TOYAH
They only want my body!

LINX
Under the table with Pauline Black

JAPAN
Soft focus colour poster

Bauhaus, Blue Rondo, Diana Ross LPs

TOYAH: "I've got funny legs"

Sharon Redd, Gap Band disco special

DEPECHE MODE
'I sorted out the boot boys'
bauhaus

NEW ALBUM

THE SKY'S GONE OUT

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

Available on BEGGARS BANQUET LP and Double Play Cassette
TIGHT SINGLES

Week ending October 23, 1982

1. 2 6  DO YOU REALLY WANT TO HURT ME, Culture Club, Virgin O
2. 1 5  PASS THE DUTCHIE, Musical Youth, MCA O
3. 4 4  STARMAKER, The Kids From "Fame", RCA
4. 6 8 ZOOM, 2 Unlimited, W MOTI/Virgin O
5. 14 2  LOVE ME DO, The Beatles, Parlophone
6. 5 10 HARD TO SAY I'M BOTHERED, Chicago, Full Moon
7. 10 4  LIFELINE, Spandau Ballet, Reformulation/Chrysalis
8. 17 6  DANGER GAMES, The Pookies, Creole
9. 18 3  ANNE, I'M NOT YOUR DADDY, Kid Creole & The Coconuts, Jamaican
10. 6 4  JACKIE WILSON SAID, Kevin Rowland & Dexys Midnight Runners, Mercury/Phonogram
11. 13 6  THE HOUSE OF THE RISING SUN, The Animals, RAK
12. 20 2  REAP THE WILD WIND, U2, Chrysalis
13. 4 2  I WANNA DO IT WITH YOU, Barry Manilow, Arista
14. 8 7  JUST WHAT I ALWAYS WANTED, Barry Wilson, Complete/ London O
15. 7 9  LOVE COME DOWN, Evelyn King, RCA
16. 38 4  MAD WORLD, Tears For Fears, Mercury/Phonogram
17. 24 1  BEHOLD I STAY OR SHOULD I GO/STRAIGHT TO HELL, The Clash, CBS
18. 22 3  JOKY STARDUST, Bebeu, Segagsa, Blanquet
19. 9 8  THERE IT IS, Shemara, RCA
20. 44 2  I'LL BE SATISFIED, Shakin' Stevens, Epic
21. 11 6  FRIEND OR FOE, Adam Ant, CBS
22. 30 4  BACK ON THE CHAIN GANG, Pretenders, Real
23. 12 10  WHY, Carly Simon, EMI
24. 28 5  IN THE HEAT OF THE NIGHT, Imagine, CBS
25. 37 3  LOVE'S COMIN' AT YA, Mella Moore, EMI America
26. 32 4  NEVER GIVE YOU UP, Shawn Redd, Prelude
27. 24 3  LIFE IN TOKYO, Japan, Hansa
28. 33 4  TAKE A CHANCE ON ME, Rovi Music, EG (Polydor)
29. 80 2  I DON'T WANNA DANCE, Eddy Grant, EMI
30. 84 2  OH LA, LA, LA, LA (LET'S GO DANCIN'), Kool & The Gang, Dunlop/Phonogram
31. 19 9  EYE OF THE TIGER, Survivor, Scotti Brothers O
32. 40 3  AMOK, John Igbessie, CBS
33. 17 11  WALKING ON SUNSHINE, Rockers Revenge, London O
34. 39 5  BE PROUD (HE HEARD), Toyah, Safer
35. 29 8  SO HERE I AM, UB40, DE International
36. 70 2  ZAMBIAN, The Phasers featuring Bob Grover, Dobro
37. 81 1  DO IT TO THE MUSIC, Raw Silk, KR
38. 85 6  DRY BOY CRY, Blue Zoo, Magnet
39. 10 1  THE BITTEREST LIE I'VE EVER HAD TO SWALLOW, The Jam, Polydor
40. 41 1  THE DAY BEFORE YOU CAME, Abba, Epic EPC A2847
41. 42 3  BLOWOWE, Scouse & The Bananees, Polydor
42. 74 4  K COME AWAY, Kim Wilde, RAK
43. 21 11  SADDLE UP, David Christie, KR
44. 50 2  101 - DAM-NATIONS, Scarlet Party, Parlophone
45. 51 1  GET THE SUN, Square, A&M/AMS 8259
46. 23 8  ALL OF MY HEART, ABC, Phonogram
47. 72 1  REACH OUT (I DON'T WANT TO MISS A THING), Wham, Intersound
48. 49 2  MURCLES, Diane Rose, Capitol CL 268
49. 25 5  LEAVE ME IN SILENCE, Depeche Mode, Mute
50. 73 2  MOCKINGBIRD, The Balle Stars, Stiff
51. 62 3  HEARTBREAKER, Dionne Warwick, Arista ARIST 486
52. 73 3  TUG OF WAR, Paul McCartney, Parlophone
53. 57 4  JACK AND DIANE, John Cougar, Riva RIVA 37
54. 28 8  PRIVATE INVESTIGATIONS, Dire Straits, Vertigo/Phonogram O
55. 63 9  THE MESSAGE, Grand Master Flash, Sugar Hill
56. 51 1  I CAN'T HELP MYSELF, Orange Juice, Polydor P 022
57. 61 4  DO YA WANNA RUN, Syntex with Patrick Cowley, London
58. 42 2  ATHENA, The Who, Polydor
59. 62 1  CHANCES, Hot Chocolate, RAK
60. 67 2  I'M IN SILVER LINING, Jeff Beck, RAK
61. 45 8  GIVE ME SOME KINDA MAGIC, Dollar, WE
62. 58 5  SHOCK THE MONKEY, Peter Gabriel, Charisma
63. 40 7  SIGNED, SEALED, DELIVERED (I'M YOURS), Boys Town Gang, ERC
64. 42 1  COME ON EILEEN, Dexys Midnight Runners & The Emerald Express, Mercury/Phonogram O
65. 47 3  EVEN THE NIGHTS ARE BETTER, Air Supply, Arista
66. 48 7  DO YA WANNA RUN, Syntex with Patrick Cowley, London
67. 50 4  I'M UNDECIDED, Tight Fit, Jive JIVE 26
68. 51 5  LIES, Thompson Twins, Arista ARIST 486
69. 60 1  LIFE ON THE RUN, Samson, Polydor P 031
70. 52 1  LONG GONE, Gillian, Virgin V 837
71. 59 2  THE CLASH: a living hell at 17
72. 58 3  AMERICAN HEARTBEAT, Survivor, Scotti Brothers SCT A2813
73. 57 4  DON'T MAKE ME WANT, Peech Boys, TMT TMT 7001
74. 56 5  DOZEN GIRLS, The Damned, EMI America 156
75. 55 6  FIRST LOVE NEVER DIES/THE SUN Ain't GONNA SHINE ANYMORE, The Walker Brothers, Philips IPS 001
76. 54 7  FOLLOW ME, Domini, Polydor DR 2
77. 53 8  GIVE IT UP, The Steve Miller Band, Mercury/Phonogram STEVE 5
78. 52 9  HARVEST HOME, Big Country, Mercury/Phonogram COUNT 1
79. 51 10  I'M UNDECIDED, Tight Fit, Jive JIVE 26
80. 50 11  LIES, Thompson Twins, Arista ARIST 486
81. 49 12  LIFE ON THE RUN, Samson, Polydor P 031
82. 48 13  LONG GONE, Gillian, Virgin V 837
83. 47 14  THE CLASH: a living hell at 17

SYMBOL KEY

- FAST MOVERS

SINGLES

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

ALBUMS

Platinum (300,000 sales) □ Gold (100,000 sales) □ Silver (60,000 sales)
# OUR PRICE Records

## TOP 60

<table>
<thead>
<tr>
<th>No.</th>
<th>Last Week</th>
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## YEAH! YEAH! YEAH! THE BEATLES ARE DOWN AT OUR PRICE

The BEATLES 20 GREATEST HITS ON ONE RECORD 19 No. 1 SINGLES PLUS THE NEW SINGULAR ME DO

**Price:** £4.99

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- THINK CASSETTE
- THINK SELECTION
- THINK SINGLE
- THINK SERVICE
- THINK OUR PRICE

**Our Price Are Now Bigger And Better At 207 High Street Hounslow**
BEATLES: the latest cult Liverpool group to chart

served Adele Hana particularly well in respect of Japan reissues. The German-owned company had the foresight to sign the band when setting up their British operation in 1977. By March 1978 Japan had released their first single for the label, an ungainly eight minute single reissued to join its current hit 'Hey Down'. The absence of the newcomers was 'All Shook Up' which had originally charted on 14 June 1957, slightly more than twenty years ago.

'All Shook Up' and 'Moonlight Serenade' were both lesser hits second time around but 'Love Me Do' surprised everyone. Some executives included - by debuting at number 14 last week, three places higher than it managed in the whole of the group's chart peak since its original chart peak after twenty years. If it doesn't succeed, try again. That's a maxixe which has

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

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

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by ALAN JONES

24 27 WHATEVER IS HE LIKE? Farmers Boys, Back TCHN 001
25 24 JACQUES DERRIDA/ASYLUMS IN JERUSALEM, Scribb Pelli, Rough Trade RT 1111(T) (P)
26 17 FOUR TRACK EP, Total Chaos, Volume Vol 2
27 32 BIG GIRLS DON'T CRY, Cimarron, Safari SAF61(S)LI 49
28 29 F** the TORBIES, Sowd, Rough Trade RT 1112(T)
29 28 LOVE WILL TEAR US APART, Joy Division, Factory FAC 23
30 41 RUN LIKE HELL/YEP BUM, Peter & The Test Tube Babies, No Future 01 15
31 31 TRAILS OF COLOUR DISSOLVE, Felt, Cherry Red CHERRY 45
32 30 COCKTAILS EP, Atta the Stockbroker, Cherry Red CHERRY 46
33 33 NIGHT AND DAY, Everything But The Girl, Cherry Red CHERRY 37
34 37 TEMPTATION, New Order, Factory FAC 23
35 38 36 YEARS OF HELL (EP), Pariscian, No Future 01 12
36 49 PROCESSION, Jccs, 120 records REC 111
37 38 RELIGIOUS WARS EP, Diamantom, Status Quo, Diamantom 977
38 43 WHY DIE, Innase, Innsane INSANE 1
39 39 SUMMER IN THE CITY, Ti & Tok, Survival SURIP12007
40 43 PAST MEETS PRESENT, Weekend, Rough Trade RT 107
41 41 PRETTY PAEODPHILES (EP), Runswick, Rough Trade RT 10
42 40 CONVICTED, Dead Witches, Rough Trade RT 107
43 43 RISING FROM THE DEAD, UK Decay, Corpus Christi CHRI 785
44 42 TEDDY, Apocalypse, Jamming! CREATE 5
45 49 PLAYING FOR TIME, Sand No Flowers, Praxis TMI 1
46 42 REACH OUT, Watch Me Youth, Bridgeport BRIDGE 14
47 43 THE HOUSE THAT BUILT EP, Conflict, Crash 2211884/1
48 45 LOVE AT FIRST SIGHT, Gist, Rough Trade RT 085

October 15, 1977
1 SILVER LADY, David Soul
2 BLACK IS BLACK, La Belle Epoque
3 TOO MANY BARGAINS, The Fabulous Thunderbirds
4 I REMEMBER, Elvis Presley
5 BEST OF MY LOVE, The Emotions
6 I DON'T WANT YOU, Parks Gallant
7 YOU'RE IN MY HEART, Rod Stewart
8 FROM NOW ON, To LA, Party Gallant
9 NO MORE HEROES, The Stranglers
10 TELEPHONE MAN, Meri Wilson

October 14, 1972
1 MUDMULDY OLD DOUGH, Lieutenant Pigeon
2 HOW CAN I BE SURE, David Cassidy
3 EVEN IF IT'S TRUE, Peter Walker
4 I DIDN'T KNOW I LOVED YOU (TILL I SAW YOU), David Gittler
5 CHILDREN OF THE REVOLUTION, T Rex
6 WIG-WAM BAM, The Sweet
7 TOO YOUNG, Danny Dymal
8 BURNING LOVE, Elvis Presley
9 IN A BROKEN DREAM, Pythian Lee Jackson
10 DONNA, 10cc

October 16, 1967
1 MASSACHUSETTS, The Bee Gees
2 FLOWERS IN THE RAIN, The Move
3 LAST WALTZ, The Yardbirds
4 HOLE IN MY SHOE, Traffic
5 EXCITING FROM THE OPERA, Krith West
6 THE LETTER, The Box Tops
7 THERE MUST BE A WAY, Frankie Vaughan
8 REFLECTIONS, Diana Ross and The Supremes
9 HOMBURG, Procol Harum
10 ITOHYCCHIO PARK, The Small Faces
end of the jam but single and live album due

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

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

"There are some problems, heavily, but they have been taken the group as far as it will go," said a friend of the band this week.

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

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

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

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

And a follow-up single to their 'Breakfast In America.' hit out on November 19, with their first-ever live album released just after their Wembly shows.

The single features two tracks recorded In a double sleeve. Record one is called 'Beat Surrender' and backed with 'Shopping'. Record two features a cover version of the Curtis Mayfield hit 'Move On Up' with two tracks on the flip side — 'Stoned Out Of My Mind' and the Edwin Starr hit 'War'.

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

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

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

Paul Weller: What happens next?

Triple Quo

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

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

Oz time

OSBOURNE plays his first tour for two years in December.

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

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

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

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

DIRE STRAITS have added yet another date to their tour at Birmingham's NEC on December 14. Tickets cost £6.75 and £5.75 and are available from Dire Straits Box Office, PO Box 77, London SW14. Full Cheques should he made payable to Dire Straits Box Office and sent in with an SAE.

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

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

LEVEL 42 have added more dates to their 'Destiny Assembly' tour. This starts at Manchester Polytechnic on November 17, Manchester Polytechnic 20, Glasgow Tyranny's 21, London Polytechnic 27 and Reading Top Rank 28.

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

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

THE HIGSONS have joined the Dire Straits 2 Tone label. Their first single on the label is called 'Fear The Whole Place Down And I'm Standing In It'.

Manners maketh plans

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

Their tour starts at Manchester University on November 9, then Hitchin Regal 8, Chippenham Gold Diggers 10, Salisbury City Hall 14, Gillingham King Charles Hotel 16, London Hammersmith Palais 15, Ealing Waverley 16, and at York's 'Factory' on November 17.

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

CAPTAIN SENSIBLE has cancelled his December tour, although the December dates are still on.

He will reschedule the concerts for early next year, but refunds are available now from the Edinburgh Playhouse, Manchester Apollo, Birmingham Odeon and the London Dominion.

TURON

CULTURE CLUB have added more dates to their October tour. Bey George and the group now play at adrift New's on October 23 which replaces the October 10 stint at Birmingham Odeon.


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

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

SQUEEZE have fixed the title of their greatest hits album. It's called 'Singles 46's And Under' and comes out next week.

on the label is called 'Fear The Whole Place Down And I'm Standing In It'.

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

AN IT'S ALL lost single by Martin Repar has been sacked. It means the punk band are now down to a four-piece with guitarist Dougie Bell taking over the vocals. Their single, 'Caution In The Winds', is the last to feature Reper.

TV AND RADIO

DIRE STRAITS kick off Thursday with an 'Appearance on the LWT Breakfast Show. The band have.hunki Latin singer Julio Jingles and Debbie Reader. Radio One's 'In Concert' features the Isle of Wight Festival and The Old Grey Whale Tootx' on FRIDAY. BBC. Radio One's 'Television Palace' is 'White Dwarf'. A character from the show. The Old Grey Whale Tootx.'

Glasgow Grace Jones versus Scotland's Natasha

RICK SHELDER is in the Radio One. 'The Friday Rockshow' airs some sort of 'Bites Of A Feather' from Tokyo. the early SATURDAY breakfast show. 'Superstition' on BBC 1 features R A Robinson and the voices of the various shows.

"Terry's Play Radio" looks at life on the other side of the radio.

The 'Newtells' with Deejay Barry Allen is a show on BBC 1 on MONDAY in 'Starr In Britain'.

MANNERS MAKETH PLANS

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

Their tour starts at Manchester University on November 9, then Hitchin Regal 8, Chippenham Gold Diggers 10, Salisbury City Hall 14, Gillingham King Charles Hotel 16, London Hammersmith Palais 15, Ealing Waverley 16, and at York's 'Factory' on November 17.

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

CAPTAIN SENSIBLE has cancelled his December tour, although the December dates are still on.

He will reschedule the concerts for early next year, but refunds are available now from the Edinburgh Playhouse, Manchester Apollo, Birmingham Odeon and the London Dominion.
KID CREOLE

FULL NAME: Augustus Thomas Daniel
NICKNAME: Dario
DATE OF BIRTH: 12th August 1981
PLACE OF BIRTH: Montreal, Canada
EDUCATED: Hofstra University, New York
HEIGHT: Five feet, 10 inches
WEIGHT: 145 lbs
COLOUR OF EYES: Brown
FIRST LOVE: Roberta Schwartz when I was about 11
FIRST DISAPPOINTMENT: Failing to enter the High School Of Performing Arts in New York -- 'the one that James Dean was in'
FIRST PERFORMANCE: Age 6 my father made me perform at the Community Centre in the Bronx
FIRST LIVE SHOW SEEN: Bizet's 'Carmen
FIRST RECORD BOUGHT: 'Alley Doo' by the Hollywood Argyles
INSTRUMENTS PLAYED: Bass, guitar, piano, drums
HERO: Bob Marley, Frank Sinatra, Burt and John Garfield
HEROINE: Marie France, Piaf and Helldy Lamar
FAVOURITE BOOKS: Thackeray's 'Vanity Fair', 'The Hadley Crew' and Scott Fitzgerald's 'The Great Gatsby'
FAVOURITE FILMS: 'Sanjuan and Bobby', 'Little Caesar', 'Casablanca' and 'The Sound Of Music'
FAVOURITE MUSICAL: 'TREX: Box Back with wide lapels and inch cuffs'
FAVOURITE DRINK: Orange juice
HAIRCUT: 'Presley on Madison Ave'
IDEAL HOME: No one I have on Central Park South
DEADLY HOLIDAY: New Year Labor Day
MOST FAMOUS: Thunderbird
MIST EIGHTENING EXPERIENCE: Trying to prove to my parents that I wasn't dating a girl student when I was teaching when the girl stumbled to that fact and later experienced
FUNNIEST EXPERIENCE: Watching members of Dr Buzzard's Original Savannah Band trying to scrape an expensive dress from the carpet after they dropped the whole lot
SUPERSTITIONS: I used to believe that if I went out without wearing my braces wouldn't get a girl that night. It always worked
FANTASIES: Living eternally
MUST HAVE HOBBY: Having to take medication for my allergies -- it makes me sneeze
Bold as brass

The PIRANHAS' BOB GROVER blows his own trumpet at a muted JIM REID

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

Piranhas? Ain't heard of 'em since 'Tom Hank', what's been happening then Bob? 'After 'Tom Hank', they thought stick 'em on the road, get 'em working, and I thought Christ we haven't been in the studio for ages. Basically, what I wanted to do was record things, not spend all night in motorway cafes.

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

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

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

C'mon then, Bob, convince me that you're a layabout. What's your typical day like? "I get up about five in the morning (gasp) and record until lunchtime. The rest of the day tends to be spent in oblivion, I start off taking a few things to get myself going then go to sleep for a few hours in the afternoon (weird), in the evening I go round a few pubs.

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

Not only is Bob sober, he's wearing the most outrageous jacket. A crazy patchwork of dark and lime green. Where the hell did that come from?

"Some bloke I know got drunk and bought it at a sale, when he woke up in the morning and saw it, he just wanted to get rid of it straight away. Everyone said 'Oh! I know just the man for that.' Leaving matters sartorial and bacchanalian to one side for the moment is there any chance of us, the loving public, feasting our 'nions' on the wacky Piranhas?

"I mentioned to someone in the pub a few weeks back that I wanted to get a band together to do some calypso stuff. I got ten phone calls in the space of two days. an' the band was there - every day it got bigger. There would have been about thirty people in it if I had jammed them all in."

The Piranhas will tour, but will it be fab and wacky? Is there something in the Brighton air that encourages all these fably wacky bands? - I mean, Peter and the Test Tube Babies, Pookieasnakenburger, even RM's and Mike 'laughing boy' Pilgrim come from the fair town. Is there a special Brightonian sense of humour?

'Brighton's a really good place, there's just as much going on down there as in London. People in Brighton don't really take themselves seriously. I don't really know if there is a particular Brighton sense of humour - either there is or all the other bands have copied us 'cos we did so well.

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

Finally Bob, any comment on your much feared trumpet playing?

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

NEW SINGLE

Wishing
(If I had a Photograph of You)

NOVEMBER TOUR

1. LONDON - Live: Lyceum
   LIVERPOOL - Rialto
   SHEFFIELD - Royal Court
   MIDDLESBROUGH - The Forum
   BIRMINGHAM - NEC
   BRIGHTON - Concorde
   NOTTINGHAM - University of
   NOTTINGHAM - Royal Court
   ENFIELD - G.Site

8. CARDIFF - St David's
   NEWPORT - Grill Marquee
   BOURNEMOUTH - Eden

13. PORTSMOUTH - Guildhall
    SOUTHAMPTON - Gaumont

14. WINDSOR - Windsor
    CANTERBURY - University of

15. DURHAM - Arts Centre
    LOUTH - Gaumont

16. PLYMOUTH - Forum
    DURHAM - Power Station

17. ABERDEEN - Union

20. COLCHESTER - Colchester

21. GLASGOW - Empire

22. DUNDEE - City Hall

23. KIRKCALDY - Playhouse

24. HULL - Grand Hall

25. SHEFFIELD - Royal Court

8. EDINBURGH - Usher Hall

7. GLASGOW - Empire

12. JIVE 75

15. JIVE 75

17. JIVE 75

19. JIVE 75

20. JIVE 75

22. JIVE 75

23. JIVE 75

24. JIVE 75

25. JIVE 75

26. JIVE 75

27. JIVE 75
The kids from Frame

JIM REID finds DEPECHE MODE in a forgiving frame of mind

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

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

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

‘Broken Frame’ is an album of doubts, grey areas and grasping uncertainties. ‘Broken Frame’ is the Mode facing their innocence and confronting their world with a questioning, yet optimistic mind. Where once life and love was black and white — there is now room for greater expression, deeper and more lasting emotion.

Depeche Mode are no longer a flirtation, they’re built to last.

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Depeche Mode are no longer a flirtation, they’re built to last. Compare their last two singles: the bright if shallow ‘Meaning Of Love’ — the same wishful desperation of ‘Leave In Silence’. Are you beginning to follow me? I confront Mode on their tour bus to Brighton and naturally it’s the current LP that excites most debate. Andy is the first to have his say, “I think the album’s more mature in both words and music. We took a lot of time and care over each song, whereas the first LP was recorded very quickly.”

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

“OK, but this charging, more
mature Mode, is it simply the result of you all getting older, growing up? Or is it a calculated attempt to throw off your teenybop image? "Obviously we’re getting older," says Andy. "When we first went on TOTP Dave had only just turned 18. We were very young and didn’t really know what was going on.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Depeche don’t get much free
time. What do they do on their days off?

Andy: "I had a day off in Paris and slept all day.”
Dave: “I’d really like to go fishing, but I haven’t been this season.”

Depeche are away from Basildon for long periods, but their tour bus is a home from home: “Our girl friends come on tour with us. Otherwise we’d never see them.”

Who are Dep Mode’s current faves?

‘Simple Minds, I think they’re really good, I’m really pleased they’ve been successful,” says Dave.

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

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

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

"A MAN doesn't have these problems when he's up and awa' in his Spitfire..." Midge Ure muses upon modes of transport while stuck in his executive jeep in an Oxford Street traffic jam.

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

Whilst we're in the frozen wastes of the north, an apology from Vica Squad to their fans in Preston, some of whom injured themselves on a wire fence erected by over-cautious promoters at the group's recent Warehouse appearance. It was intended to protect Beki and her boys from bottle-chuckers, and when their adoring audience quite rightly ripped the thing down, some nasty scratches resulted...

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

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

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

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

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

LET ME GO

a new single
available 7" & 12" extended (dance mix)
produced by B.E.F/Greg Walsh
VS 532
Greens are good for you


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

Love on the airwaves: ardent suitor Gary Kemp, sitting in for Kid Jansen on the radio last week, dedicated Candi Staton’s ‘Young Hearts Run Free’ to Clare Grogan. And Saturday’s ‘Late Late Breakfast Show’ found creepy Noel Edmonds making up to Boy George, and concluding that “I think I’m in with a chance...” You must be joking, mate! Classic moment from the encounter was when Edmonds told George “I hear you’re a

Liberace fan.” “Not any more,” purred the Boy... At last! Underground hipsters Animal Nightlife have signed a deal, and it’s with innervision, home of Wham and soon-to-be biggest stable in town (or so sez Lord Jim)...

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

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

STAR CHOICE

PAUL EGHOLM of the Pinkees

LIVING IN THE PAST — Jethro Tull.

My first experience of a totally different sound.

ALRIGHT NOW — Free. Amazingly emotional record.

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

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

SKATING AWAY — Jethro Tull.

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

HEY JUDE — The Beatles. A classic simply because chord sequence is perfection that’s never been equaled.

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

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

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

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

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HOT CHOCOLATE Mystery
KIM NOW / KARL GQA
HOLD THE PLANETS Simon Rattle
JIMMY EAGAN Live in London
DEEPE Purple Live in London
KIM CARNES Vaguen
CLASSIC NOUVEAT La Herbe
QUEEN Greatest Hits
GERRY RAFFERTY Sing Me Away
THE BEATLES Greatest Hits
DR WOOK Greatest Hits
PAUL McCARTNEY Ring Of Fire
KATE BUSH The Dreaming
THE BEATLES 1962-70
THE ROLLING STONES Greatest Hits
THE BEATLES 1967-1970
TALK TALK The Pretenders
THE CLASSICS OF BACH

TAPE MEASURE COMPETITION
Cream of the crop

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

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

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

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

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

Already the major companies are floating around the blonde Carmel — they want her to drop her band, they want to mould MOR product from a gem of soulful intent.

Carmel stares at me coolly, answers precisely, laughs a lot. She’s far more attractive than her photos suggest. Some facts. Carmel and her boys are Manchester based, her band arose from the dying Bee Vamp. Carmel came from various pop bands. Carmel has just recently released a six track LP, simply entitled ‘Carmel’. Said LP is more a testimony to the singer’s potential, rather than a clear realisation of her talent. Carmel is still learning.

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

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

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

by Jim Reid

CARMEL: Nicer than the picture (honest!)
MARC & THE MAMBAS.

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reviewed by SUNIE

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

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

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

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

**THE REST — SEAGULLS PRUNES AND MORE**

**THE UNDERTONES** 'The Love Parade' (Ardeix) Sixties-sounding pop, sweet and glorious and not what the paying customer is snapping up this week at all. Still, I can live without an Undertones-go-reggae record (strings version on the B side) and I expect you can, too. They continue to go their own way, and well.

**A FLOCK OF SEAGULLS** 'Wishing (If I Had A Photograph Of You)' (Polydor) Imitation OMD by one of Liverpool's least loveable exports, who have made a lucrative career. Nothing conclusive that no-one ever went broke underestimating the taste of the US pop market.

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

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

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

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

**BLANCMANGE**: custard's last stand

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

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

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

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

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

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

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

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

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

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

**RUDDY THOMAS AND SUSAN CARDOGAN** 'You Know How To Make Me Feel So Good' (Virgin) Sugary love duet, the sort of thing that's doubtful even now if you follow the lovers rock releases. To the inexpert ears, however, it's simply a pleasant regeneration of a Gamble/Huff song that would soften the hardest heart as long as it didn't rot the teeth first. Wasn't it Ms Cardogan who sang the rather pervy "Hurt So Good"? Loved that?

**TODO COLEO** 'Draculas's Tango (Sucker For Your Love)' (Radialchoice) 'Rock Folkes' come true, the horrendous trompe l'oeil of their eating habits with another stomp, this time about liquid refreshment. Core blimey, it's bloody awful (choke).

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

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

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

DOWN IN Toyah’s recording studio something evil stirs. The place is haunted by a murdered girl who sits in a corner and Toyah says that he’s even punched her. People in the studio often feel something brushing against them and the ghost leaves tapes scattered all over the place.

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

Toyah’s no stranger to the supernatural. Throughout her life she’s dabbled with the spirit world and she has a collection of old seances and clairvoyants on black magic at home. A session with a ouija board brought some curious consequences. “I told the Devil to go and stuff himself,” she says. “The glass we were using leapt into the air and shattered. It scared my face.”

“A palm reader told me that I’m going to die when I’m 73, but I’ve decided I’ll live until I’m 90.” Just as well too, because Toyah likes to pack as much into her life as she possibly can. This week she’s been working 20 hours a day in the studio on the tapes for her live album ‘Warrior Rock’ and she’s beginning promotion work on her single ‘Be Proud Be Loud (Be Heard)’. On top of all that, she’s planning to conquer America and write material for a new studio album which she should start in January.

“Sometimes I cry because the pressure’s so great,” says Toyah. “I also scream if I can’t get the things I want.”

“The ‘Champagn’ album was very depressing, because although I was doing very well, my life was very traumatic. I had to tell my old manager to push off, because he was trying to come between my boyfriend Tom and me.”

“The album was autobiographical and in years to come I think it will become quite a landmark in my career. The next album will have less fantasy and more sound experiments, I hope every song I do pleases the last one. I’m digging solid foundations.”

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

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

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

“People didn’t use to allow me on buses or in shops because of the colour of my hair,” she says. “During the pure era I was so desperate that I used to go into film companies and offer to show them all the good places in London where they could take interesting shots. I didn’t want to sit in front of a television set all day. I’m the champion of the fight against boredom.

“I don’t do her bit to ease unemployment, by recruiting young fashion designers to work on a range of clothes she’s already designing. Toyah hopes to open a shop in London’s Covent Garden, she might also do some deals with department stores.

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

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

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

All this has resulted in Toyah being labelled as a pretty wacky businesswoman, willing to sell her soul for commercial gain.

“A lot of people who write bad things about me are people who don’t know me at all,” she says. All I can say is that at the end of the day I listen to my fans. That’s where my heart is.

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

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

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

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

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

“When it’s my turn, I want to be like one of those old people who know that the time is right to die. I don’t believe in all that stuff when you die. I’ve been here before but I’ve never been a woman. I’ve always been reincarnated as an artistic man. My boyfriend’s family are all clairvoyants and we can sit down and discuss this sensibly. I would like to be a man again. I feel I could achieve so much more if I was a man. Men are allowed to be alone so much more than women.”

Toyah’s ideal people are the Maasai warriors who live on the plains of Africa and she’s fascinated by various forms of tribal life.

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

‘I feel I could achieve so much more if I was a man’

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

The reason I'm continuing my studies is that although Monsoon is a great experience, it won't always be there, therefore I have to develop as a person to have something to follow through. I go to college four days a week, but if I miss a day, there are a couple of tutorials set aside so I can catch up. My lecturer is very sympathetic and understands that there is something to learn from every situation, so I feel free to follow up opportunities.

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

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

When I come into the record company, I might be doing interviews or I might be doing a photo session. When I get up in the morning and catch sight of myself in the mirror, it is a very different face from the one I see in the publicity shots. That is good — it keeps my feet on the ground and makes me realise that this is a job. I'm not extra special, just lucky.

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

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

AFTER LUNCH I might go and research my latest history essay or I might have to turn up for a photo session. There's the informal type which goes with the interview or the more structured one for a singles cover, for instance. That takes much longer. A lot of preparation goes into the formal sessions. For the 'Ever So Lonely' cover I had to iron 14 sairs the night before because we used them for the backdrop. I do my own make-up most of the time, also I didn't get lessons at stage school — all I know is gleaned from magazines like Jackie!

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

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

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

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

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

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

If I wash my hair I'll have to do it fairly early because it takes hours to dry and I don't like using a hairdryer. A lot of my family lives with us so there's always someone to talk to. At weekends I help my mum do the housework. I don't do too much but while I do it I don't sulk. Bed depends on what I have been doing during the day but it's usually around 10.30. The last thing I do is say my prayers. It helps me fall asleep because if I have any worries, it makes them melt away. Praying helps me put down the burden.
Blue for who?

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

John, Kent

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

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

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

Club country

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

Pete, Manchester

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

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

Testing time

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

My family would kill me if they knew and my boyfriend, who is very jealous and quick tempered, would go mad. I’m 15. What can I do?

M, Mitcham

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

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

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

MACKENZIE sings ORBIDÓÍG

ICE CREAM FACTORY

NEW SINGLE
7” and 12” MAK 1
DOLLAR 'The Dollar Album' (WEA DTV1)
SOME KINDA magic . . . well, maybe. It's more to do with a shrewd business head behind a pretty face.
Therese the china doll, apotheosis of Miss Selfridge girl/womanhood? Don't make me laugh. Iron lady would be nearer the mark; less cuddly, but more admirable.
Having steered a faultless career course so far, however, the belle Bazar would appear to be up a bit of a creek at the moment. It's no use looking to dinky David to bail her out; he does his best with the competent pop blendery of their self-penned confections, but none of them can hold a candle to the album's Trevor Horn-produced pieces.
They make the LP a good buy, supported by the acceptable if anonymous filler and the current (post-Horn, less successful) single. If the fumidist Therese wants to hang on to her cred and scare some more hits, however, she'd best find herself a new magician.
Is the lady not for turning? +++++

Sunie

BAUHAUS 'The Sky's Gone Out' (Beggars Banquet Bega 42)
The Sky's Gone' is the new LP from 'serious' Northampton 'rock' group Bauhaus. The 'Bauhaus' was a German art movement, would you believe it?
Bauhaus, quite honestly, are mysterious about something that is so simple. Flirting with the dark, they cover their ham and ignorance in a cloak of babble incomprehensibility. Peter makes lovely commercials, and every little girl I know can't stop talking about him. But this record ain't got a thing for me.
Don't worry boys, there's plenty more Bowie songs to cover. +

Jim Reid

OK JIVE 'Life At The Blue Chongo Sky Day And Night Club' (Epic EPC 85908)
WHAT A refreshing and thoroughly enjoyable LP. This is African music with a difference, a collection of songs which won't alienate listeners unfamiliar with the African sound.
They've got the blend just right, and singer Ruby's voice is strong and enhances the melodies beautifully. A must. +++++

Daniela Scafe

NEW 7" AND 12" SINGLE
THE END ... OR THE BEGINNING?
AVAILABLE IN SPECIAL SLEEVE
FULL COLOUR 7" PICTURE DISC AVAILABLE IN LIMITED EDITION
12" SINGLE FEATURES LONG, SHORT AND INSTRUMENTAL VERSIONS
THE END ... OR THE BEGINNING?
Fat chance

BLUE RONDO A LA TURK ‘Chewing The Fat’ (Virgin Records V2240)
A DIFFICULT one. I've played this LP through at least five times and still have made up my mind. Blue Rondo are painting a broad canvas, their music grasps for expansive, cinematic textures, aims for those subdued dark moments. That Blue Rondo don't quite cut it is as much an illustration of the scale of their ambitions as a condemnation of this, a very creditable debut.
As ever Blue Rondo are a spacy down-town selection of funk, latin and be-bop, the whole embellished by a knowing nod to the dance floor. Rondo touch the frantic sweat of fast action, hit the cooler notes of relaxation. Trouble is, whilst Blue Rondo lay the groundwork, create the right ambiance, they never seem to produce a song that lasts, stays in the memory.
Chris Sullivan's lyricism may hint at the hard-boiled US detective novel, but his songs lack the immediacy that Blue Rondo need if they are to fulfill their potential. ++ + ¼

Jim Reid

The hissing's missing.

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

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

And that has to be a real pain in the ear for personal stereo cassette fans. JVC have the answer. Their new CQ-I personal stereo cassette player has Dolby B* built in, it's got what it takes to make the most of Dolbyized tapes.

And that's not all. With the metal tape compatible CQ-I you can hear the music how you want it. Flick the tone control and you can boost the high or low frequencies. The CQ-I... you've never heard headphone stereo like it. But then, JVC haven't made a personal stereo cassette player before!

Your guide to the best in portables.

DOLBY SYSTEM

Your guide to the best in portables.

DOLBY SYSTEM

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Win a £5 album token!

ACROSS:
1. Wind powered man (6,5)
2. See 26 Down
3. Evelyn King hit (4,4)
4. Wild side walker (3,4)
5. Sent by Patrice Rushen (6,2,4)
6. A hit in 1962 and 1972 for Chris Montez (4,5)
7. It meant nothing to Ultravox (6)
8. Laurie Anderson's ode to her hero (1,8)
9. & 17 down. An Altered Image (5,6)
10. What The Boomtown Rats were caught in (3,4)
11. Former Who drummer (4)
12. A lovely bunch (8)
13. Mr Longren (4)
14. A surprise ELO LP (3,2,3,4)
15. Bananarama hit (3,3)
16. Visitors to Rio (5,5)
17. He was featured in the film The Great Rock 'n' Roll Swindle (7,5)
18. 1979 Average White Band LP (4,2,4)

DOWN:
1. The Party's Over for them (4,4)
2. 1981 Steve Winwood LP (3,2,1,5)
3. 1972 Lindisfarne hit (4,7)
4. What Robert Palmer was looking for (5)
5. An Abba hit which isn't for everyone (3,2,2)
6. Stones bassman (5)
7. A Blondie hit for bedtime (8)
8. A hit for Diana Ross and Lionel Ritchie (7,4)
9. Recent Queen LP (3,6)
10. It always rings for The Fun Boy Three (9)
11. See 21 across
12. 1979 Blondie LP (3,2,3,4)
13. Where Billy's alive and kicking (4,7)
14. What Janet Key was playing (5,5)
15. 26 & 4 across. What The League could hear (5,2,3,6)
16. 28 & 31 down. Where The Jam found themselves (7,4)
17. Size of The Faces (5)
18. See 28 down
19. Billy who made his chart comeback this year with Love Or Money (4)
20. Singer of 18 across
21. The Wanderer from 1962 (4)

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

X-WORD ANSWERS
ACROSS:
1. Signals, 4 Movement, 71 Assassin, 8 Co Co. 9 Intuition, 12 Absolutely, 16 Another Grey Area, 18 Pop, 17 King, 18 Robin Gibb, 20 My Own Way, 21 The Freeze, 22 Domino, 23 Centerfold
3. 1 Survivor, 2 Glittering Prize, 3 Shakkin Stevens, 4 Mason, 5 Michael Jackson, 6 Nicole, 10 I Want To Be Free, 11 Mother, 13 Danny Laine, 15 Plastic, 16 Gimme, 19 Blood
POPAGRAM
Cesbah, Summertime, Donna Summer, Vacation, Too Late, Steve Miller, Love Shadow
Down: Beatles
Vincent, Froggy, Jeff Young, Chris Brown, Pete Tong, Martin Collins, Sean French, Bob Jones, Paul Clark and a featured appearance by Hudi Scott to add even more soul to the mix and play a wide selection of music with no repeat. This time the music was truly memorable, a mixture of jazz and soul, and a super play off by young up and coming soul, much James Brown/JB's of the "It's Too Funky In Here" type.

Chris Brown lost his pitch on Friday, less frenzied on Saturday when he featured Latin jazz and lots great amongst the wind ups, in a marathon two and one half hour set. Meanwhile in the Holiday Inn jazz room, Jeff & Pete's double act was totally compulsive in a 'what are you going to follow with this?' way, culminating with some swing and even George Fame's 'Yeh Yeh'. In fact nowhere on Saturday seemed pecked, least of all the Neptune's Palace live music venue. Because of the large crowd, admission to this was divided according to people's pass number, the Warrior and Junior each doing shows on Friday and Saturday - but live music seemed less of a draw than records, and while the Wintons were well received Junior perhaps too pop for prevailing tastes. This venue was also used for another match after, relaxation, with, a clutch of late night film shows of the "Perky", "Artificial Intelligence Of Bin" and plus some surprise "extras" including an audience participation "Animal House" (for, 'Shout'), band and impersonation by the Brighton Front Line's Ed and Kov of the Blues Brothers before the film of the same name.

As before, there was round the clock Radio Wren's "The Tenth Common" with all day bar becoming the social centre for more for entertainment and all the pis artists. This time to my ears the radio stars were Chris Brown and the now well practised Jeff Young, Jeff's jazz pop show especially being good (although it could have saved a fortune). This shift of social centre meant for me at least less caravanning than before, but Groove Weekly's Ralph Tee and I were entertained by the Smiling Dog, Big Chief and Bistro's Sidmouth Cerin's Nic Waffle, Tim the Surf's Fun Vanity Fair the dog(s) so what were the songs? There was so much played that the accent was not noticeably good in the Groove Weekly, but the two biggest buzzes were definitely - I hear them every day "Smiling Dog's "Anne I Love Your Fancy", and Willie Hutch complete with dance step to "In and out, up and down, around and around". By the end of the weekend everyone was singing 'In And Out' acappella, and a flushed Chris Hill was saying "Now let's see if we can keep that record in the chart!" Chris has been reviving the Detroit Spinners 'I'll Be Around' for ages that was the biggest cash. Jeff also did well with their 'It's A Shame' along with Danny Hathaway's original 'The Ghetto', other oldies often heard were "Our Mothers James Brown's 'Beginning Of The End' Funky Nassau' and the Moments' 'Whatamatsas Girls'.

Robbie Vincent ('the Leonard Cohen of jazz-funk?') so overkilled Marvin Gaye's 'Sexual Healing' that several other real demand for electrophonics, pasted down by some join in the 'D. T. Boogie' and 'The Smurf', other monsters being George Clinton, Gwen McCrae, Billy Ocean, Steve Arrington, David Henderson, while other current material I was most impressed by hearing in the SOS Band, Mandrill, New Jersey Connection, Bootsy's Rubber Band, etc though this last week's Edition's "McGee, Weeks & Co, The Limit (Pop)". Pop DJs are Mark, William Breath, Johnnie Taylor, Bobby Nunn, and new DJ of the response that Groove has expected - Kool 'Hi De Hi'.

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

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**Caister's soulful weekend**

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

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

Amongst many innovations, the musical venues this time were spread out across large distances thus meaning that the most common sight was of windsheds swishing hedges treading from sight to eight between caravans and chalets that were throwing to a jazzy soulful beat.

The 'Main Stage', Silver Sands venue, equipped with Froggy's superb sound system and spacious shaped console, was so hot 'n' humid on Friday night that it even had its own cloud formations, inside Friday in fact seemed the biggest night, as with three nights and four days there was much easier pace to everything, enabling the jocks (Chris Hill, Robbie 'Pinkallen')

**DISCO DATES**

**THURSDAY (21) Morrissey Livewire plus Dave King, Leroy, Pete Leigh & Frencine jazz-funk Preston Clouds, Dave Jones jazz-soul Royston The Bull.**

**FRIDAY (22) Whittam's funk**

Mainstage 'noggin after stint with a Smirnoff Vodka "anything can happen" chocolates right, Devenport show's Nic Waffle & Paul Owens plus postdate Second Impasers/Breakfast Band Pax Paxer Euxter Tiffany, Black, Izzay, play Ganvoni Goldming, Phil Richards hosts 3decks if not the cat's meow, Dave King hosts a "nurses ball" at Preston Clouds, Brother Louis Jenks, Stinson's Sucky Funk. Other groups in Paul Clangers gang northern soul Wigan Transport also fynks Leyden Stage 3 Lindsay & Miss Junie jazz-funk as he shares Late Anderson hunting Mayfair Penthouse


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**YAZOO'S 'SITUATION'**

remixed by Chris Dennis for Lynn's publishers, Sonet, have not issued a licence to cover the mechanic conversion, so why don't we put it out...? Casablanca will soon release her new solo album (advertised) (and DISCNET remix of Donna Summer 'I Feel Fine').

Greg Henderson will be the first to hear the Disco mix.

Greyhound's own new Greyhound Records label, has got Chris Dennis label 'Keep The Fire Burning' is due out 12in this weekend (c/w Funk 'Funk Revolution Day') by Chris Dennis &Disco Waffle. Gary's Gang has been picked up by Arista... UK release is also due for the SOS Band, Extra T'S, 'A Sense Of Reality', Deixe, Flirta...

Caister debuted the Arthur Baker produced remix by Nairobi's 'Soul Makessa' (out here immediately after the first import copies arrive), Prince 'Dance With The Dancers' (a huge wind up mixed with Mandrill/George Clinton but not due on single), Central Line 'You've Said Enough', and another Hill exclusive) the promo-only US RCA 12in, which features the song 'Walk In The Light... Pieces Of A Dream have answered Grand Master Flash with their own single 'Master Of My Life', out in the USA... Earl Klugh's old 'Twinkly' (12in) has been re-pressed (50587) has been approved for his UK visit... Ralph Tee's excellent much read Groove Weekly fanzine has easily bowed out, but in a great style, marking both its 10th issue and the 10th Caister with a fully typeset edition featuring a full colour cover... David 'Rowdy' Yates has returned to PRT in an A&R capacity... CBS disco plugger Caroline Douratas has been notified that her latest one record which although mentioned never came out - there really are some pitfalls here... All this and much more at the Groove Weekly.

Bodelvlyvord Poppenys says a PH record has been overshadowed by Island pluggard Lloyd Burrell's limelight... Stonebridge's Sandy Smith (Swindon Brunel Rooms), plugging local funk group Cloud's 'Strange Feeling (With You)' single due soon, wishes there was a bigger buzz about the organisation of that instead of all the individual companies that have to be contacted... CBS glide discos discos discos discos, for the coming Christmas season we would suggest entertaining decks with records and transport but not necessarily equipment, though they have used this "round" ability... 01-629 5897... Cramond Edinburgh AJ.

The Spacepack age welcomes All the Good DJs... meeting this Sunday (24) at Thornton's (647) 647 to discuss a plan of keeping and tax, but at what time is...
PUBLICITY/PROMOTIONS
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Morgan
CONTRIBUTORS
Calderwood
James
Brian
Andy
Alan
Bob
Spotlight
Reid
Lewis
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My
"I
Use'/'I
Snowflake
Hi,
Band
(Excaliber
Inst)'tlEuropeanr
way
which
acappella
'E.T.
before
rearranged
but
LP)
up
De
Kouchie
'Think
Away'
Good'
Can't
(Excaliber
Jams/Inst)
'Fill
Came
Like
Away'
'Explanations'
TONY
SHERMAN: 'Ello-evee-er (Polydor
POP8 571) Conn 123lp, the scanner, discussed, pronounced "LO-V-E" by
the Amsterdam-based singer of 'Stars On Stovio Waver'.

UK NEWIES
PEECH BOYS: 'Don't Make Me Wait' (TNT TKT 7001, via IDL 01 376 3222) Larry Levan's masterpiece
(new, superbly vocal, rock-groove, vocal, a great record.)

RUDDY THOMAS & SUSAN CADDGAN: 'You Make Me Feel So Good' (Virgin VS 555-12) Consistently
a classic which sounds even better today.

CONWAY & TEMPLE: 'You Can Lay Your Head On My Shoulder (Love Lights)' JIVE L72467 /JIVE L72467

UK IMPORTS
1 DO YA WANNA FUNK, Sylvester/Patrick Cowley, London 12in.
2 I'M SO HOT FOR YOU/STILL HOT 4 U, Bobby "O", "US" 12in.
3 PASSION (REMIX), Firts, Canadian Undice 12in.
4 WALKING ON SUNSHINE, Rockers Revenge, London 12in.
5 I LIKE PLASTIC, Marsha 'Delite' Raven, Red Bus 12in.
6 SITUATION (REMIX) EFF YOU, Boys Town Gang, ERC 12in.
7 THERE IS IT, Shalammar, Solar 12in.
8 CHAIN REACTION, Romel, 21 Records 12in.
9 CAN I FIND ANOTHER, Double Discovery, US Polydor 12in.
10 CHAKA KHAN & JIM HOLLANDER, US Epic 12in.
11 GEORGES, Giorgio Moroder, Casablanca 12in.
12 DIRTY TALK (USA CONNECTION), CHA MUSIC, UK 12in.
14 LOVE PAINS, US Miloly Disco/Dutch Roman Horn 12in.
15 ALI ISMAIL, I Wish You Were Here, UK 12in.
16 BAD CONNECTION, US Epic 12in.
17 GONE TOO FAR, US Virgin 12in.
18 LEAVE ME, US Atlantic 12in.
20 NATIVE LOVE (REMIX), Divine, Canadian Undice 12in.
21 BEAT THE STREET (INST) NEVER GIVE YOU UP/BEAT THE STREET (REMIX), Sharon Redd, Prelude 12in.
22 IN THE NAME OF LOVE, US Casablanca, Canadian Prelude 12in.
23 LOVE COME DOWN, Evelyn King, RCA 12in.
24 HAVE I TOLD YOU LATELY, US British, Canadian Undice 12in.
26 LOVE PAINS, US Miloly Disco/Dutch Roman Horn 12in.
27 DIRTY TALK (USA CONNECTION), CHA MUSIC, UK 12in.
28 MOTHER F (VARIOUS), Mother F, Canadian Matra LP
29 KEEP ON THE ROAD, US De-Lite, Undice 12in.
31 CHANCE OF LOVE, US Undice, Canadian Undice 12in.
Redd blooded
MIKE GARDNER finds SHARON REDD in the pink

Acid may have many roles, but Sharon Redd isn't using it as a
secretly, but these revelations in the music business. Now Ms Redd is
outfit everyone there at the release of her new single, 'The Way You Do It'.

Her new album is due out next month, and it's got a

Her voice is full of power and emotion, and it's

Traditional, but she's got a soulful edge to her

Her style is a perfect blend of old-school and

Her hair is perfectly coiffed, and her makeup is

Her dance moves are fluid and graceful, and she

Her Wardrobe is as colorful as her personality,

Her fans are loyal and supportive, and they're

Her music is a force to be reckoned with,

Her career has been on the rise, and she's not

Her next album is due out next year, and she's

Her fans are waiting with bated breath, and she's ready to

Her music is a celebration of life, and she

Her voice can make you feel things you never

Her message is one of hope and inspiration,

Her music is a reminder of the power of love,

Her concerts are a party, and she

Her influence is felt far and wide, and she

Her music is a tribute to the women who

Her fans are loyal and supportive, and they're

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Her voice can make you feel things you never
Linx didn't split because David Grant and Sketch had become great enemies. They split because they'd become great friends. In the farewell Linx interview to go with the farewell Linx single, David Grant comes over all philosophical about the break-up.

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

The promo visit took in the likes of Wolverhampton and Bristol. "I told my fiancée I was popping out for a loaf of bread," said David, "and I've been gone a week." But the split is not something he takes lightly, and if some of what he says comes across a little melodramatic, it's only the honest outpourings of a musician who has things in perspective.

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

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

"Sketch went away and did his bass playing and got involved in music I didn't know much about. The result was that when we got back together, we both had songs we thought were strong. The music was pulling us apart, and I thought we should talk about it, because it wasn't as much fun as it used to be."

It was OK, but it wasn't as good as it should have been. "We took a break in the studio and Sketch said he wasn't having as much fun as he used to, and I said, 'Funny you should say that.'"

So we went out laughing and joking, had a drink, came back laughing and joking, and decided it might be better if we worked apart for a while. So we went back in and said we were breaking up the band, and everyone thought we were joking. It's funny, because you're supposed to break up in a barrel of excitement and angry scenes."

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

Sketch was coming from the left to the centre, and I was coming from the right to the centre, but we saw the centre in different ways. It's like having four beats to the bar.
Ex-partners in soul David Grant and Sketch Martin are still good mates, says Paul Sexton

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

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

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

SO THE decision was made to make ‘Don’t Hit Me With Love’. The last Linx single, and aptly since it was the last song on which the two collaborated. In a little over two years, it’s Linx’s eighth single. Looking back on the statistics, it seems their impact was perhaps symbolic rather than tangible, since only once did they make the top 10 (in April 1983 with ‘Intuition’) and twice more, the 20 (with their debut ‘You’re Lying’ and ‘So This Is Romance’) – but the singles have already assumed a kind of historical importance about them, representative of a fresher and more open soul sound than we’ve heard in a long time.

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

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

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

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

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

‘Good and bad can’t be determined solely by how many records you sell. Am I a better singer than Al Jarreau? He’s shaken his head. ‘Are Ragamuffins a better vocal group than the Emotions? But in terms of commercial success, maybe.

‘It’s interesting that talent remains intact. Your self-belief may be shaken or stirred, but your talent will always be there. Junior is a better singer this year, because people are buying his records this year.

He says it like he’s glad, too, and they are good buddies – as proved when I saw David up in the middle of our chat to ask how things were going, and the interruption became a slightly extended one.

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

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

He’s listing up some recording with another, completely new, girl singer too, whose name he wouldn’t pass on, only saying, ‘Bay can she sing?’ so there’s another one to listen for.

HE ENDED on a dramatic image. ‘It’s like being a jockey. Every album is a novel. That was the final chapter of Linx, but the next book is the follow-up.

‘If I fall, I try, if I succeed, I try. But even after several months time and I tell you that Linx was holding me back, you should get and give me a kick, because it’s not true…”

I’ll remember that, but I don’t expect to. I’m not the best. It isn’t as if it was never a hit, but it isn’t as if it was as crucial as it might sound, either – he’s just an average bloke getting on with his job. Like that frame the central heating in his gran’s room.

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

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18 DAZZLING DISCO HITS
Plugging the Gap

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

According to Charles, who sings lead on their latest single "You Dropped A Bomb On Me", they never failed at a warm-up act to their father. "Mom and us kids would get ready to sing in the choir and Dad would give us cards with famous looks. It was a warning that if we didn't tear up the church house and have everybody shouting by the time he got to speak, we were in for a whippin'. We'd never happen at all costs and we never got a whippin'," he said.

Now the Tulsa born trio live in Los Angeles and their father lives with Charles. "He's still a very powerful man. He was very strict with us as kids so we had to watch who we hung around with. It was our mother who taught us to sing.

It was eldest brother Ronnie who formed The Gap Band in 1979 with some other Tulsa musicians like the previous Wilsons were still at school and didn't join for several years. "We were always into gospel," recalls Charles. "But nobody didn't like it when we went out and become the devil's music. She always thought that something drastic would happen to us after reading about Bono Sinko getting shot.

SOMETHING drastic did befall the brothers - it was their big break. "We were playing a club in the early seventies and the band kept coming up to us saying 'he'd introduce us to cult musician Leon Russell and get us recording contracts'. We thought he was crazy so we ignored him. The next night he came up to us again, still drunk, and told us to meet him at this old church. We went along, even though we thought he was just talk. We got to the church and on the steps to meet us was Leon Russell himself. It was his studio.

The Gap Band recorded their first album called 'Shelter' and gained a formidable reputation as support act to like and Tina Turner and the Rolling Stones - no big deal after being warmed-up to God's word.

The name came about because of the three streets that merged to form the spine centre of Tulsa's black business community, Greenwood, Archer and Pote. "It was the only part of the city which was overrun by the blacks. It was burnt down during rioting but we like to remember that part of the city," says Charles.

Big brother Ronnie now has a different explanation for their moniker. "My own definition of The Gap Band is, filling in the spaces between musical forms, filling in the holes, the gaps."

The band have been filling in the slots in our national best sellers lists ever since 1979 with songs like 'Oops Upside Your Head', 'Party Lights', 'Burn Rubber On Me', and this year's 'Early In The Morning'. The band have a unique approach to soul music. They find a killer riff and improvises live in the studio, with the help of alcohol, until they have a hit.

THE BROTHERS Wilson are intending to visit these shores in the New Year with the full resumé. Charles says the show is promising to be a treat.

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

MIKE GARDNER seals up the GAP BAND

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

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

Will it have any of The Gap Band's trademarks? "Well, it takes five people to create the Gap Band sound - our producers Lenny Simmons, Rudy Taylor and my brothers and me. The solo album will be just me - although I know my brothers will help me out some," he says. "That's why I steal my ideas from anyway!"

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

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

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

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

Terry Winthrop, Leeds

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

**Age in sight**

HOW DARE Mailman call Blondie old and washed out. Debbie Harry is still as fresh as she was back in 1988 when she was in 'Wind In The Willows'. The same, unfortunately, can't be said for Debbie's so called rivals, the stars of today.

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

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

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

Sean Smith, Hull

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

**Squeeze dried**

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

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

Jane Hurricane, London

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

**Punk please**

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

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

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

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

**Help the aged**

MY FRIEND and I would like to complain that your so-called music magazine hardly ever writes anything on those two fantastic groups, Roxy Music and the Bee Gees. How on earth can you leave out such great musicians as these and publish the same monotonous verbiage week after week? We are sick of those one hit wonders and want to see a bit of class in RECORD MIRROR.

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

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

Janice Crummock, Birmingham

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

**Brains thrust but what does it all mean?**

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

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

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

David Bangay, Manchester

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

**A Zulu rites**

I WAS deeply shocked after reading your review of the new Orange Juice single 'Hokory', where you stated that Shona is the native language of Zimbabwe. Let me tell you that this is not so, my friend. There are three official languages here, namely English, Notabeles and Shona. And do not forget the Masabos who were a great warrior nation, an offshoot of the Zulus.

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

Baz, Matabeleland, Zimbabwe

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

**Dire traits**

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

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

Susan Holton, Wymminster, Wilts

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

The central tale tells how a scruffy, frog-like group of social rebels take a slimline tonic and are miraculously transformed into a prince-like three-piece pop group. Today the Thompson Twins are going to tell me their version of this heavy chestnut. This is why I'm sitting across from three rather exhausted figures in London's Dance Centre's cafe. The Thompsons have been training all morning, shaping the muscles and trimming the fat. In an hour they are due at the rehearsal studios at which they are putting together a group for live dates. Naturally this group includes no guitarist and, naturally, three of the band will wear masks of the faces of the three Twins proper. This is to be a modern show.

"We've been here for three hours each morning for the last two weeks," explains Alannah Currie, the female part of the tonic. "We have a teacher called Clayton who works with the Masai dancers and he keeps us at it. When we've had our legs straight up in the air for hours he reminds us to keep smiling. Clayton's really helpful; if we had to come in here on our own, we'd never get up in the morning!"

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

"That success stretched the world for us," confides Tom Bailey, the Thompsons' only surviving founder member. "Up to that point we'd only been thinking in terms of London and Britain and TOTP. Suddenly we found we were outselling the whole of England in New York City alone. It was really difficult to believe that here we were in Clapham and over in America we're dance-club heroes. Up to then we'd been going through an intensely political phase and we'd been communicating in an exclusive way, to the South London leftist circles in which we were moving. Suddenly I realised our music could be liked by people I'd never even met, gas station attendants in Texas even. We realised we had this amazing power to connect with an awful lot of people, we became obsessed with this potential audience...."

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

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

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

He now influences all stern from the wearyenedness of N.Y. dance music, from the wit and wisdom of 'Planet Rock', 'Rockers Revenge' and the rest. The Thompsons now concentrate on synths and percussion and produce a huge dance music designed for wity feet.

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

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

Ever heard the one about the frog and the prince?
DAVID SYLVIAN of Japan