

EXCLUSIVE BOY GEORGE POSTER!

RECORD

*Madness,
Siouxsie,
Toyah
albums!*



HAYSI

FANTAYZEE

Rude boy skanking

KOOL AND

THE GANG

Praying for a BMW

KIRK BRANDON

MARVIN GAYE

BILLY IDOL

HEAVEN 17

Stranglers dates

**TOTO
COELO**

*They only
come out
at night!*



HAYSI FANTAYZEE: pic by Simon Fowler

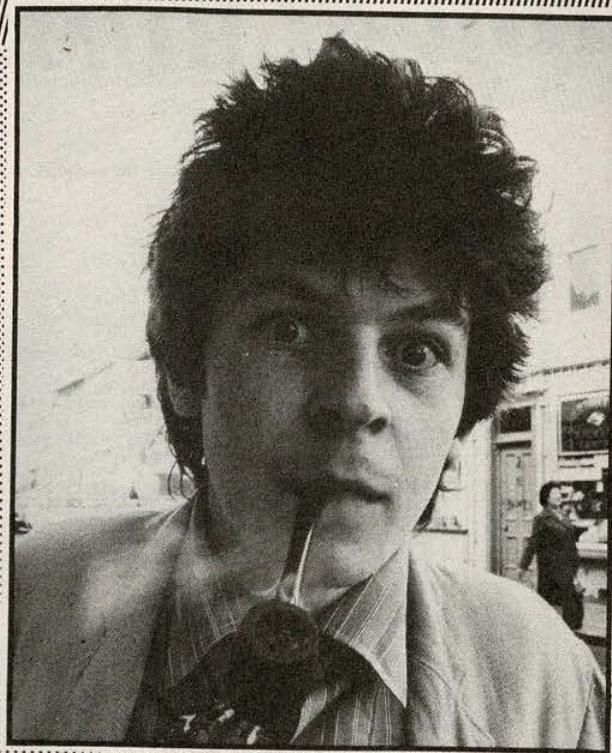
AS USED ON TOP OF THE POPS

TOP SINGLES

Week ending November 6, 1982

THIS WEEK
LAST WEEK
WEEKS IN CHART

THIS WEEK	LAST WEEK	WEEKS IN CHART	SINGLES
1	1	7	DO YOU REALLY WANT TO HURT ME, Culture Club, Virgin □
2	11	4	I DON'T WANNA DANCE, Eddy Grant, Ice
3	6	8	MAD WORLD, Tears For Fears, Mercury/Phonogram
4	3	8	STARMAKER, The Kids From 'Fame', RCA ○
5	29	3	HEARTBREAKER, Dionne Warwick, Arista
6	2	6	ANNIE, I'M NOT YOUR DADDY, Kid Creole & The Coconuts, Zet/Island
7	4	4	LOVE ME DO, The Beatles, Parlophone
8	10	4	I WANNA DO IT WITH YOU, Barry Manilow, Arista
9	7	6	LIFELINE, Spandau Ballet, Reformation/Chrysalis
10	19	4	I'LL BE SATISFIED, Shakin' Stevens, Epic
11	16	4	OOH LA, LA, LA (LET'S GO DANCIN'), Kool & The Gang, De-Lite/Phonogram
12	9	12	HARD TO SAY I'M SORRY, Chicago, Full Moon
13	38	2	CAROLINE (LIVE AT THE NEC), Status Quo, Vertigo/Phonogram
14	5	7	PASS THE DUTCHIE, Musical Youth, MCA □
15	21	5	LOVE'S COMIN' AT YA, Melba Moore, EMI America
16	8	8	ZOOM, Fat Larry's Band, WMOT/Virgin ○
17	24	6	BACK ON THE CHAIN GANG, Pretenders, Real
18	50	2	(SEXUAL) HEALING, Marvin Gaye, CBS
19	15	5	ZIGGY STARDUST, Bauhaus, Beggars Banquet
20	40	2	MANEATER, Daryl Hall & John Oates, RCA
21	13	7	REAP THE WILD WIND, Ultravox, Chrysalis
22	27	4	ZAMBEZI, The Piranhas, Dakota
23	14	8	THE HOUSE OF THE RISING SUN, The Animals, RAK
24	26	6	NEVER GIVE YOU UP, Sharon Redd, Prelude
25	18	7	SHOULD I STAY OR SHOULD I GO/STRAIGHT TO HELL, The Clash, CBS
26	17	16	JACKIE WILSON SAID (I'M IN HEAVEN WHEN YOU SMILE), Kevin Rowland/Dexys Midnight Runners, Mercury/Phonogram DEXYS 10
27	33	4	DO IT TO THE MUSIC, Raw Silk, KR
28	36	3	MUSCLES, Diana Ross, Capitol
29	12	8	DANGER GAMES, The Pinkees, Crale
30	39	3	JACK & DIANE, John Cougar, Riva
31	22	7	IN THE HEAT OF THE NIGHT, Imagination, R&B
32	34	5	AMOR, Julio Iglesias, CBS
33	—	—	THE GIRL IS MINE, Michael Jackson/Paul McCartney, Epic
34	35	4	CRY BOY CRY, Blue Zoo, Magnet
35	32	3	THE DAY BEFORE YOU CAME, Abba, Epic
36	60	5	BE LOUD BE PROUD (BE HEARD), Toyah, Safari
37	51	2	LIVING ON THE CEILING, Blancmange, London
38	61	2	IT'S RAINING AGAIN, Supertramp, A&M
39	20	11	LOVE COME DOWN, Evelyn King, RCA
40	23	9	JUST WHAT I ALWAYS WANTED, Mari Wilson, Compact/London
41	54	2	SAVE YOUR LOVE, Renee and Renato, Hollywood
42	52	4	YOUNG GUNS (GO FOR IT), Wham!, Innervision
43	62	2	LET ME GO, Heaven 17, BEF/Virgin
44	47	4	101 DAM-NATIONS, Scarlet Party, Parlophone
45	37	5	LIFE IN TOKYO, Japan, Hansa
46	—	—	THEME FROM HARRY'S GAME, Clannad, RCA 292
47	42	3	I CAN'T HELP MYSELF, Orange Juice, Polydor
48	48	3	DON'T PAY THE FERRYMAN, Chrla Da Burgh, A&M
49	58	2	DON'T MAKE ME WAIT, Peech Boys, TNT
50	75	2	THE APPLE STRETCHING/NIPPLE TO THE BOTTLE, Grace Jones, Island
51	59	2	WHO CAN IT BE NOW?, Men At Work, Epic
52	—	—	STATE OF INDEPENDENCE, Donna Summer, Warner Brothers K79344
53	43	3	ANNIE, GET YOUR GUN, Squeeze, A&M
54	26	12	WHY, Carly Simon, WEA
55	44	13	WALKING ON SUNSHINE, Rockers Revenge, London ○
56	46	3	HEART ATTACK, Olivia Newton-John, EMI
57	53	2	SUBDIVISIONS, Rush, Mercury/Phonogram
58	72	2	SAMSON AND DELILAH, Bad Manners, Magnet
59	71	2	OLD FLAMES, Foster & Allen, Ritz
60	28	8	FRIEND OR FOE, Adam Ant, CBS
61	41	10	THERE IT IS, Shalamar, Solar ○
62	—	—	WISHING (IF I HAD A PHOTOGRAPH OF YOU), A Flock Of Seagulls, Jive JIVE 25
63	45	15	EYE OF THE TIGER, Survivor, Scotti Brothers □
64	60	2	THE END . . . OR THE BEGINNING?, Classix Nouveaux, Liberty
65	—	—	HERE I GO AGAIN/BLOODY LUXURY, Whitesnake, Liberty BP 416
66	—	—	STRANGER, Shakatak, Polydor POSP 530
67	—	—	KNOCK ME OUT, Gary's Gang, Arista ARIST 499
68	49	4	CHILD COME AWAY, Kim Wilds, RAK
69	—	—	SHE BLINDED ME WITH SCIENCE, Thomas Dolby, Venice In Peril VIPS 104
70	64	2	BIRDS OF A FEATHER, Killing Joke, EG (Polydor)
71	—	—	LIES, Thompson Twins, Arista ARIST 485
72	57	3	ALL RIGHT NOW, Free, Island
73	—	—	LOUISE, Phil Everly, Capitol CL 266
74	31	11	GLITTERING PRIZE, Simple Minds, Virgin
75	—	—	YOU CAN DO MAGIC, America, Capitol CL 264



PIRANHAS: fins are looking up at 22

BUBBLING UNDER

- AMERICAN HEARTBEAT, Survivor, Scotti Brothers SCT A2813
- BEST YEARS OF OUR LIVES, Modern Romance, WEA ROM 1
- CROYDON, Captain Sensible, A&M CAP 3
- DEVIL OR ANGEL, Billy Fury, Polydor POSP 528
- DRACULA'S TANGO (SUCKER FOR YOUR LOVE), Toto Coelo, Radiolchoice/Virgin TIC 11
- DRAGONFLY, The Nolans, Epic EPC A2864
- FIRST LOVE NEVER DIES/THE SUN AIN'T GONNA SHINE ANYMORE, The Walker Brothers, Philips IPS 001
- FOREVERMORE, Bluebells, London LON 14
- GIVE IT UP, The Steve Miller Band, Mercury/Phonogram STEVE 5
- HEARTLIGHT, Neil Diamond, CBS A2814
- HEART OF STONE, Suzi Quatro, Polydor POSP 477
- HOLY JOE, Hayai Fantasy, Regard RG 104
- LIFE ON THE RUN, Samson, Polydor POSP 519
- LUCY, Commodores, Motown TMG 1282
- MARKET SQUARE HEROES, Marillion, EMI 5351
- MUSIC/SLOW DOWN, John Miles, Decca MILES 1
- POSTMAN PAT, Ken Barrie, Post Music PP 001
- SHE'S SO DIVINE, The Limit, Ariola ARO 285
- SHINING LIGHT, Alton Edwards, CBS A2767
- SOLE SURVIVOR, Asia, Geffen GEF A2884
- THE LOVE PARADE, The Undertones, Ardeck ARDS 11
- TOMORROW NEVER KNOWS, Monsoon, Mobile Suit Corporation/Phonogram CORP 6
- UNCERTAIN SMILE, The The, Epic EPC A2787
- WATCHING THEIR EYES, Kissing The Pink, Magnet KTP 2
- (YOU KNOW HOW TO MAKE ME) FEEL SO GOOD, Ruddy Thomas & Susan Cadogan, Virgin VS 555

SYMBOL KEY

◆ FAST MOVERS

SINGLES

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

ALBUMS

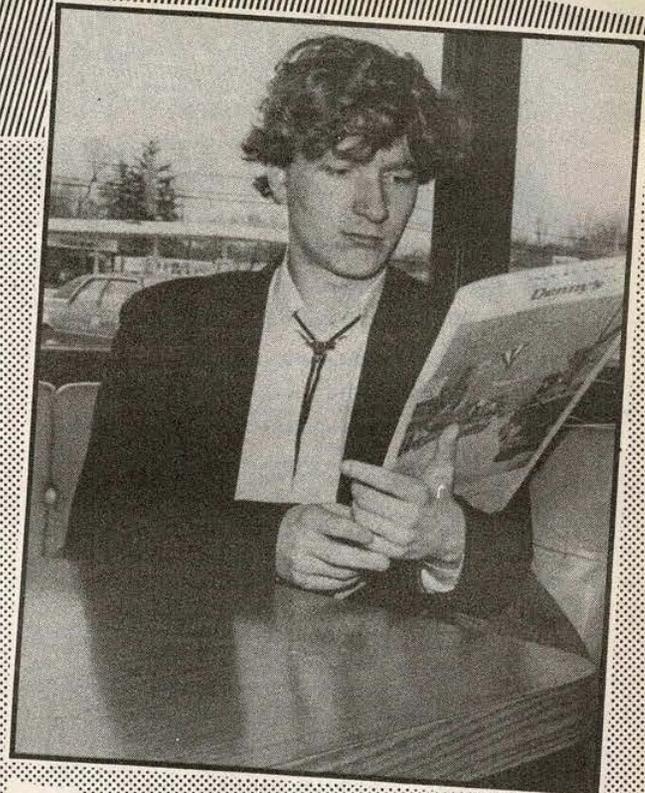
- ☆ Platinum (300,000 sales)
- Gold (100,000 sales)
- Silver (60,000 sales)

TOP ALBUMS

Week ending November 6, 1982

THIS WEEK
LAST WEEK
WEEKS IN CHART

1	1	16	THE KIDS FROM "FAME", Various, BBC ☆
2	2	4	THE KIDS FROM "FAME" AGAIN, The Kids From "Fame", RCA
3	3	6	LOVE OVER GOLD, Dire Straits, Vertigo/Phonogram □
4	6	4	REFLECTIONS, Various, CBS
5	5	4	KISSING TO BE CLEVER, Culture Club, Virgin ○
6	—	—	"...FAMOUS LAST WORDS...", Supertramp, A&M AMLK 83732 □
7	4	2	THE SKY'S GONE OUT, Bauhaus, Beggars Banquet
8	—	—	SINGLES-45s AND UNDER, Squeeze, A&M AMLH68552 ○
9	11	3	GREATEST HITS, Olivia Newton-John, EMI □
10	17	2	20 GREATEST HITS, The Beatles, Parlophone □
11	10	27	TROPICAL GANGSTERS, Kid Creole & The Coconuts, Za/Island □
12	8	5	GIVE ME YOUR HEART TONIGHT, Shakin' Stevens, Epic ☆
13	67	2	HEARTBREAKER, Dionne Warwick, Arista
14	15	4	AMOR, Julio Iglesias, CBS
15	7	3	QUARTET, Ultravox, Chrysalis ○
16	16	13	LOVE SONGS, Commodores, K-Tel □
17	14	10	UPSTAIRS AT ERIC'S, Yazoo, Mute □
18	31	2	THE DOLLAR ALBUM, Dollar, WEA
19	13	19	THE LEXICON OF LOVE, ABC, Neutron/Phonogram ☆
20	9	3	FRIEND OR FOE, Adam Ant, CBS
21	12	4	CHART ATTACK, Various, Telstar
22	—	—	CREATURES OF THE NIGHT, Kiss, Casablanca/Phonogram CANL 4
23	18	13	TOO-RYE-AY, Kevin Rowland And Dexys Midnight Runners, Mercury/Phonogram □
24	30	25	RIO, Duran Duran, EMI □
25	26	9	IN THE HEAT OF THE NIGHT, Imagination, R&B □
26	24	3	H2O, Daryl Hall & John Oates, RCA
27	—	—	VOICE OF A GENERATION, Blitz, No Future PUNK 1
28	72	2	THE LOVE SONGS ALBUM, Various, K-Tel
29	27	33	FRIENDS, Shalamar, Solar □
30	37	5	THE GETAWAY, Chris De Burgh, A&M
31	26	5	ENDLESS LOVE, Various, TV Records
32	32	23	AVALON, Roxy Music, EG(Polydor) ☆
33	31	2	A BROKEN FRAME, Depeche Mode, Mute ○
34	19	3	ASSAULT ATTACK, Michael Schenker Group, Chrysalis
35	—	—	HITS OF THE SCREAMING 80s, Various, Warwick WW 5124
36	28	7	NEW GOLD DREAM (81, 82, 83, 84), Simple Minds, Virgin ○
37	33	3	SILK ELECTRIC, Diana Ross, Capitol ○
38	—	—	MACK & MABLE, The Original Cast, MCA MCL 1728
39	48	2	ROAD NOISE — THE OFFICIAL BOOTLEG, Judie Tzuke, Chrysalis
40	20	3	STRAWBERRIES, The Damned, Bronze
41	70	2	MUSIC FOR THE SEASONS, Various, Ronco
42	23	6	NEBRASKA, Bruce Springsteen, CBS
43	—	—	FLASH TRACKS, Various, TV PTVL 1
44	44	2	THE NIGHTFLY, Donald Fagen, Warner Brothers
45	29	3	BORROWED TIME, Diamond Head, MCA
46	22	5	UB40, UB40, DEP International □
47	34	3	HAPPY FAMILIES, Blancmange, London
48	52	28	COMPLETE MADNESS, Madness, Stiff
49	—	—	LOVE SONGS, Elton John, TV TVA 3
50	50	6	AS ONE, Kool & The Gang, De-Lite/Phonogram
51	35	9	CHART BEAT/CHART HEAT, Various, K-Tel □
52	54	200	BAT OUT OF HELL, Meat Loaf, Epic/Cleveland ☆
53	60	18	PETER GABRIEL, Peter Gabriel, Charisma/Phonogram ○
54	36	4	CORRIDORS OF POWERS, Gary Moore, Virgin
55	40	17	LOVE AND DANCING, The League Unlimited Orchestra, Virgin □



SQUEEZE: straight in at eight.

56	39	3	CHOOSE YOUR MASQUES, Hawkwind, RCA
57	47	6	16, Chicago, Full Moon
58	45	5	SPECIAL BEAT SERVICE, The Beat, Go-Fest
59	42	7	THE DREAMING, Kate Bush, EMI
60	—	—	AMERICAN FOOL, John Cougar, Riva RVLP 16
61	55	64	RUMOURS, Fleetwood Mac, Warner Brothers ☆
62	46	18	MIRAGE, Fleetwood Mac, Warner Brothers □
63	57	43	LOVE SONGS, Barbra Streisand, CBS
64	41	7	THE COLLECTION 1977-1982, The Stranglers, Liberty ○
65	75	8	COMBAT ROCK, Clash, CBS ○
66	49	30	ASIA, Asia, Geffen
67	63	3	THE MEMORY KINDA LINGERS, Not The Nine O'Clock News, BBC
68	51	17	MAKIN' MOVIES, Dire Straits, Vertigo/Phonogram ☆
69	59	3	RED HOT, Sharon Redd, Prelude
70	56	8	THE PURSUIT OF ACCIDENTS, Level 42, Polydor
71	65	26	NIGHT BIRDS, Shakatak, Polydor □
72	66	10	NOW YOU SEE ME, NOW YOU DON'T, Cliff Richard, EMI □
73	83	16	THE PARTY'S OVER, Talk Talk, EMI
73	—	—	MEN WITHOUT WOMEN, Little Steven and The Disciples Of Soul, EMI America AML 3027
75	—	—	DISCO DANCERS, Various, K-Tel NE 1190
76	78	4	UNITED, Marc and The Mambas, Some Bizarre/Phonogram
77	88	6	NOW THEN, Stiff Little Fingers, Chrysalis
78	76	27	TUG OF WAR, Paul McCartney, Parlophone □
79	58	13	TALKING BACK TO THE NIGHT, Steve Winwood, Island
80	43	32	CHARIOTS OF FIRE, Vangelis, Polydor ○
81	—	—	CHEWING THE FAT, Blue Rondo A La Turk, Diabla Noir/Virgin V 2240
82	69	6	MAGIC, Gillan, Virgin
83	100	2	DIRE STRAITS, Dire Straits, Vertigo/Phonogram ○
84	62	4	BEST FRIENDS, Various, Impression
85	38	6	MODERN HEROES, Various, TV
86	—	—	THE JAMES GALWAY COLLECTION, James Galway, Telstar STAR 2224
87	64	8	SIGNALS, Rush, Mercury/Phonogram
88	53	3	STREETNOISE VOL 1, Various, Epic/Streetwave
89	79	12	ESCAPE, Journey, CBS
90	77	3	THE MESSAGE, Grand Master Flash & The Furious Five, Sugar Hill
91	94	3	THE RISE AND FALL OF ZIGGY STARDUST, David Bowie, RCA
92	74	51	PEARLS, Elkie Brooks, A&M ☆
93	71	7	MYSTERY, Hot Chocolate, RAK
94	91	22	QUEEN GREATEST HITS, Queen, EMI ○
95	84	15	CAN'T STOP THE CLASSICS, Louis Clark conducting The Royal Philharmonic Orchestra, K-Tel □
96	99	6	FOREVER NOW, Psychedelic Furs, CBS
97	81	54	DARE, The Human League, Virgin ☆
98	68	3	SLEEPLESS NIGHTS, Lindisfarne, LMP
99	61	9	GET LOOSE, Evelyn King, RCA
100	—	7	CHART HITS 82, Various, K-Tel NE 1195

VIDEO

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

Compiled by HMV

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THE STEVE MILLER BAND/ Abracadabra	£4.49
RUSH/Signals	£4.49
ROXY MUSIC/Avalon	£4.79
THE WHO/It's Hard	£4.49

Items subject to availability. Price and availability of advertised products may be different in Northern Ireland, the Republic of Ireland and the Channel Islands. All Blitz Prices shown are below supplier's suggested prices.

US 45s

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

US LPs

- 1 1 AMERICAN FOOL, John Cougar, Riva/Mercury
- 2 2 MIRAGE, Fleetwood Mac, Warner Bros
- 3 3 NEBRASKA, Bruce Springsteen, Columbia
- 4 4 BUSINESS AS USUAL, Men At Work, Columbia
- 5 5 EMOTIONS IN MOTION, Billy Squier, Capitol
- 6 6 IF THAT'S WHAT IT TAKES, Michael McDonald, Warner Bros
- 7 7 EYE IN THE SKY, The Alan Parsons Project, Arista
- 8 8 IT'S HARD, The Who, Warner Bros
- 9 9 THE NYLON CURTAIN, Billy Joel, Columbia
- 10 10 A FLOCK OF SEAGULLS, A Flock Of Seagulls, Jive/Arista
- 11 11 SIGNALS, Rush, Mercury
- 12 12 HEARTLIGHT, Neil Diamond, Columbia
- 13 13 HIGH ADVENTURE, Kenny Loggins, Columbia
- 14 15 COMBAT ROCK, The Clash, Epic
- 15 16 BUILT FOR SPEED, Stray Cats, EMI-America
- 16 30 LIONEL RICHIE, Lionel Richie, Motown
- 17 17 SCREAMING FOR VENGEANCE, Judas Priest, Columbia
- 18 18 OLIVIA'S GREATEST HITS, VOL. 2, Olivia Newton-John, MCA
- 19 25 NIGHT AND DAY, Joe Jackson, A&M
- 20 20 NO CONTROL, Eddie Money, Columbia
- 21 21 LOVE OVER GOLD, Dire Straits, Warner Bros
- 22 22 SHANGO, Santana, Columbia
- 23 24 ASIA, Asia, Geffen
- 24 45 THE NIGHTFLY, Donald Fagen, Warner Bros.
- 25 27 DAYLIGHT AGAIN, Crosby, Stills and Nash, Atlantic
- 26 26 WHAT TIME IS IT?, The Time, Warner Bros
- 27 28 GET LOOSE, Evelyn King, RCA
- 28 34 SECURITY, Peter Gabriel, Geffen
- 29 31 I CAN'T STAND STILL, Don Henley, Elektra
- 30 39 FOREVER, FOR ALWAYS, FOR LOVE, Luther Vandross, Epic
- 31 35 SILK ELECTRIC, Diana Ross, RCA
- 32 32 ROCK IN A HARD PLACE, Aerosmith, Columbia
- 33 37 GET CLOSER, Linda Ronstadt, Asylum
- 34 42 H2O, Daryl Hall & John Oates, RCA
- 35 36 CHICAGO 16, Chicago, Full Moon/Warner Bros
- 36 29 EYE OF THE TIGER, Survivor, Scotti Bros.
- 37 19 GET LUCKY, Loverboy, Columbia
- 38 38 AS ONE, Kool And The Gang, De-Lite
- 39 14 ABRACADABRA, The Steve Miller Band, Capitol
- 40 40 NO FUN ALOUD, Glenn Frey, Elektra
- 41 41 VIEW FROM THE GROUND, America, Capitol
- 42 44 THE LEXICON OF LOVE, ABC, Mercury
- 43 43 ROUGH DIAMONDS, Bad Company, Swan Song
- 44 33 HOOKED ON CLASSICS II, Royal Philharmonic Orchestra, RCA
- 45 23 JUMP TO IT, Aretha Franklin, Arista
- 46 47 DONNA SUMMER, Donna Summer, Geffen
- 47 — WINDS OF CHANGE, Jefferson Starship, Grunt
- 48 46 GOOD TROUBLE, REO Speedwagon, Epic
- 49 49 PICTURES AT ELEVEN, Robert Plant, Swan Song
- 50 53 STEEL BREEZE, Steel Breeze, RCA
- 51 61 INCOGNITO, Spyro Gyra, MCA
- 52 52 EDDIE MURPHY, Eddie Murphy, Columbia
- 53 — SPRING SESSION M, Missing Persons, Capitol
- 54 54 QUIET LIES, Juice Newton, Capitol
- 55 55 SNEAKIN' OUT, Stacy Lattisaw, Cotillion
- 56 63 BRANIGAN, Laura Branigan, Atlantic
- 57 48 VACATION, The Go-Go's, I.R.S.
- 58 58 JUST SYLVIA, Sylvia, RCA
- 59 60 JANE FONDA'S WORKOUT RECORD, Jane Fonda, Columbia
- 60 50 HEY RICKY, Melissa Manchester, Arista

Compiled by Billboard

INDIE LPs

- 1 1 A BROKEN FRAME, Depeche Mode, Mute STUMM 9
- 2 2 UB44, UB40, DEP International LPDEP 3
- 3 3 UPSTAIRS AT ERIC'S, Yazoo, Mute STUMM 7
- 4 5 BULLSHIT DETECTOR VOLUME 2, Various, Crass 221 984/3
- 5 6 HAI, Cabaret Voltaire, Rough Trade RTD 1
- 6 8 SONGS TO REMEMBER, Scritti Politti, Rough Trade ROUGH 20
- 7 — VOICE OF A GENERATION, Blitz, No Future PUNK 1
- 8 12 IN THE FLAT FIELD, Bauhaus, 4AD CAD 13
- 9 11 CHRIST THE ALBUM, Crass, Crass BOLLOX 2U2
- 10 14 RECORDED 1979-81, UK Subs, Abstract AABT 300
- 11 20 PERFECTION, Charge, Kamera KAM 013
- 12 4 ROOM TO LIVE, Fall, Kamera KAM 011
- 13 9 SEDUCTION, Danse Society, Society SOC 8.82
- 14 7 THE SINGLES ALBUM, UB40, Graduate GRADLSP 3
- 15 10 SENSE AND SENSUALITY, Au Pairs, Kamera KAM 010
- 16 22 THE BLACK ALBUM, Damned, Ace/Big Beat DAM 3
- 17 15 '77 IN '82, Special Duties, Rondelet ABOUT 9
- 18 18 STATION MXJY, Maximum Joy, Y Y28
- 19 19 PUNK AND DISORDERLY — FURTHER CHARGES, Various, Anagram GRAM 001
- 20 21 CITY BABY ATTACKED BY RATS, GBH, Clay CLAYLP 4
- 21 17 GARLANDS, Cocteau Twins, 4AD CAD 211
- 22 16 SPEAK AND SPELL, Depeche Mode, Mute STUMM 5

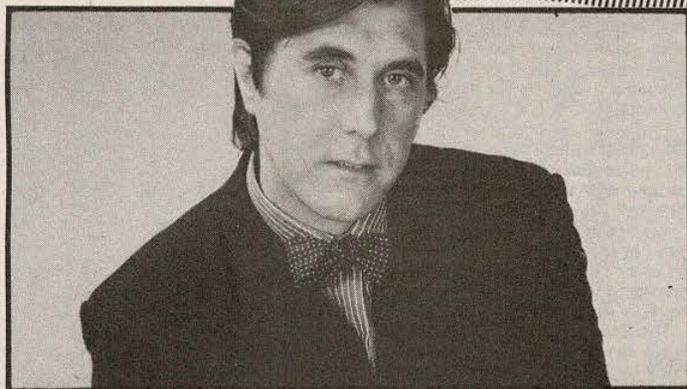


COCTEAU TWINS: laughing it off at 21

- 23 — THE RUMBLE OF THE EAST, Eraserhead, Flickknife SHARP 105
- 24 13 CARMEL, Carmel, Red Flame RFM 9
- 25 27 MOVEMENT, New Order, Factory FACT 50
- 26 23 TWO BAD DJ, Clint Eastwood & General Saint, Greensleeves GREL 24
- 27 — ENTER K, Peter Hammil, Naive NAVL 1
- 28 30 I'VE GOT A GUN, Channel 3, No Future Punk 2
- 29 25 JUNKYARD, Birthday Party, 4AD CAD 207
- 30 26 A DISTANT SHORE, Tracy Thorne, Cherry Red MRED 35

by ALAN JONES

CHARTFILE



BRYAN FERRY: a grim race against time

AFTER A four week absence, 'The Kids From Fame' last week resumed its position at the top of the album chart, dethroning the incumbent Dire Straits album 'Love Over Gold'.

It was the ninth week at number one for the Fame mob. 'The Kids From Fame' is now firmly established as the best-selling record in the history of BBC Records, and is rapidly turning into one of the top albums of the eighties.

The decade started with Rod Stewart's 'Greatest Hits' platter holding the number one spot. Since then a further 51 albums have reached the summit, a particularly rapid turnover compared to previous periods of album chart history. The albums which have endured longest at number one this decade are 'Kings Of The Wild Frontier', Adam & The Ants (12 weeks), 'Love Songs', Barbra Streisand (9 weeks), 'The Kids From Fame' (9 weeks), 'Super Trouper', Abba (8 weeks), 'Love Songs', Cliff Richard (5 weeks), 'Stars On 45', StarSound (5 weeks), 'Zenyatta Mondatta', Police (4 weeks), 'Queen Greatest Hits' (4 weeks), 'The Lexicon Of Love', ABC (4 weeks), 'Love Over Gold', Dire Straits (4 weeks).

'The Kids From Fame' is the seventh album thus far this decade to reclaim the number one position. This total includes two albums from Roxy Music, 'Flesh And Blood' and 'Avalon'. The former took eight weeks to claw its way back to No 1 — far more than any other LP.

Roxy's two chart toppers have spent a total of seven weeks at number one, a figure bettered by few in this, admittedly

still youthful, decade. The Police, also with two number ones tucked under their belt, have accumulated an identical number of weeks at the top. The Kids From Fame, as already discussed, have been top for nine weeks, and Barbra Streisand is the top lady in this survey, courtesy of 'Guilty' and 'Love Songs', with eleven weeks at number one. Abba have the same total, derived from three consecutive number one LPs, 'Greatest Hits Volume 2', 'Super Trouper' and 'The Visitors'. But the twelve-weeks 'Kings Of The Wild Frontier' spent at number one ensure that Adam & The Ants are the top artists in this survey.

Abba are the only act to place three albums at number one in the period under review, and they must be odds on

favourites to increase this tally with their soonest 2LP retrospective . . .

AS ANTICIPATED, the Beatles' '20 Greatest Hits' LP crashed onto the chart last week in the wake of 'Love Me Do's' singles success. Despite reservations about EMI's persistent repackaging of the Beatles' catalogue, one can't help but admire their ability to squeeze every last potential sale from the Great British Public.

According to my reckoning, 'Yesterday', 'Yellow Submarine', 'Can't Buy Me Love' and 'A Hard Day's Night' have each been included on five chart albums — 'Yellow Submarine' and 'A Hard Day's Night' also appear on the

uncharted 'Reel Music' compilation — and a further eleven Beatles tracks have found their way onto four chart albums. It's all too much, as the Beatles themselves might say, but I would imagine that a study of Elvis Presley's charted albums would throw up an even longer list of overused tracks. RCA have severely over-played their hand on Presley releases for some time and have recently made previously unissued Presley tracks available. How long before EMI see fit to do likewise with the Beatles? . . .

Mark Knopfler's mumbled 'Private Investigations' proved troublesome to English ears, but the Dutch seem to have taken it in their stride and have hoisted the former schoolteacher and his cronies to the very top of the charts despite the pressing attentions of Donna Summer's 'State Of Independence'. New Zealand, which possesses perhaps the world's second most catholic chart (after our own, and immediately preceding the Aussies), have Trio at No 1 with 'Da Da Da'. Meanwhile, Men At Work are the first Australian act to simultaneously top the American and Canadian charts with different songs. The Yanks give their vote to 'Who Can It Be Now' whilst the Canucks opt for 'Down Under'.

Finally, the Argentinians prove what appalling taste they have by allowing Queen's 'Hot Space' album to become the first UK-originated disc to enter their top ten since the Falklands showdown. But the really big surprise from Buenos Aires is that the formerly dominant Julio Iglesias is currently absent from the Argie chart. Maybe they don't have such bad taste after all . . .

INDIE 45s

- 1 4 HOW DOES IT FEEL (TO BE MOTHER OF A THOUSAND DEAD), Crass, Crass 221984/6
- 2 1 SHIPBUILDING, Robert Wyatt, Rough Trade RT 115
- 3 — EASTWORLD, Theatre Of Hate, Burning Rome BRR 4
- 4 6 STATE VIOLENCE/STATE CONTROL, Discharge, Clay CLAY 14
- 5 3 BE PROUD, BE LOUD (BE HEARD), Toyah, Safari SAFE 52
- 6 10 LIVELY ARTS, Damned, Big Beat NS 80(T)
- 7 2 LEAVE IN SILENCE, Depeche Mode, Mute 7BONG(12BONG) 1
- 8 16 BELA LUGOSI'S DEAD, Bauhaus, Small Wonder WEENY 2
- 9 7 PILLAR TO POST, Aztec Camera, Rough Trade RT 112
- 10 — LIVE AT THE CERTRO IBERICO (EP), Conflict, Xntrix XN 2001
- 11 5 SO HERE I AM, UB40, DEP International 7DEP(12DEP) 5
- 12 11 LULLABIES, Cocteau Twins, 4AD BAD 213
- 13 9 LOVE ON THE TERRACES, Serious Drinking, Upright U4
- 14 28 WAVE, Passage, Cherry Red (12)CHERRY 50
- 15 20 COCKTAILS (EP), Attila The Stockbroker, Cherry Red CHERRY 46
- 16 18 MUTANT ROCK, Meteors, WXYZ ABCD 5
- 17 15 MY SPINE IS ON THE BASS LINE, Shriekback, Y Y27
- 18 — DRUMBEAT FOR BABY, Weekend, Rough Trade RT 116(T)
- 19 35 BURN 'EM DOWN, Abrasive Wheels, Riot City RIOT 16
- 20 8 SUICIDE BAG (EP), Action Pact, Fallout FALL 003
- 21 23 TRAILS OF COLOUR DISSOLVE, Felt, Cherry Red CHERRY 45
- 22 12 THE BALLET DANCE, Rubella Ballet, Xntrix XN 2005
- 23 39 BABY TURNS BLUE, Virgin Prunes, Rough Trade RT 119(T)
- 24 22 KNIFE SLITS WATER, A Certain Ratio, Factory FAC 62

- 25 24 BEASTS (EP), Sex Gang Children, Illuminated ILL 112
- 26 13 LIFE ON THE LINE, Fad Gadget, Mute 7MUTE(12MUTE) 24
- 27 17 WARRIORS, Blitz, No Future OI 16
- 28 30 LOVE WILL TEAR US APART, Joy Division, Factory FAC 23
- 29 21 THE STRANGER, Dead or Alive, Blackeye BE 2
- 30 14 BULLSHIT CRASS, Special Duties, Rondelet ROUND 24
- 31 19 DON'T GO, Yazoo, Mute 7YAZ(12YAZ) 001
- 32 — INTO THE ABYSS, Sex Gang Children, Illuminated ILL 15
- 33 37 PERSONALITY CRISIS (EP), New York Dolls, Kamera ERA 13(12)
- 34 38 CONVICTED, Dead Wretched, Inferno HELL 5
- 35 25 WHATEVER IS HE LIKE, Farmers Boys, Backs 7NCH 001
- 36 — PARANOID, Black Sabbath, NEMS Int. NE(P) 1
- 37 40 JUST A GIRL, Pale Fountains, Operation Twilight OPT 9
- 38 26 ONLY YOU, Yazoo, Mute 7MUTE(12MUTE) 020
- 39 45 17 YEARS OF HELL (EP), Partisans, No Future OI 12
- 40 50 SLIGHTLY LONGER SONGS (EP), Six Minute War, Six Minute War SMW 003
- 41 29 BIG GIRLS DON'T CRY, Cimarons, Safari SAFE(LS) 49
- 42 32 JACQUES DERRIDA/ASYLUMS IN JERUSALEM, Scritti Politti, Rough Trade RT 111(T)
- 43 41 NIGHT AND DAY, Everything But The Girl, Cherry Red CHERRY 37
- 44 27 MURDER IN THE SUBWAY, Attak, No Future OI 17
- 45 42 TEDDY, Apocalypse, Jamming! CREATE 5
- 46 33 HAVE YOU GOT 10P? (EP), Ejected, Riot City RIOT 14
- 47 31 RUN LIKE HELL/UP YER BUM, Peter & The Test Tube Babies, No Future OI 15
- 48 — 48 CRASH Gymslips, Abstract ABS 011
- 49 36 BLEED FOR ME, Dead Kennedys, Statik/Alternative Tentacles STAT 22
- 50 34 FOUR TRACK EP, Total Chaos, Volume VOL 2

5 Flashback 10 15

October 29, 1977

- 1 YES SIR I CAN BOOGIE, Baccara
- 2 BLACK IS BLACK, La Belle Epoque
- 3 YOU'RE IN MY HEART, Rod Stewart
- 4 SILVER LADY, David Soul
- 5 NAME OF THE GAME, Abba
- 6 ROCKIN' ALL OVER THE WORLD, Status Quo
- 7 BLACK BETTY, Ram Jam
- 8 HOLIDAY IN THE SUN, The Sex Pistols
- 9 I REMEMBER, Elvis Presley
- 10 STAR WARS THEME, Meco

October 28, 1972

- 1 MOULDY OLD DOUGH, Lieutenant Pigeon
- 2 DONNA, 10cc
- 3 A BROKEN DREAM, Python Lee Jackson
- 4 ELECTED, Alice Cooper
- 5 CLAIR, Gilbert O'Sullivan
- 6 I DIDN'T KNOW I LOVED YOU (TILL I SAW YOU ROCK 'N' ROLL), Gary Glitter
- 7 YOU'RE A LADY, Peter Skellern
- 8 BURNING LOVE, Elvis Presley
- 9 THERE ARE MORE QUESTIONS THAN ANSWERS, Johnny Nash
- 10 WIG-WAM BAM, The Sweet

October 28, 1967

- 1 MASSACHUSETTS, The Bee Gees
- 2 LAST WALTZ, Engelbert Humperdinck
- 3 HOLE IN MY SHOE, Traffic
- 4 BABY NOW THAT I'VE FOUND YOU, The Foundations
- 5 FLOWERS IN THE RAIN, The Move
- 6 THE LETTER, The Box Tops
- 7 ZABADAK, Dave Dee, Dozy, Beaky, Mick and Tich
- 8 FROM THE UNDERWORLD, The Herd
- 9 HOMBERG, Procol Harum
- 10 THERE MUST BE A WAY, Frankie Vaughan

NEWS



Back to the chain gang

DISCO STAR Evelyn King — who smashed into the charts with 'Love Come Down' — has a new single out this week.

The new song is called 'Back To Love' and is taken from her 'Get Loose' album.

But on the B side she has decided to put out her 'Shame' hit — which was the first record to sell 100,000 12-inch copies in Britain.

Noddy lands

SLADE ARE back in action...with a tour and live album.

The live LP is called 'Slade On Stage' and was recorded at Newcastle City Hall last spring. It comes out on December 3.

Their tour kicks off at Chippenham Gold Diggers on December 13 and they go on to play St Austell Cornwall Coliseum 14, Bournemouth Winter Gardens 15, London Hammersmith Odeon 17 and 18 and Birmingham Odeon 19 and 20.

You're talon me

THE EAGLES have a greatest hits LP out this week.

It's called 'Eagles Greatest Hits Volume Two' and features 10 songs from 1975 onwards, including 'Hotel California' and 'The Sad Cafe'.

SONG FOR EUROPE

THE STRANGLERS will take to the road again next year.

And at long last they'll be releasing a single after their rift with their former record company EMI.

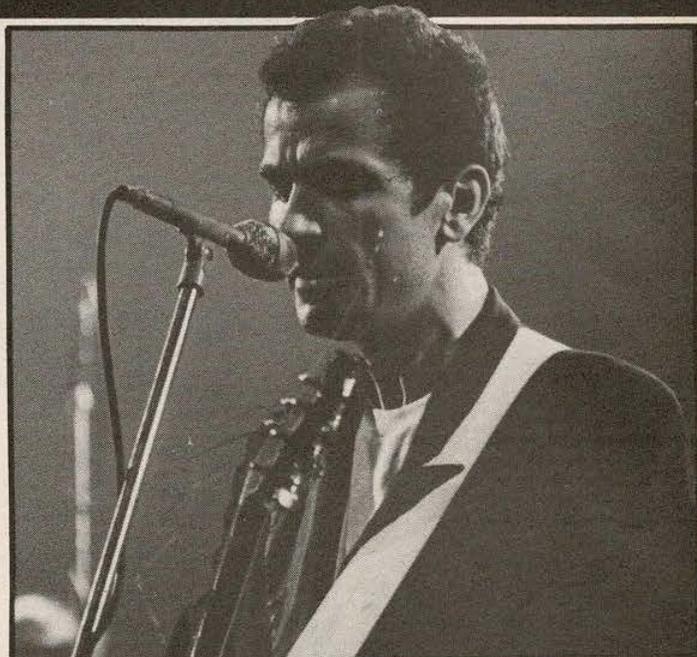
The new record comes out in December before they go on tour. It's called 'European Female' and is backed with another new song 'Savage Breast'.

An album is also due from the band at the same time as they go on tour. They have just finished recording the LP in Brussels, but haven't decided on a title yet.

The Stranglers' tour kicks off at Poole Arts Centre on January 30. They go on to play Bristol Colston Hall 31, Cardiff University February 1, Birmingham Odeon 2, Nottingham Royal Concert Hall 5, Manchester Apollo 6, Glasgow Apollo 9, Aberdeen Capitol 10, Edinburgh Playhouse 11, Newcastle City Hall 12, Sheffield City Hall 13 and London Hammersmith Odeon 15 and 16.

They will also do a series of unannounced small club dates on days off during the tour.

Tickets are £4.50 and £3.50 except for the Hammersmith Odeon gig where they cost £5 and £4.



STRANGLERS' CORNWELL: girls, girls, girls

Devil may Kerr

SIMPLE MINDS — who have just released a new single 'Someone Somewhere' have changed dates on their November tour.

Jim Kerr and the band now play Glasgow Tiffany's November 18 and 19, Newcastle City Hall 20, Belfast Ulster Hall 22, Dublin SFX Concert Hall 23, Leeds University 27, Manchester Apollo 28,

Liverpool Royal Court 29, Cardiff Top Rank 30, Exeter University December 1, Oxford Apollo 2, Brighton Dome 3, Ipswich Gaumont 5, Norwich East Anglia University 6, London Lyceum 7 and 8, Stoke Kings Hall 9, Birmingham Odeon 10, Leicester De Montfort Hall 12, Derby Assembly Rooms 13, Bristol Locarno 14 and Sheffield Lyceum 16.



ALF and Vince: new single

Pic by Adrian Boot

The other side

YAZOO ARE to release a new single to follow up their 'Only You' and 'Don't Go' hits.

The new number is called 'The Other Side Of Love' and comes out next week.

It is backed with another new number 'Ode To Boy'.

Yazoo release the single just as they go out on tour. And they have added yet more dates at London's Dominion Theatre on November 23 and 24. Tickets for both shows are available now.

More Jam

THE JAM have added another date at London's Wembley Arena.

They now play the venue on December 3 after tickets for the other two shows sold out within 24 hours.

But a spokesman said that all postal applications will be dealt with and they will try to supply tickets for the night required.

And the group now look set to play a secret farewell gig in their home town Guildford, although the Newcastle concerts are still not certain to be included in the tour.

Killer tracks

EDDY GRANT has a new album out next week.

It's called 'Killer On The Rampage' and includes his single 'I Don't Wanna Dance'.

Lining up

CENTRAL LINE are to release a new single next week.

It's called 'You've Said Enough' and is backed with an instrumental version of the song. The group had hits with 'Walking Into Sunshine' and 'Don't Tell Me'.

CHICAGO FOLLOW up their massive 'Hard To Say I'm Sorry' hit with a new single, which comes out next week.

The song is called 'Love Me Tomorrow' and comes out on November 12.

School's out for Musical Youth

MUSICAL YOUTH are to play live!

The group who topped the charts with 'Pass The Dutchie' have finally overcome their tuition problems and start a tour later this month.

And before they go out on the road, a follow up single is to come out on November 12.

It is called 'Youth Of Today' and is also available on a 12-inch which includes a dub version.

Their tour starts at Derby Assembly Rooms on November 24. Then Leicester De Montfort Hall 25, Chippenham Gold Diggers 26, Brighton Top Rank 28, St Albans City Hall 29, Manchester Palace

30, Sheffield Lyceum December 2, Birmingham Odeon 3, and Edinburgh Usher Hall 5.

Before they embark on the tour they have scheduled a benefit concert for this weekend in aid of Duddleston Manor School. The gig takes place at The Carlton Cinema on November 6, and there will also be an afternoon performance.

Tickets are available from the Carlton box office and cost £1.50 for the afternoon and £3.50 for the evening.

Tickets for their proper tour cost £3.50 and £3 and are available now from box offices. The group will be fixing up a London date shortly.

All change

TALK TALK have changed their concert at London's Dominion Theatre on November 8.

They now play the gig on November 19 at the same venue, and all original tickets are valid. The band say they have moved the concert because of a proposed train and bus strike.

Collins matinee

PHIL COLLINS is to play a matinee performance on the last day of his series of London shows.

The concert is at the Hammersmith Odeon and kicks off at 5pm on November 28.

LED ZEPPELIN could have a new album out in December.

Sources close to the group say their record company is compiling tapes of unreleased material.



MUSICAL YOUTH: block release

Religious Vox

ULTRAVOX HAVE a new single out in two weeks.

It is a song from their 'Quartet' album called 'Hymn' and is backed with a new song 'Monument'. The single is released on November 29.

Meanwhile, Ultravox have had to cancel four dates from their tour, although three will be rescheduled.

The Shepton Mallet Showering

Subs shook up

THE UK SUBS hit the road again this month following the release of their 'Shake Up The City' EP.

The group play Swansea Marina on November 17, London Klub Foot 18, Retford Porterhouse 19, Sheffield Leadmill 22, Norwich Gala 24, Lowestoft Pier 25, Middlesbrough Cavern 27, Newcastle Beer Keller 29 and Glasgow Nightmoves 30.

Friendly Shalamar

SHALAMAR HAVE a follow up single to their 'There It Is' hit next week.

The new number is the title track from their 'Friends' album and comes out on November 12.

Meanwhile the group have added more dates to their tour at the Manchester Apollo on November 9 and Sheffield Lyceum 25. Tickets are available now from both box offices.

Just Juice

ORANGE JUICE strike out on tour later this month, just as they release a new album.

The new LP is called 'Rip It Up' and includes their 'I Can't Help Myself' single. It is released on November 12.

Tour dates start at Cardiff University on November 13. Then they play Leicester Polytechnic 17, Sheffield Lyceum 18, Colchester Essex University 20, Bristol Locarno 21, Brighton Top Rank 22, Stoke Keele University 24, Manchester Hacienda 25, Liverpool University 26, Edinburgh Coasters 29, Glasgow Mayfair 30, Leeds Warehouse December 1 and London Lyceum 2.

Pavilion gig now takes place on December 15, Poole Arts Centre 16 and St Austell Coliseum 18. But the Cardiff show at St David's Hall will not be rescheduled.

A 12-inch version of the single includes a live version of 'The Thin Wall' which was recorded at their London Hammersmith Odeon gig last year.

League reflects

THE HUMAN League's new single 'Mirror Man' — which RECORD MIRROR revealed would be released in September — is finally set for release.

The single comes out on November 12 and is backed with another new song 'You Remind Me Of Gold'.

Both tracks were recorded in September, and a new album recorded at the same time should be out at the beginning of the new year.

A 12-inch version features longer versions of both titles and a four-minute dub version of 'You Remind Me Of Gold'.



ORANGE JUICE: fresh and pure

TOTO BOELO



Sing along with the 7" TIC II

Dance to the extended 12" mix TIC II+2
RADIALCHOICE

TURN ON

MARILLION, who have just released their debut single 'Market Square Heroes' begin their first tour this month. They'll be playing Liverpool Warehouse November 4, Guildford Surrey University 6, Glasgow Night Moves 8, Ayr Pavilion 9, Keith Longmore Hall 10, Inverness Ice Rink 11, Edinburgh Nite Club 12, Dundee University 13, Redcar Coatham Bowl 14, Swindon Brunel Rooms 16, Gloucester Leisure Rooms 17, Norwich Gala Ballroom 18, Dunstable Queensway Hall 20, Whitney Palace Theatre 21, Canterbury University of Kent 22, Bristol Granary 23, Stoke Wagon And Horses 24 and Sheffield Limit 25.

KISSING THE Pink, whose single 'Watching Their Eyes' is bubbling under the charts, play the following dates, Newcastle Polytechnic November 17, Manchester University 18, Birmingham Polytechnic 19, Coventry General Wolfe 20, Sheffield University 22, Leeds Warehouse 24, Oxford Polytechnic 25 and Hastings Saturdays 26.

REGGAE BAND Culture, who release their album 'Lion Rock' on November 12, will be playing Sheffield Leadmill Community Centre on November 9, Cardiff University 10, Hitchin Regal Theatre 12, Reading Central Club 13, Digbeth Civic Hall 15, Bournemouth Town Hall 16, London Dingwalls 17, 18, Bristol Trinity Hall 19, Leicester Polytechnic 20, Glasgow Night Moves



Pic by Laura Levine

VICE SQUAD, featuring every man's dream the buxom Beki Bondage, have added a date to their tour at Hammersmith Klub Foot on November 4. Support bands will be Brutal Attack and Flowers Of The Past.

21 and Edinburgh Playhouse 22.

PRINCE LINCOLN and the Royal Rasses play an additional date at the London Venue on November 13.

EX SWEET member Brian Connolly plays a concert at the London Marquee November 12. The legendary Connolly will play Sweet covers as well as new material.

TWISTED SISTER have pulled out of the

Diamond Head tour, but they will be doing some shows in their own right in December. The band were forced to pull out because of American commitments.

DIAMOND HEAD have added a date to their tour, at Norwich University of East Anglia November 6. Their support band is now Tank.

THE SWINGING Laurels play a special gig at London's Peppermint Park November 7. The band will be playing four sets throughout the evening.

TOURS

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TELEX 299485 Music G
Distributed by Spotlight Magazine
Distribution Ltd, 1 Benwell Road,
London N7 7AX
01-607 6411
© 1982

Morgan Gramplan plc
Calderwood Street
London SE18 6QH

Registered as a newspaper at
the Post Office

Published by Spotlight Publications Ltd
40 Long Acre, London WC2E 9JT
and printed by East Midland
Litho Printers Ltd
Setting by ARC Filmsetting

RELEASES

JAPAN HAVE a mega-cassette version of their 'Assemblage' album available. Adding almost 45 minutes to the playing time of a standard cassette, it includes 12 inch remixes of 'Life In Tokyo', 'European Son' and 'Fall In Love With Me'.

LENE LOVICH releases her first album for two years on November 12, entitled 'No Man's Land'. The first 5000 copies of the LP will be pressed on clear vinyl.

THE ANGELIC UPSTARTS bring out their first single with their new line up on November 5. Titled 'Woman In Disguise', the single is available as a seven inch and a 12 inch. The group, currently in America, will tour Britain before Christmas.

'**TAKE IT Or Leave It**', the feature film which chronicles the rise of Madness, is to be released as a video cassette. 82 minutes long, it can be bought from Stifffilms, Stiff City, 115 - 123 Balham Street, London NW1, at £19.50 plus £2 post and packaging.

DAVE STEWART, who was last in the charts with his number one hit 'It's My Party', releases a new single called 'Johnny Rocco', featuring Barbara Gaskin on vocals.

MAMA'S BOYS, the Irish hard rock band, bring out their first British release in the shape of a single 'In The Heat Of The Night', taken from their LP 'Plug It In'.

THE MOBILES bring out their third single 'You're Not Alone' in a special three pack limited edition which includes their two other hits 'Drowning In Berlin' and 'Amour, Amour'.

LIONEL RICHIE of the Commodores releases his debut solo album on November 15. Called 'Lionel Richie', it has fuelled speculation that the Commodores' latest single 'Lucy' might be their last. A single from his LP, 'Truly' comes out on the same day as the album.

THE 4-SKINS, complete with new guitarist Paul Swain, have a new single 'Low Life' on November 5.

TV AND RADIO

TOTO COELO appear on **THURSDAY'S** 'Russell Harty Show' on BBC 2.

Channel Four (C4) weighs in heavily with rock on **FRIDAY**. 'The Tube' is promising The Jam, Pete Townshend, Sting and newcomers Set The Tone at 5.15pm. At 8pm there's 'Deep Roots Music', a history of Jamaican music. Those with a

fascination for music and history can tune in later as C4 is showing 'Woodstock', the film of the legendary rock festival with some sparkling performances from The Who, Sly and the Family Stone and Jimi Hendrix among others. Phill Collins of Genesis and Suzie Quatro give their opinions to this week's new releases on Radio One's

'Roundtable'. 'The Friday Rockshow' features The Movie Stars. Back on the box Dexys and Chas And Dave turn on 'Crackerjack' (Crack-er-jack!) on BBC 1. Ultravox and American folk trio The Roches are on BBC 2's 'Old Grey Whistle Test'.

SATURDAY morning sees Squeeze on BBC 1's 'Superstore'. 'The Late Late Breakfast Show' is promising Abba and Modern Romance. Radio One's 'In Concert' features Diamond Head and Bernie Torme's Electric Gypsies. 'OGWT' is repeated on BBC 2.

SUNDAY finds Mike Oldfield on LWT in 'Nightlife Presents'. The Doors are the subject of Radio One's series of pop profiles.

C4's 'Whatever You Want' on **MONDAY** presents the doom boogie of Killing Joke while the equally earnest 'Riverside' looks at clothing on BBC2.

'Unforgettable' on **TUESDAY** is C4's stab at nostalgia, pop variety. It features Alan Freeman, pop pickers, looking at Freddie And The Dreamers and Acker Bilk among others. BBC 2's 'The Young Ones' comedy show has the now defunct Nine Below Zero.

WEDNESDAY'S 'Ebony' on BBC 2 has reggae group Aswad.

HAMMERSMITH PALAIS

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I ARRIVE at the house of Toto Coelo with some trepidation. I'd been warned so, secure in my chain mail I ascend the stairs, wary of oversized stewing pots and the sharpened edge of blood thirsty hampsteads.

I mean, when a group's first two singles are entitled 'I Eat Cannibals' and 'Dracula's Tango (I'm A Sucker For Your Love)', a young man has to take precautions.

With dark thoughts of Transylvania and the deepest jungle, I enter the front room... A bolt of lightning strikes sleepy Kensal Rise and the five Coelos shake off the slumber of an overnight trip from Belgium and confront your reporter.

And... thankfully due to a gas leak the stewing pot is inoperative — so I won't be boiled alive. But, what of those nasty gnashers? Well it's fangs but no fangs, Dracula's five girls are a bit tired and anyway they only like the taste of blood at night.

So, body and mind still intact, I settle down with the girls for a cup of coffee and a nice little chat. Is there, I wonder, a thematic link between their two singles. I mean, all this talk of eating people and sucking blood, it's a bit disconcerting.

"It's all done tongue in cheek," says Sheen. "We didn't plan it to turn out this way. We like our songs to be stories, we'll sing about practically anything, but we aim to steer clear of slushy love songs."

OK, IF you're not blood crazed murderesses, what's the significance of the sleeve to the current single, all cutesy pie pyjamas on one side, man eating leather on the other. Will the real Toto Coelo stand up: innocent or

BED TIME HORRORS

rapacious?

"The pictures on the sleeve are a sorta combination of what we are. We thought being photographed in pyjamas would be a good idea 'cos Dracula only comes out at night, doesn't he? We always try to be humorous, the sleeve is very twee, very silly," is Ros's demure reply.

The five Totos — Lacey 19, Anita 23, Lyndsey 24, Ros 25 and Sheen 33 — regard their act as fun, but not throwaway. They approach their work with the professionalism of seasoned performers and assure me that theirs is not a 'put up' record company job.

"We were gigging for about a year before our record company saw us. We knew exactly what we wanted, and we took the package to the company, not the other way

round."

No Tight Fit type machinations here, assures Sheen. The crucial question is, are you pantomime or pop?

The lovely Anita takes up the cudgels.

"We are silly, we are mad. We can look glamorous, but we formed the group to go into as many areas as possible.

"Quite often people don't take us seriously on the record side 'cos we are a very visual group. They tend to think we're into the entertainment or variety side, when really we're into both. I think just because it hasn't been done before people back off. This is one group that can put both sides together."

Toto Coelo not only encounter difficulties with their public image, they seem to run into trouble with

whatever they touch. This band don't only eat cannibals, they devour tour buses, mike stands etc.

"We've been fated, jinxed. Everything seems to go wrong. Four minibuses have broken down, we went through 20 mikes in four days, the scenery collapsed. Wherever we go there's trouble. We lost our luggage at the airport and had to wear paper knickers for two days."

ON THE subject of knickers, the reticent Lacey has the final say.

"I had my knickers nicked. I put 'em on the line (in saucy Balham) and when I went to bring 'em in they'd gone. All the pegs were still there, but the knickers had disappeared."

Do the girls have trouble with their male audience?

"Most of them have been very polite. We did one gig and at the end of the show Lacey had to give someone a record for a prize. This guy just started grabbing her, he thought SHE was the prize!"

Toto Coelo didn't ravish me, they charmed me. I left totally infatuated by Anita and steadfast in my resolve to throw away my cross and submit to any punishment the five female draculas might dish out. I had a oelo of a time.

JIM REID has nightmares about TOTO COELO, but ends up sweet dreaming

Points of view

SPEAR OF DESTINY

are aiming high
says JIM REID

IN A YEAR dominated by the trivial, the shallow and the downright soft, there has been a flurry of activity on the darker, harder side of 'rock'. I'm not talking about the impotent bluster of heavy metal, but a series of groups; Danse Society, Southern Death Cult etc, built around the ethics of punk and the desire to stretch, pull and scratch this 'rock' thing into something more pertinent, relevant and challenging.

Central to all this have been the trials and tribulations of one Kirk Brandon. First it was Theatre Of Hate and now after several personnel changes it's Spear Of Destiny.

Spear Of Destiny are two days old when I meet them in a spartan rehearsal room off North London's Caledonian Road. The first question is easy, why the change Kirk?

"We spent a while trying to take it somewhere, we got as far as the first album but after that we got other people in who simply weren't up to standard. They started off as if they could be — but they gradually blew themselves out. What we're doing now is an reaffirmation of our original direction."

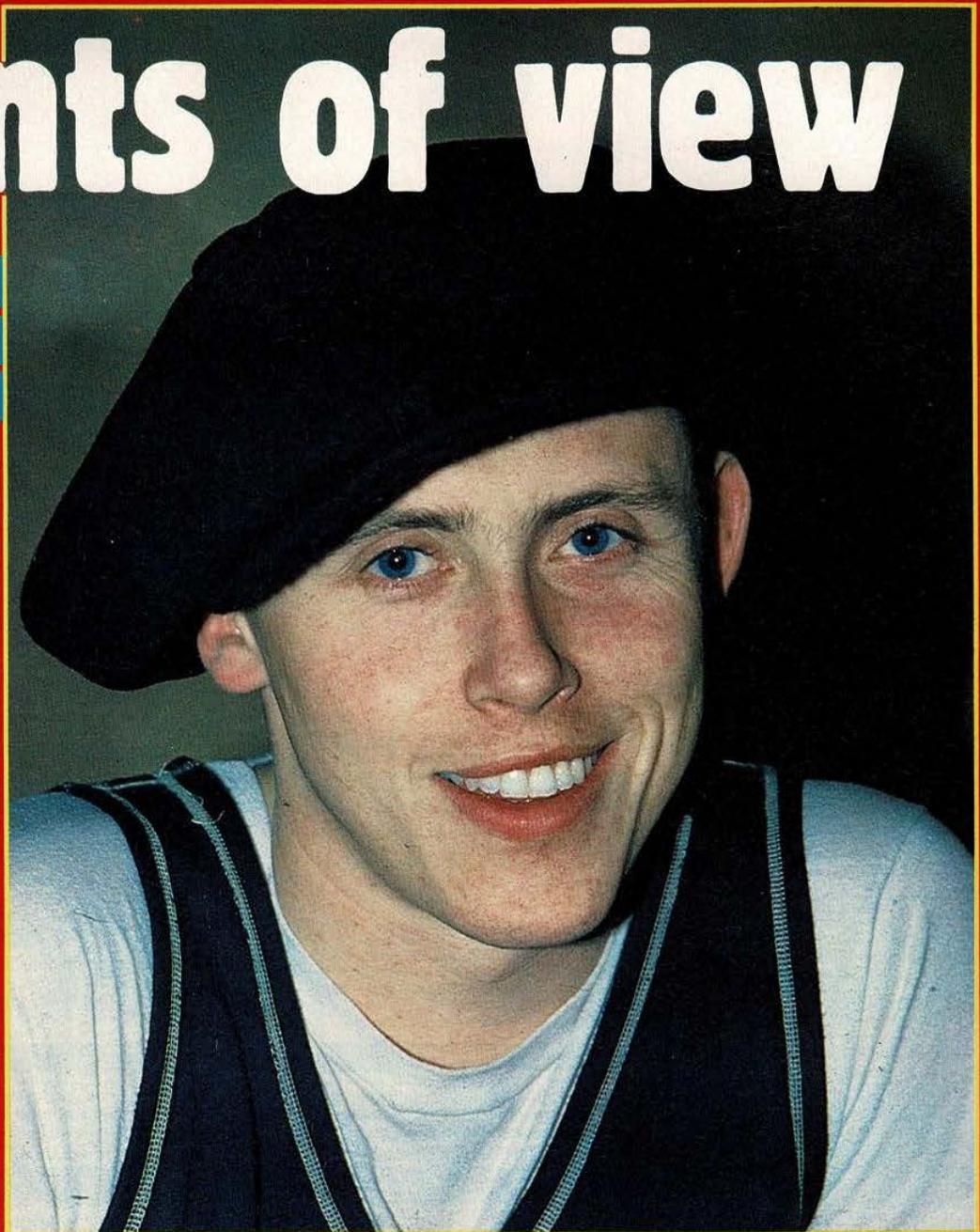
Brandon and his associates have never been afraid to rock the boat, business considerations being secondary to the quest for that all important feel. Thus far Spear Of Destiny are three handed; Brandon on vocals and guitar, trusty Stan Stammers bossing the bass and new boy and Ex Thompson Twin Chris Bell on drums.

It's hoped that two saxophonists will be added, but at the moment Spear Of Destiny are content to lay the right foundations, build a firm understanding.

THE SOUND? Well from what I can gather from seeing the threesome rehearse, and hearing a rough mix of the forthcoming LP, this is going to be a spacier, less cluttered version of Kirk's vision. If TOH were sometimes too dense, too crowded, the emphasis is now on a more directed, less diffuse attack.

Hence Brandon taking the guitar himself, simply Kirk trusts no other to shape his songs: "Too many people just wanna be guitar heroes, we're not interested in that."

Take the current, and last TOH single 'Eastworld' as a starting point and await the surer



KIRK BRANDON: a man who knows his onions

Pic by Joe Shurber

application of dynamics that is to come.

Has Kirk ever been fully satisfied with anything he's done?

"Yeah, I'm fully satisfied with it all, that includes all the horrible mistakes that have happened as well, like having to sack people all the time. It's all part of it, you learn, even if it's hard on some people."

"We've had some incredible people in to audition but they just haven't had the right mental attitude."

"People have to understand what we're doing. I mean, all these bands that go through the rock'n'roll business mill. The rock'n'roll business is disgusting, it's horrible, it doesn't mean anything, doesn't do anything. It certainly sticks the boot into a lot of things that could have come through like people with ideas, little people, little bands, they just get crushed."

KIRK IS a man with strong views, deep compassion. 'Eastworld' is not only a lovely slice of cossack rock, it's a proclamation of the free spirit, a celebration of the Polish trade union Solidarity and a tirade against grasping mother Russia.

Having said that, couldn't one accuse Mr Brandon of being self righteous, wearing his conscience on his sleeve?

"If people in other countries don't show their support then Brezhnev and his mob will take even more liberties."

"Solidarity is different cultures, classes, and people getting together, trying to forge a new way."

"You can't wait for the Russians to come here, for the Americans to come here, for 1984 to come here."

"I mean, in Britain, even the dullest people don't like what's going on right now — at the

moment they haven't got enough suss, haven't got organised inside their own heads enough, to do something about it — but it's there."

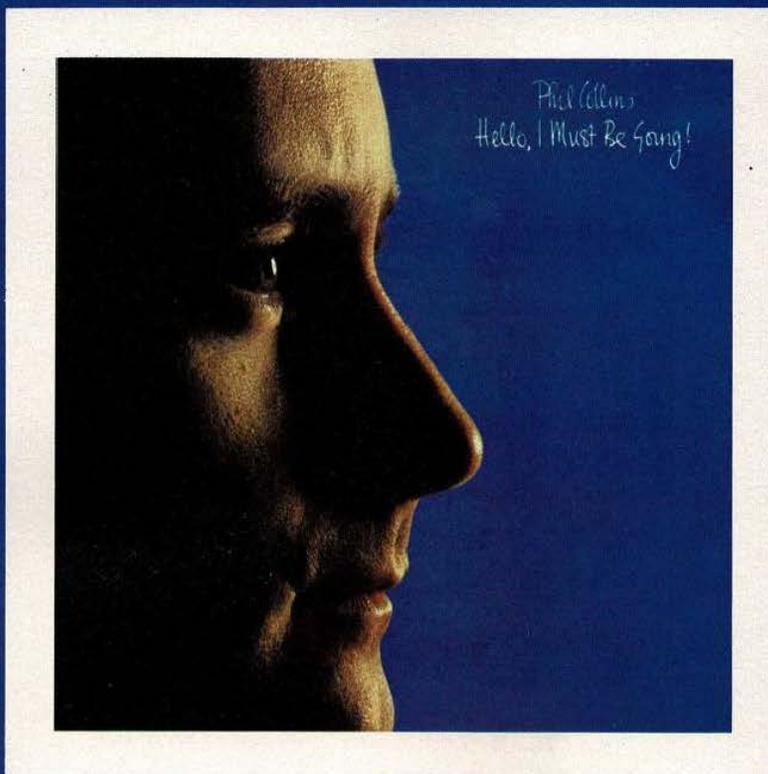
Kirk is serious ... but he laughs a lot, serious, but optimistic. Spear Of Destiny's other success came outside of music when they played the Clash at football recently and won 20-2. Whilst Strummer's mob have come back to form in '82, if it's the surest in challenging rock that you want, it's pretty hard to ignore Kirk Brandon and Spear Of Destiny.

What's the name mean? "It's a good name, eventually we'll become it," says Kirk.

New boy Chris has the final word. "This is the first band I've been in where the music is totally original."

PHIL COLLINS

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***'People want to hear more about
love than sex. A housewife
doesn't want to be bothered'***

Porn to be wild

FEELING corruptible? Good. Because those high tech Dickensian waifs Haysi Fantayzee are just the group for you.

"What we like best about pop music is the sexuality of it," says Haysi's Paul, "and it's a constant battle to sneak a bit of that past the censors."

But that's just what Haysi managed to do when they last appeared on Top Of The Pops with their single 'John Wayne Is Big Leggy'. Kate and Jeremiah's erotic gyrations on that little island of moral integrity had the men in the control room similarly leaping about and pulling their hair out wondering where they could safely point the camera next.

"You get three rehearsals and we did toned down versions for the two where they watch for the camera angles," sniggers Jeremiah, or Jeremy as he is known to his friends, "and the last one is where everyone is in the studio and it's pretty chaotic anyway, and that's the one that goes out. That's probably why we got away with it."

"They actually filmed us very badly. They told us what camera to go for and then they'd cut to another one to the side. So they did fool us a little bit. And afterwards they said next time we're on not to make it so groinal."

"You see there's always two sides to pop music," says Paul, "the Apollo and the Dionysus. The Beatles and the Rolling Stones. The bad boys and the nice boys. And the bad boys are always more fun."

"But the bad boys never become as big as the nice boys," adds Kate, "because I think the majority of people want to hear more about love than sex. A housewife just doesn't want to be bothered. Maybe she'd stop doing the ironing and then where would we be?"

FEAR NOT, prudish reader. For there's more to Haysi Fantayzee than just the rude bits I seem to be going on about all the time these days. Radical, subversive and accessible, Kate Garner, Jeremy Healy and Paul Caplin take their style and music from many sources, and are part of the newest wave, those who use the technology of the eighties for more than just making records and playing the dreary old gig circuit.

"We're not a band. We haven't got a band and we don't need a band," explains Paul, the group's manager and producer as well as performer, "the music we make is in the recording studio and the way we present it is on television

Haysi Fantayzee's guide to being rude on telly. Public morality upheld by Simon Tebbutt

because that way we can reach so many more people. About 50 or 60 million people must have seen the 'John Wayne' video which is a lot more than if we'd been touring.

"And there's another aspect to it. If we had a band, we'd have a sound. And the music we make and the songs we record, well each one is different. A different idea. Like 'Holy Joe', our new single is rock 'n' roll hi-life whereas 'John Wayne' is sort of disco country.

"And if we were to do a gig with all these different songs we'd have to have at least 50 musicians. It's not out of the question that one day we might do it. But the way we work now gives us more freedom to pick and choose what we want to do."

HAYSI are also different to most acts in that they control everything from their artwork to the songs they put out, with Kate and Jeremy concentrating on the style and Paul adding some entrepreneurial expertise, they have pretty well single handedly engineered their path to success.

"You see, record companies don't have style and taste," says Paul, "they can't afford to have."

"So they have people like us to do it for them," adds Jeremy drily.

Now, the last time I saw Haysi Fantayzee was on yet another of those endless trips to New York which I unselfishly endure to keep abreast of the world of popular music. And while they're pretty Big in the Apple, like most good British groups, cracking the rest of Christopher Columbus's biggest mistake is quite a different kettle of fish.

"We went to see this promoter while we were there," says Kate, "and he said that to break in America we'd have to tour for two years. And we thought if we toured for two years we'd have to keep on playing the same thing every night. I think we'd get really bored. And boring."

"Everybody talks about the British Invasion of America," adds Paul, "but it's not really happening yet, even for the Human League with a number one single. British bands are writing such good songs at the moment. Fresh songs. And the songs are selling but the bands aren't."

"For instance, Soft Cell make so much better music than Foreigner but they can't sell records the way Foreigner sell records because Foreigner are on the road 300 days a year.

"And when we started in England we had the idea that it's not necessary to do that. The press and electronic means of communication are just so well organized now. But it still doesn't work in the States.

"We started it for fun because we all like pop songs. And then when we'd made up a few we thought they're good, we think someone will buy these. But we did it for our own amusement in the first place and it'd be nice to carry on in that way."

UNFORTUNATELY, the pressures to produce a hit and the fact that the market is at least six months behind the artists means that Haysi can't really express what they're doing now. They wrote 'John Wayne' a year ago and they'll probably be doing it in Japan in a year's time. But this is all part of the acceptability and accessibility at the heart of pop music.

"If people don't hear it on the radio then they don't buy it," says

Paul, "the biggest restriction of all is making records that they'll play on the radio."

"It's no use making records that only a few people who think your way are going to listen to," adds Kate, "singing 'John Wayne is a bad man, John Wayne is a bad man' and that sort of thing. But people like the doormen at the BBC thought that we were singing that we liked John Wayne. So the people who wouldn't normally listen to it go and buy it and that's good."

"By the time it got to number 11 they couldn't stop it."

Music with a message might sound a bit crass these days, but not when you are constantly assailed by the endless parade of droopy love songs. All the same Haysi aren't po faced about it all and reckon they'll pack it in if it stops being fun and games.

"There's lots of different jobs we could be doing," says Paul, "and if something were more fun then maybe we'd do it. But we like music more than anything else."



KERRANG!

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Kate Garner pic by Simon Fowler

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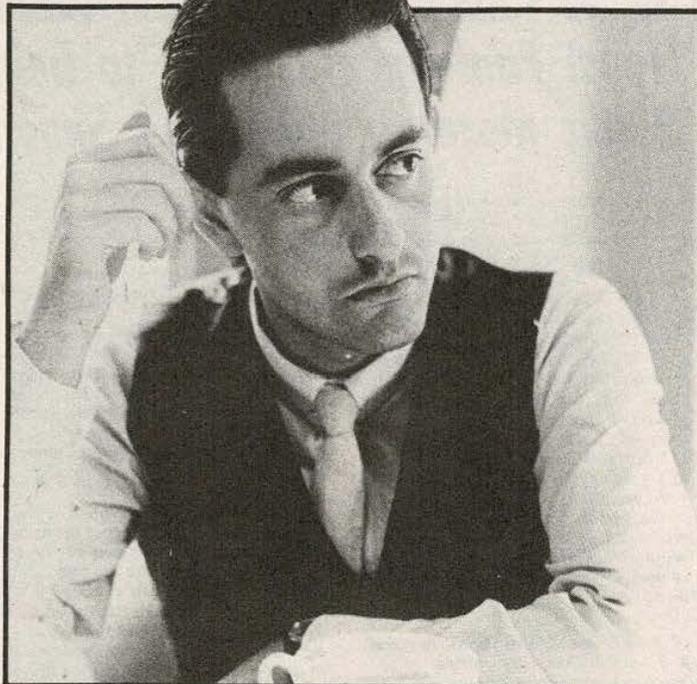


THESE THREE men belong to neither pavement nor penthouse. Instead they've grown comfortable by the fireside. Heaven 17, Martyn Ware, Ian Craig Marsh and Glenn Gregory, are all in love. All three have temporarily shelved the joys of nightclubbing for the delights of domestic bliss.

"In Sheffield, we'd go out every night," explains Martyn. "Nothing would happen during the day so there was no reason to stay in. In London, you've got all these options, so many that you find you like to stay at home with a few friends and be private. Clubbing can get out of control, you end up gibbering all night to acquaintances, not making any sense and feeling tired in the morning."

London's size has come to suit Martyn Ware: "I do prefer the facilities in London. A lot of people have the misconception that London is nothing but nightlife. People assume you've become part of a bland, decadent and pointless society. But here you've got more facilities for making your own life. You can have a larger circle of friends and a 24 hour life.

"It's easier to be anonymous than somewhere like Sheffield. We're not that well known but we do have freedom in London. Phil Oakey's had to move to somewhere in North Derbyshire since the success of the Human League. In London, people might recognise you but they still let you be."



HEAVEN 17's Martyn Ware: 'Who put nail clippings in my tea?'

IAN AND Martyn's last project, BEF's 'Music Of Quality And Distinction,' was a distinct disappointment, both in the grooves and in the sales. Can the boys spring back?

"For two months after that, we didn't do anything. Partly because we'd been working so hard for so

long, partly because we were so disoriented. Perhaps we approached the album in too high-profile a manner. People should have heard the album for themselves instead of hearing about our *ideas* about the record. We went for broke with that album and it didn't pay off."

Fortunately, Martyn and Ian didn't depend on that album for a safe financial future. They had points on their old group's new record, a record called 'Dare'. As a result, they can step aside from the 'hit or bust' syndrome which the industry currently enforces.

Using these royalties, the pair have bought new stocks of equipment and set about the new Heaven 17 record. Already they've recorded two singles, a current release 'Let Me Go' and a possible follow-up entitled, 'Crushed By The Wheels Of Industry'.

Heaven 17, like the rest of Martyn and Ian's projects, are committed to music of quality and distinction. Unfortunately this seems to make them too aware of music's production to make anything inspirational. 'Let Me Go' is a worthy enough telling of the 'Heaven Can Wait' story but it lacks excitement, character, *extremity*. Heaven 17's self-conscious awareness of pop's conditions of production hasn't helped them. They introduced the business suit into pop, ABC and others have profited by them.

Perhaps the three are so busy maintaining quality and distinction, that they've failed to make that blend of commerce and lunacy that is great pop. "I wouldn't like to think that we've gone so far out in a desire to make it that we'd abandoned artistic interest," says Martyn. "Soon as you regard pop as a straightforward business, you're on a losing wicket. We do have a fundamental taste barrier."

by Mark Cooper

Skull holidays

THE WAY bats listen to things could give Psychick TV their first big break.

You see, this Argentinian-Italian boffin has been studying sound waves and animals and God knows what else for the past seven years and just come up with a machine that revolutionises the way sound is reproduced.

And Psychick TV are the first group ever to use the device.

"Holographic sound is a new way of recording that picks up sound in three dimensions," explains PTV's Sleazy. "It's all around your head rather than just in the normal stereo."

"Imagine how a bat works," continues partner Genesis P. Orridge. "It sounds out sound waves and then it makes up a picture in its head of the surroundings although it can't see. It's similar to that."

The machine, which naturally diminishes the value of home taping and bootlegging, is in pretty heavy demand right now — Pink Floyd will be using it on their album next year — but PTV have scooped them all with a recent performance at

Brixton and an LP, 'Force The Hand Of Chance', to be released later this year.

But there's more to Psychick TV than clever technology. Not so much a group as a way of life and the first albums outfit to be signed to a major label for about a decade and a half, revolution means more to PTV than just a few turntables whirring. With a philosophy, the Temple Of Psychick Youth, jewellery, insignias and sounds all figured out, they actually do want to change the way people see the world.

"We always work on several levels," says Genesis, "so instead of being able to classify us as a rock band or a video group or even a music group, we try and synthesise everything we're interested in all at once."

Radically accessible and subversively entertaining, PTV are based around Genesis and Sleazy and their staggeringly simple revolutionary ideas about getting people to find themselves.

Now, this might sound like another dose of arty farty pretentiousness from the avant garde when you're sitting on a bus



PSYCHICK TV: 'Did we overdo the haircut?'

in Wolverhampton in the rain, but when you see the multi dimensional performances of videos, symbols, oratory and sex mingled with atmospheric sounds and music, things begin to come together for you.

And basically, the essence of what they're saying, as Marc Almond sings on 'Guiltless', a track from the LP, is 'Every time you see some joy, go for it.'

"We're stressing the idea that

you shouldn't feel guilty for wanting things," says Genesis, "maybe things that aren't considered the norm. Find yourself, and one way of doing that is by concentrating on your sexuality and feeling no guilt. That's easy to focus on. We're not advocating promiscuity or anything like that. What we're advocating is acceptance of your real self, which includes sexuality."

by Simon Tebbutt

Cracking a Tube

(Radical TV for kids part 62)

IF SPARKS fly from your TV set on Bonfire night this Friday don't be alarmed. It's Channel Four's live rock magazine programme 'The Tube'. The show is scheduled to last nearly two hours and the producers are promising controversy.

"We hope to revive the generation gap," says co-producer Paul Corley. "For years there's

been nothing for young people at prime time since 'Ready Steady Go' in the Sixties. Now we're here to rock the boat and provide a challenge to 'Nationwide'. We hope it will cause arguments within the family for the first time in years."

That's fighting talk but what exactly is the show all about?

The first half of the show will be devoted to the magazine format.

The latter half will be a live show featuring bands of the stature of the Jam, Yazoo and the Rolling Stones.

The magazine side of the show will act as a warm up to the main band. It'll feature new bands, videos, poets and artists. It'll aim to be topical, informative and above all entertaining. The producers have promised that the atmosphere will be all important.

"We're trying to treat it like an outside broadcast in a studio," says Corley.

The show will be broadcast live from Newcastle at 5.15pm till 7.

"We're going to try to get away from London," says the other producer Malcolm Gerrie, the man behind 'Razzmatazz'. "The music scene is far healthier away from London, you've only got to look at the success of ABC and Human League.

"It's going to be risky putting on this type of show. I've got no idea what we do if Paul Weller breaks a string on the first show. But it's out of that tension that we hope the show will get its vitality and excitement," he says.

The first 'Tube', introduced by ex-Squeeze keyboardist Jools Holland and Paula Yates among others, will feature Heaven 17, Pete Townshend, Sting and new band Set The Tone, as well as the Jam.

by Mike Gardner



JOOLS pictured with wife Muriel and daughter Claws



On spec

THE EYES have it. Here's another myopic singer/songwriter in the Buddy Holly/Costello mould. This is Detroit born Marshall Crenshaw whose single 'Someday Someway' makes up the American end of the guitar based pop renaissance led by Scarlet Party and the Pinkees. Marshall is determined to be in the forefront — a case of the blind leading the blind? MG



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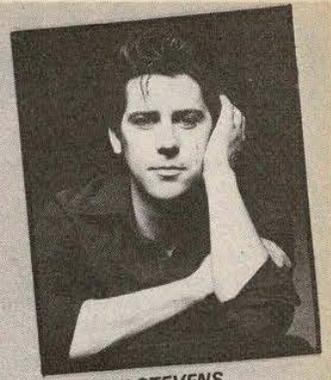
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STAR CHOICE

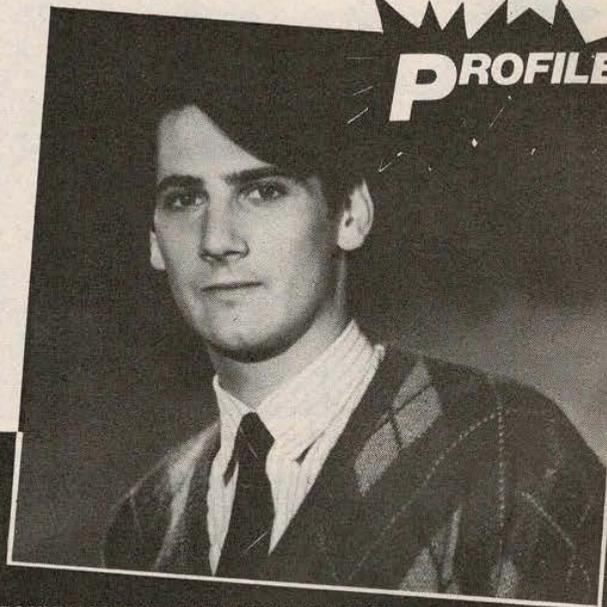


SHAKIN' STEVENS

- AS TIME GOES BY — Richard Allan.
- TIRED OF TOEIN' THE LINE — Rocky Burnette.
- I HEAR YOU KNOCKIN' — Dave Edmunds.
- SAY A LITTLE PRAYER — Aretha Franklin.
- TRUE LOVE WAYS — Buddy Holly.
- CRY ME A RIVER — Julie London.
- I THINK IT'S GONNA WORK OUT FINE — Ike And Tina Turner.
- I'M SO LONESOME I COULD CRY — Hank Williams.

- DON'T BE CRUEL — Elvis Presley.
- LIPSTICK, POWDER AND PAINT — Joe Turner.

PROFILE



TONY HADLEY of SPANDAU BALLET

FULL NAME: Anthony Patrick Hadley
NICKNAME: None
DATE OF BIRTH: June 2, 1960
PLACE OF BIRTH: London
EDUCATED: Dame Alice Owen's School, Islington
HEIGHT: Six foot, four inches
WEIGHT: 13 stone
COLOUR OF EYES: Hazel/Green, known to change
FIRST LOVE: Julie Lodge when I was 11
FIRST DISAPPOINTMENT: Being caned at school when I was 14 years old for something I didn't do
FIRST PERFORMANCE: A talent show when I was 14 years old
FIRST RECORD BOUGHT: 'Double Barrel' — Dave and Ansel Collins
MUSICAL INFLUENCES: Good singers ie, Sinatra, Streisand, Daryl Hall, Mel Torme
INSTRUMENTS PLAYED: None, although I have been known to play the drums
HERO: I don't have a hero but I do admire John Hurt, he's a brilliant actor
FAVOURITE BOOKS: 'The Rats', 'The Lair' and 'The Fog' by James Herbert; 'Coma' and 'Brain' by Robert Cook; 'Animal Farm' by George Orwell and 'Stig Of The Dump'
FAVOURITE MAGAZINES: I like all sorts of magazines, anything from pop to fashion and science mags
FAVOURITE FILMS: 'Alien', 'Close Encounters', 'Raiders Of The Lost Ark', both 'Star Wars' films, 'Chitty Chitty Bang Bang', 'The African Queen', 'Midnight Express', 'The Deerhunter', 'The Wizard Of Oz' and Streisand's 'A Star Is Born'
FAVOURITE TV SHOWS: 'Star Trek', 'Battlestar Galactica', 'Buck Rogers', 'Russ Abbott's Madhouse', 'Dave Allen', 'Jim Davidson', 'Top Of The Pops', 'Tomorrows World', 'The Falklands Story', 'News At Ten', 'Brideshead Revisited'
BEST LIVE SHOW SEEN: Frank Sinatra at the Albert Hall
FAVOURITE CLUBS: Depends on the people and the atmosphere
FAVOURITE FOOD: Chicken Korma, Steak and Kidney pie and Mum's Sunday roast
FAVOURITE CLOTHES: Smart, well made clothes
HAIRCUT: Fairly short and easy to manage
FAVOURITE DRINK: Light and lager
IDEAL HOME: A beautiful 3 storeyed Georgian townhouse in Islington
IDEAL HOLIDAY: Any would do!
IDEAL CAR: A Jaguar XJS
MOST FRIGHTENING EXPERIENCE: Nearly getting killed by a train while rescuing my younger brother
WORST EXPERIENCE: Being thrown from a beautiful Arabian horse whilst touring in Spain, very painful
FUNNIEST EXPERIENCE: Getting worked up by friends whilst on holiday. They said there was a huge beetle in my bed. There was, but it was only plastic

ADAM ANT DESPERATE BUT NOT SERIOUS

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by **SUNIE**

LOVE PLUS one — or rather, love which one? A whisper reaches me that **Miranda** of the **Belle Stars** is dating one of **Nick Heyward's** blond sidekicks. But which **Haircut** has won her heart, **Les** or **Graham**? I'll keep you posted...

Amongst the wrinkled set, however, romance isn't faring so well. Word has it that mossy **Mick Jagger** is now separated from his leggy Texan amoureuse, **Jerry Hall**. What's more, she's in the arms of **Another Man**...

But what does this mean to us? Let's turn to a tale of young chart folk, namely **Bauhaus**, finest flower of Northampton's youth. To the alarm of their record company, publicist and other similar fine folk, **Murphy & Co** are currently incommunicado, though their LP is at No 4 in the charts.

Where are they? Why aren't they talking? No one knows for sure, but I reckon they're suffering a prolonged attack of acute embarrassment after seeing a video of themselves on **Top Of The Pops**...

● **Birmingham poseurs** **Swans Way** ("Pretentious? Nous?") have been burgled! They're offering a vague and unspecified reward for the return of their blue Ibanez bass and Yamaha acoustic guitars — supergrasses ring 021 643 7727...

I know where to find **Spandau Ballet**, however (Yeah, back in the top ten, much to everyone's surprise. — A voice in the crowd) — the lucky little bleeders are in the Bahamas, recording their "mature" LP, surrounded by sun, surf, blue skies and swimming pools.

The only distraction from these surroundings, apart from putting in the odd half-hour in the studio, is the local casino. The rest of the



Pic by Gabor Scott

Stop me and Boy one

(RM — the paper that supports our Boy)

PULL UP to the cocktail bar: Lig of the Week was the "world premier" of **Grace Jones's** 'One Man Show' video at the Palace. The audience, in the best rent-a-crowd tradition, included some **Blue Rondos**, the **Mood**, **Steve Strange**, **Ultravox's** **Billy Currie**, **August Darnell**, **Steve Severin**... need I go on? Oh, all right then (sigh) — **Pete Shelley**, **Martin Rushent**, **Ronny**, **Girls Can't Help It** and someone called **Angelo Parisi** who is apparently Britain's Olympic judo champ! Perhaps he's been coaching **Grace** for her next chat show appearance?

Now here's a scoop: our pic shows teen idol **Georgie Boy** with the bane of **Kid Creole's** life, the notorious **Coati Mundi**. The latter's latest move to drive his urbane boss to distraction is to refuse to sign a solo contract with **Island Records**, home of the **Coconuts**. Instead, he's poised to sign to **Virgin** — and here's **George** giving him a word of advice. "It ain't done me any harm, mate"...

group confidently predict that this temptation will be too much for inveterate gambler **Steve Norman**, who is expected to fly home shirtless at the end of the sessions...

Elvis Costello is gathering **Bluebells** — the bespectacled one takes a bunch of 'em into the studios next week to record their first LP. I recently overheard a fascinating pointer to the great man's

production technique, as he briefed the young **Jocks** thus:

"I want each of you," he said, "to make out a list of 12 records that you really like; don't bother putting in all the hip things as if you were doing it for **Record Mirror**" — pointed look at your blushing correspondent — "but do put in things that I might not have heard. Like, you do a **Cure** song — well, I've never heard a record by the

Cure in my life"...

Who said that the wrinkles weren't getting their share of romance? I take it all back; mature temptress **Britt Ekland** is out on the town these days (and nights) with **Slim Jim Phantom**, the lanky quiffy one from the **Stray Cats**...

Twenty policemen were needed to escort **Musical Youth** out of the National in Kilburn, after they'd played to a rave reception from the teenties at the latest **Capital 'Best Kids Disco In Town'**...

So this is what they get up to when they're not under **Kev's** watchful eye — **Midnight Runner** **Mick Billingham** thrown out of trendy burger joint **Peppermint Park** the other night for precipitating an ice cream fight...

And whilst we're on culinary matters, I hear that **Madness** allowed nothing to deter them from traditional British pleasures when on tour in Australia recently. Eight o'clock one jetlagged morning found them on the beach at Sydney, eating fish 'n' chips and drinking beer.

One native custom they soon took to, however, was the imbibing of a potion known as "TNT". The recipe? Large measures of **Bacardi**, vodka and gin, plus a dash of lemon juice.. Yeeuch..

● **Gillan** sets out on tour with some damaged ribs, following a bit of rough stuff in a footie match he played at the weekend. Seems only fair, commented one wag in the **RM** office, that he should suffer. His audiences certainly will...

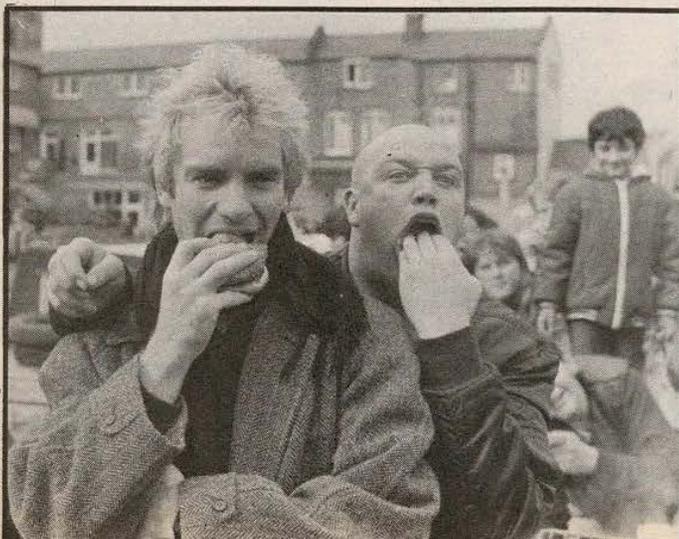
Tales of strife abound, meanwhile, concerning the **Beat** and their relationship with **Arista Records**. I hear that the **Brummies** are desperate to get off the label at all costs, while another rumour has it that the company have given up on the band and want to see 'em split so that they can hang on to **Dave Wakeling** as a solo artiste. Phew!

For now, though, 'I Confess' will be the new 45, and we watch for further developments...

Vic Godard doesn't sign to **Rough Trade**, shock horror! Contrary to last week's scurrilous rumour, the head of the **Sect** is sticking with London...

Desperate bad luck is dogging the unfortunate **Simple Minds**, who have had to cancel their Canadian tour after two truck accidents. In the first, the driver of their vehicle was killed, while in the second most of their equipment was damaged or destroyed...

And finally, more **Bananarama** secrets: the girls' forthcoming LP will include their version of the **Sex Pistols'** 'No Feelings' ('I look around your house, you've got nothing to steal/I kick you in the head when you get down to kneel and pray'). Gulp! Furthermore, the platter will be produced by famous punk star **Barry Blue**. What???



Pic by Andre Csillag

Burger kings

PRIVATE FILES continues its picture series on **The Glamour Boys Of Pop** this week with a candid shot of superstar **Doug Trendle**. **Doug** is shown checking he's still in possession of his tongue, while humble fan **Gordon Sumner** of **Newcastle** lays into an innocent burger.

The pair met at a **Dingwalls** do hosted by the Mayor of **Camden**, in aid of a handicapped childrens' charity.

I'm in a spot of trouble

SINCE MY early teens, I've suffered from severe acne and now, 10 years on, despite a number of treatments prescribed through my doctor, including antibiotics, there's been little improvement. This is ruining my life.

Rob, Leicester

● *While acne, a common skin condition during adolescence, normally clears up quite naturally during the late teens, a small number of sufferers find it persists.*

Research into new treatments, including the use of a drug called 13 cistic acid, used successfully in Stateside trials and currently being pioneered in this country, continues, offering new hope for exceptionally stubborn cases.

Insist that you see a specialist. It may be possible for your GP to refer you to one of the hospitals where current treatment is being researched.

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.

Focus on fact

CAN YOU tell me about the rules and regulations covering cameras at concerts? Like many others I usually manage to take one along, despite "no camera" clauses on the back of concert tickets.

But, at a Scorpions gig I had to take the film out of my camera and hand it over to a bouncer who said the band's management objected, and at an AC/DC gig my camera was confiscated, and kept in the office until after the show.

Is there any way anyone would give me official clearance?
Ed, Cambridge

● *In theory, yes. But when it comes to the crunch, few amateur snappers are likely to be given the strictly official go-ahead to call the shots. Whenever a major tour happens, a strictly limited number of photo/backstage passes are on offer via the group's personal publicist or record company but these tend to be allocated to known semi-professional or professional photographers, often commissioned by a national newspaper or specialist music mag to cover the job.*

On paper you can apply to the band management, record company and the management of the venue itself for permission. And we'll pass on those crucial addresses if you tell us where you want to shoot and when. But, in practice, your

chances of clearance are slim.

Theatre managements are within their rights to confiscate your camera, provided it is returned intact at the end of the show, and removal of film also happens at your own risk.

Pirate files

I'M COMPILING a project on Radio Caroline from 1964 until 1978, when it sank, and want to interview deejay Simon Dee. Where can I find him?

Steve, Birmingham

● *Your question could rank as one of the great mysteries of the universe, equalled only by the search for the Holy Grail, or Syd Barrett, or both. If you're reading this Simon, and want to help out with a thesis on the birth of free radio, come in. Your time is up.*

Up to scratch

FOR A couple of months now, my skin has felt very itchy, especially on my arms and legs. Do you think I could be allergic to something? If so, what?

Jay, Wales

● *Have you been wearing scratchy new clothing next to the skin, perhaps? If so, your skin could be reacting to a detergent partially retained in the material fibres, it could also be caused by a new*



brand of soap or even by something you're eating.

After you have a bath or shower, are you drying yourself properly? Are you washing too much, or too little? Or if you're one of those spartan types who goes swimming in autumn and you're leaving salt water to dry on the skin you're bound to feel itchy.

Eliminate the possibilities one by one to find out what, if anything, has created this discomfort. But, if you can't track down the root cause and the itching continues, see the doc for sound advice.

Income fax

MY FATHER was made redundant last month and has been talking about applying for a grant towards school uniform for my sisters and myself and free school meals. Who can qualify for these freebies?

Terry, Gloucester

● *Anyone on supplementary benefit or a low income can apply for these cost cutters, essential to many a family in depressed Britain circa 1982. Your nearest education department will supply the fax and forms.*

New Single

SOMEONE SOMEWHERE (IN SUMMERTIME)

Remixed version produced by Peter Walsh
From the album 'New Gold Dream (81, 82, 83, 84)'

c/u

KING IS WHITE AND IN THE CROWD

Original version produced by John Williams
Released by arrangement with the BBC

7" available in full colour poster pack

12" also contains extra track

SOUNDTRACK FOR EVERY HEAVEN

Produced by Peter Walsh
Previously unavailable

Simple Minds are on tour throughout November and December



VS 538



SINGLES

Your reviewer: 'Lord' Jim Reid

IF THERE'S one thing I hate it's fat. The rockbiz, overblown and practically gagging on its own self importance is about due a trip to the health farm. I recommend an hour in Lord Jim's gymnasium.

FIT AS A FIDDLE

JAMES BROWN 'Papa's Got A Brand New Bag', 'Get Up Offa That Thing', 'Sex Machine', 'Get On The Good Foot' (Polydor) Your reviewer trembles in reverence, not since Trevor Brooking opened his local supermarket... A sizzling 12 incher to put all those blue eyed 'new funk' bands in their places. Despite the obvious technical brilliance, there is one thing of paramount importance about this record: to make great music you have to MEAN it. James Brown means it.

ALLEZ ALLEZ 'Valley Of The Kings' (Virgin) Curious record. Dominated by the kind of cold clarity that only Europeans can achieve with the English language (this lot are Belgian) and embellished by a maddening background chant and multi layered instruments.

KEVIN COYNE 'So Strange' (Cherry Red) This bland face of synthesised pop '82 will never confront the hurt and pain that is real '82. Of course it doesn't want to. This is the first record I've ever heard by Kevin Coyne. Raw, acoustic and felt, it tells me that Mr Coyne doesn't want to lie.

SIMPLE SIMON 'Life In The Ghetto' (Greensleeves) I'm told that this is reminiscent of Eek-A-Mouse, not being a reggae buff I wouldn't know one way or another. What I do know is that this is a lovely slice of bass heavy dance music, hard edged and pertinent.



LISA STANSFIELD: thin

TRIM

CHRON GEN 'Outlaw' (Secret) The clearest of poppy punk, cliched power chords, two note guitar soloing and righteous ranting. Hitting the number with a smile.

THERMAL UNDERWEAR FOR WINTER

LISA STANSFIELD 'The Only Way' (Polydor) Looking like a prime candidate for 'Vest What I Always Wanted' Ms Stansfield shouts through a plethora of electro beats, syndrums etc. A performance that must surely be a trailer for her eventual appearance on page three of the Sun.

leave the girls at home and have 14 days on the beer. All the joie de vivre of an ingrowing toe nail.

MODERN ROMANCE 'Best Years Of Our Lives' (WEA) The type of grinning vacuity that'll have Radio One producers splitting their Ra Ra skirts. In decayed capitalism big corporations are apt to market their waste as product. Such is the case with this record — gold chains, wedge haircuts, wanna video John? South Woodford oh la (to that recession beat).

KATE BUSH 'There Goes A Tenner' (EMI) Blackheath beauty goes all cooey cockney-gasp in a bouncy tale of the downfall of Thatcherism and the rise of mass working class solidarity. Phew. Nah, actually it's more trivial than that.

UNDERWEIGHT

THE HIGSONS 'Tear The Whole Thing Down' (2 Tone) Friends have told me the funny things Mr Jerry Dammers gets up to in the studio, but no matter of knob twiddling, prayer or huge quantities of light and bitter could elevate this decidedly frigid group into anything approaching the funk. It's not a bad record, but really, that's not good enough.

JOHN LENNON 'Love' (Parlophone) Saccharine stuff from John's brown rice and 'let's all hold hands' period. However the righteous B side, 'Give Me Some Truth', proves that when John got his head out of the clouds he could hit the nail on the head.

FROM THE HUMDRUM TO THE HUMBAG

ASSOCIATES 'A Matter Of Gender' (Fiction) I'll huff and I'll puff and I'll blow your house down, Jimmy. Am I the only person to regard wee Billy's voice as a touch melodramatic? From a group who've released two of this year's better singles, this is a disappointment. As unaccountable as West Ham losing to Spurs.

VISAGE 'Pleasure Boys' (Polydor) This record is just as soulless as its predecessor. Steve is a great populariser, and good luck to him, but I do wish he'd stop making records.

MARI WILSON 'Beware Boyfriend' (Compact) The Sixties turned trash from an object of derision to a subject of worship. Mari is a real fave with ageing rock hacks and radio DJs 'cos she feeds them what they grew up with. If it's kitsch, it's crap.

SIMPLE MINDS 'Someone Somewhere (In Summertime)' (Virgin) A group that have mastered the art of grabbing a simple melody and forcing it down the listener's ear. Such a skill is more an act of calculation, than a trick worth jumping through a ball of fire for.

TALK TALK 'Talk Talk' (EMI) Re-recorded, re-produced version of their second single. Always the most insistent song in a varied repertoire, Rhett Davies' tougher sound and the group's increasing popularity should ensure chart status and thus allow bassist Paul further opportunities to pose on TOTP.

MIGHTY DIAMONDS 'Pass The Kouchie' (Island) The prototype of the massive Musical Youth hit, pleasant but rather insipid.

PALE FOUNTAINS 'Thank You' (Virgin) In which the Liverpoolians stretch their Burt Bacharachian vision into a fully blown orchestral epic. Will sound great on Radio Two, but is just a mite too sweet for my taste. Nevertheless one to watch.

OVERWEIGHT

DURAN DURAN 'Rio' (EMI) 'They were putty.' Thus spake an ex-EMI A and R man of Drone Drone. In this episode of 'Bowing to the Buck' — a flash and crass production — a group of Birmingham labourers win a two-week holiday in South America,

THE PSYCHEDELIC FURS 'Danger' (CBS) An illustration of the unwholesome results of a deep obsession with Lou Reed, black leather and the scummy elements of rock'n'rawl. I never cease to wonder at how infantile most rock bands are.

On Your Radio . . . That French Record

LA MER



by *Punching Holes*

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**RECORD
MIRROR**



Boy George

Pic by Justin Thomas

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ALBUMS

Sweet dreams

SIOUXSIE AND THE BANSHEES 'A Kiss In The Dreamhouse' (Polydor)

A SIOUXSIE and the Banshees album holds its attraction in the struggle to keep ideas and trim imagination into a concise pop format. For make no mistake, no matter how much Sioux would like you to think otherwise, her vision is strictly confined by a pragmatic pop sensibility.

Sure, 'Kiss In The Dreamhouse' is veiled in all sorts of dark imagery, Hitchcockian melodrama, straggly suburbanite pictures of hell and beyond. But at root, when stripped of its pretence and pomposity, it reveals itself as a safe and popularised cheap novelette.

Not that this is a criticism, mind you, for this is never less than compulsive listening. The point is, not to take it all too seriously.

Now we've pushed the 'Hammer horror' cobwebs away, let's go take a look and see what's on offer. Simply, 'A Kiss In The Dreamhouse' covers well worn territory, but in doing so lightens the journey with the oblique stroke and sharp craft of a very talented group.

From the clear acoustic treble of 'Cascade' to the ham walking jazz bass line of 'Cocoon', the Banshees evoke a plethora of half earnest sixth form angst and, dare I say it, pilfered Rolling Stones riffs on the rocky 'She's A Carnival'.

Delight in the tackiness of it all. Banshees would have you think they plumb the depths of darkness, ride the scabrous, dirty side of modern nightmare. They don't, but then, there's something touching in such playful suburban decadence. Forget what the Banshees think they are, for this is a very fine pop record. + + + +

Jim Reid

PHIL COLLINS 'Hello, I Must Be Going' (Virgin V2252)

MAN OF the people (that great mass of ordinary folk who inhabit semi-detached land) Phil makes records that are simple enough to be hits, complicated enough to marvel at how clever he is — not like mere ordinary pop bands — and uncontroversial enough to make them the perfect Christmas present.

But while 'Face Value' boasted a fair old selection of well delivered, if not blistering, quality pop songs, 'Hello, I Must Be Going' clings on desperately to old soul clichés and reworks of 'In The Air Tonight'.

Even Earth Wind & Fire's brass section sounds trite and fussy on numbers like 'It Don't Matter To Me', which makes it as hard to sit back and listen to as it is to dance

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

BEDDERS: the dark side of the loon

The fall guys

MADNESS 'Rise And Fall' (Stiff SEEZ 46)

PERHAPS MADNESS should rename themselves Seriousness. Then they could branch out from the neo-concert party style they've gradually moulded to become the hallmark of the Nutty sound.

'Rise And Fall' sits rather unhappily on the dividing line between a new seriousness and the wacky music style in the mould of 'Driving In My Car'.

Not that it's such a bad thing. The group's lyrics get more mature by each listen, and it seems that the prime factor for the group releasing another album so soon is to get the words out before they get stale.

'Blue Skinned Beat' especially stands out as a low-key number with words that are just ambiguous enough to make you wonder whether they're singing about cops, soldiers or Tory politicians. Side two boasts most of the songs with a heavier lyrical style, culminating in 'Madness (Is All In The Mind)', a lovely

with.

Best numbers are the single 'Through These Walls' — perhaps because it sounds so much like his last hit — and the fat sounding 'The West Side' which comes across just like a film soundtrack. In fact, as an accompaniment to something like a movie, this album would be fine. But it's too clever, too fussy, too pompous and lacks the power to stand up on its own feet. + +

Simon Hills

ROD STEWART 'Absolutely Live' (Riva RVLP 17)

RIGHT YOU rockists, this is one for you, a double helping of sassy R'n'B boogie and the very best of Rod Stewart.

Surprisingly, Rod turns out to be the weakest cog in this mighty wheel. The songs are choice, the band is superb, but at times Stewart's voice is not as strong as one would like it to be.

Still, he can hardly be expected to run around the stage like a demon possessed without the strength of his voice being affected, and the live atmosphere almost makes up for it.

Keep this one for parties.

+ + + +

Daniela Soave

MELBA MOORE 'The Other Side Of The Rainbow' (Capitol EST 12243)

THE FACTORY line production team of Paul Lawrence Jones, Morrie Brown and Kashif might have winched Melba Moore's flagging record career back nearer

low-key affair which drifts over a mellow swing backing.

If Madness could find a new carrier for their songs, then 'Rise And Fall' would be even better. That music hall style works for so long, but after countless songs, even the lyrics can't carry it off.

On what should stand up as a whole album, they are still insisting on putting on a range of singles, even though the individual songs don't have the bite which has hooked so many fans before.

The group are such natural performers, that they may be better off concentrating on more stage work before they finally decide which direction to take musically. 'Rise And Fall' is the group's most interesting effort to date, but because they seem a little afraid of breaking their format, it is paradoxically their most compromised. + + + +

Simon Hills

its peak of '76's 'This Is It'. But compare the two, as I just have, and you'll hardly recognise the girl. Now, she's merely part of the "formula" that worked on Evelyn King and Howard Johnson. In chart — and dance — terms it's working again here, but as a listening album it's stone cold. + + +

Paul Sexton

Warrior on the terraces

TOYAH 'Warrior Rock: Toyah On Tour' (Safari TNT 1)

FOUR SIDES to shake a spear at, and 15 tracks is excellent value if nothing else.

Covering the north and south of Toyah's career, there's hardly a bump, scratch or wrong note on the entire album, which at first made me wonder how much this had been doctored in the studio before giving Toyah the benefit of the doubt.

With Christmas coming and her current single struggling more than it deserves to, royalties from this epic should keep her more than happy. Recorded during the climax of Toyah's tour at Hammersmith back in the summer, it features much important audience participation and comes over as a real event.

Thumping off with the snap crackle and pop of 'Good Morning Universe', we move into the title track and 'Jungles Of Jupiter', a showcase for Toyah's elfin like tongue. Strangely 'It's A Mystery' seems to be thrown away and the girl seems hard put to keep the flow going. 'Brave New World' is a damn fine atmospheric piece though, and from the rest of the tracks the most choice items are 'We Are' and 'I Want To Be Free'.

This album is a giant leap on Toyah's unstoppable road to domination. + + + +

Robin Smith

Bon fever

(Biggest thing since . . . etc)

DURAN DURAN
Glasgow Apollo

I'D ALMOST forgotten what teeny bop hysteria was until Duran Duran took the stage amid tears, cheers and manic screams.

The band slide down the centre ramp of the elaborate stage set and straight into their first number as fans launched into the first of a series of lemming like Kamikaze missions towards their hallowed ground.

Musically the band are excellent. They trot through their greatest hits 'Hungry Like The Wolf', 'Careless Memories', 'Planet Earth', and the superb 'Save A Prayer', with a professional ease, producing exciting note for note replicas of the vinyl works. Drummer Roger Taylor provides a firm backbone for a succession of deft keyboard runs and well structured guitar/bass riffs, but as ever it's the vocals that impress most.

Singer Simon Le Bon is an underrated vocalist often sounding like Peter Gabriel — and when

joined by the others on vocal harmonies they sound like a modern Beach Boys.

'Futuristic' is a word that surprisingly no longer applies to Duran.

Now they're a good, solid pop band who sing and play well and who don't rely on natty threads or vivid face paints to create an impression. Being pretty is a bonus.

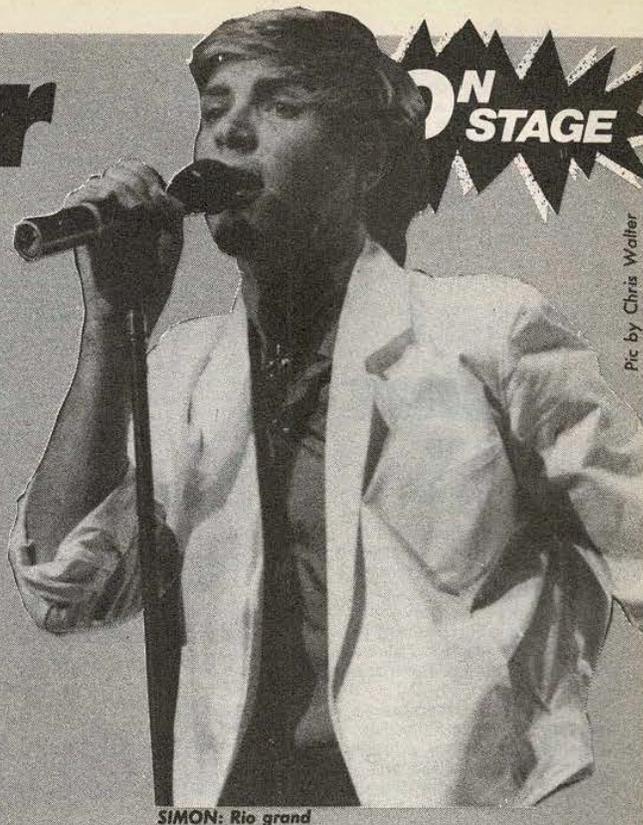
But their set has infinitely more substance than usual for a band of teeny bop heroes.

They even close with a brave and stunning version of Cockney Rebel's 'Come Up And See Me Make Me Smile' — which really should be the next single — before the mad dash straight into the coach for a high speed getaway.

They're closer to the Bay City Rollers than Bowie — young girls cry and faint when they appear.

And for an act whose career has been dogged with futuristic slanders — I for one don't begrudge them their latest almighty burst of success.

Billy Sloan



Pic by Chris Walter

SIMON: Rio grand

This is the Asia the train

ASIA
Wembley Arena, London

WATCHING AN Asia concert is like eating too many Big Macs. It's ultimately satisfying, but there are a few hiccups along the way.

Strange how a band that's been packing them in across America, should apparently feel nervous about playing two gigs back home in weeny Britain. But through a quarter of the show Asia were as wobbly as if they were standing on wet cement.

But once Steve Howe had played his heart out with his old acoustic set from Yes days, we were in for

a superlative evening of new pomp rock, a speciality market which other bands have yet to crack on a large scale.

'One Step Closer' and 'Heat Of The Moment' led a parade of the mighty and heroic, bravely featuring a great deal of new material including the largely instrumental 'Midnight Sun' with Geoff Downes showing off his arsenal of keyboards and John Wetton's tearful party piece 'The Smile Has Left Your Eyes'.

Gross rock roots, God bless 'em.
Robin Smith

GEORGE BENSON
Wembley Arena, London

GEORGE BENSON swamped himself in the Royal Philharmonic Orchestra and the awful acoustics of Wembley and still managed to win over the suburban hordes.

The clean cut Jehovah's Witness fought through the murk of a sound mix that showed none of

the nuance and subtlety of his records. It wasn't until the hits were wheeled in that the sound problems were surmounted and the once a year gig-goers could return home with a faint trace of sweat on their brows.

Mike Gardner

Waltz and bridges

DANCECLASS
Fusion Club, Sunderland

TECHNICALLY, Danceclass cannot be faulted — their reputation as the North-East's top live band is based on the impressive musicianship of Trevor Brewis (drums), Tony McAnney (bass), and Ali Reay (guitar) along with singer Dave Taggart's relationship with the audience, which allows for much Mickey-taking on both sides.

Tactically however, they slipped up a bit tonight in saving their three best songs ('Up The Congo', 'Lay-by Love', and the single 'You Talk My Head Off') for the end of their set, by which time many uncommitted punters were finding it heavy going. The climax however, with those three maddeningly catchy songs which between them have more hooks than a fishing-tackle shop, had everyone interested, and surely one of the three must make the charts (although they won't be doing themselves any favours if 'Head Off' soundalike 'Setting Myself On Fire' becomes the second single as threatened tonight).

Jonathan Hope

DIONNE WARWICK
Apollo Theatre, London

YEARS of these kind of shows have polished Dionne until she really shines with elegance and class. Her between-songs patter is all so calm and superior, and the half-hour medley of hits all very functional. But to hear so many great old songs — most of them from the pens of Burt Bacharach and Hal David — in such fragmented fashion is truly frustrating and I surely can't have been the only one who yearned for a full and fine version of 'Walk On By' instead of 30 seconds' lip service.

The 'Heartbreaker' single and album have clearly given Warwick the biggest boost her record career has had for years. It doesn't seem to have had quite the same invigorating effect on her live show, which came across a little dusty.

Paul Sexton

SWINGING LAURELS
Hope and Anchor, London

LESSON NUMBER one: wacky does not fun make. Lesson number two: the time for complacency comes when the sweat of application runs counter to the spark of inspiration.

The Laurels at the 'Hope' (oh I could have some pun), were rather lonely, a trifle desperate. Behind each Laurel smile is a mountain of self-doubt. The Laurels know they should have hits, know they have every move nailed firmly down. This knowledge is a mite infuriating when you're playing the 'Hope' and have yet to crash the top 200.

They played a spiffing extended version of the current single 'Rodeo' and Dean's trumpet playing still gives me goose pimples. But that's not enough, they should do better. And they know it.

Jim Reid

DISCO

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

NIGHTCLUB

- 1 1 DO YOU REALLY WANT TO HURT ME, Culture Club, Virgin 12in
- 2 2 LIFELINE, Spandau Ballet, Reformation 12in
- 3 3 PASS THE DUTCHIE, Musical Youth, MCA 12in
- 4 10 ANNIE, I'M NOT YOUR DADDY, Kid Creole & The Coconuts, Ze 12in
- 5 5 THERE IT IS, Shalamar, Solar 12in
- 6 4 WALKING ON SUNSHINE, Rockers Revenge featuring Donnie Calvin, London 12in
- 7 8 LOVE COME DOWN, Evelyn King, RCA 12in
- 8 9 ZOOM, Fat Larry's Band, WMOT 12in
- 9 6 NEVER GIVE YOU UP/BEAT THE STREET, Sharon Redd, Prelude 12in
- 10 7 LIFE IN TOKYO, Japan, Hansa 12in
- 11 11 JACKIE WILSON SAID, Dexys Midnight Runners, Mercury 12in
- 12 17 OOH, LA, LA, LA (LET'S GO DANCIN'), Kool & The Gang, De-Lite 12in
- 13 13 JUST WHAT I ALWAYS WANTED, Mari Wilson, Compact 12in
- 14 16 REAP THE WILD WIND, Ultravox, Chrysalis 12in
- 15 14 SADDLE UP, David Christie, KR 12in
- 16 18 DO IT TO THE MUSIC, Raw Silk, KR/TMT 12in



- 17 39 LOVE'S COMIN' AT YA, Melba Moore, EMI America 12in
- 18 23 SITUATION (REMIX), Yaz, US Sire 12in
- 19 26 STARMAKER, Kids From "Fame", RCA
- 20 15 YOUNG GUNS (GO FOR IT), Wham, Inner Vision 12in
- 21 24 MAD WORLD, Tears For Fears, Mercury 12in
- 22 22 THE MESSAGE, Grand Master Flash, Sugarhill 12in
- 23 12 DO YA WANNA FUNK, Sylvester with Patrick Cowley, London/Record Shack 12in
- 24 - LOVE ME DO, Beatles, Parlophone 12in
- 25 30 NIPPLE TO THE BOTTLE, Grace Jones, Island 12in
- 26 25 I DON'T WANNA DANCE, Eddy Grant, Ice 12in
- 27 32 HI-FIDELITY, Kids From "Fame", RCA
- 28 19 DON'T GO (RE-MIX), Yazoo, Mute 12in
- 29 47 LET ME GO, Heaven 17, B.E.F./Virgin 12in
- 30 33 COME ON EILEEN, Dexys Midnight Runners, Mercury 12in
- 31 31 ALL OF MY HEART, ABC, Neutron 12in
- 32 - E.T. BOOGIE, Extra T's, US Sunnyview 12in
- 33 48 SHOO-RA SHOO-RA, Pauline Black, Chrysalis 12in
- 34 34 WEAVE YOUR SPELL (REMIX), Level 42, Polydor 12in
- 35 - PLANET ROCK (RAP), Soul Sonic Force, 21 Records 12in
- 36 42 ZIGGY STARDUST, Bauhaus, Beggars Banquet 12in
- 37 - HEAD OVER HEELS, Galaxy, Ensign 12in
- 38 21 CAN'T TAKE MY EYES OFF YOU, Boys Town Gang, ERC 12in
- 39 40 SHOCK THE MONKEY, Peter Gabriel, Charisma 12in
- 40 - WHAT! Soft Cell, Some Bizzare 12in
- 41 - (BIGGER AND BETTER) LIES, Thompson Twins, Arista 12in
- 42 - MAGIC'S WAND, Whodini, US Jive 12in
- 43 44 LIVING ON THE CEILING, Blancmange, London 12in
- 44 - (SEXUAL) HEALING, Marvin Gaye, CBS 12in
- 45 49 I CAN'T HELP MYSELF, Orange Juice, Polydor 12in
- 46 - PASSION IN DARK ROOMS, Mood, RCA 12in
- 47 - SHINING LIGHT, Alton Edwards, CBS 12in
- 48 - BACK ON THE CHAIN GANG, Pretenders, Real 12in
- 49 29 SO FINE, Howard Johnson, Funk America 12in
- 50 - THE RIVER, King Trigger, Chrysalis 12in

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- ANNIE, I'M NOT YOUR DADDY Kid Creole & The Coconuts
- LOVE ME DO The Beatles
- MAD WORLD Tears for Fears

DISCLINE
DIAL 160
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A LIFE IN THE DAY OF

Kate Bush



FF DEPENDING ON what I have to do, the day can start as early as six o'clock.

When you're doing a television show in Germany or you're shooting a new video you have to catch the earliest flight or be ready for make-up at the crack of dawn, because it takes over two hours for the make-up to be applied.

I very rarely have breakfast. Sometimes I don't get a chance to eat until the evening.

It's very difficult to structure a day for you because mine alter depending on my work schedule. Some mornings I'll be at a dance class, doing a bit of ballet, stretching exercises and ballet standing exercises.

I like to do all my own choreography. Though I have the basic ideas, quite often if I'm working with other dancers they come up with suggestions which are incorporated. For instance I was given roller skating lessons by two guys who were in a skating team for the 'Sat In Your Lap' video.

I like to fit in as many dance classes as I can. When I'm free I'll do it Monday through to Friday. The problem is that work is so tiring that I don't get the chance to work on my body as much as I'd like to.

The main problem with appearing on foreign television is that the TV people have often worked out what they want you to do before you get there. It varies from country to country. I've just come back from doing such a show in Italy, where they were so imaginative that they made the piece look beautiful. And in Germany the guy made it as close to the video as possible. But there were a couple that were all choreographed. Still, it's the price you have to pay and it's better to learn to accept it.

When I'm abroad I like to sightsee if I have time, but normally there isn't any, what with TV and press interviews.

KATE BUSH was born on July 30 1958, the youngest of three children. She grew up in Kent and taught herself to play the piano at the age of 12. Encouraged by those about her, she sent a demo tape to EMI and they signed her up. Her first single, the now famous 'Wuthering Heights' went to number one and she's been a successful artist ever since. She lives in a flat in South East London with her cats Piewackit and Zoodle.

If I'm not abroad I like to try and work at home. I'm lucky because I have a studio set up at home and I can get a lot done there. But I must be alone completely, and I have to create time for me to do it in, which is most difficult. I always have to be thinking about what's happening in other areas, too, like promotion.

MORE RECENTLY I've been putting my ideas straight on to tape. I can't read music, so I prefer to capture the idea before it is lost. You can definitely hear what's happening when you listen to yourself on tape because you're one step removed.

Building up my experience in the studio made me realise I was capable of producing myself. It gave me confidence. More and more I could hear how I wanted my songs to sound. Just at the moment I have no time at all. It's crazy. It gets very difficult to remain creative now I'm more involved than ever before.

But I'm getting so much reward that I feel I must work very hard for it. A lot of people work hard and don't have the satisfaction I receive, so I should be grateful. Sometimes when opportunities present themselves I feel like saying, yes I'm interested but could you come back in a few years when I've got more time?

When I'm watching a good film it makes me realise that I'd love to break into that world. I'd love to write a film score and I'd quite like to direct. Acting is quite appealing, too, but I'd like to be taken under the wing of a good director and taught properly.

I'm very pleased with the way things are working out. Even from my first album I wanted things to have tribal beats but because of my inexperience I couldn't get that across. It's been a gradual thing.

A lot of my songs nowadays have been in my brain for three or four years but they've taken that long to mature.

I go to bed late, not normally before three. Say I don't get back home until 12, I'll make a couple of calls — if I'm in earlier I'll spend the whole evening making them! Then maybe I'll try and get some food and prepare myself for the next day.

I'm a vegetarian, so cooking takes a lot of time. What I try to do is cook on a Sunday and put a lot of stuff in the deep freeze. I don't have any problems sleeping. So often I fall asleep half way through a video. Work does that to me. But I wouldn't have it any other way.





JAMES HAMILTON at the controls

ODDS 'N' BODS

MARVIN GAYE has reputedly already been deleted on 94/47bpm 12in, record shops being supplied with far fewer copies than ordered of those that did appear after the long wait — what game are CBS trying to play? . . . **Marvin's 7in** is actually a sharper mix than the 12in, so don't despair if you missed out . . . **Wreckin Crew**, after my review last week, caught all the importers on the hop and was in short supply too . . . **Marvin Gaye** is now based in Belgium (two pads, Ostend & Brussels) with many visits to London, and it seems the latest US soul stars on the house hunting trail in England include **Isaac Hayes**, **Jermaine Jackson**, **Billy Paul** . . . **Galaxy's Phil Fearon** has co-produced an interestingly successful fusion of funk and, believe it or not, Pakistani instruments in various 128bpm mixes by **Risan**, 'Eastern Palace' (Saffron), fully available next week . . . **Eddy Grant's** brother **Alpine** appears as **Once Bitten** on his self-produced funky 105bpm 'Once Bitten Twice Shy', which is literally on white label as no deal has been signed yet . . . **Klein & MBO** will be on TMT next week, when 'Bad Boy/Having A Party' will be **Luther Vandross's** UK 7in . . . **Stix Hooper** 'Gimme Some Space' will be on UK 12in, **George Clinton** 'Loopzilla' gets 'Pot Sharing Tots' as bonus third track on UK 12in . . . **Sharon Redd's** 'In The Name Of Love' gay smash is now due on US Prelude 12in with a new instrumental version B-side, not on the Canadian pressing . . . K-tel's 'Disco Dancer' album (NE 1190) has 18 tracks all mixed as smoothly as the material will allow by none other than **Alan Coulthard** . . . **Fred Dove** is after DJs doing kids' and young teens' gigs to plug WEA's newly affiliated Walt

DISCO DATES

THURSDAY (4) Greg Edwards and Brother To Brother plus a surprise PA funk Stanmore Chevalliers, Blue Rondo A La Turk play Dartford Flicks; **FRIDAY (5)** Fat Larry's Band play Southend Zero 6, Central Line PA with Graham Gold & James Hamilton at Mayfair Gullivers, Eddie Gee funks Loughborough University's Haggar Hall for the LSU Jazz-Funk Society (open to non-students, all welcome, details 0509-217766), Russ B jazzes Staines Jacksons, Norman Scott lights sparklers at Harringay Bolts' Guy Fawkes night (emphasis on 'Guy'), Dave King ignites Preston Clouds' bonfire night party prior to Clouds then having a Russ Winstanley northern soul allnighter; **SATURDAY (6)** Incognito play Leydown Stage 3, Colin Curtis, Jonathan, Baz Maledy & many

Disney label, Disneyland — send your work details to Fred at WEA, Disney Mailing List, PO Box 59, Alperton Lane, Wembley, Mx HA0 1FJ . . . **Ian Levine** rejoins **Colin Curtis** on Sunday 14th November at a Manchester Ritz alldayer, reviving their mid-'70s Blackpool Mecca material — the transitional period that turned away from old Northern Soul to then current disco, Ian (who's on before Colin from 5 to 7pm) promising lots of **Dr Buzzard**, **Crown Heights Affair** and the like plus more recently released remixes of original classic cuts, but all now played in Ian's present mixing style — which sounds too good to miss and I hope to be there myself! . . . **Liverpool's Chad**, on the bill at this Sunday's Birmingham Snobs alldayer, is organising a coach to the event — see him at Cagneys or call 74-50587 . . .

Wallasey's Pez sez 'Let's hear it for the Wirral', which shouldn't be classed with the rest of Merseyside as a funk desert, when he and **Steve Murphy** mix every Monday at the Chelsea Reach (upstairs), **Pez** alone funks Fridays at the Golden Guinea (downstairs), **Desa** funks Tues/Thursdays at Birkenhead's Sir James, while up-front newbies 'n oldies are mixed Thurs/Fri/Saturdays at Birkenhead's Ruperto . . . **Mike 'Hippo' Page**, who says that Shifnal Nell Gwyn's increasingly mirror bed-decked dance area is getting like the 1,000 dollar room at the Chicken Ranch, recommends Telford area DJs to get a discount at the TTS record shop in Madley's High Street . . . **Graham Hunter** 'The Funky Scot' (44 Waltham Rd, Overton, Basingstoke), who recommends Basingstoke's Our Price for really cheap imports, is desperate to find a copy of **Letta Mbulu** 'Kilimanjaro' . . . **Carl Richardson**, jocking at Hull's brand new gay disco the first Saturday of every month (this week is the second held) at Hull's Bali Ha'1 in George Street, is desperate for a copy of **Front Page** (featuring **Sharon Redd**) 'Love Insurance' . . . **Tony de Vit's** gay slanted disco show on Beacon Radio has been moved forward on Tuesday nights to 9-10pm, and now features a 15 minute mix produced by **Tony** at home on his new Technics SL 1200 Mk 2 decks . . . **Stereo Fun Inc** 'Gotcha Where I Wanta Babe' (US Moby Dick 12in) gets an early warning tip as a future gay number one by **Ian Levine** . . . **Yaz** 'Don't Go', still top of the US/Dance chart, is now commercially available in the States at least on Sire 12in in a previously promo-only 6 minute remix version . . . **Evelyn King**, as of last week, was still top US Black single after five weeks, and top Black LP as well . . . **Ian** ('wot, 'im again') **Levine** at London's Heaven currently mixes **Scherrie Payne** through her scream into the rap intro of **Gwen McCrae**, her bass break into **Sharon**

more jazz-funk Birmingham Snobs' alldayer (3pm), Bob Jones joins Paul Clark & Mick Fuller jazz-souling Brighton Busbys, Torso featuring Gail Grier PA at Brighton Bolts, Paul Rae funks Charnock Richard Bowling Green weekly; **MONDAY (8)** ICQ live plus Sean French, Andy Gill & Bob Masters jazz Thatcham Silks near Newbury, Shakatak play Swindon Oasis Leisure Centre, Butch Copperfield & The Sustained Kid — in other words David Copperfield & Lenny Henry — start a week at Watford Baileys; **WEDNESDAY (10)** Shakatak play Southampton Top Rank Suite, Dave Thomas funks Shrewsbury Tiffanys weekly, Gilles Peterson & Andy Simmons jazz-soul Cheam's Claret Wine Bar weekly (from 7.30pm, free entry).



CHILTERN RADIO'S Sunday afternoon soul show host, **Martin Collins** "just dries his nuts" centre stage while **Ashley Woods** (left) picks out a hot platter and **Peterborough's Godfather** "The Real" **Steve Allen** looks on, at the recent **Slickers** alldayer in Peterborough's Cresset Centre. The next big **Slickers** event is another alldayer next Sunday (14) with the same guys 'n more, but not, emphasises **Steve**, either "The Other" **Steve Allen** or "The Other" **Steve Walsh**. However, "The Other" **Chris Brown** will be on the bill! Confused? You should be! This is 'Soap' . . .

Redd 'In The Name Of Love', her last break under the tempoless intro of **Weather Girls** . . . **Soul On Sound 007's** preview mix is probably the strongest completely danceable medley yet, anything that didn't stand up rhythmically being junked (bye bye most of the UK productions!) — bearing in mind that only around 50 seconds of each track is used and many are edited within themselves to reach the mixing point sooner, the sequence should still work well in more stretched out form and is as follows: **Grandmaster Flash** 'It's A Shame'/'Once Bitten/Kurtis Blow/Central Line/Wreckin Crew/Detroit Spinners/Strikers/Syl Johnson/Carl Carlton' 'Swing That Sexy Thang'/**Carol Douglas** (inst)/**Klymaxx** 12in/**Jimmie Gray** (inst)/**Evelyn King** 'Back To Love'/**Melba Moore** 'Knack For Me'/**Captain Sky** 'Don't Touch That Dial'/**Jammers** (Richie Weeks & Shep Pettibone mixes)/**Sky** 'Won't You Be Mine'/**Hurt** 'Em Bad' Monday Night Football'/**Gwen Guthrie** US remix/**Gloria Gaynor/Stone/Puff** (inst)/**Donald Byrd** 12in/**First Light/Gwen McCrae/Debbie** **Tru**sty (26 records in 23:29 on the tape!) . . . **Rocket** 'I Wanna Know' out of **Raw Silk** worked well for me last weekend at Gullivers . . . **Raw Silk's** interview in RM really did hold some surprises — so that's what became of **Jessica Cleaves**, whose vocals with the **Friends Of Distinction** and the early **Earth Wind & Fire** made some of their songs amongst my all-time faves . . . **Soul On Sound's** **Tony Jenkins** guests this Sunday afternoon on **Martin Collins's** Chiltern Radio soul show — SOS back issues are now incidentally in such heavy demand amongst completists that new copies are having to be run off! . . . **Streetwave's** **Morgan Khan** since my introducing him to it has now eaten at Watford's **Ponderosa** five more times! . . . **Horizon FM** was rumoured to be doing a breakfast show complete with traffic plane on Mon/Tuesdays, but when I dialled 94.3 this Monday I got JFM (faintly) instead — still, there's so many of 'em who knows what's what? . . . **Fusion FM** sticks strictly to jazz-fusion and soul on 90.4 from 8.30pm Tuesdays in South London/Croydon . . . **Radio Alpha's** **Jerry Wilson** funks Fri/Sat/Sundays pub hours at Colindale's Surrey Arms, and joins "Steve" **Wed/Thurs/Sundays** at Hendon Central's new Melanies night club (opposite the Classic) . . . **'Fat** **Larry Foster** sent me the year's first Xmas card (and present!), for which I can only help plug a dance he's promoting on Tuesday 30th November at Epping Forest Country Club with himself plus **Steve Day**, **Robbie Collins**, **Steve** 'Soul Messiah' **Goddard** & **Neil Hammett**, £2 tickets from the jocks' venues . . . **Rob Harknett** (Harlow) finally got that **Sarragossa** Band 'Za-Za-Zabadak' German Ariola LP he'd been after for ages, and luckily it's now much requested at his MoR gigs . . . **Dave Rawlings** (Reading Rebecca) thanks those pluggers who helped replace some of his stolen records . . . I find that, as

predicted, there's just too much product to play at the moment . . . **Mark Summers** (Hackney Flappers), inspired by **George Clinton**, has taken to singing in the bathroom 'Don't touch that knob, just dry your nuts'! . . . EDIT! EDIT!

BREAKERS

BUBBLING UNDER the Disco 85 are **First Light** 'AM' (Oval 12in), **Touchdown** 'Breakout Dub' (Exciliber 12in), **Denroy Morgan** 'Happy Feeling' (inst) (US Becket 12in), **Debbie Tru**sty 'Searchin' For Some Lovin' (inst) (US West End 12in), **Shakatak** 'Stranger'/'Sol Fuego' (Polydor 12in), **Yaz** (oo) 'Situation (Remix/Dub Version)' (US Sire 12in), **Culture Club** 'Do You Really Want To Hurt Me' (Virgin 12in), **Spandau Ballet** 'LifeLine' (Reformation 12in), **Level 42** 'The Chinese Way'/'You Can't Blame Louis' (Polydor LP), **Carol Williams** 'Can't Get Away (From Your Love)' (US Vanguard 12in), **Gap Band** 'You Dropped A Bomb On Me' (Mercury 12in), **Ozo** 'Skintight' (Sphinx 12in), **Pure Energy** 'Too Hot' (US Prism 12in), **Captain Sky** 'Don't Touch That Dial' (US Philly World 12in), **Wreckin Crew** 'Chance To Dance' (US Erect 12in), **Reg Mundy Band** 'Finger Pop' (US Atlantic RFC 12in), **Conway & Temple** 'You Can Lay Your Head On My Shoulder' (Jive 12in), **Robert Winters & Fall** 'Do It Any Way You Want' (US Casablanca), **Jimmy Cliff** 'Special' (CBS), **Montana Sextet** 'Heavy Vibes' (US PSW 12in).

HIT NUMBERS: Beats Per Minute for last week's pop chart entries on 7in (endings denoted by f/c/r for fade/cold/resonant) — Status Quo (0-1) 161-163-Of, Hall & Oates 182f, Marvin Gaye 94/1/47f, Blancmange 115f, Rush (0-) 133-Or, Renee & Renato 79-0c, Peech Boys 0-115f, Men At Work 126-128-Or, Classix Nouveaux 0-138c, Supertramp 120-121f (great MoR!), Heaven 17 0-108-Or, Killing Joke 164-168f, Foster & Allen 54/163f (waltz), Bad Manners 87f, The Mood 126f, Grace Jones 130/65f.

UK NEWIES

MICHAEL JACKSON/PAUL McCARTNEY: 'The Girl Is Mine' (Epic EPC A2729) Gorgeous dreamily tempoed 81bpm 7in duet with even conversational "Michael" and "Paul" dialogue towards the end (in 'Two Sleepy People' style!), the underlying feel being soulful but the overall message being across-the-board megahit! The hurriedly frantic noisy 126bpm 'Can't Get Outta The Rain' flip is a further less satisfying taster to Michael's imminent new Quincy Jones-produced LP.

DISCOS

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WILLIE HUTCH: 'In And Out' (Motown TMGT 1285) All the work's already been done for Motown on this ultra catchy "in and out — up and down — around and around" jiggler, the soulfully sung 111-112bpm 12in having reached the top of our disco chart on import play alone. Not as totally synthesized as Marvin Gaye, the effect though is similarly of electronics played for and by human beings.

GWEN McCRAE: 'Keep The Fire Burning' (Atlantic K 789951-7T) Already a monster after initial LP play, this beautifully unfurling conversationally starting 128bpm 12in unhurried and deadly catchy soul flier has fantastic huskily sexy singing (and a snappy bass break out of which Debbie Trusty is indeed dynamite!), flipped by her equally good older and, earlier this year, much copied sensuous slowly rolling 98-99bpm 'Funky Sensation'.

BILLY GRIFFIN: 'Hold Me Tighter In The Rain' (CBS A13-2935) Picked up on by many in May/June but only now recently a real monster on import LP, this lovely pent-up soulful swaying 51(intro)-103bpm 12in jogger is lightly wailed by one of the Miracles' Smokey Robinson replacements to even shriller "shoo-doo-do" support over a steadily grooving rhythm. The similar 96bpm 'Understand' B-side could warrant attention now too.

CENTRAL LINE: 'You've Said Enough' (Mercury MEXX 117) Produced by Roy Carter with a nod towards the Arthur Baker way of doing things (there's an almost acappella continuation for instance), this very strong 111bpm 12in chugger has an excellent even tempoed rhythm track and lots of percussion tricks, the 2-track flip as well as an instrumental dub including their last LP's standout 122-124-123bpm 'Breaking Point' jazz instrumental.

DETROIT SPINNERS: 'Magic In The Moonlight' (Atlantic K 789962-7T) Freddie Perren-produced excellent catchily lurching 112bpm 12in chugger, combining all that's needed for easy pop crossover appeal with a substantial helping of purist soul, flipped by the crawling slow 43bpm 'So Far Away'.

FIRST LIGHT: 'A.M.' (Oval FLIGHT 23/12, via 01-622 0111) Twittering dawn chorus birds start a really good beautifully made 124bpm 12in jazz fusion instrumental full of beehy jitters rhythm and flute-like noises, mostly electronic I'd guess, and all the work of Paul Hardcastle — his singing partner Derek Green only getting a look-in on the

SPENCER JONES



"HOW HIGH"

Hot on the dance floor

DAZZ 16

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flip's two less essential tracks. Sorry, Dell!

GREGORY ISAACS: 'Cool Down The Pace' (Island 10WIP 6828) Superbly produced sensationally clean ultra cool 75-77bpm 10in swayer by reggae's own 'Ice Man', starting with the instrumental dub rather than ending with it, the sort of thing that deserves extensive radio play.

THE S.O.S. BAND: 'High Hopes' (Tabu TBU A13-2936) I'm really glad this unusual chunkily weaving slow 107bpm 12in swayer has done so well on import, the "new soul" harmonising guys having possibly too specialist an appeal for the general market, although the lurching 111bpm 'Good & Plenty' flip is more pedestrian.

EVELYN KING: 'Back To Love' (RCA RCAT 287) Here comes another one just like the other one, the 115-114bpm 12in being flipped by her original classic 132-133-134-135-134bpm 'Shame'.

SHAKATAK: 'Stranger' (Polydor POSPX 530) And here comes yet another one just like the other one(s), though this time the 126bpm 12in rhythm track is possibly slightly harder, with a frantic flyaway 140bpm 'Sol Fuego' flip.

GRANDMASTER FLASH & THE FURIOUS FIVE: 'Scorpion' (LP 'The Message' Sugarhill SHLP 1007) Originally it looked as if their 107½bpm rap treatment of 'Mt. Airy Groove' (interspersing the Detroit Spinners' intro on 'It's A Shame' would be the biggie, but now all the requests are for this completely vocodered ultra-electronic 123bpm fierce jitterer.

KLYMAXX: 'Wild Girls' (Solar K 969955-7T) Somewhat ponderous heavily jolting 0-113-112½-113bpm girlie group funkier in familiar style, ending with nice semi-acappella "can you slow me down" repetition, on 3-track 12in.

DONALD BYRD: 'Star Trippin'' (Elektra K 967962-OT) Isaac Hayes-prod/penned pleasant if hardly dynamic smoothly soothing much vocodered slick 0-120½bpm (such accuracy!) 12in glider, featuring more of his 125th Street NYC group than Donald himself.

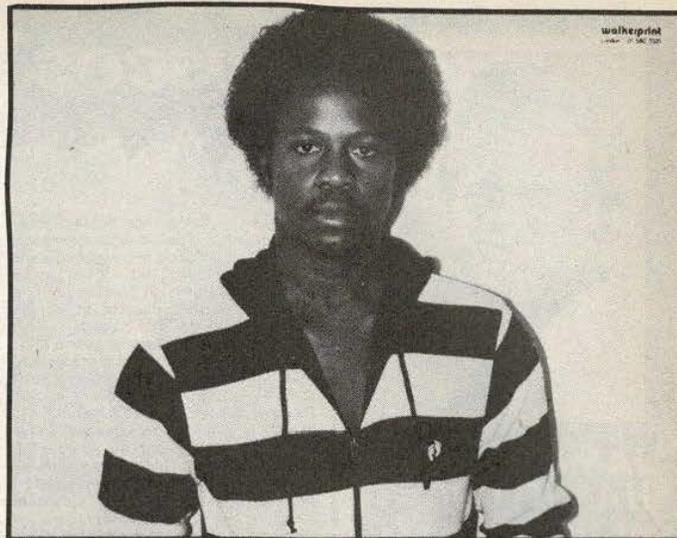
CLINT EASTWOOD & GENERAL SAINT: 'Shame & Scandal In The Family' (Greensleeves 12 OINK 3, via 01-749 3277) Jolly 78bpm 12in reggae revival of the '60s calypso classic, good enough fun if not their best, but likely to hit as radio is playing it on the tail of Musical Youth.

TORSO with GAIL GRIER: 'In Heat' (Identity IDP 100, via 01-602 6351) Sharon Brown copying 113bpm 12in jiggly skipper sounds OK but rather lightweight, especially when played alongside the heavyweight real thing — however Gail and the guys do a good PA.

ROBERT SACCHI: 'Jungle Queen' (Splash 12SP 23) TV's Humphrey Bogart impersonator looks likely to have a pop hit with this 102bpm 12in chugging scenario and its similarly Bogey storylined 116bpm 'Casablanca' flip, both complete with sound effects and incidentally quite nice backings.

WALT DISNEY PRODUCTIONS: 'Bug-A-Boo' (Disneyland WD 2T, via WEA) Bland 131-129bpm "disco" hustler with hardly any blatant kids' appeal, on 3-track 12in flipped by the far better Village People lampooning 130bpm 'Macho Duck' complete with Donald's voice, and the — get this! — Edwin Starr-sung quite funky 120bpm 'Tweedledee and Tweedledum' (which Greg Edwards has been playing on the radio!).

LOUIS CLARK CONDUCTING THE ROYAL PHILHARMONIC ORCHESTRA: 'Tales Of The Vienna Waltz' (RCA 277) Overly heavyhanded with the bass drum maybe, this extremely straightforward 70/210bpm 7in 'Hooked On' waltz medley is excellent for wedding gigs, although the A-side's 0-133bpm



Kool weather ahead

JIMMIE GRAY: 'The Kool People' (JKO 12JKO 100, via 01-354 0841/444 9841) UK based but Milwaukee, USA, bred Jimmie's self-produced dead simple and oh-so-right really nice languid 113bpm 12in swayer (that's the instrumental side with occasional cooing chic) has LOTW-type support and is one of the moment's most usable mixers, much more so than the faster 115bpm vocal side — which isn't bad in itself.

'Hooked On America' is less good than their other efforts.

IMPORTS

ONCE AGAIN it's a swings and roundabouts situation, this time there being no room for full Import reviews. However, for me and all true deep soul fans the week's killer is **ROBERT WINTERS & FALL** 'Do It Any Way You Want' (Casablanca 7in — sensational wailing 70/35bpm smoocher), while hot on 12in are **REG MUNDY BAND** 'Finger Pop' (Atlantic RFC — 111bpm great with Willie Hutch), **MONTANA SEXTET** 'Heavy Vibes' (Philly Sound Works — 114bpm jazz funk instrumental), **SCHERRIE PAYNE** 'Medley: I'm Not In Love/Girl, You're In Love' (Altair — 122bpm gay initially but soulful), **LEGACY** 'The Groove Is Here' (Airwave — 121bpm fierce-ish disjointed Hi

Voltage type instrumental), **THE FEARLESS FOUR** 'Rockin' It' (Enjoy — 96-95bpm infectiously bouncy rapper), **ORBIT** 'The Beat Goes On' (Quality RFC — 127bpm Soul Sonic Force-ish electrocution of Sonny & Cher's oldie), and on LP the double album by **PRINCE '1999'** (Warner Bros) is dominated by the 109bpm 'D.M.S.R.' (Caister's 'Dance Music Sex Romance'), **THE BARKAYS** 'Propositions' (Mercury) by the soulful slow 73/36½bpm 'Anticipation', there also being albums by **DYNASTY** (Solar), **CON FUNK SHUN** (Mercury), **RAMSEY LEWIS** (CBS — 'What's Going On' and 'Paradise' being 'pleasant'). Full reviews next week, when maybe it'll be the turn of the UK Newbies to take a dip!

STOP PRESS! Vanity 6 'Nasty Girls' is now number one US Dance/Disco, Marvin Gaye top US Black Single, Luther Vandross top US Black LP. All change!

BOYS TOWN DISCO

- 1 3 I'M SO HOT FOR YOU/STILL HOTT 4 U, Bobby "O", US "O" 12in
- 2 4 BEAT THE STREET (INST)/(REMIX)/NEVER GIVE YOU UP, Sharon Redd, Prelude 12in
- 3 1 DO YA WANNA FUNK, Sylvester/Patrick Cowley, London 12in
- 4 6 IN THE NAME OF LOVE, Sharon Redd, Canadian Prelude 12in
- 5 5 IT'S RAINING MEN, Weather Girls, US Columbia 12in
- 6 10 DIRTY TALK (USA CONNECTION/INST), Klein & MBO, US 25 West 12in
- 7 8 NATIVE LOVE (REMIX), Divine, Canadian Black Sun 12in
- 8 2 PASSION (REMIX), Flirts, Canadian Unidisc 12in
- 9 22 KEEP THE FIRE BURNING, Gwen McCrae, Atlantic 12in
- 10 11 CAN HE FIND ANOTHER, Double Discovery, US Polydor 12in
- 11 7 I LIKE PLASTIC, Marsha 'Delite' Raven, Red Bus 12in
- 12 12 SITUATION (REMIXES), Yaz(oo), US Sire 12in
- 13 18 DIE HARD LOVER, Loverde, US Moby Dick 12in
- 14 19 MAKE MY FEET WANNA DANCE, Motion, Canadian Scorpio 12in
- 15 — MEDLEY: I'M NOT IN LOVE — GIRL YOU'RE IN LOVE, Scherrrie Payne, US Altair 12in
- 16 — CALLING ALL BOYS/PASSION, Flirts, Canadian Unidisc 12in
- 17 28 MASTERPIECE, Gazebo, Baby 12in
- 18 — THE VOICE OF "Q", "Q", US Philly World 12in
- 19 — COME AND GET YOUR LOVE, Lime, Canadian Matra 12in
- 20 — REMEMBER (REMIX), Gino Soccio, Canadian Quality 12in
- 21 23 DUBBING IN SUNSHINE/SUNSHINE PARTYTIME (RAP), Rockers Revenge, US Streetwise, 12in
- 22 — HEART 'N SOUL, Imagination, R&B LP
- 23 — IN AND OUT, Gary's Gang, Arista 12in
- 24 27 KNOCK ME OUT, Gary's Gang, Arista 12in
- 25 25 CAN'T BELIEVE, Nancy Martin, US Atlantic RFC 12in
- 26 — YOU ARE A DANGER, Gary Low, Italian I Disc 12in
- 27 — HEARTSTROKE, Mann Parrish, US Disconet 12in
- 28 — MIND WARP/TECH-NO-LOGICAL WORLD, Patrick Cowley, US Megatone LP
- 29 — WORKOUT/GIVE ME LOVE (REMIX)/CALL ME TONIGHT (REMIX), Cerrone, French Malligator LP
- 30 30 E.T. BOOGIE, Extra T's, US Sunvivy 12in

MARVIN

GAYE



HE'S BEEN the Love Man, the Trouble Man and now, if you'll pardon the directness, he's the Sex Man. Marvin Gaye is back in the British charts, singing solo, for the first time in five years.

Now if the thoroughly worthy team at RM were as reliable as Marvin's been interview-wise in the last few years, you'd currently be staring at a blank space. His excuse this time? His mother's ill, y' see, so once again Gaye won't come out to play.

But his record has — '(Sexual) Healing' is all set to make more impact than any Marvin master since 1977's 'Got To Give It Up'. It's the spearheading track from his new 'Midnight Love' album (yep, his favourite subject again), which will be with you next week. Well so he says, but if I were you I wouldn't wait up.

If and when it comes, though, all the signs are that it could be a return to the form of classic LPs like 'Let's Get It On', and a step removed from the patchwork style of recent contributions like 'In Our Lifetime', his final and unfulfilling album for Motown before he divorced them and signed with CBS.

Marvin Gaye — healing nicely.

by Paul Sexton

Evelyn's back . . .

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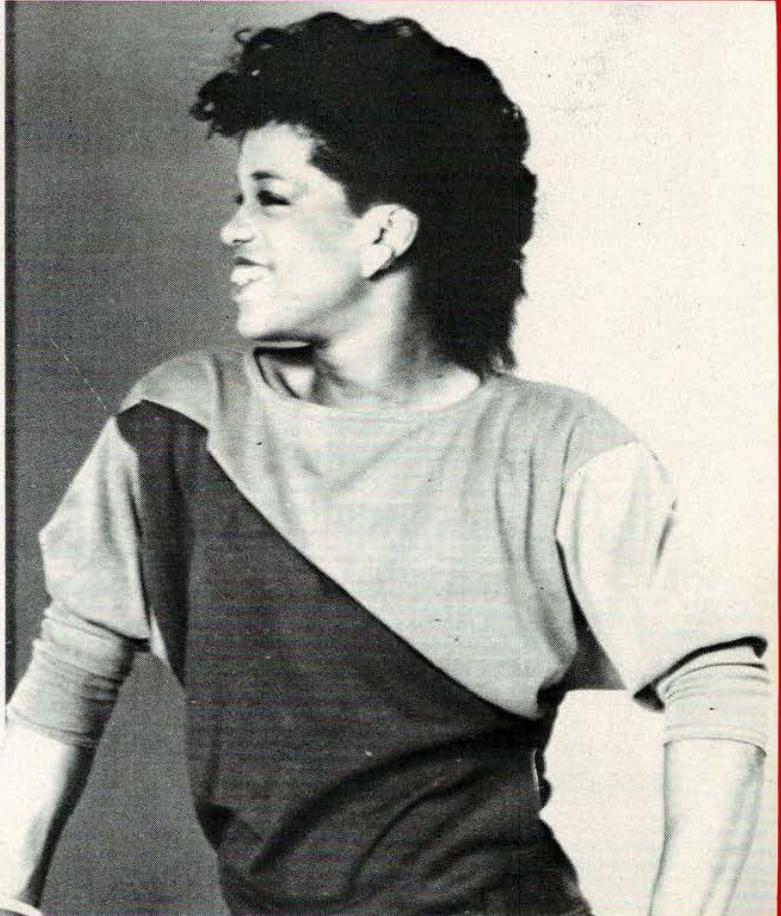
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BEFORE KOOL & The Gang go on stage, the group get down and pray.

Not that they're a bunch of manic evangelists, but they reckon a little prayer helps them through their exhausting stage show. "You know I'm never nervous before I go on stage," says lead singer James Taylor.

"We usually have some kind of a prayer. It's a circle where we all sit and hold hands and bring our spirits together, it breathes life into us.

"It's like if we were a duo, one day you could be feeling low and it would be down to me to bring you up. That's what we've got to do with the people on stage, so we usually arrive a couple of hours before the gig to get ourselves together."

Not that James Taylor looks like an uncomfortable man.

Other than a cold that's as heavy as the British tour schedule, the man is the archetypal soul star.

Well-dressed and relaxed, the singer sits back in a plush London hotel room and thinks of going back home to New Jersey and taking a

Say a little prayer

rest from touring. When he returns, he knows he will be one of the richest men in the town of Jersey.

But it wasn't so long ago that he was slogging round New York's clubs at night singing Beatles songs, while by day he taught young kids.

"Yeah, before I met Koool I'd go out and teach, come home, have dinner, then go straight out and work the clubs," he remembers.

"My school teaching incorporated music and every week I'd bring the kids in different records from different groups just to give them a taste of other things. It helped their learning skills tremendously because they always like to bang something and sing!"

"And it helped get a rapport with

them. I would even go to their homes which helped separate me from being a teacher.

"Sometimes when I go home I find the kids have written letters and I'll see the parents who ask for a picture. So I can't say I miss it, it's rewarding enough for me to know that they still have had that inspiration and they can still get it from the group as well, maybe."

EVEN THOUGH he plays it down, the good-looking singer is still a celebrity even in quite a large American town. Pretty soon the young bachelor will be investing in a house rather than stay in his rented apartment.

And the car outside, he hopes, will be a brand spanking new BMW. Although he's always worked with music, James Taylor is now in a superstar band, and whether he's the cause or effect of Koool and the Gang getting 11 consecutive hits doesn't really make a lot of difference.

"The group never had a real singer," he says. "When I came along to the audition it just came together, you know, I wasn't even nervous at all."

"They didn't make me feel nervous, it was just like a family. There was no designated song, Koool just said, 'I'll play, and you start ad libbing,' and that was how it started. I didn't know what James Taylor could do until then, even though I'd come up through the clubs I didn't know what I could write."

"The clubs made my voice much better, I can go through four octaves now from bass to soprano and I can use that with the group."

"When you do the club circuit there are 20 songs that you have to do because people love to hear them. And it always includes a Supremes number, a Beatles number and so on."

"Things are easier now I'm with Koool & The Gang because there's only one thing I have to do and that's sing the Koool sound, I don't have to do anything else. But it's still not that easy, because when you're at the bottom trying to reach for the top you're hungry and you keep trying different things to become successful."

"When you're on the top, you have to retain that feeling about being hungry if you're going to come across."

"People always let you know if you play a bad gig or make a bad record. You can't fool the people, if they don't like you they won't acknowledge you. But when they do it's great man, I can't explain the feeling — especially when you're on stage, but it's really overwhelming, I can tell you that."

KOOL & The Gang's sound has produced 11 consecutive hits in this country, culminating in the current smash 'Ooh La La La', making them about the most successful soul group since the originals like The Temptations back in the sixties.

The difference is in the fact that they write and produce all their own material. The similarity is that like their predecessors, Koool & The Gang are slick, aspirant, covering topics like bringing the world together in the name of love. A strange sixties hippy idea passes

SIMON HILLS

takes confession from

KOOL AND THE GANG



James Taylor



into the midst of black music thriving on big business, a whole pile of glam and lots of flash.

James Taylor is no exception. Clean cut and clean living — but not averse to a bit of 'partying' as he puts it.

"Most of the guys are family orientated, Kool has a wife, and so do a lot of the others, so we do have a family role to play when we go home, but I'm single so I can run around a bit," he says with a grin.

"When we go back we check out our families first, then it's back to the offices to see to our business, all the things we have to do between going on the road and recording.

"But we do go to clubs and stay in touch, and all of us share a lot of the same activities. We like to party, especially with our families, then we really get down and do some serious partying. Other people really have to fit in to join us, if there's somebody who isn't in the groove, we don't like it."

Not that the group have had that much time to socialize with their

families.

Their American tour ran from March until August, and for the rest of the year the Kool & The Gang roadshow has been slogging round Europe. Living from hotel room to hotel room, nursing colds and other people's bad jokes, the group have simply played and played and played in the interest of becoming the biggest soul group ever.

Just as well that like so many rock groups, both James Taylor and Kool are pretty good sportsmen.

"I had a scholarship for school, so I had to do a lot of coaching to support myself," says James.

"Although you had to keep up with

your academic work, my sport kept bringing the funds in.

"To keep up that activity on stage you just have to work out — Kool and I do especially. You know in a two hour set there's about three minutes break.

"Kool and I go to the sauna a lot, and I go out for runs. Both of us are into martial arts and we practice Tai Chi."

But their months on the road have meant that their last album 'As One' was recorded mostly in hotel rooms.

"Our hotel rooms became a mass of wires with synthesizers and guitars all rigged up so we could

write the songs," says James. "Even 'Ooh La La' was a reworking of a jam session that we started playing at a soundcheck. As we got into it all the road crew came down and started listening, so we knew that it must be a good song.

"All the other songs were recorded rough in our hotel rooms and we went on to do them properly in the studio afterwards. The thing is, we haven't any choice. If we want people to listen to us in places like Germany and France as well then we have to play there.

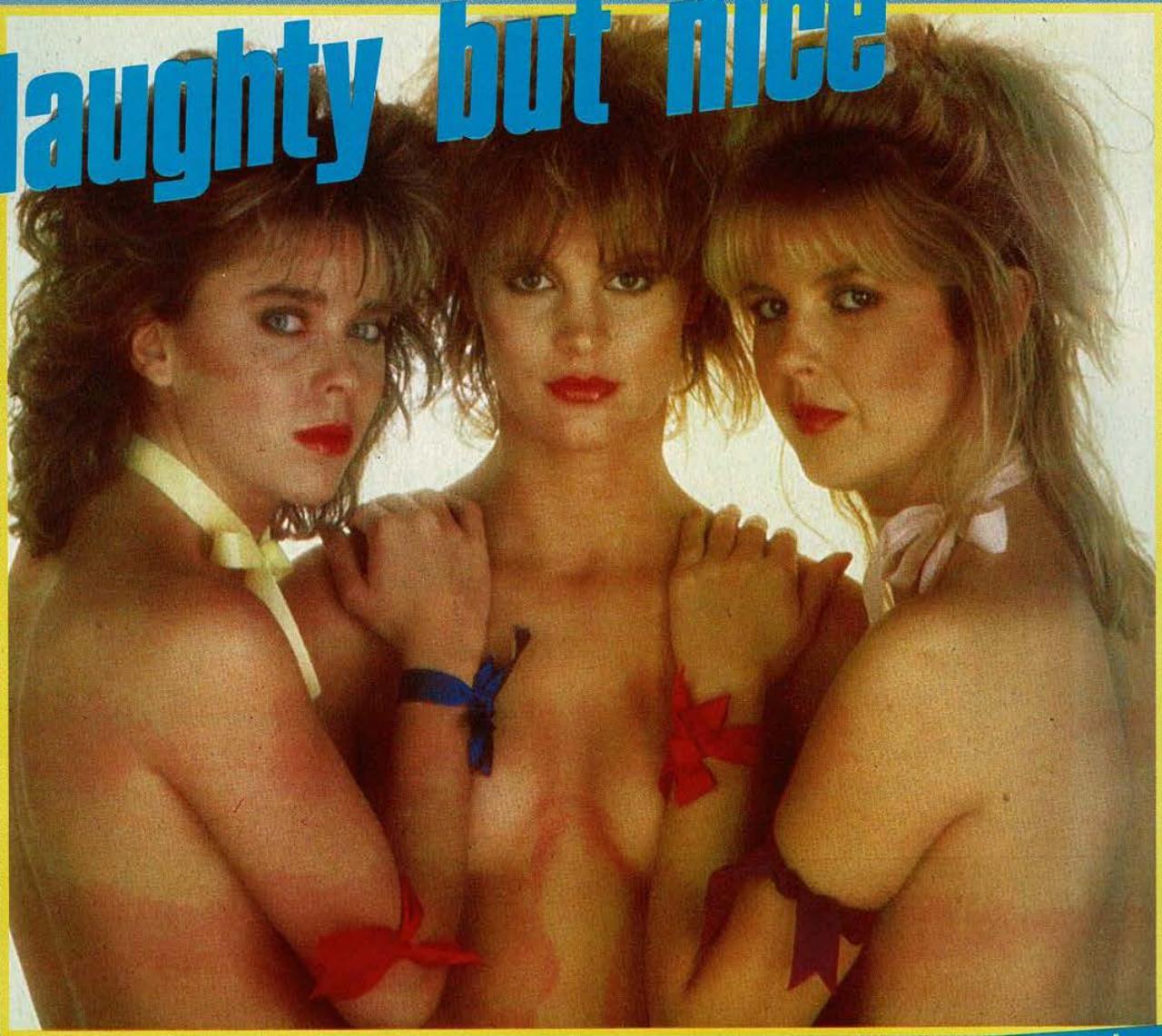
"But even when we do have time off, we find ourselves back together again in some form after a couple of weeks at home. We can't stop working. Let's face it, I wouldn't be doing this unless I loved it."

And with a contented smile James Taylor sips a coffee and steams into a massive Danish pastry bought up to his luxury hotel room on a silver plate. He's one man whose prayers have been answered.

'People always let you know if you play a bad gig or make a bad record. You can't fool the people...'

JAMES TAYLOR

Naughty but nice



Baby dolls? ROBIN SMITH speeds off to interview GIRLS CAN'T HELP IT

LIFE IS often lonely for Girls Can't Help It. "Sometimes I'd like to go home and find a shoulder to cry on," says Katy Lynne, one third of the new girl group who've just released their splendid debut single 'Baby Doll'.

"But I feel that if I got emotionally involved with anybody at the moment I'd have to sacrifice my career. That's something none of us are prepared to do. I also think that many men find us a threat. You'd be surprised how many men get peculiar when you tell them you're in an all girl band."

"They think you're invading their territory, it's an old fashioned attitude but it's still true."

Girls Can't Help It were formed a mere five months ago, although Katy has known long legged Texan Peggy Sue Fender for a couple of years. They got to know each other when their luggage was mixed up at Los Angeles airport.

Billy Adams, the girl with the smouldering eyes, made quite a splash when she met Katy — she pushed her into a swimming pool!

"It was at the Ku Club in Ibiza," she recalls. "They have a swimming pool built into the disco

and people are always getting pushed in when they get drunk."

Both Katy and Billy used to be models and their faces graced the covers of many weeny teeny magazines like 'Oh Boy'. Billy has also appeared on several films and television ads including Oil of Ulay beauty cream and Close Up toothpaste. She used to earn up to £5,000 per ad.

"Although modelling was fun we were getting bored," says Katy. "We wanted to do something that would stretch our minds more."

PEGGY SUE'S also been a model and her career started when a photographer noticed her out on her skateboard and took some snaps for a magazine. Peggy Sue is the member of Girls Can't Help It with the most colourful past.

She left home at the age of 15 and hitched her way around America.

"I used to carry a little pitch fork by my side," she says. "If any guy tried anything on, I could stick him."

"Before accepting a lift I used to talk to the people and see if they were loonies or not. One guy even had straps hanging from the ceiling of his vehicle. He said, 'Come on honey I'll strap you in', he was a

real freak.

"Yeah, it was a pretty silly and dangerous thing to do, but when you're that young you don't think of the consequences."

GIRLS Can't Help It reckon that their varied backgrounds are one of their greatest strengths.

Katy used to annoy the neighbours by singing at the top of her voice on the garden swing and Billy went to the Royal Ballet training school.

"But they discovered that my right side wasn't as supple as my left so I couldn't carry on," she says. "They also used to measure the kids limbs to make sure they were growing correctly."

"It was horrible. I used to drink a mixture of milk and orange juice to make myself sick."

Ugh! Let's change the subject.

Girls Can't Help It say their musical tastes range from Kid Creole to AC/DC.

"I don't like Toto Coelo though," says Peggy Sue, "with all that

dressing up in dustbin liners, they look ridiculous."

"I think our single was quite tongue in cheek," continues Katy. "We do good dancey stuff. We want to record an album in New York."

"We've written a lot of songs ourselves and we want to do a song about psychic beings at a disco, so you can see that we're pretty varied."

"With a name like Girls Can't Help It, have you got many vices?"

"Not really, apart from Mexican food and spending money," says Billy. "I've bought 15 pairs of boots and I like to go on holiday four times a year."

"But I don't think we're being too sexy. That picture you're using isn't outrageous. It's like a soft focus spread for a Johnson's Baby Powder."

"We don't have any scandal or skeletons in the cupboard," says Katy. "We're still waiting for lots of naughty things to happen to us." Phew.



Win a £5 album token!

ACROSS

- 1 1972 Bowie character brought up to date (5,8)
- 6 What Kevin Rowland wanted you to do (4,2)
- 8 Gossip or chocolate (3)
- 9 He first came to public attention playing guitar on Neil Young's After The Goldrush LP (4,7)
- 11 Talking Heads chances (4,2,1,8)
- 13 Keith, Greg and Carl as they were better known (1,1,1,1)
- 14 UB40 LP (7,4)
- 17 Evelyn King label (1,1,1)
- 19 Untitled no longer (4,3,3,6)
- 21 1978 Wings LP (6,4)
- 23 1973 Wizzard number one (5,7)
- 25 The distance beyond (3,4)
- 28 Genesis caught in the act (5,4,4)
- 30 Group that heard the grass grow back in 1967 (4)
- 32 Swedish superstar (4)
- 33 Lazy sounding Specials hit (2,7)

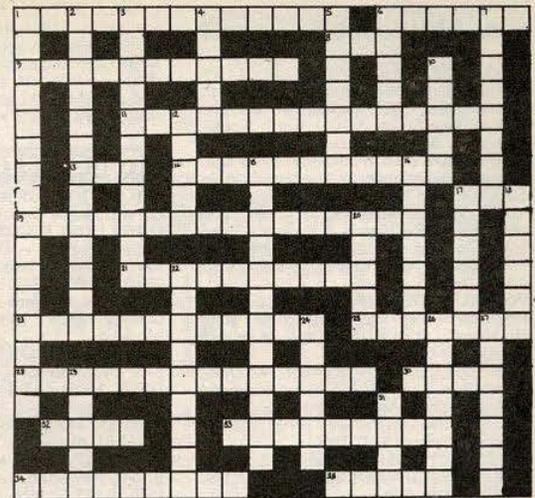
- 34 A friend of Mickey (4,5)
- 35 Group on Vacation (2,3)

DOWN

- 1 A Police record (8,8)
- 2 They had 1977 hit with Radar Love (6,7)
- 3 Heard on Top Of The Pops every week (6,5)
- 4 1973 Stones hit (5)
- 5 Given by The Jam (3,4)
- 6 Live Bowie LP (5)
- 7 Jean Michel Jarre's fields (8)
- 10 They folded after playing The Absolute Game (5)
- 12 1980 Detroit Spinners hit (5)
- 15 Singer into Madness, Music and Money (6,6)
- 16 Found in a bottle (7)
- 17 Dr (-----) Palmer (6)
- 18 Adam hit (3,3)
- 20 The Dog Doo Dah Band (5)
- 22 Rutles mastermind (4,5)
- 24 Commodores love song (4,2)
- 26 You'll find them supporting Iggy (7)
- 27 1972 Alice Cooper hit (7)
- 29 Michael Jackson's Rockin' friend (5)
- 31 UB40 single (4)

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

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



X-WORD ANSWERS

ACROSS: 1 There It Is, 4 Combat Rock, 7 House On Fire, 8 Ismism, 10 Leave In Silence, 11 Walsh, 13 Diary Of A Madman, 17 Grand Master Flash, 19 Rebel, 21 Easter, 22 Tug Of War, 23 Shag, 24 Annie, 26 Something, 30 Green Door, 31 Heartbeat.

DOWN: 1 Total Erasure, 2 Echo And The Bunnymen, 3 The Only Way Out, 4 Crime, 5 Asia, 6 Ram Jam, 9 Sister Sledge, 12 Carrie, 14 Angel Eyes, 15 Fad Gadget, 16 Glass Houses, 18 Adam Faith, 20 MCA, 24 Amigo, 25 Wyatt, 27 Moog, 28 Glad, 29 XTC.

POP-A-GRAM

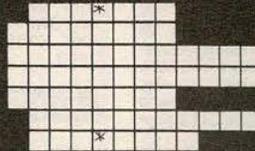
Black Tiger, Signals, Mystery, At Eric's, Nebraska, Rumours, Love Songs, The Cage.

Down: Kate Bush

LAST WEEK'S WINNER: Bretton Davis, 22 Park Road, Byram, nr Knoltingley, West Yorks.

POP-A-GRAM

SOLVE THE seven cryptic clues and write the answers across the puzzle so that the starred down column takes you to a town where it's difficult to apologise. Remember the clues aren't in the correct order. You have to decide what the right order is. Some Germans aged visibly when they heard what the Pinkees played (6,5)
Sue Shinn revealed what Rockers Revenge walked on (8)
With his band he zoomed up the charts (3,5)
Kevin listened closely to what that crazy Willie Jackson said (6,6)
Clem's wood oven lost a compass point to furnish Evelyn with a problem (4,4,4)
A raw GT UFO was literally pulled apart from Paul (3,2,3)
Where the TUC hide and change you'd discover what was passed about at number one (7)



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MAILMAN

THE BITTEREST POEM

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

UB fawltly

I HAVE just returned my sixth copy of UB40's latest album to the shop. Why is that I can never get a UB40 single or album that plays properly? Have I perhaps done something to offend them, thereby deserving all the faulty copies?

It is hardly surprising that more people are taping music, considering how many records have to be returned to the shop.

At around £5 an album and over £1 for a single, surely the record buying public are entitled to decent copies. I have some records from the fifties and sixties which still play perfectly, so why in this vast technological age can't they produce top quality records? Karen, somewhere in Britain

● *Maybe you should take that piece of chewing gum off your needle*



THIS IS the tale of Bruce, Rick and Paul,
Who for so long did give us their all.
They came to us with 'In The City',
Later they said 'poor Alfie', it is a pity.

Then came the 'Modern World',
And thus their talents did come unfurled.

Growing repute led to 'All Mod Cons',
Then even more with 'Setting Sons'.
We all loved 'Going Underground',
Number one, it didn't hang around.
Then we heard of 'Sound Affects',
Which left us wondering what was next.

Then they gave us all 'The Gift',
Which tried to heal our country's rift.

These three lads they gave us 'Start',
We didn't believe they'd ever part.
These three lads were all from Woking,
And have shown us they were not joking.

If I could go back to 1977,
I would be in seventh heaven.
This sad news is my bitterest pill,
So I write to you against my will.
To end this memorial rhyme,
I say thanks lads for such a good time.

Andy Hall, Llandudno, Wales
● *From your poem it's plain to see,
Your sense of verse fails miserably*

Lost sparkle

IT IS now six years and eight months since we had a colour poster of Gary Glitter in RECORD MIRROR, so unless you do a special colour feature to celebrate Gary's tenth anniversary with a free flexi disc and badge, I'll cross you off my Christmas card list. So there! Martin Head, Rainham, Essex

● *And it'll be at least another six years and eight months before you see G*** G*****'s name mentioned in these pages again*

Split Squeeze

THE SQUEEZE break up is very, very sad. You only have yourselves to blame for the loss of Britain's most entertaining and original band. For the last six year Messrs Difford and Tilbrook have been writing and producing some of the best songs.

How can you compare such utter tripe as 'Happy Talk' which reached number one with the fantastic 'Tempted' which never even reached the top 50? No wonder the lads decided to throw in the towel when this is the sort of justice they were dealt.

I, like all other Squeeze fans, am totally devastated by the split but at least I can understand their reasons for doing so.

I just hope you journalists feel the pangs of guilt for what you have done. I only hope that Glenn and Chris stay together and keep writing those witty original songs. I couldn't bear life without a new Tilbrook and Difford ditty now and again.

Marie Davies, Skelmersdale, Lancs
● *It's not we journalists who are to blame — it's the record buying public who obviously didn't purchase their singles*

TV trauma

LAST NIGHT Mummy and Daddy said I could stay up and watch Top Of The Pops. Oh goodie, I said.

Then that silly grown up Peter Powell came on and I started feeling ill. Mummy gave me some Andrews Liver Salts to ease my tummy, but then Shakin' Stevens appeared and I was sick all over the telly.

Mummy told me I wasn't to watch it any more if it made me feel poorly, so I decided to get dressed and go out to play with my chums down the pub. I felt much better there.

Mark Oldfield, Greetland
● *She should have made you sit and watch slimey Peter — that would have made a man of you*

Soft focus

WHEN I read Sean Smith's letter I couldn't stop laughing. Presumably it was meant as a joke. The reason Debbie Harry doesn't look 40 is because she's always photographed in soft focus.

By the way, hardly any Pretenders fans are little kids. Most are 16 at least and we all have one thing in common — the ability to tell excellent music like the Pretenders from pathetic drivel like Adam Ant, Blondie, Haircut 100 and the rest of today's wimpy teenybop groups.

The Pretenders' songs stand up by themselves without Chrissie having to peroxide her hair and strut around like that frumpy old tart Debbie Harry.

Mary, Portsmouth
● *But now Blondie have called it a day, it hardly seems to matter*

Forgotten heroes

I AM sick of people who are just following the music scene. They forget about the past and what the old groups have done for them.

For example, the Bay City Rollers were the next best thing to the Beatles. They caused absolute mania all over Great Britain and now nobody either talks or hears about them.

The lead singer, Les McKeown, has the most brilliant voice and he is now a solo artist, although you never see anything about him in RECORD MIRROR. Everybody fell in love with him but now they hate him. Why? What's he done to you apart from making you happy? You're mad, all mad.

Paul Mason, Skipton, North Yorkshire
● *But that was nearly 10 years ago...*

No Quo

HOW DO you recognise Rick Parfitt staying in a posh hotel? He's the one trying to slam the revolving door.

How do you keep Status Quo amused for the afternoon? Write PTO on both sides of the paper.

How can one be certain that Santa Claus is really Rick Parfitt? Well, there are two doors and eight windows in the average household and he goes down the chimney.

Rick was charged with driving in the middle of the road. He said he was tearing along the dotted line.

Rick paid £10 for a piece of sandpaper because he thought it was a map of the Sahara Desert. Spike Norman, Bognor Regis
● *Did you hear about the third rate comedian from Bognor Regis?*

Defending Debbie

SO SEAN Smith from Hull is a fan of Blondie. Does it occur to him that there are six members of the band, not just Debbie Harry? Even if Mailman did call Blondie old and washed out it still won't alter the fact that they made some very good records.

What beats me about Sean is his critical attitude towards Chrissie Hynde and the brilliant Toyah. Slagging off other good singers just because his particular favourite gets the treatment is really scraping the bottom of the barrel.

Mark Pulleyn, Swindon
● *Can't we have some letters that aren't about Blondie or Chrissie Hynde?*

No more Fame

DOESN'T 'FAME' make you sick? First the movie, then the awful television series which has thankfully vanished from our screens and now the disgusting records which have infiltrated our charts.

It's so unrealistic. The actors (all meant to look like teenagers and failing miserably) look like an advertisement for Clearasil — not a zit in sight.

I think this country has had enough of sub standard American series. Why can't we take cuddly Kenny Everett's advice and 'bomb the bastards'.

An anti-Fame person, Essex
● *You could always switch off the set — nobody's making you watch it*

NO PLACE TO HIDE

IN THE middle of the punky summer of 1977, whilst all and sundry announced the storming of the barricades, one young blond bombshell was more concerned with punks taking over Top Of The Pops than sticking a rusty safety pin into the body politic.

Five years later Billy Idol, for it is he, stands closer to his original spark and impetus than many of his more illustrious contemporaries.

Simply, Mr Idol was more interested in the flash and speedy excitement of pop 'n' roll than trooping off to Camden library at his manager's insistence. Whilst Bernie taught the Clash to talk political, Billy Idol peroxidized his hair, painted his T shirts and added a touch of glam to what was fast becoming a series of dowdy slogans and clichés.

When next you come across your local neighbourhood punks, look for the kids with the blond peroxide hair. They and thousands like them are heirs to the style of Mr Idol circa 1976-78. For if J Rotten was the threatening, challenging face of punk, Billy Idol's was the look you aspired to if you were more interested in chasing girls than spitting at old ladies. As such I am here to consider Billy the stylist, rather than William the musician.

THE FIRST thing to say about Billy is that he is not the preening young poseur one might imagine. On the contrary, he has some very straightforward and eminently sensible attitudes towards style and fashion.

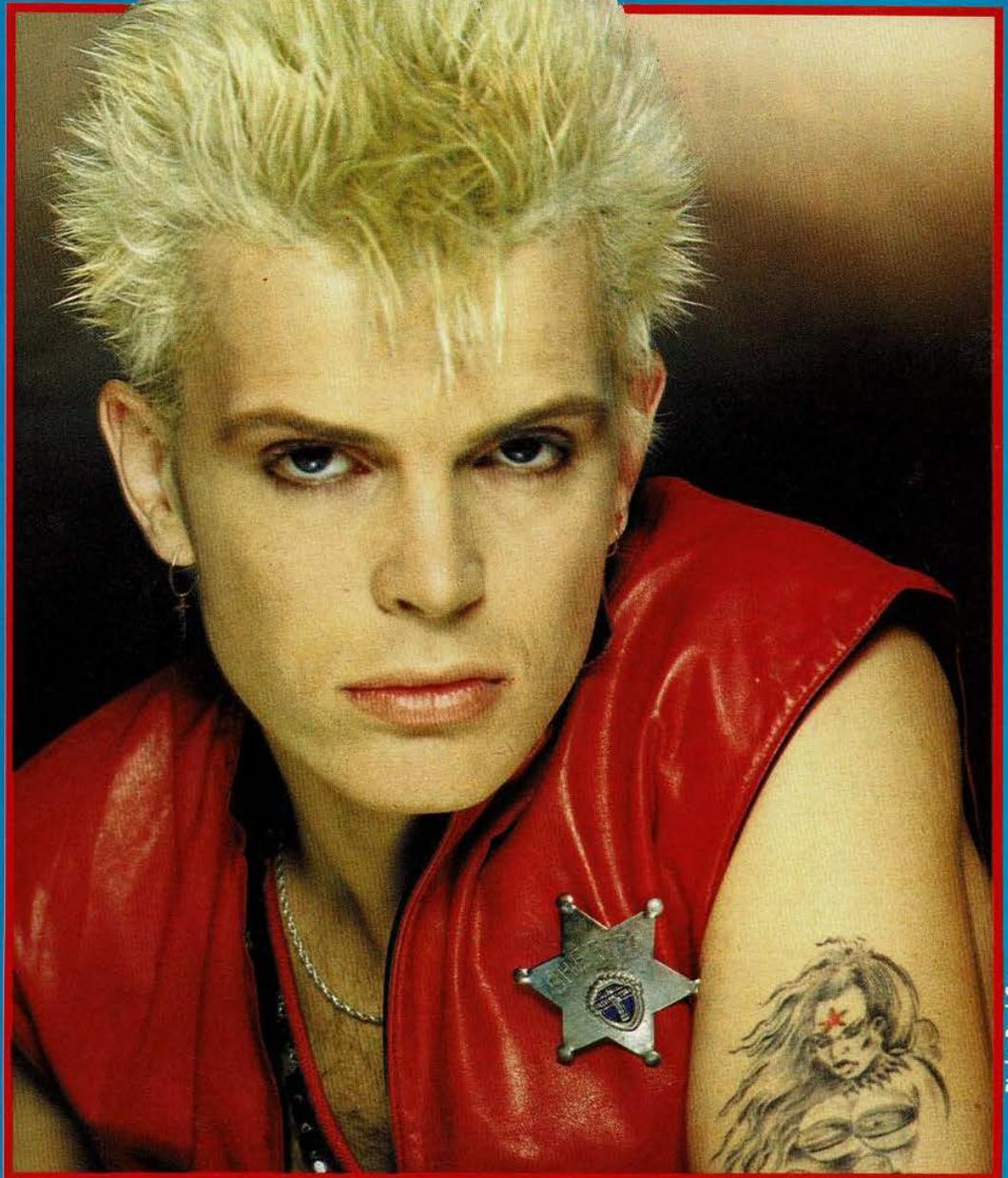
"I used to always wear leather and things like that, mainly 'cos it's very simple to wear. I'm not really into changing about my stuff, I really wear similar things all the time 'cos it makes it easier for me to do the things I wanna do. I don't wanna go through all that hassle of becoming a different person every time I go out. I don't shop in any one shop, or from any one period. I just look for different things that appeal to me and try and put them together, in that way you can come up with something which you are happy with, but is not necessarily derivative.

"It's just like making a record or building a motorbike, you take all the different components, put them all together and, wow, you've got a better look than other people. Basically I'm a scavenger, I scavenge clothes."

Indeed, Billy's look has always been built around simple, direct clothes. What has always defined his style is a clever mix of fairly basic material.

"I like simplicity, I always really liked Malcolm McLaren's 'Sex' and 'Let It Rock' shops."

Yet Billy's clothes have not always derived their inspiration from rock 'n' roll. Those of you who remember the stunning T shirts he and Tony James designed back in the Gen X days may be surprised to



Pic by Paul Cox

BILLY IDOL discusses leatherwear chic with JIM REID

learn that they were informed by Soviet art.

"I really love Russian constructivism. Tony used to paint people on his T shirts, I used to paint constructivist squares and shapes. Constructivism is simple, direct, it's got three colours basically."

OF LATE Billy has taken to wearing a plethora of kitsch Christian crosses and jewelry. "I've got a great big diamante cross."

Now resident in New York, and poised to break very big in America, Billy's style has taken more than a

passing notice of Big Apple street life.

"You've got to think about the way New York is, it isn't a European city, it's a mixture of cultures. There could never be just one style over there, it's always got to be a mix.

"It's a very hard city. For instance, if you wanted to wear all-white World's End gear, you'd spend half an hour on the street and it wouldn't be white anymore. You've got to wear clothes that can cope with heavy day to day wear. My clothes can take the hammer of New York."

Billy then produces an old pair of

leather trousers.

"I've never had these washed, they're filthy, they're fantastic! My favourite article of clothing. You can only buy these in motorcycle shops, you can't get them anywhere smooth. I used to laugh when people used to say I was all leather chic. I used to get on my motorbike after gigs and ride away."

As winter nears, fashionable London returns to basics, leather, denim, suede, clothes to last, style to wear and tear. Seems like Billy Idol has never been away. Once more, hot in the city.

