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Return of the Specials!

# RECORD MIRROR



## DURAN DURAN



The champagne and elephant men

## THE JAM

'We never sold out'

Three page special!

## THE CURE

MAISONNETTES

INCANTATION

FIRST LIGHT

FREDA PAYNE



# TOP SINGLES

AS USED ON TOP OF THE POPS

Week ending December 11, 1982

THIS WEEK	LAST WEEK	WEEKS IN CHART	ARTIST AND SONG
1	1	2	BEAT SURRENDER, The Jam, Polydor POSP 540
2	2	4	MIRROR MAN, The Human League, Virgin □
3	5	7	SAVE YOUR LOVE, Renée and Renato, Hollywood □
4	3	9	YOUNG GUNS (GO FOR IT), Wham!, Innervation □
5	8	3	TIME (CLOCK OF THE HEART), Culture Club, Virgin
6	6	4	TRULY, Lionel Richie, Motown
7	7	7	LIVING ON THE CEILING, Blancmange, London
8	4	9	I DON'T WANNA DANCE, Eddy Grant, Ice □
9	10	6	RIO, Duran Duran, EMI
10	11	6	WISHING IF I HAD A PHOTOGRAPH OF YOU, A Flock Of Seagulls, Jive
11	18	5	BEST YEARS OF OUR LIVES, Modern Romance, WEA
12	17	3	OUR HOUSE, Madness, Stiff
13	14	4	THE OTHER SIDE OF LOVE, Yazoo, Mute
14	16	3	HYMN, Ultravox, Chrysalis
15	8	8	HEARTBREAKER, Dionne Warwick, Arista □
16	13	4	YOUTH OF TODAY, Musical Youth, MCA
17	12	7	(SEXUAL) HEALING, Marvin Gaye, CBS □
18	36	2	LET'S GET THIS STRAIGHT (FROM THE START)/OLD, Kevin Rowland & Dexys Midnight Runners, Mercury/Phonogram
19	25	3	FRIENDS, Ghalamer, Sular
20	19	6	STATE OF INDEPENDENCE, Donna Summer, Warner Brothers
21	32	2	WHERE THE HEART IS, Soft Cell, Some Bizzare/Phonogram
22	39	3	PEACE ON EARTH/LITTLE DRUMMER BOY, David Bowie and Bing Crosby, RCA
23	15	11	MAD WORLD, Tears For Fears, Mercury/Phonogram □
24	38	2	BUFFALO GALS, Malcolm McLaren and The World's Famous Supreme Team, Charisma/Phonogram
25	20	8	THEME FROM HARRY'S GAME, Giannad, RCA □
26	21	7	MANEATER, Daryl Hall & John Oates, RCA
27	52	2	YOU CAN'T HURRY LOVE, Phil Collins, Virgin
28	27	7	IT'S RAINING AGAIN, Supertramp, A&M
29	37	3	IF YOU CAN'T STAND THE HEAT, Bucks Fizz, RCA
30	22	9	CRY BOY CRY, Blue Zoo, Magnet
31	23	5	TALK TALK, Talk Talk, EMI
32	24	6	THE GIRL IS MINE, Michael Jackson/Paul McCartney, Epic
33	42	2	I FEEL LOVE, Donna Summer, Casablanca/Phonogram □
34	26	8	MUSCLES, Diana Ross, Capitol
35	-	-	THE SHAKIN' STEVENS EP-LAWDY MISS CLAWDY/BLUE CHRISTMAS, Shakin' Stevens, Epic SHAKY 1
36	34	6	HERE I GO AGAIN/BLOODY LUXURY, Whitesnake, Liberty
37	55	2	HI DE HI, HI DE HO, Kool & The Gang, De-Lite/Phonogram
38	63	2	LITTLE TOWN, Cliff Richard, EMI
39	29	4	NIGHTPORTER, Japan, Virgin
40	31	2	DO IT TO THE MUSIC, Raw Silk, KR
41	40	3	I'M ALRIGHT, Young Steve And The Afternoon Boys, RCA
42	33	3	DESPERATE BUT NOT SERIOUS, Adam Ant, CBS
43	62	2	I'M GONNA SIT RIGHT DOWN AND WRITE MYSELF A LETTER, Barry Manilow, Arista
44	41	4	LOVE, John Lennon, Perlophone
45	58	2	CHEERS THEN, Bananarama, London
46	-	-	UNDER ATTACK, Abba, Epic EPC A2971
47	30	13	DO YOU REALLY WANT TO HURT ME, Culture Club, Virgin □
48	59	2	CACHARPAYA (ANDES PUMPSA DESI), Incantation, Beggars Banquet
49	56	2	MELTI/IL EST NE LE DIVIN ENFANT, Siouxie And The Banshees, Polydor
50	44	3	LET'S GO TO BED, The Cure, Fiction
51	-	-	DEAR ADDY, Kid Creole And The Coconuts, Zet/Island WIP 8840
52	51	4	HEARTLIGHT, Neil Diamond, CBS
53	48	3	THANK YOU, The Pale Fountains, Virgin
54	71	2	I CONFESS, The Beat, Go-Feet
55	50	3	(AND NOW - THE WALTZ) C'EST LA VIE, Slade, RCA
56	67	2	IN AND OUT, Willis Hutch, Motown
57	-	-	PARTY PARTY, Elvis Costello & The Attractions, A&M AMS 8267
58	-	-	SINGALONGASANTA (MEDLEY), Santa Calus & The Christmas Tree, Polydor IVY 1
59	38	9	ZAMBEZI, The Piranhas featuring Boring Bob Grover, Dakota
60	47	6	LOUISE, Phil Everly, Capitol
61	45	7	CAROLINE (LIVE AT THE NEC), Status Quo, Vertigo/Phonogram
62	28	9	OOH LA LA LA (LET'S GO DANCIN'), Kool & The Gang, Phonogram/De-Lite
63	43	4	BACK TO LOVE, Evelyn King, RCA
64	54	4	LOVE IS A STRANGER, Eurythmics, RCA
65	-	-	A WINTER'S TALE, David Essex, Mercury/Phonogram MER 127
66	-	-	CHANGES, Imagination, R&B RBS 213
67	-	-	HEARTACHE AVENUE, The Maisonettes, Reedy Steady Go! RSG 1
68	74	2	UNCERTAIN SMILE, The The, Epic
69	-	-	MANNEQUIN, The Kids From "Fame", RCA 299
70	75	2	LOOPZILLA, George Clinton, Capitol
71	64	7	OLD FLAMES, Foster & Allen, Ritz
72	48	8	JACK & DIANE, John Cougar, Riva
73	-	-	ALL THE LOVE IN THE WORLD, Dionne Warwick, Arista ARIST 807
74	57	5	SOMEONE SOMEWHERE (IN SUMMERTIME), Simple Minds, Virgin
75	73	12	PASS THE DUTCHIE, Musical Youth, MCA □



KEVIN ROWLAND: Straight from the chart at 18

## BUBBLING UNDER

- BAA SAA BLACK SHEEP, The Singing Sheep, Sheep/Virgin BAA 1
- BIRDIE SONG (BIRDIE DANCE), The Tweets, PRT 7P 219
- CHRISTMAS BOP, Marc Bolan, Marc SBOLAN 12
- CLASSIC ROCK CLASSICS, London Symphony Orchestra, Towerbell TOW 30
- EMOTION EXPLOSION, Art School & The Mighty Motor Gang, RAK 363
- FOR YOU, Anti-Nowhere League, WXYZ ABCD 8
- GENERALS, The Damned, Bronze BRO 159
- GLORIA, Laura Branigan, Atlantic K1179
- HEAVY VIBES, Montana Sextet, Virgin VS 560
- HOLDING ME TIGHT, The Pinkies, Creole CR 42
- I HAVE THE TOUCH, Peter Gabriel, Charisma/Phonogram CB 406
- IN THE NAME OF LOVE, Sharon Redd, Prelude PRL A2905
- LOVE ME TOMORROW, Chicago, Full Moon K79338
- MAGIC'S WAND, Whodini, Jive JIVE 28
- OH DIANE, Fleetwood Mac, Warner Brothers FLEET 1
- OLD AND WISE, The Alan Parsons Project, Arista ARIST 494
- PLAY AT YOUR OWN RISK, Planet Patrol, 21
- RECORDS/Polydor POSP 535
- POSTMAN PAT, Ken Barrie, Post Music PP 001
- SO CLOSE TO ME, Julio Iglesias, CBS A2832
- STARDUST, Nat King Cole, Capitol CL 267
- STORY OF THE BLUES, Wahi, Eternal JF 1
- THE LOOK OF LOVE, ABC, Neutron/Phonogram NT 103
- THEME FROM ET (THE EXTRA TERRESTRIAL), John Williams, MCA 800
- THE MORE I SEE (THE LESS I BELIEVE), The Fun Boy Three, Chrysalis CHS 2664
- XMAS PARTY, The Snowmen, Solid STOP 006

### SYMBOL KEY

- FAST MOVERS
- SINGLES
  - ☆ Platinum (one million sales)
  - Gold (500,000 sales)
  - Silver (250,000 sales)
- ALBUMS
  - ☆ Platinum (300,000 sales)
  - Gold (100,000 sales)
  - Silver (60,000 sales)

# TOP ALBUMS

Week ending December 11, 1982



This Week	Last Week	Weeks on Chart	Album
1	1	4	THE JOHN LENNON COLLECTION, John Lennon, Parlophone ☆
2	2	4	THE SINGLES — THE FIRST TEN YEARS, Abba, Epic ☆
3	5	30	RIO, Duran Duran, EMI ☆
4	3	21	THE KIDS FROM FAME, Various, BBC ☆
5	8	5	PEARLS II, Elkie Brooks, A&M ☆
6	4	2	CODA, Led Zeppelin, SwanSong
7	7	4	20 GREATEST LOVE SONGS, Nat King Cole, Capitol
8	9	7	HEARTBREAKER, Dionne Warwick, Ariete □
9	8	8	"FROM THE MAKERS OF ...", Status Quo, Vertigo/Phonogram □
10	80	2	LOVE SONGS, Diana Ross, K-Tel
11	10	3	I WANNA DO IT WITH YOU, Barry Manilow, Ariete □
12	17	6	CHART HITS '82, Various, K-Tel □
13	12	5	HELLO, I MUST BE GOING!, Phil Collins, Virgin □
14	16	10	GIVE ME YOUR HEART TONIGHT, Shakin' Stevens, Epic ☆
15	29	5	RICHARD CLAYDERMAN, Richard Clayderman, Daphne/Dacca
16	25	9	KISSING TO BE CLEVER, Culture Club, Virgin □
17	18	9	THE KIDS FROM "FAME" AGAIN, The Kids From "Fame", RCA ☆
18	25	5	THE RISE & FALL, Madness, Stiff □
19	28	5	QUARTET, Ultravox, Chrysalis □
20	19	11	LOVE OVER GOLD, Dive Straits, Vertigo/Phonogram ☆
21	13	8	SINGLES-45's AND UNDER, Squeeze, A&M □
22	15	9	REFLECTIONS, Various, CBS □
23	11	3	SAINTS AN' SINNERS, Whitesnake, Liberty ○
24	38	2	THE YOUTH OF TODAY, Musical Youth, MCA □
25	14	4	MIDNIGHT LOVE, Marvin Gaye, CBS ○
26	22	3	LIONEL RICHIE, Lionel Richie, Motown
27	20	6	"... FAMOUS LAST WORDS ...", Supertramp, A&M □
28	24	15	UPSTAIRS AT ERIC'S, Yazoo, Mute □
29	—	—	THRILLER, Michael Jackson, Epic EPC 85830 □
30	23	8	GREATEST HITS, Olivia Newton-John, EMI □
31	27	38	FRIENDS, Shalamar, Solar □
32	30	3	CHART WARS, Various, Ronco □
33	43	9	BEST FRIENDS, Various, Impression □
34	—	—	STORY OF THE STONES, The Rolling Stones, K-Tel NE 1201
35	37	7	20 GREATEST HITS, The Beatles, Parlophone □
36	31	32	TROPICAL GANGSTERS, Kid Creole & The Coconuts, Zet/Island □
37	35	3	THE BEST OF CLASSIC ROCK, Louis Clark/The Royal Philharmonic Orchestra, K-Tel ○
38	42	3	THE GREAT COUNTRY MUSIC SHOW, Various, Ronco □
39	32	2	WILD THINGS RUN FAST, Joni Mitchell, Geffen
40	41	12	NEW GOLD DREAM (81, 82, 83, 84), Simple Minds, Virgin ○
41	44	15	LOVE SONGS, Commodores, K-Tel □
42	21	3	TALK OF THE DEVIL, Ozzy Osbourne, Jet
43	33	34	THE LEXICON OF LOVE, ABC, Neutron/Phonogram ☆
44	54	18	TOO-RYE-AY, Kevin Rowland And Daxys Midnight Runners, Mercury/Phonogram ☆
45	50	9	AMOR, Julio Iglesias, CBS □
46	48	8	LOVE SONGS, Elton John, TV Records
47	53	3	A FLOCK OF SEAGULLS, A Flock Of Seagulls, Jive
48	46	6	MIDNIGHT IN MOTOWN, Various, Telstar □
49	49	33	COMPLETE MADNESS, Madness, Stiff ☆
50	55	3	NEW MAN NUMAN — THE BEST OF GARY NUMAN, Gary Numan, TV Records
51	78	59	DARE, The Human League, Virgin ☆
52	39	3	INVITATIONS, Sheketa, Polydor ○
53	87	2	LOVE SONGS, Chicago, TV Records
54	40	10	HAPPY FAMILIES, Blamanga, London



LIONEL RICHIE: Yours truly at 26

55	34	3	KILLER ON THE RAMPADE, Eddy Grant, Ice
56	63	3	THE VERY BEST OF DAVID ESSEX, David Essex, Mercury/Phonogram
57	57	8	FRIEND OR FOE, Adam Ant, CBS □
58	47	5	H2O, Hall & Oates, RCA ○
59	55	5	HEARTLIGHT, Neil Diamond, CBS
60	36	4	LIVING MY LIFE, Grace Jones, Island
61	79	6	HITS OF THE SCREAMING 80's, Various, Warwick
62	82	22	LOVE AND DANCING, The League Unlimited Orchestra, Virgin □
63	88	305	SAT OUT OF HELL, Masi Loaf, Epic/Cleveland ☆
64	73	86	PEARLS, Elkie Brooks, A&M ☆
65	58	4	ALTOGETHER, The Nolans, Epic ○
66	61	8	SILK ELECTRIC, Diana Ross, Capitol ○
67	74	37	CHARIOTS OF FIRE, Vangelis, Polydor
68	90	2	A STRING OF PEARLS, Peter Skellern, Mercury/Phonogram
69	86	4	THE MAGIC TOUCH OF ODYSSEY, Odyssey, Telstar
70	45	5	A KISS IN THE DREAMHOUSE, Siouxsie And The Banshees, Polydor
71	55	5	WARRIOR ROCK (TOYAH ON TOUR), Toyah, Safari □
72	69	14	IN THE HEAT OF THE NIGHT, Imagination, R&B □
73	67	7	THE DOLLAR ALBUM, Dollar, WEA
74	62	6	FLASH TRACKS, Various, TV Records
75	64	9	THE GETAWAY, Chris De Burgh, A&M
76	—	—	CHACHARPAYA (IPANIPES OF THE ANDES), Incantation, Beggars Banquet BEGA 38
77	85	23	PETER GABRIEL, Peter Gabriel, Charisma/Phonogram □
78	95	2	QUEEN GREATEST HITS, Queen, EMI
79	72	5	DONNA SUMMER, Donna Summer, Warner Brothers
80	94	2	DURAN DURAN, Duran Duran, EMI
81	71	21	THE PARTY'S OVER, Talk Talk, EMI
82	—	—	HIGHLIGHTS OF THE LAST NIGHT OF THE PROMS '82, BBC Symphony Orchestra/Singers/Symphony Chorus, K-Tel NE 1198
83	80	48	LOVE SONGS, Barbra Streisand, CBS ☆
84	70	25	AVALON, Roxxy Music, EG (Polydor) ☆
85	68	4	AMERICAN FOOL, John Cougar, Riva
86	77	7	THE NIGHTFLY, Donald Fagen, Warner Brothers
87	81	6	MACK & MABEL, Original Cast, MCA
88	61	5	ABSOLUTELY LIVE, Rod Stewart, Riva
89	76	7	THE LOVE SONGS ALBUM, Various
90	—	—	THE RISE AND FALL OF ZIGGY STARDUST, David Bowie, RCA INTS 5063
91	83	23	MIRAGE, Fleetwood Mac, Warner Brothers □
92	100	2	RUMOURS, Fleetwood Mac, Warner Brothers ☆
93	92	2	WAR OF THE WORLDS, Jeff Wayne's Musical Version, CBS ☆
94	—	—	CAN'T STOP THE CLASSICS, Louis Clark and The Royal Philharmonic Orchestra, K-Tel ONE 1173
95	89	14	CHART BEAT/CHART HEAT, Various, K-Tel □
96	91	35	ASIA, Asia, Geffen
97	82	7	MUSIC FOR THE SEASONS, Various, Ronco □
98	84	4	LONG AFTER DARK, Tom Petty & The Heartbreakers, MCA
99	76	5	DISCO DANCER, Various, K-Tel
100	93	10	A BROKEN FRAME, Depeche Mode, Mute ○

## VIDEO

1	2	A ONE MAN SHOW, Grace Jones, Island Pictures
2	5	THREE SIDES LIVE, Genesis, Wienerworld/EMI
3	1	THE COMPLETE BEATLES, MGM/UA
4	—	VIDEOTHEQUE, Wienerworld/EMI
5	11	COMPLETE MADNESS, Stiff
6	—	ONCE UPON A TIME, Siouxsie & The Banshees, Spectrum
7	—	SWAN LAKE, The Royal Ballet, Thames
8	8	VIDEO ROCK ATTACK, Spectrum
9	16	PEARLS THE VIDEO SHOW, Elkie Brooks, A&M Sound Pictures
10	3	MUSICAL SHOW NO 1, Abba, Intervention

Compiled by HMV

# VICTIMS

IT'S SO FESTIVE

## EEEEEEK!

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**CHINA CRISIS**/Difficult Shapes & Passive Rhythms  
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**CULTURE CLUB**/Kissing To Be Clever  
**MARVYN GAYE**/Midnight Love  
**HALL & OATES**/H2O  
**PSYCHIC TV**/Force The Hard Of Chance  
**ULTRAVOX**/Quartet  
**LED ZEPPELIN**/Coda  
**JONI MITCHELL**/Wild Things Run Fast  
**SUPERTRAMP**/Famous Last Words  
**WHITESNAKE**/Saints 'n Sinners  
**SQUEEZE**/Singles  
**SHAKATAK**/Invitation  
**FOREIGNER**/4  
**DONNA SUMMER**/Donna Summer  
**FLEETWOOD MAC**/Mirage  
**FLEETWOOD MAC**/Rumours  
**DONALD FAGEN**/The Nightfly  
**EAGLES**/Their Greatest Hits 1971-75  
**EAGLES**/Greatest Hits Vol. 2  
**GEORGE BENSON**/Give Me The Night  
**ROBERT PLANT**/Pictures At Eleven  
**LED ZEPPELIN**/4 Symbols

ONLP AND CASSETTE

**SHALAMAR**/Friends  
**THE DOORS**/L.A. Woman  
**JOHN MARTYN**/Well Kept Secret  
**RY COODER**/Bop Till You Drop  
**RY COODER**/Borderline  
**CHRISTOPHER CROSS**  
 Christopher Cross  
**DOLLAR**/The Dollar Album  
**PRETENDERS**/I  
**CHICAGO**/16  
**AC/DC**/Back In Black  
**AC/DC**/For Those About To Rock  
 (We Salute You)  
**TALKING HEADS**/Remain In Light  
**ELVIS COSTELLO**/Imperial Bedroom  
**RANDY CRAWFORD**/Secret  
 Combination  
**VAN MORRISON**/Astral Weeks  
**JOHN COUGAR**  
 American Fool  
**ECHO AND THE BUNNYMEN**  
 Heaven Up Here  
**GROVER WASHINGTON**  
 Winelight

## GULP!

5.49

CHROM DOUBLE PLAY CASSETTES

**LINX**/Intuition/Go Ahead  
**JETHRO TULL**/IMU Best Of/Repeat  
**LEO SAYER**/Living In A Fantasy/Here  
**STEELEYE SPAN**/All Around My Hat/  
 Rocket Cottage  
**UFO**/Lights Out/Mechanix  
**ULTRAVOX**/Vienna/Rage In Eden

**SPECIALS**/Specials/More Specials  
**SPANDAU BALLET**/Journeys To Glory/  
 Diamond  
**BLONDIE**/Eat To The Beat/  
 Autoamerican  
**PAT BENATAR**/In The Heat Of The Night/  
 Crimes Of Passion

4.49

CHROM DOUBLE PLAY CASSETTES

**ELKIE BROOKS**/Rich Man's Woman/  
 Shooting Star  
**RICK WAKEMAN**/Journey To The  
 Centre Of The Earth/White Rock  
**RITA COOLIDGE**/Anytime, Anywhere/  
 Satisfied  
**SUPERTRAMP**/Crisis? What Crisis?/  
 Even In The Quietest Moments  
**ELKIE BROOKS**/Two Days Away/  
 Live & Learn  
**JOAN ARMATRADING**  
 Joan Armatrading/To The Limit  
**HERB ALPERT**/Greatest Hits/Rise

**RICK WAKEMAN**  
 The Six Wives of  
 Henry VIII/The Myths &  
 Legends Of King Arthur &  
 The Knights Of The Round  
 Table  
**JOAN ARMATRADING**/Show Some  
 Emotion/Me, Myself, I  
**QUINCY JONES**/The Dude/Sounds, & Stuff  
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**THE POLICE**/Outlandos D'Amour/  
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ONLP AND CASSETTE

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 For Sale/Help!/Rubber Soul/  
 Revolver/Sergeant Pepper/  
 Magical Mystery Tour/Abbey  
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## AAAARGH!

**BOSTON**/Boston  
**ISLEY BROS**/3 + 3  
**MOTT THE HOOPLE**/Greatest Hits  
**IGGY POP**/Raw Power  
**THE BYRDS**/Original Singles Vol. 1  
**SANTANA**/Abraxas  
**CLASH**/First Album  
**BEACH BOYS**/Surfs Up  
**BRUCE SPRINGSTEEN**/Greetings From  
 Asbury Park  
**SIMON & GARFUNKEL**  
 Sound Of Silence

**FLEETWOOD MAC**/Pious Bird Of Good  
 Omen  
**BOB DYLAN**/Bob Dylan  
**MILES DAVIS**/Sketches  
 Of Spain  
**STANLEY CLARKE**  
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**GARY GLITTER**  
 The Leader  
**LEONARD COHEN**  
 Songs From A Room

2.49

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**KILLING JOKE**  
 Ha Ha

2.49

ONLP AND CASSETTE

NEW DURHAM STORE OPEN  
 AT UNIT 9 MILBURN GATE  
 CENTRE NORTH ROAD

THE  
 VICTIM BURNING TOUR  
 MASSACHUSETTS



DAVID GRANT: Bing single

## Merry Grant

DAVID GRANT releases his first single without the Linx banner.

The song is a version of the Bing Crosby song 'Have Yourself A Merry Christmas' and comes out this week.

It is backed by one of his own numbers, 'It's My Life', and is produced by Tony Visconti.

## Grandmaster's second Flash

A FOLLOW up to Grandmaster Flash's 'The Message' is released next week.

The new song is simply called 'Message II (Survival)' and has been recorded by Melly Mel & Duke Bootee, who are both members of Flash's Furious Five.

The single is released on December 17 and comes out in seven and 12-inch versions.

### 'HARLEQUIN' 1ST FOR BOOKS 68 ST PETERSGATE STOCKPORT

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Duran, Duran, Movies Stars (Dean, Moore, & B/W), Toyah, David Bowie, Manilow, Kim Wilde, Bucks Fizz, Status Quo, Adam Ant, Madmen, Debbie Harry, Elton, Cliff Richards, Shakin' Stevens, Disney Characters, E.T. (The Movie), Fame.

# WELLER SOLO LP PLANNED

PAUL WELLER will have his first solo record out early in the new year.

As the Jam play their very last dates this week, the group's leader is already preparing to go into the studio.

He signed a long-term contract with the Jam's record company last week — and it's rumoured to be worth a quarter of a million pounds.

"We don't have the full details of the contract, but we're expecting

to have a record out early in the new year," said Polydor's A&R man Denis Mundy this week.

Paul Weller will now choose musicians to appear on individual records he makes. But it's not known who he'll team up with for the first record.

The fate of bassist Bruce Foxton and drummer Rick Buckler is still unclear.

Both artists are still contracted to Polydor, but it's doubtful that they'll stay with the company. Foxton is to put his own four-piece

band together and is currently writing material for it.

Rick Buckler's future is still unknown.

Meanwhile the Jam are likely to have a greatest hits album out in the new year, but the date and tracks haven't been confirmed. Denis Mundy said that there will be no new material left over from recording sessions released.

The Jam have confirmed one more concert at the Brighton Centre this Saturday on December 11. The concert will be their last-ever gig.

## Chart fiddler elbowed

THE CHARTS came under fire yet again last week after an employee of the BMRB was sacked for fiddling the entries.

A handwriting expert was called in to check his entries against ones normally received.

The chart has been fiddled before by record shops filling in false record sales on their chart return forms.

This is the first time that the BMRB — which provides the chart for RECORD MIRROR and Top Of The Pops — has been accused of fiddling entries.

It's not known whether a particular company paid for the entries to be rigged. The BMRB hasn't revealed which entries were falsified in the chart return diaries, but they have asked the police to investigate the case.

But the BMRB will continue compiling the charts until the Gallup organisation takes over with a computer system on January 1.



KIRK BRANDON: tour scrapped

## Destiny foiled

SPEAR OF DESTINY have had to scrap their planned tour so that they can get their debut album finished.

But the group, led by ex Theatre Of Hate frontman Kirk Brandon will still play their gig at London's Brixton Ace on December 16.

The rest of the tour will probably be rescheduled for January and February.

Meanwhile, a single called 'Flying Scotsman' is due out in the new year while the album which they're working on will be released in the early spring.

## McGeoch returns

SIOUXSIE AND THE BANSHEES guitarist John McGeoch looks set to join the group again for their concerts at London's Hammersmith Odeon on December 28 and 29.

The Cure's Robert Smith has been playing guitar on the band's tour after McGeoch was rushed to hospital with nervous exhaustion in Madrid last month.

After taking a rest on doctor's orders, the guitarist should be fit to play again by the end of the month.

## Dury joins Blockheads

IAN DURY is dragging his Blockheads out on stage again for a one-off date at London's Lyceum on December 19.

And there are already rumours that he could be back in action on a full-time basis.

"They never actually split as such, and Ian has been doing some recording," said a source close to the band.

"But there is no intention of releasing anything until well after Christmas."

Dury will be joined by the same Blockheads who appeared on numbers like 'Sex And Drugs And Rock And Roll', except for Chas Jankel, Wilko Johnson, who joined the group later, will not be appearing either.

Meanwhile, the Blockheads have a single out in their own right this week. It's called 'Twist And Shout' and also comes out as a 12-inch. The group are also recording an album.



IAN DURY: Blockheads gig

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## THE APPLIANCE OF SCIENCE

THOMAS DOLBY sets off on the road this week for his first ever tour despite already having had three records in the charts.

He will be joined by bassist Matt Saffman and Kevin Armstrong from the Passions to augment his keyboard sound. There will also be a film and video show.

The tour follows his latest single 'She Blinded Me With Science' which is hitting the charts.

Dates start at Glasgow Nite Moves on December 9. Then Kilwinning Flicks 10, Glasgow Strathclyde University 11, Arbroath Smokies 13, Manchester Hacienda 13, Croydon Green Dragon 14, Hickstead Cinderella's 16, Retford Porterhouse 17, Nottingham Asylum 18, Leeds Warehouse 19, Sheffield Lyceum 20, Derby Blue Note 21 and London Scala 22 and 23.

### Boney Xmas

BONEY M will release a Christmas album this week.

It's called 'Mary's Boy Child' — after the track which hit number one in 1978 — and features versions of 'Jingle Bells', 'Holy Night' and 'White Christmas'.

Also included on the album, which comes out on December 10, is a new song 'I'll Be Home For Christmas'.

### Yuletide Damned

THE DAMNED have lined up a series of Christmas shows at London's Marquee.

They play three nights at the venue on December 14, 15 and 16. The concerts follow a one-off gig at London's Fulham Greyhound on December 13.

Meanwhile a new single 'Generals' should be released at the same time.

BRITAIN'S MOST famous independent label Rough Trade is to cut right back because it's losing so much money.



THOMAS DOLBY: synth supremo

It means that many small bands who have relied on the company for record distribution will have to look elsewhere to get their records into the shops.

The label will now carry on with Aztec Camera, Scritti Politti, Weekend, The Go-Betweens, Vic Godard and The Raincoats.

### End of a Wasted Youth

WASTED YOUTH are to split.

The psychedelic band are to play their last concert at the London Venue on December 6.

And they release a four-track 12-inch EP this week featuring their best-known numbers 'Do The Caveman', 'Paris, France', 'Little John' and 'Man Found Dead In Graveyard'.

There is also a chance another album will be released some time in the new year.



WAY and OZZY

## Pete way joins Ozzy

OZZY OSBOURNE has been joined by ex UFO bassist Pete Way as a permanent band member.

Way, who quit Fastway, the band he formed with ex Motorhead guitarist Eddie Clark in the move, replaces Rudi Sarzo.

"UFO supported Ozzy for three

months on the road in America and Ozzy and Pete first made contact then," said a spokesman.

There is still no news about Fastway but a source said this week that it will continue with another bass player.

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# THE WEATHER GIRLS



RECORD MIRROR'S SINGLE OF THE WEEK

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12 A13 2924



**MARI WILSON** is to play yet more dates this month. The singer, in the charts with her '(Beware) Boyfriend' single, takes her *Wilsations* on the road to play **Huddersfield Polytechnic on December 11, Norwich East Anglia University 14, Ayre Flicks 16, London Dingwalls 31 and Folkestone Leascliff Hall on January 1.**

## TOURS

**MARILLION ARE** to play three nights at London's Marquee just after Christmas. They play the venue on December 28, 29 and 30 but tickets are on sale now. Their debut album 'Script For A Jester's Tear' is due to be out at the beginning of the new year. Meanwhile a follow-up single to 'Market Square Heroes' should be out in January while a tour is being fixed up for the spring.

**HAIRCUT 100** have added an extra date at London's Lyceum on December 28. It is an afternoon concert in aid of Capital Radio's Tickets For Toys charity.

**BAD MANNERS** have added more dates to their tour this month. They play **Barrow-In-Furness Civic Hall on December 9, Bradford College 16 and Eastbourne Kings Country Club 22.**

**JUDIE TZUKE** has had to cancel her benefit concert at the London Venue on December 13. Fans can get their money back by sending tickets to the box office with a SAE.

**THE BLUES Band** are to split... but not before they've played two final shows at London's Venue on December 17 and 18. The group who 'formed for fun' have decided to throw in the towel after 759 gigs and four albums.

**BLOCKHEAD** and ex-Dr Feelgood player Wilko Johnson teams up with Lew Lewis to play a series of dates at Bristol Polytechnic on December 14, Maldstone Mid Kent College 17, Liverpool Dingwalls 29, Newcastle Dingwalls 30 and London Marquee 31.

## RELEASES

**MODERN ROMANCE** are to release a 12-inch single 'Christmas' version of their 'Best Years Of Our Lives' single this week. Meanwhile the group play a date at the Basildon Festival Hall on December 19.

**XTC ARE** to have a video released this week. It is a compilation of their single videos from 'This Is Pop' to later songs like 'Making Plans For Nigel'. The video costs £19.95 and is also available by post from Video Palace (Distribution), 275 Pentonville Road, London N1 9NL at the same price plus £1.50 for postage.

**JAMMERS HAVE** a three track single released this week. The group known for their debut import album of the same name release 'Be Mine Tonight' with 'What Have You Got To Lose?' and 'And You Know That' on the flip. It's only available on 12-inch.

**VETERAN ROCK** stars Chris Farlowe, The Swinging Blue Jeans, Billy Fury and The Troggs all feature on a live compilation album this week. The album is called

'Heroes And Villains' and was recorded at London's Hammersmith Odeon during September in aid of the charity 'The Nordoff Robbins Music Therapy Centre' for handicapped children.

**IMAGINATION'S** 'Changes' single comes out as a picture disc this week... the first the group have done.

**DISLOCATION DANCE** release a single 'You'll Never Know' this week. The single was held up because of printing problems. The group also play dates at Coventry Warwick University on December 9, and London's Institute of Education 10, before going on the road in Europe.

**CRYSTAL GAYLE** has a new single out next week. It's a version of the David Gates song 'Everything I Own' and comes out on December 17.

**SLADE HAVE** their first-ever picture disc released this week. It's called 'Christmas Party' and features their 'Get Down And Get With It' single along with 'The Hokey Cokoy'.

## TV AND RADIO

**MICK JAGGER** and The Rolling Stones are the stars of **FRIDAY'S** 'The Tube' on C4. The old men are caught in interview and concert and Soft Cell are in the studio. BBC 1's 'Crackerjack' has Depeche Mode and Natasha. BBC 2's 'Oxford Road Show' has UB40. Radio One's 'Roundtable' features Suggs of Madness and George of Wham giving their views on the latest singles. Later 'The Friday Rockshow' has Scots rockers: Chaser.

**SATURDAY** morning serves up The Sleeping Lions and David Essex on BBC 1's 'Superstars' and The Snowmen on ITV's 'Saturday Show'. The Late Late Breakfast Show' has live slots for Abba

and Barry Manilow. ITV has a 'Best Of Cannon And Ball' compendium with Adam Ant and Leo Sayer. Radio One's 'In Concert' has Duran Duran fresh from their recent Hammersmith Odeon show.

Sexual healer Marvin Gaye is the subject of Radio One's series of **SUNDAY** rock profiles hosted by Paul Gambaccini. LWT viewers get to see Siouxsie And The Banshees around midnight.

**MONDAY'S** 'Riverside' goes Heavy Metal with Lemmy in the studio and footage of Black Sabbath and Motorhead. All girl metallurgists Rock Goddess provide the live sounds. C4's 'Whatever You Want' serves Stiff Little Fingers and Urban Shakedown.





## NEWS BEAT

### ACADEMIC SUCCESS

**O**H THE wicked things university students get up to these days. There I was imagining them stuck permanently into their Serbo-Croat history books or T S Eliot poetry ... when really they're all champing at the bit to be in a rock group.

The Higsons, Two Tone's latest signings, fill me in on their academic careers.

"You go to university and there are four or five thousand people there, so you're bound to meet someone who wants to play music," says drummer Simon Higson.

"I was playing in a band before I went to college and one of the main reasons I went there was to form a band with people I could get on with.

"At university you can get cheap places to rehearse and you can live off your grant."

However, sometimes students do have to exercise their brain cells a little. For instance Norwich's Higsons had to record their current single 'Tear The Whole Thing Down' right in the middle of their finals.

"Jerry Dammers, our producer, was right in the middle of recording some other stuff. The record was literally slotted in around both our schedules.

"That was the one time in our university career's that we actually had to do some work.

"I think if we'd had clearer heads at the time we would probably have been a bit more dictatorial instead of rushing back

to Norwich and letting Jerry get on with it."

The latest white funk group to come under Mr Dammers' tutelage, the Higsons now have an opportunity to take their interpretations of black dance music to a wider audience. After releasing a clutch of jokey, yet insistent independent singles, including 'I Don't Wanna Live With Monkeys' and 'Conspiracy' they now have to cope with the record company directives.

Still, when your boss is Jerry Dammers, things can't be too serious. How did they meet?

"At a party in Bristol some time ago. We were all drunk and went on the rampage in this big house."

Whilst a liaison with the dextrous Mr Dammers was advantageous, the resulting single 'Tear The Whole Thing Down' came out a mite confused and, in places, too flat for my liking.

Switch Higson, vocalist, agrees. "Basically the production he gave it was a bit cold."

Furthermore the political nature of the song has led to a lack of airplay.

"They won't play it on daytime radio 'cos they say it's too political. We decided to tone down the title and chorus of the song so we could get radio play. It makes you wonder how bland, stupid and inoffensive you've gotta be to get played on the radio."

Indeed my dears, indeed.

Jim Reid

## THOMAS DOLBY

**SEMOLINA** — The Residents. A popular dessert in Swindon.

**MATING CRY** — Dudley Moore. Ten.

**FALLING IN LOVE AGAIN** — Mariene Dietrich. Should be available on prescription as an anti-depressant.

**MAGIC'S WAND** — Whodini. Hottest 12 inch since Afrika's

**SAMSON & DELILAH** — Kevin Armstrong. Available only as a Hebrew import.

**TECHNOLOGY** — The Group. I wish I could teach my wave computer Henry to play like this rhythm section.

**MY CANARY'S GOT CIRCLES UNDER HIS EYES** — George Melly. Sublime.

**THE KISS OF NO RETURN/CLUB KING** — The Fallout Club. More moody warbling from deranged Irish aviator.

**N'DOUBLES PAS** — Princesse Mimi De City. Absolutely lovely.

**DOUM DOUM TOC TOC POUM** — Vodka Orange. Hot tip for the '83 Examination Song Contest.

**EXAMINATION SONG CONTEST**



## STAR CHOICE

## "THE COOL RULER"

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# NEWS BEAT

**ALBUM COVER ALBUM — THE SECOND VOLUME.** Edited by Storm Thorgerson, Roger Dean and David Howells (Paper Tiger Books, £7.95) A LAVISH and entirely worthwhile book tracing the history of album sleeve design from where its predecessor left off in 1977. With over 500 sleeves in full colour, in every category from punk to heavy metal to Japanese(!) and beyond, and a special new section covering the brave new world of the picture bag single, there's a surprise on nearly every page. Tick off the ones you've got and drool over the rest. Recommended.

**INTERNATIONAL DISCOGRAPHY OF THE NEW WAVE — VOLUME 2,** edited by B George and Martha DeFoe (Omnibus/One Ten Records, £5.95) BILLED AS "the ultimate reference" and for once they're not far wrong. This labour of love contains the labels and numbers of a staggering 16,000-plus punk/New Wave/Futurist records, featuring an unbelievable 7500 bands from Orange Jelly Baby And The Six White Chocolate Mice to Stumblebury (to name but two). There's also an exhaustive labels and contacts list to make up a huge total of 736 pages.

**BRYAN FERRY AND ROXY MUSIC,** Barry Lazell and Dafydd Rees (Proteus, £4.95) 100 PAGES with a smattering of colour that ultimately proves a triumph of style over content (like Roxy themselves?). Apart from a discography well up to the standard of these two experienced authors there's precious little else — no interviews, scant analysis — to recommend.

## Volume control

### JOHN SHEARLAW'S Christmas reading list



**GARY NUMAN — THE AUTHORISED BIOGRAPHY,** Ray Coleman (Sidgwick and Jackson, £4.95)

*With dear old Gary hitting the ropes and almost going out for the count this sensitive (and for once really "authorised") biography is a fascinating insight into the man (boy?) who became as much an overnight millionaire as an overnight sensation. The history is impeccable, the facts indisputable and whether Numan fans go away with a sour taste or a sense of revelation is entirely up to them. Recommended. Above, Gal at a tender age.*

**LED ZEPPELIN,** Paul Kendall (Omnibus Press, £4.95)

**COMPREHENSIVEGUIDE** to Led Zep from the early days at the Marquee to this year's decision to call it a day. Kendall fills in each year with quotes and a stunning array of pictures. Not the inside story but at the price one of the best outside looks you're going to get.

**AC/DC — 'HELL AIN'T NO BAD PLACE TO BE',** Richard Bunton (Omnibus Press, £3.95)

A DISAPPOINTING "cuttings" job that doesn't really do justice to the world's top heavy metal band, even though there's some rare early pictures to take the sting out of the hefty price tag for a book that's less than 100 pages long.

**THE ROCK YEARBOOK 1983.** Edited by Al Clark (Virgin Books, £5.95) NOW INTO its third edition. The Rock Yearbook remains a workmanlike buy for those who can't remember what happened in January to December. The formula remains the same — a round-up of events, trends, charts, top albums, quotes and even the business side of the year! Plenty of Christmas reading but if you don't like text books steer clear.

**ORCHESTRAL MANOEUVRES IN THE DARK — AN UNAUTHORISED BIOGRAPHY,** Mike West (Omnibus Press, £2.50)

A REMARKABLY slim (only 50 pages) volume, offering up a brief but comprehensive history, a discography, a host of fairly uninspired black and white photographs and precious little else. As the title suggests this isn't the definitive story by any means and two and a half quid seems a steep price to pay for the facts that most fans probably know anyway. Wait till the real thing comes along.

**THE BEATLES — WHO'S WHO,** Bill Harry (Aurum Press, £4.95) AN AFFECTIONATE memento for the 20th anniversary, with detailed biographies of nearly 300 people connected with the Beatles and some extremely rare pics of same. Here, if you need it, are all the wives, lovers, managers and supporters; all compiled by a writer who went to school with John Lennon. Unusual, but interesting.

**ELECTRIC WARRIOR — THE MARC BOLAN STORY,** Paul Sinclair (Omnibus Press, £3.95)

PUBLISHED AT last, after appearing in diluted form elsewhere, this biography proves itself the ultimate for the devoted Bolanophile. Sinclair appears to be the expert to end all experts, and an informed text along with some unseen photographs makes it a worthwhile buy (if you haven't read it already).

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To enter just answer the questions below and send off your entry to: Record Mirror/Move Groove and Night Clubbing Competition, P.O. Box 16, Harlow, Essex. Closing date for all entries is 5th Jan 1983.

Name \_\_\_\_\_

Address \_\_\_\_\_

1. Who was the lead singer on Metro's disco/club hit of last year, 'America In My Head'?

2. Who are Thunderthumbs 'The Toetsenman'?

3. What was Shakatak's first Top 20 chart hit single?

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PLUS  
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DRIVING IN MY CAR





Pics by Justin Thomas

**ANDY AND NICK:** champagne and elephants — it's more than a man can take

# IT'S THE RIO THING

**T**HE FIRST time I saw Simon Le Bon on the Brum Odeon stage he was falling around like a chubby scamp in a voluminous frilly shirt and an assortment of jingle bells. That was almost two years ago to the day, when a precocious Duran Duran were supporting Hazel O'Connor, now they're doing a five-night stint with attendant Fab Five Fever, and M'sieur Le Bon is streamlined, supremely confident, and a right Jagger of a frontperson.

When he raises his arms during 'New Religion', fans act like they're in a crowd scene from 'Tommy'. Duran use every (good) cliché in the book and produce one of the most watchable (rock) shows around. That's entertainment.

In the Brum Holiday Inn, obsessive females lurked — mostly benign but some quite obviously malignant, with glazed but doggedly determined looks in their eyes. Koster members of the Duran party needed backstage passes just to get into the lobby. On entering, I was immediately rugby-tackled by Rick Rhodes in a state of well-advanced post-gig euphoria. Lascivious as ever, he made a performance out of signing generous autographs.

Andy Taylor emerged later, in the throes of a Frank Spencer impersonation. I was allocated these two specimens for interview purposes, in the executive suite of the Brum Runner club.

Teatime pink venetian blinds and Capote anglepoises, Nick switched into his Young Businessman Of The Year mode with frightening ease. The down-to-earth Gordiness of Andy provided a welcome counterbalance. I commenced the Annual Review by reflecting on the corporate progress since that 1980 starting point. I wondered where the sales graph might be two years hence. Nick didn't mince words: "Well, it'll be five nights at the NEC, I suppose."

Is that what they want? No, not really. But the fact is that our growth rate has probably been higher than most, if not all, new bands. We probably could've done another five nights at the Odeon, the ticket response was astounding. It's interesting that we've been able to stand all the press battering and backlash and still write good songs which are fortunately accepted by TV and radio and grow up to what we are now.

This confidence seems to indicate that they regard it all as an accidental business move, but despite Nick's tone they deny such mercenary aims. So how do they steer clear of awful Prince Charming Revues or the plain dull cowdied syndrome?

Andy: "We'll probably have to do those bigger gigs, but we'll try to take the austere edge off them. We thought of doing a theatre



DURAN DURAN: business as usual

production with maybe the next LP or even the one after, doing an actual production of the LP around it."

**N**ICK: "BASING it somewhere like in a theatre in London for a month might help. It's something we'd like to do on a very serious level — not like a pantomime but a Broadway-type production within the show. It's another different medium, which we're always looking for, and I think a lot can be done with it. Something like 'The Lamb Lies Down On Broadway' show was really exceptional, Peter Gabriel was magnificent."

So the tantalising prospect of Duran-as-next-Genesis and Simon dashing around the stage in a variety of masks at Wembley Stadium could come sooner than you think. That comes within the next stage of the Duran Development Programme. Did they set themselves targets for this year?

Nick: "Yes we did. We've achieved a lot this year." And Andy: "As a band and as people as well. We planned quite highly and probably fell short on some things we thought we were going to do..."

Nick: "We definitely set ourselves targets because you've got to have something to work towards. We've always said we're going to reach that bit further each time. With 'Rio' we finished it and thought it was a lot better than the first album, now we look back and see certain angry moments. No doubt that will happen with the next one."

Andy: "You keep pushing it and going for it."

Isn't this punishing productivity schedule a bit tough to cope with at times?

Andy: "No-one can say it's not tough at the top, but we chose to do it and if it does get tiring you've only got yourself to blame. And it's a lot more satisfying than anything

else I could think of doing. It's just difficult to decide what is reality now — is it being on the road with kids screaming after you or is it as things were..."

**S**CREAMING HORDES in Portugal one day and champagne and elephants in Sri Lanka the next surely mean some perspective is going to be lost?

Nick: "It can be, but I feel one of the major reasons for our band's success is that we don't have times when somebody really does lose control of reality. We try to keep everything between ourselves on an easily comprehensible level and not fake, so you retain your own personality and ideas. You've just got to keep a karma throughout. If you keep that relaxed confidence I don't feel you can lose control."

Retaining a sense of the ridiculous certainly helps Nick to keep the Walter Mitty Rock Star Syndrome at bay.

But wouldn't people look at their lifestyle and write them off as spoiled little globetrotters?

Nick: "Yes, but it doesn't mean we don't like sitting at home and watching the television and eating scrambled eggs for breakfast. In fact I really like scrambled eggs nowadays, but not as much as strawberries."

Andy: "Sitting there with the dog, watching Russell Harty. What more to life can one ask? No, I suppose it is fabulous, going to all these countries and having instant acceptance. It's very hit and miss though, it could be over tomorrow."

Nick: "But there again, a girl came up to me in the street the other day and said: 'Oh, you're Nick from Duran aren't you, could you sign this for me?' I made some joke and she said: 'God, I didn't think you'd be this human!' I didn't quite know how to take that — I think she was actually quite shocked, but at the same time happy. When people find out we're the way we are it gives them even more fuel for

getting into what we're doing than if they thought we were a bunch of pompous arrogant young superstars."

Duran are very careful about their contact with the public, especially as far as 'moral responsibility' towards fans goes. Nick: "We feel a great responsibility towards those who are impressionable by our interpretations and suggestions in songs, interviews, television etc. However, now our audience has grown and spread over a much wider and more dynamic age group, we can relate things in our own manner and project ourselves as ourselves without any fears of disrupting people's minds."

"We're not about to say something totally irrational about nuclear war or Communist China anyway..."

**I**F DURAN can rise above thinking that every move they make has to be justified in marketing terms and Nick can stop saying things like 'diversifying initial formulas to produce something acceptable to the mass millions as well as being artistically satisfying', then they'll survive that inevitable mega status with sanity and infectious hooklines intact. Ah, but it has been such a good year for the Rhodeses, Taylor-made for the Le Bons.

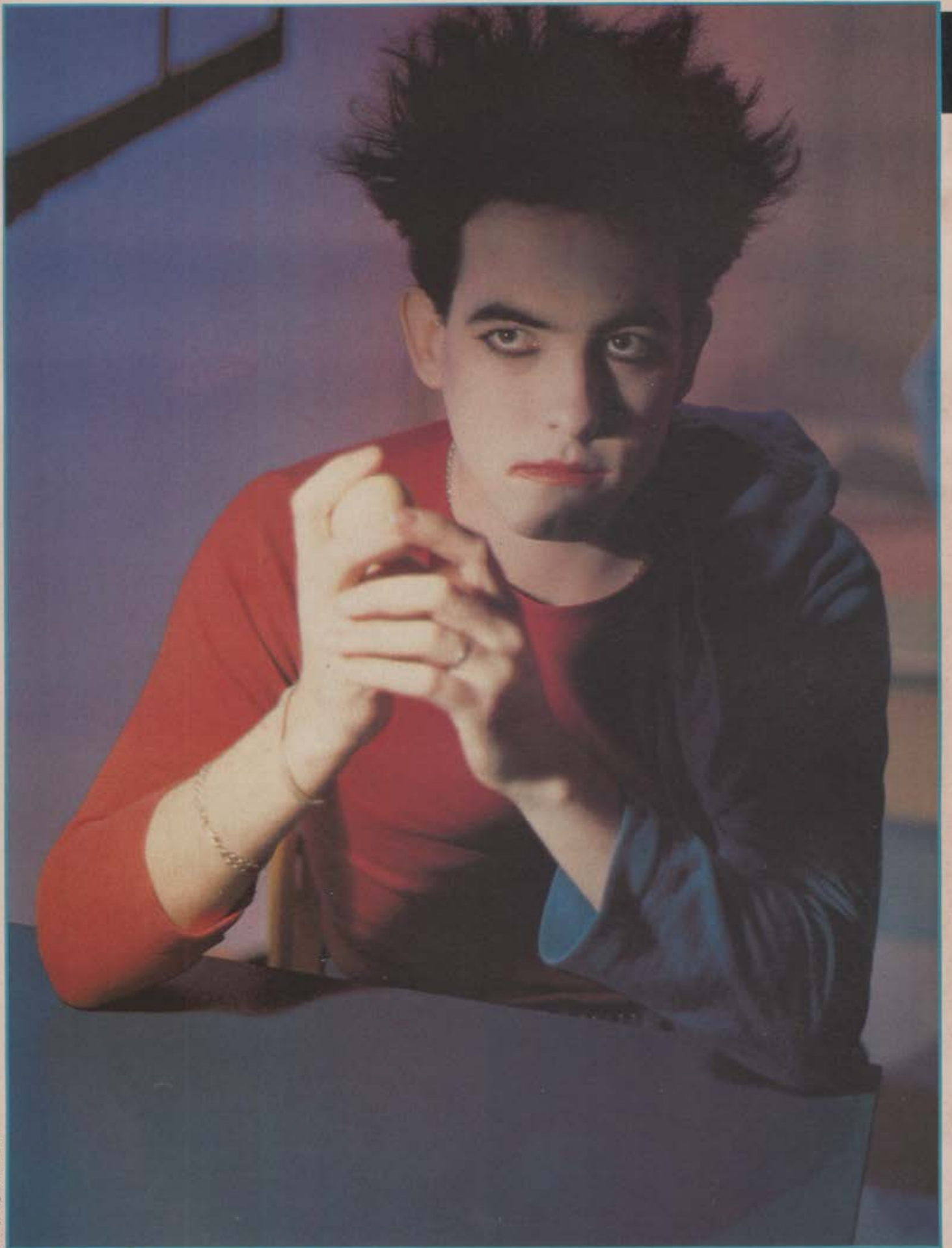
So what are these young pop boys trying to achieve, in real terms?

Andy: "Well, vast financial success with total artistic integrity retained. In a nutshell. Be bigger than The Beatles! But that's too simple."

Nick: "You've got to complicate it more than that. Basically, we want to make the best albums, best films, best videos, best live performances, best photographs, fan club items, books, productions, Broadway shows, chocolate ice cream, strawberry jelly, vintage champagne and lighting designs for offices, of course. I think that'll be fine..."

When their bubble bursts, it will have a smile on its lips.

by Betty Page



Pic by Eugene Adebart

**ROBERT SMITH** of the Cure: *feeling like a dodderly old rock and roller*

# Bedtime stories

**I**F YOU were to bump into Robert Smith today, chances are he'd tell you that he'd "completely lost track of the central core of the Cure."

If you were to ask him if this was a worry, he'd probably wax cosmic and claim that, really, "Nothing's worrying [it?]" Robert always has an eye on the larger questions, the ultimate truths. Recently, Robert Smith came to the end of his tether. While the record company continued to gesture him to write some pop songs, the Cure set off on yet another European tour, Robert had a crisis.

"There's a lot of things I'd rather do than trek around countries being drunk and playing to drunk people. The last tour was like a re-run of the worst movie you've ever seen. It's as if you're leaning against a wall, eyes closed, and when you come to, you're in the same place you were a year before."

"You see your own graffiti up in the dressing rooms and the next band's posters replacing yours as you leave town. We were cracking up so the people sitting began to fall apart as well. 23 people reverting to primitives is not a pretty sight: we were more like a nudgy tour than a Cure tour . . ."

A year before, Robert had as on he'd never play those venues again. Lie in the Cure had begun to seem like a recurring nightmare. "I began to feel like some dodderly old rock and roller who needed a few beers so he could go onstage and turn it on. Playing so many dates, it becomes almost impossible to create the necessary level of sensuality every night. It got like when you're reading at night and you really want to finish a chapter but your eyes keep closing. . . ."

Robert walked off the tour and the Cure went missing. Simon Gallup left the group while Lol Tolhurst left his drums and began taking synth lessons in Clapham, Robert despaired about the whole affair. "I despaired about the whole whole business, being in a band, being involved in the music bit. After a while it takes over and you can't see out of it. It's important to me to have a sense of myself as a person outside of all of this, a sense of myself as a person, not just a member of a group. . . . While Robert attempted to rediscover himself, he got a call from his old friends the Bananades. In five days he was touring with them — and loving it! "There's only three bands I'd play for. Only New Order, the Bunburymen and the Bananades have that sense of purpose. It's a pleasure for me not to be the center of attention; it's

back up from the guitar, people aren't staring at me. All I miss is the singing."



ROBERT SMITH of the Cure: "They saw me as a halfwit!"

**A**ST WEEK the Cure released a single, "Let's Go To Bed", a single with a lot more poppy moments than we'd come to expect from the Cure. They made a video which featured Lol dancing like one of Tears For Fears and gave the general impression they were bidding to become a modern-day pop group. Could this be the Cure?

At first, it seems as if Robert barely remembers. "I've become divorced from the name of the Cure over the last three months because nothing I've done has had anything to do with it. Talking about it now is like going back to an old toy or a game whose rules you've forgotten . . ."

"Let's Go To Bed" changes the rules for the Cure. Naturally, Robert is unhappy with the change. "I don't think it's a Cure song. I wanted it released under a different name like we did with 'Cult Hero' a couple of years ago. It's not that Cure songs are a formula but they do share a central core. This single has been released to get major daytime radio play."

"It's disappointing to me because it's the first time we've been seen to be involved in current trends or fashions. There's probably only a few thousand people who've held us up as an example to themselves but if I were one of them, I'd feel let down. For us to be seen to be bothering to compete in an arena I don't respect upsets me. When you spend time in a band trying to achieve certain goals, you don't want to betray them."

Robert has no ambitions to become a pop star. "We've always catered for minorities, not from a sense of elitism but because I just don't have a finger on public taste. I can't see why anyone would want to buy any of the singles in the top 10 when I spend my time turning them off

when they come on the radio. . . . The early Cure of 'Killing An Arab' were known as a pop band. The companies behind Robert would be pleased to see him revert to type." For the first time

I'm conscious of being seen as someone who could make money. I resent it. At first they respected me for not wanting to write hits, then they saw me as some kind of halberk and now they're trying to god me by saying I can't do it anyway. I suppose I've let them get to me with "Let's Go To Bed". As you can see from the video, I don't take the song seriously and that's its saving grace. If I took it seriously, that would make it even more gross."

Robert Smith has all the problems of a highbrow in the marketplace. He's surprised that he's survived this far. The Cure are important to him but not as important as his sense of self.

"Let's Go To Bed" does not announce a new direction for the Cure. "I said it wouldn't sell. If it does, I'll take even greater pleasure in never doing anything like it again." If the Cure are to survive, Robert will have to find their central core again.

Meanwhile, it's a tough being a highbrow. "I don't despair about losing touch with the Cure. It's more despairing to realize that I'll never attain the heights of a Bach or a Prokofiev . . ."

by Mark Cooper

# NOISE!

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Dec 9-23 No. 16

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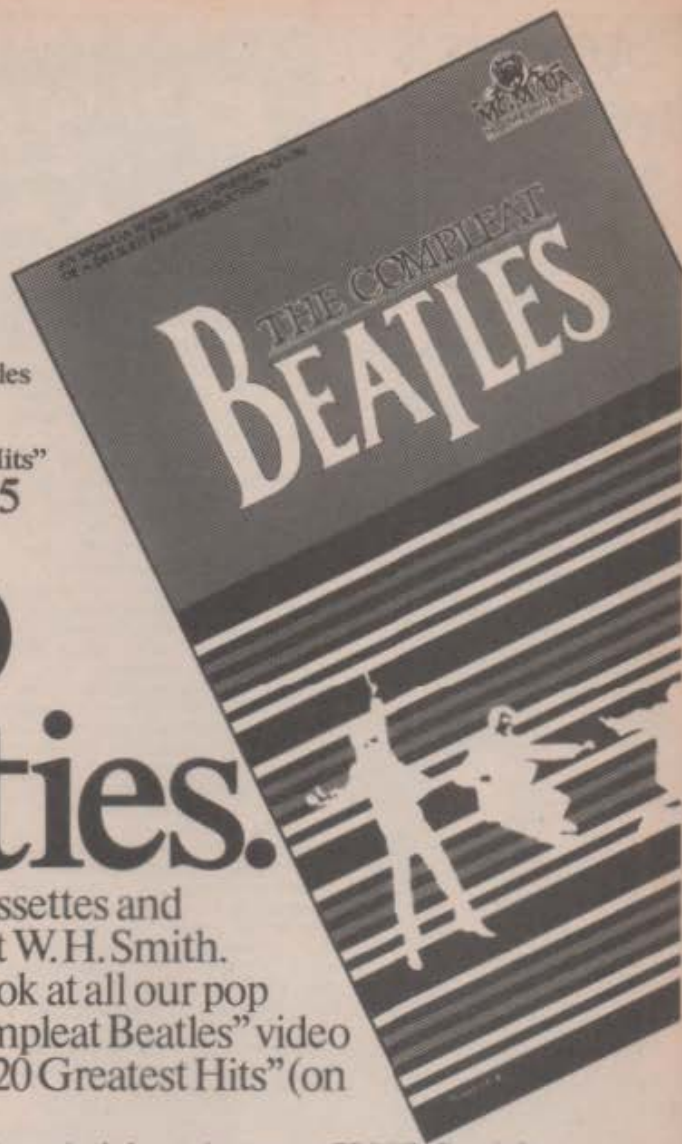


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TRULY	Lionel Richie
LIVING ON THE CEILING	Blancmange
HEARTBREAKER	Dionne Warwick
TIME (CLOCK OF THE HEART)	Culture Club

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# PRIVATE FILES

by Betty Page

**D**ON'T WISH to bore you to death, ferrets, but this is for the benefit of the ravaging hordes of Japan fans who keep bending our delicately-pinked RECORD MIRROR ears concerning the lads' rumoured 'last stand'.

Anyone who thought they'd have that last chance to relish the view of David Silverhips languishing anorexically onstage — at the Royal Opera House — please dash your hopes now. It seems that said charity gig, planned for January, was never even confirmed. Our cultural attachés report that Dave and Mick had the ultimate argument on the last night at the Hammy Odeon and that puts the kybosh on it. This leaves Dave free to pursue his lifelong ambition, to retreat to the Himalayas and become a Bhuddist painter.

Bumped into suave Private Lives person John Adams (he of the unprintable encounter with Arab in Egyptian cab with Steve Strange) in trendy Cav Garden, in surprisingly optimistic mood considering the hash Chrysalis appear to be making of his career. Biggest bummer was missing out on the Duran support slot, the Lives having been offered it by John's old mate John Taylor. But Chrysalis left them in Catch 22 scenario of 'no hit single, no tour — get hit single, don't need tour'. Stunning logic. The PL debut platter awaits release, by who knows when. This leaves a very peeved Tony Visconti, who described his production work on it as 'the best thing I've done since 'Heroes'. Life is so hard in bright new pop, kids.

Plubs will get the chance to sample the delights and degradation so beloved of Marc Almond dahn the Batcave when those decadently glammacious chaps the Specimen transport their clubette lock, stock, barrel and handcuff to Heaven for a night on Monday December 13. Expect blasphemy, lechery and blood aplenty, absolutely no rap or disco, and the charmingly named Alien Sex Fiend, live onstage. Expect provincial Batcave beans soonest first stop the Hacienda in Manchester.

Assorted bastions of society got a bad case of moral constipation last week when lovable Irish popsters Virgin Prunes did jolly naughty things during the recording of Channel 4 youthprog 'Whatever You Want'. Wacky Gavin and Co simulated all sorts of sex — while wearing women's clothes, natch — onstage at the Ace in Brixton, provoking the usual tedious foaming-at-the-mouth from outraged vicars and Mrs Whitehouse, trying to protect our young pop kids. Yawn. Unlike The Romans In Britain, they never showed it on telly anyway. Boo! . . .



Pic by Avrim Thomas

## King Leer

"MMM, JUST taste that delectable blend of a hundred herbs and spices blended with finest Italian vermouth!" opines suave young Fashion bassist and Leonard Rossiter impersonator Martin Recchi, before launching the contents of his glass onto demure Beki Bondage's pure silk leopardskin camisole and lovely solid silver cannabis leaf. This curious little menage-a-deux took place in a quiet corner of the mirror-tiled Rum Runner Club, scene of Duran Duran's cosy little end-of-tour get together after their very last Brum Odeon datette.

Found lurching around the embarrassingly slippery dancefloor were desperately trendy boy scouts The Pale Fountains, equally de rigueur smoky jazzers Swans Way and up-and-coming Nick Rhodes protegés Kajagoogoo. Gosh, it was like those good old days of New Romance as jodphured samurai funsters Tik and Tak rubbed shoulders with designer Martin Degville, Mulligan and Simon Le Bon wrapping himself around his newest girlfriend. So whoever let those scruffy UB40 chaps in without so much as a frilled ruff? I think we should be told.

Shock horror reports in the press this week seem to indicate that '83 will be the year of the instrumental. Every man and girl jack in the chartworld, in their eagerness for pop stardom, appears to have forgotten one small thing: to learn how to sing. "The poor little devils are damaging their vocal chords terribly," whined an opera buff, advising one and all to get singing lessons or bust. Those currently ignoring this advice include Siouxsie Banshee, Mari Wilson, Ian Gillan, Billy Mackenzie and Blancmange's Neil Arthur — they can expect nodules, nodules all the way! Here comes the quiet life again.

And while they're all at it having vocal production lessons, these desperately out-of-condition, undisciplined rock people could do worse than rush and purchase 'Get Fighting Fit', whereupon Our Boys of the 2nd Parachute Regiment bash out a few exercises, Angela Rippon-style, on vinyl. You too can get Falklands-fit as Our Lads in The Thick Of It thrash out 'The Ride Of the Valkyries' on file and drum. Would've been a jolly good way of keeping young people off the streets at Christmas, but nervous record company WEA have had cold feet, putting it on hold until January, worried that someone somewhere would take the rise. Thought never occurred . . .

Phew! Thank Gawd Dept: Mick Jagger isn't dead. The rumour started in New York, moved through Blighty and ended up in France. Having increased British Telecom's profits singlehanded, Mick finally announced: "As far as I know, I'm definitely alive."

Mightily impressive Japanese popsters Sandii and the Sunsets wowed 'em at the Venue last week. In the audience lurked a low-profile, behatted David Byrne, who's over here for a reson no-one's telling us. The enigmatic one posed for pix with the band a press-show alongside shy boy Dave Ball of Soft Cell, who was forced to call it a day when someone said 'and this one's for Billboard' . . .

Well, if you've got one item about Durannosaurus Rox, you may as well have a hundred more. If anyone has a spare two million quid knocking around, the Durans would like to make a film with it. Working titles so far, reveals the droll Nick Rhodes, are 'Yeip!' and 'It's Been A Soft Day's Night'. Celluloid ambitions are seriously being pursued following the release of their video album and disc in March '83. A thought for sleepypime. Why is Roger Taylor nicknamed The Frog? Because he wears slippers and snorkles. In bed. If anyone knows why Simon Le Bon is also known as Charles, Private Files will pay the normal five pence . . .

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## SINGLE OF THE WEEK

## SINGLES

## OTHER SOTW

**OZZY OSBOURNE** 'Symptom Of The Universe' (Jet) Time to enjoy an old Sabbath classic which Ozzy decided to record live about three months back. Old ideas meet new power on a heady and sure combination. Not exactly palatable for the mainstream market, but the combined forces of Ozzy and Sabbath fans should see it chart honourably.

**JIMMY RILEY** 'Sexual Healing' (Taxi/Island) God knows I'm not a great reggae lover, but this single is a different kettle of dreadlocks. Riley's interpretation of Marvin Gaye's recent hit is a wonderful breezy piece of work that adds greatly to the original while maintaining a high standard that is all its own.

**COLOUR BOX** 'Breakdown' (4AD) In today's overcrowded market, Colour Box shine out like the Dover lighthouse on a foggy night. Sultry and moody synthesised themes that would give even the Human League a run for their money. Trouble is, are there enough financial resources behind them to push them to the top?



Pic by Andre Callog

**KISS** 'Killer' (Phonogram) You too can have your very own Gene Simmons tongue! No cheap Christmas gimmicks from Kiss like covering themselves in tinsel on the cover — what you get is a cardboard replica of Simmons' tongue which you can flick in and out of the

sleeve. Silly gimmicks aside, the single is a do or die shout in the night, backed with 'I Love It Loud', a brash and super loud celebration of the band's new commitments. High time the infamous four were unleashed on 'Top Of The Pops', don't you think?

**SPECIAL AKA** 'War Crimes (The Crime Is Still The Same)' (Two Tone) The ghostly visions of Special AKA work after a couple of listens. Shut your mind from the message and you have a fine piece of music that stands in its own right. Listen to the words and it chills your spine. It hits straight at

the heart and could anybody disagree with what they're saying?

## THE REST

**SHAKIN' STEVENS** 'Blue Christmas' (Epic) Time to don armour plated vest and crash helmet in anticipation of all those Shaky fans threatening death and misfortunes after we make heartfelt, considered comments about old chubby chops. As always, the only wonderful thing about a Shaky record is the cosmetic job on the single sleeve.

**ABBA** 'Under Attack' (Epic) Like a vintage bottle of wine with the cork left out, Abba have been steadily going off. Taken from the current greatest hits album this is their blandest effort to date, featuring instruments that don't seem to know where they're going and low vocal effects. Trouble with Abba is that they've become a tired, well heeled institution.

**THE OAK RIDGE BOYS** 'Christmas Is Paintin' The Town' (MCA) The first example of how record companies swallow their pride and release anything for the Christmas market, in the hope that if you fling enough mud at the wall something will stick. Glutinous rubbish from ageing country boys.

**LOUIS CLARK** 'Hooked On Christmas' (Jet) A good 100 points on the slurpometer, Clark would seem to have a brain like a computer. A single where the Christmas spirit is as phoney as artificial snow.

**NEWTOWN NEUROTICS** 'Licencing Hours' (CNT) We get stuff like this week after week after week, bleak covers and red lettering scrawled all over the place. These boys just bawl like all the rest.

**DISLOCATION DANCE** 'You'll Never Know' (New Hormones) Dislocation Dance are nearly as capable of producing as much pain as Altered Images. Quite aggravating white funk. It never really happened for them, did it?

**BOB JAMES** 'Shepherd's Song' (CBS) Cheap and tacky instrumental. My upper lip didn't quiver once.

**DON WOODS** 'Beatle City' (Mersey Music) Still the corpse is being prodded and pushed. This absolutely stinks, falling flat on its face in a welter of sick, badly written sentimentality. This record is backed by Merseyside City Council and with the problems up there it's surprising that they have money to waste.

**THOMAS LEER** 'All About You' (Cherry Red) Ah, another smart young chappie, all dark glasses and dramatic poses. Unlike Thomas Dolby though, Leer would like to think he's Lou Reed.

**JOE CROW** 'Compulsion' (Cherry Red) I have this odd compulsion to tread on it. How does Cherry Red survive anyway?

**KEVIN COYNE** 'So Strange' (Cherry Red) The only thing I remember about Kevin Coyne is him smashing chairs at Reading Festival when I was a nipper. More unpleasant meanderings from this rather strange person.

**PSYCHIC TV** 'Just Driftin' (Some Bizarre) Frankly my dears, I thought I would hate it, but then those soulful vocals and eerie instrumentation churn deep into the soul. The sort of song that ABC's Martin Fry will be writing when he's 70 years old. Recommended.

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NO. 4 DECEMBER

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# ALBUMS



CANDI STATON: a rap on the soft side

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

**VIRGIN PRUNES: 'If I Die, I Die'** (Rough Trade Rough 49)  
THE VIRGIN Prunes aren't your one legged Uncle from Bournemouth. They're not that woman with the baggy tights who lives up the road. No. The Virgin Prunes are you . . .

Jokes aside, the Virgin Prunes have a theatricality that doesn't quite transfer onto vinyl. Here they sound just like bad rock 'n' roll with arty farty pretentious overtones.

Screaming, screeching, bawling and caterwauling, these Prunes are virging on the ridiculous. +

Simon Tebbutt

**VARIOUS ARTISTS 'Burning Ambitions: A History of Punk'** (Cherry Red D RED 3)

A HISTORY of punk without the Pistols, Clash, Banshees and Jam? A history of WW2 without Churchill and Hitler anyone?

If punk delivered the perfect bow to the slothful self-indulgent seventies it was always a movement marked more by the thrill and colour of its impact than the quality and depth of its content.

By omitting the strongest groups of punk's first and finest moments, this LP becomes nothing less than an

opportunistic ragbag. Sure the first two sides have some fine moments; early Buzzcocks, Fall and Wire, but by side four, the detritus of early eighties nOise has taken over.

Not enough people laughed at punk, not enough people grasped its real significance. This LP is testimony to that fact. +++

Jim Reid

**VARIOUS 'Birth Of The Y' (Y Records)**

A POLYTECHNIC education, dedicated reading of arty French literature and the 'hitch' to Birmingham can get you in a lot of problems.

For a start you begin to believe you're some kind of 'free' spirit in this very restricted world of ours, secondly you join some avant garde bunch of fellows, make an awful din and say that you like jazz.

Now, I'm not saying that this is the case with every group on this record, indeed, there are some very fine tracks — courtesy Disconnection, R A P P and Pigbag — but in general much here is reminiscent of the type of self-indulgent sloth that went out with Arts Council grants and cosmic togetherness. I mean, let it all hang out, but please keep out of MY way. +++

Jim Reid

# Only rap'n'roll

**VARIOUS ARTISTS 'Rapped Uptight'** (Sugarhill SHLD 1001)  
THE THING about rap is everybody can do it . . . and everybody has. The Sugarhill label, to its credit, has been one of the genre's fore-runners, producing acts like Grandmaster Flash, Candi Staton and the Sugarhill Gang — all included here.

When it comes to buying the records, though, you really have a choice of picking up individual singles or plumping for a compilation album like this. The advantage of the former is you can really pick out the best of the bunch, while four sides of continuous mouthing from a single label might make value for money but you obviously get some pretty mediocre tracks.

Grandmaster Flash's 'Message' is rightly included, as is the Sugarhill Gang's original monster 'Rapper's Delight' along with the softer element provided by Candi Staton's 'The Sunshine Of Our Love'.

Best cut for me is 'Simon Says' by Sequence in all its tack and humour, but there are interesting contributions by Wayne And Charlie with their 'Check It Out' and the Funky Four's 'Do You Want To Rock'.

One final question. How many people from the Bronx really go along to Foreigner concerts while the rapping is left for music biz trendies? And how many rapping hits can you count without referring to the disco page? + + + +

Simon Hills

**THE BROTHERS JOHNSON 'Blast! The Latest And The Greatest'** (A&M AMLH 64927)

I HAVE it on excellent authority that said Bros manage just one good track per album. This is the exception to that rule for no better reason than six out of 10 cuts are oldies but goodies. I wouldn't choose to listen to any of it, but if tied to a chair in a room with a large hi-fi the harder, meaner feel of 'Get The Funk Out Of Ma Face' or 'Ain't We Funkin' Now' would be far preferable to the mushy ballads and faceless Top Shop slush that comprises the 'four new songs'. Leave it out, Johnson. ++

Betty Page

**SLADE 'Slade On Stage'** (RCA RCLP 3107)

WATCHING SLADE live is one of the most exhilarating experiences known to mankind. It's a completely over the top manic and raucous package, delivered at a pace that almost makes Kiss seem like old men.

So pin back your ears, reinforce your walls and listen to Noddy Holder bellowing through 10 gems including 'Take Me Bak 'Ome' and 'We'll Bring The House Down'. Some light relief (if it could possibly be described as that) is supplied by 'Everyday'. What are you waiting for? Go out and buy it now. + + + + +

Robin Smith

**VARIOUS ARTISTS 'Beat The Street'** (Prelude PRL 32253)

AND SUDDENLY everybody's releasing cut-price disco hoty-toty compilations. Well I can say everybody, actually most of 'em are coming from the various colts in the CBS stable. 'Beat The Street' is full of good value and good rhythms.

These are six tracks, remixed, extended, dubbed and generally doctored by Francois Kevotkian, generally to good effect too; Sharon Redd's 'Beat The Street'

'Instrumental', and D Train's 'Walk On By' extension and 'D Train Dub' fairly spit along. The Strikers' 'Contagious' and the Nick Straker Band's 'Straight Ahead' plod a bit and Redd's 'Never Give You Up' stays close to the original.

Tender three pounds for this and you'll receive one penny change and about 40 minutes to mix with the best of 'em. + + + +

Paul Sexton

**LIONEL RICHIE 'Lionel Richie'** (Motown STMA 8037)

LIONEL RICHIE could never work out why the Commodores weren't doing as well as other lesser outfits. One day he hit upon the divine revelation that all the general public wants is a damn good ballad to cuddle up to. He and his Commodores haven't looked back since.

If you liked 'Three Times A Lady', 'Still', and 'Endless Love' then you know what to expect from his first solo album. The distinctive piano dominated songs are written in the best candle-lit soft focus style. 'My Love' and 'You Mean More To Me' are in the best balladeering traditions. The uptempo tracks are bright and breezy but haven't the grit of the early Commodores material. All is classy and sophisticated.

It seems inevitable that Lionel Richie will soon embark on a solo career and be the pied piper to a thousand dancefloor romances. + + + +

Mike Gardner

**STAMPEDE 'The Official Bootleg'** (Polydor Rock 1)

STAMPEDE ARE like an arthritic old carthorse that should have put out to grass long ago. 159 year old Reuben Archer, a man I used to admire a few years back, is well past his peak and the quality of these tracks recorded live at Reading and Mildenhall is appalling. Stampede don't so much play songs as fall into them. Take 'Moving On', which sounds like third rate UFO. +

Robin Smith

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# Gold blooded

**FOREIGNER 'Records'** (Atlantic A099)

THE MONEY Foreigner have made out of the tracks on this album would pay half of Britain's national debt. A classic compilation LP to sell well over Christmas while Foreigner take some time and add to their nest eggs. Foreigner's success story runs like an old black and white film. Who would have thought that ex Spooky Tooth member Mick Jones would have made it?

All the greats are hear from the pubescent 'Cold As Ice' to the full fledged maturity of 'Urgent'. Added bonus is a live version of 'Hot Blooded' recorded on the band's American tour. An album sprinkled with gold dust. + + + + +

Robin Smith

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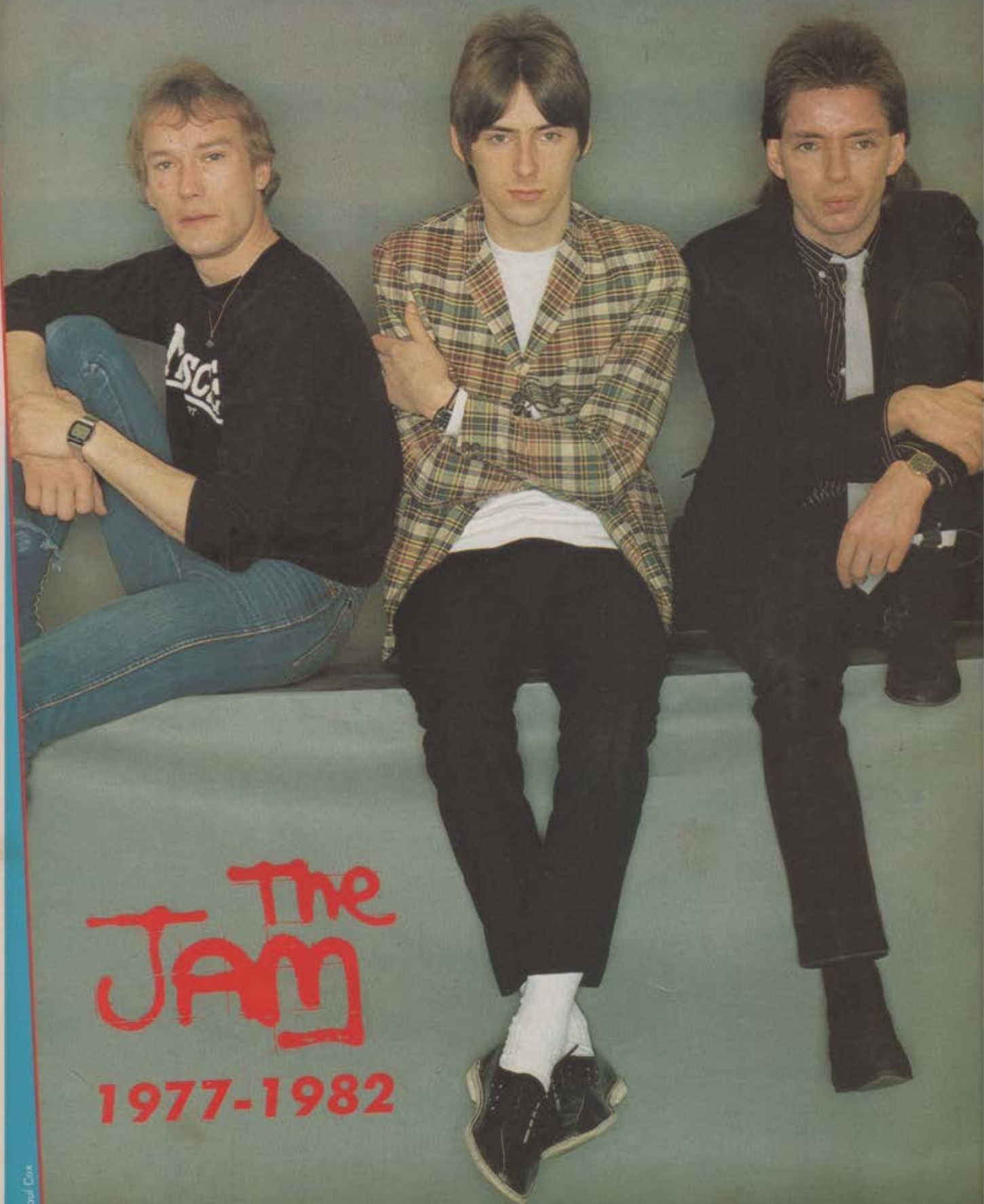
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The  
**JAM**  
1977-1982

Pic by Paul Cox



# Sound affects

## Final words with THE JAM Story: Jim Reid

**T**HE INTERVIEW takes place in dressing room number 27 at Top Of The Pops. The Jam are here to promote their last single 'Beat Surrender'. All three band members are present.

● *Why have you split? Were you becoming too comfortable, a bit complacent?*

Paul: "No we never got complacent at all, we never have. It's just the longer you carry on, the more chance there is of that happening. It also affects people's attitude towards you — people get used to you."

● *A lot of groups who've come out in the last five years haven't learnt anything, y'know what I mean? They just fall into the trap of emulating all the old groups they're supposed to hate.*

● *What have been the biggest changes for you in the last five years?*

Paul: "Probably the fact that we've just got more successful."  
Rick: "And everything that goes along with that, playing bigger venues etc."

● *What about changes in your personal lives?*

Paul: "No major changes really. Obviously it's gotta change you in some ways, probably things we won't even see ourselves, that other people might be able to judge more easily."

Bruce: "Our personal set-ups have changed — the days of us going down the pub as 'the lads' still happen, but not as much as before. We spend so much time on the road anyway."

● *How has the music scene changed?*

Paul: "That's really changed since we started. All the principles we started off with — all the groups in the whole punk thing have been totally forgotten. Most of them are really sneered at now. That's the biggest change really, we're sneered at in certain quarters, because of our strong ideas and principles."

● *What do you think has been your finest record, the highpoint of your careers?*

Paul: "I'm proud of all of them really, there's a couple that I don't particularly like, but I think most of them have been good. I'm proud of the fact that we've always tried to keep some kinda quality control on everything, never releasing loads and loads of

**T**HE STRENGTH, the beauty of the Jam, is that five years on Paul Weller's words still remain central to the group's motivation.

Integrity and honesty are measured in words and deeds; that the Jam can split, with their belief and hope still intact, is testimony to their purity and importance in what is so often a very dirty, extremely trivial business.

I don't wish to canonise the Jam, I'm sure that's the last thing they would want, but merely illustrate how they are an example of what is still possible, how great music should be a stimulant rather than a palliative.

When you study the simple facts and figures of the Jam's career — the record sales, the sell out tours — and set them against the group's continuing maturation and musical development, it soon becomes clear that Woking's finest have been the most consistently successful English rock band of the last five years.

Yet the Jam's importance lies not in cold facts and figures, but in the way they epitomise a certain period in British pop. The Jam are the late Seventies, early Eighties English rock band, in that, more than any other, they have held onto the spirit of punk and reflected the spite and tension of this decaying country of ours.

From 'In The City' to 'Town Called Malice' there is a consistent thread running through the Jam's music. There has been a natural progression, along simple, pristine lines. Unlike say, the Clash, the Jam have stayed within the parameters of their earliest aspirations.

The 'Englishness' of Weller's lyrics — tales of council estate life, men in corner shops, strange towns and frightening cities — has always kept him closer to his audience than any other 'rock star' of similar weight. Weller's lyrics are an open debate — anybody can join in.

... And yet, at times the Jam have tried just too hard, made their assertion of right a joyless whine, rather than a celebration. If they had a fault it lay in their occasional tendency to self-consciously preach, rather than let the optimistic exuberance of their songs speak for themselves.

Still, in the final analysis the Jam will be remembered for the excellence and consistency of their records. A dozen superb singles and six strong LPs. At their best — the middle trilogy of LPs 'All Mod Cons', 'Setting Sons' and 'Sound Affects' — they were the very

best. Don't look at the Jam for idol worship, look to them for inspiration. I could go on for hours and I probably will — But I'd sooner put some joy back — In this Town Called Malice."

singles off the LPs, things like that.

"I suppose my favourite LP is 'Sound Affects'. Out of all of 'em, it'll always last, retain its quality."

"The highpoint for me was the really early days when we were still playing little clubs like the Marquee and 100 Club."

● *Do you still get the same excitement from playing live?*

Rick: "It's different, the excitement's still there but it's on a different level. It's a lot more professional really, but it's also a lot more predictable."

"Cos when we were playing the clubs in the early days it was more exciting. It was all a bit we didn't know what was gonna happen type of thing."

**D**ON'T YOU feel it's going to be difficult to establish your identities outside of the Jam?

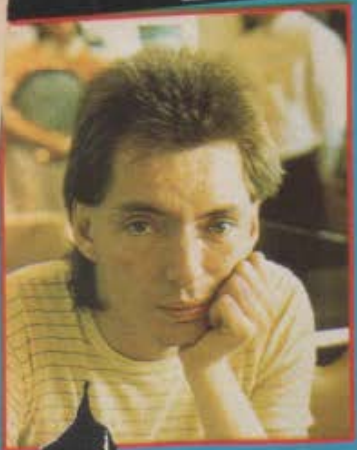
Rick: "I don't think that's gonna affect us personally, but more in the way that people will view us — set comparisons between what we're doing and the Jam."

● *Ever thought of working outside pop?*

continues over



Pic by Chris Weller



Pic by Eloise Bryant

## from page 25

Bruce: "No, not these days. I've got nothing else to do."

Paul: "Any outside involvement to me always comes back to the same thing. To me it's all linked to pop culture, for the want of a better word!"

● *Weren't punk's original aims a bit naive?*

Paul: "I don't think they were particularly naive, it's just there weren't enough people who really meant it."

● *How do you regard your earlier work, your first LP *I'm in a Band*?*

Paul: "The lyrics make me cringe now, I made the mistake — I was only 18 for a start — but like I was really overwhelmed and influenced by Strummer and the Clash and their political thing."

**D** ID YOUR failure to 'break' America bother you?

Paul: "I just think it's a load of bollocks, all that 'once you've broke England you gotta go and break America', which is part of the usual system. I find it really boring."

Rick: "We presented what we do and they just didn't take to it."

● *How do you regard the current state of pop?*

Paul: "They treat pop as a commodity. I see it more as a culture and I think it can be used as such. I think it's a very important part of people's lives."

"It's sick that they're dealing with something as precious as that in such a crass way. I like people who are devoted, people who mean it."

● *What are your favourite TV shows?*

Rick: "The Munsters." Paul: "Going Out." Bruce: "Young Ones."

● *Can you specify your plans for the future?*

Rick: "We've obviously got things that we wanna do, but it's not really worth talking about — especially from my point of view — 'cos if it doesn't happen or I find I don't like it or something it's a waste of time talking about it."

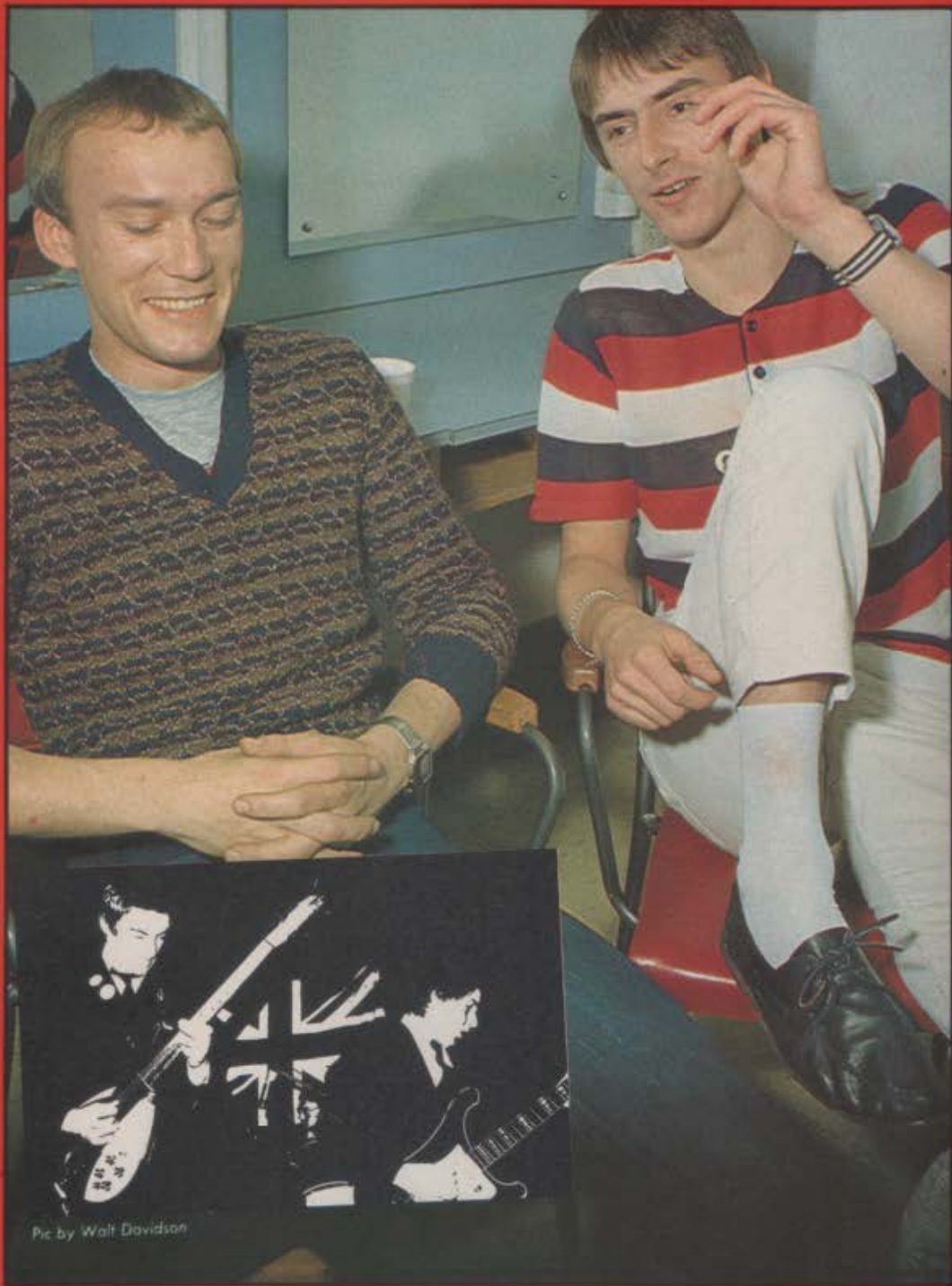
● *What do you regard as your main achievement?*

Paul: "I think what we've built up with our fans, I don't know any other group that have done that, quite honestly. The commitment we've had from our audience is tremendous, but no one's picked up on that, the media certainly haven't."

● *Any final message for your fans?*

Paul: "I'd just like them to keep on believing, everything they've believed in us so far — the fact that we're splitting up, that doesn't mean that's dead, all those principles still exist."

"And all those kids that are in their teens now, or early twenties, one day some of them are gonna be in positions of power. So I just hope they're gonna keep hold of those principles and use them."



Pic by Walt Davidson

## Discography

### SINGLES

*In The City/Takin' My Love* (29.4.77)  
*All Around The World/Camaby Street* (8.7.77)  
*The Modern World/Sweet Soul Music/Back In My Arms Again/Bricks And Mortar* (21.10.77)  
*News Of The World/Aunties And Uncles/ Innocent Men* (24.2.78)  
*David Watts/ A' Bomb In Wardour Street* (11.8.78)  
*Down In The Tube Station At Midnight/So Sed About Us/The Night* (6.10.78)  
*Strange Town/The Butterfly Collector* (9.3.79)  
*When You're Young/Smithers Jones* (17.8.79)  
*Eton Rifles/See Saw* (26.10.79)  
*Going Underground/The Dreams Of Children* (14.3.80)  
*Start/Liza Radley* (15.8.80)  
*Funeral Pyre/Disguises* (29.5.81)

*Absolute Beginners/Tales From The Riverbank* (15.10.81)

*Town Called Malice/Precious* (29.1.82)

*Town Called Malice (Special 12 in)* (29.1.82)

*The Bitterest Pill (I Ever Had To Swallow)/Pity/Poor*

*Alfie/Fever* (10.9.82)

*Beat Surrender/Shopping/Move On Up/Stoned Out Of*

*My Mind/War* (26.11.82)

### ALBUMS

*In The City* (May 1977)

*This Is The Modern World* (November 1977)

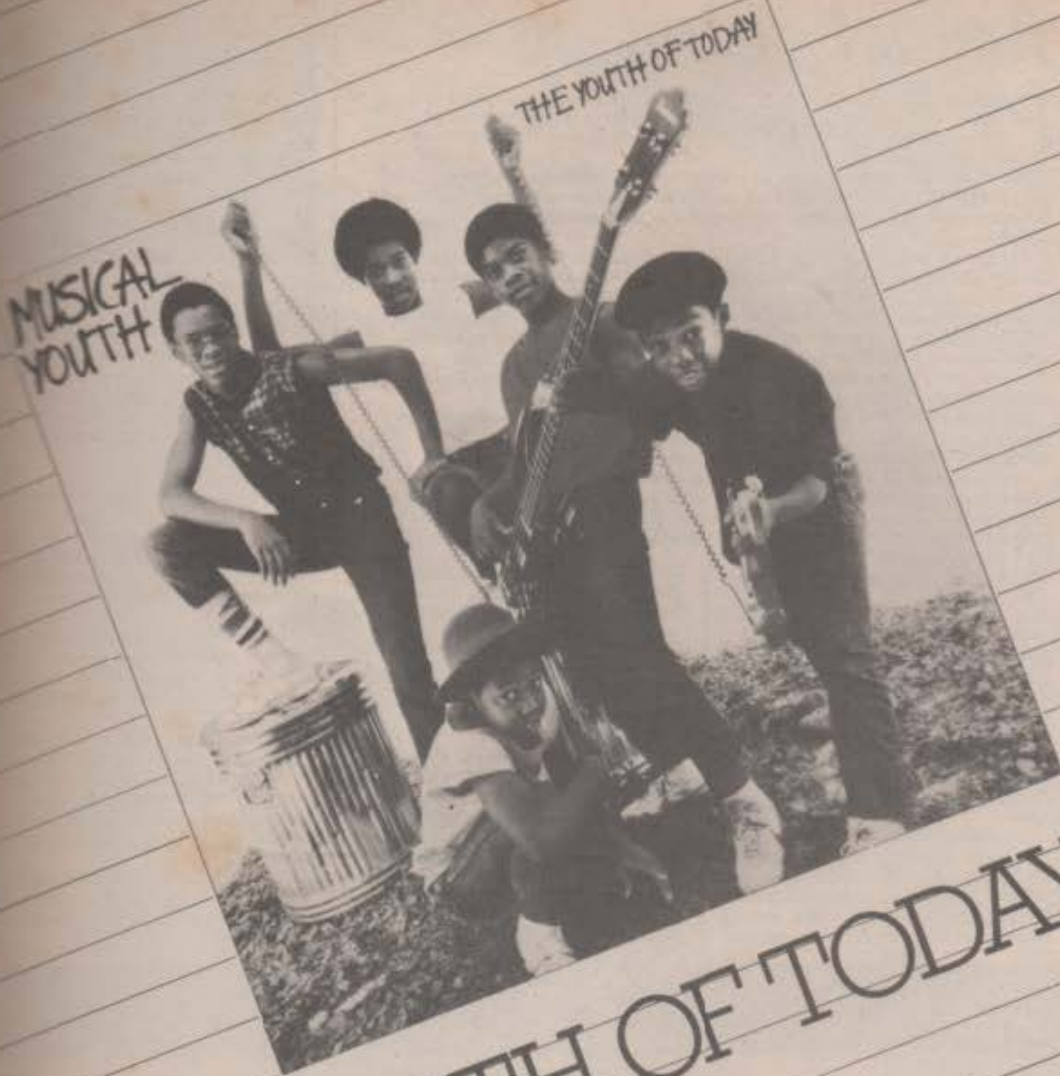
*All Mod Cons* (October 1978)

*Settling Sons* (October 1979)

*Sound Affects* (November 1980)

*The Gift* (March 1982)

*Dig The New Breed* (December 1982)



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## Write on

**W**HEN I was at school I was always being told that my short stories were very professional. Now I'd like to try submitting some of them to magazines. Is there any way I can get hold of a list of magazines which publish short stories?

Peter, Hampshire

● For a comprehensive list of magazines and periodicals, the ones you see on the newstands and some you don't, currently publishing new fiction, see a copy of the *Writers And Artists Yearbook*, (A&C Black). Check out names, addresses, and summaries of contributions wanted in your library copy, or order the up 'n coming 1983 edition thru' any bookstore.

Before submitting any work it's well worth doing some market research and reading some of the publications which look likely, just to confirm the audience is a realistic one.

## Playing safe

**I**'D LIKE to have my house contents insured but I am not sure of the most suitable insurance company to contact. How do I find details of some of the

# Animal round up

**P**LEASE COULD you publish some addresses of animal welfare groups, for myself, and for all the other readers who might be interested.

There must be lots that people can do to campaign for a better deal for animals. Janet, Preston

● We're sending you a full list of groups and organisations fighting for animal rights. Meanwhile here are details of a few groups which will send full information on their aims for the price of a stamped addressed envelope.

For fax on factory farming, contact *Compassion In World Farming*, 20 Lavant Street, Petersfield, Hampshire GU23 3EW; anti-vivisection groups include *Animal Aid*, 11 High Street, Tonbridge, Kent; the *National Anti-Vivisection Society*, 51 Harley Street, London W1, and the *British Union For The Abolition of Vivisection*, 143 Charing Cross Road, London WC2. Anti-hunt and anti-cruel sports groups include the *Hunt Saboteurs Association*, PO Box 19, London SE22, and the *League Against Cruel Sports*, 83/87 Union Street, London SE1.

For an overall view of animal rights workers, try *Co-ordinating Animal Welfare*, c/o PO Box 61, Camberley, Surrey. This umbrella group for a number of organisations publishes a bi-monthly newsletter.

Also, *Friends Of The Earth* and *Greenpeace* campaign for a better environment, and both have a strong track record of support for that ever-diminishing species — the whale. *Friends Of The Earth*, 9 Poland Street, London W1V 3DG; *Greenpeace*, 36, Graham Street, London N1.

leading insurance companies in my area?

Neil, Trowbridge

● We can't recommend any particular insurance scheme, but for a list of insurance companies and insurance brokers in your area, turn to the local yellow pages. Spend some phone time ringing for quotations, and decide which policy offers the best terms. Your bank or building society can also offer advice.

Useful background information and an assessment of good deals on house contents can be found in *'Which'* magazine, at your nearest library. And, for free leaflets, send a large stamped addressed envelope

to Leaflets (H), *British Insurance Association*, Aldermay House, Queen Street, London EC4N 1TU.

## Floyd fan

**F**OR AGES I've been trying to locate a Pink Floyd fan club. Is there one?

Jim, Derby

● UK fans set us straight if there is an official or unofficial British set up. The only adulation organisation which currently seems to be alive and kicking is based in Holland. For details, send a covering letter and international reply coupon, (on sale at any post office), to *William Eising*, Lepenlaan 4, 3203XE, Spijkensse, Holland.

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.

## Dry clean

**I** BOUGHT a liquid cleaner to use on my record collection a few weeks ago, but find this seems to be creating more crackles, rather than removing dirt and dust. What am I doing wrong?

Peter, Cardiff

● Liquid record cleaning products don't necessarily offer the best results, as loose dust from the surface of your record can simply be washed down into the delicate grooves — remaining there as a dirty sludge.

The obvious solution is to opt for another method of cleaning your discs, as well as ensuring a regular change of stylus and basic record care.

Sophisticated products like anti-static guns are useful. But there is no single invention which will keep dust and dirt totally at bay, and every record collector eventually has to make a personal choice of what's best.

Some hi-fi buffs swear that giving their records a quick once-over with a damp non-abrasive non-shedding cloth is best.

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- Sun 19 Dec Glasgow Apollo
- Mon 20 Dec Royal Court Theatre Liverpool

# US 45s

- 1 3 MICKEY, Tony Basil, Radialchoice/Chrysalis
- 2 2 GLORIA, Laura Branigan, Atlantic
- 3 4 MANEATER, Daryl Hall & John Oates, RCA
- 4 1 TRULY, Lionel Richie, Motown
- 5 8 THE GIRL IS MINE, Michael Jackson/Paul McCartney, Epic
- 6 7 STEPPIN' OUT, Joe Jackson, A&M
- 7 9 DIRTY LAUNDRY, Don Henley, Asylum
- 8 12 SEXUAL HEALING, Marvin Gaye, Columbia
- 9 11 ROCK THIS TOWN, Stray Cats, EMI-America
- 10 10 MUSCLES, Diana Ross, RCA
- 11 13 IT'S RAINING AGAIN, Supertramp, A&M
- 12 6 UP WHERE WE BELONG, Joe Cocker and Jennifer Warnes, Island
- 13 14 SHADOWS OF THE NIGHT, Pat Benatar, Chrysalis
- 14 19 DOWN UNDER, Men At Work, Columbia
- 15 5 HEARTLIGHT, Neil Diamond, Columbia
- 16 18 HEART ATTACK, Olivia Newton-John, MCA
- 17 17 HEARTBREAKER, Dionne Warwick, Arista
- 18 27 AFRICA, Toto, Columbia



- 19 25 ROCK THE CASBAH, The Clash, Epic
- 20 21 THE LOOK OF LOVE, ABC, Mercury
- 21 24 YOU AND I, Eddie Rabbitt/Crystal Gayle, Elektra
- 22 22 LOVE ME TOMORROW, Chicago, Full Moon/Warner Bros
- 23 23 MISSING YOU, Dan Fogelberg, Full Moon/Epic
- 24 28 YOU CAN'T HURRY LOVE, Phil Collins, Atlantic
- 25 31 BABY COME TO ME, Patti Austin, QWest
- 26 26 I.G.Y. (WHAT A BEAUTIFUL WORLD), Donald Fagen, Warner Bros
- 27 34 THE OTHER GUY, Little River Band, Capitol
- 28 29 BE MY LADY, Jefferson Starship, Grunt
- 29 33 HAND TO HOLD ON TO, John Cougar, Riva
- 30 32 ON THE WINGS OF LOVE, Jeffrey Osborne, A&M
- 31 - HEART TO HEART, Kenny Loggins, Columbia
- 32 33 YOU GOT LUCKY, Tom Petty and The Heartbreakers, Backstreet/MCA
- 33 35 EVERYBODY WANTS YOU, Billy Squier, Capitol
- 34 36 A PENNY FOR YOUR THOUGHTS, Tavares, RCA
- 35 - GOODY TWO SHOES, Adam Ant, Epic
- 36 37 WHAT ABOUT ME, Moving Pictures, Network
- 37 - I DO, The J Geils Band, EMI-America
- 38 40 LET'S GO DANCIN', Kool & The Gang, De-Lite
- 39 39 SHOCK THE MONKEY, Peter Gabriel, Geffen
- 40 - LOVE IN STORE, Fleetwood Mac, Warner Brothers

Compiled by Billboard

# US LPs

- 1 1 BUSINESS AS USUAL, Men At Work, Columbia
- 2 2 BUILT FOR SPEED, Stray Cats, EMI-America
- 3 3 LIONEL RICHIE, Lionel Richie, Motown
- 4 4 NIGHT AND DAY, Joe Jackson, A&M
- 5 5 FAMOUS LAST WORDS, Supertramp, A&M
- 6 6 H2O, Daryl Hall & John Oates, RCA
- 7 7 THE NYLON CURTAIN, Billy Joel, Columbia
- 8 8 MIDNIGHT LOVE, Marvin Gaye, Columbia
- 9 9 HEARTLIGHT, Neil Diamond, Columbia
- 10 10 GET NERVOUS, Pat Benatar, Chrysalis
- 11 11 THE NIGHTFLY, Donald Fagen, Warner Bros
- 12 12 COMBAT ROCK, The Clash, Epic
- 13 15 LONG AFTER DARK, Tom Petty and The Heartbreakers, Backstreet/MCA
- 14 25 HELLO, I MUST BE GOING!, Phil Collins, Atlantic
- 15 13 NEBRASKA, Bruce Springsteen, Columbia
- 16 18 DAYLIGHT AGAIN, Crosby, Stills & Nash, Atlantic
- 17 17 SCREAMING FOR VENGEANCE, Judas Priest, Columbia
- 18 22 GREATEST HITS, Dan Fogelberg, Full Moon/Epic
- 19 20 EMOTIONS IN MOTION, Billy Squier, Capitol
- 20 21 FOREVER, FOR ALWAYS, FOR LOVE, Luther Vandross, Epic
- 21 23 SPRING SESSION M, Missing Persons, Capitol
- 22 30 WORD OF MOUTH, Toni Basil, Radialchoice/Chrysalis
- 23 26 1999, Prince, Warner Brothers
- 24 24 I CAN'T STAND STILL, Don Henley, Elektra



- 25 33 WILD THINGS RUN FAST, Joni Mitchell, Geffen
- 26 29 WINDS OF CHANGE, Jefferson Starship, Grunt
- 27 27 SILK ELECTRIC, Diana Ross, RCA
- 28 28 SECURITY, Peter Gabriel, Geffen
- 29 36 AMERICAN FOOL, John Cougar, Riva/Mercury
- 30 32 AS ONE, Kool & The Gang, De-Lite
- 31 34 THE LEXICON OF LOVE, ABC, Mercury
- 32 35 HEARTBREAKER, Dionne Warwick, Arista
- 33 14 MIRAGE, Fleetwood Mac, Warner Brothers
- 34 16 OLIVIA'S GREATEST HITS VOL 2, Olivia Newton-John, MCA
- 35 19 SIGNALS, Rush, Mercury
- 36 38 BRANIGAN, Laura Branigan, Atlantic
- 37 39 A FLOCK OF SEAGULLS, A Flock Of Seagulls, Jive/Arista
- 38 40 AN OFFICER & A GENTLEMAN, Soundtrack, Island
- 39 - FRIEND OR FOE, Adam Ant, Epic
- 40 - THE JOHN LENNON COLLECTION, John Lennon, Geffen

Compiled by Billboard

# INDIE LPs

- 1 1 UPSTAIRS AT ERIC'S, Yazoo, Mute STUMM 7
- 2 5 SOUND OF MUSIC, Adicts, Razor RAZ 2
- 3 2 VOICE OF A GENERATION, Blitz, No Future PUNK 1
- 4 3 WHEN THE PUNKS GO MARCHING IN, Abrasive Wheels, Riot City CITY 001
- 5 8 LA VARIETE, Weekend, Rough Trade ROUGH 39
- 6 4 WARRIOR ROCK (TOYAH ON TOUR), Toyah, Safari TNT 1
- 7 6 A BROKEN FRAME, Depeche Mode, Mute STUMM 9
- 8 7 THE MAVERICK YEARS, Wahl, Wonderful World WW 1
- 9 11 IN THE FLAT FIELD, Bauhaus, 4AD CAD 13
- 10 - I'D LIKE TO SEE YOU AGAIN, A Certain Ratio, FAC 65
- 11 14 IF I DIE, I DIE, Virgin Prunes, Rough Trade ROUGH 49
- 12 9 SEDUCTION, Danse Society, Society SOC 8.82
- 13 - LIVE AT SHEPPERTON, Damned, Ace NED 1
- 14 10 UB44, UB40, DEP International LPDEP 3
- 15 13 DEFECTIVE BREAKDOWN, Defects, WXYZ LMNOP 2
- 16 18 SONGS TO REMEMBER, Scritti Politti, Rough Trade ROUGH 20
- 17 - BURNING AMBITION - HISTORY OF PUNK, Various, Cherry Red D RED 3
- 18 15 PIGS ON PURPOSE, Nightingales, Cherry Red B RED 25
- 19 20 CITY BABY ATTACKED BY RATS, GBH, Clay CLAYLP 4
- 20 12 BULLSHIT DETECTOR VOLUME 2, Various, Crass 221/984/3
- 21 17 RECORDED 1979-1981, UK Subs, Abstract AABT 300



THE DAMNED: live and well at 13

- 22 19 CHRIST THE ALBUM, Crass, Crass BOLLOX 2U2
- 23 23 NOTHING CAN STOP US, Robert Wyatt, Rough Trade ROUGH 35
- 24 24 THE SINGLES ALBUM, UB40, Graduate GRADLSP 3
- 25 27 AND DID THOSE FEET, Dancing Did, Kamera KAM 009
- 26 16 UNDER THE FLAG, Fad Gadget, Mute STUMM 5
- 27 21 HAI, Cabaret Voltaire, Rough Trade RTD 1
- 28 25 THE BLACK ALBUM, Damned, Ace DAM 3
- 29 26 ROOM TO LIVE, Fail, Kamera KAM 013
- 30 22 ENTER K, Peter Hammill, Naive NAVL 1

# CHARTFILE

**N**EARLY SIX years after they formed in the cultural desert of Woking, the Jam are about to call it a day. But they're finishing their career in style, their final single 'Beat Surrender' proving a first week chart topper and an instant silver disc.

The Jam's first single was 'In The City'. It was released in April 1977 and made the chart the following month, reaching No 40. It started a run of eighteen hits from just seventeen releases, the discrepancy occurring because 'That's Entertainment' managed to chart without the benefit of an official UK release. They are thus the only chart act to achieve a better than 100% hit rate!

This statistic, though impressive, hides the general indifference the Jam met in their early career. Then, their music was just as vital and refreshing as it is now, but none of their first eight releases topped the No 13 peak scaled by 'All Around The World'. It wasn't until release No 9, 'Eton Rifles', that they established themselves as a major singles act. It reached No 3, and since then all of their releases, except the import 'That's Entertainment', have reached the top ten.

Four of them — 'Going Underground/Dreams Of Children', 'Start!', 'Town Called Malice/Precious' and 'Beat Surrender' — have reached No 1. All four have done so this decade, and the success of the latter has put the group, temporarily, ahead of allcomers in

the battle for most number one singles in the eighties. Nearest rivals John Lennon, Bucks Fizz, Shakin' Stevens and Adam Ant have all had three...

Christmas comes but once a year, and when it does record companies indulge in a mass orgy of repackaging in an attempt to persuade us all to buy records. Last week no less than 35 anthologies, retrospectives and hit collections studied the album chart and doubtless more will join the throng in the frenetic run-up to Christmas. Full marks must go to Capitol whose intelligently compiled Nat 'King' Cole collection, '20 Greatest Love Songs' is more than holding its own in the top ten and has already gone gold. It's easily the oldest compilation in the chart with one track, 'There Goes My Heart', dating back to 1953. Nostalgia also rules at the top of the chart with John Lennon, erstwhile member of the Sixties biggest act the Beatles, elbowing out Abba, who assumed a similar lofty position in the Seventies. 'The John Lennon Collection' is the artist's second posthumous No 1 LP, following 'Double Fantasy', a two week topper last year. Lennon also reached number one in 1971 with his 'Imagine' LP, and visited the summit a further eleven times as a Beatle. Only Paul McCartney has topped the album chart more times. The other Beatles, George and Ringo, have each had twelve number ones, eleven with the group and 'The Concert For Bangle Dosh'. The Rolling Stones are next with nine number one LPs...



**NAT 'KING' COLE:** still on a nice earner

**I**N THE 24 years since the album chart was first introduced, there have been more successful albums tagged 'Greatest Hits' and 'Best Of...' than anything else, but as 1982 draws to a close there's another concept rapidly gathering strength. It's the 'Love Songs' compilation. At present there are hit albums with that title by the Commodores, Elton John, Barbara Streisand, Diana Ross and Chicago. There's also '20 Greatest Love Songs' (Nat 'King' Cole) and 'The Love Songs Album' (Various). The Streisand disc was a chart topper, as was a 1981 LP of the same name by Cliff Richard... The BMRB will be bringing out the abacus pretty soon to calculate the best-

selling records of the year. A quick look into my particularly grubby crystal ball tells me that Dexy's 'Come On Eileen' will emerge as the year's number one with Eddy Grant in close attendance. Spare a thought though for the Human League whose 'Don't You Want Me' is the best-selling disc of the decade but had its sales split between 1981 and 1982. As a result it finished at No 21 last year and will probably find a similar niche this time. In America, where Billboard have deemed the year to run from November to October, expect an English-born, Aussie-reared, American-domiciled chanteuse to romp it with a bit of candy floss which spent nine weeks at number one last December/January...

Cash register special. As Barry Manilow lurches towards his 24th consecutive US top forty hit, Arista has announced that the beaked one has accumulated worldwide sales of 15 million singles and 25 million albums. With those royalties you'd think he'd get the nose seen to, wouldn't you? Meanwhile, Journey's management claim that the faceless giants of AOR have sold 15 million albums and two million concert T-shirts!...

Oops! Chartfile's recent feature on the Bee Gees' success as songwriters failed to include Nicky Chinn and Mike Chapman amongst the elite who've penned more hits than the Gibbs. For the record, the Chinnichap partnership have co-authored an incredible 53 hits since 1971, which, as Mark MacNaughton points out, 'gives them a higher ratio of hits per year than the Gibb Brothers'. Incidentally, we've had many readers requesting details of the Bee Gees-penned hits and will be including a complete list in a future edition of Chartfile...

ALAN JONES

## INDIE 45s

- 1 1 THE OTHER SIDE OF LOVE, Yazoo, Muts YAZ 002(I)
- 2 3 SAVE YOUR LOVE, Renee And Renato, Hollywood HWD 003
- 3 4 FOR YOU, Anti-Nowhere League, WXYZ ABCD 6
- 4 5 SHIPBUILDING, Robert Wyatt, Rough Trade RT 115(T)
- 5 2 GIVE ME FIRE, GBH, Clay CLAY 16(P)
- 6 16 HEARTACHE AVENUE, Maisonettes, Ready Steady Go RSG 1
- 7 10 CHINESE TAKEAWAY, Adicts, Razor RZS 101
- 8 8 HOW DOES IT FEEL (TO BE THE MOTHER OF A THOUSAND DEAD), Crass, Crass 221984/6
- 9 6 EASTWORLD, Theatre Of Hate, Burning Rome BRR 4(T)
- 10 7 INTO THE ABYSS, Sex Gang Children, Illuminated ILL 15
- 11 11 DRUMBEAT FOR BABY, Weekend, Rough Trade RT 116(T)
- 12 14 AGENTS OF CHANGE (EP), Blue Orchids, Rough Trade RT 117
- 13 12 BELA LUGOSI'S DEAD, Bauhaus, Small Wonder WEENY 2
- 14 24 RUSSIAN ROULETTE, Lords Of The New Church, Illegal ILSP 0033
- 15 20 SHAME AND SCANDAL, Clint Eastwood & General Saint, Greensleeves 1210INK 3
- 16 15 STATE VIOLENCE/STATE CONTROL, Discharge, Clay CLAY 14
- 17 13 SHAKE UP THE CITY (EP), UK Subs, Abstract ABS 012
- 18 48 ALL ABOUT YOU, Thomas Leer, Cherry Red 121CHERRY 52
- 19 32 SUMMER OF '81, Violators, No Future 01 19
- 20 9 DON'T MAKE ME WAIT, Peech Boys, TMT Prods TMT(T) 7001
- 21 29 NEW BARBARIANS, Charlie Harper's Urban Dogs, Fallout FALL 008
- 22 19 BURN 'EM DOWN, Abrasive Wheels, Riot City RIOT 16

- 23 17 BABY TURNS BLUE, Virgin Prunes, Rough Trade RT 119(I)
- 24 18 WOMAN IN DISGUISE, Angelic Upstarts, Anagram 121ANA 3
- 25 22 THAT'S WHAT GOOD FRIENDS ARE FOR, Brilliant, Limelight LIME 7001
- 26 26 OLD FLAMES, Foster & Allen, Ritz RITZ 028
- 27 45 DAY TRIPPER (EP), Wall, No Future 0221(7)(12)
- 28 25 LIVE AT THE CENTRO IBERICO (EP), Conflict, Xntrix XN 2001
- 29 36 JUST A GIRL, Pale Fountains, Operation Twilight OPT 9
- 30 — ALICE, Sisters Of Mercy, Merciful Release MR 015
- 31 49 DRAG YOU OUT, Lurkers, Clay CLAY 17
- 32 27 LA MER, Punching Holes, Firebird FLAME 13
- 33 12 STAND OUT, Chelsea, Step Forward SF 22
- 34 33 PILLAR TO POST, Aztec Camera, Rough Trade RT 112
- 35 31 MUTANT ROCK, Meteors, WXYZ ABCD 5
- 36 37 LOVE WILL TEAR US APART, Joy Division, Factory FAC 23
- 37 23 TYLER, UB40, Graduate 12GRAD 15
- 38 40 BE PROUD BE LOUD (BE HEARD), Toyah, Safari SAFE 52
- 39 41 BEASTS (EP), Sex Gang Children, Illuminated ILL 112
- 40 28 LIVELY ARTS, Damned, Big Beat NS 30
- 41 42 DON'T GO, Yazoo, Mute 7YAZ12YAZ1 001
- 42 44 LEAVE IN SILENCE, Depeche Mode, Mute 7BONG12BONG1 1
- 43 — 'TILL THE END OF THE DAY, Cockney Rejects, AKA AKF 102
- 44 47 LOVE ON THE TERRACES (EP), Serious Drinking, Upright 1P 4
- 45 35 TELEGRAM SAM, Bauhaus, 4AD
- 46 42 VEIL LIKE CALM, Eyeless In Gaza, Cherry Red CHERRY 47
- 47 34 WEARY OF THE FLESH (EP), Andy T, Crass 221984/4
- 48 38 NIRVANA, Icicle Works, Troil Kitchen WORKS 007
- 49 30 48 CRASH, Gymslips, Abstract ABS 011
- 50 — KEEP ON RUNNING, Crux, No Future 01 18

## 5 Flashback 10 15

December 10, 1977

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

December 9, 1972

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

December 9, 1967

- 1 HELLO, GOODBYE, The Beatles
- 2 LET THE HEARTACHES BEGIN, Long John Baldry
- 3 EVERYBODY KNOWS, The Dave Clark Five
- 4 IF THE WORLD STOPPED LOVING, Val Doonican
- 5 SOMETHING'S GOTTEN HOLD OF MY HEART, Gene Pitney
- 6 CARELESS HANDS, Des O'Connor
- 7 LOVE IS ALL AROUND, The Troggs
- 8 BABY NOW THAT I'VE FOUND YOU, The Foundations
- 9 WORLD, The Bee Gees
- 10 I'M COMING HOME, Tom Jones

## DISCO

- 1 1 SEXUAL HEALING/INSTRUMENTAL, Marvin Gaye, CBS 12in
- 2 2 HEAVY VIBES/CLUB MIX, Montana Sextet, Virgin 12in
- 3 3 IN AND OUT, Willie Hutch, Motown 12in
- 4 5 HOLD ME TIGHTER IN THE RAIN, Billy Griffin, CBS 12in
- 5 4 KEEP THE FIRE BURNING, Gwen McCrae, Atlantic 12in/remix
- 6 7 E.T. BOOGIE, Extra T's, US Sunnyview 12in
- 7 6 THE SMURF, Tyrone Brunson, Epic 12in
- 8 18 GROOVIN' (THAT'S WHAT WE'RE DOIN'), The SOS Band, Tabu LP
- 9 8 LOOPZILLA, George Clinton, Capitol 12in
- 10 16 BE MINE TONIGHT/WHAT HAVE YOU GOT TO LOSE/STRAIGHT DOWN TO THE BONE, The Jammers, Salaoul LP
- 11 17 JAZZY RHYTHM/WHO NEEDS A LOVE LIKE THAT, Michelle Wallace/Brenda Wats, System 12in
- 12 13 SOUL MAKOSSA, Nairobi, London 12in
- 13 9 HIGH HOPES/GOOD & PLENTY, The SOS Band, Tabu 12in
- 14 10 DO IT TO THE MUSIC/DUB MIX, Raw Silk, KR 12in
- 15 11 BEAT THE STREET (INST)/NEVER GIVE YOU UP/BEAT THE STREET (REMIX), Sharon Redd, Prelude 12in
- 16 23 MS. FINE BROWN FRAME, Syl Johnson, US Boardwalk 12in
- 17 20 MAGIC'S WAND, Whodini, Jive 12in
- 18 15 YOU'VE SAID ENOUGH, Central Line, Mercury 12in
- 19 — THRILLER/WANNA BE STARTIN' SOMETHIN'/BABY BE MINE, Michael Jackson, Epic LP
- 20 34 FRIENDS (REMIX), Shalamar, Solar 12in
- 21 14 MY LOVE IS WAITING/TURN ON SOME MUSIC/THIRD WORLD GIRLJOY, Marvin Gaye, CBS LP
- 22 22 LET'S STAY TOGETHER/HOW DO YOU FEEL TONIGHT/CHARLIE'S BACKBEAT, Bobby M, US Gordy LP
- 23 28 NUNK, Warp 9, Arista 12in
- 24 30 BACK TO LOVE/SHAME, Evelyn King, RCA 12in
- 25 26 FAST MONEY, Roy Ayers, US Uno Melodic 12in
- 26 21 KNOCK ME OUT, Gary's Gang, Arista 12in
- 27 38 A.M., First Light, Oval 12in
- 28 12 DREAMIN', Greg Henderson, Greyhound Record Productions 12in
- 29 27 MAGIC IN THE MOONLIGHT/SO FAR AWAY, Detroit Spinners, Atlantic
- 30 — BUFFALO GALS (SCRATCH MIX), Malcolm McLaren, Charisma 12in
- 31 39 YOUNG GUNS (GO FOR IT), Wham, Inner Vision 12in
- 32 29 CAN YOU DIG IT/BRAZILIAN MEMORIES/MORE THAN MEETS THE EYE/MIXTY MOTIONS, Grover Washington Jr, US Elektra LP
- 33 24 LOVE'S COMIN' AT YA, Melba Moore, EMI America 12in
- 34 50 JUST KEEP ON WALKING, Rod, US Prelude 12in
- 35 25 GIRL I LIKE THE WAY THAT YOU MOVE, Stone, US West End 12in
- 36 47 SHE'S JUST A GROUPIE, Bobby Nunn, Motown 12in promo/US LP
- 37 49 LET LOVE SHINE/WON'T YOU BE MINE/LET'S CELEBRATE (REMIX), New York Skyy, Epic Streetwave 12in
- 38 40 PLAY AT YOUR OWN RISK/INSTRUMENTAL, Planet Patrol, 21 Records
- 39 88 CHANGES (REMIX), Imagination, R&B 12in
- 40 35 I DON'T WANNA DANCE, Eddy Grant, Ice 12in
- 41 19 LOVE DON'T COME EASY, New Jersey Connection, Nite Life 12in
- 42 42 YOU SEND ME/MOODY'S MOOD FOR LOVE/YOU SHOULDN'T HAVE MADE IT SO GOOD, Richard 'Dimples' Fields, US Boardwalk LP
- 43 31 CREME DE CREME, William DeVaughn, US HCRC 12in
- 44 — REACH UP, Toney Lee, US Radar 12in
- 45 58 MOMENT OF MY LIFE, Inner Life, US Salsoul 12in
- 46 41 I'LL BE THERE/PARADISE/YOU CAN'T TAKE MY LOVE, Stanley Turrentine, US Elektra LP
- 47 48 I FEEL LOVE — MEGA MIX, Donna Summer, Casablanca 12in
- 48 — NATURE BOY, Central Line, US Mercury 12in
- 49 57 THE BEAT GOES ON, Orbit, Canadian Quality RFC 12in
- 50 52 POP QUIZ/CALL ME/PAPA WAS A ROLLIN' STONE/NOBODY KNOWS/CAMOUFLAGE/WHY DO YOU DO ME/SO SHY, Bill Woffler, US Constellation LP
- 51 45 CAN'T GET ENOUGH/PUT IT IN A MAGAZINE, Sonny Charles, US HighRise LP
- 52 37 YOU CAN'T HAVE YOUR CAKE AND EAT IT TOO, B.T. (Brenda Taylor), Excaliber 12in
- 53 32 YOU'RE NOT SO HOT (INSTRUMENTAL), Carol Douglas, Canadian Next Plateau 12in
- 54 36 ANNIE I'M NOT YOUR DADDY, Kid Creole & The Coconuts, Ze 12in
- 55 61 CHANCE TO DANCE, Wreckin' Crew, US Erect 12in
- 56 46 D.M.S.R./1999/LADY CAB DRIVER/INTERNATIONAL LOVER, Prince, US Warner Bros LP
- 57 33 OOH LA LA LA (LET'S GO DANCIN'), Kool & The Gang, De-Lite 12in
- 58 63 SUPER DUPER (LOVIN'), Masuratti & Huey Harris, US Lioness Ltd 12in
- 59 84 (I AM READY) SEXUAL HEALING, Eleanor Grant, US Catawba 12in
- 60 66 STRAIGHT AHEAD, Nick Straker Band, Firebird 12in
- 61 55 SONSHINE, Rodney Franklin, US Columbia LP
- 62 44 I WANNA KNOW/IT KEEPS ME COMING BACK, Rocket, Virgin 12in
- 63 — ATOMIC DOGS/MAN'S BEST FRIEND/GET DRESSED, George Clinton, Capitol LP
- 64 69 BE BOP MEDLEY/PASS IT ON (A SURE THING), Chaka Khan, US Warner Bros LP
- 65 51 WILD GIRLS, Klymaxx, Solar 12in
- 66 54 DON'T MAKE ME WAIT, Peach Boys, TMT 12in
- 67 — HI DE HI, HI DE HO, Kool & The Gang, De-Lite 12in
- 68 73 STEP IN THE LIGHT/YOUNG FREE AND SINGLE, Sunfire, US Warner Bros LP
- 69 59 BODY SLAM! Bootsy's Rubber Band, US Warner Bros 12in
- 70 72 HERE COMES MY LOVE/COME TOGETHER, Rocket, Canadian Quality RFC LP
- 71 67 EASTERN PALACE/RAPPERS MIX, Risan, Saffron 12in
- 72 53 DO IT ANY WAY YOU WANT, Robert Winters & Fall, US Casablanca LP
- 73 71 THE VOICE OF "Q", "Q", Philly World 12in
- 74 58 CONTAGIOUS/INSTRUMENTAL, Strikers, Prelude 12in
- 75 — GIVE ME (DUB VERSION)/(REMIX), I Level, US Epic 12in
- 76 — STILL HOTT 4 U/I'M SO HOT FOR YOU, Bobby "O", "O" 12in
- 77 80 THE GROOVE IS HERE (MIX-X-XTEND), Legacy, US Airwave 12in
- 78 — SERVES YOU RIGHT/YOU ARE, Lionel Richie, Motown LP
- 79 — YOU GOT SOMETHING SPECIAL, Lemelle, US Leviticus 12in
- 80 — LAST NIGHT A D.J. SAVED MY LIFE, Indeeep, US Sound Of New York
- 81 — COLD FIRE (FIERCE REMIX), Gypsy Lane, Canadian Musicworks 12in
- 82 85 THE LAST DANCE (THE LAST WALTZ), Mighty Diamonds, KR 12in
- 83 — AND YOU KNOW THAT, The Jammers, US Salsoul 12in
- 84 — TRULY, Lionel Richie, Motown 12in
- 85 83 KNOCKOUT, Margie Joseph, US HCRC 12in

## NIGHTCLUB



- 1 4 YOUNG GUNS (GO FOR IT), Wham, Inner Vision 12in
- 2 5 MIRROR MAN, Human League, Virgin 12in
- 3 1 I DON'T WANNA DANCE, Eddy Grant, Ice 12in
- 4 3 (SEXUAL) HEALING, Marvin Gaye, CBS 12in
- 5 7 LIVING ON THE CEILING, Blancmange, London 12in
- 6 2 OOH LA LA LA (LET'S GO DANCIN'), Kool & The Gang, De-Lite 12in
- 7 6 NEVER GIVE YOU UP/BEAT THE STREET, Sharon Redd, Prelude 12in
- 8 8 ANNIE, I'M NOT YOUR DADDY, Kid Creole & The Coconuts, Ze 12in
- 9 10 MAD WORLD, Tears For Fears, Mercury 12in
- 10 13 DO IT TO THE MUSIC, Raw Silk, KR 12in
- 11 11 LOVE'S COMIN' AT YA, Melba Moore, EMI America 12in
- 12 9 DO YOU REALLY WANT TO HURT ME, Culture Club, Virgin 12in
- 13 20 IN AND OUT, Willie Hutch, Motown 12in
- 14 33 FRIENDS, Shalamar, Solar 12in
- 15 24 BACK TO LOVE, Evelyn King, RCA 12in
- 16 15 KEEP THE FIRE BURNING, Gwen McCrae, Atlantic 12in
- 17 18 BUFFALO GALS, Malcolm McLaren & The World's Supreme Team, Charisma 12in
- 18 19 I FEEL LOVE — MEGA MIX, Donna Summer, Casablanca 12in
- 19 14 THE GIRL IS MINE, Michael Jackson/Paul McCartney, Epic
- 20 28 YOU'VE SAID ENOUGH, Central Line, Mercury 12in
- 21 31 RIO, Duran Duran, EMI 12in
- 22 21 SITUATION (REMIX), Yazoo, US Sire 12in
- 23 30 SOMEONE SOMEWHERE (IN SUMMERTIME), Simple Minds, Virgin 12in
- 24 23 LET ME GO, Heaven 17, B.E.F./Virgin 12in
- 25 25 WISHING IF I HAD A PHOTOGRAPH OF YOU, A Flock Of Seagulls, Jive 12in
- 26 — TRULY, Lionel Richie, Motown 12in
- 27 26 LOVE COME DOWN, Evelyn King, RCA 12in
- 28 17 THERE IT IS, Shalamar, Solar 12in
- 29 12 LIFELINE, Spandau Ballet, Reformation 12in
- 30 29 WALKING ON SUNSHINE, Rockers Revenge, London 12in
- 31 — THE OTHER SIDE OF LOVE, Yazoo, Mute 12in
- 32 — THE BEST YEARS OF OUR LIVES, Modern Romance, WEA 12in
- 33 22 NIPPLE TO THE BOTTLE, Grace Jones, Island 12in
- 34 — HI DE HI, HI DE HO, Kool & The Gang, De-Lite 12in
- 35 37 KNOCK ME OUT, Gary's Gang, Arista 12in
- 36 34 MANEATER, Daryl Hall & John Oates, RCA 12in
- 37 16 HEARTBREAKER, Dionne Warwick, Arista
- 38 — TIME (TALK OF THE HEART), Culture Club, Virgin 12in
- 39 32 TALK TALK, Talk Talk, EMI 12in
- 40 38 LOVE IS A STRANGER, Eurythmics, RCA 12in

## BOYS TOWN DISCO

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



# Xmas comes but once a year

IT'S COMING, it's getting nearer, it's... aaargh! It's here! The time of year when DJs all over the place dust off their silly red noses, save the hats out of their crackers and engage in thoroughly ridiculous activities, all in the cause of good-hearted Christmas discos.

Here we're taking a glance at some of the things that can help your Christmas gigs be that much more fun: our old friends in the "silly hat" line, and this year you'll find quite a variety of party accessories available.

The Luton Disco Centre (0582 391020) offer four-colour silly string at 99p a can, funny foam (the custard pie sort) at the same price and Mr Blizzard, a spray-on snow which evaporates after about 10 minutes and is completely harmless on clothes, also at 99p per can. Four-colour glitter spray at £1.49 a can completes their canned goodies.

But had you thought of these possibilities too: streamers, at 25p per pack of 10; party poppers at £1.55 for a bag of five; 100 round nine-inch balloons at £2.45, 14-inch at £6.67, and a bag of 25 22-inch balloons at £3.45. Party hats come in a box of 72 for £8.63, and a box of assorted larger hats is £11.50. They also do "happy sticks" which are sticks of greased paper that shoot out and then retract, at 25p each.

There are blowouts at 8p and — a little fanfare, please — trumpet blowouts at 20p each. Finally in their array of fiendish gadgets, there's devil bangers at 40p each. You throw them onto the dancefloor, and when someone treads on them — loud bang. Good for mixing with 'You Dropped A Bomb On Me' by the Gap Band. Incidentally, on those foam and spray cans, the Centre offers a 10% discount on orders of 10 or more, and the prices apply right up until Christmas.

Derek James Disco Centre (0373 65831/64095) have some similar offers, but here's some bulk-buy Christmas prices for you to consider. 12 cans of assorted-colour silly string at £10.50, 12 cans of funny foam £10.50 also and 12 cans of Mr Blizzard spray £11.40. In each case, postage and packing on mail orders is £1.50. They also have horror web spray, which gives a cobweb effect, at £12.42 for 12 cans (p&p £1.50) and 12 cans of glitter spray at £13.66 (p&p £2). Their 5-pack of party poppers (each has two bangs in the cone) is £1.45. Here the p&p is actually more than the product, at £1.50 again.

Roger Squire offers some comparable prices too, with silly string at 99p (10 for £8.99); ditto for funny foam and Mr Blizzard, and body-glo spray at £1.75 (10 for



£16.50).

On the record front, there's certain records you can barely afford to be without at Christmas. Looking back, the big Christmassy tunes of last year were fairly few and far between. But there was the Snowmen's 'Hokey Cokey' (Stiff), the Hysterics' 'Jingle Bells/Laughing All The Way' (Recorded Delivery) and 'Christmas On 45' by Holly and the Ivys (Decca). Perennial favourites were Wizzard's 'I Wish It Could Be Christmas Every Day' (Harvest), John And Yoko's 'Happy Christmas (War is Over)' and Slade's 'Merry Christmas Everybody', re-released this year yet again by Polydor.

Also out again, usefully, is the Tweets' 'Birdie Song' on PRT, as the B-side of 'Let's All Sing Like The Birdies Sing'. Worth remembering from recent years are the Greedies' 'A Merry Jingle' (Vertigo), Paul McCartney's 'Wonderful Christmastime' on Parlophone and Bing Crosby's 'White Christmas' (MCA).

For your New Year's Eve gigs, something you may find useful is a new, up tempo version of 'Auld Lang Syne' by Chas and Dave, which appears on A&M's 'Party Party' soundtrack album, just released (and otherwise full of desperate cover versions!). George Harrison's 'Ding Dong' (Apple) is always handy as is Abba's slowie 'Happy New Year' from their 'Super Trouper' album (Epic).

Also on the record front and worth a mention at this point is a new album and cassette of jingles from Alfasound, featuring 100 jingles for disco and non-profit making radio stations. Alfasound Tapetrix specialise in customised jingles and many of these jingles could be given your own personal styling. It must be said that quite a few of them are pretty corny and dare I say it, dated sounding, but there are some useful bits and bobs, like the "60s year check" and "chart rundown" jingles. The price isn't cheap but steep: £7.99 including p&p from Alfasound, 16, Fairway Avenue, Manchester M23.

Finally a Christmas offer from Argon Electronics, whose new budget-priced colour changer will be despatched to you free of postage and packing charges if you order one before the end of the year. It sells for £34.95, it's free standing and has a wide angle 100W spotlight. It comes with four removable colour gels, three metres of cable and a 13-amp plug. Argon are at PO Box 326, Chelmsford, CM2 0YR. (See pic below.)



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ACROSS

- 1 The reason you know I'm In Heaven When You Smile (6,6,4)
- 7 Dionne's chart comeback (12)
- 9 Hi Ho Silver Lining guitarist (4)
- 10 Cozy Powell's latest group (10)
- 11 Flowering Romantics (1,1,1)
- 13 Gary Numan admitting he's in a bit of a state (4,8)
- 15 Former Eagles guitarist (4)
- 18 Dreaming singer (4)
- 19 Industry for Judas Priest (7,5)
- 20 Is it what the Bunnymen expected to find? (6,2,4)
- 22 Early rock musical (4)
- 23 Answer to The Beatles hello (7)
- 24 Joe wasn't gonna Bump No More Big Fat Woman (3)

- 26 The distance beyond (3,4)
- 27 Donna Summer had some Hot (5)

DOWN

- 1 Hayst's cowboy song (4,5,2,3,5)
- 2 Vangelis film soundtrack (8,2,4)
- 3 Phil Collins hit (2,3,3,7)
- 4 & 16 down One of The League's hits (4,4,5)
- 5 Roxy's eyes (5)
- 6 Adam And The Ants LP (4,5,5,3)
- 8 & 21 down Stray Cats debut hit (7,4)
- 9 David's Christmas partner (4)
- 12 Favoured by Lonnie Donegan (7)
- 14 Rocky soundtrack (3,2,3,5)
- 16 See 4 down
- 17 & 22 down Group from the Westworld to the Eastworld (7,2,4)
- 21 See 8 down
- 22 See 17 down
- 25 Talk Talk label (1,1,1)

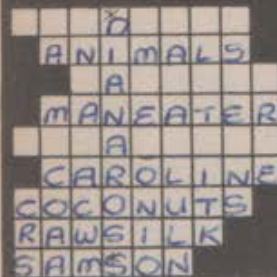
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LAST WEEK'S X-WORD ANSWERS

ACROSS: 1 Cry Boy Cry, 3 Page, 7 Ooh La La, 9 Pie, 10 Zoom, 11 Sultans Of Swing, 14 Yazoo, 15 Rich Kids, 17 Toni Basil, 20 Leo, 21 Love Hurts, 24 Shalamar, 25 Evil Woman, 27 Belle Stars, 31 Slow Hand, 32 Bedsitter.  
 DOWN: 1 Choose Your Masques, 2 Classix Nouveaux, 4 Green, 5 Stool Pigeon, 6 Family Stone, 8 Avalon, 9 Power, 12 Lazy Sunday, 13 Foolish, 16 Hell, 18 Arrival, 19 Sly And The, 22 Most, 23 Carrie, 26 CBS, 28 Lady, 29 Ship, 30 Zoo.  
 POPAGRAM  
 Kid Creole, Bad Manners, Mad World, Banshees, Marvin Gays, Life Line, Pinkees.  
 DOWN: Raw Silk  
 LAST WEEK'S WINNER: Cathy Lynch, 12 Eagleshaft Rd, Newton Mearns, Glasgow, Scotland.

POP-A-GRAM



Solve the nine cryptic clues and write the answers across the puzzle so that the starred down column reveals a muscular lady. Remember the clues aren't in the correct order. You have to decide what the right order is.  
 I've real change for S Winwood's girl (7)  
 If you ran a meet all over the place you'd spot something that caused problems for John and Darryl (3,5)  
 Change real coin for Quo's girl (8)  
 Yes, walk sir .... this way to do it to the music (3,4)  
 No mass is enough for HM band or half a hit for Buster (6)  
 Eddy Glee disguises a man in a rush. Send him a signal (5,3)  
 But old Sam Lain gets stirred up in the house of the rising sun (7)  
 Mart Woken concealed the identity of those who asked who could it be now (3,2,4)  
 Part of the TUC's no Co. policy provided the kid with a gang (8)

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# Under the catwalk

**T**AKE TWO young songwriters, the record producer of the moment, and a well-respected radio DJ. Shove 'em all together and First Light should dawn on you pretty soon.

The DJ is Charlie Gillett, boss man at Oval Records. The producer is Steve Levine, lately of Culture Club fame and fortune. And da boys in da band are 24-year-old Paul Hardcastle, purveyor of fine guitar, bass, keyboards and drum synths and 21-year-old Derek Green, on "voices and perverted noises".

Paul and Derek come to notice via a single called 'AM', heating feet on floors all over the country, especially in London. The guys did their musical groundwork in another Britfunk band, Direct Drive. "We were with them for about a year, as keyboard player and vocalist," says Paul, who also recalls how he got into the band on false pretences by having a lotta bottle. "I'd only been playing for six weeks when I joined them."

He went on to master all the instruments we mentioned, inspired along the way by his dad. "My old man, Lou, was a trumpet player and I used to go with him when he went touring, to Germany, Switzerland, places like that. He played with bands and sometimes he played on his own."

Their first single as First Light wasn't exactly part of the staple jazz-funk diet. It was an imaginative stab at America's old pop chestnut 'A Horse With No Name'. The record missed out because it "didn't have the muscle," they say, choosing their words carefully, but it's indicative of their Catholic approach. "We've got a lot of rock influences," says Paul. "I used to be into Hawkwind, Genesis, Black Sabbath, and then I was mad on synths."

Derek adds: "You'd probably be surprised if I told you I went to see Daryl Hall and John Oates and Toto when they came over." He lists Hall and Oates in with some of his more regular favourites like the Isley Brothers, the Whispers and Rufus.

Paul points out: "A lot of bands only listen to one sort of music. We don't want to start off every record with handclaps and bass guitar. One's alright, but not all of them." All the same, in the crowded competition to be recognised in British soul circles, they take an open-minded attitude. "We don't say we're better than anyone, we're not in competition with anyone, we just get on with it."

**A**M HAS certainly been getting on with it for them, and the guys can reel off all the facts, figures and chart placings you could ever ask for on the record, like how it's been number one on Radio Horizon's Funk File for seven weeks solid, and how sales increased fivefold after Peter



**FIRST LIGHT:** heading for the top?

"excellent tracka music, as such" Powell played it on his 'Steppin' Out' programme.

An album's being thought about for the new year when the band will have the "muscle" of Phonogram Records behind them as well as Oval. Only problem, says Paul, is

that "we keep putting so much on our singles, we haven't got so much material left." 'AM' features two tracks on the B-side with a total 12-inch time of 16 minutes.

Meanwhile Steve Levine has certainly found time to fit the work in; he told me that in addition to

other production duties he's been producing a lady called Salena Duncan, whose TV show Paul and Derek will be on. 'AM' it might be, First Light it might be, but their eyes are open wide already.

**Paul Sexton**

# THAT CONDOR MOMENT

**I**T'S LIKE one of those old 'Ask The Family' questions (fingers on the buzzers). If someone came up to you with a bombo, a pinkillo or a charango, would you eat it, smoke it or write with it?

No, madam, you wouldn't do that with it either. You'd play it. A bombo is a large goatskin-covered drum. A pinkillo is a small reed flute with a mouthpiece, and a charango is a small double-stringed guitar. I'm not suddenly a contender for 'Face The Music', I'm quoting from the sleeve of Incantation's debut album.

They're all South American instruments that play South American music, which is taking Incantation into the charts via their 'Cacharpaya' single. Some explanations from one-fifth of the band, Tony Hinnigan.

"A cacharpaya is a tune that's played at the end of a carnival when it's time to go home. It's like a final knees-up."

**B**UT IT'S an introductory knees-up for the band, as they begin a musical exploration of South American music, much of it hundreds and thousands of years old.

"We started by playing this type of music for the Ballet Rambert. At the time you couldn't get records of South American music, I think there was maybe one shop in the whole of Britain that had it. Because it had gone down so well, we made our own cassette of the music. It was a low-budget job, we each put £100 or so into it (there were seven people in the band at the time), it cost £800 or £900 altogether, and we flogged it outside the show. The response was amazing — we've sold about 6,000 altogether, we were doing about 100 a night.

"Once we'd started doing the ballet, we began going to the National Sound Archive and writing down tunes, and getting hold of as many South American records as possible. Some of the tunes are pre-history." That's why the credit 'Trad Arr, Incantation' appears rather a lot on their album.

"There were no stringed instruments in existence on the continent of South America until the arrival of the Spanish. They brought guitars and mandolins, and there was a sort of marriage of cultures, the Indians kept the same old tunes, and the Spanish provided the instruments.

"It's not like Brazilian music, with the sambas and so on, because that comes from the other side of the Andes. But there's piles and piles of tunes, we'll be at it for years if we do them all."

Incantation's album, picked up by unlikely opportunists Beggars Banquet, was released in October



INCANTATION: one for all you South American knees-up fans

as 'On The Wing Of A Condor', but it's recently had its name changed to 'Cacharpaya (Pan Pipes Of The Andes)' to avoid confusion with, er, another condor record, more than that I'm not supposed to say.

The stars of the single, creating the striking instrumental feel are the pan pipes. "They come in various sizes," Tony informs me.

"On the single we used one set, then another set an octave higher. The bass pipes are real brain damage to play, 'cos they're so big," and he spreads his hands very far apart. "The pan pipes only play alternate notes, so you need two people to play a tune."

**M**Y STUNTED musical education did at least allow me to recall a chap called Gheorghe Zamfir, who had a Top 10 hit in 1976 with a pan pipe tune named 'Light Of Experience' or 'Doina De Jale' as we boffins like to call it. Tony knows all about him, of course.

"Yeah, they're Rumanian and Hungarian pipes, they're only played by one player. We went to see Zamfir a couple of months ago, and we were pretty disappointed, because he had this great line-up of synthesisers with him."

Nothing so artificial for these lads, and they're even appreciated

by the genuine article. "We've had South American musicians come up and say that our way of playing a particular tune is something they wouldn't have thought of. So we've developed a style."

Live-wise, they've been supporting Rip Rig & Panic around the place. "When you get into a gig atmosphere, it's a hell of a lot more lively," says Tony.

"The people who know anything about it seem to be quite flattered that there's a bunch of gringos picking up on it."

PAUL SEXTON

# Flats entertainment

**M**IGHT AS well use up my quota straight away. The Maisonettes do not wish to be known as a Sixties revival group and I daren't use the phrase again. If I do they might stop making great records like 'Heartache Avenue'.

A quick squint at their video on 'The Tube', a quick listen on the radio and the word 'hit' was coming through with high fidelity. They're fresh, they're five-strong, and they're favourites to slice all the big Christmas names right down the middle and make most of 'em look pretty second-rate.

"People seem to think it's so nice to see a band that are neat and tidy and very good to their mothers," says drummer Nick Parry. "But we hate this Sixties revival thing, we want to kill that stone dead." Mark Tibbenham, guitarist and songman along with singer Lol Mason, has it assed: "Suddenly there's a crop of songs with a strong melody, which for the last three years has been unusual. People have identified them with the Sixties. They couldn't associate them with the Seventies, because that was such a dire period for melody.

"A lot of the Sixties references are fairly accurate because we all grew up then. Ask people what they remember about the Seventies and there's nothing. But ask about the Sixties, and there's a flood of memories, a real stack of information, because it was such a strong period. We're recording songs that have strong melodies and rhythm and they don't relate to any other period."

They've certainly gone about their business of name-making with all speed — the Maisonettes were only finished in July. People have moved into them straight away, you might say. Even the band are a little worried about the velocity at which things have taken off.

Lol Mason came to the band from City Boy, late Seventies pop merchants trading in tunes like '5705' and, less notably 'What A Night'. He teamed with Mark Tibbenham with the idea of writing squiggly notes on paper and having hits come out the other end.

Based in Dudley, near Birmingham, and with the accents to prove it, they enlisted Nick Parry to beat canvas on their behalf. "I'd done plenty of session work," says Nick. "I basically worked with anyone who'd have me. Mark and Lol were looking for someone to come in and do 'Might as well phone him up'."

The recruitment campaign gathered momentum in the unlikely places. Dudley itself isn't exactly a musical capital of the world, and Elaine Williams was picked up on a free transfer



**THE MAISONETTES:** building up a following

from behind the counter at Boots. Elementary negotiations succeeded in prizing Denise Ward from a Birmingham travel agent.

**N**EXT STEP was the gentle persuasion routine, which they achieved by leaving a demo tape with David Vin, mastermind of Graduate Records. "He called back about an hour later," they remember, and in no time he'd dotted the 'i' and

crossed the 't's' in Maisonettes, and signed them to his new Ready Steady Go label.

The five were complete, so was the deal, but the look wasn't, and it wasn't easy to complete either. Lol recalls: "We went to the trendiest place in Birmingham and said 'Have you got any sleeveless white jumpers?' and they said 'Huh?' The only place we could find the old clothes we wanted was Littlewoods."

"Inevitably you get

'bandwagon' pitched at you all the time," says Lol. "We never intended it as a Sixties thing. Fair enough, we've made the most of it but only from the marketing point of view which we had to do."

Hence: we're back on Heartache Avenue, with a song that makes you reminisce even when you've never heard it before. New York, London, Paris, Dudley, everybody talk about... the Maisonettes.

by Paul Sexton

**DISCOS**



FREDA PAYNE: I'll second that 'In Motion'

## MOTION PICTURES

**D**OCTORS HAVE been called in to stop Freda Payne singing 'Band Of Gold' in her sleep. They'd rather she sing 'In Motion' instead. It is her new single, after all.

The problem isn't quite that serious, actually, but 12 years after her huge smash and only British hit, she must have mixed feelings about it. "No matter what I do, people are always gonna say 'It's not a 'Band Of Gold''," says Freda, on the line from Los Angeles. "I still enjoy singing it, people always want to hear it. It's a nostalgia thing."

Before that hit made her name, Freda's career had almost got into gear, but stalled when her mother got in. Freda was just signing on the dotted line of a contract with Motown Records when her mother showed up, grabbed the pen out of her hand and sent her home to bed. At least, mum decided that legally the contract wasn't very advantageous to the Payne girl. Her eventual deal was with Invictus, with whom she scored the 'Band Of Gold' bonanza.

Her recordings eventually took her to Capitol Records, and the decade of the Seventies was full of the usual marriage/divorce/baby

traumas. Would she admit that some of her Capitol recordings were perhaps not up to scratch?

"Well... maybe the very last one. The first two for Capitol I thought very highly of."

But — I did get this much out of her, speaking of her new collaboration with Edmund Sylvers, who's written and produced 'In Motion': "I wanted to get out of the direction of assembly line productions, and I've achieved that."

Not that she sounds able to muster any overwhelming enthusiasm about it, or anything else, save perhaps her forthcoming singing role in the musical

'Sophisticated Ladies'.

Is she still doing her hostess role on the 'Today's Black Woman' TV show? "I think the show's gonna be discontinued for '83."

Has she been doing much songwriting? "No." Would she like to? "No."

How about touring? "No. No tours."

Does she bump into other performers very much? "We run across one another. They're acquaintances, I can't say they're friends. My world is very private. I don't have many friends."

by Paul Sexton

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## DISCOS

### ODDS 'N' BODS

**GRANDMASTER FLASH & The Furious Five** (somehow there were seven guys on stage) failed to get through to me on Sunday at The Venue although it was obvious a lot of other people found them an interesting contemporary phenomenon, at the very least — anyway, tying in with their visit, PRT's **Rowd Yeats** has compiled an intelligent selection of full 12in length Sugarhill rappers into a budget priced double album, 'Rapped Uptight' (Sugarhill SHLD 1001) ... **Morgan Khan's** 'Street Sounds' LP/cassette includes a superior quality sweatshirt offer — mine kept me snug as a bug during the recent cold snap! ... **Montana Sextet** appears on UK 12in in not two but three different versions ... **Modern Romance** 'Best Years Of Our Lives' is on promo 12in in a jinglebell accompanied Christmas Mix ... **Prince** '1999' replaced **Vanity 6** as top US Dance/Disco hit, **Marvin Gaye** has both top US black single and LP ... **Lyndon** (01-863 0850) needs a DJ for a pub residency in Shepherds Bush, Mon/Tues/Wed evenings, Sat/Sun lunchtimes ... **Nic Wakefield** (Sidmouth Carinas) says Exeter High Street's Pitts Records now stocks the top selling imports with DJ/student discounts and the promise of a larger selection if people buy 'em — Nic's recent Motown night at Exeter Tiffanys incidentally pulled punters from all over Devon and even Bristol, and despite the obvious range of oldies the most requested records were **Bobby Nunn** and **Willie Hutch** ... **Martin 'Spud' Richards** (Erith Phoenix mobile) however says **Willie Hutch** is a floor-clearer at mobile gigs, though **Messrs Henderson/Clinton/Brunson** all work well ... **Pez** (Wallasey) similarly sez 'Sexual Healing' is a floor-clearer on the Wirral, **Jinx Joynton** from the same neck of the woods reckons **Whodini** 'It's All In My Magic's Wand' is the biggest request in the area ... **Frenchie & Pete Haigh** report that the clinic on Blackpool's Whitegate Drive has adopted 'Sexual Healing' as its theme tune — maybe that's an address our agony aunt **Susanne Garrett** should note? ... **Kev Edwards** of Manchester's influential Spinn Inn record shop says my Soul On Sound preview mixes often

include tracks previously missed but then bought as a result, citing in particular **Billy Preston's** 'Don't Try To Fight It' as one which helped shift ten copies of a largely ignored album ... **Hobbs Of Mayfair's** ludicrously rich chocolate truffle cake (£6.60 whole/£1 a slice) should be mentioned for the way it sustains us at Soul On Sound — we eat it with spoons! ... **Michael Jackson's** 'Wanna Be Startin' Somethin'' is actually probably the killer mix with **Central Line** 'Nature Boy' — I forgot my playing order last week — but 'Thriller' works with it too anyway ... 12in pressings on US Mercury labels now suddenly seem to be at 45rpm ... **Gwen McCrae's** remix doesn't actually improve on the song's original unity of structure ... **Central Line**, and **Torso** featuring **Gail Greer** have been getting much DJ praise for their individual recent rounds of club PAs ... **Stax** founder **Jim Stewart's** involvement with HCRC — Houston Connection Recording Corporation — must help explain the latter label's soulfulness ... **Chris Dinnis** warns Christmas visitors to the West Country who'd like tickets for Exeter Boxes' jazz-soul Xmas Eve party to order 'em now on 0392-59292 ... **Neil Fincham** funks Edinburgh Mad Hatters on Sundays now to capitalise on the misfortune of that city's previous Sunday funkier, **Tom Wilson**, who moved from Oscars after a brewery takeover to the Uptown, which has now burnt to the ground — tough luck, Tom! ... **Big Al**, well known at Guildford and Purley Cinderella Hockettells, is now resident at Edinburgh Cinderellas ... **Brother To Brother** wonder how come **Morgan Khan** never gets out to Stanmore's Chevaliers in The Limes, Warren Lane, which they jazz-soul every Thurs/Fri/Saturday, claiming it as probably one of the only clubs outside central London playing the music three nights a week ... **Darrel Fogel & Dave Smith** funk Mayfair's **Samanthas** on Monday (£1 cocktails), Wednesday (ladies' night), Thursday (all the upfront newbies) ... **Bradford's Time & Place** appears to be heavily into electrophonic phunk ... **John Sharples** plays general stuff Fri/Saturdays at **Preston Snooty's** nightclub ... **Paul Coates's** gig in the Bentleys part of Stockton on Tees' Bentleys/Buddys has just had a complete revamp ... **Graham Gold**, burning up the JFM airwaves Monday lunchtime, had a guy ask him at Mayfair Gullivers for **Kandidate's** 'Never Say 'Bye', only to rave on at the guy about how great the group's 'new' lead singer was, before then playing the request — had he looked at the name studded in silver on the guy's glasses (actually on the lens), and on his bracelet, medalion, shirt and for all we know jockey shorts, Graham would've spotted sooner it was the self-same



**JAMES HAMILTON**  
at the controls

singer, **Viscount Oliver!** ... **Glynn Warren**, trying to get a gay night going in Plymouth at Snobs on Sundays, tapes most of his mixes at home as the club doesn't have vari-speed decks ... **Tony Walton**, whose mixing cassette from a Continental residency I mentioned a while back, as a result of that mention is now resident at Manchester's Legend and does a guest night every Thursday at Wigan Pier ... **Theo Loyla** reckons that now it's a pop hit, **Incantation** (which you may remember me championing on its release) should soon be in our Nightclub chart — surely Theo, as a plugger, you'd agree its appearance there would have been more beneficial actually before it was a hit? ... **Rush Release's Ian Titchener** thinks I should emphasise that I actually buy all my imports and even some of the UK material that's reviewed, just to correct a false impression evidently given by Theo (who I didn't hear) at Edgbaston's **Faces French** (whose new decor is very bitty and nothing like as nice as it was before) ... **DJs** I've never heard of suddenly seem to be sending me their reaction reports which should be going instead to a plugging company called **Coverpoint**, who've obviously got some real geniuses on their books ... in point of fact, if all the DJs who claimed on reaction reports that they send charts to us actually did so, we wouldn't have to keep asking for more! ... Christmas deadlines loom frighteningly soon, and in fact if you want any gigs mentioned between now and the 5th January you MUST send info off immediately to reach us by this coming Monday (13), anything after 5th January to reach us by Thursday 23rd December — these being the dates we'd like your charts too, please ... **Nick Ratcliffe** (Winkfield) says, apropos our coolest running plugger, "**Erskins Thompson**, 'phone home'!" ... **HEAVY HEAVY MONSTER VIBES!**

## BREAKERS

**BUBBLING UNDER** the Disco 85 are **Tyrone Davis** 'Are You Serious?' (US High-Rise/LP), **Donald Byrd** 'Star Trrippin' (Elektra 12in), **Sharon Beed** 'In The Name Of Love' (Prelude 12in), **Sandy Kerr** 'Thug Rock' (US Catawba 12in), **Luther Vandross** 'You're The Sweetest

Continued Page 40



**RADIO LUXEMBOURG'S** whizz-kid mixer **Alan Coulthard** may have technology at his fingertips but he still does his mixes on a table in his bedroom! The decks he's using are **Technics SL-1500** digital readout vari-speed (no longer available new) while behind him on the bed is a **TEAC 4-track open reel recorder**. Studying law at **University College London**, 19-year-old **Alan** doesn't have much time to spare for live disco work but would nevertheless like offers of one-off mixing gigs, or maybe one night a week, on 01-648 6411. Meanwhile, hear what he can do with these decks and a razorblade most Fridays at about 10.10pm on 208m MW.

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# DISCOS

## From Page 39

One's 'Better Love' (US Epic LP), Master Jam 'Dancin' All Night' (US STNR 12in), Chic 'Hangin' (US Atlantic 12in promo), Gene Harris 'Spring Shores'/'Everything Must Change'/'Meditation' (US Jam LP), Morrissey Mullen 'Bladerunner (Version)' (Beggars Banquet 12in), Bo Boos 'Hao Hao Ha Tequila' (US Emergency 12in), Captain Sky 'Don't Touch That Dial' (US Philly World 12in), Luther Vandross 'Bad Boy - Having A Party' (Epic 12in), Weather Girls 'It's Raining Men' (CBS 12in), Dr Jeckyll & Mr Hyde 'The Challenge (Inst)' (US Profile 12in), ABC 'The Look Of Love (Scratch Mix)' (Neutron 12in), R.J.'s Latest Arrival 'Stay With Me' (US Zoo York 12in), Reggie Griffin & Technofunk 'Mirde Rock' (US Sweet Mountain 12in), Melle Mel & Duke Bootee 'Message II (Survival)' (US Sugarhill 12in), Tracey King 'I Know I'll Never Love This Way Again' (Inst) (Smokey Joe 12in), Lace 'Can't Play Around (Inst)' (US Atlantic RFC 12in), Feel 'I'd Like To (Inst)' (US Sutra 12in), Brothers Johnson 'Welcome To The Club'/'Strawberry Letter 23'/'Funk It' (A&M LP), The Webboes 'Under The Wear' (US SAM 12in), Bloodstone 'My Love Grows Stronger' (US N'neck 12in), Mikki 'Itching For Love' (US Emerald 12in).

HIT NUMBERS: Beats Per Minute for last week's pop chart entries on 7in (endings denoted by f/c/r for fade/cold/resonant) — The Jam 0-157f, Soft Cell 95f, Kevin Rowland 122-124f, Malcolm McLaren 0-108f-0c, Donna Summer 125f, Phil Collins 195f, Kool & The Gang 108f, Siouxsie 79-78-0r, Bananarama 62-124f, Incantation 96-122c, Barry Manilow 0-114-115-0r, Cliff Richard 64/32f, Willie Hutch 111f, The Beat 0-131f, The The 143f, George Clinton 115f.

## DISCO DATES

FRIDAY (10) Morrissey Mullen "live" opens the new Langley's above Bromley's Green Man. Dave Brown funks Southall Friends. Harry 'The Big H' funks Bagshot Pantiles weekly; SATURDAY (11) Shakatak play Tonbridge Angel Centre, King Henri funks Bromley Langley's. 'The Big H' funks Southampton Barbarellas weekly. Steve Day funks Ilford Garita Hill's Villa weekly (as well as Wed/Sun); SUNDAY (12) Chris Hill & Jeff Young jazz-soul South Harrow Bogarts 'Caister Christmas Party'. Morrissey Mullen play West Kensington Sunaet club; MONDAY (13) Bob Jones & Nicky Holloway jazz-soul Bermondsey's Swan & Sugarleaf in Dockhead; TUESDAY (14) Kelly opens Boscombe's new Academy theatre/discotheque (ex-Hippodrome/Tiffanys) with spectacular lighting and at least five stage acts every night; WEDNESDAY (15) Chris Kay's Christmas party funks Tunbridge Wells Assembly Hall, Jon Williams & John Cecchini mix 'n funk Birkenhead's Ma Bakers weekly with free bubbly 'n more for £1, Nick Aravis & Gary Kent jazz-soul Hornchurch Daniels weekly for just 50p (no jeans), Dave Thomas jazz-funks Shrewsbury Tiffanys Crystal Goblet weekly.

## UK NEWIES

**THE JAMMERS:** 'Be Mine Tonight' (LP 'The Jammers' Salsoul SA 8556, via RCA) Dynamite "D" Train-type synth introed then chick sung almost Brass Construction-ish 119bpm groove, now due on 3-track 12in (SALT 101) with the slikiyly subdued subtle 0-116 bpm 'What Have You Got To Lose' and one or other mix of the 118 bpm 'And You Know That', leaving just the less than necessary 0-113 bpm 'Straight Down To The Bone' of their current chart titles on the actual LP.

**MICHELLE WALLACE:** 'Jazzy Rhythm' (System SYS/L 101) Arthur Baker produced (and as good as you'd expect) jiggling steady 116bpm 12in groove, not jazzy despite the title, soulfully wailed over nagging synth and grunting gyoos, flipped in an odd move by the totally separate **BRENDA WATTS** 'Who Needs A Love Like That' a boringly tempoed 0-108-109-110-111bpm jolting judderer, which will in fact remain the flip — Northend 'Tee's Happy' now only being available here on the 'Street Sounds' LP.

**GEORGE CLINTON:** 'Atomic Dog' (LP 'Computer Games' Capitol EST 12246) Amusing good jiggly 107 bpm P funk chanter with 'bow-wow-wow-vippee-yo-vippee-ay' chorus (an interesting synch with Malcolm McLaren), the more straightforwardly P funky 113bpm 'Man's Best Friend' seguing straight into the here also 113bpm 'Loopzilla', 'Get Dressed' at 108bpm being another with words well worth studying.

**BROTHERS JOHNSON:** 'Welcome To The Club' (LP 'Blast!' A&M AMLH 64927) Of the ten tracks only four are new, this smacking 116 bpm strutter being best but no classic while 'Funk It (Funkadelala)' is a funky 111bpm burbler, 'The Great Awakening' a copping 110 bpm swayer and 'I'm Giving You All Of My Love' a dead slow 10-136 bpm crawler, leaving you with rather more interesting oldies like the 99bpm 'Strawberry Letter 23', 111 (intro)-113-114-115bpm 'Ain't We

Funkin' Now', 105bpm 'Get The Funk Out Ma Face' and inevitable 119bpm 'Stomp!'

**MORRISSEY MULLEN:** 'Bladerunner (Version)' (Beggars Banquet BEG 877) Although played in its original soundtrack version by Dick Morrissey this new stop-start 121 (intro)-119-120-122bpm 12in jazz-funk instrumental remake doesn't remind me of anything in the film, unless it was the lovely slow sax theme that's now been speeded up.

**DANNY RAY & SHIRLEY JAMES:** 'How 'Bout Us' (Black Jack 12BJ 016) Champaign's old smoocher given a nice enough 71-71bpm 12in lovers rock revival, but the duo have done better.

**GRACE JONES:** 'My Jamaican Guy' (LP 'Living My Life' Island ILPS 9722) Less than vital as a disco set, though this 92-94-95-96bpm jitterer continues the progressive slowing down process of 'Nipple To The Bumper', AND 'Cry Now Laugh Later' is a stark subdued 117-119-120bpm electro smacker.

**THE REDDINGS:** '(Sittin' On) The Dock Of The Bay' (LP 'Steamin' Hot' Epic 85725) Seven or more months since the set stiffed on import but better late than never I suppose, their pleasantly straightforward 104bpm revival of Otis's classic goes nicely now with Bobby M's 'Let's Stay Together' ... but why isn't it on 7in?

**DIONNE WARWICK:** 'Take The Short Way Home' (LP 'Heartbreaker' Ariola 204974) Along with her 101bpm title track smash, this similarly Gibb styled slinky 103bpm swayer is worth investigation.

**BILLY PRESTON:** 'Don't Try To Fight It' (LP 'Pressin' On' Motown STML 12177) Good brassily rolling slightly Benson-ish 108-107-109(break)-107bpm jittery jolter, unjustly ignored by most jocks.

**JAMAICA GIRLS:** 'Rock The Beat' (Becket BKSL 2, via PRT) Sweet chix cooed jerky simple 119-121-120-120 bpm 12in disco beater keeps slipping into reggae-ish tempo for unusual effect.

**CHERI:** 'Give It To Me Baby' (21 Records POSPX 537) Lightweight breathy 115bpm 12in girle group fluff finally joined by a rapping guy, less than grabbing, flipped as was their last one by the better slickly cantering 0-123bpm 'Starstruck'.

## IMPORTS

**RJ'S LATEST ARRIVAL:** 'Stay With Me' (US Zoo York 4W9 03383) 'D' Trainish acappella introed 121bpm 12in electrophonic punker excellent out of 'You're The One For Me' and while not maybe a floor builder certainly a floor holder.

I LEVEL: 'Give Me (Dub Version)' (US

Epic 49-03415) The US 12in is a 4-tracker with the original 113-114-113-114bpm 'Give Me' and '3 AM' on one side and then two dynamite 114 bpm John Luongo remixes on the other well worth getting.

**SANDY KERR:** 'Thug Rock' (US Catawba CA 7000) Already evidently being sued by I Level's publishers, this is nothing other than 'Give Me' given a good 115bpm 12in female rap treatment with new words over their uncredited tune, the mainly instrumental flip being another 'Chimental Mix'.

**GYPSY LANE:** 'Cold Fire (Fierce Instrumental Remix)' (Canadian Musicworks MWE-1202) Yet more 'D' Train-ish 123bpm 12in electrophonic punk, good for bridging between Tyrone Brunson and all those Soul Sonic Patrol orbiters.

**FEEL:** 'I'd Like To' (US Sutra SUD 011) Players Association-produced 110bpm 12in electrophonic punker, instrumental side being best for mixing between Malcolm McLaren and Extra T's.

**TYRONE DAVIS:** 'Are You Serious' (US HighRise SHR 2004) The veteran soulster's new label debut (he has an album just out too) is a gorgeous 40j (intro)-85-86bpm 7in deep soul slowie on a par for content if not intensity with Robert Winters & Fall.

**CHAKA KHAN:** 'Be Bo Medley' (LP 'Chaka Khan' US Warner Bros 23729) Impressively sung 115-117bpm discotization of various old '40s/50s/60s be-bo tunes by the likes of Thelma Houston, Monk, Charlie Parker, Dizzy Gillespie, John Coltrane, by far the best thing on an album which otherwise is only most notable for the already reviewed UK 7in-issued smacking 118bpm 'Pass It On'.

**MASTER JAM:** 'Dancin' All Night' (US 2nd To None Records STNR 1000) Maddeningly familiar happily cantering 0-130 bpm 12in skipper with butch guys before the standout electric piano break, at a tempo that's best for jazz-soul specialists.

**MELLE MEL & DUKE BOOTEE:** 'Message II (Survival)' (US Sugar Hill SH-594) Masquerading as the follow-up to 'The Message' but nowhere near as bitingly good, this 125bpm 12in electro rapper nevertheless works well with the Soul Sonic Patrol orbiters.

**LEMELLE:** 'You Got Something Special' (US Leviticus LVT-1000) Competent enough murkily structured chunkily bumbling c119bpm 12in thudder well wailed by the lady, but to my ears (and I've kept going back to it) not really something special.

**MASURRATI & HUEY HARRIS:** 'Super Duper Lovin'' (US Lioness Ltd MC-0001) Incredibly infectious chix cooed sweetly swaying 116-115j-116bpm 12in tapper chuga gently along with lovely odd plopping noises, yowling guitar break and a huskily rapping chap before some more intense wailing.

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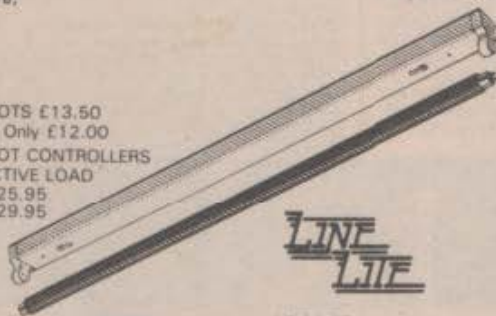
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## Cliffhanger

WHO EVER employed that degenerate Simon Hills and why?

Does he think that he is being witty or satirical when he writes that Cliff Richard's new single 'Little Town' is sickly? Well, I'm afraid he is being neither!

The single is an excellent rendition of the carol and it has been put together in the professional way typical of Cliff.

How dare Hills claim that Cliff has no pride. This record is something that Cliff has a right to be proud of and I'm sure if he read young Simon's ramblings he would dismiss them with a chuckle; I mean, it's blatantly obvious that the man's a hopeless case — or maybe just an atheist. How about listening to the B side, Simon — I'm sure you'll adore it!

• Donations from this letter go to the 'Young Christians in Need Of Ears' Fund.

## Hair to-do

SO NICK Heyward and the boys are having problems recording their second album, the numbers are not up to scratch and the band need more time to come up with new ideas. Right, now for some fun. Check your interview with him in the Sept 11th issue, 'the album shouldn't take too long, I've already written all the songs, we've just got to go in there and do them. I find it easy to compose,' all this preceded by the ludicrous comment, "I don't know anything about music!"

Over confident, Eastbourne  
• OK, O.C., so you've sussed the ongoing brats-in-artistic-turmoil situation. Nothing to get cut up about (geddit?)

## Go-go-woah!

I WISH to congratulate RM for that splendid feature on the Go-Go's last week. Isn't it a pity that the Go-Go's, and other excellent groups from across the ocean are as good as ignored in Britain.

America has just as many good bands as Britain (and as many bad ones). So why is it that in this country so many people look upon American music as boring trash. My feeling is, they simply don't give it a chance to prove itself.

I was introduced to the 'Fab Five's' music by a friend who had seen them live in 1981. It was the best I'd heard in years. So before the rest of you brush them aside —



WHY OH why are A Flock Of Seagulls so totally obsessed with looking jolly space-age, hi-tech and 2001? I saw their latest video, featuring that chubby singer Mike Score and his ridiculously dated sci-fi punk hairdo and was in stitches when I realised that the metallic robot bits stuck to his chest were from an Airfix kit! At least Gary Numan looked like an android. The Clutch Of Numbskulls would do better to sit at

home with a few pirated 'ET' videos and get the whole wretched aliens-from-outer-space business out of their systems. My mum reckons there's a nice boy lurking beneath that silly haircut, and she should know.

'Binky' Burrows, Kidderminster

• Mike Score is currently auditioning for the part of a cuddly toy in 'ETII', cynic.

have a listen. The Go-Go's are essentially a fun band, but unlike their British counterparts like Altered Images and Haircut 100, they have a certain style and quality that sets them apart. And, by the way, fun is what music is all about isn't it?

Ian Sherwood, Milford Haven, Wales  
• Fun? Whorrrabout the neo-Freudian quasi-existential qualities of 'We Got The Beat', hedonist?

## Oakey Dokey

SO PHIL Oakey would rather die a thousand deaths (one would be enough) than sound like Depeche Mode or Yazoo (RM Nov 20th). This sounds more like a jealous dig at the very talented Vince Clarke who is the creative genius behind both these groups. Let's face it, the Human League were a nothing band until they released the album 'Dare' and the singles from it. It seems success has gone to Oakey's head because he also upset Phil Collins by saying Genesis were a better band without him.

Oakey also says that he would like to make an album that is a real classic and will be remembered like Pink Floyd's 'Dark Side Of The Moon'. I suggest he concentrates on that and leaves out the slagging before everybody ends up hating the bloke.

Andy Bowman, Dover, Kent  
• How long before it's knob-twiddlers at dawn?

## Proto-Toto

MANY THANKS to Jim Reid for the article on Toto Coelo. It's nice to see a good piece of journalism on a new group. Toto Coelo's appearance is surely a good thing for music, especially for girls breaking into the business.

Best of luck to Toto Coelo — the five girls deserve to become a huge success.

Thanks again to Record Mirror and Jim Reid for the article. More on Toto Coelo, please.  
Andrew Spreadbury, Wareham, Dorset

• Fine. Let's hope more women-in-rock start dressing up as rubbish. In the bin with you!

## Up north

WHAT A supercilious pain in the arse is your Mr Simon Tebbutt, typical of your actual egotistical twit and poseur who thinks that the world ends at Watford.

From his micro in depth 'Lionel Richie Analysis', he quantifies the world wide Commodores success by the fact that the band has, and I quote .... become a household name even in Wolverhampton. The cheek of the man!

Wolverhampton and the West Midlands have spawned some of the greatest household name bands in the world. Even Mr Tebbutt should know this area also boasts the finest concert arena in the country at the National Exhibition

Centre and the best night club and disco, 'Eve's'.  
Paul Anthony (Resident DJ), Eve's.  
• Wolverwherston? South of Hadrian's Wall, we hope.

## Trampled!

HOW DO you expect a berk like Robin Smith to appreciate good music like Supertramp's new album if he goes and gives Ozzy Osbourne five stars? Is this because he's biased towards heavy metal? I know lots of people who have heard Supertramp's new album ('Famous Last Words') and think it's great — just as I do. I wouldn't take his advice.

Peter Patterson, Bentley, Hants  
• Whingeing Supertramp fans should have their heads bitten off rapidly. Yours after the next bat, Oz.

## Scratch-off

I THOUGHT I would climb out of my hole to point something out.

Surely Malcolm McLaren's 'Buffalo Gals' is not the first record released in this country incorporating the "scratching" technique.

This honour goes to Grandmaster Flash and The Furious Five's 'The Adventures of Grandmaster Flash On The Wheels of Steel'.

Right, that's it. You can all go back to your lives now.

G. Hawkins, Horsham, Sussex  
• But did he do-si-do his partner, smartarse?

# A LIFE IN THE DAY OF

## Ozzy Osbourne

**FF** I WOKE up at five the other morning stark naked in the garden. I've been sleep walking rather a lot lately and we've just moved house which might have something to do with it. Usually, though, I wake up about nine and I've found it's much better waking up with my new look short hair. I don't have to cope with a great sweaty sticky mess around my head. When I had long hair I used to wash it three times a day and I'm sure it was helping to make me go bald.

I have a bath every day and then I make coffee and toast for breakfast. I wouldn't trust Sharon with a cup of tea and once I caught her trying to get some stuff out of the waste disposal to feed me. I'm getting quite interested in cooking. I don't go in for special recipes, I just throw all the ingredients in. I've only ever poisoned five people in my life.

I read all the papers and then I potter around. I've been out buying things for the house like fire grates and I like collecting brass things. I buy old lamps and polish them up and I used to collect bottles.

Around lunchtime I go down to the pub. It's a small place called the Red Lion, full of farmers, and I enjoy a game of dominoes. It's good there because they treat me as a normal human being. I don't have to go in and tell them what it's like being on the road.

Sometimes I come back a bit drunk and I have an argument with Sharon. I'm just like any other normal husband you know, with a wife who reckons I'm useless. I get a lot of stick for not doing things around the house but I'm not a very good handyman, I can't even put a picture up.

RENOWNED AS the Wild Man of rock, Ozzy Osbourne was born in Aston, Birmingham 33 years ago. A founder member of heavy metal band Black Sabbath he left them in 1978 to front his own Blizzard Of Oz. Since then he has become a legend in his own lifetime, notably for biting the head off a live bat on tour in America and undergoing anti-rabies injections. Ozzy and his wife Sharon have recently moved to a beautiful house which is over 400 years old somewhere in the Midlands.

I broke our new bed the other day. I hit it a couple of times with a hammer. It's 200 years old and it was my £5000 wedding present to Sharon but it didn't go together properly. Where I come from, you don't mess around, you whack things with a hammer. Anyway, it's now propped up with a log and a brick.

Our house has oak beams all over the place and I haven't got used to them yet. I'm always cracking my head on them and I get annoyed when Sharon giggles at me. Still it's very nice here. We've got a six and a half acre lake. I want to get a hovercraft for it, one of those one man things.

I do the housework sometimes, but Sharon always thinks she can do it better, so she always dusts things after me. Sometimes I think I'm like her maid and she's always nicking my cheque book and spending my money.

I like mowing the lawn except that I cut our pet tortoise in half and the poor little thing was dead.

Yes, I do seem to have some accidents. When we got here I set the house on fire. The chimney hadn't been swept for years and the muck and that went up! One of the firemen said he'd never seen a housewarming like it before — I like a sense of humour.

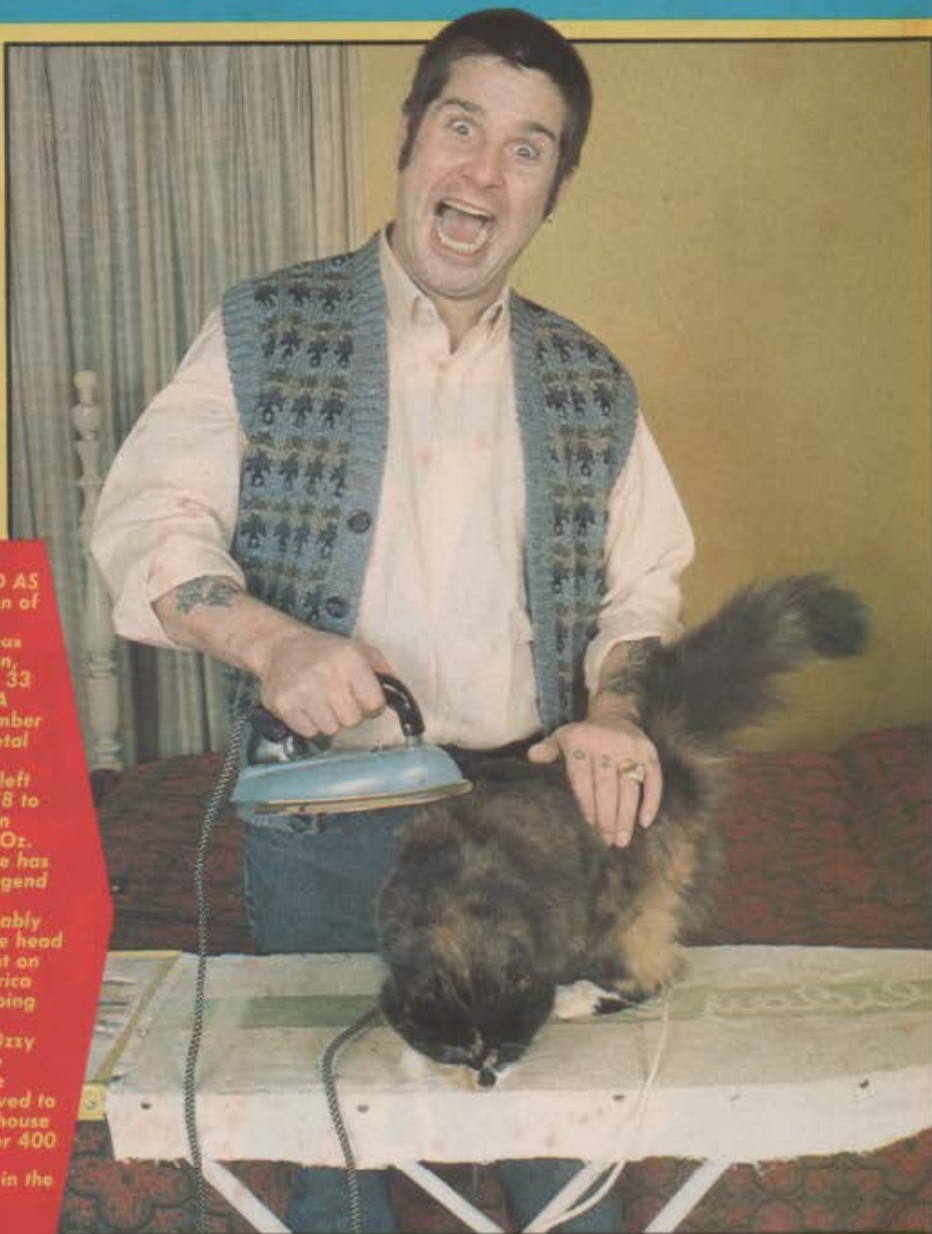
Sometimes Sharon and I go shopping but we often end up having a row, different tastes you see. We don't like going to clubs and I can't see the point of going to a place and paying £5 for a half a pint of bitter and mixing with posers, so in the evening I'm off down the pub again. Yeah, I usually come home drunk but I always make it into bed although Sharon says I don't. She reckons she has to pick me up from the doormat and she stops me using the phone because I get a bit silly.

I like watching television as well. I mean, I don't live down the pub. During the day I like watching 'Trumpton' and the zipper man in 'Rainbow'. But the phone is always going, Sharon's my manager you

see, so there's always a lot of business things to sort out and at the moment we're trying to get my throne back. It's the one I use on stage and somebody has stolen it.

I do some reading from time to time. I like Roald Dahl short stories. I don't listen to music at home, and I prefer Radio Four to Radio One. I hate all those disc jockeys because they talk so much, you're lucky if you get a decent record in between all that babble.

I dunno, I suppose my day is a bit boring really. People are probably expecting me to do some really crazy things, but I don't go around barking at people too often. I am putting a warning sign up saying that I live here and I don't know what the neighbours think. If I can't be bothered to use the toilet then I go out through the kitchen door but I'm not really worried about what they say. When I go to bed I wear an old nightshirt, it's very warm and comfortable.



Pic by Ross Hallin

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