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RECORD MIRROR

PLUS

Iron
Maiden,
Gap Band
dates!

NOISE!

**SHARON
REDD**

'I threw away
a fortune'

**DEPECHE
MODE**

JOE JACKSON

BELLE STARS



MEN AT WORK

Aussies' dream

TOP SINGLES

Week ending January 22, 1983

THIS WEEK
LAST WEEK
WEEKS IN CHART

1	2	6	YOU CAN'T HURRY LOVE, Phil Collins, Virgin
2	7	3	DOWN UNDER, Men At Work, Epic
3	6	4	STORY OF THE BLUES, Wahl Eternal
4	22	2	ELECTRIC AVENUE, Eddy Grant, Ice
5	4	5	ORVILLE'S SONG, Keith Harris & Orville, BBC
6	2	6	A WINTER'S TALE, David Essex, Mercury ○
7	15	6	HEARTACHE AVENUE, The Maisonettes, Ready Steady Go
8	19	3	STEPPIN' OUT, Joe Jackson, A&M
9	16	3	EUROPEAN FEMALE, Stranglers, Epic
10	13	8	OUR HOUSE, Madness, Stiff ○
11	9	7	BUFFALO GALS, Malcolm McLaren, Charisma
12	14	7	CACHARPAYA, Incantation, Beggars Banquet
13	3	7	SAVE YOUR LOVE, Renee & Renato, Hollywood □
14	5	10	BEST YEARS OF OUR LIVES, Modern Romance, WEA □
15	12	6	ALL THE LOVE IN THE WORLD, Dionne Warwick, Arista ○
16	10	8	IF YOU CAN'T STAND THE HEAT, Bucka Fizz, RCA
17	8	8	TIME (CLOCK OF THE HEART), Culture Club, Virgin ○
18	11	8	HYMN, Ultravox, Chrysalis ○
19	51	2	SIGN OF THE TIMES, Belle Stars, Stiff
20	32	5	GLORIA, Laura Branigan, Atlantic
21	17	5	THEME FROM ET, John Williams, MCA
22	21	7	I FEEL LOVE, Donna Summer, Casablanca □
23	—	—	NEW YEAR'S DAY, U2, Island UWIP6648
24	—	—	TWISTING BY THE POOL, Dire Straits, Vertigo DSTR2
25	36	2	MIND UP TONIGHT, Melba Moore, Capitol
26	37	5	OH DIANE, Fleetwood Mac, Warner Bros
27	—	—	THE CUTTER, Echo And The Bunnymen, Korova KOW26
28	38	3	HOLD ME TIGHTER IN THE RAIN, Billy Griffin, CBS
29	18	14	YOUNG GUNS (GO FOR IT), Wham! Innervision ○
30	20	8	FRIENDS, Shalamar, Solar
31	41	2	UP WHERE WE BELONG, Joe Cocker & Jennifer Warnes, Island
32	—	—	PLEASE PLEASE ME, Beaties, Parlophone R4983
33	—	—	TOO SHY, Kajagoogoo, EMI EMI15359
34	36	3	MY LOVE IS WAITING, Marvin Gaye, CBS
35	58	2	THE CHINESE WAY, Level 42, Polydor
36	23	7	LET'S GET THIS STRAIGHT FROM THE START, Dexys Midnight Runners, Mercury
37	28	12	LIVING ON THE CEILING, Blancmange, London ○
38	53	3	IN THE NAME OF LOVE, Sharon Redd, Prelude
39	27	9	TRULY, Lionel Richie, Motown ○
40	31	6	CHANGES, Imagination, R&B
41	63	3	WHAM RAP, Wham!, Innervision
42	26	6	UNDER ATTACK, Abba, Epic
43	50	2	SO CLOSE, Diana Ross, Capitol
44	24	7	BEAT SURRENDER, Jam, Polydor ○
45	—	—	NEWS OF THE WORLD, Jam, Polydor 2058995
46	30	11	WISHING (IF I HAD A PHOTOGRAPH OF YOU), A Flock Of Seagulls, Jive ○
47	40	12	(SEXUAL) HEALING, Marvin Gaye, CBS ○
48	—	—	LAGARTJA NICK, Bauhaus, Beggars Banquet BEG88
49	—	—	DOWN IN THE TUBE STATION, Jam, Polydor POSP8
50	—	—	ALL AROUND THE WORLD, Jam, Polydor 2058903
51	—	—	GOING UNDERGROUND, Jam, Polydor POSP113
52	54	3	I HONESTLY LOVE YOU, Olivia Newton-John, EMI
53	47	4	MAGIC'S WAND, Whodini, Jive
54	—	—	IN THE CITY, Jam, Polydor 2058866
55	—	—	NATURE BOY, Central Line, Mercury MER131
56	—	—	STRANGE TOWN, Jam, Polydor POSP34
57	29	9	MIRROR MAN, Human League, Virgin ○
58	25	6	THE SHAKIN' STEVENS EP, Shakin' Stevens, Epic ○
59	84	2	GASOLINE ALLEY, Elkie Brooks, A&M
60	—	—	THE MODERN WORLD, Jam, Polydor 2058945
61	81	2	SHINY SHINY, Haysi Fantaysez, Regard
62	87	2	DANCE SUCKER, Set The Tone, Island
63	87	2	CHRISTIAN, China Crisis, Virgin
64	—	—	DAVID WATTS, Jam, Polydor 2059054
65	—	—	LAST NIGHT A DJ SAVED MY LIFE, Insep, Sovereign SNY1
66	—	—	WHEN YOU'RE YOUNG, Jam, Polydor POSP69
67	43	14	I DON'T WANNA DANCE, Eddy Grant, Ice □
68	67	2	SILVER MACHINE, Hawkwind, United Artists
69	39	5	DEAR ADDY, Kid Creole & The Coconuts, Ze
70	78	2	ONE ON ONE, Daryl Hall & John Oates, RCA
71	33	10	RIO, Duran Duran, EMI ○
72	58	2	PAST PRESENT & FUTURE, Cindy & The Saffrons, Stiletto
73	42	7	HI DE HI, HI DE HO, Kool & The Gang, De-Lite
74	—	—	MESSAGE II (SURVIVAL), Melle Mel & Duke Bootee, Sugarhill SH119
75	52	4	THE SMURF, Tyrone Brunson, Epic

AS USED ON TOP OF THE POPS



MAISONETTES: flat out at 7

76	—	—	MAKE A CIRCUIT WITH ME, Polcats, Mercury POLE4
77	34	9	THE OTHER SIDE OF LOVE, Yazoo, Mute
78	96	2	SCORPIO, Grand Master Flash, Sugarhill
79	59	3	HEAVY VIBES, Montana Sextet, Virgin
80	—	—	LOVE ON YOUR SIDE, Thompson Twins, Arista ARIST604
81	65	7	1999, Prince, Warner Bros W9886
82	74	2	IN AND OUT, Willie Hutch, Motown
83	57	10	OLD & WISE, Alan Parsons Project, Arista
84	95	2	MAD WORLD, Tears For Fears, Mercury ○
85	71	3	BE MINE TONIGHT, Jammers, Salsoul
86	61	18	THE LOOK OF LOVE, ABC, Neutron
87	—	—	DO YOU REALLY WANT TO HURT ME, Culture Club, Virgin □
88	45	9	START, Jam, Polydor 2059286
89	94	2	YOUTH OF TODAY, Musical Youth, MCA
90	66	13	FAT MAN, Southern Death Cult, Situation 2
91	91	2	HEARTBREAKER, Dionne Warwick, Arista ○
92	—	—	THAT'S ENTERTAINMENT, Jam, Polydor POSP482
93	—	—	LET'S DANCE, Rockolax featuring Mike Read, Loose End
94	48	7	ET PHONE HOME, Jupiter 8, Polydor POSP543
95	—	—	WHERE THE HEART IS, Soft Cell, Some Bizzare
96	49	5	LOVED ONE'S AN ANGEL, Blue Zoo, Magnet MAG240
97	48	8	BIRDIE SONG (BIRDIE DANCE), Tweets, PRT
98	—	—	PEACE ON EARTH/LITTLE DRUMMER BOY, David Bowie & Bing Crosby, RCA ○
99	85	3	FRONTLINE, Stevie Wonder, Motown TMG1289
100	75	11	FUNERAL PYRE, Jam, Polydor POSP257
			ETON RIFLES, Jam, Polydor POSP83
			LET'S STAY TOGETHER, Bobby M, Motown TMG1288
			A TOWN CALLED MALICE, Jam, Polydor POSP400
			WONDERFUL YOU ARE, Sleeping Lions, CBS
			THE GIRL IS MINE, Michael Jackson/Paul McCartney, Epic

Compiled by Gallup

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 & TAPES

Week ending January 22, 1983

THIS WEEK
LAST WEEK
WEEKS IN CHART

1	1	4	RAIDERS OF THE POP CHARTS, Various, Ronco □
2	12	2	BUSINESS AS USUAL, Men At Work, Epic
3	5	10	HELLO! I MUST BE GOING, Phil Collins, Virgin □
4	2	8	JOHN LENNON COLLECTION, John Lennon, Parlophone ☆
5	-	-	THE ART OF FALLING APART, Soft Cell, Some Bizzare BIZL3
6	4	12	HEARTBREAKER, Dionne Warwick, Arista ☆
7	-	-	FELINE, The Stranglers, Epic EPC25237
8	8	13	GREATEST HITS, Olivia Newton-John, EMI □
9	6	43	FRIENDS, Shalamar, Solar □
10	7	10	RICHARD CLAYDERMAN, Richard Clayderman, Decca □
11	3	35	RIO, Duran Duran, EMI ☆
12	11	6	CACHARPAYA (PANPIPES OF THE ANDES), Incantation Beggars Banquet
13	-	-	LIVE EVIL, Black Sabbath, Vertigo SAB10
14	9	9	THE SINGLES - FIRST 10 YEARS, Abba, Epic ☆
15	13	10	PEARLS II, Elkie Brooks, A&M ☆
16	18	7	LOVE SONGS, Diana Ross, K-Tel ☆
17	15	38	COMPLETE MADNESS, Madness, Stiff ☆
18	29	10	FROM THE MAKERS OF . . . , Status Quo, Vertigo □
19	10	14	KISSING TO BE CLEVER, Culture Club, Virgin □
20	17	14	QUARTET, Ultravox, Chrysalis □
21	20	29	THE LEXICON OF LOVE, ABC, Neutron ☆
22	22	12	20 GREATEST HITS, Beatles, Parlophone □
23	19	23	TOO RYE AY, Dexys Midnight Runners, Mercury ☆
24	-	-	SKY - FIVE LIVE, Sky, Ariola 302171
25	27	16	LOVE OVER GOLD, Dire Straits, Vertigo ☆
26	21	20	UPSTAIRS AT ERIC'S, Yazoo, Mute □
27	50	8	KILLER ON THE RAMPAGE, Eddy Grant, Ice
28	37	14	BEST FRIENDS, Various, Impression □
29	14	26	THE KIDS FROM FAME, Various, BBC ☆
30	31	6	THRILLER, Michael Jackson, Epic □
31	45	5	LOVE HURTS, Everly Brothers, K-Tel □
32	16	5	DIG THE NEW BREED, Jam, Polydor □
33	28	8	LIONEL RICHIE, Lionel Richie, Motown ○
34	26	14	REFLECTIONS, Various, CBS ☆
35	33	9	MIDNIGHT LOVE, Marvin Gaye, CBS □
36	48	2	VISIONS, Various, K-Tel
37	23	10	THE RISE & FALL, Madness, Stiff □
38	39	9	20 GREATEST LOVE SONGS, Nat King Cole, Capitol ☆
39	34	11	SINGLES - 45s AND UNDER, Squeeze, A&M □
40	32	17	NEW GOLD DREAM, Simple Minds, Virgin □
41	40	4	SAVE YOUR LOVE, Renato, Lifestyle
42	36	19	IN THE HEAT OF THE NIGHT, Imagination, R&B □
43	93	2	RARITIES, David Bowie, RCA
44	24	7	THE YOUTH OF TODAY, Musical Youth, MCA □
45	86	2	FACE VALUE, Phil Collins, Virgin ☆
46	36	8	STORY OF THE STONES, Rolling Stones, K-Tel □
47	-	-	NIGHT & DAY, Joe Jackson, A&M AMLH64906
48	43	26	LOVE AND DANCING, League Unlimited Orchestra, Virgin □
49	65	4	MAKIN' MOVIES, Dire Straits, Vertigo ☆
50	44	37	TROPICAL GANGSTERS, Kid Creole & The Coconuts, Za □
51	47	7	QUEEN GREATEST HITS, Queen, EMI ☆
52	46	3	THE DISTANCE, Bob Seger, Capitol
53	83	11	FAMOUS LAST WORDS, Supertramp, A&M □
54	25	14	THE KIDS FROM FAME AGAIN, Kids From Fame, RCA ☆
55	62	4	ET - THE EXTRA TERRESTRIAL, John Williams, MCA ○



SOFT CELL: Arty Arty at 5

56	42	61	PEARLS, Elkie Brooks, A&M ☆
57	41	15	GIVE ME YOUR HEART TONIGHT, Shekin' Stevens, Epic
58	76	53	LOVE SONGS, Barbra Streisand, CBS ☆
59	49	8	THE VERY BEST OF DAVID ESSEX, David Essex, TV
60	38	7	DURAN DURAN, Duran Duran, EMI ☆
61	72	8	A FLOCK OF SEAGULLS, A Flock Of Seagulls, Jive ○
62	90	11	MIDNIGHT IN MOTOWN, Various, Telstar □
63	30	11	CHART HITS 82, Various, K-Tel ☆
64	84	8	I WANT TO DO IT WITH YOU, Barry Manilow, Arista □
65	53	94	DARE, Human League, Virgin ☆
66	79	9	LIVING MY LIFE, Grace Jones, Island
67	70	3	JOB LOT, Ches & Dave, Rocknedy
68	78	8	INVITATIONS, Shakatak, Polydor
69	51	33	AVALON, Roxy Music, EG ☆
70	88	8	THE BEST OF CLASSIC ROCK, London Symphony Orchestra, K-Tel □
71	59	23	LOVE SONGS, Commodores, K-Tel □
72	52	15	HAPPY FAMILIES, Blancmange, London
73	54	210	BAT OUT OF HELL, Meat Loaf, Epic ☆
74	-	5	RECORDS, Foreigner, Atlantic
75	77	2	PILLOWS AND PRAYERS, Various, Cherry Red ZRED41
76	57	4	THE COLLECTION 1977-1982, Stranglers, Liberty ○
77	67	7	SING SOMETHING SIMPLE, Cliff Adams Singers, Ronco
78	-	-	LOVE SONGS, Chicago, TV
79	94	6	SHAPE UP AND DANCE VOL. 1, Various, Lifestyle LEG1
80	86	2	CAN'T STOP THE CLASSICS, Louis Clark & RPO, K-Tel □
81	89	3	THE NIGHTFLY, Donald Fagen, Warner Bros
82	-	-	HOOKEE ON CLASSICS, Louis Clark & RPO, K-Tel ☆
83	75	13	MIRAGE, Fleetwood Mac, Warner Bros K56952
84	-	-	HxO, Daryl Hall & John Oates, RCA ○
85	-	-	HEARTLIGHT, Neil Diamond, CBS CBS25073
86	96	2	ASSEMBLAGE, Japan, Hanes HANLP1
87	92	2	ARE YOU READY, Bucks Fizz, RCA □
88	56	5	THE GETAWAY, Chris De Burgh, A&M
89	-	-	STREET SCENE, Various, K-Tel □
90	99	3	DIFFICULT SHAPES, China Crisis, Virgin V2243
91	81	5	TIN DRUM, Japan, Virgin □
92	62	4	THE JAMES GALWAY COLLECTION, James Galway, Telstar
93	-	-	CHARIOTS OF FIRE, Vangelis, Polydor ☆
94	97	3	SHAPE UP AND DANCE VOL. 2, Various, Lifestyle LEG2
95	84	10	RUMOURS, Fleetwood Mac, Warner Bros ☆
96	74	5	A KISS IN THE DREAMHOUSE, Siouxsie And The Banshees, Polydor ○
97	71	11	THE COMPOSERS, Various, Ronco ○
98	91	2	LOVE SONGS, Elton John, TV
99	-	-	THE PARTY'S OVER, Talk Talk, EMI
100	98	2	DIRE STRAITS, Dire Straits, Vertigo 9102021
			PENTHOUSE & PAVEMENT, Heaven 17, Virgin □

VIDEOS

1	4	COMPLETE BEATLES, MGM/UA
2	-	MUSIC AND LIGHTS, Imagination in Concert, PRT
3	1	COMPLETE MADNESS, Stiff
4	-	HOT GOSSIP, Thorn/EMI
5	8	TRANSGLOBAL UNITY EXPRESS, The Jam, Spectrum
6	5	A ONE MAN SHOW, Grace Jones, Island Pictures
7	3	NEWMAN NUMAN, Gary Numan, Palace Video
8	-	THREE SIDES LIVE, Genesis, Wienerworld/EMI
9	-	GREATEST FLIX, Queen, Thorn/EMI
10	-	THE STRANGLERS VIDEO COLLECTION, Thorn/EMI

Compiled by HMV

Compiled by Gallup

NEWS

Short Hairs

HAIRCUT 100 have added two dates to their tour and changed another concert.

The group play a second night at the Brighton Centre on March 2 and they have also added a concert at the Bradford St George's Hall on March 10.

But on March 12 Nick Heyward and the boys will now play the Sheffield City Hall and not the Lyceum on March 11, which has been cancelled.

Tickets for Bradford and the new Sheffield date are on sale now.

Meanwhile, a new single is due out next month and an album to follow-up 'Pelican West' should be in the shops by March.

Order now

NEW ORDER, who hit the charts last year with their 'Temptation' single, have a new album out next month.

The new LP is called 'Power, Corruption And Lies' and should be in the shops by the middle of February.

The band also play two concerts at Manchester Hacienda on January 26 and Cardiff University 29.

Incantation tour

INCANTATION ARE to go on the road in March.

The group — high in the charts with 'Cacharpaya' — have already fixed one date at London's Dominion Theatre on March 1.

And they are currently fixing up dates all over the country which should be finalised next week. A follow-up single to their current hit comes out in March.



Pic by David le Brocq

IRON MAIDEN: tough as rice puddings

IRON RATIONS

IRON MAIDEN are to hit the road again in May.

The heavy metal giants announced the dates after finding a new drummer to replace Clive Burr.

They have chosen ex-Trust drummer 27-year-old Nicko McBrain to join the group and he is already working with the band on their fourth album due for release at the same time as the tour.

Dates kick off at the Oxford Apollo on May 5. Then Leicester De Montfort Hall 6, Southampton Gaumont 7, Ipswich Gaumont 8, Nottingham Royal Concert Hall 10, Bradford St George's Hall 11, Glasgow Apollo 12, Edinburgh Playhouse 13, Cardiff St David's

Hall 15, Sheffield City Hall 16, Newcastle City Hall 17, Hanley Victoria Hall 18, Bristol Colston Hall 20, Birmingham Odeon 21, Manchester Apollo 23 and London Hammersmith Odeon 26 and 27.

Maiden will also bring in a support band from abroad, following the success of the Rods and Trust on previous tours.

● **HOW TO BOOK.** Tickets for all concerts go on sale this Friday, except Bristol where the box office opens on April 20. Tickets all cost £4 at Oxford, Leicester, Ipswich, Bradford and Hanley and £4.50, £4 and £3.50 for all the other venues. They are available from box offices.

Gap plug

THE GAP Band have fixed up their live dates next month.

They come in to headline a soul package which also features Yarbrough And Peoples and new artist Robert 'Goody' Whitfield. The dates mark the launch of a new disco label called Total Experience.

Concerts have been confirmed for the London Hammersmith Odeon on February 5 and the Birmingham Odeon 7.

Tickets for both shows are available now.

Meanwhile, all the artists have fixed up new records to coincide with the dates.

The Gap Band have a new single 'Outstanding' out on January 28. The track is taken from their 'Gap Band IV' album.

Yarbrough And Peoples bring out a single 'Heartbeats' on February 2 and the following week Goody releases his first ever single 'You And I' on February 11.

A Total Experience compilation album featuring numbers by all the groups will be out later in February.

UB40 single

REGGAE BAND UB40 are to have a new single out next week.

The new song is called 'I've Got Mine' and it is backed with 'Dubmobile'. A 12-inch version also features 'Forget The Cost' from their 'UB44' album.

Shakatak dates

DISCO GROUP Shakatak go out on the road yet again with two residencies.

The seven-piece band appear at Windsor Blazer's on January 27-29 and Birmingham Night Out January 30 to February 5.

They also record a new album and single this month.

Brother Bright

caVa
caVa

NEW

SINGLE



NEWS

Wah! date

WAH! PLAY a one-off date at London's Brixton Ace on January 20 following the success of 'Story Of The Blues' single. The Higsons will appear on the same bill.

Kids from Brum

MUSICAL YOUTH have a new single released next month. The kiddy group who hit the charts with 'Pass The Dutchie' and 'Youth Of Today' are to bring out 'Never Gonna Give You Up' on February 4. The single is taken from their current album 'Youth Of Today'. But there is little chance they will be able to do any live dates. Because the Brummy youngsters are still at school they can only do 39 appearances a year — and that includes radio and television performances.



Pic by David Parfitt

HAYSI FANTAYZEE are to release their first-ever album next month ... and it will include nude pictures of Kate.

The LP will be released with a 16-page booklet featuring photographs of the band — including some used in RECORD MIRROR. And in one picture Kate is wearing only beads and leather! (Someone throw a bucket of water over him — Ed).

The album is called 'Battle Hymns For Children Singing' and should be out by the middle of February. It features their debut hit 'John Wayne Is Big Leggy' and their current single 'Shiny Shiny'.

Commodores' arrival

THE COMMODORES come to Britain to play two dates at London's Hammersmith Odeon on February 2 and 3.

It will mark the group's first live dates here for four years. The lead vocals will

be taken over by drummer Walter 'Clyde' Orange since the departure of the group's old vocalist Lionel Richie.

A new single 'Reach High' will come out just after the shows on February 4.

• Meanwhile Lionel Richie has his own single 'You Are' released this week. It follows up his 'Truly' hit.

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LIZZY'S final line-up: Brian Downey, John Sykes, Phil Lynott, Scott Gorham and Darren Wharton

LIZZY'S LAST

THIN LIZZY will split ... after they finish their tour next month.

The group, whose line-up has included Midge Ure and Gary Moore in its 10-year history, will not record again after their 'Thunder and Lightning' album which is due out next month.

"I feel sick about it — but there comes a time when we must all move on to other things," said Lizzy leader Phil Lynott this week.

The decision will come hard to John Sykes, the guitarist who joined the band for their latest album, only to find that his job will end by March.

"I'm really sorry about it," he said. "But I can understand it — and I'm really happy to have played with Lizzy on an album I'm very proud of."

But some friends of the group have expressed disbelief that the group will fold.

"I reckon they could be winding everybody up and then they'll change their minds if the album's a hit," said one source close to the group.

Lizzy's career started when they hit the charts with 'Whiskey In The Jar' in the early seventies, before going on to release singles like 'The Boys Are Back In Town' and 'Renegade'.

Final Linx

LINX ARE to have a new album out ... even though its members David Grant and Sketch split up last year.

The new album is called 'Last Linx', but includes new mixes of old tracks 'You're Lyin', 'Throw Away The Key' and 'Together We Can Shine'. It comes out on January 28.

It will also feature their 'So This Is Romance' hit, a new song 'Wonder What You're Doing Now' and their early hit 'Intuition'.

Plant-Collins

PHIL COLLINS could be touring with ex Led Zeppelin singer Robert Plant.

Collins played drums on Plant's solo album 'Pictures At Eleven' and now Plant has asked him to tour.

"I'll be tied up with solo projects and Genesis until July, but after that I'll be free to tour with Robert," he said this week.

Collins will probably play on Plant's second album which will be recorded in March.

Marillion monster tour

MARILLION STRIKE out on the road in March for their biggest ever tour.

The live dates follow a new single which comes out on January 31. It is a double A side called 'He Knows, You Know'/'Charting The Single'.

And their debut album 'Script For A Jester's Tear' is due to come out on March 14 — the day before they start the tour.

Their live dates kick off at Norwich East Anglia University on March 15. They go on to play Reading Top Rank 16, Guildford Civic Hall 17, Aylesbury Friars 18, Folkestone Lees Cliffe Hall 19, Portsmouth Guildhall 20, Cardiff Top Rank 22, Malvern Winter Gardens 23, Bradford Caesar's 24, Newcastle Mayfair 25, Bournemouth Winter Gardens 27, Bristol Colston Hall 28, Hanley Victoria Hall 29, Nottingham Rock City 30, Birmingham Odeon 31, Ipswich Gaumont April 1, St Albans City Hall 2, Hull City Hall 5, Middlesbrough Town Hall 6, Edinburgh Playhouse 7, Glasgow Pavilion 8, Dundee Caird Hall 9, Aberdeen Capitol 11, Lancaster University 12, Sheffield City Hall 13, Liverpool Royal Court Theatre 14, Manchester Apollo 15 and London Hammersmith Odeon 17.

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Pic by Paul Cox



THE ENTIRE Jam singles back catalogue is rereleased this week. The 45s track the now-defunct group's career from their 1977 debut with 'In The City' to their last number one 'Beat Surrender'.

All the records are in their original sleeves and can be bought individually or as a set.

RELEASES

NATASHA HAS a single out next week. The singer, who hit the charts with 'Iko Iko' in 1982, is to bring out her own song, 'I Can't Hold On'. She is planning her first-ever tour for this spring.

JAPAN bassist Mick Karn has his 'Sensitive' single rereleased this week.

THE QUESTIONS have their second single out on Paul Weller's Respond label at the beginning of next month. It is called 'Someone's Got To Lose'.

ACCLAIMED BELGIAN band Allez Allez have a single out on January 28. The song is called 'Flesh And Blood' and is produced by Heaven 17's Martyn Ware. The track is taken from their 'Promises' album.

RANDY CRAWFORD has a single out next week. It is called 'He Reminds Me' and is taken from her 'Windsong' album.

EX-ULTRAVOX GUITARIST Stevie Shears features on an album 'The Same Mistakes' by his new group Faith Global. He has teamed up with singer Jason Guy and Psychedelic Furs saxophonist Duncan Kilburn makes a guest appearance.

ERIC CLAPTON is to release an album 'Money And Cigarettes' on February 11. A single 'I've Got A Rock 'n' Roll Heart' comes out next week. Also on the LP are guitarists Ry Cooder and Albert Lee.

CHELSEA SINGER Gene October has a solo single 'A Suffering In The Land' released this week.

TOURS

THE STRANGLERS have added two more dates to their tour. They are at the Oxford Apollo on February 4, Leeds University 7 and Brighton Centre 17.

AMERICAN RAPPER Kurtis Blow is to play his first tour. He plays Hull Dingwalls on January 20, Newcastle Dingwalls 21, Glasgow Strathclyde University 22, Manchester Hacienda 24, Liverpool Dingwalls 25, London Venue 26, Bristol Dingwalls 27, Kingston Polytechnic 28, Leysdown Stage Three 29, Southgate Pink Elephant 31. Blow has just released an album, 'Tough'.

LEVEL 42 play a one-off date at London's Brixton Ace on February 3. The show will be filmed for Channel 4's 'Whatever You Want' programme.

FAT LARRY brings his band to Britain for a short tour next month. They play Purfleet Circus Tavern on February 11 and 12, Windsor Blazers 13-18, Iford Kings 19, Watford Baillys 21-26, Birmingham Night Out 28 to March 2, Norwich Pennies 3, Lakenheath USAF 4, Braintree Essex Barn 5 and Gillingham King Charles 6. The group have a single

out shortly to follow their 'Zoom' hit.

THE BLUEBELLS are to play a tour next month following the release of a single 'Cath' which comes out on January 28. The dates are Huddersfield Polytechnic February 2, Birmingham Polytechnic 3, Stoke Keele University 4, Coventry Warwick University 5, Leicester Horsefair 7, Canterbury Kent University 8, Kingston Polytechnic 9, London Kings College 11, Dundee Dance Factory 17, Aberdeen University 18 and Glasgow University 19.

DOLLY MIXTURE, who backed Captain Sensible on his 'Happy Talk' single, are to play a one-off date at London's Marquee on January 23. Another all-girl band the Gymslips will support.

AFRICAN ARTISTS Sunny Ade, Orchestra Jazira and Highlife International all appear at London's Lyceum on January 23.

TOP JAZZ funk artists Stanley Clarke, George Duke and Jeffrey Osborne are to play a one-off date at London's Hammersmith Odeon on January 29 as part of a European tour.

TV AND RADIO

THURSDAY'S C4 nostalgia show 'Unforgettable' exhumes Dave Dee, Dozy, Beaky, Mick and Tich, and Chris 'Yesterday Man' Andrews. 'The Nolans' are on BBC 2 while 'Russell Harty' claims to have a punk classical trio called Humoresque.

FRIDAY'S 'Tube' on C4 has the Stranglers and the African rhythms of King Sunny Ade. The ethnic beat continues on C4 with Burning Spear, Steel Pulse and Marcia Griffiths on 'Reggae Sunsplash'. BBC 2's 'Oxford Road Show' features Simple Minds, Diamond and King. On the radio 'Roundtable' has fast talking Pete Wylie of Wah!, while Rock Goddess, the female heavy metal trio, are on 'The Friday Rockshow'.

SATURDAY is Joe Jackson day. He appears on BBC 2's 'Sight And Sound In Concert', broadcast in stereo on Radio

One, and on C4's 'The Other Side Of The Tracks' with A Flock Of Seagulls. BBC 1's 'Rod And Emu's Saturday Special' features Haysi Fantayzee and Angie Gold while Cilla Black is on the same channel's 'Wogan' show. The 'OTT' team are back with a new late night show called 'The Saturday Stayback' on ITV.

Marc Almond picks his 'Top Twelve' on Radio One while Hank B. Marvin of the Shadows is the subject of the station's 'Guitar Greats' series on SUNDAY. ITV's 'Live At Her Majesty's' features Dionne Warwick and Richard Clayderman. LWT viewers get a chance to see soul band Maze around midnight.

MONDAY'S 'Riverside' on BBC 2 features Dance Society while 'Leo Sayer' plays host to Laura Branigan and Richard Clayderman. C4's 'Whatever You Want' has provisionally promised the Redskins.

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12" MAKE A CIRCUIT WITH ME (ROCKING MIX)
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7" POLE 4
12" POLE 412



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NEWS BEAT



Pic by Eugene Adebarr

FARMER'S BOYS: doubtless barn in the Fifties

SHAKE, CATTLE & ROLL

THE FARMER'S BOYS have recently bridged the gap between indie cultdom and big label backing with their signing to EMI and the re-release of their 'More Than A Dream' single.

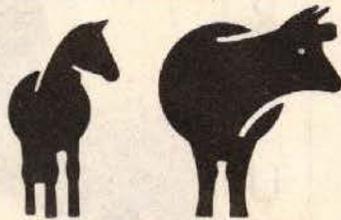
Seemingly so much a part of the indie ethos, how will the Boys negotiate and use the EMI machinery?

"We really enjoy making songs and all that, but it gets to the point when you wanna spend more time thinking about them — not necessarily to make 'em more trendy or anything like that — but we didn't really spend much time in the studio with our first two singles.

"When we got 'em out we were quite happy with them. The thing is, if you are in a group you want people to hear you at your best.

"An independent label can't take a gamble and press loads of records. They'll press about

5,000 and when those 5,000 have sold out it'll take another month to get another 5,000 out. All we're looking for from a major really, is the machinery."



The Farmer's Boys might have signed to the country's largest record company but they still haven't given up their day jobs.

Stan works in a hospital, Baz works in a record shop, Rob works on a farm and Mark subsists off his earnings from gigs.

Aah... a Farmer's Boys gig is a right touch of East Anglian

eccentricity to be sure. The centrepiece of the Farmer's stage show is an ironing board. Stan explains.

"The ironing board is a vital part of our stage kit. It's really good, it's the perfect height to stand up, put your keyboards on, put your beer on and put your lyrics on in case you forget them. I mean, a table would be a bit cumbersome."

The beauty of the Farmer's Boys is their simple, pristine, almost innocent approach to things. I'm not saying they're cloddish country bumpkins or anything, it's just that the Boys have a freshness that's untainted by the uglier face of rock.

What would they do if they made a lot of money?

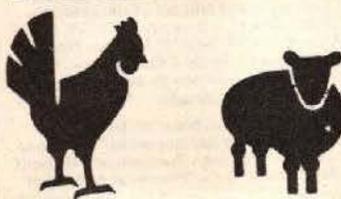
"Spend it of course! I s'pose I'd take a nice holiday. Maybe I'd buy my own lake, I dunno. Anyway, I don't think we're in the position to make loads of money. The royalties you get starting off with a record company are very low."

But will you now leave the countryside for the bright lights of London?

"God no, I'd never move down to London. East Anglia is really good for things like fishing. It's much nicer, I really like the countryside."

With so many artless frauds posing as pop groups, it might just be up to the Farmer's Boys to put a real pop tune back into the top 20. I hope they succeed.

JIM REID



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KEEP THE REDD FLAG FLYING

THE GODS are smiling on soul smash Sharon Redd. She's convinced that the less she wants success the more she gets.

The New York born singer of 'In The Name Of Love' has already thrown away a luxurious lifestyle of unlimited wealth in Australia for the poverty and cold of England. She made the top of the American charts without making a penny but insists on playing her life strictly for laughs.

"I'm a fatalist," she says. "I believe in destiny. I believe there is a plan and, while I have choices one way or another, it'll curve me back onto the road of success."

The fizzy bundle of fun — a pert five foot in her stocking feet — struck it rich in the land of Aussie in the musical 'Hair'. Like Donna Summer, Melba Moore and Marsha Hunt the role of Diva brought her fame and a considerable fortune.

"I got my own TV show and got real rich!" she claims.

How rich?

"We're talking about Bentleys, big homes and swimming pools — real rich," she laughs.

"I only went there because I was afraid of the competition in America but I gave it all up because I missed the US. I realised that money wasn't everything. I thought that if I could do it there then maybe America was ready for me. I got home and nobody gave a hoot. The whole experience just became something I could put on job applications."

It was the fear of competition that made Sharon start her singing career in the tiny city of Providence, Rhode Island. She hitched up with a band of musicians until she won a talent competition and left them. The band became the hugely successful soul group LTD.

"I left them for fame but they became the stars while I'm still crawling my way to the top," she says.

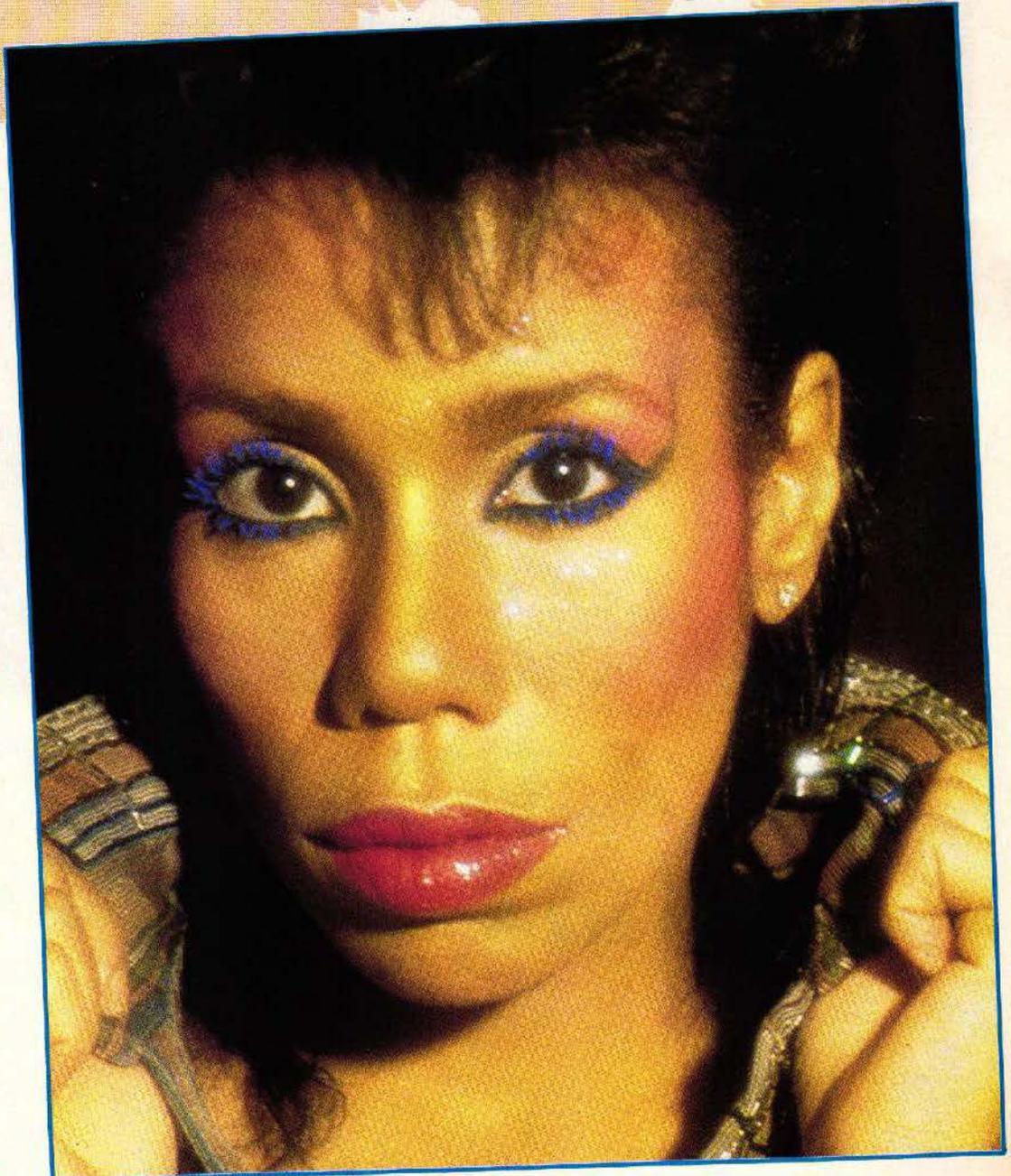
After trying to get away from Australia she ended up in London's Earls Court district — a celebrated haunt of migrant Aussies.

Her next job was as one of the world famous Harlettes — Bette Midler's outrageous backing group.

"I only auditioned for a laugh. I'd never even heard of her but my friends went so I tagged along. Bette opened the door looking like a dog — no make-up — hat pulled down. I stood there looking like a dog — no make-up — hat pulled down. I wasn't taking it seriously.

"Everybody else came along dressed up to the nines in period dress — very Forties, hair pushed to one side and all the make-up. I thought she was the help. I walked straight over to her musical director. I sang my song and she asked me if I'd ever heard any of her records. I said no. She burst out laughing saying, 'I love it, you're hired!'

"My first concert was in front of 50,000 people. I had no idea she



SHARON REDD: "money isn't everything"

was so well known," she says.

HER NEXT bout with the fickle eddys of fame came when she recorded some demos for a friend. The producer put the song 'Love Insurance' out under the name The Front Page. The disc soared to the top of the US charts — but she didn't make a cent because she recorded the song for a flat fee.

"It was good because I got a record contract out of it as a solo artist," she says philosophically. The contract has since led to hits like 'Can You Handle It?' in 1981, last year's 'Never Gonna Give You

Up' and her current smash.

Her father was a trumpet player in a band. The other trumpet player became her step-father when her mother took a fancy to him.

"I suppose she liked the way he blew," she says with a dirty laugh.

Even her brother Gene has made a musical mark — as producer of the early Kool And The Gang hits.

She admits that the fortunes she has thrown away don't mean much to her. She really craves adoration.

"I've found that I like being desired. Most women like to be desired from a distance. The audience becomes a lover that you're trying to turn on. You play

the game, start coy and expose little facets of your personality as your relationship builds. It's like courting," she says while implying something much lustier. "It turns me on as well."

Her entertaining style merges the illusion of theatre with the realities of the recession.

"I'm trying to project the new black woman. It's not all coiffured hair and glitter gowns like Diana Ross that's happening. I'm trying to provide a little uplift in this world. Sometimes I feel like I'm playing to the troops since everybody's mentally down at the moment. It's like Bob Hope's tonic to the troops — everybody needs a little push."

by Mike Gardner



MEN AT WORK: Aussie rockers in full koala pic

D'YA WALLABY IN MY GANG?

THERE MIGHT not be questions asked about them in Parliament, but Aussie Rockers Men At Work — making kangaroo leaps up the charts with their aptly titled single 'Down Under' — are just about the biggest thing from the Antipodes since Krona margarine.

The Melbourne five piece — Colin Hay, John Rees, Jerry Speiser, Ron Strykert and Greg Ham — have also achieved the impossible by cracking AOR dominated America with a simultaneous number one single and album.

"The records just keep staying at the top," says singer and keyboard player Greg, a little incredulously, "they told us to expect maybe a week at number one but the records don't seem to want to go."

"We didn't expect the success because we hadn't spent 10 years trekking round in an old van trying to break the States like some groups do. It's nice, although it wasn't really a goal for us."

Many — including the mighty Adam Ant — have tried and failed in the land of fast food and women and cars, so what is it about the chunky rhythms and melodies of Men At Work that have put them up with the Fleetwood Macs and Air Supplis of normal American listening?

"I think it is easier to break America now," says Greg, "they want something new. Not radically different, just fresh new sounds. There's nothing radical about us. We just lucked out with a combination of melody and straight dance rhythms. There's a reggae feel, although we're not a reggae band. They think we're a New Wave band but we're not too much confrontation for them."

"Geographically and musically, Australia is somewhere between England and America."

BEFORE THEIR debut single 'Who Can It Be Now' rocketed to the top of the charts the Men spent a couple of years picking up experience and broken glasses in the rougher clubs and pubs of Melbourne, Sydney and Perth.

"We were playing in these little places with no door charge and cheap drinks so people could come along and get drunk, and they were very supportive," says Greg.

"It was great. We could try out any song, even if it was awful. There was no stage so you were

standing in a corner with the audience right in front of you, so you could see if it worked or not. A great testing ground."

A mix of blues and rock and reggae and middle of the road sounds, Men At Work are constantly annoyed by obvious comparisons with the Police.

"We've got really diverse musical influences," says Greg, "John Mayall, Australian bands, Joe Jackson, Elvis Costello, Hall and Oates. I've been more influenced by the people I write and play with really. Every reviewer mentions we sound like the Police. I like the Police but no more than any other band."

And the group are even more surprised at their gathering success in Europe than the States, and hope to be back here playing in the spring, even though last month's Venue debut wasn't exactly a spectacular success.

WE'D JUST flown in straight from the States and had all our gear impounded by Customs because there was too much of it," says

Greg. "We didn't even get it back until four in the afternoon of the day we were playing. And we were pretty hyped up about our first gig in England anyway. I felt it wasn't that bad and the audience seemed to like it."

"But the response in Europe was phenomenal. When I saw how the French related to an Australian band, I thought there must be something in our songs. And when we played in Hamburg people were really obsessed with 'Down Under'. I can't see Australians being interested in a song about Germans. It was very strange."

"Down Under' isn't an Australian anthem. It tells a story about Australians who have been abroad and come back home. The absurd Australian abroad. Fortunately for us, the song is all things to all people."

A follow up album to 'Business As Usual' entitled 'Cargo' just finished and tours of Australia, America and Europe in the offing. Men At Work look set to follow in fellow countrymen AC/DC's footsteps as a worldwide band at last.

"I think we're a pop band really," concludes Greg. "Somewhere between MOR and New Wave. Eventually we'll become associated with ourselves."

by SIMON TEBBUTT

TUXEDO JUNCTION

TIMES MAY be hard in Britain but spare a thought for the Italians.

Their government has decided to slap a 16 per cent sales tax on records, which means that the Belle Stars and other bands won't tour because people can't afford to buy enough of their records to make it worthwhile.

The Stars have decided to cancel their Italian tour but there's still plenty to occupy their time.

They've just returned from dates in America and they'll shortly be going to Japan. They also want to outdo their dates last year in Ibiza by playing the sun-kissed Dutch East Indies. And then there's the new single 'Sign Of The Times'...

"We've finally said goodbye to doing cover versions. I feel like I've just been let out of prison," says Sarah Jane.

"I don't think that getting caught up in doing covers was either our fault or the record company's. It was just that it was the thing to do. I mean, street-credible bands like Bauhaus doing an old Bowie number and of course Phil Collins, but it's just not for us anymore.

"We've progressed, we really have. I listen to some of the songs we were doing a couple of years ago and I just want to laugh, some of them are a bit dreadful.

"Now we're in between being serious and sultry. I guess we're into a sort of star image now. I think the audience like to look up to something that's partly inaccessible. In the early days we used to be a cabaret band. We'd do a reggae song here, a Latin song there, now we want something more definite. So why not dress up in nice tuxedos?"

THE smart evening dress came from Young's Dress Hire and the photo sessions for this glorious piece of technicolour took all day. By the end of it Clare was in tears and Jenny wouldn't smile.

"It's very intimidating to have a camera shoved in your face," says S.J. "At the end of a session you're almost treating it like an enemy.

"I don't think anybody has succeeded in capturing us how we want to be portrayed. Perhaps we'll use just one photographer and one make-up artist all the time like Sheena Easton. People like her are very clever, because in the end they succeed in letting you see only what they really want you to see. There are no shots of them coming out of a nightclub at two in the morning with bags under their eyes."

'Sign Of The Times' is the band's highest new entry so far which bodes well for the future self-written songs.

"This single is all about someone letting down a relationship and finally realising it," says S.J.

"There's a lot of real soul in there but we're still trying to find our recipe for song writing. We're going in pairs, or on our own to write songs now."

The proof will be on the Belle Stars forthcoming album which will



THE BELLE STARS: dining examples

be out when they've finally decided on the cover art. Snuggling up against old favourites like 'Iko' you'll find songs like 'Burning' all about robbing the earth of its treasures and 'The Reason' about mankind and killing.

"The Belle Stars have always gone for messages and perhaps some people might have forgotten that," says S.J. "Judy wrote the lyrics to 'Burning'. Before she joined us she was a scientist and she used to go around collecting mud samples in the Thames Estuary. From those she could tell how much pollution was in the earth and how much goodness was being taken out.

"The Reason' is all about the motivation of men to kill each other, that awful terrible thing."

ON THE album there's also 'Indian Summer', a neat love song that might just be the band's next single.

"People still lump us together with Bananarama you know," says S.J. "I think Bananarama have cornered their side of the market very well but I can't see them lasting. We just wouldn't use those type of vocals, we like to be a bit more aggressive.

"We're real fighters in this band," says Jenny. "When Natasha had 'Iko' out it just made us want to try even more."

"There are four Leos and three Virgos in the band, it's quite a winning combination," says S.J.

And when you've had all your money stolen in America and nearly swerved off the road then you must

have resilience. While the Belle Stars were in New York, thieves stole £500 and 400 dollars from a special compartment in a suitcase and the band nearly had a serious accident when a tyre blew on their car.

"We were all dozing off and then bang!" says S.J. "The tread had come right off the tyre."

"If things ever do get frightening then you just have to try and take them in your stride," says Jenny. "Before I joined the Belle Stars I must have had about 35 jobs and this is the only one that I'm happy with. When I woke up this morning and heard the news about our single I just wanted to scream and bring the ceiling down. We're succeeding on our own terms."

ROBIN SMITH

WANTED FOR**MURDER ONE**

JOE JACKSON is bored with the British pop scene ... despite being the first real sensation of 1983. While his single 'Steppin' Out' screams up the charts he admits he's worried at being a hip commodity.

"It's very much a fashion thing at the moment, like, 'Look at this, this guy's got a great haircut, let's do a video'. It's all become a bit like that — very fast and very shallow."

Portsmouth born Jackson, 27, now bases himself in New York. The setting provided the inspiration for his highly acclaimed 'Night And Day' album.

"Although the songs are fairly universal, the overall feel is New York, and its sound draws from musical influences that are New York — jazz, funk and salsa. Rock 'n' roll has never really been New York music, which is one of the reasons I haven't used guitar. I didn't want it to sound like a rock 'n' roll album," he explains.

"I'm not in love with New York. There are a lot of bad points, but for my own personal reasons, it's a better place for me than London. I get a better artistic reception among my peers in New York.

"New York doesn't suit everybody but it suits me. It's a cliché, certainly, but there is so much going on there. Right now it's the place of stimuli I enjoy. I can get things done right away — it never stops ..."

THROUGHOUT his four years of recording Joe Jackson has never been one to stand still. His five albums have encompassed sharp pop songs — his self-styled 'spiv rock' — the radical bop of 'Beat Crazy', the 40's jazz and swing cover collection of 'Jumpin' Jive' to the smoother, more refined mix of 'Night And Day'.

But he amassed a wide range of styles long before he started recording. He was a self-taught pianist. He took formal training when he was 16 at London's Royal Academy Of Music. He graduated through cocktail lounge bands, pub-rock and Top Forty cover outfits. He even masterminded the long forgotten 'Opportunity Knocks' winning cabaret duo Coffee And Cream while working as musical director at the Portsmouth Playboy Club.

He takes great exception to those who suggest that his future musical avenues are limited since he has explored many already.

"Damn, I hear this all the time: 'You do so many different things!' People must be very narrow minded in expecting you to do the one thing. I'm not so exceptional — I work hard and my contemporaries are



by Mike Gardner

very lazy and too concerned with security. These two things are their downfall as artists," he snorts.

"Musical ambitions? I feel I'm just beginning. It occurs to me that firstly, I try to write songs with a strong content, good songs.

Whether a song comes out with a disco, Latin or swing beat is really secondary. Style has to be the content. That's why I draw from a lot of different forms.

"I don't really have a style of my own. Maybe in a few years I'll develop one. I don't know, maybe I'll never have a style of my own," he says.

"If I thought too much about what my audience wanted or thought about it at all I wouldn't really be able to progress, musically.

"I'm really into exploring the history and culture of music — and there's little contemporary stuff that interests me now. There was a time when any new band or album I heard a buzz about I'd check out — but as I said before there's so little happening in London I just don't bother anymore. You could say the same about New York, of course — if all you're interested in is the contemporary scene then you could come away saying well there's nothing happening.

"But if you look at the real rootsy stuff — there's a strong jazz scene, millions of salsa bands, funk and rap at source, Brazilian samba bands. The British music scene in general is so anti-American, OK the new bands may not have the best haircut of the week or whatever, but there's much more happening culturally there."

JOE JACKSON'S present plans include a film soundtrack to a thriller called 'Mike's Murder' and to become a better saxophone player.

He promises more surprises in the future but he's not too worried about how people view his eclectic style to music making.

"When I made 'Jumpin' Jive' I was fully aware that it could have been a complete disaster and the end of my career. Mind you I would have come back one way or another; this is what I'm going to be doing for the rest of my life. I'm no good at anything else, so out of sheer desperation I have to be successful sooner or later."

NEWS BEAT



THE JAMMERS: stuck at the top

IT TAKES weeks to get a hit dance record. Richie Weeks, in fact, the master control of the Jammers and the mind behind Weeks & Co as well.

The Jammers' time is right now with their 'Be Mine Tonight' big both in its original vocal form and via a newer instrumental rejig of same, on Salsoul import. Weeks & Co had a fine time of it last year when 'Go With The Flow' was one of the biggest non-crossover records of '82.

'And You Know That' is the Jammers' other winning line, featuring on the three-track 12-inch and on the 'Jammers' album. It's an expression that keeps coming through from the States, so I asked Richie to explain it.

"Black people use it to mean 'I know it is' or something like that. Like if I said to you 'The world is turning' you might say 'And you know that' because everybody knows it's true. It's not just a New York expression, I've heard it elsewhere as well." So there you have it — another hip expression to confuse your friends with.

Weeks comes from the usual musical background — "just about everyone in the family can sing, my sister sings semi-professionally in the New York area" — only this time there's extra interest, one generation removed. "My father, Ricardo Weeks, co-wrote 'I Wonder Why' for Dion and the Belmonts, and he wrote a couple of Christmas carols as well, but only kind of part-time. He worked for the City."

By some curious oversight Dion's version was never a British hit but Showaddywaddy did the business with it 20 years later and anyway the story conjures a lovely image of a respectable nine-to-five gent secretly scribbling away at his desk. "I wonder why I love you like I do . . ."

RICHIE CONTINUES: "I used to play drums, at the age of about 12 or 13, then I gave that up to start playing piano. Then I became a teacher, I taught Math (the Americans drop the final

's')." But he kept the musical faith and now plays 'most all the Jammers instruments. "I started professionally back in '79, I used to be in a group called Freak, on Atlantic Records."

The Jammers came to be when Richie got together with four other musicians, one of them his brother, to vinylise some of his own writing, much of which he does with his fiancée, Margaret Blount.

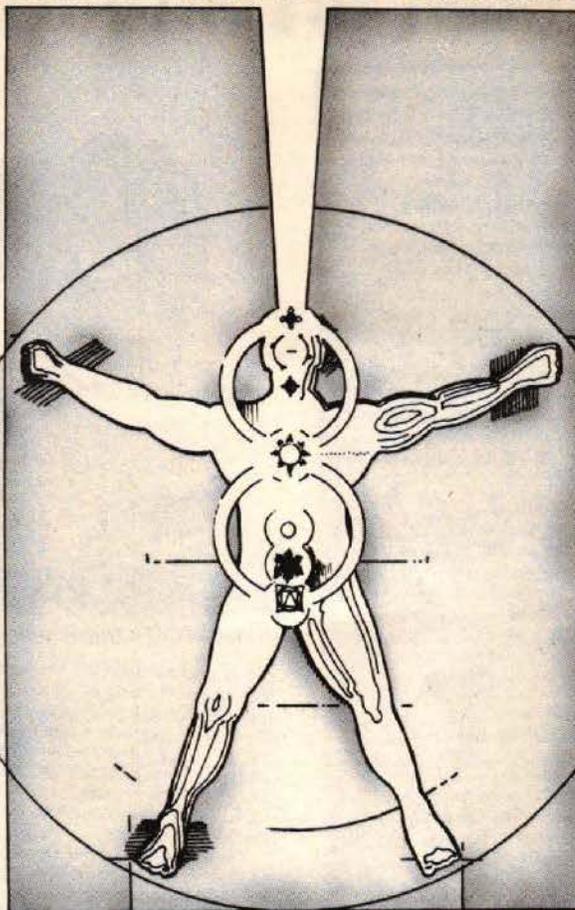
Weeks' musical reference points are a mite unexpected. "I was influenced by a lot of people, like Frankie Lymon and the Teenagers, Little Antony and the Imperials, things basically in the R&B vein, and also Tony Hatch — I listened to one of his albums and nearly flipped, it really did a job on me." If you need enlightenment, Tony Hatch is best remembered for penning (with or without wife Jackie Trent) half a dozen sixties Brit-hits for Petula Clark, including 'Don't Sleep In The Subway' and 'Downtown'.

"I wouldn't call my stuff disco, it's more R&B, but it has sophistication and flair. I try to put a lot of emphasis on lyrics and melody, although my stuff is rhythm dominated. A lot of things now are basically derivative of the seventies and sixties, but I'm now at the point where my music is different, people can listen to it and say 'He does have a different sound'."

Riding on confidence like that, there's new material on the way both from the Jammers and Weeks & Co. The Jammers are spreading fast — and you know that!

PAUL SEXTON

EARTH WIND & FIRE



THE NEW SINGLE FALL IN LOVE WITH ME

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Extended Version plus 'Lady Sun'
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... THIS IS JUST THE BEGINNING
COMING SOON THE NEW ALBUM
'POWERLIGHT'

7" CBS A 2927  12" CBS A13 2927

STAR CHOICE



DENNIS SEATON OF MUSICAL YOUTH

- SWEETER THAN SUGAR — Sugar Minott. So versatile
- MORE GREGORY — Gregory Isaacs. Cool, and nice tracks
- SONGS IN THE KEY OF LIFE — Stevie Wonder. 'Cause it tells you about life
- LOVE HAS FOUND ITS WAY — Dennis Brown. Well selected riddims!
- ONE DAY I'LL FLY AWAY — Randy Crawford. 'Crucial'
- WOT — Captain Sensible. So stupid
- MAKE YOU MY MAN — Sandra Lobban. Hard!
- COME ON EILEEN — Dexys Midnight Runners. Infectious
- THESE EYES — Jackie Mittoo. So sweet
- CASSETTE AND TAPE — Toyman. So sweet

CAREER OPPORTUNITIES



HE'S BARELY old enough to vote, he runs a small record company, edits the country's most influential fanzine and fronts up and coming beat combo Apocalypse. His name is Tony Fletcher and when he talks pop, you listen.

"There are a lot of young people who were between 13 and 15 when punk first started. So you'll find loads of groups aged between 18 and 21 who are mainly influenced by punk, who are gonna break through.

"At the same time people who buy all these overproduced pop records are gonna start wanting to go to gigs sometime, an' they'll soon realise that the people whose records they buy can't produce it live."

Tony, whose Jamming fanzine sells 12,000 copies, has been involved in the pop business since he was a wee lad.

"I started Jamming when I was 13. I was sitting in a maths lesson at school. I'd got interested in music through punk, so I started this fanzine with the only other kid in the class who knew anything about music — and he was a heavy metal fan. The first four issues were done at school and sold a few hundred. It's all built up over the years until we've now got newsagent distribution."

So how did Jamming Records see the light of day?

"I interviewed Paul Weller for Jamming and we struck up a friendship — he knew about my



TONY FLETCHER (right) with Apocalypse bassist Jeff Carrigan and Paul Weller

group and asked if we'd ever thought of putting our own records out. He said he was thinking of starting a label and asked me to run it for him. A year later the label was set up. So far we've had two singles from Rudi, three by Zeitgeist and one by Apocalypse."

Tony is in the perfect position to outline the dilemmas faced by small independent labels.

"We've got a good name as a label, all our records have sold quite well — between five or six thousand — which is fine. The trouble is, I'd much rather sit

down and plan a group's career, take it right from the start, but we're not actually in that position."

Tony's own band Apocalypse, who played on the Jam's farewell tour, have recently released a single 'Teddy' and will appear on Channel Four's 'Whatever You Want' on January 31.

"I started the band with a couple of mates when I was in the third year at school. Our musical ideas are very diverse and we argue a lot about what we're gonna do."

Did the band worry about

supporting the Jam at Wembley? "It surprised me 'cos we went down so well. We love playing in front of big crowds. The thing about this group is that it's made up of five real big heads. We go out on stage just as if we were playing a little gig.

"The audience started cheering for the Jam, so we just cheeked 'em a bit, asked them if they could cheer a bit louder."

Tony Fletcher — musician, editor, head of a record company... and just 18 years old.

Jim Reid

DRIVE MY CARGO

HE MIGHT be middle aged but Mike Carr could soon be one of the biggest disco stars around.

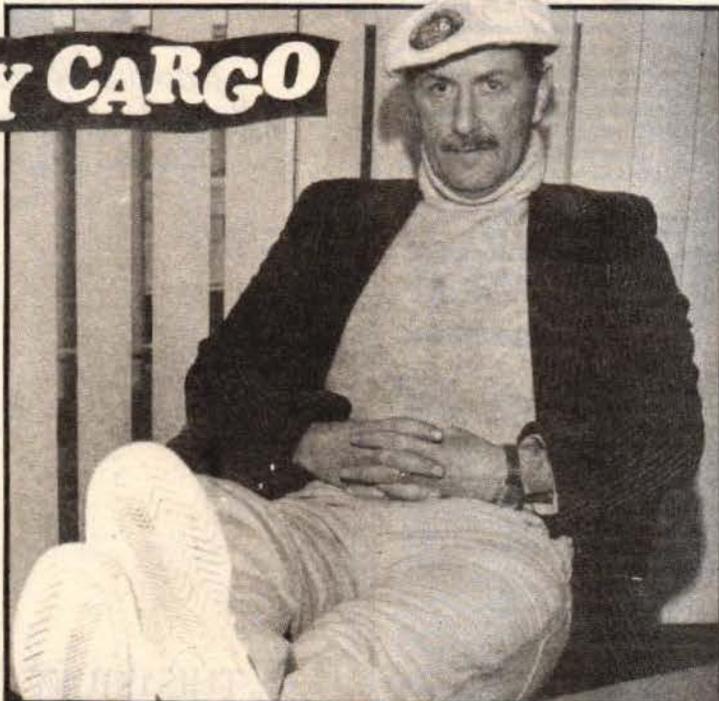
He is the man behind the smash by Cargo called 'Holding On For Love'. And a more unlikely person to be in the groove, you couldn't meet — he's just a professional musician who's been in the business 20 years.

"I just came downstairs one money, the sun was shining and I felt good," remembers Mike. "I've got this little tape recorder and I sat behind the piano and put the song down."

"That's the best way to write a song I think. The last single I did was 100 per cent about this 23-year-old German girl I had an affair with."

"Now I haven't got a woman and I think that's the best way. I'm writing a love song, but I'm a bit more removed from it. That affair's blown over now and I'm just staying at home, looking after the kids and writing."

But to get to this position, it's been a long hard slog. While so many of today's stars have grabbed fame within months, Mike Carr has been touring half the world either



MIKE CARR of Cargo: a little over 21

with his own band or such jazz celebrities as Ronnie Scott and Oscar Peterson.

"That business where you go on a tour of little clubs in Germany and travelling round in an old banger

gets tiring," he says.

"I remember doing a gig at Stuttgart, and straight afterwards we had to travel 600 miles to a gig in Denmark in this clapped out old van. We didn't get to the gig until

five the next night, with no sleep, and we had to go on about two hours later. That sort of thing happened all the time.

"The music business today is much the same. I suppose I like about 10 records that have been in the top 30 this year. My own taste is people like Stevie Wonder and George Benson."

But it's only by luck that even at this stage Mike Carr has a single in the disco charts at all.

"I pressed up 500 copies for myself and when I was at Ronnie Scott's jazz club I met the Virgin boss Richard Branson, I offered him a single and he actually paid me two quid for it... but it didn't get me a deal!

"It was only by luck that I got the deal with EMI. One of their reps happened to hear the record and took it to the A&R department.

"Then I rang them up and I don't think they were really interested until a friend of mine from the group Gonzalez came down and said what a great record it was. The A&R guys called me back and now they've pressed up the single."

Now the man who just wants to make a fair living for himself and his children has a chance of doing it without having to spend months on the road.

The only problem is finding the right image for a 45-year-old to appear on Top Of The Pops!

Simon Hills

SINGLES

Reviewed by MARK COOPER

EARTH WIND & FIRE 'Fall In Love With Me' (CBS) Like *The Gap Band*, EW&F put studio quality before character and over eight albums this emphasis tends to wear the souls of the shoes too bare.

Maurice White's latest outing is distinguished by a brazen chuckle, a sweeping falsetto chorus and a rather pedestrian arrangement. Methinks Maurice has been holding on to one groove too long. This single would've been surprising if someone else had made it. As it is, it's below par.

MICHAEL JACKSON 'Billie Jean' (Epic) I hate to be one of those boorish people who like to limit an artist, but this is how I like Michael Jackson. There's no one better at working up a storm around frustration or anticipation and 'Billie Jean' finds Jackson back at the brink, working up a sweat. Extended dance mix advised.

ARETHA FRANKLIN 'Love Me Right' (Arista) Aretha sits on a song like a queen upon a throne. In recent years, she's had a tendency to start squirming after a verse or two and let her mind drift. Producer Luther Vandross has used Aretha's looseness to fine effect, allowing it to pull against the tightest arrangements in town. This ain't quite 'Jump To It', but it ain't half good. Buy the album.

CHERYL LYNN 'If This World Were Mine' (CBS) Vandross also produced Lynn's album and the man sings up a storm on this duet. The two slip into the song like they were putting on silk pyjamas and then the trembling starts... The song isn't that strong but the performance puts goosebumps in places you didn't know you had.

INDEEP 'Last Night A D.J. Saved My Life' (Sound Of New York) New York's latest rave and a novelty treat, built around the marvellous title and some ludicrous sound effects; telephones ringing, toilets flushing. First prize for ingenuity and for the guitar part. A hit that will eventually drive you crazee so enjoy it while you can.

ROCKERS REVENGE 'The Harder They Come' (London) The excellence of 'Walking On Sunshine' can't disguise the fact that Arthur Baker is rapidly becoming the Manfred Mann of New York City. Like Manfred, Arthur specialises in covers and supposedly interesting backing tracks. Here he merely misses the spirit of Jimmy Cliff's original without adding any surprises from his producer's bag. In the middle Donnie Calvin delivers a homily to the kids on the benefits of education. One for Parent-Teacher Associations everywhere.



Pic by Adrian Boot

THE GAP BAND 'Outstanding' (Polygram) Yet another soul concerto from *The Gap Band* with a monstrously hard-hitting handclap from the engine room and a vocal that homes in around 'Summer Breeze' period Isley Bros. This may be the second single from the album but it's still the freshest thing in town. For the last year and a half, *The Gap Band* have been consistently dumping on everybody in the soulfunk stakes. If they could just put a face in the gap, they might be recognised for the fact. Plug that gap!

CENTRAL LINE 'Nature Boy' (Phonogram) A messy intro that eventually settles into Central Line's familiar lope. The synth figure and solo are as exotic as cocktails in cans and as delightfully artificial. There's even a story line pinched straight from a children's book and a heartwarming chorus. This is a nice record and that's not an insult.

NEW POP

HAYSI FANTAYZEE 'Shiny Shiny' (Regard) The public have already made up their minds about this one so I'll only take a moment to insult it. Culture Club seem to have ushered in a new age of clever clichés whose only ambition is to appear on TOTP and be introduced by balding DJs with hairpieces. Haysi Fantayzee come on with a leer and a grin but then forget what they were going to say. Actually they were never going to say anything.

TEARS FOR FEARS 'Change' (Phonogram) Like all our latest white boys, Tears For Fears have an excellent command of the latest language of pop and nothing to say with it. The backing track of 'Change' is, quite possibly, a masterpiece. The lyrics show the lads intoning philosophically in a manner that once belonged to Andy McCluskey. All that work and still no signs of real character...

BLUE ZOO 'Loved One's An Angel' (Magnet) Blue Zoo take the biscuit. Their latest offering is quite brilliant at being mediocre. They pay the greatest respect to all the latest devices, the mild funk guitar, the big drums, the synth figure towards the song's end, and wind up sounding like a complete guide to current pop cliché. At every halfway decent interval they scamper towards a maddeningly hummable chorus. This has no integrity and will be a hit. However, it will grow old quicker than milk.

THOMPSON TWINS 'Love On Your Side' (Arista) Try as they will, The Thompsons can't quite fit through the golden door. Like 'Lies', this is all intelligence and no flair. The chorus shows an indecent desire to be in the charts, the verses betray a desperate desire to remain witty and aloof. Full marks for hard work but where's the flair?

AZTEC CAMERA 'Oblivion' (Rough Trade) At last! A sign of character! Roddy Frame's writing oozes personality and his guitar-playing is simply dreamy. The production makes them sound like a real group and all that's missing is that old amateur joy of heart. One day Mr Frame will find the muscular delicacy for which he's searching. Here he hasn't quite the song and he has problems with a rather offensive piece of organ-playing. But he's still by far the nicest white boy on display.

ROCK AND ROLL

BAUHAUS 'Lagartija Nick' (Beggars Banquet) Amidst all this posing politeness, Bauhaus sound positively thrilling. Unfortunately this is a criticism of the also-rans, not a commendation for Bauhaus. Murphy and co are at their liveliest here, where Arthur Brown rewrites 'Telegram Sam' as Nick the Devil. Promising enough if you have an interest in pop archaeology and can forgive the song's long-winded ending.

DIRE STRAITS 'Twisting By The Pool' (Vertigo) In which Mark Knopfler proves he can be Rockpile as well as write film music for TV movies. His customary dry cynicism has its usual charm but the music reminds me of swimming in a pool that has no water in it. Music to read holiday brochures to.

THE POLECATS 'Make A Circuit With Me' (Phonogram) Dear O dear! I know they've been away but where have they been? Perhaps it's my copy, but young Tim sounds as if he's singing into his handkerchief. Perhaps he's embarrassed by this attempt to make rockabilly modern by mentioning circuits and other electronic stuff. The fuse is blown, boys.

HACKS AND MOR

JOHNNY MATHIS AND DIONNE WARWICK 'Got You Where I Want You' (CBS) Given the current success of the 'Heartbreaker' album and Mathis' sooncome British tour, I fear this tearjerker will be massive. Console yourself by believing that this duet is, in fact, a theme song for sado-masochists everywhere.

TOTO 'Africa' (CBS) CBS have excelled themselves this week. I'm not even going to mention the Neil Diamond single, but this is serious MOR country. Toto are Top Ten in America with this state-of-the-art song for FM radio fans. Imagine a number of longhaired men in jeans working hours and days in a Los Angeles studio. Imagine them in a sentimental mood. You don't have to buy it, you know.

SUPERTRAMP 'My Kind Of Lady' (A&M) Another one for people with expensive Hi-Fi and no interest in music. If Marks and Sparks made records instead of clothes, they'd sound like this. Falsetto wallpaper.

MANFRED MANN'S EARTHBAND 'Demolition Man' (Bronze) Not exactly MOR but determinedly mediocre. Why has Manfred Mann abandoned Bob Dylan for Sting? I refer you to Grace Jones' version and pass.

ODDITIES

VIRGINIA ASTLEY 'Love's A Lonely Place To Be' (Why-Fi) A sad tale of love grown old with a watercolour vocal from Miss Astley and a pretty arrangement of classical tinge. One for Mary Hopkin lovers.

JULUKA 'Scatterlings Of Africa' (Safari) Ho-hum, bang on the drum. An acoustic ballad celebrating Africa and resorting to a warrior-like chorus. This could do for Africa what 'Mull Of Kintyre' did for the Scottish Isles.

PRIVATE FILES

by **SIMON TEBBUTT**

GETTING BACK into the swing . . . elegant Max Factor models and one time group **Japan** — tired of basket weaving and pruning the roses — are emerging from their **Frank Sinatra** style retirement.

Effete, elegant **David Sylvian** is busy remixing the next **Sandii** and the **Sunsetz** single while bassist and A level pottery student **Mick Karn** is off filming for BBC 2's *Riverside* show. All ready to be shown on January 31, the extravagant flick features a bunch of ballet dancers leaping and prancing to tracks from his solo album.

And not content with all this frenzied activity, the rabid **Karn** has just finished recording a single, aptly titled 'After The Session' with the mighty **Midge Ure**. Rumour has it that the couple are so pleased with the end result that they might even be planning a follow-up album. We wait with baited breath . . .

Oooh, and while we're on the subject of the wily Scotsman, poor **Midge** was burgled recently. Thieves got away with all the lad's videos and cassettes. Still, the **Ultravox** crooner doesn't seem too upset and is off indulging his latest hobby — skiing in Austria . . .

Boy George fans stop fretting . . . the glamorous one assures me that everyone who sent a stamped addressed envelope to the free Multi Cultural Club should receive replies by the end of the month. Have we got it right this time, **George**?

If you bump into those wayward waifs **Haysi Fantayzee** staggering around town these days, don't be too surprised. The poor dears' flash Yank motor — it's a 1959 Oldsmobile Dynamic 88 for all buffs — is currently laid up with a damaged fender. Not to worry, the group hope to be popping off to Poland soon and no one's got a car there anyway . . .

● **Youthmania** hits the States at last. Tired of dreary old middle of the road acts like **Air Supply** and **Fleetwood Mac**, the Americans are tipping **Birmingham's** own **Musical Youth** as the next **Beatles** with their single, 'Pass The Dutchie', storming up the Stateside charts. Expect fainting hordes when the boys take a trip across the **Big Pond** next month . . .

Off to a trendy party for a young debutante friend where, mingling with the guests, I bump into **Boy George** and **Soft Cell's Marc Almond** and **David Ball**, making a rare public appearance together. Unfortunately everyone scatters pretty rapidly when a brick mysteriously arrives through a window. Still, I have time to guzzle



Pic by Eugene Adeborti

Malc: a lotta bottle

"**MORE BUFFALO** than gal, this one," says **Malc** of the glamorous lorry driver from **Stoke Newington** to his right. This delicate little piccy was taken at last Friday's **Mud Club** at **London's** **Subway** where **McLaren** led the hordes of hoedown bandwagons through the reels and jigs in one of those country dancing lessons we all tried to get out of at school. What some people will do to be trendy . . .

a couple of gallons and find out that **Marcy** is soon off to **Spain** with his **Marc** and the **Mambas** outfit before coming back to set up possible **Soft Cell** dates in **February** or **March**.

Who's the new love in **Duran Duran's** wasted bass player **John Taylor's** life? Broken hearts all round as I reveal her to be **Amanda Kyme**, a secretary he met at the **Ebony White Ball** last year. Tough luck girls . . .

Hic! Blow dried **David van Day**, rumoured to be in a pop group called **Dollar**, is nursing a sore head

and wallet after being banned from driving for a year because he was so incredibly sloshed when the police picked him up for weaving all over the road last year. The poor dear couldn't even blow up the breathalyser, such was the effect of the "brandy and two or three glasses of wine" he'd drunk. Would be chauffeurs who don't mind the smell of too much aftershave should apply to his home in **Wavel Mews, Hampstead** . . .

Let's Get Physical . . . Anyone noticed **Depeche Mode's** sweet



Pic by Charles Carne

Caught Red handed

IN THE name of . . . love? **RECORD MIRROR's** resident disco king, the mighty **James Hamilton**, gives a helping hand to minuscule funky warbler **Sharon Redd** at **London's** **Embassy Club** bash in aid of the lady. Stars were pretty thin on the ground — I scrupulously scoured the joint all night and only came up with **Fashion's** **Mulligatawny** — but the booze flowed freely, **Sharon** treated us to a couple of songs and **James** finally got a chance to show off the results of all those hours with the **Bullworker**.

toothed singer **Dave Gahan's** growing weight problem? The lad — known for scoffing Christmas puddings in the middle of summer just because he likes the cream — really ought to watch the old waistline or he'll end up looking like **Bernard Manning** and that really wouldn't do at all. I'd never get his picture on my bedroom wall for a start . . .

A lightning visit last weekend from **Laura Branigan** — the American star whose hit 'Gloria' has been thrilling all the boys in the clubs for months — who popped in and out of the country to do a couple of television appearances. Still, that's better than her first trip to these shores, when she was deported for stowing away aboard the **SS France** . . .

● **How sneaky can you get?** The two **Masionettes** you see singing the hit 'Heartache Avenue' on **Top Of The Pops** aren't really the ones who made the record. Other **Masionette** persons **Lol Mason** and **Mark Tibbenham** used session singers for the original recording and only added the girls, **Elaine Williams** and **Denise Ward**, to the line up much later.

Hot news for all trendy young things. (Know any? Then send me their phone numbers.) The **Specimen** are taking their hip and hot nightspot **the Batcave** to a couple of new venues. The **Son Of Batcave** will be taking place on Wednesday nights at the seedy **Subway Club** and the imaginatively titled **Sun Of Batcave** will be grooving away at the **1001 Night Club** in **Mayfair** on **Fridays**. Real aficionados should save their pennies though — there are plans to take the whole shebang to **New York** soon . . .

Culture corner: former **Squeeze** conceptualists **Glenn Tilbrook** and **Chris Difford** are making a stage musical out of their 1981 album 'East Side Story'. Bet it's nothing on **Leonard Bernstein's** score of a similar name . . .

Bizarre party of the week was for one time singer with heavy rock band **Amazon** and part time exotic baker **Lori Chacko** who is now launching herself on a solo career as **Chiki Chacko**. All very sedate until everyone falls over unconscious for some inexplicable reason . . .

And the most exciting news of the month! My heroine and heartthrob **Dolly Parton** is coming over in **March** to play three dates at **London's** **Dominion Theatre**. I'll be the one in the six inch heels and **Bet Lynch** wig in the front row . . .

Painted **New York** horrors **Kiss** have added a new guitarist **Vinnie 'Wiz' Vincent** to their line up because the old one **Ace Frehley** kept on having problems with an ancient injury. 'Wiz' is having a whole new stage face created for him to blend in with the rest of the outrageous outfit and the only hint as to what it'll look like comes from the fact that he's heavily into **Egyptian mummies** (metaphorically speaking that is) . . .

And **B-Movie** tell me that although they've split with the mighty **Some Bizzare** organisation at last, they will be carrying on and fans should expect a single and LP soon.

Pic by Steve Rappoport



ALBUMS

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

THE GREAT ARTIST: Mac tries to think of a word to rhyme with 'baby'

Quiller on the rampage

ECHO AND THE BUNNYMEN 'Porcupine' (Korova Kode 6)

'PORCUPINE' is a supremely frustrating album. Frustrating in that the promise of its best founders on the awful sham of its excesses.

Echo and the Bunnymen are found guilty, far too often, of the worst kind of progressive rock indulgence, the laziest construction of false mystery. The real shame of the matter is that so much here is waste — and that's a pity, 'cos when the Bunnymen are good, they are very good.

Take 'Heads Will Roll' for instance, a beautifully proportioned song, each instrument neatly combining to produce a slowly curling, sublimely seductive whole. Those Indian violins are perfect and Mac's voice is a pert punctuation rather than a brusque exclamation.

But elsewhere The Bunnymen are lax, ill disciplined

and apt to indulge their leader's sixth form poesy. The title track sees Mac, TS Eliot in hand, Leonard Cohen on the brain, getting all maudlin over a backing track that sounds like it's been constructed by a bunch of fidgety buskers on speed. I'm sure it's very meaningful darling, but I wish Mr McCulloch would spend more time on the perfection of his hairdo and less dredging the notepad scribbles of his schooldays.

In the final analysis the Bunnymen's weakness lies in their lack of direction and discipline. Too often their songs are overlong and melodramatic. Yet when some form is imposed, some guidelines laid down, they are capable of beautiful, clear and incisive music.

If the Bunnymen can resolve these difficulties, they'll be ready to make the kind of LP they've always promised. If they don't? ... well look what's happened to Julian's boys. + + +

Jim Reid

JOHN WILLIAMS 'Music From The Original Motion Picture Soundtrack — ET The Extra Terrestrial' (MCA Records MCF 3160 B)

WITH ET currently being bigger than Steve Strange's girth, here's an LP to sell and sell, gasp. Written and produced by John Williams 'ET- The Motion Soundtrack etc' disappears in a vacuum of safe and familiar cinematic sounds.

You can almost smell the discarded popcorn cartons and hear the subtle tinkle of cash registers as Williams and Spielberg tread softly to the bank. + + +

Jim Reid

VARIOUS ARTISTS 'Crucial Reggae Driven By Sly And Robbie' (Taxi/Island ILP 9730)

TAXI'S TWO compilations spell the twilight of 'The Harder They Come's' long reign: 'Crucial Reggae' and last year's 'Sly And Robbie Present' are definitive reggae compilations for the eighties. This year's offering has but one toast (from the overworked Yellowman)

and a fine selection of commercial love songs performed by JA's finest soloists and harmonisers. Riley's finest soloists and harmonisers. Riley's version of 'Sexual Healing', 'Nooks' 'We're In This Love Together' and Junior Tamlin's 'Real Love' are outstanding but, really, there's not a weak link in sight. Sly and Robbie power the whole affair along with a characteristic mix of power and delicacy and the arrangements are state-of-the-art throughout. Crucial is the word. + + + + +

Mark Cooper

VARIOUS ARTISTS 'Mind And Matter' (Survival SUR LP002)

OVER the past year, this small label has been a hive of activity carving a niche for itself in the general area of electro-pop, gently presenting a clutch of new faces trying to refresh those parts others don't think about. This is a 'story so far', and a stimulating tale it is too. Side one's tracks highlight Survival's liking of melodic strength: Faith Global's 'Knowing The Way', an insidious, highly likeable grower and Play's 'Deeper Than

Blue'

But best, perhaps, is the peaceful languid feel of 'Sunny Side' by Jeanette. Flip for 'Megamix', a 17-minute segued dancefloor blitz which starts in dub and ends up in destruction with 'Do It', a moodily synthetic track with haunting Fad Gadgetsque hook. Plenty meat here to tempt any novelty-starved palate. + + + + +

Betty Page

PRINCE CHARLES & THE CITY BEAT BAND 'Stone Killers' (ROIR A115, cassette only)

CHAS AND DI getting funky? Prince William on syndrum? Not quite, but this is almost fit for a king.

Prince Charles is Charles Alexander, a 22-year-old Boston-born 'third generation funkster', and that means he's spent years listening to everything with a mean beat and taken it all in. On side one here, it comes out again in slow, drawling funk concerned with a groove rather than a tune. But turn over and suddenly you're planet-rocking, especially on 'Jungle Stomp' and 'Bush Beat', a couple of scorching 'rock-it-don't-stop-it' instrumentals that'll have Bambaataa and the boys fuming with envy. + + + + +

Paul Sexton

HEADPINS 'Turn It Loud' (ATCO K5087)

NO THANKS, I'd rather just gently break it across my knee. Excruciating album from a new Canadian band who are being given a big push and must surely be lined up to open at Reading and Donington.

Headpins are so busy grabbing at every old cliché they can find that they've managed to hide any original talent of their own and Darby Mills' vocals are a horrible classless screech. For the moment I remain totally unconvinced. +

Robin Smith

"These Rock Stars must have powerful lungs. You can hear them from Penzance to Aberdeen!"



All your favourite singles, 24 hours a day, 7 days a week. 4 different songs Monday to Friday, 5 at the weekends. Records change at 8.00 a.m., 12 noon, 3 p.m., and 9.00 p.m. weekdays. Same at weekends, plus one more at 6.00 p.m.

London Discline available throughout the year.

Outside London, 24 hours a day except during the season's major cricket matches, when it's available at the end of play from 7.00 p.m. to 8.00 a.m.

Records this week include:—

- YOU CAN'T HURRY LOVE, Phil Collins
- A WINTER'S TALE, David Essex
- SAVE YOUR LOVE, Renee & Renato
- ORVILLE'S SONG, Keith Harris & Orville
- BEST YEARS OF OUR LIVES, Modern Romance
- STORY OF THE BLUES, Wah!
- DOWN UNDER, Men At Work
- TIME (CLOCK OF THE HEART), Culture Club
- BUFFALO GALS, Malcolm McLaren
- IF YOU CAN'T STAND THE HEAT, Bucks Fizz

Pasta dutchie

RENATO 'Save Your Love' (Lifestyle LEG 9)

"EEH LA, eeh la, that were hot stuff Stephanie. There's a good girl, run off and get your clothes on before you catch your death. Now if you all you lads out there can cool down a bit, and all you ladies can keep your hands down even further — just my little joke, no offence — what we've got for you now is what you could call a monster talent. I wouldn't say he was a big lad but I ran out of petrol driving past him, then he hung his shirt out and Sunderland went dark an hour early..."

"He sings a good song, bursts a good suit and he's all the way from Naples, near Huddersfield. Ladies and gentlemen, put your hands and everything else together for the one and only RENATO!"

And for the next hour he's all yours. 12 night club favourites from the old trouser, ranging from 'Danny Boy' to 'O Sole Mio' (groan!), all recorded about four years ago and kept afloat by the inclusion of the wonderful 'Save Your Love'. The real album, with the real Renee, will be out next month, and I'll bet a lake of brown and bitter it's not a patch on this Northern clubland gem. + + + + +

John Shearlaw

DISCLINE
DIAL 160
British
TELECOM
Guidelines

ON STAGE

Pic by Eugene Adebora



PETE WYLIE eyes a Sapphire or two (or three)

Star Wah's

WAH!
ICA, London

WYLIE HAS just come hot foot from the TOTP's studios, this is Wah!'s first appearance as 'pop stars', and doesn't he just love it. Pete introduces his natty white sailor hat as his 'pop star attire' and then goes on to deliver a set that promises to put some heart back into the pop song.

Coming on like pop's answer to Jimmy Tarbuck, Wylie struts the stage, mouths between song pep talks, and belts into the epic edifice of his songs.

Although the backing is competent and the singing of back-up vocal group Sylvia and the Sapphires never less than a delight, this is undeniably Mr Wylie's show.

Pete may not be the world's greatest vocalist but he invests his songs with so much passion and commitment that this doesn't seem to matter. What does matter is that here, at last, is a pop group that are prepared to bring a touch of gravel and broken glass to a Top 20 comprised of shallow, facile nonentities.

Jim Reid

Midge bites

ULTRAVOX

Apollo Theatre, Glasgow
YOU CAN always judge a band's performance by how much the balcony bounces at the Glasgow Apollo. Tonight I saw Ultravox from what seemed like a trampoline.

Against a background of proud grey edifices, the foursome — augmented by Danny and Colin of Messengers on backing vocals — wove a wondrous tapestry of sound and vision, and the audience grew more rabid in their dancing with the introduction of every song.

Quite simply, Ultravox are superb. I've always suspected that live they would be full of pomp and circumstance but in reality they are dramatic, fiery, majestic and stunning. Midge, proud to be back in his hometown, grinned from ear to ear, while Billy Currie danced behind his keyboards like a jogger on speed, to be greeted by screams and applause whenever he ventured to the front of the stage with his violin. Chris Cross kept a fairly low profile and Warren Cann, partly obscured behind his drums, provided a solid backbeat in the style of Animal Muppet.

Here and there there was a hiccup, but that is to be expected after a three week lay-off. But essentially as they worked their way through their catalogue of hits and favourites it was a joy to behold.

Daniela Soave

JOE JACKSON

Hammersmith Odeon, London
THE ODEON was waist deep in ticket touts proving that the most valuable hedge against a falling pound was a seat at Joe Jackson's triumphant return from America. His two hour show was a far more rewarding experience than any

financial inducement could offer. While the show obviously leaned heavily on the latest album, 'Night And Day', and the old stage favourites from the past four years the performance was a bumper bonanza of surprise, intelligence and entertainment.

The seemingly limited line-up of two keyboards, two percussionists and bass became an endless arsenal of innovation. The old songs took on a new and vibrant aspect. The old reggae jerk of 'Sunday Papers' was given a smooth sheen. 'Is She Really Going Out With Him?' was rendered acapella while 'It's Different For Girls' was given an achingly tender treatment.

The 'Night And Day' material and some new songs from a forthcoming movie soundtrack called 'Mike's Murder' showed that Joe Jackson has acquired a new depth and bite that's far more appealing than the helter skelter approach of yore.

Mike Gardner

ANTI-NOWHERE LEAGUE

Ace Cinema, Brixton
IF THERE had been any vicars present, this might have been funny. Instead the A-N L could only swear at the converted and spit at the faithful. They tried to ignore the TV cameras but still played a hamnier set than Pinky and Perky. The A-NL are the original oafs next door. They do everything they 'should' have been told not to do by their mothers. Unfortunately they can't think of anything else to do. Swearing profusely and grabbing his crotch at the slightest excuse, Animal does manage to be gross in a cuddly sort of way but mostly he's content to be a wet liberal's idea of a job. The music is hard and straight, the words pleasantly obnoxious and the only problem is that the A-NL have yet to realise you can only swear so many times before the words are meaningless. The same is true of their three-chord thrash.

Mark Cooper

V5562
(V5562-12)

NEW SINGLE

CHINA

CRISIS

Christian

A SIDE: CHRISTIAN*
B SIDE: 1. GREENHACK BAY
2. PERFORMING SEALS
(PREVIOUSLY UNRELEASED)

*PRODUCED BY PETER WALSH
THIS SINGLE AVAILABLE AS SEVEN INCH AND TWELVE INCH EXTENDED VERSION (TAKEN FROM THE ALBUM 'DIFFICULT SHAPS AND PASSIVE RHYTHMS...') ON RECORDS AND TAPES V2248-TV9242 VIRGIN RECORDS LTD

The story of O

CHART SUCCESS doesn't always ensure first class treatment — ask Blue Zoo! The London-based four piece, who last week released 'Loved One's An Angel', met a less than friendly hotelier on their recent tour.

Bassist Mike Ansel explains: "We turned up at this hotel in Hull and the hotelier was at the fence to greet us. He pointed at our gear and said, 'don't bring that in here lads'. We went in to register and Mick was leaning on the wall, so the bloke said to him, 'don't lean on the bloody wall, lad'."

"So anyway we went to watch telly and we wanted to turn over, but the bloke's wife said, 'don't touch the TV, Leave It alone'. We were all sitting on the floor and he said, 'get off the floor and sit on the chairs. This isn't a bloody doss house'."

"We got home after the gig at Jam and none of the heaters in the hotel were on. Tim was frozen. He only got two hours kip. He was walking around trying to keep himself warm."

Today Blue Zoo are taking a well earned rest between gigs. TV, studio and video. I ask pop's newest cutie Andy O if life has become a mite frantic since the success of 'Cry Boy Cry'?

"Yeah. We're having to live up to what we've created — there's more pressure. Especially live gigs, they're all waiting to see what we're gonna be like, an' we feel a different pressure from what it was like before."

Has this meant more hysterical reactions when you play?

"We played at Gravesend and it was a total surprise 'cos we've been used to playing colleges and universities and there you get quite mixed audiences, quite adult. At Gravesend the promoters hired these halls and there were loads of young girls there, really eager."

"At Gravesend they were queuing outside the dressing room. That's the first time we've ever had anything like that. Gordon, our tour manager, had to let them in 10 at a time. It was terrible."

"At Colchester there was a terribly heavy atmosphere. About three glasses were thrown at me when I was on stage. One hit me on the leg, one on the chest and I got beat all over me."

"My girlfriend got involved in a brawl, got hit on the head and lost her gold ring. The whole of the stage was swimming in beer and I was just paddling around — there was glass on the stage and I was dancing round in bare feet. It was a very electrifying night."

ANDY O, one of pop's true singers, now finds his voice and face right there in the forefront. He's tasted success, but he's also aware of the crushing insensitivity of pop's production line mentality. Simply, Mr O treads very carefully into pop's gaudy arena.

"Having a hit makes you really confident. People are actually listening and waiting for what you're gonna do next, which is good. You're under pressure to match up to your previous efforts."

Trouble is you can only get so far with singles. Everything moves



BLUE ZOO: Andy O tries desperately to gain a winter tan

on. At the moment Boy George has taken over — he'll have about four or five hit records then someone else will take over. It's very very short lived, that side of the market.

"This is the first time I've felt under pressure to write. But we get far less time to write now. I've been thinking, 'can I write under this sorta pressure, rather than write at my own leisure'. I know it's quite difficult. You've gotta force yourself to get into the right frame of mind. You musn't lose it."

I ask Mike whether the rest of Blue Zoo resent the disproportionate amount of attention lavished on Andy. Do they feel anonymous?

"No, that's what he's for. Singers always get the attention anyway. We get the chance to express ourselves in a different

way." "Though Andy is by nature a reticent young man, he seems to revel in performance. He is the possessor of one of pop's finest voices, but I still find his stage show a touch melodramatic."

"That's just the way I perform at the moment, but I don't know how long it will last. I take the other side — writing — just as seriously."

"I'm learning things all the time, little things like how to talk to the crowd between songs, how to build up a relationship with the audience. The one thing I've got to work on is my creative side."

How does he rate Boy George, the man voted top vocalist in our reader's poll?

"I don't like his singing — it grates on me. There's just something about it that I don't like."

He's OK, but he sounds a bit phoney, a bit yucky to me."

Andy returns to the subject of his songwriting. The boy is obviously a mite insecure, slightly doubtful of his ability. He tells me what the lifting 'Loved One's An Angel' is all about.

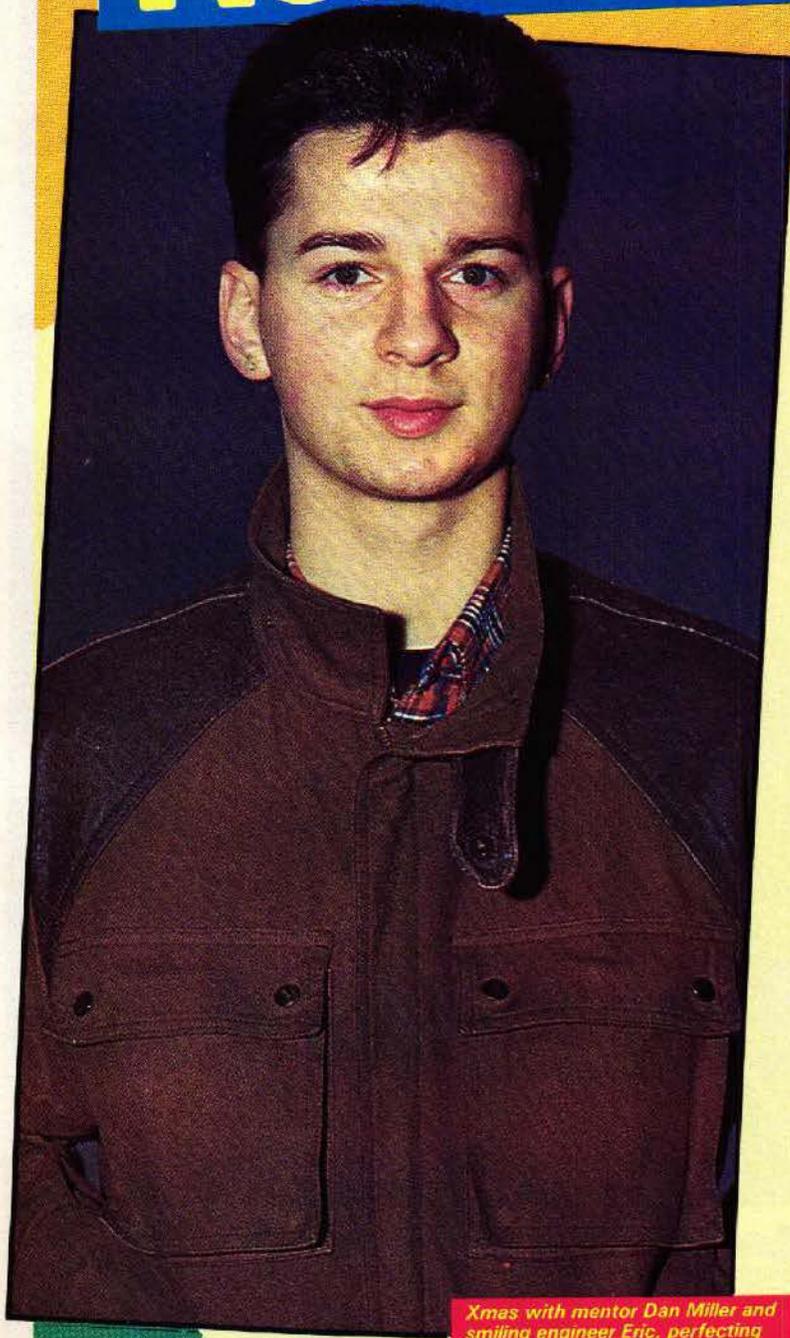
"The song's about someone who I think is an angel. I wrote it on tour 'cos I missed my girlfriend. I was thinking a lot about her and I thought 'Loved One's An Angel' was a really nice title."

Andy blushes slightly at this revelation and shakes his head at the prospect of imminent teen idolatry.

Andy O is very much in love. He also happens to be one of the nicest young men in pop music.

JIM REID

MODES TO FREEDOM



A YELLOW plastic watering can rests idly on the floor, having just recovered from a bashing the previous night in the name of 'percussive effects'. Worn leopardskin cushions are scattered on an equally worn, but homely, settee. All it needs is the rubber plant to make it as cosy as mum's sitting room.

The fact that it is also the legendary Blackwing recording studio makes no odds, for it may as well be home for Depeche Mode, who've again been ensconced within its walls since

Xmas with mentor Dan Miller and smiling engineer Eric, perfecting their first single for four months, a new M Gore meisterwerk.

Martin, hitherto known as the one that sits in the corner during interviews saying nothing while Dave and Andy mouth off, had been ordered by the latter duo to conduct the initial stages of the interview alone to avoid the inevitable inter-band contradictions. Grateful for the chance to grill this most private of songsmiths, we settle down and kick off with a bit of news.

Martin: "Things are a bit different now 'cos Alan's now a full member of the band and he's actually playing on the new

single, and the B-side is co-written by him and me."

Is this a recent decision?

"Not really, but it only came into effect recently. We planned to take him on full-time after the album, which we wanted to finish on our own otherwise people would've said we couldn't carry on on our own."

Alan Wilder is now à la Mode, he'll be bringing his own style and influence along in yet another subtle change to Dep's melodic delights. It may help them face another year under scrutiny with renewed vigour after a post-novelty period of intense critical flak. But they always expected that, says Mart.

"Things have been going pretty badly for us press-wise recently — it had to come. It's no surprise, just a bit annoying, especially when there's a lot of people who used to like you and for some reason they suddenly don't. Before, you couldn't do anything wrong, now you can't do one thing right. You'd think there'd be a couple of ideas they might quite like!"

Master Gore would like to see the critical balance redressed with their soon-come single, appropriately entitled 'Get The Balance Right', Martin: "I think it's a lot harder, more powerful and more direct. It's quite moody, too. What I'd like to do is diversify so that we've got loads of different fields where we're not just restricted to one type of music. It's nice to be able to work it however you feel at the time. I think our new material's going to be more to the point, about more general topics that everyone can relate to rather than having more personal lyrics."

The reflective, heart-searching quality of Martin's lyrics have been the subject of much attempted analysis, and he feels he should explain his dislike of discussing them in detail.

"It's up to people to make of them what they want. A lot of people try and make me explain what every line means, but it takes away any sort of mystique. It might as well be a book or an essay."

Is he optimistic about Depeche's chances of survival on the coming cut-throat pop year?

"I'm optimistic about our material and the way we're going to progress and get stronger, but whether the material will sell as well is hard to say. I don't think we've ever been optimistic about it, we always worry. I think we always tend to underestimate ourselves."

Surely that's better than being braggarts?

"In some ways, but . . . to the public we come over in interviews as being negative and pessimistic and I think that rubs off on

people. When you read some like a Duran Duran interview, they're full of optimism, but they come across as being big-headed and I don't like that."

Depeche really do worry about how people see them (see Dave's comments . . .) and it's not hard to see their easy-going, modest manner can be misinterpreted. How do Martin reckon they're viewed?

"Mainly just . . . simple-minded. We're rarely taken very seriously, especially by the press, and that's all you hear from apart from fans. We know we don't believe what the press say, but it's difficult to confront someone in the street and say 'what do you think of us?' Perhaps we should do a survey or something!"

With visions of Daily Star-type opinion polls and 'real men don't like Dep Mod' headlines racing through my brain, Mart retired the control room to summon the remaining 'fluent speakers', muttering about how he 'felt like Martin Fry'. Having thus ensured the Quiet One had his belated Dave, Andy and Alan let their tongues go walkies.

Andy discusses strategy: "I wanna record a new album, get that out as soon as possible, so we can be in a position where we can release singles off that album rather than vice versa. Because that the last album was under-rated and underrated. But then we've found people who didn't like us before do now. I think it appeals to other people."

Dave pitches in, defensively: "We feel our records have improved and progressed in a way, though. Think of the differences between the new track and 'Dreaming Of Me', which was so simple. We've come so far in production, we really learned a lot. The same goes with 'Broken Frame' and first album — it was quite a challenge to release that. It also made a lot of journalists listen a bit more and think there's more to them than just a pop band."

The quartet, who still manage themselves, are ever-aware of pressures to time everything to perfection and how success (ongoing dept) is based on how your last single did. They're relying now on a song with 'real substance' and a beefed up bottom end (!). But they would mind having a visual profile a notch or two higher.

The Deps, however, are resigned to the fact that you do look cool when you've got a big grin on your face, so they'll continue laughing at each other.

Andy: "Some groups are trained to do sickly grins and that . . ."

Dave: "But ours just come natural!"

The boys can't help it . . .

by BETTY P



DEPECHE MODE pix by Adrian Boot

COCKNEY REJECTS

YOU MIGHT think Chas of Chas and Dave fame is a sorta jolly bearded Cockney character, but — shock horror — he used to be in a nasty underground heavy rock band. Yep, even masters of our glorious capital's wonderful rhyming slang can have rather dodgy backgrounds. Or did I say, 'I'll just pop round the Johnny up the frog and let Mr Chas speak for himself' — I did?

"I was in a rock band called Cliff Bennett and the Rebel Rousers, a pop band called the Outlaws and later on a band called Heads Hands And Feet who were considered a good 'underground' band." Far out man!

Chas however wasn't totally enthralled by the antics.

What I didn't like about all that was the sorta moody poshness of the lads with heavy rock thing.

When bands like Led Zep came out people thought they were real, but to me they were just posing. It was just a big pose. I thought damn it like nothing real there, y'knowwhatman.

Says de Chas, sure de.

Chas and Dave have different chart success with both their 'Job Lot' and 'Christmas Jamboes' Reg albums. And although Chas and Dave's cross

generation appeal is rightly lauded by their numerous appearances on 'family' entertainment shows and regular chat forays, things haven't always been so easy.

The North London duo who have been heavily involved in the pop business since their late teens are now approaching forty, and their success was earned in the tough years and struggle halls of rock n roll lore. The twosome have a very simple philosophy towards their chosen profession.

"If you're doing something that's real and you're enjoying it," says Dave, "somewhere along the line you're gonna make a living. That's all we are out to do really, make a living, not to be trendy or anything."

Yes, think the punters who follow us now will still be with us in twenty years time.

Tough word, but we've got a following that'll keep us going. It doesn't necessarily mean we'll get loads of number ones — but our records will all sell.

So who exactly are the good folk who keep your respective bank balances happy then, chaps?

"We got little kids, we got grandpas, old granmas, blakes with white hair, laddy boys, everyone," says Chas.

"My eldest daughter is sixteen, she's into all the current pop groups, and she's told me that her schoolmates really like what we're doing. They won't necessarily go out and buy the records, but they see it as something they like. Perhaps they think, 'I wish I had a dad like that'."



CHAS and DAVE: heads down for a sixteen pint session

CHAS and Dave's music is an honest mix of old time music hall and simple rock n roll. Their songs tell of a rapidly disappearing working class culture, a way of life being crushed by social, economic and cultural pressures.

If their music is nostalgic, then it is so in the best sense of the word. Chas and Dave's music is a reaffirmation of camaraderie and community, a celebration of simple pleasures, from simpler times.

Dave gives me the group's raison d'être.

"I was born in Ponders End and Chas was born in Edmonton. We had a sorta identical environment when we were kids."

"We were both brought up in the same sorta working class family where music was there to be enjoyed, to cheer yourselves up."

When times weren't so hot you'd get your relations round on Saturday night to enjoy yourselves. I think that's probably what comes

out in our music.

"I know people think we're singing about the past all the time, but there are a lot of characters in our songs who are still around."

WHEN I don't know about hard times in Ponders End...

...but what I do know is that although our two heroes now live in Hertfordshire, they still remain close to their North London roots. This unfortunately means that they are supporters of ailing first division football team: Tottenham Hotspur.

I ask the two boys about the cryptic records they've made with Spurs.

"They're out and out fun, that was down to our manager, but then, we are Spurs fans."

"We'd heard a lot of football songs — we used to go up to Spurs a lot — so we wanted a song the fans could sing."

"The players were pretty good, the first song we wrote we knocked off pretty quick, took into the studio, had the words printed, and the players were singing straight away."

"When we told Ossie Ardiles to do his bit in the middle, we asked him how he pronounced Tottenham and he said Tottenham — but we wanted him to say Tottenham so we had to teach him to speak wrongly."

What Mr. Chas and Dave speak therapists!

The duo sit pint in hand, cigar in mouth, and wait for the killer question: 'Why have you both got beards?'

"I dunno, I s'pose I'm a bit too lazy for all that shaving lark," says Chas.

Football, beards, underground rock — the decade of proletarian culture. Chas and Dave, a light and bitter to a spicy cocktail.

JIM REID

Acting your age

TO IMPRESS my girlfriend, who is 21, and very beautiful, I've told her lies about myself. I've said I'm well off for money and am 19, instead of my real age, two years younger. I love her very much, but know she doesn't feel the same about me.

Also, she spends a lot of my time and money with her friends, who I hate, but I go along just to be with her.

While I'd like to carry on this friendship, I hate the idea of being made a mug. I'm trapped and don't know what to do, but if I stopped seeing her, I'd feel awful and lonely.

David, Manchester

● *As you're finding out fast, basing a relationship on one-sided or mutual fantasies can be a bit of a waste of time. Keeping up the pretence must be exhausting, to say the least, and even though you may have managed to sustain this fiction for some time, you still don't know where you stand with your girlfriend. So what's the point?*

If you carry on the way you are now, you'll feel even more trapped and insecure. Why not just be honest with her and break the truth gently, for your own sake, as well as hers. After all, you've been making a mug of her too, and if you don't have enough in common to stay together you'll soon find out.

Even if you do split up, you won't feel any more despairing than you do now. And when the next girl comes along, for goodness sake give her a chance to like and get to know you for yourself.

Coming clean

IS THERE something wrong with me? I'm 14, and have noticed that the tip of my penis is very sore when it rubs against anything. I can't talk to my parents about this. Also I'm embarrassed in case my mum finds out that I have sexy dreams at night. I wake up covered in sticky sperm. Is this OK? I don't know where to look in the mornings. What's happening?

Douglas, Watford

● *You're growing up, that's what. The tip of the penis, a mass of nerve endings, is just about the most sensitive spot of the male anatomy and is highly vulnerable to*

sensation and touch. But, if it is unusually sore and looks and feels inflamed too, have a quick chat with the doc. To avoid the chance of uncomfortable inflammation, washing regularly down under is essential. Anyone who finds that it hurts to move the foreskin back because it is extremely tight should see the doctor anyway for advice.

Wet dreams like the ones you describe are a natural part of growing up. Your friends are having them too, and your parents should also be aware that this kind of involuntary ejaculation, "coming" when you're asleep, shows that you're going through puberty, the time when your body is well on the road to physical maturity. It happened to your dad too.

If you're embarrassed, and there's no reason why you should be, why not wear a pair of underpants in bed, and give 'em a quick rinse through in the morning.

Chop chop

I'D LIKE to learn karate but don't know who to contact in my area. Any ideas?

Peter, Dorset

● *For the fax on a karate contact, plus free background literature on martial arts, drop a line, enclosing a sae to British Martial Arts Commission, 1st Floor, Broadway House, 15/16 Deptford Broadway, London SE8 3433. (Tel: 01-691 3433).*

Production plans

COULD YOU tell me if there are any day release college courses which involve learning how to operate a recording studio happening in my area?

Dave, London

● *For details of the one-year City And Guilds 'Sound Studios And Recording' course, requiring attendance on one afternoon a week only, write to The Secretary, Polytechnic Of North London, Department Of Electronics And Communications Engineering, Holloway Road, London N7 8DB. Other colleges offering the same course, useful to those who want to work in the recording industry, include Dublin College Of Technology, Luton College Of Higher Education and Northampton Nene College.*



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.

Live and free

HOW DO I apply for tickets to be in the theatre or studio audience for BBC television shows? I'd like to see 'Top Of The Pops' live, if possible.

Andy, Wales

● *To join the waiting list, drop a line to the Ticket Unit, BBC Television, Room 104, Centre House, Wood Lane, London W12. Mention 'TOTP' when you write.*

Hair today

MY HAIR has been in bad condition for two years now. It is brittle and breaks easily and there are certain bumps on my scalp which hurt excessively when touched. I'm 19 and wonder if you could offer any advice on this problem. Where can I contact a hair specialist?

Denise, London

● *To check out the root cause of the problem either see your own doctor, or make an appointment with a trichologist, a hair and scalp specialist. You can locate a trichologist in your area by ringing or writing to the Institute Of Trichologists, 228, Stockwell Road, London SW9. (Tel: 01-733 2056).*

Boy's club

FOR MONTHS now, I've been frantically trying to find the address of a Soft Cell fan club. Does one exist?

Michael, Prestwick

● *Sure thing. For the fax on the fan club, write to Soft Cell, c/o Trident*

Studios, 17, St Anne's Court, Wardour Street, London W1. Mark your envelope 'Fan club enquiry' and don't forget that stamped addressed envelope.

Steak out

I'VE BEEN going out with a nice fella for five and a half months, but during that time has had not once offered to take me out to dinner, even on my birthday.

He's always saying he's such a big romantic — but seeing is believing. He's 26, and an assistant chief accountant in a well-known firm. I'm 20. What should I do? Annette, Gwent

● *So why is he so obtuse? Saving for something special? You must have some idea, although facing the truth of the matter could be tough. Ask him.*

Stop eating your heart out. If he doesn't start balancing the books and at least sharing expenses on your nights out, pretty soon, find yourself another boyfriend. If a regular Friday evening stretch is getting you down, a life sentence would be financial purgatory.

FLASH A FRIEND

ANY BOYS aged between 12 and 14, into discos and music, able to speak either a little, or a lot of French out there? If you'd like to write to 12 year old Samantha from Marton, Warwickshire, England, drop a line. All letters will be sent on.

NEW SINGLE by

ROCKERS REVENGE

featuring DONNIE CALVIN

THE HARDER THEY COME 7" & 12"

12" Features EXTRA TRACK - SUNSHINE PARTYTIME (rap) PRODUCED BY ARTHUR BAKER for SHEETWAX Records



US 45s

- 1 1 DOWN UNDER, Men At Work, Columbia
- 2 2 THE GIRL IS MINE, Michael Jackson/Paul McCartney, Epic
- 3 3 DIRTY LAUNDRY, Don Henley, Asylum
- 4 5 SEXUAL HEALING, Marvin Gaye, Columbia



- 5 7 AFRICA, Toto, Columbia
- 6 4 MANEATER, Daryl Hall & John Oates, RCA
- 7 8 BABY, COME TO ME, Patti Austin, Qwest
- 8 9 ROCK THE CASBAH, The Clash, Epic
- 9 6 MICKY, Toni Basil, Radialchoice/Virgin/Chrysalis
- 10 10 HEARTBREAKER, Dionne Warwick, Arista
- 11 12 YOU AND I, Eddie Rabbitt/Crystal Gayle, Elektra
- 12 16 SHAME ON THE MOON, Bob Seger, Capitol
- 13 15 YOU CAN'T HURRY LOVE, Phil Collins, Atlantic
- 14 14 THE OTHER GUY, Little River Band, Capitol
- 15 11 GLORIA, Laura Branigan, Atlantic
- 16 17 HEART TO HEART, Kenny Loggins, Columbia
- 17 19 GOODY TWO SHOES, Adam Ant, Epic
- 18 18 THE LOOK OF LOVE, ABC, Mercury
- 19 20 HAND TO HOLD ON TO, John Cougar, Riva
- 20 23 ALLENTOWN, Billy Joel, Columbia
- 21 21 YOU GOT LUCKY, Tom Petty, Backstreet/MCA
- 22 22 LOVE IN STORE, Fleetwood Mac, Warner Brothers
- 23 25 STRAY CAT STRUT, Stray Cats, EMI-America
- 24 24 I DO, The J Geils Band, EMI-America
- 25 27 YOUR LOVE IS DRIVING . . . , Sammy Hagar, Geffen
- 26 29 HEART OF THE NIGHT, Juice Newton, Capitol
- 27 31 PASS THE DUTCHIE, Musical Youth, MCA
- 28 13 STEPPIN' OUT, Joe Jackson, A&M
- 29 — ALLRIGHT, Christopher Cross, Warner Brothers
- 30 32 SHOCK THE MONKEY, Peter Gabriel, Geffen
- 31 35 DO YOU REALLY . . . , Culture Club, Virgin/Epic
- 32 34 WHAT ABOUT ME, Moving Pictures, Network
- 33 27 SPACE AGE LOVE SONG, Flock of Seagulls, Jive/Arista
- 34 — HUNGRY LIKE THE WOLF, Duran Duran, Harvest
- 35 — YOU ARE, Lionel Richie, Motown
- 36 — TWILIGHT ZONE, Golden Earring, 21 Records
- 37 40 BAD BOY, Ray Parker Jr, Arista
- 38 38 TWO LESS LONELY PEOPLE . . . , Air Supply, Arista
- 39 39 MEMORY, Barry Manilow, Arista
- 40 — PUT IT IN A MAGAZINE, Sonny Charles, Highrise

Compiled by Billboard

US LPs

- 1 1 BUSINESS AS USUAL, Men At Work, Columbia
- 2 2 BUILT FOR SPEED, Stray Cats, EMI-America
- 3 4 H₂O, Daryl Hall & John Oates, RCA
- 4 6 GET NERVOUS, Pat Benatar, Chrysalis
- 5 8 THRILLER, Michael Jackson, Epic
- 6 6 CODA, Led Zeppelin, SwanSong
- 7 9 COMBAT ROCK, The Clash, Epic
- 8 16 THE DISTANCE, Bob Seger, Capitol



- 9 10 LONG AFTER DARK, Tom Petty, Backstreet/MCA
- 10 11 HELLO, I MUST BE GOING!, Phil Collins, Atlantic
- 11 5 LIONEL RICHIE, Lionel Richie, Motown
- 12 12 " . . . FAMOUS LAST WORDS . . . ", Supertramp, A&M
- 13 13 THE NYLON CURTAIN, Billy Joel, Columbia
- 14 14 SPEAK OF THE DEVIL, Ozzy Osbourne, Jet
- 15 15 EMOTIONS IN MOTION, Billy Squier, Capitol
- 16 7 MIDNIGHT LOVE, Marvin Gaye, Columbia
- 17 17 HEARTLIGHT, Neil Diamond, Columbia
- 18 21 AMERICAN FOOL, John Cougar, Riva/Mercury
- 19 20 SPRING SESSION M, Missing Persons, Capitol
- 20 32 TOTO, Toto, Columbia
- 21 28 RECORDS, Foreigner, Atlantic
- 22 22 WORD OF MOUTH, Toni Basil, Radialchoice/Virgin/Chrysalis
- 23 23 1999, Prince, Warner Brothers
- 24 19 GREATEST HITS, Dan Fogelberg, Full Moon/Epic
- 25 25 HEARTBREAKER, Dionne Warwick, Arista
- 26 30 FRIEND OR FOE, Adam Ant, Epic
- 27 27 THE LEXICON OF LOVE, ABC, Mercury
- 28 31 SHOWTIME, The J Geils Band, EMI-America
- 29 29 DAYLIGHT AGAIN, Crosby, Stills and Nash, Atlantic
- 30 26 WINDS OF CHANGE, Jefferson Starship, Grunt
- 31 24 I CAN'T STAND STILL, Don Henley, Elektra
- 32 36 HERE COMES THE NIGHT, Barry Manilow, Arista
- 33 33 JOHN LENNON COLLECTION, John Lennon, Geffen
- 34 34 BRANIGAN, Laura Branigan, Atlantic
- 35 37 WORLDS APART, Saga, Portrait
- 36 35 GREATEST HITS VOL 2, Olivia Newton-John, MCA
- 37 38 ALL THE GREAT HITS, Commodores, Motown
- 38 40 GREATEST HITS, Little River Band, Capitol
- 39 18 NIGHT AND DAY, Joe Jackson, A&M
- 40 — RADIO ROMANCE, Eddie Rabbitt, Elektra

Compiled by Billboard

INTERNATIONAL LPs

- 1 1 PILLOWS AND PRAYERS, Various, Cherry Red 2 RED 41
- 2 2 PLASTIC SURGERY DISASTERS, Dead Kennedys, Statik/Alternative Tentacles STATLP II
- 3 6 PISSED AND PROUD, Peter & The Test Tube Babies, No Future PUNK 3
- 4 5 THE DAY THE COUNTRY DIED, Subhumans, Spiderleg SDL 9
- 5 10 LEATHER, BRISTLES, NO SURVIVORS AND SICK BOY, GBH, Clay CLAYLP 5
- 6 3 UPSTAIRS AT ERIC'S, Yazoo, Mute STUMM 7
- 7 7 LIVE AT SHEPPERTON, Damned, Ace NED 1
- 8 4 I'D LIKE TO SEE YOU AGAIN, A Certain Ratio, FAC 65
- 9 8 LA VARIETE, Weekend, Rough Trade ROUGH 39
- 10 12 BURNING AMBITION — HISTORY OF PUNK, Various, Cherry Red D RED 3
- 11 13 CITY BABY ATTACKED BY RATS, GBH, Clay CLAYLP 4
- 12 15 THE MAVERICK YEARS, Wail, Wonderful World WW 1
- 13 9 SOUND OF MUSIC, Adicts, Razor RAZ 2
- 14 14 VOICE OF A GENERATION, Blitz, No Future PUNK 1
- 15 27 NEVER MIND THE DIRT, HERE'S THE BOLLOCKS, Crass, Crass 221984/7
- 16 16 A BROKEN FRAME, Depeche Mode, Mute STUMM 9
- 17 21 NOTHING CAN STOP US, Robert Wyatt, Rough Trade ROUGH 35
- 18 17 IN THE FLAT FIELD, Bauhaus, 4AD CAD 13



Pic by Alison Turner

THE FALL: a Smith's eye view at 21

- 19 11 WHEN THE PUNKS GO MARCHING IN, Abrasive Wheels, Riot City CITY 001
- 20 24 THE SINGLES ALBUM, UB40, Graduate GRADLSP 3
- 21 — A PART OF AMERICA THEREIN, Fall, Rough Trade/Cottage LP 1
- 22 19 WARRIOR ROCK (TOYAH ON TOUR), Toyah, Safari TNT 1
- 23 22 BLOOD AND THUNDER, Outcasts, Abstract AABT 004
- 24 20 WHERE'S THE PLEASURE, Poison Girls, Xntrix XN2006
- 25 — SCIENTIST ENCOUNTERS PAC MAN, Scientist, Greensleeves GREL 46
- 26 18 IF I DIE, I DIE, Virgin Prunes, Rough Trade ROUGH 49
- 27 23 SEDUCTION, Danse Society, Society SOC 8.82
- 28 30 BULLSHIT DETECTOR VOLUME 2, Various, Crass 221/984/3
- 29 25 SONGS TO REMEMBER, Scritti Politti, Rough Trade ROUGH 20
- 30 29 CHRIST THE ALBUM, Crass, Crass BOLLOX 2U2

INDIE 45s

- 1 1 FAT MAN, Southern Death Cult, Situation 2 SIT 19
- 2 3 HEARTACHE AVENUE, Maisonettes, Ready Steady Go RSG 1
- 3 4 HALLOWEEN, Dead Kennedys, Statik/Alternative Tentacles STAT 27
- 4 2 SAVE YOUR LOVE, Renee And Renato, Hollywood HWD 003
- 5 10 MORE THAN A DREAM, Farmers Boys, Backs NCH 003
- 6 6 SUMMER OF '81, Violators, No Future 01 19
- 7 7 SHIPBUILDING, Robert Wyatt, Rough Trade RT 115(T)
- 8 8 THE OTHER SIDE OF LOVE, Yazoo, Mute YAZ 002(T)
- 9 9 GIVE ME FIRE, GBH, Clay CLAY 16(P)
- 10 5 FOR YOU, Anti-Nowhere League, WXYZ ABCD 6
- 11 20 BABY BABY, Vibrators, Anagram ANA 4
- 12 17 BEASTS (EP), Sex Gang Children, Illuminated ILL 112
- 13 12 EASTWORLD, Theatre Of Hate, Burning Rome BRR 4(T)
- 14 15 GOVERNMENT POLICY (EP), Expelled, Riot City RIOT 17
- 15 19 ALICE, Sisters Of Mercy, Merciful Release MR 015
- 16 23 NELLIE THE ELEPHANT, Toy Dolls, Volume VOL 3
- 17 16 HOW DOES IT FEEL (TO BE THE MOTHER OF A THOUSAND DEAD), Crass, Crass 221984/6
- 18 37 GROOVING IN GREEN, March Violets, Merciful Release MR 017
- 19 14 BELA LUGOSI'S DEAD, Bauhaus, Small Wonder WEENY 2
- 20 13 CHINESE TAKEAWAY, Adicts, Razor RZS 101
- 21 11 ALL ABOUT YOU, Thomas Leer, Cherry Red (12)CHERRY 52
- 22 31 INTO THE ABYSS, Sex Gang Children, Illuminated ILL 15

- 23 21 SHAME AND SCANDAL, Clint Eastwood & General Saint, Greensleeves (12)OINK 3
- 24 24 DRUMBEAT FOR BABY, Weekend, Rough Trade RT 116(T)
- 25 - PLAIN SAILING, Tracey Thorn, Cherry Red CHERRY 53
- 26 34 MUTANT ROCK, Meteors, WXYZ ABCD 5
- 27 29 NO CONCERN, Mau Maus, Pax PAX 8
- 28 27 JUST A GIRL, Pale Fountains, Operation Twilight OPT 9
- 29 22 RUSSIAN ROULETTE, Lords Of The New Church, Illegal ILSP 0033
- 30 33 LIVELY ARTS, Damned, Big Beat NS 80
- 31 18 NEW BARBARIANS, Charlie Harper's Urban Dogs, Fallout FALL 008
- 32 25 'TILL THE END OF THE DAY, Cockney Rejects, AKA AKF 102
- 33 35 DON'T GO, Yazoo, Mute 7YAZ(12YAZ) 001
- 34 26 SHAKE UP THE CITY (EP), UK Subs, Abstract ABS 012
- 35 - OUT ON THE FLOOR, Dobie Gray, Inferno BURN 2
- 36 42 LOVE WILL TEAR US APART, Joy Division, Factory FAC 23
- 37 - ORDERS OF THE DAY (EP), Combat '84, Victory VIC 1
- 38 46 DAY TRIPPER (EP), Wall, No Future 0221(7) (12)
- 39 45 KEEP ON RUNNING, Crux, No Future 01 18
- 40 - FOR WHOM THE BELLS TOLL, Fad Gadget, Mute MUTE 026
- 41 - JERUSALEM, One Way System, Anagram ANA 5
- 42 41 STATE VIOLENCE/STATE CONTROL, Discharge, Clay CLAY 14
- 43 48 TEDDY (RERECORDED) Apocalypsa, Jamming! 12 CREATE 5
- 44 38 LEAVE IN SILENCE, Depeche Mode, Mute 7BONG(12BONG) 1
- 45 32 DRAG YOU OUT, Lurkers, Clay CLAY 17
- 46 36 BURN 'EM DOWN, Abrasive Wheels, Riot City RIOT 16
- 47 - LICENSING HOURS, Newtown Neurotics, CNT
- 48 50 LIVE AT THE CENTRO IBERICO, Conflict, Xntrix XN 2001
- 49 30 BABY TURNS BLUE, Virgin Prunes, Rough Trade RT 119(T)
- 50 28 THAT'S WHAT GOOD FRIENDS ARE FOR, Brilliant, Lighthouse LIME 7001

TOP 12 SINGLES CASSETTES

- 1 1 STORY OF THE BLUES, Wah, External JF1T
- 2 - THE CUTTER, Echo And The Bunnymen, Korova KOW26T
- 3 6 ELECTRIC AVENUE, Eddy Grant, Ice ICET57
- 4 9 STEPPIN' OUT, Joe Jackson, A&M AMSX8262
- 5 11 OUR HOUSE, Madness, Stiff BUYIT163
- 6 7 YOU CAN'T HURRY LOVE, Phil Collins, Virgin VS53112
- 7 2 BUFFALO GALS, Malcolm McLaren, Charisma MALC112
- 8 5 I FEEL LOVE, Donna Summer, Casablanca FEEL12
- 9 10 HOLD ME TIGHTER IN THE RAIN, Billy Griffin, CBS CBSA132935
- 10 - TWISTING BY THE POOL, Dire Straits, Vertigo DSTR212
- 11 8 MIND UP TONIGHT, Melba Moore, Capitol 12CL272
- 12 18 THE CHINESE WAY, Level 42, Polydor PUSPX538
- 13 3 BEST YEARS OF OUR LIVES, Modern Romance, WEA RUMIT
- 14 4 TIME (CLOCK OF THE HEART), Culture Club, Virgin VS55812
- 15 - LAGARTIJA NICK, Bauhaus, Beggars Banquet BEG88T
- 16 - DANCE SUCKER, Set The Tone, Island 12WI6836
- 17 - LAST NIGHT A DJ SAVED MY LIFE, Indeep, Sovereign SNYL1
- 18 15 MAGIC'S WAND, Whodini, Jive JIVET28
- 19 - NATURE BOY, Central Line, Mercury MERX131
- 20 - TOO SHY, Kajagoogoo, EMI 12EMI5359
- 21 21 WHAM RAP, Wham! Innervision IVLA132442
- 22 - MESSAGE II (SURVIVAL), Melle Mel & Duke Bootee, Sugarhill SHL119
- 23 20 IN THE NAME OF LOVE, Sharon Redd, Prelude PRLA132905
- 24 - BE MINE TONIGHT, Jammers, Salsoul SALT101
- 25 12 YOUNG GUNS (GO FOR IT), Wham! Innervision IVLA132766

- 1 2 RAIDERS OF THE POP CHARTS, Various, Ronco 4CRTL2088
- 2 1 HELLO, I MUST BE GOING!, Phil Collins, Virgin TCV2252
- 3 7 JOHN LENNON COLLECTION, John Lennon, Parlophone TCEMTV37
- 4 8 HEARTBREAKER, Dionne Warwick, Arista 404974
- 5 6 GREATEST HITS, Olivia Newton-John, EMI TCEMTV36
- 6 5 RICHARD CLAYDERMAN, Richard Clayderman, Decca KSKC5329
- 7 3 THE SINGLES - THE FIRST 10 YEARS, Abba, Epic ABBA4010
- 8 - BUSINESS AS USUAL, Men At Work, Epic 40B5669
- 9 15 CACHARPAYA (PANPIPES OF THE ANDES), Incantation, Beggars Banquet BEGC39
- 10 4 RIO, Duran Duran, EMI TCEMC3411
- 11 12 COMPLETE MADNESS, Madness, Stiff ZHITTV1
- 12 9 FRIENDS, Shalamar, Solar K452345
- 13 11 LOVE SONGS, Diana Ross, K-Tel CE2200
- 14 10 THE KIDS FROM FAME, Various, BBC ZCH447
- 15 19 20 GREATEST HITS, Beatles, Parlophone TCPCTC260
- 16 17 REFLECTIONS, Various, CBS 401034
- 17 22 BEST FRIENDS, Various, Impression TCIMP1
- 18 25 VISIONS, Various, K-Tel OCE2199
- 19 13 PEARLS II, Elkie Brooks, A&M CLK1982
- 20 - SAVE YOUR LOVE, Renato, Lifestyle LEGC9
- 21 30 QUARTET, Ultravox, Chrysalis ZCDL1394
- 22 20 KISSING TO BE CLEVER, Culture Club, Virgin TCV2232
- 23 - KILLER ON THE RAMPAGE, Eddy Grant, Ice ICEK3023
- 24 21 THE LEXICON OF LOVE, ABC, Neutron NIRSC1
- 25 - LOVE HURTS, Everly Brothers, K-Tel CE2197
- 26 - LOVE OVER GOLD, Dire Straits, Vertigo 7150109
- 27 - FROM THE MAKERS OF . . . Status Quo, Vertigo PROMC1
- 28 29 THE RISE & FALL, Madness, Stiff ZSEEZ46
- 29 28 20 GREATEST LOVE SONGS, Nat King Cole, Capitol TCEMTV35
- 30 27 LIONEL RICHIE, Lionel Richie, Motown CSTMA8037

Flashback

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10

15

January 21, 1978

- 1 MULL OF KINTYRE, Wings
- 2 UPTOWN TOP RANKING, Althia and Donna
- 3 LOVE'S UNKIND, Donna Summer
- 4 IT'S A HEARTACHE, Bonnie Tyler
- 5 FLORAL DANCE, The Brighthouse and Restrict Brass Band
- 6 DON'T IT MAKE YOUR BROWN EYES BLUE, Crystal Gayle
- 7 HOW DEEP IS YOUR LOVE, The Bee Gees
- 8 NATIVE NEW YORKER, Odyssey
- 9 DANCE DANCE DANCE, Chic
- 10 LET'S HAVE A QUIET NIGHT IN, David Soul

January 20, 1973

- 1 LONG HAIREED LOVER FROM LIVERPOOL, Little Jimmy Osmond
- 2 BLOCKBUSTER, The Sweet
- 3 THE JEAN GENIE, David Bowie
- 4 YOU'RE SO VAIN, Carly Simon
- 5 HI HI HI/C. MOON, Wings
- 6 BALL PARK INCIDENT, Wizzard
- 7 SOLID GOLD EASY ACTION, T Rex
- 8 CRAZY HORSES, The Osmonds
- 9 ALWAYS ON MY MIND, Elvis Presley
- 10 BIG SEVEN, Judge Dread

January 20, 1968

- 1 HELLO, GOODBYE, The Beatles
- 2 BALLAD OF BONNIE AND CLYDE, Georgie Fame
- 3 EVERLASTING LOVE, The Love Affair
- 4 MAGICAL MYSTERY TOUR, The Beatles
- 5 DON'T WALK AWAY RENEE, The Four Tops
- 6 DAYDREAM BELIEVER, The Monkees
- 7 I'M COMING HOME, Tom Jones
- 8 AM I THAT EASY TO FORGET, Engelbert Humperdinck
- 9 IF THE WHOLE WORLD STOPPED LOVING, Val Doonican
- 10 THANK U VERY MUCH, The Scaffold

DISCO

- 1 2 BE MINE TONIGHT/WHAT HAVE YOU GOT TO LOSE/AND YOU KNOW THAT, Jammers, Salsoul 12in
- 2 1 HEAVY VIBES/CLUB MIX, Montana Sextet, Virgin 12in
- 3 3 THE SMURF, Tyrone Brunson, Epic 12in
- 4 13 LAST NIGHT A DJ SAVED MY LIFE, Indeep, Sound Of New York 12in
- 5 14 BUFFALO GALS (SCRATCH), Malcolm McLaren, Charisma 12in
- 6 32 MY LOVE IS WAITING, Marvin Gaye, CBS 12in
- 7 15 E.T. BOOGIE, Extra T's, US Sunnyview 12in
- 8 12 THRILLER/WANNA BE STARTIN' SOMETHIN', Michael Jackson, Epic LP
- 9 9 HOLD ME TIGHTER IN THE RAIN, Billy Griffin, CBS 12in
- 10 4 IN AND OUT, Willie Hutch, Motown 12in
- 11 6 JUST KEEP ON WALKING, Rod, US Prelude 12in
- 12 - BILLIE JEAN (REMIX), Michael Jackson, Epic 12in
- 13 7 GROOVIN' (THAT'S WHAT WE'RE DOIN'), The SOS Band, Tabu LP
- 14 5 SOUL MAKOSSA/INSTRUMENTAL, Nairobi, London 12in
- 15 19 REACH UP/DUB MIX, Lea Toney, US Radar 12in
- 16 36 RIDE ON THE RHYTHM, Mahogany, US West End 12in
- 17 8 JAZZY RHYTHM, Michelle Wallace, System 12in
- 18 18 MAGIC'S WAND, Whodini, Jive 12in
- 19 16 FRIENDS, Shalamar, Solar 12in
- 20 28 DO IT ANYWAY YOU WANNA, Cashmere, US Philly World 12in
- 21 - MIND UP TONIGHT (REMIX), Melba Moore, Capitol 12in
- 22 74 HIP HOP BE BOP (DON'T STOP), Man Parrish, US Imports/12 12in
- 23 10 LOOPZILLA, George Clinton, Capitol 12in
- 24 - PHONE HOME, Jonny Chingas, US Columbia 12in
- 25 - THE HARDER THEY COME, Rockers Revenge, London 12in promo
- 26 48 UP ON THE HILL (MT. U)/INSTRUMENTAL, Trampms, US Venture 12in
- 27 47 NATURE BOY/UK REMIX, Central Line, Mercury 12in
- 28 11 SEXUAL HEALING, Marvin Gaye, CBS 12in
- 29 20 SUPER DUPER (LOVIN'), Masurrati & Huey Harris, US Lioness Ltd 12in
- 30 17 KEEP THE FIRE BURNING, Gwen McCrae, Atlantic 12in/remix
- 31 34 FOOL FOR LOVE/THE JUNGLE STOMP, Prince Charles, US MJS 12in
- 32 46 FEELIN' HOT (INSTRUMENTAL), Futura, US Reelin & Rockin 12in
- 33 55 MS. FINE BROWN FRAME, Syl Johnson, Epic 12in
- 34 62 HAVEN'T BEEN FUNKED ENOUGH, Ex Tras, Excellent 12in
- 35 27 SUCH A FEELING, Aurra, US Salsoul 12in
- 36 21 CAN YOU DIG IT, Grover Washington Jr, Elektra LP
- 37 60 GIVE ME (DUB VERSION)/(REMIX), I Level, US Epic 12in
- 38 80 GIMME THE FUNK, Charades, US Brunswick 12in
- 39 23 YOUNG GUNS (GO FOR IT), Wham!, Inner Vision 12in
- 40 - OUTSTANDING, Gap Band, US Total Experience 12in
- 41 - SCORPIO, Grandmaster Flash & The Furious Five, Sugarhill 12in
- 42 46 HUEVO DANCING/CHIMENTAL MIX, Fresh Face, US Catawba 12in
- 43 37 LIFE IS SOMETHING SPECIAL/SPECIAL EDITION, New York City Peech Boys, US Ireland 12in
- 44 73 DANCIN' ALL NIGHT/INSTRUMENTAL, Master Jam, US STNR 12in
- 45 30 CREME DE CREME/INSTRUMENTAL, William DeVaughn, Excaliber 12in
- 46 - TOO TOUGH/AIN'T NOTHING LIKE THE REAL THING/IS THIS A DREAM/LOVE YOU TOO MUCH/YOU COULD COME TAKE ME HOME, Angela Bofill, US Arista LP
- 47 33 STEP IN THE LIGHT/YOUNG FREE AND SINGLE, Sunfire, US Warner Bros LP
- 48 44 LET'S STAY TOGETHER, Bobby M/Jean Carn, Gordy 12in
- 49 26 LET LOVE SHINE/WON'T YOU BE MINE/LET'S CELEBRATE (REMIX), New York Skyy, Epic Streetwave 12in
- 50 22 HIGH HOPES, The SOS Band, Tabu 12in
- 51 71 MESSAGE II (SURVIVAL), Mella Mel & Duke Bootee, Sugarhill 12in
- 52 31 NUNK, Warp 9, Arista 12in
- 53 52 I'D LIKE TO (INSTRUMENTAL), Feel, US Sutra 12in
- 54 53 BE MINE TONIGHT (REMIX)/INSTRUMENTAL, Jammers, US Salsoul 12in
- 55 64 FUNKACISE, The Funkacise Gang, US GRP 12in
- 56 24 CHANGES, Imagination, R&B 12in
- 57 35 CAN'T GET ENOUGH/PUT IT IN A MAGAZINE, Sonny Charles, US High Rise LP
- 58 78 THE PREACHER/ASPHALT GARDENS, George Howard, US Palo Alto Jazz LP
- 59 - THE CHINESE WAY (REMIX), Level 42, Polydor 12in
- 60 40 I'LL BE GONE/DO YOU LIKE IT... (GIRL), Slave, US Cotillion LP
- 61 39 FAST MONEY, Roy Ayers, US Uno Melodic 12in
- 62 29 A.M., First Light, Oval 12in
- 63 - MIDNIGHT LADY/DON'T ASK MY NEIGHBORS/WHATEVER HAPPENED TO THE LOVE?, Boy Katindig, US PAUSA LP
- 64 76 SPACE IS THE PLACE/INSTRUMENTAL, Jonzun Crew, US Tommy Boy 12in
- 65 - ASHEWO ARA, Kabbala, Red Flame 12in
- 66 - LET'S DO IT, Kadenza, PRT 12in white label
- 67 - FALL IN LOVE WITH ME, Earth Wind & Fire, CBS 12in
- 68 65 STREET SOUND/SOUND ON SOUND (REMIX), Antoniou, Elite 12in
- 69 66 LOVE IS A GAME/YOU AIN'T BEEN LOVED, Harry Ray, US Sugarhill LP
- 70 81 COOL DOWN THE PACE, Gregory Isaacs, Island 12in remix
- 71 - FIRE/SHE'S GOT TO BE (A DANCER)/I'M DOWN FOR THAT, Jerry Knight, US A&M LP
- 72 26 I'LL BE THERE/PARADISE/YOU CAN'T TAKE MY LOVE, Stanley Turrentine, Elektra LP
- 73 - WHAM RAPI (ENJOY WHAT YOU DO), Wham!, Inner Vision 12in
- 74 84 MIRDA ROCK, Reggie Griffin & Technofunk, US Sweet Mountain 12in
- 75 66 CHANCE TO DANCE, Wreckin Crew, US Erect 12in
- 76 63 I'LL BE AROUND, Detroit Spinners, Atlantic 12in
- 77 - TOUCH THE SKY, Smokey Robinson, US Tamla LP
- 78 58 IN THE NAME OF LOVE/CAN YOU HANDLE IT (REMIX), Sharon Redd, Prelude 12in
- 79 72 HOLDING ON FOR LOVE, Cargo, EMI Zonophone 12in
- 80 42 SHE'S JUST A GROUPIE, Bobby Nunn, Motown 12in promo/US LP
- 81 - HOW HIGH (NEW VIBRANT GARAGE MIX), Spencer Jones, Elite 12in
- 82 - WHAT MORE CAN I SAY, Leonard Chin, Sanity 12in
- 83 - DON'T LET GO OF ME, Mike & Brenda Sutton, Silvertown 12in
- 84 75 YOU CAN DO IT, Vaughan Mason/Butch Dayo, US Salsoul 12in
- 85 - (I AM READY) SEXUAL HEALING/CHIMENTAL MIX, Eleanor Grant, US Catawba 12in

NIGHTCLUB

- 1 2 BUFFALO GALS, Malcolm McLaren, Charisma 12in
- 2 12 YOU CAN'T HURRY LOVE, Phil Collins, Virgin 12in
- 3 5 I FEEL LOVE - MEGA MIX, Donna Summer, Casablanca 12in
- 4 7 FRIENDS, Shalamar, Solar 12in
- 5 1 YOUNG GUNS (GO FOR IT), Wham!, Inner Vision 12in
- 6 6 THE BEST YEARS OF OUR LIVES, Modern Romance, WEA 12in
- 7 4 MIRROR MAN, Human League, Virgin 12in
- 8 3 TIME (CLOCK OF THE HEART), Culture Club, Virgin 12in
- 9 10 HI DE HI, HI DE HO, Kool & The Gang, De-Lite 12in
- 10 8 LIVING ON THE CEILING, Blancmange, London 12in
- 11 16 THE OTHER SIDE OF LOVE, Yazoo, Mute 12in
- 12 9 (SEXUAL) HEALING, Marvin Gaye, CBS 12in
- 13 20 I DON'T WANNA DANCE, Eddy Grant, Ice 12in
- 14 13 THE LOOK OF LOVE (SCRATCH MIX), ABC, Neutron 12in
- 15 18 CHANGES, Imagination, R&B 12in
- 16 11 IN AND OUT, Willie Hutch, Motown 12in
- 17 23 LOOPZILLA, George Clinton, Capitol 12in
- 18 14 WISHING, A Flock Of Seagulls, Jive 12in
- 19 - WHAM RAPI (ENJOY WHAT YOU DO), Wham!, Inner Vision 12in
- 20 15 TRULY, Lionel Richie, Motown 12in



- 21 - MIND UP TONIGHT, Melba Moore, Capitol 12in
- 22 - HYMN, Ultravox, Chrysalis 12in
- 23 32 RIO, Duran Duran, EMI 12in
- 24 - HOLD ME TIGHTER IN THE RAIN, Billy Griffin, CBS 12in
- 25 40 OUR HOUSE (STRETCH), Madness, Stiff 12in
- 26 19 HEAVY VIBES, Montana Sextet, Virgin 12in
- 27 - GLORIA, Laura Branigan, Atlantic 12in
- 28 26 IN THE NAME OF LOVE, Sharon Redd, Prelude 12in
- 29 17 MAD WORLD, Tears For Fears, Mercury 12in
- 30 21 MAGIC'S WAND, Whodini, Jive 12in
- 31 37 THE SMURF, Tyrone Brunson, Epic 12in
- 32 25 THRILLER/BILLIE JEAN/BEAT IT, Michael Jackson, Epic LP
- 33 - ELECTRIC AVENUE (REMIX), Eddy Grant, Ice 12in
- 34 - IT'S RAINING MEN, Weather Girls, CBS 12in
- 35 29 OOH LA LA LA (LET'S GO DANCIN'), Kool & The Gang, De-Lite 12in
- 36 - HEY LITTLE GIRL, Icehouse, Chrysalis 12in
- 37 - TOO SHY, Kajagoogoo, EMI 12in
- 38 - HEARTACHE AVENUE, Misonettes, Ready Steady Go! 12in
- 39 22 DEAR ADDY, Kid Creole & The Coconuts, Ze 12in
- 40 - STORY OF THE BLUES, Wahl, Eternal 12in

BOYS TOWN DISCO

- 1 2 SHE HAS A WAY, Bobby "O", US "O" 12in
- 2 6 DON'T STOP/BE WITH YOU, Sylvester, US Megastone LP
- 3 7 SHOOT YOUR SHOT, Divine, Canadian Black Sun 12in
- 4 1 IT'S RAINING MEN, Weather Girls, CBS 12in
- 5 4 IN THE NAME OF LOVE (REMIX), Sharon Redd, Canadian Prelude 12in
- 6 10 THUNDER & LIGHTNING, Risque, Dutch Polydor 12in
- 7 3 I FEEL LOVE - MEGA MIX/MEGA EDIT, Donna Summer, Casablanca 12in
- 8 - YOUNG GUNS (GO FOR IT), Wham!, Inner Vision 12in
- 9 8 MEDLEY: I'M NOT IN LOVE, Scherrie Payne, Record Shack 12in
- 10 14 YOU ARE A DANGER/INSTRUMENTAL, Gary Low, Canadian Quality 12in
- 11 13 FANTASY, Hotline, Italian II Disc 12in
- 12 26 BUFFALO GALS (SCRATCH), Malcolm McLaren, Charisma 12in
- 13 25 DER AMBOSS (INSTRUMENTAL REMIX)/THE ANVIL, Visage, Polydor 12in
- 14 - THRILLER/WANNA BE STARTIN' SOMETHIN', Michael Jackson, Epic LP
- 15 - TAKING IT STRAIGHT/DUB MIX, Cori Josias, Metropolis/Carrere 12in
- 16 - HEATSTROKE, Man Parrish, US Imports/12 LP
- 17 12 WORK ME OVER, Claudia Barry, Canadian Lollipop 12in
- 18 15 THE OTHER SIDE OF LOVE, Yazoo, Mute 12in
- 19 - ROCK THE BOAT, Forrest, German Ariola Dance Records 12in
- 20 24 HEARTBEATS, Yarbrough & Peoples, US Total Experience 12in
- 21 11 MAGIC'S WAND, Whodini, Jive 12in
- 22 29 TEQUILA, Bo Boss, US Emergency 12in
- 23 28 OVER AND OVER, Reggie Simms, Canadian PBI 12in
- 24 - DRUMS OF FIRE (REMIX), Gazuzu, Canadian Matra 12in
- 25 - BE MINE TONIGHT, Jammers, Salsoul 12in
- 26 - DON'T YOU WANT MY LOVE, Vera, Canadian Matra 12in
- 27 - LAST NIGHT A DJ SAVED MY LIFE, Indeep, Sound Of New York 12in
- 28 - SOUL MAKOSSA, Nairobi, London 12in
- 29 - BACK IN MY ARMS AGAIN, Cynthia Manley, US Atlantic 12in
- 30 - HOT LEATHER (REMIX), Passengers, US Boby Dick 12in

DISCOS

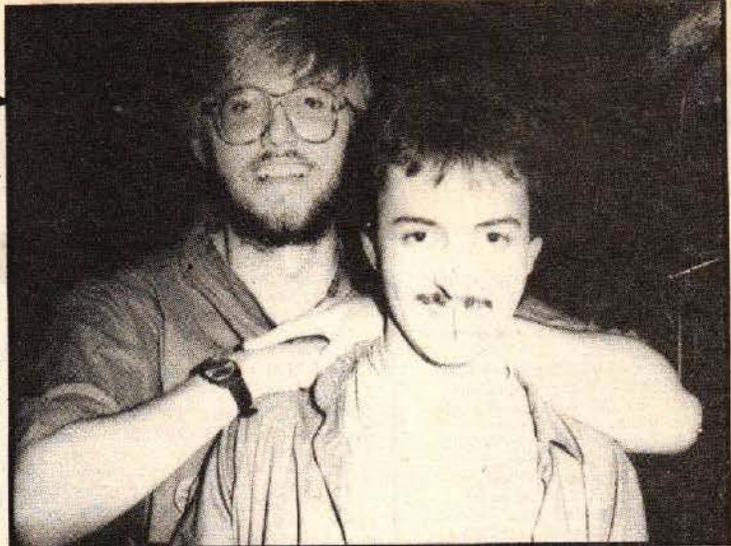


JAMES HAMILTON at the controls

ODDS 'N' BODS

'E.T. BOOGIE' can hardly be in short supply now — according to one sales chart it is suddenly the nation's top disco seller, and certainly such as London's Oxford Street Virgin Megastore have plenty left in stock (the Ex Tras are apparently London's current best seller) . . . **Jonny Chingas** 'Phone Home' has taken off like a rocket — try it synched out of **Tyrone Brunson** . . . Britain's funk fans really do seem to be splitting, if not segregating, black kids getting heavily into electrophonic phunk while for many the white taste is pure soul music . . . TMT release a **Toney Lee** remix this week, **I Level's** UK newie next week couples 'Teacher'/'Number 4'/'Give Me (US Remix)', **Goodie** will have a 4-track 12in when he visits with the **Gap Band** and **Yarbrough & Peoples** for February dates at Hammersmith (5) and Birmingham (7) Odeons . . . **EWF's** LP is not due here until next month, along with a new **War** set . . . **Kabbala's** labels were reversed on many copies, mine included, the faster more immediate dance track indeed being 'Ashewo Ara' . . . **Sharon Redd**, at her much enjoyed reception last week (see photo elsewhere), confirmed that veteran record producer/arranger **Gene Redd Jr** is her brother — obviously a lot older than her! . . . **Greg Wilson** (Wigan Pier) won the **Imagination** medley-mix contest, **Alan Coulthard** coming second out of 105 entries, some of which were "awful" (to quote a Red Bus spokesman) . . . **Greg Edwards** is planning to give up his **Capital Radio**-broadcast 'Best Disco In Town', and all other gigs bar **Tuesdays** at the Old Kent Road's **Dun Cow**, in an effort to mellow out in his old age — and hopefully return to acting, maybe . . . **Philadelphia**

International has evidently folded quietly in the States . . . **Ensign** is moving from **RCA** to **Island** for distribution . . . **Phyllis Hyman** was stunning on Sunday night's 'Live From Her Majesty's' ITV show, in an abruptly curtailed excerpt from the Broadway smash 'Sophisticated Ladies' **Duke Ellington** musical — which'll be coming here in May . . . **Channel 4's** 'The Tube' is filming this Saturday (22) at Canvey Island's Goldmine, where **Miles Davis** 'Milestones' is **Chris Hill's** current rave revival . . . **Goldmine** owning **Stan & Jayne Barrett's** new venue, **The Music Room** at the **Sheffield Arms**, **Sheffield Park** (off the A275 near **Uckfield**, **East Sussex**), officially opens on 4th February with **Tongy**, **Youngy & Jonesy** operating a rota every Friday and **Hilly** starting **Sundays** later that month . . . **Jon Williams's** Merseyside fanzine 'Soulblowin' (inc. **Jay D's Boogie**) even in its "test pressing" stage is full of surprisingly up-front news and, dare I say, makes a meatier read than the more ambitious 'TCOB NOW' . . . **Ric-Tic** label legends from the '60s **Edwin Starr**, **JJ Barnes**, **Laura Lee**, **Al Kent**, **Pat Lewis** & **Lou Ragland** all appear (on stage 5-7pm) this Sunday (23) at **Manchester's Ritz Ballroom** alldayer — worth seeing by all old soul freaks . . . **Gregg Parker**, the London visiting musician currently happy to be thought of as either brother or cousin of **Ray Parker Jr**, turns out to be neither — he was conclusively caught out by **Eyes & Ears' Karen Spreadbury** when he failed to recognise a photo of **Ray** (which doesn't detract from any musical ability he may have) . . . **Walt Disney Productions** deny signing **Steve Walsh** to be their latest cartoon character! . . . **Martin Prescott** (**Chelsea Click**) has just opened his own **Martin Sound & Light** equipment shop at **70a Blackstock Road**, **London N4**, . . . **Al Dupras**, who does a weekly soul show on **Hospital Radio Glamorgan**, recommends the three **Cardiff** branches of **Odyssey Records** for their DJ discounts . . . **Andy, Mel, Julian & Sarah** at **Pitts** in **Exeter High Street** are keen for the locals to know they now stock 'Soul On Sound', my preview mix on issue 11 featuring **Galaxy-TU Orch/Gap Band/Mahogany/NYC Peech Boys/Dwayne Omarr/Funkacise Gang/Sweet Ecstasy/Charades/Rockers Revenge/Man Parrish/Fresh Face/Trammps/Sunfire 'Step'/Harry Ray 'Love'/Mezzoforte/EFW/Futura/Jonny Chingas/C-Bank/Cori Josias/Spencer Jones/Angela Bofill 'Tough'/Kabbala/Boy Katindig 'Midnight Lady'**, all crammed into 20:58 while this time it was **SOS's** engineering adviser **Richard Facey** who was snoring on the floor! . . . **Melba**



BLACKPOOL SOUL DJ team, Pete Haigh & Frenchie kindly sent me a digital watch-cum-ballpoint pen for Christmas, which shouldn't be thought of a bribe for listing the guys' current gigs. **Frenchie** (real name **Chris Tittley**) has just started souling **Thursdays** with **Kev Edwards** at the **Sandpiper** in **Whalley** (how's that pronounced?!) near **Blackburn**, and alone still souls **Wednesdays** at **Oscars** in **Bamber Bridge's Pear Tree Hotel** near **Preston**, while **Pete Haigh** on his own has returned to soul **Sundays** at **Caton's Scarthwaite Hall** near **Lancaster**, and the two of them will begin souling **Fridays** at **Blackpool Central Promenade's Barons** on **February 4**.

Moore was so pleased with her earlier experience of co-hosting an issue of **SOS** that she has particularly stipulated she'd like to do another on her latest UK visit, while all the **Soul On Sound** team (including **Tony Jenkins**, **Graham Gold**, **Kev Edwards**, **Ralph Tee** and myself) will be doing an alldayer at **Epping Forest Country Club** on **Sunday 6th March** — by coincidence just about my 20th anniversary as a DJ . . . **Froggy** marries glamorous **Sue** next **Wednesday** . . . **Tony Jenkins**, the only DJ to get divorced before he's even been married?! . . . **Nicky Peck**, pounding out a different beat? . . . **Alan 'Gibbo' Gibson** (021-472 4670) reckons he's taken his successful formula of new music as far as he can at **Edgbaston's Faces French** and is now looking for fresh venues to conquer . . . **Andy Baker** (0745-591 135) similarly fancies the fresh challenge of, preferably, a soul/funk venue in **London/Manchester/Birmingham** but will settle for playing anything, anywhere (just so long as it's not **North Wales**, huh?) . . . **Watford New Penny's Mr Harris** (**Watford 22003** after 9pm **Wed-Sun**) is yet again looking for DJs — can't he keep them? . . . **Steve Glover** is delighted to have left **Faradays** completely for **Bournemouth's Club Enfer**, where everyone boogies down . . . **Gary Allan** still does the gay nights at **McMillan's** but has moved over to **Liverpool's The Warehouse** for **Fri/Saturdays** . . . **Dave Thomas** jazz-funks **Shrewsbury Tiffany's Crystal Goblet** every **Wednesday**, **Wayne Everett** (better known to the **Chingford**

Funkaholics as 'Tacklemen') jazz-funks **Edmonton Angel's The Globe** every **Sat/Sunday** pub hours . . . **Sean French & George Alexander** jazz-soul **Harrow Leisure Centre** this **Saturday (22)**, **Morrissey Mullen** play **Catford Saxon Tavern Panthers** the same night and **West Kensington Sunset Club** on **Sunday (23)** . . . **Nicky Holloway**, whose **Monday jazz-soul** guests at the **Swan & Sugarloaf** in **Dockhead** (near **London's Tower Bridge**) are **Sean French (24)** and **Jeff Young (31)**, is looking for **Lolleatta Holloway 'Hit N' Run'** and **Sonny Stitt 'Slick Eddie'** (offers on 01-458 1551) . . . **Larry Foster** (Flat 4, 216 **Romford Road**, **London E7 9HY**) wants a replacement **Banbarra 'Shack Up'** . . . **London Piccadilly's plush Xenon** amongst its stage side shows includes the eccentric spectacle of two **Russian dwarfs** fighting, but after five minutes "they" suddenly straighten up in the amazing revelation that it's just been one man, bent double! . . . **Ian Levine** (**Charing Cross Heaven**) has **Bobby Nunn 'Never Seen Anything Like You'** (**Motown 12in** promo flip) as his gay chart top-topper, **Chris Lucas** (**Earls Court Copacabana**) is into **Key Of Dreams 'Africa (Dub Mix)'** (**Italian Key Of Dreams 12in**) . . . **Lindsay Wesker** seems surprised **Bunny Mack 'Let Me Love You'** still gets rave reaction, when it's a true black classic (in **London** at least) . . . **Christmas** did not for once see

continued page 28

CENTRAL LINE

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DISCOS

from page 27

a new *Whispers* set on Solar import... **George Clinton** 'Atomic Dog' is on US Capitol 12in now... **Trevor John Hughes** (Telford 592648) will provide bona fide DJs with tape demos and PAs by new new synth 'n' sax electro group **Cadre Cadance**... **Rob Harknett** (027-979 2329) once again has a pile of '81/'82 Music Week trade papers free for the collection from Harlow... DJ/entertainer **Geoff D** has left his third season in Jersey to try working in Dubai, the United Arab Emirates — evidently the first to do so... **Alan Donald** (Rothsay) sensibly revives **Umberto Tozzi** 'Gloria' (CBS 12in)... **Neil Fincham** (Edinburgh Madhatters Speakeasy — not to be confused with **Steve Martin** upstairs at Madhatters) has split from long time partner **Colin Cordrey**... I only just saw the **Hammy Awards** issue of RM and should clarify the "Runners Up (Poodle Cut And Brush Up)" related to "Haircut Of The Year"!!... **Gordy Gordy** Hallelujah?... **Paul Savory** (Oxford Coven Club) wants BPMs incorporated into the disco charts — this would be cumbersome and space wasting, but why don't you copy so many RM-reading DJs and make a file of these pages, referring back to the BPM in the review when you eventually get a record, writing the BPM on it or its sleeve and then boxing the records you use in rough BPM order?... **Billy Griffin** took his time but finally justified our faith, thanks though to radio... **Gallup** are getting it right... THERE'S NOTHING SILLY ABOUT THAT!

HOT VINYL

INDEEP: 'Last Night A DJ Saved My Life' (Sound Of New York SNYL 1, via PRT) Fantastic compulsive simple chick-sung chugger with ringing 'phone, skidding tyres and flushing lo effects, culminating in a rapping DJ who "can do it in the mix", on multi-banded 12in with various dub versions and the sound effects usefully on their own. If this doesn't go to the Top 20 I'll be very surprised.

ROCKERS REVENGE featuring **DONNIE CALVIN**: 'The Harder They Come' (London LONX 18) Relying more on the strength of the song (which actually cuts through extremely catchily) this immediately familiar 0-114bpm 12in Jimmy Cliff update could just as a result become an even bigger pop hit than their very similar though more gimmicky 'Walking On Sunshine', of which the much imported 114½bpm 'Sunshine Partytime (Rapt)' version (here possibly retitled 'Rapping In Sunshine?') makes a 2-track flip alongside the new song's short 114½bpm instrumental.

MICHAEL JACKSON: 'Billie Jean' (Epic A13-3084) Nothing to do with tennis, this sparsely thrumming purposeful precise 116bpm 12in tripper does in its remixed form now make excellent sense as the album's first single, his hot-up jerky vocalese counterpointing the groove beautifully, with an instrumental version and the old spurting 53/105bpm 'It's The Falling In Love' as flip.

KADENZA: 'Let's Do It' (PRT 12P 261) Superb spot-on chunkily lurching 105bpm 12in funky bumper builds a beefy sparse bass line from its deceptively tranquil start with delicately warbling title line chanting chick answered by gruff vocoder over a great never relenting dead simple beat (instrumental flip), impressively meaty yet uncluttered for a home-grown production.

JERRY KNIGHT: 'Fire' (LP 'Love's On Our Side' US A&M SP-4877) Excellent quality packed soulful dance set, this sinuous staccato 114bpm strutter and the less necessary 119bpm 'Do It All For You' being self (co-) produced while Leon Haywood helmed the more forceful Rick James-ian 120bpm 'She's Got To Be (A Dancer)', tripping 117bpm 'I'm Down for That', swaying 108bpm 'Nothing Can Hold Us Back' and tender 96bpm 'Brand New Fool'.

EARTH WIND & FIRE: 'Fall In Love With Me' (CBS A13-2927) Rushed here on 3-track 12in with an extended freakily speeding brass intro, their typical shrill sharp 0-117bpm strutter is flipped by the rather nice jiggly dragging slow 0-77bpm 'Something Special' and older frenetic 127-128bpm 'Lady Sun'. It'll do.

SMOKEY ROBINSON: 'Touch The Sky' LP (US Tamla 6030TL) Following his recent hit formula the delightfully flowing delicate 111bpm title track floater rolls bouncily along with Smokey wailing sweetly in his inimitable style, the whole mid-tempo to slow set being beautiful and cohesively similar, the 107bpm 'All My Life's A Lie' and melodically 'My Girl'-ish 109 bpm 'Gimme What You Want' also having chances.

THE MICRONAWTS: '(I Can Do It ... You Can Do It) Letzurmurph Acrossdasurf' (US Tuff City TC-0002) Purists will sneer but this new slab of electrophonic punk is fantastic for fans, mixing sensationally with Man Parrish, Tyrone Brunson, Extra T's, Warp 9 and all of that ilk, on 4-track 12in in a variety of mixes all but the 117bpm club mix instrumental being 116bpm — and, for added hip honky poseur status, Afrika Bambaataa did the two dub mixes.

ORBIT: 'The Beat Goes On' (Arista ARIST 12514) Kinda late, here's the "Orbit" part of my useful "Soul Sonic Patrol orbiters" reference for the other style of faster electrophonic punk, a jaggedly frantic 127bpm 12in adaptation of Sonny & Cher's oldie which now jerks perfectly into place with Soul Sonic Force, Planet Patrol, Jonzun Crew, Reggie Griffin & Technofunk, Melle Mel & Duke Bootee, etc.

BOY KATINDI: 'Midnight Lady' LP (US PAUSA PR 1737) Controversy rages as to the ethnic origin of Roland Katindi because although the jazz keyboardist looks (and in the prevailing climate is



PAPA SIMEON (left) was the youthful and previously unheard of winner from Gloucester of the recent reggae toasting DJ/MC contest at Bristol's Spencers, hosted by Superfly, David Rodigan and Papa Face, which turned out to be a huge success with people hanging from the rafters but not a glass broken or bag stolen. Second came sly-eyed Striker (right), who is now already recording radio jingles for all the reggae/soul shows in the South-West.

likely to be) somewhat Japanese all the other names on his excellent specialist set seem rather Mexican! Non-jazz jocks will get most out of the smoochy Emotions-originated 69bpm 'Don't Ask My Neighbors' or Billy Joel's c71bpm 'Just The Way You Are' while the ever developing blinder in specialist circles is the slightly Lonnie Liston Smith 'Expansions'-ish 115 (intro)-117-120-122-124-125-124-123-0bpm title track, others (all instrumental) being the c133-139-135-0bpm 'Whatever Happened To The Love?', c111bpm 'Language Of Love', c138bpm 'Agua De Beber'.

CORI JOSIAS: 'Takin' It Straight' (Metropolis/Carrere CART 258) Ian Levine's TV spotted fave rave finally makes it to vinyl on Rusty Egan's label and turns out to be an exceptionally exciting 120bpm 12in bundle of energy pulsed by a synth beat with everything imaginable happening in waves, the funky opening guitar though being let down by the lady's Cara/Summer-ish vocal sound — but there's a good sparse and rather different dub flip too.

STARSHINE: 'All I Need Is You' (US Prelude PRL D647) Fairly routine but effective enough slick cool chaps soothed jittery smooth initially decelerating 117(intro)-114-115-117-118-0bpm 12in chugger, the more instrumental 111-114-115-117-0bpm flip oddly starting slower before accelerating.

GROVER WASHINGTON, JR.: 'Can You Dig It' (LP 'The Best Is Yet To Come' Elektra E0215) As suspected the one track from his new set to make the most long lasting sense as a dancer is this sinuous tootling unhurried 110-111-112bpm instrumental weaver with a Deodato-ish undertow.

STANLEY TURRENTINE: 'I'll Be There' (LP 'Home Again' Elektra E0201) More obvious than Grover, this sax stabbing good jaunty 118bpm jazz-funk leaper has chaps exhorting 'blow Stanley' through cooing chix, the other main dancer being the strutting 108bpm instrumental 'Paradise', good with the SOS Band 'Groovin'.

MASTER JAM: 'Dancin' All Night' (Proto ENAT 102, via PRT) Unreceived in the mail though evidently serviced some

time back (explaining its unexpected chart rise), the happily cantering rather fast 0-130½bpm 12in skipper has butch guys and — its main attraction — a nice electric piano break which many prefer on the 'Party Mix Instrumental' flip.

MADONNA: 'Everybody' (Sire W 9899T) Never as hot as it's been in US gay discos, the trite chit squawked, and sighed 120bpm 12in looping loper is somewhat Eurodisco but saved by a nice easy bass line, heard best on dub version flip.

BARRY BIGGS: 'Break Your Promise' (LP 12WIP 6847) The squeaky fat reggae star has fluctuating bursts of success and could well be back on a winner with his lovely high pitched delicate 76bpm 12in revival of an old Deafonics smoocher.

LUTHER VANDROSS: 'Better Love' (LP 'Forever, For Always, For Love' Epic EPC 25220) Now it's finally out here the listener-aimed soul set's most danced to tracks seem to be this delicately strung out spurting 0-102½-104bpm jogger and the lushly jolting 0-115-114bpm 'You're The Sweetest One'.

MARLENA SHAW: 'More Room At The Top' (LP 'Let Me In Your Life' US South Bay SB 1004) Depth lacking set with one side produced by Johnny Bristol, including this martially drumming catchy 118-120-122-124bpm chugger, which is also on 12in (SBD 1004) flipped by (the true standout) a nice torchy 57½-59bpm smooching of the old 'At Last' produced by the other side's Webster Lewis — whose cuts also include the skittering 124bpm 'Spend Some Love' and mournful 75bpm 'Without You In My Life', Johnny's the breezy 122bpm 'Never Give Up On You' and 122-124bpm 'Just Want This Feeling To Last'.

CHERYL LYNN (With Luther Vandross): 'If This World Were Mine' (CBS A13-2952) Produced and vocally started by Luther, an attractive dead slow 30-31/62-63-0bpm sophisticated almost Streisand-ish radio smoocher originally by Marvin & Tammi, surprisingly on 12in.

ROBERT WINTERS & FALL: 'L-O-V-E' LP (US Casablanca NBLP 7275) Compared with his superlatively deep soul single the rest of Robert's album is a disappointment, the title track 113bpm Al Green revival being perfectly OK though hardly inspired.

JOHN CRITCHINSON: 'La Pigalle' (LP 'Summer Afternoon' Coda CODA 1) UK recorded good but totally specialist fast acoustic piano 133bpm Latin jazz rocker, exciting a predictable minority of jocks.

PEABO BRYSON: 'We Don't Have To Talk (About Love)' (LP 'Don't Play With Fire' US Capitol ST-12241) Listening orientated set from the suave soulster, this 32½bpm crawler being a nice smoocher while gently rhythmic are the 116-118-120bpm title track, 123-124bpm 'Turn It On', 112/56-115-117bpm 'Go For It'.

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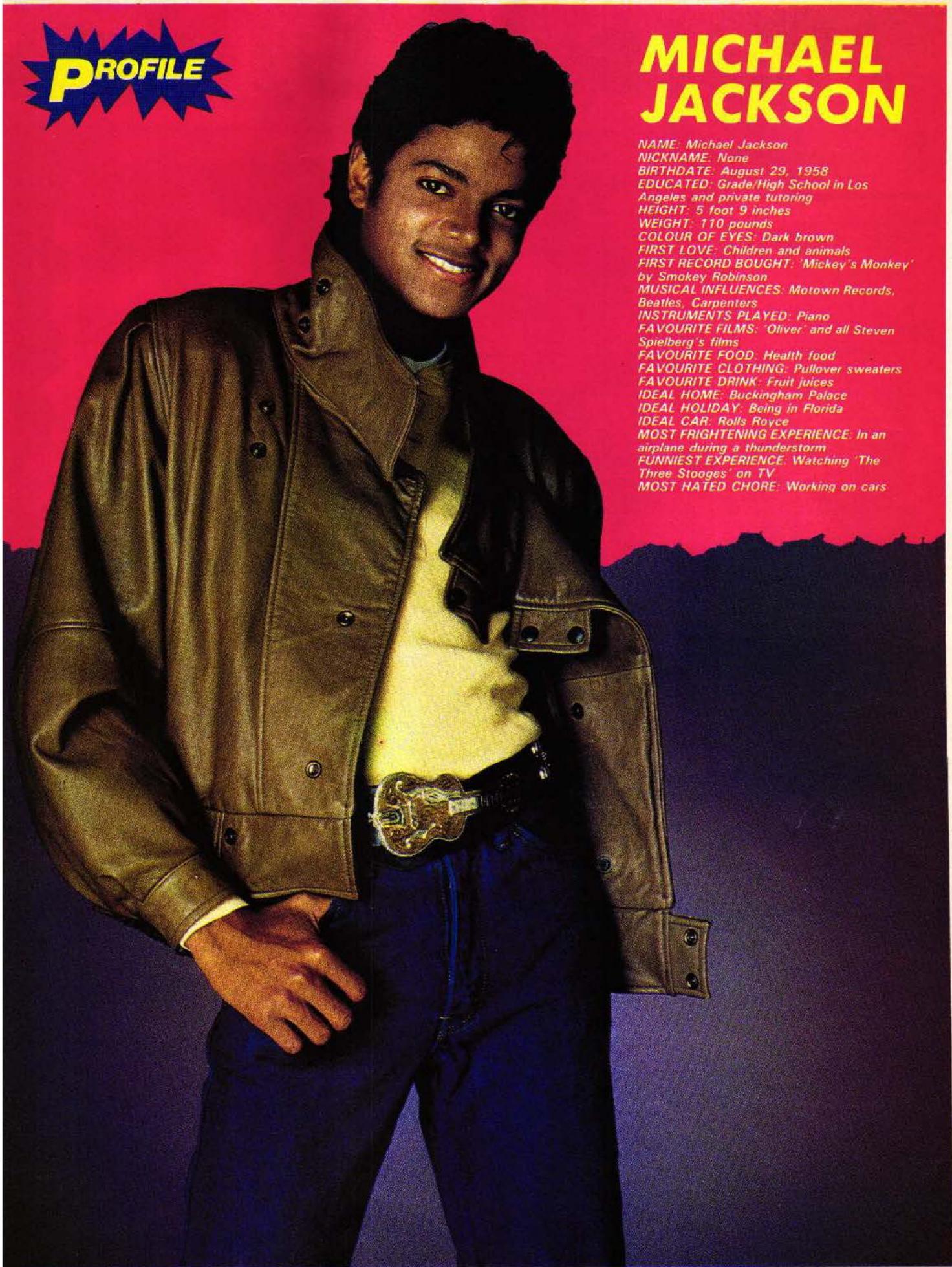
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PROFILE

MICHAEL JACKSON

NAME: Michael Jackson
NICKNAME: None
BIRTHDATE: August 29, 1958
EDUCATED: Grade/High School in Los Angeles and private tutoring
HEIGHT: 5 foot 9 inches
WEIGHT: 110 pounds
COLOUR OF EYES: Dark brown
FIRST LOVE: Children and animals
FIRST RECORD BOUGHT: 'Mickey's Monkey' by Smokey Robinson
MUSICAL INFLUENCES: Motown Records, Beatles, Carpenters
INSTRUMENTS PLAYED: Piano
FAVOURITE FILMS: 'Oliver' and all Steven Spielberg's films
FAVOURITE FOOD: Health food
FAVOURITE CLOTHING: Pullover sweaters
FAVOURITE DRINK: Fruit juices
IDEAL HOME: Buckingham Palace
IDEAL HOLIDAY: Being in Florida
IDEAL CAR: Rolls Royce
MOST FRIGHTENING EXPERIENCE: In an airplane during a thunderstorm
FUNNIEST EXPERIENCE: Watching 'The Three Stooges' on TV
MOST HATED CHORE: Working on cars



MELLOW YELLOWS

THERE ARE two men in China Crisis: Eddie London and Garry Daly. Eddie reckons the two of them are your original boys-next-door. I reckon they could be prototypes for the men of the future . . .

While the press slag off their hometown of Kirkby as a 'down and out place', Eddie and Garry are evolving into a new form of gentle man. Eventually there will be TV documentaries on Kirkby in which Alan Whicker-types explain that it was behind these lace curtains that the new man originated. At last Kirkby will be famous.

When China Crisis support Simple Minds in their local city of Liverpool, their reception is rapturous. The boys can only blush. These are not bluff and brash Scousers, though the wit remains.

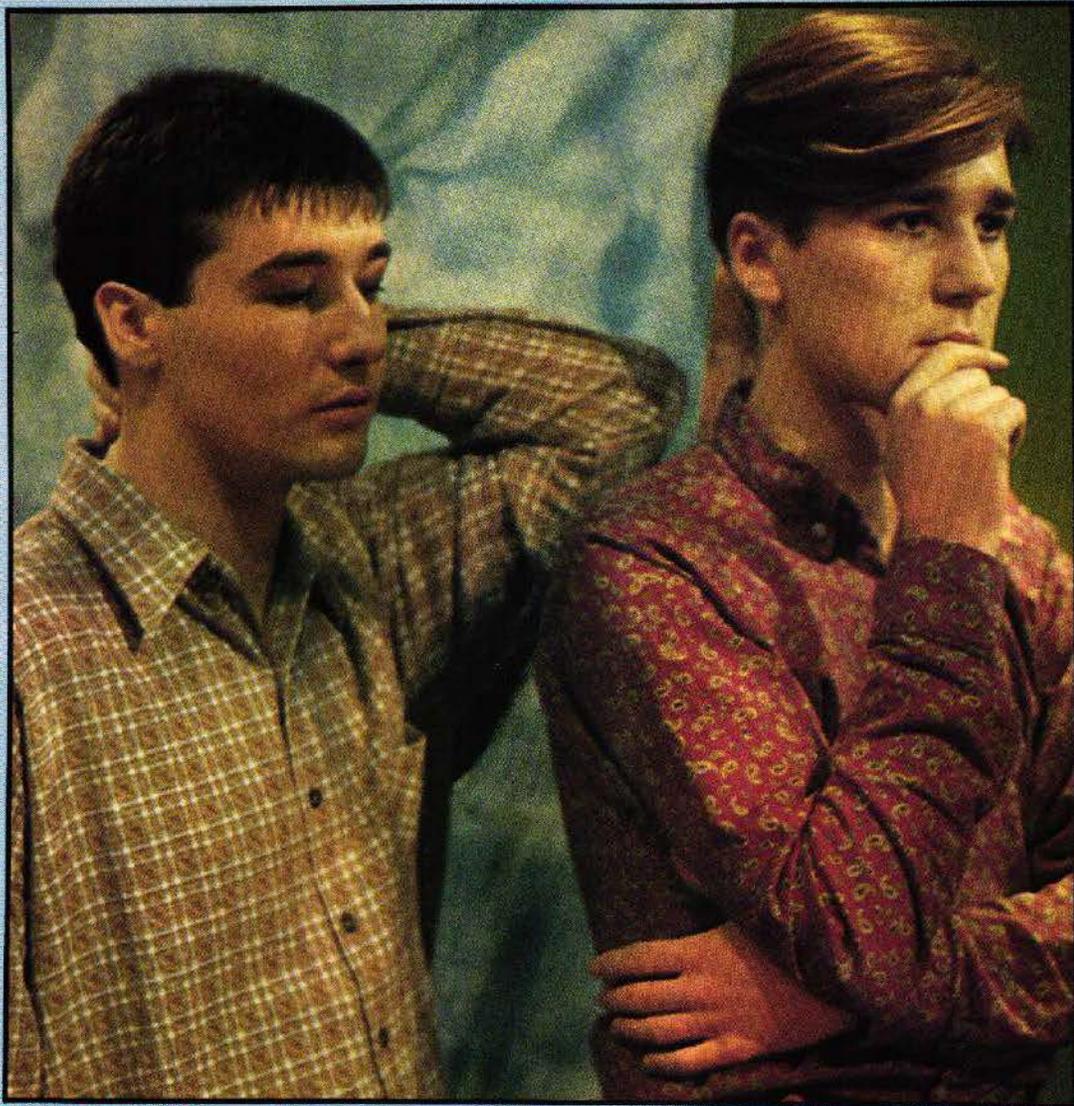
"None of us have got egos at all," explains Eddie in the downstairs bar of the Royal Court. "After concerts we go to the bus stop and get the bus home. There's no fame thing in Kirkby. It's a really low-key place, dead down-to-earth. John Conteh lives there. If you asked a neighbour who John Conteh was, he'd say 'He's the feller next door'. Kirkby's very friendly. The only trouble is that once you've got a bit of equipment together, people come round and rob all your stuff. We lost a drum, synth and guitar in one night. I just went to bed . . ."

China Crisis are gentle people. They make no desperate moves to grab the public's attention. Eddie won't even wear his new turquoise togs on stage. He's afraid of the embarrassment and of coming on like Duran Duran. He knows this would be laughable. Eddie does the interview because Garry is uncertain in new company. "Is he shy?" I ask. "No," answers Eddie. "He's timid . . ."

EDDIE AND Garry's music expresses their introverted natures perfectly. Yet both possess a quiet strength and strength in their quietness. Eddie may wear sandals but he's no push-around. The new man doesn't have to shout to be heard. Eddie doesn't sell China Crisis' debut album. This might be because he can't say the title quickly enough ("Difficult Shapes And Passive Rhythms, Some People Think It's Fun To Entertain"). More likely, it's because he's content to be quietly proud of his work.

"It's not a demanding record to listen to," says Eddie. "It doesn't insist you sit down and listen to it. You don't have to be in any frame of mind to listen to us. The song content isn't harmful. We're not a forceful or demanding group."

At first Eddie sounds as if he's recommending his record negatively. He seems to like it for what it *doesn't* do. Yet if you listen carefully, you'll notice all kinds of rhythms and shapes in China Crisis' music, melodies that you hum like folk tunes, beats that shift your



CHINA CRISIS: welcome to the gentle men

hips like waves. China Crisis have simply abandoned traditional male force. They don't demand or force or insist. As a result, it's hard to hear them at first. We are not used to men talking so quietly, men asserting themselves without shouting. Is this a new language?

Behind China Crisis' apparent lack of insistence, there is determination. If the meek ever inherit the earth, these boys will be at the front of the queue. While the devil still reigns, what will become of the mild? How do China Crisis like working for Virgin, champions of the big advance and the new glitter pop?

"The trouble with a label like Virgin is that they now tend to see everything in terms of hits," muses Eddie. "They tried to get us to record in a 24-track studio with a £20,000 producer. We said 'Just give us £8,000 and we'll do it in an 8-track'. In the end we compromised. There's one side with producers and the other is just us. We prefer the latter."

"Producers used to be there to

bring out the best in the song but now they're there to come up with hit singles. This year that means a big beat. When they produce a song, their reputation's on the line, so they won't take that many risks. Some of the people at Virgin said we were wimping out doing it ourselves without a producer. We felt the opposite. If you do it yourselves, you've only yourselves to blame. Or praise."

IN MANY ways, China Crisis would probably be better suited to an independent label. They aren't interested in joining the big rush for a hit single, they merely want to be able to make enough to continue. Their music may appear initially inoffensive but it has a strong heart and clearer politics than most 'new pop'. So they'll use a folk melody on 'Are We A Worker' because "folk music is really strong and powerful without being harmful." Characteristically modest, Eddie doesn't believe he and Garry are intelligent enough to

tell people what to do. Instead they offer reflections and a choice to chew upon.

"I wouldn't go out and preach like my girlfriend," says Eddie. "She's into Friends Of The Earth and is a vegetarian, she'll go to fox hunts and protest. I'm not strong-willed enough to do that. I believe in it to a certain extent but I couldn't do it. Garry's girlfriend and mine are like our strong sides. We'd like to be stronger but our beliefs are just one-night stands while they're really strong and tell us what they believe is right and wrong. We're sort of weak in a way. That's why we're lucky to have such strong-willed girlfriends . . ."

Wimps? NO! China Crisis will one day find a greater strength in their quietness and more character in their calm. Right now, they're the beginnings of a new kind of gentle man — one that whispers rather than bellows. Soon they will learn to speak, and then . . .

by MARK COOPER

SADE MAKES HER MARQUIS

SADE ADU is a gem. More importantly Sade Adu is a singer. Sade (say it Shaday?), young, beautiful and very talented has that rarest of all pop's possessions — a voice. You can hear Ms. Adu's voice adding sweet backing vocals to the tough hard boy Junk of Pride, but it's when Poni take the back seat and let Sade shine through her short list of evocative love songs that the fireworks really start. Sade sings classic songs — "Cry to a Fiver," "Don't We Live Together" — with a strength and cogency that is truly breathtaking.

Sade has style — style informed by belief and confidence and lavished with a cool sexuality. Right now Ms. Adu is sitting back, gently warding off record company chequebooks and waiting for the right deal. Sade Adu is a star, and sooner rather than later the world will catch on.

TELL us about yourself Sade: "My mother's English, my father's Nigerian, I was born on the Essex coast and came up to London six years ago to go to Saint Martin's School of Art. "It was my manager's idea that once I'd established myself in Pride and gained the confidence to

write my own material, I should perform solo."

The backing of sax, drums, bass, guitar is very spare, what are the advantages of this?

"Because there are only four of us, it gives us more room to be a bit indulgent, to express ourselves better."

What singers do you admire? "Black soul singers mainly, Nina Simone is one of my favourite singers 'cos she's got a real rawness. Billie Holliday, Marvin Gaye, Bill Withers."

Do you think record companies will understand the scale of your ambitions?

"I've got enough confidence in

what we're doing to hope it's strong enough to be accepted for what it is without too many compromises.

"'Cherry Pie' is our poppiest song, we wrote that with record companies in mind. They don't seem to have much conception of anything unless you blatantly put it on a plate for them."

A style that is timeless, an intelligence that has brushed with the realities of these very businesslike times. — Sade Adu is the first star of 1983.

JIM REID

DISCOS

GREEK STREET

HE DOESN'T admit to it easily, but Tony Antoniou, in our disco chart with 'Sound On Sound', has a pretty bony skeleton in his closet. In a former job, before he entered the musical madness, he was a private detective. But don't laugh: better to be a private dick than a public one.

So the writer rubs his hands together, gleefully thinking of all the dreadful jokes he can make, and the artist closes his eyes and waits for the worst. Sucking on his lollipop and polishing his head, Tony told me about it.

"It was for about a year and a half, I'd been a DJ in Amsterdam for nearly two years and I wanted to do something different. So a friend asked me to start doing a bit of work for him, following people around, taking photographs — divorce cases, that sort of thing. Then I joined Atmosfear."

Atmosfear had already pinned their name on the notice board by way of the fiercely mean instrumental 'Dancing In Outer Space', which Elite Records' Andy Sofka informed me has now sold 100,000 copies. Not so much a cult as a craze. "I met them after they'd made their first two singles," says Antoniou. "I must have been with them for about a year, maybe a bit less."

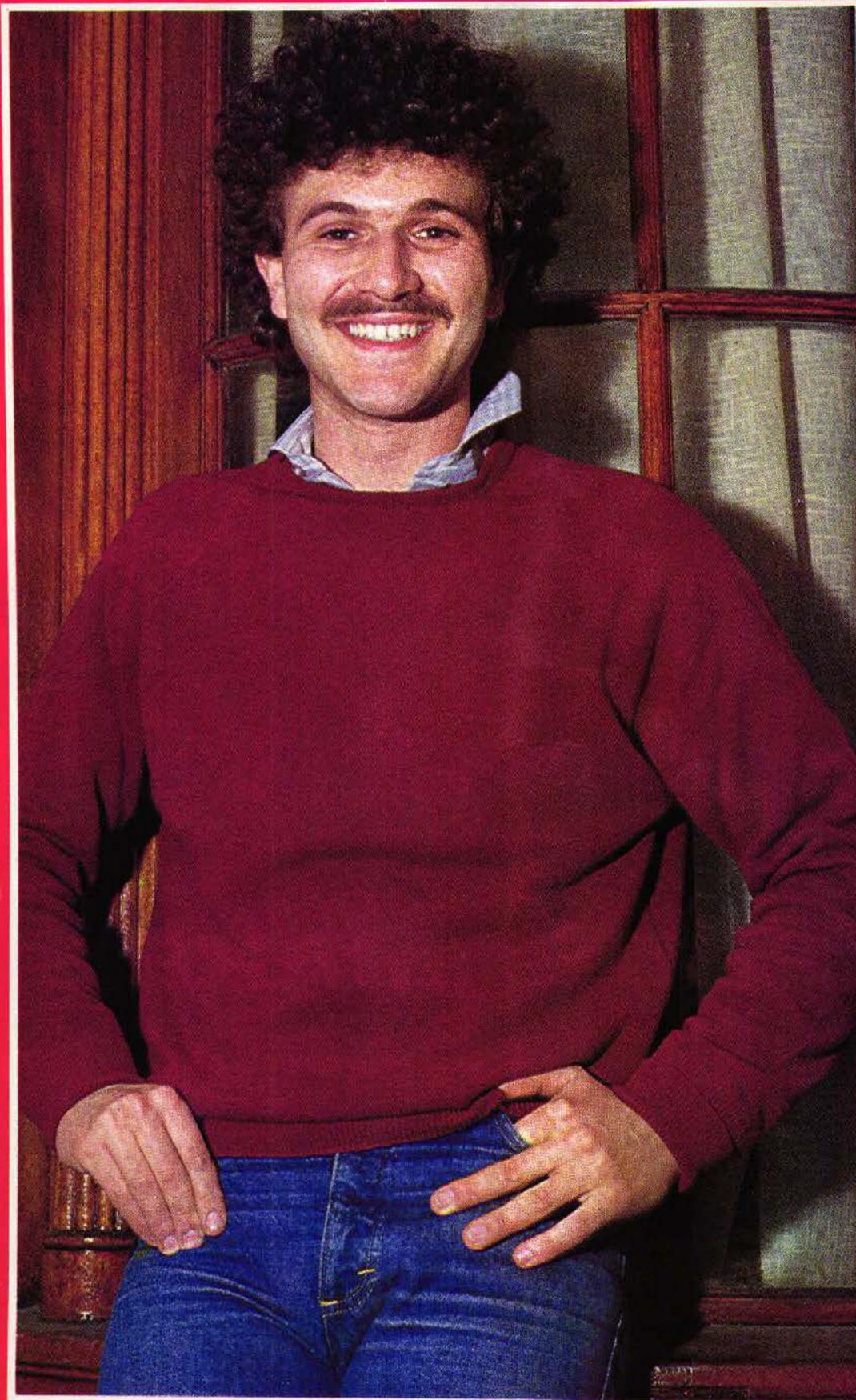
HE WAS born in North West London, and gets his decidedly un-British name from his parents, who are Greek Cypriots. And energetic Greek Cypriots at that, since Tony is one of six children and has four sisters. The day we met was his 25th birthday — "the same day as Jesus Christ in the Old Testament," he pointed out helpfully.

'Sound On Sound' is his second solo single, and moves along a darn sight faster than 'Lifetime', his first, a pleasant Latin-tinged slowie released a few months ago.

"I was very disappointed about the last one, 'cos that's the type of music I wanted to make, but it got my name around, anyway."

'Lifetime' had the kind of slow soul smoochiness of Level 42's ballads, and it emerged that Antoniou was mooted as a vocalist for 'Love Meeting Love', their first and possibly finest single, but the band were none too keen on using "guest" members and eventually Mark King did the job.

'Sound On Sound' and its complementary 'Street Sound' are now doing the rounds in elongated remix forms — and that means long. I managed to read several chapters of 'War And Peace', Hoover the house from top to bottom and cook the dinner while the record was playing. And still finish in time to watch 'Kojak'. Or was it 'Cannon'? Or maybe it was 'Antoniou'?



by PAUL SEXTON

TONY ANTONIOU: private dick gets public hit

CHARTFILE

A PATRIOTIC pressing of the new *Men At Work* 'Down Under' single, in the shape of the band's homeland Australia, will obviously become a prized collector's item. It's the first record to be pressed in that shape and, with the simultaneously released Africa-shaped single from Juluka, brings to 17 the number of non-spherical oddities logged by Chartfile in the last four years.

Another rarity, though of standard dimensions, has been created accidentally by EMI. The company's pressing plant has been producing picture discs of Hawkwind's 'Silver Machine' and the Beatles' 'Please Please Me'. Somewhere along the way they managed to get the two confused and it's believed that several hundred copies of 'Silver Machine' have been despatched to dealers with 'Ask Me Why' — the B-side of 'Please Please Me' — replacing the accredited flip 'Seven By Seven'. Whilst the discs can obviously be returned, they are likely to appreciate in value and should therefore be retained for the time being.

Meanwhile, 'Silver Machine' is ascending the charts for the third time in eleven years. When originally released it reached number three selling over 250,000 copies. In 1978 it reached the comparatively modest number 34 slot but sold 68,000 copies, mostly on 12-inch...

OF the many superstar duets revealed in Chartfile (December 25, 1982) the first to reach the shops is Cliff Richard and Phil Everly's 'She Means Nothing To Me'. The fad continues with Kenny Rogers and Sheena Easton joining forces to bolster their sagging careers in a version of Bob Seger's 'We've Got Tonight' and —



Pic by Chris Woller

JACKSON: duet with Babs

hold the front page — Barbra Streisand has coaxed Michael Jackson to duet with her. Jackson's second duet with Paul McCartney is now unlikely to be released as a single. The track, apparently a surefire chart topper, will certainly appear on McCartney's forthcoming album but rumblings from the USA indicate that the middle class whites, who comprise most of Macca's American following, would not take kindly to Macca again pairing with a black act. It's thought that his much-publicised pairings with Wonder and Jackson have harmed sales of 'Tug Of War' and that to spotlight another black/white duet by releasing it as a single would further diminish McCartney's appeal to these bigots. The whole thing sounds unbelievable, but two separate US sources insist it is so...



Pic by Joe Bangay

EASTON: duet with Rogers

John Lennon's 'Collection' has been dethroned by Ronco's 'Raiders Of The Pop Charts' compilation but not before it reached one million sales in Britain alone. It's the first EMI album to reach seven figures since 'Queen Greatest Hits' did so a year ago...

Laura Branigan's recent US hit 'Gloria' is finally climbing the British charts after lying dormant for some time. Laura's strident, sub-Donna Summer delivery is perfectly suited to the song but its success caused mixed feelings for Italian co-author Umberto Tozzi, who admits he's delighted that the song has finally made it but wishes that it was his own version that was making inroads into the UK and US listings.

Tozzi, long a superstar in his homeland, co-wrote the song in 1979 and his recording was a massive hit

worldwide, reaching number one in 13 countries and amassing sales of nearly 30 million. Somehow Britain and America failed to appreciate Tozzi's overbearing Latin charm and the record flopped. A few months later the irrepressible Jonathan King realised the song's potential and penned English lyrics, something Tozzi and his cohorts had never bothered to do. Jonathan then went into the studio and laid down a particularly unattractive version of 'Gloria' which failed to chart.

Some time later American record producers Jack White and Greg Mathieson were looking for songs for Laura Branigan to record and checked around the music publishers. They found 'Gloria', but hated King's lyrics. Mathieson persuaded sometime colleague Trevor Veitch to set some new prose to the tune and a million seller was born. If they'd kept Jonathan's lyrics he'd have earned at least £30,000 from American royalties!

The Cliff Adams Singers seem to have come full circle. Their current hit album is entitled 'Sing Something Simple' — the very same title they gave to their first chart LP all of 23 years ago. Then they were on Pye and the album featured 15 songs. Their latest LP, a double, features no less than 104 songs in medley-form and was recorded especially for TV merchandisers Ronco last year. The very week it entered the chart another of the new entries was BBC's 'On The Air', a compilation of 60 BBC TV and radio themes which included — yes, you guessed it! — the Cliff Adams Singers with a 1973 recording of 'Sing Something Simple'...

● Last week's RM erroneously listed Cherry Red's 'Pillows And Prayers' compilation at number 80 in the LP chart. Splendid though it is, the album was later excluded from the chart as its selling price of 99p makes it ineligible.

ALAN JONES



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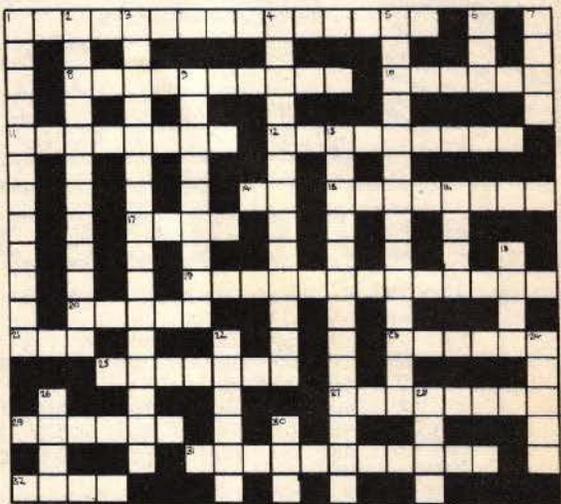
ACROSS

- 1 Home for The Maisonettes (9,6)
- 8 Group who had to Run To The Hills (4,6)
- 10 Rocked by The Clash (6)
- 11 Filled by Queen (3,5)
- 12 Hit from Genesis EP (9)
- 14 & 7 down real name Mac Rebennack (2,4)
- 15 Julian's exploded (8)
- 17 Mr Domino (4)
- 19 All he wants to do is Party Party (5,8)
- 20 Motorhead leader (5)
- 21 Written to Billy Joe (3)
- 23 1981 Godley and Creme LP (6)
- 25 What Gillan got into in 1980 (7)
- 27 Group committing War Crimes (8)

DOWN

- 29 He used to listen to his mama (6)
- 31 Was Aneka singing about David Sylvian? (8,3)
- 32 Associates LP (4)
- 1 Kool and the Gang hit (2,2,2,2,2,2)
- 2 Story told by David Essex (1,7,4)
- 3 Exploited LP for the armed forces (6,2,8)
- 4 The bird in XTC (4,9)
- 5 You can't be sure of The The (9,5)
- 6 Sabbath's rules (3)
- 7 See 14 across
- 9 The girl could be his (9)
- 13 She was sending out Forget Me Nots (7,6)
- 16 League division one LP (4)
- 18 Love (---) One (4)
- 22 Genesis LP (6)
- 24 First love of John Miles (5)
- 26 1981 Banshees LP (2,2)
- 28, Gibson Brothers country (4)
- 30 Mick Ralphs' company (3)

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



LAST WEEK'S X-WORD ANSWERS

ACROSS: 1 Kissing To Be Clever, 7 Leave in Silence, 9 My Own Way, 11 My Girl, 13 Too Rye Ay, 16 Touch, 17 Armed, 18 Egyptian Reggae, 23 Amigo, 24 Pointer, 25 Shoot, 26 Anka, 28 Get Down, 29 Cougar, 30 Duke.

DOWN: 1 Killer on the Rampage, 2 Star Maker, 3 I Second That Emotion, 4 Billy, 5 Lucky, 6 Eton Rifles, 8 Non Stop, 10 Another Brick, 12 Guy, 14 Young Guns, 15 Alabama Song, 19 Tropical, 20 Sisters, 21 Shirts, 22 Strand, 27 Ace.

LAST WEEK'S POP-A-GRAM ANSWERS

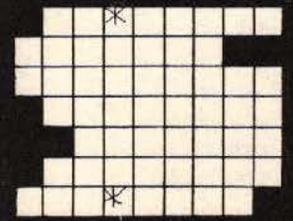
Muscles, America, Mirage, Young Guns, Mercury, Healing, Beatles, Visage.
 DOWN: Seagulls.

LAST WEEK'S WINNER: Steve Murray, 1 Kingsley House, Merton Hall Road, Wimbledon SW19.

POP-A-GRAM

Solve the seven cryptic clues and write the answers across the puzzle so that the started down column spells out one of Paul Weller's final presents to us. Remember the clues aren't in the correct order. You have to decide what the right order is.

- The cots fell apart with all this non stop erotic cabaret (4,4)
- lan Inch revealed the precise location of Jean Michael Jarre's best selling LP (2,5)
- The confused team foal turned out to be a real deadringer (4,4)
- Chop seat about the Queen and the shuttle (3,5)
- I can't grow a tuf question to help you spot this McCartney LP (3,2,3)
- In Mut Rd you'd see what Japan beat into the chart (3,5)
- My strange son's glove gave hit LPs in '82 to Barbra and the Commodores (4,5)



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MAILMAN

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Record Mirror, 40 Long
Acre, London WC 2

Pretty polly

YOUR POLL is meaningless. How can ABC, with the number one album for months plus three top 10 singles, not even get into your top 10 bands?

What makes this worse is the fact that musically inept groups such as Ultravox and Duran Duran did well in the poll.

Obviously most of the people who voted in your poll were young girls more worried about Simon Le Bon's thighs than music.

Gidan Prose, Essex

● *Personally I prefer Midge Ure's moustache . . .*

Oh bondage

I CONFESS to not having bought RECORD MIRROR before, but I was helplessly dragged into its confines after focusing on its most glamorous front cover.

Who am I referring to? Quite obviously the gorgeous, irresistible, beautiful, sexy Miss Beki Bondage, whom I intend to marry in the near future. Thanks!

Andy, Leeds

● *Does Beki know about this?*

Spring fever

SEVERAL YEARS ago, Elton John said he intended trying to revive Dusty Springfield's recording career, by producing her and hopefully returning her to her rightful position in the charts — that is, the pinnacle! And what happened? Absolutely blooming nothing! He decided to work with one time Springfield back-up vocalist Kiki Dee and made her career take off instead.

This is an open letter to Barry Gibb. Now Barry, you've succeeded in writing and producing classic albums for two major American ladies, Streisand and Warwick. Now wouldn't it be one hell of a hat trick if you did the same for Britain's own greatest female vocalist ever?

With all the classic recordings Dusty has to her credit you could add one more by making people realise she is still a major force.

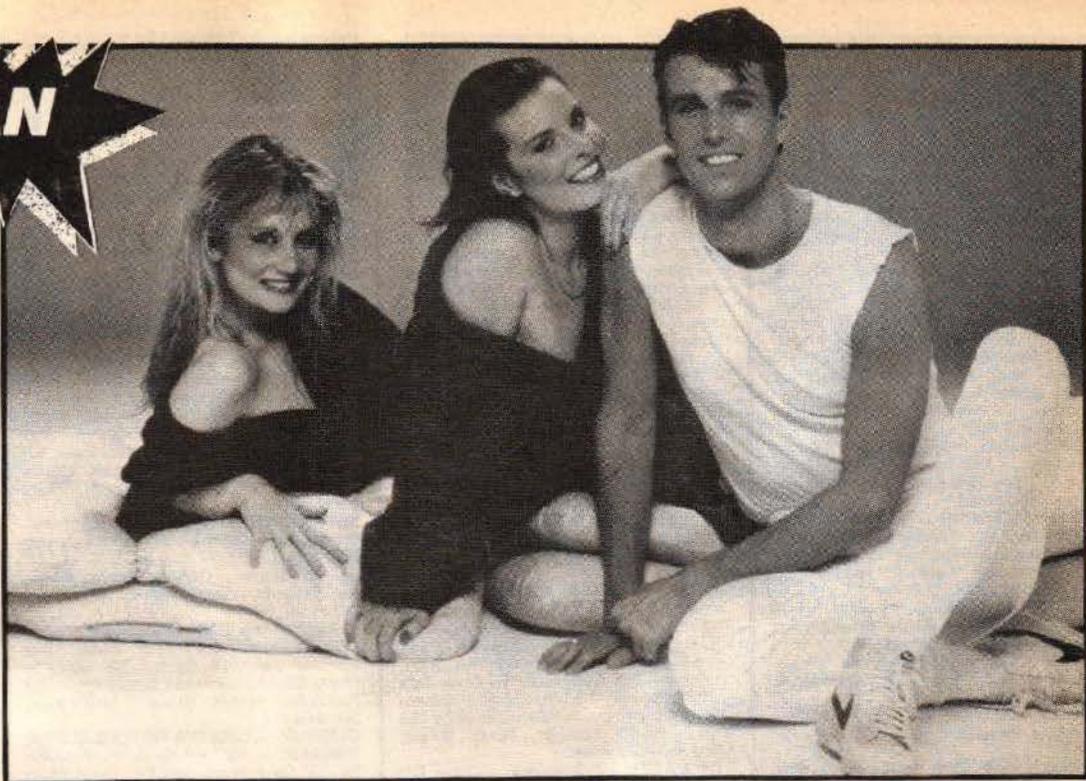
You gave Barbra 'Guilty' and you made Dionne a 'Heartbreaker', what are you going to give Dusty?

Mick Moore, Doncaster

● *The mind boggles*

Toad hall

MY GOD! Pete Wylie is the most miserable toad of a pop star I have



TIGHT FIT: are these sultry creatures the liberated women of the 80's?

HELL HATH NO FURY

I WAS appalled at the Jim Reid article 'Women Fight Back' in the first issue of this year.

What a jerk he is! He puts down nearly everything. Of course girl groups are going to have attractive photographs to help them be noticed. Would he sooner all women dressed in sacks, or maybe he'd like the Arab look and have everyone hidden by black veils.

It's all right for male groups to show their masculinity, looking sexy or being bare chested like Imagination, who leave nothing to the imagination in those figure hugging tights.

Stop trying to discourage girls. Look at some of the great women to have come from all the sexy photos and gimmicks . . . Chrissie Hynde, Debbie Harry, Grace Jones and Amanda Lear, who have all posed clad in leather.

So stop being depressing by slagging off every female who comes to your notice. I'd like to put you, Jim Reid, on a bonfire with every nasty comment and have a public burning. You woman hater!

Yvonne, London

● *Jim has burned his lures tights as an act of contrition*

ever come across. Why must all pop stars try to preach to their fans?

I don't want to hear Pete Wylie slagging off his ex-girlfriend. I listen to music for entertainment, not to hear about nuclear wars and other cheerful subjects.

Ex 'Story Of The Blues' liker,

Nailsea

● *Toad? I thought he looked more like Bugs Bunny*

Night out

WENT OUT dancing at Spit again on Friday night. The Spit's pretty much the only club in Boston that plays New Wave. To most of the people who come here, you can tell that music is like restaurants: "Oh honey, let's go New Wave tonight".

The people I came with lose me pretty soon and I cruise about. I like to look for people dancing by themselves, cause they're here for the music not a cheap squeeze. Most are fair to good dancers and I bop along to blend in as I watch the feet.

A pair of silver wings grab my eye and I see a Tokyo in a zoot suit going to it. He's the only oriental here tonight and he's easily the best dancer. He must think I have a foot fetish, I don't take my eyes off his shoes. I try to shuffle likewise but it's a mess and I forget it and dance as normal.

After they've watched me a bit the offers for accompaniment are fairly frequent. "Do you want to dance?" they yell, airport style. "I already am," is my usual reply. Tokyo shuffles over and we stare at each other's shoes for a while. I get the better view. Shuffle on.

There's a beautiful Hershey-bar black woman in nothing more than a bikini and garters dancing with a bored white guy. Nothing moves but her head, bowed as if concentrating on staying erect. A light flashes past her and she looks up. Her face looks like that tragedy mask of Greek drama, all drawn and dying. Scary. I don't buy another drink. I move upstairs.

I'm always anxious to see videos, since there's little opportunity for it here. All are British. Musical Youth come on and I groan. What an annoying song: what do you folk see in it? Trio's video is great, a perfect sense of humour for such a nonsensical song.

A man dressed business, who obviously tied his own tie all by himself, starts up a chat. I let him. My eyes wander to two men in lycra spandex uniforms, dancing as if in formation, side by side, move by move. I'm laughing again.

I whisper to the business man that I have to go. He gives me his card for my files. I bound out of the door, dance my way to the car.

How was your weekend?

Violet, Boston, Mass, USA

● *Well it's definitely not like that in Bolton Tiffany's*

Film 83

FROM A secret source I have discovered that some famous pop stars are to star in remakes of some well known films. Marc 'spot the nostrils' Almond is to play 'ET', and talking of aliens Boy George is to star in 'The Thing', Adam Ant is to appear in 'The Great Ant Invasion', and Barry Manilow is to star in 'The Elephant Man'.

Last but not least, our hero Steve Strange is to play Rocky in remakes of all three films. He has begun training and purchased a stick-on hair chest. He has also swapped his Oil Of Ulay for some vinegar in order to harden up his face.

Steve El Stinko, Wilts

● *Could this chap become the new Hans Christian Andersen?*

Tough nut

THIS IS a letter to the people who wrote from Cleveland insulting Marc Almond.

I know he isn't that good looking, but his songs and ideas are good and original.

Compared to things like Simon Le Bon and Nick Heyward, Marc is Mr Universe. At least he doesn't wear clothes from Mothercare.

Boy George and Soft Cell fan, Birmingham

● *True, he prefers the range offered by Sindy doll and Barbie*

A LIFE IN THE DAY OF

Mike Batt

IF I were to describe a typical day in Sydney where I recently spent eight months, it would go something like this. The yacht would be moored in Rose Bay, and I would rise some time between six and seven in the morning, have breakfast on-board, eat something heavy, just muesli and a cup of tea. I drink gallons of

between eight and nine I might do some sketches or work on a script, then I'd jump in a speedboat and be taken ashore.

I'd been invited by the Australian Broadcast Corporation to do a television programme for them. At first it was just going to be a concert with the Sydney Symphony Orchestra, but this more became involved, the more it tried to take shape as a visual project, and the idea of doing it as an LP progressed.

I'd get to the studio session about 10 o'clock and get to working things like checking make-up, positions and routing the piece through. I find it particularly amusing working with an orchestra. It's exhilarating. I like working with 90 people, all from different countries. As I don't perform on stage, my audience is the orchestra.

I'd work with the orchestra all day, rehearsing and putting down tracks. Working with a large amount of people means you have to be organised, but not in the way you'd think. You have to be organised in the way you write music and the people you have to find you. I have a terrible memory. I'm very absent-minded, but I am precise in what I do. That's why I need an organiser to remind me of what needs to be done.

I like to do as much of everything as possible by myself. I've never had a manager and I like to become involved in every aspect of what I do, so that means I have to have the ability to relax in tense creative situations.

MIKE BATT was born in Southampton on February 6, 1950. He left school when he was 18 and took a job as an organist in a strip club, so he could spend his days writing songs. At the age of 19 he landed a job as head of the A&R department at Liberty Records, but his big break didn't arrive until he was 24, with the Wombles. Following the success of 'Bright Eyes' in 1979, he bought a motor yacht and sailed round the world for two years. Now he's back with a new video LP 'Zero, Zero', which was shown on Channel Four at the beginning of the year and will shortly be repeated at 6.45 pm on January 31 on Channel Four.

Lunch would usually be a sandwich with the costumes lady or the co-director of the show, eaten in a taxi while we were having a meeting on the way to another studio. I'd be so short of time that I'd be doing a costume sketch half way through the middle of mixing the album in the middle of the orchestra taking a break.

Next I'd go to Scotti Gorn where we did the animation for the video. I developed a way of putting visuals on a 35mm slide which would then be computerised, with 15 projectors linked to it. Simplified, the projectors were projecting stills so quickly that it looked like it was a movie.

The room where we did it was amazing. It was 50 feet long with light boxes all the way down one side. The rostrum cameraman and his assistant would do everything I didn't have time to do. The visual side of things took a long time, certainly until the early hours of each morning.

When I left school I either wanted to go into animation or music, so for me now to be able to do this is great fun. The idea of doing something about a place where

there is no emotion has been in my mind for a long time. It's been fun to see it through.

IF I'M at home in Britain I'll spend the week between Wentworth and the flat I have in my office, depending on how much work I have to do. I'll get up about half past eight, come straight into the office and do a bit of songwriting. I feel very potent at the moment. I'm writing lots of songs.

At 10 o'clock the secretary will come in, so I'll grab a shower and some breakfast. Then it's an hour's correspondence and searching through my lists, which are all over the place. I get through each day by luck rather than anything else.

Then the phone will start ringing and I can be on that for hours. Being in Soho I can just run up the road to CBS and do whatever business is required there, so that is handy too.

I go through phases of having lunch and skipping it. If I have lunch it's more likely to be a piece of grilled fish and vegetables or a salad. I don't drink at lunchtime so it's accompanied with a glass of water or a cup of tea.

In the afternoon I could be

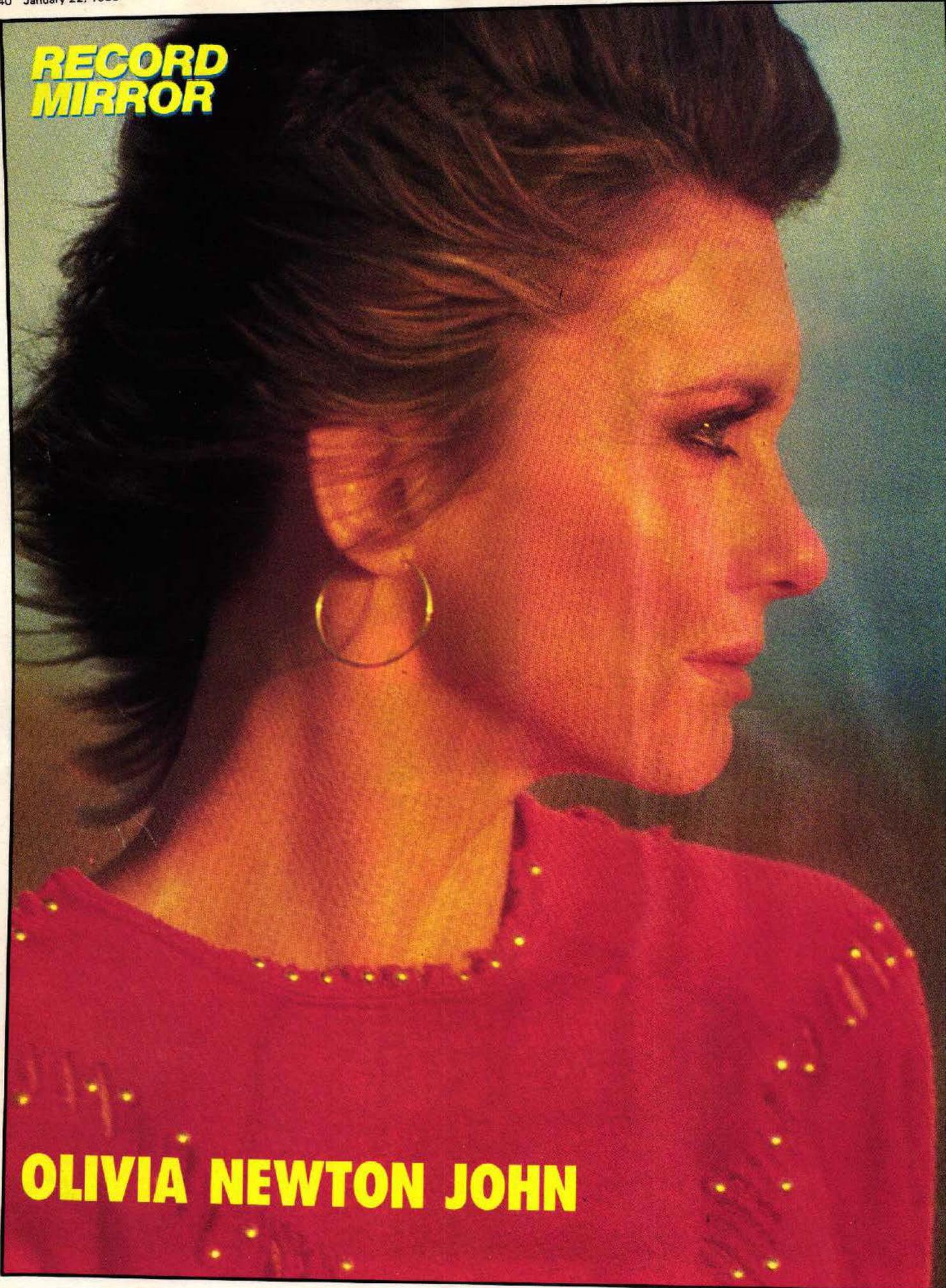
checking sheet music arrangements to make sure they are OK before they go off to the printers. Or because I don't have a manager I could be doing something more business orientated. There are advantages and disadvantages in managing yourself but I've never met anybody I'd want to manage me, plus I'm interested in the legalities side of things.

In the evening I might simply eat a pizza by myself, or go to the market in nearby Berwick Street and buy some fish. If I have any socialising to do, I'll go out for a meal, but although I'm not a vegetarian, I don't like to eat a lot of meat.

At the time, my life is so busy I don't have time for hobbies, not even reading. I feel guilty if I think I'm doing nothing. Bed depends on what I'm doing. I don't really have a pattern, but I like to have at least eight hours sleep. I never drift off to sleep, it's quite a strange process because I keep a pad by my bed and write down important things as I remember them.



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