

SIOUXSIE BUMPER COLOUR POSTER!

**Damned
back from
the grave!**

RECORD WORLD

GRACE JONES

**'My suicide on video'
plus album exclusive!**

ASSOCIATES

**How to spend huge
sums of money**

Raw Silk, Hudsons,

Dionne Warwick

disco bonanza!

Gregory Isaacs dates

BAD MANNERS



**'No-one takes me
seriously' (choke)
Plus another album EXCLUSIVE!!**

GRACE JONES: pic by Adrian Boot

TOP SINGLES

AS USED ON TOP OF THE POPS

Week ending October 30, 1982

THIS WEEK
LAST WEEK
WEEKS IN CHART

THIS WEEK	LAST WEEK	WEEKS IN CHART	TITLE	ARTIST
1	1	7	DO YOU REALLY WANT TO HURT ME	Culture Club, Virgin □
2	9	4	ANNIE, I'M NOT YOUR DADDY	Kid Creole & The Coconuts, Ze/Island
3	3	5	STARMAKER	The Kids From "Fame", RCA ○
4	5	3	LOVE ME DO	The Beatles, Parlophone
5	2	6	PASS THE DUTCHIE	Musical Youth, MCA □
6	16	5	MAD WORLD	Tears For Fears, Mercury/Phonogram
7	7	5	LIFELINE	Spandau Ballet, Reformation/Chrysalis
8	4	7	ZOOM	Fat Lerry's Band, WMOT/Virgin ○
9	6	11	HARD TO SAY I'M SORRY	Chicago, Full Moon
10	13	3	I WANNA DO IT WITH YOU	Barry Manilow, Arista
11	30	3	I DON'T WANNA DANCE	Eddy Grant, Ice
12	8	7	DANGER GAMES	The Pinkettes, Creole
13	12	6	REAP THE WILD WIND	Ultravox, Chrysalis
14	11	7	THE HOUSE OF THE RISING SUN	The Animals, RAK
15	18	4	ZIGGY STARDUST	Bauhaus, Beggars Banquet
16	31	3	OOH LA, LA, LA (LET'S GO DANCIN')	Kool & The Gang, De-Lite/Phonogram
17	10	5	JACKIE WILSON SAID (I'M IN HEAVEN WHEN YOU SMILE)	Kevin Rowland/Dexys Midnight Runners, Mercury/Phonogram
18	17	6	SHOULD I STAY OR SHOULD I GO/STRAIGHT TO HELL	The Clash, CBS
19	20	3	I'LL BE SATISFIED	Shakin' Stevens, Epic
20	15	10	LOVE COME DOWN	Evelyn King, RCA
21	26	4	LOVE'S COMIN' AT YA	Melba Moore, EMI America
22	24	6	IN THE HEAT OF THE NIGHT	Imagination, R&B
23	14	8	JUST WHAT I ALWAYS WANTED	Mari Wilson, Compact/London
24	22	5	BACK ON THE CHAIN GANG	Pretenders, Real
25	27	5	NEVER GIVE YOU UP	Sharon Redd, Prelude
26	23	11	WHY	Carly Simon, WEA
27	37	3	ZAMBEZI	The Pirenees, Dakota
28	21	7	FRIEND OR FOE	Adam Ant, CBS
29	52	2	HEARTBREAKER	Dionne Warwick, Arista
30	35	4	BE LOUD BE PROUD (BE HEARD)	Toyah, Safari
31	25	10	GLITTERING PRIZE	Simple Minds, Virgin
32	41	2	THE DAY BEFORE YOU CAME	Abs, Epic
33	38	3	DO IT TO THE MUSIC	Raw Silk, KR
34	33	4	AMOR	Juho Iglesias, CBS
35	39	3	CRY BOY CRY	Blue Zoo, Magnet
36	49	2	MUSCLES	Diana Ross, Capitol
37	28	4	LIFE IN TOKYO	Japan, Hansa
38	-	-	CAROLINE (LIVE AT THE N.E.C.)	Status Quo, Vertigo/Phonogram QUO 10
39	54	2	JACK & DIANE	John Cougar, Riva
40	-	-	MANEATER	Daryl Hall & John Oates, RCA 290
41	19	9	THERE IT IS	Shalamar, Solar ○
42	58	2	I CAN'T HELP MYSELF	Orange Juice, Polydor
43	46	2	ANNIE GET YOUR GUN	Squeeze, A&M
44	34	12	WALKING ON SUNSHINE	Rockers Revenge featuring Donnie Calvin, London ○
45	32	14	EYE OF THE TIGER	Survivor, Scotti Brothers □
46	70	2	HEART ATTACK	Olivia Newton-John, EMI
47	45	3	101 DAM-NATIONS	Scarlet Party, Parlophone
48	75	2	DON'T PAY THE FERRYMAN	Chris De Burgh, A&M
49	43	3	CHILD COME AWAY	Kim Wilde, RAK
50	-	-	(SEXUAL) HEALING	Marvin Gaye, CBS A2855
51	-	-	LIVING ON THE CEILING	Blancmange, London BLANC 3
52	48	3	YOUNG GUNS (GO FOR IT)	Wham!, Innervision
53	-	-	SUBDIVISIONS	Rush, Mercury/Phonogram RUSH 9
54	-	-	SAVE YOUR LOVE	Renée and Renato, Hollywood HWD 003
55	28	6	TAKE A CHANCE WITH ME	Roxy Music, EG (Polydor)
56	74	2	THRU' THESE WALLS	Phil Collins, Virgin
57	73	2	ALL RIGHT NOW	Free, Island
58	-	-	DON'T MAKE ME WAIT	Peech Boys, TMT TMT 7011
59	-	-	WHO CAN IT BE NOW	Men At Work, Epic EPC A2392
60	-	-	THE END . . . OR THE BEGINNING?	Classix Nouveaux, Liberty BP 414
61	-	-	IT'S RAINING AGAIN	Supertramp, A&M AMS 8255
62	-	-	LET ME GO	Heaven 17, B.E.F./Virgin VS 532
63	44	12	SADDLE UP	David Christie, KR
64	-	-	BIRDS OF A FEATHER	Killing Joke, EG (Polydor) EGO 10
65	40	7	THE BITTEREST PILL (I EVER HAD TO SWALLOW)	The Jam, Polydor ○
66	51	3	MOCKINGBIRD	The Belle Stars, Stiff
67	57	4	VALERIE	Steve Winwood, Island
68	58	8	DO YA WANNA FUNK	Sylvester with Patrick Cowley, London
69	82	4	HI HO SILVER LINING	Jeff Beck, RAK
70	58	10	LEAVE IN SILENCE	Depeche Mode, Mute
71	-	-	OLD FLAMES	Foster & Allen, Ritz RITZ 028
72	-	-	SAMSON AND DELLAH	Bad Manners, Magnet MAG 236
73	42	4	SLOWDIVE	Siouxsie & The Banshees, Polydor
74	-	-	PASSION IN DARK ROOMS	The Mood, RCA 278
75	-	-	THE APPLE STRETCHING/NIPPLE TO THE BOTTLE	Grace Jones, Island WIP 6779



DIANA muscles in to 36

BUBBLING UNDER

- AMERICAN HEARTBEAT, Survivor, Scotti Brothers SCT A2813
- CITY TONIGHT, Prelude, After Hours AFT 07
- CROYDON, Captain Sensible, A&M CAP 3
- DOZEN GIRLS, The Damned, Bronze BRO 156
- DRACULA'S TANGO (SUCKER FOR YOUR LOVE), Toto Coelo, Radialchoice/Virgin TIC 11
- DRAGONFLY, The Nolans, Epic EPC A2864
- FIRST LOVE NEVER DIES/THE SUN AIN'T GONNA SHINE ANYMORE, The Walker Brothers, Phillips IPS 001
- FOLLOW ME, Demis, Polydor DR 2
- GIVE IT UP, The Steve Miller Band, Mercury/Phonogram STEVE 5
- HARVEST HOME, Big Country, Mercury/Phonogram COUNT 1
- I'M UNDECIDED, Tightfit, Jive JIVE 26
- KNOCK ME OUT, Gary's Gang, Arista ARIST 499
- LIES, Thompson Twins, Arista ARIST 486
- LIFE ON THE RUN, Samson, Polydor POSP 519
- LONG GONE, Gillan, Virgin VS 537
- LOUISE, Phil Everly, Capitol CL 266
- LUCY, Commodores, Motown TMG 1282
- POSTMAN PAT, Ken Barrie, Post Music P 001
- SHE'S SO DIVINE, The Limit, Ariola ARO 285
- STATE OF INDEPENDENCE, Donna Summer, Warner Brothers K79344
- THE LOVE PARADE, The Undertones, Ardeck ARDS 11
- TOMORROW NEVER KNOWS, Monsoon, Mobile Suit Corporation/Phonogram CORP 6
- WATCHING THEIR EYES, Kissing The Pink, Magnet KTP 2
- YOU CAN DO MAGIC, America, Capitol CL 264

SYMBOL KEY

◀ FAST MOVERS

SINGLES

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

ALBUMS

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

TOP ALBUMS

Week ending October 30, 1982

THIS WEEK
LAST WEEK
WEEKS IN CHART

1	2	15	THE KIDS FROM "FAME", Various, BBC
2	3	3	THE KIDS FROM "FAME" AGAIN, The Kids From "Fame", RCA ☆
3	1	6	LOVE OVER GOLD, Dire Straits, Vertigo/Phonogram □
4	-	4	THE SKY'S GONE OUT, Bauhaus, Beggars Benquet BEGA 42
5	8	3	KISSING TO BE CLEVER, Culture Club, Virgin ○
6	4	3	REFLECTIONS, Various, CBS
7	6	2	QUARTET, Ultravox, Chrysalis ○
8	9	4	GIVE ME YOUR HEART TONIGHT, Shakin' Stevens, Epic
9	5	2	FRIEND OR FOE, Adam Ant, CBS
10	17	28	TROPICAL GANGSTERS, Kid Creole & The Coconuts, Za/Island □
11	38	2	GREATEST HITS, Olivia Newton-John, EMI □
12	7	3	CHART ATTACK, Various, Telstar
13	13	18	THE LEXICON OF LOVE, ABC, Neutron/Phonogram ☆
14	10	9	UPSTAIRS AT ERIC'S, Yazoo, Mute □
15	22	3	AMOR, Julio Iglesias, CBS
16	18	12	LOVE SONGS, Commodore, K-Tel □
17	-	20	GREATEST HITS, The Beatles, Parlophone PCTC 260 □
18	12	13	TOO-RYE-AY, Kevin Rowland And Dexys Midnight Runners, Mercury/Phonogram □
19	25	2	ASSAULT ATTACK, Michael Schenker Group, Chrysalis
20	15	2	STRAWBERRIES, The Damned, Bronze
21	14	4	A BROKEN FRAME, Depeche Mode, Mute ○
22	11	4	UB44, UB40, DEP International □
23	18	5	NEBRASKA, Bruce Springsteen, CBS
24	31	2	H2O, Daryl Hall & John Oates, RCA
25	19	8	IN THE HEAT OF THE NIGHT, Imagination, R&B □
26	28	4	ENDLESS LOVE, Various, TV Records
27	23	32	FRIENDS, Shalamar, Solar □
28	20	6	NEW GOLD DREAM (81,82,83,84), Simple Minds, Virgin ○
29	24	2	BORROWED TIME, Diamond Head, MCA
30	27	24	RIO, Duran Duran, EMI □
31	-	1	THE DOLLAR ALBUM, Dollar, WEA DTV 1
32	38	22	AVALON, Roxy Music, EG (Polydor) ☆
33	36	2	SILK ELECTRIC, Diana Ross, Capitol
34	40	4	HAPPY FAMILIES, Blancmange, London
35	21	8	CHART BEAT/CHART HEAT, Various, K-Tel □
36	30	3	CORRIDORS OF POWER, Gary Moore, Virgin
37	43	4	THE GETAWAY, Chris De Burgh, A&M
38	37	5	MODERN HEROES, Various, TV Records
39	29	2	CHOOSE YOUR MASQUES, Hawkwind, RCA
40	39	16	LOVE AND DANCING, The League Unlimited Orchestras, Virgin □
41	33	6	THE COLLECTION 1977-1982, The Stranglers, Liberty ○
42	32	6	THE DREAMING, Kate Bush, EMI
43	61	31	CHARIOTS OF FIRE, Vangelis, Polydor ☆
44	-	1	THE NIGHTFLY, Donald Fagen, Warner Brothers 923696-1
45	34	4	SPECIAL BEAT SERVICE, The Beat, Go-Feet
46	41	17	MIRAGE, Fleetwood Mac, Warner Brothers □
47	44	5	16, Chicago, Full Moon
48	-	1	ROAD NOISE - THE OFFICIAL BOOTLEG, Judie Tzuke, Chrysalis CTY 1405
49	70	29	ASIA, Asia, Geffen □
50	58	5	AS ONE, Kool & The Gang, De-Lite/Phonogram
51	66	18	MAKIN' MOVIES, Dire Straits, Vertigo/Phonogram ☆
52	46	27	COMPLETE MADNESS, Madness, Stiff ☆
53	51	2	STREETNOISE VOL 1, Various, Epic/Streetwave
54	55	198	BAT OUT OF HELL, Meat Loaf, Epic/Cleveland International ☆
55	54	63	RUMOURS, Fleetwood Mac, Warner Brothers ☆
56	53	7	THE PURSUIT OF ACCIDENTS, Level 42, Polydor



DOLLAR grapple their way to 31

57	76	42	LOVE SONGS, Barbra Streisand, CBS
58	69	12	TALKING BACK TO THE NIGHT, Stevie Nicks, Island
59	92	2	REDD HOTT, Sharon Redd, Prelude
60	35	17	PETER GABRIEL, Peter Gabriel, Charisma/Phonogram ○
61	45	8	GET LOOSE, Evelyn King, RCA
62	74	3	BEST FRIENDS, Various, Impression
63	95	2	THE MEMORY KINDA LINGERS, Not The Nine O'Clock News, BBC
64	47	7	SIGNALS, Rush, Mercury/Phonogram
65	68	25	NIGHT BIRDS, Shakatak, Polydor □
66	65	9	NOW YOU SEE ME, NOW YOU DON'T, Cliff Richard, EMI □
67	-	1	HEARTBREAKER, Dionne Warwick, Arista 204 974
68	59	2	SLEEPLESS NIGHTS, Lindisfarne, LMP
69	50	5	MAGIC, Gillan, Virgin
70	-	1	MUSIC FOR THE SEASONS, Various, Ronco RTL 2075
71	52	6	MYSTERY, Hot Chocolate, RAK
72	-	1	THE LOVE SONGS ALBUM, Various, K-Tel NE 1179
73	71	5	NYLON CURTAIN, Billy Joel, CBS
74	83	60	PEARLS, Elkie Brooks, A&M ☆
75	77	5	COMBAT ROCK, The Clash, CBS ○
76	49	26	TUG OF WAR, Paul McCartney, Parlophone □
77	88	2	THE MESSAGE, Grand Master Flash & The Furious Five, Sugar Hill
78	42	3	UNTITLED, Marc And The Mambas, Some Bizzare/Phonogram
79	93	11	ESCAPE, Journey, CBS
80	87	10	KEEP IN SHAPE SYSTEM, Arlene Phillips, Supershape
81	64	53	DARE, Human League, Virgin
82	79	13	WAR OF THE WORLDS, Jeff Wayne's Musical Version, CBS ☆
83	63	15	THE PARTY'S OVER, Talk Talk, EMI
84	82	14	CAN'T STOP THE CLASSICS, Louis Clark/The Royal Philharmonic Orchestra, K-Tel □
85	97	2	ON THE AIR - 60 YEARS OF BBC THEME MUSIC, Various, BBC
86	72	8	BLACK TIGER, Y&T, A&M
87	68	10	SOUL DAZE/SOUL NITES, Various, Ronco ○
88	59	2	NOW THEN . . . Stiff Little Fingers, Chrysalis
89	-	1	HOOKED ON CLASSICS, Louis Clark/The Royal Philharmonic Orchestra, K-Tel ONE 1148 ☆
90	80	8	BREAKOUT, Various, Ronco □
91	90	21	QUEEN GREATEST HITS, Queen, EMI ☆
92	57	6	LIVE IN THE JUNGLE/LIVE AT ABBEY ROAD, The Shadows, Polydor
93	91	18	FAME, Original Soundtrack, Polydor/RSO □
94	100	2	THE RISE AND FALL OF ZIGGY STARDUST, David Bowie, RCA ☆
95	85	7	SOMETHING'S GOING ON, Frnda, Epic
96	73	4	BREAKIN' OUT, Fat Lerry's Band, Virgin
97	94	33	THE CONCERT IN CENTRAL PARK, Simon and Garfunkel, Geffen
98	-	1	BODY TALK, Imagination, R&B RBLP 1001 □
99	48	5	FOREVER NOW, Psychedelic Furs, CBS
100	-	1	DIRE STRAITS, Dire Straits, Vertigo/Phonogram 9102 021 ☆

VIDEO

1	1	THREE SIDES LIVE, Genesis, EMI
2	-	IRON MAIDEN, Iron Maiden, Thorn/EMI
3	2	COMPLETE MADNESS, Madness, Spectrum
4	4	VIDEOSTARS, EMI
5	-	KATE BUSH LIVE AT THE HAMMERSMITH ODEON, Thorn/EMI
6	-	THE JACKSONS IN CONCERT, VCL
7	9	HOT GOSSIP, EMI
8	12	PICTURE MUSIC, EMI
9	-	THE PRINCE CHARMING REVIEW, Adam & The Ants, 20th Century Fox
10	10	BOB MARLEY LIVE AT THE RAINBOW, Island

GET A BAD REPUTATION.

JOAN JETT'S 'BAD REPUTATION' ALBUM & CASSETTE - OUT NOW!



FEATURING THE HIT SINGLE

**'YOU DON'T KNOW
WHAT YOU'VE GOT'**

**SEE JOAN JETT
AND THE BLACKHEARTS ON TOUR.**

OCTOBER

Norwich East Anglia University	27th
Oxford Poly	29th
Leicester University	30th
Sheffield Lyceum	31st

NOVEMBER

LONDON HAMMERSMITH ODEON 2nd

ALBUM: EPC 25045  CASSETTE: EPC 40-25045



US 45s

- 1 2 WHO CAN IT BE NOW? Men At Work, Columbia
- 2 1 JACK AND DIANE, John Cougar, Riva/Mercury
- 3 3 EYE IN THE SKY, The Alan Parsons Project, Arista
- 4 4 I KEEP FORGETTIN' (EVERY TIME YOU'RE NEAR), Michael McDonald, Warner Bros
- 5 5 UP WHERE WE BELONG, Joe Cocker and Jennifer Warnes, Island
- 6 6 HEART ATTACK, Olivia Newton-John, MCA
- 7 7 SOMEBODY'S BABY, Jackson Browne, Asylum
- 8 8 YOU CAN DO MAGIC, America, Capitol
- 9 9 I RAN, A Flock Of Seagulls, Jive/Arista
- 10 13 HEARTLIGHT, Neil Diamond, Columbia
- 11 11 BREAK IT TO ME GENTLY, Juice Newton, Capitol
- 12 12 GYPSY, Fleetwood Mac, Warner Bros
- 13 14 GLORIA, Laura Branigan, Atlantic
- 14 36 TRULY, Lionel Richie, Motown
- 15 15 HOLD ON, Santana, Columbia
- 16 20 THE ONE YOU LOVE, Glenn Frey, Asylum
- 17 17 DON'T FIGHT IT, Kenny Loggins With Steve Perry, Columbia
- 18 29 MUSCLES, Diana Ross, RCA
- 19 19 WHAT'S FOREVER FOR, Michael Murphey, Liberty
- 20 22 LOVE COME DOWN, Evelyn King, RCA
- 21 23 NEW WORLD MAN, Rush, Mercury
- 22 24 YOU DON'T WANT ME ANYMORE, Steel Breeze, RCA
- 23 27 AMERICAN HEARTBEAT, Survivor, Scotti Bros
- 24 25 NOBODY, Sylvania, RCA
- 25 28 SOUTHERN CROSS, Crosby, Stills and Nash, Atlantic
- 26 26 SWEET TIME, REO Speedwagon, Epic
- 27 32 STEPPIN' OUT, Joe Jackson, A&M
- 28 30 ATHENA, The Who, Warner Bros
- 29 33 PRESSURE, Billy Joel, Columbia
- 30 34 MICKEY, Toni Basil, Radialchoice/Virgin Record/Chrysalis
- 31 — IT'S RAINING AGAIN, Supertramp, A&M
- 32 35 I GET EXCITED, Rick Springfield, RCA
- 33 37 LOVE ME TOMORROW, Chicago, Full Moon/Warner Bros
- 34 40 GET CLOSER, Linda Ronstadt, Asylum
- 35 39 ROCK THIS TOWN, Stray Cats, EMI-America
- 36 46 I.G.Y. (WHAT A BEAUTIFUL WORLD), Donald Fagen, Warner Bros
- 37 41 I NEED YOU, Paul Carrack, Epic
- 38 38 YOUNG LOVE, Air Supply, Arista
- 39 42 THE LOOK OF LOVE, ABC, Mercury
- 40 44 I'M SO EXCITED, Pointer Sisters, Planet
- 41 47 HEARTBREAKER, Dionne Warwick, Arista
- 42 56 MANEATER, Daryl Hall and John Oates, RCA
- 43 45 STATE OF INDEPENDENCE, Donna Summer, Geffen
- 44 57 SHADOWS OF THE NIGHT, Pat Benatar, Chrysalis
- 45 48 MISSING YOU, Dan Fogelberg, Full Moon/Epic
- 46 49 A PENNY FOR YOUR THOUGHTS, Tavares, RCA
- 47 50 BE MY LADY, Jefferson Starship, Grunt
- 48 10 ABRACADABRA, The Steve Miller Band, Capitol
- 49 51 WHAT ABOUT ME, Moving Pictures, Network
- 50 52 GET UP AND GO, The Go-Go's, I.R.S.
- 51 16 HARD TO SAY I'M SORRY, Chicago, Full Moon/Warner Bros
- 52 55 ON THE WINGS OF LOVE, Jeffrey Osborne, A&M
- 53 53 TUG OF LOVE, Paul McCartney, Columbia
- 54 18 EYE OF THE TIGER, Survivor, Scotti Bros
- 55 59 ROCK THE CASBAH, The Clash, Epic
- 56 60 EVERYBODY WANTS YOU, Billy Squier, Capitol
- 57 — DESTINATION UNKNOWN, Missing Persons, Capitol
- 58 58 RIGHT HERE AND NOW, Bill Medley, Planet
- 59 — SO MUCH IN LOVE, Timothy B. Schmidt, Moon/Asylum
- 60 — YOU AND I, Eddie Rabbit/Crystal Gale, Elektra

US LPs

- 1 1 AMERICAN FOOL, John Cougar, Riva/Mercury
- 2 2 MIRAGE, Fleetwood Mac, Warner Bros
- 3 4 NEBRASKA, Bruce Springsteen, Columbia
- 4 9 BUSINESS AS USUAL, Men At Work, Columbia
- 5 5 EMDIONS IN MOTION, Billy Squier, Capitol
- 6 6 IF THAT'S WHAT IT TAKES, Michael McDonald, Warner Bros
- 7 7 EYE IN THE SKY, The Alan Parsons Project, Arista
- 8 8 IT'S HARD, The Who, Warner Bros
- 9 12 THE NYLON CURTAIN, Billy Joel, Columbia
- 10 10 A FLOCK OF SEAGULLS, A Flock Of Seagulls, Jive/Arista
- 11 11 SIGNALS, Rush, Mercury
- 12 15 HEARTLIGHT, Neil Diamond, Columbia
- 13 13 HIGH ADVENTURE, Kenny Loggins, Columbia
- 14 3 ABRACADABRA, The Steve Miller Band, Capitol
- 15 16 COMBAT ROCK, The Clash, Epic
- 16 18 BUILT FOR SPEED, Stray Cats, EMI-America
- 17 19 SCREAMING FOR VENGEANCE, Judas Priest, Columbia
- 18 21 OLIVIA'S GREATEST HITS, VOL 2, Olivia Newton-John, MCA
- 19 14 GET LUCKY, Loverboy, Columbia
- 20 20 NO CONTROL, Eddie Money, Columbia
- 21 25 LOVE OVER GOLD, Dire Straits, Warner Bros
- 22 22 SHANGO, Santana, Columbia
- 23 23 JUMP TD IT, Aretha Franklin, Arista
- 24 24 ASIA, Asia, Geffen
- 25 27 NIGHT AND DAY, Joe Jackson, A&M
- 26 28 WHAT TIME IS IT?, The Time, Warner Bros
- 27 29 DAYLIGHT AGAIN, Crosby, Stills and Nash, Atlantic
- 28 30 GET LOOSE, Evelyn King, RCA
- 29 17 EYE OF THE TIGER, Survivor, Scotti Bros
- 30 42 LIONEL RICHIE, Lionel Richie, Motown
- 31 31 I CAN'T STAND STILL, Don Henley, Elektra
- 32 32 ROCK IN A HARD PLACE, Aerosmith, Columbia
- 33 33 HOOKED ON CLASSICS II, Royal Philharmonic Orchestra, RCA
- 34 36 SECURITY, Peter Gabriel, Geffen
- 35 41 SILK ELECTRIC, Diana Ross, RCA
- 36 39 CHICAGO 16, Chicago, Full Moon/Warner Bros
- 37 44 GET CLOSER, Linda Ronstadt, Asylum
- 38 38 AS ONE, Kool And The Gang, De-Lite
- 39 45 FOREVER, FOR ALWAYS, FOR LOVE, Luther Vandross, Epic
- 40 40 NO FUN ALOUD, Glenn Frey, Elektra
- 41 43 VIEW FROM THE GROUND, America, Capitol
- 42 — H2O, Daryl Hall & John Oates, RCA
- 43 26 ROUGH DIAMONDS, Bad Company, Swan Song
- 44 48 THE LEXICON OF LOVE, ABC, Mercury
- 45 — THE NIGHTFLY, Donald Fagen, Warner Bros.
- 46 34 GOOD TROUBLE, REO Speedwagon, Epic
- 47 47 DONNA SUMMER, Donna Summer, Geffen
- 48 35 VACATION, The Go Go's, I.R.S.
- 49 37 PICTURES AT ELEVEN, Robert Plant, Swan Song
- 50 50 HEY RICKY, Melissa Manchester, Arista
- 51 51 BAD REPUTATION, Joan Jett And The Blackhearts, Boadwalk
- 52 52 EDDIE MURPHY, Eddie Murphy, Columbia
- 53 56 STEEL BREEZE, Steel Breeze, RCA
- 54 54 QUIET LIES, Juice Newton, Capitol
- 55 55 SNEAKIN' OUT, Stacy Lattisaw, Cotillion
- 56 46 LET ME TICKLE YOUR FANCY, Jermaine Jackson, Motown
- 57 57 SPECIAL FORCES, .38 Special, A&M
- 58 58 JUST SYLVIA, Sylvania, RCA
- 59 59 FAST TIMES AT RIDGEMONT HIGH, Soundtrack, Full Moon/Asylum
- 60 — JANE FONDA'S WORKOUT RECORD, Jane Fonda, Columbia

Compiled by Billboard

INDIE LPs

- 1 2 A BROKEN FRAME, Depeche Mode, Mute STUMM 9
- 2 1 UB44, UB40, DEP International LPDEP 3
- 3 3 UPSTAIRS AT ERIC'S, Yazoo, Mute STUMM 7
- 4 4 ROOM TO LIVE, Fall, Kamera KAM 011
- 5 8 BULLSHIT DETECTOR VOLUME 2, Various, Crass 221 984/3
- 6 11 HAI, Cabaret Voltaire, Rough Trade RTD 1
- 7 5 THE SINGLES ALBUM, UB40, Graduate GRADLSP 3
- 8 6 SONGS TO REMEMBER, Scritti Politti, Rough Trade ROUGH 20
- 9 10 SEDUCTION, Danse Society, Society SOC 8.82
- 10 7 SENSE AND SENSUALITY, Au Pairs, Kamera KAM 010
- 11 9 CHRIST THE ALBUM, Crass, Crass BOLLOX 2U2
- 12 13 IN THE FLAT FIELD, Bauhaus, 4AD CAD 13
- 13 12 CARMEL, Carmel, Red Flame RFM 9
- 14 26 RECORDED 1979-81, UK Subs, Abstract AABT 300
- 15 15 '77 IN '82, Special Duties, Rondelet, ABOUT 9
- 16 18 SPEAK AND SPELL, Depeche Mode, Mute STUMM 5
- 17 14 GARLANDS, Cocteau Twins, 4AD CAD 211
- 18 23 STATION MXJY, Maximum Joy, Y Y28
- 19 17 PUNK AND DISORDERLY — FURTHER CHARGES, Various, Anagram GRAM 001
- 20 — PERFECTION, Charge, Kamera KAM 013
- 21 20 CITY BABY ATTACKED BY RATS, G.B.H., Clay CLAYLP 4
- 22 — THE BLACK ALBUM, Damned, Ace/Big Beat DAM 3

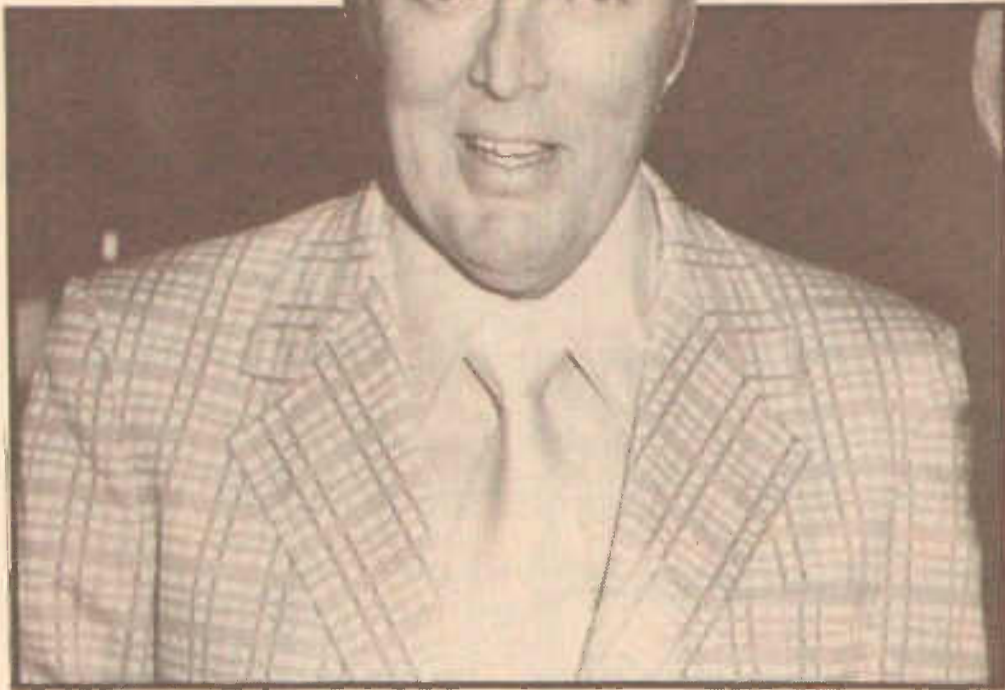


CHARGE: perfection itself at 20

- 23 25 TWO BAD DJ, Clint Eastwood & General Saint, Greensleeves GREL 24
- 24 21 EPIC GARDEN MUSIC, Sad Lovers And Giants, Midnight Music CHIME 00.1
- 25 22 JUNKYARD, Birthday Party, 4AD CAD 207
- 26 16 A DISTANT SHORE, Tracey Thorne, Cherry Red MRED 35
- 27 28 MOVEMENT, New Order, Factory FACT 50
- 28 24 ELIGIBLE BACHELORS, Monochrome Set, Cherry Red BRED 3
- 29 29 THERMO-NUCLEAR SWEAT, Defunkt, Hannibal HNBL 1311
- 30 — I'VE GOT A GUN, Channel 3, No Future PUNK 2

by ALAN JONES

CHARTFILE



BILL HALEY: a man with a lot to answer for

Love Me Do' is the first Beatles single to penetrate the top five since 'Let It Be' did so in 1970, and EMI are working flat out to hoist the disc higher still.

Their latest ploy is a 12-inch single, the Beatles' first, featuring the original version of 'Love Me Do' as recorded on 4 September 1962 with Ringo on drums, and another version of the song recorded a week later with sessionman Andy White wielding the sticks and Ringo reduced to shaking a tambourine.

'Love Me Do' is one of the tracks on the Beatles' superlative '20 Greatest Hits' collection which brings together all the group's number ones on a single album for the first time. Capitol in America have joined the Beatles' 20th anniversary celebrations by issuing their own '20 Greatest Hits' LP. It brings together the fab four's 20 American number ones, and shares fourteen tracks with the domestic release.

The US album becomes an essential buy for the British Beatles fanatic by dint of the fact that it includes a previously unreleased edit of 'Hey Jude' which, at 5 minutes and 5 seconds, is a full two minutes shorter than the familiar version. It's the 37th Beatles song to become available in more than one version and should help to swell Capitol's coffers considerably.

Sun's assertion last week that 'Tainted Love' had beaten the US chart longevity record of 'Rock Around The Clock' was a little premature. In fact,

by holding on to the No.97 position last week, 'Tainted Love' celebrated its 41st consecutive week on the chart thus beating the 40 week standard established by Canadian Paul Davis's 'I Go Crazy' in 1978.

Two records have accumulated more weeks on the chart in non-consecutive — ie, interrupted — runs. Bill Haley and His Comets' 'Rock Around The Clock' charted first in 1955 and again in 1974 for a grand total of 43 weeks on the

chart. Bing Crosby's perennial 'White Christmas' charted first in 1942 and re-appeared every year, with the exception of 1952 and 1953, until 1962. In so doing it spent a phenomenal 72 weeks on the chart.

LIVERPOOL'S A Flock Of Seagulls are the first of the British technopop bands to be

conspicuously more successful in America than in Britain. Their 'I Ran (So Far Away)' is No 9 in the US singles chart, a full 34 places ahead of its British chart peak. Their eponymous debut album has achieved similarly spectacular success Stateside. Of the seemingly endless exponents of this type of music, only the Human League and Soft Cell have been received so warmly in America. Both, however, had already made significant inroads into the UK charts beforehand.

Barry Manilow's painful rendition of 'Oh Julie' recently peaked at No 38 in the US singles chart to his obvious distress. "I felt sure it would make the top ten," droned the beaked one in an interview, "Maybe I'm losing my touch". Let's hope so.

Certainly, Manilow has made a little talent stretch a long way. His first single 'Mandy' was an American number one as were two later singles, 'I Write The Songs' and 'Looks Like We Made It'. In all, Manilow has notched 23 top fifty hits in America from 23 releases, making him easily the most successful artist to emerge from the eight year old Arista label. His closest rivals are those saccharine throated antipodeans Air Supply, who have launched their American career with seven consecutive top five singles and three platinum LPs.

John Cougar's 'Jack And Diane' eased into the British singles chart last week whilst racking up its fourth straight week atop the US listings. The last US No 1 to flop completely in Britain was Air Supply's July 1981 topper 'The One That You Love'.

INDIE 45s

- 1 4 SHIPBUILDING, Robert Wyatt, Rough Trade RT 115
- 2 1 LEAVE IN SILENCE, Depeche Mode, Mute 7BONG(12BONG) 1
- 3 3 BE PROUD, BE LOUD (BE HEARD), Toyah, Safari SAFE 52
- 4 — HOW DOES IT FEEL (TO BE MOTHER OF A THOUSAND DEAD), Crass, Crass 221984/6
- 5 2 SO HERE I AM, UB40, DEP International 7DEP(12DEP) 5
- 6 — STATE VIOLENCE/STATE CONTROL, Discharge, Clay CLAY 14
- 7 5 PILLAR TO POST, Aztec Camera, Rough Trade RT 112
- 8 9 SUICIDE BAG (EP), Action Pact, Fallout FALL 003
- 9 11 LOVE ON THE TERRACES, Serious Drinking, Upright UP 4
- 10 — LIVELY ARTS, Damned, Big Beat NS 80
- 11 13 LULLABIES, Cocteau Twins, 4AD BAD 213
- 12 6 THE BALLET DANCE, Rubella Ballet, Xntrix XN 2005
- 13 15 LIFE ON THE LINE, Fad Gadget, Mute 7Mute(12MUTE) 24
- 14 7 BULLSHIT CRASS, Special Duties, Rondelet ROUND 24
- 15 19 MY SPINE (IS ON THE BASELINE), Shriekback, Y Y27
- 16 18 BELA LUGOSI'S DEAD, Bauhaus, Small Wonder WEENY 2
- 17 12 WARRIORS, Blitz, No Future OI 16
- 18 10 MUTANT ROCK, Meteors, WXYZ ABCD 5
- 19 14 DON'T GO, Yazoo, Mute 7YAZ(12YAZ) 001
- 20 32 COCKTAILS (EP), Attila The Stockbroker, Cherry Red CHERRY 46
- 21 17 THE STRANGER, Dead Or Alive, Blackeye BE 2
- 22 8 KNIFE SLITS WATER, A Certain Ratio, Factory FAC 62
- 23 31 TRAILS OF COLOUR DISSOLVE, Felt, Cherry Red CHERRY 45
- 24 20 BEASTS (EP), Sex Gang Children, Illuminated ILL 112

- 25 24 WHATEVER IS HE LIKE?, Farmers Boys, Backs 7NCH 001
- 26 16 ONLY YOU, Yazoo, Mute 7MUTE(12MUTE) 020
- 27 21 MURDER IN THE SUBWAY, Attak, No Future OI 17
- 28 — WAVE, Passage, Cherry Red (12)CHERRY 50
- 29 27 BIG GIRLS DON'T CRY, Cimarrons, Safari SAFE(LS)(LX) 49
- 30 29 LOVE WILL TEAR US APART, Joy Division, Factory FAC 23
- 31 30 RUN LIKE HELL/UP YER BUM, Peter & The Test Tube Babies, No Future OI 15
- 32 25 JACQUES DERRIDA/ASYLUMS IN JERUSALEM, Scritti Politti, Rough Trade RT 111(T)
- 33 23 HAVE YOU GOT 10P?, Ejected, Riot City RIOT 14
- 34 26 FOUR TRACK EP, Total Chaos, Volume VOL 2
- 35 — BURN 'EM DOWN, Abrasive Wheels, Riot City RIOT 16
- 36 22 BLEED FOR ME, Dead Kennedys, Statik/Alternative Tentacles STAT 22
- 37 — PERSONALITY CRISIS (EP), New York Dolls, Kamera ERA 13/12
- 38 44 CONVICTED, Dead Wretched, Inferno HELL 5
- 39 — BABY TURNS BLUE, Virgin Prunes, Rough Trade RT 119(T)
- 40 42 JUST A GIRL, Pale Fountains, Operation Twilight OPT 9
- 41 33 NIGHT AND DAY, Everything But The Girl, Cherry Red CHERRY 37
- 42 46 TEDDY, Apocalypse, Jamming! CREATE 5
- 43 41 PRETTY PAEDOPHILES (EP), Raped, Parole KNIT 1
- 44 34 TEMPTATION, New Order, Factory FAC 63(12)
- 45 35 17 YEARS OF HELL (EP), Partisans, No Future OI 12
- 46 28 F**K THE TORIES, Riot Squad, Rondelet ROUND 23
- 47 36 PROCESSION, Nico, 1/2 Records 1/2REC 1(12)
- 48 40 PAST MEETS PRESENT, Weekend, Rough Trade RT 107
- 49 37 RELIGIOUS WARS (EP), Subhumans, Spiderleg SDL 7
- 50 — SLIGHTLY LONGER SONGS (EP), Six Minute War, Six Minute War SMW 003

5 Flashback 10 15

October 22, 1977

- 1 SILVER LADY, David Soul
- 2 BLACK IS BLACK, La Belle Epoque
- 3 YES SIR I CAN BOOGIE, Baccara
- 4 I REMEMBER, Elvis Presley
- 5 YOU'RE IN MY HEART, Rod Stewart
- 6 BEST OF MY LOVE, The Emotions
- 7 STAR WARS THEME, Meco
- 8 NO MORE HEROES, The Stranglers
- 9 BLACK BETTY, Ram Jam
- 10 WAY DOWN, Elvis Presley

October 21, 1972

- 1 MOULDY OLD DOUGH, Lieutenant Pigeon
- 2 DONNA, 10cc
- 3 YOU'RE A LADY, Peter Skellern
- 4 HOW CAN I BE SURE, David Cassidy
- 5 I DIDN'T KNOW I LOVED YOU (TILL I SAW YOU ROCK 'N' ROLL), Gary Glitter
- 6 IN A BROKEN DREAM, Python Lee Jackson
- 7 BURNING LOVE, Elvis Presley
- 8 WIG WAM BAM, The Sweet
- 9 ELECTED, Alice Cooper
- 10 CHILDREN OF THE REVOLUTION, T. Rex

October 21, 1967

- 1 MASSACHUSETTS, The Bee Gees
- 2 HOLE IN MY SHOE, Traffic
- 3 LAST WALTZ, Engelbert Humperdinck
- 4 FLOWERS IN THE RAIN, The Move
- 5 THE LETTER, The Box Tops
- 6 HOMBURG, Procol Harum
- 7 THERE MUST BE A WAY, Frankie Vaughan
- 8 FROM THE UNDERWORLD, The Herd
- 9 EXCERPT FROM A TEENAGE OPERA, Keith West
- 10 REFLECTIONS, Diana Ross And The Supremes

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A LATE

KISS FROM SIOUXSIE

SIOUXSIE SIOUX is to release the latest Banshees album at last. In typical Siouxsie and the Banshees style it's called 'A Kiss In The Dream House'.

The album is released on November 5 and includes nine new songs including the single 'Slowdrive'. Their album was to

have been released earlier but was delayed because of Siouxsie's recent throat illness.

Meanwhile their London shows on December 28 and 29 are at the Hammersmith Odeon, not the Palais as originally announced.

"There will be a very special treat for fans with mystery guests appearing at the shows," said a spokesman.

Almond essence

MARC ALMOND is to do a one-off concert at London's Theatre Royal on December 5.

But there are only a few tickets for the concert which is billed as Marc Almond with Various Mambas.

The concert will be a sit down affair, Almond said this week.

"If you're expecting Soft Cell, don't come," he added.

Dose of Night Nurse

TOP LOVERS rock star Gregory Isaacs — who has just had his first chart album with 'Night Nurse' — is to play four dates next month.

His tour starts at London's Venue on November 17 and 18 after which he goes to play the Birmingham Odeon 20 and Manchester Hacienda 22.

Isaacs will be bringing across the famous Roots Radics band for the concerts.

Duran remix

DURAN DURAN have a new single out next week.

It's a remix of the title track of their chart-topping album 'Rio'.

On the B side is an acoustic version of 'The Chaffeur' while a 12-inch version will also include the American remix of 'My Own Way'.

OUTRAGEOUS PUNKS The Anti-Nowhere League have a new single out next month.

The record is called 'For You' and the first copies come out in an embossed gold leaf bag. It is released on November 12.

They are also to headline a concert at London's Lyceum on December 23 under the banner 'Urgh, it's Christmas!'



KATE BUSH has a new single out this week.

It's called 'There Goes A Tenner' and is taken from her 'The Dreaming' album.

The flip side is a new song 'Ne T'En Fui Pas' which means 'Don't Run Away'.

Talk Talk and Shalamar date changes

TALK TALK and **Shalamar** have both made changes to their tours.

Talk Talk's date at Loughborough University has moved from October 29 to December 13, Reading University replaces Bristol Locarno on November 16, Birmingham Odeon has moved from October 30 to November 17, Bangor University moves from November 1 to November 22 and the Manchester Apollo date shifts from October 31 to November 23.

Tickets holders should keep their tickets for the new dates.

Meanwhile Shalamar have added dates to their tour at London's Dominion Theatre on November 10 and December 5 when they'll perform two shows.

XTC double waxing

SWINDON POPSTERS XTC release a two-album set featuring all their singles next month.

The two records feature the A sides on one album called 'Waxworks', with a free LP

'Beeswax' containing the flip sides.

It includes their debut single 'Science Friction', 'This Is Pop', 'Generals And Majors' and their most recent hit 'Senses Working Overtime'.

JAM SPLIT — WELLER SPEAKS

END OF THE JAM
RM October 23

THE JAM have split ... and that's official.

Paul Weller admitted this week that The Jam will cease to be at the end of the year. Just as RECORD MIRROR exclusively revealed last week.

"At the end of the year The Jam will be officially splitting up as I feel we have achieved all we can together as a group," he said in a statement. "I mean this both musically and commercially.

"I want all we have achieved to count for something and most of all I'd hate us to end up old and embarrassing like so many other groups do.

"I want us to finish with dignity. I feel now is that time. The longer a group continues the more frightening the thought of ever ending it, because that is why so many of them carry on until they become meaningless. I've never wanted The Jam to get to this stage."

And the group have confirmed that they will play a farewell tour in November and December as a thank you to fans.

Weller's statement goes on to say thanks to all the people who have supported the group.

"What we (and you) have built up has meant something, for me it stands for honesty, passion and energy and youth. I want it to stay that way and maybe exist as a guideline for new young groups coming up to improve and expand on.

"This would make it even more worthwhile."

The statement is headlined as a "personal address to all our fans" and finishes with a personal message to Jam supporters.

"I have written this as a direct contact with you and so you hear it from us first. But also to say thank you for all the faith you have shown in us and the building of such a strong force and feeling that all three of us have felt and been touched by.

"Here's to the future, in love and friendship, Paul Weller."

While people read between the lines of Weller's statement the group have fixed up the dates for their tour.

They kick off at Poole Arts Centre on November 27 and go on

At the end of this year the Jam will be officially splitting up as I feel we have achieved all we can as a group together as a group I mean this both musically and commercially.

Part of Paul Weller's handwritten statement to fans



THE JAM when they were young

to play St Austell Cornwall Coliseum 28, Port Talbot Afan Lido 29, London Wembley Arena December 1 and 2, Bridlington Spa 6, Manchester Apollo 7 and Birmingham Bingley Hall 8.

And they could well be adding more dates to the tour, including a special gig at Guildford Civic Hall —

their home town.

● **HOW TO BOOK:** Tickets for all concerts are £5 except Wembley Arena where they cost £5 and £6, and are available from box offices and usual agents.

PORT TALBOT tickets are also available from Port Talbot and Swansea Derricks Records, Cardiff Spillers Records and Newport Roxcene.

BIRMINGHAM tickets are also available from Birmingham Cyclops and Virgin Records, Wolverhampton Goulds TV, Derby R.E. Cords and Nottingham Selectadisc.

JAPAN ARE to release a new single next month.

They are bringing out a remixed version of 'Nightporter' on November 12.

Seagulls flock in

A FLOCK OF Seagulls — who have just released their 'Wishing (If I Had A Photograph Of You)' single — go out on the road next week.

The group's tour starts at the Cardiff Top Rank on November 7. Then Birmingham Odeon 8.

Nottingham Rock City 9, Manchester Salford University 13, Brighton Top Rank 14, London Lyceum 15, Norwich East Anglia University 16, Strathclyde University 19, Liverpool Royal Court 20 and Sheffield Lyceum 21.

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Nov. 11th
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Nov. 12th
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Tel: (0733) 265705
Nov. 13th
NORWICH Theatre Royal Tel: (0603) 28205
Nov. 16th
HITCHIN The Regal Tel: (0462) 54332
Nov. 20th
EDINBURGH Playhouse Tel: (031) 557 2590
Nov. 22nd
CARDIFF New Theatre
Tel: (0222) 32446/27267
Nov. 23rd
READING The Hexagon Tel: (0734) 56215
Nov. 25th
WORTHING Assembly Hall
Tel: (0903) 202221
Nov. 26th
CANVEY ISLAND Kings Tel: (0268) 692291
Nov. 27th
CANVEY ISLAND Kings Tel: (0268) 692291
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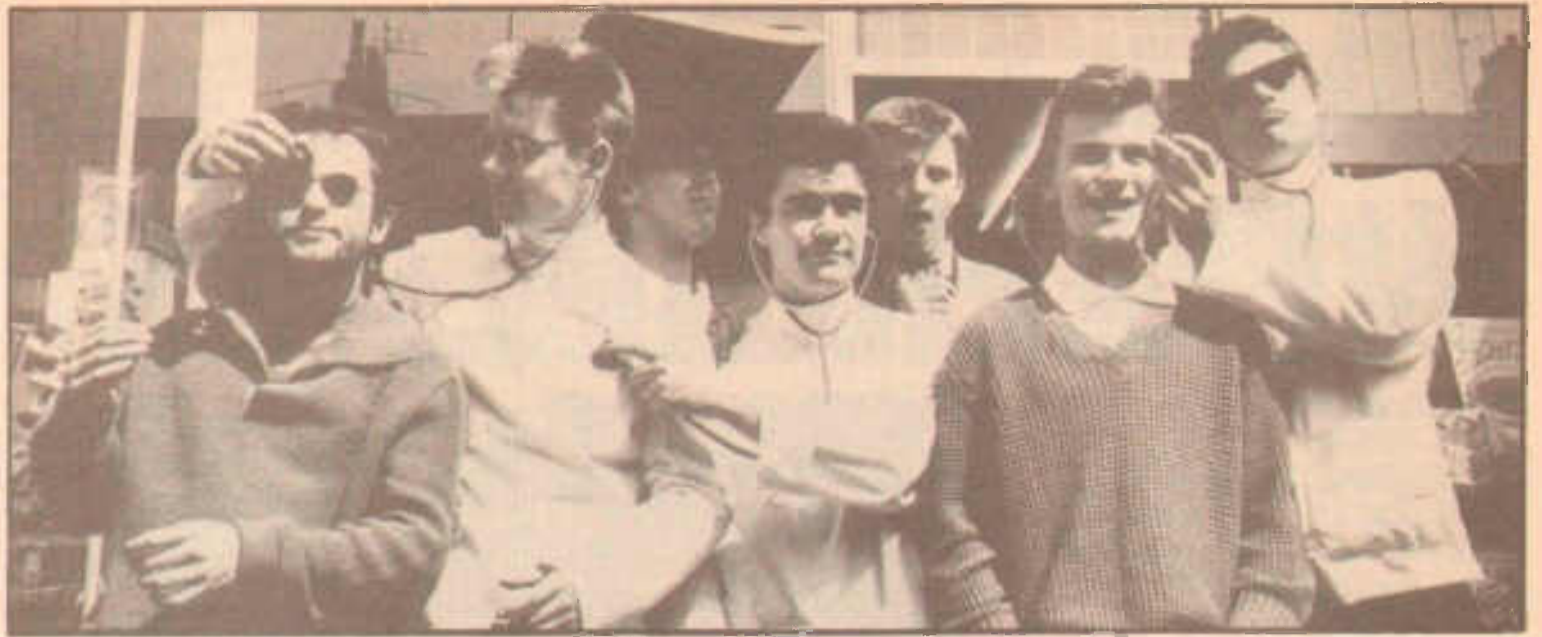
NEWS

Lindisfarne tour

LINDISFARNE ARE to play a massive tour to follow their 'Night' single.

Dates are at York University November 19, Liverpool Mountford Hall 20, Llandudno Astra 21, Swansea Brangwyn Hall 22, Cardiff University 23, Slough Fulcrum 24, Cleethorpes Winter Gardens 25, Loughborough University 26, Sheffield University 27, Scarborough Futurist Theatre 28, Leicester De Montfort Hall 29, Southport Theatre 30, Bournemouth Winter Gardens December 1, London Dominion 2, Oxford Apollo 3, Birmingham University 4, Dunstable Queensway Hall 5, Nottingham Royal Concert Hall 6, Glasgow Apollo 7, Edinburgh Playhouse 8, Aberdeen Capital 9, Dundee Caird Hall 10, Sunderland Polytechnic 11, Middlesbrough Town Hall 12, Sheffield City Hall 13, Leeds Queens Hall 14, Carlisle Market Hall 15, Manchester Apollo 16, Newton Aycliffe Recreation Centre 17 and Newcastle City Hall 19, 20, 21, 23, 27, 28, 29 and 30.

CULTURE CLUB have added a date to their tour, at London Lyceum on November 3. Support will be from fellow chart-toppers Musical Youth.



MADNESS check out their heart throb ratings

RISING MADNESS

MADNESS FOLLOW their top ten hit 'Driving In My Car' with a new album next week.

But the single won't be included

Rod doubles up

ROD STEWART has a double live album released next week.

Simply called 'Rod Stewart Absolutely Live', it features 19 tracks including 'Passion', 'Sailing' and 'Do Ya Think I'm Sexy'.

The tracks run from Stewart's early days with 'Gasoline Alley' to the latest 'Young Turks'.

on it.

The band's fifth LP is called 'Rise And Fall' and features 13 brand new tracks — none of which has been heard before.

It features numbers like 'Primrose Hill' about a road in London's Hampstead and 'New Delhi' as well as the title track.

But the group won't be touring

for some time. They are currently in Australia where lead singer Suggs has been laid up in his Sidney hotel for the past week with sunstroke.

They will come back to Britain briefly to record a video for their new single which will come out at the end of November. It will be a number from the album, but they still haven't decided which.



BANANARAMA are to bring out a new single next month . . . and it will be a Christmas ballad!

The three girls' latest song is called 'Cheers Then' and comes out on November 19.

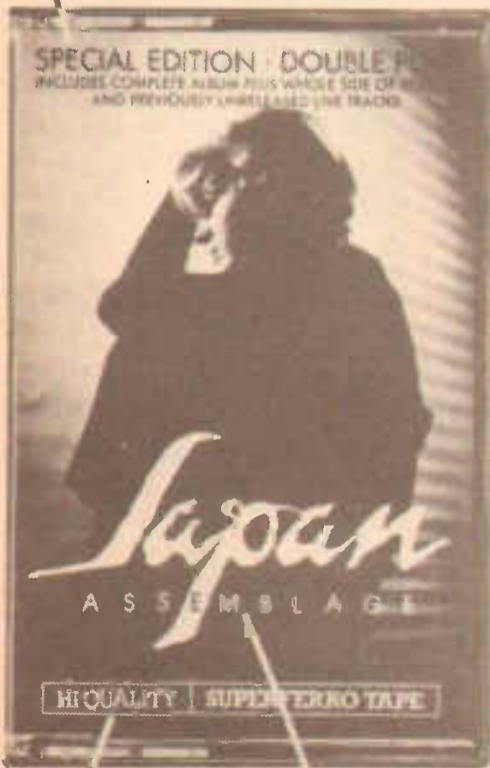
But they're still not going to tour.

"We're going to Japan and won't be back until Christmas Eve so there will be no time to fit a British tour in before Christmas," Keren told RECORD MIRROR.

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AT

Virgin RECORD STORES

Lennon, Harrison and Yoko Ono albums due

JOHN LENNON, Yoko Ono and George Harrison are all to have albums out next month.

The Lennon album is a compilation LP called 'The John Lennon Collection' and features songs like 'Jealous Guy', 'Give Peace A Chance' and 'Woman'.

It comes out next week.

Meanwhile Yoko Ono has her new album released shortly . . . but it will retain John Lennon's voice on the songs.

Yoko has added a new set of backing tracks to Lennon's vocals for the album which is called 'It's All Right'.

The album is due out in December, with a single released next week.

Yoko described the record as 'an album of love and dreams'. I'm hoping through dreaming together we will create a beautiful reality for the future.

"I believe in the healing power of music and hope this album will help to make people feel better."

And Beatles quiet man George Harrison is to have his new LP released on November 5.

It is called 'Gone Troppo' and features 10 songs. A single from the album called 'Wake Up My Love' comes out at the same time.

TOURS

TURN ON



BAUHAUS HAVE added another London date to their tour following the success of their version of Bowie's 'Ziggy Stardust'. They play the capital's Hammersmith Palais on November 1.

THE SOUND have fixed up a short tour following the release of their new album 'All Fall Down'. They play Leicester Polytechnic on November 7, London Venue 9, Leeds Warehouse 10, Sheffield Limit Club 11, Birmingham Polytechnic 12 and Bristol Polytechnic 13.

AZTEC CAMERA, who've just released their 'Pillar To Post' single, are to play a short tour next month with dates at: Leeds Warehouse November 3, Dundee Dance Factory 4, Stirling University 5, Sunderland Polytechnic 6, Stoke Keele University 10, London Venue 11, Bristol University 12 and Manchester Polytechnic 13. The group are to release a new single called 'Oblivious' next month.

ACCLAIMED RAPPER J Walter Negro — who recently released the 'Shoot The Pump' single — is to team up with the Members for a tour. They take the

package to Manchester's Hacienda on October 27, Glasgow Nightmoves 28, London Venue 29, Leicester Polytechnic 30 and London Xclusive Membership November 3. The Members' Nicky Tesco and Negro are currently recording a new single with producer Martin Rushent.

THE VIRGIN Prunes headline a Halloween party at London's Heaven on October 31 held by the publishers of the book 'International Discography Of The New Wave'. Siouxsie Sioux will also make an appearance.

IGGY POP is to play two nights at London's Venue on December 15 and 16. Blondie guitarist Frank Infante will be among the band members.

THE GLITTER Band return to the stage this week with concerts at London's Marquee on October 29 and 30, Leeds Trinity And All Saints College November 3 and London's Victoria 5.

RELEASES

LENE LOVICH tries to make a comeback this week when she brings out a new single called 'It's You, Only You (Mein Schmerz)'. The singer — who had her biggest hit with 'Lucky Number' — is currently starring in a play about Mata Hari at London's Lyric Theatre.

DOCTOR FEELGOOD have a new album 'Fast Women And Slow Horses' released this week. It is the last LP to feature Sparko and The Big Figure, who have now left the group. The only original Feelgood member is now Lee Brilleaux while guitarist Johnny Guitar remains in the band.

IMAGINATION, **GENESIS** and **Elkie Brooks** are all to have videos released. Imagination's video was shot at their recent London Dominion concerts and includes their hits 'Body Talk' and 'Flashback'. The Genesis video is called 'Genesis — Three Sides Live' and features 'Abacab' and 'Behind The Lines'. The Elkie Brooks tape is called 'Pearls — The Video' and includes 'Pearl's A Singer' and 'Nights In White Satin'. More videos from Tina Turner and

Ashford And Simpson are also due out next month.

THE SOUNDTRACK to the theme of top American film 'ET' comes out this week. The theme is by Denny Randell and the Rockaphonic Orchestra and features a medley of 'Flying' and 'Over The Moon'. A 12-inch version features an extra segment 'Extra Terrestrial Brother'. **DISCO GROUP Dynasty** have a new album 'Right Back Chal' released this week.

THE VIBRATORS have reformed again. The band have recorded a version of 'Baby, Baby' which comes out early next month. An album is due out later in the year.

NEW GROUP In Embrace have their first album 'Passion Fruit Pastels' released this week.

THE CHURCH, who are supporting Duran Duran on their tour, have a 10-inch EP 'Temperature Drop In Downtown Winterland' released next week. A seven-inch three track single of the EP comes out at the same time.

TV AND RADIO

THE IRRESISTIBLE combination of Culture Club's Boy George and alternative comedian Alexei Sayle give their verdicts on the new singles on **FRIDAY'S** Radio One 'Roundtable'. The new face of Fashion, Troy Tate and Al Darby, are on **SATURDAY'S** 'The Old Grey Whistle Test' on BBC 2, Weekend provide the support. Radio One's 'In Concert' features Light Of The World. On the box 'Superstore' has Dr Hook while 'The Late Late Breakfast Show' spotlights Sheena Easton. Peter Gabriel takes over the whole of ITV's 'The South Bank Show' on **SUNDAY**. The Queen Of Soul, Aretha Franklin, is the subject of Radio One's series of rock profiles

hosted by Paul Gambaccini. 'The Story Of Pop Radio' looks at the early days of Radio One. LWT viewers get a mixed bag of Bowie, Stones, Alice Cooper, Kinks and Hendrix on 'Nightlife Presents' around midnight. **MONDAY** sees a new series of 'Riverside' on BBC 2 which has Phil Oakey of the Human League and promises videos from Ultravox, League, Roxy, Kraftwerk and Depeche Mode. Those of more MOR tastes can catch the second segment of 'Barry Manilow In Britain' on BBC 1. The famed Channel Four starts on **TUESDAY** but has no pop music quota. A new BBC 2 series aimed at reflecting the black community called 'Ebony' features Imagination.

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CHAINS TAKEN FROM THE ALBUM
'SCREAMING FOR VENGEANCE'

NEWS BEAT



ANDY BEAUMONT: "Learning to play has helped," sez musician

I had a vision

STEEL YOURSELVES, here's another shining example of the best and latest export from that one time knife and fork centre of the universe, Sheffield electro outfit Vision and their single 'Lucifer's Friend'.

Vision, comprising 'Haircut One Thousand' Andy Beaumont, Russell Bonnell, Gary Gillot, Peter Jackson and Paul Statham, late of B-Movie, have been playing in various incarnations and line ups for a couple of years now, and are the newest and youngest in a long list of quality bands from the north.

Andy might look a bit of a sight to your average computer programmer from Cheam or Chipping Sodbury, but let me tell you he's a very talented boy. He actually trained properly as a musician at college, playing flute, until he was chucked out for the way he looked, and started a group.

"Learning to play has helped in a lot of ways," he tells me. "I play keyboards now and reckon I can just about busk anything. But I find it difficult sometimes just doing simple things. I always want to make things more complex."

Is he worried about living in Sheffield and, in the eyes of the public, in the shadow of the Human League?

"There are advantages and disadvantages," he says, "with so many good bands like the League and Cabaret Voltaire coming from Sheffield the focus is on the area. But we can make it on our own."

With an LP already recorded and dates around the country soon, I suggest you watch for Vision. (Geddit? — Oh, never mind.)

X RAY SPECS

Well charged



DISCHARGE: a history of criminal records (groan)

ARE STOKE's most notorious punkers, Discharge, about to set the airwaves alight with their burning rage? The men from the Potteries are bubbling under the RM top 75 with their spikey rant against Police Violence, 'State Violence/State Control'.

Friday morning's phone call to a very sleepy Kelvin tells me of the thinking behind the current single.

"It's about police oppression, it's about my own personal experience with the law."

Kelvin, it appears, has had one or two rather hairy brushes with the boys in blue. Indeed, his criminal record led to some visa difficulties on the band's recent tour of North America.

"We got stranded in Canada for three weeks 'cos we all had criminal records. I had a couple cases of breaking and entering and criminal damage when I was sixteen. Also all the band have been done for fraud 'cos we were claiming supplementary benefit when we were in the band. We all had to pay a £700 fine."

Eventually the band did cross the border to the good ole' USA. Was their first confrontation with the Yanks a success, then?

"Yeah, we had a good time. We

achieved two things, we managed to get our message across and we fixed up a distribution deal for America, with Important Records of California."

Ok Kel, but what exactly is your message?"

"Anti-war, anti-nuclear. We seemed to be reaching people, they'd come and discuss things with us after the shows."

According to Kelvin, Punk's message is becoming international.

"We've played Holland, Italy, Yugoslavia, everyone seems to have grasped the same ideas."

With my head spinning with lurid images of some international punk army, I asked K how he sees the band's position in the wacky world of rock'n'roll.

"We see ourselves as a band making a stand against the things we see as wrong in society, yet it's also a fun thing."

What are the band's immediate plans?

"We should have gone to Sweden, but I'm sleepy at the moment, we're going to play a few dates in Europe and then record an lp, that'll be ready in January."

Discharge may never crack the Top Ten, but they smell a lot sweeter than most of the bands do. Someone still cares.

JIM REID

CHINA CRISIS

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WATCHING OVER BURNING FIELDS

Virgin

HAVE YOU HEARD THE RUMOUR ABOUT DIONNE WARWICK & BARRY GIBB?

Rumour has it that they've been seeing rather a lot of each other recently.

They have. In a recording studio.

The result is one of this year's most powerful new albums. It's called *Heartbreaker*. And it features a vocal tour de force from Dionne.

A superb production from Barry.

And a set of songs that are simply some of the best the Gibb Brothers have ever penned.

In fact, the album's so impressive there's now another rumour going around.

That '*Heartbreaker*' is certain to be a massive hit.



ALBUM AND CASSETTE INCLUDES THE HIT SINGLE "HEARTBREAKER"
PRODUCED BY: BARRY GIBB WITH KARL RICHARDSON* AND ALBY GALUTEN.* FOR KARLBHY PRODUCTIONS* **ARISTA**

PROFILE

EDWYN COLLINS



ORANGE JUICE

FULL NAME: Edwyn Stephen Collins
NICKNAME: Rodger (my other ego) or Winnie
DATE OF BIRTH: August 23, 1960
PLACE OF BIRTH: Edinburgh
EDUCATED: Royal High School of Edinburgh, Demonstration School, Moegan Academy Dundee, Bearsden Academy Glasgow
HEIGHT: Six foot, one inch
WEIGHT: Nine stone
COLOUR OF EYES: Green/Brown
FIRST LOVE: Linda Gweal at primary school
FIRST DISAPPOINTMENT: My parents were exceedingly poverty stricken so 'Santa' never visited
FIRST PERFORMANCE: My entire life is performance art
FIRST LIVE SHOW SEEN: Sparks, Caird Hall, Dundee
FIRST RECORD BOUGHT: 'Good Vibrations' — Beach Boys
MUSICAL INFLUENCES: Philly, Beatles, Tavares, Velvet Underground, Television and Bowie
INSTRUMENTS PLAYED: Guitar, violin,

singing
HERO: Lou Reed
HEROINE: Judy Garland
FAVOURITE BOOKS: 'My Big Bumper Colouring Book', 'The Bell Jar' — Sylvia Plath, 'Catcher In The Rye' — J D Salinger, 'The Diamond As Big As The Ritz' — F Scott Fitzgerald, 'White Fang' — Jack London
FAVOURITE FILMS: 'The Yearling', 'To Kill A Mockingbird', 'Kes', 'Bad Timing'
FAVOURITE TV SHOWS: I don't watch much TV
BEST LIVE SHOW SEEN: Sparks, Caird Hall, Dundee
FAVOURITE CLUBS: Seven Iron, Five Wood and Pro Short Club
FAVOURITE FOOD: Bananas, Peanut Butter
FAVOURITE CLOTHES: Shorts, grey shirts, motorbike trousers, sandals
HAIRCUT: Radical
FAVOURITE DRINK: White wine
IDEAL HOME: I'm happy in Hackney
IDEAL HOLIDAY: The Scottish Highlands, particularly Mullmesdale

IDEAL CAR: Mercedes-Benz
MOST FRIGHTENING EXPERIENCE: Getting beat up in Glasgow by a gang. I had some teeth knocked out and stitches
WORST EXPERIENCE: Seeing a lot of fungus in the sink of my flat when I first moved in. I didn't see it till I went to clean my teeth
FUNNIEST EXPERIENCE: Discovering our bass player David McLymont was a hermaphrodite (really? — Ed.)
SUPERSTITIONS: We always think it's best to tune our guitars before a gig now. We never used to
FANTASY: For the group to be successful, that's always seemed fantastical
MOST HATED CHORE: Doing sound checks
AMBITION: To attain some degree of success without having to compromise

1955

Bill Haley and the Comets Rock Around The Clock

1956

Doris Day Whatever Will Be Will Be
Guy Mitchell Singing The Blues
Johnny Ray Just Walkin' In The Rain

1957

Paul Anka Diana
Pat Boone Love Letters In The Sand
Crickets That'll Be The Day
Everly Brothers Bye Bye Love
Buddy Holly Peggy Sue
Tab Hunter Young Love

1958

Danny and the Juniors At The Hop
Everly Brothers All I Have To Do Is Dream

1963

Cascades Rhythm Of The Rain
Dusty Springfield I Only Want To Be With You

1964

Petula Clark Downtown
Four Pennies Juliet
Julie Rogers The Wedding
Searchers Needles And Pins
Sandie Shaw Always Something There To Remind Me
Twinkle Terry

1965

Len Barry 1-2-3
Ken Dodd Tears
Barry McGuire Eve Of Destruction
Seekers The Carnival Is Over
Shangri-Las Leader Of The Pack
Yardbirds For Your Love

Dave Dee, Dozy, Beaky, Mick & Tich Legend Of Xanadu
Equals Baby Come Back
Aretha Franklin I Say A Little Prayer
Richard Harris McCarthur Park
Solomon King She Wears My Ring
Love Affair Everlasting Love
Manfred Mann The Mighty Quinn
Marmalade Ob-La-Di, Ob-La-Da
Move Blackberry Way

1969

Archies Sugar Sugar
Noel Harrison Windmills Of Your Mind
Tommy Roe Dizzy

1970

Lee Marvin Wand'rin' Star
Matthew's Southern Comfort Woodstock
Ray Stevens Everything Is Beautiful

1971

Mungo Jerry Baby Jump
Tams Hey Girl, Don't Bother Me
T. Rex Hot Love

1972

Chicory Tip Son Of My Father
Lindisfarne Lady Eleanor
Gilbert O'Sullivan Clair

Add years to your record collection.

Michael Holliday The Story Of My Life
Kalin Twins When
Teddy Bears To Know Him Is To Love Him

1959

Russ Conway Side Saddle
Bobby Darin Dream Lover
Emile Ford and the Checkmates What Do You Want To Make Those Eyes At Me For
Jerry Keller Here Comes Summer
Marty Wilde A Teenager In Love

1960

Drifters Save The Last Dance For Me
Everly Brothers Cathy's Clown
Johnny Tillotson Poetry In Motion

1961

Acker Bilk Stranger On The Shore
Petula Clark Sailor
Everly Brothers Walk Right Back
John Leyton Johnny Remember Me
Marcel's Blue Moon
Frankie Vaughan Tower Of Strength
Danny Williams Moon River

1962

Pat Boone Speedy Gonzales
B. Bumble and the Stingers Nut Rocker
Bruce Channel Hey! Baby
Brian Hyland Sealed With A Kiss
Frank Ifield I Remember You
Susan Maughan Bobby's Girl
Chris Montez Let's Dance
Springfields Island Of Dreams

1966

Mamas & Papas Monday Monday
Overlanders Michelle
Crispian St. Peters Pied Piper
Troggs Wild Thing
Ike & Tina Turner River Deep Mountain High

1967

Flowerpot Men Let's Go To San Francisco
Herd From The Underworld
Vince Hill Edelweiss
Kinks Waterloo Sunset
Monkees I'm A Believer
Procol Harum A Whiter Shade Of Pale
Sandie Shaw Puppet On A String
Tremeloes Silence Is Golden

1968

Joe Cocker With A Little Help From My Friends

1973

Dawn Tie A Yellow Ribbon Round The Old Oak Tree
Peters & Lee Welcome Home

1974

Terry Jacks Seasons In The Sun
Paper Lace Billy Don't Be A Hero
Rubettes Sugar Baby Love
Stylistics You Make Me Feel Brand New

1975




Van McCoy The Hustle
Johnny Nash Tears On My Pillow
Typically Tropical Barbados

1976

Brotherhood Of Man Save Your Kisses For Me
Eric Carmen All By Myself
Hank Mizell Jungle Rock
Billy Ocean Love Really Hurts Without You



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November 2
IPSWICH GAUMONT
November 3
DERBY ASSEMBLY ROOMS
November 4
OXFORD APOLLO
November 5
NORWICH UNIVERSITY OF EAST ANGLIA
November 6
BRADFORD ST GEORGE'S HALL
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NEWS BEAT



SANDII and the lads: "We can be angry when we want"

On Sunsetz strip

music is laid back, but we call some of our music nasty. We can be very angry when we want. Japan has a candy pop market and we have to break through that."

"We really want real communication, we love people," says Sandii. "It feels so comfortable to be in England."

AND ACCORDING to Makoto it's a darn sight safer to be in England than in Japan right now. He claims that the Japanese government are trying to hush up the fact that a major earthquake is due to strike close to Tokyo shortly.

"We saw them moving coachloads of prisoners away from a prison in the zone where the earthquake is going to strike," he

says. "But earthquakes are something you learn to accept in Japan. We keep three birds and they have a sixth sense to warn us when something is about to happen."

"It's the tremors that go up and down which you have to worry about, not the ones that move through the earth horizontally."

"David Sylvian told me that he was at the top of a hotel when there was an earthquake and he enjoyed it when the hotel swayed from side to side."

It looks like Sylvian's been on the saki again...

THERE'S NOTHING Sandii and the Sunsetz enjoy more than listening to Irish folk music.

"We really like Celtic music, particularly the Chieftains," says the litesome Sandii, leader of the exotic oriental band. "There's so much power and emotion in it."

Sandii and the boys are supporting Japan on their tour and they release a single 'Dreams Of Immigrants' this week. They've also become close friends with David Sylvian, who does some background vocals on their album 'Immigrants' and invited them over to Britain.

"We called our album 'Immigrants' because we try to capture music from all regions in our songs," says multi-instrumentalist Makoto.

"Like your country, Japan had many immigrants to make up its culture. Originally there was only one tribe in Japan, and then people began to flock to the islands, rather like Britain. Our early influences were Japanese folk music, but spiritually we were influenced by the Yellow Magic Orchestra."

"I'm simple enough to be influenced by anything," continues Sandii. "It was in my destiny to sing, I was even singing before I was born. I like the language of birds, I try to teach them our music and learn theirs."

"Most Japanese bands try to imitate hard rock, it's all very fast and industrial," says Makoto. "In our eight years together we've had to fight against Western prejudice that all Japanese bands are copyists."

"Some people have even said our



Chest what I always wanted

(An occasional series)

- HERE'S A cool cat to make you paws for thought
- After years out on the tiles, John Cougar is purring with his new single 'Jack And Diane.'
- He grew up in Seymour Indiana as John Mellencamp, until he decided that a new name might make him a roaring success.
- It took a long time before he could get at the cream. He worked as a telephone engineer before he signed up with Rod Stewart's record company, who promised him a lion's share of the record business.
- But although he looks ready to pounce, John says that he's really as playful as a kitten.

Robin Smith

THE BLUEBELLS NEW SINGLE



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NEWS BEAT



CHRIS DE BURGH: enigma

HE'S BIG in Brazil where the nuts come from and reportedly sells more records in Sweden than the mighty Abba themselves.

And Chris De Burgh is now back in the British charts with his wispy song reminiscent of duffle coats and student common rooms of the seventies, 'Don't Pay The Ferryman'.

Now, you may never have heard of him, but Irish based Chris has been clocking up ludicrous record sales — more than a million last year alone.

A quiet and enigmatic figure, not much is known about smooth faced Chris and that's why I'm ending this piece now.

Simon Tebbutt

Sweet felines

DIONNE WARWICK is heading back into the British charts for the first time in eight years and all thanks to Barry Gibb. Which is some feat for a singer who next month celebrates 20 years of making records.

'Heartbreaker', the single, is a BeeGee collaboration and on the similarly-titled album they pop up five times.

"It was a mutual agreement between Clive Davis (Arista Records boss), Barry, and myself that he should produce the album," Dionne told me.

Was she looking for the same treatment that he gave Barbra Streisand's 'Guilty' album?

"No, because Barbra is a different singer to me."

But I'm sure she wouldn't mind the sort of success 'Guilty' enjoyed, and she isn't short of confidence about the LP. I mentioned that I hadn't heard it yet and she purred: "Oh boy, are you in for a treat."

Now that I have heard it, it does sound like a return to prosperity for Gibb as well as Warwick.

"It's probably got the same kind of momentum that 'Dionne', the first album for Arista, had," Dionne reckons.

In Britain her really big hits numbered only a couple — 'Walk On By' in 1964 and 'Do You Know



DIONNE WARWICK: a cover of 'Cat Scratch Fever' next?

The Way To San Jose' four years later — in the States however the sixties yielded a dozen Top 20 successes for Dionne.

But in the seventies, only her duet with the Detroit Spinners, 'Then Came You', flourished in the chart wasteland the lady experienced. Why the recession?

"Around that time, my songwriters Bacharach and David

split up, deciding not to write together anymore."

But now everything seems to be heading Dionne's way again. Her note on the new album reads "Special thanks to God, the cat for sitting still and Clive Davis for being in Florida for his aunt's wedding."

Paul Sexton



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Kool operators

by SUNIE

SOUL PARTIES galore this week. You could take your pick, from disco to blue-eyed to messianic! The place to be was Legends on Monday night, where *Kool And The Gang* hosted a party after their rather perfunctory last show at the Victoria Apollo.

Where else could you spot *Junior*, *Quo's Rick Parfitt*, *Brian "woman trouble" Tilsley* from *Corrie* and *Blancmange*, all rubbing shoulders?

Keren and *Siobhan* of *Bananarama* shimmied the night away, while *Siouxsie* (flanked as usual by *Budgie* and *Severin*) talked old times with *Paul Cook*.

Supporting cast featured various *Rats*, *Central Lines*, *Hudsons*, *Dexys* and *Steve Singleton*, the cheeky-faced one from *ABC*...

Meanwhile, over at rival niterie *Xenon*, a party was in progress for *Miami Steve Van Zandt*, who'd just played the *Marquee* with a band featuring the *Asbury Jukes'* horns and the bass player from the *Plasmatics* (gulp). Not too many celebs at *Brooce's* sidekick bash, except — blimey, it's *Sketch!* Here, why weren't you at *Dave Grant's* wedding?

"Well, everyone said to me, You have to go. In the end, I thought, No I don't! So I didn't"...

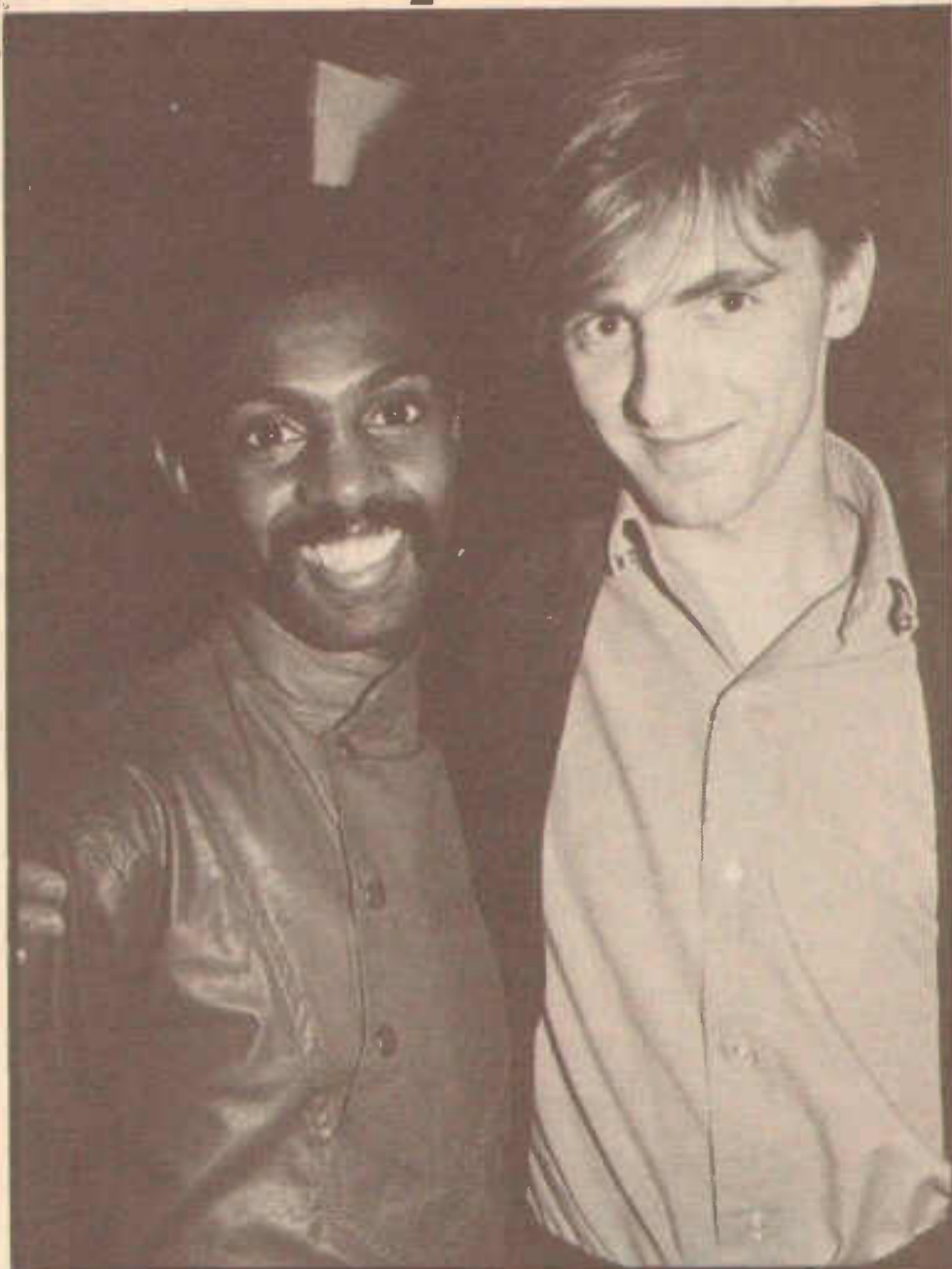
Hangovers sorted, the town's party folk ventured forth once more on Tuesday, this time to *Kensington* and a spot known as *Masters*, where *Daryl Hall* and *John Oates* were holding court. *Lynsey de Paul* (the prototype *Thereza Bazar?*), *Billy Preston* and *King Trigger* were all there, to say nothing of the *Bucks Fizz* girls, the *Wham!* boys and the omniscient *Sketch*.

H&O manager *Tommy Mottola* distinguished himself by attempting to eject *Johnny Warman* from the premises, being under the impression that the unfortunate singer-songwriter was a peddler of dodgy substances. Since *Warman's* most vicious vice is the odd pint of bitter, this was something of a clangor...

● *Carmel* has carried her personal brand of torch to London — *London Records*, that is, home of *Funkapalitan* and the *Bluebells*. But no longer of *Vic Godard* — the *Sultan of the New Swing* has returned to *Rough Trade*...

Desperate strategies dept: A free 'Bad Reputation' single will be given away with each pair of tickets sold for *Joan Jett's* *Hammersmith Odeon* gig...

Warmer behind the curtain: the *Boomtown Rats*, who spent their last UK tour playing to 800-strong crowds in 3,000-seater halls, caused riots during their three-day visit to *Roumania*. They played five concerts in 6,000-capacity venues, and managed to leave the country



CHIC TO CHEEK: the toothy one is Robert "Kool" Bell, the impish one *ABC's Steve Singleton*, caught cuddling at the *Gang's* post-gig celebrations (pic by *Steve Rapport*)

before anyone twigged that they weren't in fact the *Beatles*...

Scarlet Party guitarist *Mark Gilmour* is younger brother to *Pink Floyd's Dave*. Funny how they're both on *EMI* (snicker)...

C'Mon, *Decca*, whip it out! We know you're sitting on a *Swain-and-Jolley* produced, *Bananarama* sung, version of *Steam's 'Na Na Hey Hey Kiss Him Goodbye'*...

Those old romantics the *Stranglers* have relaxed sufficiently to allow female backing singers onto their new LP. What next — strings? You can hear for yourselves when the epic is released in February...

All those who swooned over *Pete Murphy's* windblown tape ad on the telly, prepare to melt away — it has been revealed that *Bauhaus's* stick insect singer once made his living as a male stripper! A club in *Manchester* (emphatically not the *Hacienda*) was the setting, confesses the blue-haired beauty.

How unsavoury! No wonder *Maxell* tapes have chosen to sponsor someone else's tour — *Japan's*, in fact, and for a substantial sum...

● Changing guard at the *Palace*: elegant oldster *Bryan Ferry* popped up at the *Camden* hotspot on Thursday night, unescorted but rubbing shoulders with such

Housewives' delight *Teddy Pendergrass* has left hospital in *Philadelphia* after some six months of treatment, following a car crash that left him paralysed. Though still unable to walk, the smoothie singer plans to record again soon...

And whilst we're on matters *MOR*, news is out of a musical drama written by *Paul McCartney* and starring himself, about to go into production. And if that's not horrific enough, it's said to feature the equally tedious *Linda Mc* and *10cc's Eric Stewart*.

August Darnell and *Dave Gahan* were amongst those disappointed at *Culture Club's* *Glasgow* gig, which had only run half its course when *George's* voice gave out.

Fans can take heart, however: the *Club* will be back to make amends to the *Pictish* hordes. Consolation for the *Boy* came from the *Depeche Mode* singer, who nipped backstage to sympathise with his plight...

Siouxsie and the *Banshees* (yes! even *Steve Severin!*) are spending an hour a day in dance class during rehearsals for their autumn tour...

Out and about at the *Batcave* on Wednesday night, keeping one eye on the performing *Sex Gang Children* and the other on each other, were *Garry Glitter*, *Marc Almond*, *Jimmy Pursey* (who?) and *Rusty Egan*...

Stop press lig extra: apparently, at the *Kool and the Gang* do already mentioned, the lovely *Keren* of *Bananarama* was being pestered by an unknown but suave looking agent.

But, it wasn't until said gent sent his chauffeur over with an invite to a late night party at *Tramps*, that *Keren*, we are told, rushed home man was... a specless *John Denver*.

Keren, we are told, rushed home to wash her hair.

And the latest recruit to the fitness brigade is *Ken McCluskey* of the *Bluebells*, who completed a marathon in under five hours (walking? — *Ed*), earning £30 for *Music Therapy*. He reckons it's going to cost him considerably more in *physiotherapy* to recover.

Appeal of 'bells



COURTING SUCCESS: Robert and Russell of the *Bluebells* are here snapped in jubilant spirits this week, after a judge ruled that the *Bluebell Girls* dance troupe couldn't stop the *Jocks* from hanging on to their handle. This leaves our heroes free to unleash their debut single upon the world, at any second now... but would anyone ever mistake one of these neds for a leggy *Parisien* dancing girl?

THE CRYPTON FACTOR

CHRISTINE BUCKLEY lifts the lid on THE DAMNED

EVERYONE LIKES a bit of old fashioned horror don't they? Nineteenth century Bram Stoker characters hurtling about our familiar twentieth century comfortable cinemas and living rooms dripping blood, waking the dead. All good fun.

But when you drive around in a hearse, dress in black all the time with your hair greased back, like to wander about graveyards, even go for picnics in them, then people start to think you've got a screw loose. So, one dark and rainy Friday (not the 13th) evening I went to Dave Vanian's North London flat to see what exactly makes the Damned's vampire-like singer tick.

Now I'd heard about this place in 'Wait For The Blackout' ("welcome to my basement flat/no windows to see through..."), so where did this interest in the darker side of life begin?

"It never really started as such,"



THE DAMNED: "It's a love affair"

he offers. "It was always with me from being very small, the fascination. I suppose it comes from my grandmother's side because she was very strange. She

had three daughters who were all linked telepathically. They all knew if one of them was in trouble, even if they were hundreds of miles apart.

"I suppose a little bit of that side of the family rubbed off on me without my realizing it."

That doesn't necessarily mean Vanian's a devout believer in ghosts and the spirit world as you might think.

"I'm quite sceptical actually but there are a lot of things I've seen that you can't just explain away. If you said that there was a ghost which appeared at your house every Monday night at nine o'clock I'd be straight round there. I like to believe the evidence of my own eyes."

Without getting too serious, because it's quite clear that there is a certain amount of humour in Vanian's preoccupations ("there was a time I was trying to get everyone I know with a hearse to go on a run; like an undertakers' day out") but you can't help wondering if these interests aren't a bit too morbid?

"Occasionally, but the normal things that depress people don't really get to me. Like people would think my old job, working in a graveyard was very morbid, depressing and dark. But I like dark places. To me it was quite homely actually. The people you'd meet there were quite cheerful funnily enough."

THE Damned have just finished a mega nationwide tour and their album 'Strawberries' has borne fruit, leaping high into the charts.

Meanwhile, the recently released 'Dozen Girls' bubbles under the singles chart. And, as if that wasn't enough, the Captain has just released the oddly named 'Croydon' single. So how has their attitude altered with impending success?

"I don't think we have changed; we've still the same attitudes. We still do exactly what we want, still say the things we want. When we were first interviewed and were asked if we wanted money we said of course we did — you'd be stupid not to want to make things better for yourself. But the Clash said: 'We're the kids' and all this and really they always wanted to be the new Rolling Stones. I think our attitude was always a punk attitude, if punk was about doing things your own way."

"Now I'd like to think the members of the Royal Symphony Orchestra could come along to one of our shows and enjoy it. There's too much snobbery; 'Oh, I don't go to that, because I'm into this.'"

"I tend to like all the different extremes of music at their best. It's strange at the moment, there's so many different trends that no-one's sure what's going on, what haircut to wear this week."

THE DAMNED, especially with Captain Sensible's solo career going from strength to strength, are still an incongruous bunch, which is probably most of their charm. It's an attraction which is just as obvious in the music as their appearance.

"We were discussing why exactly we do stay together over the past few days and really we don't know," says Vanian. "Because if you look at us we just don't belong in the same place together. It's like some strange sort of love affair."

And it's an affair that seems to exist with their loyal public as well. 'Strawberries' declares itself a 'synth-free' album and what a welcome breath of fresh air that is.

Who knows, one day it might even penetrate the inside of Dave Vanian's flat.

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Screenplay by TOMMY LEE WALLACE · From the book "MURDER IN AMITYVILLE" by HANS HOLZER
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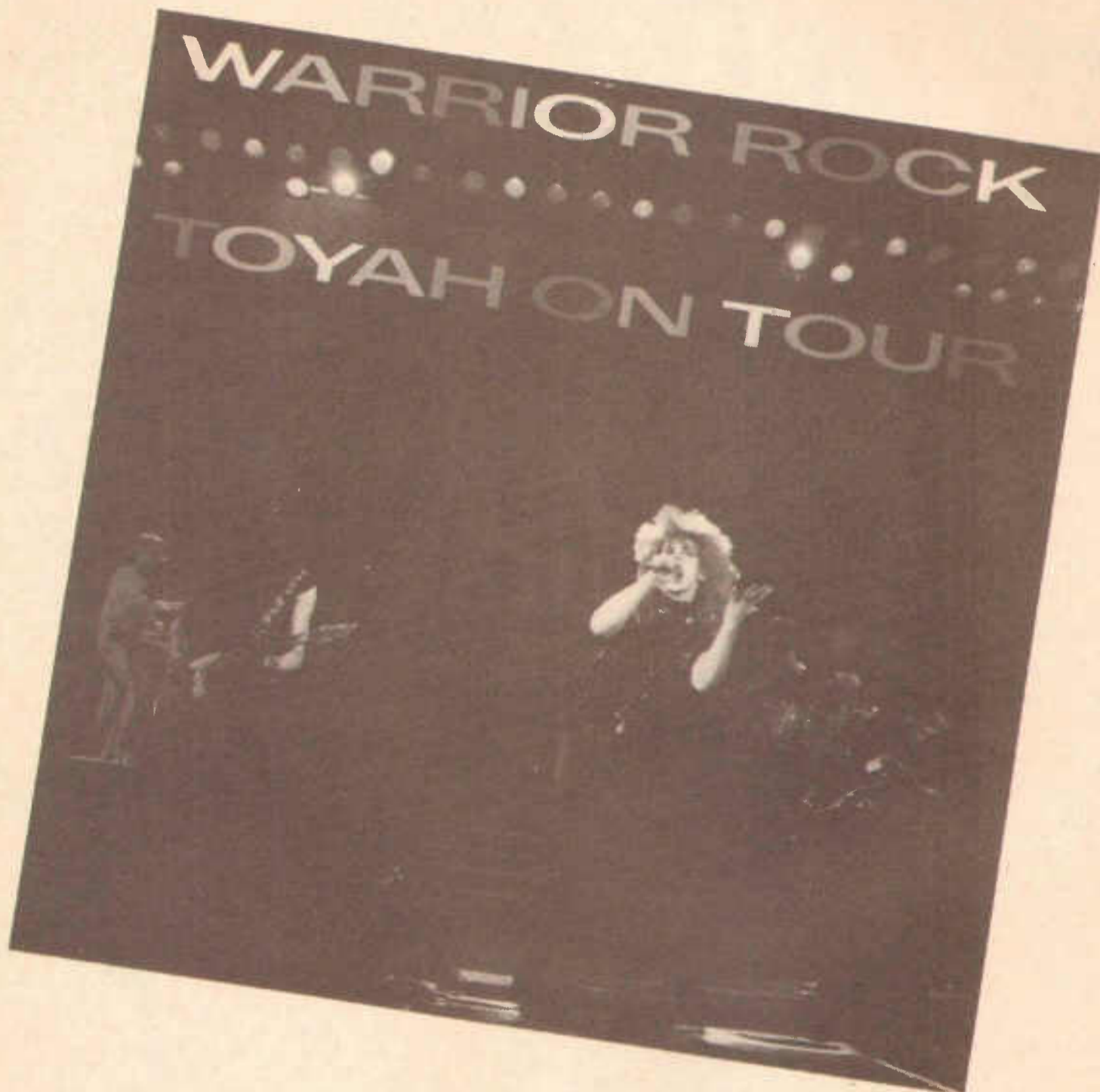
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	TNT C1	Cassette
	TNT CS1	Special edition cassette

Produced by Nick Tauber



SINGLES

reviewed by **ROBIN SMITH**

THIS WEEK'S SPECTACULAR FAILURES

HAYSI FANTAYZEE 'Holy Joe' (Regard) Kate and Jeremiah lie bleeding in the burned out wagon, scalped of ideas. Matching the brilliance of 'John Wayne Is Big Leggy' has been too much for them and 'Holy Joe' is low on outrageous ideas. In the dreadlocks league, my money is back on Culture Club.

MICHAEL JACKSON AND PAUL McCARTNEY 'The Girl Is Mine' (Epic) Another black and white minstrel show. Paul and Michael, my oh my what a team. Somebody's probably already writing a TV show about the funsters or what about a guest appearance on 'Fame!' This is a truly glutinous mix that will sell like hot chocolate cake. Sorry, I just can't bear them. Singles like this make me want to take a one way ticket to a desert island.

CAPTAIN SENSIBLE 'Croydon' (A&M) The brave Captain's rabbit face and wacky antics are becoming increasingly tiresome. A song dedicated to his home town, ho ho. This might be the first stumbling block on his meteoric rise to fame.

THIS WEEK'S SPECTACULAR SUCCESSES

GIRLS CAN'T HELP IT 'Baby Doll' (Virgin) A frolicsome threesome to get grandad's pulse racing for the first time in 16 years. Shove Toto Coelo under the pillow, I'm sticking with these girls who bump 'n' grind while purring like kittens. The girl equivalent of Imagination...

WHITESNAKE 'Here I Go Again' (Liberty) Isn't this just what we always wanted? Proof indeed that Whitesnake are still right at the top of the scaffolding. Coverdale's



GIRLS CAN'T HELP IT: frills all round.

voice comes out of the shade and into the light on a song built with death defyingly powerful construction.

STATUS QUO 'Caroline Live At The NEC' (Vertigo) Surprisingly, this sleeve doesn't have a 'Headbangers By Royal Appointment' stamp. With all their hobnobbing with Prince Charles, Quo have almost become pillars of the establishment — but this single is a fine action packed rendition of a song that will never die.

TYGERS OF PAN TANG 'Making Tracks' (MCA) A truly mega single is all that's needed to put the final seal on the Tyger's success in '82 and by rights this should be the one to do it. Admirable tempo changes with John Deverill's tremendous voice slicing into the action. Buy it.

ODDS AND SODS

MARILLION 'Market Square Heroes' (EMI) Riders of the new cosmic surf, who've hooked a massive deal with EMI. Don't scoff, look what happened to Iron Maiden when nobody else wanted to know. Sounds very early Gabriel and, since Genesis have become a pop band, it fills a gap but it's far too long for instantaneous listening. B-side is the admirable 'Three Boats Down From The Candy.'

SANDII AND THE SUNSETZ 'Dream Of Immigrants' (Sire) Up till now the oriental invasion has left me as cold as a bowl of wet rice for supper. But Sandii and the lads have laid down some tingling little ideas and she has a vocal power to match Kate Bush.

TIN TIN 'Kiss Me' (WEA) A dire attempt to jump aboard the straggly vocalist market, all hollow cheeks and moody photographs. Tin Tin is remarkable only for the size of his nose.

WISHBONE ASH 'Engine Overheat' (AVM) Time to adjust my ears as Wishbone dirty up their image considerably. Lyrically I'd say they're struggling, but there are enough twists and turns in those old guitars to sustain the interest. Wouldn't it be nice if they could actually have a hit single after 10 years together. Dreams, dreams...

THOMAS DOLBY 'She Blinded Me With Science' (Venice In Peril) I don't like Thomas Dolby at all. He's

like a smart arse kid at school who used to get all the answers right during science tests. As if Dolby's not bad enough on his own, he's signed up Magnús Pyke, the old buffer who waves his arms around on BBC shows.

BERNIE TORME AND THE ELECTRIC GYPSIES 'Shoorah' (Kamaflage) When in doubt release a cover version and package two singles for the price of one. Bernie still lacks in the vocal department and is one of those people who just can't get his live punch on record, so there.

BLUE RONDO A LA TURK 'Carioco' (Virgin) Blue Rondo A La Burks are off again. This is some particularly clumsy salsa but Blue Rondo's real trouble is that they're so ugly, reminiscent of a bunch of Corsican used car dealers. I mean who's going to fall in love with them?

JOE JACKSON 'Stepping Out' (A&M) Has time run out? Old Joe's been hitting the Phyllosan again, but why is his vocal approach the same on each single?

SUPERTRAMP 'It's Raining Again' (A&M) Can a triple act with McCartney and Jackson be far off? A fine example of wimp rock and god knows why but I've always had a soft spot for Supertramp, as they laugh all the way to their luxury yachts where the rain probably never falls.

ANTI PASTI 'Caution In The Wind' (Rondelet) Perhaps desperately meaningful, but the only words I can make out are "Beneath the valley" or something like that.

DNA 'The Road To Hong Kong' (DNA)

"Their songs contain humour, irony and emotional intensity" says the release with this offering. What strange ideas some people have.

WINNERS OF THE RUPTURED TORTOISE NONSENSE AWARD

MARCEL 'I've Been A Bad Bad Boy' (Red Bus) This chubby hunk is being touted as the face of '83... and pigs might fly.

NATASHA 'Pata Pata' (Towerbell) Third division Sheena Easton on tired old Osibisa song. Her initial sparkle has all but worn away.

LITTLE TOM 'It's Not Unusual' (Charisma) A wacky interpretation of the old Tom Jones hit. It should keep Little Tom out of the dole queue for a little while longer.

KLAUS NOMI 'Ding Dong' (RCA) Klaus, old boy, go and throw yourself off a very tall building.

DRAMATIS 'I Can See Her Now' (Rocket) Poor wee things, they never quite cut it, did they? Such a nice sleeve deserved a better record inside it.

THEATRE OF HATE 'East World' (Burning Rome) The most distasteful event since Sharon and Brian in 'Coronation Street'. Hellish din from Kirk amid a Boney M backing. Almost too horrible for words.

HAMMERSMITH PALAIS

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badmanners

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Room for growth?

MY PROBLEM is that I'm excessively hairy all over and this causes me great embarrassment. I believe this could be due to overproduction of male hormones and want to know if there are any drugs available to combat this extra production.

C, Huddersfield

● *Don't take yourself so seriously. There is no way you can assume that your hormones are running amok, just because you have a very hairy chest, hands, legs and the rest. The naked ape, male and female alike, still retains a fine covering of body hair.*

You may have just the same amount of protective fuzz as the next man, but if you happen to be dark in colouring this is bound to show up more so. If it bothers you that much, use a depilatory cream — or have a quick word with the doc, to set your mind at rest about your hormone balance.

Reading matter

A GIRL at work can't read or write very well and has been teased about this in the past. She'd like to do some kind of course, but doesn't know how to find out about one, so I'm writing on her behalf.

Shelley, Manchester

● *Your friend certainly isn't alone. It's estimated that more than six per cent of the adult population of this country, aged 16 or over, has some kind of problem with reading or writing which makes for everyday difficulties.*

To contact a nearby course or teacher, ask her to ring 01-992 5522, a nationwide referral service number. One call will tell her where, when and how. All she has to do is go along. She'll immediately feel more confident when she sees others who're learning too.

In Scotland the contact number is 041 357 1774. In Northern Ireland ring Belfast 222488.

Tight for life

I'VE RECENTLY decided that I need to be circumcised as my foreskin will not retract fully without some degree of pain. Because of this, I've experienced difficulty in taking a sexual relationship with an older woman to the point of intercourse.

Can I be circumcised under the National Health Service or do I have to go privately? How would I go about being admitted to hospital for the operation? I'm 18.

Andrew, West Midlands

● *Simply see your doctor for advice and information. Circumcision, a minor operation, involving removal of the foreskin, or part of it, is often recommended for medical reasons when the foreskin is so tight that it cannot be moved back along the shaft of the penis without pain and discomfort. Often an extremely tight foreskin can result in infection too as urine and other bodily secretions collect underneath.*

This operation, involving only a



brief hospital visit, can be carried out under the NHS and your doctor can refer you for this treatment.

Testes match?

I'M VERY worried as my left testicle is slightly bigger than the right one. Is this normal? I can't ask my parents or my mates as I'd be too embarrassed. What is wrong with me? I'm 13.

Roy, South Shields

● *Cheer up. Usually one testicle is slightly larger than the other. No problems. This is a simple anatomical fact, and no reason for worry.*

But anyone who notices any unusual lump or swelling in the scrotum should check it out with the doc as this could indicate a rupture or cyst.

Inside info

FOR A while I've wanted to become a pen pal to someone in prison but haven't been able to find any organisation which would help me do this? Have you an address?

Karen, Wallington

● *We don't know of one either, but, if any similar set-up does exist, they'll doubtless be in touch like a shot. Meanwhile, people detained at Her Majesty's pleasure read RECORD MIRROR too — we often receive mail from prisoners doing projects.*

Prisoners are allowed to send and receive a maximum of one letter a week, and although this maximum can be raised depending on an individual case, mail may be censored.

Anyone who does build up a relationship with a prisoner by letter should also consider whether you'd be prepared to continue a friendship after he or she is released. Incarceration within four walls in a closed prison community can build up unreal expectations of the outside world.

Yazoo for you

I'M A great Yazoo fan, but have been unable to find out where to get information about Vince and Alf, and also badges and T-shirts. Can you help?

Amanda, Basildon

● *Sure thing. For band information and details of merchandise available and how to get it, drop a line, enclosing a stamped addressed envelope to Yazoo Fan Club, PO Box 26, Basildon SS16 4EB.*

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

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30 BIRMINGHAM, Odeon.

31 MANCHESTER, Apollo.

NOVEMBER

1 BANGOR, University.

3 EDINBURGH, Playhouse.

4 LIVERPOOL, Royal Court Theatre.

5 SHEFFIELD, Lyceum.

6 BRADFORD, University.

8 LONDON, Dominion.

9 WARWICK, Arts Theatre.

10 NOTTINGHAM, Rock City.

11 LOWESTOFT, Leisure Complex.

12 NORWICH, UEA.

14 POOLE, Arts Centre.

15 CARDIFF, University.

16 BRISTOL, Locarno.

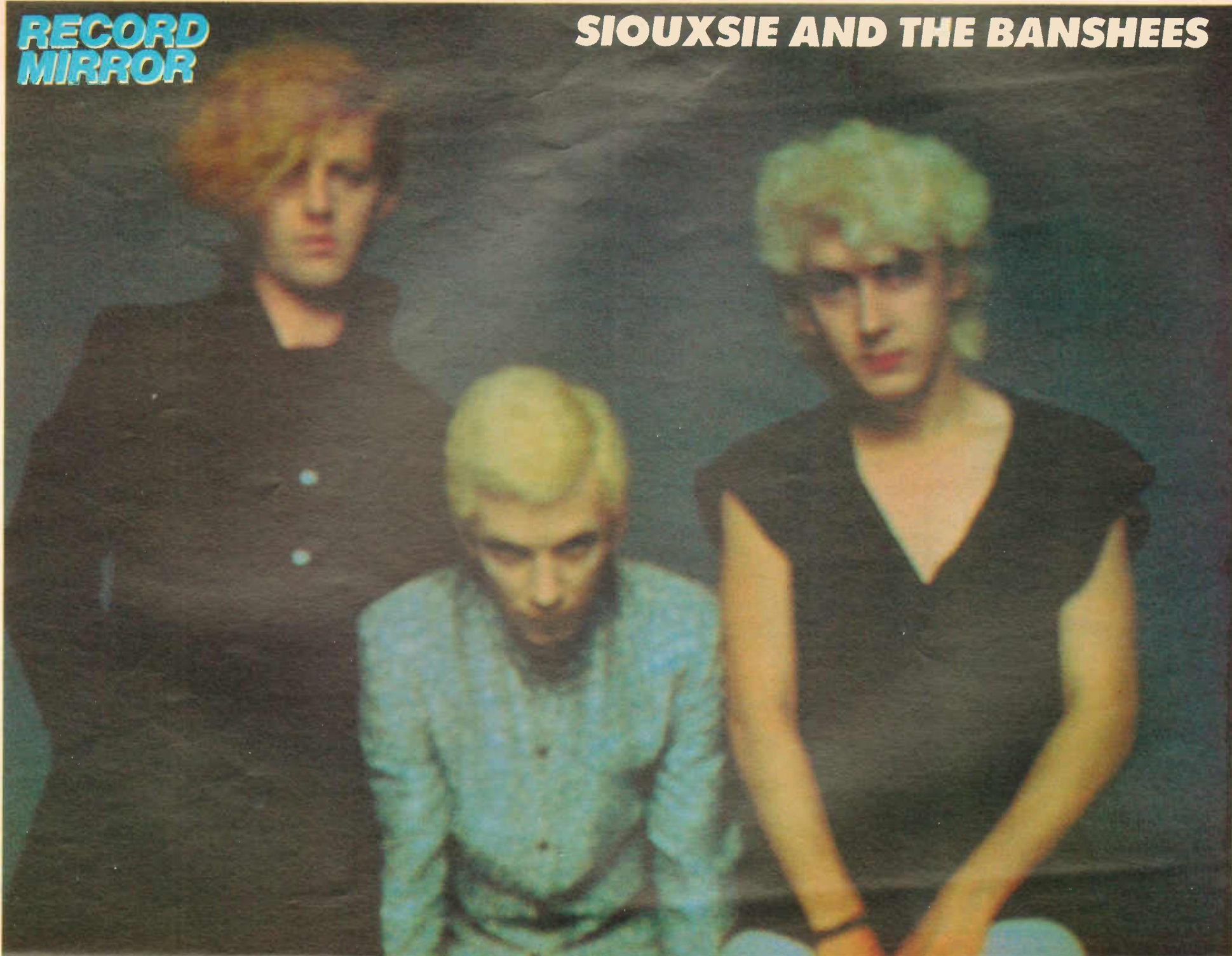
18 SOUTHAMPTON, Gaumont.

19 HITCHIN, Regal.

20 AYLESBURY, Friars.

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The last Wall's

Can Billy 'Ice Cream' Mackenzie Mr Whippy it into shape?

Story: Mark Cooper

Pic: Adrian Boot

RELIABLE RUMOUR reports the Associates' current debts at around £300,000. Whether this includes the £30,000 lost by cancelling an uninsured tour or whether that sum is a further drop in a seemingly limitless ocean, the figures remain inspiringly excessive.

In their relatively brief career, our two heroes have wilfully followed their muse while others footed the bill. The Associates prefer experiment to economy. During the course of 1982, Billy Mackenzie and Alan Rankine have flirted with pop stardom, released the delightfully spoilt 'Sulk', remixed their debut album 'The Affectionate Punch', cancelled a

tour and now, temporarily, separated. Those record companies who demand docile artists for quick packaging and easy disposal must be drop-jawed and dismayed. Us humble consumers can only catch our breath. What cheek! What skill! What display! Meanwhile, Alan Rankine prepares to produce the

Delmontes and composes film music ('He can take Giorgio to the cleaners!') boasts a proud Mackenzie). Billy, who's just released his 'Ice Cream Factory' single, alternates between working with Orbidog's Steve Reid and keeping a concerned eye on his kennel of whippets back home in Dundee. Mackenzie bubbles with future projects, with plans to work with all kinds of associates and hopes for his reunion with Rankine ('It'll be more orgasmic in nine months' time — you can have more of the wonderment if

you abstain for a while . . .").
 "When I was a child, I was fascinated by science, by kaleidoscopes and chemistry sets, all that mucking around with different elements, usually disastrous, often exciting! Me and my cousin once cooked up a meal of daffodils just to see what it would taste like. We got thrown out of the kitchen before we could find out. I was always harum-scarum."

THE CHILD is father to the man. Mackenzie still spends his time cooking up combinations to try out their taste. The Associates have always worn chefs' hats.

"Everything we do is for experimental reasons. I don't mean experiment for its own sake or to be pseud but experiment for interest, for curiosity. We're in this for the wondering. Fortunately, we've always been confident. If we didn't have that, we wouldn't have got away with what we have. And then, we're not getting away with anything — we're worth every penny. Even on the light entertainment side, a lot of people get a good giggle out of the Associates!"

These people probably don't include the promoters of the scheduled Associates' tour, cancelled six weeks ago at short notice and with extreme prejudice.

Billy is not the man to offer excuses: "I suppose that was the result of the amount of work we'd been taking on. We'd been skating along and then suddenly it was as if your blades were blunt and you'd gone right through the barrier, knocked your head against the wall and collapsed unconscious. In nine months' time Alan and I will record an album, hopefully in two weeks, and perhaps we'll tour then . . ."

Far from looking sheepish at the Associates' trail of magnificent monuments and marvellous wreckage, Billy looks unconcerned: "I never feel guilty. When I get money, I have the same reaction as I do to ideas or bands. I go 'Wow!' Money always sends me off on flights of fancy. When we moved to London we got Yul Brynner's flat for six months. So we got into driving around in big cars and being very pop-like — like Barry Ryan or somebody."

"We got this big old Mercedes and listened to Michelle LeGrand and Mancini themes and Dusty Springfield. We made 'Sulk' and squandered a lot of money. I always had this fascination for interesting shoes and I could indulge it. When I get money it's just like playing Space Invaders or Monopoly. If they tell me to stop, it makes me all the worse . . ."

THIS MORNING, Billy Mackenzie was told that he was flat broke. While he has plans for next year's spending, he remains untroubled. "I don't think of myself as a worldly person. I like quite a lot of the world's

'I wasn't brought up on rock and roll or psychedelia or sugar pop. I was Heinz 57 — a musical mongrel'

facilities, the things it has to offer. Let me explain. Say there's an onyx lamp that costs 45 million pesetas and there's a piece of driftwood that you find on the beach. To me, it's a very matter-of-fact choice which you prefer in your living room. I know it's not a question of the pesetas."

Mackenzie's attitude is not a product of foolhardiness. He has his values: "I was brought up in a very business-like family. I was running my father's antique business when I was 16. I've always been quite lucky on the business level. You can be too cautious, you know."

"We prefer to be robust, shall we say. Because of the experience we've gathered we have confidence and people give us the wherewithal accordingly. No doubt there's those who'd like us to have our day, who think we're really smarmy and arrogant. The fact is, once you get the chance to do all these musical things, it's like being on a musical holiday . . ."

For the last year, Mackenzie has lived the studio life — working through the night, sleeping until the afternoon. Having avoided the tour, he has, however escaped the drudgery. "The other day I saw myself in the mirror. I had on a white shirt, a tie and a hangover and I realised I looked like a bank clerk. And I knew that I couldn't have borne that role, I couldn't have gone through that nine to five routine. There would always have been something that cropped up to interfere. I'd probably have become a thief, scaling some London building."

BILLY'S NATURAL mode is excess. The Associates prefer spending to saving, an inclination which begins to account for their grand and epic music, their love of the curiously dramatic. The emotions of the Associates are those of the hysteric, the extraordinary ups and downs of temperaments at extremes. Billy believes that the explanation lies partly in his blood.

"I see a lot of songs like mini-plays. They come along and adopt me as their instrument, carry me away. I've bawled my way through a lot of songs. It's really enthusiasm bursting out, enthusiasm you can't quite contain and that doesn't want

to contain the melody but to get every frequency out there. A lot of people don't like to be confronted with that sort of thing. They just shy away from it. It is a bit brusque.

"My whole family are like that, there's Irish and Gypsy blood in there. There's the flamenco and the Moorish ballads and all the Gallic stuff so it's natural for me to be emotional. I'm like a mimic of all those musics, the Stanley Baxter of music. I don't have any musical identity. I wasn't brought up on rock and roll or psychedelia or sugar pop. I was Heinz 57, a musical mongrel."

As a musical mongrel, Mackenzie regards the role of pop idol with some disdain. He prefers to experiment than maintain an image or a

'reputation'. "That's why we went back to the 'Affectionate Punch' album — we were limited at the time. After waiting a number of years, we were thrown in at the deep end. Although it sounded fresh at the time, there was none of the necessary apprenticeship."

BILLY is determined to maintain the curiosity factor and stay out of the country club. Fortunately, this determination doesn't require much effort. Billy goes his own way — others pay for it — if they choose.

Mackenzie's only problem is not the debt collectors or the record companies breathing down his oblivious neck. It's the accusations of 'pretentiousness' or the suggestion that he's putting himself up as 'someone special'.

"Once you've appeared in the media, a lot of people feel you're setting yourself up as somebody. Most people have the capacity to be brilliantly creative but the one iota that escapes and does create something is treated as 'weird'. If you're expressive in the arts, you're labelled a 'weirdo'. Which strikes horror in my heart because music's supposed to be the most natural thing there is. Just because we're colourful, we attract that kind of rejection."

Mackenzie sees the rejection and walks right past.



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DO YOU REALLY WANT TO HURT ME Culture Club

PASS THE DUTCHIE Musical Youth

STARMANER The Kids From "Fame"

ZOOM Fat Larry's Band

LOVE ME DO The Beatles

HARD TO SAY I'M SORRY Chicago

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ALBUMS

Grace with the devil

GRACE JONES 'Living My Life' (Island ILPS 9722)

APART FROM her televised altercation with Russell Harty and a C Hynde cover version hit Grace Jones has thus far failed to arouse the great British public. Of course she's always had a sizeable cult following, tons of favourable press and the expectation that when Blighty wakes up something BIG is going to happen.

Grace is not a comforting performer, don't go to her if you want an easy ride. Alternatively ... if you want the challenge of thoughtful juxtaposition, the extremities of hot and cold, then 'Living My Life' could be the perfect introduction to the world of Ms Jones.

Hot and cold? Simply 'Living My Life' rests on the delightful contrast between Grace's clear, authoritarian voice and the depth and warmth of her collaborators' superb musicianship.

Jones' vocals complement her carefully grafted image of haughty androgyny. The voice is direct, at times tough and violent. Yet if the tone is often stern, there is always an undertone of acknowledged femininity. Grace's power lies not in the range of her voice, but in its ability to SUGGEST.

Thus the current single 'The Apple Stretching' (included here) is the perfect exposition of this

duality, being both hard and yet at times lushly feminine.

Add to this the Nassau studio house band — yes Sly 'n' Robbie et al — and you have a powerful combination. The musicianship, just like the Blackwell/Sadkin production, is never less than superb.

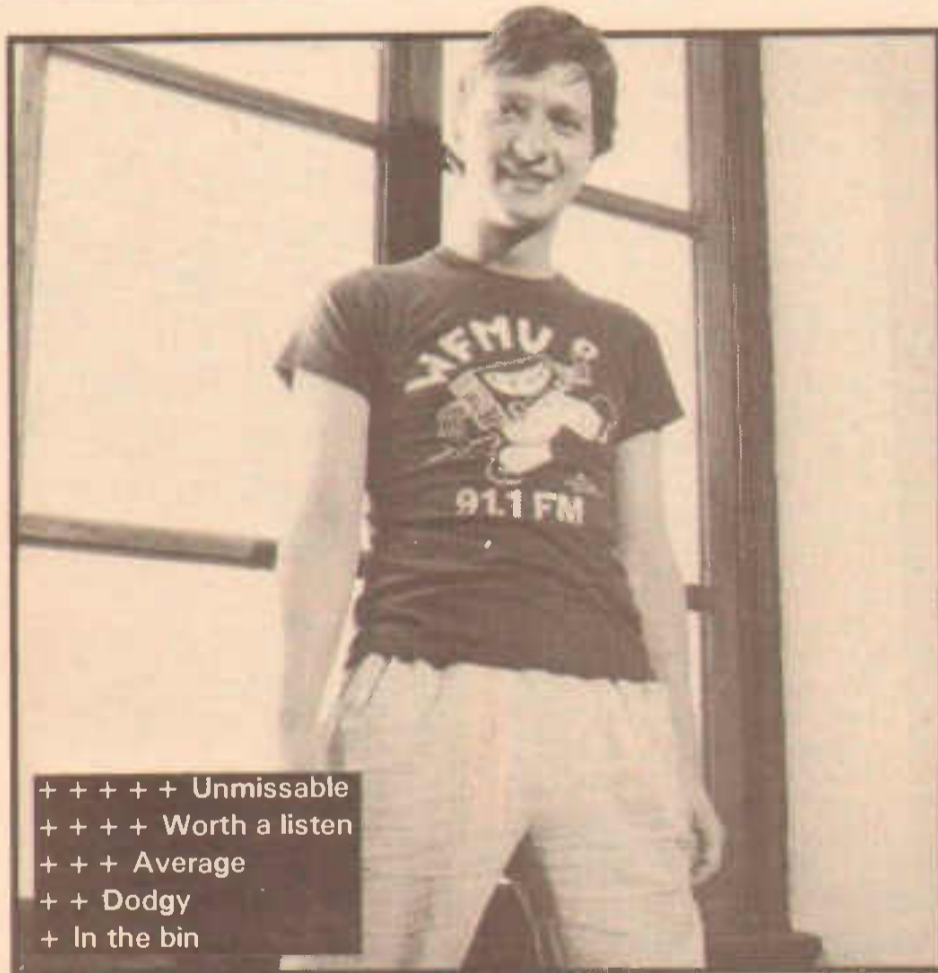
Take 'My Jamaican Guy' for instance, curling along on a deceptively lazy rhythm. Built on layers of synth and keyboards, punctuated by all sorts of percussive gobbledegook, it provides the perfect framework for the Jones vocal.

With the exception of a couple of average tracks the result is uniform: a delicious mix of the most flexible musicianship, and one of the most hard-edged pop persons.

For make no mistake, a Grace Jones record is as much the ultimate realisation of her image/personality as it is a simple musical statement. The image, the voice, the tunes are all inseparable. On 'Living My Life' Ms Jones has managed to mix all three with consummate style.

With so much phooey talked about fashion and style, here is one performer who manages to transform and strengthen her personal style into a rather delectable public property. I loved it. + + + + +

Jim Reid



GLENN TILBROOK: slap and tickle

Hits from the sticks

SQUEEZE 'Singles 45s And Under' (A&M AMLH 68552)

ANY GROUP that can get slapping, tickling, guns, black coffee, mussels and cats into their singles must be one of the best pop bands around — and Squeeze's greatest hits album proves it.

From 'Take Me I'm Yours' (were Squeeze one of the first groups to add a disco flavour to their records?) to 'Annie Get Your Gun' every one of the 12 tracks featured here is a pearl.

The most adventurous numbers are no doubt the earliest with

'Goodbye Girl', 'Up The Junction', 'Cool For Cats' and 'Slap And Tickle', possibly because of old Jools Holland and Harry Kakoulli beefing up the affair. But no one can deny the deft craftsmanship of 'Tempted' and 'Labelled With Love'.

'Singles 45s And Under' serves as a fitting memory to one of Britain's finest pop bands. But whether it's playing Madison Square Gardens or a Deptford pub — you haven't heard the last of Difford and Tilbrook yet. + + + + +

Simon Hills

Brass monkeys

BAD MANNERS: 'Forging Ahead' (Magnet MAGL 5050)

ROLL UP for the latest half-pounder from Buster and the whacky boys, but don't expect too much relish.

The singles 'My Girl Lollipop' and 'Samson And Delilah' form the meat of the LP as they roll forth with typical Manners gusto but some of the other tracks are quite honestly fat and gristle; simply fillers.

Side one's opening track 'Salad Bar' shows there is a bit more strength in Buster's often ordinary vocals, and it's the best number on the album bar the 45s. They steam through the song with their lilting reggae style, lots of big brass refrains and a hefty slice of organ.

The formula works on 'Exodus' as well — an instrumental which uses a television theme style a la 'Hawaii Five O' with more solid brass and an uncluttered backbeat.

For much of the other 30 minutes or so, Bad Manners seem to lack any concrete ideas about where to take the group. Their zany covers and three-minute pop songs are obviously sure-fire hits — but they don't stretch enough to make an LP.

To try and overcome the problem the group have made 'Samson And Delilah' a dub-style reggae number, which nearly works, but for the rest of the time they've had to resort to fillers like the dreadful 'Tonight Is Your Night' and 'Falling Out Of Love', it's whacky, a lot of it is fun, but because of their reputation Bad Manners are only forging ahead when they should be racing. + + +

Simon Hills

Pic by Fin Costello

ON STAGE

Pic by Fin Costello



JAPAN: hands across the water

Nipped in the bud

JAPAN

The Dome, Brighton

JAPAN HAVE come a long way — from beginnings as the worst kind of sub-Dolls ravaged glam to a recent degree of critical acceptance, a large and devoted following and the brink of dissolution.

On this, probably their last UK tour, they have no new material to air. It's simply a chance to show what they've achieved so far. They are joined by guest guitarist Masami Tsuchiya, a weird and emaciated beauty, and combined with Steve Jansen's drumming the aggressive guitar style makes for a tougher, rockier sound. Visually, the Oriental is an undoubted bonus; he and the curiously subdued Mick Karn make a superb pair of grotesques, flanking David Sylvian's cool beauty.

Sylvian is in excellent voice throughout, confidently tackling even the trickiest and most demanding pieces from their recorded output. 'Night Porter', the next single, is the set's undoubted highlight, re-arranged to accommodate oboe, vibes and an almost waltz-time tempo.

There is surprising strength here, but the over-riding impression is of a group who have reached a stylish maturity. Ironic, then, that this tour is your last chance to see them in such fine form.

Sunie

Egg over easy

HALL AND OATES
Hammersmith Odeon, London

HALL AND Oates, the American rock duo, turned in a show that was a real curate's egg...good in parts. For every moment like the sublime 'Sara Smiles' or 'Man Eater', the new single, the audience had to put up with times when the show veered close to cabaret.

One punter actually got up and told John Oates exactly what he thought of them during the tediously lengthy 'let's show what talented individuals we have in the band' spot. Oates retreated crestfallen. The hapless ticket buyer had a point. He wanted more of 'I Can't Go For That' and 'She's Gone' and not old American pop classics played by a duo who can write their own.

The band played as though they were still suffering from jet lag and the punter was not the only one to feel cheated.

Mike Gardner

Down On It' and 'Ooh La La La (Let's Go Dancin')' were performed with style, while those who felt that the golden age of Kool was in the mid-seventies were satisfied with 'Open Sesame' and 'Hollywood Swinging'.

The non-stop boogie was spiced with some fun pieces of drama, particularly effective on a song about being jilted at the church in the rain. The pacy extravaganza was a feast of music, dance and big fun.

Mike Gardner

FAT LARRY'S BAND
The Venue, London

PHILLY SOUL group Fat Larry's Band drew a motley crew to their debut London gig. There was the ex-soulie couples who made up Fat Larry's cult following in the late seventies, then there were the straighter breed attracted by the lush 'Zoom' hit, and finally the curious.

It was the cult brigade that got the satisfaction. Fat Larry proved to be your common or garden soul boogie band. They played an energetic r'n'b based funk that rested on vocal harmonies and harsh horns.

Fat Larry on drums led the group and provided the only personality in a set where elements of The Commodores and Rick James mixed into a lifeless set of party riffs and overstretched ballads.

Mike Gardner

KOOL AND THE GANG
Apollo Theatre, London

AMERICA'S PREMIER funk band, Kool And The Gang, made a strong claim to being London's best night out. The 10-piece 'Gang' played a set that was strong on spirit, energy and hits.

The band started with 'Big Fun' and the hits just kept coming. 'Ladies Night', 'Celebrate', 'Get

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NOISE!

ISSUE 13

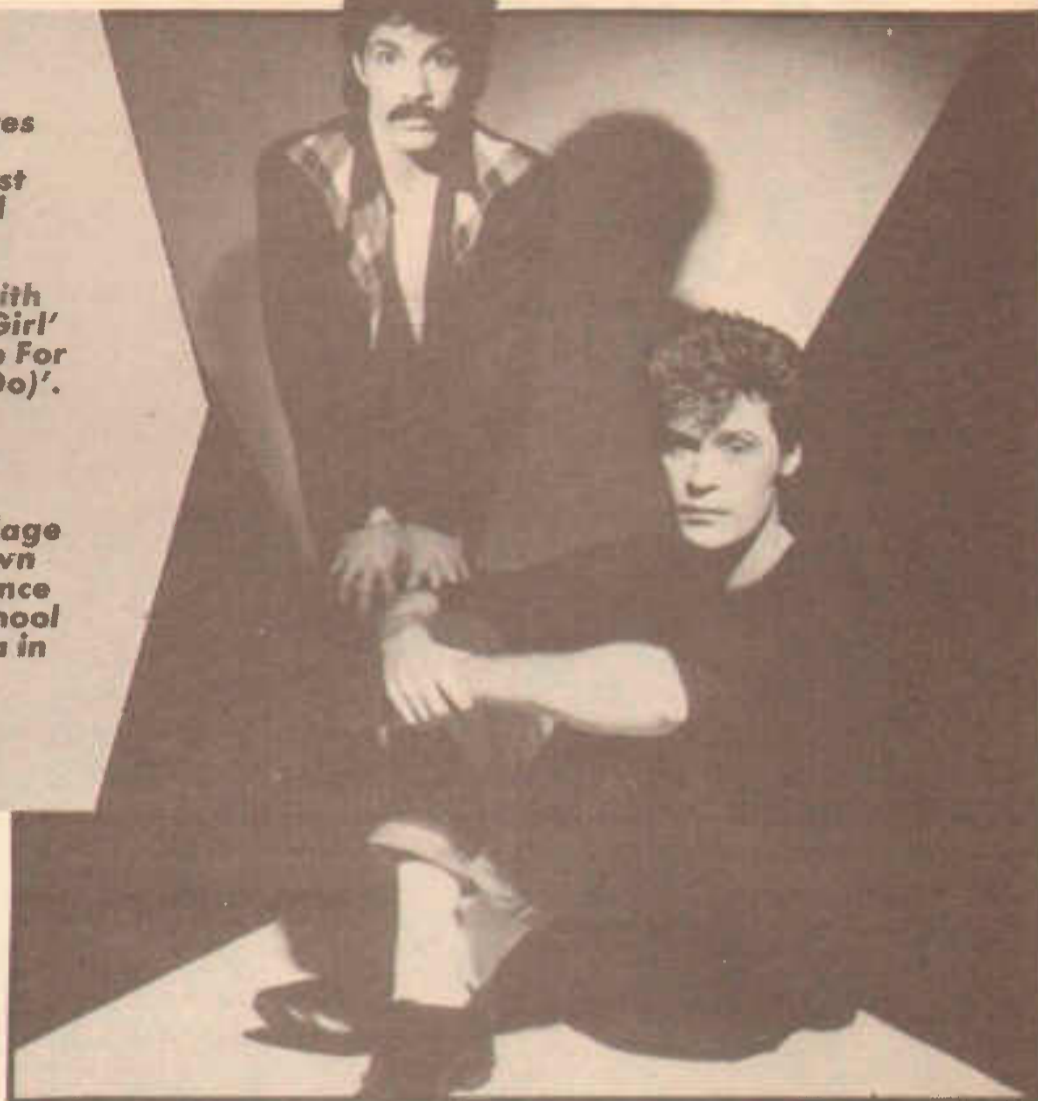
SEX GANG CHILDREN • CAPTAIN SENSIBLE
THE SWINGING LAURELS • TEARS FOR FEARS
BLITZ • WHAM • PSYCHEDELIC FURS
PLUS—STIFF LITTLE FINGERS

NOISE! MORE PIX!
MORE HITZ!
MORE KIX!

A LIFE IN THE DAY OF

Hall and Oates

HALL AND Oates are one of America's finest vocal duos and have enjoyed success in this country too, with hits like 'Rich Girl' and 'I Can't Go For That (No Can Do)'. They live in nearby apartments in New York's Greenwich Village and have known one another since they met at school in Philadelphia in 1968.



“ DARYL HALL: I get up around 11 o'clock and read magazines until I wake up

properly. It usually takes me a lot of time. Breakfast consists of toast and cheese eaten at a leisurely pace.

I'm at my most creative in the afternoon. John comes over and we write in my living room. Writing comes fairly easy to me, and yes, I suppose I am influenced by New York. It's a loud town, with a very

distinct sound. The city never stops, and is invigorating.

John and I start writing new songs about two months before we have to go into the recording studio, but a lot of the time we don't finish them until we get there. Some groups find it better to have the songs all wrapped up, but we work faster by tying up the ends in the studio.

The only way I can work is in my living room. It's the largest room in the house and I have all my instruments in it. It's a pretty normal room . . . a lot of books,

furniture, my guitars and keyboards.

I like to pick up things on my travels. I have a stuffed monkey from Australia and a mediaeval helmet which I had to smuggle out from Paris.

We spend most of the afternoon working on new songs. Around five o'clock we will stop, and then I might go outside to grab some air, or visit someone. I like to go walking but although I live near the Park, it's not the safest place to wander about in.

I'm not much of a cook, so in the evening I'll either eat at a friend's or go out. There's a lot of small Italian restaurants in the neighbourhood so more often than not you'll find me in one of them. Our manager comes from the village and he can remember when it was all Italian.

Later in the evening I'll go out to somewhere like the Ritz club which is in my neighbourhood and watch a group. When I end up there I'll be there till early in the morning. But lately I've been trying to come home earlier.

For hobbies, I like to keep fit. I don't go mad over it like some people, I just do the basic exercises. I find it very boring so I can't get excited about it. I also love walking — New York is a walking town so I walk five or six blocks when I can. It's very interesting because there's a real street culture — everything happens out there.

I also read a lot. I'll read about anything, info, escapism, anything which takes my interest and mood. Just now I'm reading a book called 'Spear Of Destiny' which is a crackpot theory which deals with the holy grail and Hitler.

I watch a lot of television, too, but never the network rubbish — just cable. There's over 30 stations, the best one is MTV which is a 24

hour rock station. It's a good idea, because it gets new music across to people who perhaps couldn't have access to unusual groups.

Bed can be anything between two and four in the morning. I start to read a few pages but normally I go out like a light.

JOHN OATES: My day is much the same as Daryl's, obviously. I get up late morning and the first thing I do is make coffee. I drink it, and that basically is breakfast. If the phone hasn't rung I'll start writing straight away and continue into the afternoon. It's easier for me to start the minute I wake up, because I only have the opportunity to write at home for three — or if I'm lucky four — months of the year.

In the early evening I like to go out and eat. Like Daryl I go out to dinner with friends, and yes, I like Italian food too. We don't get to see friends very often so we tend to pack it all in when we're at home.

Apart from the obvious hobbies like going to the movies, reading and travelling, I love motor racing. I got into speedway racing through friends, so I went to the Brands Hatch Racing School in 1977 and learned how to do it.

I race in and around the New York area. I drive two cars — a Formula Ford and a Sports 2000. They're not my own. I don't know how fast I go — you don't really care about that. The only thing that matters is that you are way up in front of everyone else. Yeah I've won races, in the amateur section. It's a great thrill, very exhilarating. The racing, I mean.

I go to bed anytime between one and four in the morning. I have dreadful trouble sleeping so I'll pick up a book and hope that works. If it doesn't, I'll turn on the TV set and hope for the best.

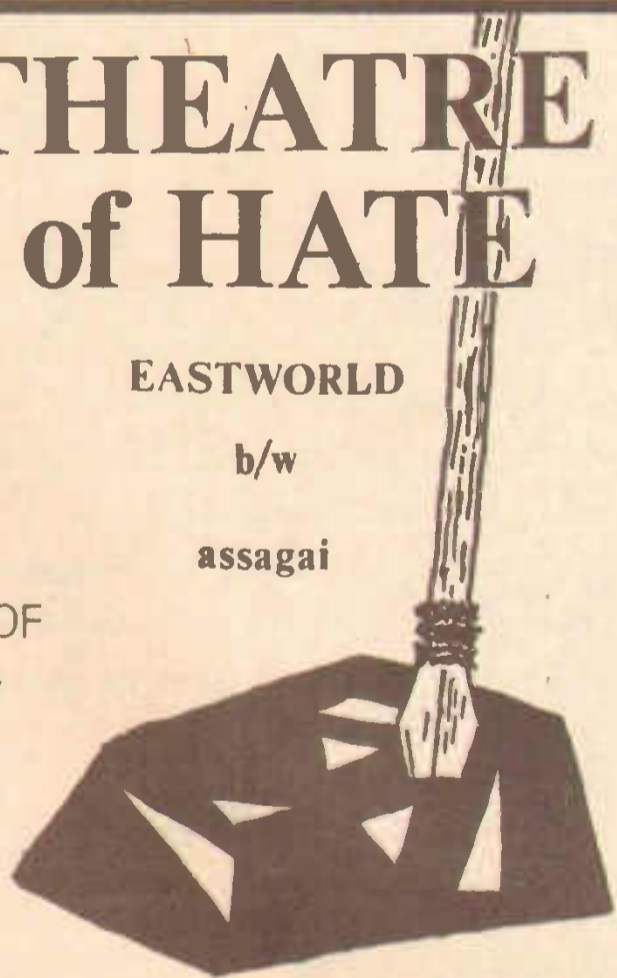
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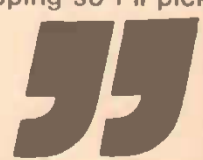
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DISCOS



HOT QUISINE: toasty

Dinner dance

CURRYING FAVOUR in clubs every where even if their spelling's a bit dodgy — that's Hot Quisine.

Their endeavours to 'Keep That Same Old Feeling' are meeting success as a remix of that track gets good club reaction. Emerging from Sheffield they began as a four-piece called Celebration three years ago.

Ending up eventually as a six piece, the ball really began to roll for Hot Quisine when they recorded some songs with Mick 'Blame It On The Boogie' Jackson sparking interest from Kaleidoscope Records. So far they've served up approximately 60 inches of dance material and stirred in a pinch of action in the States to boot. Somethin's cookin' in the Quisine.

PAUL SEXTON

Putting it all together

GOING FOR the international approach, I asked Kadenza's Mick Okoro "You're from Nigeria, aren't you?" "No," he answered, "Mile End."

Shades of 'Luton Airport' there, but drummer Mick who wrote, Kadenza's 'Let's Stay Together' club hit does have a foreign background. His father was Nigerian and his mum Irish, to baffle us further. This may explain why the lads' record is currently so popular in Ireland.

At the moment, "the lads" are Mick and keyboard player Erroll Reid, both of them being accomplished session players. Erroll is currently Osibisa's keyboard specialist.

"I've worked with Incognito, Gonzalez, and a band called Congress, as well as Osibisa," said Erroll. What news of Incognito, I wondered? "They've been in hibernation, but they're doing an album soon. Jean-Paul Maunick has written the songs and I'll be playing keyboards on that. A tour with Light Of The World is on next month, too."

Mick, meanwhile, has worked with the Real Thing and recounts: "I also worked in Nigeria for nine months, and I did some work with the Army, Ginger Baker's old band."



KADENZA: flourishing

The current footwarmer 'Let's Stay Together' has suffered something of a split personality problem, with three versions available. The "night club mix" is leading an instrumental version featuring Erroll's piano which sneaks into Shakatak territory. Then there's another instrumental version, sans piano lead, and finally a vocal effort that the chaps now prefer not to discuss at any length.

"It's by a friend of ours and it's probably best that he remains anonymous," said Erroll. "He's also relegated to the B-side."

So when do Kadenza tour in their own right?

"We'll do live gigs when people want to see us," announces Erroll. "Initially we'll have three keyboard players, and a nine-piece band altogether." Now that's togetherness.

Paul Sexton

Move as two

IT'S NOTHING to do with the butler in 'Upstairs Downstairs'. But these are the Hudsons, on our disco chart with 'Show Me You Care' and about to hit it again with super-swift follow-up, 'Move As One'.

The word "precocious" comes pretty high on the list of adjectives to describe the two Hudson boys. Jude, the younger of the two, is just 17 years old and Streetwave Records boss Morgan Khan cradle snatched him and brother Vince after hearing their demos. These they'd done in Khan's studio after answering — somewhat hesitantly — an ad for "free studio time" at Streetwave.

I didn't think it was worth going," remembers Jude, "I told Vince to go on his own." Eventually they had the courage of their convictions and their reward was in vinyl.

Vince remembers how his musical ambitions got him into some scrapes. "I worked in a warehouse, and after parking my car I'd find I'd forgotten my guitar.



HUDSONS showing they care

So I'd to go back for it, arriving at work late. I had to sneak the guitar round the back and enter at the front. The number of times it nearly got me the sack was unbelievable."

The chaps' father, Jack, was a respected blues musician, and their sister Rosita Yarboi has a singing career of her own. Both Vince and Jude are interested in a wide spread of of music.

"I went to a reggae club last night and this punk couple were slinging along to every record," says Jude.

Vince, meantime, remembers: "I went to a wedding about six months ago and I saw this skinhead there. I looked at him and you could cut the air with a knife. But at the reception I asked him if he'd like a beer and began talking music. Turned out he had Sharon Brown, reggae, all sorts of stuff."

"Our biggest aim is to make music that everyone can dance to, even your gran," say the Hudsons. Worthy words indeed. Hit me with your walking stick.

Paul Sexton

THE HIGSONS

NEW SINGLE OUT NOW

TEAR THE WHOLE THING DOWN

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12 Nov LIVERPOOL Warehouse	18 Nov COVENTRY General Wolfe
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SMALL ADS

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INTRODUCTIONS! MARVELLOUS LISTS! SAE: CORRESPONDENCE (21) CLUB, LONDON W8 6EJ.

PENPAL MAG: Send stamp for approval copy: MATCHMAKER (A44), Chorley, Lancs.

MALE 24 seeks shy female for friendship. North West area. Box No 3602.

LOUISE 19, a bored Secretarial Student who loves Culture Club and also likes ABC, Soft Cell, fashionable clothes, art and creative writing. Would like male counterparts, 19-24 to write to her. Box No 3604.

LIVERPOOL GUY 22, seeks similar friends. Box No 3605.

SHY LONELY MALE 20 into rock, cinema, love, seeks female for companionship — Woking/Surrey area. Box No 3606.

SUZ R: Good to hear from you. Replying — Whoops — Jim.

MAKE EXCITING new friends, all ages, with similar interests, for details send SAE, to 'Penfriends Galactica' 33 Rowden Cottage, Elcombe, Uley, Nr. Dursley, Glos. GL11 5BS.

BRIAN 20, romantic, caring — understanding, seeks warm, affectionate, feminine and romantic girl to write, meet, who's also lonely. Please write Box No 3607.

YOUNG, 26 male seeks friends, male and female. Sussex-London. Music taste varies from punk to classical. Box No 3608.

BIKER SEEKS same as mate also non bikers, leather, denim skinheads guys. Write with photo Rick, 26 Barry Road, Stonebridge, London NW10.

NEW FRIENDS Worldwide, SAE details. IPCR, 39A Hatherleigh Road, Ruislip Manor, Middlesex.

LEE, 20, lovely lad who lives on disco music! Wants to get mobile on road, needs lovely girl to enjoy life with, photo essential. Bolton/Manchester. Box No 3611.

BORED FEMALE Graduate 21, seeks penfriends anywhere. Likes people, gigs, fun, clubs, Associates, Scritti, Yazoo, Chop Suey. Box No 3612.

MANCHESTER NOBODY (23) Male average looks, bored and ignored, but friendly with sense of humour, into any rock/pop ie. Bowie, Police, AC/DC, Eagles etc. Looking for female companion (photo swap). Age/looks unimportant, sincerity is. Loves concerts/discs etc. Hates loneliness and Nick Heywood. Seb Coe of Manchester. Box No 3613.

Records for Sale

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FREE CATALOGUE! Deletions, rarities! — SAE 24 Southwark, Middleton, Sussex. **OVER 1500 OLDIES** in our catalogue. Send large SAE or 15p stamp to: Foss Records, 34A Paddington Street, London W1M 4DJ.

ORIGINAL UK/45's — 3 Woodland Street, Heywood, Lancashire.

CHEAP HIT Singles. Thousands available. New and used. Send large SAE, Gemini, PO Box 11, Boston, Lincs.

BOWIE/BLONDIE. Collector forced to part with USA Fan Club items; UK Fan Club items. Many Collectors items available. SAE to, Paul, 79 Canute Road, Deal, Kent.

RECORD CATALOGUE 1,000's available SAE, Johnson, 4 Woodfarm Close, Sheffield S6 5LU.

BRIGHTON RECORDS FAIR. Brighton Centre. Sunday 7th Nov. Over 60 stalls. 1pm — 5pm. Admission 50p (11am — 1pm — £1.50).

70/80s LPS SAE Gary, 23 Randle Drive, Birmingham B75 5LH.

DJ RECORD COLLECTION. 1,500 singles, 50 12 inches boxed and filed. £525 ono. Phone Jon, Maidenhead 37328.

CHAS AND DAVE autographed LP, SAE PO Box 231, Hanley, Stoke-on-Trent, Staffs.

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STEWART/FACES Goodies — SAE — DWRSR, 37 Watcombe Circus, Nottingham.

GOULDMAN/10CC/Godley/Creme/Stewart — Goodies — SAE — DWIOR, 37 Watcombe Circus, Nottingham.

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BOWIE FANS!! Now available. 'Starzone' The Bowie magazine, number five. Includes features on Bowie in 1980, in Britain. 'The Hunger', plus ENO feature and full-colour pictures. £1.00 plus large SAE to Starzone, PO Box 225, Watford, Herts WD1 7QG.

DIAMOND HEAD OFFICIAL MERCHANDISE AND FAN CLUB. For four page colour leaflet. Send large SAE to Designs, 156 Lightwoods Hill, Warley Woods, Warley, West Midlands. FREE Official Tee Shirt to every new club member.

CASSETTES BY Abba, Bee Gees, Elvis Presley amongst others. No bootlegs. SAE for list, 31 Castle Street, Grimsby DN32 7LW.

BEATLE STICKERS (Mini) 100 for £1 and SAE Bob Willmott, 10 Riviera Crescent, Bristol BS16 4SE.

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ABSOLUTELY ALL your LPs, singles & cassettes (pre-recorded or used blanks) bought or exchanged. 1p-£2.50 each paid (more for video-cassettes and rarities) **NONE REFUSED!** bring ANY quantity in ANY condition to Record & Tape Exchange, 38 Notting Hill Gate, London W11 (shop open 7 days, 10-8; tel. 01-727 3539). Or SEND any quantity by post with SAE for cash (none returned once sent — we decide fair price; list + SAE for estimate if required). ANY 'CHICORY TIP' records. Box No 3603.

Wanted

JAPAN CUTTINGS 80-81-82 + Fan library Japan issue, New Sounds new styles 0-8. Buy or swap give details and wants/price. J. Lipsiusstraat 18A Binnehof C App 16, 3000 Leuven, Belgium. **THREE PEOPLE** who can play either guitar or drums. I want to be the singer. Call Karen on Perth 37036.

Special Notices

GARY NUMAN DISCO 20 Nov 82. Tickets £1.50, from Ian, 65 Aldborough Road, Dagenham, Essex.

SPECIAL OFFERS on all our tapes, Jingles and Radio Tapes are down in price. Documentary History of Pirate Radio £49.99 plus FREE the Radio Haurake Story. Dolfijn Recordings (Dept SO), 13 Bowmans Road, Dartford, Kent.

KATE BUSH Fanzine "Homeground" issue 3: 80p. From 4 Bramley Close, Orpington, Kent.

MARC BOLAN — T.Shirts, badges, records, etc, etc. — SAE — 9 Catherine Road, Huddersfield HD2 1NY.

SIMON LE BON a very Happy Birthday for the 27th — Love, Duranies Liz & Clair X X.

LOU REED, BOWIE, LEAGUE. Rare items. Box No 3609.

T. REX DISCO in Birmingham. 27th November. Tickets £2.00 plus SAE, Caron Thomas, 12 Stevens Terrace, St Pauls Square, Birmingham B3 1QS.

TOYAH FANS. Out Now Issue 4 of Toyah Magazine, price 50p, C/O Simon & Denise. Write Toyah Magazine, 77 Wordsworth, Great Hollands, Bracknell, Berkshire.

Situations Vacant

EMPLOYMENT OPPORTUNITIES with record companies, radio stations, etc. Experience unnecessary. Full or part-time. Read 'Music Employment Guide', 'Careers in Radio', 'British Music Index'. (Contains 1,700 vital addresses). £1.50 each, all three £4.00. Dept 12, Hamilton House Publishing, Creaton, Northampton. **MUSICIAN'S/ENTERTAINERS** required with experience of comedy, who can play saxophone or trumpet. For name visual act. Please write with details and photo to Box No 3610.

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MORE SMALL ADS PAGE 46

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DISCOS

three musical categories — Pop/MoR, Soul/Disco, Alternative/Dance — as near to monthly as possible and all for just a £25 registration fee (for one category, £50 for two, £60 for three) per annum, the actual tapes being financed by a sponsor's adverts which will comprise 2 second flashes between tracks and one full commercial (details 01-675 4916)

... Disc-Eyes' video compilations at £60 per month for one hour of general chart/new release/oldies material look less attractive in comparison now although they're in line with other prevailing charges (details 01-734 8311)

... New York based Davemann Enterprises (they control OPEC, the Organisation of Professional Entertainers of Color, a DJ record pool) are rather sketchily asking for UK or European "music coordinators" (ie: DJs) to work in America — don't only send your details but ask for their full terms and conditions, contacting Diana Bravo, 175 Main Ave, Wheatley Heights, NY 11798, USA (Suite 170) ... Giles Rankin (ex-Southampton University's Bootsies) will be assistant manager at the new Our Price record shop in Bournemouth's Commercial Road, and personally responsible for the import stock giving DJs reasonable rates ... Peterborough's 'Godfather' Steve Allen sits in for holidaying Robert Jones on Hereward Radio's Soul Show this Saturday 7-10pm, Greg '115bpm' Wilson should be starting his new mixing spots (three of 15 minutes each) on Mike Shaft's Piccadilly Radio soul show this Sunday afternoon ... Harvey Fuqua rang me last week to say that he'll be working here and in Belgium now, and — considering he gave Marvin Gaye his first gig back in the late '50s as one of his Moonglows — Harvey's new production partnership with Marvin is aptly called Full Circle ... Marvin incidentally is conspicuously absent from Motown's new two '16 Big Hits' LPs ('The Early '60s'/'The Late '60s'), but on the other hand there's an inordinate amount of Diana Ross & The Supremes included ... Theo Loyla finally marries Level 42 sleeve-designing Joy Barling this coming Monday, celebrating afterwards at the now thoroughly presentable and flourishing Mayfair Gullivers ... I did a wedding gig last Saturday in possibly the largest acreage of marquee I've ever seen, ending up this time with all the fellas zooming up and down the full length to the 'Dambusters'! ... Frank Sinatra's 'Night And Day' suddenly sounds essential, since its brilliant adaptation into an Outdoor Girl cosmetics commercial ... Gary Oldis (Aycliffe Bee Jays Country Club) compiled his current chart purely from request slips, and still Alfie Silas 'Puppet' came in at number 9 — hurrah! ... Mark Clark (Bracknell 54799) needs the US



AT LAST CBS have released the long awaited 12in version of Marvin Gaye's superbly sensuous 97/47bpm '(Sexual) Healing' (CBS A13-2855), although at 4:50 the 'Club Mix' is hardly a marathon — so mixers will still probably combine two copies using the instrumental flip. Unbelievably, all the backing is completely electronic.

12in disco remake of Andy Williams 'Love Story', your price paid ... Chrs Ramrachia (01-422 6338), early week warm-up to Graham Gold at Gullivers, wants mobile or resident work (who doesn't?) ... Graham's hairstyle incidentally, halfway to a new cut last week, temporarily made him look like an economy size Steve Walsh ... ouch, that's my shin! ... Kev Hill (Brentwood) was puzzled by a request for "the one with the geezer who shouts 'horseshit'", until it turned out to be the "push it" bit from Weeks & Co! ... Colin Cordrey (Edinburgh Mad Hatter's Speakeasy) had a white drawing US southerner ask after an hour of solid soul mixing, "Don't you all ever play any American music? — turned out the idiot appeared quite unaware of any music outside Country & Western! ... Larry Foster says he almost saw John Osborne at Ilford's Room At The Top but before he could get near him, John was fighting off a posse of women who mistook him for Nick Heyward — and he was literally caught with his pants down! ... The Hudsons have done a great jingle for Soul On Sound, so how come they can't sing that well on their record?! ... Frenchie's latest slow oldie around the North-West is Roberta Flack 'Qual E Malindrinho' (MCA LP) ... Charly Records have released the Nina Simone 'My Baby Just Cares For Me' LP of vintage '50s cuts (CR 30217) ... John Dene (Dunstable & Wimbledon Tiffanys) superimposes the first few seconds of 'E.T. Boogie' over any instrumental bit of Yaz 'Situation (Dub Mix)' ... 'Star Wars' as predicted lost its sense of wonder when seen on the small screen (in fact I went out for a meal) ... Chris Hill, future singing star? ... Paul Anthony (Wolverhampton Eve's) continues his "do it do it" theme with "DJs do it with Shure microphones, James Hamilton does it with a stopwatch, Steve Walsh does it with curling tongs, Rush Release do it with everybody, Radio One's Steve Wright won't do it in Wolverhampton" ... Paul Anthony does it without kneecaps? ... KEEP THE FORCE!

Line 'You've Said Enough' (Mercury 12in promo), Touchdown 'Breakout Dub' (Excaliber 12in), Debbie Trusty 'Searchin' For Some Lovin'/Inst (US West End 12in), Captain Sky 'Don't Touch That Dial' (US Philly World 12in), Pure Energy 'Too Hot' (US Prism 12in), Harvey Mason 'Grusin's Groove' (Japanese Alfa LP).

HIT NUMBERS: Beats Per Minute for the last two weeks' pop chart entries on 7in (endings denoted by f/c/r for fade/cold/resonant) — Beatles (re-issue) 146-148f(original) 143/141f, Barry Manilow 125-126f, Bauhaus 0-87-Or, Shakin' Stevens 134(intro)-131-0-131f, Eddy Grant 122f, Kool & The Gang 96½f, Piranhas 168f, Raw Silk 0-112-115f, Blue Zoo 133f, Abba 108/54f, Kim Wilde 0-56/112-0-112f, Scarlet Party 0-139-Or, Squeeze 84-168c, Wham 115r, Diana Ross 0-41/82f, Belle Stars 128f, Dionne Warwick 100½f, John Cougar 104/52f, Orange Juice 123f, Olivia Newton-John 153f, Free 119-121-0c, Phil Collins 44-88f, Chris De Burgh 147(intro)-151-150r.

UK NEWIES

GARY'S GANG: 'Knock Me Out' (Arista ARIST 12499) Right back with their old 'Keep On Dancin'' sound, this Eric Matthew-produced cheerfully romping 121½-121bpm 12in crossover smash sounds refreshingly simple and frisky (instrumental flip) and is already hitting radio here.

THE NICK STRAKER BAND: 'Straight Ahead' (Firebird/Pinnacle 12 FLAME 33) Appropriately titled excellent simple 121½bpm 12in driving smacker has high pitched harmonies, honking sax, intensifying rhythm, and two more differently treated instrumental versions on the flip.

GREG HENDERSON: 'Dreamin'' (Greyhound Record Productions GRPT 101, via IDS) On UK release just as it's picked up by SAM in the States, this massive smash jazz-funk flowing 116bpm 12in shuffler may have less commercial appeal than the above two reviews but musically is the one discerning fans will buy.

KURTIS BLOW: 'Tough' (Mercury BLOW 1012) Inspired in its attempt at social relevance by Grandmaster Flash but not in the same league, this starkly smacking 107bpm 12in rapper nevertheless works well and (with nifty varispeed control) bridges nicely between 'The Message' and 'Money's Too Tight (To Mention)'.

ALSO ABOUT on UK 12in now are GWEN McCRAE 'Keep The Fire Burning' (Atlantic — 128bpm soul flier), JIMMIE GRAY 'The Kool People' (JKO — 115bpm goodie), CENTRAL LINE 'You've Said Enough' (Mercury — 111bpm smacker), SHAKATAK 'Stranger' (Polydor — 126bpm formula), TOUCHDOWN 'Breakout Dub' (Excaliber — 129bpm).

Continued page 38

ODDS 'N' BODS

EVELYN KING 'Back In Love'/'Shame' is the follow-up, due now ... Lionel Richie is now selling better on less noisily pressed French import, but in fact his album has been banned on import anyway ... Mighty Diamonds 'Pass The Kouchie' has been repromoted not surprisingly on 70½bpm 7in (Music Works RT 100), but whether it's on 12in again is unclear ... Mark Clark, with friends in high places, got the Liberal Publication Dept to send me David Steel's 'I Feel Liberal — Alright!' (Scotland Video SV 555), a fairly moronic 94-95bpm 7in pop chanter complete with printed instructions to dance the Steel-Step, of curiosity value solely for the Liberal leader's superimposed "rap" towards the end! ... Incantation's "Andean" 96-122bpm 'Cacharpaya' is also on 12in (Beggars Banquet BEG 84T) ... Freda Payne, Denroy Morgan, Jamalca Girls, Disco Connection are coming from PRT ... The Jammers 'And You Know That' has now appeared in a Shep Pettibone 'Dub Version' with his original mix side as flip (US Salsoul SG 337) ... Yaz(oo) 'Don't Go' now tops the US Dance/Disco chart ... Barry's Disco Centre holds another equipment exhibition in Gloucester on Sunday 14th November, in the Gloucester Leisure Centre 12-5.30pm, including large screen video, a huge Pulsar lighting display, and PA by radio 1's Simon Bates ... Edgbaston Faces French now hold the DJ Convention on Sunday 28th November, and it's co-sponsored by Rush Release/Club Mirror — who are also mounting a national search for the Disc Jockey Of The Year (disco/cabaret club/college/pub jocks eligible) ... Rush Release Video Ltd has also been launched to supply clubs with up to date video compilations covering

DISCO DATES

THURSDAY (28) Fat Larry's Band play Southgate Pink Elephant, Morrissey Mullen play Eastcote Clay Pigeon's Bottom Line, Steve Walsh starts six weekly jazz-funk dancing competition heats at Hammersmith Palais; **FRIDAY (29)** Fat Larry's Band play Preston Clouds, Russ Winstanley's Wigan Roadshow northern souls Dundee Marryat Hall, Johnnie Walker jazzes Staines Jacksons, Chris Brown, Sean French, Bob Jones, Brother Louie, Steve Allen, Jonathan, Steve 'Peterborough' Walsh & more jazz soul Peterborough Guildenburgh Suite Ballroom (Bishops Road) allniter (12.30am); **SATURDAY (30)** Halloween fancy dress parties are with Colin Hudd at Dartford Flicks (free entry for the "most obscene" witches!);

Larry Foster at Forest Gate's Albion pub (Boleyn Road — free food from 8pm), Roger Dynamite plus Screaming Lord Sutch at Gt Yarmouth Tiffanys, Tom Felton at Leysdown Stage 3, Tony Jenkins at Epping Forest Country Club, Norman Scott plus a "public hanging" (and well hung hunks?) at Harringay Bolts; **SUNDAY (31)** Colin Curtis, Greg Wilson, Mike Shaft, Cleveland Anderson & more jazz-funk Manchester Tiffanys alldayer, Norman Scott repeats his gay Halloween fun at Brighton Bolts, Paul Rae starts funking Charnock Richard Bowling Green weekly with a guest Greg Wilson spot; **MONDAY (1)** Light Of The World play London Lyceum, Perry & King Enri funk Catford One O (Brownhill Road) weekly.

BREAKERS

BUBBLING UNDER the Disco 85 this week are Mighty Diamonds 'Pass The Kouchie' (Music Works 12in), Carl Carlton 'Baby I Need Your Loving' (US RCA 12in), Klymaxx 'Wild Girls'/'Girls Will Be Girls'/'Heartbreaker'/'Convince Me' (US Solar LP), Strikers 'Contagious' (US Prelude 12in), Stone 'Girl I Like The Way That You Move' (US West End 12in), The Jonzun Crew 'Pack Jam' (US Tommy Boy 12in), The Bang Gang 'Fill Me Up' (US Sugarscoop 12in), Carol Douglas 'You're Not So Hot (Inst)' (Canadian Next Plateau 12in), Denroy Morgan 'Happy Feeling'/'Inst (US Becket 12in), Push 'My Heart' (Excaliber 12in), Rocket 'I Wanna Know' (Canadian Quality RFC LP), Jimmie Gray 'The Kool People (Inst)' (JKO 12in), Level 42 'The Chinese Way'/'Last Chance'/'You Can't Blame Louls' (Polydor LP), Joel Peskin 'Love-gram' (US Destiny 12in), Central

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From page 37

IMPORTS

WRECKIN CREW: 'Chance To Dance' (US Erect ERD 1216) Excellent somewhat Slave-ish subdued 106(intro)-110-109bpm 12in roller with soulful vocal group interplay creating a flowingly melodic potentially classic soul "family anthem" type of feel allied to catchy P'funk chants at times — this could be enormous.

CAROL DOUGLAS: 'You're Not So Hot' (Canadian Next Plateau NP-50010) Although the well made but less densely textured vocal "disco" side is good enough, the dynamite side of this whomping jittery 116-117bpm 12in judderer is the instrumental flip with jazzy vibes taking the lead melody line.

SYL JOHNSON: 'Ms. Fine Brown Frame' (US Boardwalk NB-99904-9) The veteran 'Is It Because I'm Black' soulster returns to a lengthily introed great jiggly 112-113-114bpm funk groove in 'Bad Mama Jama'-meets-James Brown style ('Rapp Payback' follows well), finishing acappella, on 3-track 12in with good value more traditionally soulful flipside tunes.

ROCKET: 'I Wanna Know' (LP 'Rocket' Canadian Quality/RFC QRFC 1005) Dramatic brassily introed chix and chaps cooed slinky 115(start)-113-114-113bpm roller with a superb undulating bass line and lots of room for cool moves, the standout dance cut from a consistent sounding CHA-associated set of similarly effortless grooves, like the languidly soulful 103-104bpm 'Here Comes My Love' and rhythmically Evelyn-ish 113bpm 'Love Chain'.

STONE: 'Girl I Like The Way You Move' (US West End WES 22147) Oddly bubbling, chugging and thudding 121-122-121-122bpm 12in ever circling groove gets soulfully het up as tinkling vibes pick up the main momentum to build remorselessly over a wukka-wukking electronic noise, which the kicks off the 'Dub Mix' instrumental flip.

CAPTAIN SKY: 'Don't Touch That Dial' (US Philly World PWR 2006) "Dial tuning" introed cool sparse spacious 115-116-117bpm smacker with obvious affinities to the much busier 'Loopzilla', on 3-track 12in with an absolutely gorgeous smoochy 0-48-49-0bpm revival of Bloodstone's 'Natural High' and (actually the A-side) another starkly smacking c107-110bpm dull P'funk-ish revival of Buddy Miles's 'Them Changes'.

THE STRIKERS: 'Contagious' (US Prelude PRL D636) Slightly disappointing ramblingly untidy 111-113-111-110-111bpm 12in rerun of the basic 'Ladies Night' idea, in sort of Weeks & Co-ish style, the instrumental flip possibly being tighter for mixers at least.

MELBA MOORE: 'The Other Side Of The Rainbow' LP (US Capitol ST-12243) You heard Evelyn King's new album, right? Well now hear it sung by Melba Moore, 'Mind Up Tonight' being 116bpm, 'Knack For Me' 115bpm, 'I Can't Help Myself (Sugar Pie Honey Bunch)' 117bpm, 'How's Love Been Treating You' 116bpm, 'Underlove' 122bpm, all fine if you like carefully controlled production quality rather than spontaneous excitement. Next!

SKYY: 'Won't You Be Mine' (LP 'SkyyJammer' Dutch Rams Horn RAMSH 5041) Out in Holland ahead even of Stateside Salsoul release, the somewhat disappointing set's best bet so far seems to be this bass burbled solid 116-117bpm but loose limbed trucker

with subdued vocal interplay intensifying in bursts of pent-up power, all rather reminiscent I suppose of Rafael Cameron.

PUFF: 'Body Rock' (US My Disc 429 03296) Teasingly introed resonantly rolling c120bpm 12in synth 'n' percussion filled semi-fierce chugger with GQ-ish touches and "get down you funky mother" chants, smoother and possibly better in the so-called instrumental 121-119-121bpm flip.

PURE ENERGY: 'Too Hot' (US Prism PDS 445) Fairly fierce jittery thudding 118bpm 12in monotonous brassy bumper, the 'Party Mix' being less of a song than the chap 'n' chix wailed main vocal though both have sharp production tricks.

GLORIA GAYNOR: 'Tease Me' (US Atlantic 0-89941) Surprisingly OK Ollie E Brown-produced booming lurching 121bpm 12in pusher with nice percussion and catchy chorus.

CARL CARLTON: 'Swing That Sexy Thang' (LP 'The Bad C.C.' US RCA AFL1-4425) Narada Michael Walden produced this aptly titled 117bpm funkily rumbling swayer and a subdued strange 62/124bpm revival of 'Under The Boardwalk', the soulful set's other big revival (apart from the Patrick Cowley synthesised 118bpm 'Baby I Need Your Loving' 12in) being a bumpily jogging 110bpm 'Groovin'.

INNER LIFE: 'Moment Of My Life' (US Salsoul SG 379) Typically strung out Shep Pettibone remix of the acappella introed soulful chix sung 113bpm rolling jolter, now in three versions on 12in. Often Pettibone seems to muck things about just to justify his cheque for the job.

MADONNA: 'Everybody' (US Sire 0-29899) Always threatening to topple into dreaded Eurodisc territory, this trite chix squawked, sucked and sighed 120bpm 12in looping looper is saved by a nice easy bass line which, while nothing spectacular, stands out on the empty 'Dub Version' flip.

JANET JACKSON: 'Young Love' (LP 'Janet Jackson' US A&M SP-6-4907) Pretty kid sister of LaToya and those Jackson boys, Janet struts squeakily through this Rene & Angela-penned 124bpm clomping swinger, others on the bright and perky set seeming less substantial dancefloorwise.

STARBOX: 'Let's Rockett' (US Roy B. RYBD-8501) Chix chanted naggingly

familiar fast noisy 121bpm 12in smacker with busily burbling bass synth underpinning the surface excitement and two more B-side versions.

NIJEL: 'Dance So Fine' (US Fantasy D-211) Vocoder introed jittery 119bpm 12in thudder wailed by a gruff guy in basic funky style (instrumental flip).

KREAMCICLE: 'Hold On' (US SAM S-12352) Cleanly striding start to a chix squeaked and then possibly too busy but ultimately empty 122-123-124bpm 12in flurry of lurching momentum and trendy fierce trappings, instrumental flip.

SUNRIZE: 'Who's Stickin' It' (LP 'Sunrize' US Boardwalk NB-33257-1) Isleys-produced routine c120bpm smacker, slickly soulful "product" along with the shuffling c119bpm 'I Just Wanna Make Sweet Love Tonight' backbeat swayer, jittering c116bpm 'You Are The One', and some slowies.

VICKI "D": 'Mystery Lover' (US SAM S-12350) Surprisingly dull c115bpm 12in clomper lacking dynamics despite a nice enough sax break.

MICHAEL WILSON: 'Groove It To Your Baby' (US Prelude PRL D637) Jittery guitar builds brassily through unhurried handclaps with flute, synth and even some harp fleshing out the jiggly 124(start)-123-124bpm 12in texture behind a lightly growly guy (more freakily synthetic instrumental flip).

JAMES PERRY: 'April Lady' (US Carnival CAR-802-D) High pitched gent pleasantly enough wails along with "shoop shoop"-ing chix over a shuffling 107-108bpm 12in "modern soul" jog tempo, but it's not a song so much as a mood and the remixed flip relies even more on repetition of the unseasonal title line.

YVONNE BROWN: 'Goin' Down' (US Montage 79903) Competent enough snappy c120bpm 12in smacking jolter, Yvonne wailing about going down for the third time rather than anything more explicit.

GLEN EDWARD THOMAS: 'Turn Around' (LP 'Take Love' US Capitol ST-12230) Pleasant sometimes Stevie-accented "new soul" listening set of mainly tender ballads (though there are a couple of brittle jitterers), produced by Soul Train's Don Cornelius with background vocals by Waters, this O'Bryan/Cornelius-penned long 59bpm smoocher being most straightforward.

BOYS TOWN DISCO

- 1 1 DO YA WANNA FUNK, Sylvester/Patrick Cowley, London 12in
- 2 3 PASSION (REMIX), Flirts, Canadian Unidisc 12in
- 3 2 I'M SO HOT FOR YOU/STILL HOTT 4 U, Bobby "O", US "O" 12in
- 4 9 BEAT THE STREET (INST)/(REMIX)/NEVER GIVE YOU UP, Sharon Redd, Prelude 12in
- 5 13 IT'S RAINING MEN, Weather Girls, US Columbia 12in
- 6 10 IN THE NAME OF LOVE, Sharon Redd, Canadian Prelude 12in
- 7 5 I LIKE PLASTIC, Marsha 'Delite' Raven, Red Bus 12in
- 8 8 NATIVE LOVE (REMIX), Divine, Canadian Black Sun 12in
- 9 11 LOVE COME DOWN, Evelyn King, RCA 12in
- 10 15 DIRTY TALK (USA CONNECTION/INST), Klein & MBO, US 25 West 12in
- 11 20 CAN HE FIND ANOTHER, Double Discovery, US Polydor 12in
- 12 6 SITUATION (REMIXES), Yaz(oo), US Sire 12in
- 13 4 WALKING/ROCKIN' ON SUNSHINE, Rockers Revenge, London 12in
- 14 28 LOVE IS JUST A GAME, Judy "B", Canadian Formula 12in
- 15 12 HAVE I THE RIGHT, Lee Prentiss, US Disconet 12in
- 16 14 LOVE PAINS, Yvonne Elliman, US Moby Dick/Dutch Rams Horn 12in
- 17 17 CAN'T TAKE MY EYES OFF YOU/DISCO KICKS (REMIX), Boys Town Gang, ERC 12in
- 18 — DIE HARD LOVER, Loverde, US Moby Dick 12in
- 19 30 MAKE MY FEET WANNA DANCE, Motion, Canadian Scorpio 12in
- 20 21 ANNIE I'M NOT YOUR DADDY, Kid Creole & The Coconuts, Ze 12in
- 21 — DO YOU REALLY WANT TO HURT ME, Culture Club, Virgin 12in
- 22 — KEEP THE FIRE BURNING, Gwen McCrae, Atlantic 12in
- 23 — DUBBING IN SUNSHINE/SUNSHINE PARTYTIME (RAP), Rockers Revenge, US Streetwise, 12in
- 24 16 VARIOUS, Mother F, Canadian Matra LP
- 25 24 CAN'T BELIEVE, Nancy Martin, US Atlantic RFC 12in
- 26 29 X-RATED, Carol Jiani, Canadian Matra LP
- 27 25 KNOCK ME OUT, Gary's Gang, Arista 12in
- 28 — MASTERPIECE, Gazebo, Baby 12in
- 29 — JUST WHAT I ALWAYS WANTED, Mari Wilson, Compact 12in
- 30 — E.T. BOOGIE, Extra T's, US Sunnyview 12in



The Silky Way

PAUL SEXTON tries a high fibre diet of RAW SILK

USUAL COLLECTION of disco nobodies on a fast buck? In the case of Raw Silk it isn't quite true, specifically not in the case of Jessica Cleaves.

Of the three girl Silkers scaling the chart with 'Do It To The Music', Jessica's the one with a record on record, so to speak. In the past 15 years or so, she's been a member of the Friends Of Distinction, Earth Wind and Fire, Funkadelic and Parliament.

"I started out as a kid, always singing, doing talent shows, this and that," she says with a certain air of going through the motions. "Then I went to the

USC School of Music until one day I said 'I can't sing this anymore' and left. I later met Floyd Butler and became an original member of the Friends Of Distinction." The Friends, whose British career never blossomed, had three US hits around 1969 and 1970 with 'Grazin' In The Grass', 'Going In Circles' and 'Love Or Let Me Be Lonely'.

"That just blew away overnight, one day we were doing it, the next day it was 'Show's over, kids'. So I started working for a management consultancy and I was asked to go and see a band with a view to signing them up. They were Earth Wind and Fire and about a year later Maurice White called me up, and I did their first two CBS albums. Those were 'Last

Day And Time', which also featured Ronnie Laws as a band member, and 'Head To The Sky'.

"Then I got married and was out of showbiz for a while. I went to New York, got a divorce (didn't last long, did it?) and later on I ran into George Clinton, and worked with him for a while, until about a year ago."

RAW SILK came about as the idea of Ron Dean Miller, who co-wrote the track, and brought in Jessica with Valeria Pettiford and Tenita Jordan. Valerie, who takes the lead vocals on the hit, has the role of Dance Captain in the Broadway musical 'Sophisticated Ladies', while Tenita is understudy to one of

the main roles in 'Dreamgirls', which gave Jennifer Holliday the platform for her recent hit. Both Valerie and Tenita also appeared in the film version of 'The Wiz'.

"We're working on new material now, disco and ballads," says Jessica. "My own aspirations are to do something in the vein of Barbra Streisand and Cleo Laine. But everyone's pretty level-headed in the group, and it's good strong material, so we should continue along."

Hard-working girls, too: "We've been working every weekend, playing the Garage, Studio 54, and a new place called Broadway 96. Everybody loves the show. Getting down, that sort of thing, doing it to the music — they can't touch you for it."

JIM REID

follows the

careers of

PAULINE BLACK

RIGHT PLACE WRIGHT TIME

PAULINE BLACK is in her late twenties. One time singer with the Selecter, she has seen the top, had her fling and reached a sound and eminently sensible conclusion. Pauline Black is a career girl, a woman in control of her destiny, sure of her grasp.

Ms Black is currently fronting teen pop programme 'Hold Tight', is soon to co-host a TVS series with Kid Jensen called 'DJ' and has recently acted in a play called 'Love In Vain'. On top of this Pauline is pencilled in to star in an all black Channel Four comedy series called 'No Problems'.

Hang about, let me get my breath back, 'cos there's also the little matter of her current single 'Shoo Rah Shoo Rah', a spirited rendition of the old Betty Wright number.

Pauline is keen to explore any area of the media that her talents might lead her to. She's aware that TV companies might use her as their 'token black' presenter, but is nevertheless determined to forge a career and earn some credibility as a media person.

"The media interests me, I mean, coming into it the way we did gave me a biased view," she says.

"When I first came into it I was anti everybody. Yet to my mind the only way is to involve yourself in it. That way you can see how it works and in a way you can stop yourself being used 'cos you're actually in it."

Fair enough, but won't people read your 'adaptability' as an excuse for safe options? Has Pauline Black lost her bite? Are you mellower?

"I haven't mellowed; if anything I've got harder, more sure of what I wanna do. There are different ways you can manifest your hardness. When I was in the Selecter everybody thought I was really heavy and hard, in those days I was . . . I was openly aggressive. Nowadays I'm more sure."

PAULINE MAY be more sure. But what I'm not sure about is, how important her singing career is to her? I mean, a cover version, rather dubious publicity photographs?

"It's the most important thing really," she says. "Which is why I've taken a long time about it. I'm getting older and when you're 35 or something you're not gonna be boogieing around the stage with a hat and cute trousers on.

"Also, I felt there was a lot of other things I'd left undiscovered. I decided that everything I did after the Selecter would be better paced. I want to do things I enjoy doing, not because I feel I have to do them."

Yes, but we at your soaraway

RECORD MIRROR would like to know why politically correct Pauline decided to pose for what turned out to be rather salacious promo pictures?

"Oh that wonderful lady! That character sitting on the cover. There was this woman I played in 'Love In Vain' called Betty May, she was a kind of whorly lady from the deep South. Anyway I looked at the song 'Shoo Rah Shoo Rah' and it had such a New Orleans feel to it. What with all the backing singers I thought it was the kind of song Betty May would've sung.

"It fitted in very well with what we were doing, also the lyrics on the song were very apt. I was trying to get away from someone who was messing my life up.

"Anyway, ain't no one seen my body before — you check the goose pimples on my legs. We were trying to make it seem like a hot New Orleans night but it was freezing!"

SO MUCH the career girl, has Pauline ever felt threatened or intimidated by being a woman in a very male dominated business?

"No. If you act like a slag, you get treated like a slag. I don't act like a slag, there's no two ways about it. If you don't act like a slag people take you seriously."

Does being black lead to extra difficulties?

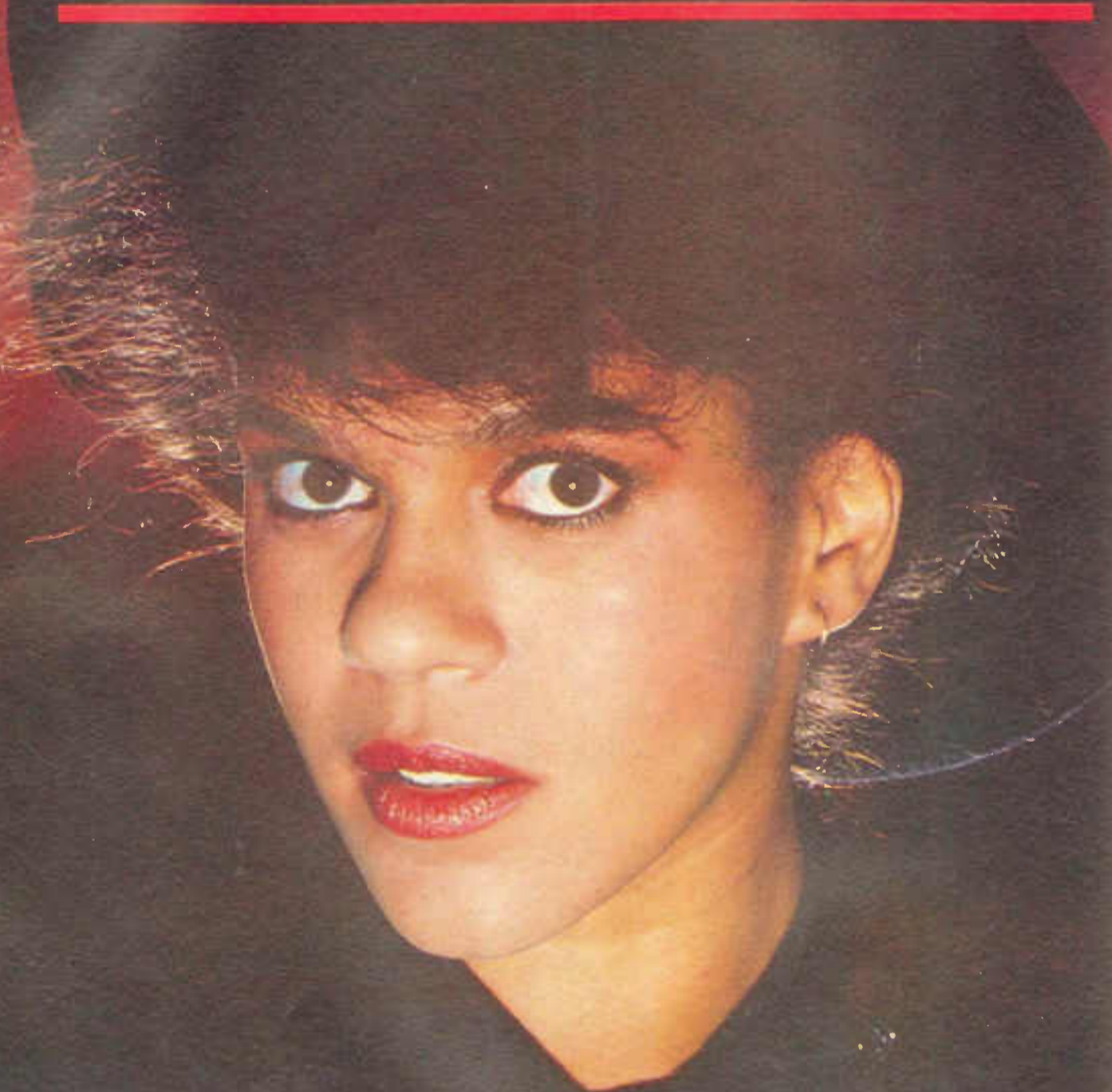
"I think there's a new breed of black people in this country who've got to fit in somewhere along the

line. I'm part of that. I'm not gonna make any big deal out of being black or align myself with anyone.

"I like working with black people and black playwrights 'cos if you're gonna put across how black people feel about being in this country, there have to be new plays written. While you're involved with that, you don't spend all your time thinking about your political views."

Has Pauline ever felt the glow of fame?

"No, not really, you just get lots of little boys down the laundrette going: 'Look, there's her knickers going round!' which I can relate to 'cos I'd quite like to see Mick Jagger's underpants going round in a washing machine."



(Nothing but)

Grace skies

ONCE AGAIN, Grace Jones is brilliantly late. Yesterday, Grace's presence was not required and Angelo, her male stand-in, handled the necessary appearances. Angelo is a charmingly camp young man who takes five minutes to cross 10 yards of floor. It's the preening that slows him down. Today is close-up day and Angelo simply will not do. Where's Grace?

Yesterday La Jones was in the Bahamas, finishing off her new album with the customary aid of Chris Blackwell, Sly, Robbie and the rest of the crew. Meanwhile, down in a deserted pier at the lower end of New York City, Jean-Paul Goude has been shooting footage for the film version of 'Grace Jones: A One Man Show'. Jean-Paul is Grace's former lover, a French conceptual artist who, with the lady's help, has constructed Grace as the art work we have come to know and fear.

Jean-Paul's romantic fascinations with blackness and with women are the subject of the 'One Man Show'. Grace may fascinate her audience and hold their attention but it is Jean-Paul's jokey obsessions that play across the stage — his love of doubles and his delighted lack of taste. Only Jean-Paul would have the cheeky audacity to open the show with Jones in a monkey suit. Jean-Paul uses Grace to confront the white man's mixture of attraction and repulsion to black flesh.

Today Jean-Paul is shooting a sequence to accompany a new Grace song, 'Living My Life'. The sequence is entitled 'Coal Black and the Seven Dwarfs' and is a bizarre mixture of 'Fantasia', Tintin and 'Cabaret'. At the centre of the set is a huge dress in the shape of a mushroom. The dress is black and decorated with polka dots. The contraption is mobile and runs on a golf cart. Yesterday's sequence involved the death of Coal Black and the sudden appearance of small ballet dancers from under the mushroom, themselves clothed in smaller versions of the dress.

AT LONG last, Grace. Fresh back from Nassau last night, Jones indulged her favourite pastime of nightclubbing till the early hours of the morning. Grace is the star of the show and knows it. So what if she's due on set at 10? She has her make-up to put on and three will do.

Soon the lady is hidden inside the mushroom dress, dressed in a black leotard and a huge Chinese hat. The hat seals the top of the dress to complete the mushroom. The song begins and, on the third chord, the hat pops up and Grace appears. The sequence is shot over and over

again, perhaps 30 times, but each time Grace pops up, the effect is devastating. The shock of that pillar box black head, the red lipstick, the huge mouth and the cold eyes is like sudden jets of water, first cold, then hot.

The crew watch, half amused, half in awe. In one hand Grace holds a white handkerchief, in the other a gun. With the hankie (a white cloth the size of small table cloth) she wipes away the tears. With the gun, she blows herself away. Grace Jones is still violent.

Jean-Paul wants Grace to cry and spit. A glass of water is

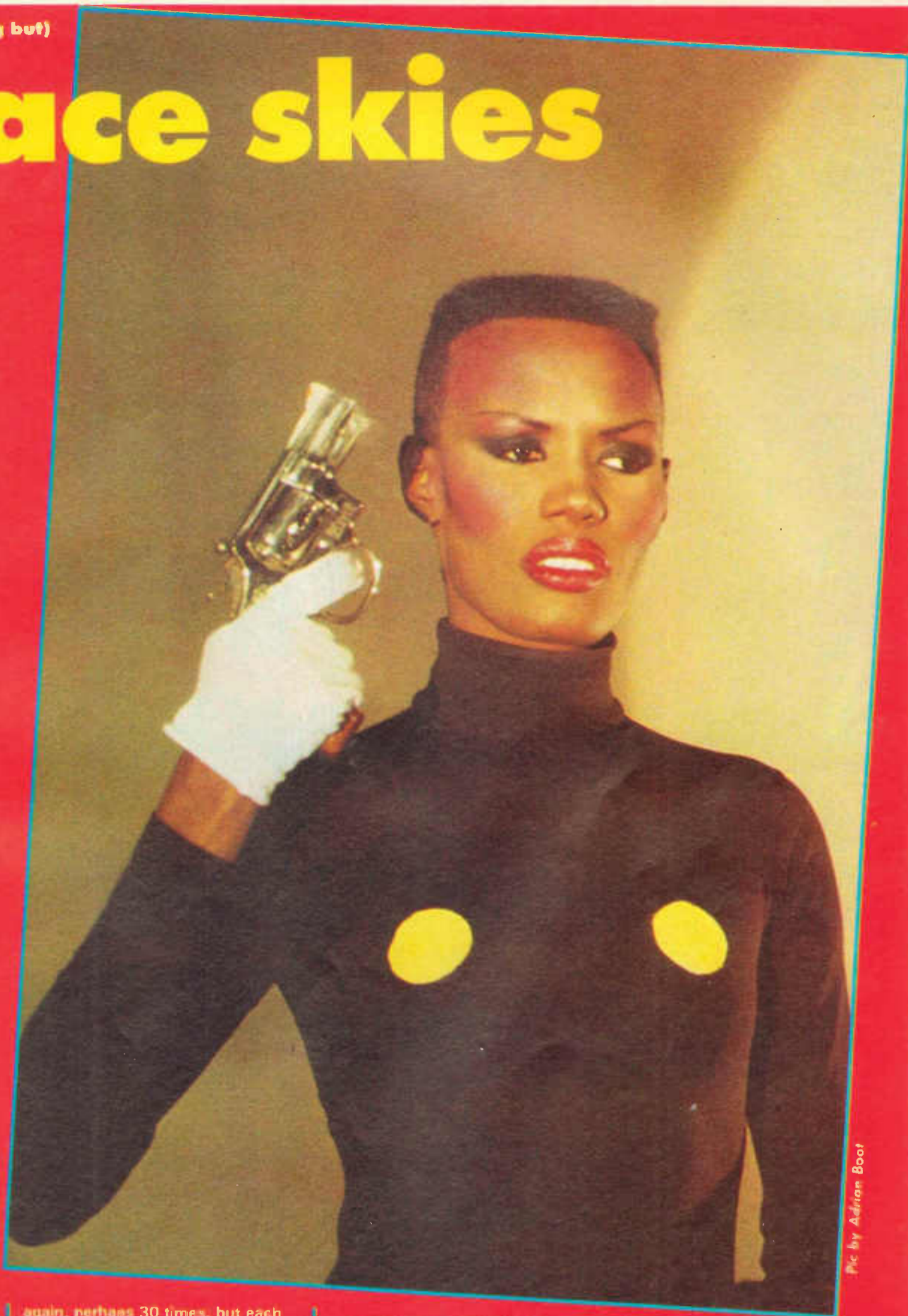
ordered. Grace already has her customary New York cold. "I can spit without water, I got lots of spit if you want," she calls down from the dress. For all her cool and haughty sophistication, Grace is the giggliest and coarsest of women.

The crew film till five in the morning with a brief break for a seafood dinner. Grace stays in the dress and refuses to be interviewed. Chris Blackwell appears on his way to Los Angeles. "We don't really want Grace to do interviews," he explains. "A lot of time and care have gone into the

construction of Grace's music and image. Why let the guard down?"

Grace stares down malevolently from the dress. Her glare is all teeth. The desired effect has been achieved. Grace has been seen to be a star. The journalist leaves the set. For the thirty first time, the opening chords of 'Living My Life' ring out. The hat rises, the face appears. A handkerchief is raised, a gun is lifted. BANG, BANG, MY BABY SHOT ME DOWN

by Mark Cooper



Pic by Adrian Boot



*'You could say I'm a born
again vegetarian'*

BUSTER BLOODVESSEL: spot the join!

Photo: Eugene Perle

SILLY BURGERS

BAD MANNERS get serious

with JOHN SHEARLAW

FORGET THE 'Can Can', forget 'My Girl Lollipop' and don't even think about Buster Bloodvessel's nine-inch tongue; Bad Manners want to be taken seriously.

The latest single, 'Samson And Delilah', seems to be the turning point. It's a band composition, yet still destined to hit the high spots of the charts . . . and it was ready to be released as a single even before 'My Girl Lollipop' became an apple in a producer's eye.

"We were only advised to put out 'Lollipop' by our record company," they tell me now. "It was a record to keep us in the charts and in the public eye. Even now we don't all agree if it was the right decision, although it did make the Top 10.

"We really needed to release one of our singles this time. We might mess about a bit, but no-one in this group wants Bad Manners to have the tag of being another Showaddywaddy . . ."

A good three quarters of Bad Manners are at their record company's office for a band meeting and a chance to watch, for the first time, the incredible video for 'Samson And Delilah', featuring the inimitable Buster as Rudolph Valentino, King Kong and other famous lovers in between.

Buster is in the room, but strangely muted. He's played his part in the pub — got his tongue out and slung down enough tequilas to keep himself at a 'healthy' 17 stone — but this is a serious chat. That, my friends, is the new image: longevity, success and good intent.

"There's a limit to how many interviews Doug can do," says guitarist Louis Alphonso. "He may be the front man, but eating hamburgers and sticking out your tongue isn't the extent of Bad Manners; we all know that.

"Making silly appearances on Top Of The Pops is something we're very good at, unfortunately, but there's a lot more to us than that."

MUCH to their joint relief Bad Manners have reached the stage where their singles are instantly recognisable but they all feel they're fighting a battle to attain some, how do you say it, credibility.

"We're judged on those singles and nothing else," Doug Trendle complains, "and we've become very limited by it. The only relief is that we don't take the business seriously so if we disappear for a while to make an album — and spend a lot of money to get it right

— we don't really care what people think. 'Samson And Delilah' is important, simply because it's ours and we've done a video for it too. That proves we're not just here to be milked."

Buster admits he's toned his act down a little since the days when he was a constant gossip column fixture. "Sure, I had to stop it a bit," he says. "No-one was taking any notice of the music. I was the only one who could eat 25 hamburgers at a sitting and that wasn't true. I could eat 42 without any problem, but in fact I've never eaten a hamburger . . . you could say I'm a born again vegetarian."

DOUG is adamant that, legend or no legend, he's not about to hive off and leave Bad Manners in the lurch, even if he is the centre of attraction ("stick us all in a line and he'd stand out by about two foot of belly so he's got to be the leader," say the rest).

"My life is this group and I don't see anything changing that," he maintains. "For some strange reason none of us are even quite rich. The average post office worker would probably laugh at what we earn now.

"Bad Manners keeps us out of the Job Centre, besides what else can we do? We'll always split the money right down the middle and accept the fact that we don't make a lot.

"We all want to be successful and yet we all still want to be in Bad Manners. I wouldn't say: 'I wanna be a film star' and go and do it. I still want to be in the group. Nothing would tempt me to leave."

As Buster puts it: "People who see me expect me to be six foot four and weigh 27 stone, and in fact I'm just a bloke who happens to be in a band and has tendencies to eat and drink a lot. I'm not a tower of fitness but I'm not as gross as all that; not now anyway."

Which leaves Bad Manners holding what Doug calls "the torch of ambition." A new album due, a major tour in November and a hit under their own colours.

All Bad Manners want now is recognition and respect; do they?

Buster Bloodvessel reclines benignly on the ropes and offers his agreement. "Put do - n that 'Samson And Delilah' started as a song called 'Rub it Up Delilah', and just got a little too close to the knuckle for the old BBC to handle.

"Although we have decided that we want to be taken a little bit more seriously Bad Manners will always be a little zany. I mean you know we've always been into archery and clay modelling . . ."

Shakatak



STRANGER c/w

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DISCO

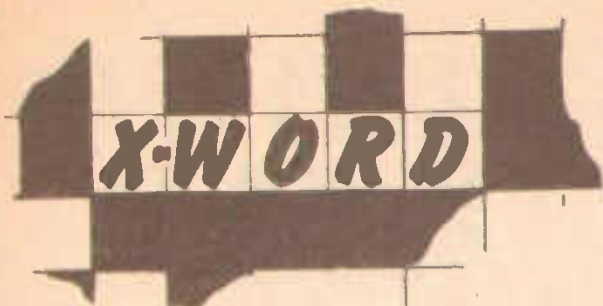
- 1 1 BEAT THE STREET (INSTRUMENTAL)/NEVER GIVE YOU UP/BEAT THE STREET (REMIX), Sharon Redd, Prelude 12in
- 2 10 LOVE DON'T COME EASY, New Jersey Connection, US Carnival 12in
- 3 3 DO IT TO THE MUSIC, Raw Silk, KR 12in
- 4 2 LOVE COME DOWN, Evelyn King, RCA 12in
- 5 5 DREAMIN', Greg Henderson, Greyhound Record Productions 12in
- 6 11 IN AND OUT, Willie Hutch, US Motown 12in
- 7 6 ANNIE I'M NOT YOUR DADDY, Kid Creole & The Coconuts, Ze 12in
- 8 4 PASS THE DUTCHIE, Musical Youth, MCA 12in
- 9 17 SUNSHINE PARTYTIME (RAP)/DUBBING IN SUNSHINE, Rockers Revenge, US Streetwise 12in
- 10 15 (SEXUAL) HEALING/INSTRUMENTAL, Marvin Gaye, CBS 12in
- 11 7 LOVE'S COMIN' AT YA, Melba Moore, EMI America 12in
- 12 18 KNOCK ME OUT, Gary's Gang, Arista 12in
- 13 14 LOOPZILLA, George Clinton, US Capitol 12in
- 14 16 KEEP THE FIRE BURNING, Gwen McCrae, Atlantic 12in
- 15 21 STRAIGHT AHEAD/INSTRUMENTAL, Nick Straker Band, Firebird 12in
- 16 9 THERE IT IS, Shalamar, Solar 12in
- 17 12 WAY OUT, Steve Arrington's Hall Of Fame, US Konglather 12in
- 18 25 E T BOOGIE/INSTRUMENTAL, Extra T's, US Sunnyview 12in
- 19 24 HOLD ME TIGHTER IN THE RAIN, Billy Griffin, US Columbia LP
- 20 28 HIGH HOPES, The SOS Band, US Tabu 12in
- 21 13 WALKING/ROCKIN' ON SUNSHINE, Rockers Revenge, London 12in
- 22 28 YOU CAN'T HAVE YOUR CAKE AND EAT IT TOO, B T (Brenda Taylor), US West End 12in
- 23 31 THE SMURF, Tyrone Brunson, US Believe In A Dream 12in
- 24 8 ZOOM, Fat Larry's Band, WMOT 12in
- 25 32 SHE'S SO DIVINE, The Limit, Ariola 12in
- 26 39 WE'VE ARRIVED, Loose End, Virgin 12in
- 27 23 BODY SLAM! Bootsy's Rubber Band, US Warner Bros 12in
- 28 22 OOH LA LA LA (LET'S GO DANCIN'), Kool & The Gang, De-Lite 12in
- 29 38 YOUNG GUNS (GO FOR IT)/GOING FOR IT, Wham, Inner Vision 12in
- 30 19 WHEN WE PARTY (UPTOWN DOWNTOWN), Jay W McGee, Ensign 12in
- 31 27 DANCE FLOOR, Zapp, Warner Bros 12in
- 32 29 HEAD OVER HEELS (INST)/(VOCAL), Galaxy, Ensign 12in
- 33 49 GO WITH THE FLOW, Weeks & Co, US Prelude 12in/Epic Streetwave LP
- 34 41 NIPPLE TO THE BOTTLE, Grace Jones, Island 12in
- 35 33 CHANGES/HEART 'N SOUL, Imagination, R&B LP
- 36 30 JUMP TO IT, Aretha Franklin, Arista 12in
- 37 48 PLAY AT YOUR OWN RISK/INSTRUMENTAL, Planet Patrol, US Tommy Boy 12in
- 38 20 THE MESSAGE, Grandmaster Flash, Sugarhill 12in
- 39 55 MAGIC'S WAND, Whodini, US Jive 12in
- 40 34 DON'T STOP MY LOVE, Passion, Prelude 12in
- 41 42 DON'T LET GO OF ME, Mike & Brenda Sutton, US SAM 12in
- 42 56 DESTINATION/HOT APPLE, Warriors, Ensign LP
- 43 44 IN THE HEAT OF THE NIGHT, Imagination, R&B 12in
- 44 45 SERVES YOU RIGHT/TELL ME/WANDERING STRANGER, Lionel Richie, US Motown LP
- 45 — DON'T MAKE ME WAIT, Peech Boys, TMT 12in
- 46 53 FEELING HAPPY/GIMME SOME SPACE/LET'S TALK IT OUT, Stix Hooper, US MCA LP
- 47 47 A PUPPET TO YOU, Alfie Silas, US RCA 12in
- 48 52 PUT YOUR MONEY WHERE THE FUNK IS, Mandrill, US Montage 12in
- 49 81 CREME DE CREME, William DeVaughn, US HCRC 12in
- 50 35 DO YA WANNA FUNK, Sylvester/Patrick Cowley, London 12in
- 51 50 GET LOOSE/BACK IN LOVE/I CAN'T STAND IT, Evelyn King, RCA LP
- 52 40 LOVE, Gang's Back, US Handshake LP
- 53 57 KEEP ON MOVIN'/WHISTLE BUMP (REMIX), Deodato, Warner Bros 12in
- 54 70 NUNK/INSTRUMENTAL, Warp 9, US Prism 12in
- 55 62 WHAT ABOUT MY LOVE, Johnnie Taylor, US Beverly Glen Music 12in
- 56 — DOIN' IT/MAKE BELIEVE/I NEED TO BE WITH YOU, Gwen McCrae, US Atlantic LP
- 57 65 SHOW ME YOU CARE, The Hudsons, Streetwave 12in
- 58 59 WHAT'S HAPPENING? Second Image, Polydor 12in
- 59 61 ONE MINUTE FROM LOVE/EXCITING, Marc Sadane, Warner Bros 12in
- 60 46 WEAVE YOUR SPELL (REMIX)/LOVE GAMES (LIVE), Level 42, Polydor 12in
- 61 66 IN MOTION, Freda Payne, US Sutra 12in
- 62 51 WRAP IT UP/INSTRUMENTAL, Touche, US Emergency 12in
- 63 77 BETTER LOVE/BAD BOY — HAVING A PARTY/YOU'RE THE SWEETEST ONE/SHE LOVES ME BACK, Luther Vandross, US Epic LP
- 64 67 GO ON AND CRY, Bloodstone, Epic
- 65 69 TOGETHER FOREVER, Exodus, US Charlotte Amalie 12in
- 66 73 MT AIRY GROOVE (REMIX)/WARM WEATHER, Pieces Of A Dream, Elektra 12in
- 67 — TOUGH, Kuris Blow, Mercury 12in
- 68 85 IT SHOULD HAVE BEEN YOU (REMIX), Gwen Guthrie, US Island 12in
- 69 — CAN YOU FEEL MY LOVE/I GOT A FEELING, Khemistry, US Columbia LP
- 70 79 LET'S STAY TOGETHER, Kadenza, PRT 12in
- 71 71 SNEAKING' OUT/JUMP TO THE BEAT, Stacy Lattisaw, Atlantic 12in
- 72 — FAMOUS FACES/GET ON BOARD, Light Of The World, EMI 12in
- 73 — HOLDING ON FOR LOVE/IT'S YOUR LOVE, Cargo, CG Records 12in
- 74 — COMMUNICATE/PUT THE FREEZE ON/BODY HEAT, Alfie Silas, US RCA LP
- 75 72 YOU AND I/DO SOMETHING/DOES ANYBODY KNOW WHERE THE PARTY IS, Goodie, US Total Experience LP
- 76 — SHE'S JUST A GROUPIE, Bobby Nunn, US Motown LP
- 77 — MS FINE BROWN FRAME, Syl Johnson, US Boardwalk 12in
- 78 58 THE VOICE OF "Q"/INSTRUMENTAL, "Q", US Philly World 12in
- 79 83 AND YOU KNOW THAT, The Jammers, US Salsoul 12in
- 80 — MOMENT OF MY LIFE (REMIX), Inner Life, US Salsoul 12in
- 81 — BUTTERCLIP, Carl Anderson, US Epic LP
- 82 — IN THE GROOVES/A SONG FOR EVERYONE, Tomorrow's Edition, US Atlantic RFC LP
- 83 54 STAR TRIPPIN', Donald Byrd & 125th Street NYC, Elektra LP
- 84 — (YOU KNOW HOW TO MAKE ME) FEEL SO GOOD, Ruddy Thomas & Susan Cadogan, Virgin 12in
- 85 76 LET'S GET HORNY/SOMEWHERE BEYOND, Hi Voltage, US One Way 12in

NIGHTCLUB

- 1 5 DO YOU REALLY WANT TO HURT ME, Culture Club, Virgin 12in
- 2 7 LIFELINE, Spandau Ballet, Reformation 12in
- 3 1 PASS THE DUTCHIE, Musical Youth, MCA 12in
- 4 2 WALKING ON SUNSHINE, Rockers Revenge, London 12in
- 5 4 THERE IT IS, Shalamar, Solar 12in
- 6 10 NEVER GIVE YOU UP/BEAT THE STREET, Sharon Redd, Prelude 12in
- 7 — LIFE IN TOKYO, Japan, Hansa 12in
- 8 3 LOVE COME DOWN, Evelyn King, RCA 12in
- 9 6 ZOOM, Fat Larry's Band, WMOT 12in
- 10 21 ANNIE, I'M NOT YOUR DADDY, Kid Creole & The Coconuts, Ze 12in
- 11 9 JACKIE WILSON SAID, Dexy's Midnight Runners, Mercury 12in
- 12 8 DO YA WANNA FUNK, Sylvester with Patrick Cowley, Record Shack/London 12in
- 13 15 JUST WHAT I ALWAYS WANTED, Mari Wilson, Compact 12in
- 14 13 SADDLE UP, David Christie, KR 12in
- 15 30 YOUNG GUNS (GO FOR IT), Wham, Inner Vision 12in
- 16 32 REAP THE WILD WIND, Ultravox, Chrysalis 12in
- 17 29 OOH LA LA LA (LET'S GO DANCIN'), Kool & The Gang, De-Lite 12in
- 18 — DO IT TO THE MUSIC, Raw Silk, KR, TMT 12in
- 19 17 DON'T GO (REMIX), Yazoo, Mute 12in
- 20 20 INVITATIONS, Shakatak, Polydor 12in
- 21 12 CAN'T TAKE MY EYES OFF YOU, Boys Town Gang, ERC 12in
- 22 14 THE MESSAGE, Grand Master Flash & The Furious Five, Sugar Hill 12in
- 23 45 SITUATION (REMIX), Yaz, US Sire 12in



- 24 — MAD WORLD, Tears For Fears, Mercury 12in
- 25 — I DON'T WANNA DANCE, Eddy Grant, Ice 12in
- 26 42 STARMAKER, The Kids From "Fame", RCA
- 27 26 WHY, Carly Simon, WEA 12in
- 28 35 WHEN WE PARTY (UPTOWN, DOWNTOWN), Jay W. McGee, Ensign 12in
- 29 22 SO FINE, Howard Johnson, Funk A&Merica 12in
- 30 — NIPPLE TO THE BOTTLE, Grace Jones, Island 12in
- 31 16 ALL OF MY HEART, ABC, Neutron 12in
- 32 23 HI-FIDELITY, Kids From "Fame" featuring Valerie Landsburg, RCA
- 33 11 COME ON EILEEN, Dexys Midnight Runners, Mercury 12in
- 34 46 WEAVE YOUR SPELL (REMIX), Level 42, Polydor 12in
- 35 — SHE'S SO DIVINE, The Limit, Ariola 12in
- 36 — MOCKINGBIRD, Belle Stars, Stiff 12in
- 37 — SLOWDIVE, Siouxsie & The Banshees, Polydor 12in
- 38 33 GLITTERING PRIZE, Simple Minds, Virgin 12in
- 39 — LOVE'S COMIN' AT YA, Melba Moore, EMI America 12in
- +0 34 SHOCK THE MONKEY, Peter Gabriel, Charisma 12in
- 41 — TAKE A CHANCE WITH ME, Roxy Music, EG 12in
- 42 — ZIGGY STARDUST, Bauhaus, Beggars Baquet 12in
- 43 — TEMPTATION, King Trigger, Chrysalis 12in
- 44 — LIVING ON THE CEILING, Blancmange, London 12in
- 45 18 BIG FUN, Kool & The Gang, De-Lite 12in
- 46 — EAT YOUR HEART OUT, Hey! Elastica, Virgin 12in
- 47 — LET ME GO, Heaven 17, B.E.F./Virgin 12in
- 48 40 SHOO-RA SHOO-RA, Pauline Black, Chrysalis 12in
- 49 — I CAN'T HELP MYSELF, Orange Juice, Polydor 12in
- 50 — UNCERTAIN STYLE, The The, Epic 12in



Win a £5 album token!

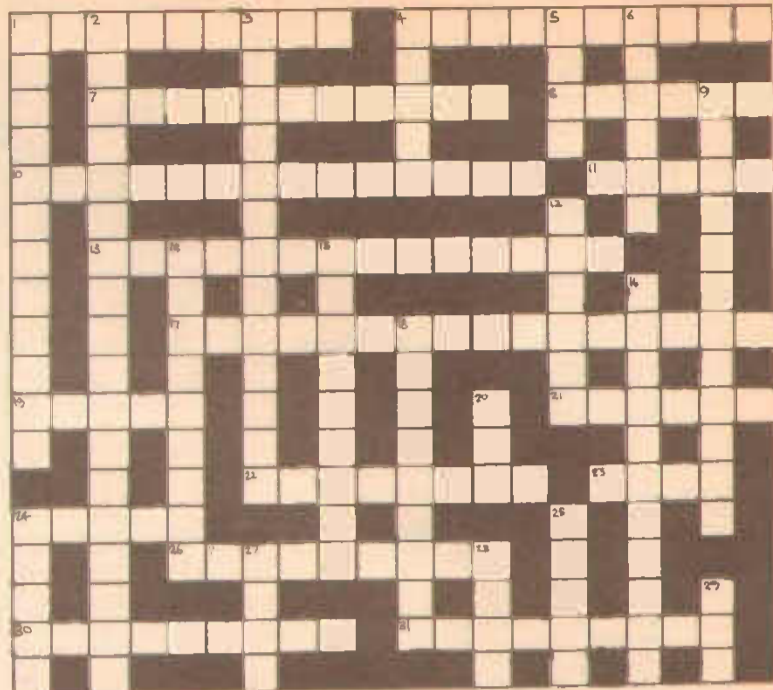
ACROSS

- 1 Shalamar putting it all before you (5,2,2)
- 4 Strummer's war like sounds (6,4)
- 7 How The Rats get on with each other (5,2,4)
- 8 Godley and Creme LP (6)
- 10 You'll never hear Depeche Mode closing the door (5,2,7)
- 11 Life's been good to him (5)
- 13 Kept by Ozzy (5,2,1,6)
- 17 You'll find him fronting The Furious Five (5,6,5)
- 19 Times two for Bowie hit (5)
- 21 Patti's religious celebration (6)
- 22 Paul pulling both ways at once (3,2,3)
- 23 Group that had 1974 hit with Loop Di Love (4)
- 24 The kid isn't her daddy (5)
- 26 George Harrison composed Beatles single (9)
- 30 What Mr. Stevens hides behind (5,4)
- 31 Buddy Holly classic (9)

DOWN

- 1 Complete wipe out for Philip Jap (5,7)
- 2 Leaders of the new Merseybeat (4,3,3,8)
- 3 Recent Cliff hit (3,4,3,3)
- 4 Supertramp planned The Of The Century (5)
- 5 Group from the Far East (4)
- 6 They had 1977 hit with Black Betty (3,3)
- 9 Family that told us of the greatest dancer (6,6)
- 12 Cliff told us she doesn't live here anymore (6)
- 14 1979 Roxy Music hit (5,4)
- 15 They've put their Life On The Line (3,6)
- 16 Billy Joel LP (5,6)
- 18 Early 60's pop star who became Budgie in the TV series of the same name (4,5)
- 20 Musical Youth label (1,1,1)
- 24 1980 Black Slate hit (5)
- 25 Shipbuilding singer (5)
- 27 Leading synthesiser make (4)
- 28 The Dave Clark Five were this all over (4)
- 29 Group helped by Sgt Rock (1,1,1)

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



X-WORD ANSWERS

ACROSS: 1 Thomas Dolby, 4 The Crowd, 7 Love Come Down, 9 Lou Reed, 13 Forget Me Nots, 15 Zuma, 16 Let's Dance, 18 Vienna, 20 O Superman, 21 Clare, 22 Rat Trap, 24 Moon, 25 Coconuts, 27 Nils, 29 Out Of The Blue, 30 Shy Boy, 33 Duran Duran, 36 Tenpole Tudor, 37 Feel No Fret.

DOWN: 1 Talk Talk, 2 Arc Of A Diver, 3 Lady Eleanor, 5 Clues, 6 One Of Us, 8 Wyman, 10 Dreaming, 11 Endless Love, 12 Hot Space, 14 Telephone, 17 Grogan, 19 Eat To The Beat, 21 Club Country, 23 Silly Games, 26 Sound Of, 28 Strange, 30 Small, 31 Town, 32 Fury, 34 Ure, 35 Dion.

POPAGRAM

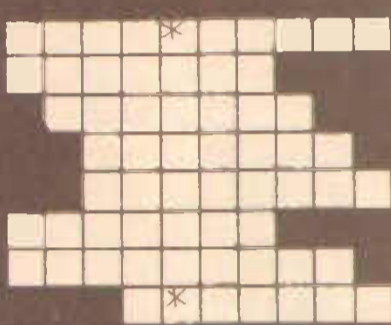
Kim Carnes, Grand Master, Natasha, Jim Kerr, Donna Summer, Planet Rock, Jump To It.

Down: Adam Ant

LAST WEEK'S WINNER: C. Richardson, 39 Fairless Avenue, Lightcliffe, Halifax, West Yorks.

POP-A-GRAM

Solve the eight cryptic clues and write the answers across the puzzle so that the starred down column spells out someone who dreams about all her LPs. Remember the clues aren't in the correct order. You have to decide what the right order is. For some extra help this week, all the answers are chart riding albums.
 Ken's Arab revealed the state that Bruce is in (8)
 Al's sign furnished Rush with a message LP (7)
 I wonder, is crate enough to help you decide where Yazoo cut their album (2,5)
 The son's glove put together a collection for the Commodores (4,5)
 People have been spreading 'em long enough 'bout John and Christine, and Stevie and Lindsay, and... (7)
 Translate 'Le Big Track' for Y&T's colourful animal (5,5)
 Mr Y Sety produced this Hot Choc LP (7)
 Get each to keep Tygers of PT secure (3,4)



BADEM a success

by Paul Sexton

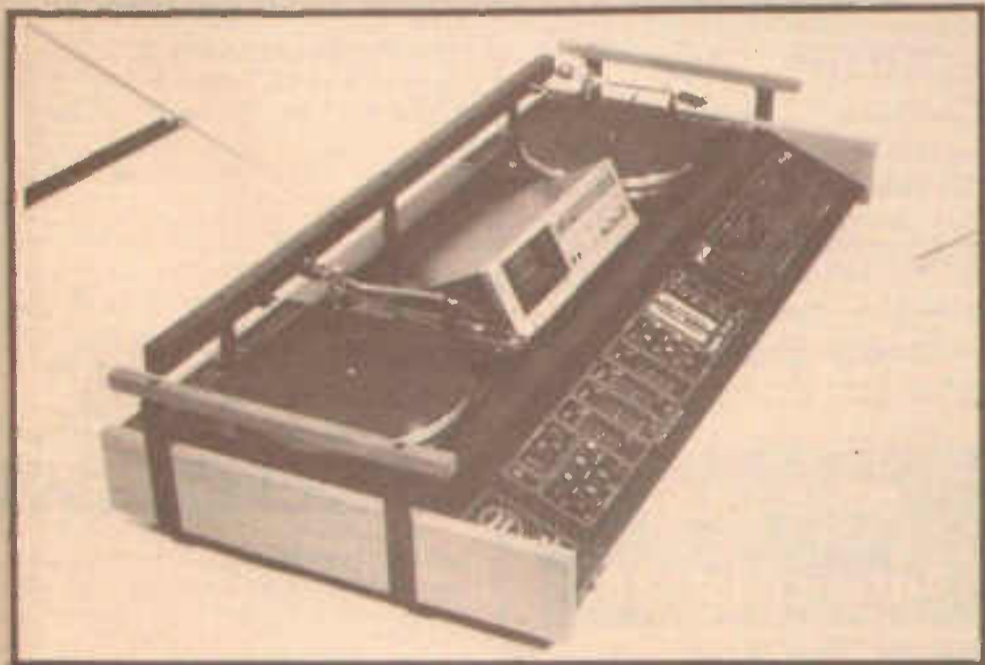
INTERESTING CHAT on the phone the other day with Derek Power, General Secretary of the British Association of Discotheque Manufacturers (BADEM). And after our preview page on their Sound And Light Show which took place in London last month, it's a relief to one and all that the show can

be said to have been a success. "The manufacturers were holding their breath on this one," admitted Derek, "But in spite of every economic indicator that said it couldn't be a success, it was. The firms have enough business to last until the New Year. We had the biggest number of exhibitors

we've ever been able to admit, and the number of visitors was just over 2,500 again. It compares more than favourably with the heady days of 1979, although, it's a trimmed down industry these days of course."

Derek did reveal that the number of mobile DJs visiting the show was well down on previous years, although still some 57% according to our research. He puts it down to the greater level of sophistication in the business, and mobile jocks going out of business, unable to meet spiralling transport and insurance costs.

RECORD MIRROR's exclusive research into BADEM revealed some interesting details. The average expenditure on sound and lighting equipment among those answering our survey was £916, with 46 per cent spending over £1,000. 87 per cent mentioned RM as the weekly magazine they read regularly; 55 per cent thought RM provided the most up-to-date disco coverage; and 78 per cent had us down as their favourite mag. We love you all. Any manufacturers or dealers who'd like more detailed information on the survey, drop me a line at RM.



This is Roger Squire's new baby the Gemini Sound Centre, built by Citronics.

The new deck has a record/playback front-loading Sharp cassette deck and a built-in 120W + 120W RMS Amplifier. A carrying case is included in the price of £795. That includes VAT and the Centre has options for either a built-in 10-10 Graphic Equaliser (£99 including VAT), or the Gemini 400 Inductive Load Lighting Controller, available for £125, again including VAT.

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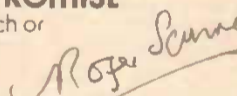
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Ads on page 36

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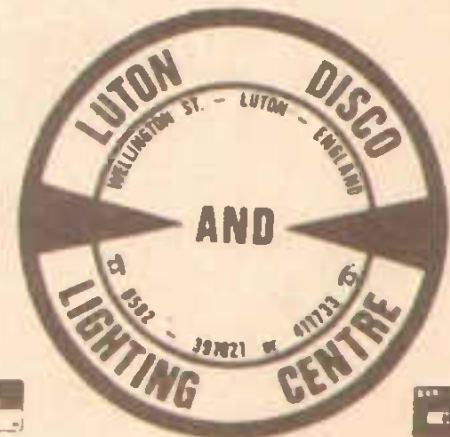
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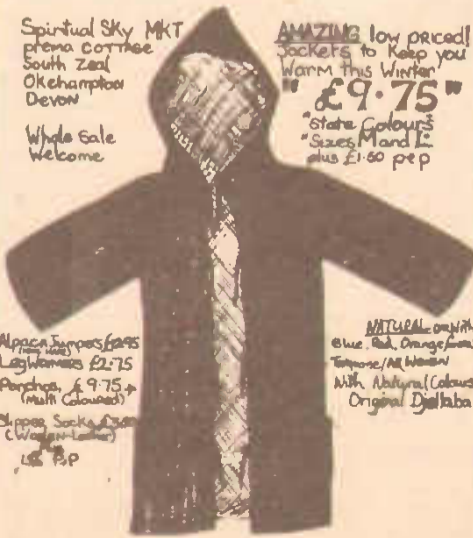
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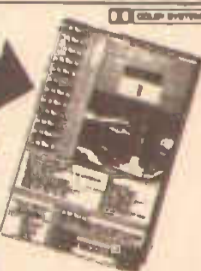
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Fallen star

WHY DID David Bowie give permission to Bauhaus to pinch his most treasured character, namely Ziggy Stardust, and ruin it?

Is David going crazy? I thought Ziggy would have been the last song he would allow to be covered. Obviously I was wrong, but nevertheless, David is still Ziggy and Ziggy is still David, and as for Bauhaus — they're guilty of a very common crime by being Bowie rip offs.

Bowie, even if I say it myself, you're mad to have let them do it, and by making the wrong decision, this has been a week of sorrow.

A Lad Insane, Kilburn, Derby
● *What's crazy about reaping in more royalties from a clapped-out song?*

Sicko-sicko

THAT BORING old bag Natasha insists on exposing her ghastly drumstick-like legs in every photograph taken of her.

If she's under the impression that they might encourage people to buy her records then she's grossly mistaken.

So put them away my dear — the exposure of your body is not likely to promote anything except nausea.

Carno, Powys, Wales

● *I suppose you think you're wildly handsome, big boy*

Brain biriani

THE RECENT pricing and technological innovations by record companies to lure customers to purchase their slipped discs, such as one sided singles and bonus records must be commended for their sheer ingenuity . . . but sorry fellows, I'm remaining taped to cassettes.

Parag Kamani, Bombay, India

● *And wearing a straitjacket too, I presume*

Firing range

HAVING NEVER stepped upon your pleasant shores, I asked a friend of mine who had just returned from London what it was like. His reply was, 'you know, there are no assholes in Britain'.

While I think the smallness of your country has something to do with this revelation, I'm looking forward to seeing you myself. Until then, imported magazines such as yours are as close as I can get.

But I feel constantly under fire when I read such publications. The hostility you folk feel for Americans



DEAR MAILMAN, (well I try . . .) I am only writing to you because I am bored, so don't expect any great revelations about peurile pop stars because they fall into five awful sections.

One — The Effeminate. These include cute boys Japan, that ghastly freak of nature Marc Almond, Steve Strange and steam, hiss, that vile creature in skirts Boy(?) George.

Two — The Woars. This includes all the real men, the ones that you go 'woar' to. Like woar Bill Mackenzie, and woar Midge Ure and cor woar hairy Kevin Rowland and woar the Stranglers.

Three — The Mis-Ogs. This includes all the miserable old sods who preach to the converted about unemployment and death and aren't you having a fab time wallowing in it. Their president is of course Paul Weller, his serfs UB40 and his drones OMD. PS. I think the Who have a lot to answer for.

Four — The Puritanicals. According to Freud, the purest are usually the filthiest, denying their suppressed sexual feelings with cute airy ditties about tractors and pretty pinky blue clouds. Dirtiest is Nick Heyward, the Queen of vice is Clare Grogan and shall I mention Depeche Mode, Duran Duran, Talk Talk, Mari Wilson, etc?

Five — The Heavy Slob Mob. The obvious AC/DC beery types. You know, sweaty, tight-jeaned, long haired beasts. Also Spandau Ballet — I think they'll end up like Status Quo, old and boring.

Aagh, I feel better now, so I'll say goodbye.

Carol Heywood, Shrewsbury, Shropshire

● *What category would you put the likes of Sheena Easton, Bucks Fizz, Dollar and Kate Bush in . . . to say nothing of Shakin' Stevens, Barry Manilow and Julio Iglesias*

really throws me. Sure, there are a lot of jerks here, most big kids for example, specially when they realise that a lot of their power is wrapped up in their size.

But come on — there are a suprising number of cool kids over here who respect your country and incidentally, pay more for your records than you do.

I would rather contract a permanently disabling disease than be caught flag waving, but please give us credit when it is due. Like I said, both of us are having a blast. Violet, Boston, Massachussets PS When I eventually reach Britain will you have Midge Ure meet me at the airport?

● *That was one of America's cool kids . . .*

US-full

FIRST OF all I'd like to tell you that I really love your magazine. The pictures and articles are great! Secondly I'd like to say that I really love your country so please don't take anything the wrong way.

Whoever Christine Buckley is, she must be a low-life person. The US is not 'Us-less' as she puts it and I know what she can do with her opinion!

Not all Americans are scummy rockers. We have good music including mod and rockabilly and I hate to remind you but the Stray Cats come from here!

Just because all the groups that

are worth anything come from your country doesn't mean you can let it go to your head, Christine. You shouldn't put down countries just because of a handful of bands.

I'd never put down your great country so Mailman, I think you should print this letter as it wasn't fair for her to say that without some of us having the chance to defend it.

Kelly Goodner, California

● . . . *And that was the other*

UK decay

THIS IS to Mark Cooper. I will try to control my anger and I shall not swear while I am writing this letter.

The purpose? Well, for God's sake will you stop referring to England when you should be saying Britain. You know there is a difference, or are you so stupid that you never heard of Wales, Scotland and Northern Ireland?

I quote. 'Survivor are currently number one in England'. What about the rest of the UK? Mark Cooper, you are the only person at RECORD MIRROR who is guilty of referring to Britain as England, so in future have some respect for the Scots, the Welsh and the Irish.

If you can't, go and shoot yourself.

The Tartan Terror, Barrhead, Glasgow

● *Bang*

Deaf-aid

IT'S A well known fact that Robin Smith is a heavy metal fan, so what was he doing reviewing an Ultravox LP? You might as well ask Benny from Crossroads to write a page on the theory of relativity.

For those Ultravox fans who haven't yet bought the new album, it's brilliant. Robin's brain has gone soft through too much headbanging.

Gwen Shott, Farncombe, Surrey

● *Robin insists it went soft after listening to 'Quartet' and has written to the government suggesting it carry a health warning*

Bruce the brill

HOW ON earth can Mike (I think I must be going deaf) Gardner only give 'Nebraska' by his highness king Bruce Springsteen only four stars? It's worth at least five and a half.

One thing, though. At least it got a mention. As it is, we don't get enough of Bruce in your magazine. Apart from this slight niggle which I'm sure you will now rectify, I think RECORD MIRROR is brillo, especially in its new format.

Ian Smith, the biggest ears in Bemrose, Derby

● *You certainly can't have the biggest brains in Bemrose (wherever that is) if you like Bruce Springsteen*

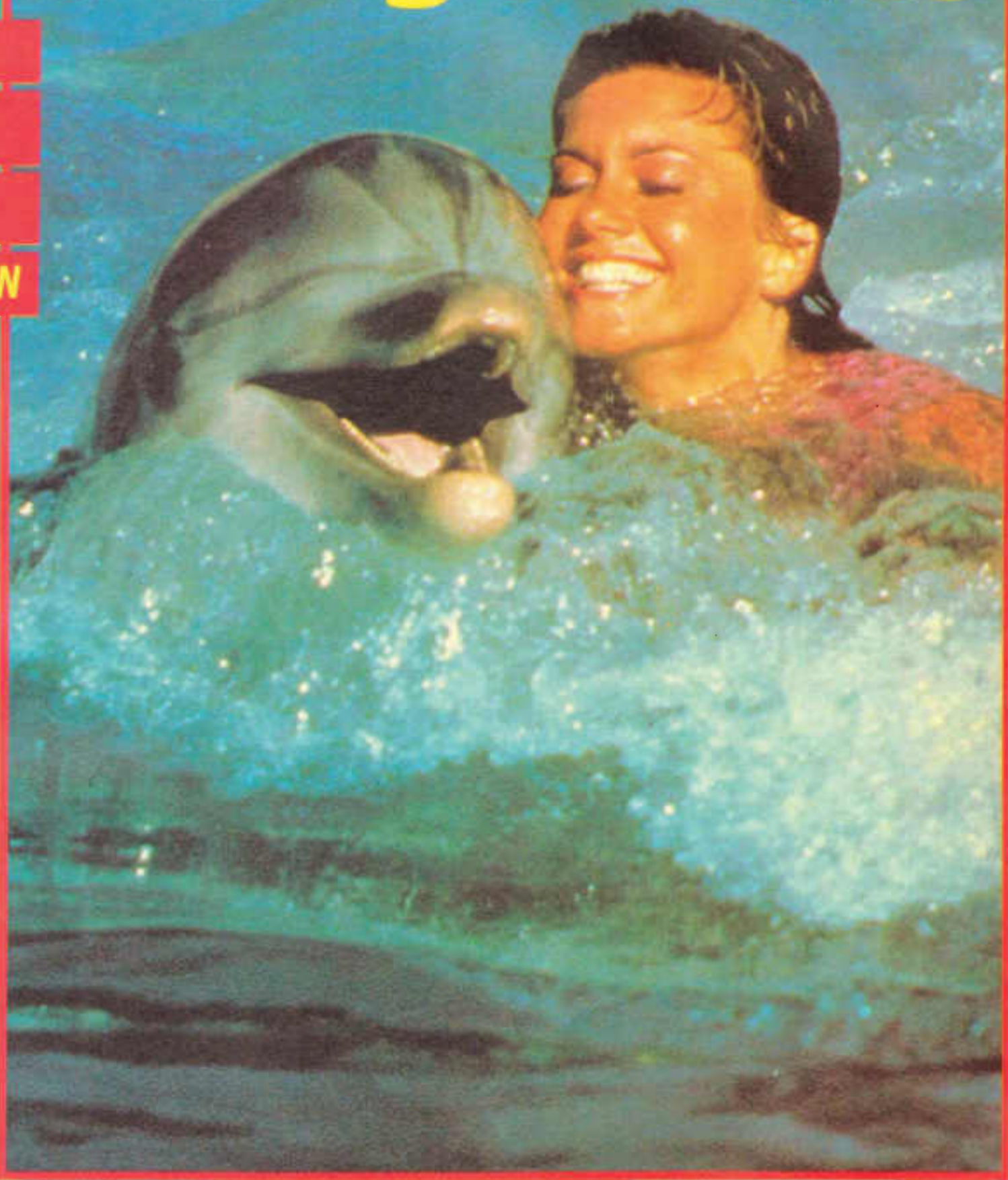
The Roaring Thirties

MIKE GARDNER goes

fishing for the

innocent truth about

OLIVIA NEWTON-JOHN



OLIVIA: having a whole of a time

OLIVIA NEWTON-JOHN is not a goody two shoes. Rock's eternal sweet and innocent girl next door is growing up.

The 35-year-old Cambridge born singer of 'Heart Attack' is fed up of being pop's Doris Day. "They call me white bread or milkshakes, meaning that I'm bland. I'm not a goody-goody. I'm really not," she complains.

"People always say 'a four-letter word has never passed her lips.' It makes me sound as if I'm not human. That's nonsense. I am.

"But I'm not innocent. I'm too old to be innocent," she says. "It's funny. Doris Day was saying the same thing. She had four husbands and yet she was still the virgin."

Her 'Physical' single last year and the suggestive video that was censored by 'Top Of The Pops' have gone some way towards adding some spice to her squeaky clean image.

"Everybody knocks me for being pretty," she has said, "but what's wrong with being pretty? Anyway if people like it and buy it, that's the name of the game.

"They may be calling me white bread but an awful lot of people eat white bread. I would rather my music appealed to the masses than to just two people in Surrey."

OLIVIA certainly appeals to more than a couple of people. At the last count she's sold over 30 million records. It's a far cry from the academic background of her family. Her grandfather was a Nobel Prize winning physicist and a friend of Einstein. Her brother is a doctor specialising in bone diseases and actually invented the portable iron lung.

Taken to Australia at the age of five she sauntered through local girl groups before entering and winning a TV talent show. Her prize, a trip to England. She soon got a solo contract through Bruce Welch of The Shadows and became engaged to him in 1971.

It was the Americans who took her flaccid country style to heart and she became the only English person ever to have been voted as the best country and western artist in an American poll.

Now after film successes like 'Grease' and astronomical record sales she finally agrees that she's grown up.

"I'm more secure and I feel more comfortable. I think that comes with age and maturity," she says.

"I don't think I ever felt persecuted when critics said nasty things about me, but I did wonder what I'd done to deserve it. Now I'm being more adventurous. I don't mind taking chances and being in my 30's is proving to be the greatest time in my life."

AFTER a lengthy relationship with her ex-manager Lee Kramer and a romance with Andy Gibb she's now with

actor Matt Lattanzi, the man in the 'Landslide' video, who at 23 is 12 years her junior.

"I don't like talking about my private life because I have to struggle hard to preserve it as it is," she says. But marriage is in the air.

"I have just bought a farm in New South Wales, Australia. That is where I want to bring up my children. I was brought up in Australia, and I love the country.

"There, kids are reared like they ought to be — and they remain kids longer.

"I know a woman can have children right up until she is 40 but I believe it is better to have them earlier and grow up with them. Now that I've travelled and done so much it might be nice to have a child."

But marriage is a pre-requisite for Olivia.

"I have a traditional instinct about me that says people should be married before they have children. And when I do marry I want it to be forever. That is extra important for me because my parents divorced," she says.

"I've seen other people rush into a relationship at my age because they want kids, only for it to turn sour in a couple of years. I suppose I'm a bit fatalistic about that sort of thing," she admits.

"When I was much younger I thought I wanted a home and kids and dogs, but obviously I didn't or I would have done.

"Underneath I must have been ambitious. But I never went after success with my fist clenched."

