

Haysi, Indeeep songwords!

OMD, Spandau albums!

PLUS

Noise!

REVEAL MORE NOISE!

STAR STYLE

March into spring with the BELLE STARS

Around the world with Musical Youth

JOBBOXERS

BIG COUNTRY

ORANGE JUICE

MARI WILSON



'I'd rather muck about than be sexy'

EXCLUSIVE!

THE CLUB COUNTRY GUIDE

Fun, fith and frolics in London town!

PRIVATE FILES

Our man at the Palace: SIMON TEBBUTT

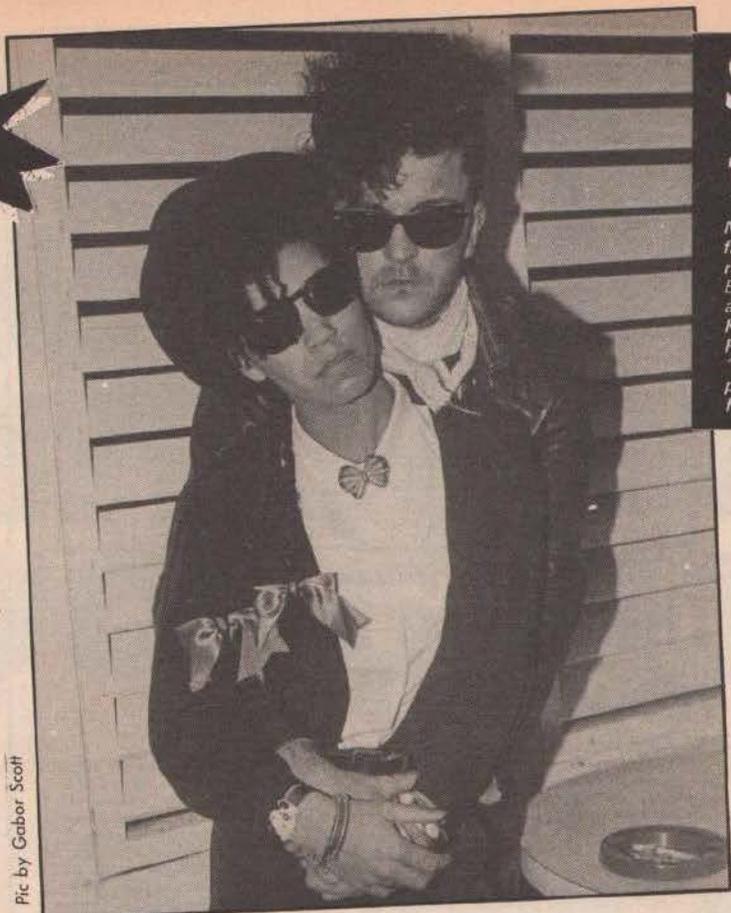
AFTER ALL that fuss over the so-called Buckingham Palace sneak spilling the beans about the late night Royal romps and rampagings to a daily comic, I suppose I'd better keep quiet concerning the reasons I was asked to tear up there on Tuesday.

But though my lips might be sealed on matters of great delicacy to the State, when it comes to the silly world of popsters and posers I'm ready to sit down and blab the lot. So, here we go again...

Isn't it reassuring to know that the tedious, time honoured and child like behaviour of generations of rock 'n' rollers isn't yet dead — although most of its practitioners shuffled off this mortal coil many moons ago.

Latest in the line are those oh-so-fashionable they'll-end-up-qualifying-for-a-plastic-hip-joint gruners and groaners, the **JoBoxers**, who became so flushed with their piffing bit of success this week they actually stamped their little feet and smashed up a dressing room at a London show. No wonder their music sounds so breathtakingly and dazzlingly original...

Bermondsey must be the most dreary, godawful and hellish spot



Pic by Gabor Scott

on earth — ask **Peter Tatchell** if you don't believe me — so I wasn't entirely surprised to run across that group of a similar complexion, the **Undertones**, shooting a video in the blitzed out bomb site.

● I can see clearly now... Gary Steadman, who deserted the sinking **Classix Nouveaux** last year, has finally come out of hibernation, fed his pet tortoise, and joined forces with **Sheffield electro boppers Vision**. The funny smell should disappear by spring...

If you're not tied up next Tuesday and you quite fancy the idea — well it beats plucking the budgie any day — whip up to the Camden Palace for the London debut of **S&M** with a bit-of-funk-thrown-in outfit **Frankie Goes To Hollywood**...

Clapham Common gets so bleak and windy these days that a boy really has no choice but to leap on the nearest available jet in search of something more exotic. This week I find myself in the sunny carnival atmosphere of San Francisco where I'm greeted by hordes of leather clad young men all dancing and singing in the streets because **Culture Club's** 'Do You Really Want To Hurt Me' has hit the number one spot in the Cashbox charts. What can this strange behaviour mean...?

Then it's a quick trip to the quaintly titled **Stud Club** to witness our very own **Annabella Lewin** making a guest spot with local heroes, **Translator**. I wonder why she's the only girl in a room full of macho hulks pursuing such manly activities as pressing wild flowers and country dancing. I worry about poor **Annabella** some days...

In yet another desperate attempt to give his flagging career some twentieth century credibility, elderly crooner **Paul McCartney** has forsaken the charms of **Stevie Wonder** and **Michael Jackson** and been spotted in the same studio complex as the old time pop singer **Elvis 'Adenoids' Costello**. Actually,

Star treatment

NOW THAT Ken and Deirdre have fizzled out, here comes the second romance of the decade. **Jennifer Belle Star** might burble to the dailies about her love affair with **Chris**, the **Kebab King of Madness**; but at the **Palace**, where they were shooting 'The Tube' this week, we couldn't prise her out of **Steve Strange's** arms for a moment...

the pair are working on separate projects but you know how things go when these old buffers get together in the tea break, reminiscing about the **Battle Of Flanders** and so on...

Still with the **Costello** camp. Attractions drummer **Bruce Thomas** spotted at the **Columbia Hotel** foaming and frothing at the mouth and threatening to kill **Soft Cell's** manic manager **Stevo** just because the duo use a **Linndrum** machine.

Those of you still confused at **Annie Lennox's** performance on **Top Of The Pops** last week should know it was all down to the young lad who started barracking **Her Elegance's** dress sense on set. Trouble was, the cameras started rolling while **Annie** was still muttering something about sex and travel to the hapless heckler.

Still, at least the lanky **Eurythmic** found a new fan in bearded Aussie buffoon **Rolf Harris**, who somehow stumbled onto the set and was so taken with her hairdo that he was last seen buying up the entire **Henna** counter at his local **Boots**...

● Oh what a perfect day. **The's** **Matt Johnson** seen out in town lunching with all time hero **Leonard Cohen**, who quoted the lad's lyrics word for word over an intimate pie and mash...



Pic by Gabor Scott

Molar power

"I ALWAYS leave mine in **Steradent** overnight." Number two in a neverending grinning picture series of **Steve 'Spiny' Norman**, here spotted discussing modern dentistry and the price of fish with long haired loon about town, **Fashion's Mulligatawny** (in prayer position). Why don't other pop stars come out to play once in a while! At least we'd get some different shots...

Call me a Cab (groan!)

WE'RE IN the money! Those serious young men with consciences longer than their overcoats **Cabaret Voltaire**, last seen scuttling away from the **Rough Trade** offices that have housed them for the past 50 years with the promise of a major record deal finally in the air. First stop the dry cleaners — I hope...

Wig Wham! bam

● Isn't it funny how most pop stars end up looking exactly the same. Latest to shed their original 'street cred' sheen are those smart secondary modern boys **Wham!** who promise a ghastly **Anthony Price** type image to accompany their next single — a ballad!

NEWS

Spands tour fixed

SPANDAU BALLET have fixed up the rest of the dates for their spring tour.

The group, who have already set up concerts at London's Royal Albert Hall, Sadlers Wells and the Royal Festival Hall, play a massive string of conventional halls around the country.

Their concerts are at Ipswich Gaumont March 30, Brighton Centre April 4, Birmingham Odeon 7, Coventry Apollo 9, Cardiff St David's Hall 10, Margate Winter Gardens 12, Bradford St George's Hall 15, Liverpool Empire 16, Bristol Hippodrome 17, Blackpool Opera House 18, Newcastle City Hall 19, Aberdeen His Majesty's Theatre 21, Edinburgh Playhouse 22, Glasgow Apollo 23, Sheffield City Hall 25, Nottingham Royal Concert Hall 26.

UB40 home work

UB40 WILL be playing a one off date in their home town on March 11.

The band, whose album 'UB40 Live' is climbing the charts, will be breaking off from dates abroad to play the Birmingham Odeon.

The band, who started their Australian and Far East tour at the Sweetwaters Festival in New Zealand, are currently touring Australia before going on to Japan, Bangkok and Hong Kong.



ERICA GIMPLE: better known as Coco.

The Friday Night crowd are back

THE KIDS From Fame are back!

Just two months after their Christmas sell out shows they're returning for another tour starting this month — but fans will have to pay up to £11 to see them.

The Kids, back in the charts with their single 'Friday Night' and album 'Kids From Fame Live', play Blackpool Opera House March 30 (two shows at 5pm and 8.30pm, tickets £10, £8, £7 and £6), Manchester Apollo April 1, and 2 (two shows at 4pm and 8pm, tickets £10, £8, and £6), Edinburgh Playhouse Theatre April 3 (two shows 4pm and 8pm, tickets £9, £8 and £7), Nottingham Royal Centre April 5, and 6 (two shows 5pm and 8.30pm, tickets £10, £8.50 and £7), Wembley Arena April 8 (one show 8pm, tickets £11, £9.50, £8 and £6), Wembley Arena April 9 (two shows 4pm and 8pm, ticket prices same as other Wembley date), Brighton Centre April 12 (one show 8pm, tickets £9.50, £8.50 and £7.50), Birmingham NEC April 13 (one show 7.30pm, tickets £9.50, £8.50 and £7.50), St Austell Coliseum April 15 (two shows at 6pm and 9pm, tickets £10, £8 and £6), Southampton

Gaumont April 16 (two shows 5.30pm and 8.30pm, tickets £10, £8 and £6).

Tickets for the Wembley shows are available by post from Andrew Miller Concerts Ltd, PO Box 141, London SW6. Make cheques or postal orders payable to Andrew Miller Concerts Ltd, (don't forget to enclose a SAE). They are also available from the Wembley Arena box office from Monday March 7 (Tel 01-902 1234). Tickets are also available from all branches of Keith Prowse, HJ Adams, Leader And Co and Lacon And Ollier. Telephone credit card bookings can be made on 01-836 2184. Tickets for the Birmingham NEC shows are available from Kennedy Street Enterprises Ltd, PO Box 4, Altrincham, Cheshire, WA14 2JQ. Postal orders should be made payable to Kennedy Street Enterprises and don't forget to enclose a SAE. Tickets are also available from the NEC box office and from Cyclops Sound, Birmingham, Goulds Records, Wolverhampton, Mike Lloyd in Newcastle Under Lyme and Hanley, Lotus in Stafford and the Apollo Theatre, Coventry.

Extra Eurythmics

EURYTHMICS, high in the charts with 'Sweet Dreams Are Made Of This', have added two dates to their sell out tour.

The band will be playing Brighton Top Rank March 6, Portsmouth Locarno March 8.

Juggling the dates

ONE THE Juggler, who have just released their 'Passion Killer' single, will be back from Israel in March for an extensive tour.

Dates for the tour are Dartford Flicks March 3, Redhill Lakers Hotel 4, Brighton Top Rank 6, Leicester Horsefair 7, Swindon Brunel Rooms 8, Hull Dingwalls 10, Liverpool Poly 11, London Lyceum 13, Manchester Hacienda 16, Leeds Warehouse 17 and Retford Porterhouse 19.

They are also coming back to record their debut album.



THE NEW hour long laser disc

Mini Pops

THIS WEEK three major companies (Sony, Phillips and PolyGram) are co-launching a digital audio system which could mean the end of the road for the 12 inch vinyl long player, and certainly looks set to make the turntable obsolete.

The Compact Disc system revolves around an iridescent disc which is 5 inches in diameter. It contains the recording in the form of digital information, which is reproduced as sound by a laser beam. This removes the need for a stylus, so there's no chance of scratching the surface, therefore the disc will never wear out. It plays on one side only, but contains up to one hour of music.

The major advantage of the CD is, of course, the superb quality of sound reproduction: what you hear coming out of your speakers is closer than ever before to what the artist hears in the studio! The snag, however, is the cost of the system. The CD player (currently being manufactured by some 30 different companies) will cost between £450 and £600, and the discs themselves between £8 and £10. But, as with video recorders and tapes, the cost is likely to come down if the system is a commercial success.

The following artists are among those who already have albums available in the CD format: Abba, Human League, Soft Cell, Kiss, Rush, Status Quo, Visage and Culture Club. Many more will be added in the coming months, but as EMI have no CD involvement, there's no digital Duran Duran as yet. The companies involved are looking into the problem of singles on CD at the moment, and are already planning to launch in-car CD systems and a CD version of the Sony Walkman.

Mari floods the market

MARI WILSON releases her new single on March 11.

It's 'Cry Me A River', her version of the early sixties Julie London hit — and one of Mari's best loved stage

numbers. The single will be available in 7 inch and 12 inch versions.

Mari and her band the Wilsations have also added a date to their tour at Southport Theatre March 22.

Whistling Nick Heyward

NICK HEYWARD releases his first solo single on March 11.

The ex leader of Haircut 100, who left the band a few weeks ago, will be bringing out 'Whistle Down The Wind' and making his first solo appearance on 'The Tube' the same day.

The single will be available on 12 inch and 7 inch versions in different full colour picture bags. A limited run of 7 inch singles will be available in a gate fold sleeve and the 12 inch version features an extended version of the B side 'Atlantic Monday'. It's thought that Heyward will be doing some dates in his own right shortly, but these still haven't



NICK HEYWARD: solo 45

been confirmed.

Meanwhile, Haircut 100 are currently in the studio recording new material, with percussionist Mark Fox taking over from Heyward on lead vocals.

OUTLAW PRESENTS

SOFT CELL

FALLING APART

AT THE HAMMERSMITH PALAIS

ON MON/TUES

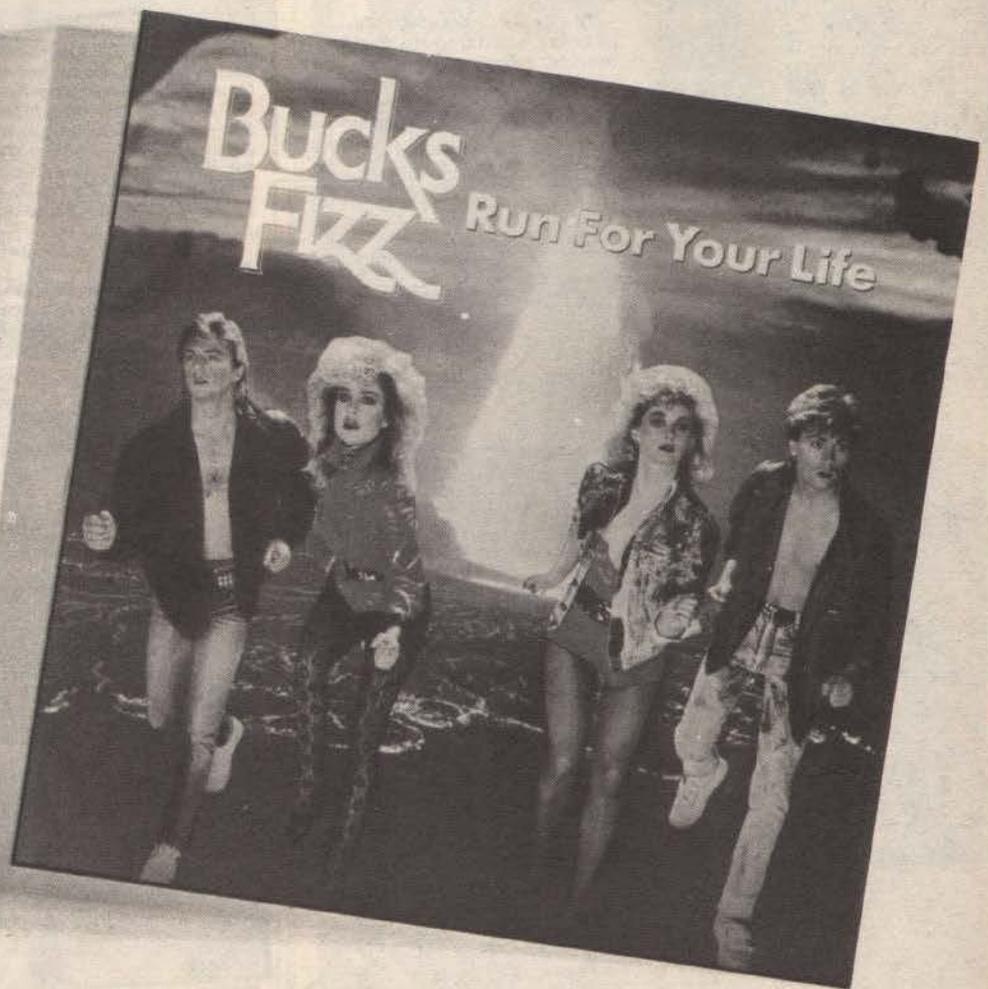
7th/8th MARCH

7.30pm

ALL TICKETS £4.00

Available from Box Offices and Usual Ticket Agencies

ANOTHER RUNAWAY HIT FROM BUCKS FIZZ.



MAJOR UK TOUR MARCH: 3rd Edinburgh Playhouse; 4th Glasgow Apollo; 5th Aberdeen Capitol; 6th Caird Hall, Dundee; 7th Magnum Leisure Centre, Irvine; 8th Town Hall, Middlesbrough; 10th City Hall, Newcastle; 11th Conference Centre, Harrogate; 12th Manchester Apollo; 13th Opera House, Blackpool; 14th Victoria Hall, Hanley; 15th St. George's Hall, Bradford; 17th Embassy Centre, Skegness; 18th New Theatre, Southport; 19th Festival Hall, Corby; 20th Royal Centre, Nottingham; 21st City Hall, Hull; 22nd Birmingham Odeon; 24th De Montfort Hall, Leicester; 25th Coventry Apollo; 26th Ipswich Gaumont; 27th Festival Hall, Basildon; 28th Leisure Centre, Crawley; 29th Congress Theatre, Eastbourne; 31st Fairfield Hall, Croydon; APRIL: 1st Guildhall, Portsmouth; 2nd Hexagon, Reading; 3rd Oxford Apollo; 4th & 5th DOMINION, LONDON; 7th Fulcrum, Slough; 8th Winter Gardens, Bournemouth; 9th St. David's, Cardiff; 10th Theatre Royal, Plymouth; 12th Colston Hall, Bristol; 14th Winter Gardens, Margate; 16th Futurist, Scarborough

RCA

NEWS

Collins steal

PHIL COLLINS is back in action again with a follow-up to his number one version of 'You Can't Hurry Love'.

The new song is 'Don't Let Him Steal Your Heart Away' and is from his 'Hallo, I Must Be Going' album.

On the B side is 'Thunder & Lightning' from his last album 'Face Value' while a 12-inch version features an extra track 'And So To F' which harks back to the drummer's days with Brand X.

This month Collins goes back to work with Genesis.

Twist again

OUTRAGEOUS GLAM rock band Twisted Sister will play two gigs at London's Marquee on March 5 and 6. Tickets priced £3 are available now.

They will also play a massive tour in April and plans are being made for a new single, 'I Am (I'm Me)', which will be released on March 18. A limited number of the 12-inch versions will also include a free picture card.

MARILLION HAVE added a second London date to their tour.

The group, in the charts with 'He Knows', play another night at the capital's Hammersmith Odeon on April 18.

Meanwhile, their debut album 'Script For A Jester's Tear' is released on March 14.



FLOCK OF SEAGULLS: our turn to tour

Seagulls are a soaraway success

A FLOCK Of Seagulls come back to Britain for a massive tour next month following their runaway success in America.

The group were the only British nomination for the country's Grammy awards and received a prize for their 'DNA'.

Because of the success abroad, the group have said that this will be the ONLY tour they'll do this year.

Dates start at Aylesbury Friars on April 8, Sheffield City Hall 11, Hull City Hall 12, Newcastle City Hall 14, Glasgow Tiffany's 15, Aberdeen Capitol 16, Edinburgh Playhouse 18, Birmingham Odeon 19, Hanley Victoria Hall 20, Lancaster University 22, Liverpool Royal Court 23, Manchester Apollo 24, Nottingham Royal Centre 25, London Hammersmith Odeon 26, Portsmouth Guildhall 28, Crawley Leisure Centre 29, Bristol Colston Hall May 1, Exeter University 2 and Poole Arts Centre 3.

Tickets for all dates are £3.50.

A Flock Of Seagulls are currently roosting in Germany recording their second album.

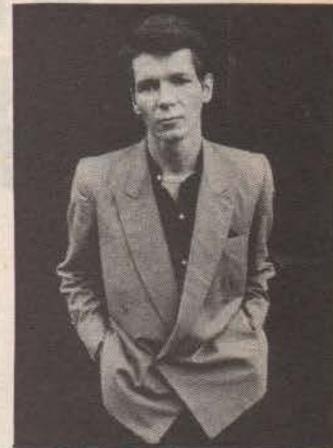
Raking it in

THE FARMER'S Boys go off on a short tour this month after releasing their new single 'Muck It Out' on March 14.

The acclaimed indie band also have a 12-inch version of the record — which was originally a free flexidisc — released a week later.

Tour dates start at Aberystwyth University on March 11. Then Manchester Polytechnic 12, Bradford University 14, London Lyceum 15, Southampton University 16, Canterbury Kent University 17, Birmingham Polytechnic 18, Edinburgh Nite Club 22, Newcastle Tiffany's 23 and Nottingham Asylum 25.

Pic: by LFI



IVA DAVIES: no 'Primitive'

Musical sleeves

ICEHOUSE ARE to release the same album all over again.

The group's 'Primitive Man' LP has now been called 'Love In Motion' and is exactly the same as the original but comes out in a new sleeve.

"We have brought it out again to give the band a fresh start with their 'Hey Little Girl' hit," said a spokesman this week.

Fans who have already bought the original LP can exchange the sleeve for a new one at any record shop.

UFO

WHEN IT'S TIME TO ROCK*



NEW 7" SINGLE
B/W PREVIOUSLY UNRELEASED TRACK
"EVERYBODY KNOWS"

NEW 12" SINGLE
B/W "EVERYBODY KNOWS" AND
"PUSH IT'S LOVE"

* TAKEN FROM THE NEW ALBUM AND CASSETTE
"MAKING CONTACT" CHR 1402



LIMITED EDITION 7" AVAILABLE WITH
FREE PATCH

Foolish Talk

TALK TALK are to bring out a new single this week.

The song is called 'My Foolish Friend' and comes out on March 7.

They are also working on their second album 'My Chameleon Hour' which will come out in May.



BANANARAMA BRING out their first-ever album next week.

The LP is called 'Deep Sea Skiving' and features their current single 'Na Na Hey Hey Kiss Him Goodbye' as well as all their previous hits.

Also included on the album is the Paul Weller song 'Dr Love', which he wrote and produced for the trio.

Bad news for fans is that they still haven't fixed up any live dates.

TURN ON



Pic by Mark Baker

THE PALE FOUNTAINS take a break from recording their debut album to play dates at Manchester Hacienda on March 9, Sheffield Leadmill 10, London University Union 11 and Glasgow Night Moves 16. The album is to be released in late April with a single coming out a couple of weeks earlier.

TOURS

THE UNDERTONES have made some changes to their tour which starts this week. Their dates at Galway, Dublin and Belfast are to be rescheduled for the end of the tour while they have added two more concerts at the Nottingham Rock City on March 29 and Hull Dingwalls April 7.

DISCO STAR Prince comes to Britain next month for a one-off date at London's Dominion on April 18. Meanwhile his new album '1999' now comes out on March 11.

GARY GLITTER returns to Britain's stages this month with dates at Dundee University on March 4, Glasgow University 5, Airbroath Stokes 6, Edinburgh Playhouse 7, York University 8, Coventry Warwick University 10, Leicester University 11, Northampton Cricket Club 12, Cardiff University 15, Nottingham Rock City 16, Sheffield University 18, Huddersfield Polytechnic 19, Aston Metro 20, St Austell Cornwall Coliseum 25, Poole Arts Centre 26, London Lyceum 27, Worthing Pavilion 18 and Dartford Civic 30.

RELEASES

CHIC STAR Nile Rodgers is to release his first-ever solo album next week. The new LP is called 'Adventures In The Land Of The Good Groove' and comes out on March 11. But he isn't going it totally alone and drafts in his Chic production partner Bernard Edwards for bass and vocals and fellow Chic member Tony Thompson on drums. A single from the album 'Land Of The Good Groove' comes out on March 18 as a 12-inch and a week later as a normal seven-inch version.

DAVE STEWART and Barbara Gaskin, who had their biggest hit with 'It's My Party' have a new single out this week. It's called 'Siamese Cat Song' and comes from the Walt Disney film 'Lady And The Tramp'. An album 'Disappear' is due to be released shortly.

PAUL RAFFERTY has a new single out next week called 'Too Late Now'. The singer/songwriter will be supporting Bucks Fizz when they go out on the road this month and throughout April.

TV AND RADIO

THURSDAY has its normal 'Unforgettable' programme on C4 with the truly forgettable Tremeloes and Dave Berry talking to Fluff. Things are a little livelier on Beeb One when cuddly Kenny Everett jumps back into action with his new 'Video Show'. Also new on Thursday the very MOR Grace Kennedy hosts her own show on BBC 2 with the ultra MOR Richard Clayderman under the spotlight. Switch off before Mum and Dad get hooked!

FRIDAY sees The Tube as usual, although Paula Yates will probably have had child by then and won't be appearing — shame! BBC 2's 'Oxford Roadshow' will be a decidedly pretty affair with Duran Duran and the Thompson Twins doing their thing.

SATURDAY gets more chock-a-block by the week. Saturday Superstore also features our Brummy superstars Duran Duran along with affable north

Londoners Spandau Ballet on BBC 1 while a new programme on the same channel, 'Paul Squire Esquire', has the precocious Musical Youth as its first musical guests. C4's 'Other Side Of The Tracks' features Joan Armatrading and soul star Rick James while 'Sight And Sound In Concert' (BBC 2 and Radio One) features soul boys Level 42.

SUNDAY'S 'My Top 12' has Fleetwood Mac's Christine McVie playing her faves while the other regular on Radio One 'Guitar Greats' has Ritchie Blackmore talking about how he makes that famous din.

MONDAY'S regular 'Whatever You Want' on C4 for some reason gets retitled 'Whatever You Didn't Get' and features The Anti-Nowhere League, The Higsons, Southern Death Cult, The Passions and A&wad. It comes from London's Brixton Ace.

MOTOWN

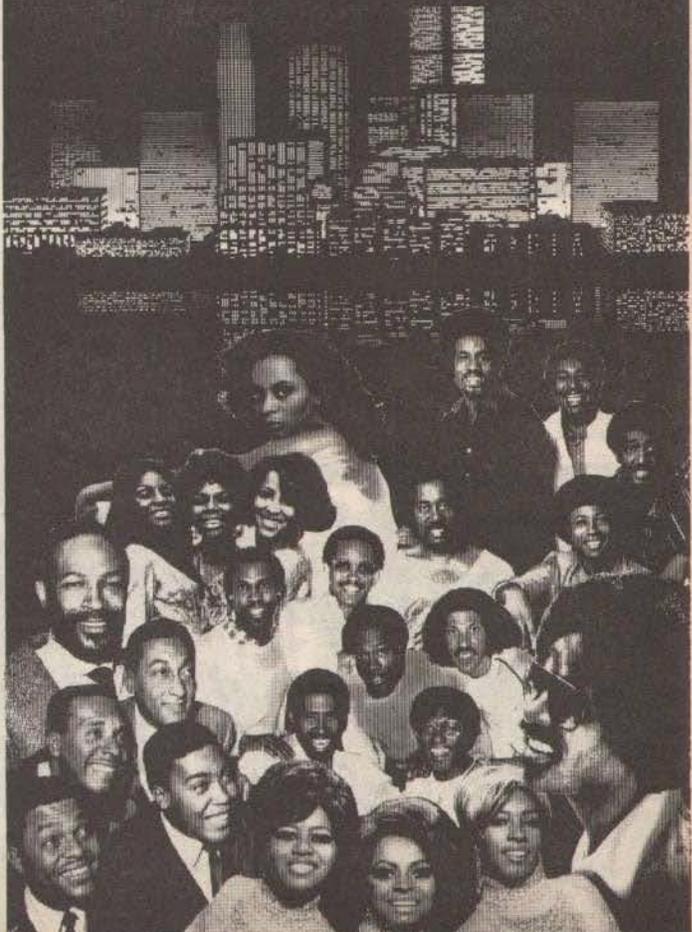
GOLD 45's

The Classic Hits Series

MARTHA REEVES & THE VANDELLAS Jimmy Mack / Third Finger Left Hand	TMG 599	THE TEMPTATIONS Cloud Nine / Psychedelic Shack	TMG 982
MARVIN GAYE Too Busy Thinking About My Baby / Wherever I Lay My Hat	TMG 705	MARTHA REEVES & THE VANDELLAS I'm Ready For Love / Forget Me Not	TMG 983
STEVIE WONDER Superstition / You've Got It Bad Girl	TMG 841	MARVIN GAYE What's Going On / God Is Love	TMG 984
MARVIN GAYE Let's Get It On / I Wish It Would Rain	TMG 858	DIANA ROSS I'm Still Waiting / Touch Me In The Morning	TMG 1041
R. DEAN TAYLOR There's A Ghost In My House / Let's Go Somewhere	TMG 836	THE TEMPTATIONS Just My Imagination (Running Away With Me) / Get Ready	TMG 1043
DIANA ROSS & THE SUPREMES You Can't Hurry Love / The Happening	TMG 956	MARY WELLS My Guy / What's Easy For Two	TMG 1100
MICHAEL JACKSON One Day In Your Life / Take Me Back	TMG 976	COMMODORES Three Times A Lady / Can't Let You Tease Me	TMG 1113
ISLEY BROTHERS I Guess I'll Always Love You / Take Some Time Out For Love	TMG 975	FOUR TOPS I Can't Help Myself / It's The Same Old Song	TMG 1120
SMOKEY ROBINSON & THE MIRACLES I Don't Blame You At All / OOO Baby Baby	TMG 980	VELVELETES Needle In A Haystack / He Was Really Sayin' Something	TMG 1124
DIANA ROSS & THE SUPREMES Back In My Arms Again / Love Is Here And Now You're Gone	TMG 981	BILLY PRESTON & SWEETA With You I'm Born Again / Sock-It, Rocket	TMG 1159



AVAILABLE NOW
AT ALL GOOD RECORD SHOPS



DUET DUET — HEY — DUET DUET

THERE'S NOTHING we like doing more up at saucy RM than having a good gossip . . .

In between marathon bouts of knitting and crochet for all those 'hard times' boys in Sloane Square and Covent Garden, we pause to consider the doings and dotings of pop's glamorous duos.

What with Ken and Deirdre's little tiff, there's no telling what might happen these days. So here for your delight and edification is our guide to love in the charts.

Jim Reid



KATE & JEREMY OF HAYSI FANTAYZEE

HERE'S AN odd couple. Do they eat? Have they ever sampled the delights of Mr McDonald? No.

This spindly couple met when they were better known to their friends as Fat Fred and Big Bertha. Yes, we can exclusively reveal that Kate and Jem met at a weight watchers

encounter group and that they haven't eaten since.

Except for the fruit of love, that is (knoworrimean?) Our advice: save a few calories for those long winter nights.

COMPATIBILITY RATING: 7



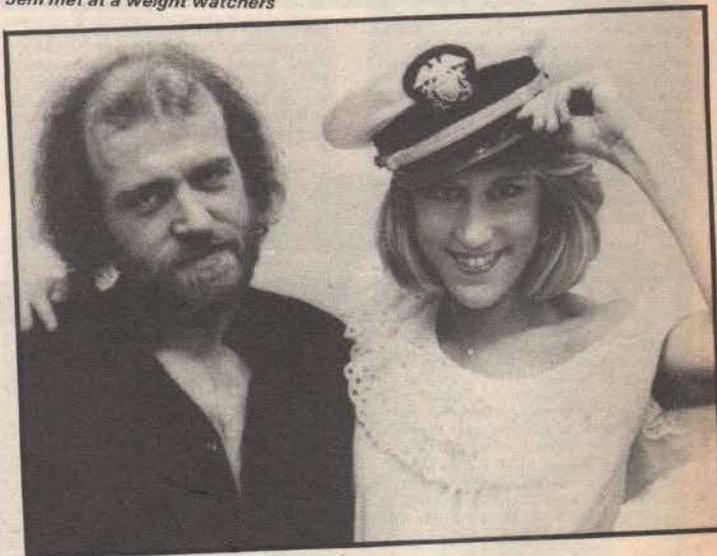
Pic by LFI

ANNIE & DAVE OF THE EURYTHMICS

WHETHER SUCH consummate artists as the Eurythmics ever think about naughty things like S.E.X. or the current state of the Tottenham Hotspur cup run is a matter of conjecture. But . . . I have it on authority that Dave Stewart and Annie Lennox, who met at a Milton

Keynes Polytechnic summer school, are currently on a tourist trip of Albania in search of enlightenment, cheap booze and that elusive hit record. Albania has been forced to reconsider its entry into the Warsaw Pact.

COMPATIBILITY RATING: 4



JOE COCKER & JENNIFER WARNES

MY DEARS, perhaps the wrong person's wearing the hat here. But we won't say anything about Joe's hair, will we?

Joe used to be a plumber before he started singing. He and Jenny-poops met over a monkey wrench in downtown Hollywood. Joe turned

the wrong knob — but Jenny's flat wasn't just full of water . . . it was full of the sweetness and light of a blossoming romance.

Our advice to Joe: keep your tools in shape and you'll be alright.

COMPATIBILITY RATING: 8

Latin Cookin'

by

POWER SUPPLY

on

Rapture Records

RAPS 001

Distributed by PRT

CHARTFILE



MEAT LOAF: big everywhere

FIVE YEARS ago this week 'Bat Out Of Hell' made a quiet debut at No. 60 on the album chart. The following week it dropped out again but has since become one of the biggest selling albums in the history of rock and a permanent resident of the LP chart. What makes it so special? Chartfile this week re-examines the Meat Loaf album.

'Bat Out Of Hell' is a startling tour de force from the opening chord of the title track to the decaying note of 'For Crying Out Loud'. The intervening 45 minutes contain some of the most entertaining and overblown interludes ever committed to vinyl. The track 'Bat Out Of Hell' is nearly ten minutes long and is a powerful foretaste of the rest of the album with Meat's powerful tenor ringing out loud and clear against the cacophonous arrangement of Todd Rundgren and composer Jim Steinman. It's a track which is truly representative of what follows; Steinman, a classical piano whiz with a passion for opera, indulges his passions in full and grotesque manner whilst Meat bravely wrings every ounce of emotion from an overtly theatrical song with some masterful switches of tempo. Steinman's approach to 'Bat Out Of Hell' is typically tongue-in-cheek. "My songs are a series of heroics, amplifications of reality, glorifications of fantasy — a combination of all my best and worst dreams," he says. "'Bat Out Of Hell' is essentially sarcastic, a deliberate over-emphasis of the norm. Get the picture?" Yes, we see.

The most outrageously over-produced track on the entire album is 'You Took The Words Right Out Of My Mouth' (US title: 'Hot Summer Night'). It was when this track was released as a single that 'Bat Out Of Hell' began to command wide attention. It's an exhilarating recreation of the Spector sound with huge dollops of humour from the oft-ignored introductory dialogue between Meat and Ellen Foley — too long to reproduce here — to the tag-line "You took the words right out of my mouth, it must have been while you were kissing me." A supreme piece of writing, as powerful as 'Bat' but more melodic and inviting. A parody, but a killer.

'Heaven Can Wait' is altogether different, a quiet string-laden antidote with some deft ivory tinkling from Bruce Springsteen's pianist Roy Bitan and a surprisingly sympathetic vocal from Meat. For once Steinman's theatrics are kept to a minimum and the effect is pure magic. 'All Revved Up With No Place To Go' is a high-powered fantasy with Meat's lonely boy pursuing Ellen's lonely girl but still ending up. "All revved up with no place to go". Melodically it's very similar to Bonnie & The Treasures' Spector-produced masterpiece 'Home Of The Brave' — probably more by design than accident.

Side two opens with a typically over-the-top balled 'Two Out Of Three Ain't Bad', dominated by Meat's melancholy vocal, particularly earnest explaining his

dilemma. "I want you, I need you, but there ain't no way I'm ever gonna love you." Rundgren and Steinman sweeten the pill with a deliberately sugary wall-of-sound arrangement. Brilliant.

The raunchiest cut on the meisterwork is 'Paradise By The Dashboard Light' an erotic tale of teenage seduction set, for the most part, against a traditional rock backing. It provides Foley with her most substantial role on the album, as she takes Meat to the brink and then demands "Stop right there!". The ensuing scenario is beautifully observed and must rate as Steinman's best lyric ever. Earlier baseball commentator and former New York Yankees shortstop Phil "Scooter" Rizzuto unwittingly leads us to the moment of truth with a bogus radio commentary ostensibly about baseball, but littered with double entendres pertinent to Meat's attempted seduction. Rizzuto was roundly criticised by the US press for his role, with the influential Moral Majority accusing him of "aural pornography." The hapless Rizzuto pleaded innocence on the grounds that he was completely unaware of the context in which his spoof commentary would be used and was certainly not au fait with the alternative meanings of his words.

The various moods of the album are all demonstrated on the microcosmic closer 'For Crying Out Loud'. By itself, it's an unexceptional piece as the album winds down from its towering peaks, but it's a highly satisfactory end to an exceptional album.

'Bat Out Of Hell' has sold over 10 million copies worldwide, including over 3.5 million in America and a further 1.5 million in Britain.

In Holland it has sold an astonishing 700,000 copies — that's one for every 20 people.

'Bat Out Of Hell' took 44 weeks to record, starting in early 1976. Meat Loaf and Steinman first discussed the project in 1975 when exploratory sessions were also recorded.

Despite its phenomenal sales, 'Bat Out Of Hell', has never gone higher than No. 9 in the British album chart. It reached this dizzy peak on 22 August 1981 after 176 weeks on the chart, setting a record never likely to be beaten. It also holds the record for most weeks on the chart before reaching the top ten.

'Bat Out Of Hell' was placed 17th in 1982's year-end survey conducted by BMRB. This was its highest ranking ever, eclipsing the No. 19 slot it gained the previous year. In 1980 it was 35th, in 1979 23rd and in 1978 it was 28th. It also gained 81st position in 'The Top One Hundred Of The Seventies'.

As of this week 'Bat Out Of Hell' has been in the UK album chart for 253 weeks, the last 216 consecutively. Only five albums have had longer chart residencies, including 'Simon & Garfunkel's Greatest Hits' which 'Bat Out Of Hell' will overhaul in 12 weeks.

'Deadringer', the follow-up to 'Bat', debuted at No. 1 on the UK album chart but has so far sold only 500,000 copies.

ALAN JONES



J A P A N

**ALL TOMORROWS PARTIES
(1983 REMIX BY STEVE NYE)**



**7" B/W 'IN VOGUE'
12" B/W 'OBSCURE
ALTERNATIVES/
'DEVIATION'**

(BOTH LIVE AND PREVIOUSLY UNRELEASED ON RECORD)

7" HANSA 18 12" HANSA 1218 **ARISTA**

In A cosy corner seat of one of London's multitude of wine bars I rendezvoused with Ross Middleton and Gary Barnacle; my mission being to figure out the working of their particular brand of Leisure Process.

A short history for starters: the duo started processing in the summer of '81 soon after Ross had found himself mightily impressed by a tape Gary played. It was to become their second single, 'A Way You'll Never Be', and hastened Ross's departure from his first combo Positive Noise.

Nearly two years on, Ross reckons they're still pretty unique: "There's no real category you can place our music under — even we can't define it," he emphasises. "We don't tend to map out any particular style, we just play what we both like. Our influences tend to differ wildly — I like Iggy Pop type music and Gary likes jazz — though we still seem to have the same idea about Leisure Process.

"We both tend to prefer dabbling in theme music 'cos we prefer expressing ourselves with music rather than lyrics."

Their latest 45, 'Cash Flow', has no bearing on their own financial situation and thankfully steers clear of economic analysis or 'hard times'.

It's about a guy who has pots of money and plenty of desire. Explains Ross: "Leisure Process is the 'process of desire'. If Bob Dylan hadn't headed his album with that, we would've done." How about all that scratching



LEISURE PROCESS: "we're not that hard up"

around on the end of the single? "It wasn't our idea," says Gary. "we're not competing with Malcolm McLaren, there's no vinyl rivalry here. Ours is more of an itch anyway!"

Leisure Process haven't played live yet as they want their

Cash on DELIVERY

THE HIGSONS



new 12" and 7" single

RUN ME DOWN

CAW PUT THE PUNK BACK INTO FUNK

2
TONE

AVAILABLE NOW

existence acknowledged more fully first — they'll feel a mite precarious until they notch up a few more radio plays. This shouldn't prove too difficult with a prospective Johann Sebastian Bach in the group, however: "Gary comes from a very musical family — he's an excellent saxophonist and keyboard player," raves Ross. "He's played with Hazel O'Connor, Visage, Kim Wilde — he chooses who he works with and he's even been known to turn down sessions."

GARY'S MAIN concern is definitely the Process: "I even turned down a tour in Germany recently. Session playing is more profitable, but I don't like to think of the band as a project or a hobby. I like flexibility in what I play — sessions are much more restricting."

He seems to keep quiet about it, but Gary's definitely underrated in the songwriting stakes. But, as the Chinese might say, maybe next year will be the Year Of The Barnacle.

In terms of dress sense, the pair are like chalk and cheese: Ross wears suits, Gary wears leather. "We could change our dress," says Ross, "but I look terrible in leather

and Gary doesn't look right in a suit. We like to be individuals."

Outside the studio, Ross busies himself with some serious writing, which he plans to follow through fully in about 20 years time: "Writing is much harder than working for Leisure Process — it takes up a lot of time, so I don't tend to go out that much. I'd like to write for the future. That sometimes comes out in our music: 'Cash Flow' was written six months ago but was too far advanced for the market at the time. But writing's just a hobby at the moment, along with cooking, reading and drinking."

Gary is a sportier type, answering to the rallying call of Manchester Utd football club whenever he can. But they do, apparently, both make a mean piece of quiche! (Can't be Real Men then — Ed).

Watch out for their next single, 'Anxiety'. Gary: "It's much poppier than our others — even Abba could do it! When it's released depends on how well 'Cash Flow' sells: if it does good business, we might also decide the question of a tour."

If all goes according to plan, we could all be enjoying more Leisure time. If not — see you in the kitchens, boys!

Sarah Barnett

Pic by Panny Charrington

THE KIDS FROM 'BRUM'



MUSICAL YOUTH: small is wonderful

Pic by Adirton Boof

MUSICAL YOUTH should change their name to Boys At Work. In the past three weeks they've travelled to Jamaica and New York and recorded seven new tracks in London's Old Kent Road. They've been interviewed to death in the Big Apple and held up the Sports Day in Port Antonio's Senior School to film the video for their current hit, 'Never Gonna Give You Up'. On Monday, Musical Youth went back to school in Birmingham — at nine in the morning, same as everybody else.

The first day at school after half-term is never the easiest. Musical Youth's colleagues have had a week off, the Youth were working. When they were on holiday, we were recording," says Michael, without complaint. The Youth's brethren and sistren may occasionally envy the fame that 'Pass The Dutchie' has brought but Dennis doesn't reckon they'd rate the lifestyle. "I think they'd like to go to America but I don't think they'd like to spend all their time in the studio. Most people we know go to London to visit and have a nice time. We go to work in the studio from 11 'til seven."

At least in London the boys can stop with friends and live as if they were at home. Hotels are not their favourite buildings. "A hotel to me is like a prison," winces Junior. "A decorated prison. It's nice but it's so limited. You've got locks on all

the doors. If we go abroad it's easier staying in hotels because it's more efficient but I still don't like them."

Musical Youth's travels present them with serious problems. One week they're staying in Jamaica in a hotel without a television, the next they're in New York with a cable channel showing everything from 'Quest For Fire' to 'Jaws 2'. All these rapid changes might confuse less stable characters. Musical Youth remain rock steady. Michael may fly back from America one night and dress in a suit to meet Paul McCartney and Michael Jackson the next — he still has his music to rehearse and his lessons to study. At least when he's home he can be sure of getting food he likes and understands. The New York hotel had nothing but gourmet or American food and neither are the order of the day for a person raised on Jamaican home cooking.

BACK AT school, the Youth are busy catching up. They've had a couple of weeks away, studying with a tutor who fits in the lessons around their work schedule. According to Dennis, she's quite a different proposition to their regular teachers. "We can talk to her adult to adult. She comes every day and she's more like a friend." The tutor doesn't use the cane. At school the boys are disciplined along with the rest and have to pay the price of being 'special'. "I try to keep the group out of school," says Dennis. "Sometimes they try and use it against you if you have an argument. We know what they're

going to do before they do it themselves. Some people are so predictable."

Dennis already has a keen eye for the differences. Musical Youth has made for him. He knows he's been saved by the music and sees what happens to those who lack a saving interest.

"When I look at many of my friends who've left school, they've got nothing to do. They've got no money, they live on the dole and some of them wind up stealing. My friends walk around the streets. Sometimes I wonder what I'd do if I hadn't had the group. It's not a hobby."

THE GROUP has made Dennis and the others think about their future: they've all got vocations in mind. "First I wanted to be a footballer," says Dennis, "then an electrician. Now, if the group breaks up, I want to be an engineer. I'm learning from working in the studio. Patrick and Junior want to be session players like Sly and Robbie. Michael wants to be a producer."

Musical Youth are practical chaps like most of Birmingham's sons. They are remarkably aware of how they've been sold as "those sweet black boys" held up at times like their cartoons and treated like the white nation's piccaninnies. They're nice boys, naughty but never bad, and sometimes they come across as too good to be true, advising their unruly brethren to stop being 'blind boys' and coming

on with boy scout grins. Yet in their own eyes, they are musicians, making the best reggae they can.

THE YOUTH'S reggae is commercial reggae, designed for the charts with the bass turned down and a PPG replacing the horns. They know their music sounds more sensible on Radio One and they know it's not roots. Kelvin tells me so while enduring a couple of questions like he was in a physics class.

"I hate interviews," he says, looking longingly towards the door. "I'm just not a talker. They come to interview me about music and they ask about private business that's not of theirs. We play dub sometimes and sometimes commercial. Dub isn't white people's music."

I look round and Kelvin's gone — either in search of fried bread or the pool table. He's very small but it's hard to remember quite how young he is. "Kelvin is mature enough to know things," says Dennis. "Sometimes I have to take advantage of my age to tell him things but sometimes he will advise me. In this group, we protect each other. We stick up for each other like brothers, people to people, friend to friend."

The public may regard Musical Youth as a novelty, a couple of sweet videos and a tune to whistle, but I think they're clever musicians who've backed up their youth with some serious bubblegum. Cute and clever, that's the youth of today.

MARK COOPER

JAWS THREE is on the way and it will all be the fault of Orange Juice's Edwyn Collins. His won't be such a big production number — the man behind the group's 'Rip It Up' hit will be using a Super-8 home movie camera and using his local launderette as the studio.

"The film is a black comedy called 'Tender', and it's set in the 1940s," says the Glaswegian exile. "It's about people being eaten by sharks, not really a story, but a series of interrelated incidents."

"I haven't started shooting it yet, but there are two tanks in this launderette which I'll use, and I'm starting to make some big papier-mâché sharks."

If you get the feeling there's a bit of a wind-up going on here, then you could just be right. But Edwyn is one of those people where the borderline between reality and fantasy can be a bit thin.

Bassist David McClymont has already made a Super-8 movie, he says, and it's just as credible as anything Andy Warhol's done, as well as being dirt cheap.

What isn't cheap, though, is the price of keeping a band like Orange Juice on the road. The group have decided to keep their own label — Holden Caulfield International — which means they pay their own studio costs.

"At the moment, I think I've got about 30 quid to my name," says Edwyn.

Yet the group seem only concerned about how they've come along in the heady world of pop since their cult days on the Scottish Postcard record label. At that time they were carving out a reputation for guitar-based love songs, and they don't feel like changing that now — even if synthesizers are the name of the game in the Top 20 at the moment.

"We were an alternative then; the same thing applies now in that we want to make hits, but not in a calculated way."

"People have said that we've been too soft in the past, but those things we sing about are true. Now the time has come to harden up a bit, because I agree that some of those tunes were a bit sentimental."

THE GROUP'S reputation has spread further with 'Rip It Up' and the last single, the insidious 'I Can't Help Myself', and the group will launch into some live dates later in the year.

But it hasn't been plain sailing, especially for Zeke, who left Zimbabwe (then Rhodesia) for the cold of Glasgow, picking up the strangest mix of accents on the way.

"I got out because my parents had friends in Scotland and said go to Glasgow because it's a nice place as far as race is concerned," he says. "I came over to study, but I thought, 'I want rock and roll man, not this studying thing.'"

"It was good for me to get out because, believe me, Rhodesia was really repressive."

Now both of them have exiled themselves in London to get on with the serious business of making pop songs . . . plus the odd shark film.

SIMON HILLS

Ripping the light

fantastic



Pic by Steve Rapport

SHOW time



Pic by Joe Shuffler

IT'S ALWAYS easy getting along with someone if you've both shared a common experience in life. With me and Mari Wilson, it was that subservient occupation all girls seem to have suffered at one time or another, that of Being A Secretary.

Now she enjoys typing 'cos she knows she doesn't have to do it. I know the feeling. This view of Mari as 'normal Neasden gal' has been as overworked as the beehive, but it's so true: a nicer person you couldn't wish to meet.

Over a plate of deliciously pink smoked salmon, matching her lovely purple ski-pants, I asked Mari for the latest Wilson Report.

Do you feel the press treat you flippantly?

"People think you're shallow just because you sing love songs, but I'm not at all. It's difficult 'cos I don't write the songs, but I know I can sing them better than the guy that wrote them. Diana Ross never wrote her own; it doesn't make me

a lesser artiste. God knows how people like Toyah find the time anyway, 'cos I haven't had a day off for weeks now! I'd like to have a go, but I might be useless."

You look very comfortable on TV — do you like doing it?

"I do. This is going to sound corny, but when I'm in front of a camera, I'm a bit of a show-off. The other night I had to sing 'Wouldn't It Be Lovely' in Liberty's furniture department and the director said 'Do some actions'. I got really carried away!"

"I enjoy taking the mickey out of myself. When we did the giveaway calender, there's one picture where I'm wearing fishnet tights, but I found that so difficult to pose for, I find it much easier to be a bit camp or silly 'cos it's in my nature."

"If I dressed like Thereze of Dollar, maybe it would be easier... I don't consider myself to be totally unsexy, but I wouldn't find it easy to be like Debbie Harry, I find it easier to muck about."

Do you ever get young boys throwing themselves at you?

"No, not really. Men are a bit funny — with my image, they tend to get a bit overawed 'cos I look larger than life, and I certainly know what I want. I like to be as direct and honest about all sorts of things."

"I've always been the type of girl that goes and chats men up! I'm getting the old 'wouldn't mind him for a son-in-law' touch from my Mum at the moment. And they all look like 'Man At C&A'!"

Do you have any ambitions in the acting direction?

"Oh yeah. I do. I did this video last week with Ray Davies, and I had a few lines to do. I really enjoyed it, I was getting quite cocky about it. I'd love to follow the great entertainer trail, it must be great to make records, films and musicals — what a great opportunity!"

"Personalities are coming back now, like in the Sixties when there was Sandie Shaw, Cilla Black. Now there's me, Boy George, Marc Almond, and I think that's really good."

Would you like to have your own TV series like Cilla Black's?

"Yeah, I liked hers, she used to go round people's houses — I'd love to do something like that. I never thought of myself as a recording artist, I've done more live work than studio work. Most of my fans have said I'm better live, and nowadays that's quite a compliment."

So next it's going to be 'Mari Wilson At The London Palladium'?

"I hope they let us use the revolving stage! I'm quite proud of the fact that we're playing there, it sums it all up really. I'd love to do 'Beat The Clock' there, get everyone going."

And 'Cry Me A River' is going to be the next single...

"It's taking a bit of a risk, but I just want to show people that 'Just What I Always Wanted' isn't all I'm about. The hairdo has taken over from the voice a little bit, as has the whole way I look and dress, and I want to get across to people the fact that I can sing as well."

by Betty Page

CLUB **B**☆☆☆☆☆ country

Simon Tebbutt's

nightlife guide



Pic by Justin Thomas

KIM WILDE on a quiet night out at Stringfellows

GETTING DOWN on the town might sound like fun but it can end up as confusing as the menu at a Chinese restaurant.

Hit number 34 and you're mixing with the stars, number 42 and you're wallowing around in a rubber wet suit and I can't even mention what goes on at number 72.

But that's what the London nightclub scene is all about. Variety and excitement. Whether you just want to pose and preen, pout or just drink yourself silly, there's a baffling array of places — from the plush and the posh to the rough and the raucous — where you can very quickly knock 10 years off your life and qualify for a liver transplant on the national health.

The trick is knowing where to go. Painting the town red can end up as dreary as redecorating your local post box if you don't know your way around. Here's a selection of some of the places I go when someone else is paying which, I might add, becomes less frequent the older I get without recourse to the Boots 17 counter — and waterproof mascara is a must 'cos it gets pretty hot some nights. A word of warning — it's not worth turning up at any of these places before 10 or 11, so forget the Bournvita.

Let's start at the top while I've still got some money. Clubs like Tramp, Stringfellows, Xenon, the Embassy and the Main Squeeze are the places to hit if you fancy running into the likes of Styx, the Police, Status Quo, the Gap Band,

Kiss, Michael Jackson and just about every visiting American act you care to mention, but I wouldn't recommend too many trips unless you're prepared to take out a second mortgage on your parents' home.

Tramp (40 Jermyn Street, W1) is the home of the high society rich and newly rich pop stars — especially the grosser heavy metal acts — who confuse style with splashing out loads of loot on not very much. You can easily blow your dole cheque on a single drink and, if you're really unlucky, run into Rod Stewart at the same time. It's decorated like someone's front parlour with a bar, restaurant and a dance floor and two tequila and oranges set me back a cool 10 quid, although the surly barman informed me this included a two pound per person cover charge. Thank God I didn't order a meal.

MORE LIVELY and slightly less exclusive — although almost as heavy on the overdraft — is Stringfellows (16-19 Upper St Martin's Lane, WC2). A gin and tonic costs £1.85 and cocktails start at £3.50. Your pop clientele includes the Dollar, Abba and Jacksons end of the market and, if you're lucky enough to get membership, you'll find yourself £175 out of pocket for personal membership — that means you can take a guest in — or £350 for executive membership which allows you to bunk in with three other reprobates. Not recommended if you've got runs in your stockings.

Another plush little haunt is the Embassy (6 Old Bond Street, W1) with its glossy upstairs dance floor and cosy little bar below. Membership here costs £80 a year or £50 if you're under 25 — and who wants to go out after 10 if you're not — or you can just cough

up £5 during the week and £6 at the weekend.

It's a voyeur's paradise — if you're into bar boys in shorts and track suits that is. It's a showcase for new bands during the week, Sunday is totally gay and Monday glories under the title of trisexual night which, I assume, means I'll be able to get in whatever I'm wearing. Still high on the old posh scale though.

Xenon (196 Piccadilly, W1) is a not too packed, not too upmarket funk palace where DJ Graham Canter plays all the sounds featured in James Hamilton's pages of this august journal when it's not being let out to record companies for receptions. Admission during the week is £4 and £6 at the weekend and a brandy and coke — if you can bear to drink it — will lighten you of some £1.40. Three bars — including an intimate little upstairs piano number — a large dance floor and lots of bizarre acts like fire eaters plus the odd John Travolta type, this isn't really a place to flaunt your brand new hard times jeans.

IF YOU fancy the quiet life — and honestly dears some nights I really need it — you can always stagger down to the Main Squeeze (23 Kings Road, SW3). £75 membership for men and £50 for women — the rest of you can negotiate — will have you rubbing shoulders with the likes of Adam Ant, Luther Vandross, Kid Creole, Rick Parfitt, the Crusaders and me, 'cos I've just joined, and if that isn't an inducement I don't know what is. The atmosphere is kind of debutante jazzy — if you can imagine that — a vodka and orange costs £1.65, a bottle of wine £5.95 and grub comes at about £10 to £12 a head, so take a flask and sandwiches.

Right, enough of all this elitist promenading, let's get hip and hit some places where you don't have to be a millionaire to order a second drink.

The most famous bopping and boozing venue at the moment has got to be Rusty and Steve's joint the Palace (1a Camden Road, NW1) up in north London. Opposite Mornington Crescent tube and with lots of taxis and mini cabs cruising around late at night, it's easy to get to despite its distance from the West End.

A clever mix of upmarket decor and mainstream appeal, the best nights at this huge club for star spotting are Tuesdays, the 'Slum It In Style' supposedly gay night which isn't really (admission £2 non members, £1 members), and Rusty Egan's 'Helden' on Thursdays (£4 and £3) where you can run into the likes of Spandau Ballet, Blancmange, Siouxsie, Soft Cell, Boy George, the Belle Stars, Bananarama and just about anyone

MARTIN KEMP OF SPANDAU BALLET

"There are so many clubs in London now. It's a great situation and where I go just depends on the mood I'm in. I like Legends and the Embassy for a sensible night, a meal and a chat. On Saturday I go to the Wag Club and the Palace is always good. London is just perfect."



RUSTY EGAN and Kid Creole discuss modern dentistry at the Palace

Pic by Gabor Scott

MARI WILSON

"I don't like clubs that much. The only one I've been to is the Camden Palace. The sound system and the lights are just great. Normally I go to Level One in Neasden, just above Shoppers Paradise. It's got a cabaret and disco and is quite posh. You have to be a member. It's full of chartered accountants rather than hip music types."

DAVID JAYMES AND MICHAEL J MULLINS OF MODERN ROMANCE

MICK: "The atmosphere at Tramp is beautiful and I like Xenon, it's a nice place to go for a quiet drink."
DAVID: "I go to Xenon if I'm in a quiet mood but if I fancy a loud party night I'll go to the Palace, Stringfellows or Tramp."

in this week's or any week's top 20.

Swing fans 'Get In The Mood' on Wednesdays (admission £3 and £2) and Friday (admission £4) and Saturday (admission £5) are straight dance nights with lots of electrophonic and disco funk. A pint of lager will put you a pound in the red, the crowds are generally young and stylish, the sound system is superb, the light show is unique and the atmosphere is packed but relaxed. It's fashionable in some circles to knock the Palace but, with all the loot I have to spend on tins of meat for the cat, I reckon it's value for money.

WEEKENDS ARE generally the duller time when it comes to nightclubbing. The best place on a Saturday is the



Pic by Gabor Scott

Wag Club at the Whisky A Go Go (33-35 Wardour Street, W1) which is run by Blue Rondo's Chris Sullivan and Ollie, the geezer who runs the Beat Route on Friday. It's extremely packed, extremely sweaty, and extremely trendy. Chris checks the people on the door, not to be snotty but to keep out the wallies and troublemakers. The queue to cough up the £3 admission often stretches half the length of Wardour Street.

A can of Pils will set you back a quid here, the music is mixed but good and the crowd is young. Piccadilly and Leicester Square are the nearest tubes and there are cabs at all times of the night. Haysi Fantayzee, Boy George and most of your hip Thursday night Palace crowd make appearances here.

continues over

CLUB

country

from page 15

Also at the Whisky, but on a Wednesday night, is the Garage Club, supposedly a kind of rapping emporium with more buffalo hats than one of Ronnie Reagan's B-movie westerns. Run by a couple of nice lads from Basildon — friends of Depeche Mode who turned up at the opening night — admission is £3 and the whole shebang is moving to Studio 21 in Oxford Street in a couple of weeks time.

If you fancy a touch of sleaze — and I fancy a touch of anything these days — then the dodgiest dive in town is the Son of Batcave which takes place at the Subway (28 Leicester Square, WC2) on Wednesday nights. Run by those 'blood, lust and lechery' merchants, the Specimen, and favoured by the equally fetishistic Marc Almond, this is the place if you're really into ripped leather and lace and lots of studded wristbands and, boy I am. There's no funk in these sweaty dungeon depths, where the emphasis is on glam rock and the odd bit of subversion with some very tacky acts. A can of Pils is £1.40 and admission — which includes membership — is £3. Leicester Square tube is round the corner and there are simply hundreds of cabs for those with money to squander.

FOR THE fetish fan, there's nowhere better than the newly opened Skin II at Stallions (5-6 Falconberg Court, Charing Cross Road, WC2). The rubber and leather theme of this place reminds me of my many cultural visits to New York, although the whole scene takes place almost opposite Tottenham Court Road tube. The music is good and varied, the drinks

BANANARAMA

Our favourite place is the Palace on a Thursday. There are lots of people there and lots of people we know. And they play the best records that night.



GRACE JONES attempts to shove Ronny out of the picture

reasonable at about a pound a pint of lager and the sights just fascinating. And, surprise surprise, Marc Almond just loves it, although I've bumped into Fashion's Mulligan, Rusty Egan, David Ball and Psychick TV's Sleazy there. Admission is £3 plus £1 membership. So, if you're all trussed up and nowhere to go...

Heaven (Under The Arches, Villiers Street, WC2) is the biggest disco in Europe. A purely gay club most of the week — 1,500 eager cruisers turn up on Friday and Saturdays, and just in case you're interested I'm in the top bar — the joint is often mixed on a Monday, when bands play, and a Tuesday which is the night the oh so trendy Cha Cha's used to run. A huge dance floor with light shows, a restaurant, lots of little shops selling all manner of strange things and lager at a pound a pint make this a must although the music is pretty average disco bop. And, my dear, you should see the state of dress some nights. Admission prices fluctuate but rarely go higher than £3.50.

Still on the troll of gay clubs Lift I (the Subway on Thursdays), Lift II



(Stallions on Fridays) and Lift III (Whisky A Go Go Mondays) are unique in that they encourage gay people to bring their straight friends along. There's lots of hard funk and reggae and rapping sessions. Admission is £3. Not so hot when it comes to star spotting, but I suppose they've got their reputations to think about with all these gossip columnists roaming the streets.

MARC ALMOND

"I enjoy the Batcave more than any other club. It's got the filth and degradation usually only found in New York clubs. I also like David Claridge's Skin II. It's got excellent music and concepts."

ON A Friday at the Subway is Philip Salon's Mud Club.

This got off to an interesting start about a month ago with Malcolm McLaren leading the hordes of buffalo girls and boys in ring-a-ring-a-roses sessions.

I don't know if this really qualifies as London but the Yow! Club (Albany Empire, Douglas Way, Deptford, SE8) is an oasis in the barren wastelands of grotty south east London. Admission only costs £1.50 or £1 if you're on the dole. Fronted by ex-Squeeze person Glenn Tilbrook, there's loads of modern dance music and, most important of all, drinks are cheap. Posing is out so I felt a little conspicuous as the pink and puce helicopter whisked me back to the rarified confines of Clapham.

But if you really want to get hip again there's always the Circus. A hit and run travelling show affair run by Haysi's Jeremy, Richard Law and Solomon, it made its last appearance at the Cromwellian (3 Cromwell Road, SW7) on February 28. The music is original — especially compiled tapes which take the idea of scratching to its outer limits — and the atmosphere divine, despite shifts of location like Wedgies and the Subway. Admission is normally £3.

And finally, there's the very secret Dirtbox which used to hop around London Bridge until it was closed, but it's rumoured to be opening in Smithfield soon. Very hard times chic with no booze licence — so take your own — this is the haunt of such super trendies as the JoBoxers, Pride and Animal Nightlife. Keep glued to Private Files for future posting on this one.

And that's it, dears. I haven't included every club in London — if I had I'd be in a wooden box right now instead of the Merrydown Rest Home for prematurely clapped out hacks. It's all there if you want it, so drop the macramé, switch off the telly and go and make a fool of yourself...

Pic by Gabor Scott

Pic by Joe Shutter

AFRIKA BAMBAATAA COMPETITION

☆ WIN ☆

A CUSTOMISED ALUMINIUM CARRYING CASE FOR 12" SINGLES OR ALBUMS, FEATURING LEATHER SHOULDER STRAPS AND YOUR OWN PRINTED NAME. RUNNERS UP WILL RECEIVE A 21 RECORDS SWEATSHIRT

1. HOW MANY EDITS DID IT TAKE TO CUT THE 12" VERSION OF 'LOOKING FOR THE PERFECT BEAT' DOWN TO THE 7"?
2. WHAT IS THE NAME OF AFRIKA'S BACKING GROUP?
3. WHAT WAS THE NAME OF AFRIKA'S LAST UK HIT SINGLE?

Closing Date: 21-3-83

The first 4 correct entries drawn out of the bag on the closing date will each receive a carrying case. The next 3 correct entries drawn will each receive a 21 Records sweatshirt.

NAME _____

ADDRESS _____

My answers are:

1. 16 18 14 12 (circle appropriate number)

2. _____

3. _____

To enter just answer the questions in the space provided, cut out the entry form and send to:

Afrika Bambaataa, Record Mirror, P.O. Box 16, Harlow, Essex

•REFORMATION•

Spandau Ballet

True



NEW ALBUM AND CASSETTE
INCLUDES THE SINGLES
'COMMUNICATION' AND 'LIFELINE'

CASSETTE MANUFACTURED ON BASF CHROMDIOXID TAPE



CHROM FOR HIGHER QUALITY



SINGLES

Scrap metal mayhem with ROBIN SMITH

24 carat gold

ULTRAVOX 'Visions In Blue' (Chrysalis) Ah yes, I can see it all now. The train pulls into the station through billowing fog and a young girl looks over her shoulder as Midge Ure twitches his moustache. I've been unmercifully unkind to Ultravox in the past, but I always liked 'Vienna' and this has the same ring of confidence and enterprising style. All is forgiven, this should be huge.

Sterling silver

HIGSONS 'Run Me Down' (Chrysalis) Blow me down with a feather, the Higsons have put the 'F' into tired old funk, and jump and smash around in the most pleasing way. Even the 12 inch version doesn't run out of steam for a minute. Take me, I'm yours.

UFO 'When It's Time To Rock' (Chrysalis) This week's only serious contender in the metal stakes proves you can't keep a bunch of old pros down. One of their most ambitious offerings to date, clean enough for radio play but gutsy in its own right, despite a rather silly title. One point though, why have UFO been tarted up like Boy George for the cover picture?

TRACEY ULLMAN 'Breakaway' (Stiff) Not your average dismal effort from a television star desperate for a hit. This is a credible re-vamp of an old sixties number and the 'Three Of A Kind' girl has a strident voice. Energy like this knocks Bananarama into a cocked hat, believe me.

Any old iron

JAPAN 'All Tomorrow's Parties' (Hansa) More rumblings from the back catalogue and about as boring as fish and chips for supper every night of the week. Hansa, you deserve a smacked bottom for foisting this on an unsuspecting public.

BUCKS FIZZ 'Run For Your Life' (RCA) This is a bit desperate. These days the Hill/Martin partnership seems to be aiming at producing as many varieties of 'My Camera Never Lies' as they possibly can. The Buck is Fizzing out touch.

UNDERTONES 'Got To Have You Back' (Ardeck) Scuffy little tikes try a Tamla Motownish feel and dear Fergal sounds much the worse for wear. Can they still survive amongst the new breed of smart young chaps?



THE STYLE COUNCIL 'Speak Like A Child' (Polydor) The world waits with bated breath. The pubs are emptied and the streets are deserted as people scurry home to see if Paul Weller's quarter of a million deal with Polydor has paid off. And yes, the voice of a nation is set to cut it again. What I like is the fact that

the bitterness has gone — there was nothing worse than Weller launching his tirades against art and society. Weller relaxes and coughs up a rich little number with his big toe in the past and his eye well and truly on the future. Weller's new baby is bawling lustily. May it grow to be strong.

MISSING PERSONS 'Words' (Capitol) This year's flash American import and, of course, they're the hottest band on the LA club scene. They're going to play a showcase date in London, of course, and appear on 'The Tube'. Fronted by an ex Playboy bunny who sounds more sickly than a lemon popsicle, I reckon they'll go down like their predecessors the Motels, but, with the charts in a strange mood at the moment, I could be kind and say that you never know.

RIP RIP AND PANIC 'Beat The Beast' (Virgin) Bite a lead bullet as Rip Rip And Panic attempt to chainsaw your head in half. There really should be a law against records like this. It's full of crass messy jazz funk and R R And P give me a bad case of pins and needles on the brain. Switch it off. Nobody in their right mind could possibly like this.

THE GO BETWEEN'S 'Cattle And Cane' (Rough Trade) Now then, this reminds me of a herd of cows complaining because it's way past milking time. Even more limp than the burbling China Crisis.

HONOR HEFFERNAN 'Danny Boy' (Palace) Flatter than a day old pint of Carlsberg, this is another arrangement of the classic old Irish folk toon taken from the film 'Angel'. How to ruin a beautiful song in one easy lesson.

TRUE LIFE CONFESSIONS 'Don't Call Me Chickenhead' (Speed) Just call this chicken droppings.

GABI DELGADO 'Story Of A Kiss' (Virgin) Heavy handed Euro disco song, by somebody ugly enough to pass an audition for Blue Rondo A La Turk.

URBAN DOGS 'Limbo Life' (Fall Out) Urban Dogs, hah! Who are they trying to kid? There's as much bite here as a spaniel with rubber teeth. All the usual piffle with graffiti all over the sleeve. What are they hoping for, a grant from Ken Livingstone?

ACTION PACT 'People EP' (Fall Out) I would rather listen to the entire Siouxsie And The Banshees collection, than have to go through this again.

POWER SUPPLY 'Latin Cookin'' (Rapture) How about calling yourselves Flickering Lightbulb? How strange that a band with so many noted session players should sound so underpowered.

CROWN OF THORNS 'Kingdom Come' (Illegal) Once more, the stern expressions, the dark photograph and the grainy song. File under uninterested.

SPLASHDOWN 'To Your Heart' (PRT) Two shades harder and this would have been a little humdinger. Instead it's messily produced by Funboys Neville Staples and Lynval Golding. All the ingredients are there, without the topping.

KASHIF 'I Just Gotta Have You' (Arista) This tries to make a silk purse out of a sow's ear. All the gloss in the world can't disguise the fact that this is a pedestrian song

for lead feet.

BOLLAND 'You're In The Army Now' (A&M) Yes, an anti war song. How original. My God, the depth of thought here is outstanding. Will I ever be able to recover?

SKELETAL FAMILY 'Trees' (Luggage) Cheap horror. About as spine chilling as an episode of 'Trumpton'.

JONAS 'Little Queenie' (Sundance) Cutesy cutesy time. Scarcely have the Mini Pops blazed their way across the screen than young Jonas decides he's going solo! Jonas does his best, but the result is pretty embarrassing. Now where did I put my tube of Smarties?

FLAIRCK 'East West Express' (Polydor) Scrumge me to the splod and shiver my groat. Here we have an attempt to bounce aboard the ethnic folkie bandwagon started by Catchsomepiles or whatever they were called. This is all Irish music and heavy breathing.

SHARON REDD 'Takin' A Chance On Love' (Prelude) Old Sharon's been packing them in recently and she makes a meal of this one. The song's so downmarket and it'll have you itching with impatience.

THE BARRON KNIGHTS 'Buffalo Bill's Last Scratch' (Epic) Furrneeeeey. Some mornings don't you just want to put a gun to your head?

BILLY GRIFFIN 'Be With Me' (CBS) How about a duet with Sharon Redd? They could bore each other to death.

THE FINAL AUDIT

Sell this for 3.99 or I'll forget we're pals!

Includes hit singles John Wayne is Big Leggy and Shiny Shiny.



KAPITAN KLUDGER



Virgin memo
WATCH OUT FOR THE BIG
BABY WITH MEGA-MILE
AND THUNDER
BLASTED
HE'S
A RARE
CUTIE.

YIKERS!
He's so cost-conscious!

OUT OF LONDON SHOPS BIRMINGHAM 74 Bull Street · BRIGHTON 5 Queens Road · BRISTOL 12/14 Merchant Street · CARDIFF 6/7 Duke Street · CROYDON 46 North End · DURHAM Unit 9, Milburn Gate Centre, North Road · EDINBURGH 131 Princes Street · GLASGOW 28/32 Union Street · LEEDS 145 The Briggate · LIVERPOOL Units 4 & 7 Central Shopping Centre, Ranelagh Street · MANCHESTER Unit BB, Arndale Centre, Market Street · MILTON KEYNES 59 Silbury Arcade, Secklow Gate West · NEWCASTLE 10/14 High Friars, Eldon Square · PETERBOROUGH 34 Queensgate Centre · PLYMOUTH 105 Armada Way · PORTSMOUTH Units 69-73 The Tricorn, Charlotte Street · SHEFFIELD 35 High Street · SOUTHAMPTON 16 Bargate Street · LONDON SHOPS 9 Marble Arch · 150-154 Oxford Street · MEGASTORE 14-16 Oxford Street · ALSO AT AMES RECORDS AND TAPES ACCRINGTON 25A Broadway · ALTRINCHAM 91A George Street · BLACKBURN 19 Market Way · BURNLEY Balcony, Market Square · CHESTER 52 Northgate Street · ECCLES 74 Church Street · NELSON Marsden Mall Arndale Centre · PRESTON 12 Fishergate Walk · RAWTENSTALL 27 Bank Street · ST. HELENS 8 Palatine Arcade · STOCKPORT 20 Deanery Way · WARRINGTON 2 Dolmans Lane, Market Square

TRIVIA QUIZ

- 1 What is Michael Jackson's middle name?
- 2 What was the Jackson 5's first UK hit?
- 3 In 1975 the Jacksons left Motown — for which label?
- 4 What was Michael Jackson's first UK number one hit?
- 5 For which movie did Michael Jackson record 'Ben'?
- 6 Name Michael Jackson's only movie appearance.
- 7 Who played Dorothy in the same film and was initially responsible for discovering the Jacksons?
- 8 Which Bill Withers song did Michael take into the top 10 in 1972?
- 9 Who has produced the last two massively successful Michael Jackson solo albums?
- 10 Which recent Donna Summer hit featured Michael in an all-star backing vocal chorus?
- 11 Which Jackson Browne song did the Jackson 5 find medically rewarding in 1973?
- 12 What, in 1982 chart terms, do Michael Jackson and Stevie Wonder have in common?
- 13 Which recent Diana Ross top twenty hit was written and produced by Michael Jackson?
- 14 Which horror-movie master can be heard rapping on the title track of Michael's latest LP?
- 15 Name the story-book album recently released



YOU'VE HEARD of the Jackson Five? Well, this is the Jackson 25. That is, 25 things you ought to know about the Jacksons. Of course, if you're really stuck, you could search last week's Michael Jackson feature for clues.

Your score: Under 10 — you forgot to get last week's RECORD MIRROR. 10-20 — Not much of a Wiz kid are you? Over 20 — You can read upside down!



- ed which featured Michael Jackson as narrator?
- 16 Which legendary British comedian does Michael Jackson idolise?
- 17 Which Jackson brother stayed with Motown as a subsequently successful solo artist?
- 18 Name the Jacksons' only number one UK hit?
- 19 Michael's younger sister has just released an album on A&M records. What is her first name?
- 20 Name the successful ballad from Michael Jackson's platinum 'Off The Wall' LP.
- 21 Which Jackson brother 'got serious'?
- 22 What is the title of a Jacksons hit from 1971 which later gave Gloria Gaynor her first British hit in 1974?
- 23 Where were the Jacksons born?
- 24 In 1978 the Jacksons scored a top ten hit with a song which was also a top twenty hit at the same time by an artist with the same surname. What was it?
- 25 What are the christian names of the current Jacksons line-up?

X-WORD WIN £5

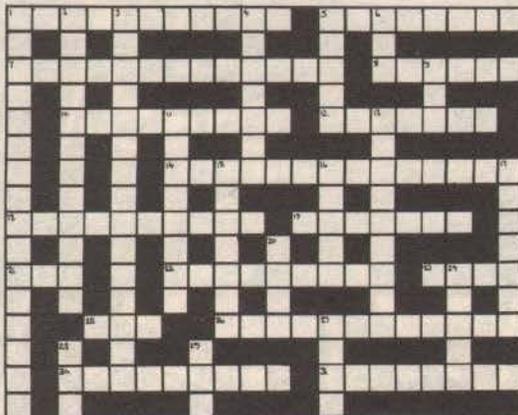
Complete both the POP-A-GRAM and X-WORD to win a £5 record token. First correct entry wins.

ACROSS

- 1 Oblivious group (5,6)
- 5 Valuable Jam single (8)
- 7 US songstress (5,8)
- 8 Group rescued by a DJ (6)
- 10 Kirk Brandon believed in it (9)
- 12 Group wanting revenge (7)
- 14 1980 Jermaine Jackson 45 (4,3,7)
- 18 1981 Bob Dylan LP (4,2,4)
- 19 New Order label (7)
- 21 Paul's troubled water partner (3)
- 22 Group who were Waiting For a Girl Like You (9)
- 23 Group or continent (4)
- 25 Story tellers (3)
- 26 1982 Altered Images single (3,5,4)
- 30 Bryan's favourite sound (4,5)
- 31 Crazy place for Tears For Fears (3,5)

DOWN

- 1 Group Wishing for more success (1,5,2,8)
- 2 A member of the Tom Tom Club (4,8)
- 3 Band featuring Sal Solo (7,8)
- 4 Group who had 1970 hit with The Witch (7)
- 5 Leader of The Test Tube Babies (5)
- 6 Kajagoogoo label (1,1,1)
- 9 Kiki or Dave (3)
- 11 1971 Wings LP (4,4)
- 13 Night time friends of Kiss (9)
- 15 Brothers who told us that Heaven Must Be Missing An Angel (7)



- 16 ELO caught the last one (5)
- 17 Sent by Rush (7)
- 20 Boy George has plenty of it (4)
- 24 Singer you'll find in years (5)
- 27 Ultravox going religious (4)
- 28 Part of a circle described by a diver (3)
- 29 Dirty Seventies pop group (3)

LAST WEEK'S X-WORD ANSWERS

ACROSS: 1 Pillows and Prayers, 7 Thompson Twins, 11 Sting, 12 Rose Royce, 13 Eternal, 14 Off The Wall, 15 Easy, 17 Paper, 18 Honky Tonk, 19 Ace, 20 Gap, 21 Breaking Glass, 23 Ferry, 24 United, 25 Letter, 27 Changes, 29 Golden Brown, 30 Sound Of The Suburbs.

DOWN: 1 Peter Murphy, 2 Look Sharp, 3 Story Of The Blues, 4 Price, 5 Rat Race, 6 Angel Eyes, 8 Pornography, 9 The Changeling, 10 Spellbound, 16 Attractions, 22 Strange, 23 Faces, 26 Hebb, 28 ELO.

LAST WEEK'S POP-A-GRAM SOLUTION: Grace Jones, In The City, Shalamar, Absolute, Joe Cocker, Orville, Bing Crosby. DOWN: Gis A Job!

LAST WEEK'S WINNER: Craig Duff, 1 Smedley Avenue, Ilkeston, Derbyshire, DE7 5PJ.

TOP 5 WINNER (February 26): Paul Ablett, 45, Bignold Road, Norwich, Norfolk.

GUESS THE TOP FIVE

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

- 1
- 2
- 3
- 4
- 5

NAME

ADDRESS

.....

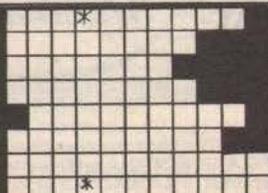
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Entries to: Puzzles, Record Mirror, 40 Long Acre, London WC2 9JT.

ANSWERS

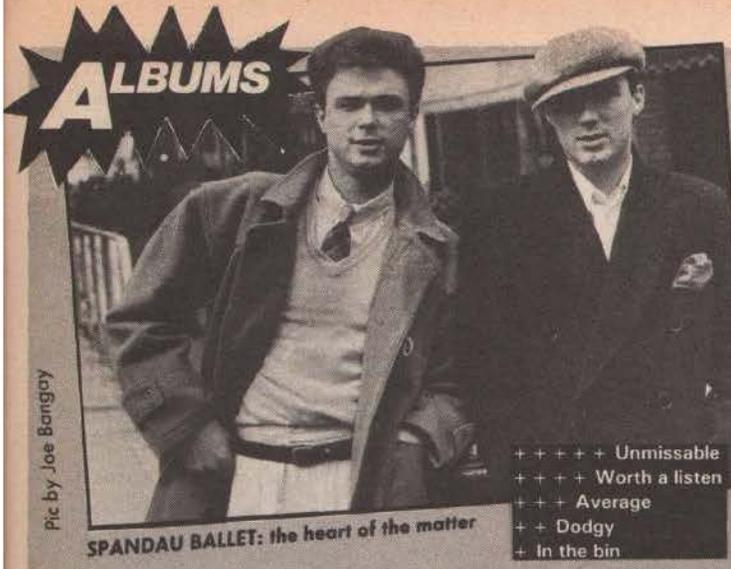
1 Joe 2 I Want You Back, 3 Epic/CBS, 4 One Day In Your Life, 5 Willard, 6 The Wiz, 7 Diana Ross, 8 Ah! No Sunshine, 9 The Jacksons, 10 State Of Independence, 11 Doctor My Eyes, 12 They Both Recorded The Singles With Paul McCartney, 13 Muscles, 14 Vincent Carney, 15 E.T. — The Story, 16 Price, 17 Jermaine, 18 Cherise Chaplin, 19 The Witch, 20 Show You The Way To Go, 21 Janet, 22 Never Can Say Good-bye, 23 Gary, Indiana, 24 Shame It, 25 Jackie, Marlon, On The Boogie, 26 Jackie, Marlon, Michael, Randy and Tho.

POP A GRAM



SOLVE THE eight cryptic clues and write the answers across the puzzle so that the starred down column reveals a cool sounding Aussie outfit who shouted at the little girl. Remember the clues aren't in the correct order. You have to decide what the right order is.

Don't be a click person just make some changes to give a Showaddywaddy person a slippery hit (5,3)
A flash cod provided a monetary hit for Leisure Process (4,4)
Ari won slim advantage by revealing this show person (4,6)
When melted down the ice gent produced the engineering for OMD (7)
There's no hem hope in this tailor's shop. It's simply what Jonny Chingas and ET wanted to do (5,4)
The advice was 'Ruby eat on'. But it gave Central Line a hit (6,3)
That same red west was hiding a hit for the Eurythmics (5,6)
Can dad shave? For an answer ask the London girls (4,3,4)



Pic by Joe Bangoy

SPANDAU BALLET: the heart of the matter

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

YOUNG MEN AT C&A SPECIAL!

True or waltz?

SPANDAU BALLET 'True' (Chrysalis CDL 1403)
ENTER INTO 'True' with a mind truly free of preconceptions, and you'll wallow in a chunk of creamy, dreamy funk with satisfyingly rounded edges. Turn a cynical eye to who you're dealing with and where they've come from and you'll find plenty of cannon fodder.
Although the distinctiveness of the earlier 'New European Dance' guise has dissolved, the highlights remain in Hadley's ever-strengthening vocals and Gary Kemp's aching melodic songs, now backed by boys who've become men on their instruments.
From the smoothly mournful 'Pleasure' onwards, it's obvious they've gone for an effortless, liquid sound with a finely crafted superstructure. 'Code Of Love' shows someone's firmly broken heart has let love songs peep through for the first time. It's soft-centred but never lets itself slip into self-satisfied blandness.
'Gold' is surefire Bond film theme material with flourishes of dramatic rhythm, but that's the odd boy out among the cushioned white soul cocoon. Kemp proves himself a softie beyond all doubt with final track 'True', a smoochy 'I am just a poor boy' epic, hand firmly on heart. + + + +

Betty Page

ROCK GODDESS 'Rock Goddess' (A&M AMLH 68554)
STRANGE BAND Rock Goddess, able to sound brilliant or bloody awful all on the same album. This is an impressive debut, but too often they overplay their hands, bogging themselves down in a thunderstorm rather than riding along on the crest. Just take the chundering 'To Be Betrayed' and compare it with the zap of 'Heartache' or 'My Angel'. Heaven is still a long way away but the first steps are here. + +

Robin Smith

THE METEORS 'Wreckin' Crew' (ID Nose 1)
 THE KIND of boys who pull the legs off spiders. The Meteors go out of their way to be nasty. Paul Fenech leads the wreckin' crew and spends much of his time explaining how he's been driven insane and how he doesn't worry about it. Underneath, however, he seethes with frustration. He does his best to express the same by revelling in all things 'horrorshow' and recycling the world's collection of rockabilly and r'n'b riffs. All good clean fun and performed with raw energy. + + +

Mark Cooper

STYX 'Kilroy Was Here' (A&M AMLX 63734)
 NICE COVER, shame about the music. After the excellent 'Paradise Theatre' it looks as if Styx have bitten off more than they can chew. 'Kilroy Was Here' is a concept about the fate of rock music in a world run by the Moral Majority. It's a strong idea ruined by a soft centre, and by large the songs are lame and the usually powerful Styx harmonies are sounding pretty dull. Not even the ballad 'Don't Let It End' cuts much ice. It hurts to say it, but for the time being Styx have had their (silicon) chips. + +

Robin Smith

MOTORHEAD 'What's Words Worth?' (Ace Records)
 THIS LIVE LP, recorded five years ago, contains many of Motorhead's old classics that are vaguely distinguishable amongst the huge mess of 'musical' noise. Even the lead guitar solos struggle to be more prominent than the other muffled over-fuzzed guitars. On tracks such as 'Iron Horse'/'Born To Lose' or 'White Line Fever' it's surprising that Lemmy (please give me a throat lozenge) even knows when and where to sing — perhaps he does get it wrong.
 Are Motorhead so stuck for material that they have to refer back to their archives and release this old live recording to give their fans something to buy? +

Sarah Barnett

ANGELA BOFILL 'Too Tough' (Arista 205 273)
 ANGIE BOFILL is one of those ladies who looks different in every picture; always pretty, but in changing ways. The comment fits her work as well, because she's capable of many musical complexions — and they all look good, too.
 With the help of Narada Michael Walden, she's on hotter dance territory than ever before, as borne out by the title tune. But if that seems a blatant bash at the charts by her usual subtle standards, fear not for the sellout, because it doesn't happen. She can still write 'em pretty and sing 'em prettier, as with 'Accept Me (I'm Not A Little Girl Anymore)', which emphasises her desire for musical maturity.
 To round off the rainbow, Boz Scaggs shows up to add an extra colour on a duet remake of 'Ain't Nothing Like The Real Thing' and it's another valuable contribution to Angie's most self-assured set so far. + + + +

Paul Sexton



Blinded by the light

OMD 'Dazzle Ships' (Virgin Records V2261)
 AN ALBUM that illustrates clearly the imbalance of emotion and technology that plagues most synth-pop. Although OMD's contribution to the current predominance of the synthesiser has been considerable, they have as yet been unable to master their own particular technological playpen.
 'Dazzle Ships' is a very cold record, a record replete with the worst kind of futuristic nonsense. The trouble with groups like OMD is that they mistake the application of modern instruments for the creation of novel, and thus, modern statements.
 Add to this the patchwork of blips, blops and speaking clocks (the track 'Time Zones' being simply a montage of international speaking clocks) and what you have is a rather nightmarish mix of the amusement arcade and a 'Star Wars' soundtrack.
 There are very few coherent 'songs' here. OMD being content to throw any convenient studio treatment at the listener in an attempt to convey mood and atmosphere. It doesn't work. Tracks such as 'Genetic Engineering', 'The Romance Of The Telescope' and 'Radio Waves' give some indication of the subject matter: the world of machines and the future as discussed in your CSE Physics paper.
 That's it folks, nonsense played without feel or feeling. A free copy of 'Practical Electronics' to anyone who can unravel the circuits and wires that go to make up OMD. + +

Jim Reid

SCARLET PARTY
 NEW SINGLE
EYES OF ICE
 R6060
OUT NOW
 EMI

"Singing 24 hours a day, 7 days a week, these super star dudes sure got stamina!"



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 8.00a.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:-

- TOO SHY, KajaGooGoo
- DOWN UNDER, Man At Work
- SIGN OF THE TIMES, Belle Stars
- CHANGE, Tears For Fears
- BILLE JEAN, Michael Jackson
- AFRICA, Toto
- UP WHERE WE BELONG, Joe Cocker & Jennifer Warnes
- WHAM RAP, Wham!
- OH DIANE, Fleetwood Mac
- ELECTRIC AVENUE, Eddie Rant

DISCLINE
DIAL 160
British TELECOM Guidelines

Living in the city

A LARGE company has offered me a job in London which would start in the summer after I've taken my 'A' levels. While I'd love to take the job it would mean finding accommodation in London which, I've heard, is difficult. Could you give me any contact address for hostels like the YMCA, for example, and let me know if there's any limit to how long I can stay there. I really don't want to turn this job down.
Helen, Oxford

● **Housing Advice Switchboard**, the London based housing information agency, offers an excellent free guide to the task and a half of 'Finding A Place To Live In London' which covers the pitfalls of flat 'n' bedsit land, as well as offering a great deal of constructive information and advice. They're sending you a copy, which should reach you by the time you see this column. Anyone else planning to come to the big city with a firm job offer in mind, do some research way ahead by ringing HAS on 01-434 2522 for your free factsheet, and individual advice.

Techniques and tactics of finding a place to stay in London are the same ones that you'd apply anywhere else when it comes to rented accommodation - flatshares or bedsits in the private sector. Scanning newspaper and magazine ads, (the 'Evening Standard', 'Time Out' and 'City Limits'), clocking newsagents' notice-boards, generally asking around, as well as placing your own notice at work, once you arrive, are the least expensive ways of tracking down a place to live.

We're also sending you details of one unique womens' housing association which offers flat and bedsit accommodation in many areas of London to newcomers.

Both girls and men can stay relatively cheaply at the YMCA Hotel, 112 Great Russell Street, London WC1 or one of the many hostels located in most areas of London. Once you've booked a room, (minimum single room hostel charge is £35.30 a week), there is no limit to the length of time you can stay while searching for alternative accommodation. But waiting lists are long. For booking or general enquiries, ring 01-637 1333. YMCA will supply a full list of hostels and general information on request.

MY GIRLFRIEND and myself met on holiday two years ago, but as we've lived so far apart, and she's now at university some 200 miles away, we only ever see each other on holidays. It doesn't seem to worry her at all, but it's beginning to get me down.

Pete, South Wales
● **Even if you're skint and she's on a small grant, there's no reason why you can't make an effort to see each other once in a while between holidays. Any good excuse why not?**

If she doesn't see any reason to meet more often, and you're not happy with that, then give yourself a break and take your bucket 'n' spade elsewhere this year.



I'VE SAVED money for a while so that I can travel abroad for a few months this year. While I haven't planned my route yet, I wondered if you can recommend any books which give tips on finding jobs when you're actually abroad. Any suggestions would be gratefully received.

Bob, Guildford

● **Your enquiry coincides with the publication of an info-packed volume 'Work Your Way Around The World', by Susan Griffith, (Vacation Work), £4.95. If you've ever wondered how to survive in foreign parts when your money runs out; how to claim unemployment benefit abroad; how to travel free by working a passage; how it feels to be a water-melon packer, orange picker, sheep shearer, film extra or prawn fisherman, this is the book for you. The world travel trail takes you through Europe and leads to positive suggestions on work possibilities in Australia, New Zealand, USA and Canada, Central and South America, Africa, Israel and Asia too, and information is compiled from the experiences of people who hit the road without this kind of practical guide book.**

Buy it in any good book store, or order direct from Vacation Work, 9 Park End Street, Oxford.

For background information on living and working throughout the world, also see 'Working Abroad', published by the 'Daily Telegraph', price £6.55 mail order or £5.95 in selected shops.

A FEW years ago, I had an abscess of the mouth which resulted in me losing some of my top teeth, three altogether, including a front tooth. Ever since then, my life has been a misery. Since this happened, I've become unemployed, and I'm ashamed of going to interviews or trying for a job because of my appearance.

So far, two dentists have made sets of dentures for me, but they both looked terrible. Is there anywhere I can get special treatment?

Colin, Bradford

● **Any good dentist should be able to suggest a solution to improve the way you teeth look now. Cosmetic dentistry, involving special bridge work may be the answer, although it is unlikely that this treatment will be available under the National Health Service.**

Insist that you must have something positive done about your



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.

molars and check out possible costs. There must be more than two dentists in your area, so try someone else, possibly recommended by a friend, this time.

I'M TRYING to sort out a future career and there are several ideas which interest me, but I've no idea of where to go for information. Where do I find out more about possibilities in marketing and advertising, personnel and administration and the media and television?

Nicky, Devon

● **There's nothing like planning ahead! For starters, read as much as you can about the ideas which interest you, in careers pamphlets and publications. Ruth Miller's 'Equal Opportunities A Careers Guide' (Penguin), makes interesting and informative reading and carries sections on all of these general headings.**

For more information, write to the Institute Of Marketing, Moor Hall, Cookham, Maidenhead, Berks; Institute Of Practitioners In Advertising, 44 Belgrave Square, London SW1X 8QS; CAM Foundation, (Also advertising), Abford House, 15 Wilton Road, London SW1V 1NJ; Institute Of Personnel Management, 35 Camp Road, Wimbledon, London SW9 4UW; Newspaper Society, Whitefriars House, 6 Carmelite Street, London EC4; Periodical Publishers Association, 15/19 Kingsway, London WC2B 6UM; BBC Appointments, Broadcasting House, London W1A AA, (information available on secretarial, production, make-up, technical work and graduate trainee intake); and Independent Broadcasting Authority, 70 Brompton Road, London SW3. Enclosing a first class stamp in each case should encourage a reply.

FLASH A FRIEND

INTO READING, sports, looking after animals, writing letters, music, or any of those spare time activities? So is Siobhan, nearly 14, from Downpatrick, Co. Down, and she'd like to hear from you. Meanwhile, Karl, 18, from Louth who loves Men At Work and Kejagoogoo, Bellestars, Eddy Grant and Diana Ross, but loathes sport 'n' punk is looking for a mate for writing or gig going.

THE JoBOXER style didn't develop in the sweaty gymnasiums of the East End nor was it manufactured in the pampered fashion parlours of West End record companies. Nope, the Boxers picked up their style where most of us pick up our Saturday morning hangover: the boozier.

Quick lipped drummer Sean McLusky spills the beer: "Our style just evolved, y'know. It's a lot to do with drinking. It's a question of where you drink and what you see around you."

"When we were working with that Godard bloke (failed crooner Vic Godard) we were up west, Ronnie Scott's, very flash, dicky bows. That sorta thing rubs off on you round there."

After that we started drinking in Wapping 'cos there's good beer down there. The whole atmosphere is tougher over there, it sorta gets you differently."

Currently charting with their debut single 'Boxerbeat', JoBoxers are set to become one of the most forceful contenders on the soulless, gutless pop horizon.

The Boxers arose from the last instalment of Vic Godard's Subway Sect. The musicians, Sean, drums, Chris, bass, Dave, keyboards, and Robert, guitar, all playing on Vic's last album, 'Songs For Sale'.

Ohio born singer Dig Wayne often sang with the Sect on their ambitious swing-based Club Let project. After the departure of Mr Godard, he suggested a link up.

"After the club finished," says Dig, "we decided to just look at the whole thing again, regroup, then write different songs."

"We rehearsed solid for three months and felt very strong about what we were doing. JoBoxers is the name of the group 'cos it gives off a feeling of strength and unity."

THE BOXER approach is grounded in the simple virtues of craft, guts and application. JoBoxers stand in contrast to most of their chart contemporaries in that, firstly, they can play, and, secondly, they play with passion.

As yet the Boxers have failed to capture the spirit of their live performance on record, 'Boxerbeat' being a promising hors d'oeuvre, but not the real business.

Dig is in part agreement. "Boxerbeat" is a good introduction to our stuff... but you can't get everything into your first shot. You've gotta keep something up your sleeve."

Sean explains the importance of live work in the Boxer masterplan.

"We wanna work, we wanna show what we've got live. We want to play as many gigs as possible, keep working the clubs."

"All round the country the

reaction's been bloody brilliant. At one gig someone threw a dead hedgehog at me while I was drumming."

LIVE THE Boxers are a mighty proposition; hard, tight and pumping with the conviction of winners. JoBoxers are ferocious and mean; it's conviction and sweat that will take these boys through fifteen rounds.

The Boxer sound is a tasty amalgam of the hardest funk, the sexiest soul and just a touch of lowdown he-bop and swing.

The JoBoxers are convinced that what they've got is pretty hot. So just what is it that these erstwhile Bisto kids are going to inject into this jaded pop scene of ours?

Sean knows: "The facility to hear your favourite record on the radio and then be able to see the group that made that record play live."

"Too many chart groups are unable to reproduce their music live. We are able to deliver on stage and on record."

by JIM REID



Clinching their way to victory

Pic by Steve Rapport

STAR STYLE



FORGET THE idea Of March and swing into spring in pretty pastels and earthy hues. The Belle Stars celebrate the sign of the times with a mid-March party. All clothes by Miss Sadfridge from the current collection unless otherwise stated. Pix by Rob Brimmon.

GLADIE: Beige seaking trousers £18.99, with rope vest £2.99, pierced belt £8.99. Hat, model's own.

JUDY: Black denim £19.99, with red and gray striped top £8.99. Hat, model's own.

JENNY: Yellow mesh track suit top and trousers £6.99, and £74.99. Waistcoat, belt and shoes, model's own.

LESLEY: Pink trousers £17.99, with jacket top £4.99. Pink hat and pilot's hat shoes.

SERENO: Grey pinetore dress £16.99, with white draw string blouse £21.99. Belt and brown scarf, model's own.

ROSE: Rust and cream dress with diamond back £18.99. Hat, model's own from Dallas, TX.

THE BELL STAR: Black leather skirt £48.99, with white tony hat £17.99. Black top, gloves £2.99, and black lady boots £4.99. Black leather belt £3.99 and £13.99. Sashes and shoes, model's own.

Continued over page



STACY Black skirt and top £4 from a jumble sale. Clutch from the wardrobe of Steve Strange. Shoes £7 from a thrift shop. Belt, model's own.

FRIDAY Cream dress with net trim £10.95, own piece of wooden beads £1.50 in hair, plus large wooden beads £3.99. Bag, model's own.

TARREN JANE Tan dress with draw cord waist £22.95, with natural rope belt £3.99 and triangular tan w/ straw hat £5.99.

LEWIS Beige side zip trousers £10.99, with khaki vest £1.99 and be-cashier bucket £35.99. Hat, model's own.

JUDY Check net trousers £11.99, with white and pink sweat top £5.99, and black belt £16.99. Hat, model's own.

CLARE Beige dungaree £7.5, with peach net top £3.50, and natural belt £6.99. Hat, model's own.

MISANZA Grey chain dress with zebra collar £26.99, straw boater with lace trim £5.99. Belt, model's own.



Kaj Twenty Two

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

I HAVE come to the conclusion that there are two hard and fast rules with which groups who appear on TOTP must comply:

1 You must not have combed your hair for at least ten days. 2 On no account must you smile!

We see groups like Haysi Fantayzee singing a happy little ditty like 'Shiny Shiny' but, so as not to appear 'cissy', Jeremiah shakes his fists and growls at the prisoners, I mean audience, with every line and Kate tries in vain to look sexy with God knows what strapped round her waist.

And then you have the Funboy 3. Fun? I've had more fun with a fart in a space-suit. Come on boys and girls, rules were made to be broken. Think of England and give us a nice big grin.

Martin Wilkinson, Bournemouth

● *But they're all serious artists with an important message to deliver, silly...*

THIS LETTER comes flooding in to pose a question. Are we being brainwashed?

What I mean is, the BBC seem to have the British music scene licked (what with Radio 1 and TOTP).

What I'd like to know is who chooses the music we get to hear? Surely there's plenty of new music about for a different record to be played every time, but instead we get bombarded with the same old tripe and it gets a bit monotonous to hear a song for the thirteenth time in one day! Familiarity obviously breeds popularity and that's what Radio 1 seem to play on.

What really bothers me is that there must be loads of groups who produce good music which we never get to hear, and how many follow-ups never make it because they never get on the air? I think a change is called for!

Gary, South Wales

● *The poor boy thinks he can change the world. Take him away!*



Pic by Mike Laye

GUGGI: Chest the job, eh Mac?



FOR THE good of your magazine and my sanity, please stop decking your pages out with 'hot' colour pix of those grinning ninnies KajaGhastly. I really don't see what the big fuss is — they've released one single which is repetitive and rather boring, and that's it. Who needs a new hot baby Duran anyway? Unless they make a brilliant new single they're not going to get much further anyhow.

Are glowing pearls and dyed hair all it really takes to get to Number One in Britain? It's so pathetic, it

almost drives me to listen to Christopher Cross records. The only thing about KajaGormless's success that really amuses me is that they were discovered by Nick Rhodes and got to Number One before Duran. Bet that wiped the self-satisfied smile off Nicky's arrogant little face.

Malcolm Fisher, New York City

● *How you Yanks can stand up and criticise our Young Popsters when you spawned horrors like the Osmonds is beyond me.*

I'M GLAD CaVa CaVa are not giving up because they haven't had much chart success. What does it matter how high you are in the charts; as long as your music is good?

Steven, don't let your effervescence levels get reduced any further, people will pick up on your band soon. I have.

Polly Graves, Peterborough

● *Or else he'll have to do with some Andrew's Liver Salts*

Am I right in thinking that OMD's new single 'Genetic Engineering' is in fact based on the theme to the Magic Roundabout? Also can you (or anyone for that matter) explain why Andy McCluskey does most of their vocals when he can't sing but Paul Humphries can?

Phillip Edwards, Nottingham

● *Answer: McCluskey's not his real surname. It's Pandy. (Andy Pandy, geddit?!)*

FANCY PRINTING a letter about Ian McCulloch's gorgeous nipples, without also printing a photograph of him showing them! Please put this right!

Also, you've had Captain Sensible in a delightful pose, showing his legs, so how about one of Guggi of the Virgin Prunes showing his and his nipples too, as an added bonus!

Williamina Wombat, (Superbrain No 1)

● *Breast-fed, were you? How titillating...*

I THINK that Chris Priestley is a fantastic sketcher and deserves more credit from you morons. I watched Top Of The Pops and the resemblance was really uncanny between the sketch of Haysi and the actual people (though it was difficult to compare as a result of Jeremy prancing about the place and Kate slowly revealing all).

As for Bauhaus — well I'm speechless! It was really well sketched out. I only wish I had your talent because then I would go further than a magazine sketcher. Well done Chris!

From a Culture Club and Bowie fanatic!

● *CP is currently sketching himself looking jolly chuffed...*

mailman rools OK

WHO IS this bent, demented moron known to a few as Joe Elliott? Who does he think he's speaking for when he spouts that rubbish about Tony Hadley and Billy Mackenzie?

I don't know if HM freak Elliott has looked where long haired smelly greasies such as his followers stand in the popularity stakes, but in mine he or all those other screaming orang-utangs that are about twenty years outdated don't get very far up the ladder. So, watch it Elliott. You're outnumbered and we're waiting. An annoyed Elliott hater, Pewsey

● *I think he'll be Def to your complaints, dear*

I ENJOYED being invited inside Mick Karn's front room, Feb 19th issue.

Is this the start of a new series? Perhaps I can suggest you take us inside Richard Barbieri's bathroom. I would like to apply for the job of life guard, supervising his jacuzzi.

Then you could take us inside Steve Jansen's bedroom. For a small amount of pocket money I would lovingly make his bed every day.

Then to end the series on a high note I could take David Sylvian's inside leg measurement.

From a part-time geisha girl, full-time silly letter writer,

Peterborough

● *You get the job as ego massager*

WHY HAVE DJs gagged Anita Harris? We hardly ever hear her records being played anymore. Let's be honest, she is a lot better than the likes of Kim Wilde and Sheena Easton.

The problem is of course Anita Has Class, Anita is said to have the best legs in Britain so perhaps if she was to come on stage looking real sexy with short skirts, and seamed black nylon stockings attached to revealing suspenders, she might get more attention from the media and the mindless morons who buy records these days.

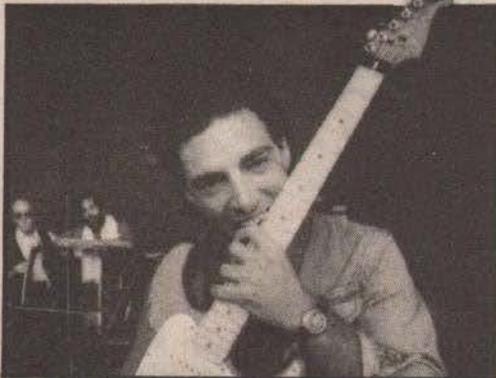
So come on DJs remove Anita's gag: her lips have been sealed for too long.

David Janis, Orpington

● *Take pity on me! I have to cope with all these BOFs, it's all too much!*

US 45s

- 1 4 BILLIE JEAN, Michael Jackson, Epic
- 2 3 SHAME ON THE MOON, Bob Seger, Capitol
- 3 4 STRAY CAT STRUT, Stray Cats, EMI-America
- 4 5 DO YOU REALLY WANT TO HURT ME, Culture Club, Virgin/Epic
- 5 6 HUNGRY LIKE THE WOLF, Duran Duran, Capitol
- 6 1 BABY, COME TO ME, Patti Austin/James Ingram, Quest
- 7 7 YOU AND I, Eddie Rabbitt/Crystal Gayle, Elektra
- 8 9 WE'VE GOT TONIGHT, Kenny Rogers and Sheena Easton, Liberty
- 9 11 BACK ON THE CHAIN GANG, The Pretenders, Sire
- 10 10 PASS THE DUTCHIE, Musical Youth, MCA
- 11 14 YOU ARE, Lionel Richie, Motown
- 12 16 ALL RIGHT, Christopher Cross, Warner Bros
- 13 13 YOUR LOVE IS DRIVING ME CRAZY, Sammy Hagar, Geffen
- 14 8 DOWN UNDER, Men At Work, Columbia



Pic by Ross Hallin

- 15 20 SEPARATE WAYS, Journey, Columbia
- 16 18 TWILIGHT ZONE, Golden Earring, 21 Records
- 17 17 ALLENTOWN, Billy Joel, Columbia
- 18 21 ONE ON ONE, Daryl Hall and John Oates, RCA
- 19 23 BREAKING US IN TWO, Joe Jackson, A&M
- 20 24 MR ROBOT, Styx, A&M
- 21 27 FALL IN LOVE WITH ME, Earth, Wind and Fire, Columbia
- 22 25 I KNOW THERE'S SOMETHING GOING ON, Frida, Atlantic
- 23 12 GOODY TWO SHOES, Adam Ant, Epic
- 24 15 HEART TO HEART, Kenny Loggins, Columbia
- 25 31 COME ON EILEEN, Dexys Midnight Runners, Mercury
- 26 26 ON THE LOOSE, Saga, Portrait
- 27 19 AFRICA, Toto, Columbia
- 28 32 I'VE GOT A ROCK 'N' ROLL HEART, Eric Clapton, Warner Bros/Duck
- 29 22 YOU CAN'T HURRY LOVE, Phil Collins, Atlantic
- 30 34 DREAMING IS EASY, Steel Breeze, RCA
- 31 — DER KOMMISSAR, After The Fire, Epic
- 32 37 MY KING OF LADY, Supertramp, A&M
- 33 33 THE WOMAN IN ME, Donna Summer, Geffen
- 34 — JEOPARDY, Greg Kihn Band, Beserkley
- 35 35 I'M ALIVE, Neil Diamond, Columbia
- 36 39 POISON ARROW, ABC, Mercury
- 37 — LITTLE TOO LATE, Pat Benatar, Chrysalis
- 38 38 TIED UP, Olivia Newton-John, MCA
- 39 — MAKE LOVE STAY, Dan Fogelberg, Full Moon/Epic
- 40 40 DON'T TELL ME YOU LOVE ME, Night Ranger, Boardwalk

Compiled by Billboard

US LPs

- 1 1 THRILLER, Michael Jackson, Epic
- 2 2 BUILT FOR SPEED, Stray Cats, EMI-America
- 3 3 H2O, Daryl Hall & John Oates, RCA
- 4 6 FRONTIERS, Journey, Columbia
- 5 5 THE DISTANCE, Bob Seger, Capitol
- 6 4 BUSINESS AS USUAL, Men At Work, Columbia
- 7 7 RIO, Duran Duran, Capitol
- 8 8 HELLO, I MUST BE GOING!, Phil Collins, Atlantic
- 9 9 TOTO IV, Toto, Columbia
- 10 10 RECORDS, Foreigner, Atlantic
- 11 11 LIONEL RICHIE, Lionel Richie, Motown
- 12 12 GET NERVOUS, Pat Benatar, Chrysalis
- 13 25 ANOTHER PAGE, Christopher Cross, Warner Bros
- 14 14 LONG AFTER DARK, Tom Petty, Backstreet/MCA
- 15 16 PYROMANIA, Def Leppard, Mercury
- 16 21 FRIEND OR FOE, Adam Ant, Epic
- 17 17 SPRING SESSION M, Missing Persons, Capitol
- 18 18 THREE LOCK BOX, Sammy Hagar, Geffen
- 19 19 TRANS, Neil Young, Geffen
- 20 22 KISSING TO BE CLEVER, Culture Club, Virgin/Epic
- 21 15 COMBAT ROCK, The Clash, Epic
- 22 20 THE NYLON CURTAIN, Billy Joel, Columbia
- 23 23 THE YOUTH OF TODAY, Musical Youth, MCA
- 24 24 THE LEXICON OF LOVE, ABC, Mercury
- 25 28 JANE FONDA'S WORKOUT RECORD, Jane Fonda, Columbia
- 26 35 MONEY AND CIGARETTES, Eric Clapton, Warner Bros/Duck
- 27 32 NEVER SURRENDER, Triumph, RCA
- 28 30 BEATITUDE, Ric Ocasek, Geffen



- 29 29 WORLDS APART, Saga, Portrait
- 30 13 EMOTIONS IN MOTION, Billy Squier, Capitol
- 31 31 RADIO ROMANCE, Eddie Rabbitt, Elektra
- 32 38 NIGHT AND DAY, Joe Jackson, A&M
- 33 33 GREATEST HITS, Little River Band, Capitol
- 34 39 CUT, Golden Earring, 21 Records
- 35 26 FAMOUS LAST WORDS, Supertramp, A&M
- 36 36 EVERY HOME SHOULD HAVE ONE, Patti Austin, Quest
- 37 37 LIVE EVIL, Black Sabbath, Warner Bros
- 38 — 1999, Prince, Warner Bros
- 39 40 OLIVIA'S GREATEST HITS VOL. 1, Olivia Newton-John, MCA
- 40 — DAWN PATROL, Night Ranger, Boardwalk

Compiled by Billboard

INDIE LPs

- 1 — WRECKIN' CREW, Meteors, ID NOSE 1
- 2 1 STRIVE TO SURVIVE, CAUSING LEAST SUFFERING POSSIBLE, A Flux Of Pink Indians, Spiderleg SDL 8
- 3 2 THE MAVERICK YEARS, Wahl, Wonderful World WW 1
- 4 3 PILLOWS AND PRAYERS, Various, Cherry Red Z RED 41
- 5 5 PISSED AND PROUD, Peter & The Test Tube Babies, No Future PUNK 3
- 6 4 NEVER MIND THE DIRT, HERE'S THE BOLLOCKS, Dirt, Crass 221984/7
- 7 10 THE PARTISANS, Partisans, No Future PUNK 4
- 8 — SONG AND LEGEND, Sex Gang Children, Illuminated JAMS 666
- 9 12 A DISTANT SHORE, Tracey Thorn, Cherry Red MRED 35
- 10 11 1981-1982 MINI-LP, New Order, Factory FEP 313
- 11 19 NORTH MARINE DRIVE, Ben Watt, Cherry Red B RED 40
- 12 14 SEDUCTION, Danse Society, Society SOC 882
- 13 — LEND AN EAR, Pigbag, Y YLP 501
- 14 7 UPSTAIRS AT ERIC'S, Yazoo, Mute STUMM 7
- 15 8 PLASTIC SURGERY DISASTERS, Dead Kennedys, Statik/Alternative Tentacles STATLP 11
- 16 6 THE DAY THE COUNTRY DIES, Subhumans, Spiderleg SDL 9
- 17 9 A PART OF AMERICA THEREIN, Fall, Cottage LP 1
- 18 17 VOICE OF A GENERATION, Blitz, Future PUNK 1
- 19 — THE CULLING IS COMING, 23 Skidoo, Operation Twilight OPT 023
- 20 16 THE BEDROOM ALBUM, Jah Wobble, Jah LAGO 3



MOTORHEAD: Lemmy outa here at 25

- 21 21 LEATHER, BRISTLES, NO SURVIVORS & SICK BOY, GBH, Clay CLAYLP 5
- 22 — ROGER THE ENGINEER, Yardbirds, Edsel ED 116/M/S
- 23 13 LA VARIETE, Weekend, Rough Trade ROUGH 39
- 24 15 NOTHING CAN STOP US, Robert Wyatt, Rough Trade ROUGH 35
- 25 — WHAT'S WORDS WORTH?, Motorhead, Big Beat NED 2
- 26 18 A BROKEN FRAME, Depeche Mode, Mute STUMM 9
- 27 25 IN THE FLAT FIELD, Bauhaus, 4AD CAD 13
- 28 — BULLSHIT DETECTOR VOLUME 2, Various, Crass 221984/3
- 29 28 CHRIST THE ALBUM, Crass, Crass BOLLOX 2U2
- 30 27 CITY BABY ATTACKED BY RATS, GBH, Clay CLAYLP 4

Compiled by MRIB

Pic by Steve Rapoport

INDIE 45s

- 1 1 OBLIVIOUS, Aztec Camera, Rough Trade RT 122
- 2 2 GET THE BALANCE RIGHT, Depeche Mode, Mute 7BONG
- 3 3 BAD SEED, Birthday Party, 4AD BAD 301
- 4 4 JOHNNY REMEMBER ME, Meteors, ID EYE 1
- 5 5 NEW AGE, Blitz, Future FS 1
- 6 7 FAT MAN, Southern Death Cult, Situation 2 SIT 19
- 7 6 HEARTACHE AVENUE, Maisonettes, Ready Steady Go! RSG 1
- 8 12 ALICE, Sisters Of Mercy, Merciful Release MR 015
- 9 14 WESSEX '82, Various, Blurrig FISH 1
- 10 20 HIT THE 'O' DECK, Pigbag, Y Y 101
- 11 9 PLAIN SAILING, Tracey Thorn, Cherry Red CHERRY 53
- 12 8 LOVE'S A LONELY PLACE, Virginia Astley, Why Fi WFI 001
- 13 10 OUT ON THE FLOOR, Dobie Grey, Inferno BURN 2
- 14 16 FEELS LIKE WINTER AGAIN, Fiat Lux, Cocteau COQ 9
- 15 11 NO TIME FOR TALK, Box, Go!Discs, VFM1
- 16 19 BELA LUGOSI'S DEAD, Bauhaus, Small Wonder WEENY 2
- 17 23 BEASTS, Sex Gang Children, Illuminated ILL 1112
- 18 18 WINTER, Amoebix, Spiderleg SDL 10
- 19 15 HALLOWEEN, Dead Kennedys, Statik/Alternative Tentacles STAT 27
- 20 21 ORDERS OF THE DAY, Combat 84, Victory VIC
- 21 - HIDE, Danse Society, Society SOC 124
- 22 25 INTO THE ABYSS, Sex Gang Children, Illuminated ILL 15
- 23 30 CITY INVASION, Red Alert, No Future 01 20
- 24 22 THE OTHER SIDE OF LOVE, Yazoo, Mute YAZ 002

- 25 26 LOVE WILL TEAR US APART, Joy Division, Factory FAC 23
- 26 33 MAGGIE, Foster & Allen, Ritz RITZ 025
- 27 13 GI'S A JOB, Yosser's Gang, Rialto RIA 14
- 28 24 FOR YOU, Anti-Nowhere League, WXYZ ABCD 6
- 29 39 LIVE AT CENTRO IBERICO, Conflict, Xntrix XN 2007
- 30 17 SHIPBUILDING, Robert Wyatt, Rough Trade RT 115
- 31 46 DON'T COME BACK, Marine Girls, Cherry Red CHERRY 54
- 32 32 MUTANT ROCK, Meteors, WXYZ ABCD 5
- 33 41 FOOL FOR A VALENTINE, Gist, Rough Trade 125
- 34 27 TELL HIM, Revillos, Aura AUS 135
- 35 29 GIVE ME FIRE, GBH, Clay CLAY 16
- 36 34 HOW DOES IT FEEL (TO BE THE MOTHER OF A THOUSAND DEAD), Crass, Crass 221984/6
- 37 40 FRANKENSTEIN AGAIN, Lurkers, Clay CLAY 21
- 38 - FOR WHOM THE BELL TOLLS, Fad Gadget, Mute MUTE 026
- 39 49 GROOVING IN GREEN, March Violets, Merciful Release MR 017
- 40 36 EASTWORLD, Theatre Of Hate, Burning Rome BRR 4
- 41 44 AS HIGH AS YOU CAN GO, Chameleons, Statik STAT 30
- 42 - JERUSALEM, One Way System, Anagram ANA 5
- 43 31 REACH UP, Toney Lee, TMT TMT 2
- 44 48 STATE VIOLENCE/STATE CONTROL, Discharge, Clay CLAY 14
- 45 35 WIDE SCREEN, Soul On Ice, Red Rhino RED 24
- 46 - LIVE AT KLUB FOOT (EP), Eraserhead, Flicknife FLS 211
- 47 37 NOISE FOR THE BOYS (EP), Ejected, Riot City RIOT 19
- 48 28 DRUMBEAT FOR BABY, Weekend, Rough Trade RT 116
- 49 38 DON'T GO, Yazoo, Mute YAZ 001
- 50 42

Compiled by MRIB

TOP 12 SINGLES TOP CASSETTES

- 1 1 BILLIE JEAN, Michael Jackson, Epic EPCA133084
- 2 5 ROCK THE BOAT, Forrest, CBS CBSA133163
- 3 12 GET THE BALANCE RIGHT, Depeche Mode, Mute 12BONG2
- 4 4 LOVE ON YOUR SIDE, Thompson Twins, Arista ARIST12504
- 5 3 CHANGE, Tears For Fears, Mercury, IDEA412
- 6 2 TOO SHY, Kajagoogoo, EMI 12EMI5359
- 7 9 YOU CAN'T HIDE, David Joseph, Island 12IS101
- 8 10 SWEET DREAMS (ARE MADE OF THIS), Eurythmics, RCA DAT2
- 9 - HIGHLIFE, Modern Romance, WEA ROM2T
- 10 7 WHAM RAP, Wham!, Innervision IVLA132442
- 11 21 BABY COME TO ME, Patti Austin and James Ingram, Warner Bros KL5005T
- 12 14 WAVES, Blancmange, London BLANX4
- 13 6 LAST NIGHT A DJ SAVED MY LIFE, Indeeep, Sound of New York SNYL1
- 14 19 NA NA HEY HEY KISS HIM GOODBYE, Bananarama, London NANAX4
- 15 8 SOWETO, Malcolm McLaren, Charisma MALC212
- 16 - NUMBERS, Soft Cell, Some Bizzare BZS1712
- 17 25 COMMUNICATION, Spandau Ballet, Chrysalis CHS122668
- 18 - TOMORROW'S JUST ANOTHER DAY, Madness, Stiff BUYIT169
- 19 - JOY, Band AKA, Epic EPCA133145
- 20 15 PHONE HOME, Jonny Chingas, CBS CBSA133121
- 21 18 HEY LITTLE GIRL, Icehouse, Chrysalis CHS122670
- 22 20 NEVER GONNA GIVE YOU UP, Musical Youth, MCA YOUT3
- 23 17 1999, Prince, Warner Bros W9896T
- 24 16 NEVER TOO MUCH, Luther Vandross, Epic EPCA133101
- 25 - MY ANGEL, Rock Goddess, A&M AMSX8311
- 26 - GARDEN PARTY, Mezzoforte, Steinar STE1205
- 27 11 THE HARDER THEY COME, Rockers Revenge, London LONX18
- 28 - GET ON UP, Jazzy Dee, RCA LRST101
- 29 - MIDNIGHT SUMMER DREAM, Stranglers, Epic EPCA133167
- 30 29 TUNNEL OF LOVE, Fun Boy Three, Chrysalis CHS122678

- 1 1 THRILLER, Michael Jackson, Epic EPC4085930
- 2 4 VISIONS, Various, K-Tel OCE2199
- 3 2 BUSINESS AS USUAL, Men At Work, Epic 4085669
- 4 6 WORKOUT, Jane Fonda, CBS 4088581
- 5 14 QUICK STEP & SIDE KICK, Thompson Twins, Arista 404924
- 6 - TOTO IV, Toto, CBS 4085529
- 7 5 JOHN LENNON COLLECTION, John Lennon, Parlophone TCEMTV37
- 8 3 RICHARD CLAYDERMAN, Richard Clayderman, Decca KSKC5329
- 9 - HOT LINE, Various, K-Tel CE2207
- 10 9 ANOTHER PAGE, Christopher Cross, Warner Bros W37574
- 11 12 LIONEL RICHIE, Lionel Richie, Motown CSTMA8037
- 12 7 HEARTBREAKER, Dionne Warwick, Arista 404974
- 13 10 RIO, Duran Duran, EMI TCCEM3411
- 14 18 COMPLETE MADNESS, Madness, Stiff ZHITTV1
- 15 16 THE BELLE STARS, Belle Stars, Stiff ZSEEZ45
- 16 15 HELLO, I MUST BE GOING, Phil Collins, Virgin TCV2252
- 17 - VERY BEST OF CILLA BLACK, Cilla Black, EMI TCCEMTV38
- 18 11 NIGHT & DAY, Joe Jackson, A&M CAM64906
- 19 8 KILLER ON THE RAMPAGE, Eddy Grant, Ice ICEK3023
- 20 23 GREATEST HITS, Olivia Newton-John, EMI TCCEMTV36
- 21 - LIVE, Kids From Fame, BBC KIDK003
- 22 20 REFLECTIONS, Various, CBS 4010034
- 23 13 RAIDERS OF THE POP CARTS, Various, Ronco 4CRTL2088
- 24 17 CACHARPAYA (PAN PIPES OF THE ANDES), Incantation, Beggars Banquet BEGC39
- 25 - SWEET DREAMS ARE MADE OF THIS, Eurythmics, RCA RCAF6063
- 26 24 WAITING, Fun Boy Three, Chrysalis ZCHR1417
- 27 - THE YOUTH OF TODAY, Musical Youth, MCA YOUC1
- 28 21 20 GREATEST HITS, Beatles, Parlophone TCPCTC260
- 29 25 PEARLS II, Elkie Brooks, A&M CLK1982
- 30 22 SHAPE UP AND DANCE VOL 1, Various, Lifestyle LEGC1

Flashback

5

10

15

- March 4, 1978
- 1 TAKE A CHANCE ON ME, Abba
 - 2 COME BACK MY LOVE, Darts
 - 3 WISHING ON A STAR, Rose Royce
 - 4 STAYIN' ALIVE, The Bee Gees
 - 5 WUTHERING HEIGHTS, Kate Bush
 - 6 FIGARO, Brotherhood of Man
 - 7 MR BLUE SKY, The Electric Light Orchestra
 - 8 JUST ONE MORE NIGHT, Yellow Dog
 - 9 LOVE IS LIKE OXYGEN, The Sweet
 - 10 IF I HAD WORDS, Scott Fitzgerald and Yvonne Keelley

- March 3, 1973
- 1 CUM ON FEEL THE NOIZE, Slade
 - 2 PART OF THE UNION, The Strawbs
 - 3 BLOCKBUSTER, The Sweet
 - 4 SYLVIA, Focus
 - 5 CINDY INCIDENTALLY, The Faces
 - 6 DO YOU WANNA TOUCH ME, Gary Glitter
 - 7 WHISKY IN THE JAR, Thin Lizzy
 - 8 BABY I LOVE YOU, Dave Edmunds
 - 9 LOOKIN' THROUGH THE EYES OF LOVE, The Partridge Family
 - 10 FEEL THE NEED IN ME, The Detroit Emeralds

- March 2, 1968
- 1 CINDERELLA ROCKAFELLA, Ester and Abi Ofarim
 - 2 THE MIGHTY QUINN, Manfred Mann
 - 3 LEGEND OF XANADU, Dave Dee, Dozy, Beaky, Mick and Tich
 - 4 BEND ME SHAPE ME, Amen Corner
 - 5 SHE WEARS MY RING, Solomon King
 - 6 FIRE BRIGADE, The Move
 - 7 PICTURES OF MATCHSTICK MEN, Status Quo
 - 8 WORDS, The Bee Gees
 - 9 EVERLASTING LOVE, The Love Affair
 - 10 SUDDENLY YOU LOVE ME, The Tremeloes

DISCO

- 1 4 ROCK THE BOAT, Forrest, CBS 12in
- 2 2 YOU CAN'T HIDE YOUR LOVE, David Joseph, Island 12in
- 3 3 LAST NIGHT A DJ SAVED MY LIFE, Indeep, Sound Of New York 12in
- 4 1 BILLIE JEAN (REMIX), Michael Jackson, Epic 12in
- 5 7 JOY/INSTRUMENTAL, The Band AKA II, Epic Streetwave 12in
- 6 5 OUTSTANDING, Gap Band, Total Experience 12in
- 7 6 PHONE HOME, Jonny Chingas, CBS 12in
- 8 8 GET ON UP, Jazzy Dee, Laurie 12in
- 9 9 GROOVIN' (THAT'S WHAT WE'RE DOIN') (REMIX), The SOS Band, Tabu 12in
- 10 11 GARDEN PARTY/FUNK SUITE NO.1, Mezzoforte, Steinar 12in
- 11 15 I JUST GOTTA HAVE YOU (LOVER TURN ME ON), Kashif, Arista 12in
- 12 18 I'M DOWN FOR THAT/FIRE/SHE'S GOT TO BE (A DANCER)/NOTHING CAN HOLD US BACK, Jerry Knight, US A&M LP/FUNK A&Merica 12in promo
- 13 10 RIDE ON THE RHYTHM, Mahogany, West End 12in
- 14 14 NATURE BOY (REMIX)/(ORIGINAL '83 MIX), Central Line, Mercury 12in
- 15 12 GIMME THE FUNK, Charades, US Brunswick 12in
- 16 25 I AM SOMEBODY, Glenn Jones, RCA 12in
- 17 17 NEVER TOO MUCH (REMIX), Luther Vandross, Epic 12in
- 18 22 HIP HOP BE BOP (DON'T STOP), Man Parrish, US Imports/12 12in
- 19 13 REACH UP/DUB MIX, Toney Lee, TMT 12in
- 20 19 WIRED FOR GAMES, C-Brand, US Spring 12in
- 21 21 UP ON THE HILL (MT. U), Trammms, US Venture 12in
- 22 20 THRILLER/WANNA BE STARTIN' SOMETHIN'/THE LADY IN MY LIFE/P.Y.T. (PRETTY YOUNG THING), Michael Jackson, Epic LP
- 23 23 1999, Prince, Warner Bros 12in
- 24 26 COME WITH ME/SEMENTES, GRAINES & SEEDS/LOST IN AMAZONIA, Tania Maria, US Concord Jazz Picante LP
- 25 16 HOLD ME TIGHTER IN THE RAIN, Billy Griffin, CBS 12in
- 26 37 WEEKEND (WEEKDAY SIDE)/(WEEKEND SIDE), Class Action, US Sleeping Bag 12in
- 27 32 TOO TOUGH, Angela Bofill, Arista 12in
- 28 42 OOH I LOVE IT (LOVE BREAK)/(VERSION), Salsoul Orchestra, US Salsoul 12in
- 29 28 BE MINE TONIGHT/WHAT HAVE YOU GOT TO LOSE, Jammers, Salsoul 12in
- 30 24 THE HARDER THEY COME, Rockers Revenge, London 12in
- 31 29 HAVEN'T BEEN FUNKED ENOUGH, Ex Tras, TMT 12in
- 32 27 LET'S STAY TOGETHER, Bobby M/Jean Carn, Gordy 12in
- 33 36 GET LOOSE/I'M IN LOVE, Evelyn King, RCA 12in
- 34 43 50/50 LOVE/HOW LONG/SEVENTH HEAVEN, Maurice Massiah, Canadian Quality RFC LP
- 35 38 TONIGHT, Whispers, US Solar 12in
- 36 31 MIND UP TONIGHT (REMIX), Melba Moore, Capitol 12in
- 37 60 IN THE STREETS/TIGHT JEANS/GANG WAR, Prince Charles & The City Beat Band, Grayhound Record Productions LP
- 38 41 I'LL BE AROUND, Detroit Spinners, Atlantic 12in
- 39 30 DO IT ANYWAY YOU WANNA, Cashmers, US Philly World 12in
- 40 35 ASHEWO ARA, Kabala, Red Flame 12in
- 41 58 LOOKING FOR THE PERFECT BEAT, Soulsonic Force, 21 Records 12in
- 42 34 IS THIS A DREAM/LOVE YOU TOO MUCH/AIN'T NOTHING LIKE THE REAL THING, Angela Bofill, Arista LP
- 43 39 THE CHINESE WAY (REMIX), Level 42, Polydor 12in
- 44 56 SUGAR PIE GUY (REMIXES), The Joneses, US Mercury 12in
- 45 50 TOUCHIN IN THE DARK/IF I HAD A CHANCE, Walter Jackson, US Kelli-Arts 7in
- 46 44 FALL IN LOVE WITH ME, Earth Wind & Fire, CBS 12 in
- 47 33 YOU CAN'T RUN FROM LOVE (CLUB MIX), Maxine Singleton, US Connection 12 in
- 48 40 FEELIN' HOT (INSTRUMENTAL), Futura, Graffiti 12in
- 49 - BABY'S GOT ANOTHER/DUB VERSION, Richard John Smith, Jive 12in
- 50 45 I LIKE IT LIKE THAT (REMIX), Inner Life, US Salsoul 12in
- 51 47 RICO RICO/STIPPIN' OUT (WITH YOU)/STIPPIN' OUT JAM, Cloud, Silvertown 12in
- 52 49 WHAM RAPI (ENJOY WHAT YOU DO), Wham, Inner Vision 12in
- 53 59 I WANT YOUR LOVE BACK, Celena Duncan, RCA 12in
- 54 67 TIMES ARE TIGHT (INSTRUMENTAL), Jimmy Young, US Derilium 12in
- 55 54 FREAK IT OUT (INSTRUMENTAL), Electric Smoke, US Blue 12in
- 56 46 YOU AND I/SOMETHING, Goodie, Total Experience 12in
- 57 71 DON'T GIVE YOUR LOVE AWAY/INSTRUMENTAL, Steve Shelto, US Philly World 12in
- 58 - TWIST (ROUND 'N' ROUND)/INSTRUMENTAL, Chill Fac-Torr, US Philly World 12in
- 59 - YOU MEET MY APPROVAL, Steve Arrington's Hall Of Fame, US Atlantic LP
- 60 53 SUCH A FEELING, Aurra, US Salsoul 12in
- 61 73 ONE MORE SHOT/ONE MORE TIME, C-Bank, Bronze-Plateau 12in
- 62 - THE GIRL IS FINE (SO FINE)/DANCE VERSION, Fatback, US Spring 12in
- 63 61 MR DJ/INSTRUMENTAL, Wish, US Blue 12in
- 64 48 HEARTBEATS, Yarborough & Peoples, Total Experience 12in
- 65 72 YOUNG FREE AND SINGLE, Sunfire, Warner Bros 12in
- 66 66 WHO'S GETTING IT NOW, Chocolate Milk, US RCA 12 in
- 67 77 YOU ARE, Lionel Richie, Motown 12in
- 68 70 SPACED OUT/PARTY MIX, Pure Energy, US Prism 12in
- 69 63 THE MUSIC GOT ME, Visual, US Prelude 12in
- 70 68 ATOMIC DOG (REMIX), George Clinton, Capitol 12in
- 71 64 STICKY SITUATION/INSTRUMENTAL, Tyrone (Tystick) Brunson, US Believe In A Dream 12in
- 72 52 ALL I NEED IS YOU, Starshine, US Prelude 12in
- 73 51 NO STOPPIN' THAT ROCKIN', Instant Funk, US Salsoul 12in
- 74 76 VERY SPECIAL PART, Jermaine Jackson, Motown 12in
- 75 69 FOOL FOR LOVE/THE JUNGLE STOMP, Prince Charles & The City Beat Band, US M.J.S. 12in
- 76 74 THE PREACHER/ASPHALT GARDENS, George Howard, US Palo Alto Jazz LP
- 77 75 WHATEVER HAPPENED TO THE LOVE?/DON'T ASK MY NEIGHBOURS, Boy Katindig, US PAUSA LP
- 78 - LOVE ON YOUR SIDE (RAP BOY RAP), Thompson Twins, Arista 12in
- 79 - MESSAGE II (SURVIVAL), Melle Mel & Duke Bootee, Sugarhill 12in
- 80 57 BABY COME TO ME, Patti Austin & James Ingram, Quest 12in
- 81 81 I'D LIKE TO (INSTRUMENTAL), Feel, Buddha 12in
- 82 82 PARADISE DRIVE, Midnight, Tivoli 12in
- 83 79 LET'S DO IT, Kadenza, PRT 12in
- 84 55 HANGIN', Chic, Atlanta 12in
- 85 - BEVERLY/INSTRUMENTAL, Fonzi Thornton, US RCA 12in

NIGHTCLUB

- 1 2 BILLIE JEAN (REMIX), Michael Jackson, Epic 12in
- 2 3 TOO SHY, Kajagoogoo, EMI 12in
- 3 2 WHAM RAPI, Wham!, Inner Vision 12in
- 4 4 LAST NIGHT A DJ SAVED MY LIFE, Indeep, Sound of New York 12in
- 5 5 LOVE ON YOUR SIDE (RAP BOY RAP), Thompson Twins, Arista 12in
- 6 11 ROCK THE BOAT, Forrest, CBS 12in
- 7 8 HEY LITTLE GIRL, Icehouse, Chrysalis 12in
- 8 7 CHANGE, Tears For Fears, Mercury 12in
- 9 9 COMMUNICATION, Spandau Ballet, Reformation 12in
- 10 14 1999, Prince, Warner Bros 12in
- 11 10 THE HARDER THEY COME, Rockers Revenge, London/Streetwise 12in
- 12 33 GROOVIN' (THAT'S WHAT WE'RE DOIN'), SOS Band, Tabu 12in
- 13 25 YOU CAN'T HIDE YOUR LOVE, David Joseph, Island 12in
- 14 12 HOLD ME TIGHTER IN THE RAIN, Billy Griffin, CBS 12in
- 15 17 WAVES, Blancmange, London 12in
- 16 21 OUTSTANDING, Gap Band, Total Experience 12in
- 17 21 PHONE HOME, Jonny Chingas, CBS 12in
- 18 13 ELECTRIC AVENUE, Eddy Grant, Ice 12in
- 19 19 MIND UP TONIGHT, Melba Moore, EMI America 12in
- 20 6 BUFFALO GALS (SCRATCH), Malcolm McLaren, Chrysalis 12in
- 21 24 RIDE ON THE RHYTHM, Mahogany featuring Bernice Watkins, West End
- 22 28 SIGN OF THE TIMES (STRETCH), Belle Stars, Stiff 12in
- 23 15 DOWN UNDER, Men At Work, Epic 12in
- 24 - SHINY SHINY, Haysi Fantayzee, Regard 12in
- 25 - NEVER TOO MUCH, Luther Vandross, Epic 12in
- 26 34 FALL IN LOVE WITH ME, Earth, Wind & Fire, CBS 12in
- 27 30 THE CHINESE WAY, Level 42, Polydor 12in



- 28 - GET LOOSE, Evelyn King, RCA 12in
- 29 - JOY, Band AKA II, CBS 12in
- 30 - I AM SOMEBODY, Glenn Jones, RCA 12in
- 31 22 MAGIC'S WAND, Whodini, Jive 12in
- 32 - CASH FLOW, Leisure Process, Epic 12in
- 33 20 STEPPIN' OUT, Joe Jackson, A&M 12in
- 34 39 AFRICA, Toto, CBS 12in
- 35 - AFRICA (DUB MIX), Key Of Dreams, Baby 12in
- 36 - THE TUNNEL OF LOVE, Fun Boy Three, Chrysalis 12in
- 37 18 YOUNG GUNS (GO FOR IT), Wham!, Inner Vision 12in
- 38 - GARDEN PARTY, Mezzoforte, Steinar 12in
- 39 - GET THE BALANCE RIGHT!, Depeche Mode, Mute 12in
- 40 32 BE MINE TONIGHT, Jammers, Salsoul 12in

BOYS TOWN DISCO

- 1 2 ROCK THE BOAT, Forrest, CBS 12in
- 2 3 DON'T STOP, Sylvester, US Megatone 12in
- 3 3 LAST NIGHT A DJ SAVED MY LIFE, Indeep, Sound Of New York 12in
- 4 4 BILLIE JEAN (REMIX), Michael Jackson, Epic 12in
- 5 11 GOT YOU WHERE I WANT YOU BABE, Stereo Fun Inc, US Moby Dick/Dutch Rams Horn 12in
- 6 3 FANTASY (RE-REMIX)/(REMIX)/(ORIGINAL), Hotline, Canadian Unidisc/Italian 11 Disc 12in
- 7 6 SHOOT YOUR SHOT, Divine, US "O"/Canadian Black Sun 12in
- 8 16 WEEKEND (WEEKEND SIDE), Class Action, US Sleeping Bag 12in
- 9 4 SHE HAS A WAY, Bobby "O", US "O" 12in
- 10 10 TAKIN' IT STRAIGHT/DUB MIX, Cori Josias, Metropolis/Carrera 12in
- 11 14 NEVER SEEN ANYTHING LIKE YOU, Bobby Nunn, Motown 12in
- 12 24 THE NIGHT, Azul Y Negro, Italian Mercury 12in
- 13 18 RED LIGHT LOVER, Gwen Jonae, US Arial 12in
- 14 13 HEARTBEATS, Yarborough & Peoples, Total Experience 12in
- 15 9 BE WITH YOU (REMIX), Sylvester, German Anola 12in
- 16 8 YOU ARE A DANGER, Gary Low, Canadian Quality/Italian 11 Disc 12in
- 17 19 COME ON BACK TO MAMA, Wardell Piper, US Sam 12in
- 18 - UNDER MY THUMB, Fast Radio, US Radar 12in
- 19 - CAN WE TRY AGAIN, Technique, US Arial 12 in
- 20 - I'M FREE, Celi Bee, US Paris International 12in
- 21 - "X" RATED (REMIX), Carol Jiani, Dutch High Fashion 12in
- 22 20 HE'S A PRETENDER, High Energy, Gordy 12in
- 23 - I JUST DON'T KNOW WHAT TO DO WITH MYSELF, Cheri Lewis, Creole
- 24 - RIDE LIKE THE WIND, Vincent Montana Orchestra, US PSW 12in
- 25 - PENGUINS INVASION, Scotch, Italian 11 Disc 12in
- 26 - WORKING GIRL, Cheri, 21 Records 12in
- 27 25 SHOTGUN, Paul Sabu, US Arial 12in
- 28 27 TO MEET ME (INSTRUMENTAL), Den Harrow, Italian Hole 12in
- 29 23 SHAKE IT UP, Divine, Dutch Break 12in
- 30 30 FOR YOUR LOVE, Klaudia, Italian Cat 12in



JAMES HAMILTON
at the controls

DISCOS

'Can't Wait To Get To You'/Prince Charles 'In The Streets'/'D' Train 'D' Train Dub' . . . SOS's **Epping Forest** alldayer this Sunday (6) is advance ticket only, no admission at the door, so if in a flap call 01-629 5897 (11am-6pm) for details . . . Capital's four hour long **New Year's Eve** party show is still valid as the records were chosen for a timeless, general, appeal . . . **Prince Charles's** 'Gang War (or the Acid Funk Syndrome)' is fine, it's side one's 121bpm 'Rise' and similar 121bpm 'Move Your Feet (To The Beat)' that are less substantial . . . **Percy Sledge's** 'Percy!' LP is all new, Percy being the '60s soulster of 'When A Man Loves A Woman' fame . . . **Stevie 'CJ' Craven** is the Edinburgh Annabells jock, and **Tim Arnold** the DevonAir soul show host . . . **Record Mirror's** soul/funk orientated **Disco** chart is as up-front as possible bearing in mind the national spread of our DJ contributors, while the **Nightclub** chart is possibly bogged down by having most contributors of all, but for real up-front reaction you can't beat the **Boys Town Disco** listing as that is compiled from only a handful of influential venues, several contacted by 'phone every weekend and currently including Charing Cross **Heaven**, Earls Court **Copacabana**, Mayfair **Napoleons**, Mile End **Benjys**, Haringey **Bolts**, various **Dicks Inns**, Manchester **Heroes**, Liverpool **McMillans**, Bournemouth **Adams** . . . **Rawle James** at Toronto's Rooneys is a Canadian reader of these pages, but apart from expatriate Brits have we any US-based readers? . . . **Carl Kingston**, now home in Hull at Mecca's Peppermint Park, always used our **Disco** reviews for buying records unheard from Britain while working all over Europe for the IDEA agency, and says 'I have never been disappointed' . . . **Nicky Holloway**, still going strong with guest soul DJs every monday at Bermondsey's **Swan & Sugarloaf** (in Dockhead), asked for some oldies in this column and got 'em the very day the paper came out - "It pays to write to you", sez **Nicky** . . . **Mark Summers** of Hackney's **Flappers** (01-590 1925) is after **McFadden & Whitehead** 'Aint No Stoppin' Us Now' on 12in, to buy or swap for **Peter Brown** 'Can't Be Love - Do It To Me Anyway' - this latter he'll sell for £1.99, and it's also offered for sale by **Anthony Godden** of 23 Redcliffe Square, London SW10 . . . **Mile End's Disco Music** has shifted its stock of thousands of soul/disco oldies (12in/7in) to the basement of 18 Newport Court, just off the Charing Cross Road behind Leicester Square tube station, which should be convenient for a rummage even by out-of-town visitors to London . . . **Bensons Of Henley** is the new name for **Whealers**, at Remenhan Hill in Henley On Thames . . . **Cloud** play at Stanmore Chevaliers this Saturday (5) . . . **George Alexander** funks Harrow Weald's Middlesex & Herts Country Club every Tuesday now **Lyndon "T"** currently funks **Peckham Kisses** (Fri/Sat), **Slough Studio 1's Club Creole** (Thurs), ladies night at **Soho Fooberts** (Wed) . . . **Kool** 'Ladies Night' is a killer, as suspected, out of the vocal version of **Wish** 'Mr DJ'! . . . **Charlie Brown**, mobile



MEDWAY MEGASTAR **Nicky Peck** (left) and **Gillingham's King Charles Hotel** owner **Tony DeGiorgio** shake and make up, shock horror probe! Yes, **Nicky** is so taken by **Tony's** quarter million pounds-plus conversion of the **King Charles's** first floor into a huge hi-tech nightclub, complete with three giant video screens and all the sound and lighting money can buy, that he's returning to the venue with his **Sunday Soul Club** as of this Sunday (6), when the star attraction will be **Fat Larry's Band**, live. Pop columnist in the **Kent Evening Post**, **Nicky's** other weekly gigs are **Gillingham's Joanna's** (Thurs), **Stroud Bogart's** (Fri), **Charing King Arthur's Court** (Sat).

ODDS 'N' BODS

THIS YEAR'S **World Disco Dancing Championship**, for the first time sponsored by **Malibu** (coconut flavoured rum), will begin with 82 heats throughout Britain during April-June before culminating with no fewer than eight nationally televised shows on Channel 4 directed by **Mike Mansfield**, including the internationally shown hour-long **World final**, all the dancing being to actual records with some heavy involvement by London DJ **Steve Walsh** - and there are still some venues needed for the preliminary heats, interested club managers/DJs wishing their club to be considered should contact either **Steve Walsh** or **Jon Osborne** at **Concorde Management** on 01-735 8171 . . . **Greg Edwards** may be in radio limbo at the moment but he certainly left a legacy in **Forrest**, which he alone broke (and which CBS seemed to have run out of last week!) . . . **JFM's Dave Collins** has turned up in the pre-breakfast slot on **Capital** for a trial run . . . **UK** acts are breaking so big via video on TV in the States (where the comatose audience must have been waiting for just such a new excitement) that in fact maybe "urban contemporary" radio will soon stop playing them, to make some difference in format from "Top 40" . . . I'll be interested to see if the new **Compact Disc** laser-tracked digital audio system will include split-second dubbing and varispeed facilities! . . . **Extra T's** 'E.T. Boogie' is now belatedly about on somewhat less expensive continental import, in picture sleeve . . . **Harry Ray** 'Love Is A Game' has been reprinted for UK 12in . . . **Earth Wind & Fire** 'Spread Your Love' will only be on 7in, although DJs are being mailed the same version on 12in promo . . . **Spencer Jones** undeservedly ignored 'How High' is hitting the US Dance/Disco chart on Next Plateau, while **Culture Club** 'Do You Really Want To Hurt Me' is a Black US hit . . . **Soul On Sound's** current issue is running late, as suggested last week, but should be about by now, my preview mix as promised finally catching up with some of the faster electronphonic stuff (I actually did the last part first this time, to be sure of getting 'em in!), comprising: **Fatback/Steve Arrington** 'You Meet My Approval'/'Wish/Whispers'/'Kashif/Salsoul Orch/Visual/C-Brand/Micronavts/The System'/'Sweet'/'Aural Exciters/Tyrone (Tystick) Brunson/Attitude 'We Got The Juice'/. . . **Soulsonic Force/World's Supreme Team Show/Contact-U/Jonzun Crew** 'Pack Jam'/'Coco Du Jour'/'Dancin In The Darkness'/'Quadrant Six'/'Body Mechanic'/'Klein & MBO'/'Wonderful'/'Jonzun Crew'/'Space Is The Place'/'Reggie Griffin & Technofunk'/'Orbit/Instant Funk'/'No Stoppin'/'Ray Sly'/'Hey You'/'Thrust

from **Walton-On-Thames**, joins **Phil Jay** for a jazz-soul oldies spot on **Sundays** at **Byfleet Carafino** . . . **Robbie Collins** funks Saturdays at **Watford New Penny** . . . **Neil Fincham, Steve Martin & Ray West** have established a late night ('til 3am) **Sunday Soul Night** at **Edinburgh Mad Hatters** - where the new term for "punters" is "hillmans" (**Hillman Hunter**, punter!) . . . whaddya mean, you're too young to know what a **Hillman Hunter** was?! . . . **Stateside** reports suggest the **O'Jays** . . . are so

broke after two years without a record out and a few gigs that they couldn't come up with the cash for a court action . . . **JoBoxers'** current pop hit is nothing less than **Northern Soul** thinly disguised . . . **Paul Major**(Lincoln **Cinderella-Rockerfella's**) raves that **Cori Josias** 'Takin' It Straight (Dub)' mixes superbly with **Donna Summer** 'I Feel Love', **Space** 'Magic Fly', **Sharon Redd** 'Beat The Street', **Elektrik Funk** 'On A Journey', **LOTW** 'Time' . . . **Adrian** (Bournemouth **Adams**) finds **Yarborough**

TURN TO PAGE 32

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DISCOS

FROM PAGE 31

& Peoples 'Heartbeats' synchs perfectly through the Vincent Price outro of Michael Jackson 'Thriller'... Davy D's decks on his recent Top Of The Pops appearance were supplied by EMI Music's... Rob Sawyer, who does weddings and bar mitzvahs on the side!... Modern Romance should note that I'd review their records (the early ones of which I used to champion) if only I received them before they'd hit the pop chart — in fact I'm still waiting for a 12in of 'Cherry Pink'!... Mark Herstell (Knutsford) is trying to do a chick-sung song that goes "that's life, c'est las vie, mon cheri" — it certainly looks familiar, any ideas?... Dick James Music seem to have started a magazine supplement — or am I wrong?... Al Matthews denies he's offering a prize for anyone who accurately counts the number of times he goes "mmm-hmm" on Capital's soul show?... YES INDEEDY!

BREAKERS

BUBBLING UNDER the Disco 85 are Jonzun Crew 'Space Is The Place' (21 Records 12in), Grandmaster Flash 'Scorpio' (Sugarhill 12in), Howard Johnson 'Say You Wanna' (Funk A&Merica 12in), Zinc 'I'm Livin' A Life Of Love' (Jive 12in), Dr Jeckyll & Mr Hyde 'The Challenge' (US Profile 12in) Ellis Hall Jr 'Every Little Bit Hurts' (US HCRC 12in), Ray Parker Jr 'You Can't Change That' (For Those Who Like To Groove' (Arista 12in), Madonna 'Everybody' (Sire 12in), Flowchart 'Ask The Boss' (Italian Maximus 12in), Con Funk Shun 'Ms. Got-The-Body (Instrumental)' (Us Mercury 12in).

HOT VINYL

CHILL FACTOR: 'Twist (Round 'N' Round)' (US Philly World PWR-2010) Already selling like crazy although tricky to introduce to dancers at first, this is nothing so much as a brilliant adaptation of Hank Fallard's Chubby Checker popularised 'The Twist' (appropriately again on a Philadelphia label), stretched and spaced out into a still twist tempo (and dead difficult to mix!) cool 183/91 1/2 bpm 12in jazz-funk framework, with the slow acappella started vocal side and instrumental flip both featuring some superb duetting saxes soaring, honking and squealing in stereo. A novelty pop smash if released here, it's another haunting Johnny Chingal!

THE BAND A.K.A.: 'Joy' (Epic Streetwave EPC A13-3145) Catchy enough singalong (and along and along) 114bpm 12in soul swayer takes a while before finally reaching the band's strong point, their great sax, which for me makes the more instrumental flip a better bet — but, this now is followed by a horrendously clumsy segue (beats going all over the place!) into their old 'Grace'. Truly awful, a simple edit from sax to sax would have been better — but then Streetwave's Morgan Kahn couldn't care now as the label's leaving (cont p45).

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MIX MASTER

LAST SATURDAY following on from Graham Gold at Mayfair's Gullivers, I picked up out of Richard Jon Smith 'Baby's Got Another' with (even if I say so myself!) a perfect blend into Maurice Massiah '50/50 Love', then mixed Tramps 'Up On The Hill', Nile Rodgers 'Yum-Yum', Terry Burrus 'Love Rocking', Ray Parker Jr 'For Those Who Like To Groove', Joe Freeman 'Sneakin' (Instrumental), (Canadian Musicworks 12in — out about three months and a useful Parkerish "spooky" bassline, ideal into what followed), Michael Jackson 'Thriller', Michael Jackson 'Billie Jean', Indeeep 'Last Night A DJ', Aural Exciters 'Chinese Rap', these last few (Indeeep especially) needing a lot of varispeed turning to synch. Anyway it seemed to go rather well!

KASHIF 'I Just Got To Have You (Love Turn Me On)' (Arista ARIST 12521) Super-producer Kashif actually has some vocal support from Evelyn King herself as they struggle valiantly not to sing the words of 'Love Come Down' to this spacious 117 1/2 bpm 12in cool burbler (instrumental flip), which sounds just as you'd expect.

JERRY KNIGHT: 'I'm Down For That' (Funk A&Merica USAF 1227) A&M with commendable sense have done their own UK 12in coupling of Jerry's two hottest dancers, this soulfully sung infectious jerkily thudding 117bpm 12in spurter being his LP's biggest track here while the very Rick James-ian 120bpm 'She's Got To Be (A Dancer)' ain't no slouch on the floor neither. Incidentally, I hadn't realised he sang lead on Raydio's 'Jack And Jill'.

GLENN JONES: 'I Am Somebody' (RCA RCAT 318) Chix supported on the title line, the James Cleveland associated hot gospel's good chunkily clomping 117bpm 12in message lucher eventually quotes from Martin Luther King's actual "I am somebody" speech, which once also inspired a similarly titled US hit for Johnnie Taylor (who likewise started in the gospel field).

RICHARD JON SMITH: 'Baby's Got Another' (Jive JIVE T 29) Daryl Payne coprod/penned naggingly familiar strong catchy 115bpm jolter with vocoder answering lines and morse code guitar, the much tighter sparser chippily electro 'Dub Version' being on 3-track 12in flip with the pleasantly swaying Evelyn King-ish 111bpm 'This Is The Moment'.

FATBACK: 'The Girl Is Fine (So Fine)' (US Spring SP D 409) Akin to Marvin Gay backing the New York Citi Peech Boys in its unusual rhythmic approach, this 106 1/2 bpm 12in throbbler has nice jazzy flute amongst smoother vocals over its odd electronic beat, possibly easiest to mix using the instrumental 'Dance Version' flip — Graham Gold uses this with their oldies but I'm into the vocal as by chance it has the same words and BPM as Steve Arrington's 'You Meet My Approval'!

RAH BAND: 'Sam The Samba Man' (The Red Label 7003A) Exceptionally pleasant haunting Astrus Gilberto-ish chick cooed 97-96 1/2 bpm 12in slow swayer combines gentle electronics with a traditional samba feel, running on into a more electronic rythm box dub break with some scratching and two further different mixes as flip.

ELECTRIC SMOKE: 'Freak It Out' (US Blue 10012) Fairly routine rolling 110bpm 12in jiggly tumbler with mixed vocal harmonies and a Smurf rap break, but the side that's selling it is the altogether sharper instrumental flip with synth poking through the more spacious mix. Not a crossover, but OK for the (possibly brief) moment.

THE JONZUN CREW: 'Space Is The Place' (21 Records POSPX 562) Typical electrophonic 126bpm addition to the Soul Sonic Patrol orbiters saga, a must for fans and great for mixing with the rest, with useful beeping and panting on countdown intros to the vocal and instrumental versions, on 3-track 12in with the earlier 121bpm 'Pack Jam' (here spelt 'Pac Jam') — but sadly it's the vocal rather than better instrumental they've used.

FONZI THORNTON: 'Beverly' (US RCA PD-13455) Straightforward snappy bright 'n breezy little EWF-ish 120bpm 12-in strutter, the choppy title chanting lyrics spaciouly lurching from beat to beat in bubbly fashion (instrumental flip) — it's selling fast in Rayners Lane, if nowhere else!

TERRY BURRUS & TRANSE: 'Love Rockin'' (US Arista CP 727) Vocally very Prince influenced but underpinned by more of a Ray Parker Jr bass line (it's great with 'For Those Who Like To Groove'), this 0-114 1/2-115bpm 12in jerky funk bumper (dub flip) is just my cuppa and great for mixing but may be a bit black for some.

NILE RODGERS: 'Yum-Yum' (US Mirage 0-99922) Powerfully crashing beat (good with Terry Burrus) powers the chap from Chic's jolting sparse 113 1/2 bpm 12in funk bumper, possibly a bit empty as a song but a great mixer.

CONTACT-U: 'Dancing Inner Space' (Challenge TALL 2) High quality home grown bounding 120 1/2-121-120 1/2 bpm 12 in electrophonic phunk instrumental from the same Elite stable that brought you Antoniou and Spencer Jones, pretty stark but all solid rhythm, with a 'Long Distance Version' flip.

MELBA MOORE: 'Underlove' (Capitol 12CL 281) Kashif-prod/penned semi-electrophonic sparse 122bpm trippier, all very minimalist, with a supposedly different 123bpm 'Special Mix 2' and slow 37 1/2/75-38 1/2/77bpm 'Don't Go Away' on a 3-track 12in flip.

ELLIE HOPE: 'Lucky' (Polo POLO 1225) Surprisingly respectable starkly trucking 115-116bpm smacker given a Randy Crawford/Elkie Brooks-ish range of inflections by the Liquid Gold lady, currently getting attention as an import but actually out here a while on 3-track 12in.

VINCENT MONTANA ORCHESTRA: 'Ride Like The Wind' (US Philly Sound Works PSW-10282) Not the Sittet but his Orchestra, note, doing a radio-aimed 123-125bpm 12in instrumental of Christopher Cross's tune, all very MoR and not another 'Heavy Vibes' at all (it's already hitting the gay venues), with an extremely pared down 'Paul's Happy' remix of the rhythm track as flip.

SHOCKY: 'San Juan' (LP 'Nite Life' US Fantasy F-9622) Routine US-aimed funk set (you could try the 107bpm title track) of interest chiefly for this slow by heavy 91 1/2 bpm instrumental, with guitar distortion tones and searing synth cutting through the hypnotic beat (which varispeeds with Gap Band, Tania Maria).

GLENN ADAMS & FINESSE: 'Sexual Instrumental' (US TSMP 762) Actually flip to T. SKI VALLEY's 'Sexual Rapping' version of 'Sexual Healing' — a bit late even for cash-in novelty appeal — this 96bpm instrumental of Marvin's tune is still a usefully floor-filling alternative.

EVROL CAMPBELL: 'Nearest To My Heart' (Stiff BUY 173) Bouncily booming 115-117bpm 7in soca jumper could be useful for some (more so if there's a 12in).

DJ TOP TEN

JULIAN WOOD of Aylesbury's Chequers mobiles (0296 89545) has had some fanciful fun compiling a special Shergar edition of the Gallup top ten, which, says Julian, "would have included DJ Graham Canter had he ever made a record of his own". If you haven't got it already, you'll soon get the idea...

- 1 LAST NIGHT A GEE GEE SAVED MY LIFE, Indeeep
 - 2 HOLD ME TIGHTER BY THE REIN, Billy Griffin
 - 3 RIDE ON THE RHYTHM, Mahogany
 - 4 STIRRUP IT UP, Johnny Nash
 - 5 TOO HOT TA TROT, Heatwave
 - 6 JUST A TOUCH OF LOVE (JUST A LITTLE BIT), Slave
 - 7 JUMP TO IT, Aretha Franklin
 - 8 A NIGHT TO REMEMBER, Shalamar
 - 9 MANEATER, Hall & Oates
 - 10 NIPPON JAZZ, Suwhip
- Horseshoemara
Yes, very good!

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TELEX 299485 Music G
Distributed by Spotlight Magazine
Distribution Ltd, 1 Benwell Road,
London N7 7AX
01-807 6411
©1983

Morgan Grampian plc
Calderwood Street
London SE18 6QH

Registered as a newspaper at
the Post Office

Published by Spotlight Publications Ltd
40 Long Acre, London WC2E 9JT
and printed by East Midland
Litho Printers Ltd
Setting by ARC Filmsetting

More Van this

HE'S WORKED with Diana Ross, Aretha Franklin, Dionne Warwick and David Bowie. His name is Luther Vandross and he is the new voice of soul.

That's a mighty strong title to hang on someone, but then, Luther is a mighty big man.

The voice is in England to play two stunning shows at London's Dominion, promote his new single 'Never Too Much', and simply spread the word that soul is back.

Luther's sold a million albums in America, won the respect of the US music biz, but has yet to make

much impact in Britain. His time will come.

What drives that voice? Is it the torture of a broken heart? A frantic craving for success? Nope, neither, it's the influence and example of three great female singers.

"I don't know whether it's by design or not, but my favourite singers were always women. Dionne Warwick, Aretha Franklin and Diana Ross.

"For some reason they just gave me something that I didn't get elsewhere.

"It's not a question of gender, it's interpretative value. It's a musical question, a question of

sensitivity and interpretation.

"I find that the female singers appear to be freer in their interpretation, and seem to have a wider range of peaks and valleys. Seem not afraid of being casual or a little slick."

WITH SO much current pop being solely the creation of studio trickery, the importance of the vocalist has diminished. Run your finger down this week's top twenty and try to find one distinctive voice, one vocal that is informed by human feeling rather than clever knob twiddling. Of course none of this applies to Mr

Vandross. Luther is a man with very strong opinions on the art of the vocalist.

"As a former background singer and guest lead vocalist in faceless groups like Change, I know what it's like for the vocal to be neutralised in the studio.

"It's fine for the singer to be incidental in the production — but not if I'm singing. I don't think that's right, I think it spawns lesser things.

"The production should be a vehicle for the singer, not vice versa.

"Some of that heavy disco period did that — it took the accent off the singer and put it on the production, so consequently, the singer became incidental to the production.

"Any number of singers could have fitted into those records, it wouldn't have mattered 'cos what they were selling was production."

OK Luth, but all that jingle singing, all the vocal arrangements for other artists, hasn't it turned you into a bit of a hack? Have voice will travel?

Are you able to turn your voice on and off to order?

"In terms of jingles sessions all you do is switch off. In terms of guest lead vocals in anonymous groups, I never accepted anything I didn't want to do.

"I used to make an agreement in advance of going into the studio. I would say to the producer, 'Sure I'll come in and sing on this record. But if I don't like it you'll erase it in my presence. I've done that'."

WAS MR Vandross ever resentful of the success others achieved on the back of his gifted labour?

"No, no, I was always a good business person. I always got compensated above and beyond the other singers. There's an old saying 'never give away anything you can sell'."

One thing's certain — no one ever got rich taking Luther for a mug punter. Indeed Mr Vandross has now turned himself into a limited company and will work with Aretha, Dionne and Diana — it sounds like the Vandross bank manager can start planning his holiday in the Bahamas right now.

Even so, success has been a long time coming. Luther is now 31, he was 23 when he started in the business.

"I like the way my career's happened. I've had a chance to work with the best people.

"You've got to realise that from day to day I was going from Pepsi Cola to Roberta Flack to Ringo Starr to Miller Beer or Juicy Fruit Gum."

Alright mate, but what's all this we hear about you and Cheryl Lynn?

"We toured together and had the best time possible. You know the Pac Man game? We became experts at it."

Fair enough.



Pic by Eugene Adebari

LUTHER VANDROSS: fresh and fruity

by Jim Reid

DISCOS

Ex Tra time



EX TRA King Sparty: USA via Jamaica and Birmingham

“DON'T mess with disco music, I mess with dance music,” says King Sparty, the Ex Tra who claims he hasn't been funk-ed enough.

What he's on about, actually, is that disco is a dirty word but the Ex Tras are all set to keep you dancing until daylight, one way or t'other. So what's all this about 'ET Boogie'?

"I didn't own that record. We're a separate entity from the Extra T's," says Sparty. It's born out by the fact that the T's, still on Sunnyview Records, now have a single called 'I Like It (Cornflakes)' (could be TV-AM's new theme tune?) which Sparty and Co had nothing to do with.

But the Ex Tras' keyboard man Larry Dermer did play on 'ET Boogie', along with a bunch of session musicians, and got everyone up in spite of Stephen Spielberg phoning home to complain. Well, the poor chap does

have to be a little bit careful with his money.

Sparty's the musical equivalent of a tracksuit manager — in other words, he's heavily into the music, and the business end too. He's the big cheese at Konduko Records, which has a roster of half-a-dozen artists (rather obscure, I have to say). I thought that perhaps there might be a member of the Ex Tras called Terry Strial (yep, that is a joke, well spotted) but it seems the other members are Dermer, like we said, plus Ritchie Goldman on bass, Jerome Smith on guitar and Robert Johnson, drums.

"I was born in Port Antonia in Jamaica," says Sparty. "My parents have lived in Britain, near Birmingham, for years." When King Sparty was a mere prince he spent some formative years here himself, but he says: "I grew up in Kingston." And guess who with? "I

knew Bob Marley. I wrote songs and did production for him. We used to play soccer, eat and drink together."

Sparty's always had reggae tinges about his music — hardly surprising — and he's displayed them in Britain before. "I came here in about 1971, did a US service tour. I played for the servicemen. That was as King Sparty and the Roots Rockers."

He's keen to keep the British door ajar now his foot's in it, and one purpose of this particular trip was to negotiate some live dates for the Ex Tras. They're promised for April, which'll give us an unusually early chance to check them. There's no years of quietly testing the water for this band. "We go straight to the street with our music. That's why I'm over here selling my record. "We've done a lot of live shows.

We've worked with the Jamaican Tourist Board doing Christmas festival type things. We've played in the jailhouse, the schoolhouse, everywhere." Sparty was already used to unusual locations, having set up second home in Miami via a cruise ship on which he played reggae to the rich.

Once in Miami he became a producer and arranger at TK Records, most notably with that label's favourite sons, the Sunshine Band of KC fame. Then came Konduko Records, and Sparty's jackpot, with a production credit on Timmy Thomas' fondly-remembered gem 'Why Can't We Live Together'.

by Paul Sexton



BIG COUNTRY'S leader Stuart Adamson doesn't like wasting time. If he can't write a song in half an hour, then the ideas usually end up in the bin.

"Our single 'Fields Of Fire' took about 20 minutes," he says. "I like to keep my ideas fresh and spontaneous. I'm not a person who likes to take four days to write four lines."

But although he doesn't pore over his songs, Stuart reckons that he's able to express an almost endless variety of ideas in his work.

"The single 'Fields Of Fire' is about love and life," he says. "It's quite a deeply personal song so I don't want to say too much about it. Basically it's about people having to live apart in order to survive."

Another of Big Country's best known songs 'Harvest Home' was equally as adventurous.

"It's all about the Highland clearances after the Battle Of Culloden," says Stuart.

"Scotland became a wasteland and the same sort of thing is happening today. The oil boom has burst and now there's a lot of workers up there living in caravans shivering with nothing

COUNTRY CASUALS

to do. Scotland's always been plagued by hardship."

Stuart's had his share of tough times as well. Bred in a mining town in Fife, he has a tale or two to tell.

"It was the kind of place where you were considered a poof if you wanted to form a band," he says. "I got thumped once, but I didn't attempt to hit the bloke back because he was so big."

SO STUART locked himself away in his bedroom and taught himself guitar.

developing his well known and personal style to its current polished level.

"I don't really go in for the American style of playing," he says. "I think that's why my style of playing is so different from a lot of others."

I suggest that Stuart plays the guitar with the ferocity and style of somebody playing the bagpipes and he raises an eyebrow and half agrees.

"This band has a lot of spiritual input, so if you think we make a hard sound you can put it down to that," says Stuart. "We don't

have to copy anybody and we're not looking back over our shoulders to see if anybody is following."

"I think the record buying public is getting younger which means that a lot of bands are beginning to sound like each other."

There are some bands around who are really good businessmen but perhaps their hearts aren't really where they should be," says bass player Tony Butler. "I'd like to see many more bands playing because they simply enjoy it."

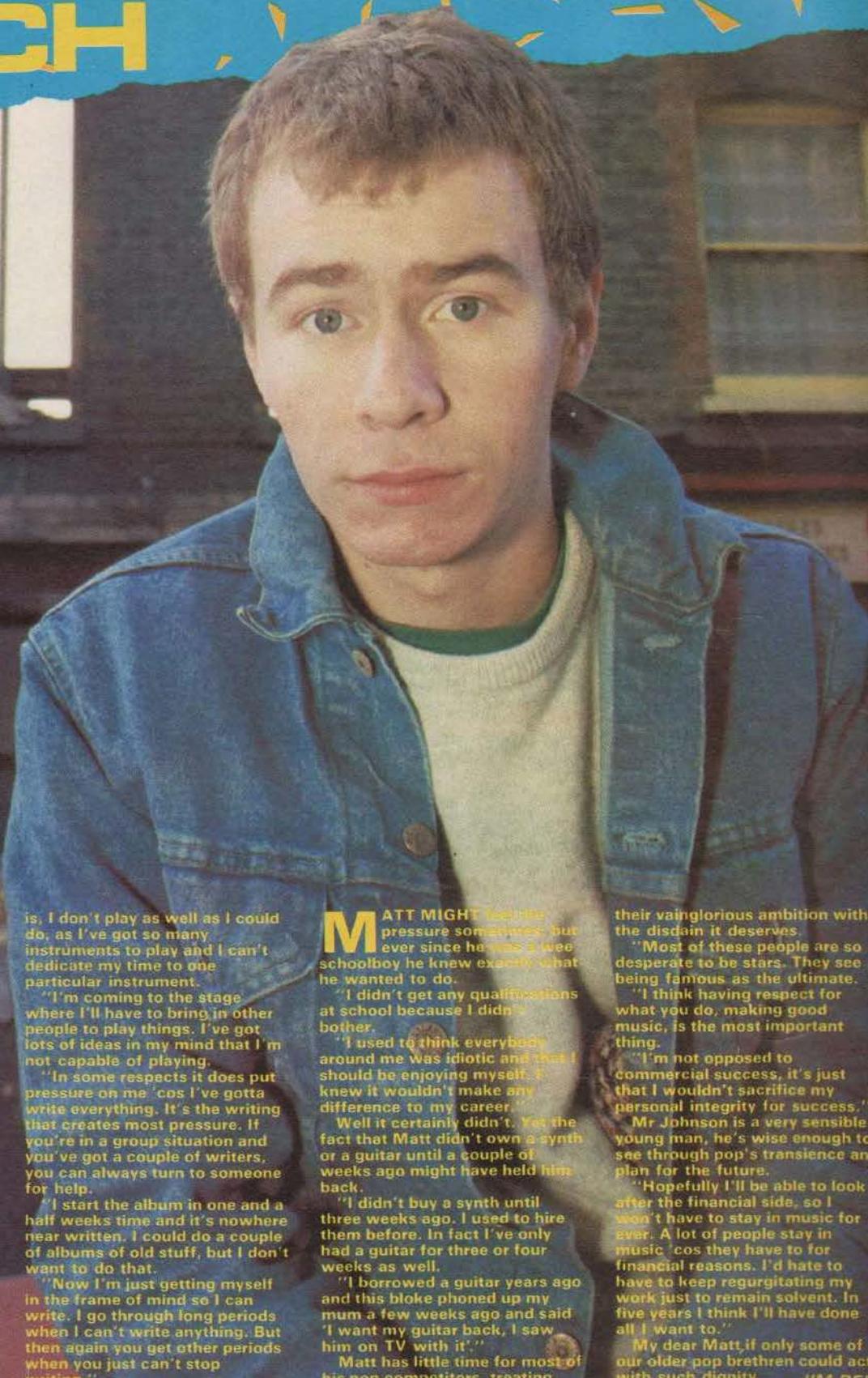
"What really upsets me is the use of drum machines," says drummer Mark Brzezicki (try saying that quickly). "I don't like to see anybody performing with equipment that looks like an ironing board and not having to work hard. There's something very false about it all."

"We really try to give a true performance," continues Stuart. "We're trying to make contact between us and the audience rather than being some kind of idol on a pedestal."

"We're making music to move mountains and melt the snow in your heart."

ROBIN SMITH

PERFECT PITCH



WORKING WITH Marc Almond is driving The The's Matt Johnson to drink. Matt, whose 'Perfect' single is headed straight for your wunnerful RM top forty, tells me how one over the eight can buy you a little bit more than a nasty hangover.

"I twisted an ankle last week when I was working with Marc and the Mambas. We drunk loads and loads of tequila after the session and I fell downstairs and twisted my ankle.

"Today my wrist really hurts and I don't know how I did it. I must have laid on it in my sleep or something."

What with smashing up hotel rooms and twisting joints Mr Johnson is a right little ball of destruction. He's also one of the few imaginative forces working in the synthy-pop arena.

Matt works on his own, and works outside the limitations of most current synthy-chart dross. 'Perfect' is a prime example; a song that is driven by a simple drum beat and R'n'B harmonica, and simply uses the synth to decorate the tune rather than drown it.

MATT PLAYED all the instruments, bar the harmonica, on 'Perfect'. Is this self reliance an advantage or a burden?

"It makes life easier. I suppose it depends upon your personality. I don't like groups. I play every instrument so I can get exactly what I want. Trouble

is, I don't play as well as I could do, as I've got so many instruments to play and I can't dedicate my time to one particular instrument.

"I'm coming to the stage where I'll have to bring in other people to play things. I've got lots of ideas in my mind that I'm not capable of playing.

"In some respects it does put pressure on me 'cos I've gotta write everything. It's the writing that creates most pressure. If you're in a group situation and you've got a couple of writers, you can always turn to someone for help.

"I start the album in one and a half weeks time and it's nowhere near written. I could do a couple of albums of old stuff, but I don't want to do that.

"Now I'm just getting myself in the frame of mind so I can write. I go through long periods when I can't write anything. But then again you get other periods when you just can't stop writing."

MATT MIGHT feel the pressure sometimes, but ever since he was a wee schoolboy he knew exactly what he wanted to do.

"I didn't get any qualifications at school because I didn't bother.

"I used to think everybody around me was idiotic and that I should be enjoying myself. I knew it wouldn't make any difference to my career."

Well it certainly didn't. Yet the fact that Matt didn't own a synth or a guitar until a couple of weeks ago might have held him back.

"I didn't buy a synth until three weeks ago. I used to hire them before. In fact I've only had a guitar for three or four weeks as well.

"I borrowed a guitar years ago and this bloke phoned up my mum a few weeks ago and said 'I want my guitar back, I saw him on TV with it'."

Matt has little time for most of his pop competitors, treating

their vainglorious ambition with the disdain it deserves.

"Most of these people are so desperate to be stars. They see being famous as the ultimate.

"I think having respect for what you do, making good music, is the most important thing.

"I'm not opposed to commercial success, it's just that I wouldn't sacrifice my personal integrity for success."

Mr Johnson is a very sensible young man, he's wise enough to see through pop's transience and plan for the future.

"Hopefully I'll be able to look after the financial side, so I won't have to stay in music for ever. A lot of people stay in music 'cos they have to for financial reasons. I'd hate to have to keep regurgitating my work just to remain solvent. In five years I think I'll have done all I want to."

My dear Matt, if only some of our older pop brethren could act with such dignity. **JIM REID**

MATT JOHNSON: 'Make mine a double'

Pic by Nicola Tyson

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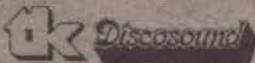
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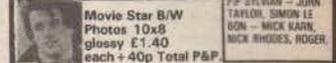
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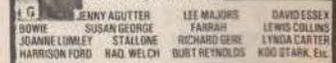
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Mahogany

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TOP ALBUMS & TAPES

THIS WEEK
LAST WEEK
WEEKS IN CHART

1	2	8	THRILLER, Michael Jackson, Epic □
2	12	2	QUICK STEP & SIDE KICK, Thompson Twins, Arista
3	1	8	BUSINESS AS USUAL, Men At Work, Epic □
4	22	2	TOTO IV, Toto, CBS
5	5	8	VISIONS, Various, K-Tel □
6	4	3	ANOTHER PAGE, Christopher Cross, Warner Bros
7	9	6	WORKOUT, Jane Fonda, CBS □
8	3	15	JOHN LENNON COLLECTION, John Lennon, Parlophone
9	17	14	LIONEL RICHIE, Lionel Richie, Motown □
10	7	16	RICHARD CLAYDERMAN, Richard Clayderman, Decca ☆
11	6	4	PORCUPINE, Echo & The Bunnymen, Korova
12	8	18	HEARTBREAKER, Dionne Warwick, Arista ☆
13	11	41	RIO, Duran Duran, EMI ☆
14	14	3	WAITING, Fun Boy Three, Chrysalis
15	32	4	SWEET DREAMS ARE MADE OF THIS, Eurythmics, RCA
16	10	7	NIGHT & DAY, Joe Jackson, A&M □
17	—	—	HOT LINE, Various, K-Tel NE1207
18	20	5	THE BELLE STARS, Belle Stars, Stiff
19	19	3	FRONTIERS, Journey, CBS
20	40	6	VERY BEST OF CILLA BLACK, Cilla Black, EMI □
21	15	16	HELLO, I MUST BE GOING, Phil Collins, Virgin ☆
22	13	3	MONEY & CIGARETTES, Eric Clapton, Duck
23	28	44	COMPLETE MADNESS, Madness, Stiff ☆
24	16	14	KILLER ON THE RAMPAGE, Eddy Grant, Ice □
25	24	2	SHOW PEOPLE, Mari Wilson, Compact
26	23	12	CACHARPAYA (PANPIPES OF THE ANDES), Incantation, Beggars Banquet □
27	21	7	DIFFICULT SHAPES, China Crisis, Virgin
28	18	10	RAIDERS OF THE POP CHARTS, Various, Ronco ☆
29	41	2	LIVE, Kids From Fame, BBC
30	37	19	GREATEST HITS, Olivia Newton-John, EMI ☆
31	39	26	UPSTAIRS AT ERIC'S, Yazoo, Mute □
32	26	3	POWERLIGHT, Earth Wind & Fire, CBS
33	35	22	LOVE OVER GOLD, Dire Straits, Vertigo ☆
34	29	20	KISSING TO BE CLEVER, Culture Club, Virgin □
35	42	36	THE LEXICON OF LOVE, ABC, Neutron ☆
36	34	16	PEARLS II, Elkie Brooks, A&M ☆
37	25	7	SKY FIVE LIVE, Sky, Ariola □
38	45	13	THE YOUTH OF TODAY, Musical Youth, MCA □
39	33	49	FRIENDS, Shalamar, Solar ☆
40	31	18	20 GREATEST HITS, Beatles, Parlophone □
41	30	4	ALL THE BEST, Stiff Little Fingers, Chrysalis
42	38	7	FELINE, Stranglers, Epic □
43	38	7	SHAPE UP AND DANCE VOL 1, Various, Lifestyle □
44	63	4	AND OFFICER AND A GENTLEMAN, Original Soundtrack, Island
45	43	7	MIRAGE, Fleetwood Mac, Warner Bros □
46	47	16	RISE & FALL, Madness, Stiff □
47	48	20	REFLECTIONS, Various, CBS ☆
48	—	—	FOR THE NEXT, Steve Hillage, Virgin V2244
49	27	15	20 GREATEST LOVE SONGS, Nat King Cole, Capitol ☆
50	60	216	BAT OUT OF HELL, Meat Loaf, Epic ☆
51	44	2	LIVE, UB40, Dep International
52	49	3	STREET SOUNDS EDITION 2, Various, Street Sounds
53	76	2	BATTLE HYMNS FOR CHILDREN SINGING, Haysi Fantayzee, Regard
54	64	3	WE'RE THE MINIPOPS, Minipops, K-Tel



THOMPSON TWINS: Quick step to number 2

55	59	13	QUEEN GREATEST HITS, Queen, EMI ☆
56	62	67	PEARLS, Elkie Brooks, A&M ☆
57	—	—	BLUEBIRD, James Last, Polydor POLD5072
58	81	13	DURAN DURAN, Duran Duran, EMI ☆
59	68	21	HAPPY FAMILIES, Blancmange, London □
60	51	15	THE SINGLES — FIRST 10 YEARS, ABBA, Epic ☆
61	50	4	HEAVY, Various, K-Tel
62	56	8	FACE VALUE, Phil Collins, Virgin ☆
63	93	5	MAKIN' MOVIES, Dire Straits, Vertigo ☆
64	64	10	SAVE YOUR LOVE, Renato, Lifestyle
65	53	2	WRECKIN' CREW, Meteors, Identity
66	46	7	LIVE EVIL, Black Sabbath, Vertigo
67	66	20	QUARTET, Ultravox, Chrysalis □
68	—	—	PRIMITIVE MAN, Icehouse, Chrysalis CHR1390
69	56	13	LOVE SONGS, Diana Ross, K-Tel ☆
70	74	3	THE BILLY FURY HIT PARADE, Billy Fury, Decca
71	70	29	TOO RYE AY, Dexys Midnight Runners, Mercury ☆
72	60	9	RUMOURS, Fleetwood Mac, Warner Bros ☆
73	78	6	THE PURSUIT OF ACCIDENTS, Level 42, Polydor
74	65	59	LOVE SONGS, Barbra Streisand, CBS □
75	67	32	LOVE AND DANCING, League Unlimited Orchestra, Virgin □
76	61	17	SINGLES 465 AND UNDER, Squeeze, A&M □
77	57	7	THE ART OF FALLING APART, Soft Cell, Some Bizzare □
78	—	—	SURPRISE SURPRISE, Mazzoforma, Steinar STELP02
79	73	25	IN THE HEAT OF THE NIGHT, Imagination, R&B
80	52	16	FROM THE MAKERS OF . . . Status Quo, Vertigo □
81	—	—	A FLOCK OF SEAGULLS, A Flock Of Seagulls, Jive HOP201
82	84	9	THE DISTANCE, Bob Seger, Capitol
83	71	2	WHAT'S WORDS WORTH, Motorhead, Big Beat
84	86	32	THE KIDS FROM FAME, Various, BBC
85	72	15	MIDNIGHT LOVE, Marvin Gaye, CBS □
86	92	2	WINDSONG, Randy Crawford, Warner Bros □
87	86	11	DIG THE NEW BREED, Jam, Polydor
88	—	—	JOB LOT, Chas & Dave, Rockney ROC810
89	88	6	BOY, U2, Island □
90	82	5	INSTRUMENTAL MAGIC, Various, Telstar
91	—	—	H2O, Daryl Hall & John Oates, RCA RCLP6056
92	77	3	THE SINGLES ALBUM, Jimi Hendrix, Polydor
93	69	8	RARITIES, David Bowie, RCA
94	90	2	WAR OF THE WORLDS, Jeff Wayne's Musical Version, CBS ☆
95	76	6	OCTOBER, U2, Island □
96	—	—	OFF THE WALL, Michael Jackson, Epic EPC83468
97	79	39	AVALON, Roxy Music, F.G. ☆
98	—	—	FOUR SYMBOLS, Led Zeppelin, Atlantic K50008
99	—	—	KEEP IN SHAPE SYSTEM, Ariens Phillips, Supershapes SUPO1
100	100	2	RECORDS, Foreigner, Atlantic

VIDEOS

1	3	THREE SIDES LIVE, Genesis, Wienerworld
2	—	QUEEN GREATEST FLIX, Queen, EMI
3	4	A ONE MAN SHOW, Grace Jones, Island
4	—	LIVE BETWEEN THE EYES, Spectrum
5	—	LIVE AND DANGEROUS, Thin Lizzy, VCC
6	7	MUSIC SHOW NO. 1, Abba, Intervention
7	2	PHYSICAL, Olivia Newton-John, Thorn-EMI
8	10	THE STRANGLERS VIDEO COLLECTION, Thorn-EMI
9	—	OTELLO, Longman Video
10	—	VIDEO ROCK ATTACK, Spectrum

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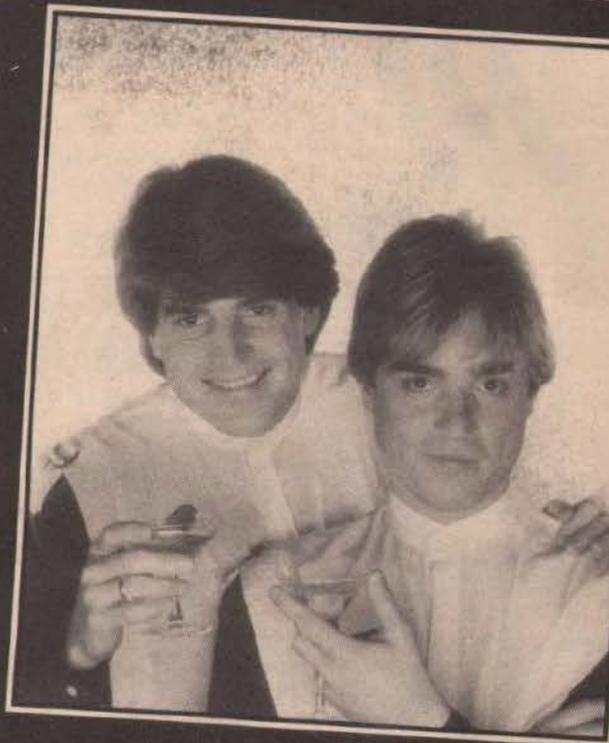
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TOP SINGLES

AS USED ON TOP OF THE POPS

THIS WEEK
LAST WEEK
WEEKS IN CHART

1	2	6	BILLIE JEAN, Michael Jackson, Epic
2	14	3	TOTAL ECLIPSE OF THE HEART, Bonnie Tyler, CBS
3	1	7	TOO SHY, Kajagoogoo, EMI ○
4	3	6	AFRICA, Toto, CBS
5	21	4	SWEET DREAMS (ARE MADE OF THIS), Eurythmics, RCA
6	8	4	NEVER GONNA GIVE YOU UP, Musical Youth, MCA
7	4	5	CHANGE, Tears For Fears, Mercury
8	9	3	TOMORROW'S JUST ANOTHER DAY, Madness, Stiff
9	12	7	LOVE ON YOUR SIDE, Thompson Twins, Ariata
10	11	5	TUNNEL OF LOVE, Fun Boy Three, Chrysalis
11	7	8	UP WHERE WE BELONG, Joe Cocker & Jennifer Warnes, Island ○
12	35	2	ROCK THE BOAT, Forrest, CBS
13	22	4	GET THE BALANCE RIGHT, Depeche Mode, Mute
14	10	9	WHAM RAP, Wham!, Innervision
15	24	4	COMMUNICATION, Spandau Ballet, Chrysalis
16	6	8	SIGN OF THE TIMES, Belle Stars, Stiff ○
17	17	6	HEY LITTLE GIRL, Icehouse, Chrysalis
18	19	5	BABY COME TO ME, Patti Austin and James Ingram, Warner Bros
19	29	3	SHE MEANS NOTHING TO ME, Phil Everly and Cliff Richard, Capitol
20	16	8	SHINY SHINY, Haval Fantavzee, Regard
21	40	2	NA NA HEY HEY KISS HIM GOODBYE, Bananarama, London
22	6	9	DOWN UNDER, Men At Work, Epic □
23	13	11	OH DIANE, Fleetwood Mac, Warner Bros
24	15	8	CHRISTIAN, China Crisis, Virgin
25	25	3	GENETIC ENGINEERING, Orchestral Manoeuvres, Telgraph/Virgin
26	30	3	WAVES, Blancmange, London
27	18	7	LAST NIGHT A DJ SAVED MY LIFE, Indep, Sound of New York
28	57	2	HIGHLIFE, Modern Romance, WEA
29	20	11	GLORIA, Laura Branigan, Atlantic
30	51	2	YOU CAN'T HIDE YOUR LOVE, David Joseph, Island
31	42	3	RIP IT UP, Orange Juice, Polydor
32	47	2	SOWETO, Malcolm McLaren, Charisma
33	27	4	COLD SWEAT, Thin Lizzy, Vertigo
34	41	4	WE'VE GOT TONIGHT, Kenny Rogers & Sheena Easton, United Artists
35	34	7	1998, Prince, Warner Bros
36	23	6	ELECTRIC AVENUE, Eddy Grant, Ice ○
37	26	13	YOU CAN'T HURRY LOVE, Phil Collins, Virgin □
38	62	2	MIDNIGHT SUMMER DREAM, Stranglers, Epic
39	62	2	DROP THE PILOT, Joan Armatrading, A&M
40	—	—	NUMBERS, Soft Cell, Some Bizzare BZS17
41	33	6	THE HARDER THEY COME, Rockers Revenge, London
42	28	10	STORY OF THE BLUES, Wah! Eternal
43	46	5	MAGGIE, Foster And Allen, Ritz
44	44	5	YOU ARE, Lionel Richie, Motown
45	54	3	PHONE HOME, Jonny Chingas, CBS
46	50	4	GET LOOSE, Evelyn King, RCA
47	31	7	NATURE BOY, Central Line, Mercury
48	32	7	THE CUTTER, Echo And The Bunnymen, Korova
49	64	2	FIELDS OF FIRE, Big Country, Mercury
50	58	5	OBLIVIOUS, Aztec Camera, Rough Trade
51	61	4	BOXERBEAT, JoBoxers, RCA
52	52	4	NEVER TOO MUCH, Luther Vandross, Epic
53	52	4	SCATTERLINGS OF AFRICA, Juluka, Safari
54	38	7	TWISTING BY THE POOL, Doro Straits, Vertigo
55	36	7	NEW YEAR'S DAY, U2, Island
56	39	8	THE CHINESE WAY, Level 42, Polydor
57	37	5	JAILHOUSE ROCK, Elvis Presley, RCA
58	63	4	IF YOU WANNA BE HAPPY, Rocky Sharpe & The Replays, Polydor
59	—	—	JOY, Band AKA, Epic EPCA3145
60	—	—	UNDERLOVE, Melba Moore, Capitol CL281
61	85	2	GARDEN PARTY, Mezzoforte, Steinar
62	84	2	THE WOMAN IN ME, Donna Summer, WEA
63	40	9	HOLD ME TIGHTER IN THE RAIN, Billy Griffin, CBS
64	94	2	MY ANGEL, Rock Goddess, A&M
65	—	—	RED SKIES, Samson, Polydor POSP554
66	69	3	YOURS, Dionne Warwick, Ariata
67	55	4	JUST ONE MORE KISS, Renee & Renato, Hollywood
68	—	—	WHY D'YA LIE TO ME, Spider, RCA RCA313
69	76	3	LAST FILM, Kissing The Pink, Magnet
70	89	2	WHEN YOUR OLD WEDDING RING WAS NEW, Jimmy Roselli, A1
71	60	3	JOHNNY REMEMBER ME, Meteors, Identity
72	56	5	ALL RIGHT, Christopher Cross, Warner Bros



MODERN ROMANCE: enjoying the Highlife at 28

73	93	2	GET ON UP, Jazzy Dee, RCA
74	49	4	HE KNOWS YOU KNOW, Merillion, EMI
75	67	5	BROTHER BRIGHT, Cave Cave, Regard
76	—	—	ORCHARD ROAD, Leo Sayer, Chrysalis CHS2677
77	—	—	TELEPHONE OPERATOR, Pete Shelley, Genetic XX1
78	—	—	YOUNG FREE AND SINGLE, Sunfire, Warner Bros W9897
79	83	2	NO PROBLEM, Powell Family, Island
80	80	3	LONDON GIRLS, Chas & Dave, Rockney
81	—	—	DO YOU WANNA HOLD ME, Bow Wow Wow, RCA RCA314
82	81	3	GENO, Dexys Midnight Runners, Parlophone
83	91	3	CATH, Bluebells, London
84	78	4	PASSION KILLER, One The Juggler, Regard
85	72	4	GROOVIN' (THAT'S WHAT WE'RE DOING), SOS Band, Tabu
86	65	4	HE REMINDS ME, Randy Crawford, Warner Bros
87	—	—	I'LL BE THERE, Pinkies, Creole CR46
88	98	2	(THE BEST PART OF) BREAKIN' UP, Roni Griffiths, Vanguard
89	88	3	LOOKING FOR THE PERFECT BEAT, Afrika Bambaatae & Soul Sonic Force, Polydor
90	82	3	PAL OF MY CRADLE DAYS, Ann Breen, Outlet
91	96	4	BLACK ICE, Dave Bartram, Utopia
92	65	7	LOVED ONE'S AN ANGEL, Blue Zoo, Magnet
93	87	3	HANGIN', Chic, Atlantic
94	79	2	PERFECT, The The, Epic
95	99	2	OUT ON THE FLOOR, Dobie Gray, Inferno
96	97	3	MY OLD COUNTRY HOME, Brendan Shine, Play
97	—	—	EYES OF ICE, Scariet Party, EMI R6060
98	—	—	CRY FOR HOME, Van Morrison, Mercury MER132
99	92	4	SHADOWS OF THE NIGHT, Pat Benatar, Chrysalis
100	—	—	MEXICAN RADIO, Wall Of Voodoo, Illegal IL536

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)

Haysi Fantayzee

Good times come to me now
 I ain't lying, 'cos there ain't no time
 No city, it's a pity 'cos I dress divine
 City smokes, people choke
 Big meanie, he's a genie and we ain't got a hope
 No chance

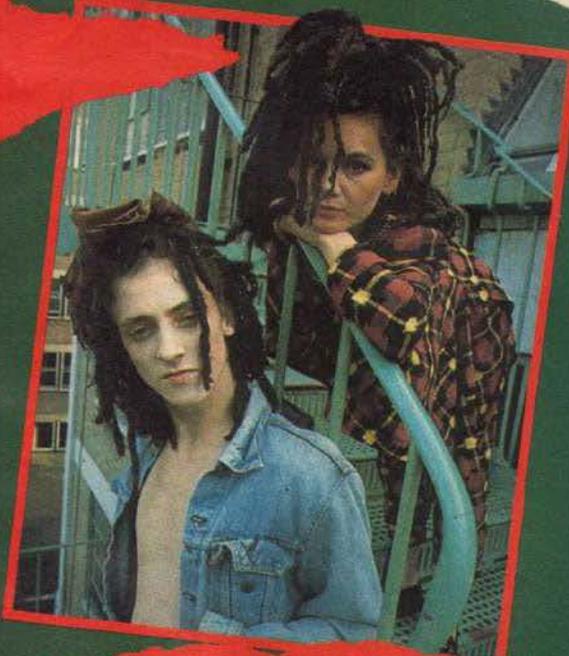
I feel fine, no it ain't no crime
 I was dreaming of a demon and I ate a dime
 The dime floats, the colonel boasts:
 "Send 'em up the hill boys, this ain't no joke"
 No chance

Shiny Shiny
 Bad times behind me
 Shiny Shiny sha-na-na-na

You sure look fine, your shoes they shine
 I taste your face and your love is mine
 Mercury Dan with a spiky hand
 I'm a hot retard Marquis de Sade

Saw a cop on the line, machine gun shine
 I was dreaming not believing that I was alive
 My mind broke, the cop he choked:
 "Get out of here boy or I'll use the cult"

You sure look fine, your shoes they shine
 No heat can compete with this blue eyed liar
 The child spoke:
 "We ain't got a hope, press the button, press the button
 It's all remote"
 No chance



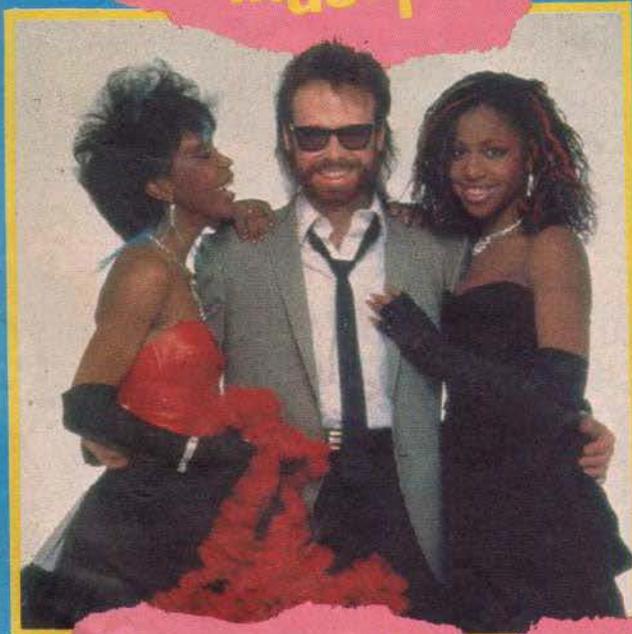
Shiny Shiny

On Regard Records

1982 Chrysalis Music Ltd/Carlin Music Ltd

Lyrics and music by Healy/Garner and Caplin

Indeep



Last night a DJ saved my life
 Last night a DJ saved my life, yeah
 'Cos I was sittin' there bored to death
 And in just one breath
 He said, "You gotta get up, you gotta get off, you gotta get down, girl"

Chorus:

Last night a DJ saved my life
 Last night a DJ saved my life from a broken heart
 Last night a DJ saved my life
 Last night a DJ saved my life with a song

You know I hopped into my car
 Didn't get very far I know
 Before I had you on my mind
 Why be so unkind
 You've got your women all around this town
 But I was trapped in love with you
 And I didn't know what to do
 But then I turned on the radio
 Found out all I need to know
 Check it out

Repeat chorus

You'd better listen to your local DJ
 Let's hear what he's got to say

There's not a problem that I can't fix
 'Cos I can do it in the mix
 And if your man gives you trouble
 Just move out on the double
 And don't let it trouble your brain
 'Cos away goes trouble down the drain

On Sound Of New York Records
 Planetary Nom (London) Ltd.
 Words and music by Mike Cleveland

Last night a DJ saved my life

