YOU’RE NEVER TOO YOUNG FOR
THE AGE OF CONSENT
ON ALBUM, CHROME CASSETTE & SOON TO BE RELEASED COMPACT DISC • INCLUDES SMALLTOWN BOY & WHY? DON'T MISS THEM LIVE ON TOUR
29 OCT. GOLDIGGERS CHIPPENHAM • 31 OCT. HACIENDA MANCHESTER • 1 NOV. CALEY PALACE EDINBURGH • 2 NOV. NIGHT MOVES GLASGOW • 5 NOV. ROCK CITY NOTTINGHAM • 6 NOV. POWERHOUSE BIRMINGHAM • 7 NOV. TOP RANK BRIGHTON
BRONSKI BEAT
ANCY HUNKY Paul Young on your mantelpiece? Ya do, we keep those eyes down and enter our lab Paul Young picture disc and record stand competition.

We're giving away 50 copies of this marvellous artefact to any of you lucky readers who can answer these three questions:

(1) Paul Young was lead vocalist for which band (a) the Sex Pistols (b) PG Tips (c) the Q Tips?
(2) Paul Young comes from (a) Luton (b) Louisiana (c) Liverpool?
(3) Paul Young's first solo hit was a cover of an old Sixties song. Was it (a) 'Wharever I Lay My Kaftan That's My Pad' (b) 'Wherever I Lay My Hat That's My Home' (c) 'Wherever I Lay, I Lay'.

Send your answers plus your name and address on postcard to: RECORD MIRROR, PAUL YOUNG COMPETITION, Unit 5, Seager Buildings, Brookmill Road, London SE8 4JT. Answers should reach us by October 30.

TWO TONS of fun... well more like 10 tons actually, is the big sound of the mammoth mini album from West London country giants the Bluberry Hellbells, appropriately entitled 'At Large'.

And a bellyful of fun it is too, with the large waisted ones giving the treatment to classics like 'Green Green Grass Of Home' as well as band originals 'I Don't Wanna Get Thin' and 'Perfect Woman'.

The biggest-bodied band around is Slim (accordion/piano/vocals), Lloyd (slap bass), Arthur (guitar/vocals), Esso (one drum) and Robin Bibi (lead guitar). Other vital statistics are 24, 54, 26 - feet that is. An instant cure for anorexia.

HITLINE

AVERAGE HITLINE numbers yet? Could it be that your Hitline card, so generously supplied by this very magazine, carries one of this week's winning digits? Find out whether you've won £1,000, a hi-fi, or a music video on page 20.

If you're without a Hitline card, details on how to correct this unfortunate situation are also on page 20.

The following are winners: John Lawson, Nottingham; Trebor Clarke, Rochester; Paul Woodhead, Birmingham; Ray Williams, London W12; Mr M Fowler, Bridgend; Patricia West, Sutton in Ashfield; J Beley, Exmouth; Miss A Montelith, Edmonton; G Brash, Luton; Andrew Ball, Southport; B K Trelawny, St Helens; Mr T A Ovres, Manchester; Mr A Swan, Louth; Gary Hitchin, London, NW1; David Higson, Palmers Green; C Zemlott, Southampton; Mr P Bortley, Northolt; Kath Sally, Middlesex; N Gibson, Wigan; Miss J Reynolds, Kirkby; Sandy Lovelace, Edinburgh; Paul Norman, Bedford; Mr D Love, Bathgate; O Gent, Derby; Alan Smith, Southend; Nick Brown, Kirkcaldy; A J Beck, Pangbourne; Pia Thompson, Abingdon; Mr G Robinson, Newark; David Hensh, Roscombe; Russell Wade, Maidstone; Marion Foster, Blackpool; Carl Mac, Harrogate; Jonathan Willaby, Carlisle; S Prestwall, Edinburgh; P Greer, Birmingham; Ted Little, Hampshire; Savash Teyken, London SW10; B A Smith, Wiltey Bay; Shaun Hoyland, Sheffield; Mike Painter, Ashton under Lyne; Shaun Love, West Letham; Philip Watson, Barnsley; Jean Whitehead, Portsmouth; Thomas Clarke, Livingstone; K Lister, Livingstone; Hazel Smith, Birmingham; A D Atkins, Sheffield; Neil Chapman, Pontefract; John Lock, Norfolk; Andy Johnson, Edinburgh; Tracy Hicks, St Helens; A Lord, Wiltey Bay.

THE STREET WISE MONKEY' - by Mark Miwurdz (Blandford Press £1.95)

STREET WISE perhaps, but certainly not pennywise at £1.95 for 96 pages of anarchy from this Tube presenter. And talking of tubes, I read my copy during two journeys home lasting only half an hour each.

Having said that though, the lad can certainly pack the punches. In a mixture of poetry and prose, his dry wit and vitriolic humour give the treatment to a range of social issues and everyday experiences - childhood, aerosol cans, football, sex education and unwanted visitors are a few topics to get a lashing. And yes, some of it is hysterically funny.
SIOUXSIE AND THE BANSHEES release a four track EP 'The Thorn' on October 19. It has completely new arrangements of 'Overground', 'Voices', 'Placebo Effect' and 'Red Over White'.

ALISON MOYET releases a special 12 inch version of her 'All Cried Out' hit on October 19, and she's added another date to her tour. The single features what Alison refers to as a "faster and more radical remix" of 'All Cried Out' and 'Steal Me Blind'. Her extra date is at the London Dominion on November 22. Tickets priced £5, £6 and £6 are available now from the Box Office and usual agents.

IMAGINATION'S FIFTH album 'Gold' will be out on October 26. The album features 10 of their hit singles including 'Flashback', 'Music And Lights' and the naughty 'Body Talk'. Imagination's single 'Thank You My Love' will be out on November 2. This time around the lads are trying a ballad.

CULTURE CLUB release their long awaited album 'Waking Up With The House On Fire' on October 22 and they've added yet more dates to their December tour.

'Cult Ice Club' unveils her single 'Here She Comes' this week. It's taken from the 'Metropolis' soundtrack which has already given Freddie Mercury's hit with 'Love Kills'. Bonnie's single was produced by Giorgio Moroder and the 12 inch contains the extra track 'It's A Jungle Out There', taken from Bonnie's album 'Faster Than The Speed Of Light'.

CULTURE CLUB IN A HOT HOUSE

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DIVINE TAKES to the road next month for a major tour. Be proud and fat at Leeds Tiffany's November 6, Preston Clouds 7, Liverpool University 8, Liverpool University 8, Leicester Palais 20, Guildford Surrey University 21, Blackpool Flamingo 24, Birmingham Powerhouse 26, Manchester Ritz 27, Edinburgh Outer Limits 29, Manchester Powerhouse 29, Manchester Ritz 27, Edinburgh Outer Limits 29, Edinburgh Outer Limits 29, Edinburgh Outer Limits 29.

Visage, fronted by the always lovely Steve Strange, release their album 'Beat Boy' on October 26 and the title track will be out as a single on November 8. The album will also be available as a special remix chrome cassette featuring the extra track 'Mystery'.

Visage will be releasing a compilation album featuring classics such as 'Love Reaction' and 'Shake It Up' soon.

Visage are also working on a tour — details to follow.

LEARN TO PLAY AMAZING BASS WITH HENRY THOMAS

These instructive tape and booklet courses cover the Theory, Licks and Techniques of BLUES, ROCK, HEAVY METAL, POP, NEW WAVE, FUNK, REGGAE, AND JAZZ.

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CREW CUTS LESSON 2 MINI ALBUM/CASSETTE IMA 14/IMC 1
**News**

**Costello solo dates**

ELVIS COSTELLO will be playing a solo tour in November—his last live appearances of the year. The wild man of rock will be at Harrogate Royal Hall November 9, Edinburgh Playhouse 10, Liverpool Philharmonic 11, Cardiff St David’s Hall 13, Bristol Colston Hall 14, Dublin Festival Hall December 3. Tickets for all venues are on sale now, except London where they go on sale from October 29. Elvis has already performed solo dates in the States and it was such a success he’s decided to do it over here. Elvis will be supported by T-Bone Burnett.

**DURAN ON THE WILD SIDE**

DURAN DURAN (can’t these men afford a decent razor?) unleash their single ‘The Wild Boys’ on October 22. It’s the only studio track on their forthcoming live album which should be out in November. The album was recorded during Duran’s American dates in the summer and it’s produced by Nile Rodgers — responsible for ‘The Reflex’.

The B-side of Duran Duran’s single will be ‘I’m Looking For (Cracks In The Pavement)’ a special bonus live track which will not be included on the live album.

To coincide with the single, Duran Duran will also be releasing an 80 minute video directed by Russell Mulcahy. The video features the actor Milo O’Shea who played the character Duran Duran in the film ‘Barbarella’.

**Hollow sound for Smiths**

THE SMITHS release a bargain price special album on November 2. ‘Hatful Of Hollow’ contains classic material from Radio One sessions for John Peel and David Jensen. It also includes their last two chart singles ‘Heaven Knows I’m Miserable Now’ and ‘William It Was Really Nothing’.

The album has 16 tracks and a playing time of 55 minutes. It comes packaged in a deluxe gatefold sleeve, with a printed inner bag featuring the lyrics to all 16 songs. The band have stipulated that each record will carry a ‘pay no more than £3.99’ sticker.

“A good portion of our mail contains imploring demands that we release versions of our songs that we recorded for Radio One sessions,” explained Morrissey.

The Smiths are currently working on an entirely new album which should be out in February.

**DREADLOCKED WONDER**

Mulligan, has quit Fashion and is forming a new band. He’s joined forces with Lynk the former keyboard player and vocalist with Weapon Of Peace and they’ve formed a new outfit called U2yon. The duo will be going into the studio later this month and expect a single shortly.

“I want to get back to the original motivations of Fashion,” says Mulligan. “I feel that with Lynk we have the blend of ideas and sounds to achieve just that.”

**IRON MAIDEN’s single ‘Aces High’**

will be out on October 22. The 12 inch will feature a live version of ‘The Number Of The Beast’ recorded in Dortmund last year.

**MIQUEL BROWN**

**HOT NEW SINGLE**

**BLACK LEATHER**

7” SOHO 27 - 12” SOHO T 27

AVAILABLE IN ALL GOOD RECORD SHOPS
JULIAN LENNON releases his debut solo album 'Valotte' on October 22. Produced by Phil Ramone, the album was recorded in New York and Alabama. All the tracks on the album except one were written or co-written by Julian. Songs include 'Too Late For Goodbyes' and 'Let Me Be'.

EURYTHMICS LOVE BIG BROTHER

THE EURYTHMICS are back with an album and a single. 'Sexcrime (Nineteen Eighty Four)' will be out on October 22 followed by their album '1984 (For The Love Of Big Brother)' on November 12. The album is the soundtrack from the film '1984' which has just opened in London. Dave and Annie recorded their masterpiece at Compass Point Studios in Nassau.

"To score music for the film which we underplayed so as not to detract from the film's powerful imagery, but also to record an album which stands up in its own right. For the album we put our imaginations to work to try and create the same atmosphere we got from watching the film."

THE LORDES OF THE NEW CHURCH, who release their album 'The Method To Our Madness' on November 5, have lined up a tour. They're playing Birmingham TiN Can November 2, Preston Clouds 5, Edinburgh Caley Palais 6, Glasgow Strathclyde 7, University 10, Nottingham Palais 12, Folkestone Less Club 13, Aylesbury Friars 16, Portsmouth Polytechnic 17, London Lyceum 18. The tour will feature special guests Wall Of Voodoo.

BUCKS FIZZ, currently wiggling their bums on tour, release their single 'Golden Days' on October 15.

SNOWY WHITE's single 'Land Of Freedom' is out this week. It's taken from Snowy's album, 'Snowy White', out at the end of this month.

JUST WHEN you thought it was safe to throw out your denim jacket, Status Quo are coming blasting back with a single. Although they've stopped touring, they're still a recording unit and 'The Wanderer' will be out on October 18. It's their version of the classic old Dion hit.

THE FARMERS Boys release their single 'Phew Wow' this week — and you could win a prize when you buy it. Limited editions of the single contain an easy-to-enter competition form and the first prize is Stan's mini complete with an air freshener, ferry disc and a full tank of petrol! Second prize is Black's pushbike and third prize is a monthly bus pass which the lucky winner can use for the city or town of his/her choice.

SUNDAY has the thinking man's Bo Derek. Janice Long is chatting to 'Prentender Chrissie Hynde in 'Who's That Girl' (Radio 1, 4pm).

TUESDAY is the turn of the 'Whistle Test' (BBC 1, 7.30pm). The Violent Femmes will be in the studio, Richard Skinner looks at the charts and there will be a feature on the Castle Donnington Festival and archive footage of Japan (the group not the country).

THE COMPLETE LIST OF LIVE GIGS:

- Nottingham Palais 12
- Folkestone Less Club 13
- Aylesbury Friars 16
- Portsmouth Polytechnic 17
- London Lyceum 18
- University 10
- Preston Clouds 5
- Edinburgh Caley Palais 6
- Glasgow Strathclyde 7
- University 10
- Nottingham Palais 12
- Folkestone Less Club 13
- Aylesbury Friars 16
- Portsmouth Polytechnic 17
- London Lyceum 18
- The tour will feature special guests Wall Of Voodoo.
THE LEAGUE OF Gentlemen were at a fashion show. Dressed in their autumn finery — light'n'bitter flavoured tweed suits, brocade and pork scratching waistcoats, the 'Cockney Cafe' dining club tiepins — they made their way through the assembled paisley and tartan ranks until they reached the bar. Or what passed for the bar. . . .

"By my father's garters," exclaimed Sir Public House, "a beer-less bar, a bar without bitter, a barman without the pungent aroma of hops in his nostrils. THIS BAR HAS NO BEER."

And indeed it hadn't. Instead before our eyes was a sickly collection of cocktails, wine, perrier water ... and, readers my typewriter shudders, CAPPUCCINO.

"By my father's britches," exclaimed Sir Public House again, as not once, not twice, but thrice he searched the bar for the red-brown nectar that, more than the country home, the Aston Martin, and the intact collection of the Hornet, was his life support system.

"By my great grandfather's mashie niblick," he said once more before passing out stone cold sober.

Before we could gather our senses, locate the nearest bar and pick our crestfallen colleague from the floor, a rude young fellow, dressed from head to toe in yellowing copies of the London Evening News stood in our way.

"Please remain where you are gentlemen, I am sent to teach you a lesson. My name is Jasper deJasper and I am to instruct you in matters sartorial. Hence the beer-less bar — I demand full attention."

Stunned by this impertinence Lord Hip Hop removed the watch chain from his waistcoat and proceeded to beat the talkative knave about the head with his gold Timex.

But no sooner had watch connected with bong than the noble Lord was thrown to the ground by renowned fashion industry heavies Norris, Maurice and Horace Fitswell.

This was a dashed serious business and the League, wary when physical violence was proscribed, sat tight and gave de-Jasper a listen. . . .

"Right boys, hear this," said de-Jasper skipping back and forth. "You've heard about designer bootlaces, day-glo underpants and all that boring stuff, I want to hit you with something new."

"For instance did you know that unbearably trendy Ozzy Osbourne turned up to last week's Iron Maiden gig in a . . .
German helmet, a pink wig and his wife's green dress, such style. Next week he plans to take out a loan on Robin Smith's check shirt.

"But listen honeychops, if ya think that's rizzy you should have been at the Wag Club on Tuesday night, by my hairdresser, I've never seen so many people get soooo drunk, in such style.

"Y'see it was a little party, Madness had organised to raise money for the NUM and walking the catwalk to the bar were; Banarama, Paul Rutherford, some old Belle Stars and most of the Zarjazz directors. Playing for our delectation were Mr B Bragg — jeans by Solly Blimey of Bow — and Animal Nightlife's Andy Polaris.

"Actually, checked Wilbur's aside, the most fashionable accessory of the moment is flab. Yep, just pile it on, roll after roll, spare tire after spare tire. Keep warm for winter and impress your friends.

"Why, that's what Meat Loaf has been doing for many a year and now he's planning to share it with a few more celebs. The Loaf wants to do a duet with skinny Tina Turner, and while in Britain is planning to go fishing with weight-conscious Roger Daltrey. Let's spread it around l"

Higson's van smash in Edinburgh is a pretty messy way to find oneself in a fashion round up. Get well soon lads..." Though if you've got the ultimate Sixties fashion king — a genuine Dalek as seen in the original William Hartnell and Peter Cushing films — contact the Love Organisation record company pronto — they want one to do a bit of promo and will pay handsomely.

"Now Boy George is a chap who's always dressed handsomely, but it appears the smart singer spent little of his precious time at the premiere for Dickie Burton's last film "1984". George was bored by the flick and didn't stay till the end.

"Meanwhile Roy Hay's missus was less than pleased with the motor Virgin Records servidorup up to take her and hubby to the premiere — might be something to do with the fact that Duran's Nick Rhodes pulled up in a limo as they were arriving...

"Not invited to the '1984' premiere but cutting a dash at the trendiest gig of the week — Afrika Bambataa at the Hammy Palais — was ex-Clasher Mick Jones, also in attendance Elvis Costello, film maker Don Letts and ex-Linx bassist Sketch.

"... 'While the most inelegant illnesses of the week were Freddie Mercury's loss of voice in South Africa, and Elton John's virus in North Carolina. Mind, the assembly, indeed the League's display of symmetrical slumber had so impressed the fashion people, that set designers began to gather around their sleeping bodies and ponder the commercial viability of doing fashion models. Even in moments of extreme boredom the League Of Gentlemen were full of fresh ideas.
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goal ideal rather than the body of it. I really
was like a quarter of a group — which I kept
stating — but the classic image was that I
was the group, so I was half expected to
launch myself into this massive solo singing
career, of which I had no intention at all.

"I was getting pretty exasperated by the
frontman responsibility, of having to be the
spokesman, and not really liking many
musicians I was working with. Then I heard
Mick's solo album, I liked it very much, but
I never imagined it would work out. I thought
he was really involved in whatever he was
doing. And then the interview thing
happened.

This smacks of my 'parallel destinies'
time: both from big bands with big
reputations. Mick: "Oh, in that way, yes ..." So
maybe it was fate? "It certainly seemed
like that. I'm really glad what I've got out of
this," continued a glowing Mick .. "we've both
really pleased, 'cos I started out looking for
peace of mind, which is much more valuable."

So maybe it was fate? "I certainly seemed
like that. I'm really glad what I've got out of
this," continued a glowing Mick .. "we've both
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peace of mind, which is much more valuable."

When I suggested this to
the pair, ensconced in a comfy video studio in
Dublin, they expressed deep consternation.

"That is interesting," said Mick, analytically.
"I wouldn't have thought so, given my
reputation," added Peter. "I would've thought
that when we got together and began to talk
about it, it was a totally unpredictable move,
which was nice, I liked that." Ah yes, the
hand of fate at work again, to be sure. But
gentlemen, please — a little history.

Mick's story: "I was going to form a band,
there were plans for touring, but I began to
feel I was trying to be something I wasn't. I
had these visions of being a frontman, having
a band behind me, and it suddenly dawned on
me that that's not what I am or what I want
to do. All the plans had to be completely
destroyed, which left me with nothing, really.

"Instead of approaching writing with a view of
commercial success, which I had done, I
began writing what I enjoyed listening to,
rather than making the public happy. It didn't
get me very far — record companies aren't
interested in instrumentals. I eventually went
off the material myself ... and suddenly I met
up with Pete ... I realised I needed a new
impetus, something to change the way I was
writing.

"I did an interview with a Japanese
journalist, and a couple of weeks later Pete
was interviewed by the same person, and
they suggested he get in touch with me.
That's how it happened. We met, found we
had the same sort of ideas, I found that
impetus I was looking for, started writing
material for myself, and miraculously other
people liked it too."

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Pete's story: "My situation
was exactly the mirror of Mick's. I was
expected to pull the group together, I was
interested in instrumentals. I eventually went
off the material myself ... and suddenly I met
up with Pete ... I realised I needed a new
impetus, something to change the way I was
writing.

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hink people's expectations of
you will be upset?

Mick: "I think we've both got away
from what people expected of us."

Pete: "I had to — I was no longer what
the press were claiming — I never was. The
album gives a much clearer idea of how we are getting away from what
we were previously known for. It leaves you with
a weird feeling — a bit confused, a bit down."

Mick: "Yes, the lyrics are a chronicle of
what I've been through in the last year..."

Pete: "There's even a couple of tracks
without bass. I think what it shows is that
Pete is more than just an image for a backing
group — he's a serious vocalist, and that I'm
a songwriter and not just a bass player. That's
what I hope."

I asked the horrendous question 'how
would you sum up what you do?'. At this they
froze; Peter stating that at this point I
probably realised he hates doing interviews.

That's all up to me and you.

But this one I did get an answer to ... How
do you think you'll fit into the scheme of
things?

Pete: "From the outside looking in ... the
outsiders.

Mick: "I don't think we will at all. We've
always been misfits. I'd like to carry on being
one. I don't really want to fit in."

Mick Karn and Peter Murphy are steering a new course; but will Dali's Car pass
the test? Your examiner: Betty Page
TO CUT A LONG STORY SHORT

Spandau Ballet's Journeys To Glory: a look back and a look forward, with Jim Reid

SPANDAU BALLET are doing a modern version of show-up-and-shock. It's a modern pop statement.

"Our aim is to present the more contemporary statement that London can offer in terms of fashion and style." - Gary Kemp, October 1981. The band's look was a 1980s throwback to 1970s glamour with a modern twist.

"What's so special about Spandau Ballet is that they're not just a fashion parade. They're about music. They've got soul. They've got heart." - Alan McGee, October 1981. McGee was the band's manager and helped to shape their image.

"Spandau are a band that have always been about fashion. We wear suits on stage to make a statement, not because we're posers. We do it because it's how we feel comfortable playing our music." - Gary Kemp, October 1981. The band's fashion choices were a reflection of their artistic vision and personal style.

"Spandau are a group that can take fashion seriously and make it work for them. They've got a sense of style that's unique and they use it to their advantage." - Alan McGee, October 1981. McGee was a key figure in the band's success and played a significant role in their development.

"Spandau are a band that are not afraid to take risks. They're not afraid to be different. They're not afraid to be Spandau." - Gary Kemp, October 1981. The band's bold fashion choices were a reflection of their confident and independent spirit.

"Spandau are a band that are not afraid to be Spandau. They're not afraid to be different. They're not afraid to be bold." - Alan McGee, October 1981. McGee was a vocal supporter of the band's unique style and helped to promote their music.
TO CUT A LONG STORY SHORT

from previous page

ARE SPANDAU BALLET still searching for the "almost" contemporary statement on music and fashion?
Gary Kemp: "Yes, given that we're four years older, I don't stand by those words. I think you have to represent people, so you can't throw them at them. They won't buy anything unless they feel it's part of them. I never wanted to dictate brand new images and sell them to people, say 'buy this, buy that'. I think our statements — what we say and the music we make — are relevant to British pop in the Eighties."

• And your relevance consists purely within the mainstream, right?
Gary Kemp: "I think what we've done is created a new mainstream, a new establishment. I don't think we've joined one. I don't think the rock industry is anything like it was pre-1980, it's more visual now, it operates through more mediums that are more exciting.
John Keeble: "We are the mainstream now, us Duran and Culture Club. I think people who profess about being a cult band for the rest of their lives are people who can't sell records. I think everyone wants to be successful deep down. Even if you're trying to put across some sort of message, you want people to hear it."

• If you were 20 now, and looking to do something, would you look to Spandau Ballet for inspiration?
Gary Kemp: "No, I wouldn't. I would never look to the establishment if I was starting anything, cos that's the kind of person I am — I'd look to find a new angle. Yet I don't think it's the time to make radical changes right now. Obviously I'm seeing this from a very safe point of view, yet I think the kind of direction everything was pushed into four years ago hasn't fulfilled its potential and hasn't made any sort of conclusion."

• Now you're BIG. How does it change things... from select gigs to 'Jackie', it's a long way.
Gary Kemp: "Four years ago we were a London band — now

"When you start off you always imagine yourself as being the Rolling Stones or something. You've played in front of the mirror with your broomstick or whatever, played along to the records."

MARTIN KEMP
we're an international band — all we were bothered about was appealing to a few people in London, now we have to think about everybody, we're part of the international pop business. "Everything's expanded from that — our original audience doesn't seem to see us any more — cos they all do TOTP themselves!" The original Blitz class of '80 is making directions everywhere.

"Our early gigs weren't just us playing to an elite audience, they were a small group of people trying to discover what they wanted to do. They all knew they had more to offer than the world was prepared to give them. They were all looking for the sure for life — which is what 'With The Pride' is about — our cure for life was Spandau Ballet."

With 'True' and 'Parade' you seem to have settled into a certain style — in the early days you changed far more often.

John Keeble: "That was always our problem when we started off and we were pioneering; people would come along six months later with a record that sounded similar to ours — and do much better. I think with 'Parade' we've taken a bit of a sideways move and improved on 'True'." I don't think 'Parade' is as radically different from 'True' as the other LPs are." Gary Kemp: "Our perverse thing is that we always change before it becomes mainstream. It's to our disadvantage really, we open doors and then we're off down another alleyway. I suppose I haven't really seen us making our changes as much as other people — because I have to live with the music all the time. You don't see yourself changing, you only see it when you look back — we've come a long way!"

"Journeys To Glory" was obviously a dance orientated LP, but in a different way — if it wasn't funky at all — had a lot of new European synthetic elements in it. But we felt a bit frustrated cos we'd always wanted to play black funk music.

"Chant Number 1" was us saying we can honestly do it now, 'cos we've told everyone we're different. If we'd come along straight away and just done 'Chant' everyone would have thought we were just another Britfunk band.

How did recording 'Journeys To Glory' differ from the way you approach things now?

John Keeble: "Like most bands our first LP was mainly a collection of songs we'd been playing live for about a year. We went into the studio and recorded it as it stood — we probably added two overdubs to everything and that was it. "With the video, I can sit down and listen and there's still stuff on it that surprises me."

There's been a change in your music — away from the frantic midnight hour of dancing, to the more

reflective early hours of romance...

Gary Kemp: "We've got away from dancing, I just wasn't interested in songs speeded around a 4/4 drum beat. I just wanted to have complete freedom and write the sort of songs I want. Plus, I'd never put any of my emotions in my songs, nothing before 'True' contained any emotion from me as a songwriter. The kind of songs we were doing didn't demand it. They were much more channelled to making dance music. I just wanted to sit down and write a song that is me — no matter what it sounds like and what market it appeals to — that was the 'True' LP. That's what we've continued on 'Parade'."

It's the longest you've ever stayed with one style.

Gary Kemp: "I just felt with 'True' I entered a style of writing that the LP wasn't quite fulfilled. I felt I wanted to expand it a bit more and take it where it should be. I'm happier with 'Parade' and songs like 'With The Pride' than 'True'."

But the singles haven't been massive hits.

Gary Kemp: "That doesn't worry me. I don't see us as a band that's sold on seven inch singles anymore. Last year we couldn't sell out two Birmingham Odeons on our tour. This year we're playing the NEC twice. There's a history behind the band that people recognise and wanna go and see.

World tours, videos, but precious little new material?

Gary Kemp: "'Parade' is like a concept for us that contains about five different mediums we wanna operate through. By the end of '85 'Parade' will have a flavour that people will remember — a taste that'll last for a long time."

But isn't it frustrating flogging the same product for 12 months?

Gary Kemp: "It begins to get frustrating when you play live, 'cos that's when you start thinking about new material. It took a long time to get 'Parade' out, 'Only When You Leave' was written a long time before 'True' was a hit single."

And the future. Are Spandau ready to plunder the real possibilities of video and computer?

Gary Kemp: "I want to make films and put the music to it, make records and make films of them. But it's all a matter of time. Music is going to end up on film discs now, it's the visuals. I think you'll be able to punch into a computer what kind of music you want — and do your own music at home. That's why everyone's gotta be a package. As technology changes, doors'll open up for people to go through. That's the way the generation below us will go and it's very exciting."

I SHOULD HAVE KNOWN BETTER

Jim Diamond

NEW 7" & 12" SINGLE
SINGLES OF THE WEEK

FLOY JOY 'Until You Come Back To Me' (Virgin) These sweet and sultry chatterbox rhyhms should please the Floy Joys on the chart-mart in next to no time. Don't listen to all those dour journalists revelling in the dark and dour exploits of some of pop's more mind-controlled merchants - throw off those autumn anxieties and loop the loop to this most wunderful 12 inch release. As a bonus to the torch-like ballad on Side A — we are also blessed with the Theme From The Age Of Reason' and their debut LP's title cut 'Into The Hot'. Was Not Wasness at its most animated and uncluttered. One hundred per cent!

DOWNERS

JEFFREY OSBORNE 'Don't Stop' (A&M) Jeffrey obviously can't slow down, as he races through a mediocre song that went so much to be a rock record that it almost forgets to put any soul into the performance at all. File under dull.

GAYLE ADAMS 'I'm Warning You' (Fourth & Broadway) A mar pusial production, over a sturdy and enticing tune, this the thumbs up from this weeks passing groove patrol. A chanting voice dances around the edit, as the edit dances around itself. Strong stuff indeed.

SIOUXIE THE BANSHEES ' rail'd' (Polydor) Melodious and tight, they come, leather jerkins and flowers in hand with axes to grind. Yet another dirge of disharmony that tastes of saccharine flavoured pop and streeting Kla-ora. More saucy than Everything But The Girl, more cosmic than the 13th Floor Elevators and showing that they haven't put all their strawberries in one basket.

KING 'Won't you Hold My Hand Now' (CBS) Though they've yet to produce a classic yet, the boys from Coventry have certainly tried their hand at just about every musical style in the book. 'Love & Pride' was a ska­ inspired project with such dross like it came from a Jefferson Starship record. If you'd had been around in 1967 The Velvet Underground would have hated them.

THE EXPLORERS ' radio Rap' (Cherry Red) The Explorers is a lively taste... like a wacky Francois Hardy in her pale mackintosh, carved cheekbones and pencil-pastel painted lips, she's taken the pop playground maybe not by the horns, but at least by the ears - playing on words like she owned them. Her synthesised spy-movie riverside cafe doodlings and electric violins akimbo make this a tasty morsel.

SINGLES OF THE WEEK

SINGLE OF THE WEEK

DYLAN JONES

FLOY JOY 'Until You Come Back To Me' (Virgin) These sweet and sultry chatterbox rhyhms should please the Floy Joys on the chart-mart in next to no time. Don't listen to all those dour journalists revelling in the dark and dour exploits of some of pop's more mind-controlled merchants - throw off those autumn anxieties and loop the loop to this most wunderful 12 inch release. As a bonus to the torch-like ballad on Side A — we are also blessed with the Theme From The Age Of Reason' and their debut LP's title cut 'Into The Hot'. Was Not Wasness at its most animated and uncluttered. One hundred per cent!
SOUND JUDGEMENTS.

LD 20.
"This fine value system must clearly be strongly recommended."
HI FI NEWS & RECORD REVIEW, November 1983

"This speaker ebbs & flows with the music, conveying dynamics as musicians use the term, the structure of a piece of music preserved."
HI FI ANSWERS, November 1983

CD 73.
"Price for price I don't think that as of now this player can be bettered. Strongly recommended."
HI FI FOR PLEASURE, July 1984

ST 320L Tuner.
"Most impressive is the way that the tuner follows the dynamic content of the music without unnecessary compression."
"Buy this tuner for its excellent FM performance. It is a rare gem, and you won't be disappointed."
HI FI TODAY, November 1983

PM 230 Amplifier.
"On the whole the PM 230 brings together an impressive blend of subjective properties for a budget design and this is its strength."
WHAT HI FI, February 1984

To Marantz Audio (UK) Ltd, 15/16 Saxon Way Industrial Estate, Moor Lane, Harmondsworth, Middlesex UB7 0LW. Tel: 01-897 6633. Please send me details of Marantz hi-fi equipment and my nearest Marantz Dealer's address.

Name __________________________ Address __________________________
Steely bland

BIG COUNTRY 'Steeltown' (Mercury MERH43)
I LIKE the idea of Big Country. A real band playing real music both on stage and on record, but that doesn't mean it's necessarily good. Not long ago, this band were a badly needed breath of fresh air but at this moment in time it is they who are short of breath. 'Steeltown' is everything you'd expect it to be and nothing more. An aural assault of hammering guitar, drums and bass designed to take the top off your head at 20 paces - in short, it's over the top.

Big Country's intentions are, I'm sure, laudable but making romantic heroes out of the unemployed is not really on. 'Steeltown', the story of industrial decay and the collapse of capitalism borders on the patronising and insulting. There's nothing grand about doing dirty, sweaty, jive Stuart.

Stuart — you and your band are a bloody good night out at the local Palais but you're not making the greatest records of a generation — shame.++++

ANDY STRIKE

TALKING HEADS 'Stop Making Sense' (EMI TAH1)
THE SOUNDTRACK from the Heads' wacky film, and a sort of greatest hits compilation, though as always it's more than that. Talking Heads have never been a band to sit back and merely recreate their records on stage, so there's plenty here to satisfy the hungry Heads fan.

The sparse acoustic opening of 'Psycho Killer' lays low, stretches away from the original whilst retaining its solemn menace. On top of everything, David Byrne's voice twists and turns — whether it's 'Buried In The House' or preaching 'Once In A Lifetime'.

Finishing off with a classic version of 'Take Me To The River', 'Stop Making Sense' is a very fine record. Some new songs soon please.++++

ANDY STRIKE

Boy's own stories

BRONSKI BEAT 'The Age Of Consent' (Forbidden Fruit BITP1)
DO YOU remember when Smalltown Boy was released, thinking it was astonishingly fresh and fab but stopping a minute to wonder whether you could actually take a whole album's worth of Jimi Somerville's chatboy croon? I do, but now my answer is a resounding affirmative.

Of course, you have the rip-roaring hi-NRG danceloor stampers; 'Why', and the new single on Summer's 'I Feel Love', And the gently poignant, mournful 'Screaming', 'Love And Marriage', and 'Junk'. Lyricaly, of course, it's brave; the love that dare not speak its name is now shouted from the rooftops. There's absolutely nothing close to gay or camp about this; it's straight stories of homosexual love (not sex). And the fact that 'The Age Of Consent' has gone gold on advance orders alone must be seen as a major triumph for the Bronskis.++++

PAUL SEXTON

APOLLOSION 6 'Apolloision 6' (Warner Bros 925 106-1)
WELL it may be someone's idea of a quick buck, but I for one didn't have a good time with this record: the latest runner from the Prince male, which divides into 'electric' and 'acoustic' sides. Side one features the basic Prince 'bump/boom/bump/boom'-less beat. 'Acoustic' here means there's a line on it, and some pretty good percussion. Otherwise, there's a bit of heavy breathing, some disappointingly coy nudge-nudge stuff, and a soppy ending called 'Spanish Villa'. I'd rather go deaf!++

ANDY STRIKE

XTC 'The Big Express' (Virgin V2325)
XTC HAVE always been excruciatingly English and 'The Big Express' is no exception. The Beatles influence is still audible on tracks like 'You're The Wish You Are I Had' mixed in with Andy Partridge's wacky arrangements and tongue-in-cheek lyrics. XTC make records for themselves these days, but there's still the odd tasty morsel for wo old fans.

'The Big Express', I fear, will be remembered more for its circular sleeve than its somewhat sparse contents. This ain't pop!++

ANDY STRIKE
What's black, 12" in diameter, and costs less bought in pairs?

Until 29th October you can buy any two 12" singles at only £3.99.
From our wide range at W.H. Smith.
DEPRESSED? ANXIOUS? Fed up? You need a dose of Hitline, the game where you can win £1,000 and pep yourself up with mouth watering hi-fi systems and video cassettes. It's just what the doctor ordered.

Look at your Hitline game card and then at the three song titles listed below. Now turn to the Top Of The Pops singles chart (in this week’s issue on page 42) and find their current positions.

**Smooth Operator, Sade**
If your first number matches the chart position of this song you win £1,000.

**Careless Whisper, George Michael**
If your second number matches the chart position of this song you win a JVC portable stereo disc system. There are five to be won.

**Love Kills, Freddie Mercury**
If your third number matches the chart position of this song you win ‘Now That’s What I Call Music Video III’. There are 250 to be won.

Tick the box on the reverse of your Hitline card to indicate the prize claimed. Complete your name and address and send your card to Hitline Prize Claims, PO Box 3, Diss, Norfolk, IP22 3HH. All prizes must be claimed within 14 days of the date shown on the cover of Record Mirror.

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RECORD MIRROR reserves the right to substitute any prize for a prize of similar value. Names and addresses of winners may be published and used in publicity materials or advertising.

The “HITLINE” competition will close on a date to be announced in Record Mirror. We reserve the right to alter or cancel the promotion at any time without prior notice.

Employees of Record Mirror, its advertising and promotion agencies, game suppliers, distributors and members of their immediate families, are not eligible to enter.

All prizes are subject to verification and all materials submitted become the property of Record Mirror. Proof of posting will not be accepted as proof of receipt. All materials are transmitted entirely at the risk of the sender. Only series RM-1 materials are valid. Game materials will be declared void if: damaged, illegible, altered, defective, not obtained legitimately, tampered with in any way, or if they contain printing or other errors.

The instructions attached to and contained on your Personal Record Card comprise part of the Full Rules. All materials are subject to the Full Rules. Participation in Record Mirror “HITLINE” will be deemed as involving agreement to abide by the Full Rules. Breach of these rules will result in automatic disqualification. The decisions of Record Mirror will be final and binding upon all participants and no correspondence will be entered into.

Winning “HITLINE” numbers are also available each week by writing to “HITLINE” Results, PO Box 3, Diss, Norfolk, IP22 3HH.

A replacement card will be issued with your prize. Hitline record cards will also be available by sending a SAE to Record Mirror Personal Record Card, PO Box 3, Diss, Norfolk, IP22 3HH.
BUY THE FARMERS BOYS
SINGLE "PHEW WOW"
Available on 7" and 12"
AND ENTER THE COMPETITION TO
WIN A CAR
(Stan's Mini actually)

The first 15,000 copies of the Farmers Boys new single Phew Wow contain an entry form for a sensational (Phew Wow!) competition as detailed below:

**1st Prize** Stan’s very own Mini with many extras including air freshener, fuzzy dice and a full tank of petrol.

**2nd Prize** Baz’s pushbike which has a good pump and a new set of batteries for the lights.

**3rd Prize** a jolly useful monthly bus pass for the UK city or town of your choice.

The winners will be invited to a special prize giving evening with The Farmers Boys. See them performing “Phew Wow” on Friday 26th October on Crackerjack BBC1.

“Phew Wow” hits the shops on Monday 15th October.

BE THERE OR BE PEDESTRIAN.

Please note that Stan’s car does appear to be a bit dodgy, after all, he only paid a fiver for it. We don’t actually sell cars and we certainly wouldn’t sell this one – an EMI spokesperson.
CONSIDERING THE recently-announced track-listing of Frankie Goes To Hollywood's long-awaited album 'Welcome To The Pleasure Dome', I think we can now safely assume that we won't be seeing a T-shirt proclaiming FRANKIE SAY VALUE FOR MONEY in the near future.

The album may well be a double-set, but the fact remains that it not only includes 'Relax' and 'Two Tribes' which over three million people have already bought in one of their many formats/mixes, but also 'War' and 'Power Of Love'. Doubtless Trevor Horn, in his technical brilliance, has revamped these tracks yet again.

I've been dubious of the Frankies/ZTT/Paul Morley and all their associated marketing techniques since they successfully endeavoured to screw as much green stuff from the gullible British public with the umpteen 'Two Tribes' remixes.

Surely loyal British record buyers who have put the band in their current, exalted, dizzying position should be given a chance to see them live on stage before the Americans who have wisely, in their technical brilliance, opened my copy of Record Mirror the other week. You've obviously never seen Barry Manilow good looking and suitably progressive.

WHEN ARE we going to see some more pictures and features on that gorgeous hunk of male beauty and perfection, namely Limahl. How can life go on unless our readers get a glimpse of the 'face and body of the decade', every week.

The band in Limahl's underpants. Waddy mean, Limahl is the face and body of the decade? You've obviously never seen Robin Smith in his leatherette jockstrap.

IT IS hardly surprising that with the British charts polluted with glossy images and totally inconsequential music, that the two best LPs this year should originate from other shores. Anyone who is finding himself/herself increasingly disillusioned with the current glut of over-produced drive could do a lot worse than listen to REM's 'Reckoning' and 'Sense' by the Church.

REX's LP was written and recorded in a matter of weeks, and due to the 'rough' production the jangly guitars and great melodies are able to be appreciated entirely on their own merits instead of relying on some clever-dick production job. 'Sense' is excellent too and yet both the Church and REM remain almost unknown here.

If the great British public were to abandon their xenophobic prejudices they would be pleasantly surprised. I was Stephen Kilmarnock, Ayrshire.

Did REM really spend a few weeks on their album? We thought they'd recorded it all in an hour in somebody's bedroom.

I FELT compelled to write to you after being put into a 'state of shock' for hours after reading Dylan Jones review of the new Little Boys Blue Yorkshire. The day Diana Ross starts looking like Boy George, well I'll start worrying as well.

I DON'T know, the photos in Record Mirror get worse. Pic after pic of po-faced young men, gazing steadfastly into space or even more terrible, straight at me! When it's a photo of a group, why can't they just get one but five or six terrifying faces glaring at you all at once. Take Depeche Mode for instance, on Top Of The Pops, in soft light they all look quite coy but one whiff of Record Mirror's decadent pages and their features become as granites. What are they all trying to say?

That they can see a nuclear winter?

That they are good in bed?

That their underpants are killing them?

Ah well, there's always good old Barry Manilow to gaze upon, at least he looks pleasant when he's photographed (Please resist all temptation to edit last sentence out). Mavis Riley's wedding album, Oakham, Leicestershire.

Barry Manilow good looking in photographs? Have you thought of seeing a psychiatrist?

JUST WHAT has happened to Bananarama? They used to be such good looking girls but I opened my copy of Record Mirror the other week and they looked awful. What's with the Boy George type make up and hats? Have they been to Madame Tussaud's to see the dummy of George or something? The three of them look like waxwork models. I wish they'd go back to how they used to look in the old days. They were very attractive and cuddly then.

Robin Smith in his leatherette jockstrap.

Bananarama looking like Boy George, bah! The playful kittens have become sophisticated tigresses that's all (much smitten Mailman)
TRACEY ULLMAN
7" & 12"

Helpless

STIR records

7" Buy 211 12" (Includes Extra Track) Buy it 211
Billy Bragg's going up in the world. Two new guitars and a new LP 'Brewing Up With Billy Bragg' on the streets. It's a big step forward since the three afternoons he spent making his debut 'Life's A Riot', last year. I think the new album's great, but you're an honest sort of chap Bill, what do you think of it?

"Well, you go through periods of not being able to listen to things and that's how I'm getting with 'Brewing Up' now. I took a tape of it with me to America, maybe it's just finnicky, but you always think, 'oh, I could have done this and I could have done that a bit differently'.

"Having said that, it's a step on from 'Life's A Riot'. There's some other instruments on it because I didn't want it to be the same as the first LP."

Billy, of course, is renowned for the amount of gigs he does and his being an electro/solo performer. Can he ever see the day when he'll get a band together?

"I don't see why not," he says thoughtfully. "If I thought the songs were suffering through not being done with bass and drums, then I'd put a band together, maybe just for recording. I'd hate to be held back by the audience's or my own preconception that it's got to be solo.

"When I go out and play I still think I'm a band anyway. I try to make as much noise as a band and I try to cover all the gaps. The reasons for being solo is the mobility, the ease and the economics of the thing."

It would be hard to imagine a more English performer than Billy Bragg, but this doesn't stop him taking his one man show to all corners of the world, given the chance. How did he go down on his support slot with Echo And The Bunnymen in the States recently?

"We were playing on this riverboat in New Orleans," Billy tells me. "It was all rather seedy because the boat leaked and there was water everywhere, it's never how you imagine it to be.

There was these two geezers sat up on deck with their feet up on the rails and as I walked towards them, I noticed to my horror that one of them was wearing an Arsenal shirt and as I walked past they said 'Allo Bill' and the first thing they wanted to know was the football results back home.

"We stopped off at Elvis Presley's home — Graceland in Memphis. That was well tacky, I mean he's there in the ground, poor sod, and they're still making money out of him. As if they didn't make enough while he was alive."

Billy's been tagged a 'Political Performer' due to his support of many worthy causes and being a supporter of the Labour Party. How important is the political side of Billy Bragg and the benefits you do?

"They're very important because I believe there's more to music than just making records, becoming famous and getting on 'Top Of The Pops'," says Billy.

"I'm waiting for someone to accuse me of just being trendy but that's not the case at all, it's something I believe in. Benefits are good because they get you playing places you wouldn't normally do.

"Like I've just played Corby and I know that place because I used to live in Peterborough and it's an absolute wasteland. They used to have a steelworks there, but they closed it down and now they're going to build the biggest Disneyland in Europe. All these steelmen are going to go round dressed as Mickey Mouse.

"I don't believe you can change the world with music, I wouldn't offer you revolution on a record, so there's only so much you can do. One thing I can do is benefits, so I do them. I see no difference between playing gigs for the GLC, CND, the miners, the TGWU — because it's all part of the fight against Thatcherism which I feel very strongly more people should become involved with. If Labour don't win the next election, there will be no Welfare State.

I'll go along with all that. Buy Billy Bragg and vote Labour, it's common sense!
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CROYDON, FAIRFIELD HALL + 30TH NOTTINGHAM, ROYAL CENTRE
+ 31ST MANCHESTER, APOLLO

NOVEMBER
1ST NEWCASTLE, CITY HALL + 2ND GLASGOW, BARROW LADS
+ 3RD LEEDS, UNIVERSITY + 5TH EXETER, UNIVERSITY + 6TH
BRISTOL, COLSTON HALL + 7TH PORTSMOUTH, GUILDHALL + 9TH
SOUTHWOLD, CLIFFS PAVILION + 30TH IPSWICH, GAUMONT + 11TH
BIRMINGHAM, ODEON + 12TH LONDON, HAMMERSMITH ODEON + 13TH
LONDON, HAMMERSMITH ODEON
US Singles

1. **I JUST CALLED TO SAY I LOVE YOU**, Stevie Wonder, Motown
2. **THE CARIBBEAN QUEEN (NO MORE LOVE ON THE RUN)**, Billy Ocean, Jive
3. **HARD HABIT TO BREAK**, Chicago, Full Moon/Warner Brothers
4. **LUCKY STAR**, Madonna, Sire
5. **LET'S GO CRAZY**, Prince And The Revolution, Warner Brothers
6. **DRIVE**, The Cars, Elektra
7. **COVER ME**, Bruce Springsteen, Columbia/CBS
8. **ON THE DARK SIDE**, John Cafferty & The Beaver Brown Band, Scotti Brothers
9. **PURPLE RAIN**, Prince, Warner Brothers
10. **I'M SO EXCITED**, Pointer Sisters, Planet
11. **THE CREAM OF LIFE**, Aretha Franklin, Atlantic
12. **MISSING YOU**, John Waite, EMI-America
13. **WAKE ME UP BEFORE YOU GO GO**, Wham!, Columbia/CBS
14. **SOME GUYS HAVE ALL THE LUCK**, Rod Stewart, Warner Brothers
15. **ARE WE OURSELVES?**, The Fixx, MCA
16. **BLUE JAY**, David Bowie, EMI-America
17. **SHE BOP**, Cyndi Lauper, Portrait
18. **WHO WEARS THESE SHOES?**, Elton John, Geffen
19. **DESSERT MOON**, Dennis DeYoung, Columbia
20. **BOP 'TIL YOU DROP**, Rick Springfield, RCA
21. **SWEPT AWAY**, Bonnie Raitt, RCA
22. **2112**, Rush, Atlantic
23. **BEETLEjuS**, John Lennon, Elektra
24. **ALL THROUGH THE NIGHT**, Billy Joel, Columbia
25. **SUCH IS LIFE**, Elton John, Capitol
26. **SHOULD'VE BEEN YOU**, Jerry Lee Lewis, RCA
27. **THE LUCK**, Rod Stewart, Warner Brothers
28. **NO MORE LONELY NIGHTS**, Paul McCartney, Columbia
29. **WHAT DOES THIS MEAN TO YOU?**, Andy Gibb, RCA
30. **I CAN'T SLOW DOWN**, Wham!, Columbia/CBS
32. **SWAY**, Diana Ross, RCA
33. **BREAKING HEARTS**, Joan Jett & The Blackhearts, Capitol
34. **THE AMAZING GRACE**, John Coltrane, Atlantic
35. **TOMORROW'S GONNA BE A GOOD DAY**, The Isley Brothers, Motown
36. **I COULDN'T LIVE IN THIS WORLD ANOTHER DAY**, Neil Diamond, Columbia
37. **DON'T STOP**, David Bowie, RCA
38. **PRIVATE DANCER**, Steve Winwood, MCA
39. **THE LUCKY ONE**, Laura Branigan, Atlantic
40. **A GIRL IN TROUBLE**, Romeo Void, 411/Columbia/CBS

US Albums

1. **PURPLE RAIN**, Prince And The Revolution, Warner Brothers
2. **BORING IN THE USA**, Bruce Springsteen, Columbia/CBS
3. **PRIVATE DANCERS**, The Cars, Elektra
4. **SPORTS**, Huey Lewis & The News, Chrysalis
5. **HEARTBEAT CITY**, The Cars, Elektra
6. **1100 BEL AIR PLACE**, Julio Iglesias, Columbia/CBS
7. **WOMAN IN RED**, Stevie Wonder, Motown
8. **AMERICAN MADONNA**, Madonna, Sire
9. **CAN'T SLOW DOWN**, Lionel Richie, Motown
10. **SOUNDTRACK**, Eddie And The Cruisers, Scotti Brothers
11. **BREAK OUT**, Pointer Sisters, Planet
12. **SHE'S SO UNUSUAL**, Cyndi Lauper, Portrait
13. **STRINGS**, Chicago, Full Moon/Warner Brothers
15. **NO BRAKES**, John Waite, EMI-America
16. **MIDNIGHT MADNESS**, Night Ranger, Capitol/MCA
17. **WARRIOR**, Scandal featuring Patti Smith, Columbia/CBS
18. **STAY HUNGRY**, Twisted Sister, Atlantic
19. **PHANTOMS**, The Fixx, MCA
20. **SUDDENLY**, Billy Ocean, Jive
21. **POWERSLAVE**, Iron Maiden, Capitol
22. **SIGNS OF LIFE**, Billy Squier, Capitol
23. **VICTORY**, Jackson's, Epic
24. **ICE CREAM CASTLE**, The Time, Warner Brothers
26. **52 PICKUP**, Steve Martin, Capitol
27. **1984**, Van Halen, Warner Brothers
28. **SWAY**, Diana Ross, RCA
29. **ELIMINATOR**, ZZ Top, Warner Brothers
30. **RANANARANA**, Bananarama, London
31. **REBEL YELL**, Billy Idol, Chrysalis
32. **BREAKING HEARTS**, Joan Jett & The Blackhearts, Capitol
33. **CAMOUFLAGE**, Rod Stewart, Warner Bros
34. **THE GLAMOROUS LIFE**, Shelia E, Warner Brothers

Bullets

- **TEARS**, John Waite, EMI-America
- **VALLOTTE**, Julian Lennon, Atlantic
- **HEAVEN'S ON FIRE**, Kiss, Mercury
- **SAY HELLO TO RONNIE**, Janey Street, Arista
- **HANDS TIED**, Scandal, Columbia
- **CAN'T LET YOU GO**, Roxanne Wine, MCA
- **CENTPEDE**, Rebbie Jackson, Columbia/CBS
- **AFTER ALICE**, Matchbook, MCA
- **DON'T STOP**, Jeffrey Osborne, A&M
- **A HUNGRY MAN**, Steve Forbert, Arista
- **THE MEDICINE SONG**, Stephanie Mills, Casablanca
- **TWO TRIBES**, Frankie Goes To Hollywood, Island
- **I WANNA B**, Twisted Sister, Atlantic
- **EDGE OF A DREAM**, Jon Cocker, Capricorn
- **THAT'S THE WAY (I ALWAYS THOUGHT)**, Band Of Gold, RCA
- **ALL I NEED**, Jack Wagner, West (Warner Brothers)
- **SEX SHOOTER**, Apollo 40 & Warner Brothers
- **SATISFIED MAN**, Molly Hatchet, Epic

Compiled by Billboard
SOUNDS
IN YOUR NEWSAGENTS NOW!

Big Fun

Record Mirror Disco

1 I FEEL FOR YOU/REMIX, Chaka Khan, Warner Bros 12in
2 LICK ME, Captain Sensible, WB 7in
3 COME AND GET MY LOVIN', Jackson 5, Epic 12in
4 I'M IN LOVE WITH YOU/REMIX, Thelma Houston, Elektra LP
5 T Sweetheart, SPONX, GRP 12in
6 WHO'S THAT STRANGER/JUST LIKE DREAMIN', Terri Wells, London LP
7 TWO CAN PLAY THAT GAME, Juice, Jive Records 12in
8 EYE TO EYE/CAUGHT IN THE ACT/THIS IS MY NIGHT, Chaka Khan, Warner Bros 12in
9 GET ALL BLOW, Dazz Band, US Motown 12in
10 OFF AND ON LOVE, Chappell, CBS 12in
11 LOVE LIGHT IN FLIGHT/DON'T DRIVE DRUNK/IT'S YOU, (with Dionne Warwick), Motown 12in
12 RAIN FOREST/SOUND CHASER, Paul Hardcastle, Bluebird 12in
13 CANDLED LIGHT ARMS, Phyllis St. James, Motown 12in
14 THE ONE YOU LOVE/WOULD YOU, Montell Jordan, RCA 7in
15 HALF A MINUTE/MATT'S MISHMOOSH, Matt Bianco, USA LP
16 PRIME TIME, I WILL DELIVER/TIE ME UP/YOU AND ME/HANDS SIMPLY
LIKE, Mumu, US Epic LP
17 ALL NIGHT/TALKING BACK/PHONEMATE, Phyllis St. James, US Motown 12in
18 SPACE INCIDENT/THIRD EYE, Edan, Virgin 12in
19 WE NEED SOME MONEY, Chuck Brown & The Soul Searchers, US}
20 MAGIC TOUCH/REMIX, Sheena Easton, Streetwidth 12in
21 I WISH YOU WERE HERE, Kenny G, WB 12in
22 ENCORE/GO TO BE REAL, Cheryl Lynn, Streetwidth 12in
23 GEORGY PORKY, Chance, US RCA Victor 12in
24 GIVE ME WHAT I'M LIVING FOR, Fleetwood Mac, UK 12in
25 UNDERCOVER LOVE/GIVIN' UP LOVE/JUST FOR YOU/ONE, The Manhattan Transfer, US MCA 12in
26 WEEKEND GIRL/NO ONE'S GONNA LOVE YOU, The Socs Band, US Tabu LP
27 PLEASE DON'T GO (REMIX), Stevie Wonder, Streetwidth 12in
28 SECRET FANTASY, Tom Brown, US Arista LP
29 I'M GIVIN' ALL MY LOVE, Terri Wells, WB 12in
30 YOUR TOUCH (UK VERSION), Bonnie Pointer, US Private 12in
31 IN THE NAME OF LOVE/UNIVERSAL RHYTHM (INSTRUMENTAL MIX), UK 12in
32 HOT POTATO, Tony Jackson, US Private 12 in
33 AFTER THE DANCE IS THROUGH, Crystal, US Epic 12in
34 YOU TURN ME ON, Rick James, Gordy 12in
35 INTERNATIONAL (REMIX), Brass Construction, Capitol 12in
36 TOTA MENINA BAIANA, Giroto, USA WEA 12in
37 NOW THAT I HAVE YOU, Melba, US American Dream Records Ltd 12in
38 WE'RE ROCKING THE PLANET, Hasheem, US Cutting Records 12in
39 OUT TO LOVE, George Duke, US Epic LP
40 CHANGE YOUR WICKED WAYS, Percy Ford, US Total Experience 12in
41 YOU MAKE ME HAPPY, Hi-Tension, Streetwidth 12in
42 LET'S SLEEPING DOGS LIE, Minnie, Music Power Records 12in
43 SEXTOMATIC (REMIX), Bar-Kays, US Mercury 12in
44 RUNNING, Gwen Plessy & Portable Patrol, US Arista 12in
45 MAS QUE NADA, Sergio Mendes & Brasil '66, A&M LP
46 SUMMERTIME, NEON CHURCH/AFRICAN QUEEN, Billy Ocean, Jive 12in
47 NAUGHTY TIMES, Cutty, US Hudson River Records 12in
48 OUT OF CONTROL, Evelyn 'Champagne' King, RCA LP
49 OUTNOW (IT'S AU TIME), Errol Brown, Streetwidth 12in
50 I JUST CALLED TO SAY I LOVE YOU, Stevie Wonder, Motown 12in
51 KEEPING SECRETS, U.S. Experience LP
52 WHITE MOON/TAKE IT ALL, Slippin' Into Oblivion, Gatti LP
53 GET OFF (YOU FASCINATE ME) (REMIX), Patrice Rushen, Elektra 12in
54 IF I ONLY KNEW/LOVE IS ON MY SIDE, Elektra 12in
55 OH HONEY, Demis Roussos, Polydor 12in
56 DO OR DIE BUST/CHANGES (WE GO THROUGH), Divine Sounds, US Specific Records 12in
57 GET ROMANTIC, Bobby Brown, Newberry II, Bazz International 12in
58 WE GOT LOVE, The Real Thing, RCA 12in
59 TREAT HER LIKE A LADY, The Temptations, US Gordy 7in
60 MIDNIGHT LOVER/BE MY MAN, Anthony Jackson, Atlantic 12in
61 RUNAWAY LOVE, Linda Clifford, Custum 12in/US remix promo
62 SURPRISE, SURPRISE, Bobby WOMACK, Motown LP/7in
63 COME AND GET MY LUVIN, MC Hammer, Jive LP
64 LATER, LATER, LATER, Al B. Sure, Jive LP
65 BATTLE CRY, Miki, CBS 12in
66 ONE HUNDRED SPEAKERS, Dennis Johnson, US MEGA Records 12in
67 CHECK OUT, Nat King Cole & The Cool Runners, Tal Wan 12in
68 BLIND IN LOVING, Andrea Martin, Motown 12in
69 IN THE EVENING, Sheryl Lee Ralph, US New York Music Company 12in
70 CAN'T HELP MYSELF, Michael, US Megatons 12in
71 THUNDER AND LIGHTNING, Heat X Change, Passion 12in
72 CALL, Jolo, US "Megatone", 12in
73 SHE Ain'T HEARIN' ME, Paula Pallas, US Profile 12in
74 HEARTBEAT, Denns Dwyer, Du Fife 12in
75 GONNA GET ALONG WITH YOU, Viola Wills, Touch 12in
76 I FEEL YOUR LOVE, American, US Critique 12in
77 GOOD TO BE BAD, Bronski Beat, Gatti 12in
78 I WANT TO DANCE WITH SOMEBODY, Whitney Houston, US Arista LP
79 I'M ON FIRE, Cathy Dennis, UK Epic
80 I'M GONNA LOVE YOU ALWAYS, Kim Fields, US Critique 12in
81 CAN'T FIND THE RHYTHM, Girltalk, US Inner Vision 12in
82 REACHING FOR THE BEST, Xenia Rowe, Crystal City 12in
83 NEVER ON SUNDAY, Denim, US Motown LP
84 THUNDER AND LIGHTNING, Heat X Change, Passion 12in
85 LAST CALL, Jolo, US "Megatone", 12in
86 HIGH SEX DRIVE, Dolman, US Epic 12in
87 HANDS OFF!, Lee Parker, UK 12in
88 BE MY BABY, Dee Dee, Dutch friends 12in
89 YOU CRY, Mike, US Arista 12in
90 ALL AMERICAN BOY, Barbara Pennington, Record Shack 12in
91 BLACK LEATHER, Miquel Brown, Record Shack 12in
92 SECOND BEST/RUNNING WILD IN THE NIGHT/HEARTLESS, Evelyn Thomas, French In The Mix LP/Record Shack promo
93 I'M ON FIRE, Kelly Marie, Calibre Plus! 12in
94 TIME BOMB, Jeanie Tracy, US Megatons 12in
95 CAN'T HELP MYSELF, Michael, US Megatons 12in
96 GONNA START DANCING FOR THE BEST, Xenia Rowe, Crystal City 12in
97 HEY HE GUY, Lea, US "Megatone", 12in
98 I'M ALWAYS WATCHING YOU, Jo Jo, US "Megatone", 12in
99 HEY HE GUY, Lea, US "Megatone", 12in
100 I'M ON FIRE, Kelly Marie, Calibre Plus! 12in
101 PRIME CUTS (MEDLEY), Various, ERC 12in
102 IF IT'S LOVE (YOU'RE AFTER), Jackson Moore, ERC 12in
103 HELPLESS, Ftis, US Telefon 12in
104 LOVE ME, Lina, Canadian Matrix 12in

Hi-NRG Disco
THANKS TO everyone who entered our 'Men Too' contraception competition — and pretty knowledgeable you were too. Both the five outright winners and the five runners-up get a special 'Men Too' T-shirt, marking the launch of a young men and contraception campaign by the Family Planning Association, with backing from entertainers, sportsmen and pop personalities. All your entries well 'n truly proved that contraception ISN'T just for girls and that men too are ready 'n willing to get it together.

Congratulations outright winners! You are Neil Dunnicliffe, Grifydam, leics; D Thornley, Burton On Trent; Ann Turner, Walton-On-the-Naze; Michael Mallison, Carpenders Park; and Ricky Oink, lead singer with Rin Tin Tin from North London.

Five who came in second by missing out on just one answer, (tricky number 6), are dynamic clone Tony Watts/A Martin, Decca International Pop Marketing Dept, London; Gordon laing, Glasgow; Louise Hyde, Haslemere; Jacqui Vincent, Norfolk; and S Branchflower, Harrow.

Expect your T-shirts soon. Everyone who entered the comp will get a personal reply.

EYES DOWN for the answers:

1) She won't get pregnant if you do it standing up.
   FALSE. Standing up, lying down, sitting, swinging from a chandelier — if you have sex without taking reliable contraceptive precautions, a pregnancy can result.

2) One teaspoon of semen contains 500 million sperm.
   TRUE. Honest! It does. Give or take e sperm or two. Wonder which mathematical wizard did the counting?

3) You can use a sheath/rubber johnny two or three times.
   FALSE. It isn't safe to use a condom/sheath/productive more than once, as far as protecting against pregnancy goes. It isn't practical or hygienic either. Don't try.

4) Girls don't get pregnant during their periods.
   FALSE. Another myth. They can. And do.

5) The morning after pill only works if it is taken within three days of having sex.
   TRUE. If you've had sex without using contraception or it probably hasn't worked, because the sheath split or fell off f'rinstance, it is essential for a girl/woman to seek help from her doctor, family planning clinic or Brook Advisory Centre within 72 hours of having sex, at the very latest. The morning after pill is intended for just that, emergency use only!

6) Condoms don't protect you from sexually transmitted diseases.
   FALSE. Most entries went for the 'True' answer instead. But condoms/sheaths can and do help to protect against some sexually transmitted infections, including venereal diseases carried by genital/genital contact. They can also reduce the risk to girls of contracting cervical cancer.

7) Family planning clinics give free advice and information to men and women.
   TRUE. The Family Planning Information Service can point you in the right direction if you want to contact your nearest clinic. Ring them on 01-636 7866.

8) Girls can't get pregnant the first time.
   FALSE. Ready or not, they can and they do.

9) A spermicide doesn't work if used alone.
   TRUE. A spermicide, whether in cream, jelly, tablet or aerosol form exists to kill sperm, but with an average of 500 million of them to bump o ff per ejaculation, it needs some help. Used alone, these products have a high failure rate. That's why they should be combined with a diaphragm or cap.

10) The Pill is still the most reliable form of contraception when taken according to instructions.
    TRUE. This is the most efficient contraceptive when used correctly, but it does place responsibility firmly on the female of the species. Health-wise, it isn't a good idea to use the Pill and smoke.

11) Sheaths are free from Family Planning clinics.
    TRUE. They're available free to men too from clinics. Or, you can buy them from any chemist, barbers shops, and they can be found in pub and club toilet slot machines.

12) It's really a girl's responsibility to make sure she doesn't get pregnant.
    FALSE. It's up to both of you. Everyone who entered this competition, men too, disagreed with this false assumption, although we all know some people who think differently don't we! Get working on 'em.

Free leaflets on contraception, including the sheath, the Pill, and more, are available to anyone from Family Planning Information Service, 27-35 Mortimer Street, London W1N TRJ. Send a medium see.
PIRATE BUST UPDATE

SOUTH LONDON's pirate TV station Channel 38, plus the proximity of 103.5FM (about which I warned months ago), finally last Thursday prodded the Department of Trade & Industry's men into swooping on the heights of Crystal Palace and confiscating all the transmitter aerials along Church Road, the street corners of which were thronged with pirates watching with pleasure while their property was dismantled, Horizons', JML, Skyline and LWR were thus all off the air, only Radio Jackie being left on Medium Wave, but as transmitter confiscation in the past has meant only a brief hiccup you can expect many to be back and indeed already Horizon's DJs have organised a new co-operative management to run Solar 102.5FM (Sound of London Alternative Radio) which actually began broadcasting a continuous music test transmission as early as Sunday evening, still going round the clock as I write (great — no boring chat!). The most dramatic event of last Thursday though was the swoop on Horizon's studio. Rivals JFM had taken time off after the latest anti-pirate caws came into force in which to move their studio location and set up an infra-red transmitting link, which spared them from further detention, but unfortunately Horizon had merely moved one floor in their original East Dulwich building and spent £15,000 on brand new studio equipment (this little detail of a move to Victoria). In the fort when no action was taken against them their licence became law, and it was only when on-air jock CJ Carlos glanced at the TV monitor at about 4.45pm that he realised the front door was being beaten down — a quick scan, as a flash, he pulled out the actual transmitter link (the one prosecutable bit of equipment) and, Plan A, shocked it out of the window into the sunlight. But Carlos was then taken over, as the neighbour picked it up and was bringing it back round to the front door when luckily he was waylayed by Gary Kent, arriving just after the DJ's had announced the police and the man has forced an entry, who smuggled it into the private ground floor flat's room and immediately scattered all the component parts. However nobody in charge of the bust seemed too sure of procedure, and confiscated absolutely everything out of the studio, brand new cart machines, Technics decks, the lot, leaving just the door on the wall and a chair. Unfortunately Horizon's then owner Chris Stewart suddenly remembering Plan B, that the building belonged to an African diplomat and had diplomatic immunity, CJ Carlos actually languished in Crystal Palace for two hours, but eventually got away with all his records bar those that he'd played on air. Anyway, Chris Stewart has washed his hands of Horizon, it's not in his league, and who knows what the future of London's airwaves will hold? Don't forget though that any legal soldier, should such ever materialise, will obviously be bound by diplomatic immunity. CJ Certos (plan C) has tried his luck out of London, JFM, and Indeed many of their singles from 'Can't Slow Down' somewhere in the US Top 40 since Oct 44, when they were amongst the late night hit (plan D) - but now if you've any doubts, the whole system has materialised, and should an island of Opportunity exist anywhere.
from previous page
shops (Thur 18 Birmingham HMV
Shop, Fri 19 London Virgin Megastore)
to play his "Crew Cut Lessons 2" LP on
Island, while having left Wednesdays at
Manchester Legend he'll also play a
major collection of his music, reasonably
mixing, of course — on 0744-50587.

Richard S. V. O'Connor's razor-cout bene was the
cleverly interted sheet design on the
first 12in single, whose production is
ably, so... Tony Blackburn's
Soul Night Out will soon be making
himself heard on the airwaves from Kilmuir's
National Club to other assorted venues around
Course, the first time managers of RM1 this Wednesday (17)
are in time for Steve Watts' Latin
samba night at Purley Brighton Road's
Bar Montmartre (pricewise it
appropriately dressed, bring your
Croydon Royal Oak Centre
nation's) exciting Hi-NRG mixer
Bruce Harper has
joined Roy Sanders for a new
Wednesday Hi-NRG night at
Birmingham's Powerhouse.

Saturday (18) Tony Simmons
funks Luton Pink Elephant with jazz band
Catch Catch Catch. Jim Reading has another notably
"rude" night at Southend Zero 6 — Friday
Masterson's which cuts up Eagles
Town Hall until midnight — Ray
Davies also plays over there and always
some soulful smoothers Thurs
Fri at Uxbridge High Street's
"Legends" (they're also open for other old cinemach), where Top Hats
Nightclub has started a special
soul Monday with Joe Field joined
by Chris Hill (22), Tony Blackburn (25).
Simon also joins in on Monday 11pm -
6pm at Hillingdon's Hiccups Wine Bar
in Heroes Road, "proper punters" now
running from place to place the place hops up &
Steve Glover plays
sophisticated stuff like Frank Sinatra's
"Black & White at the Moulin Rouge" Zig Zag —
St. Ymmy's Danny Smith.

Go's Wog Club, mixing up funk soul
hip hop and northern — and they're
muttering about a real mix-up coming
(Steele Dee & Steins look out)
... Ken Brudenell (Poolside Mixers
Wharf) and Paul Lewis (Silkworld
Brumal Rooms) both suggest lynching the
rightly re-activated Shela
"Glamorous Life" out of Chaka Khan's
"Feel For You"...
... Stephanie Mills
video on Top Of The Pops should help
her medicine go down even better...

BBC-2's The Mastermind Roedshow
Fri at Uxbridge High Street's
Nightclubs
... if
Hi-NRG BREAKERS include Nicci Gable's 'I Don't Give A Darn
Wassion), Peter London/Forbidden
SECESSION: 'Touch (Part 3)' (Beggars Banquet BEG 1181)
JOHN STAX: 'Dance For
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The Cars, left field? Exploited fan Ric Ocasek tries to convince Andy Strike he's avant garde

The Cars spent five months in England this year, their first trip since '76, and Ric still has the traditional American love of Blighty.

"It was great getting back into that whole English thing, that English feel. I'm still into the British scene, I really like bands like Danse Society, Talk Talk and the Exploited. I love that hardcore sound and we've got a good hard core scene in the States. In fact, I've just produced a record by the Bad Brains who are very much a hard core band."

Time has come for the question that Ric has never been asked before in his life. What car do you drive, I ask pathetically. Ric puffs on a cigarette and the magnitude of the question takes him by surprise.

"Well, I use public transport most of the time, " he replies cheekily. "I live in the city and it's not too convenient driving in Boston."

When will you be over in the UK Ric?

"We're hoping to play some gigs in the UK in November. We'll still play 'My Best Friend's Girl'. I still put that one in, though it does take a bit of wearing, playing the same song for six years. Then we're off on a European tour and next year I'll be doing another solo album. I've just set up my own record company as well."

Phew! Full tank of gas, please!
DIVINE

"I think I'm a beautiful person," Divine tells Eleanor Levy
X WORD

First correct solution wins a £5 record token. Entries to: Record Mirror, 40 Long Acre, London WC2

ACROSS
1 Tom's land is full of this (4,3,5)
9 & 36 across Sade picks up the phone to get in touch with him (6,8)
7 He's in Hot Water (4,4)
10 Chart spacerman (4,3)
14 Bucks Fizz label (1,1,1)
15 Where the Farmer's Boys belong (2,3,7)
18 Carried into the charts by Soft Cell in 1982 (5)
19 Description of the Bluesbells (2,3,7)
21 1982 hit for the Belle Stars and Natasha (3,3)
22 Asked for by Black Uhuru (4,2,4)
25 She could be found next to Bono, Sonny that is (4)
30 A hit in the name of love (6,2,2)
31 Bowie's years (5)
34 Does it contain 'Tales From The Cannibal Country' by Soft Cell? (4,3)
35 Of parties or of falling apart (3)

DOWN
2 Queen hit to knock nails in (5,2,4)
3 Film pop and single (6,4)
4 Warning Roman Holiday gave us in 1983 (4,3,2,4)
5 What Queen listen to go go (5,2,2)
6 Jam number one (5)
7 Eurythmics long player (5)
8 Mick's rolling songwriting partner (5,7)
12 Group touring France (9)
15 Moody Blues want action now! (3,7)
16 The Human League's country (3,7)
17 & 33 down Stephanie's tune can make you feel better (5,4)
19 What George was doing to be clever (7)
20 See 29 down
21 The A Team composer (4,4)
22 Singer of 16 down (6,5)
23 Bruce's question (5)
24 & 20 down Where the Special AKA's recording took place (2,3,6)
26 One Who put them together with sobs (4)
27 Mr Domino (4)
28 See 17 down
29 Cliff and The Four Tops told us it's all in the (4,4)
32 Or parties of falling apart (3)
33 Of parties or of falling apart (3)
35 It's All In The---(4)
36 See 5 across
37 Motorhead don't regret a thing (2,7)

NOW HERE'S four-fifths of a popular combo who have appeared on all three of the chart-topping 'Now That's What I Call Music' albums and videos. Name them and the tracks featured on each compilation to start our music, notes and beats trivia quiz.

TRIVIA QUIZ

1 Who claimed that music was his first love and that it would be his last?
2 Miami Sound Machine are in the charts with 'Doctor Beat' but what is their new single called?
3 Who pleaded not to take away the music as it was the only thing they had?
4 Which three piece had a hit in 1982 with 'Music And Lights'?
5 Who has recently been in the charts with 'You're Never Too Young'?
6 In which year did the Jam take 'Beat Surrender' to number one?
7 Ron and Russell Mael had a hit with 'Beat The Clock'. Who are they?
8 Who has had hits with 'Hit It' and 'I Confess'?
9 Which current chart artist has released an album called 'Music Of Every Mind'?
10 Whose current single is called 'Music To Watch Girls By'?
11 Which film soundtrack spent a total of 381 weeks on the charts?
12 Name the Sixties duo who had a hit with 'The Beat Goes On'?
13 Who was beating the beat in 1982?
14 Who wrote the song 'Rock And Roll Music'?
15 'The Beat Goes On' was a hit for which US disco outfit?
16 Which group was Ranking Roger formerly with?
17 Which chart artist has released an album called 'Music Of Every Mind'?
18 Whose current single is called 'Music To Watch Girls By'?
19 Which film soundtrack spent a total of 381 weeks on the charts?
20 Name the Sixties duo who had a hit with 'The Beat Goes On'?
21 The Beatles recorded a song called 'Till There Was You'. From which musical did it originate?
22 Which current chart hit features members of Duran Duran on vocals in the 12-inch?
23 Which collection of compilation albums have all made number one in the last year?
24 Which ex-member of Roxy Music released an album called 'Music For Films'?
25 Who claimed that music makes you feel like dancing?

ANSWERS

Last week's solution
10 'In The Bush' was a hit for which US disco outfit?
13 Who wrote the song 'Rock And Roll Music'?
14 Which group was Ranking Roger formerly with?
15 'The Beat Goes On' was a hit for which US disco outfit?
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25 Who claimed that music makes you feel like dancing?

Galaxy comp winners

WINNERS: Adrian Emch, Luton, Beds; Mark Roberts, Cheltenham, Herts; Sean Williams, Surrey: Mike Davenport, Taunton, Somerset; Andrew May, Hartlepool; Benjy, Cleveland; Wayne Huggins, Birmingham 26; M R Roberts, Letchworth, Herts; Tony Trainer, London NW7; Jonathan Lee, Shiffield; Paul Meyers, Sunbury-On-Thames, Middlesex.

‘Energishis’ comp winners

WINNERS: Andrew Gaskell, Ilklet, Leeds; Mark Roberts, Cheltenham, Herts; Sean Williams, Surray; Mike Davenport, Taunton, Somerset; Andrew May, Hartlepool; Benjy, Cleveland; Wayne Huggins, Birmingham 26; M R Roberts, Letchworth, Herts; Tony Trainer, London NW7; Jonathan Lee, Shiffield; Paul Meyers, Sunbury-On-Thames, Middlesex.

ANSWERS

1a) Candidate, 2b) true, 9c) Ensign.

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ANSWERS

1a) Candidate, 2b) true, 9c) Ensign.
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LOWN - 27.10.84. Saturday, St. Mary's, Herchel St., by the Market. Free entry £1 at 10.30; 12.45-3pm.

BASILDON RECORD FAIR - Saturday, 20th October, Bullewyw P.H. Town Centre, 9am-4.30pm.

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NOTTINGHAM, SATURDAY 26th October, The Palais, Parliament Street (10am-3pm). Details 0632 890067.

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Mobile Discos
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THE BATTLE for album chart supremacy is really hotting up after a period of great calm which saw the leadership changing hands just once in five months. In successive weeks now, David Bowie and U2 have both seen their new albums debut in pole position was the Beatles' 'Help!' in 1965. By 1977, 50 albums had made chart topping first appearances, and the pace has quickened since.

Already in the Eighties some 41 albums have turned the trick. So far, 1980 and 1983 share the honours for most 'instant' number one LPs, with 10 apiece. In 1984, seven albums have made first week trips to the chart summit, including each of the last four number ones — Marley's 'Legend', the compilation 'Now That's What I Call Music!', Bowie's 'Tonight', and now U2's 'The Unforgettable Fire'. The only previous instances of four first LPs, with 10 apiece, have been in 1958, but the first album to do so was 'Let's Dance'.

In 1984, seven albums have made first week trips to the chart summit, including each of the last four number ones — Marley's 'Legend', the compilation 'Now That's What I Call Music!', Bowie's 'Tonight', and now U2's 'The Unforgettable Fire'. The only previous instances of four first LPs, with 10 apiece, have been in 1958, but the first album to do so was 'Let's Dance'.

Though its reign atop the charts was limited to seven days, Bowie's 'Tonight' album has already gone gold. Bowie's not a man who believes in missing about; all six of his chart toppers this year so far have debuted at number one, equalling the record established by the Rolling Stones.

For the record, Bowie's previously outstripped all competition this Christmas, with 'Aladdin Sane' and 'Pin-Ups' (both 1973), Diamond Dogs' (1974), Scary Monsters And Super Creeps (1980) and 'Let's Dance' (1983). 'Tonight' is thus his third number one in the Eighties. The Police and Genesis also have three, whilst Abba's four number ones between 1980 and 1982 have yet to be matched. U2 are one of several acts to have two number ones this decade, so they too could possibly break the three if they hadn't had the misfortune to release 'Under A Blood Red Sky' at the same time as EMI unleashed Duran Duran's Seven And The Ragged Tiger last year.

In the event, U2 had to be satisfied with a number two placing for what is undoubtedly one of the best live albums issued for many a moon, containing stirring extra dimensional versions of their best work.

I must admit, though, to an almost equal regard for 'The Unforgettable Fire', which has consistently refused to leave my turntable since I returned from U2's native land a fortnight ago.

Before that I had been a little disappointed with the album, but the band's status in Ireland is such that I had little chance of avoiding a high level of exposure to all its tracks courtesy of the country's unbelievably slick pirates, particularly Dublin's Nova and CCR in Cavan.

Though they hail from Eire, U2 have managed to break through all the usual sectarian barriers and are hugely popular north of the border, even with Protestants who usually treat acts from the overwhelmingly Catholic Eire with disdain.

A special Gallup survey (thanks, Godfrey) shows that 'The Unforgettable Fire' was the number one single of the year, with Scotsman Crow's 'Penny Lover' embarking on its career spanning 20 years.

That's quite a statement considering the album was released in 1979 and with Scottish Bill Martin, he has penned dozens of hits including number one singles by Sandie Shaw, Cliff Richard, The England World Cup Squad and Slade.

Strangely, Cooter and his Orchestra were the only people to be eligible for 'Good Thing Going' and the quantitatively Runaway Bunion'; they much sought Northern Soul cuts which were re-issued last year by Neil Rushton's excellent Fredo label.

Cooter wasn't the only Derryma to have good reason to be pleased with last week's charts either; former Undertones vocalist Feargal Sharkey immediately got on the hit trail with his fifth single, 'Listen To Your Father', which also happens to be the first release/hit for Madness's Zarjazz label.

Cooter's line-up, especially to Feargal, whose vocals have previously been as attractive to me as a knare scraping a plate, but who has won me over with a fine performance...

As the extensively remodelled 'Penny Lover' embarks on its quest to become the fifth major hit lifted from Lionel Richie's 'Can't Slow Down' album, I can reveal that the album itself has gone gold, selling over 1.2 million sales in the UK. In America it's close to six million, and worldwide it's Motown's best seller ever, with 11 million sales...