

MARI WILSON • TEARDROPS • ALTERED IMAGES • WAH! songwords!

# RECORD MIRROR

Thompson  
Twins  
dates!

**DURAN  
DURAN**

4 page mega-spectacular  
with colour poster!

**DAVID BOWIE**

Full tour details!

**TRACEY ULLMAN**

**TRACIE**

STAR  
STYLE



Never mind the bollards

**WALL OF**

**VOODOO**

**BILLY GRIFFIN**

TRACEY ULLMAN pic by Eugene Adebari

NICK RHODES pic by Fin Costello



# PRIVATE FILES

**M**ORE HOT news on the **Kim Wilde** front. Apparently the lack of product from the leggy blonde in recent months is due to the grave illness of her producer **Mickie Most** . . .

**Echo And The Bunnymen** are forsaking the dry ice this summer when they slide off to Iceland to play a gig. Funny, I'd have thought living in Liverpool was bleak and dreary enough for anyone without searching for total desolation.

The sound of ripping denim and flasks being filled with warm, flat beer is deafening as hordes of scruffy individuals from the outer environs of this great metropolis converge on Wapping Wall for the newly re-opened **Dirtbox Club**. Rumours that top Dollis Hill funk five piece **My Aunties Armpit** are to play the workman's hut grow stronger by the week . . .

And why is that nice boy **Washington** being kept in the **Wah** background these days? Could it be anything to do with the fact that the group is trying to crack America where they like their pop stars as white and mushy as an **Egg MacMuffin** . . . ?

Isn't it nice to hear that, with the staggering success of milk and



Pic by Stephen Rurney

**"A GOTTLE of geer, a gottle of geer."** Ventriloquist's dummy **Nick Heyward** gets in his orders at the bar of the **Palace** this week with **Steve Strange**. Actually, for those of you who might get the impression from these pages that **Steve** spends his life in some bar or other, I should add that the lad's just finished a heavy week in the studio recording the latest **Strangeways** single. **Nick** was recovering from reading the reviews of **'Whistle Down The Wind'** . . .

water funksters **Imagination** these days, that drummer **Errol Kennedy's** ex wife is having to take cleaning jobs while the lad sips champagne from debutante's shoes nightly . . .

Off to the **Batcave** to hang upside down and squeak for a couple of hours while pouring warm beer up my nostrils. Among the assembled fruit and vampire bats I flap into this week is the hunky **David Ball** who's still working on his solo LP but also throwing a glance in the direction of the **Virgin Loons** who are . . . well, the **Virgin Prunes** to you anyway . . . (Get that cocktail shaker off his desk — Editor dressed as Salvation Army officer bashing hack over head with battered tambourine) . . .

Get out my starved **SRN** uniform — that's the one with the fishnet stockings if anyone's interested — after playing doctors and nurses with **Jim Reid** in the boardroom and dash off to grimy **Northampton** to tend **Florence Nightingale** like to the needs of pale and sickly **Pete Murphy**. The poor **Bauhaus** conceptualist crooner has gone down with a nasty dose of viral pneumonia and looks to be out of the limelight for a good while 'cause, at his age, he's going to need quite a few months recuperation at the **Sunnydown Rest Home**. Squashed grapes and dead blooms to my address 'cause there's no point trying to cheer that miserable old buffer up . . .

And while I'm doing my angel of mercy bit, I zoom off to sunny **Los Angeles** to stroke poor **Adam Ant's** knee, which is just recovering from an operation for a torn cartilage. I try persuading doctors to do

## The SIMON

## TEBBUTT

## extravaganza

something about his voice but no one seems to understand . . .

Next time you take out a second mortgage on your luxury yacht and visit the local flea pit you'll probably be too busy in the back row to notice an elaborate advertisement for **Levi jeans** featuring the music of the mighty **Midge Ure**, but let me assure you it's there . . .

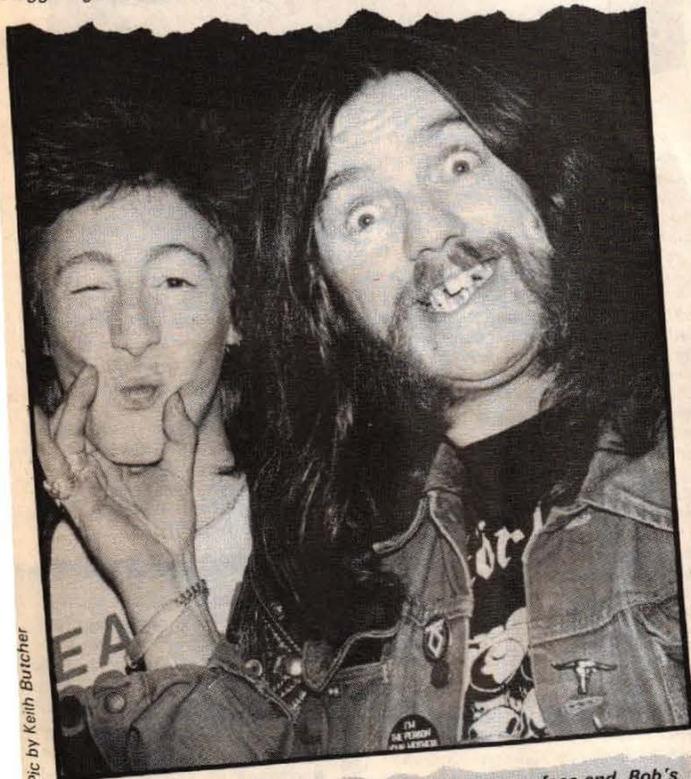
I feel so scruffy staggering around London's top nite spots in me baggy tights and flower print pinnie these days. You see, with the shedding of winter kegs, everyone's suddenly gone terribly fashion conscious and started strutting round in the latest creations from **British Home Stores**. Exclusive dresser to **Drone Drone Antony Price** showed off his new collection up the **Palace** this week, and, next Tuesday, the very lovely **Tim and Flanagan** take over the gaff to give the world a gawp at their new clobber. Think I'll nip off to **Marks and Sparks** and buy a pair of socks to cheer myself up . . .

Anyone allowed up late enough to watch **Top Of The Pops** these days? It gets more like **Gardeners Question Time** each week with all those horribly lined and excessively elderly **Radio One** DJs stuttering in the breaks. This week the aged **Simon Bates**, **Dave Lee Travis** and **Jimmy Saveloy** dozed off in their armchairs so the **BBC** had to break out the monkey glands and wheel on **Cliff Michelmores** lookalike, **Tony Blackbum**. Isn't it about time these old fools were put out to grass . . . ?

The good news and the bad news for London rock 'n' roll fans. First, the **Hammersmith Odeon** has kept its licence despite local protests, but the **Lyceum** looks like being turned into a centre for three legged gay one parent family social workers by the **GLC**. Think I'll stay in and practise me brass rubbings anyway . . .

## More unabridged ramblings over page

● Stumbled across ex-Associate **Alan Rankine** in the foyer of a legendary **Bayswater** hotel this week. So did **Michael of The Pale Fountains**, who first mistook him for an Italian waiter and asked for a round of cream sherris, then asked if he'd fancy tinkling some ivories on the **Fountains' tour**. **Big Al** said yes, but only if (a) They hired him a **Yamaha grand piano** and a **Synclavier** and (b) flew him to **Glasgow** when they played there. The swarthy **Scot** was last seen muttering about how **Billy Mackenzie** would be about as useful as a beached whale without him. And you thought **Duran Duran** had **Queen-sized** egos . . .



Pic by Keith Butcher

**"AND THEN** what I do, **Julian**, is ram the glass in your face and, **Bob's** your uncle, you've got teeth like mine." Elderly rock 'n' roller **Lemmy** teaches young **Julian Lennon** some of the hard facts of life as a musician. Actually, **Julian's** in the same group, **Quasar**, as **Lemmy's** son, **Paul Inder**, and the whole gang turned up at **Stringfellows** last week to celebrate **Thin Lizzy's** London return to the boards . . .

# PRIVATE FILES

MORE MALICIOUS MAYNEMI

**B**REAK OUT the fireman's hose (or is it hosiery?), insert the extinguisher and creak off to that Rubber Johnny's paradise down at Skin II to feast my bloodshot eyes on your normal array of pervy pop stars like **Budgie** and **Siouxsie** and **Charles Atlas** thrashalike **Marc Almond**.

But who do I spy through my steamed up gasmask than none other than clean living, Sainsburys assistant **Kim Wilde** with limpet like **Gary Barnacle**. What is she doing here among the piles of rhino whips and spare Ford Transit tyres? More to the point, will she buy me a drink? No. Get me the hot line to Daddy . . .

**RECORD MIRROR** in fascinating copper's nark shock. Seems that geriatric gyrator **Toni Basil** had all her very tasteful paste and cut glass jewellery ripped off by some light fingered friend recently, and Inspector 'Snapper' Organs of the Yard is using some glorious photos that appeared in these very pages a year ago to identify the junk. Next stop, Brick Lane market . . .

Seems like only yesterday I was attending her christening — in fact I've still got the floral tributes and

the poison ivy hat. Yes, **Clare Grogan** has finally put childish things behind her — I'm still doing it but that's a different story — and reached the grand old age of 21. At a super duper bash in plush Glasgow this week, her record company presented the lass with a huge cake depicting the cover of the new **Altered Images** single on the top. Somebody kind slipped me a slice under the table.

Who's a clever girl then? World famous jingle conceptualist and part time member of that once upon a time pop group **Dollar**, **Thereza Bazar** spotted swearing buckets (or perspiring pot plant holders as we supertax payers say) producing EMI's latest hot signing, **Tommy Jay**. I know, I've never heard of him either . . .

Desperate attempt by mad manager of those bland funk ferret snatchers **Mezzoforte** to kill off act: Seems the silly giggling idiots were so precariously perched on a glacial gully in Iceland for a photo shoot this week they nearly fell off. Unfortunately, the spring thaw doesn't start till next week so we'll have to put up with them till then. Fun and games in the USA.

**Culture Club** — currently parading the backward parishes in search of a sale and a decent exchange rate — have managed to acquire a tour



Pic by Gabor Scott

## Such a shy boy...

"URRGGHH!!! IT'S a girl." Gorgeous bedroom pin up — well mine anyway — **Jez Strobe** of well known heavy metal act **Kajagoogoo** grabs his pink gin and recoils in horror when faced with the real facts of life in the shape of 22 year old **Daphne Dobbs** of Wythenshaw. Jez was last seen asking directions to the nearest monastery . . .

**ANIMAL NIGHTLIFE**

*The Mighty Hands of Love*

A NEW 7" AND 12" SINGLE AVAILABLE ON INNERVISION RECORDS

bus driver, with the unusual name **George**. He was last seen steaming down the freeways with 'Man George' embazoned on his back. Some weeks I have trouble controlling my mirth . . .

Cough, splutter . . . stop. European **Soft Cell** fans in Munich Rally type rage after the cancellation and rescheduling of the lad's Dutch and Deutsch dates because **Marc's** been overdoing it and gone down with laryngitis . . .

Tuesday nights at the Palace get more confusing by the week — must be the paraffin I put in my cocktail shaker these days. People I talk complete and utter nonsense to this week include **Steve Strange** who spends most of the night staring moonily into the eyes of **Haysi's Kate**, the ever lovely **Marilyn**, **Soft Cell's David Ball** — fresh from wowing some big fat boring Belgian buzzards on the continent — and a funny little bloke in a felt hat with a limp who doesn't give me his phone number. I also drop cheese 'n' onion crisps all over **Nick Heyward**, half the **Belle Stars** and most of **Madness**. Makes a change from counting sheep in the small hours, I suppose . . .

And while we're on the subject of Haysi Fantayzee, Kate confides the tacky trio are off to Jamaica this week to enjoy a well earned holiday. Think I'll stick to Pontins again . . .

Seems like someone's got it in for

the very lovely **Kirk Brandon** — no you fools, I mean there's someone who doesn't like him. So there's the charismatic **Spear Of Destiny** crooner trolling down a Glasgow side street when some looney revs up his clapped out motor and makes a desperate attempt to reduce the blonde Adonis to 16 years of mincemeat.

"He missed me by inches," burbles Kirk, moping beads of perspiration from his handsome brow . . .

Just can't seem to get Kirk Brandon out of my mind this week. I've just remembered that **Spear of Destiny** swiped the sound effects for the single from a BBC sound effects LP. Naughty . . .

● And more news from the Fun Boy Three. Well, there might be three of 'em but it's no fun, I can tell you. Off to their laughter packed gidgette at Hammersmith this week, where I stumble over dental surgeon's nightmare Jerry Dammers and Rhoda in tow bopping about in the one and nines. Most embarrassing moment of the night occurs when those wallpaper paste jointed dancers Bananarama take to the stage and have to be supplied with silly percussion instruments like your average five year old at kindergarten . . .

# HONDA'S TOP TEN.

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# NEWS

## Stars' club

THE BELLE STARS have fixed up a fan club. It's called the BS Bandits and fans can join by sending a SAE to them at PO Box 454, London SE17 1DH.



AMERICAN NEW wave group the Gun Club come over for a tour next month.

And the group will release an EP featuring 'The House On Highland Avenue', 'The Lie' and 'Death Party'. A 12-inch version includes two extra songs 'The Light Of The World' and

'Come Back Jim'.

The tour starts at the Leeds Warehouse on April 19. Then Manchester Hacienda 20, Norwich Gala Ballroom 21, Newcastle Dingwalls 22, Sheffield Dingwalls 23, London Lyceum 24 and Brighton Xtremes 25.

# BOWIE DATES

DAVID BOWIE'S tour is on at last!

He will be playing concerts in the beginning of June. But there are only five British dates.

His tour — which was first revealed in RECORD MIRROR — is made up of three nights at London's Wembley Arena on June 2, 3 and 4 and two nights at the Birmingham NEC 5 and 6.

It is the first time Bowie has played in this country for five years, although it's unlikely that he'll include many of the theatrics of previous shows.

Bowie will be taking a huge 10-piece band out on the road with him which includes a horn section and backing singers.

And the singer, who's just released his new single 'Let's Dance', brings out an album of the same name next month. It's co-produced by Chic's Nile Rodgers and comes out on April 11.



DAVID BOWIE: five dates

●HOW TO BOOK Wembley tickets cost £10.30 and £9.30 and Birmingham ticket prices are £9.80 and £8.80. They are all available by post from S&G Promotions, PO Box 4NZ, London W1A 4NZ. Cheques or postal orders should be made payable to Harvey Goldsmith Entertainment Ltd and sent in with a SAE. The venue and preferred date should be written on the back of the application envelope and five weeks must be allowed for delivery. Tickets are limited to four per application.

# Duran Duran by Royal Appointment

DURAN DURAN have fixed a concert at London's Dominion Theatre.

The superstar group are playing the gig in aid of the Prince's Trust — just like Madness did last year.

Prince Charles and Lady Di will see the band play the venue on July 21.

But ticket details have yet to be worked out for the concert, which is part of London's Capital Radio Music Festival which also includes Rod Stewart's concerts in its series.

If the Madness concert is anything to go by, they could well cost between £10 and £20 to reap in as much money as possible for the Trust — which sends much of its funds to underprivileged children.

## Prince cancels

PRINCE has cancelled his dates at the London Venue on April 18 and 19.

There is no reason given for the cancellation.

"We have yet to hear from his management," said the promoters this week. "The full details should be known within a few days."

No details of ticket refunds are available yet.

# Tramp dates fixed

SUPERTRAMP HAVE fixed up their British concerts.

The group are to play just two nights at London's Earls Court on June 29 and 30.

They will be the last shows to feature singer and songwriter Roger Hodgson who will quit the group after their tour.

●HOW TO BOOK. Tickets are available by post from The Supertramp Box Office, PO Box 141, London SW6 5AS. They cost £10.30 and £9.30 and cheques or postal orders should be made payable to Andrew Miller Concerts Ltd and sent in with a SAE.

They are also available from all Keith Prowse ticket agencies (01-836 2184) and various record shops. They are Wolverhampton Goulds, Hanley Mike Lloyd Music, Newcastle Under Lyme Mike Lloyd Music, Liverpool Penny Lane Records, Stafford Lotus Records, Manchester Piccadilly Records, Edinburgh Playhouse, Bristol Virgin Records and Birmingham Cyclops Sounds.

## Out of Juice

ORANGE JUICE have postponed two of their dates because leader Edwyn Collins has gone down with flu.

The two dates are the Manchester Hacienda on March 23 and Nottingham Rock City 24. They will be rescheduled.



BOY GEORGE leads Culture Club into action again next month.

The group release a new single 'Church Of The Poison Mind' on April 1.

On the B side is a new song called 'Man Shake' while a 12-inch version sports an extra number 'Mystery Boy' — the track which was originally used for a Japanese advert for Suntory whiskey.

Once the band finish their tour at the end of the month they go into the studio to work on their second album.

They go off for tours in the Far East and Japan in the summer, but will probably play live dates here again in the Autumn when the album will be ready for release.

# The first Hi-Fi magazine to annoy your neighbours.



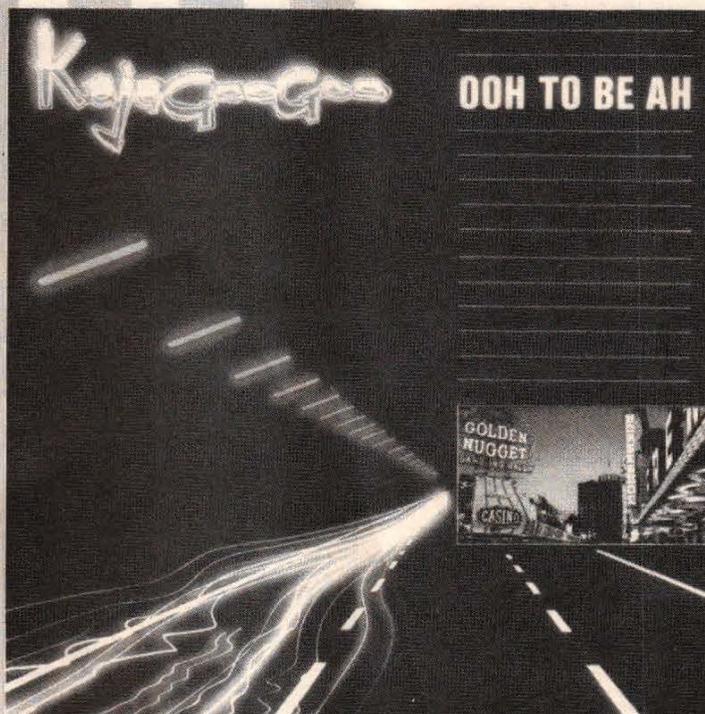
This is definitely not the sort of hi-fi magazine you'd read in front of the neighbours. There's an article on the home taping controversy. A Supertest of three budget micro systems. Review of new products. 15 page music section and gig guide. Free competition to win eight music videos. A free blank cassette. And lots more. All in the first issue of Stereo — The Magazine, out now for 75p. But be careful where you read it.

**STEREO**  
Keeps your ears to the ground.

# Kajagoogoo

## NEW SINGLE 'OOH TO BE AH'

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### MAY

### SEE THEM ON THE U.K. TOUR

- 3 MARGATE, Winter Gardens
- 4 NORWICH, U.E.A.
- 5 IPSWICH, Gaumont
- 7 AYLESBURY, Friars
- 8 SOUTHAMPTON, Gaumont
- 9 BRIGHTON, Dome
- 10 LEICESTER, De Montford Hall
- 11 LEEDS, University

- 13 HANLEY, Victoria Halls
- 14 BIRMINGHAM, Odeon
- 15 LIVERPOOL, Empire
- 18 SHEFFIELD, City Hall
- 19 MANCHESTER, Apollo
- 20 EDINBURGH, Playhouse
- 21 GLASGOW, Apollo
- 22 ABERDEEN, Capitol

- 24 NEWCASTLE, City Hall
- 25 DERBY, Assembly Rooms
- 26 BRISTOL, Colston Hall
- 27 POOLE, Arts Centre
- 28 ST AUSTELL, New Cornish Riviera
- 30 LONDON, Hammersmith Odeon



# NEWS



## Fastway to tour

MOTORHEAD'S OLD guitarist Fast Eddie Clarke takes his new band out on the road next month.

And the group, who have just released their first single 'Easy Livin'', will release their debut album at the same time.

Dates start at the Liverpool Royal Court on April 18. Then Manchester Apollo 19, Newcastle City Hall 20, Hanley Victoria Hall 21, Birmingham Odeon 22 and London Hammersmith Odeon 23.

At the moment, the group still have to find a bassist to accompany singer David King and ex-Humble Pie drummer Jerry Shirley, although Alfie Angus will be playing with them on the tour.



## Dionne's burnt offering

DIONNE WARWICK has a new single released next week.

It is called 'We'll Burn Our Bridges Behind Us' and comes out on April 1.

The singer, who got to number one with 'Heartbreaker', will also have a greatest hits album released shortly. The LP is called 'The Best Of Dionne Warwick 1972-77' and includes the new single.

## Twin sets

THE THOMPSON TWINS are to come back from America to play a tour in May.

The dates will be crammed in between American concerts following their success there.

And on April 8 they release a follow up to their 'Love On Your Side' hit. It's called 'We Are Detective' and backed with 'Lucky Day'.

Concerts start at Glasgow

Tiffany's on May 5. They go on to play Newcastle City Hall 6, Leeds University 7, Lancaster University 8, Nottingham Royal Centre 9, London Dominion 10 and 11, Birmingham Odeon 12, Liverpool Royal Court 13, Manchester Apollo 14 and Bristol Locarno 15.

Tickets all cost £3.50 other than in London where they are £4.

## Haircuts in a tangle

A JUDGE told Haircut 100 to stop quibbling as their court case against Arista and Nick Heyward continued last week.

The judge Mr Justice Warner refused to grant Arista an injunction to stop Haircut 100 signing a new deal with another company.

But he said it might be better for the group to make up with the massive record company until the trial comes to court.

Haircuts claimed that Arista induced Nick Heyward to go solo.

And they say that because of the singer's solo deal with the record company, the Haircut 100 deal they signed in 1982 is no longer valid.

## Subs sunk

THE UK SUBS have split ... although the group's leader Charlie Harper is putting together a new group under the same name.

Harper will also keep his Urban Dogs group together as a separate entity.

Meanwhile, the new-look UK Subs have fixed up dates at the Brentwood Hermit Club on April 14 and London 100 Club 19.

A new single called 'Another Typical City' comes out at the beginning of April.

## Legendary Lou

LOU REED has a new album out this week.

It is called 'Legendary Hearts' and features some of the musicians who appeared on his last album 'Blue Mask'.

The former Velvet Underground member who influenced people like David Bowie is due to play live in Britain shortly, but no dates have been fixed.

## 24 hour single

THE 10CC hit 'Dreadlock Holiday' re-appears on the back of their new single this week.

They bring out a new single '24 Hours' this week with a live version of the song — recorded at Wembley on last year's tour — on the flip.

And a special 10-inch single features an extra live track 'I'm Not In Love' as well.

The single comes out as the group go out on tour.

## Rod's dates

ROD STEWART'S dates were published wrongly in last week's RECORD MIRROR.

The singer plays London Earls Court Arena on June 25 and 26 and the Birmingham NEC 22 and 23.

Tickets for the Birmingham concert cost £9 and £8 and are available by post from Kennedy Street Enterprises, PO Box 4, Altrincham, Cheshire WA14 2JQ. Cheques should be made payable to Kennedy Street Enterprises and sent in with a SAE. They can also be bought from the NEC box office.

London tickets cost £10, 30 and £9, 30. Cheques should be made payable to Harvey Goldsmith Entertainments Ltd., and sent with a SAE to Rod Stewart, RS Tickets, PO Box 4RS, London W1A 4RS.



Pic by Adrian Boof

JOHNNY ROTTEN: remember?

## Blow back

THE SEX PISTOLS and XTC are among bands having records re-released next week.

All of the tracks are 12-inches. The Sex Pistols have 'Biggest Blow' back in the shops while the series also features the Members' 'Offshore Banking Business', Simple Minds' 'Travel', XTC's '3D' EP and 'Babylon's Burning' by the Ruts.

The records come out on April 1 and will sell for the same price as a normal single.

## Flag waving

SECRET AFFAIR man David Cairns has formed a new band called The Flag.

Cairns, with Secret Affair in the charts with numbers like 'Time For Action' and 'Glory Boys' has teamed up with Archie Brown, the lead singer of Dexys spin-off group The Bureau.

The Flag will be based around the pair who will draft in musicians for each project in the same way Paul Weller has organised his Style Council.

They will make their live debut next month when they support A Flock Of Seagulls on their tour.

## Cross talk

CHRISTOPHER CROSS has a new single out on April 1.

It's called 'No Time For Talk' and is taken from his 'Another Page'.

A 12-inch version features two extra tracks 'Never Be The Same' and 'Sailing'.

## Clannad's game

IRISH BAND Clannad, who got to the charts with 'Theme From Harry's Game' are to play a short tour next week.

They play Dartford The Orchard on March 29, Penryrhyl Leisure Centre 30, Edinburgh Playhouse April 2, Reading Hexagon 7, Cardiff St David's Hall 8 and London Barbican Centre 14.

A new album 'Magic Ring' comes out this week.

# TURN ON



**BAUHAUS ARE to spring back into action next week with a new single.**

The group release a song called 'She's In Parties' on April 8. On the B side is an extra track 'Departures' while a 12-inch version bears another number with the mammoth title 'Here's The Dub Special Effects Loontik And Drinks Registered Trade Mark'.

But there will be no British dates for some time as lead singer Pete Dinklage has gone down with pneumonia.

A new album will be recorded when he recovers, which should be out by the autumn.

## RELEASES

**GODLEY AND CREME** release their new single 'Samson' on March 31. Taken from their album 'Birds Of Prey' out on April 5, the single will be available in a picture bag with an extended dance mix version on the flip side. Godley and Creme have just finished directing a new television show called 'The Rebellious Juke Box' and they're now working on a video for the Police.

**PUNILUX**, who used to be known as Punishment Of Luxury, release their new single 'Hold Me' this week. They hope to be lining up some tour dates shortly.

A RARE collection of Buddy Holly recordings is available this week. 'For The First Time Anywhere', features alternative versions of Buddy Holly and the Crickets most famous numbers, rescued from studios all over America. The cover even features a picture of Holly without his famous spectacles.

**HERBERTS** the Business release their long awaited album 'Suburban Rebels' on March 25. Tracks include 'Get Out While You Can', 'Blind Justice' and 'Work Or Riot'.

**HELEN REDDY** releases her new album 'Imagination' this week. Joe Wissert, the man who produced Helen's best hit 'Angie Baby,' was at the controls.

**BRADFORD BASED** band 1919 release their album 'Machine' on March 29. 1919 are currently rehearsing for an April tour.

**NEW YORK DUO** The System release

their single 'You Are In My System' on March 25. The single is currently climbing the American charts and been covered by Robert Palmer.

**IRISH BAND** the Bank Robbers bring out a new song 'Jenny' this week. The band have been featured on 'The Tube' and a concert at the London Venue is being filmed by the BBC.

**MARTI WEBB** releases her new single 'I'm Not That Kind Of Girl' on March 31. It's also the title track of her new album available in April.

**THE RUTS** release a three track single this week with 'Stepping Bondage', 'Lobotomy' and 'Rich Bitch'. The tracks were recorded back in '77 with Malcolm Owen, but the songs have only been available on live bootlegs until now.

## TV AND RADIO

**THURSDAY** has its old regular 'Top Of The Pops' back again along with the Derby and Joan special 'Unforgettable' on C4. This week Fluff introduces The Foundations and the Merseybeats.

**FRIDAY'S** replacement for 'The Tube' is C4's new music programme 'Switch'. The Fun Boy Three get the ball rolling along with Paul Weller's proteges The Questions and Tracie. Later on C4 has Big Youth, Marcia Griffiths and Chalice on 'Reggae Sunsplash'.

**SATURDAY** morning starts in fine form with the Belle Stars and Kajagoogoo playing their latest songs to brighten up BBC 1's 'Saturday Superstore'. Later on, 'Sight And Sound' (Radio One and BBC

**FEAR OF FALLING**, featuring Tina on vocals, release a three-track 12-inch single featuring 'Like A Lion', 'Prodigal' and 'You/Me' in May. The band are lining up some dates in London clubs and colleges.

**SHRIEKBACK'S** first album will be 'Care' out on March 25. A cassette version of the album will contain two bonus tracks 'My Spine Is The Bassline' and a re-recorded version of 'Accretions.'

## TOURS

**THE EXPLOITED**, just back from an American tour, have lined up a string of dates before going into the studios to record their next album. They'll be playing Nottingham Rowing Club March 26, Rayleigh Crocs 28, London 100 Club 29, Norwich Gala 30, Brighton Extremes 31, Carlisle City Hall April 4, Newcastle Dingwalls 5 and Feltham Football Club 8.

**LGT** play a gig in their own right at the London Venue March 31.

**THE VIRGIN PRUNES** will be interrupting their American tour to play the Brixton Ace April 6. More dates will be released later.

**HANOI ROCKS**, who are in the studio recording their third album 'Back To Mystery City', play a headlining gig at the London Venue April 8. The band are currently in Israel followed by a jaunt across Spain.

**APB** play a clutch of dates next month with gigs at Aberdeen Fusion April 21, Dundee Dancy Factory May 5 and Edinburgh Annabels 7.

**KING**, who have been featured on the Peter Powell show, will be playing Windsor Safari Club Park on March 26, Warwick University 30, Coventry General Wolfe April 2, Liverpool Warehouse 9, Bournemouth Academy 14, Hastings Rumours 15, Birmingham Kiss Club 16, Camden Palace 19 and Dartford Flicks 21.

**WEAPON OF PEACE**, who release their album 'Rainbow Rhythm' this week, will be playing a lengthy tour. The gigs run Brixton Ace March 26, Kidderminster Town Hall April 14, Leeds Fford Greene 15, Coventry General Wolfe 16, Birmingham Carlton 22, Lancaster University 24, London City Polytechnic 28, Huddersfield Polytechnic May 4, Sheffield Leadmill 5, Salford University 6, Bradford University 7, Liverpool Dingwalls 10, Hull Dingwalls 11, Newcastle Dingwalls 12, Dundee University 13, Glasgow University 14, St Andrews University 15, Edinburgh Niteclub 16, Manchester Gallery 17, Wolverhampton Polytechnic 18, University of East Anglia 19 and Birmingham Summarfield Park 21.

**THE METEORS**, who scored a mini hit with 'Johnny Remember Me', have extended their tour and play Hull Dingwalls March 24, Newcastle Dingwalls 25, Glasgow Strathclyde University 26, Aberdeen Venue 27, Edinburgh Coasters 28, Leeds Brannigans 30, Bradford Palm Cove 31, Rayleigh Crocs April 2.

2) features reggae band Weapon Of Peace for the last show of the current series. Later still, C4 has its other old buffers special 'Gastank' which this week has Steve Hackett from Genesis, Frankie Miller, Roy Wood and reggae band The Cimarons.

**SUNDAY** seems to be going back a bit as well, with singer songwriter Randy Newman doing Radio One's 'My Top 12'. On the same channel Joe Walsh of the Eagles is featured on 'Guitar Greats'.

**MONDAY'S** 'Whatever You Didn't Get puts forward a strong welter of acts with the Thompson Twins, Undertones, Wah! and the Flying Pickets doing their stuff on the C4 regular.

# "Stevens is even shakin' at 4 in the morning!"



All your favourite singles, 24 hours a day, 7 days a week. 4 different songs Monday to Friday, 5 at the weekends.

Records change at 8.00 a.m., 12 noon, 3 p.m., and 9.00 p.m. weekdays. Same at weekends, plus one more at 6.00 p.m.

London Discline available throughout the year.

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

Records this week include:-

- TOTAL ECLIPSE OF THE HEART, Bonnie Tyler
- BILLIE JEAN, Michael Jackson
- SWEET DREAMS (ARE MADE OF THIS), Eurythmics
- ROCK THE BOAT, Forrest
- AFRICA, Toto
- TOD SHY, Kajagoogoo
- NA NA HEY HEY KISS HIM GOODBYE, Bananarama
- TOMORROW'S JUST ANOTHER DAY, Madness

# DISCLINE

# DIAL 160

British  
**TELECOM**  
Guidelines

# NEWS BEAT

## David Bowie

**D**AVID BOWIE wasn't a happy man while he was screaming to stardom as Ziggy Stardust.

The man who people would sell their world to see might have been the biggest star of the seventies, but he almost felt like a piece of plastic.

"I didn't have that much regard for myself up until 1976," he says. "That happens with anyone who just leads a rock and roll life.

"What I enjoy doing most now is being with my son and waking up and thinking I've got a future as a person rather than a commodity. I've developed slowly over the past five years and it's very fulfilling.

"I've never been healthier and fitter than I am now. I get up early, about 6.30 every morning, and I go to bed about 10.30. My son is not in that sort of rock and roll lifestyle so that won't get to him, which is great.

"He goes everywhere with me — although I'm not saying if he's going on tour."

David Bowie is holding court at a press conference in London's exclusive Claridges. With a wispy smile he answers questions curtly and courteously about the tour that will be the most talked about in 1983 — as will the man behind it.

He comes across like a latter-day Gatsby. Perfectly at home in the opulent surroundings in a very expensive suit, Bowie is a proper gentleman, but there are still the odd clues dropped about him being an ordinary lad come good.

Occasionally he hits upon a word which doesn't quite fit the intellectual point he's trying to make, for example. Looking at the tasteful, comfortable appearance you can't help remembering that Bowie can be a rock and roller.

But for the first time in his career, David Bowie is going out on the road as himself. There will be no frills, no gimmicks, but lots of music from every stage of his musical development.

And it's the real Bowie who's talking. There are no pretensions, as he answers the barrage of questions. David Bowie is now a man of reputation and a man who doesn't have to do anything to prove it. He speaks with the ease of someone who knows exactly what he wants and he has the means to get it.

There's no flamboyancy, but a glint in the eyes, which look directly at who's asking the question. There's animation in his voice, a calmness in what he says, and a certain boyishness of a man who's starting fresh mixes with a professional artist who knows exactly what he wants.



Pic by Justin Thomas

"The tour will be elaborately simple and tasteful but trashy," he quips. "I will cover something from each era, but don't expect a great character show, it will just be good music.

"This will be the first concert tour I've done for five years, and it's more than exciting — it's terrifying. I'm doing it because I want to do it, although it would be awful if after a month I find that I'm hating it again. Because that was the reason I stopped touring, and there's no point in doing it if it's not enjoyable.

"It will be called the 'Serious Moonlight Tour', because some of it will be under moonlight. There is a song of the same name which is a love song which has that desperate quality to it, and I think the name is right for the tour."

**A**FTER A history that's guided him through all kinds of music — touching on funk way back in 1976 with 'Golden Years' and the new romantic movement with 'Young Americans' — Bowie is going for simplicity.

He affirms that for much of his work he has approached the songs as technical pieces and that his new album 'Let's Dance', which he recorded with Chic's Nile Rodgers, is a more emotional piece. He admits that he can slip into any musical style quite easily, but this time round he's going for a much more simple, emotional feel — something that's in keeping with a man who's settled into a life that doesn't depend on fads, fashion and marketing any more.

The long absence, he says, is not due to his acting career taking off

with 'The Elephant Man' on New York's Broadway and the Brecht play 'Baal'.

"I haven't become disillusioned with music," he says. "I wanted to get away from writing music where it was possibly becoming too much of an intelligent exercise. I wanted to get the enthusiasm back again.

"In terms of the lyrics, we've tried to keep it as simple as possible. I've tried to keep them more obvious, and I'm not so interested with the way you can put up lyrics and their juxtaposition anymore.

"While I wasn't making music it was people like Albert King (the blues guitarist) who I listened to. There was more enthusiasm and positive drive in that music than anything I've been making and I wanted to capture that enthusiasm

myself.

"For me, the most exciting thing about the new album is that it's given me a chance to try out another lyric which deals with things on a more humanistic level.

"Synthetic music has a specific kind of emotion which touches recesses which are unusual, and I don't want to touch the unusual again. It's too obvious to do that now, the unusual is being touched so prolifically.

"Most of my music has been done on a whim, most of it is feel. It's just that there's something in the air and we try and intellectualise it afterwards.

"My career has been helpful in knowing what one can do with popular music. I tend to vacillate between technical exercises and emotional content."

**N**OT THAT Bowie has been completely without problems during his absence. He recently split from his record company RCA to join EMI America. "I didn't like RCA because they didn't like me," he laughs. "I realised very interesting albums which they didn't give very much time for. We both felt it was time we forgot about each other."

Despite his Britishness, Bowie doesn't have a great allegiance to his home country. He leads the international life of people in the superstar bracket, although he's become pretty unphussed about putting his face around.

"I'm based in Switzerland because I don't have enough money to pay English taxes," he says. "That was the initial reason,



Pic by Simon Fowler

although I enjoy skiing a lot. It's one of the few exercises I keep up.

"I certainly don't live in New York all the time. I've been in places like the South Pacific and Australia, taking advantage of being able to travel. It's been a traveller's life without the baggage of rock and roll."

Just because he isn't in Britain, or that he's widened his horizons, it doesn't mean that this will be the last we'll hear of Bowie.

"You only want to give up if you're after audience acceptance," he says. "For the past five years acceptance hasn't been the primary reason I have for writing music.

"The only time you do think about giving up is if you've had a bad night writing and the songs are tepid or hopeless. I've written dozens of unbelievably ghastly, awful tracks!"

With his film work — he'll be appearing in an erotic vampire

movie 'The Hunger' and a prisoner of war drama 'Merry Christmas Mr Lawrence' — and his illustrations, which include woodcuts he's exhibiting in Berlin, David Bowie will be seen more than ever in 1983.

As he says, "Maybe I've found a 36-year-old self hiding a 23-year-old mentality."

by Simon Hills

**CLASSIC**

SHAFTESBURY AVE 6 TRACK STEREOPHONIC SOUND

**CLASSIC**

TOTTENHAM COURT RD DOLBY STEREO

**CLASSIC TUNBRIDGE WELLS**

6 TRACK STEREOPHONIC SOUND

**CLASSIC WESTCLIFF**

6 TRACK STEREOPHONIC SOUND

*a Hal Ashby film*

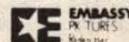
# The Rolling Stones Let's Spend the Night Together

PG

... closer than you've ever been before!

A HAL ASHBY Film THE ROLLING STONES "LET'S SPEND THE NIGHT TOGETHER" Starring MICK JAGGER KEITH RICHARDS CHARLIE WATTS RON WOOD BILL WYMAN

Creative Associate PABLO FERRO Directors of Photography CALEB DESCHANEL and GERALD FEIL Produced by RONALD L. SCHWARY Directed by HAL ASHBY



# NEWS BEAT

## Soul, sheep and cider

**T**RACIE IS living proof that dreams can still come true. She signed up to Paul Weller's Respond Records label after answering his music paper ad for new talent and now she's tipped as the voice of '83.

17-year-old Tracie, who sang on the Jam's 'Beat Surrender' and the Style Council's single 'Speak Like A Child', releases her own single 'The House That Jack Built' this week.

"To be honest, when I sent my tape to Paul I didn't think I had much of a chance," she says. "But then Paul's girlfriend phoned me up and said that he wanted to see me."

"When I met Paul he was quite shy and very formal. But we got on very well and now he's almost like a father to me. We share a lot of the same ideas, for instance there's a lot of people in the charts who just shouldn't be there. We need more young and vital people with energy, not people who go on interpreting the same old ideas."

Tracie lives in Herefordshire and she commutes to London. If she hadn't turned to singing then she might have ended up as a nurse.

"I was on a training course but I didn't like the college discipline. But I do love children and one day I'd like to put a book together about them. I want to collect anecdotes from children, turn them into a book and then donate the royalties to charity."

Respond's other new signing The Questions wrote 'The House That Jack Built' for Tracie, but she

wants to do some songwriting in her own right later on.

"Apparently the song is all about Britain today, but you'll have to find your own meaning in it," she says.

"I want my next single to be harder. I like a lot of the old soul singers like Aretha Franklin. I want to put a hard edged funk sound into British music. Nobody is going to treat me like a giggly little schoolgirl like Clare Grogan, or make me into an adolescent sex symbol."

"I find I sing better late at night, I really come alive then. It's great working with Paul and although I didn't like the early stuff the Jam did I really enjoyed the later material and Paul has tremendous power in the studio."

Tracie will be going on tour with The Questions and she should be appearing on Switch, Channel Four's follow up to The Tube. You can also find her on the Style Council's video, shot in the rolling hills around Hereford in the deep winter.

"We put a bit of life into the place," says Tracie.

"All you find around the area is cider and sheep and the kids are so unambitious. It was freezing when we filmed the video and for one scene we wanted to catch the sun coming up."

"I'm having a lot of fun but I'm under a lot of pressure as well. I'm very adaptable though and eager to learn, but with the amount of cigarettes I smoke I'll probably begin to sound like Bonnie Tyler."

ROBIN SMITH



TRACIE: is she the new Aretha Franklin?

## BRINE DAMAGE

**T**RACEY THORN'S new ambition is to write a song that doesn't mention the sea. Some writers get stuck with the moon, Ms Thorn has wound up with the waves.

As a founder member of the Marine Girls and composer of the 'A Distant Shore' album, she is worrying that salt water has gone to her head.

Alice, Jane and Tracey formed the Marine Girls in deepest Hertfordshire. Together they recorded 16 songs in a friend's shed and issued them as the cassette that became the 'Beach Party' album. Hertfordshire is not a beach resort but this didn't stop the Girls — they had brine on the brain.

After the critical success of their debut, the Girls went off to various colleges. Tracey found herself in Hull, pursuing an English degree and living close to the sea. Here she formed the partnership with Ben Watt that is Everything But The Girl, wrote her solo record and began the songs for the new Marine Girls' album, 'Lazy Ways'. Now Tracey is writing towards a second solo record and trying to get free of

the sea!

"It's true that all this sea stuff is getting out of hand," she giggles.

"The sea is such a strong image, it's very tempting to over-use it. I'm going to eradicate all sea imagery from my songs. You can get too fixated with something!"

Tracey's songwriting began in the bedroom. Now she has two outlets for her songs and essays to write besides. She never thought things would get this serious.

"The Marine Girls played their farewell gig two years ago. We're always in a state of confusion. Once things you're doing come to people's attention, you become more self-conscious. I try harder now. After a while, the throwaway jokes of 'Beach Party' wore off or became annoying. Still, it's hard for us to work much on the Marine Girls with us all living so far apart. We had to record the album in the summer holidays."

"When we do a gig in London, I have to get a coach down at seven, rehearse with the other two all afternoon and then go out and play the show. We tend to do the same songs because we don't have time to rehearse anything new."



Pic by Alison Turner

TRACEY THORN: a bedsit girl for the 80's?

The Marine Girls' debut was praised for its delightful simplicity, its whimsical humour and its insights into teenage love. 'Lazy Ways' is jazzier than its predecessor and more introspective. Since Tracey has lived far from London, her work has become less poppy, more self-searching.

'A Distant Shore' takes Bridget St

John as mentor and ignores the Buzzcocks and The Undertones, inspirations for the original Marine Girls. Tracey is worried about becoming a late '60s singer-songwriter: she's aware of the present year as any of us.

"At the moment I'm trying to break out of the too-too introspective style," she says with a sigh. "I worry about falling into the trap we escaped from with punk. I'm now being accused of all the faults of the early '70s I was delighted to see swept away. When I started people used words like 'honest passion'; now they say 'wimpy' or 'sentimental'..."

Tracey is troubled by her image as bedsit girl for the '80s. "Lots of people have written to me and said 'Distant Shore' helped them through a difficult period. But I'd hate to think of my music soothing people. I'd rather provoke emotion than soothe. I know mine isn't the sort of music you play when you're going out, but I'd like to provide more than music to calm you down when you get back from work. I hope my songs provoke people to actually admit they have been in these experiences."

Humble and honest — that's Tracey Thorn.

MARK COOPER

# 'HAND CUT' THE ALBUM TO TURN HEADS.



Featuring the hit singles 'If you can't stand the heat' and 'Run for your life.'

**MAJOR UK TOUR** MARCH: 3rd Edinburgh Playhouse; 4th Glasgow Apollo; 5th Aberdeen Capitol; 6th Card Hall, Dundee; 7th Magnum Leisure Centre, Irvine; 8th Town Hall, Middlesborough; 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 Falcrum, Slough; 8th Winter Gardens, Bournemouth; 9th St. David's, Cardiff; 10th Theatre Royal, Plymouth; 12th Colston Hall, Bristol; 14th Winter Gardens, Margate; 16th Futurst, Scarborough

**RCA**  
Album · Cassette

# Cry Me A River

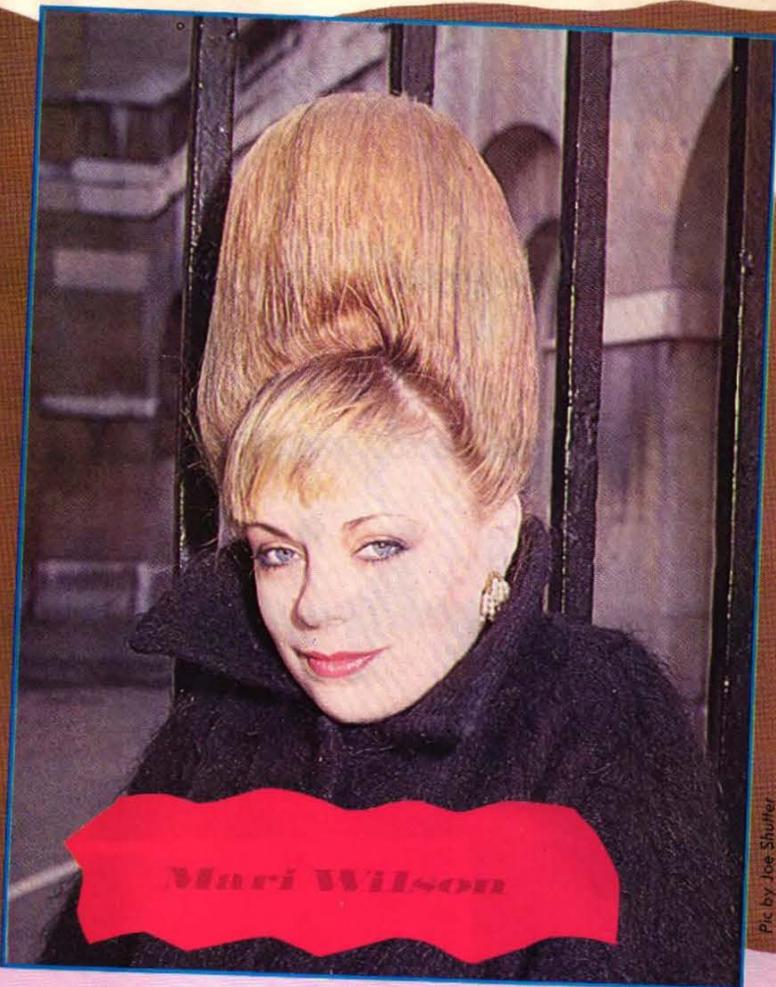
Now you say you're lonely  
You cry the whole night thro'  
Well you can cry me a river  
Cry me a river  
I cried a river over you

Now you say you're sorry  
For bein' so untrue  
Well, you can cry me a river  
Cry me a river  
I cried a river over you

You drove me, nearly drove me out of my head

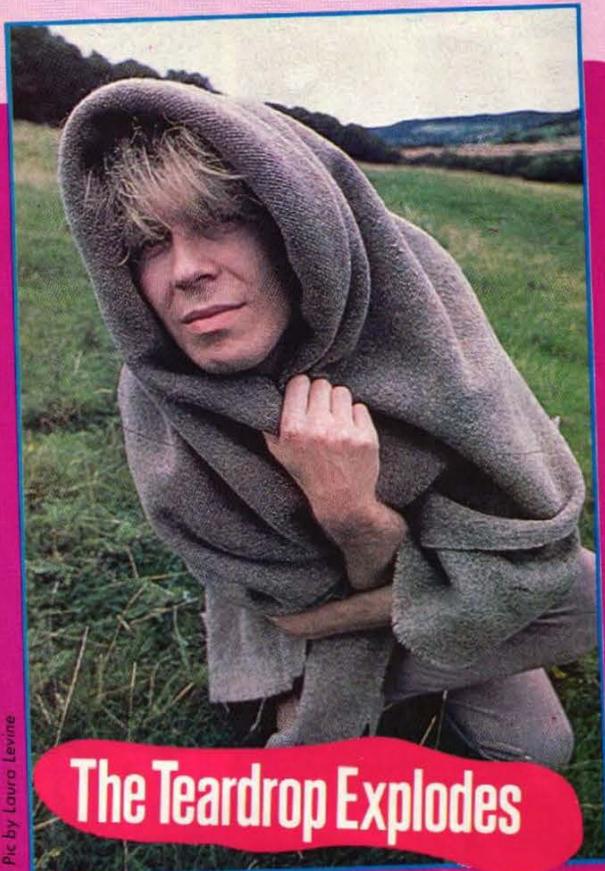
Remember? I remember all that you said  
Told me love was too plebian  
Told me you were thro' with me  
An' now you say you love me  
Well, just to prove you do  
Come on, an' cry me a river  
Cry me a river  
I cried a river over you! you!

On Compact Records  
Words and music: Arthur Hamilton  
© Chappell Music Ltd



Mari Wilson

Pic by Joe Shutter



Pic by Laura Levine

# The Teardrop Explodes

Perhaps in a different world  
I could just dream my way out of view  
Oh for a simple girl  
No anticipating the place where she lay

(Chorus)

And you disappear from view  
Very unlike the other ones  
I wonder what to do  
Pain is a thing I'll never know

A character reference is good  
It haunts me but won't break away  
I don't expect that it should  
Conscious decisions are saving the day

Believe me or believe me  
I'm not sure that I'm not wise  
I never accepted that view  
From danger to danger  
But green is still green  
Hopelessly waiting for you

(Repeat chorus, but add last line)

When you disappear from view

I'm being carried downstream  
On waves of delight  
I can get into that again, again

(Repeat chorus, but add last line)

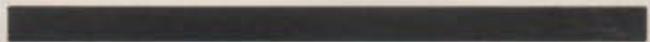
Pain is a thing I've known

On Mercury Records  
Words and Music: Julian Cope  
Copyright Zoo/Warner Bros Music Ltd

# You disappear from view



# U2



NEW SINGLE  
**TWO HEARTS  
BEAT AS ONE**  
LIMITED EDITION  
WITH FREE SINGLE  
SPECIAL U.S. REMIXES





OUT NEXT WEEK

EPC A 3220

OVERKILL

NEW SINGLE

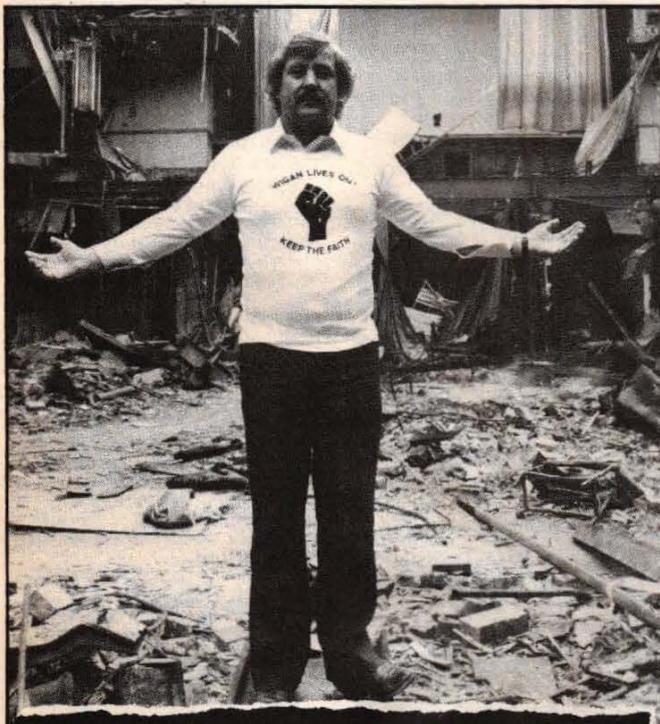
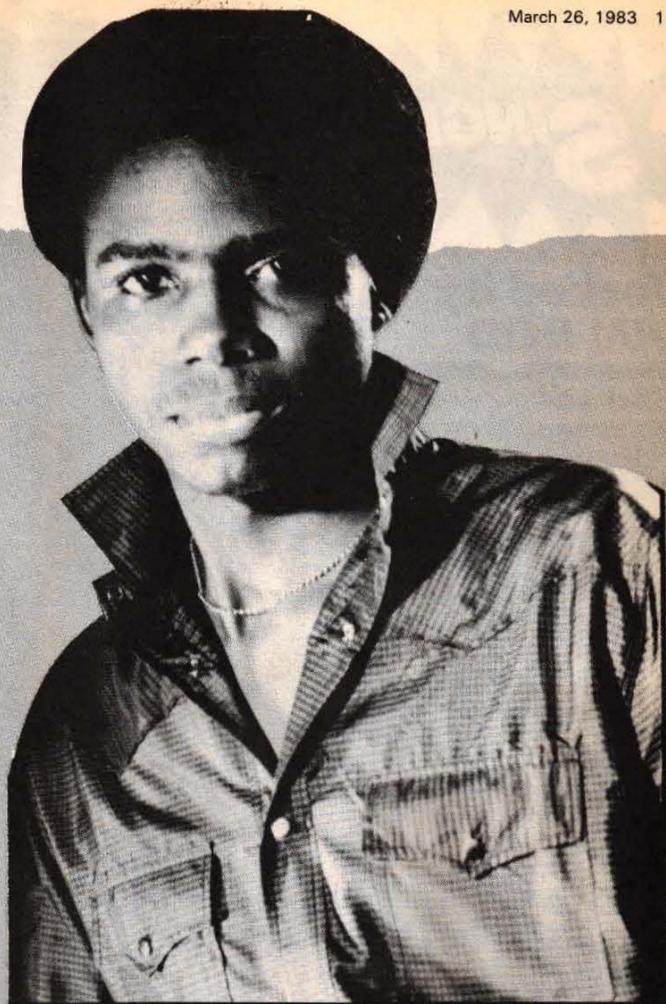


# PROFILE

# DAVID JOSEPH

**FULL NAME:** David Nathaniel Joseph  
**NICKNAME:** DJ or Dee  
**DATE OF BIRTH:** July 30, 1957  
**PLACE OF BIRTH:** London  
**EDUCATED:** Normal schools and technical college  
**HEIGHT:** Five foot, eight inches  
**WEIGHT:** Nine and a half stone  
**COLOUR OF EYES:** Brown  
**FIRST LOVE:** Music  
**FIRST DISAPPOINTMENT:** Management  
**FIRST PERFORMANCE:** Singing and playing drums to gospel music at school, age 13  
**FIRST LIVE SHOW SEEN:** The Fatback Band at Hammersmith Odeon, 1973  
**FIRST RECORD BOUGHT:** 'Chameleon' — Herbie Hancock  
**MUSICAL INFLUENCES:** Herbie Hancock, Marvin Gaye and Earth Wind And Fire  
**INSTRUMENTS PLAYED:** Drums, percussion and keyboards  
**HERO:** Captain James T Kirk  
**HEROINE:** None  
**FAVOURITE MAGAZINES:** Any hi-fi ones  
**FAVOURITE BOOK:** The Bible  
**FAVOURITE FILMS:** 'Star Wars' and 'Evil Dead'  
**FAVOURITE TV SHOWS:** 'Dallas', 'Star Trek' and 'No Problem'  
**BEST LIVE SHOW SEEN:** Maze at Hammersmith Odeon last year

**FAVOURITE CLUB:** Ronnie Scott's  
**FAVOURITE FOOD:** Prawn roti — curried prawns wrapped in spiced dough  
**FAVOURITE CLOTHES:** Casual  
**HAIRCUT:** I cut it myself  
**FAVOURITE DRINK:** Mineral water  
**IDEAL HOME:** A normal house run off solar energy but the inside will have a big studio and look like a cross between the bridge of the USS Enterprise and a disco — all remote control  
**IDEAL HOLIDAY:** The Bahamas with good friends  
**IDEAL CAR:** I can't drive  
**MOST FRIGHTENING EXPERIENCE:** Being attacked down London's Edgware Road  
**WORST EXPERIENCE:** Doing my electrical trade outdoors in the cold  
**FUNNIEST EXPERIENCE:** Playing a song in an old band and it ended up coming out at 78rpm. A five minute song lasted all of two minutes — everyone thought we were very clever but it was all a mistake  
**SUPERSTITIONS:** Don't walk under ladders  
**FANTASY:** It's a secret  
**MOST HATED CHORE:** Tidying up  
**AMBITION:** To make a name for myself in the black music business in this country



*"AND ALL I said was, does anyone want a job!" Wigan Casino DJ Russ Winstanley stands in what's left of the building where no one's going to be going 'Out On The Floor' anymore. Even though it now bears a strong resemblance to the Hammersmith Palais, they're not going to open the gaff again. But there is a new Wigan Casino at the local Tiffany's up the road. It's not the same though, is it? (Sniff!)*

# STAR CHOICE



## FISH of MARILLION

**FOXTROT** — Genesis. As Ben Hur to the Rolls Royce.  
**THE WALL** — Pink Floyd. As a possible blue print for stable mental health.  
**PETER GABRIEL III** — Peter Gabriel. Songs without frontiers.  
**OVER** — Peter Hammill. An aural valium for the heartbroken.  
**THE YES ALBUM** — Yes. A sparkling aperitif.  
**THE VIEW FROM HERE** — Random

Hold. A miscarriage of justice.  
**KILIMANJARO** — Teardrop Explodes. Tripping the light fantastic.  
**DREAMING** — Kate Bush. For the vocal experimentation and bravery.  
**AN AMERICAN PRAYER** — Jim Morrison. As an epitaph and insight.  
**LEXICON OF LOVE** — ABC. It's the acceptance by the 80's of a 70's influence.

# SINGLES

## Jocked by JIM REID

### Black gold

**THE JONESES 'Sugar Pie Guy'** (Mercury) A real slice of mid Seventies lush disco. Neat vocal interplay, strings, horns . . . and memories of a certain North London club where I did my first dancin' and datin'. This 12 inch has four versions of 'Sugar', but it's the original 1974 version that is still the real winner. From a time when disco records were a touch more human and £1.50p got you drunk.

**GRACE JONES 'My Jamaican Guy'** (Island) One of the standouts from La Jones' brilliantly flawed 'Living My Life' LP. A song that's so damn busy it works up a sweat something akin to Simon Tebbutt on a double gin and tonic. Sweetly textured, superbly played and majestically commanded by Grace's authoritative vocal. In other words: terrific.

**MARVIN GAYE 'Joy (Part II)'** (CBS) More gems from the 'Midnight Love' album. Anything with the Gaye voice on it has to be worth a listen. Yet, after the mighty 'Sexual Healing' one expects so much from the man, that even a good record like this disappoints a bit. From the best, you expect the best, this doesn't quite cut it.

**EDDY GRANT 'Living On The Frontline'/'Do You Feel My Love'** (Mercury) As above, another master. Two of the North London boy's finest, and that simply leaves nothing else to be said.

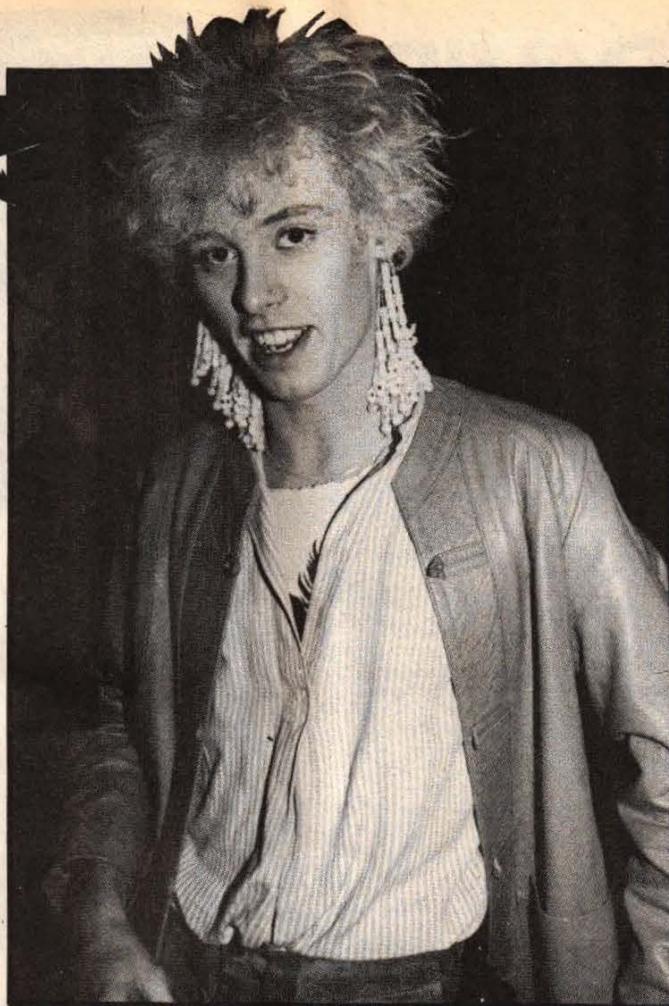
### Guitar heroes

**U2 'Two Hearts Beat As One'** (Island) A ferocious record savagely splintered by the very best rock guitar. Minimal. 'Two Hearts' makes a brave attempt at being both aggressive and dancefloor, but unfortunately melodramatic vocals and pedestrian tub thumping snatch a last minute away goal for the opposition. I don't really like U2, but if they make a few more records in this vein, they may yet get to twist my arm.

**THE CHURCH 'Sing — Songs EP'** (Carrere) Pop with dirty needle marks scarring its arms. The Church use an almost Sixties guitar pop and then drag it ever so gently through the cynicism of the 70's and 80's. A pop that disturbs, then twists and crawls through the underside of that big false painted smile.

### Wacky? Who, me?

**PULSALLAMA 'Oui Oui' (Y Records)** Seven little wonders from NYC pack more life into 3 min 49



Pic by David Wainwright

**NICK BEGGS: cue fainting young girls, etc**

**KAJAGOOGOO 'Ooh To Be Ah'** (EMI) Bearable . . . just. Kajagoogoo are clearly aiming for the pre-speech market. Imagine the scene. Lots of trendy young mothers have just left Mothercare and are headed for their local record store. Mum enters with baby, and baby is dazzled by all the bright lights and Boy George posters. Baby speaks. "Ga ga goo goo . . . burp, hic . . . Oooh ah ah". Mum buys the new Kajagoogoo single. Baby is satisfied. My, what a marketing technique! Next month EMI launch new band 'Muma Muma'.

secs than a box full of Belle Stars. A sprightly step up the Champs Elysees proves that although the girls can-can, they have a little bit of trouble with their French diction. Bright an' slight.

**SHOCKABILLY '19th Nervous Breakdown'** (Rough Trade) Seems someone must have mixed in a bit of bad acid with the brown rice and muesli down there at RT. Shockabilly are the kind of group your mate's brother is in. They play lousy gigs in lousy pubs and soon get forgotten as the eighth light and bitter goes down and you begin to think you're playing centre forward for England.

**THE FIRM 'Long Live The National'** (Stiff) As an ex bookmaker, I wouldn't give any price on this breaking the mouldy top forty. Ethno-Cockney romp that is a non-runner next to their previous and seminal 'Arthur Daley 'E's Alright'. Mind you, the B side 'London Is The Biz' is the real works. Move over Chas 'n' Dave.

**THE FARMERS BOYS 'Muck It Out'** (EMI) Least appealing Farmers Boys single to date, lacking some of the snap and charm of its predecessors. And yet, Baz's vocal

is so pleadingly soulful that you want him and the boys to win through. Why haven't you bought one of their records yet?

**THE DAMNED 'White Rabbit'** (Big Beat) Damned cover old hippy chestnut and reveal that whilst you all thought they were really 'mental' (haw haw), they were really only searching for life's inner meaning. Expect Rat and the Cap'n to take the next Magic Bus to India. Like, far out.

**CLIVE PIG AND THE HOPEFUL CHINAMEN 'The Whale Zoo'** (Bamcaruso) Such a zany name and such an ordinary record. Sung in that mock funny, slightly camp, lower middle class accent, much used on BBC 2's 'Satires' and said to kill students at 100 yards. Oddball, pat yourself on the back Clive, I'm sure your mum thinks you're a lad.

**SLEEPERS 'Island Of Dreams'** (SMC) The sleepers were leaving their 'local' bevvvy handed one night, when they stumbled upon a 'good idea'. Why not do a really amateur, punky type version of 'Island Of Dreams'? In the morning they all had hangovers and threw up.

**ROBERT JOHN 'Bread and Butter'** (Motown) Goes nicely with fish 'n' chips and a steaming pot of tea. For the true ghastliness of bread and butter get an eyeful of those dark thumbprints in Orwell's 'Wigan Pier'. For the true delight of bread and butter try Dinah's Diner, WC2. Oh the record . . . wouldn't make much of a sarny, cock.

**THE MAISONNETTES 'Where I Stand'** (Ready Steady Go) The kind of record Radio Two producers thrill to, inoffensive, bland and a nice little break in between elevenses and the ironing. A maisonette is a purpose built half of one house. The Maisonettes for certain inhabit the groundfloor, for they sure as hell 'ain't got much upstairs.

**OTTAWAN 'Crazy Music'** (Carrere) About as dumb as reciting your shopping list backwards. No, hang on, I might have something here . . . caviar, tea and biscuits, a couple of beers, three cod filets. Hmm, must let Ottawan in on my vocabulary. My vocab stretches beyond 'crazy', 'music', 'fun' and 'love', but what do I know, I'm not in a pop group.

**LUNA TWIST 'Look Out (You're Falling In Love Again)'** (Statik) The terrible thing about the current plight of Brit pop is that people starting new bands actually aspire to sound like an EMI double barrelled powder puff. Imagine your telling musical influence being the first time you heard 'Girls On Film'. Dire, but indicative.

**PHILIPPE WYNNE 'You Ain't Going Anywhere But Gone'** (Sugarhill) A record that continues Sugarhill's subtle shift away from all things electro funk 'n' rap to something a bit more soulful. Trouble is, this is one lacklustre record and Mr Wynne is on this showing, routine and uninspired. For 80's soul check Luther Vandross.

**HIDDEN CHARMS 'Run For Your Money'** (PRT) This lot obviously got the 'Leo Sayer Show' and 'Eurovision Song Contest' crossed over somewhere. Thoroughly wet, wimpy and worthless. Anybody seen buying this record should be given a pair of slippers and a copy of 'Readers Digest' pronto.

**FLOWCHART 'Ask The Boss'** (Greyhound) More funk ordinaire. The beat doesn't stop, it just goes on producing more and more inferior versions. Ask the boss? This doesn't enquire, it grovels.

**HOLY TOY 'Soldier Toy'** (Uniton Records) Earnest Norwegians prove that it's not only beer that's expensive in the land of thermal underwear — humour comes pretty pricey as well.

**DEBARGE 'I Like It'** (Gord-Y) Just the type of thing they play to you at record company receptions. "Look there's Jasper in his new tour jacket, may I have another white wine please, yes Lucy has put some weight on." Like record company do's, it's spineless, but it wouldn't dare tell you so.

**GIGI GARNER 'Reflections Of My Life'** (Safari) Mid paced bowl of slop does for pop what Mrs Thatcher has done for the economy. Tell you what Gigi, I'll take you for a quick pint if you can



Pic by Chris Waller

**STRAY CATS 'Stray Cat Strut' (Arista)** Brian Setzer can always cut a pretty mean guitar. Knowing the importance of economy and the sensible application of power, Mr Setzer has always touched Stray Cats records with the most stylish of licks. Simply the cutest way to pop-date the purest of white rock 'n' roll.

explain to me how much tax I've got to pay now. A reflection of Gigi's life? I don't think it would be a pretty sight.

**ORPHAN 'Nervous' (Swoop Records)** More adventurous than usual synth workout. All sorts of weird things are happening on this record. There's a touch of India, an instrumental break that sounds like the flushing of a toilet, and a singer who comes on like John Lennon with two fingers up his nose.

**NORMA LEWIS 'Maybe This Time' (ERC)** If Gloria Gaynor wasn't independent, passionate and mighty thrilling she'd make records like this. All those strings, all those backing vocals are wasted on a lead vocal about as inspired as the Argentinians at Port Stanley.

**GANGES ORCHESTRA 'The Dream' (Indipop)** Indipop? This comes courtesy of the musicians who helped to put Sheila Chandra's Monsoon in the charts. Thoroughly pleasant, though lacking the hook and bite to be a contender for airplay. Nice record to tuck into the vindaloo with.

**CLANNAD 'I See Red' (RCA)** An example of what happens to a perfectly charming culture when it bows to the buck and sells its soul for a load of US soaps. Get the

American out of your culture and you'll be a healthy boy. Fleetwood Mac if they drunk Guinness.

**DAVID GANPOT 'Givin' It Up For Love' (Osceola Records)** Aged crooner apes Barry White and finds himself a mere ten seconds bippetty bop intro on the J Hamilton mastermix. There are more records released like this than there are defections from the Labour Party.

**RUFUS 'Take It To The Top' (Warner Brothers)** To the set of funky cliches ('I said party') add the neatly inserted splurge of synthesiser. An identikit dance record... New York session musicians can't be wrong. Unfortunately, all concerned here seem to have forgotten that you cannot construct the feel of a great dance record, it has to come alive all on its own. This doesn't.

**THE NIGHTINGALES 'Urban Ospreys' (Cherry Red)** A record that scratches and pulls through a whole whirlygig of rage and indignation. Trouble is, rage, non directed rage, by itself is of no use. Nightingales waste too much time getting angry and not enough getting smart. Oh, and the Fall do this a lot better.

### Reggae routine

**CIMARONS 'Love And Affection' (Cimarons)** For those lazy nights when Red Stripe replaces light 'n' bitter. A touch pedestrian, but so much more uplifting than all that dreary twenty minute dub stuff. Insubstantial... but happy inna minute.

**WAILING SOULS 'Bounce Back' (Greensleeves)** A quiet stroll guided by bouncy bass and punctuated by crisp drumming and precise brass. Trouble is, the whole thing drags on a wee bit. I nipped out for a quick pint and when I came back the bloody thing was still going strong.

**MEDITATIONS 'No More Friend' (Greensleeves)** As inoffensive as the majority of current white boy pop, and that is not a good sign. Records like this always seem to be constructed from some sort of druggy apathy, rather than any bright eyed desire to cut a great disc.

**BUNNY LIE LIE AND LEE VAN CLEEF 'Mr Dynamite' (Greensleeves)** The type of easy skanker that'd go down well at the Willesden High School Easter disco. A simple invitation to grab that girl,

turn off the lights, lock the door and do something naughty behind mummy's back. Alrighttt!

### Real men only

**TWISTED SISTER 'I Am (I'm Me)' (Atlantic)** People get paid quite good money to drill the roads (An' most of 'em don't pay their taxes — outraged of Raynes Park). My advice to T Sister, grab a pneumatic pretty damn quick, it'll make a sweeter sound than this record and pays a lot better than the royalties from five record sales. You have got five mothers haven't you?

**JOHN SYKES 'Please Don't Leave Me' (MCA)** What us brain surgeons call a rock ballad. As such this is stuffed full of pomp, phoney emotion and plenty of time for good ole fashioned guitar posturing. As such, perfectly suited to a Phil Lynott vocal, and John, that's the only reason 'PDLM' might outsell anti-myxamatosis tablets.

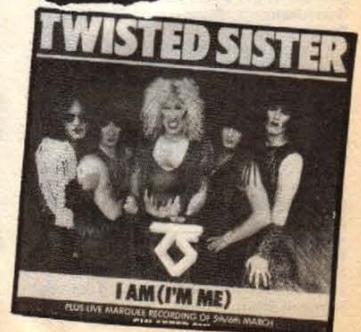
**ROSE TATTOO 'It's Gonna Work Itself Out' (Carrere)** I s'pose in some towns they have bars rough enough to accommodate the likes of R Tattoo. What a mate of mine once described as 'drinking music', though you should see the state of the places he visits. Singer is sub Stewart, music is the sound of the 7.45 to Glasgow in reverse. Mine's a pint of meths.

**THE SAINTS 'Follow The Leader' (Flicknife)** A long time ago, when I was a lot younger and even more foolish, I tapped a toe to a Saints record. For this action I received a censure from my mates and was promptly dispatched to the bar to buy a new round of drinks. There is no danger of that happening again.

**TERRAPLANE 'I Survive' (City)** Very much the usual HM 'me against the rest of the world' stuff. Trouble is, such sentiments are not grounded in any reality, but in the fantasies of a threatened machismo. If heavy metallists were to overrun London, they'd buy a platform ticket before they stormed Waterloo Station.

**VENICE 'Nobody' (Foxy)** Coming from nowhere, looking like nothing on earth and living up to their songtitle, this is Venice. Yep, it stinks, don't it.

**CONEY HATCH 'Hey Operator' (Phonogram)** More young 'men with long hair and tight trousers. S'trewth, it's enough to get me to call up me old mate Sweeney Todd. Surely by now every gas fitter in Yorkshire has joined a HM band. Right... now can we bring an end to this nonsense.



# NEWS BEAT



## JAZZY DEE: plane sailing

**O**NE MO' time we're aboard the funky Dee train, only this time it's Jazzy Dee who's driving it into the dance and pop lists with 'Get On Up'.

For starters, that name: and the explanation is simple. "My name is Darren, and Dee was a name given to me by my aunt. And because I used to like to play jazz records, Jazzy Dee seemed a good name."

It wasn't just jazz that Dee cranked out back then, either. In fact for the performer of such a right-between-the-eyes disco record as 'Get On Up', his early influences really invite a double-take. "I love rock," he says, "I was brought up on Hendrix. He would have been amazing if he'd lived."

"When I used to play with a little local group, I used to get up and put a little headband on my head and play the guitar with my teeth, behind my head . . ."

That local band went by the name of Reality, whose ranks Dee joined when he was living in North Carolina. Earlier in his life, ranks had figured largely as well.

"When my mother passed away in 1975, I was just on the verge of graduating from high school, but I didn't want to go to college, I wanted to grow up a little bit, so I joined the air force. But I wanted to be a musician ever since I was four years old, I wrote my first song at the age of four and I was performing at the age of seven, in elementary school."

"So when I was in the air force I boned up on my craft, in the little spare time that Uncle Sam left me, which wasn't very much, with a 13 hour day, seven days a week. But I always had time for my guitar. Being in the air force gave me experience and also money to do what I wanted to do. I talked my way into meeting members of Con Funk Shun, LTD and Earth, Wind and Fire when I was stationed in Memphis."

Now he's on Laurie Records, and the favour's mutual, since he's providing the label with their first hit of any size in years. They were notable in the sixties for people like Dion and the Belmonts ('I Wonder Why' and the like), the Chiffons (tunes such as 'He's So Fine') and one-off eccentricities like the Royal Guardsmen's 'Snoopy Vs The Red Baron'.

"There was a friend of mine, who also produced the record, called Stan Dixon. I came to him, he in turn went to Laurie, and they flipped about the record." Sounds a cinch but 'Get On Up' is Dee's first generally-released record after a while of trying.

The Jazzy man's all set with three or four further songs, depending on the decision of Laurie, but he won't pin them all down in the dance quarter. "My music is universal, it's for everyone who's interested in listening." Which, taking a peek at the number of people getting on up, is more than a few.

Paul Sexton

# BB are in the pink

**B**READ AND BUTTER, brandy and benedictine, Bill and Ben. They all go together jolly nicely, and so do Stevie B. and Jo Burt. This brand of BB are young, male and leatherclad, but are certainly no spring chickens. They've already seen sterling service with Sector 27, Tom Robinson's band, and Jo can claim the honour of a brief fling with the legendary foul-mouthed Troggs!

Having taken the plunge as a duo in late '82, they were soon scooped up by Elton John's manager John Reid and whisked off on tour with David Essex and Kim Wilde where Jo, previously a mild-mannered bassist, learned how to be a mean frontman, and guitarist Stevie started tinkering on synths too. Now they're halfway through a headlining club tour of the UK, in the wake of their idiosyncratic debut 45 'The Duke', a finger-snapping, semi-acapella cowboy swing number totally unrepresentative of their overall sound. Or so Jo claims:

"The single's not a dance track, it's quite traditional swing-jazz. Our other stuff is dance-orientated with a rock'n'roll feel."

Stevie: "We're a guitar hero band! We have a good old rock'n'roll attitude, we're go for it merchants!"

Jo: "There was a time, when we were with Tom, when there was



BB: a put-you-up band?

Bauhaus and Killing Joke around and everyone was left depressed. We've put a bit of personality back into things. Our single was played on DLT and it sounded really different to everything else."

BB are quite bravely and brazenly doing things their own way, releasing singles on the independent Gin Records, which means more control, and touring without the support of a major label.

Jo: "Friends of mine have had singles out on major labels, but it's no guarantee of success. We have the advantage of control: we have our own logo, and even the label's got a picture of us on it. Our live shows are pretty basic, if only because of the financial thing, but the most important thing is that people can come and see us. We're learning how to be all round entertainers — it was a bit of a

shock at first!"

With the unusual combination of guitar and electronics, they'll be trying to maintain the personality end of the 'guitar waving hero' syndrome while keeping things poppy. Joe: "It's all good glossy stuff — and it keeps the nine year olds interested!" Speak for yourself, dear.

Potential female aficionados should note that attractively blonde guitarperson Stevie collects anything pink. Anything, girls! He has the cutest pink guitar, and even has delicate petal-coloured flight cases for his equipment. All gifts of pink roses and underwear will be gratefully accepted. The lad also has another fetish, as Jo reveals: "He has a big collection of Marilyn Monroe memorabilia. In fact, Stevie thinks he's Marilyn Monroe reincarnated — highly dubious!"

Betty Page

# Bats without hang-ups!

**T**IRED OF stamp collecting? Is cleaning out the hamster's cage getting too dull for words?

Then sample something new, courtesy of those glamrock subversives the Specimen who reckon that sex is on the way back in — if you'll pardon the expression.

"The sex thing is what's missing from music," says John, the group's guitarist, "not in obscenity but as in being sensuous with people."

A dodgy five piece — all ripped lace and leather, mohicans and mascara — who reside in the tacky environs of Soho's pornoland, the Specimen formed just over a year and 15 gigs ago and have now found a major record company to release their repertoire of passion and feel, featuring such gems as 'Dead Man's Autochop'.

And after a quiet night watching 'Corrie' or curing kippers on the lounge carpet, there's nothing I like more than ripping up me Granny's shawl and staggering off to the group's club, the Batcave, which



JONATHAN KLEIN

runs at London's Subway every Wednesday.

With the sort of atmosphere you usually only find in New York, it's just the place if you fancy a little sleaze with an underlying touch of debauchery.

But don't get too worried about the "blasphemy, lechery and blood" motto of the gaff. "Tastelessness is just fun," says group leader Ollie, "People like to be as tasteless as possible."

Simon Tebbut-House



Photos by Gabor Scott

OLLIE WISDOM



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# ALBUMS



**TEDDY PENDERGRASS (left) with HAROLD MELVIN and the BLUENOTES**

## Last train from Philadelphia

**VARIOUS ARTISTS 'Love Train — The Best Of Philadelphia' (Philadelphia International PIR 25316)**

THE PHILLY Love Train has returned to the depot, sadly derailed by bankruptcy in spite of all these great musical journeys it's taken us on. So let's hear it one more time for the familiar green label and say toodle-oo in style with this retrospective.

You'll find generous helpings of Philly International's most significant sounds: five from the ever-underrated O'Jays including the tremendous, tear-filled 'Brandy'; three from Teddy Pendergrass and three more from him as the voice of Harold Melvin and the Bluenotes. One of those is the inspiring 'Wake Up Everybody', another 'If You Don't Know Me By Now' with Pendergrass soulfully wailing "Ah-hay!" as he used to. It either meant he had soul or hay fever, I was never sure which.

Everyone's 20-best list would differ and mine certainly wouldn't have given breathing-space for Pendergrass' 'Lady Love'. Though thoroughly pleasant, it's hardly a classic. But the real curiosities are the inclusion of the Jacksons' chart-topper 'Show You The Way To Go' (it was never on Philadelphia!) and the exclusion of McFadden and Whitehead's 'Ain't No Stoppin' Us Now'. Rhymes and reasons behind that I'm sure, but there's still enough of both here to make this a very happy goodbye. + + + +

Paul Sexton

**THE EVERLY BROTHERS 'Rip It Up' (Ace CH 64)**

WITH PHIL Everly now rolling back the years in conjunction with Cliff, what better excuse — if excuse you need — to check the immaculate way he and brother Don used to shine in the late 50s.

Here's a 12-track heartwarmer from their hottest times, four hits included plus some genre standards. 12 tracks of about two minutes each means it's over before you know it and you haven't time to cough, just admire the incomparable, not to say inimitable, harmonies on the familiar 'When Will I Be Loved' and 'Problems'. The intricate vocal liaison war rarely better than on 'Poor Jenny' and that's here too.

Like Buddy Holly, the influence of the Everly's is one that tends to be overlooked these days. Bending your ear this way for 25 minutes certainly wouldn't hurt. + + + +

Paul Sexton

**JANET JACKSON 'Janet Jackson' (A&M AMLH 64907)**

ALMOST AS if someone had said "Follow that", Mom and Pop Jackson have. Again. Sister Janet is gingerly testing the water with her first album. She has much to learn, as they say, but there are one or two signs that the water will be warm enough. She looks and sounds, much as she might hate it, like Michael did circa 'Looking Through The Windows'. But she wants to sound like he does now, and hence inferior disco stabs such as 'Say You Do'.

Janet's better off with ballads, like the pretty if slightly flat 'Love And My Best Friend' and 'Forever Yours', or with an uptempo tune that allows her voice a

shade more character. That's best revealed on the current single 'Come Give Your Love To Me' with its spanking beat and attractive harmonies which steer it clear of the thud-thud dance norm.

Very much an album of first steps, this; but taken confidently enough to promise rather more next time around. + + +

Paul Sexton

**CREAM 'Strange Brew (The Very Best Of Cream)' (RSO RSD 5021)**

AHHH! AN interesting relic, circa 1966 to '68 I should say and a perfect example of the post-psychedelic flower power pre hippy period, just before the later one track per album side epoch. The pressing has been released by the British Museum and includes the now deleted debut single 'I Feel Fine', a lovely three minutes' worth of harmonies, swing and guitar as well as the more predictable 'Badge', 'Strange Brew' and 'Sunshine Of Your Love' which we've already had far too much of on the countless other greatest hits albums. Cheques should be made payable to the Jack Bruce/Robert Stigwood "Well we could do with the royalties right now" fund. + + +

Simon Hills

**THE BARRACUDAS 'Meantime' (Closer Records CL 0001)**

AN ALBUM sounding like death warmed up, it's certainly enough to send you to the grave. The updated sixties band would have done a lot better to have

formed ten or so years ago. After two years of extensive touring throughout Europe, this is what the Barracudas have come up with. Was it worth them coming out of hibernation? All the tracks contain the same lack of imagination, especially such monotonous, bobby little numbers as 'Grammer Of Misery' and 'I Ain't No Miracle Worker'. Not really worth listening to in the 'meantime', or at any other time come to think of it! +

Sarah Barnett

**SHRIEKBACK 'Care' (Y Records 502)**

GETTING A fix on these boys is like loading mercury with a pitchfork. Shriekback won't stand still! Curiosity is hard to cage and Shriekback are curious above all. Relatively faceless but possessed of interesting pedigree (from Gang Of Four to XTC), Shriekback offer no manifesto, no clearcut packaging. Instead, they experiment. They play with everything, then edit the results. And, they have good taste.

Working upwards from the rhythm floor, Shriekback's music is a funky mix of chants and shuffles that shifts the body and the mind. Occasionally they get a trifle dry, mostly they manage to be a bag of surprises. Lyrically, they're a little private, musically they lead towards the dancefloor.

'Care' fleshes out the bleached bones of 'Tench', Shriekback's recording debut. Where the latter demonstrated a common curiosity, it lacked the sympathy that Allen, Marsh and Andrews have clearly developed. Avoiding dogma and keeping one foot on the floor, Shriekback's songs move through a welter of moods, from the surging confidence of 'Lined Up' to the sudden chill of 'Hapax Legomena.' Their

funk hasn't forgotten how to feel.

If all this sounds a touch too serious (and the boys do have high foreheads), let me say they also like their fun. The spirit of play hovers over this record and anyone who reckons that "If it's good enough for Geoffrey Chaucer/It's alright with me" is welcome at my house.

A rare example of disciplined explorations and careful play. Shriekback are getting the balance right. + + + +

Mark Cooper

**PALLAS 'Arrive Alive' (Cool King CKLP 002)**

THIS IS a bundle of laughs. Pallas are part of the great cosmic revival, but it's still Marillion who are beating off all comers for the crown. Boasting a mere five tracks, I'm sorry to say that 'Arrive Alive' meanders nowhere and all rather sounds like a poor man's early Genesis. Pallas are nice chaps to be sure, but this is one big yawn. +

Robin Smith

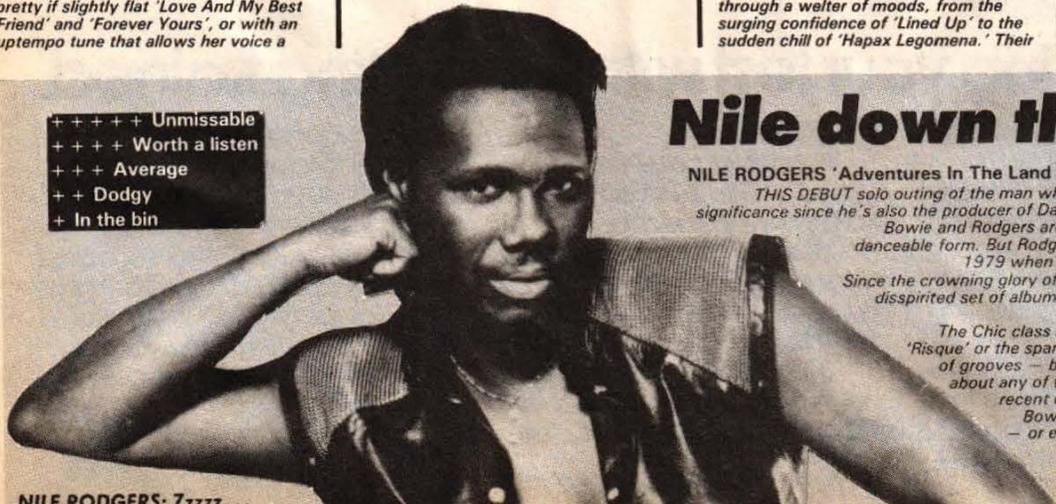
**BUDDY HOLLY 'For The First Time Anywhere' (MCA MCM 1002)**

THE COLLECTOR yells, the non-collector yawns, and I try to steer a middle course. If Holly's your hobby this'll have you a-flutter, if not, bye-bye.

Here are 10 tunes previously released with overdubs added after Buddy's death, but never in this unsullied form. The warts are the ones Holly put there, and there are plenty of them; there's a lot of simplistic twanging but remember we're discussing circa 1955 here. Alternative versions of 'Maybe Baby' and 'Brown-Eyed Handsome Man' stay in the shade of the hit renditions but are of undoubted interest, a comment which fits the whole short, and cut-price LP. + + + +

Paul Sexton

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



**NILE RODGERS: Zzzzz...**

## Nile down the river

**NILE RODGERS 'Adventures In The Land Of The Good Groove' (Mirage B 0073)**

THIS DEBUT solo outing of the man who is 50 per cent of Chic has taken on a new significance since he's also the producer of David Bowie's new material. You can see why Bowie and Rodgers are suited — both present calculated style in a danceable form. But Rodgers hasn't had the best run of the play since 1979 when Chic were the biggest selling singles artists. Since the crowning glory of the Diana Ross album they've slumped to a dispirited set of albums, and have the notoriety of putting the final nails in Debbie Harry's coffin.

The Chic class is still there, but it's far from the lushness of 'Risque' or the sparkle of 'Good Times'. This is merely a fair set of grooves — but not songs. There's a distinct lack of drive about any of the songs. Even the under par Chic album of recent days could knock this offering for six. I hope Bowie has pushed him into producing a fiery set — or else that'd be two more disappointments to a very mediocre year so far. + + + +

Mike Gardner

# THE LIQUIDATOR!



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 + Late For The Sky  
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**NEIL YOUNG** After The Goldrush + Harvest  
**JONI MITCHELL** Clouds + Blue  
**GEORGE HARRISON** 33 1/3 + George Harrison  
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**FLEETWOOD MAC** Rumours + Fleetwood Mac  
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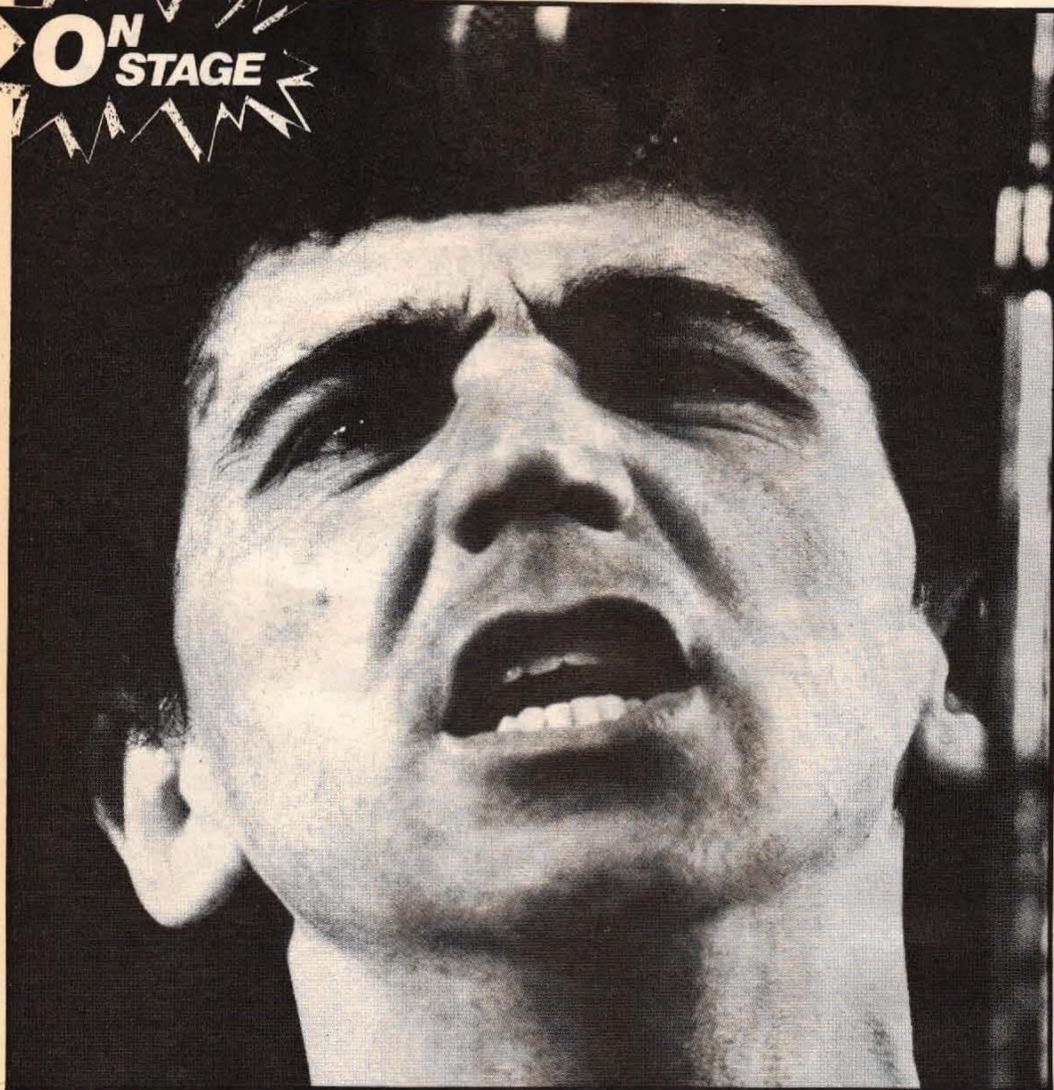
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# ON STAGE



KEVIN ROWLAND: "a man possessed"

## Power crazy

**DEXYS MIDNIGHT RUNNERS**  
Liverpool, Royal Court

KEVIN ROWLAND is one of those blokes who could be mad, could be a genius, or even both. It's impossible to tell whether the now-customary rags he and his band dress themselves up in are anything more than a gimmick. And it's impossible to tell whether the projected passion in Rowland's voice can possibly be genuine from start to finish.

But there's no doubt that he is THE man. By the end of the gig as they encoored with 'Respect' he was pacing up and down the stage like a caged animal. He marched to one end, rapping like fury, kicked the lighting gantry, returned to the other and kicked a speaker and repeated the whole process again and again. The music was frantic, the rapping never stopped and the group was fit to bust.

From the storming 'Geno' — already being blasted out by the band before the curtain went up — to a completely reworked 'Until I Believe In Myself', Dexys were the most powerful thing on 20 legs. No one smiles, and no one belies any emotion other than an almost po-faced regard for their leader, but the sound that comes out is coherent, red-blooded and always as unnerving as a motorway lorry powering its way forward.

The rustic togs may be purely for effect, but there's no doubt that the whole image brings out a sound that's blisteringly powerful and a feel which is coherent from start to finish.

'Come On Eileen', of course, couldn't fail. They stamped and shouted (even those who weren't

singing mouthed the lyrics) while Kevin Rowland screwed his face up even more and stared up at the balcony, howling the lyrics like a man possessed. But the really interesting numbers were a stunning 'There There My Dear' with the aggressive leader going into his rap again before reeling back and hitting the microphone when the audience didn't react when he shouted 'Can You Hear Me?' and 'Until I Believe In Myself', which went from 0-60 in seven seconds so that Rowland could yet again get into his ferocious rap.

Apparently, this show will be the last to be based around the 'Too Rye Ay' album, before they go on to try new material.

A word in the hotel bar with Kevin Rowland gets you no nearer to knowing where the packaging stops and the emotion begins. But a word with his group affirms that they are 100 per cent behind him, and a night watching Dexys confirms that he has the power to do anything he wants with them. You get the feeling that if he asked them to jump off the stage, they would.

The net result is a gig that's the nearest thing to soul you'll get this side of Otis Redding. At times, the voice is just too strained, too emotional for too much of the time, losing the impact of the times when he really does push it. But the single-mindedness means that when other groups will shift and change to fit other people's whims, Dexys will power forward with a blast of air which will be fresh, and very, very hot.

Simon Hills

## Into the arena

U2

Hammersmith Odeon, London  
*IT TAKES a lot for a rock band to convince me. Rock has a history as trashy as the inside of the average Conservative MP and U2 work off that history.*

*There's nothing terribly wrong with U2, they're just very average. U2 are workmanlike, they knot their brows, they sweat, they run around. They run around in little circles. All those gnashing teeth, all those worthy statements . . . it gets them nowhere.*

*U2 are hammering away being very powerful, Bono is skipping(?) around the stage with all the grace of a drunk down the Whitechapel Road, and lots of people are standing up waving their fists in the air. What's happening? It's a rock ritual.*

*Very satisfying, rock rituals, they've been going on for years. All U2's spiritual fancies, all their proclamations on Ulster are lost among the pile of rotting tour sweat shirts. This is a rock show and any communication, any subtle shift of meaning is simply bludgeoned to death by the sheer bloody spectacle.*

*Only really great bands are able to transcend the constrictions of the rock show, the dumb conservatism of the rock fan. U2 are not a great band. They move with a stiffness, they play with consideration. There was little dangerous or spontaneous about U2.*

*Yeah, but this was the perfect dry run for when U2 become an American stadium rock band. Very grand those postures Mr Bono, very theatrical. U2 will get bigger, rock will not die. And still ageing rock hacks from Rotherhithe will ask the question: Where's the sex, where's the glamour . . . where's the humour?*

*Not worth missing Coronation Street for.*

Jim Reid

**AZTEC CAMERA/THE FARMERS BOYS**  
Lyceum, London

**SCOTTISH BAND** Aztec Camera are a real crash course for the ravers — the hippest name to drop over the past year. But what most pop pundits have neglected to tell you is that Aztec Camera's pop vision is lightweight.

*It's like a meringue — take a big mouthful and it melts to nothing in seconds. The four-piece's melodies are stilted in the extreme and too many of the songs sound like the sort of thing found in many a third-form exercise book.*

*Heard in single form songs like 'Oblivious' are fine, but lumped together they make a very unappetising diet. The only highspot was the excellent guitar work which accompanied many of the songs.*

*The Farmers Boys too are part of the new pop, but they managed to imbue the proceedings with enough personality and sly wit to paper over their deficiencies. Songs like 'Muck It Out' — their new single — auger well for the future.*

Mike Gardner

**I**NSTEAD OF being leader of wacky LA pop combo Wall Of Voodoo, Standard Ridgeway could have been the world's greatest salesman of eight foot balloons.

Standard had ambitions to launch a mail order company, trouble is those balloons and giant sea monkeys (yep, you heard right) proved the undoing of him.

"I was always interested in the flim flam (conman) aspect of American capitalism so I thought I'd try my hand at mail order selling.

"I decided to sell giant sea monkeys. They're dehydrated bone shrimps, you make them all colourful and then put them in water and they come alive. It became a bit ridiculous though, there was too much mail coming in and not enough sea monkeys going out.

"I got a tip that eight foot balloons were going to be the next big thing but they flopped!"

Wall Of Voodoo were very much steaming up your hotter than vindaloo RM charts with their quirky 'Mexican Radio'. But it could have all been different. Standard had ambitions to write soundtracks for horror flicks. Yep, it might have been creepy crawly music, rather than zany celebrations of Johnny Gaucho's listening habits.

"That was something I kinda got together round 1977. I got the company together with some other musicians and we had a try at making soundtracks for movies.

"It was very businesslike, we had an office and everything — in fact most nights we ended up sleeping in the office. We were



WALL OF VOODOO: putting a Mex on you

# Full of Mexican jumping beans

attempting to make sounds for anything; sound effects y'know. Business wasn't too good, so eventually we turned into a band." Wall Of Voodoo were very much influenced by the punk explosion.

Although Standard had been playing in jazz-influenced bands, it was the spark of the English new wave that fueled his new pop vision. "The LA punk scene was very

English derived. The Sex Pistols explosion acted like a good enema for the local music scene — it cleared out all the crap."

**E**ARLY WALL Of Voodoo gigs however, were not without the occasional mishap. "The first time we played as Wall Of Voodoo, I tripped over a power cord and the whole club went into darkness. Everybody thought we were being very clever and that this was part of some concept or something."

But then the Lord said let there be light and lo, Wall Of Voodoo had a record contract and a growing following in Britain and America. As 'Mexican Radio' is set to become Wall Of Voodoo's first big hit, Standard explains the terribly complex meaning of the song.

"In Los Angeles lots of Mexican radio stations are just bounced off the mountains.

"Lots of people tune in to hear the real music. That way you can leave the country without leaving the car. The song's just about LA's obsession with Mexican radio."

What, no deep meanings, no complex socially loaded cultural interface? I thought all youse Yankees liked to make things a mite complex. Ah well, I suppose we'll have to discuss terribly mundane issues like the group's future plans.

"We're going to tour America for about five or six months. At the moment we're still travelling round in a small van, sleeping in Indian blankets."

Well boys, at least you're not sleeping with the Indians. Wall Of Voodoo, nice clean chaps.

JIM REID



## the Celtic soul BROTHERS

NEW SINGLE

INITIAL COPIES WITH FREE COLOUR POSTER

### helen o'hara

The eldest of seven children, not surprisingly the young Helen O'Hara had her hands full. When she wasn't helping Mum with the cooking and cleaning, the Ballymena Belle practised hard and long on the violin. Her efforts have of course paid off for tender Helen has now found success playing the fiddle in Dexys Midnight Runners. Mum and the kids are extremely proud and like nothing better than to gather round the telly and watch Helen performing on T.V.

## kevin rowland and DEXYS MIDNIGHT RUNNERS

7" - "THE CELTIC SOUL BROTHERS"/"REMINISCE PART ONE"  
3 TRACK 12" - "THE CELTIC SOUL BROTHERS"/"REMINISCE PART ONE"  
AND "SHOW ME" (LIVE VERSION)

# TRIVIA QUIZ

- 1 Which Leo Sayer hit single from last year was written by the Bee Gees?
- 2 Name Culture Club's most recent hit.
- 3 What was Gallagher & Lyle's hit from 1976?
- 4 Which song, originally recorded by Jimmy Ruffin in 1966, provided a latter-day hit for Dave Stewart with Colin Blunstone?
- 5 Which three letters make up all of my heart?
- 6 Name two Bonnie Tyler hits containing 'heart' in the title.
- 7 Who scored with 'Heart Of Gold' in 1972?
- 8 Buddy Holly scored a top 30 hit in 1959 with 'Heartbeat'. Who recorded the chart cover-version sixteen years later?
- 9 Name both Roy Orbison hits from the sixties with the word 'heart' in them.
- 10 What was Cilla Black's first number 1, included on her current chart LP?
- 11 Dionne Warwick covered that same song in 1964, but what was her 1982 hit single which proved to be her biggest hit to date?
- 12 Which all-time top chart instrumentalist scored with 'Deep In The Heart Of Texas' in 1962?
- 13 What are Tom Petty's back-up band called?
- 14 Long John Baldry only achieved one chart-topper. What was it?
- 15 Which Human League single preceded 'Don't You Want Me' in the chart?



YOU'VE HEARD of Pop art... well here's Pop Heart. 25 trivia questions on pop and the heart. Your score: Under 10 - Is blood still reaching your brain? 10 to 20 - Hardly heart stopping. Over 20 - Your finger's on the pulse.



- 16 Which two artists, one British and the other American, scored respective hits with 'Queen Of Hearts'?
- 17 Name Quarterflash's chart hit from last year.

- 18 Teddy Pendergrass recorded his only chart duo song with Stephanie Mills in 1981 - what was it called?
- 19 Name the Sheena Easton hit single with the word 'heart' included in the title.
- 20 'Give Me Your Heart Tonight' was the title of a single and album by which popular artist?
- 21 What was Whitesnake's chart album from 1981?
- 22 Who recorded an ET inspired hit single last year, appropriately named 'Heartlight'?
- 23 Which Rod Stewart hit from 1975 was originally recorded by the Isley Brothers in 1966?
- 24 Name Elvis Presley's first British hit, the title of which coincidentally provided a 1981 mini-hit for the Jacksons.
- 25 What nationality was Survivor's 'Heartbeat'?

# X-WORD

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

### ACROSS

- 1 Shy boys (10)
- 5 A 1982 hit from The Belle Stars and also Natasha (3,3)
- 9 From which Kim gets a sight (4,4,1,5)
- 11 Group that were going to Keep On Loving You (3,10)
- 14 In which Bowie went backwards (2,3,4)
- 16 Group that featured Big Country guitarist Stuart Adamson (5)
- 17 1973 David Essex hit (9)
- 18 Plastic Band leader (3)
- 19 She didn't have to put on the red light (8)
- 21 Former Roxy musician (3)
- 22 Goes with ivory (5)
- 24 New Order LP (8)
- 26 & 29 across. He heard Wedding Bells (3,5)
- 28 He found Blood On The Tracks back in 1975 (3,5)
- 29 See 26 across
- 32 Partridge or McCluskey (4)
- 33 Fleetwood Mac hit (2,5)
- 35 Ms Crawford (5)
- 36 Rock 'n' Roll John Lennon hit (5,2,2)

### DOWN

- 1 Dexy's leader (5,7)
- 2 Combat rocker (3,8)
- 3 What Young Guns do (2,3,2)
- 4 Played without frontiers (5)
- 6 Early Pretenders single (3)
- 8 OMD LP (12)
- 10 They prescribed Milk and Alcohol (2,8)
- 11 Home for XTC (7,10)
- 12 A plea from Tony Hadley (5,2,4)
- 13 Pink Floyd's post card message (4,3,4,4)
- 15 They had 1971 hit with Heaven Must Have Sent You (6)
- 20 Olivia Newton John ELO film score (6)
- 23 They have more fun (7)
- 25 See 30 down
- 26 Lane's number (5)
- 35 & 25 down. Mambas frontman (4,6)



- 34 Duran Duran's girls were captured on it (4)
- The Doors woman (1,1)

### LAST WEEK'S POPAGRAM SOLUTION

Christian, Motorhead, Dazzle Ships, Porcupine, Side Kick, Thriller, Jailhouse, Dire Straits. DOWN: The Pilot.

### LAST WEEK'S X-WORD ANSWERS

ACROSS: 1 Quartet, 5 Eddy Grant, 8 I Love Rock 'n' Roll, 10 WEA, 12 Equals, 13 Feline, 15 Torch, 16 Hi Tension, 17 Wow, 18 I Ran, 19 Angie, 20 Joke, 21 McVicar, 23 True, 24 Sound And Vision, 27 Drama, 29 Architecture, 30 Kirk, 31 Invisible Sun, 34 Coconuts, 35 Bedsitter.  
DOWN: 1 Quick Step And Side Kick, 2 Another Page, 3 There There My Dear, 4 Too Much Heaven, 6 Dare, 7 The Only Way Out, 9 Life In Tokyo, 11 Blondie, 14 Snow, 22 Ca Va Ca Va, 25 Ships, 26 Street, 28 Africa, 29 Arista, 32 Best, 33 Eno.

LAST WEEK'S X-WORD WINNER: Terry Belbin, 95 Victoria Rd North, Southern, Hants.

TOP FIVE WINNER (March 19): Mark Cousens, 5 Lubbock Walk, Parkwood, Rainham, Kent ME8 9QS

# 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 .....

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

# ANSWERS

1 Heart (Stop Beating In Time) - 2 Three  
2 Clock Of The Heart - 3 Heart On My  
4 Heave - 4 What Becomes Of The Broken  
8 Total Eclipse Of The Heart - 9 Breaker  
10 Breaker - 11 Heart - 12 Heart  
13 Heart - 14 Let Heart (USA) - 17 Just Live  
15 Open Your Heart - 19 Just Live  
18 Juice Newton - 20 Shakin' Stevens - 21 Live  
23 In The Heart Of The City - 22 Neil Diamond  
24 Heartbreak Hotel - 25 American



SOLVE THE ten cryptic clues and write the answers across the puzzle so that the starred down column reveals a lady who inspired Michael Jackson. Remember the clues aren't in the correct order.

Yes a role reversal would put you on Orchard Road (3,5)  
No its not PC Ali Rice, just a guitarist with cash and fags (4,7)  
Come on let Ronnie by, she wants to see a total eclipse (6,5)  
This YM cure needs a good shake up to give you sweet dreams (10)  
In the post office a great 'phone shake up made Christopher cross (7,4)  
I'd rather Andy than Dig got changed for Joe Jackson (5,3,3)  
Marc's fans wanted more Cell, but in the panic only got one who rang those wedding bells (3,5)  
By nailing Al up somewhere you'd discover a HM superstar (3,6)  
And I Norma Dine hid the identity of a HM supergroup (4,6)  
He imagined he could build walls and bridges (4,6)

# DURAN DURAN

## JIM REID unwraps the product package

**F**ROM ALL the fuss you'd think Duran Duran were the most important thing in the world. The last couple of months have seen their average looks (I've seen them close up) and average talents heralded as the second coming.

Duran aren't the second coming, they're simply the first encouragement to a scared record biz that the megabuck, megagroup is not a thing of the past.

Duran Duran are a vehicle for five very clever young men, they're a neat example of corporate rock. The Duran machine moves through a world of promotion, product . . . and projects. They don't so much write songs as create marketable product.

Fair enough, lots of people like Duran. This makes them very successful, it doesn't mean they're any good.

Duran's music is thoroughly competent and yet bereft of the soul, passion, and wit that makes a great record. Duran make clever music. Duran's music is clever 'cos it sells. This isn't enough for Duran Duran, they want to be taken seriously.

Trouble is, Duran Duran will never make great music, their talent lies in the packaging of product, not the actual product.

When I talk to Nick Rhodes I feel a bit sorry for him. He desperately wants his work to count, but really his work only counts in the EMI accounts office.

Nick is a very skilled interviewee, he talks a bit like an American PR. Nick gently sips a white wine, we're at the premiere for the Duran Duran video and Nick is feeling very pleased with himself.

Outside EMI record people are busy slathering over their most profitable commodity. Inside Nick Rhodes is thinking about the next product, the next project, the next question . . .

### **Do you feel that the band are becoming public property?**

"No, I know exactly what you're getting at, but I feel that we draw our lines. If you're involved in something as we are, that is to be presented to the public then the public will give their thoughts about everything that you're doing and whether they like it or not. You put yourself in the public eye and that's something you live with.

"I don't feel we're overdoing it. I don't feel we're becoming public property, because if I wanna go and sit at home and watch television and I don't want to go out and be molested, then that's what I do. We still keep our privacy."

### **How many hours do you work a day?**

"I would say sixteen. There is no strict rule for that because I might have seven straight days off.

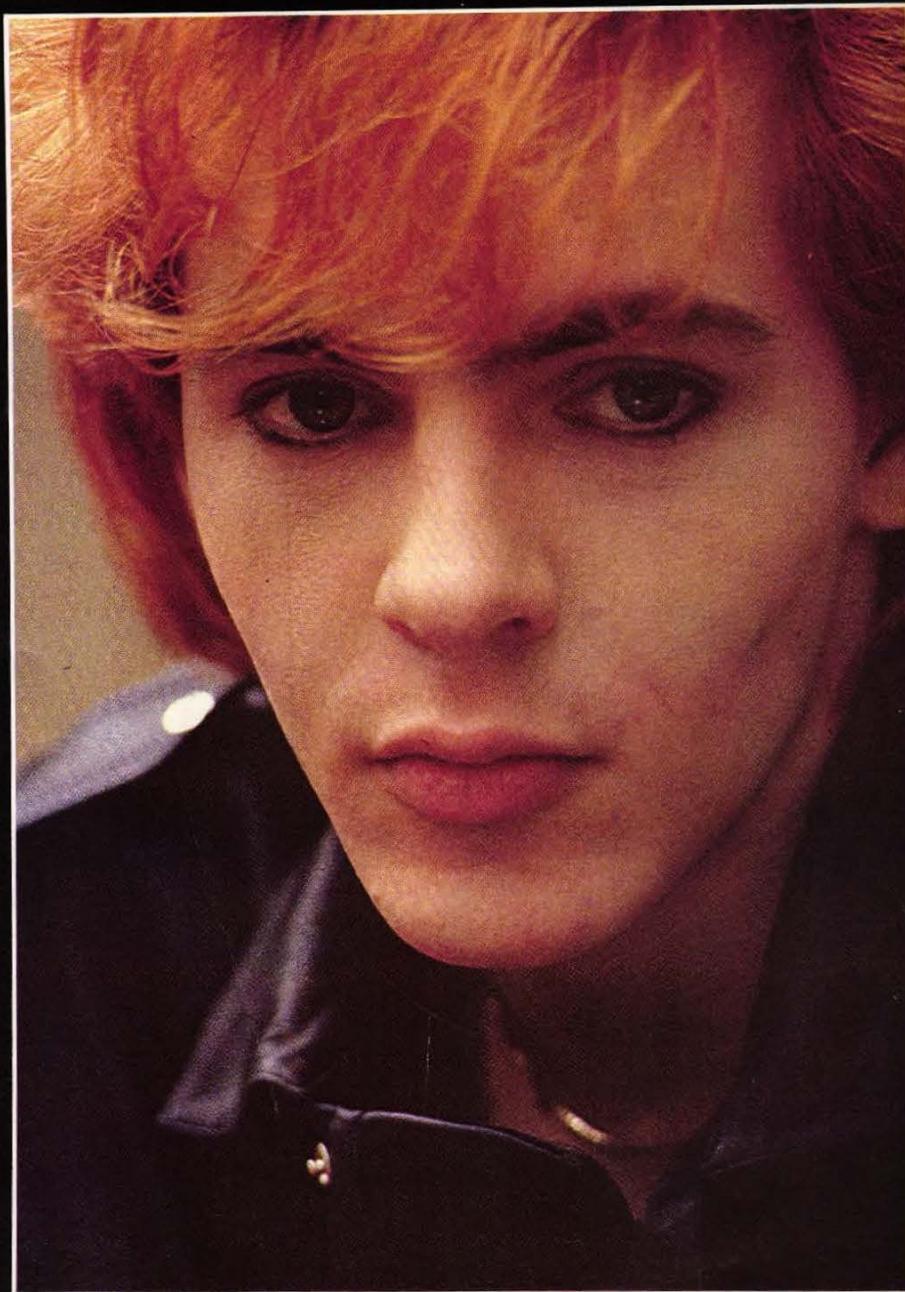
"For the last two months I have been working sixteen hours a day. Eight hours sleep and then back to work.

"I've been doing the Kajagoogoo thing and fitting in all the Duran things. When I get home I usually try some songwriting. I suppose my work load sounds severe, but I really enjoy it.

### **How do you feel about Kajagoogoo's success?**

"I think it's great, I'm really pleased for them. I'm glad Duran didn't have a number one with their first record 'cos I feel it's an awful thing to live up to.

"Y'know the follow up probably won't go to number one — it should be a hit, 'cos it's a good song. I just hope they can sustain a string of hits together."



Nick Rhodes pic by Adrian Boot

### **Are Kajagoogoo rivals to you now?**

"They're healthy competition, I don't count them as rivals. I can't lose both ways — I guess.

"They're a good band. It's something I wanted to do — it's been a good experience for me to produce them with Colin Thurston. It's been incredibly successful and it isn't just because of my production. They write very good songs."

### **You're obviously involved in a lot of promotion work etc. Does business ever get in the way of Duran's creative output?**

"The thing is that in the past some people have

criticised us for being purely a business entity.

That's the only comment the press have ever made that's really dug into me. I actually felt quite hurt, as did all the band.

"That's the last thing this band is about. We spend fortunes of our own money making videos and things. What happens is that EMI advance us the money, and when we sell records we get paid back."

"It's our own money from our own pockets. We don't do that 'cos we're mercenary."

Turn to page 30

**RECORD MIRROR**

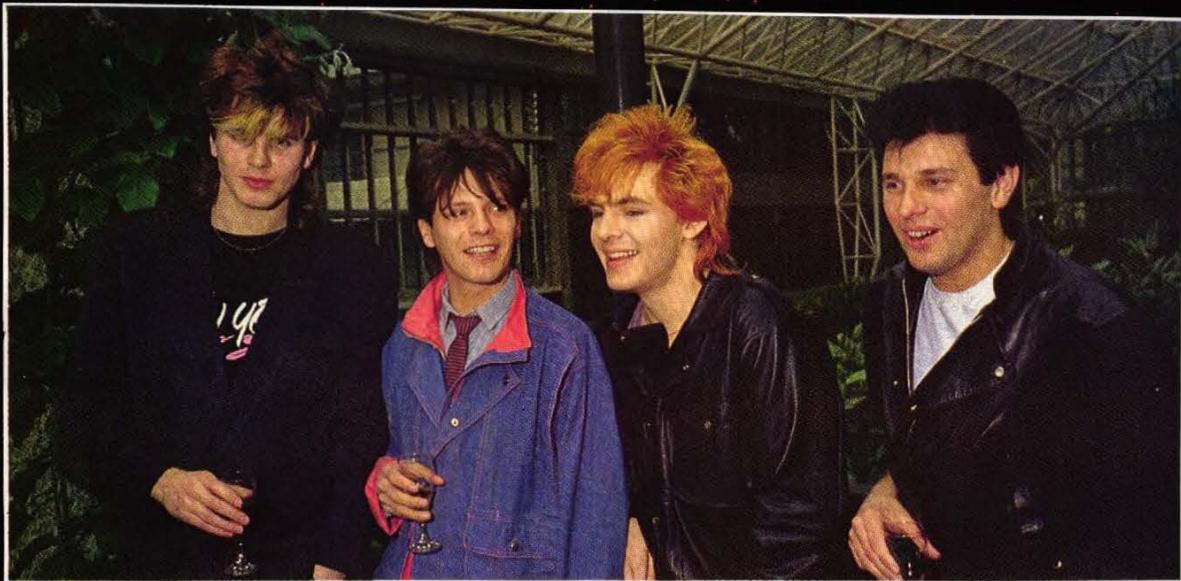


Pic by Fin Costello

# DURRYAN DURRYAN



# DURAN DURAN



From page 27

businessmen, but because we wanna make videos that we are proud of and that are new and different to everybody else's.

"I mean our major concern is producing product that we are pleased with. If it costs a lot of money, that's what we choose to spend it on."

#### **What's the most satisfying thing about being in Duran Duran?**

"Artistic license. At the end of the day we can do exactly what we want with our product. If it was any other way I'd never consider doing it."

"That's the way it's always been with us. That's the way all our deals are structured. We have control over everything we do. Therefore I'm proud of everything that goes out."

#### **Do you ever worry about your success ending?**

"No I don't worry about things like that, if it stops it stops. Y'know we'd continue to do something else and come back again."

"I think what did us a lot of good, was when our second single 'Careless Memories' was nowhere near as big as 'Planet Earth'. It showed us that suddenly we hadn't become big for the rest of our lives immediately."

"If you continue writing good songs, I think you continue being big. When you stop writing good songs you're finished."

"Look at the life of the Beatles, the reason they lasted that long, is because the songs they wrote were consistently brilliant. I hope Duran keep writing songs like the ones we're writing now. That way we will stay where we are."

#### **Do you think your fans sometimes over-react?**

"I only get scared when I think people are going to get hurt. I don't mind, I don't suffer from claustrophobia, so if I suddenly get mobbed, or crowded by people it never bothers me, 'cos they're just kids most of them."

"There's nothing wrong with that, it's good. I mean, I waited for people for autographs when I was a kid. I enjoyed doing it. So now I understand kids waiting for us. I think it's great."

#### **I hear you're going to do a photography book?**

"That's true, it's a book of polaroids that is going to be called 'Interference'. I've been trying to put it together for about six months now. All the photos are actually finished now — it's just a matter of me getting the time to arrange it."

"They're all abstract art polaroids. Again, it's just a little side project that I really wanted to do. It will be out hopefully within the next three months. It's really a matter of me having the time to finally put it together."

#### **How do you like to spend your money?**

"I like to spend it very much. I don't really get time to spend it to be quite honest."

"I buy a lot of videos, because I'm particularly interested in films and in future years — a long time off — that's what I hope to do — direct films. I've always had an interest in films, since I was a kid. So I buy a lot of videos."

"I spend a lot of money on clothes. Otherwise, I guess I just tick over like anyone else."

#### **Where do you go for an evening's entertainment?**

"It varies. I go and see a lot of films, sometimes I feel like going out and having a quiet drink. Sometimes I go berserk and stay up till ridiculous hours in nightclubs. It all depends on my mood I guess."

#### **Do the band ever have massive arguments?**

"Sometimes, usually about the colour of Andy's shoes, no actually we get on very well. We have a good laugh together. Of course there are heated moments, I'd just be lying if I said that we got on like little angels all the time."

"That's not true. If you're in close contact with four other people for a long period of time, there are heated moments. Fortunately it's nothing too severe, we have a good shout at each other and afterwards we go and have a drink."

#### **You're travelling so much, do you ever get homesick?**

"Very much so. I love London so much. I miss my cat, I miss going shopping and English TV, though I'm not so sure of that at the moment. I

miss lots of things — home is home — I miss home basically."

#### **What's the best country you've visited?**

"I like so many different cities. I love London, I wouldn't wanna live anywhere else. I also like New York very much, and Sydney funnily enough is amazing. Paris is great. Sri Lanka is a lot of fun."

#### **Is it true that the band are becoming tax exiles?**

"No. This is just utter nonsense. It's just not true at all. We'll be in England more this year than we were last year in fact."

"Basically it stems from the fact that we're going out of the country to write the new album. We wrote the last two in England and thought it'd be fun to do it in France."

"From there we're recording the album in Montserrat and we'll be doing some touring and promotion abroad."

"But I mean, at the moment there are contingency plans to come and do a couple of shows in England in July and there's a tour being set up for the end of the year."

"We're also gonna be in England to do promotion and TV work, it doesn't really have a thing to do with tax. I mean if it's an advantage to our tax situation, I'm sure I'll be glad of it, but it's not for that."

#### **So, Duran Duran are going to be the biggest band in the world, right?**

"Yes. I mean, obviously you aim at being the biggest band in the world and you reap your results. It won't necessarily be through record sales."

"I see someone turned round to me the other day and said something about taping our records — 'doesn't it really annoy you that they don't buy your records — that they tape them and you lose all that money?'"

"To be honest it doesn't annoy me at all, because I used to tape albums off people and I used to really enjoy the music. I think that people who are taping our albums are maybe kids who can't afford to spend six pounds on an album."

"I'm not bothered by people taping our records. I wanna get through to as many people as possible."

# MAILMAN

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

JUST MUST tell you guys 'bout my great new sequence (take note, all you wally jox!) I open with the super techno-scratch phunk Buddy Holly cover of 'Pinky Blue' chopping into the 12" Japanese import disco version of 'Orville's Song' (0-52-785½-OBPM) cut into electro-remix of 'And The Birds Were Singing' fade into 'The Sparrow' (ingenious idea suggested by Billy Windsor at the Koo Stark disco, Greenham Common) segue into Michael Foot's guitar solo on rap version of 'Hallelujah Chorus', ending with 80-minute re-issue next month by popular demand of 'Two Pints Of Lager And A Packet Of Crisps, Please', on Stiff, went down a treat at Julie Andrews' funeral! James Hamilton, eat your heart out!

**Whiskers Casstoke**

● *Oh, your round, is it? Mine's a Pernod & black*

THE LETTER knocking James Hamilton showed great lack of thought on the part of its writer, Lawrence Flowers. James Hamilton squeezes into two pages what other publications can't get into one issue.

James' conclusions on the UK disco scene are found by compiling DJs charts sent in from all over the map (do you send one in Lawrence?).

There is a separate 'Nightclub' chart specifically designed for reaction from pop-orientated DJs which features both McLaren and Eurhythms amongst many other pop titles.

What point would there be in listing McLaren and Eurhythms in the 'Breakers' list when both titles are already in the Gallup Top 40?

I doubt if Lawrence will ever achieve 20 successful years of deejaying, (as James Hamilton has just done), but I wish him luck — he obviously needs it.

**Shaun C. James, a self-confessed boom boom boinker fan, Aylesbury**  
● *Watch it, you might be lynched by the BHS (Boinker-Haters Society)*



WOY: Limahl lookalike?

# Style Councillor?

*Chris  
PRIESTLEY*



## In appalling taste

PAUL WELLER goes round saying that the music scene is rubbish, and you music papers get your prayer mats out and grovel to him. Why don't you tell him to piss off? I certainly would.

The Jam didn't improve the music scene by re-releasing everything — that was done no doubt so that Weller can say he's made the Guinness Book Of Records. And if he didn't get them re-released why didn't he stop his record company doing so?

He also says that guitar bands are meaningless. I thank God that I don't have to pull my pants down to talk. Synthesisers are killing everything in music. This is why people call groups like Duran Duran rock bands. And as for Culture Club and that wally Boy George — is

everybody silly, this is the music that is the rubbish. Surely I don't stand alone in liking real music?

Though I must admit to having some synthesised music in my collection, when comparing it to rock music, (and guitar heroes, especially Jimi Hendrix) it loses in every aspect. Anybody can set up a plastic synth group, a simple drum machine, bonk a few notes on keyboards, and that's it.

When I tell you that I like Gary Glitter, I expect you'll all fall about laughing, but at least it's real music, better than any synthesiser group any day. Better than Paul Weller. And if only music papers recognised rock music properly we wouldn't have rubbish charts.

Graham Barker, E. Sussex

● *I laughed so hard my lurex macramé trousers split*

AND SO it continues — Paul Weller and a new beginning.

He sticks his neck out and sweepingly and daringly states that "the music scene is absolute crap". Full marks, Paul. A gentleman after my own thinking.

I love his bit on the 'caveman mentality' of people here in

England. I've always marvelled at that great British pastime of enjoying life by going down the pub and getting pissed. Far out, man! Let's do the same tomorrow night! And the night after, and the night after . . .

So many young people between 16 and 30 feel they can only have a good time by going off down the pub. It surely proves to be a very sad existence with nothing tangible at the end, just a murky haze and a tremendous headache — brilliant!

Style, class, youth, vitality, power, the future and The Style Council. His message goes on, yet is in a smarter package.

The Gospel according to Paul. Raise yourself, kids, and listen to what the man says!

**Lora Walsh, London**  
● *Two pints of cream sherry and a packet of catjar crisps for me, please, when it's Paul's round*

I DO not agree with the way in which you degrade and reply sarcastically to the letters that people have taken time over to send to you. Why do they bother? think it is just to brag that they have had a letter published in a national magazine.

In future if you are going to comment on a letter, do so in agreement or politely.  
**Peter Lyons, Southgate**  
● *You po-faced person, you.*

Mailman will remain rude and oafish in the face of adversity.

LISTENING TO the dulcet tones of Bananarama on their latest horror, 'Na Na Hey Hey Kiss Him Goodbye', it came to my attention that something was seriously wrong. The first line goes:

"He'll never love you, the way that I love you". Now, Bananarama would, hopefully, be dedicating their piece to a gentleman; but, as one thinks about the consequences, either somebody has got their facts wrong, or Bananarama bend both ways.

**Lightbulb head, Sussex**

● *We're sending Bobby Bluebell round to set the record straight . . .*

WHY IS it all you Brits seem to think your music is the greatest in the world?

Our Australian music, in my opinion, is hundreds of times better than your crap like the Belle Stars and Kajagoogoo who are purely designed for studio recording only, and couldn't perform live to save themselves.

You are all too pigheaded, give bands like Aussie Crawl and Midnight Oil a fair trial and a bit fairer media coverage and don't always be so pro British!  
**David McLagan, Melbourne**  
● *Ah! pub rock! Mine's a gallon of the amber fluid*

WELL, EMI and the media have done it again and raised another set of wallies. Catch a Gooly.

Meanwhile, Roy Harper has to fork out £15,000 to sever himself from EMI's tendrils to continue to create more of his superb musical poetry that rarely gets a mention, except in the Sunday Times that my chips are wrapped in.

Roy's latest single, 'I Still Care', is a beautiful bitter-sweet love song that would grace any self-respecting music chart, but will it be heard?

Roy has more sensitivity in his little plectrum after thirteen albums than many singer/songwriters could ever aspire to, so just remember "Old fishermen never die, they only put their rods away!" God forbid that Roy Harper ever has to put his rod away through lack of interest.

**The Complete Angler, Bucks**

● *If Roy gave himself a 'skunk' haircut and changed his name to Rephar, he might be in business*

# Herpes: the fax

I'VE HEARD a lot about this new virus infection, herpes, and wondered how I can find out about it as I wouldn't like to catch it.

Pete, Bradford

● *Herpes isn't new. The two related herpes viruses, herpes labialis, which causes blisters and sores in the mouth or on the lips, and herpes genitalis, which infects the genital area, were known to ancient civilisations and have been going strong ever since.*

*Symptoms of this extremely common virus are clusters of blisters which ulcerate on the mouth and lips (herpes labialis) or the genitals (herpes genitalis) leaving painful sores over a period of two weeks or so before eventually clearing. Herpes genitalis may also cause painful lumps in the groin too.*

*This type of ulcerated mouth blister is often spread by kissing, and anyone with these symptoms should avoid the risk of spreading the bug and see your own doctor for treatment. While the sores are there, avoid touching your mouth and fiddling about down under, and, of course, oral sex, as lip herpes can be spread to the genitals quite easily.*

*The herpes virus which infects lips and mouth is an everyday bug, and apart from being carried by kissing is not sexually transmitted.*

*In contrast that related virus, genital herpes, classed as a sexually transmitted infection and not as a form of VD, is carried by genital contact. It can be transmitted by genital skin contact alone, and not necessarily through sexual intercourse.*

*If you have blisters or sores in the genital area see your nearest Special Clinic for treatment immediately. You can contact a clinic by ringing any main hospital.*

*As yet, no known antibiotic kills the genital herpes virus, but a new drug, acyclovir, currently available as a cream and soon to be prescribed in tablet form, is making a considerable difference to sufferers.*

*Once you have genital herpes, this uncomfortable condition can flare up again and again, sometimes only weeks after the first dose; often months or even years later. Prevention has to be better than a cure which doesn't exist.*

*If you have a lip sore don't have oral/genital sex; if you have genital sores don't be irresponsible and run the risk of spreading infection. Avoid sleeping around.*

*For the full facts on herpes, its history, causes, prevention and treatment see a useful new publication, 'Herpes: The Facts', by Dr JK Oates, (Penguin £1.50).*

**M**Y PROBLEM may not sound much, but it bothers me a lot. I have a lisp, which didn't worry me when I was younger, as I didn't know I had one, but now I'm 15 and go to grammar school, a lot of people tease and mimic me. It hurts me a lot.

Is there any way of getting rid of my lisp without going to a speech therapist? Please don't ask me to talk to my parents, as they have never even mentioned it to me.

Kim, Slough

● *I think the teasing is bothering you far more than a wisp of a lisp. From time to time, everyone is teased about something at school. Some are thick-skinned about being the butt of an occasional joke.*

*Others, like you, take it to heart.*

*But haven't you noticed that humour, however silly and misplaced, does always tend to caricature and exaggerate. In turn, you're letting your imagination run riot. After all, if your lisp was so noticeable your parents would have been bound to pass at least one comment in all 15 years of your life.*

*If you're very upset, see your GP, who could, if necessary recommend speech therapy, or even elocution lessons, which might even be fun. Think seeing the doctor is a little extreme? Then you've put a small personal characteristic back in proportion.*

*As for the wits at school, fight back — with the same weapons.*

**I** ALWAYS read my horoscope in papers and magazines and wait to see if it will come true. But my friends say I'm silly and it's a load of rubbish.

One weekend, when I went to a rock concert with my big brother my horoscope said I'd have a great

time that night, and I did. Other times, the stars are completely wrong. Is there any truth in astrology? I'm a Scorpio. Can you tell me more about it?

Andrew, Dorchester

● *According to the lore of astrology the question you've asked is typical of a Scorpio, the sign which isn't happy until the truth of any matter, world-shattering or downright petty, is found out. Astrology, the system of predicting future possibilities and probabilities by interpreting the exact scientific locations of the planets, dates back to the days of the ancient Babylonian empire, and has always had its share of supporters and sceptics.*

*Most astrologers think that the most accurate way of analysing an individual horoscope is to draw up a personal natal chart; a map based on your exact time and place of birth which shows the positions of each planet in the various "houses" or aspects of your life.*

*This natal chart is said to show your talents and positive characteristics as well as less lucky traits which may hold you back. The position of the Moon, Jupiter or Mercury in this map of your life possibilities is seen as just as important as your Sun sign alone. Newspaper and magazine horoscopes give a Sun sign reading only.*

*You can order a Raphael's astronomical ephemeris for the year of your birth, a kind of planetary log table showing the positions of the planets when you were born, through any bookstore. More info can be found in the 'Astrologer's Handbook', by Sakoian And Acker, (Pelican £2.50).*

*Scientists, meanwhile, don't see how the positions of the planets*

# HELP

*can affect our daily lives. But some are still researching into just how true or false these predictions can be.*

**I**'m young, disabled and play guitar, as well as writing my own songs. I don't think that being disabled should be an obstacle to making it in the music business, but would really like to contact others who feel the same way. Any chance?

Kev, Brighton

● *Plenty. You might like to drop a line to Freedom Fighter, a Bournemouth based rockband, all muscular dystrophy patients, with the exception of keyboard-player Claudette Evans, who're currently setting up a national charity to encourage and help young disabled people with musical or songwriting ability, or those who just want to learn to play an instrument.*

*Eventually, the band wants to establish a national headquarters where people can meet for tuition, rehearse, record, or simply stay overnight and have a good time.*

*To kick-off the project Freedom Fighter needs to raise an initial £40,000, through their current album (£4.00 a throw on record or cassette) and donations.*

*People with money to spare, teaching skills to offer, bands who want to play in a marathon benefit scheduled for December this year, or musicians who want to get in touch write to Claudette Evans, 95 Old Christchurch Road, Bournemouth. (Tel: Bournemouth 291560).*

**O**UR BAND has just put together a rough demo cassette and would like to contact record companies and radio stations with the idea of getting someone interested. But we don't even have a list of addresses. Where do we go from here?

J. Birmingham

● *At a time when record companies are slashing budgets right, left and centre, new talent is having an especially hard time being noticed. But the name of the game remains the same. Simply send a copy of your demo, (not your only original tape), to the A & R Department, (Artist and Repertoire) of any company which looks likely.*

*Do some market research first. There's no point in sending a tape along to an organisation which tends to specialise in reggae, or disco, for example, if you're not a reggae or disco band. Once decided, remember to mark your inlay card clearly with name, address and telephone number, as well as track listings.*

*Enclose a covering letter, (keep it short and to the point), and, better still, include one sheet of basic band info, set out clearly and concisely. As image is important, enclose a relatively professional looking pic of the band — not a holiday snap, box camera, blurred dots on the horizon effort. And, to*



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.

*ensure the likely return of your valuable trax, always enclose an sae.*

*Most radio stations play records, not demos. But you could try zapping your tape off to specific rockshow presenters on local stations who might mention your gig dates over the air, or give you a blast if the quality can stand it.*

*Meanwhile, John Peel at Radio One has a reputation for being sympathetic to new talent, so you could try posting the demo to him c/o BBC Radio, Broadcasting House, London W1A 1AA.*

**S**UMMER HOLIDAYS are coming, and I've heard one of the cheapest ways to take a holiday in Europe is to stay in youth hostels. How do I find out addresses? Do I have to be a Youth Hostels Association member to stay?

Jane, Romford

● *Sounds like a cut-price idea. You do need to join the Youth Hostels Association to take advantage of cheapo overnight accommodation on offer from Austria to Yugoslavia, as well as in the UK itself. Membership costs £1.50 to the end of this calendar year for under 16's, £3.00 if you're in the 16-20 age group, and £5.00 for those aged 21 and over.*

*A full list of hostels throughout Europe is published annually in the 'European Handbook — Volume 1', (Youth Hostels Association) price £2.00, and the new updated edition will be available in March. Details from YHA, (England and Wales), 14, Southampton Street, London WC2E 7HY.*

**L**EFT school last year with two 'A' levels but, apart from a temporary job which lasted only a few months, haven't been able to find work. I'd like to try for a university place. Where can I send for details of courses and qualifications needed? How about finding out about grants?

Gary, Kent

● *You need the UCCA Handbook, which should be available in your library. Alternatively, send for your free copy from Universities Central Council On Admissions, PO Box 28, Cheltenham, Gloucester GL50 1HY. This essential publication lists all first degree courses on offer at universities throughout the UK. (Send a large s.a.e.).*

*Check out grant possibilities with your local education authority.*



# US 45s

- 1 1 BILLIE JEAN, Michael Jackson, Epic
- 2 3 DO YOU REALLY WANT TO HURT ME, Culture Club, Virgin/Epic
- 3 4 HUNGRY LIKE THE WOLF, Duran Duran, Capitol
- 4 6 YOU ARE, Lionel Richie, Motown
- 5 5 BACK ON THE CHAIN GANG, The Pretenders, Sire
- 6 7 WE'VE GOT TONIGHT, Kenny Rogers and Sheena Easton, Liberty
- 7 10 MR ROBOTO, Styx, A & M
- 8 8 SEPARATE WAYS, Journey, Columbia



Pic by Michael Portland

- 9 9 ONE ON ONE, Daryl Hall and John Oates, RCA
- 10 13 TWILIGHT ZONE, Golden Earring, 21 Records
- 11 14 COME ON EILEEN, Dexy's Midnight Runners, Mercury
- 12 2 SHAME ON THE MOON, Bob Seger & The Silver Bullet Band, Capitol
- 13 15 I KNOW THERE'S SOMETHING GOING ON, Frida, Atlantic
- 14 16 JEOPARDY, Greg Kihn Band, Beserkley
- 15 24 BEAT IT, Michael Jackson, Epic
- 16 20 DER KOMMISSAR, After The Fire, Epic
- 17 17 FALL IN LOVE WITH ME, Earth Wind & Fire, Columbia
- 18 19 I'VE GOT A ROCK 'N' ROLL HEART, Eric Clapton, Warner Bros
- 19 12 ALL RIGHT, Christopher Cross, Warner Bros
- 20 25 LITTLE TOO LATE, Pat Benatar, Chrysalis
- 21 11 STRAY CAT STRUT, Stray Cats, EMI-America
- 22 18 BREAKING US IN TWO, Joe Jackson, A&M
- 23 21 BABY COME TO ME, Patti Austin, Qwest
- 24 22 DOWN UNDER, Men At Work, Columbia
- 25 27 POISON ARROW, ABC, Mercury
- 26 23 ALLENTOWN, Billy Joel, Columbia
- 28 28 CHANGE OF HEART, Tom Petty and The Heartbreakers, Backstreet
- 29 29 MAKE LOVE STAY, Dan Fogelberg, Full Moon/Epic
- 30 32 PASS THE DUTCHIE, Musical Youth, MCA
- 31 36 SHE BLINDED ME WITH SCIENCE, Thomas Dolby, Capitol
- 32 26 YOU AND I, Eddie Rabbitt/Crystal Gayle, Elektra
- 33 30 DREAMIN' IS EASY, Steel Breeze, RCA
- 34 - EVEN NOW, Bob Seger & The Silver Bullet Band, Capitol
- 35 - I WON'T HOLD BACK, Toto, Columbia/CBS
- 36 31 MY KIND OF LADY, Supertramp, A&M
- 37 - I LIKE IT, Debarge, Gordy
- 38 38 WINDS OF CHANGE, Jefferson Starship, Grunt
- 39 - I DON'T CARE ANYMORE, Phil Collins, Atlantic
- 40 40 SO CLOSE, Diana Ross, RCA

Compiled by Billboard

# US LPs

- 1 1 THRILLER, Michael Jackson, Epic
- 2 2 FRONTIERS, Journey, Columbia
- 3 3 H2O, Daryl Hall & John Oates, RCA
- 4 4 BUSINESS AS USUAL, Men At Work, Columbia
- 5 5 THE DISTANCE, Bob Seger and The Silver Bullet Band, Capitol
- 6 6 RIO, Duran Duran, Capitol
- 7 7 LIONEL RICHIE, Lionel Richie, Motown
- 8 8 TOTO IV, Toto, Columbia
- 9 9 PYROMANIA, Def Leppard, Mercury
- 10 10 KILROY WAS HERE, Styx, A&M
- 11 11 ANOTHER PAGE, Christopher Cross, Warner Bros
- 12 13 POWERLIGHT, Earth, Wind & Fire, Columbia
- 13 12 BUILT FOR SPEED, Stray Cats, EMI-America
- 14 14 KISSING TO BE CLEVER, Culture Club, Virgin/Epic
- 15 20 JANE FONDA'S WORKOUT RECORD, Columbia
- 16 19 MONEY AND CIGARETTES, Eric Clapton, Warner Bros/Duck
- 17 17 SPRING SESSION M, Missing Persons, Capitol
- 18 18 THREE LOCK BOX, Sammy Hagar, Geffen
- 19 21 HELLO, I MUST BE GOING, Phil Collins, Atlantic
- 20 15 GET NERVOUS, Pat Benatar, Chrysalis
- 21 32 BLINDED BY SCIENCE, Thomas Dolby, Capitol
- 22 25 TOO-RYE-AY, Dexy's Midnight Runners, Mercury
- 23 26 NIGHT AND DAY, Joe Jackson, A&M
- 24 24 THE LEXICON OF LOVE, ABC, Mercury
- 25 30 CUT, Golden Earring, 21 Records
- 26 31 WE'VE GOT TONIGHT, Kenny Rogers, Liberty
- 27 27 NEVER SURRENDER, Triumph, RCA
- 28 28 BEATITUDE, Ric Ocasek, Geffen
- 29 - THE CLOSER YOU GET, Alabama, RCA
- 30 16 FRIEND OR FOE, Adam Ant, Epic
- 31 35 1999, Prince, Warner Bros
- 32 37 KIHN SPIRACY, Greg Kihn Band, Beserkley
- 33 22 LONG AFTER DARK, Tom Petty and The Heartbreakers, Backstreet/MCA
- 34 39 PLEASURE VICTIM, Berlin, Geffen
- 35 23 THE YOUTH OF TODAY, Musical Youth, MCA
- 36 36 EVERY HOME SHOULD HAVE ONE, Patti Austin, Qwest



- 37 - SIDE KICKS, Thompson Twins, Arista
- 38 29 WORLDS APART, Saga, Portrait
- 39 33 GREATEST HITS, Little River Band, Capitol
- 40 40 DAWN PATROL, Night Ranger, Boardwalk

Compiled by Billboard



THE URBAN DOGS: ABC lookalikes at 23

# INDIE LPs

- 1 2 SONG AND LEGEND, Sex Gang Children, Illuminated JAMS 666
- 2 4 PILLOWS AND PRAYERS, Various, Cherry Red Z RED 41
- 3 1 WRECKIN' CREW, Meteors, I.D. NOSE 1
- 4 3 SEDUCTION, Danse Society, Society SOC 882
- 5 6 THE PARTISANS, Partisans, No Future PUNK 4
- 6 5 THE MAVERICK YEARS, Wahl, Wonderful World WW 1
- 7 7 STRIVE TO SURVIVE, CAUSING LEAST SUFFERING POSSIBLE, A Flux Of Pink Indians, Spiderleg SDL 8
- 8 11 THE CULLING IS COMING, 23 Skidoo, Operation Twilight OPT 023
- 9 9 A DISTANT SHORE, Tracey Thorn, Cherry Red MRED 35
- 10 13 EMBRACE THE HERD, Gist, Rough Trade ROUGH 25
- 11 10 NORTH MARINE DRIVE, Ben Watt, Cherry Red B RED 40
- 12 18 LOW TECHNOLOGY, Pink Industry, Zulu ZULU 2
- 13 15 1981-1982 MINI-LP, New Order, Factory FEP 313
- 14 8 LEND AN EAR, Pigbag, Y YLP 501
- 15 20 ALL SYSTEMS GO, One Way System, Anagram GRAM 003 (P)
- 16 12 NEVER MIND THE DIRT, HERE'S THE BOLLOCKS, Dirt, Cross 221984/7
- 17 29 SURPRISE SURPRISE, Mezzoforte, Steinar STETLP 01 (P)
- 18 19 THE DAY THE COUNTRY DIES, Subhumans, Spiderleg SDL 9
- 19 - GANG WAR, Prince Charles & The City Beat Band, Greyhound GRP 101
- 20 14 WHAT'S WORDS WORTH?, Motorhead, Big Beat NED 2

- 21 17 PISSED AND PROUD, Peter & The Test Tube Babies, No Future PUNK 3
- 22 16 ROGER THE ENGINEER, Yardbirds, Edsel ED 116/M/S
- 23 - URBAN DOGS, Urban Dogs, Fall Out FALL LP 012
- 24 27 A BROKEN FRAME, Depeche Mode, Mute STUMM 9
- 25 21 UPSTAIRS AT ERIC'S, Yazoo, Mute STUMM 7
- 26 22 PLASTIC SURGERY DISASTERS, Dead Kennedys, Statik/Alternative Tentacles STATLP 11
- 27 23 A PART OF AMERICA THEREIN, Fall, Cottage LP 1
- 28 - LET THE TRIBE INCREASE, Mob, Xntrix MAD 4 (I)
- 29 25 VOICE OF A GENERATION, Blitz, Future PUNK 1
- 30 26 IN THE FLAT FIELD, Bauhaus, 4AD CAD 13

Compiled by MRIB

# INDIE 45s

- 1 11 BLUE MONDAY, New Order, Factory FAC 73T
- 2 2 SOMEWHERE/HIDE, Danse Society, Society SOC 124
- 3 1 GET THE BALANCE RIGHT, Depeche Mode, Mute 7BONG
- 4 3 BAD SEED, Birthday Party, 4AD BAD 301
- 5 4 OBLIVIOUS, Aztec Camera, Rough Trade RT 122
- 6 9 IN NOMINE PATRI, Alternative, Crass 221984/8
- 7 6 FAT MAN, Southern Death Cult, Situation 2 SIT 19
- 8 12 MEXICAN RADIO, Wall Of Voodoo, Illegal ILS 0036
- 9 10 THEY'VE GOT IT ALL WRONG, Anthrax, Small Wonder WEENY 2
- 10 14 LINED UP, Shriekback, Y Y 102
- 11 5 WESSEX '82, Various, Blurrq FISH 1
- 12 16 AS HIGH AS YOU CAN GO, Chameleons, Statik STAT 30
- 13 7 HIT THE 'O' DECK, Pigbag, Y Y 101
- 14 13 BEASTS, Sex Gang Children, Illuminated ILL 1112
- 15 8 JOHNNY REMEMBER ME, Meteors, ID EYE 1
- 16 15 PUNK'S DEAD . . . (E.P.), Various, Pax PAX 7
- 17 25 PEOPLE, Action Pact, Fall Out FALL 010
- 18 31 THE MENTAL DISORDER EP, Disorder, Disorder ORDER 4
- 19 19 LOVE'S A LONELY PLACE, Virginia Astley, Why Fi WFI 001
- 20 27 CATTLE AND CANE, Go Betweens, Rough Trade RT 124
- 21 22 DON'T COME BACK, Marine Girls, Cherry Red CHERRY 54
- 22 17 NEW AGE, Blitz, Future FS 1
- 23 20 FEELS LIKE WINTER AGAIN, Fiat Lux, Cocteau COQ 9
- 24 — LOVE UNDER WILL, Blood And Roses, Kamera ERA 018-12
- 25 30 FASHION PARADE, Instant Agony,  $\frac{1}{2}$  Man  $\frac{1}{2}$  Biscuit DUNK 2

- 26 — LIMO LIFE, Urban Dogs, Fall Out FALL 011
- 27 18 PLAIN SAILING, Tracey Thorn, Cherry Red CHERRY 53
- 28 40 CRAZY ABOUT LOVE, Wire, Rough Trade RT 123T
- 29 21 BELA LUGOSI'S DEAD, Bauhaus, Small Wonder WEENY 2
- 30 — GARDEN PARTY, Mezzoforte, Steinar STE 705
- 31 — SOME THINGS DON'T MATTER, Ben Watt, Cherry Red CHERRY 55
- 32 38 MAGGIE, Foster & Allen, Ritz RITZ 025
- 33 42 DYING MAN, A-Heads, TW HIT 107
- 34 — ANACONDA, Sisters Of Mercy, Merciful Release MR 019
- 35 23 ALICE, Sisters Of Mercy, Merciful Release MR 015
- 36 — URBAN OSPREY, Nightingales, Cherry Red CHERRY 56
- 37 34 KINGDOM COME, Crown Of Thorns, Illegal ILS 0035 (I)
- 38 — DIE FORME, Uproar, Lightbeat RAW 2
- 39 26 NO TIME TO TALK, Box, Go! Discs VFM 1 (P)
- 40 28 INTO THE ABYSS, Sex Gang Children, Illuminated ILL 15
- 41 33 CITY INVASION, Red Alert, No Future 01 20
- 42 36 LOVE WILL TEAR US APART, Joy Division, Factory FAC 23
- 43 — TAINTED LOVE, Dave Phillips & The Hot Rod Gang, Rockhouse
- 44 32 WINTER, Amoebix, Spiderleg SDL 10
- 45 48 BRING OUT YOUR DEAD (EP), Rabid, Fallout FALL 12009
- 46 35 HOW DOES IT FEEL (TO BE THE MOTHER OF A THOUSAND DEAD), Crass, Crass 221984/6
- 47 29 FOOL FOR A VALENTINE, Gist, Rough Trade 125
- 48 24 OUT ON THE FLOOR, Dobie Gray, Inferno BURN 2
- 49 46 FRANKENSTEIN AGAIN, Lurkers, Clay CLAY 21
- 50 45 THE OTHER SIDE OF LOVE, Yazoo, Mute YAZ 002

Compiled by MRIB

# TOP 12 SINGLES TOP CASSETTES

- 1 — IS THERE SOMETHING I SHOULD KNOW, Duran Duran, EMI 12EM15371
- 2 — LET'S DANCE, David Bowie, EMI America 12EA152
- 3 2 SWEET DREAMS (ARE MADE OF THIS), Eurythmics, RCA DAT2
- 4 1 ROCK THE BOAT, Forrest, CBS CBSA133163
- 5 4 YOU CAN'T HIDE YOUR LOVE, David Joseph, Island 12TS101
- 6 8 RIP IT UP, Orange Juice, Polydor POSPX547
- 7 5 JOY, Band AKA, Epic EPCA133145
- 8 12 GARDEN PARTY, Mezzoforte, Steinar STE1205
- 9 21 DONT TALK TO ME ABOUT LOVE, Altered Images, Epic EPCA133083
- 10 6 NA NA HEY HEY KISS HIM GOODBYE, Bananarama, London NANAX4
- 11 3 BILLIE JEAN, Michael Jackson, Epic EPCA133084
- 12 — I AM (I'M ME), Twisted Sister, Atlantic A9854T
- 13 9 YOU CAN'T PUT YOUR ARMS AROUND A MEMORY, Wah! WEA X9880T
- 14 — HIP HOP BE BOP (DON'T STOP), Man Parrish, Polydor POSPX575
- 15 16 FIELDS OF FIRE, Big Country, Mercury COUNT212
- 16 — BLUE MONDAY, New Order, Factory FAC7312
- 17 13 LOVE ON YOUR SIDE, Thompson Twins, Arista ARIST12504
- 18 7 HIGHLIFE, Modern Romance, WEA ROM2T
- 19 15 VISIONS IN BLUE, Ultravox, Chrysalis CHS122676
- 20 19 YOUNG FREE & SINGLE, Sunfire, Warner Bros W987T
- 21 18 WAVES, Blancmange, London BLANX4
- 22 22 GET ON UP, Jazzy Dee, RCA LRST101
- 23 14 BABY COME TO ME, Patti Austin And James Ingram, Warner Bros K15005T
- 24 — WHISTLE DOWN THE WIND, Nick Heyward, Arista HEY121
- 25 — DROP THE PILOT, Joan Armatrading, A&M AMSX8306

- 1 2 THRILLER, Michael Jackson, Epic EPC4085930
- 2 1 HOT LINE, Various, K-Tel CE2207
- 3 3 THE HURTING, Tears For Fears, Mercury MERCSC17
- 4 4 SWEET DREAMS ARE MADE OF THIS, Eurythmics, RCA RCAF6063
- 5 24 CHART RUNNERS Various, Ronco 4CRT2090
- 6 5 WORKOUT, Jane Fonda, CBS 4088581
- 7 6 VISIONS, Various, K-Tel OCE2199
- 8 11 DEEP SEA SKIVING, Bananarama, London KRAMC1
- 9 9 WAR, U2, Island ICT9733
- 10 7 RICHARD CLAYDERMAN, Richard Clayderman, Decca KSKO5329
- 11 10 QUICK STEP & SIDE KICK, Thompson Twins, Arista 404924
- 12 8 TOTO IV, Toto, CBS 4085529
- 13 20 JOHN LENNON COLLECTION, John Lennon, Parlophone TCEMTV37
- 14 — HAND CUT, Bucks Fizz, RCA RCAF6100
- 15 19 HELLO I MUST BE GOING, Phil Collins, Virgin TCV2252
- 16 13 THE KEY, Joan Armatrading, A&M CXM64912
- 17 15 TRUE, Spandau Ballet, Chrysalis ZCDL1403
- 18 14 LIONEL RICHIE, Lionel Richie, Motown CSTMA8037
- 19 16 BUSINESS AS USUAL, Men At Work, Epic 4085669
- 20 22 RIO, Duran Duran, EMI TCMEC3411
- 21 27 NIGHT & DAY, Joe Jackson, A&M CAM64906
- 22 26 CACHARPAYA (PANPIPES OF THE ANDES), Incantation, Beggars Banquet BEGC39
- 23 12 DAZZLE SHIPS, Orchestral Manoeuvres, Telegraph/Virgin TCV2261
- 24 17 HEARTBREAKER, Dionne Warwick, Arista 404974
- 25 23 SHAPE UP AND DANCE VOL I, Various, Lifestyle LEGO1
- 26 25 COMPLETE MADNESS, Madness, Stiff ZHITTV1
- 27 — SCRIPT FOR A JESTER'S TEAR, Marillion, EMI TCMEC3429
- 28 21 ANOTHER PAGE, Christopher Cross, Warner Bros W37574
- 29 — THUNDER & LIGHTNING, Thin Lizzy, Vertigo VERLC3
- 30 18 REFLECTIONS, Various, CBS 4010034

# Flashback

5

10

15

March 25, 1978

- 1 WUTHERING HEIGHTS, Kate Bush
- 2 DENIS, Blondie
- 3 MATCHSTALK MEN AND MATCHSTALK CATS AND DOGS, Brian and Michael
- 4 BAKER STREET, Gerry Rafferty
- 5 I CAN'T STAND THE RAIN, Eruption
- 6 WISHING ON A STAR, Rose Royce
- 7 COME BACK MY LOVE, Darts
- 8 TAKE A CHANCE ON ME, Abba
- 9 STAYIN' ALIVE, The Bee Gees
- 10 I LOVE THE SOUND OF BREAKING GLASS, Nick Lowe

March 24, 1973

- 1 CUM ON FEEL THE NOIZE, Slade
- 2 THE TWELFTH OF NEVER, Donny Osmond
- 3 20TH CENTURY BOY, T.Rex
- 4 POWER TO ALL OUR FRIENDS, Cliff Richard
- 5 FEEL THE NEED IN ME, The Detroit Emeralds
- 6 KILLING ME SOFTLY WITH HIS SONG, Roberta Flack
- 7 GET DOWN, Gilbert O'Sullivan
- 8 HELLO HURRAY, Alice Cooper
- 9 CINDY INCIDENTALLY, The Faces
- 10 GONNA MAKE YOU AN OFFER YOU CAN'T REFUSE, Jimmy Helms

March 23, 1968

- 1 LEGEND OF XANADU, Dave Dee, Dozy, Beaky, Mick and Tich
- 2 CINDERELLA ROCKAFELLA, Esther and Abi Ofarim
- 3 DELILAH, Tom Jones
- 4 ROSIE, Don Partridge
- 5 DOCK OF THE BAY, Otis Redding
- 6 JENNIFER JUNIPER, Donovan
- 7 FIRE BRIGADE, The Monovox
- 8 GREEN TAMBOURINE, The Lemon Pipers
- 9 ME, THE PEACEFUL HEART, Lulu
- 10 WONDERFUL WORLD, Louis Armstrong

# DISCO

- 1 1 YOU CAN'T HIDE YOUR LOVE, David Joseph, Island 12in
- 2 5 JOY/INSTRUMENTAL, The Band AKA, Epic Streetwave 12in
- 3 3 ROCK THE BOAT, Forrest, CBS 12in
- 4 2 BILLIE JEAN (REMIX), Michael Jackson, Epic 12in
- 5 4 GET ON UP, Jazzy Dee, Laurie 12in
- 6 7 I AM SOMEBODY/INSTRUMENTAL, Glenn Jones, RCA 12in
- 7 9 GARDEN PARTY/FUNK SUITE NO.1, Mezzoforte, Steinar 12in
- 8 6 I JUST GOTTA HAVE YOU, Kashif, Arista 12in
- 9 14 TONIGHT/THIS TIME/TURN ME OUT, Whispers, Solar 12in
- 10 8 I'M DOWN FOR THAT/SHE'S GOT TO BE (A DANCER), Jerry Knight, Funk A&Merica 12in
- 11 18 TWIST (ROUND 'N' ROUND), Chill Fac-Torr, US Philly World 12in
- 12 20 YOUNG FREE AND SINGLE/FEET, Sunfire, Warner Bros 12in
- 13 12 WEEKEND (WEEKDAY SIDE), Class Action, US Sleeping Bag 12in
- 14 13 COME WITH ME/SANGRIA/EUZINHA/SEMENTES GRAINES & SEEDS, Tania Maria, US Concord Jazz Picante LP
- 15 19 OOH I LOVE IT (LOVE BREAK)/(LOVE BREAK VERSION), Salsoul Orchestra, Salsoul 12in
- 16 11 OUTSTANDING, Gap Band, Total Experience 12in
- 17 23 DON'T YOU GIVE YOUR LOVE AWAY, Steve Shelto, Epic 12in
- 18 15 WIRED FOR GAMES, C.Brand, US Spring 12in
- 19 10 LAST NIGHT A DJ SAVED MY LIFE, Indeep, Sound Of New York 12in
- 20 21 NEVER TOO MUCH (REMIX)/SINCE I LOST MY BABY, Luther Vandross, Epic 12in
- 21 17 GROOVIN' (THAT'S WHAT WE'RE DOIN') (REMIX), The SOS Band, Tabu 12in
- 22 22 TIMES ARE TIGHT (INSTRUMENTAL), Jimmy Young, US Delirium 12in
- 23 37 NEVER TOO LATE/RAINBOWS OF LOVE/MYSTIC WOMAN, Lonnie Liston Smith, US Doctor Jazz LP
- 24 32 YOU MEET MY APPROVAL/NOBODY CAN BE YOU/WAY OUT/WEAK AT THE KNEES, Steve Arrington's Hall Of Fame, US Atlantic LP
- 25 29 HIP HOP BE BOP (DON'T STOP), Man Parrish, Polydor 12in
- 26 16 PHONE HOME, Jonny Chingas, CBS 12in
- 27 24 WINGS OF FIRE/NIGHT FLIGHT/BEAUTY AND THE BEAST, Joe Sample, US MCA LP
- 28 30 IN THE BOTTLE/INSTRUMENTAL, C.O.D. US Emergency 12in
- 29 38 BABY'S GOT ANOTHER/DUB VERSION, Richard Jon Smith, Jive 12in
- 30 - SMOOTHIN' GROOVIN', Ingram, US Mirage 12in
- 31 35 MR. DJ/INSTRUMENTAL, Wish, US Blue 12in
- 32 59 SPECIAL LADY/BETTER TAKE TIME Second Image, Polydor 12in
- 33 43 GET LOOSE, Evelyn King, RCA 12in
- 34 31 STREET THEMES/BE MY LADY (TONIGHT), Charles Earlard, US Columbia LP
- 35 34 GIMME THE FUNK, Charades, US Brunswick 12in
- 36 28 THRILLER/WANNA BE STARTIN' SOMETHIN'/BABY BE MINE/P.Y.T. (PRETTY YOUNG THING)/BEAT IT, Michael Jackson, Epic LP
- 37 31 TOO TOUGH, Angela Bofill, Arista 12in/remix
- 38 39 ASHEWO ARA, Kabbala, Red Flame 12in/remix
- 39 64 GET HER CRAZY/YUM-YUM, Nile Rodgers, US Mirage 12in
- 40 27 REACH UP/DUB MIX, Toney Lee, TMT 12in
- 41 57 MORE THAN EVER NOW/SHE WAS ONCE MY WOMAN/SOALIN' (IFUNKY 'N' HALF-HIP) Muscle Shoals Homs, US Monument LP
- 42 - IS THIS THE FUTURE?, Fatback, US Spring LP
- 43 - YOU ARE IN MY SYSTEM, Robert Palmer, Island 12in
- 44 44 SUGAR PIE GUY (REMIXES), The Joneses, Mercury 12in
- 45 36 THE GIRL IS FINE (SO FINE)/DANCE VERSION, Fatback, US Spring 12in
- 46 47 IN THE STREETS/TIGHT JEANS, Prince Charles, Greyhound LP
- 47 77 BEVERLY, Fonzi Thornton, US RCA 12in
- 48 55 FALLING/REMIXES, The Biz, Midas 12in
- 49 - DO YOU WANNA DANCE (INSTRUMENTAL), Lavius, US Golden Pyramid 12in
- 50 26 50/50 LOVE, Maurice Massiah, Canadian Quality RFC LP
- 51 51 I WANT YOUR LOVE BACK, Celena Duncan, RCA 12in
- 52 58 WHO'S GETTING IT NOW (REMIX), Chocolate Milk, US RCA 12in
- 53 72 BABY COME TO ME, Patti Austin/James Ingram, Qwest 12in
- 54 76 YOUNG FREE AND SINGLE, Lorita Grahame, Intense 12in
- 55 48 UP ON THE HILL (MT. U), Trammips, US Venture 12in
- 56 60 TOO HIP FOR THE ROOM/AGAVE/LOU'S BLUES, Patrick Williams, US PCM LP
- 57 78 I LIKE IT LIKE THAT (REMIX), Inner Life, US Salsoul 12in
- 58 61 HANGIN'/DANCE DANCE DANCE, Chic, Atlantic 12in
- 59 52 ONE MORE SHOT, C.Bank, Bronze-Plateau 12in
- 60 49 LOOKING FOR THE PERFECT BEAT, Soulsonic Force, 21 Records 12in
- 61 81 THE MAN IN MY LIFE (REMIX), Klymaxx, Solar 12in
- 62 63 YOU CAN'T RUN FROM LOVE (CLUB MIX), Maxine Singleton, Creole 12in
- 63 46 PARADISE DRIVE, Midnite, Tivoli 12in
- 64 - SHE TALKS TO ME WITH HER BODY (REMIX), Bar-Kays, US Mercury 12in
- 65 42 FIRE/NOTHING CAN HOLD US BACK/DO IT ALL FOR YOU, Jerry Knight, US A&M LP
- 66 74 SPACE IS THE PLACE/INSTRUMENTAL/PAC JAM, Jonzun Crew, 21 Records 12in
- 67 73 SPREAD YOUR LOVE, Earth Wind & Fire, CBS/12in promo
- 68 - TOUCH (INSTRUMENTAL)/VOCAL, Colin Blunstone, PRT 12in
- 69 71 ON THE WINGS OF LOVE, Jeffrey Osborne, Funk A&Merica 12in
- 70 79 WHATEVER HAPPENED TO THE LOVE/MIDNIGHT LADY, Boy Katindig, US PAUSA LP
- 71 - KEEP ON LOVIN' ME/LOVE FOR LOVE, Whispers, US Solar LP
- 72 - BOTTOM'S UP, Chi-Lites, US Larc 12in
- 73 54 YOU AND I DO SOMETHING, Goodie, Total Experience 12in
- 74 40 TOUCHING IN THE DARK, Walter Jackson, US Kelli-Arts 7in
- 75 69 SOLO WIND/MANHATTAN CARNIVAL, Dave Tofani, US Telestar Cassettes LP
- 76 - DANCE GROOVE, Transit, US Storm 12in
- 77 - IS THIS A DREAM/LOVE YOU TOO MUCH, Angela Bofill, Arista LP
- 78 70 HE'S A PRETENDER, High Inergy, Gordy 12in
- 79 - FREAK IT OUT/INSTRUMENTAL, Electric Smoke, US Blue 12in
- 80 - BE WITH ME, Billy Griffin, CBS 12in
- 81 - DO YOU LIKE IT... (GIRL), Slave, Atlantic 12in
- 82 85 LOVE IS A GAME (REMIX), Harry Ray, Sugarhill 12in
- 83 82 NEW YORK AFTERNOON, Yasuko Agawa, Japanese Invitation LP
- 84 80 THE MUSIC GOT ME, Visual, Prelude 12in
- 85 - SAM THE SAMBA MAN, Rah Band, The Red Label 12in

# NIGHTCLUB

- 1 2 ROCK THE BOAT, Forrest, CBS 12in
- 2 1 BILLIE JEAN (REMIX), Michael Jackson, Epic 12in
- 3 3 YOU CAN'T HIDE (YOUR LOVE FROM ME), David Joseph, Island 12in
- 4 7 SWEET DREAMS (ARE MADE OF THIS), Fureythme 5, RCA 12in
- 5 10 JOY, Band AKA II, Epic/Streetwave 12in
- 6 4 LOVE ON YOUR SIDE (RAP BOY RAP), Thompson Twins, Arista 12in
- 7 6 LAST NIGHT A DJ SAVED MY LIFE, Indeep, Sound Of New York 12in
- 8 5 TOO SHY (MIDNIGHT MIX), Kapagoogoo, EMI 12in
- 9 17 NA NA HEY HEY KISS HIM GOODBYE, Bananarama, London 12in
- 10 19 GARDEN PARTY, Mezzoforte, Steinar 12in
- 11 9 WHAM RAP! (ENJOY WHAT YOU DO), Wham!, Inner Vision 12in
- 12 20 GET ON UP, Jazzy Dee, Laurie 12in
- 13 12 HEY LITTLE GIRL, Icehouse, Chrysalis 12in
- 14 8 COMMUNICATION, Spandau Ballet, Reformation 12in
- 15 24 NEVER TOO MUCH, Luther Vandross, Epic 12in
- 16 16 I AM SOMEBODY, Glenn Jones, RCA 12in
- 17 14 CHANGE, Tears For Fears, Mercury 12in
- 18 35 BABY'S GOT ANOTHER, Richard Jon Smith, Jive 12in
- 19 45 RIP IT UP, Orange Juice, Polydor 12in
- 20 39 HIGH LIFE, Modern Romance, WEA 12in



- 21 - TONIGHT, Whispers, Solar 12in
- 22 15 PHONE HOME, Jonny Chingas, CBS 12in
- 23 37 I JUST GOTTA HAVE YOU (LOVER TURN ME ON), Kashif, Arista 12in
- 24 50 YOUNG, FREE AND SINGLE, Sunfire, Warner Bros 12in
- 25 30 AFRICA (DUB MIX), Key Of Dreams, Baby 12in
- 26 27 GET LOOSE, Evelyn King, RCA 12in
- 27 21 SIGN OF THE TIMES (STRETCH), Belle Stars, Stiff 12in
- 28 13 GROOVIN' (THAT'S WHAT WE'RE DOIN'), S.O.S. Band, Tabu 12in
- 29 31 THRILLER/BEAT IT, Michael Jackson, Epic LP
- 30 33 I'M DOWN FOR THAT/SHE'S GOT TO BE (A DANCER), Jerry Knight, Funk A&Merica 12in
- 31 11 1999, Prince, Warner Bros 12in
- 32 32 TOTAL ECLIPSE OF THE HEART, Bonnie Tyler, CBS 7in
- 33 40 RAP YOUR LOVE, Set The Tone, Island 12in
- 34 26 SHINY SHINY, Haysi Fantayzee, Regard 12in
- 35 44 TOMORROW'S (JUST ANOTHER DAY) (WARP), Madness, Stiff 12in
- 36 18 THE HARDER THEY COME, Rockers Revenge, London 12in
- 37 36 SOWETO/D'YA LIKE SCRATCHIN', Malcolm McLaren with the McLarenettes/ World's Famous Supreme Team, Charisma 12in
- 38 - SPEAK LIKE A CHILD, Style Council, Polydor 7in
- 39 25 THE TUNNEL OF LOVE, Fun Boy Three, Chrysalis 12in
- 40 23 GET THE BALANCE RIGHT!, Depeche Mode, Mute 12in
- 41 - BUFFALO BILL'S LAST SCRATCH, Barron Knights, Epic 12in
- 42 29 WAVES, Blancmange, London 12in
- 43 - BLUE MONDAY/THE BEACH, New Order, Factory 12in
- 44 - FALLING, The Biz, Midas 12in
- 45 43 THE CHINESE WAY, Level 42, Polydor 12in
- 46 - IS THERE SOMETHING I SHOULD KNOW, Duran Duran, EMI 12in
- 47 - SUGAR PIE GUY, Joneses, Mercury 12in
- 48 48 OUTSTANDING, Gap Band, Total Experience 12in
- 49 34 AFRICA, Toto, CBS 7in
- 50 - SNOT RAP, Kenny Everett, RCA 12in

# BOYS TOWN DISCO

- 1 1 ROCK THE BOAT, Forrest, CBS 12in
- 2 3 GOT YOU WHERE I WANT YOU BABE, Stereo Fun Inc, US Moby Dick 12in
- 3 2 DON'T STOP, Sylvester, US Megatone 12in
- 4 4 THE NIGHT, Azul y Negro, Italian Mercury 12in
- 5 11 RED LIGHT LOVER, Gwen Jonae, US Aerial 12in
- 6 7 SHAKE IT UP, Divine, Dutch Break 12in
- 7 8 I'M FREE, Celi Bee, US Paris International 12in
- 8 10 WEEKEND (WEEKEND SIDE), Class Action, US Sleeping Bag 12in
- 9 14 BREAKING MY HEART, Roni Griffith, US Vanguard 12in
- 10 22 UNDER MY THUMB, Fast Radio, US Radar 12in
- 11 20 MAYBE THIS TIME, Norma Lewis, ERC 12in
- 12 5 THE BEACH/BLUE MONDAY, New Order, Factory 12in
- 13 17 I'M ALIVE/INSTRUMENTAL, American Fade, Proto 12in
- 14 6 SHOOT YOUR SHOT, Divine, "O" 12in
- 15 16 FANTASY (RE-REMIX), Hotline, Canadian Unidisc 12in
- 16 18 HE'S A PRETENDER, High Energy, Gordy 12in
- 17 19 HIGH FASHION DANCE MUSIC (MIXER), Various, Dutch High Fashion LP
- 18 13 BE WITH YOU (REMIX), Sylvester, German Ariola 12in
- 19 12 SHE HAS A WAY, Bobby "O", "O" 12in
- 20 30 LIVING ON A VIDEO, Trans-X, Canadian Illusion 12in
- 21 21 CAN WE TRY AGAIN, Technique, US Aerial 12in
- 22 - TAKIN' IT STRAIGHT, Cori Josias, Metropolis/Carrere 12in
- 23 27 ELECTRICITY, Ashaye, Record Shack 12in promo
- 24 - WORDS, F.R. David, Carrere 7in
- 25 23 JUST LIKE ALL THE REST, Thelma Houston, US MCA LP
- 26 - I JUST DON'T KNOW WHAT TO DO WITH MYSELF, Cheri Lewis, Creole 12in
- 27 26 WORKING GIRL, Cheri, 21 Records 12in
- 28 - X-RATED (REMIX), Carol Jiani, Dutch High Fashion 12in
- 29 - PARTY, Julius Brown, US West End 12in
- 30 - YOU CAN'T RUN FROM LOVE, Maxine Singleton, Creole 12in



**JAMES HAMILTON**  
at the controls

**ODDS 'N' BODS**

**STREETWAVE'S** REMIX of Wish 'Mr DJ', due imminently, will incorporate a snippet of the actual *Kool & The Gang* 'Ladies Night' in amongst its similar bass line — which could be a first of its kind, barring bootleg mixers and full-length medleys!... **Second Image's** limited edition twin-pack 12in sold fast last week — if any are left you'll find the bonus free single has **Pete Wingfield's** vigorously leaping 121-122-121bpm 'Can't Keepin' Holding On '83' remix and the gently drifting 82-84bpm 'Images'... **Ensign's** first release via Island in a fortnight, *Galaxy* 'Dancing Tight' has been getting much soul radio play on acetate and is now on white label: it's a lovely creamily whomping 115-116bpm swayer with chix-answered classy pent-up **Phil Fearon** vocal, or a jazzier synth, sax 'n flute 117bpm instrumental flip... **Chris Hill** and I feel the **Ingram** whose 'Smoothin' Groovin' has exploded on import despite also being called James, is unlikely to be the Quincy Jones-produced **James Ingram** (who would surely weigh in with a vocal ballad rather than a jazz-funk instrumental) — this one must be the **Ingram** of 'Mi Sabrina Tequana' fame, probably the keyboard/sax/flute-playing **Jimmy Ingram** of the mid-'70s **Ingram Family** whose 'The Ingram Kingdom' album on US **Excello** I chanced upon while browsing through my newly shelved record collection... US **Atlantic** are re-releasing the original **Patrick Adams' Phreak** 'Weekend', LP version and a remix, on 12in... **Polydor** look like losing the race here having picked up **The System's** original 'You Are In My System' — they should have gone with 'Sweat'... **Alan Omokhoje Jr's** new **Move** label is putting out **Aural Exciters** 'Chinese Rap' (via **Pinnacle**), bona fide D.J.s can contact Alan at 70 Gloucester Place, London W1 (01-935 8980)... US 12in imports last week also included **Omi** 'All For The One' (Fountain), **Rocket** 'Here Comes My Love' (Canadian Quality — the slinky goodie from their album, c103bpm I seem to remember), **Jonzun Crew** 'Space Cowboy' (Tommy Boy — dreadful, c101bpm), while LPs of limited interest include the very cerebral **Manhattan Transfer's Rare Silk** 'New Weave' (Polydor — their reading of **Richie Cole's** 'New York Afternoon' has specialist jazz jocks jumping), soulful stuff by **Blue Magic** (Mirage — they revive the **Dramatics** 'In The Rain'), and a 4-track set by **Blackbyrds** drummer **Keith Killeg** (BWI — he revives **Tommy James & The Shondells** 'Crystal Blue Persuasion')... **Lonnie Liston Smith's** other big instrumental track is the bassily snapped then smooth 118bpm 'Mystic Woman', while the **O'Bryan** slowie with excellent muted trumpet is the (0-151) 103bpm 'Soft Touch'... **Patrick Simmons**, whose terrific 'So Wrong'

**DISCOS**

mixes sensationally with **Nile Rodgers** 'Get Her Crazy', turns out to be a **Doobie Brother**... **Michael Jackson** 'Billie Jean' is rumoured to have been remixed by US **Hot Tracks** but then banned by **Epic**, making any copies scarcer than hens' teeth... **San Francisco's** hot new gay label **Arial** has snapped up 250 old "disco" classics, many previously promo-only remixes, for reissue gradually over the next three years — and American DJ pool members are going to have to buy them, as that will obviously be their main market (some UK labels could learn from that)... **Motown** "plan" to release a brand new studio album by **Stevie Wonder** in April — they wisely don't specify April 1983, though!... **Johnnie Wilder** stand-in **Keith Harrison** has reportedly left **Heatwave** to join the **Dazz Band**... **Soul On Sound 014's** preview mix features **Sunfire/Lorita** **Grahame/Shock** 'San Juan'/**Tania Marie** 'Come With Me'/**Patrick Williams** 'Too Hip For The Room'/**Chill Fac-Terr/Rah Band/Wuf Ticket/Chi-Lites/Fatback** 'Is This The Future?'/**Whispers** 'Keep On Lovin' Me'/**Omi** 'All for The One'/**Electric Smoke/Chaka Khan** 'Best In The West'/**Walter Jackson/Harry Ray/Elle Hope/Earth Wind & Fire/Greg Kihn Band/Imagination** 'Changes' remix/**Charles Earl** 'Street Themes'/**C.O.D./Nile Rodgers** 'Get Her Crazy'/**Patrick Simmons/Jimmy Young/Lonnie Liston Smith** 'Rainbows Of Love'/**Joe Sample** 'Sevens Of Fire' — 27 cuts in less than 21 minutes... **Paul Lewis** has re-established jazz-funk on Thurs/Saturdays at **Swindon Brunel Rooms** Ampitheatre (**Sandy Martin** does the Ballroom)... **Tom Wilson** is now full resident at **Edinburgh Northumberland Hotel's** Pazz Nitescene — with a club name like that, does the manager wear flares?... **Mike Page** reports from **Telford** that due to people saying they've nowhere to go during the week, **Shifnal's** **Nell Gwynn** now operates on Monday too... **Robbie Vincent** jazz-souls **Peckham Kisses** this Saturday (26) — I bet he doesn't play **Forrest!**... **Steve Walsh** seems to be cutting back on his residences, or shall we say rescheduling his appearances?... **Rush Release's** **Nick Titchener**, who plays **Nightclub** music with **Pete Tong** at **Dartford Flicks** on Thursdays, thoroughly recommends the **Mattel Synsonics** electronic "drum kit", at just £99 or less, run on batteries or mains transformer and really impressive used with a bit of reverb, quoth he... **Kilburn's Cafe Lexi**, just down from **The National Club**, is my current tip for apres-gorgers — nice food, reasonably priced, open until 6am seven nights a week... **Easter** deadlines mean that chart contributing D.J.s should get 'em in the mail RIGHT NOW, please!... **Dave Lewis** writes as manager of **Bedford's** **WH Smith** record shop to say that thanks to these pages, his is one chain store that does stock all the hot new dance records (on UK release) and will order any DJ's request... **Tricky Dicky Scanes** has now moved his entire stock from **Disco Music** in **Mile End** to the **Record Cellar** at **18 Newport Court**, near **Leicester Square** tube station... I had raised eyebrows from some import buyers after last week's mention of £6.99 as the current LP price — that's what they are in **Rayners Lane** and at many other up-front stockists, so you may be shopping at the wrong place... **Dave Phillips & The Hot Rod Gang** 'Tainted Love' (Rockhouse SP 8303, via **Pinnacle**) is a must for mobile jocks — a rockabilly backed but still **Marc Almond** accented 177bpm boogie!... **Elery Phillips** (**Bury St Edmunds**) is desperate for the **Canadian** mixer mentioned last summer by someone from the South of



**MIDNIGHT MOVERS** — the fresh faced fellows here are that **Bury St Edmunds** based bunch of musicians, **Midnite**, whose slick **Shakatak**-style 'Paradise Drive' is hovering around the lower end of the national chart (al credit to independent pluggers **Theo Layle** and its non-PPL needletime status, which gets it lots of late night radio plays!). The **Shakatak** likeness is no coincidence as vocalist on the record is **Shakatak's** featured **Jill Seward**, while for contractual reasons the girl who goes on the road with them is **Shakatak's** other featured vocalist, **Jackie Rowe**. The guys have been piggig at **East Anglia's** many **USAF** bases for ages, playing chart material, and now can add chart material of their own.

**France** which "expertly dovetails **Beatles** rockers with added bass and drums" — any offers (vinyl or tape)?... **Kevin James**, currently based in **Denmark** at **Tordenskjold Kobling**, is happy to supply **Continental** records but warns they're very expensive (7in £2.50, 12in up to £5) — contact him at **Gronnedalen, 168 St m f, 7100 Vejle, Denmark** (he also says the **Danes** reputedly seem to drink more than anyone else in **Europe** except the **Germans**, and they all seem to drink it at

his club!)... **Guggy** (**Lincoln**) — no **Khemistry** didn't come out here... **Capital's** assistant librarian and **Cruiser DJ** 'Disco John' **Leech**, known to some as **Leelechi John**, doesn't often get radio credits but always jocks the opening 8-9.30pm happy hour of **Friday's** 'Best Disco In Town' at **London's Lyceum** ("everybody go whoa-ho!"),... ooh-woo, that's (UHF) baad, sweet peas, mmm-hmm, YES INDEEDY!

continues over

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# DISCOS

## From page 37 BREAKERS

BUBBLING UNDER the Disco 85 are Disco Connection 'Rock Your Baby' (PRT 12in), BT Express 'This Must Be The Night (Remix)' (Record Shack 12in) Goldie Alexander 'Knocking Down Love' (Proto 12in), David Joseph 'You Can't Hide (Remix)' (US Marigo 12in), New Edition 'Candy Girl' (US Streetwise 12in), Leonard Chin/Alan Weeks 'What More Can I Say' (Sanity 12in), Lanier & Co 'After I Cry Tonight' (US Larc/LP), Change 'This Is Your Time' (US Atlantic RFC/LP), Ellie Hope 'Lucky' (Instrumental) (Polo 12in), Black Gold 'C'Mon Stop' (US Prelude 12in), Nell Lockwood 'Tell Tale Heart' (Red Bus 12in), Rare Silk 'New York Afternoon' (I Can Recall) Spain (US Polydrom LP), Wuf Ticker 'Ya Mama' (US Prelude 12in), Platinum Hook 'Wonderful World' ('What You Want'/'I Don't Wanna Live Without You' (US RCA LP), Contact-U 'Dancing Inner Space' (Challenge 12in).

**HIT NUMBERS:** Beats Per Minute for the last fortnight's 7in Top 50 entries (endings denoted by i/c/r for fade/cold/resonant) — Style Council 129-132f, Modern Romance 124%c, Bucks Fizz 0-133%f, Band AKA 114f, Foster & Allen 26%0c, Mezzoforte 0-118f, Ultravox 0-27-109-0f, JcBoxers 0-154c Big Country 123f, Leo Sayer 63f, Altered Images 0-122f, New Order 130f (12in), Japan 0-60/120c, Mari Wilson 0-26-0r, Nick Heyward 0-109-113-109-113-0f, Teardrop Explodes 130f, Sunfire 90f, Bow Wow Wow 139-140f, Tracey Ullman 264/132f, Barron Knights 0-110c, Rocky Shape 183f. OK, Andy Badley?

## HOT VINYL

**INGRAM:** 'Smoothin Groovin' (US Mirage 0-99920) Unlike to crossover in a big way but immediately huge with "hard toon" lovers, this superb sophisticated gently flowing and pulsating 116iintrol-114-113-114-114} 114-114} 116}bpm 12in jazz-funk semi-instrumental shuffler packs a surprise punch out on the floor and sounds like a future classic, the more sombre jiggly monotonous 108}bpm 'DJ's Delight' making a good if less crucial flip. See 'Odds 'n' Bods' for an enquiry into Ingram's identity.

**LAVIAS:** 'Do You Wanna Dance' (US Golden Pyramid GP 1208) Lavias appears to conceal the identity of Mike T, teamed again with saxist Joe Thomas on a killer hard driving 123bpm 12in jazz-funk instrumental groove, breaking halfway for a nice mush-mouthed mellow rap which then picks up and kicks up the beat (terrific between Transit and Kabbala) — all this relating to the far hotter flip, as the nice enough vocal A-side lacks the sax.

**TRANSIT:** 'Dance Groove' (US Storm ST-519) Out a while with (as I can testify!) proven grow-on-you appeal, this Gene Redd-produced (he's Sharon's brother!) infectiously bounding



**MARVIN GAYE:** 'Joy (Parts 1 & 2)' (CBS A13-3242) In an extended 'Ecstatic' remix and sounding mighty fine, Marv's jittery 116% 12in skittering skipper has brass (real or simulated?) jerkily braying amidst the synthetic backing — which although very different in texture and feel nevertheless works well with more electrophonic stuff like C.O.D. — while, throwing away another potential hit, the flip is his lovely lush sinuous romantic 104bpm 'Turn On some Music'.

120-119-120-119}bpm 12in leaper starts excitingly with happy chaps and stabbing brass before exploding into a dynamite jittery but fluid bass break that then motivates most of the record.

**VALENTINE BROTHERS:** 'Money's Too Tight (To Mention)' (Energy 12NGR 1, via Pinnacle) Until recently overtaken by 'ET Boogie', the last year's biggest unreleased import was this excellent beefy bass bumped and sax seared 108-109bpm 12in rolling thumper (similar at the time to the Band AKA's 'Grace'), featuring great message lyrics soulfully growled and wailed by a sort of updated Sam & Dave duo (instrumental flip). Anyway, now out here at last, it should be a smash if radio play it as much as they did last summer.

**ROBERT PALMER:** 'Your Are In My System' (Island 12IS 104) On white label promo as by the RP Band but now flying its true colours, this electronically driven starkly juddering 110}bpm 12in cover of The System's own anonymous single is already way out front in the race — where, frankly, it deserves to be. Monotonous but powerful, with a fashionable enough front man to ensure full pop media attention.

**THE BEAT BOYS:** 'Be Bop Rock' (US Sugarscoop SS-423) Yi-hai! Just what you were waiting for — a rapping vocal version (in fact two, as the flip's a possibly even more useable variation) of 'Hip Hop Be Bop (Don't Stop)', actually over the original Man Parrish 115bpm 12in backing track!

**STEVE SHELTO:** 'Don't You Give Your Love Away' (Epic EPC A13-3277) I'm still surprised this Shep Pettibone-mixed spurting 117-118-117-120-119-121-124-120bpm 12in looper has been so big on import, but the chix-backed moaning chap is quite soulful (in the currently accepted fashionable style) and it has a nice enough feel even if it lacks a cutting edge (instrumental flip).

**VISUAL:** 'The Music Got Me' (Prelude TA 3237) Now for one that's not been as big on import as it should have been

— a 'D' Train influenced snickety cymbal backed spacious 0-117}bpm 12in roller which is set apart by the husky lead chap and, especially, by a terrific tension filled vocal group break with freaky stereo panning (instrumental flip).

**CHANGE:** 'This Is Your Time' LP (US Atlantic/RFC 80053-1) OK, I succumbed (mainly because it wasn't a very expensive week!) although I still think the set is fairly routine — best being the 'Good Times'-influenced starkly thudding 0-115-116bpm title track, synth squiggled jolting 0-116}bpm 'Tell Me Why', 'Searching'-styled 0-121}bpm 'Magical Night', and (a poor fourth) ponderous slow thumping 0-102bpm 'Got To Get Up', James 'Crab' Robinson doing a fair line in Luther Vandross impersonation.

**MARCUS MILLER:** 'Be My Love' (LP 'Suddenly' US Warner Bros 23806-1) The superseasoning bassist's debut solo vocal (and largely self-played) set is a disappointment, more flash than flesh, best dancers being this soulful Evelyn King-ish jerky 115}bpm awayer and the David Sanborn sax-ed pleasant lightly weaving 57/113}bpm title track jogger, the thundering staccato jittery 122} 122bpm 'Lovin' You' (also on 7in) and chunkily jolting but empty 125bpm 'Let Me Show You' being more blatant.

**LOOSE ENDS:** 'Don't Hold Back Your Love' (Virgin VS 588-12) Pleasant relaxed 113bpm 12in swayer with tugging bass jitter, reminiscent of their debut single in its sophisticated jazz-soul mood — but as mood is really all it's got it may not be enough to sneak up on other than just sophisticated jazz-soul freaks — the 2-track flip pairing an instrumental version with the dead slow classy 'No Stranger To Darkness'.

**CAROL WILLIAMS:** 'You've Reached The Bottom Line' (US Vanguard SPV-64) Darryl Payne-produced chunky bass bumbled and synth spiked rolling 115bpm 12in tigger in Sharon Redd style, except Carol can't match her vocally, making the instrumental flip seem better for some.

**NARADA MICHAEL WALDEN:** 'Reach Out' (US Atlantic 0-89857) Heavily disguised with a thundering Toney Lee-like 'reach' intro, this 114bpm 12in

judderer suddenly reveals itself as a slightly clumsy rehash of the Four Tops' 'Reach Out I'll Be There', much more danceable than the awful disjointed 'Shake It Off' official A-side.

**FANTASY:** 'Live The Life I Love' (Canadian Quality/TVI QUS 037) Buoyantly whomping precisely smacking 121bpm 12in strutter starting out with possibly more promise than ultimately delivered, the chicks' vocal line palling faster than the TV Sounds Orchestra's instrumental flip.

**I LEVEL:** 'Minefield' (Virgin VS 563-12) A floor-clearing disaster area let alone minefield, this potentially good complicated introed 116-117bpm clippety clop rumble has their 'Give Me'-style vocal sound over stop-start monotonous percussion and brassy bits, all cleverly produced but less than compulsive for dancers in its present form, on 3-track 12in with a (c114}bpm I seem to remember) US remix of 'Give Me' — not the superior Dub Version — and dull new 'Number 4'.

**SMOKEY ROBINSON:** 'I've Made Love To You A Thousand Times' (Motown TMTG 1295) Wispy 36} 73bpm 12in smoocher flipped by the far more interesting 'Greatest Hits Medley' of Smokey singing his own and those he wrote for others, with "live" audience and mechanical beat backing, which although most sound like the original recordings have somehow all been kept to a steady 125bpm by producer George Tobin.

**LAKESIDE:** 'Raid' (Solar E 9836T) Murky monotonous 108-109bpm heavy funk thudder about raiding the dancefloor, on 3-track 12in with a couple of undistinguished oldies but sadly not their great 'From 9.00 Until', which by chance I've been reviving recently.

**WILLIE HUTCH:** 'Party Down' (Motown TMTG 1293) 1975-re-recorded (and it sounds it) dated difficult but in its time good 105bpm jittery jolter on 3-track 12in with similarly vintage 'Slick' and 'Get Ready For The Get Down'.

**SHARON REDD:** 'Talkin' A Chance On Love' (Prelude PRLA 13-3197) Dreary slow 80bpm crawler on 3-track 12in with the ragbag-plucked 110}bpm 'You're The One' and 101bpm instrumental version (just to vary it) of (yes, again) 'Send Your Love'. Bor-ning!

**DENICE WILLIAMS:** 'It's Gonna Take A Miracle' (CBS A2336) Re-release to coincide with her visit of last year's US hit 83-65-66-65bpm 7in revival of the Royallettes' gorgeous Bacharach-influenced 1965 smoocher.

**F R WARD:** 'Words' (Carrere CAR 248) Continental smash shuffling 123bpm 7in looper with MoR potential as it sounds like Demis singing Abba.

**HIGH INERGY:** 'He's A Pretender' (Gordy TMTG 1294) "Spooky" bass line backed fast sparse 132bpm 12in racer getting gay play in the main.

**ZINC:** 'I'm Livin' A Life Of Love' (Jive JIVE T 30) Weedy over-fast 135bpm 12in attempt by its original producers to recreate 'Searching'.

## DJ TOP TEN

JOHN SINCLAIR says: "Yes, punters still like oldies" — and these are some he's been reviving recently at Reading's Robscas...

- 1 CAR WASH, Rose Royce, MCA LP
- 2 I'M IN LOVE, Evelyn King, RCA 12in
- 3 MUSIC AND LIGHTS, Imagination, R&B 12in
- 4 LOVE HAS COME AROUND, Donald Byrd, Elektra 12in
- 5 LADIES NIGHT, Kool & The Gang, Mercury 12in
- 6 INTUITION, Linn, Chrysalis 12in
- 7 STOMP!, Brothers Johnson, A&M 12in
- 8 SOUTHERN FREEZE, Freeze, Beggars Banquet 12in
- 9 I WILL SURVIVE, Gloria Gaynor, Polydor 12in
- 10 WE ARE FAMILY, Sister Sledge, Atlantic 12in

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When I woke up yesterday  
Didn't understand a thing or two  
But now I see with my own two eyes  
The problem was alright, down to you.

Now I wake up every day, think about things you said  
When you used to love me it made sense  
But everytime I think about where you are now  
I start to take offence

Cos you lied to me  
I wish you'd believe me  
I wish you'd believe me  
Remember the time in the park  
Remember the time after dark  
I wish you'd believe me  
Believe me

When you left me  
I didn't try to push too hard  
Until you tried to tell me it's not easy  
Why didn't you make it look hard

When I hope

Yes I hope

Why don't you say it's alright, be strong  
Cos I can't see it any other way, now I know it's wrong

Cos you lied to me  
But I wish you'd believe me  
I wish you'd believe me  
Remember the time in the park  
Remember the time after dark  
I wish you'd believe me  
Believe me

Yes I hope you don't say  
It's alright I'll mend  
Stop talking to me

Or don't tell me how everything will be in the end

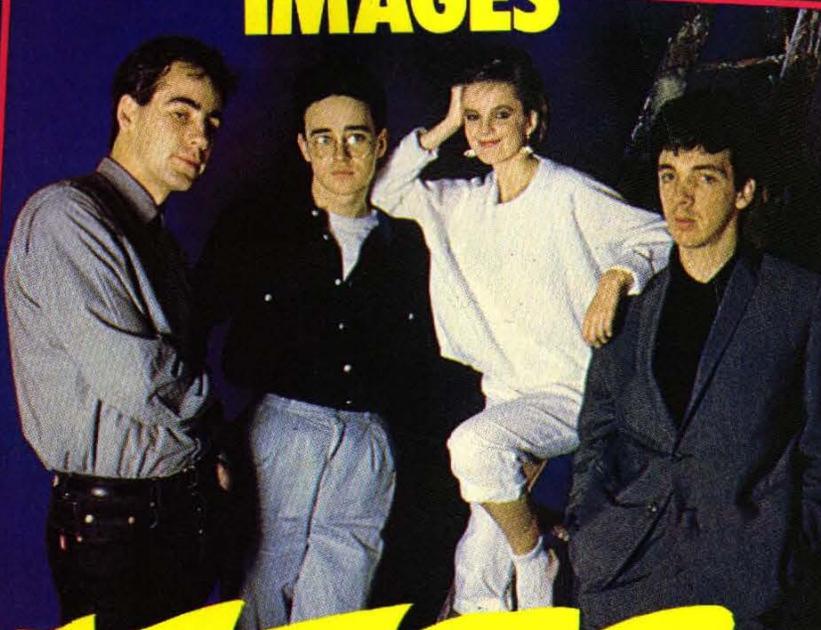
CHORUS — repeat to fade

(I wanna burn tonight  
Tonight, tonight,  
I'll burn my soul down to the ground  
Believe me)

On Eternal Records  
Words and music: P. Wylie  
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# ALTERED IMAGES



*'don't talk to me about love'*

They exchanged a look  
An hour later her voice shook  
When her whispering died  
She cried  
She never wants to recover  
She cried

Don't talk to me about love  
(Yesterday shatters, tomorrow don't matter)

Since that gaze  
Roaring by went her days  
When her whispering died  
She cried  
Never wants to recover  
She cried

Don't talk to me about love  
(Yesterday shatters, tomorrow don't matter)

It couldn't be that good  
Although they said it would  
Just couldn't be that good  
Be that good  
It couldn't be that good  
Although they said it would  
Just couldn't be that good  
Be be be that good  
Be be be that good  
Be be be that good

On Epic Records  
Words and music:  
McElhone/Grogan/McDavid/Lironi/McElhone  
Copyright Slotcrest Ltd/Warner Bros Music Ltd

**WHAT'S THE word?** Johannesburg! Well, that's the way Gil Scott-Heron tells it, and here's just the man to ask — Richard Jon Smith, threatening the big crossover with 'Baby's Got Another' and a South African into the bargain.

It's only in the past couple of years that Richard has shifted his skills half way across the world to set up shop in North London. He was born in South Africa and comes clean in admitting that he recorded there for many years. "I started in 1971 but that was completely different MOR stuff. They don't have specialised radio over there, it's like Radio Two catering for the housewives, so you have to be sentimental most of the time."

Before all our housewife readers reach for their poison pens to say they can rock with the best of 'em, let's add that Richard was happy in his work. "I enjoyed it. But what could you do? I always wanted to do soul and r'n'b. A couple of times I had to make one record for the black market and another for the rest of the market, so to speak."

RJ says record sales out there are pretty pint-sized — but they still sound enough to rake in a rand or two. "You can have 100,000, that's pretty good, or maybe 200,000 and there's a chart which is taken from shops around the country. There's C&A Record Stores, and also some Marks & Spencer-type shops that send returns to the broadcasting corporation and they compile a chart. But just because you've got a record in the chart doesn't always mean you have a hit record." Records in the chart that aren't selling? Oh well, that's one thing we have in common with South Africa, then.

The time came, anyhow, when Richard's rope began to fray and it was time to get away. "I had some chart successes, and I won some awards — kind of the equivalent of the Grammy or Radio One awards — but in 1981, I decided no, I just cannot bite through any longer. All you can do is have another hit record and that's it, and you become very cabaret. You can take it for a while, but then you need professional guidance, and I decided to come here. At least here, I could have a shot at the world market."

**T**HE LINK between then and now for Mr Smith was a gentleman named Chris Calder, under whose wing Richard sheltered in the early Johannesburg days, and who later gravitated towards Britain to become a director of Jive Records. Put two and two together and you'll soon click that that's the label out here now records with.

'Baby's Got Another' is his third British single and follows on from the heartening dents made in dancefloors by 'Stay With Me Tonight' a year ago and 'Don't Go Walking Out That Door', produced by the 'Tokoloshe Man' of the early seventies, John Kongos. Both records made murmurs not just here but Stateside too.

Now Richard's working with Keith Diamond and Darryl Payne, this latter a co-producer of a couple of Sharon Redd slickers, 'Beat The Street' and 'Never Give You Up'. "I've done three tracks with them, they have a very good sound. The reaction on this single has been much better than the other two."

An album is well on its way, a third of it produced by the boys

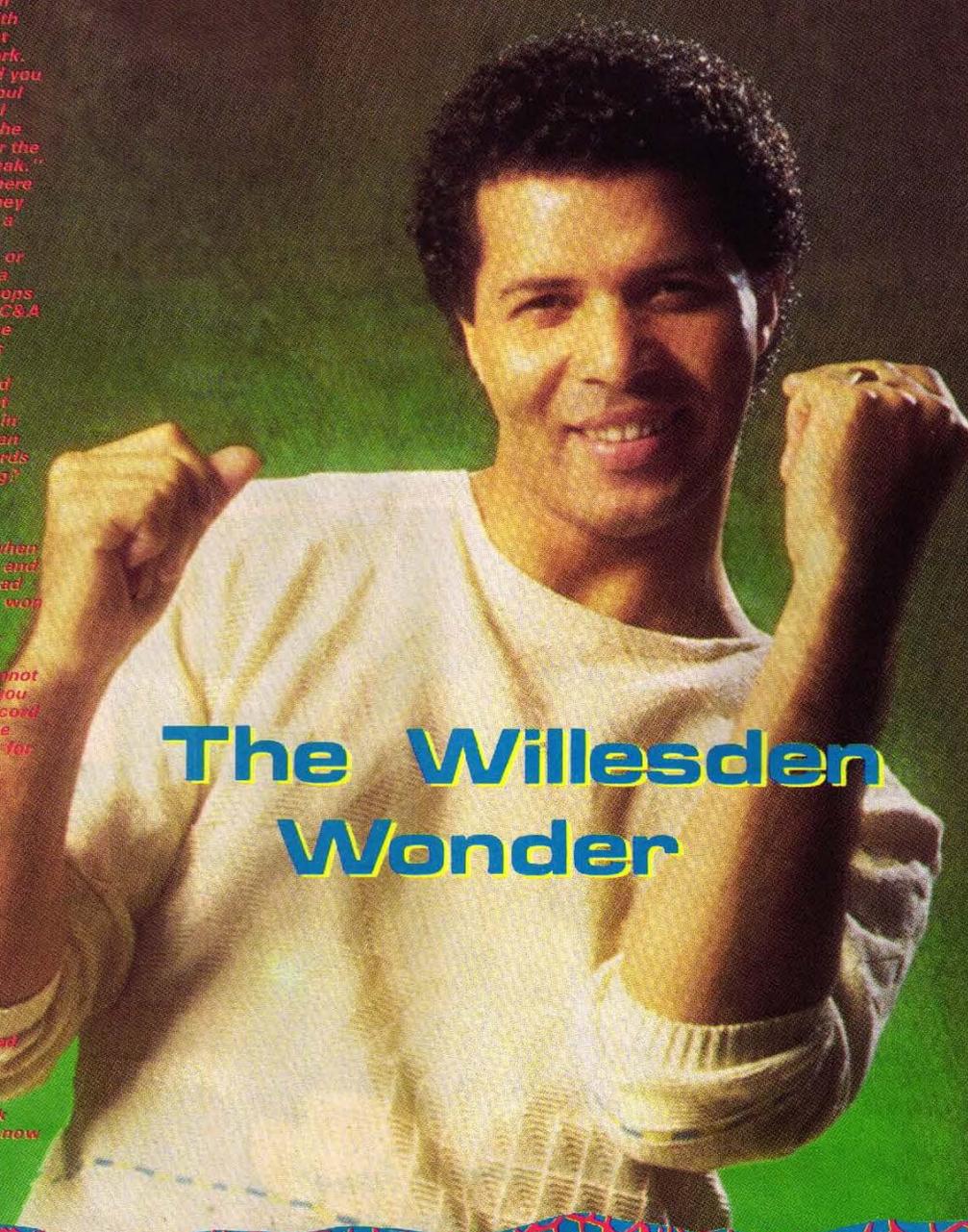
above and two thirds of it by a mysteriously-named crew I quizzed Dickie about — the Willesden Dodgers. Willesden I could handle, that being the area of London where it all happens, but Dodgers? "They basically consist of the staff, it's just everybody — myself, the copyist (that's what he said) who's a really good keyboard player, the guy from publishing, even Clive Calder comes down. It means I can make a telephone call and without me saying anything else, they come down and help out. I try and contribute in most ways, but sometimes you bite off too much. I'd go crazy if I had to do everything!"

**H**APHAZARD it may sound, but not as haphazard as days he remembers in South Africa. "I used to do an album in one and a half, two weeks. That's crazy to me now."

Richard's also buzzing about his songwriting exploits just now. "One of my songs may be recorded by an artist in America. It's not confirmed yet so I can't tell you who it is, but that would be fantastic, it would be the first time in my life! 'Cos I'm in this for good, and I'd like to think I could one day retire and write in the background."

Right now, though, he's dealing with the foreground. From Johannesburg to Willesden in a single bound, that's Richard Jon Smith.

Paul Sexton



## The Willesden Wonder

# STAR STYLE

**A**CTRESS AND comedienne Tracey Ullman became a smash hit when she appeared in BBC 1's series 'Three Of A Kind'. Now she's enjoying a different sort of hit with her Fifties style single, 'Breakaway', which is steaming up the charts. We took her to Flip Hollywood Clothing in Covent Garden's Long Acre, which specialises in clothes from that period at bargain prices.



**M**AROON BASEBALL jacket with embroidered back, £15. Yellow baseball pants, £4.99. Yellow bowling shirt £4.99.

**STAR**  
**STYLE**

**TAN KNITTED** synthetic jacket with suede trim, £6.99. White 'Coca Cola' bowling shirt, £4.99. Green tweed pencil skirt, £6.99. Shoes, model's own. Sunspecs from a selection at Flip.



**MAUVE AND** white ball-dress with huge bow at back and voluminous net petticoat, £25.00.

# TRACE THE FACE

**A**CUT and blow dry has put 'Three Of A Kind' star Tracey Ullman on the road up the charts.

She bumped into the wife of Stiff Records boss Dave Robinson at the hairdressers and she sent Tracey along to her husband.

Shazam! The result is 'Breakaway'.

"It's half Tamla Motown and half rock," says Tracey. "I didn't think it was very good when I recorded it, but Dave took it around to several people and the reaction was very favourable."

"I'm known as a comedy star, so the obvious thing for me to do is make a silly record, but that's too predictable."

"I really want to perform a song. I don't like a lot of this cold electronic stuff like Depeche Mode and that kind of thing. We've done a really interesting video where I use a lot of facial expressions."

There's such a lot of material where everybody looks so serious. Look at Terry Hall in The Funboy Three, the other guys in the band are really working hard and he just stands there looking so miserable."

Apart from her fun packed role with Lenny Henry and David Copperfield in 'Three Of A Kind' on Saturday nights, Tracey's a very talented actress as well. She's covered everything from a lead role in the scandal series 'MacKenzie' to Restoration comedies. Recently she's been working with Paul McCartney on a new film 'Give My Regards To Broad Street' and she's going to play a train in a new musical 'Starlight Express'.

"I've got to learn to roller skate for the part and I can tell it's going to be really difficult," she says. "I hope I don't go over the edge of the stage or something."

**W**HEN SHE was 12, Tracey won a scholarship to the Italia Conti stage school but she didn't fit in.

"I hated the pressure that many of the children were under," she says. "Many of the kids were forced to grow up too fast, their careers were being planned for them before they were 13. If I went to an audition then they'd always choose the sweetest, prettiest kid. I wasn't obviously beautiful so I used to miss out."

Disillusioned at the age of 16, Tracey decided that she wanted to

pack it all in and become a travel agent! But some friends talked her into doing just one more audition and she ended up dancing in West Germany. She later became a member of Dougie Squire's Second Generation and she's appeared in the stage productions of 'Grease' and 'Elvis' which starred Shakin' Stevens. It's 'Three Of A Kind' though which is bringing Tracey much of her acclaim.

"Originally the BBC wanted three zappy happy kids in sweatshirts," says Tracey. "But we wanted to do a compromise and be anarchic. It's still difficult being a woman on television because of the way you're treated."

"If you're not careful, some producers will still try and get you into sequins or try and make you the busty barmaid type. A lot of humour still uses women as the victims."

Each episode of 'Three Of A Kind' takes six days of frantic rehearsals and recordings to put together. The show has a team of scriptwriters, but Lenny Henry and Tracey also sift through a pile of scripts sent in by hopefuls.

Dollar were said to be very upset when they were impersonated as 'Dollop' but when Toyah met Tracey she was very polite and didn't seem as if she wanted to smack her in the mouth.

Many of Tracey's impressions are based on the people she knows really well and the character of Ros is based on her best friend.

"It took her a long time to work out who I was but fortunately she's still talking to me," says Tracey.

"I think I'm a classless person which helps when I do impressions. I can take off most people because I've seen all sides of life and been around. But the next series of 'Three Of A Kind' will probably be the last. You see we don't want the show to become part of the creaking establishment like so many other comedy shows. We're hoping to win the BAFTA award and the Montreux award so it would be nice if we go out with a bang rather than a whimper."

Tracey then wants to release a follow up single, try her hand at songwriting and work on an album.

"The most difficult thing I know is being me," she says. "It's easy to hide behind characters, but if I'm being interviewed and I have to be me, it's really quite hard."

ROBIN SMITH



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**TOYAH FANS ISSUE** No 9 of "Toyah" Magazine. Out now, price 50p. Write to: Toyah Magazine, 77 Wordsworth, Great Hollands, Bracknell, Berkshire.

**SILY. LIVERPOOL BOLAN CONVENTION** Easter Sunday April 3. "Ugly's", Duke street. Disco and rare videos. Tickets £2.50. SAE Purple Pie Pete, 24 Balmoral Road, Liverpool 6.

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HEADINGS: Personal, Fan Clubs, Pen Friends, Situations Vacant, Records For Sale, Fix Sale, Instruments For Sale, Tutor Specia Notice, Records Wanted, Situations Wanted. Any other private trade announcements 20p per word. If you want all your advert in bold letters, 30p per word. **BOX NUMBERS.** Allow two words for box number plus £1 service fee.

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**MARCH SPECIAL**  
Roger Squire's will cover your petrol cost up to £10\*  
\*If you visit one of our showrooms before March 31st 1983 and purchase goods to the value of £100 or more!

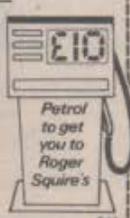
## Petrol Voucher



The Voucher is worth Ten Pounds when buying goods from any Roger Squire's Showrooms before March 31st 1983.

Limited to one purchase in the Month to a Value of £100 or more.

Cash sales only and subject to certain rules of usage.



Patrol to get you to Roger Squire's

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Even at new 1983 prices these superb amplifiers offer fantastic value for money and a first class sound.

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This month's STAR BARGAIN



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18x18 inch price £370 per pair

**MARCH 83 ONLY £299** inc transit covers

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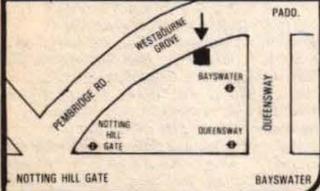
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Tom Petty — Heart Breakers Beach Party (PS)/Jerry Lee Lewis — Circumstantial Evidence/The Who/It's Hard/J. Giels Band — Land Of A Thousand Dances/The Jam — Heatwave, Saturday Kids/Kiss — I Love It Loud (PS)/The GoGo's — This Old Feeling/Pat Benatar — Little Too Late (PS)/Dave Edmunds — Run Rudolph Run (PS)/Yoko Ono — Never Say Goodbye/Tony Basil — Shoppin From A To Z(PS)/Jefferson Starship — Wind Of Change/Soft Cell — Lovin You, Hatin Me (PS)/Red Rider — Human Race (PS)/Missing Persons — Walkin In L.A./Tom Petty — Heart Breakers Beach Party(Red Vinyl)/Berlin — Sex (I'm A) (PS)/Emmy Lou Harris — Maybe Tonight/Eiton John — Ball And Chain.

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# CHARTFILE

by  
ALAN  
JONES

**U**2'S REIGN at the top of the album chart proved to be no more than a seven day wonder, but it did earn the group the distinction — if distinction it be — of becoming the chart toppers with the shortest name. Indeed, in the whole of chart history only one hitmaker has possessed a more concise nom de disque. That was M, real name Robin Scott, who clocked up a quartet of hit singles and a moderately successful album in 1979/80. A couple of years earlier the American Q had come close to charting with 'Dancin' Man' and a group bearing the name Z released a couple of highly unsuccessful singles.

In 1980 the single letter phenomenon spread to record labels as small indies bearing the simple handles of A, Y and Z were launched. Only Dick O'Dells's Y has graduated to the singles chart, first with Pigbag and currently via Shriekback.

As yet there has been no hit record bearing a single character as its title and the only two character hit titles have been Stevie Wonder's 'As' and David Gates' 'If', as performed by Telly Savalas and Yin & Yan. Moving fairly smoothly from short titles to long ones, the flip of the Stranglers' current (19th) hit bears the overlong and highly pretentious appellation of '(The Strange Circumstances Which Lead To) Vladimir & Olga (Requesting Rehabilitation In A Siberian Health Resort As A Result Of Stress In Furthering The People's Policies)'. That's an over-verbosity I've only seen matched twice; once in the

forties by Hoagy Carmichael and later by Fairport Convention. Carmichael's effort, like the Stranglers', was 26 words long: 'I'm A Cranky Old Yank In A Clanky Old Tank On The Streets Of Yokohama With My Honolulu Mama Doin' Those Beat-O, Beat-O, Flat-On-My-Sea-O, Hirohito Blues'. Fairport Convention went even further over the top with 'Sir B. McKenzie's Daughter's Lament For The 77th Mounted Lancers' Retreat From The Straits Of Loch Knombe In The Year Of Our Lord 1727, On The Occasion Of The Announcement Of Her Marriage To The Laird Of Kinleakie', some 38 words!

After eleven weeks on the US singles chart Lionel Richie's 'You Are' continues to make steady progress towards the coveted number one spot. If it makes it, Richie will become the first black composer to have authored number one singles in six consecutive years. Richie's remarkable run dates back to 1978 when the song he dedicated to his mum,

'Three Times A Lady', spent a fortnight at the top for the Commodores. He's since penned number ones for himself — both as a soloist and in a duet with Diana Ross — and Kenny Rogers. His teaming with Ross produced 'Endless Love' which was top of the charts for nine weeks, selling well over two million copies. As a result of its success Ross and Richie jointly became the only acts to reach number one as soloists, duetists and group members.

**Statistical Improbability Dept:** 'Allentown' is Billy Joel's 17th US top forty hit. It's just dropped out of the chart after six weeks in its peak position — No. 17, of course.

Devising new shapes for picture discs continues to occupy the time of marketing departments on both sides of



Pic by Joe Bongay

LIONEL RICHEL: he loves his mum

the Atlantic. In America, the Houston Oilers football cheerleaders have released a club song in what's officially described as 'football helmet-shaped vinyl.' Here Via Marconi's 'Serious Dancing' has just been made available in the shape of a pair of boots.

Though the five man Mezzoforte are all Icelanders, their single and album were recorded in PRT's London studio last year with considerable assistance from a bevy of Brits including Steve Dawson whose flugelhorn solo is a feature of the single 'Garden Party'.

They are the first Icelandic group to penetrate the main British singles and albums charts, but their fellow countrymen Peyr did once make the indie charts.

Whither Soft Cell now? The increasingly petulant Marc Almond and

his strong but silent partner David Ball's increasingly mediocre vinyl offerings have resulted in something of a decline in their fortunes in recent months.

They started off pretty well by anyone's standards; 'Tainted Love' was a No. 1, followed by 'Bed Sitter' (No. 4), 'Say Hello, Wave Goodbye' (No. 3), 'Torch' (No. 2) and 'What' (No. 3). Since then they've released two singles, neither of which has made the top twenty. The dreary 'Where The Heart Is' came to a halt at No. 21 and the current double A-side 'Numbers/Barriers' peaked at No. 25 after just two weeks on the chart. At the same time Call's LP 'The Art Of Falling Apart' has plummeted to No. 94 after just nine weeks on release. Almond is apparently rather surprised by this sudden cooling of interest and is re-thinking Soft Cell's future very seriously.

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# TOP ALBUMS & TAPES

Week ending March 26, 1983

THIS WEEK  
LAST WEEK  
WEEKS IN CHART

1	2	2	THE HURTING, Tears For Fears, Mercury ◯
2	1	11	THRILLER, Michael Jackson, Epic ◻
3	5	7	SWEET DREAMS ARE MADE OF THIS, Eurythmics, RCA ◯
4	4	3	WAR, U2, Island
5	24	2	CHART RUNNERS, Various, Ronco
6	3	4	HOT LINE, Various, K-Tel
7	—	—	SCRIPT FOR A JESTER'S TEAR, Marillion, EMI EMC3429
8	13	2	DEEP SEA SKIVING, Bananarama, London
9	7	3	TRUE, Spandau Ballet, Chrysalis ◯
10	15	3	THE KEY, Joan Armatrading, A&M ◯
11	10	5	TOTO IV, Toto, CBS ◯
12	8	3	THUNDER & LIGHTNING, Thin Lizzy, Vertigo
13	6	3	DAZZLE SHIPS, Orchestral Manoeuvres, Telegraph/Virgin ◻
14	12	5	QUICK STEP & SIDE KICK, Thompson Twins, Arista ◯
15	—	—	POWER & THE GLORY, Saxon, Carrere CAL 147
16	9	9	WORKOUT, Jane Fonda, CBS ◻
17	11	19	RICHARD CLAYDERMAN, Richard Clayderman, Decca ☆
18	26	2	HAND CUT, Bucks Fizz, RCA ◯
19	18	11	BUSINESS AS USUAL, Men At Work, Epic ☆
20	23	44	RIO, Duran Duran, EMI ☆
21	14	11	VISIONS, Various, K-Tel ◻
22	18	17	LIONEL RICHIE, Lionel Richie, Motown ◻
23	22	19	HELLO, I MUST BE GOING, Phil Collins, Virgin ☆
24	—	—	INARTICULATE SPEECH OF THE HEART, Van Morrison, Mercury MER16
25	20	10	NIGHT & DAY, Joe Jackson, A&M ◻
26	19	18	JOHN LENNON COLLECTION, John Lennon, Parlophone ☆
27	49	2	THE HIGH ROAD, Roxy Music, EG/IMPORT
28	43	4	SURPRISE SURPRISE, Mezzoforte, Steinar
29	21	6	ANOTHER PAGE, Christopher Cross, Warner Bros ◯
30	17	21	HEARTBREAKER, Dionne Warwick, Arista ☆
31	30	47	COMPLETE MADNESS, Madness, Stiff ☆
32	28	10	SHAPE UP AND DANCE VOL 1, Various, Lifestyle ◻
33	41	7	PORCUPINE, Echo & The Bunnymen, Korova ◯
34	28	15	CACHARPAYA (FANPIPES OF THE ANDES), Incantation, Beggars Banquet ◻
35	27	6	WAITING, Fun Boy Three, Chrysalis ◯
36	47	25	LOVE OVER GOLD, Dire Straits, Vertigo ☆
37	34	19	PEARLS II, Elkie Brooks, A&M ☆
38	42	219	BAT OUT OF HELL, Meat Loaf, Epic ☆
39	45	10	UPSTAIRS AT 3:00, Yazoo, Mute ◻
40	44	7	AN OFFICER AND A GENTLEMAN, Original Soundtrack, Island
41	37	8	THE BELLE STARS, Belle Stars, Stiff
42	31	3	PYROMANIA, Def Leppard, Vertigo
43	35	5	SHOW PEOPLE, Mari Wilson, Compact
44	36	6	MONEY & CIGARETTES, Eric Clapton, Duck
45	60	52	FRIENDS, Shalamar, Solar ☆
46	39	22	GREATEST HITS, Olivia Newton-John, EMI ☆
47	67	24	HAPPY FAMILIES, Blancmange, London ◯
48	38	17	KILLER ON THE RAMPAGE, Eddy Grant, Ice ◯
49	54	6	THE BILLY FURY HIT PARADE, Billy Fury, Decca
50	93	4	A FLOCK OF SEAGULLS, A Flock Of Seagulls, Jive ◯
51	33	62	LOVE SONGS, Barbra Streisand, CBS ☆
52	91	23	QUARTET, Ultravox, Chrysalis ◻
53	46	2	SIN OF PRIDE, Undertones, Ardeck
54	32	23	REFLECTIONS, Various, CBS ☆



BANANARAMA: no skiving they're up to 8

55	88	9	BOY, U2, Island ◯
56	—	—	THE ONLY ONE, Billy Fury, Polydor POLD5069
57	70	10	DIFFICULT SHAPES, China Crisis, Virgin
58	65	32	TOO RYE'AY, Dexys Midnight Runners, Mercury ☆
59	57	23	KISSING TO BE CLEVER, Culture Club, Virgin ◻
60	63	6	STREET SOUNDS EDITION 2, Various, Street Sounds
61	69	42	AVALON, Roxy Music, EG ☆
62	52	38	THE LEXICON OF LOVE, ABC, Neutron ☆
63	48	18	THE YOUTH OF TODAY, Musical Youth, MCA ◻
64	84	9	OCTOBER, U2, Island ◯
65	56	6	FRONTIERS, Journey, CBS
66	26	2	VERY BEST OF CILLA BLACK, Cilla Black, EMI ◯
67	40	18	20 GREATEST LOVE SONGS, Nat King Cole, Capitol ☆
68	81	13	RAIDERS OF THE POP CHARTS, Various, Ronco ☆
69	61	10	FELINE, Stranglers, Epic ◯
70	92	16	DURAN DURAN, Duran Duran, EMI ☆
71	62	5	BATTLE HYMNS FOR CHILDREN SINGING, Haysi Fantayzee, Regard
72	68	4	LOVE IN MOTION, Icehouse, Chrysalis
73	51	70	PEARLS, Elkie Brooks, A&M ☆
74	—	—	DIG THE NEW BREED, Jam, Polydor POLD5075
75	66	7	ALL THE BEST, Stiff Little Fingers, Chrysalis
76	50	10	SKY FIVE LIVE, Sky, Ariola ◯
77	82	3	CHARIOTS OF FIRE, Vangelis, Polydor ☆
78	77	6	POWERLIGHT, Earth Wind & Fire, CBS
79	—	—	GENO, Dexys Midnight Runners, EMI EMS1007
80	83	13	MAKIN' MOVIES, Dire Straits, Vertigo ☆
81	84	18	THE SINGLES — FIRST 10 YEARS, Abba, Epic ☆
82	53	5	LIVE, Kids from Fame, BBC
83	—	—	LIVE, UB40, Dep International LPDEP4
84	96	11	FACE VALUE, Phil Collins, Virgin ☆
85	69	21	20 GREATEST HITS, Beatles, Parlophone ◻
86	72	2	THE PURSUIT OF ACCIDENTS, Level 42, Polydor
87	—	—	RIP IT UP, Orange Juice, Polydor POLS1076
88	86	16	QUEEN GREATEST HITS, Queen, EMI ☆
89	58	19	THE RISE & FALL, Madness, Stiff ◻
90	99	5	WAR OF THE WORLDS, Jeff Wayne's Musical Version, CBS ☆
91	73	2	JOB LOT, Chas & Dave, Rocknycy ◯
92	—	—	OFF THE WALL, Michael Jackson, Epic EPC83468 ☆
93	75	3	KILROY WAS HERE, Styx, A&M
94	—	—	H2O, Daryl Hall & John Oates, RCA RCALP8056
95	—	—	THE SINGLES ALBUM, Jimi Hendrix, Polydor PODY6
96	80	16	LOVE SONGS, Diana Ross, K-Tel ☆
97	78	20	SINGLES 455 AND UNDER, Squeeze, A&M ◻
98	—	—	LIVING MY LIFE, Grace Jones, Island ILPS9722
99	—	—	A CHILD'S ADVENTURE, Marianne Faithfull, Island ILPS9734
100	97	7	HEAVY, Various, K-Tel

## VIDEOS

1	4	PHYSICAL, Olivia Newton John, Thorn/EMI
2	2	AROUND THE WORLD, The Police, Thorn/EMI
3	—	VIDEO THEQUE, Weinerworld/EMI
4	—	A ONE MAN SHOW, Grace Jones, Island Pictures
5	—	ONCE UPON A TIME, Souxsie and the Banshees, Spectrum
6	—	NICE AND ROUGH, Tina Turner, EMI
7	5	THE HIGH ROAD, Roxy Music, Spectrum
8	—	MUSIC AND LIGHTS, Imagination in Concert, PRT
9	7	QUEENS GREATEST FLIX, EMI
10	—	ELVIS COMEBACK SPECIAL, Mountain Video

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Compiled by Gallup

# TOP SINGLES

AS USED ON TOP OF THE POPS

Week ending March 26, 1983

THIS WEEK	LAST WEEK	WEEKS IN CHART	
1	-		18 THERE SOMETHING I SHOULD KNOW, Duran Duran, EMI EMI5371
2	1	5	TOTAL ECLIPSE OF THE HEART, Bonnie Tyler, CBS ○
3	2	7	SWEET DREAMS (ARE MADE OF THIS), Eurythmics, RCA ○
4	6	2	SPEAK LIKE A CHILD, Style Council, Polydor
5	-		LET'S DANCE, David Bowie, EMI America, EA152
6	4	5	ROCK THE BOAT, Forrest, CBS
7	5	5	NA NA HEY HEY KISS HIM GOODBYE, Bananarama, London
8	3	9	BILLIE JEAN, Michael Jackson, Epic □
9	10	6	RIP IT UP, Orange Juice, Polydor
10	8	5	HIGHLIFE, Modern Romance, WEA
11	28	5	DROP THE PILOT, Joan Armatrading, A&M
12	38	2	DON'T TALK TO ME ABOUT LOVE, Altered Images, Epic
13	16	5	YOU CAN'T HIDE YOUR LOVE, David Joseph, Island
14	21	3	RUN FOR YOUR LIFE, Bucks Fizz, RCA
15	30	2	VISIONS IN BLUE, Ultravox, Chrysalis
16	9	6	SHE MEANS NOTHING TO ME, Phil Everly & Cliff Richard, Capitol
17	29	5	GARDEN PARTY, Mezzoforte, Steinar
18	11	8	BABY COME TO ME, Patti Austin And James Ingram, Warner Bros
19	19	8	WAVES, Blancmange, London
20	13	7	COMMUNICATION, Spandau Ballet, Chrysalis
21	32	7	BOXERBEAT, JoBoxers, RCA □
22	12	10	LOVE ON YOUR SIDE, Thompson Twins, Arista
23	7	9	AFRICA, Toto, CBS ○
24	37	2	BLUE MONDAY, New Order, Factory
25	24	4	JOY, Band Aka, Epic
26	43	2	WHISTLE DOWN THE WIND, Nick Heyward, Arista
27	36	4	ORCHARD ROAD, Leo Sayer, Chrysalis
28	27	8	MAGGIE, Foster And Allen, Ritz
29	14	10	TOO SHY, Kajagoogoo, EMI □
30	15	6	TOMORROW'S JUST ANOTHER DAY, Madness, Stiff
31	34	5	FIELDS OF FIRE, Big Country, Mercury
32	22	6	GENETIC ENGINEERING, Orchestral Manoeuvres, Telegraph/Virgin
33	20	9	HEY LITTLE GIRL, Icehouse, Chrysalis
34	18	8	TUNNEL OF LOVE, Fun Boy Three, Chrysalis
35	17	7	NEVER GONNA GIVE YOU UP, Musical Youth, MCA
36	42	2	CRY ME A RIVER, Mari Wilson, Compact
37	23	11	UP WHERE WE BELONG, Joe Cocker & Jennifer Warnes, Island ○
38	48	3	BREAKAWAY, Tracey Ullman, Stiff
39	54	2	HOPE (I WISH YOU'D BELIEVE ME), Wahl Wea
40	26	7	GET THE BALANCE RIGHT, Depeche Mode, Mute
41	44	2	YOU DISAPPEAR FROM VIEW, Teardrop Explodes, Mercury
42	38	3	ALL TOMORROW'S PARTIES, Japan, Hansa
43	45	4	YOUNG FREE & SINGLE, Sunfire, Warner Bros
44	25	8	CHANGE, Tears For Fears, Mercury ○
45	-		I AM (I'M ME), Twisted Sister, Atlantic A9854
46	31	4	NUMBERS, Soft Cell, Some Bizzare
47	68	2	DON'T LET HIM STEAL YOUR HEART AWAY, Phil Collins, Virgin
48	47	4	DO YOU WANNA HOLD ME, Bow Wow Wow, RCA
49	51	6	LAST FILM, Kissing The Pink, Magnet
50	75	2	LIVING ON THE FRONT LINE, Eddy Grant, Mercury
51	49	3	BUFFALO BILL'S LAST SCRATCH, Barron Knights, Epic
52	-		HIP HOP BE BOP (DON'T STOP), Man Parrish, Polydor POSP575
53	59	5	GET ON UP, Jazzy Dee, RCA
54	39	12	WHAM RAP, Wham! Innervision
55	33	7	WE'VE GOT TONIGHT, Kenny Rogers & Sheena Easton, United Artists
56	-		SNOT RAP, Kenny Everett, RCA KEN1
57	40	5	SOWETO, Malcolm McLaren, Charisma
58	67	2	MY FOOLISH FRIEND, Talk Talk, EMI
59	63	3	BREAKING US IN TWO, Joe Jackson, A&M
60	56	8	OBLIVIOUS, Aztec Camera, Rough Trade
61	-		THE HOUSE THAT JACK BUILT, Tracie, Respond KOB701
62	50	7	IF YOU WANNA BE HAPPY, Rocky Sharpe & The Replays, Polydor
63	73	6	LONDON GIRLS, Chas & Dave, Rockney
64	71	4	MEXICAN RADIO, Wall Of Voodoo, Illegal
65	58	3	GOING HOME, Mark Knopfler, Vertigo
66	41	11	SHINY SHINY, Hayati Fantayzee, Regard
67	90	2	RAP YOUR LOVE, Set The Tone, Island
68	46	11	SIGN OF THE TIMES, Belle Stars, Stiff ○
69	52	12	DOWN UNDER, Men At Work, Epic □
70	61	7	NEVER TOO MUCH, Luther Vandross, Epic



JOAN ARMATRADING: piloted to 11

71	53	15	OH DIANE, Fleetwood Mac, Warner Bros
72	74	3	WHEN IT'S TIME TO ROCK, UFO, Chrysalis
73	62	6	PHONE HOME, Jonny Chingas, CBS
74	97	2	SLIPPING AWAY, Dave Edmunds, Arista
75	57	5	WHEN YOUR OLD WEDDING RING WAS NEW, Jimmy Roselli, A1
76	72	8	CATH, Bluebells, London
77	-		WORDS, F R David, Carrere CAR248
78	69	6	PAL OF MY CRADLE DAYS, Ann Breen, Outlet
79	-		CLUNK CLICK (BELT UP DUB), Laurel & Hardy, CBS CBSA3213
80	-		WHERE I STAND, Maisonnettes, Ready Steady Go RSG2
81	88	2	THIS TIME, Whispers, Solar
82	92	2	YOU CAN'T RUN FROM LOVE, Maxine Singleton, Creole
83	90	2	PARADISE DRIVE, Midnite, Tivoli
84	79	3	I JUST GOTTA HAVE YOU, Kashif, Arista
85	85	3	FLYING SCOTSMAN, Spirit of Destiny, Epic
86	-		WHITE RABBIT, Damned, Big Beat NS85
87	78	3	STAND BY, Roman Holiday, Jive
88	-		BETTER TAKE TIME, Second Image, Polydor POSP565
89	87	3	FRIDAY NIGHT (LIVE VERSION), Kids From Fame, RCA
90	100	2	LET IT LOOSE, Chris Rea, Magnet
91	-		JOHNNY B GOODE, Peter Tosh, Radic RIC115
92	65	7	JUST ONE MORE KISS, Renee & Renato, Hollywood
93	-		YOU ARE IN MY SYSTEM, Robert Palmer, Island IS104
94	95	2	MIGHTY HANDS OF LOVE, Animal Nightlife, Innervision
95	83	2	OOH I LOVE IT (LOVE BREAK!), Salsoul Orchestra, Salsoul
96	-		CAIRO, Amazulu, Towerbell TOW35
97	-		EASY LIVIN', Fastway, CBS CBSA3196
98	89	2	LINED UP, Shriekback, Y
99	-		BONA VENTURE, Wide Boy Awake, RCA WBA2
100	98	3	TAINTED LOVE, Dave Phillips & Hot Rod Gang, Rockhouse

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)

# ROMAN HOLLIDAY



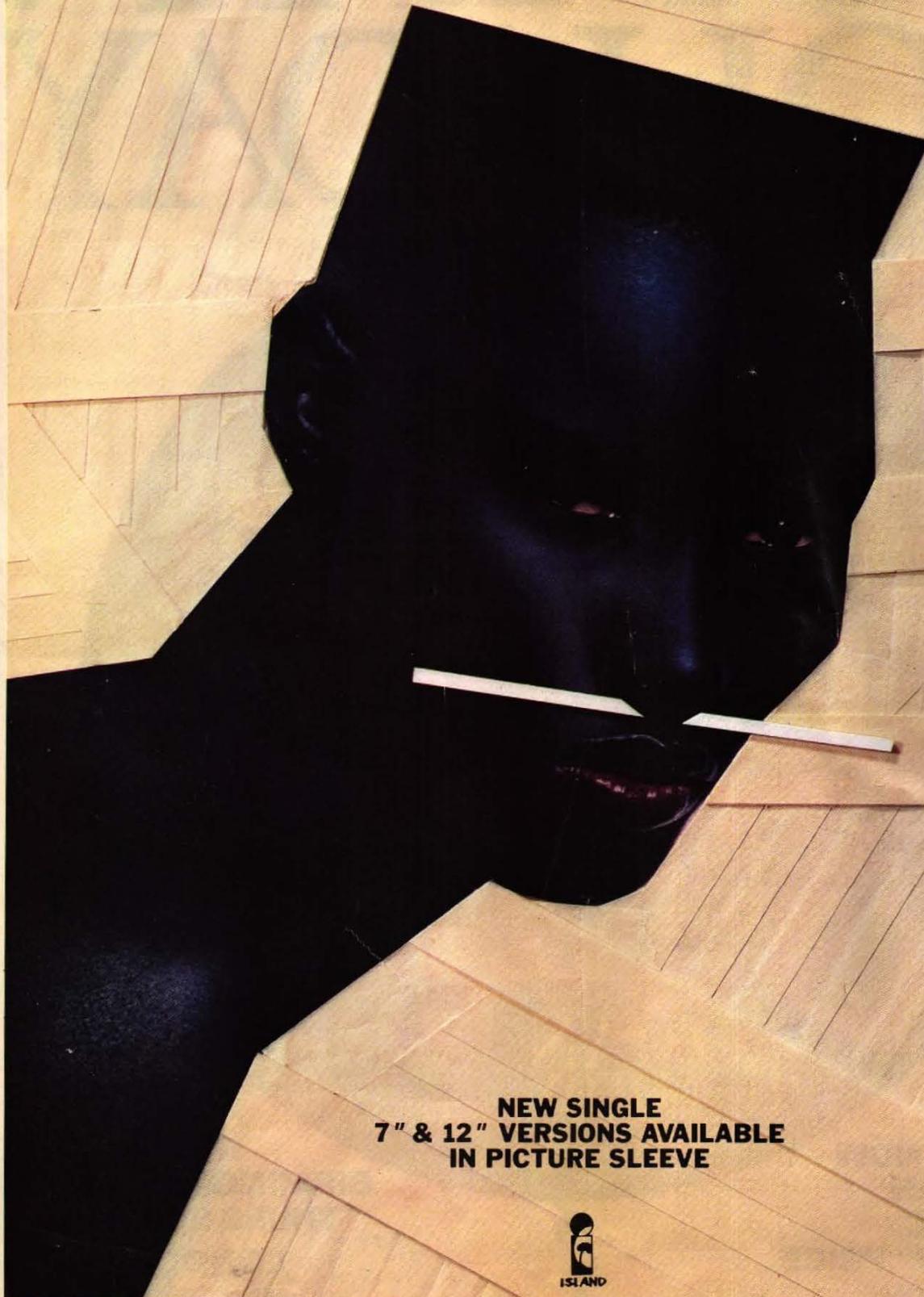
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