

11 var

YAZOO, JAPAN POSTER PIX!

RECORD MIRROR

**Fun
Boy
tour
dates**

**SIOUXSIE'S
SEXUAL
HEALING**

PHIL COLLINS

SIMPLE MINDS

MICHAEL JACKSON

WHODINI

SIOUXSIE pic by Eugene Adebari

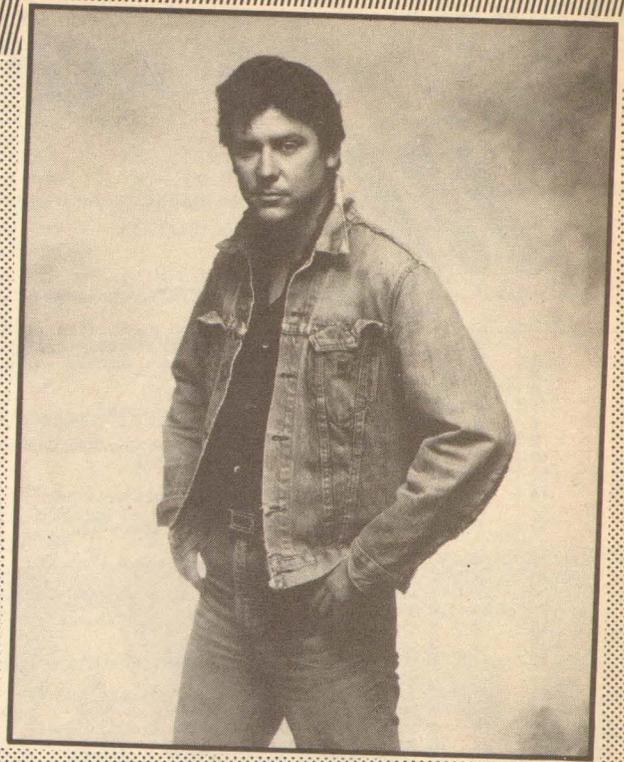
TOP SINGLES

AS USED ON TOP OF THE POPS

Week ending December 18, 1982

THIS WEEK
LAST WEEK
WEEKS IN CHART

1	3	8	SAVE YOUR LOVE, Renee and Renato, Hollywood ○
2	1	3	BEAT SURRENDER, The Jam, Polydor ○
3	5	4	TIME (CLOCK OF THE HEART), Culture Club, Virgin ○
4	35	2	THE SHAKIN' STEVENS EP, Shakin' Stevens, Epic
5	12	4	OUR HOUSE, Madness, Stiff ○
6	6	5	TRULY, Lionel Richie, Motown
7	2	5	MIRROR MAN, The Human League, Virgin ○
8	4	10	YOUNG GUNS (GO FOR IT), Wham!, Innervision ○
9	11	6	BEST YEARS OF OUR LIVES, Modern Romance, WEA
10	22	4	PEACE ON EARTH/LITTLE DRUMMER BOY, David Bowie and Bing Crosby, RCA
11	7	8	LIVING ON THE CEILING, Blancmange, London
12	19	4	FRIENDS, Shalamar, Solar
13	14	4	HYMN, Ultravox, Chrysalis
14	9	6	RIO, Duran Duran, EMI
15	10	7	WISHING (IF I HAD A PHOTOGRAPH OF YOU), A Flock Of Seagulls, Jive
16	13	5	THE OTHER SIDE OF LOVE, Yazoo, Mute
17	27	3	YOU CAN'T HURRY LOVE, Phil Collins, Virgin
18	18	3	LET'S GET THIS STRAIGHT (FROM THE START)/OLD, Kevin Rowland and Dexys Midnight Runners, Mercury/Phonogram DEXYS 11
19	24	3	BUFFALO GALS, Malcolm McLaren & The World's Famous Supreme Team, Charisma
20	29	4	IF YOU CAN'T STAND THE HEAT, Bucks Fizz, RCA
21	38	3	LITTLE TOWN, Cliff Richard, EMI
22	33	3	I FEEL LOVE, Donna Summer, Casablanca/Phonogram □
23	16	6	YOUTH OF TODAY, Musical Youth, MCA
24	21	3	WHERE THE HEART IS, Soft Cell, Some Bizarre/Phonogram
25	8	10	I DON'T WANNA DANCE, Eddy Grant, Ice □
26	28	8	IT'S RAINING AGAIN, Supertrep, A&M
27	73	2	ALL THE LOVE IN THE WORLD, Dionne Warwick, Arista
28	58	2	SINGALONG-A-SANTA (IMEDLEY), Santa Claus & The Christmas Trees, Polydor
29	37	3	HI DE HI, HI DE HO, Kool & The Gang, De-Lite/Phonogram
30	65	2	A WINTER'S TALE, David Essex, Mercury/Phonogram
31	46	2	UNDER ATTACK, Abba, Epic
32	31	6	TALK TALK, Talk Talk, EMI
33	17	8	(SEXUAL) HEALING, Marvin Gaye, CBS ○
34	51	2	DEAR ADDY, Kid Creole & The Coconuts, Ze/Island
35	39	6	NIGHTPORTER, Japan, Virgin
36	20	7	STATE OF INDEPENDENCE, Donna Summer, Warner Brothers
37	16	9	HEARTBREAKER, Dionne Warwick, Arista ○
38	23	12	MAD WORLD, Tears For Fears, Mercury/Phonogram ○
39	48	3	CACHARPAYA (ANDES PUMPSA DESI), Incantation, Beggars Banquet
40	43	3	I'M GONNA SIT RIGHT DOWN AND WRITE MYSELF A LETTER, Barry Manilow, Arista
41	30	10	CRY BOY CRY, Blue Zoo, Magnet
42	36	7	HERE I GO AGAIN/BLOODY LUXURY, Whitesnake, Liberty
43	67	2	HEARTACHE AVENUE, The Maisonnettes, Ready Steady Go!
44	25	7	THEME FROM HARRY'S GAME, Clannad, RCA ○
45	66	2	CHANGES, Imagination, R&B
46	45	3	CHEERS THEN, Bananarama, London
47	41	4	I'M ALRIGHT, Young Steve and The Afternoon Boys, RCA
48	-	-	THEME FROM E.T. (THE EXTRA TERRESTRIAL), John Williams, MCA 800
49	57	2	PARTY PARTY, Elvis Costello & The Attractions, A&M
50	69	2	MANNEQUIN, The Kids From "Fame" featuring Gene Anthony Ray, RCA
51	56	3	IN AND OUT, Willie Hutch, Motown
52	49	3	MELTI/IL EST NE LA DIVIN ENFANT, Siouxsie And The Banshees, Polydor
53	26	8	MANEATER, Daryl Hall & John Oates, RCA
54	44	5	LOVE, John Lennon, Parlophone
55	-	-	ORVILLE'S SONG, Keith Harris And Orville, BBC RESL 124
56	55	4	(AND NOW - THE WALTZ) C'EST LA VIE, Slade, RCA
57	42	4	DESPERATE BUT NOT SERIOUS, Adam Ant, CBS
58	47	14	DO YOU REALLY WANT TO HURT ME, Culture Club, Virgin □
59	-	-	BAA BAA BLACK SHEEP, The Singing Sheep, Sheep/Virgin BAA 1
60	50	4	LET'S GO TO BED, The Cure, Fiction
61	53	4	THANK YOU, The Pale Fountains, Virgin
62	32	7	THE GIRL IS MINE, Michael Jackson/Paul McCartney, Epic
63	64	3	I CONFESS, The Beat, Go-Feet
64	52	5	HEARTLIGHT, Neil Diamond, CBS
65	70	3	LOOPZILLA, George Clinton, Capitol
66	-	-	GLORIA, Laura Branigan, Atlantic K11759
67	-	-	CHRISTMAS RAPPING, Dizzy Heights, Polydor WRAP 1
68	-	-	BIRDIE SONG (BIRDIE DANCE), The Tweets, PRT 7P 219
69	-	-	OH DIANE, Fleetwood Mac, Warner Brothers FLEET 1
70	64	5	LOVE IS A STRANGER, Eurythmics, RCA
71	-	-	CHRISTMAS RAPPING, The Waitresses, Ze/Island WIP 6921
72	34	9	MUSCLES, Diana Ross, Capitol
73	71	8	OLD FLAMES, Foster & Allen, Ritz
74	-	-	XMAS PARTY, The Snowman, Solid STOP 006
75	88	3	UNCERTAIN SMILE, The The, Epic



SHAKIN' STEVENS: up to 4

BUBBLING UNDER

- CHRISTMAS BOP, Marc Bolan, Marc SBOLAN 12
- CLASSIC ROCK CLASSICS, London Symphony Orchestra, Towerbell TOW 30
- DISCO CHRISTMAS, The Nuptown Corporation Band, Springsong DAF 1
- EMOTION EXPLOSION, Art School & The Mighty Motor Gang, RAK 353
- FOR YOU, Anti-Nowhere League, WXYZ ABCD 6
- HAPPY XMAS (WAR IS OVER), John and Yoko with The Plastic Ono Band, Apple R5970
- HAVE A MERRY CHRISTMAS, David Grant, Chrysalis CHS 2659
- HEAVY VIBES, Montana Sextet, Virgin VS 560
- HOLDING ME TIGHT, The Pinkees, Creole CR 42
- I BELIEVE IN FATHER CHRISTMAS, Greg Lake, Manticore K13511
- I HAVE THE TOUCH, Peter Gabriel, Charisma/Phonogram CB 405
- IN THE NAME OF LOVE, Sharon Redd, Prelude PRL A2905
- LOVE ME TOMORROW, Chicago, Full Moon K79338
- MAGIC'S WAND, Whodini, Jive JIVE 28
- MERRY XMAS EVERYBODY, Slade, Polydor 2058 422
- OLD AND WISE, Arista Parsons Project, Arista ARIST 494
- POSTMAN PAT, Ken Barrie, Post Music PP 001
- SILENT NIGHT, Prelude, After Hours AFT 08
- SO CLOSE TO ME, Julio Iglesias, CBS A2932
- SOUL MAKOSSA, Nairobi, London LON 17
- STORY OF THE BLUES, Wahl, External JF 1
- THE LOOK OF LOVE, ABC, Neutron/Phonogram NT 103
- THE MORE I SEE (THE LESS I BELIEVE), The Fun Boy Three, Chrysalis CHS 2664
- WAR CRIMES (THE CRIME REMAINS THE SAME), The Special AKA, 2-Tone/Chrysalis CHS TT23

SYMBOL KEY

- ◆ FAST MOVERS
- SINGLES
- ☆ Platinum (one million sales)
- Gold (500,000 sales)
- Silver (250,000 sales)

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

TOP ALBUMS

THIS WEEK
LAST WEEK
WEEKS IN CHART

Week ending December 18, 1982



MICHAEL JACKSON: thrilling at 15

1	1	6	THE JOHN LENNON COLLECTION, John Lennon, Parlophone ☆
2	—	5	DIG THE NEW BREED, The Jam, Polydor POLD 5075
3	2	5	THE SINGLES — THE FIRST TEN YEARS, Abba, Epic ☆
4	8	8	HEARTBREAKER, Dionne Warwick, Arista □
5	3	31	RIO, Duran Duran, EMI ☆
6	6	6	PEARLS II, Elkie Brooks, A&M ☆
7	4	22	THE KIDS FROM "FAME", Various, BBC ☆
8	10	3	LOVE SONGS, Diana Ross, K-Tel
9	7	5	20 GREATEST LOVE SONGS, Nat King Cole, Capitol □
10	18	6	THE RISE & FALL, Madness, Stiff □
11	31	39	FRIENDS, Shalamar, Solar □
12	15	6	RICHARD CLAYDERMAN, Richard Clayderman, Delphine/Decca
13	9	6	"FROM THE MAKERS OF . . .", Status Quo, Vertigo/Phonogram □
14	18	10	KISSING TO BE CLEVER, Culture Club, Virgin □
15	29	2	THRILLER, Michael Jackson, Epic □
16	11	4	I WANNA DO IT WITH YOU, Barry Manilow, Arista □
17	25	5	MIDNIGHT LOVE, Marvin Gaye, CBS ○
18	12	7	CHART HITS '82, Various, K-Tel □
19	6	3	CODA, Led Zeppelin, Swansong
20	14	11	GIVE ME YOUR HEART TONIGHT, Shakin' Stevens, Epic □
21	21	7	SINGLES — 45's AND UNDER, Squeeze, A&M □
22	26	4	LIONEL RICHIE, Lionel Richie, Motown
23	13	6	HELLO, I MUST BE GOING!, Phil Collins, Virgin □
24	22	10	REFLECTIONS, Various, CBS □
25	20	12	LOVE OVER GOLD, Dire Straits, Vertigo/Phonogram ☆
26	24	3	THE YOUTH OF TODAY, Musical Youth, MCA □
27	34	2	STORY OF THE STONES, The Rolling Stones, K-Tel
28	19	9	QUARTET, Ultravox, Chrysalis □
29	33	10	BEST FRIENDS, Various, Impression □
30	30	9	GREATEST HITS, Olivia Newton-John, EMI □
31	28	16	UPSTAIRS AT ERIC'S, Yazoo, Mute □
32	17	10	THE KIDS FROM "FAME" AGAIN, The Kids From "Fame", RCA ☆
33	27	7	"... FAMOUS LAST WORDS ...", Supertramp, A&M □
34	75	2	CACHARPAYA (PANPIPES OF THE ANDES), Incantation, Beggars Banquet
35	48	7	MIDNIGHT IN MOTOWN, Various, Telstar □
36	23	4	SAINTS AN' SINNERS, Whitesnake, Liberty ○
37	37	4	THE BEST OF CLASSIC ROCK, Louie Clark/The Royal Philharmonic Orchestra, K-Tel ○
38	36	33	TROPICAL GANGSTERS, Kid Creole & The Coconuts, Ze/Island □
39	49	34	COMPLETE MADNESS, Madness, Stiff ☆
40	44	19	TOO-RYE-AY, Kevin Rowland And Dexys Midnight Runners, Mercury/Phonogram ☆
41	35	8	20 GREATEST HITS, The Beatles, Parlophone □
42	41	19	LOVE SONGS, Commodores, K-Tel □
43	32	4	CHART WARS, Various, Ronco □
44	47	4	A FLOCK OF SEAGULLS, A Flock Of Seagulls, Jive
45	50	4	NEW MAN NUMAN — THE BEST OF GARY NUMAN, Gary Numan, TV Records
46	55	4	KILLER ON THE RAMPAGE, Eddy Grant, Ice
47	53	3	LOVE SONGS, Chicago, TV Records
48	43	25	THE LEXICON OF LOVE, ABC, Newtron/Phonogram ☆
49	58	4	THE VERY BEST OF DAVID ESSEX, David Essex, TV Records
50	45	10	AMOR, Julio Iglesias, CBS □
51	52	4	INVITATIONS, Shakatak, Polydor ○
52	46	7	LOVE SONGS, Elton John, TV Records
53	39	3	WILD THINGS RUN FAST, Joni Mitchell, Geffen
54	64	11	HAPPY FAMILIES, Blancmange, London
55	40	13	NEW GOLD DREAM (81.82.83.84), Simple Minds, Virgin □
56	38	4	THE GREAT COUNTRY MUSIC SHOW, Various, Ronco ○

57	60	5	LIVING MY LIFE, Grace Jones, Island
58	—	4	SLADE ON STAGE, Slade, RCA RCALP 3107
59	42	4	TALK OF THE DEVIL, Ozzy Osbourne, Jet
60	64	57	PEARLS, Elkie Brooks, A&M ☆
61	57	9	FRIEND OR FOE, Adam Ant, CBS □
62	59	6	HEARTLIGHT, Neil Diamond, CBS
63	58	9	H2O, Daryl Hall & John Oates, RCA ○
64	73	8	THE DOLLAR ALBUM, Dollar, WEA
65	72	15	IN THE HEAT OF THE NIGHT, Imagination, R&B □
66	51	60	DARE, Human League, Virgin ☆
67	61	7	HITS OF THE SCREAMING 60'S, Various, Warwick
68	84	29	AVALON, Roxxy Music, EG(Polydor) ☆
69	67	3	CHARIOTS OF FIRE, Vangelis, Polydor ☆
70	68	3	A STRING OF PEARLS, Peter Skellern, Mercury/Phonogram
71	—	—	THE COMPOSERS, Various, Ronco RTL 2084
72	82	2	HIGHLIGHTS—LAST NIGHT OF THE PROMS '82, BBC Symphony Orch/Singers/Chorus, K-Tel ○
73	—	—	LOVE HURTS, Everly Brothers, K-Tel NE 1197
74	—	7	STREETSCENE, Various, K-Tel NE 1183
75	70	6	A KISS IN THE DREAMHOUSE, Siouxsie And The Banshees, Polydor
76	77	24	PETER GABRIEL, Peter Gabriel, Charisma/Phonogram □
77	68	9	SILK ELECTRIC, Diana Ross, Capitol ○
78	83	49	LOVE SONGS, Barbra Streisand, CBS ☆
79	62	23	LOVE AND DANCING, The League Unlimited Orchestra, Virgin □
80	—	—	IT WON'T SEEM LIKE CHRISTMAS WITHOUT YOU, Elvis Presley, RCA INTS 5235
81	78	3	QUEEN GREATEST HITS, Queen, EMI ☆
82	75	10	THE GETAWAY, Chris De Burgh, A&M
83	80	3	DURAN DURAN, Duran Duran, EMI ☆
84	71	6	WARRIOR ROCK (TOYAH ON TOUR), Toyah, Safari □
85	63	206	BAT OUT OF HELL, Meat Loaf, Epic/Cleveland Int'l ☆
86	—	—	THE JAMES GALWAY COLLECTION, James Galway, Telstar STAR 2224
87	93	3	WAR OF THE WORLDS, Jeff Wayne's Musical Version, CBS ☆
88	79	6	DONNA SUMMER, Donna Summer, Warner Brothers
89	—	—	DIRECT HITS, Various, Telstar STAR 2226
90	81	22	THE PARTY'S OVER, Talk Talk, EMI
91	—	—	THE BOBBY CRUSH INCREDIBLE DOUBLE DECKER PARTY 101 GREAT SONGS, Bobby Crush, Warwick WW 5126/7
92	94	2	CAN'T STOP THE CLASSICS, Louis Clark Conducting The Royal Philharmonic Orchestra, K-Tel □
93	—	—	RECORDS, Foreigner, Atlantic A 0989
94	89	5	THE MAGIC TOUCH OF ODYSSEY, Odyssey, Telstar
95	—	—	ON THE AIR — 60 YEARS OF BBC THEME MUSIC, Various, BBC REF 454
96	86	8	THE NIGHTFLY, Donald Fagen, Warner Brothers
97	97	8	MUSIC FOR THE SEASONS, Various, Ronco □
98	99	7	DISCO DANCER, Various, K Tel
99	74	7	FLASH TRACKS, Various, TV Records
100	65	5	ALTOGETHER, The Nolans, Epic ○

VIDEO

1	3	THE COMPLETE BEATLES, MGM/UA
2	4	THREE SIDES LIVE, Genesis, Wienerworld/EMI
3	4	VIDEOTHEQUE, Wienerworld/EMI
4	11	LIVE AT THE PALACE HOLLYWOOD, Sheena Easton, EMI
5	5	COMPLETE MADNESS, Stiff
6	5	ONCE UPON A TIME, Siouxsie & The Banshees, Spectrum
7	6	VIDEO ROCK ATTACK, Spectrum
8	8	TRANSGLOBAL EXPRESS, The Jam, Spectrum
9	13	HOT GOSSIP, EMI
10	16	SLIPSTREAM, Jethro Tull, Chrysalis

Compiled by HMV

HMV TOP ALBUMS.

ABC	Lexicon of Love	Only £4.29
Blancmange	Happy Families	Only £4.29
David Bowie	Ziggy Stardust	Only £2.49
Phil Collins	Hello, I Must Be Going	Only £4.29
Culture Club	Kissing to be Clever	Only £4.29
Dexys Midnight Runners	Too Rye Ay	Only £4.29
Duran Duran	Rio	Only £4.29
Haircut One Hundred	Pelican West	Only £4.29
Heaven 17	Penthouse & Pavement	Only £4.29
Michael Jackson	Thriller	Only £4.29
Jam	Live	Only £3.99
Japan	Assemblage	Only £3.99
Kid Creole & the Coconuts	Tropical Gangsters	Only £4.29
Led Zeppelin	Coda	Only £3.99

HMV TOP CASSETTES.

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Led Zeppelin	Coda	Only £3.99

S N A P

Musical Youth O.M.D.	The Youth of Today Architecture & Morality	Only £3.99 Only £4.29
A Flock Of Seagulls	A Flock Of Seagulls	Only £3.99
Shakatak	Night Birds	Only £3.99
Simple Minds	New Gold Dream	Only £4.29
Siouxsie & the Banshees	A Kiss in the Dream House	Only £4.29
Siouxsie & the Banshees	Once Upon a Time	Only £3.99
Soft Cell	Non-stop Erotic Cabaret	Only £3.99
Squeeze	Singles - 45's And Under	Only £4.29
Talk Talk	The Party's Over	Only £4.29
Ultravox	Quartet	Only £4.29
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As you may well have guessed, these two lists are identical. Every top cassette is the same low price as its album version. And every top album is the same low price as its cassette version. This policy doesn't just apply to a few selected titles. You'll find the same is true of almost every album and cassette at every HMV Shop. Making this the year you should snap up both our albums and cassettes for Christmas.

All offers subject to availability.

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NEWS

Marvyn waits

MARVIN GAYE releases a follow up to his 'Sexual Healing' hit on Christmas Eve.

The new song is 'My Love Is Waiting' and comes from his 'Midnight Love' album.

It also comes out as a 12-inch including a long version and a cassette copy which features an instrumental of 'Sexual Healing'.

Luther jumps to it

DISCO GIANT Luther Vandross is to come to Britain to play live next year.

The man behind such hits as Aretha Franklin's 'Jump To It' plays London's Dominion Theatre on February 14.

He also has his own album released this month. It is called 'Luther Vandross' and includes his current single 'Bad Boy'.

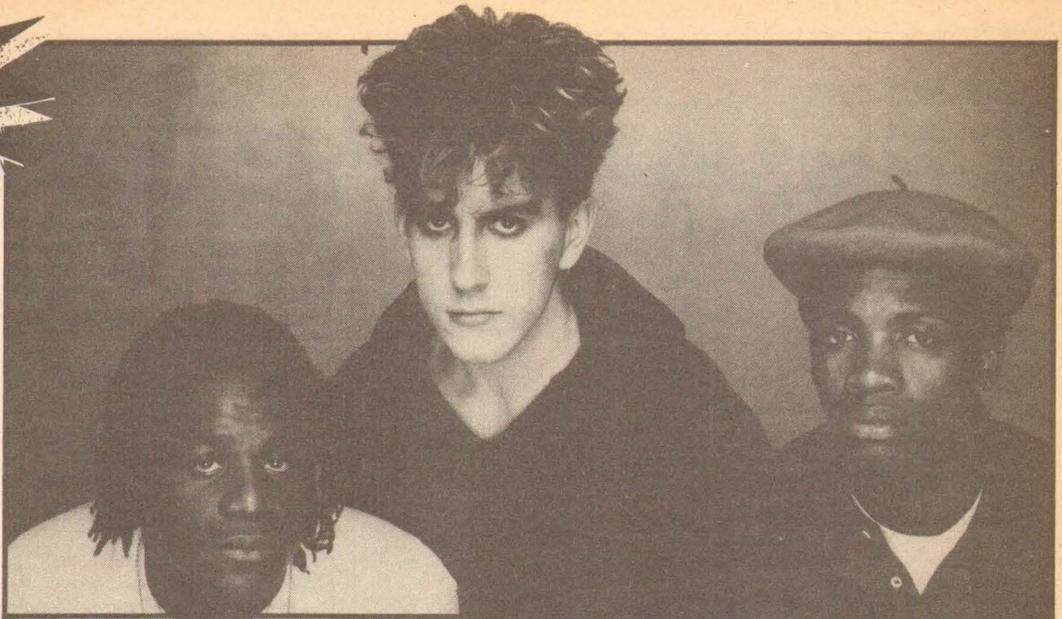
There are no plans for more concerts around the country.

One off Mode

DEPECHE MODE are to play a one-off concert in London next week.

The group — last in the charts with 'Leave In Silence' — play London's Brixton Ace on December 23. The show will be recorded for the Channel 4 programme 'Whatever You Want'.

They are currently in the middle of a European tour, and haven't fixed any more British dates.



LES FUNBOYS: a proper laugh a minute

SEEING MORE

THE FUN BOY THREE go out on the road next year for their first ever tour.

They play a massive string of dates running right through February.

Although they haven't chosen

the musicians who will appear with them, it will definitely be a band rather than backing tapes.

The tour follows the release of their second album — as yet untitled — which should come out on January 28. They are currently putting the finishing touches to the LP with Talking Heads leader David Byrne producing.

It will include their current single 'The More I See The Less I Believe', which is about Northern Ireland.

The tour starts at the Bristol Locarno on February 13. Then Cardiff Top Rank 15, Birmingham

Odeon 16, Portsmouth Guildhall 17, Poole Arts Centre 18, Brighton Centre 20, London Hammersmith Palais 21 and 22, Newcastle Mayfair 24, Edinburgh Playhouse 25, Glasgow Tiffany's 26, Manchester Apollo 27, Leeds University March 1 and Sheffield Top Rank 2.

Tickets go on sale this Friday and cost £3.75 except at Portsmouth, Poole and London where they cost £4, Birmingham, Brighton, Edinburgh and Manchester where they are £3.50 and £4 and Leeds and Glasgow where they all cost £3.50.

AT LAST...IT'S AVAILABLE!* The Christmas Single from MARC BOLAN and T. REX

CHRISTMAS BOP



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7" FULL COLOUR PICTURE DISC

Catalogue No. SBOLAN 12P



European Stranglers

THE STRANGLERS have fixed the release date for their new single 'European Female'.

The record comes out on December 24 while their album 'Feline' is released on January 14.

Meanwhile the group have added an extra date to their tour at the Birmingham Odeon on February 3.



JOE JACKSON is to play some live dates at the beginning of next year.

He appears at Nottingham's Royal Concert Hall on January 10, London Hammersmith Odeon 11 and Portsmouth Guildhall 14.

He is also preparing material for a new album 'Mike's Murder'. The LP is to be the soundtrack to a film of the same name produced by Jim Bridges whose successes include 'The China Syndrome' and 'Urban Cowboy'.

There will be a support act for the concerts. Tickets cost £4 and £3 for the Nottingham and Portsmouth gigs and £4.50 and £3.50 for London. They are available now.

SPOTS PIMPLES

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THE FAILING DOLLAR

DOLLAR'S FUTURE is uncertain . . . even though they are insisting they will stay together.

Rumours of a split started when Thereza Bazar hinted that she would soon break up with her partner David Van Day.

"Performing with someone you're not greatly fond of can be difficult," she said last week.

And with both halves of the partnership recording their own albums next month, many sources close to the pair reckon they'll throw the towel in.

But a spokesman for the duo told RECORD MIRROR this week that they will stay together.

"The rumours are unfounded, it is all rubbish," he said.

"Although they're both doing their solo projects, they will be recording together again in February. They are just having a rest at the moment."

Despite Thereza's statement, the group have nevertheless managed to make hits since their romance



DOLLAR: a marriage of convenience? broke up early in their career. Many people are saying that they are too successful to split up for the amount of work they actually have to do together.

"They've coped before and they can cope now," said one person close to the group.

David Van Day has his first solo single, 'Do You Believe In Fairies' released within the next couple of weeks. It's a track from his solo album which comes out in the new year.

Romance in court

BOUNCERS WHO were alleged to have beaten up members of Modern Romance in November are appearing in court this week.

The group said that they were attacked by staff members of Elton's disco in North London when they were having a birthday celebration.

"As soon as I saw the weapons, I couldn't believe it," the group's old singer Jeff Deane told the court last week.

He said that he thought the group's ex drummer Kevin Steptoe was going to be killed.

"Within a short space of time Kevin's head was unrecognisable," he added. "He was a total mess and the place was drenched in blood. I thought he was going to end up dead."

Five men from the disco have all pleaded not guilty to making an affray at the club on November 29 last year. The case continues this week.



GARY NUMAN has yet another video released this week.

It is called 'Newman Human - The Best Of Gary Numan' and includes videos of 'Cars', 'We Are Glass' and 'Are Friends Electric'.

Olivia remix

OLIVIA NEWTON-JOHN has a new single out this week . . . but it's a re-release of a 1974 song.

It is a remixed version of 'I Honestly Love You' and comes out on December 20.

On the B side is a seven and a half minute live version of her 'Physical' hit which was recorded during her American tour.

Reading Festival threat

READING FESTIVAL could soon cease to exist.

Some of the town's councillors are trying to move the site from its Richfield Avenue location - the festival's home for the past 12 years.

And festival organiser Harold Pendleton said that if it is moved, the 23-year-old event will stop running.

"You either have a festival in Richfield Avenue in 1983 or nothing - that's the simple choice," he said.

The man who fixes up all the bands for the festival, Jack Barrie, said that they have always been used as political football by the council. Every year, the Conservative councillors try to shift the site.

"We always have to go through the

entertainments committee and then the general council to get permission," he told RECORD MIRROR.

"This year the chairman of the leisure committee used his vote to say we can't hold the festival, but an amendment by Labour means that it's had to go back to the vote again.

"I am hopeful that we can hold it on the same site this year, and move it for 1984.

"What they don't seem to realise is that we pay for everything. The rate payers don't have to pay the bills at all. We are talking about a piece of fallow ground - but it's us who have put in all the toilet and drainage facilities and all that goes with it."

Barrie said that if they got kicked off the site, they will look for a new one as close to Reading as possible.

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 - MAX RECORDS, 4 Grove Rd., Eastbourne.
 - GATEFIELD, 70 High St., Whitstable.
 - LONGPLAYER, 48 St. Peters St., Canterbury.
 - VOLUNTEERS, 6 Upper Grosvenor Rd., Tunbridge Wells.
 - PLANTATION, 12a High St., Dover.
 - STARTIME, 23 Commence Way, Letchworth.
 - JBJ RECORDS, Market Place, Hatfield.
 - TRACKS, 25 High St., Ware.
 - TRACKS, 14 Railway St., Hertford.
 - ZODIAC RECORDS, The Quadrant, St. Albans.
 - OLD TOWN RECORDS, Old High St., Hemel Hempstead.
 - KING DISCS, 5 The Broadway, Greenford.
 - SPIN IT, High Rd., Willesden Green.
 - LEWES RECORDS, 109 High St., Lewes.
- EAST ANGLIA**
 - ROBINS, 12 Pottergate, Norwich.
 - BACKS, 3 Swan Lane, Norwich.
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 - PARROT, 3 London Rd., Chelmsford.
 - ANDYS, 56 Mill Rd., Cambridge.
- HI-TENSION**, 11 Guildhall St., Theford.
- ANDYS, St. Nicholas St., Ipswich.
- DISCROUND, 48a High St., St. Neots.
- SOUTH & WEST**
 - RIVAL, The Corridor, Bath.
 - SUBWAY, Royal Parade, Plymouth.
 - HENRY'S RECORDS, St. Marys St., Southampton.
 - GEMINI RECORDS, Bridge Rd., Park Gate, Nr. Farnham.
 - FOCUS SOUNDS, London Rd., Waterloo.
 - UPTOWN RECORDS, Commercial Rd., Bournemouth.
 - CARNIVAL RECORDS, Ashley Rd., Parkstone, Nr. Poole.
 - CLASSIX, Burlington Arcade, Bournemouth.
 - PITTS, High St., Exeter.
 - ACORN RECORDS, Glovers Walk, Yeovil.
 - SAFFRON, Trinity St., St. Austell.
 - P.F. SOUNDS, King St., Melksham.
 - MUSIC MAN, Church Sq., Trowbridge.
 - SOUNDZ, Fleet St., Torquay.
 - RIVAL, Park St., Bristol.
- SOUTH WALES**
 - TRACKS, The Parade, Cwmbran.
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- MIDLANDS**
 - ANDY CASH, Kingsbury Rd., Erdington.
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 - ST. MARTINS RECORDS, 7 St. Martins, Leicester.
 - REVOLVER, 69 Market Place, Leicester.
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 - DISCOVERY, Regent St., Leamington Spa.
 - SOUND CENTRE, 3 Castle St., Hinckley.
 - SELECTADISC, 19 Bridlesmith Gate, Nottingham.
 - SELECTADISC, Market St., Nottingham.
 - REVOLVER, Listergate, Nottingham.
- BRADLEYS**, Pinstone St., Sheffield.
- BRADLEYS, Fargate, Sheffield.
- BRADLEYS, 44 Chapel Walk, Sheffield.
- RECORD SHOP, 69 Westgate, Grantham.
- PRIDES, Stonebow Centre, Lincoln.
- NORTH EAST**
 - JUMBO, 102 Marion Centre, Leeds.
 - SYDNEY SCARBOROUGH, Under City Hall, Hull.
 - RECORD VILLAGE, High St., Scunthorpe.
 - FEELGOOD, Goodramgate, York.
 - CALLERS, Northumberland St., Newcastle.
 - VOLUME, Ridley Place, Newcastle.
 - WINDOWS, Central Arcade, Newcastle.
 - SOUNDS NICE, 14 Talbot Terrace, Birtley.
 - REVOLUTION, Newgate St., Morpeth.
- NORTH WEST**
 - EAR ERE RECORDS, Market Entrance, Lancaster.
 - PENNY LANE RECORDS, Forgate St., Chester.
 - TOWN RECORDS, East Bank St., Southport.
 - ALI BABA RECORDS, South Rd., Crosby.
 - PENNY LANE, Church St., Liverpool.
 - COB RECORDS, High St., Bangor, North Wales.
 - VIBES, Princes Parade, Bury.
 - MALCOLM'S MUSICLAND, Chapel St., Chorley.
 - LASKYS, Guildhall Arcade, Preston.
 - REIDYS, Penny St., Blackburn.
 - DISC & TAPE EXCHANGE, Blackburn Rd., Accrington.
 - SPIN INN, Cross St., Manchester.
 - PICCADILLY RECORDS, Piccadilly Plaza, York St., Manchester.
- SCOTLAND**
 - 23RD PRECINCT, Bath St., Glasgow.
 - STEREO ONE, Mose St., Paisley.
 - ALLANS, Leven St., Edinburgh.
 - PHOENIX, High St., Edinburgh.
 - GOLDRUSH, 9 Kinnoull St., Perth.
 - THE OTHER RECORD SHOP, High St., Edinburgh.
 - THE OTHER RECORD SHOP, 1/7 The Arcade, Stirling.

eternal

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Pic by Joe Bangoy

Buy George

CULTURE CLUB are the latest group to hit out at other people marketing their souvenirs.

"The only outlet for Culture Club merchandising is through the official fan club," they said in a statement this week.

"The merchandising has been designed by Culture Club and unlike some of the inferior articles currently on sale, it has a guarantee of quality."

The group are pleading with fans to "beware of imitations."

They will also be worried because they make no money from unofficial products, unlike the royalties gained from their official gear.

Culture Club's fan club is called **The Multicultural Club** and information is available by sending an SAE to the club at **Wedge Music, 63 Grosvenor Street, London W1.**

RELEASES

MADNESS BRING out a picture disc of their 'Our House' single this week. It costs the same as the normal version, but is only available as a limited edition.

YOSSER HUGHES from the television programme 'Boys From The Black Stuff' has a record dedicated to him released this week. It is called 'Gis A Job' by a new group called **The Blackstuff Lads.**

LIONHEART and **Witchfinder General** are among 12 bands featured on a heavy metal compilation which comes out this week. It is called 'Heavy Metal Heroes Volume 2' and also features **Twisted Ace, Pallas** and **Overkill.**

THE FLYING PICKETS have their first album released this month. It's called 'Live At The Albany Empire' and includes acapella versions of 'Da Doo Ron Ron' and 'Tracks Of My Tears'. The group also play a series of dates at London's **Deptford Albany** where the album was recorded from December 17 to 23. They are also featured on **The Two Ronnies' 'The Funny Side Of Christmas'.**

WISHBONE ASH have a new single out. It's called 'No More Lonely Nights' and is taken from their 'Twin Barrels Burning' album. The group appear with **Gillan** at the **London Wembley Arena** on December 17.



RICK JAMES has a new album out this week. It's called 'Blow ... Rick James Presents' and comes out on the new **Gordy** label founded by **Motown** boss **Berry Gordy.** The album has already been in the import charts.

FAD GADGET are to release a new single at the end of the month. It is a remixed version of 'For Whom The Bells Toll' and comes out on December 28. **Fad Gadget** will be touring in January and February.

TOURS

MODERN ROMANCE, who hit the charts with their 'Best Years Of Our Lives' single are to play a gig at **Sunderland's Fusion Club** on December 16. The group will play two shows with a special matinee performance for people under 18.

TOP REGGAE group **Aswad** appear at the **Nottingham Palais** on December 30. The concert goes under the banner of the 'Warrior Charge Xmas Party' and two local reggae bands will support them as well as **Jah Shaka.**

JOAN ARMATRADING is to play a massive tour next spring. Dates start at the **Southampton Gaumont** on April 2. Then **Brighton Centre 3, St Austell Cornwall Coliseum 4, Oxford Apollo 5, London Wembley Arena 6 and 7, Birmingham National Exhibition Centre 9, Manchester Apollo 11, Newcastle City Hall 13, Glasgow Apollo 14, Aberdeen Capitol 15, Edinburgh Usher Hall 16, Bristol Colston Hall 18, Cardiff St David's Hall 19, Portsmouth Guildhall 21 and Bournemouth Winter Gardens 22.** Tickets are available now from box offices, except **Bristol** where the venue

starts selling tickets on **March 7.** Tickets for the **Wembley** and **NEC** concerts are available by post from the **Joan Armatrading Box Office, PO Box 281, London N15 5LW** and cost **£6.80** and **£5.80.** Applications should be made payable to **Joan Armatrading Box Office** and sent in along with an **SAE** and the concert wanted.

PIGBAG ARE to play a one-off date at **London's Venue** on **December 20.** They will feature their new line-up, although they still haven't confirmed new members.

TV AND RADIO

FRIDAY'S 'The Tube' on **C4** has **Tygers Of Pan Tang, Twisted Sister** and **George Clinton** in the studio while **AC/DC** are caught on film. **BBC 1's 'Crackerjack'** features **Bucks Fizz** and **Smokie.** On **BBC 2** **Clare Grogan** talks about her vitality on 'Looking Good Feeling Fit' and **Bamboo** and **Wide Boy Awake** are on 'The Oxford Road Show'. On **Radio One** **Bob Geldof** of the **Boomtown Rats** is on 'Roundtable' while **The Movie**

Stars are on 'The Friday Rockshow'.

The early morning diet has **Modern Romance** and **David Essex** on **ITV's 'The SATURDAY Show'** while 'Superstore' on **BBC 2** features **Mike Read's Rockola.** **Squeeze** are on **BBC2's 'In Concert'** from **Hitchin.** 'Three Of A Kind' puts the **Spotlight** on **The Boomtown Rats.** **Radio One's 'In Concert'** has **The Blues Band.**

MONDAY'S 'Riverside' on **BBC 2** has

Soft Cell's Marc Almond, Blancmange's Neil Arthur and **Danny** and **The Nogoodniks.** **Leo Sayer** turns up on 'Des O'Connor Tonight' on **BBC2.**

TUESDAY'S 'Razzmatazz' has a Christmas party with **Culture Club, George Clinton** and **Showaddywaddy.** **Olivia Newton-John** has a special 'In Concert' programme on **BBC 1.**

WEDNESDAY finds soul singer **Melba Moore** on **BBC 2's 'Ebony'.**

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- 18 · SHEFFIELD LYCEUM
- 20 · LONDON HAMMERSMITH PALAIS



MATT VINYL

IF YOU fancy blowing four thousand quid in half an hour, then take a lesson from The The's Matt Johnson and his manic manager Stevo.

"We were sitting in this hotel room in New York," explains the hunky singer, "and Stevo was on the phone to England. He said 'I've always wanted to do this' and just ripped the phone off the wall. Then we both went totally berserk. Threw the beds around. Threw the ashtrays out the window."

"We were really wound up. A lot of things had been getting on top of us. It was a really stupid, adolescent thing to do but we enjoyed doing it. And then we hired a car and went up to Canada and drove around Niagara Falls and on to Toronto and Detroit. It was like an adventure film."

"And I came back in a really great frame of mind. I kind of rediscovered myself in Canada. All that bullshit was getting on my nerves. It was becoming like business. A real headache being pressurised all the time."

But don't worry, Matt's no budding Keith Moon bent on self destruction and this temporary aberration was just the result of hassles in the studio recording 'Perfect', the passionate follow-up to the present chart single 'Uncertain Smile'.

"It was a very sterile atmosphere," he says. "It was like being in an undertaker's parlour. And the only reason I wanted to do music was to enjoy it. I know what I want and I've got to fight for it. It becomes an obstacle course where people put their ideas in and try and water down what you do."

ANYWAY, EVERYTHING'S hunky dory now with the motivating force and sole member of The The. 'Perfect' was finished off back in Blighty to Matt's satisfaction and the lad who sometimes spends up to 17 hours a day working away in a cellar is taking his new found confidence into an album.

"Basically I'm more of an albums person," he says. "The new one is going to be called 'The Pornography Of Despair'. It's not a down album. The cover's even going to have a painting of me smiling. I think it's a powerful title. Pornography, not in the usual sense of the word, but pornography of the mind and the emotions."

Intense and passionate rather than poppy and accessible, Matt Johnson's music drives straight at the thinkers and feelers and



THE THE'S MATT JOHNSON: smash it up

leaves the toe tappers to their own devices. But this has led to some critics labelling him doomy. Now this is about the last impression you get when talking to him, so how does the chirpy Matt see himself?

"I'm not doomy," he protests. "I would consider myself a cheerful person. Reflective rather than doomy. A lot of people relate to the things I write. Some of the letters I get are really weird. 'You're a soul brother and you've touched my heart and you're saying my feelings exactly.' Basically, it's all about contrasts and contradictions. Internal conflict."

Part of the mighty Some Bizarre organisation, and one of Marc Almond's partners in grime on the Marc and the Mambas project,

does Matt ever worry he might be living in the shadow of the Cell?

"It just boils down the business in the end," he explains. "They're more likely to put me on the cover of a magazine with Marc than on my own. But Soft Cell's success has opened a lot of doors for me. I never felt jealous of anyone. Envious yes. Jealousy means that you don't want that person to have that success. But I've often felt that I'd like it as well, so I'm going to work harder so I can get what they've got. A lot of people just have that attitude negatively."

I DON'T think I'd ever get caught up in that pop whirl. I've learned a hell of a lot in the past year. It's been very educational in a hell of a lot of

ways. And I've experienced what success means to some extent."

Why does Matt dodge behind the anonymous The The tag?

"There was something in one of the papers last week," he says. "It said that The The have split up during a recording session. Matt Johnson and Stevo were later found to be in Niagara Falls and say they're not going to finish off the single but meanwhile the other members of The The hope to be mixing it next week."

"But that's what I like about having the name The The. It confuses people even more. I don't see I really have to go round selling myself as a personality because I say it all through the music."

by Simon Tebbutt



Pics by Jill Furmanovsky

JIM AND CHARLIE: tree's a crowd

MINDS A PINT

SUCCESS SUITS Simple Minds. They positively glow with assured self confidence, breeding an inner strength which manifests itself clearly through performance and character.

This year Simple Minds have conquered Europe, Australia, New Zealand, Canada and Britain — breaking down barriers, stretching boundaries.

The year also brought 'New Gold Dream 81-82-83-84' — a work of stunning range and depth, exuding hopes, fears, dreams, aspirations and observations. It serves as a landmark in the artistic development of Simple Minds, while simultaneously dawning a new era for the band.

Its success has also brought new demands. Halfway through their British tour, Ireland beckons. Simple Minds are wanted in trouble torn Belfast and picturesque Dublin, and instead of pondering over any risks presented by the current situation, they agree to go. Ireland suddenly becomes just two additional dates of an already hectic schedule — the new gold dream harbours no problems which cannot be solved.

And as Jim Kerr points out, "We couldn't play in Australia and then refuse to go to Ireland."

BELFAST BY day looks like Birmingham, Manchester, London or Glasgow — only our hotel fortress serves to remind us that something's amiss. Time is tight, but before the show I opt out of the local support band and decide on a taxi ride around the Falls and the Shankhill. The picture is shocking and bleak, a sprawling ghetto divided by hatred, prejudice and poverty.

When I get back to the Ulster Hall the swirling, pulsating rhythms of 'In Trance As Mission' seep out into the still Belfast darkness. Inside, 2000 Irish youngsters set aside their worries, becoming euphoric in their enthusiasm. Jim Kerr greets them with a booming "Hello Belfast — no problem," and for two hours in their boring, nerve-racked lives there isn't.

From the excitable percussive spontaneity of drummer Mel Gaynor on 'I Travel' through the embracing warmth of Mick McNeil's keyboards on 'Hunter And The Hunted' we range to the heart beat bass arteries of Derek Forbes in 'Glittering Prize', the eerie tingle of Charlie Burchill's wailing guitar on 'The Big Sleep' and the sheer presence and drive of Kerr on 'New Gold Dream'.

Simple Minds' first show on Irish soil was triumphant.

LATER AT the hotel Kerr and Burchill take time out to reflect on the success of the album and the avenues it's opened for them.

Both are increasingly excited and encouraged at the manner in which



SIMPLE MINDS: "we're not tailors"

'New Gold Dream' was conceived. Burchill in particular still marvels at how inspired intuition was transformed into a series of focused musical pictures.

"Our albums have been projects in a way, and this one felt like us putting together a lot of songs which had already been verified as classics," he says.

Kerr agrees. "We knew that melody wise it was there, but there was also an absurd confidence, without being arrogant or egotistical.

"For the first time we haven't felt a need to have to rush into the music press to justify ourselves. I think it's a really classy and commercial record — but commercial in its own way as opposed to conforming to commerciality's guidelines."

Commerciality with credibility — what Simple Minds have always strived for. And the turning point was 'Promised You A Miracle', a song not deliberately penned to crack the charts, more designed to declare a firm interest.

The band are also to be admired for not succumbing to the pressures and temptations of linking with a star producer to induce chart success.

"There was a giant pressure on us to use somebody like a Lillywhite or a Rushent, a producer who would kick the door open for us.

"If you had asked me last year what somebody who wrote a hit single was like I'd definitely have said they had weird ears, or they heard things we couldn't. We didn't think things like hit singles were in us. But even the album's artwork is hardly pop fodder. We could just feel something coming and so many of the things we've done have been down to intuition.

"If we'd actually tried to do that I think we'd have missed the point, because we're not tailors."

A STANDARD has been set, which requires that through personal pride if nothing else, they've got to surpass its brilliance in 1983.

"I reckon that in two years time

if we keep up the same rate, people looking back on our albums will be talking about two different bands — Simple Minds pre 'New Gold Dream', and after," says Kerr.

"We're not trying to be smug, but we know that we have to top it next year — we seem to have a weird competitiveness with ourselves. 'New Gold Dream' has set a standard."

For Kerr personally the album is a yearbook of his life and experiences, mirroring his recollections and thoughts of a particular period.

"'New Gold Dream' is in step with the films that have come out this year, the feelings of people this year and the politics of this year.

"'King Is White And In The Crowd' was inspired when I saw the Sadat killing — it's a song about an assassin.

"Without trying to be trendy with it, the threads of events and happenings are always there, but under the surface. I'd love this band to be a diary."

by Billy Sloan

SEE ME, PHIL ME

FOR A while it looked like Phil Collins was just making music to get divorced by. His first solo album was the product of his own marriage breakdown and when that was done he shot off to Sweden to produce an LP of sorrow and woe for Abba's Frida, who was going through pretty much the same thing at the time. Perfect soundtracks for the singles bar.

But that's all changed now with Collins' latest offering, 'Hello, I Must Be Going', which he says is "much more up" and reflects his present and more contented state of mind. It's even produced another hit single, with Collins' affectionate rendition of the Supremes' 'You Can't Hurry Love'. Any messages there?

"The first album wasn't a useful dictionary for people who are getting divorced," he emphasises, "I just happened to be on the receiving end of that situation and I spent my time writing. Most of the songs came about because I was very upset about it. They're songs about emotion."

"And the new album? Well, it's about not being divorced. This time I sat down for six or seven weeks to write an album because I had musicians and a studio booked so I had to get it done. I came back from doing Frida's album on the Friday, sat down at the piano on the Monday and started writing. Some of it was good. Some of it was crap."

"To be honest, I can't play the piano very well, but I can play well enough to make a nice noise on it. So I try and do as much as I can because it doesn't go through an interpreter. It comes straight from me."

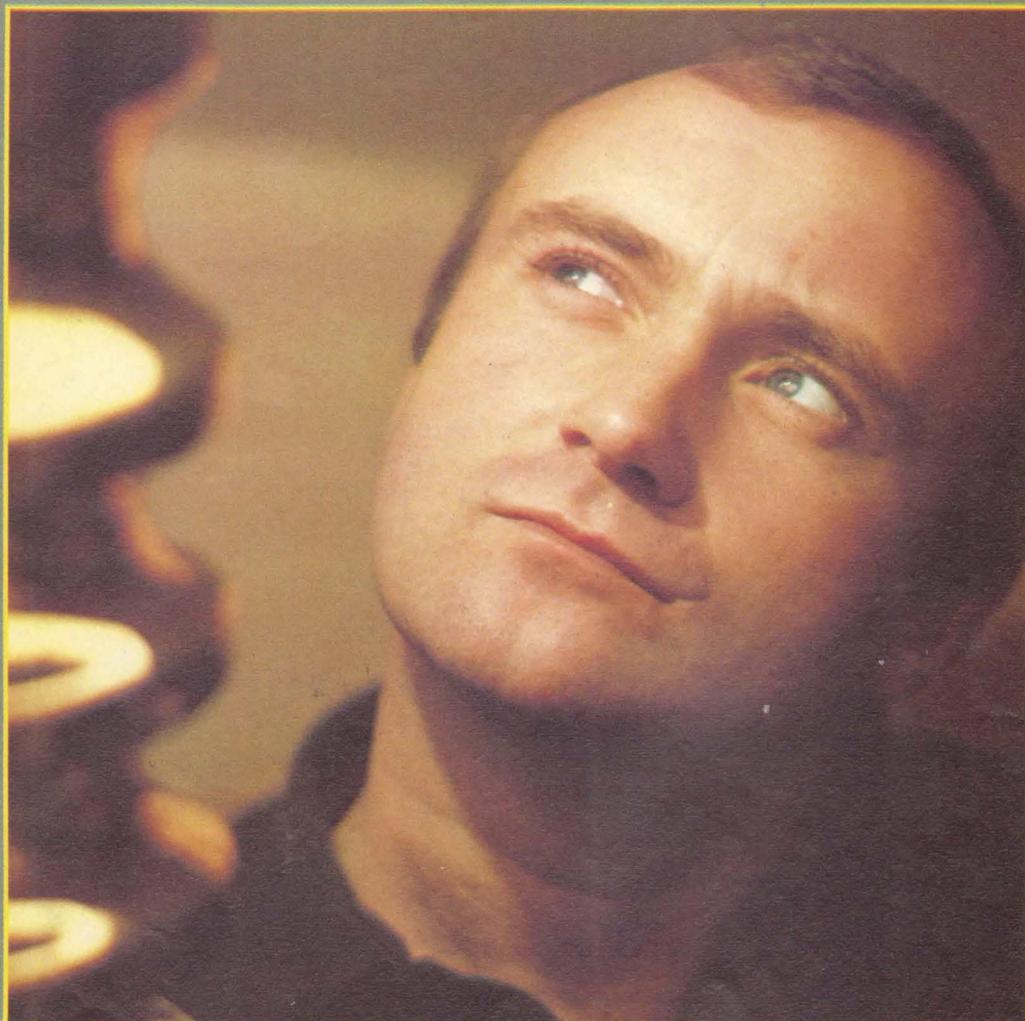
"And it's funny because I thought I only had one album in me. Because of the way it was written. Through a lot of unhappiness."

RELAXED AND affable as ever — you should see the way he let photographer Eugene pose and perch him round the hotel room — much of Phil's new found happiness comes from his new girlfriend Gill, whom he met in America.

"She didn't know who I was when we met," he says, "so it was totally honest. The thing is, she's been in the music business so she knows what to expect. What it's all about. My wife always saw the music as the other woman. And I don't do much in my spare time apart from music — go down the pub perhaps — so for her it was like me having a mistress."

"My wife's moving to Vancouver this weekend and taking the kids with her. So that's going to be really strange for me. I'm used to having them both every weekend and now I'll only see them about twice a year."

Sitting in the hotel scoffing sandwiches and beer immediately prior to nipping down to the Hammersmith Odeon for one of his sell out concerts, Phil says he is



Pic by Eugene Adebari

PHIL COLLINS: music was the other woman

very happy with the way his career is going right now.

"I prefer being on my own," he says, "it means I can be so much more personal. I'm not a public schoolboy but the rest of Genesis are. And when I was just writing for them it was more stories. I was writing stories all the time. Now I can write personally. The songs are what I feel."

"But I wouldn't ever leave Genesis. It's just great to be able to branch out like I did with Brand X. To have that freedom. A lot of musicians are doing that now. You don't have to be tied to one band all the time."

"The difference I've noticed between the Genesis audiences and the audiences I get is that, whereas with Genesis they start at about 14, mine tend to be that bit older. Start at about 18 or 19 upwards. I've kept an eye on the audiences to see what sort of people they are. Last night we nipped out during the interval and I said 'My God — they're drinking coffee!'"

"But it's nice because they listen to be listened to."

THE LAST time Phil played with the hailed and revered Genesis outfit was the open air Milton Keynes kind of benefit for Peter Gabriel, who found himself in financial difficulties at the time and played along with the band for the first time in ages. There was some speculation as to whether the affair raised enough money.

"Yeah, I think it made enough money," says Collins. "It was absolutely packed. Remember how it rained that weekend? The people in the front were standing in about six inches of mud. They couldn't move. We were really impressed to see such a turnout."

"I've got a tape of it in the car. It was great but, in a way, a shambles. Someone wanted to record and video it but we said no because we knew what it'd be like. Gabriel always forgets the words of songs. He never does it on his gigs but always on ours, it seems. There was one point in the set where he had to make an entrance up between the drums and I said to him make sure you've got enough

time and not to come rushing up because you'll send the drums flying. Naturally he missed the cue completely. But that's Peter."

Mind you, Collins' own gigs aren't always the epitome of slick and self control. The last time I saw him was when he gave a breathtaking atmospheric performance at the Amnesty benefit, The Secret Policeman's Other Ball.

"Oh my God," he recalls, "the first night was alright but the second night I went out for a Japanese meal beforehand and I had a bit too much Saki, that wine they give you. My hands felt like fists on the keyboard and I think I sang 'Something In The Air' completely back to front."

The songs might be back to front occasionally, but Phil Collins reckons he's straightened out now with a single in the British charts, an album done and dates in the USA to set up. There's something in the air for Phil Collins.

by Simon Tebbutt

VICTIMS

IT'S SO FESTIVE

ORCHESTRAL MANOEUVRES IN THE DARK / O.M.D.

/ Organisation

/ Architecture And Morality

HUMAN LEAGUE / Reproduction

/ Travelogue

/ Dare

SEX PISTOLS / Never Mind The Bollocks

MIKE OLDFIELD / Tubular Bells

SIMPLE MINDS / Celebration

/ Sons And Fascination

JAPAN / Gentlemen Take Polaroids

/ Tin Drum

ADAM ANT / Dirk Wears White Socks

HEAVEN 17 / Penthouse And Pavement

PHIL COLLINS / Face Value

XTC / Waxworks

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Gloria

Nº1

SINGLE IN AMERICA

AS SEEN ON 'TOP OF THE POPS'

ENGLISH BREAKER

LIMITED EDITION 12"

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FOR THE PRICE OF A 7"

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Distributed by **wea** Records Ltd. A Warner Communications Co.




by
Simon Tebbutt

Pic by Chuck Pulin

Tosh me in the morning

"No, my hair's longer than yours." Rick James (left) and Peter Tosh discuss coiffure and dark glasses at last week's Jamaica World Music Festival in Montego Bay. Joe Jackson and the Beat also popped their heads in for quick appearances, as did Squeeze for their threatened last ever show. Still, at least they got a decent suntan out of it . . .

PULL YOUR socks up girls! You'll never make superstars this way. Vodka-voiced crooners **Bananarama** have just cancelled a two week trip to Japan because they're so late recording their album. The boozy St. Trinian's girls can now be spotted each night drowning their sorrows in some low down dive or other . . .

Macho heroes in knee knocking shock: Those rugged hulks the **Stranglers** were all of a quiver recently when recording a video for their 'Feline' album. The tame panther they'd hired to impress all their friends got lost en route and a more vicious version had to be hurriedly drafted in. **Jean Jacques Burnel** was last spotted down the South Bank muttering "kitty, kitty" and practising his karate blows . . .

Good news for all North London electro-boppers (Sid and Doris Bonkers hello!). **The Other Club** for electro disco fans has just opened four nights a week opposite Manor House tube station and they're looking for bizarre acts. Nutters please call Gary Shombert on 01-346 4782 . . .

Polished my tiara up and tripped the light fantastic to the Theatre Royal Drury Lane for **Marc Almond's Mambas** show. Attended by **The The's Matt Johnson**, **Anne Hogan** and some glorious young ladies on strings, the young star of the underworld took us through all his favourite songs before being joined on stage by hunky **Cell** mate **David Ball** for a quick encore of 'Say Hello, Wave Goodbye'. Then it was a quick running past screaming 14-year-olds hanging round the stage door and off to a boozy hotel celebration, where someone spilled champagne all over my pearls and twin set . . .

Dusky heart-throb **Rick James** (again) has been turning a few heads of late. Well, one to be precise. **Linda Blair**, the girl who managed to

get her bonce to do a 360 degree whirl in the film *The Exorcist*, who's been spotted out with the long haired groover . . .

- **A must for that bedtime reading.** A new book on **Brummie bruisers** **Duran Duran**, imaginatively entitled '**Duran Duran Their Story**' has just been published and tells the whole gory story in some words and lots of pictures. Don't forget the dictionary and mug of **Ovaltine** . . .

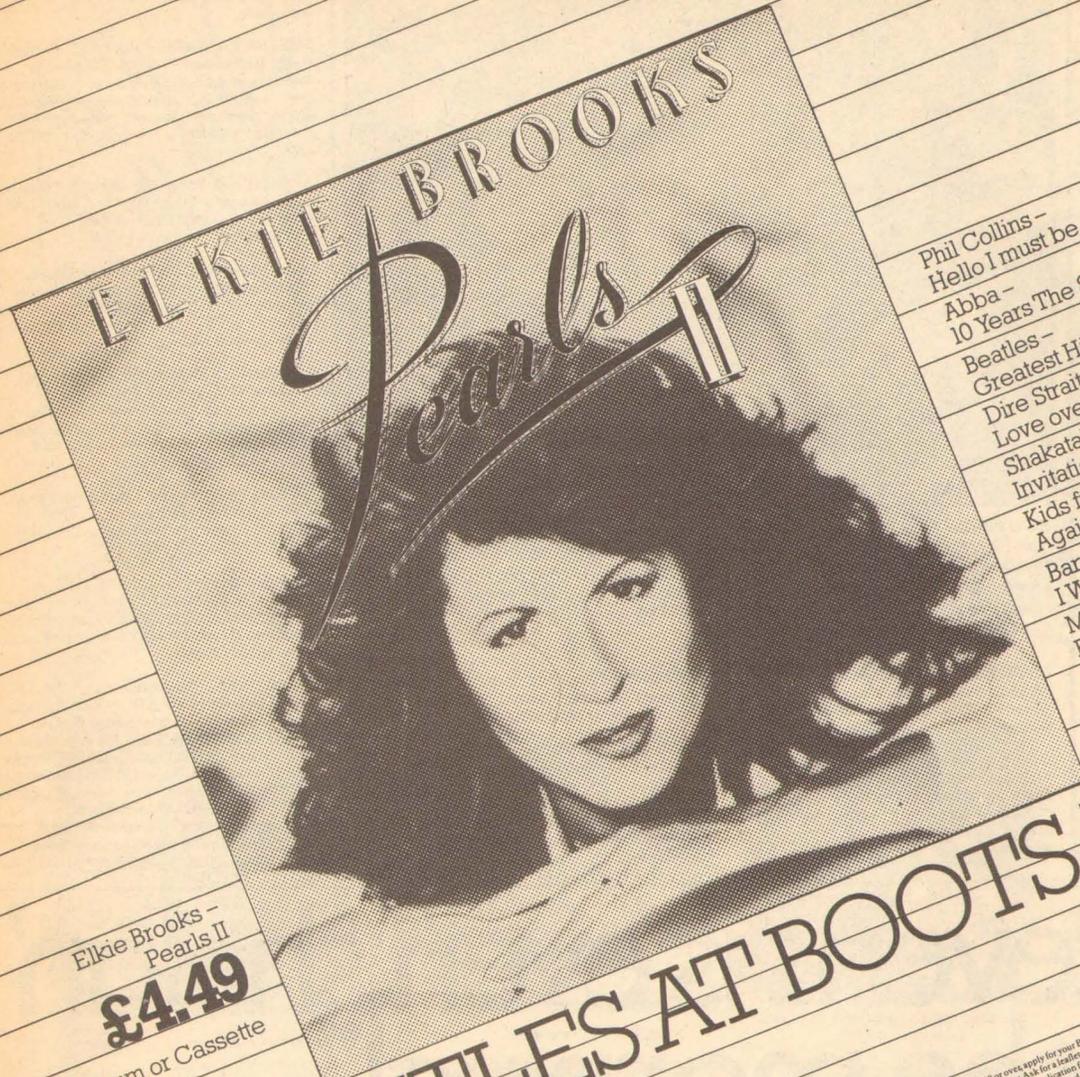
Are over-the-top heavy metal bores **Witchfinder General** fair, honest and decent? Seems not according to the Advertising Standards Authority who've found their LP ad featuring a semi-nude woman being assaulted in a graveyard 'degrading and offensive'

Today the world, tomorrow the Universe. Would be megalomaniac and sometime **Ultravox** drummer **Warren Cann** has teamed up with electronic musician **Hans Zimmer** for a couple of laser shows at the London Planetarium next month. **ET** is not scheduled to appear . . .

Playpen corner: **Capital Radio's** Tickets for Toys give away last week resulted in 600 toys being handed in for 600 **Haircut 100** tickets. I'd have thought **Nick Heyward** could afford his own teddies by now . . .

- **Elton John** has gone right over the top with his Christmas decorations this year, by wrapping the Hammersmith Odeon in festive paper for his forthcoming shows and topping the whole lot with a red bow. How's he going to get that on the tree? . . .

Following last week's startling revelations that **Mick Jagger** isn't dead, despite all appearances, the latest shock news to hit my desk is that Swedish superbores **Abba** haven't split up (again). But there won't be another album until at least 1984 because the ageing cabaret artistes are all off chasing their solo fantasies. Remind me to wake up in a couple of years..



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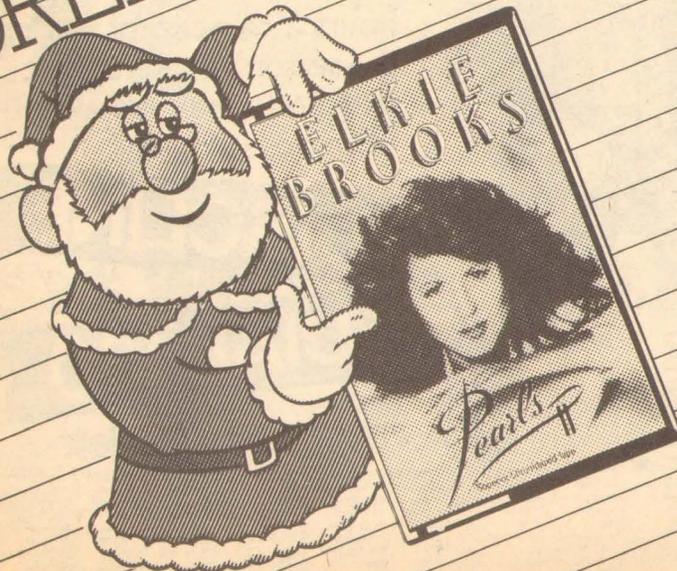
- Phil Collins - Hello I must be going **£4.25**
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 - Kids from Fame - Again **£4.25**
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 - Madness - Rise and Fall **£3.99**
 - John Lennon - The Collection **£4.49**
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**So much more
for Christmas**

SINGLES

by JIM REID

DANCE, SPIT, FALL IN LOVE

MALARIA 'You Turn To Run (I Will Be Your Only One)' (Jungle) A powerful flexing of muscles. Simple use of instrumentation, that stretches those sounds and exclaims those silent moments. Powerful vocal, chilling song. Very Teutonic.

DEAD KENNEDYS 'Halloween' (Statik) American punks who have the ability to be both righteous and spiky. This record has an edge sorely lacking in its UK nOise competitors.

LEGATO 'Hello Love' (Sanity) A prime slice of Lovers Rock, in that its principle ambition is to move the feet and touch the heart. The perfect record to wind up those smoochy suburban parties. Kiss it.

THE REST

TOM PETTY AND THE HEARTBREAKERS 'Straight Into Darkness' (MCA) Most rock stars make the simple mistake of believing they actually matter. Tommy, maybe if you cut your hair you'd hear the awful din your band's cranking up. Did I say he sounds like B Dylan?

RANDY EDELMAN 'Pretty Girls' (Rocket) The sort of bland triste-laden MOR nonsense we'll all be singing in our senile dotage. See you in Bournemouth 2040.

POINTER OF THE WEEK



SOUTHERN DEATH CULT 'Fatman' (Situation 2) Just as the 'new pop' finds itself drowning in over production and under ambition, the reaction, the reassertion of power and emotion begins. SDC take basic rock elements and infuse them with the feel and touch of those who have rejected rock's arrogance and pomposity. The sound for '83 is raw and open. SDC are showing the way.

CRYSTAL GAYLE 'Everything I Own' (WEA) Ms Gayle should swap everything she owns for a soupcon of feeling and passion. Wet.

GRANDMASTER FLASH AND THE FURIOUS FIVE 'Scorpio' (Sugarhill) Disappointing follow up to the phenomenal 'Message'. One of the worst examples of NYC's current flirtation with the synthesiser.

ROBYN HITCHCOCK 'Eaten By Her Own Dinner' (Midnight Music) Yeah, like in the future everyone shall have the chance to express their own creativity, alright?

TRACEY THORN 'Plain Sailing' (Cherry Red Records) Strong vocal from tears in the basket bistro crooner. One for those lonely bedst nights darned the socks. An acoustic guitar doesn't necessarily indicate sincerity.

BLUE ORCHIDS 'Agents Of Change' (Rough Trade) I may be a raving philistine, but really dears there's only so much I can take. As precious as an away win for the Hammers.

THE FRENCH IMPRESSIONISTS 'Santa Baby' (Operation Twilight) Sleigh-ride swing pushed along by a sweet sexy vocal but caught in a snowdrift of stuttering bass, leaden piano and plain old fashioned rock drumming. Motto: a toothpick, not an ice pick.

KONK 'Konk Party EP' (Rough Trade) Overworked mix of jazz and funk that disappears under its own trite exhortations to 'go man go'.

DARKNESS AND JIVE 'Hooked On You' (Red Rhino Records) Cool melody simply drenched in awful sub-Morrison posey rock prose. 'And I want you more than I want the moon to melt like ice.' Indeed.

THE MONOCHROME SET 'Cast A Long Shadow' (Cherry Red) Oddball mix of Merseybeat and psychedelia from wacky home counties eccentrics. Oh yeah there's a touch of Enrico Morricone and it's all about a lonesome cowboy.

APOCALYPSE 'Teddy' (Jamming) Dime store reggae meets Small Faces in a touching paean to a teddy bear. Phew! Is that Forum you wanted?

MIKE ANTHONY 'Why Can't We Live Together' (Ariola) Weak rendition of Timmy Thomas classic that comforts rather than provokes. If I say it's pleasant, I think you'll know what I mean.

WONDERDOG 'Christmas Tails' (ERC) **THE NUPTOWN CORPORATION BAND** 'Happy Disco Christmas' (Springsong) **SLADE** 'Okey Cokey' (Speed) **ALLAN WARREN AND THE HOLLYWOOD CHORUS** 'Carols On 45' (Battersea Records). On the first day of Christmas my marketing manager said to me: "Get some bloody product out." And lo! a pile of useless vinyl was found on Santa's sleigh. Me, I'd rather have a nice chocolate selection box. Happy Christmas.

"Stevens is even shakin' at 4 in the morning!"

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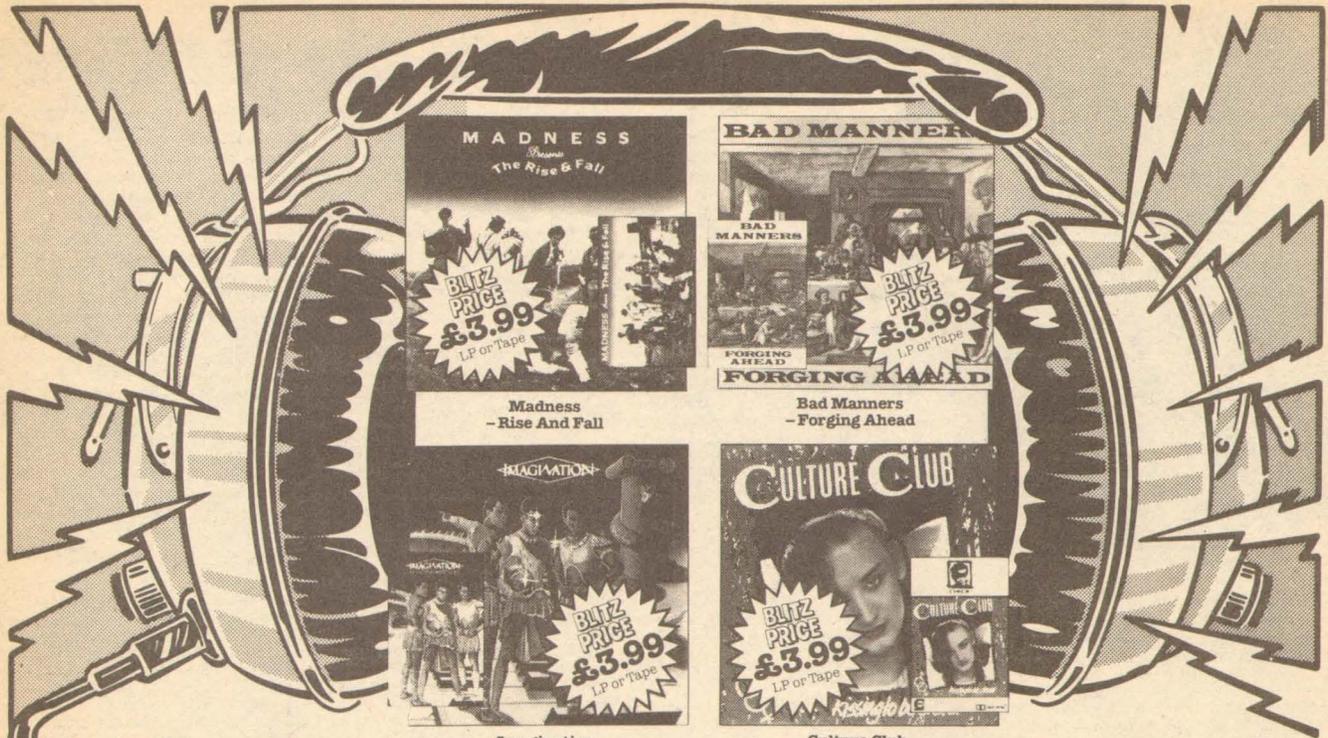
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Madness
- Rise And Fall



Bad Manners
- Forging Ahead



Imagination
- In The Heat Of The Night



Culture Club
- Kissing To Be Clever



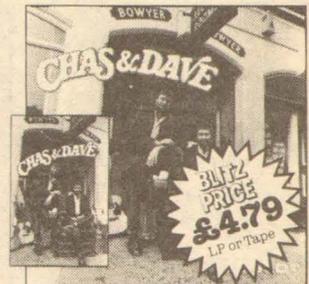
Kids From Fame



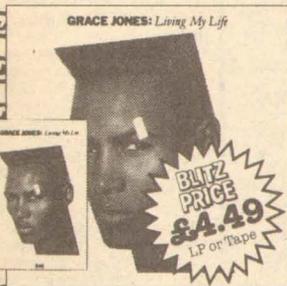
Kids From Fame Again



Party Party (Original Soundtrack)
- Various Artists



Chas 'n' Dave
- Job Lot



Grace Jones
- Living My Life



Squeeze
- Singles 45's And Under



Status Quo
- From The Makers Of
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Barry Manilow
- I Wanna Do It With You

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WOOLWORTH
And Woolco



THE ASSOCIATES' Alan Rankine: eccentric

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

HEATWAVE 'Power Cuts: All Their Hottest Hits' (Epic)

A 12 track greatest hits package points out why Heatwave never made the big league. Rod Temperton, now co-partner on Quincy Jones' work with Michael Jackson, Donna Summer and a host of others, wrote 11 of them. But Heatwave were never adept enough to force some personality on the songs.

Any idiot can have hits with songs like 'Boogie Nights', 'The Groove Line' and 'Gangsters Of The Groove' but few can make it their own song in the way Michael Jackson commands 'Rock With You' or the Brothers Johnson thrash 'Stomp'.

The only non-Temperton song is 'Mind Blowing Decisions', surely the worst title of all-time. It shows an avenue which could have been profitably worked. What you're left is Rod Temperton's training ground and not much else. + + +

Mike Gardner

GOOMBAY DANCE BAND 'Born To Win' (Epic EPC 25077)

BONEY M were bad enough, but this! Euro pop in its crudest cheapest form, sickly as a cheap cup of Sangria. 12 jolly tunes for those with the mentality to tune in regularly to 'Game For A Laugh' or 'Russ Abbott's Madhouse'. +

Robin Smith

VARIOUS ARTISTS 'A Christmas Record' (Ze ILPS 7022)

AN UPDATED release of last year's big things featuring the August Darnell — aka Kid Creole — number 'Christmas In Riverside Drive', 'The Waitresses' 'Christmas Wrapping' and two new numbers — the dreadful 'Christmas Is Coming' by the overrated Three Courgettes and James White's horribly

angular 'Christmas With Satan'. A bright idea last year round, but the two new numbers do nothing to make it a good investment for '82. + + +

Simon Hills

HERITAGE 'Remorse Code' (Rondollet ABOUT 12)

NO, I'VE never heard of them either and after sampling the delights of this record I have no desire to know anything about them. Heritage are four anonymous looking people who play anonymous music which must be popular with their anonymous friends. Give me a break. +

Robin Smith

DREAD AT THE CONTROLS 'Jungle Signal' (DATC LP 008)

MIKEY DREAD producing the super-slick Roots Radics band makes for a superb instrumental album, especially as trombone player Rico and the fabulous trumpet man Tan Tan have been drafted in to liven up the proceedings. The result is the very best of dub reggae — subtle, easy to listen to and painstakingly produced. + + + +

Simon Hills

CHAKA KHAN 'Chaka Khan' (Warner Brothers 923729)

AS FAR as hits are concerned, Chaka Khan's signal may be getting weaker. But in her voice and her music, she's loud and clear as ever.

Here's still one of the most capable, distinctive and mighty voices in the business, and Chaka has a style, encouraged here by producer Arif Mardin, of multi-tracking herself and swathing her songs in such elaborate, spectacular packaging that the overall result is strong even when the songs aren't. 'Pass It On (A Sure Thing)'

Punch drunk

ASSOCIATES 'The Affectionate Punch' (Fiction FIXD 5) **BILLY MACKENZIE** keeps whippets. Does this explain the taut and nervy ambition of his singing or that the Associates' arrangements always sound like dogs straining at the leash? The Associates do not compromise — they dramatise. Their natural mode is excess. Sometimes it's the pets that come to resemble the masters.

'Punch' was first released in 1980, a delight to those who were glad to have anything by the Associates, a disappointment to those who claimed that the production was dire and the mix, a mild-mannered mess. This summer, Rankine and Mackenzie decided to put the record straight. They've spent most of the past year in the studio so why not apply their new skills to their firstborn?

The results are nothing less than startling. 1982's 'Punch' is as contemporary as Boy George and rather more eccentric. The fuzzy film of poor mixing and unexamined cliché have been removed to reveal a brand new beast. Old guitar lines that were simply obvious have fallen by the wayside and the punch has hardened. The black and white of 1980 is now the bright and wayward colours of 1982. 'Punch' has become a dance of strange luxuriance with debts to the disco and the Spaghetti Western and a strong Celtic heart.

In 1980, the Associates barely made sense. Now they are simply ahead of the field. + + + + +

Mark Cooper

exemplifies that, but there are real tunes to be had as well, like 'So Not To Worry' and 'Best In The World'. 'Slow Dancin'' meanwhile has her drawing it out with Rick James in support.

As with her last album, the lady brings the swing sound into the eighties with a 'Be Bop Medley' but, best of all, her sure vocal touch does wonders to 'Got To Be There', a hit from Michael Jackson's squeaky days. It's still true; Khan can. + + + +

Paul Sexton

AL GREEN 'Precious Lord' (Hi HLP 6007)

OH LORDY, when they get religion, they really get it bad. One of the greatest soul singers ever is now singing songs like 'How Great Thou Art', 'Hallelujah' and 'Glorious To His Name', and they're even more sickly than you can imagine. Country star Hank Williams and producer Billy Sherrill guarantee that the man who used to put the 'oo' into love is now putting the 'eh?' into religion. + +

Simon Hills

RICHARD 'DIMPLES' FIELDS 'Give Everybody Some' (Epic EPC 25236)

I'M SURE there's a big factory on the edge of Los Angeles, where they wheel muscians in, tie them down, and get them working round a formula as old as your fading John Travolta poster.

Work begins at 9am: 'OK buddy kick ass, shake your booty, but don't get too smart, stay within the goddam formula, stay within the profit margin, don't try to wake nobody up.' Work ends at 5pm and everybody goes home to watch TV.

This record wouldn't disturb you from such interesting tasks as lighting the fire. + +

Jim Reid

VARIOUS ARTISTS 'Reggae Hits' (Blue Moon Records BMLP 003)

I'VE WALKED this way before, but so often been drowned in a morass of 'I and I's' and 'thanks and praises to Haile

Selassie'. But fear not, this is a collection to introduce even the most bigoted rock fan to the delights of reggae.

A selection of simple, lilting dance tracks that never preach, but simply make their way straight to those dancing shoes, this is reggae at its poppiest and most infectious. A useful little stocking filler, 'Reggae Hits' includes tracks from Althea and Donna, Dennis Brown, Culture and Errol Thompson. + + + +

Jim Reid

VARIOUS ARTISTS 'Pillows and Prayers (Cherry Red 1982-83)' (Cherry Red Z RED 41)

AN ADMIRABLE attempt by independent label Cherry Red to advertise their product with a cheap and worthy compilation. Retailing at a mere 99p and jam-packed with 17 tracks this is the perfect introduction to some of bedsit land's more idiosyncratic young beat combos. So sit down on the floor with that bottle of cheap wine and paperback Camus and let the good times roll (gaddit?). + + + +

Jim Reid

VARIOUS ARTISTS 'Heroes And Villians' (Dakota OTA 1001)

THIS SEPTEMBER they held a seance at the Hammersmith Odeon to try and speak to some long-since-passed-away sixties stars, all in celebration of Radio One's 15th birthday. Quite a few of them were contacted and sounded surprisingly good. The news of their death must have been exaggerated.

This is the best of that memory lane meander. There's no point pretending the performances are as strong now as then; Chris Andrews' shaky 'Yesterday Man' leads me to say there are a lot of yesterday men on this album, several of them sounding a bit wobbly. Among the best are Carl Wayne's 'Flowers In The Rain' and Billy Fury's 'Wondrous Place'. Even if they don't all sound the same anymore, the evening seems to have passed with dignity and if 1967 was a year you did something you remember, this might tap a toe or even jerk a tear. + + +

Paul Sexton

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Drive my Cara

IRENE CARA 'Anyone Can See' (Epic EPC 25250)

SUDDENLY, IRENE Cara is marketable in Britain, thanks to one rather large theme song. And wouldn't you guess it: 'Fame' just happens to feature on this 1982 album in spite of being two years older. *Might* help it along, I suppose. . .

Unfortunately most of the rest is pretty lukewarm stuff; a quite aimless version of 'Reach Out I'll Be There', a spineless one of 'Thunder In My Heart' and a handful of sub-'Fame' joggers. The title track and 'Slow Down' show she has a voice and a talent for a ballad but alone they can't save the show. + + ½

Paul Sexton



JAPAN



Pics by Eugene Adebardi

SIOUXSIE: it's all about desire and passion

LET'S GET PHYSICAL

SOME PEOPLE wouldn't notice a change if it hit them in the face like a wet fish. A certain proportion of such people follow Siouxsie and the Banshees and call out for 'Love In A Void'. A certain number of such people still persist in calling the Banshees cold and distant, black and white.

These people are wrong. These people are out of touch. The Banshees' current single 'Melt' is a siren song, a song of desire. The Banshees come in colours and explode like fireworks and their music is full of sex and all its sinkings. Come close to 'Kiss In A Dreamhouse', feel its fire and melt. If this is ice, how come it feels so hot?

Today the Banshees are in Berlin. There are those who still claim that this is Europe's most decadent city, but Siouxsie is not one of them. Those who find the lady cold and austere may be surprised to find that Germany is not her favourite country.

"This place is about anything but individuals," she says with a grimace. "Germany is so clockwork, so starchy, so rigid. Look at the food — it's so substantially useful. All of it is made to fill you up and weigh you down. They don't care about the look or the taste. This country is humourless and depressing and we're not coming back..."

If the Banshees don't like something, they tend to refuse it. They work hard and meticulously and they prefer not to be pushed. "Polydor keep telling us that Germany is a big market and that we should play here for three months to 'break big'. A lot of people put pressure on bands to work at things, to slog. That kind of forced labour destroys bands and their sincerity. The same people urge you to economise falsely. They try and get you to skimp and save on the lights or the stage, get you to just take a torch so you'll save money." Siouxsie sniffs with contempt.

THE PROBLEMS with Siouxsie's voice ensure that the Banshees no longer slog their way through tours.

"We have to take a break between shows because I don't want to risk cancelling or performing poorly. It turns out expensive because even though you're not playing one night out of two, you still have to pay for the gear and for hotels. We decided that rather than make money, we'd rather break even and do it well."

The Banshees' recent tour of Britain saw them boasting a string section for the first time and employing the Cure's Robert Smith as a stand-in for the sick McGeoch. While the punks pogoed in front of the stage, the Banshees displayed

the range and tonal variety of 'Kiss In A Dreamhouse' while demonstrating that they've lost none of their obsessive drive.

Modern Banshees' music is sex music, music that explores the pleasures and terrors of lust and the force of desire. 'Dreamhouse' could have been written by Alfred Hitchcock if he were a modern rock band instead of a dead director.

Siouxsie agrees that much of the album centres around desire. "Yes, it is about sex, but not in a 'Do ya like my body?, do ya think I'm sexy?' kind of way. I hate this word too, because of its connotations, but it's more about love. Love and desire and passion.

"And it's maybe a fairly sad record because a lot of passions end up trapping people and having sad endings. So it's about the travesties that come out of so-called 'love'. So you have a song like 'Obsession' that sounds sexual and has music that, at the same time, sounds very constrictive and cramped. Like an obsession. The events in the song actually took place. It's about a friend of a friend of mine. It's an extreme example of what happens in more subtle ways in most people's relationships.

"It seems there's always an imbalance in love. One person's love is unrequited, or one person likes the other more. So many relationships come down to who can hurt the other more or who can be most flippant while hurting the other..."

THE SONGS on 'Kiss In A Dreamhouse' explore love's diversions and perversions only to shine a light on the bizarre nature of the 'normal'.

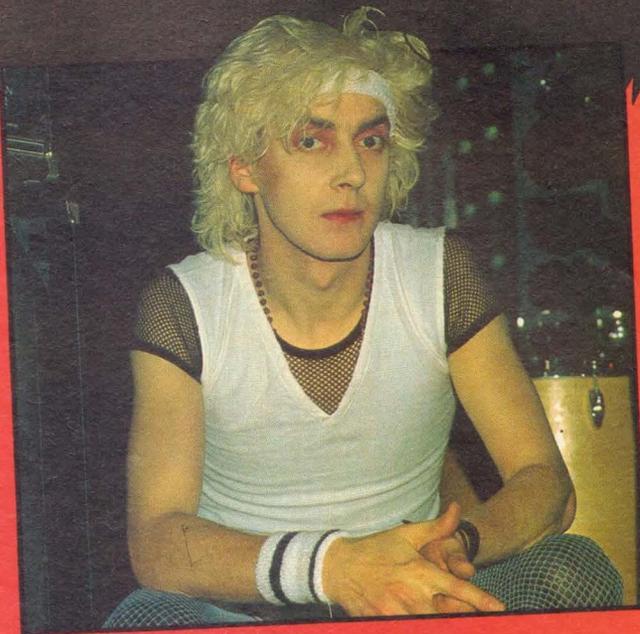
While they are still fascinated by exotica as much as erotica, the exotic on 'Dreamhouse' always leads back to that tangled forest of sex that lies close to the surface of every life.

"Steve came up with the title while watching TV one night," explains Siouxsie.

"A series was starting based around the twenties or thirties and this top-class whorehouse in America. In the whorehouse you could meet perfect replicas of the stars of the time, women like Mae West, perfectly reproduced. It was a very rich and exclusive place and it actually existed."

The 'Dreamhouse' is not so far from the 'Happy House' though Siouxsie insists that the earlier song was sarcastic while the album title is merely "ironic". 'Dreamhouse' was the first album in which the Banshees really exploited the possibilities of the studio.

"All of 'JuJu' had been played live before we recorded it. With 'Dreamhouse' we were working in the studio more and allowing ourselves to be inspired by sounds. 'Fireworks' indicated the direction we wanted for the album. We wanted strings on that. John



BUDGIE takes a rest

wanted a machine but Steve and I said it had to be real strings. They give a real, earthy, rich sound. You could hear the strings spitting and breathing and wheezing. Me and Steve have always wanted our music to be performed by the Royal Philharmonic Orchestra. We've always thought our songs would suit orchestration. Real strings have a very physical sound."

THE BANSHEES achieved the richness they desired.

"We wanted a really colourful sleeve with lots of gold and deep colours because we felt the music was very rich. This is the most produced record we've made, not in the calculated sense but in the sense that we explored the moods and sounds of the studio better. Mike Hedges really helped us. Before we've co-produced with producers and there's been misunderstandings, but with Mike we didn't have to talk in technical terms so we didn't have the same problem translating what we've done live into a sound in the studio..."

Full of their new record, the Banshees toured Britain only to find the venues and audiences jaded.

"We prefer playing new places because you always get a reaction whether they like you or not. The first night in Manchester we might as well have been playing to ourselves. We felt that we were good but the audience weren't. I saw one guy with a sleeping bag who was just collapsed. I don't know if he'd been sniffing glue or smoking a joint but he was out of it.

"You get the impression that a lot of people are only there for nostalgia or because there wasn't anything good on telly that night. We've played places where the crowd hated us and abused us but the dislike was so strong it got us

burning. Either you win and convert them or they really hate you but in Britain some of the gigs are like a grey area. It's hard for you to know whether it's you or them..."

Siouxsie has emerged as the grand-dame of the punk generation. Punk was their occasion but they have grown far beyond its narrow confines. The Banshees stand curiously apart from their own generation and from the current pop kids.

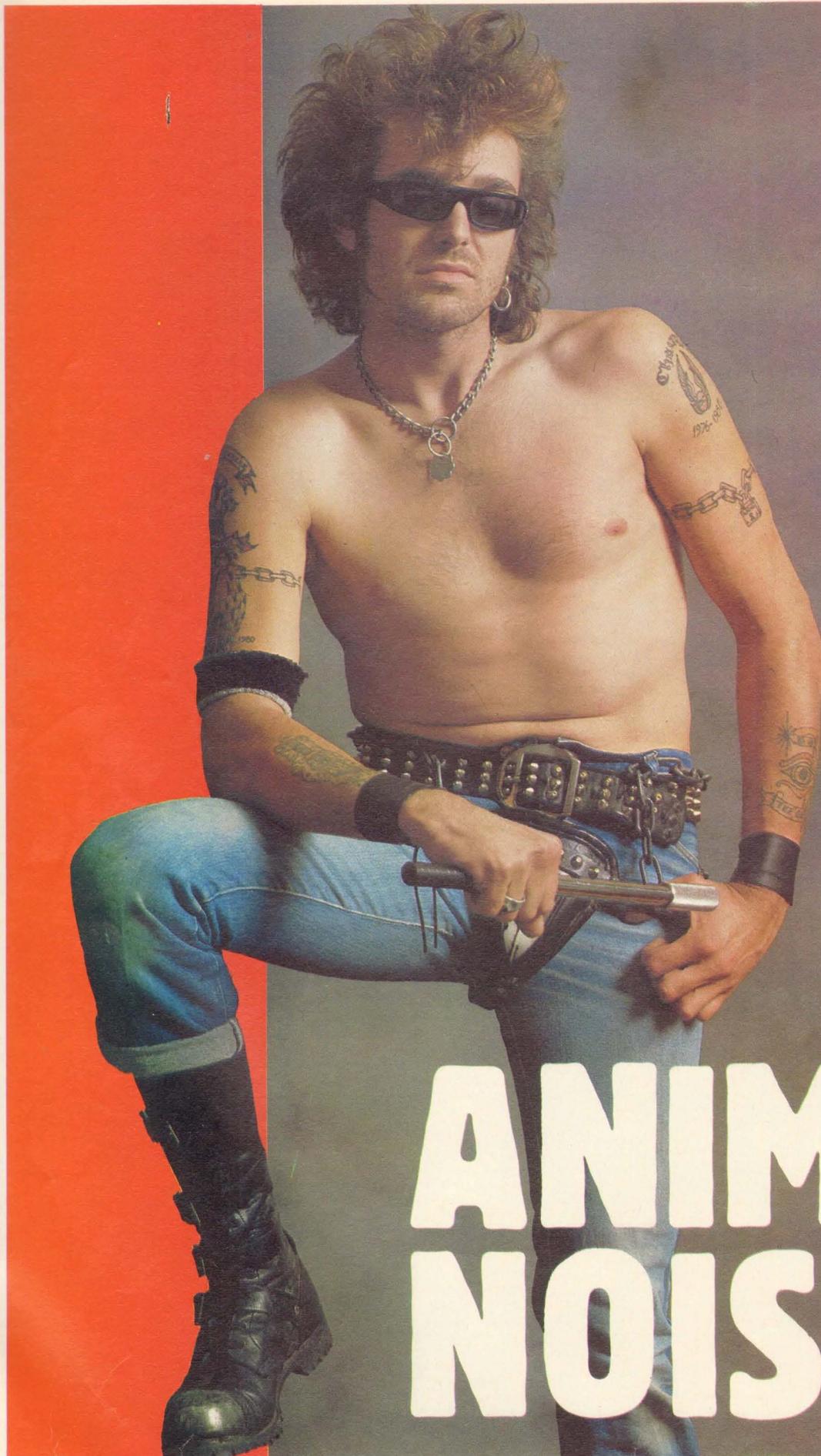
"Young groups seem very finance-conscious now," says Siouxsie.

"I don't know if it's the managers but they don't want to take risks and they only want to be short-term. They'll be in all the teeny mags for a short time and then be gone and they seem to be happy with that. Pop has reverted back to the days of the Bay City Rollers. And the independent labels have got as predictable as the majors. There's no selection. We're flooded with so much music that you can't even find the good stuff even if it's there. Someone somewhere is getting drowned up all this influx of music dressed up in nice clothes with no substance. Too many people are releasing music simply because it's been made."

SIOUXSIE AND the Banshees have come to stand apart. Don't let's ignore them or put them on pedestals and forget about them. Together they are pursuing an individual path deeper and deeper into a strange jungle. Cut with them through the thickets and you might even find yourself learning something you didn't know. About yourself, about the Banshees.

Go on, lover. Melt.

by Mark Cooper



P EOPLE TAKE us too seriously. Sometimes they think we're bikers. Sometimes punks. Sometimes skinheads. It really makes us laugh when people put us in a category because they can't understand us at all. We've always solved our problems with two fingers. It's as easy as that. We don't feel deep about anything.

"We take the piss out of everybody. We always have done. They're always trying to find the meaning of what we do. But there is none. We just like to make people look stupid. Everybody.

"Critics say that we hate our audiences but we don't hate them. We hate what they can become. We've always lacked authority. We've never listened to anybody. Ever. We've never been told what to do and I think the people who come along to see us can associate with us. 'Cos they get the same problems now.

"Just because we're a bit older, people say we're old men. But Adam Ant's three years older than me and they don't call him an old man. It's just that what we're doing has gone beyond the teenage side of things. We couldn't drop into a way of life that was expected of us. We've had to rebel. I know it's boring saying rebels. But we are rebels. We don't accept any authority at all.

"But it's music. I don't think people want me to preach to them about life. They just want to go along and listen to the music. And I like to think that we do play music. Bad music. We've always known we're bad. We're not musicians anyway and I don't think we ever will be. We only found out what a guitar was two years ago. But there's a bit of melody. A bit of humour. And a small bit of preaching, I suppose. That's it.

I THINK THE time is coming, I only wish it was now, when the strong get more. The law protects the weak and holds the strong down. If there was another war we'd have to stand for our country. Us! The people who've always been told we were rubbish and bad. And the people who put you down all your life would be sticking us up the front line and

ANIMAL NOISES

ANI/MAL of the Anti-Nowhere League: peace, love and understanding (well not quite)

pinning medals on us and telling us how great and fantastic we were.

"But they don't give you any chances now. They like to try and tuck you away and pretend you don't exist. But they don't realise that we are a product of them. We are what they made us. I don't mind. I'm really happy. Don't get me wrong. But I just think it's ironic that people can be so two faced all the time. That's why I don't like them.

"People say why don't you grow up and why don't you be normal. But what is there in growing up? Anybody can go and screw a woman and have loads of kids. From that point onwards they're meant to be grown up.

"And they're the most horrible and evil people you can imagine. Wife beaters. Baby beaters. Child molesters. And it just seems ironic that we're not allowed to be served in pubs or eating houses. I'm not even allowed to walk down the same side of the street as a lot of people. I'm not allowed anywhere publicly. Yet, if they needed me they'd be pinning medals on me. Saying what a fantastic bloke I was.

"I'd like to see arenas like in the old Roman days again. Where people could go and pit their strength against another human being. Instead of being trod on all the time. It's in man's instinct to fight anyway, to know the stag position of the herd. It would be nice to know that you spent your life making yourself mentally and physically strong and be able to use it somewhere.

"We've all done judo and boxing

and things but you're all balled up and nothing to do. That's why people go on about wars. But I know we wouldn't mind a war. I'd like to go to war. With anybody. It doesn't worry me at all. And a lot of the kids on the street feel the same way.

"**T**HINK boredom creates what's going on. There's no way you can let off steam. And the people who start all the trouble, they're weak. They say look at your clothes. Funny man. Ha ha. And then when you hit them, you get done. It's like having your hands tied all the time. We've been done all our lives just because of the way we dress and the way we look.

"But you don't get us going up and hitting people with beer glasses and stuffing them in their faces in pubs. Or sneaking up behind them and stabbing them in the back with a knife. You'll never get us doing that but we're the ones that get done all the time.

"What I'd like to see, and I know a lot of people will say no, is an alternate kind of army. Because the kids who are unemployed can't let off steam so they hit the streets. Riot and everything possible.

"I mean they're not going to join the army because of the old bastards who run it. It's totally old fashioned. But if there was an alternate army, say 17 onwards, that taught you to use all your abilities. Judo. Unarmed combat. Shooting and everything and pay you. It would keep a lot of kids out of... It would give them a reason to live. They'd be taught the ways of fighting and they wouldn't want

to do it so much.

"It should be run by people you can really respect. Tough hard people. The authority would come with the respect. Young people aren't going to join an army full of old men just to march up and down and clean their shoes.

"But it doesn't matter to me. 'Cause I've got respect for my mates. That's the only thing that ever matters to me. I would never do anything to cause disrespect from my mates and they'd never do anything back.

"People are so false. They're more mean than we could ever be. That's why our music offends them. All our songs offend people who feel guilty. When we say I'm an animal. I'm a child molester. They say disgusting.

"But it's not us that go round molesting children.

"**I**T'S LIKE that song 'So What'.

They said it was a really outrageous song. It wasn't outrageous at all. It was just because we put it out. 'So What' was just about a pub piss-head. Just a person that I really do detest more than anything, a drunk. I hate drunken old men.

"We just heard a geezer saying I f***in' done this, and I f***in' done that and the answer was 'So what, you boring little c***.' Of course the song went on to be totally ridiculous, I've f***ed this and I've sucked that. But it was only as ridiculous as this geezer was sounding when he was drunk.

"But I don't like a lot of people. It just makes me feel cold when I'm in their company. They mean nothing

to me. I really don't care if they all dropped down dead. If a bomb killed them all. I hear of plane disasters on the television and it means nothing to me at all. I don't even think twice about it.

"But I can hear about a dog getting run over up the road and it really upsets me. I think what a waste of life. But that's all.

"We just find it totally funny that people can throw themselves off buildings and commit suicide because their life is so bad. Who cares? I don't. Let them all jump off buildings. It doesn't worry me at all. If you're weak and you can't handle this life, because it's not a bed of roses, then die. It's as easy as that.

"We're totally happy with our lives. We haven't got any money or anything but we're totally happy. And people can't say that about their lives. That's why we think it's funny. 'Cause they always slag us and say we've got it wrong, but we're totally happy. And they're living lives of misery. Thus the word Nowhere.

"All I'd like is to own a bit of land with a fence around it and have nothing to do with human beings apart from the people I know. My mates who I have a great respect for. I don't respect anybody else. They're all dumb."

Tape recorder and typewriter: SIMON TEBBUTT

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- 7 7 DIRTY LAUNDRY, Don Henley, Asylum
- 8 8 SEXUAL HEALING, Marvin Gaye, Columbia
- 9 9 ROCK THIS TOWN, Stray Cats, EMI-America
- 10 10 MUSCLES, Diana Ross, RCA
- 11 11 IT'S RAINING AGAIN, Supertramp, A&M
- 12 14 DOWN UNDER, Men At Work, Columbia
- 13 13 SHADOWS OF THE NIGHT, Pat Benatar, Chrysalis
- 14 15 HEARTBREAKER, Dionne Warwick, Arista
- 15 12 UP WHERE WE BELONG, Joe Cocker and Jennifer Warnes, Island
- 16 18 AFRICA, Toto, Columbia
- 17 19 ROCK THE CASBAH, The Clash, Epic
- 18 21 YOU AND I, Eddie Rabbitt/Crystal Gayle, Elektra
- 19 20 THE LOOK OF LOVE, ABC, Mercury
- 20 25 BABY COME TO ME, Patti Austin, Qwest
- 21 27 THE OTHER GUY, Little River Band, Capitol
- 22 24 YOU CAN'T HURRY LOVE, Phil Collins, Atlantic
- 23 23 MISSING YOU, Dan Fogelberg, Full Moon/Epic
- 24 16 HEART ATTACK, Olivia Newton-John, MCA
- 25 29 HAND TO HOLD ON TO, John Cougar, Riva
- 26 31 HEART TO HEART, Kenny Loggins, Columbia



- 27 35 GOODY TWO SHOES, Adam Ant, Epic
- 28 28 BE MY LADY, Jefferson Starship, Grunt
- 29 30 ON THE WINGS OF LOVE, Jeffrey Osborne, A&M
- 30 32 YOU GOT LUCKY, Tom Petty and The Heartbreakers, Backstreet/MCA
- 31 37 I DO, The J Geils Band, EMI-America
- 32 33 EVERYBODY WANTS YOU, Billy Squier, Capitol
- 33 40 LOVE IN STORE, Fleetwood Mac, Warner Brothers
- 34 34 A PENNY FOR YOUR THOUGHTS, Tavares, RCA
- 35 36 WHAT ABOUT ME, Moving Pictures, Network
- 36 38 LET'S GO DANCIN', Kool & The Gang, De-Lite
- 37 — I GOTTA TRY, Michael McDonald, Warner Brothers
- 38 — HEART OF THE NIGHT, Juice Newton, Capitol
- 39 — ALLENTOWN, Billy Joel, Columbia
- 40 — SHAME ON THE MOON, Bob Seger & The Silver Bullet Band, Capitol

Compiled by Billboard

INDIE LPs

- 1 1 UPSTAIRS AT ERIC'S, Yazoo, Mute STUMM 7
- 2 5 SOUND OF MUSIC, Adicts, Razor RAZ 2
- 3 10 I'D LIKE TO SEE YOU AGAIN, A Certain Ratio, FAC 65
- 4 5 LA VARIETE, Weekend, Rough Trade ROUGH 39
- 5 13 LIVE AT SHEPPERTON, Damned, Ace NED 1
- 6 4 WHEN THE PUNKS GO MARCHING IN, Abrasive Wheels, Riot City CITY 001
- 7 3 VOICE OF A GENERATION, Blitz, No Future PUNK 1
- 8 11 IF I DIE, I DIE, Virgin Prunes, Rough Trade ROUGH 49
- 9 7 A BROKEN FRAME, Depeche Mode, Mute STUMM 9
- 10 17 BURNING AMBITION — HISTORY OF PUNK, Various, Cherry Red D RED 3
- 11 9 IN THE FLAT FIELD, Bauhaus, 4AD CAD 13
- 12 6 WARRIOR ROCK (TOYAH ON TOUR), Toyah, Safari TNT 1
- 13 19 CITY BABY ATTACKED BY RATS, GBH, Clay CLAYLP 4
- 14 8 THE MAVERICK YEARS, Wahl, Wonderful World WW 1
- 15 — WHERE'S THE PLEASURE, Poison Girls, Natrix XN2006
- 16 15 DEFECTIVE BREAKDOWN, Defects, WXYZ LMNOP 2
- 17 12 SEDUCTION, Danse Society, Society SOC 8.82
- 18 16 SONGS TO REMEMBER, Scritti Politti, Rough Trade ROUGH 20
- 19 14 UB44, UB40, DEP International LPDEP 3
- 20 23 NOTHING CAN STOP US, Robert Wyatt, Rough Trade ROUGH 35
- 21 21 RECORDED 1979-1981, UK Subs, Abstract AABT 300

US LPs

- 1 1 BUSINESS AS USUAL, Men At Work, Columbia
- 2 2 BUILT FOR SPEED, Stray Cats, EMI-America
- 3 3 LIONEL RICHIE, Lionel Richie, Motown
- 4 4 NIGHT AND DAY, Joe Jackson, A&M
- 5 5 FAMOUS LAST WORDS, Supertramp, A&M
- 6 6 H2O, Daryl Hall & John Oates, RCA
- 7 8 MIDNIGHT LOVE, Marvin Gaye, Columbia
- 8 10 GET NERVOUS, Pat Benatar, Chrysalis



- 9 — CODA, Led Zeppelin, Swan Song
- 10 12 COMBAT ROCK, The Clash, Epic
- 11 11 THE NIGHTFLY, Donald Fagen, Warner Bros
- 12 7 THE NYLON CURTAIN, Billy Joel, Columbia
- 13 13 LONG AFTER DARK, Tom Petty and The Heartbreakers, Backstreet/MCA
- 14 14 HELLO, I MUST BE GOING!, Phil Collins, Atlantic
- 15 18 GREATEST HITS, Dan Fogelberg, Full Moon/Epic
- 16 16 DAYLIGHT AGAIN, Crosby, Stills & Nash, Atlantic
- 17 17 SCREAMING FOR VENGEANCE, Judas Priest, Columbia
- 18 9 HEARTLIGHT, Neil Diamond, Columbia
- 19 19 EMOTIONS IN MOTION, Billy Squier, Capitol
- 20 20 FOREVER, FOR ALWAYS, FOR LOVE, Luther Vandross, Epic
- 21 21 SPRING SESSIONS M, Missing Persons, Capitol
- 22 22 WORD OF MOUTH, Toni Basil, Radialchoice/Chrysalis
- 23 23 1999, Prince, Warner Brothers
- 24 24 I CAN'T STAND STILL, Don Henley, Elektra
- 25 25 WILD THINGS RUN FAST, Joni Mitchell, Geffen
- 26 26 WINDS OF CHANGE, Jefferson Starship, Grunt
- 27 29 AMERICAN FOOL, John Cougar, Riva/Mercury
- 28 28 SECURITY, Peter Gabriel, Geffen
- 29 30 AS ONE, Kool & The Gang, De-Lite
- 30 31 THE LEXICON OF LOVE, ABC, Mercury
- 31 32 HEARTBREAKER, Dionne Warwick, Arista
- 32 — SPEAK OF THE DEVIL, Ozzy Osbourne, Jet
- 33 34 OLIVIA'S GREATEST HITS VOL 2, Olivia Newton-John, MCA
- 34 — SHOWTIME, The J Geils Band, EMI-America
- 35 40 THE JOHN LENNON COLLECTION, John Lennon, Geffen
- 36 36 BRANIGAN, Laura Branigan, Atlantic
- 37 37 A FLOCK OF SEAGULLS, A Flock Of Seagulls, Jive/Arista
- 38 38 AN OFFICER AND A GENTLEMAN, Soundtrack, Island
- 39 39 FRIEND OR FOE, Adam Ant, Epic
- 40 15 NEBRASKA, Bruce Springsteen, Columbia

Compiled by Billboard



POISON GIRLS: music for pleasure at 15

- 22 20 BULLSHIT DETECTOR VOLUME 2, Various, Crass 221/984/3
- 23 22 CHRIST THE ALBUM, Crass, Crass BOLLOX 2U2
- 24 24 THE SINGLES ALBUM, UB40, Graduate GRADLSP 3
- 25 30 ENTER K, Peter Hammill, Naive NAVL 1
- 26 — BIRTH OF Y, Various, YY33}
- 27 — BLOOD AND THUNDER, Outcasts, Abstract AABT 004
- 28 18 PIGS ON PURPOSE, Nightingales, Cherry Red B RED 25
- 29 25 AND DID THOSE FEET, Dancing Did, Kamera KAM 009
- 30 27 HAI, Cabaret Voltaire, Rough Trade RTD 1

CHARTFILE

SHAKIN' STEVENS made the highest new entry on the singles chart last week with his first four tracker, 'The Shakin' Stevens EP'. The disc features versions of 'Que Sera' 'Lawdy Miss Clawdy' and 'Josephine' recorded during Shaky's UK tour in October.

The only studio track on the package is a remake of Presley's 'Blue Christmas'. The latter was recorded as recently as 22 November, and made its chart debut along with the rest of the tracks a mere 19 days later. This, you may be surprised to hear, is not a record. In 1970, John Lennon wrote, recorded and charted 'Instant Karma (We All Shine On)' in the space of 15 days! It first hit the shops eight days after being recorded.

Amongst uncharted records, the Midlands-based Splash label probably hold the record for quickest availability. At midnight on New Year's Eve 1979 they started recording a 12-inch single by the Pumphouse Band. Nine hours later finished copies were delivered to the shops. If my memory serves me right, a live reggae LP, by Toots & the Maytals, was recorded one evening and released the following day.

In America, the death of President John Kennedy in 1963 prompted a number of quickfire tribute albums. The first to hit the shops was

Pickwick's 'The Presidential Years' which became available at mid-day on 23 November, less than 24 hours after the President's ill-fated trip to Dallas. It sold a million copies in just nine days, but was ineligible for the US charts due to its low cover price - 99 cents, then just 25p.

Lene Lovich's recent comeback single was propelled chartwards by the novel idea of including a free pair of legwarmers with each copy, and punters investing in the 7-inch version of Shalamar's 'Friends' at certain key shops are also receiving a free cassette featuring an extended version of the song and a message from the group...

Incantation's 'Cacharpaya' hit adds a new instrument to the vast range employed on chart hits over the last 30 years. It's a charango, a small guitar-like instrument with anything from two to ten strings. It gets its unique sound from the fact that it is made entirely from the shell of an armadillo!...

FOR ANY reggae record to make the US charts is unusual, for two British reggae records to do so is unique. But that's just what's happening at the moment as Musical Youth (or Musical Group as Billboard insist on calling them) chase Culture Club up the Hot One Hundred with their recent British chart toppers. Musical Youth in particular have captured the imagination of the Yanks and are being feted as the youngest



Pic by Adrian Boot

MUSICAL YOUTH: soon to be big in the US?

British band ever to make the US chart. Whilst this is true, they are not the youngest British act to hit the US listings.

That honour falls to Lena Zavaroni. In 1974 she visited America, sang for Nixon and reached number 91 on the Hot Hundred with 'Ma! (He's Making Eyes At Me)'. She was then just 10½ years old, a full year younger than the most youthful member of Musical Youth. Before Lena, Helen Shapiro had been the youngest Brit to make the US chart. She was 15 years and 2 months old when 'Walking Back To Happiness' made its solitary appearance in the US chart at number 100 in December 1961. Hayley Mills and Lulu also commenced their US chart careers

before their 16th birthdays...

Tony Basil's 'Mickey' has finally reached number one in America, almost a year after it peaked at number two here. It's Basil's first hit in her native land and effectively ends Laura Branigan's chances of going top with 'Gloria'. 'Mickey' is the second American number one penned by Nicky Chinn and Mike Chapman, following Exile's 1978 smash, 'Kiss You All Over'. America has only lately recognised the talents of Chinn and Chapman, but in Britain the duo co-authored five number ones in an impressive two year period covering 1973 and 1974...

In our occasional round-up of the world's charts we rarely mention South Africa for the simple reason that information about the country's charts is hard to come by. This week, however, Chartfile received a letter from Cornishman Steve Vardy, now resident in Durban. Steve says that Elton John's tribute to John Lennon, 'Empty Garden', has been number one in the former colony for four weeks despite the pressing claims of Duran Duran ('Save A Prayer') and Olivia Newton-John ('Heart Attack'). Also in the top ten are Santana, Frida, Dire Straits, Kim Carnes, Evelyn King, Michael McDonald and Geraldine. The latter is Geraldine Branigan, an Irish Farrah Fawcett lookalike who has had four hits in South Africa in the last twelve months. The South Africans apparently have a soft spot for obscure Irish acts and they are particularly popular with the black population! Joe Dolan, who had a brief flirtation with British success in the late sixties, is a major attraction in South Africa and regularly makes the charts...

ALAN JONES

INDIE 45s

- 1 1 THE OTHER SIDE OF LOVE, Yazoo, Mute YAZ 002(T)
- 2 2 SAVE YOUR LOVE, Renee And Renato, Hollywood HWD 003
- 3 3 FOR YOU, Anti-Nowhere League, WXYZ ABCD 6
- 4 6 HEARTACHE AVENUE, Maisonettes, Ready Steady Go RSG 1
- 5 5 GIVE ME FIRE, GBH, Clay CLAY 16(P)
- 6 4 SHIPBUILDING, Robert Wyatt, Rough Trade RT 115(T)
- 7 9 EASTWORLD, Theatre Of Hate, Burning Rome BRR 4(T)
- 8 8 HOW DOES IT FEEL (TO BE THE MOTHER OF A THOUSAND DEAD), Crass, Crass 221984/6
- 9 19 SUMMER OF '81, Violators, No Future 01 19
- 10 7 CHINESE TAKEAWAY, Adicts, Razor RZS 101
- 11 11 DRUMBEAT FOR BABY, Weekend, Rough Trade RT 116(T)
- 12 14 RUSSIAN ROULETTE, Lords Of The New Church, Illegal ILSP 0033
- 13 15 SHAME AND SCANDAL, Clint Eastwood & General Saint, Greensleeves (12)OINK 3
- 14 18 ALL ABOUT YOU, Thomas Leer, Cherry Red (12)CHERRY 52
- 15 21 NEW BARBARIANS, Charlie Harper's Urban Dogs, Fallout FALL 008
- 16 10 INTO THE ABYSS, Sex Gang Children, Illuminated ILL 15
- 17 13 BELA LUGOSI'S DEAD, Bauhaus, Small Wonder WEENY 2
- 18 17 SHAKE UP THE CITY (EP), UK Subs, Abstract ABS 012
- 19 — MORE THAN A DREAM, Farmer's Boys, Backs NCH 003
- 20 12 AGENTS OF CHANGE (EP), Blue Orchids, Rough Trade RT 117
- 21 27 DAY TRIPPER (EP), Wall, No Future 0221(7)(12)
- 22 31 DRAG YOU OUT, Lurkers, Clay CLAY 17

- 23 22 BURN 'EM DOWN, Abrasive Wheels, Riot City RIOT 16
- 24 23 BABY TURNS BLUE, Virgin Prunes, Rough Trade RT 119(T)
- 25 29 JUST A GIRL, Pale Fountains, Operation Twilight OPT 9
- 26 24 WOMAN IN DISGUISE, Angelic Upstarts, Anagram (12)ANA 3
- 27 30 ALICE, Sisters Of Mercy, Merciful Release MR 015
- 28 16 STATE VIOLENCE/STATE CONTROL, Discharge, Clay CLAY 14
- 29 — GOVERNMENT POLICY, (EP), Expelled, Riot City RIOT 17
- 30 39 BEASTS (EP), Sex Gang Children, Illuminated ILL 112
- 31 28 LIVE AT THE CENTRO IBERICO (EP), Conflict, Xntrix XN 2001
- 32 40 LIVELY ARTS, Damned, Big Beat NS 80
- 33 35 MUTANT ROCK, Meteors, WXYZ ABCD 5
- 34 20 DON'T MAKE ME WAIT, Peech Boys, TMT Prods TMT(T) 7001
- 35 43 'TILL THE END OF THE DAY, Cockney Rejects, AKA AKF 102
- 36 50 KEEP ON RUNNING, Crux, No Future 01 18
- 37 25 THAT'S WHAT GOOD FRIENDS ARE FOR, Brilliant, Lighthouse LIME 7001
- 38 41 DON'T GO, Yazoo, Mute 7YAZ(12YAZ) 001
- 39 38 BE PROUD BE LOUD (BE HEARD), Toyah, Safari SAFE 52
- 40 26 OLD FLAMES, Foster & Allen, Ritz RITZ 028
- 41 42 LEAVE IN SILENCE, Depeche Mode, Mute 7BONG(12BONG) 1
- 42 44 LOVE ON THE TERRACES (EP), Serious Drinking, Upright UP 4
- 43 33 STAND OUT, Chelsea, Step Forward SF 22
- 44 34 PILLAR TO POST, Aztec Camera, Rough Trade RT 112
- 45 — POLITICIANS AND MINISTERS (EP), Threats, Rondelet (12) ROUND 29
- 46 36 LOVE WILL TEAR US APART, Joy Division, Factory FAC 23
- 47 45 TELEGRAM SAM, Bauhaus, 4AD
- 48 — THE LAST LAUGH (EP), Fits, Rondelet ROUND 30
- 49 46 VEIL LIKE CALM, Eyeless In Giza, Cherry Red CHERRY 47
- 50 32 LA MER, Punching Holes, Firebird FLAME 13

Flashback

December 17, 1977

- 1 MULL OF KINTYRE, Wings
- 2 FLORAL DANCE, The Brighthouse and Rastrick Brass Band
- 3 HOW DEEP IS YOUR LOVE, The Bee Gees
- 4 I WILL, Ruby Winters
- 5 EGYPTIAN REGGAE, Jonathan Richman and The Modern Lovers
- 6 DADDY COOL, Darts
- 7 DANCIN' PARTY, Showaddywaddy
- 8 BELFAST, Boney M
- 9 LOVE OF MY LIFE, Dooleys
- 10 WE ARE THE CHAMPIONS, Queen

December 16, 1972

- 1 MY DING-A-LING, Chuck Berry
- 2 GUDBUY T'JANE, Slade
- 3 CRAZY HORSES, The Osmonds
- 4 SOLID GOLD EASY ACTION, T Rex
- 5 LONG HAired LOVER FROM LIVERPOOL, Little Jimmy Osmond
- 6 WHY, Donny Osmond
- 7 CROCODILE ROCK, Elton John
- 8 BEN, Michael Jackson
- 9 ANGEL/WHAT MADE MILWAUKEE FAMOUS, Rod Stewart
- 10 SHOTGUN WEDDING, Roy C

December 16, 1967

- 1 HELLO, GOODBYE, The Beatles
- 2 EVERYBODY KNOWS, The Dave Clark Five
- 3 LET THE HEARTACHES BEGIN, Long John Baldry
- 4 IF THE WORLD STOPPED LOVING, Val Doonican
- 5 I'M COMING HOME, Tom Jones
- 6 SOMETHING'S GOTTEN HOLD OF MY HEART, Gene Pitney
- 7 CARELESS HANDS, Des O'Connor
- 8 HERE WE GO ROUND THE MULBERRY BUSH, Traffic
- 9 WORLD, The Bee Gees
- 10 THANK U VERY MUCH, The Scaffold

DISCO

- 1 2 HEAVY VIBES/CLUB MIX, Montana Sextet, Virgin 12in
- 2 1 SEXUAL HEALING/INSTRUMENTAL, Marvin Gaye, CBS 12in
- 3 3 IN AND OUT, Willie Hutch, Motown 12in
- 4 7 THE SMURF, Tyrone Brunson, Epic 12in
- 5 8 GROOVIN' (THAT'S WHAT WE'RE DOIN'), The SOS Band, Tabu LP
- 6 11 JAZZY RHYTHM/WHO NEEDS A LOVE LIKE THAT, Michelle Wallace/Brenda Watts, System 12in
- 7 5 KEEP THE FIRE BURNING, Gwen McCrae, Atlantic 12in/remix
- 8 10 BE MINE TONIGHT/WHAT HAVE YOU GOT TO LOSE/AND YOU KNOW THAT, The Jammers, Salsoul 12in
- 9 6 E.T. BOOGIE, Extra T's, US Sunnyview 12in
- 10 12 SOUL MAKOSSA, Nairobi, London 12in
- 11 4 HOLD ME TIGHTER IN THE RAIN, Billy Griffin, CBS 12in
- 12 9 LOOPZILLA, George Clinton, Capitol 12in
- 13 19 THRILLER/BABY BE MINE/WANNA BE STARTIN' SOMETHIN'/BILLIE JEAN/BEAT IT, Michael Jackson, Epic LP
- 14 13 HIGH HOPES/GOOD & PLENTY, The SOS Band, Tabu 12in
- 15 14 DO IT TO THE MUSIC, Raw Silk, KR 12in
- 16 17 MAGIC'S WAND, Whodini, Jive 12in
- 17 34 JUST KEEP ON WALKING, Rod, US Prelude 12in
- 18 18 YOU'VE SAID ENOUGH, Central Line, Mercury 12in
- 19 15 NEVER GIVE YOU UP/BEAT THE STREET (INSTRUMENTAL), Sharon Redd, Prelude 12in
- 20 23 NUNK, Warp 9, Arista 12in
- 21 30 BUFFALO GALS (SCRATCH), Malcolm McLaren, Charisma 12in
- 22 20 FRIENDS (REMIX), Shalamar, Solar 12in
- 23 24 BACK TO LOVE/SHAME, Evelyn King, RCA 12in
- 24 27 A.M., First Light, Oval 12in
- 25 28 DREAMIN', Greg Henderson, Greyhound Record Production 12in
- 26 31 YOUNG GUNS (GO FOR IT), Wham! Inner Vision 12in
- 27 21 MY LOVE IS WAITING/THIRD WORLD GIRL/TURN ON SOME MUSIC/JOY, Marvin Gaye, CBS LP
- 28 41 LOVE DON'T COME EASY, New Jersey Connection, Nite Life 12in
- 29 32 CAN YOU DIG IT/BRAZILIAN MEMORIES/THE BEST IS YET TO COME, Grover Washington Jr, US Elektra LP
- 30 33 LOVE'S COMIN' AT YA, Melba Moore, EMI America 12in
- 31 37 WON'T YOU BE MINE/LET LOVE SHINE/LET'S CELEBRATE (REMIX), New York Skyy, Epic Streetwave 12in
- 32 58 SUPER DUPER (LOVIN'), Masuratti & Huey Harris, US Lioness Ltd 12in
- 33 44 REACH UP, Toney Lee, US Radar 12in
- 34 25 FAST MONEY, Roy Ayers, US Uno Melodic 12in
- 35 16 MS. FINE BROWN FRAME, Syl Johnson, US Boardwalk 12in
- 36 29 MAGIC IN THE MOONLIGHT, Detroit Spinners, Atlantic 12in
- 37 50 POP QUIZ/CALL ME/CAMOUFLAGE/PAPA WAS A ROLLIN' STONE/NOBODY KNOWS/SOARING, Bill Wolfel, US Constellation LP
- 38 38 PLAY AT YOUR OWN RISK, Planet Patrol, 21 Records 12in
- 39 22 LET'S STAY TOGETHER/HOW DO YOU FEEL TONIGHT/CHARLIE'S BACKBEAT, Bobby M, US Gordy LP
- 40 35 GIRL I LIKE THE WAY THAT YOU MOVE, Stone, US West End 12in
- 41 49 THE BEAT GOES ON, Orbit, Canadian Quality RFC 12in
- 42 43 CREME DE CREME, William DeVaughn, Excaliber 12in
- 43 80 LAST NIGHT A DJ SAVED MY LIFE, Indeep, US Sound Of New York 12in
- 44 36 SHE'S JUST A GROUPIE, Bobby Nunn, Motown 12in promo/US LP
- 45 26 KNOCK ME OUT, Gary's Gang, Arista 12in
- 46 46 I'LL BE THERE/PARADISE/YOU CAN'T TAKE MY LOVE, Stanley Turrentine, US Elektra LP
- 47 54 ANNIE I'M NOT YOUR DADDY, Kid Creole & The Coconuts, Ze 12in
- 48 52 YOU CAN'T HAVE YOUR CAKE AND EAT IT TOO, B.T. (Brenda Taylor), Excaliber 12in
- 49 48 NATURE BOY, Central Line, US Mercury 12in
- 50 40 I DON'T WANNA DANCE, Eddy Grant, Ice 12in
- 51 68 STEP IN THE LIGHT/YOUNG FREE AND SINGLE, Sunfire, US Warner Bros LP
- 52 57 OOH LA LA LA (LET'S GO DANCIN'), Kool & The Gang, De-Lite 12in
- 53 59 (I AM READY) SEXUAL HEALING, Eleanor Grant, US Catawba 12in
- 54 64 PASS IT ON (A SURE THING)/BE BOP MEDLEY/BEST IN THE WEST/GOT TO BE THERE, Chaka Khan, US Warner Bros LP
- 55 63 ATOMIC DOG/MAN'S BEST FRIEND/GET DRESSED/COMPUTER GAMES, George Clinton, Capitol LP
- 56 51 CAN'T GET ENOUGH/PUT IT IN A MAGAZINE, Sonny Charles, US HighRise LP
- 57 — DOIN' IT, Gwen McCrae, Atlantic LP
- 58 47 I FEEL LOVE — MEGA MIX, Donna Summer, Casablanca 12in
- 59 39 CHANGES (REMIX), Imagination, R&B 12in
- 60 78 SERVES YOU RIGHT/WANDERING STRANGER/YOU ARE, Lionel Richie, Motown LP
- 61 62 I WANNA KNOW/IT KEEPS ME COMING BACK, Rocket, Virgin 12in
- 62 56 D.M.S.R./1999/LADY CAB DRIVER, Prince, US Warner Bros LP
- 63 55 CHANCE TO DANCE, Wreckin Crew, US Erect 12in
- 64 — BAD BOY — HAVING A PARTY/ONCE YOU KNOW HOW, Luther Vandross, Epic 12in
- 65 69 BODY SLAM! Bootsy's Rubber Band, US Warner Bros 12in
- 66 53 YOU'RE NOT SO HOT (INSTRUMENTAL), Carol Douglas, Canadian Next Plateau 12in
- 67 74 CONTAGIOUS, Strikers, Prelude 12in
- 68 75 GIVE ME (DUB VERSION), I Level, US Epic 12in
- 69 — I'D LIKE TO (INSTRUMENTAL), Feel, US Sutra 12in
- 70 42 YOU SEND ME/YOU SHOULDN'T HAVE MADE IT SO GOOD, Richard 'Dimples' Fields, Boardwalk LP
- 71 72 DO IT ANY WAY YOU WANT, Robert Winters & Fall, US Casablanca/LP
- 72 — DO IT ANYWAY YOU WANNA, Cashmere, US Philly World 12in
- 73 79 YOU GOT SOMETHING SPECIAL, Lemelle, US Leviticus 12in
- 74 — YOU'RE THE SWEETEST ONE/BETTER LOVE, Luther Vandross, US Epic LP
- 75 — DO YOU LIKE IT . . . (GIRL)/I'LL BE GONE, Slave, US Cotillion LP
- 76 45 MOMENT OF MY LIFE, Inner Life, US Salsoul 12in
- 77 73 THE VOICE OF "Q", "Q", Philly World 12in
- 78 — STROKIN'/CHECK IT OUT/RIGHT BACK AT CHA!/QUESTIONS/STRAIGHT OUT, Dynasty, US Solar LP
- 79 70 COME TOGETHER/HERE COMES MY LOVE, Rocket, Canadian Quality RFC LP
- 80 — SUCH A FEELING, Aurra, US Salsoul 12in
- 81 — IN THE NAME OF LOVE/CAN YOU HANDLE IT (REMIX), Sharon Redd, Prelude 12in
- 82 — HAO HAO HA TEQUILA/TEQUILA, Bo Boss, US Emergency 12in
- 83 — HAVEN'T BEEN FUNKED ENOUGH, Ex Tras, Excellent 12in
- 84 — THUG ROCK, Sandy Kerr, US Catawba 12in
- 85 — HOLDING ON FOR LOVE, Cargo, EMI Zonophone 12in

NIGHTCLUB

- 1 1 YOUNG GUNS (GO FOR IT), Wham, Inner Vision 12in
- 2 2 MIRROR MAN, Human League, Virgin 12in
- 3 17 BUFFALO GALS, Malcolm McLaren & The World's Supreme Team, Charisma 12in
- 4 4 (SEXUAL) HEALING, Marvin Gaye, CBS 12in
- 5 3 I DON'T WANNA DANCE, Eddy Grant, Ice 12in
- 6 5 LIVING ON THE CEILING, Blancmange, London 12in
- 7 14 FRIENDS, Shalamar, Solar 12in
- 8 13 IN AND OUT, Willie Hutch, Motown 12in
- 9 7 NEVER GIVE YOU UP, Sharon Redd, Prelude 12in
- 10 8 ANNIE, I'M NOT YOUR DADDY, Kid Creole & The Coconuts, Ze 12in
- 11 18 I FEEL LOVE — MEGA MIX, Donna Summer, Casablanca 12in
- 12 9 MAD WORLD, Tears For Fears, Mercury 12in
- 13 34 HI DE HI, HI DE HO, Kool & The Gang, De-Lite 12in
- 14 15 BACK TO LOVE, Evelyn King, RCA 12in
- 15 6 OOH LA LA LA (LET'S GO DANCIN'), Kool & The Gang, De-Lite 12in
- 16 38 TIME (CLOCK OF THE HEART), Culture Club, Virgin 12in
- 17 16 KEEP THE FIRE BURNING, Gwen McCrae, Atlantic 12in
- 18 26 TRULY, Lionel Richie, Motown 12in
- 19 21 RIO, Duran Duran, EMI 12in
- 20 10 DO IT TO THE MUSIC, Raw Silk, KR 12in
- 21 32 THE BEST YEARS OF OUR LIVES, Modern Romance, WEA 12in
- 22 11 LOVE'S COMIN' AT YA, Melba Moore, EMI America 12in
- 23 12 DO YOU REALLY WANT TO HURT ME, Culture Club, Virgin 12in
- 24 25 WISHING (IF I HAD A PHOTOGRAPH OF YOU), A Flock Of Seagulls, Jive 12in
- 25 20 YOU'VE SAID ENOUGH, Central Line, Mercury 12in
- 26 39 TALK TALK, Talk Talk, EMI 12in

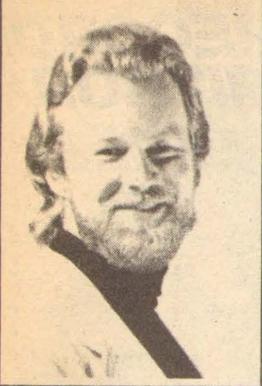


Pic by Paul Cox

- 27 — THE LOOK OF LOVE (SCRATCH MIX) ABC, Neutron 12in
- 28 31 THE OTHER SIDE OF LOVE, Yazoo, Mute 12in
- 29 — CACHARPA (ANDES PUMPSA DAESI), Incantation, Beggars Banquet 12in
- 30 28 THERE IT IS, Shalamar, Solar 12in
- 31 19 THE GIRL IS MINE, Michael Jackson/Paul McCartney, Epic
- 32 35 KNOCK ME OUT, Gary's Gang, Arista 12in
- 33 22 SITUATION (REMIX), Yaz, US Sire 12in
- 34 — YOU CAN'T HURRY LOVE, Phil Collins, Virgin 12in
- 35 — HIGH HOPES, S.O.S. Band, Tabu 12in
- 36 36 MANEATER, Daryl Hall & John Oates, RCA 12in
- 37 24 LET ME GO, Heaven 17, R.E.F./Virgin 12in
- 38 — STATE OF INDEPENDENCE, Donna Summer, Warner Brothers 12in
- 39 — LOVE DON'T COME EASY, New Jersey Connection, Nite Life 12in
- 40 — CHRISTMAS RAPPING, Dizzy Heights, Polydor 12in

BOYS TOWN DISCO

- 1 2 IT'S RAINING MEN, Weather Girls, CBS 12in
- 2 1 IN THE NAME OF LOVE (REMIX), Sharon Redd, Canadian Prelude 12in
- 3 3 MEDLEY: I'M NOT IN LOVE — GIRL, YOU'RE IN LOVE, Scherrie Payne, Record Shack 12in
- 4 5 SHE HAS A WAY, Bobby "O", US "O" 12in
- 5 12 DIRTY TALK (USA CONNECTION)/(CANADIAN REMIX), Klein & MBO, TMT 12in
- 6 6 MIND WARP/TECH-NO-LOGICAL WORLD, Patrick Cowley, US Megatone LP
- 7 8 KEEP THE FIRE BURNING, Gwen McCrae, Atlantic 12in/remix
- 8 7 I'M SO HOT FOR YOU, Bobby "O", "O" 12in
- 9 9 DO YA WANNA FUNK, Patrick Cowley/Sylvester, London 12in
- 10 10 I FEEL LOVE — MEGA MIX, Donna Summer, Casablanca 12in
- 11 11 NATIVE LOVE (REMIX), Divine, Canadian Black Sun 12in
- 12 4 NEVER GIVE YOU UP/BEAT THE STREET, Sharon Redd, Prelude 12in
- 13 — DER AMBOSS, Visage, German Polydor 12in promo
- 14 13 MIRROR MAN, Human League, Virgin 12in
- 15 14 DIE HARD LOVER, Loverde, US Moby Dick 12in
- 16 — LIVING ON THE CEILING, Blancmange, London 12in
- 17 15 DO IT TO THE MUSIC, Raw Silk, KR 12in
- 18 16 THE VOICE OF "Q", "Q", Philly World 12in
- 19 29 THE OTHER SIDE OF LOVE, Yazoo, Mute 12in
- 20 30 THUNDER & LIGHTNING, Risque, Dutch Polydor 12in
- 21 23 SITUATION (REMIX)/(DUB VERSION), Yazoo, US Sire 12in
- 22 22 DON'T YOU WANT MY LOVE, Vera, Canadian Matra 12in
- 23 24 MAGIC'S WAND, Whodini, Jive 12in
- 24 28 WORK ME OVER/I WILL FOLLOW HIM, Claudia Barry, Canadian Lollipop 12in
- 25 21 CAN HE FIND ANOTHER, Double Discovery, US Polydor 12in
- 26 25 CALLING ALL BOYS/PASSION, Flirts, Canadian Unidisc 12in
- 27 19 IN AND OUT, Willie Hutch, Motown 12in
- 28 17 STATE OF INDEPENDENCE, Donna Summer, Warner Bros 12in
- 29 18 SEXUAL HEALING, Marvin Gaye, CBS 12in
- 30 — (YOU SAID) YOU'D GIMME SOME MORE, KC & The Sunshine Band, Epic 12in



JAMES HAMILTON
at the controls

ODDS 'N' BODS

JUDGE McHALE recently ruled at Snaresbrook Crown Court that promotional records marked "Not For Sale - Property Of (record company name)" can nevertheless still be sold by their recipients, which should make a lot of DJs happy (if not richer!) - however, the good judge's finding does neglect one of the reasons why such records are marked thus, mainly because no royalties are paid on them, so doubtless an appeal will be lodged by the music biz. . . . **Central Line's** 'Nature Boy' vocal has been re-recorded and instrumentally remixed for the future UK 12in, which'll be a 3-tracker with the current US version on it too. . . . **Rockers Revenge** 'The Harder The Come' UK 12in A-side will be a longer 11:25 remix different to the US version, and due promotionally before Christmas but not for sale until mid-January. . . . **Manu Dibango's** 'Soul Makossa' is now due on UK 12in for the first time too, like **Nairobi's** version on London as well, flipped by 'Big Blow'. . . . 'Turn On some Music' is **Marvin's** follow-up. . . . **White Label** is a new promotion company servicing disco/radio DJs and, especially, specialist disco shops, their first effort being the **Michelle Wallace/Brenda Watts** 12in, but they're not after more DJs as their books are full - instead they're after product to promote, at 27 Pembridge Crescent, London W11 (temporary number 01-229 0248). . . . 'ET Boogie' import supplies have now evidently dried up for good, so if you still haven't got it you'd better look sharp! . . . UK radio's emphasis on the music from 'ET' seems surprising as the only bit you actually notice during he film is 'Papa Oom Mow

Mow! . . . **David Rodigan** meets **superfly** at Bristol's **Spencers Night Club** in Colston Street next Thursday (23), jocking and judging an interesting sounding Rapping DJ/MC contest. . . . **West Surrey & Hants DJ Association** have a Christmas binge on Wednesday (22) at Guildford's Stoke Hotel, £3 tickets include a chicken supper (details 0483 67720). . . . **Alex Lowes** and **Richard 'Lofty' Lofthouse** ('The North East Funk Fusion') jazz-funk Durham City Rugby Club on Wednesday (22), £1 tickets from the jocks gigs or Gateshead 775976 (coaches welcome), plus there'll be a similar but bigger do on

Thursday 30th December in Chester-Le-Street's Red Lion Ballroom. . . . **Hospital Radio Rush Green** in East London are adding to their fund raising schemes with a sponsored continuous 48 hour broadcast (poor patients!) from this Friday evening (17), **Capital's Peter Young** doing a guest DJ stint on Sunday afternoon, companies or individuals interested in sponsoring the hospital radio service being invited to apply to **Radio Rush Green**, c/o Porter's Lodge, Rush Green Hospital, Romford, Essex. . . . **Tony Jenkins** says a paranoid "bah!" to Chevaliers, as at Epping Forest Country Club he packs the place Thurs/Fri/Saturday playing solid upfront jazz-soul, and **Froggy** still does Mondays, making four nights of the music in a club outside London. . . . **Dartford Flicks** owner **Mike Keam** interrupted **Colin Hudd's** wedding reception to introduce the surprise reappearance of one-time Hudd protege, that dancin' fool, the appalling **Ian Moore** - a little secret Colin had kept from his new in-laws! . . . **Robbie Vincent** actually wore a 'Sexual Healing' sweat shirt - what, only one?! . . . **George Clinton** hit London's soul airwaves on Saturday, **Robbie V's** more serious and well worked out approach being a far better foil to the Parliafunkadelic theng's leader than was **Greg Edwards'** overly similar buffoonery. . . . I'd kept my car radio turned to Radio London after **Robbie's** show but missed the following DJ's name, however the 'Breakthrough' show on Saturday afternoons plays really exciting white-orientated dance music, with great authority. . . . **Hospital Radio Whittington** soul DJ **Richard Felstead**, who used to partner **Owen Washington** at Le Beat Route and would fancy further gigs on 01-340 7870 (evenings), recommends 'Where There Is Love' from the **Whispers** 1974 'Getting Louder' Janus LP - meanwhile the **Whispers'** annual Christmas LP release schedule pattern will presumably put a new import in the shops next



SPOT THE WALLY: you'd think that any self respecting DJ who consciously was going out of his way to look as much like a "Wally" as possible would actually be inside the Dalek here, but no, the sharp dresser on the right is Merseyside's **Steve Lord**, specially attired for his latest "fun and frolics" night at **New Brighton's Grand Hotel**. With him are promotions man/partner in crime **Mike Rice** (who also jocks **New Brighton's Chelsea Reach**) and the dalekible **Sylvia**. Who is Sylvia?

week. . . . **Chris Ellis**, ex-Staines, **Fusion Few**, returned from caring (or should it be couriering?) around the Mediterranean with his name changed to **Christopher Okada** - but why was he snoring on the floor of **Soul On Sound's** studio while I was assembling my latest preview mix last week? . . . **Soul On Sound X** features **Bunny Wailer** (airline stewardess intro)/**Cold Crew**/ **Brooklyn Express**/ **Kleer** 'Stonesee'/ **Slave** 'I'll Be Gone'/ **Michael Jackson** 'Baby Be Mine'/ **Van Stratosphere**/ **Indeep**/ **Feel**/ **Cashmere**/ **Aurra**/ **Lace**/ **Maurice Starr**/ **Ex Tras**/ **Vaughan Mason**/ **Prince Charles**/ **Eloise Laws** 'I've Got The Rhythm'/ 'More Room At The Top'/ **Trademark**/ **ADC Band**/ **Joe Freeman**/ **Antoniou**/ **Bo Boss**/ **Gypsy Lane**/ **RJ's Latest Arrival**/ **Mike McCray** - and it flows nicely. . . . **Phonogram** puts on a promotion night properly, unlike some companies, as witness all the giveaway goodies last Friday for **Kool & The Gang** at **Mayfair Gullivers**. . . . **Epic**, rather than cramming **Heatwave's** "Hottest hits" onto a 'Power Cuts' LP (EPC 25199), would surely have got greater mileage out of the group's back catalogue by putting out extended remixes of even only half the number? . . . **Morgan Khan's** 'Street Sounds' LP is on the new **Streetsounds** label (via PRT), not **Streetwave** (via CBS), yet the rest of the media seem oblivious to the fact. . . . **Dizzy Heights**, whose flabbily produced 107bpm 'Christmas Rapping' (Polydor WRAPX 1) has obviously been helped into the Nightclub chart by his energetic PAs, is not in fact **Chris Hill** - wrong shade of brown! . . . **Michael's** 'Thriller' is a killer out of 'Beat The Street'! . . .

Indeep's tyres screeched on the radio just as I braked last weekend - I nearly had a heart attack! . . . LPs may be slowing down but what a week it's been for terrific 12in imports - not all of them of **Catawba**, either, although sometimes it seemed like it! . . . Wednesday next week (22) is now the date we need your charts and gossip/info for the first January issue, please do what you can in this busy season. . . . **HEAVY HEAVY JINGLE BELLS!**

BREAKERS

BUBBLING UNDER the Disco 85 with increased support are **New York Citi Peech Boys** 'Life Is Something Special' (US Island 12in), **Futura** 'Feelin' Hot' (US Reeling & Rockin' 12in), **Mahogany** 'Ride On The Rhythm' (US Wewest End 12in), **Chic** 'Hangin' (US Atlantic 12in promo), **Morrisey Mullen** 'Bladerunner' (Beggars Banquet 12in), **RJ's Latest Arrival** 'Stay With Me' (US Zoo York 12in), **Dr Jeckyll & Mr Hyde** 'The Challenge' /Inst (US Profile 12in), **Chance** 'Master Groove' (US Sunnyview 12in), **Prince Charles** 'Fool For Love' (US MJS 12in), **Imagination** 'Heart 'N Soul' (R&B LP), **Jimmy Riley** 'Sexual Healing' (Taxi 12in), **Mikki** 'Itching For Love' (US Emerald 12in), **Lace** 'Can't Play Around' /Inst (US Atlantic RFC 12in), **Mike and Brenda Sutton** 'Don't Let Go Of Me' (US SAM 12in), **Antoniou** 'Street Sound' (Elite

Continued page 28

≡ soul makossa ≡

NEW SINGLE by **NAIROBI** | 7"~LON17 12"~LONX17

PRODUCED BY **ARTHUR BAKER** for **STREETWISE** Records (Home of **ROCKERS REVENGE**)



DISCOS

From page 27

12in), Kreamcicle 'Hold On' (US Sam 12in), Torso/Gail Grier 'In Heat' (Identity 12in), Reggie Griffin & Technofunk 'Miranda Rock' (US Sweet Mountain 12in), Fresh Face 'Hueveo Dancing' (US Catawa 12in), Kleener 'Stonsee'/'Get Ready' (US Atlantic LP), Pure Energy 'Too Hot' (US Prism 12in), Gregory Isaacs 'Cool Down The Pace (Remix)' (Island 12in), The ADC Band 'Hot Legs' (US UhUrU 12in), Brooklyn Express 'Burning Hot' (US BC 12in), Funkacise Gang 'Funkacise' (US GRP 12in).

HIT NUMBERS: Beats Per Minute for last week's pop chart entries on 7in (endings denoted by f/c/r for face/cold/resonant) — Shakin' Stevens 99-0r, Abba 115½f, Kid Creole 73f, Elvis Costello 0-121-124f, Santa Claus 0-208-210-212-Of, David Essex (24-149-98-0r, Imagination 112f, Maisonnettes 124f, Kids From Fame 102-101c (rhumba-ish), Dionne Warwick 91½f.

UK NEWIES

ANTONIOU: 'Street Sound' (Elite DAZZ 17) Incredibly good powerfully chugging largely instrumental 'Beat The Street'-type 121bpm 12in remix of 'Sound On Sound', another new fiddle-introed 121-120-121bpm vocal version being the probably mis-labelled flip (listen to check which is which). Not a pop hit, but pure disco perfection — and Elite have a Spencer Jones 'How High' remix coming too!

EXTRAS: 'Haven't Been Funked Enough' (Excellent TMTT 1, Via Greyhound now but soon on TMTT) Produced by King Sporty in New York and not in fact the 'E.T. Boogie' Extra T's, this bass synth rumbled steadily ticking 0-111(start)-114-115-114-113bpm 12in chugger (two more versions on flip) drives along through extra terrestrial voices and sounds great out on the floor, less so on the radio.

NORTHERN: 'Tee's Happy' (LP Various 'Street Sounds' Streetsounds STSND 001, via PRT) If you've been reading this page you'll know what the £2.99 LP's other seven full length tracks are, this two years old Arthur Baker produced dynamite (slightly fluctuating) 115bpm jazz vibes, synth and guitar instrumental driver being what you call the big newie so far as first time UK release goes!

LEONARD CHIN: 'What More Can I Say' (Sanity STY 002, via 01-837 2440) Really nice gorgeous gentle

99-100-101-102-103bpm 12in reggae-soul swayer with lovely jazzy guitar tinkling over cooing chix, well worth finding.

WILLIAM DeVAUGHN: 'Creme De Creme' (Excalibur EXCL 527) Rather late though well deserved UK release for an ultra gorgeous lightly romantic 114/57-116-118-116-118-117bpm 12in semi-slow jazzy soul swayer, which plays on the coffee theme of 'we're a perfect blend, your my creme de creme'.

RICHARD 'DIMPLES' FIELDS: 'You send Me' (LP 'Give Everybody Some!') Boardwalk EPC 25236) Soft centred soul set with this superb 65-0bpm Sam Cooke revival the enduring standout for smooth-spots, his vocally dextrous jazzy 0-120-124-0bpm revival of King Pleasure's 'Moody's Mood For Love' and mellow swaying 107bpm 'You shouldn't Have Made It So Good!' being the others to get action.

JIMMY RILEY: 'Sexual Healing' (Taxi IPR 2057, via Island) Extremely useful and of course immediately floor filling 82 (start)-81bpm 12in reggaefication.

RUDDY THOMAS: 'Nice And Easy' (Hawkeye HD 45) Leroy Hutson's dreamy smoocher given a gorgeous 85-86-87-85-86-87bpm 12in lovers rock reading just as attractive on this instrumental flip.

GREGORY ISAACS: 'Cool Down The Pace' (Island 12WIP 6828) Lovely cool slinky 75-76bpm lovers rock smoocher drenched in class, now on 12in remix with the instrumental coming after the vocal (instead of before it as on earlier 10in).

DISCO CONNECTION: 'Rock Your Baby' (PRT 12P 251) The awful phonetic intro's cut to "countdown — three two one go!", but even that seems superfluous on an otherwise pleasant swaying 114bpm 12in synth and vocoder washed revival of George McCrae's oldie (shorter 115bpm fmp), usefully similar to the new import Forrest 'Rock The Boat'.

"D" TRAIN: "'D" Train Dub' (LP Various 'Beat The Street' Prelude PRL 32253) Six track £2.99 LP of obvious (and previously listed) Francois Kevorkian mixes, this (slightly fluctuating) 123½bpm fluttering jerky electrophonic phunker being the only real "newie" here, good for Soul Sonic Patrol orbiters.

WHAM: 'Wham Rap! (Enjoy What You Do)' (Inner Vision IVL A13-2442) Largely cleaned up (a "crap" slips by) and straightened out 119 (intro)-116-119bpm 12in 'Special US Remix' of their debut abrasive staccato rapping stomper, flipped by a different 115 (start)-118½bpm version, neither of them "unsocial" now!

SCHERRIE PAYNE: 'Medley: I', Not In Love/Girl, You're In Love' (Record Shack

DJ TOP TEN

CRAIG DAWSON of Edinburgh's Road Runner Mobiles (031-346 1063) has listed some of the "sillies" he'll be using over Christmas and the New Year ... and I must say that this is the first such list ever sent in that approximated the sort of material I've been using myself to great effect for years. In the first week of January I'll give you an idea of my own selection, so you can then spend the rest of 1983 scouring junk shops for them, but meanwhile try finding and using these:

- 1 DISCO BOUZOUKI, Bouzouki Disco Band, Decca/US Polydor 12in
- 2 DAMBUSTERS MARCH, The Enid, Pye/Band Of The Royal Air Force, HMV
- 3 HAPPY TALK/WE AIN'T GOT RCMAL, 'South Pacific' soundtrack, RCA LP
- 4 YMCA (Cantonese version), Lam, Sonet
- 5 DR FINDLAY, Andy Stewart, HMV
- 6 DESERT DANCE/ARABIAN AFFAIR, Abdul Hassan Orchestra, Decca
- 7 GAY GORDONS/ STRIP THE WILLOW, Wallochmor Ceilidh Band, Lapwing LP
- 8 MY MAMMY, Al Jolson, MCA
- 9 DISCO MATILDA, Dame Edna Everage, Charisma
- 10 SABRE DANCE, Vienna Philharmonic Orchestra, Decca

SOHO T1, via IDS Freda's sister and the Supremes' mid-'70s lead singer is unlikely to do a Boys Town Gang with this gay smash slickly skipping 111bpm 12in 10cc adaptation, for although innocuous enough it stays too rooted in "disco" to have an equivalent straight MoR appeal.

HENRY HALL ORCHESTRA: 'La De Da De Da' (Music For Living AA1, via 01-377 1413) Terrific 1934 recorded 'Three Old Ladies Locked In The Lavatory' — started 190/95bpm 7in silliness by the 'Sun Has Got His Hat On' originator, with a flip that's great for girls called Kate!

MANFRED MANN: 'Do Wah Diddy Diddy' (HMV PMS 1003) Stomping 125bpm 7in smash from '64, still extremely powerful today (especially for impact in chopping out something else).

VARIOUS: 'It's Party Time' LP (Decca DVL 3) All sorts of party standards but many of the now rather elderly recordings sound staid, lack impact, or — worse — are in dreadful fake stereo. Much ballsier versions of most do exist, if you can find them.

NEIL TAYLOR: 'A Christmas Cracker' (Cherub SRTS 82 CUS 1577, via Pinnacle) Remixed ultra-jolly 7in beery pop-rock knees-up over does the crowd noises this time but is well assembled by the South London roadshow jock-cum-singer.

EVERYTHING BUT THE GIRL: 'Night And Day' (Cherry Red CHERRY 37) Lovely but extremely subtle sophisticated acoustic guitar backed by lady swung 75bpm 7in treatment of Cole Porter's classic.

PAT HYDE WITH BILLY AMSTELL'S DIXIE ALL STARS: 'Melancholy Baby' (Zodiac ZR 1010-45) Useful lady swung traditional 119bpm 7in jazzy quickstepper for sophisticated mobiles.

DOPEY'S REVENGE: 'Dwarfs on 45 (Hi-Ho! Medley)' (Cricket International LBW 007, via Stage One) Quite useful silly 115bpm 7in medley of Walt Disney 'Snow White'-type songs.

VARIOUS: 'Love Medley' (Sanity STY 001, via 01-837 2440) Useful 68-67-66-65-62-59bpm 12in lovers rock cut-up medley starts with the real Carroll Thompson 'I'm So Sorry' and carries on through biggies by Donna Rhodes, Erica Gale, Lorna Piere, Patricia Smith.

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DISCO DATES

THURSDAY (16) Froggy funks Gt Yarmouth Marina Centre's Aquarius, Dave Brown funks Tunbridge Wells Chez Moi; **FRIDAY (17)** Danny Ray & Shirley James make their live UK debut with the Cimarrons and David Rodigan at Wealdstone's Harrow Leisure Centre, Mike Allen funks Bromley Langleys, Joe Field (ta for the pres!) & Ralph Tee fortnightly jazz-soul Letchworth Grange, Paul Owens & Nic Wakefield's Devonair Roadshow funks Newton Abbott Olympus Leisure Centre, ICQ jazz Leysdown Stage 3, Phil 'Big Daddy' Jay jazz-funks Guildford Newlands Corner Hotel's Straceys Country Club weekly; **SATURDAY (18)** Paul Clark jazz-souls Windsor Safari Park New Safari Club, Joe Field jazz-souls Bushey BODS Hall; **SUNDAY (19)** Colin Curtis, Mike Shaft Greg Wilson, Richard Searling 'n more jazz-funk Manchester Rotters alldayer (2pm), Froggy, Chris Brown, Jeff Young, Martin Collins jazz-soul Hemel Hempstead Christies' "Tribes" alldayer (3pm), Shakatak & Steve Walsh hit Hammersmith Palais (7.30pm), Chris Hill, Paul Clark & Mick Fuller jazz-soul Brighton Busbys, Norman Scott celebrates Brighton Bolts' first anniversary, David Rodigan starts weekly "moderation on wheels" roller sessions at Brixton's Ace, Steve Allen and friends have free bubbly if you arrive by 9pm at Peterborough Cresset Leisure Centre's Slickers funk party, Keith Clarke spins upfront soul weekly at Poole's Fagins Wine Bar in Old Town Market's Dear Hay Lane; **MONDAY (20)** Nicky Holloway revives 1982's soul hits at Bermondsey Dockhead's Swan & Sugarloaf; **WEDNESDAY (22)** Pete Tong returns to jazz-soul West Kingsdown Hilltop on the A20 (he'll be there Saturdays in '83), Froggy has a funky old time at Chadwell Heath Regency Suite, Dave Richards jazz-funks Rayners Lane Bugsys weekly.



PROFILE

Marvin Gaye

NICKNAME: "Dad" and "Gates"
BIRTHDATE: April 2, 1939
PLACE OF BIRTH: Washington DC
EDUCATED: Grade and high school in Washington DC, Howard University in Washington DC
HEIGHT: Six foot
WEIGHT: 190 lbs
COLOUR OF EYES: Dark brown
FIRST LOVE: Music
FIRST DISAPPOINTMENT: Not being allowed to sing while serving in the US armed forces
FIRST PERFORMANCE: When four years old at father's church
FIRST LIVE SHOW SEEN: A circus
FIRST RECORD BOUGHT: 'Sincerely' by Harvey Fuqua and the Moonglows
MUSICAL INFLUENCES: Everyone
INSTRUMENTS PLAYED: Drums, keyboards, vibes, guitars
FAVOURITE FILMS: 'Fountainhead' starring Gary Cooper, Raymond Massey and Patricia Neal
FAVOURITE CLUBS: Tramps in England, Carlos and Charlie's and the Touch in Beverley Hills
FAVOURITE FOOD: Chicken and hamburgers
FAVOURITE CLOTHES: Jogging suits and tennis shoes
FAVOURITE DRINK: Rum
IDEAL HOME: The world
IDEAL HOLIDAY: Jamaica
IDEAL CAR: BMW
MOST FRIGHTENING EXPERIENCE: Being kidnapped (briefly) in Atlantic City, NJ following a performance in 1976
FUNNIEST EXPERIENCE: Viewing Richard Pryor's movie 'Stir Crazy'
MOST HATED CHORE: Dishwashing

ISAACS NEW TUNE

(groan!)

THE COOL Ruler refers to his clothes as 'rags' but his suits could put Bryan Ferry to shame. From his collection of hats ('I buy them all over the world, mon, from Miami to New York') to his wardrobe of lounge suits, Gregory Isaacs is a sharp dresser and a man of few words.

He writes songs in the character of The Lonely Lover, a man more sinned against than sinning, a man who has been wounded by love yet kept his dignity. Gregory blows in the ear of his audience and they come up goosebumps. Unsurprisingly, he prefers singing to talking.

Our first interview fails to materialise because Gregory has disappeared from his hotel room. At 11 o'clock he stepped out to buy a couple of suits, promising to return in an hour or two. It is now four in the afternoon and there is no sign of Mr Isaacs. The staff at his new record company, Island, are beside themselves. A posse of French journalists have come from Paris to interview Gregory and the man is out shopping!

Gregory Isaacs doesn't like to be pushed or prodded. He began his musical career in the late sixties with a local group called The Concordes and later went solo, recording a never-ending stream of classic albums for a variety of labels, Trojan, Virgin, Pre. Now he is managed by Bob Marley's former manager, Don Taylor, and records for Marley's former label, Island. Gregory is poised to become the world's best known reggae singer. Like the man says: 'I represent reggae music. When you say 'Reggae', that's me.'

STRETCHING HIMSELF out in an Island office, Gregory looks like he'd rather be asleep. He's worked hard this year, recording his latest album, 'Night Nurse', touring the States (including a few dates with the Clash at which a few oats threw bottles — Gregory brushed them off like flies) and now a brief tour of Britain. Despite all the work, Gregory maintains the air of a man on the verge of sleep. Only if you look close will you catch the wariness behind his eyes.

'Everywhere I go, I try to make myself feel at ease,' Isaacs explains. 'I am a citizen of the world, at home in every place. This is because I am a musician and music is a world-wide language. Many of my songs are love songs because those are the songs I've always gathered. From the first I always loved the love songs. That's why I love the soul singers, men like Sam Cooke and Smokey Robinson.'

Gregory's audiences are always dominated by female fans. Gregory offers them his tender understanding and his swooning hips. 'They call me a ladies' man but I believe a woman should be respected as it say in the Bible. A woman is supposed to be respected



GREGORY ISAACS: a suitable case

because she bring forth the people. In my songs I wish to teach and uplift them, to make them happy.'

Despite his large following, Gregory remains a solitary figure who has many friends and yet writes as a lonely lover. 'I find inspiration abundantly, whilst travelling, while relaxing, inspiration

comes very regularly. I put myself in the place of a lonely person and everyone can understand that. Most songs I sing don't relate to myself personally but to people universally.

'And then, it's true, I'm a youth that grow up lonely. You see, sometimes when you're alone you

look into yourself and realise most things.'

Gregory is a hard working man who wishes to make reggae music internationally known. With 10 kids to support, Gregory needs to keep busy.

MARK COOPER

Pic by Adrian Boal

Take your partners please

DISCOS

IF YOU thought that Batman and Robin were the ultimate in dynamic duos then think again. If you felt that McCartney's successful teaming with Stevie Wonder and Michael Jackson has gone as far as it could go then I've got news for you.

1983 is going to be the year of the coupling. Sez who? Ask Michael Jackson.

The 24-year-old singer, back in the charts with 'The Girl Is Mine' and a new album 'Thriller', is about to team up with Queen, Barbra Streisand, Gladys Knight, Paul McCartney (again), Jane Fonda, Katherine Hepburn, Steven Spielberg and his own brothers, The Jacksons.

And that's not all. A quick gander through the credits of 'Thriller' finds heavy metal axeman Eddie Van Halen and Toto lurking around while horror star Vincent Price adds some real chills to the album. If you listen to Donna Summer's latest hit 'State Of Independence' you'll hear the Jackson vocal chords among the star studded choir.

But the first partnership that interests Michael Jackson is the one with producer Quincy Jones. It was this relationship that created the album 'Off The Wall' in 1979, selling five million copies and reviving the solo fortunes of Indiana's most famous son.

"It was while I was working on the film 'The Wiz' with Diana Ross. I asked Quincy Jones if he could recommend a good producer," says the child-like voice. "He said he'd like to do it. I was flabbergasted.

"We made magic," he says proudly. "Magic is easy if you put your heart into it. You've just got to get the right chemistry. Everything I do is from the heart," he says in Peter Pan like innocence.

"I knew the songs were good so I expected a lot," he says. But surely not even Michael Jackson could have foretold no less than five hit singles from 'Off The Wall'.

"I felt very honoured by the reaction from Britain to my music. I don't take anything for granted, especially in music."

THE SUCCESS has meant a busier Michael Jackson. From a nice cushy midday to five shift for 'Off The Wall' he had to



MICHAEL JACKSON: "I'll duet my way"

work all the hours God gives to fit 'Thriller' into the hectic schedules of himself, Quincy Jones and writer Rod Temperton.

So how did he meet up with ex-Beatle Paul McCartney, with whom he duets for a woman's affections on 'The Girl Is Mine'?

"I was at a party held on silent comedian Harold Lloyd's estate in Los Angeles. He, Linda and I were having our picture taken and he said he'd written a song for me. He started singing 'Girlfriend' to me. I thought it was great so we switched phone numbers. I never got it together with him. The next time I heard it was on the 'London Town' album. One day I was at Quincy's house and he said he had a great song for me and played me 'Girlfriend,'" he laughs.

"It was an ambition of mine to return the favour. I found him very professional. We have a lot in common. We're both fans of old cartoons, like MGM and Disney. I'm planning to come to London in January to do some work on his album."

Another MGM cartoon fan whose path has crossed Jackson's is 'ET' director Steven Spielberg, who's just completed an 'ET' story record with Jackson and Quincy Jones. Jackson and Spielberg are about to work on a film together which Jackson describes as "a futuristic fantasy with music," even though they haven't got a script yet.

This won't be Michael Jackson's first foray into the world of film-making. Aside from 'The Wiz', the black version of 'The Wizard Of

Oz', he made an elaborate film of The Jacksons' hit 'Can You Feel It?' which narrowly missed an Oscar and cost £100,000. Critics have been impressed but Michael Jackson remains cool about it.

"I wasn't pleased with it. It taught me that if I'm going to do something then I should never give in until I get what I want. I'm going to hold out next time for what I see in my mind," he says.

He is at present working with his brothers on a Jacksons album. He has promised Queen, Barbra Streisand and Gladys Knight his vocal chords for some recording work and he's promised Britain that The Jacksons will tour before 1983's out.

MIKE GARDNER

Wand-rous stories

DISCOS

A NEW PHENOMENON is upon us in this computer age of making music: producing a record by remote control.

Whodini's 'Magic's Wand' is the hottest thing in rap for many a month and it's produced by British synth professor Thomas Dolby. But the two rappers on the track told me: "We haven't actually met Tom yet but we'd sure like to." So what goes on here?

Jalil and Ecstasy have been session rappers for quite some time, and well acquainted with a late night rapping DJ called Mr Magic, who incidentally gives his name to the record. "We've always been working with Magic, we've been his right-hand men. He's big in the rap world," says Jalil.

The Dolby connection came about primarily because he's signed as a writer to Zomba, the group that heads up Jive Records. "We liked the idea of it, it was something different, we knew his keyboard work with Foreigner."

He's right, of course: with all the windpower TD's been generating in Britain lately, it's easy to forget that just a year ago he was earning the "main synthesisers" credit on the back of Foreigner's '4' album.

Dolby "produced" Whodini from across the Atlantic. "The tapes were flying back and forth," chuckles Ecstasy. "There must be something in it: when the producer gets uptight because you haven't done it right, you're several thousand miles away and fireproof."

THUS CAME 'Magic's Wand', a celebration of Mr Magic as a "world figure", as Ecstasy now feels he can be called. Jalil continues the story: "He was a mobile jock at first, then he had a spot at radio station WHPI, starting with one hour a week and building up to six hours a week. Now he's on WBLF, doing his own special rap thing, the 'Mr Magic Rap Attack'. That's celebrated in the record, as a girl moans 'Oh my God, I think I'm having a rap attack!' She said rap attack man, not heart attack!"

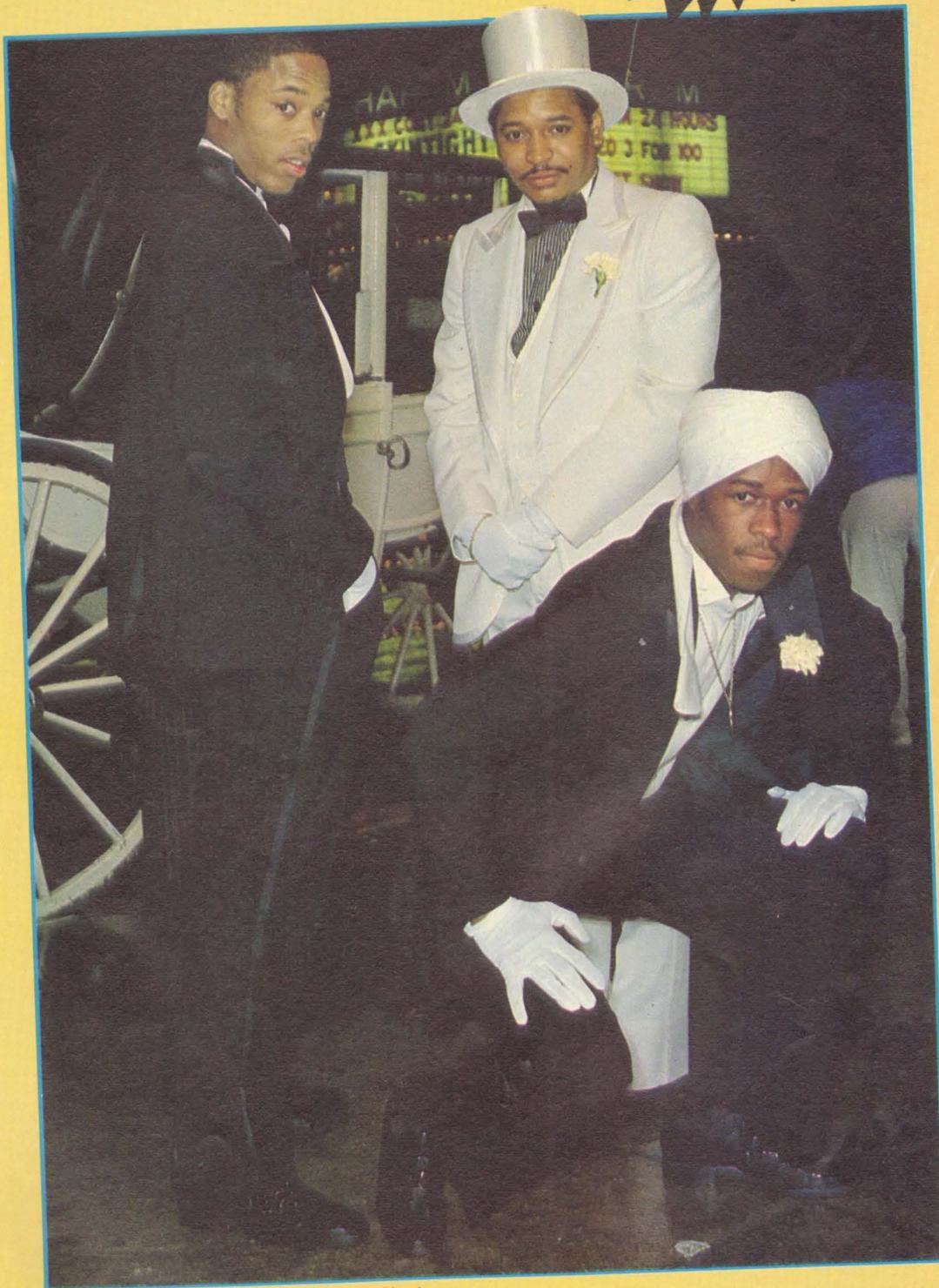
Because 'Magic's Wand' is really a superior advertising campaign for Mr Magic and his radio station, there's been limited radio exposure for the record.

Says Ecstasy: "The two other local stations don't really play it, there's been a lot of conflict about that. But Mr Magic's quite thrilled about the record."

Like everybody else, the guys have their own version of the history of rapping. Jalil says: "In the present day sense, as it is now, rapping began in about 1974. Most people think the first rap record was 'Rapper's Delight' but it wasn't, by far."

Ecstasy continues: "I've really grown up rapping, I like all types of music, but we do live in the ghetto and rapping is something everybody could relate to and everyone could do."

Anyway despite the limited radio play, Whodini find themselves



WHODINI pictured with man in white Mr Magic

firmly ensconced in the American dance chart at 16 and chipping away at the black R&B chart as well. The only worrying thing chart-wise is that Ecstasy was able to tell me the record's chart positions for the following week with complete accuracy before they were even announced. And they say our chart is a bit suspect! "We're going on

the R&B chart at 90 next week with a bullet," he said, and sure enough they did.

The fellas are in demand too. "We're getting a lot of response, a lot of people want us to come down and do parties." What, in people's front rooms, you mean?

"When I say parties I mean concerts, we try to get the crowd into it as much as possible. We're

also hoping to get over to England, we want to get on a programme called 'Top Of The Pops'."

And, as Magic carries on speaking to the world, Jalil and Ecstasy have big plans. "We'll do maybe one or two more rap tunes, then broaden out. We don't plan to just stop there."

Whodini — emerging from the rap trap very soon.

by Paul Sexton



Win a £5 album token!

ACROSS

- 1 Is this how Supertramp want to be remembered? (6,4,5)
- 6 They've shown it's a Mad World (5,3,5)
- 9 Rereleased Adam and the Ants hit (8,5)
- 11 Paul McCartney LP found in his arm (3)
- 12 Meatloaf lookalike (10)
- 16 Madness label (5)
- 17 The Jam found themselves in a strange one (4)
- 19 1973 Geordie hit (3,7,2,3)
- 22 What Talk Talk live for (5)
- 23 Gary Numan's scar produces number one hit (4)
- 24 Spyro Gyra's dance (7)
- 25 The Kinks man (3)
- 28 1980 Steely Dan LP (6)
- 29 Donny's sister (5)

- 31 Worldwide hit for A Flock Of Seagulls (1,3)
- 32 & 27 down 1973 Carly Simon hit (5,2,4)

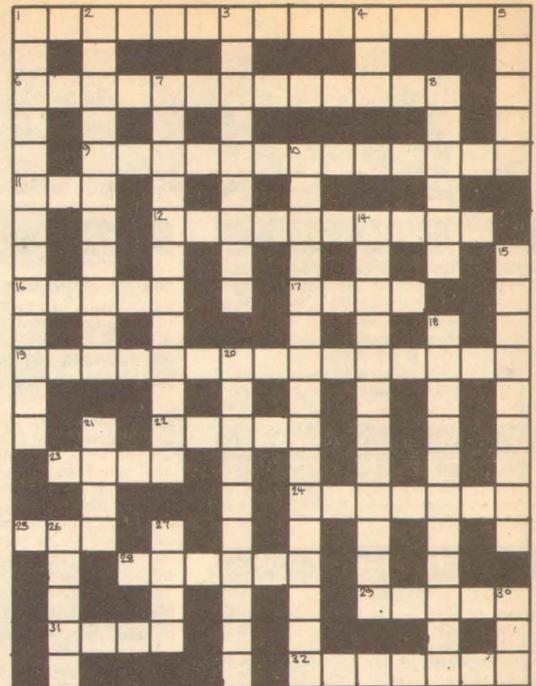
DOWN

- 1 They sound like one of the largest groups around (3,6,4)
- 2 They were out nightclubbing (2,3,2,4)
- 3 1979 Joe Jackson LP (4,5)
- 4 Modern Romance label (1,1,1)
- 5 Group who moved Into The Valley (5)
- 7 Heard by the Jam perhaps (5,7)
- 8 Life or Legal (6)
- 10 Chicago just can't apologise (4,2,3,2,5)
- 14 What Jim Kerr had in bed (3,4,5)
- 15 Early Stranglers classic (2,5,2)
- 18 Elvis debut LP (2,3,2,4)
- 20 Roxy musician responsible for Rock Follies (4,6)
- 21 Number one hit from TV series (4)
- 26 Live Supertramp LP (5)
- 27 See 32 across
- 30 Group who produced the 10358 Overture (1,1,1)

NAME

ADDRESS

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



X-WORD ANSWERS

ACROSS: 1 Jackie Wilson Said, 7 Heartbreaker, 9 Beck, 10 Whitesnake, 11 PIL, 13 This Wreckage, 15 Frey, 18 Bush, 19 British Steel, 20 Heaven Up Here, 22 Hair, 23 Goodbye, 24 Tex, 26 One Step, 27 Stuff.

DOWN: 1 John Wayne Is Big Leggy, 2 Chariots Of Fire, 3 In The Air Tonight, 4 Open, 5 Angel, 6 Dirk Wears White Sox, 8 Runway, 9 Bing, 12 Skiffle, 14 Eye Of The Tiger, 16 Your Heart, 17 Theatre Of, 21 Boys, 22 Hate, 25 EMI.

POP-A-GRAM

Geddy Lee, Animals, Valerie, Man Eater, Men At Work, Caroline, Coconuts, Raw Silk, Samson.

DOWN: Diana Ross

LAST WEEK'S WINNER: Moira Cartwright, 23 Dundrennan Road, Langside.

POP-A-GRAM

Solve the seven cryptic clues and write the answers across the puzzle so that the starred down column spells out a country with its own band that could do magic. Remember the clues aren't in the correct order. You have to decide what the right order is.

If you could re-arrange rude scars you'd spot a top jazz/funk outfit (9)

The ram takers provided a hit for those fame kids (9)

Tap a bar ten. You might get nervous (3,7)

Hear cress carefully for a 60s band with needles and pins (9)

Over-laced changes reveal a Whitesnake man (9)

If you got lost in Ranger St you'd literally be what Shakatak say you are (8)

Case's lip got split in a ghost town (8)



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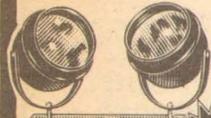
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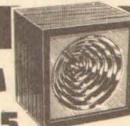


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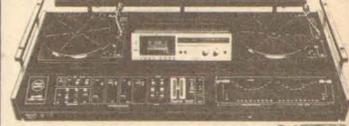
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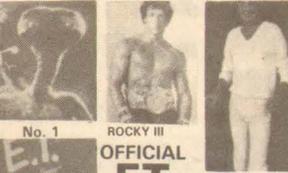
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BRITISH STYX Appreciation Society for membership details and info send SAE, to Vicky Warren, B.S.A.S., 28 Overdale, Ashted, Surrey KT21 1PW.

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MARC BOLAN, where ever you're bopping have a peaceful T. Rexmas. Love Mike and Siobhan, in our silk jeans. X.

KATE BUSH — Fanzine "Homeground" Issue 4 — 80p. From 4, Bramley Close, Orpington, Kent.

MERRY T. REXMAS to all Bolans fans. Pete, Liverpool.

CHEERS for a great UK Tour — to the "Nolans". Hope to have many more. From Richard in Penzance and Tony in Reading. See you in Birmingham.

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Brits 'n' pieces

RE: STEVE Gryelico (an American) I haven't had the good fortune of leaving the 'Fatherland of Rock and Roll'. But what makes it a lot less painful living here is the great import of records from a 'Pitiful Little Island'.

As for Britain being a land of freaks and queers, take a look at Van Halen (for freaks) and California (for queers), although somebody's personal way of life doesn't bother this American.

Lastly, while America might have been the fatherland of rock and roll once, Britain has certainly taken over with sheer innovation to say the least. Steve, listen to Bauhaus, Simple Minds, the Jam and Depeche Mode and stop being such a berk.

Joe Kirk, New Jersey
● But what about our policemen?

Maneater

RECENT REPORTS indicate that we are still a long way off equality of opportunity for women.

One reason for this situation is, in my opinion, the lack of unisex phraseology in the media. Too many 'man' words are used by the press in general.

Your letters page is titled 'Mailman'. I believe it would be helpful to equal opportunities for women if this page was re-titled 'Mailbag'.

I should therefore be most grateful if you would consider making this change as soon as possible.

Peter Clerkin, Lytham, St. Annes, Lancs

● Get back to the kitchen

Paul the other one

I'VE JUST returned tired and tearful, exhausted but euphoric. Where from? The Jam's last ever Scottish date, of course.

The swarm of loyal fans descended upon the Apollo and shook it as it never shook before. The Jam ripped the roof off and tore out hearts — and we love them. They played a set which was filled with classics — 'Tube Station', 'In The City' and 'Underground' (to name but a few) plus the classic to be 'Beat Surrender'.

As you said Paul, you're leaving but your ideals will live on in the hearts of every single one of us.

I'd just like to say on behalf of



ROCKERS' REVENGE

I WAS rather disturbed to see your article on Steve Strange (RM December 4). After two years of pushing fashion limits every which way but loose, I see he's ended up wearing Rob Halford's cast-offs and saying he wants to make Visage 'more rock 'n' roll'. Perhaps he's been a closet Priest freak all this time and has been hiding his Harley Davidsons in the wardrobe behind his Antony Price suits. What's next? Bikers at the Palace? Will Rusty join the Dumpty's Rusty Bolts? I'm afraid I'll have to put it all down to Midge. Come back quick, James, before Steve starts dressing up in Eddie masks!

T. Willens, Portsmouth

● Why d'you think he's starting to wear those nice leather caps? 'Cos he's hiding cascades of shoulder-length hair, silly

myself and every single Jam fan in Scotland — Paul, Bruce and Rick we love you! Thanks for everything — and that comes from the bottom of our hearts. Cheers lads.

Sharon Simpson, Glasgow

● Yes the Tygers of Pan Tang are good aren't they?

Bjorn free

IF RECORD Mirror wants to stay a credible music paper, it will have to feature the most popular artists, and that means Abba. Who wants to read nondescript, limp articles on obscure bands with names like Cold Fish or the Pale Fountains?

So get off your backsides, nip over to Sweden and do us all a favour, okay?

A happy islander

● Sweden — is that anywhere near Liverpool?

Rude boy

SIMON TEBBUTT is getting to be a pain in the neck. His Private Files get more bitchy, narrow minded and bitter by the week. Hasn't he got a nice word to say about anybody?

In today's issue (4/12/82) he's insulted Japan (the band), Abba's Annifrid, Status Quo, Prince Charles and Lady Di, gay people, plus about everybody else he chooses to nag about.

Being gay, I was particularly offended by his stupid comments about limp wrists — we're not all like that. And if he makes one more nasty comment about Lady Di, I'll

be round to Record Mirror to shove my next copy down his throat.

Come on, Simon, cheer up, dear! We don't spend 40p a week to read your bitching on like an old queen. Get your act together and give us something worth reading.

PS: The rest of Record Mirror is pretty cool!

Graham Cook, Burbage

● Simon would reply but he's busy carrying out his duties as chairman of Scunthorpe W1

Missed

I'VE BEEN a Record Mirror reader for over five years and I have come to terms with the way that gays have been generally ignored. It's strange really when you think that there's an awful lot of gay Record Mirror readers.

But I must tell you the anger I feel over the way you have ignored the death of the brilliant Patrick Cowley. You gave him a fifteen word mention on the disco page.

If it was a straight star that dies it would be a massive coverage, but Patrick Cowley was almost completely ignored.

Muffy, Cardiff

● Thanks for putting the record straight

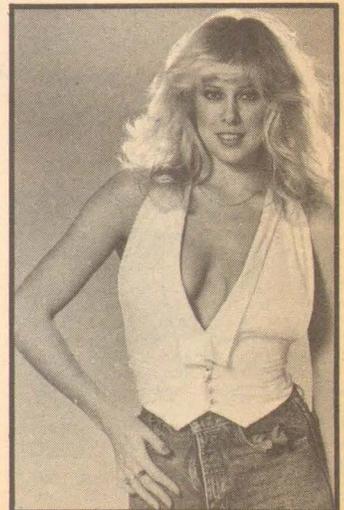
Holly time

KNOWING THE generous people you are at Record Mirror, I thought that you would appreciate some suggestions for your bumper Christmas issue:

1 Give us a full colour centrefold of

the rich man's Bet Lynch, Julie Harris.

- Put a piece of plastic holly on every issue.
 - Print a coupon for a free pint of Guinness on the inside cover.
 - Give away a free flexidisc of the 'highlights' of the 1982 RM staff party, including Johnny Shearlaw's infamous rendition of the old yuletide classic, 'Jingle Bells' — with his own lyrics of course.
 - And a colour poster of the RM staff for our dartboards.
- Dougal Dog, Magic Roundabout.
● Ta, we were just waiting for an excuse to use this pic



JULIE HARRIS: phew!

Getting tanked up

KISS ARE making sure their next tour goes with a bang. The outrageous four are going one better than AC/DC's two cannons that recently blasted British audiences — they've bought a tank.

No, it's not a real one, but a monstrous stage effect with giant wheels and tracks. Drummer Eric Carr will sit in the gun turret and duck low when the thing fires.

"Kiss will always be on top," says Paul Stanley. "We will once again prove that we are the biggest and we cannot be defeated. Any band that tries to copy us is like a little kid who says he's going to beat up his daddy. He fools around a lot but he can't do it."

Hopefully we'll be able to witness this fearsome device sometime next year, when the band hope to come back to Britain for a full tour and not just a day of talking to the press and frightening old ladies down Oxford Street during a personal appearance at the Virgin Megastore.

It's been a couple of years since the band have been here, but they still enjoy a fanatical devotion, especially since the release of their rather wonderful 'Creatures Of The Night' album.

"We got to the hotel and we found a group of kids who had come all the way down from Scotland and a kid called Simon from Liverpool," says Paul.

"They stand out in the rain because we mean something to them. I feel kind of proud and humble at the same time."

KISS AGREE that 'Creatures' is a return to their roots. Gone for the time being are the fancy ideas of 'The Elder', about a boy and his quest for goodness.

"'Creatures' is more a street album for us," says Paul.

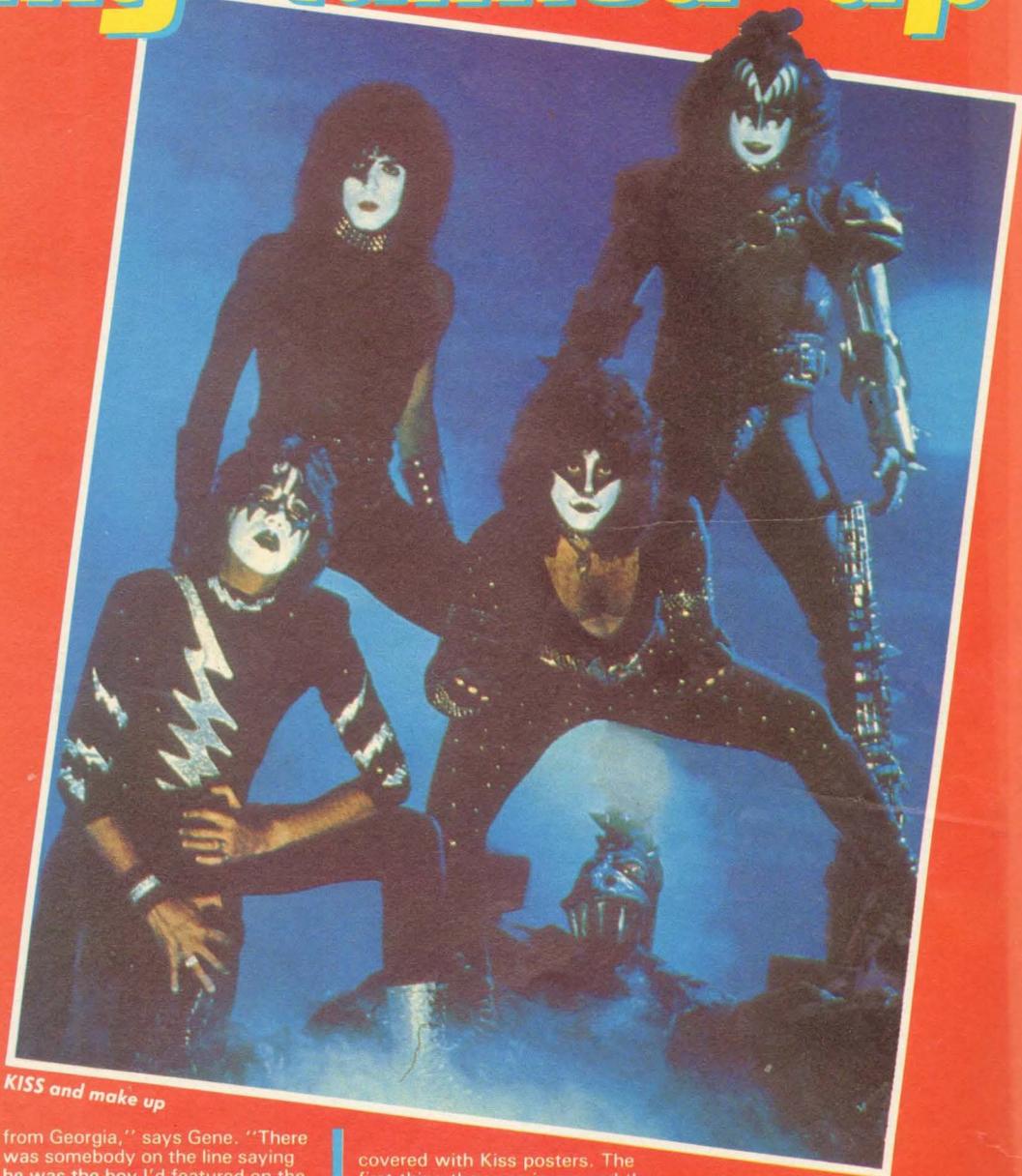
"Basically, we feel that everybody is a creature of the night. We're all less inhibited and we're all vampires. The night makes people feel free and then by the cold light of dawn we crawl home to our coffins to behave like normal people during the day."

"'The Elder' wasn't a typical mainstream Kiss album," says Gene Simmons. "It was a very cerebral piece of work, but I'm not apologising for anything we've done. Everything has been valid and will continue to be so."

"I guess 'The Elder' arose from some of the ideas you get when you are young. There comes a time in your life when you feel a desire to take up the sword and avenge wrongs. You feel very pure hearted."

But the ideas on 'The Elder' nearly backfired on Gene, when he received a mysterious phone call at the recording studio late one night.

"It sounded like it was coming



KISS and make up

from Georgia," says Gene. "There was somebody on the line saying he was the boy I'd featured on the album and then another voice came over saying 'Beware, there is danger all around you.' As I was due to catch a flight I was a bit perturbed."

When you're over six feet tall and wear shoes with claws on I suppose you've got to expect some cranks. But by and large being in Kiss is a pretty serious business.

"Before each tour we work out with weight training and things," says Paul. "If you wear heavy costumes then you have to be fit."

"We're also the only band I know that carries specially concealed parachutes in case they fall off their shoes," laughs Simmons.

SERIOUSLY THOUGH, this band is a way of life for many people. You get kids who have their rooms exclusively

covered with Kiss posters. The first thing they see is us, and the last thing they see at night is us.

"You know, we were approached by a cigarette company who wanted to sponsor us for a lot of money, but we turned the offer down. Obviously they wanted to catch a young market but we don't agree with smoking, we could have been helping to poison a whole generation's lungs."

"We much prefer to control things ourselves," says Paul. "We've done Kiss comic books and Kiss masks and we'd even produce Kiss sleeping bags if we thought there was a demand for them."

The band also plan to release their stunning new video shortly.

"It's a video that takes place on two different dimensions," says Gene. "It's about a family and the effects on them from listening to

Kiss. But I can't say any more, it would spoil the sense of mystery."

Neither will Gene reveal the state of play between him and Diana Ross.

"I have now discovered love with Paul. That is all I have to say on the matter," says Gene. "Eric is the newest member of the band, his blood should be sampled."

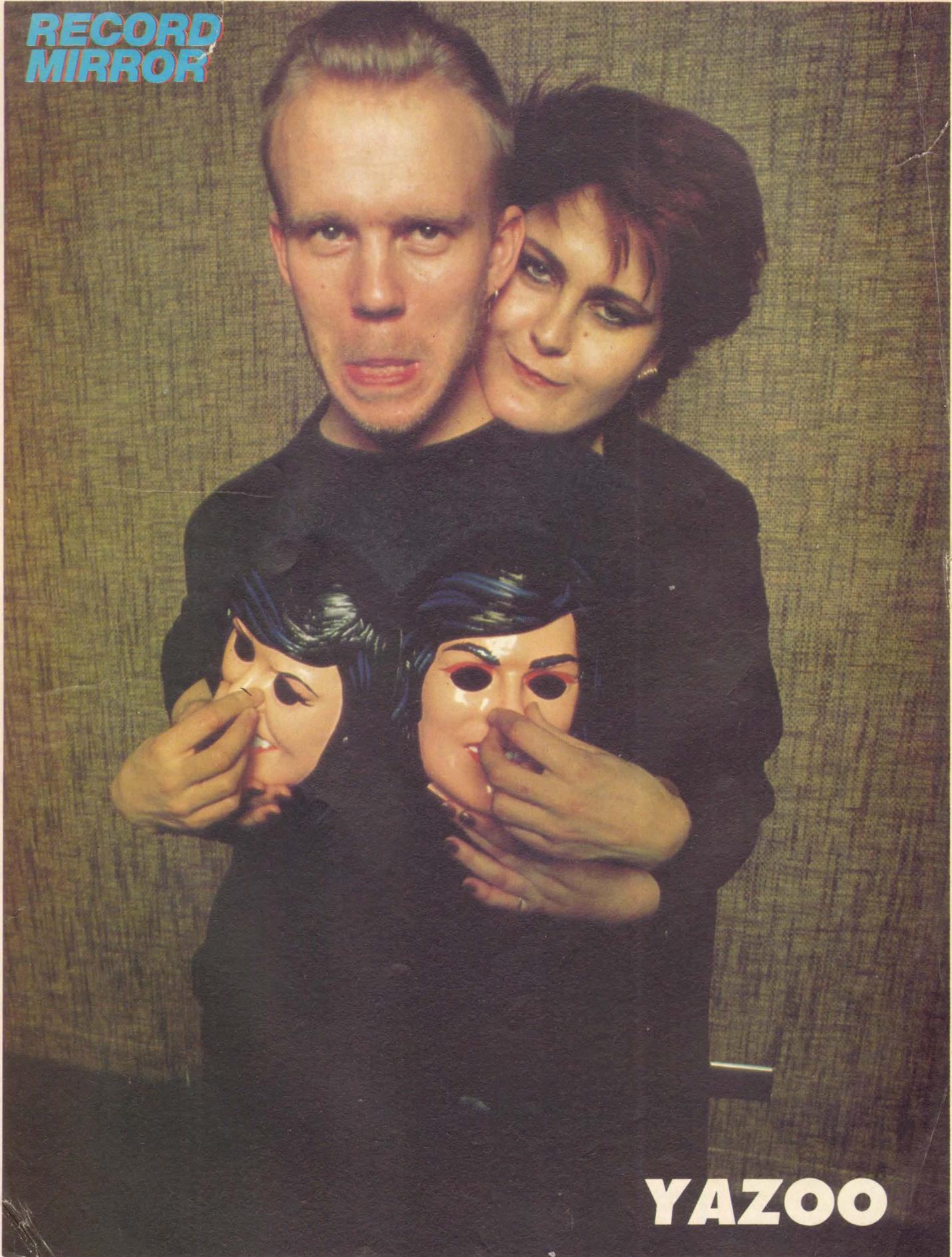
But if Gene is recovering from a broken love affair he'll have plenty of things to take his mind off it. Kiss start a 100 date American tour soon and they might make it down to South America.

"I feel as if the heavens opened and the Gods said we give you the gift of rock and roll. Take it and do something good with it."

Amen.

by Robin Smith

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