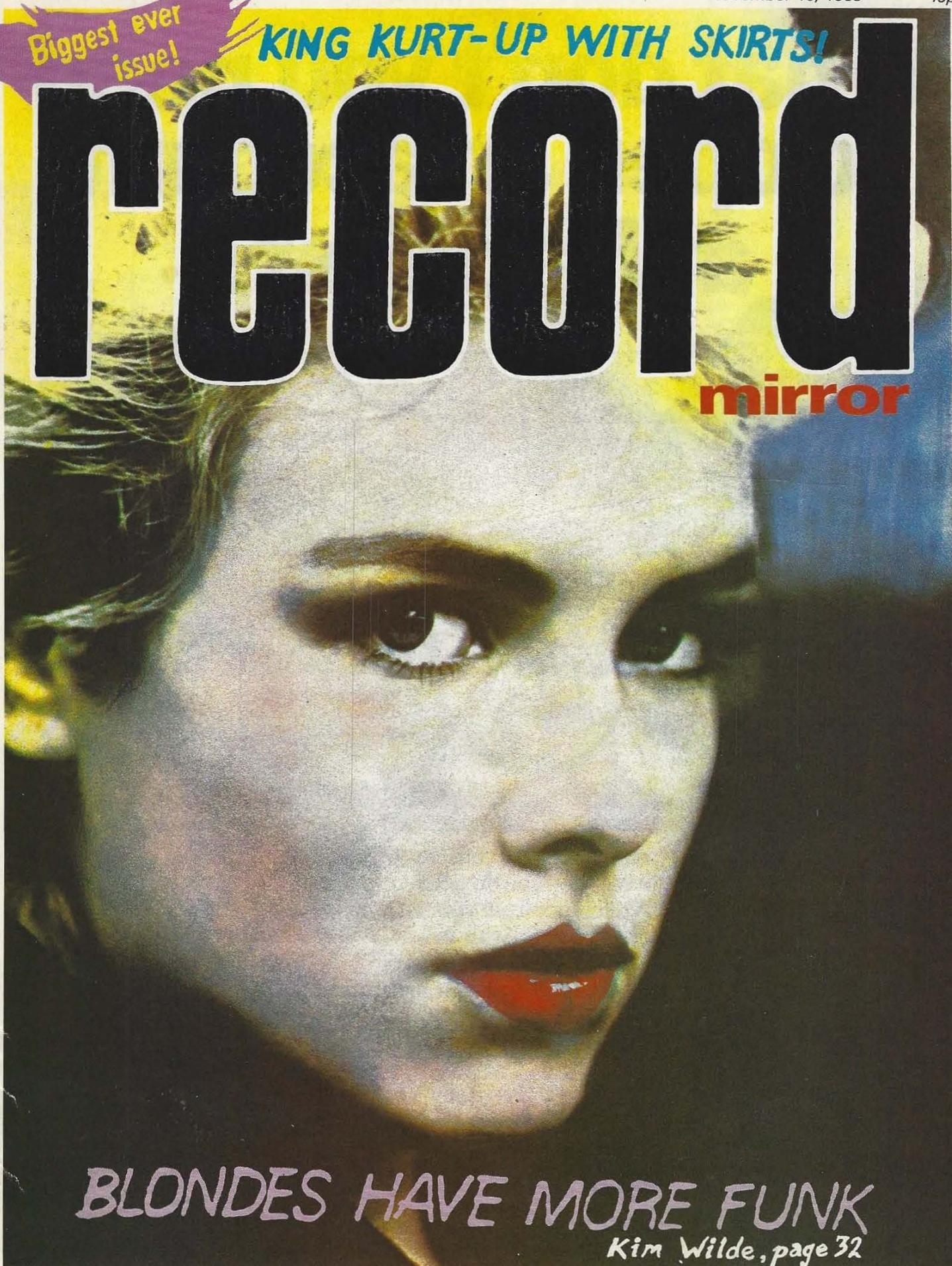


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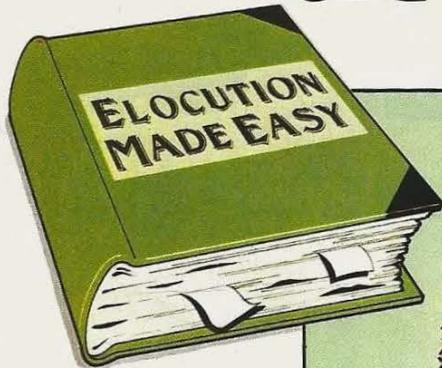
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BLONDES HAVE MORE FUNK

Kim Wilde, page 32

What don't you need to open an account at NatWest?



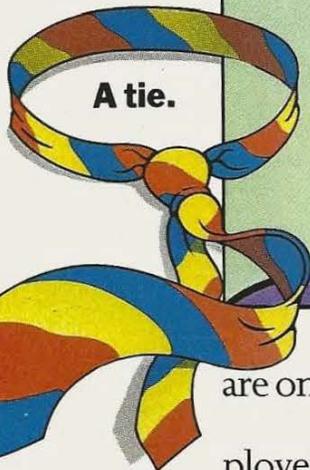
The right accent.



A smart haircut.



A suit.



A tie.

As a matter of fact, there are only three things you do need.

A reference from your employer (or from a friend with an existing account), at least £1 to start off with, and your signature.



Stacks of money.

A clean pair of shoes.



 **NatWest**

Private Files

Our man with his ear to the wall: **JIM REID**



Pic by LFI

BLOKES, it just ain't fair. You work all week waiting for that Friday night pull down the Elsoldo, West Droitwich and then find some bleedin' pop star has bagged all the tastiest richards. What else can you do but sink a few pints, stare wistfully at Toyah, Mari and Kim and shake your fists at that notorious snake-hipped romeo Limahl . . .

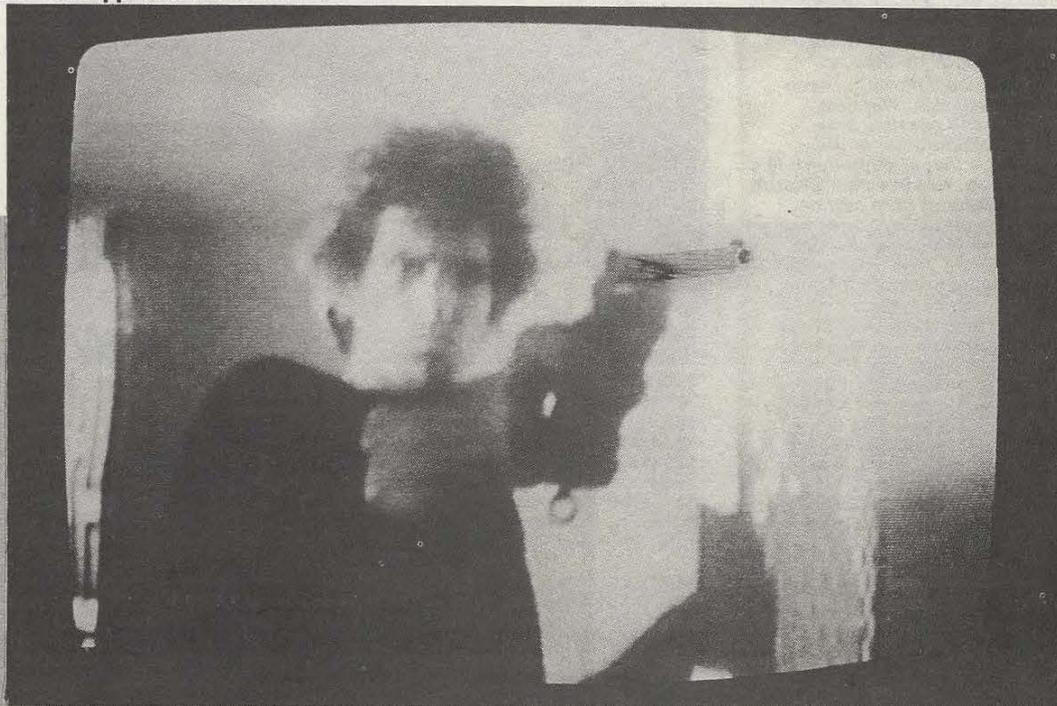
I WAS a typical Wednesday evening. The rissoles were burnt and the next door neighbour had just stuck his wife's head through my bedroom wall. I put on some jazz, poured myself some whisky and started to pace my room. This was not wise. I live in a box room and it wasn't long before I started to smash my knees against regulation council concrete.

I would have scratched my head, but I was wearing a trilby, so I walked to the kitchen, attacked the fridge, put the cat in the oven and tore open 10 cans of beer.

I woke the next morning on the kitchen floor. Moving quickly I ironed my tongue, stuck my head down the toilet and set off for work. There had been no call, no information and no easy ride. I was going to have to keep off the drink for a day and search out some stories myself . . .

I think my used car salesman friends in Ilford should get on the blower to **Mr Lee Johnnn** pronto. Y'see Lee is having a few problems with cars at the moment. Filming the video for **Imagination's** new single 'New Dimension', in which Lee gets himself involved in a car chase, he pranged 25,000 dollars worth of Buick. Not so bad you might

Continues over



GASP, lock mummy in the toilet, put the cat in the washing machine, it's the nasty Rolling Stones 'Undercover Of The Night' video on 'The Tube'! The Stones' filmette, which shows Mick Jagger being shot by Keith Richards, was reputedly banned by TOTP because it was too violent, but my informant suggests that the video simply turned up too late to be included in the show. Still, something must be going on 'cos even those daring 'Tube' people only showed an edited version of the meisterwork. Are the Stones still the nastiest men in rock 'n' roll or do they just have a clever publicist? Furthermore, if Mick and the boys are so concerned about El Salvador's political plight what are they going to do about it? Last I heard Mr Jagger was taking radical action watching the Spurs v Liverpool football match. Did someone say 'come on you reds'? . . .

Pic by Paul S. Kenton

Private Files

from page 3

think, after all he might have destroyed one of his priceless stage outfits. But worse was to follow. Driving home from the video shoot Lee, you guessed it, crashed his own motor. Lee is currently on the look out for a second hand BMX, a crash helmet and some knee pads...

Those enigmatic **Bunnymen** (in pop, enigmatic means I haven't got a clue what I'm doing, but I'll be pretentious about it) are currently recording their new LP in Paris where their strings are being arranged by the man who did the job on **Piaf's** immortal 'Je Ne Regrette Rien'. Like forget the acid and pass the torch baby...

MacInnes is good for you: while pop people slather over the work of revered and very dead youth culture novelist Colin MacInnes, film people step in to make a quick buck. A film version of MacInnes' 'Absolute Beginners' is in the offing and **Mari Wilson** and **Carmel** are being considered for roles...

Hell for leather — or what's a nice girl like you doing in a skin like that? Saucy lady and sometime **Clash** collaborator **Janie Jones** did her Christmas shopping a bit early this week. Nipping into a London leather boutique, she bought a couple of leather mini skirts and then asked the assistant where she could get her hot hands on a leather thonged whip. I know the **Clash** could do with a bit of discipline in their current confusion, but surely they don't have to be whipped into shape? Or do they...?

Strange bedfellows... even stranger hairdos: Wackiest, weirdest and possibly most fruitful collaboration of the moment is that of ethno funksters **23 Skidoo**, ex **Linx** man **Sketch** and the **Aswad** horn section. Expect an intriguing sound and an even more intriguing reaction from 'serious' rock writers who are currently in pursuit of any obscure East European novelist who can help them explain the vital juxtaposition of **Skidoo's** heart of darkness and **Sketch's** strident pop sensibility...

The phone goes and someone sells me a **Tik** and **Tok** story. Apparently the oddball couple performed the Robot Dance for the last time when they entertained the **Windsors** on the **Royal Variety Show**. I look up my copies of **Debrett** and **The Handbook of Failed Futurists** and send my informant a cheque for 10p...

Who he? **Sean Pertwee**, son of ex **Dr Who** man **John**, is to design the sleeve for **King Kurt's** debut LP. I don't care whether he can draw or not, I'm only interested in what kind of skirt he wears...

Wham's new single, 'Club Fantastic Megamix', features three tracks from their best seller album — 'Ray Of Sunshine', 'Love Machine' and 'Come On'. It's out on November 25.
Romance in the air? Nah, it's



'NO FEARGAL, I said the bar, not the floor'. Ex-Undertone and occasional Assembly crooner Feargal Sharkey goes searching for Guinness and a quick peep up **Clare Belle Star's** dress. **Clare** grins and bears it and gets on with making the video for the Stars' latest single, 'The Entertainer'



TWO MEN who have shaped their separate generation's destiny. Two men worthy of the epithet, 'Here stands a genius of monumental capabilities — woarggh!'. Two men whose achievements transcend mere words and take flight in a parallel universe of strange and quite intellectual power. Two men... hold on, it's only **David Bailey**, photographer and **Julian Cope**, pop star and they're only making a video for **Cope's** new single, 'Sunshine Playroom'. I thought I'd chanced upon a piccy of **Morecambe** and **Wise** for a minute.

just my aftershave dept: was that blond bombshell **Kirk Brandon** I saw canoodling with a **Hey Elastica** femme up the **Palace** last week...?

A jolly rotten Christmas to you as well: Christmas hater and Arsenal supporter **John Lydon** will be finishing the new **PIL** LP off in London over the Yuletide period. After that expect him to move to Los Angeles, where he will watch TV for six months...

Those be-suited technicians of electro soul, synthi-funk and the noble art of opening a bottle of

beer, **Heaven 17**, will find any old excuse for holding a party. So it was that **Martyn Ware** found himself wandering into his local newsagent on November 7 and buying up the entire stock of unsold fireworks so that the **Sheffield** boys could have their party two days after everyone else. Like their current waxings, it went like a rocket (ouch), I mean a bang (argh), no, it was really sparkling, a right cracker (someone please call in the pun doctor, we have a serious case here...)

● You want to know why new London Records disco group the Walkers (pictured below) are referred to as the Jackson Three by those in the know? Watch 'em dance and all will be revealed...



● **Northern Soul** doesn't break the top 40 — it just gets put together in identikit form and sneaks in by the back door. The latest offender? — **Marilyn's** 'Calling Your Name'...

● First man of soul **James Brown** is being taken to court by ex-fan club secretary **Mary Brown** who claims he has failed to pay £20,000 maintenance money for their son...

● **Gary Crowley**, DJ by appointment to **HRH The Queen?** Not yet anyway, but street-level **Gal** is attracting some pretty poshy people these days. Latest cats to check the **Lissom Grove Lip** — parasites monthly 'Harpers and Queen'...

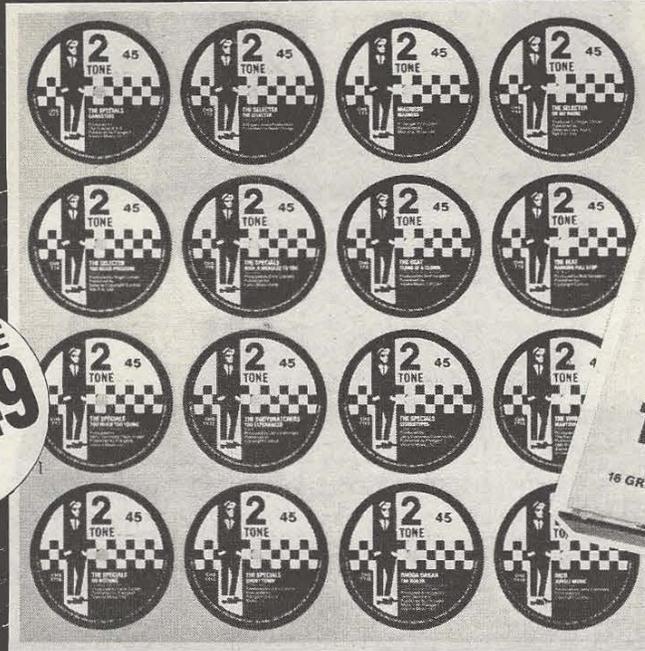
● Everybody seems to be talking about **SPK**, **Test Department** and **METAL** music these days. Just shows ya how desperate pop commentators can get when **NOTHING** is happening... When something **IS** happening, you'll be the first to know...

Yes folks, it's back by popular demand, that hoary old someone's — not — very — well intro: **EMERGENCY WARD TEN**. Two stories this time round. (1) It's heartening to see that **Rod Stewart's** voice can be put to some use. The London born, Los Angeles based **Scot** helped to bring a young fan out of a coma this week, by sending him a taped get well message. **Colin Jones**, who fell from 40 ft of scaffolding at one of **Rod's** **Earls Court** shows, showed the first signs of recovery after hearing **Roddy's** golden larynx. Good on ya **Col**, but personally I prefer cod liver oil... (2) **Eurythmic Annie Lennox** may not be **Private Files'** fave popster at the moment but we wish her well in her fight to sing sweet melodies again. Right, that's enough grovelling, bring me my barrel, Taff, and make it snappy...

■ National economies were shaken to their foundations last week when **Paul McCartney** opened his cheque book. Unfortunately **Macca** could only pull out 25 quid as his donation to a drum school for unemployed youth in his home town of **Liverpool**. ... **Pauly** sponsored a 24-hour drum marathon at the princely sum of £1 an hour and then in a **Pilgrimesque** rush of generosity decided to chuck in £1 bonus...

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| COVENTRY STREET W1 | TOTTENHAM COURT ROAD W1 | KINGSTON · LUTON |
| EALING BROADWAY CENTRE W5 | VICTORIA STREET SW1 | MAIDENHEAD · MAIDSTONE |
| EDGWARE ROAD W2 ELTHAM SE8 | YORK ROAD WATERLOO SE1 | MARGATE · NORTHAMPTON |
| FINCHLEY ROAD NW3 | WIMBLEDON SW19 | OXFORD · POLE |
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| HAMMERSMITH W8 | | RICHMOND · ROMFORD |
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| KENSINGTON HIGH STREET W8 | ASHFORD · AYLESBURY | SWINDON · TUNBRIDGE WELLS |
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| LONDON WALL EC2 | CANTERBURY · CHATHAM | |
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News

Extra Duran

DURAN DURAN have added four extra dates to their tour, which starts next month. And people who haven't yet received tickets for other dates will be sent tickets for the rescheduled dates.

The group's extra dates are at Leeds Queens Hall on December 11, Birmingham NEC 13 and London Wembley Arena 22 and 23.

HOW TO BOOK: Leeds tickets cost £6.50 and are available from the box office (tel Leeds 431961) or Manchester Piccadilly Records (tel 061 236 2577). Coaches are also being sent from Manchester to Leeds and tickets are available from Piccadilly Records.

Birmingham tickets are £6.50 and £5.50 and are available from the box office (tel 021 780 2516) or by a credit card booking (tel 021 780 2016). They are also available by post from Box Office, Duran Duran, National Exhibition Centre, Birmingham B40 1NT. Cheques or postal orders should be made payable to NEC (Duran Duran) and sent in with a SAE.

Wembley tickets are £6.50 and £5.50 and are available by post from CP Box Office, PO Box 1AS, London W1A 1AS. Cheques or postal orders should be made payable to CP Box Office and sent in with a SAE. Nearly all the £6.50 tickets have been given out to people who have already applied and if you are willing to accept £5.50 tickets please say so.

Cocteau shaker

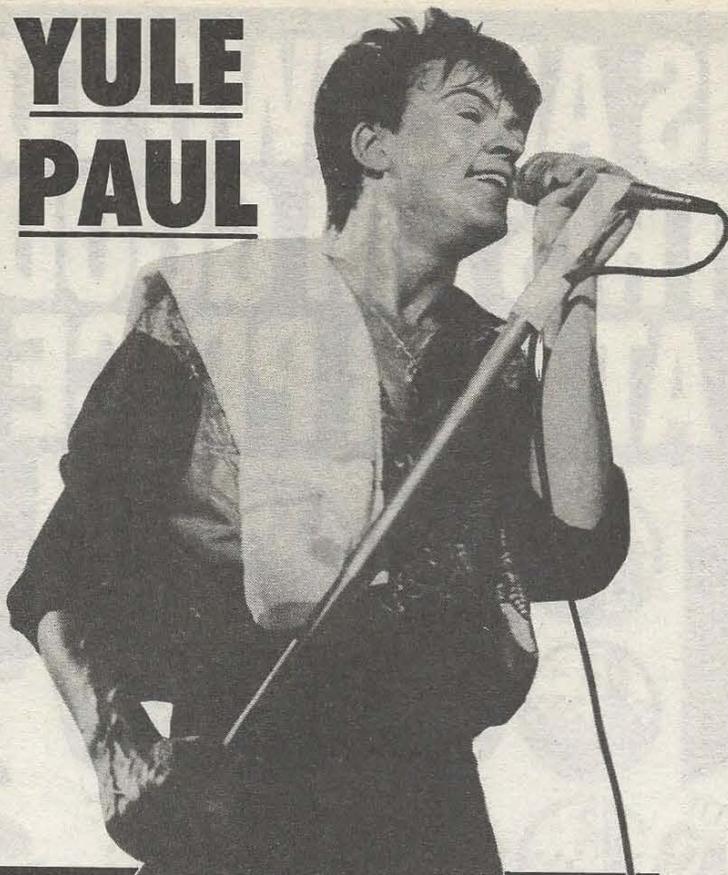
TOP INDIE label band the Cocteau Twins have a new 12 inch single out this week. The record is called 'Sunburst And Snowblind' and features four numbers 'Sugar Hiccup', 'Flagstones', 'Hither To' and 'Because Of Whirl Jack'.

And the group, whose 'Head Over Heals' album is at the top of the indie charts, have fixed up three live dates next month. They play the Manchester Hacienda on December 8, Glasgow Night Moves 9 and Leicester University 10.

● JOHN FOX has fixed up two live dates to follow his tour last month. He plays Southend Cliffs Pavilion on December 10 and the London Lyceum 11.

DAVID GRANT brings out a new single 'Rock The Midnight' this week. The song is taken from his recent 'David Grant' album and is backed with a 'Mastermind Remix' by Herbie Laidley featuring 'Watching You Watching Me', 'Rock The Midnight' and 'Stop And Go'.

YULE PAUL



PAUL YOUNG hits the road again next month for a '12 Days Of Christmas' tour. The singer, who has just re-released his 'Love Of The Common People' single, has fixed up 12 shows culminating in two nights at London's Hammersmith Odeon.

And a 12-inch version of 'Love Of The Common People' comes out this week with live versions of 'Wherever I Lay My Hat' and 'It's Better To Have' on the B side.

Dates start at Manchester Apollo on December 13. Then Newcastle City Hall 14, Edinburgh Playhouse 15, Liverpool Royal Court 17, Nottingham Royal Concert Hall 18, Leicester De Montfort Hall 19, Birmingham Odeon 20, Brighton Conference Centre 22 and London Hammersmith Odeon 23 and 24. Tickets go on sale this Friday from box offices.

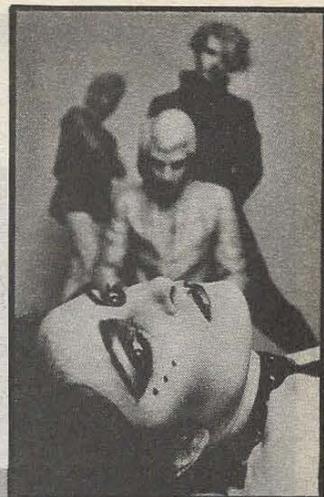
Beg, Steel or borrow

CHINA CRISIS go out on the road at the end of the month for a short tour following the release of their 'Working With Fire And Steel' album. The group, in the charts with the album's title track, play Glasgow Night Moves on November 30, Manchester Hacienda December 1, Birmingham Tin Can 2, Liverpool Royal Court 3 and London Tufnell Park Boston Arms 5.

On yer Marc's

MARC ALMOND has a 12-inch EP released next week by his Marc & The Mambas combo. Entitled 'Torment', it features a new version of the song along with 'First Time' from the 'Torment & Toreros' album and 'You'll Never See Me On A Sunday'.

● THE PRETENDERS have added an extra show to their new year tour. They play the Birmingham Odeon on January 11. And they have also confirmed their Glasgow date — they appear at the Apollo on January 19.



SIUXSIE AND THE Banshees bring out their first-ever live album next week. The double LP set is called 'Nocturne' and features 16 tracks recorded at their Royal Albert Hall shows in September this year. It is released on November 25.

Included on the album are 'Dear Prudence' as well as their earlier 'Happy House' and 'Helter Skelter' hits. A video cassette of the same shows is released on December 7. It lasts for one hour.

Kool running

TOP DISCO stars Kool And The Gang have a new single out on November 25. It's called 'Straight Ahead' and comes from a new album 'In The Heart'. The release date for the LP has still to be set, but it will probably be out at the beginning of December.

Billy Gaff

IN AN article entitled Blondes on Blondes (Record Mirror, May 28) I reported on a conversation with Rod Stewart. I included a paragraph headed "Manager" which cast doubt on the integrity of Rod's former manager Billy Gaff and which inferred that Rod successfully sued him because of that.

I entirely accept that these inferences were unfortunate and unjustified. In fact, their California law suit was settled out of court early this year. Record Mirror and I unreservedly apologise to Mr Gaff for any distress suffered or damage caused as a result of my article.

Simon Hills

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WHAT IS LOVE?

News

A serious story about Annie L

EURHYTHMICS STAR Annie Lennox has said that she is NOT suffering from voice problems, despite the fact that she has seen a throat specialist.

"She's spoken to a specialist and will see him at the end of the tour," said a spokesman for the group last week. "The only problem she has at the moment is the normal sore throat that any singer has."

Meanwhile, the Eurythmics have fixed up a sixth London date at the Hammersmith Odeon on December 6.



NICK HEYWARD has a new single out next week. The song is called 'On A Sunday' and comes out on November 25. On the B side is 'Stolen Tears' although there is a limited edition double pack which includes an extra disc with the tracks 'When It Started To Begin' and 'Love Sublime On Sunday'.

'On A Sunday' follows up his 'Blue Hat For A Blue Day' hit.

There is also a 12 inch version of the single, although the tracks are slightly different to the double pack single.

The near legendary 'On A Sunday' has the full title '(Gathering Sticks) On A Sunday'.

That was Thin, but...

THIN LIZZY have a live double album released this week. Called 'Lizzy Live', it was recorded during their last British tour during March this year. It features their 'Jailbreak Renegade' and 'Boys Are Back In Town' hits among its 19 tracks.

One side of the album features former Lizzy guitarists Eric Bell, Brian Robertson and Gary Moore.

Plant hire

ROBERT PLANT has a new 12 inch single 'In The Mood' released on November 25. The song follows up his 'Big Log' hit and is taken from his 'Principle Of Moments' album. On the B side are live versions of 'Pledge Pin' and 'Horizontal Departure' recorded in Dallas during his recent American tour. Plant goes out on the road in Britain this month.

● AZTEC CAMERA have fixed up two Scottish dates next month at the Glasgow Pavilion on December 18 and Edinburgh Queen's Hall 20. The group, in the charts with 'Oblivious', have an album out in the new year.

● HOWARD JONES has added a London date to his December tour at the Lyceum on December 27. Tickets are on sale now.

HITS BY NUMBERS

New Culture Club single will 'do quite well' predicts expert

CULTURE CLUB are all set to follow up their number one smash 'Karma Chameleon' with a new single at the end of the month. It's called 'Victims' and is released on November 28. 'Victims' is the second single to be taken from the group's 'Colour By Numbers' album. On the B side is the actual 'Colour By Numbers' track which didn't appear on the group's album. A 12-inch version has an instrumental number 'Romance Revisited'.

Culture Club have also added three matinee shows to their sell-out tour, at the Derby Assembly Rooms on December 4, Gloucester Leisure Centre 7 and Leicester De Montfort Hall 12. Doors open for all the shows at 4.15pm.

El night long

ELVIS COSTELLO has fixed up three Christmas shows in London and Birmingham. He plays two nights at the London Hammersmith Odeon on December 21 and 22 and one show at the Birmingham Odeon on December 19.

They will be his only shows for some months, according to a spokesman, and mean that the Christmas period is looking like a regular time for Elvis to play live in Britain. For the past two years he has played the London Royal Albert Hall around the same time.

Along with his group, the Attractions, Costello will also be joined by a horn section the TKO Horns. Tickets are available now from the box offices and usual agents.

Get up offa that fang

THE SPECIMEN bring out a bat-shaped single of their 'Returning From A Journey' this week. It is backed with 'Kiss, Kiss, Bang, Bang' and will be given away free to people who buy their current single 'Beauty Of Poison' — although only 3,000 are being made.





Robertson collapses

MOTORHEAD GUITARIST Brian Robertson collapsed at a concert in Hanover in Germany last week.

A specialist said that he was totally exhausted and suffering from acute depression with respiratory sinus problems. The group have cancelled their European tour, and Robertson — who used to play with Thin Lizzy — has been ordered to rest for three weeks.

RIOT ACT

TOP AMERICAN heavy rock band Quiet Riot have a two-record set single released this week. The record is called 'Metal Health' and also features a cover of Slade's 'Cum On Feel The Noize', 'Love's A Bitch' and 'Let's Get Crazy'.

● **STATUS QUO** have a new album out at the end of the month. The LP is called 'Back To Back' and is released on November 25. It includes the group's recent hits 'O! Rag Blues' and 'A Mess Of The Blues'.

'Back To Back' features 10 songs written by Francis Rossi and writing partner Bernie Frost, although the rest of the group have also written material for the album.



BUCKS FIZZ have a new single 'Rules Of The Game' released this week. The single follows up their recent hit 'When We Were Young' and is written by the same man — Warren Bacall.

On November 25 Bucks Fizz have a best of album released. It's called 'Greatest Hits' and features 'Making Your Mind Up', 'My Camera Never Lies' and 'If You Can't Stand The Heat' among its 12 tracks.

New look for winter

TRACEY ULLMAN brings out her first-over album next week. It's called 'You Broke My Heart In 17 Places' and is released on November 25. Tracks include her hits 'They Don't Know' and 'Breakaway' as well as nine other songs.

And the television personality singer has a new single out on the same date. It's called 'Move Over Darling' and is a cover of the song which was made famous by Doris Day in her 'Pillow Talk' film in the Fifties.

On the B side is the album's title track, written by Kirsty MacColl.

Gospel truth

THE CHOIR who sung on Madness's 'Wings Of A Dove' single have a record out in their own right. The Inspiration Choir Of The Pentecostal bring out a 12 inch single 'Clean Heart' this week, which includes five numbers. The record is produced by Clive Langer and Alan Winstanley.

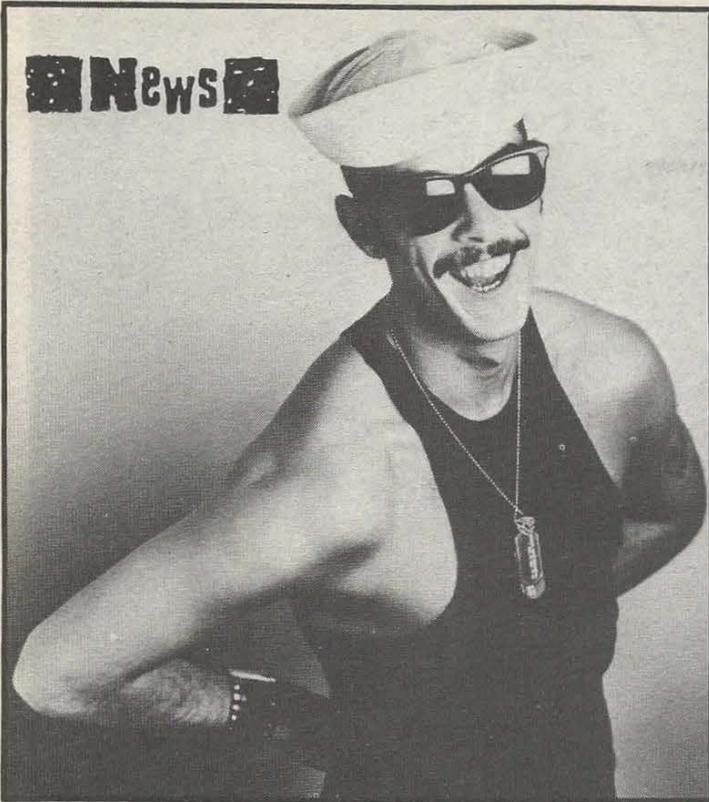
Jesus saves

● **RENEE AND Renato** are back in action again with a new Christmas single. The song is called 'Jesus Loves Us All' and comes out this week. It follows their number one hit 'Save Your Love For Me' which topped the charts at the end of last year.

howard

JONES

the next single



Hollywood swinging

BOYS TOWN ARTISTES Frankie Goes To Hollywood play a short PA tour following their 'Relax' single. The group play Birmingham Faces on November 17, Glasgow Maestro's 18, Manchester Hacienda 19, Leeds Warehouse 23, London Camden Palace 24 and Edinburgh Hoochie Coochie 25.

Northern sole

MARILLION ARE all set to go on the road in February... even though they've still to do one tour in December.

The band have fixed up dates next year to coincide with a new album 'Fugazi' which will come out at the same time. And the progressive group will bring out a single from the LP in January.

The group have been joined by their new drummer Ian Mosley, who has worked with the Steve Hackett Band.

Dates start at Hanley Victoria Halls on February 9. They go on to play Leeds University 11, Lancaster University 12, Liverpool Royal Court

13, Manchester Apollo 14, Glasgow Apollo 17, Aberdeen Capitol 18, Newcastle City Hall 20, Norwich St Andrew's Hall 22, Oxford Apollo 23, Cardiff St David's Hall 24, Bristol Colston Hall 28, Southampton Gaumont 29, Brighton Dome March 2, Birmingham Odeon 3, Leicester De Montfort Hall 5, Sheffield City Hall 6, Southend Cliffs Pavilion 8 and London Hammersmith Odeon 10 and 11.

Tickets for all the venues are on sale now from box offices, except for Bristol and Norwich where they go on sale in mid January.

● **ROD STEWART** brings out another new single on November 25. The new song is called 'Sweet Surrender' and is the third single to be taken from his 'Body Wishes' album. On the B side is 'Ghetto Blaster' from the same LP, with an extra track on the 12 inch 'Oh God, I Wish I Was Home Tonight'.



ABBA HAVE written a musical which will be on stage at London's Hammersmith Lyric Theatre from December 13. The show is called 'Abbacadabra' and the music is written by Bjorn Ulvaeus and Benny Andersson. Evita star Elaine Paige and B A Robertson star in the production.

Marley LP

A **BOB MARLEY** compilation album 'In The Beginning' is released at the end of the month. The LP is released on November 25 and features 14 tracks, six of which have never been released in this country, according to the record company releasing it, Trojan.

Included in the set are numbers produced by Lee Perry, Leslie Kong and Bunny Lee and tracks include the single 'Soul Shakedown Party' and 'Turn Me Loose' which was later interpreted as 'Kaya'.

● **TOP REGGAE** band Aswad have a live album out at the end of the month.

The record is called 'Live And Direct' and is released on November 28. 'Live And Direct' was recorded at London's Notting Hill Carnival and includes 'Not Guilty' and 'Rockers Medley', featuring Dennis Brown's 'Your Love's Got A Hold On Me' and Johnny Osbourne's 'Water Pumping'.

Aswad are releasing a new album in the spring, but will be out on the road next month.

● **METAL BAND** Test Dept bring out a new double A sided single on December 9. The record is called 'Compulsion/Pulsations' and went through five remixes before it was finished. It is only available as a 12 inch. The group have also fixed up a series of live dates at Sheffield Leadmill on December 8, Retford Porterhouse 10, Wakefield Hellfire Club 14, Leicester Psychic Dancehall 20 and Glasgow Henry Wood Hall 23. There are other dates planned.

TV + Radio

FRIDAY starts with 'The Tube' (C4, 5.30pm) which this week dives back in the past with a feature on the Sixties prog 'Ready Steady Go' — there's lots of old footage including stuff on the Beatles. Back up to date, Imagination, Wham! (health provided), REM and ZZ Top are in the studio and Ozzy Osbourne is interviewed. 'Rockers Roadshow' (C4, 9.15) has Marcia and the Natural-ites in the studio.

SATURDAY'S 'Saturday Superstore' (BBC 1, 9.00am) features Toyah to make you wonder why you got up. And Status Quo's Rick Parfitt and Francis Rossi drop in for a chat. 'My Top 12' (Radio One, 1pm) has swimmer Sharron Davies choosing her favourite discs. 'The Saturday Show' (ITV, 10.30am) has Brian May doing his licks for the kids. In the evening the Truth are featured 'In Concert' (Radio One, 6.30pm).

SUNDAY is brightened up by 'The Great Rock 'n' Roll Trivia Quiz' (Radio One, 4.30pm). Stella Belle Star, Sal Solo and Jeremy Kelly of the Lotus Eaters fight it out with the Cure's Lol Tolhurst, Pete Shelley and Janice Long.

TUESDAY'S 'Razzmatazz' (ITV, 4.20pm) is another bubbler with the Belle Stars, Tom Robinson and Marilyn doing their toons, and interviews with Toyah and Musical Youth.



IMAGINATION: 'The Tube', Friday

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Singles

ALPHAS

BING CROSBY AND GRACE KELLY 'True Love' (Capitol) Why release 'White Christmas' for the festive season when you can double the profits by pushing a song with two dead stars instead of one? Saying that, this snuffly tearjerker from the film 'High Society' is true class. Uncle Bing croons his way through Cole Porter's sublime melody while Ms Kelly shows that beneath that sophisticated beauty lay a heart as deep as the oceans (well, perhaps). Ol' Blue Eyes Frank Sinatra is on the B side as well — sheer heaven! It'll be a number one within a month.

THE GLOVE 'Punish Me With Kisses' (Wonderland) Like An Animal' was a disappointing single from Severin and Smith but this is much more like it. Jeanette Landray's vocals don't sound like she's in pain this time and the whole thing has a delicious pulse about it. Soothing guitar, rippling keyboards, dreamy singing. Very nice indeed.

FELA KUTI 'Lady' (EMI) A supreme chunk of tribal jazz from someone who doesn't have to wear a silly hat and sing about skipping to prove how ethnically aware he is. It's all in the music. Rich, gruff vocals, shuffling rhythm next to brass and electric piano. A weird and wonderful mixture to bring a smile to your face and make your heart beat just that little bit faster.

BETAS

CABARET VOLTAIRE 'The Dream Ticket' (Virgin) The Cabs come up trumps again with a great tune and impeccable performance. Tight rhythm, staccato synths and those ROUGH vocals. Play it loud.



FLESH FOR LULU 'Roman Candle EP' (Polydor) When groups try and be dark, deep and arty they usually end up sounding like real jerks. Flesh For Lulu escape this through the simple fact they do it so well. The voice is a strange hybrid of Marc Almond and Simon Le Bon, the sound is cacophonous, the guitars pure and strong. The 12-inch is 24 minutes of moody magic. Wonderful.

SIMPLE MINDS 'Waterfront' (Virgin) Simple Minds in personality crisis — Shock-horrorprobe! Scottish songsters suffering from acute Heavy-Metal-Syndrome!

Millions mourn as Jim Kerr and his merry men try recreating the brilliant wall-of-sound of 'Celebrate', but lose it somewhere in the mix. It's a definite grower though — just don't stand too close to the speaker.

GREGORY ISAACS 'Love Me With Feeling' (Island) There's something really soothing about s-l-o-w reggae. Listen to this with your eyes shut and it will bring you instant karma (man). If doctors gave this out on prescription you'd never need another valium in your life.

JOAN ARMATRADING 'Heaven' (A&M) The only woman to make Simon Bates wet his knickers and survive, Joan Armatrading is one of those artists you can admire without liking all the music. This is too plodding to follow 'Shock The Pilot' into the charts and too shallow to choke the way 'Willow' always can, but it's impossible to say anything but good about such a strong and talented woman.

TOM WAITS 'In The Neighbourhood' (Island) Waits has got the best wheeze in the business, a one man anti-smoking campaign that would give even Nick O'Teen sleepless nights. This has a real air of stateliness about it, from the Hovis-advert backing

to Waits' septic gasps. On paper it sounds really horrible but to the eardrums it's a real delight. Just can't quite imagine Zoo dancing to it on Top Of The Pops, that's all.

400 BLOWS 'The Return Of The Dog' (Illuminated) It's probably just me, but the flowing bass of this sounds like bits of 'Tubular Bells', casting images of waves rippling on the shore while some tanned artist finds his muse among the elements. Musical poetry of the first order. I don't know who or what 400 Blows are, but they made me come over all gooey. Nice.

THE CABINET 'Language And Words' (Sharp) The Cabinet are strange looking fellows producing the sort of ghoulish funk that would be a great theme for an eighties remake of 'The Munsters'. Take some eerie guitar and some neo-evil sax, play above a booming death beat and the crypt will positively MOVE. It's all pretty wild stuff really.

DAVID J 'The Promised Land' (Glass) A stunning record — not because it's so good, but because you don't expect ex-Bauhaus bassists to make records that sound like Chuck Berry. Gone are the pseuds' references to dead sixties playwrights, gone are the images of pus oozing from gaping wounds. Instead David (Jay) has come up with something so incredibly pleasant it's quite unsettling. I likes it.

TRIO 'Tutti Frutti' (Mercury) This song is probably the most stupid thing you'll ever hear. Trio's irritatingly twee 'Da-Da-Da' has been revamped into this old Little Richard song. Totally tuneless, idiotically inane, it is probably the one chunk of true genius this week. It's a good thing really that Little Richard has already found God. If he hadn't, he sure would have needed to after this.

LISA STANSFIELD 'I Got A Feeling' (Polydor) Quite a few people seem to have the hots for Lisa at the moment. And Razzmatazz's new young presenter actually has quite a voice on

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Hollywood
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Angel of death
Are you ready

3 Boys are back in town
Cold sweat
Don't believe a word
Killer on the loose
Sun goes down

4 Emerald
Black rose
Stroll in love with you
The rocker



COMSAT ANGELS 'Island Heart' (Jive) *The last time I did the singles I thought the Comsats had a hit on their hands with 'Will You Stay Tonight'. I was wrong and I'm keeping my mouth shut about this one. Enough to say that they always produce great melodies and intriguing tinkly bits in their music. This one has a lovely feeling of escape and freedom. Buy this tomorrow.*

her as well as the physical attributes. In fact, this cover of the Holland, Dozier and Holland number isn't at all bad as Lisa sings "I got a feeling". Well, if you will appear on dodgy tv shows with strange men in glasses, what do you expect dear?

MARVIN GAYE 'What's Going On'/'I Heard It Through The Grapevine' (Motown) *Two tracks lifted from Gaye's new Greatest Hits album, the A side is pretty bland soft funk but it'll be a hit on the strength of the B side. 'Grapevine' is one of the true classic records and still grabs you 15 years after first released. And there's a whole new generation waiting to part with their Giros for it now.*

GAMMAS

ALIEN SEX FIEND 'Lips Can't Go' (Anagram) *Sixties psychedelia comes into a head-on clash with The Cramps and The Birthday Party to produce a single that sounds like it was recorded in someone's lower intestine. Alien Sex Fiend are my kind of people.*

FREEEZ 'Love's Gonna Get You' (Beggars Banquet) *Another Arthur Baker production but without the buzz of the two previous releases. It sounds uncomfortably like Imagination, but the time for last dances at Christmas parties is fast approaching and it'll go down a bomb at school discos across*

the country. Who cares if something's sappy when you're in love?

INTAFERON 'Steamhammer Sam' (Chrysalis) *Chas and Dave meet the Bonzo Dog Doo Dah Band and are in grave danger of disappearing right up their own backsides. It's really wacky stuff this — all about hammers, tools and loneliness (where have I heard that before?). There are even kids singing in the background. Do Intaferon hate society so much to inflict this on people, or what?*

HOWARD JONES 'What Is Love?' (WEA) *It's obvious from seeing Howard Jones play that 'New Song' was more the exception than the rule in the High Wycombe Wonder's repertoire. 'What Is Love?' is a lot smoother, more melodic and much less immediate, but is sure to feature on many an 'Our Tune' and 'First Love' in the future. That doesn't make it a great record through, and for all Howard's emotion and sincerity it only left me cold.*

DELTA

DAVID ESSEX 'You're In My Heart' (CBS) **CLIFF RICHARD 'Please Don't Fall In Love' (EMI)** *Pop stars don't die, they just grow old and vegetate. David Essex has turned from the randy lad of yesteryear into a wimp as soggy and limp as an old lettuce, producing a slimy, flatulent ballad like this. He's much too intelligent to actually like this stuff and he's not old enough for senility to have set in so there's no excuse. With Cliff it's 25 years now and it's beginning to show. Not as brain-rattling as Essex's effort but definitely damp around the edges. Yucky.*

SHANNON 'Let The Music Play' (Warehouse) *Identi-kit electro funk that sounds like a million other records. Someone, somewhere is holed up writing these things, knowing full well it's been done before, knowing full well they'll make money anyway. Fine — but where's the soul?*

by ELEANOR LEVY



DAVID GRANT 'Rock The Midnight' (Chrysalis) *David Grant has a definite style that pervades his songs. In other words, they're all the same. So, if you like 'Watching You Watching Me' then chances are you'll go for this. Me — I hated it.*

HAYWOODE 'Singlehanded' (CBS) *Sharon Haywoode, like David Grant, comes over as quite a good soul — it's just the music that let's them down. I slagged off her last single then liked it a week later. Sorry! Won't make the same mistake again. This time next week I'll definitely still hate this.*

EARTH, WIND AND FIRE 'Magnetic' (CBS) *If someone fed all but one of the elements that have ever been in EW&F's songs into a computer — high vocals, break-neck tempo, polished beat — the answer would sound like this. 'Magnetic' lacks the one essential ingredient — emotion. It just doesn't attract.*

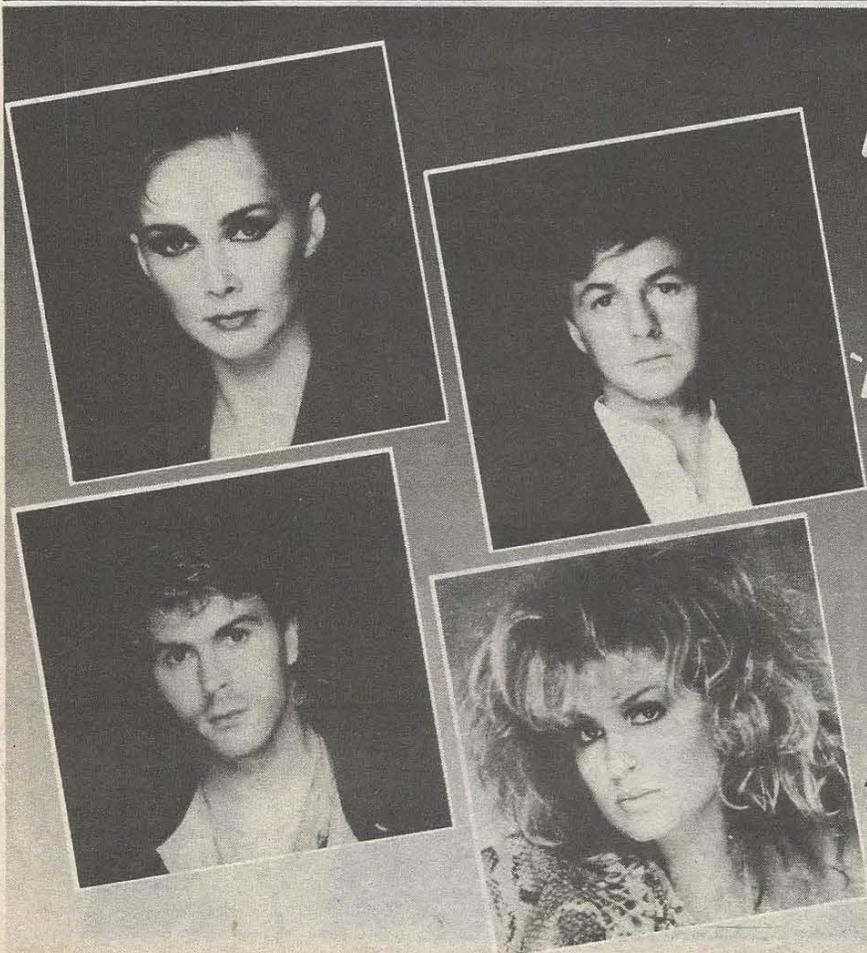
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Video

WITH THE festive season fast approaching, a tidal wave of music videos are about to hit the shops. Big names already here are Bowie, Ultravox and Heaven 17, with the Style Council, Spandau Ballet, the Banshees, Kajagoogoo, and many more to come — just in time to fill up Christmas stockings around the country. Some are better value than others, but at least now they are coming within a more manageable price range — though there's a way to go yet.

DAVID BOWIE 'Video EP' (Picture Music International, £9.99, 12 mins)

THOUGH RETAILING for a mere ten pounds, this is what you'd expect from your average demi-god — slick professionalism, arty images and a great lack of soul. Until recently Bowie couldn't put a foot wrong. Then he took the guts out of Iggy's best song (OK — I know Bowie wrote 'China Girl' as well) and made something he'd never done before — a bland album.

Off it, we are being peddled the videos for the three recent singles. They've all been on Top Of The Pops, so fans will already have them, and the only additions are a couple of shots of the god-like Bowie bum rolling in the waves. Yawn.

Still, the videos are some of the classiest you'll see all year and at least they've been produced as ends in themselves with what comes over as a great deal of love and care.

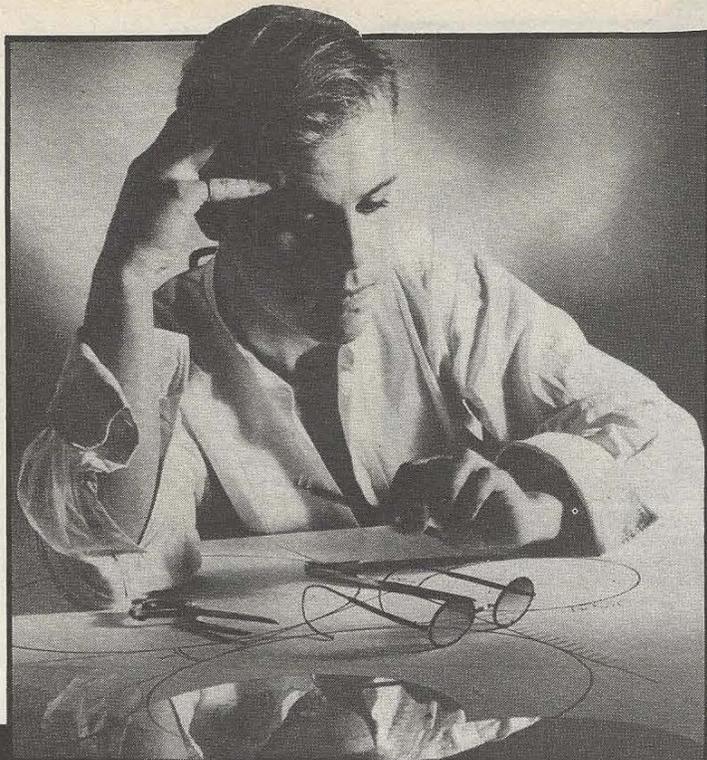
'China Girl' in particular, is technically brilliant — monochrome segments, slow motion rice showers, artistic sunsets above a writhing Bowie and his China Girl tastefully bonking on the sand. Yes indeed, squeaky-clean slickness all over.

DAVID GRANT 'Singles' (Palace, £15 approx 15 mins)

I'M SURE David Grant has a lot of people who admire his music — I just don't happen to be one of them.

What we have here is an ongoing how-not-to-make-inspiring-promo-videos situation. It's not David Grant's fault, he acts and sings his little heart out — but he really didn't stand a chance.

First off is 'Stop And Go'. Too many video makers think all they need to do is plonk the artist in the middle of a couple of effects and they'll have a hit. Originality is an unknown word in their vocabulary. Here Grant dances while six more of him stand around — all dressed up like in his Linx days. Wild, eh?



THOMAS DOLBY 'Live Wireless' (Picture Music International, approx £20, 58 mins)

I'M NO great fan of Thomas Dolby's music and 50 minutes of it should have been a strain. It wasn't, because rather than just trying to recreate the atmosphere from a live show, we get extra shots between segments that break the thing up and give added interest to it. Thomas in a submarine, Thomas in the kitchen, Thomas sans spectacles — all shot in glorious monochrome and very effective too.

Cynics might call it painfully arty, but the intercutting of live action and graphics works quite well. For Dolby fans you get his greatest (near) hits including 'She Blinded Me With Science', 'Windpower' and 'New Toy', which he wrote for Lene Lovich — who joins him on stage to perform it as only she can. Pretentious it may be, but boring it's not.

On first viewing, to be fair, it's quite entertaining, but I can't imagine anyone watching it over and over again.

MARILLION 'Recital Of The Spirit' (Picture Music International, approx £20, 55 mins)

HALF AN hour into this and Fish is only introducing the third song. The reviewer starts foaming at the mouth and hoping desperately for the video to break down. It doesn't and Marillion go on and on. For almost an hour.

Of course, for their fans this will be pure heaven — lots of shots of them head banging in the audience, screeching guitar solos every few seconds and the aquatic figure of the lead singer, 'doing his stuff'.

Filmed at the band's Hammersmith Odeon shows of a few months ago, it's probably a good moment for those who were there, being six of

Marillion's most loved tracks including 'Garden Party' and the socially conscious 'Forgotten Song'.

ULTRAVOX 'Monument' (Chrysalis, £15, approx 30 mins)

THIS IS more like it. Ultravox, for all the technical wizardry, are also one of the best live bands around. They put on a SHOW and 'Monument' captures this about as well as any recorded set I've seen. Filmed at their late 1982 Hammersmith Odeon concerts, the music is different enough from the originals to make it worthwhile paying for, and the sound is remarkably good.

On offer are 'Reap The Wild Wind', 'The Voice', 'Mine For Life', plus storming versions of 'Vienna' (of course) and 'Hymn'. You even get an insight into how their magnificent set was constructed — exciting stuff, eh? — and a few choice words from George Martin.

There are also plenty of clips from the videos that we've seen and loved on Top Of The Pops, just to stop the live footage getting TOO monotonous. This highlights the main fault, because I ended up feeling cheated. Ultravox's videos have always been so over-the-top and pretentious that they warrant a video album of their own.

BILLY IDOL (Palace/Chrysalis, approx 15 mins)

DEAR BILLY hasn't been around much recently; so it makes you wonder why this has been released. I mean, is there anyone out there who remembers Billy Idol — let alone likes him enough to fork out for this?

Shame really, because even though I only saw an unfinished version, the three videos here are by far the most interesting of the week. There's no (obvious) massive budget à la Bowie, and no slick professionalism like Ultravox — but 'White Wedding', 'Hot In The City' and 'Dancing With Myself' are colourful, tacky and really fill the eye.

'Hot In The City' spoils it a bit with pretentious allusions to nuclear war, but if you're into Freudian images of missiles launching this is for you.

A real hoot and well worth borrowing from a rich friend.

HEAVEN 17 'Industrial Revolution' (Virgin, approx £20, 23 mins)

THERE ARE some groups so good at everything they do it makes you want to smile idiotically and gambol about the fields in joy. Such are the wonderful Heaven 17.

On this, you get six promos ranging from the business-like 'Penthouse And Pavement', through the hit singles (plus 'We Live So Fast'), ending with the clever and colourful 'Crushed By The Wheels Of Industry'. Plagiarising every filmic device you can think of, Heaven 17's videos are a real hoot.

'Come Live With Me' is taken straight from the 'Impulse' perfume ad, whilst 'Temptation's' expressionist sets are right out of 'The Cabinet Of Doctor Caligari'.

Will somebody buy this for me for Chrmas please?

AGFA VIDEO POP '21 Original Chartbusters' (Wienerworld, £16.99, double pack with 80 mins of songs plus 280 mins of blank tape)

THE SEX Pistols, Heaven 17, Japan, some group called Culture Club plus 13 other top names and four and a half hours of blank tape — all for £17? Hallelujah!

There's some real music history here as well. The Pistols' 'Pretty Vacant', PIL's 'Public Image', the Skids' 'Working For The Yankee Dollar' (with 'serious' Stuart Adamson in a plastic zippy jumpsuit), next to more recent offerings from China Crisis, Simple Minds, Orchestral Manoeuvres... the list goes on.

This is probably the best video value you'll get — for a while at least.

Eleanor Levy

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Brace yourself — it's the new JoBoxers

JOBOXERS IN long trousers shocker! We can reveal the boys' stunning new image. Out go the short strides, dirty old caps and braces. They've been replaced by full length cords, jaunty leather caps and tweed 'country look' sports jackets. It's not exactly as chic as Spandau Ballet, but they're trying hard.

"In the past I think that people associated us with one type of clothing and the image was swamping the music," says Dig Wayne. "Now we're trying to change a bit."

And it hasn't cost them a fortune either. An old girlfriend of their drummer Sean ran up the trousers and they've picked up the jackets for a song, at a jumble sale.

"It's getting cold in the squat where I live," says Sean. "We needed something new that was going to keep out the chill. I've also invested in a new pair of boots. I'd worn the other ones for years and they had a gaping hole in the back."

Seans also needs to keep himself well wrapped up. The lad has been suffering from acute tonsillitis.

"It affects me everywhere. My head throbs, my ears ache and my throat is swollen. If I can't get my tonsils out on the National Health quick enough then I'm going into a private clinic."

But it looks as if Sean will have to suffer a bit longer while the band play their first ever American tour starting this week. While 'Jealous Love/She's Got Sex' climbs the charts here, their old single 'Just Got Lucky' is a strong contender over there and the band are hoping to appear on the prestigious 'American Bandstand' television show. Incidentally, JoBoxers are



Pic by Joe Shutter

JOBOXERS: but what'll they make of this in Milan?

also number 18 in Zimbabwe of all places.

"We're doing clubs all over the place in the States," says Sean. "Apart from a couple of flights we'll be travelling by bus everywhere. I

can see that by the end of it we're going to be pretty knackered and too tired to fight anybody.

"We're getting known all over the place now, but we're not going to wimp out," says Dig. "If

anything, we're going to get harder."

Just so long as they keep well wrapped up like their mummies told them.

ROBIN SMITH

Hand in Glove

HERE'S A girl you'd love to have taking your temperature.

Before Jeanette Landray joined the Glove singing on their 'Blue Sunshine' album, featuring the new single 'Punish Me With Kisses', she played a nurse in a Pink Floyd video.

It was through video work that Jeanette began her association with the Glove.

"I choreographed the 'Slow Dive' video and got to know the Banshees then," she says. And on hearing that Steve Severin and Robert Smith were forming the

Glove she decided to act.

"They didn't ask me — I asked them. When I first heard they were doing it I said, 'I can do that' and Steve just burst out laughing. For me it was curiosity. I think for Steve and Robert it was..." pausing to find the right word, "panic."

"In the end, some of the album's really good and some of it's really funny. On 'Sex Eye Make-Up' I sound like Marlene Dietrich — drunk."

The Glove is Jeanette's first go at singing — "Can't you tell?" she laughs. Before this she'd taught at the Dance Centre, been part of

Flick Colby's Zoo, and choreographed such luminaries as Depeche Mode, Tears For Fears and Blancmange, as well as the Banshees.

Now, having enjoyed her encounter with the Glove, Jeanette is currently concentrating on producing her own material — working with ex-Regents' bassist Brian Gaylor.

"I'm experimenting at the moment," she explains confidently. "I've had the training school with the Glove — now I'm going to do my own thing."

Eleanor Levy



JEANETTE LANDRAY: arty, eh??

KIM WILDE



CATCH AS CATCH CAN

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Newsbeat

HARRY HOUDINI, escapologist, died on Halloween. This fact will undoubtedly amuse Jalil and Ecstasy, the two main protagonists of Whodini, who on 31 October had a haunted houseparty in Chelsea where everyone well and truly said 'ho'.

No run-of-the-mill NY rappers, these. Along with scratch supremo Grandmaster D plus sidekicks The Kangol Kid and Dr Ice (alias the Keystone Dancers) they put on a show which conveyed all the excitement of streetrap but refused to take itself too seriously and was genuinely entertaining.

It may be like a jungle out there, but Whodini don't wanna keep reminding y'all. Whodini see things differently — let them tell you what bag their rap is in.

Jalil begins: "There's a difference between Whodini and 98% of the rappers — we don't steal music. It's so easy when you do, but when you put yourself into it and sweat over it you feel a whole lot better. We want to broaden out."

Ecstasy: "We like to be thought of as trendsetters."

Jalil: "With 'Haunted House



Pic by Joe Shutter

WHODINI: scratching on the windows, rapping at the door

Of Rock' we could've made more this Halloween in the States than on this whole European tour, but we felt it was necessary to get our feel over. There's more to us than just putting records out."

Ecstasy: "Someone has to explain what rap is first hand."

Jalil: "That's what we tried to do in 'Magic's Wand', how rap went from the streets to the DJs jamming and the MCs rapping to the beat, the centre parties, the competitions between blocks, then boroughs. Then Mr Magic hit the radio and it became commercial."

Ecstasy: "Then came 'Haunted House'. We were tired of raps about making out with a girl on the backseat of a car, the superbed with a Cadillac — we wanted to take rap to a comical level. I don't know if everyone realised what we were tryin' to do."

Jalil: "Now there's 'Rap

Haywood

SINGLE HANDED

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Machine', which is produced by Conny Plank, who's the most innovative guy I've ever met. We wanted to get into computer sounds so we figured, why not do it with the guy who actually started it?"

Ecstasy: "Computers are taking over the world. 'Rap Machine' is about the possibility of a computerised rapper."

Jalil: "In the rap I stick up for the computer, Ecstasy goes against 'cos it's threatening his job like any other employee in an office. 'Never in your wildest dreams can my rap be replaced by a tine machine' 'cos rap is a thing from the heart."

Ecstasy: "It's an alternative to messages. I guess you can find a message in there if you want but I don't think everyone wants to hear one. People hear that and think that's what rap is supposed to be, but it's just a different style of rap. I think rap should be a separate category every year the awards come out."

Jalil: "Last year the number one rap 12-inches 'The Message' and 'Planet Rock' outsold any record out, but no award. We're still labelled as 'those people'. Now Luther Vandross, Stevie Wonder are doing little rap skits, all the major labels have a rapper and even Mick Jagger has scratching on his record. We just want to advance with it, open it up even more."

AND FREEZE, Whodini . . . all this looking for the perfect beat first with Thomas Dolby, now with Conny 'Kraftwerk' Plank, comedy raps — doesn't this put you all out on a limb?

Jalil: "The name Whodini for

a rap group in New York is totally ridiculous, for a start. They're all called Treacherous Three, Furious Five, Coldcrush Brothers, Fearless Four, Master Don and the Deaf Committee . . . the other rappers thought we should be the Dynamite Duo or the Ferocious Two. They said 'why you rapping on a soft beat, were no guys shot on your block? Where's the hip hop? You ain't no rappers!'"

Jalil: "With 'Yours For A Night' we show rap doesn't have to be hip hop. With 'Haunted House' we show comedy. And 'Yours' is also a love rap. There's no street political message, it's pleasant to hear and everyone can identify with it. Those kids don't need no-one to tell them they're poverty stricken — they know that! Then there's 'Nasty Lady', Prince would've loved that. 'Yours For A Night' we could've sold to Lionel Richie!"

AND BREAK, Whodini . . . and tell us poor deprived Limeys what's currently going down in New York right now. Manager Frank has the answer:

"The kids from uptown and Brooklyn are beginning to discover downtown, the crowds are starting to mix — rock, new wave, hip hop kids all party together. The Roxy's the most happening scene, every kind of person coming together around hip hop, rap and new music. And everyone wants a bigger drum sound, taking funk and rhythm to another level. The latest thing is human beatboxes — kids on the street doing vocoder and drum machine sounds with their voices. But now the big

record companies are ready to make money from streetmusic, distributing rap records worldwide."

Jalil: "That's what Whodini has to jump on! 'Magic's Wand' already made it to Hong Kong, Mexico, New Zealand, Brazil . . ."

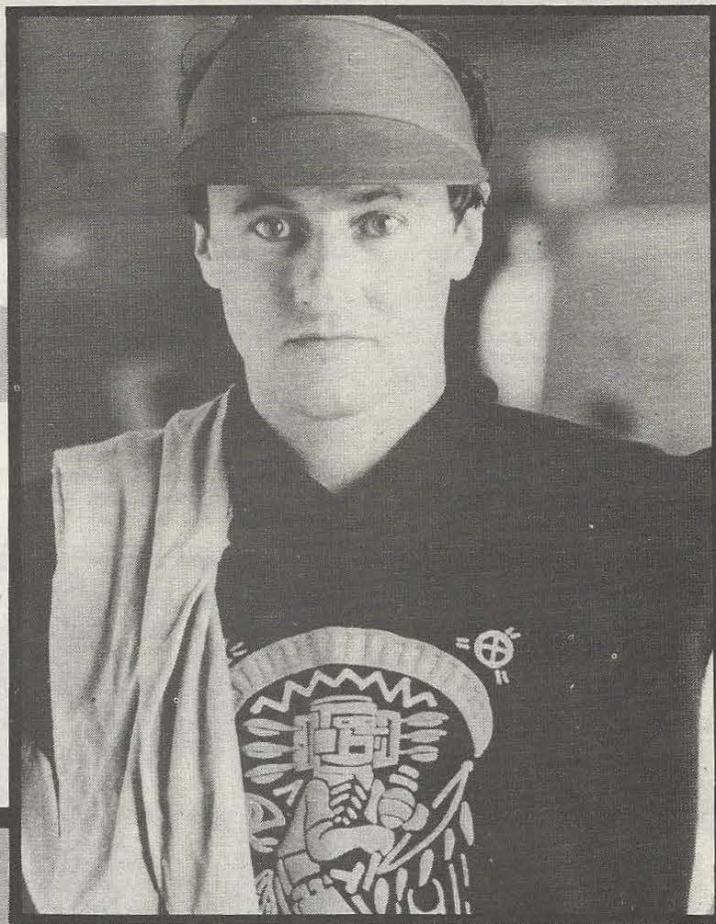
Whodini claim they're helping to create this great big melting pot . . . Jalil:

"What we're doing has affected a lot of rappers. They're dropping from the

beat they used to use, making more of their own music and playing real rock sounds. Whodini's helping a lot of groups 'cos we were the first rag group to put out records accepted in New York gay clubs — and they just don't play rap — but they play Whodini 'cos it's something different."

So, Whodini, were d'ya wanna take this rap of yours? Jalil: "To the top!"

Betty Page



PHIL PICKETT: almost a closed shop

INSTANT KARMA

THE FACE may be familiar to multi-culturalists, but to anyone else Phil Pickett must look more like someone's older brother than the platinum man who co-wrote 'Karma Chameleon'.

The archetypal influential backroom boy, Phil plays keyboards for Culture Club live and on disc and in his spare time is single-handedly reviving the forgotten craft of the songsmith, beaver away with a myriad of different artists.

But it all started after Phil was demobbed from 70's popsters Sailor (remember 'Glass Of Champagne'?) and worked with a little-known tape operator called Steve Levine. So, a few years later, when a certain fledgling outfit needed a session player . . . voila!

Phil: "I turned up not knowing anything about the situation and did 'White Boy' and 'Do You Really Want To Hurt Me'. I don't take any prizes for thinking it'd be as successful as it was, but I did make a commitment to them there and then. I'm not a member of Culture

Club as such, but obviously with my involvement in writing 'Karma Chameleon' and it being their biggest hit to date I do feel a little more involved.

"Now I don't need to do sessions anymore, and I can concentrate on the one thing I'm in this business for, which is songwriting. Just being in the background with someone who's very successful has obviously helped enormously."

Mr Pickett can now afford to be picky, being in the enviable position of having access to all sorts of producers, as he says, without hint of boasting: "All the top producers in the world will actually listen to my songs now."

As well as all this, he's had time to co-write a song for Musical Youth with George, and is now penning furiously for Pauline Black and The Beach Boys. And as if that wasn't enough, he's also planning studio forays with Clubber Helen Terry and knob twiddler Steve Levine. Phew, what a scorcher.

So can he write songs to order? Phil: "It might seem that way, but I can't. I tried to

write one for Bruce Welch as a cross between Elvis Presley and Shakin' Stevens, but it just didn't work!"

But he is happy in his role as all things to all men: "I'd like to think there was a new age of songwriting coming back like in the 30s and 40s with Cole Porter and Noel Coward. It's happening a bit already, with people like Paul Young, who are great singers but have the sense to sing the best songs for them as performers. Culture Club realise it's really good songs that sustain artistes, so George has great ambitions as a songwriter too."

And a hint for budding songsmiths from the man who's already co-written this year's only million seller?

"Remember that no matter how much equipment you have, Fairlights or whatever, you have to have good songs to back it up with. Even in LA now, it's not 'have you got any good drugs', it's 'have you got any good songs!'"

Betty Page

CAN now confirm that Paul McGann's eyes are every bit as piercingly blue and Newmannesque as they look on TV. 'Cos you all must, by now, have seen him as the gullible young snooker ace Mo on *Beeb One's* answer to 'Minder', 'Give Us A Break'.

He and his three brothers, Joe, Mark and Stephen, have had their fair share of acting breaks but are now dead set on getting on in the wild and wacky whirl of pop.

As the Fabulous McGann Brothers they served their time in Fifties nostalgia spectacular 'Yakety Yak', along with mentors the Darts, and were promptly discovered on that very stage by Chrysalis Records. They recently released their debut 45 'Shame About The Boy' (produced by Shaky's man Stuart Colman) with expected 'actors singing in spare time' tag.

But Paul and Stephen say they're not "faffing around". Paul: "On a TV show in Brum the presenter didn't know whether to call us actors, singers or entertainers. But we're deadly serious about the music. It's difficult 'cos it's like having a day job and a night job, so we'll have to forsake one for a while to concentrate on music."

With the advent of Toyah and Tracey Ullman, surely



Going, going (Mc)GANN

people are willing to be a bit more tolerant of 'all rounders' now?

Paul: "I think people are more tolerant now, of 'variety entertainers'. I think they used to call them — people who can dabble. In fact, I've met people in the music business who regard that kind of artist as a possible future for the industry."

In fact, the brothers reckon their multi-media grounding gives them quite a head start on most artists. Stephen: "Promotion means you must use TV, radio, interviews and they involve skills. Even if you

start off as a singer or a musician you've still got to cross over, pick up the skills. An artist now is a word, a picture and a moving image on a screen."

Paul: "We have some small head start in video, right from a simple basic knowledge of working in front of a camera, so potentially we could come up with something stunning. I can even see a brand of 'superartists' emerging that'll stand the likes of us in good stead."

The McGanns won't be confined to a small screen, however. Live performance is

high on the priority list. Paul: "We're rehearsing an eventual live performance and hopefully a tour. We're trying to find a way of presenting things simply 'cos we're a bit mad live, we tend to be a bit nutty, energetic and gratuitous."

Expect an LP soon, full of "surprising material", and the aforementioned wacky live shows. These lads are no Flying Moldonis in silver suits.

With a health dollop of all-round suss, the McGanns hope the rest won't be histrionics.

Betty Page

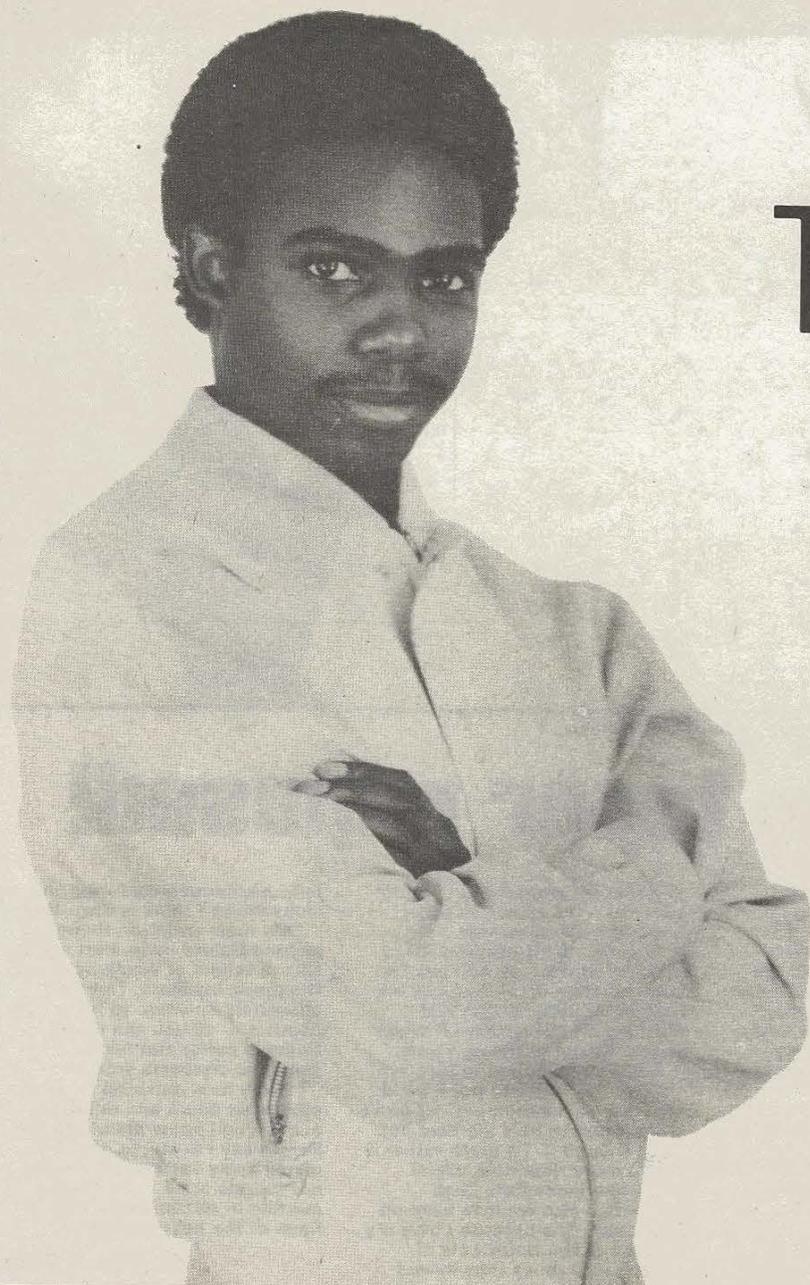
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ISLAND

ANYONE PRESUMING that the gymnastic singer fronting recent chart toppers Galaxy was a bright new face is in for something of a shock.

Phil Fearon, writer, producer and general driving force behind the Galaxy machine is far more suited to the role of Grand Old Man of our homespun disco industry.

His first band Hot Wax was formed with fellow North Londoner David Joseph, now a chart contender too. When they split Fearon established *Kandidate* as a fitting contemporary of *Light Of The World* while Joseph turned Hot Wax into *Hi-Tension* and took the dancehalls and hit parades by storm.

Fearon and Joseph are now succeeding in the battle to whip up a regular Black British dance storm in the face of the US funk battalions but way back then it wasn't so easy . . .

"British funk didn't really start to take off until around 1977 when 'Saturday Night Fever' happened. The previous idea for the bands had been to sound just like the Americans by simply covering the US songs. With 'SNF' people could actually say they liked disco. It was very black before, very club-based but when it was tagged as white music with the Bee Gees it was OK to like it. That's the system — I'm not knocking it because it's made the scene much healthier now — when it started it was alien, it didn't have a glamorous image."

So did 'SNF' directly result in the formation of the major Brit-Funk bands?

"The bands existed before but by copying the US acts they were getting nowhere — it was only when they started writing that they began to get a separate identity.

"The problem is that there still aren't enough people writing. The sound is there. Now you can tell the difference between UK and US productions and the British stuff doesn't sound inferior anymore. Everyone did their bit in establishing the British sound — *Hi-Tension*, *Kandidate*, *Light Of The World*, *Linx*, but *Imagination* seems to be the only consistent group."

The major detail in *Galaxy's* successful chart attack with 'Dancing Tight' and now 'Fantasy Real' has been Phil's reluctance to spend fortunes on high-tech recording. He has concentrated more on bringing his bedroom-based home studio up to master standard. Why this move away from the increasingly heady atmosphere of modern recording, Phil?

"With *Kandidate* it seemed I was just throwing money away trying to record decent demos so I thought I might as well get into production myself and try to put a cheap studio together. So I went to *everybody* I knew to try to get some money to back it but most people just said I was mad.

"Anyway I finally got a few people interested and found this guy who made 16-track tape machines in his shed — they looked really horrible, but they were cheap! At least I could then start to produce — so I'd do



PHIL FEARON: Creator of home-made *Fantasy Reels*

Home taper exposed!

some tracks and if the record companies didn't like them I'd just go back and do some more.

"When it came to recording 'Dancing Tight' I persuaded the record company to give me some money to upgrade my studio rather than go into a big studio — the basic track of 'Fantasy Real' was done in my bedroom too!"

So do you intend to concentrate solely on production now?

"Yes . . . and writing. I went through the stage of wanting to be George Benson but I eventually realised that songwriting was much more important. I'm alright on various

different instruments but I'm no virtuoso — I'd rather be really good at making records.

"I've had loads of offers for production work as well but I'm concentrating on getting out my backlog of material. I'm just finishing off the *Galaxy* LP which should be out in the new year."

And do you intend to play live?

"Yes, I'm trying to put a band together at the moment — I don't want it just to be a glorified pub band though — I'd much rather it was a more theatrical, visual show like those Kate Bush concerts. I also want to keep on doing club PAs because I owe my success to the clubs. Lots of artists, as soon as they have a

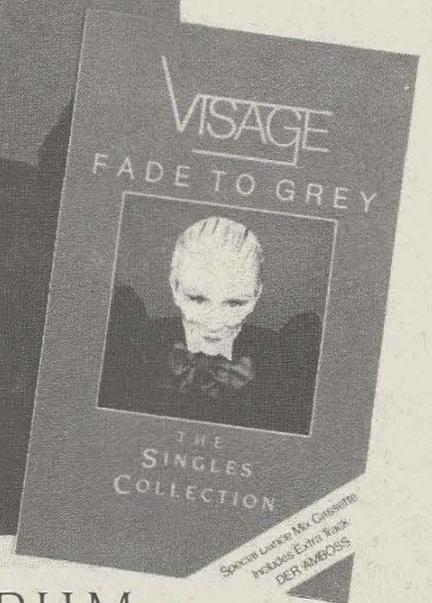
little hit, completely forget the clubs which I think is disgusting.

"My main ambition though, beyond *Galaxy*, is to start some sort of school or academy about the music business. There's absolutely *nowhere* to learn about it — all you can do is twang a guitar and hope someone discovers you.

"Every new musician I meet I always sit down and tell them everything I know about the biz. People say I'm stupid, that I'm giving away secrets but they're not secrets at all — everyone starting in this business should have all the help they need."

Graham K Smith

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NIGHT TRAIN
PLEASURE BOYS
DAMNED DON'T CRY

SOUL MINING

RUNNING COUNTER to the current passionless state of pop, two labels — Kent and Sue — have released a whole treasure chest of old Soul and R'n'B goodies this year. Songs from a bygone age when music was music and hairdressers were barbers, not pop's main inspiration. Polish up those loafers, slip on those white socks and let me show you a good time . . .

Jim Reid



Is On My Side — Irma Thomas (Kent 010), *'Soul Class of '66'* (Kent 011).

SUE

SUE WAS possibly the hippest of New York R'n'B/soul labels. Eagerly sought on import by Sixties mods, it has now been reactivated by Ensign's Nigel Grange.

"I was offered the label 18 months ago," Nigel told me. "It's always been a hip label, I collected most of the originals, so I wanted to get involved."

"We're aiming to by-pass the collector's market, we're marketed by Island so we can get into chart shops. We want to spread the message to ex-Jam fans and beyond."

Thus far Roger has done that, with a selection of neatly packaged EPs and one cracking cassette. You can feel Sue, she's a live and thoroughly warm music. More is to come.

EP'S — *'Ike And Tina Turner's Sue Sessions'* (Sue/Ensign ENS 1), *'Mockingbird'* — Inez and Charlie Foxx (ENS 2), *'The Sue Soul Sisters'* (ENS 3), *'The Sue Soul Brothers'* (ENS 4), *'So Far Away'* — Hank Jacobs (ENS 5), *'Sue Instrumentals'* (ENS 6). **CASSETTE** — *'Maximum R'n'B'* (Sue/Ensign ENSUC 3).

ALBUMS — *'I've Got A Woman'* — Jimmy McGriff (ENSUE 1), *'The Last Minute'* (ENSUE 2).

Kent Records are based at 132-134 Grafton Road, London NW5 4BA. The Sue series is available through Island Records.



KENT

SITUATED IN a North London back street, Kent is part of a small chain of specialist labels, the others being Ace (rock 'n' roll), Boplicity (jazz) and Big Beat (streetwise contemporary). The label's output consists of carefully mined back catalogues from American soul indies, Modern and Kent and latterly from MCA and EMI licensed goodies.

Kent aim to introduce rare soul, Northern, deep fried and slow and moody to the wider pop market. The label operates on a small budget — each album sells a steady 5,000 copies — but makes up for lack of money with knowledgeable expertise.

To assist in the compiling of their records, Kent seek the assistance of specialists such as ace Northern soul DJ Harboro' Horace. Horace compiled the first three Kent LPs totally out of his own and friends' record collections. As is often the case with rare soul records, master tapes do not exist and so LPs are put together by dubbing tracks straight off the original 45s.

The attitude is DIY, but do it with pride.

Discography

'For Dancers Only' (Kent 001), *'For Dancers Also'* (Kent 002), *'Slow 'N' Moody, Black And Bluesy'* (Kent 003), *'So Sharp'* — Dyke And The Blazers (Kent 004), *'The Impressions'* — The Impressions (Kent 005), *'On The Soul Side'* (Kent 006), *'Floorshakers'* (Kent 007), *'The Never Ending'* — The Impressions (Kent 008), *'Keep On Pushing'* — The Impressions (Kent 009), *'Time*



THE O'JAYS: prime movers on Kent's 'On The Soul Side'

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Chrysalis

Help!

AS I'M interested in the idea of broadcasting as a career I'd like to get in some practice now. I have some recording equipment in my room which allows me to compile my own programmes and record them onto cassette tapes.

I'd like to distribute these amongst my friends and possibly to institutions like the local tennis club at no cost. But I'm pretty certain I'd need some kind of licence to do so even though I'd be making no profit whatsoever.

What happens if I duplicate pre-recorded music on my tapes?

John, Dorking

● *There's nothing on earth to stop you from experimenting in programme making with your own original material. But when it comes to re-recording someone else's material to use as part of the pastiche, you have the question of copyright to consider.*

Which means? While thousands of people are home taping each and every day, using blank cassettes thoughtfully provided by some sections of the music industry, it is strictly illegal to record a piece of music without permission from the record company. Even if a re-recording is for your own private study use only you need permission. The fact that you might not get it if you asked is seen as irrelevant.

Some years ago the Mechanical Copyright Protection Society, the industry organisation which

I'm not in her class

AFEW months ago, I met this girl in a nightclub and we got on OK together. But after three weeks of talking, she started ignoring me to stay with her mates. She said going out together wouldn't work as I was always drunk and go around with a rough crowd.

To make things worse she's seen me with another girl. Although my friends and her friends have told her how I feel, she now ignores me completely and we haven't spoken for four months.

As I'm shy, I haven't had the courage to approach her again. She is different to me too, as she comes from a high class area and studies at college.

But I'm sure she still feels something for me as she's always watching me from a distance. My mates say I'm crazy and I should forget her. I still go to the club every week.

B, Midlands

● *Perhaps this embryonic relationship fizzled out because neither of you have too much in common after all. It could be the possibilities of your mutual friendship were exhausted in three weeks of nightclub small talk. Maybe she likes you, but not your friends. And perhaps she was waiting for you to ask her out somewhere else without either your mates or hers in tow for the entire evening. Who knows?*

There's only one way to find out. And if she really isn't interested, you'll get the message quickly enough. Try to overcome your slight awe of this girl. She may have a different background to you, but she's just another human being after all. Simply ask her.

What about her "high class" area and your "rough" friends? If you do like each other a lot and feel you could have something worthwhile together why let class prejudice, obviously shared by you both, stand in your way?

collects and distributes record royalties back to the copyright owners, did offer a special home taping licence, which people could buy voluntarily. As few home tapers responded, this cover was dropped in favour of possible levies on blank tape and hardware, effectively leaving home tapers high 'n dry in an illegal limbo. No re-recording licence exists.

In practice record companies have no way of policing who is recording what, where and when, provided this is for personal use only. Once you start thinking of duplicating and distributing tapes recorded without permission to friends you're 'bootlegging' and open to heavy penalties.

There is nothing to stop you from making and distributing original programme tapes and

I'd rather dye

NOW I'M 18, I've started to get myself tattooed and wondered if there's any club or organisation which tattooed men can join?

Gary, Hull

● *What about the tattooed ladies, Gal? There are professional organisations for people who make a career of body decoration but no club exists for folks who offer them a skin canvas to work on and pay for the privilege! Any other readers interested in comparing snakes, hearts, anchors and names of your nearest and dearest let us know.*

passing these to friends or even to the local tennis club. The MCPS, which can offer you a 'Miscellaneous' licence to cover publishing rights in recorded music, will advise if you need help. Mechanical Copyright Protection Society, Elgar House, 41, Streatham High Road, Streatham, London SW16 1ER. (Tel: 01-769 4400).

I'M INTERESTED in tracing my family roots in the form of a family tree and would be grateful if you would give me some ideas.

Jackie, Nottingham

● *As a starting point why not write down, neatly and logically, all you know about your ancestors on both your mother's and father's side of the family. If you have details in a family Bible*

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this will cut corners in your research. Send for a free 'Family Tree' leaflet describing how to find out more from records kept at the Register Of Births, Marriages And Deaths in London. These records, for England and Wales, go back as far as 1837, and the Register can also put you in touch with sources for Scotland, Northern Ireland, Eire and overseas.

Free info, for the price of a stamped addressed envelope or a phone call from Register Of Births, Marriages And Deaths, St Catherine's House, 10, Kingsway, London WC2. (Tel: 01 242 0262).

What else? Send for a free publications list, (with an SAE), to Society Of Genealogists, 37, Harrington Gardens, London SW7 4JX. (Tel: 01 373 7054). This list provides a good starting point for

general and specialist info sources. The Society will also carry out searches for you but this is expensive.

One book you might like to buy or borrow, including general guidelines to sleuthing into the past with the help of parish registers and other records is 'The Family Tree Detective' (MacMillan University Press), price £7.50.

I'VE ENJOYED writing short stories for a number of years, but I'm at a loss as to where to send them. How do I find a list of publishers?

Edward, South East London
 ● Both book and magazine publishers are listed in that essential handbook for any author or freelance writer, 'The Writers And Artists Yearbook'

(A&C Black). The 1984 edition, price £4.50, is available on the shelves or on order from any bookshop from November 24 onwards. To check out the market, familiarise yourself with the kinds of books published by any company you're thinking of contacting and with the kinds of short stories accepted by specific magazines before submitting your manuscript. The 'Yearbook' gives a useful breakdown of which magazine accepts what for would-be contributors.

ONE OF my friend's parents recently died after a long illness. However my friend seems indifferent to this and acts as if it never happened.

He can talk easily about his parents, although he does keep pointing out the fact that he no longer has a father.

Every time he mentions this, it is as if he expects me to say something. What can I do? Sean, London

● Your friend is gradually coming to terms with the death of his father in his own way. This won't be easy for him. At first, when

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.

someone close dies, it is natural to refuse to believe that this has really happened. Your friend isn't indifferent. He's carrying on virtually as normal because he still hasn't accepted this bereavement fully. Later, he may react by feeling angry or guilty.

Like most people, you're uncertain of how to react when faced with someone else's grief and probably feel embarrassed and uneasy. But it would help if you could talk to him about his father from time to time, or simply listen. He does need your support.

Young Free And Single

INTO astrology and meeting people 'n planetary conjunctions? Karen (20) from Chester wants to know what sign you are.

Meanwhile, Simon (21), from South London, who says he's "disillusioned with the gay scene although he has many gay friends", wants to meet some straight people. And Jackie and Julie, (both 15), who live near Harlow, would like male penpals (16-20), into Bowie and in the London area. Letters to 'YF&S' c/o 'Help' at the usual address.

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Albums

Love cat

KIM WILDE 'Catch As Catch Can'
(RAK SRAK 1654081)

THERE ARE TWO things you can do if you're unfortunate enough to be born into a showbiz household: a) rebel, and become an accountant; or b) swim into the pain, and go into the industry yourself.

However, if you do the former, you're told you're a quitter, and do the latter, you're accused of nepotism! So how can you win? Simple. Make good 'all rounder' records like Kim Wilde does.

There's something for everyone on this album, from the toe tapping ex-single 'Love Blonde', to the exotic and eastern flavoured 'House Of Salome', although it might be wise to wheel Granny out of the room for the current single, 'Dancing In The Dark' on the first track of side two, as the lyric's morality is open to question.

Still, brother Ricky (Phil Spector) Wilde keeps churning out the hits, showing a constantly changing style and no two songs are the same.

Kim herself retains her 'young and snotty' voice, which sounds at times like a sex-changed Michael Jackson, particularly on the hot and funky 'Back Street Joe', which has some very Jacksonish bits to it, although it is still very much Eighties pop.

The overall picture is of a mature and superior sounding Ms Wilde, who can take a lengthy holiday from the music business, and still come back with an album that stands as an object



lesson in the production of pop music to every Clearasil case with a synth and a Woolies guitar.

Still, you can go just so far when embracing the horrors of your family's 'business' (as the Mafia say); 'Sparks' on side two comes dangerously close to sounding like good old Cliff (National Pop Institution) Richard himself. . . . + + + + +

Jessi McGuire

DAVE BALL 'In Strict Tempo'
(Some Bizzare BIZL5)

UH OH — yet more wacky exploits from those crazy guys at Some Bizzare! And, going by recent releases, Dave Ball's first solo venture is sadly par for the course. Soft Cell's rhythm 'n' ivories man, following in the footsteps of his crooning partner's Spanish inquisition, unfortunately seems to have followed the party line rather than his head — producing the expected Some Bizzare mix of bad Jaques Brel impersonations and an icy, soulless primitivism.

Infrequent melodic splashes, as on the interesting opener 'Mirrors' and the backing for 'Rednecks', are swamped by cacophonous primal doodling aped from Ball's psychick TV pals — we're even blessed by the

presence of me old mate Genesis P Orridge droning on over a brace of equally unappealing 'songs'.

Lyricaly the album stumbles along, hamstrung by a clumsily monotonous worldview — especially on the vocal for 'Rednecks' — and the supposedly 'epic' closing tune, 'American Stories', fails dismally. Its combination of Burroughsian tape cut up with a scratchy funk soundtrack has already been done to an infinitely more successful degree on the two fine records by Was (Not Was). ++

Graham K Smith

MODERN ROMANCE 'Party Tonight' (Ronco RON LP3)

AN ART school conception made in heaven, Modern Romance on Ronco. Very Andy Warhol — the perfect mix of medium and music. If you're Graham K Smith it's kitsch, if you're in the kitchen at parties it's a roustering singalong-a dance album. All the Romance hits are here — the ironic 'Best Years Of Our Lives', the trend spitting 'Ay Ay Ay Moosey' and the rest. Music to dance to with your Aunt Glad. Music to get drunk with. Music to fall over to. In other words a right oldster's piss-up.

Jim Reid

VARIOUS ARTISTS 'This Are Two Tone' (Chrysalis CHR TT 5007)

THIS ARE Two Tone? Well, this was a landmark in sussed syncopation, and these are the primest cuts from skaville to a ghost town . . . but my, oh my . . . doesn't time fly?

A peerless compilation of Two Tone's (many) finest moments this may well be, but in the patterspeak of pop's wildest salesmen 'timing is everything' and this LP is a clear two years out of date. Had Jerry Dammers launched 'This Are Two Tone' — either as a tribute to Two Tone's greatness or a memorial to its demise — in the wake of the Specials' impeccably timed 'Ghost Town', numero uno status would have been inevitable. As the bricks and bottles flew to the soundtrack of Dammers' menacing understatement, an era of vital pop earthiness was about to crumble in the face of an impending soulless, technological chart takeover. But now . . . ?

Despite the class selection of hits on display the overwhelming impression is that of dated quaintness. Sure . . . as a party disc this'll always provoke a nostalgic surge of manic grinnin' an' stompin' but only three tunes actually stand the test of time. The aforementioned 'Ghost Town' is as timeless as Rhoda's magnificent 'The Boiler' with 'stereotype' Dammers' unnervingly psychotic skinning of the youth ethic winning through purely because it too eschews the straitjacket of the Blue Beat.

Nostalgically speaking, there are choice double siders from the Selector and the Beat, the chart topping Specials catalogue plus a trio of makeweights from the lesser Two Tone acts (Swinging Cats, etc.) 'This Are Two Tone' simply emphasises the sadness of the label's ultimate failure. While cheerful revivalism induced a somewhat mindless party spirit Jerry Dammers' intention to carry his audience into a more committed, experimental plane just didn't work. + + +

Graham K Smith

ALPHABET SLOP

ABC 'Beauty Stab' (Phonogram NTRL 2 814 661-1) IN POP everyone must have a manifesto. And like politicians, pop's cleverest rhetoricians work on a subtly shifting slide of values. ABC are clever. But not clever enough to coddle their current adoption of hip 1972-74 in a polemic that proclaims '84 and onwards.

'Beauty Stab' is ABC running against the predominant high-tech video pop. Running against the magnificent gloss of their own 'Lexicon Of Love'. Running back in time and running short of ideas.

Eschewing epic production, 'Beauty Stab' substitutes a collection of guitars, drums and brass for a mountain of consoles. Yet without their mask ABC look ungainly, ugly even.

The only fun with this year's ABC — 'Beauty Stab' — is deciding how much they owe to Ferry, how much they owe to Bowie, how steeped they are in early Seventies pomp rock and wondering if they've ever seen ZZ Top (on a bad night).

It's a lark really. Take the track 'Love's A Dangerous Language'. More crooked than Arthur Daley, it proceeds to rip off no less than three periods of David Bowie's career and covers the whole in sub-Ferry pleading. Hear the 'Rebel Rebel' period guitars, the 'Scary Monsters' period guitars and the token Martin Fry being Bowie trying to be Anthony Newley. This group should be arrested.

Elsewhere ABC mix a confusing brew of rock guitar, heavy drums and half hearted orchestration. It just doesn't gel. At their most melodic, 'If I Ever Thought You'd Be Lonely', ABC are still capable of a deft lyricism. But when those guitars rev up and Martin rips it up, they just look plain silly.

Maybe I'm too harsh. ABC had a lot to follow and second albums are always difficult. It's heartening to see them basing their songs in contemporary frictions (unemployment, repression), it's embarrassing to see them substituting theft for direction.

That was then — but this is 1972 revisited. ++

Jim Reid

DAVID JOSEPH 'The Joys Of Life' (Island ILPS 9739)

In which the ex-Hi Tension frontman mixes his twin joys of life — a smiling groovaholic ability plus an obvious spiritual commitment — into a potent dancefloor catalyst.

David Joseph is essentially a groove merchant and obviously likes nothing better than honing his rhythms to a 'T

with a skin tight merger of computer drums and brother Kenneth's rocksteady bass. Thus while the slower tunes may lack some edge ('Dreaming' and 'I'm So In Love') it's on the real club cookers that he excels — on the singles and tracks like 'Guiding Star' and 'Do You Feel...'. A worthwhile addition to the growing ranks of viable UK funk. ++

Graham K Smith

Wild Oates

DARYL HALL & JOHN OATES 'Rock 'N Soul Part 1' (RCA PL 84858)

FOR THOSE of us only recently converted to the crafty magic of these two handsome devils, 'Rock 'N Soul Part 1' (indicating more soon come treats) really is the perfect primer. Mixing the original blue-eyed Soul Seventies hits — 'She's Gone', 'Rich Girl' — with the more recent string of peerless state-of-the-art pop monsters, plus a brace of equally effective newbies, has resulted in a seamless tribute to the class to which mere pop can aspire. The combination of discreet instrumentation, superb tunes and Daryl Hall's sweet soul inflexion makes this hits package a turntable necessity. +++

Graham K Smith

U2 — 'Live Under A Blood Red Sky' (Island IMA3)

U2 REMAIN one of the most successful bands to have achieved the transition from punky adolescents to mega recording artists. Their albums have a habit of shooting into the charts and staying there for a year or so, and though live albums rarely achieve this feat, 'Under A Blood Red Sky' deserves similar rewards.

We've all seen U2 live of course. They must have appeared more times on TV than Terry Wogan in the last year, so none of these songs will come as much of a surprise, but in these times of live rock resurgence (Big Country, the Truth, the Alarm, etc.) U2 are indeed kings of that wild frontier.

The opening bars of 'I Will Follow' and 'The Electric Co.' still send shivers down my spine — I'd forgotten just how good a guitarist The Edge is. Bono's voice soars out across the large

++++ Essential
 +++ Worth scratching
 ++ Worth taping
 + Worth selling
 + Worthless

US arenas, where half of this album is recorded, and the Yanks scream and whoop as always.

A mini LP this, which avoids the pitfalls of so many dreary, double live albums. A little winner nonetheless. +++

Andy Strickland

EURHYTHMICS 'Touch' (RCA PL 70109)

PERHAPS I was expecting just too much. The manner in which Dave and Annie have emerged from left field experimentalism in to the chart mainstream has been a joy to witness — their sublimely credible synthesis of music and visuals being one of the few landmarks of '83. And with two of the year's finest singles, 'Who's That Girl' and 'Right By Your Side', already nestling in my fave ravers, 'Touch' promised the world. Promised, but failed to deliver.

Although the opener 'Here Comes The Rain Again' suggested an LP to match those peerless singles, the remaining tracks are frustratingly disappointing — generally amounting to some sketchy ideas relying for their strength on the glorious Lennox vocal chords. 'The First Cut' marks the Eurythmics' predilection for a certain, slightly manic electrobeat, while 'Aqua' reverts to their slower, Germanic expressionism of yore. The sound of 'Touch' rarely assumes a modicum of warmth, the only occasion where the icy atmosphere melts being on the upful 'Right By Your Side'.

So the great promise finally delivers two scorching songs and a collection of (hastily assembled?) ideas. A disappointment. +++

Graham K Smith

NEW SINGLE OUT NOW

TIME FOR SOME FUN

FOR SOME

CENTRAL

LINE

7" MER 148
 12" MERX 148

Mailman

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

Boys' single was OK but he thought their album 'Fantastic' didn't have enough variation.

Not enough variation? Who's he trying to kid? I've got the album and it's the opposite to what he makes it out to be.

I've just seen Wham! on their 'Club Fantastic Tour' at Edinburgh Playhouse. It was really lively and sounded as good as if you were listening to them on record.

So well done Wham! As for you, Adam Ant, why don't you take another long holiday in America you creep!

George Michael's Fila Shorts
● *Wham! just like listening to the record? That bad, eh?*

OVER HERE in America it seems that Adam Ant has offended certain persons and is suffering for whatever real or imagined offences committed.

I hope he will soon renew his efforts to conquer the US market. This is totally dependent on radio airplay which is controlled by station directors. This and only this kept 'Goody Two Shoes' from the number one spot, it also kept 'Desperate But Not Serious' from reaching the top 40. Although it was the most requested song in this area, it was not played even once on the local stations.

I hope you British realise how lucky you are to have Adam Ant. **Elaina M Byers, Louisville, USA**
● *Lucky to have Adam Ant? Yes, we're pretty wild about taxes, unemployment and Ronald Reagan invading all the bits the Russians ain't got as well*



Annie trouble

SO ANNIE Lennox of Eurythmics didn't like the picture of her and her parents, probably because you caught her smiling, and has cancelled her RECORD MIRROR interview.

I remember that the last time you tried to interview her, she refused to go through with it because the interviewer "had the wrong vibes".

People like her are pathetic. They become rich and famous by occasionally warbling into a

microphone and expect the red carpet treatment wherever they go. They just don't know they're born.

Having said that, I don't think you had any right to call her parents depraved. Saying that could really hurt older people.

Martin Wilkinson, Bournemouth, Dorset

● *From now on all such captions will carry a warning saying 'Please note, this is a joke'.*

BRUCE FOXTON — so you were never the "glossy rock star type"? Well, me and my mate Sally followed The Jam on your 1981 tour. As I remember it was only Rick and Paul who ever had time for us, chatting to us and signing our records, etc. You always seemed more preoccupied with your girlfriend. You were always the first on the coach, clutching a bottle of wine, and never used to stop to talk to the fans.

So come on Foxtton, leave out the rubbish and come clean. **Jane and Sally, two London modettes**

● *You'd have thought someone could give him a little style counsel!*

TODAY, SATURDAY, November 5, I bought three chart singles from a well-known department store. Altogether they cost me £4.20. I was totally flabbergasted by these extortionate prices; even my blonde streaks turned green in protest.

Is it any wonder that people are home taping? If the record companies made the singles cheaper they could end home taping at a stroke. No wonder sales have dropped so significantly. If the record companies insist on keeping the prices high then of course they are going to lose trade. Surely anyone can work that out? How about the industry catering for our consumer needs for a change, instead of the consumer needs of the record companies' executives

and their over stuffed wallets? **Piper and the Wit, from the swamps of Salford**

● *There's no truth in the rumour that most executives sing "Feel The Greed In Me" every morning*

ONE DAY feeling totally cheated off, I decided to jet off to Brussels for a quick shopping spree and to see Spandau Ballet in concert.

Well, I not only got front row tickets but the highlight of the evening was when me and my pals got invited backstage by the lads.

There was Gary Kemp giving us pretty advanced bear hugs with open arms (nice though). He was very generous with the lip contact (even nicer!). Martin Kemp and Steve Norman were handing out whole bottles of champagne. They were really pleased we had bothered to come so far and they said it gave them a great boost for the European tour.

Anyway, I'd like to thank them for everything, especially the lovely photos. It was the best half hour a cheated off person could ever spend.

Sue Clough, Bexhill-on-Sea

● *Did your adoration for Spandau sprout in Brussels?*

PAUL McCARTNEY'S single flops and the great man deigns to give his adoring public a TV interview on 'Noel Edmonds' Late Late Breakfast Show' to give it a boost. I don't know why he bothered. He had the articulacy of a hammer over the head. No wonder he

hadn't spoken on TV in over 10 years. I'm sure he couldn't have been less communicative if he tried. Stuff that in your pipe of peace and smoke it, Paul, if you're not still speechless.

Roger English, Croydon

● *For a man who sings 'Say Say Say' he seems to be in the wrong business — unless he helped write Meat Loaf's 'You Took The Words Right Out Of My Mouth'*

WHATEVER HAPPENED to digging the new breed? Once upon a time reaching the age of 25 meant rock stars were consigned to play in northern 'chicken-in-a-basket' graveyards. Nowadays they dress up on 'Top Of The Pops' and pretend to be spring chicks. For all Paul Weller's chatter about pop music being by and for those who have more acne than face, most of the current chart are nearly qualified to draw old age pension. Are all today's youth too tone deaf to play music?

Richard Roberts, Stoke Newington, London

● *Have you tried to play music with your head continually immersed in Clearasil?*

GEE WHIZZ, Adam Ant's back with a new single 'Puss 'n' Boots'. Honestly, will he ever grow up? I think he's got the mentality of a 10-year-old.

In a recent interview he was asked how he thought he stood against fellow competitors like Wham! He said that Wham's 'Bad

AS I realise you are a very busy person, I know things slip your mind. So it is the job of persons like me, the humble reader, to jog your memory and remind you that it is now seven years and nine months since you printed a poster of Gary Glitter. So get your finger out and do it now. **Martin Head, Rainham, Essex**
● *No problem. We're proud to present Gazza before Weightwatchers expelled him for inspiring Jane Fonda to make her 'Work Out' album into a 10 record box set.*



GARY shows off his latest Berber loop heavy pile number

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WILDE style

DON'T YOU just hate people who are tall and supple, and look good in the rain? Kim Wilde is just such a person, but she has such a disarming warmth about her that you instantly forgive her for her perfect appearance.

It was a gloriously gloomy day when I met her and a fantastic old jukebox in the foyer of RAK's St John's Wood studios, where they understand essentials like immediate tea and coffee on arrival.

"Have you seen that dreadful picture of Boy George in the Sun?" Kim asks me as we sit down.

Not yet, but I've heard about it, I say. "It's so unforgivable," she says, shaking her head, "and cruel. Pointlessly cruel. It's impossible to find a tolerable newspaper that's not too big to wrestle with in the morning."

"Come to think of it, anything's too big to wrestle with first thing in the morning, except a cup of tea!"

Quite agree, quite agree, so what have you been doing recently, Ms Wilde?

"Well, we've got a new single out called 'Dancing In The Dark', and we've been getting this album out and packaged and all that. Then I've been making plans for my European tour, which is going to be very big, and cover countries that I haven't visited before, like Germany."

"We are trying to fit some UK dates on at the end."

Do you have an indication of how you are going to be received in Deutschland?

"Well, erm, going by ticket sales," Kim says hesitantly, "it looks as if it'll be quite good."

So it's 'ah ja, ze gorgeous Keem Veilde' over there then, is it?

Kim giggles.

"Yeah, well, my German success has followed my European success quite closely. France is where I seem to sell consistently well. They've really taken to me in France — I had a million sales with 'Cambodia' there."

"But most of the European countries have followed the success I've had here."

So when you go over there, it should be quite a sell-out then?

"Well, they've been waiting to see me for a couple of years now, so I think they'll be quite interested to see what I look like!" she grins, and reaches for her mug



IS THE album different to previous stuff? Have you changed much, do you think?

"Well, not drastically!" Kim laughs, "but I think I will do from now on, though."

"I don't have any definite plans, musically. Most of it's written by Rick and Dad, so the music comes out as how they feel that day," she continues. "Like 'Love Blonde' was sort of swing, but there's nothing else on the album like that."

"But you've started taking more of a hand in the songwriting department yourself, now, haven't you?"

"I've been 'making plans for Nigel', Kim grins and recrosses her legs (which, I notice, have a rather endearing pair of woolly-lined granny boots zipped onto the feet).

"I feel it's important for any artist in some kind of professional capacity to do their own stuff. Otherwise you'll disappear quite quickly. People would get bored with you."

"Apart from which," she shrugs, "the most important reason why I'm writing more is simply because I want to, but I haven't written any great classics yet!"

"But it's awful, though," she continues, "because when Ricky wrote his first three songs, two of them were hits, and not only that, they were great songs too, so I have incredible 'high-standarditis' about the whole thing."

"As soon as I can come to terms with that, which I am doing now, I think I can come up with something quite good."

"Still, we'll see won't we?" Kim smiles.

DOES IT cause you anguished sleepless nights that little boys dribble over pictures of you? I mean, are you a Kate Bush, Anna Ford, 'Love me, love my mind' type?

"Oh no, it doesn't bother me at all!" Kim giggles. "I've got no objections to little boys, I think they're rather sweet."

"I mean," she coughs and wrinkles her nose, "I've never tried to be taken seriously. It happens or it doesn't. It's like trying to fall in love with someone — it's impossible."

Do you feel you've sometimes been discredited and dismissed because of being Marty Wilde's youngling? How do you react to accusations of nepotism?

"Well," Kim shrugs, "you make your bed and lie in it, don't you? I can't say, 'It's not fair, it's not fair!', cos I know life isn't fair. I just make the most of it instead of going against it."

"Anyway, it depends if people want you around. You could be the most talentless bum in the world, but if people want you around, then you're winning!"

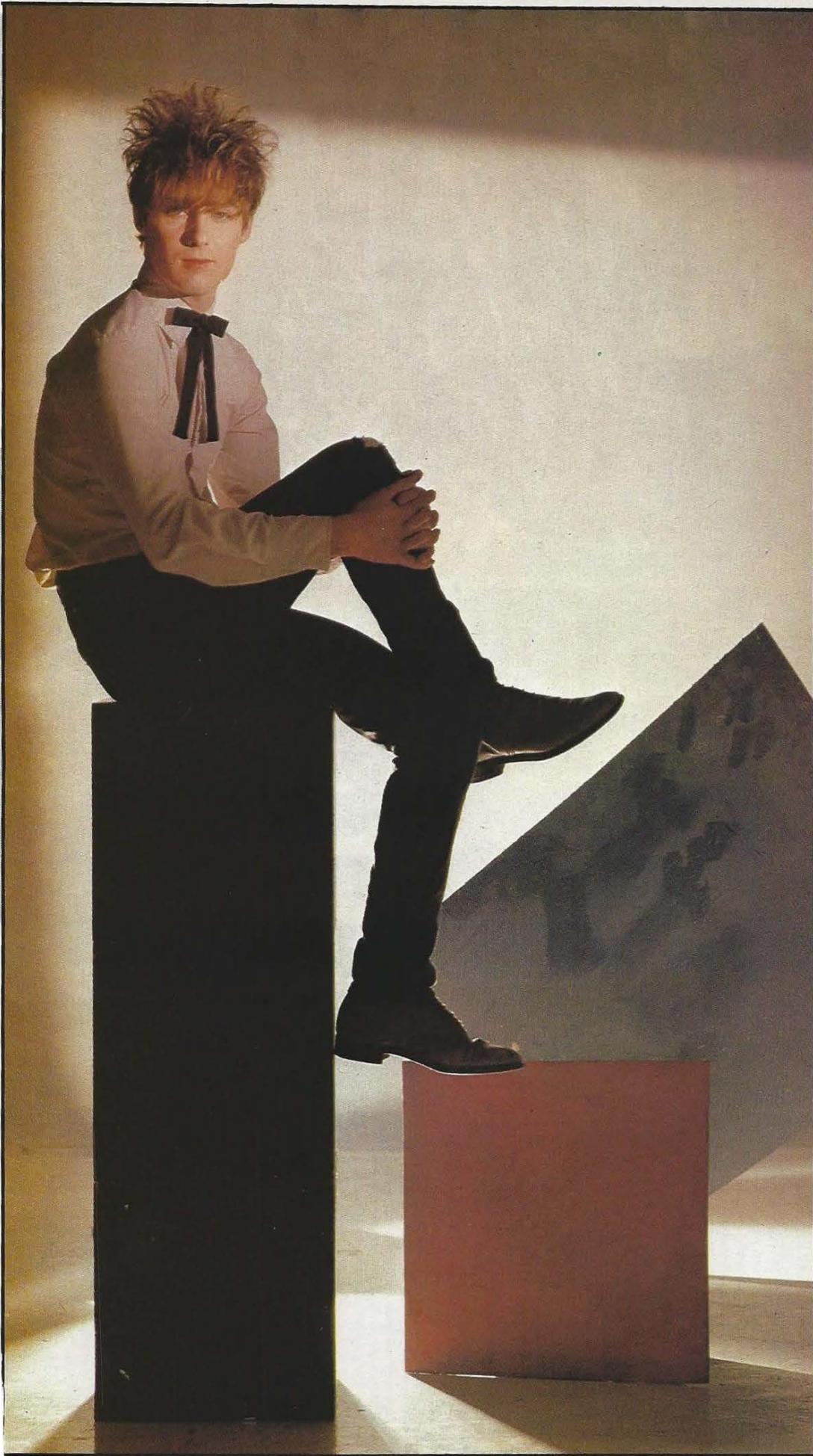
So, in what direction would you like to see your career going from now on, then?

"Well, I like making good records," Kim grins. "I can't really imagine doing anything else!"

Jessie McGuire



Pic by Joe Shuter



RODDY FRAME may be a fresh faced youngster of a mere 19 years but his exquisite stitches in rock's rich tapestry already far outweigh the contribution of yer average muso Joe.

His pop group (perhaps that should read rock band) Aztec Camera have been lauded as frontiersmen with pioneer indie Postcard, thrusting the beleaguered Sound Of Young Scotland with the likes of Orange Juice, the Bluebells and Josef K — abruptly written off after a puzzling side step to Rough Trade, but then welcomed again with open arms as the LP 'High Land, Hard Rain' trampled on preconceptions while instantly elevating young Roddy into a heady elite of UK tunesmiths.

Lauded by King Costello and a Stateside rave following a support slot on Elvis' 'Punch The Clock' US marathon, Roddy carries his veteran's head on those youthful shoulders with nonchalant calm. Devoid of the popster's usual expanding ego problems, Roddy is refreshingly open and amiable — eager to examine his history and ambitions, and apparently (what with a reissued 'Oblivious' steaming chartwards) totally at ease with his impending fame. Delving into the depths of time we discover how it all really started . . .

"I was about four and I asked Santa for a guitar in some department store. It wasn't just 'I want a guitar' — it had to be an electric guitar with an amplifier! It had to be *exactly* like the people in the Move — I'd seen them on TV and I thought it was so good, so exciting. At that age I just wanted to be like my sisters and brother — have a stack of records to play. 'Blackberry Way' was the one by the Move I loved — it was such a *big* sound. The 'Help' album was great as well.

"After that it was Bowie's 'Space Oddity'. For my ninth birthday I got some Bowie records and posters — so I listened to him all the time — Roxy Music as well — I still do. Then in '77 the Pistols just blew everything else away."

What about the country and



Soft celluloid

AZTEC CAMERA
by Graham K Smith

jazz influences which are pretty obvious in Aztec songs?

"Oh yes, but that came much later. In '79 I joined a band in East Kilbride called Neutral Blue and at the end of that year I stole the drummer to form Aztec Camera. I just had this idea for a group, for Aztec Camera, and when I started writing stuff for the group I was much more esoteric in my tastes — much more *wise* to things. I had made a point of listening to Django Reinhardt. It wasn't something I stumbled upon."

More of an academic exercise?

"Mmmm . . . yes. I think I made a point of listening to him because I just *wanted* to listen to something different. In '78 I just thought music was finished — I was getting really down. But then hearing stuff like that I realised it *could* be brilliant. I like to think I've got much broader tastes — I can find a lot of good in things I couldn't before. I'm much less *worried* about what I listen to."

Was that worry a legacy of punk's polarisation?

"Yes . . . but it was probably more so *after* punk. People would say, 'Oh I used to like the Pistols, but now it's got to be Brazilian jazz records' — it had to be *very* obscure."

So who do you listen to now?

"If I was in your house and looking through your records I'd probably look for the Blue Orchids, or the Fall, or Prince, or Talking Heads."

Do you draw heavily on those sort of influences when you're writing?

"Well . . . I used to think that songwriting was one of those things that dawned on you from the gods. I wouldn't knowingly copy a style or influence — I think it should be much more intuitive. I used to experiment with jazzy things at Postcard but I think that sort of attitude really mars people like Green from Scritti Politti. He writes lovely songs but he was so academic — I began to think 'where's the soul?'"

ARE YOU prolific?

"No. No way am I prolific. I've always had a suspicion it was down to laziness. To an extent I'm a perfectionist, which does tend to inhibit me — I'd like to be much less inhibited. At the moment I've got about four songs for the next album. I want to record some songs at the end of the year with Langer and Winstanley. There's a new song called 'The Backdoor To Heaven' which will probably be the next single — it's quite rocky!"

In retrospect, how important was the whole Postcard story — was it vital or a minor distraction?

"Oh, it was very important. It was my first big break — the second was getting the Elvis tour. At the time no-one else was interested — I've still got the original rejection slip from Rough Trade! It was a funny relationship at Postcard because a lot of those bands were looking over their shoulders. It was a funny chain of events that led to us signing — it was through Kirsty MacNeil and Robert Hodgins (now Bobby Bluebell!) and the fanzine that they ran."

"I was really impressed with Orange Juice and with Edwyn — his attitude to music was really extreme. I loved to meet someone who was using the same sort of chords as me and a semi-acoustic guitar — there was a real similarity."

Was there much of a homely, family feel at Postcard?

"There was . . . but as it went on people began to look toward

what they had to do. People started to get a little more cynical. I had some terrible times there — it was so disorganised — no-one knew what was going on. I think it was because it *was* so insular that it became very unproductive. Postcard just didn't develop".

AT THE time of your move to Rough Trade many people were ready to write you off as just another promising *little* group that never came up with the goods — was that a hard time?

"It was strange in a way because we'd just moved to London — it was the first time I'd left home. It really was the two Scottish lads alone in London. But I've always been a bit cocky really — self confident — so it was OK. The problem with Rough Trade was that up to then we'd not had a manager — I was handling all the manager's work myself so I ended up having no time to actually concentrate on writing. Then when I got a manager he just said we were stupid not to sign to a major label. It was a wonderful atmosphere at Rough Trade — very cosy — but he could see what was going on there financially. So much of Rough Trade was great, though — all my favourite records are on the label so we eventually agreed that Geoff Travis would work with us at WEA."

Are you frustrated at having to

reissue an old single?

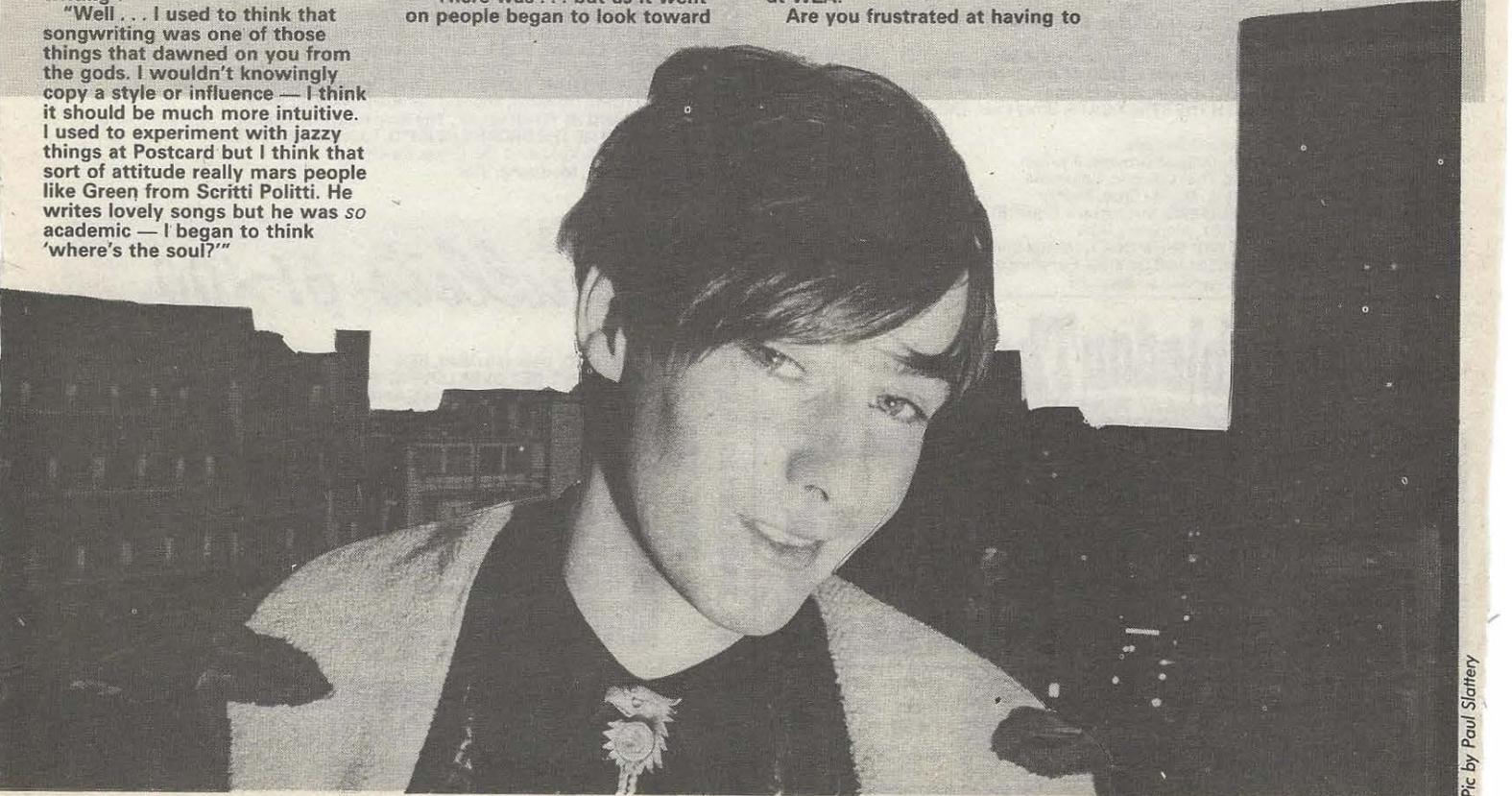
"At first I didn't think there was much point but then I realised that as soon as you want to make a record you're competing — you want to sell as many copies as possible and I think that record should have been a hit."

Will you reissue 'Walk Out to Winter' as well?

"No, I don't think so. Hopefully if people buy 'Oblivious' they'll hunt around for that one as well."

. . . And so to America. Primed by the success of the new British Invasion and one high profile tour already behind them, the fruity lure of megabucks is there to be plucked. Despite a confirmed Celtic identity Aztec Camera are steeped in the tradition of the Mid-Western Barroom — from Dylan to the Flying Burritos via jazz dives and dusty honk tonks. Does the thought of heavy touring and Stateside promotion weigh heavily on the frail Frame shoulders?

"I *never* look at playing as work — I love it. There were times when I'd be sitting next to a swimming pool in LA drinking Pina Coladas and I'd just think how lucky we were. We *did* work really hard over there — we did 300 interviews and our own gigs as well as the Elvis tour, so as far as I'm concerned we did as much as we could. Playing live is very important to me because for a long time Aztec Camera weren't a live group and now that we are I like to play as much as possible."



US Albums

- 1 1 SYNCHRONICITY, The Police, A&M
- 2 2 METAL HEALTH, Quiet Riot, Pasha
- 3 3 THRILLER, Michael Jackson, Epic
- 4 15 CAN'T SLOW DOWN, Lionel Richie, Motown
- 5 4 AN INNOCENT MAN, Billy Joel, Columbia
- 6 6 EYES THAT SEE IN THE DARK, Kenny Rogers, RCA
- 7 8 GREATEST HITS, Air Supply, Arista
- 8 7 PYROMANIA, Def Leppard, Mercury
- 9 10 WHAT'S NEW, Linda Ronstadt, Asylum
- 10 11 GENESIS, Genesis, Atlantic
- 11 5 FASTER THAN THE SPEED OF NIGHT, Bonnie Tyler, Columbia
- 12 20 COLOUR BY NUMBERS, Culture Club, Virgin/Epic
- 13 14 LIVE FROM EARTH, Pat Benatar, Chrysalis
- 14 9 ELIMINATOR, ZZ Top, Warner Bros
- 15 13 REACH THE BEACH, The Fixx, MCA
- 16 12 FLASHDANCE, Soundtrack, Casablanca
- 17 25 UH-HUH, John Cougar Mellencamp, Riva
- 18 17 THE PRINCIPLE OF MOMENTS, Robert Plant, Es Paranza
- 19 18 THE CROSSING, Big Country, Mercury
- 20 28 THE BIG CHILL, Soundtrack, Motown
- 21 16 SPEAKING IN TONGUES, Talking Heads, Sire
- 22 22 LITTLE ROBBERS, The Motels, Capitol
- 23 23 LET'S DANCE, David Bowie, EMI-America
- 24 24 LICK IT UP, Kiss, Mercury
- 25 26 BORN TO LOVE, Peabo Bryson/Roberta Flack, Capitol
- 26 19 THE WILD HEART, Stevie Nicks, Modern
- 27 21 TRUE, Spandau Ballet, Chrysalis
- 28 42 ALIVE, SHE CRIED, The Doors, Elektra
- 29 30 SPORTS, Huey Lewis & The News, Chrysalis



- 30 - ROCK 'N' SOUL PART ONE, Daryl Hall & John Oates, RCA
- 31 29 1999, Prince, Warner Bros
- 32 27 COLD BLOODED, Rick James, Gordy
- 33 31 FEEL MY SOUL, Jennifer Holliday, Geffen
- 32 27 FLICK OF THE SWITCH, AC/DC, Atlantic
- 33 31 RANT 'N' RAVE WITH THE STRAY CATS, Stray Cats, EMI-America
- 34 36 BENT OUT OF SHAPE, Rainbow, Mercury
- 35 34 RHYTHM OF YOUTH, Men Without Hats, Backstreet
- 36 37 KEEP IT UP, Loverboy, Columbia
- 37 35 BEST KEPT SECRET, Sheena Easton, EMI-America
- 38 32 FLICK OF THE SWITCH, AC/DC, Atlantic
- 39 40 STAY WITH ME TONIGHT, Jeffrey Osborne, A&M
- 40 43 NO PARKING ON THE DANCE FLOOR, Midnight Star, Solar
- 41 39 BORN AGAIN, Black Sabbath, Warner Bros
- 42 33 RANT 'N' RAVE WITH THE STRAY CATS, Stray Cats, EMI-America
- 43 41 FRONTIERS, Journey, Columbia
- 44 38 LAWYERS IN LOVE, Jackson Browne, Asylum
- 45 44 PUNCH THE CLOCK, Elvis Costello, Columbia
- 46 49 SHOUT AT THE DEVIL, Motley Crue, Elektra
- 47 47 EDDIE AND THE CRUISERS, Soundtrack, Scotti Bros
- 48 - THE CLOSER YOU GET, Alabama, RCA
- 49 45 SHE WORKS HARD FOR THE MONEY, Donna Summer, Mercury
- 50 49 SWEET DREAMS ARE MADE OF THIS, Eurythmics, RCA

Compiled by Billboard

US Singles

- 2 1 ALL NIGHT LONG (ALL NIGHT), Lionel Richie, Motown
- 1 4 SAY SAY SAY, Paul McCartney and Michael Jackson, Columbia
- 3 3 UPTOWN GIRL, Billy Joel, Columbia
- 4 2 ISLANDS IN THE STREAM, Kenny Rogers and Dolly Parton, RCA
- 5 7 CUM ON FEEL THE NOIZE, Quiet Riot, Pasha/Associated
- 6 5 TOTAL ECLIPSE OF THE HEART, Bonnie Tyler, Columbia
- 7 13 LOVE IS A BATTLEFIELD, Pat Benatar, Chrysalis
- 8 6 ONE THING LEADS TO ANOTHER, The Fixx, MCA
- 9 10 SUDDENLY LAST SUMMER, The Motels, Capitol
- 10 17 SAY IT ISN'T SO, Daryl Hall & John Oates, RCA
- 11 8 DELIRIOUS, Prince, Warner Bros
- 12 15 HEART AND SOUL, Huey Lewis And The News, Chrysalis
- 13 18 PYT (PRETTY YOUNG THING), Michael Jackson, Epic
- 14 19 CRUMBLIN' DOWN, John Cougar Mellencamp, Riva
- 15 11 TELEPHONE (LONG DISTANCE LOVE AFFAIR), Sheena Easton, EMI-America
- 16 9 MAKING LOVE OUT OF NOTHING AT ALL, Air Supply, Arista
- 17 22 CHURCH OF THE POISON MIND, Culture Club, Virgin/Epic
- 18 16 TONIGHT I CELEBRATE MY LOVE, Peabo Bryson/Roberta Flack, Capitol
- 19 14 MODERN LOVE, David Bowie, EMI-America
- 20 28 WHY ME?, Irene Cara, Geffen/Network
- 21 12 TRUE, Spandau Ballet, Chrysalis
- 22 21 IF ANYONE FALLS, Stevie Nicks, Modern
- 23 25 SEND HER MY LOVE, Journey, Columbia
- 24 42 UNION OF THE SNAKE, Duran Duran, Capitol
- 25 26 TENDER IS THE NIGHT, Jackson Browne, Asylum
- 26 30 IN A BIG COUNTRY, Big Country, Mercury
- 27 27 HOW MANY TIMES CAN WE SAY GOODBYE, Dionne Warwick and Luther Vandross, Arista
- 28 32 MAJOR TOM (COMING HOME), Peter Schilling, Elektra
- 29 29 AIN'T NOBODY, Rufus With Chaka Khan, Warner Bros
- 30 31 MIRROR MAN, The Human League, A&M
- 31 23 LOVE IS A STRANGER, Eurythmics, RCA
- 32 38 TWIST OF FATE, Olivia Newton-John, MCA
- 33 36 SOULS, Rick Springfield, RCA
- 34 41 SYNCHRONICITY II, The Police, A&M
- 35 35 THE SMILE HAS LEFT YOUR EYES, Asia, Geffen
- 36 37 JUST GOT LUCKY, JoBoxers, RCA
- 37 45 OWNER OF A LONELY HEART, Yes, Atco
- 38 46 I GUESS THAT'S WHY THEY CALL IT THE BLUES, Elton John, Geffen
- 39 48 UNDERCOVER OF THE NIGHT, Rolling Stones, Rolling Stones
- 40 20 KING OF PAIN, The Police, A&M
- 41 43 INVISIBLE HANDS, Kim Carnes, EMI-America
- 42 47 BREAK MY STRIDE, Matthew Wilder, Private
- 43 51 TIME WILL REVEAL, DeBarge, Gordy
- 44 24 BURNING DOWN THE HOUSE, Talking Heads, Sire
- 45 53 THE WAY HE MAKES ME FEEL, Barbra Streisand, Columbia
- 46 39 MY TOWN, Michael Stanley Band, EMI-America
- 47 62 IF I'D BEEN THE ONE, 38 Special, A&M
- 48 55 I WON'T STAND IN YOUR WAY, Stray Cats, EMI America
- 49 59 ALLERGIES, Pau' Simon, Warner Bros
- 50 54 I NEED YOU, Pointer Sisters, Planet
- 51 63 I AM IN LOVE, Jennifer Holliday, Geffen
- 52 58 WHEN THE LIGHTS GO OUT, Naked Eyes, EMI-America
- 53 - READ 'EM AND WEEP, Barry Manilow, Arista
- 54 56 ONLY YOU, The Commodores, Motown
- 55 60 STAY WITH ME TONIGHT, Jeffrey Osborne, A&M
- 56 44 AUTOMATIC MAN, Michael Sembello, Warner Bros
- 57 61 TALKING IN YOUR SLEEP, The Romantics, Nempor
- 58 34 QUEEN OF THE BROKEN HEARTS, Loverboy, Columbia
- 59 75 JOANNA, Kool And The Gang, De-Lite
- 60 68 HOLIDAY, Madonna, Sire

Bullets 61-100

- 62 67 BABY I LIED, Deborah Allen, RCA
- 65 81 I STILL CAN'T GET OVER LOVING YOU, Ray Parker Jr, Arista
- 66 72 WHAT'S NEW, Linda Ronstadt, Asylum
- 68 - GOLD, Spandau Ballet, Chrysalis
- 74 89 STREET OF DREAMS, Rainbow, Mercury
- 75 85 MAGNETIC, Earth, Wind & Fire, Columbia
- 76 88 BLUE WORLD, Moody Blues, Threshold
- 77 - YOU DON'T BELIEVE, Alan Parsons Project, Arista
- 80 91 LET THE MUSIC PLAY, Shannon, Mirage
- 82 87 LICK IT UP, Kiss, Mercury
- 86 93 I LIKE, Men Without Hats, MCA
- 87 95 SEND ME AN ANGEL, Real Life, MCA/Curb
- 88 - IN THE MOOD, Robert Plant, Es Paranza
- 90 94 ALL THE RIGHT MOVES, Jennifer Warnes/Chris Thompson, Casablanca
- 92 - STATE OF THE NATION, Industry, Capitol
- 96 - BIG CRASH, Eddie Money, Columbia

Compiled by Billboard

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WEEK

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WEEK



PETER (The Lotus Eaters)
"I'd bribe all newspapers to say nice things about the Labour Party, buy up all the record companies and give the buildings to the physically and mentally handicapped and give the prostitutes in Liverpool a decent and safe place to do their business. Then I'd buy all the Greenham Common women a bottle of wine each and give the rest to BBC2 and Channel 4."

JERRY (The Lotus Eaters)
"If I had a million pounds I'd give it all to kidney research."

SMEGGY (King Kurt)
"If I had a million pounds I'd buy a tank, a record player and burn down RECORD MIRROR — because I'd be so rich I'd get away with it."



MARK (Farmer's Boys)
"With a million I'd buy Stan, our bassist, another band to play with. I'd spend any amount to do that."



HOWARD JONES
"If I had a million pounds I'd throw a massive party for a week, and invite all the people who have been my fans since the beginning and give them the best time of their lives."



BRUCE FOXTON
"If I had a million pounds I'd employ a brilliant songwriter (joke)."



IAN DONALDSON (H-O)
"I have no real desire to be a millionaire, that isn't why I'm in the music business. But if I had a million pounds I would tell my parents to ring their bosses to say they wouldn't be in on Monday because they need a rest from their hassles. I gave them a lot of strain in the early days and would like to make up for it."



THE FOLLOW UP TO GO DEH YAKA REGGAE-MATIC-FUNK MONYAKA

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WHO

by Eleanor Levy

wants to be a MILLION

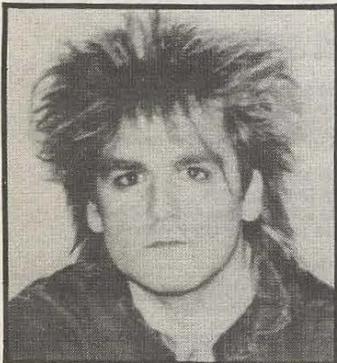
Heir?

WHO WANTS to be a millionaire? Well, quite a few people, it would seem. And what would such a vast amount of money buy? A fallout shelter? A gigolo? A cup of tea in Harrods? Read on . . .



MARI WILSON
"I wouldn't know what to do with such a vast amount of money. I would always feel guilty about having a million pounds."

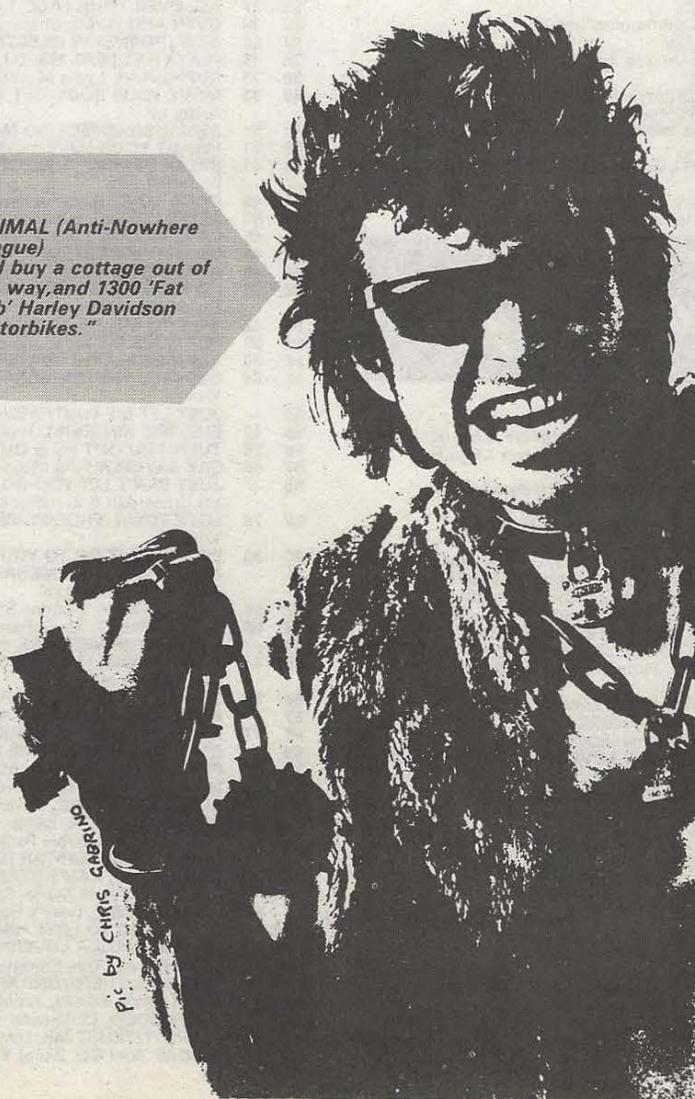
ANIMAL (Anti-Nowhere League)
"I'd buy a cottage out of the way, and 1300 'Fat Bob' Harley Davidson motorbikes."



MIKE PETERS (The Alarm)
"It's like asking something that you can't imagine. You can't visualise a million people, and this is much the same thing. A million pounds affects people immensely and I can't say if someone gave me a million pounds tomorrow I wouldn't change."

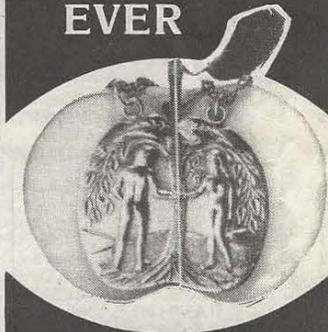


DENNIS GREAVES (The Truth)
"With one million pounds I'd buy Tottenham Hotspur, make myself manager and put myself in the team."



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Night Club

- 1 1 ALL NIGHT LONG (ALL NIGHT), Lionel Richie, Motown 12in
 2 2 I WANT YOU (ALL TONIGHT), Curtis Hairston, RCA 12in
 3 5 LOVE HOW YOU FEEL Sharon Redd, Prelude 12in



- 4 4 THE SAFETY DANCE, Men Without Hats, Statik 12in
 5 6 SAY SAY SAY (INSTRUMENTAL)/(VOCAL), Paul McCartney/Michael Jackson, Parlophone 12in
 6 3 (HEY YOU) THE ROCKSTEADY CREW, Rocksteady Crew, Charisma 12in
 7 15 TONIGHT, Steve Harvey, London 12in
 8 7 BLUE MONDAY/THE BEACH, New Order, Factory 12in
 9 9 SUPERSTAR, Lydia Murdock, Korova 12in
 10 22 ALL MY LIFE, Major Harris, London 12in
 11 8 GO DEH YAKA (GO TO THE TOP), Monyaka, Polydor 12in
 12 26 IT'S YOUR TURN, Delegation, CBS 12in
 13 11 LOVE WILL FIND A WAY, David Grant, Chrysalis 12in
 14 12 I'LL TUMBLE 4 YA/KARMA CHAMELEON, Culture Club, Virgin 12in
 15 18 OVER AND OVER, Shalamar, Solar 12in
 16 10 BODY WORK, Hot Streak, Polydor 12in
 17 17 TALK TO ME, Law Kirton, Epic 12in
 18 20 NEW SONG, Howard Jones, WEA 12in
 19 28 UPTOWN GIRL, Billy Joel, CBS 12in
 20 14 LOVE REACTION, Divine, Design Communications 12in
 21 — THRILLER, Michael Jackson, Epic 12in
 22 13 WHAT I GOT IS WHAT YOU NEED, Unique, Prelude 12in
 23 19 SUPERMAN, Black Lace, Flair 12in
 24 — LET THE MUSIC PLAY, Shannon, Club/Warehouse 12in
 25 25 IN YOUR EYES, George Benson, Warner Bros 12in
 26 — HAPPINESS IS JUST AROUND THE BEND, Cuba Gooding, London 12in
 27 — GET IT ON, Spence, Arista 12in
 28 — WHITE LINES, (DON'T DON'T DO IT), Grandmaster & Melle Mel, Sugar Hill 12in
 29 — FANTASY REAL, Phil Fearon/Galaxy, Ensign 12in
 30 — I'M OUT OF YOUR LIFE, Arnie's Love, Streetwave 12in

Boys Town Disco

- 1 1= EARTHQUAKE, Flirtations, Siam/Proto 12in
 2 1= CATCH ME (I'M FALLING IN LOVE), Marsha Raven, Passion 12in
 3 12 HE'S A SAINT HE'S A SINNER/MANPOWER/SO MANY MEN SO LITTLE TIME (REMAKE)/BEELINE, Miquel Brown, Record Shack LP promo
 4 3 LOVE HOW YOU FEEL, Sharon Redd, Prelude 12in
 5 4 AND I'M TELLING YOU I'M NOT GOING, Koffie, US Pandisc 12in
 6 5 I AM WHAT I AM, Gloria Gaynor, US Silver Blue 12in
 7 8 TAKE A CHANCE ON ME, Waterfront Home, US Bobcat 12in
 8 17 WHERE IS MY MAN, Eartha Kitt, Record Shack 12in
 9 13 LA CAGE AUX FOLLES/INSTRUMENTAL, Le Jeté, US Megatone 12in
 10 15 DON'T LEAVE ME THIS WAY (MEGA-MIX)/TWELVE INCHES OF PLEASURE (MEDLEY), Slip/Various, Proto LP/12in twin-pack
 11 10 BURN IT UP (MR. DJ), Risque, US Importer/12 remix/Dutch Polydor 12in
 12 11 PRIMITIVE DESIRE, Eastbound Expressway, Record Shack 12in
 13 8 (THEY CALL ME THE) QUEEN OF FOOLS, Jessica Williams, Passion 12in
 14 9 I DON'T WANT TO TALK ABOUT IT, Pamela Stanley, US Komander 12in/Disconet remix
 15 18 LOVE ON THE ROCKS/DESTINY/LOQUITA/TAKE MY HEART AWAY (REMIX), Lama/Two Sisters/Dave Valentin/Gillian Lane, US Disconet LP
 16 7 LOVE REACTION, Divine, Design Communications 12in
 17 22 ROCKET TO YOU/HEART/MANDATORY LOVE/SEX DANCE, Lisa, US Moby Dick LP
 18 20 ALL NIGHT LONG (ALL NIGHT), Lionel Richie, Motown 12in
 19 14 THE BOYS COME TO TOWN, Earlene Bentley, Record Shack 12in
 20 16 MAKIN' MUSIC/DUB MIX, Gary's Gang, CBS 12in
 21 — GIVING UP/I CRY FOR YOU, Bobby "O", Canadian Unidisc 12in
 22 26 WALKING ON THE NED, Peter Richard, German Ariola 12in
 23 21 DJ GIRL, Miss Kimberly, US Bobcat 12in
 24 — LUCKY TONIGHT, Sarah Dash, US Megatone 12in
 25 30 GOT TO GET TO YOU (REMIX), Charade featuring Jessica, Passion 12in
 26 — A NIGHT IN NEW YORK, Elbow Bones & The Racketeers, EMI America 12in
 27 24 SING-SING-SING, The Broads, Proto 12in
 28 — GET UP (DO YOU WANT TO FUNK), Digital Emotion, Dutch Break 12in
 29 — RISE UP, Parachute Club, US RCA 12in
 30 — WHERE ARE YOU NOW, Cerrone, Record Shack 12in
 30 — TROUBLE IN PARADISE, Sylvester, US Megatone LP
 30 — A TASTE OF DUB/A TASTE OF LOVE, Den Harrow, Italian Hole 12in
 30 — SKIING IN THE SNOW, Laura Pallas & The Reputations, Record Shack 12in

Record Mirror Disco

- 1 1 ALL NIGHT LONG (ALL NIGHT), Lionel Richie, Motown 12in/LP remix
 2 4 ALL MY LIFE, Major Harris, London 12in
 3 2 LOVE HOW YOU FEEL/DUB, Sharon Redd, Prelude 12in
 4 6 HAPPINESS IS JUST AROUND THE BEND, Cuba Gooding, London 12in
 5 14 I'M OUT OF YOUR LIFE, Arnie's Love, Streetwave 12in
 6 8 LET THE MUSIC PLAY (DUB VERSION)/(VOCAL), Shannon, Club 12in
 7 7 WHITE LINES, Grandmaster & Melle Mel, Sugarhill 12in
 8 3 I WANT YOU (ALL TONIGHT), Curtis Hairston, RCA 12in
 9 5 TONIGHT, Steve Harvey, London 12in
 10 23 LOVE WILL FIND A WAY/CAN'T SLOW DOWN/PENNY LOVER, Lionel Richie, Motown LP
 11 15 I WANNA BE WITH YOU, Armenta, Savoir Faire 12in
 12 18 GET IT ON, Spence, Arista 12in
 13 9 THRILLER, Michael Jackson, Epic 12in
 14 21 DRESSING UP, Street Angels, Street Beat 12in
 15 13 SPICE OF LIFE, Manhattan Transfer, German Atlantic LP
 16 12 AIN'T NOBODY, Rufus & Chaka Khan, Warner Bros 12in
 17 22 THE SOUND OF MUSIC/IT MUST BE LOVE/OUT TONIGHT, Dayton, US Capitol LP
 18 11 JUST CAN'T GET ENOUGH/DON'T GIVE UP YOUR DREAM, Lew Kirton, US Believe in a Dream LP
 19 24 RESCUE ME, Sybil Thomas, West End 12in
 20 10 (JUST BECAUSE) YOU'LL BE MINE, Instant Funk, US Salsoul 12in
 21 29 IT'S YOUR TURN, Delegation, CBS 12in
 22 19 BRIGHTER TOMORROW/CRUSIN'/TURN IT UP (COME ON Y'ALL)/Tom Browne, Arista LP
 23 32 FANTASY REAL, Phil Fearon & Galaxy, Ensign 12in
 24 17 BODY WORK, Hot Streak, Polydor 12in
 25 20 STEPPIN' OUT, Slave, Atlantic 12in
 26 16 (HEY YOU) THE ROCK STEADY CREW, Rock Steady Crew, Charisma 12in
 27 47 HOLIDAY, Madonna, Sire 12in
 28 52 LAGOS JUMP, Third World, CBS LP/Dutch CBS 12in/US Columbia 12in
 29 34 LADIES CHOICE, Stone City Band, Gordy 12in
 30 — ALL NIGHT LONG (ALL NIGHT)/(INSTRUMENTAL)/(LP REMIX), Lionel Richie, US Motown 12in
 31 25 ROCKIN' RADIO, Tom Browne, Arista 12in
 32 30 LOVE WILL FIND A WAY, David Grant, Chrysalis 12in
 33 44 MICRO-KID (REMIX), Level 42, Polydor 12in
 34 37 SCRATCH BREAK (GLOVE STYLE), Motor City Crew, Motown 12in
 35 27 ALL OVER YOUR FACE, Ronnie Dyson, Atlantic 12in
 36 38 OVER AND OVER, Shalamar, Solar 12in
 37 63 NEW DIMENSION (ELECTRO MIX), Imagination, R&B 12in
 38 45 PLAY THAT BEAT MR. DJ, G.L.O.B.E. & Whiz Kid, US Tommy Boy 12in
 39 36 SUPERSTAR, Lydia Murdock, Korova 12in
 40 33 MOVE YOUR BODY/GET YOUR LOVER BACK, Bernard Wright, US Arista LP
 41 61 SERIOUS/RESPECT/SO MANY WAYS, Billy Griffin, US Columbia LP
 42 51 I WANT YOUR LOVE/YOURS FOREVER, Atlantic Starr, US A&M LP
 43 43 BREAK DANCIN' — ELECTRIC BOOGIE, West Street Mob, Sugarhill 12in
 44 49 GOOD LOVE, Rome Jefferies, US Rain Records 12in
 45 60 AFTER LOVING YOU, Omari, US Bound Sound 12in
 46 55 CAVERN, Liquid Liquid, US 99 12in EP
 47 40 WILDSTYLE/INSTRUMENTAL (REMIXES), Time Zone, CalluOld 12in
 48 48 AUTODRIVE, Herbie Hancock, CBS 12in
 49 56 I'M READY (IF YOU'RE READY)(REMIX), Gap Band, Total Experience 12in
 50 42 TALK TO ME, Lew Kirton, Epic 12in
 51 53 POP GOES MY LOVE, Freeez, Beggars Banquet 12in
 52 39 ALL NIGHT LONG (WATERBED), Kevie Kev, US Sugarhill 12in
 53 80 GET INTO THE MIX/SCRATCHER'S DELIGHT, DJ Divine, US West End 12in
 54 — JUST LET ME WAIT/SHINE A LIGHT, Jennifer Holliday, Geffen LP
 55 46 ELECTRIC KINGDOM, Twilight 22, US Vanguard 12in
 56 28 TURN YOU OUT (IN & OUT)/SHOW DOWN, Slave, German Cotillion LP
 57 65 SAY SAY SAY, Paul McCartney/Michael Jackson, Parlophone 12in
 58 — JUST CAN'T LET YOU GO, Ronnie McNair & Instant Groove, US Crossroad Entertainment Corp 12in
 59 78 LOVE TOWN (FROGGY MIX)/TEDDY BEAR, Booker Newberry III, Montage 12in
 60 50 DON'T LET IT GO TO YOUR HEAD, Fat Larry's Band, WMOT 12in
 61 — GONNA GET YOU (MEGAMIX)/LOVE'S GONNA GET YOU, Freeez, Beggars Banquet 12in
 62 57 SPACEY LADY, Maurice Starr, US Arista 12in
 63 66 SO DIFFERENT, Kinky Fox, US Sound of New York 12in
 64 — LOVE IS THE MESSAGE, Hi Voltage, US One Way 12in
 65 64 DON'T KNOCK IT (UNTIL YOU TRY IT)/PRIVATE PARTY, Bobby Nunn, US Motown LP
 66 72 YOU'RE MY NUMBER 1, Radiance, US Are 'n Be 12in
 67 — MAKE MINE GUARANA, Azymuth, US Milestone LP
 68 77 KNOCKIN'/BABY I'M YOURS/2 WIN U BACK, Jones Girls, RCA LP
 69 — CANADIAN SUNSET/THE HUNT, Steve Narahara, US PAUSA LP
 70 83 I'VE GOT LOVE, Bogaz, AGR 12in
 71 74 WET MY WHISTLE, Midnight Star, Solar 12in
 72 79 BLESS THE LADIES, Oliver Cheatham, MCA 12in
 73 — SUMMER BREEZE, Baiser, Canadian Celsius 12in
 74 — SAY WHAT?, Trouble Funk, US DETT 12in
 75 — BE A STAR/MEGASTAR (SLOWED DOWN), David Joseph, Island 12in
 76 75 BAD TIMES (I CAN'T STAND IT), Captain Rapp, US Saturn 12in
 77 58 PLAYBOY, Teena Marie, Epic LP
 78 68 MAKIN' MUSIC, Gary's Gang, CBS 12in
 79 — I AM GOING TO LOVE HIM, Sanctuary, US Montage 12in
 80 — DO YOU WANNA LOVER/DUB, Hot Box, Polydor 12in
 81 73 LOVE GAME, Pure Energy, US Prism 12in
 82 76 YAH MO B THERE/ONE MORE RHYTHM/THERE'S NO EASY WAY/TRY YOUR LOVE AGAIN, James Ingram, German Qwest LP
 83 — SUPERGOOD, Clubhouse, Island 12in promo
 84 59 I LOVE IT/TRUST ME, Lillio Thomas, Capitol 12in
 85 — BEFORE YOU GO, Skool Boyz, US Crossroad Entertainment Corp 12in

GREETINGS, GOOD guys and gals... so after much thought and deliberation you've finally decided that a life on the wheels of steel is for you, and are confident that you boast a magic box of waxings guaranteed to make everybody get on up/down. Now you're wondering what exactly is the next move.

Well the time has now arrived, DJ, for you to take your precious tackle (records!) and music policy to the masses and the best way to do this is via the many clubs, pubs, youth clubs and in fact anywhere with room enough to dance 'n' prance. At this stage you have to wave goodbye to the normal nice you and say hello to the super-salesman in you. Here you require the persona of someone who has that all-important knack of being able to talk himself out of a murder or someone possessing the gall to sell an old Def Leppard LP to a Style Council fan and make them feel grateful.

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Number two in an occasional series by Gary Crowley



Pic by Joe Shuster

them in no uncertain terms your idea, how you're going to pack

don't really need anybody on the magical nights of Friday and

So you wanna be a DJ?

the sharks, cynical, weary managers, who are only too willing to let you know how much money they're losing and how the world in general owes them a favour, so be confident and tell

the place out every week, and how you're prepared to strike a reasonable deal for all the generous trade you're about to give him!

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Saturday — the turntables are usually manned then by the resident disc-spinners and, because everybody's in search of Good Times anyway, business is very prosperous. Assuming that

mind (like not taking it too seriously!), they can be most enjoyable and as the wise DJ says 'every bit of experience counts'. Until next time remember..... 1-9-8-3 a DJ is the thing to be!

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Hay, hoe we wear it well

THE FARMER'S BOYS are beginning to harvest the fruits of their labours now that they've signed to a major label, but life hasn't really changed for Baz, Stan, Frog and Mark. "We still live at home in Norwich and deal with things from home," says Stan. "The only difference now we're with a major is that we get more work, which is the point of it all after all."

What about the folks back home I ask? "We don't get treated like local heroes or anything," says Mark. "We still go down the pub but whereas we used to be just having a drink, now we get people accusing us of posing down the pub. You'll get someone come up to you and say, 'I don't like your new single' and you have to sit there and justify it."

The Farmer's Boys are at



FARMER'S BOY Frog leads the lads on

present in the middle of a major tour — something they obviously enjoy, as Frog explains. "We meet lots of people at our gigs who we remember from the last

time we were there. People come up to you and say 'hey, do you remember me? I was sick on your shoes last time you played here'." Yes, quite — I plough

onwards.

The Farmer's Boys have long been favourites on the indie scene, but do they think they can break through into the top 30 and the big time? "Well, we're hardly Kajagoogoo are we?" laughs Baz.

"We've met lots of famous people since signing up," says Frog. "Simon Le Bon said hi to us in the corridor, that's our biggest claim to fame. That and the fact that the Alarm supported us. They had their feet all over the monitors then as well."

The Boys are well aware that pop bands do not have a habit of lasting forever as Frog admits.

"You can say you're not going to last more than five years at the outside. There's almost a case for staying low key, for not having to follow up the big hit single. I mean, someone like Wham, what's their life going to be as a group?"

The Farmer's Boys are hoping that their next single will be the one to break them to a wider audience but even if they retire with little success, they'll still keep playing. "I couldn't stop doing this," says Frog. "There's no way the keyboard would go to buy a pram or something. That would be terrible. I'm the only one who wants to stay in the music business, I'm the only one who doesn't get bored in the recording studio." Why's that? I ask. "Because he's even more boring," the others cry. A wacky combine, this lot.

Andy Strickland

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Disco

ODDS 'N' BODS

LONDON'S AIRWAVES are reeling as all the Home Office-harrassed pirates join Radio Jackie on the Medium Waves, only London Weekend Radio being left on FM (for the moment), although JFM is doing split FM/MW broadcasts on Sundays to publicise that they're in the process of pumping out soul 7 days a week on 187m/1802kHz MW. . . Dayton 'Sound Of Music', Lew Kirton 'Just Can't Get Enough', Third World 'Lagos Jump', Billy Griffin 'Serious', Bobby Nunn 'Don't Knock It/Private Party' are all set for UK 12in. . . Marvin Gaye's newly extended 'Grapevine' originated in the States as a 12in promo for clubs to plug Motown's unexpectedly successful soul oldies soundtrack album from hit US movie 'The Big Chill' — the LP's own high sales to young white Americans despite its lack of a current single has caused some rock radio programmers to rethink their segregated oldies policy, while the continued resurgence of Top 40 radio formats is further rattling complacent AOR rockers out of their ruts. . . Channel 4's Malibu World Disco Dancing world final actually saw reality rule as Italy's Jay Janani delighted the London crowd by fitting break, smurf, wobble and other current moves into the 135bpm beat, winning the title with great credibility — however, if someone other than a musclemán had been allowed to win the UK final, it might have been a different story. . . Miss USA, Rogan Miller, can come dance in my front room any time she likes, but was hardly representative of the best that America has to offer, while India's enchantingly demure *Ila Rani* Jhunjhunwala made a refreshing change from all the disco puppets. . . Ken Gold's co-penned 'I'm Out Of Your Life' originally appeared on an old Delegation album, Arnie's Love picking it up only after it was recently submitted to Radar as material by the publishers — while Brian Mason (St Albans) reckons Delegation's own current 'It's Your Turn' cops a like from Fantasy 'You're Too Late'. . . Mark Sherwood-Edwards is revamping the club mailing list at Interdisc, 249-251 Kensal Road, London W10 5DB (01-969 9414/3801). . . Lance Nuttall urgently needs a resident "personality" jock at Hickstead's Dance Factory in Sussex (0273-833795). . . Tony Prince's home studio for the Disco Mix Club wants a pair of Technics 1500 decks — call 06286-63227 if you can help. . . Pete King (0675-63554) is after PAs at Newton's Raffles Night Club, and Thursday gigs for himself. . . Graham Hunter (Basingstoke) missed a date last month, Andover's Country Bumpkin burnt down before he got there. . . Paul Major & Tony Allen are chuffed at Hinckley's Bubbles, which won Mecca Leisure's 'Club Of The Year' award. . . Bob Jones jazz-souls Royston's Bull Thurs (17), Benson-on-Thames Rivers Fri (18). . . Chris Hill joins Colin 'Kanwood' Hudd at Dartford Flicks this Friday (18), when Dave Rawlings has "vicars and tarts" fancydress at Basingstoke Martines. . . Dave Smith is back at Mayfair's Samantha's (off Regent Street next to Rockefeller's late night eatery) Mon/Wed/Fri, the latter night all drinks at 50p. . . Feminine Touch (Jackie & Lorraine) spin soul and funk on Saturdays at Upton Park's JR's Wine Bar in East London. . . Liverpool's Venue bodydops every Wednesday now to D/Electre Ron Master 1050, videos, abstract animation, spraycan graffiti and the whole 'Fort Apache, Tootsie' vibe — sounds interesting! . . Eddie Gee takes over Loughborough Toff's (ex-Adam & Eve) on Wednesdays for 50p admission electro/jazz/funk/reggae, the "perfect beat, I. . . Steve Walsh this Wednesday (23) starts fortnightly at Copthorne's Smugglers near Crawley,



MADONNA: 'Holiday' (Sire W 94067) *Hurrah! This is the one that'll give her a (Christmas holiday?) hit — originally big in Boys Town before breaking wide open on New York radio and now in letter UK clubs, this incredibly frisky bright and breezy Jellybean Bonitez-produced 115bpm 12in smacking skipper has all the elements of a massive pop smash (good 118bpm 'Think Of Me' flip, too). Get it, right now!*

and for the next two Sundays at his new Brixton Ace residency the first 500 through the door get tickets for an Old Grey Whistle Test filming of Level 42 — oh yes, and big Steve's left Soho Gossips. . . Steve Ogley gets fairly funky four nights a week at Lowestoft's Snaps, while up the coast at Gt Yarmouth's One Five One on Thur/Fri/Sat young Danny Smith is pleased to find the punters are beginning to understand good mixing, at last. . . Steve 'Stevie O' Gladders (Winchester Seasons) re-edited a respectable extended version of 'All Night Long (All Night)' on cassette, but'll have to re-do it now the instrumental's in (incidentally, not forgetting the import 12in is 'bpm slower than the LP, both run together so perfectly you can get phasing from the inst/vocal combined). . . Peter Lee (Bolton Dance Factory) knows how to suck up to people — he's got my '80s Stompers megamix tape in his Top 10! . . . Super Jocks indie pluggers Theo Loyla has moved to 6 Tomay Cottages, Hawthorne Corner, Herne Bay, Kent CT6 6TL (022785-604). . . Tony StMichael (62 Talbot House, Harvist Estate, London N7 7LU) is after some guest spots around the Dakhm area in Rutland (or wherever it is now!). . . Al Dupres, basking under the new lights at Cardiff's Nero's Thurs/Sat, presents the Saturday 6-9pm soul show and Sunday 10pm-midnight rock show on local ILR station CBC, 221 MV/96 FM. . . 'DJ Of The Year' Franklin Hughes presents Portsmouth's Radio Victory soul show every Saturday 6-9pm, and has just started Mondays 8-10pm on Nottingham's Radio Trent. . . Geoff Dorsett, ex-Hallam, has turned up playing dance hits 'n more on Saturdays 9am-noon at 'The Sound Of South Shropshire', Sunshine Radio 295/1017kHz MW. . . Butch McCartney & The Blackface Kid have shot up the sales chart not surprisingly following the impact of their incredible video — like a whole movie in miniature, wouldn't it make a great full-length feature film? . . . Eddy Grant's current video runs subtiles of the line "I don't know what to do" across the screen, and then mind-messingly the "what to do" stays painted on his jacket when he moves! . . . New York's Playboy Club is being up-dated for a new year reopening as a two million dollar video club, featuring 75 screens of widths from 1 to 10 feet, and a dome-shaped screen

suspended over the dancefloor showing up to eight different video projections at the same time, all controlled by two VJs and a DJ. . . WEA's US parent company Warner Communications Inc seems in trouble deep, despite the music side making money their Atari consumer electronics land, to a lesser extent, MTV-operating Warner Amex cable company) have helped WCI lose a unbelievable 425 million dollars so far this year. . . James Ingram 'Party Animal' is only 111/bpm. . . Baiser, about since the summer, has belatedly been taken up by the Thames Estuary mafia. . . Steve Harvey used to drum for Bogaz. . . Per Cussion and his All Stars are Swedish, his real name being Per Tjernberg! . . . Quando Quango 'Love Tempo' (top 3 US Dance/Disco) varies-down nicely out of 'Cavern'. . . Africali 'Ayiko Bia' is a disappointment, the best just isn't quite right. . . I want you (all tonight), tonight, ALL NIGHT LONG!

HOT VINYL

AZYMUTH: 'Make Mine Guarana' (LP 'Rapid Transit' US Milestone M-9118) The boys from Brazil are back with a dynamite long ultra jittery simple 113-114-113-116-114-116-115-116bpm instrumental jazz-funk-latin groove powered by cleanly clinking and clonking percussion and their usual vocodered organ sound over an infectious bass line, "groove" being the operative word (the rest of the set through is really specialist either soft or frantic latin jazz). How about a 12in?

HI VOLTAGE: 'Love Is The Message' (US One Way OW-007) Began Kekic has recreated the old Vince Montana-arranged MFSB instrumental (a cult disco classic in New York), then with John Morales & Sergio Munzibai mixed it into a new (scratch-1116-120-121-116)rap onilbpm 12in form that's still good mellow flowing jazz-funk like the original but with lots of scratching over it and an off-puttingly abrupt slower scratch "n" "partay" rap break towards the end (the flip's shorter different mix is minus rap). Combining the best of two worlds in ear-grabbing style, it could be huge.

HOWARD JOHNSON: 'Let's Take Time Out' (US A&M SP-12082) Produced

JAMES HAMILTON at the controls

now by The System with bumpily juddering synth backing, Howard's 117bpm 12in newbie still sticks melodically to the Kashif school of Evelyn King cliché — the import 12in (with dead slow strangely stark 33/4/66/2bpm 'You're The One I've Needed' (flip) being an "extended version" while the simultaneous UK release (AMX 154) is more than a minute shorter, but on 3-track 12in with the densely jittery vocoder-spiked and chick-rapped rumbly 108bpm 'Everywhere I Go', and last year's jolting 113bpm 'Take Me Through The Night'. Yes folks, it's make your mind up time!

DAVID JOSEPH: 'Joys Of Life' (LP 'The Joys Of Life' Island ILPS 9739) Feeble old fashioned Britfunk for the most part, the 0-118bpm 'Do You Feel My Love Now Baby' being best of those jittery thumpers, while head and shoulders above the rest is this superb sophisticated gently grooving 95bpm soul swayer with catchy semi-falsetto harmony chorus and languid sax — a real goodie!

FATRACK: 'Please Stay' (US Spring SPR-12-413) As if on a much slower 'Is This The Future?', deep butch Gerry Bledsoe mutters spine tingling sweet nothings over imagination-ish 70bpm 12in tranquil piano before the other guys wail a while and then soprano sax gently squeals a lyrical line (inst flip) — humma humma, we're talkin' heavy atmospherics here, and is it good!

JENNY BURTON: 'Remember What You Like' (US Atlantic 0-86977) The girl who sang C-Bank's 'One More Shot' is again produced by John Robie on a quite melodic subtly textured (inking 116/4bpm 12in hip hopper very similar to that earlier "shooting gallery" electro classic but now as if programmed by Freeez — except wasn't Robie himself responsible for much of 'L.O.U.'? — excellent of its sort alternative freakily rapped 'Players' flip).

CD III: 'Get Tough' (US Prelude PRL D672) Siren, vocoder and chatter start a typical but strong "MC popping" rapped 'n' chanted jerky 108bpm 12in electro jiggle, simple and direct with tuteful synth spurges over subdued screeching (scratched inst flip), huge already at Birmingham's Powerhouse

SLEAZEEE: 'The Girls Are Out' (Calibre CABL 119) Originally on white label, this Steve Jerome-penned unison chix charted jiggy little 105(intro)-107-108-109bpm 12in chugger is like a more urgent Street Angels, with nice piano and sax towards the end, its cheerful jauntiness dispelling early doubts about some of the overly mannered singing (good dub flip).

TWO SISTERS: 'B-Boys Beware' (US Sugarscoop SS-426) Paul Rodriguez-produced familiar plinky-plunk 113-114-113bpm 12in hip, hop, poppin' emcee G.L.O.B.E. taking over from the staccato girls for rapping relief (parting 113/5bpm 'B-Boys B-Dubbed' edit flip), hardly innovative despite its "give the girls a break" message but certainly up to current electro standard.

ROLAND RAT SUPERSTAR: 'Rat Rapping' (Rodent Records 12RAT 1, via Magnet) Obviously best for TV-am viewers, the Roland & Kevin-rapped 109bpm "7in version" (and inst) makes good fatuous fun out of scratching, but the 3-track 12in A-side is actually a harder 110bpm mainly instrumental "extended version" that's perfectly playable alongside other proper scratchers. One for Christmas?

continued over

Disco

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SANCTUARY: 'I Am Going To Love Him' (US Montage MS-616) Big selling jittery percussion-backed burling fast 0-121-122-123-122-121-122bpm 12in samba-ish jazz-funky racing smacker with rapid-fire singing by what sounds like a husky chap — so make of the title what you will (inst/edit flip).

STEVE NARAHARA: 'Canadian Sunset' (LP 'Sierra' US PAUSA PR 7153) Jazz guitarist with a Tom Scott (sax), Dan Siegel (keyboards)-supported instrumental set of strong specialist appeal, this lovely c110bpm revival of the Eddie Heywood & Hugo Winterhalter standard and a jerkily jumping c126bpm 'The Hunt' being most obvious dancers.

ELBOW BONES & THE RACKETEERS: 'A Night In New York' (EMI America 12EA 165) Kid Creole revives his old Dr Buzzard sound for this lush chick crooned brassily tripping exotic 109bpm 12in swinger, with a possibly tricky four-to-the-bar beat, initially biggest in Boys Town circles. Good music, better than Creole's current stuff!

JENNIFER HOLLIDAY: 'Just Let Me Wait' (LP 'Feel My Soul' Geffen GF 25541) The ultra-soulful Dreamgirl's Maurice White-produced set look a while to click here but now this Aretha EWF-ish 117-118-119bpm strutter and the rather thin 0-121-123bpm 'Shine A Light' (also on 7in, A 3867) are starting to happen, while the throbbing sultry 104bpm 'My Sweet Delight' is most 'disco' of all.

TEENA MARI: 'Playboy' (LP 'Robbery' Epic EPC 25655) Her disappointing schizoid self-prod/penned sets only real soul dancer is this great leasingly sung pent-up brassily jittering 97bpm steamy swayer, although unfortunately on 12in here is 'Fix It' (Epic TA 3820), a jerky fast 125bpm staccato rock jolter (inst flip) which has its points, though compulsive danceability isn't one of them.

CASHMERE: 'Let The Music Turn You On' (Philly World PWSL 114) Easily under-rated somewhat sneaky grow-on-you gently jittering 113bpm 12in Michael Jackson-ish jolter sparked by muted trumpet in the clever brass arrangement, and by Hammond organ on the lurching slow 104bpm 'Inner Feeling' flip.

MELBA MOORE: 'Keepin' My Lover Satisfied' (Capitol 12CL 317) Melba adopts a Sue-Ellen pose for the sleaze of this Paul Lawrence Jones II-produced typically lurching stark 116bpm 12in smacker (inst flip), now possibly too datedly formularized for its own good.

MIX MASTER

MIDLANDS ELECTRO jocks have revived the Funkkise Gang 'Funkkise' (US GRP 12in, 114½bpm), inspiring me to dig it out again too and kick off what became a marathon electro set which crammed 24 records into as many minutes egged on by great floor reaction. Obviously some tracks were mixed in very briefly indeed as bridging sections. Coming out of a Gullivers soca standard Lord Kitchener 'Sugar Bum Bum' (loc) with Positive Force 'We Got The Funk' (the synched sequence (unless chop specified) went Funkkise Gang/Ray Parker Jr 'N2U2') Gee Gee & The Gym Band 'Magic Kaboola'/Grandmaster & Melle Mel 'White Lines/Liquid Liquid' Cavern/Par Cussion All Stars 'Don't Stop' (chop) GLOBE & Whiz Kid 'Mr DJ/Two Sisters' B-Boys Beware/'B Beat Girls' 'Nasty Jungle Scratch/Shannon' 'Let The Music Play (Dub)' Tyrone Brunson 'Smurf'/'D' Train 'You're The One For Me (inst)'/Hot Streak 'Body Work'/'Twilight 22' Electric Kingdom/'X-Ray Connection' 'Replay (Space Mix)'/Soul Sonic Force 'Planet Rock'/Formula V 'Killer Groove II'/Reggie Griffin 'Mirda Rock'/'Planet Patrol' 'Play At Your Own Risk'/'Jonzun Crew' 'Space Is The Place'/'EBN/OZN'/'AEIOU' (chop) Man Parrish 'Hip Hop (Disconet)'/Fresh Face 'Huevo Dancing' (chop) Newcleus 'Wikki Wikki (7in remix)'. Wikki wikki indeed!

GEE GEE AND THE GYM BAND: 'Magic Kaboola' (US TopFlight/Wetussi TOP-007) Italian-originated good solid 118½bpm 12in revival of my favourite grooveable 'For Those Who Like To Groove'/'Good Times' bass riff, with smurf chorus and skimpy synth melody, the 117½bpm 'Rap Dub' being less effective (radio edit too).

HAYWOODE: 'Single Handed' (CBS TA 3816) Oh dear, I hate to knock the owner of such exquisite legs, but Sid's emptily thumping 119bpm 12in follow-up has the same slickly tuneful approach as 'A Time Like This' but none of its exciting oomph (jerky electro-ish 117bpm flip presumably called 'Slow Burn').

MONYAKA: 'Reggae-Matic-Funk' (Polydor POSPX 658) The title tells it all, a desperately uninspired leaden 104½2(intro)-105-106-0-105bpm 12in follow-up with none of their hit's infectious good humour (inst flip). What's Swahili for "go to the bottom"?

HOT BOX: 'Do You Wanna Lover?' (Polydor POSPX 661) Very poor sub-Freeez messy crass 115½bpm 12in attempt to copy the Arthur Baker style of electropop, disappointingly dull considering how good most of the stuff from Polydor/London is these days (dub/edit etc flip).

EARTH WIND & FIRE: 'Magnetic' (CBS TA 3887) A bona fide disaster area, EWF are so frantic for a hit they've sold their soul to take the horrendous rock-disco "cop-out" route on this

139bpm 12in jerky galloper, which wouldn't be out of place by Journey or Survivor (inst flip).

PARADISE: 'Love Is The Answer' (Priority PX 6) Soulfully harmonised but fatally low energy, this comes-and-goes 114bpm sputter and the lightly shuffling 125bpm 'Just Can't Stop' are shown up on 3-track 12in by the inclusion of their sinuously perfect 'One Mind Two Hearts' hit. What happened?

TAKE 3: 'Tonight's The Night' (Fast Forward FOR-T 1, via Blackmarketing 01-607 7017) Something rum's been done in the extending of this Peter (Beggars & Co) Hinds-produced chix-cooled fluid lean 117bpm bass line loper, the girls on the beefier original white label back in July sounding fine but now some of their singing seems very tentative — however, the finally released 3-track UK 12in also has the US-issued 'Tonight's The Night' (Allright) "New York dance mix," and a new electronically percussive 118-117-116bpm 'Breakers' Night' version. Me, I'm sticking with that original promo.

"D" TRAIN: 'Something's On Your Mind' (US Prelude PRL D670) Disappointingly sombre jerky slow stark 101bpm 12in summer tempo jolter (inst flip), very exciting although it may yet reveal hidden depths.

ANGELA BOFILL: 'Nothin' But A Teaser' (LP 'Teaser' US Arista AL8-6198) Beautiful as ever, Angela's being steered by Narada Michael Walden into a female Michael Jackson slot (with Stacy Lattislaw overtones) — which is not necessarily a good thing, though may make money out of the youth market. Bearing the above in mind, this 114bpm lurching swayer is possibly easiest to take, other dancers being the 120½bpm 'Penetration', 117bpm 'Still A Thrill', 119bpm 'Special Delivery', 111bpm 'Crazy For Him', 125bpm 'Call Of The Wild'.

JoBOXERS: 'Jealous Love' (RCA BOXXT 4) Terrific impressively soulful pent-up 90-0-88bpm 12in lurching swayer like the Four Tops' Levi Stubbs singing Gary Glitter's 'I Love You: Love Me Love' while backed by the James Brown band circa 1963. Wow!

Z.Z. HILL: 'Get A Little, Give A Little' (LP 'I'm A Blues Man' US Malaco MAL 7415) Good down home deep soul set by a gruff guy I started collecting 19 years ago (he's pronounced "Zee Zee"), this great gut wrenching 58-57bpm slowie being truly soulful and much enquired about when played as a smoocher, the Little Milton/Bobby Bland-like 121bpm 'Blind Side' being a nostalgic dancer.

TYRONE DAVIS: 'Be Honest With Me' (LP 'Something Good' US Oceanfront OF 101) The veteran soulstar's spine tingling Isaac Hayes-ish 55½bpm smoocher starts as a dialogue first with the bartender and then the young lady sitting alone three stools from the end (he gets lucky!), the rest of this uncompromising Southern Soul set

being excellent if that's your bag (you old-timer you!), like his original style-reviving 113bpm 'Turning Point', 67bpm 'Something Good About A Woman', 82bpm 'Let Me Be Your Pacifier', 85bpm 'All Because Of Your Love', 107bpm 'Satisfy You Before You Satisfy Me', 125bpm 'I Found Myself When I Lost You', 120bpm 'You Stay On My Mind'.

KAZ: 'You Take My Breath Away' (Passion PASH 1210) Bristol band discovered and produced by Nigel 'Malibu' Wright on a frantically flying 122bpm 12in jitterer with staccato Shakatak-ish chix helped male chants and jazzy solos including squealing horn, fine for wearing out the carpet in dark corners.

LOLEATA HOLLOWAY: 'Love Sensation' (US Salsoul SG 415) Overwrought soulfully wailed, growled and screamed 58-116bpm 12in Dan Hartman-penned oldie opened out a bit in a new Shep Pettibone remix, but without an '83 beat (inst/aca flip).

BREAKERS

BUBBLING UNDER THE Disco 85 are CD III 'Get Tough' (US Prelude 12in), Jessie Rogers 'One Monkey Don't Stop No Show' (US Pyramid 12in), Jimmy Cliff 'Reggae Night' (CBS 12in), Ebony Brothers 'Brighten Up Your Night' (RCA 12in), The SOS Band 'Tell Me If You Still Care' (Tabu 12in), James Ingram 'Party Animal' (Qwest 12in), Elbow Bones 'A Night In New York' (EMI America 12in), Two Sisters 'B-Boys Beware' (US Sugarscoop 12in), B Beat Girls 'Nasty Jungle Scratch' (US 25 West 12in), Teddy Pendergrass 'I Want My Baby Back' (US Phil Int LP), Madonna 'Lucky Star' (Sire 12in), Klique 'Stop Doggin' Me Around' (MCA 12in), Bernard Wright 'Funky Beat' (US Arista 12in), The Tribe 'Jungle Rock' (US Prelude 12in), Fatback 'Please Stay' (US Spring 12in), Steazee 'The Girls Are Out' (white label 12in), Prince 'DMSR' (Warner Bros 12in), Paradise 'Love Is The Answer' (Priority 12in), Richie Scotti 'The Break' (US Radar Rap 12in), Janice McClain 'Giving My Love' (US Mon-Tab 12in), Garland Green 'Don't Tell Me Let Me Guess'/'Tryin' To Hold On' (US Oceanfront LP), Tourist 'Hooked On You' (US Reelin & Rockin 12in), Major Lance 'Are You Leaving Me' (US Kat Family 12in/LP), The Dub Band 'Reggae High' (EMI 12in), Four Tops 'I Just Can't Walk Away' (Motown 12in).

HIT NUMBERS: Beats Per Minute for last week's Top 75 entries on 7in (W/cr for fade/cold/resonant endings) — Status Quo 102-103f, Rolling Stones 121-123f, The Assembly 0-44½/89½f, Yes 0-124½f, Genesis 87(174)f, Tom Robinson 93f, The Smiths 0-207c, Care 127½f, Abba 0-99-101-0-101-0r, Kim Wilde 127½f, Kenny Rogers/Dolly Parton 103f, Caramba (0-181/162f, JoBoxers 90-0-88f, Olivia Newton-John 164f, Hall & Oates 114f.

ATLANTIC STARR

NEW ALBUM & CASSETTE

Yours Forever

Features The Single
TOUCH A FOUR LEAF
CLOVER



WANT TO know the connection between David Bowie and James Last? What's that? They've both got beards except for David Bowie? No, that's not it. The connection is David Sanborn, a mean sax player if ever there was one, a session man supreme, now with his own album 'Backstreet' doing the rounds. "I've been thinking of calling one of my albums 'Formerly With,'" David jokes, and well he might. He was the sax on Bowie's 'Young Americans' LP and tour, the star of James Last's 'The Seduction', and he's played with everybody in between. Just how many records? "Oh, it must be up in the hundreds," he guesses. "The first was with Paul Butterfield Blues Band in 1967." You'll find Sanborn on the new Rolling Stones album, and he's been working with (you'll love this) James Taylor and the Bee Gees as well. "I've done Roger Waters' new album too," he says. "It's called 'The Pros And Cons Of Hitchhiking'."

PS

FROM SMOOCH to sweat — it's taken eight years and a Major operation. The smooch happened in the summer of '75 when Major Harris breathed one of the steamiest ballads of all time, 'Love Won't Let Me Wait'. The sweat's happening now, as the Major storms back to the charts with 'All My Life' in a real dance stylee. So where did all those years go?

"Well, I've been working clubs, writing, and just getting ready for the comeback," says Harris acknowledging that his profile's been lower than low for a long while. "I've been getting everything together, watching the marketplace," he says. But before he fills us in further, let's make Harris history our specialist subject and really turn back the years.

Major — his real name, fans — comes originally from Richmond in old Virginy, but got started career-wise when he move to Philadelphia. "My brother and I had a rock group. We had a Four Tops/Temptations type sound but also rock. None of the records became great successes and one day the Delfonics saw me performing. They wanted me to go with the group, so we tried it and it worked."

He remembers that being around 1969, by which time the Delfonics had already made a loud chart noise Stateside with 'La La Means I Love You'. In '71 that became the lads' biggest Brit hit, and Harris was also around for momentous occasions like

'Didn't I (Blow Your Mind This Time)', back in the days when the 'fonics were joined in our charts by similar vocal groups like the Tams and the Formations.

But by 1974 the well of hits was all dried up and the Major thought again. "I figured that there comes a time to take on another challenge, so I gave it a shot and left the group at the end of '74. In '75 I recorded my first album for Atlantic." It included the orgasmic 'Love Won't Let Me Wait' and suddenly he'd shifted two million copies of it.

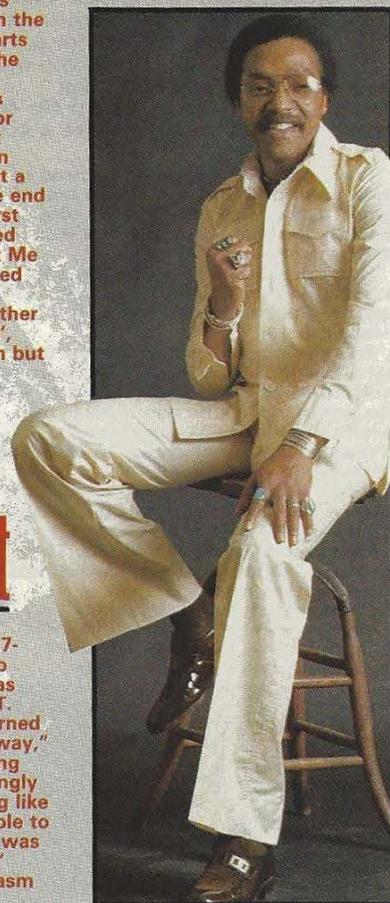
And then what? "I had another single called 'I Got Over Love', which made some impression but

sexual Harris-ment

not as much. I left Atlantic '77-'78." Then there were trips to RCA — with whom Harris was very unchuffed — and WMOT.

Has that old smashereroo turned out to be a millstone? "In a way," says Harris. "But it was a song that I liked and felt very strongly about. It's hard to find a song like that but I thank God I was able to reach those heights. My son was born because of that record." That's what you call enthusiasm for a song.

Paul Sexton



EARTH WIND + FIRE



NEW SINGLE
MAGNETIC

7" & EXTENDED 12" VERSION REMIXED BY JELLYBEAN BENITEZ



By ROBIN SMITH

THE THOMPSON TWINS thought Joe Leeway was going to end up as a tasty morsel for a shark. He was swimming near Compass Point Studios in the Bahamas when a razor sharp fin cut through the water — just like a scene out of 'Jaws'.

"I was on the shore and I wanted to shout a warning but the words wouldn't come," says Alannah. "The fin dipped beneath Joe and I thought that was it, we'd never see him again."

"But it turned out that the fin belonged to a playful dolphin who was just out for a game. Their fins are very similar to sharks."

"But you do get a lot of sharks out there," says Tom Bailey. "They usually come close to the shore at night to feed. I also saw a barracuda when I was out swimming, but it left me alone."

"It wasn't particularly safe out of the water either," as Joe explains.

"Some people don't like Rastas over there. Apparently some of the Jamaicans act like Jack The Lad when they go to Nassau and it upsets the locals. They also seemed to think I was gay as well which made matters worse."

"We were driving along when somebody screamed out that he was going to cut my head off. He came towards us, wielding a machete."

Cry

JAWS

a little bit

"We were all a bit drunk at the time and I thought it was a plastic toy," continued Alannah. "We drove straight off through some red lights and the guy hurled a bottle of wine at us instead. Just as well, really."

It's a crazy but interesting atmosphere to record in," says Joe. "The heat cracks people up from time to time but at least there's always something going on, it's never predictable."

FOR A band who aren't exactly renowned for getting up to Ozzy Osbourne type antics, the Twins have

had more than their fair share of accidents. At one show in America, Tom knocked his tooth out on a microphone stand.

"Alannah said I should have spat it out at the audience like a heavy metal star, but I'm too much of a gentleman. I just slobbered through the song."

"After the show I went to a laid back Beverly Hills dentist who said 'hey, this is going to hurt you emotionally rather than it does physically'. He was right too."

In the States, the Twins have supported those megabuck merchants the Police. They've also done a gig supporting David Bowie who didn't even pop into their dressing room to say 'hello'.

"Supporting the Police we played in front of 60,000 people," says Alannah. "I was a little unsure about them. But they really are a good act on stage and they know the business inside out."

After all their adventures, it's not surprising that the Twins have decided to relax and come up with their tender new single 'Hold Me Now' — a soft piece of balladeering to tug at anybody's heart strings.

They've spend the last couple of months in a little cottage on the wilds of Romney Marsh in Kent, writing songs for their forthcoming album 'Into The Gap' out early next year.

"The nearest town was miles away," says Tom. "We just felt we had to get away from everybody and the pressures London brings. One day the phone broke and then we really did feel cut off from the rest of the world."

"The place is surrounded by swirling mists and you can imagine all sorts of spooky things happening. But there was so much wildlife all over the place it was really great."

"When I wandered around the garden I found an old clay pipe. I've got this fascination with old objects now, the fact that ordinary people used things like that and then discarded them hundreds of years ago."

"I'd like to get into amateur archeology and I've bought books to try and discover which period the pipe was from. It's better than posing at the Camden Palace."

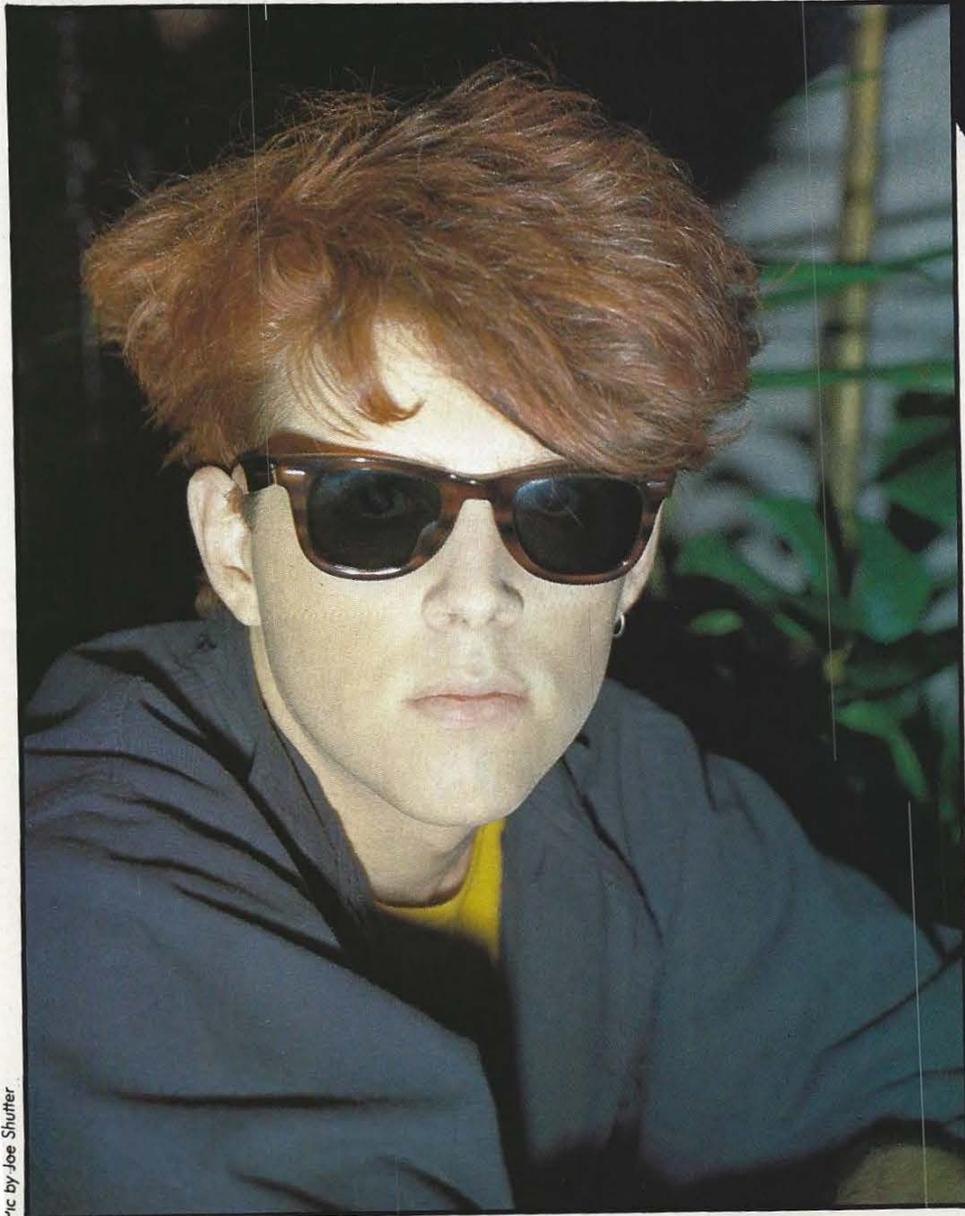
THE GOOD life seems to have coloured much of the Thompson's work. Tom says that 'Hold Me Now' is a pretty basic love song.

"It's just that basic human emotion really. It's like when everything is against you and you just want somebody to cling to who is soft, comforting and nice."

"The last album was very dancey with lots of beats in the grooves. I think we took too many singles off it. But we've had a chance to breathe now. We're not a band who have to survive by being on the front page of every national newspaper every week revealing all."

"I admire ABC because they've been away for a year and now they're back with a new look and fresh approach."

"I think we got a gospel feeling on 'Hold Me Now'," says Alannah. "It starts





THE THOMPSON TWINS: *sharking all over* off in a fragile way and then it gets stronger and stronger. The video we did for the single is very simple. It's a bit like Japanese Kabuki theatre where every movement means something and nothing is wasted."

"With 'Hold Me Now' we wanted a good vibe," says Joe. "We didn't want to be too pushy but just let the song do the job. Some people rely on effects so much that the art in a simple good song is lost."

But the album isn't completely peace

and oneness with the universe. Alannah's written a track called 'Sister Of Mercy' which is pretty frightening.

"It's about an exploited housewife who just snaps and murders her husband after 40 years of housework. People do that you know, after years of repression and frustration they suddenly crack. They're usually normal people as well, it's very fascinating."

The album sounds very interesting indeed and the Twins are lining up a

series of dates in the spring to go with it.

"We want to do about 30 shows and we should be doing some Irish dates as well."

But before they go on the road, the Twins will be heading for Compass Point again to finish off their new album. It costs them £60 an hour to rent the place, so they won't be spending too much time lazing around on the beach.

"It's nice over there but we really are looking forward to touring again," says Alannah. "It can get boring in paradise."

STAR STYLE

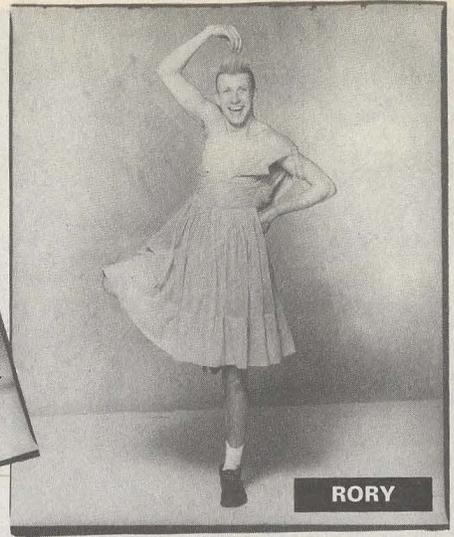




MAGGOT



ROBERT



RORY

RATTY style counselling! A lesson in dressin' from those leering lovelies KING KURT!! How to look *casual* for the office but *smart* for those intimate soirees a deux where the cut of the cloth speaks volumes...

Smeggy and the chaps, au fait with the silent language of dress, look cool in blue and steamy in red! Imparting their *bons mots* with a cheeky grin and a jaunty swagger, they let us into their secrets of style...

JOHN: *It's just a question of instinct. You have to feel which boots are right with your dress.*

MAGGOT: *Style? Well, I used to own a pair of Y-fronts, but it kept on poppin' in and out... of fashion that is!*

ROBERT: *My wardrobe is getting so large now I just don't know what to choose — but I'm sure this number'll clean up.*

RORY: *Style? Well I used to have a comb once... It all depends on your tailor — your either hang a left, hang a right, or hang loose.*

SMEGGY: *Style... some of us have it... some of us don't*



JOHN



SMEGGY

PARTY frocks from a selection at Flip. Prices range from £10-£25. Styled by Graham K. Snapped by Paul Cox.