

JAM BUST UP HORROR!

RECORD MIRROR

**Piranhas —
a snap at
stardom!**

TOYAH

They only want my body!

Sharon Redd, Gap Band

disco special

LINX

Under the table with

Pauline Black

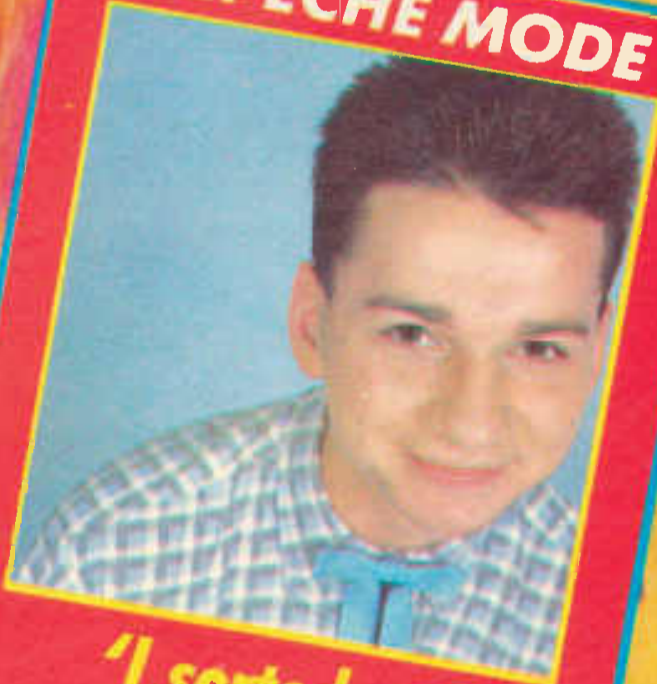
JAPAN

Soft focus colour poster

Bauhaus, Blue Rondo,

Diana Ross LPs

DEPECHE MODE



**'I sorted out
the boot boys'**

TOYAH: 'I've got funny legs'

bauhaus



NEW ALBUM

THE SKY'S GONE OUT

Initial Copies Include EXTRA Free Live Album
"PRESS THE EJECT AND GIVE ME THE TAPE"

Available on BEGGARS BANQUET LP and Double Play Cassette

TOP SINGLES

AS USED ON TOP OF THE POPS

Week ending October 23, 1982

THIS WEEK
LAST WEEK
WEEKS IN CHART

1	2	6	DO YOU REALLY WANT TO HURT ME, Culture Club, Virgin ○
2	1	5	PASS THE DUTCHIE, Musical Youth, MCA □
3	4	4	STARMAKER, The Kids From "Fame", RCA
4	3	9	ZOOM, Fat Larry's Band, WMOT/Virgin ○
5	14	2	LOVE ME DO, The Beatles, Parlophone
6	5	10	HARD TO SAY I'M SORRY, Chicago, Full Moon
7	10	4	LIFELINE, Spandau Ballet, Reformation/Chrysalis
8	27	6	DANGER GAMES, The Pinkees, Creole
9	15	3	ANNIE, I'M NOT YOUR DADDY, Kid Creole & The Coconuts, Ze/Island
10	6	4	JACKIE WILSON SAID, Kevin Rowland & Dexys Midnight Runners, Mercury/Phonogram
11	13	6	THE HOUSE OF THE RISING SUN, The Animals, RAK
12	20	6	REAP THE WILD WIND, Ultravox, Chrysalis
13	36	2	I WANNA DO IT WITH YOU, Barry Manilow, Arista
14	8	7	JUST WHAT I ALWAYS WANTED, Marl Wilson, Compact/London ○
15	7	9	LOVE COME OOWN, Evelyn King, RCA
16	38	4	MAD WORLD, Tears For Fears, Mercury/Phonogram
17	24	5	SHOULD I STAY OR SHOULD I GO/STRAIGHT TO HELL, The Clash, CBS
18	22	3	ZIGGY STARDUST, Bauhaus, Seggars Banquet
19	9	8	THERE IT IS, Shalamar, RCA
20	44	2	I'LL BE SATISFIED, Shakin' Stevens, Epic
21	11	6	FRIEND OR FOE, Adam Ant, CBS
22	30	4	BACK ON THE CHAIN GANG, Pretenders, Reel
23	12	10	WHY, Carly Simon, WEA
24	28	5	IN THE HEAT OF THE NIGHT, Imagination, R&B
25	18	9	GLITTERING PRIZE, Simple Minds, Virgin
26	37	3	LOVE'S COMIN' AT YA, Melba Moore, EMI America
27	32	4	NEVER GIVE YOU UP, Sharon Redd, Prelude
28	34	3	LIFE IN TOKYO, Japan, Hansa
29	33	4	TAKE A CHANCE WITH ME, Roxy Music, EG (Polydor)
30	63	2	I DON'T WANNA DANCE, Eddy Grant, Ice
31	64	2	OOH LA, LA, LA (LET'S GO DANCIN'), Kool & The Gang, De-Lite/Phonogram
32	19	13	EYE OF THE TIGER, Survivor, Scotti Brothers □
33	40	3	AMOR, Julio Iglesias, CBS
34	17	11	WALKING ON SUNSHINE, Rockers Revenge, London ○
35	39	3	BE LOUD, BE PROUD (BE HEARD), Toyah, Safari
36	29	9	SO HERE I AM, UB40, DEP International
37	70	2	ZAMBEZI, The Pirenas featuring Bob Grover, Dakota
38	61	2	DO IT TO THE MUSIC, Raw Silk, KR
39	65	2	CRY BOY CRY, Blue Zoo, Magnet
40	16	8	THE BITTEREST PILL (I EVER HAD TO SWALLOW), The Jam, Polydor
41	-	-	THE DAY BEFORE YOU CAME, Abba, Epic EPC A2847
42	41	3	SLOWDIVE, Siouxsie & The Banshees, Polydor
43	74	2	CHILD COME AWAY, Kim Wilde, RAK
44	21	11	SADDLE UP, David Christie, KR
45	60	2	101 - DAM-NATIONS, Scarlet Party, Parlophone
46	-	-	ANNIE GET YOUR GUN, Squeeze, A&M AMS 8259
47	23	8	ALL OF MY HEART, ABC, Neutron/Phonogram
48	72	2	YOUNG GUNS (GO FOR IT), Wham, Innervision
49	-	-	MUSCLES, Diana Ross, Capitol CL 268
50	25	9	LEAVE IN SILENCE, Depeche Mode, Mute
51	73	2	MOCKINGBIRD, The Belle Stars, Stiff
52	-	-	HEARTBREAKER, Dionne Warwick, Arista ARIST 496
53	57	3	TUG OF WAR, Paul McCartney, Parlophone
54	-	-	JACK AND DIANE, John Cougar, Riva RIVA 37
55	26	8	PRIVATE INVESTIGATIONS, Dire Straits, Vertigo/Phonogram ○
56	43	9	THE MESSAGE, Grand Master Flash, Sugar Hill
57	51	3	VALERIE, Steve Winwood, Island
58 =	-	-	I CAN'T HELP MYSELF, Orange Juice, Polydor POSP 522
58 =	48	7	DO YA WANNA FUNK, Sylvester with Patrick Cowley, London
60	53	4	ATHENA, The Who, Polydor
61	62	5	CHANCES, Hot Chocolate, RAK
62	87	3	HI HO SILVER LINING, Jeff Beck, RAK
63	45	6	GIVE ME SOME KINDA MAGIC, Dollar, WEA
64	58	5	SHOCK THE MONKEY, Peter Gabriel, Charisma
65	50	3	SIGNED, SEALED, DELIVERED (I'M YOURS), Boys Town Gang, ERC
66	52	17	COME ON EILEEN, Dexys Midnight Runners & The Emerald Express, Mercury/Phonogram ☆
67	46	4	EVEN THE NIGHTS ARE BETTER, Air Supply, Arista
68	47	10	GIVE ME YOUR HEART TONIGHT, Shakin' Stevens, Epic
69	54	4	PARADE, White And Torch, Chrysalis
70	-	-	HEART ATTACK, Olivia Newton-John, EMI 5347
71	56	3	SOMEBODY TO LOVE, Jets, EMI
72	49	4	WEAVE YOUR SPELL, Level 42, Polydor
73	-	-	ALL RIGHT NOW, Free, Island IEP 6
74	-	-	THRU' THESE WALLS, Phil Collins, Virgin VS 524
75	-	-	DON'T PAY THE FERRYMAN, Chris De Burgh, A&M AMS 8256



Pic by Paul Staffery

THE CLASH: a living hell at 17

BUBBLING UNDER

- AMERICAN HEARTBEAT, Survivor, Scotti Brothers SCT A2813
- DON'T MAKE ME WAIT, Peech Boys, TMT TMT 7001
- DOZEN GIRLS, The Damned, Bronze BRO 156
- FIRST LOVE NEVER DIES/THE SUN AIN'T GONNA SHINE ANYMORE, The Walker Brothers, Phillips IPS 001
- FOLLOW ME, Demis, Polydor DR 2
- GIVE IT UP, The Steve Miller Band, Mercury/Phonogram STEVE 5
- HARVEST HOME, Big Country, Mercury/Phonogram COUNT 1
- I'M UNDECIDED, Tight Fit, Jive JIVE 26
- LIES, Thompson Twins, Arista ARIST 486
- LIFE ON THE RUN, Samson, Polydor POSP 519
- LONG GONE, Gillan, Virgin VS 537
- (BUILD A BRAND NEW) LOVE AMONGST THE RUINS, Peter Sarstedt, Peach River BBPR 2
- LUCY, Commodores, Motown TMG 1282
- MANEATER, Daryl Hall & John Oates, RCA 290
- OLD FLAMES, Foster & Allen, Ritz RITZ 028
- PASSION IN DARK ROOMS, The Mood, RCA 276
- POSTMAN PAT, Ken Barrie, Post Music PP 001
- SAMSON AND DELILAH, Bad Manners, Magnet MAG 236
- SAVE YOUR LOVE, Renée and Renato, Hollywood HWD 003
- SHE'S SO DEVINE, The Limit, Ariola ARO 285
- STATE VIOLENCE/STATE CONTROL, Discharge, Clay CLAY 14
- THE APPLE STRETCHING, Grace Jones, Island WIP 6779
- THE END . . . OR THE BEGINNING? Classix Nouveaux, Liberty BP 414

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 23, 1982

THIS WEEK
LAST WEEK
WEEKS IN CHART

THIS WEEK	LAST WEEK	WEEKS IN CHART	ALBUM
1	1	4	LOVE OVER GOLD, Dire Straits, Vertigo/Phonogram □
2	2	13	THE KIDS FROM "FAME", Various, BBC ☆
3	38	2	THE KIDS FROM "FAME" AGAIN, Various, RCA
4	9	2	REFLECTIONS, Various, CBS
5	—	—	FRIEND OR FOE, Adam Ant, CBS 35040
6	—	—	QUARTET, Ultravox, Chrysalis CDL 1394 ○
7	16	2	CHART ATTACK, Various, Teletar
8	12	2	KISSING TO BE CLEVER, Culture Club, Virgin
9	3	3	GIVE ME YOUR HEART TONIGHT, Shakin' Stevens, Epic ☆
10	6	8	UPSTAIRS AT ERIC'S, Yazoo, Mute □
11	4	3	UB44, UB40, DEP International □
12	6	12	TOO-RYE-AY, Kevin Rowland and Dexys Midnight Runners, Mercury/Phonogram □
13	7	17	THE LEXICON OF LOVE, ABC, Neutron/Phonogram ☆
14	8	3	A BROKEN FRAME, Depeche Mode, Mute ○
15	—	—	STRAWBERRIES, The Damned, Bronze BRON 542
16	10	4	NEBRASKA, Bruce Springsteen, CBS
17	22	26	TROPICAL GANGSTERS, Kid Creole & The Coconuts, Za/Island □
18	11	11	LOVE SONGS, Commodores, K-Tel □
19	14	7	IN THE HEAT OF THE NIGHT, Imagination, R&B □
20	13	5	NEW GOLD DREAM (81,82,83,84), Simple Minds, Virgin ○
21	17	7	CHART BEAT/CHART HEAT, Various, K-Tel □
22	28	2	AMOR, Julio Iglesias, CBS
23	15	31	FRIENDS, Shalamar, Solar □
24	—	—	BORROWED TIME, Diamond Head, MCA DH 1001
25	—	—	ASSAULT ATTACK, Michael Schenker Group, Chrysalis CHR 1393
26	35	3	ENDLESS LOVE, Various, TV Records TV2
27	19	23	RIO, Duran Duran, EMI □
28	20	21	AVALON, Roxy Music, EG (Polydor) ☆
29	—	—	CHOOSE YOUR MASQUES, Hawkwind, RCA RCALP 8055
30	55	2	CORRIDORS OF POWER, Gary Moore, Virgin
31	—	—	H2O, Daryl Hall & John Oates, RCA RCALP 8056
32	18	5	THE DREAMING, Kate Bush, EMI
33	26	5	THE COLLECTION 1977-1982, The Stranglers, Liberty ○
34	21	3	SPECIAL BEAT SERVICE, The Beat, Go-Feet
35	23	16	PETER GABRIEL, Peter Gabriel, Charisma/Phonogram ○
36	—	—	SILK ELECTRIC, Diana Ross, Capitol EAST 27313
37	24	4	MODERN HEROES, Various, TV Records
38	—	—	GREATEST HITS, Olivia Newton-John, EMI EMTV 38 □
39	26	15	LOVE AND DANCING, The League Unlimited Orchestra, Virgin □
40	30	3	HAPPY FAMILIES, Blancmange, London
41	29	16	MIRAGE, Fleetwood Mac, Warner Brothers
42	43	2	UNTITLED, Marc And The Mambas, Some Bizzare/Phonogram
43	39	3	THE GETAWAY, Chria De Burgh, A&M
44	49	4	18, Chicago, Full Moon
45	44	7	GET LOOSE, Evelyn King, RCA
46	42	26	COMPLETE MADNESS, Madness, Stiff ☆
47	41	6	SIGNALS, Rush, Mercury/Phonogram
48	34	4	FOREVER NOW, Psychedelic Furs, CBS
49	67	25	TUG OF WAR, Paul McCartney, Parlophone □
50	36	4	MAGIC, Gillan, Virgin
51	—	—	STREETNOISE VOL. 1, Various, Epic/Streetwave STR 32234
52	27	5	MYSTERY, Hot Chocolate, RAK
53	48	6	THE PURSUIT OF ACCIDENTS, Level 42, Polydor
54	52	62	RUMOURS, Fleetwood Mac, Warner Brothers
55	61	188	BAT OUT OF HELL, Meat Loaf, Epic/Cleveland ☆
56	31	24	NIGHT BIRDS, Shakatak, Polydor □
57	46	5	LIFE IN THE JUNGLE/LIVE AT ABBEY ROAD, The Shadows, Polydor
58	51	4	AS ONE, Kool & The Gang, De-Lite/Phonogram
59	—	—	SLEEPLESS NIGHTS, Lindisfarne, LMP GET 1A



MARC brimming with cheer at 42.

59	40	NOW THEN . . . , Stiff Little Fingers, Chrysalis
61	59	30 CHARIOTS OF FIRE, Vangelis, Polydor ☆
62	—	DELIVER US FROM EVIL, Budgie, RCA RCA LP 8054
63	80	14 THE PARTY'S OVER, Talk Talk, EMI
64	68	52 DARE, Human League, Virgin ☆
65	32	8 NOW YOU SEE ME NOW YOU DON'T, Cliff Richard, EMI □
66	54	15 MAKIN' MOVIES, Dire Straits, Vertigo/Phonogram ☆
67	63	10 EYE OF THE TIGER, Survivor, Scotti Brothers
68	33	9 SOUL DAZE/SOUL NITES, Various, Ronco ○
69	62	11 TALKING BACK TO THE NIGHT, Steve Winwood, Island
70	65	28 ASIA, Asia, Geffen □
71	50	4 NYLON CURTAIN, Billy Joel, CBS
72	74	7 BLACK TIGER, Y&T, A&M
73	58	3 BREAKIN' OUT, Fat Larry's Band, Virgin
74	96	2 BEST FRIENDS, Various, Impression
75	—	ROCK 'N' ROLL GYPSIES, Spider, RCA RCALP 3101
76	47	41 LOVE SONGS, Barbra Streisand, CBS
77	69	7 SONGS TO REMEMBER, Scritti Politti, Rough Trade
77	70	4 COMBAT ROCK, The Clash, CBS ○
79	73	12 WAR OF THE WORLDS, Jeff Wayne's Musical Version, CBS ☆
80	37	7 BREAKOUT, Various, Ronco □
81	71	14 ASSEMBLAGE, Japan, Hansa ○
82	45	13 CAN'T STOP THE CLASSICS, Louis Clark/The Royal Philharmonic Orchestra, K-Tel □
83	75	49 PEARLS, Elkie Brooks, A&M
84	92	11 THE JIMI HENDRIX CONCERTS, Jimi Hendrix, CBS
85	60	6 SOMETHING'S GOING ON, Frida, Epic
86	89	2 TWIN BARRELS BURNING, Wishbone Ash, AVM
87	66	9 KEEP IN SHAPE SYSTEM, Arlene Phillips, Supershape
88	—	THE MESSAGE, Grand Master Flash & The Furious Five, Sugar Hill SHLP 1007
89	53	3 CAPTURED, Natasha, Towerbell
90	64	20 QUEEN GREATEST HITS, Queen, EMI ☆
91	57	17 FAME, Original Soundtrack-Variou, Polydor/RSC □
92	—	REDD HOTT, Sharon Redd, Prelude PRL 25056
93	56	10 ESCAPE, Journey, CBS
94	83	32 THE CONCERT IN CENTRAL PARK, Simon and Garfunkel, Geffen □
95	—	THE MEMORY KINDA LINGERS, Not The Nine O'Clock News, BBC REF 453
96	72	34 PELICAN WEST, Haircut One Hundred, Arista ☆
97	—	ON THE AIR-60 YEARS OF BBC THEME MUSIC, Various, BBC REF 454
98	85	6 I, ASSASSIN, Gary Numan, Beggars Banquet
99	99	17 NON-STOP ECSTATIC DANCING, Soft Cell, Some Bizzare/Phonogram ○
100	—	THE RISE AND FALL OF ZIGGY STARDUST, David Bowie, RCA INTS 5063 ☆

VIDEO

1	1	THREE SIDES LIVE, Genesis, EMI
2	1	COMPLETE MADNESS, Madness, Spectrum
3	2	ONCE UPON A TIME, Siouxsie & The Banshees, Spectrum
4	3	VIDEOSTARS, EMI
5	—	ELVIS COMEBACK SPECIAL, Mountain Video
6	10	PHYSICAL, Olivia Newton-John, EMI
7	16	ROCK FLASHBACK, Deep Purple, BBC/3M
8	—	MUSIC SHOW VOL 1, Abba, Intervision
9	15	HOT GOSSIP, EMI
10	4	BOB MARLEY LIVE AT THE RAINBOW, Island.

Compiled by HMV

SYMBOL KEY

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ALBUMS

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US 45s

- 1 1 JACK AND DIANE, John Cougar, Riva/Mercury
- 2 2 WHO CAN IT BE NOW? Men At Work, Columbia
- 3 3 EYE IN THE SKY, The Alan Parsons Project, Arista
- 4 6 I KEEP FORGETTIN' (EVERY TIME YOU'RE NEAR), Michael McDonald, Warner Bros
- 5 11 UP WHERE WE BELONG, Joe Cocker and Jennifer Warnes, Island
- 6 9 HEART ATTACK, Olivia Newton-John, MCA
- 7 7 SOMEBODY'S BABY, Jackson Browne, Asylum
- 8 8 YOU CAN DO MAGIC, America, Capitol
- 9 10 I RAN, A Flock Of Seagulls, Jive/Arista
- 10 5 ABRACADABRA, The Steve Miller Band, Capitol
- 11 13 BREAK IT TO ME GENTLY, Juice Newton, Capitol
- 12 15 GYPSY, Fleetwood Mac, Warner Bros
- 13 18 HEARTLIGHT, Neil Diamond, Columbia
- 14 17 GLORIA, Laura Branigan, Atlantic
- 15 16 HOLD ON, Santana, Columbia
- 16 4 HARD TO SAY I'M SORRY, Chicago, Full Moon/Warner Bros
- 17 20 DON'T FIGHT IT, Kenny Loggins With Steve Perry, Columbia
- 18 14 EYE OF THE TIGER, Survivor, Scotti Bros
- 19 19 WHAT'S FOREVER FOR, Michael Murphey, Liberty
- 20 22 THE ONE YOU LOVE, Glenn Frey, Asylum
- 21 21 BIG FUN, Kool & The Gang, De-Lite
- 22 30 LOVE COME DOWN, Evelyn King, RCA
- 23 27 NEW WORLD MAN, Rush, Mercury
- 24 26 YOU DON'T WANT ME ANYMORE, Steel Breeze, RCA
- 25 25 NOBODY, Sylvia, RCA
- 26 28 SWEET TIME, REO Speedwagon, Epic
- 27 34 AMERICAN HEARTBEAT, Survivor, Scotti Bros
- 28 32 SOUTHERN CROSS, Crosby, Stills and Nash, Atlantic
- 29 40 MUSCLES, Diana Ross, RCA
- 30 33 ATHENA, The Who, Warner Bros
- 31 31 YOU DROPPED A BOMB ON ME, The Gap Band, Experience
- 32 35 STEPPIN' OUT, Joe Jackson, A&M
- 33 37 PRESSURE, Billy Joel, Columbia
- 34 38 MICKEY, Toni Basil, Radialchoice/Virgin Record/Chrysalis
- 35 36 I GET EXCITED, Rick Springfield, RCA
- 36 50 TRULY, Lionel Richie, Motown
- 37 42 LOVE ME TOMORROW, Chicago, Full Moon/Warner Bros
- 38 41 YOUNG LOVE, Air Supply, Arista
- 39 43 ROCK THIS TOWN, Stray Cats, EMI-America
- 40 47 GET CLOSER, Linda Ronstadt, Asylum
- 41 44 I NEED YOU, Paul Carrick, Epic
- 42 45 THE LOOK OF LOVE, ABC, Mercury
- 43 12 BLUE EYES, Elton John, Geffen
- 44 48 I'M SO EXCITED, Pointer Sisters, Planet
- 45 49 STATE OF INDEPENDENCE, Donna Summer, Geffen
- 46 52 I.G.Y. (WHAT A BEAUTIFUL WORLD), Donald Fagen, Warner Bros
- 47 55 HEARTBREAKER, Dionne Warwick, Arista
- 48 60 MISSING YOU, Dan Fogelberg, Full Moon/Epic
- 49 51 A PENNY FOR YOUR THOUGHTS, Tavares, RCA
- 50 59 BE MY LADY, Jefferson Starship, Grunt
- 51 53 WHAT ABOUT ME, Moving Pictures, Network
- 52 56 GET UP AND GO, The Go-Go's, I.R.S.
- 53 58 TUG OF LOVE, Paul McCartney, Columbia
- 54 54 RIBBON IN THE SKY, Stevie Wonder, Tamla
- 55 57 ON THE WINGS OF LOVE, Jeffrey Osborne, A&M
- 56 65 MANEATER, Daryl Hall and John Oates, RCA
- 57 69 SHADOWS OF THE NIGHT, Pat Benatar, Chrysalis
- 58 61 RIGHT HERE AND NOW, Bill Medley, Planet
- 59 64 ROCK THE CASBAH, The Clash, Epic
- 60 67 EVERYBODY WANTS YOU, Billy Squier, Capitol

US LPs

- 1 1 AMERICAN FOOL, John Cougar, Riva/Mercury
- 2 2 MIRAGE, Fleetwood Mac, Warner Bros
- 3 3 ABRACADABRA, The Steve Miller Band, Capitol
- 4 4 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 10 IT'S HARD, The Who, Warner Bros
- 9 11 BUSINESS AS USUAL, Men At Work, Columbia
- 10 12 A FLOCK OF SEAGULLS, A Flock Of Seagulls, Jive/Arista
- 11 13 SIGNALS, Rush, Mercury
- 12 29 THE NYLON CURTAIN, Billy Joel, Columbia
- 13 15 HIGH ADVENTURE, Kenny Loggins, Columbia
- 14 14 GET LUCKY, Loverboy, Columbia
- 15 48 HEARTLIGHT, Neil Diamond, Columbia
- 16 18 COMBAT ROCK, The Clash, Epic
- 17 17 EYE OF THE TIGER, Survivor, Scotti Bros
- 18 25 BUILT FOR SPEED, Stray Cats, EMI-America
- 19 21 SCREAMING FOR VENGEANCE, Judas Priest, Columbia
- 20 22 NO CONTROL, Eddie Money, Columbia
- 21 27 OLIVIA'S GREATEST HITS, VOL 2, Olivia Newton-John, MCA
- 22 24 SHANGO, Santana, Columbia
- 23 23 JUMP TO IT, Aretha Franklin, Arista
- 24 16 ASIA, Asia, Geffen
- 25 38 LOVE OVER GOLD, Dire Straits, Warner Bros
- 26 26 ROUGH DIAMONDS, Bad Company, Swan Song
- 27 34 NIGHT AND DAY, Joe Jackson, A&M
- 28 31 WHAT TIME IS IT?, The Time, Warner Bros
- 29 30 DAYLIGHT AGAIN, Crosby, Stills and Nash, Atlantic
- 30 36 GET LOOSE, Evelyn King, RCA
- 31 35 I CAN'T STAND STILL, Don Henley, Elektra
- 32 32 ROCK IN A HARD PLACE, Aerosmith, Columbia
- 33 33 HOOKED ON CLASSICS II, Royal Philharmonic Orchestra, RCA
- 34 28 GOOD TROUBLE, REO Speedwagon, Epic
- 35 8 VACATION, The Go Go's, I.R.S.
- 36 40 SECURITY, Peter Gabriel, Geffen
- 37 37 PICTURES AT ELEVEN, Robert Plant, Swan Song
- 38 41 AS ONE, Kool And The Gang, De-Lite
- 39 9 CHICAGO 16, Chicago, Full Moon/Warner Bros
- 40 42 NO FUN ALOUD, Glenn Frey, Elektra
- 41 — SILK ELECTRIC, Diana Ross, RCA
- 42 — LIONEL RICHIE, Lionel Richie, Motown
- 43 47 VIEW FROM THE GROUND, America, Capitol
- 44 72 GET CLOSER, Linda Ronstadt, Asylum
- 45 75 FOREVER, FOR ALWAYS, FOR LOVE, Luther Vandross, Epic
- 46 46 LET ME TICKLE YOUR FANCY, Jermaine Jackson, Motown
- 47 20 DONNA SUMMER, Donna Summer, Geffen
- 48 55 THE LEXICON OF LOVE, ABC, Mercury
- 49 49 VOYEUR, Kim Carnes, EMI-America
- 50 19 HEY RICKY, Melissa Manchester, Arista
- 51 51 BAD REPUTATION, Joan Jett And The Blackhearts, Boadwalk
- 52 52 EDDIE MURPHY, Eddie Murphy, Columbia
- 53 53 ONE ON ONE, Cheap Trick, Epic
- 54 56 QUIET LIES, Juice Newton, Capitol
- 55 61 SNEAKIN' OUT, Stacy Lattisaw, Cotillion
- 56 66 STEEL BREEZE, Steel Breeze, RCA
- 57 57 SPECIAL FORCES, 38 Special, A&M
- 58 64 JUST SYLVIA, Sylvia, RCA
- 59 62 FAST TIMES AT RIDGEMONT HIGH, Soundtrack, Full Moon/Asylum
- 60 60 ALL FOUR ONE, The Motels, Capitol

Compiled by Billboard

INDIE LPs

- 1 1 UB44, UB40, Dep International LPDEP 3
- 2 2 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 7 THE SINGLES ALBUM, UB40, Graduate GRADLSP 3
- 6 5 SONGS TO REMEMBER, Scritti Politti, Rough Trade ROUGH 20
- 7 6 SENSE AND SENSUALITY, Au Pairs, Kamera KAM 010
- 8 11 BULLSHIT DETECTOR VOLUME 2, Various, Crass 221 984/3
- 9 9 CHRIST THE ALBUM, Crass, Crass BOLLOX 2U2
- 10 14 SEDUCTION, Danse Society, Society SOC 8.82
- 11 — HAI, Cabaret Voltaire, Rough Trade RTD 1
- 12 8 CARMEL, Carmel, Red Flame RFM 9
- 13 17 IN THE FLAT FIELD, Bauhaus, 4AD CAD 13
- 14 12 GARLANDS, Cocteau Twins, 4AD CAD211
- 15 20 '77 IN '82, Special Duties, Rondelet, ABOUT 9
- 16 10 A DISTANT SHORE, Tracey Thorne, Cherry Red MRED 35
- 17 13 PUNK AND DISORDERLY — FURTHER CHARGES, Various, Anagram GRAM 001
- 18 18 SPEAK AND SPELL, Depeche Mode, Mute STUMM 5
- 19 23 FOURTH DRAWER DOWN, Associates, Situation 2 SITU 2
- 20 15 CITY BABY ATTACKED BY RATS, GBH, Clay CLAYLP 4
- 21 21 EPIC GARDEN MUSIC, Sad Lovers and Giants, Midnight Music CHIME 00.0



UK SUBS: surfacing at 26

- 22 19 JUNKYARD, Birthday Party, 4AD CAD 207
- 23 27 STATION MXJY, Maximum Joy, Y28
- 24 16 ELIGIBLE BACHELORS, Monochrome Set, Cherry Red BRED 3
- 25 24 TWO BAD DJ, Clint Eastwood & General Saint, Greensleeves GREL 24
- 26 — RECORDED 1979-81, UK Subs, Abstract AABT 300
- 27 22 HI YO SILVER AWAY! Lone Ranger, Greensleeves GREL 40
- 28 30 MOVEMENT, New Order, Factory FACT 50
- 29 29 THERMO-NUCLEAR SWEAT, Defunkt, Hannibal HNBL 1311
- 30 28 WE ARE...THE LEAGUE, Anti-Nowhere League, WXYZ LMNOP 1

by ALAN JONES

ART FILE



BEATLES: the latest cult Liverpool group to chart

AFTER THE media overkill it was no surprise to anyone that the Beatles' 'Love Me Do' bounded into the chart last week, precisely 20 years and five days after its first chart appearance.

In thirty years of British singles charts only two records have recharted after a longer absence. On 24 January 1976, the Glenn Miller Band's 'Moonlight Serenade' nosed into the charts after a gap of more than twenty-two years. Even more incredibly, it had been fifteen years old when it made its chart debut in 1954 and was, therefore, 37 years old when it recharted. The chart for 3 September 1977 was the first to reflect the reaction of fans of Elvis Presley to their idol's death. That day, an incredible eight vintage Presley singles recharted to join his current hit 'Way Down'. The oldest of the newcomers was 'All Shook Up' which had originally charted on 14 June 1957, slightly more than twenty years before.

'All Shook Up' and 'Moonlight Serenade' were both lesser hits second time around but 'Love Me Do' surprised everyone — EMI executives included — by debuting at number 14 last week, three places higher than it managed in the whole of its first chart run. It thus becomes the only record in chart history to improve on its original chart peak after twenty years.

If at first you don't succeed, try, try again. That's a maxim which has

served Ariola Hansa particularly well in respect of Japan re-issues. The German-owned company had the foresight to sign the band when setting up their British operation in 1977. By March 1978 Japan had released their first single for the label, an ungainly cover version of the old show tune 'Don't Rain On My Parade'. It didn't chart. Neither did four other singles or three albums Japan later recorded for the label, despite lashings of critical acclaim.

Exactly two years ago the group moved to Virgin and released 'Gentlemen Take Polaroids', a value-for-money taster of their talents initially available as a double-single. It charted briefly, reaching number 60. Japan have since released several more singles for Virgin, and every one has been a hit. After 'Gentlemen Take Polaroids' gained moderate success, Ariola Hansa commenced a series of Japan reissues aimed at recouping their considerable investment in the

group. 'Life in Tokyo' was the first of these in April 1981. Despite several weeks in the breakers it missed the chart narrowly. Three subsequent Ariola Hansa reissues — 'Quiet Life', 'European Son' and 'I Second That Emotion' — have charted strongly as has the Japan retrospective 'Assemblage', a collection of remixes and alternate takes Ariola Hansa put out a year ago.

Three weeks ago, the label decided to try 'Life in Tokyo' again, first bringing in Giorgio Moroder — the song's original producer — to remix it. Result, a big and long overdue hit. Moroder, on a sabbatical from producing Donna Summer, also co-wrote the song with Japan's David Sylvian, or David Bart as his mum knows him...

COLIN HUGHES' latest wordy epistle from Manchester to *Chartfile* agrees with this column's assertion that

Showaddywaddy have had more hits than any other group since 1974, but points out that when Abba's 'The Day Before You Came' charts they too will have 23 hits. Colin also takes a potshot at Mike Gardner for dismissing 'The Day Before You Came' as Abba's Christmas offering. No such thing, insists Colin, another Abba single entitled 'Under Attack' will be unleashed shortly before the festivities get under way.

Colin also raps Messrs Gambaccini, Read, Rice and Rice for the large number of inaccuracies in their latest chart research book, '500 Number One Hits' (Guinness, £5.95). Colin details fifteen errors he has detected, and surmises there must be more. Quite so. In fact, Jane Turner, writing from Leicester, mentions 27 errors in the same book. I have spent about twenty minutes browsing and unearthed a further twenty myself, some of them laughable. *Capital* is spelt more than once as *Capital*, Bucks Fizz gain an apostrophe and Stevo's *Some Bizarre* label becomes *Bizarre* at the team's hands. See how many you can find, and send me full details of page number and nature of errors. The detective who sniffs out most boozes will receive, free of charge, a copy of the year's most vital rock book, 'The Rock Lists Album', when it is published next month. The book includes almost 500 lists of rock superlatives and is written by Radio One's John Toller and someone called Alan 'Plug' Jones...

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 16 BE PROUD, BE LOUD (BE HEARD), Toyah, Safari SAFE 52
- 4 5 SHIPBUILDING, Robert Wyatt, Rough Trade RT 115
- 5 4 PILLAR TO POST, Aztec Camera, Rough Trade RT 112
- 6 7 THE BALLETT DANCE, Rubella Ballet, Xntrix XN 2005
- 7 8 BULLSHIT CRASS, Special Duties, Rondelet ROUND 24
- 8 3 KNIFE SLITS WATER, A Certain Ratio, Factory FAC 62
- 9 6 SUICIDE BAG, Action Pact, Fallout FALL 003
- 10 7 MUTANT ROCK, Meteors, WXYZ ABCD 5
- 11 21 LOVE ON THE TERRACES, Serious Drinking, Upright UP 4
- 12 9 WARRIORS, Blitz, No Future 01 16
- 13 25 LULLABIES, Cocteau Twins, 4AD BAD 213
- 14 13 DON'T GO, Yazoo, Mute 7YAZ(12YAZ) 001
- 15 14 LIFE ON THE LINE, Fad Gadget, Mute 7MUTE(12MUTE) 24
- 16 18 ONLY YOU, Yazoo, Mute 7MUTE(12MUTE) 020
- 17 11 THE STRANGER, Dead Or Alive, Black Eyes BE 2
- 18 15 BELA LUGOSI'S DEAD, Bauhaus, Small Wonder WEENY 2
- 19 30 MY SPINE (IS ON THE BASELINE), Shriekback, Y Y27
- 20 26 BEASTS, Sex Gang Children, Illuminated ILL 1112
- 21 12 MURDER IN THE SUBWAY, Attak, No Future 01 17
- 22 19 BLEED FOR ME, Dead Kennedys, Statik/Alternative Tentacles STAT 22
- 23 23 HAVE YOU GOT 10P? Ejected, Riot City RIOT 14

- 24 27 WHATEVER IS HE LIKE? Farmers Boys, Backs 7NCH 001
- 25 24 JACQUES DERRIDA/ASYLUMS IN JERUSALEM, Scritti Politti, Rough Trade RT 111(T) (P)
- 26 17 FOUR TRACK EP, Total Chaos, Volume VOL 2
- 27 32 BIG GIRLS DON'T CRY, Cimarrons, Safari SAFE(LS)(LX) 49
- 28 29 F*** THE TORIES, Riot Squad, Rondelet ROUND 23
- 29 22 LOVE WILL TEAR US APART, Joy Division, Factory FAC 23
- 30 31 RUN LIKE HELL/UP YER BUM, Peter & The Test Tube Babies, No Future 01 15
- 31 — TRAILS OF COLOUR DISSOLVE, Felt, Cherry Red CHERRY 45
- 32 — COCKTAILS (EP), Attila The Stockbroker, Cherry Red CHERRY 46
- 33 33 NIGHT AND DAY, Everything But The Girl, Cherry Red CHERRY 37
- 34 37 TEMPTATION, New Order, Factory FAC 63(12)
- 35 36 17 YEARS OF HELL (EP), Partisans, No Future 01 12
- 36 49 PROCESSION, Nico, 1/2 Records 1/2 REC (112)
- 37 38 RELIGIOUS WARS (EP), Subhumans, Spiderleg SDL 7
- 38 43 WHY DIE, Insane, Insane INSANE 1
- 39 39 SUMMER IN THE CITY, Tik & Tok, Survival SUR(P)(12)007
- 40 35 PAST MEETS PRESENT, Weekend, Rough Trade RT 107
- 41 — PRETTY PAEDOPHILES (EP), Raped, Parole KNIT 1
- 42 — JUST A GIRL, Pale Fountains, Operation Twilight OPT 009
- 43 41 FAITHLESS, Scritti Politti, Rough Trade RT 101(T)
- 44 — CONVICTED, Dead Wretched, Inferno HELL 5
- 45 34 RISING FROM THE DREAD, UK Decay, Corpus Christi CHRIST ITS
- 46 — TEDDY, Apocalypse, Jamming! CREATE 5
- 47 28 PLAYING FOR TIME, Send No Flowers, Praxis TM 1
- 48 42 REACH OUT, Wasted Youth, Bridgehouse BHS 14
- 49 40 THE HOUSE THAT MAN BUILT (EP), Conflict, Crass 221984/1
- 50 45 LOVE AT FIRST SIGHT, Gist, Rough Trade RT 085

5

Flashback

10

15

October 15, 1977

- 1 SILVER LADY, David Soul
- 2 BLACK IS BLACK, La Belle Epoque
- 3 YES SIR I CAN BOOGIE, Baccara
- 4 I REMEMBER, Elvis Presley
- 5 BEST OF MY LOVE, The Emotions
- 6 WAY DOWN, Elvis Presley
- 7 YOU'RE IN MY HEART, Rod Stewart
- 8 FROM NEW YORK TO LA, Patsy Gallant
- 9 NO MORE HEROES, The Stranglers
- 10 TELEPHONE MAN, Meri Wilson

October 14, 1972

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

October 14, 1967

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

NEWS



Pic by Justin Thomas

PAUL WELLER: What happens next?

END OF THE JAM

but single and live album due

THE JAM are to split up ... but no one knows when.

They have set two Christmas shows at London's Wembley Arena in December — with more concerts to follow. But after that it looks as though Paul Weller, Bruce Foxton and Rick Buckler will throw the towel in.

"There are some personal differences and I think Paul feels he's taken the group as far as it will go," said a friend of the band this week.

"Paul wants to go on and concentrate on his own songs, and the other members of the band would have liked more success in places like America."

It now looks as if the band will quit after the British concerts. They have cancelled all their European shows and once a live album — as yet untitled — comes out they will stop recording together.

Their Wembley Arena shows now look to be farewell gigs ... at a venue that Weller said he'd never play again.

But the trio has decided to give the Arena another try when they take to its stage on December 1 and 2.

And a follow-up single to their 'Bitterest Pill' hit comes out on November 19, with their first-ever live album released just after their Wembley shows.

The single features two records in a double sleeve. Record one is called 'Beat Surrender' and backed with 'Shopping'. Record two

features a cover version of the Curtis Mayfield hit 'Move On Up' with two tracks on the flip side — 'Stoned Out Of My Mind' and the Edwin Starr hit 'War'.

The live album comes out on December 10, but the band haven't fixed a title or decided which tracks they will include. It will use live recordings taken throughout their history with a selection of numbers recorded between 1977 and 1982.

● **HOW TO BOOK:** Tickets are available by post at £6.30 and £5.30 from The Jam, S&G Promotions, PO Box 4NZ, London W1A 4NZ. Cheques should be made payable to Harvey Goldsmith Entertainments Ltd and should be enclosed with an SAE. The date preferred should be marked on the envelope.

They are also available from the Arena Box office (tel 01 902 1234) at £6 and £5 from October 25 at midday and London ticket agencies at £6.50 and £5.50.

Triple Quo

STATUS QUO carry on their twentieth anniversary activities with a triple album set which comes out next month. The album is called 'FTMO' — which means 'From The Makers Of' — and features two Best Of LPs and a brand new live album.

Fans who are prepared to fork out an extra £2 can get the album in a round metal tin. The box set costs £8.99 in its normal box.

Oz time

OZZY OSBOURNE plays his first tour for two years in December.

The tour starts at the St Austell Cornwall Coliseum on December 10 and he goes on to play Birmingham National Exhibition Centre 12, London Wembley Arena 14, Leeds Queens Hall 16, Newcastle City Hall 18, Glasgow Apollo 19 and Liverpool Royal Court 20. A double live Ozzy album recorded in New York is released on November 19.

Manners maketh plans

BAD MANNERS have fixed up the first of their live dates.

Their tour starts at Manchester University on November 5. Then Hitchin Regal 8, Chippenham Gold Diggers 10, Salisbury City Hall 14, Gillingham King Charles Hotel 14, London Hammersmith Palais 15, Exeter University 16, and Great Yarmouth Tiffany's 18.

The band, who have just released a new single — 'Samson And Delilah' — will add more dates throughout the autumn.

CAPTAIN SENSIBLE has cancelled his December tour ... although the Damned dates are still ON.

He will reschedule the concerts for early next year, but refunds are

available now from the Edinburgh Playhouse, Manchester Apollo, Birmingham Odeon and the London Dominion.

TURN ON

CULTURE CLUB have added more dates to their October tour. Bay George and the group now play Cliff Nero's on October 23 (which replaces the October 16 date) Birmingham Odeon 29, Dunstable Queensway Hall 30, Brighton Top Rank 31, Margate Winter Gardens November 1. The London Lyceum dates still stand for October 2.

SUPERTRAMP RELEASE their first album for three years next week, called 'Famous Last Words'. A single from the LP 'It's Raining Again' comes out this week.

JOE JACKSON has a new single released this week. It's called 'Steppin' Out' and is taken from his 'Night And Day' album.

SQUEEZE HAVE fixed the title of their greatest hits album. It's called 'Singles 45's and Under' and comes out next week.

BILLY IDOL follows up his 'Hot In The City' single with a new track 'White Wedding' which comes out this week. It is the second single from his 'Billy Idol' album.

NATASHA'S NEW single 'Pata Pata' is released this week. It follows her 'Iko Iko' and 'The Boom Boom Room' hits.

HAYSI FANTAYZEE will now release 'Holy Joe' as their new single. Like 'John Wayne Is Big Leggy' it is produced by Tony Visconti and comes from a series of recordings which should make their way on to an album by the end of the year.

DIRE STRAITS have added yet another date to their tour at Birmingham's NEC on December 14. Tickets cost £6.75 and £5.75 and are available from Dire Straits Box Office, PO Box 77, London SW4 9LH. Cheques should be made payable to Dire Straits Box Office and sent in with an a/c.

ABC have also added an extra date to their tour at London's Hammersmith Odeon on November 25. Tickets are £5 and £4.

KILLING JOKE have a new single out this week called 'Birds Of A Feather'. The group have added a date to their tour at Preston Polytechnic on October 28.

LEVEL 42 have added more dates to their tour at Derby Assembly Rooms on November 17, Manchester Polytechnic 20, Glasgow Tiffany's 21, Leicester Polytechnic 27 and Reading Top Rank 28.

UB40 ARE to have their 'Tyler' single re-released as a 12-inch this week. The track is backed with two numbers — 'Adele' and 'Little By Little'.

STIFF LITTLE Fingers have added two Irish dates to their autumn tour. They play the Belfast Ulster Hall on November 9 and Dublin TV Club 9.

THE HIGSONS have joined Jerry Dammers' 2 Tone label. Their first single

on the label is called 'Tear The Whole Place Down' and is produced by Dammers.

Meanwhile the group have fixed up a series of dates next month at Manchester Hacienda November 11, Liverpool Warehouse 12, Stoke Keels University 13, Sheffield University 15, Leeds Warehouse 16, Huddersfield Polytechnic 17, Coventry General Wolfe 18, Bath University 19 and Portsmouth Polytechnic 20.

ANTI-PASTI lead singer Martin Roper has been sacked. It means the punk band are now down to a four-piece with guitarist Dougie Bell taking over the vocals. Their current single, 'Caution In The Wind', is the last to feature Roper.

TV AND RADIO

DIRE STRAITS kick off THURSDAY with an 'Arena' programme about their last album 'Makin' Movies' and Rainbow show on BBC 2. Japan and lauded newcomers Alex Alton try out 'The Old Grey Whistle Test' on FRIDAY, BBC2. Radio One's 'Roundtable' is promising native New Yorker Grace Jones versus Scotland's Natasha. Andy Peebles and Richard Skinner sit in the Radio One corner. 'The Friday Rockshow' airs some early Marc Bolan with some new rock from Tobruk. The early SATURDAY breakfast show, 'Superstore' on BBC 1

features B A Robertson amid the videos while 'The Late Late Breakfast Show' has hunky Latin romero Julio Iglesias and Diogen Warwick. Radio One's 'In Concert' features the reggae tones of Azwad. Neil Young is the subject of SUNDAY'S Radio One series of profiles hosted by Paul Gambaccini. 'The Story Of Pop Radio' looks at life on the medium wave with the pirate radio stations. The housewives' choice Barry Manilow is shown on BBC 1 on MONDAY in 'Barry In Britain'.

KID CREOLE

PROFILE

FULL NAME: Augustus Thomas Darnell
NICKNAME: Dario
DATE OF BIRTH: 12th August 1951
PLACE OF BIRTH: Montreal, Canada
EDUCATED: Hofstra University, New York
HEIGHT: Five foot, 10 inches
WEIGHT: 145-152 lbs
COLOUR OF EYES: Brown
FIRST LOVE: Roberta Schwartz when I was about 11
FIRST DISAPPOINTMENT: Failing to enter the High School Of Performing Arts in New York — the one that 'Fame' is based on
FIRST PERFORMANCE: Age 8 — my father had me perform at the Community Centre in the Bronx
FIRST LIVE SHOW SEEN: Bizet's opera 'Carmen'
FIRST RECORD BOUGHT: 'Alley Oop' by the Hollywood Argyles
MUSICAL INFLUENCES: Rogers and Hammerstein, Cole Porter, Harry Belafonte, Frank Sinatra, The Mighty Sparrow, Patti Page, Lennon and McCartney and Stoney Browder Jr
INSTRUMENTS PLAYED: Bass, guitar, piano, drums
HERO: Bob Marley, Humphrey Bogart and John Garfield
HEROINE: Marie France Priar and Hedy Lamar
FAVOURITE BOOKS: Thomas Hardy's 'Far From The Madding Crowd' and Scott Fitzgerald's 'The Great Gatsby'
FAVOURITE FILMS: 'Samson and Delilah', 'Little Caesar', 'Casablanca' and 'The Sound Of Music'
BEST LIVE SHOW SEEN: James Brown at the Apollo
FAVOURITE CLUBS: Club Continental, New York and Le Bear Rouge, London
FAVOURITE FOOD: Italian — veal cutlet parmigiana
FAVOURITE CLOTHES: Box Back suits in gabardine with wide lapels and one and a half inch cuffs
FAVOURITE DRINK: Orange juice
HAIRCUT: Krisandra on Madison Ave
IDEAL HOME: The one I have on Central Park South
IDEAL HOLIDAY: Haiti
IDEAL CAR: 1957 Thunderbird
MOST FRIGHTENING EXPERIENCE: Trying to prove that I wasn't dating a girl student when I was teaching when the girl attested to that fact — I was later exonerated
FUNNIEST EXPERIENCE: Watching members of Dr Buzzard's Original Savannah Band trying to scrape an expensive drug from the carpet after they'd dropped the whole lot
SUPERSTITIONS: I used to believe that if I went out without wearing my braces I wouldn't get a girl that night. It always worked!
FANTASY: Living eternally
MOST HATED CHORE: Having to take medication for my allergies — it makes me drowsy



Bold as brass

The PIRANHAS'

BOB GROVER blows

his own trumpet at a

muted JIM REID

BOB GROVER'S trumpet playing has become Dave Lee Travis's joke of the week, the aged DJ can't get over the sweet melodious sound Boring Bob conjures up. Boring Bob Grover is the man with the golden trumpet, the Piranhas are his group, and the single he so elegantly graces, is called 'Zambezi', a Top Ten cert, methinks.

Piranhas? Ain't heard of 'em since 'Tom Hark', what's been happening then Bob?

"After 'Tom Hark', they thought stick 'em on the road, get 'em working, and I thought Christ we haven't been in the studio for ages. Basically what I wanted to do was record things, not spend all night in motorway cafes.

"I got pissed off with all that, so I started working with Andy Murray. He's a bit of a whizz kid and we recorded an album's worth of material together. Anyway, when a couple of the guys left to form Pookiesnakenburger, it was left up to Andy and me to go and work in the studio."

Bob seems to have a very sensible attitude to his chosen profession.

"Basically I'm extremely lazy and I tend to treat it all as a bit of a joke. I just can't make myself take it seriously at all. It's only when I start running out of money that I start thinking of work."

COME on then Bob, convince me that you're a layabout, what's your typical day like?

"I get up about five in the morning (gasp) and record until lunchtime. The rest of the day tends to be spent in oblivion. I start off taking a few things to get myself going — then go to sleep for a few hours in the afternoon (weird). In the evening I go round a few pubs.

"I have to work in the morning, otherwise I don't get things done. I'm actually sober today, it's a very weird feeling."

Not only is Bob sober, he's wearing the most outrageous

jacket. A crazy patchwork of dark and lime green. Where the hell did that come from?

"Some bloke I know got drunk and bought it in a sale, when he woke up in the morning and saw it, he just wanted to get rid of it straight away. Everyone said 'Oh I know just the man for that.'"

Leaving matters sartorial and bacchanalian to one side for the moment is there any chance of us, the loving public, feasting our 'minces' on the wacky Piranhas?

"I mentioned to someone in the pub a few weeks back that I wanted to get a band together to do some calypso stuff. I got ten phone calls in the space of two days, an' the band was there —

every day it got bigger. There would have been about thirty people in it if I had jammed them all in."

THE Piranhas will tour, but will it be fab and wacky? Is there something in the Brighton air that encourages all these jolly jokey bands — I mean, Peter and the Test Tube Babies, Pookiesnakenburger, even RM's own Mike 'laughing boy' Pilgrim comes from the fair town. Is there a special Brightonian sense of humour?

"Brighton's a really good place, there's just as much going on down there as in London.

"People in Brighton don't really take themselves seriously. I don't

really know if there is a particular Brighton sense of humour — either there is or all the other bands have copied us 'cos we did so well.

"There're some really great musicians down there. I have a great band called the Jungle who live in me basement and even my landlord's a promoter — it's great, the whole place is teeming with weirdos."

Finally Bob, any comment on your much lauded trumpeting?

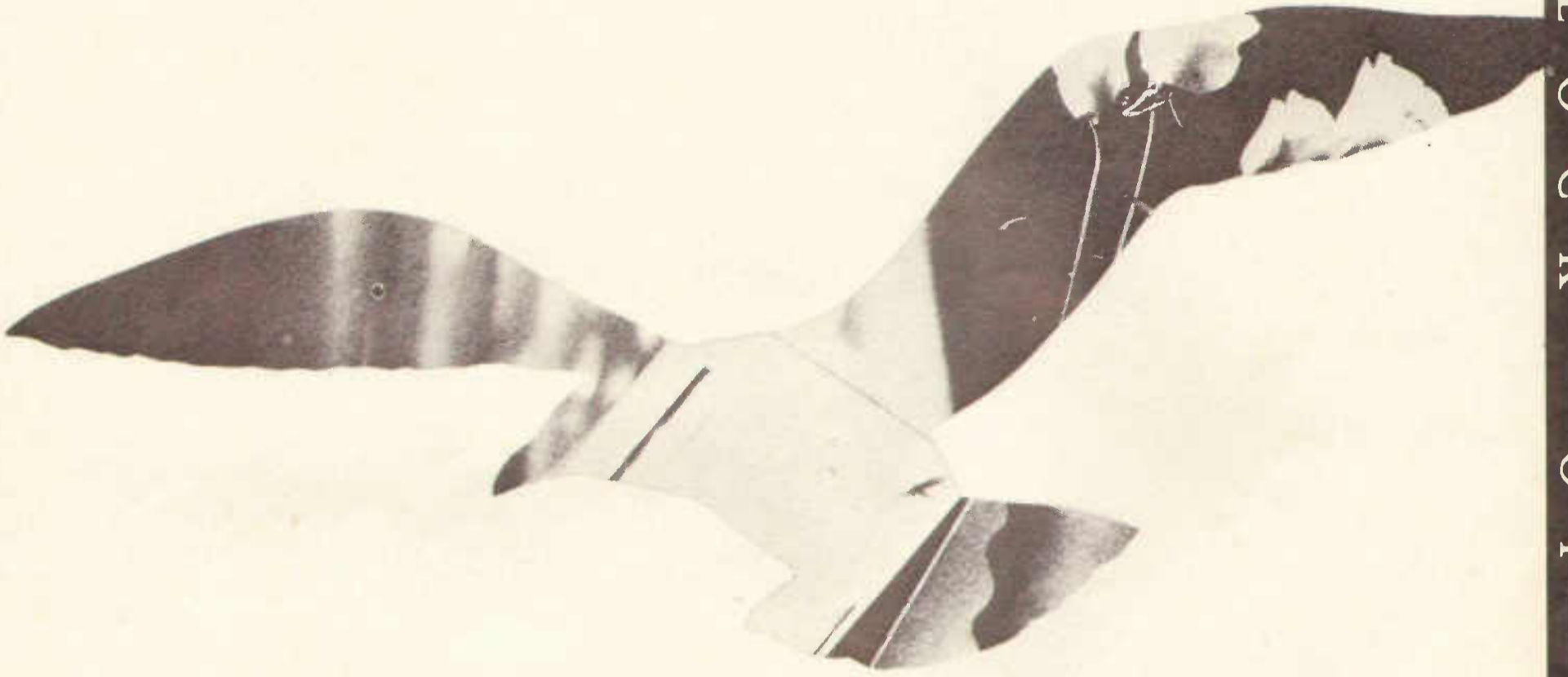
"We actually had a brass section in the studio when we did it. Andy scripted out a nice and complicated horn arrangement and the producer went spare. So I ended up doing it myself."



NEW SINGLE

A Flock • *Wishing* • **of Seagulls**

(If I had a Photograph of You)



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NOVEMBER TOUR

7 8 9 10 11 12 13 14 15 16 19 20 21

Top Rank CARDIFF
 Odeon BIRMINGHAM
 Rock City NOTTINGHAM
 University SALFORD
 Top Rank BRIGHTON

15 LONDON Lyceum
 16 EAST ANGLIA University of
 19 STRATHCLYDE University
 20 LIVERPOOL Royal Court
 21 SHEFFIELD Lyceum

Wishing

7" JIVE 25 12" JIVE T25

12 — Extended version + extra track
 Both in picture bags Produced by Mike Howlett



The kids from Frame



WHERE'S LEROY then?

JIM REID finds DEPECHE MODE in a forgiving frame of mind

DEPECHE MODE are hungry. Dave, Al and Andy are making snap decisions over the relative merits of a Mr MacDonald or a Mr Kentucky, reflective songwriter Martin is deep in conversation with Mute supremo Daniel Miller, and your cub reporter is pensively awaiting a verbal battering.

Having made a less than favourable review of Dep Mode's 'Broken Frame' LP, I'd been informed that the boys might not take too kindly to my presence.

Preparing for a shoot out of 'OK Corral' proportions, I found myself confronted by four boys who merely want to state their case, smooth over a few misconceptions and generally put the world right about Depeche Mode.

Hold on a minute, please! It's been three weeks since I reviewed that record, and after repeated plays it's gradually dawned on me that Dep Mode have released a GROWER. What I'd first taken as their usual light, if pleasant pop, now reveals itself as a more layered, ambient and slightly harder Depeche Mode.

'Broken Frame' is an album of doubts, grey areas and grasping uncertainties. 'Broken Frame' is the Mode losing their innocence and confronting their world with a questioning, yet optimistic mind. Where once life and love was clear cut — black and white — there is now room for greater expression, deeper and more lasting emotion. Dep Mode are no longer a flirtation, they're built to last.

Compare their last two singles; the bright if shallow 'Meaning Of Love' — the eerie wistful desperation of 'Leave In Silence'. Are you beginning to follow me? I confront Mode on their tour

bus to Brighton and naturally it's the current LP that excites most debate. Andy is the first to have his say.

"I think the album's more mature in both words and music. We took a lot of time and care over each song, whereas the first LP was recorded very quickly."

Dave Gahan takes up the theme: "You can't do the same things over and over again. Martin doesn't write like Vince. Vince writes very simply, Martin doesn't. We chose Martin's songwriting 'cos we like it, everything we do boils down to that. We had to move on, we couldn't be safe and make another LP like 'Speak And Spell'."

OK, but this changing, more

mature Mode; is it simply the result of you all getting older, growing up? Or is it a calculated attempt to throw off your teenybop image?

"Obviously we're getting older," says Andy. "When we first went on TOTP Dave had only just turned 18. We were very young and didn't really know what was going on."

"We've always wanted to be taken seriously. We didn't sit down and plan our direction and say: 'Oh right, we're grown up now, we better do something grown up.' It just happened."

"We read everywhere that we're a short term, bubblegum group. But we've lasted. At the moment the LP is silver and on the way to going gold, we've had six hit singles."

THE MODE don't yearn to be taken seriously, they're simply tired of being thought of as empty headed pretty boys. Mode may be nice, but they're not soft. Surprisingly our conversation hits on the ethics and spirit of punk rock. Nobody pushes Depeche around.

"A lot of the values are going back to '74," says Dave. "It's just like punk never happened. Everything's overproduced, everyone wants to be big stars. It's all back to big hype and promotion."

Independent Mode manage themselves: "It's very hard for us, we've achieved a lot on our own."

"Some record companies offered us really huge advances, but there are so many pitfalls with signing to majors. At the moment we haven't even got a contract with Mute, it's simply a verbal agreement."

The Mode boys relax in their comfy coach, the writer wipes his brow ... he's enjoying this. I enquire about the LP track 'Monument'. Is it about the squashing of hope, the illusion of achievement?

"We don't know, Martin won't tell us," they say.

The unassuming Mr Gore is brought from the back of the coach and put in the firing line. "That's a very direct question, I don't think it's up to me to say what songs are about," he offers.

Quiet Martin hides behind his glasses, smiles mischievously and lets the other Dep boys do his talking. 'Broken Frame' has revealed Martin Gore as a songwriter of sly angles and light humour. His songs lack the immediate punch of a Vince Clarke, but they contain a depth and warmth.

DEPECHE have no plans to record any new material until after Christmas mainly because their time will be spent touring. Any problems so far?

"It was a bit hairy in Ireland, our coach driver got beaten up. We did three gigs, two of 'em were great, but at one of them the crowd were a bit backward. I think they thought they were watching a punk band or something. I can't stand it when people start spitting, it really spoils everything."

The band urge Dave to tell me of his stage heroics at the previous evening's Leicester gig.

"Last night there were three blokes who'd obviously been down the pub, bought a ticket and come in just to aggravate me. I always get it first 'cos I'm at the front. So, I just stopped the music and said to 'em:

'Why do you bother going to gigs — get out we don't need you.' They were really embarrassed, they couldn't move. The rest of the crowd loved it. It was a victory for us."

Dave and the rest of the band also have to face the perils of over eager autograph hunters.

"We used to stay behind after a show and sign 200-300 autographs, but now it's getting a bit out of hand."

"A lot of kids will just run in and jump all over you. Either that, or

time. What do they do on their days off?

Andy: "I had a day off in Paris and slept all day."

Dave: "I'd really like to go fishing, but I haven't been this season."

Depeche are away from Basildon for long periods, but their tour bus is a home from home: "Our girlfriends come on tour with us. Otherwise we'd never see them."

Who are Dep Mode's current faves?

"Simple Minds, I think they're

'I can't stand it when people start spitting, it really spoils everything'

they've got 10 bits of paper they want you to sign. Dave was brought to the ground last night, the roadies had to pull him out."

DEPECHE, HOWEVER, are encouraged by the changing mix of their audience: "The last two gigs have been really great, the audience has been very mixed; a lot of blokes, some older people. We've been labelled as strictly a young girls band. We're not saying young people shouldn't come to our gigs — it's just healthier when you've got a mixed audience."

Depeche don't get much free

really good, I'm really pleased they've been successful," says Dave.

What's the significance of the peasant girl on the LP sleeve?

"It represents the change of seasons. On the single cover, the woman is sowing the fields. 'Leave In Silence' is like the sowing of the seeds — the LP is the finished thing."

Depeche Mode at Brighton Dome are a mixture of the instantly thrilling and the tentatively grasping. Dep Mode are growing, improving, searching for answers. I stand accused. The world of Depeche Mode is not as simple as it first seems. Watch them flower.

QUO LIVE

THE ONLY WAY TO HEAR THEM

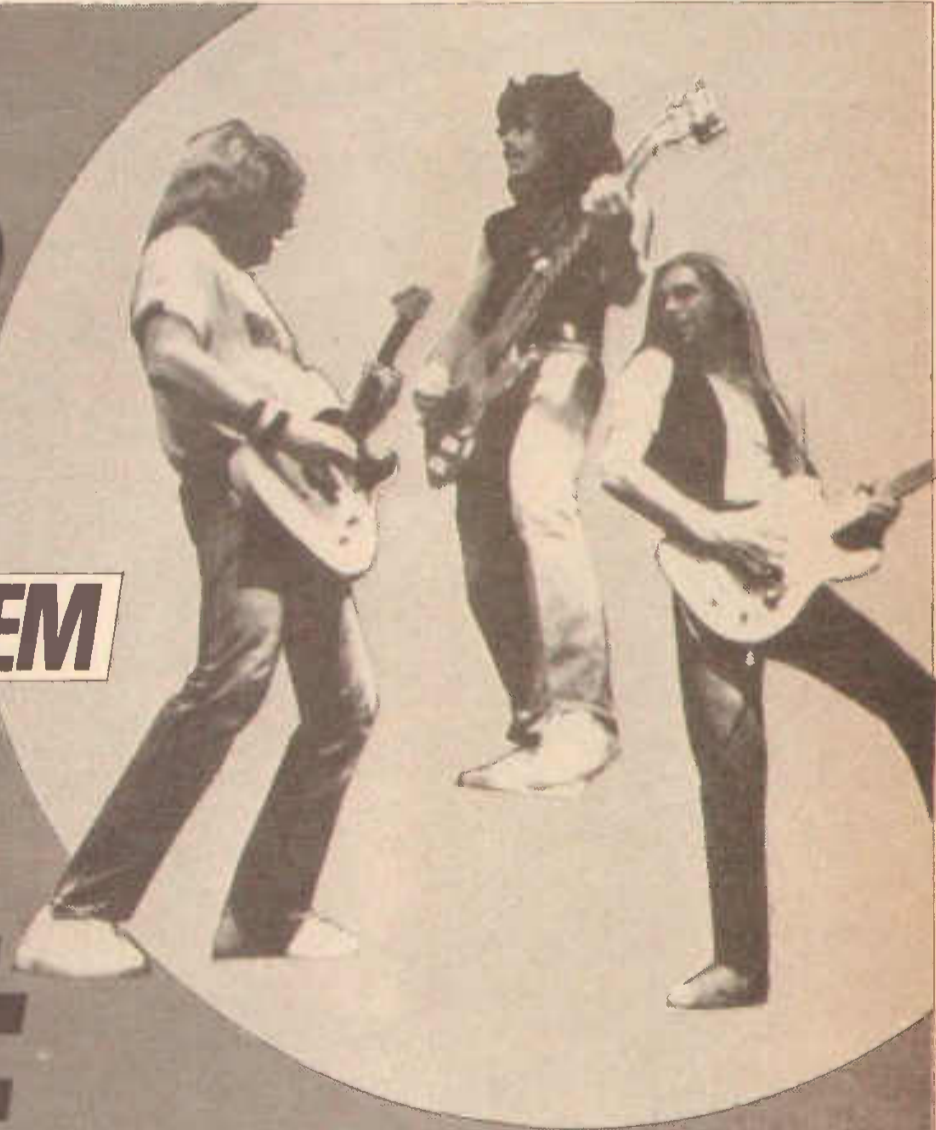
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12" includes extra track DOWN DOWN



Shingle of the week

PRIVATE FILES

by **SUNIE**

I'VE GOT you under my skin: unlucky **Paul Weller** has been struck down with shingles, a nasty dermatological complaint. Never mind the bitterest pill, pass the ointment . . .

Sought-after Scousers the **Pale Fountains** have inked with **Virgin Records**, who release a single by the wan ones next month — it's called 'Thank You' . . .

Ure a one: **Midge** is currently to be found in the studio with **Mick "Cadillac" Karn**, recording the single they promised us after getting on so well at the **Prince Of Wales** do earlier this year. The ditty is one they've written together, and is due to be released before Christmas . . .

● **Hey! Scholastica:** former **Linxer David Grant** managed to arrive 15 minutes late for his wedding at **St Scholastica's Roman Catholic church** on Saturday . . .

Tales of **Culture Club**-mania reach me from the north, where the **Clowes-clobbered ones** are gigging. Screaming girls everywhere, apparently, and when **George** found that the soup at his **Leeds hotel** wasn't up to much and decided to



Pic by Justin Thomas

Jeepster for your love

"A MAN doesnae have these problems when he's up and awa' in his Spitfire . . ." **Midge Ure** muses upon modes of transport while stuck in his executive jeep in an **Oxford Street** traffic jam.

nip out for some **Heinz**, supermarket shoppers spotted him and the poor lad was instantly besieged . . .

Whilst we're in the frozen wastes of the north, an apology from **Vice Squad** to their fans in **Preston**, some of whom injured themselves on a wire fence erected by over-cautious promoters at the group's recent **Warehouse** appearance. It was intended to protect **Beki** and

her boys from bottle-chuckers, and when their adoring audience quite rightly ripped the thing down, some nasty scratches resulted . . .

So impressed was **Steve Strange** by hairdresser **Allan Soh's** recent show (the Chinese coiffeur crimps such distinguished heads as those of **Tight Fit**, **Duran Duran** and **Japan**), that he has requested a **Soh Special** — a hairdo involving a couple of dozen protruding

chopsticks. Gawd, I can hardly wait . . .

Moving south rapidly are rumours that **Frankie Goes To Hollywood** will be the next big thing to emerge from **Liverpool**. Their credentials are well in order: silly name, strong possibility of early cult status, and at least one of 'em used to be in **Big In Japan** . . .

Swing to the right: **Soft Cell** fan **Judy Ball** found herself on the receiving end of an **Almond** uppercut at a club in **Leeds** the other night, after she made "a remark about his personal life" to **Marcie**. Police were called to the club, but Ms Ball decided not to press charges, and **Marc** got off with a slapped wrist. The little darling claims that the fair **Jude** threw a drink over him, but refuses to tell exactly what she said. Three guesses!

Happier news from the **Cell** camp, if you'll pardon the expression, is that '**Tainted Love**' has set a new chart record in the **US**, beating '**Rock Around The Clock**'s 42-week run with 43 consecutive weeks in the old hit parade . . .

Congrats to the **Gang Of Four's** drummer **Hugo Burnham**, who wed his American sweetheart **Vanessa Cole** at **New York City Hall** during the politico-rockers' recent tour. **Jon King** gave the bride away . . .

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HEAVEN 17

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Pic by Joe Bongioy

Greens are good for you

KID KERRANG And The Cucumbers: Ian Gillan and friends line up for a spot of pre-tour frolics. Fashion courtesy of '1001 Uses Of Chamois Leather' (AA Publications, 19s/6d).

● **Superwoman Laurie Anderson** is on display at the ICA — or rather, her Artworks are. An exhibition of Anderson's non-vinyl work can be seen at the Mall's culture bunker from now to November 21 . . .

Love on the airwaves: ardent suitor Gary Kemp, sitting in for Kid Jensen on the radio last week, dedicated Candi Staton's 'Young Hearts Run Free' to Clare Grogan.

And Saturday's 'Late Late Breakfast Show' found creepy Noel Edmonds making up to Boy George, and concluding that "I think I'm in with a chance." You must be joking, mate! Classic moment from the encounter was when Edmonds told George "I hear you're a

Liberace fan." "Not any more," purred the Boy . . .

At last! Underground hipsters Animal Nightlife have signed a deal, and it's with Innervision, home of Wham and soon-to-be hippest stable in town (or so sez Lord Jim) . . .

Those cuddly Bluebells of Scotland have run into a spot of legal bother, and will be in court this week to defend their right to trade under their floral moniker. The leggy Bluebell Girls, glamorous Paris-based dance troupe, claim exclusive rights to the name . . .

And finally, Crimpers Corner: Mari Wilson has insured her beehive barnet for £100,000. Do you know, I've heard she doesn't even take the damn thing off when she goes to bed?



PAUL EGHOLM of the Pinkees

LIVING IN THE PAST — Jethro Tull. My first experience of a totally different sound.

ALRIGHT NOW — Free. Amazingly emotional record.

I'M DOWN — The Beatles. For sheer power and excitement this record stands alone.

SINCE YOU'VE BEEN GONE — Rainbow. I love the chord sequences and strong harmonies — powerful and colourful.

SKATING AWAY — Jethro Tull. Two things combined make this a good record for me — the strong lyric and the acoustic guitar sound.

HEY JUDE — The Beatles. A classic simple three chord song which is perfection that's never been equalled.

NIGHTFLIGHT — Pentangle. This song is cleverly constructed and a good example of writing in a different time signature (5/4).



I CAN'T EXPLAIN — The Who. I was overwhelmed by this when I was young.

WHATCHA' GONNA DO ABOUT IT? — The Small Faces. another early song which influenced me.

DENIS — Blondie. I see colours when I hear this song.

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- BOW WOW WOW *I Want Candy*
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- DEEP PURPLE *Live in London*
- KIM CARNES *Voyeur*
- CLASSIX NOUVEAUX *La Verte*
- QUEEN *Greatest Hits*
- GERRY RAFFERTY *Sleepwalking*
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TAPE MEASURE COMPETITION

**NEWS
BEAT**

**Cream of
the crop**

THE SECOND before you're on the air is the longest moment. The stage is thinly veiled by the obligatory dry ice as Carmel, chanteuse, begins to limber up. She rotates her arms and looks anxiously into the audience.

The stage is bare, cold and ever so lonely. To the singer's left there is a proud stand-up double bass, behind her a drum kit. Cue cameras — this is the 'Old Grey Whistle Test' and Carmel is about to perform two songs, 'Sugardaddy' and 'I Can't Stand The Rain'.

"I was really nervous, it was really gruelling. They should have announced that it was our first TV performance," she says later.

The sound is stripped and spartan, a rhythm working on raw basics, whilst the singer uses her voice to cut and soar its way through the heavy backbeat. Carmel's voice is apt to career and crash; it's potent but the punch is often lost on an overdrive of power and a meanness of subtlety.

"I'm using a vocal coach at the moment, the thing is I want to be recognised as a pop singer, not just some cult figure. I want to be a good singer; if that means I become a pop star as well, then all well and good."

Already the major companies are floating around the blonde Carmel — they

want her to drop her band, they want to mould MOR product from a gem of soulful intent.

Carmel stares at me coolly, answers precisely, laughs a lot. She's far more attractive than her photos suggest.

Some facts. Carmel and her boys are Manchester based, her band arose from the dying Bee Vamp, Carmel came from various pop bands. Carmel has just recently released a six track LP, simply entitled 'Carmel'. Said LP is more a testimony to the singer's potential, rather than a clear realisation of her talent. Carmel is still learning.

Carmel is not ready to run. Carmel will not be gigging again until after Christmas . . . her and her band have a new set to work out. They're not rushing things.

Carmel smiles, a smile of relief. Being on TV is glamorous — "I feel sick" — there are problems. For instance did you know that bands on the OGWT have to provide their own PA? Carmel's is a rushed job; an expectant record company delivering the goods in anticipation of an inky signature.

Being on TV is not glamorous. Carmel and the boys make their way back to Manchester in a cramped Transit van. Carmel is a singer.

by Jim Reid



Pic by Steve Rappoport

CARMELO: Nicer than the picture (honest!)

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SINGLES

reviewed by **SUNIE**

MARCHING, LIVING, SEX AND BABIES

THE ALARM 'Marching On' (Illegal) Bright acoustic pop with an inflamed social conscience. If that makes the Alarm sound like Peter, Paul And Mary, I beg their pardon for they deserve better. This is more like acoustic early Clash, if you can imagine that. Anyway, s'good.

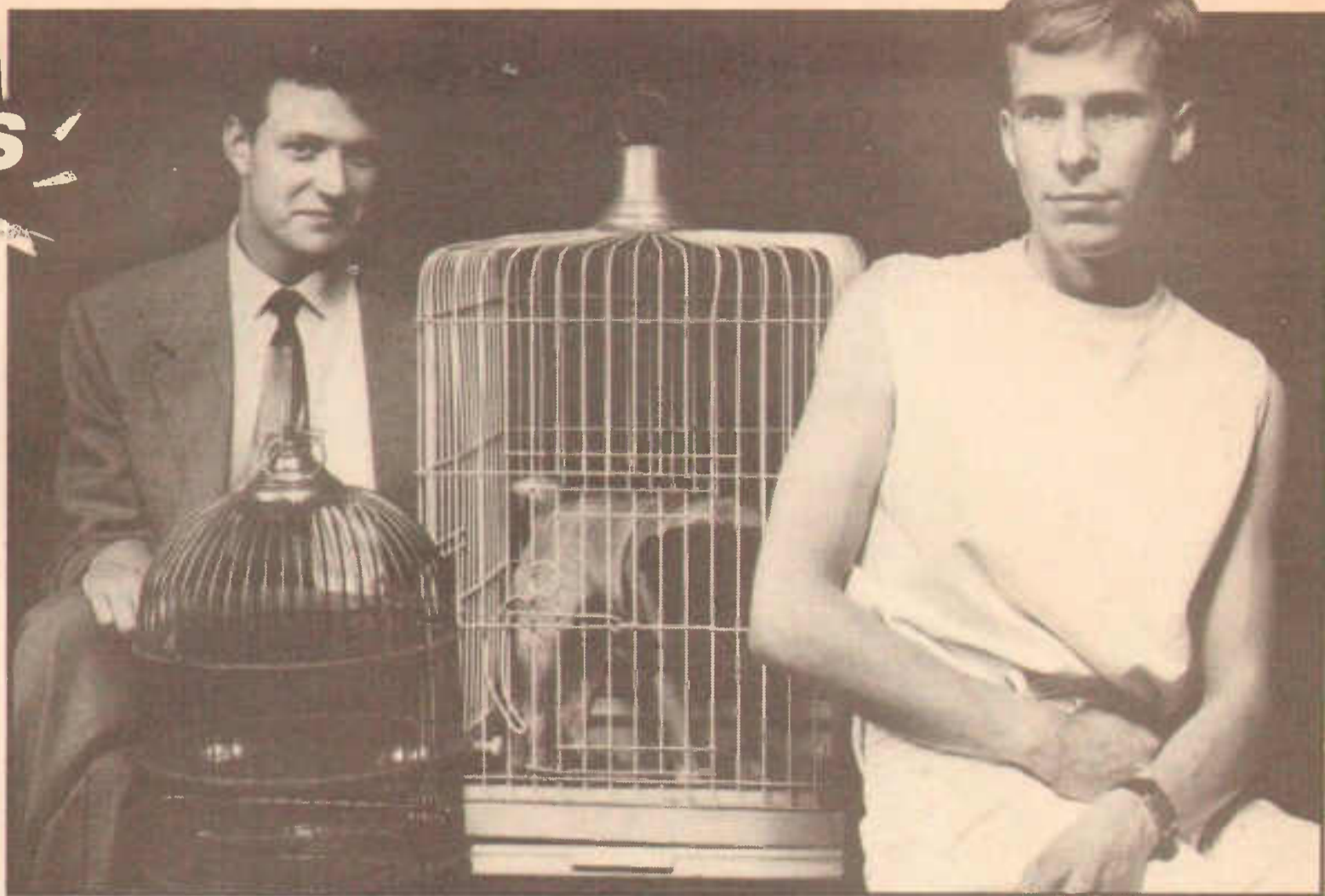
MARVIN GAYE 'Sexual Healing' (CBS) Embarrassing lyrics, but who cares? It's a Marvin Gaye record, all sweet longing and invitation, silver voice and a sterling back up. Oh, those lyrics, though! Let's go back to 'Let's Get It On' — the euphemism was sexier.

BLANCMANGE 'Living On The Ceiling' (London) Stunningly similar to Simple Minds circa 'I Travel', which is to say that it sounds a lot better than the eyeliner kids do today. Meaty, beaty and only slightly Gumbie-ish, but there's a "bloody" in the first line that the radio people won't like much.

WEEKEND 'Drum Beat For Baby' (Rough Trade) Less whimsy and more polish for Weekend's third single, with Alison smooth and honeyed like an alternative Stevie Nicks. An acceptable form of adult orientated rock.

THE REST — SEAGULLS PRUNES AND MORE

THE UNDERTONES 'The Love Parade' (Ardeck) Sixties-sounding pop, sweet and glorious and not what the paying customer is snapping up this week at all. Still, I can live without an Undertones-go-reggae record (strings version on



BLANCMANGE: custard's last stand

the B side) and I expect you can, too. They continue to go their own way, and well.

A FLOCK OF SEAGULLS 'Wishing (If I Had A Photograph Of You)' (Jive) Imitation OMD by one of Liverpool's least lovable exports, who have made a lucrative career by proving conclusively that no-one ever went broke underestimating the taste of the US pop market.

BILLY IDOL 'White Wedding' (Chrysalis) Oh ho ho — Billy tries on Jim Morrison's leather pants for size. Needless to say, he's not man enough to fill them, but the result is at least unintentionally amusing. The arrangement, playing and production are so rock-slick, and William is such a dumb broad, that I can't take serious exception to this.

BRILLIANT 'That's What Good Friends Are For' (Brilliant/Limelight) As gruesome as you'd expect. Lightened only by a dash of incongruously Ultravox-ish keyboards, this is a messy, depressing stew of a record. One for maudlin spikyheads to moan into their glue bags to.

GERRY AND THE PACEMAKERS 'Ferry Across The Mersey' (Past Masters) Lovely Liverpool eulogy, both catchy and wistful, which makes me wonder why none of the current Scouse crop have come up with a hometown hymn. (Social comment: you'll notice that Liverpudlians weren't always called Mac, Whack or Yosser. Gerry Marsden, pop star — it couldn't happen today.)

COMSAT ANGELS 'After The Rain' (Polydor) "The sun will shine again," drones the singer, "after the rain." Even Michael Fish is more exciting. Which reminds me — a note here for readers confused by last week's reviewer referring to one group as "fish rockers". The combo in question were not guppies, but women, "fish" being gay slang for female!

VIRGIN PRUNES 'Baby Turns Blue' (Rough Trade) The Prunes have embarked upon an Accessible Phase, I'm told. But this sub-PiL thrash is no more appealing than their earlier works. I still find them arrogant, distant and lacking in humanity. "The Virgin Prunes are you"? I think not, mate.

BEBE BUELL 'Little Black Egg' (Moonlight) Tall, beautiful sad case Bebe, a rock and roll accessory after the gig, strikes out as a singer. Her talents, I'm afraid, clearly lie elsewhere, for this is pointless US "new wave" rock.

IDEAL HUSBANDS 'Town Planning' (Discovery) Cute name and a nice line in acoustic guitar and piano, ruined by a smug spoken vocal. But then ideal husbands so seldom are, I suppose.

BAD MANNERS 'Samson And Delilah' (Magnet) Duff. The thought occurred to me while under the headphones with this uninteresting 45 that no-one should have to listen to Bad Manners. Even if it's their job. Perhaps I might complain to some reviewers' protection society?

HEAVEN 17 'Let Me Go!' (Virgin) Clever and well-crafted as one might expect, and utterly unmemorable. A briefcase in the hand is considerably less attractive than a heart worn on a sleeve. More profitable, too, these days — ask Boy George.

FRIDA 'To Turn To Stone' (Epic) No Abba-style non-drip gloss here. Frida's solo effort is as wet and watery as Watneys, and about as alluring.

YUKIHIRO TAKAHASHI 'School Of Thought' (Statik) Lightweight electro fluff stuff, friendly but forgettable. B side, though, is a hoot — Yuki's heartfelt and totally incomprehensible stumble through 'Stop! In The Name Of Love'. Cute.

CLASSIX NOUVEAUX 'The End . . . Or The Beginning?' (EMI) Forget all the high-falutin' critical stuff, I'll give it to you straight. A horrible flaming racket. And that's all.

SHAKATAK 'Stranger' (Polydor) Striking electro-reggae with operatic male vocal and a breathtaking guitar solo . . . Yes, you fool, of course I'm kidding. If you've ever heard any Shakatak record, well, this is exactly like it. If you haven't, think yourself lucky.

JUDAS PRIEST 'Take These Chains' (CBS) With pleasure. But then what will darling Rob wear over his biker togs for Simon Tebbutt's next Tupperware party?

RUDDY THOMAS AND SUSAN CADOGAN 'You Know How To Make Me Feel So Good' (Virgin) Sugary love duet, the sort of thing that's doubtless ten-a-penny if you follow the lovers rock releases. To the inexperienced ears, however, it's simply a pleasant reggaefication of a Gamble/Huff song that would soften the hardest heart as long as it didn't rot the teeth first. Wasn't it Ms Cadogan who sang the rather pervy 'Hurts So Good'? Loved that!

TOTO COELO 'Dracula's Tango (Sucker For Your Love)' (Radialchoice) 'Rock Follies' come true, the horrendous troupe follow up the saga of their eating habits with another stomper, this time about liquid refreshment. Gore blimey, it's bloody awful (choke).

STEVE WALSH 'Edge Of The Night' (Pre) Huge, brassy and John Barryish, with an outrageously over-the-top vocal splodged on as well. Hated it at first, but I'm reluctantly impressed (a little) after three plays. Is the world ready for a Tom Jones revival, though?

THE LITTLE DARLINGS 'He's My Dad' (EMI) Hideous novelty. If my kid ever makes a school-choir record, I think I'll smother it.

WOOLWORTH

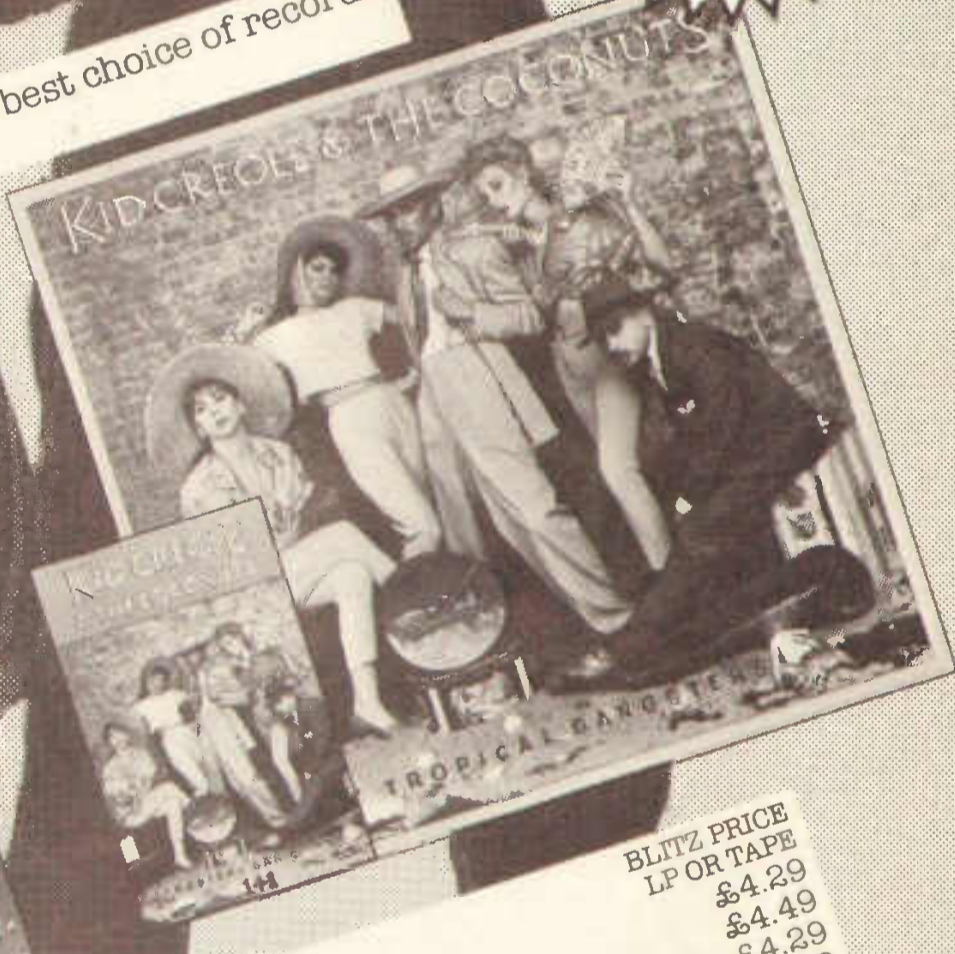
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Fine whines and

ROBIN SMITH gets a taste

of vintage TOYAH

DOWN IN Toyah's recording studio something evil stirs.

The place is haunted by a man who sits in the corner and Toyah says that he's even punched her. People in the studio often feel something brushing against them and the ghost leaves tapes scattered all over the place.

"This studio is on the site of a plague pit," says Toyah. "After the London plague they dug mass graves because there were so many victims. But I don't think the young man is from those times, his dress is too modern. Perhaps he's a dead musician."

Toyah's no stranger to the supernatural. Throughout her life she's dabbled with the spirit world and she has a collection of old manuscripts on black magic at home. A session with a ouija board brought disastrous consequences.

"I told the Devil to go and stuff himself," she says. "The glass we were using leapt into the air and shattered. It scarred my face."

"A palm reader told me that I'm going to die when I'm 73, but I'm determined to live until I'm 90."

Just as well too, because Toyah likes to pack as much into her life as she possibly can. This week she's been working 20 hours a day in the studio on the tapes for her live album 'Warrior Rock' and she's beginning promotion work on her single 'Be Proud Be Loud (Be Heard)'. On top of all that, she's planning to conquer America and write material for a new studio album which she should start in January.

"Sometimes I cry because the pressure is too great," says Toyah. "I also scream if I can't get the things I want."

"The 'Changeling' album was very depressing, because although I was doing very well, my life was very traumatic. I had to tell my old manager to push off, because he was trying to come between my boyfriend Tom and me."

"The album was autobiographical

and in years to come I think it will become quite a landmark in my career. The next album will have less fantasy and more sound experiments, I hope every album I do pisses over the last one. I'm digging solid foundations."

"My current single is a cry against manipulation. People who try to get hold of you and sit on you and change you. That's something I hate."

"It's also about motivation. I know a lot of unemployed kids are fans of mine and when they come to see me, I tell them to be proud and take life in both hands."

Toyah's quick to point out that although she has a bit of brass to rub together today, she's had more than her fair share of troubles.

"People didn't use to allow me on buses or in shops because of the colour of my hair," she says.

"During the punk era I was so desperate that I used to go into film companies and offer to show them all the good places in London where they could take interesting shots. I didn't want to sit in front of a television set all day, I'm a champion of the fight against boredom."

Toyah's doing her bit to ease unemployment, by recruiting young fashion designers to work on a range of clothes she's promoting. Toyah hopes to open a shop in London's Covent Garden, she might also do some deals with department stores.

"It's a hobby really," she says. "I often think that off-the-peg clothes look good but they're really shoddy quality when you come to wear them. My clothes won't be like that, I want to sell outrageous day clothes of good quality. But I don't want to give too much away, other people might steal my ideas."

HOW ABOUT Toyah dolls where you pull a string and they sing 'It's A Mystery' or something like that?

"Well, yes, I'm working on unusual things. I want to do interesting and unusual jewellery as well with decent jewellery kits for children."

All this has resulted in Toyah being labelled as a pretty hard nosed business woman, willing to

sell her soul for commercial gain.

"A lot of people who write bad things about me are people who don't know me at all," she says.

"All I can say is that at the end of the day I listen to my fans. That's where my heart is."

"We actually put microphones in the audience when we recorded the live album at Hammersmith so that they could really be heard. What's the point of doing a live album if you gon't get the atmosphere created by the fans?"

And as a further tribute to the people who made her what what she is today, Toyah plans to bring out a book of fan letters.

"Some of them are really crazy," she says. "One fan writes me 50 page letters."

More serious, are the requests Toyah receives from the parents of incurably ill kids for mementos and messages.

"There was a 14 year old boy and he had two weeks to live," she says. "I try to help but the emotion of going into a hospital ward is too much for me."

"When it's my turn, I want to be like one of those old people who know that the time is right to die."

"I don't believe it all ends when you die. I've been here before but I've never been a woman. I've always been re-incarnated as an artistic man. My boyfriend's family are all clairvoyants and we can sit down and discuss this sensibly."

"I would like to be a man again. I feel I could achieve so much more if I was a man. Men are allowed to be alone so much more than women."

TOYAH'S ideal people are the Masai warriors who live on the plains of Africa and she's fascinated by various forms of tribal life.

"Their society isn't boring like ours," she says. "The boys all have to go out and kill a wild boar to prove they're men. Throughout their lives the Masai have a sense of purpose and a sense of unity with their world."

Toyah likes the Masai so much that she'd like to use a group of them in the video for her single.

"Something like having a group of tribesmen dancing in a show centre to contrast the two cultures," she says.

"But all those beautiful black bodies would really show me off. I'm not physically perfect and my legs are put together in a funny way."

Oh I don't know, Toyah's in pretty trim today and she's lost a bit of weight.

"Put it down to overwork," she says. "Not only am I constantly working in the studio but I'm decorating my house as well. I don't want decorators, in fact I'm artistic for that. I like doing it myself with Tom."

"No, I don't think I'm ready for marriage and settling down with two kids by the fireside at the moment. But if I ever did get married, I'd never break its laws which are sacred. I don't like promiscuity, I've even thrown groupies out of the dressing room."

A national newspaper offered Toyah a handsome sum for her life story, but she turned the offer down.

"The money would have been going for a few years, but then I'd be after scandalous sex stories. I didn't want to write my story that way," she says.

"I've also been approached for shots for porn magazines and but I've turned them down. The one shot revealing my breasts, I honestly did that as a joke but the photographer sold it everywhere. I've never used him again."

"I think that if I did anything more like that, it would betray my boyfriend. I don't want to hurt anybody."

"I think I'll write my life story down when I'm 60, when I've done a lot more and I'm more fulfilled. I think I'm definitely one of those people who improves with age."

'I feel I could achieve so

much more if I was a man'

— TOYAH

Spirits



A LIFE IN THE DAY OF

Sheila Chandra

“ THERE'S NO such thing as a typical day because I do so many things. The time I get up depends on what I am doing, for example I might get up and go to college where I am studying A level history. I was intending to study three A levels this year but I didn't have time to study, and I would much rather do well in one subject than moderately in three.

The reason I'm continuing my studies is that although Monsoon is a great experience, it won't always be there, therefore I have to develop as a person to have something to follow it through.

I go to college four days a week, but if I miss a day, there are a couple of tutorials set aside so I can catch up. My lecturer is very sympathetic and understands that there is something to learn from every situation, so I feel free to follow up opportunities.

Whatever I do, my day starts with breakfast which is curry on toast. First thing in the morning there's nothing like it! I wash that down with a glass of orange juice and I might read a few chapters of a book — this morning I read Jonathan Livingstone Seagull before breakfast.

After college, I might come in to the record company to do some press. I usually come with Steve Coe or Martin Smith, and if I were recording in South Wales my mother would be with me. While I am in London it is enough that the boys accompany me, but when I'm away from home I must be chaperoned. It's the Indian way of doing things.

When I come into the record company, I might be doing interviews or I might be doing a photo session. When I get up in the morning and catch sight of myself in the mirror, it is a very different face from the one I see in the

SHEILA CHANDRA was born in 1965 in London. Part of a musical family, she went to drama school at the age of 11 and landed a part in the popular TV series 'Grange Hill'. When she was 14, Sheila made a demo for Hansa Records, and Steve Coe, the founder of Monsoon, discovered it in a box a few years later and thus the group was born. Sheila lives in Clapham with her family.



SHEILA CHANDRA: dove plus one

publicity shots. That is good — it keeps my feet on the ground and makes me realise that this is a job. I'm not extra special, just lucky.

I have quite a lot of press just now because 'Ever So Lonely' is catching up all around the world. It's fun to be able to visit places. We've been to France and Germany and Holland. We will go to America and Japan once we release our LP because they are more album orientated there. Most of the Indian chart music comes from film soundtracks.

For lunch I might go to the college canteen or, if I'm at the record company, I'll go out to one of the Eastern places nearby. The nice thing about college is I'm just me. I wear practical clothes so I suppose I look quite different, really. So I can go along to the canteen with lots of friends and have a good natter.

AFTER LUNCH I might go and research my latest history essay or I might have to turn up for a photo session. There's the informal type which goes with the interview or the more structured one for a singles cover, for instance. That takes much longer.

A lot of preparation goes into the formal sessions. For the 'Ever So Lonely' cover I had to iron 14 saris the night before because we used them for the backdrop. I do my own

make-up most of the time, also I didn't get lessons at stage school — all I know is gleaned from magazines like Jackie!

I don't think much about continuing my acting career. I like acting but I'm not sure ... with the chaperone thing, everyone in the group and record company respects that. But with acting, it's not so easy to pick and choose. You're playing a part so you can't choose your own standards.

I like doing visual things, however, and if a good Indian film came up which could incorporate Monsoon, that would be a good way to become established there. I don't speak Indian, though when I had to make a version of 'Ever So Lonely' in Hindi, I found it easier to sing because the vowels are simpler.

If I'm doing interviews, I like to read the finished article and crit it. I know the questions they've asked me and the atmosphere they did it in and I like to see if the same thing I felt comes across in the article. I like to learn from everything I do, and sometimes I find I could have put a point across better.

In the evening I'm usually recording. Incidentally, I enjoy it very much. Singing I enjoy best. It always brings back to me the way the group works — we're a real team. My field is visual whereas Steve and Martin are trained

musicians. We're all perfectionists, too, and we are always striving to do better.

I'm going into a programme where I want to do more singing and dancing. We'd like to do a tour which was really special and exciting so I am taking dance classes and doing vocal workouts so that I can cope with singing and dancing for long periods.

If I have an evening off I might watch TV, or listen to a couple of cassettes. I don't buy a lot of records. I'll probably be doing my homework or sorting out my wardrobe which has two sides to it — a practical English one and Asian clothes which are made of nice materials.

If I wash my hair I'll have to do it fairly early because it takes hours to dry and I don't like using a hairdryer.

A lot of my family lives with us so there's always someone to talk to. At weekends I help my mum do the housework. I don't do too much but while I do it I don't sulk.

Bed depends on what I have been doing during the day but it's usually around 10.30. The last thing I do is say my prayers. It helps me fall asleep because if I have any worries, it makes them melt away. Praying helps me put down the burden.



Blue for who?

PLEASE COULD you tell me why my fiancée, who is 17, told me she would finish with me if she thought I was watching sex films or reading porn magazines. I don't understand, as we love and trust each and have a completely non-sexual relationship.

John, Kent
 ● *Why don't you ask her? She's the one who made this somewhat sweeping statement. Possibly she dislikes the idea of sexist exploitation in the media and on the screen, or maybe she thinks that other girls would take your attention away from her.*

As you love and trust each other, an open discussion of her objections and your own thoughts and feelings should be possible.

Whatever your own views on sex films and soft porn mags may be, if your girlfriend continues to come out with ultimatums to make you toe the line as she sees it, you should think very seriously about your own freedom within this relationship. She's entitled to her own views, just as you are, but if you're not happy about having your lifestyle mapped out by someone else, speak now. Is she the girl for you?



Club country

JOINING AN 18 plus group seems to be a good way of meeting new people, and, at the moment, I must admit that I'm at a bit of a loose end socially. Lots of my friends have moved away to college or work. How do I get in touch?

Pete, Manchester
 ● *Anyone aged between 18 and 30 can join 18 Plus which has social contact groups for parties, trips, and fun activities in every major town and city.*

If you decide to join, membership is only £4.60 a year; National Federation Of 18 Plus Groups, Nicholson House, Old Court Road, Newent, Glos.

Testing time

I'M IN big trouble. My boyfriend is just coming out of Borstal and I'm pregnant to another guy. I can't tell this other boy, who's 16, that he's going to be a dad as we hardly talk to each other.

My family would kill me if they

knew and my boyfriend, who is very jealous and quick tempered, would go mad. I'm 15. What can I do?

M, Mitcham
 ● *Although you suspect you're pregnant, you must have a pregnancy test to find out for sure, and you'll also need some support to see you through.*

If you don't want to arrange a test with your own doctor, ring your nearest Brook Advisory Centre on 01 703 7880 or 01 703 9660 anytime between 9.30am and 7.30pm Monday to Thursday, or on a Friday or Saturday morning. You can talk things over in complete confidence with a counsellor, arrange a test and, if you are pregnant, you won't be left to cope with the possibilities all by your self. Ask for Liz when you ring.

Brook Advisory Centres, offering pregnancy testing, birth control advice and counselling to young people are in LONDON, BIRMINGHAM, BRISTOL, COVENTRY, EDINBURGH and LIVERPOOL. For details see the telephone directory.



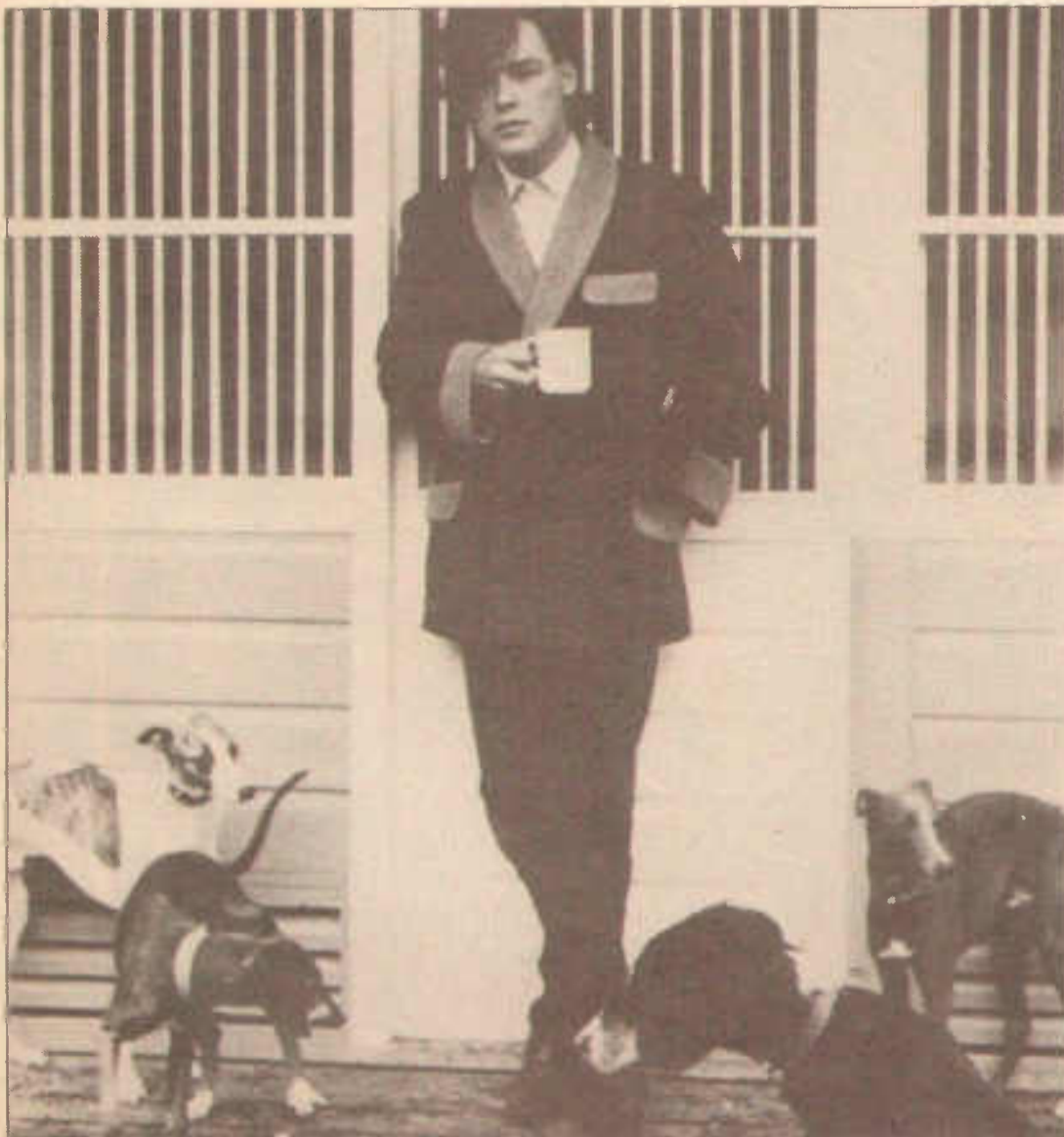
Problems? Need some ideas or information fast? Or would it help to talk things over? Write to Susanne Garrett, 'Help', Record Mirror, 40 Long Acre, London WC2. Please enclose a stamped addressed envelope to ensure a personal reply. Alternatively, ring our Helpline, office hours, Monday to Friday on 01-836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

Chart file

I COLLECT pop charts and I wonder if it is possible to obtain all the singles charts compiled by the British Market Research Bureau from 1978 to 1980?

Paul, London
 ● *Yes, provided you're willing to pay for the pleasure. For info on how to obtain copies of those coveted charts, used by RECORD MIRROR and Top Of The Pops, write to Pam Sellers, BMRB, Sounders House, 53 The Mall, Ealing, London W5.*

MACKENZIE sings ORBIDÖIG



Picture: Jackie Martin

ICE CREAM FACTORY



NEW SINGLE
 7" and 12" MAK 1

Distributed by WBB Records Limited © A Warner Communications Company

ALBUMS

The buck stops here

DOLLAR 'The Dollar Album' (WEA DTV1)

SOME KINDA magic . . . well, maybe. It's more to do with a shrewd business head behind a pretty face.

Thereze the china doll, apotheosis of Miss Selfridge girl/womanhood? Don't make me laugh. Iron lady would be nearer the mark; less cuddly, but more admirable.

Having steered a faultless career course so far, however, the belle Bazar would appear to be up a bit of a creek at the moment. It's no use looking to dinky David to bail her out; he does his best with the competent pop blandery of their self-penned confections, but none of them can hold a candle to the album's Trevor Horn-produced pieces.

They make the LP a good buy, supported by the acceptable if anonymous filler and the current (post-Horn, less successful) single. If the formidable Thereze wants to hang on to her cred and score some more hits, however, she'd best find herself a new magician.

Or is the lady not for turning? + + + +

Sunie

Out to lunch

BAUHAUS 'The Sky's Gone Out' (Beggars Banquet Bega 42)

BAUHAUS? BLACK hole. Black hole, no light. No light, no illumination. No illumination, no information. Oh yes, no entertainment equals no fun. Now let me start again.

'The Sky's Gone' is the new LP from 'serious' Northampton 'rock' group Bauhaus. The 'Bauhaus' was a German art movement, would you believe it?

Bauhaus, quite honestly, are mysterious about something that is so simple. Flirting with the dark, they cover their ham and ignorance in a cloak of babbled incomprehensibility. Peter makes lovely commercials, and every little girl I know can't stop talking about him. But this record ain't got a thing for me.

Don't worry boys, there's plenty more Bowie songs to cover. + +

Jim Reid

OK JIVE 'Life At The Blue Chongo Sky Day And Night Club' (Epic EPC 85908)

WHAT A refreshing and thoroughly enjoyable LP. This is African music with a difference, a collection of songs which won't alienate listeners unfamiliar with the African sound.

They've got the blend just right, and singer Ruby's voice is strong and enhances the melodies beautifully. A must. + + + +

Daniela Soave

Pic by Simon Fowler

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

DOLLAR: who's going to help us now?

CLASSIX NOUVEAUX



NEW 7" AND 12" SINGLE
THE END... OR THE BEGINNING?

AVAILABLE IN SPECIAL SLEEVE
FULL COLOUR 7" PICTURE DISC AVAILABLE IN LIMITED EDITION
BPP 414

12" SINGLE FEATURES LONG, SHORT AND INSTRUMENTAL VERSIONS

THE END... OR THE BEGINNING?



Fat chance

BLUE RONDO A LA TURK 'Chewing The Fat' (Virgin Records V2240)

A DIFFICULT one. I've played this LP through at least five times and still haven't made up my mind. Blue Rondo are painting a broad canvas, their music grasps for expansive, cinematic textures, aims for those subdued dark moments. That Blue Rondo don't quite cut it is as much an illustration of the scale of their ambitions as a condemnation of this, a very creditable debut.

As ever Blue Rondo are a spicy down-town selection of funk, latin and be-bop, the whole embellished by a knowing nod to the dance floor. Rondo touch the frantic sweat of fast action, hit the cooler notes of relaxation. Trouble is, whilst Blue Rondo lay the groundwork, create the right ambience, they never seem to produce a song that lasts, stays in the memory.

Chris Sullivan's lyricism may hint at the hard-boiled US detective novel, but his songs lack the immediacy that Blue Rondo need if they are to fulfill their potential. + + + 1/2

Jim Reid

Sour silk

DIANA ROSS 'Silk Electric' (Capitol EAST 27313)

THE BEST thing about this latest offering from one of the world's richest women is the stylish Warhol portrait which adorns the sleeve. Diana Ross has more money than sense, or so it appears once you've heard 'Silk Electric'. Apart from the dramatic 'Muscles' which was written and produced by Michael Jackson, the rest is an exercise in slushy self indulgence.

What Ms Ross needs is a good producer who'll praise her when she's getting it right and rap her knuckles when she's not. Her voice is still as wonderful as before, but alas the songs are not. For example, 'So Close' is a self-penned nostalgic scrap of sugar coating which would rest better with Donny Osmond or John Travolta, and the clumsy, heavy rock 'For Your Love' is a sheer embarrassment.

Diana Ross should forget about producing and concentrate on the singing. Then we might hear better results. + +

Daniela Soave

THE BEATLES '20 Greatest Hits' (Parlophone PCTC 260)

THEY'VE ALL been classics since the day each of them was recorded. A few more years won't make any difference to that, so the only point of a review is in examining all the peripheral things like the packaging, the reasoning behind it and the sales potential. To which the answers are: "fairly tasteful", "money" and "vast" respectively.

An album simply featuring all the Beatles singles would have been

nice. Amazingly it's never been done. Or an album featuring all the number ones. This is nearly that, but inevitably 'Love Me Do' spoils it, although it might just be about to achieve that status for the first time. Anyhow apart from their current hit single (sounds funny, doesn't it?) these are the Fabs' chart-toppers, in chronological order. 'From Me To You' to 'The Ballad Of John And Yoko', with six years of brilliance in between. + + + + +

Paul Sexton

ROMEO VOID 'Bebefactor' (415/CBS 85955)

SAN FRANCISCO'S great white hope, Romeo Void hover between art rock and what Americans still call 'New Wave.' Restricted by a certain traditionalism, Void's strength is their hunger, embodied in the extraordinary presence of singer Debora Lyall, whose voice runs the range of the desperate emotions, who pleads for love or sex but fears that all she'll get is pity. Lovers of the seamy edge of the wild side, walk in. + + + + +

Mark Cooper

SPIDER 'Rock 'N' Roll Gypsies' (RCA RCALP 3101)

SPIDER'S TROUBLE is that they've always lived under the shadow of Quo. Sure they've built up an army of fans, but whether that will be enough to carry them into the truly big time remains a question. It also seems to be difficult for Spider to communicate their spirit on stage into vinyl, and this album certainly hasn't done it. Although the tracks are adequate and fast there's still a certain sparkle missing. Their best is still hopefully left to come. + +

Robin Smith

The hissing's missing.

The JVC guide to the personal stereo that takes the hiss out of cassettes.

Today most pre-recorded tapes are Dolbyized.* Play them on a non-Dolby machine and they can sound worse than an ordinary cassette. You not only get tape hiss but you also lose the clean, immediate full range of sounds Dolby* was designed to give you.

And that has to be a real pain in the ear for personal stereo cassette fans. JVC have the answer.



Their new CQ-1 personal stereo cassette player has Dolby B* built in. It's got what it takes to make the most of Dolbyized tapes.

And that's not all. With the metal tape

compatible CQ-1 you can hear the music how you want it. Flick the tone control and you can boost the high or the low frequencies.

The CQ-1... you've never heard headphone stereo like it. But then, JVC haven't made a personal stereo cassette player before!



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your guide to the best in portables.
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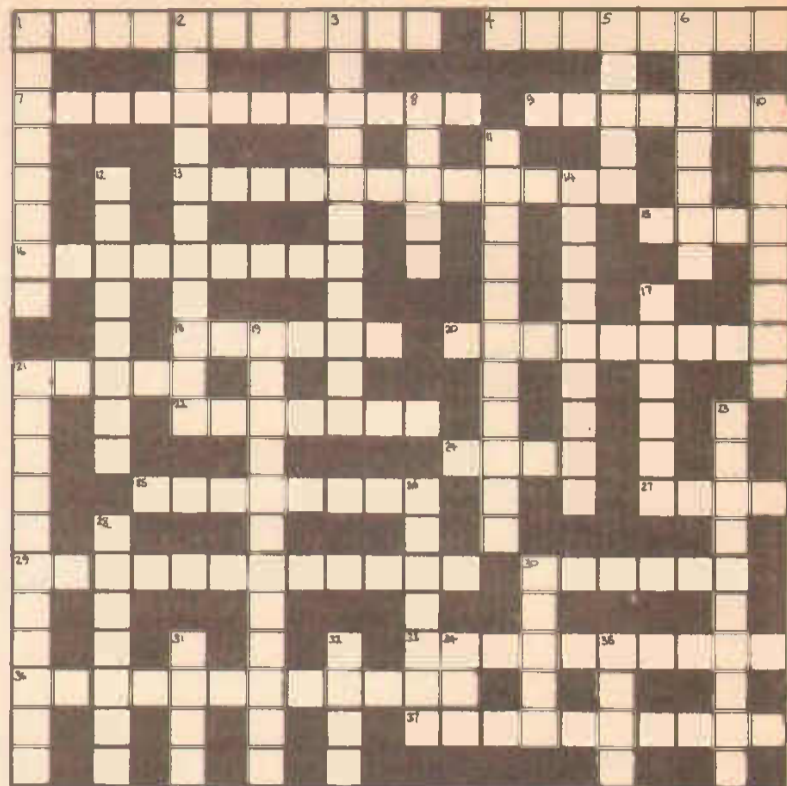
Win a £5 album token!

ACROSS

- 1 Wind powered man (6,5)
- 4 See 26 Down
- 7 Evelyn King hit (4,4,4)
- 9 Wild side walker (3,4)
- 13 Sent by Patrice Rushen (6,2,4)
- 15 1976 Neil Young LP (4)
- 16 A hit in 1962 and 1972 for Chris Montez (4,5)
- 18 It meant nothing to Ultravox (6)
- 20 Laurie Anderson's ode to her hero (1,8)
- 21 & 17 down. An Altered Image (5,6)
- 22 What The Boomtown Rats were caught in (3,4)
- 24 Former Who drummer (4)
- 25 A lovely bunch (8)
- 27 Mr Lofgren (4)
- 29 A surprise ELO LP (3,2,3,4)
- 30 Bananarama hit (3,3)
- 33 Visitors to Rio (5,5)
- 36 He was featured in the film The Great Rock 'n' Roll Swindle (7,5)
- 37 1979 Average White Band LP (4,2,4)

DOWN

- 1 The Party's Over for them (4,4)
- 2 1981 Steve Winwood LP (3,2,1,5)
- 3 1972 Lindisfarne hit (4,7)
- 5 What Robert Palmer was looking for (5)
- 6 An Abba hit which isn't for everyone (3,2,2)
- 8 Stones bassman (5)
- 10 A Blondie hit for bedtime (8)
- 11 A hit for Diana Ross and Lionel Richie (7,4)
- 12 Recent Queen LP (3,5)
- 14 It always rings for The Fun Boy Three (9)
- 17 See 21 across
- 19 1979 Blondie LP (3,2,3,4)
- 21 Where Billy's alive and kicking (4,7)
- 23 What Janet Kay was playing (5,5)
- 26 & 4 across. What The League could hear (5,2,3,5)
- 28 & 31 down. Where The Jam found themselves (7,4)
- 30 Size of The Faces (5)
- 31 See 28 down
- 32 Billy who made his chart comeback this year with Love Or Money (4)
- 34 Singer of 18 across
- 35 The Wanderer from 1962 (4)



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 Signals, 4 Movement, 7 I Assassin, 8 Co Co, 9 Intuition, 12 Absolutely, 14 Another Grey Area, 15 Pop, 17 King, 18 Robin Gibb, 20 My Own Way, 21 The Freeze, 22 Domino, 23 Centerfold.

DOWN: 1 Survivor, 2 Glittering Prize, 3 Shakin Stevens, 4 Mason, 5 Michael Jackson, 6 Nicole, 10 I Want To Be Free, 11 Mother, 13 Denny Laine, 15 Plastic, 16 Gimme, 19 Blood.

POPAGRAM

Casbah, Summertime, Donna Summer, Vacation, Too Late, Steve Miller, Love Shadow.

Down: Beatles.

LAST WEEK'S WINNER: K. Edgecombe, 67A Bushey Grove Rd, Watford, Herts.

POP-A-GRAM

Solve the seven cryptic clues and write the answers across the puzzle so that the starred down column spells out someone who's not sure about his friends and enemies. Remember the clues aren't in the correct order.

One LP track re-mixed gives a hit to the soul sonic force (6,4)

With a twisted rim jerk you find a simple mind (3,4)

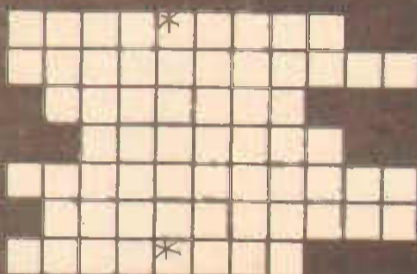
Mick nears to investigate the voyeur (3,6)

A very strange dream revealed lots about Flash (5,6)

She challenged the devil by yelling "Ha satan!" in the strange room (7)

Take an old '10CC hit and a season and your finger will be on the trigger (5,6)

Aretha F sounds as if she's getting some speed on (4,2,2)



MARVIN GAYE

Brand new single

[SEXUAL] HEALING

TAKEN FROM HIS FORTHCOMING ALBUM 'MIDNIGHT LOVE'

ALSO AVAILABLE 12" CLUB MIX.

7" CBS A2855
12" CBS A13-2855



JAMES HAMILTON
at the controls

Caister's soulful weekend

SUNDAY AFTERNOON. I'm standing atop a sand dune. Behind me, the sea, solitary stoical fishermen, children playing on the beach with their dogs.

Immediately in front of me, the Cambridge 'Dons' are waving their arms in time to 'You'll Never Walk Alone', while a few hundred yards across a football pitch 3,500 more happy funkateers are all doing likewise crowded in front of a makeshift open air stage, all the sound being relayed on hundreds of portable radio/cassette speakers. This was the climax to Showstopper Promotions' tenth 'Golden' Caister Soul Weekend, one of the very best ever, held for the first time over four days and with the largest crowd admitted since Caister II.

Amongst many innovations, the musical venues this time were spread out across large distances thus meaning that the most common sight was of windswept shivering hordes trekking from sight to sight between caravans and chalets that were throbbing to a jazzy soulful beat.

The main "vibe up" Silver Sands venue, equipped with Froggy's superb sound system and brand new banana shaped console, was so hot 'n' humid on Friday night that it even had its own cloud formations, insidel Friday in fact seemed the biggest night, as with three nights and four days there was a much easier pace to everything, enabling the jocks (Chris Hill, Robbie 'Painkiller'

DISCOS

Vincent, Froggy, Jeff Young, Chris Brown, Pete Tong, Martin Collins, Sean French, Bob Jones, Paul Clark and a fleeting Colin Hudd) to stretch out and play a wide selection of music with no rush... and the music this time was truly memorable, a mixture of jazz and soul of different vintages, including much James Brown/JB's of the 'It's Too Funky In Here' type.

Chris Hill was at fever pitch on Friday, less frenzied on Saturday when he featured Latin jazz and lots of mixing amongst the wind ups, in a marathon two and one half hour set. Meanwhile in the Holiday Inn jazz room, Jeff & Pete's double act was totally compulsive in a "what are they going to follow THAT with?" way, culminating with some swing and even Georgie Fame's 'Yeh Yeh'. In fact nowhere on Saturday seemed packed, least of all the Neptune's Palace live music venue.

Because of the large crowd, admission to this was divided according to people's pass number, the Warrior and Junior each doing shows on Friday and Saturday — but live music seemed less of a draw than records, and while the Warriors were well received Junior was perhaps too pop for prevailing tastes. This venue was also used for another major innovation, music videos and late night film shows of the 'Perkys', 'Airplane', 'Life Of Brian' type, plus some surprise "extras" including an audience participation 'Animal House' (bun fights, 'Shout') and a brilliant impersonation by the Brixton Front Line's Ed and Kev of the Blues Brothers before the film of the same name.

As before, there was round the clock Radio Caister, the radio Stardust Room with all day bar becoming the social centre especially for resting jocks and all the piss artists! This time to my ears the radio stars were ChrIs Brown and the now well practised Jeff Young, Jeff's Jap jazz show especially being good (anyone recording it could have saved a fortune!). This shift of social centre meant for me at least there was less caravan hopping than before, but Groove Weekly's Ralph Tee and I were entertained to a trout dinner by Sidmouth Carina's Nic Wakefield, Tim the jazzy chef and Frank the dog. OK, so what were the hits? There was so much played that the accent was not necessarily on newies, but the two biggest buzzes were definitely — I hesitate to mention it — Kid Creole's 'Annie I Love Your Fanny', and Willie Hutch complete with dance step to "in and out, up and down, around and around". By the end of the weekend everyone was singing 'In And Out' acappella, and a flushed Chris Hill was saying "Now let's see Motown lose that record in the charts!" Chris has been reviving the Detroit Spinners 'I'll Be

Around' for ages so that was the biggest oldie (Jeff also did well with their 'It's A Shame'), along with Donny Hathaway's original 'The Ghetto', other oldies often heard (as well as James Brown) being Beginning Of The End 'Funky Nassau' and the Moments/Whatnauts 'Girls'.

Robbie Vincent ('the Leonard Cohen of jazz-funk'?) so overkilled Marvin Gaye '(Sexual) Healing' that I and several others real demand for electrophonic phunk was met by some jocks with 'E.T. Boogie' and 'The Smurf', other monsters being George Clinton, Gwen McCrae, Billy Griffen, Steve Arrington, Greg Henderson, while other current material I was conscious of hearing included the SOS Band, Mandrill, New Jersey Connection, Bootsy's Rubber Band, Exodus, Tomorrow's Edition, Jay W McGee, Weeks & Co, The Limit ('Pop'), Deodato, Leon Ware, William DeVaughn, Johnnie Taylor, Bobby Nunn, and — raising none of the response that Froggy has expected — Kool 'Hi De Hi'.

All in all, an excellent Caister, with good weather when it mattered, and leaves still on all the trees. Caister XI is already set for 15, 16 and 17 April 1983, shortly before a return trip to St Tropez. My favourite comment of the entire weekend was overheard as someone stepped into a caravan: "I'm really worried, I came here expecting a rockabilly weekend...!"

ODDS 'N' BODS

YAZ(OO) 'SITUATION' remixed imports can no longer be sold here as the publishers, Sonet, have not issued a licence to cover the mechanical copyright — so why don't Mute put it out? ... Casablanca will soon release here the highly prized (and priced) Disconet remix of Donna Summer 'I Feel Fine'... Greg Henderson will be the first release on import distributors Greyhound Record Productions label... Gwen McCrae 'Keep The Fire Burning' is due on 12in this weekend (c/w 'Funky Sensation'). Billy Griffin will be on UK 12in early November... Gary's Gang has been picked up by Arista... UK release is also due for the SOS Band, Extra T's, "Q", Bobby "O", Devine, FilrTs... Caister debuted the Arthur Baker produced remake by Nairobi of 'Soul Makossa' (out here immediately after the first import copies arrive), Prince 'Dance Music Sex Romance' (a big Chris Hill wind up mixed with Mandrill/George Clinton but not due on single), Central Line 'You've Said Enough', and (another Hill exclusive) the promo-only US RCA 12in B-side remix of Eric Robinson 'Walk In The Light'... Pieces Of A Dream have answered Grand Master Flash with their own rap treatment of 'Mt. Airy Groove' in the USA... Earl Klugh's old 'Twinkly' 12in (Liberty 12UP 647) has been revived for his UK visit... Ralph Tee's excellent much read Groove Weekly fanzine has sadly bowed out, but in great style, marking both its 100th issue and the 10th Caister with a fully typeset edition featuring a full colour cover... David 'Rowdy' Yeats has returned to PRT in an A&R capacity... CBS disco plugger Carollne Douratsos has been receiving completed reaction reports to a record which although mentioned never came out — there really are some dummies out there!... Al Taylor (Bodelwyddan Poppeys) says a Phil Ramacon PA was overshadowed by Island plugger Lloyd Burrell's limelight stealing Jeffrey Daniel dance routine!... Sandy Martin (Swindon Brunel Rooms), plugging local funk group Cloud's 'Steppin Out (With You)'/Rico Rico' single due soon, wishes there was a central agency organising club PA's instead of all the individual companies that have to be contacted... DB5, London based mobile disco company, for the coming Christmas season need around four reliable entertaining jocks with records and transport but not necessarily equipment, though they must have "all round" ability — call 01-629 5897... Cleveland Area DJ Association welcomes all DJs to a meeting this Sunday (24) at Thornaby's Odd Fellows Arms to discuss book keeping and tax, but at what time is

unclear... 'The Smurf' is evidently a big new dance in the States, GQ's latest less than great single being 'Try Smurfing'... Sharon Redd's LP — "(all cuts)" — now tops the US Dance/Disco Top 80 but Evelyn is still top Black single... Stacy Lattisaw 'Attack Of The Name Game', not due here until at least the new year, is hitting US pop, as finally is Grand Master Flash, but Rockers Revenge has stagnated in the lower reaches of the US Black chart... Khemistry are produced by Willie Lester & Rodney Brown, adding to the soulfulness of their set reviewed last week... Lionel Richie's LP suffers from bad surface noise on everybody's copy, I've discovered... Imagination's drop in the pop chart, if continued, must show that the wrong singles choice was indeed made... Paul & Robin Wheeler have in fact just this moment sold their Wheelers club in Henley... Canvey Goldmine owners Stan & Jayne Barrett have now bought the Sheffield Arms pub in Sheffield Green near Haywards Heath, where they plan to open 'The Music Room' next month... Stan incidentally thought he'd found a short cut from his hotel to Caister, but ran out of road and had to take a ferry across the Norfolk Broadsl... Barry Maleedy, jocking around Merseyside from St Helens, runs a roneoed 'Streetbeat' disco fanzine with help from Barry Williams and 'Chad', and reports the local scene seems to be going back into the cities like Manchester after being country and town orientated for a while, many dedicated DJs being unable to break into clubs because of Wally jocks' domination of potential up-front venues... BBC Radio Merseyside "soul show" DJ, Terry Lennaine must be largely responsible for Liverpool's decline as an up-front funk centre, actually boasting that he hasn't bought a record (let alone an import) for ages and only features the crud he's sent in the mail — no wonder that Soul On Sound with its preview mix is selling hugely in Liverpool!... Liverpool does now at least have a reportedly good up-front import shop, Cheverton Records in Richmond Street... 'Chad', funking Liverpool cagneys with Mike Davidson Fri/Saturdays, is one of the jocks seeking up-front work (on St Helens 50587)... Standish Cassinellis is being refitted but starts its up-front nights again in the new year... Godalming's Secrets is temporarily closed following a fire which gutted the main bar... Nic Wakefield, my host at Caister, is as up-front as possible and very jazzy on Fri/Saturdays at Sidmouth Carina's, together with Exeter Boxes' Chris Dinnis keeping a healthy scene going down Devon way... Greg Wilson, good at his doubling-up mixes, could now handle guest spots in the South (or anywhere) on Saturday nights or Sundays alldayers ideally, as long as up to date vari-speed decks are provided — call 051-678 9683... Froggy 'Goldilocks' now claims he never made out he was a mixing jock — he certainly talks enough these days!... I came up with even if I do say so myself, some killer mixes on the next Soul On Sound: Denroy Morgan/Whodini/Loose End, and Bootsy/George Clinton/Warp 9/Tyrone Brunson/Pure Energy/(chop) Planet Patrol/Joel Peskin... Ilford Funk Union, keen on my SOS mixes, kindly say I should jock Caister... See Bees T-shirts' Radio Caister commercials kept emphasising that they don't print a size big enough to fit Steve Walsh!... Steve's Svenson advertising photo was actually used totally out of context by Private Eye recently!... flashback has now moved to 90.2MHz... Cramond Perry (Edinburgh Annabels' Riviera Suite) says winter's already arrived up in Scotland — brr!... Dave Rawlings (Reading Rebecca's) warns against leaving records unattended in your car, having lost a box (luckily of replaceable stuff) at 3 o'clock on a Sunday morning... Jeff Shack, of all people, is reportedly unkeen on competitive prices in rival shops!... Paul Anthony (Wolverhampton Eve's), now with Beacon Radio's Pete Clement bring merriment, madness and a bit of music to a few select mobile party bookings, has a list of "do its" for DJs, eg: DJs DO IT WITH TWELVE INCHES!

Continued page 28

DISCO DATES

THURSDAY (21) Morrissey Mullen live plus Dave King, Leroy, Pete Haigh & Frenchie jazz-funk Preston Clouds, Bob Jones jazz-souls Royston The Bull; FRIDAY (22) Whitburn's funky Mainstreet reopens after a refit with a Smirnoff Vodka "anything can happen" cheap booze night, Devonair Road show's Nic Wakefield & Paul Owens plus possible Second Image/Breakfast Band PAs funk Exeter Tiffanys, Black Slate play Canvey Goldmine, Phil Richards hosts Luton Sands' 'Miss Sands' final, Dave King hosts a "nurses ball" at Preston Clouds, Brother Louie jazzes Staines Jacksons, Russ Winstanley's gang northern soul Wigan Tiffanys allniter; SATURDAY (23) Greg Edwards funks Leysdown Stage 3, Lindsay Wesker joins Ian Shaw & Cleveland Anderson funking Mayfair Penthouse

Club's rendezvous International, Ralph Tee & Chris Dinnis jazz-soul Exeter Boxes; SUNDAY (24) Shakatak & Morrissey Mullen live plus Colin Curtis, Greg Wilson, Steve Allen and more jazz-funk Nottingham Palais alldayer (2pm), Light Of The World play Dunstable Queensway Hall, Froggy funks Brighton Busbys with Paul Clark & Mick Fuller, Steve Allen & Malc James jazz-funk Peterborough Cresset Slickers weekly, Alex Anders jazz-funks London Oxford Street Spats weekly; MONDAY (25) JFM's Dave Collins & Nigel Owen jazz-funk Kingston-upon-Thames Jesters weekly, LOTW play Chippenham Goldiggers; TUESDAY (26) LOTW play Etham Harrogate Rooms Yorkshire Grey, Steve Day does Kensington Rainbow suite, Chris Banga jazz-souls Chertsey Galleon Bridge Hotel weekly.

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DISCOS

From page 27

BREAKERS

BUBBLING UNDER the Disco 85 are Ruddy Thomas & Susan Cadogan 'Make Me Feel Good' (Hawkeye 12in), Bobby Nunn 'She's Just A Groupie' (US Motown LP), Kchemistry 'Can You Feel My Love'/'I Can't Lose With The Stuff I Use'/'I Got A Feeling' (US Columbia LP), Inner Life 'Moment Of My Life'/'I Picked A Winner'/'I Like It Like That'/'I've Got To Find Me Somebody' (US Salsoul LP), Tomorrow's Edition 'In The Grooves'/'A Song For Everyone' (US Atlantic RFC LP), Strikers 'Contagious' (US Prelude 12in), Linx 'Don't Hit Me With Love' (Chrysalis 12in), Kool & The Gang 'Hi De Hi, Hi De Ho'/'Think It Over' (DeLite LP), Yazoo 'Situation (Remix)' (US Sire 12in), Freddie McGregor 'Reggae On It' (Intense 12in), Gil Scott-Heron 'Fast Lane'/'Explanations' (Arista LP), Carol Williams 'Can't Get Away' (US Vanguard 12in), Leon Ware 'Why I Came To California' (US Elektra LP), Carl Carlton 'Baby I Need Your Loving' (US RCA 12in), The Jonzun Crew 'Pack Jam'/'Inst (US Tommy Boy 12in), Mighty Diamonds 'Pass The Kouchie' (Music Work 12in), Cargo 'Holding On For Love' (US Snowflake 12in), (Detroit) Spinners 'I'll Be Around' (Atlantic), Sunrize 'Who's Stickin' It'/'You Are The One' (US Boardwalk LP), The Bang Gang 'Fill Me Up' (US Sugarscoop 12in), Alfie Silas 'Communicate'/'Put The Freeze On' (US RCA LP), Denroy Morgan 'Happy Feeling'/'Inst' (US Becket 12in), Level 42 'The Chinese Way'/'You Can't Blame Louis'/'Last Chance' (Polydor LP), Gap Band 'You Dropped A Bomb On Me' (Mercury 12in), Joel Peskin 'Love-gram' (US Destiny 12in), Push 'My Heart' (Excaliber 12in), Yazoo 'Don't Go (Remix)' (Mute 12in), Debbie Trusty 'Searchin' For Some Lovin'/'Inst (US West End 12in), Klein & MBO 'Dirty Talk' (USA Connection Inst)/'(European)' (US 25 West 12in).

UK NEWIES

PEECH BOYS: 'Don't Make Me Wait' (TMT TMTT 7001, via IDS 01-476 3222) Larry Levan's masterwork (the New York mixing jock virtually is the Peech Boys), this was continually used as a reference point in my reviews until the term "fierce" came to signify the style of freaky electrophonic disco which this extremely important record started way back at the beginning of the year. OK, so it's been big on import ever since — but this direct influence on Rockers Revenge (and currently great mix with 'E.T. Boogie'), full of flutter flanging and all sorts of fierce freakiness, is now here on 3-track 12in in 115bpm original A-side form, 114bpm alternative 'Dub' mix (the easiest to use), and brand new 115bpm vocally started special version which is very different, with hollering acappella finale! Go get it!

RUDDY THOMAS & SUSAN CADOGAN: 'You Know How To Make Me Feel So Good' (Virgin VS 555-12) Causing a sensation ever since it appeared just the other day on Hawkeye, this beautiful gently reggaefied 85-86bpm 12in lovers rock duet of the familiar Harold Melvin & The Blue Notes "touch me" slowie has a backing lifted from William DeVaughn's 'Be Thankful For What You've Got' and now it's on a major label is all set to mash up de nation!

CONWAY & TEMPLE: 'You Can Lay Your Head On My Shoulder (Love Lights)' (Jive JIVE T 27) Kinda late out here, this excellent sneakily compulsive catchy chich 'n' chap duetted 111bpm 12in soulful swayer grooves pleasantly before becoming a bit of a rapper near the end (instrumental flip). Previously better known as 'Love Lights', the rearranged title now puts emphasis

rightly on the line that everyone remembers.

DONALD BYRD & 125th STREET, N.Y.C.: 'Star Trippin'' (LP 'Words, Sounds, Colors And Shapes' Elektra K 52427) Isaac Hayes-produced pleasant enough self-serving set, this Hayes-penned basically instrumental vocodered and cooed 0-121bpm mushy thudder being best new dancer, 'Everday' a nice EWF-ish 99bpm slow half-stepping jogger, 'I'm Coming Home' a lightweight jolting 110bpm swayer, and 'High Energy' a ponderous 93bpm judderer, the accent everywhere being on group vocals rather than Donald's trumpet.

KOOL & THE GANG: 'Think It Over' (LP 'As One' De-Lite DSR 3) Overall a dull disappointment, the only true goodie being this lovely mellow gently flowing 0-103bpm swayer in 'Too Hot' style, while 'Pretty Baby' is a formularised 118-120 rerun of past hits, 'Street Kids' a monotonous 118bpm jitterer, and 'Hi De Hi, Hi De Ho' a surprisingly low key limp and wimpy slow 108-109bpm chugger which belies its rabble rousing title yet doubtless will make some sort of hit single in the future.

GIL SCOTT-HERON: 'Fast Lane' (LP 'Moving Target' Arista 204921) Inimitably croaking out poems in the form of songs over perpetually tumbling densely textured jittery rhythms, Gil sounds much as usual in a consistently strong set (if you're into him already) best for very specialist venues, this 102-104bpm jerker having angry sax and guitar, while on the 115bpm 'Explanations' he cuts through the generally mumbling intro hubbub with "Can I Get A Word In Edgewise?"!

JIM KELLY: 'Watermelon' (Lucky 7 LSD 003) At a useful Musical Youth tempo, this c73½bpm 12in reggae rapper is in fact a flipside alternative treatment of the actually more interesting two-stage Thinnerone & Dr Sting 'Breaking Up Love & Land Crisis' track, but the latter ends up with possibly controversial (and dated?) social commentary about "Margaret" and the Falklands.

TONY SHERMAN: 'Ellovee-ee' (Polydor POSPX 517) Corny 123bpm 12in pop disco bouncer, pronounced 'L-O-V-E' by the Amsterdam-based singer of 'Stars On Stevie Wonder'.

IMPORTS

BEING AWAY at Caister for four days until Sunday night, and then sadly having to go to my grandmother's funeral Monday lunchtime, I'm afraid I haven't time to review the hot imports — even though thanks to Rayners Lane's



JIM KERSHAW, the Sheffield DJ who as we reported was picked for his uncanny resemblance to the 'Yorkshire Ripper' to play the part in a film, has now indeed completed his scenes. Called 'Deliver Us From Evil' and made for TV, the film will be shown in the States at Easter — but apart from video sales there are no plans yet for a UK showing. Jim's scenes are all done as flashback sequences through a sepia screen effect, without dialogue. It's certainly not the happiest of roles with which to make one's screen debut, but even if (as discretion must surely dictate) he's not seen nationally this time, Jim will hopefully get other chances.

Record & Disco Centre and Gullivers DJ Graham Gold they were all waiting for me. On the 12in front are The Strikers 'Contagious' (Prelude), Syl Johnson 'Ms Fine Brown Frame' (Boardwalk), Inner Life 'Moment Of My Life' (Salsoul 3-track Shep Pettibone remix), Carol Douglas 'You're Not So Hot (Instrumental)' (Canadian Next Plateau), Stone 'Girl I Like The Way That You Move' (West End), Pure Energy 'Too Hot' (Prism — 118bpm and fairly fierce!), Nijel 'Dance So Fine' (Fantasy — 119bpm thudder), Starbox 'Let's Rockette' (Roy B — 121bpm noisy smacker), Kreamcicle 'Hold On' (SAM), the LPs being Rocket (Quality RFC — excellent CHA spinoff), Melba Moore (Capitol), Klymaxx (Solar — 101bpm 'Heartbreaker' great with Grace Jones!), Janet Jackson (A&M — 124bpm 'Young Love') Carl Carlton (RCA — 117bpm 'Swing That Sexy Thang'), Intensive Heat (My Disc), Enchantment (US Columbia). Full reviews next week.

BOYS TOWN DISCO

- 1 1 DO YA WANNA FUNK, Sylvester/Patrick Cowley, London 12in
- 2 3 I'M SO HOT FOR YOU/STILL HOTT 4 U, Bobby "O", US "O" 12in
- 3 2 PASSION (REMIX), Flirts, Canadian Unidisc 12in
- 4 4 WALKING ON SUNSHINE, Rockers Revenge, London 12in
- 5 10 I LIKE PLASTIC, Marsha 'Delite' Raven, Red Bus 12in
- 6 7 SITUATION (REMIXES), Yazoo, US Sire 12in
- 7 9 THE VOICE OF "Q", "Q", US Philly World 12in
- 8 8 NATIVE LOVE (REMIX), Divine, Canadian Black Sun 12in
- 9 15 BEAT THE STREET (INST)/NEVER GIVE YOU UP/BEAT THE STREET (REMIX), Sharon Redd, Prelude 12in
- 10 6 IN THE NAME OF LOVE, Sharon Redd, Canadian Prelude 12in
- 11 13 LOVE COME DOWN, Evelyn King, RCA 12in
- 12 20 HAVE I THE RIGHT, Lee Prentiss, US Disconet 12in
- 13 17 IT'S RAINING MEN, Weather Girls, US Columbia 12in
- 14 16 LOVE PAINS, Yvonne Elliman, US Moby Dick/Dutch Rams Horn 12in
- 15 21 DIRTY TALK (USA CONNECTION), Klein & MBO, US 25 West 12in
- 16 12 MOTHER F (VARIOUS), Mother F, Canadian Matra LP
- 17 5 CAN'T TAKE MY EYES OFF YOU, Boys Town Gang, ERC 12in
- 18 — THERE IT IS, Shalamar, Solar 12in
- 19 19 CHAIN REACTION, Romanelli, 21 Records 12in
- 20 29 CAN HE FIND ANOTHER, Double Discovery, US Polydor 12in
- 21 — ANNIE I'M NOT YOUR DADDY, Kid Creole & The Coconuts, Ze 12in
- 22 11 SIGNED SEALED DELIVERED (I'M YOURS)/DISCO KICKS (REMIX), Boys Town Gang, ERC 12in
- 23 — COMPUTER WARS, Began Began, US One Way 12in
- 24 — CAN'T BELIEVE, Nancy Martin, US Atlantic RFC 12in
- 25 — KNOCK ME OUT, Gary's Gang, US Radar 12in
- 26 — BAD CONNECTION, Yazoo, Mute LP
- 27 26 HEAVENLY TRACKS MIXER, Various, US Hot Tracks 12in
- 28 — LOVE IS JUST A GAME, Judy "B", Canadian Formula 12in
- 29 18 X-RATED, Carol Jiani, Canadian Matra LP
- 30 — MAKE MY FEET WANNA DANCE, Motion, Canadian Scorpio 12in

DISCOS



Redd blooded

MIKE GARDNER finds SHARON REDD in the pink

A CAT may have nine lives but Sharon Redd isn't doing badly — she's already had three incarnations in the music business. Now Ms Redd is cutting everyone dead as she ascends the charts with 'Never Give You Up'.

In her 21 years of life she has held the lead role in the outrageous musical 'Hair', made an Australian TV series, appeared on the London stage, been one of Betty Miller's famous Harlettes and hit one of the disco hitlers of last year.

Her first break into the music business came when a friend sent a tape of her voice to a talent contest sponsored by Shalfer Bass in 1970. Out of the 1500 plus there's no need to look far for to find out who the spotlight of fame fell on. From working as the business manager of the YMCA in New York she soon burst onto the stage with such notables as Lou Rawls, husband Bobby Blue Bunn, and Patti LaBelle and the Shabells.

From there it was to the theatre to take the lead in the Australian production of 'Hair'. The role had already done wonders for Myra Moore in America and Mazza Hunt in Britain. In Sharon's case the yellow brick road of success led to her own hit diskum TV series in August.

The end of plian saw her scrapping a meagre living in England on stage in 'The Wedding Of Iphigonia' in 1974. And although she had the starring role it was far from the glamour and glitz of showbusiness.

"Actually there were 12 actresses playing Iphigonia," recalls Sharon. "I shared a room in Bath Court and slept in a bunk bed. We were starving. We lived on hamburgers."

HER SECOND life was as one of Betty Miller's world famous Harlettes. Did she live up to the name?

"There were three working with Betty when I'd see these old, rich, white guys leaning over the edge of the stage waving 100 dollar bills, just waiting our time after shows," she says. "I encountered very rich people who followed entertainers around in their private

jets. I couldn't believe people lived like that."

On one occasion a man met them at Denny's again. Everybody assumed he was the concert promoter so they followed him to a luxuriously equipped private bar. Somewhere amid the eating, drinking and making merry Sharon asked the guy who he was, only to discover he was a fan.

"We were so turned out with work that anyone could have led us anywhere," she recalls. "I told everyone who the guy was but they went off to the restaurant he owned all the same. I didn't go. He gave them all a treat, the whole lot, and afterwards they wrecked the place — just slapped all the food on the walls. He loved it!"

Soon enough he was at the concert the following night waving a 100 dollar bill over the edge of the stage.

"I stepped on his hand," she smiled. "I just went on dancing right over his hand."

A NOTHER admirer was no less than Sir Laurence Olivier. "Larry was very kind to me — he sent me white roses — he must have found out I liked them — and a wonderful

letter, which he signed 'Larry'. Betty was really upset 'cos she didn't get any."

The Harlettes went the way of all bands and split in 1979. But little here had other designs on the Norfolk, Virginia, born singer.

She was invited to help with a game called 'Love Insurance'. The record company liked it so much they asked her to cut the tune under the name of the The Frosty Page. The song was a US disco smash. The next thing you knew was that Prelude records were desperate to give her a recording contract and a hit song called 'Give You Handle It'. The song rocketed straight into the British charts last year beginning the third phase of the Sharon Redd story.

"The biggest problem I'm facing now is my image. I guess I'm kind of a schmy performer. I've worked in front of all kinds of audiences during my career so I know there are lots of different ways I could express Sharon Redd. What I do know is that I want to be one of the 'touchables' — one of those performers who's within reach, not some distant diva living in an ivory tower."

Clonny, a Redd hot rodder woman.

Broken

Linx



LINX DIDN'T split because David Grant and Sketch had become great enemies. They split because they'd become great friends.

In the farewell Linx interview to go with the farewell Linx single, David Grant comes over all philosophical about the break-up. And I end up believing him.

These are busy times for the boy Grant. In between announcing he was getting married (the knot will be secure by the time you read this) and traversing the country on promotional club appearances for the new single, there was just time to mention that the band was ceasing to be.

The promo visit took in the likes of Wolverhampton and Bristol. "I told my fiancée I was popping out for a loaf of bread," said David, "and I've been gone a week."

But the split is not something he takes lightly, and if some of what he says comes across a little melodramatic, it's only the honest outpourings of a musician who has things in perspective.

MY FIRST question was inevitable, and Grant's answer long and heartfelt. "Sketch and I have been growing apart musically for about a year. At the beginning of the year, we made a conscious decision to learn more and develop our skills.

"I read a lot, did some producing, got into classical music and Frank Sinatra." At this point he looks unnecessarily bashful.

"Sketch went away and did his bass playing and got involved in music I didn't know much about.

"The result was that when we got back together, we both had songs we thought were strong. The music was pulling us apart, and I thought we should talk about it, because it wasn't as much fun as it used to be. It was OK, but it wasn't as good as it should have been.

"We took a break in the studio and Sketch said he wasn't having as much fun as he used to, and I said, 'Funny you should say that.' So we went out laughing and joking, had a drink, came back laughing and joking, and decided it might be better if we worked apart for a while. So we went back in and said we were breaking up the band, and everyone thought we were joking. It's funny, because you're supposed to break up in a torrent of emotion and angry scenes.

"It's probably more commercially acceptable to Joe Public that we stay together. But it's more important to us to stay friends. So friendship won the day.

"Sketch was coming from the left to the centre, and I was coming from the right to the centre, but we saw the centre in different ways. It's like having four beats to the bar

Ex-partners in soul David Grant and Sketch Martin are still good mates, says Paul Sexton

and you're supposed to come in on three, and suddenly somebody says, 'Where's one?'

"If we'd stayed together it probably would have resulted in us making better records and being worse friends. Now we've created a situation where we can work together anytime and I know we will. Sketch is on my album, and I hope he'll ask me to do vocals on his. He knows I'm cheaper than anyone else. So we'll be on each other's albums — we've just taken out the Linx part of it."

"Neither one of us is really a follower. But there was a false impression that I was the leader, 'the man'. It wasn't true. Sketch wouldn't have taken that." (He clicks his fingers in mock annoyance.)

SO THE decision was made to make 'Don't Hit Me With Love' the last Linx single, and aptly since it was the last song on which the two collaborated. In a little over two years, it's Linx's eighth single. Looking back on the statistics, it

seems their impact was, perhaps, symbolic rather than tangible, since only once did they make the top 10 (in April 1981 with 'Intuition') and twice more the 20 (with their debut 'You're Lying' and 'So This Is Romance') but the singles have already assumed a kind of historical importance about them, representative of a fresher and more open soul sound than we'd heard in a long time.

Grant is unhappy about the relative failure of their last single 'Plaything', but generally, seems unsurprised that several of their releases failed to fly, for one good reason. "We never really had an 'instant' single. The most instant one, I suppose, was 'So This Is Romance'. It's funny, the way people remember things, though. I heard Lenny Henry on 'Round Table' saying about the new one, 'It doesn't hit you the first time the way 'Intuition' did. But remember when 'Intuition' came out. People played the other side."

"But I'd like the last Linx single to do well, then we can put it on the shelf and say, 'That's Linx.'"

SO OFF they go, walking through a door marked "Pastures New". For both, it means solo projects. But at differing paces. "Sketch has a lot of good stuff, but he hasn't completed it yet, I want to start almost immediately."

He means it: David's first solo single will, all being well, be with us next month, and without spilling too many of the beans he wants to keep in the can for now, it sounds like a smasher. His album, coming early next year, is half-completed, and will have some songs produced by Grant himself and some by Tony Visconti. This is next month's story, but it sounds as though there are enough musical diversions to steer DG into a new and viable direction.

"I'm less into being a megastar than into making music that in four or five years, people will still be buying." But even that isn't the ultimate yardstick, he thinks.

"Good and bad can't be determined solely by how many records you sell. Am I a better singer than Al Jarreau? (He shakes his head.) Are Bananarama a better vocal group than the Emotions? But in terms of commercial success, maybe."

"The thing is that talent remains intact. Your self-belief may be shaken or stired, but your talent will always be there. Junior is a better singer this year, because people are buying his records this year."

He says it like he's glad, too, and they are good buddies — as proved when Jarreau David up in the middle of our chat to ask how things were going, and the interruption became

a slightly extended one.

There are other projects in the immediate future for Grant, too. The next day, he was going into the studio with Pauline Black to record a duet that'll be her follow-up to 'Shoo Rah Shoo Rah'. He was impressed with the young lady.

"She should have hits, because she's got such a talent. We were rehearsing the other week and she was singing me under the table. I love singing with her. I didn't think she was my kind of person at all when he was with the Selecter. When I met her I thought she'd start barking political slogans at me, but she's not like that at all."

He's lining up some recording with another, completely new, girl singer too, whose name he wouldn't pass on, only saying, "Boy can she sing!" so there's another one to listen for.

HE ENDED on a dramatic image. "It's like being a novel writer, every album is a novel. That was the final chapter of Linx, but the next book is the follow-up."

"If I fail, I try. If I succeed, I try. But if we meet in, say, seven months time and I tell you that Linx was holding me back, you should get up and give me a kick, because it's not true."

I'll remember that, but I don't expect to have to put the boot in. It isn't all as tearful as it might sound, either — he's just an average bloke getting on with things. Like fixing the central heating in his gran's room.

That's life, and for the last two years you have been listening to Linx. Au revoir but not goodbye.

DISCO DANCER

NON-STOP DANCE MUSIC FROM K-TEL

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Plugging the Gap

DISCOS

IT WAS the fear of God that made The Gap Band into soul's best party on vinyl. The three Wilson brothers, Charles, Ronnie and Robert who make up the group, had to whip up the congregation of their father's church into a frenzy, or feel the heavy hand of religion on their backsides.

According to Charles, who sings lead on their latest single 'You Dropped A Bomb On Me', they never failed as a warm-up act to their father.

"Mom and us kids would get ready to sing in the choir and Dad would give us one of his famous looks. It was a warning that if we didn't tear up the church house and have everybody shouting by the time he got to speak, we were in for a whippin'. We'd make it happen at all costs and we never got a whippin'," he smiles.

Now the Tulsa born trio live in Los Angeles and their father lives with Charles.

"He's still a very powerful man. He was very strict with us as children so we had to watch who we hung around with. It was our mother who taught us to sing."

It was eldest brother Ronnie who formed The Gap Band in 1967 with some other Tulsa musicians. His younger brothers were still at school and didn't join for several years.

"We were always into gospel," recalls Charles, "but mother didn't like it when we sung soul because she felt it was the devil's music. She always thought that something drastic would happen to us after reading about Sam Cooke getting shot."

SOMETHING drastic did befall the brothers — it was their big break.

"We were playing a club in the early seventies and this drunk kept coming up to us saying he'd introduce us to cult musician Leon Russell and get us a recording contract. We thought he was crazy so we ignored him. The next night he came up to us again, still drunk, and told us to meet him at this old church. We went along, even though we thought he was a fake. We got to the church and on the steps to meet us was Leon Russell himself. It was his studio."

The Gap Band recorded their first two albums for Russell's Shelter label and gained a formidable reputation as support act to Ike and Tina Turner and



The GAP BAND: L-R Ronnie, Charlie and Robert Wilson

MIKE GARDNER seals up the GAP BAND

The Rolling Stones — no big deal after being warm-up to God's word.

The name came about because of the three streets that merged to form the nerve centre of Tulsa's black business community, Greenwood, Archer and Pine.

"It was the only part of the city which was owned by the blacks. It was burnt down during rioting but we like to remember that part of the city," says Charles.

Big brother Ronnie now has a different explanation for their monicker.

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

The band have been filling in the slots in our national best sellers lists ever since 1979 with songs like 'Oops (Upside

Your Head)', 'Party Lights', 'Burn Rubber On Me' and this year's 'Early In The Morning'. The band have a unique approach to soul music. They find a killer riff and improvise live in the studio, with the help of alcohol, until they have a hit.

THE BROTHERS Wilson are intending to visit these shores in the New Year with the full revue.

Charles says the show is promising to be a treat.

"We've become more involved in choreography so the show will be more visual. The staging and lighting has cost us \$150,000 and even then there aren't too many gimmicks. There'll be a lot of movement with 13 people on stage, including two girl singers, so we can fully recreate the sound of our records."

"When I was younger I would often go to concerts and so often an act wouldn't live up to my expectations. The records were always better. That was always imprinted on my mind and I think the group has profited from that fact."

Charles has just started working on his solo album.

"It'll be a parallel to Michael Jackson and his brothers," he says. "Actually it wasn't me that wanted to do it — my brothers have been on to me for four years to do a solo album. It's only now that I feel the time to be right."

Will it have any of The Gap Band's trademarks?

"Well, it takes five people to create the Gap Band sound — our producers Lonnie Simmons, Rudy Taylor and my brothers and me. The solo album will be just me — although I know my brothers will help me out some," he says. "That's who I steal my ideas from anyway!"

"If you want a comparison I'd guess that 'You Dropped A Bomb On Me' would be closest to what I'd expect my solo album to be like. Naturally there's going to be a Gap Band flavour to it — there has to be."

NIGHTCLUB

- 1 2 PASS THE DUTCHIE, Musical Youth, MCA 12in
 2 1 WALKING ON SUNSHINE, Rockers Revenge, London 12in
 3 4 LOVE COME DOWN, Evelyn King, RCA 12in
 4 3 THERE IT IS, Shalamar, Solar 12in
 5 18 DO YOU REALLY WANT TO HURT ME, Culture Club, Virgin 12in
 6 5 ZOOM, Fat Larry's Band, WMOT 12in
 7 17 LIFELINE, Spandau Ballet, Reformation 12in
 8 12 DO YA WANNA FUNK, Sylvester/Patrick Cowley, London 12in
 9 9 JACKIE WILSON SAID, Dexy's Midnight Runners, Mercury 12in
 10 6 NEVER GIVE YOU UP/BEAT THE STREET (INST)/(REMIX), Sharon Redd, Prelude 12in
 11 15 COME ON EILEEN, Dexy's Midnight Runners, Mercury 12in
 12 10 CAN'T TAKE MY EYES OFF YOU, Boystown Gang, ERC 12in
 13 11 SADDLE UP, David Christie, KR 12in
 14 7 THE MESSAGE, Grand Master Flash, Sugarhill 12in
 15 19 JUST WHAT I ALWAYS WANTED, Mari Wilson, Compact 12in
 16 8 ALL OF MY HEART, ABC, Neutron 12in
 17 13 DON'T GO (REMIX), Yazoo, Mute 12in
 18 14 BIG FUN, Kool & The Gang, De-Lite 12in
 19 20 FAME, Irene Cara, RSO 12in
 20 29 INVITATIONS, Shakatak, Polydor 12in
 21 30 ANNIE I'M NOT YOUR DADDY, Kid Creole & The Coconuts, Ze 12in
 22 16 SO FINE, Howard Johnson, Funk A&Merica 12in
 23 21 HI-FIDELITY, The Kids From 'Fame', RCA
 24 25 WHAT! Soft Cell, Some Bizzare 12in
 25 23 LEAVE IN SILENCE, Depeche Mode, Mute 12in
 26 24 WHY, Carly Simon, WEA 12in
 27 28 EYE OF THE TIGER, Survivor, Scotti Bros
 28 27 SAVE A PRAYER, Duran Duran, EMI 12in
 29 44 OOH LA LA LA (LET'S GO DANCIN'), Kool & The Gang, De-Lite 12in
 30 31 YOUNG GUNS (GO FOR IT), Wham, Inner Vision 12in
 31 22 TODAY, Talk Talk, EMI 12in
 32 — REAP THE WILD WIND, Ultravox, Chrysalis 12in
 33 48 GLITTERING PRIZE, Simple Minds, Virgin 12in
 34 34 SHOCK THE MONKEY, Peter Gabriel, Charisma 12in
 35 54 WHEN WE PARTY (UPTOWN DOWNTOWN), Jay W McGee, Ensign 12in
 36 59 LOVE IS A STRANGER, Eurythmics, RCA 12in
 37 37 JUMP TO IT, Aretha Franklin, Arista 12in
 38 26 PLANET ROCK, Soul Sonic Force, 21 Records 12in
 39 46 PARADE, White & Torch, Chrysalis



- 40 43 SHOO-RA SHOO-RA, Pauline Black, Chrysalis 12in
 41 49 STOOL PIGEON, Kid Creole & The Coconuts, Ze 12in
 42 61 STARMAKER, The Kids From 'Fame', RCA
 43 40 LOVE SHADOW SMOKEY DIALOGUE/MOVE ON, Fashion, Arista 12in pack
 44 32 DON'T STOP MY LOVE, Passion, Prelude 12in
 45 36 SITUATION (REMIX), Yazoo, US Sire 12in
 46 51 WEAVE YOUR SPELL, Level 42, Polydor 12in
 47 45 JOHN WAYNE IS BIG LEGGY, Haysi Fantayzee, Regard 12in
 48 63 AND I'M TELLING YOU I'M NOT GOING, Jennifer Holliday, Geffen
 49 52 PRIVATE INVESTIGATIONS, Dire Straits, Vertigo 12in
 50 35 UNDER THE BOARDWALK, Tom Tom Club, Island 12in
 51 — DO IT TO THE MUSIC, Raw Silk, KR 12in
 52 — HARD TO SAY I'M SORRY, Chicago, Full Moon
 53 38 GIVE ME, I Level, Virgin 12in
 54 — MOCKINGBIRD, Belle Stars, Stiff 12in
 55 — WHAT'S HAPPENING, Second Image, Polydor 12in
 56 57 TAKE A CHANCE WITH ME, Roxy Music, EG 12in
 57 50 HEAD OVER HEELS, Galaxy, Ensign 12in
 58 33 CHERRY PINK AND APPLE BLOSSOM WHITE, Modern Romance, WEA 12in
 59 58 WHITE WEDDING, Billy Idol, Chrysalis 12in promo
 60 — LIES, Thompson Twins, Arista 12in
 61 42 SO HERE I AM, UB40, DEP International 12in
 62 47 I CAN'T HELP IT, Junior, Mercury 12in
 63 60 SHINING LIGHT, Alton Edwards, CBS 12in
 64 — I DON'T WANNA DANCE, Eddy Grant, Ice 12in
 65 65 EENIE MEENIE, Jeffrey Osborne, Funk A&Merica 12in

DISCO

- 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 9 PASS THE DUTCHIE, Musical Youth, MCA 12in
 5 12 DREAMIN', Greg Henderson, US Rain Records 12in
 6 14 ANNIE I'M NOT YOUR DADDY, Kid Creole & The Coconuts, Ze 12in
 7 7 LOVE'S COMIN' AT YA, Melba Moore, EMI America 12in
 8 8 ZOOM, Fat Larry's Band, WMOT 12in
 9 6 THERE IT IS, Shalamar, Solar 12in
 10 4 LOVE DON'T COME EASY/INST, New Jersey Connection, US Carnival 12in
 11 27 IN AND OUT, Willie Hutch, US Motown 12in
 12 23 WAY OUT, Steve Arrington's Hall Of Fame, US Konglather 12in
 13 5 WALKING/ROCKIN' ON SUNSHINE, Rockers Revenge, London 12in
 14 36 LOOPZILLA, George Clinton, US Capitol 12in
 15 43 (SEXUAL) HEALING/INSTRUMENTAL, Marvin Gaye, CBS
 16 48 KEEP THE FIRE BURNING/DOIN' IT/I NEED TO BE WITH YOU Gwen McCrae, US Atlantic LP
 17 18 SUNSHINE PARTYTIME (RAP)/DUBBING IN SUNSHINE, Rockers Revenge, US Streetwise 12in
 18 11 KNOCK ME OUT/INSTRUMENTAL, Gary's Gang, US Radar 12in
 19 13 WHEN WE PARTY (UPTOWN DOWNTOWN), Jay W McGee, Ensign 12in
 20 10 THE MESSAGE, Grand Master Flash, Sugarhill 12in
 21 24 STRAIGHT AHEAD/INSTRUMENTAL, Nick Straker Band, US Prelude 12in
 22 26 OOH LA LA LA (LET'S GO DANCIN'), Kool & The Gang, De-Lite 12in
 23 35 BODY SLAMI, Bootsy's Rubber Band, US Warner Bros 12in
 24 39 HOLD ME TIGHTER IN THE RAIN, Billy Griffin, US Columbia LP
 25 28 E.T. BOOGIE/INSTRUMENTAL, Extra T's, US Sunnyview 12in
 26 74 HIGH HOPES/GOOD & PLENTY, The SOS Band, US Tabu 12in
 27 21 DANCE FLOOR, Zapp, Warner Bros 12in
 28 22 YOU CAN'T HAVE YOUR CAKE AND EAT IT TOO, B.T. (Brenda Taylor), US West End 12in
 29 15 HEAD OVER HEELS (INST)/(VOCAL), Galaxy, Ensign 12in
 30 17 JUMP TO IT, Aretha Franklin, Arista 12in
 31 — THE SMURF, Tyrone Brunson, US Believe In A Dream 12in
 32 16 SHE'S SO DIVINE/POP, The Limit, Ariola 12in
 33 19 HEART 'N SOUL/CHANGES, Imagination, R&B LP
 34 45 DON'T STOP MY LOVE, Passion, Prelude 12in
 35 58 DO YA WANNA FUNK, Sylvester/Patrick Cowley, London 12in
 36 20 SO FINE, Howard Johnson, Funk A&Merica 12in
 37 41 INVITATIONS, Shakatak, Polydor 12in
 38 44 YOUNG GUNS (GO FOR IT), Wham, Inner Vision 12in
 39 53 WE'VE ARRIVED, Loose End, Virgin 12in
 40 52 LOVE, Gang's Back, US Handshake LP
 41 50 NIPPLE TO THE BOTTLE, Grace Jones, Island 12in
 42 38 DON'T LET GO OF ME, Mike & Brenda Sutton, US SAM 12in
 43 37 SADDLE UP, David Christie, KR 12in
 44 71 IN THE HEAT OF THE NIGHT, Imagination, R&B 12in
 45 51 SERVES YOU RIGHT/TELL ME, Lionel Richie, US Motown LP
 46 40 WEAVE YOUR SPELL (REMIX), Level 42, Polydor 12in
 47 84 A PUPPET TO YOU, Alfie Silas, US RCA 12in
 48 62 PLAY AT YOUR OWN RISK/INST, Planet Patrol, US Tommy Boy 12in
 49 32 GO WITH THE FLOW, Weeks & Company, US Prelude 12in/Epic LP
 50 31 BACK TO LOVE/GET LOOSE/I CAN'T STAND IT/STOP THAT, Evelyn King, RCA LP
 51 49 WRAP IT UP, Touché, US Emergency 12in
 52 73 PUT YOUR MONEY WHERE THE FUNK IS, Mandrill, US Montage 12in
 53 33 FEELING HAPPY/GIMME SOME SPACE, Stix Hooper, US MCA LP
 54 — STAR TRIPPIN', Donald Byrd & 125th Street NYC, US Elektra LP
 55 70 MAGIC'S WAND, Whodini, US Jive 12in
 56 25 DESTINATION/HOT APPLE, Warriors, Ensign LP
 57 72 KEEP ON MOVIN'/WHISTLE BUMP (REMIX), Deodato, Warner Bros 12in
 58 — THE VOICE OF "Q"/INSTRUMENTAL, "Q", US Philly World 12in
 59 34 WHAT'S HAPPENING, Second Image, Polydor 12in
 60 47 THE LOVER IN YOU, Sugar Hill Gang, Sugarhill 12in
 61 57 ONE MINUTE FROM LOVE/EXCITING, Marc Sadane, Warner Bros 12in
 62 72 WHAT ABOUT MY LOVE, Johnnie Taylor, US Beverly Glen Music 12in
 63 81 TOUCH, The Quick, Epic 12in promo
 64 29 GIVE ME, I Level, Virgin 12in
 65 30 SHOW ME YOU CARE, The Hudsons, Streetwave 12in
 66 42 IN MOTION, Freda Payne, US Sutra 12in
 67 — GO ON AND CRY, Bloodstone, Epic
 68 63 BOOGIE IN YOUR BUTT, Eddie Murphy, US The Entertainment Co 12in
 69 80 TOGETHER FOREVER, Exodus, US Charlotte Amalie 12in
 70 — NUNK/INSTRUMENTAL, Warp 9, US Prism 12in
 71 — SNEAKIN' OUT/GUYS LIKE YOU, Stacy Lattisaw, Atlantic 12in
 72 59 YOU AND I/DO SOMETHING/DOES ANYBODY KNOW WHERE THE PARTY IS, Goodie, US Total Experience LP
 73 82 MT. AIRY GROOVE (REMIX)/WARM WEATHER, Pieces Of A Dream, Elektra 12in
 74 65 EENIE MEENIE, Jeffrey Osborne, Funk A&Merica 12in
 75 68 I CAN'T HELP IT/LET ME KNOW, Junior, Mercury 12in
 76 56 LET'S GET HORNY/SOMEWHERE BEYOND, Hi Voltage, US One Way 12in
 77 79 BETTER LOVE/YOU'RE THE SWEETEST ONE/SHE LOVES ME BACK/BAD BOY — HAVING A PARTY, Luther Vandross, US Epic LP
 78 69 ROCK THE HOUSE, Pressure Drop, US Tommy Boy 12in
 79 — LET'S STAY TOGETHER, Kadenza, PRT 12in
 80 — ATTACK OF THE NAME GAME/HEY THERE LONELY BOY, Stacy Lattisaw, US Cotillion LP
 81 — CREME DE CREME, William DeVaughn, US HCRC 12in
 82 — MONEY'S TOO TIGHT (TO MENTION), Valentine Brothers, US Bridge 12in
 83 — AND YOU KNOW THAT, The Jammers, US Salsoul 12in
 84 — STOP AND GO/THE SHUFFLE/MERCY MERCY MERCY, Kenny G, US Arista LP
 85 81 IT SHOULD HAVE BEEN YOU (REMIX), Gwen Guthrie, US Island 12in

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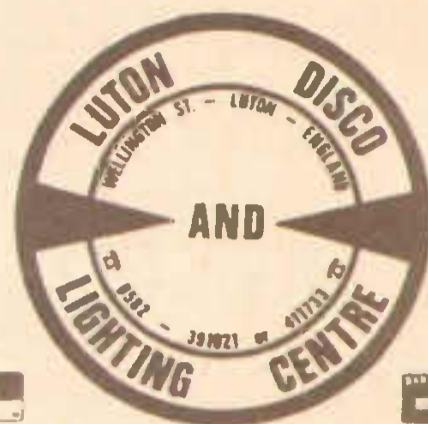
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MAILMAN

BRAINS THRUST but what does it all mean?

Write to Mailman,
Record Mirror, 40 Long
Acre, London, WC2

Ure framed

I AM writing to congratulate Ultravox on the video for their new single, 'Reap The Wild Wind'. Gosh, it must be the most original video made by any group for years.

I mean to say, what other group would have the idea of making a video of four middle aged, balding RAF lookalikes who spend all their time between simulated flights posing for the camera. Then when the war is over and colour film is invented they go into the middle of the desert in a truck to build a Wendy House.

Really fab stuff lads. Keep it up and you'll get an Oscar yet.

Terry Winthrop, Leeds

● *Dressed like that, it looks like they've already had an Oscar or two*

Age in sight

HOW DARE Mailman call Blondie old and washed out. Debbie Harry is still as fresh as she was back in 1968 when she was in 'Wind In The Willows'. The same, unfortunately, can't be said for Debbie's so called rivals, the stars of today.

Kim Wilde would be nowhere if it weren't for her Dad, and Toyah and spotty Chrissie Hynde make music about as stimulating as a wet weekend in Wigan.

Debbie Harry is far superior to any of them — their sole purpose in life is to cash in on the music business while they're still young by getting all those little kids to spend their pocket money on commercial trash.

Debbie is now nearly 40 and doesn't look a day over 21.

Sean Smith, Hull

● *The address of your nearest optician is being sent by return of post*

Squeeze dried

I READ in a recent issue of RECORD MIRROR about the wonderful Squeeze splitting up. I call on all Squeeze fans who will be at any of their Autumn concerts to give them such a rousing ovation that they might reconsider.

Please don't leave us at the mercy of ABC, Soft Cell and their ghastly friends.

Jane Hurricane, London

● *Life marches on. Shame isn't it. If everyone had your attitude we'd still be listening to Max Bygraves (Who? — Ed) like withered old prunes*



WHAT THE hell was Mark Cooper's Adam Ant feature all about for goodness sake? Someone should tell him to keep control of his hallucinations, because ordinary people who only drink Guinness and the odd Babycham couldn't make head nor tail of it.

Poor Adam, I know he's got a high forehead but he's not Brain of Britain, and I can picture him now, sitting up long into the night with his pocket dictionary and his Jack And Jill Reader Book One and Marco blubbering around making strong black coffee, trying to make out vaguely what he said.

Do us a favour. Next time you interview the posturing pirate, send someone more on the lad's 'O' level.

David Bangay, Manchester

● *We would pass your thoughts on to Prof Brainstorm but he's playing in the office sandpit right now*

Punk peace

DEAR RECORD MIRROR. Right, that's the last bit of politeness you're going to get from me. I think your magazine is the biggest load of rubbish I've ever read.

Firstly, you mainly cover boring disco rubbish. And secondly, you lot are really against the punk movement. Do you realise that the majority of punks are against mindless violence, war and unemployment? Punks sing about anarchy because that's the way they feel about the system that oppresses them.

Away from that, all punks want to do is have a good laugh and do what we want to do. But I'm really against you twats who try and slag off punks. So pack it in, right.

Terry Charles, Portsmouth

● *And if we don't, you're going to come round and smash our faces in, eh? Peace and love, man*

Help the aged

MY FRIEND and I would like to complain that your so called music magazine hardly ever writes anything on those two fantastic groups, Roxy Music and the Bee Gees. How on earth can you leave out such great musical influences as these and publish the same monotonous verbiage week after

week? We are sick of those one hit wonders and want to see a bit of class in RECORD MIRROR.

I suppose it made your day when 'Living Eyes' flopped and you will, no doubt, ignore the new Dionne Warwick album this month, which is written and produced by the Bee Gees. And to top it all you never even ran a review of the brilliant Roxy concert last week.

If you don't improve your standards we will defect to another music paper.

Janice Crummock, Birmingham

● *I'm sorry if we tend to concentrate on new and interesting acts — not the ageing mega bores like the Bee Gees and Roxy Music covered by the other music papers. You'll be listening to Gardeners Question Time next*

Shakin' with laughter

HOW DARE that Chartfile looney Alan Jones describe Shakin' Stevens as humourless.

It takes intelligence and wit to make people laugh and no one at RECORD MIRROR has that, though your pathetic paper is regarded as a comic by music fans everywhere.

Anyway, Shaky has an outstanding sense of humour.

Colin Smith, Birmingham

● *He must have, judging by the records he puts out*

A Zulu rites

I WAS deeply shocked after reading your review of the new Orange Juice single 'Hokoyo', where you stated that Shona is the native language of Zimbabwe. Let me tell you that this is not so, my friend.

There are three official languages here, namely English, Ndebele and Shona. And do not forget the Matabele who were a great warrior nation, an offshoot of the Zulus.

Also, may I say that the only worthwhile band in England at the moment are Bow Wow Wow even though they have ripped off our tribal rhythms.

Bazo, Matabeleland, Zimbabwe
● *Oh, so that's what it was. We thought it was just more foul mouthed Caledonian bletherings from Orange Juice*

Dire traits

I READ the article in your magazine about Dire Straits and was absolutely horrified. Their music is a lot better than some of the music you hear these days. The lyrics on the album are amazing. Each song has its own story and you don't find that in music anymore.

Also, Mark Knopfler doesn't mumble, he's got a good voice and it would be terrible if every singer sounded the same.

Susan Holton, Warminster, Wilts
● *Or worse — if they all sounded like Mark Knopfler*

Twin townies



MARK COOPER explains how the
THOMPSON TWINS got smart

REMEMBER THE one about the frog that turned into a prince? A new version of this old favourite has been filling the pop papers all year. Scritti's Green has rendered his account so many times it's sent him to sleep, the Fun Boy Three collected their own version in a studio in Coventry.

The central tale tells how a scruffy, frog-like group of social rebels take a slimline tonic and are miraculously transformed into a prince-like three-piece pop group.

Today the Thompson Twins are going to tell me *their* version of this hoary chestnut. This is why I'm sitting across from three rather exhausted figures in London's Dance Centre's cafe. The Thompsons have been in training all morning, shaping the muscles and trimming the fat. In an hour they are due at the rehearsal studios at which they are putting together a group for live dates. Naturally this group includes no guitar player and, naturally, three of the band will wear masks of the faces of the three Twins proper. This is to be a modern show.

"We've been here for three hours each morning for the last two weeks," explains Alannah Currie, the female part of the tonic. "We have a teacher called Clayton who

works with the Masai dancers and he keeps us at it. When we've had our legs straight up in the air for hours he reminds us to keep smiling. Clayton's really helpful; if we had to come in here on our own, we'd never get up in the morning!"

This new found discipline is typical of the Thompsons' bid for the dance floor. Last year the Thompsons were a seven-piece renowned for their live shows and their inability to cut it on record. 'Set', the last album, was a failure, save for the success of the single, 'In The Name Of Love'. 'Love' topped the American disco charts and suddenly our three heroes gained the courage of their convictions.

"That success stretched the world for us," confides Tom Bailey, the Thompsons' only surviving founder member. "Up to that point we'd only been thinking in terms of London and Britain and TOTP.

Suddenly we found we were outselling the whole of England in New York City alone. It was really difficult to believe that here we were in Clapham and over in America we're dance-club heroes. Up to then we'd been going through an intensely political phase and we'd been communicating in an exclusive way, to the South London leftist circles in which we were moving. Suddenly I realised our music could be liked by people I'd never even met, gas station attendants in Texas even! We realised we had this amazing power

to connect with an awful lot of people; we became obsessed with this potential audience . . ."

THE OLD Thompson Twins included two guitar players and a tendency to invite the whole audience onstage for percussive participation. All three Twins are now distinctly dismissive about their former incarnation. "Us three wanted to make people dance," emphasises Alannah. "The old group had too many ideas to come up with a single direction. We were the most liking people in the old group and the others weren't getting the free expression that they needed."

The Thompson Twins used to compromise between 'art and commerce,' between cult appeal and the charts. The compromise only worked onstage. "It had become a recipe for losing," says Tom. "We'd have continued with a cult following for a couple of years and then the record company would have hauled in the net and we'd have been back on the dole."

The Thompsons slimmed to a three-piece and, taking their dance hit as a pointer, went off to the Bahamas to record with Alex Sadkin. The new division in their music is between radio singles and dance club hits. "We've written some music that sounds really strange on the radio but makes

sense on the dance floor," says percussionist Joe, the black member of the mix.

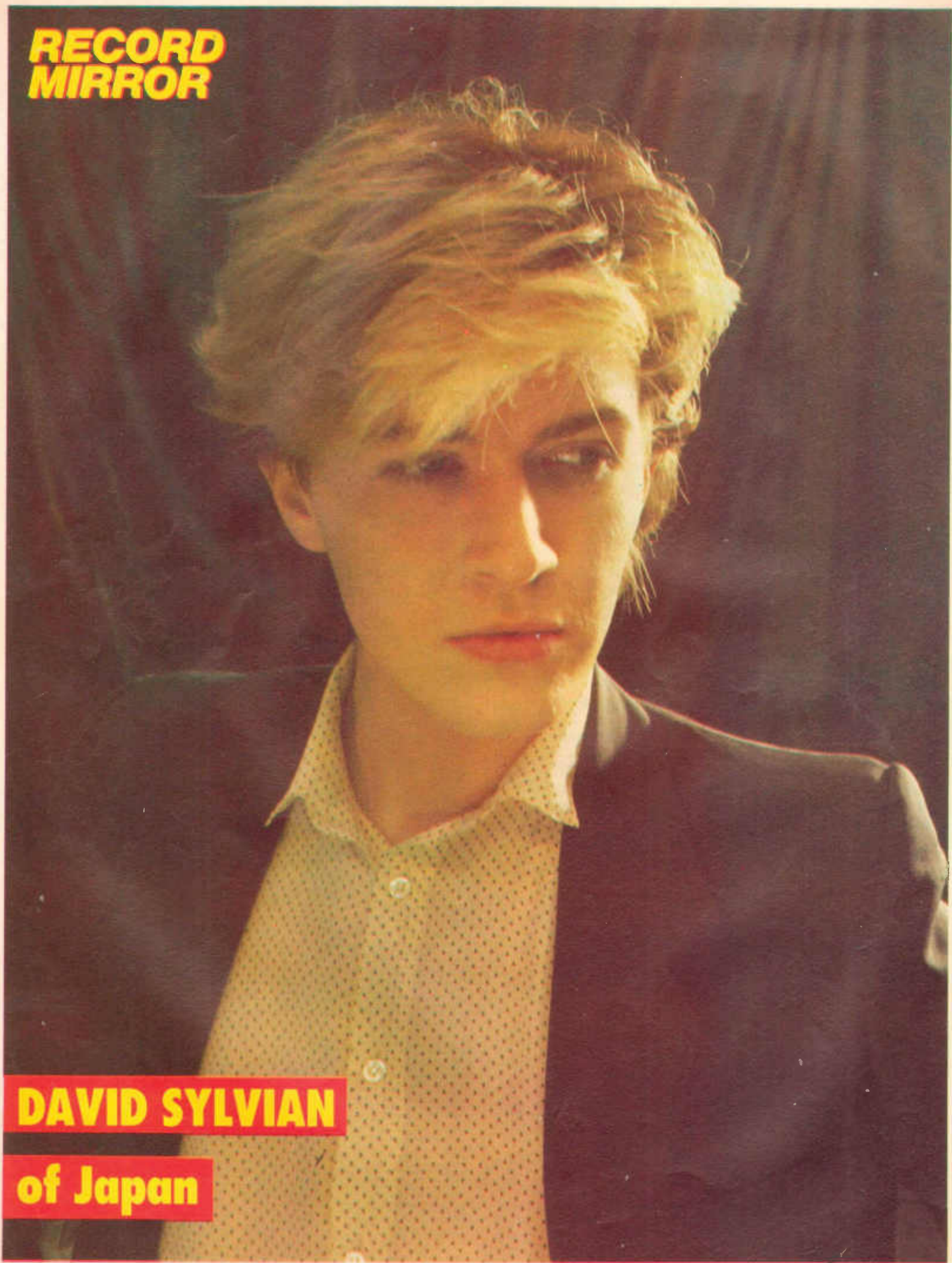
The new influences all stem from the wacky weirdness of N.Y. dance music, from the wit and wisdom of 'Planet Rock', 'Rockers Revenge' and the rest. The Thompsons now concentrate on synths and percussion and produce a huge dance music designed for witty feet.

ARE SONGS like the new single 'Lies', deliberately simple? "Pop music deals in clichés," claims Alannah. "We're looking for ways to use and pervert those clichés. The old group tended to forget that pop music doesn't mean very much and that it has a sense of humour."

With professional photographers taking their pictures and young designers working on their clothing, the Twins are suddenly smart. They're looking forward to being back onstage and hoping they won't be pursued by a Sham 69-like following of stage invaders. They like their pictures and they're looking forward to showing themselves off. "We all have massive exhibitionist parts," says Alannah, "but we used to feel guilty about letting them through. We used to think we were being arrogant . . ."

Ever heard the one about the frog and the prince?

**RECORD
MIRROR**



DAVID SYLVIAN

of Japan