

MAKE A DREAM DATE WITH HAIRCUT 100

RECORD MIRROR

Altered Images exclusive!

DEXYS

Gym'll fix it!

EDDY GRANT

Sunshine superman

AC/DC



'My years dodging beer bottles'

BAUHAUS

Ghoul of the month!

Grand Master Flash,

Ultravox LPs

Depeche Mode, Mari Wilson

live sensations!

TOP SINGLES

AS USED ON TOP OF THE POPS

Week ending October 16, 1982

THIS WEEK
LAST WEEK
WEEKS IN CHART

THIS WEEK	LAST WEEK	WEEKS IN CHART	SONG	ARTIST	RECORD LABEL
1	1	4	PASS THE DUTCHIE	Musical Youth	MCA □
2	3	5	DO YOU REALLY WANT TO HURT ME	Culture Club	Virgin
3	2	5	ZOOM	Fat Larry's Band	WMOT/Virgin ○
4	14	3	STARMAKER	The Kids From "Fame"	RCA
5	4	9	HARD TO SAY I'M SORRY	Chicago	Full Moon
6	5	3	JACKIE WILSON SAID	Kevin Rowland/Dexys Midnight Runners	Mercury/Phonogram
7	7	8	LOVE COME DOWN	Evelyn King	RCA
8	8	6	JUST WHAT I ALWAYS WANTED	Mari Wilson	Compact/London
9	6	7	THERE IT IS	Shalamar	Solar
10	28	3	LIFELINE	Spandau Ballet	Chrysalis
11	9	5	FRIEND OR FOE	Adam Ant	CBS
12	13	9	WHY	Carly Simon	WEA
13	19	5	THE HOUSE OF THE RISING SUN	The Animals	RAK
14	-	-	LOVE ME DO	The Beatles	Parlophone R4949
15	39	2	ANNIE, I'M NOT YOUR DADDY	Kid Creole & The Coconuts	Za/Island
16	10	5	THE BITTEREST PILL (I EVER HAD TO SWALLOW)	The Jam	Polydor
17	12	10	WALKING ON SUNSHINE	Rockers Revenge featuring Donnie Calvin	London ○
18	16	8	GLITTERING PRIZE	Simple Minds	Virgin
19	11	12	EYE OF THE TIGER	Survivor	Scotti Brothers □
20	21	4	REAP THE WILD WIND	Ultravox	Chrysalis
21	15	10	SADDLE UP	David Christie	KR
22	42	2	ZIGGY STARDUST	Bauhaus	Beggars Banquet
23	17	7	ALL OF MY HEART	ABC	Neutron/Phonogram
24	24	4	STRAIGHT TO HELL/SHOULD I STAY OR SHOULD I GO	The Clash	CBS
25	22	8	LEAVE IN SILENCE	Depeche Mode	Mute
26	18	7	PRIVATE INVESTIGATIONS	Dire Straits	Vertigo/Phonogram ○
27	30	5	DANGER GAMES	The Pinkets	Creole
28	25	4	IN THE HEAT OF THE NIGHT	Imagination	R&B
29	27	8	SO HERE I AM	UB40	DEP International
30	33	3	BACK ON THE CHAIN GANG	Pretenders	Real
31	29	7	INVITATIONS	Shakatak	Polydor
32	37	3	NEVER GIVE YOU UP	Sharon Redd	Prelude
33	28	4	TAKE A CHANCE WITH ME	Roxy Music	EG (Polydor)
34	54	2	LIFE IN TOKYO	Japan	Hansa
35	31	13	TODAY	Talk Talk	EMI
36	-	-	I WANNA DO IT WITH YOU	Barry Manilow	Arista
37	58	2	LOVE'S COMIN' AT YA	Melba Moore	EMI America
38	47	3	MAD WORLD	Tears For Fears	Mercury/Phonogram
39	57	2	BE LOUD BE PROUD (BE HEARD)	Toyah	Safari
40	52	2	AMOR	Julio Iglesias	CBS
41	46	2	SLOWDIVE	Siouxsie & The Banshees	Polydor
42	32	4	CHANCES	Hot Chocolate	RAK
43	20	8	THE MESSAGE	Grand Master Flash & The Furious Five	Sugarhill
44	-	-	I'LL BE SATISFIED	Shakin' Stevens	Epic EPC A2846
45	38	5	GIVE ME SOME KINDA MAGIC	Dollar	WEA
46	44	3	EVEN THE NIGHTS ARE BETTER	Air Supply	Arista
47	23	9	GIVE ME YOUR HEART TONIGHT	Shakin' Stevens	Epic
48	35	6	DO YA WANNA FUNK	Sylvester	London
49	43	3	WEAVE YOUR SPELL	Level 42	Polydor
50	69	2	SIGNED, SEALED, DELIVERED (I'M YOURS)	Boys Town Gang	ERC
51	74	2	VALERIE	Steve Winwood	Island
52	38	10	COME ON EILEEN	Dexys Midnight Runners & The Emerald Express	Mercury/Phonogram ☆
53	40	3	ATHENA	The Who	Polydor
54	55	3	PARADE	White And Torch	Chrysalis
55	50	5	WHERE'S ROMEO?	Ca Va Ca Va	Regard
56	60	2	SOMEBODY TO LOVE	Jets	EMI
57	65	2	TUG OF WAR	Paul McCartney	Parlophone
58	63	4	SHOCK THE MONKEY	Peter Gabriel	Charisma/Phonogram
59	45	4	RIBBON IN THE SKY	Stevie Wonder	Motown
60	-	-	101-DAM-NATIONS	Scarlet Party	Parlophone R6058
61	-	-	DO IT TO THE MUSIC	Raw Silk	KR KR 14
62	34	9	SAVE A PRAYER	Duran Duran	EMI ○
63	-	-	I DON'T WANNA DANCE	Eddy Grant	Ice ICE 56
64	-	-	OOH LA, LA, LA (LET'S GO DANCIN')	Kool & The Gang	De-Lite/Phonogram
65	-	-	CRY BOY CRY	Blue Zoo	Magnet, MAG 234
66	41	4	TOTAL ERASURE	Philip Jap	A&M
67	75	2	HI HO SILVER LINING	Jeff Beck	RAK
68	72	2	VOYEUR	Kim Carnes	EMI America
69	49	4	FROM HEAD TO TOE	Elvis Costello & The Attractions	F Beat
70	-	-	ZAMBEZI	The Piranhas featuring Boring Bob Grover	Dakota DAK 6
71	48	10	HI-FIDELITY	The Kids From "Fame" featuring Valerie Landsburg	RCA ○
72	-	-	YOUNG GUNS (GO FOR IT)	Wham	Inner Vision IVL A2786
73	-	-	MOCKINGBIRD	The Belle Stars	Stiff BUY 159
74	-	-	CHILD COME AWAY	Kim Wilde	RAK 325
75	61	16	FAME	Irene Cara	Polydor □



SPANDAU: that ring of confidence as 'Lifeline' hits the top 10

BUBBLING UNDER

- ALL RIGHT NOW, Free, Island IEP 6
- AMERICAN HEARTBEAT, Survivor, Scotti Brothers SCT A2813
- ANNIE GET YOUR GUN, Squeeze, A&M AMS 8259
- BIG GIRLS DON'T CRY, Cimarons, Safari SAFE 49
- CITIZEN, Vice Squad, Riot City Z 34
- DER KOMMISSAR, Falco, A&M AMS 8254
- DON'T PAY THE FERRYMAN, Chris De Burgh, A&M AMS 8258
- DOZEN GIRLS, The Damned, Bronze BRO 156
- FOLLOW ME, Demis, Polydor DR 2
- FOOLS RUSH IN, Bow Wow Wow, EMI 5344
- HEART ATTACK, Olivia Newton-John, EMI 5347
- HEARTBREAKER, Dionne Warwick, Arista ARIST 496
- I CAN'T HELP MYSELF, Orange Juice, Polydor POSP 522
- I'M UNDECIDED, Tight Fit, Jive JIVE 26
- JACK & DIANE, John Cougar, Riva RIVA 37
- LIES, Thompson Twins, Arista ARIST 486
- LUCY, Commodores, Motown TMG 1282
- OLD FLAMES, Foster & Allon, Ritz RITZ 028
- PASSION IN DARK ROOMS, The Mood, RCA 276
- POSTMAN PAT, Ken Barrie, Post Music PP 001
- PRINCESS, Elton John, Rocket/Phonogram XPRES 85
- SILVER MACHINE, Hawkwind, RCA 267
- STATE VIOLENCE/STATE CONTROL, Discharge, Clay CLAY 14
- THRU' THESE WALLS, Phil Collins, Virgin VS 524
- YOU DROPPED A BOMB ON ME, The Gap Band, Total Experience/Phonogram MER 114

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 16, 1982

THIS WEEK
LAST WEEK
WEEKS IN CHART

1	1	3	LOVE OVER GOLD, Dire Straits, Vertigo/Phonogram □
2	2	13	THE KIDS FROM "FAME", Various, BSC ☆
3	12	2	GIVE ME YOUR HEART TONIGHT, Shakin' Stevens, Epic ☆
4	4	2	UB40, UB40, DEP International
5	6	7	UPSTAIRS AT ERIC'S, Yazoo, Mute □
6	9	11	TOO-RYE-AY, Kevin Rowland And Dexys Midnight Runners, Mercury/Phonogram □
7	5	16	THE LEXICON OF LOVE, ABC, Neutron/Phonogram ☆
8	10	2	A BROKEN FRAME, Depeche Mode, Mute ○
9	—	—	REFLECTIONS, Various, CBS 10034
10	3	3	NEBRASKA, Bruce Springsteen, CBS
11	11	10	LOVE SONGS, Commodores, K-Tel □
12	—	—	KISSING TO BE CLEVER, Culture Club, Virgin V 2232
13	8	4	NEW GOLD DREAM (81,82,83,84), Simple Minds, Virgin ○
14	13	6	IN THE HEAT OF THE NIGHT, Imagination, R&B □
15	14	30	FRIENDS, Shalamar, Solar □
16	—	—	CHART ATTACK, Various, Telstar STAR 2221
17	7	6	CHART BEAT/CHART HEAT, Various, K-Tel, NE 1180 □
18	15	4	THE DREAMING, Kate Bush, EMI
19	16	22	RIO, Duran Duran, EMI □
20	19	20	AVALON, Roxy Music, EG (Polydor) ☆
21	25	2	SPECIAL BEAT SERVICE, The Beat, Go-Foot
22	33	24	TROPICAL GANGSTERS, Kid Creole & The Coconuts, Ze/Island □
23	21	15	PETER GABRIEL, Peter Gabriel, Charisma/Phonogram ○
24	31	3	MODERN HEROES, Various, TV Records
25	18	4	THE COLLECTION 1977-1982, The Stranglers, Liberty
26	23	14	LOVE AND DANCING, The League Unlimited Orchestra, Virgin □
27	29	4	MYSTERY, Hot Chocolate, RAK
28	—	—	AMOR, Julio Iglesias, CBS 25103
29	22	16	MIRAGE, Fleetwood Mac, Warner Brothers
30	34	2	HAPPY FAMILIES, Blancmange, London
31	45	23	NIGHT BIRDS, Shakatak, Polydor
32	37	7	NOW YOU SEE ME, NOW YOU DON'T, Cliff Richard, EMI □
33	30	8	SOUL DAZE/SOUL NITES, Various, Ronco ○
34	20	3	FOREVER NOW, Psychedelic Furs, CBS
35	52	2	ENDLESS LOVE, Various, TV
36	17	3	MAGIC, Gillan, Virgin
37	26	6	BREAKOUT, Various, Ronco □
38	—	—	THE KIDS FROM "FAME" AGAIN, Various, RCA RCLP 8057
39	84	2	THE GETAWAY, Chris De Burgh, A&M
40	24	3	NOW THEN, Stiff Little Fingers, Chrysalis
41	28	5	SIGNALS, Rush, Mercury/Phonogram
42	35	25	COMPLETE MADNESS, Madness, Stiff ☆
43	—	—	UNTITLED, Marc And The Mambas, Some Bizzare/Phonogram BSS 13
44	38	6	GET LOOSE, Evelyn King, RCA
45	41	12	CAN'T STOP THE CLASSICS, Louis Clark conducting The Royal Philharmonic Orchestra, K-Tel □
46	36	4	LIFE IN THE JUNGLE/LIVE AT ABBEY ROAD, The Shadows, Polydor
47	63	40	LOVE SONGS, Barbra Streisand, CBS
48	32	5	THE PURSUIT OF ACCIDENTS, Level 42, Polydor
49	62	3	16, Chicago, Full Moon
50	27	3	NYLON CURTAIN, Billy Joel, CBS
51	49	3	AS ONE, Kool & The Gang, De-Lita/Phonogram
52	68	61	RUMOURS, Fleetwood Mac, Warner Brothers ☆
53	77	2	CAPTURED, Natasha, Towerbell



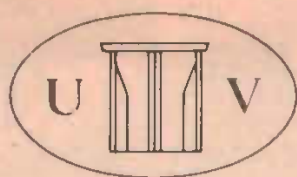
THE BEAT: beret-ed treasure at twenty one.

54	42	14	MAKIN' MOVIES, Dire Straits, Vertigo/Phonogram ☆
55	—	—	CORRIDORS OF POWER, Gary Moore, Virgin V2245
56	56	9	ESCAPE, Journey, CBS
57	64	16	FAME, Original Soundtrack, Polydor/RSO □
58	99	2	BREAKIN' OUT, Fat Larry's Band, Virgin
59	53	29	CHARIOTS OF FIRE, Vangelis, Polydor ☆
60	40	5	SOMETHING'S GOING ON, Frida, Epic
61	48	197	BAT OUT OF HELL, Meat Loaf, Epic/Cleveland ☆
62	48	10	TALKING BACK TO THE NIGHT, Steve Winwood, Island
63	39	9	EYE OF THE TIGER, Survivor, Scotti Brothers
64	73	19	QUEEN GREATEST HITS, Queen, EMI ☆
65	44	27	ASIA, Asia, Geffen ○
66	67	8	KEEP IN SHAPE SYSTEM, Arlene Phillips, Supershapes
67	79	24	TUG OF WAR, Paul McCartney, Parton/Phonogram □
68	84	51	OARE, Human League, Virgin ☆
69	43	6	SONGS TO REMEMBER, Scritti Politti, Rough Trade
70	90	3	COMBAT ROCK, The Clash, CBS ○
71	78	13	ASSEMBLAGE, Japan, Hansa ○
72	69	33	PELICAN WEST, Haircut One Hundred, Arista ☆
73	82	11	WAR OF THE WORLDS, Jeff Wayne's Musical Version, CBS ☆
74	60	6	BLACK TIGER, Y&T, A&M
75	73	48	PEARLS, Eikie Brooks, A&M
76	76	8	THE CAGE, Tygers Of Pan Tang, MCA
77	55	7	ROCKY III, Original Motion Picture Soundtrack, Liberty
78	61	6	IT'S HARD, The Who, Polydor
79	57	8	THE SINGLES ALBUM, UB40, Graduate
80	47	13	THE PARTY'S OVER, Talk Talk, EMI
81	61	4	SLEEPWALKING, Gerry Rafferty, Liberty
82	92	5	HOOKEE ON CLASSICS, Louis Clark/The Royal Philharmonic Orchestra, K-Tel ☆
83	58	31	THE CONCERT IN CENTRAL PARK, Simon and Garfunkel, Geffen □
84	76	51	BODY TALK, Imagination, R&B □
85	50	5	I, ASSASSIN, Gary Numan, Beggars Banquet
86	80	27	THE NUMBER OF THE BEAST, Iron Maiden, EMI □
87	99	7	WELL KEPT SECRET, John Martyn, WEA
88	96	2	DIRE STRAITS, Dire Straits, Vertigo/Phonogram ☆
89	—	—	TWIN BARRELS BURNING, Wishbone Ash, AVM ASH 1
90	59	4	MADNESS, MONEY AND MUSIC, Sheona Easton, EMI
91	71	4	OII OII THAT'S YER LOTI Various, Secret
92	82	10	THE JIMI HENDRIX CONCERTS, Jimi Hendrix, CBS
93	66	16	FABRIQUE, Fashion, Arista
94	81	15	PICTURES AT ELEVEN, Robert Plant, Swan Song
95	—	—	ABRACADABRA, The Steve Miller Band, Mercury 6302 204 ○
96	—	—	BEST FRIENDS, Various, Impressions LP IMP 1
97	—	—	FACE VALUE, Phil Collins, Virgin V 2185
98	72	19	THREE SIDES LIVE, Genesis, Charisma/Phonogram □
99	97	51	NON-STOP ECSTATIC DANCING, Soft Cell, Some Bizzare/Phonogram ○
100	65	6	HIGHWAY SONG-BLACKFOOT LIVE, Blackfoot, Atco

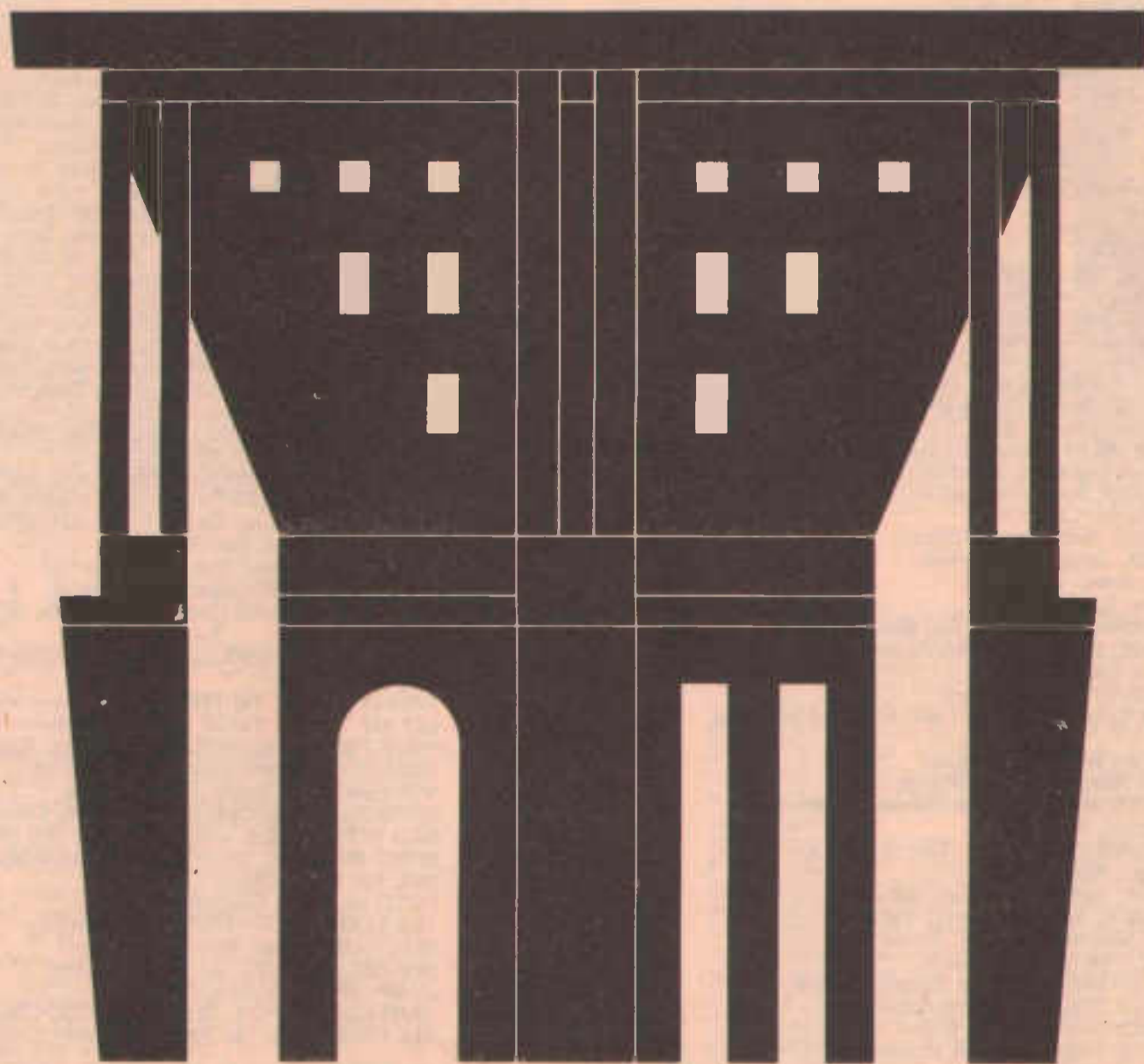
VIDEO

1	1	COMPLETE MADNESS, Madness, Spectrum
2	3	SIOUXSIE & THE BANSHEES, Spectrum
3	7	VIDEOSTARS, EMI
4	9	BOB MARLEY LIVE AT THE RAINBOW, Island
5	2	PRINCE CHARMING REVIEW, Adam & The Ants, MGM/UA
6	4	THE BEST OF BLONDIE, Chrysalis
7	10	KATE BUSH LIVE AT THE HAMMERSMITH ODEON, EMI
8	—	THE LOUDEST & PROUDEST, Nazareth, VCL
9	15	TRANSGLOBAL UNITY EXPRESS, The Jam, Spectrum
10	—	PHYSICAL, Olivia Newton-John, EMI

Compiled by HMV



ULTRAVOX



QUARTET

NEW ALBUM & CHROME CASSETTE OUT NOW
INCLUDES 'REAP THE WILD WIND' AND 'HYMN'

Produced by George Martin for Air Studios Ltd. Engineered by Geoff Emerick.

Ultravox Tour 1982:

November 16th - Newcastle City Hall, 17th - Edinburgh Playhouse, 18th - Glasgow Apollo, 20th - Ipswich Gaumont, 21st - Ipswich Gaumont, 22nd - Gloucester Leisure Centre, 23rd - Leicester De Montfort Hall, 24th - Manchester Apollo (2 shows), 25th - Sheffield City Hall, 27th - Blackpool Opera House, 28th - Liverpool Empire (2 shows), 29th - Birmingham Odeon (2 shows), 30th - Brighton Centre, December 2nd - Hammersmith Odeon, 3rd - Hammersmith Odeon, 4th - Hammersmith Odeon, 5th - Hammersmith Odeon, 6th - Shepton Mallet Showering Pavilion, 7th - Cardiff St. David's Hall, 8th - St. Austell Coliseum, 10th - Poole Arts Centre, 11th - Southampton Gaumont (2 shows), 12th - Oxford Apollo, 13th - Nottingham Royal Centre.



US 45s

- 1 1 JACK AND DIANE, John Cougar, Riva/Mercury
- 2 5 WHO CAN IT BE NOW? Men At Work, Columbia
- 3 4 EYE IN THE SKY, The Alan Parsons Project, Arista
- 4 3 HARD TO SAY I'M SORRY, Chicago, Full Moon/Warner Bros
- 5 2 ABRACADABRA, The Steve Miller Band, Capitol
- 6 7 I KEEP FORGETTIN', Michael McDonald, Warner Bros
- 7 8 SOMEBODY'S BABY, Jackson Browne, Asylum
- 8 9 YOU CAN DO MAGIC, America, Capitol
- 9 11 HEART ATTACK, Olivia Newton-John, MCA
- 10 10 I RAN, A Flock Of Seagulls, Jive/Arista
- 11 17 UP WHERE WE BELONG, Joe Cocker And Jennifer Warnes, Island
- 12 12 BLUE EYES, Elton John, Geffen
- 13 13 BREAK IT TO ME GENTLY, Juice Newton, Capitol
- 14 6 EYE OF THE TIGER, Survivor, Scotti Bros
- 15 21 GYPSY, Fleetwood Mac, Warner Bros
- 16 16 HOLD ON, Santana, Columbia
- 17 18 GLORIA, Laura Branigan, Atlantic
- 18 27 HEARTLIGHT, Neil Diamond, Columbia
- 19 19 WHAT'S FOREVER FOR, Michael Murphey, Liberty
- 20 23 DON'T FIGHT IT, Kenny Loggins With Steve Perry, Columbia
- 21 22 BIG FUN, Kool & The Gang, De-Lite
- 22 26 THE ONE YOU LOVE, Glenn Frey, Asylum
- 23 14 YOU SHOULD HEAR HOW SHE TALKS ABOUT YOU, Melissa Manchester, Arista
- 24 24 JUMP TO IT, Aretha Franklin, Arista
- 25 34 NOBODY, Sylvia, RCA
- 26 28 YOU DON'T WANT ME ANYMORE, Steel Breeze, RCA
- 27 33 NEW WORLD MAN, Rush, Mercury
- 28 35 SWEET TIME, REO Speedwagon, Epic
- 29 29 VOYEUR, Kim Carnes, America
- 30 32 LOVE COME DOWN, Evelyn King, RCA
- 31 31 YOU DROPPED A BOMB ON ME, The Gap Band, Experience
- 32 36 SOUTHERN CROSS, Crosby, Stills and Nash, Atlantic
- 33 37 ATHENA, The Who, Warner Bros
- 34 48 AMERICAN HEARTBEAT, Survivor, Scotti Bros
- 35 41 STEPPIN' OUT, Joe Jackson, A&M
- 36 40 I GET EXCITED, Rick Springfield, RCA
- 37 44 PRESSURE, Billy Joel, Columbia
- 38 39 MICKEY, Toni Basil, Radialchoice/Virgin
- 39 15 HURTS SO GOOD, John Cougar, Riva
- 40 54 MUSCLES, Diana Ross, RCA
- 41 43 YOUNG LOVE, Air Supply, Arista
- 42 50 LOVE ME TOMORROW, Chicago, Full Moon/Warner Bros
- 43 45 ROCK THIS TOWN, Stray Cats, EMI-America
- 44 46 I NEED YOU, Paul Carrack, Epic
- 45 47 THE LOOK OF LOVE, ABC, Mercury
- 46 20 DO YOU WANNA TOUCH ME, Joan Jett & The Blackhearts, Boardwalk
- 47 62 GET CLOSER, Linda Ronstadt, Asylum
- 48 51 I'M SO EXCITED, Pointer Sisters, Planet
- 49 59 STATE OF INDEPENDENCE, Donna Summer, Geffen
- 50 60 TRULY, Lionel Richie, Motown
- 51 53 A PENNY FOR YOUR THOUGHTS, Tavares, RCA
- 52 56 IGY, Donald Fagen, Warner Bros
- 53 55 WHAT ABOUT ME, Moving Pictures, Network
- 54 58 RIBBON IN THE SKY, Stevie Wonder, Tamla
- 55 68 HEARTBREAKER, Dionne Warwick, Arista
- 56 63 GET UP AND GO, The Go-Go's, I.R.S.
- 57 61 ON THE WINGS OF LOVE, Jeffrey Osborne, A&M
- 58 64 TUG OF WAR, Paul McCartney, Columbia
- 59 73 BE MY LADY, Jefferson Starship, Grunt
- 60 72 MISSING YOU, Dan Fogelberg, Full Moon/Epic

US LPs

- 1 1 AMERICAN FOOL, John Cougar, Riva/Mercury
- 2 2 MIRAGE, Fleetwood Mac, Warner Bros
- 3 3 ABRACADABRA, The Steve Miller Band, Capitol
- 4 29 NEBRASKA, Bruce Springsteen, Columbia
- 5 5 EMOTIONS 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 VACATION, The Go-Go's, IRS
- 9 9 CHICAGO 16, Chicago, Full Moon/Warner Bros
- 10 10 IT'S HARD, The Who, Warner Bros
- 11 11 BUSINESS AS USUAL, Men At Work, Columbia
- 12 12 A FLOCK OF SEAGULLS, A Flock Of Seagulls, Jive/Arista
- 13 25 SIGNALS, Rush, Mercury
- 14 13 GET LUCKY, Lover Boy, Columbia
- 15 17 HIGH ADVENTURE, Kenny Loggins, Columbia
- 16 4 ASIA, Asia, Geffen
- 17 15 EYE OF THE TIGER, Survivor, Scotti Bros
- 18 18 COMBAT ROCK, The Clash, Epic
- 19 19 HEY RICKY, Melissa Manchester, Arista
- 20 20 DONNA SUMMER, Donna Summer, Geffen
- 21 21 SCREAMING FOR VENGEANCE, Judas Priest, Columbia
- 22 22 NO CONTROL, Eddie Money, Columbia
- 23 23 JUMP TO IT, Aretha Franklin, Arista
- 24 24 SHANGO, Santana, Columbia
- 25 27 BUILT FOR SPEED, Stray Cats, EMI-America
- 26 26 ROUGH DIAMONDS, Bad Company, Swan Song
- 27 41 OLIVIA'S GREATEST HITS, VOL. 2, Olivia Newton-John, MCA
- 28 16 GOOD TROUBLE, REO Speedwagon, Epic
- 29 — THE NYLON CURTAIN, Billy Joel, Columbia
- 30 31 DAYLIGHT AGAIN, Crosby Stills and Nash, Atlantic
- 31 34 WHAT TIME IS IT? The Time, Warner Bros
- 32 35 ROCK IN A HARD PLACE, Aerosmith, Columbia
- 33 33 HOOKED ON CLASSICS II, Royal Philharmonic Orchestra, RCA
- 34 36 NIGHT AND DAY, Joe Jackson, A&M
- 35 37 I CAN'T STAND STILL, Don Henley, Elektra
- 36 40 GET LOOSE, Evelyn King, RCA
- 37 38 PICTURES AT ELEVEN, Robert Plant, Swan Song
- 38 — LOVE OVER GOLD, Dire Straits, Warner Bros
- 39 14 GAP BAND IV, Gap Band, Total Experience
- 40 53 SECURITY, Peter Gabriel, Geffen
- 41 47 AS ONE, Kool And The Gang, De-Lite
- 42 45 NO FUN ALOUD, Glenn Frey, Elektra
- 43 43 BAD TO THE BONE, George Thorogood & The Destroyers, EMI-America
- 44 32 HOOKED ON SWING, Larry Elgart and His Manhattan Swing Orchestra, RCA
- 45 28 TALKING BACK TO THE NIGHT, Steve Winwood, Island
- 46 46 LET ME TICKLE YOUR FANCY, Jermaine Jackson, Motown
- 47 57 VIEW FROM THE GROUND, America, Capitol
- 48 — HEARTLIGHT, Neil Diamond, Columbia
- 49 49 VOYEUR, Kim Carnes, EMI-America
- 50 30 IMPERIAL BEDROOM, Elvis Costello, Columbia
- 51 51 BAD REPUTATION, Joan Jett And The Blackhearts, Boardwalk
- 52 52 EDDIE MURPHY, Eddie Murphy, Columbia
- 53 39 ONE ON ONE, Cheap Trick, Epic
- 54 42 TOTO IV, Toto, Columbia
- 55 63 THE LEXICON OF LOVE, ABC, Mercury
- 56 60 QUIET LIES, Juice Newton, Capitol
- 57 44 SPECIAL FORCES, .38 Special, A&M
- 58 58 JUMP UP, Elton John, Geffen
- 59 48 TANTALIZING HOT, Stephanie Mills, Casablanca
- 60 50 ALL FOUR ONE, The Motels, Captol

Compiled by Billboard

INDIE LPs

- 1 — UB44, UB40, Dep International LPDEP 3
- 2 8 A BROKEN FRAME, Depeche Mode, Mute STUMM 9
- 3 1 UPSTAIRS AT ERIC'S, Yazoo, Mute STUMM 7
- 4 6 ROOM TO LIVE, Fall, Kamera KAM 011
- 5 2 SONGS TO REMEMBER, Scritti Politti, Rough Trade ROUGH 20
- 6 4 SENSE AND SENSUALITY, Au Pairs, Kamera KAM 010
- 7 3 THE SINGLES ALBUM, UB40, Graduate GRADLSP 3
- 8 10 CARMEL, Carmel, Red Flame RFM 9
- 9 5 CHRIST THE ALBUM, Crass, Crass BOLLOX 2U2
- 10 13 A DISTANT SHORE, Tracey Thorne, Cherry Red MRED 35
- 11 — BULLSHIT DETECTOR VOLUME 2, Various, Crass 221 984/3
- 12 9 GARLANDS, Cocteau Twins, 4AD CAD 211
- 13 7 PUNK AND DISORDERLY — FURTHER CHARGES, Various, Anagram GRAM 001
- 14 20 SEDUCTION, Danse Society, Society SOC 8.82
- 15 11 CITY BABY ATTACKED BY RATS, GBH, Clay CLAYLP 4
- 16 14 ELIGIBLE BACHELORS, Monochrome Set, Cherry Red BRED 3
- 17 16 IN THE FLAT FIELD, Bauhaus, 4AD CAD 13
- 18 12 SPEAK AND SPELL, Depeche Mode, Mute STUMM 5
- 19 17 JUNKYARD, Birthday Party, 4AD CAD 207
- 20 — '77 IN '82, Special Duties, Rondelet ABOUT 9
- 21 27 EPIC GARDEN MUSIC, Sad Lovers and Giants, Midnight Music CHIME 00.0



MAXIMUM JOY: in with the minimum fuss at 27

- 22 19 HI'YO SILVER AWAY! Lone Ranger, Greensleeves GREL 2
- 23 26 FOURTH DRAWER DOWN, Associates, Situation 2 SITU 2
- 24 24 TWO BAD DJ, Clint Eastwood and General Saint, Greensleeves GREL 24
- 25 22 SKIDIP! Eek-a-Mouse, Greensleeves GREL 14
- 26 30 2 x 45, Cabaret Voltaire, Rough Trade, ROUGH 42
- 27 — STATION MXJY, Maximum Joy, Y Y28
- 28 18 WE ARE...THE LEAGUE, Anti-Nowhere League, WXYZ LNMOP 1
- 29 28 THERMO-NUCLEAR SWEAT, Defunkt, Hannibal HNBL 1311
- 30 21 MOVEMENT, New Order, Factory FACT 50

by ALAN JONES

CHARTFILE

THOUGH THE TV series is over, at least for the time being, the record buyers' recent and unhealthy obsession with the Kids From Fame continues. The album of the same title, after two months at No 1, continues to sell strongly and will no doubt hold a chart place for some time. Meantime the second single from the album, 'Starmaker', has vaulted into the Top 10. We'll spend no time dwelling on its artistic merits, but the record is noteworthy in that it features no less than seven Kids From Fame alternating on lead vocals, not to mention a host of extras joining in the chorus.

The previous high for number of lead vocalists co-starting on a hit record was four, a total achieved twice. The first occasion was in 1977 when Ronnie, Charles, Larry and Paul — collectively the Floaters — took 'Float On' to number one. The second occasion was in 1979, when the all-star line-up of Diana Ross, Marvin Gaye, Smokey Robinson and Stevie Wonder reached No 66 with 'Pops We Love You'.

The latter was conceived as "a tribute to father" the father in mind being Berry Gordy Senior, parent of Motown's MD. Gordy Senior was

so underwhelmed by this top-tribute, which was issued in heart-shaped red vinyl, that he popped his clogs shortly after it was recorded.

'Starmaker' in its present version is also a tribute, apparently sung to one of the older characters in Fame, so expect him to fall off his twig in the near future. However 'Starmaker' goes back a lot further than Fame, and was not written for the series. Bruce Roberts and Carole Bayer Sager wrote it in 1974 and it was first recorded by Roberts four years later. WEA's press release (3 February 1978) overestimated the impact of the LP. "The Bruce Roberts album will appeal to the same massive crowd who buy Eagles and Fleetwood Mac LPs. One listen to the track 'Starmaker' is proof that Bruce Roberts is heading for the high spots..."

The incredibly rich George Martin is enjoying his most successful week as a producer for over six years. Since, in fact, 24 April 1976 when five of his Beatles productions — 'Yesterday', 'Hey Jude', 'Paperback Writer', 'Get Back' and 'Help' — all featured in the chart. Martin currently has three hits on the chart; Ultravox's 'Reap The Wild Wind', McCartney's

'Tug Of War' and the resurgent 'Love Me Do'.

Another veteran producer juggling three current hits is Mickie Most whose credits are for Hot Chocolate's 'Chances' and a brace of oldies, the Animals' 'House Of The Rising Sun' and Jeff Beck's 'Hi-Ho Silver Lining'. The latter pair are both enjoying their third chart run and, in fact, previously spent a fortnight together in the chart in November 1972.

'Hi-Ho Silver Lining' was recorded 15 years ago when Jeff Beck, freshly departed from the Yardbirds, decided to broaden his audience by recording a commercial single. Mickie Most selected 'Hi-Ho Silver Lining' for the purpose. In 'The Record Producers' (BBC Publications, £6.95) Most told John Tobler: "I asked Jeff if he could sing, and he said: 'Not very well'. We recorded it anyway for a bit of fun."

What Most failed to mention was that Beck hated — REALLY hated — 'Hi-Ho Silver Lining' and has regretted recording it ever since. In 1975 Beck said: "That's my albatross, and I'll have to live with the damned thing for the rest of my career."



JEFF BECK: "I hate it, too"

INDIE 45s

- 1 1 LEAVE IN SILENCE, Depeche Mode, Mute 7BONG (12BONG) 1
- 2 2 SO HERE I AM, UB40, DEP International 7DEP (12DEP) 5
- 3 6 KNIFE SLITS WATER, A Certain Ratio, Factory FAC 62
- 4 6 PILLAR TO POST, Aztec Camera, Rough Trade RT 112
- 5 20 SHIPBUILDING, Robert Wyatt, Rough Trade RT 115
- 6 8 SUICIDE BAG (EP), Action Pact, Fallout FALL 003
- 7 4 MUTANT ROCK, Meteors, WXYZ ABCD 5
- 8 13 BULLSHIT CRASS, Special Duties, Rondelet ROUND 24
- 9 9 WARRIORS, Blitz, No Future 01 16
- 10 16 THE BALLET DANCE, Rubella Ballet, Xntrix XN 2005
- 11 7 THE STRANGER, Dead Or Alive, Black Eyes BE 2
- 12 17 MURDER IN THE SUBWAY, Attak, No Future 01 17
- 13 5 DON'T GO, Yazoo, Mute (12)YAZ 001
- 14 10 LIFE ON THE LINE, Fad Gadget, Mute 7MUTE 024
- 15 18 BELA LUGOSI'S DEAD, Bauhaus, Small Wonder WEENY 2
- 16 — BE PROUD, BE LOUD, BE HEARD, Toyah, Safari SAFE 52
- 17 19 FOUR TRACK EP, Total Chaos, Volume VOL 2
- 18 11 ONLY YOU, Yazoo, Mute 7MUTE(12Mute) 020
- 19 15 BLEED FOR ME, Dead Kennedys, Static/Alternative Tentacles STAT 22
- 20 30 SITUATION, Yazoo, US Sire 7-29953(0-29950)
- 21 — LOVE ON THE TERRACES, Serious Drinking, Upright UP 4
- 22 28 LOVE WILL TEAR US APART, Joy Division, Factory FAC 23
- 23 12 HAVE YOU GOT 10P? Ejected, Riot City RIOT 14

- 24 14 JACQUES DERRIDA/ASYLUMS IN JERUSALEM, Scritti Politti, Rough Trade RT 111(T)(P)
- 25 — LULLABIES, Cocteau Twins, 4AD BAD 213
- 26 22 BEASTS, Sex Gang Children, Illuminated ILL 1112
- 27 25 WHATEVER IS HE LIKE? Farmer's Boys, Backs 7NCH 001
- 28 34 PLAYING FOR TIME, Send No Flowers, Praxis TM 1
- 29 23 F*** THE TORIES, Riot Squad, Rondelet ROUND 23
- 30 — MY SPINE (IS ON THE BASS LINE), Shriekback, Y Y27
- 31 21 RUN LIKE HELL/UP YER BUM, Peter & The Test Tube Babies, No Future 01 15
- 32 — BIG GIRLS DON'T CRY, Cimarons, Safari SAFE(LS)(LX) 49
- 33 37 NIGHT AND DAY, Everything But The Girl, Cherry Red CHERRY 37
- 34 24 RISING FROM THE DREAD, UK Decay, Corpus Christi CHRIST ITS 1
- 35 38 PAST MEETS PRESENT, Weekend, Rough Trade RT 107
- 36 36 17 YEARS OF HELL (EP), Partisans, No Future 01 12
- 37 27 TEMPTATION, New Order, Factory FAC 63(12)
- 38 26 RELIGIOUS WARS (EP), Subhumans, Spiderleg SDL 7
- 39 31 SUMMER IN THE CITY, Tik & Tok, Survival SUR(P)(12)007
- 40 39 THE HOUSE THAT MAN BUILT, (EP), Conflict, Crass 221984/1
- 41 35 FAITHLESS, Scritti Politti, Rough Trade RT 101(T)
- 42 48 REACH OUT, Wasted Youth, Bridgehouse BHS 14
- 43 — WHY DIE, Insane, Insane INSANE 1
- 44 29 FACE THE FACTS, Ikon AD, Radical Change RC 3
- 45 41 LOVE AT FIRST SIGHT, Gist, Rough Trade RT 085
- 46 40 SOMETHING ON MY MIND, Pale Fountains, Operation Twilight OPT 9
- 47 32 SOCIETY'S REJECTS, Mau Maus, Pax PAX 6
- 48 50 MARCH VIOLETS (EP), March Violets, Merciful Release MR 013
- 49 33 PROCESSION, Nico, 1/2 Records 1/2 REC 1(12)
- 50 45 PARANOID, Black Sabbath, NEMS NE(P) 1

5 Flashback 10 15

October 8, 1977

- 1 SILVER LADY, David Soul
- 2 WAY DOWN, Elvis Presley
- 3 BLACK IS BLACK, La Belle Epoque
- 4 BEST OF MY LOVE, The Emotions
- 5 MAGIC FLY, Space
- 6 FROM NEW YORK TO LA, Patsy Gallant
- 7 WONDER STORIES, Yes
- 8 REMEMBER, Elvis Presley
- 9 TELEPHONE MAN, Meri Wilson
- 10 DEEP DOWN INSIDE, Donna Summer

October 7, 1972

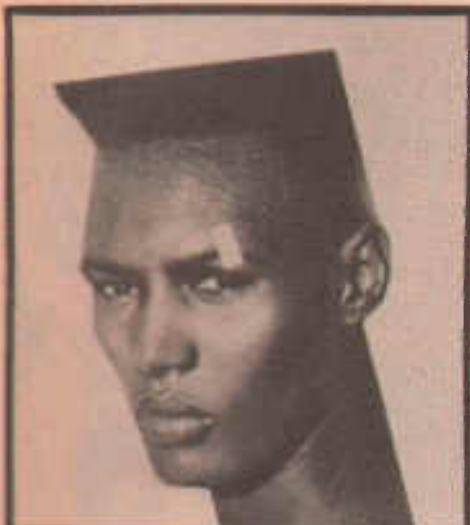
- 1 HOW CAN I BE SURE, David Cassidy
- 2 CHILDREN OF THE REVOLUTION, T Rex
- 3 MOULDY OLD DOUGH, Lieutenant Pigeon
- 4 WIG-WAM BAM, The Sweet
- 5 TOO YOUNG, Donny Osmond
- 6 YOU'RE A LADY, Peter Skellern
- 7 MAMA WEER ALL CRAZEE NOW, Slade
- 8 I DIDN'T KNOW I LOVED YOU (TILL I SAW YOU ROCK 'N' ROLL), Gary Glitter
- 9 IT'S FOUR IN THE MORNING, Faron Young
- 10 COME ON OVER TO MY PLACE, The Drifters

October 7, 1967

- 1 LAST WALTZ, Engelbert Humperdinck
- 2 FLOWERS IN THE RAIN, The Move
- 3 HOLE IN MY SHOE, Traffic
- 4 EXCERPT FROM A TEENAGE OPERA, Keith West
- 5 REFLECTIONS, Diana Ross and The Supremes
- 6 MASSACHUSETTS, The Bee Gees
- 7 ITCHYCOO PARK, The Small Faces
- 8 LET'S GO TO SAN FRANCISCO, The Flowerpot Men
- 9 THE LETTER, The Box Tops
- 10 THE DAY I MET MARIE, Cliff Richard

NEWS

HAIRCUT'S FULL SET



GRACE JONES retires from the ring with a cut eye

Gracious living

GRACE JONES has a new album out next month to follow her successful 'Nightclubbing' LP.

The new album is called 'Living My Life' and comes out on November 1.

It features seven tracks including a Sly Dunbar song 'Nipple To The Bottle' which is on the B side of her new single 'The Apple Stretching' — also included on the album.

She has teamed up with the same crew responsible for 'Nightclubbing' with Sly Dunbar and Robbie Shakespeare among the musicians.

A Grace Jones video cassette called 'The One Man Show' comes out on November 15. It features her recent London shows and includes songs like 'Pull Up To The Bumper' and the Sting composition 'Demolition Man'.

Water music

HALL & OATES have a new album out this week.

Their new LP is called 'H2O' and features a single 'Man Eater' which is due out shortly. The single is backed with 'Delayed Reaction'.

The band start their short British tour this week.

HAIRCUT 100 are going on the road again for the second time this year!

Nick Heyward and the boys set off on a 23 date tour which kicks off at the end of November.

And the band — last in the charts with 'Nobody's Fool' — are currently recording a follow-up to their 'Pelican West' album, which should be out before Christmas.

A single comes out some time in November.

They start their tour in Ireland at Galway Leisure Land on November 27. Dates continue at Cork City Hall 28, Dublin Stadium 29, Liverpool Empire December 2, Edinburgh Playhouse 3, Glasgow Apollo 4, Newcastle City Hall 6, Scarborough Futurist Theatre 7, Manchester Apollo 8 and 9, Coventry Apollo 10, Brighton Centre 13, Poole Arts Centre 15, Birmingham Odeon 17 and 18, Nottingham Royal Concert Hall 19, Bristol Colston Hall 21, Stoke Victoria Hall 22, London Lyceum 27



NICK HEYWARD: England's answer to Charlie Brown?

and 28, St Austell Cornish Coliseum 29 and London Hammersmith Odeon 31.

● HOW TO BOOK: Tickets are available from box offices today

and cost £4 for the Hammersmith Odeon, £5 for the Lyceum and £4.50 and £3.50 for the other gigs. Irish venues should be checked for prices and ticket sale times.



STATUS QUO: by appointment to HRH Prince Charles?

Caroline refloated

STATUS QUO rock back into action by bringing out 'Caroline' again.

This time round they're releasing a live version of the song recorded at Birmingham's National Exhibition Centre earlier this year.

The song is backed with a live

version of 'Dirty Water', while a 12-inch version also includes 'Down, Down'.

They are also bringing out a picture disc version of the record, which will be included on a new live album due out early next month.

Extra Fat

FAT LARRY has fixed up the rest of the dates for his tour this month.

The mighty singer and his band follows his London Venue shows on October 23 and 24 with 14 concerts around the country.

He plays Bristol Romeo & Juliet's October 27, Southgate Pink Elephant 28, Preston Clouds 29, Warrington Spectrum 30, Reading Top Rank 31, Poole Arts Centre November 1, Gillingham King Charles Hotel 4, Southend Zero 5 and 6, Aston-under-Lyme Metro Music Centre 7, Sheffield Vicars 10, Hitchin Regal 11, Purfleet Circus Tavern 12 and 13, and Southampton Top Rank 17.

Facet the music

DIAMOND HEAD'S new album 'Living On Borrowed Time' is coming out on October 15 — two weeks late.

The album includes their single 'In The Heat Of The Night' and 'Call Me' from their 'Four Cuts' EP.

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TICKETS FROM THE CAMDEN PALACE 1A CAMDEN HIGH ST, NW1, TEL 387 0428

EVENING SHOW FOR OVER 18's
DOORS OPEN 8.00PM BAND ON STAGE AT 9.00PM TICKETS £3.50
LONDON THEATRE BOOKINGS PREMIER BOX OFFICE & ROUND TRIP RECORDS

ADAM CLEANS UP

ADAM ANT is going out on the road again.

The superstar singer, in the charts with 'Friend Or foe' has already confirmed five dates . . . and there are more to follow.

But there is still mystery over which musicians he will take with him now the Ants have been disbanded.

A clue about the sort of set he'll be playing was given at a recent concert for fan club members, when he played all of his new album 'Friend Or foe' and most of his greatest hits.

And a lot of his make-up and extravagant stage props could go out of the window as well. The no-make up Adam is concentrating more on the songs than the show.

Concerts confirmed are at the Glasgow Apollo on November 1, Brighton Centre 3, Southampton



ADAM: fresh faced again

Gaumont 5 and Birmingham Odeon 6.

Tickets for all gigs are on sale now at £5 and £4. Details of more concerts are expected next week.

Duran and Straits dates

DURAN DURAN and **Dire Straits** have both added dates to their monster tours.

Duran Duran have added a fifth date to their string of concerts at Birmingham Odeon on December 5.

And Dire Straits will now play extra concerts at London's Wembley Arena on December 20 and 21.

● **HOW TO BOOK:** Dire Straits

tickets cost £7.75 and £6.75 and are available by post from Dire Straits Box Office, PO Box 77, London SW4 9LH. Cheques or postal orders should be made payable to Dire Straits Box Office and sent in with a SAE. Allow four weeks for delivery.

Duran Duran tickets are on sale from the box office this Saturday (October 16).



Moore of the same

GARY MOORE goes out on the road next month . . . and it looks as if he'll be taking away Whitesnake members Neil Murray and Ian Paice for good.

Moore will also be playing Europe with his band while Whitesnake play their British tour.

But a Whitesnake spokesman still couldn't confirm the split.

"I still can't reveal the Whitesnake line-up until contracts are sorted out," he said.

Meanwhile Moore takes the same musicians on the road who appear on his new album 'Corridors Of Power' which comes out this week.

The line-up is Gary Moore, guitar and vocals, Neil Murray, bass, Ian

Paice, drums, and John Sloman, keyboards.

The tour starts at Dunstable Queensway Hall on November 25. Then Newcastle Mayfair 26, Sheffield Lyceum 27, Liverpool Royal Court 28, Bradford Caesar's 30, Nottingham Rock City December 1, and Norwich University of East Anglia 2.

The second leg of the tour starts in Edinburgh on January 12 and they go on to play Manchester Apollo 13, Birmingham Odeon 14 and London Hammersmith Odeon 15.

Tickets are available from box offices.

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★THE CLASH★

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ONE HIT ALBUM

ALBUM: FMLN 2 CASSETTE: FMLN 40-2



NEWS

Brum Beat

THE BEAT have finally fixed their Birmingham concert.

They play the city's Tower Ballroom on October 19. Tickets are available now.

Truant or false

MUSICAL YOUTH have pulled out of their support slot on Kid Creole's tour . . . because of their school commitments.

Even though the band have soared to number one with 'Pass The Dutchie' they are only allowed to have a certain number of days away from school.

After discussions with the local education authority about how many days they can work, it was discovered that the tour was too long for them to stay away from school.



U2: photo allergic

IRISH TIPPLERS

IRISH STARS U2 are to play a short tour this winter.

But fans will have to wait until next year before the group's new album 'War' comes out. It is hoped that the LP — which follows up their 'October' album — will be released in January.

A single is due to come out next month before the band take on their live dates in December.

The tour starts at Glasgow Tiffany's on December 1 and

continues at Manchester Apollo 2, Leicester De Montfort Hall 3, Birmingham Odeon 4, London Lyceum 5 and London Hammersmith Palais 6.

They will also play a series of Irish dates at Cork City Hall on December 18, Galway Leisureland 19, Belfast Maysfield Leisure Centre 20 and Dublin TV Club 22, 23 and 24.

Tickets are available from box offices and cost £3.50 and £5 for Belfast.



ROSE TATTOO: making their mark

Heavy petal

AUSSIE HEAVY metal merchants Rose Tattoo have a new album out next month. It's called 'Scarred For Life' and is released on November 5. The album has been delayed because lead guitarist Rob Riley broke his arm during the recording sessions.

RELEASES

KILLING JOKE have a new single out next week. It's called 'Birds Of A Feather' and is backed with 'Flock The B Side'. Meanwhile the band's gig at Manchester Polytechnic has been moved to October 27.

ELVIS COSTELLO has been drafted in to produce one of the tracks on the new Bluebells single 'Forevermore' which comes out this week. Costello has produced the B-side 'Aim In Life'.

KISSING THE PINK release a follow-up to their acclaimed 'Mr Blunt' single this week. The new song is called 'Watching Their Eyes' and is backed with 'In Awe Of Industry'.

UK SUB Charlie Harper has been added to a compilation album 'Just When You Thought It Was Quiet' which comes out on October 22. With his band Urban Dogs the punk singer is featured among 12 other bands including Icelandic

groups Peyr and Vonbrigidi and Finnish group Hanoi Rocks.

JUDIE TZUKE is to release her first live album on October 22. It is called 'Road Noise' and includes 'Stay With Me Till Dawn' and 'For You'.

TOP REGGAE singer Susan Cadogan — who had a massive hit in 1975 with 'Hurts So Good' — is to team up with Rudy Thomas. They release a single '(You Know How To Make Me) Feel So Good' on October 22. The song was originally recorded by Harold Melvin & The Bluenotes.

Previously released by the duo as a limited edition reggae number this is its first time on general release.

TV AND RADIO

THE MUSICAL diet is short on quality on FRIDAY. Aswad are on BBC 2's 'Something Else' with Barnes and Barnes, The Proper Little Madams and Abacush. Sheena Easton gives her verdict of the new releases on

LINDA RONSTADT has a new album out this week. It is called 'Get Closer' and is her first LP since 'Mad Love' came out in 1980.

TOURS

THE FOUR TOPS play London's Wembley Conference Centre on October 31 . . . after an amazing 27 years in the business! Tickets are available now at £6, £5 and £4 and enquiries can be made to the Wembley box office on 01-902 1234.

MODERN LANGUAGE appear at a new London club on October 18. The Club is called the New Merlin's Cave, and has

'Roundtable' on Radio One while Fist hit the 'Friday Rockshow'. 'The Old Grey Whistle Test' on BBC 2 features John Martyn and the delights of Carmel. KID CREOLE is back on most ITV regions 'In The Jungle' late on SATURDAY with

On the Level

DISCO GROUP Level 42 go out on the road as their 'Weave Your Spell' single hits the charts.

The band play the Hitchin Regal on November 3, Tunbridge Wells Assembly Halls 4, Birmingham Aston University 5, Guildford Civic Hall 6, London Hammersmith Odeon 7, Cardiff Top Rank 9, Brighton Top Rank 10, Borehamwood Civic Hall 11, Bradford University 13, Norwich East Anglia University 14, Ipswich Gaumont 15, Margate Winter Gardens 16 and Hull University 18.

Level 42 are in the album charts with 'The Pursuit Of Accidents'.

Pleasure drone

STEVE STRANGE is to release a new single at the end of the month.

It's called 'Pleasure Boys', is backed with a remixed version of 'The Anvil', and comes out on October 29.

Jackson three

MILLIE JACKSON pays her first visit to Britain for two years when she plays London's Hammersmith Odeon on November 5 and 6 Liverpool Empire on November 3.



been opened by Bridge House boss Terry Murphy as the Bridge House closes next week. Modern Romance — who hit the charts with 'Cherry Pink and Apple Blossom' — might also be joined by Geoff Deane who left the group last month. The New Merlin's Cave is at Margery Street, London WC1.

TOP PUNKS Infra Riot go out on a small tour which starts next week. They play Manchester Duckinfield Community Centre on October 17, Sheffield Lead Mill 18, Bradford Palm Grove 19, Middlesbrough Cavern 20, Cardiff Central Hotel 21 and Grimsby Community Centre 23.

KING TRIGGER have added more dates to their tour and release a new single 'Temptation' this week. The new dates are at Cardiff University October 9, Norwich Gala Ballroom 11, Durham University 15, Retford Porterhouse 16 and London Venue 28.

MAXIMUM JOY have added two more dates to their tour at Manchester University on October 22 and Sheffield University 23.

ACCLAIMED NEW band Serious Drinking are to play a London tour later this month with dates at 100 Club October 19, Kingston Polytechnic 21, Fulham Greyhound 22, Battersea Pavilion 23,

a dash of Hollywood. Hank Wangford brings the funnier side of Nashville to Radio One's 'In Concert'. FLEETWOOD MAC are the subject of Paul Gambaccini's SUNDAY series of Radio One profiles.

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PROFILE

BEKI BONDAGE



FULL NAME: Rebecca Bond.
NICKNAME: Too embarrassed to tell.
DATE OF BIRTH: June 3, 1963.
PLACE OF BIRTH: Southmead Hospital, Bristol.
EDUCATED: Not very.
HEIGHT: Six foot, three inches! (*I don't think you're taking this seriously enough — Ed*).
WEIGHT: Two grammes (*Come on, play the game — Ed*).
COLOUR OF EYES: Green (and red if large amounts of alcohol are consumed).
FIRST LOVE: Can't remember, there were so many!
FIRST DISAPPOINTMENT: Discovering human nature.
FIRST PERFORMANCE: Bristol University supporting Crisis.
FIRST LIVE SHOW SEEN: The Damned at Bristol University in 1977.
FIRST RECORD BOUGHT: Something by Gary Glitter, can't remember which one.
MUSICAL INFLUENCES: Sex Pistols and UK Subs.
INSTRUMENTS PLAYED: Recorder, violin and kazoo, all very badly.
HERO: Bruce Lee.
HEROINE: Bondage.
FAVOURITE MAGAZINES: 'Playgirl' and 'Madame'.
FAVOURITE FILMS: 'Enter The Dragon', 'Bambi', 'The Rose' and 'The Great Rock 'n' Roll Swindle' for the bit with Sid Vicious in his underpants.
FAVOURITE TV SHOWS: 'Not The Nine O'Clock News', and 'Coronation Street'.
BEST LIVE SHOW SEEN: UK Subs at Cambridge Corn Exchange.
FAVOURITE CLUBS: Used to be the BQ Club in Bristol but it closed down. Now it's anywhere I'm allowed in!
FAVOURITE FOOD: Toasted wholemeal cheese and onion sandwiches, mushrooms.
FAVOURITE CLOTHES: Anything scruffy or studded, garments made from rubber.
HAIRCUT: Prefer colour to cut but I like rodicane on male punks.
FAVOURITE DRINK: Lager.
IDEAL HOME: Comfortable, full of animals, male punks and vast amounts of alcohol.
IDEAL HOLIDAY: Anywhere warm and fresh with limbo dancers.
IDEAL CAR: Anything that goes.
MOST FRIGHTENING EXPERIENCE: Getting mobbed at Carlisle and having my earrings ripped out.
WORST EXPERIENCE: Coming back from Holland after four days without sleep and having to play a gig.
FUNNIEST EXPERIENCE: Can't think of one in particular.
FANTASY: A perfect world.
MOST HATED CHORE: Washing in general.
AMBITION: To change things I feel are wrong, to do something useful, to be happy or at least content.

VICE SQUAD

Pic by Joe Bangay

IT WAS inevitable that Altered Images would eventually be forced to live up to their name.

The band have brought about significant changes in line up and outlook, after a six month period which has been difficult and indecisive. Their single 'Pinky Blue' failed to capitalise fully on their earlier successes. It was a curious attempt at treading water at a time when the band should have searched forward consolidating their position, in the charts and otherwise.

But in six months things have changed. Gone are guitarist Jim McKinven and drummer Michael "Tich" Anderson, to be replaced by guitar paying percussive wonder kid Steve Lironi. Diplomatically the remaining Images still strive to preserve the belief that the split was — wait for it — amicable, but it's been a difficult time.

"In Jim's case we felt that he'd gone as far as he could as a guitarist," says bass player Johnny McEihone. "We needed something extra, and it just wasn't coming.

"It wasn't something we decided on overnight. We gave him chances and told him how we felt but he wasn't prepared to work hard enough and we decided we had to have somebody else."

Tich's departure was more or less because of the same reasons. The band still feel it was due to a mixture of loyalty to Jim and an attack of the dreaded 'inferiority complexes' when Lironi arrived.

Lironi was the drummer with the cruelly underrated Restricted Code, who were signed to Bob Last's Pop Aural label. Later he formed and fronted the hopelessly misguided Dance Combo The Cooktones, an identikit funk band with all the right ingredients and all the wrong recipes.

ALTHOUGH LIRONI'S instrumental dexterity is a vital ingredient of the new look Images, the band have admirably decided against repackaging the components of their winning formula to get back in the hunt.

"We want a complete change," says McEihone. "We're not ashamed in any way of the material on 'Happy Birthday', or 'Pinky Blue', but that was a phase of Altered Images and we've gone through it.

"People said our sound was all Martin Rushent. He did a very good job for us and we recognize that — but people forget that we actually wrote the songs; the raw material came from us in the first place."

The immediate result is a fine demo tape featuring four songs — 'Last Goodbye', 'Another Last Look', 'Yesterday's Shatter' and 'Love To Stay'. Already a creeping maturity is evident, and McEihone's point about the raw material suddenly sticks with significance. A single is earmarked for November — probably 'Last Goodbye', which has trumpet, and a great boy-girl vocal duet from Clare Grogan and Lironi over a cute Caribbean melody.

MIKE CHAPMAN looks favourite for the production duties, and the demo is strikingly indicative of their future direction. Purely and simply Altered Images have grown up overnight.

"We want to sound much more sophisticated. We've got the songs and with Steven in the band it's added a balance to our music," says Clare. "We couldn't go on acting like a bunch of wee boys and girls forever; we had to progress."

Johnny agrees: "The new songs have more substance, they are more adventurous. All round everything's better and the new record is going to surprise a lot of people."

While guitarist Tony McDade puts it more simply: "After all we are called Altered Images!"

Sophistication, creeping maturity, adventure — and with Lironi still the only one who shaves on what could be described as anything resembling a regular basis. It makes you wonder what they'll be capable of when they really grow up.

Changing places

How the IMAGES ALTERED by BILLY SLOAN



EXCLUSIVE!

ROLL OUT THE BARREL



BRIAN JOHNSON: I've gotta lot of bottle

AC/DC'S STAGE effects have nearly landed the band in jail. The police in Hartford, Connecticut, threatened to arrest them if they fired their two spanking new cannons on stage.

40 State Troopers marched into the concert hall and even handcuffed Ian Jeffries, their tour manager. An old law in Hartford bans the use of explosives, but while the police were swarming around the concert, the roadies' bus was broken into by thieves.

"I don't know why they were so excited," says guitarist Angus Young. "We are not declaring war on anybody, the cannons are just effects, they've all been properly tested and we don't use live ammunition."

The cannons are authentic replicas of big guns used in the American Civil War. They were built by a firm in Alabama at 20,000 dollars for the pair. One cannon has authentic wheels, dug up from a Civil War site in Tennessee and lovingly restored. Hartford isn't the only place where AC/DC have difficulty with their toys. They weren't allowed to bring them into Britain until they replaced the metal barrels with fibre glass ones and several local councils have also been raising problems.

For the forthcoming shows at London's Hammersmith Odeon Ian has met with safety officials six times and they still haven't approved them. "We have diagrams and facts and figures to show how safe they are," he says. "You have to wade through so much red tape and it takes weeks. But we're not going to give up, we're determined to get them on. The situation wasn't helped last year, when some fool from another band *did* blow a hole in the stage and was sent to prison. What we're really up against though is a mass of ancient laws. For instance, when you have an explosion inside they station people outside to see if there are any cracks in the building.

"As far as I'm concerned, it's up to these people to provide decent places where we can play," says Angus. "We thought up the cannon idea when Charlie and Di got spliced. There were all these guns going off saluting them and it was quite something."

TONIGHT AC/DC are playing Leeds Queens Hall, the second show on their sell-out tour across Britain. Think of the most awful concert venue imaginable and it's not half as bad as this dump. By day the place is a car park and the floors are slippery with engine oil and mud. Thin Lizzy's Phil Lynott once called this place a toilet and it was a pretty good description.

But that's not the worst of it; unless you're right in front of the stage, pillars partly obstruct the view. But all this doesn't stop the

AC/DC aren't saints but ROBIN SMITH says they should be cannonised

show from being nothing short of explosive. Brian Johnson's voice somehow manages to fill this cold cavern and Angus is on fine impish form, if only he'd cut out that boring old striptease routine.

The cannons are limbered up for 'About To Rock (We Salute You)' and the bell also puts in a nostalgic appearance.

"I couldn't tell you what makes this band so successful," says Brian. "All I know is that if you could somehow package the ingredients and sell them, you'd make a fortune. But I guess we have no over inflated heroes in the band. Sure we're well known but we're still accessible, anybody can sit down and have a drink with us. Some of the heroes in this business need a kick up the arse for trying to set themselves up as God. Look at Blackmore's crowd.

"We never set ourselves above the kids, we're not a threat to them. We're saying: 'Look we've done it, you can do it too.'

"I was a bit upset the other day when somebody complained about the ticket prices we were charging. You know that we're just about

going to break even on this tour. We have one of the biggest lighting rigs in the world, we can't afford to charge less. Sometimes I find it amazing that so many kids are coming to see us with so much unemployment around. That represents a dedication, so we're trying to give them a lot back. I reckon this country's done all right for the past 30 years and now we've blown it.

"Somebody called politicians intelligent prostitutes and that's not far off the mark. Maybe I should form the AC/DC Party with rock 'n' roll for everyone!"

A COUPLE of years ago, Brian was the new boy swapping Geordie for super stardom and stepping into the role tragically left by Bon Scott. It's rumoured that AC/DC's management had to pay £75,000 to release him from his contract. Today Brian still lives in Newcastle and maintains his lifestyle hasn't changed apart from acquiring a nice house and a monster Harley Davidson bike.

"I don't like bikes where it feels like you're riding a Singer sewing

machine," he says. "Give me something with guts every time." Brian's almost like Angus' big brother and in two years they've built up a good working relationship: "There's no other band I could feel this comfortable with," he says. "They gave me a chance and that's something I can't forget."

"People still ask me how do I compare him with Bon and it's kind of impossible to answer," says Angus. "Sure I still miss Bon from time to time. In the early days when we slept in the same room with five roadies we used to see more of each other than our families did. We were almost closer than a family."

How about the famous Young neck? Have years of acting like a demented chicken taken their toll?

"Naw, I keep away from doctors. I never feel any aches or bruises on stage, it's only when I come off that there might be a bit of pain. It's been stiff once or twice but nothing else. I play the way I do because back in the old days I had to dodge beer bottles; you had to duck a lot. If you can get an Australian audience to clap you're up there with the Pope."

Angus hasn't got too much to say on the state of Metaldom, but he certainly doesn't rate Quo very highly.

"I SAW them and I thought if they can do it anybody can do it, but I don't listen to a lot of records. I've got a record player but I can't put the leads together to get it working."

Angus reckons he can't say

where AC/DC will go from here. There's no definite release date for a new studio album or even a handy get out by releasing a live album. AC/DC say that would be too obvious for them: "The fact is you can't run a band like us like a factory," says Angus. "You can't clock in at nine and clock out at five. We're not a production line."

"At the moment I'm just glad to be back home," says Brian. "But how long I can stay here is a problem. It's the tax people you see, they're trying to squeeze me out, 70 per cent isn't good enough for them. I think I'll move to the Isle of Man. At least they've got decent television over there.

"Who wants to go to Los Angeles? It's full of loonies and it seems that the people can't move without consulting their doctors. In one interview somebody said: 'Do you suffer from nodules Brian?' I don't even know what nodules are. I think I'll become a throat doctor in LA and charge a fortune. If we go into rehearsals and I haven't been singing I really feel it at first, but after that something clicks and I'm fine.

"As long as I've got something to say and as long as I can feel the music I'll stay. I've got two feet on the ground."

"He's good because if we have any trouble with girls the boyfriends automatically go for Brian," says Angus. "They say, leave the little innocent guy alone, get the one with the frizzy hair. Brian's only problem is that he picks his nose. We've tried to stop him, but we often catch him with things hanging from it."

Boom boom.

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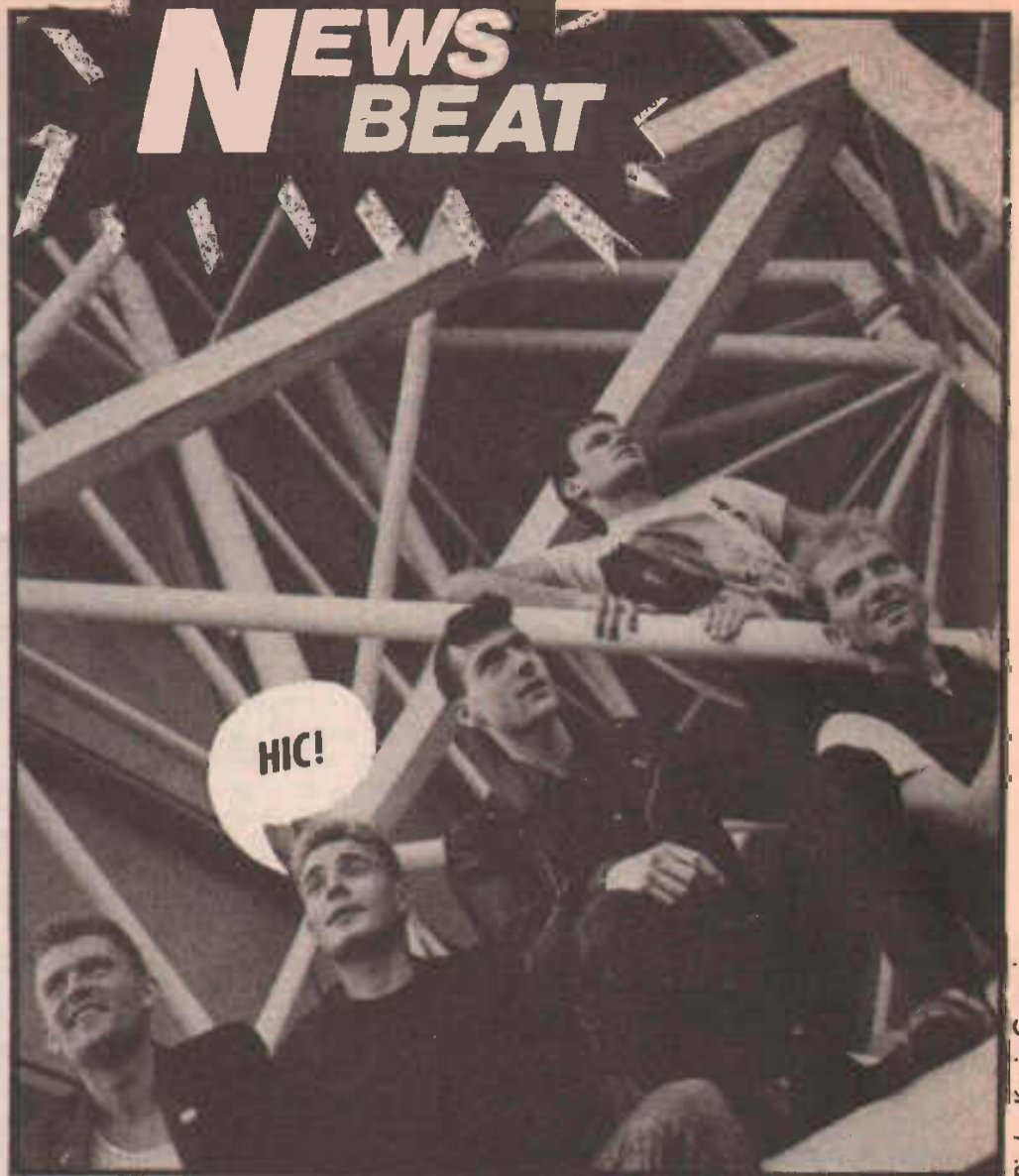
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NEWS BEAT



Picture by Kevin Cummins

SERIOUS DRINKING: a lush sophisticated sound

Ale shook up

WOULDN'T normally travel over 80 miles for a drink, but sometimes a journalist has to do what a journalist has to do.

When I arrived in Norwich to meet Serious Drinking they were recovering from a bout of their namesake. Although it's somewhat obvious, that traditional pub venue for interview was never more appropriate than for this band.

As we started on the first round I attempted to learn more about this new band. Virtual residents of the John Peel show, with a name to touch the hearts of many, Serious Drinking are five: Jem, Andy, Martin, Eugene and Lancia (Boy).

Graduates from the University of East Anglia, they've been around in actual band form for just 10 months and are inevitably grouped under the Norwich scene although they sound little like the Higsens, Farmers Boys or Popular Voice. The band don't exactly seem the most seriously put together in the world.

Jem: "Eugene is in the band because Martin wanted a lift to a practice and Eugene had a car and he's just stayed ever since."

But to press on, Serious Drinking — the philosophy...

Andy: "We haven't got a message as such, except anti-violence." (The single, 'Love On The Terraces' contains a dig against football violence.)

Martin: "Just basically what we're saying is go out, get drunk and enjoy yourself and don't be nasty to other people. I suppose it's a confession on our part that we

like going out and getting drunk." "It's a dead self-indulgent," says Jem. "The whole thing started off as a joke," continues Andy, "but it has just got out of hand a bit."

Jem: "We never reject any idea for a song, there's no quality control at all."

WORKING ARTISTS they definitely don't seem to be:

"We have practices arranged and we're all in different parts of the country so we can't make it," says Jem.

So, disregarding committed musical interests, which I suppose we must, what made them form the band in the academic environment of East Anglia University?

Jem: "Everyone else seemed to be in a band so we thought we should too."

Jem speaks not too sorrowfully of the days when he and Andy were in a serious band, then move on to the subject of songs. "We did have a song about the Falklands, but Martin didn't want to do it because he'd just come back from holiday and it was too depressing."

So do they never concern themselves with the less pleasing aspects of life?

Andy: "We can take things seriously but we don't tend to do so in terms of the band."

Eugene: "We take drinking seriously."

Well I asked for that didn't I?

by Christine Buckley



WIDE BOY AWAKE: no more sleepless nights

Doze were the days

STARS OF stage and screen are hard to come by these days, but Wide Boy Awake — featuring ex-Ant person Kevin Mooney — want the best of both worlds.

"We'd like to crack it as a video band and a live band too," says Kevin. "Most groups are either just pretty or just good musicians. Not many can cross over and we'd like to bridge that gap."

"We've just finished shooting a video for our new single, 'Chicken Outlaw.' It's a gambling scene done in a big deserted warehouse with people being busted and running down corridors all over the place. The seedy side of nightlife."

Wide Boy Awake came into existence a little over a year ago when schoolmates Kevin and John Keogh met

drummer Horace Carter Allen and keyboard player Brazier in a club. This led to their White Light Show and the development of the characteristic Wide Boy Awake 'slang' music.

That's the good bit. Shortly before, amid more than a little bitterness, Kevin was sacked from then mega group Adam And The Ants. But although he lost a job, Kevin reckons he got something much more valuable in the shape of Adam's ex soul mate Jordan.

"Leaving didn't hurt me one bit," says Kevin. "I was just happy to get away with Jordan. It's understandable what Adam did. It's what I'd expect from him. The things I could tell you about him . . . but you wouldn't be able to print them."

by Simon Tebbutt



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STAR CHOICE

CAPTAIN SENSIBLE of the Damned

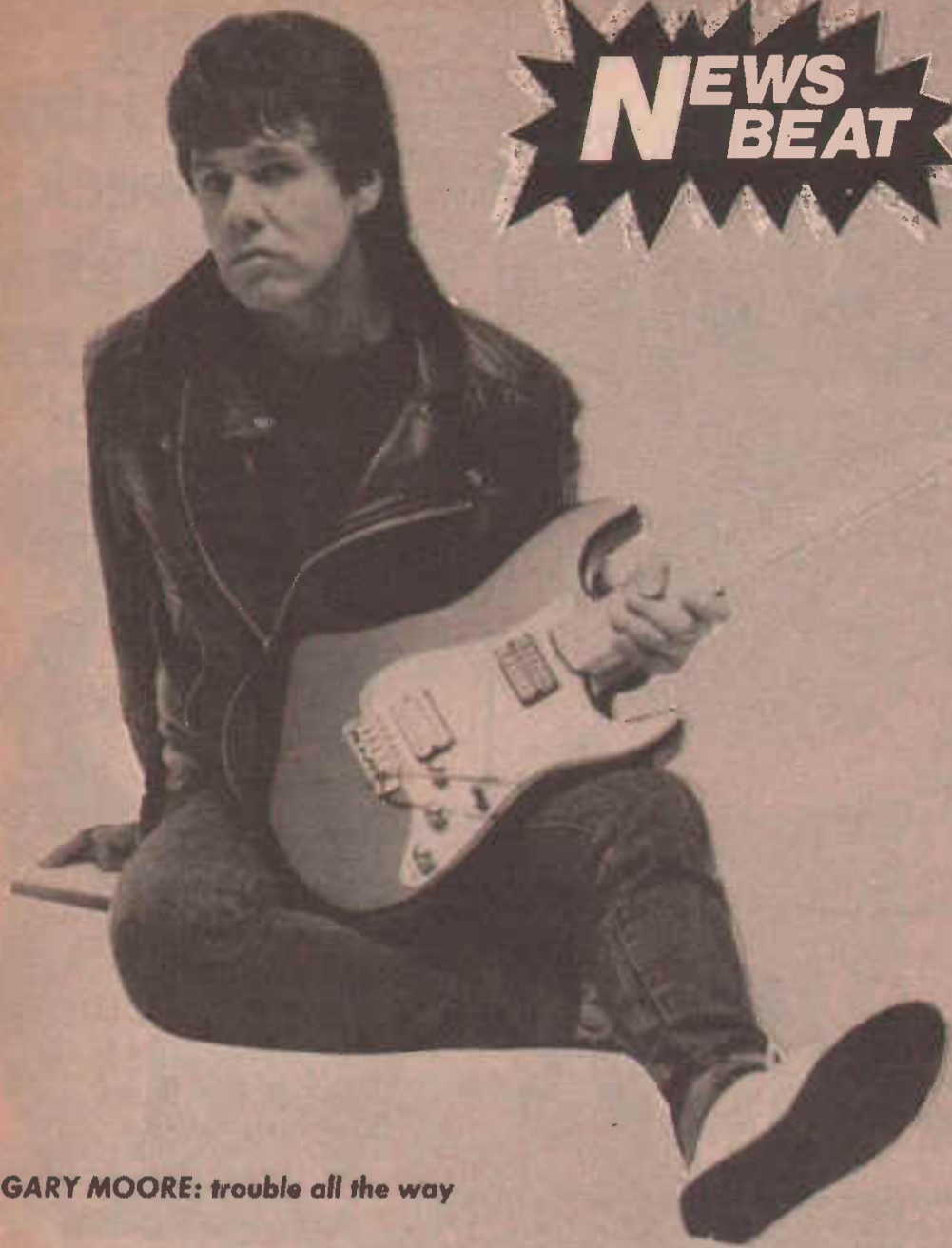
- BEFORE — Brian Auger And The Trinity. I can go go to this old bear.
- PINK FLOYD — Pink Floyd. Syd Barrett rules!
- MACHINE GUN ETIQUETTE — The Damned. Because the guitar on this knocks all other guitarists, especially the heavy metal slugs, to pieces.
- BLACK SNAKE DIAMOND — Robyn Hitchcock. He drinks a lot.
- EVERYTHING AND MORE — Dolly Mixture. Lovely people.
- WARGASM — Various Artists. All against the disgusting impending nuclear holocaust.
- SOFT MACHINE THREE — Soft Machine. Brilliant, gov'nor.
- ELECTRIC WARRIOR — T Rex. Lovely geezer who was a pal to the Damned when they were nothing.
- ANYTHING BY JAMES BROWN — Nuff said!



Pic by Paul Cox

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**NEWS
BEAT**



GARY MOORE: trouble all the way

The Moore the merrier

GARY MOORE feels like kicking in his television screen when he watches 'Top Of The Pops'.

"It's just full of poseurs and models," says the ex-Thin Lizzy guitar hero, who's just released his new single 'Always Gonna Love You'. "British television is getting as faceless as those American shows like 'Soul Train'."

Despite this outburst, Gary says that he's usually very self controlled — even though he's had some very nasty moments in his life. One night he was involved in a pub brawl and a drunk smashed him in the face with a broken beer glass leaving him scarred for life.

"I just told him to get lost and he went for me," says Gary. "At the time I felt no pain at all. All I remember was all the blood on the pavement and somebody calling for an ambulance."

It seems that trouble has always been just behind Gary's shoulder. He landed himself in hot water with Thin Lizzy when he left them during an American tour after rows with Phil Lynott.

"People still try and stir up things between me and Phil," says Gary. "One journalist even said that Phil still wanted to thump me. But it's been a few years since I left Lizzy and I think we're all starting to calm down now."

"Usually I prefer to channel my aggression into the guitar. I'm Irish so there's two sides to me, the warrior and the romantic. I like to reflect both of these styles."

The lad has done just that with his new album 'Corridors Of Power'. It ranges from the punch of 'Don't Take Me For A Loser' to the kid gloves of 'Always Gonna Love You'. "I know what it's like at the top and I know what it's like at the bottom," says Gary. "I haven't been a typical overnight success story but I think that's in my favour, I still feel creative."

Gary's father was a showband promoter in auld Oireland and encouraged his son to take up the guitar. Gary's first important band was Skid Row and his versatility meant that he also appeared on Andrew Lloyd Webber's 'Variations' album.

"I could have got a lot of work but I just didn't think that was me," says Gary. "Doing session work is like being a hooker. You turn up, do your stuff and then go home."

There was also some talk of Gary joining David Coverdale in Whitesnake, but instead he managed to snaffle Whitesnake members Ian Paice and Neil Murray for his own band!

"We're sharp and professional," says Gary. "I don't believe that music should go all along the same level. It should be something with plenty of bumps and colours in it."

by Robin Smith

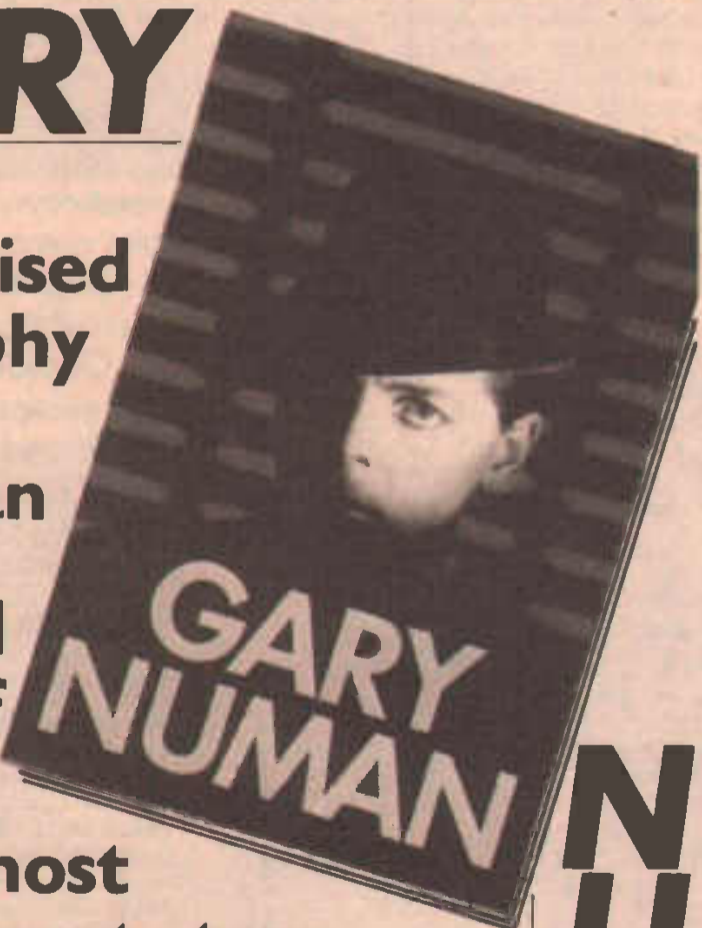
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NUMAN

Sweet nothing

AIR SUPPLY can pull breathtaking crowds at home in Australia. When they put on an outdoor gig in Sydney, 90,000 people turned out to see them.

The band who specialise in sickly sweet songs like their current hit 'Even The Nights Are Better' are fronted by singers Graham Russell and Russell Hitchcock. They met up in the Australian version of 'Jesus Christ Superstar'.

"I heard Graham playing a song to a girl in the show one day," says Russell. "I was amazed at what he could do and I just stopped and listened."

Good job he did too, because since those humble beginnings Air Supply have clocked up two platinum selling albums. "When we started everybody else in Australia was doing heavy metal," says



AIR SUPPLY: sickly

Graham. "I thought doing ballads was like a breath of fresh air."

Graham likes to write songs at his country retreat in the Australian countryside and he's also worked in London on a rock opera about Robin Hood.

"No money could buy the feeling we get seeing people singing the words to our songs, or people hugging in the audiences because the songs have meant something to their relationship," says Graham. "That's an incredible feeling to achieve."
Robin Smith

It's turf at the top

by SUNIE



THE FOOTBALL seems tae've robbed him o' the wee bit o' sense he had: ancient hairy metal star **Ian Gillan** is poised to do an **Elton** by buying up Third Division money-losers **Reading FC**.

A lot of soft soap about "fulfilling the ambitions of the people of Reading" aside, the venerable one says that his reason for wishing to purchase the club (current debts around £100,000 and losing another grand per week) is that "I'm a well-known lunatic". . .

An anorak-clad **Martin Fry** spotted buying **RM** in **Sheffield** last week. No **Beano**, no **Newsweek**, no other music rags — just us. We're glowing all over . . .

Carry On Up The Anvil: Steve Strange claims to be embarking upon a film career, his first star vehicle being an epic set in **Morocco, Barbados, Thailand and Indonesia**. Shooting starts next month — but how will we live without the weekly clutch of "Steve with . . ." photos? . . .

Martin "no FT — no comment" **Rushent** threw a party at his **Genetic Studios** last week to treat various select ears to a preview of the **Members'** new LP.

Moneybag's guests included **Madness, Pete Shelley** and younger, handsomer (but no less rich) producer **Steve Lillywhite** . . .

● **Chrissie Hynde** joins the club: the **Pretenders** chanteuse expects to hear the pitter-patter of tiny bike boots in **January**. S'funny, it didn't show in last week's pin-up . . .

The sleeve of the next **Banshees** LP is said to feature a nude pic of **Siouxsie** — all done, of course "in the best possible taste" (phrase copyright **K. Everett, A. Lwin, W. Mackenzie**) . . .

A story about the "disappearance" of **Debbie Harry** was broadcast on the radio news one night last week. But have no fear; a quick call to **New York** established that the fair one was safe and sound at home. The story had been circulated by an aggrieved **Japanese** promoter after **Blondie's** Far East tour dates were cancelled . . .



Anatomy for beginners

A FURTHER excursion into the parallel universe, this time with post-modern absurdists **Kate** (top) and **Jeremy** (bottom — and various other unmentionable bits) of **Haysi Fantayzee**, is this what they call a quick bunk-up?



Hands across the water

THIRTY-EIGHTH Parallel: David Sylvian and Masami Tsuchiya describe the marrows they've been growing for the **Young Horticulturalists'** annual prizegiving. **Masami**, usually found within the ranks of **Ippu Do**, is a guest guitarist on **Japan's** imminent **UK** tour.

The current **Linx** single, 'Don't Hit Me With Love', is said to be the last song that **David Grant** and **Sketch Martin** ever wrote together. **Aaah . . .**

Attention **Culture** vultures! Fans of **Boy George** and his **Club** please note that the **Foundry**, **George's** clothes shop, has packed up (well, being a pop sensation is very time-consuming, you know), so don't

write to them at that address any more. Instead, direct the fan mail/roses/brickbats to **Multicultural Club, Wedge Music, 63 Grosvenor Street, London W1** . . .

And talking of culture, who should be spotted gracing the freshers' party for **Cultural Studies** students at the **North East London Poly** but **Green Gartside**, would-be pin-up of the graduate set. Not the most glamorous spot in the world, but it probably beats the **Palace** in the old credibility stakes . . .

Still, it's hardly up to the **Wag Club** when it comes to hipness. The new **Ollie/Chris Sullivan** hangout, housed at the **Whisky A Go Go** on **Saturday** nights, last week played host to a rowdy crew of **Spandos** and **Blue Rondaus** — predictable enough, I suppose. More surprising was spying **Gary Kemp** and **Clare Grogan** together in a corner — reunited? . . .

Oops-a-daisy! More spills than thrills for **Julian Cope** of the impecunious **Teardrop Explodes** when they played at **Bangor** the other night. The trio now boast an elaborate medieval castle of a stage set, complete with heraldic

emblems, metal pipes and walkways. It was one of the latter that led our boy into difficulties — it stopped, and he didn't. Like a trouser, however, **Jools** turned his tumble to a dramatic dive into his slightly bemused audience . . .

Mature blond **Daryl Hall** jetted in with his moustachio'd sidekick a few days ago and immediately embarked upon a peculiar shopping spree. In two days, he splashed out on no less than 15 pairs of shoes! Sad to say, I have no information as to what sort of footwear he was snapping up so avidly (filthy chuckle) . . .

● An enduring romance: **Siobhan** of **Bananarama**, the one all the boys are potty for, is staying true to sweetheart **Robert** of the **Bluebells**. Lucky man . . .

Marc Almond popped up for a three-number spot at **Heaven** on **Thursday** night. Backed by tapes, the pop scene's answer to **Mrs Slocombe** rendered **Lou Reed's** 'Caroline Says' and a couple of other ditties before tripping off to the **Palace**, where he bumped into **Nick Heyward** amongst the 'Helden' regulars . . .

I do try not to take my work home with me, but sometimes it's hard to avoid. On **Saturday** night, my next door neighbours threw a party, and who should roll up at three in the morning but **Kate** and **Jeremy** of you-know-who, plus **DJ Dancing Dick** and a clutch of pals. How d'you get away from it all? . . .

Celebrations on **Friday** for the **Kemp** brothers, their birthdays both being around this time of year. As if their imminent trip to **Nassau** to do their new LP weren't enough to top up **Martin's** "bronzed **Adonis**" tan, the pair are off to **India** for a holiday as soon as the recording's over.



Men in uniform

A DEMENTED pastrycook or dictator chic? **Superman Steve Strange** addresses the **Palace** hordes: "First, ve march on **Camden** . . ."

Pic by Gabor Scott

Pic by Simon Fowler

SINGLES

reviewed by
SIMON TEBBUTT

SINGLES OF THE WEEK

BILLY MACKENZIE 'Ice Cream Factory' (WEA) From a pile of unparalleled and unprecedented dross this week this is about the only single I'm anywhere near liking. The lad still sounds a little overly conscious about sounding passionate all the time, but the games he plays with his voice are pure delight. The old turgid drum sound slows it down a little, but addiction is ensured after a couple of playings.

MONSOON 'Tomorrow Never Knows' (Mobile) The logical extension of the Beatles mystical phase with this Fab Four cover from the Clapham exotics. Very summer of love.

THE REST

KIM WILDE 'Child Come Away' (RAK) A pop tragedy that starts off soft and soppy, zips up a bit on the chorus and drops off again. Kim's great when she's got strong songs. This just isn't one of them.

SAMSON 'Life On The Run' (Polydor) Surely this lot should be called Delilah if this is the extent of their power. I suppose I shouldn't moan — at least they're not as gross as some heavy metallists I could mention.

LE MAT 'Waltz Of The Fool' (Whaam) Stonehenge music that sounds like it's been left out in the middle of Salisbury Plain to rot — or should be.

THE BLUEBELLS 'Forevermore' (Decca) Actually, I think I prefer the B-side, which sounds like some latter day Simon and Garfunkel to this more poppy and highly strung effort which drifts along like a



BILLY MACKENZIE: a man often behind bars — public bars

summer breeze. Could do with a bit more punch — which is probably what I'll get when they read this review.

KISSING THE PINK 'Watching Their Eyes' (Magnet) Oh, yes, very sophisticated. You know, I can't get to the sandwich bar these days for falling over all the mime artists that infest Covent Garden, and this is the kind of music they indulge their spasmodic fantasies to. Maybe I'm prejudiced.

GILLAN 'Long Gone' (Virgin) Yes, and Gillan is pretty long gone these days, too, but everyone's too scared to tell him. Actually, this isn't as ludicrous as his recent Stevie Wonder cover, 'Living For The City', but that's no real recommendation, is it? A heavy ballad with a terminal dose of lethargy.

CHINA CRISIS 'No More Blue Horizons' (Virgin) Sleepy and dull, it's a bit like listening to the Andrew Sisters while covered in Vick Vapour rub.

THE PASSAGE 'Wave' (Cherry Red) Another CIA record. You see they sign up as many acts as possible so there's an overproduction of vinyl and subsequent oil shortage, thus artificially raising the prices of Mexican oil which is predominantly American controlled. Clever, eh?

BILLY KING 'I'm A Rocker' (Polydor) I wouldn't have thought that was anything to shout about. This sounds like Status Quo being played in a bottle of tomato sauce.

SHEENA EASTON 'Are You Man Enough' (EMI) Scotland's supposed answer to Barbra Streisand with more polish than Johnson's Wax factory, which doesn't quite make up for a droopy old song with no hooks or sparks. Poor old Sheena, she looks more like a trussed up turkey all ready for the American market everyday.

DARYL HALL AND JOHN OATES 'Delayed Reaction' (RCA) Alright, so there's a lovely backbeat and a lifting chorus, but powerhouse pop didn't work three years ago, so why the hell should it now? And they used to be so nice too...

HEARTBEAT 'Here Come The Jets' (RCA) Like my car, this song is too slow, whines a lot and quickly runs out of steam. Still life without the life.

VICTIMS OF PLEASURE 'When You're Young' (Rialto) Lots of bass and boom and with an epic quality that almost makes it. Like watching a good second feature at the cinema, you're surprised because you didn't expect too much.

STEEL BREEZE 'You Don't Want Me Anymore' (RCA) Eagles, beagles and schmeagles and a heavy harmony chorus that's a dead ringer for Fat Reg and Kiki Dee's 'Don't Go Breaking My Heart'. No, I don't think we want any more, thank you.

CHAS AND DAVE 'Wish I Could Write A Love Song' (Rockney) What a shame. Honest, I did like Chas and Dave in their boozier groover phase, as with 'Ain't No Pleasing You' but this hasn't got

the energy. Bring back the honky tonk piano and leave the dull ballads to Val Doonigan, lads.

THE GYMSLIPS '48 Crash' (Abstract) I mean what is the point in rehashing all this old garbage when you don't add anything new. Suzi Quatro did this track better than these old fish rockers some 10 years ago and even then it was awful.

DUFFO 'Walk On The Wild Side' (PVK) Oh God. Lou Reed did this one 10 years ago and it was brilliant. This fringe theatre production is a complete waste of time. Very duffo indeed.

NIGHTMARE 'I Wanna Be A Monster In A Horror Movie' (Swoop) And judging by the picture on the cover, they'd make a better job of it than scratching a living as musicians.

DISCHARGE 'State Violence State Control' (Pinnacle) Ah yes, a warm and soothing little love ballad about life in a high rise launderette no doubt. No! it's a diatribe against the government and just about everyone who wouldn't buy this record. What a surprise.

DIANA ROSS 'Muscles' (Silk) Has Diana got some kind of obsession with physical culture in her dotage? Or, maybe it's the thought of the lithe and firm young Michael Jackson who wrote and produced this track that's inspiring her. Anyway, it all just goes to prove that her voice is still better than her material.

TRUE LIFE CONFESSIONS 'Witchdoctor' (Speed) Tribal grunts and chants straight from a Bob Hopeless 'Road' movie. Silly really.

GREGORY ISAACS 'Cool Down The Place' (Island) Another lovely relaxing track from the man with the voice as smooth as Bailey's Irish Cream.

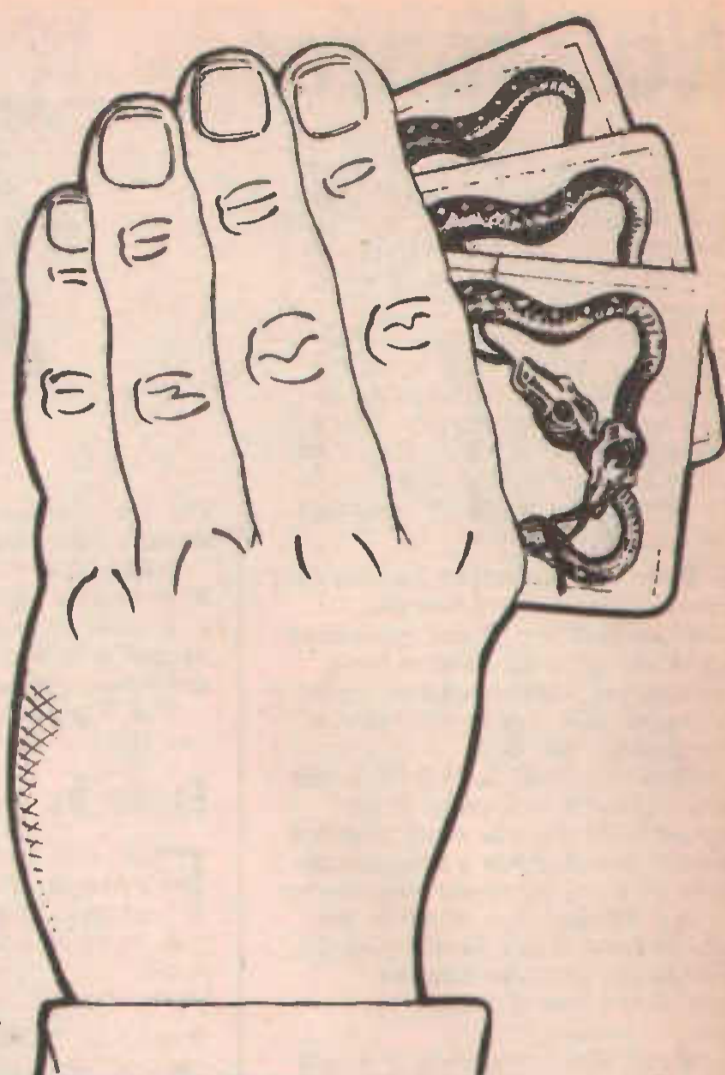
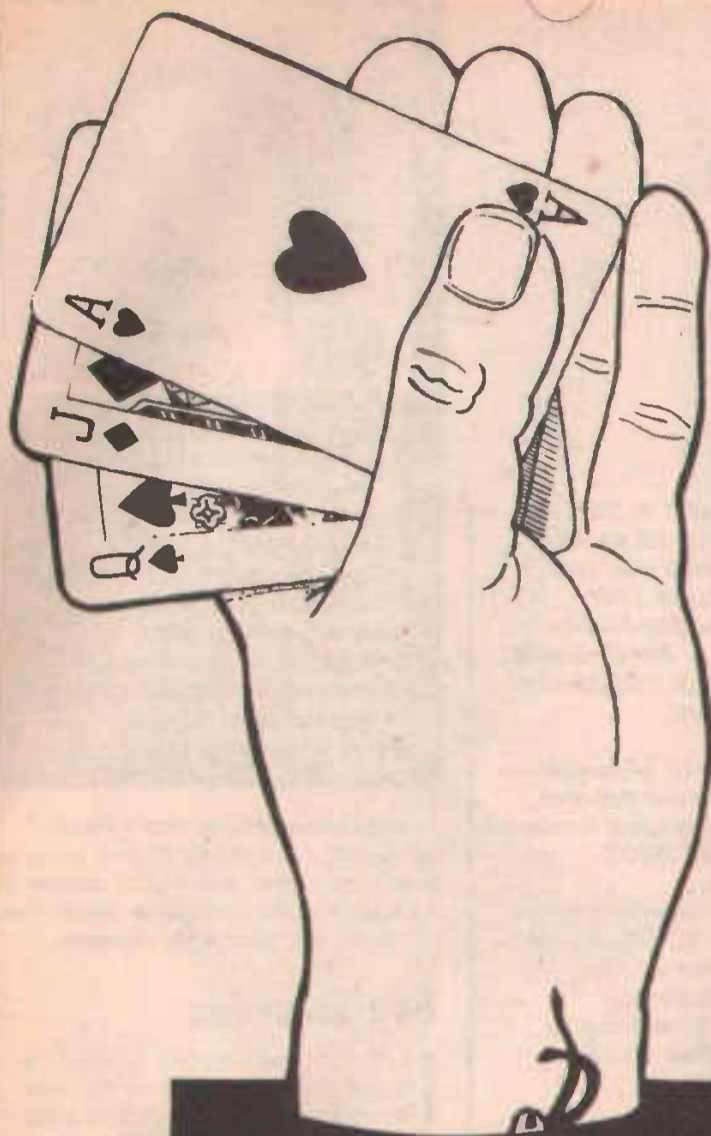
FREDDIE MCGREGOR 'Big Ship' (Intense) And a classic track now out on a 12in.

BLACK SLATE 'Look What Love Has Done' (Top Ranking) Very messy and doesn't make the grade like the other reggae offerings I'm afraid.

COMMODORES 'Lucy' (Motown) Well, what do you expect. Lazy, laid back drift down the river music, but nice to stick on at the end of the singles.



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No chances

MY GIRLFRIEND and I have been engaged for just over a month now — I'm 17 and she's 16. We don't plan to get married just yet because of our career interests.

We enjoy a good sex life and use contraceptive methods every time we make love, but after making love one evening recently I found the contraceptive I'd used had split. I didn't tell my girlfriend, but now I'm afraid she might be pregnant. MC, Cambridgeshire

● *There's no reason to assume that your girlfriend didn't feel that condom split too. If you ejaculated inside her, she's bound to have noticed the sudden rush of sperm. Like you, she may be a bit shy of mentioning the fact.*

Now you must both be sensible about what's happened. If her period is 14 days or more overdue, ensure that she has a pregnancy test. She can go to her own doctor, or to a nearby clinic, (look in the phone book under Family Planning), where she can also discuss alternative methods of contraception.

If she is not pregnant, it would be a good idea for her to find out about other contraceptive methods anyway, to prevent the possibility of an unwanted pregnancy in the future.

Girl's talk

I'VE BEEN upset for weeks, as my best friend, who is at the same school, has been going around with another girl, and just ignoring me. She did the same to her best friend before I knew her.

She doesn't come to my house in the evenings any more, and I don't go to hers either. There are other people at school I know and like, but I prefer her company.

My mum says I'm being silly and I should leave her to it. I can't understand why she's acting this way and feel let down. Ruth, Somerset

● *Is this girl really worth your undying friendship and loyalty? Not really. If she makes a habit of picking up new people and dropping them just like that when someone else comes along, that's her problem, not yours. Before long,*



she'll be the one who feels let down when no-one wants to know her.

All in all, she sounds pretty silly. Your mum is right. Leave her to her own devices and see more of the people who want to see you and are genuine friends instead.

You'll get over her sooner than you think.

Essex by post

FOR AGES now I've been trying to track down the address of a David Essex fan club. Is there one? You're my last hope.

Linda, Cardiff

● *Eons on, Essex still seems to be knockin' 'em in the aisles, but he no longer has a fan club. For up-to-date news on the Big E, write to David Essex Information c/o Mel Bush Organisation, Zibeon House, 43 Wolverton Road, Boscombe, Bournemouth. Enclose a stamped addressed envelope.*

Women together

EVER SINCE the age of 17, I've found I'm attracted to my own, as well as to the opposite sex. Now I'm in my early twenties and happily accept this, but while I have plenty of friends, and a wonderful boyfriend, I cannot seem to meet other gay or bi-sexual women. This upsets me as I know I have to express this side of my personality.

Where can I meet other people like me in my area? B, Staffs

● *Making contact with others who share your sexuality can be especially difficult for gay or bi-sexual women but it certainly isn't impossible. Over the past few years a network of women's switchboards offering information and support has grown up*

throughout the UK, and to find out about clubs meetings and social happenings in your area you can ring Manchester Lesbian Link, (061-236 6205, Monday-Friday, 7.00pm-10.00pm), or North Staffs Lesbian Support Group, (Stoke-On-Trent 266998, Fridays, 8.00pm-10.00pm).

Other isolated gay or bi-sexual women can contact your nearest telephone service by ringing London Lesbian Line, (01-837 8602, Monday and Fridays, 2.00pm-10.00pm, Tuesdays and Thursdays, 7.00pm-10.00pm), or London Friend Women's Line, (01-354 1846, Thursdays, 7.30pm-10.00pm), or writing to Lesbian Line at BM Box 1515, London WC1N 3XX.

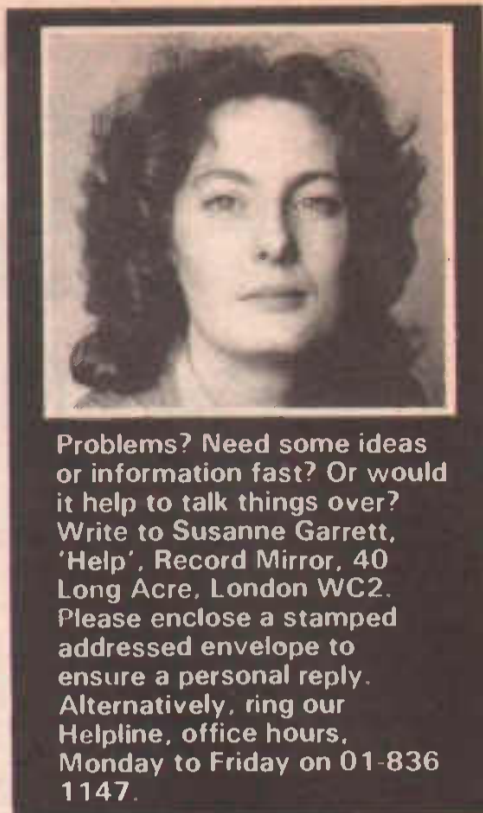
Family fightback

MY PARENTS really annoy me, as, despite the fact that I'm 14, my mother insists on slapping me and my father immediately belts me if I do anything wrong. The other day, my mum hit me in front of my mates, which was downright embarrassing.

What are my rights? Is there any way I can make them stop? I'd rather just talk things over and make my point instead. Andrew, Northants

● *While you're still living at home and under 18, what you do and how you behave is still very much your parents' responsibility. If they think that physical action speaks louder than words, and instantly assume you're being cheeky or are talking back when you're trying to explain away behaviour they find difficult to tolerate, there's very little you can do about it.*

For now, the easiest way out is to steer clear of trouble whenever possible. It sounds as if you're



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.

being embarrassed more than physically damaged in any way, so you don't have too much cause for complaint. As you grow older their attitude will probably change.

Bag in action

IS THERE anywhere I can buy replacement album or singles inner sleeves through the post in small quantities. My dealer says he can't get hold of them. Any ideas? Also, where can I buy sleeves for mailing records? Geoff, Windsor

● *For details of a range of replacements for your dog-eared covers, available by the handful, and a quote on a small quantity of mailing envelopes, drop a line, with an sae, for price list to West 4 Tapes And Records, 94 Sandy Lane South, Wallington, Surrey.*

Red faced

I'M 16 and am very worried. When I looked at the colour of my urine a few days ago, it was a very light red. I cannot see my doctor about this, as I couldn't tell him face to face. W, Leics

● *When a tiny blood vessel bursts, traces of blood can appear in the urine or semen, and although this is very worrying when it happens, there is no cause for undue alarm. Be brave and check it out with your doctor.*

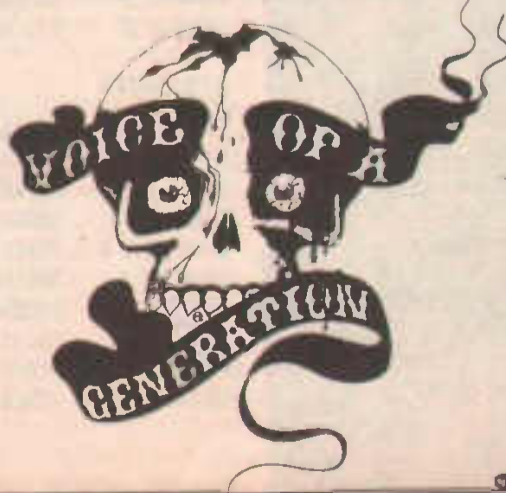
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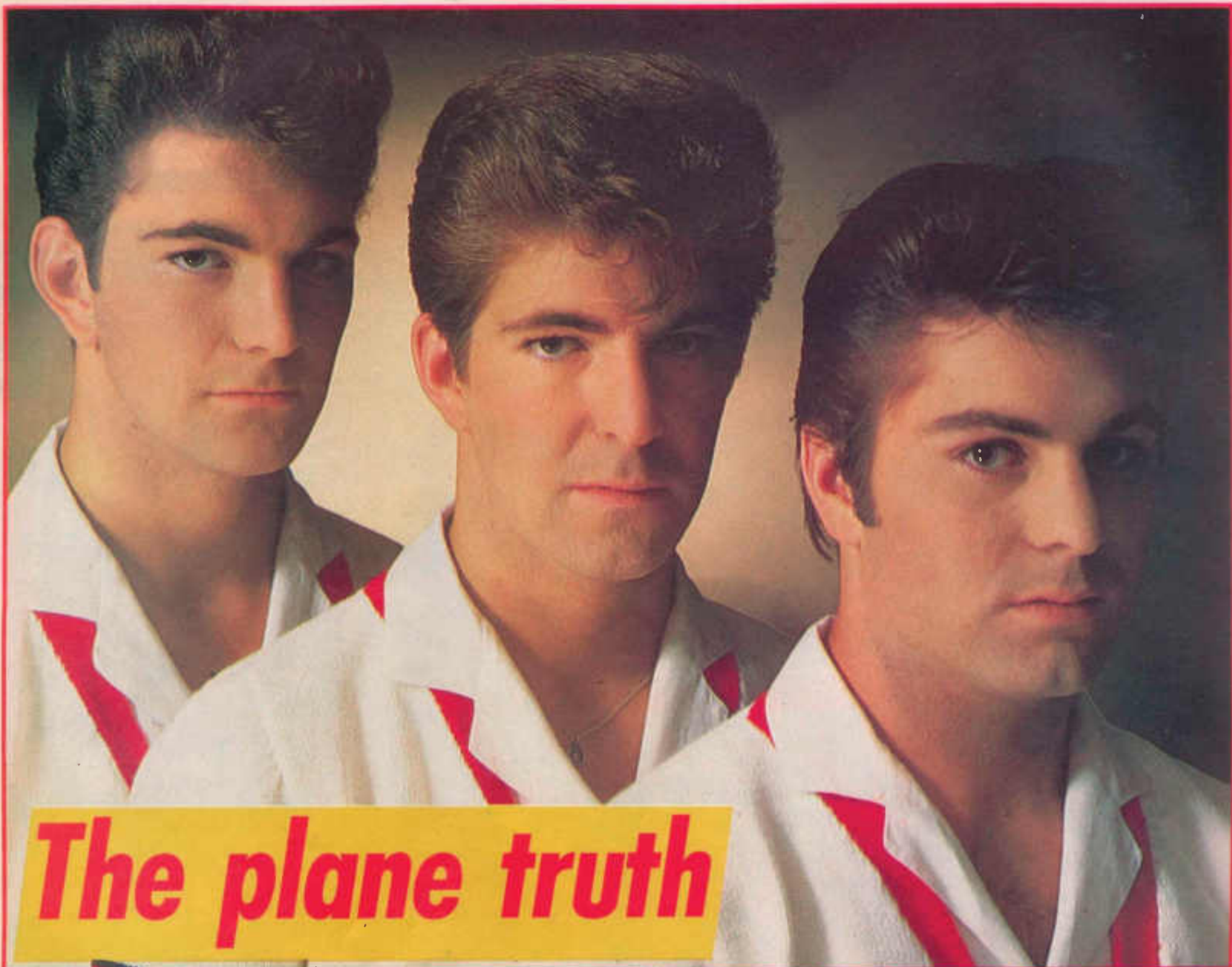
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The plane truth

THE JETS: a knitting machine — it's Jets what they always wanted

THE JETS are the clean cut, suburban smart end of the rockin' fraternity. Caught between the sweat and authenticity of the rock'n'roll circuit and the glam of the showbiz mainstream, the Northampton brothers have opted for a safe career, rather than the precarious thrills of cult-dom.

I can't say I blame them, they've paid their dues, played the dumps, humped their own gear. But isn't there, I enquire, a sticky dilemma in leaving your rockin' roots and jumping into the frothy pop charts?

Brother Bob is on hand to answer.

"As soon as you get a hit record, you get people who were really into you saying, 'oh no, they've really changed.' You probably haven't, but they still think you've deserted them 'cos you don't play the same places."

"People are so fussy, they're always changing their mind about what they like. As soon as you get a bit of success, the small venues you've been booked into start upping the prices, making people

pay £3 instead of £1.50. People would come up to us and say 'how come you're dearer this time?' Just 'cos you've had a hit record you're getting big headed.' But it isn't like that, we were on the same contract price.

"People were just making money out of our success, yet once you get a bit of success, you can no longer play the 'small circuit' clubs.

"If we went back to the circuit, probably nobody would come and see us. It doesn't mean we play worse, in fact we play better."

Ah, the fickleness of purists. The Meteors are the current faves with all the billy cats, but Bob reckons "They sound exactly like we did four years ago."

THE BROTHERS Jet stand once more on the brink of a pop hit, their current single being 'Somebody To Love'. They're part of the pop process, but they understand the dangers of making their rock'n'roll palatable to a mainstream audience. The dreaded name Matchbox is thrown around the room.

"There's nothing wrong in being a pop band, but we don't wanna go the way Matchbox went. I mean, they're a prime example. We used

to see them when they were very rockabilly, everyone was into them, but they changed their sound so quickly and became all country and westerny.

"We never came into this business just for the money — we turned professional before we had a contract. We were gigging around the country three times a week. But now it's a matter of having to sell a lot of records just to keep up with what our last record sold."

See readers, how this pop business can be just like any other job.

The brothers Jet talk to me with pride, about their stage performances, their musical dexterity. This threesome is very unified, very strong, very business-like. Old heads on young shoulders. Why, Bob even designs and makes the band's shirts.

"I used to get shirts and adapt them. I learnt to do this through patching my own jeans. There used to be this craze for patching jean jackets together and I thought 'if I can do that with jackets, why not with shirts as well.'"

"It was all really down to saving money. We could buy the shirts we wanted for £20 — I'd make 'em for £4. I've got a knitting machine at home."

Ah home, do the boys know Bauhaus, Northampton's other major band?

"We used to go to the same pub, the 'Racehorse', but we never knew them, and they never knew us. I didn't even know they were in a band till I saw their picture in the paper."

Who are the Jets' fave rock'n'roll artists?

Ray: "Chet Atkins"
 Tony: "Johnny Burnette, Gene Vincent, Cochran"
 Bob: "Johnny Burnette, Mac Curtis, early Presley."

What do the Jets listen to at home?

"We're pretty into reggae, Clint Eastwood, Black Uhuru, Steel Pulse — a lot of it has the same backbeat as early rock'n'roll."

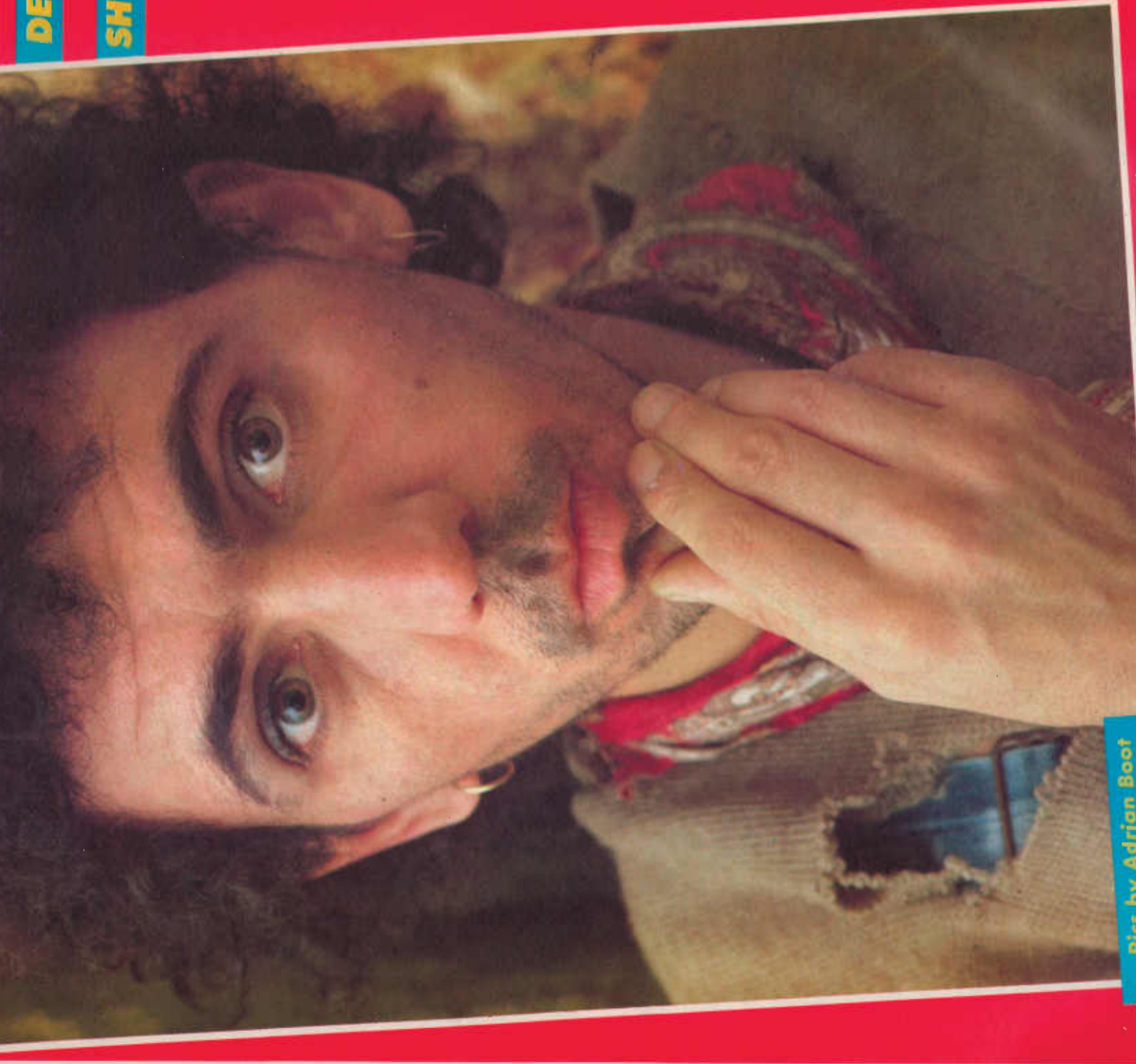
The Jets love to make reggae demos and listen to all sorts of music, yet the group is their career, and they take few risks with it. Ray and Bob are qualified electricians.

"If the band split up, we'd have good jobs to go back to."

The Jets are three likeable, sensible brothers from Northampton. They know their job and work hard.

by Jim Reid

Heaven must have sent him



Pics by Adrian Boot

KEVIN ROWLAND: a big picture please!

DEXYS Kevin Rowland tells JOHN

SHEARLAW about his just desserts

TWO HOURS after only the second live "performance" (of which more later) of *The Bridge* — the summation of Dexys Midnight Runners 1982 — Kevin Rowland is sitting quietly in a bar buried away beneath one of Glasgow's smaller and more exclusive hotels.

He's had an early evening show in front of a quiet, almost bemused audience, only to triumph with a marathon success at the second show, one which included a curtain call and four encores. Even at this early stage in the tour Kevin is happy, relaxed; the new Dexys are already a monster success (a chart-topping album, two singles in the Top 30). *The Bridge* is the final consummate proof of Rowland's belief in himself, his band, his emotions. This year life changed radically for Dexys: *Midnight Runners*... and it shows.

Kevin drinks his half of lager and accepts the introductions. Still wearing his stage clothes — his "life clothes", you could almost say — he could be an actor after a first night, a footballer after winning the Cup Final, an athlete after winning a medal. He's unassuming, open and surprisingly unchallenging. The deeds have been done. Yes, he says, he's quite happy to talk. Why shouldn't he be?

Kevin Rowland has already entered into Glasgow talk lore. His last visit there was for a radio show and, asked by his rumbustious interviewer: "If you haven't talked to the press for the last three years why are you sitting here now?" quite literally fell off his chair, only to regain his seat and talk solidly through the next two hours of the programme.

But that was two months ago. *"Come On Eileen"* hadn't topped the charts, nor had the album, *"Top-Rye-Ay"*. The object was mass acceptance, a breaking of the floodgates. It worked, but has left Kevin with mixed feelings about the very press he previously shunned, nay, despised.

It may come as a great surprise to some of the writers but I didn't really read or take much notice of what they did about me," he begins disarmingly. "Yes, quite a few of them stitched me up, but I wasn't bothered. I've got no

respect for journalists anyway. "I accept sincerity when it's given, and I expect it in return, and if that doesn't happen I've no interest. I now know very well that it's something I have to do, part of my work. OK, five per cent of the time I feed the media, but the other 95 per cent is far more important. — Talking to the press is only Dexys after all. I needed that initial boost for this year's work, and yes, at the end of the day I realise I need the power of the media, no matter how fickle that may be. But we're in control of the situation — I'll see the press for whatever I have to do."

ROWLAND IS far from being the verbal enforcer that previous "performances" might lead you to think that he is. His speech is quiet and unassuming — "I've purposely neutralised my accent," he says later. "I hate accents of any description" — his only expressed irritation stemming from what he believes to be a lack of clarity.

"I'm not a subscriber to that theory that people can 'get your number' in an hour's talking — it can be so horribly wrong. I mean, someone could dismiss Dexys as a whim, which they have done, and I have to sit back and think: 'That's my life's work they're talking about.'"

"Dexy's isn't just a collection of any old songs — for me it's a lifetime's experience. I'm very hard on myself, and I'll work and work until I get it right. My standards are maybe three or four times higher than people I talk to and I've done the waiting. I'm doing the singing and I want everyone to know about me and my songs and it will happen."

"Dexy's will always be remembered for making maximum impact, no matter who tries to stop it."

It's a statement, and it leaves a curious limbo. He talks about "what people want to know about me" even "what they should know about me" and we don't find many answers. He doesn't want to talk about his music — "it doesn't get us anywhere" — or even "The Bridge" as a concept. "I'll say what I said before — *The Bridge* is a performance, not a rock gig. I'm pretty sure that most people understand it and it's really pretty boring to talk about it."



DEXYS on parade

But surely it does represent a very important stage in your professional life? After all you had maintained this if you hadn't been successful this time around that would have been the effective end of Dexy's.

Again there's a gap, but this time the answers are all there. "I do believe that if it hadn't happened I would definitely have done something else, if not actually getting a job at least investigating a different way of earning money. Look, there was no way I wanted anyone to have an image of Dexy's being the sort of group that shopped around and around the circuit and did nothing."

WHAT HAPPENED this year was an all out attack — in every direction. You saw some of that last night and it's going to get much better. I want to be successful, I am very even more successful yet. I believe in the songs so much that I couldn't consider failure; it was just a question of waiting for that success to become reality.

"OK, Eileen" has succeeded even beyond my own modest expectations. He allows himself a quick wry smile... but before that, when "Celtic Soulbrothers" flopped, was definitely the lowest point I'd ever had — in any band called Dexys. *Midnight Runners*, I knew they were both great songs, I knew they were better than anything else around, I wanted everyone else to know it too!

"It's very depressing when you listen to the radio and everything that's old fashioned really is seen as new. And there I am, knowing that I couldn't ever make a better record, that was it. There was anger, bitterness."

determination, the lot. There were all these silly synth bands getting the attention that I felt I deserved. Now I've got it and there's a whole different scene around us now. "It's SUCCESS! And it doesn't need repeating that to evolve and change and still be successful is the biggest challenge of all. Success itself is the biggest challenge you can have, and I think Dexys are equal to it."

SO THE hoe down, half shaven look is here to stay... for the rest of 1982 at least. And fuelled by the success of the current tour *The Bridge* will take its rag, tag and bobtail army to Europe very soon and says Kevin: "We're likely to stage the show again in Britain, probably before Christmas. It's a feeling you have, if there's life still in it we'll do it. And there is."

While there's life still left in Kevin Rowland as well. He'd turned up for the interviews in the morning clutching a plastic bag with his running shoes and training kit inside, but an ambition to "work out" was only thwarted by the Glasgow bank holiday with the result that every gym in town was closed. "I still like to exercise myself every day, running, jogging, football, squash — I'll do anything I like to be fit, not just for the girl, but for myself," he says.

"There's something good to be had from running, pounding through the streets and sweating, your body and yourself."

And something good to be had out of interviews as well? "Plenty, but that's your business and only a little part of mine. Forget the communication, forget about trying to 'know' me. I don't mind at all what you write as long as you use a big picture

HAUS OF HORROR!

Cross us and there'll be the devil to pay — **BAUHAUS** frighten **MARK COOPER**

BAUHAUS ARE late for the interview. This is because guitarist Daniel Ash has inadvertently caused a car crash. A BMW has been sadly mutilated and a Ford Escort badly damaged. Since then, they've been accosted by a madman in the street, barely escaping intact.

Now we are sitting in a cafe in which the waiters appear to specialise in breaking crockery and whose piano player should be shot. Are Bauhaus under attack?

"We're interested in quality," explains Pete Murphy. "We want to be as popular as possible but we don't want the crap that goes with it. When we look at teen papers or pop photos, we know it really isn't us. It's artificial. We're filtering through this layer of people who want to make money and present us in a commercial way. For example, they wanted us to go on *Tiswas*. The programme's great but it simply wouldn't gel with the context of the group. We don't want to be trivialised..."

Pete Murphy is wary of losing his way. While the other three members of Bauhaus still live in hometown Northampton, Murphy lives in London. "I moved here a while ago because of the relationship I'm involved in. The problem is that London's not my home. Whenever I go back to rehearse in Northampton I feel at peace again. Because I live in London I've been doing all the interviews and getting singled out. I was getting totally confused with being the pretty face of Bauhaus."

"I'm a quarter of the band and very happy with my position. Recently I've been thinking about moving back to Northampton."

Daniel also believes in the healing powers of his hometown. "We grew up there, we know the place. It's our roots. Most of our lives now are spent rushing around touring and recording. When we come home, we can relax because nothing ever happens in Northampton. The place is completely quiet — it has nothing to do with the world of pop music." Do Bauhaus?

"All these money makers make us worry that we're being too obscure or arty-farty," says Pete. "But we know we're trying to get across serious and sincere ideas."

'I was getting totally confused with being the pretty face of Bauhaus'
Pete Murphy

We don't dislike pop music but it operates at such a superficial level. Somebody like Adam is very good at communicating with 13-year-olds. If you lay into them with our stuff, they might get messed up. What if they really can't take what we're saying? I'm not being snobbish, I'm being protective."

DANIEL IS horrified by Murphy's tack. "It's wrong to curb your message or music because of an audience," he says to Pete. "You can only be honest for yourself. When I saw '2001' when I was 14, I didn't appreciate it but it didn't disturb me. I simply couldn't comprehend the film. That's the way it'll be with our lyrics. We don't need to protect anyone..."

Bauhaus, alongside the Psychedelic Furs, are the most ridiculed offspring of the late seventies. Their roots are in the glam rock of 1972, in the tough guy school of Lou Reed and Iggy Pop and in the doom that punk provided. They regard themselves seriously and are either laughed at, adored or ignored. They balance between pop stardom and 'progressive' rock, between the high Gothic seriousness of a Joy Division and the glam camp darkneses of a Rocky Horror Show. Their new single is a cover version of Bowie's 'Ziggy Stardust'. Is this not a step into their own past?

Bass player David Jay speaks up:

"One night we were going on for an encore and we decided to do it. We'd never really played it before. Originally 'Ziggy' was a joke but it sounded great. We're celebrating that moment, that whole scene in 1972. It's like us and the crowd celebrating that intake and giving something out. We were 16 or 17 when that record came out. There was something happening around TOTP, except Roxy, T Rex, Lou Reed and Iggy. And then there was Bowie. Nothing has excited us as much since except punk."

Bauhaus play 'Ziggy' for sheer enjoyment. They've released it in a spirit of perversity to confront those who say they're Bowie clones. Rather than hitting their innuences/inspirations, Bauhaus decided to wear theirs on their sleeves. Murphy is clearly intrigued by Ziggy, the character.

"I do slip into the character but it's also like you're watching a facade. You isolate yourself from that effect, from the audience worshipping you as a star. Thirty per cent of our fans were probably around when Ziggy came out, they really like our version because it's done with so much passion and enjoyment."

Unfortunately Bauhaus, in borrowing 'Ziggy', are borrowing more than a song, they're borrowing a moment, a cultural event. The effect is inevitably nostalgic. Some graves should not be disturbed.

Aside from covers Bauhaus have a difficult job reconciling the

supposed depth of their subject matter with the pop market place. The result is a gloomy, muddy music that dredges for devils and only comes up with Hammer Horrors. Bauhaus lack the taste to distinguish between apparent depths and ghoulish sensationalism.

ARE BAUHAUS sensational or contrived? "Everything we do is honest," says Daniel. "It's up to you whether you believe us. What we do onstage looks like it's part of a contrivance but we fell into it naturally, we didn't calculate our roles."

"Our gigs are like collective exorcisms," says David, relishing the formula. "A gig of ours isn't a show, it's an expression..."

Peter leans forward, cheekbones stretching out of his face. Like the rest of Bauhaus, he is patently, patiently sincere. "Different people do different things to get rid of their frustrations, standing and screaming in a room, or smashing it up like Keith Moon used to do. We all have ways of getting rid of frustrations — this is our way. That's why we try to do only short tours. We can't go onstage and do only a mechanical set because then we feel hypocritical. If our gigs aren't spontaneous, they may be successful but they don't feel good."

Bauhaus claim their music rests on an exploration of the subconscious. David explains: "By

its very nature, the subconscious is dark. This is because it's unknown. It's a process for blocking out things that are painful to the conscious state. I'm more attuned to my subconscious than my conscious state..."

ISUGGEST that the Bauhaus version of the subconscious relies heavily on trash horror themes. Pete Murphy explains why. "If you tap your subconscious and draw out ideas which your conscious self is hiding, you have to be prepared. The things you hide are often frightening. You can either face it by writing about it seriously like 'The Three Shadows,' a track from the forthcoming album, 'The Sky's Gone Out,' or you can treat it as we did in 'Bela Lugosi,' a humorous recognition of subconscious feelings.

"To write about these depths humorously is to defuse them. If you're recounting a nightmare you put it over humorously to protect yourself. But I can still understand the terrifying effect it had on you."

Bauhaus are serious likeable people not enamoured by the sordid music business but with a sneaking love of glitter. They are probably appreciated more for Pete Murphy's face and their light show than their serious nature, an inherent danger of working in rock. Between their love of serious art and their love of trash, Bauhaus fall on stony ground. A hobgoblin where a devil should be.

Wide Boy Awake



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ALBUMS

Ure so vain

ULTRAVOX 'Quartet' (Chrysalis CDL 1394)

THERE ARE plenty more ways to have fun than listening to an Ultravox album. Counting your toes for instance, twiddling your thumbs or watching the traffic. Ultravox might turn out good singles, but for an entire album they bore me to distraction.

It's their overall lack of gut emotion, and the monotonous Ure voice droning interminably track after track. Ex-Beatles producer George Martin worked on this over in Monserrat but he hasn't been able to extract much genuine passion from the band.

Certainly 'Reap The Wild Wind' is a prime piece of techno rock helped considerably by that rather splendid video on 'Top Of The Pops', but Ure's thin voice is a waste of time on 'Serenade', while 'Mine For Life' is a futuristic supermarket music.

Everything about this album is padded and cushioned with flashy ideas but Ultravox can never quite pull it off. Take the feebleness of 'Hymn' or the anti climax of 'Visions In Blue'. Ah well, here's to a ton of hate mail. +

Robin Smith



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

ULTRAVOX get ready for the flak

DOLL BY DOLL 'Grand Passion' (Magnet MAGL 5047)

LEVEN'S NEW Doll by Doll (vocalist Helen Turner replaces the boys) continues his fascination with erotic mysticism but lacks the vibrant immediacy of earlier incarnations. For all his talk of great loves and eternal unions, Leven is becoming a compromised talent, a man tempted towards a cleaner, commercial sound, pulled back by his own waywardness and failing to do justice to either. + + +

Mark Cooper

CHERYL LYNN 'Instant Love' (CBS 85849)

IN 1979 the Lynn Larynx stormed the scene with 'Got To Be real', and

while it only remained a turntable hit, it looked as if we had a new voice that was going to make a lot of noise on the soul scene. Sadly, Cheryl's career seems to have been on automatic pilot since then, apart from last year's 'Shake It Up Tonight'.

Even sadder, 'Instant Love' isn't quite the return to form it should be, considering it's produced by Luther Vandross. He duets on the best track, Marvin Gaye's 'If This World Were Mine'. Most of the rest, though competent enough, is a waste of a darn good singer. + + +

Paul Sexton

AEROSMITH 'Rock In A Hard Place' (CBS 85931)

THERE'S NOTHING worse than a

bunch of college kids playing the macho bit — and that's exactly Aerosmith's trade. They plough through the well-worn cliches like 'Jailbait' — the melodramatic opener — and 'Bitch's Brew' with all the panache and style of a JCB digger. It's American, it's heavy metal, it's pompous and it's ultimately banal. + +

Simon Hills

MICHAEL SCHENKER GROUP 'Assault Attack' (Chrysalis CHR 1393)

JUDGING BY this effort, Bonnet's troubles with MSG began long before his disastrous debut with the band. During their career MSG have varied from mediocre to brilliant and this album is in the first category.

If anything, Bonnet tried too hard

with his voice. It worked in Rainbow but in MSG he somehow lacked sympathy with the rest of the band. This album should be forgotten about as quickly as possible. +

Robin Smith

KLAUS SCHULZE 'Transefer' (DJM DJF 20578)

KLAUS SCHULZE is one of those clever clever Huns who has photographs taken of himself in silly helmets. He used to work with Tangerine Dream and Asha Ra Tempel so be prepared for two sides of wimpisizers and all the rest of it. The best thing Klaus can do is lock himself in a padded cell with Robert Fripp and Andy Summers +

Robin Smith

New Single

HAS ANYONE SEEN DENNIS?

By

YEOW

12" Extended Disco Mix

YEOW 122 Distributed by PRT

see them on tour with SHAKATAK

En-rap-tured!

GRANDMASTER FLASH & THE FURIOUS FIVE 'The Message' (Sugar Hill SHLP 1007)

EVEN THOUGH the mighty Flash & Co have smashed into the chart with the blistering 'Message' single, the cynics are already starting to slam too much rap as boring.

Maybe. But with their album, don't believe it. 'The Message' is quite simply such a bumper crop of great numbers that you'll find it hard to spend your fiver on anything better than this.

It's the best to start with the end of side two. Penultimate number is the tungsten-tipped title track, while the whole affair is rounded off by the stunning 'Adventures Of Grandmaster Flash On Wheels Of Steel'.

Although the album ends with such a massive crescendo, there's no disappointment on side one, either. 'The Message' is a collection that yet again confirms black music as the real driving force in rock and Sugarhill as one of its prime exponents. Treat it as a collection of singles, and you'll be the proud possessor of dance music that's loud, proud and solid.

Simon Hills



Pic by Barry Plummer

KIM WILDE: live at last

A mode apart

DEPECHE MODE

National Stadium, Dublin

ANOTHER EURO tour kicks off in Dublin, but this week it begins with dry ice rather than coconuts . . .

Depeche Mode took the mist shrouded stage to play over an hour of carefully selected material which equally balanced both the old and the new. They gave us the favourites we came to hear — 'See You', 'New Life', 'Leave In Silence', 'The Meaning Of Love' and 'I Just Can't Get Enough' — but rather than rest on their laurels and their hits, the group pushed themselves beyond complacency to deliver a performance of strength and conviction.

In fact, for my money the newest material was the strongest — songs like 'Monument' and 'Nothing To Fear' and most of all 'The Sun And The Rainfall' suggest a developing durability in their modes. The emphasis in these newer, tougher songs has shifted from melody to rhythm with the music moving relentlessly into the realm of the strongly physical.

But such considerations aside, the star of the show was definitely vocalist Dave Gahan, whose seemingly casual approach in the opening notes soon gave way to precise professionalism as he danced in front of a pair of spotlights throwing beams and shadows to all corners of the house from his animated silhouette.

Dave's vocals were a little hesitant early on but he obviously conquered his first night nerves by the fourth number, 'New Life', which he sang with all the

insurance and strength the song demands. He was equally impressive on 'A Photograph Of You', certainly a candidate for a single release.

Despite the limitation of playing with pre-recorded drum tracks Depeche Mode lacked neither polish or spirit and gave a performance of which they can justifiably be proud.

Ross Fitzsimmons

MARI WILSON AND THE WILSATIONS

Edinburgh University

I'M IN love. Despite a horrific hall made for dwarfs with tunnel vision, Mari arrived with all sequins flying and gave the audience all they ever wanted.

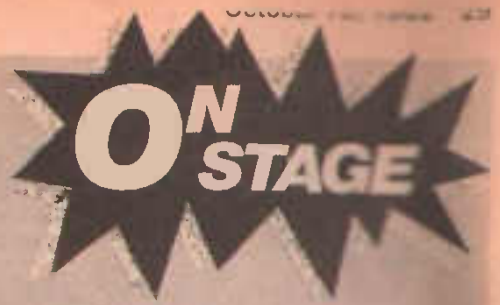
Hank, the manic MC, flashed about in torment to the preening cool of the Queen Bee. Her drones jived around to songs of 'Teen-Dream Love', an astonishing re-enactment of the soul of the sixties before psychedelia spoiled it all.

The spectre of Spector haunts the band's intense wall of sound and echoes of everyone from Darlene Love to Sandie Shaw flow into her golden voice with effortless power. Majestic in tafetta and pearls she led the audience into a time machine and took them to a "rave-up".

'Just What . . . etc', was played with added hit parade satisfaction although every song performed was a hit to me and the new 'Boyfriend' will be. But, then again, I'm seeing Mari down the cafe tonight. Sigh.

Bob Flynn

Fizzy blonde



KIM WILDE

Civic Hall, Wolverhampton

SPECULATION RAN at fever pitch in the foyer of Wolverhampton's ornate Civic Hall. The question everyone dared to ask was about to be answered and as the house lights went down Kim Wilde, star of a thousand bedroom walls, lit up the black country.

For the first date in Britain the cool, inscrutable blonde played her essentially simple pop songs to an audience which went right across the board. The sublime 'Chequered Love' was dutifully rolled out for inspection, but the concert never lapsed into showbiz schmaltz. One or two bumps along the way did nothing to diminish the quality of Miss Wilde's vocal attack. The show effortlessly leapt from the wistful melancholy of 'View From A Bridge' and 'Cambodia', to the sheer pop exuberance of a brilliant 'Water On Glass'.

The boys in the band were too obsessed with resurrecting the ghost of rock 'n' roll and often there was a loud crash where a soft touch would have suited. But minor quibbles aside, Kim Wilde sang a thoroughly respectable selection of songs in a thoroughly professional and entertaining fashion.

This is early in the tour and the strings are tied a little too tight, but by the time the show hits London, Kim Wilde could be really saying something.

Gary Hurr

THE TEARDROP EXPLODES

Brunel University, Uxbridge

NOW DOWN to a trio, the Teardrops rely on tapes, an impressive set (cat walks even!) and Julian Cope's impersonations of stardom. Even in various university backwaters, the results are, frankly, bizarre.

In Brunel's huge sports hall, the Teardrops appear cold and distant.

With Balfe and Dwyer hidden in

cockpits on either side of the huge stage, older songs and the new ballads depend on Julian's ability to invite you into his private world. Unfortunately, Julian only delivers in flashes. Without the necessary intimacy, the Teardrops appear arrogant and inaccessible and the tapes don't help.

Tonight the Teardrops asked more of their audience than they asked of themselves. This is an unfair equation.

Mark Cooper

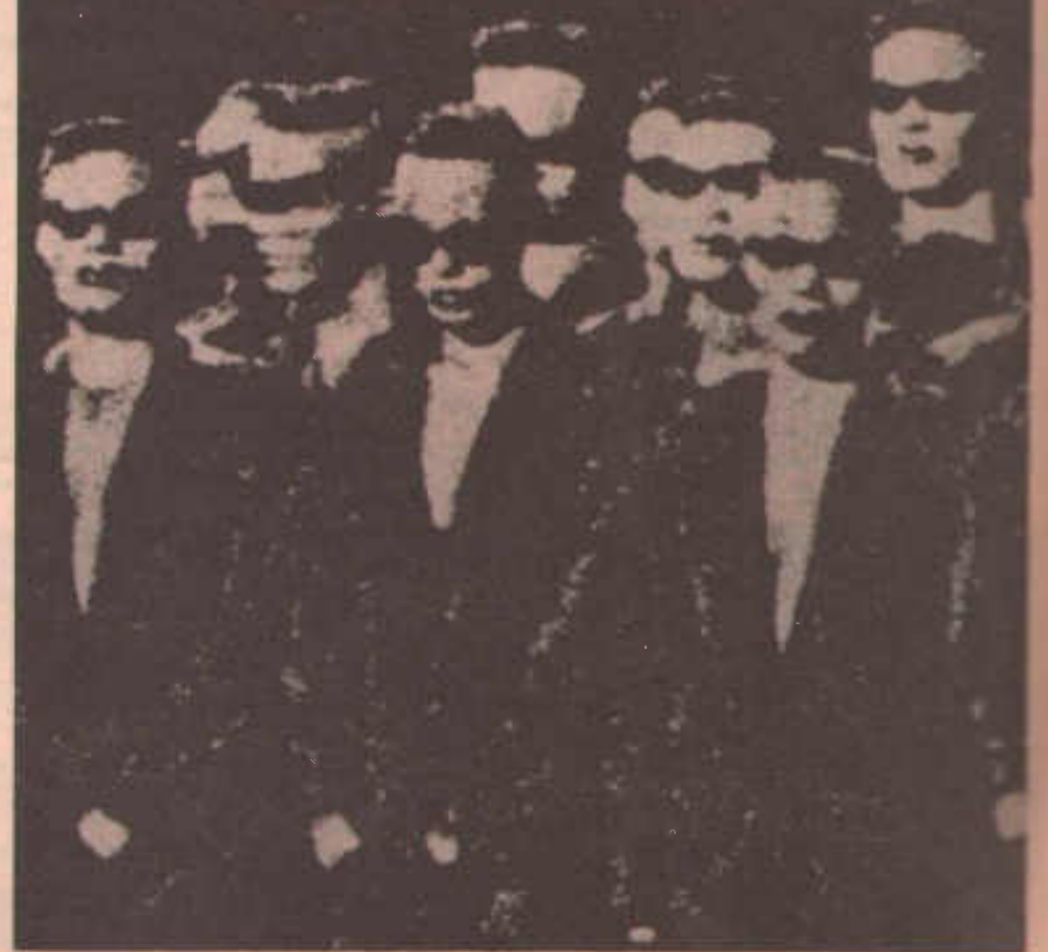
GRACE JONES

new single

the apple stretching

nipple to the bottle

7" & 12" VERSIONS AVAILABLE



DISCOS

THE ISLEY BROTHERS 'The Real Deal' (Epic EPC 85790)

STEVIE WONDER once said just because a record has a groove don't make it in the groove. He's right but the offspring of Mrs Sallye Bernice Isley have always been in the groove and while all their albums can be interchanged they can still stop the grooves from turning into ruts.

Since the '3+3' set, when they made all the instrumental responsibilities of the band a family affair with brothers Ernie and Marvin handling the guitars and brother-in-law Chris Jasper the keyboards (added to the original nucleus of Ronald, O'Kelly and Rundolph) The Isley's have merely tinkered with the winning formula.

They hit the funk hard and punchy with work outs like 'Stone Cold Lover' and 'The Real Deal' with the spicy interjections of Ernie Isley's soaring guitar borrowings from ex-Isley Brothers back up man Jimi Hendrix. The ballads are still lush as Kew Gardens, with the added innovation of a string section, check out 'All In My Lovers Eyes'.

While the fickle may claim that the Isley's merely release the same album every year it's pretty hard to deny that it's as welcome as Christmas. + + +

Mike Gardner

Point blank

POINTER SISTERS 'Greatest Hits' (Planet 960203-1)

APART FROM the creamy ballad 'Slowhand', there's little to recommend this collection of Pointer songs.

Although they all possess stunning voices, the sparkle and excitement of the earlier work as a four-piece doesn't come across on these latest songs — geared up almost for the cabaret market.

Bruce Springsteen's 'Fire' gets a flaccid interpretation, although the opener 'He's So Shy' does get them putting some of the power into a song that they're so capable of. + +

Simon Hills **THE SISTERS go cabaret (shock)**



DONALD BYRD AND 125TH STREET, NYC 'Words, Sounds, Colours And Shapes' (Elektra ELK K 52427/60188)

I AM told by the press release that 'Words, Sounds, Colours And Shapes,' the new album from trumpeter Donald Byrd, is a collection of smooth soul numbers aimed at the dance floor, and produced by Isaac Hayes.

My friends, has your mother told you not to believe everything you read? 'Words etc' is indeed an

album, Donald Byrd is indeed the performer and the monumental Mr Hayes does produce. The rest you can forget.

I live a restless life and I have little time for bland non-events such as this. Mr Byrd's trumpeting, whilst nicely subdued and understated, is used so sparingly that one yearns for some wildness to dismember this slicko souless muzak.

No soul, no guts, no love, just another work out. It doesn't work. I have to be cruel to be kind + +

Jim Reid

HOWARD JOHNSON 'Keepin' Love New' (A&M AMLH 64895)

BETTER LATE than never? Uh-uh, it ain't the truth. In pounds and pence it may well be worse than never for A&M, as Howard Johnson's album finally crawls out from the woodwork where it had happily been selling like billy-oh as an import. Which means all the soul troupe who loved it have already used it up, which means most of the market already has it. And thus knows what a strong album 'Keepin' Love New' is.

The title track and 'So Fine' make for a brawn, old double-sider all right, 'So Fine' considerably ahead for me. Every track bar the last is danceable, and in any case by the time the pleasant 'Forever Falling In Love' comes along you can't slow down and the tone of the whole project has long been set.

A ballad placed a little earlier might have provided some variety, or it might have spoiled the decidedly "up" mood, created by a collection of very smartly sung and smoothly-oiled dancers. Kashif, very much a soul name to drop, is heavily involved in writing and production; so is Evelyn King's Mainman Morrie Brown, and between them they've really got the measure of this type of "conventional" soul. Johnson's voice, although nothing particularly spectacular, blends well with backing harmonies, some of which are Johnson's himself.

'Keepin' Love New' and keepin' feet movin'. + + + +

Paul Sexton



Win a £5 album token!

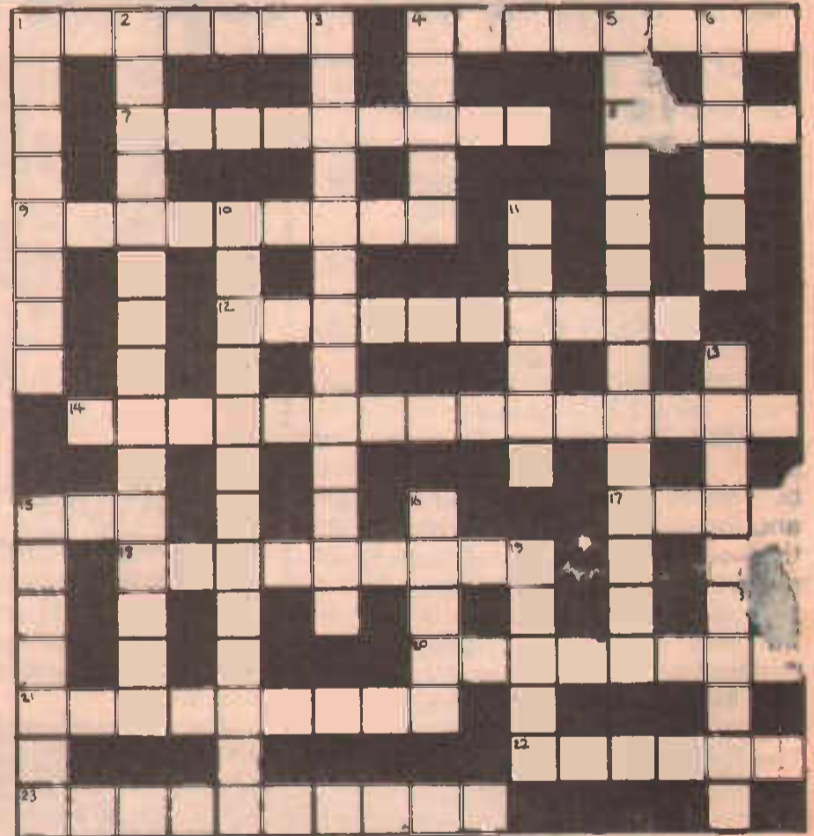
DOWN

- 1 It could be a description of Rocky (8)
- 2 Presented to Jim Kerr (10,5)
- 3 He wants your heart, tonight (6,7)
- 4 Former Traffic guitarist (5)
- 5 Off The Wall singer (7,7)
- 6 This years Eurovision thing (6)
- 10 A plea from Toyah (1,4,2,2,4)
- 11 A part of Paul Simon's reunion (6)
- 13 Ex Wings guitarist (5,5)
- 15 Blondie's letters (7)
- 16 Times three for 1979 Abba hit (5)
- 19 What Bob Dylan formed on the tracks (5)

ACROSS

- 1 Given by Rush (7)
- 4 New Order LP (8)
- 7 The Killer in Gary Numan (1,8)
- 8 1971 Sweet hit (2,2)
- 9 Sixth sense used by Linx (9)
- 12 There's no doubt about this Madness LP (10)
- 14 A dull place for Graham Parker (7,4,4)
- 15 M's musik (3)
- 17 A UB40 single (4)
- 18 Bee Gee who was Saved By The Bell (5,4)
- 20 How Duran Duran have done it (2,3,3)
- 21 Spandau Ballet single that will make you shiver (3,6)
- 22 Blueberry Hill singer (6)
- 23 Where to find an angel (10)

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 Eat Cannibals. 5 Torch, 7 Tom Tom Club, 9 Down, 10 ABC, 12 See These Eyes, 14 Stan, 16 Hey Jude, 18 Thumb, 19 Don't Bring Me, 20 Band, 21 Ramones, 24 Pye, 24 Harmony, 26 Never Forever, 28 Angel, 30 Iron, 31 Rage In Eden, 33 The Meaning Of Love.

DOWN: 1 In The Heat Of The Night, 2 Almost Blue, 3 Nick Heyward, 4 Smokey Robinson, 5 Tiny, 6 Real Thing, 8 Bleed, 11 Cantonese Boy, 13 Echo Beach, 15 Chris Stein, 17 Undertones, 22 Pretend, 23 Marvin, 25 Alf, 27 Raise, 29 Peel, 31 Rag, 32 EMI.

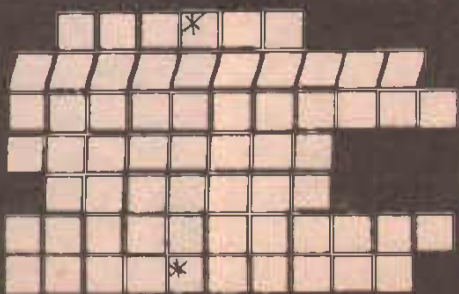
POPAGRAM World Radio, Feel Me, Nicole, Shadows, Runaway, The Tiger, Too Rye Ay.

DOWN: Deodato.
 LAST WEEK'S WINNER: Dale Utterson, 23, Seaton Road London Colney, Herts.

POP-A-GRAM

Solve the seven cryptic clues and write the answers across the puzzle so that the starred down column spells out a band who took us all on a famous mystery tour. Remember the clues aren't in the correct order. You have to decide what the right order is.

- Ann's mum rode all over the place 'cos her finger was on the trigger (5,6)
 If you ate loot you'd be as unpunctual as Junior (3,4)
 That daft vole has Wod in confusion about a fashionable LP (4,6)
 As Bach panicked he revealed where Clash rocked (6)
 Change you liver metels to keep him wondering why (5,6)
 See Terry muster mime with others for this hit (10)
 That van coat gave Go-Go's a holiday (8)



DISCOS

by **JAMES HAMILTON**

ODDS 'N' BODS

MARVIN GAYE 'Sexual Healing' has unexpectedly turned up in a new extended version which is now set for commercial UK 12in imminently... Rockers Revenge 'Sunshine Partytime (Rap)' — but not 'Dubbing In Sunshine' — will be B-side here to their next proper UK follow-up, due soon (as are several more Arthur Baker productions) on London... Lyn Paul, the blonde ex New Seeker, is engaged to Paul Wheeler (who with twin brother Robin 'Nash' Wheeler founded Camberley Frenchies, Staines Jacksons and currently owns Henley Wheelers), Paul being Ms Paul's second club owning husband in a row... Mayfair Gullivers has had such a complete modernising refit I didn't recognize it last week — it now looks really great, serves cocktails every weekday evening from 5.30pm, and last Friday at any rate was packed with funky fun lovers... Fat Larry Band's 'Zoom' vocalist looks disconcertingly terrified in their TOTP video clip... Grand Master Flash's import album has only one moderately warm newie, 'It's A Shame', which intersperses little bits of Detroit Spinners old intro between a rap that's backed by Pieces Of A Dream's 'Mt. Airy Groove'... George Clinton is 115bpm, Spandau Ballet 120bpm, Carol Jiani (Streetwave LP) 123-122-121bpm, Luther Vandross 'She Loves Me Back' 107-111-112-27-113-114 bpm, and Birmingham's University of Aston student disco plays to 1,000 a week (not just 100!)... Camden Palace styled civilised look — competent jocks into up-front exciting jazz/ElectroPhonic Phunk type dance music are invited to apply on 09905-B219 to audition for Saturday nights at a well known Windsor area club (now which one could that be?!)... Rush Release, 65 Bedford Hill, London SW12, updating and adding to their promotional mailing lists, invite all jocks to send an SAE for an application form — but with the warning that all DJs (including current ones) will be checked at their supposed place of work, as twelve bogus claimants have been caught out already!... Mike Ward (0742-B79BB2) is after two or three spare copies of the various black 12in/7in imports (many on obscure labels) which friends send him from the States... Flash on at Bristol Misty's in Park Street has switched music policy exclusively to up-front soulful material (slightly more commercial soul early evening) Tuesday-thru-Saturday, and only wants punters who'll appreciate it — a move which deserves much support... Phil Jay (Byfleet 42694) needs a new Friday residence — other nights he's souling Godalming Secrets (Thurs/Sun), Cranleigh Cranley Hotel (Sat), Guildford



AT THE CONTROLS? Here's a recent snap of your own disco chronicler, James Hamilton, taken three weeks ago. In truly typical setting, it finds him in his favourite apres-gig eatery, Mayfair's Rockofellas (next to Somanthas off Regent Street), assembling the various Record Mirror disco charts at about six o'clock on a Sunday morning. Yup, a truly typical setting!

Cinderellas Rockerfellas (Tues), West Byfleet Carafino (Wed)... Dave Van Sieger, Dennis Brynner and Steve Jensen pulled out of Southampton Barbarellas after the hydraulic DJ console crashed into the floor from ten feet up (nearly severing an ardent funk fan's arm in the process), the team now jocking at Poole's Mariner's Wharf right at the water's edge with its own marina and lots of smart punters... Nicky Holloway and Ian Shaw have blown out their Bensons venue at the Old Kent Road Astoria on Sundays as there were too many unannounced Greek weddings displacing them!... Nicky also wonders, how do you keep an idiot in suspense? — I'll tell you later... Andy Baker now joins Colin Clews and David Henry every Monday jocking at Rhyll Cee J's Nightspot — which may make Manchester a closer destination than London for his import-buying sorties... Colin Irving (Llandudno Risboro Hotel) cryptically says he still manages to do it even with a broken ankle — presumably, he means play records?... Camberley Frenchies is already selling tickets for the traditional Christmas Day beach party... John Luongo's remix of Visage 'The Anvil' is due in a fortnight, while Rusty Egan's next release on his Metropolis label will be Anusia 'Imagination' (actually on Carrere)... Millie Jackson visits Liverpool and London early next month, to coincide with the UK release of her new 'Hard Times' LP and 'Special Occasion' single... Motown Latino is a new label whose promise has yet to be realised, initial releases merely being dull slowies by Jose Feliciano and Charlene, sung in Spanish (oh wow)... Stevie Wonder 'Ribbon In The Sky' is now on UK 12in — don't all rush at once!... Soul On Sound's fifth preview mix may confuse a few listeners, the Rockers Revenge bit being 'Acappella Sunshine' synched over 'Dubbing In Sunshine', chopped into 'Sunshine Partytime (Rap)', which is then edited into its own synthesizer intro... Jeff Young just about synchs 'Acappella Sunshine' over Mandrill's instrumental flip... Capital's Phil Allen can joke if he likes, but it's just as well I did scribble down Tony Monson's chart last week as it turned out!... I did one of my typical mobile gigs last Saturday, a 21st in a marquee,

lots of rock and sillies, ending up in usual style at 20 to 7 in the morning with the last few stragglers tap dancing to Fred Astaire soundtracks and imitation Satchmo to 'Now You Has Jazz'... Paul Major (East Anglia) wonders how The Explainer 'Lorraine' got into the disco chart — mainly because in London at least (where it had lots of radio play), people actually scream and shout as soon as it comes on... Rayners Lane's Record And Disco Centra report that sales following the recent influx of hot imports were just like Christmas... Gary Allan (Liverpool McMillans) once again heads for Caister this week, as do I and thousands more, so to each and all it's a big HI DE HI!

BREAKERS

BUBBLING UNDER the Disco B5 (page 37) are Khemistry 'Can You Feel My Love'/'Sucker For The Boogie'/'I Can't Lose With The Stuff I Use'/'I Got A Feeling'/'Who's Fooling Who' (US Columbia LP), William DeVaughn 'Creme De Creme' (US HCRC 12in), Bloodstone 'Go On And Cry' (Epic), Carl Anderson 'Buttercup' (US Epic LP), Stacy Lattisaw 'Hey There Lonely Boy'/'Attack Of The Name Game' (US Cotillion LP), Ruddy Thomas & Susan Cadogan 'Make Me Feel Good' (Hawkeye 12in), Light Of The World 'Famous Faces' (EMI 12in), Freddie James 'Don't Turn Your Back On Love' (Arista 12in), Kurtis Blow 'Tough' US Mercury 12in, Stacy Lattisaw 'Sneakin' Out'/'Guys Like You'/'Jump To The Beat' (Atlantic 12in), Tyrone Brunson 'The Smurf' (US BID 12in), Magic Lady 'Sexy Body' (Funk A&Merica 12in), Dave Valentin 'Clove And Cinnamon' (US Arista LP), Bang Gang 'Fill Me Up' (US Sugarscoop 12in), Alton Edwards 'Shining Light' (CBS 12in promo), Alfie Silas 'Communicate'/'Body Heat'/'Put The Freeze On' (US RCA LP), Kool & The Gang 'Hi De Hi, Hi De Ho'/'Think It Over' (De-Lite LP), Alicia Myers 'I Want To Thank You'/'Here's The Ticket' (US MCA LP), Level 42 'The Chinese Way' (Polydor LP), Pat Bossbone 'Soca Magic' (Sun Burst 12in).

HIT NUMBERS: Beats Per Minute for last week's pop chart entries on 7in (endings denoted by f/c/r for fade/cold/resonant) — Kid Creole 110f, Siouxsie 133f, Julio Iglesias 202/101-20B/104-210/105r, Japan 120f, Toyah 137f, Melba Moore 114f, The Jets 201r, Paul McCartney 41-B5-41/B3-Or, Boys Town Gang 124f, Kim Carnes 139f, Robert Plant 113f, Steve Winwood 116c, Jeff Beck 0-129-132f.

UK NEWIES

GRACE JONES: 'Nipple To The Bottle' (Island 12WIP 6779) Forget the tiresome return to talking slow 65/130bpm reggae on the official 'The Apple Stretching'

12in A-side, and flip for this 'The Message'-mixing stark rolling 101-102-101bpm jiggly electro smacker, very like a slower 'Pull Up To The Bumper' and rightly the A-side in the States (where the flip in fact is instrumental, making the import a better buy).

CARGO: 'Holding On For Love' (CG Records CG 1021, via 01-458 1020) Mike Carr on vibes and keyboards leads a classy UK jazz line up through a commendably restrained yet driving sultry 9B(intro)-101-102bpm 12in jogger, with some soulful Vandross-ish vocal by Dave Collins or a longer instrumental 'It's Your Love' B-side version, obviously similar to (good) Roy Ayers and well worth finding.

ROYAL PHILHARMONIC ORCHESTRA: 'Fiesta (A Celebration Of Popular Classics From Spain)' (CBS A2471) Terrifically jolly 'Hooked On Classics'-style 129-132bpm 7in medley, an immediate monster at mobile gigs.

LOOSE END: 'We've Arrived' (Virgin VS 545-12) Mark Berry's stark 113bpm 12in A-side 'US Mix' of this rolling jolter at first seems dangerously empty but eventually sinks in, although the 2-track flip's adventurous sometime militaristic and banjo backed 114bpm 'UK Mix' has far more winsome Jane Eugene warbled charm and the instrumental 113bpm 'Dangerous Dub Version' is most dramatic of all.

LIGHT OF THE WORLD: 'Famous Faces' (EMI 12EMI 5324) Convolutedly starting classy soulfully sung well worded rolling 115bpm jiggly builder, their album's only standout, now in brighter 'American Mix' and (114bpm) original form on 3-track 12in.

PAT BOSSBONE & THE ORBITONE SOUND: 'Soca Magic' (Sun Burst SB-D-14, via 01-865 8292) Ethnically specialist in original intention, this 107-109bpm 12in soca shuffler — and especially its scattling 'Part 2' flipside version — now just happens to be dynamite out of Kid Creole's rhythmically similar 'Annie'!

TONY DEE & BELINDA PARKER: 'Soca Medley' (Sun Burst SB-D-15) More useful happily bubbling subtle 112-110bpm 12in jump up music with bass and bongo before ringing guitar on the better instrumental 'Part 2'.

INCANTATION: 'Cacharpaya (Andes Pumpsda Daesl)' (Beggars Banquet BEG 84) Jokey title notwithstanding, this 96-122bpm 7in 'Flight Of The Condor'-type Andean flute music with a rumpty-tumpy rhythm is great for mobile gigs.

LINX featuring David Grant: 'Don't Hit Me With Love' (Chrysalis CHS 12-2650) Rhythmically experimental, this white boys influenced oddly lurching 104(intro)-107-110-111-113bpm 12in accelerator has exotic rattling and tapping steel drum noises swimming around behind slightly discordant vocals. For David's career sake, I hope it's not too unorthodox.

DIANA ROSS: 'Muscles' (Capitol 12CL268) Moodily dramatic for radio listeners maybe, this Michael Jackson-prod/penned finger-snapping 0-41/B2bpm 12in tortuous slow jolter is only a dancer in so far as female fans are likely to request it once it's a hit. Her album is awful.

HOT QUISINE: 'Keep That Same Old Feeling' (Kaleidoscope KRLA 13-2560) Roy Carter should've produced a brand new track instead of tacking sundry Peech Boys/Rockers Revenge effects onto what still sounds like AWB singing 'Masterblaster' on 124bpm 12in at a very un-hip tempo, though the more soulfully flowing 120bpm 'You & Me' flip is nice enough.

PUSH: 'My Heart' (Excalber EXCL 524) Trickily introed vocally Jackson tinged 116bpm 12in simple jolter (instrumental)

DISCO DATES

THURSDAY (14) Breakfast Band play at Cote Clay Pigeon Hotel Bottom. Mike Allen & Brian Gardner at Soho Whisky A Go Go (all 23p!). Light Of The World play at London Raquels. FRIDAY (15) Mike Chris Ryan & Tony Hodges at Hillingdon Circles at the Master Motel (free champagne!). Phil Edwards hosts the last 'Miss Sands' at Luton Sands (cheap booze only). Steve Day starts doing at Lord Grapevine weekly. Greg

Gregory & Cino Berigliano play oldies at Soho Busbys pyjama party. SATURDAY (16) Greg Edwards funks Windsor Safari Park Safari Club. SUNDAY (17) Andy Rogers, Alan Sullivan & Dave Wally funk Hillingdon Circles. TUESDAY (19) Greg Edwards funks Eltham Harrogate Rooms Yorkshire Grey. Steve Day does Gants Hill Villa weekly, the London Jazz Big Band plays swing and standards weekly at Camden Palace

Continued page 32

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DISCOS

From page 31

flip), promoted a while back on white label and now remixed.

THOMPSON TWINS: 'Lies' (Arista ARIST 486) Madly infectious 131bpm bubbling jaunty white boys snapper, rumoured to be on 12in (can I have one please?)

FALCO: 'Der Kommissar' (A&M AMS 8254) Weedily covered here by ATF, this at last is the original 118bpm 7in Austria originated fast talking Euro smash white boys pop chugger.

THE EVASIONS: 'Jocks Rap (The Passage)' (Groove Production GP 114T) 'The Message' copied perfectly in all but arguably the actual tune, the 101-102-101bpm 12in riff now having a clever if tedious Scottish accented rap (including a bit by Mr Wikka), the 'Let's Dance' B-side version at least being basically instrumental.

IMPORTS

WHODINI: 'Magic's Wand' (US Jive VJ 12008) Produced/co-penned by none other than Thomas Dolby, this dynamite 113bpm electrophonic phunker starts out with a chick exclaiming "Oh my gawd I think I'm having a rap attack!" — after which the guys get concerned 'cos they think she said "heart", not "rap" — before the groove just grooves and grooves through bursts of vocoder, bits of rap and lots of rhythm, on 3-track 12in in three versions. It's so strong it even holds the floor (out of 'Sunshine Partytime') at mobile gigs. Get it!

WILLIAM DeVAUGHN: 'Creme De Creme' (US HCRC 4W9 03280) Ultra, ultra gorgeous lightly romantic beautiful 114/57-116-118-116-118-117bpm 12in drifter drenched in jazzy soul, playing on the coffee theme of "we're a perfect blend — you're my creme de creme" (instrumental flip), not to be missed.

LIONEL RITCHIE: 'Serves You Right' (LP 'Lionel Ritchie' US Motown 6007 ML) Made up mainly of slowies, which are nice if you're into the Commodores (I'm not), the lavishly packaged (like a knitwear ad!) set's standout is a great soulfully sung deceptively loping 113bpm pent-up swayer with an irresistible catchy chorus, the only other uptempo though in fact unhurried cut being the 120bpm 'Tell Me' ticker.

TYRONE BRUNSON: 'The Smurf' (US Believe In A Dream 429 03166) Dreadful title (in this country anyway) for a really good Otis Redding III-penned snappy 0-118bpm 12in electrophonic phunk instrumental jitterer, likely to be another 'E.T. Boogie' but minus any similar superfluous effects other than excellent playing.

GOODIE: 'You And I' (LP 'Call Me Goodie' US Total Experience TE-1-3002) Around for quite a while, Robert 'Goodie' Whitfield's Lonnie Simmons-produced killer cut is a lovely 81bpm 'Mellow Mellow Right On'-type gently undulating smoocher with delicate guitar and oodles of feeling, while 'Does Anybody Know Where The Party Is' smacks along at 129bpm in current Gap Band style.

INNER LIFE: 'Moment Of My Life' (LP 'Inner Life II' US Salsoul SA 8554) Perfectly produced chix-sung disco set, excellent of its type, the girls coming on soulfully over simple laid back rhythms with little to choose between this acappella started 113bpm groove, the 113-112bpm 'I Picked A Winner', 115bpm 'I Like It Like That', and messier gay-aimed 128(intro)-122-121-120-121-120bpm 'I've Got To Find Me Somebody'.



KELLY MARIE, here seen sipping bubbly with DJ Norman Scott at Haringay's Bolts, was recently produced by Crusaders members Joe Sample and Wilton Felder — and the result really isn't as bad as initially feared (no thank to Imagination's Lee John). 'Don't Take Your Love To Hollywood' (Calibre Plus PLUSL 12) is an emphatically chugging 111bpm 12in fluidly jerky strutter with a (not surprisingly) typical Crusaders/Randy Crawford-ish vocal lilt (instrumental flip), the only drawbacks being a slightly raw mix and some intrusive vocal support (from Imagination amongst others, as it happens). Now, after a good review, it's sure to be a miss!

KHEMISTRY: 'Can You Feel My Love' (LP 'Khemistry' US Columbia FC 38215) Two gals and a guy with, as everyone keeps saying, "five good disco tracks" on one LP, best probably being this Vandross-ish 115-114-116-115bpm loper, after which perm four from the accelerating 109-113-114bpm 'I Got A Feeling', 116-115-116bpm 'I Can't Lose With The Stuff I Use', 114(start)-115-116-116½bpm 'Sucker For The Boogie', 117-119bpm 'Who's Fooling Who', while for my money a sixth is the slinky slow 37/75bpm 'Walking Papers'.

DENROY MORGAN: 'Happy Feeling' (US Becket BKD 512) Odd slow start builds in circuitous but ultimately infectious style into a lazily lurching 0-111-112-113-114bpm 12in chugger sung in Marleyesque tones over chirruping chix, with steel drums, fierce bits and other ever changing ingredients (instrumental flip). I had to hear it several times before buying, so it's probably a long-lasting grower.

DEBBIE TRUSTY: 'Searchin' For Some Lovin' (US West End WES 22146) Great with Gwen McCrae's 'Keep The Fire Burning', this synthetically started and spiked but otherwise soulfully sung

deceptively fast 128-129bpm 12in canterer (more galloping 129-128bpm instrumental flip) has simple strength and could be big.

BARRABAS: 'On The Road Again' (German Hansa International 600 492-213) Big in Europe but better than that might suggest, this unremittingly churning steady 117bpm 12in groove is not the Canned Heat oldie but is somehow kinda like what Creedence Clearwater Revival might have been had they hit in the electronic age. Keep on choogling, indeed!

ALFIE SILAS: 'Communicate' (LP 'Alfie' US RCA NFL 1-8026) Apart from the excellent 12in-issued 120bpm 'A Puppet To You', the appealingly voiced lady's best disco bet is probably this Evelyn King-ish 113bpm ticker, 'Body Heat' being a soulful 122bpm canterer, 'You're A Star' a sparse 118bpm jerker and 'Put The Freeze On' a quietly electronic cool 119bpm swayer.

WARP 9: 'Nunk' (US Prism PDS 450) 'Nunk' is 'new wave funk', or electrophonic phunk by any other name on this sparse tight 115bpm 12in flutter 'n thudder, the instrumental flip being even sparser and tighter.

BOYS TOWN DISCO

- 1 1 DO YA WANNA FUNK, Sylvester/Patrick Cowley, London 12in
- 2 2 PASSION (REMIX), Flirts, Canadian Unidisc 12in
- 3 4 I'M SO HOT FOR YOU/STILL HOTT 4 U, Bobby "O", US "O" 12in
- 4 3 WALKING/ROCKIN' ON SUNSHINE, Rockers Revenge, London 12in
- 5 12 CAN'T TAKE MY EYES OFF YOU/DISCO KICKS (REMIX), Boys Town Gang, ERC 12in
- 6 7 IN THE NAME OF LOVE, Sharon Redd, Canadian Prelude 12in
- 7 5 SITUATION (REMIX)/(DUB VERSION), Yazoo, US Sire 12in
- 8 17 NATIVE LOVE (REMIX), Divine, Canadian Black Sun 12in
- 9 13 THE VOICE OF "Q", "Q", US Philly World 12in
- 10 8 I LIKE PLASTIC, Marsha 'Delite' Raven, Red Bus 12in
- 11 10 SIGNED SEALED DELIVERED (I'M YOURS), Boys Town Gang, ERC 12in
- 12 9 HIT'N RUN LOVER/HOT WAX/AGENT 406, Mother F, Canadian Matra LP
- 13 14 LOVE COME DOWN, Evelyn King, RCA 12in
- 14 11 I NEED LOVE, Capricorn, Italian Delirium 12in
- 15 6 BEAT THE STREET (INST)/NEVER GIVE YOU UP, Sharon Redd, Prelude 12in
- 16 15 LOVE PAINS, Yvonne Elliman, US Moby Dick/Dutch Rams Horn 12in
- 17 16 IT'S RAINING MEN, Weather Girls, US Columbia 12in
- 18 18 X-RATED, Carol Jiani, Canadian Matra LP
- 19 22 CHAIN REACTION, Romanelli, 21 Records 12in
- 20 23 HAVE I THE RIGHT, Lee Prentiss, US Disconet 12in
- 21 28 DIRTY TALK (USA CONNECTION)/(USA INST), Klein & MBO, US 25 West Records 12in
- 22 25 HEART 'N SOUL/CHANGES, Imagination, R&B LP
- 23 — PACK JAM, The Jonzun Crew, US Tommy Boy 12in
- 24 19 RIGHT ON TARGET/PUSHIN' TOO HARD, Paul Parker, US Megatone 12in
- 25 21 ASK ME, Carol Jiani, Excaliber 12in
- 26 29 HEAVENLY TRACKS MIXER, Various, US Hot Tracks 12in
- 27 — REMEMBER, Gino Soccio, US Atlantic RFC LP
- 28 — LOVE-GRAM, Joel Peskin, US Destiny Entertainment Corporation 12in
- 29 — CAN HE FIND ANOTHER, Double Discovery, US Polydor 12in
- 30 — YOU SHOULD HEAR HOW HE TALKS ABOUT YOU, Melissa Manchester, US Arista 12in

A LIFE IN THE DAY OF

Robert 'Kool' Bell

EE EVEN THOUGH I sign my cheques Robert Bell, I have adopted the Islamic name of Mohammed, since that's the religion I am studying. My wife and two children also have Islamic names. I have been with the Islam faith now for 10 years.

It was just a thirst for knowledge that led me to it. On my first trip abroad I went to Greece and met some Turkish people. I talked to them, read some books and became interested. Various friends of mine — jazz musicians like Pharaoh Saunders and ex-Santana vocalist Leon Thomas — would deal with various religions and that was the vibe around me as I was growing up.

I was born a Christian — a Baptist — but that was something I grew up into rather than chose to learn.

I don't drink or smoke now, though I used to off and on. I believe in one God, like most religions. Islam is basically about being good natured — doing God's will — being positive — trying to do better for yourself and other people and trying to uplift the community and society.

I brought my wife of 12 years into the faith after I'd been broadened by travelling. Sometimes she likes the ideas I bring home, sometimes not. But being the head of the household I will present them and spread my knowledge. Obviously my family don't have to accept everything I bring to the table — we compromise.

I usually wake up with the sun, feeling energetic. I have a kingsize bed — big enough to get lost in. The bedroom's done out in blue and there's lots of pictures on the wall. My wife's going to school for a course in commercial design and fashion, so she's got more taste than I have and keeps the place looking good. I'm never there that much to really get into that.

I love to hit the park and jog. I try to do a mile or two in the morning. Running is something I feel I could excel at if we didn't have such a hectic schedule.

I like various herbal teas in the morning — like Ruby Mist, Red Zigger or Ginseng — with honey

and lemon. Very English, huh? I stay away from Lipton's and the others with caffeine because they aren't good for the body.

For the past three years, since 'Ladies Night', we've been working solidly 11 months a year. At the moment that means Monday to Friday in the studio to record our new album and spending the weekend on the road. Happily we can slow down next year and spend more time at home.

Most of the other band members are dying to do other personal projects and we've got a lot of bands waiting to be produced by our production company, which we shall be expanding in the next couple of years. But it comes down to economics. We have to build a financially strong base to be able to do that — hence our present schedule.

I usually get to the studio, House Of Magic, in West Orange, New Jersey, around midday. I sit down with our producer, the Brazilian Eumir Deodato, and work out our schedule. I'm in the studio 99 per cent of the time during the making of an album. We have a chemistry that works and so we leave most things up to 'Deo'.

He's like a coach in a way. He's got a strong arranging background through working with people like

Earth, Wind And Fire, Roberta Flack and Frank Sinatra. With him having a jazz background and hits like '2001' you'd think he'd let us stretch out a little but he realises that we've got to focus even more sharply to make our music easier for the audience to relate to.

Travelling is great but it's also wear and tear. I feel good about what I'm doing — seeing cities and building new markets — but it can get tiresome on the body. It becomes like a job. Friday comes and you've got to fly to Atlanta or Cleveland, while I really feel like taking the children fishing. But that's my responsibility.

There's usually not much time before a gig. I'm usually dealing with radio or press interviews as soon as we touch down in a city. If I have a little time I'd shoot over to a gym and work out for an hour or two. If I still have time I can't rest so I go to the hall and check out the equipment and see how the crew are getting on.

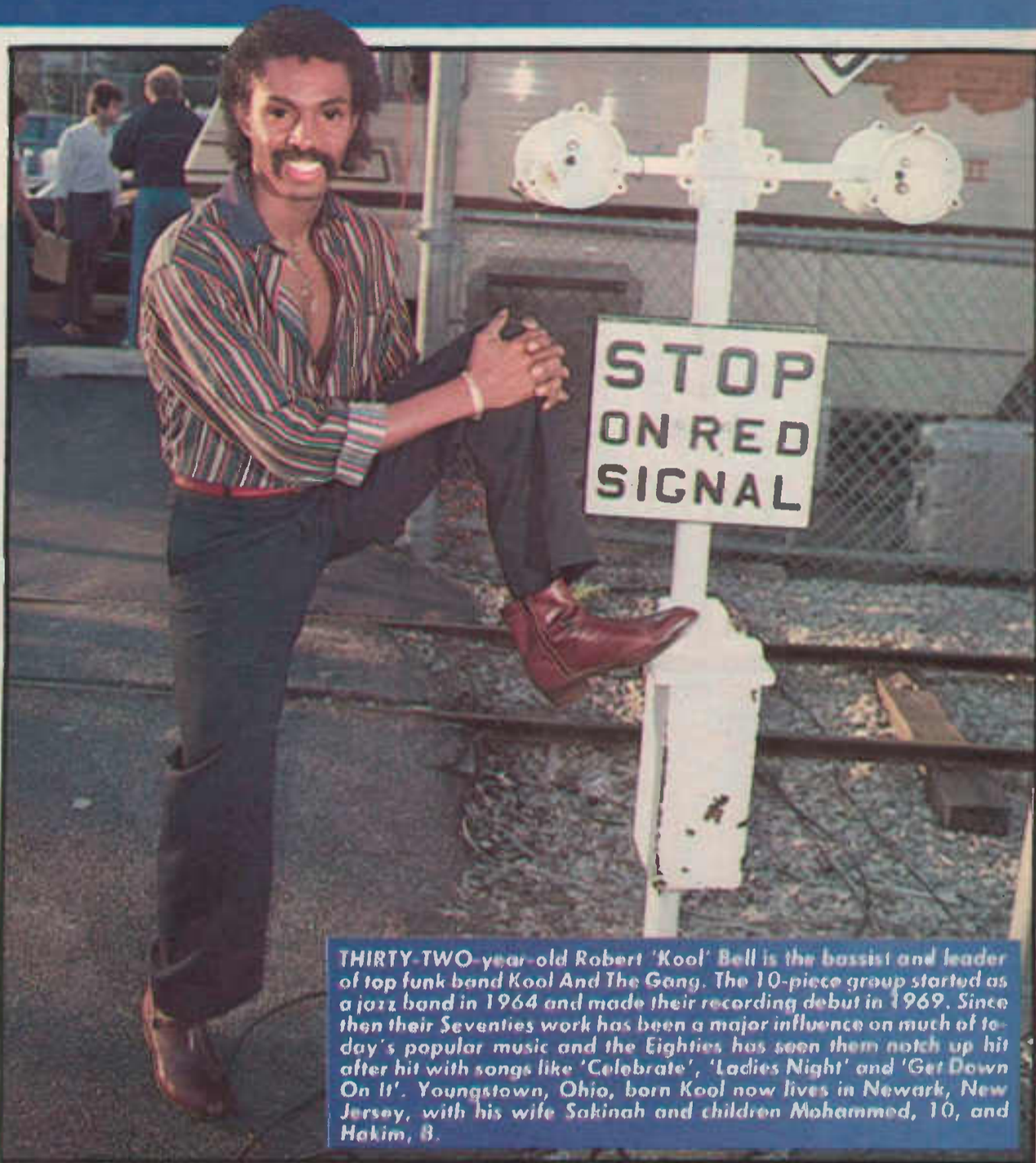
I became 'Kool' when I moved from my home town of Youngstown, Ohio, to Jersey City in 1961. I had to adapt from being a country boy into the ways of the city. I decided to call myself Kool. I wasn't the only one around but it stuck. The name was supposed to be tough. Some of the guys I hung around with used to get into

trouble, you know fights, nothing serious. It was a rough neighbourhood and being a small guy I collected a group of other small guys to defend ourselves. It's something you go through growing up.

Now I live in Newark, New Jersey. It's a rough city, something like Liverpool. I live in a slightly nicer part in a 12-room house but I'm in the process of buying a new place in South Orange which will be closer to the studio.

At night I like to see a good film. Sometimes my wife and I go to a club — like Studio 54. Usually I like to watch after spending a lot of my time dancing on stage, but my wife usually gets me up. I don't get too much time to relax because people are always coming up to me to congratulate me on the last record.

My wife usually gets mad because I sit talking all night when we're supposed to be having a good time. But I have to deal with the fans. It's part of my life and part of the business I'm in. It's not so bad now. In the middle Seventies we used to be mobbed. I used to feel scared — you never know who your enemies are in a crowd. Now we have a good staff and bodyguards for that.

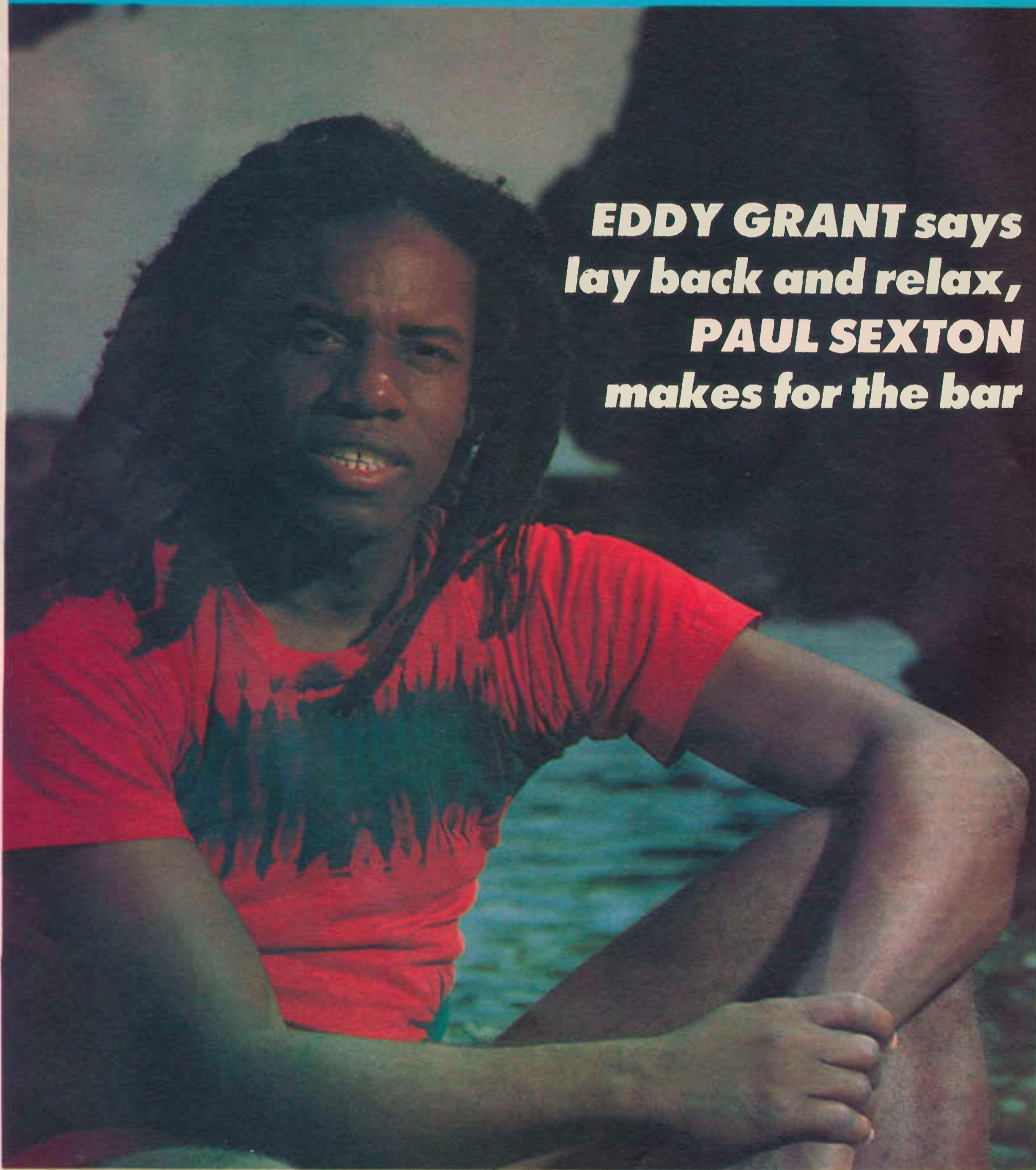


THIRTY-TWO-year-old Robert 'Kool' Bell is the bassist and leader of top funk band Kool And The Gang. The 10-piece group started as a jazz band in 1964 and made their recording debut in 1969. Since then their Seventies work has been a major influence on much of today's popular music and the Eighties has seen them notch up hit after hit with songs like 'Celebrate', 'Ladies Night' and 'Get Down On It'. Youngstown, Ohio, born Kool now lives in Newark, New Jersey, with his wife Sakinah and children Mohammed, 10, and Hakim, 8.



LIVING IN LI

EDDY GRANT says
lay back and relax,
PAUL SEXTON
makes for the bar



WIBO LAND

BACK TO de palm trees, just like in the song. That's where Eddy Grant has gone — walking on sunshine all day long on the typically tropical West Indian island of Barbados. Population: 250,000. Industries: sugar, rum, tourism and Eddy Grant records. Weather: phwo!

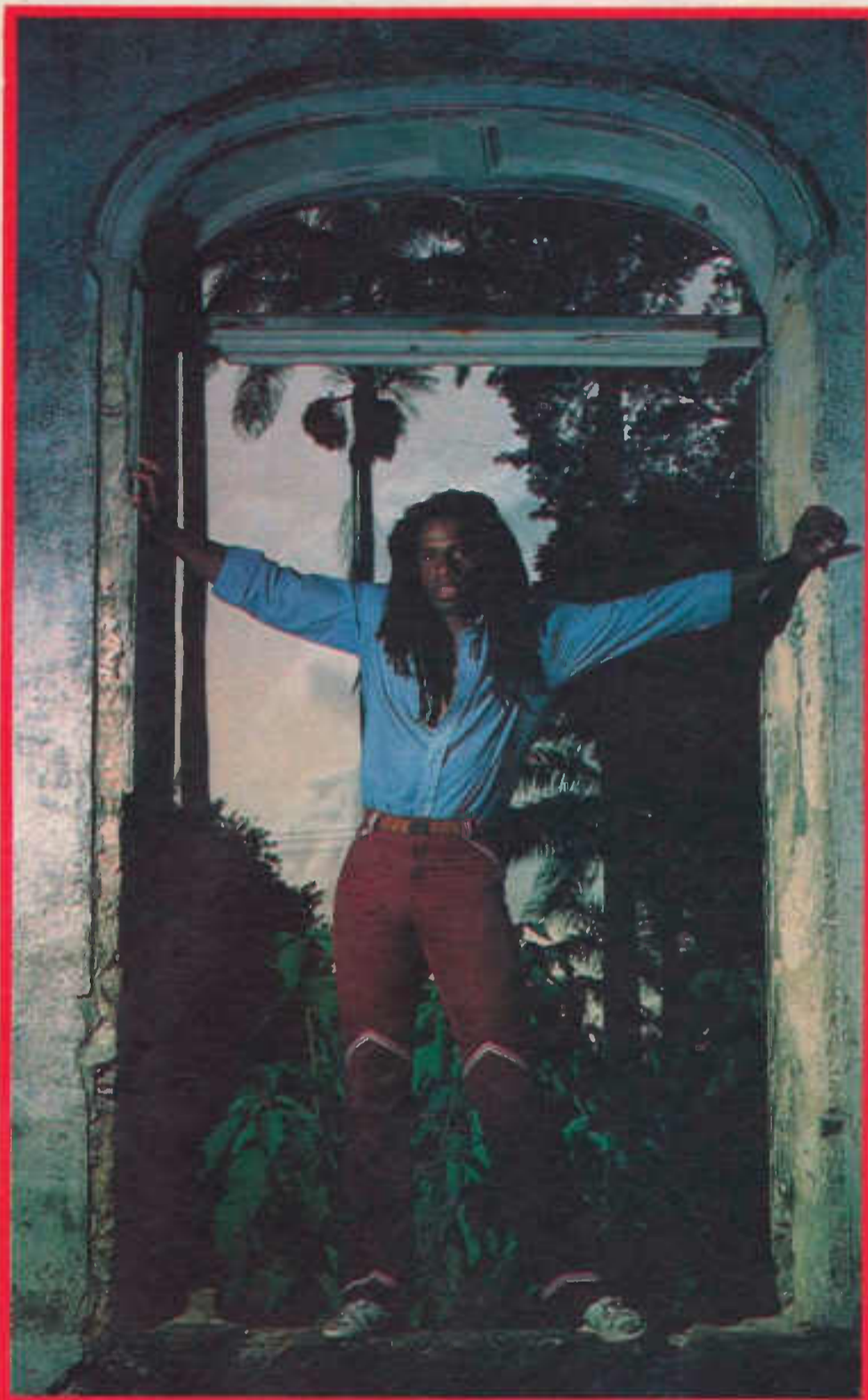
It's small and curiously Anglicized in many of its manners, but Barbados is the most naturally lovely place you could ever wish for and it's the place Eddy now calls home, for the purposes of living the life of family man and one-man music machine. Turn the dial and you'll find his first sun-drenched recordings from this fair isle on the radio now.

We're here, courtesy of Caribbean rather than Coconut Airways, to see the man work and play: visit his 250-year-old rebuilt plantation house called Bayley's, step into the inner sanctum of his recording studio next door, birthplace of his new album; and to see how he copes with a film crew scuttling around shouting directions while shooting a video for the radio-hot single 'I Don't Wanna Dance'.

"It's always been my intention to live in the sun," says Eddy, who was born in Guyana but spent all of his successful years as a Brit until the big departure nine months ago. "I very nearly moved to Ibiza, I got involved with the studio there and that would have decided where I lived, but that didn't work out."

"I've always been very popular in the Caribbean. In a territory where they don't sell a lot of records, it's the popularity of radio and TV, but I've always enjoyed that privilege in these parts. You can sell 10,000 records if you've got a big one. More often than not people sell about two or three thousand. It's a very cosmopolitan market, obviously because of the tourists. People like Kenny Rogers and Abba call here. It's where my whole solo career started after I left the Equals and I'm very grateful for the love people have shown me."

Love him they do: one day as he's driving us back from his house, school's out for the afternoon and at every corner a crowd of lovely children, all doxed out in uniform, will shout "Eddy Grant!" after us or "Edeee!" in recognition, to be



treated to a friendly wave of response from the driver. "It's a matter of pulling up 22 years of roots and going back into the unknown," he says. "Thank God it's been quite easy and I've been assimilated into the society, no problem."

THE ALBUM 'Killer On The Rampage' is due out here in November, after four months of effort from Eddy, who again did everything on the record. "I find it easier, I can work faster, and I get the result I want. Nobody paints with Picasso, he paints on his own. If you can do it, why not?"

The album would have been with us sooner but for a little hiccup courtesy of a well-known airline. "When I came over I

found I didn't have my baggage. So I didn't have my songs and all my history that I'd put in a suitcase, plus all the plans for building the studio and remodelling the house were missing as well." So the rewriting began. "I suppose it was a therapy, because in the evenings when the frogs start to croak (and a real racket they make too) you have to have something to do."

Now the album's ready. Eddy seems happy enough with it. "I like it, it's new and it's different to all the rest, so I just hope and pray like I do for all of them, they're like my children."

It's a long time since the Equals were heading the charts with Eddy's 'Baby Come Back'. More than 14 years, in fact. But even then he was building a reputation

as his own man. "They (the other Equals) accepted it. I was always the first to do interviews, I was the first to produce the records, negotiate with the managers, the agents, the promoters, because I enjoyed it. They presumably didn't."

Years of astute business have given Grant the money to indulge his favourite way of life — years in the seventies when he opened Coach House Recording Studios in London's Stamford Hill and later his own pressing plant to service his own Ice Records enterprise. Eddy produced himself and others to great commercial effect in the Caribbean and Africa, to name two key areas. In '79 when 'Living On The Frontline' was released, he was literally giving away records in Britain, until a certain London D.I hit upon the commercial potential of 'Frontline' and 'Walking On Sunshine'. The former went on to be a smash; the latter to be a Top Five record three years later; and Grant's name, solo-wise, was made in Britain.

YOU NEED more than a big budget for a promo video, though; you need a lot of patience and a sense of humour. But he came through the test — being buried up to his neck in sand, sitting and a shakin' on a float in a swimming pool. One false move and we'd have witnessed the first underwater video.

Eddy's into fitness in a big way, which means much exercise and no drinking or smoking. One song on the new album, 'Latin Love Affair' was even written specially for his 'idol and friend', the footballer Diego Maradona.

But for all his activity there's still the impression that Eddy's living life the "Bajan" way, leisurely. "If I could live the way I'm living now forever I would have thought God had given me a pretty fair share in life. I've lived pretty rough, I know that side, and I've lived pretty good."

"Tomorrow they might say 'look, we don't want you any more, go back to selling records on the corner', in which case I would say alright and go back to selling records on the corner."

"I refuse to have money and have to worry. I think it's stupid, because most people spend their lives worrying about how to get money so that they can be relaxed. And when you get it you're supposed to relax. Well, I relax."

He's living on the frontline and living it up, Eddy Grant's secret: It's All In The Sun — Today.

DISCOS



Hair born Melba

MIKE GARDNER
meets a real
Fame graduate

S OUL SINGER Melba Moore thought she was being offered a job as a beautician but she ended up in the lead role of the Broadway musical 'Hair'.

Melba, a New York born peach, was invited to sing on the radical show which caused such a storm in the late '60's.

"I had no experience of the theatre," says the singer, currently in the charts with 'Love's Comin' At Ya'. "When they asked me if I wanted to do 'Hair' I thought they wanted me to be a beautician. When they told me it was going to be a Broadway show I said yes

without knowing anything about it. Any fool would've known it was a great opportunity."

The play was one of the most controversial in all theatrical history and featured a climax with most of the cast — including Melba Moore — naked.

"I did it even though it was voluntary," she explains. "I felt really strange the first time. I did it out of curiosity."

H ER LEAP in the dark onto Broadway soon led to the lead role of Sheila.

The publicity gained her a role in the black musical 'Purlie' in 1970 for which she won the theatrical equivalent of an Oscar.

Her fame became such that she was sucked into the hybrid world of talk shows, variety and

comedy slots on TV, her own TV series, and nightclub appearances at both the Waldorf-Astoria and Caesar's Palace. There can be no doubt that she started at the top rung in show business and kept on going higher. But it was something she worked at as a child.

"I went to the New Jersey School For The Performing Arts so everybody around me wanted to be a star. I wasn't very sociable as a child. Somewhere along the line I got emotionally crippled. I was shy and just cut off from people. It gave me an even greater excuse to bury myself in music," she explains.

"I think it's natural for young people to aspire to stardom. Performers are the most visible to us, actors, musicians,

dancers, TV and radio personalities. It's evident that they have a lot of money, live a glamorous life and have a lot of freedom."

D ESPITE her theatrical triumphs, Melba, now in her early thirties, has also had a lot of success with music. She entered the British charts twice with 'This Is It' in 1976 and 'Pick Me Up I'll Dance' in 1978. So which is more important to her, the theatre or music?

"The music is the mother industry, especially for black artists. You have to stay in contact with music if you want to keep working. The acclaim has been so much bigger in the theatre for me but I want to establish myself as a singer."

NIGHTCLUB

DISCO

- 1 1 WALKING ON SUNSHINE, Rockers Revenge, London 12in
- 2 12 PASS THE DUTCHIE, Musical Youth, MCA 12in
- 3 4 THERE IT IS, Shalamar, Solar 12in
- 4 2 LOVE COME DOWN, Evelyn King, RCA 12in
- 5 19 ZOOM, Fat Larry's Band, WMOT 12in
- 6 14 BEAT THE STREET (INSTRUMENTAL)/NEVER GIVE YOU UP/BEAT THE STREET (REMIX), Sharon Redd, Prelude 12in
- 7 7 THE MESSAGE, Grand Master Flash, Sugarhill 12in
- 8 9 ALL OF MY HEART, ABC, Neutron 12in
- 9 36 JACKIE WILSON SAID, Dexys Midnight Runners, Mercury 12in
- 10 3 CAN'T TAKE MY EYES OFF YOU, Boys Town Gang, ERC 12in
- 11 11 SADDLE UP, David Christie, KR 12in
- 12 17 DO YOU WANNA FUNK, Sylvester/Patrick Cowley, London 12in
- 13 13 DON'T GO (REMIXES), Yazoo, Mute 12in
- 14 5 BIG FUN, Kool & The Gang, De-Lite 12in
- 15 6 COME ON EILEEN, Dexys Midnight Runners, Mercury 12in
- 16 16 SO FINE, Howard Johnson, Funk A&Merica 12in
- 17 20 LIFELINE/LIVE AND LET LIVE, Spandau Ballet, Reformation 12in
- 18 53 DO YOU REALLY WANT TO HURT ME, Culture Club, Virgin 12in
- 19 34 JUST WHAT I ALWAYS WANTED, Mari Wilson, Compact 12in
- 20 8 FAME, Irene Cara, RSO 12in



- 21 10 HI-FIDELITY, The Kids From 'Fame', RCA
- 22 42 TODAY, Talk Talk, EMI 12in
- 23 39 LEAVE IN SILENCE, Depeche Mode, Mute 12in
- 24 27 WHY, Carly Simon, WEA 12in
- 25 22 WHAT!...SO, Soft Cell, Some Bizzare 12in
- 26 29 PLANET ROCK/INSTRUMENTAL, Soul Sonic Force, 21 Records 12in
- 27 23 SAVE A PRAYER, Duran Duran, EMI 12in
- 28 15 EYE OF THE TIGER, Survivor, Scotti Bros
- 29 18 INVITATIONS, Shakatak, Polydor 12in
- 30 35 ANNIE I'M NOT YOUR DADDY, Kid Creole & The Coconuts, Ze 12in
- 31 46 YOUNG GUNS (GO FOR IT), Wham, Inner Vision 12in
- 32 24 DON'T STOP MY LOVE, Passion, Prelude 12in
- 33 30 CHERRY PINK AND APPLE BLOSSOM WHITE, Modern Romance, WEA 12in
- 34 47 SHOCK THE MONEY, Peter Gabriel, Charisma 12in
- 35 28 UNDER THE BOARDWALK, Tom Tom Club, Island 12in
- 36 41 SITUATION (REMIX), Yazoo, US Sire 12in
- 37 32 JUMP TO IT, Aretha Franklin, Arista 12in
- 38 40 GIVE ME, I Level, Virgin 12in
- 39 26 I EAT CANNIBALS, Toto Coelo, Radialchoice 12in
- 40 55 LOVE SHADOW/SMOKEY DIALOGUE/MOVE ON, Fashion, Arista 12in pack
- 41 33 NOBODY'S FOOL, Haircut One Hundred, Arista 12in
- 42 — SO HERE I AM, UB40, DEP International 12in
- 43 — SHOO-RAH SHOO-RAH, Pauline Black, Chrysalis 12in
- 44 — OOH LA LA LA (LET'S GO DANCIN'), Kool & The Gang, De-Lite 12in
- 45 25 JOHN WAYNE IS BIG LEGGY, Haysi Fantayzee, Regard 12in
- 46 — PARADE, White & Torch, Chrysalis
- 47 49 I CAN'T HELP IT, Junior, Mercury 12in
- 48 — GLITTERING PRIZE, Simple Minds, Virgin 12in
- 49 21 STOOL PIGEON, Kid Creole & The Coconuts, Ze 12in
- 50 52 HEAD OVER HEELS, Galaxy, Ensign 12in
- 51 51 WEAVE YOUR SPELL, Level 42, Polydor 12in
- 52 — PRIVATE INVESTIGATIONS, Dire Straits, Vertigo 10in
- 53 54 WOT! Captain Sensible, A&M 12in
- 54 60 WHEN WE PARTY, Jay W McGee, Ensign 12in
- 55 — FAMOUS FACES, Light Of The World, EMI, 12in
- 56 — MAGIC TOUCH, Odyssey, RCA 12in
- 57 64 THE MAIN THING/TAKE A CHANCE WITH ME, Roxy Music, EG 12in
- 58 — WHITE WEDDING, Billy Idol, Chrysalis 12in promo
- 59 — LOVE IS A STRANGER, Eurythmics, RCA 12in
- 60 — SHINING LIGHT, Alton Edwards, CBS 12in promo
- 61 — STARMAKER, The Kids From 'Fame', RCA
- 62 — SHE'S SO DIVINE, The Limit, Ariola 12in
- 63 50 AND I'M TELLING YOU I'M NOT GOING, Jennifer Holliday, Geffen
- 64 — WINDPOWER, Thomas Dolby, Venice In Peril 12in
- 65 — EENIE MEENIE, Jeffrey Osborne, Funk A&Merica 12in

- 1 1 BEAT THE STREET (INSTRUMENTAL)/NEVER GIVE YOU UP/BEAT THE STREET (REMIX), Sharon Redd, Prelude 12in
- 2 2 LOVE COME DOWN, Evelyn King, RCA 12in
- 3 3 DO IT TO THE MUSIC/DUB MIX/SPECIAL REMIX, Raw Silk, KR 12in
- 4 5 LOVE DON'T COME EASY, New Jersey Connection, US Carnival 12in
- 5 4 WALKING ON SUNSHINE/HOCKIN' ON SUNSHINE, Rockers Revenge, London 12in
- 6 6 THERE IT IS, Shalamar, Solar 12in
- 7 11 LOVE'S COMIN' AT YA, Melba Moore, EMI America 12in
- 8 7 ZOOM, Fat Larry's Band, WMOT 12in
- 9 18 PASS THE DUTCHIE, Musical Youth, MCA 12in
- 10 8 THE MESSAGE, Grand Master Flash, Sugarhill 12in
- 11 13 KNOCK ME OUT, Gary's Gang, US Radar 12in
- 12 22 DREAMIN'/INSTRUMENTAL, Greg Henderson, US Rain Records 12in
- 13 9 WHEN WE PARTY/I'VE BEEN CHECKING OUT (TOU), Jay W McGee, Ensign 12in
- 14 21 ANNIE I'M NOT YOUR DADDY, Kid Creole & The Coconuts, Ze 12in
- 15 12 HEAD OVER HEELS (INST)/(VOCAL), Galaxy, Ensign 12in
- 16 10 SHE'S SO DIVINE, The Limit, Ariola 12in
- 17 14 JUMP TO IT, Aretha Franklin, Arista 12in
- 18 23 DUBBING IN SUNSHINE/ SUNSHINE PARTYTIME (RAP), Rockers Revenge, US Streetwise 12in
- 19 17 CHANGES/HEART 'N SOUL, Imagination, R&B LP
- 20 15 SO FINE/KEEPIN' LOVE NEW, Howard Johnson, Funk A&Merica 12in
- 21 20 DANCE FLOOR, Zapp, Warner Bros 12in
- 22 16 YOU CAN'T HAVE YOUR CAKE AND EAT IT TOO, B.T. (Brenda Taylor), US West End 12in
- 23 28 WAY OUT, Steve Arrington's Hall Of Fame, US Konglather 12in
- 24 26 STRAIGHT AHEAD/INSTRUMENTAL REPRISE, Nick Straker Band, US Prelude 12in
- 25 29 DESTINATION/JE NE SAIS QUOI, Warriors, Ensign LP
- 26 46 OOH LA LA LA (LET'S GO DANCIN'), Kool & The Gang, De-Lite 12in
- 27 48 IN AND OUT, Willie Hutch, US Motown 12in
- 28 35 E T BOOGIE, Extra T's, US Sunnyview 12in
- 29 24 GIVE ME, I Level, Virgin 12in
- 30 25 SHOW ME YOU CARE, The Hudsons, Streetwave 12in
- 31 19 I CAN'T STAND IT/BACK TO LOVE/GET LOUSE/STOP THAT, Evelyn King, RCA LP
- 32 32 GO WITH THE FLOW/INSTRUMENTAL, Weeks & Company, US Prelude 12in
- 33 49 FEELING HAPPY/GIMME SOME SPACE/LET'S TALK IT OUT, Stix Hooper, US MCA LP
- 34 42 WHAT'S HAPPENING, Second Image, Polydor 12in
- 35 72 BODY SLAM! Bootsy's Rubber Band, US Warner Bros 12in
- 36 71 LOOPZILLA, George Clinton, US Capitol 12in
- 37 47 SADDLE UP, David Christie, KR 12in
- 38 38 DON'T LET GO OF ME, Mike & Brenda Sutton, US SAM 12in
- 39 39 HOLD ME TIGHTER IN THE RAIN, Billy Griffin, US Columbia LP
- 40 43 WEAVE YOUR SPELL/LOVE GAMES (LIVE), Level 42, Polydor 12in
- 41 27 INVITATIONS, Shakatak, Polydor 12in
- 42 34 IN MOTION, Freda Payne, US Sutra 12in
- 43 80 SEXUAL HEALING/INSTRUMENTAL, Marvin Gaye, CBS
- 44 61 YOUNG GUNS (GO FOR IT)/GOING FOR IT, Wham, Inner Vision 12in
- 45 36 DON'T STOP MY LOVE, Passion, Prelude 12in
- 46 30 NEW YORK CITY/STRAIGHT TO THE TOP, Stanley Clarke, Epic LP
- 47 31 THE LOVER IN YOU, Sugar Hill Gang, Sugarhill 12in
- 48 73 KEEP THE FIRE BURNING/DOIN' IT, Gwen McCrae, US Atlantic LP
- 49 37 WRAP IT UP, Touché, US Emergency 12in
- 50 — NIPPLE TO THE BOTTLE, Grace Jones, Island 12in
- 51 — SERVES YOU RIGHT, Lionel Richie, US Motown LP
- 52 79 LOVE, Gang's Back, US Handshake LP
- 53 59 WE'VE ARRIVED/UK MIX, Loose End, Virgin 12in
- 54 41 PLANET ROCK/INSTRUMENTAL, Soul Sonic Force, 21 Records 12in
- 55 45 TOUCHIN' YOU, Archie Bell, Canadian WMOT 12in
- 56 54 LET'S GET HORNY/SOMEWHERE BEYOND, Hi Voltage, US One Way 12in
- 57 67 ONE MINUTE FROM LOVE/EXCITING, Marc Sadane, Warner Bros 12in
- 58 57 DO YA WANNA FUNK, Sylvester/Patrick Cowley, London 12in
- 59 81 YOU AND I/DOES ANYBODY KNOW WHERE THE PARTY IS, Goodie, US Total Experience LP
- 60 — KEEP THAT SAME OLD FEELING (REMIX), Hot Quisine, Kaleidoscope 12in
- 61 76 TOUCH, The Quick, Epic 12in promo remix
- 62 — PLAY AT YOUR OWN RISK, Planet Patrol, US Tommy Boy 12in
- 63 52 BOOGIE IN YOUR BUTT, Eddie Murphy, US The Entertainment Co 12in
- 64 70 A PUPPET TO YOU, Alfie Silas, US RCA 12in
- 65 44 EENIE MEENIE, Jeffrey Osborne, Funk A&Merica 12in
- 66 55 HARD TO GET, Rick James, Motown 12in
- 67 33 WALKING ON SUNSHINE (REMIX), Eddy Grant, US Epic 12in
- 68 — I CAN'T HELP IT/LET ME KNOW, Junior, Mercury 12in
- 69 53 ROCK THE HOUSE, Pressure Drop, US Tommy Boy 12in
- 70 — MAGIC'S WAND, Whodini, US Jive 12in
- 71 40 IN THE HEAT OF THE NIGHT, Imagination, R&B 12in
- 72 — KEEP ON MOVIN'/WHISTLE BUMP (REMIX), Deodato, Warner Bros 12in
- 73 74 PUT YOUR MONEY WHERE THE FUNK IS, Mandrill, US Montage 12in
- 74 69 HIGH HOPES, The S.O.S. Band, US Tabu 12in
- 75 — SEXY DANCER, Donald Byrd & 125th Street NYC, US Elektra 12in
- 76 — THE REAL DEAL/IT'S ALRIGHT WITH ME, Isley Brothers, Epic LP
- 77 83 WHAT ABOUT MY LOVE, Johnnie Taylor, US Beverly Glen Music 12in
- 78 60 IF YOU READ MY MIND/INSTRUMENTAL, Columbus Circle, US Elektra 12in
- 79 — YOU'RE THE SWEETEST ONE/BETTER LOVE/SHE LOVES ME BACK/BAD BOY HAVING A PARTY, Luther Vandross, US Epic LP
- 80 — TOGETHER FOREVER, Exodus, US Charlotte Amalie 12in
- 81 — IT SHOULD HAVE BEEN YOU (REMIX), Gwen Guthrie, US Island 12in
- 82 68 MT. AIRY GROOVE (REMIX)/WARM WEATHER, Pieces Of A Dream, Elektra 12in
- 83 — DON'T MAKE ME WAIT/DUB MIX, Peech Boys, US West End 12in
- 84 77 GET DOWN FRIDAY NIGHT, Fantastic Aleems, US Nia 12in
- 85 — I PICKED A WINNER/MOMENT OF MY LIFE/I'VE GOT TO FIND ME SOMEBODY, Inner Life, US Salsoul LP

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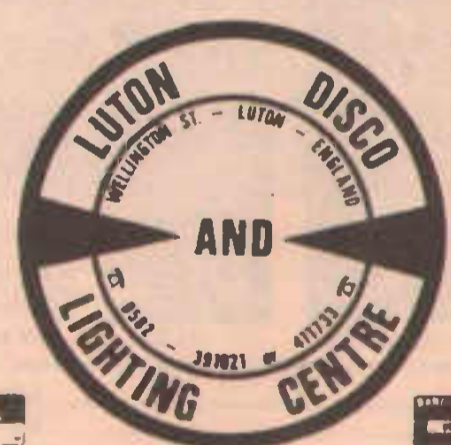
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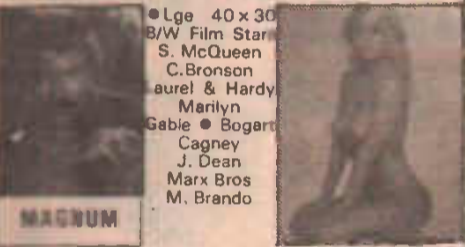
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| P3364 A.B.C. | R059 STEVIE NICKS | P3256 TED NUGENT |
| W69 FLEETWOOD MAC | R08 PAT BENATAR | P3260 JIMI HENDRIX |
| B1161 ADAM WITH ANTS | R05 CLASH | QUEEN |
| B1174 ABBA (GIRLS) | R029 SEX PISTOLS | P3264 JETHRO TULL |
| B1167 ANGUS YOUNG AC DC | R057 OZZIE OSBORNE | P78 MOTORHEAD |
| RO22 KISS | VI260 MARTIN SHAW | P87 BRYAN FERRY |
| R011 POLICE | P3251 VAN HALEN | P3100 STATUS QUO |
| P3338 BARRY MANILOW | P3325 DAVID COVERDALE | P3208 PINK FLOYD |
| P3220 TOYAH | P3295 THE PINK PANTHER | P3166 GENESIS |
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Bible bash

THE CREATION occurred. And all was calm. The vast following ignited at every calling. Then in The Year Of Our Lord AD 1975 the creation was shattered by one of its sons returning to his noble roots. But their cause continued and grew even larger. Then another son dispersed and formed his own band of followers and there was much sorrow throughout the land.

The Gallant Three continued and flourished in acts of great happenings and now, today in the year of 1982, the creation is bigger than ever and the happenings will occur at certain hallowed places and there will be much rejoicing throughout the land.

Rachel Smith, Rotherham, Yorkshire
● *And the Good Lord did smite the silly Genesis fan for rambling on for too long and sending everyone in the RECORD MIRROR shrine to sleep*

Public image

JUST A couple of lines to congratulate Jim Reid on the excellent interview with the guys of UB40.

But I'm afraid I disagree with the point that the blokes in the group are image free. Just because they don't all have fancy barnets or wear make-up on their faces doesn't mean they don't have a projected image, because they do. UB40 project an image of people dedicated to their music and not only pleasing their fans but themselves.

Beverley Brandhouse, Leicester
● *Yes, they're pleasingly meaningful all the way to the bank*

Over the hill

TO ROBIN Smith. I can see you haven't taken any notice of my letter replying to your offensive comments about Marco Pirroni.

And you needn't snigger and think I had to buy your mag to answer those remarks because there were so many left in the shop that I was allowed one free.

I only wish I could buy you a one way ticket to hell, but even that place is too good for you. And as for the name at the end of my letter, well I'm absolutely disgusted. I can only say good luck to Benny Hill, I wish he had written it. My real name is Redcloud and I'm not afraid of it being printed in defence of someone I like. Why shouldn't everyone have their name printed.

Anyway, so what if Marco has a fat wallet. At least he's earned it. Benny Hill, Oxon

● *Look here Benny, this has gone beyond a joke. Just because you appear on Adam's record covers doesn't mean you have to write fan letters too*

THE UNACCEPTABLE FACES OF CAPITALISM?



CHRIS
PRIESTLEY

WHAT'S GONE wrong with the world? I've heard of the government's Youth Opportunities Scheme to help ease unemployment among the young, but I had no idea they were running a similar show for geriatric rock stars to help the upkeep of their stately country piles.

Just look at the charts this week. The composite age of its inhabitants must be well into logarithmic equations with the likes of The Who, Jeff Beck, The Pretenders, Robert Plant, Julio Iglesias, Elton John, Paul McCartney, Stevie Winwood, Billy Fury, The Animals and The Rolling Stones all creaking round with their ancient offerings.

Clearly Mrs Thatcher has set up yet another government department to go round buying up all this dross so as not to upset the economic balance of the country. I demand action to get young people back into the charts. Write to your MP. Lobby the Houses of Parliament and mug anybody over the age of 30. We shall overcome.

Dave Lomax, Clapham, London

● *That means the ruling junta of RECORD MIRROR will have to be removed, too*

Shrink wrapped

WHILE READING your comic in the bath, I suddenly noticed that it was only about half its normal size.

When I got to the picture of Natasha, it didn't look so bad and I thought maybe I was imagining it.

Anyway, I think it needs a nice picture of Debbie Harry or Toyah to restore it to its former glory, so can you please arrange this?

Bob Hollins, Bradford, Yorkshire

● *It gets harder to please some people. Try having a bath in warm water for a change as the issue always shrinks in cold water*

California girl

HAVING JUST returned from my holiday in California, I find that life in Britain is as boring as ever. There are more rubbishy records in the charts than usual and, worst of all, RECORD MIRROR has changed into a teeny bopper style magazine. I think I'll catch the next flight back to paradise . . .

Jane Metal-Fatigue, Littlehampton, Sussex

● *And tune into all those wild, whacky Stateside sounds like Air Supply and Fleetwood Mac I suppose. Give us a break*

Cross words

HOW COME the RECORD MIRROR crossword is on the inside of the page these days? This is most annoying because when you cut the damn thing out, two thirds of the page is left hanging on a thin strip of paper. It used to be much tidier when it was on the outside edge of the paper.

Not only that, but there is usually something interesting on the back of the crossword, whereas before there were just crummy old adverts and things.

I reckon that you've done this on purpose so you won't get as many people sending crosswords in and there won't be so many of them for you to tear up each week.

James Juste, Colchester

● *Good thinking. Perhaps we could organise something along the same lines for the Mailman page . . . starting with your letter*

On the ball

WELL-DONE RECORD MIRROR! Somebody has actually discovered that there are TWO people in Soft Cell. Not just Marc Almond but Dave Ball as well. And you actually had a picture of him without Marc. Great! It's nice to see Dave getting some attention at last. As they are both

good looking blokes, I could certainly give them all the attention they need if they came to see me.

Dawn Bedford, Ewell, Surrey

● *You need attention — and quick*

Rhyme time

RECORD MIRROR is the best, Much more colour than the rest, For news and charts you cannot beat it.

Sometimes I feel I want to eat it, Me and Bert both agree, We get stuck straight after tea, (The crossword that is).

Brenda and Bert Gropie, London

● *I thought poems were meant to rhyme*

Koo for a song

RECORD MIRROR gets more like Fiesta every week. I was outraged by Natasha, came out in hot flushes when I saw Holly-Beth Vincent and was driven to distraction by Kitty. The paper must be run by a bunch of dirty old men — keep up the good work!

Harry Pike, Brighton

● *Next week: Koo Stark makes a record — exclusive pictures*

Carriion Costello

ELVIS samples the posture springing



BILLY SLOAN shoos away the vultures

ELVIS COSTELLO stunned his audiences with the wealth and quality of his latest material on his recent UK tour.

Critical vultures looking to pick over an ailing Costello carcass have had to withdraw their sharpened claws and wait once more.

But just when will his gifted song writing dry up? Hopefully, not for a long time.

Indeed his recent country album 'Almost Blue' was a courageous exploration even if it wasn't fully appreciated and understood by his staunch audience. But 'Imperial Bedroom' must be 1982's best album, full of superbly crafted songs dealing with emotional situations, all of them real.

He's honed each piece of 'Imperial Bedroom' to a rare sharpness and — coupled with the Attractions' breathtaking skill of arrangement and musical texture — has created his finest writing and vocal performance yet.

But then again, if you have heard 'Imperial Bedroom' you'll already

know that — and if you haven't, then you just don't deserve to.

IT'S been over a year since Costello returned from Nashville with 'Almost Blue', a set in which he suffered personally due to Billy Sherrill's apparent lack of interest, yet also benefitted from the man's undoubted technical skills.

"It wasn't total disaster although it was sometimes confusing, knowing whether he was interested at all," said Elvis.

"It died a death in America, because I suppose it's like taking coals to Newcastle. I thought that showed a lack of imagination really, because a lot of American country music is very bland and emotionless, the total opposite to what it should be. A lot of people even thought we'd gone soft.

"Sherrill is also not very interested in music. He doesn't have much love for it left, yet he does it very well and can probably do it in his sleep. And we went there for the conflict, really. Not to make life difficult but just to work in a totally different environment."

While 'Almost Blue' was still in the charts, Costello teamed up with Beatles' engineer Geoff Emerick for 'Imperial Bedroom'. Their working relationship was again radically different to the previous album, with Emerick concentrating on getting the sounds and Costello himself in an executive role having final judgement on takes and performances.

"Instead of bending the songs into the form of an album like on

'Get Happy' or 'Almost Blue', we decided to go for everything from a mass arrangement to the simplest of instrumentation.

"We toyed with the idea of a double album because we had so much material but instead we chopped and changed and eventually became more intimate with particular songs.

"I'd be dashing around the studio singing and then deciding on takes and overdubs, while Geoff did the engineering."

HIS WEALTH of material has almost meant that Costello has been in a position to write songs for other artists.

He penned three songs for Frida's solo album only to have them turned down and he's also been writing for the new Dusty Springfield album.

In addition he co-wrote and co-produced the latest Robert Wyatt single 'Ship Building' with Clive Langer.

Costello's future plans include his Christmas shows at the Royal Albert Hall when he plans to use what he calls a "very special" horn section — but more than that he's not saying.

And already he's working on yet another set of songs for another album. The vultures must wait longer still.

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