell the kids to move to it. The kids would meander around the room so they would describe those beats as 'walking notes'. A bit faster would be 'skipping notes'. That way we would put a label to sounds and be able to communicate about music at an early age.

"We did the same for harmonies — major chords were 'happy notes' while minor chords were 'sad notes'. Soon the kids would be able to break up 'Twinkle Twinkle Little Star' into 'walking notes' and 'happy notes'.

While this might sound like the privileged background of a wealthy California family she is quick to point out her solid working class roots.

"My folks were concerned that I should have a chance to experience most aspects of life and made many sacrifices. They would insist in return that I practised at the piano for at least 15 minutes a day. It would get hard especially when you knew that your friends could just get up, brush their teeth and go out to play."

Her parents — father was a computer analyst and mother was in the probation service — she describes as "disciplined and hard working" but she denies they were 'stage parents'.

"They just wanted me to have



the experience of setting a goal and sticking to it," she explains. "When I was six I played my first concert. It was some Mozart and Haydn and other things for small hands."

She still has small hands. In fact she's tiny all over, measuring just under the five foot mark. She's 26 but doesn't look over 18 with her beautifully beaded and braided hair, which takes 40 hours, three times a year to prepare.

She is more than just a pretty face. When she speaks it is clear she is highly articulate, socially aware and cultured. Her story isn't of overnight success but of hard work. Even now she is still going to college to learn about film scoring. But didn't she resent music taking such a large chunk of her childhood?

"No, I found it a distinct advantage," she answers. "In high school the kids would gravitate towards the music room at lunchtimes and sing the contemporary pop songs of the day. I could play all of them so that made me a big hit on the campus. All of a sudden the practice never seemed so bad."

Her piano work was based in jazz and it required the same discipline. She was always an exceptional keyboardist. She won a national jazz competition which put her on stage at one of America's most prestigious jazz festivals at the age of 18. She impressed so much that she won a recording contract and

made three jazz albums before her soul success.

She found herself in the session scene while still at high school. "School was very realistic, a comprehensive experience. They would say: 'Fine so we're going to play a piece by whoever, but let's be realistic. How many of you black people are going to play in the LA Philharmonic? None, right! So while you are getting your classical chops together and fighting whatever racism may exist in music you've still got to eat'. This dialogue was going on all the time both academically and artistically."

She didn't find it so easy when she was forced to leave her course at the University Of Southern California, one term before finishing.

She was given an ultimatum, play a college concert or make a recording session and be failed! She made the date and failed her course.

"I was there to get jobs like that and use my music so I couldn't understand why that teacher wanted to stop me. I couldn't believe it. I thought he'd be glad for me. So I made the date. I knew it wasn't him so much as the system, but it was a rude awakening and I knew I had to get out."

She and the tutor have made up. She now does seminars and clinics and is regarded as one of the university's successes. She is in the process of resitting the lost units for her diploma — all ended well.

Her career in music was only starting when she left the University Of Southern California. She felt tied down with her limited jazz audience and decided to look for greener pastures.

"I've never played or listened to one type of music so I felt it was important not to be typecast."

She signed with Elektra in 1978, having already been on sessions with people like Donald Byrd, Prince, Sonny Rollins, and Minnie Riperton. She decided it was time to start singing herself if she was to get anywhere.

"I thought my voice sounded OK in the bath so I worked at it," she says.

Now with her single 'Forget Me Nots', from her seventh

album 'Straight To The Heart', a hit on both sides of the Atlantic she is still a career girl. She dedicates all her time to playing, arranging, producing and running her publishing and management company, Baby Fingers.

The little free time she gets she spends at the cinema and her next ambition is to score a film.

She still lives in her home town of Los Angeles where she gets three miles a day. But what of her personal life?

"I have to make time for it," she says. "I have to have a love interest, though not necessarily a relationship. I need that balance. I need to step out of what I'm doing and feed my personality with other experiences."



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ODDS 'N' BODS

ATLANTIC STARRS 'Circles' is finally now on 110rpm UK 12in (A&M 8214) ... Shaktai's Crusaders 'Street Life' inspired 'Streetwalkin' and 'on London's Charge'...

my 'Buzzle haven't' remark, says the group were actually excited at a recent live appearance ... Nick Davies warns that a war at his Watford New Penny...

my 'Buzzle haven't' remark, says the group were actually excited at a recent live appearance ... Nick Davies warns that a war at his Watford New Penny...

BREAKERS

BUBBLING UNDER the UK Disco 90 (page 22) with increased support are Time Bandits 'Live It Up' (US Columbia 1201)...

UK NEWS

ILLUS FEATHERS: 'Let's Funk Tonight' (Canadian Stamees SA 011). Originally in the shop I only heard the very un-funky...

DISCO DATES

THURSDAY (20) Erskine G & Big Miller start the weekly jazz-funk Expansions at Southall White Hart pub...



ROD TEMPERTON leads the singing around the Canteen piano after various DJs had tucked into the scoff at a recent launching party for the largely Temperton-penned Herbie Hancock album...

weaving 110bpm 12in loper, pleasant enough, but then - THEN! - it suddenly toughens up immeasurably to run through the simply gorgeous 85-90/10bpm soulful...

previously noted, it's number one Disco and climbing Pop in the States. SHAKATAK: 'Streetwalkin' (LP 'Night Siree' Polydor POLS 1059)...

TIME BANDITS: 'Live It Up' (US Columbia 44-02829). 'Pinging' introed then bass synth thumping hard motoric...

POP ORIENTED DANCE

- 1 3 PAPA'S GOT A BRAND NEW POGGAG, Ploggy, V 12in
1 1 CARN MAKES YOU FEEL GOOD-FRIENDS, Shalamar, Solar 12in
3 7 SPECIALIZE IN LOVE, Sharon Brown, Virgin 12in
4 2 JUST AN ILLUSION, Impetuous, R&B 12in
5 9 REALLY SAYING SOMETHING, Bananarama/Fun Boy Three, Decca 12in
8 4 NIGHTBIRDS, Shaktai, Polydor 12in
7 15 FORGET ME NOTS, Perfecto Rushers, Elektra 12in
10 8 FANTASTIC DAY, Hareton One Hundred, Arista 12in
13 22 THE LOOK OF LOVE, ABC, Neutron 12in
14 6 YOU GOT THE POWER/CINCO DE MAYO, War, RCA 12in
15 9 YOU'RE THE ONE FOR ME, 'O' Train, Epic 12in
16 39 WALK ON BY, 'O' Train, Epic 12in
17 45 I WON'T LET YOU DOWN, Ph.D., WEA
18 60 ISLAND OF LOST SOULS, Blondie, Chrysalis 12in
19 30 ACT LIKE YOU KNOW, Fat Larry's Band, WMOT 12in
20 10 POSITION ARROW, ABC, Neutron 12in
21 31 ONLY YOU, Yazoo, R&B 12in
22 11 THIS BEAT IS BANG, 'Wah' 'O', SAM 12in
23 14 LOVE PLUS OXYMORPHIC, Hareton One Hundred, Arista 12in
24 42 GIRL CRAZY, Hot Chocolate, R&B
25 41 GIVE ME BACK MY HEART, Outkast, WEA
29 19 EVER SO LONELY, Neosound, Mobile Suit Corporation 12in
29 20 The Best, Stone Canyon 12in
30 05 ONE STEP FURTHER, Banks, Epic
31 - THE SWEARING OF LOVE, Dupaccha Mode, Mute 12in
30 58 THE RHYTHM OF THE JUNGLE, The Quicks, Epic 12in
31 17 MORE THAN THIS, Raye Nicks, Polydor
32 - MY KAMERA HEVER LIEB, Bushy Fly, RCA 12in
33 28 PRIVATE EYES, Cheryl Hall & John Oates, RCA 12in
34 34 CAT PEOPLE (PUTTING OUT FIRE), David Byrne, MCA 12in
35 18 THE LION SLEEPS TONIGHT, Titi Fu, Jive 12in
36 27 SHOW YOU MY LOVE/SHACK, Goldie Alexander, Project 12in
37 61 ON A JOURNEY (OSTRUMENTAL), Etowek, Epic 12in
38 71 CHICKS, Atlantic, Island, A&M 12in
39 27 TRY JAH LOVE, Third World, CBS 12in
40 62 IF YOU WANT ME (REMIX), Barbara Roy, Project 12in
41 32 YOUR LOVE, Lisa, Carolee 12in
42 26 WORK THAT SUCKER TO DEATH/LOVE IS ON THE ONE, Tender, Liberty 12in
43 - I LOVE ROCK 'N' ROLL, Joan Jett & The Blackhearts, Epic
44 73 BLACK COFFEE 84 BED, Justice, A&M
45 26 DO WHAT YA WANNA DO, The Caga-Rinos Handz, Westpost 12in
46 65 BABY I NEED YOUR LOVIN', Gayle Adams, Byle 12in
47 64 PERCUBES GARDEN/FUNK ME DOWN TO RIO '82, Rah Band, KR 12in
48 36 LET'S START TO DANCE AGAIN, Hawaiian Bohemian, London 12in
49 34 TAKE MY HEART, Kool & The Gang, De-Lite 12in
50 - WHITE BOY, Culture Club, Virgin 12in
51 - YOU AND ME, Justin Chartre, Linda Taylor, Groove Production 12in
52 66 BODY LANGUAGE, Queens, EMI
53 67 BABY IT'S TRUE, Mani Wilson, Cornpop 12in
54 38 IT AINT WHAT YOU DO, Puss Boy Three/Bananarama, Chrysalis 12in
55 63 EVERY WAY BUT LOOSE, Omnasos Of Jaja, Buddha 12in
56 23 YOUR HONOUR, Phat, KR 12in
57 27 THANK YOU FOR THE PARTY, Bugatti & Shaktai (aka The Dubz), WEA 12in
58 40 GOD'S KITCHEN, Bananarama, London 12in
59 - DOUBLE DUTCH BUS/DOUBLE DUTCH, Frankie Stiles, WMOT 12in
60 46 THE TELEPHONE ALWAYS RINGS, Puss Boy Three, Chrysalis 12in
61 61 FEEL ME TALKING/TM DREAMING, Waa (Not Waa), Ze 12in
62 45 I RAN, A One Day of Seagulls, Jive 12in
63 - PAFIS IS ONE DAY AWAY, The Mood, RCA 12in
64 - RADDI/RADDI OUR, Members, Genesis 12in
65 - LITE ME UP, Herbie Hancock, CBS 12in
66 66 PUERTO RICO, Demographic, R&B 12in
67 64 LAVILA, Devo & The Damboms, RSC 12in
68 - TALK TALK, Talk Talk, EMI 12in
69 - TEMPTATION, De Blanc, Avastar 12in
70 - I AM BITTER, Phat, KR 12in
71 - EASTERN GIRL, Laminopop, RCA 12in
72 68 EMERGENCY, Whispers, B&B 12in
73 - SHELLEY, Shaktai, Genesis, Epic
74 - APPL/FREQUENCY 7 MOVIE UP, Vagab, Polydor LP
75 - WHAT GOES AROUND COMES AROUND (REMIX), Brevell, Waa, WMOT 12in

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TOP UK SINGLES

Week-end May 22

THIS WEEK	LAST WEEK	WEEKS IN CHART	
1	1	3	A LITTLE PEACE, Nicole, CBS
2	7	6	ONLY YOU, Yazoo, Mute ◊
3	3	8	I WON'T LET YOU DOWN, PhD, WEA
4	4	5	I LOVE ROCK'N' ROLL, Joan Jett & The Blackhearts, Epic
5	—	—	GOODY TWO SHOES, Adam Ant, CBS A2367
6	5	4	WE HAVE A DREAM, The Scottish World Cup Squad, WEA
7	9	6	GIRL CRAZY, Hot Chocolate, Rak
8	—	—	HOUSE OF FUN, Madness, Stiff Buy 146
9	2	7	EBONY AND IVORY, Paul McCartney with Stevie Wonder, Parlophone ◻
10	11	5	FORGET ME NOTS, Patrice Rushen, Elektra
11	15	4	FANTASY ISLAND, Tightfit, Jive
12	6	7	REALLY SAYING SOMETHING, Bananarama & Fun Boy Three, Deram
13	26	2	THE LOOK OF LOVE, ABC, Neutron/Phonogram
14	18	5	MAMA USED TO SAY, Junior, Mercury/Phonogram
15	8	7	THIS TIME (WE'LL GET IT RIGHT) ENGLAND, WE'LL FLY THE FLAG, England World Cup Squad, England ◊
16	10	7	INSTINCTION, Spandau Ballet, Reformation/Chrysalis
17	12	3	THE MEANING OF LOVE, Depeche Mode, Mute
18	13	7	PROMISED YOU A MIRACLE, Simple Minds, Virgin
19	22	6	SHOUT SHOUT (KNOCK YOURSELF OUT), Rocky Sharpe & The Replays, Chiswick
20	35	2	HUNGRY LIKE THE WOLF, Duran Duran, EMI
21	24	3	ISLAND OF LOST SOULS, Blondie, Chrysalis
22	30	3	CLUB COUNTRY, The Associates, Associates
23	14	7	FANTASTIC DAY, Haircut One Hundred, Arista
24	19	4	TOTTENHAM, TOTTENHAM, Tottenham Hotspur FA Cup Team, Rockney
25	16	9	I CAN MAKE YOU FEEL GOOD, Shalamar, Solar
26	33	2	THE NUMBER OF THE BEAST, Iron Maiden, EMI
27	17	8	PAPA'S GOT A BRAND NEW PIGBAG, Pigbag, Y Records ◊
28	—	—	CANTONESE BOY, Japan, Virgin VS 502
29	20	8	EVER SO LONELY, Monsoon, Mobile Suite Corp/Phonogram
30	—	—	3 X 3 EP, Genesis, Chrysalis/Phonogram
31	40	3	THE TELEPHONE ALWAYS RINGS, The Fun Boy Three, Chrysalis
32	25	6	VIEW FROM A BRIDGE, Kim Wilde, Rak
33	21	7	ONE STEP FURTHER, Bardo, Epic
34	41	2	LOVE IS ALL RIGHT, UB40, Dep International
35	38	5	SUSPICIOUS MINDS, Candy Station, EMI
36	23	5	SHIRLEY, Shakir Slavens, Epic
37	27	6	STAY, Barry Manilow, Arista
38	28	9	BLUE EYES, Eton John, Rocket/Phonogram
39	—	—	TEMPTATION, New Order, Factory FAC 63
40	73	2	I'VE NEVER BEEN TO ME, Charlene, Warner Bros
41	31	4	BODY LANGUAGE, Queen, EMI
42	—	—	BRAVE NEW WORLD, Toyah, Safari SAFE 45
43	39	6	SPECIALIZE IN LOVE, Sharon Brown, Virgin
44	51	3	WALK ON BY, 'D Train, Epic
45	21	4	GRACE, The Band AKA, Epic
46	60	4	PERFUMED GARDEN, Ren Sand, KR
47	47	6	CASTLES IN THE AIR, Don McLean, EMI
48	45	3	URGENT, Foreigner, Atlantic
49	52	3	ARE YOU HEARING (WHAT I HEAR)? Level 42, Polydor
50	56	2	SUN OF JAMAICA, Gombey Dance Band, Epic
51	67	2	RHYTHM OF THE JUNGLE, Quik, Epic
52	67	2	BEAT IT TRUE (I CAN'T STOP MYSELF), Mari Wilson, Compact/Decca
53	42	5	THE SONG THAT I SING (WE'LL MEET AGAIN), Slutsbear Cats / Dennis King Orchestra, Multi Media Tapes
54	29	9	GIVE ME BACK MY HEART, Dollar, WEA ◊
55	43	4	OUR LOVE, Elkie Brooks, A&M
56	53	4	THANK YOU FOR THE PARTY, The Dukies, WEA
57	75	2	I'M A WONDERFUL THING (BABY), Kid Creole & The Coconuts, Zetland
58	85	2	OUR LIPS ARE SEALED, Go-Go, IRS/A&M
59	44	4	GOT NO BRAINS, Bad Manners, Magnet
60	—	—	AFTER THE GOLDRUSH, Pralude, After Hours AFT 02
61	36	11	AIN'T NO PLEASING YOU, Chas And Dave, Rockney ◊
62	59	4	NOBODY, Toni Basil, Radiachoice/Virgin
63	49	5	CHARIOTS OF FIRE, Vangelis, Polydor
64	—	—	PARIS IN ONE DAY, The Mood, RCA 211
65	4	5	SWITCHED ON SWING, The Kings Of Swing Orchestra, Philips/Phonogram
66	74	2	I FEEL LOVE COMIN' ON, Dams, Creole
67	32	8	NIGHT BIRDS, Shakatak, Polydor
68	—	—	I LOVE A MAN IN UNIFORM, Gang Of Four, EMI 5299
69	50	3	ATTACK, Exploited, Secret
70	—	—	PINKY BLUE, Altered Images, Epic EPC A2426
71	54	7	PRIVATE EYES, Daryl Hall And John Oates, RCA
72	58	8	MORE THAN THIS, Roxxy Music, EQ/Polydor
73	—	—	FATHLESS, Scribble Point, Rough Trade RT 101
74	34	7	FREEZE-FRAME, J. Galls Band, EMI America
75	48	6	TRY JAH LOVE, Third World, CBS

BUBBLING UNDER

ACT LIKE YOU KNOW, Fat Larry's Band, Virgin VS 491
 A LITTLE BIT FURTHER AWAY, Kokomo, CBS A2064
 BEFORE I GO, Maze (Featuring Frankie Beverly), Capitol CL 244
 BIG SCIENCE, Laurie Anderson, Warner Bros, K17941
 CAN'T HELP FALLING IN LOVE, Techno Twins, PRT 7P 232
 CIRCLES, Atlantic Starr, A&M AMS 8218
 DO YOU BELIEVE IN LOVE, Huey Lewis And The News, Chrysalis CHS 2589
 EASE YOUR MIND, Touchdown, Exceltiber EXC 519
 EROS ARRIVING, Bill Nelson, Mercury/Phonogram WILL 4
 FOUR CUTS (EP), Diamond Head, MCA DHM 101
 GYPSY WOMAN, Ry Cooder, Warner Bros K17952
 HOMOSAPIEN, Pete Shelley, Genetic WIP 6720
 MADE IN JAPAN, Nancy Novis, EMI 5290
 NEVER LET YOU GO, Savanna, R&B RBS 209
 NO TRUGS IN OUR HOUSE, XTC, Virgin VS 490
 ONE HELLO, Randy Crawford, Warner Bros K17948
 ONE MORE SATURDAY NIGHT, Matchbox, Magnet MAG 223
 OOH SHOOPY DOO DO LANG, Aneka, Hansa HANSA 13
 ORIENT EXPRESS, Jean-Michel Jarre, Polydor POSP 430
 STAND STRONG STAND PROUD, Vice Squad, Zenophone Z30
 (WE'VE BEEN IN LOVE WITH A) STORMTROOPER, Tank, Kamaflage KAP 1
 THE HOP, Theatre Of Hate, Burning Rome, BRR 3



AS USED BY THE BBC

Charts supplied by BMRB Music and Video Week

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PhD: stuck at three

SYMBOL KEY

FAST MOVERS

SINGLES

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

ALBUMS

- ★ Platinum (£1 million sales)
- Gold (£100,000 sales)
- Silver (£50,000 sales)

STAR CHOICE

GLENN HODDLE OF TOTTENHAM HOTSPUR FA CUP FINAL SQUAD AND ENGLAND WORLD CUP SQUAD

TOTTENHAM TOTTENHAM — Tottenham Hotspur FA Cup Final Squad. The greatest record of all time. Should be number one for a year!
 MY CHERIE AMOUR — Stevie Wonder. Appeals to the romantic in me.
 LYING EYES — The Eagles. The Eagles have all the best tunes.
 BRIDGE OVER TROUBLED WATER — Simon and Garfunkel. A classic.
 ALL RIGHT NOW — Free. Consoles me if we lose, but I enjoy it anytime.
 HOTEL CALIFORNIA — The Eagles. One of my favourites.
 BAKER STREET — Gerry Rafferty. Great song. Always relaxes me when I play it in traffic jams.
 MORE THAN A FEELING — Boston. Good driving rock song which always makes me feel lively.
 I'M NOT IN LOVE — 10cc. Beautiful ballad. One of the group's many good songs.
 CAPTAIN FANTASTIC — Elton John. A great favourite of mine, but maybe it will lose its appeal when we play Watford next season.

YESTERYEAR

1

- May 23, 1981
- 1 STANG AND DELIVER, Adam And The Ants
 - 2 YOU DRIVE ME CRAZY, Shakin' Stevens
 - 3 STARS ON 45, Star Sound
 - 4 CHEQUERED LOVE, Kim Wilde
 - 5 OSSIE'S DREAM, Spurs FA Cup Final Squad
 - 6 SWORDS OF A THOUSAND MEN, Terence Tudor
 - 7 KEEP ON LOVING YOU, Neo Spacowagon
 - 8 GREY DAY, Madness
 - 9 CHI MAI THEME, Ennio Morricone
 - 10 BETTE DAVIS EYES, Kim Carnes

5

- May 28, 1977
- 1 I DON'T WANT TO TALK ABOUT IT / FIRST CUT IS THE DEEPEST, Rod Stewart
 - 2 AMY GONNA BLIMP NO MORE, Joe Tex
 - 3 A STAR IS BORN (EVENING STAR), Barbra Streisand
 - 4 LUCILLE, Kenny Rogers
 - 5 GOOD MORNING JUDGE, 10cc
 - 6 THE SHUFFLE, Van McCoy
 - 7 FREE, Deke Williams
 - 8 MAH NA MAH NA, Piero Umiliani
 - 9 GOT TO GIVE IT UP, Marvin Gaye
 - 10 HOTEL CALIFORNIA, The Eagles

10

- May 20, 1972
- 1 METAL GURU, T. Rex
 - 2 COULD IT BE FOREVER, David Cassidy
 - 3 AMAZING GRACE, Royal Scots Dragoon Guards Band
 - 4 COME WHAT MAY, Vicky Laandros
 - 5 ROCKET MAN, Elton John
 - 6 A THING CALLED LOVE, Johnny Cash
 - 7 TUMBLING DICE, Rolling Stones
 - 8 SATURDAY NIGHT AT THE MOVIES / AT THE CLUB, The Drifters
 - 9 RADANCER, The Marmalade
 - 10 NUN RUN RUN, Jo Jo Gunne

15

- May 20, 1967
- 1 SILENCE IS GOLDEN, The Tremeloes
 - 2 DEDICATED TO THE ONE I LOVE, The Mamas and Papas
 - 3 PUPPET ON A STRING, Sandie Shaw
 - 4 PICTURES OF LILY, The Who
 - 5 SOMETHIN' STUPID, Frank and Nancy Sinatra
 - 6 THE BOAT THAT I ROW, Lulu
 - 7 FUNNY FAMILIAR FORGOTTEN FEELING, Tom Jones
 - 8 SEVEN DRUNKEN NIGHTS, The Dubliners
 - 9 WATERLOO SUNSET, The Kinks
 - 10 PURPLE HAZE, Jimi Hendrix

20

- May 18, 1962
- 1 NUT ROCKER, B. Bumble
 - 2 GOOD LUCK CHARMS, Elvis Presley
 - 3 WONDERFUL LAND, The Shadows
 - 4 DO YOU WANT TO DANCE, Cliff Richard
 - 5 SPEAK TO ME PRETTY, Brenda Lee
 - 6 LOVE LETTERS, Kitty Lester
 - 7 AS YOU LIKE IT, Adam Faith
 - 8 HEY LITTLE GIRL, Del Shannon
 - 9 WHEN MY LITTLE GIRL IS SMILING, Jimmy Justice
 - 10 HEY! BABY, Bruce Channel

25

- May 18, 1957
- 1 BUTTERFLY, Andy Williams
 - 2 ROCK-A-BILLY, Guy Mitchell
 - 3 WHEN I FALL IN LOVE, Nat 'King' Cole
 - 4 YES TONIGHT JOSEPHINE, Johnny Ray
 - 5 CUMBERLAND GAP, Lonnie Donegan
 - 6 BABY BABY, Frankie Lynn and The Teenagers
 - 7 TOO MUCH, Elvis Presley
 - 8 NINETY-NINE WAYS, Tab Hunter
 - 9 I'LL TAKE YOU HOME AGAIN KATHLEEN, Slim Whitman
 - 10 FREIGHT TRAIN, Chas McDermitt and Nancy Whiskey



CHARTFILE



SANDIE SHAW: Eurovision chart topper from a few years back

SO THE honour of scoring Britain's 500th number one single fell to 17-year-old German fraulein Nicole Hohloch. The mass-media had a field day announcing the event, Radio 1 in particular going overboard. This may or may not have something to do with the fact that Messrs Gambaccini and Read have joined forces once more with Jo and Tim Rice to produce a book — '500 Number Ones' — commemorating the event.

Out at the end of September, it will contain information about each of the chart toppers and will include a stambele statistical section compiled by Jo Rice. Amongst the gems Jo has come up with is the fact that Norrie Paramor has produced more number ones than any other producer. Norrie's total — 27 — puts him one ahead of runner-up George Martin.

'A Little Peace' is the seventh number one to emerge from the ranks of Eurovision champions in the 27 years of the competition. More remarkably, it's the third in a row.

Here's the Eurochamps ranked in order of their subsequent highest UK chart positions:

Title — Artist (Year)	Highest Position
1 Save Your Kisses For Me — Brotherhood Of Man (1976)	1 (six weeks)
2 Puppet On A String — Sandie Shaw (1967)	1 (three weeks)
3 Making Your Mind Up — Bucks Fizz (1981)	1 (three weeks)
4 A Little Peace — Nicole (1982)	1 (two weeks so far)
5 All Kinds Of Everything — Dana (1970)	1 (two weeks)
6 Waterloo — Abba (1974)	1 (two weeks)
7 What's Another Year — Johnny Logan (1980)	1 (two weeks)
8 Boom-Bang-A-Bang — Lulu (1969)	2
9 Come What May — Vicky Leandros (1972)	2
10 Un Baiser, Un Arbre, Une Rue — Severine (1971)	3
11 Wonderful Dream — Anne-Marie David (1973)	13
12 Ding-A-Dong — Teach-In (1975)	13
13 Non Ho L'Eta Per Amarti — Gigliola Cinquetti (1964)	17
14 A-Be-Ni-Bi — Izhar Cohen (1975)	20
15 Tom Pitteri — Jacqueline Boyer (1980)	33
16 La La Le — Mirella (1966)	35
17 L'Oiseau Et L'Enfant — Marie Myriem (1977)	42

The winning entries have failed to chart on a surprisingly large number of occasions: 1956, 1957, 1958, 1959, 1961, 1962, 1963, 1965 and 1966. Three of the records which tied for the title in 1969 also bombed out...

Paul McCartney and Stevie Wonder softened the blow of being deposed at number one here by reaching the top spot in America. 'Ebony And Ivory' is the first record to top both the British and American charts since Blondie's 'The Tide Is High'. It reached number one here in November of 1980 and completed the 'double' by topping the US chart in January 1981.

'Ebony And Ivory' is the 93rd record to do the 'double' since 1952. A further 227 of Britain's number ones have peaked on the US chart between no. 2-no. 100. The remainder of Britain's chart toppers, some 180 records, managed not a single week on the US chart.

'Ebony And Ivory' took six weeks to reach number one stateside in stark contrast to its predecessor, 'Charlots Of Fire', which established a new record by taking 22 weeks to reach the top...

Which current chart act is currently enjoying its second hit a full twelve years after its chart debut? Has experienced more than 100 changes in personnel in the interim? Has no surviving members from its first hit?

It is, of course, the England World Cup Squad, recently number two with 'This Time (We'll Get It Right)', and one of three football squads currently riding the charts. The triumvirate of soccer hits is completed by the Scotland World Cup Squad's 'We Have A Dream' and the Tottenham Hotspur F.A. Cup Final Squad's 'Tottenham, Tottenham'. The latter, it must be said, is abysmal even by the low standard of football records.

Ray Clemence and Glen Hoddle can be heard on both the Spurs and England records, Steve Archibald on the Spurs and Scotland records. This unlikely trio thus become the first soccer stars ever to feature on two simultaneous hits.

Clemence and Hoddle share a further distinction — they've each hit the charts three times since becoming recording artists.

In addition to his current warblings Clemence was a member of the Liverpool team which made the top twenty in 1977 with their 'We Can Do It' EP. Hoddle first saw chart action exactly a year ago when Spurs had their first hit 'Ossie's Dream'. Clemence was a Liverpool player at the time and Archibald was playing for Aberdeen.

If the England record had reached the summit a new record would have been established for the longest gap between number ones. As it is, Frank Sinatra retains the record for the 11 years and 260 days which elapsed between 'Three Coins In A Fountain' vacating the throne in 1954 and 'Strangers In The Night' capturing it in 1966...

After vehemently denying they'd put it out here EMI Records have scheduled 'The Beatles Movie Medley' for UK release next week. Any suggestion that their decision to do so is connected with the belly flop being executed by 'Real Music' is pure speculation. If 'Real Music' continues to avoid the chart, however, it will be the first Parlophone/Apple Beatles album to do so...

It must be more than chance that the only solo acts featured on the 'indie' singles chart are Fad Gadget and Toyah. Also noticeable is the complete absence of American acts from the same chart, though Todd Rundgren keeps the stars and stripes flying in the album chart... ALAN JONES



FRANK SINATRA: a big break between number ones

Songwords

Tottenham Hotspur Cup Final Squad TOTTENHAM, TOTTENHAM



Come on you Spurs

Tottenham, Tottenham no-one can stop 'em
We're gonna do it like we did last year
(repeat)

Tottenham, Tottenham no-one can stop 'em
We're gonna do it again
We won't give it up
We're gonna bring the cup
Back home to White Hart Lane

They always come to see us whether it's
rain or snow
Our supporters never stop at home
When it comes to playing football every-
body knows
Tottenhams' got a style of their own

We hold the cup that everybody cherishes
And we won't let it out of our hands
We can hear 'em singing on the terraces
We can hear the voices of our fans

Come on you Spurs

Tottenham, Tottenham etc.

When we get there on the pitch at Wembley
We'll be entertaining you
And just a touch of magic there
You're bound to see
Like when Ossie's dream came true

Stevie can't wait to hold the cup again
Won't be satisfied until it's in his hands
He'll hold it up for everyone to see and then
We'll hear the voices of our fans

Come on your Spurs

Tottenham, Tottenham, etc..

Written by: Chas & Dave
Copyright: Chas Dave Music

Profile

DANNY McGRAIN, captain of SCOTLAND WORLD CUP SQUAD

FULL NAME: Daniel Fergus McGrain
NICKNAME: Barabass
DATE OF BIRTH: May 1, 1950
PLACE OF BIRTH: Glasgow
EDUCATED: Glasgow
HEIGHT: Five foot eight inches
WEIGHT: 12 stone two pounds
COLOUR OF EYES: Blue
FIRST LOVE: My wife, Lorraine
FIRST DISAPPOINTMENT: Missing the 1978 World Cup Finals in Argentina through injury
FIRST PERFORMANCE: Celtic vs Dundee Utd. at Tannadice, 1971/72 season
FIRST LIVE SHOW SEEN: Beatles at Glasgow Odeon in 1966
FIRST RECORD BOUGHT: 'Pretty Woman' by Roy Orbison
MUSICAL INFLUENCES: None
INSTRUMENT PLAYED: None
HERO: None
HEROINE: None
FAVOURITE BOOKS: Anything by the authors Wilber Smith and Robert Ludlum
FAVOURITE FILMS: Deerhunter, Apocalypse Now and Life Of Brian
FAVOURITE TV SHOWS: 'Taxi' and 'Question Time'
BEST LIVE SHOW SEEN: Elkie Brooks
FAVOURITE FOOD: Varied taste, as long as it's cooked by someone else!
FAVOURITE CLOTHES: All types



FAVOURITE DRINK: Inn-Bru and Champagne. But not as a cocktail!
IDEAL HOME: Beach house in Florida
IDEAL HOLIDAY: 52 weeks in a beach house in Florida
IDEAL CAR: Mercedes sports
MOST FRIGHTENING EXPERIENCE: Going to a dentist
WORST EXPERIENCE: Ditto
FUNNIEST EXPERIENCE: Still waiting for it to happen
SUPERSTITIONS: None
FANTASY: To play a piano concerto at London's Albert Hall with one hand!
MOST HATED CHORE: Gardening
AMBITION: To play football in America

TOP UK ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	Week ending May 22
1	2	4	COMPLETE MADNESS, Madness, Siff □
2	1	1	COMBAT ROCK, The Clash, CBS FMLN 2
3	1	3	TUG OF WAR, Paul McCartney, Parlophone □
4	1	1	RIQ, Duran Duran, EMI EMC 3411
5	3	4	LIVE IN BRITAIN, Barry Manilow, Arista ◊
6	5	2	NIGHT BIRDS, Shakatak, Polydor
7	12	2	CHARTBUSTERS, Various, Ronco
8	4	2	HOT SPACE, Queen, EMI
9	1	1	THE EAGLE HAS LANDED, Saxon, Carrere CAL 137
10	1	1	SULK, The Associates, Associates ASC 1
11	6	2	THE CONCERTS IN CHINA, Jean-Michel Jarre, Polydor
12	15	2	PINKY BLUE, Altered Images, Epic
13	17	5	1982, Status Quo, Vertigo/Phonogram
14	7	12	PELICAN WEST, Haircut One Hundred, Arista □
15	9	9	CHARIOTS OF FIRE, Vangelis, Polydor □
16	8	2	PORNOGRAPHY, The Cure, Fiction
17	15	19	LOVE SONGS, Barbra Streisand, CBS □
18	11	7	THE NUMBER OF THE BEAST, Iron Maiden, EMI □
19	18	10	DIAMOND, Spandau Ballet, Reformation/Chrysalis ◊
20	10	3	ARE YOU READY, Bucks Fizz, RCA □
21	20	2	SWEETS FROM A STRANGER, Squeeze, A&M
22	13	5	DISCO UK AND DISCO USA, Various, Ronco
23	14	6	SHAPE UP AND DANCE VOL TWO, Angela Ripston, Lifestyle
24	28	4	STRAIGHT FROM THE HEART, Patrice Rushen, Elektra
25	1	1	SELECT, Kim Wilde, Rak SRAK 548
26	1	1	THE CHURCH OF HAWKSWIND, Hawkwind, RCA RCALP 9004
27	26	27	PEARLS, Elkie Brooks, A&M ◊
28	31	10	THE FUN BOY THREE, The Fun Boy Three, Chrysalis ◊
29	1	1	WE ARE... THE LEAGUE, Anti-Nowhere League, WXYZ LMNOP 1 4, Foreigner, Atlantic □
30	19	16	ALL FOR A SONG, Barbara Dickson, Epic ◊
31	22	178	BAT OUT OF HELL, Meat Loaf, Epic/Cleveland ◊
32	33	1	ORIGINAL MURDERMUR 1, Stevie Wonder, Motown TMSP 6012
33	30	8	ASIA, Asia, Geffen
34	25	8	SKY 4-FORTHCOMING, Sky, Arista □
35	25	3	I LOVE ROCK'N'ROLL, Joan Jett & The Blackhearts, Epic
36	21	6	JUMP UP, Elton John, Rocket
37	24	5	TIME PRECES — THE BEST OF ERIC CLAPTON, Eric Clapton, RSO
38	33	25	TIN DRUM, Japan, Virgin □
39	53	2	HEAR NOTHING, SEE NOTHING, SAY NOTHING, Decharge, Chry
40	32	6	BROADWORLD AND THE BEAST, Jethro Tull, Chrysalis
41	42	4	PRO, PRO, WEA
42	29	5	STRAIGHT BETWEEN THE EYES, Rainbow, Polydor ◊
43	1	1	EXTRATERRESTRIAL LIVE, Blue Oyster Cult, CBS 22203
44	50	2	THIS TIME, England World Cup Squad, K-Tel
45	34	30	DARE, Human League, Virgin ◊
46	1	1	STAND STRONG STAND PROUD, Vice Squad, Zonophone ZEM 104
47	29	8	BEHIN THE MIRROR, Julio Iglesias, CBS □
48	45	9	FIVE MILES OUT, Mike Oldfield, Virgin ◊
49	80	2	FRIENDS IN LOVE, Johnny Mathis, CBS
50	37	26	PRIVATE EYES, Daryl Hall And John Oates, RCA ◊
51	64	24	NON-STOP EROTIC CABARET, Soft Cell, Some Bizarre/Phonogram □
52	47	35	DEAD RINGER, Meat Loaf, Epic/Cleveland Int ◊
53	27	3	REVELATIONS, Killing Joke, Meltchior Damage/Polydor
54	41	6	SUBTLY GRIMBLE, Ches And Dave, Rocking
55	26	26	QUEEN GREATEST HITS, Queen, EMI
56	66	3	WORLD RADIO, Leo Sayer, Chrysalis
57	44	5	THE VERY BEST OF DOLLAR, Carrere
58	69	25	SPEAK AND SPELL, Depeche Mode, Mute ◊
59	1	1	TROPICAL GANGSTERS, Kid Creole & The Coconuts, Zetland ILPS 7018
60	35	8	SHOOT THE MOON, Judie Tzuke, Chrysalis
61	52	8	THE BLUE AREA, Ry Cooder, Warner Bros
62	57	2	THE SINGLE FACTOR, Camel, Decca
63	36	10	THE GIFT, The Jam, Polydor □
64	49	6	A FLOCK OF SEAGULLS, A Flock Of Seagulls, Jive
65	39	4	BIG SCIENCE, Laurie Anderson, Warner Bros
66	81	8	THE ARRIVAL, Veege, Polydor ◊
67	52	4	DRIVER DOWN, Van Halen, Warner Bros
68	20	20	PENTHOUSE AND PAVEMENT, Heaven 17, Virgin ◊
69	51	30	BODY TALK, Imagination, RAB □
70	62	27	ARCHITECTURE & MORALITY, Orchestral Manoeuvres In The Dark, Virgin ◊
71	53	7	BLACKOUT, The Scorpions, Harvest
72	67	8	IRON FIST, Motorhead, Bronze ◊
73	43	10	THE CONCERT IN CENTRAL PARK, Simon And Garfunkel, Geffen ◊
74	43	10	THE CONCERT IN CENTRAL PARK, Simon And Garfunkel, Geffen ◊
75	1	1	SHATTERED ROOM, The Fixx, MCA FX 1001
76	22	8	FRIENDS, Shalamar, Sela
77	70	6	MUSIC OF QUALITY AND DISTINCTION (VOL 1), Various, Virgin
78	91	20	CHRISTOPHER CROSS, Christopher Cross, Warner Bros ◊
79	68	3	JINX, Rory Gallagher, Chrysalis
80	58	7	SEVEN TEARS, Goombay Dance Band, Epic
81	56	11	DR HECKLE AND MR JIVE, Pigbag, Y Records
82	74	3	MANLOW MAGIC, Barry Manilow, Arista ◊
83	48	9	JAMIE BOND GREATEST HITS, Various, Liberty
84	50	20	FACE VALUE, Phil Collins, Virgin ◊
85	58	10	KEEP FIT AND DANCE, Peter Powell, K-Tel ◊
86	42	9	PORTRAIT, The Nolans, Epic □
87	54	17	DRIVEN HARD, Shakatak, Polydor
88	95	13	FREEZE-FRAME, J. Geils Band, EMI America
89	1	1	THE GOLDEN AGE OF WHISKEY, Thomas Dolby, Voice In Park, VP 1081
90	71	8	MARKY MOVIES, Dave Stewart, Vertigo/Phonogram ◊
91	51	22	SEE JUNGLE... Bow Wow Wow, RCA
92	64	11	ACTION TRAX, Various, Liberty ◊
93	1	1	SECRET COMBINATION, Randy Crawford, Warner Bros ◊
94	85	16	WORD OF MOUTH, Toni Basil, Radarchole/Virgin
95	78	6	GENTLEMEN TAKE POLAROID, Japan, Virgin
96	73	8	ABANDONED, Irish Rops, Bronze
97	77	18	GEORGE BENSON COLLECTION, George Benson, Warner Bros ◊
98	58	13	BEAUTIFUL VISION, Van Morrison, Mercury/Phonogram
99	67	2	YOU'VE GOT THE POWER, Third World, CBS
100	43	41	RUMOURS, Fleetwood Mac, Warner Bros ◊

US SINGLES

1	1	EBONY AND IVORY, Paul McCartney & Stevie Wonder, Columbia
2	3	DON'T TALK TO STRANGERS, Rick Springfield, RCA
3	6	I'VE NEVER BEEN TO ME, Charlene, Motown
4	5	BT-5396/JERRY, Tommy Tutone, Columbia
5	8	THE OTHER WOMAN, Ray Parker Jr., Arista
6	7	'85 LOVE AFFAIR, Paul Davis, Arista
7	2	CHARIOTS OF FIRE, Vangelis, Polydor
8	16	DON'T YOU WANT ME, The Human League, A&M/Virgin
9	10	DO IT IN A MINUTE, Darryl Hall & John Oates, RCA
10	11	GET DOWN ON IT, Kool & The Gang, De-Lite
11	14	ALWAYS ON MY MIND, Willie Nelson, Columbia
12	12	THE BEATLES MOVIE MEDLEY, The Beatles, Capitol
13	15	HEAT OF THE MOMENT, Asia, Geffen
14	4	I LOVE ROCK 'N' ROLL, Joan Jett & The Blackhearts, Boardwalk
15	18	EMPTY GARDEN, Elton John, Geffen
16	19	MAN ON YOUR MIND, Little River Band, Capitol
17	9	FREEZE-FRAME, The J. Geils Band, EMI-America
18	22	IT'S GONNA TAKE A MIRACLE, Denise Williams, ARC/Columbia
19	21	RUN FOR THE ROSES, Dan Fogelberg, Full Moon/Epic
20	27	ROSANNA, Toto, Columbia
21	30	CRIMSON AND CLOVER, Joan Jett & The Blackhearts, Boardwalk
22	24	MAKING LOVE, Roberta Flack, Atlantic
23	23	STILL IN SAXON, The Charlie Daniels Band, Epic
24	26	FANTASY, Aldo Nova, Portrait
25	33	BODY LANGUAGE, Queen, Elektra
26	13	WE GOT THE BEAT, Go-Go's, IRS
27	29	MY GIRL, Donnie Iris, MCA
28	27	LET IT WHIP, Dazz Band, Motown
29	31	WAKE UP LITTLE SUSIE, Simon And Garfunkel, Warner Bros
30	34	WITHOUT YOU, Franks And The Knockouts, Milestone
31	32	SHANGHAI BREEZES, John Denver, RCA
32	56	LOVE'S BEEN A LITTLE HARD ON ME, Juice Newton, Capitol
33	25	WHEN HE SMILES, Sheena Easton, EMI-America
34	38	WHEN ITS OVER, Loverboy, Columbia
35	41	CAUGHT UP IN YOU, 38 Special, A&M
36	17	GOMY DOWN, Greg Gudy, Badlands/Columbia
37	48	HURTS SO GOOD, John Cougar, Rive
38	39	CIRCLE, Aynette Starr, A&M
39	42	TANTED LOVE, Sor Cell, Sire
40	42	I DON'T KNOW WHERE TO START, Eddie Rabbit, Elektra
41	—	PLAY THE GAME TONIGHT, Kansas, Kirener
42	57	ANY DAY NOW, Ronnie Milsap, RCA
43	46	FRIENDS IN LOVE, Dionne Warwick and Johnny Mathis, Arista
44	53	MURPHY'S LAW, Cher, Venture
45	45	ONE TO ONE, Carole King, Atlantic
46	46	SECRET JOURNEY, The Police, A&M
47	47	IF IT AINT ONE THING ITS ANOTHER, Richard Duplex Fields, Boardwalk
48	51	A NIGHT TO REMEMBER, Shalamar, Sela
49	54	HOW LONG, Rod Stewart, Warner Bros
50	55	STONE COLD, Rainbow, Mercury
51	—	FORGET ME NOTS, Patrice Rushen, Elektra
52	60	ONLY THE LONELY, The Motels, Capitol
53	59	PERSONALLY, Karla Bonoff, Columbia
54	—	BREAK IT UP, Foreigner, Atlantic
55	20	HANG FIRE, The Rolling Stones, Rolling Stones Records
56	—	JUST ANOTHER DAY IN PARADISE, Bernie Higgins, Kat Family
57	—	AFTER THE GLITTER FADES, Stevie Nicks, Modern
58	—	THIS MAN IS MINE, Heart, Epic
59	—	HOPE YOU LOVE ME LIKE YOU SAY YOU DO, Huey Lewis And The News, Chrysalis
60	25	THEME FROM MAGNUM PI, Mike Post, Elektra

US ALBUMS

1	1	ASIA, Asia, Geffen
2	4	SUCCESS HASN'T SPOILED ME YET, Rick Springfield, RCA
3	15	TUG OF WAR, Paul McCartney, Columbia
4	2	CHARIOTS OF FIRE, Vangelis, Polydor
5	7	DRIVER DOWN, Van Halen, Warner Bros
6	3	BEAUTY AND THE BEAT, The Go-Go's, IRS
7	6	FREEZE-FRAME, The J. Geils Band, EMI-America
8	10	ALDO NOVA, Aldo Nova, Portrait
9	9	ALWAYS ON MY MIND, Willie Nelson, Columbia
10	8	GET LUCKY, Loverboy, Columbia
11	11	BLACKOUT, Scorpions, Mercury
12	12	DARE, The Human League, A&M/Virgin
13	13	ESCAPE, Journey, Columbia
14	16	PICTURE THIS, Huey Lewis And The News, Chrysalis
15	15	THE OTHER WOMAN, Ray Parker Jr., Arista
16	5	I LOVE ROCK 'N' ROLL, Joan Jett And The Blackhearts, Boardwalk
17	17	BELLA DONNA, Stevie Nicks, Modern Records
18	20	BRILLIANCE, Atlantic Starr, A&M
19	19	REEL MUSIC, The Beatles, Capitol
20	21	TUTONE 8, Tommy Tutone, Columbia
21	24	TOTO IV, Toto, Columbia
22	25	LIVE ON THE SUNSET STRIP, Richard Pryor, Warner Bros
23	23	ALLIGATOR WOMAN, Campo, Chocolate City
24	31	JUMP UP, Elton John, Geffen
25	27	PAC-MAN FEVER, Buzlone & Garcia, Columbia
26	26	WHODUNS, The Charlie Daniels Band, Epic
27	32	STRAIGHT FROM THE HEART, Patrice Rushen, Elektra
28	28	4, Foreigner, Atlantic
29	35	NECY, Denise Williams, ARC/Columbia
30	41	THE BROAD SWORD AND THE BEAST, Jethro Tull, Chrysalis
31	34	THE NAME OF THIS BAND IS THE TALKING HEADS, Talking Heads, Sire
32	14	MOUNTAIN MUSIC, Alabama, RCA
33	40	KRHTHNUED, Greg Kihn Band, Besserkley
34	36	STANDING HAMPTON, Sammy Hagar, Geffen
35	37	FRIENDS, Shalamar, Sela
36	32	THE BLASTERS, The Blasters, Warner Bros
37	45	KEEP IT ALIVE, The Dazz Band, Motown
38	38	THE CONCERT IN CENTRAL PARK, Simon And Garfunkel, Warner Bros
39	42	SEASONS OF THE HEART, John Denver, RCA
40	43	THE NUMBER OF THE BEAST, Iron Maiden, Capitol
41	55	AMERICAN FOOL, John Cougar, MCA/Mercury
42	57	ALL FOUR ONE, The Motels, Capitol
43	60	REUNION, The Temptations, Gordy
44	44	STRAIGHT BETWEEN THE EYES, Rainbow, Mercury
45	48	I'VE NEVER BEEN TO ME, Charlene, Motown
46	46	NON-STOP EROTIC CABARET, Soft Cell, Sire
47	47	JUST ANOTHER DAY IN PARADISE, Bernie Higgins, Kat Family
48	49	ENGLISH SETTLEMENT, XTC, Virgin/Epic
49	54	CAT PEOPLE, Soundtrack, Backstreet
50	52	THE INNOCENT AGE, Dan Fogelberg, Full Moon/Epic
51	38	SOMETHING SPECIAL, Kool & The Gang, De-Lite
52	56	COOL NIGHT, Paul Davis, Arista
53	—	EXTRA TERRESTRIAL LOVE, Blue Oyster Cult, Columbia
54	59	WLD HEART OF THE YOUNG, Karla Bonoff, Columbia
55	36	TOM TOM CLUB, Tom Tom Club, Sire
56	22	GHOST IN THE MACHINE, Polka, A&M
57	29	THE SECRET POLICEMAN'S OTHER BALL, Various Artists, Island
58	44	PHYSICAL, Olivia Newton-John, MCA
59	—	WHO'S FOOLIN' WHO, One Way, MCA
60	—	DREAM GIRLS, Original Cast, Geffen

UK DISCO



O'BRYAN: slowly sinking at 60

- 1 FORGET ME NOTS, Patrice Rushen, Elektra 12in
- 2 ACT LIKE YOU KNOW, Fat Larry's Band, WMOT 12in
- 3 NUMBER ONE/REMIND MEI WAS TIED OF BEING ALONE/ALL WE NEED, Patrice Rushen, Elektra LP
- 4 SPECIALIZE IN LOVE, Sharon Brown, Virgin 12in
- 5 STANDING ON THE TOP, Tompallone/Rick James, Motown 12in
- 6 IT SHOULD HAVE BEEN YOU, Gwen Guthrie, Island 12in
- 7 EASE YOUR MIND (US REMIX)/TIMO SUAVE, Touchdown, Excalibur 12in
- 8 YOU AND ME JUST STARTED/CLUB MIX, Linda Taylor, GPL 12in
- 9 MAMA USED TO SAY (US REMIX), Junior, Mercury 12in
- 10 GRACE/INSTRUMENTAL, The Band AKA, Epic/Stroetbevo 12in
- 11 ON A JOURNEY (INSTRUMENTAL), Electric Funk, Epic 12in
- 12 CIRCLES, Atlantic Starr, A&M 12in
- 13 I'M A WONDERFUL THING BABY, Kid Creole & The Coconuts, Ze 12in
- 14 NEVER LET YOU GO, Sawenna, N&S 12in
- 15 CAN YOU SEE THE LIGHT, Brass Construction, Liberty 12in
- 16 KEEP ON/YOU'RE THE ONE FOR ME (REPRISE), "D" Train, Epic LP
- 17 TIME/INSTRUMENTAL, Stone, Carole 12in
- 18 I CAN MAKE YOU FEEL GOOD/FRIENDS, Shalamar, Sola 12in
- 19 LET'S FUNK TONIGHT, Blue Feathers, Canadian Siamese 12in
- 20 DO THAT THANG/FOREVER LOVE/ATTITUDE/FUNTIMES, Brass Construction, Liberty LP
- 21 NIGHT BIRDS/RO NIGHTS, Shalamar, Polybor 12in
- 22 WALK ON BY, "D" Train, Epic 12in
- 23 LOVE ON A SUMMER NIGHT, McCrarys, US Capitol LP
- 24 DO I DO, Stevie Wonder, Motown LP
- 25 DANCE ALL NIGHT, Patrick Booth, Streetwave 12in
- 26 PERFUMED GARDEN/FUNK ME DOWN TO RIO '92, Ruh Band, KR 12in
- 27 STREET CORNER, Ashford & Simpson, Capitol 12in
- 28 BEFORE I LET GO/GOLDEN TIME OF DAY (LIVE), Mass, Capitol 12in
- 29 DON'T YOU LOVE IT, Madge Singleton, US Peter Pan Artists Series 12in
- 30 EARLY IN THE MORNING, Gap Band, Mercury 12in
- 31 YOU GOT THE POWER/CINCO DE MAYO, War, RCA 12in
- 32 WE'VE GOT THE GROOVE/DIAMOND REAL, A Taste Of Honey, US Capitol LP
- 33 SHOW YOU MY LOVE/GO BACK, Goldie Alexander, Project 12in
- 34 YOU'RE MY EVERYTHING/INSTRUMENTAL, Shalamar, US Profile 12in
- 35 ALL DO MY BEST (FOR YOU BABY), Ritchie Family, US RCA 12in
- 36 THANKS TO YOU, Sinusson, US Becket 12in
- 37 DON'T MAKE ME WAIT, Peach Boys, US West End 12in
- 38 PRIMAL APPROACH, I.C.O., Polybor 12in
- 39 TELL ME THAT I'M DREAMING, Was (Not Was), Ze 12in
- 40 JUST AN ILLUSION, Imagination, S&S 12in
- 41 LOVE YOU MADLY, Candela, US Ariola 12in
- 42 JUST BE YOURSELF/FIREFLY, Camoo, Casablanca 12in
- 43 LIVE IT UP, Dremellon, US Capitol 12in
- 44 BE MY LADY, Fat Larry's Band, WMOT LP/Canadian 12in
- 45 23 INNER CITY/SHOULD HAVE KNOWN BETTER, Mass Production, Cotillion LP
- 46 ROCK SHOCK, BBKS & A, US SAM 12in
- 47 EMERGENCY, Whispers, Sola 12in
- 48 THAT'S HOT/INSTRUMENTAL, Jessie G, US Huggert 12in
- 49 MONEY'S TOO TIGHT (TO MENTION)/INSTRUMENTAL, Valentine Brothers, US Bridge 12in
- 50 WHY CAN'T WE LIVE TOGETHER, Mike Anthony, German Ariola 12in
- 51 TURN ME LOOSE, Roy Ayers, Polybor 12in
- 52 TRY JAH LOVE, Third World, CBS 12in
- 53 AS LIKE THE WAY (YOU FUNK WITH ME), Search, Philly World 12in
- 54 FEELIN' LUCKY LATELY, High Fashion, US Capitol 12in
- 55 EVERY WAY BUT LOOSE, Omense Of Jaja, Bludish 12in
- 56 LOVE IS ON THE ONE/WORK THAT SUCKER TO DEATH, Xavier, Liberty 12in
- 57 THE RHYTHM OF THE JUNGLE, The Quick Epic 12in
- 58 XTRA SPECIAL, Atmosfer, Elite 12in
- 59 43 TIMES RUNNING OUT, Direct Drive, Oval 12in
- 60 STILL WATER (LOVEL), O'Bryan, Capitol 12in
- 61 LOVE MOVES/LOVE ME DOWNS/SEXY DANCER/PERFECT LOVE, Atlantic Starr, A&M LP
- 62 OVER LIKE A FAT RAT, Fonda Rae, US Vanguard 12in
- 63 LOVE HAS FOUND ITS WAY/ANY DAY NOW, Dennis Brown, US A&M LP
- 64 A NIGHT TO REMEMBER/4 DONT WANNA BE THE LAST TO KNOW, Shalamar, Sola LP
- 65 BARELY BREAKING EVEN, Universal Robot Band, US Moonflower 12in
- 66 STILL GOT THE MAGIC (WIPET DELIGHT), Michael Wycoff, RCA 12in
- 67 ARE YOU HEARING (WHAT I HEAR)?, Level 42, Polybor 12in
- 68 WHAT GOES AROUND COMES AROUND (REMIX), Brenda White, WMOT 12in
- 69 ORANGE GROVE/KEEP ON WORKING, Ramson, Mackenzie & Friends, Smokey Joe 12in
- 70 JUST HAWK FUNKLET'S GET OFF, Roy Parner Jr, Ariola LP
- 71 DANCE WIT ME, Rick James, US Gordy 7in
- 72 (I'M INTO) YOUR LOVE/INSTRUMENTAL, Jerome, RCA 12in
- 73 JOY AND PAIN (LIVE), Mass, Capitol 12in
- 74 SHO-NUFF GROOVE/STAND UP/POINT USE ME UP, Sho-Nuff, US Malsco LP
- 75 DO WHAT YA WANNA DO, The Cagne/Nono Hendryx, Metropolis 12in
- 76 LOVE BEGINS WITH YOU, Forest People, US Tropic 12in
- 77 CRUISE ON SUNSET, Oliver Selu, US HCRC LP
- 78 I'M READY/SUMMER LADY, Norade Ibbelwe Welden, US Atlantic LP
- 79 MY MADONNA/FULL MOON, Rhylic Martin, US Capitol 12in
- 80 (I WANT TO GET) CLOSER TO YOU, Gonzalez, Toof Froot 12in
- 81 DONT YOU LOVE IT (UK REMIX), Maxine Singleton, System 12in
- 82 I PALDO, Gilberto Gil, WEA 12in
- 83 NICE AND SLOW (REMIX), Jesse Green, Canadian Unidisc 12in
- 84 CANT SAY SWEET/INSTRUMENTAL, Kandidate/Vicouard Oliver, Polybor 12in
- 85 BEEL IT, Finesse, CBS 12in
- 86 IN THE SKY, Loose End, Virgin 12in
- 87 LAST TRAIN TO PARADISE/ATHEM INTERNATIONALE, Dave Grusin, Japanese JVC LP
- 88 HOOKED ON THAT LOVIN' THING, Marz, US Liberty 12in
- 89 MAKE THE LIVING WORTH WHILE, Gene Chandler, US Chi-Sound 12in
- 90 IF LEAVING ME IS EASY, Lloyd Chalmers, KR 12in

ROCK 'N' ROLL

- 1 IT AINT THE MEAT, The Swallows, King
- 2 DRUG DOGS, The Echob, Routledge
- 3 LET THE BOOGIE WOOGIE ROLL, Drifters, RAB
- 4 IN THE STILL OF THE NIGHT, Five Satins, Lost-Nite
- 5 KILLERS BOOGIE, The Killer, Red Hot
- 6 EDDIE, MY LOVE, Teen Queens, Ace
- 7 FRANTIC, Shakin' Stevens And The Sunsets, MF
- 8 TEN COMMANDMENTS OF LOVE, Moonglows, Chess
- 9 RHYME TIME, The Crickets, Mercury
- 10 IS YOU IS OR IS YOU AINT, Buster Brown, Oldies

PICK TO CLICK: HEY HEY HEY, Little Richard, Specialty

Compiled by: ROLLERCOASTER RECORDS, Chessington, Surrey.

HEAVY METAL

- 1 STORMTROOPER, Tank, 45, Kamafage
- 2 LET IT RAIN, UFO, 45, CNS
- 3 NO ONE LIKE YOU, Scorpions, 45, Harvest
- 4 HANG MAN, Van Halen, From 'Banshee', Warner Bros
- 5 NUTBUSH CITY LIMITS, George, 45, Armageddon
- 6 STORM TROOPIN, Tod Nugent, 45, Epic
- 7 LONELY FOR YOUR LOVE, Bad Company, from 'Desolation Angels', Swan Song
- 8 RHYTHM MACHINE, Bad Company, from 'Desolation Angels', Swan Song
- 9 LOVE HUNTER, Whitesnake, US, A&M
- 10 SEE RED, Withbone Ash, 12", 45, Impact

Compiled by: MICK & GEOFF, The Tynesider Rock Club, Saltwell Road, Gateshead.

NIGHTCLUBBING

- 1 PAPA'S GOT A BRAND NEW PIGGAB, Pigbag 12", Re-mix
- 2 CHANT NO I/PAIN ME DOWN, Spandau Ballet 12", Re-mix (promo)
- 3 THE LOOK OF LOVE PT 3, ABC 12"
- 4 CELEBRATE/RETRAVEL, Simple Minds 12"
- 5 EVER SO LONELY, Monsoon 12"
- 6 PALE SHELTER, Tears For Fears 12"
- 7 PROMISED YOU A MIRACLE, Simple Minds, 12"
- 8 PARIS IN ONE DAY, The Mood
- 9 I RAN/MESSAGES, A Flock Of Seagulls 12"
- 10 INSTRUCTION, Spandau Ballet 12"

Compiled by: PAUL BARRON, Resident DJ Rotherham Tittany

VIDEO

- 1 14 THE BEST OF BLONDE, Chrysalis
- 2 18 ROCK FLASHBACK, Deep Purple, SBCOM
- 3 7 WORD OF MOUTH, Teel Bask, RSCAchoise
- 4 1 SIXXIE AND THE BAMBINOES, Spectrum
- 5 — THANK YOU VERY MUCH, Cliff Richard And The Shadows, EMI
- 6 2 PHYSICAL, Olivia Newton-John, EMI
- 7 8 ABBA MUSIC SHOW VOL. 1, Intervention
- 8 6 BOB MARLEY AND THE WAILERS, EMI
- 9 4 JUBILEE, WGL
- 10 10 THE KIDS ARE ALRIGHT, The Who, Spectrum

Compiled by: HMV, Oxford Street, London W1.



CLIFF: 'Thank You' at five in the videos

IMPORTS

- 1 1 AKA BAO, LPL Records (USA)
- 2 — SHIP TOO Late TO SAVE A DROWNING WITCH, Frank Zappa, CBS (Holland)
- 3 — BEFORE THE FLOOD, Bob Dylan and The Band, Columbia (USA)
- 4 7 TELECOMMUNICATIONS, Arzumbat, Islandone (USA)
- 5 3 A LITTLE LOVE, Auru, Salsoul (USA)
- 6 4 JAPAN, Epic (USA)
- 7 2 SHUT UP AND PLAY YOUR GUITAR, Frank Zappa, CBS (France)
- 8 — BUSINESS AS USUAL, Benji Work, Columbia (USA)
- 9 NOW SEX FUNK ROCK, Nina Hagen, Columbia (USA)
- 10 — THE BUREAUX, WEA (Canada)

Compiled by: HMV, Oxford Street, London.

REGGAE

- 1 1 KEY TO THE WORLD, Rudy Thomas, Hawkaye
- 2 3 MISS ATTRACTIVE, Victor Rosario-Evans, Epic
- 3 5 SECRET ADMIRER, Overtones, Live & Love
- 4 2 A PROMISE IS A COMFORT TO A FOOL, Barry Elgie, A&R
- 5 9 COOL DOWN ANIMA, Keith Douglas, Fashion
- 6 — ONE IN A MILLION, Pat Kelly, Paradise
- 7 8 BECAUSE I LOVE YOU BABY, Karen Olckson, NK Records
- 8 4 SHE'S WICKED, Billy Boyo, Greenleaf
- 9 6 GHEETO MAN, Papa Michigan and General Smalley, Greenleaves
- 10 7 PRETTY WOMAN, Mighty Diamonds, Reggae

Compiled by: INNER CITY RECORDS, 93 Battersea Rise, London.

INDEPENDENT



YAZOO: the magnetic personalities of Alf and Vince

SINGLES

- 1 1 ONLY YOU, Yazoo, Mute MUTE 609
- 2 FAITHLESS, Essex Pollis, Rough Trade RT 107(T)
- 3 5 THE MEANING OF LOVE, Depeche Mode, Mute MUTE 022
- 4 PAPA'S GOT A BRAND NEW PIGGAB, Pigbag, Y (12) Y10
- 5 6 ATTACK, Exploited, Secret SHH 130
- 6 3 THIS TIME (WELL GET IT RIGHT)/FLY THE FLAG, England World Cup Squad, England ER 109
- 7 8 A VIEW FROM HER ROOM, Weekend, Rough Trade RT 097
- 8 4 LOOK, KNOW, Fall, Kamera ERA 004
- 9 — TEMPTATION, New Order, Factory FACT 63
- 10 13 THE WINNER, Infa-Riot, Secret SHH 133
- 11 21 SURVIVAL, Defects, WXYZ ABCD 3
- 12 11 REASONS FOR EXISTENCE (EP), Subhumans, Spiderleg SDL 5
- 13 9 GANGLAND, Violators, No Future Oi 9
- 14 — LOVE IS ALRIGHT, US40, DEP Int. TDEP120EP4
- 15 16 TONES ON TAIL (EP), Daniel Ash & Glenn Campfing, 4AD BAD 203
- 16 — EAST TO THE WEST, Anti-Past, Rooded ROUND 10
- 17 19 KING OF THE FLIES, Fed Gadget, Mute MUTE 021
- 18 12 PURE PUNK FOR ROW PEOPLE (EP), Gonads, Secret SHH 131
- 19 10 NO DOVES FLY HERE, Mob, Cross 3219847
- 20 SMASH THE DISCOS (EP), Business, Secret S&J 132
- 21 LET'S BREAK THE LAWN HATE ... PEOPLE, Anti-Nowhere League, WXYZ ABCD 2
- 22 23 TELEGRAM SAM, Bauhaus, 4AD AD 17(T)
- 23 30 THERE'S NO GOVERNMENT LIKE NO GOVERNMENT (EP), Riot-Clow, Riot Clow RC 021
- 24 18 BELA LUGOSI'S DEAD, Bauhaus, Small Wonder WEENY 2
- 25 50 XOYO, Passage, Cherry Red CERRY 35
- 26 35 ARMY SONG (EP), Abrasive Wheels, Riot City RIOT 9
- 27 21 I THINK WE NEED HELP, Farmer's Boys, Waap WAAP 3
- 28 24 WALK ACROSS THE NATION, Chelsea, Step Forward SF 21
- 29 42 SUNNY DAY, Pigbag, Y Y12
- 30 15 LET'S WE FORGET (EP), Blitzkrieg, No Future Oi 8
- 31 31 THE MISSIONARY, Josef K, Les Disques Du Crepuscule TW 053
- 32 30 SMASH IT UP, Demmed, Big Beat BS 76
- 33 20 NO LIFE, NO FUTURE (EP), Exploited, Riot City RIOT 8
- 34 27 THE SONG THAT I SING (WELL MEET AGAIN), Stutz Bear Cats/ Dennis King Orchestra, Multi Media Tapes MMT 6
- 35 — WILDER, Wasted Youth, Bridgehouse BHS 13
- 36 32 CONSPIRACY, Hagona, Waap WAAP 2
- 37 NEVER SURRENDER, Sinc, No Future Oi 8
- 38 — IN RHYTHM, Screams And Dance, Recreational Sport 72
- 39 34 NEW CHURCH, Lords Of The New Church, Regal ILS 0028
- 40 46 PARAFFIN BRAIN, Nightingales, Cherry Red CERRY 30
- 41 — STORM, Carmel, Red Flame RF 701
- 42 — WE'VE BEEN GONE GREEN, New Order, Factory Benelus FACSH 08
- 43 39 LOVE WILL TEAR US APART, Joy Division, Factory FACT 23
- 44 — THE SWEETEST GIRL, Scritti Politti, Rough Trade RT 091
- 45 25 LONG LIVE THE PAST (EP), Pack, Cyclops CYCLOPS 1
- 46 33 ALL-OUT ATTACK, Blitz, No Future Oi 1
- 47 — BRANE NEW WORLD, Toyah, Salsoul S&S 45
- 48 38 OBJECT, REFUSE, REJECT, ABUSE, DIRT, Cross 3219846
- 49 44 FALLEN HERO (EP), Enemy, Fall Out FALL 000
- 50 40 TODAY'S GENERATION (EP), Atak, No Future Oi 7

ALBUMS

- 1 2 DR HECKLE AND MR JIVE, Pigbag, Y Y17
- 2 1 THE GOOD, THE BAD AND THE 4-SKINS, 4-Skins, Secret SEC 4
- 3 4 EVADUATE, Chelsea, Step Forward SFLP 7
- 4 3 PUNK AND DISORDERLY, Various, Abstract A&BT 100
- 5 — HEAR NOTHING, SEE NOTHING, SAY NOTHING, Discharge, Clay CLAYLP 3
- 6 5 CHRONIC GENERATION, Clon Gen, Secret SEC 3
- 7 8 TWO BAD DJ, General S&L & Clint Eastwood, Greenleaves GREL 24
- 8 6 NESTER VILLORIAN, Yellowman, Greenleaves GREL 35
- 9 12 SPEAK AND SPELL, Depeche Mode, Mute STUM 6
- 10 14 NOTHING CAN STOP US, Robert Wyatt, Rough Trade ROUGH 35
- 11 11 HEX EDUCATION HOUR, The Fall, Kamera K&M 005
- 12 — WE ARE ... THE LEAGUE, Anti-Nowhere League, WXYZ LMNOP 1
- 13 LIVE AT THE 100 CLUB, G&R, Chess Tapes LIVE 007
- 14 13 FOUR DRAWER DOWN, Associates, Situation 2 SF2U 2
- 15 10 SHOOT OUT THE LIGHTS, Richard And Linda Thompson, Hannibal HMDC 1303
- 16 17 BEFORE THE DREAM FADED, Misunderstood, Cherry Red B RED 32
- 17 11 MOVEMENT New Order, Factory FACT 69
- 18 20 SEVEN VOYAGES OF CAPTAIN SIBBAD, Captain Sibbad, Greenleaves GREL 34
- 19 — AFTER THE SNOW, Modern English, 4AD CAD 200
- 20 26 THE ANIMALS FILM SOUNDTRACK, Robert Wyatt, Rough Trade ROUGH 40
- 21 16 HAWKWIND FRIENDS AND RELATIONS, Hawkwind, Fliozite SHARP 101
- 22 18 ENDANGERED SPECIES, UK Subs, NEMS MEL 0021
- 23 — LIVE, Chelsea, Chaos Tapes CHAO 005
- 24 15 SPEAK AND SPELL, Todd Rundgren's Utopia, Bearsville/Avalar A&LP/BBK 368
- 25 24 LOOK HOW ME SEXY, Linnal Thompson, Greenleaves GREL 33
- 26 19 STILL, Joy Division, Factory FACT 40
- 27 22 INFLAMMABLE MATERIAL, Shift Lites Fingers, Rough Trade ROUGH 1
- 28 23 THE BEST OF THE DAMNED, Damned, Big Beat DAM 1
- 29 20 SEVEN SONGS, 23 Dilldo, Fatfish FM 2008
- 30 21 UNKNOWN PLEASURES, Joy Division, Factory FACT 10

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