

92

BLONDIE SPLIT FOR EVER SHOCKER!

RECORD MIRROR

Wham
fashion
guide!



**Shalamar,
Fat Larry dates**

ADAM OVERKILL!

**Culture Club,
Marc Almond LPs**

**'My battle for privacy'
plus album exclusive!!**

KIM WILDE

**Confessions
of a single girl**

SYLVESTER

'My life as a woman'

BELLE STARS

**Young girls on
a nudist beach!**

ADAM ANT: "Most pop stars are cretins"

TOP SINGLES

AS USED ON TOP OF THE POPS

Week ending October 9, 1982

THIS WEEK	LAST WEEK	WEEKS IN CHART	TITLE	ARTIST	RECORD LABEL
1	1	3	PASS THE DUTCHIE	Musical Youth	MCA □
2	3	4	ZOOM	Fat Larry's Band	WMOT/Virgin
3	15	4	DO YOU REALLY WANT TO HURT ME	Culture Club	Virgin
4	11	8	HARD TO SAY I'M SORRY	Chicago	Full Moon
5	25	2	JACKIE WILSON SAID	Kevin Rowland & Dexys Midnight Runners	Mercury/Phonogram
6	5	6	THERE IT IS	Shalamar	Solar
7	7	7	LOVE COME DOWN	Evelyn King	RCA
8	14	5	JUST WHAT I ALWAYS WANTED	Mari Wilson	Compact/London
9	9	4	FRIEND OR FOE	Adam Ant	CBS
10	2	4	THE BITTEREST PILL (I EVER HAD TO SWALLOW)	The Jam	Polydor
11	4	11	EYE OF THE TIGER	Survivor	Scotti Brothers L
12	8	9	WALKING ON SUNSHINE	Rockers Revenge	London ○
13	10	8	WHY	Carly Simon	WEA
14	38	2	STARMAKER	The Kids From "Fame"	RCA
15	13	9	SADDLE UP	David Christie	KR
16	17	7	GLITTERING PRIZE	Simple Minds	Virgin
17	12	6	ALL OF MY HEART	ABC	Neutron/Phonogram
18	2	6	PRIVATE INVESTIGATIONS	Dire Straits	Vertigo/Phonogram ○
19	28	4	THE HOUSE OF THE RISING SUN	The Animals	RAK
20	16	7	THE MESSAGE	Grand Master Flash & The Furious Five	Sugarhill
21	29	3	REAP THE WILD WIND	Ultravox	Chrysalis
22	19	7	LEAVE IN SILENCE	Depeche Mode	Mute
23	22	8	GIVE ME YOUR HEART TONIGHT	Shakin' Stevens	Epic
24	33	3	STRAIGHT TO HELL/SHOULD I STAY OR SHOULD I GO	The Clash	CBS
25	31	3	IN THE HEAT OF THE NIGHT	Imagination	R&B
26	27	3	TAKE A CHANCE WITH ME	Roxy Music	EG/Polydor
27	25	7	SO HERE I AM	UB40	DEP international
28	57	2	LIFELINE	Spandau Ballet	Reformation/Chrysalis
29	24	6	INVITATIONS	Shakatak	Polydor
30	30	4	DANGER GAMES	The Pinkees	Creole
31	23	12	TODAY	Talk Talk	EMI
32	39	3	CHANCES	Hot Chocolate	RAK
33	62	2	BACK ON THE CHAIN GANG	The Pretenders	Real
34	18	8	SAVE A PRAYER	Duran Duran	EMI ○
35	32	5	DO YA WANNA FUNK	Sylvester	London
36	20	15	COME ON EILEEN	Dexys Midnight Runners	Mercury/Phonogram ☆
37	66	2	NEVER GIVE YOU UP	Sharon Redd	Prelude
38	34	4	GIVE ME SOME KINDA MAGIC	Dollar	WEA
39	-	-	ANNIE, I'M NOT YOUR DADDY	Kid Creole & The Coconuts	Zel/Island WIP 6801
40	54	2	ATHENA	The Who	Polydor
41	42	3	TOTAL ERASURE	Philip Jap	A&M
42	-	-	ZIGGY STARDUST	Bauhaus	Beggars Banquet BEG 83
43	70	2	WEAVE YOUR SPELL	Level 42	Polydor
44	58	2	EVEN THE NIGHTS ARE BETTER	Air Supply	Arista
45	48	3	RIBBON IN THE SKY	Stevie Wonder	Motown
46	-	-	SLOWDIVE	Siouxsie & The Banshees	Polydor POSP 510
47	65	2	MAD WORLD	Tears For Fears	Mercury/Phonogram
48	21	9	HI-FIDELITY	The Kids From "Fame" featuring Valerie Landsburg	RCA ○
49	43	3	FROM HEAD TO TOE	Elvis Costello & The Attractions	F Beat
50	49	4	WHERE'S ROMEO?	CaVa CaVa	Regard
51	35	6	AND I'M TELLING YOU I'M NOT GOING	Jennifer Holliday	Geffen
52	-	-	AMOR	Julio Iglesias	CBS A2801
53	35	10	I EAT CANNIBALS Part 1	Toto Coelo	Radialchoice/Virgin
54	-	-	LIFE IN TOKYO	Japan	Hansa/Arista 17
55	61	2	PARADE	White And Torch	Chrysalis
56	53	3	LET ME KNOW/I CAN'T HELP IT	Junior	Mercury/Phonogram
57	-	-	BE PROUD BE LOUD (BE HEARD)	Toyah	Safari SAFE 52
58	-	-	LOVE'S COMIN' AT YA	Meiba Moore	EMI America EA 148
59	37	8	WHAT	Soft Cell	Some Bizzare/Phonogram ○
60	-	-	SOMEBODY TO LOVE	Jets	EMI 5342
61	40	15	FAME	Irene Cara	Polydor/RSO □
62	73	2	TIME IS ON MY SIDE	The Rolling Stones	Rolling Stones Records
63	72	3	SHOCK THE MONKEY	Peter Gabriel	Charisma/Phonogram
64	41	11	CAN'T TAKE MY EYES OFF YOU	Boys Town Gang	ERC ○
65	-	-	TUG OF WAR	Paul McCartney	Parlophone R8057
66	46	3	GYPSY	Fleetwood Mac	Warner Brothers
67	60	3	WHERE DO WE GO FROM HERE	Cliff Richard	EMI
68	50	5	WHO'S CRYING NOW	Journey	CBS
69	-	-	SIGNED, SEALED, DELIVERED (I'M YOURS)	Boys Town Gang	ERC 102
70	47	5	MAGIC TOUCH	Odysey	RCA
71	63	6	SO FINE	Howard Johnson	A&M
72	-	-	VOYEUR	Kim Carnes	EMI America EA 143
73	-	-	BURNING DOWN ONE SIDE	Robert Plant	Swan Song SSK 19429
74	-	-	VALERIE	Steve Winwood	Island WIP 6818
75	-	-	HI HO SILVER LINING	Jeff Beck	RAK RR3



DEXYS: heavenly at five

BUBBLING UNDER

- 101 DAM-NATIONS, Scarlet Party, Parlophone R8058
- BIG GIRLS DON'T CRY, Cimarons, Safari SAFE 49
- CITIZEN, Vice Squad, Riot City 234
- CRAZY HORSES, Tank, Kamouflage KAM 7
- CRY BOY CRY, Blue Zoo, Magnet MAG 254
- DO IT TO THE MUSIC, Raw Silk, KR KR 14
- DOZEN GIRLS, The Damned, Bronze BRO 156
- FOLLOW ME, Demis, Polydor DRDJ 2
- FOOLS RUSH IN, Bow Wow Wow, EMI 5344
- HEAD OVER HEELS, Galaxy, Ensign ENY 229
- I CAN'T HELP MYSELF, Orange Juice, Polydor POSP 522
- I DON'T WANNA DANCE, Eddy Grant, Ice ICE 56
- I'M UNDECIDED, Tight Fit, Jive JIVE 26
- JACK & DIANE, John Cougar, Riva RIVA 17
- LORRAINE, Explainer, Sunburst/Stiff EXP 1
- MOCKINGBIRD, The Belle Stars, Stiff BUY 159
- OLD FLAMES, Foster & Allen, Ritz RITZ 028
- POSTMAN PAT, Ken Barrle, Post Music PPO01
- PRINCESS, Elton John, Rocket/Phonogram XPRES 85
- ROCK 'N' ROLL FOREVER WILL LAST, Spider, RCA 268
- SILVER MACHINE, Hawkwind, RCA 267
- WHAT'S HAPENING, Second Image, Polydor POSP 512
- WHEN WE PARTY (UPTOWN, DOWNTOWN), Jay W McGee, Ensign ENY 231
- YOU DROPPED A BOMB ON ME, The Gap Band, Mercury/Phonogram MER 114
- ZAMBEZI, The Piranhas, Dakota DAK 6

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 9, 1982

THIS WEEK
LAST WEEK
WEEKS IN CHART

1	1	2	LOVE OVER GOLD, Dire Straits, Vertigo/Phonogram □
2	2	12	THE KIDS FROM "FAME", Various, BBC ☆
3	5	2	NEBRASKA, Bruce Springsteen, CBS
4	—	—	UB40, UB40, DEP International DEPLP 3
5	7	15	THE LEXICON OF LOVE, ABC, Neutron/Phonogram NTRS 1 ☆
6	6	6	UPSTAIRS AT ERIC'S, Yazoo, Mute STUMM 7 □
7	4	5	CHART BEAT/CHART HEAT, Various, K-Tel □
8	3	3	NEW GOLD DREAM, Simple Minds, Virgin ○
9	13	10	TOO-RYE-AYE, Kevin Rowland And Dexys Midnight Runners, Mercury/Phonogram
10	—	—	A BROKEN FRAME, Depeche Mode, Mute STUMM 9 ○
11	15	9	LOVE SONGS, Commodores, K-Tel □
12	—	—	GIVE ME YOUR LOVE TONIGHT, Shakin' Stevens, Epic 10035 ☆
13	10	5	IN THE HEAT OF THE NIGHT, Imagination, R&B □
14	11	29	FRIENDS, Shalamar, Solar ○
15	6	3	THE DREAMING, Kate Bush, EMI □
17	18	2	MAGIC, Gillan, Virgin
18	12	3	THE COLLECTION 1977-1982, The Stranglers, Liberty
19	22	19	AVALON, Roxy Music, EG/Polydor □
20	28	2	FOREVER NOW, The Psychedelic Furs, CBS
21	14	14	PETER GABRIEL, Peter Gabriel, Charisma ○
22	29	14	MIRAGE, Fleetwood Mac, Warner Brothers
23	20	13	LOVE AND DANCING, The League Unlimited Orchestra, Virgin □
24	33	2	NOW THEN . . . Stiff Little Fingers, Chrysalis
25	—	—	SPECIAL BEAT SERVICE, The Beat, Go-Foot BEAT 5
26	16	5	BREAKOUT, Various, Ronco □
27	45	2	NYLON CURTAIN, Billy Joel, CBS
28	17	4	SIGNALS, Rush, Mercury/Phonogram
29	24	3	MYSTERY, Hot Chocolate, RAK
30	34	7	SOUL DAZE/SOUL NITES, Various, Ronco ○
31	47	2	MODERN HEROES, Various, TV Records
32	21	4	THE PURSUIT OF ACCIDENTS, Level 42, Polydor
33	31	23	TROPICAL GANGSTERS, Kid Creole & The Coconuts, Zs/Island □
34	—	—	HAPPY FAMILIES, Blancmange, London SH 8522
35	38	24	COMPLETE MADNESS, Madness, Stiff ☆
36	27	3	LIFE IN THE JUNGLE/LIVE AT ABBEY ROAD, The Shadows, Polydor
37	23	6	NOW YOU SEE ME, NOW YOU DON'T, Cliff Richard, EMI ☆
38	48	5	GET LOOSE, Evelyn King, RCA
39	35	8	EYE OF THE TIGER, Survivor, Scotti Brothers
40	19	4	SOMETHING'S GOING ON, Frida, Epic
41	32	11	CAN'T STOP THE CLASSICS, Louis Clark/The Royal Philharmonic Orchestra, K-Tel □
42	40	13	MAKIN' MOVIES, Dire Straits, Vertigo/Phonogram ☆
43	26	5	SONGS TO REMEMBER, Scritti Politti, Rough Trade
44	41	26	ASIA, Asia, Geffen ○
45	28	22	NIGHT BIRDS, Shakatak, Polydor □
46	37	9	TALKING BACK TO THE NIGHT, Steve Winwood, Island
47	38	12	THE PARTY'S OVER, Talk Talk, EMI
48	44	195	BAT OUT OF HELL, Meat Loaf, Epic/Cleveland Int ☆
49	61	2	AS ONE, Kool & The Gang, De-Lite/Phonogram
50	30	4	I, ASSASSIN, Gary Numan, Beggars Banquet BEGA 40
51	39	3	SLEEPWALKING, Gerry Rafferty, Liberty
52	—	—	ENDLESS LOVE, Various, TV TVA 2
53	66	28	CHARIOTS OF FIRE, Vangelis, Polydor
54	57	50	DARE, Human League, Virgin ☆
55	50	6	ROCKY III, Original Motion Picture Soundtrack, Liberty
56	54	8	ESCAPE, Journey, CBS



BRUCE: warming up at three

57	42	7	THE SINGLES ALBUM, UB40, Graduate
58	69	30	THE CONCERT IN CENTRAL PARK, Simon and Garfunkel, Geffen □
59	59	3	MADNESS, MONEY AND MUSIC, Sheena Easton, EMI
60	73	5	BLACK TIGER, Y&T, A&M
61	51	5	IT'S HARD, The Who, Polydor
62	100	2	18, Chicago, Full Moon
63	43	39	LOVE SONGS, Barbra Streisand, CBS
64	61	15	FAME, Original Soundtrack, Polydor/RSO □
65	56	5	HIGHWAY SONG-BLACKFOOT LIVE, Blackfoot, Atco
66	60	15	FABRIQUE, Fashion, Arista
67	68	7	KEEP IN SHAPE SYSTEM, Arlene Phillips, Supershape
68	48	60	RUMOURS, Fleetwood Mac, Warner Brothers, ☆
69	80	32	PELICAN WEST, Haircut One Hundred, Arista ☆
70	74	3	UNDER THE BLADE, Twisted Sister, Secret
71	54	3	OI OI THAT'S YER LOT, Various, Secret
72	87	18	THREE SIDES LIVE, Genesis, Charisma/Phonogram □
73	78	18	QUEEN GREATEST HITS, Queen, EMI ☆
73	64	47	PEARLS, Elkie Brooks, A&M ☆
75	52	7	THE CAGE, Tygers Of Pan Tang, MCA
76	84	50	BODY TALK, Imagination, R&B □
77	—	—	CAPTURED, Natasha, Towerbell, TOWLP 2
78	66	12	ASSEMBLAGE, Japan, Hansa ○
79	53	23	TUG OF WAR, Paul McCartney, Parlophone □
80	65	28	THE NUMBER OF THE BEAST, Iron Maiden, EMI □
81	81	14	PICTURES AT ELEVEN, Robert Plant, Swan Song
82	70	10	WAR OF THE WORLDS, Jeff Wayne's Musical Version, CBS ☆
82	49	9	THE JIMI HENDRIX CONCERTS, Jimi Hendrix, CBS
84	—	—	THE GETAWAY, Chris De Burgh, A&M AMLH 68549
85	93	2	A LITTLE PEACE, Nicole, CBS
86	79	20	DURAN DURAN, Duran Duran, EMI □
87	90	46	TIN DRUM, Japan, Virgin □
88	76	5	GREATEST HITS, Shalamar, Solar
89	58	4	ACTING VERY STRANGE, Mike Rutherford, WEA
90	99	2	COMBAT ROCK, The Clash, CBS ○
91	76	44	NON-STOP EROTIC CABARET, Soft Cell, Some Bizarre/Phonogram □
92	95	4	HOOKEE ON CLASSICS, Louis Clark/The RPO, K-Tel ☆
93	77	3	SECRET COMBINATION, Randy Crawford, Warner Brothers ☆
94	—	—	SHAPE UP AND DANCE WITH FELICITY KENDAL, Various, Lifestyle LEG 1 □
95	82	8	THE EAGLE HAS LANDED, Saxon, Carrere, ○
96	—	—	DIRE STRAITS, Dire Straits, Vertigo 9102 021 ☆
97	63	15	NON-STOP ECSTATIC DANCING, Soft Cell, Some Bizarre/Phonogram ○
98	72	18	STILL LIFE (AMERICAN CONCERT 1981) The Rolling Stones, Rolling Stones Records □
99	—	—	BREAKIN' OUT, Fat Larry's Band, Virgin V2229
99	83	6	WELL KEPT SECRET, John Martyn, WEA

VIDEO

1	3	COMPLETE MADNESS, Madness, Spectrum
2	—	PRINCE CHARMING REVIEW, Adam & The Ants, MGM/UA
3	12	SIOUXSIE & THE BANSHEES, Spectrum
4	11	THE BEST OF BLONDIE, Chrysalis
5	6	HOT GOSSIP, EMI
6	—	ROCK SHOW, Paul McCartney & Wings, EMI
7	13	VIDEOSTARS, EMI
8	14	KING OF ROCK 'N' ROLL, Elvis, World of Video 2000
9	15	BOB MARLEY LIVE AT THE RAINBOW, Palace Video
10	—	BOB MARLEY LIVE AT THE HAMMERSMITH ODEON, EMI
10	—	KATE BUSH LIVE AT THE HAMMERSMITH ODEON, EMI

Compiled by HMV

PHIL COLLINS



New Single

THRU' THESE WALLS

c/w

DO YOU KNOW, DO YOU CARE?

VS 524

Taken from the Album

Hello, I Must Be Going!

V 2252

Released November 1st.



STOP PRESS
JO CHESTER & TONY SMITH PRESENT
PHIL COLLINS
IN CONCERT WITH
THE FABULOUS JACUZZIS & THE ONE NEAT GU
HAMMERSMITH ODEON 28th 29th 30th November
Tickets on sale now from the Box Office

US 45s

- 1 2 JACK AND DIANE, John Cougar, Riva/Mercury
- 2 1 ABRACADABRA, The Steve Miller Band, Capitol
- 3 3 HARD TO SAY I'M SORRY, Chicago, Full Moon/Warner Bros
- 4 4 EYE OF THE TIGER, Survivor, Scotti Bros
- 5 5 YOU SHOULD HEAR HOW SHE TALKS ABOUT YOU, Melissa Manchester, Arista
- 6 6 EYE IN THE SKY, The Alan Parsons Project, Arista
- 7 7 WHO CAN IT BE NOW? Men At Work, Columbia
- 8 8 SOMEBODY'S BABY, Jackson Browne, Asylum
- 9 15 I KEEP FORGETTIN', Michael McDonald, Warner Bros
- 10 9 HURTS SO GOOD, John Cougar, Riva
- 11 12 YOU CAN DO MAGIC, America, Capitol
- 12 14 BLUE EYES, Elton John, Geffen
- 13 39 HEART ATTACK, Olivia Newton-John, MCA
- 14 21 I RAN, A Flock Of Seagulls, Jive/Arista
- 15 27 BREAK IT TO ME GENTLY, Juice Newton, Capitol
- 16 16 THINK I'M IN LOVE, Eddie Money, Columbia
- 17 17 ONLY TIME WILL TELL, Asia, Geffen
- 18 18 LET ME TICKLE YOUR FANCY, Jermaine Jackson, Motown
- 19 19 HOLD ON, Santana, Columbia
- 20 20 DO YOU WANNA TOUCH ME, Joan Jett & The Blackhearts, Boardwalk
- 21 26 GLORIA, Laura Branigan, Atlantic
- 22 22 WHAT'S FOREVER FOR, Michael Murphey, Liberty
- 23 23 HOT IN THE CITY, Billy Idol, Chrysalis
- 24 24 BIG FUN, Kook & The Gang, De-Lite
- 25 25 JUMP TO IT, Aretha Franklin, Arista
- 26 34 DON'T FIGHT IT, Kenny Loggins With Steve Perry, Columbia
- 27 35 GYPSY, Fleetwood Mac, Warner Bros
- 28 28 NEVER BEEN IN LOVE, Randy Meisner, Epic
- 29 29 VOYEUR, Kim Carnes, America
- 30 30 MAKE BELIEVE, Toto, Columbia
- 31 31 YOU DROPPED A BOMB ON ME, The Gap Band, Experience
- 32 33 THE ONE YOU LOVE, Glenn Frey, Asylum
- 33 36 YOU DON'T WANT ME ANYMORE, Steel Breeze, RCA
- 34 52 HEARTLIGHT, Neil Diamond, Columbia
- 35 46 UP WHERE WE BELONG, Joe Cocker And Jennifer Warnes, Island
- 36 43 LOVE COME DOWN, Evelyn King, RCA
- 37 37 HOLDIN' ON, Tane Cain, RCA
- 38 44 YOU KEEP RUNNIN' AWAY, .38 Special, A&M
- 39 49 SWEET TIME, REO Speedwagon, Epic
- 40 40 LET IT BE ME, Willie Nelson, Columbia
- 41 50 ATHENA, The Who, Warner Bros
- 42 48 JOHNNY CAN'T READ, Don Henley, Asylum
- 43 51 NOBODY, Sylvia, RCA
- 44 54 I GET EXCITED, Rick Springfield, RCA
- 45 62 SOUTHERN CROSS, Crosby, Stills And Nash, Atlantic
- 46 55 STEPPIN' OUT, Joe Jackson, A&M
- 47 69 YOUNG LOVE, Air Supply, Arista
- 48 56 MICKEY, Toni Basil, Radialchoice/Virgin
- 49 60 THE LOOK OF LOVE, ABC, Mercury
- 50 61 I NEED YOU, Paul Carrack, Epic
- 51 72 PRESSURE, Billy Joel, Columbia
- 52 59 TAKE THE L, The Motels, Capitol
- 53 63 NEW WORLD MAN, Rush, Mercury
- 54 64 ROCK THIS TOWN, Stray Cats, EMI-America
- 55 71 I'M SO EXCITED, Pointer Sisters, Planet
- 56 70 A PENNY FOR YOUR THOUGHTS, Tavares, RCA
- 57 57 MACHINERY, Sheena Easton, EMI-America
- 58 68 WHAT ABOUT ME, Moving Pictures, Network
- 59 10 LOVE IS IN CONTROL, Donna Summer, Geffen
- 60 74 LOVE ME TOMORROW, Chicago, Full Moon/Warner Bros

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 ASIA, Asia, Geffen
- 5 5 EMOTIONS IN MOTION, Billy Squier, Capitol
- 6 12 IF THAT'S WHAT IT TAKES, Michael McDonald, Warner Bros
- 7 7 GOOD TROUBLE, Reo Speedwagon, Epic
- 8 8 VACATION, The Go-Go's, IRS
- 9 9 CHICAGO 16, Chicago, Full Moon/Warner Bros
- 10 11 EYE IN THE SKY, The Alan Parsons Project, Arista
- 11 10 EYE OF THE TIGER, Survivor, Scotti Bros
- 12 22 IT'S HARD, The Who, Warner Bros
- 13 13 GET LUCKY, Lover Boy, Columbia
- 14 14 GAP BAND IV, Gap Band, Total Experience
- 15 15 BUSINESS AS USUAL, Men At Work, Columbia
- 16 6 PICTURES AT ELEVEN, Robert Plant, Swan Song
- 17 17 A FLOCK OF SEAGULLS, A Flock of Seagulls, Jive/Arista
- 18 18 COMBAT ROCK, The Clash, Epic
- 19 19 HEY RICKY, Melissa Manchester, Arista
- 20 20 DONNA SUMMER, Donna Summer, Geffen
- 21 21 SCREAMING FOR VENGEANCE, Judas Priest, Columbia
- 22 31 HIGH ADVENTURE, Kenny Loggins, Columbia
- 23 23 NO CONTROL, Eddie Money, Columbia
- 24 24 JUMP TO IT, Aretha Franklin, Arista
- 25 25 ZAPP II, Zapp, Warner Bros
- 26 26 SHANGO, Santana, Columbia
- 27 27 ROUGH DIAMONDS, Bad Company, Swan Song
- 28 28 TALKING BACK TO THE NIGHT, Steve Winwood, Island
- 29 29 BUILT FOR SPEED, Stray Cats, EMI-America
- 30 30 IMPERIAL BEDROOM, Elvis Costello, Columbia
- 31 16 DAYLIGHT AGAIN, Crosby Stills and Nash, Atlantic
- 32 32 HOOKED ON SWING, Larry Elgart and His Manhattan Swing Orchestra, RCA
- 33 — SIGNALS, Rush, Mercury
- 34 36 HOOKED ON CLASSICS II, Royal Philharmonic Orchestra, RCA
- 35 35 ALWAYS ON MY MIND, Willie Nelson, Columbia
- 36 38 NIGHT AND DAY, Joe Jackson, A&M
- 37 39 I CAN'T STAND STILL, Don Henley, Elektra
- 38 72 WHAT TIME IS IT? The Time, Warner Bros.
- 39 53 ROCK IN A HARD PLACE, Aerosmith, Columbia
- 40 40 ONE ON ONE, Cheap Trick, Epic
- 41 41 TUG OF WAR, Paul McCartney, Columbia
- 42 42 TOTO IV, Toto, Columbia
- 43 43 BAD TO THE BONE, George Thorogood & The Destroyers, EMI-America
- 44 47 SPECIAL FORCES, .38 Special, A&M
- 45 45 THREE SIDES LIVE, Genesis, Atlantic
- 46 46 MISSING PERSONS, Missing Persons, Capitol
- 47 49 NO FUN ALOUD, Glenn Frey, Elektra
- 48 48 TANTALIZING HOT, Stephanie Mills, Casablanca
- 49 34 LOVE WILL TURN YOU AROUND, Kenny Rogers, Liberty
- 50 50 ALL FOUR ONE, The Motels, Capitol
- 51 52 LET ME TICKLE YOUR FANCY, Jermaine Jackson, Motown
- 52 61 VOYEUR, Kim Carnes, EMI-America
- 53 59 BAD REPUTATION, Joan Jett And The Blackhearts, Boardwalk
- 54 54 FAST TIMES AT RIDGEMONT HIGH, Soundtrack, Full Moon/Asylum
- 55 58 EDDIE MURPHY, Eddie Murphy, Columbia
- 56 56 ABOMINO, Uriah Heep, Mercury
- 57 57 NON STOP ECSTATIC DANCING, Soft Cell, Sire
- 58 64 JUMP UP, Elton John, Geffen
- 59 33 ROCKY III, Soundtrack, Liberty
- 60 60 THIS ONE'S FOR YOU, Teddy Pendergrass

Compiled by Billboard

INDIE LPs

- 1 1 UPSTAIRS AT ERIC'S, Yazoo, Mute STUMM 4
- 2 2 SONGS TO REMEMBER, Scritti Politti, Rough Trade ROUGH 20
- 3 4 THE SINGLES ALBUM, UB40, Graduate GRADSLP 3
- 4 3 SENSE AND SENSUALITY, Au Pairs, Kamera KAM 010
- 5 5 CHRIST THE ALBUM, Crass, Crass BOLLOX 202
- 6 — ROOM TO LIVE, Fall, Kamera KAM 011
- 7 6 PUNK AND DISORDERLY — FURTHER CHARGES, Various, Anagram GRAM 001
- 8 — A BROKEN FRAME, Depeche Mode, Mute STUMM 9
- 9 7 GARLANDS, Cocteau Twins, 4AD CAD 211
- 10 12 CARMEL, Carmel, Red Flame RFM 9
- 11 8 CITY BABY, GBH, Clay CLAYLP 4
- 12 9 SPEAK AND SPELL, Depeche Mode, Mute STUMM 5
- 13 15 A DISTANT SHORE, Tracey Thorne, Cherry Red MRED 35
- 14 10 ELIGIBLE BACHELORS, Monochrome Set, Cherry Red BRED 3
- 15 20 BILLY SUPER DUPER, Marc Bolan, Marc ABOLAN 4
- 16 18 IN THE FLAT FIELD, Bauhaus, 4AD CAD 13
- 17 11 JUNKYARD, Birthday Party, 4AD CAD 207
- 18 14 WE ARE...THE LEAGUE, Anti-Nowhere League, WXYZ LMNOP 1
- 19 19 HI-YO SILVER AWAY! Lone Ranger, Greensleeves GREL 41
- 20 — SEDUCTION, Danse Society, Society SOC 8.82



CARMEL: a gracious 10

by ALAN JONES

CHARTFILE

MUSICAL YOUTH took the chart by the scruff of the neck last week and shook it so vigorously that even the more staid daily newspapers and news programmes felt compelled to accord the Brummie babes blanket coverage. The cause of this mass (media) hysteria was their sudden and steep rise to fame with 'Pass The Dutchie' — a remarkably improved version of the Mighty Diamonds song — plus their extreme youth.

The quintet's ages range from 11 to 15, giving an average of 13. Only two of Britain's 508 number one singles have featured younger acts. Christmas 1972 saw Little Jimmy Osmond (9) hitting the peak with 'Long Haired Lover From Liverpool', and exactly eight years later the seven- to 11-year-olds of St Winifred's School Choir captured the throne with 'No One Quite Like Grandma'. It's some consolation that Musical Youth are the youngest number one act to actually play on their own record, and are undoubtedly more talented than either of their chart-topping juniors.

'Pass The Dutchie' is the third number one for MCA since the company acquired its own British label identity in the late sixties. The first was Telly Savalas' 'If' in 1975, and the second Julie Covington's 'Don't Cry For Me Argentina' in 1977. 'Pass The Dutchie's' leap from number 26 to number one is the third largest by a number one in chart history, trailing Captain Sensible's



SHAKY: follow-up trouble

'Happy Talk' (number 33 to number one) and 'Hey Jude' by the Beatles (number 27 to number one) . . .

Already more is known of Musical Youth than their predecessors at number one, Survivor. There's a distinct lack of information about the latter, but it's interesting that at least one of their number was in the British charts over twelve years ago. That's pianist, guitarist and backing vocalist Jim Peterik who also co-writes and produces Survivor's discs with Frankie Sullivan.

Peterik was composer and lead singer on the Ides Of March's 1970 hit 'Vehicle'. It wasn't a particularly big record in Britain, but reached number two in America selling over a million copies. And a fine record it was too, a fusion of jazz and rock somewhere between early Chicago and Blood, Sweat and Tears. Its only fault was an incredibly bad middle eight with one of

the worst guitar solos ever committed to vinyl. Incidentally, Daryl 'Captain' Dragon contributed additional keyboards to 'Eye Of The Tiger'. Daryl's only previous top ten appearance was as wife Toni Tennille's mute companion on their 'Do That To Me One More Time' hit of 1979 . . .

After three straight weeks at number 11, Shakin' Stevens' 'Give Me Your Heart Tonight' has nosedived leaving the humourless Welshman with the problem of following-up his first non-top ten record since 1980's 'Marie Marie' . . .

Which group has had most hit singles since 1974? Chances are that given three guesses you still wouldn't come up with the right answer. It's something of a surprise to realise that in the last nine years Showaddywaddy have

accumulated 23 hits, rather more than any other group. In that time they've sold over six million singles and placed at least one record on the chart every single year. Personally, I find their bland reworkings of rock and roll hits a little hard to take, but there's no denying their great popularity. They're also one of the hardest working bands on the club circuit, averaging some 270-280 gigs a year . . .

US record sales are apparently so depressed that singles can now make the top 30 having sold considerably less than 100,000 copies . . .

America's obsession with aerobic exercise is reaching epidemic proportions. In a final effort to grab the attention of every potential exerciser, record companies are releasing ever-more unlikely titles. 'Exercise with Big Bird' is proving something of a smash amongst Sesame Street freaks, and 'Mousercise' — a Walt Disney creation featuring Micky Mouse and Donald Duck as instructors with Edwin Starr as producer! — has sold over 400,000 copies in six weeks. 'Aerobics — Country Style', 'Jazzercise' and 'Miss Piggy's Aerobic Exercise Workout Album' have also sold well, whilst the highest new entry in Billboard magazine's latest gospel chart is 'Christian Aerobics'! . . .

Much head-scratching amongst those who should know better regarding the origin of Elvis Costello's 'From Head To Toe'. In fact the tune, written by Smokey Robinson, was originally recorded by Chris Clark for Motown subsidiary VIP in the 'sixties . . .

INDIE 45s

- 1 1 LEAVE IN SILENCE, Depeche Mode, Mute 7BONG (12 BONG) 1
- 2 2 SO HERE I AM, UB40, DEP International, 7DEP (12DEP) 5
- 3 6 KNIFE SLITS WATER, A Certain Ratio, Factory FAC 62
- 4 4 MUTANT ROCK, Meteors, WXYZ ABCD 5
- 5 3 DON'T GO, Yazoo, Mute (12)YAZ 001
- 6 9 PILLAR TO POST, Aztec Camera, Rough Trade RT 112
- 7 8 THE STRANGER, Dead Or Alive, Black Eyes BE 2
- 8 12 SUICIDE BAG (EP), Action Pact, Fallout FALL 003
- 9 5 WARRIORS, Blitz, No Future 01 16
- 10 16 LIFE ON THE LINE, Fad Gadget, Mute 7MUTE 024
- 11 13 ONLY YOU, Yazoo, Mute 7MUTE (12 MUTE) 020
- 12 10 HAVE YOU GOT 10P? (EP), Ejected, Riot City RIOT 14
- 13 23 BULLSHIT CRASS, Special Duties, Rondelet ROUND 24
- 14 11 JACQUES DERRIDA/ASYLUMS IN JERUSALEM, Scritti Politti, Rough Trade RT 111(T) (P)
- 15 7 BLEED FOR ME, Dead Kennedys, Statik/Alternative Tentacles STAT 22
- 16 — BALLET DANCE, Rubella Ballet, Xntrix
- 17 39 MURDER IN THE SUBWAY, Attak, No Future 01 17
- 18 17 BELA LUGOSI'S DEAD, Bauhaus, Small Wonder WEENY 2
- 19 33 FOUR TRACK EP, Total Chaos, Volume VOL 2
- 20 — SHIPBUILDING, Robert Wyatt, Rough Trade RT 115
- 21 18 RUN LIKE HELL/UP YER BUM, Peter & The Test Tube Babies, No Future 01 15

- 22 19 BEASTS, Sex Gang Children, Illuminated 1LL 1112
- 23 30 F*** THE TORIES, Riot Squad, Rondelet ROUND 23
- 24 14 RISING FROM THE DREAD (EP), UK Decay, Corpus Christi ITS 1
- 25 20 WHATEVER IS HE LIKE? Farmers Boys, Backs 7NCH 001
- 26 24 RELIGIOUS WARS, (EP), Subhumans, Spiderleg SDL 7
- 27 26 TEMPTATION, New Order, Factory FAC 63(12)
- 28 21 LOVE WILL TEAR US APART, Joy Division, Factory FAC 23
- 29 25 FACE THE FACTS, Ikon AD, Radical Change RC 3
- 30 — SITUATION, Yazoo, US Sire
- 31 32 SUMMER IN THE CITY, Tik & Tok, Survival SUR(P) (12)007
- 32 37 SOCIETY'S REJECTS, Maumaus, Pax PAX 6
- 33 36 PROCESSION, Nico, 1/2(1)1/2 REC 1
- 34 — PLAYING FOR TIME, Send No Flowers, Praxis TM 1
- 35 41 FAITHLESS, Scritti Politti, Rough Trade RT 101(T)
- 36 40 17 YEARS OF HELL, EP, Partisans, No Future 01 12
- 37 29 NIGHT AND DAY, Everything But The Girl, Cherry Red CHERRY 37
- 38 22 PAST MEETS PRESENT, Weekend, Rough Trade RT 107
- 39 43 THE HOUSE THAT MAN BUILT, (EP), Conflict, Crass 221984/1
- 40 28 SOMETHING ON MY MIND, Pale Fountains, Operation Twilight
- OPT 9
- 41 27 LOVE AT FIRST SIGHT, Gist, Rough Trade RT 085
- 42 38 OPEN YOUR EYES, Lords Of The New Church, Illegal ILS 0030
- 43 31 GENTLE MURDER (EP), Mayhem, Riot City RIOT 13
- 44 34 THE PEEL SESSIONS (EP), Nightingales, Cherry Red 12CHERRY 44
- 45 15 PARANOID, Black Sabbath, NEMS NE(P) 1
- 46 45 SHELTERS FOR THE RICH, Disruptors, Radical Change RC 2
- 47 34 VIVA LA REVOLUTION, Adicts, Fall Out FALL 002
- 48 — REACH OUT, Wasted Youth, Bridgehouse BHS 14
- 49 47 SICK BOY, GBH, Clay CLAY 11
- 50 46 MARCH VIOLETS, (EP), March Violets, Merciful Release MR 013

5 Flashback 10 15

October 1, 1977

- 1 WAY DOWN, Elvis Presley
- 2 SILVER LADY, David Soul
- 3 MAGIC FLY, Space
- 4 OXYGENE, Jean Michel Jarre
- 5 DEEP DOWN INSIDE, Donna Summer
- 6 TELEPHONE MAN, Meri Wilson
- 7 BEST OF MY LOVE, The Emotions
- 8 BLACK IS BLACK, La Belle Epoque
- 9 FROM NEW YORK TO LA, Patsy Gallant
- 10 SUNSHINE AFTER THE RAIN, Elkie Brooks

September 30, 1972

- 1 HOW CAN I BE SURE, David Cassidy
- 2 CHILDREN OF THE REVOLUTION, T Rex
- 3 MAMA WEER ALL CRAZEE NOW, Slade
- 4 MOULDY OLD DOUGH, Lieutenant Pigeon
- 5 TOO YOUNG, Donny Osmond
- 6 WIG WAM BAM, The Sweet
- 7 IT'S FOUR IN THE MORNING, Faron Young
- 8 AIN'T NO SUNSHINE, Michael Jackson
- 9 COME OVER TO MY PLACE, The Drifters
- 10 VIRGINIA PLAIN, Roxy Music

September 30, 1967

- 1 LAST WALTZ, Engelbert Humperdinck
- 2 EXCERPT FROM A TEENAGE OPERA, Keith West
- 3 FLOWERS IN THE RAIN, The Move
- 4 ITCHYCOO PARK, The Small Faces
- 5 REFLECTIONS, Diana Ross
- 6 LET'S GO TO SAN FRANCISCO, The Flowerpot Men
- 7 HOLE IN MY SHOE, Traffic
- 8 I'LL NEVER FALL IN LOVE AGAIN, Tom Jones
- 9 SAN FRANCISCO, Scott McKenzie
- 10 THE DAY I MET MARIE, Cliff Richard



SQUEEZED DRY

Buzzt up

BUZZZ LEAD singer Dee Sharp has left the group.

But they are to continue . . . when they've found a new vocalist.

A new single 'Obsession' — the last to feature Sharp — comes out at the end of this month.

Catchy Cooper

ALICE COOPER has a new album out this week.

It is called 'Zipper Catches Skin' and is his first LP since 'Special Forces' was released last year.

SQUEEZE HAVE split . . . after their most successful year ever.

But the group's tour which finishes at London's Lyceum on November 9 is still ON.

And the band have promised a London farewell concert in December before they finally throw in the towel.

Despite a massive string of hits from 'Cool For Cats' to 'Black Coffee In Bed' the band have had several problems with their line-up. Bassist Harry Kakoulli left the group first, with Jools Holland departing shortly afterwards and his replacement Paul Carrack staying only a few months.

And even though they sold out New York's vast Madison Square Gardens, the band never quite consolidated its success.

There are still no reasons for the split. Songwriters Chris Difford and Glenn Tilbrook have been compared



Pic by Paul Slattery

DIFFORD and TILBROOK: Up The Junction?

to Lennon and McCartney, always writing as a team. Both are staying tight-lipped about the break up.

Their manager Mike Hedge issued a statement from the band which

said: "The band has run its course, and the jockeys are considering new mounts."

"They have no further comment to make at this stage," he added.



Pic by Paul Cox

New FASHION members AL DERBY (Schenker lookalike) and TROY TATE (fourth from left)

TROY TATE has joined Fashion . . . as RECORD MIRROR exclusively revealed last week.

He has joined the band along with guitarist Al Derby. They spent the whole of last week going through rigorous rehearsals in preparation for their forthcoming tour.

Tate was a Teardrop Explodes member, but hasn't done any work with them since last summer.

He has also released two solo singles — including the acclaimed 'Lifeline'.

The new-look Fashion are expected to record a single next week.

Larry's double helping

FAT LARRY'S Band are to play Britain again.

They've fixed up two shows at London's Venue . . . and there are more to follow!

The mighty group leader and his band play the Venue on

October 23 and 24. Other dates around the country will be fixed soon.

Fat Larry's Band last visited Britain in 1979 when they had hits with 'Looking For Love Tonight' and 'Boogie Town'.

Gathering of the dangs

THE BELLE STARS go out on tour later this month — having broken into the charts with their 'Clapping Song' single.

And the all-girl group, who have just released their third cover version 'Mockingbird', will be playing a new-look set to incorporate the songs.

Dates for their first tour for a year are Birmingham Romeo & Juliet's October 20, York University 21, London North London Polytechnic 22, Colchester Essex University 23, Reading Bridges Hall 29, London Goldsmith's College 30, Leeds University November 3, Sheffield Lyceum 4, Hitchin Regal 5,

Southampton University 6, Chippenham Gold Diggers 8, London Lyceum 11, Uxbridge Brunel University 12, Great Yarmouth Tiffany's 13, Coventry Warwick University 18, Oxford Polytechnic 19, Cardiff University 20, Newcastle Polytechnic 26 and Salford University 27.

Shalamar step out

TOP AMERICAN soul band Shalamar strike out on the road for their biggest tour ever next month.

The group — in the charts with 'There It Is' — have already fixed up 18 dates for November and December. And there are more to follow!

It will be the first time most fans will have seen the group live. And they will feature some of Jeffrey Daniel's now-famous dance routines.

Tour dates start at the St Austell Coliseum on November 11. They go on to play the Birmingham Odeon 12, Glasgow Apollo 13, Edinburgh Playhouse 14, Oxford Apollo 16, Poole Arts Centre 17, Brighton Dome 18, Chippenham Gold Diggers 19, Warrington Spectrum Arena 20, London Dominion 21, Croydon Fairfield Halls 22, Nottingham Rock City 24, Stoke



JODY WATLEY

Victoria Hall 27, Batley Frontier Club 29 and 30, Southport Theatre December 1, Bristol Colston Hall 3 and London Dominion 4.

The band are also working on a follow-up to their top-selling 'Friends' album — but no release date has been fixed.

Strange single

MIKE RUTHERFORD releases the title track of his 'Acting Very Strange' album as a single next week.

It is backed with another album track 'Couldn't Get Arrested' and comes out on October 15.

The single features Police drummer Stewart Copeland.

Monsoon

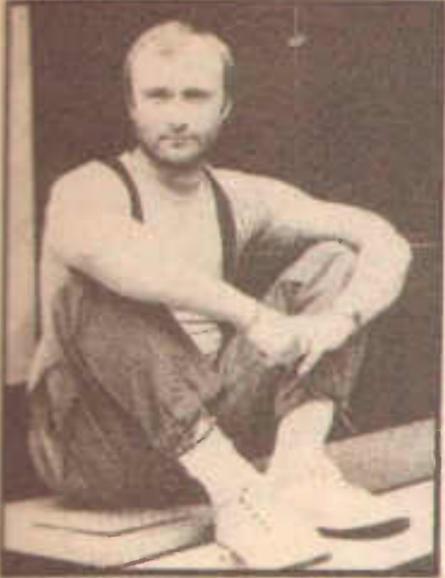
take cover

MONSOON HAVE a new single out this week, and they have followed the current trend of bringing out cover versions.

The group — who hit the charts with their debut single 'Ever So Lonely' — release a version of the Lennon/McCartney song 'Tomorrow Never Knows'.

On the B side is a Monsoon original called 'Indian Princess'.

The singles both appear on their debut album which is due out early next year. They are currently recording the LP and have taken on the Teardrop Explodes' David Balfe, and Bill Nelson as guest musicians.



PHIL COLLINS is to play live at last. The Genesis drummer, famous for his solo album 'Face Value', will leave the group after the end of their tour to do the dates in his own right. But at the moment it looks as if only London fans will get a chance to see him. Collins has fixed up four nights at the capital's Hammersmith Odeon on November 28, 29, 30 and December 1. And it's unlikely he'll play any more concerts around the country as he's taking the show to Europe as well. He will appear with Earth Wind & Fire's horn section as well as drummer Chester Thompson, who often works with Genesis. The new single from Collins 'Through These Walls' comes out this week, while the album 'Hello...! Must Be Going' is released on November 5.

Nolan heights

THE NOLANS are to take on a proper tour again after playing a run of cabaret spots. The sisters play Scarborough Futurist Theatre on November 6, Newcastle City Hall 7, Sheffield City Hall 8, Ipswich Gaumont 9, Preston Guildhall 11, Warrington Spectrum Theatre 12, Bradford Alhambra Theatre 14, Oxford Apollo 15, Birmingham Odeon 16, Edinburgh Playhouse 19, Aberdeen Capitol 20, Glasgow Pavilion 21, Manchester Palace 22, Portsmouth Guildhall 24, Brighton Dome 25, Southampton Gaumont 26, Bristol Colston Hall 28, London Dominion 29 and 30, Leicester De Montfort Hall December 2 and Liverpool Empire 3.

Who's a silky girl?



PILLAR TALK

BAD MANNERS have a new single out this week to follow up their 'My Girl Lollipop' hit. Their new track is called 'Samson And Delilah', and the first copies will come out in clear vinyl. The single comes from a new Bad Manners album 'Forging Ahead', which is released on November 5. It also includes 'My Girl Lollipop'. Buster Bloodvessel and the boys are also gearing up to play a massive six-week tour next month, but dates still have to be confirmed.



DIANA ROSS has a new album out next week. It is called 'Silk Electric', and features 10 new songs including one written by Michael Jackson. A single is taken from the album called 'Muscles', and it will come out on the same date, October 11. The track was written and produced by Michael Jackson.



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NEWS

Cannibal dance

TOTO COELO follow up 'I Eat Cannibals' with a short tour that kicks off this week.

The show will feature dance routines and theatrics as well as songs.

The all-girl group play Livingstone Mavilles on October 7, Kirkaldy Bentley's 8, Bangor University 9, Harrow Middlesex & Herts Country Club 10, London City University 15, Watford Bailey's 18-23, Gillingham King Charles Hall 24, Eastbourne Kings 26 and Chippenham Gold Diggers 30.

Summer single

DONNA SUMMER has a new single out next week... and it features Stevie Wonder, Michael Jackson and Christopher Cross as well!

And to add to the all-star cast, the song 'State Of Independence' was written by Vangelis and Jon Anderson.

The single follows up her 'Love Is In Control' single and comes out on October 15.

On the B side is a number written by Donna, David Foster and Rod Temperton called 'Love Is Just A Breath Away'.

Stevie Wonder and the other singers do all the backing vocals. The single is taken from Donna Summer's latest album 'Donna Summer'.

Blue Rondo splashing out

BLUE RONDO have a new album out on October 22 — a week after they play a gig on the River Thames!

The new LP is called 'Chewing The Fat' and includes their current single 'The Heavens Are Crying'.

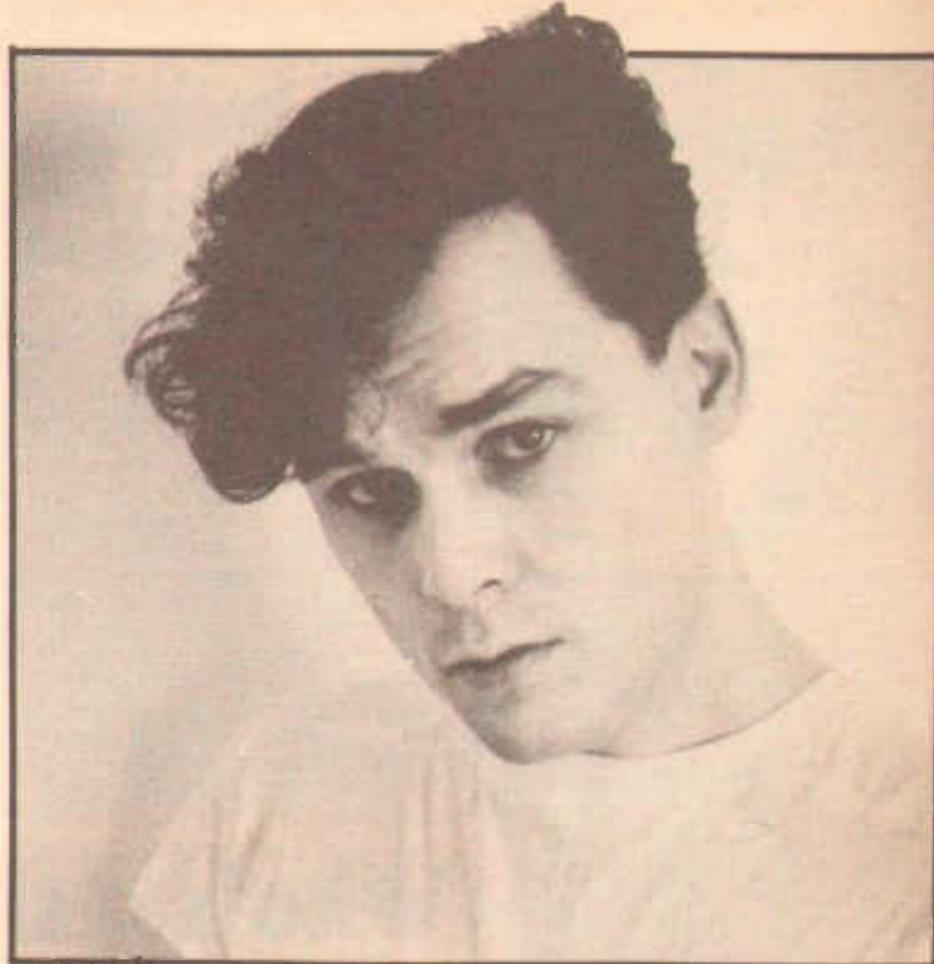
Their gig on the Thames is on October 14 when they will play on Europe's largest catamaran. It follows dates at the Brighton Polytechnic on October 2, London Kensington Rainbow Rooms 3 and Manchester Ritz 4.

Blue China

CHINA CRISIS follow up their 'African And White' hit with a new single this week.

It is called 'No More Blue Horizons' and is produced by Pete Walsh — who was responsible for the Simple Minds album.

The group have their own album released in November. Its title is 'Difficult Shapes And Passive Rhythms, Some People Think It's Fun To Entertain'.



BILLY MACKENZIE: stop me and buy one

Just one cornetto

ASSOCIATES MAN Billy Mackenzie releases his first solo single this week... while the future of the Associates still remains in doubt.

His single is called 'Ice Cream Factory' and is backed with a number with the bizarre title 'Excursion Ecosse En-Route

Koblentz Via Hawk Hill'.

Both songs were written by Stevie Reid, while a 12-inch version includes an extra track 'Cream Of Ice Cream Factory'.

And Mackenzie is to release a solo album in the new year which will feature eight Stevie Reid songs and two written by himself.

The solo project means that any

new Associates material seems a long way off. Mackenzie has not seen Alan Rankine for weeks, and there are no new dates for their cancelled tour.

Although they are both playing down rumours of a split, sources close to the band are saying that it's unlikely that they will play together again.



BAUHAUS HAVE a new album out on October 22. It's called 'The Sky's Gone Out' and features a re-recorded version of their 'Spirit' single and a cover of Brian Eno's 'Third Uncle'. And first copies of their LP will also include a free live album featuring their first single 'Bela Lugosi's Dead'. But after the initial pressing's run out both LPs will be out separately. The group have just released a version of Bowie's 'Ziggy Stardust' as a single. Meanwhile, Bauhaus guitarist Daniel Ash has teamed up with Glen Campbell to release their second single under the name Tones On Tail. It's called 'There's Only One' and comes out on October 15.

RELEASES

ROCKERS REVENGE'S hit 'Walking On Sunshine' is released as a cassette single this week. The 20-minute track will cost the same as the 12-inch record.

PUNK BAND Anti-Pasti have a new single called 'Caution In The Wind' released this week.

TOM ROBINSON is to release a live album called 'Cabaret '79' at the end of the month. It includes a new version of 'Glad To Be Gay' and 'Mad About The Boy' among its 12 tracks.

MAX ROMEO'S 'Wet Dream' hit is re-released as a 12-inch single this week. The singer has remixed the song, which is coupled with 'War Ina Babylon'.

REGGAE ARTIST Burning Spear has a new single out next week. It's called

'Jah Is My Driver', and is backed with two dub tracks. Spear is currently supporting Talking Heads and The Clash on tour in America.

THE EURYTHMICS have a new single 'Love Is A Stranger' out this week. It is backed with a song called 'Monkey Monkey' while the 12-inch has an extra track 'Let's Just Close Our Eyes'.

HAWKWIND HAVE a new album out this week. It's called 'Choose Your Masques' and is released just as they go out on tour.

FAD GADGET'S third album 'Under The Flag' comes out on October 18. It features Yazoo's Alison Moyet in its group of backing singers. A 12-inch version of 'Life On The Line' also comes out at the same time.

TOURS

MARI WILSON — in the charts with 'Just What I've Always Wanted' — has added more dates to her current tour. Her Newcastle University gig has been postponed while the Nottingham University concert is now on October 29. The new dates are at Hemel Hempstead Pavilion October 24, Brighton Top Rank 25, Exeter University 26, Leeds Polytechnic 28, Nottingham University 29, London Hammersmith Palais 31 and Great Yarmouth Tiffany's November 1.

SQUEEZE HAVE added more dates to their forthcoming tour. They now play Crawley's Leisure Centre on November 6 and the London Lyceum 9. Meanwhile, their concert at the London Hammersmith Odeon on November 8 is now at the Hammersmith Palais.

MUSICAL YOUTH fans will get a chance

TV AND RADIO

BAUHAUS and Orange Juice perk up the new look 'Old Grey Whistle Test' on FRIDAY, BBC 2. Those with more robust tastes should tune into Radio One for 'The Friday Rockshow' which features Bernie Marsden, Y&T, Twisted Sister and Michael Schenker from the Reading Festival.

CaVa CaVa are the guests of BBC 1's 'Superstore' on SATURDAY morning while BBC 2 repeats Friday's 'OGWT'. Radio One's 'In Concert' puts the spotlight on The Ivory Coasters and Dance Class.

Only Curtis Mayfield on Paul Gambaccini's series of Radio One profiles brightens up SUNDAY.



to see the group live when they support Kid Creole & The Coconuts on their tour. They join the tour from the London Lyceum date on October 11 and play all the following concerts.

THE Q-TIPS return to the stage again, despite their supposed split last year. They play South Bank Polytechnic 8, London Eltham Holloway College 15, Glasgow Tech 23, Aberdeen The Venue 24, Edinburgh Coasters 25, Leeds Warehouse 26, Hatfield Polytechnic 27, Bristol Polytechnic 28, Cardiff University 29 and Bradford University 30.

Paul Weller takes to the airwaves of Radio One on MONDAY while Kid Jensen is on morning duty. A different celebrity takes over the show each day this week between 8.00pm and 10.00pm. BBC 2 has General Saint and Clint Eastwood on 'Pop Carnival'.

TUESDAY sees ex-Selecter singer Pauline Black in the Kid Jensen seat while Echo and the Bunnymen take over the 'Pop Carnival' slot.

The Beat's Dave Wakeling sits in the, by now, sweaty seat of Kid Jensen on WEDNESDAY Radio One, while Junior rocks out on 'Pop Carnival' on BBC 2.

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Party tears, too

GRAHAM DYE is hoping that World War Three doesn't begin in the next few weeks.

For the singer with EMI's new answer to the Beatles, Scarlet Party, wants to get into the charts before the bomb drops.

"I'm very worried by the seriousness of today," the 21-year-old says. "A great deal of our songs are anti-war anthems and I think many young people are giving the matter a lot of thought."

Scarlet Party have just released their first single '101 Dam-nations', a clever pun which echoes Graham's misgivings. And it's a theme which runs through the group's name, too.

"We wanted to come up with a name which could mean a lot of things and conjure up many different images," Graham says. "Scarlet Party could be associated with worldly bloodshed, it might have slight political overtones, although being political doesn't mean you're out

to rule the world. And on a different level, the name could also refer to the mood of a psychedelic party."

Although the average age of the group is 22, all four members identify strongly with the flower power era.

"We're into the atmosphere of 1967 but we don't want to be associated with the psychedelic revival," Graham explains. "That was too plastic and contrived.

You had to buy certain clothes from certain boutiques, where you'd be offered tickets to get into the new hippy clubs to see the new hippy groups. It was like a closed shop, totally against the ideals of the true '67 era.

"People seem surprised when I tell them I identify with that period, but I can personally remember the atmosphere, even though I was very young — it was definitely much better than today."

The group have been together

nearly two years, although Graham and his brother Steve served their apprenticeship in another band in Germany, where they released two singles.

"We'd been supporting Dozy, Beaky, Mick and Tich in East London and we were asked to do a German TV show with them, the Troggs, the Drifters and Marianne Faithfull," Graham says.

Scarlet Party were recently the subject of a Nationwide documentary.

"We were the last band to record at Abbey Road during a 50 year period, and Nationwide came along to film the process," Graham explains. "They were fairly interested so they decided to film our career as it progresses, and they'll be showing on and off reports."

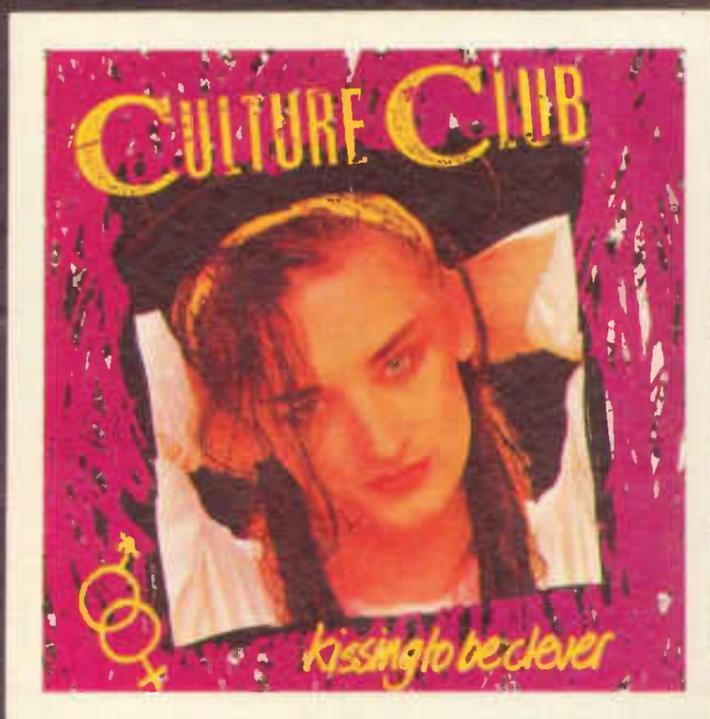
by Daniela Soave



SCARLET PARTY: seeing red

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Presenting the mundane side

of KIM WILDE . . . by SUNIE

KIM WILDE is a funny girl. She won't mind me telling you that, I'm sure, because unlike most people in her position, she doesn't much care what we think of her.

I meet this surprisingly strong minded young person at the offices of RAK Records, where we are served fresh orange juice by RAK boss Mickie Most. Now there's something that doesn't happen every day!

We settle down and switch on our tape recorders — yes, both of us. Kim Wilde explains that hers isn't there for reasons of Nixon-style paranoia, but because she simply likes to tape some of the interviews, and play them back for her own amusement months later. Fair enough. So . . .

What was it like playing your first ever live dates (these took place some two weeks ago in Denmark)?
"A bit like being in a dream, where you're experiencing something but you're also the third person, watching the whole thing. Very unreal. At the first one, we were playing to a couple of thousand people, and they all went crazy — it was amazing. Maybe too much."

Next step is her first UK tour. Is playing live an area in which she can assert her own authority, I wonder, as opposed to the studio where the songwriting/producing team of her father and brother are in charge?

"Well, as far as I'm concerned I'm very involved in the making of the records, but then the public wouldn't see that, I suppose. Yeah, it's true — when you're out there on stage, it's all down to you. Nothing, even your chart success, can hold you up. It's just you and your band, and you swim or go under."

Who do you think you'll be playing to?

"Well, in Denmark there was always the cute little blond-haired kid on someone's shoulders, right down the front, and the 40-year old bloke with glasses. Lots of teenagers. I've got a feeling that there'll be a lot of very young ones."

It's funny how, with the climate favouring out and out pop, you've gained a sort of credibility that before, you probably wouldn't have enjoyed. You'd have been classed as a lightweight, I suggest.

"Oh, that's just the press, saying what it's chic to like. Who cares, really? People were buying Dollar records before it was hip to like Thereze Bazar! I'm not being cynical about it — it was nice to be on the cover of *The Face*. But start taking all that too seriously and it's the kiss of death, isn't it?"

She clears her throat in a slightly nervous sounding way. This appears to be habit, mind you, rather than something brought on

MILDE THING

'I've done housework all my life, I'm really a very good cleaner'

by the ordeal of being interviewed by your correspondent. Otherwise, she's very composed. What is it that keeps her so level-headed?

"Partly my temperament, I suppose — I'm quite placid, except when something bites my interest, then I tear off and dive in at the deep end of things. I have good parents, too, who act as a stabilising influence; not just now, with my fame and everything, but before. All the other stuff I went through, having a famous dad and all that."

Have you ever had a "proper job"?

"Yeah. I was a cleaner for a while; then I worked in a greenhouse. I nannied for a couple of kids down the road. But they were all summer jobs; a few months after I left art college 'Kids In America' happened and that was that."

The latter single recently slipped in to the US Top 20. Does this mean an imminent Kim Wilde launch in America?

"I'm not that enthusiastic about America at the moment. I'm enthusiastic about my tour — I can only take one thing at a time."

You might be as successful as

Joan Jett or the Go-Gos over there. Does that prospect daunt you?

"Well, I don't fancy being scuttled off to America for months — or anywhere else. I like being in England too much. But I'm not scared of success, no matter how big it is. The more the better! I hardly ever freak out about anything, but if I did I think it would be about personal things, not anything to do with the business."

Do you handle relationships as coolly and calmly as you do your career?

"Umm...I think so. I mean, there's nothing *bizarre* in my private life. I think I've actually grown more level-headed over the last year; more confident, generally a bit more grown-up."

You've said in the past that you'd like to learn to write your own songs. Made any progress?

"No! the tour came along after the second album. But I've just bought a place of my own, and I've got a piano in it, and I'm not going to fill it up with settees and televisions. I'm going to fill it with things that are conducive to creating. Get my Teac down there ..."

You're going to live on your own?

"I've never found anyone I'd like to live with, even friends, much as I love them."

Are you a sociable sort of person?

"Yeah. But I like the idea of living alone. Still, ask me after six months. I'll probably be crawling out the front door going: 'Somebody talk to me!' I've always lived with my family, I'm used to pandemonium. It'll be very quiet on my own, and I've yet to find out how that will feel. I think it'll be good for me."

You do have to do housework, you know.

"I've done housework all my life! I'm really a very good cleaner." She pauses to reflect for a moment. "I don't spend much time at home, anyway. Most of the time I'm in a car or a train or a plane going somewhere. I love being busy. When I'm not I freak — I start eating."

What do you eat for comfort?

"I love sweets. And having a younger brother and sister at home, there's always Milky Bars lying around the kitchen ..."

As our conversation progresses (we move on to talk about the sultry Wilde-as-sex-symbol/object, and her views are sharp and well-expressed), one question demands to be asked. Namely, how come people don't realise that you're quite clever?

"Oh, I don't believe in forcing any part of myself on anyone. If they find out that I'm not as brainless as they thought I was that's marvellous, but I don't feel at all obliged to prove it. I'm like the kid at the back of the class who never puts his hand up. He knows the answers to the questions, so why bother to put his hand up. Not that I do know all the answers, but I do my best. I'm learning all the time."

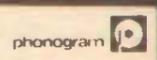
To go back, however, to the sex object tack (pun!), it seems that the pouty look so often seen in Wilde pictures is not an attempt to look sexy, but quite the opposite. She hates "show-a-leg sex", "Smile! sex" and thus declines, as a rule, to smirk prettily for the camera.

"It's pretty boring gazing into a lens, you know," she claims.

So it's the deliberate projection of sexuality that she dislikes?

"Mmm. If it's there, it'll come through; it doesn't need to be overstated. But when it's forced, or when it's angled, it becomes faintly ridiculous."

From my armchair in front of Top Of The Pops I've never viewed her as much more than a girl with the right look for the moment. But here's a funny thing — there is nothing ridiculous about Kim Wilde. A rare distinction.



JACKIE WILSON SAID (I'M IN HEAVEN WHEN YOU SMILE)



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**NEWS
BEAT**

Johnson's baby power

HE STARTED off as an £18 a week teaboy in a recording studio, but his tea was so bad he got promoted and now he is the Next Big Thing to come from Stevo's Some Bizzare label — the label that brought you Soft Cell.

He's Matt Johnson, the 21-year-old Londoner and sole member and face behind The The, whose brilliant single 'Uncertain Smile' is released this week.

"I feel like a veteran in this business," he says, "I've been playing in groups since I was 11 and then I was working in the studio, doing engineering and all that, for a couple of years.

"Most people my age have only been doing it a comparatively short while. I was doing it five years before the punk thing. I think that's where I might have the edge over some people. I've been through a lot more."

The The music, best exemplified in Matt's first solo album, 'Burning Blue Soul', is a heady electronic, atmospheric and kaleidoscopic dream, that certainly reflects all the boy's been through in the past 10 years.

The group The The, which has had 13 members all told in its four year history, kicked off in 1979 playing gigs with such luminaries as Wire, Scritti Politti, DAF, This Heat and Cabaret Voltaire and developed a pretty strong cult following.

Changes in line up and direction dogged them for a while until they played Stevo's first ever gig at the Retford Porterhouse and put a track on the Some Bizzare album.

This led eventually to Matt deciding to work on his own,



THE THE's Matt Johnson, who's been in bands since he was a child

playing all the instruments, and a deal with CBS for 'Uncertain Smile', recorded in New York with Mike Thorne. Poised on the brink of success, does Matt find the

pressure of bearing all the responsibility too much?

"I do enjoy working with other people," he says. "Like I worked on a one off with Marc Almond and

that was great. But in a group situation I just get irritated and have to compromise too much.

"Now I just lock myself down in a cellar and work for 17 or 18 hours solid. I'm writing a new album at the moment. I'm not a virtuoso on any of the instruments, but I practise a hell of a lot. And I'm definitely improving all the time. But I do see the writing as my main strength."

AN INTROVERTED musician who claims he's depressed half the time, Matt isn't drawn to the rock 'n' roll circus of endless gigs and tours.

"I used to do gigs but they're a waste of time," he says. "I'd like to do a series of one off things and hire a small theatre for a week or so and get good sound and visuals. Something special.

"I've always hated that rock 'n' roll thing. A bloody bunch of old hippies as the sound crew, real old bastards trying to cock up your sound unless you slip them £20.

"I'd always end up doing something stupid like smashing up my guitar and getting drunk and having glasses thrown at me and getting banned.

"Record companies expect you to go through that. It's part of the formula. Go into the studio. Get a producer. Do your photo sessions. Do your gigs. All part of the recipe for the cake they think makes success.

"And it isn't like that with Some Bizzare. All the bands are very different. Psychick TV, Soft Cell and so on. Nobody's treading on anybody else's toes."

And if the single 'Uncertain Smile' is anything to go by, Matt Johnson and The The will be standing a long while yet.

by Simon Tebbutt

Pinkee blue

THE PINKEES like to do things quickly. Ten of the 15 tracks on their forthcoming album were recorded in just two days.

"We want to be bright and fast," says singer Andy Price. "There are so many other bands around moaning about politics and the state of the world — and it's been getting very boring."

The proof is the success of the Pinkees single 'Danger Games', which the group insisted they performed live when they appeared on 'Top Of The Pops.'

"A friend of ours suggested the name the Pinkees," says Andy. "We play good light songs, not complicated stuff. We don't go in for a lot of overdubs and that kind of thing. We don't think it's necessary to spend two years in the recording studio."

The Pinkees other singer is Paul Egholm. His vocals have an almost uncanny resemblance to the late John Lennon and he even looks like him, but Paul's trying to live it down.

"If there is an influence we're not exploiting it," he says. "It's just the way it comes out. I think I'll strangle the next person who says I sound like Lennon."

by Robin Smith



PINKEES: colourful



KITTY: no claws for complaint

Purrfect pop

KITTY STARTED off in life by spreading it about . . . or rather her parents did it for her.

The blonde singer is the daughter of American Baptist missionaries who went over to Japan just after the second world war. And they were putting over the word of God.

But the experience had different consequences for Kitty.

"I spent the first 13 years of my life in Japan," she explains. "In fact, I could speak Japanese before English, and I still feel part of the country.

"My studies took me back to South Carolina in the States and I fitted about a bit — hopping back to Japan now and again — until I decided to come and live in London.

"Since I've been here I've been doing some backing vocals, but I

went on to meet a Japanese producer. He suggested I go back to Japan, and arranged for a Japanese record company to pay for me to go into the studio and release a record."

The outcome of the meeting of east and west is a single called 'Benjie', which is out this week.

Kitty recorded it in a London studio with a mixture of West Indian, English and Japanese musicians, some of whom will go on to make up her band.

But she doesn't have plans to stay in Japan permanently.

"Tokyo is much more gracious than New York and assimilates the finer aspects of Japan, Europe and America. But I like England and the music scene here, and I still want to feel I can flit from place to place."

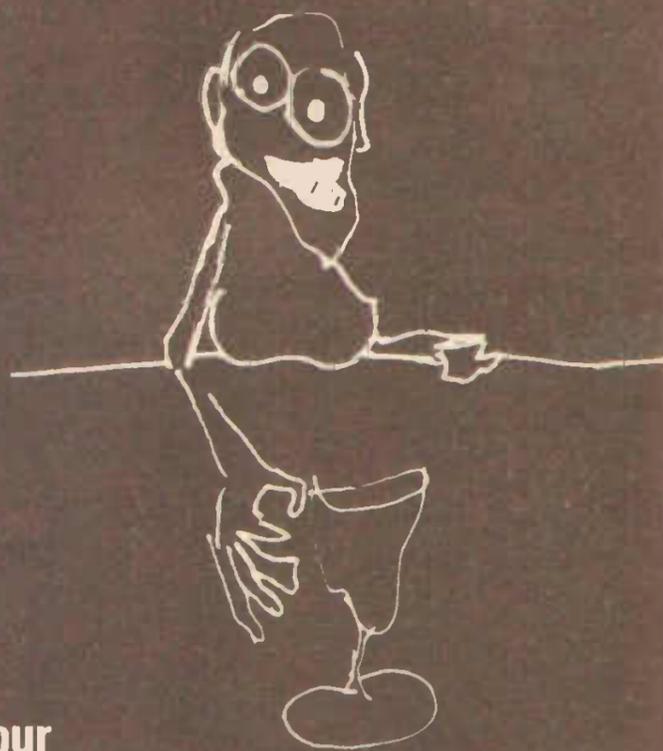
by Simon Hills

SQUEEZE

brand new single

annie get your gun

produced by Alan Tarney



Autumn Tour

- | | | |
|-----|------|--------------------------------|
| OCT | 23rd | SHEFFIELD, Lyceum |
| | 24th | HULL, City Hall |
| | 25th | EDINBURGH, Playhouse |
| | 26th | NEWCASTLE, City Hall |
| | 27th | BRADFORD, St Georges Hall |
| | 29th | LIVERPOOL, Royal Court Theatre |
| | 30th | SALFORD, University |
| | 31st | LANCS, University |
| NOV | 1st | BIRMINGHAM, Odeon |
| | 2nd | NOTTINGHAM, Rock City |
| | 3rd | CARDIFF, Top Rank |
| | 5th | READING, Top Rank |
| | 6th | CRAWLEY, Leisure Centre |
| | 8th | LONDON, Hammersmith Palais |
| | 9th | LONDON, Lyceum |



PROFILE

KELVIN GRANT of Musical Youth

STAR CHOICE

KELVIN:
who's a
clever boy
then?



FULL NAME: Kelvin Grant
NICKNAME: Brooke Bond
DATE OF BIRTH: July 9, 1971
PLACE OF BIRTH: Dudley near Birmingham
EDUCATED: Duddeston Manor School
HEIGHT: Four foot, six inches
WEIGHT: Five stone
COLOUR OF EYES: Brown
FIRST LOVE: My mother
FIRST DISAPPOINTMENT: When I got bit by my friend's dog
FIRST PERFORMANCE: Park Horse pub
FIRST LIVE SHOW SEEN: Black Knights
FIRST RECORD BOUGHT: Haven't bought one!
MUSICAL INFLUENCES: Fred Waite
INSTRUMENTS PLAYED: Drums, bass, organ, guitar, trumpet and recorder
HERO: Sugar Minott, Dennis Brown, Gregory Isaacs and Freddie McGregor
HEROINES: The Three Degrees
FAVOURITE MAGAZINES: 'Black Echoes', 'Superman', 'Spiderman', 'Dandy'
FAVOURITE FILMS: 'Carry On . . .' films, 'Rocky Three', James Bond films, 'Star Trek', 'The Great Escape' and 'Fist Of Fury'
FAVOURITE TV SHOWS: 'Coronation Street', 'The Pink Panther'
BEST LIVE SHOW SEEN: Dennis Brown
FAVOURITE CLUBS: Wallace Lawler Methodist Centre
FAVOURITE FOOD: Curry goat and rice
FAVOURITE CLOTHES: Punn, Belmann's, Puma sportswear
HAIRCUT: Short
FAVOURITE DRINK: Any drink!
IDEAL HOME: Countryside
IDEAL HOLIDAY: West Indies
IDEAL CAR: Jaguar, BMW, Mercedes
MOST FRIGHTENING EXPERIENCE: Rollercoaster
SUPERSTITIONS: Not to step on salt
FANTASY: Going to the West Indies
MOST HATED CHORE: Homework
AMBITION: Musical Youth number one (better think of another one — Ed)



MARI WILSON

REVOLVER — The Beatles. To me, the best Beatles album — so far ahead of its time
CRY ME A RIVER — Julie London. So sultry and cool, yet with so much feeling — a great song
DON'T STOP TILL YOU GET ENOUGH — Michael Jackson. This record just makes you want to dance — so well produced
LOOKING FOR THE RIGHT ONE — Stephen Bishop. The kind of song everyone can relate to.
TOUCH ME IN THE MORNING — Diana Ross. An album full of songs.
RESCUE ME — Fontella Bass. Another good dance record — I love the bass guitar
TEQUILA — The Champs. Reminds me of my sister getting ready to go out.
THE ALBUM — Abba. Just a good album.
DON'T LET THE SUN COME DOWN ON ME — Elton John. Lovely song, well sung
FIRE AND WATER — Free. Paul Rodgers is probably my fave male singer.

KERRANG

OCT 7 — 20 1982 NO. 26

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WHO MARC BOLAN

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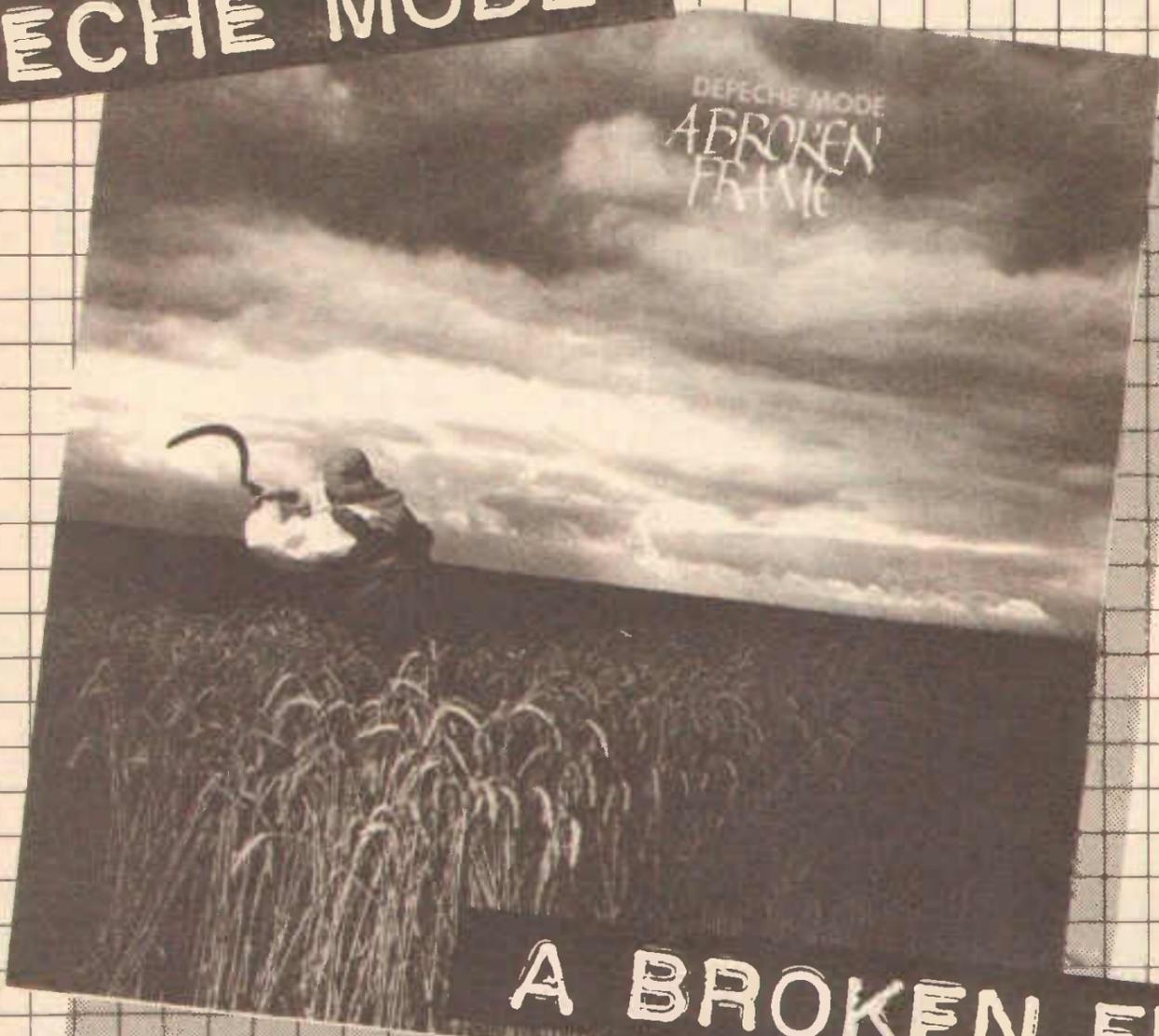
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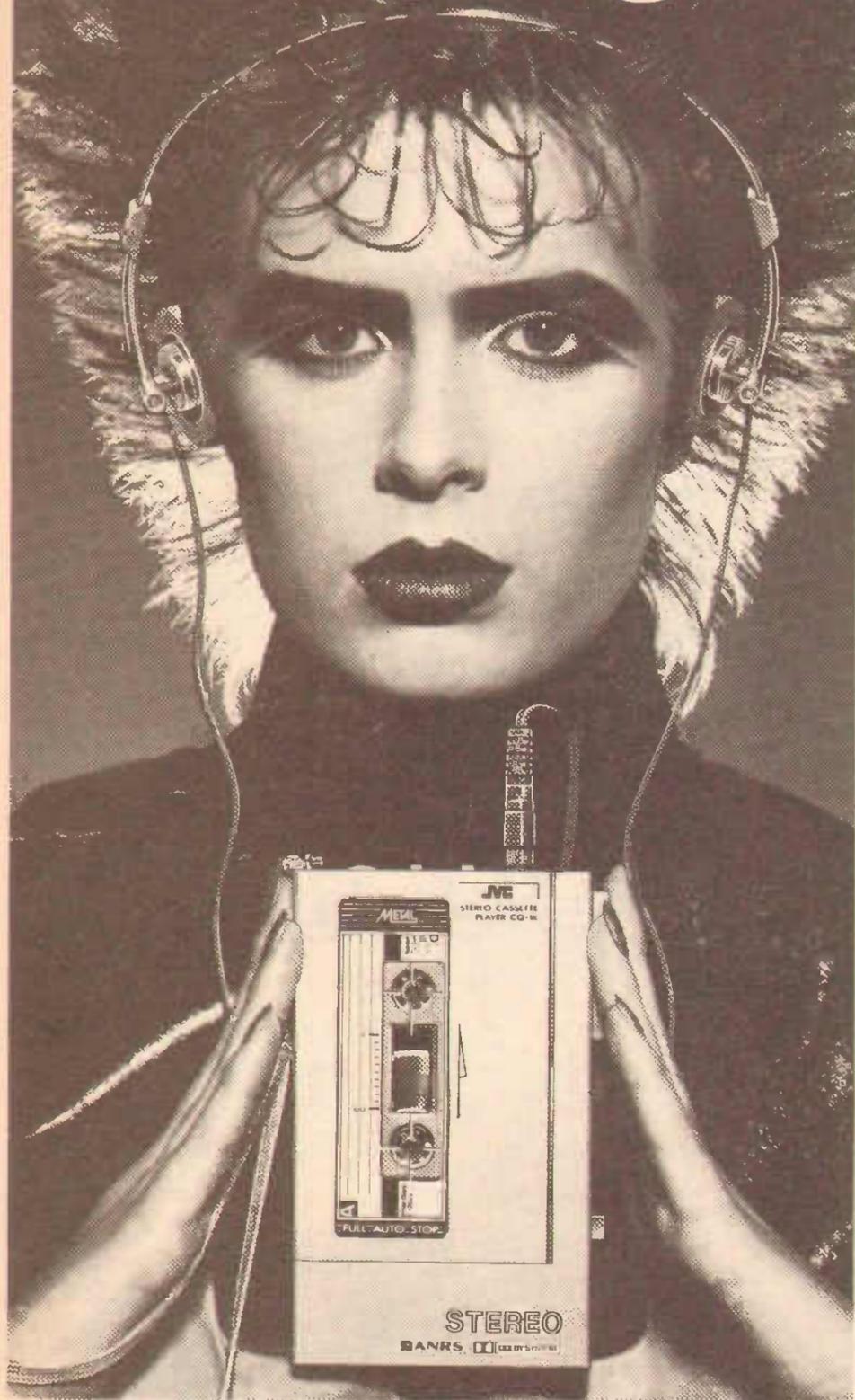
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The hissing's missing.



The JVC guide to the first personal stereo with Dolby

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Their new CQ-1 personal stereo cassette player is the first to have Dolby B* built in. In fact it's the only personal stereo with Dolby.

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

JVC

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PRIVATE FILES

by
SUNIE

Debs ends it all

SCOOP OF the week **Blondie** will split at last! Latest from New York is that the lovely Leaderene and her man **Chris Stein** have cancelled their Far Eastern tour dates and decided to wind up group operations once and for all. Ticket sales, the sub-standard 'Hunter' LP, Stein's health and group morale have all failed recently, so the Noo Yawk Noo Wave's biggest hits are giving up the ghost...

Nice boy of the week: Professor Gary Kemp, who slipped his specs on and sat quietly in his seat to watch *Imagination* at the Dominion. Applauded, too (both polite and enthusiastic), while his compadres larked about, shouting, showing off and generally behaving like a cartload of monkeys...

Bundle of the week: while all and sundry posed (in a cramped sort of way) at *Imagination's* lig, there was agro afoot at another London noshspot. Kings Road restaurant *Kennedys* was the scene of a scrap between some *Psychedelic Furs* and *John Wilson*, leader of Neasden rockers the *Heartbeats* and brother of *Mari*...

A barely intelligible letter from the keen but confused **Stevo** informs me that he has somehow fixed

himself a regular spot on America's Nightflight cable TV network. The prog will feature 'non-mainstream' British acts, each of which (says the letter) 'must be on their own pennistal'. HUH??...

● **Rock Legend** (remember them?) **Iggy Pop** has written his autobiography, and is currently looking for a UK publishing deal for the tome...

Desperate stunts dept: Buzz, bereft of singer **Dee Sharp** in the midst of recording their new single, put out a message over the Capital Radio airwaves to find a replacement. Sharp's eventual replacement came of course from another small dodgy combo and not from the Capital public at all...

Quote from **Adam Ant**, ungrammatical but illuminating: "Led Zeppelin were definitive. I think **Jimmy Page** is a genius." Next thing we know, I suppose, ol' **Marco** will be playing his guitar with a violin bow. Can't wait to see him in a spangly bolero...

Pulsallama, the Yanks whose first record bore the irresistible title 'The Devil Lives In My Husband's Body', are due to visit these shores soon. But first, rumour has it, there are nuptials to be celebrated: bassist **Laurie** is to wed PiL person **Keith Levine**...



Leeeder of the gang

GREASE 'EM up and squeeze 'em in: a plethora of posers squished themselves into a packed Coconut Grove for *Imagination's* apres-gig soirée last week.

The funk contingent was out in force — *Beggar And Co*, *Light Of The World* and *Central Line* — while the glamour boys were represented by *George and Roy* of *Culture Club*, all of *Spandau and Steve 'n' Rusty*, even the odd HM-ers, in the shape of *Tank and Tytan*, joined the fray at the bar.

But the show was stolen by **Lee John's** friend **Scott Sherrin**, 10-year-old singer and dancer with *Minnie Pops*. He spent the entire evening posing for eager photographers and receiving congratulations on his overnight success, since all the partying dunderheads took him for a *Musical Youth*...

Bauhaus involved in a nasty car collision last week. The Northampton noddies escaped unhurt, but wrote off some poor blighter's BMW for him . . .

● Why did Mark Fox, Haircut 100's percussionist, quit? Speculation is understandable, Fox having been drafted in after the other members as an older and more experienced musical hand. Inevitably, rumour now has it that little Nicky wanted everything His Way and that virulent disagreements were the result . . .

Youthmania: so keen were the BBC TV news people to get Musical Youth on air the day they reached number one that they took their cameras into the Tyne Tees building where the group were filming 'Razzamatazz', for a quick interview. Thus, part of the Beeb news came from an ITV studio — an historic moment, and all on account of the Brummieimps. For the next few weeks at least, dis generation rules de nation . . .

Peter Gabriel's reunion with Genesis at Milton Keynes was dampened slightly by the appalling weather and by his difficulty in remembering certain of the lyrics. A couple of weeks before the gig, Gabriel was heard to urgently request copies of all the albums he recorded with the megabores, none of which he possesses, in order to try to re-learn the words . . .

● Spotted in the audience at the Beat's blistering Palais gig on Sunday night: Undertones master of the vibrato Feargal Sharkey and a little old man



The artist as a young man

AIN'T HE sweet! But do you recognise the cherubic curly-top in the centre of this pic? The snap was taken during his Kent schooldays, when chart success, an exotic wardrobe and virulent Liverpoolian clones were all ahead of him by a good five years. Got it?

No? 'Tis none other than Boy George, in an earlier and even more charming incarnation. Sorry, I've no spare copies of the photo.

clothed all in leather, believed to be Salvatore Mulligan . . .

Latest club opening is Phillip Sallon's Hyde Park Club, a Saturday night affair in Green Street, off Park Lane. Will it last, or be yet another one-night wonder?

By all accounts the first night went well, anyway, with Boy George leading the singing round

the piano upstairs. Such timeless favourites as the 'Casablanca' classic 'As Time Goes By' were given the nightclubbers treatment. . .

Hoot of the week: Fashion out in force for a night at the Palace, with new members Alan Darby and hunky Troy Tate fully kitted out in brand spanking new leather outfits. I love a man in a uniform . . . Baldy soulster Isaac Hayes was

there too — the old dear must've thought he'd stumbled into a leather club by mistake . . .

Adam Ant returned to the London stage last Friday with an hour and a half's worth of his new LP and his greatest hits. He stood and delivered, however, to an audience of just 800 — all members of the Adam Ant Fan Club.

Dispensing with the old "Ants" handle, he used a backing group billed as "The Men", who looked suspiciously like the remains of soul cover merchants the Q-Tips, complete with brass section. Confusingly enough, they were dressed as old-look Dexys, in wrestling boots and trackwear.

Ad himself sported what my spy, the intrepid Mike Gardner, describes as a "Mutiny On The Bounty look" and very little make-up, stripping off his top half at the end of the show to even louder screams than those which had greeted the set.

His new material is reported to be much stronger than the weedy 'Prince Charming' album, with 'Desperate But Not Serious' a highlight and probable next single.

At the very end of the show, the dandy man wheeled on co-writer Marco Pirroni, who no longer plays live. (This could well be because the poor sod couldn't stand the jibes about his enormous girth any longer — or perhaps he just hadn't been able to tear himself away from the free Wimpys and Cokes dished out to the crowd at this partisan party.)

So when do we non-fan club members get to see the new show? Your guess is as good as ours.

THE MOOD

[passion in dark rooms]
THE NEW SINGLE
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RCA

SINGLES

reviewed by
MIKE GARDNER

SINGLE OF THE WEEK

THE GAP BAND 'You Dropped A Bomb On Me' (Total Experience) The three Wilson brothers have yet to release a duff single and this is no different. The formula is simple. Get a killer riff, improvise some vocal patterns, cut the waffle, tighten it up and hey presto...a hit.

THE GOOD

GWEN GUTHRIE 'For You (With A Melody Too)' (Island) Lovely. A sultry summer ballad, full of melody, breathy vocals and the lush rhythm of Sly Dunbar and Robbie Shakespeare. How can I resist — I'm only flesh and blood. Check out the album.

GRACE JONES 'The Apple Stretching' (Island) For a woman who's allowed her visual image to become artist Jean-Paul Goude's fantasy she can certainly make a good noise to complement it. The song is a poetic decription of a New York morning, half spoken, half sung, with the deft backbeat of Sly and Robbie (again!). I like it.

PAUL YOUNG 'Iron Out The Rough Spots' (CBS) One of the best voices in Britain acquits himself well on a Lee Dorsey influenced piece that's as catchy as flu.

THE DAMNED 'Dozen Girls' (Bronze) How can you not like The Damned? Britain's first comic strip punks are still producing the goodies. Here, Vanian, Sensible, and Rat have been raiding their psychedelia record collections again. Byrds guitar, meandering organ and the Turtles trumpets make up a nice tale of envy.



GWEN: sultry



GAP BAND: sportswear for autumn

SHOULD DO BETTER

ABBA 'The Day Before You Came' (Epic) The Swedish foursome release their annual Xmas assault on Britain, but this morbid slice of crocodile tears is tedium incarnate. No wonder Sweden has one of the highest suicide rates in the world.

BAUHAUS 'Ziggy Stardust' (Beggars Banquet) Not content just to dress up and pose in the privacy of their own bedroom mirrors the doom boogie brigade have to release their fetishes on an unsuspecting British public. This is a pointless note for note copy of David Bowie's well-loved creation. No wonder lead singer Peter Murphy does tape adverts on the box. It is Bowie or is it Maxell indeed!

TOYAH 'Be Proud Be Loud (Be Heard)' (Safari) The business woman of the year has done her market research well and provided yet another epic sounding teen anthem for the masses. She's got a nice new haircut — shame about the song.

SHAKIN' STEVENS 'I'll Be Satisfied' (Epic) Shaky still reheats stale rock'n'roll for the kids who haven't heard it before. This one is without one ounce of the melody, style or wit of any of his last five singles.

LINX FEATURING DAVID GRANT 'Don't Hit Me With Your Love' (Chrysalis) A disappointment. The duo's last fling is a muted affair that shows a marked lack of the melodic flare and instrumental bite.

KOOL AND THE GANG 'Ooh La La La (Let's Go Dancin')' (De-Lite) Sure this may be hit number 11 for the Kool brood but it's the least memorable. It's the sort of gentle mindless swayer that people may be persuaded to join in with when well juiced in Benidorm, but in the cold light of Great Britain...forget it.

THE STEVE MILLER BAND 'Give It Up' (Mercury) The Space Cowboy

produces another well crafted nursery rhyme of love. As usual his harmony work is impeccable. The song is a lot less so.

10cc 'We've Heard It All Before' (Mercury) They've probably heard it all before as well but without Godley and Creme to add the spice to their sweet compositions this hasn't a chance of holding any interest.

PHIL COLLINS 'Thru' These Walls' (Virgin) The Genesis drummer is beginning to catch a bigger dose of the whimsy that currently affects Peter Gabriel. He has a wonderful knack of sounding isolated and frightened but this hasn't the tension and drama of 'In The Air Tonight'.

THE MOOD 'Passion In Dark Rooms' (RCA) Sub-Duran Duran piffle. You'd find it difficult not to stifle a yawn.

COMMODORES 'Lucy' (Motown) Another year and another time to dust off the 'Three Times A Lady' backing track and think of some new lyrics...

EDDY GRANT 'I Don't Want To Dance' (Ice) Another year and another time to dust off the 'Frontline' riff and stick new words on it...

BARRY MANILOW 'I Wanna Do It With You' (Arista) A hit. It's so innocuous it'll slip in without any pain at all. But even to someone who'll admit to playing 'Manilow Magic' and enjoying it, this is terrible.

THOMPSON TWINS 'Lies' (Arista) No lie, this is awful.

EURYTHMICS 'Love Is A Stranger' (RCA) I always thought that the Tourists came only to visit but this lot have been around for much too long.

LA BATTERIE 'Let There Be Drums' (Creole) Sandy Nelson's classic redone on synths still doesn't sound any better.

THE BAD

LEWIS COLLINS 'When You Came Home Again' (Sour Grape) TV's number one bully, Bodie, sounds totally unconvincing on a piece of syrupy drivel that would have even Manilow cringing. I preferred him when he was the lead singer of the Mojos in 1964.

DUFFO 'Walk On The Wild Side' (PVK) Australia's worst export wouldn't know the wild side of this song if he walked into West Ham's North Bank wearing a Spurs scarf singing 'Ossie's Dream'.

GARY MOORE 'Always Gonna Love You' (Virgin) A torch song that Radio One will lap up. I still prefer to think of this ex-Thin Lizzy, Coliseum and Greg Lake guitarist going hell for leather on his axe (that is the correct term still isn't it?).

THE GLITTER BAND 'Heartbeat To Heartache' (Cheapskate) These we have loved, eh? An old fashioned 'pop' song, you know, the sort the Fortunes used to turn out, but with a mix so muddy it resembles Hackney Marshes.

RAW SILK 'Do It To The Music' (KR) Currently doing well on the dancefloor, but it's really just a laid back riff and a bit of inconsequential emoting.

VISION 'Lucifer's Friend' (MVM) Yet another Sheffield synth troop — utterly boring.

YEOW 'Has Anyone Seen Dennis?' (Yeow) A Shakatak styled thing which will be played by all radio stations that have a couple of minutes to kill before the news.

KING TRIGGER 'Temptation' (Chrysalis) Epic but without a real song — it's a bit dull.

WIDE BOY AWAKE 'Chicken Awake' (RCA) Ex-Ant Kevin Mooner takes a few cues from his master but produces a record that's ordinary in the extreme.

It's Zoo-logical

READERS, I have witnessed a labour of love. Walking into the front room of Andy O's North London flat, I find the Blue Zoo vocalist kneeling on the floor, whilst his girlfriend, the lovely Miranda, administers the final touches to his newly plaited hair.

The fire is blazing, the video replaying last week's TOTP's, food and drink is in abundance.

As their current single 'Cry Boy Cry' stands poised to become Blue Zoo's first major hit, it's an opportune moment to consider the progress of the London based foursome.

'Cry Boy Cry' is the most commercial of the three singles that have established Blue Zoo as a pop force of potency. The Euro-disco feel of the current single is in total contrast to last year's moody, evocative ballad 'Love Moves In Strange Ways' and yet, is less obvious than the synth-pop of 'I'm Your Man'.

Clearly there is a depth and diversity about Blue Zoo that is not often evident in today's brightly scrubbed but rather shallow pop.

I wonder, if one couldn't also interpret this change of style and direction as a desperate attempt to score a hit?

Andy leans back, smiles, and quietly refutes my suggestion. "Basically all three songs were the most obvious singles material at the time. The present single is a little bit different in that we never really considered it a single. It's an old song and it wasn't till we re-wrote it that we thought it single material. Diversity? Well I suppose that's because Tim Parry and I have totally different ways of writing songs.

"It's about a change of life. Moving from one way of life to another. When I was living in Essex I'd been going out with a girl for three years but slowly I was growing away. I'd just begun playing and rehearsing with the band and I thought it'd be better if I moved to where it was all going on. It was a real wrencher 'cos I had to leave everything behind."

Patently 'Cry Boy Cry' is a song written from personal experience, is this always the case with your lyrics?

"No not really, I write about personal experiences, but lots of my songs are observations, comments on things I see around me."

Whilst not wishing to decry the merits of Mr O's song-writing, it is Andy the performer and singer that interests me most. Andy is so much the focal point and motive force of a Blue Zoo gig: lithe and athletic, his is a performance that simply GIVES to the audience.

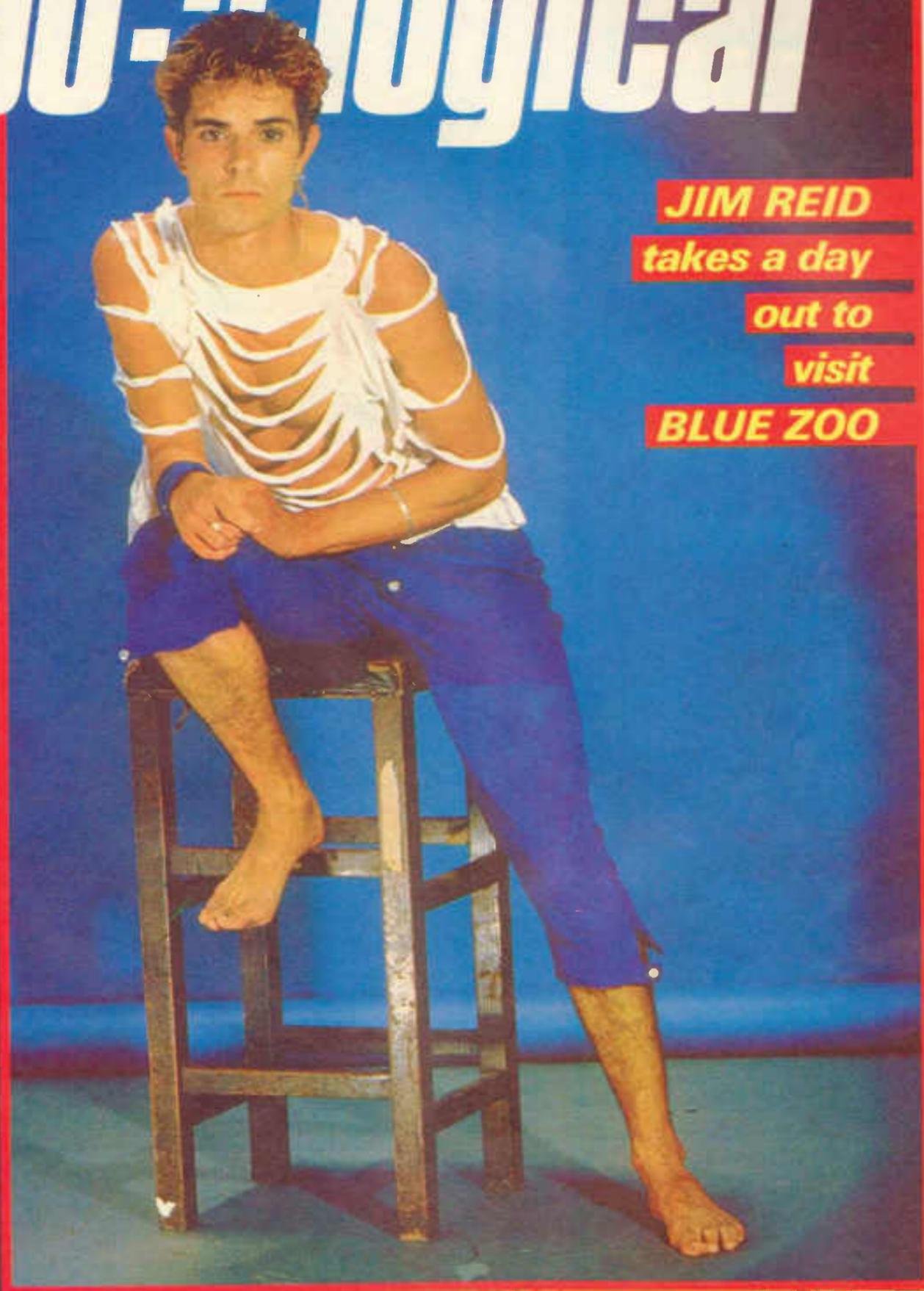
SO MANY pop singers are awkward, frigid, rehearsed; Andy O is a natural. Given the energy and sweat of performance, does Andy make any special preparations for a live show?

"Not particularly, I just like to keep fit and athletic, I don't like feeling that I'm getting stodgy. I like to be loose, free and light. I go running a lot and I don't smoke or drink."

Well, certainly not the wild man of rock'n'roll, but it transpires that Andy pushed his quest for fitness a little too far.

"Yeah, I tried some dancing lessons. I went to the 'Dance Centre' a couple of times but it was too much for me. I just solidified, I couldn't move. You do all these stretchy exercises and I think I pushed myself too hard. When we came out of the centre I was trembling and walking funny, the next day I was in a right state."

Andy's prowess as a dancer may be in doubt,



ANDY O models a new line in string vests

but his ability to sing, to touch deep and soulful moods, is self evident. In a business where so many 'singers' are simply the pretty face behind a plethora of studio 'treatments', Andy possesses a voice of some distinction. Seeing Blue Zoo for the first time last month, this writer was shaken and moved by Mr O's soaring solo rendition of 'Love Moves In Strange Ways'.

"I love it when I'm totally left on my own and can feel myself hitting all the right notes. All I can hear is the silence and the echo of my own voice — I really can get off on it."

Andy has certainly been pushed, very forcibly, as Blue Zoo's public face, almost to the extent of making the other band members anonymous. Does he ever feel that his record company is using him as a marketing device?

"Not at all, I don't mind, I enjoy it. I don't mind being a vehicle for the group, I'm still able to enjoy myself — I can still perform, write songs."

Andy's just been on a personal appearance

tour to promote the new single, how does he react to fan adulation?

"I get really embarrassed, I'm satisfied when I make people happy, give them a good time, but if they want more than that I don't know what to do. If I meet up with any of our fans I'm as shy as they are. Yet, I do like talking to them."

"I went into one shop in Leek and there were two women there with cameras, they were laughing their heads off and saying: 'Oh I like your hair, isn't it different'. I didn't know what to say."

Come on Andrew, surely you like attention?

"Yeah, at school I was always the show-off, when we played war games I was always captain, or, if we were Indians, the chief. I had to be the instigator."

When I take my leave, Andy O, star of the near future, is once more having his fair fussed over by the redoubtable Miranda. Methinks this is one boy who has very little to cry over.

JIM REID
takes a day
out to
visit
BLUE ZOO

THE CHARMING CAPTAIN BLIGH

ADAM sinks the mufineers, then he and MARCO collect the bounty. By MARK COOPER



'I give a lot of people pleasure and piss a lot of people off' ADAM ANT

ADAM ANT is standing on a London street corner, waiting for a cab. He's got his new band's rehearsals to think about and arrangements for his forthcoming tour of America. He's just finished a two hour interview and he's vaguely wondering what the guy will write. Will he stitch him up like all the rest, put words into his head and give away the address of his favourite coffee bar?

Adam looks a small figure standing there, short-sighted eyes hidden behind dark glasses, the face a little pink. He's almost ordinary without the make-up without Diana Dors or the imagined horde of fans. His picture is over millions of English walls but in the street, he's just another bloke. Adam hunches down against the wind, forgets about the interview. He reminds himself he's a busy man then catches himself worrying about the make-up again.

"Will they still love me?" he asks himself and then drops into a crouch. Before he knows it, he's pummeling the air, fists leading in jobs to the stomach, swelling up in that right hook, the one that sings so sweetly. He can hear the crowd cheering, chanting "Adam Ant", and he begins to dance, shifting the hips, arms arcing up and down. He's a highwayman and a cowboy, Tarzan and a thief, he's Adam Ant and he wants admirers or enemies, friends or foes. Most of all, he wants to count.

A cab goes by, yellow sign glowing. Adam doesn't notice. A crowd of kids is gathering and they're all singing along to his version of "Why Not Take All Of Me". They all know it's Adam. He's not a star, and they all love him. Adam is laughing now and the kids are following him down the street like he was the Pied Piper. A

pretty girl comes over and puts her arm round his and away they go towards the London Palladium. Followers swilling like a snowball. Like Showbiz.

The interviewer turns round and disappears down the tube. He's shaking his head in wonder. "You gotta admire a guy like that, he's thinking, and checks to see his stopwatch is safe. That he's still got the tapes, the word 'Showbiz' comes floating out of the distance and is drawn by the train. "The guy's a ham," he's thinking but that doesn't explain the kids. When did he last make anyone smile? He tried a restable punch at the air and looks around embarrassed. "Jeer," he thinks. "I must be going soft."

BACK IN the coffee bar, Adam hunches forward to make a point. When he takes off his glasses, the eyes come as a surprise and the interviewer is a little thrown. "Why, no thanks to yourself. This is Adam Ant..."

"Who'd you expect?" whippers his editor telepathically. "Billy The Kid?"

"This public will drop your ass if you don't entertain them," Adam is saying, squaring a little tired and bitter. "You have to make them forget about Stan Oglethorpe, I've got no time for any politico types. They've got and all to do with entertainment. Sure, I think tea with two sugars and my parents are working-class, just like Mark Smith and the rest. I had nowhere to go but up. All their theories are inverse snobby from people that are middle-class. They have no idea about the workers - the workers don't want to take their problems to play; they want to be entertained."

Adam is quite worked up now, he wants the world to know how he feels. He's talking about stars. "Shirley MacLaine, Liza Minnelli, Robert De Niro, these people are stars. I'm not in their league. I'm a performer, a song and dance man. I

respect these people, someone like Or Niro who's out there like the characters he plays on screen. I met him, he's a nice, quiet, friendly man, his daughter came to see my show. People use the word 'star' but you've got to be a human being as well. You have to look after the person you are offstage. I don't jump through windmills in my own life."

Remembering all the journalists who've hounded him, Adam grows angry. "I never discuss my private life in public. Unfortunately this permits everyone else to do so. A lot of pretence comes with either being very successful or being very unsuccessful. I've been both. To be a success, you've got to have secrets. You can't put all of yourself on the table. You've got to be in control of the image, you lay it on the public rather than the other way round. My intellect tells me this - I am whatever I am. I give a lot of people pleasure and I piss a lot of people off. The bottom line goes: "You're famous, you want privacy but if you ignore me I'll throw a tantrum. You have to stay in the

public eye to keep your career alive because the public do forget. Adam?" "I think it's good that I'm not like my work," he's saying. "Otherwise I'd never have time to write songs. I try to protect my family and friends from all the intrusions. When Fleet Street gets on your back, it can be very trying you get reporters following you in cabs, people you don't even know and they stick a camera through your cab window because you're with a woman friend. You don't know, the camera could be a gun. I've got about half a dozen close friends who I've known since before I made it. I've got my family, I've got all I need. And then, I'm really interested in anything but my work. I do get recognized a lot and I feel like Jack Toran. People come up and sing the songs at me or they say, 'You're not him, are you?' They're always surprised to find out that I'm a real person."

ADAM'S new album, 'Friend Or Foe,' is explicit about these issues. In fact, it talks about nothing but the joy and trials of being Adam Ant. The album is a superb Western designed to seduce Adam, to defend and celebrate his ideas. The album is consequently a little claustrophobic but also, wildly funny. Like the best one I made myself, I don't feel I learnt enough. I like having energy into things that I look really good on paper so being associated with credits, most pop stars have about as much idea of style as the leader of the Labour Party, whoever that is. They're all trying to imitate Bryan Ferry. I prefer ABC to rock and roll everyone. Shock lasts for a couple of minutes, entertainment lasts for 20 years. I've no desire to smash

Malcolm McLaren, Adam is very funny but he's got no sense of humour. Like most of today's pop stars, he takes himself too seriously. And, thinks the back, he's just not rebellious. Adam breaks in on his first daydream. He wants to sort out this 'rebellion' thing.

"My roots are more in Tin Pan Alley than rock and roll. Rock and roll is as dated as films. I don't mind being popular but being a pop star is tacky; most pop stars are credits and I'm not interested in being associated with credits. Most pop stars have about as much idea of style as the leader of the Labour Party, whoever that is. They're all trying to imitate Bryan Ferry. I prefer ABC to rock and roll everyone. Shock lasts for a couple of minutes, entertainment lasts for 20 years. I've no desire to smash

things up, rather than to put something better in its place. The song 'Crackpot History And The Right To Life' sums it up. I take history and I crack it up into jokes and fantasies. It's a great notion I create, lying I suppose, but not in a bad way."

The interviewer can tell that Adam believes in himself but he sees something else. This Adam wants to be loved for himself. This is why he's put aside the make-up and faded face Charming.

"I was in an Alice Cooper situation. I've left all the make-up and the characters behind now. All the old clothes are owned by the Victoria and Albert Museum now so I know they're being looked after. Maybe I'll never reach those

chimes again but if it's over, I hope the kids give the new music a listen and like me because of the songs and my personality. I'm associated with the make-up. When I met the Queen she asked me where it was because I was wearing a suit. But that was 1981. It's now getting on for 1983. I've had a Number One single with no make-up. Marco and I are the four Novello award winners for being the top songwriters in the country."

THIS Adam has come to stand alone. Marco may be 50 percent of the partnership but it'll be Adam and his new players who'll tour the States. The Acts are a thing of the past, like the make-up. Adam felt they no longer gave him enough. "When I saw Miles Davis, I knew I had to go solo. He himself only played for 20 minutes of the hour but all his musicians were looking at him all the time, trying to play his music and telling him that they loved it. With the old Acts, I'd be busting my chops doing the Revere and the energy wasn't there behind me. Like the song says, it has to be friend or foe. 'Charming' was my sticky patch. It got a little bit safe. This group is me putting my balls back in the pocket. I can't please the audience unless I please myself. With the old group, there was a mutiny in the ranks so I had to do a Captain Bligh."

Adam tooks off his glasses. He Act, perhaps, been made bitter by his years in the biz. He is not, he claims, cynical. He does fight back. "I'm not a punch bag. I'm not Jesus. I won't turn the other cheek. If people won't say something nice or constructive, they'd better not say anything at all. I feel like a boxer now, not a singer. I'm here and they're all trying to get me down. I'm still alive. I've got a brain and they're going to have a hard job getting me down. 50 percent of this is training and 20 percent is talent and I'm in training..."

Rocky Ant is weaving his way through a London street, joggling along beside other health fanatics like Kevin Rowland. Both of them are punching the air and thinking about their future plans, about staying on top, about stardom. The music from 'Characters Of Fire' is playing and both of them are still talking about themselves. Crowds are listening, some egging them on, some booing, while various hawks lean out of cab windows brandishing cameras.

The interviewer is hallucinating again. "Jeer," he thinks. "I must be losing my grip..." He staggers down the tube station but the cheers of the crowd seem to be getting louder and louder.

If only Diana Dors was the Fairy Godmother.

By Alan Clarke

READY TEDDY GO!

**TEARS FOR
FEARS get
traumatic for
MARK COOPER**

IN THE beginning, a great wrong was done. A few of us have coped, the majority have never recovered. According to Tears For Fears, birth is our first big mistake and then it's downhill from there.

Messrs Orzabal and Smith might not readily admit it but they want to set this right, to do away with our fears. This means re-education and a new kind of birth. On the way, there'll be tears for all our traumas. The secret message of Tears For Fears is 'Have a good cry, you'll feel better after.'

'Our songs are about the pain of birth and childhood, of the relationship between the child and the mother and father. You can't talk about love without taking this first relationship into consideration. This should be the first love affair but it isn't, it's perverted, distorted. Most people fail to progress from childhood. They age physically but they don't develop mentally. They're stuck in childhood because they haven't gone through those traumas.'

The character in the white coat is Roland Orzabal, a personable young man from Bath, one half of Tears For Fears. Roland does not talk about such subjects too readily, even though they are the closest to his heart. He has been misunderstood too often: 'These beliefs are too important to discuss in an interview situation like this. Every time we talk to the press, we end up sounding like nutters.'

For a good 40 minutes, Roland has successfully avoided any mention of Janov or Le Boyer, of 'The Primal Scream' or 'Birth Without Violence', books that have transformed him ('These books are the most honest and factual around. These are the books schoolkids should be reading, not the Bible').

INSTEAD, we've talked about the genesis of Tears For Fears, of how Roland and partner Curt Smith finally flashed on the evils of rock and roll manipulation and discovered synthesizers and the possibility of happiness.

Previously our heroes were in a band called Graduate, a band contracted to Pye: 'We had no artistic control at all. All the record company wanted was a hit but they had no idea how to go about it, they were as out of touch as we were. They'd dress us up in suits as if it were still the 60s.'

Graduate were a live band who toured Germany successfully enough and once played support

on a Judie Tzuke tour: 'Once you're in a live band and it goes down well, you stick to the formula. We did it every night for two years. And then suddenly you realise you're not going anywhere. We used to think we were staggeringly brilliant but we were useless. We were afraid of leaving — we had a recording contract and we honestly believed we'd be nobodies if we left.'

Still, leave they did. The pair went on the dole in Bath and drifted along at their own pace, day to day. A friend had an eight-track studio and they began to study synths and the ways of recording. When David Lord produced their debut single, 'Suffer The Children', it was the only song they had. The follow up was their second. Now they have a

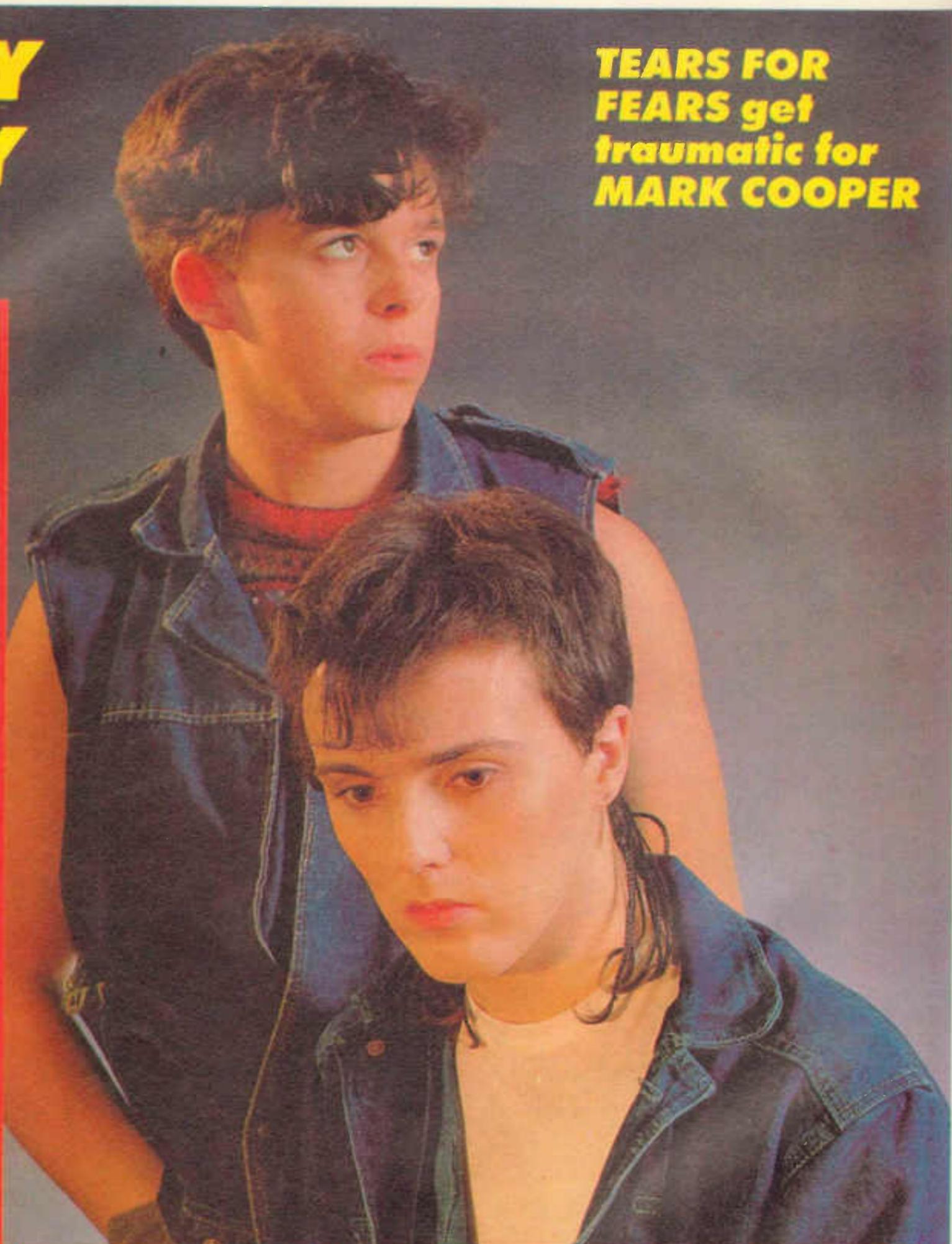
few more songs and a hit single, 'Mad World,' which, they are proud to say, is not a club record.

THOUGH Tears For Fears are inspired by a distinct set of beliefs, they are determined that their music should develop along its own lines. They want a reputation for excellence, not of having a recognisable-cum-predictable sound: 'Most modern groups craft their music to a single unified element for simple identification. Everyone's becoming adept at packaging, groups like ABC mould themselves even before they have a record contract. The doom scene that followed punk didn't get anywhere, now it's been

replaced by bright optimistic young pop groups. I think they'll be finished soon.'

Neither Roland nor Curt had the happiest of childhoods. Now they want to rescue themselves and their audience from their earliest traumas. Half in love with these terrible times, their music weeps a big tear over the horrible past and dabs at it with a handkerchief of self-pity. Then out they come towards health, eyes shining, synths brimming. They have lovely melodies. When U2 meets OMD, they sound like the early Moody Blues.

Tears For Fears are sincere and warm. There's one question you have to ask yourself — 'Do you need rebirthing?' Well, do you?



Kiss and make up

ALBUMS

VARIOUS ARTISTS 'Oi Oi That's Yer Lot' (Secret SEC 5)

I'VE BEEN here before, and though I'll never be totally convinced, this, the last Oi compilation, does at least get a tacit nod of approval.

I could never go a bundle over most of the music here, but the rawness and righteousness of the Business, The Oppressed, Sub-Culture and The Warriors is a welcome relief to the empty frippery that constitutes the majority of 1982 pop. Add to these, Attila The Stockbroker's 'Away Day', a witty exposition of the London Transport fares fiasco, and you have five very good reasons not to dismiss this album.

Oi is still too one dimensional, sexist and cliched for my taste, but if there's still a place (there's certainly a need) for aggressive rock'n'roll, then some of the bands featured here might just form the basis of a new foundation.

+++½

Jim Reid

CULTURE CLUB 'Kissing To Be Clever' (Virgin V2232)

AFTER A mere three singles, Boy George has found the tender touch. How could you possibly want to hurt such a creature, a shimmering eccentric throwing himself on your mercies and all for your sake?

Boy George is soft and yielding with a tongue like a wasp. He believes in kissing but he won't take a punch in the mouth for an answer — he insists that you be gentle. George is our new auntie, a Widow Twankey who's kindly but risqué and longing to be adored.

Culture Club's main inspiration is Philly-style soul of the early to mid-seventies. George has boasted his affection for Blue Mink but, clearly, his affections are divided. Elsewhere he shows a transparent love for George McCrae's 'Rock Your Baby' and other MOR soul-sex classics like Sylvia's 'Pillow Talk'. Culture Club

use this sound for their own purposes, cutting out the heavy breathing and relying on their own sensitivity and the occasional white-funk cliché to get themselves across.

George, being a moralist, has several points to make. Most of these involve talk of culture, white and black boys, gender and right and wrong ways of loving.

As for the Culture Club themselves they are, simply, superb. The bass and brass arrangements are a triumph, taking in funk and soul styles and even a taste of Africa. Never completely lush or lushed, the Club are always poppily danceable and yet prepared to risk a flute or harmonics to flesh out a tune.

Culture Club make beautifully bland sex music lent character by their sensitivity and the fascinating George. Now, catch me while I swoon. ++++

Mark Cooper

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

BOY GEORGE plays Widow Twankey

Marco-ed for life

ADAM ANT 'Friend Or Foe' (CBS 25040)

OFF COMES the make-up, out go the Ants, in comes Adam, zesty front man with a spring in his step. Goody Two Shoes has abandoned the finicky flutter of 'Prince Charming' for a music that's flashy, fast and funny. Suddenly, Adam is back from the dead.

'Charming' took Adam to limbo land, an intermediate stardom where he became increasingly safe and establishment. By 'Ant Rap', the life had gone out of his step. He was becoming a video star whose music was irrelevant. Adam was kicking away the ladder.

No more. Like any sensible pirate, Adam has concluded that when things get confused, you sweep the

decks. He and sidekick Marco have replaced the clutter with a direct and jovial bounce. They ransack a selection of moods and styles (comic menace on 'Desperate But Not Serious'; a jolly swing shuffle on 'Made Of Money') but they never forget the melodies or the fun. None of it is stunningly original but it is all (with the exception of the throwaway cover of the Doors' 'Hello, I Love You') clever and fresh and, best of all, cheeky.

Like any Adam album, 'Friend or Foe' is a manifesto, a defence of Adam's character, style and aesthetic theories. Adam is the most self-conscious star since Ziggy Stardust.

He's more of a phenomenon than a musician. Like most modern pop stars, he's half a sociologist, half a

fan of those who've come before. He's handsome and he's witty and only his residual bitterness prevents him from being truly charming.

On 'Friend Or Foe,' Adam puts life back into the party and the variety show into rock and roll. Up to now, he's been doing it the other way round. Showbiz is no longer a dirty word. ++++ Mark Cooper

THE DAMNED 'Strawberries' (Bronze BRON 5420)

'STRAWBERRIES' has been a long time coming; two years since the Black album and the mixed reception that it received. The opening track, 'Ignite', jumps out in typical vintage Damned style but the rest mark more of the departures already ventured into with the last single, 'Lovely Money' and the instrumental meanderings of 'Curtain Call' on the last LP. There's flirtations with psychedelic guitar sounds from the

Captain, cancelled out by the excellent 'The Dog', an obvious Dave Vanian track conjuring up Gothic visions of a *femme fatale*.

For all its diversity 'Strawberries' holds together well. There's a lot more in there to listen to and despite a clear mellowing it's a long way clear of being so mature it's got no spark. ++++½

Christine Buckley

ALICE COOPER 'Zipper Catches Skin' (Warners 457021)

COOPER'S BECOME a cracked genius. These days he seems to be so caught up in himself, that he doesn't know where entertainment ends and boredom begins. There is nothing on this album that smacks of the man's past glory and his voice is way past it. 'Zipper Catches Skin' is hardly a fitting follow up to his dates earlier this year. +

Robin Smith

ALBUMS

All by my Cell



MARC ALMOND: geared for pleasure

**MARC AND THE MAMBAS
'Untitled' (Some
Bizzare/Phonogram BZS 13)**

NOT JUST another solo flight of indulgence from a now established artist, this is more a testament of youth and the tracing of threads from Marc Almond as Marc and the Mambas. A couple of 12-inches — black music for bedsits — that give the lad a chance to do some songs that mean something to him.

Each side takes its own mood but the selection of songs gives an insight into the beauty and blackness of love and the other side of life at the heart of the Cell. Best example of this is 'Twilights And Lowlifes', an old revue from Marc's student days and a journey into the glitz and the sick and all the sadness that lurks in the shadow of the neon light.

But my favourite is the starkly simple but heavily dramatic one featuring Lou Reed's 'Caroline Says' and Jacques Brel's 'If You Go Away'. On top of this there are dance tracks, a mutant disco dub of 'Twilights And Lowlifes', and all the refracted sides of La Almond in a personal statement that's neither pretty nor pretentious. Yes, it's fab and groovy and I'm having treatment. + + + + +

Simon Tebbutt

SHAKIN' STEVENS 'Give Me Your Heart Tonight' (Epic EPC 10035)

AT LAST! Shakin' Stevens' great hits ... both of them. Apart from the obligatory 'Julie' and 'Shirley' singles, what else do we get for our money on this faultlessly produced and effortlessly consumed offering? Nothing more than a tired old parade of clapped out classics I'm afraid.

Shakin' Stevens is beyond a joke these days. Decanted, disinfected rock 'n' roll that runs to the plaintive on numbers like the title track 'Give Me Your Heart Tonight' and the desperate attempts at raucousness on numbers like 'Sapphire'. The best number is the joke of the week — 'Que Sera, Sera' — which Doris Day did so much better a couple of centuries ago.

A must for all Shakin' Stevens fans — but then again so's a frontal lobotomy. + +

Simon Tebbutt

PHIL LYNOTT 'The Philip Lynott Album' (Mercury 6359 117)

FROM THE man who brought us the wonderfully sensuous 'Solo In Soho', this unimaginatively named album is a big disappointment.

Perhaps this collection of songs improves with each play, but the first impression is that most of the songs have been dressed up by the arrangements. The one redeeming factor is Lynott's voice, which is as smooth and sensual as ever. + + +

Daniela Soave

KING TRIGGER

ON TOUR
OCTOBER
9th CARDIFF UNIVERSITY
10th BRIGHTON JENKINSONS
11th NORWICH GALA BALLROOM
12th SWINDON BRUNEL ROOMS
14th TRENT POLY
15th DURHAM UNIVERSITY
16th NOTTINGHAM PORTERHOUSE RETFORD
28th VENUE LONDON

NEW SINGLE
TEMPTATION
7"+12" VERSIONS

Chrysalis

ON STAGE

Fame from Kids

KID CREOLE AND THE COCONUTS National Stadium, Dublin

AND SO it came to pass that Kid Creole And The Coconuts were washed up on the shore of Dublin Bay, island of sinners ruled by outcasts . . .

August Darnell and his gang opened their European tour with a Dublin concert which must rank among the finest shows ever presented in this city. This was no mere gig — it was a production, a pageant, a piece of theatre and above all, a party. And Kid, as the host, satisfied every wish and catered for every whim of his 2,000 guests.

Those who saw the show in Britain last June will have some idea of what to expect, but it must be said that this time around everything is tighter, funnier and funkier — every which way a stranger presentation. The musicians swing with all the style

and elegance of a Forties' big band while cutting up their rhythm with all the strength and finesse of the heaviest funkateers.

Nor are they content with back seats. Each of them participates in proceedings to much greater effect than before, while the three Coconuts, Adriana, Cheryl and Taryn, cut up their allotted dancing space with true panache and ably take the spotlight for an inspired rendering of their cult classic 'Maladie d'Amour'.

A pride of place obviously goes to the Kid himself, accompanied as ever in his exploits by the deranged Coati Mundi. Their frenzied approach serves to conceal the forethought and discipline which must be the corner stone of such a complete undertaking, but it never obscures their peerless talents.

Kid Creole and The Coconuts are entertainers supreme in a field that badly needs the passion and pizzazz they supplied so well. Truly a wonderful thing.

Ross Fitzsimmons

Stars on (dry) ice

GENESIS Hammersmith Odeon, London

GENESIS MAY be an easy target for the poison arrows of the music press, but there is no doubt that everybody should see them at least once before they shrug off this mortal coil. For the prejudiced of mind Genesis are a revelation, for the open minded they are a succulent feast for ears and eyes.

They are the consummate rock machine, fluid and punchy. But more than that, they are the ultimate entertainment. The awesome lighting effects, the casual display of musicianship and the overwhelming sense of fun they transmit makes it impossible to get bored. Even when the band slip into their more turgid excesses there is always a mouth-opening illumination, a deft piece of crowd manipulation by lead singer and drummer Phil Collins or a filigree aural decoration to grip the attention.

But when Genesis pull out all the stops like on the sublime oldie 'Supper's Ready', they have no equal. Even a drum solo between Collins and American Chester Thompson becomes a rivetting carnival of melodic percussion.

Sure, they use pomp, dry ice and all the old fashioned virtues of technical proficiency, but what a tasty package they wrap it in. During numbers like the set's closer 'Los Endos', the spectacle resembled something close to a Spielberg version of the Second Coming — nectar for ears and eyes.

The band played a spirited set of greatest hits like

'Misunderstanding', 'Abacab', 'I Know What I Like' and 'Follow You, Follow Me' mixed with instrumental medleys of vintage works like 'Watcher Of The Skies' and 'The Cinema Show'.

It was a superb night.

Mike Gardner

ELVIS COSTELLO AND THE ATTRACTIONS The Dome, Brighton

ELVIS NOW is an interpretative singer. He may pump up the angry young man material for his encores and throw in a savage soul strut like 'Temptation' to distract from the ravages of his readings of ballads like 'Kid About It', but it's with the ballads and the melodramas like 'New Lace Sleeves' that he's now most happy.

The rockers are perfunctory, the tragedies as essential as blood. Standing without a guitar in customary grey suit, Costello takes a song like ' . . . And In Every Home' and plays with every note, until, like a Van Morrison, he has found all the life in the song and made it sweat.

Abandoning any real build-up, Costello at Brighton is amongst the loved ones and his confidence glows. He pulls songs out of the hat like a conjuror and each is greeted like a long lost friend. He may just have released 15 new songs and a single, but that doesn't stop him throwing in a brand new gem like 'Every Day I Write A Book,' surely single material.

Only the angry Elvis has withered and died. The new Elvis is the most perceptive and profound singer/songwriter in Britain, a man in his time. Heaven preserve us. Do we deserve him?

Mark Cooper

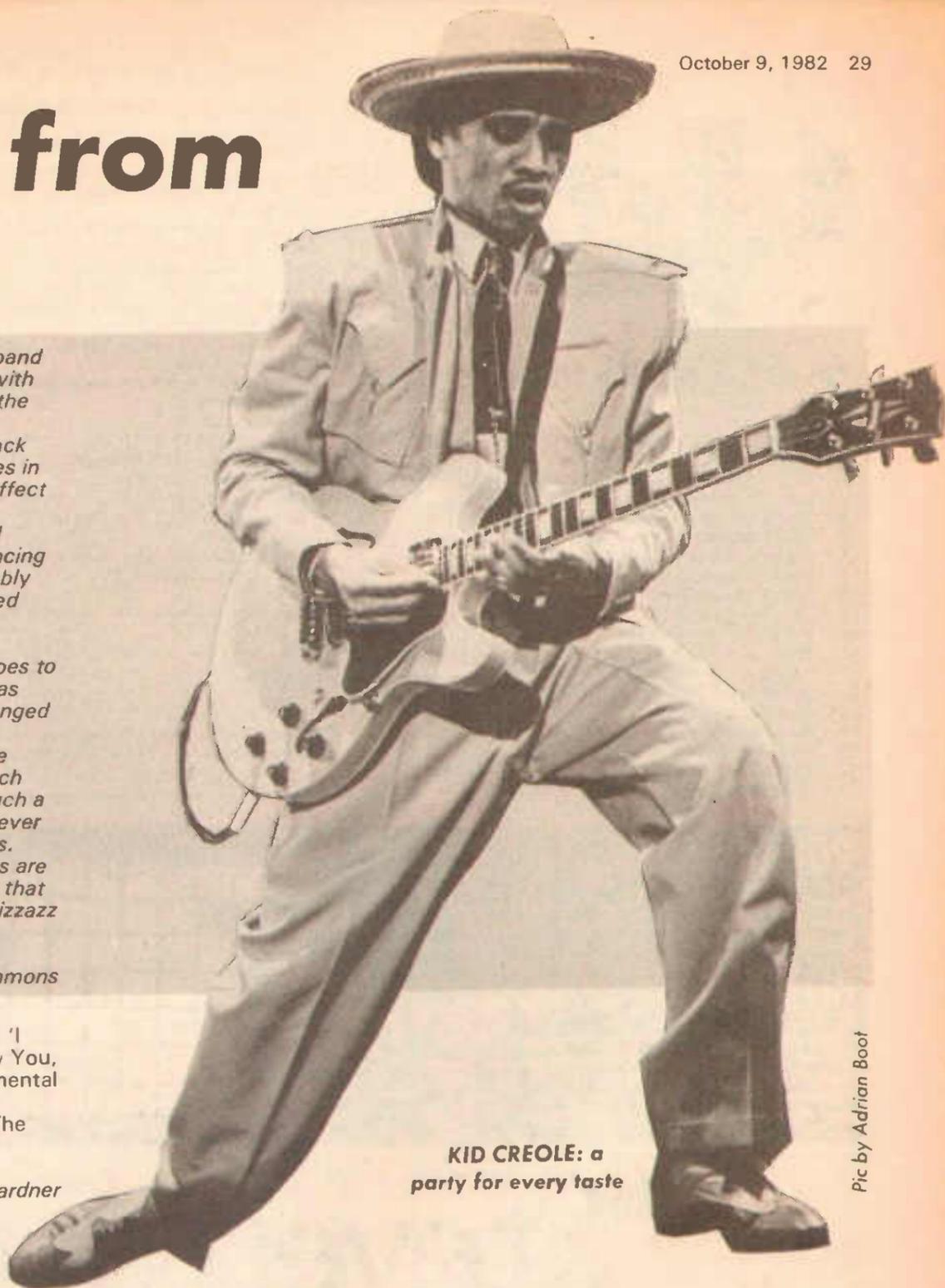
THE BEAT London Hammersmith Palais

TWO YEARS ago The Beat were dancing the night away at the Palais, and apart from the odd new number like 'Jeannette' and the powerful 'I Confess' you'd be forgiven for thinking that you were at the same gig. They careered into old favourites like the blistering 'Stand Down Margaret', 'Hands Off She's Mine' and 'Mirror In The Bathroom' with a lot of polish but not quite enough sparkle.

Not that anyone minded.

But they didn't really come into their own until the encore, when the crowd's generous reception finally instilled the energy into the group that was somehow lacking during most of the set. Dave Wakeling has got to find more oomph in his voice and a change of formula if the band want to do more than play Hammersmith Palais for the rest of their lives.

Tonight only Ranking Roger — especially with his own 'Pato And Roger A Go Talk' — fully demonstrated the verve and swerve the group are capable of. *Simon Hills*



KID CREOLE: a party for every taste

Pic by Adrian Boot

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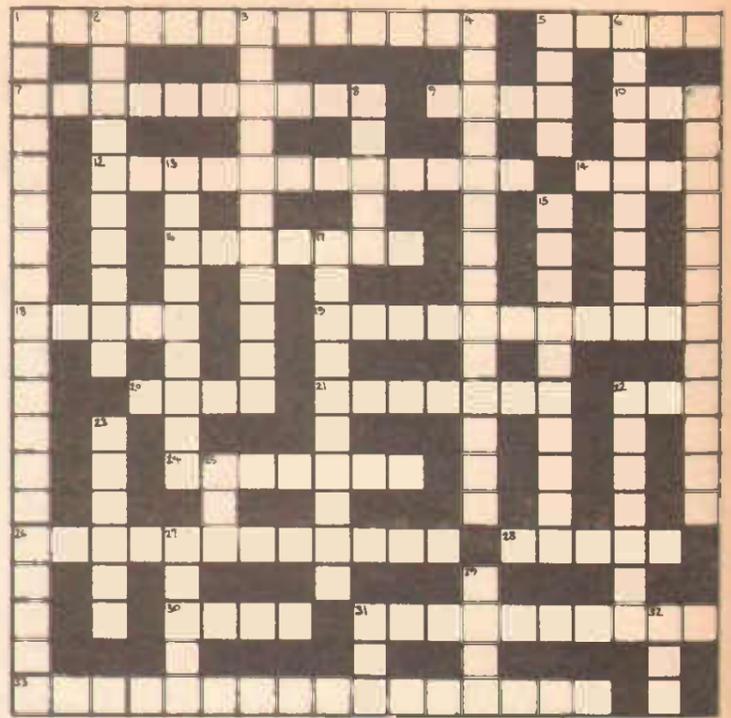
ACROSS

- 1 Toto Coelo hit (1,3,9)
- 5 Carried by Marc Almond (5)
- 7 Found Under The Boardwalk (3,3,4)
- 9 See 19 across
- 10 Group you'll find in a cab (1,1,1)
- 12 1982 Altered Images single (3,5,4)
- 14 Slade's friend from 1973 (4)
- 16 Beatles number one (3,4)
- 18 Under My or Tom (5)
- 19 & 9 across 1979 ELO hit (4,5,2,4)
- 20 Recorders of the Last Waltz (4)
- 21 They celebrated the End Of The Century in 1980 (7)
- 22 Edible label (3)
- 24 The Buzzcocks had it in their heads (7)
- 26 Predecessor of the Dreaming (5,7)
- 28 Rod Stewart hit from heaven (5)
- 30 Motorhead's fist (4)
- 31 A bit of trouble for Ultravox (4,2,4)

33 Something Depeche Mode still have to find out (3,7,2,4)

DOWN

- 1 Where Imagination find themselves (2,3,4,2,3,5)
- 2 Not Elvis's most colourful LP (6,4)
- 3 The face of Haircut 100 (4,7)
- 4 He liked being with you (6,8)
- 5 Teardrop Explodes children (4)
- 6 They had their last hit in 1979 with Can You Feel The Force (4,5)
- 8 The Stones wanted to Let It(5)
- 11 A Vision Of China (9,3)
- 13 Where you'll find Martha and the Muffins sunbathing (4,5)
- 15 Debbie's man (5,5)
- 17 Derry's finest (10)
- 22 Make believe Alvin Stardust hit (7)
- 23 Grapevine listener (6)
- 25 The voice of Yazoo (3)
- 27 1981 Earth, Wind and Fire LP (5)
- 29 Radio 1 DJ (4)
- 31 The Four Seasons doll (3)
- 32 Duran Duran label (1,1,1)



NAME.....
 ADDRESS.....

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

X-WORD

ACROSS: 1 The Message, 5 Mobiles, 8 Love Plus One, 9 Living, 10 Summertime, 12 Goats, 14 Night Train, 16 Arthur's Theme, 19 I Ran, 21 Martha, 23 On The, 24 Koo Koo, 25 New, 27 Selling England, 28 Ivy, 29 Green, 30 Radio, 33 The Eagle Has Landed.

DOWN: 1 Talking Back The Night, 2 Elvis Costello, 3 Squeeze, 4 Ghost In The Machine, 6 Being, 7 Einstein A Go Go, 11 Mama Used To Say, 13 XTC, 15 Rain, 17 Street Legal, 18 Morning, 20 Shakin, 22 Bolled, 26 White, 31 Ice, 32 Al.

POPOGRAM

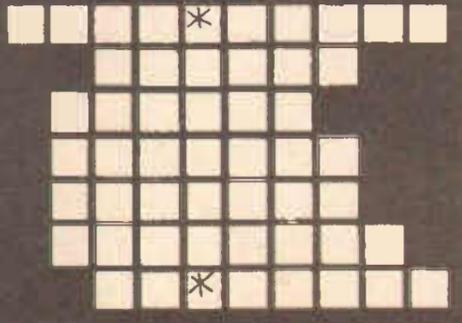
Blue Skies, Nick Heyward, Dream Girls, Saddle Up, Save A Prayer, All Of My Heart, Thomas Dolby, Love Or Money.

DOWN: Shalamar.

LAST WEEK'S WINNER: Steve Murray, 1 Kingsley House, Merton Hall Road, Wimbledon SW19

POP-A-GRAM

Solve the seven cryptic clues and write the answers across the puzzle so that the starred down column reveals someone with a happy hour. Remember the clues aren't in the correct order. You have to decide what the right order is. Pull E tighter to discover whose eye survived this hit (3,5) The child shouted 'O Toy Year', but was only given Kev's LP (3,3,2) Convert Le Coin it'll give you more time (6) A wild rod or a change reveals what Leo tunes into (5,5) See that crazy sod wash and you'd spot a missing theme (7) What an offer from Blancmange! (4,2) Ray Nuwa provided 10CC with a hit (7)



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A LIFE IN THE DAY OF

Thomas Dolby

I OFTEN lie awake half the night thinking about songs and lyrics and film scripts — I keep a little notepad by my bed and sometimes a micro-cassette recorder to hum tunes into.

This makes it very difficult to get up again in the morning, so I sometimes don't bother. In any case I'm totally useless until I've swallowed a jug of real coffee, half a carton of orange juice and a bowl of Shreddies.

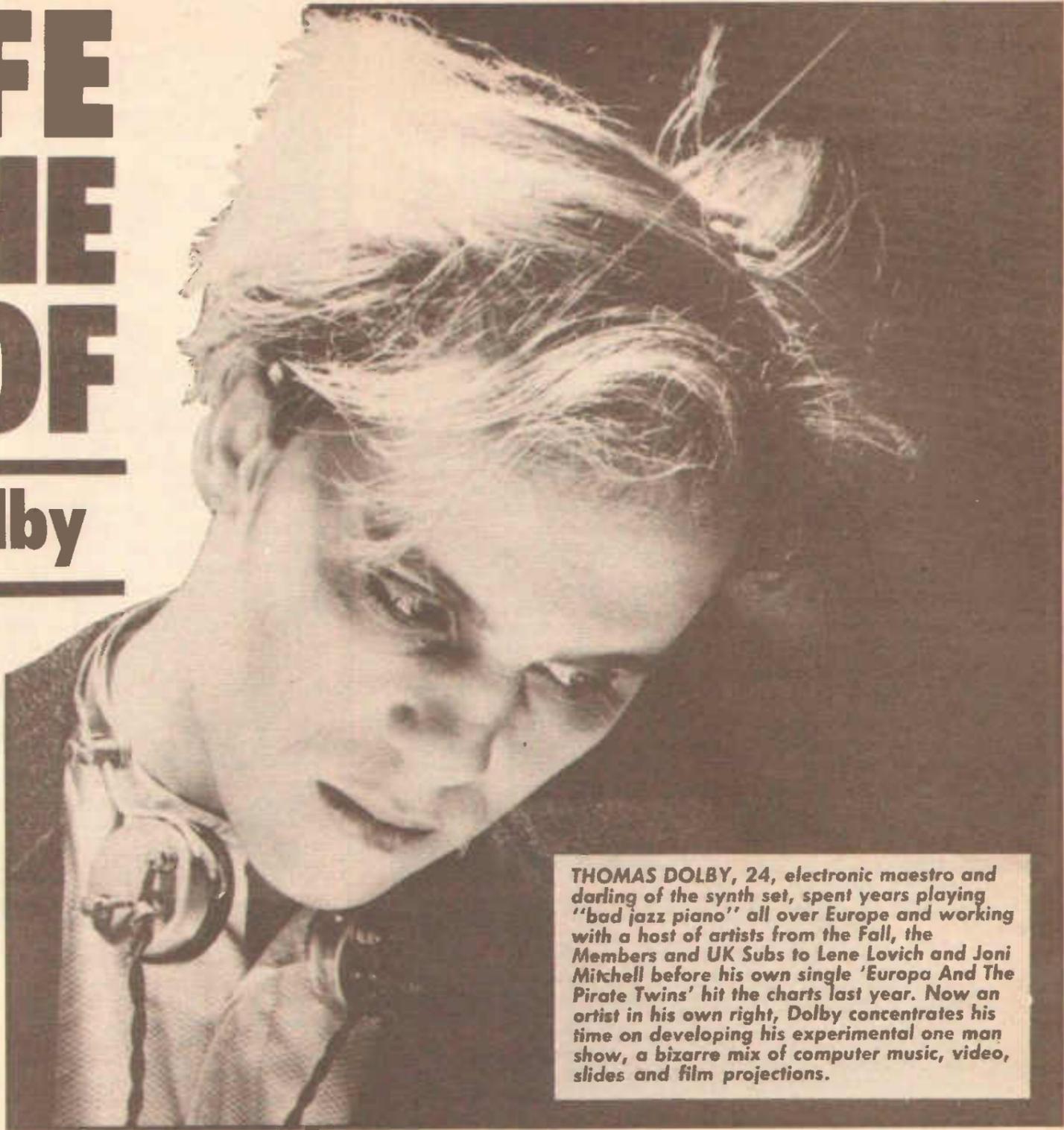
Then I open the mail (except the brown ones with a little window for my name), feed Konrad my cat, water the plants if I'm feeling energetic, and hop into my old black Daimler. I've always wanted one, ever since a TV programme called 'No Hiding Place'. I fancied myself as Det Chief Superintendent Lockhart. Hopefully I'm out of the house by around midday.

The main duty of the day yesterday was finishing the film edit on the video for my new single. Sixteen millimetre film editing is done on a lovely old mechanical monster called a Steenbeck — loads of cogs and knobs and a grainy little TV screen.

This is the fourth video I've made, and I've been picking up little bits of know how here and there, and I'm just about competent now to write my own script and direct the film myself.

It's like another world, but I'm like a kid with a new toy. I love it. My songs are very cinematic anyway, I've always felt, so it's an easy extension to make to translate them into visual images.

I worked on the film for around five hours and it's looking great, but I've decided to use some 'caption cards' like in the silent movies to help put the story over. That's going to take a few days, but the video should be ready in time for the single release at the end of October.



THOMAS DOLBY, 24, electronic maestro and darling of the synth set, spent years playing "bad jazz piano" all over Europe and working with a host of artists from the Fall, the Members and UK Subs to Lene Lovich and Joni Mitchell before his own single 'Europa And The Pirate Twins' hit the charts last year. Now an artist in his own right, Dolby concentrates his time on developing his experimental one man show, a bizarre mix of computer music, video, slides and film projections.

A TEST pressing of the single arrived by motorcycle messenger while I was editing, so at about 6.30 pm I drove over to the Venice In Peril Records office to listen to it. It sounded great! Although it must be about the millionth time I've heard the track — by the time you've written a song, spent days arranging and recording it, played it to friends and record company execs, and made a video film, you usually throw up every time you hear it. But I still enjoy listening to it — in fact it grows on me!

I think it's the best single I've made yet, and after the success of 'Windpower' on 'Top Of The Pops', this one ought to do really well. So I phoned my manager to give the pressing the okay, and caught up with a few other calls, while munching on a Waldorf salad.

At this stage of the evening I'd have loved to settle down with an old movie or a good book, or go clubbing with friends, but evenings are the only time I have to rehearse for my concerts in the autumn. I've

got a rehearsal room in this wonderful old Victorian trading estate in West Kensington with big cast iron gates and tall black buildings.

I met Matthew and Kevin at the 'lab' at about 8.30 pm — I used to perform on my own, just me and my computer and screens — but I always missed human company, so now I've teamed up with two others and the show's really loosening up.

We're off soon to a chateau on the Loire to rehearse for a fortnight before some Paris gigs and a live TV show.

But there's still a lot to do at the lab before we hit the ferry — putting together slide and 16mm material for the stagemusic, and programing synth sounds. So we work religiously until 1.30 am, fortified by Planters and stiff Ribenas. I want the tour to be amazing and I won't give my agent the go-ahead to book gigs until the set is a real knock-out.

My days vary enormously. Sometimes I'll sit all day and all night at a grand piano completely

oblivious to the outside world. Other days just seem one endless round of lawyers' and accountants' meetings, or else monotonous interviews with slow talking foreign journalists — if it's this bad at my humble level of semi-notoriety, how the hell do people like Sting and Adam cope?

Actually I often think that megastardom would make it a lot more difficult for me to do what I really want to do with my life. I'm quite content to remain what's euphemistically called a 'cult figure' — but obviously I'm not about to make a duff record to be quite sure of keeping out of the top ten. If it happens, it happens, and I'll probably go and live in Virginia Water like the rest of them.

I collapse into bed before dawn, hopefully, and jot down a few ideas which I'll probably hate in the morning before drifting off into a dream-world of micro-processors and camera crews, and the symphony of the sub-conscious.





Under pressure

I WOULD like to try oral sex with my girlfriend, but she says she doesn't like the idea. As she's my girl and I pay when we go out together it would be nice if she did something in return.

She says she'd rather have oral sex than sexual intercourse with me as she doesn't want to get pregnant. But so far, nothing at all has happened. I'm really frustrated. Other blokes seem to get it all the time. I love her but wonder if there's something wrong with her? Or is it me?

Andy, Liverpool

● *Looks like you're in for a big awakening. Don't assume that you have the right to sex just because you've paid for a few nights out. You don't own your girlfriend. Like you, she's a free individual with the right to choose the kind of relationship she wants, in her own time, and at her own pace.*

As a red-blooded male, rarin' to go, you'd obviously, and quite naturally, like to take this friendship further, but, if you love her as much as you say and want to stay with your girlfriend, you must respect her wishes too.

If you think she's taking you for a ride, talk about the way you feel with her. Listen to what she has to say. There's no rush. If you can really start communicating and build up a great deal more trust between you as you get to know each other better, there's no reason why you can't reach a compromise which makes you both happy. But if you start bringing pressure to bear when she simply doesn't want to become more involved then it won't work, and you'll both be unhappy.

She doesn't fancy oral sex — that's her choice. She doesn't want to get pregnant and that's not surprising. When and if you're mature enough to take this relationship further, the issue of birth control, your responsibility as much as hers, should be item number one on the agenda. Forget the tall tales from the boys changing room — most have their roots in the creative imaginations of the tellers. If you want to live like an adult, it's time you started thinking like one too.

Infection

FOR OVER a month now, I've had a yellowish discharge from my vagina which smells horrible. As I'm a virgin I know I can't have caught VD. Is this normal? Can I cure it myself? Is there anything I can get from the chemist?

Sharon, London

● *This sounds like an everyday minor infection which can be easily*

and quickly cleared up with an antibiotic prescription, available from your GP. You can't treat this yourself, but the doctor will advise.

Sensible specs

ANY CHANCE of getting hold of the kind of specs that Captain Sensible wears?

Simon, Fakenham

● *The famous Sensible shades come from a San Francisco, USA emporium of the same name. Shame about the fare! Meanwhile Boy in Kings Road do sell a similar round shape, but sez consumer specs expert Sensible, they don't last half as long as the American variety. The Shades shades are so good that he's worked his way through five pairs so far, with another ten en route across the Atlantic even as you read this column.*

As you're so keen on cultivating the Sensible image he'll be making you a present of one extra special pair. What a nice chap! Expect 'em soon.

A girl's best friend

MY FRIEND has been going out with her boyfriend Peter for over a year now, on and off.

They broke up for the umpteenth time three weeks ago and he asked me out at the time, saying he likes me best anyway as she's much too demanding.

Because I'm loyal to her, as she's my best friend, I refused even though I really fancy him. Now they're back together again I regret it as I haven't got a boyfriend and feel left out when everyone at school talks about their guys. If he asks me out again, should I accept?

Lynda, Plymouth

● *Right now, your chance to try a date with Peter has come and gone. Bear in mind that things might not have worked out for you in that direction anyway, as despite their differences and the ups and downs of their relationship, this couple have enough going for them to get back together again time after time. Let's hope that your mate realises what a good friend you really are. Peter certainly knows it now.*

Sooner or later there'll be someone for you. And maybe Peter has a friend or two who're also feeling a bit out on a limb and would like to get to know you better. Everyone wants to make new friends and meet new people. Why not drop a hefty hint in his direction.

Grand canyon

I bought a Boney M album in a record shop clearance sale last week, and didn't look at it too closely as I was in such a rush to get home. When I played it I found a horrible thudding noise on the last two tracks, and when I looked I found a huge scratch running right across the side.

The shop refused to take it back when I phoned up as they said it was a sale item which couldn't be exchanged. Is there any way I can send it back to the record company for a good copy?

James, Midlands

● *Forget the record company. The shop is responsible for replacing this faulty vinyl spin or giving you a full refund. Sale Of Goods legislation gives you the same basic cover on sale items as well as the brand new full-price variety. Faulty records; faulty clothes; books with pages missing; dodgy cassettes are all the responsibility of the dealer who sold them when it comes to refunds or replacement. The shop can only refuse to take back a duffo disc or quick-split jacket if the sale item is marked as defective or any inherent fault is pointed out to you before you buy.*

And let's face it, no-one is going to buy an album marked "scratched" anyway.

Normally, when you buy sale goods, they must be of "merchantable quality", i.e. fault free; as they're described and fit for the purpose for which they're intended — just like their full-price counterparts.

F'rinstance, scratched records aren't fault free; a wrongly sleeved or mis-labelled album doesn't fit the description on the cover; and a record with a crackling crevasse across side two certainly isn't fit for its intended purpose of playback.

Take it back and, without recourse to abuse or violence, fight for your rights. Ask to see the shop manager who should be well aware of where you stand. If you still get nowhere, your nearest Trading Standards Department or Consumer Advice Centre will be down on the store for breaking the law like a ton 'o bricks. Tell them so, and just watch the action.

Help will check-out your consumer problems too. If a dodgy dealer or mail order mogul is giving you a hard time, let us know.

Volunteer jock

I'M VERY interested in working for hospital radio. You published the address a while back, I know, but as I've lost it, and I'm sure a lot of other people would be interested, would you print it again?

Derek, Surrey

● *To qualify as a volunteer hospital radio deejay you'll need to be at least 16; have a wide ranging taste in music — MOR tends to go down*



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.

well in hospitals; and be willing to learn; as well as patient enough to join the queue of would-be volunteer jocks. Even then you may not make it, but for details of what the work entails as well as a contact at your nearest hospital, drop a line, enclosing a stamped addressed envelope to Peter Milward, General Secretary, National Association Of Hospital Broadcasting Organisations, 107 Bare Lane, Morecambe, Lancs LA4 6RP.

Record companies with vinyl and tapes, old or new, to spare can arrange donations to a nationwide captive audience through Alf Partridge, NAHBO, 56 Fleet Road, Benfleet, Essex. (Tel: Benfleet 3256).

Lump causes breast fears

I'M 14 and have noticed a small lump in my left breast when I wash. I haven't mentioned this to my mum or anything but I am worried as I've heard that this is a sign of cancer.

The thought is making me really depressed. What can I do? Karen, Colwyn Bay

● *While breast cancer is fairly unusual in young girls, and any lump you've discovered is more likely to be a benign and harmless one, a visit to the doc for a quick check-up would be a good idea to set your mind at rest. Why not go along with your mum. Don't just wait and worry hoping it will go away.*

It's well worth any young woman making a regular check on her breasts for signs of any small lump or unusual thickening of the tissues inside. The best time to do this is after your period, feeling them carefully with both hands, lying down. Any unfamiliar lump, discharge from the nipples or pain should be reported to the doc. In most cases, cancer, the gradual growth and multiplication of unwanted body cells, can be cured if caught in the very early stages.

If it gives you more confidence to go along for that check-up, you might like to know that I discovered a similar small lump at your age, and this turned out to be a harmless cyst

Kontakt Korner

ISOLATED? BORED with your friends? If you want to meet new people in your area who share your musical interests, or you want a penfriend, drop us a line with a few details of yourself. We'll try to fix you up. Kontakt Korner, Help, Record Mirror, 40 Long Acre, London WC2. This is a free service.



GOING DUTCH

THE DUTCH invasion is on. Not content to give us their Elm disease and Blue Feather, their latest attempt on the disco charts is the limit. In fact, The Limit.

'She's So Divine' is making fair headway on the dancefloor for Bernard Oattes and Rob van Schaik. They met as part of a Dutch band called Steam and

condensed into a writing duo penning Euro hits for ex-Focus guitarist Jan Akkerman and singer Maggie McNeal, the female half of Mough And McNeal who had British Top 10 entries in the early '70's.

Oattes and van Schaik are smart enough to write, perform and produce their single so they're not that limited.

Mike Gardner

MAGIC WANDA



WANDA: musical score

WANDA WENT to sing at her friend's wedding and ended up with a husband and a recording contract.

The Long Island born singer of 'I Must Be Dreamin'' went to ace producer Narada Michael Walden's splicing, met his brother Kevin and took the long walk up the aisle within five weeks.

Since she was family it was obvious that Narada Michael Walden, producer of Sister Sledge, Stacy Lattisaw and others, would take an interest in his sister-in-law.

Wanda had always set her heart on becoming a singer. But she went into the business armed with a degree in psychology and criminal justice and a scholarship to do graduate work.

"That was a big fork in my career," she says. "My folks thought that the music business was shaky and that I needed something to fall back on. I told them that instead of

going back to college, I'd rather work and save money for singing lessons."

She went into social work — counselling senior citizens — which earned her enough for voice and dance lessons. It paid off with dividends, a spouse and a record deal.

Mike Gardner

PHILIP LYNOTT

OLD TOWN

new single Solo 5



Also available "The Philip Lynott Album" LP 6359 117 Tape 7150 117



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I'm the campest!

SIMON TEBBUTT meets the dark queen of Sunset Strip, SYLVESTER

LARGER THAN life and twice as flamboyant, the gorgeous Sylvester has just got to be one of the most outrageous, original and — damn it all — interesting stars to come from the soggy Fleetwood Mac and Air Supply soaked shores of the USA in years.

He dresses like a woman — my dears, he even lived as one on LA's Sunset Strip for a couple of years — makes no bones about being gay and spent time as a child gospel singer, jazz performer and gay cabaret artiste before becoming the top selling disco star he is today.

Now of course, the divinely decadent Sylvester is riding high in this country with the success of his superb single 'Do You Want To Funk' — which can be misunderstood when you've had a few — the song that spent months percolating round the gay disco charts before hitting the mainstream.

There's one thing this boy's known all over for and that's giving a bloody good live show, so I was more than a little miffed when, on being in New York, as one so often is these days, and all ready to cruise up to Harlem to see him play, I was advised that it might not be so cool for me to turn up in that fair parish on account of my somewhat anaemic pallor.

"I'm glad you didn't see that show anyway," he says later, "it was horrible. A waste of time and energy. I mean the show was great but the organisation was such a bummer. I'm used to working with professionals."

MAYBE, I venture, things might have gone better if the crowd had been exclusively gay instead of exclusively black.

"No, I do shows everywhere and I get the same reaction everywhere," he counters, "gay clubs, straight clubs, it doesn't matter. I've got a reputation for live performance. And I really prefer it to recording. recording dates the performance. I've just finished a new album and I wish I could go back and do it again. But live work just moves with the energy."

Apart from the flutter of a buzz in this country around 1978/79,



Sylvester is still a newcomer to many people's ears here. Not so in the States where his life history reads like something from one of the better novels you pick up at airport departure lounges.

A child wonder of gospel, at the age of eight in the late fifties, Sylvester was touring the good old gospel circuit of America's east coast and southern circuits miles from hometown Los Angeles. His grandma, herself a blues singer from the thirties, was the boy's guiding light when, as a teenager, she told him he was gay.

"Right about then I escaped from the church and totally stopped singing," he says, "I was too busy being the dark queen on Sunset Strip." This, of course, is the time Sylvester spent living as a woman on the sleazy stretch of road in Los Angeles that inspired the Boystown Gang's gay anthem 'Cruisin' The Streets'.

THEN, at the time when everyone in this country was reeling from the shock that David Bowie was, gulp, bi-sexual, Sylvester moved to San Francisco to join the outrageous Cockettes — the name speaks for itself — and later became Ruby Blue in his show 'Woman Of The Blues' taking off everyone from Billie Holiday to Bessie Smith.

Then came a two year sojourn in England, France and Holland playing jazz in nightclubs. "Very few people remember I was in England before," he says, "I like the music scene better in Europe. There's no rock 'n' roll chart. Or purely pop chart. They just play music. Here it's all structured with pop charts and black charts and everything."

"But jazz is my first love. I'm putting a tour together of pure jazz. No disco or pop. I came into disco rather late and I didn't realise how far into it I was until I had a hit single and it just overwhelmed me."

Renowned for his camp theatrics, Sylvester also wants to be remembered for his music. "What happened is that the theatrics got in the way of the music," he says, "I had to be on all the time. People were more interested in my personal sexual orientation and my costumes than they were in my music. Sure I'm gay and I'm outrageous about it! My grandmother told me 'be whatever you want, but be outrageous about it.' But I don't tell gay jokes and I don't sing gay songs. So what if I'm outrageous? What about the music?"

"I'm not a rallying point for the gay community. I don't allow that to happen. I don't allow them to get that close to me. My lifestyle is what it happens to be but my music is for everyone."

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STUART ADAMSON gets expansive

about BIG COUNTRY

by JIM REID



YOUR WRITER is seriously considering the chances of hard, guitar based pop in a market literally swamped with overproduced frauds and marshmallow 'epics'. He turns and asks Stuart Adamson, ex-Skid and very much prime mover with tough new combo Big Country, what he'll be doing a year from now.

"Playing right back for Dunfermline."

Aah, no doubt a fine place to be, but whilst Stuart is undeniably crackers about football (I mean Dunfermline? — stroll on), I'm here to discuss the first love of his life, music, and specifically Big Country.

Formed in February of this year, Big Country are two Scots — Stuart and Bruce Watson (second guitar), and two Sassenachs — ex-sessioners, Tony Butler (bass) and Mark Brzezicki (drums).

Their recently released single — 'Harvest Home' — immediately struck this pundit as a fine example of that melodic mix of rock and pop that has been absent from our charts for far too long.

Simply, Big Country rely on basic rock elements, but infuse them with spirit, guile and imagination — rather than the clever knob twiddling of a 'Marty Horn'.

Whilst the post-punk adventurism of Joy Division and Wire may be all but forgotten, Big Country might

BACK TO THE BAND

just be the group to make exciting commercial pop from the ashes of gray avant-gardism. I say might, 'cos 'Harvest Home' sounds a wee bit like the Skids to these ears.

"There's obviously gonna be some carry over from what I did before. For instance I'm not going to change my guitar style overnight. But what we're doing now is a sorta clearing ground for songs I wrote in the middle of last year. However the single is not necessarily very representative of what we're doing."

OK, BUT this name 'Big Country' and the decidedly rural scene depicted on the single sleeve — what's it all about?

"The name is something that's connected with the sheer expanse of what I want the group to do. I don't want us to be pigeon-holed into a single area."

Yes, but being primarily a guitar group, doesn't that impose

limitations?

"No there's a million things you can do with a guitar, especially in the field of special effects. With two guitars you can use both as rhythmic 'blocks' rather than simply thrash away."

Indeed Mr Adamson's guitar playing is very distinctive. Eavesdropping a rehearsal I note a spacey, almost Public Image feel to some of his work. But that's not all that's distinctive about Big Country, for instance half of the group live in Scotland, half in London. Doesn't this cause problems?

Tony is the first off the mark. "It makes things more interesting because we don't see each other all the time, it makes rehearsal more exciting. We rehearse in London and Dunfermline, I love it up there, it's a completely different atmosphere."

Stuart is married with a child, but he's continued to live o'er the border throughout his career, even

though it would be more convenient to stay in London. Why?

"It's much quieter, cleaner. I don't actually live in Dunfermline. I live in a small village in the country."

"It's nice to get out of London to a place where you can relax. Walk about in open spaces and not have to look at buildings all day."

"I don't do very much actually, sort of walk around and think up ideas for new songs. I live a nice quiet family life. I'm lucky that I can still live up there, even though I have to spend about two weeks out of every month in London."

HOW DOES your wife react?

"She's very understanding. I don't think she would have me do anything else but be in a group. Anyway, perhaps it gives her a rest from me jumping out of bed at four o'clock in the morning, grabbing my guitar and trying to work out a new song."

Big Country are soon to record an album before playing dates in Britain, then supporting the Who on a US tour. How did that shape up?

"Tony and Mark have played on some of Pete Townshend's solo stuff, and I heard him on a Capital Radio interview saying how he was interested in hearing the new group I was forming."

I don't envy Big Country's baptism before thousands of red-neck US rock fans, but let's end on a happy note. Tony and Mark on the joys of being in a group:

"Doing sessions for other people was really impersonal. It became just a chore, a job. This band isn't a job, it's a way of life. As soon as we met Stuart it just clicked."



Pic by Joe Bangay

BELLE STARS: going wild in the west

You can ring my Belle

SWEET SARAH Jane is big leggy.

Long before Haysi Fantayzee admired John Wayne, the Belle Star girl was dressing up in cowboy gear and watching old Westerns. Today she's wearing a red Stetson, a black mini skirt and boots and spurs (ouch).

The Belle Stars even take their name from Belle Star, an enterprising lady of the Wild West, who looked after stray outlaws — until her husband shot her.

Jennie of the Belle Stars has written a song called 'Belle Star' — which would certainly make a change from all those cover versions they've been doing, like their latest single, 'Mockingbird'.

"Actually we're getting fed up with them as well," says Sarah Jane. "We went to see our boss the other day and said 'Dave, why can't we do one of our own songs?' He said we could do it after one of our cover versions reaches the top

five.

"In a way I suppose we're being manipulated, but it's for our own good. We have to make sacrifices in order to get established. I think the idea is that we build up a reputation and become known."

"But we are serious musicians," says Lesley. "You should hear the arguments we have in the dressing room if somebody's played a wrong note during the show."

"We have a reputation for being a lugging band but because there are seven of us there are a lot of us to go around and visit receptions. Our image gets knocked — that still seems to happen with all-girl line ups.

"Compared with girl bands I think the boys still have it easier. There's still such a lot of prejudice to overcome."

The Belle Stars will be revealed as they truly are in a TV documentary at Christmas.

"It's a fly on the wall

programme," says Sarah Jane. "It traces our day-to-day lives and cuts through the glamour, showing us as real people. In whatever situation you're in, you still have the problems of everyday life."

"The programme will show us discussing make up or what we're going to eat. It's the other side of the coin — we're really on the poverty line, you see."

"I live on £60 a week in a council flat. One day I want to do it up like a Mexican hacienda with a wagon wheel and sombreros all over the place."

Sarah Jane says that most of her clothes come from jumble sales but she also makes a lot of gear herself.

LIFE FOR the Belle Stars does have its compensations. Recently, they played three gigs in Ibiza, and in return they received a free holiday in a plush villa. However, they did have one anxious moment — when they

discovered that the nudist beach they went to was being used by German soldiers out on manoeuvres.

The gigs were arranged by a Spaniard named Pedro and they hope to go back there after their British dates in the winter.

The Belle Stars also generate their own brand of sunshine (groan) — they've even managed to charm the Clash.

"They were real gentlemen when we toured with them and Topper was a real laugh," says Sarah Jane.

Sting also paid his compliments to the girls when the Belle Stars supported the Police.

"Apparently he watched our set all the way through," says Stella. "He seemed to be a bit shy when he came to see us. He didn't tear his shirt off and reveal his rippling biceps."

Hi ho Silver, awayyyyyy . . .

by Robin Smith

QUICK ON THE DRAW

DISCOS

Are WHAM hot shots or spent bullets? MARK COOPER ducks the issue



GEORGE MICHAEL likes dressing up for clubs; at the moment, this means dressing down. "Faded red label Levis are the current article, 501s with button-up flies. You can't have patches (except on the inside) but you should have tears. They should be faded but not bleached."

George can tell because he's a self-confessed sociologist as well as writer with Wham. According to George, 1982 lacks a leading style: "When the New Romantics started, clubs were in; now people are saying there's nowhere to go. There's no direction in the music or the styles. You need some direct idea or extreme commitment in youth culture, otherwise you just end up with revivals and endless covers. Like this year."

Wham's first record celebrated the benefits of unemployment and rejected dead-end jobs. Wham's second record, "Young Guns (Go For It)", celebrates the boys about town and rejects dead-end marriage.

George and guitarist/partner Andrew have a fairly definite identity for boys who reckon that youth culture is currently between generations: "All the people involved in the Blitz scene became New Romantics and collected around Spandau. Now they've grown older and disappeared and there's no one coming up from underneath."

THESE LUCKY boys are too busy offering their pertinent observations to be the new generation itself. "We're the young sociologists!" says George, tongue in cheek. Still, Wham do claim to speak for and about a new generation of kids, the hip unemployed and the latest crop of soul boys. So far, the form they've used is American — rapping. Even the girl on "Young Guns" sounds American. How come?

"I just think white English rap voices sound stupid. If I did it any other way, it would sound like a Barron Knights comedy record. We're trying to be satiric, not comic. American accents are more

rhythmic — English accents just sound blunt to English ears."

Being keen student of pop politics, Wham are keen that "Young Guns" should not be dismissed for its apparent sexism: "If you take it as it is, it's a sexist lyric but it's intended as an observation. Most of the blokes we know are always accusing each other of being tied down. And it does happen. Because of basic biological differences, women naturally want security more. We're not encouraging the situation, just commenting on it."

WHAM are already accustomed to accusations of giving offence since "Wham Rap" supposedly offended the unemployed. "A few writers said

that," answers George. "But we never offended the people who count. We sold 70 per cent of our records in the North where the majority of unemployment is. Anyway we were out of work and on the dole when we wrote that."

Their comparative success still surprises Wham: "I look at us and think my God, how did we manage that? It's not even as if we've had to work — the songs were good enough to get us signed up pretty quickly..."

Surprisingly, the Wham boys are actually keen to get to work. "It's because we now have a job, we expect to work. There should be a little more to this job than waiting around. But until you've had a hit, there isn't much to do. We don't have a band so we can't rehearse. A good job that you really enjoy and

that keeps you busy is the best state to be in. Unemployment is better than a terrible job."

George brims with confidence, he's looking forward to proving that Wham have more to offer than smart image-building singles in the rap style. "I know our songwriting has depth and width. We've got eight or nine hits to demo form. I don't look at any other bands and wish I was in their position."

And your friends, George, now that you're no longer on the dole? "Our closest friends are all really pleased for us. Most of them are working in a sheet metal firm, one went to Kodak. A lot of our friends were in a lower stream and are doing manual work while the people from the same stream as us went to university. We never wanted to go."

DISCOS

ODDS 'N' BODS

LAST WEEK'S ridiculous rush of strong imports, many of which must surely get lost, also included a set by the Commodores; Lionel Ritchie with one killer dancer amongst the slowies, jazz from Spyro Gyra, and the disappointing Diana Ross set ('Muscles' not being a dancer at all) ... B.T. (Brenda Taylor) will be on Excaliber imminently, Virgin have picked up Ruddy Thomas & Susan Cadogan 'Make Me Feel Good' — was it Sharon Paige & Harold Melvin who did it first? ... McFadden & Whitehead have signed to Capitol ... Junior and the Warriors will be live at Caister next week, the four-dayer promising to be musically better than ever with lotsa videos and zany late nite film shows, big records tipped to be Greg Henderson, Gwen McCrae, and a moody Jap import from some months ago by Otis Clay ... Caister-goers, don't forget your FM radios, matches, bog paper, towels, soap, dry clothes ... Camden Palace is bringing over Kurtis Blow and Afrika Bambaataa for a rapperama in November ... Edgbaston Faces French's DJ Convention will be on Sunday 7th November, this year's theme being 'The DJ — an entertainer or the pillock at the front with two record players?', and the D. Jeneration Game being club DJs v mobile DJs ... Watford Baileys' Chris Britton (0494-772977) is selling a complete boxed record collection of some 1000 7in, 500 12in and 150 LPs containing all the classic dance records from the '50s up to January 1982 — and, get this, the ludicrously small offer of £400 will bet 'em all ... Holborn's City Sounds record shop answered a request from a serviceman in the Falklands for new release info by actually taping a sample cassette of jazz-soul newies, and then were swamped with orders from half the force there! ... City Sounds incidentally are pressurising CBS to release Billy Griffin 'Hold Me Tighter In The Rain', saying they'll order 1000 copies straight off if it comes out here ... Bournemouth Soul Centre has renamed and relocated itself as Destiny Records at Unit 108 in Old Town Market, Dear Hay Lane, Poole, selling general stuff now as well as soul imports and deletions ... Marylebone Cinecitta jock Mark Clark launches his own Mark I Records shop in Wokingham this month, staying open late one night a week ... Adrian Martin (Denbigh Bamboo/Towyn Hollie Nights) plans driving most

TONY JENKINS looks so suntanned he nearly merges into the furniture as he lounges in the studio at Soul On Sound, where RM's James Hamilton assembles his preview mix medleys. Situated in Mayfair surrounded by dodgy diplomats' residencies, the studio sometimes picks up coded radio signals on its microphone inputs when interviews are being conducted there — and this unfortunate phenomenon happened in the middle of a chat with Melba Moore last week! Tony, the "visionary entrepreneur" himself, this week starts funking the Epping Forest Country Club every Thurs/Fri/Saturday.

Mondays to Manchester or London to buy imports and will give other local jocks a lift (Rhyd 0745-4672) — now there's enterprise! ... Ian Turner (Llandudno Speakeasy) and Al Taylor (Bodelwyddan Poppeys) combine resources to get PA's at their respective clubs but both say the UK Players didn't exactly create a good impression whereas the Hudsons were a joy ... August Bank Holiday's virtually unpublicised charity gig by IDQ, Chris Brown & Mike Sefton jazzing Ascot's Belvedere, with £1 admission, raised £1000 (ie: 1000 punters turned up!) which was later presented to Eric Morecambe for the British Heart Foundation ... Luther Vandross and, separately, Melba Moore were both in London last weekend ... so now it's 'Linx featuring David Grant' ... Stacy Lattisaw's 'Attack Of The Name Game' is following her 'Don't Throw It All Away' up the US Black singles chart, both — and especially the kids' appear former — being better bets than the one that's out here ... Evelyn now tops both US Black and Dance charts, Afie Silas is

now breaking into both too (well deserved), while Steve Miller Band 'Abracadabra' and Yaz(oo) 'Situation (Remix)' are climbing the Black list (as Melba Moore's manager says, they sound fresh and exciting to black ears) ... 29 out of last week's US Dance/Disco Top 80 were straight pop or "new wave dance", rather than black or gay disco in the accepted sense, and 19 of those 29 were British ... Tomorrow's Edition, already cold here, are huge in US discos with 'In The Grooves' ... Ilford Room At The Top's John Osborne, who denies looking like Nick Heywood (he says it's the other way round!), needs a good new warm-up jock on the busiest Fri/Saturday nights — call him on 01-478 5588 after 9pm Tues-Sat ... Room At The Top's up-front imports night is now Wednesday, Tuesday being a free drink night (admission £4-£6 depending on membership and gender), Thursday is John's silly party night, plus he packs Gants Hill Villa on Mondays — busy lad! ... Steve Dennis, busy himself doing the overnight shows on BRMB in Birmingham, now makes a big feature of his 'Midweek Madness' Wednesday pop party night at Edgbaston Faces French, limiting himself there at the weekends to special spots on Thurs/Fri/Saturdays in both the electro Club Visage and funky Club Jardine with fun and games in both ... Tom Wilson (Edinburgh Oscars) has had over a hundred black American sailors visiting his club every night, to his delight, pushing Zapp to the top of his chart ... Neil Fincham (Edinburgh Mad Hatters Speakeasy), disorientated during his BADEM visit to London, staggered out of Xenon dazzled by the lighting display and then took seven hours to find his car! ... Bill Robertson, in seventh heaven at Bathgate's Quincys, where the owner actually wants lots of jazz-funk, crams in 500 every Thurs/Fri/Saturday (free admission) but still isn't on mailing lists ... Malcolm Days, head DJ at Birmingham's University of Aston where the student disco has £10,000 of equipment and plays to 100 a week, similarly wonders about mail-outs — pluggers call him at The Union on 021-359 6531 ... Steven Fay, regularly sending charts from Darwen in Lancashire and presumably mobile, is playing some really classy soul these days ... Lindsay Wesker, camera toting scribbler much in evidence at everone else's soul gigs, gets behind the



JAMES HAMILTON
at the controls

decks himself later in the month at Mayfair's Penthouse Club! ... Sandy Martin (Swindon Brunel Rooms) now writes a chatty pop page in the Wiltshire distributed 'Town & Country Magazine', delivered monthly to Chuck & Di's Tetbury pad amongst 30,000 others ... Jinx Joynson, busily mobile around Merseyside, has a sound-and-look-alike called Dave Graham who plays 8 hours of "nightclub" a week on two different wavelengths (266/241 MW) ... Greg '115bpm' Wilson has pulled out of his Liverpool Rotters gig on Saturdays, the once funk orientated city now evidently no longer being able to support an up-front night ... Les Spaine, your city needs you! ... Rusty Egan is still undecided about a label for Cori Josias ... BBC-TV's showing of Diana Ross in 'Lady Sings The Blues' evidently emptied all the gay clubs that night! ... West End in the States have released a 30 minute 'Master Mix Medley' on cassette only, packaged on a 12 sleeve ... Adrian Dunbar (Bournemouth Adam's — and looking for further Fri/Saturday work in the area) mixes George Benson 'Turn Your Love Around' with FLB 'Zoom', Jim Kershaw (Sheffield) mixes Boys Town Gang 'Disco Kicks (Remix)' with the old Bob McGilpin 'Superstar' (Ember 12in) ... DJ Bowler does funky megamixes most nights at Southgate Pink Elephant (ex-Royalty) Dumbo's Bar ... Mark Summers (Hackney Flappers) joins the queue trying to find the now no longer available digital readout Technics SL 1200 Mk1 decks ... I myself wouldn't mind a Revox B77 Mk II tape deck, having really mastered the art of tap editing on the next Soul On Sound preview mix — however it's got some tasty synch mixes too, like Peech Boys out of the very similar 'E.T. Boogie', Carol Williams out of Rockers Revenge (the latter being somewhat reorganised!) — tape edits though taking less time to set up ... Streetwave's Morgan Khan & Jolanda Lucassen gave me a lift out to Dunstable for Martin Collins's Chiltern Radio soul show last Sunday, after which we ate of course at Watford's Ponderosa ("unbelievable!" said Morgan), where a fire in the grill released a ton of extinguishing powder thus closing the kitchen, and then a customer passed out — but all was handled with exemplary tact, and those who'd already fed carried on with the usual free refills of drinks and salad — you've got to try the place ... Gary Allan (Liverpool McMillans) reckons Jermaine's 'Tickle' track is very like Peter Brown's 'Crank It Up' ... Kev Hill (Canvey Kings) suggests that the "dance like Fred Astair" song enquired about by Steve Humphreys (Headcorn) is the ABC album's 'Valentine's Day' ... Wham's choreographer/dancer Dee is just as nice as Shirley ... Streetwave's 6-track 'Streetnoise' 12in/LP has nothing to do with Melba Moore, despite last week's elision ... I find you can't even give away Junior's newie ... Graham Murray (Ormesby Teesvally Roadshow) says DJs DO IT BY REQUEST!

DISCO DATES

THURSDAY (7) Chris D Smith & Bob Masters jazz-funk Didcot Rio's 7th birthday party (funny — I thought it had closed), Morrissey Mullen play Hitchin Regal, Barbara Thompson's Paraphernalia play Eascote Clay Pigeon Hotel Bottom Line, Mick Brown funks Soho Whisky A Go Go, Paul Vincent funks Leeds Club Intime with imports weekly, Kev Hill funks Canvey Kings Club with half-price drinks until 10pm weekly; **FRIDAY (8)** Greg Gregory & Cino Berigliano revive 'Saturday Night Fever' & 'Grease' at Soho Busby's complete with disco dance contest, Russ Winstanley revives Northern stompers at Wigan Tiffanys allniter, Sean French jazzes Staines Jacksons, Rob Harknett hits Ongar Haunt; **SATURDAY (9)** Robbie Vincent jazz-souls Leysdown Stage 3, Jaffa & Chris Bangs funk Bournemouth Exeter Bowl's 'Shame About The Malvinas' party, Chris Brown jazz-souls Windsor Safari Park Safari Club, Chris Tyler &

Kev Hill jazz-funk Chelmsford Chancellor Hall, Chris Kaye funks Maidstone Queens Head; **SUNDAY (10)** Peterborough Cresset's Slickers reopens with Martin Collins, Steve Allen, Jonathon, Ashley Woods 'n more jazz-funking a 3rd birthday alldayer (3pm), Steve Walsh, Owen Washington, Ian Shaw, Dave Collins plus lotsa PA's jazz-funk Gillingham King Charles Hotel alldayer (2pm), Froggy funks Croydon Green Dragon weekly, Mike Allin & Joe Field jazz-soul Hemel Hempstead Heath Park pub weekly, Mick Russ funks Soho Whisky A Go Go's 'Italian' night weekly; **TUESDAY (12)** Froggy funks Eltham Harrogate Rooms Yorkshire Grey; **WEDNESDAY (13)** Mick Fuller jazz-funks Brighton Fevers in Ship Street weekly with free admission before 9.30pm and cocktails all night (sounds nice!), Sandy 'Shagged' Martin after Swindon Brunel Rooms' kids night then stands in at Swindon Vadims.

Continued page 40

DISCOS

From page 39

BREAKERS

BUBBLING UNDER the Disco 85 are Gwen Guthrie 'It Should Have Been You (Remix)' (US Island 12in), Hot Quisine 'Keep That Same Old Feeling (Remix)' (Kaleidoscope 12in), Exodus 'Together Forever' (US Charlotte Amalie 12in), Gil Scott-Heron 'Fast Land'/'Explanations'/'Washington DC' (Arista LP), Luther Vandross 'Better Love'/'Bad Boy - Having A Party'/'She Loves Me Back' (US Epic LP), Planet Patrol 'Play At Your Own Risk' (US Tommy Boy 12in), Kurtis Blow 'Tough'/'Instrumental' (US Mercury 12in), Carol Williams 'Can't Get Away (From Your Love)' (US Vanguard 12in), Ruddy Thomas & Susan Cadogan 'Make Me Feel Good' (Hawkeye 12in), Gap Band 'You Dropped A Bomb On Me' (Mercury 12in), Freddie McGregor 'Reggae On It' (Intense 12in), Bloodstone 'Go On And Cry' (Epic), Zalmac (featuring Zulema) 'What's In It For Me' (US TSOB 12in), First Love 'Party Lights' (US CIM 12in), Tavares 'Got To Find My Way Back To You'/'The Skin You're In' (US RCA LP).

HIT NUMBERS: Beats Per Minute for last week's pop chart entries on 7in (endings denoted by f/c/r for fade/cold/resonant) - Dexys Midnight Runners 150 (intro)-148-146c, The Kids From 'Fame' 0-33-66f, The Who 33-122-124r, Spandau Ballet 12f, Air Supply 0-28-114-57-116-118f, White & Torch (0-93-95-47-96f, Pretenders 153f, Tears For Fears 118/59-118f, Sharon Redd 112½f, Level 42 119-116-117f, Rolling Stones 0-54-56-0f.

UK NEWIES

VARIOUS: 'Streetnoise' LP (Epic/Streetwave STR 32234) Classified as an LP but marketed more like a 12 in at just £2.99, this 6-tracker contains full versions of the currently hot Weeks & Co 'Go With The Flow', a flowing jittery 118bpm judderer emphatically sung with catchy chants and fierce final half, plus its calmer jazzier 118bpm instrumental version, and Hi Voltage 'Let's Get Horny', an interesting 124½bpm instrumental with several distinct sections quoting from various oldies as it builds on up, plus the LIVE Band 'A Chance For Hope', a very Maze influenced good 0-111-109-110bpm jiggly jogger, The Salsoul Orchestra featuring Loleatta Holloway 'Seconds', and acappella started disastrously strung out 109-112bpm Shep Pettibone remix of what was a soulful song but is in this form merely disjointed and dull, while considered by many the dark horse of the set but actually its biggest potential crossover hit (and certainly the one that I'll now be using) is Carol Jiani 'You're Gonna Lose My Love', a simple terrific loopingly loping 123-12-121bpm ultra-soulful swinger with a lovely lilt and jazzy sax.

Sorry, we done run right out of space!

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THE BREAKFAST BAND: 'Such A Feeling' (Breakfast Music 12BM 102, via PRT) The steel drums accented sax jazzers start out jaggedly jittery on this self-produced 0-109-108-107bpm 12in with for the first time ex-Marley/Chosen Few vocalist Carl Lewis weaving scat lines into the rhythm before his simple group answered repetitive sinuously soulful singing gradually smooths away the exciting earlier edge. Ever giggling, the guys really know what they're doing and have a distinctive sound of their own which vocals can only help win a wider audience.

IMPORTS

WILLIE HUTCH: 'In And Out' (US Motown 66668-D) Through a sensational busily snapping and tapping jittery 111-112bpm 12 in rhythm texture and an intensifying blanket of synths Willie wails a great dead catchy "in and out - around" lyric line which has all the classic simplicity of another "Digging the scene with a ganster lean" sung in Bobby Womack-ish tones. What a monster!

GEORGE CLINTON: 'Loopzilla' (US Capitol 8538) Starting with an indent for once mighty black New York radio station WWRL and carrying on with other call signs as they repetitively chant variations on "don't touch that radio, don't touch that knob, like 'Planet Rock' we just don't stop we're gonna drive you nuts!", the Parliafunkadelic thing drives on and on in a brain numbing and feet moving booming 114bpm 12in funk smack groove, incorporating bits from 'Dancing In The Street'/'Can't Help Myself/One Nation Under A Groove/More Bounce To The Ounce/Baby Love' and many more. Absolute dynamite!

BOOTSY'S RUBBER BAND: 'Body Slam!' (US Warner Bros 0-29919) Obviously designed to work with George Clinton though more varied and less dense in sound, this also dynamite 115bpm 12in P'funk jittery smacker has great jazzy piano nagging through Bootsy Collin's bass. You can't get one without the other!

PLANET PATROL: 'Play At Your Own Risk' (US Tommy Boy TB 825) Arthur Baker strikes again! Rockers Revenge meets 'Planet Rock' with bits of 'Tubular Bells' (sort of) and Temptations-ish vocal touches on a wonderfully fierce and furious 126bpm 12in full of sensational effects. If that's whetted your appetite, you're gonna love it!

GWEN McCRAE: 'Keep The Fire Burning' (LP 'On My Way' US Atlantic 80019-1) Huge already with the jazz-soul mafia, this superb truly soulful deceptively fast but easily paced 128bpm lickety spit swayer starts out with huskily sexy chat before Gwen works up amidst wailing yelps while the slick smooth beat hits a sharp bass break - another monster in the making! The chunkily rolling 107bpm 'Doin' It', tomtom rhythm 114bpm 'I Didn't Take Your Man' and strutting slow 98bpm 'Hey World', as well as the many slowies, are all equally soulful and good.

STIX HOOPER: 'Feeling Happy' (LP 'Touch The Feeling' US MCA MCA-5374) Joe Sample & Wilton Felder may have lost their touch but luckily Crusaders drummer Stix (apart from a

routine co-production credit to his older partners) does it all his way here without their musical help. The immediate appropriately titled standout dancer is this fabulous Alpert-ish fluegel horn led bouncily bounding happy 117-119-118-120bpm strutter, 'Let's Talk It Out' being a searingly soulful 109-111-113-112-115-113bpm builder with Jerry Butler moaning through the subtly driving drumkit, 'Gimme Some Space' a brassily introed 0-118(start)-120bpm deceptively simple snappy funk with brilliant ingredients, 'You're My Spring' a sensationally beautiful Stix-sung (and penned) 0-33-70bpm "wee wee hours" bar-room style smoocher of potential standard quality, 'I Touched A Dream' an ambiguous 59-61-60-62bpm atmospheric jazz throbber with lovely fluid keyboards and guitar, and 'Especially You' a convoluted slow 0-91-0-91-93bpm stop-go brassy plodder.

MARVIN GAYE: 'Sexual Healing' (US Columbia 38-03302) Out ahead of his new label's debut album is this gorgeous gently bubbling and pulsating sinuous, sensuous, sexy slow 95/48bpm 7in swayer with Marvin vocally teasing over the odd ambiguously lolloping rhythm (instrumental flip).

LUTHER VANDROSS: 'Better Love' (LP 'Forever, For Always, For Love' US Epic FE 38235) Not necessarily vital for disco dancers but pretty darn crucial as soul albums go, Luther's beautifully created set is choc-a-bloc with class slowies, the most accessible of the faster tracks being this lovely spurting 0-102½-104bpm drifter and the lushly jolting 0-115-114bpm 'You're The Sweetest One', his jerkily swinging 59/118-120-122-124-121-0bpm 'Bad Boy/Having A Party' medley and staggering comes-and-goes 107-111-112-2-113-114bpm 'She Loves Me Back' having old fashioned rhythms best for soul aficionados (the latter rather like JJ Jackson's old 'But It's Alright'), while dreamy smoochers are the 0-16/31bpm title trace, 0-37bpm 'Since I Lost My Baby' (Temptations oldie), 50-50½/101bpm 'Once You Know How', 0-39-38bpm 'Promise Me'.

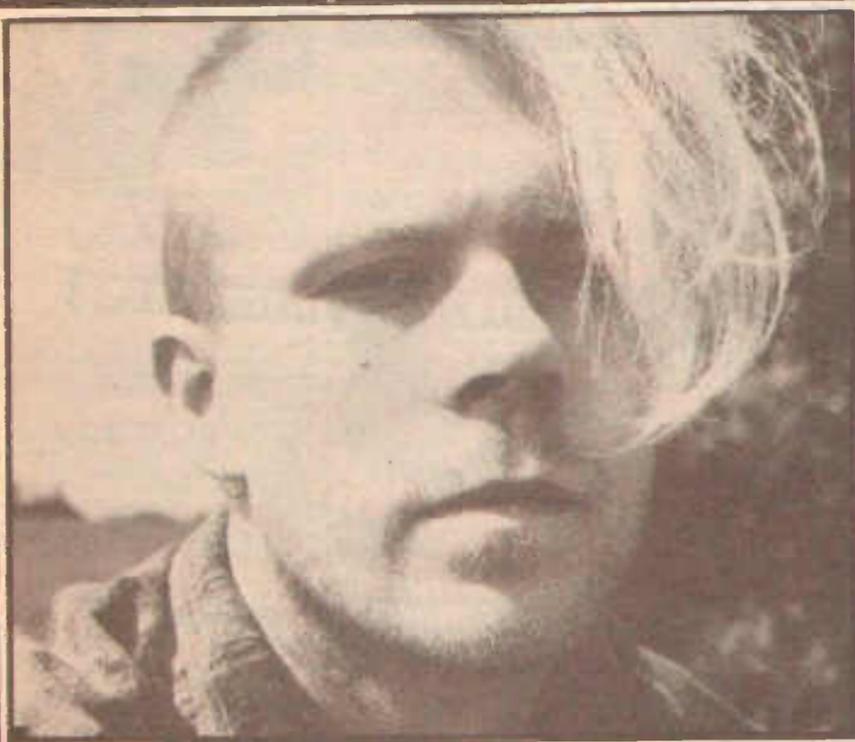
DISASTER! In this of all weeks there's no room for any more reviews - not the excellent LP by Khemistry, nor Donald Byrd, Alfie Silas, One Way, Janet Jackson, Inner Life, Bill Summers, Carl Carlton, Glenn Edward Thomas, nor 12in newies by Michael Wilson, Warp 9, Tyrone Brunson, Barrabas, Suede, James Perry, Piano Fantasia, Judy B, Debbie Trusty and more - I told you it was quite a week!

BOYS TOWN DISCO

- 1 1 DO YA WANNA FUNK, Sylvester/Patrick Cowley, London 12in
- 2 3 PASSION (REMIX), Flirts, Canadian Unidisc 12in
- 3 5 WALKING/ROCKIN' ON SUNSHINE, Rockers Revenge, London 12in
- 4 6 I'M SO HOT FOR YOU/STILL HOTT 4 U, Bobby "O", US "O" 12in
- 5 11 SITUATION (REMIX)/(DUB), Yazoo, US Sire 12in
- 6 20 NEVER GIVE YOU UP/BEAT THE STREET (INSTRUMENTAL)/(REMIX), Sharon Redd, Prelude 12in
- 7 8 IN THE NAME OF LOVE, Sharon Redd, Canadian Prelude 12in
- 8 5 I LIKE PLASTIC, Marsha 'Delite' Raven, Red Bus 12in
- 9 9 HIT'N RUN LOVER/HOT WAX/AGENT 406, Mother F, Canadian Matra LP
- 10 21 SIGNED SEALED DELIVERED (I'M YOURS), Boys Town Gang, ERC 12in
- 11 10 I NEED LOVE, Capricorn, Italian Delirium 12in
- 12 6 CAN'T TAKE MY EYES OFF YOU, Boys Town Gang, ERC 12in
- 13 17 THE VOICE OF "Q", "Q", US Philly World 12in
- 14 14 LOVE COME DOWN, Evelyn King, RCA 12in
- 15 7 LOVE PAINS, Yvonne Elliman, US Moby Dick/Dutch Rams Horn 12in
- 16 - IT'S RAINING MEN, Weather Girls, US Columbia 12in
- 17 22 NATIVE LOVE (REMIX), Divine, Canadian Black Sun 12in
- 18 26 X-RATED, Carol Jiani, Canadian Matra LP
- 19 24 RIGHT ON TARGET/PUSHIN' TOO HARD, Paul Parker, US Megatone 12in
- 20 18 COME AND GET YOUR LOVE/WAKE DREAM, Lime, German Polydor LP
- 21 - ASK ME, Carol Jiani, Excaliber 12in
- 22 - CHAIN REACTION, Romanelli, 21 Records 12in
- 23 16 HAVE I THE RIGHT, Lee Prentiss, US Disconet 12in
- 24 25 DANCE FLOOR, Zapp, Warner Bros 12in
- 25 - CHANGES/HEART 'N SOUL, Imagination, R&B LP
- 26 - THE LOOK OF LOVE (REMIX), ABC, US Disconet 12in
- 27 23 LOVE IS JUST A GAME, Judy "B", Canadian Formula 12in
- 28 - DIRTY TALK, Klein & MBO, US 25 West Records 12in
- 29 - HEAVENLY TRACKS MIXER, Various, US Hot Tracks 12in
- 30 - JUST BE YOURSELF (REMIX), Nightlife Unlimited, Canadian Unidisc 12in

NIGHTCLUB

- 1 2 WALKING ON SUNSHINE, Rockers Revenge, London 12in
- 2 6 LOVE COME DOWN, Evelyn King, RCA 12in
- 3 2 CAN'T TAKE MY EYES OFF YOU, Boys Town Gang, ERC 12in
- 4 8 THERE IT IS, Shalamar, Solar 12in
- 5 3 BIG FUN, Kook & The Gang, De-Lite 12in
- 6 4 COME ON EILEEN, Dexy's Midnight Runners, Mercury 12in
- 7 9 THE MESSAGE, Grand Master Flash, Sugarhill 12in
- 8 5 FAME, Irene Cara, RSO 12in
- 9 26 ALL OF MY HEART, ABC, Neutron 12in
- 10 7 HI-FIDELITY, The Kids From 'Fame', RCA
- 11 11 SADDLE UP, David Christie, KR 12in
- 12 60 PASS THE DUTCHIE, Musical Youth, MCA 12in
- 13 10 DON'T GO (REMIXES), Yazoo, Mute 12in
- 14 21 NEVER GIVE YOU UP/BEAT THE STREET (INSTRUMENTAL)/(REMIX), Sharon Redd, Prelude 12in
- 15 15 EYE OF THE TIGER, Survivor, Scotti Bros
- 16 16 SO FINE, Howard Johnson, Funk A&Merica 12in
- 17 17 DO YA WANNA FUNK, Sylvester/Patrick Cowley, London 12in
- 18 29 INVITATIONS, Shakatak, Polydor 12in
- 19 64 ZOOM, Fat Larry's Band, WMOT 12in
- 20 30 LIFELINE, Spandau Ballet, Reformation 12in
- 21 12 STOOL PIGEON, Kid Creole & The Coconuts, Ze 12in
- 22 13 WHAT!, Soft Cell, Some Bizzare 12in
- 23 18 SAVE A PRAYER, Duran Duran, EMI 12in
- 24 27 DON'T STOP MY LOVE, Passion, Prelude 12in
- 25 33 JOHN WAYNE IS BIG LEGGY, Haysi Fantayzee, Regard 12in
- 26 14 I EAT CANNIBALS, Toto Coelo, Radialchoice 12in
- 27 25 WHY, Carly Simon, WEA 12in
- 28 19 UNDER THE BOARDWALK, Tom Tom Club, Island 12in
- 29 24 PLANET ROCK/INSTRUMENTAL, Soul Sonic Force, 21 Records 12in
- 30 20 CHERRY PINK AND APPLE BLOSSOM WHITE, Modern Romance, WEA 12in
- 31 22 SHY BOY, Bananarama, London 12in
- 32 28 JUMP TO IT, Aretha Franklin, Arista 12in
- 33 31 NOBODY'S FOOL, Haircut One Hundred, Arista 12in
- 34 54 JUST WHAT I ALWAYS WANTED, Mari Wilson, Compact 12in
- 35 — ANNIE I'M NOT YOUR DADDY, Kid Creole & The Coconuts, Ze 12in
- 36 — JACKIE WILSON SAID, Dexy's Midnight Runners, Mercury 12in
- 37 23 LOVE IS IN CONTROL, Donna Summer, Warner Bros 12in
- 38 32 A NIGHT TO REMEMBER, Shalamar, Solar 12in
- 39 35 LEAVE IN SILENCE, Depeche Mode, Mute 12in
- 40 42 GIVE ME, I Level, Virgin 12in



- 41 59 SITUATION (REMIX), Yazoo, US Sire 12in
- 42 43 TODAY, Talk Talk, EMI 12in
- 43 49 RIVER, King Trigger, Chrysalis 12in
- 44 61 LOVE HANGOVER/18 CARAT LOVE AFFAIR, Associates, Associates 12in
- 45 46 THE CLAPPING SONG, Belle Stars, Stiff
- 46 48 YOUNG GUNS (GO FOR IT), Wham, Inner Vision 12in
- 47 — SHOCK THE MONKEY, Peter Gabriel, Charisma 12in
- 48 63 SOMEBODY TELL ME WHAT TO DO, Crown Heights Affair, De-Lite 12in
- 49 — I CAN'T HELP IT, Junior, Mercury 12in
- 50 36 AND I'M TELLING YOU I'M NOT GOING, Jennifer Holliday, Geffen
- 51 — WEAVE YOUR SPELL, Level 42, Polydor 12in
- 52 65 HEAD OVER HEELS/INSTRUMENTAL, Galaxy, Ensign 12in
- 53 — DO YOU REALLY WANT TO HURT ME, Culture Club, Virgin 12in
- 54 — WOT!, Captain Sensible, A&M 12in
- 55 45 LOVE SHADOW SMOKEY DIALOGUE, Fashion, Arista 12in
- 56 50 IF YOU DON'T KNOW ME BY NOW, Jean Carn, Motown 12in promo
- 57 39 IT STARTED WITH A KISS, Hot Chocolate, Rak
- 58 56 GIVE ME JUST A LITTLE MORE TIME, Angela Clemmons, Portrait 12in
- 59 41 (LONG HOT) SUMMER IN THE CITY, Tik & Tok, Survival 12in
- 60 — WHEN WE PARTY (UPTOWN DOWNTOWN), Jay W McGee, Ensign 12in
- 61 44 MY GIRL LOLLIPOP, Bad Manners, Magnet
- 62 — THE HEAVENS ARE CRYING (REMIX), Blue Rondo A La Turk, Diable Noir
- 63 51 DO IT TO THE MUSIC, Raw Silk, KR 12in
- 64 — THE MAIN THING—DANCE MIX/TAKE A CHANCE WITH ME, Roxy Music, EG 12in
- 65 — HOT IN THE CITY, Billy Idol, Chrysalis 12in

DISCO

- 1 2 BEAT THE STREET (INSTRUMENTAL)/NEVER GIVE YOU UP/BEAT THE STREET (REMIX), Sharon Redd, Prelude 12in
- 2 1 LOVE COME DOWN, Evelyn King, RCA 12in
- 3 7 DO IT TO THE MUSIC/DUB MIX/SPECIAL REMIX, Raw Silk, KR 12in
- 4 3 WALKING ON SUNSHINE/ROCKIN' ON SUNSHINE, Rockers Revenge, London 12in
- 5 10 LOVE DON'T COME EASY, New Jersey Connection, US Carnival 12in
- 6 11 THERE IT IS, Shalamar, Solar 12in
- 7 14 ZOOM, Fat Larry's Band, WMOT 12in
- 8 4 THE MESSAGE, Grand Master Flash, Sugarhill 12in
- 9 8 WHEN WE PARTY//I'VE BEEN CHECKING OUT (TOO), Jay W McGee, Ensign 12in
- 10 13 SHE'S SO DIVINE, The Limit, Ariola 12in
- 11 12 LOVE'S COMIN' AT YA, Melba Moore, EMI America 12in
- 12 5 HEAD OVER HEELS (INST)/(VOCAL), Galaxy, Ensign 12in
- 13 19 KNOCK ME OUT/INSTRUMENTAL, Gary's Gang, US Radar 12in
- 14 6 JUMP TO IT, Aretha Franklin, Arista 12in
- 15 9 SO FINE/KEEPIN' LOVE NEW, Howard Johnson, Funk A&Merica 12in
- 16 17 YOU CAN'T HAVE YOUR CAKE AND EAT IT TOO, B.T. (Brenda Taylor), US West End 12in
- 17 20 CHANGES/HEART 'N SOUL, Imagination, R&B LP
- 18 29 PASS THE DUTCHIE, Musical Youth, MCA 12in
- 19 26 I CAN'T STAND IT/BACK TO LOVE/GET LOOSE/STOP THAT, Evelyn King, RCA LP
- 20 16 DANCE FLOOR/MORE BOUNCE TO THE OUNCE, Zapp, Warner Bros 12in
- 21 43 ANNIE I'M NOT YOUR DADDY, Kid Creole & The Coconuts, Ze 12in
- 22 — DREAMIN'/INSTRUMENTAL, Greg Henderson, US Rain Records 12in
- 23 66 SUNSHINE PARTYTIME (RAP)/DUBBING IN SUNSHINE, Rockers Revenge, US Streetwise 12in
- 24 15 GIVE ME/3 A.M., I Level, Virgin 12in
- 25 57 SHOW ME YOU CARE, The Hudsons, Streetwave 12in
- 26 51 STRAIGHT AHEAD/INSTRUMENTAL, The Nick Straker Band, US Prelude 12in
- 27 23 INVITATIONS, Shakatak, Polydor 12in
- 28 38 WAY OUT, Steve Arrington's Hall Of Fame, US Konglather 12in
- 29 32 DESTINATION/JE NE SAIS QUOI/HOT APPLE, Warriors, Ensign LP
- 30 18 NEW YORK CITY/STRAIGHT TO THE TOP, Stanley Clarke, Epic LP
- 31 22 THE LOVER IN YOU, Sugar Hill Gang, Sugarhill 12in
- 32 31 GO WITH THE FLOW, Weeks & Company, US Prelude 12in
- 33 30 WALKING ON SUNSHINE (REMIX), Eddy Grant, US Epic 12in
- 34 42 IN MOTION, Freda Payne, US Sutra 12in
- 35 — E.T. BOOGIE, Extra T's, US Sunnyview 12in
- 36 24 DON'T STOP MY LOVE, Passion, Prelude 12in
- 37 40 WRAP IT UP, Touché, US Emergency 12in
- 38 27 DON'T LET GO OF ME (GRIP MY HIPS AND MOVE ME), Mike & Brenda Sutton, US SAM 12in
- 39 48 HOLD ME TIGHTER IN THE RAIN, Billy Griffin, US Columbia LP
- 40 — IN THE HEAT OF THE NIGHT, Imagination, R&B 12in
- 41 25 PLANET ROCK/INSTRUMENTAL, Soul Sonic Force, 21 Records 12in
- 42 36 WHAT'S HAPPENING, Second Image, Polydor 12in
- 43 78 WEAVE YOUR SPELL (REMIX)/LOVE GAMES (LIVE), Level 42, Polydor 12in
- 44 59 EENIE MEENIE, Jeffrey Osborne, Funk A&Merica 12in
- 45 41 TOUCHIN' YOU, Archie Bell, Canadian WMOT 12in
- 46 65 OOH LA LA LA (LET'S GO DANCIN'), Kool & The Gang, De-Lite 12in
- 47 34 SADDLE UP, David Christie, KR 12in
- 48 — IN AND OUT, Willie Hutch, US Motown 12in
- 49 — FEELING HAPPY/LET'S TALK IT OUT/GIMME SOME SPACE, Stix Hooper, US MCA LP
- 50 53 THE VOICE OF "Q", "Q", US Philly World 12in
- 51 — LET'S STAY TOGETHER, Kadenza, PRT 12in
- 52 28 BOOGIE IN YOUR BUTT, Eddie Murphy, US The Entertainment Company 12in
- 53 71 ROCK THE HOUSE, Pressure Drop, US Tommy Boy 12in
- 54 60 LET'S GET HORNY/SOMEWHERE BEYOND, Hi Voltage, US One Way 12in
- 55 50 HARD TO GET/GIVE IT TO ME BABY (INST), Rick James, Motown 12in
- 56 31 BRING YOUR SWEET LOVIN' BACK, Starpoint, Casablanca 12in
- 57 49 DO YA WANNA FUNK, Sylvester/Patrick Cowley, London 12in
- 58 83 COME LET'S HAVE A PARTY, Suzy "Q", Canadian JC 12in
- 59 — WE'VE ARRIVED/UK MIX, Loose End, Virgin 12in
- 60 73 IF YOU READ MY MIND/INSTRUMENTAL, Columbus Circle, US Elektra 12in
- 61 — YOUNG GUNS (GO FOR IT)/GOING FOR IT, Wham, Inner Vision 12in
- 62 68 A TOUCH OF JAZZ/DO YOU REALLY WANT AN ANSWER?, Zapp, Warner Bros LP
- 63 45 IF YOU DON'T KNOW ME BY NOW, Jean Carn, Motown 12in promo
- 64 33 PARADISE/CLASSY LADY/NICE AND EASY, Leroy Hutson, US Elektra LP
- 65 37 DON'T GO WALKIN' OUT THAT DOOR, Richard Jon Smith, Jive 12in
- 66 58 SOMEBODY TELL ME WHAT TO DO, Crown Heights Affair, De-Lite 12in
- 67 62 EXCITING/ONE MINUTE FROM LOVE, Marc Sadane, Warner Bros 12in
- 68 — MT. AIRY GROOVE (REMIX)/WARM WEATHER, Pieces Of A Dream, Elektra 12in
- 69 — HIGH HOPES, The SOS Band, US Tabu 12in
- 70 — A PUPPET OF YOU, Alfie Silas, US RCA 12in
- 71 — LOOPZILLA, George Clinton, US Capitol 12in
- 72 — BODY SLAM!, Bootsy's Rubber Band, US Warner Bros 12in
- 73 — KEEP THE FIRE BURNING/DOIN' IT, Gwen McCrae, US Atlantic LP
- 74 — PUT YOUR MONEY WHERE THE FUNK IS, Mandrill, US Montage 12in
- 75 — STOP AND GO/THE SHUFFLE, Kenny G, US Arista LP
- 76 44 TOUCH, The Quick, Epic 12in promo remix
- 77 82 GET DOWN FRIDAY NIGHT, Fantastic Aleems, US Nia 12in
- 78 — THE GIRLS, General Caine, US Tabu 12in
- 79 — LOVE, Gang's Back, US Handshake LP
- 80 — SEXUAL HEALING/INSTRUMENTAL, Marvin Gaye, US Columbia
- 81 74 YOU AND I/DOES ANYBODY KNOW WHERE THE PARTY IS, Goodie, US Total Experience LP
- 82 — HEY BABY (GIVE IT ALL TO ME), Curtis Mayfield, US Boardwalk LP
- 83 85 WHAT ABOUT MY LOVE, Johnnie Taylor, US Beverly Glen Music 12in
- 84 — STAR TRIPPIN'/EVERYDAY/HIGH ENERGY, Donald Byrd & 125th Street NYC, US Elektra LP
- 85 — PACK JAM/INSTRUMENTAL, The Jonzun Crew, US Tommy Boy 12in

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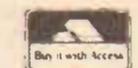
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THE WHO Official Club — SAE to Who Club, PO Box 107A, London N6 5RU.

MIKE OLDFIELD Unofficial fan club SAE details/list 12, Gladstone Terrace, Sunnyside, Bishop Auckland, Co/Durham DL13 4LS.

<p>RATES AND CONDITIONS HEADINGS Personal, Fan Clubs, Pen Friends, Situations Vacant, Records For Sale, For Sale, Instruments For Sale, Tuition Special Notice, Records Wanted, Situations Wanted. Any other private trade announcements 20p per word. If you want all your advert in bold letters 30p per word. BOX NUMBERS. Allow two words for box number plus £1 service fee.</p>	<p>PLEASE MAKE SURE WHEN SENDING PAYMENT IN ANSWER TO CLASSIFIED ADVERTISEMENTS YOU SEND ONLY CHEQUES OR CROSSED POSTAL ORDERS AND ALWAYS RETAIN THE COUNTERFOILS AS PROOF OF REMITTANCE</p>	<p>SEMI-DISPLAY (Minimum — 3cms) £5.50 Single Column Centimetre. Advertisements must be received at least 8 days prior to issue date.</p>	<p>ALL SMALL ADS MUST BE STRICTLY PRE-PAID BY CHEQUE OR POSTAL ORDER. CASH WILL NOT BE ACCEPTED.</p>
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IS IT true that ABC stands for Absolutely Boring Cobblers, because after hearing their four singles that is all I can imagine it standing for.

Mr Fry-up and his mates really are the biggest bunch of fuddy-duddies to hit the music scene since those old bores Queen, whom I notice hardly ever get a mention in RECORD MIRROR either because you obviously think they're a load of cobblers as well.

I wrote this letter after having a wonderful dream last night that over the next five years RECORD MIRROR did not have one write-up on ABC, Queen, Imagination, Junior, Duran Duran, Genesis and perhaps the worst of all Kid Creole, who is nearly as bad as Elvis Presley. *Someone with no taste, Leyland, Lancs*

● *Where did you dream you were, Mars?*

Sex offenders

ON THE front page of RECORD MIRROR'S second 'new look' issue you printed a picture of Shakatak's chorus girls (as if to further the attraction of the mag!), only to add a passage from their column inside the mag which read "Men are scared of sexy girls".

How the hell would they know? Did they read an article in 'Vogue' of Pamela Stevenson's or something similar? Then you print a full page photo of them in a pose that resembled the Associates' Mackenzie in drag cuddling her/his partner who looked like Mari Wilson, only 30 years on!

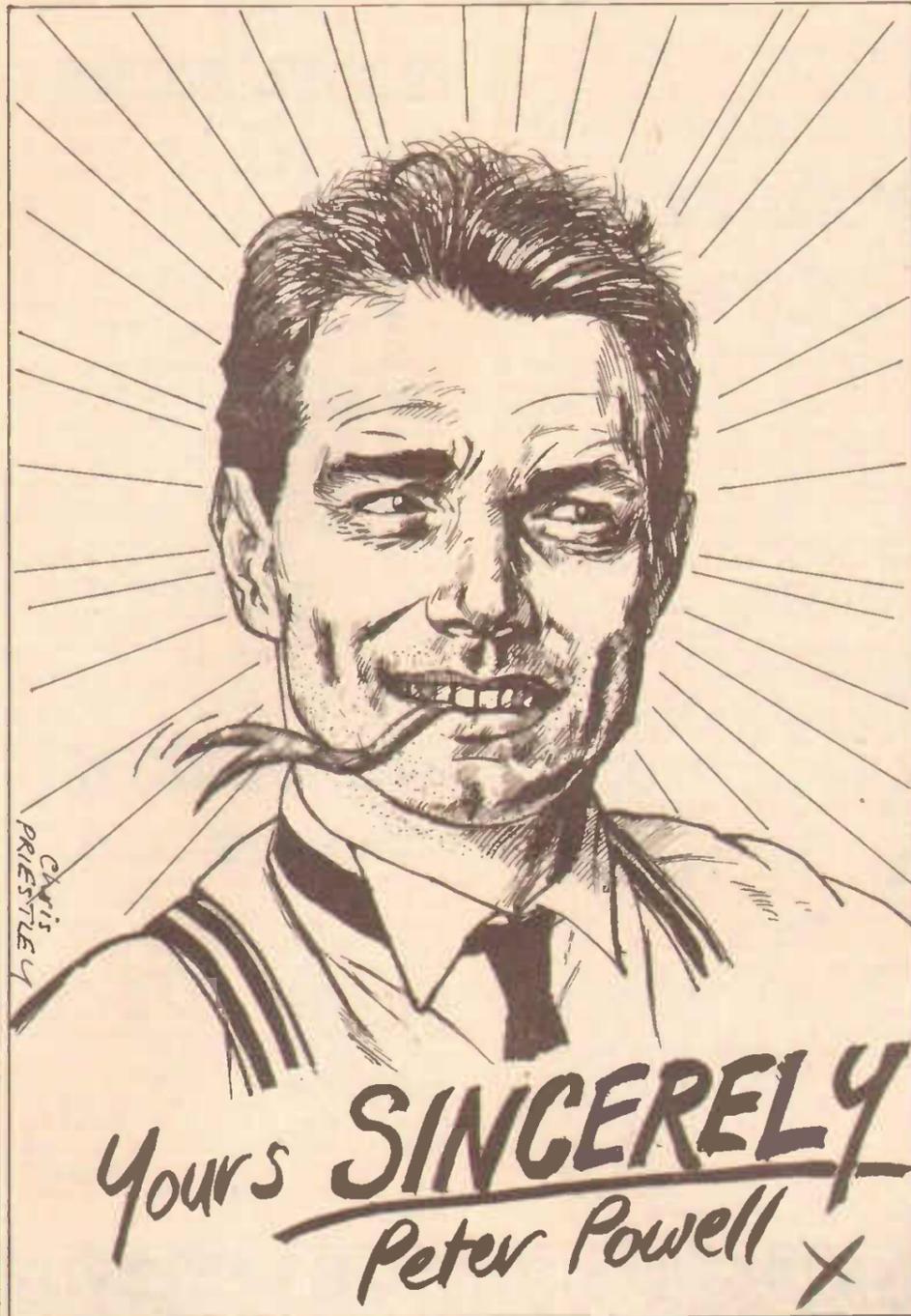
I flatly refuse to believe they are women, least of all sexy. I'd sooner read an inch by one inch caption of the complete professional stardom of Toyah (tee-hee!), or you printed a full page showing Natasha's fish-net stockinged legs, minus her top half and bulldog-like face.

Yours, a very distraught (like the photo) Steve Woddard, Ilford, Essex

● *All the nicest girls are in RECORD MIRROR*

Mail order

I LIKE the Record Mirror And Sunie is the best,
But what really bothers me
Are all the stupid rest.
There's Robin Smith who is quite mad
And Daniela Soave who ain't that bad,
Simon Tebbutt, he's a stupid old bat
Always flapping or something like that,



WHERE I work, I have the misfortune to have to listen to Radio One.

Thank God we go home at five. Even half an hour of Peter Powell's insincere grovelling is too much as it is. To pass the time at work, we count the grovels in between the records, and have discovered this occurs every other record.

I think Steve Wright has noticed Peter's sickliness because he always refers to him as the 'sincere' Peter Powell. I feel that Peter grovels so he's guaranteed an invite to every pop party there is, and I mean that most sincerely.

Gillan fan, East London

● *Didn't you know that Peter is really the son of Hughie Green?*

But most of all, the one they should ban

Is YOU, you idiot, Mailman.

Susie Crummock, Plymouth

● *Poet Laureate you'll never be*

Tooth decay

I READ your paper every week but I never see anything about Donny Osmond or David Cassidy. What are they up to nowadays?

Karen Shooter, Derby

● *Who cares? Seriously, the one with the teeth is being groomed for the White House (yes, really) and the one with the spots is trying to make a come-back*

Sky writer

JOHN WILLIAM'S Sky is the most talented and original group to emerge in recent years, a fact which your magazine consistently fails to recognise.

Perhaps RECORD MIRROR should be re-named Fad Mirror since a genuine appraisal of the finest modern music seems to be beyond your capacity.

Percussionist Herbie Flowers is a shining example to all the button pushing, knob twiddling new romantics, and in case you consider me square I might add that my tastes include the likes of Genesis,

Pink Floyd and ELP.

Nine tenths of the hip parade is disposable junk so open your ears to some real music for a change!

M Mullings, Balham, London

● *ELP? Hip parade? You're not so much a square as cubic*

OK Frida

DEAR SIMON Tebbutt, if Frida had wanted to sound like Abba on her solo album, she would have had it produced by Benny and Bjorn with the help of Agnetha on backing vocals.

As she didn't want that, she employed the expertise of Phil Collins to produce it, and a superb job he made of it too.

The album is a mixture of hard hitting rock numbers such as the superb title track and 'I Got Something', combined with some melodic and very emotional ballads like 'Strangers' and 'The Way You Do'.

Even if the album had sounded like Abba, no doubt you would have found some other reason to slag it off.

Alan Hill, Clwyd, North Wales

● *No doubt you're right...*

Yes man

WHENEVER YOU write an article about Asia why do you always refer to Geoff Downes as an ex-member of Yes? He was also a member of Buggles, and that's how I prefer to remember him.

It annoys me when you make it appear that he was a member of Yes for years. He only made one album with them, whereas he made one and a half albums with Buggles, and surely that makes him more of a Buggle than a 'Yes-man'.

Kathryn Heworth, Bradford

● *If you'd seen the cash he was offered to join Yes, you'd hardly expect the old bore to be a 'no-man'*

Sheep dip

WHAT I would really like to know is what on earth happened to all the so-called Blondie fans who saw the band in 1979?

Their last tour of Britain was scrapped because of poor ticket sales and the promoter blamed the Rolling Stones for taking all the money when they toured earlier in the year.

If that is the case why is it that bands like AC/DC, Roxy Music and Duran Duran are adding dates to their tours?

It seems that the Blondie fans of 1979 are all sheep and follow the newer groups I have mentioned. Well get lost, the lot of you!

Paul Rowe, Stoke

● *I would hardly refer to people who prefer classy groups to washed out old has-beens as sheep*

The

Pretenders

CHRISSIE

HYNDE



