

ORANGE JUICE, EDDY GRANT, QUO LPs

# RECORDS

ABC,  
Culture  
Club  
live!



## MADNESS

Bucks Fizz dates!

Suggs for Parliament!

## DIANA ROSS

The lure of older women

## TALK TALK

## THOMAS DOLBY

## BLUE RONDO



## A FLOCK OF SEAGULLS

Would you mob this man?

SUGGS AND CARL of Madness: pic by Adrian Boot

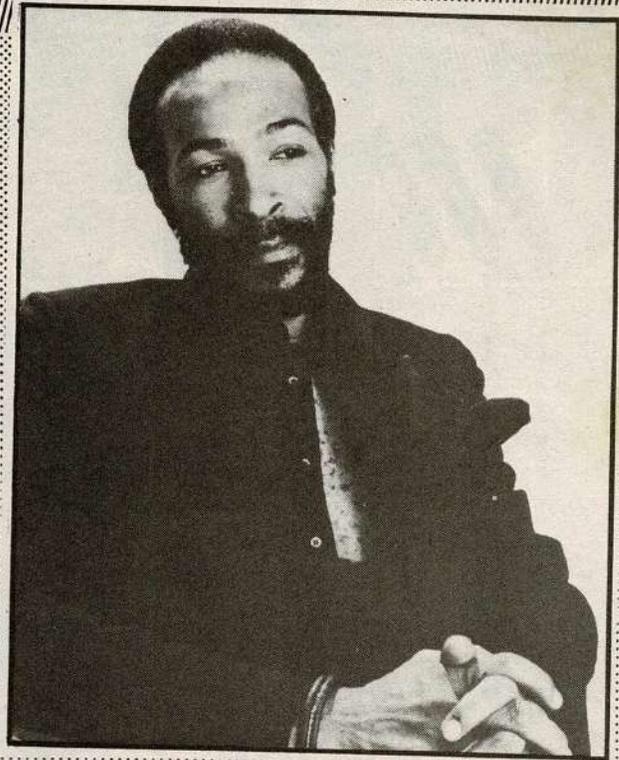


# TOP SINGLES

**AS USED ON TOP OF THE POPS**

Week ending November 13, 1982

THIS WEEK	LAST WEEK	WEEKS IN CHART	
1	2	5	<b>I DON'T WANNA DANCE</b> , Eddy Grant, Ice O
2	6	4	<b>HEARTBREAKER</b> , Dionne Warwick, Arist
3	3	7	<b>MAD WORLD</b> , Tears For Fears, Mercury/Phonogram
4	1	9	<b>DO YOU REALLY WANT TO HURT ME</b> , Culture Club, Virgin □
↖ 5	18	3	<b>(SEXUAL) HEALING</b> , Marvin Gaye, CBS
↖ 6	11	5	<b>OOH, LA, LA, LA, (LET'S GO DANCIN')</b> , Kool & The Gang, De-Lite/Phonogram
7	4	7	<b>STARMAKER</b> , The Kids From "Fame", RCA O
8	8	6	<b>I WANNA DO IT WITH YOU</b> , Barry Manilow, Arista
↖ 9	33	2	<b>THE GIRL IS MINE</b> , Michael Jackson/Paul McCartney, Epic
↖ 10	20	3	<b>MANEATER</b> , Daryl Hall & John Oates, RCA
↖ 11	48	2	<b>THEME FROM HARRY'S GAME</b> , Clannad, RCA
↖ 12	6	6	<b>ANNIE, I'M NOT YOUR DADDY</b> , Kid Creole & The Coconuts, Ze/Island
13	10	5	<b>I'LL BE SATISFIED</b> , Shakin' Stevens, Epic
14	13	3	<b>CAROLINE (LIVE AT THE NEC)</b> Status Quo, Vertigo/Phonogram
15	7	6	<b>LOVE ME DO</b> , The Beatles, Parlophone
16	16	6	<b>LOVE'S COMIN' AT YA</b> , Melba Moore, EMI America
17	22	5	<b>ZAMBEZI</b> , The Piranhas featuring Bob Grover, Dakota
18	9	7	<b>LIFELINE</b> , Spandau Ballet, Reformation/Chrysalis
↖ 19	37	3	<b>LIVING ON THE CEILING</b> , Blancmange, London
↖ 20	24	7	<b>NEVER GIVE YOU UP</b> , Sharon Redd, Prelude
↖ 21	34	5	<b>CRY BOY CRY</b> , Blue Zoo, Magnet
↖ 22	17	7	<b>BACK ON THE CHAIN GANG</b> , Pretenders, Real
23	28	4	<b>MUSCLES</b> , Diana Ross, Capitol
↖ 24	42	5	<b>YOUNG GUNS (GO FOR IT)</b> , Wham! Innersvision
25	30	4	<b>JACK &amp; DIANE</b> , John Cougar, Riva
↖ 26	19	6	<b>ZIGGY STARDUST</b> , Bauhaus, Beggars Banquet
27	27	5	<b>DO IT TO THE MUSIC</b> , Raw Silk, KR
28	21	8	<b>REAP THE WILD WIND</b> , Ultravox, Chrysalis
↖ 29	62	2	<b>STATE OF INDEPENDENCE</b> , Donna Summer, Warner Brothers
30	12	13	<b>HARD TO SAY I'M SORRY</b> , Chicago, Full Moon
31	23	9	<b>THE HOUSE OF THE RISING SUN</b> , The Animals, RAK
↖ 32	—	—	<b>RIO</b> , Duran Duran, EMI 5346
↖ 33	38	3	<b>IT'S RAINING AGAIN</b> , Supertramp featuring Roger Hodgson, A&M
34	14	8	<b>PASS THE DUTCHIE</b> , Musical Youth, MCA □
35	35	4	<b>THE DAY BEFORE YOU CAME</b> , Abba, Epic
36	31	8	<b>IN THE HEAT OF THE NIGHT</b> , Imagination, R&B
37	25	8	<b>SHOULD I STAY OR SHOULD I GO/STRAIGHT TO HELL</b> , The Clash, CBS
38	41	3	<b>SAVE YOUR LOVE</b> , Renee and Renato, Hollywood
39	16	9	<b>ZOOM</b> , Fat Larry's Band, WMOT/Virgin O
40	32	6	<b>AMOR</b> , Julio Iglesias, CRS
↖ 41	62	2	<b>WISHING (IF I HAD A PHOTOGRAPH OF YOU)</b> , A Flock Of Seagulls, Jive
42	29	9	<b>DANGER GAMES</b> , The Pinkies, Creole
↖ 43	66	2	<b>STRANGER</b> , Shakatak, Polydor
44	43	3	<b>LET ME GO</b> , Heaven 17, BEF/Virgin
45	61	3	<b>WHO CAN IT BE NOW</b> , Men At Work, Epic
46	39	12	<b>LOVE COME DOWN</b> , Evelyn King, RCA O
↖ 47	65	2	<b>HERE I GO AGAIN/BLOODY LUXURY</b> , Whitesnake, Liberty
↖ 48	73	2	<b>LOUISE</b> , Phil Everly, Capitol
↖ 49	69	2	<b>SHE BLINDED ME WITH SCIENCE</b> , Thomas Dolby, Venice In Peril
↖ 50	67	2	<b>KNOCK ME OUT</b> , Gary's Gang, Dance Records/Arista
51	59	3	<b>OLD FLAMES</b> , Foster & Allen, Ritz
52	50	3	<b>THE APPLE STRETCHING/NIPPLE TO THE BOTTLE</b> , Grace Jones, Island
53	36	6	<b>BE LOUD BE PROUD (BE HEARD)</b> , Toyah, Safari
↖ 54	—	—	<b>SOMEONE SOMEWHERE (IN SUMMERTIME)</b> , Simple Minds, Virgin VS 538
55	48	4	<b>DON'T PAY THE FERRYMAN</b> , Chris De Burgh, A&M
↖ 56	26	17	<b>JACKIE WILSON SAID (I'M IN HEAVEN WHEN YOU SMILE)</b> , Kevin Rowland/Dexys Midnight Runners, Mercury/Phonogram
↖ 57	—	—	<b>I CAN SEE HER NOW</b> , Dramatis, Rocket/Phonogram XPRES 83
↖ 58	—	—	<b>DEVIL OR ANGEL</b> , Billy Fury, Polydor POSP 528
↖ 59	75	2	<b>YOU CAN DO MAGIC</b> , America, Capitol
↖ 60	—	—	<b>PLEASURE BOYS</b> , Visage, Polydor POSP 523
61	49	3	<b>DON'T MAKE ME WAIT</b> , Peach Boys, TMT
62	44	5	<b>101-DAM-NATIONS</b> , Scarlet Party, Parlophone
63	56	4	<b>HEART ATTACK</b> , Olivia Newton-John, EMI
64	53	4	<b>ANNIE GET YOUR GUN</b> , Squeeze, A&M
↖ 65	—	—	<b>TALK TALK</b> , Talk Talk, EMI 5352
66	45	6	<b>LIFE IN TOKYO</b> , Japan, Hansa
67	58	3	<b>SAMSON AND DELILAH</b> , Bad Manners, Magnet
↖ 68	—	—	<b>BEST YEARS OF OUR LIVES</b> , Modern Romance, WEA ROM 1
↖ 69	—	—	<b>(BEWARE) BOYFRIEND</b> , Mari Wilson, Compact/London PINK 6
↖ 70	—	—	<b>HOLY JOE</b> , Haysi Fantayzee, Regard RG 104
↖ 71	—	—	<b>DRACULA'S TANGO (SUCKER FOR YOUR LOVE)/MUCHO MACHO</b> , Toto Coelo, Radialchoice/Virgin TIC 11
72	54	13	<b>WHY</b> , Carly Simon, WEA
73	40	9	<b>JUST WHAT I ALWAYS WANTED</b> , Mari Wilson, Compact/London
74	71	2	<b>LIES</b> , Thompson Twins, Arista
↖ 75	—	—	<b>HEART OF STONE</b> , Suzi Quatro, Polydor POSP 477



MARVIN GAYE: Feeling his way to 5

## BUBBLING UNDER

- **AMERICAN HEARTBEAT**, Survivor, Scotti Brothers SCT A2813
- **BACK TO LOVE** Evelyn King, RCA 287
- **CROYDON**, Captain Sensible, A&M CAP 3
- **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
- **HEARTLIGHT**, Neil Diamond, CBS A2814
- **HOUND DOG MAN**, Henry Tuttle, Variety BBVY 404
- **LA MER**, Punching Holes, Firebird FLAME 13
- **LOVE IS A STRANGER**, Eurhythms, RCA DA 1
- **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
- **RAWHIDE**, The Chaps, Stiff, RAW 1
- **SOLE SURVIVOR**, Asia, Geffen GEF A2884
- **STARDUST**, Nat King Cole, Capitol CL 267
- **THERE GOES A TENNER**, Kate Bush, EMI 5350
- **TRULY**, Lionel Richie, Motown TMG 1284
- **UNCERTAIN SMILE**, The The, Epic EPC A2787
- **WATCHING THEIR EYES**, Kissing The Pink, Magnet KTP 2
- **WISH I COULD WRITE A LOVE SONG**, Chas & Dave, Rockney/Towerbell KOR 16
- **YOU CAN'T HAVE YOUR CAKE (AND EAT IT)**, Brenda Taylor, Excaliber EXC 526
- **(YOU KNOW HOW TO MAKE ME) FEEL SO GOOD**, Ruddy Thomas & Susan Cadogan, Virgin VS 555
- **YOU'VE SAID ENOUGH**, Central Line, Mercury/Phonogram MER 17

### SYMBOL KEY

↖ FAST MOVERS

SINGLES

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

ALBUMS

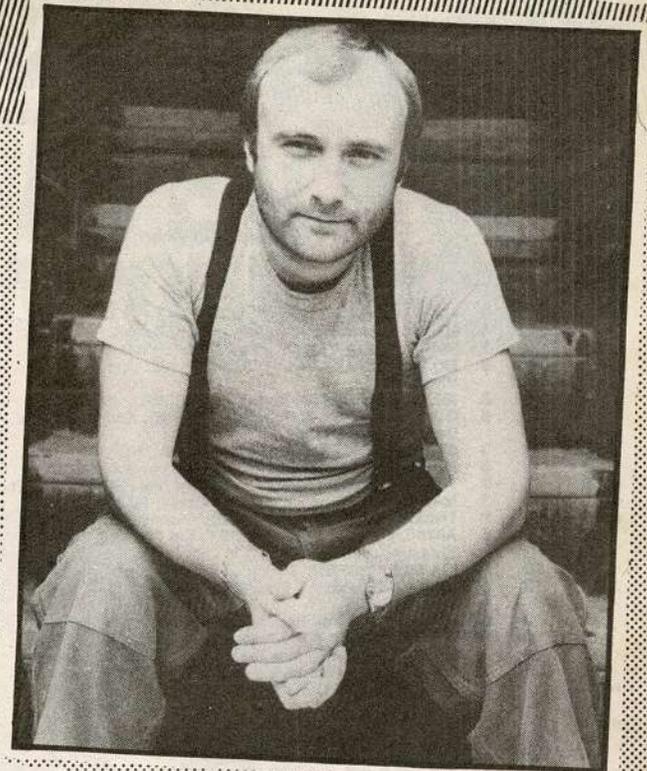
- ☆ Platinum (300,000 sales)
- Gold (100,000 sales)
- Silver (60,000 sales)

# TOP ALBUMS

Week ending November 13, 1982

THIS WEEK  
LAST WEEK  
WEEKS IN CHART

1	1	17	THE KIDS FROM "FAME", Various, BBC ☆
2	—		HELLO, I MUST BE GOING! Phil Collins, Virgin V 2252 □
3	8	2	SINGLES-45's AND UNDER, Squeeze, A&M □
4	2	6	THE KIDS FROM "FAME" AGAIN, The Kids From "Fame", RCA
5	13	3	HEARTBREAKER, Dionne Warwick, Arista
6	3	7	LOVE OVER GOLD, Dire Straits, Vertigo/Phonogram □
7	6	2	... FAMOUS LAST WORDS... Supertramp, A&M □
8	4	5	REFLECTIONS, Various, CBS □
9	8	5	KISSING TO BE CLEVER, Culture Club, Virgin ○
10	—		"FROM THE MAKERS OF...", Status Quo Vertigo ROLP 1 (Box)/PROBX 1 (Tin)
11	—		A KISS IN THE DREAMHOUSE, Siouxsie & The Banshees, Polydor PQLD 5084
12	12	6	GIVE ME YOUR HEART TONIGHT, Shakin' Stevens, Epic ☆
13	—		THE RISE & FALL, Madness, Stiff SEEZ 46
14	53	19	PETER GABRIEL, Peter Gabriel, Charisma/Phonogram ○
15	9	4	GREATEST HITS, Olivia Newton-John, EMI □
16	11	28	TROPICAL GANGSTERS, Kid Creole & The Coconuts, Za/Island □
17	100	2	CHART HITS '82, Various, K-Tel
18	10	3	20 GREATEST HITS, The Beatles, Parlophone □
19	43	2	FLASH TRACKS, Various, TV Records
20	—		WARRIOR ROCK-TOYAH ON TOUR, Toyah, Safari TNT 1
21	18	14	LOVE SONGS, Commodores, K-Tel □
22	—		TWIN BARRELS BURNING, Wishbone Ash, AVM ASH 1
23	24	26	RIO, Duran Duran, EMI □
24	35	2	HITS OF THE SCREAMING 60's, Various, Warwick
25	19	20	THE LEXICON OF LOVE, ABC, Neutron/Phonogram ☆
26	75	2	DISCO DANCER, Various, K-Tel
27	7	3	THE SKY'S GONE OUT, Bauhaus, Beggars Benquet
28	14	5	AMOR, Julio Iglesias, CBS □
29	23	14	TOO-RYE-AY, Kevin Rowland And Daxys Midnight Runners, Mercury/Phonogram □
30	26	4	H2O, Daryl Hall & John Oates, RCA
31	15	4	QUARTET, Ultravox, Chrysalis ○
32	28	3	THE LOVE SONGS ALBUM, Various, K-Tel
33	17	11	UPSTAIR'S AT ERIC'S, Yazoo, Mute □
34	18	3	THE DOLLAR ALBUM, Dollar, WEA
35	—		ABSOLUTELY LIVE, Rod Stewart, Riva RVLP 17
36	20	4	FRIEND OR FOE, Adam Ant, CBS □
37	80	2	AMERICAN FOOL, John Cougar, Riva
38	25	10	IN THE HEAT OF THE NIGHT, Imagination, R&B □
39	48	2	LOVE SONGS, Elton John, TV Records
40	36	8	NEW GOLD DREAM (81, 82, 83, 84), Simple Minds ○
41	—		PEARLS II, Elkie Brooks, A&M ELK 1982
42	47	6	HAPPY FAMILIES, Blancmange, London
43	37	4	SILK ELECTRIC, Diana Ross, Capitol ○
44	44	3	THE NIGHTFLY, Donald Fagen, Warner Brothers
45	32	24	AVALON, Roxy Music, EG (Polydor) ☆
46	22	2	CREATURES OF THE NIGHT, Kiss, Casablanca/Phonogram
47	29	34	FRIENDS, Shalamar, Solar □
48	31	6	ENDLESS LOVE, Various, TV Records
49	30	8	THE GETAWAY, Chris De Burgh, A&M
50	27	2	VOICE OF A GENERATION, Blitz, No Future
51	52	201	BAT OUT OF HELL, Meat Loaf, Epic/Cleveland ☆
52	61	10	CHART BEAT/CHART HEAT, Various, K-Tel □
53	33	6	A BROKEN FRAME, Depeche Mode, Mute ○
54	42	7	NEBRASKA, Bruce Springsteen, CBS ○
55	55	18	LOVE AND DANCING, The League Unlimited Orchestra, Virgin □



PHIL COLLINS: hi fans, i'm in at two

56	84	5	BEST FRIENDS, Various, Impression
57	89	8	THE DREAMING, Kate Bush, EMI
58	39	3	ROAD NOISE — THE OFFICIAL BOOTLEG, Judie Tzuke, Chrysalis
59	46	6	UB40, UB40, DEP International □
60	21	9	CHART ATTACK, Various, Telstar
61	86	2	MIDNIGHT IN MOTOWN, Various, Telstar
62	71	27	NIGHT BIRDS, Shekatak, Polydor □
63	80	33	CHARIOTS OF FIRE, Vangelis, Polydor ☆
64	50	7	AS ONE, Kool & The Gang, De-Lite/Phonogram
65	62	19	MIRAGE, Fleetwood Mac, Warner Brothers □
66	48	29	COMPLETE MADNESS, Madness, Stiff ☆
67	54	6	CORRIDORS OF POWER, Gary Moore, Virgin
68	57	4	18, Chicago, Full Moon
69	66	31	ASIA, Asia, Geffen
70	69	4	RED HOT, Sharon Redd, Prelude
71	40	4	STRAWBERRIES, The Damned, Bronze
72	38	2	MAC & MABEL, Original Cast, MCA
73	67	4	THE MEMORY KINDA LINGERS, Not The Nine O'Clock News, BBC
74	—		WAXWORDS: SOME SINGLES 1977-1982, XTC, Virgin V 2251
75	34	4	ASSAULT ATTACK, Michael Schenker Group, Chrysalis
76	—		HEART LIGHT, Neil Diamond, CBS 25073
77	45	4	BORROWED TIME, Diamond Head, MCA
78	73	17	THE PARTY'S OVER, Talk Talk, EMI
79	—		RICHARD CLAYDERMAN, Richard Clayderman, Decca SKL 5329
80	81	2	CHEWING THE FAT, Blue Rondo A La Turc, Diable Noir/Virgin
81	41	3	MUSIC FOR THE SEASONS, Various, Ronco
82	64	8	THE COLLECTION 1977-1982, The Stranglers, Liberty ○
83	63	44	LOVE SONGS, Barbra Streisand, CBS
84	91	4	THE RISE AND FALL OF ZIGGY STARDUST, David Bowie, RCA INTS
85	85	7	MODERN HEROES, Various, TV Records
86	68	18	MAKIN' MOVIES, Dire Straits, Vertigo/Phonogram ☆
87	61	65	RUMOURS, Fleetwood Mac, Warner Brothers ☆
88	56	4	CHOOSE YOUR MASQUES, Hawkwind, RCA
89	92	52	PEARLS, Elkie Brooks, A&M ☆
90	58	6	SPECIAL BEAT SERVICE, The Beat, Go-Feet
91	—		LIVE IN BRITAIN, Barry Manilow, Arista ARTV 4 ☆
92	72	11	NOW YOU SEE ME, NOW YOU DON'T, Cliff Richard, EMI □
93	97	56	DARE, The Human League, Virgin ☆
94	—		SONGS FOR A WINTERS NIGHT, George Hamilton IV, Ronco RTL 2082
95	73	2	MEN WITHOUT WOMEN, Little Steven And The Disciples Of Soul, EMI America
96	88	4	STREETNOISE VOL 1, Various, Epic/Streetwave
97	—		FACE VALUE, Phil Collins, Virgin V 2185 ☆
98	—		GET NERVOUS, Pat Benatar, Chrysalis CIL 1396
99	—		DONNA SUMMER, Donna Summer, WEA K99163
100	95	16	CAN'T STOP THE CLASSICS, Louis Clark conducting The RPO, K-Tel □

# VIDEO

1	1	THREE SIDES LIVE, Genesis, EMI
2	—	COMPLETE BEATLES MGM/UA
3	2	COMPLETE MADNESS, Spectrum
4	3	ONCE UPON A TIME, Siouxsie & The Banshees, Spectrum
5	3	VIDEOSTARS, EMI
6	5	ROCK FLASHBACK, Deep Purple, BBC/3M
7	6	NEVER SAY DIE, Black Sabbath, VCL
8	—	NEVER SAY DIE, Black Sabbath, VCL
9	9	ORCHESTRAL MANOEUVRES IN THE DARK, Virgin
9	6	THE BEST OF BLONDE, Chrysalis
9	6	THE BEST OF BLONDE, Chrysalis
10	12	HOT GOSSIP, EMI

Compiled by HMV

**THE HUMAN**

# LEAGUE



## MIRROR MAN

**NEW SINGLE**

PRODUCED BY MARTIN RUSHENT AND THE HUMAN LEAGUE  
AVAILABLE AS 7" VS522 & 12" VS522-12  
VIRGIN RECORDS LTD

# 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, Chilliwack, 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 Lattisav, 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 2 UB44, UB40, DEP International LPDEP3
- 2 7 VOICE OF A GENERATION, Blitz, No Future PUNK 1
- 3 1 A BROKEN FRAME, Depeche Mode, Mute STUMM 9
- 4 3 UPSTAIRS AT ERIC'S, Yazoo, Mute STUMM 7
- 5 4 BULLSHIT DETECTOR VOLUME 2, Various, Crass 221 984/3
- 6 5 HAI, Cabaret Voltaire, Rough Trade RTD 1
- 7 — WARRIOR ROCK, Toyah, Safari TNT 1
- 8 10 RECORDED 1979-81, UK Subs, Abstract AABT 300
- 9 11 PERFECTION, Charge, Kamera KAM 013
- 10 8 IN THE FLAT FIELD, Bauhaus, 4AD CAD 13
- 11 9 CHRIST THE ALBUM, Crass, Crass BOLLOX 2U2
- 12 6 SONGS TO REMEMBER, Scritti Politti, Rough Trade ROUGH 20
- 13 16 THE BLACK ALBUM, Damned, Ace/Big Beat DAM 3
- 14 — DEFECTIVE BREAKDOWN, Defects, WXYZ LINOP 2
- 15 12 ROOM TO LIVE, Fall, Kamera KAM 011
- 16 13 SEDUCTION, Danse Society, Society SOC 8.82
- 17 14 THE SINGLES ALBUM, UB40, Graduate GRADLSP 3
- 18 — UNDER THE FLAG, Fad Gadget, Mute STUMM 8
- 19 20 CITY BABY ATTACKED BY RATS, GBH, Clay CLAYLP 4
- 20 15 SENSE AND SENSUALITY, Au Pairs, Kamera KAM 010
- 21 23 THE RUMBLE OF THE EAST, Eraserhead, Flickknife SHARP 105
- 22 19 PUNK AND DISORDERLY — FURTHER CHARGES, Various, Anagram GRAM 001
- 23 27 ENTER K, Peter Hammill, Naive NAVL 1



THE DEFECTS smile for the camera at 14

- 24 21 GARLANDS, Cocteau Twins, 4AD CAD 211
- 25 24 CARMEL, Carmel, Red Flame RFM 9
- 26 26 TWO BAD DJ, Clint Eastwood & General Saint, Greensleeves GREL 24
- 27 22 SPEAK AND SPELL, Depeche Mode, Mute STRUMM 5
- 28 — THE MAVERICK YEARS, Wah, Wonderful World WW1
- 29 28 I'VE GOT A GUN, Channel 3, No Future PUNK 2
- 30 — NOTHING CAN STOP US, Robert Wyatt, Rough Trade ROUGH 35

by ALAN JONES

IT'S ALWAYS been something of a mystery to me how the incredibly talented Dionne Warwick has missed out on British success on a par with her US triumphs. Ms Warwick, now a well-preserved 40-year-old, made her recording debut in December 1962 with 'Don't Make Me Over'. It scorched a trail into the stateside top 30 and heralded the beginning of a financially lucrative and artistically pleasing partnership between Dionne, composer Burt Bacharach and lyricist Hal David.

The triumvirate flourished until the early Seventies when Bacharach and David decided to split up their partnership and Dionne sued them for failing to fulfill their contractual obligation to her. At the time of the break, Dionne had amassed over 30 hits in America. She has since experienced, in almost equal measure, periods of renewed success and comparative failure, her hit tally rising to more than 40.

At the height of her American career she rarely managed to make the chart here, thanks to a succession of quickfire cover versions perpetrated by British artists including Cilla Black, Billy J Kramer and Sandie Shaw. Consequently her haul of British hits is a comparatively miserable eight — scant reward for one of the most talented, innovative singers of our era. All is not gloom, however, and



THE LATEST WHITESNAKE: Moody, Lord, Powell, Coverdale, Gullely and Hodgkinson

Dionne is currently enjoying her biggest-ever British hit, 'Heartbreaker'. Last week it vaulted to number five, three notches higher than her 1968 hit, 'Do You Know The Way To San Jose'. Her first British hit was 'Anyone Who Had A Heart' which charted on February 13, 1964, thus the time elapsed between her chart debut and her best chart performance is nearly 19 years — an apprenticeship second only to that served by Paul Evans. He first charted on November 27, 1959, and reached his highest chart position — number six with 'Hello, This Is Joannie' — on January 20, 1979, some 20 years and 55 days later.

The only other acts to return their best performance more than 15 years after making their chart debut are: Johnny Mathis (18 years, 216 days), Manuel & His Music Of The Mountains (16 years, 184 days), Dee Clark (16 years, 37 days), Chuck Berry (15 years, 157 days) and Louis Armstrong (15 years, 127 days). Just short of the 15 year mark is Barbra Streisand, who made her first chart appearance on January 20, 1966 with 'Second Hand Rose' and attained her highest placing (number one) on October 25, 1980

with 'Woman In Love'. Like Dionne Warwick, Barbra was propelled to her highest position by the songwriting and producing of Barry Gibb.

Incidentally, new fans of Dionne Warwick eager to check out her previous work have a bewildering range of hits compilations to choose from. The original 'Dionne Warwick's Greatest Hits' package came out on Wand, but since that label's demise the tracks have been licensed to all and sundry with the result that various configurations of Dionne's hits are currently available on the following labels: Audio Fidelity, Bulldog, Ditto, Hallmark, K-Tel, Phoenix, Pickwick and PRT.

WHITESNAKE'S 'Here I Go Again' is the fifth completely different song of that title to make the chart! A Shuman-Westlake song of that name was the first to see chart action, reaching number four for the Hollies in 1964. Since then the title has proved a winner for Archie Bell & The Drells (number 11, 1972), Guys & Dolls (number 33, 1975) and Twigg (number 17, 1976). A sixth song with the same title was a US hit for the

# ARTFILE

Miracles in 1969...

Fiery Scot Sheena Easton has resisted overtures from Motown to participate in a duet with estranged Jackson Five Jermaine. Sheena, shrewd as ever, examined Jermaine's recent disappointing chart performances and declared "no match" to the chagrin of all at Motown. Devo, of course, had no such qualms after tickling Jermaine's fancy.

More duet news: Joe Cocker and Jennifer Warnes' 'Up Where We Belong' — the theme from the movie 'An Officer And A Gentleman' — is the second movie duet to reach number one in the USA. Warnes and Cocker will no doubt settle for a repeat of the nine weeks 'Endless Love' spent at the top for Diana Ross and Lionel Richie.

Talking of Diana, the sight of her former Motown chums Stevie Wonder and Michael Jackson soaring up the charts in duets with Paul McCartney have resulted in the moody one making repeated attempts to cajole McCartney into a studio collaboration. Big Macca is staying strangely silent about the whole affair and Diana is rapidly running short of outlets for her feeble bleatings and how great it would be, etc. etc.

Not that Miss Ross NEEDS the clout of McCartney's name to save her from the poor house. She was recently awarded the world's first platinum ticket for attracting £1,174,535 in box office receipts for her Wembley and National Exhibition Centre dates. It's believed to be the highest ever gross from seven indoor shows in the UK.

# INDIE 45s

- 1 1 HOW DOES IT FEEL (TO BE MOTHER OF A THOUSAND DEAD), Crass, Crass 221984/6
- 2 2 SHIPBUILDING, Robert Wyatt, Rough Trade RT 115
- 3 3 EASTWORLD, Theatre Of Hate, Burning Rome BRR 4
- 4 4 STATE VIOLENCE/STATE CONTROL, Discharge, Clay CLAY 14
- 5 6 LIVELY ARTS, Damned, Big Bear NS 80(T)
- 6 5 BE PROUD, BE LOUD (BE HEARD), Toyah, Safari SAFE 52
- 7 10 LIVE AT THE CENTRO IBERICO (EP), Conflict, Xntrix XN 2001
- 8 8 BELA LUGOSI'S DEAD, Bauhaus, Small Wonder WEENY 2
- 9 — LUXURY, Charge, Kamera ERA 015
- 10 18 DRUMBEAT FOR BABY, Weekend, Rough Trade RT 116(R)
- 11 11 SO HERE I AM, UB40, DEP International 7DEP(12DEP) 5
- 12 32 INTO THE ABYSS, Sex Gang Children, Illuminated ILL 15
- 13 9 PILLAR TO POST, Aztec Camera, Rough Trade RT 112
- 14 19 BURN 'EM DOWN, Abrasive Wheels, Riot City RIOT 16
- 15 23 BABY TURNS BLUE, Virgin Prunes, Rough Trade RT 119(T)
- 16 14 WAVE, Passage, Cherry Red (12)CHERRY 50
- 17 7 LEAVE IN SILENCE, Depeche Mode, Mute 7BONG(12BONG) 1
- 18 15 COCKTAILS (EP), Attila the Stockbroker, Cherry Red CHERRY 46
- 19 16 MUTANT ROCK, Meteors, WXYZ ABCD 5
- 20 12 LULLABIES, Cocteau Twins, 4AD BAD 213
- 21 13 LOVE ON THE TERRACES, Serious Drinking, Upright UP 4
- 22 48 48 CRASH, Gymslips, Abstract ABS 011
- 23 25 BEASTS (EP), Sex Gang Children, Illuminated ILL 112
- 24 17 MY SPINE (IS THE BASE LINE), Shriekback, Y Y27

- 25 31 DON'T GO, Yazoo, Mute 7YAZ(12YAZ) 001
- 26 — STAND OUT, Chelsea, Step Forward SF 22
- 27 26 LIFE ON THE LINE, Fad Gadget, Mute 7MUTE(12MUTE) 24
- 28 — CHINESE TAKEAWAY, Adicts, Razor RZS 101
- 29 27 WARRIORS, Blitz, No Future 01 06
- 30 24 KNIFE SLITS WATER, A Certain Ratio, Factory FAC 62
- 31 28 LOVE WILL TEAR US APART, Joy Division, Factory FAC 23
- 32 20 SUICIDE BAG (EP), Action Pact, Fall Out FALL 003
- 33 — PERDITION (EP), Disorder, Riot City 12ORDER 3
- 34 36 PARANOID, Black Sabbath, NEMS Int. NE(P) 1
- 35 21 TRAILS OF COLOUR DISSOLVE, Felt, Cherry Red CHERRY 45
- 36 — OVER AGAIN, Zeitgeist, Jamming! (12)CREATE 6
- 37 35 WHATEVER IS HE LIKE, Farmers Boys, Backs 7NCH 001
- 38 22 THE BALLET DANCE, Rubella Ballet, Xntrix XN 2005
- 39 29 THE STRANGER, Dead Or Alive, Blackeye BE 2
- 40 42 JACQUES DERRIDA/ASYLUMS IN JERUSALEM, Scritti Politti, Rough Trade RT 111(T)
- 41 37 JUST A GIRL, Pale Fountains, Operation Twilight OPT 9
- 42 40 SLIGHTLY LONGER SONGS (EP), Six Minute War, Six Minute War SMW 003
- 43 38 ONLY YOU, Yazoo, Mute 7MUTE(12MUTE) 020
- 44 — LA MER, Punching Holes, Firebird FLAME 13
- 45 30 BULLSHIT CRASS, Special Duties, Rondelet ROUND 24
- 46 39 17 YEARS OF HELL (EP), Partisans, No Future 01 12
- 47 47 RUN LIKE HELL/UP YER BUM, Peter & The Test Tube Babies, No Future 01 15
- 48 — DON'T MAKE ME WAIT, Peech Boys, TMT Productions TNT(T) 7001
- 49 33 PERSONALITY CRISIS (EP), New York Dolls, Kamera ERA 13(12)
- 50 49 BLEED FOR ME, Dead Kennedys, Statik/Alternative Tentacles STAT 22

5

# Flashback

10

15

November 5, 1977

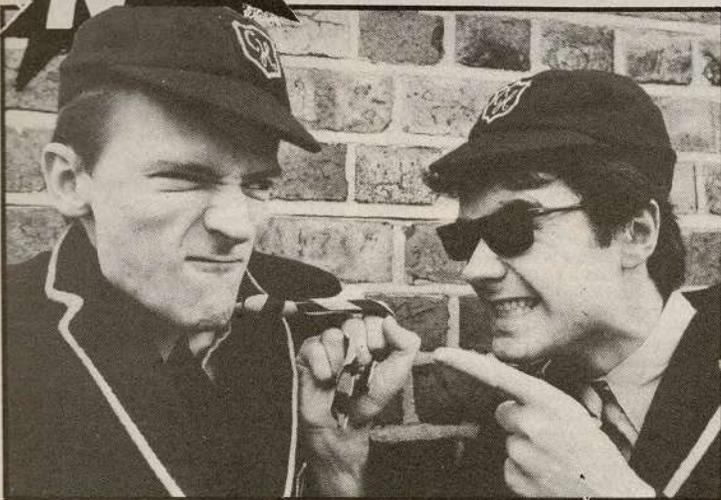
- 1 NAME OF THE GAME, Abba
- 2 YES SIR I CAN BOOGIE, Baccara
- 3 YOU'RE IN MY HEART, Rod Stewart
- 4 BLACK IS BLACK, La Belle Epoque
- 5 ROCKIN' ALL OVER THE WORLD, Status Quo
- 6 WE ARE THE CHAMPIONS, Queen
- 7 SILVER LADY, David Soul
- 8 2,4,6,8, MOTORWAY, Tom Robinson Band
- 9 HOLIDAY IN THE SUN, The Sex Pistols
- 10 CALLING OCCUPANTS OF INTERPLANETARY CRAFT, The Carpenters

November 4, 1972

- 1 MOULDY OLD DOUGH, Lieutenant Pigeon
- 2 CLAIR, Gilbert O'Sullivan
- 3 DONNA, 10cc
- 4 IN A BROKEN DREAM, Python Lee Jackson
- 5 ELECTED, Alice Cooper
- 6 LEADER OF THE PACK, The Shangri-Las
- 7 LOOP DI LOVE, Shag
- 8 YOU'RE A LADY, Peter Skellern
- 9 BURNING LOVE, Elvis Presley
- 10 THERE ARE MORE QUESTIONS THAN ANSWERS, Johnny Nash

November 4, 1967

- 1 MASSACHUSETTS, The Bee Gees
- 2 BABY NOW THAT I'VE FOUND YOU, The Foundations
- 3 ZABADAK, Dozy, Beaky, Mick and Tich
- 4 LAST WALTZ, Engelbert Humperdinck
- 5 HOLE IN MY SHOE, Traffic
- 6 FROM THE UNDERWORLD, The Herd
- 7 HOMBURG, Procol Harum
- 8 AUTUMN ALMANAC, The Kinks
- 9 FLOWERS IN THE RAIN, The Move
- 10 THE LETTER, The Box Tops



**MADNESS: welcome to our house!**

## Culture time

CULTURE CLUB have fixed up a new single . . . even though they're sitting at the top of the charts with 'Do You Really Want To Hurt Me'.

The new single is 'Time (Clock Of The Heart)' and it comes out next week. On the B-side is a track from the group's 'Kissing To Be Clever' album called 'White Boys Can't Control It' while the 12-inch has an extra number, 'Romance Beyond

The Alphabet'.

But the group won't be playing any more British dates for a while. This month they go off to America for a tour.

### Shalamar mega gig

SHALAMAR HAVE lined up yet another London date . . . at the massive Wembley Arena.

The top soul trio will play the venue on December 6. Tickets are on sale now from the box office and normal agents.

## MADNESS DATES

### BEFORE XMAS?

**MADNESS ARE** fixing up dates for a massive tour. But they can't decide whether to play all their concerts in January and February, or slip in some extra dates before Christmas.

"We haven't fixed the tour yet, but we could be doing some shows before the New Year," drummer Woody told **RECORD MIRROR** this week.

Meanwhile the group have a new single out next week. It's called 'Our House' and comes from their latest 'Rise And Fall' album. On the B-side is a new song called 'Walking With Mr Wheeze'. It's an instrumental written by Mike Barson and isn't featured on the album.

Dates for the tour should be fixed within the next couple of weeks.

**TOM PETTY** flies in to play a short tour next month. A new single, 'You Got Lucky' comes out this week, with an album 'Long After Dark'.

Petty, who last hit the charts with a picture disc of 'Refugee', starts his tour at London's Wembley Arena on December 7. Then Manchester Apollo 8, Edinburgh Playhouse 9, Coventry Apollo 10, and Brighton Centre 12.

### Banshees lose McGeoch

**SIOUXSIE AND The Banshees** will start their tour **WITHOUT** guitarist John McGeoch.

The official reason for McGeoch not playing with the group is that he returned from Madrid suffering from nervous exhaustion. He is currently in hospital and doctors

will not allow him to go out on the road.

But the tour will definitely go ahead without him. The group have drafted in Robert Smith of the Cure — who toured with the Banshees in 1979. He will play on all the dates.

**STEVIE WONDER** is to release another duet. This time he has teamed up with Charlene for a single 'Used To Be' which comes out next week.

The song is described as a tale of modern morality.

**CLIFF RICHARD** has fixed up a Christmas single to come out this week.

It's called 'Little Town' and comes from his latest album 'Now You See Me, Now You Don't'.

# THE PINKKEES

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On Album: **CRLP 516** Tape: **CRIC 516**

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at **HAMMERSMITH PALAIS**



# SPRING BUCKS TOUR

BUCKS FIZZ have fixed up their new tour . . . even though it doesn't start until next Spring!

But although they won't tour until March the group have a new single out this month.

It is called 'If You Can't Stand The Heat' and comes out this week. The single, which includes a group song 'Stepping Out' on the B side, also comes out as a picture disc.

Their tour kicks off at the Edinburgh Playhouse on March 3. They go on to play Glasgow Apollo 4, Aberdeen Capitol 5, Dundee Caird Hall 6, Irvine Magnum Leisure Centre 7, Middlesbrough Town Hall 8, Newcastle City Hall 10, Harrogate Conference Centre 11, Manchester Apollo 12, Blackpool Opera House 13, Hanley Victoria Hall 14, Bradford St George's Hall 15, Corby Festival



**BUCKS FIZZ: hell for leather**

Hall 19, Nottingham Royal Centre 20, Hull City Hall 21, Birmingham Odeon 22, Leicester De Montfort Hall 24, Basildon Festival Hall 27, Crawley Leisure Centre 28, Eastbourne Congress Theatre 29, Portsmouth Guildhall April 1, Oxford Apollo 3 and London Dominion 4 and 5.

Box Offices for all the shows open on December 1.

## Punk pile up

A PUNK compilation album comes out this week . . . featuring 38 numbers.

The double album is called 'Burning Ambitions (A History Of Punk)' and includes numbers from 1976 to 1982.

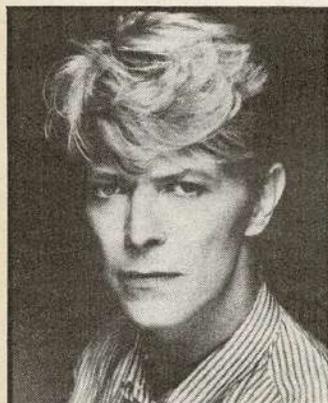
Included in the set are the Buzzcocks' 'Boredom' and 'Lady' by Adam And The Ants as well as new numbers like The Exploited's 'Someone's Gonna Die'.

## Bow Wow Wow's new order

BOW WOW WOW have rescheduled their autumn tour.

The dates now run Exeter University November 23, Cardiff University 24, Crawley Leisure Centre 25, Reading Top Rank 26, Leicester University 27, Norwich East Anglia University 28, Leeds Warehouse 30, Sheffield Lyceum December 1, Edinburgh Coaster's 3, Dundee University 9, Glasgow Tiffany's 5, Newcastle Tiffany's 7, Nottingham Rock City 8, Aberystwyth University 9, Coventry Polytechnic 10, Manchester Polytechnic 11 and Bristol Locarno 12.

People with inquiries about date changes and cancellations should call the Station Agency on 01 607 9611.



DAVID BOWIE has 10 of his best-known singles released as a box set of picture discs.

They will go under the collective title of 'Fashions' and trace the whole range of the superstar's career.

Included in the series are 'Ziggy Stardust', 'Space Oddity' and 'Ashes To Ashes'.

But their release emphasises the lack of activity from Bowie since his 'Scary Monsters' album. Rumours that he will give up music for his acting career are still strong, although Bowie still refuses to comment on his activities.

SHAKATAK HAVE their third album released next week.

The LP is called 'Invitations' and includes their latest single 'Stranger', as well as their last single after which the album is titled.

## Spear head out

KIRK BRANDON'S new band Spear Of Destiny go out on the road at the end of the month.

The ex Theatre Of Hate singer takes his new group to Brighton Top Rank on November 29, Bangor Rollerama December 3, Bradford Caesar's 8, Sheffield Lyceum 9,

Leicester De Montfort Hall 10, St Albans City Hall 11, Bristol Locarno 13, Torquay Pavilion 14, Great Yarmouth Tiffany's 17, Glasgow Tiffany's 19, Manchester Ritz 20, Birmingham Power House 21 and London Kilburn National Ballroom 22.

Sandii

&

THE  
SUNSETZ

## New 7" Picture Disc

# 'DREAMS OF IMMIGRANTS'

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**"IMMIGRANTS"**

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# TURN ON

## TOURS

**BLUE ZOO** have pulled out of their support slot with A Flock Of Seagulls — but have fixed up their own London date. The band — in the charts with 'Cry Boy Cry' — play London's Heaven on November 29.

**SIMPLE MINDS** have added three Scottish dates to their tour. They play Dundee Caird Hall on December 17, Aberdeen Capitol 18 and Edinburgh Playhouse 19.

**GARY MOORE** has added more dates to his two-part tour at Guildford Surrey University November 24, Llandudno Astro Theatre 4 and Hanley Victoria Hall 5.

**THE GANG** Of Four play a one-off date at London's Dominion Theatre on December 6.

**PATTI PALLADIN** — who has just released a new single 'Siamese Lovers' — plays a gig at London's Sol Y Sombra on November 25.

**REGGAE TOASTER** Dillinger is to play a short tour at Dublin TV Club November 26, Bangor University College 27, Glasgow Nite Moves 28, Aberdeen Venue 29, London Dingwalls December 1, Leeds University Union 3, Birmingham Carlton 4, Lancaster University 5 and Manchester Hacienda 6.

**MOD GROUP** Squire have added a second date at the Belfast Newtownards Queens Hall on November 14.



**ALL-GIRL** heavy metal band **Rock Goddess**, who have just released a single 'Heavy Metal Rock 'n' Roll', follow their one-off London date with a short tour at the end of the month. They play Scarborough Taboo November 25, Middlesbrough Cavern 26, Glasgow Mayfair 28, Retford Porterhouse December 4, Swindon Brunel Rooms 7 and Bristol Granary 9.

## RELEASES

**FLEETWOOD MAC** have a new single out next week. It is called 'Oh Diane' and comes from their 'Mirage' album.

**KILLING JOKE** have a 10-inch live album out next week. It is called 'Ha — Killing Joke Live' and features six tracks including 'Psyche' and 'Wardance'. It was recorded in Canada and is the first record to feature the new line up with Paul Raven on bass.

**JOHN COUGAR'S** hit single 'Jack And Diane' comes out as a 12-inch this

week. It features the album version of the track which lasts just over four minutes and an extra track on the B side called 'I Need A Lover'.

**JERRY DAMMERS**-produced band The Apollinaires have a new single out this week. It's called 'Envy The Love' and includes a five-piece brass section. The group also play some live dates at Bath University on November 19, Bristol Polytechnic 30, Canvey Island Goldmine December 3, and London Venue 14.

**ALLEZ ALLEZ** have their first album released next week. It is called 'Promises' and was recorded in their home town of Brussels in Belgium.

**COCK SPARRER**, who formed in 1977, have got together again for a new single 'England Belongs To Me' which comes out this week. It is backed with 'Argy Bargy'.

**DAVID CHRISTIE**, who hit the charts with 'Saddle Up' has a new single out this week. It is called 'Our Time Has Come' and is backed with 'Fools Only See'.

**SIXTIES POP** group the Searchers are back in action with a new single 'I Don't Want To Be The One'. They have chosen Musical Youth producer Peter Collins to work on their latest single.

**ACCLAIMED** rhythm and blues band The Fabulous Thunderbirds have their fourth album released this week. It's called 'T-Bird Rhythm' and is produced by Nick Lowe.

## TV AND RADIO

Channel 4's 'The Tube' has Yazoo, Duran Duran, Go Go's and Altered Images on **FRIDAY**. BBC 2's 'The Old Grey Whistle Test' has Siouxsie and the Banshees, American popstar Marshall Crenshaw and Neasden Queen of Soul Mari Wilson. On BBC 1 'Crackerjack' has Suzie Quatro and Classix Nouveaux. Radio One's 'Rockshow' features Terraplane while 'Roundtable' has Pauline Black and Pete Townshend.

Talk Talk and Blancmange take over Radio One's 'In Concert' on **SATURDAY**. Musical Youth make the morning 'Superstore' on BBC 1. 'The Late Late Breakfast Show' has Haircut 100, and Fleetwood Mac on the satellite. 'OGWT' is repeated on BBC 2 from Friday. **SUNDAY** is 'The Royal Variety Performance' with Sheena Easton and Bucks Fizz. Radio One's series of rock profiles looks at Bob Marley. **MONDAY'S** 'Riverside' promises Bauhaus, New Order, Fire Engines and Mari Wilson on BBC 2. Later on the same channel Sheena Easton pops up again. This time on 'Des O'Connor'. **WEDNESDAY'S** 'Ebony' has Gregory Isaacs.

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**PROFILE**

# THOMAS DOLBY

**FULL NAME:** Thomas Morgan Dolby Robertson  
**NICKNAME:** Booker T Boffin  
**DATE OF BIRTH:** October 14, 1958  
**PLACE OF BIRTH:** Cairo, Egypt  
**EDUCATED:** Mongeron, France; Seattle, USA; London, England, Athens, Greece  
**HEIGHT:** 5' 9"  
**WEIGHT:** 10st 4lbs  
**COLOUR OF EYES:** Blue  
**FIRST LOVE:** Hornby "00" gauge train set  
**FIRST DISAPPOINTMENT:** Losing Europa, my first girl-friend  
**FIRST PERFORMANCE:** Westminster Central Hall with Cliff Richard, 1973 or thereabouts  
**FIRST LIVE SHOW SEEN:** The Beatles Christmas show, Hammersmith Odeon, Dec '63  
**FIRST RECORD BOUGHT:** 'Marty' by Marty Feldman

**MUSICAL INFLUENCES:** Patrick Moore  
**INSTRUMENTS PLAYED:** Piano, Synthesiser, Wave Computer, Electronic Drums  
**HERO:** Benny from 'Top Cat'  
**HEROINE:** Greta Garbo  
**FAVOURITE BOOKS/MAGAZINES:** Amazing Stories, Fat Freddie's Cat  
**FAVOURITE FILMS:** Chaplin's 'The Dictator' and 'The Immigrant', Herzog's 'Woyzeck' and 'Nosferatu', Fellini's 'Roma', Orson Welles's 'The Trial', and 'The Cabinet of Dr Caligari'  
**FAVOURITE TV SHOWS:** 'My Favourite Martian', 'The Prisoner'  
**BEST LIVE SHOW SEEN:** Afrika Bambaataa and the Soul Sonic Force  
**FAVOURITE CLUBS:** Electric Cinema Club, Portobello Road  
**FAVOURITE FOOD:** Flambe Bananas  
**FAVOURITE CLOTHES:** Tweed and Linen  
**HAIRCUT:** Short back and sides

**FAVOURITE DRINK:** Lucozade  
**IDEAL HOME:** Shingle Street, Suffolk  
**IDEAL HOLIDAY:** Trans Siberian Express  
**IDEAL CAR:** Jaguar XK150  
**MOST FRIGHTENING EXPERIENCE:** Getting roughed up in the back alley behind the Electric Ballroom by bouncers at a Talking Heads gig  
**WORST EXPERIENCE:** Having my flat burgled  
**FUNNIEST EXPERIENCE:** When Bruce Springsteen slid out from beneath a car in a garage in Los Angeles  
**SUPERSTITIONS:** None that I can think of, touch wood!  
**FANTASY:** Writing the film score for a Herzog film  
**MOST HATED CHORE:** Watering plants, I prefer cacti  
**AMBITION:** To have a finger in lots of pies

# XTC

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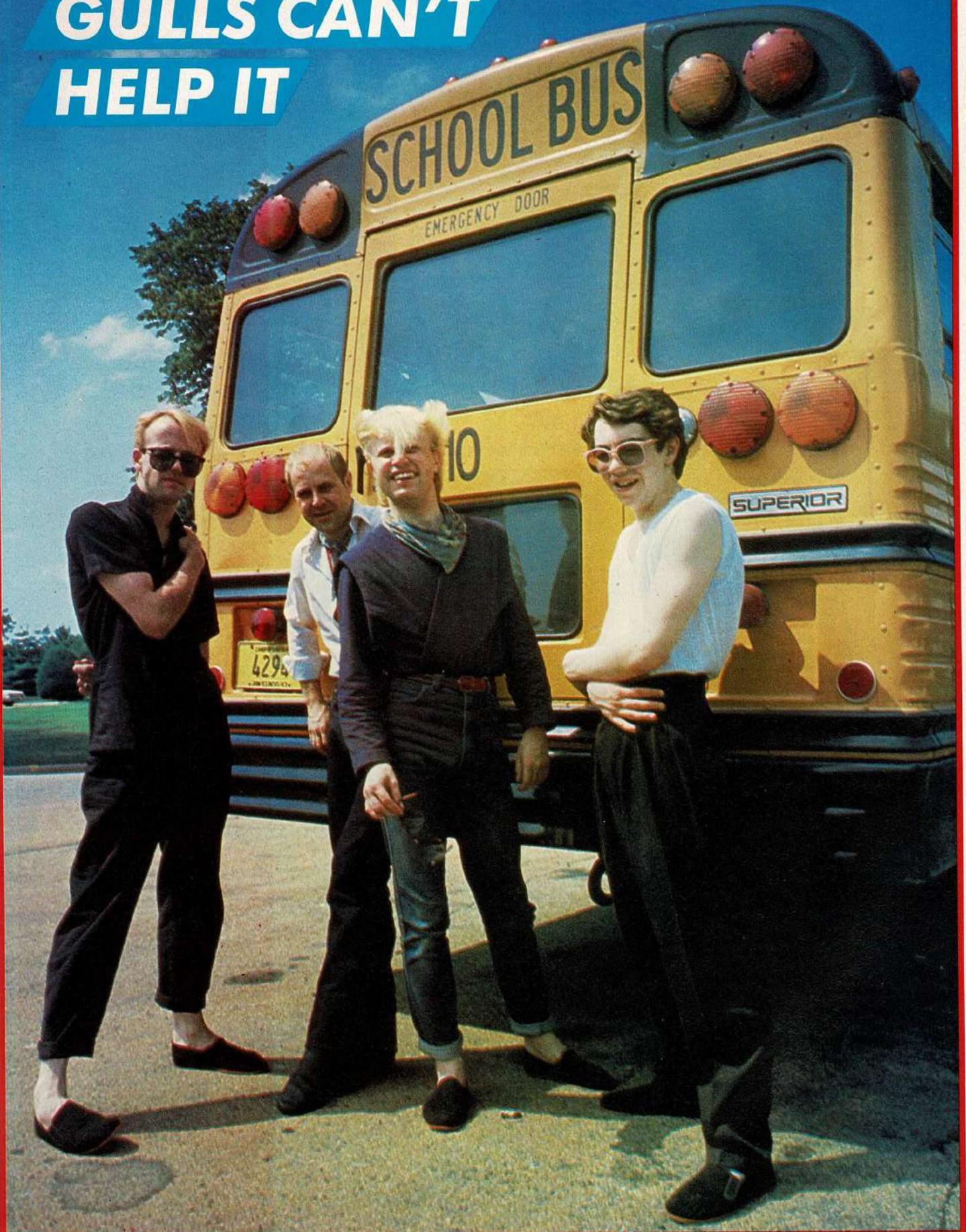
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# GULLS CAN'T HELP IT



Pic by Simon Fowler

A FLOCK OF SEAGULLS: 'when can we go home?'

# What us, illegal migrants? MARK COOPER flies to America to track down A FLOCK OF SEAGULLS

**A**N HOUR in Heathrow Airport is the closest Frank Maudsley has come to home in six months. He and the rest of A Flock Of Seagulls spent 60 minutes in the departure lounge en route from America to Germany. A couple of days later, they added another 60 on the way back to America.

Frank is worried that he's developed an American accent. "Will they still understand me back home," he asks. "Do you think I've become an alien?"

A Flock Of Seagulls left England last March for a three week support slot on one of Squeeze's endless American tours. Apart from a TV show in Germany, they've been there ever since. When Maudsley left, his child hadn't even dreamed of walking. Now the little toddler is probably more secure on the pins than Frank. Frank hasn't been doing too much walking.

Take tonight. A Flock Of Seagulls are supporting America's favourite daughters The Go-Go's at New York's Madison Square Gardens. The Gardens hold 18,000 people. AFOS played here with Squeeze back in the Spring. Tonight they'll become the first band to play here twice in under six months. The band are proud of the fact. Perhaps this explains why they're choosing to travel to the backstage area in a huge black limousine, the kind with darkened windows. The car needs some explaining because AFOS are staying approximately 300 yards from the gig . . .

Back at the hotel, Maudsley is spewing words like a regular motormouth. "Somebody's put batteries in him because of Madison Square," explains singer Mike Score, he of the affected hairstyle. "We've hardly seen anything of America even though we've travelled right round it," Frank is explaining. "You settle into a round of spending the night on the bus or in the hotel, travelling or sleeping all day, playing the gig at night, relaxing a little and then starting the whole business again. I'd never been out of England before, never been in a band before. Suddenly here I am in America being mobbed. It's weird . . ."

**T**he night before, AFOS have played their own headlining gig in Hartford, Connecticut, arriving in New York about six this morning. They haven't slept much and have the nervous excitement that is the product of too much travel, bad food and an awareness that they are a huge success. AFOS have road fever, a traditional rock disease I'd forgotten existed.

"We thought we were going to stay three weeks," says Frank, "then they told us six weeks, then they told us we were going home in a week, then they told us another six weeks. Finally they said we might never be going home! We've played a gig virtually every night for the last six months and in the most incredible places.

"We've played in these dives in the Deep South where they've

never seen a band before. We had to play behind chicken wire in a couple of places! The people would yell out 'faggots' when they saw us in the street but they liked the music.

"Here in New York, they call us 'New Wave' and we get an older crowd but elsewhere all kinds of people have been coming, young kids, middle-aged people in check suits, you name it. We even played with Genesis in a huge arena in front of 80,000 people. All we could see was people and these frisbees floating around in the air . . ."

America has not yet completed AFOS' transformation from ugly ducklings into princes but it has given them the confidence that only sales can bring. 'I Ran' has reached Number Nine in the Billboard Charts, their debut album is bulleting into the Top 10. In America, sales talk is all — sales talk and hard work. For the first time, AFOS feel like winners instead of the wimpy losers the English rock press has consistently described. There are some scars in AFOS' past that success cannot quite hide.

"We want to thank you America for accepting us," says Score to a madly cheering teenage Madison Square. It's clear he means it.

"**W**hen we began," recalls Score, "we went through 18 months of having to choose between a new packet of guitar strings or having something to eat. We'd buy the strings and then have to think of selling the guitar to pay the rent. Some of us had had jobs, some of us had debts — once we decided to go for broke that's exactly where we all began — broke."

AFOS weren't exactly welcomed into the rock scene of hometown Liverpool. "We weren't another Teardrops or Bunnymen so were pretty much despised. We believed in ourselves but local labels like Zoo just rejected us outright. From the start, it was us against the wall."

This is not surprising. AFOS are the kind of band that the hip will always hate. Their fashion sense leaves almost everything to be desired, the musical ideas on their debut album were derivative, borrowing from Bill Nelson, futurist styles and OMD to come up with songs that are all chorus and drumbeat.

So far their work is short on significance but ideal for the American dance floor and a treat in the stadiums. Whereas in England they emphasised the synths, here they emphasise those whopping choruses and put Paul Reynolds' guitar to the front. Their synths convince Americans they are 'new' while their strong melodies and forlorn tone reassure them that the 'New' ain't so different after all.

**T**heir new single 'Wishing (If I Had A Photograph Of You)' repeats the old formula of heading straight for a catchy chorus and then staying there for the rest of the song but has a more personal note than previous material. AFOS no longer feel the need to hide behind fake futurism. Soon they could be as big as Gary Numan.

All this is thanks to America, according to the group. America has given them confidence and written them out a version of the 'Rocky' myth that they obviously find appealing. They've worked their asses off and America has rewarded them.

"The worst thing about English bands in America is that they come here with a small reputation and expect to be hailed as heroes. They play a couple of dates and go home again, saying they hate America. They've got to go and slog it out as we have. You have to keep playing the same places until they know you . . ."

AFOS have been aided by their music's ability to sit alongside the rest of American radio music and their inclusion on MTV and rock cable TV alongside Van Halen, REO Speedwagon and the rest. Bitterness remains. Though Score claims that the band have come to

recognise their lack of English success as a "big joke", it's clear that all four are hurt and bemused by their rejection. In America these perpetual losers have emerged as winners and for the first time, they have a glimpse of confidence . . .

"I like myself better now," says Frank Maudsley. "Before I was always nervous inside and now I feel healthy. Before I couldn't talk to people and if I didn't understand something they were saying, I'd start sweating. I used to be constantly embarrassed and now I can just walk into a room and start talking with the best of them. Kids come up to us and they're really nervous about speaking to us because they've seen us on TV."

AFOS will be about to tour England as you read this. They have always had confidence in their music. So has their management and record company. The rest of England has tended to dismiss them.

"It's like your mother saying you're an idiot when you've just passed your A-Levels," says Mike Score.

He and the rest of the Seagulls are no longer listening to mother. Has this made them better boys? Go and see for yourself. And take a frisbee.

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# I can see Clare-ly...



by **SUNIE**

**F**IRST OFF this week, some news of the recently altered *Images*. Clare and her cohorts are now recording with *Blondie* producer **Mike Chapman**, presumably in the hope that the chap from Chinnichap will be able to make a **Debbie** out of **Gary Kemp's** lost love.

He wasn't their first choice to replace **Martin Rushent**, however: the hitmaking team of **Swain** and **Jolley** (by appointment to *Imagination*, *Bananarama* and *Spandau*) were approached, but turned the *Images* down on the strength (or otherwise) of their songs . . .

Who should I bump into the day, meanwhile, but **Jim** and **Titch**, the departed members of the combo. **Jim**, a fine young chap who actually played on the *Altered Images* records (and not all the group could lay claim to that distinction), introduced me to their new singer, a chap named **Peter Capaldi**. And guess what? **Pete** appears in the new **Bill Forsyth** movie, *'Local Hero'* — you'll recall that **Ms Grogan** won plaudits for her role in **Forsyth's** *'Gregory's Girl'*. The resemblance ends there, however — the new vocalist with the as yet un-named outfit is of normal stature and doesn't look the



## A Britt on the side

**BRIDGING THE gap, Part 1:** what's a generation or three between friends? As I revealed last week, hardy perennial **Britt Eklund** and young sprog **Slim Jim Phantom** of the *Stray Cats* are stepping out together. And here they are, captured for posterity by the rambling camera of **Gabor Scott**.

rah-rah skirt type at all . . .

Artful dodger: **Classix Nouveaux** guitarist **Jimi Sumen**, a Finnish national, has managed to escape the draft in that draughty land, but

only by having himself certified. A quick visit to a Scandinavian trick cyclist and the little chap emerged with an armful of certificates, all declaring him to be a bona fruitcake

job. How despicable, says **RM**, the paper that supports our, etc etc . . .

● **A Private Files spy**, recovering by the sea from the usual exhausting round of rock stars' cheese and coke parties, reports that **Adam Ant's** gig at the **Brighton Centre** was half empty, and that the full half was apathetic to say the least . . .

Ad's former henchman **Kevin Mooney**, leader of the incredibly obscure and unsuccessful *Wide Boy Awake*, has disappeared! Or so say his record company, **RCA**, who have lately become a sort of haven for the bare-ankles brigade, what with the **Wowzers** and **Haysi Fantayzee** too.

Anyone with info regarding the whereabouts of this stripey-trousered nonentity is requested to contact **RCA** . . .

You give me some kinda belly laugh: petite blond **David Van Day** of **Dollar** is to star in a movie whose working title is, I'm informed, *'Do You Believe In Fairies'* . . .

The **Mo-dettes** have parted

V  
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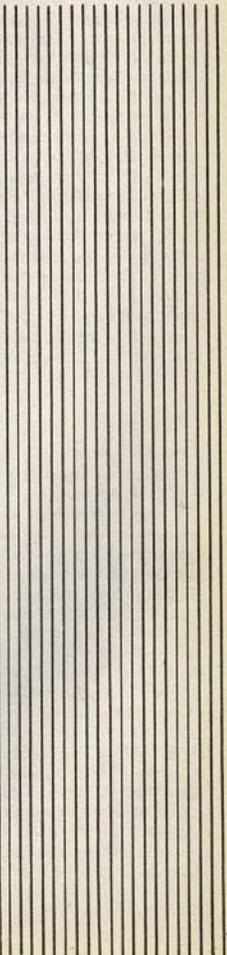
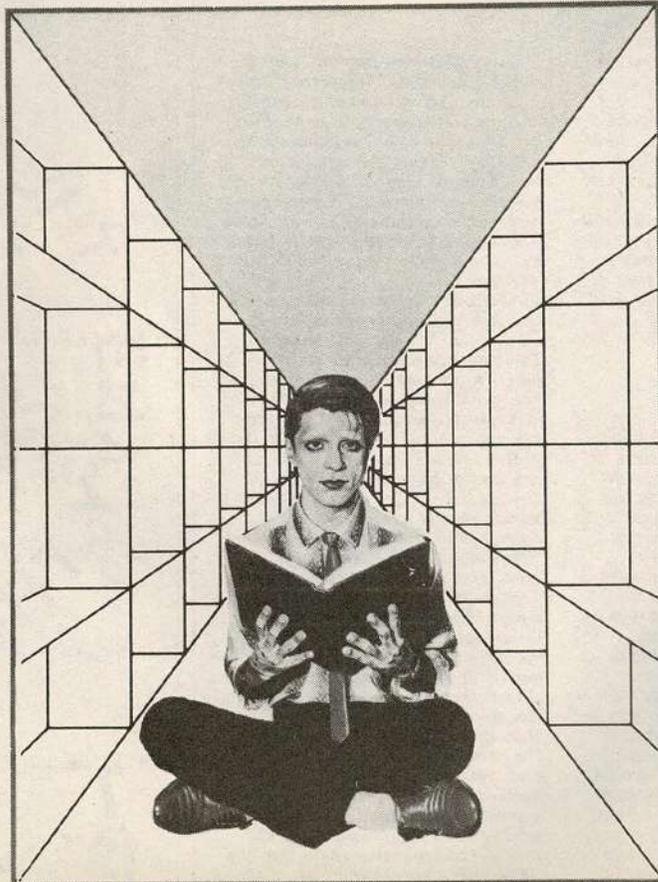
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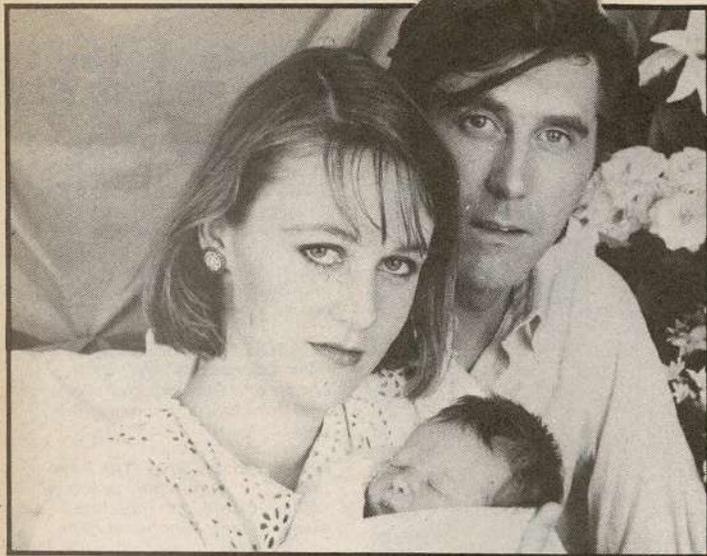
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Pic by Picture Power



## Son for swinging lovers

**BRIDGING the gap, Part 2:** 37-year-old newlywed Bryan Ferry, pictured with his 23-year-old wife, Lucy, and their newborn child. It's a 7lb boy, the snake-eyed crooner's son, heir and...successor? Martin Fry and Jim Kerr will be heartbroken . . .

company with their label and with each other, following pitched battles between two camps within the band. Original rhythm section Jane and June claim to have had multitudinous dirties pulled on them by newer members Sue and Melissa, all of which has led to a far from amicable split. The two Js will continue to work together...

Young guns: 'Pistols' is the name of the Theatre Royal, Plymouth's latest production, and it claims to be a telling of the old rock'n'roll swindle tale with "music, energy and a hell of a lot to say" (sounds like the blurb for 'Godspell'). It runs from 11 to 27 November, says the press release before me, which also names the Sex Pistols guitar player as "Steve James". So soon forgotten, eh Jonesy...

Sue Clowes, whose designs have clad Bananarama, Depeche's Dave Gahan and all of Culture Club, unveiled her Summer '83 look last week, and an exhausting business it was. For some reason la Clowes elected to hold her "show" in a dodgy Islington pub, with hopelessly overworked models cavorting behind and in the bar in her new creations, in between pulling pints. A frankly hopeless DJ ("OK, boys and girls...") played records of the calibre of David Essex's 'Nightclubbing', while the only rock face present was a bemused-looking Howard Devoto...

And speaking of Howards, have you noticed the one on the Canadian Club adverts? The gorgeous piece in the suit and trilby, named on the poster as "Howard", is in fact none other than Alex Sharkey, formerly singer with Perry Haines protoges Stimulin...

● Rumour has it that the solo career of P Weller Esq will not be run by Weller Snr. Paul's daddy made a mint out of The Jam, but seems he won't get a look in on the new scheme of things...

Real men: David Coverdale and

Cozy Powell (neither of whom, I suspect, has ever eaten quiche and salad in his life) have been preparing for their Whitesnake tour by going on a backpackers' holiday. The pair have been hiking o'er hill and dale, staying in six quid a night B'n'Bs and generally toughening themselves up for the winter campaign...

Back at the pretty boy end of things, spotted at the Palace on Thursday night were Duran Duran's John Taylor, Steve Severin of the Banshees and Billy Mackenzie, the man whose hotel bills continue to amuse his friends, horrify his record company and keep the Holiday Inn chain in business...

Last Friday saw Abba celebrating their 10th anniversary at the Belfry, off Belgrave Square, with a slap-up party that lacked just one vital ingredient — other celebs! The only claimants to a share of the Swedes' limelight were Arsenal manager Terry Neill (hardly a well-known socialite) and an incredibly under the weather Kenny Everett...

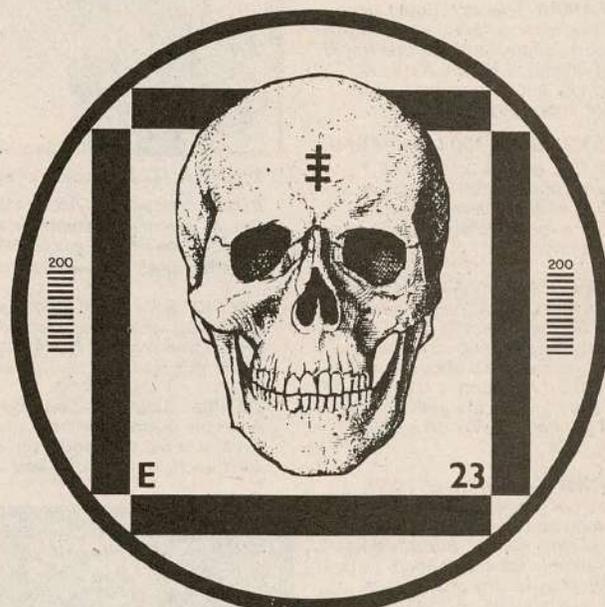
Lots of rich people and their spoilt kids at a bonfire night party at The Gardens; Chris "Superman" Reeve and Eric Clapton were amongst them...

On a rather more hip note, the enterprising but surly Solomon (friend of Haysi's Jeremy Healey, aspiring club-runner and face-about-town) has staged something of a coup in securing Wedgies as the venue for his new Tuesday night club. The top peoples' niterie, situated in the Kings Road and normally open to members only, will be openign its doors to a rather different clientele from next week...

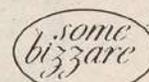
And finally, how did Steve Strange amuse himself and his companions en route to the filming of his new video at an airfield in Kent?

By reading aloud 'Lord' Jim Reid's review of 'Pleasure Boys', folks! Yep, 'strue — even old Concorde-beak read RM devotedly, now there's no messy old newsprint to rub off on his ruffles.

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# SINGLES

## BUZZ OF THE WEEK

**MUSICAL YOUTH 'Youth Of Today' (You)** Favourites of the nation, but how long for? Chances are that the precocious little Brummies are going to get found out on their hasty follow up; a more or less original composition strongly reminiscent of Pat Kelly ('I'm In Love With You') that stays sweet and neat but is nothing like hard enough to bash the charts. Or indeed the ears.

**SHALAMAR 'Friends' (Solar)** No need to explain a thing, since this is the fourth single (and the title track) of the Shalamar album. Kinda like the music, but how about a new picture soon, guys and gal?

**GO-GO'S 'Girl Of 100 Lists' (A&M)** Full of fizz, crackle and (thank heavens) pop, but unfortunately the Go-Go's always seem lamentably short of a tune to play with. This is no exception.

**JUDGE DREAD 'My Name's Dick' (Dreadworks)** With the honourable Judge back in business how could this ditty be anything else than a simple innocent tale about a private eye? Easily! His name's Dick — "We like it" echo the girlie chorus, and it gets better. Worth a (dirty) listen.

**THE FIRM 'Cash In Hand' (Stiff)** The sort of jolly sub Chas and Dave singalong you'd expect as a follow-up to 'Arthur Daley', but this time around the lyrics aren't sharp enough to have any real impact. Once was enough.

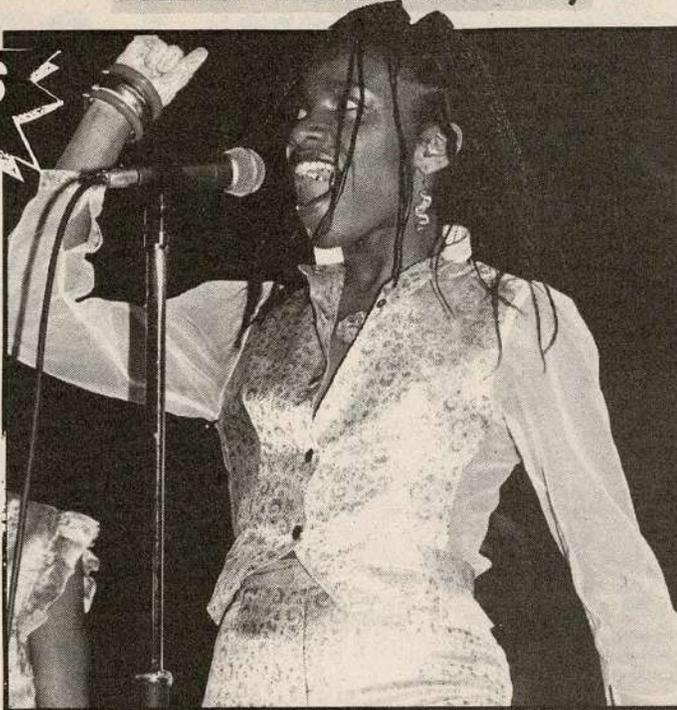
**LENE LOVICH 'It's You, Only You (Mein Schmerz)' (Stiff)** Take a deep breath and take Ms Lovich seriously and here we have a genuine blockbuster, full of Germanic thumpings, clever synth breaks and a dramatically over-produced vocal. A real surprise and a hit (I hope).

**YAZOO 'The Other Side Of Love' (Mute)** The tinkles and quirks make it unmistakable, but here we have a brand new track with Alf given her full rein to exploit the darker side of her voice. 'The Other Side Of Love' is a subtle grower and wonderfully skilful dive back into a smoky, twilight nightclub world. With panache like this they'll be entertaining the troops next.

**SLEEPING LIONS 'Wonderful You Are' (CBS)** More bizarrely dressed people offering up a delectable mixture of Japanese and Indian influenced pop. More sweet than sour. A hit.

**BUCKS FIZZ 'If You Can't Stand The Heat' (RCA)** Another truly staggering pseudo dramatic epic which only goes to show that underneath it all Bucks Fizz are real and genuinely talented artists. Or

## BUZZ OF THE WEEK (TIMES THREE)



**JENNY BUZZ: a bold young creature**

**BUZZ 'Obsession' (RCA)** Welcome to the big, big, bold BOLD sound of Buzz, where unpretentious beginnings lead on to a slice of strong well crafted pop. Brass refrains and just a hint of synth keep things bubbling until the very last note. A hit that won't be.

**PRECIOUS WILSON 'Red Light' (Epic)** A superb taster for Ms Wilson's upcoming album, but the success here is all down to the brilliant production work of Frank 'Boney M' Farian, who tugs the strings and turns this updated version of the Billy Ocean hit into a minor classic.

**GEORGE CLINTON 'Loopzilla' (Capitol)** Don't touch that radio! An anarchic masterpiece from a master craftsman, with the whole rhythm'n'rap shabooodle thrown in for good measure. You can't beat the best so turn it up loud and . . . don't touch that radio!

maybe producer/Svengali Andy Hill is the biggest genius pop has turned up since Frank Farian. I'll leave it up to you to decide.

**POSITIVE NOISE 'Get Up And Go' (Statik)** Stand loud, stand proud! A brave attack, with a barreling electro instrumental break carrying all in its wake. One of these days PN will find out how to translate commerce into commerciality and we'll all be happy.

**ROCK GODDESS 'Heavy Metal Rock'n'Roll' (A&M)** Girls at their best. Massive waves of HM thunder screeched out at full pelt all serve to cover up a massive lack of originality, but that never stopped the boys. So who's going to stop Rock Goddess?

**YEOW 'Has Anyone Seen Dennis?' (Yeow)** Disco jazz funk that starts off half cock but ends up as an appealing novelty. Worth a try.

**WARP 9 'Nunk' (Arista)** Powerful electro disc with some excellent get on down rapping which brings the wonderful world of nunking a little closer to the public eye. What does it all mean? Don't ask, enjoy.

**KURTIS BLOW 'Tough' (Mercury)** A fairly unconvincing semi-rap from a veteran seemingly anxious to recreate 'The Message' all by himself. He does, and you can read

all about it on the back of the sleeve.

**CENTRAL LINE 'You've Said Enough' (Mercury)** Brassy and smooth, but so strangely dated it almost sounds like vintage Philly. Or maybe that's not such a bad thing?

## THE WEEK OF THE ZZZZ

**OK Jive 'Why Don't You Dance With Me' (Frenzy)** The appallingly well dressed face of "Afro-influenced" Brit pop, this time abandoning fake excitement for a weedy ballad with a fake Hi Life backing. If they only knew the harm they were doing . . .

**PLANET PATROL 'Play At Your Own Risk' (21 Records)** A major disappointment. Arthur Baker — he of the self-styled New York street credibility — is once again the mastermind behind these offshoots of The Soul Sonic Force. But forget the message; 'Play At Your Own Risk' is nothing more than a soulful vocal that wouldn't cut butter. Back to the rap, boy!

**WINSTON GROOVY 'So In Love With You' (Top Ranking)** An old hand turns in an excellent slice of modernised rock steady. Acquired taste only.

## reviewed by JOHN SHEARLAW

**JAPAN 'Nightporter' (Virgin)** Sounds familiar? Feels arty? David Sylvian reaches out for the ultimate concept with a desperately dreary remix of a 'stage favourite' from the 'Gentlemen Take Polaroids' album. Watch the tinkling piano and whining voice climb up the charts . . . and cry.

**SCARLETT VON VOLLENMAN 'Wild Obsessions' (Jet)** Bassy, chesty and Germanic female makes vain attempt to be moody. And fails.

**REO SPEEDWAGON 'The Key' (Epic)** The wonderfully seasonal sound of American men blasting away on nine hundred guitars, straining for the highest notes their trousers will allow. What the Yanks might call progressive rock, more's the pity.

**THE HUMAN LEAGUE 'Mirror Man' (Virgin)** And we've been waiting all this time for this? The new offering from the Sheffield gold mine is nothing more than a limp early seventies sounding rock song callously bumped out over a crass sub Motown backdrop, and boy does it go on. A tiresome, repetitive listen, and one that shows that the bubble might indeed have burst.

**ANGELIC UPSTARTS 'Woman In Disguise' (Anagram)** Tuneful, dramatic and muted only by the seriousness of the lyrics, the Upstarts show they've still got a new string to play with. Not a hit, but they're still around and maybe that's all that matters.

**FAT LARRY'S BAND 'Golden Moment' (Virgin)** The golden moment has gone Larry, my chubby chum. After the joy of an off the wall hit FLB revert to type with a single that's only what used to be called MOR soul.

**THE STARGAZERS 'Tossin' 'n' Turnin' (Epic)** Lively but basically uninspired cover of the Ivy League hit by a well turned out London rockabilly crew. They look nice and talking of which . . .

**JULIE AND THE JEMS '1-2-3' (Utopia)** Another smartly turned out cover by former Tight Fit darling Julie Harris. Len Barry's chestnut gets a funky update from the Jems while Julie smiles meaningfully.

**SPIDER 'Talkin' Bout Rock 'n' Roll' (RCA)** More influenced by Quo than Quo themselves, Spider are still in search of that perfect chord change. They haven't found it yet.

**KELLY MARIE 'Don't Take Your Love To Hollywood' (Calibre)** Despite a mighty leg up from the Crusaders crew of Wilton Felder and Joe Sample poor Kelly's 'Scots girl gets soul' foray into funk is a failure. Sorry.

**LIONEL RICHIE 'Truly' (Motown)** Gruesome combination of piano and breathy vocals can only add up to seedy cocktail bar chic. Poor Lionel is well on the way to becoming the black Andy Williams.

Pic by Steve Rappart

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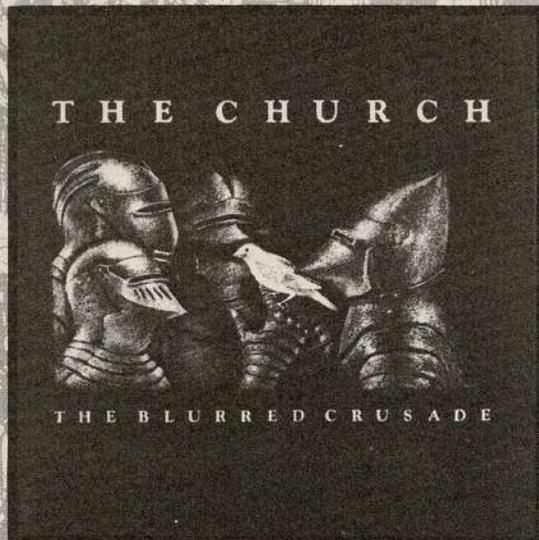
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# Japan

The new single

## Nightporter

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VS554

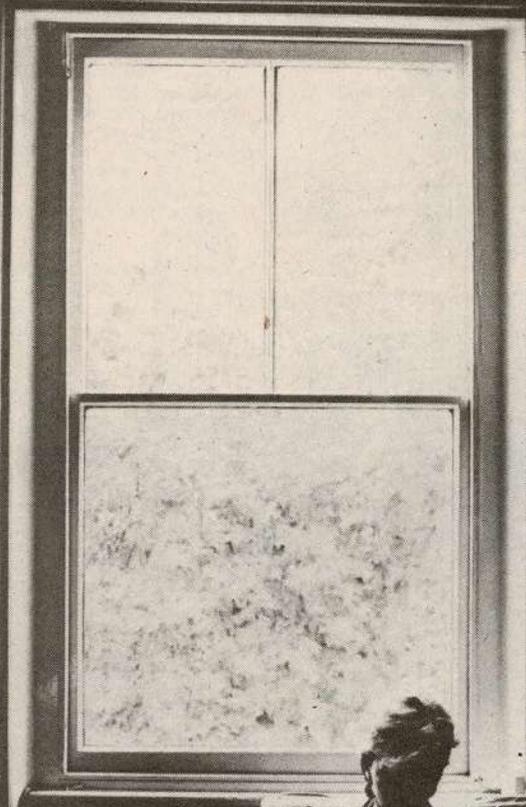
also on 12"

## Nightporter

(re-mixed and extended)

b side  
Methods of Dance  
VS554-12

Produced by John Punter  
Nightporter re-mixed by Steve Nye



Originally from  
the album  
*Gentlemen Take Polaroïds*  
VZ150

# ALBUMS



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

Pic by Picture Power

ORANGE JUICE: mirror men

## Juice what I always wanted

ORANGE JUICE 'Rip It Up' (Polydor Pols 1076 2385 651)

*EDWYN WANTED* so much to be a soulboy, but he was always such a coy boy. He told everybody how much he admired George McCrae, he bent his wilting 6ft 3in frame to something approaching a backflip. And readers, it almost worked.

'Rip It Up' is a pleasing patchwork of muted moods and half stolen memories. Having said that, the record ultimately falls down on its weak vocals. Mr Collins simply lacks the power and range to embroider his songs with anything approaching the feeling or sincerity of a real soul singer.

As such 'Rip It Up' never breaks away from cosy slippers by the fire easy listening. It lacks the scattered glass and gravel that speak more of love and life than a thousand exercises in deeply mumbled mock crooning.

Hang on, let me light my pipe and I'll show you the highlights of this worthy night on the sofa. (1) The title track, a simple song, working on a neat guitar progression, enhanced by bibbity bop synth. A dancer. (2) 'Mud In Your Eye', a touching ballad, somewhat ruined by Edwyn's affected vocal. A rich sound with violins. (3) 'I Can't Help Myself', a nice piece of mid-Seventies soul. +++

Jim Reid

### EDDY GRANT 'Killer On The Rampage' (Ice 2023)

SINGING ABOUT Brixton's Electric Avenue from your luxury gaff in the Bahamas is ironic to say the least. But Eddy Grant seems to get away with it.

As formularised as a 'Crossroads' programme, Eddy pumps out the hits like there's no tomorrow. 'Killer On The Rampage' holds no surprises, but a whole pile of numbers in the mould of 'I Don't Wanna Dance', which is included in the set.

The opener 'Electric Avenue' thumps along within the confines of the Eddy sound with more spirit than most of the other numbers, which tend to wear thin as the platter goes on. Striding over the two themes of traditional reggae politics and love songs he sublimates both themes into an overall sound, rendering both of them pretty meaningless.

For a few variations on a very successful theme, 'Killer On The Rampage' is an album that provides exactly what you'd expect. +++

Simon Hills

### STATUS QUO 'F.T.M.O.' (Vertigo PRO LP1)

20 YEARS in the making, this lavish box set of three Quo compilation albums — "from the makers of" you name them! — rounds off the best year so far for a band who started out playing Shadows' hits in Peckham in 1962.

Available in a limited edition tin (if you're quick enough) or an ordinary cardboard box, it's a simple and accessible history; two albums of Quo hits from 'Pictures Of Matchstick Men' (1968) through to 'Dear John' (1982), with the added bonus of a live album, recorded at the Birmingham NEC in front of Prince Charles, and copious sleeve notes. +++++ John Shearlaw

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# Bully for you

**T**HE OTHER boys in my class are always picking on me, and when I tried to tell the teacher she didn't do anything and said I shouldn't run away from them. She's always shouting at me anyway.

Just because I have a handicapped brother and my other brother and sister ran away, it doesn't mean they can pick on me like that. When I'm talking to someone in the classroom, the teacher picks on me too.

Last year was the worst year for me because I got kicks and punches everywhere. What have I done to deserve this? I'm 15. Gordon, London

● *Face facts and accept that you're certainly not the only person who has to take it from the school heavy mob. Others are bitched at, thumped and generally given a hard time too. But, in your case, as even you have to admit, life is improving.*

● *Being simply picked on from time to time, like a lot of the other kids, must be light relief after the kicks and punches you describe from last year.*

● *Don't assume that teacher is victimising you either. If you're giving her a hard time by chatting away when she's trying to grip the interest of the class against enormous odds, what do you expect?*

● *What now? You've been*



*advised to stand up for yourself. So try it. Bullies are always at a psychological disadvantage when the worm turns. They can't understand it.*

● *There's a safety in numbers too. Maybe a few of the kids who feel equally harassed should get together.*

● *If things get really difficult and you can't cope, talk to your parents and have a word in the ear of a teacher again. Someone is bound to be sympathetic. But don't just sound as if you're telling tales.*

## Matter of gender

**N**OT LONG since, you printed the address of the Albany Trust, but I lost it and I wondered if you could repeat it. As you can guess, I'm a transsexual. Every day I find it increasingly difficult to live as a man and feel I should be a woman.

Allen, Rotherman  
● *For advice, support and information contact the Albany Trust, 24 Chester Square, London SW1. (Tel: 01-730 5871, Monday to Friday, 9.30am-8.00pm.)*

## Day at the CC side

**I** LOVE my boyfriend, I think, but some of the things he does have started to irritate me. When he comes to our house he spends all the time with my brother, messing around with his motorbike, and hardly talks at all. I can't help feeling left out. I'm 12 and he's 14. What can I do?

Rachel, Stoke

● *Feeling left out is no fun. No wonder you're peeved. While there's no reason why your brother and your boyfriend shouldn't be good mates, their attitude is still pretty rude as you're the one who invited this boy to call in the first place. Have no qualms about sounding off. A hefty hint or two wouldn't go amiss.*

## Tar very much

**I**'M 21 and have been smoking an average of 15 cigarettes a day for the past five years. If I give up now, is it true that my body, and my lungs in particular, will naturally be cleansed of all the harmful substances carried in cigarette smoke?

Andy, Dundee

● *Yes. Your body, and especially your lungs, will begin to clean out and recover shortly after you stop inhaling tar, nicotine and associated gunk. While you may already have damaged lung tissue, breaking the habit now could be a long-term life saver, and you'll certainly build up more resistance to disease and infection. Have a chest X-ray if you dare.*

## Worry worries

**E**VER SINCE I can remember, I've been a worrier. I worry about exams, my health, keeping a girlfriend, finding a job, the possibility of dying in a car crash — all kinds of things. Is there any quick way I can make myself stop?

John, Barnsley

● *As you're aware, worrying yourself sick about remote and unlikely future possibilities is a complete waste of time and energy. If you tend to spend hours envisaging the total destruction of Barnsley in a tidal wave, or your own untimely end, and enjoy that kind of morbid fantasising, this probably means that you're at a very low ebb, physically and mentally, and need a good holiday to build up your reserves again.*

## Shadow play

**M**Y BEST friend left home in mid-August as we had a very big argument and I'm feeling bad about what I did to him. We're both big Shadows fans and have followed the band about the country whenever they've toured. I



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.

want him back. He always reads RECORD MIRROR and this is my only way of saying how sorry I am. Robert, Birmingham

● *If you're out there Shadows fan number one your mate is missing you. Hope you didn't take the Shads collection too. Normally we don't publish such strictly personal pleas on this page but Robert sounds so upset in his original letter, edited here, that we had to do it.*

## Sheer chart attack

**I**'VE BEEN collecting various music paper pop charts for several years now and wonder if it is possible to reproduce them without paying copyright fees? Would I be able to sell reproduced copies of the charts if I paid a fee? Guy Andrews, Doncaster

● *It is illegal to use copyright material without permission, and it isn't always possible to get permission either, even for a fee. To check out Billboard charts contact Licences Manager, 1, Astor Place, 1515 Broadway, New York NY 10036. 'Music Week' has publishing rights in the BMRB charts and you'd need to approach the Publisher, Music Week, 40 Long Acre, London WC2.*

## CND recruit

**L**IKE MANY other people who hate the thought of war, especially nuclear war, I would like to join the Campaign For Nuclear Disarmament. Can you tell me where I can write for more information?

Mike, Hastings

● *For details of the origins and aims of the CND movement and information on your nearest local group, write to Campaign For Nuclear Disarmament, 11 Goodwin Street, London N4. Enclose a medium-sized sae.*

## KONTACT KORNER

**IF YOU** want to contact other readers in your area who share the same musical tastes, why not drop us a line, and we'll try to put you in touch. Write to Kontakt Korner, c/o Help, Record Mirror, 40 Long Acre, London WC2.

DECEMBER ISSUE OF

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# Fishing for compliments

**COLD FISH** are a band

with hooks-a-plenty

says **JIM REID**



**M**ICHELLE McADOREY came to London when she was sweet sixteen. Two years in the metropolis has seen the young Canadian win a record contract and appear on TV and in films, yet she still hasn't got used to our wonderful policemen.

"I don't like English policemen's hats, I always think they should have the strap under the chin not sorta on the chin."

Michelle fronts, and I mean literally fronts, new pop band Cold Fish. Recently signed to CBS their first single 'Love Me Today' is a lush, epic piece of saccharine not dissimilar to Ms Kim Wilde.

So how did Toronto born Michelle end up in the centre of the English speaking world — our very own capital.

"I was studying theatre in New York with the British/American acting academy and the second part of the course was to be followed up in London. I finished my course a year ago."

So why did you stay on?  
"I went to Spain and stayed in a recording studio there, which was quite interesting. On the plane back from Spain I met Kirsty McColl and she invited me down to the studio, where she was doing her single at the time — 'There's A Guy Works Down The Chip Shop Swears He's Elvis' and her album. I did some

backing vocals for her and suddenly realised it was quite easy to plug yourself into the record biz."

**T**HE sleeve to the 'Love Me Today' single has pert Michelle caught in a rather salacious semi-nude pose. Is our heroine aware of any pressures to push her as a young sex kitten?

"Yeah, that's something I've had to fight against since I started singing with the band — people wanted to sign me up as a solo artist, which was not what I wanted at all."

"I really desperately wanted a band atmosphere. There are

plenty of traps in being a female in a band."

Has Ms McAdorey ever received any improper offers from ageing musicbiz moguls?

"I've thought — 'how far can you take people'. Yet when it comes to the crunch and someone offers you a deal with strings attached, I just can't do it, because deep inside it repulses me."

"I think if I believe in what I'm doing it'll happen and if someone wants to help 'cos they're genuinely interested in what we do, then they don't need anything else from me do they?"

'Love Me Today' is produced by Midge Ure, but really, it's a very good record.

**FALL ON THE HILL  
PRODUCTIONS  
PRESENT**

**NUT THE**



**PICS BY ADRIAN B**

# NINE O'CLOCK NEWS



## Madness discuss the rising cost of wackiness

Your financial reporter: Robin Smith

**I**T'S GETTING expensive being a nutty boy. The Madness feature film 'Take It Or Leave It' cost £30,000, but it hasn't been a success and the band have hardly made a penny out of it. In their record company's basement there's a dusty and depressing pile of copies of the movie.

The film traced the history of Madness from their early days and although it was a commercial failure, Suggs says it was an artistic success.

"If anything it probably came out at the wrong time," he says.

"We had problems with the distributor and because there was so much other Madness material around at the time, I don't think a lot of kids could afford to see it.

"Yes it's cost us, but I'd rather do something I felt had artistic merit than sell my story to the 'News Of The World' for £500. We tried to be truthful in the film. We told the story of a new band in a different way from the standard rock 'n' roll film like 'Stardust' which gives a false impression of what it's all about. We might be able to sell the film to television and make some money that way."

Madness might have got their fingers burned over the film, but it seems unlikely they'll go under. Cleverly they've invested money in their work rather than blowing their cash on fast cars, faster women and expensive houses.

They have their own company which employs a permanent staff of eight people and they have their own office. Soon they want to buy a recording studio and encourage younger bands.

Is Madness all in the mind as a song on their new album 'The Rise And Fall' says?

"When we started we were the Jack the lad ska boys going around with our thumbs in our braces," says Carl. "We used to get around a bit but we're past that now. Nowadays we're kind of looking at the band as being a long term investment, something to give people opportunities and not just a hit machine. We want to give opportunities to ourselves and the people who work with us."

**T**HE YOUNGEST person to benefit from the Madness Corporation is six year old

Karen Allen, who's done the cover art for their latest single 'Our House'. Madness rang up a local primary school and asked the teacher to send some of their children's artwork to them and Karen's was the best.

'Our House' is featured on the new album and it seems to be quite a turning point in the band's career. Wacky numbers get mixed with some very serious thinking on the state of the world.

It's a big change after 'Driving



MADNESS men Carl and Suggs: 'No RM no comment'

In My Car' eh what, lads? Wouldn't you agree that was an awful single?

"We wanted it to be a bit more surreal," says Carl. "I think it needed more work on it. For 'Our House' we all set ourselves a little project to write things about home.

"You see, one of our problems before has been that we've had to do things too quickly. We've just changed our management and the idea is that we're not going back to the old routine of following every album and single with a tour."

But Madness should be out on the road again in January, this time with a string and brass section. There'll also be some surprises which they're keeping under wraps. The band have just returned from an Australian tour, the latest in a series of worldwide conquests. The only country that doesn't seem to be succumbing to their magic is America.

"We have a cult following over there, but nothing too big," says Suggs. "It doesn't worry us. A lot of groups get carried away with the place, have one hit and then fade. It's the kind of place where it's here today gone tomorrow."

The band's latest visit to Australia was more pleasant than their last tour. When they were down under before there was a general strike and they were faced with a 2,000 mile journey between gigs in a bus.

"In Japan I'm a giant," says Suggs. "I feel like Gulliver in Lilliput. Japanese people only come up to my chest. But it's a whole different culture over there,

they only seem to appreciate us on a superficial level and the place is so crowded I find it difficult to breathe after a week or so."

**W**HILE IN Japan, Madness signed up to do some motorbike ads. On British television we might also soon see them advertising the delights of Smith's Crisps.

"We've also been approached to do some ads for Weetaflakes. A lot of the band are into them," says Carl.

It's always strange when meeting Madness to discover what down to earth people they truly are.

"I think people might think we're freaks all the time," says Suggs. "It's a bit like being a well known comedian who is always expected to be funny to order."

"It's like you're sitting down somewhere and somebody comes over and expects you to stand on your head or something."

"At the BBC they think we're going to start running wild. They say 'no you can't go into that cupboard' and the security men think we're odd. It only makes us worse when we go into the studio, it all really comes out then."

Since the Jam and Squeeze have split up there have been rumours floating around that Madness might be doing the same, but they say that the thought hasn't crossed their minds.

"Weller said that the Jam had gone as far as they could go, but

we still haven't climbed all the peaks," says Suggs.

"There's seven people in this band so it's still stimulating," says Carl. "It's like a race to see who can come up with the best ideas."

"It's funny but I suppose we're quite old men now," says Suggs. "I suppose we're not the young upstarts we used to be. There's a lot of newer stuff. But I still reckon that Duran Duran are a poor imitation of the Original Mirrors."

"I think Adam Ant tried to be a second David Bowie but he's gone for it too fast. I also think we've kept Bad Manners from having the success they deserve. I'm probably being big headed by saying that, but I believe it's true."

Suggs has become interested in politics and he's even toyed with the idea of standing for Parliament!

"The way I see it is that Maggie Thatcher is running this country for businessmen," he says. "That doesn't mean a thing to an unemployed kid. I'd like to see a lot of things done. I'd like to see a better education system where kids are encouraged to learn."

But for the time being Suggs is content to return home to his wife and baby and Carl is busy supervising building work at his house.

"I'm like everybody else, I go home, kiss the baby and sit on the settee and have a cuddle with my wife," says Suggs.

"The best thing is when you've done a video and you can go home and watch it," says Carl. "Seeing ourselves in action is still a big thrill."

# I say... I say...



**I**T SEEMS that Talk Talk are a matey, chatty bunch of chaps. The band, who this week release a re-recorded version of their second and eponymous single 'Talk Talk', have recently been providing a public service for lonely and distressed Canadian customs men.

"Yeah we got stopped in Canada," vocalist Mark tells me. "We spent about half the night trying to get over the border. There was this bloke who was in charge of customs on the Canadian border who wouldn't let us pass. We went

through at night-time and I think he was a bit lonely, so he stopped us for a couple of hours and when some more people came along, he mysteriously found the document we needed to get through.

"Originally he said he didn't have it, but he let us through anyway and kept the other people talking."

This touching incident of night-time camaraderie took place on the band's North American tour, where they supported one Elvis Costello, and also headlined some small club dates themselves.

Mark explains the American music scene to your extremely parochial Londoner: "There's a

funny set-up in America with all the radio stations. Because they're all commercially orientated they're always playing music that will attract sponsorship. A large proportion of their audience want to buy cars and washing machines, so they're playing records for people in their thirties . . . people with a bit of money.

"The whole music scene stopped in 1974, it's all Lynyrd Skynyrd and Led Zeppelin.

"There *are* a few stations, like K-Rock, that adopt a programme much like the Kid Jensen show. They're aimed at a younger audience, and are starting to

influence other stations. The sort of stuff being played is Soft Cell, Human League, Flock Of Seagulls and us."

**D**espite the conversation of US radio, new British pop has benefited by an interesting recent development.

"They've got this thing called music television, which is like a cable TV channel that goes out all over the country. It only shows videos, and the majority of the videos are of English bands.

"Once they select what they're gonna play it goes into a heavy rotation, and our video is right in

# Loquacious TALK TALK

## meet garrulous JIM REID

there. Even in areas where we received no radio play, there were people who knew us from the video."

Talk Talk's blitz of the States seems to have met with some success, their current single there being poised to hit the Top 40. Yet why did they choose to tour with Costello, a rather strange bedfellow in my opinion?

Mark, articulate as ever, has a plausible answer at the ready: "There were two main reasons. Firstly there was a section of his audience who would have seen him when he first went over and was considered 'New Wave'. We thought that meant they'd be people who'd be prepared to listen to new forms of music."

"Secondly he's so obviously a songwriter, he would attract a LISTENING audience, who'd be prepared to give us a chance."

And did they?  
"Yeah, there's a whole different attitude over there. You're looked upon as an opening act, not a support act."

Paul amplifies: "They'd never seen a group without a guitarist, we were totally new to them."

Though one appreciates the perils of a young English pop band amongst the heathen colonials, why have the band chosen to consolidate the success of their 'Today' single with a re-release?

Whilst acknowledging the commercial sense of such a move — 'Talk Talk' is an irresistibly catchy number — I wonder whether the Essex boys are short of a song or two.

"We feel it should have been a hit the first time out, but it wasn't. We haven't done it as a straight re-issue, as we've re-recorded it and re-produced it. We went into the studio with someone who's possibly gonna produce our next LP (Rhett Davies). So it also gave us a chance to see how we'd work with him."

Mark explains the thinking behind the first LP and the slight change of direction that is to come: "On the first LP we were making the point of trying to combine two sounds. There was the American sound for clarity and the English sound for force, that's why we used Thurston to record the songs clearly and Robinson to give it a bit more edge."

"With the new one we want to get someone who can naturally combine those two aspects. We're going to take the emphasis slightly away from the synthesiser. With our first LP it was a totally minimal thing, the number of overdubs and everything was very small."

Mark Hollis is very earnest about his music. Though his band have often been written off as shallow

and plastic, there is a seriousness and honesty about Talk Talk's approach that will help them outlast their more lauded rivals. Simply, Talk Talk put their music first and worry about the trimmings later.

Mark stands in contrast to the other, younger, members of the band, having a more restrained, reflective attitude to life. Compared to this, the lifestyles of bassist Paul and drummer Lee are near frenetic.

Yet Mark explains that Talk Talk's strength derives from this apparent opposition: "There's a diversity in this band which is really healthy. Paul and Lee are more likely to listen to things which are heavily rhythmic and dance orientated, partly 'cos they like night-clubbing."

"Simon and I listen to things that are articulately arranged, music with an emphasis on melody. When you bring the two approaches together the result is very strong."

The eminently likeable Paul Webb is the group's prime night clubber. The Southend Lothario fills me in on his favourite club.

"The Roxy in New York is

fantastic. I used to treat rap music as very lightweight, but when you go to a place like that at four in the morning and you've got little nine year old kids looking like they could dance for ever — it's really great."

Lee Harris has aged an eternity, a babyfaced young boy when I first met him a bare 16 months ago, he seems to have grown up overnight. "I wasn't shaving then, now I am. I started about seven months ago. I do the proper old fashioned wet shave."

Talk Talk are beginning to feel the work load — and pressure — of success, of expectancy. Yet they're not silly: "We're really careful that touring and other commitments still allow us time to write. We don't want to be put in the position where we've got three weeks to write an album."

Talk Talk start their first major UK tour next week. It'll be a traditional affair. Traditional? A funny word for a bright, clean young pop band? Well not really, 'cos Talk Talk have the ever enduring qualities of musicianship, application and imagination that set them apart from their glossier competitors.

Can you spot the difference yet?

**'The US whole music scene stopped in 1974, it's all Lynyrd Skynyrd and Led Zep'**

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Pic by Steve Rappoport

# Clowes horse

**CULTURE CLUB**  
Lyceum, London

*CULTURE CLUB match the very wonderful Boy George's appearance exactly. The reality is something that is surprisingly short, surprisingly solid, and, not at all surprisingly, sweet.*

*Two sell-out nights at the Lyceum, packed wall to wall with female Boy George lookalikes, signal the fact that the Club have made it across the river; out of the realms of shadowy nightlife into those of brightly lit entertainment.*

*Dressed in the usual Susan Clowes clobber and with his neck adorned with boxing gloves, the Boy revels in the adulation he's created. In the end the atmosphere — a shy smile for everybody, I love you all! — is better than the show. The latter, of course, is a beefed up run through of the album, two new songs ('Time' and 'Church Of The Poisoned Mind') and three encores.*

*They all came to look at the Boy. The Boy looked back, grinned sheepishly and went home happy. Membership of the Club is now most definitely open.*

John Shearlaw

# (Not) as easy as ABC

**ABC**  
Playhouse Theatre,  
Edinburgh

NOBODY CAN say there's anything small about ABC. Four singles, four hits, a number one album, America ready for the taking . . . and now the tour.

Aiming to reproduce the orchestral fullness of their records, ABC have taken to the boards with a six-strong string section, two-handed brass division, two keyboards players and one very able female backing vocalist. There are no half measures here — the intent is epic.

Thus are the cards stacked; enormously popular group undertake their first tour with a million expectations before them and an untainted track record behind them. Does it work? Can they win?

ABC face two hurdles, namely the reproduction of a near faultless sound and the creation of a showbiz spectacle. This was only the third date of the tour, and although there were early difficulties, by the 'Poison Arrow'/'Look Of Love' encore the sound was very good.

Yet where ABC fail is in their inability to communicate any personality or character. This may be understandable in such an inexperienced live band, but at times there was a coldness and frigidity about ABC which undermined the undoubted quality of their songs.

Mr Fry is no great singer or

dancer, but this is less important than his failure to project any stage persona, to reach the audience and touch hearts. Add to this the embarrassing underemployment of Steve Singleton and backing vocalist Rush Winters and you have a static, almost wooden visual.

Sure, the string section looked grand, the clothes were great, but ABC haven't yet learnt how to make themselves bigger than their backing band.

Was it entertaining? Oh yes! It was gigantic, but ultimately, not very warm. ABC are new to this. Be patient and they will get better. But really, you should find all this out for yourself.

Jim Reid

**BLUE ZOO**  
Chelsea College, London

AS THE darlings of the black eyeliner set have proved, it's a most profitable business clearing up the mess left by one D Bowie. Blue Zoo do not pilfer from Mr Bowie's cupboard, but they do derive their motive and method from early Seventies pop, a form of music I shall in future refer to as metal pop.

Having said that, and I'd defy Blue Zoo to deny this influence, I had a wonderful time. This, the last date on their nationwide tour, saw them turning in a performance of polish and panache.

The show may be corny, at times over melodramatic, but it packs a punch and life that practically steamrollers the audience into submission.

Jim Reid



# Fat Larry's Band.

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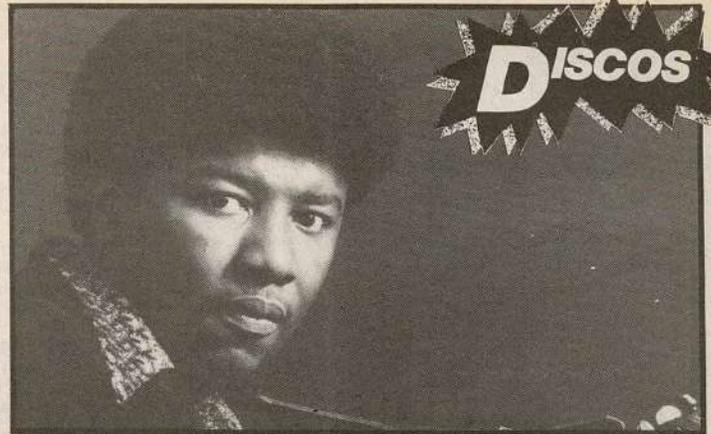
# Willie or won't he?

**I**N AND OUT . . . up and down . . . around and around . . . They might be the words of his chart-topping disco hit but they also plot fairly accurately the career of Willie Hutch.

We're speaking of a man who's been in the business as a producer, writer, arranger and singer since 1966, with enough credits to fill a wallet. But he was so chuffed to hear that 'In And Out' had made RM's Disco Number One spot that

he asked me for a copy of it. "It's good to know there's appreciation somewhere," he said.

"I started out in the studio with HB Barnum, then I did a lot of work with Johnny Rivers, including 'A Man Could Cry', and the Fifth Dimension, on things like 'California My Way' and 'Together Let's Find Love'. I was the guitar player with the Fifth Dimension for two or three years, I produced their first hit 'I'll Be Loving You Forever', and I worked with them until the early seventies."



WILLIE HUTCH: a rare bit of talent

**W**ILLIE also worked at one time with the Friends Of Distinction, the band that Raw Silk's Jessica Cleaves used to be with many moons ago. And there's more!

"I did some things with the Jackson Five, like the vocal arrangement on 'Never Can Say Goodbye'. Let's see . . ." (he sounds as if he's trying to remember what was on his shopping list) "I produced Smokey Robinson's first solo album. And I did a couple of motion picture soundtracks." So all this must have cut down his own recording career, right? Wrong. "I've done 11, no wait, 13, all told. Two for RCA, a couple for Whitfield Records, and nine for Motown." The biggest of those, reckons Willie, was 1975's 'Love Power'.

**C**ASTING his mind back, Hutch remembered "When I was a kid we used to live in California, then we moved to Texas, and we didn't have much money there, we had no TV, just a little green radio, and I remember listening to Johnny Mathis and Sam Cooke."

Now he's putting the finishing veneer on solo album number 14 — "should be ready in about two, three weeks" — and working, as ever, on other artists.

"I've just produced a new protegee called Alice Adams, and I'm also working with a very fine entertainer by the name of Val Johns, who was responsible for the theme from 'Peter Gunn'."

Willie's also getting ready for some live work for the first time in a few years. Out of the Hutch at last.

Paul Sexton

# The fire's gone out



**S**AID with a chuckle, though, showing Gwen is over the bitterness caused by that particular episode. Now it's a question of getting on with a record career of her own. 'Keep The Fire Burnin' is shaping as her biggest record at least since 'Funky Sensation' and maybe even 'Rocking Chair'.

'Fire' comes from the still-warm pen of Willie Hutch, who really is writer of the moment. His own 'In And Out' smash is giving his own career a lift and a half.

"He's been around a long time," said Gwen.

**G**WEN herself claims to have been recording for about 25 years. "I've been around. I used to do local clubs, in Florida, Miami, local black clubs."

She was initially introduced to TK Records by Betty Wright and enjoyed soul hits like 'For Your Love', and they continued intermittently through the seventies.

Trouble for TK meant trouble for Gwen, although she said "I'd really like to be quiet on that. But I owe them a lot, because they got me known to the public." She claimed, too, that 'Rock Your Baby' wasn't the only smasher she missed out on. "'Ring My Bell' was meant for me too."

I'd have suggested she record a version of 'It Should Have Been Me' as well. But that was a song about two people getting married. Oops . . .

Paul Sexton

**D**ON'T BE surprised if Gwen McCrae cuts a version of the Tammy Wynette antique 'D-I-V-O-R-C-E' soon. She used to be married to George McCrae but — putting it as tactfully as I can — she, er, isn't anymore. But she is looking chartbound with her new 'Keep The Fire Burnin' single.

It was all a bit delicate. The story was that Gwen was married to George, who recorded 'Rock Your Baby' when his wife couldn't make the session, and in so doing recorded what was for many the first disco record of the seventies. Selling a few million copies worldwide too. But were they still married? How do you ask a question like that?

There was no need. Something in the way Gwen said, "That guy. I'm not going to mention his name, you know who I'm talking about," gave it away. Separate ways and no mistake. Since how long? "Oh, for ever, about six years," said Gwen. That settled, I felt I could inquire what he was up to these days, and she came back with: "Who knows? Who cares? Most of the time he just stays out of the country so he doesn't have to pay any child support."

**OUT NOW!**

No. 14

# NOISE!

**FEATURING**

**MARC ALMOND**

**EXTRAVAGANZA**

**TALK TALK**

**VIRGIN PRUNES**

**PSYCHICK TV**

**VICE SQUAD**

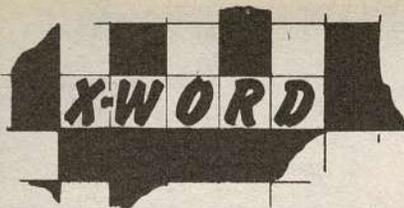
**STRAWBERRY SWITCHBLADES**

**FASHION PARADE**

**NOISE!**

**MORE PIX! MORE KIX!**

**MORE HITZ!**



**Win a £5 album token!**

**ACROSS**

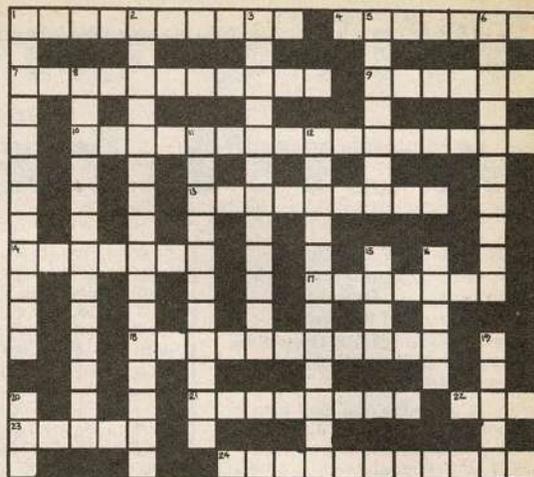
- 1 One big happy family (10)
- 4 Kevin's express (7)
- 7 Pictures At Eleven recorder (6,5)
- 9 Fleetwood Mac hit for bedtime (6)
- 10 Queen LP or Marx Brothers film (1,5,2,3,5)
- 13 Part Of ELO's Concerto For A Rainy Day (2,4,3)
- 14 What Julian Cope was charged with (7)
- 17 Elvis's army (7)
- 18 One of Queen's greatest hits (4,3,4)
- 21 Wild wind reapers (8)
- 22 Just How Long will these one hit wonders be remembered (3)
- 23 Heinz played his guitar just like him (5)

24 Were they followers of Sham 69 (7,4)

**DOWN**

- 1 What Diamond Head are living on (8,4)
- 2 Latest Gary Moore LP (9,2,5)
- 3 Ex Rainbow singer who was playing Night Games (6,6)
- 5 Inhabitants of The House Of Fun (7)
- 6 They had 1980 hit with Poison Ivy (10)
- 8 What Toyah dreams of (5,3,5)
- 11 They needed Love Action (5,6)
- 12 Buddy Holly song which was a massive hit for Peter and Gordon (4,4,4)
- 15 Turner or Charles (4)
- 16 The number of seas of rhye (5)
- 19 It features The Eye Of The Tiger (5)
- 20 Thompson Twins game of tennis (3)

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 Ziggy Stardust, 6 Show Me, 8 Hot, 9 Nils Lofgren, 11 Once In A Lifetime, 13 ELP, 14 Present Arms, 17 RCA, 19 Marc And The Mambas, 21 London Town, 23 Angel Fingers, 25 One Step, 28 Three Sides Live, 30 Move, 32 Abba, 33 Do Nothing, 34 Toni Basil, 35 Go Gos.

DOWN: 1 Zenyatta Mondatta, 2 Golden Earring, 3 Yellow Pearl, 4 Angie, 5 The City, 6 Stage, 7 Magnetic, 10 Skids, 12 Cupid, 15 Sheena Easton, 16 Message, 17 Robert, 18 Ant Rap, 20 Bonzo, 22 Neil Innes, 24 Sail On, 26 Stooges, 27 Elected, 29 Robin, 31 King.

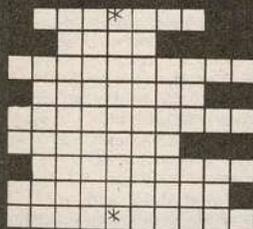
**POPAGRAM**

Dutchie, Sunshine, Jackie Wilson, Love Come Down, Fat Larry, Danger Games, Tug Of War.

DOWN: Chicago.

LAST WEEK'S WINNER: Kieran Cooney, 192 Mullaghmore Road, Dungannon, Co Tyrone, NI

**POP-A-GRAM**



Solve the nine cryptic clues and write the answers across the puzzle so that the starred down column reveals someone who's a member of a culture club. Remember the clues aren't in the correct order. You have to decide what the right order is.

Teddy rang about all over the place, but still didn't want to dance (4,5)  
 At the bear sign you'd find something that helps an American 'survive' (9)  
 Poor old leeking Vyn . . . please let her love come down (6,4)  
 B D Pagan reformed a band with a disco classic, then dropped a bomb (3,4)  
 Beer stalls could provide refreshment for these girls (5,5)  
 Julio got mixed up on a visit to Roma (4)  
 A gent and an old hag combined to form Kool's boys (3,4)  
 Yes, it's now told — a re-arrangement could find a place for Phil L (3,4)  
 The Reg Jeans Co turned denim into warm leatherette, especially for night clubbers (5,5)

**JIVE**  
 Available Now  
 Available Next Week

**MAGIC'S WAND**  
 Available Now  
 Available Next Week

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## JAMES HAMILTON at the controls

### ODDS 'N' BODS

STIX HOOPER has reportedly left the Crusaders after 19 years, in a big bust up with the now sole original members, Kelly Marie producers Joe Sample & Wilton Felder . . . **Extra T's** 'E.T. Boogie' has been withdrawn in the States following 'E.T.' film-maker Steven Spielberg's claim that it infringes his trademark — so, just as it really explodes in London with solid Capital Radio play, you'd better buy it while you can . . . **Rocker's Revenge** follow up with another fiercely revived oldie, Jimmy Cliff's 'The Harder They Come' (huh?!). . . **Marvin Gaye's** 12in was in full supply last week, when all outstanding orders were belatedly filled, so the initial shortage was possibly a pressing plant problem . . . **Marvin**, my gut reaction and general observations tell me, ought to be top of this week's disco chart but the points worked out otherwise (in fact it's really tight in the whole Top 30 with several hot titles slipping despite increased plays) — still, there's always next week . . . **Billy Griffin** sold a bundle last week, and electrophonic plank was the dominating sound in London at least — but most notable was the virtually total lack of disco play for **Eddy Grant's** pop radio smash . . . **Imagination** incredibly have put 'Heart N/Soul on hold and instead follow their miss with a remixed 'Changes' — boring! . . . **Shalamar's** follow-up is a remixed 'Friends' — just about the only thing left after that must be a 12in remix of the LP's label . . . **Madness's** upcoming 'Our House' on 12in copies will start with all their oldies' intros cleverly segued together . . . **Bobby 'O'**, now out here, has been remixed (both sides) on Canadian Unidisc 12in . . . London's latest station in an ever increasing jostle is **Gaywaves** on 104FM Wednesday evenings — I hear it's a hoot! . . . **Discomart '82**, the **Barry's Disco Centre** organised equipment, is this Sunday (14) between noon-5.30pm

### DISCO DATES

**THURSDAY (11)** Chris Kayes starts jazz-funking Tunbridge Wells' Smiles Nitespot in London Road weekly (cheap booze before 10pm). Owen Washington jazz-funks Neasden Level 1 weekly (Sundays too); **FRIDAY (12)** Rick James makes an exclusive PA with Steve Dennis at Edgbaston Faces French's Club Visage, Tony Williams reggae-funks Catford's One-O in Brownhill Road. Dave King 'SASsily' promotes 'Who Dares Wins' at Preston Clouds; **SATURDAY (13)** nobody seems to be doing anything unusual; **SUNDAY (14)** Ian Levine & Colin Curtis revive 1976 disco-soul at

Manchester Ritz alldayer. Peterborough Cresset Slickers alldayer features Martin Collins, Steve Allen, Jonathan, Ashley Woods, Trevor Woods, Trevor M and more. Sylvester sings at Brighton Bolts. Fat Larry 'Marathon Bar' Foster mixes imports and 'sensible rock' lunchtime weekly at The Ones in North London's Southgate Road; **TUESDAY (16)** Baz Williams & Baz Malededy jazz-soul St Helens' Saints Club in Knowsley Road weekly; **WEDNESDAY (17)** John 'Nick Heywood' Osborne jazz-funks Ilford Room At The Top weekly (half price booze before 10pm).

in the Cambridge Suite at the Gloucester Leisure Centre (they say Stantion Road but that could mean Station), with **Simon Bates** saying "Hi" at 3pm, a huge Pulsar lighting display, giant screen video demonstrations and several new product launches amongst the special attractions . . . **Rush Release's** mailing list up-date has so far shown up an amazing 45 bogus DJs — can you believe it?! . . . **Rush Release's Ian Titchener** now reckons this page is "once again essential reading" — er, when wasn't it, or is that because I keep reviewing in all innocence 7in copies of stuff they've sent out on 12in to everyone except me? . . . **Torso**, the dancers who back Gail Grier on 'In Heat', appeared with Diana Dors in the video of Adam Ant's 'Prince Charming' . . . **Gap Band's** 'You Dropped A Bomb On Me' video is in appallingly bad taste . . . **Madonna** 'Everybody' was last week's highest highest new US Dance/Disco chart entry, while US Black hits include **Peter Gabriel** 'Shock The Monkey', **Steve Miller** 'Abracadabra', **Yazoo** 'Situation' . . . I escorted a girlfriend to the Hammersmith Palais last week as her brother Boris was drumming with some new-fangled beat group there — turned out to be the **Thompson Twins!** . . . **Al Taylor**, Bodellwydan Poppeys DJ (0745-36757), organises a circuit of North Wales clubs for PAs and invites any interested London soul outfits to travel up there (expenses paid) with the added inducement of a free video copy to keep of their appearance . . . **Ian Turner** (Llandudno Speakeasy) sent me snap of Streetwave plugging "perfect gentleman" **Orin Cozier** living up to his "Ladies Man" nickname — what's it worth, O? . . . **Orin's** boss meanwhile is secretly — nah, I promised I wouldn't, but who could it be?! . . . **Eyes & Ears** plugging **Nicky McKenzie** starts jocking at Scho's La Vie En Rose in the old Windmill, **Paul Raymond's** new million pound lazer disco, when it opens this coming Tuesday (16) . . . I wonder which well-known DJ started slagging off **Ray Parker Jr's** recent rock hit before anyone could tell him he was actually talking to Ray's brother, **Greg?** . . . **Jon Williams** reckons more Merseyside DJs should aggressively promote their gigs, not just with newspaper ads, but like him with handbills given out to people in pubs and wine bars — his own next promotion is another funky river trip on Tuesday 30th November (fuller details later or ring 647 4439/645 3618 early evenings), the £2 cost including a free trip to catch **Greg Wilson** at the Wigan Pier afterwards . . . **Kevin Springham** has started a members-only 14-18 year olds' Tuesday "teen night" at Dartford Flicks, take two passport size photos on your first visit for free membership . . . **Cippenham** (Slough) **Alexandras** is now after a complete refit called Libertys, **Robbie Collins** playing alternative music Thursdays, **Chris Ryan & Steve James** funking Fri/Sats . . . **Phil Mitchell**, known to Newcastle upon



**THEO LOYLA** — record plugger, DJ, and DJ Federation big cheese — finally tied love's knot last Monday with Joy Barling, designer of Level 42's LP sleeves amongst other things, and then celebrated with a horde of well-wishers at Mayfair's Gullivers — where we inflicted the same torture that Theo must have meted out at countless wedding gigs by getting the bride and groom to start the dancing with a waltz! Anyway, Theo had been warmed up with a different kind of torture only shortly before when he fell foul of a lunatic schoolmaster up in North Wales (pictured), the cane waver being **Adrian Martin** at **Jollie Nights!** He loves it really!

Tyne's HMV shoppers, now souls Sunderland Annabel on Mondays, Newcastle's Swan & Sugarloaf (Mon), Old Kent Road Green Man's **Scotts** (Sun/Wed), London Bridge Royal Oak (Tues/Sat) . . . Worcester Park's oddly named **Tressbonn Trashmore**, known around South London for his mobile Dancemore Discotheques's "select dinner dances" is now regularly at Croydon Cinatra's . . . **Nic 'Jap-Jazz'** **Wakefield** (Sidmouth Carina's) is trying to identify an oldie from the mid-'70s, slightly reggaeish, starting something like "Barabbas you are brought before this court for . . . and the penalty is fifty lashes" — any ideas? (*Yeah, Prince Buster* — Ed) . . . **Dave Richards** (*Buster*), jocking seven years with wide experience, is now working at Rayners Lane's Record & Disco Centre but would welcome more welcome work (01-868 1919 evenings) . . . **Falco's** Continental smash 'Der Kommissar' is now on 12in here (A&M AMSX 8254) . . . **Kelly Marie's** finished copies of her Crusaders-produced 'Don't Take Your Love To Hollywood', instead of the promo's instrumental, have her old import 'New York At Night' as flip . . . Mayfair's Gullivers was buzzing last weekend, what with our own resident freaky dance troupe, a **Central Line PA**, and the likes of **Jeff Young, Tony Monson, Alan James Jewell, Alan Coulthard, Steve Jerome** amongst the many familiar old faces . . . **Alan James Jewell** (we remember him as Wall) was just back from a year of mixing in Oslo before leaving for Bangkok in the new year, and says that Norway's Monty Python-ish **Prima Vera** currently have a hot RCA LP track that translates as 'Everybody's Getting Herpes For Christmas!' . . . **Pete Alex**, jocking as Diskothek Valentino in Wilhelmshaven, West Germany, sent me a cassette of recent Continental hits . . . **Willie Hutch** varied up a good bit mixes nicely out of **Carol Douglas** or **Greg Henderson**, and into **Tyrone Brunson** . . . **Detroit Spinners** 'I'll Be Around' is 110-112bpm, **Donny Hathaway** 'The Ghetto' 0-114/57-113bpm, all you old soulies . . . Britain's record buyers really are buying black dico records again, aren't they? . . . **KEEP IT FUNKY!**

### BREAKERS

**BUBBLING UNDER** the Disco 85 (page 37) are Freddie McGregor 'Reggae On It' (Intense 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), Pure Energy 'Too Hot' (US Prism 12in), Melba Moore 'Knack For Me'/'Underlove'/'Mind Up Tonight' (Capitol LP), Pressure Drop 'Rock The House' (US Tommy Boy 12in), Kool &

The Gang 'Hi De Hi, Ho De Ho'/'Think It Over'/'Street Kids' (De-Lite LP), Bobby 'O' 'I'm So Hot For You' ('O' 12in), Wrecking Crew 'Chance To Dance' (US Erect 12in), Crown Heights Affair 'Love Rip Off' (De-Lite 12in), Skyy 'Won't You Be Mine' (Dutch Rams Horn LP), Strikers 'Contagious' (US Prelude 12in), Tyzik 'Straight Ahead'/'Sweet Nothings'/'Love Ya' (US Capitol LP), Mandrill 'Believe In You' (US Montage LP), Bar-Kays 'Anticipation' (US Mercury LP), Commodores 'Lucy' (Motown 12in), Michael Wilson 'Groove It To Your Body'/'Inst (US Prelude 12in), Curtis Mayfield 'Hey Baby' (US Boardwalk LP), Cool Runners 'Checking Out' (MCA 12in), Inner Life 'I Picked A Winner'/'I Like It Like That'/'I've got To Find Me Somebody' (US Salsoul LP).

**HIT NUMBERS:** Beats per minute for last week's pop chart entries on 7in (endings denoted by f/c/r for fade/cold/resonant) — Jackson/McCartney 81f, Clannad Or, Donna Summer 85f, A Flock Of Seagulls 120f, Whitesnake 0-85-90-0f, Shakatak 127f, Gary's Gang 122f, Thomas Dolby 128 . . . c, Thompson Twins 131f, Phil Everly 65 (intro)-130f, America 130f.

### UK NEWIES

**MARVIN GAYE:** 'My Love Is Waiting' (LP 'Midnight Love' CBS 85977) On UK release within days of American and Dutch pressings arriving here, the all electronic return to form for Marvin is still too new for me to have fully studied it, but the immediate standout has been this extremely 'Sexual Healing'-like 92bpm variation on the same smoochy groove — but, annoyingly, the last track on side two, it's started by Marvin saying "Thank you ladies and gentlemen, I sure hope you've enjoyed our new album here on CBS Records" before continuing through the music to thank Harvey Fuqua, Larking Arnold and Jesus Christ. Nice out of Richard 'Dimples' Fields' 'You Send Me', the lovely tune also disconcertingly (on Dutch pressing) produces an acoustic feedback-like tone. However, it's a killer, the other likely one being the buoyant sleek 104bpm 'Turn On Some Music' in his old yowling early seventies style.

Continued Page 32

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4.06 mins

12CL 271

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ON 7"

# GEORGE CLINTON

# LOOPZILLA

Capitol

# DISCOS

From Page 31

**WARP 9: 'Nunk' (Arista ARIST 12509)** That's "new wave funk", or electrophonic phunk, and this tight 115bpm 12in thudder has now exploded as it's perfect with 'E.T. Boogie' and, especially, 'The Smurf'.

**PLANET PATROL: 'Play At Your Own Risk' (21 Records POSPX 535)** Rockers Revenge meets Soul Sonic Force with Temptations-ish vocals on great 126 bpm 12in, a perfect mix with 'Planet Rock' — and the flip's instrumental version is then followed by a 127bpm reprise of exactly that (but why couldn't they have actually mixed the two?).

**BOBBY "O": 'I'm So Hot For You' ("O" QUEL 2, via PRT)** Flirts producer Bobby's singing voice on this ultra fierce 122bpm 12in rattling smacker still doesn't grab me as much as the terrific instrumental 'Still Hott 4 U' flip, which used to vary-synch sensationally with 'Beat The Street'.

**THE NEW JERSEY CONNECTION: 'Love Don't Come Easy' (Nite Life 12LIFT 1, via IDS)** Unexpectedly picked-up by a brand new label, the smash import 116½-115-113-115-113-115-113bpm 12-inch jazz-funk juggler with soul group vocals and a great drive is, like Greg Henderson, more of a must for discerning music fans maybe than for the Kashif clones.

**GEORGE CLINTON: 'Loopzilla' (Capitol 12CL 271)** It's P'funk part time as the Parliafunkadelicment thangs tune along New York's radio dial and lost radio idents, lines from golden oldies and a dynamite "don't touch that knob — like Planet rock we just don't stop" chant into a deadly 115 bpm heavy funk groove, in two versions on 3-track 12in with the oddly Lovin' Spoonful-like 'Pot Sharing Tot's'.

**WHODINI: 'Magic's Wand' (Jive JIVE T28)** Thomas Dolby-produced/Tee Scott-mixed faantastic electrophonic phunk groove, with a chick declaring "Oh My Gawd I think I'm having a rap attack!"

## IMPORTS

**MONTANA SEXTET: 'Heavy Vibes' (Philly Sound Works PSW 10482)** Philadelphia's MF5B vivist Vince Montana returns with a dynamite dead simple 114bpm 12in jazz-funk instrumental which exploded in no time and has already reportedly been picked up by Virgin. The longer Club Mix is not necessary an advantage as it mucks about for ages before reaching the main meat of the tune (which mixes beautifully between Jimmie Gray and Carol Douglas).

**MICHELLE WALLACE: 'Jazzy Rhythm' (US Emergency EMDS 6530)** Another immediate monster though in straight disco style despite the title, this thrumming 116bpm 12in thumper has loose vocal lines and Weeks-ish guys going "huh!", mixing perfectly between Rockers Revenge or Sharon Redd and Warp 9, with a more instrumental 'Rhythm' flip.

**THE JAMMERS: 'Be Mine Tonight; (LP 'The Jammers' US Salsoul SA 8556)** A good enough disco set dominated by this "D" Train-type synth introed 119bpm groove which switches gear vocally into a rather bouncy trucking almost old style Brass Construction-ish bag, winning over all who hear it.

**PRINCE: 'D.M.S.R.' (LP '1999' US Warner Bros 23720-1F)** A double set of typical freakiness mostly at impossible

tempos, worth it though for this emphatically chugging 109bpm "dance music sex romance" chanter (good out of 'Pull Up To The Bumper') and his hit title track murkily starting but then solidly storming 119bpm lurcher — which ends with a kid asking "Mummy, why does everybody have a bum?"

**ROBERT WINTERS & FALL: 'Do It Any Way You Want' (US Casablanca NB 2361)** Two weeks ago Capital's Greg Edwards started a four-in-a-row sequed smooch sequence with this, just as I parked in Rayners Lane, and 20 minutes later I was still sitting there waiting for his back announcement! Spine-tingling "new soul" wailing at its best, in sorta Frankie Beverly style but with more traditional backing, this 70/35bpm 7in soul searer should not be missed. Owl! Owl!

**RICHARD 'DIMPLES' FIELDS: 'You Send Me' (LP 'Give Everyone Some! US Boardwalk NB 33258-1)** Soft centred set, this lovely soulful 65-0bpm Sam Cooke classic ballad being outstanding (it got applause last Saturday!), while his new mellow swayers are the 107bpm 'You Shouldn't Have Made It So Good!' and 114bpm 'Don't Ever Stop Chasing Your Dreams', the 0-38 bpm 'Goodbye You . . . Hello Her' is another 'Papers' sequel, 'People Treat You Funky' tries a Kool-ish 93bpm reggae rhythm, 'Butter' is bumping 116bpm funk, and his fast 0-120-124-0bpm treatment of King Pleasure's 'Moody's Mood For Love' will get predictable jazz jock response.

**BOBBY M: 'Let's Stay Together' (LP 'Blow US Gordy 6023GL)** Rick James presents Bobby M', screams the sleeve, but Rick's main credit seems to be his self-glorifying cover concept as saxist Bobby (Milittello) co-produced himself with Lenny White. This gorgeous throbbing 101bpm duet with Jean Carn of Al Green's classic is the immediate grabber, Bobby tootling and rasping well on the other often jazzy cuts. Be warned, it's another US Motown pressing with bad surface noise.

**(PHENOMENAL): 'One Two Three (Come See About Me)' (US Stanpico SP 7080)** Gene Redd-arranged very simple usefully Shalamar-ish (though not vocally similar) 110bpm 12in tripper with a mixable tapping break and an alternative 111bpm B-side 'Give me A Shot (Of Your Love)' which sets rather more of a song to much the same backing track.

**TONY CHAMBERS: 'Football Hero' (US Birdie BD-1004)** Although the A-side's a topical (in America) and not so hot rapper, the 0-113bpm 12in backing track flip is such a powerful slab of Ray

Parker-ish solid funk that it started my climactic second set last Saturday to great effect (synching on into 'E.T. Boogie!').

**REG MUNDY BAND: 'Finger Pop' (US Atlantic RFC 0-89972)** Heard "cold" it's not so striking but out on the floor this Tee Scott remixed languidly weaving Slave-ish 111-112-111bpm 12in disco smacker (chick A-side, instrumental flip) mixes well between Willie Hutch — not that the sound's the same — and, especially, Syl Johnson.

**THE JONZUN CREW: 'Pack Jam' (US Tommy Boy TB-826)** I dismissed as slightly tedious this electrophonically fierce 121bpm 12in jitterer when it came out but as it's continued to grow along with the others of its ilk I finally bought it too — and while not the best it's certainly a useful addition, the instrumental flip possibly being strongest.

**BAR-KAYS: 'Anticipation' (LP 'Propositions' US Mercury SRM-1-4065)** Soul drenched bluesy guitar and beautiful lush singing dignify this exceptional 73/36½bpm smoocher, but the rest of the routine funk set is dreadfully dull — though for numbers freaks there's the 124-125bpm 'Do It', 117bpm 'She Talks', 103bpm 'You Made', 115-116bpm 'Tripping Out', 128bpm 'Busted', 140bpm title track.

**SCHERRIE PAYNE: 'Medley: I'm Not In Love/Girl, You're In Love' (US Altair AW12-94979)** Backed by Mary Wilson, Edmund Sylers & Freda Payne (Sherrie swapped places on sister Freda's 'In Motion' with the same friends), this gaily skipping 122bpm 12in medley of 10cc's oldie and a new adjunct has mildly zingy trappings for immediate gay appeal but is soulful too and vari-mixes well with Gwen Macrae.

**LEGACY: 'The Groove Is Here' (US Airwave AW12-94972)** Busily "soul clapping" 121bpm 12in instrumental jitterer with a Hi Voltage-ish feel, brassy blasts, bass synth and — most of all — nice jazzy flute weaving through the various sections on the Mix-x-extend version (less good vocal A-side).

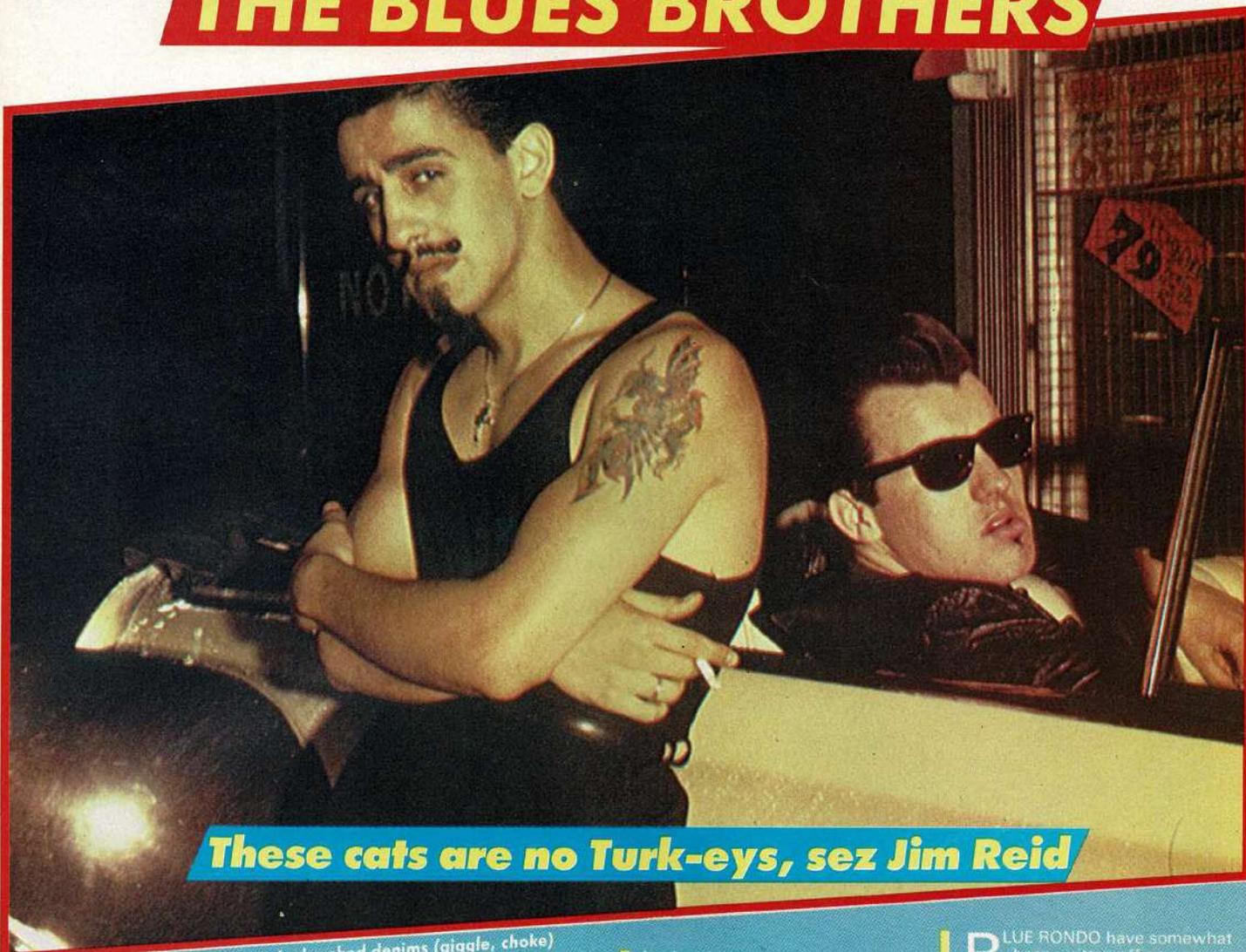
**THE FEARLESS FOUR: 'Rockin' It' (US Enjoy ER-6028)** Trickily introed "they're here" rollically becomes an infectious bouncy 96-95bpm 12in rap juggler with lots of vocal interplay over electrophonic rhythm (instrumental flip).

**EXPORTATIONS: 'Party Down' (US Birdie BD-1003)** Fast sparsely arranged c130bpm 12in traditional male soul vocal group romper.

## BOYS TOWN DISCO

- |    |    |   |
|----|----|---|
| 1  | 4  | IN THE NAME OF LOVE, Sharon Redd, Canadian Prelude 12in                             |
| 2  | 1  | I'M SO HOT FOR YOU, Bobby "O", "O" 12in   |
| 3  | 7  | NATIVE LOVE (REMIX), Divine, Canadian Black Sun 12in                                |
| 4  | 5  | IT'S RAINING MEN, Weather Girls, US Columbia 12in                                   |
| 5  | 9  | KEEP THE FIRE BURNING, Gwen McCrae, Atlantic 12in                                   |
| 6  | 3  | DO YA WANNA FUNK, Sylvester/Patrick Cowley, London 12in                             |
| 7  | 2  | BEAT THE STREET (INSTRUMENTAL), Sharon Redd, Prelude 12in                           |
| 8  | 6  | DIRTY TALK (USA CONNECTION), Klein & MBO, US 25 West 12in                           |
| 9  | 13 | IE HARD LOVER, Loverde, US Moby Dick 12in   |
| 10 | 14 | MAKE MY FEET WANNA DANCE, Motion, Canadian Scorpio 12in                             |
| 11 | 12 | SITUATION (REMIX), Yaz(oo), US Sire 12in  |
| 12 | 11 | I LIKE PLASTIC, Marsha "Delite" Raven, Red Bus 12in                                 |
| 13 | 16 | CALLING ALL BOYS/PASSION, Flirts, Canadian Unidisc 12in                             |
| 14 | 20 | REMEMBER (REMIX), Gino Soccio, Canadian Quality 12in                                |
| 15 | 18 | THE VOICE OF "Q", "Q", US Philly World 12in   |
| 16 | 28 | MIND WARP/TECH-NO-LOGICAL WORLD, Patrick Cowley, US Megatone LP                     |
| 17 | 15 | MEDLEY: I'M NOT IN LOVE — GIRL YOU'RE IN LOVE, Scherrrie Payne, US Altair 12in      |
| 18 | 8  | PASSION (REMIX), Flirts, Canadian Unidisc 12in                                      |
| 19 | 17 | MASTERPIECE, Gazebo, Baby 12in  |
| 20 | 23 | IN AND OUT, Gary's Gang, Arista 12in  |
| 21 | 19 | COME AND GET YOUR LOVE, Lime, Canadian Matra 12in                                   |
| 22 | 30 | E.T. BOOGIE, Extra T's, US Sunnyview 12in   |
| 23 | 10 | CAN HE FIND ANOTHER, Double Discovery, US Polydor 12in                              |
| 24 | 27 | HEARTSTROKE, Mann Parrish, US Disconet 12in   |
| 25 | 29 | WORKOUT/GIVE ME LOVE (REMIX)/CALL ME TONIGHT (REMIX), Cerrone, French Malligator LP |
| 26 | 26 | YOU ARE A DANGER, Gary Low, Italian II Disc 12in                                    |
| 27 | —  | (YOU SAID) YOU'D GIMME SOME MORE, KC & The Sunshine Band, US Epic 12in              |
| 28 | —  | THUNDER & LIGHTNING, Risque, Dutch Polydor 12in                                     |
| 29 | —  | EVERYBODY, Madonna, US Sire 12in  |
| 30 | —  | UNDER THE INFLUENCE OF LOVE, Karin Jones, US Handshake 12in                         |

# THE BLUES BROTHERS



**These cats are no Turk-eyes, sez Jim Reid**

**CHRIS AND CHRISTOS:** bring on the brushed denims (giggle, choke)

**B**LUE RONDO A La Turk are at the crossroads. The question is crucial, whether to stay downtown, obscured by cultdom and obscure to the public, or whether to cross right over into the mainstream pop consciousness.

Really, there is no argument. Reason and bank manager dictate one answer. A HIT RECORD. Rondo vocalists and public faces Christos Tolera, small, sharp and North London and Chris Sullivan, well built, sharp and South Wales, face your interviewer. How frustrating is it waiting for that first hit?

The loquacious Mr Sullivan is first off the mark.

"It's not really frustrating, we just get on with what we've got to do. I don't seem to have much time to sit back worrying about things. What's important about a hit single anyway? Surely it's not how popular a thing is, but the quality that counts."

I couldn't agree more, but Christos is wise to the fact that bands do not live by critical acclaim alone.

"The financial pressure is the

problem. If you haven't got the royalties coming in it's very hard to maintain a ten piece group."

Indeed it is, and whilst I'd love to see 'Carioca', the band's current and easily strongest single hit in the charts, it seems apparent from the recently released 'Chewing The Fat' album that Blue Rondo are finding the crafting of concise pop tunes a mite difficult. 'Carioca' is a lovely piece of evocative samba, but in general a Rondo tune will create an ambience but leave no aftertaste, fail to drop a hook-line. Do the boys feel any need to sharpen up their songwriting?

**M**R SULLIVAN is the principal songwriter and has a ready reply.

"We started working against the grain, don't forget those songs on the lp are the culmination of two years' work."

"Now we've been involved in the music business for a while we've got more experience. We know what's wanted. I agree with you — good songwriting is the essence of a successful group."

"The trouble is, that's not always true in this country. Most of the groups in the top ten don't write good tunes. A lot of money goes into getting them onto TOTP,

buying them success.

"If you're going to have a hit single your influences have to be populist, but our influences aren't. The album has us making a lot of compromises, it's tailored down in an attempt to make us more popular."

Christos picks up the thread.

"When we first started the music had a real jazzy backbeat, with like poetry over the top, very beatnik. Just poetry, drums, bongos, bass guitar and saxophone, really avant garde. Trouble is, there's just no room for things like that."

Blue Rondo want to popularise their influences, their loves. Jazz, be-bop, Latin rhythms, soul and that all pervasive funk.

Chris Sullivan has some very strong views on the current state of pop.

"I don't think 1982 is a really modern time. All those electronic bands going around . . . I just don't feel it in the air. I find an impoverished, almost Dickensian poverty around. I still think the music that suits the era is saxophones and percussion. The technological age is coming upon us and I don't think everybody's ready for it."

As if to illustrate that nothing is new, Sullivan tells me: "There were Argentinians playing electronic music in 1921."

**B**LUE RONDO have somewhat been written off as a passing fashion, decorative clotheshorses.

Whilst their thrilling live shows and the promise of their recorded work refute these suggestions, the band have got an almost unhealthy obsession with forties and fifties fashion. Clothes designer, club runner and sleeve designer Mr Sullivan informs me he once spent six hours getting ready for a mere fifteen minute visit to a club. When did he first look the sharpest?

"It's always been in me, I don't think I ever consciously thought about it. From the time my mother first bought me my Marks and Spencer cords and my polo neck shirt that was stuck into a V-neck sweater, I was hooked. I remember I was eight and I was really into denim, I got really pissed off when I had to wear these Rupert check trousers."

Mr Tolera was also sartorially inclined from a tender age.

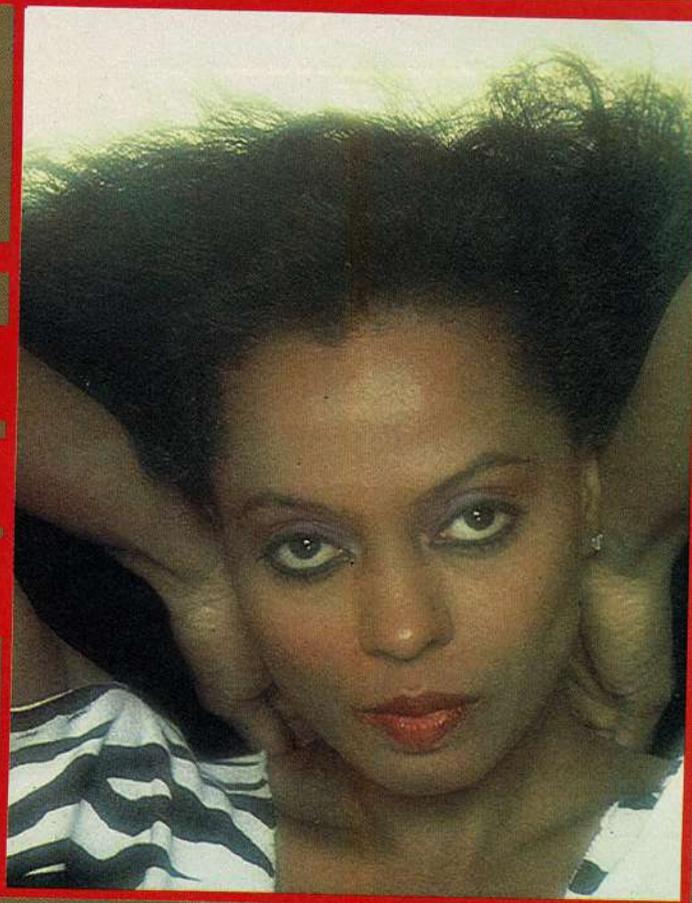
"I was about twelve, I was going to Battersea fun fair and I'd just ordered these brush-denim jeans. This mate of mine said to me 'you look like a tramp, we're not going with you'. Ever since then I've made an effort, refused things my mum bought for me. I used to shout at her and be a bit horrible, but it's the only way to get what you want."

# Figure



# of late

**DIANA ROSS** is shaping up to life after Motown, says **MIKE GARDNER**



**D**IANA ROSS, the first lady of soul, has every right to sing her latest hit "Muscles", because finally she has a figure she is proud of.

The 38-year-old superstar says: "I think my body is the best it has ever been in my entire life. All of a sudden I feel more womanly. I feel like I've got a figure."

"When I was with The Supremes I really was just straight up and down, the skinny one in the middle. I was just a beanpole. Now I'm getting a few curves and I like it," she purrs.

"It happened after I had my last child, Chudney, when the weight formed in the right places. Although it wasn't so terrible being thin, I just got tall before I could put any weight on. I was strong and wiry, nobody in my family was fat," she says.

But as one of six children growing up in the poor side of Detroit her mother singled her out for special attention because she was so skinny. Diana was forced to drink a glass of wine before a meal in an effort to build some shape into her beanpole figure.

"She said it aided the appetite but it didn't seem to do much for me," says Diana, having been one of the slimmest of pop stars for close to 20 years.

**T**HOUGH she's aware of the need to be strong and toned up as she enters her 40's she has no special secrets except hard work.

"I don't eat sweets because I don't like them. I have no diet secrets. I just realize that as I get older I should stay strong so I exercise more now. I don't jog too much because you can get too tired and hurt your legs. And I don't see the point of going past the pressure point to show off," she says.

"I roller skate and I dance — that's the best exercise. I used to go to New York's Studio 54 until it closed. Now I just move all the furniture back and dance in my

living room. I also dance on stage, too. It's not a choreographed kind of thing, it's much freer. It keeps you strong."

She has to be strong. Since last year Diana Ross has been on her own. She broke away from the cocoon of her record company Motown and its president Berry Gordy, the man who guided her career for 20 years. She says it was a purely business move rather than a personal one against Gordy and Motown.

"Don't you think that's a natural process of life?" she asks. "I started at Motown very, very early at 16, so it was like my upbringing. So, like any kid, after a while it is time for you to leave home and see for yourself."

"What I really feel is that they taught me well, I learned, and now I get the opportunity to try out the things I learned to see if they work. I feel when I do things a couple of times they might not be correct but I do learn from my mistakes. Hopefully, I just keep making things better."

Well she hasn't gone wrong so far. Her first "solo" album and its three singles all charted as well as her duet with Lionel Richie of The Commodores "Endless Love".

Of her success she says: "I feel like I'm walking out in the blue sky but every time I take a step there's something underneath my feet. I want to be a participant. I have a good and long career and there's so many things to learn, to do, and anything I can think of I'll give it a shot."

**O**F HER failures, which have been few, she says: "I'm a positive thinker. Life is often like being on a plane and you're going through a bumpy time and just waiting to get to the other side. Now, I'm an optimist and I think tomorrow's a better day."

So how has she stayed at the top so long?

"It's effort all the time. If you're sitting in front of a fireplace, you can't expect heat. You have to put some wood in there first," she says

cryptically.

"Hopefully I just bring good music to the scene. I don't claim to be a Stevie Wonder and I don't claim to be a Paul McCartney. And nor am I a speech-giver. Hopefully what I have is a whole lot of love."

A lot of that love is given to her three children, Rhonda, 10, Tracee, nine, and Chudney — who all live in her new home in Connecticut, a short drive from New York City. Her ex-husband Bob Silberstein lives nearby. Her man at the moment is rock wildman Gene Simmons, guitarist from the rock shock group Kiss.

"I'm pretty steady. One man at a time. I've been with Gene now for the past three years. It's a long distance romance. We ought to write a song about it. I speak to him on the phone a lot since we're always away working and we seem to understand each other. Maybe the relationship has lasted because we're not always together," she muses.

**S**HE is often apart from her children. "I'm one of those parents who believes it's not the amount of time but what I do when I'm with them. Evidently they're getting the love they need."

She has abandoned Hollywood. Despite an Oscar nomination for her portrayal of blues singer Billie Holiday in "Lady Sings The Blues" she has received the critical hammer for her subsequent films. But while her white Beverly Hills mansion is up for sale she has not left the film industry.

She is now researching and deal-

making to star in the life story of Josephine Baker, the St Louis born black entertainer who became the toast of the Folies Bergeres in Paris and celebrated throughout Europe for her G-string ornamented with bananas and walking a leashed leopard up the Champs Elysees.

"I love films. That's really challenging because I love to have things that are bigger than I am, that make me work," she says.

**I**T'S THE same in music. Her new single, "Muscles", was a collaboration with Michael Jackson. It's a favour returned as it was she who discovered him and his brothers and took them to Motown.

Recently she has been recording with Latin heart-throb Julio Iglesias who she described as "very sexy!"

She also rang up Paul McCartney after his collaborations with Stevie Wonder and Michael Jackson to see if he'd be interested in a duet.

As if that's not enough she's about to start marketing clothing and toiletries under her name.

This is the life of the new Diana Ross, mother, singer, film star, business baron and above all, woman.

"I've found I can be a little playful on stage. I used to just stand there and sing. Now I can flirt with the audience. You know, I could never do that before. Maybe I wasn't secure about myself, maybe I didn't feel sexy, maybe I just felt like a little girl," she says.

"I felt like a friend rather than someone they might want to take home with them. But I'm very different now."

DISCOS

## Nothing to Loose

LOOSE END: blowing their own trumpet

**I**F YOU don't like the UK mix you can try the US mix.

If you don't like the US mix you can try the 'Dangerous Dub' mix. And if you don't like the 'Dangerous Dub' mix, thank you and goodbye.

But hello to Loose End, newish, blackish threesome on Virgin territory with a dance hit called 'We've Arrived'. For those of you who switch off when we visit disco territories, perhaps we can wake you up again. Steve Nichol, one third of Loose End and at 22 their senior statesman, played trumpet on the Jam's 'The Gift' album, including 'A Town Called Malice' and 'Precious' and did the band's world tour. There's a mugshot of him on 'The Gift's' inner bag and you can just make him out blowing for all he's worth, on the back

sleeve too.

"I've got a couple of gold discs for it" says Steve. "Not platinum, though."

Loose End — Steve plus 20-year-olds Carl McIntosh and Jane Eugene — began life earlier this year from a variety of backgrounds.

"I went to the Guildhall College of Music and Drama, a mere college boy," says Steve, at which point Carl interjects "Mere college boy! He's played with the Jam and Fat Larry!" So Steve returns the fire about Carl. "He's played with practically every jazz-funk musician in London!" and we proceed to bandy all sorts of names about. Carl's former bands include Mint Condition and Earthline Connection and "I played in a reggae band called Black Chalice for a year. I really love my reggae."

**J**ANE EUGENE, the other third, was otherwise engaged at the dentist's when I called, so she couldn't retaliate when Carl politely referred to her as "the baby of the band." Not a bad word is said, though; she apparently met Steve Nichol at the London College of Fashion and had some time as a model.

"She's only been singing for about a year. She's just done the new music for 'Pebble Mill At One' with Carol Kenyon," reports Carl. Ms Kenyon, as an aide-memoire, was the voice-and-a-half on the last Morrissey Mullen album.

Apart from the threesome, there's an honourable mention too for Second Image sax man, "the brilliant" Lloyd Dwyer, who does all Loose End's demos and is generally regarded as a thoroughly useful chap.

Steve's gig with Fat Larry's band, at their recent Venue show, was the kind of opportunity that you'd have missed if you blinked.

"I had a call from Virgin asking if I could do it — 'cos they're on Virgin as well — and it was for the next day, so I had to learn all the parts straight away." It's a wonder there was room for Steve on the same stage as Large Larry.

**T**HINGS began to head in the right direction when the band's first single, 'In The Sky' was produced by Real Thingies Chris and Eddie Amoo. Now it's full-speed-ahead with new recordings, including one they call lovingly 'Dance Of The Rabid Dogs'. Sounds like a very ruff mix indeed from Loose End.

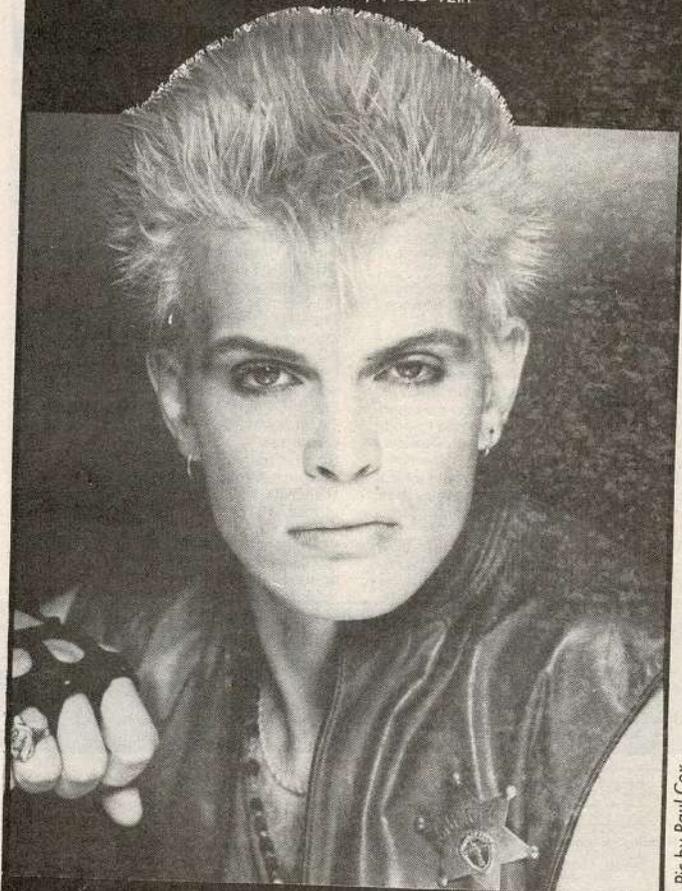
by PAUL SEXTON

## DISCO

- 1 4 KEEP THE FIRE BURNING, Gwen McCrae, Atlantic 12in  
 2 1 IN AND OUT, Willie Hutch, Motown 12in  
 3 3 (SEXUAL) HEALING/INSTRUMENTAL, Marvin Gaye, CBS 12in  
 4 2 BEAT THE STREET (INST)/NEVER GIVE YOU UP/BEAT THE STREET (REMIX), Sharon Redd, Prelude 12in  
 5 6 DO IT TO THE MUSIC/DUB MIX, Raw Silk, KR 12in  
 6 10 LOOPZILLA, George Clinton, Capitol 12in  
 7 14 LOVE'S COMIN' AT YA, Melba Moore, EMI America 12in  
 8 5 DREAMIN'/INSTRUMENTAL, Greg Henderson, Greyhound 12in  
 9 7 LOVE DON'T COME EASY, New Jersey Connection, Nite Life 12in  
 10 8 ANNIE I'M NOT YOUR DADDY, Kid Creole & The Coconuts, Ze 12in  
 11 11 KNOCK ME OUT, Gary's Gang, Arista 12in  
 12 12 THE SMURF, Tyrone Brunson, US Believe In A Dream 12in  
 13 15 E.T. BOOGIE, Extra T's, US Sunnyview 12in  
 14 9 SUNSHINE PARTYTIME (RAP)/DUBBING IN SUNSHINE, Rockers Revenge, US Streetwise 12in  
 15 19 HOLD ME TIGHTER IN THE RAIN, Billy Griffin, CBS 12in  
 16 16 OOH LA LA LA (LET'S GO DANCIN'), Kool & The Gang, De-Lite 12in  
 17 13 LOVE COME DOWN, Evelyn King, RCA 12in  
 18 25 YOU'VE SAID ENOUGH/INSTRUMENTAL, Central Line, Mercury 12in  
 19 20 STRAIGHT AHEAD/INSTRUMENTAL, Nick Straker Band, Firebird 12in  
 20 17 THERE IT IS, Shalamar, Solar 12in  
 21 24 SHE'S SO DIVINE/POP, The Limit, Ariola 12in  
 22 18 NIPPLE TO THE BOTTLE, Grace Jones, Island 12in  
 23 31 YOU CAN'T HAVE YOUR CAKE AND EAT IT TOO, B T (Brenda Taylor), Excaliber 12in  
 24 21 HIGH HOPES/GOOD & PLENTY, The S.O.S. Band, Tabu 12in  
 25 35 THE GIRL IS MINE, Michael Jackson/Paul McCartney, Epic  
 26 29 YOUNG GUNS (GO FOR IT)/GOING FOR IT, Wham, Inner Vision 12in  
 27 36 CREME DE CREME, William DeVaughn, US HCRC 12in  
 28 26 PLAY AT YOUR OWN RISK, Planet Patrol, US Tommy Boy 12in  
 29 23 DON'T MAKE ME WAIT/SPECIAL VERSION, Peech Boys, TMT 12in  
 30 54 NUNK, Warp 9, Arista 12in  
 31 45 BACK TO LOVE/SHAME, Evelyn King, RCA 12in  
 32 65 YOU'RE NOT SO HOT (INSTRUMENTAL), Carol Douglas, Canadian Next Plateau 12in  
 33 — HEAVY VIBES, Montana Sextet, US Philly Sound Works 12in  
 34 30 ZOOM, Fat Larry's Band, WMOT-12in  
 35 50 BAD BOY — HAVING A PARTY/BETTER LOVE/YOU'RE THE SWEETEST ONE/SHE LOVES ME BACK, Luther Vandross, US Epic LP  
 36 — MY LOVE IS WAITING, Marvin Gaye, US/Dutch CBS LP  
 37 28 BODY SLAM!, Rubber Band, US Warner Bros 12in  
 38 27 WE'VE ARRIVED, Loose End, Virgin 12in  
 39 61 HEART 'N SOUL/CHANGES, Imagination, R&B LP  
 40 40 GIRL I LIKE THE WAY THAT YOU MOVE, Stone, US West End 12in  
 41 46 MS. FINE BROWN FRAME, Syl Johnson, US Boardwalk 12in  
 42 39 PASS THE DUTCHIE, Musical Youth, MCA 12in  
 43 33 GO WITH THE FLOW, Weeks & Co., US Prelude 12in/Epic Streetwave LP  
 44 35 MAGIC'S WAND, Whodini, Jive 12in  
 45 57 DESTINATION/HOT APPLE, The Warriors, Ensign LP  
 46 48 THE KOOL PEOPLE (INSTRUMENTAL), Jimmie Gray, JKO 12in  
 47 — LET'S STAY TOGETHER, Booby M/Jean Carn, US Gordy LP  
 48 53 (YOU KNOW HOW TO MAKE ME) FEEL SO GOOD, Ruddy Thomas & Susan Cadogan, Virgin 12in  
 49 44 MAGIC IN THE MOONLIGHT, Detroit Spinners, Atlantic 12in  
 50 57 GET LOOSE/I CAN'T STAND IT, Evelyn King, RCA LP  
 51 51 STAR TRIPPIN', Donald Byrd & 125th Street NYC, Elektra 12in  
 52 76 WILD GIRLS, Klymaxx, Solar 12in  
 53 — JAZZY RHYTHM, Michelle Wallace, US Emergency 12in  
 54 71 PACK JAM/INSTRUMENTAL, The Jonzun Crew, US Tommy Boy 12in  
 55 32 A PUPPET TO YOU, Alfie Silas, US RCA 12in  
 56 22 WAY OUT, Steve Arrington's Hall Of Fame, US Konglather 12in  
 57 — BREAKOUT, Touchdown, Excaliber 12in  
 58 60 THE VOICE OF "Q"/INSTRUMENTAL, "Q", Philly World 12in  
 59 67 SHE'S JUST A GROUPE, Bobby Nunn, Motown 12in  
 60 — SEARCHIN' FOR SOME LOVIN'/INSTRUMENTAL, Debbie Trusty, US West End 12in  
 61 — YOU CAN LAY YOUR HEAD ON MY SHOULDER (LOVE LIGHTS), Conway & Temple, Jive 12in  
 62 49 TOUGH, Kurtis Blow, Mercury 12in  
 63 63 ONE MINUTE FROM LOVE/EXCITING, Marc Sadane, Warner Bros 12in  
 64 69 I WANNA KNOW/HERE COMES MY LOVE/LOVE CHAIN, Rocket, Canadian Quality RFC LP  
 65 75 IN MOTION, Freda Payne, US Sutra 12in  
 66 55 IN THE HEAT OF THE NIGHT, Imagination, R&B 12in  
 67 — DO IT ANY WAY YOU WANT, Robert Winters & Fall, US Casablanca  
 68 56 MT. AIRY GROOVE (REMIX)/WARM WEATHER, Pieces Of A Dream, Elektra 12in  
 69 — MUSCLES, Diana Ross, Capitol 12in  
 70 72 WHAT ABOUT MY LOVE, Johnnie Taylor, US Beverly Glen Music 12in  
 71 52 LOVE, Gang's Back, US Handshake LP  
 72 55 DOIN' IT/I NEED TO BE WITH YOU, Gwen McCrae, US Atlantic LP  
 73 80 LET'S STAY TOGETHER, Kadenza, PRT 12in  
 74 — D.M.S.R./1999, Prince, US Warner Bros LP  
 75 78 PASS THE KOUCHE, Mighty Diamonds, Music Works 12in  
 76 — A.M., First Light, Oval 12in  
 77 — COMMUNICATE/PUT THE FREEZE ON/BODY HEAT, Alfie Silas, US RCA LP  
 78 68 HOLDING ON FOR LOVE/IT'S YOUR LOVE, Cargo, CG Records 12in  
 79 — YOU SEND ME, Richard 'Dimples' Fields, US Boardwalk LP  
 80 — DO YOU REALLY WANT TO HURT ME/DUB, Culture Club, Virgin 12in  
 81 84 I DON'T WANNA DANCE, Eddy Grant, Ice 12in  
 82 — STRANGER, Shakatak, Polydor 12in  
 83 — MOMENT OF MY LIFE (REMIX), Inner Life, US Salsoul 12in  
 84 — GET DOWN FRIDAY NIGHT, Fantastic Aleems, US Nia 12in  
 85 — BE MINE TONIGHT, The Jammers, US Salsoul LP

## NIGHTCLUB

- 1 1 DO YOU REALLY WANT TO HURT ME, Culture Club, Virgin 12in  
 2 4 ANNIE, I'M NOT YOUR DADDY, Kid Creole & The Coconuts, Ze 12in  
 3 3 PASS THE DUTCHIE, Musical Youth, MCA 12in  
 4 2 LIFELINE, Spandau Ballet, Reformation 12in  
 5 7 LOVE COME DOWN, Evelyn King, RCA 12in  
 6 5 THERE IT IS, Shalamar, Solar 12in  
 7 9 NEVER GIVE YOU UP/BEAT THE STREET, Sharon Redd, Prelude 12in  
 8 8 ZOOM, Fat Larry's Band, WMOT 12in  
 9 12 OOH, LA, LA, LA (LET'S GO DANCIN'), Kool & The Gang, De-Lite 12in  
 10 6 WALKING ON SUNSHINE, Rockers Revenge featuring Donnie Calvin, London 12in  
 11 11 JACKIE WILSON SAID, Dexys Midnight Runners, Mercury 12in  
 12 13 JUST WHAT I ALWAYS WANTED, Mari Wilson, Compact 12in  
 13 17 LOVE'S COMIN' AT YA, Melba Moore, EMI America 12in  
 14 16 DO IT TO THE MUSIC, Raw Silk, KR/TMT 12in  
 15 14 REAP THE WILD WIND, Ultravox, Chrysalis 12in  
 16 18 SITUATION (REMIX), Yaz, US Sire 12in  
 17 20 YOUNG GUNS (GO FOR IT), Wham, Inner Vision 12in  
 18 21 MAD WORLD, Tears For Fears, Mercury 12in  
 19 15 SADDLE UP, David Christie, KR 12in  
 20 10 LIFE IN TOKYO, Japan, Hansa 12in  
 21 26 I DON'T WANNA DANCE, Eddy Grant, Ice 12in  
 22 22 THE MESSAGE, Grand Master Flash, Sugarhill 12in  
 23 41 (BIGGER AND BETTER) LIES, Thompson Twins, Arista 12in  
 24 23 DO YA WANNA FUNK, Sylvester with Patrick Cowley, London/Record Shack 12in  
 25 24 LOVE ME DO, Beatles, Parlophone 12in  
 26 19 STARMAKER, Kids From 'Fame', RCA  
 27 44 (SEXUAL) HEALING, Marvin Gaye, CBS 12in  
 28 — WHITE WEDDING, Billy Idol, Chrysalis 12in  
 29 30 COME ON EILEEN, Dexys Midnight Runners, Mercury 12in  
 30 29 LET ME GO, Heaven 17, BEF/Virgin 12in  
 31 45 I CAN'T HELP MYSELF, Orange Juice, Polydor 12in  
 32 — CARIOCA/COCO, Blue Rondo A La Turk, Diabla Noir 12in  
 33 48 BACK ON THE CHAIN GANG, Pretenders, Real 12in  
 34 32 ET BOOGIE, Extra T's, US Sunnyview 12in  
 35 25 NIPPLE TO THE BOTTLE, Grace Jones, Island 12in  
 36 42 MAGIC'S WAND, Whodini, US Jive 12in  
 37 — EAT YOUR HEART OUT, Hey! Elastica, Virgin 12in  
 38 31 ALL OF MY HEART, ABC, Neutron 12in  
 39 — HEARTBREAKER, Dionne Warwick, Arista  
 40 — TOUGH, Kurtis Blow, Mercury 12in  
 41 43 LIVING ON THE CEILING, Blancmange, London 12in  
 42 40 WHAT! Soft Cell, Some Bizzare 12in  
 43 — DON'T MAKE ME WAIT, Peech Boys, TMT 12in  
 44 37 HEAD OVER HEELS, Galaxy, Ensign 12in  
 45 28 DON'T GO (RE-MIX), Yazoo, Mute 12in  
 46 — SHOULD I STAY OR SHOULD I GO, Clash, CBS 12in  
 47 — NO MORE BLUE HORIZONS, China Crisis, Virgin 12in  
 48 — SOMEONE SOMEWHERE (IN SUMMERTIME), Simple Minds, Virgin 12in  
 49 — BAD CONNECTION, Yazoo, Mute LP  
 50 — IN AND OUT, Willie Hutch, Motown 12in



Pic by Paul Cox

# SMALL ADS

## Personal

**JANE SCOTT** for genuine friends, introduction to the opposite sex with sincerity and thoughtfulness. — Details: SAE to Jane Scott, 3 SOU, North Street, Quadrant, Brighton, Sussex BN1 3GS.

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**FRIENDS/MARRIAGE** Postal intros, all areas, all ages. Write Orion Introductions, Dept A3, Waltham, Grimsby DN37 0DP.

**POP SINGER**, guy 23, seeks beautiful girlfriend, any age. To share the fun and excitement of the music scene. Send photo and phone number to Box No 3616.

**RICHARD 27** seeks girl for love and friendship, likes doing discos. Own transport. Hereford or Gloucester. Box No 3619.

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

**FINNISH AND SWEDISH** penfriends. Write for free details. Pen Friend Service, PL27, SF-20801, Turku 80, Finland.

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

**FOR FREE LIST** of pen pals send stamped addressed envelope to Worldwide Friendship Club 46, Cemetery Road, Denton, Manchester, M34 1ER.

**ARE YOU bored?** 24 year old male seeks girl friend for mutual companionship. Well educated. Car owner, Tayside area preferred. Box No 3626.

**KEVIN 21**, seeks mate with motorbike also girlfriend Barnet and North London. Like pop music. Box No 3631.

**YOUNG MAN 22**, wants females (non smokers) to write with view friendships varied interests, music, cinema, walking, photography life in general. Nice feminine girls 15-25. Box No 3634.

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**SHY QUIET** guy 23 likes Roxy, Genesis would like to meet similar female for friendship. Chelmsford, Essex. Box No 3630.

**WORLDWIDE PENFRIENDS**, 90,000 members in 143 countries, S.A.E. details, I.P.F.R., 39a Hatherleigh Road, Ruislip Manor, Middlesex.

**LONELY BOY 22**, good looking, blonde, slim 5'7" seeks friends either sex. Box No 3627.

**BORED MALE**, 18 seeks female; gigs, friendship, nights out, like Simple Minds, Depeche Mode, Yazoo, Japan, Duran, send details and photo, Glasgow area. Box No 3628.

## Records for Sale

**KINGS LYNN RECORD FAIR** — Saturday 20th November — Corn Exchange, Tuesday — Market Place.

**FREE CATALOGUE!** Deletions, rarities! — SAE 24 Southwark, Middleton, Sussex.

**OVER 1500 OLDIES** in our catalogue. Send large SAE or 15p stamp to: Foss Records, 34A Paddington Street, London W1M 4DJ.

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

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

**FREE LIST(S)** 60's, 70's, 80's. Send SAE stating preference. Tracks and Grooves, PO Box 134, Coventry.

**FREE CATALOGUE** of thousands of deleted and rare singles — Revive-Forty-Fives, 1 Pontypridd Road, Barry CF6 8LN.

**TAMLA MOTOWN**, Singles, Albums, Cassettes — deletions and current send SAE for full lists to Record Barr, 21 Upper Kirkgate, Wakefield, West Yorks.

**OXFORD RECORD FAIR**, Clarendon Institute, 13/11/82. Entrance £1 at 11am. 30p at 12pm.

**SLOUGH RECORDS FAIR**, St Mary's, Herschel Street, 20/11/82. Entrance £1 at 11am. 30p at 12pm.

## CRYSTAL PALACE F.C.

**RECORD COLLECTORS FAIR TO STALLS IN SOCIAL CLUB SUNDAY, NOVEMBER 14th**  
Main line British Rail, Norwood Junction, Thornton Heath, Numerous buses. Thornton Heath High Street and Whitehouse Road (large car park).  
Early preview.....11.00 to 12.00. £1.50 or £1 with this advertisement.  
12.00 to 17.00 50p  
(Accompanied children free)  
REFRESHMENTS AVAILABLE ALL DAY  
TENS OF THOUSANDS OF RECORDS!  
For details telephone 0634 74067

**READING RECORDS FAIR**, St Laurence's, 5/12/82. Entrance £1 at 11am. 30p at 12pm.

**SLADE, BOLAN**, Glitter, rarities, SAE Mark, 49 Lawson Crescent, South Queensferry, Edinburgh.

**BEATLES, McCARTNEY, PRESLEY, BEACH BOYS, STONES, JAM, POLICE**, and many more including demos and rarities write to Tony, 33 Kensington Park Road, London W.11 for free lists.

**10,000 SINGLES LP's** free catalogue large SAE 4 Hampden Road, Caversham, Reading.

**BOWIE, DYLAN**, Springsteen, rare collection, SAE, Box No 3625.

**LEEDS RECORD** Fair Sunday Nov 21st 11am — 5pm Astoria Centre Roundhay Road, details (0532) 687572.

**MAIDSTONE RECORD** Fair November 21st British Legion Hall, Aylesford on the A20 early entry 11am £1 12.30pm-5pm 30p enquiries Maidstone 677512.

**RING NOW!** 0273-722034 Free 50's 60's, 70's deletions catalogue for SAE Diskery, 86/87 Western Road, Hove Brighton.

**AMAZING RARITIES!** — 10,000 Collectors Records. Promos/Picture Discs/Coloured Vinyls/12" rarities. Metal, New Wave, Glam-rock. Original deletions. Imported Photobooks — Rare posters. Video rock — Zeppelin, Deep Purple, Kiss, Queen, Kate Bush, Alice Cooper, T. Rex, Sweet, Slade, Japan, Gillan, Abba to Zappa. Large SAE — Dept RM, RS Records, North Street, Milverton, Somerset.

## Records Wanted

**ABSOLUTELY ALL** your LPs, singles & cassettes (pre-recorded or used blanks) bought or exchanged. 1p-£2.50 each paid (more for video-cassettes and rarities) **NONE REFUSED!!** bring ANY quantity in ANY condition to Record & Tape Exchange, 38 Notting Hill Gate, London W11 (shop open 7 days, 10-8; tel. 01-727 3539). Or SEND any quantity by post with SAE for cash (none returned once sent — we decide fair price; list+SAE for estimate if required).

## For Sale

**FREE!** 1982 catalogue of books, badges, patches, T-shirts, photos, posters. Please state your interest. 1000's of TV, movie star items. Send large SAE: — Harlequin, 68 St Petersgate, Stockport.

**SHOWROOM CONDITION** Haze Disco Decks stereo, mono. Hardly used, Chris Fakenham 2806 Norfolk £280.

**BOLAN BADGES**, T-Shirts, posters, records etc SAE 9 Catherine Road, Huddersfield HD2 1NY.

**DURAN TICKETS** two Birmingham, 30th (8) 289309.

**CHEAP CASSETTES**. C90 75p, C60 50p, Chriss Hynde 12 Foresters, Stocken-chuch, High Wycombe, Bucks.

## Photos & Posters

**INTERESTING RARE AND UNUSUAL MATERIAL** ON O.N. JOHN, BLONDIE, K WILDE, K BUSH, JAPAN, QUEEN, S EASTON, BOWIE, LED ZEP, BOLAN, STONES, PLUS MANY OTHERS (ALSO MOVIE STARS). SAE FOR DETAILS (STATING INTERESTS) TO: — S.I.P. (DEPT RM), 17 TOTTENHAM COURT ROAD, LONDON W1.

**BE TOGETHER** forever with your favourite star. Send a clear photo of yourself and the name of your star and I will draw you together in ink, side by side to hang on your bedroom wall forever — Send £5 cheque/PO to Paul Solomons. 1 Chayneys Avenue, Edgeware, Middlesex. Allow 21 days delivery.

## Wanted

**10CC/GODLEY & CREME** rarities, related recordings, imports, bootlegs, concert programmes, videos (Betamax) etc. Would also like to hear from other fans in London area. Box No 3622.

**JAM TICKET** Manchester Apollo, Westhoughton 815480.

**DAVIS CASSIDY CASSETTES** Box No 3633.

## Special Notices

**BOY GEORGE**. I'll tumble for ya Love Tracy Greaves, Basildon.

**POP AND SOCCER** souvenirs! Scarves, cushions, badges etc ideal xmas gifts details free gift offer: Tel Morecambe 413384.

**SIXTIES, POP**, radio, photos, sae — 7 Randall Close, Langley, Berks, SL3 8RJ.

## Fan Clubs

**GENESIS OFFICIAL** Club — Send SAE to Genesis Information, PO Box 107, London N6 5RU.

**U2 OFFICIAL** Info Service — Send SAE to U2 Info, PO Box 48, London N6 5RU.

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

**JOHNNY LOGAN** Official F.C. c/o Liz Murray, 42 Glin Drive, Bonybrook, Coolock, Dublin 5 Ireland.

**ELVIS PRESLEY** Fan Club Ipswich branch — SAE — 3 Hervey Street, Ipswich Suffolk.

**CLIFF RICHARD GRAPEVINE**. Stamped addressed envelope for membership details — P.O. Box 55, Colchester CO4 3XJ.

## Penfriends

**ARE YOU** bright, kind, deep, musical, loving, mystical but sensible, seek genuine friendship through long letters, share feelings, experiences, feel someone's missing in your life? Maybe it's me. Jamie, P.O. Box 3235, Nashville, TN, 37219, USA.

## Situations Vacant

**EMPLOYMENT OPPORTUNITIES** with record companies, radio stations, etc. Experience unnecessary. Full or part-time. Read 'Music Employment Guide', 'Careers in Radio', 'British Music Index'. (Contains 1,700 vital addresses). £1.50 each, all three £4.00. Dept 12, Hamilton House Publishing, Creaton, Northampton.

**EXPANDING RADIO STATION** in Southern Ireland requires D.J.'s to work with experienced international team. Demos/details to Box No 3629.

### RATES AND CONDITIONS

HEADINGS: Personal, Fan Clubs, Pen Friends, Situations Vacant, Records For Sale, For Sale, Instruments for Sale, Tutors, Special Notice, Records Wanted, Situations Wanted. Any other private/trade announcements 20p per word. If you want all your advert in bold letters 30p per word. **BOX NUMBERS**: Allow two words for box number plus £1 service fee.

PLEASE MAKE SURE WHEN SENDING PAYMENT IN ANSWER TO CLASSIFIED ADVERTISEMENTS YOU SEND ONLY CHEQUES OR CROSSED POSTAL ORDERS AND ALWAYS RETAIN THE COUNTEROILS AS PROOF OF REMITTANCE

**SEMI-DISPLAY** (Minimum — 3cms) £5.50 Single Column Centimetre. Advertisements must be received at least 8 days prior to issue date.

**ALL SMALL ADS MUST BE STRICTLY PRE-PAID BY CHEQUE OR POSTAL ORDER. CASH WILL NOT BE ACCEPTED**

Send completed form with Cheque/Postal Order to: Small Ads Dept., Record Mirror, 40 Long Acre, London WC2E 9JT

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Number of weeks (1, 2, or 3 weeks, etc.).....

Commencing issue dated.....

I enclose cheque/postal order for.....

NAME AND ADDRESS WHEN INCLUDED IN ADVERT MUST BE PAID FOR

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

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by RECORD & TAPE EXCHANGE

ALL LPs, singles & cassettes (pre-recorded or used blanks) bought or exchanged. 1p-£2.50 each paid (more for rarities & videos). ALL accepted in ANY condition - absolutely NONE refused!! Bring ANY quantity to:

38 NOTTING HILL GATE, LONDON W11 (727 3539)  
28 PEMBRIDGE RD, NOTTING HILL GATE W11 (727 3538)  
90 GOLDHAWK RD, SHEPHERDS BUSH W12 (749 2930)  
229 CAMDEN HIGH ST, NW1 (267 1898)

Or SEND any quantity by post with SAE for cash to Record & Tape Exchange, 38 Notting Hill Gate, London W11 (None returned once sent - we decide fair price; list + SAE for estimate if required).

ALL shops open 10-8 EVERY day of the year for many 1000s of cheap used/unused record, tape & video bargains (wholesale discounts for dealers) RARITIES are bought, sold, exchanged UPSTAIRS at 38 Notting Hill Gate, W11.

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DEPARTMENT R TELFORD, SHROPSHIRE TF2 9NQ

Send S.A.E. for list of over 2,000 Singles and 1,000 LP's at incredible prices. The records below are included in our list at 60p each, 10 for £5, 20 for £9 all starting with P are in Picture covers.

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P3632 BAD MANNERS	Lorraine	P3887 NEW ORDER	Ceremony
P3342 BEAT	Best Friend - Stand Down Margaret	4139 ORCHESTRAL MANOEUVRES	IN THE DARK
P4584 CAN	I Want More	P4809 OZZY OSBOURNE	Over The Mountain
P3831 PHIL COLLINS	I Missed Again	P3694 POLICE	De Do Do Do Da Da Da
P4202 THOMAS DOLBY	Europa & The Pirate Twins	P3894 PUBLIC IMAGE LTD	Flowers Of Romance
P4206 BOB DYLAN	Man Gave Names To All The Animals	P2395 SKIDS	Charade
P2255 FLYING LIZARDS	Money	P3497 SPECIALS	Stereotype
P3530 JOHN FOX	Miles Away	P2861 ROD STEWART	Do You Think I'm Sexy
P3250 GILLAN	Sleeping On The Job	P3328 PETE TOWNSEND	Let My Love Open The Door

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NEIL YOUNG\* (28.3.82) BLACKFOOT\* (Reading '82)  
BRYAN FERRY/ROXY\* (22.9.82) IRON MAIDEN (Reading '82)  
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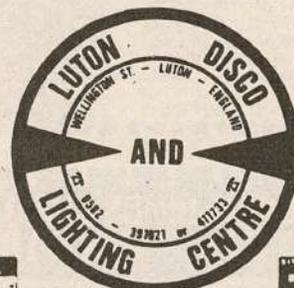
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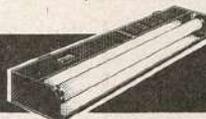
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### Poly-filler

IN THE issue of November 1, 1980 there was an article about Poly Styrene on page 14. I am under the impression that my home was bugged in 1980 and that the DJs on Radio One could hear me when I spoke aloud.

I am under the impression that on Friday October 24, 1980 I spoke aloud during Anne Nightingale's show about Darwin, Druids, Celts and Egyptians. I was therefore struck to see these topics mentioned in RECORD MIRROR.

I should like to be assured that Ms Styrene did in fact spontaneously cover these topics. It might help if you gave me her address so that I can write to her for confirmation. I am under the impression that we would get on very well.

C Brough, West Midlands

● I am under the impression you are either under the influence or under the table — or both

### Word trouble

WHY DOES Chris Priestley always draw adorable, belial, charismatic, daedalian, erotic, felicitous, gratifying, harmonious, infamous, juvenescent, kaleidoscopic, languorous, magnetic, narcissistic, outrageous, precious, quintessential, radiant, sensuous, tempestuous, ultimate, vulnerable, wan, antemelanoous, youthful, zenithous, MARC ALMOND with five days growth of bristles in his fair face?

Joanna of Woking

● What an awful lot of words to ask such a simple question

### Gender bender

WHAT HAS Carol Heywood got, half a brain? I think she's just a narrow minded bigoted little idiot. Ugh!

All I can say is, if she slags off the 'effeminate' as she calls them, it must be only because she is jealous. As for calling Boy George 'that vile creature in skirts' it's bloody obvious he's a man, and anyway, I bet Carol wears trousers — nobody expects her to have a moustache.

People like Carol make me want to throw up.  
Annoyed Red Umbrella, Evington, Leicester

● Whether it's obvious that George is all man or not, he still wears skirts. RM — the paper that supports our Boy



HEY JERKS, I've been living in America most of my life, so it wasn't until I moved to Iceland 18 months ago that I read my first copy of RECORD MIRROR.

Well, you can take all your opinions about my country's music and stuff it. America was the fatherland of rock and roll and your country was never anything more than a pitiful little island, nowadays turning out such greats as Adam Ant, Kim Wilde, Elvis Costello, Gary Numan, Visage, The Bay City Rollers, Black Sabbath and Bucks Fizz. True, you can take credit for Bowie, Yazoo, Led Zeppelin, Fleetwood Mac, The Stones, The Who, but that's as far as it goes.

Your country has always been a land of freaks and queers and your music proves it. So what if we have had a few bad groups (Journey, Foreigner, REO Speedwagon)? We're comforted by Bruce Springsteen, Motown, Aretha Franklin, Joplin, EWF, Elvis Presley, Bob Dylan, Blondie, Bob Seger, Santana, Heart and countless others.

England is nothing and you're a bunch of hypocrites. I wouldn't blame you for not printing this letter as some people might see it and realise I'm right. By the way, go get lost.

Steve Gryelko, Reykjavik, Iceland

● Two of your greats are dead and the rest are as good as

### Asia minor

ROBIN SMITH is clearly a fool. Having ploughed through his dull article on the equally dull band Asia, I find he mentions Trevor Horn as being the producer of Haircut 100.

Surely his ears, if not his supposed knowledge of music, should tell him that Haircut 100 could not possibly be produced by Mr Horn, whose biggest claims to fame are ABC and Dollar.

Please tell Mr Smith to blow the cobwebs off his 'Pelican West' LP and note that the excellent Bob Sargeant produces Haircut 100 — eat your heart out Trevor Horn. Barbara Durham, Kilburn, London

● Anyone can make the occasional mistake, including a genius like Robin Smith

### Nature study

IN REPLY to Carol ('I spell my name wrong so that no-one finds out I'm related to Nick') Heywood's letter, I have only one thing to say.

If Marc Almond is a freak of nature, then nature really should freak out more often.

A freak of nature lover, Somewhere

● So said Chic . . .

### Swede nothings

A LONG time ago a group called Abba won the Eurovision Song Contest. They never shook off that image, although they progressed to become the biggest selling group in the world, said to have even outsold the Beatles.

Abba sold over two hundred million records worldwide and in the UK had 18 consecutive top 10 hits and a further eight reached the top five. Their first 12 inch 'Lay All Your Love On Me' was the first ever 12 inch in British record history to enter the top 10. Their 'Greatest Hits' LP became the second biggest selling LP of an entire decade, while their 'Super Trouper' outsold everything in 1980.

Abba didn't crack the American market, despite a 1977 number in 'Dancing Queen' and a major US and Canadian tour two years later. But they made it big all over the world — in Germany, Australia, the United Kingdom, as well as Japan.

However, Abba have never been accepted as a significant force in

music, still slagged off at every opportunity. If you dislike punk you still acknowledge the talent of such bands such as the Sex Pistols. Similarly, even if you detest rock'n'roll you do not slag off Elvis Presley.

Nick Heyward of Haircut 100 slags Abba off as 'blonde hair and white teeth'. The facts I've mentioned above are enough to contradict Nick's blinkered view. It is about time their genius is recognised.

Nargis Lal, Swanley, Kent

● Thanks for this week's history lesson

### Gig gag

I THINK RECORD MIRROR is great in its new format but I have noticed that for some time now there has been absence of the gig guide.

How is a typical RECORD MIRROR reader supposed to attend gigs if we don't have a good gig guide to follow?

B Conroy, Witney, Oxon

Why don't you cut out and keep the Turn On section which gives tour dates a few weeks in advance?

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