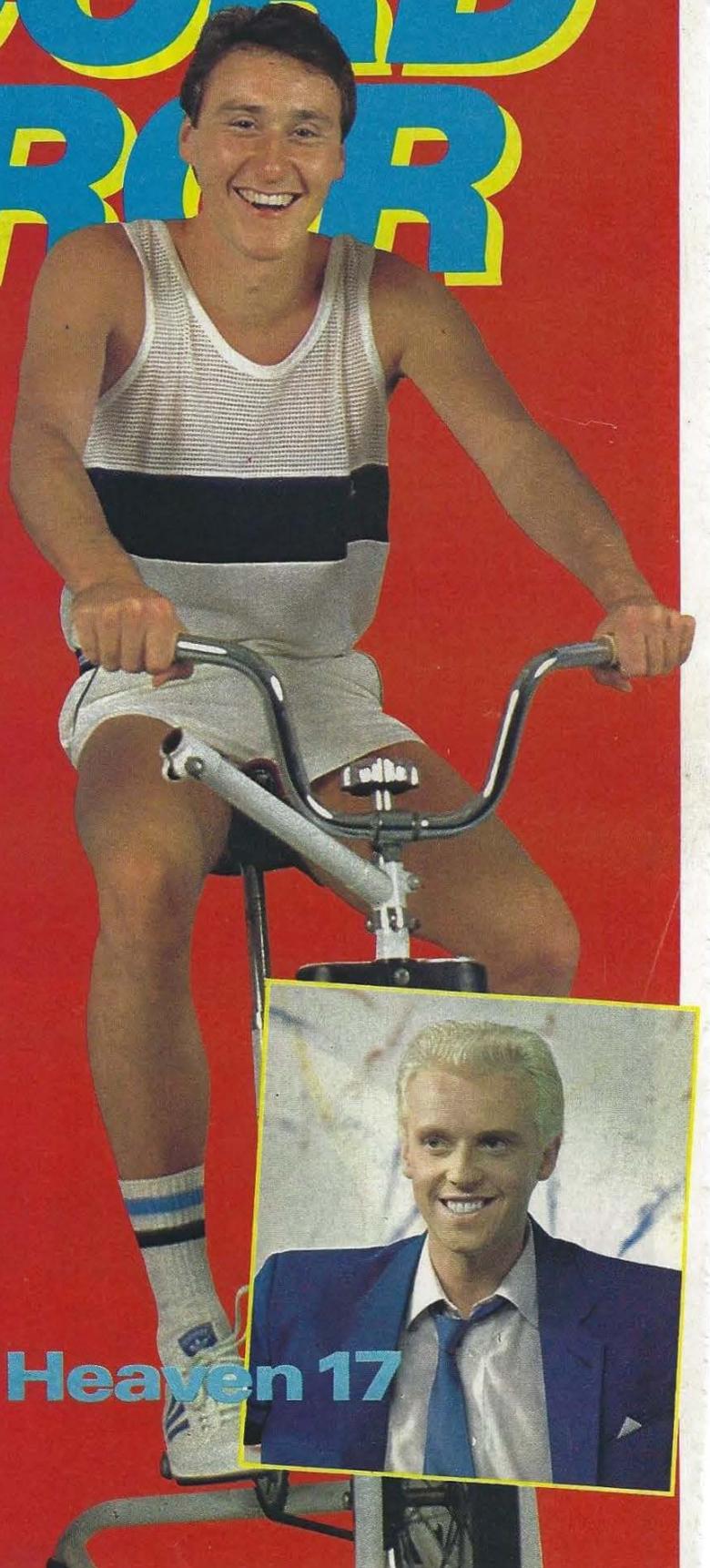
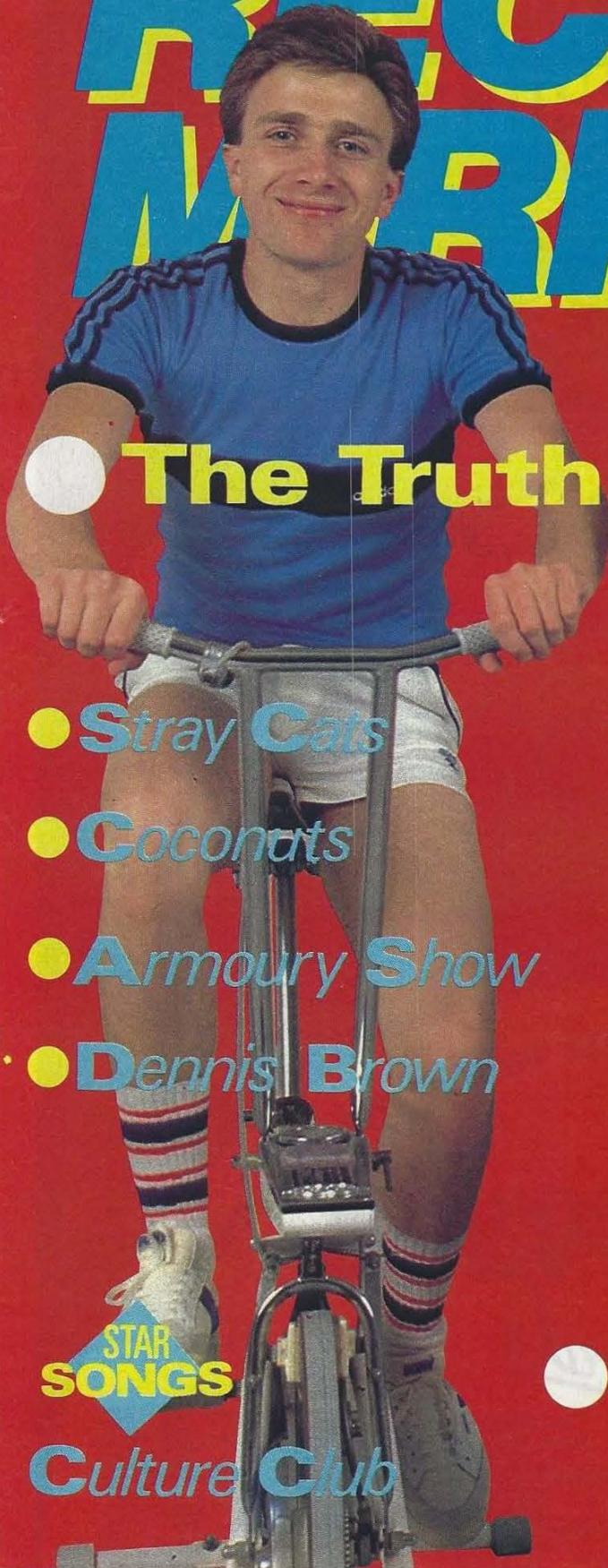


RECORD WARRIOR

UB40
dates



● **The Truth**

● **Stray Cats**

● **Coconuts**

● **Armoury Show**

● **Dennis Brown**

STAR
SONGS

Culture Club

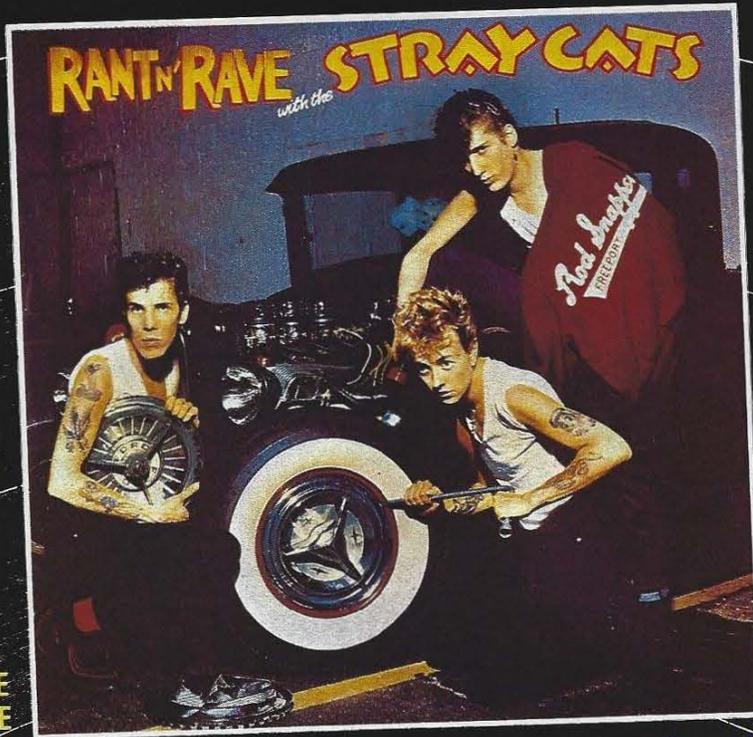
● **Heaven 17**



THE TRUTH pic by Eugene Adebari

HEAVEN 17 pic by Graham Dexter Smith

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| CHEAPSIDE EC2 | SOUTHGATE N14 | HOUNSLOW · ILFORD |
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| EALING BROADWAY CENTRE W5 | VICTORIA STREET SW1 | MAIDENHEAD · MAIDSTONE |
| EDGWARE ROAD W2 · ELTHAM SE9 | YORK ROAD WATERLOO SE1 | MARGATE · NORTHAMPTON |
| FINCHLEY ROAD NW3 | WIMLEEDON SW19 | OXFORD · POLE |
| FLEET STREET EC4 | | RAMSGATE · READING |
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| KENSINGTON HIGH STREET W8 | | SLOUGH · ST. ALBANS |
| KINGS ROAD SW3 | | SWINDON |
| LEWISHAM RIVERDALE CENTRE SE13 | | UXBRIDGE · WATFORD |
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Private files

by SIMON TEBBUTT

AND WHAT'S new in the wild and outrageous world of pop music, my little Sainsbury chicken portions? Well, not a lot to be honest — I mean, I wouldn't know anyway sitting in night after night knitting that gold lame truss the doctor advised me I ought to wear now the nights are drawing in. But putting all this trivia aside and realising I've got to fill these pages somehow, here we go again . . .

Poor old Gary 'Biggles' Numan. Not satisfied with crash landing in just about every Godforsaken hole in the world in his time, he thought he'd impress elderly RECORD MIRROR hack Robin Smith by taking him for a spin in his flying lawnmower. Phut, bang, fart and Robin had cleverly diagnosed that the chap's magneto — whatever that is — needed attention. Red faces all round and Gary headed for his gun . . .

Gun, I hear you ask? Seems the strandily blond one has been holed up in America for a while on the grounds of tax or something and bought an enormous blaster just in case anyone should try and nick his plane, which won't take off anyway . . .

Rubber wristed wackers who've nothing to hit but the school desks during the maths lesson can put their efforts to a

productive end by applying to country 'n' western singer-cum-Dallas star Carlene Carter, who is looking for a new drummer to spruce up her sound . . .

All the fur collars and funny hats in Moscow must be of a bristle this week (it's August, you idiot — Ed) following the transmission of the Stray Cats' TV appearance in Germany. The boys seem very amused by the event — I hope the Russians feel the same . . .



Pic by Kerstin Rodgers

●Congratulations to Spandau's handsome Tony Hadley and lovely wife Leoni who've announced the expected birth of their first child just before Christmas. The couple tied the knot a couple of months ago. Fetch my calendar, Jeeves . . .

Poor old Billy Nelson stuck in hospital after a clumsy Nipponese camera operator in the land of the rising sun smacked him in the eye with his zoom lens. Now you'd never get that in Britain — the working classes are far too lazy to bother with optical refinements

ROLL UP, roll up. Here's Shalamar's Jeffrey Daniel enjoying the latest game up at the Palace — one of those boards they have at fun fairs where you poke your head through and pose as a muscle man or fat lady. Only difference is at this nightclub they've just got painted pictures of pop stars to make life easier for the photographers. Lucky Jeffrey managed to pull the plum number . . . getting in next to Steve Strange. And there's so much competition . . .

like that . . .

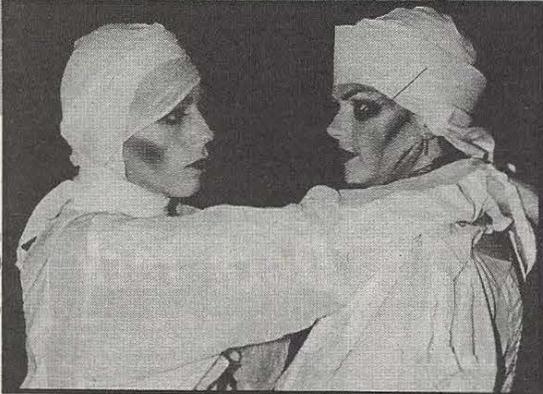
And whom should I spot buying up the entire stock of tummy upset pills and suntan lotion in my local Boots, but the spectacularly talented Boy George who is off to wow them in America this week (again) . . .

Sprightly young chicken Manny Barilow confides that he's surprised that he's still having success after a mere 70 years in the business. "I thought I'd be deported after the first album," he burbles. But to where . . . ?

continues over

All in a good gauze

AT LAST — the perfect solution to deal with those heaps of cheap Indian cheesecloth that've been festering mustily in your drawers alongside the purple loonpants that shrank back in '75. Rent the stuff violently into rags, wrap it around all available parts of the body, then raid the office First Aid kit for some neat bandage headgear (perhaps adding a few pieces of lint for effect?) To complete this economy-conscious look, pinch a few make-up hints from the zombies in 'Dawn Of The Dead'. These two specimens were snapped being ghoulish at the Screen Scream club in Camden. Betty Page



Pic by Gabor Scott

Charts! Charts!

AUGUST BANK Holiday printing schedules mean we're unable to publish this week's Gallup singles and LPs charts.

The glorious twelfth

THIS WEEK's prize is in the bag. RECORD MIRROR are giving away 10 chic sports bags belonging to new band Silent Running, a T-shirt and a copy of their latest single 'When The 12th Of Never Comes'. Nice, huh!

To win all you have to do is answer three easy questions, indicate your answers, cut out the coupon and send it to: 'Silent Running Swag Bag Competition', RECORD MIRROR, PO Box 16, Harlow, Essex. First 10 correct entries opened on the closing date, Monday, September 12, win.



SILENT RUNNING: heavy smokers

- 1) Silent Running come from Northern Ireland. Which of the following bands come from the province? a) Abba . . . b) Kraftwerk . . . c) Stiff Little Fingers . . .
- 2) The band made a showcase video for BBC2's 'Oxford Road Show'. Which Radio One DJ hosts the show? Is it a) Terry Wogan . . . b) Peter Powell . . . c) Alexis Korner . . .
- 3) Which pair of artists have recorded 'Twelfth Of Never' and had British hits? Is it a) Spandau Ballet and Robert Plant . . . b) Cliff Richard and Donny Osmond . . . c) Chelsea FC and Animal Nightlife . . .

NAME
 ADDRESS

Private files

from page 3

ORANGE JUICE split ... or should that read spilt? Spies close to the centre of the Scottish group's camp — ie, the lady who cleans the phones and slips in the bugs for me — reveal that one of the lads is due to drop out soon. Favourite runner at the moment is little Zeke — but I think not. Watch this space for even further developments ...

If I start missing Rusty Egan's style of music up the Camden Palace on a Thursday night, I'll always be able to get the video. Seems the lad has landed the job of making the soundtrack for the four-part movie 'Twilight Zone' which Steven 'E.T.' Spielberg had a hand in making. The single should be out next month ...

And what's hot up the Palace these days? Well, my glasses certainly steamed up at the sight of three six-foot hunks who go under the modest title of Physique strutting around the cocktail bar. But will they be able to outshine Jeffrey Daniel's dance troupe — featuring all those lithe types who gyrated on the Michael Jackson 'Beat It' video — when they strut across the boards up at the joint this month ...

● Got more money than sense? Well why not rip off to Sotheby's this week and bid for Rolling Stone Keith Richard's old guitar and 1950 Pontiac Chieftain Convertible — which I understand to be a car. All loot raised goes to charity and not Keith's chemistry set collection ...

More strange tales from the Style Council. Following last week's furor about Paul Weller's unusual behaviour in the video for the group's 'A Paris' type hit, the lad himself confides that they were trying to achieve a 'Bridesead Revisited' image. What can it all mean? I think

someone should be told ...

Another first for RECORD MIRROR. Chart topper — well a couple of weeks ago anyway — Paul Young was so impressed with the clobber we

photographed him in recently that the pictures are being used on his tour programme when Paul takes to the road this month ...

Poor Matt Johnson of The Fame has been ordered complete rest for six months after overworking on his new album 'Soul Miming' caused a nasty virus in his nervous system and affected his sight. But a single 'This Is The Day' is still hitting the racks in a couple of weeks ...

Whatever happened to them dept: Japan fans will doubtless resume knicker-wetting after a brief respite when I break the news that yummy Richard Barbieri and Sylverhips' baby brother Steve Jansen decided to throw in their towels together and form (gasp!) a group! As yet unnamed, smouldering Steve will become the new Phil Collins — a singing drummer (thcream!)

Own-up dept: to cheer up an extremely miffed Malcy McLaren, it can now be revealed that everyone's fave Double Dutch



Pics by Clare Muller



Dock rock

OUT ON the streets again. Here's those homeless heroes JoBoxers mugging it up for the video cameras New Edition style down at Tower Bridge, to show just how street cred they can be. Sean shaving by the river, another one crashed out on the concrete. It would all be so sad if Dig wasn't leaning against that suspiciously plush looking limo which probably delivered them to the site from their luxury penthouses in the first place. Silly, isn't it ...

uncle was responsible for thinking up that most enigmatic of monikers, Jimmy The Hoover. Ashen-faced Derek Dunbar admitted: "It's true, but we didn't want everyone thinking Malcolm had discovered me in the launderette, so we waited until now to tell." Truth will out!

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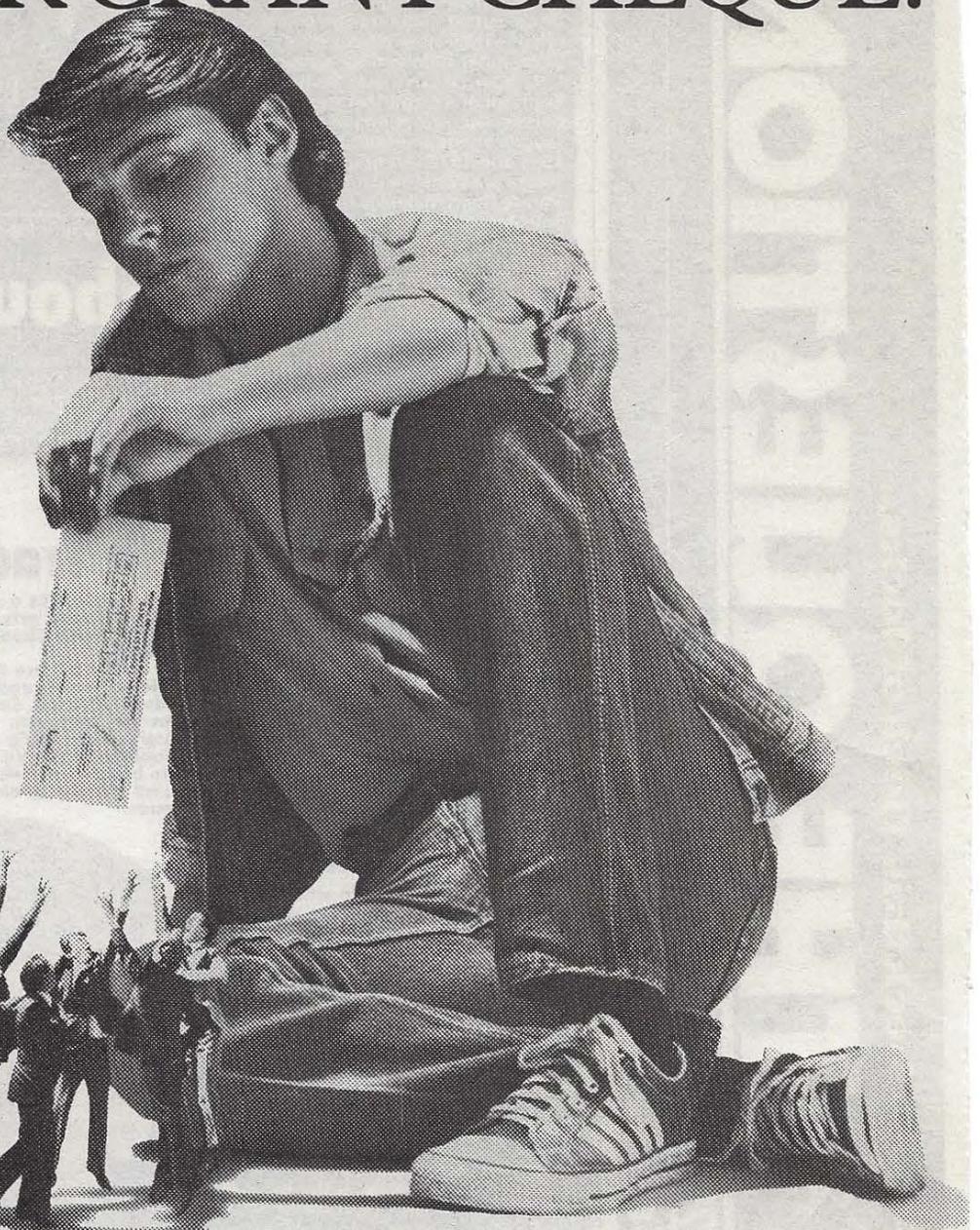
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THE QUESTIONS

TEAR SOUP

NEW 7" AND 12" SINGLE



respond records

KEEP YOUR FURNISHING

News

UB40, WHOSE single 'Red Red Wine' is fast climbing the charts, release their new album in September followed by a tour.

'Labour Of Love' will be out on September 12 and features the band's interpretations of classic reggae songs released between 1969 and 1972. Amongst the tracks are Winston Groovy's 'Please Don't Make Me Cry' and Bob Marley and the Wailers' 'Keep On Moving'. All arrangements are by UB40, and Ruby Turner, Jackie Graham, and Mo Birch performed backing vocals on the track 'Many Rivers To Cross'.

In October, UB40 will be playing their tour and dates are Glasgow Apollo October 9, Edinburgh Playhouse 10, Newcastle City Hall 12, Manchester Apollo 13, Liverpool



UB40: going into labour

Labouring on

Empire 14, Birmingham Odeon 15, 16, Bristol Colston Hall 18, Poole Arts Centre 19, St Austell Coliseum 20, Ipswich Gaumont 23, London Hammersmith Odeon

24, 25, Brighton Conference Centre 27.

Following this tour, UB40 will be returning to America to tour with the Police.

Rags to riches



STATUS QUO rock back into action with a new single 'Ol' Rag Blues' out this week. It's the first release from Quo in a year, and it was recorded at Air Studios in sunny Montserrat. The B side is another Quo composition 'Stay The Night'.

Quo have also been working on a new album scheduled for release in October, but an actual release date cannot be confirmed yet.

Tracey single

TRACEY ULLMAN follows the success of 'Breakaway' with her new single 'They Don't Know' out this week.

The song was written by Kirsty McColl and produced by Peter Collins who was responsible for 'Breakaway'.

Tracey is currently involved in a new series of 'A Kick Up The Eighties' and she's just finished filming for the new Paul McCartney film 'Give My Regards To Broad Street', due out by the end of the year.

SHEENA EASTON'S new single 'Telephone' will be out on September 4. The track is taken from Sheena's forthcoming album 'Best Kept Secret' which is scheduled for release on October 3.

The album was recorded at a variety of Los Angeles studios during May and June and produced by Jay Graydon and Greg Mathieson.

● **ERIC CLAPTON'S** sell out Royal Albert Hall Charity Concert is due to take place on September 21 and 22, not September 1 as stated in last week's RECORD MIRROR.

A date with Tracie

TRACIE HEADLINES a special show of Respond acts at the London Phoenix Theatre on October 15.

Also on the bill are the Questions, Soul Squad, A Craze and Main T Possee. Compere will be Vaughn Toulouse.

Tickets priced £3.50 are available from the Victoria Apollo box office, Keith Prowse, LTV and Premier booking agencies.

The Truth is out

THE TRUTH have finalised the second leg of their tour.

The band, whose new single is 'A Step In The Right Direction', will be playing Bristol Polytechnic October 1, Edinburgh University 4, Dundee White Hall Theatre 5, Glasgow Nite Moves 6, Aberdeen University 7, Inverness Ice Rink 8, Ayr Flicks 10, Sunderland Mayfair 12, Sheffield Limit 13, Leeds Ford Green 14, Redcar Coatham Bowl 15, Exeter Riverside 18, Hatfield Polytechnic 20, Reading University 21, Portsmouth Polytechnic 22.



CULTURE CLUB'S new single 'Karma Chameleon' will be out on September 5, taken from the band's forthcoming album 'Colour By Numbers'. The flipside of the seven inch version features 'That's The Way', while a 12 inch version of the single features the full extended US remix of 'I'll Tumble 4 Ya'.

'I'll Tumble 4 Ya' entered the American top ten this week, and Culture Club claim that they are the first act in 20 years to have three top ten American hits lifted from their debut album.

Pic by Rennie Smith

HARVEY GOLDSMITH ENTERTAINMENTS PRESENT

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THE LOOK OF GLOVE

THE GLOVE, featuring Banshees Steve Severin and Robert Smith, whose single 'Like An Animal' is climbing the charts, release their first LP this month.

'Blue Sunshine' will be out on September 9 on the Banshees very own Wonderland label. All the songs are written, produced and arranged by Steve Severin and Robert Smith and titles include 'Punish Me With Kisses' and 'Orgy'.

Mouse party

REGGAE STAR Eek-A-Mouse will be making his first British tour in the autumn. Eek-A-Mouse, who's just released his third album, 'The Mouse And The Man', will be playing Glasgow Mayfair September 29, Huddersfield Cleopatra's 30, Reading Central Club October 1, Birmingham Humming Bird 3, Nottingham Sherwood Rooms 6, London Academy 7, 8.



Comsats LP

THE COMSAT ANGELS, who have just released a single, 'Will You Stay Tonight' put out a new album, 'Land', on September 16.

The cassette version will feature two additional tracks. The Comsat Angels also release a limited edition 12 inch picture disc of their single this week. This version features 'Shining Hour' and 'A World Away'.

Palace romps

RONNIE, The Specimen and new dance troupe Eclipse have all been lined up to play dates at the Camden Palace this month.

The Specimen are coming out of the Batcave on September 1. They will be followed by Eclipse on September 6, who will be making their first appearances in Britain since being discovered in France by Shalamar's Jeffrey Daniel.

The final show of this short season sees sultry chanteuse Ronnie back on stage with a new group and a new show. She'll be appearing on September 13.

THE ACE in Brixton is cutting back the number of shows it presents, following financial difficulties. Previously the owners of the venue have promoted all the shows themselves but they say they can no longer do this. "It's not so much that we're losing money, it's just that we're not making what we should be," said a spokesperson this week. In future any shows put on will be promoted by people from outside, but the venue stressed that they are definitely not closing.

Among the bands who've recently appeared at the Ace are The Fall, Orchestre Jazira and Kajagoogoo.

LIASON, back on the road after recording sessions for a new cassette EP, will be appearing at London Kensington Ad Lib September 2, London Marquee 10, 11, Woolwich Tramshed 22, North Harrow Headstone 24.

THE WEBSTERS, who claim to be a "zany neo punk outfit", will be raising hell at Hatfield Polytechnic September 26, Fulham Kings Head 30.



Pic by Laura Levine

Mac-beth

ECHO AND THE BUNNYMEN will be playing their final British date of the year in October, at the Royal Shakespeare Theatre, Stratford Upon Avon.

The band, who seem to be letting culture go to their heads following their Royal Albert Hall appearance, will be playing the theatre on October 23. The show rounds off the town's two week youth festival.

Tickets are priced £4, £5 and £6. Postal applications should be sent to Echo And The Bunnymen concert, Festival Secretary, Royal Shakespeare Theatre, Stratford Upon Avon, Warks, CV37 6BB. Cheques or postal orders should be made payable to the Royal Shakespeare Theatre and don't forget to enclose a SAE. Phone enquiries should be made to 0789 295623.

Echo and the Bunnymen will release a new single around the time of the Stratford date, either 'Silver' or 'Killing Moon', both of which were previewed on their tour.

Computer games winners

FIRST PRIZE in our computer games competition went to Ashley Bennett of Northampton. Runners-up were Mr Clapcott, Poole, Dorset; Lynn Mercin, South Croydon; Mr Green, Coventry; R. Sharp, Tourbridge; Christopher Haycock, Newcastle; Judie Ko, Liverpool; Chris Wright, Nottingham; Karen Hare, Ockendon, Essex; Chris Dowling, Hanworth, Middlesex; A. Turner, Bromley, Kent; E. Oliver, Wallsend, Tyne & Wear; Ian Chalkern, Rochester, Kent; Kenn Melvin, Angus, Scotland; Joanne Edmonds, Cheshire; Steve Middleton, Northampton; Andrew Crocker, Bristol; Felicity Jeffcoate, Staines; Mark Presto, Burnley; Stuart Campe, Tiptree, Essex; David Frost, Weston Favell; Susan Anderson, Folkstone, Kent; Neil McPherson, Wickford; P. Cawthorn, Tyne & Wear; David Tyrell, Epsom; M.A. Brown, Nottingham.

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Turn on

RELEASES

FIAT LUX release their second single 'Feels Like Winter Again' this week. A 12 inch version of the single includes an extended and re-mixed version of the title track and the B side 'Aqua Vitae'.

THE UK PLAYERS, last in the charts with 'Love's Gonna Get You', release their new single 'You Make Me Feel' this week. The B side 'Landslide' is a pure instrumental.

SOUL TEMPTRESS Nona Hendryx brings out her new single 'Keep It Confidential' this week. The track is taken from her recent album 'Nona'.

VETERAN POP outfits like the Lovin Spoonful, the Byrds and the Kinks are featured on a compilation album 'Sunny Afternoon' out this week. The album features more than 10 summer time hits, released between 1965 and 1968.

RAW SILK have a new single 'Just In Time', released this week. The single will be available in both 12 inch and seven inch formats.

NEW BAND Intaferon bring out their

debut single 'Get Out Of London' this week. It was produced by Martin Rushent.

TOURS

FRAMED play the London Greyhound September 8.

THE METEORS will be appearing at Hull's new Sunday night music club the Spring Street Theatre on September 18. Future attractions include Poor Howard September 25, and seven piece rhythm band Mumbo Jumbo October 2.

DAVE HARGREAVES who describes himself as "The Napoleon Solo of Pop" goes out on a massive September tour. He'll be playing Hastings Sacha's September 1, Manchester Waverley's 2, Derby Worthington Club 3, Leicester Blue Parrot 7, Nottingham Globe 8, Southend Rose And Crown 9, Brighton Phoenix Rooms 10, Newcastle Modern Heating 11, Birmingham Boney Maroney's 16, Bristol Adelphi Hotel 17, Plymouth 259 Club 22, London Alternative Mayfair 23, West Yorks Ilkley College 24, Dundee Stamp Club 25.

BOYSTOWN STAR Marsha Raven will be playing the following dates: Manchester Oliver's Club September 1, Llandudno Country Club 2, Southend Mr Sparks 3, London Bengy's 4, London Heaven 6, Newcastle



AMERICAN DUO Bruce Morrison and Rachael Orlane release their debut single 'Eyes Of Suspicion' this week. The cute couple were signed up after they were spotted singing perfume ads in the cosmetic department of Bloomingdale's, the famous New York store.

Rockshots 9, Glasgow Bennett's 10, Edinburgh Fire Island 11.

TOY DOLLS have lined up a few gigs and they'll be appearing at Feltham Football Club September 2, Brighton Alhambra 3, Leeds Branigans 7, Sheffield Marples 8, Carlisle Market Hall 10, Manchester Jillys 14, Durham Dunelm House 23.

HEAVY PROGRESSIVE outfit the Dagaband play some dates this month, the first part of a projected 66 date tour lasting until Christmas! The band kick off with Burnley City Limits September 12, Preston Clouds 20, Southport Follies Club 22, Tadcaster Forge 23, Rugby Glazier Arms 24, York Bay Horse New Inn 27, Worcester Waterside Club 29.

ECLIPSE, the band discovered by Shalamar's Jeffery Daniel and who were featured in Michael Jackson's

'Beat It' video, play a special gig at the London Camden Palace September 6.

QUASAR WILL be appearing at the following venues, Peterborough Rock House September 3, Sunderland Heroes 8, Dundee Penny Club 9, Bathgate Kaim Park Hotel 11, Gosforth Assembly Hall 13, Whitehaven Whitehouse Club 15, Inverness Ice Rink 16, Wishaw Heathery Bar 17, Runcorn Cherry Tree 19, Feltham Airman Club 22, Bannockburn Tandhu Club 27, Greenock Victorian Carriage 28, Perth Plough Inn 29, Glasgow Venue 30, Birmingham Golden Eagle October 5, Worcester Waterside Club 6, Hereford Market Tavern 7.

TOBRUK, a fast rising heavy metal outfit from Bedford, play Gwent Cross Keys September 3, Birmingham Railway Tavern 7, 14, Sunderland Mayfair 22.



LONDON-BASED band the Europeans, who release their third single 'Recognition' this week, are going out on the road with dates at Shepton Mallet Rockathon September 24, London Queen Mary College 27, Hitchin Regal 28, Wokingham Angies 29, Rayleigh Crocks 30, London Kings College October 4, Sheffield Polytechnic 5, Warwick University 6, Liverpool Cistern 7, Bradford University 8, Bangor University 9, Birmingham Polytechnic 11, Huddersfield Polytechnic 12, Hatfield Polytechnic 13, Trent Polytechnic 14, Wolverhampton Polytechnic 15.

TV AND RADIO

FRIDAY sees the last 'Switch' (C4) and a real goody it promises to be with all the best bits from the first series. Included are New Order, Grace Jones, Soft Cell, Spandau Ballet, Style Council, Blancmange, Prince Charles, Thompson Twins, Spear Of Destiny, Fun Boy Three and the Undertones plus lots of others.

SATURDAY can only offer a new programme called 'Video Video' (C4). It's introduced by Adam Faith and is apparently his personal choice of videos. Meanwhile on Radio One there's a recording of the Rock Palast Open Air Festival from Germany.

Featured are U2, the Stray Cats, Dave Edmunds, the remarkably entertaining Joe Cocker, and Steve Miller.

SUNDAY has 'My Top Twelve' as ever. This week it's Paul Young doing the honours.

TUESDAY is more promising than usual. 'Hold Tight' (ITV) continues, this week with Classix Nouveaux and wild and wacky celebrity buskers Pookiesnackburger. Over on Channel Four a new series of 'Loose Talk' begins with Carmel providing the music between the chatter.

GENE LOVES
JEWEL

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SITUATION TWO

Singles

reviewed by **MIKE GARDNER**

GOOD 'UNS

HEAVEN 17 'Crushed By The Wheels Of Industry' (Virgin) Thankfully Heaven 17 have finally clicked and make dance records that you can actually dance to (unlike 'Penthouse And Pavement'). Now their stylish sound is pure nourishment for the feet, as well as for the head and heart.

RYUICHI SAKAMOTO 'Merry Christmas Mr Lawrence' (Virgin) The title theme of Oshima's movie, starring David Bowie, Tom Conti and Ryuichi himself, proves to be as haunting and memorable as a film theme should be. It makes me want to see it, which is far more than the dreadful trailer that's doing the cinema rounds at present did.

THE REST

THE BEATLES 'She Loves You' (EMI) Yet another 20th anniversary single release of the song that forced every 60's parent stop trying to make their children say 'Yes', instead of 'Yeah!'. It still sounds good.

MIKE OLDFIELD AND ROGER CHAPMAN 'Shadow On The Wall' (Virgin) The old Family man Chappo adds his famous bray to a Mike Oldfield song that sounds suspiciously like Dire Straits playing AC/DC. Nowhere as exuberant or catchy as 'Moonlight Shadow' — in fact half its fault is that it has no real point of attraction.

BONNIE TYLER 'Straight From The Heart' (CBS) The best known Welsh sore throat emotes to a fair effect somewhere amid the bombast of Jim 'Bat Out Of Hell' Steinman's sonic artillery production.

FORREST 'One Lover (Don't Stop The Show)' (CBS) People may wonder why Mr Forrest always does covers of hit songs. Well, here's the answer. This original is dull. Even his smooth vocals can't rescue this disco ordinaire.

D TRAIN 'The Shadow Of Your Smile' (Prelude) The film theme



PAUL YOUNG 'Come Back And Stay' (CBS) A perfect follow up to his 'Wherever I Lay My Hat' number one. It's got a stranger melody, more hooks than a fishing tackle shop and, while it doesn't show off his excellent voice as well, it will consolidate his success.

'The Sandpiper' is given the funky bass synthesiser treatment and comes out not too dissimilar to George Benson. It's a bit of a disappointment after the powerhouse singles they've given us in the past 20 months.

ALTERED IMAGES 'Change Of Heart' (Epic) The Images have altered and come out sounding very Sixties girlie group. Somehow their 'sophisticated' image has taken all the fun out of listening to them.

JUDIE TZUKE 'Jeannie No' (Chrysalis) Despite making some fine albums Judie can't seem to score with singles and this stylish song doesn't seem to have the bite to change her run.

JOURNEY 'After The Fall' (CBS) As American as Howard Johnson's, pretzel stands and cockroaches in New York, as middle of the road as Leo Sayer

and duller than watching Arsenal play Middlesbrough.

DEAD OR ALIVE 'What I Want' (Epic) Pete Burns still seems to me to be a case of the Emperor's rather chic clobber. But this Boy George/Haysi ragamuffin seems to think that getting a New Order styled synth barrage is all you need to make interesting music. Somebody should have a word in his shell-like.

THE THE 'This Is The Day' (Some Bizzare) The much heralded Matt Johnson turns in a solid if not awe-inspiring record that cleverly uses fiddles and accordions to hide a rather ordinary song.

RAW SILK 'Just In Time' (West End) Last year's 'Do It To The Music' gang fail to make any impact at all this time around.

MOSCOW 'Gabriel' (Moscov) Runners up in the recent 'Battle Of The Bands' talent competition. When I saw them I thought they sounded like a poor man's Ultravox.

PERFECT CRIME 'Brave' (MCA) A fine pop effort from Northern Ireland's Perfect Crime led by Gregory Grey. What it lacks in finesse it makes up in energy.

THE JODELLES 'Girls Fall In Love' (Ariola) Plundering the Sixties and girl groups in particular is fine. But this is unbearably twee and the singer sounds like she's either got tonsillitis or is Bonnie Langford in disguise. I don't know which is worse.

KENI BURKE 'Risin' To The Top (Give It All You Got)' (RCA) This is how I like soul —

cool, but demanding you to cock an ear. The honey throat of Keni Burke does well on this edited song from last year's 'Changes' album.

THE QUESTIONS 'Tear Soup' (Respond) Once again Paul Weller's soul proteges get halfway towards a great song and then falter. But it's a fine effort.

MATT FRETTON 'Dance It Up' (Chrysalis) Not even an excellent Brian Tench production can hide the fact that this white boy dance riff hasn't a song that will nail the ears to the speaker.

BRUCE MORRISON AND RACHEL ORLANE 'Eyes Of Suspicion' (Compact) Those awfully nice Compact people — who gave the world Mari Wilson — are still riding the Sixties and have discovered Britain's answer to April Stevens and Nino Tempo.

You don't need Glasses . . .
— Here's a 'play it again' Winner!!

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FREUR 'Runaway' (CBS) The boys with the silly rune for a name have an immaculately produced single but no real song to hang it on. It's just a riff padded out with none of the flair of their 'Doot Doot' hit.

TOME TOME CLUB

books by
JIM REID

THE DURAN DURAN SCRAPBOOK (Pop Focus Publishing) £1.95p SPANDAU BALLET IN THEIR OWN WORDS (Omnibus Press) £2.50p

EVERYBODY WANTS to dip their hands into the honeypot and the quicker those hands dip, the worse the mess gets.

Whether the world needs another book on Duran Duran isn't my business, but really if pop publishers want to continue to ride the gravy train they'll have to do better than this. The Duran scrapbook smacks of the quick buck, and is nothing if not SCRAPPY. A right old mish mash of dodgy photos and press clippings.

This year's phenomenal success has pushed Spandau into pop book marketability. Just watch for the deluge of £2.50p glossies as the Spands battle Duran for pop premiership.

The 'In Their Own Words' series is a pretty smooth way to hang some photos round selected quotes from the rock press. In the case of the Spandau book, the photos are inconsistent and quotes nearly all come from the mouth of captain Gary Kemp. Reasonably well presented, the

poor black and white reproduction is the book's major drawback.

It's ironic that groups like Duran Duran and Spandau Ballet, both noted for the attention to detail, should be served by such shoddy publications. You won't get a

decent fan book on either group until they commission proper interviews and proper photo sessions themselves. Until then pop publishers will continue to push inferior product and pop fans waste their money.



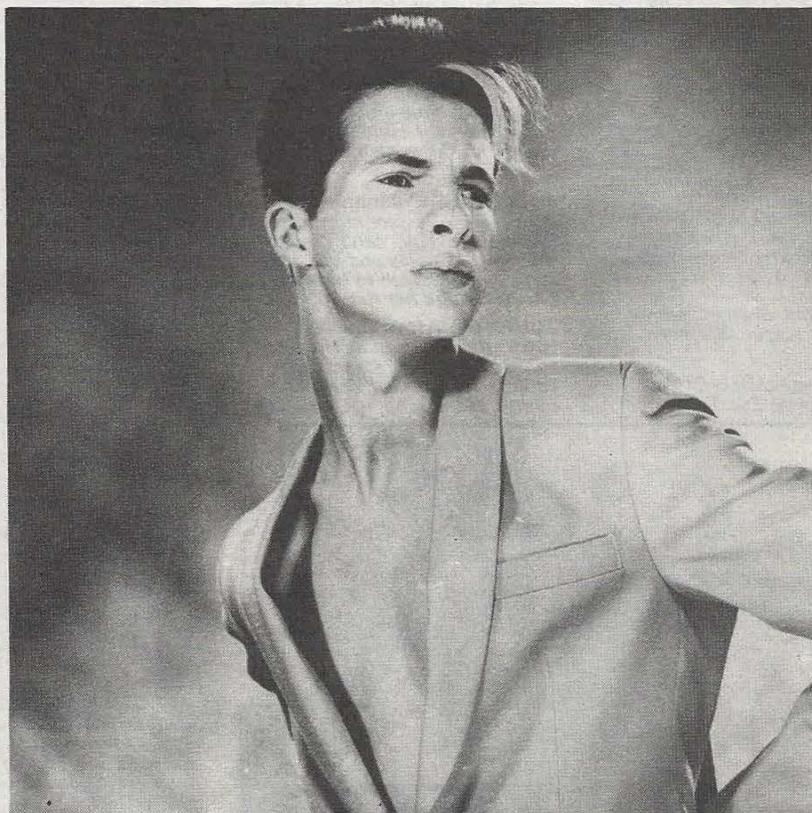
Steve 'Don't Call Me Spiny' NORMAN turns away from vintage shot of Simon Le Bon

Pics by LFI

Matt FRETTON

see
MATT
on tour with
**DEPECHE
MODE**

'DANCE IT UP'
new 12inch
and 7inch single



 Chrysalis

The Barmy Armoury

News
beat

CONTRARY TO popular media belief, there's not much chance of The Armoury Show taking themselves *too* seriously. Far from being burdened by their collective history and tradition, Richard Jobson, Russell Webb (ex-Skids), John McGeoch (ex-Banshees and Magazine) and John Doyle (ex-Magazine) are positively footloose and fancy free.

They're content to bide their time while everyone else attempts to pigeonhole them. Are they, perhaps, an existential punk band?

Richard: "Eccentric young men, that's what we are. We're bringing back the big beat. The rest is a mystery 'cos we don't know what we're doing next ourselves. We're not whimsical, just capricious."

Russell: "It's easier to say what we don't sound like."

Richard: "It would be a mistake to start contriving things about ourselves. If we leave it open we've got nothing to answer for, so we'll make eccentric claims, not extravagant ones."

Richard dandles his eccentric dreadlocked pooch Wattie on his knee and starts making some. Do they feel they've hit on something new?

Richard: "Yeah definitely. If you look at what we've all done in the past, we've kind of used up our influences — I only have the ones I've learned in the five years of being with the Skids after leaving school, a sort of growing up period of learning how to do things for myself. The others went through a similar thing. Now we're at a point where it's so fresh and new, we've exercised our influences and we know what we want to keep and use."

John McGeoch: "We don't sit and think 'We wanna sound like that', but if we do something that sounds like something we don't want to sound like, then we exercise a sort of discretion over it. That's the only limit that's placed on our songwriting."

Richard: "We're talking about an original development of writing within people rather than original sounds or songs. People use the same chords as we do, but it's the actual development within it that's fresh. It's the freshest thing I've done, ever. I just feel free, I can do as I please on any song, with discretion of course, without having to feel I've got to draw a parallel with a specific 'movement'. Whereas the things I've done in the past, I've felt I had to do things that had a thundering boldness to them when sometimes I wanted to be mild mannered. That's not there any more, we're not part of the



THE ARMOURY SHOW: Messrs Doyle, McGeoch, Jobson and Webb contemplate the future of rock . . .

punk thing or the funk thing. I'm sure a lot of people are really jealous."

Oh for the time when men were men and all bands were diverse — just like the Skids and Magazine, in fact. Is that what they're after?

Richard: "The mould set in at the end of the punk thing, it became a rock group thing, and the same thing's happened now, things have been taken to a bland extreme which people rebel against. We're not rebels, but we're rebelling against that kind of music, we don't feel tempted by it. It has its own zest and ping, but within. We don't have to wave a banner saying 'this is what we are'."

There's no danger that The Armoury Show can be held up as the next big thing, but their recent Venue gig proved that there's very definitely something brewing. All it needs is for someone to shape it for them.

Russell: "It needs someone to take a risk, get involved on a really creative level, to try and extract the potential but still give it room to breathe."

Richard: "The pattern of manipulating people into dead certs has got to be broken, someone's got to do it. I think

we're capable of making a bit of a dent, however slight."

ANY MASTERPLAN? Richard: "Care, we've got to get on with it. We're just going to pop up here and there we don't want to rush. That's how the Skids did it, we popped up in the right places and eventually built up a following. And it would appear that there's a big audience around for a group like us, whatever that is. The media are scared of a straight bass/drums/guitar group, they think it's retrogressive, but it's not at all."

Russell: "I think we've got all the time in the world 'cos what we're doing doesn't adhere to any particular fashionable accessibility at the moment."

Richard: "The biggest criticism of us is that people can't see a single, which is quite a good thing 'cos it shows we have more established songs than three minute ditties. People are picking up on songs of ours that are 6 or 7 minutes long. We feel quite inspired at the moment, and quite comfortable."

Do they feel they're filling some sort of gap?

Russell: "I don't think the gap's there yet, but it's gradually

appearing."

Richard: "A lot of people are dismayed about it appearing, but it's inevitable. I s'pose we're going to be lucky 'cos our timing's right, we'll walk into a space, like Duran Duran walked into a space that other people created."

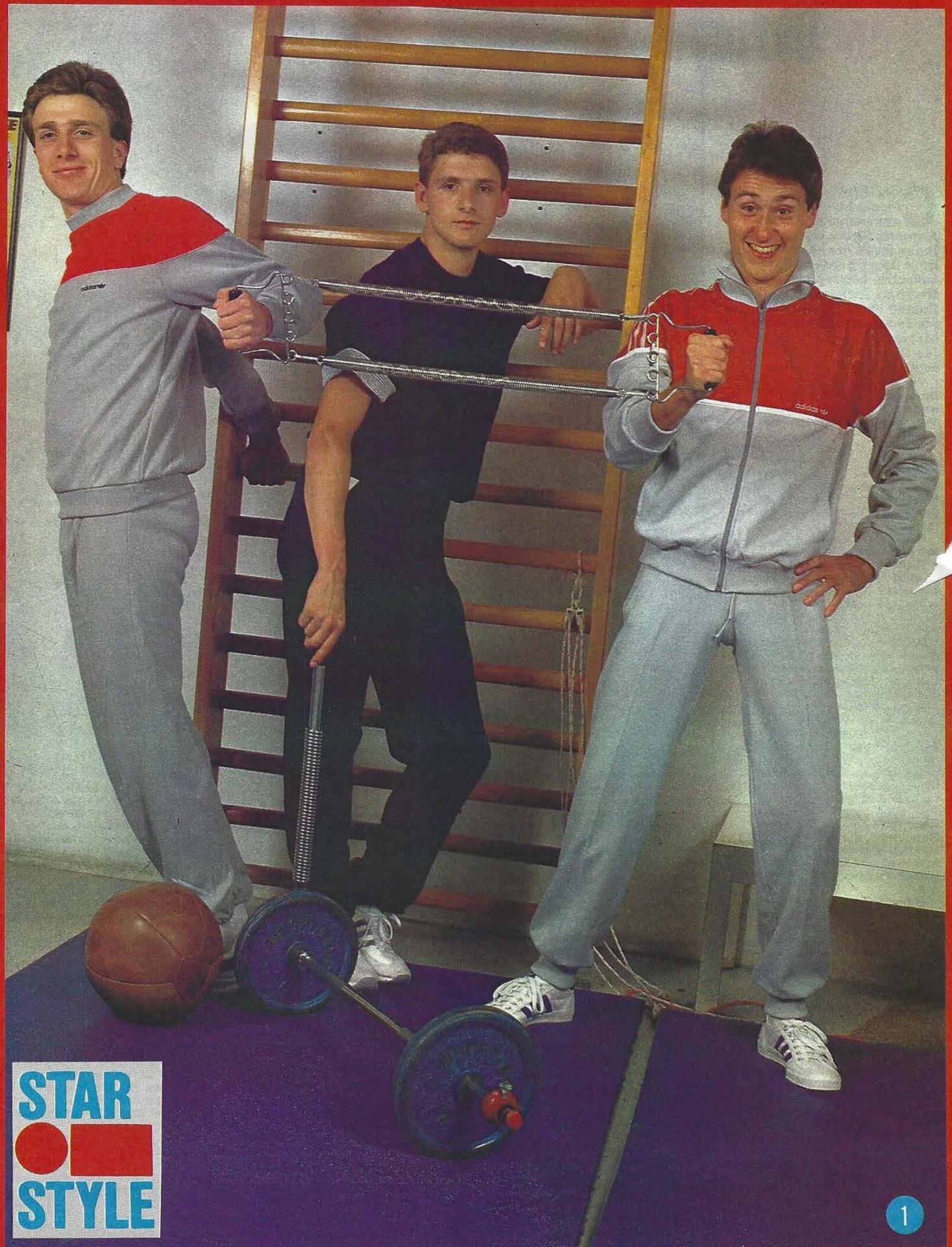
Russell: "But by the time we walk into it, we'll be ready 'cos we'll have worked really hard for it."

Are they approaching debut single time?

Richard: "The majors are terrified of us, but they're all interested now, it's just a matter of getting the right set-up. If we can work at creating a buzz like we did in London in other towns, we're going to have a lot of people waiting for something as opposed to having to stick it down their throats. We've had the benefit of experience, but we're still 22, 23, 24, so the zest and ping are still there."

Thus, tinged with optimism, The Armoury Showers reckon the youth of this land are waiting for them with open arms. Well, some of 'em . . . Richard: "Well, the car mechanics are . . . I don't know, I don't care who's waiting but they're going to get it right in the eyes anyway."

BETTY PAGE



STAR
STYLE



THE GREAT thing about sports clothes is they're cheap, cheerful and very easy to wear. Steering clear of the exorbitant designer togs, we took the Truth to Debenhams and kitted them out from head to toe in the smartest sports gear in town. Pix by Eugene Adebari. Styled by Daniela Soave. All clothes from branches of Debenhams.

Pic one

Left to right:
Mick wears: Adidas red and grey track suit, £21.99. Adidas running shoes, £5.99.
Gary wears: ICC short sleeved sweatshirt, £7.99. ICC jogging pants, £9.99. Adidas trainers, £13.99.
Dennis wears: Adidas red and grey track suit with zipped front, £21.99. Pony running shoes, £18.99.

Pic two

Left to right:
Mick wears: Blue Adidas T shirt, £6.99. White shorts, £6.99. Shoes as above.
Dennis wears: ICC sports vest, £5.99. White shorts, £6.99. Shoes as above.
Gary wears: Slazenger tennis top, £10.99. Matching tank top, £8.99. White shorts, £8.99. Shoes as above.

WHEN DENNIS Greaves and Mick Lister go into training for a Truth tour they pick up tennis rackets and kick footballs around!

Both band leader Dennis and guitarist Mick are sports fanatics. Dennis has been a long-time Spurs fan and the pair of them go running together or for a work-out down at their local football club in South London.

"Mick and I train down there as they're a really good bunch of lads," says Dennis.

"It keeps you down to earth, you're treated just the same.

"We don't actually play for the club, though. The trouble is that you always run the danger of breaking an arm or a leg, which would really put the band up the spout. Let's face it, the other team isn't going to say I'm not going to tackle him because he's in a group — you're out there to win!

"I'd love to be able to play football, though. As soon as you're out there you don't think about any of the music business — I'm Glenn Hoddle for 40 minutes!

"There's a new breed of people who want to keep themselves in shape, you know. The Truth have never taken drugs."

And Mick Lister adds: "You can't get a better feeling than the nervous energy just before you go on stage. We like to be in control of what we're doing."

The pair of them are talking in a Soho vegetarian restaurant. Dennis decided to give meat a miss one night a couple of years back when he saw blood oozing out of his steak.

Dressed in smart pressed trousers, Fred Perry style shirts and Italian shoes, both of them come across as

purveyors of a new, clean pop with a similar purity to that which Paul Weller puts across.

In fact, the Truth have been criticised on many occasions for simply filling an empty gap in the music world left by the Jam split. Mods across the country have picked up on their soul/R&B-based sound, but the group aren't too happy being the focal point for all the accoutrements of the mod scene — scooters, drugs and parkas.

"The comparison with the Jam is totally irrelevant," says Dennis. "It doesn't fit this band. I think the only way it will go is when we've got two or three records out of the way."

"We've simply come out as a new band and we are as we are — there's been no intention of copying the Jam or anything."

"I think it's great if the mods want to come along, but all I say to them is what I like are 1983 Truth fans, not 1979 Jam fans. That's not meant to be any disrespect to them, but that's the way it is. We did have a hell of a lot of Jam fans. I'm not a mod myself. I'm halfway between a soul boy and a mod, I suppose. I've always dressed smartly, like in Nine Below Zero I'd wear a shirt and tie."

"I want anyone who comes along to the Truth to enjoy our music. I want them to come because they like our records. I know that seems a silly statement, but I really don't want people to come along just because of what we stand for."

THE TRUTH are a working band. Like Roman Holliday and the JoBoxers, they stand out as one of the few groups in today's climate who actually like going out and getting

gigs.

And in that sense, Dennis does admit he does share a lot of Paul Weller's views. He hates the pretentiousness and the posing that goes with pop music.

"I'd hate to see the Truth being seen as a pretentious outfit," he continues. "People should see us for what we are. I see the Truth as an alternative to what's going around. We're not saying we're the best thing since the Beatles — but I do think there's a big gap for a band like the Truth to fill."

"Everywhere we go, the reaction's great. People are so enthusiastic and make the effort to come out, even if some people don't have a job."

"One bloke came to see us in Mansfield, and he said he had to go even though we weren't going to be on stage for 10 minutes. He had to go and get his last train and missed the gig, and that's quite hurtful. It's hard to stop it getting to you."

"One girl kept following us for 10 of our gigs," adds Mick. "You feel really obliged to them. We kept telling her to go back home, but she stayed with us. She wasn't the sort of girl who walks the streets, either. She was really respectable."

"Our van broke down on the M1 recently," says Dennis. "It cost £60 for the tow off the motorway and the engine repairs set us back £400. That's probably why bands won't go out on the road. They'd rather spend their royalties going to discos posing all night — they're frightened of work."

"You know, that's what I like about Tracie. You see her on Top Of The Pops and she's just ordinary. She stands out among the poseurs."

"It's the same thing with Tony Swain and Steve Jolley,

(the Truth's producers). They're not hip producers — one of them's a skinhead, for God's sake. They're really important in making the group work."

THE TRUTH were formed when Dennis disbanded Nine Below Zero, who built up such a live following they could fill London's Hammersmith Odeon without having a hit.

Only trouble was — they didn't sell any records, so he packed it in to get the Truth together. The aim has been to collect a group of like-minded musicians to play straight ahead no mucking about pop. And the formula's worked, with 'Confusion' going into the charts and their follow-up single 'A Step In The Right Direction' looking as if it will follow.

"It took eight months for this band to learn to play together — it's made up of five strangers. I write with Mick now, which helps a lot — I think that's how our ideas have improved. We've both got a big heart, and the music we write comes very much from the heart."

"Originally I was just a bricklayer in Aylesbury," remembers Mick. "I got to know about Dennis through a friend who said he was looking for a guitarist. I was off like a shot. I gave the guy a month's notice, and I was gone."

Dennis remembers their first meeting as well. A meeting which has meant not only a writing partnership, but a friendship as well.

"I liked him before he picked up the guitar. I said right, that's it. I would have had him just because he looked right," he says.

"If he was useless I would have taught him guitar. I like to have people like that around me. Brian I took from Nine Below Zero because he's such a good bloke. He started threatening me if I refused to take him in the band."

"Mick was living at my place for about six months, which helped the writing process. It doesn't really become a pressure if you've got the right attitude. I've learned now that you've got to take time off, you need it. And you've got to laugh at what you're doing."

"When Mick was living with us it wasn't a strain because of the way we handled it. We like a lot of the same things . . . our dress sense is the same, we both like sport and that."

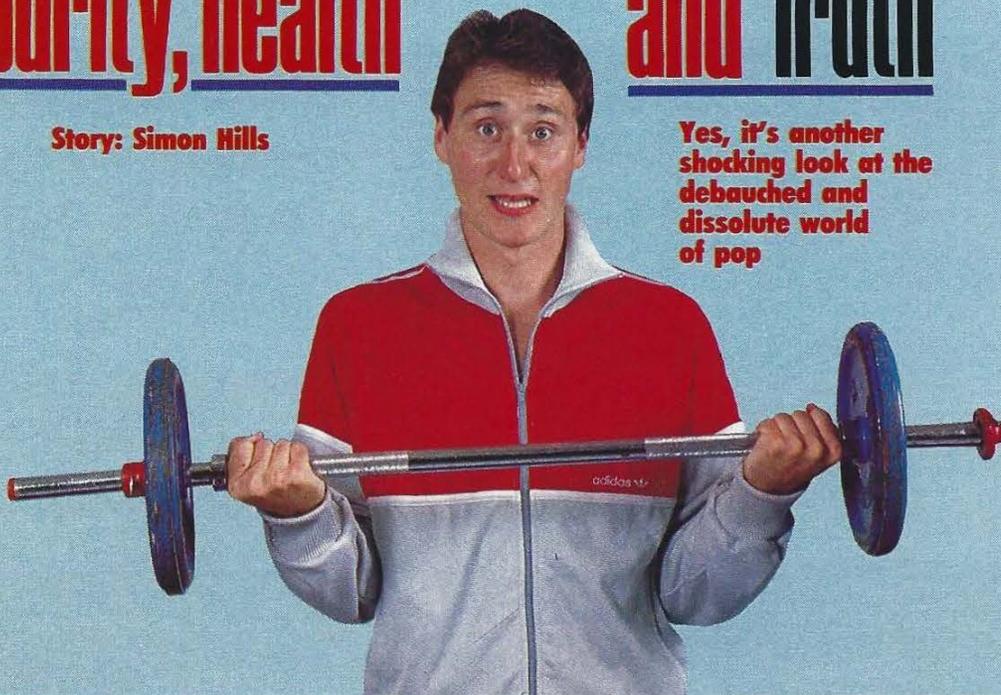
"The other members of the band call us the Beverley Sisters. But they realise we're doing the songs together, so there's no malice."

And so ex-carpet layer Dennis and ex-bricklayer Mick shoot off for a quick game of tennis to prepare for their tour. The Truth stand for good down-to-earth honest pop music. Although they're a bit embarrassed about the name, the Truth couldn't fib their way out of a parking fine.

purity, health and Truth

Story: Simon Hills

Yes, it's another shocking look at the debauched and dissolute world of pop





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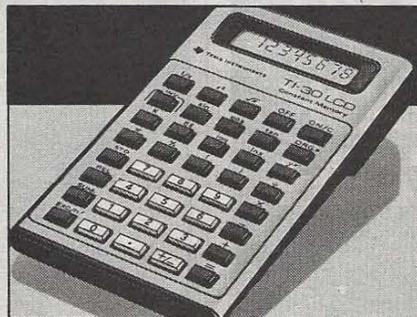
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News beat

SOME SAY talent, some say rugged good looks or charisma, but Stiff's bright new signings the Passion Puppets put their chance for stardom down to the area they live in.

"Someone at Stiff heard one of our tapes and told Dave Robinson," explains guitarist Andy P. "We are quite commercial anyway, but what probably helped is that Dave always tends to sign people from Camden Town, which is where we're from. I'm sure that's the reason he decided to check us out — he wouldn't have far to go."

Such cynicism! But before everyone rushes off to live in swinging Camden they should know that the Passion Puppets had one other important source of help — the Glitter Band. Well, to be precise one Glitterman — in the well-rounded shape of John Springate.



THE PUPPETS: no strings attached

Heat and dust

"I used to live across the road from John," explains Ray Burmiston, the band's lead singer and lyricist. "I helped him build his recording studio and in return he let me use it."

And use it he did, along with his old school chum Mikki Screene who formed the Passion Puppets and draughted in guitarists Andy and David Rollins plus the impressively titled Simon Langford Godfrey on drums.

So, what sort of music did this union produce to so impress the people at Stiff?

"We know we're gonna get labelled at some time, so we thought we'd label ourselves," explains Andy. "We thought of 'Alternative Pop'. I know it's a bit crass but it fits quite well. It's pop music but not PURE pop. It can be off at tangents at any time."

Their first single for Stiff is a

powerful little ditty called 'Like Dust', with a guitar sound that's a cross between Roy Rodgers and the Shadows — but don't let that put you off. So far, it's been criminally ignored by the great British record buying public but the Passion Puppets refuse to be downhearted.

Like true pros they continue to work hard — backed, of course, by Stiff's substantial talents for promotion. An album and tour are planned for the autumn — and listen out for them in an impressive session they've recorded for Peter Powell.

All of which, they hope, will help them to become not only respected, sensitive musicians, but as Ray says with a waggish grin on his face, "very rich indeed".

Eleanor Levy

EVEN THOUGH heavy metal group Y&T are in the charts with their 'Mean Streak', they're not budging from their home in Oakland, California . . . yet!

The reason? They don't want to become mental or physical wrecks.

"We simply felt that after touring and spending a lot of time in England and Europe last year, it would be better for us — psychologically, physically and otherwise — to stick near the Bay area," says lead singer Dave Menikett. "Mostly, we wanted to be back near home."

But now the group have had a hit they're threatening to change their minds, especially because of RECORD MIRROR's Robin Smith, who said he'd walk naked down London's Oxford Street if the record became a hit.

"We're definitely going to hold him to it," says Dave. "It will almost be worth coming over just to make him do it."

'Mean Streak' is the title track of Y&T's latest album — an album which goes to prove that, "We write good songs and that we're a very heavy band," in Dave's words.

But what about the bronzed, muscle-clad Smith? Sackloads of letters from young girls requesting Adonis-like Robin to sprint clothes-less down Oxford Street pour in daily, but so far he's totally refused. What a wimp. . .

Simon Hills

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Y&T: Robin Smith watch out!

WOODOARGH! GAMES

ENDGAMES are convinced they could have been in the forefront of the 'Tartan Invasion' over a year ago . . . if only they'd signed to the right record company in the first place.

Paul Wishart, one of the three keyboard players in the six-piece Scottish band, maintains they were writing material just as good as their new single 'Love Cares' when they were snapped up by Phonogram. But he says: "We were never treated well. One single came out which flopped and they never renewed, saying something like we didn't have any more potential singles. We never got the commitment or the humanistic element that a young band needs . . ."

As free agents Endgames were snapped up by the Virgin hit factory at the tail end of last year, given time to come up with some songs and "generally offered all the help we wanted," as Paul puts it. "It's worth it in the long run for any company; if Phonogram had tried harder we'd still be with them."

First fruits of the new deal was the aptly titled single 'Waiting For Another Chance' which narrowly missed the Top 100 earlier this year. Now with 'Love Cares' and the upcoming album 'Building Beauty' they're in there with a fighting chance.

"We wanted to show that we could become good craftsmen, that we'd get better and better at writing songs," says Paul. "All the group are involved in writing all the songs and our only worry was that we'd left it too late."

"The band have been together for a long time and with all the instant success around we didn't want to feel we'd missed the boat, even if most of us are only 21."

ENDGAMES, modestly describing themselves as "a bunch of working



ENDGAMES: lads who just prefer a modest tumbler of orange juice

class lads running about in Glasgow until we got the group together" are: David Rudden (vocals/bass), Willie Gardner (guitar), Paul Wishart (keyboards), Douglas Muirden (keyboards), David Murdoch (keyboards) and the latest addition, ex-Simple Minds drummer and ace football striker Brian McGee.

As a group they're long past the days of the legendary 'Enjoyment Club' which they formed as a good excuse for getting well and truly bloated in their founding days in the record business. These days it's orange juice and good food at lunchtime instead of the normal Scottish diet of heavy and vodka chasers (times eight, please).

Says Paul: "It's dead Scottish to get caught up in that drinking thing, it's what's expected of you in a way. You

know that border between England and Scotland is the oldest in the world; there's something in you that wants to keep it that way. Us and them."

"But with drink we've sort of come to our senses. There's still the Enjoyment Club but it's a lot healthier these days . . . more about enjoying what we're doing and trying to be successful instead of falling under the table every night."

"We want to get away from that parochiality without saying 'We're not proud to be Scottish'. It's a dead limited outlook you inherit, let's face it. We need to bring ourselves out of our circumstances. We all grew up with a restricted life; ruled by the family, ruled by having not enough money. The only things that can really get you out in a hurry are

music, art or sport, and we've gone for one of them, no doubt about it."

Endgames are a rare combination, unassuming and confident at the same time, and bunged full of the ability to blow the rest of the Caledonian young pretenders clean away. They reckon they will, nae bother.

"It's something about that Scottish characteristic, a sort of lingering inferiority complex that we've all got. Yet you still think you're good; every indication seems to be that we can 'shift units' or whatever they call it," says Paul.

"There's really no pretension with us at all when it comes down to it. We write pop songs, pure and simple. And we think we're good at it."

JOHN SHEARLAW



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The first picture of you

TRACIE* has a good snigger at some embarrassing first publicity pics. JIM REID listens



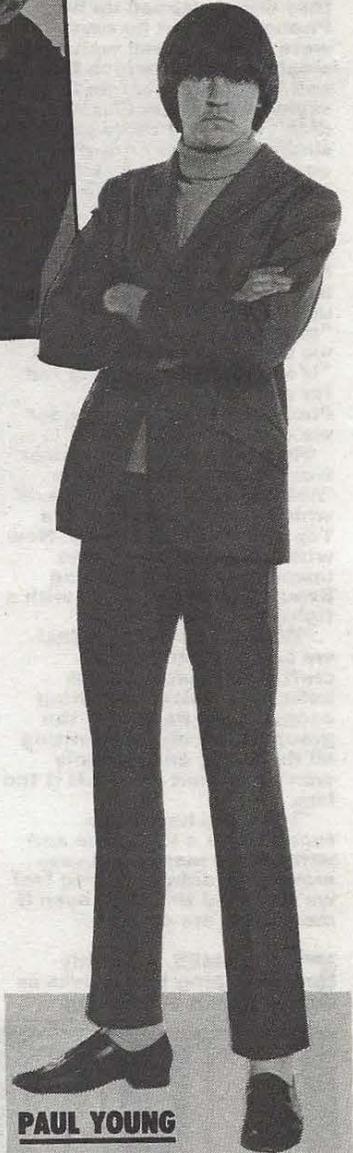
TRACIE adjusts her hat before getting down to some hardcore slugging



Pic by Sheila Rock

DEPECHE MODE

"THESE BOYS live just up the road from me. God, isn't that eye make-up diabolical? Andy looks like Gary Crowley. Dave looks a bit like a girl." (1980)



PAUL YOUNG

"OH GOD, he looks awful, he looks absolutely awful. I've gotta blag one of these and show one to him, 'cos I'm sure Paul can't ever have seen this picture. I'm sure if he has seen it, he doesn't know it's still floating around.

"To be perfectly frank, he looks disgusting. The picture on the back of the 'Streetband' LP is awful, but this one is absolutely awful. He looks like some relic out of the Sixties."



Pic by LFI

JAPAN

"BLOODY HELL! I think they look quite funny. I'm really free and easy about what clothes blokes wear, except some of the trousers in this picture are verging on flares." (Circa 1975)

DAVID BOWIE

"SEEN PICTURES of him looking like that before. I'm not really a big fan of David Bowie. I think I must be the one person in the world who hasn't got a Bowie record." (Captioned Davie Jones And The King Bees)



*Well, it is Tracie's Mirror after all



Pic by Paul Edmond

DURAN DURAN

"ROGER TAYLOR hasn't changed at all — he still looks good. He's definitely the best looking of them. I can remember when they did 'Planet Earth' on TOTP — Simon Le Bon actually looked quite sexy. I think he was quite shy, now look at him. John Taylor looks like Chrissie Hynde on that one." (December 1980)



LIM AHL

"THE LIPSTICK'S a bit drastic but the hair's better. The face doesn't look any different." (Captioned Chris Hamill)



Pic by Chalkie Davies

SI OUXSIE

"SHE LOOKS quite good there. I think the make-up is a bit dramatic, but she looks softer. I think she usually looks a bit hard. I wouldn't wear anything like that, though if I did I don't think anyone would notice, to be quite honest."



Pic by C Sanderson

STING

"I THINK he looks like Jimmy Connors."



Pic by Terry Kerr

STEWART COPELAND

"I LOVE the hair, wild man, far out!" (1976, when Copeland was in Curved Air)



Pic by LFI

ANDY SUMMERS

"I'D NEVER in a million years guess that was Andy Summers, never." (1969)

Albums

Feline funny

STRAY CATS 'Rant N' Rave With The Stray Cats' (Arista Stray 3 205677)

THIS ALBUM leaves you in no doubt that the three Stray Cats must have very good senses of humour. If the haircuts and tattoos weren't evidence enough, then titles such as 'Dig Dirty Doggie' should prove the point indisputably. Their past singles have always been really 'fun', with good catchy throwaway tunes like 'Runaway Boys' and 'Stray Cat Strut' always able to make you tap your foot and beat your thigh with a silly grin spread across your face.

On this album, though, the clichés begin to wear a bit thin as it sinks into uninspired repetition of past glories. The songs themselves are more or less what you'd expect Stray Cat songs to sound like — with Brian Setzer proclaiming about girls — and cars — and girls — and cars — and girls, supported by lots of pounding bass and clangy guitars.

Nothing wrong with that of course, but the buzz and spirit of joy and happiness that their past work contained would appear to have departed. Just compare the new single 'She's Sexy + 17', featured here, with such joyous tunes as 'Rock This Town' and make up your mind. It all sounds so tired somehow. Maybe they've been having too many late nights.

++ 1/2

Eleanor Levy

THE CHAMELEONS 'The Script Of The Bridge' (Statik STAT LP 17)

THEIR DEBUT album after three singles, and what a beaut! Very nasty. Obviously these boys don't believe in writing about the lighter side of life or being even slightly Kajatrivial.

The overall sound is beautiful, jangling guitars echoing hauntingly to Mark Burgess's menacing vocals, although if I were to pick nits, I would tentatively suggest that the lyrics are sometimes a wee bit clichéd.

Perhaps the only up track on the album is the Skids-ish 'Up The Down Escalator' but even that's calculated to alarm using the time tested unsettling formula of nice tune, nasty message.

Although I can't help being reminded of the brooding menace of

+++++Unparalleled
+++++Unbeatable
+++Undeniable
++Unremarkable
+Unfortunate



SAY GWEN

GWEN GUTHRIE 'Portrait' (Island ILPS 9758)

THE COMPASS Point mafia don't do you damage, but they certainly make you an offer you can't refuse. Take the choice ingredients of Sly and Robbie, Grace Jones' backing band, Tom Tom Club's Steven Stanley and not least the gentle, deep vocals of Gwen herself and you have a recipe guaranteed to tantalise.

They all set into a sinewy, effortless groove which never blands out or succumbs to an over-slick production. 'Peanut Butter' melts in the mouth, its finely-honed layer of reggae-funk rhythms snaking silkily around plenty of tasty things in the mix.

There's the usual healthy division twixt body-wobblers and ballads, the best of each being a slinky rehash of Sly Stone's 'It's A Family Affair' and the hippedy-hoppedy Parrishesque 'Hopscotch'.

It's funky Nassau at its freshest and most sensuous. Never mind the width, feel the quality.++++

Betty Page

U2, and the jangling bagpipe flavour of the Skids or Big Country when listening to the Chameleons, they're somewhere in between with their own brand of echoing moodiness, so comparisons stop there.

'The Script Of The Bridge' is a perfect record for 5 am depression, or as the haunting background music for a tragic love story set in windswept Cornwall. Whichever backdrop you choose, if you're into doom and the sweet sound of suicide, don't razor your wrists until you've bought this album.++++

Jessica McGuire

RUFUS AND CHAKA KHAN 'Stompin' At The Savoy' (WEA 92-3679-1)

THIS IS a double album record of the final gigs of one of the most underrated bands in soul music. The first three sides deal with the concert and the fourth is new material. All tracks feature the astonishing vocals of Chaka Khan.

The live set shows how easily they conveyed warmth and energy as they run through 'hits' like 'Tell Me Something Good', 'Stay', and 'Sweet Thing', while the studio set includes the excellent 'One Million Kisses' which makes you hope their decision to quit as a partnership is reversible.

++++

Mike Gardner

XTC 'Mummer' (Virgin V2264)

ANDY PARTRIDGE predicted a return to acoustic neo-folk at least two years ago, well before our new pop explosion.

Thus, only the few will be prepared

for the dry, mystic Englishness of this album. Isolating themselves in sunny Swindon has steeped them in local tradition, resulting in corn dolly philosophising and plenty of farfouly acoustic strumming.

There are absolutely no 'pop sensibilities' as we know them here — thank God — just lots of lovely, complex, richly-textured tunes and melodies and plenty of eccentric nooks and crannies to worm your way into.

Feast on the languid, floating 'Wonderland', wallow in the loping rhythms of 'Great Fire', get lost in the web of sound in 'Elements', and appreciate the craft of the master wordsmith that lateral-think Partridge surely is. If your spirit's suffering, take a dose of this New Trad — it's got a lot of heart.++++

Betty Page

RONNIE LAWS 'Mr Nice Guy' (Capitol EST 4001671)

SURE HE'S a nice guy, but can he still make that sax sound dangerous? Nope, 'fraid not.

Ronnie Laws will never make a really trashable album with a saxophone and a voice like his, but this time he's clearly working for the yankee dollar and the elegant, moody tones of 'Every Generation' are sadly diminished. In fact, 'Mr Nice Guy' is almost an album of singles, something you thought Ronnie would never try. Tunes like 'In The Groove' and Junior Walker's 'What Does It Take' are catchy right enough, but somehow we've come to expect things on a higher plane.+++

Paul Sexton

QUARTERFLASH 'Take Another Picture' (Geffen GEF 25507)

FOLLOWING THE success of last year's 'Harden My Heart' hit in America, Quarterflash follow strongly in the American rock traditions of bands like Fleetwood Mac and the Cars, steeped in the old fashioned rock'n'roll values that've eased their way into the big league.

'Take Another Picture' is a pleasant listen but never demands the attention that so much of the British invasion does.+++

Mike Gardner

VARIOUS ARTISTS 'Viva Zimbabwe' (Rough Trade ELP-2001)

AHA! AT last I finally realise where Bow Wow Wow get their sound and inspiration from! This is an album to go bongos with. Impossible to keep still as every track hypnotises your feet into moving around, so there's just no way you can put on make-up when 'Viva! Zimbabwe' is on the turntable in your bedroom.

Bright and bouncy, it has a gorgeous mandolin type twang to the guitar sound that brings each song bang up to date without eclipsing its traditional flavour and message. Also, although each track is sung in its original language, there is a translation on the cover, so you can smugly sing along in English and astound your family and friends.

This is an album to slip into the Christmas stocking of anyone who thinks African music begins and ends in the state of M McLaren, and J The Hoover.

++++

Jessica McGuire

'CAN YOU KISS WITH CONFIDENCE?' WILL POWERS



THERE IS a girl who works in a record shop nearby on Saturdays who I'd really like to ask out, but I honestly don't know what to say. I've found out her name and I even know where she lives and have tried hanging around outside her house too, but, so far, no luck.

Is it worth writing to her and suggesting a place where we could meet?

Dave, Wales

● *Writing a letter, like spending time sleuthing around instead of breaking the ice with this girl by simply smiling and saying hello, could be another exercise in dithering about.*

When you're next in the shop try making eye contact, ask about records, start a conversation, see how she reacts. If she's even vaguely interested in you, you'll know it and can take it from there.

THE IDEA of starting a fanzine interests me but I'm not clear about one or two points. Is it best to write to the bands themselves for info, (new local bands especially interest me), or should I go to a record company press office if they're on a major label? If I asked other people for contributions, would I have to make it clear that I couldn't pay them?

Moyra, Strathclyde

● *If you're arranging an interview with a local band which has been successful enough to sign a deal with a major label, your best bet would be to approach the record company press office or band management. Otherwise, see the group of your choice during or after a gig, perhaps,*

I can't forget my dead parents

WHEN I was five years old my parents were killed in a car accident and obviously I was very upset at the time. But over the past six months this has really affected me badly and I've been feeling depressed.

I'm 16 now. I keep photos of my parents and look at them a lot when I'm on my own. My foster parents would only laugh if I told them. I wonder why it had to happen to me.

Nearly every night I cry myself to sleep, but I don't know what to do about it, and there's no-one I can talk to. My foster parents called me a whore a while ago as I get on so much better with boys and am nearly always with them. I don't go that far with boys but know I'm trying to find love and affection, like the kind a parent gives.

I'm a loner I suppose, and it isn't easy to find other people to talk to, as I live in a small village where there are few people of the same age.

Jane, UK

● *It takes a long time to come to terms with the death of a loved one, and you've had to cope with a double catastrophe. Now you've accepted the loss of your parents and all this means, you're going through the natural stage of anger and depression. What did I do to deserve it? Why did it have to happen to me?*

You do need support from other people at this moment, so why should your foster parents laugh at you? If you feel you can't confide in them, there's bound to be someone in the village — a boyfriend, or the mother or father of a friend, who'd be willing. Whatever your personal religious beliefs, you might find it a relief simply to talk to your local vicar, or, if you really can't pull yourself out of depression, to see your doctor, in confidence.

While your grief at the loss of your parents is understandable, and has no time limit, do try not to give way to sheer negative self-pity. Shake yourself out of those depressive moods by giving yourself a treat, or by doing something positive for someone else who needs help. Running errands, babysitting — someone out there needs you.

Eventually, you will find the security and love you're seeking with another person. You have a whole life to enjoy ahead of you — so many things to do and people to meet. Make it a good one.

if you don't have any other point of contact. Record companies may supply standard band mugshots as well as biographical and discographical blurb.

Many fanzine contributors are willing to give their time for free, or for the chance to talk to a group face to face. But make sure anyone who's interested in getting involved does know their involvement is for love,

not money.

Potential fanzine editors remember that you must include the address of the publisher (yourself) and printer, (sometimes but not always yourself), on any publication. It is a criminal offence to publish any leaflet, broadsheet or magazine without this information. Avoid stealing copy, photographs or cartoons previously published in books or magazines and

Problems? Need some ideas or information fast? Or would it help to talk things over? Write to Susanne Garrett, 'Help', Record Mirror, 40 Long Acre, London WC2. Please enclose a stamped addressed envelope to ensure a personal reply. Alternatively, ring our Helpline, office hours, Monday to Friday on 01-836 1147.

newspapers too. This is called breach of copyright if you borrow without permission.

I'M 14 years old and am going out with someone who is 24. My parents don't know about him and I don't want to tell them as I know they would make me end the relationship. Is there any law which says I'm not allowed to go out with him because of the age gap?

Anon, Nottingham

● *There is no law to stop you from seeing an older man as a friend, but, if you were to have sexual intercourse with this man he would be committing a criminal offence subject to heavy penalties. The age of sexual consent for girls in this country is 16.*

Laws aside, while it may be fun to play at being grown up and have secrets from your parents, your conscience must tell you that you're being downright deceitful and perhaps a bit silly too. Ask yourself why this man is "going out" with someone of your age. Does he think you may be older? If so, you'd better break the news.

From the little you say, you're not mature enough to handle this friendship and may well get your fingers burned.

3 steps to heaven



There are just three steps to heaven. The JVC KB-300, KB-500 and the KB-700.

Each gives you the sound of paradise, the divine freedom of real creative potential, the...

Enough of all that.

It's true of course, but keyboards as good as JVC's really don't need any hype.

Quite simply, if you want the best keyboards at the best price, JVC are the

ones to get your hands on.

What have they got? The lot.

Stereo sound, through their own speakers, Hi-Fi or band PA. True to life presets, like Piano, Jazz Organ, Vibraphone and Flute plus rich Brass and shimmering String Ensembles.

More? Of course.

As well as Ultra Chord, a neat device that turns melody notes into full chords, there's Compu-Corder too. With the

Compu-Corder, you can programme in up to 126 bars of music for later playback accompaniment (192 on the KB-700). Leaving you a free hand to play melody.

On top of that, there's Automatic Arpeggio, Fascinating Chord and an Automatic Rhythm unit...

In fact, to coin a cliché, there's just too much to list here.

One thing's for sure though, if you don't step on down to your local JVC keyboards

dealer soon and take a look for yourself, you'll never know what you're missing. Heaven knows, you won't regret it.

JVC

You've either got it,
or you haven't.

Mailman

**Write to Mailman,
Record Mirror, 40 Long
Acre, London WC 2**

HOW MANY Bucks Fizz fans were hoping it was Robin Smith who had come in for Marc Almond's whip act? Alas, it was poor Jim Reid (I didn't think his review was that bad, it was on a par with most of the reviews of the album).

What a great idea Marc has put into our heads — how's about we send a whip-wielding Bobby Gee after Robin Smith the next time he reviews the album or concerts badly? On second thoughts though, I don't know if my blood pressure would stand it.

Melanie M Burgess, Dyfed, Wales
●Robin would hide in the loos so it wouldn't be any fun.



LISA STANSFIELD being vibrant

IN THE horrible aftermath of the summer's videos — my eyes still glazed from the prancings of fairies-on-film and numerous other wimps — she came and conquered — a saving grace in the inviting form of Lisa Stansfield.

I watched Back to the 60s, featuring the wide-eyed Lisa. This young, fun-loving girl has got it and the show was a vital showcase for her.

Why should we endure the video pap (as exciting as yesterday's mashed spuds). Lisa has arrived — a down to earth girl with a fine vocal range.

25 enjoyable minutes of Lisa's show was worth more than all the sausage machine video wallys — put together. Print this if genuine intention still exists today. Must dash for the Optrex, there's more videos appearing before my eyes.

Alan McMurdy, Belfast

●Vibrant young girls, eh? Lock this man up.



MARC — THE BACKLASH

WOW JIM Reid, so you've finally achieved your long sought after notoriety — a whipping from Marc Almond. Well, expect no sympathy — I reckon you got away lightly! You have plagued and tormented Marc long enough with your trite comments, though God knows why, as you obviously are not fit to criticise anyone with your lack of eye, ear, taste or sense of talent.

OK, so you don't appreciate Marc in either Soft Cell or Mambas form — fair enough — but many others do.

Marc deserves more than your comments after months of bloody hard work, so why not use your obvious influence to aid rather than break those whose who give you a job!

A Bloody Annoyed Marc Appreciator

●Jim's currently in hiding on a remote Greek island whipping up his reply . . .

HELP, I am a prisoner in the dungeons of Leighton Buzzard. I am being tortured, continuously forced to listen to 'music' by Kajagoogoo. I'm handcuffed, handcuffs decorated with horrible white bead things. Walls are covered with pictures of the infamous quintet (The Limahl exterminator hasn't got this far yet).

Nick Beggs enters the room. He bitchily screams at me, "Admit it, it was you that wrote to RM pretending to be me. If you don't own up I'll play the demo tapes of our new single".

"OK", I plead, "I apologise for writing the aforementioned letter . . . But it was a lot more entertaining than your effort". Beggs leaves the cell, pleased and confused. Help, I am a prisoner in the dungeons of Leighton Buzzard.

The Prisoner (Leighton Buzzard Dungeons)

●You think you've got problems (— The Prisoner, Marc Almond Dungeons).

WHAT A funny old year it's been so far. It started with the return of the Thin Off-White Duke, releasing his blandest and most commercial offerings ever; he now orbits the same musical sphere as those two other seventies relics; Rod and Elton.

Then Spandau were claimed by some to be soulful with the release of 'True', though these same people also called Wham! 'funky with a social awareness'. Sadly, after the release of only their fourth single the 'terrible twins' have transformed from angry young soul boys into tropical sun wimps.

Michael Jackson went from double platinum to triple platinum and '83 has seen the demise of Shalamar from the strident dance trio of last year into electronically processed puppets.

I was contemplating turning to HM, when I first heard 'Long Hot Summer'. Mr Weller has finally gone along with the groove and let the music speak for itself. And now! File alongside 'Outstanding', 'All Night Long' and 'Between the Sheets' as the records of 1983, and leave the pretensions, Mr Weller, to Duran and their ilk.

Fearless Freddy

●A few more plugs and you'll be the new Tracie, mate.

SO WHAT'S wrong with flares? The bloody tourists wear them!! I mean, have you seen those really hard ones with the multi-coloured sprayed hair — God don't they really scare you??? OK, so why don't all us Brits just give up and let them show us how to dress?

For those of you who have somehow missed out on seeing them just pop down Carnaby or Oxford Street (they're bloody crawling with them). They usually flock together in packs wearing ultra-trendy clothes (they think they match) speaking funny languages. Now that we've made ourselves popular we'd better leave quickly.

Mike A and Mike F, London, NW8

●Well, Gal Kemp sez they're the next best thing y'know . . .

NEW SINGLE

'SOMEONE BELONGING TO SOMEONE'

AVAILABLE ON 7" & 12"



BEE GEES



FROM THE ORIGINAL MOTION PICTURE SOUNDTRACK OF **STAYING ALIVE**



THEY'VE OPENED for the Clash. They've opened for the Rolling Stones. They've even opened for a bunch of country and western artists. But now — after a two year break from the British limelight — the Stray Cats have strolled back into Britain and they're determined to be top cats this time.

"It feels great to be back because this is where it started for us," explains lanky 'Slim' Jim Phantom. "England was our springboard for the rest of the world. America was practically the last place we visited. And it's so big you have to spend a lot of time there. We toured practically solid for eight months.

"So a lot of English people may think we abandoned them. Or maybe they forgot us as something new came in week by week. But we'd really like to have a hit here. We want to come back and re-prove ourselves."

For the benefit of all those with short memories, the Stray Cats are the New York rockabilly three-piece who almost single handedly worked the Fifties revival in England a couple of years ago, before disappearing back to their native States.

Featuring Jim, along with Brian Setzer — he's the blond one who looks like one of the cartoon characters on the Rice Krispies ads — and Lee Rocker, the Cats have been ignored in this country for far too long. Their only press has centred around Jim's well publicised romance with movie star Britt Ekland.

So they've decided to hit back with their new single '(She's) Sexy And 17' and a date in London next month. Plus, there's the new album, 'Rant 'n' Rave With The Stray Cats' out this week.

"It's the best thing we've ever done," Brian proclaims proudly. "I know I've never sung better than on this album. Sure, it's a rockabilly album but we've ventured into different areas too. It's more than just rockabilly revival."

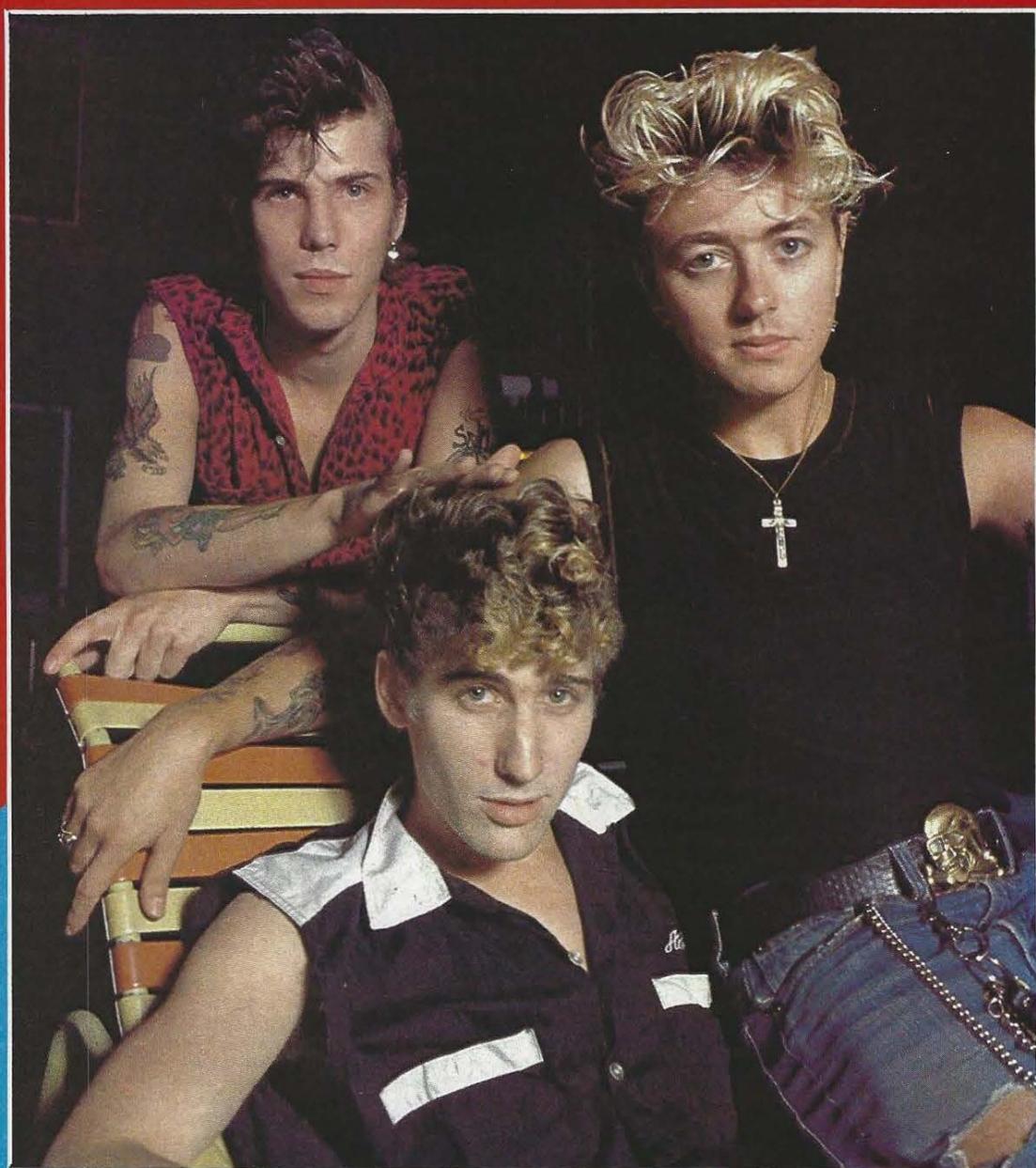
"We're doing all our own songs," adds Lee. "It would be a revival if we were the original band coming back but we're really trying to take the best things out of the Fifties, the elements in the recording and so on, and modernise it."

"I like to think that rock 'n' roll is timeless," adds Brian. "Like, you don't say jazz is from the Thirties. Jazz is there for all time."

WITH THEIR greased back hair and peg pants, the Stray Cats are the original all-American teenagers. What is it about that era that attracts them?

"It was the most wild and original time," explains Brian. "It's got all the excitement. There was a big excitement in the Fifties. Kids first started to be heard. Teenagers. The first rebels. America was having its heyday. Everything was working and it was a good time. And it showed in the music and the way people dressed.

"Nowadays it's great to dress like this because nobody does it



THE STRAY CATS: a certain timeless elegance (it says here)

The rant boys

and it's so wild. I'd like to take 15 rednecks and fly them over to the Kings Road on a Saturday afternoon and see what happens. They'd think they were on a different planet."

While most American groups dress with all the style and panache of a two billion year old dinosaur stuck in some Cornish peat bog, it's true to say the Stray Cats have a certain flair. But this didn't help them when they returned to America.

"They all thought we were English," says Brian, "until we opened up our traps. And it took a little while to get accepted because of that, but we managed."

"But I think there's a lot more flash in the pan groups over here," adds Jim. "The

Kajagoogoo of the world. I don't really see things like that lasting. And Boy George, what's he going to do when he's 30? He can't always look like that. I mean, he's a good singer, but what's he going to do?"

"The Stray Cats are more like a rock 'n' roll band. The bands that stand the best chance of staying around are rock 'n' roll bands. The Rolling Stones. The Who. The Kinks. Like Brian said, it's rock 'n' roll and it's timeless."

THE PRESSURES of touring and recording aside, the Stray Cats suffer the extra hassle of everyone wanting the dope on Jim and Britt? "We would like to get married

within the next year," confides Jim. "If we can find a convenient time between her work and mine. We live in Los Angeles so I think we'll do it there."

"But all the attention gets too much. Airports are a nightmare. It's so unnecessary. I do try and keep my private life private. It has nothing to do with the Stray Cats. It could be Mary Smith. It's the same thing."

"But everyone takes it really well and we get along. Even when we're off the road, Brian comes to see me and stay in Los Angeles."

"I reckon we'll stick together for a good while yet. We're the only ones who could tolerate us."

Simon Tebbutt

WHILE THE rest of 1983 hasn't been exactly a vintage year, Heaven 17 have certainly made a significant contribution to making it memorable.

The first nine months of this year have seen Martyn Ware, Ian Craig-Marsh and Glenn Gregory burst out of cult status into national acceptance with songs like 'Temptation' and 'Come Live With Me'.

Their new single, 'Crushed By The Wheels Of Industry', provides the perfect excuse to delve into their lives in the steel city of Sheffield.

Did your parents have any ambitions for you?

Glenn Gregory: "My parents were happy as long as I kept out of manual work. My Dad worked all his life in the steelworks — and to this day I don't know what he did. He was a shop steward. He seemed to spend all his time in the pub or feeding about 50 wild cats that hung around the works. He was quite a sharp character. He'd have people moving here and there and always seemed to be home two hours after he left for work. They'd all have somebody covering for them. He got made redundant and now works as a museum attendant."

Martyn Ware: "My Dad's fantasy was to have an office job because he used to have to stand up all day as a tool grinder in an engineering firm — not a pleasant job."

Ian Craig-Marsh: "My Grandfather used to work in a steelworks and he got badly injured when some molten steel splashed in an accident. Now he has some ridiculous scars on his chest. In fact, it doesn't look like a chest — there's some weird white flesh and it's all wrinkled. My Mum works at Bassett's — the liquorice allsort makers. In fact, everybody in Sheffield has worked at either Bassett's or Bachelors at some time in their lives."

What were your ambitions before you got into music? Was it a treadmill from school to factory?

Glenn: "My ambition was to do something I actually enjoyed doing. But I didn't get that ambition until I'd been through a few jobs and realised that I couldn't handle that for the rest of my life."

Martyn: "It wasn't ambition as in get to earn a lot of money — which is how they interpret it in London — but more that you had to make something out of your life. You could see evidence all around you of what happens when you don't."

The adventures of

HEAVEN 17

on the wheels of steel

What sort of things?

Martyn: "Memories of youth. It sounds ridiculous — like the four Yorkshiremen sketch in Monty Python when they try to prove how poverty stricken they were as kids. Things like back-to-back houses, outside toilets and no bathroom, no electric or gas ovens but a coal fired range. My Mum, Dad, brother and myself all sleeping in the same bedroom till I was eight. It's embarrassing to talk about it because people think you're exaggerating."

What's the worst job you ever had?

Martyn: "Boning bacon at the Co-op! You had to carry 60lb sides of bacon over your shoulder with bacon grease running into your ear. It was freezing cold — just out of the freezer. Then take the bones out."

Glenn: "I got the same job after Martyn left without knowing until I saw his name on my locker."

Martyn: "I nearly cut my finger off. To clean the slicer you have to have it running and take the guard off. I still have a scar where it bit right into my bone. I actually fainted when I saw all the blood gushing out. I never knew a finger had that much."

Glenn: "My worst job was in the young persons department at Moss Bros. I only stuck it for four days. I couldn't stand being shouted at by the customers. One woman asked me to look after her daughter, who was obnoxious. She started pulling my shelves apart so I shouted at her. The woman and my guy'nor came and gave me a mouthful. I didn't turn up next day. They still owe me

four days money. My Dad was furious — he bought me a suit specially."

Ian: "It's got to be peeling spuds for a fish and chip van. Three nights a week in the middle of winter I had to peel two dustbins full of spuds. The easy part was putting them into the machine. Trouble was, the sacks were unprotected from the weather so the potatoes went rubbery. I had to examine each one for bad bits and eyes. The water I put it in was freezing because we were in a garden shed with no heating. My hands used to go purple with cold after ten minutes."

With the success of the Human League, Def Leppard, yourselves and more recently Cabaret Voltaire, it seems that music is a way out of that treadmill in Sheffield. Do you agree?

Martyn: "The major factors are boredom, lack of prospects and just enough facilities to make something of yourselves. There are just enough venues in Sheffield to sustain new groups. That's why young groups from smaller places hardly ever make it because they've nowhere to play. While in London there's not as much incentive to do anything. It's much easier to knock around and see things and take it in than be the ones doing it."

I've found your corporate image, as used on the 'Penthouse And Pavements' album, quite intriguing. Just how serious was it and how much was image?

Ian: "It was born out of necessity. After we left the Human League and saw how bands worked it seemed an obvious way to approach record companies and organise our talents. Looking back on it it might have been bad because people have taken it seriously and see us as hard businessmen where in reality we are just protecting our interests."

Martyn: "What's confusing is that in one sense it is deadly serious because it is real with our production company, British Electric Foundation, and Heaven 17. But in another sense we are taking the piss because what is genuinely funny is the way the record business works... and frightening."

What's funny?

Martyn: "It's all based on subjective opinion. For instance, the job of an A&R man (talent scout) is totally spurious. How can you say one person makes a better one than another?"

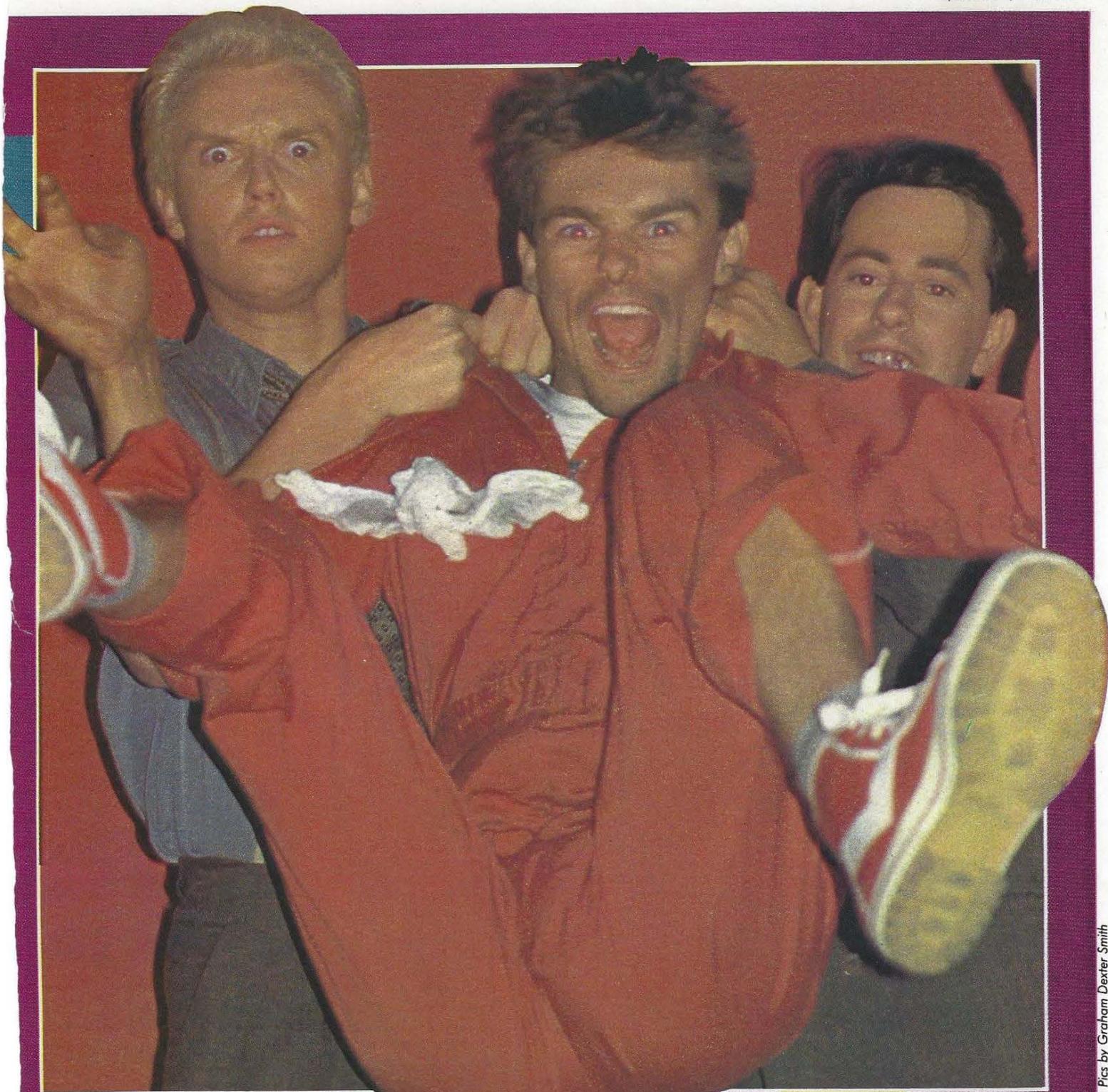
Glenn: "It's trial and error — if you get it wrong — you're out."

What's frightening?

Martyn: "When you've passed the technical side of music making and get to the artistic side you stand or fall on the opinion of one or two people — it's purely arbitrary."

Everybody had you written down as the bright hopes of the eighties after '(We Don't Need This) Fascist Groove Thang' — your debut single — why has it taken over two years to fulfil that promise with hits?





Pics by Graham Dexter Smith

Martyn: "We made a policy decision at the end of 1982 that we would concentrate wholly on Heaven 17. We have a tendency to shoot off in other directions."

Including of course, 'Music Of Quality And Distinction' where you produced many 'name' performers like Gary Glitter, Tina Turner and Bernie Nolan. How do you feel about the criticism the album attracted?

Martyn: "I thought it was unfair. At least it was different and we put a lot of effort and money into it. It just encourages you not to take risks."

Is America beckoning — as it has done to much of British talent over the past year?

Martyn: "We've got a foot in the door. 'Let Me Go' was played on MTV — the cable TV pop channel — a lot. But it doesn't really

matter to me."

Ian: "I think it matters but we're not going to break our backs doing it. We've sold half a million records of 'The Luxury Gap' album worldwide while Def Leppard have sold 4 million. But they've done that by gigging nearly every night in America and they're hardly known over here."

Will you be doing live work soon?

Ian: "We don't want to play live at the moment. It's out of the question in the foreseeable future. We had enough of it in the Human League. The record company told us that the only way to break ourselves was by touring. All we got was a giant debt — all lost through touring. Now we've proved that theory wrong."

Martyn: "Also with BEF we've got so much else to do. It's not like we've got to do one album a year and the rest of the time we

might as well be touring. And 90 per cent of the other things to do are a damn sight more creative than playing live."

I hear you've been producing Tina Turner again. What's happening?

"She wanted us to do a white rock song and we told her she'd got the wrong people. She just left it up to us. She's got a reputation as a bit of a soul screamer so she's always given songs that have to be belted out. We got her to do Al Green's 'Let's Stay Together'. She's rarely pleased with what's done but she told us that it's the first time she's been given a song with such a wide emotional dynamic range. It's incredibly flattering. She's had 20 years in the business and worked with people like the Stones, Phil Spector and others. We just sat in the studio and laughed. To think we're being paid to do this ..."

MIKE GARDNER

ADRIANA, CHERYL and Taryn have been working for five hours. They step off the stage in their West 52nd street rehearsal room and huddle round a small video screen. They critically scrutinise the routine they've just been putting together and head back for the stage. It's a hard life in the Coconuts.

"We rehearse separately and with the group," says choreographer Adriana. "We work twice as hard as anyone else in the group. For instance we've been here since noon and they'll only start at five and then we'll carry on working after them."

To prepare for the Kid Creole tour currently wowing the nation, the girls had to work twelve hours a day for a straight month. Add to this the release of their 'Ticket To The Tropics' single and it's not hard to see why Adriana has to occasionally reach for the high blood pressure tablets.

Yet one wonders if all this work for the Kid Creole project might hinder their solo career. Are they too closely linked to writer, arranger, producer Darnell?

"No!" says Taryn. "Any solo offshoot of a group that is written and produced by the man who runs the group might look like just another little project, but it isn't."



COCONUTS: not work shied

Nuts so fast

"We've been trying to do this on our own for a long time and we thought, why go out and change when we've already set up and developed our own identity for three years?"

"August didn't develop the Coconuts, Adriana designed the costumes from the beginning, the eye make-up, the whole concept was Adriana's. August didn't walk over and tell us what to

wear, he works on his zoot suit part of the set and we work on this.

"Why develop a dance, vocal and visual style and completely change it when you get a solo deal — start wearing overalls and get your hair cut off?"

Well that's telling me! Whilst on the subject of the girls' very individual look, I wonder if Adriana can tell all you style conscious RM readers how she puts the stage outfits together for a Kid Creole tour?

"Basically August puts together a set and then sections it off, saying, 'this one will have an island feel, this one will have an urban setting, this one will be jungle, this is the real man-woman interplay!' Then I set about designing the outfits and coming up with some different ideas."

With the KC World Tour underway, the girls' solo career is for the moment subsumed under the 'Doppleganger' extravaganza. Subsumed, but not buried, for every time Adriana, Cheryl and Taryn hit the stage you can't help noticing how special they are.

Born trouper, they relish their fourth month trek.

"We love it," says Adriana. "We do it for the fun of it, the thrill of it. You have to be totally into it to work the amount of hours we do."

You do, and it shows.

Jim Reid

One day at a time

CALLING ALL cars... here comes an APB which deserves your total attention. APB means all-points-bulletin, the slang US cops employ when they want an urgent message relayed to all radios. Now it's also the name of Scotland's finest funk four piece, who are currently hurtling their way to the top of the indie charts with their finest single to date, 'One Day'.

Their fifth single, 'One Day' marks a departure from its predecessors. Recorded in New York under the watchful eye of Ivan Ivan, it is more polished and buoyant, yet it still retains that sharp toothed APB bite.

Stuck in the wilderness of Aberdeenshire, 650 miles away from the London nerve of the music empire, it seems infuriatingly ironic that APB cut more ice in America than they do in Britain. But with an American manager to hustle them dates around the East Coast and hundreds of radio stations spinning their discs, APB look set to join the list of British groups

who make it in America before anyone in Britain will take any notice.

'One Day' was recorded in April, sandwiched between dates around the East Coast. As singer and bassist Iain Slater explains, "We'd come out of the studio, fly to Chicago, play a gig and then get back on a plane and fly back to the studio to carry on with the single. It got a bit tiring towards the end."

On one occasion, they found themselves sharing a dressing room and equal billing with the legendary James Brown. "The people who owned the club wanted to attract a crowd, and they thought that combination would attract a large spectrum," Iain adds.

So how did they find James Brown? "He was a polite old man," guitarist Glenn Roberts says. "And his band was tremendous, they'd been with him for years. You can't imagine how good it was to see him."

Now APB are getting ready to head back to America for a September tour, probably supporting Billy Idol from coast to coast. Still signed to the Aberdeen indie label Oily Records, it seems time for a move to a larger label who can give the group the push they need. But APB aren't keen to force the issue, preferring to let things happen naturally. And in a way they're right. They've worked at their own pace for four years, leaving plenty of time for playing tennis, pool, golf, watching TV and sunbathing.

"We're taking it as it comes, as easy as possible," Glenn says. "We don't want to work to any big plan because we wouldn't be



APB: message not yet received

able to work in the same way. If it happens, fine, but better not to change before it does."

The thought of moving to America has crossed their minds, but only briefly. Now that drummer George Cheyne has finished his degree at art college, they're free to escape from Aberdeen for more than a few days at a time. What they need now is a solid tour covering Britain as thoroughly as possible, and judging from their recent London gig at Dingwalls, it shouldn't be too much of a task to woo their audiences.

But it's a pity that it's so difficult to get radio airplay in Britain. With the amount of phone-in request shows in the States, APB have a much better chance of being heard in America than Britain.

"We've been to most of the radio stations on the East Coast and they've got all the British independent singles," Iain explains. "The Higsons in particular are very popular. If the audience listens to you on the radio they have access to you and they'll phone up and request you again. If someone phones in with a request, it'll be played within 10 minutes."

That situation will be remedied for this week, at least, as you can hear a brand new APB session on Peter Powell's show every night this week. And perhaps if enough buy 'One Day' and request it on the radio, APB might become more than a hip name to drop.

Such gold should not be allowed to slip through our fingers.

Daniela Soave

Almost crushed by the wheels of industry

(No, it's not more on Heaven 17)

NEW SONG', synth soloist Howard Jones' first single, is the result of a three year struggle. "I was working in a factory for three years — rolling cling film. It was boring but at least it left your mind free to plan what you wanted to do.

"People can work in a factory if they know they're going to leave, but I didn't actually know if I was going to leave there at all. Unless I did something for myself, I could have been there for the rest of my life."

That 'something' was Howard's music career. By day he worked the production line, at nighttime he plugged in his synthesiser.

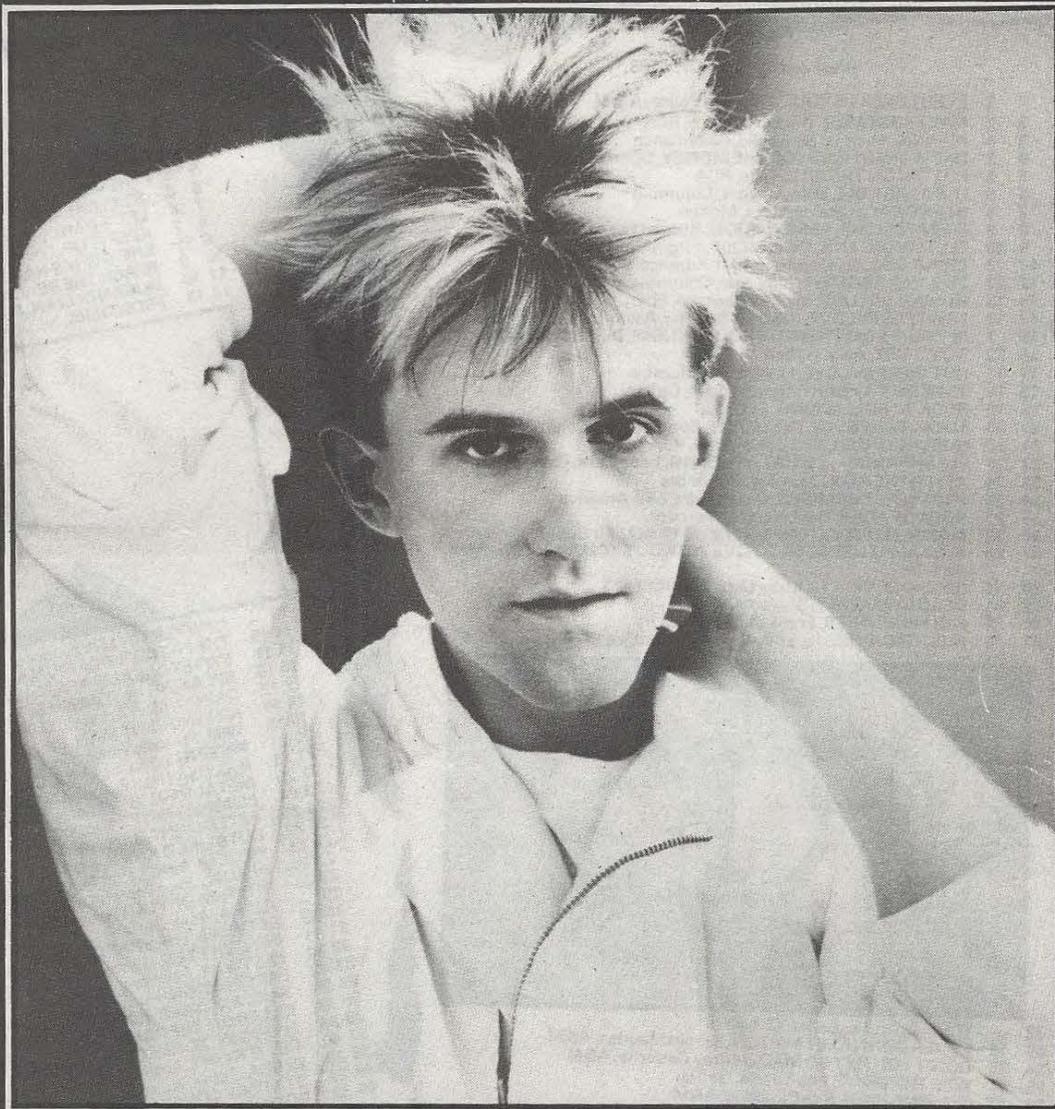
"I was presented with an impossible task in a way. When I started off playing on my own, people said, 'You can't do it, you've gotta have a band.' Also I was still working in the factory.

"I was determined to have a go. I believe that anything is possible — it just takes a bit of time and effort. If I've got anything to say it's that. Whatever anyone wants to do they should just go out and have a crack at it."

Having 'a crack at it' seems to be Howard's motto. A classically trained pianist, he quit music school because its definition of 'good' music was too narrow, and took up the synth because it would free him from the infighting of being in a band.

"I used to play in bands when I was younger, but I couldn't stand the arguments and fighting that bands usually have. So I thought I'd have a go on my own. I just started with one synth, then got another and just built it up like that."

Howard started gigging in his hometown of High Wycombe, using just synth and programmed drum machines — "I use tapes on two numbers, but the rest of it is done on the spot." Although he built a strong local following, it wasn't until a Kid Jensen session and a support slot on the China Crisis tour that Mr Jones began to earn national recognition.



HOWARD JONES: not manly enough for Marillion fans

"The China Crisis tour was great. We handed out contact sheets at the end of each gig, because one of the things I'm interested in is building up close contact with people who like my stuff. We've got a magazine we send out and we got 500 replies from the tour."

Howard intends to change his

sound for each single and strive to open his fans up to all kinds of music. This is a laudable ambition, but on some of the support shows Jones the synth has played he hasn't always met with the most open minded reception.

"I've had some horrific experiences. I supported Marillion

at the Marquee and got a glass thrown at me — it hit me in the chest. People were shouting out, 'You're a queer.' I walked off but the audience started clapping me back — I don't know why."

Mrs Jones' son has certainly got some spirit.

Jim Reid

IAN PRINCE

NEW SINGLE

TOO MUCH TOO SOON

7" LON 30 & 12" LONX 30 BOTH IN PICTURE BAG
12" INCLUDES 'DANCE MIX' & 'LET THE MUSIC PLAY'
12" AT LOW PRICE FOR LIMITED PERIOD



US 45s

Week ending August 27, 1983

- 1 1 EVERY BREATH YOU TAKE, The Police, A&M
- 2 2 SWEET DREAMS, The Eurythmics, RCA
- 3 4 MANIAC, Michael Sembello, Casablanca
- 4 3 SHE WORKS HARD FOR THE MONEY, Donna Summer, Mercury
- 5 9 PUTTIN' ON THE RITZ, Taco, RCA
- 6 6 IT'S A MISTAKE, Men At Work, Columbia
- 7 5 STAND BACK, Stevie Nicks, Moden
- 8 8 (KEEP FEELING) FASCINATION, Human League, A&M
- 9 10 I'LL TUMBLE 4 YA, Culture Club, Virgin/Epic
- 10 12 CHINA GIRL, David Bowie, EMI-America
- 12 22 TELL HER ABOUT IT, Billy Joel, Columbia
- 13 15 HUMAN NATURE, Michael Jackson, Epic
- 14 17 LAWYERS IN LOVE, Jackson Browne, Asylum
- 15 7 IS THERE SOMETHING I SHOULD KNOW, Duran Duran, Capitol
- 16 23 DON'T CRY, Asia, Geffen
- 17 11 HOT GIRLS IN LOVE, Loverboy, Columbia
- 18 14 TAKE ME TO HEART, Quarterflash, Geffen
- 19 19 ROCK 'N' ROLL IS KING, ELO, Jet
- 20 30 TOTAL ECLIPSE OF THE HEART, Bonnie Tyler, Columbia
- 21 26 HUMAN TOUCH, Rick Springfield, RCA
- 22 13 FLASHDANCE... WHAT A FEELING, Irene Cara, Casablanca
- 23 24 AFTER THE FALL, Journey, Columbia
- 24 29 PROMISES PROMISES, Nakes Eyes, EMI-America
- 25 21 ROCK OF AGES, Def Leppard, Mercury
- 26 32 MAKING LOVE OUT OF NOTHING AT ALL, Air Supply, Arista
- 27 28 HOW AM I SUPPOSED TO LIVE WITHOUT YOU, Laura Branigan, Atlantic
- 28 34 (SHE'S) SEXY + 17, Stray Cats, EMI-America
- 29 31 DEAD GIVEAWAY, Shalamar, Solar
- 30 36 FAR FROM OVER, Frank Stallone, RSO
- 31 20 ELECTRIC AVENUE, Eddy Grant, Portrait/Ice



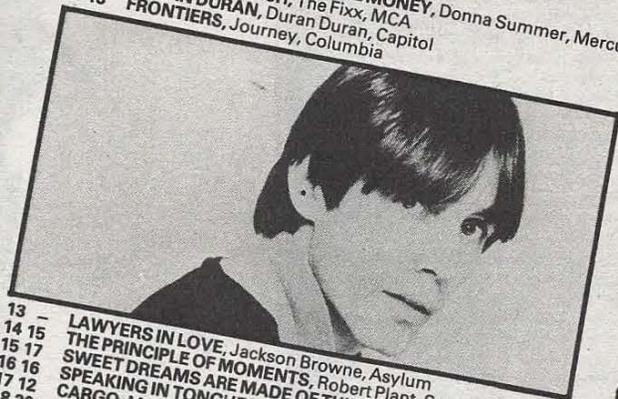
- 32 — TRUE, Spandau Ballet, Chrysalis
- 33 16 NEVER GONNA LET YOU GO, Sergio Mendes, A&M
- 34 38 DON'T YOU GET SO MAD, Jeffrey Osborne, A&M
- 35 40 KISS THE BRIDE, Elton John, Geffen
- 36 37 ALL TIME HIGH, Rita Coolidge, A&M
- 37 — KING OF PAIN, The Police, A&M
- 38 — LADY LOVE ME, George Benson, Warner Bros
- 39 — YOU'RE DRIVING ME OUT OF MY MIND, Little River Band, Capitol
- 40 25 SAVED BY ZERO, The Fixx, MCA

Compiled by Billboard

US LPs

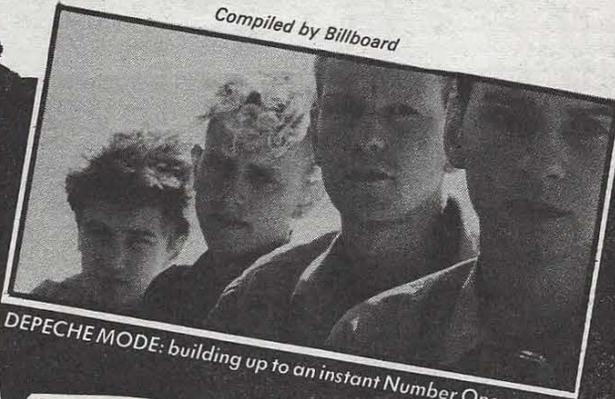
Week ending August 27, 1983

- 1 1 SYNCHRONICITY, The Police, A&M
- 2 2 THRILLER, Michael Jackson, Epic
- 3 3 FLASHDANCE, Soundtrack, Casablanca
- 4 4 PYROMANIA, Def Leppard, Mercury
- 5 5 THE WILD HEART, Stevie Nicks, Modern
- 6 8 LET'S DANCE, David Bowie, EMI-America
- 7 6 KEEP IT UP, Loverboy, Columbia
- 8 7 SHE WORKS HARD FOR THE MONEY, Donna Summer, Mercury
- 9 11 REACH THE BEACH, The Fixx, MCA
- 10 9 DURAN DURAN, Duran Duran, Capitol
- 11 10 FRONTIERS, Journey, Columbia
- 12 13



- 13 — LAWYERS IN LOVE, Jackson Browne, Asylum
- 14 15 THE PRINCIPLE OF MOMENTS, Robert Plant, Swan Song
- 15 17 SWEET DREAMS ARE MADE OF THIS, Eurythmics, RCA
- 16 16 SPEAKING IN TONGUES, Talking Heads, Sire
- 17 12 CARGO, Men At Work, Columbia
- 18 30 AN INNOCENT MAN, Billy Joel, Columbia/CBS
- 19 19 KISSING TO BE CLEVER, Culture Club, Virgin/Epic
- 20 21 H₂O, Daryl Hall & John Oates, RCA
- 21 18 METAL HEALTH, Quiet Riot, Pasha
- 22 25 ELIMINATOR, ZZ Top, Warner Bros
- 23 24 AFTER EIGHT, Taco, RCA
- 24 26 CUTS LIKE A KNIFE, Bryan Adams, A&M
- 25 23 PIECE OF MIND, Iron Maiden, Capitol
- 26 14 ALBUM, Joan Jett and the Blackhearts, Blackheart/MCA
- 27 20 RHYTHM OF YOUTH, Men Without Hats, Backstreet
- 28 33 ALPHA, Asia, Geffen
- 29 — BETWEEN THE SHEETS, Isley Brothers, T-Neck
- 30 39 FASTWAY, Fastway, Warner Bros
- 31 31 FASCINATION, Human League, A&M
- 32 34 TAKE ANOTHER PICTURE, Quarterflash, Geffen
- 33 22 KILLER ON THE RAMPAGE, Eddy Grant, Portrait/Ice
- 34 35 GET IT RIGHT, Aretha Franklin, Arista
- 35 28 ZEBRA, Zebra, Atlantic
- 36 38 STATE OF CONFUSION, The Kinks, Arista
- 37 40 ROSS, Diana Ross, RCA
- 38 29
- 39 27
- 40 32

Compiled by Billboard



DEPECHE MODE: building up to an instant Number One

- 23 12 RUST RED IN SEPTEMBER, Eyeless In Gaza, Cherry Red
- 24 27 RATT, Ratt, Music For Nations
- 25 — AND THE LORD SAID, Up roar, Light Beat BTLSP 1
- 26 16 MERCURY THEATRE ON THE AIR, Action Pact, Fall Out
- 27 18 A NIGHT FOR CELEBRATION, UK Decay, UK Decay
- 28 — MOVING STAIRCASES, Escalators, Ace WIKM 15
- 29 28 NOTHING CAN STOP US, Robert Wyatt, Rough Trade
- 30 29 UNREHEARSED WRONGS, Disruptors, Radical Change

Compiled by MRIB

INDIE LPs

- 1 — CONSTRUCTION TIME AGAIN, Depeche Mode, Mute STUMM 13
- 2 1 YOU AND ME BOTH, Yazoo, Mute
- 3 2 POWER CORRUPTION AND LIES, New Order, Factory
- 4 5 OFF THE BONE, Cramps, Illegal
- 5 7 FROM GARDENS WHERE WE FEEL SECURE, Virginia Astley, Happy Valley
- 6 8 HIGH LAND HARD RAIN, Aztec Camera, Rough Trade
- 7 14 DEMOLITION BLUES, Various, Insane
- 8 4 ANOTHER SETTING, Durutti Column, Factory
- 9 3 LIVE AT RONNIE SCOTTS, Weekend, Rough Trade
- 10 6 F*** POLITICS, F*** RELIGION, F*** THE LOT OF YOU, Chaotic Discord, Riot City
- 11 10 YES SIR I WILL, Crass, Crass
- 12 9 FETISCH, X Mal Deutschland, 4AD
- 13 13 HAND OF KINDNESS, Richard Thompson, Hannibal
- 14 17 JAZZATEERS, Jazzateers, Rough Trade
- 15 11 PILLOWS AND PRAYERS, Various, Cherry Red
- 16 15 THE DAY THE COUNTRY DIED, Subhumans, Spiderleg
- 17 20 STILL, Joy Division, Factory
- 18 25 1981-1982 MINI LP, New Order, Factory
- 19 — A DISTANT SHORE, Tracey Thorn, Cherry Red M RED 35
- 20 19 7, Penilux, Red Rhino
- 21 24 VIOLENT FEMMES, Violent Femmes, Rough Trade ROUGH 55
- 22 21 LIVE IN BERLIN, Au Pairs, AKA

INDIE 45s

- 1 1 EVERYTHING COUNTS, Depeche Mode, Mute
- 2 2 BLUE MONDAY, New Order, Factory
- 3 4 LEAN ON ME, Red Skins, SNT Productions
- 4 7 TO A NATION OF ANIMAL LOVERS, Conflict, Corpus Christi
- 5 3 TREES AND FLOWERS, Strawberry Switchblade, 92 Happy Customers
- 6 12 NIGHT AND DAY, Everything But The Girl, Cherry Red
- 7 14 LINED UP (REMIX)/MY SPINE IS THE BASSLINE, Shriekback, Y
- 8 8 GOOD TECHNOLOGY, Red Guitars, Self Drive
- 9 6 WHO DUNNIT, Crass, Crass
- 10 9 BROTHERS GRIMM, Death Cult, Situation 2
- 11 24 CHEERIO AND TOODLE-PIP, Toy Dolls, Volume
- 12 11 THE MAN WHOSE HEAD EXPANDED, Fall, Rough Trade
- 13 5 DIE FOR YOUR GOVERNMENT, Varukers, Riot City
- 14 10 BLITZKRIEG BOP, Newtown Neurotics, Razor
- 15 31 BUSY DOING NOTHING, Dave Stewart & Barbara Gaskin, Broken
- 16 16 BROKEN 5
- 17 22 NOBODY'S DIARY, Yazoo, Mute
- 18 20 KARDOMAH CAFE, Cherry Boys, Satril
- 19 22 REPTILE HOUSE EP, Sisters Of Mercy, Merciful Release
- 20 36 IGNORE THE MACHINE, Alien Sex Fiend, Anagram ANA 11
- 21 15 SHEEP FARMING IN THE FALKLANDS, Crass, Crass
- 22 17 ONE DAY, APB, Oily
- 23 30 WAR BABY, Tom Robinson, Panic
- 30 WHEAT FROM THE CHAFF EP, Case, SUS

- 24 18 THINK ZINC, Marc Bolan, Marc On Wax
- 25 - CONFUSION, New Order, Factory FAC 99
- 26 26 BIRTHDAY PARTY EP, Birthday Party, 4AD
- 27 23 STEN GUNS IN SUNDERLAND, Red London, Razor
- 28 - THE CRUCHER, Bananamen, Big Beat NS 88
- 29 29 THE STRENGTH OF YOUR CRY, Luddites, Xcentric
- 30 32 DIE HARD, Venom, Neat
- 31 25 GARY GILMORE'S EYES, Adverts, Bright
- 32 38 ALICE, Sisters Of Mercy, Merciful Release
- 33 27 BIRDS FLY, Icicle Works, Situation 2
- 34 19 LEADERS OF TOMORROW, System, Spiderleg
- 35 42 LOUD AND CLEAR, Sub Culture, Essential
- 36 43 LOVE WILL TEAR US APART, Joy Division, Factory
- 37 21 NO SIGN OF LIFE, Instant Agony, Flickknife
- 38 28 SYSTEM IS MURDER EP, System, Spiderleg
- 39 37 HAND IN GLOVE, Smiths, Rough Trade
- 40 44 ANACONDA, Sisters Of Mercy, Merciful Release
- 41 35 JAILHOUSE ROCK, Abrasive Wheels, Clay
- 42 41 SEBASTIAN, Sex Gang Children, Illuminated
- 43 - I'M THINKING OF YOU, Box Of Toys, Inevitable INEV 13
- 44 48 NIGHT, Skeletal Family, Red Rhino
- 45 49 EVOLUTION, Subhumans, Bluurg
- 46 40 CLOCK, Danse Society, Society
- 47 45 WE'RE SO HAPPY, Danse Society, Society
- 48 46 BAD SEED EP, Birthday Party, 4AD
- 49 47 THERE IS NO SHAME, Danse Society, Society
- 50 34 CUM ON FEEL THE NOIZE, One Way System, Anagram

Compiled by MRIB

TOP 12 SINGLES TOP CASSETTES

Week ending August 27, 1983

- 1 1 THE CROWN, Gary Byrd & The GB Experience, Motown
- 2 2 ROCKIT, Herbie Hancock, CBS
- 3 3 GOLD, Spandau Ballet, Chrysalis
- 4 5 LONG HOT SUMMER, Style Council, Polydor
- 5 4 GIVE IT UP, KC & The Sunshine Band, Epic
- 6 6 CLUB TROPICANA, Wham!, Innervision
- 7 7 EVERYTHING COUNTS, Depeche Mode, Mute
- 8 12 WATCHING YOU WATCHING ME, David Grant, Chrysalis
- 9 20 RED RED WINE, UB40, DEP International
- 10 9 THE SUN GOES DOWN (LIVING IT UP), Level 42, Polydor
- 11 15 TOUR DE FRANCE, Kraftwerk, EMI
- 12 16 BAD DAY, Carmel, London
- 13 8 IOU, Freeze, Beggars Banquet
- 14 14 I'M STILL STANDING, Elton John, Rocket
- 15 21 WALKING IN THE RAIN, Modern Romance, WEA
- 16 11 BIG LOG, Robert Plant, Atlantic
- 17 13 WAIT UNTIL TONIGHT (MY LOVE), Galaxy Featuring Phil Fearon, Ensign
- 18 10 DOUBLE DUTCH, Malcolm McLaren, Charisma
- 19 22 DISAPPEARING ACT, Shalamar, Solar
- 20 18 BLUE MONDAY, New Order, Factory
- 21 - YOU CAN'T STOP ROCK AND ROLL, Twisted Sister, Atlantic A9792T
- 22 - WHAT AM I GOING TO DO, Rod Stewart, Warner Bros W9564T
- 23 - THE FIRST PICTURE OF YOU, Lotus Eaters, Sylvan/Arista SYK121
- 24 - HALF THE DAYS GONE, Kenny Lynch, Satril 12SA510
- 25 - COME DANCING, Kinks, Arista ARIST12502

Compiled by Gallup

Week ending August 27, 1983

- 1 2 18 GREATEST HITS, Michael Jackson & Jackson 5, Telstar
- 2 3 1 THE VERY BEST OF THE BEACH BOYS, Beach Boys, Capitol
- 3 4 FANTASTIC, Wham!, Innervision
- 4 3 THRILLER, Michael Jackson, Epic
- 5 5 TRUE, Spandau Ballet, Chrysalis
- 6 8 TOO LOW FOR ZERO, Elton John, Rocket
- 7 7 NO PARLEZ, Paul Young, CBS
- 8 6 SYNCHRONICITY, Police, A&M
- 9 15 LET'S DANCE, David Bowie, EMI America
- 10 13 FLASHDANCE, Original Soundtrack, Casablanca
- 11 12 JULIO, Julio Iglesias, CBS
- 12 16 THE LOOK, Shalamar, Solar
- 13 23 SWEET DREAMS (ARE MADE OF THIS), Eurythmics, RCA
- 14 9 THE CROSSING, Big Country, Mercury
- 15 11 THE PRINCIPLE OF MOMENTS, Robert Plant, Atlantic
- 16 24 ALPHA, Asia, Geffen
- 17 21 THE LUXURY GAP, Heaven 17, Virgin
- 18 14 YOU AND ME BOTH, Yazoo, Mute
- 19 22 STREET SOUNDS EDITION 5, Various, Streetsounds
- 20 20 HITS ON FIRE, Various, Ronco
- 21 17 CRISES, Mike Oldfield, Virgin
- 22 16 PUNCH THE CLOCK, Elvis Costello & Attractions, F-Beat
- 23 18 IN YOUR EYES, George Benson, Warner Bros
- 24 - QUICK STEP & SIDE KICK, Thompson Twins, Arista 404924
- 25 25 RIO, Duran Duran, EMI

Compiled by Gallup

Flashback

5

September 2, 1978

- 1 THREE TIMES A LADY, Commodores
- 2 IT'S RAINING, The Darts
- 3 RIVERS OF BABYLON/BROWN GIRL IN THE RING, Boney M
- 4 DREADLOCK HOLIDAY, 10cc
- 5 YOU'RE THE ONE THAT I WANT, John Travolta/Olivia Newton-John
- 6 OH WHAT A CIRCUS, David Essex
- 7 JILTED JOHN, Jilted John
- 8 SUPERNATURE, Cerrone
- 9 FOREVER AUTUMN, Justin Hayward
- 10 IT'S ONLY MAKE BELIEVE, Child

10

September 1, 1973

- 1 YOUNG LOVE, Donny Osmond
- 2 DANCING ON A SATURDAY NIGHT, Barry Blue
- 3 YOU CAN DO MAGIC, Limmie and The Family Cookin'
- 4 YESTERDAY ONCE MORE, The Carpenters
- 5 SPANISH EYES, Al Martino
- 6 I'M THE LEADER OF THE GANG (I AM), Gary Glitter
- 7 LIKE SISTER AND BROTHER, The Drifters
- 8 WELCOME HOME, Peters and Lee
- 9 SUMMER (THE FIRST TIME), Bobby Goldsboro
- 10 SMARTY PANTS, First Choice

15

August 31, 1968

- 1 DO IT AGAIN, The Beach Boys
- 2 I GOTTA GET A MESSAGE TO YOU, The Bee Gees
- 3 THIS GUY'S IN LOVE, Herb Alpert
- 4 MONY MONY, Tommy James and The Shondells
- 5 HELP YOURSELF, Tom Jones
- 6 FIRE, The Crazy World of Arthur Brown
- 7 HIGH IN THE SKY, Amen Corner
- 8 SAY A LITTLE PRAYER, Aretha Franklin
- 9 SUNSHINE GIRL, Herman's Hermits
- 10 DANCE TO THE MUSIC, Sly and The Family Stone

RECORD MIRROR

DISCO

- 1 1 ROCKIT, Herbie Hancock, CBS 12in
- 2 3 SHOW ME THE WAY (REMIX), New York Skyy, Epic 12in
- 3 2 WHAT I GOT IS WHAT YOU NEED, Unique, Prelude 12in
- 4 7 HALF THE DAY'S GONE AND WE HAVEN'T EARN'D A PENNY, Kenny Lynch, Satril LP
- 5 11 ONE MIND TWO HEARTS, Paradise, Priority 12in
- 6 10 JAM ON REVENGE (THE WIKKI-WIKKI SONG), Newcleus, Becket 12in
- 7 4 OUT IN THE NIGHT, Serge Ponsar, WEA International 12in
- 8 9 DON'T YOU GET SO MAD, Jeffrey Osborne, A&M 12in
- 9 12 BODY WORK/INSTRUMENTAL, Hot Streak, Polydor 12in
- 10 6 JUST BE GOOD TO ME, The SOS Band, Tabu 12in
- 11 18 PUT OUR HEADS TOGETHER (REMIX), O'Jays, US Phil Int 12in
- 12 5 THE CROWN, Gary Byrd, Motown 12in
- 13 14 PUT OUR HEADS TOGETHER, O'Jays Philadelphia Int 12in
- 14 25 LADIES CHOICE/LOVE HASSLES, Stone City Band, US Gordy LP
- 15 16 JINGO (REMIX)/JINGO BREAKDOWN, Candido, US Salsoul 12in
- 16 8 CHANGING FOR YOU, Chi-Lites, R&B 12in
- 17 13 PARTY TIME, Kurtis Blow, Mercury 12in
- 18 15 CRAZY, Manhattans, CBS 12in
- 19 34 THE KEY (INSTRUMENTAL), Wuf Ticket, US Prelude 12in
- 20 17 FALLING IN LOVE, Surface, Salsoul 12in
- 21 52 GO DEH YAKA, Monyaka, Polydor 12in
- 22 26 A TIME LIKE THIS, Haywood, CBS 12in
- 23 21 WAIT UNTIL TONIGHT (MY LOVE), Galaxy, Ensign 12in
- 24 - SMOOTH, Edwin Starr, Calibre 12in
- 25 19 TELL ME LOVE, Michael Wycoff, RCA 12in
- 26 42 I THINK I WANT TO DANCE WITH YOU, Rumpel-Stilts-Skin, US Heat 12in
- 27 23 COLOR BLIND/MOTIVATION (ARE YOU READY)/MOTIVATION (INSTRUMENTAL)/GIVE THE GIFT OF MUSIC, Motivation, US De-Lite LP
- 28 32 HIGH NOON, Two Sisters, IRS 12in
- 29 22 FOOL FOR YOU, Julie Roberts, Bluebird 12in
- 30 76 ALL OVER YOUR FACE, Ronnie Dyson, US Cotillion 12in
- 31 53 STREET JUSTICE, The Rake, Streetwave 12in
- 32 45 (YOU'RE A) GOOD GIRL, Lillo, Capitol 12in
- 33 63 YOU BROUGHT THE SUNSHINE, Clark Sisters, Elektra 12in
- 34 39 COLD BLOODED, Rick James, Gordy 12in
- 35 - I'M SICK AND TIRED, Larry Graham, Warner Bros 12in
- 36 35 BOOGIE NIGHTS, LaFleur, Proto 12in
- 37 27 DIDN'T YOU KNOW IT/SHINE ON ME, One Way, US MCA LP
- 38 58 FEELS SO GOOD/ELECTRICITY/WET MY WHISTLE/NIGHT RIDER, Midnight Star, Solar LP
- 39 30 GET IT RIGHT, Aretha Franklin, Arista 12in
- 40 47 SUPERSTAR (BILLIE JEAN), Lydia Murdock, US Team Entertainment 12in
- 41 77 HOPSCOTCH, Gwen Guthrie, Island 12in
- 42 55 P.I.M.P. THE S.I.M.P., Rick James, US Gordy LP
- 43 73 SOUL MAKOSSA/BIG BLOW, Manu Dibango, London 12in
- 44 57 I'M THE PACKMAN, The Packman, US Enjoy 12in
- 45 40 AUTODRIVE/FUTURE SHOCK/TFS, Herbie Hancock, CBS 12in
- 46 51 THE WILDSTYLE, Time Zone, US Celluloid 12in
- 47 - I KNOW/THE GOOD GUY'S SUPPOSED TO GET THE GIRLS, Philip Bailey, CBS 12in
- 48 75 RAY-GUN-OMICS, Project Future, Capitol 12in
- 49 70 JUST IN TIME, Raw Silk, West End 12in
- 50 20 I.O.U./I DUB YOU/WE GOT THE JAZZ, Freeez, Beggars Banquet 12in
- 51 59 IN AND OUT/CLOSER THAN CLOSE, Junior Walker, US Motown LP
- 52 - TALK TO ME, Lew Kirtan, US Believe In A Dream 12in
- 53 41 THE SUN GOES DOWN (LIVING IT UP), Level 42, Polydor 12in
- 54 81 LONG HOT SUMMER, Style Council, Polydor 12in
- 55 37 SKIP TO MY LOU, Finis Henderson, Motown 12in
- 56 66 TONIGHT I CELEBRATE MY LOVE, Peabo Bryson/Roberta Flack, Capitol 12in
- 57 67 INSIDE LOVE (SO PERSONAL)/IN YOUR EYES, George Benson, Warner Bros LP
- 58 60 HALF THE DAY'S GONE (BETHNAL GREEN CHIN-MENTAL FUNK MIX), Kenny Lynch, Satril 12in
- 59 49 LET'S GET IT RIGHT/INSTRUMENTAL, Keywi, Virgin 12in
- 60 71 LET THE MUSIC PLAY/TOO MUCH TOO SOON, Ian Prince, London 12in
- 61 38 VALLEY STYLE (BILLIE JEAN), T.Ski Valley, US Capo 12in
- 62 48 LOCKED UP IN YOUR LOVE/FOREVER BY YOUR SIDE/START ALL OVER AGAIN, Manhattans, US Columbia LP
- 63 50 IT'S COOL, Walter Jackson, US Chi-Sound 7in
- 64 62 CHICAGO, Roy Ayers, Uno Melodic LP
- 65 33 ROCK THE WORLD!!!, Crown Heights Affair, US De-Lite LP
- 66 82 I CAN MAKE YOU DANCE, Zapp, US Warner Bros 12in
- 67 - RUNNIN' (REMIX), Junior, Mercury 12in
- 68 28 HOPSCOTCH (US REMIX), Gwen Guthrie, Island 12in
- 69 - FREE/MAKIN' LOVE IN THE FAST LANE, Mellaa, US Larc 7in
- 70 - GOT TO HAVE YOUR LOVIN', Feel, US Posse 12in
- 71 43 WHAT DO WE DO, Atmosfear, Chrysalis 12in
- 72 46 RISIN' TO THE TOP, Keni Burke, RCA 12in
- 73 74 DO YOU WANT ME (INSTRUMENTAL), El Chicano, US Columbia 12in
- 74 84 YOU'RE THE ONE (YOU'RE MY NUMBER ONE), Katie Kissoon, Jive 12in
- 75 56 SAKHILE, Sakhile, Jive Africa 12in
- 76 - DR JAM (IN THE SLAM), Men At Play, Design Communications 12in
- 77 85 ATOMIC DOG, George Clinton, Capitol 12in
- 78 - SPREAD YOUR LOVE (REMIX), Earth Wind & Fire, US Columbia 12in
- 79 - IF YOU COULD SEE ME NOW, Shakatak, Polydor 12in
- 80 - DOG TALK, K-9 Corp, US Capitol 12in
- 81 61 OUT OF THE FUNK, Dennis Brown, A&M LP
- 82 - THE RETURN OF CAPT. ROCK, Captain Rock, US NIA 12in
- 83 - GETTIN' MONEY, Dr Jeckyll & Mr Hyde, US Profile 12in
- 84 69 PLEASE (DON'T BREAK MY HEART), Lady M, US Blue Parrot 12in
- 85 79 BABY I WILL/WHAT'S THE BOTTOM LINE, Michael Lovesmith, Motown 12in

STOP PRESS: Hot imports include Del Richardson 'Rainbows' (Joy Spring 12in 114bpm), Bohannon 'Rock Your Body' (Compleat LP 114bpm), Gap Band 'Jam The Motha' (Total Experience LP 105bpm)

NIGHTCLUB

Week ending August 27, 1983

RADIO Luxembourg (208 metres, 1440 Khz) will be playing the pick of the Nightclub hits on Friday (9-11pm) and Monday (11pm-1am).

- 1 1 THE CROWN, Gary Byrd & The GB Experience, Motown 12in
- 2 2 DO IT AGAIN/BILLIE JEAN (MEDLEY), Club House, Island 12in
- 3 11 ROCKIT, Herbie Hancock, CBS 12in
- 4 3 IOU, Freeez, Beggars Banquet 12in
- 5 5 CRAZY, Manhattans, CBS 12in
- 6 4 PUT OUR HEADS TOGETHER, O'Jays, Philadelphia International 12in
- 7 18 OUT IN THE NIGHT, Serge Ponsar, WEA 12in
- 8 7 ALL NIGHT LONG, Mary Jane Girls, Gordy 12in
- 9 6 FEEL LIKE MAKIN' LOVE, George Benson, Warner Bros 12in
- 10 14 CHANGING FOR YOU, Chi-Lites, R&B 12in
- 11 39 LONG HOT SUMMER, The Style Council, Polydor 12in
- 12 8 IT'S OVER, Funk Master, Master-Funk 12in
- 13 27 GOLD, Spandau Ballet, Reformation 12in
- 14 21 WAIT UNTIL TONIGHT (MY LOVE), Galaxy featuring Phil Fearon, Ensign 12in
- 15 12 BOOGIE NIGHTS, LaFleur, Proto 12in
- 16 24 FREAK, Bruce Foxtan, Arista 12in
- 17 9 WHEREVER I LAY MY HAT/SEX, Paul Young, CBS 12in
- 18 13 FLASHDANCE...WHAT A FEELING, Irene Cara, Casablanca 12in
- 19 19 DOUBLE DUTCH, Malcolm McLaren, Charisma 12in
- 20 10 DOUBLE DUTCH, Malcolm McLaren, Charisma 12in
- 21 29 JUST BE GOOD TO ME, SOS Band, Tabu 12in
- 22 43 HALF THE DAY'S GONE AND WE HAVEN'T EARN'D A PENNY, Kenny Lynch, Satril 12in
- 23 - EVERYTHING COUNTS, Depeche Mode, Mute 12in
- 24 25 CLUB TROPICANA, Wham!, Innersvision 12in
- 25 15 (DO YOU REALLY LOVE ME), TELL ME LOVE, Michael Wycoff, RCA 12in
- 26 17 CHINA GIRL, David Bowie, EMI America 12in
- 27 36 TOUR DE FRANCE, Kraftwerk, EMI 12in
- 28 20 SHE BLINDED ME WITH SCIENCE, Thomas Dolby, Venice In Peril 12in
- 29 16 GET DOWN SATURDAY NIGHT, Oliver Cheatham, MCA 12in
- 30 40 GIVE IT UP, KC & The Sunshine Band, Epic 12in
- 31 22 WATCHING YOU, WATCHING ME, David Grant, Chrysalis 12in
- 32 35 BLUE MONDAY/THE BEACH, New Order, Factory 12in
- 33 - DISAPPEARING ACT, Shalamar, Solar 12in
- 34 31 SEARCHIN' (I GOTTA FIND A MAN), Hazell Dean, Proto 12in
- 35 23 DEAD GIVEAWAY, Shalamar, Solar 12in
- 36 33 MANIAC, Michael Sembello, Casablanca 12in
- 37 26 FALLING IN LOVE, Surface, RCA 12in
- 38 37 GUILTY, Lime, Polydor 12in
- 39 41 SUMMER DUB/CRUEL SUMMER, Bananarama, London 12in
- 40 - LINED UP/MY SPINE (IS ON THE BASSLINE), Shreikback, Y 12in
- 41 - YOU'RE THE ONE (YOU'RE MY NUMBER ONE), Katie Kissoon, Jive 12in
- 42 38 MESSAGES FROM THE STARS, Rah Band, TMT 12in
- 43 48 PARTY TIME, Kurtis Blow, Mercury 12in
- 44 46 THE SAFETY DANCE, Men Without Hats, Statik 12in
- 45 - FOOL FOR YOU, Julie Roberts, Greyhound 12in
- 46 34 TROUBLE IN PARADISE, AJ Jarreau, WEA 12in
- 47 30 WANNA BE STARTIN' SOMETHIN', Michael Jackson, Epic 12in
- 48 42 GET IT RIGHT, Aretha Franklin, Arista 12in
- 49 28 YOU AIN'T REALLY DOWN, Status IV, TMT 12in
- 50 45 I JUST CAN'T HELP BELIEVIN', Boys Town Gang, ERC 12in

BOYS TOWN DISCO

- 1 11 GOT TO GET TO YOU, Charade featuring Jessica, Passion 12in
- 2 5 I DON'T WANT TO TALK ABOUT IT, Pamela Stanley, US Komander 12in
- 3 6 BAND OF GOLD, Sylvester, US Megatone 12in/London re-edit
- 4 3 SEARCHIN' (I GOTTA FIND A MAN), Hazell Dean, Proto 12in/US TSR remix
- 5 1 GUILTY, Lime, Polydor 12in/US Prism remix
- 6 2 THE BOYS COME TO TOWN, Earlene Bentley, US Megatone 12in
- 7 9 WHEN WILL I SEE YOU AGAIN, Magda Layna, US Megatone 12in
- 8 4 ON THE GRID/ANGEL EYES, Lime, US Prism remix/German Polydor LP
- 9 16 TO SIR WITH LOVE, Vicki Sue Robinson, US Profile 12in
- 10 8 SO MANY MEN SO LITTLE TIME, Miquel Brown, Record Shack 12in
- 11 20 I'M GONNA WASH THAT MAN RIGHT OUTA MY HAIR, Weather Girls, US Columbia 12in
- 12 - FOREIGN LAND, Technos, Twins 12in
- 13 - NOT THE LOVING KIND/THE LOVING DUB, The Twins, German Hansa 12in
- 14 21 MY FORBIDDEN LOVER, Tapps, Canadian Power 12in
- 15 13 LOVE YOUR BODY, Amanda Lear, German Ariola 12in
- 16 12 MANIAC, Michael Sembello, Casablanca 12in
- 17 24 MEDLEY: BILLIE JEAN/JEOPARDY, Pink Project, Italian Baby 12in
- 18 - BORN TO BE ALIVE, Disco Connection, Dutch Music Master 12in
- 19 28 SPACE, Viola Wills, US RVA 12in
- 20 30 GOD KNOWS, Donna Eyes, Italian II Disc 12in
- 21 29 VOICES IN THE DARK, Mike Cannon, Italian Memory 12in
- 22 19 EL WATUSI/LA BAMBA (LAND OF A THOUSAND DANCES MEDLEY), Rags & Riches, US Casablanca 12in/LP
- 23 23 TAKE A CHANCE ON ME, Waterfront Home, US Bob Cat 12in
- 24 15 THESE MEMORIES (REMIX), Oh Romeo, Canadian Unidisc 12in
- 25 25 BURN IT UP MR. DJ, Risque, US Importe/12 12in
- 26 - LOVE REACTION (BLUE MONDAY), Divine, Dutch Break 12in
- 27 26 STARS ON 45 PRESENTS THE STAR SISTERS, Stars On 45, CBS 12in
- 28 7 TAKE IT SLOWLY, Nancy Martinez, Canadian Matra LP
- 29 - DOLCE VITA, Ryan Paris, Carrere 12in
- 30 - WITHOUT YOUR LOVE/STAY THE NIGHT, Nina Schiller, US Moby Dick LP

DISCOS

JAMES HAMILTON of the controls ODDS 'N' BODS

MICHAEL JACKSON has just cut another duet with Paul McCartney, master by **Jellybean Benitez**, but first we'll finally get a "Thriller" on 12" in a month, while **Alan Coulthard's** Disco Mix Club Jackson megamix has evidently been closely copied on a revised Belgian bootleg (please do not ask how to find it!) ... **Tom Browne's** new is being produced by the **Jonzun Crew** in "Rockit" style — and **Herbie Hancock** is now top US Dance/Disco ... **Benetton's Hanley** at Penneham Hill hold a music business barbecue next Sunday (11) at 7pm, £3 a head, all DJs and record company people welcome — if they can bear **WEA's Fred Dove** as guest jock! ... **Randy Crawford** will sing and talk to you all this month on 01-388 5188 ... **Lillo Thomas's LP** is already out here (Capitol EST 712280), and **Ryan Paris** last week should have been 1200/bpm ... **Brass Construction** "We Can Work It Out" is now on import 12" as a negligible remix ... **Phillip Bailey's** import "Continuation LP" doesn't exactly scream "dance to me!" ... **Canada's Power** label soon releases **Antonio Rodriguez** "La Bamba" and **Dee Dee Jackson** "SOS (Remix)", and in fact **Power's Vince Dragorylo** is looking for new "high energy" masters at 190 Colin Ave, Apt 108, Toronto, Ontario M5P 2C6, Canada ... **Paul Travis** has just started a free admission/pub bar prices boys town night at **Wagner's Old Tiffany's**, now named **Maxines**, every Thursday ... **Norman Scott** (Haringey Bolts) — not big olde, **Connie Francis** "The Boys Are In It" passes on regular **Boley Steve Jolley** that ignition's next album will include some strong disco tracks ... **Pete High** (Stamwich Cassinellis) observes that boys town music seems to be crossing over to pop audiences who dislike electro-funk's rigidity ... **Carl Richardson** (Full 0482-711874) is after the old "Josephine Baker tribute" LP by **Phylcia Keltie** ("Felicja") **Allen & The Village People** ... **Paul Gough** (Hardspool 0426-7036) will pay big bucks for the old **Prince Philip Mitchell** "Top Of The Line LP" ... **"New Blackbeat"** is a 12" in "a crammed deep soul funk" ... all clearly printed pages long, £3.75 for 6 issues bi-monthly, from 101 Severnaces, Otton Brimble, Scarborough, Cambs PE1 0XJ ... October's will include the complete 1962-83 **Frankie Beverly** discography



STEVE JASON, in the sensible shirt on the left with his chums **Sharon Louis** and **Colin Hurd**, currently picks 'em in at Peterborough's Norfolk Inn (Thursday) and **Gordon Arms** (Sunday) — which could be because they're both pubs with free admission! — but the point of this photo is that while on holiday in Corfu, Steve was asked by a Greek waiter to autograph a copy of the picture of Spain's Steve "Spiny" Norman that he could work out why? So, what do you think? Has Spiny a double in Peterborough?

... **Main ingredient's** "Happiness Is Just Around The Bend" has been remade by ex-lead singer **Cuba Gooding** for Streetwise ... **Sundays** at **Basidon New Yorker**, **Cosmic** revives the likes of **Mighty Fire** "Love Fantasy" ... **Darren Fogel**, now doing Saturdays at **Tottenham Valentines**, is compiling the **Top 100 Soul Singles** for Christmas broadcast on **Radio Twi** (twice 5.4 PM (his "Soul Searchin'" spot's 4pm Sunday), so send your nominations to (twi) at 8 Southampton Row, London WC1 ... **Alan Reid**, ex-Bachus/Julianas also jock the had to learn to mix in Canada as if he talked the club empty!) and ex-Birmingham Powerhouse lighting operator, has opened his own **Gingers** in Pontypool with a full lightshow. (Wed-Sun) even though it's only small ... **Jon Alsop's** high energy bias is bowing to the "Rockit" influence with increased electro-funk on Mondays at **Edgobston Faces French** "Kloihertz" ... **Steve Dennis** has a visit from **Kenny Lynch** — who's not on Friday (2) with **Peter Lee** at **Botton's Dance Factory** ... **Jaff Young** guests **Thurs (1)** at **Home Hamptons's Whip & Collar**, **Dave Rawlings** has a **St Trinians** Friday (fancydressers for free) at **Basingstoke Martinez** ... **Steve Walsh** starts funking Mondays at **Bernondray Did Kant Road's Dum Cox** next week (5). **Lyndon T** electro-funk Tuesdays at **Soho Jean Plerres** (first drink free) ... **Frenchie's Sunday Fun Club** has moved to the later licensing hours of **Bowling Green Inn** (£1 before 10.30, half price drinks) ... **Richman's** Long Island Exchange (by the station roundabout) does alcoholic milk shakes — um, yum, schrup schrup! ... **Colin Hurd** has gone megamix crazy at **Dartford Flicks** on Saturday nights, and now that **Thames Valley DJ Asan** big boy **Frank Smith** has started editing the **Disco Mix Club** mag all the **TVIDA** members are being told how to mix! ... **Steve Dower's** Day (Sheerness Woods) recommends mixing **Hazel Dean Searchin'** into **Change Searching** in a synch from "where the drums sweep down and back up again" ... **Tom Edgar**, looking at **Tom Mar** (in a cockney accent?), is busy enough but could handle more club/pub gigs on 01-855 2064 (his 855 7372) ... **Rob Harknett** (Ryton 021-373 2323), booked solid on Saturdays until 1985,

needs more MoR locks to cover some venues, small gigs OK but music must be "tame" for fees around £35/45 ... **Chris Cole** (Bram) recorded himself as a 21st gig to make a demo for a club where he wanted a residency, and was told he was "too confident, cocky and frantic" — presumably a nervous, shy and quiet jock got the job, but **Chris's** own approach does at least bring in lots of mobile work! ... **Steve Walthamston's** Day similarly applied for a gig, only to be told he was "behind the times and much too old!" ... **Gary Oddie**, now back at **Alcester Bee Jays** after fracturing his skull in a road accident, recuperated in Jersey where he reckons **Chris Tandy** at the **Medison** is the island's best night ... **Richard Loftus** Lofthouse (Tyneside) reverts the name **Lafleur** sounds like the **Peter Sellers** French pronunciation of what you dance on! ... **WIKKI WIKKI!**

HOT VINYL

LADY M: "Please Don't Break My Heart" (Calibre CABL 118) Sneaky groove with an interesting, holding good frisky arrangement, this 140bpm wailed soaring jaunty 11:45pm 12"in wagger after fracturing his skull in a wear bass line (good out of **Kenny Lynch**) with so much zest that it's really quite high energy too and could well get pop attention (Inst. Flp). The lady's vocal is outstanding.

BAISER: "Summer Breeze" (Canadian Celsius 122LS-7013) Chording piano, sassy brass and tooting sax start this attractive chick-sung long over developing unhurried sinuously pumping gently jiggy 109/4bpm 12" in swayer, which eventually hits a cowbell progression break (Inst Flp) and initially had boys town attention though should've wided favour. Incidentally, check the chart in case any more hot imports arrive after this week's early deadline.

K-9 CORP (Featuring **Pretty Cig**): **Dog Talk** (US Capitol 8562) Concocting perfectly with renewed interest in the original, this is a great rep version of "Atomic Dog" using **George Clinton's** 107bpm 12"in backing track behind and between mentions of **Fluto**, **Goody**, **ScotchyDoo**, **Snoopy** and other canine cartoon faves — "watch me raise my leg" being the riest line! — flipped by **Clinton's** own 113bpm instrumental of "Man's Best Friend". Wool ... wool!

LEVEL 42: "Micro-kid" (LP "Standing In The Light") (Polydor POLY 5110) The guys' **Larry Dunn** & **Vardine White** produced **LA** album gets bogged down whenever they persist with pseudo jazz-funk like the remixed (older) **Seibom** "Out Of Sight Out Of Mind" and 53-106-107bpm "The Machine Stops", but really comes alive when they show the potential of being a **Steely Dan** for the '80s on this clean bright loosely shuffling 115-117-116bpm 11:30, while (which will make a great single), while

continues over

NEW SINGLE

JURASSIC PARK

NEW 3 TRACK 12" AND 7" SINGLE AVAILABLE NOW

12" - MERX 145 - 7" - MER 145





from page 31

the frantic 145bpm 'Dance On Heavy Weather' keeps bassist Mark King's thumbs a-thundering.

KID CREOLE & THE COCONUTS: 'There's Something Wrong In Paradise' (Island IS 130) Quite a departure in tempo if not influence, August Darnell's ultra frantic thoroughly infectious 142bpm soca stormer so far at time of writing is only on 7in.

DR JECKYLL & MR HYDE: 'Gettin' Money' (US Profile PRO-7029) The funky rappers return on a herky jerky 107bpm 12in electro hip hopper that's a dynamite mix with Kurtis Blow (inst flip).

UDM: 'To Please You' (US Kadabra Records) Something of a left-fielder which would probably have been bigger two years ago, this odd episodic 117-116¼-115½-115¼-115½-115¼ 12in male vocal group driver has a dated jazz-funk feel with synth 'n brass between various breaks, the B-side being the main useable mix.

PRESTIGE: 'Cheating' (US Atlantic RFC 0-86989) Bass synth powered chunky slow smacking 109bpm 12in girlie group jolter with a stuttering title line reminiscent of Ingram's 'We Like To Do It' (or is it 'DJ's Delight'? — I remember my remix better!), nice enough (inst flip).

SHANGO: 'Shango Message' (US Celluloid CEL 164) Material/Afrika Bambaataa-prod/penned juddering slow 101¼bpm 12in hip hopper with vocoder and chanting chaps in moody mock mystic style (semi-inst flip), a bit specialist electro but useful for mixing in things at a lower tempo.



SAKHILE: 'Sakhile' (Jive Afrika JIVE T 48) At last on commercial 12in, the superb South African jazzers' haunting instrumental 99bpm summer tempo taper has excellent sax and soft title chanting weaving an irresistible spell (great with La Famille, Funk Masters etc — so a pity it's now so late), coupled with the listener-aimed 'Isillo' and 'Idayimane' from their beautiful album.

KURTIS BLOW: 'Party Time' LP (US Mercury 81275-1 M-1) Nothing else is as inspired as the 108½bpm title track hit (which it's nice to have at 33⅓rpm), but other rappers are the 108bpm 'Nervous', 106bpm 'One-Two-Five' (Main Street, Harlem, USA), 112bpm 'Big Time Hood'.

MCKENZIE & GARDINER: 'From Time' (The Sound Of London TSOLL 501, via PRT) Joe Williams-prod cliched creaking stop-start 0-116½bpm 12in rhythm box swayer with bits like a chick cutting through from time to time that suggest it could have been really quite pleasant (inst/edit flip).

THE MEXICANO: 'Move Up Starsky' (Creole CR 12-58) Reissue of Rudy Grant's 85-83bpm skanking reggae classic but with a new boastful intro nicked from 'Double Barrel', on 3-track 12in with the mellow 0-99bpm 'More Than I Can Say' (Bobby Vee's oldie) and 83bpm 'Your Love Is Something Else'.

KAREN YOUNG: 'Hot For You' (Design Communications DEST 3, via IDS) Disjointedly introed "high energy"-aimed shrill 119bpm 12in burbler harking back to her old 'Hot Shot', purpose-produced for the UK label by Philadelphia's Walter Kahn (inst/dub/acappella flip).

JACKIE KENNEDY: 'Under My Spell' (Stripeline STRIPE 12001, via Pinnacle) The squeaky sister of TV's Grace and Imagination's Erroll Kennedy debuts with a messily lurching fast 130bpm 12in bouncer (inst/aca flip).

HIT NUMBERS: Beats Per Minute for last week's Top 75 entries on 7in (f/r for fade/resonant endings) — Rod Stewart 125f, Annabel Lamb 117f, Def Leppard 0-105-0f, Rainbow 120f, The Truth 133-134-135f, Danse Society 142½(intro)-136-140-0r, Shakatak 106f, Barry Manilow 133f, David Essex (26-) 109-110-111f, Weather Girls 136-135f.

These are the breaks...

NOW SEEMS the moment to put recent developments into their historical perspective. Black American music began outside when Southern slaves relieved the tedium of picking cotton with rhythmic call-and-answer "field hollers" derived from dimly remembered tribal chants, vocal music being the cheapest to make — and maximum effect/minimum outlay still holds good today. Christian church music, military bands, the patronising "plantation songs" of touring nigger minstrel shows, and the attention grabbing antics of streetcorner medicine sellers (whose increasingly eccentric dancesteps were the basis of most we know now) all combined in the late 19th century to produce the different strains of a new and specifically American black tradition. The banjo, an approximation of certain African stringed instruments, gave way to the Spanish guitar as the go-anywhere accompaniment for an emergent type of solitary "blues" singer, the blues being a simple secular adaptation of the mixture of call-and-answer with church music which at the opposite extreme resulted in gospel (the eventual inspiration of vocal harmony groups and ultimately soul). The other solitary black musicians were the pianists in brothels, who experimenting amidst their exotic surroundings came up with sexy, sleazy, synchopated rhythms of "ragtime", which when played with jaunty abandon on military band instruments became a dance craze lasting nearly thirty years with increasing acceptance (and white copyists) until the soloing fervour of its more adventurous musicians became known to the world as "jazz" in the early '20s. The urban jazz bands had no problem making a loud enough noise for dancers, but the rural blues guitarists had to play open-tuned chords with a broken bottleneck on their finger to make a shrill sound, or use metal bodied guitars fitted with resonators. Following the spread of radio in the early '20s came electrical recording in 1925, enabling "whispering" crooners to be heard where previously only the bellows cut through, microphones replacing megaphones for the featured vocalists on ballroom bandstands. With the big bands of the '30s came an acrobatic black dance style known as "jitterbug", which had been germinating in Harlem since 1923 and really erupted in '28 when marathon dancer 'Shorty' George Snowden amazed onlookers by doing a "breakaway" flinging out his partner and improvising some solo steps. Shorty and other inventive dancers, egged on by money throwing celebrity socialites, became a big attraction as they tried to out-dance each other in the "Cats' Corner" at the Savoy Ballroom, where two battling bands would drive the dancers so hard the music became called "swing". It was Benny Goodman who gave swing the white face of respectability in 1936, the same year young black teenager Charlie Christian (following the lead of Count Basie's guitarist Eddie Durham) began experimenting playing jazz on a guitar plugged into a rudimentary electric amplifier. The Jimi Hendrix of his day, Charlie Christian went on to play with Benny Goodman, but more importantly his improvisational style influenced saxist Charlie Parker and the whole '40's be-bop movement. Probably the first electric blues guitarist was flamboyant showman T-Bone Walker (some of whose moves were copied by Elvis Presley!), but during World War II many rural bluesmen moved north and west to the industrial cities where they too plugged in and formed raucous "rhythm & blues" groups, augmented at war's end by "booting" saxists splintering away from the no longer viable big bands. Black kids who couldn't afford an instrument would hang out on streetcorners copying such gospel-derived tenor/bass/harmony groups as the Ink Spots and Ravens, singing silly phrases like "doo-wop" in a style which influenced the Temptations onwards. Other streetcorners often had blues players plugged into portable speakers, some maybe talking rather than singing their blues, while in the churches were preachers whose crescendoing rhythmic sermons moved the congregation to frenzy. Rapping and ranting radio DJs spread rapidly as R&B became "rock 'n' roll" in the '50s and men like Alan Freed copied the black style, which right through the '60s often incorporated a carefully prepared rhyming rap lead over an instrumental from the playlist. Around 1970 such street poets as the Last Poets recorded their angry, staccato, musically flowing raps (the era when Gary Byrd started out), all of this sewing the seeds of rap as we know it today. However, apart from the total commercialisation of black music and increasing sophistication in the making of it, things stayed pretty much the same out on the streetcorners, in the subways and stairwells (anywhere there's an echo!) . . . until, that is, another advance in the use of electronics. The ghetto blaster. Now every kid can make a loud noise out on the street, even miking up to rap along to the beat. Cheap electronics and the boom in synthesizers like the rhythm box which can be programmed to any automatic beat pattern have revolutionized the creation of black music, cutting costs and replacing musicians. Out of the portable discos of Brooklyn, base of New York's big Jamaican population with their sound systems, came the use of rhythm boxes allied to DJs "scratching" records over the top of them — often out in the street, where of course the "break" dancers carry on their tradition. It's sad to think that in this revolution we've probably lost the vocal group tradition, but the current breed of young men out there today are in fact merely following in the footsteps of all that went before them — and every new development mentioned above was greeted in its day with the abuse of many and total horror of some. Think about it!

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THIS SATURDAY morning, singer and dancer Haywoode will be in bed doing her favourite thing.

And it's a lot more innocent than you evil lot are thinking (and hoping). In fact, she doesn't have to do it in bed, anywhere will do. "I love reading comics and my ideal way of spending a Saturday morning is to go out and buy the Dandy, the Beano, Bunty and the Marvel comics, get a big bag of sweets, like gobstoppers, and sit at home reading them all."

A woman after my own heart, nearly 22 years old and still a fan of Gnasher in the Beano. Haywoode's life so far has been packed with crazy things like that, all done in search of fun, which she usually seems to find.

She's just released her first single on CBS, 'A Time Like This', fittingly enough a good dance tune since that's the way she's spent most of the last seven years. But there's been a bit of everything — dancing, acting, session singing. "I've done everything except stripping," she says.

Haywoode — her first name's Sharon but with all the other singing Sharons around she'd rather you called her 'Sid', her nickname — spent a year dancing in Zoo, which is why her face might seem naggingly familiar. "That was between 1981 and 1982," she recalls, "then I left because I wanted to do something different."

That's been her wish all along, from when she first appeared in a production of 'Bubbling Brown Sugar'. Then little film parts started popping up, and big films they were too. "I had a small part in 'Superman II', it was the scene where we were a load of kids screaming in a bus which is going to crash, and Superman comes and saves us. That little scene took about a month to film."

Since then, she's acted, albeit shortly and sweetly, in 'The Muppet Movie Caper' and James Cagney's comeback picture 'Ragtime', but more recently she's played a bigger part.

"I've just done a film called 'Real Life', which comes out in the States in about two months. I play a dancer, and it's the first speaking part I've had, so I'm quite pleased with it."

Apart from Zoo, you might also have spotted Sid on TV in 'The Gentle Touch', 'Visiting Day' or 'The Video Entertainers', or if you're a real hawkeye, in one of her many credits in commercials.

Moving swiftly along, we discover that she's also done vocal work with Visage — "I know Steve, he's a friend," she says — and we hold our breath for the next crazy instalment in her career. Like going back on 'TOTP' doing her single, maybe, with Zoo in close attendance? When she says "I find it quite amusing to shock people" you know anything's possible.

Paul Sexton

JUST CALL ME SID

SHARON HAYWOODE prays for a day off

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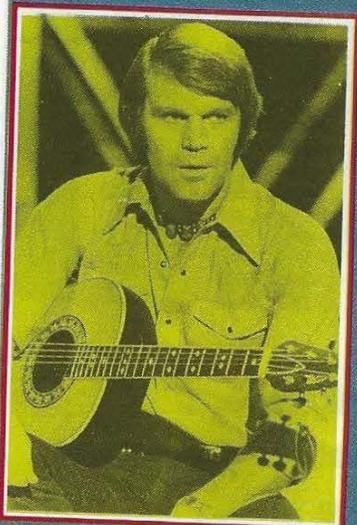


CULTURE CLUB'S Jon Moss chose 'Wichita Lineman', sung by Glen Campbell as his all time favourite song because: "It's just a great record!"

Jon's choice was requested by Annette Bowen of Widnes and Caroline Evans of Rotherham.



Jon Moss



WICHITA LINEMAN

by Jimmy Webb

*I am a lineman for the county
And I drive the main road
Searchin' in the sun for another overload*

*I hear you singin' in the wires
I can hear you thru the whine
And the Wichita lineman
Is still on the line*

*I know I need a small vacation
But it don't look like rain
And if it snows
That stretch down south will never stand
the strain*

*And I need you more than want you
And I want you for all time
And the Wichita lineman
Is still on the line*

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MELTING POT

by Roger Cook and Roger Greenaway

*Take a pinch of white man
Wrap it up in black skin
Add a touch of blue blood
And a little bitty bit of Red Indian boy*

*Curly black and kinkies
Mixed with yellow chinkies*

Pic by Andre Csillag

GLEN CAMPBELL

BUICK RECORD CLUB



BOY GEORGE chose 'Melting Pot' by Blue Mink as his all time favourite record because: "It's such a good song".
Boy George's choice was the request of Luke Albrow, Brighton, Marina Demetrios, Muswell Hill, Belinda Frazer, Dagenham, and Leslie Smith, Glasgow

Send the name of the star whose favourite song you would like to know, to: Star Songs, RECORD MIRROR, 40 Long Acre, London WC2, and we will print the lyrics.

Boy George

If you lump it all together
Well you've got a recipe for a get along scene
Oh what a beautiful dream
If it could only come true
You know you know

What we need is a great big melting pot
Big enough big enough to take the world
And all it's got
Keep it stirring for a hundred years or more
Turn out coffee coloured people by the score

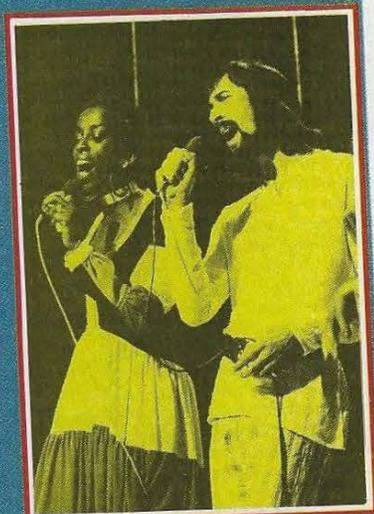
Rabbis and the Friars
Bishops and the Gurus
You got the Beatles or the Sun God (it's true)
Well it really doesn't matter what religion you choose
No, no, no

Make a lady faithful
Lord and Missis Graceful
You know the living could be tasteful
Ah we should all get together in a loving machine
I'd better call up the Queen
It's only fair that she knows
You know you know

What we need is a great big melting pot
Big enough big enough to take the world
And all it's got
Keep it stirring for a hundred years or more
Turn out coffee coloured people by the score
Yeah, no
Hm, yeah

What we need (keep repeating till fade)

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BLUE MINK

Pic by SKR Photos

DENNIS BROWN likes the idea of family life. The likeable singer, who's always there with a smile, has got a pile of children under his belt . . . and there'll be more to follow!

"Yeah man! I've got eight at the moment, three from my wife and five from other sources," he says in a thick Jamaican brogue. "I'm setting things up for my kids right now."

"I'm going to have as many as possible — more babies! I'm going to keep playing with it, I'm going to stay with it."

"My wife, she thinks it's her right to have kids. But I say to her if she was in Nigeria I could have 17 wives, but as we're NOT Nigerian I have to do with what I can get, seen? Yeah, I like to have kids everywhere."

Dennis is over in Britain for a brief stay as he's just released his new single 'Save A Little Love For Me'.

But there are no flash hotels for the reggae superstar who had hits like 'Money In My Pocket'. Instead he stays with his friends — the Tottenham posse in London, or perhaps over at Ladbroke Grove, it depends where his mood takes him.

Dennis Brown, you see, is one of those people you just can't help liking. Always ready with a smile he has mates across the world, so it's easy to muck in with the various posses (gangs of reggaeophiles who hang around together) wherever he goes. Despite his numerous hits across the world, he insists that he's just a poor man.

"My producer Joe Gibbs got it all," he jokes. "I just have a one-room flat in Jamaica, and my wife, she lives there, that's all."

"Maybe soon I'll have riches if people buy the new album 'The Prophet Rides Again'. It will go across the world, but more important, there'll be the message on it, the message of Jah — people can pick it up."

DENNIS HAS joined a group in Jamaica following the Rasta religion, and has been given the name Joseph. Like all

Family favourite

black people who talk about it, he's vague about what it actually stands for — save that the chosen people will go to the Utopia of Ethiopia in Africa.

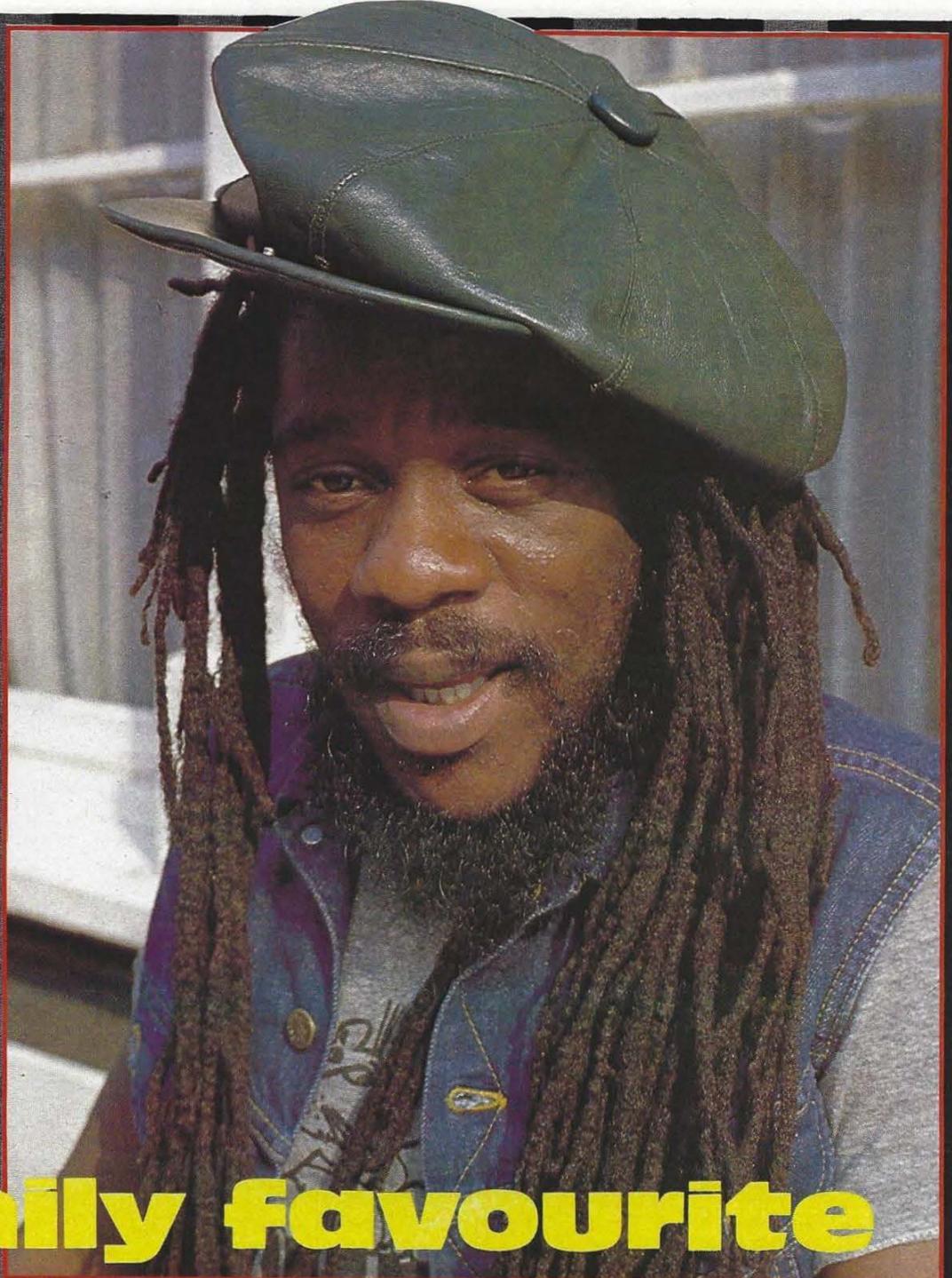
What stands out from others, though, is he actually went over to the country and wrote a lot of the songs on the reggae side of his new album, while the funk stuff was created in the more western Miami.

And he insists that Ethiopia isn't strife torn and at war.

"I just went out there and ran through a couple of tunes on my guitar, watched the sun. I'm starting to miss it already!"

"I didn't see any trouble. Have you seen any? No man, this is what they say, but it was peaceful, really peaceful. I merged with the life. You hear these things, but often it isn't true."

The other part of Dennis's life has been spent in Miami putting



DENNIS BROWN: sho' nuff funky

together the harder edged funk material for the LP. With Noel Williams in the producer's chair along with Gibbs, they conspired to get a good solid funk backing to the silky Brown vocals.

Williams was the man responsible for writing Bob Marley's 'Buffalo Soldier' and has produced more than a couple of fine funk tracks in his own right under the King Sporty monicker.

"The album's taken a long time to produce," says Dennis. "We really wanted to get a good sound for it, so we spent many many nights in Jamaica working on it."

"Joe Gibbs and Noel Williams had a lot of shouting you know, but in the end they're all good tracks. I've known Sporty for years since I was a young man

working in Studio One, the top Jamaican studio. We started working together through vibe, just through vibe."

"It was all done as we went along. Like we'd play the rhythm tracks and build it up, it was very simple."

"After a time I wondered if this was going to see the light of day, whether it was going to be worthwhile. After this I'll go on tour and then start another album; we can't let things drop now."

DENNIS LAUNCHES briefly into quick fire patois with his friends from West London who are just sitting in to be with him, nothing else.

A quick couple of jokes — totally impossible to understand

even for Joe Shutter our photographer who claims some ability with Jamaica speak — and then he's bubbling and smiling like the whole world is on his side.

Dennis Brown is a man who takes very little seriously other than his involvement with the Jah Faith. The rest of his life is about gaiety and singing — and girls.

"You know when I was on tour with Peter Tosh it was girls, girls, girls and more girls," he grins.

"They took me off stage and took me back stage and everything was, well, you know how it was, I really worked there, you know!"

Sounds like the Dennis Brown one man population explosion will continue for a while yet.

Simon Hills

Pic by Joe Shutter

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TRIVIA QUIZ

- 1 He's starred in two films and recently married 'Star Wars' heroine Carrie Fisher. He is however better known as a singer/songwriter. Who is he?
- 2 He was a member of the hit-making combo the Four Bucketeers and currently has a Radio 1 show. Who is he?
- 3 Billy Howard was a DJ who had a spoof hit in the mid '70s. Name either the spoof or the original hit from which it was taken.
- 4 Which current chart single is produced by Christopher Neil?
- 5 She first burst onto the American scene as a 16 year old with the controversial 'Society's Child', but more recently she picked up a couple of Top 50 hits with 'Fly Too High' and 'The Other Side Of The Sun'. Who is she?
- 6 Chris Norman did a duet with Suzi Quatro, but he was better known as lead singer with which hit-making pop band?
- 7 Who extolled the virtues of 'New York New York'?
- 8 Jackson Browne wrote a song which became a hit for a group who partly shared his name. Who were the group and what was the hit?
- 9 He thanked someone for saving his life, sang about himself and Mrs Jones and suggested that he and a friend made a baby. Who is he?
- 10 Rick James is the mentor of which current all-girl group?
- 11 What was Len Barry's Top 3 hit from 1965?
- 12 She was a member of a band called the Wind and the Willows, a Playboy bunny and was

EVER GET fed up with your surname? Mumble into the 'phone if you have an embarrassing double-barrel? Then cheer yourself up with this week's quiz which puts the spotlight on the stars who would appear to have two christian names.
Your score: Under 10 — you're a right Charlie. 10-20 — take a trip to Elton's John. Over 20 — you must be on first name terms with George Michael.

- 13 He partners Stephen Luscombe. Who is he and what is the name of their duo?
- 14 This French wimp sang about 'Words'. Who is he?
- 15 What was Cliff Richard's last chart topper?
- 16 Lynn Paul was a member of which British harmony group?
- 17 His first name, which is spelt differently than normal, is usually a surname. His surname is usually a first name, and he fronts a British disco act. Who is he?
- 18 Robert Gordon, although never a chart act, did much in the late '70s to bring out a

particular style of music back into vogue. What was that style?

- 19 Tina Charles had seven Top 30 hits in a two year period from 1976 to 1978, but which was her only chart topper?
- 20 The most popular first name which has been featured in the charts as a surname is undoubtedly Thomas — seven in all. Name any three of the artists' first names.
- 21 His favourite song is the Miracles' 'Love Machine' and it's on this act's current top 5 album. Who is he?
- 22 Shalamar's Jeffrey Daniel will appear in a film by one of England's most enduring rock stars. Who is the star and what is the film called?
- 23 This high voiced American singer first made the British charts in 1968 with 'If You Don't Want My Love', but then had to wait 11 years for his follow up, 'Sad Eyes'. Who is he?
- 24 For the senior citizens amongst you, name Connie Francis' debut hit — which also was her debut number one.
- 25 Elton John had a hit with an artist whose surname is also often a first name. Who was it?

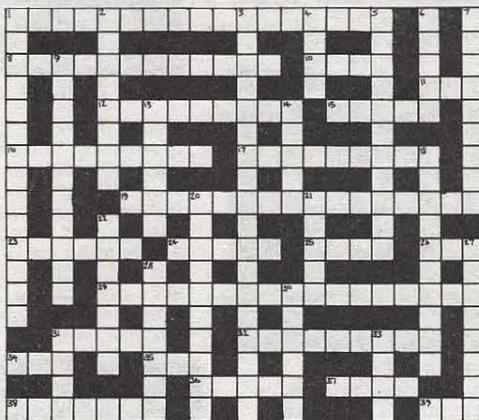
Complete both the POP-A-GRAM and X-WORD to win a £5 record token. First correct entry wins.

ACROSS

- 1 Bassman in Paradise (4,7,6)
- 8 Does it make Paul Dizzy (5,2,5)
- 10 Lennon's turkey (4)
- 11 Floyd produced the final one (3)
- 12 Runaway Boys who are singing about sexy young girls (5,4)
- 15 It was inspired by the film Elephant Man (5)
- 16 Limahl couldn't quite manage this (4,2,3)
- 17 He was the only English Monkee (4,5)
- 19 Is this all Saxon want? (5,3,3,5)
- 23 Fruit juice (6)
- 24 An opening for The Ruts (5)
- 25 It never sleeps (4)
- 26 The Beach Boys sounds from 1966 (3)
- 29 Holiday pastime of Dire Straits (8,2,3,4)
- 31 A group of Seagulls (5)
- 32 She had 1982 hit with Mickey (4,5)
- 34 Former Rainbow singer who's a Holy Diver (3)
- 35 Kajagoogoo label (1,1,1)
- 36 Jim who had to say he loved you in a song (5)
- 37 See 13 down
- 38 People you'll find in Club Tropicana (3,4)
- 39 Wilde label (3)

DOWN

- 1 Tantalising group (5,3,6)
- 2 She puts the fizz into Bucks Fizz (3,5)
- 3 1981 Simple Minds LP (4,3,11)
- 4 Daryl and John's girl could be Charlie (4)
- 5 Kool and the Gang hit for all women (6,5)
- 6 It helps Danse Society keep time (5)
- 7 He's been caught in a Mantrap (6,3)
- 9 Strangers hit from 1978 (4,1,6)
- 13 & 37 across Lindsafarne's return (3,3,4)
- 14 Dylan LP for all goalkeepers (5)
- 18 Mari's friends (4,6)
- 20 Annie and Dave (10)
- 21 Was Twinkle singing about a fun boy (5)
- 22 1980 hit for Split Enz (1,3,3)
- 27 Speaking group (4,4)
- 28 Group who were playing Danger Games (7)
- 30 Graham who was playing Night Games (6)
- 31 Given by UB40 for thought (4)
- 33 How Led Zep's song will remain (4)



LAST WEEK'S POP-A-GRAM SOLUTION
Jacksons, Tight Fit, Beatles, Tin Drum, Nicole, Bill Wyman, Love Song. DOWN: Shadows

LAST WEEK'S X-WORD ANSWERS
ACROSS: 1 Forbidden Colours, 6 Big, 8 No Parlez, 9 Iggy Pop, 12 Arthur's Theme, 14 Burning, 16 We Are Detective, 19 Cooke, 20 Kissing The Pink, 22 Clare, 23 Video, 24 The Look, 26 Queen, 27 Smokie, 28 Fun, 29 Tracey, 30 Billie Jean, 33 Sam, 34 Ratio, 35 Electric, 37 Call Me, 38 Grogan
DOWN: 1 Fantastic, 2 Rip It Up, 3 Deep Sea Skiving, 4 Log, 5 Super, 7 George, 10 Pride, 11 Three Sides Live, 13 Up Where We Belong, 15 Beggs, 17 Irene Cara, 18 One Of Us, 21 I Go To Sleep, 22 Creatures, 25 Give It Up, 26 Quartet, 31 Eric, 32 Trio, 33 Sulk, 36 Cat.

Malcolm McClaren competition winners

E R Prince, Hextable Kent; Neil Cripps, Eldene Swindon; Tony Lewin, Balsall Heath; Mr Donoghue, Cheshire; Caroline Hood, London NW3; Sarah Carroll Barnet, Herts; Philip Ottey, Surrey; D Dobson, Selsdon Surrey; Graham Moulds, Stanwell Middx; Keith Stevenson, Stanwell.

ANSWERS: 1) b) Barry Manilow; 2) c) New York Dolls; 3) b) Annabella Lwin.

GUESS THE TOP FIVE

Can you beat the chart? Enter next week's Top 5 titles and artists in the spaces below and, if you're first out of the postbag, you'll win that week's Top 5 45's.

1

2

3

4

5

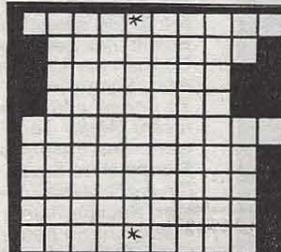
Name

Address

Send your entries to: Puzzles, Record Mirror, 40 Long Acre, London WC2 9JT.

ANSWERS

1 Paul Simon, 2 Lenny Henry, 3 King of the Hill, 4 Shakin' Stevens, 5 King of the Road, 6 Doctor My Eyes, 7 Gerard Keny, 8 Cops, 9 Janis Ian, 10 Smokie, 11 Billy Paul, 12 Late 5 Janis Ian, 13 Debbie Harry, 14 Jackson Five, 15 Doctor My Eyes, 16 Pr David, 17 Lee, 18 Neil Arthur/Blanckmann, 19 New Seekers, 20 Mary Jane, 21 Talk Anywhere, 22 Love (But My Don't Talk Anymore), 23 E.J. Evelyn, 24 Jamo, 25 Ruts, 26 Nicky and Tasha, 27 Wham's Baby Loves to Dance, 28 B.J. Evelyn, 29 George Michael, 30 Paul McCartney/Give Me Regards to Broad Street, 31 Robert John, 32 Who's Sorry Now, 33 Kiki Dee.



POP A GRAM

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

Tell Harry all about this guy who was once a 'special' fun person (5,4)
Only Jah rot leads to a Duran person (4,6)
My rain label helped Steve Harley dance up the chart (9)
The offer put to friendly Johnny was simple... sex or job? (2-6)
Sounds like a slim girl or an old car provides the basis for Lynott's band (4,5)
He went abroad for a mad tan, perhaps that's why we haven't heard from this charming prince for a while (4,3)
Wham's club was located when I took a coin apart (9)
Bob's day got very confused when he heard this Wham oldie (3,4)
Julie Poca changed identity when a teardrop exploded (6,4)

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Chart file

THE BEST-SELLING acts in the history of recorded music are the Beatles, Elvis Presley and Bing Crosby. The only song recorded by all three is 'Hey Jude'... Of the 122 regular (as opposed to one-off) duos to hit the US top forty since 1955, 52 have been male/female pairings, 64 have been male only and just six have featured two female singers... The first British hit penned by Burt Bacharach was Perry Como's 'Magic Moments', a number one in 1958. Bacharach's most recent hit credit was for Naked Eyes' remake of 'Always Something There To Remind Me'... Taco's remake of Irving Berlin's 'Puttin' On The Ritz' is the first version of the song ever to make the US singles chart. Its success makes Berlin the oldest living composer featured on the US chart. Taco is 27, 'Puttin' On The Ritz' is 53 (or 64, depending on your source) and Berlin is 95 years old.

● **NEVER VERY** popular here, *Three Dog Night* scored 18 consecutive top twenty records in America between 1969 and 1974. The group, recently reformed, take their name from an Aborigine expression — a three dog night is a very cold one when an Aborigine requires the company of three dogs to keep warm...

David Bowie and Peter Frampton attended the same school. Frampton's father was Bowie's art teacher... Even more impressive, **Henry Turtle** — most recent single, '(He's Taken) Sheila (Off His Windscreen)' — was at school with guitar virtuoso **Jeff Beck**... With *Frida* moving back to Stockholm from London, **Abba** are rumoured to be back in the studio recording new material — and don't rule out the possibility of an Abba live LP at some time in the future... Incidentally, in a Scandinavian business magazine **Abba** manager **Stig Anderson** reveals that **Benny** and **Bjorn** each own a mere 17½% of Polar. His own holding is 30%... **Patti Boyd/Harrison/Clapton** inspired three hits, the Beatles' 'Something' and Clapton's 'Layla' and 'Wonderful Tonight'... The **Electric Light Orchestra's** first album was called 'Queen Of The



FRIDA: an Abba reunion?



DOLLY PARTON: sacked her doctor (see copy to get joke)

Hours in Britain, but 'No Answer' in America. The change in title was unintentional. A secretary at their US company couldn't rouse the Harvest office in Britain when she 'phoned'. Her boss, expecting a note to be left on his desk with the title of the LP was, instead, left a note saying 'No Answer' — which he then took to be the album's title!...

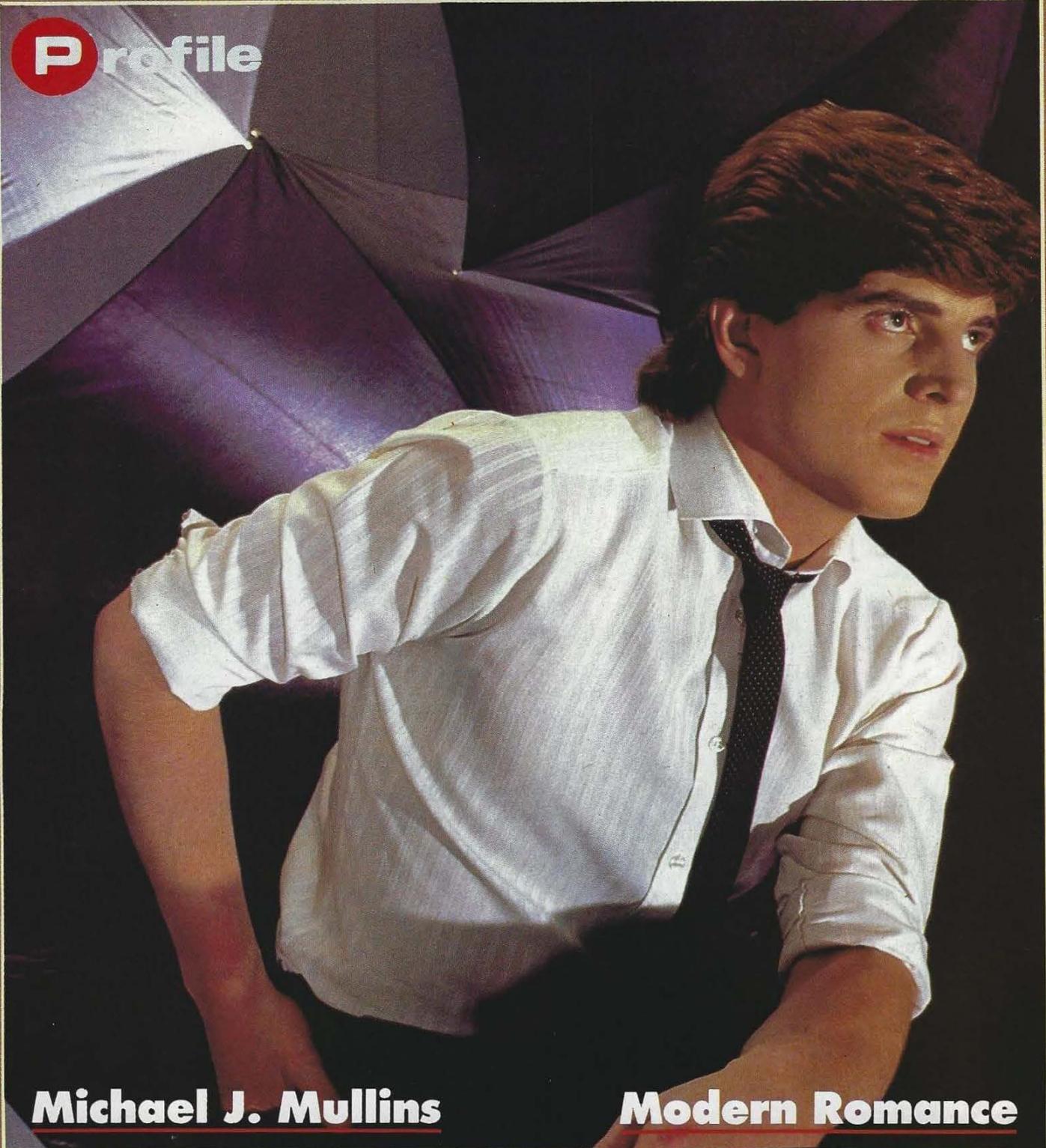
● **SIXTIES HITMAKERS** the *Swinging Blue Jeans* appeared on Irish television once, trying very hard to keep straight faces as they mimed tortuously to 'You're No Good', which had accidentally been played at 33rpm instead of 45rpm...

The incomparable **Phil Silvers** (Sergeant Bilko) wrote a hit song in 1945 with **Jimmy Van Heusen**, he of 'Busy Doing Nothing' and 'Swingin' On A Star' fame. The song was entitled 'Nancy With The Laughing Face'. The Nancy in question was **Nancy Sinatra**, then five... **Berry Gordy** and **James Brown** were both once professional boxers. Brown was the better of the two, winning sixteen of his seventeen bouts... **Dolly Parton's** 'Coat Of Many Colours' really existed — and when she was born the doctor who delivered her was paid with a sack of flour... The fictional character 'Major Tom', created by the fertile imagination of **David Bowie**, has been named in three German number ones — Bowie's own 'Space Oddity' and 'Ashes To Ashes' and **Peter Schilling's** recent 'Major Tom'... There were nine members of the **Temperance Seven** — one over the eight, geddit? — and nine in **Lord Rockingham's XI**. Modern maths are no better; there are three **Thompson Twins** and **Daniel Miller's Duet Emmo** are also three-strong. The late-lamented **49 Americans**, though constantly expanding and shrinking, were never 49 in number, and rarely American

... **Priscilla Presley**, **Barry Manilow**, **Charlie Brown** and I have at least one thing in common — we each have a dog called **Snoopy**... American band **Gadfly's** latest and silliest record pairs a 37-minute Russian version of 'I Want To Hold Your Hand' with a 54 second rendition of 'MacArthur Park'... **Paul McCartney** has written the music for the forthcoming movie 'The Honorary Consul' starring **Richard Gere**... The Beatles are the only group whose members have reached the top of the US singles chart both solo and as a group... **Steely Dan** used over 70 musicians during their short but impressive series of albums in the seventies... The fact that **Kate Bush's** French single 'Ne T'enfuis Pas/Un Baiser D'enfant' is NOT scheduled for UK release is causing speculation that EMI may be about to drop her. Sounds a bit unlikely...

● **'US — A Statistical Portrait Of The American People'** (Penguin Books, £4.95) includes the mind-boggling fact that, in 1981, some 6,000 Americans required "medical treatment or experienced some limitation of their normal activities" after accidents involving musical instruments.

Mike Preston was the first Briton ever to score an American hit prior to achieving British success. In 1958 his 'A House, A Car And A Wedding Ring' was a small hit in the States. His first break here didn't come until the end of 1959, with 'Mr. Blue'... Finally, spare a thought for **Toto**. According to band member **Jeff Porcaro**, interviewed by the Canadian Broadcasting Corporation, they have participated in only about 60 recording sessions this year, well below average. The problem is that as a unit they're proving too successful, and just don't have time for important and lucrative session work...


Profile

Michael J. Mullins
Modern Romance

FULL NAME: Michael John Mullins.

NICKNAME: Donkey — don't ask why!

DATE AND PLACE OF BIRTH: November 9, 1953, in Wandsworth, London.

FIRST LOVE: The idea of becoming a New York cop after seeing the TV show 'Dragnet'.

FIRST AND LAST RECORD BOUGHT: 'Sun Arise' — Rolf Harris and Bowie's 'Let's Dance' album.

FAVOURITE BOOK: I read a lot but it's got to be Tolkien's 'Lord

Of The Rings'.

FAVOURITE FILM: 'It's A Wonderful Life'.

MOST ROMANTIC FILM: 'Love Story'. I took a girl to it and she cried all the way through — it even got me going at one point.

FAVOURITE DRINK: Champagne.

MOST ROMANTIC FOOD: French or Italian. I think it's something to do with the dark lighting and the accents of the waiters.

FAVOURITE CLUB: Tramps — it's good on a quiet night.

WHO CUTS YOUR HAIR?: Nicky at John Frieda's in New

Cavendish Street, London.

Frieda is Lulu's husband.

WHERE DO YOU BUY YOUR CLOTHES?: In South Molton

Street at places like Ebony, Brown's and Antony Price.

FAVOURITE SINGERS: Marvin Gaye, Tony Hadley and Joe Cocker.

MOST ROMANTIC SONGS FOR SMOOCHING: 'I'm Not In Love' —

10cc, 'If You Leave Me Now' — Chicago, 'When A Man Loves A Woman' — Percy Sledge.

WHAT'S THE MOST ROMANTIC THING YOU'VE EVER DONE?: On

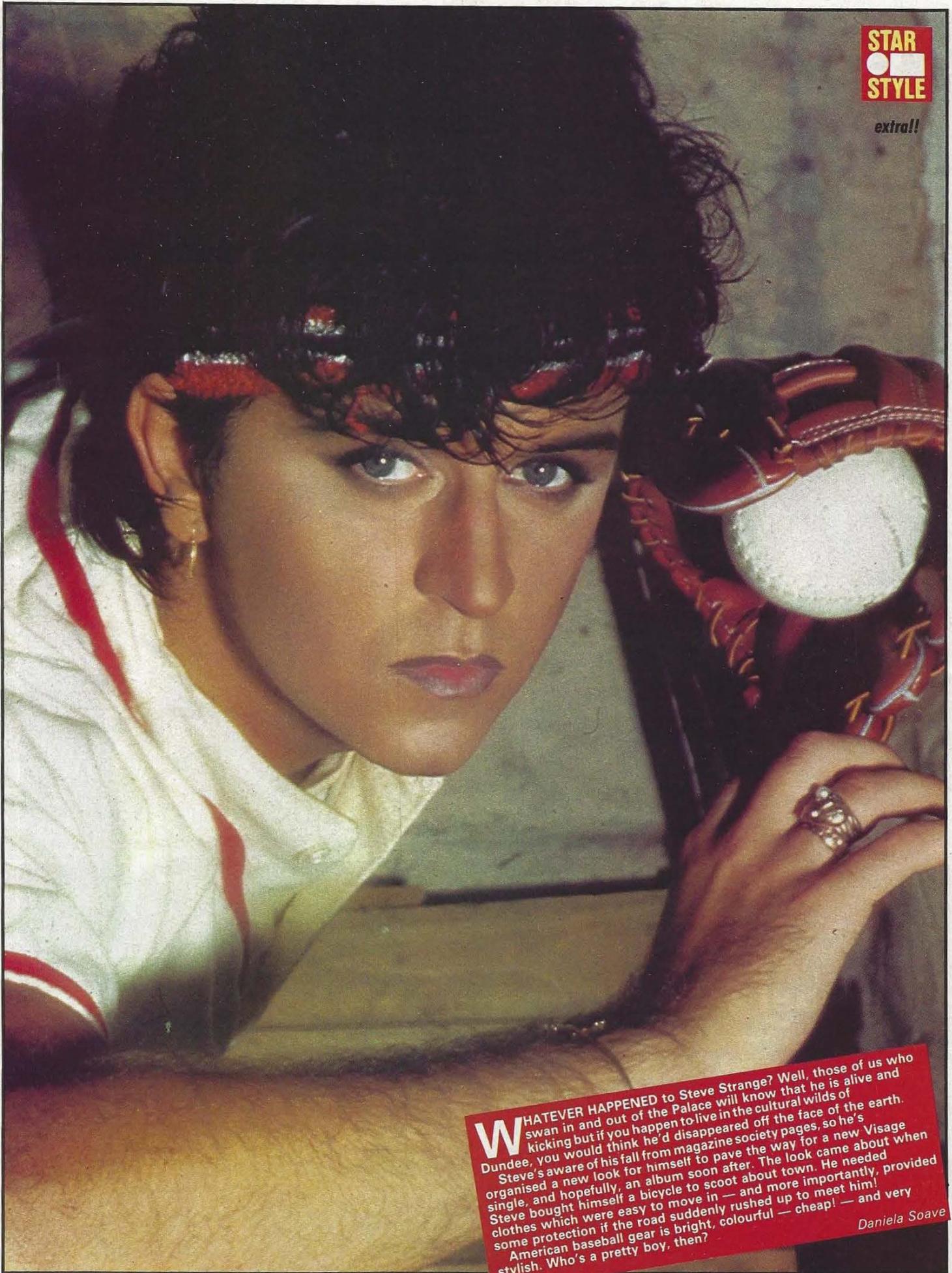
the spur of the moment I booked a weekend for my girlfriend in the Cotswolds. I arranged for champagne, two dozen red roses and a candlelit dinner. A good time was had by all.

AND THE MOST ROMANTIC THING THAT'S BEEN DONE TO YOU?: An old girlfriend sold her car and bought me my first electric guitar.

WHAT WOULD YOU BE NOW IF YOU WEREN'T IN MODERN ROMANCE? Probably a fireman still. I don't miss the firefighting but I miss driving the fire engine.

STAR
STYLE

extra!!



WHATEVER HAPPENED to Steve Strange? Well, those of us who swan in and out of the Palace will know that he is alive and kicking but if you happen to live in the cultural wilds of Dundee, you would think he'd disappeared off the face of the earth. Steve's aware of his fall from magazine society pages, so he's organised a new look for himself to pave the way for a new Visage single, and hopefully, an album soon after. The look came about when Steve bought himself a bicycle to scoot about town. He needed clothes which were easy to move in — and more importantly, provided some protection if the road suddenly rushed up to meet him! American baseball gear is bright, colourful — cheap! — and very stylish. Who's a pretty boy, then?

Daniela Soave