

PHIL COLLINS • MAISONNETTES • SET THE TONE • TRACIE songwords!

RECORD MAGAZINE

Bowie
tickets
scandal!



KIRK BRANDON

KASHIF

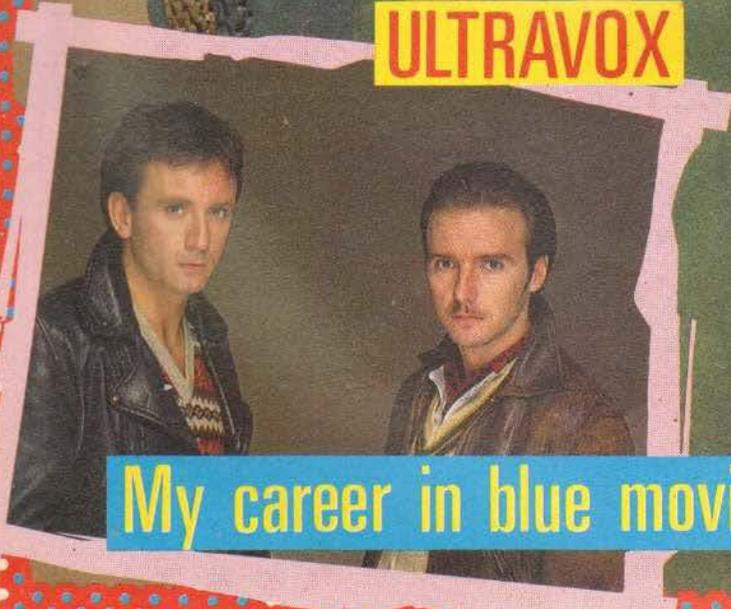
ULTRAVOX

KAJAGOOGOO

Let's **NOT** get serious

TWISTED SISTER

RICHARD BARBIERI



My career in blue movies!

Win your height
in pre-recorded tapes!

PRIVATE FILES

AH WELL, with Charles and Di and baby Willie strutting their sunburned stuff down under — I told her to pack the calamine lotion and diarrhoea pills — I'm left in rainy old London opening fetes, cutting ribbons, planting trees and laying stones — or is it getting stoned and laid? I can never remember the difference.

Anyway, here's some more of the lurid secrets I've managed to pick up during the week's hectic whirl of civic duties...

Off to yet another sake soaked dinner at the Japanese Embassy where a funny little chap — I think it was the ambassador but you can never tell with these oriental types — keeps walking into my knees and muttering in excited tones about the lovely, languid Katie Boyle lookalike David Sylvian. I chuck the little chappie another raw fish and he reveals that the 1940's heart-throb will be holing himself up in some Tokyo pagoda at the end of June to make his long awaited first solo LP. I feign a fainting fit before he can bore me with any more details.

Government warning: working with Spandau Ballet can seriously damage your wealth. Ol' Oyster Eyes the Home Secretary comes blubbering into my boudoir with the terrible news that former light heavyweight champion of the world John Conteh has been picked up by the police in London in a state of considerable alcoholic disrepair. I give a sad smile, recalling the time just over a month ago when the now punch drunk star started his decline by appearing with the partygoing Spands in one of their videos.

Going down (under) in the world. A frantic call from the Australian embassy to EMI records asking for



"AND THEN we'll try the Bolivian tin miner's helmet and the Nigerian stoker's surgical aid." Silly young things about town, Boy George — in Tron type jockey's hat — and Haysi's Jeremy — cunningly disguised as an Old English sheep dog — mess Polishers bring and buy sale. To their right is another archive shot, this time of lovely Mari Wilson manfully trying to support her double chin before deciding to let it all hang out and embark on a singing career. Yes, when the going gets tough you can rely on RECORD MIRROR to dredge up a brace of magnificent exclusives from our files...

a signed photograph of Birmingham lovelies Duran Duran for Prime Minister Bob Hawke's young daughter. Make a mental note to send one to Charles and Di next time I drop a line to keep them abreast of all the civic duties I'm filling in on.

While the cat is away: Kate and Paul Haysi are off sunning themselves in jolly Jamaica so naughty Jeremy is taking the opportunity to throw more of his wild and debauched parties in the rooftop studio. This week I guzzle gallons of PG Tips and mountains of chocco bikkies with Steve Strange, a couple of Belle Stars and Robert Palmer before falling over with

caffiene poisoning...

It must be tough at the top. Lawyer friends confide that self inflated superstar Sting stands to get stung for a cool five million when the divorce of the century from ex-wife Francis Tomelty finally goes through. Virgin boss Richard Branson (17) — who Sting tried suing for song royalties last year — was last seen running up and down the canal gibbering with delight.

Exotic designer Ricard Caré ruins my planned spring collection of sack cloth and ashes by switching his frilly fashion show from Legends on March 28 to Heaven on Tuesday April 19. Oh well, another month in the crimplene two piece and polyveit shoes, I suppose...

Another birthday bash — this time it's for the club Xenon that has reached the ripe old age of one this week. What does one buy a club for its birthday anyway? Among the assembled media type liggers my lynx like eyes spot David Grant and Limahl with Paul Gambaccini, the man reported to be the driving force behind Kajagoogoo. Actually, did anyone see old Gamba giving the boys yet another plug on his telly show last week? What was that girl doing seated between them in the interview? Her function is life really is a mystery to me and — from the nonplussed expression on her boatrace — to her too.

An elderly colleague with a fetish for over the top r&b acts drags me down to the Venue to witness the horrors of those Texan toon benders the Fabulous Thunderbirds. Only thing that relieves the tedium of the old Chunderbirds is the sight of Yazoo's Alf Moyet bopping about in the front row like a superannuated sidewinder with a bad dose of St Vitus' Dance.

The SIMON
TEBBUTT spectacular!



Pic by Peter Ashworth

And more news on that tatty Victoria doss house, the Venue itself. It seems that after years of losing money hand over fist, the tumbledown theatre is to have a million pound face lift in a desperate attempt to lift it to the status of those other natty nite spots, the Camden Palace and Heaven.

What are Haircut 100 doing sneaking into the back entrance of Polydor Records with coloured wax crayons clutched tight in their sweaty little mitts? To draw obscenities on the lavatory walls, perhaps? Or could it be that they've actually found someone daft enough to sign a contract with them? And I thought there was a recession on.

And that's it for this week, my little plum duffs. Another page of scurrilous tittle tattle and not one mention of Soft Call anywhere — oh damn, I've done it again, C'est la vie as they say in Bolton when they're tired of ee bah gum. I don't care. I'm off to soak my feet in mustard for the weekend in preparation for Dolly Parton this week. Now, there's a real man...

● Moment of panic as I drag out the chocolate brown Burton pinstripe — eggstains and all — from the cleaners and dash off to the rag trade's highlight of the year, the Antony Price fashion show at the Palace. Stars gawping at what they'll be wearing this time next month include Bryan Ferry, Duran Duran, Toyah, Amanda Lear, Spandau, Blue Rondo, Karen O'Connor, Gary Tibbs, Robert Palmer, Miranda and Jenny Belle Star, The Specimen, Wham, Coati Mundi, George, Jeremy Fantayzee and the Strange and Egan partnership. Makes a change from Man at C&A on a Saturday afternoon...



Pic by Justin Thomas

THE PLEASURE and the pain. Glen Tilbrook grimaces as Nick Heyward warbles at an impromptu gigette at the Deptford Albany this week. All foreign journalists were banned, but we managed to sneak in disguised as stringers for the South London Bugle and Clarion to witness the ex Haircut crooner — accompanied by ex Gary Numan bassist Pino Tallidino and sax player Chris White — take the audience through renditions of 'Coming Now', 'Take That Situation', 'To Make It True' and 'Atlantic Monday' before being joined on stage by our Glen for an encore of one of these songs. But by then the 17 pints of Triple X Old Bladders had done their work and I really can't remember which one. Hic...



Feathered trends

KAJAGOOGOO ARE all set to release their debut album this month. It's called 'White Feathers' and includes their number one 'Too Shy' and the latest single 'Ooh To Be Ah'. The album comes out on April 18



KAJAGOOGOO

and is produced by Duran Duran keyboard player Nick Rhodes and Colin Thurston. It contains 10 songs including an instrumental called 'Kajagoogoo'.

Meanwhile, the group have added a second date at the Birmingham Odeon on May 15.

ROCK GODDESS have been given the go-ahead to play with Fastway on 11 of their dates.

They can't play all the concerts because laws limit the number of shows that 15-year-old drummer Julie Turner is allowed to play.

Dates that they will be appearing on are Hull City Hall April 7, Grimsby Central Hall 9, Folkestone Leascliff Hall 11, Nottingham Rock City 12, Dunstable Queensway Hall 14, Oxford Apollo 17, Liverpool Royal Court 18, Manchester Apollo 19, Newcastle City Hall 20, Birmingham Odeon 22 and London Hammersmith Odeon 23.

The all-girl group also headline their own gig at the London Marquee on April 8.



ROCK GODDESS

New Levels

LEVEL 42 have a new single out next week.

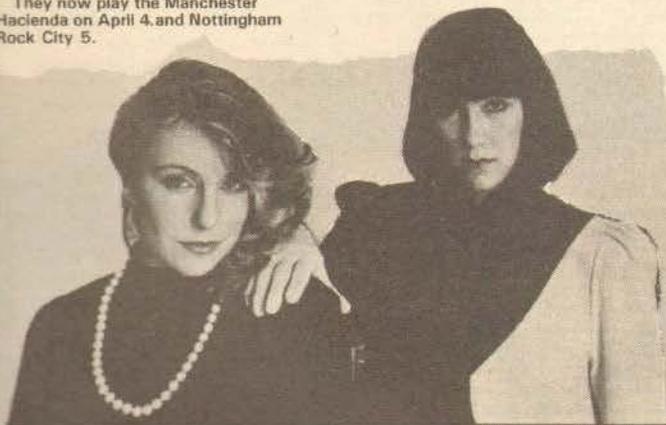
The new song is called 'Out Of Sight, Out Of Mind' and is produced by Earth Wind & Fire's Wally Badarou. It also comes out as a 12-inch and picture disc and is released on April 8.

The group are currently in America with Badarou recording their fourth album.

Orange Juice rearrange

ORANGE JUICE have rearranged their postponed dates following leader Edwyn Collins' bout of flu.

They now play the Manchester Hacienda on April 4, and Nottingham Rock City 5.



Maisonettes rebuild

THE MAISONETTES have taken on two new girl singers, Carla Mendonca and Elissa Richards.

They replace Elaine Williams and Denise Ward who didn't sing on 'Heartbreak Avenue' although they did the Top Of The Pops sessions.

They have gone off to pursue modelling careers.

The two new girls have just left Warwick University and are now permanent members of the band. A new single 'Where I Stand' has just been released by the group.

Bowie ticket shambles

DAVID BOWIE tickets could have gone to touts rather than to fans.

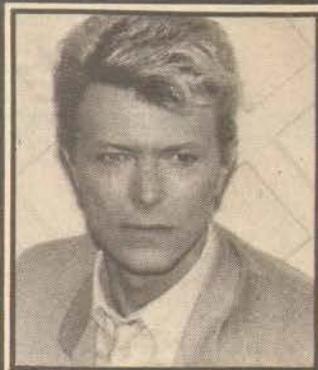
Tickets were sold over the counter at the Wembley Arena box office, an employee alleged last week... even though they were meant to have all gone out by post.

"We've had people coming in to the box office, and I believe tickets were being sold there," she said. "We've had one or two people buying in bulk."

Before she could finish her phone call, the line was mysteriously cut off.

And fans who wrote off for tickets are unlikely to get them. By the end of last week there were already a quarter of a million applications.

"Only people who read the London Standard on Thursday evening and the Sun newspaper on the Friday after the announcement will have a chance," said the Wembley employee.



DAVID BOWIE

Martin Corrie, press officer for Wembley Arena, denied the allegation.

"As far as we know, all tickets were strictly by postal application and limited to four per person. The tickets don't even come to Wembley."

Promoter Harvey Goldsmith was not available for comment — despite many phone calls.

But one of Goldsmith's employees did say that the tickets would be sent out on a first come, first served basis.

That will almost certainly mean that only people who read the national press the day after will receive tickets.

Work, rest and play

TOP AUSSIE group Men At Work are to come to Britain for two live dates in May... although a proper tour will follow in the late summer.

The group, who had a massive hit with 'Down Under', play the London Lyceum May 25 and 26.

They also release a new album 'Cargo' on April 22. It features a new single

'Overkill' which comes out this week but not their 'Down Under' hit.

● **HOW TO BOOK.** Tickets are only available by post from MCP, PO BOX 124, Walsall, West Midlands. Tickets are all £4.50 and cheques or postal orders should be made payable to MCP. There is a limit of four tickets per application and 21 days for delivery.

Light listening

MODERN ROMANCE have a new album released next week.

It is called 'Trick Of The Light' and features their hits 'Highlife', 'Best Years Of Our Lives' and 'Cherry Pink And Apple Blossom White'.

The album comes out on April 8 and also features a new single 'Don't Stop That Crazy Rhythm' which will be out shortly.

It is the group's first LP since 'Adventures In Clubland' which came out in 1981, and it's also the first without their old singer Geoff Deane.

Nightmare single

LIVERPOOL BAND A Flock Of Seagulls have a new single out next week.

It's called 'Nightmares' and follows up their 'Wishing' hit.

The single comes out on April 8 and is also included on their second album 'Listen' which is released two weeks later.

A 12-inch version includes an extra track 'The Last Flight Of Yuri Gagarin'.

Nuclear Hazel

MADNESS AND HAZEL O'Connor join the anti-nuclear campaign with a special concert which will be held at London's Victoria Apollo Theatre on April 10.

They will be joined by Glenn Tilbrook and Chris Difford, UB40 and a host of comedians, actors and other musicians for the gig.

It is in aid of the 'Stop Sizewell-B Public Enquiry Fund' which is fighting against the second nuclear power station, scheduled to be built at Sizewell, Suffolk.

Tickets are available from the Apollo box office (01-741 9174) and cost between £5 and £25.

Join the Rush

RUSH HAVE added a fourth night at London's Wembley Arena on May 21.

Tickets cost £6.30 and £5.30 and are available by post from Kennedy Street Enterprises, PO Box 77, London SW4 9LH. Cheques should be made payable to Kennedy Street Enterprises and sent in with a SAE. Tickets are also available from the Wembley Box Office at £5 and £6 and London's main ticket agencies with a 30p booking fee for each ticket.

Twins switch

THE THOMPSON TWINS have changed around two of their tour dates.

The Birmingham Odeon concert is now May 10 and the London Hammersmith Odeon gig 11. Another Ham concert will be added but they have yet to finalise the dates.

Live Joker

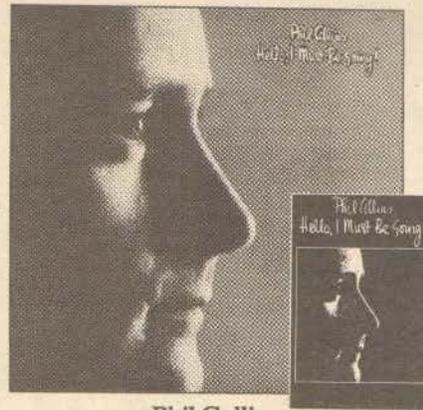
STEVE MILLER has his 'Joker' and 'Take The Money And Run' songs released together as a single this week.

They are live versions taken from his new live album simply called 'Steve Miller Live' which will come out in the spring.

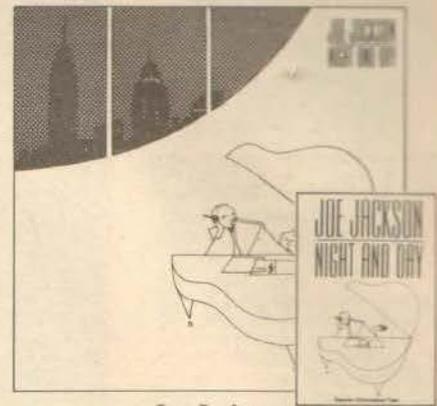
A 12-inch version of the single contains an extra track called 'Buffalo's Serenade'.



Culture Club
Kissing to be Clever



Phil Collins
Hello, I must be going!



Joe Jackson
Night & Day

RECORDS AND CASSETTES

- Air Supply Now and Forever
- Air Supply Lost in Love
- Joan Armatrading Joan Armatrading

- O.M.D. Architecture and Morality
- Tom Petty and the Heartbreakers Long After Dark
- Tom Petty and the Heartbreakers Damn the Torpedoes

- Ultravox Three Into One
- Ultravox Rage in Eden
- Ultravox Quartet
- Ultravox Vienna
- Yazoo Upstairs at Eric's

The W.H. Smith Hit List.

- Joan Armatrading Walk Under Ladders
- Bauhaus The Skys Gone Out
- Bauhaus Press the Eject
- Pat Benetar Get Nervous
- Black Uhuru Chill Out
- China Crisis Difficult Shapes
- Depeche Mode A Broken Frame
- Depeche Mode Speak and Spell
- Clint Eastwood and General Saint Two Bad D.J.
- Fashion Fabrique
- Funboy Three F.B.3.
- Haircut 100 Pelican West
- Human League Travelogue
- Human League Dare
- Human League Reproduction
- Heaven 17 Penthouse and Pavement
- Icehouse Love in Motion
- Japan Assemblage
- Japan Tin Drum
- Japan Gentlemen Take Polaroids
- Grace Jones Nightclubbing
- Grace Jones Living My Life
- Kid Creole Tropical Gangsters
- Kid Creole Off the Coast of Me
- Kid Creole Fresh Fruit in Foreign Places
- Bob Marley Exodus
- Bob Marley Kaya
- Bob Marley Live
- Musical Youth Youth of Today
- Gary Numan I Assassin
- Mike Oldfield Five Miles Out
- O.M.D. In the Dark
- O.M.D. Organisation

All these records have one price on their heads. And that's £3.49. Most albums are available on record and cassette.

In fact, the list shown is just a part of the enormous selection we have on offer.

But stocks are limited. If any of the names are on your wanted list, make your way to W. H. Smith right away.

£3.49

- Simple Minds New Gold Dream
- Spandau Ballet Diamond
- Spandau Ballet Journey to Glory
- Specials More Specials
- Squeeze Sweets from a Stranger
- Toyah Anthem
- U2 Boy
- U2 October
- U.F.O. Making Contact

RECORDS ONLY

- Joan Armatrading To the Limit
- Joan Armatrading Me Myself I
- The Beat I Just Can't Stop
- The Beat Special Beat Service
- Pat Benetar Precious Time
- Blondie Blondie
- Blues Band Itchy Feet
- Joe Cocker Sheffield Steel
- Crusaders Street Life
- Free Completely
- Free Live
- Bob Marley Natty Dread
- John Martyn Solid Air
- John Martyn Grace and Danger
- Tom Petty and the Heartbreakers Hard Promises
- Michael Schenker Band Assault Attack
- Squeeze Cool for Cats
- Stiff Little Fingers Hanx
- Stiff Little Fingers Go for It
- Stiff Little Fingers Now Then
- Supertramp Crisis What Crisis
- Supertramp Even in the Quietest Moments
- Toyah Toyah Toyah
- Jethro Tull Broadsword and the Beast
- Jethro Tull Thick as a Brick
- Jethro Tull Minstrel
- Jethro Tull Songs from the Wood
- Judie Tzuke Shoot the Moon
- Rick Wakeman King Arthur
- X.T.C. English Settlement

WHSMITH



While stocks last. Offer ends April 25th 1983. Subject to availability at individual stores. Some titles not available at smaller branches. Available at branches where you see this door sign displayed.

TURN ON

RELEASES

INTRO, formed by ex Siam girl Jacqui Brookes and former Fingerprntz man Jimmie O'Neill, release their first record 'Haunted Cocktails' this week.

RIP RIG AND PANIC release their third album 'Attitude' on April 8. Rip Rig and Panic will be announcing a full scale British tour shortly, so don't say you haven't been warned.

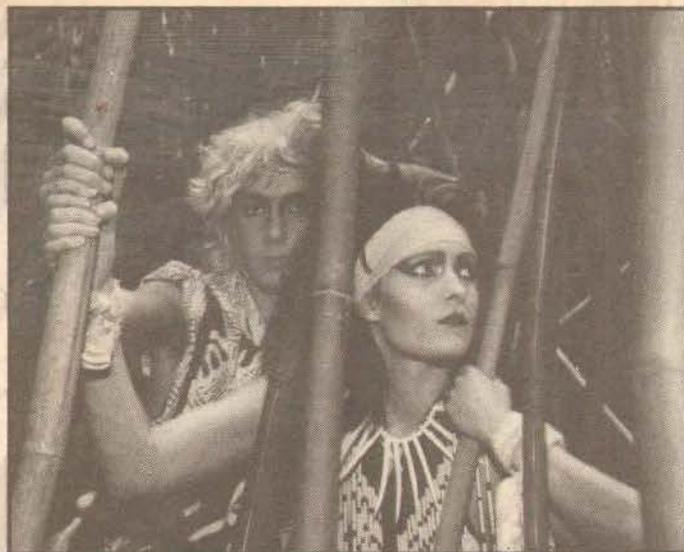
BRITISH FUNK band Loose Ends, led by horn player Steve Nichol, release their third single 'Don't Hold Back Your Love' on April 8. A special version of the single features an instrumental version of the track.

REGGAE STAR Bunny Wailer, who recently performed in Jamaica for the first time in nearly 10 years, releases his single 'Conqueror' and album 'Dub Disco Vol 2' this week. The album features dub versions of the songs from 'Bunny Wailer Sings The Wailers'

STEELY DAN man Donald Fagen releases his single 'Ruby Baby' this week. Toto drummer Jeff Porcaro is featured on the single.

TOURS

AGENT ORANGE, a band formed from the remnants of the Chords and the Kidz Next Door, will be playing the following dates: London Rock Garden April 3,



THE CREATURES, the spin-off group formed by Siouxsie and The Banshees' Siouxsie Sioux and Budgie, have a new single out later this month. It is called 'Miss The Girl' and was recorded in Hawaii with local percussionists. It is released on April 15. On the B side is another new song 'Hot Springs In The Snow'. The single follows the release of the Creatures' debut EP 'Wild Thing' which came out last year.

London Greyhound 9, Southend Zero 6
18, London Venue 28 and Ashford Wye
College May 7.

Nags Head 9, Berkhamstead Old Mill
House 15, London Battersea Arts Centre
16, Manchester Gallery 28 and Leeds
University 29.

ROCK GODDESS play a special date at the London Marquee May 8, to celebrate the venue's twenty fifth anniversary.

JOHN OTWAY will be playing the following dates: Birmingham Eagle April 1, London Kings Head 7, High Wycombe

DARLINGTON BAND Major Accident will be playing London 100 Club April 5, Leeds Branigans 6, Bradford Palm Cove 7, Scarborough Taboo 8, Middlesbrough Cavern 9, Manchester Gallery 10, Greenwich Town Hall 11 and Darlington Lucindas 12.

TV AND RADIO

THURSDAY looks back a long, long way to the time when Cliff Richard was able to star in the film 'The Young Ones' which BBC 1 is showing at 10.45 in the morning.

FRIDAY doesn't go overboard in celebrating the crucifixion other than Beeb 1's showing of 'Musical Roots' — a special on those jolly Brummies Musical Youth finding themselves in Jamaica. C4's 'Tube' replacement 'Switch' features the JoBoxers and hip young thing Carmel while the same channel also has a programme 'Willie Nelson In The Spotlight' about the country star of the same name going out later in the evening.

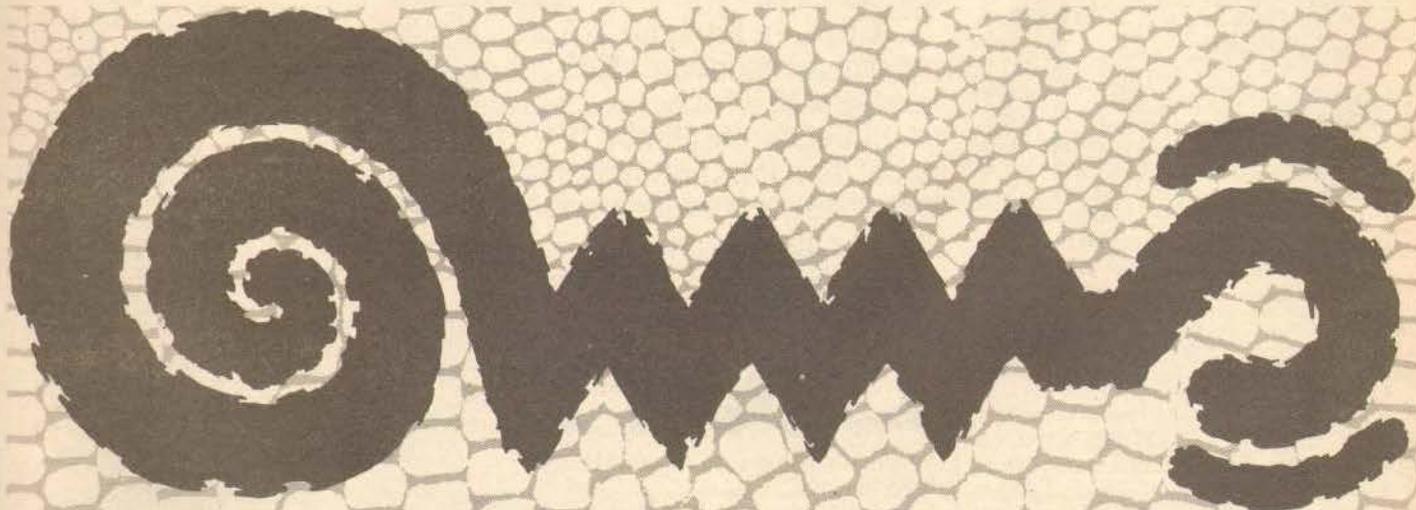
SATURDAY morning kicks into life ridiculously early with bouncy swingers Roman Holiday as the first guests on a new series of 'Get Set' on BBC1. In the evening the same channel puts out the rather mundane first half of 'Kids From Fame In Concert' recorded at London's Royal Albert Hall. 'Paul Squire Esquire' features Bucks Fizz and Flying Pickets.

SUNDAY'S staple Radio One fare of 'My Top 12' has Japan's Mick Karn choosing his fave raves while Queen guitarist Brian May is the subject of the same channel's 'Guitar Greats'.

MONDAY features Simon Bates talking to Joan Armatrading on Radio One. Later in the evening those precocious Kids From Fame are back again for the second half of their concert on BBC 1. Over at Beeb 2 they're repeating the Toni Basil special 'Word of Mouth'.

TUESDAY has yet more repeats when good ol' Beeb One puts out the first part of the 'Cliff' series again.

WEDNESDAY sees the return of the black people's programme 'Ebony' on BBC 2. It features British reggae group Misty In Roots.



Their New 7" & 12" Single Entitled
DOOT - DOOT

12" Special Extended Mix

7 CBS A3141/12 CBS A13-3141 Both Available In Limited Edition Embossed Sleeve.





Ailing Ozzy

OZZY OSBOURNE collapsed during a concert last week, giving rise to more fears about his health.

"Ozzy has been under treatment for a stomach ulcer for some time and then he developed a throat infection," said a spokesman this week.

"He was given a massive dose of antibiotics which reacted to the pills for his ulcer and the effect was very similar to a heart attack."

Ozzy was in hospital for five days following the collapse at a concert in Rockford Illinois. But his American tour continues this week, although he will probably take a rest after his remaining 10 dates.

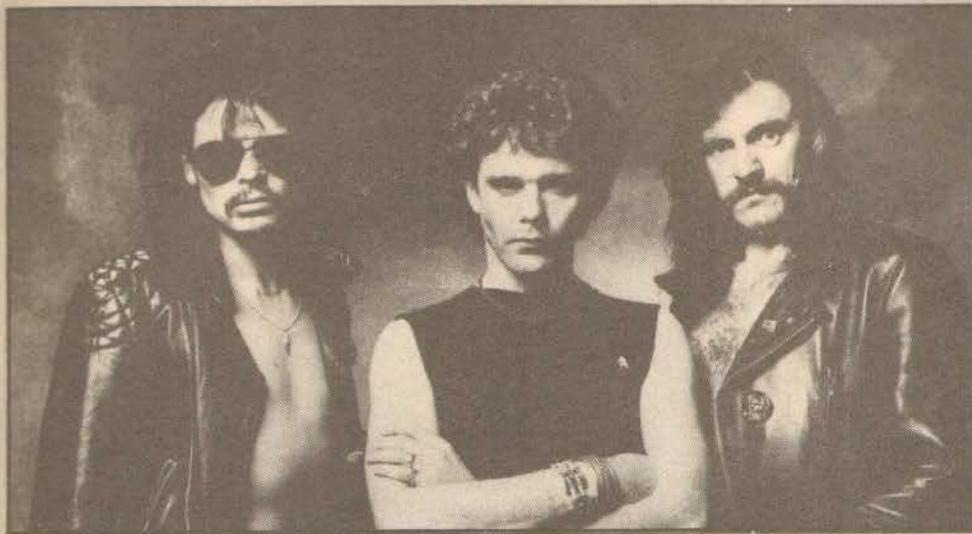


KIRK BRANDON'S *Spear Of Destiny* hit the road later this month for their biggest tour ever.

And the group release their first album 'Grapes Of Wrath' on April 15. It includes their 'Flying Scotsman' single.

Their tour starts at Glasgow Night Moves on April 14. Then Aberdeen Venue 16, Edinburgh Nite Club 18, Newcastle Dingwalls 19, Manchester Metro 20, Bristol Dingwalls 21, Torquay Pavilion 22, Sheffield Polytechnic 25, Birmingham Powerhouse 26, Coventry Polytechnic 27, Norwich East Anglia University 28, Loughborough University 29, Liverpool University 30, St Albans City Hall May 1, Guildford Civic Hall 3, Southampton University 4, London Lyceum 5 and Brighton Top Rank 6.

Tickets for the shows are on sale now from the venues.



MOTORHEAD STRIKE out on the road again next month to play their first live dates for nearly a year.

It will be the first tour to feature guitarist Brian Robertson who replaced Fast Eddie Clarke last year.

And in true Motorhead style, the trio will play a massive 27 dates — culminating in a special party gig at the West Runton Pavilion on July 1.

They are also due to release a new album and single, but details have still to be confirmed.

Motorhead start their dates at Chippenham Gold Diggers on May 27. Then St Albans City Hall 28, Oxford Apollo 29, Poole Arts Centre 30, Portsmouth Guildhall 31, Norwich East Anglia

Motorhead mobilise

University June 2, Ipswich Gaumont 3, London Hammersmith Odeon 4 and 5, Derby Assembly Rooms 7, Sheffield University 8 and 9, Manchester Apollo 10, Liverpool Royal Court 13, Preston Guildhall 14, Dundee Caird Hall 15, Aberdeen Capitol 16, Glasgow Apollo 18, Edinburgh Playhouse 19, Newcastle City Hall 20, Leeds University 24 and 25, Birmingham Odeon 26, Cardiff St David's Hall 28, Bristol Colston Hall 29, Leicester De Montfort Hall 30 and West Runton Pavilion July 1.

● **HOW TO BOOK** Tickets all cost £4.50 except at the Hammersmith Odeon where they are £5, £4.50 and £4. They are all on sale from box offices this week except Bristol when they go on sale from May 29, St Albans April 5 and Leeds April 25. Leeds tickets can also be bought by post from the CTS Shop, Leeds University Union, PO Box 157, Leeds LS 1. Cheques and postal orders should be made payable to Leeds University Union, and sent in with an SAE.

Forrest trail

FORREST IS to play his first-ever British tour following the success of 'Rock The Boat'.

The singer has already fixed up 14 dates with more to follow. And he will bring out a new single at the same time as the tour.

He kicks off at Nottingham Sutton Leisure Centre on April 10, and goes on to play London Southgate Pink Elephant 11, Southend Talk Of The South 12, Tunbridge Wells Assembly Rooms 13, Hitchin Regal 15, Gillingham King Charles 17, Bournemouth Academy 18, Plymouth Castaways 19, Tolworth Leisure Centre 20, London Lyceum 21, Brighton Top Rank 22, Colchester Embassy Suite 24, Preston Clouds 25 and Liverpool State Ballroom 26.

Lizzy's last strike

THIN LIZZY have a new single out next week.

It is called 'This Is The One' and is taken from the group's 'Thunder And Lightning' album.

On the B side is a live version of 'Still In Love With You', recorded at London's Hammersmith Odeon in March. The single comes out on April 8.

Meanwhile, the group have fixed up a series of Irish dates — their last before they split.

They play Cork City Hall on April 5, Galway Leisure Centre 6, Belfast Kings Hall 8 and Dublin RDS 9 and 10.



BAUHAUS

NEW SINGLE

SHE'S IN PARTIES

7" + EXTENDED 12" VERSION WITH EXTRA DUB MIX. BFC 91 (1)

ON CHANNEL 4 NOW

TOO SENSITIVE by half to cope with those strenuous Paris collections or to swan around the salons of South Molton Street, the fashion-conscious pop journalist about town need not even wrench himself away from the comfort and safety of his own luxury penthouse suite of offices this season.

Everything ace reporter Robin Smith requires to maintain his high-profile style pops straight onto his mahogany leather-lined desk, courtesy of our generous major record companies.

ROBIN IS seen here all set to face the rigours of the next lavish reception at Xenon in his hand-embroidered, monogrammed Marillion tour gilet, fun fur lined and finished in a delicate paramilitary green, from the EMI Records 'SAS' collections; black/white mock 'bow tie' Laurel and Hardy promotional t-shirt, CBS Records; midnight blue monogrammed Orchestral Manoeuvres tie, Virgin/Telegraph Records; 'Buffalo Boy' Malcolm McLaren diddyman hat, in grey felt, Charisma Records; accessorised with amber hand-engraved Duran Duran 'Rio' sunglasses, EMI Records and plastic Belle Stars executive toy, Stiff Records. On the desktop rests Robin's Pete Shelley telephone index in textured black plastic, essential for a busy schedule, Island Records; a selection of one afternoon's gratuities (records, tapes, videos) to be accommodated in a handy red/green/gold vinyl 'blagbag' by Freur, from CBS Records. Unfortunately, the Kajagoogoo parasol arrived too late for this fashion shoot...



**STAR
STYLE
EXTRA!**

Pic by Eugene Adebari

HMV/RECORD MIRROR EASTER COMPETITION

WIN YOUR HEIGHT IN PRE-RECORDED TAPES!

Enter our truly extravagant Easter Competition for your chance to win your height in pre-recorded audio tapes. The winner will be contacted by post in May and will pick up their prize in the nearest HMV SHOP.

Just in case there is more than one correct entry we would like you to complete the tiebreaker as well, then send the completed form to:
RECORD MIRROR/
HMV COMPETITION
P.O. BOX 16 HARLOW ESSEX

All you have to do is guess how many records, singles, 12"s, albums and tapes will be sold in the HMV Shop, Oxford Street on April 1st, which happens to be Good Friday and April Fools Day, of course. The Oxford Street shop is the largest record and tape store in Europe, representing approx. 2½% of records and tapes sold in the UK. The shop is open from 9 to 6, so start guessing now!

Closing date for all entries is 29th April 1983.

HMV/RECORD MIRROR EASTER COMPETITION

Name _____

Address _____

State how many records and tapes you think will be sold in the HMV Shop, Oxford Street, on April 1st.

TIEBREAKER

Write in the space provided a suitably funny caption to the picture of Boy George with Nipper, the HMV dog.



THE ELIMINATOR

Virgin ARE REALLY ON MY SIDE THIS TIME!



MARILLION
SCRIPT FOR A JESTER'S TEAR.
Includes Hit Single "He knows you know".

£3.99 ALBUM & TAPE



Virgin
1983

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

NEWS BEAT

WOOF TRADE

DAVE EDMUNDS might be happy about reaching the charts with his new single . . . but his dog isn't as keen.

"This is the busiest time of my life," he says. "Just before it all happened I bought this alsatian and now he won't let me into the house — he doesn't recognise me.

"I've got used to doing this touring schedule when I was with Rockpile, you'd do a tour, an album, tour, album and so on — so it's a pretty easy thing to carry on.

"What I don't like is the fact that I'm away from home. I love the work, but you can't bring your wife and children as there's nothing permanent for them. It's no way to treat a family."

There will certainly be a lot of work for Dave Edmunds for some time yet. His single 'Slipping Away' has just come into the charts, and marks a strange partnership he's formed with ELO's leader Jeff Lynne.

"I just phoned him up," he says. "I decided to try and use a producer this time round simply because I'd never worked with one before.

"When I started thinking of all the producers I could use I just couldn't see it working. Then I was listening to the radio and one of ELO's records came on, and I thought 'this guy really knows how to make records'.

"We've only done two tracks, the single which he wrote and another one on my album 'Information' which will come out

soon. For the rest of it I'm using my own band.

"I'm quite happy to carry on doing this. In America CBS have said that they've decided to have a go — which as it's a huge machine with hundreds of artists is really good. The approach to my work is slightly different now. When I was with Rockpile there was a bit of a lazy attitude to it. I think that was due to a bit of a hangover from 1976, especially as Nick (Lowe) was involved and that rubbed off on me a bit.

"I don't think it's a sellout. The approach is slightly different, but the titles would have been the same anyway. We've just worked on them slightly more carefully."

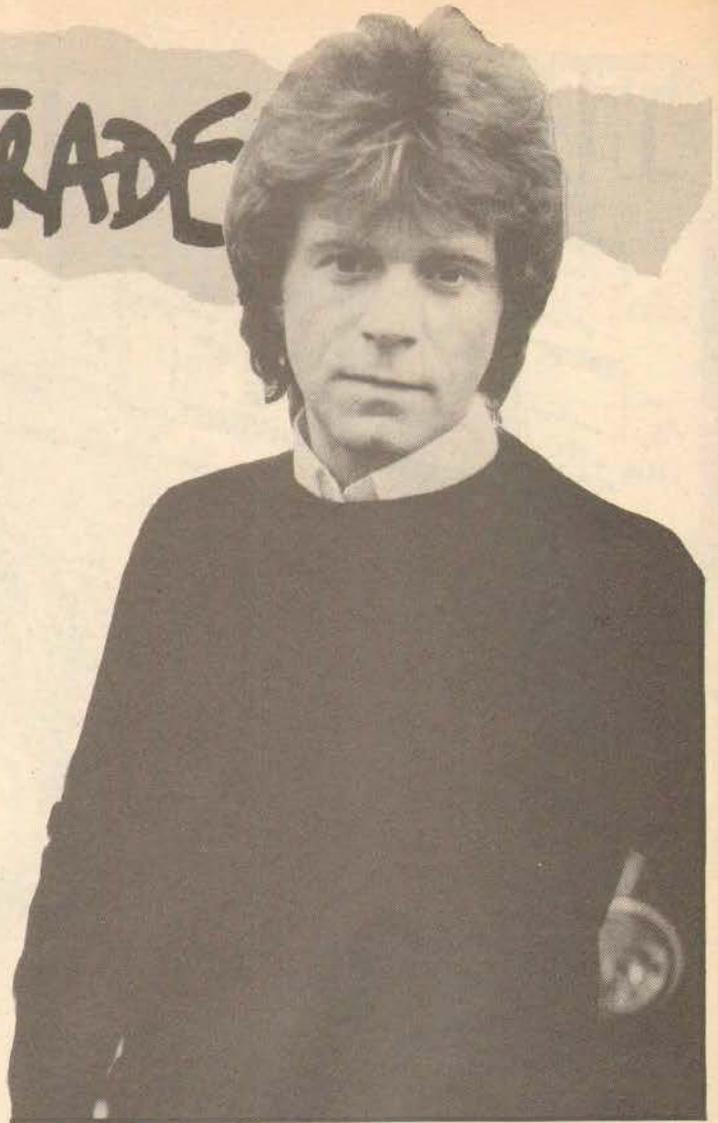
DAVE EDMUNDS' other great success at the moment are those young rockabilly upstarts the Stray Cats, who are currently the hottest thing the other side of the Atlantic.

He produced their first album, half of which makes up their debut American offering, while the Cats guested on his own record 'Twangin'. Now he's been asked to do another LP with them as producer.

"I like working with Americans, especially New Yorkers," he says.

"We were going to go out on tour together in America with me headlining one night, and them the other, but they're so huge there that wouldn't work. And I certainly don't want to go out on support any more."

Simon Hills



DAVE EDMUNDS: turned pro at last

FASTWAY

AFTER THREE years on the dole, David King took the right turning and joined Fastway. The little Irish vocalist with the eight cylinder voice signed up with Eddie Clarke's new band after sending a tape in — and the proof of his talent can be heard on 'Easy Livin', driving up the charts.

"I used to work in a garage," says David. "It was right by the sea and it was freezing. One day I asked the boss if I could have time off to go and see Zeppelin at Knebworth. He wouldn't let me, so I walked out and didn't go back. I'd had enough with doing a boring job.

"I've wanted to sing since I was 10. I got up at a family wedding and everybody was cheering and clapping for more. From there I went into a few bands including Mama's Boys, who have been touring with Thin Lizzy. My mum's always been into what I'm doing. At one concert she was headbanging with the rest of the crowd!" It hasn't all been easy going with Fastway for David. When Pete Way left the line up it looked as if they might be running out of road.

"Pete always admired Black Sabbath so his dream was to join Ozzy Osbourne," says Eddie. "When he got the chance nobody could stop him. But I decided to carry on with the band. Despite what you might have heard, it was always my idea and my band."



DAVID

Fastway are using bassist Alfie Agius who used to play with Teardrop Explodes to help them out, and it's rumoured that he might be joining the band permanently. On drums you'll find ex Humble Pie member Jerry Shirley. Eddie rescued him from a dead end career in painting and decorating when his plans in music didn't work out. Fastway's album will be out in a couple of weeks and they're looking forward to touring.

"It will be a straight ahead rock and roll show with some lights," says Eddie. "We want the band to be the show, not the stage effects. In Motorhead we had to rely on the bomber effect covering up for us when things went wrong.



EDDIE

"In some ways we're trying to pull back rock to where it was 12 years ago, before all the hype took over. We're going to mix volume with quality. There's a lot of clarity in the vocals and a thick rhythm section.

"We're putting the fire back into music and nobody is going to hold us back."

ROBIN SMITH

PHIL COLLINS

You were lonely and you needed a friend
And he was there at the right time with the right smile
Just a shoulder to lean on
Someone to tell you it'll all work out alright
But don't let him steal your heart away
No don't let him steal your heart away
Don't let him steal your heart away
No don't let him steal your heart away

You can look at him the way you did me
And hold him close say you're never letting him go
But any fool can see you're fooling yourself
But you ain't fooling me
So don't let him steal your heart away
No don't let him steal your heart away

Don't pack my suitcase, I'll be back
Don't take my pictures off the wall, did you hear me
Don't let him change a thing 'cause I'll be back
Just tell him to pack his things and get out of your life
And just give me one more chance, I'll show you I'm right

'Cause I've been thinking and I know it was me leaving you lonely
But hoping you could be strong, but can you look at me straight
Tell me what else can I do but say I was wrong
So don't let him steal your heart away
Please don't let him steal your heart away

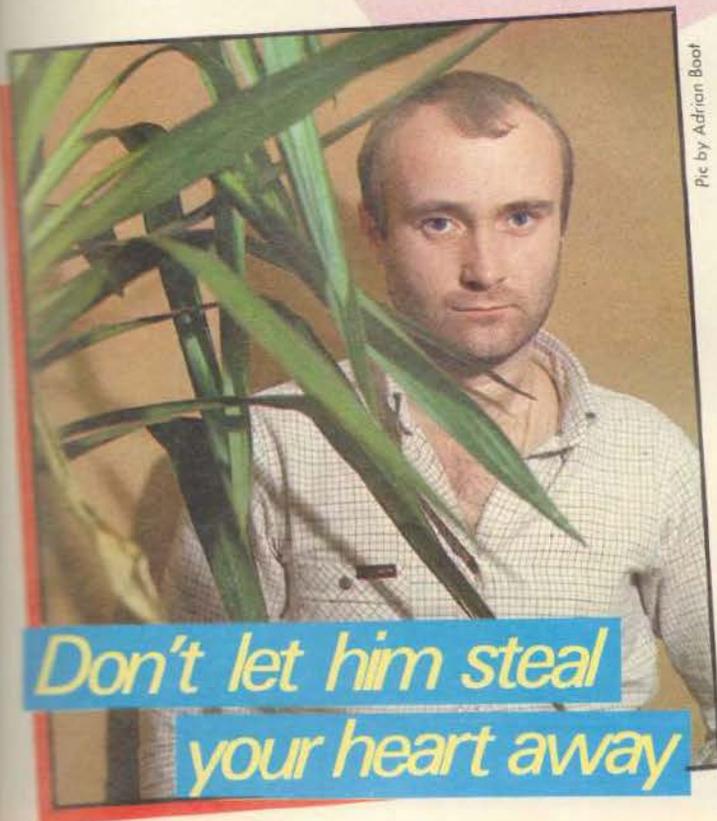
Repeat chorus

'Cause you were lonely and you needed a friend
And he was there at the right time with the right smile
Just a shoulder to lean on, someone to say
Don't you worry it'll all be alright

But he's no good for you
He'll make you think your whole life's been leading to this
And whatever you do, think about me
Oh and don't be fooled by his kiss

And don't let him steal your heart away, your heart away
Don't let him take it
Don't let him steal your heart away from me
Don't let him take it away
Don't let him take it

*On Virgin Records
Words and music: Phil Collins
Hit & Run Music Ltd*



Pic by Adrian Boof

**Don't let him steal
your heart away**



Pic by Adrian Boof

SET THE TONE

DON'T GET STUCK IN THE MUD
DANGER AND RHYTHM'S RED
TURN ON SOME PASSIONED THOUGHTS
DON'T GET STUCK IN THE MUD
HEY YOU REALLY DON'T NEED NO PERFECT HUSTLE

RAP YOUR LOVE AROUND YOU

YOU'VE GOT MELLOW MOVEMENT
THAT WITH STYLE, NO OTHER MOVEMENT
YOU'LL HEAR BOYS SMILE
SO DEBONAIR, YEAH SUGAR
GINSHOT, MOVE UP TOO HIGH

REPEAT CHORUS

HEY WHAT, HEY WHAT
RAP YOUR LOVE
OKAY, WHAT NOW?
RAP YOUR LOVE

IN DISCOS YOU DON'T NEED NO CLOTHES
NO MAN, SO GET YOUR DRESS OFF
AND JUST GO NAKED, AH GOOD GIRLS
THERE'S NO CONNECTION

REPEAT CHORUS

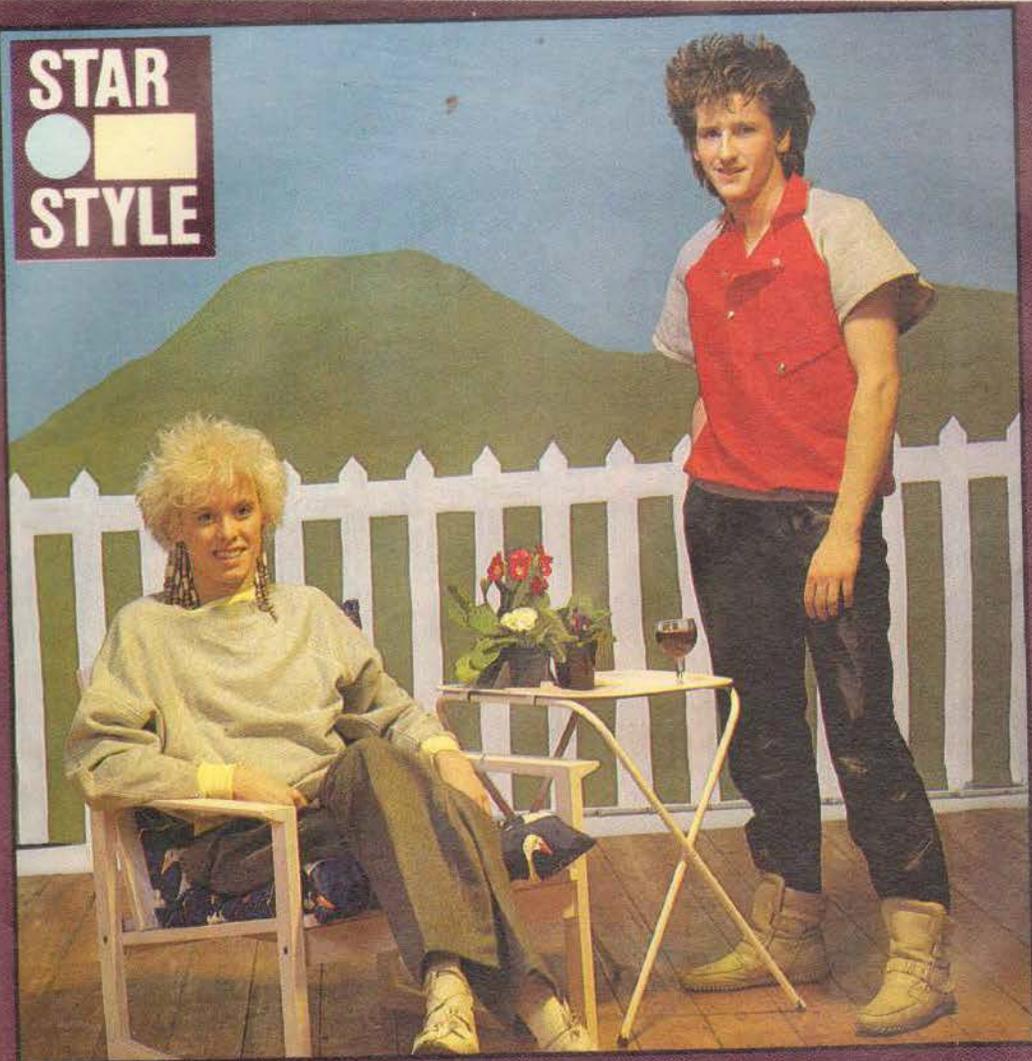
I LOVE YA, I LOVE YA...

I GOT THE SOUND, MAN THAT IS SO GOOD
YOU GOT HIS FEET, BEAT THE BEAT
THE BOUNCE BOUNCE, HEY LISTEN YOU
HE'S GONNA SING IT FOR YOU 'TIL THE PASSION FLOWS
OH ROLL OVER ALL YOUR LOVE
HEY, DON'T NEED NO CLOTHES
I'LL JUST RAP YOUR LOVE AROUND YOU...

*On Island Records
Words and music: Hyslop/Morgan
© Island Music Ltd*

Rap your love

**STAR
STYLE**



SPRING HAS almost sprung, the Easter bunnies are gambolling in the meadows and it's almost time to think of sun, sea and sand again. Who better to show you how to go colour crazy and scorchingly sporty than bouncy Nick Beggs and Stuart Neale of chart-toppers Kajagoogoo, seen here modelling a range of Italian leisurewear from Benetton and Fiorucci.

Photos by Jill Furmanovsky. Backdrop painted by Jenny Edwards.

LEFT: Nick sports a Benetton sweatshirt in lemon and grey (worn back to front). Stuart wears a Fiorucci cotton/jersey t-shirt. Trousers — model's own.

RIGHT: Nick flashes the stripy lining of his Fiorucci white plastic gilet (sleeveless jacket to you, John!) with Benetton lemon and grey sweatshirt and matching lemon tracksuit bottoms. Stuart sees red in a cotton Benetton gilet and red weatherproofed cotton 'Surfy' trousers by Fiorucci. Black short sleeved t-shirt, Benetton.

LOWER LEFT: Nick dazzles in a yellow/red stripy t-shirt (worn back to front), Fiorucci.

BELOW: Stuart wears weatherproofed red cotton 'Surfy' jacket from Fiorucci. Brown suede and leather waistcoat from the Rafaela Designs collection, c/o 8 Fitzroy Rd, NW1, all individual designs from £50.00 upwards. See cover and feature pix for more of the boys in this collection.





GOO *buddy* GOO

YOU CAN hear Nick Beggs coming a mile away. The collection of brass and bone beads threaded onto his blonde barnet clank like a collection of mice running round a tin can. But it's his smile that's even more arresting — a warm, friendly, sincere smile that welcomes you like you're with the Woolwich.

Kajagoogoo have had so much flak thrown at them I'd have expected a slightly frosty response from Nick and fellow Goo-er Stuart Neale, but they were charming, modest chaps still relatively untainted by the horrors of the music biz. 'Real sweeties', as someone who works closely with them remarked. And they proved to be stoic in the face of press vitriol when I probed the couple about life after a Number One . . .

How do you feel about the way the press have treated you so far?

Nick: "Something that I found very disturbing altogether was this malicious attitude of a lot of writers . . . I don't know why they do it. I always liked to be criticised — I prefer that to being praised, 'cos being praised all the time can have a negative effect, you can become very blasé, but some people are being so nasty."

Stuart: "It happens, doesn't it. It's not just us."

Nick: "But when it's aimed at you it rams home a bit more easily."

Do some of the comments hurt?

Nick: "Well, yes they do sometimes."

Stuart: "We shrug most of them off. I think it's part and parcel. It'd be a funny situation if everyone was praising us. The image, the people we're appealing to, it's all great fodder."

But otherwise, are things working out according to your masterplan?

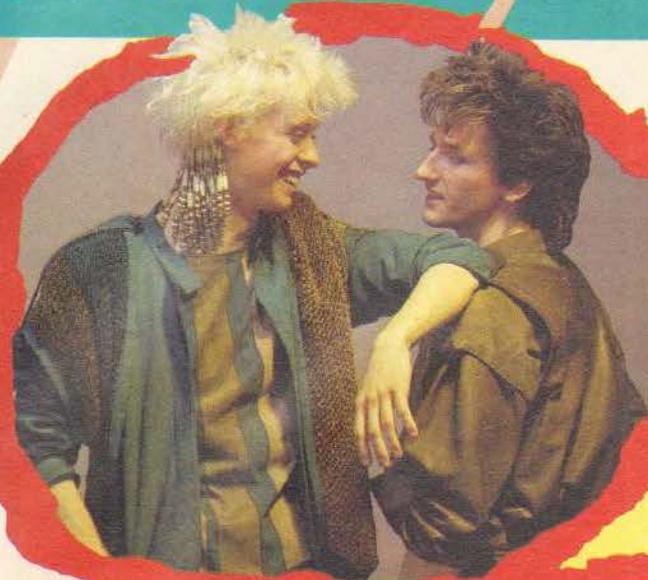
Nick: "Ah, yes! Things are going really well . . . too well, it would seem . . . something's going to go drastically wrong. No, that's being negative! We're just waiting to see the chart position of 'Ooh To Be Ah' next week."

Don't you think you've got an incredible lot to live up to?

Nick: "That's very true, indeed . . ."

Stuart: "We're very confident 'cos we feel the songs on the new album are very strong. Obviously we can't possibly think that every single we bring out from now on is going to be number one, but if it is successful, we'll be satisfied."

Nick: "And we've really achieved what we wanted on the album, which is called 'White Feathers'. When people said we'd never follow the first single, we laughed on the other side of our faces, 'cos we knew we had an album's worth



Pic by Jill Furmanovsky

of material. I feel a lot of the critics, whether they'll admit it or not, will have egg on their faces this time."

You realise everyone's just waiting for you to falter?

Stuart: "We expected that because the single happened so quickly and we were totally unknown. We shall prove them wrong when we go out on tour."

Nick: "I'm very excited about 'Ooh To Be Ah', it's much more exciting than 'Too Shy', it's different, and we're hoping to win a few critics round to our way of thinking."

Is it important that you appeal to more than just young girls?

Nick: "Actually, when we were in Germany, we had loads of guys coming as well, which is really good, I was surprised . . . But I wasn't too sure before whether I wanted to appeal to a teenage audience, but I definitely prefer it now, at this stage. We did 'Razzmatazz' yesterday and the kids were smashing . . ."

Stuart: "They were very young too. But it's also good to have music that does attract other people. I think this single's going to appeal to a different crowd again, 'cos it's even more disco."

How do you feel about getting such an over-the-top reaction?

Nick: "I don't know how the others feel, but I feel frightened by the screaming, it's a little bit overwhelming. When we did the Roadshow in Liverpool somebody got hurt, and the sides of our van were buckled in. I was panicking. The tour's going to be good, as long as nobody gets hurt — that's my main worry, really. I don't know if I could go onstage again if someone got killed just by coming to one of our gigs. That would set me back mentally . . ."

Stuart: "And to think we were used to playing gigs with ten people in the audience throwing rotten

vegetables!"

Why do you think you were successful so quickly?

Nick: "Because we cashed in on something that was there to be tapped."

Stuart: "It was all down to the timing, it just captured people's imagination at a time when they were looking for something outgoing and colourful. We made up our minds to look optimistic, fresh and bouncy, something people would like to get involved in."

Will you be changing that image?

Nick: "We will change — I think we'll cross over, change the age group we appeal to."

Stuart: "I can see us still trying to keep a fresh image going, but I don't think you can do two or three albums full of that poppy, upfront commercial thing."

Nick: "And we've already got ideas for the next album!"

Tell me about the new video?

Nick: "EMI are falling about laughing at it! There's loads of quick gags in it, it's meant to be snappy. Everyone plays a role 'cos of the type of song it is — a tongue-in-cheek look at the jetsetting life — we saw ourselves playing that role. We thought it'd be fun — it's always nice to take the piss out of yourself! In one of the shots Steve's wearing a wig that's like my hair, but it's got knives and forks hanging off it! And Jez plays a weightlifter, to mimic the way he is — his big structure! He's a fitness freak. Limahl plays a glamorous nightclubber who's a bit tired and can't handle it, and his girlfriend's tall and he's really short. Kenny Everett's in it as well — he actually asked to be involved in the video. When people like him say they like the band, it just makes me think OK, I can take what anybody says against us — it's like ammunition."

It's great that you can take the rise out of yourselves

Nick: "That's true, indeed. How can you take a name like Kajagoogoo seriously? You can't! You can't be cool and sophisticated with a name like Kajagoogoo. If that's what we were about we'd have called ourselves Warm Leatherette or something!"

Your lyrics seem very offbeat — what about the album's subject matter?

Nick: "The title track, 'White Feathers' is a political song of sorts . . . a bit ambiguous, more creating a scene. The album cover's a bit symbolic too — five bars, two white feathers."

Stuart: "People will be surprised about the tone of the album cover — they'll expect five grinning faces!"

Nick: "The actual song could be construed as a pacifist song, but it's more to do with conjuring up a banner. In the war, if people sent you white feathers it was a sign of cowardice because you wouldn't fight. But I'd say look, I've got white feathers, right?"

Stuart: "It's very commercial, but behind it all there's something more serious."

Nick: "I also quite like the idea of using the sounds of the voice, like with dub reggae. You listen to that, you can't understand a bloody word they say, there's just that bass beat going, yet it's so effective."

Do you find people treat you differently now?

Stuart: "Well, our home town Leighton Buzzard has gone absolutely potty. People do very strange things."

Nick: "I got this fan letter from two girls in Enfield. They came to Leighton Buzzard, bought an Ordnance Survey map, found where my granny lives, and she invited them in for a cup of tea and showed them photos of me when I had long hair! My granny's a cracker! We'll probably get on the plane to America and find somebody stowed away in the cargo hold."

Who would you really like to meet?

Stuart: "I'd like to exchange ideas with Stevie Wonder."

Nick: "Jon Purttwee."

Stuart: "Nick likes Wurzel Gummidge. You can probably tell by the hairstyle!"

What are your ambitions now?

Nick: "To get another album out after this one that is classy and slick. Old ambitions are fulfilled, new ones created . . ."

Stuart: "To conquer the world with 'Too Shy' and live a healthy life."

Nick: "My ambition is not to be affected by all this . . ."

by Betty Page

Just out.



Duran Duran
 The video
 £19.95

Just in.

WHSMITH

  WHERE YOU SEE THIS SIGN  Prices correct at time of going to press. Subject to availability.

SINGLES

Selected by
MIKE GARDNER

Sweet dreams are
made of these



CASHMERE 'Do It Anyway You Wanna' (Philly World) Already a big dance floor sensation. This manages to combine the vocal style of Michael Jackson to the sparkling pop soul of Narada Michael Walden. Sure, Cashmere are derivative but it's like stealing from Harrods — it's got class.

CHILL FAC-TORR 'Twist (Round n' Round)' (Philly World) Currently storming the disco charts — and no wonder. Hank Ballard's original 'Twist' is updated with a sassy dance rhythm before slipping into some sixties-styled rock n' twist. A record so good even James Hamilton will down his stop watch and count the beats per minute by dancing. (That was months ago — Trendy Ed)

THE VALENTINE BROTHERS 'Money's Too Tight' (Energy) Last summer's dancefloor hit is finally given a proper release. If you haven't heard it, then you haven't lived. This tough piece of old-fashioned soul bites straight through to the heart.

MICHAEL JACKSON 'Beat It' (Epic) This is the closest that the worlds of Lemmy and Michael Jackson are ever going to get. 'Beat It' is a basic American heavy metal song, softened from rawhide into

CULTURE CLUB 'Church Of The Poison Mind' (Virgin) Boy George and his pals tread the Human League path and plunder their old Motown records. I suspect Martha Reeves will look through her post for a royalty

cheque in a few months time. The Club show little of the elegance of their last two singles and it's only the endearing George and his golden larynx that carries it through.

a stylish cloth. The Eddie Van Halen guitar solo is a hoot.

COLOUR BOX 'Breakdown' (4AD) Now here's a goodie. Synth pop with a huge slice of heart. The record jumps like a kangaroo on hot coals. Like Eurythmics they've managed to put real soul into the micro-processor and it's us who benefit.

Rock the boat

MEN AT WORK 'Overkill' (Epic) The men from down under show that it's business as usual. A track from their forthcoming album 'Cargo' — but you'd never know the difference. This has none of the wit or catchiness of their previous two singles and actually makes watching the grass grow a stimulating exercise.

ORCHESTRAL MANOEUVRES IN THE DARK 'Telegraph' (Virgin) A well-recorded piece of nonsense that doesn't show any ideas apart from starting and ending.

TOTO 'Rosanna' (CBS) The song that swept the Grammys is a slick tune lacking the drive and exhilaration that would have made it a classic. It's easy to see why America adores it — and why Britain ignored it the first time round.

BAUHAUS 'She's In Parties' (Beggars Banquet) More po-faced doom-boogie from the cassette salesman. The record reeks of the arrogance and conceit of their 'precious' and 'meaningful' pose. I'm sure it's a profound statement — but it's more state than meant.

PRINCE 'Little Red Corvette' (Warner Bros) America's favourite poser flashes a limp one that aims for sleazy atmosphere and can't even make tack.

LEVEL 42 'Out Of Sight Out Of Mind' (Polydor) Live 42 can be an excellent experience but they haven't written a good song since 'Love Games'. I hope Earth, Wind And Fire — their next producers — can give their undoubted technical ability something to chew on.

CHRISTOPHER CROSS 'No Time For Talk' (Warner Bros) The worst of LA slop rock. How can anybody write songs as good as 'Ride Like The Wind' and 'Sailing' be so completely out of ideas? It looks as though the fat of his girth has travelled to his head.

NILE RODGERS 'The Land Of The Good Groove' (Mirage) Bowie producer and half of Chic tries to motor but can't

even get out of first gear. It sounds like his engine has seized up.

I LEVEL 'Minefield' (Virgin) Why is it British funk seems content to bash out grooves and sing the same tune everytime? 'Let's dance together in the minefield,' they sing. I think they should. At least they'd have something a bit more explosive than this damp squib.

MARCIA GRIFFITHS 'Electric Boogie' (Island) How can such an excellent voice sing such childish drivel? This is an insult to my stylus, record deck, amplifier, speakers, and worst of all, my ears.

THE WATERBOYS 'A Girl Like Johnny' (Chicken Jazz) This sounds like Madness taken seriously. There's the rolling piano and the wailing sax. It works until leaden lyrics shoot it down in flames. But it has a certain charm.

COCTEAU TWINS 'Peppermint Pig' (4AD) It all sounds like a Freddie Starr impression of Siouxsie And The Banshees — without the laughs. If you like depression without a tune — this is for you.

CHAMPAIGN 'Try Again' (CBS) The 'How Bout Us' team return but to little effect. This is Champaign at its flattest.

TOMMY J 'Same Time, Same Channel' (EMI) So this is why Theresa Bazar broke up Dollar without a song. Some achievement, eh?

GREG KIHN BAND 'Jeopardy' (Berserkley) Jeopardy? This is about as dangerous as a fight with Winnie The Pooh and nowhere near as interesting.

BOB SEGER AND THE SILVER BULLET BAND 'Even Now' (Capitol) The Detroit rocker plays yet another version of 'Hollywood Nights' but the rock n' roll party is flagging badly.

LORI CHACKO 'Glossy Magazines' (Boadicea) A shameless attempt at grabbing the Sheena Easton market that mistakenly assumes we're interested.

VISUAL 'The Music Got Me' (Prelude) The music got this limp disco gang, they claim. It sounds to me like a boa constrictor got there first — it's so lifeless.

STEVE SHELTO 'Don't You Give Your Love Away' (Epic) Big on import maybe but this disco fodder is a good case for better customs men keeping this sort of riff raff out.

O'BRYAN 'I'm Freaky' (Capitol) This is about as freaky as cleaning your teeth. A record that bores quicker than a thermal lance.

INTRO 'Haunted Cocktails' (MCA) I'm disappointed with this Fingerpritz and Siam team-up. It sounds like just so many other po-faced synth workouts I'm sure it's got a fabulously slick video with lots of posing and dry ice.

THIRTEEN AT MIDNIGHT 'Climb Down' (Survival) Yet another 'Blancellcrisis For Fears In The Dark' synth duo who make all the right abstract noises but sound as frigid and unexciting as cold custard.

These we have

loved

THE MERTON PARKAS 'The Singles EP' (Beggars Banquet) Keyboardist Mick Talbot before he had a style councillor in the heyday of the mod revival. The wheels could be better used to run over this skeleton in the cupboard.

THE MEMBERS 'Four Track EP' (Virgin) The sound of the suburbs is guaranteed to bring a large smile to any face.

SEX PISTOLS 'The Biggest Blow' (Virgin) Great Train Robber Ronnie Biggs and his greatest ever swindle, rock n' roll or otherwise. Anarchy in Brazil, anyone?

SIMPLE MINDS 'I Travel' (Virgin) A release from the time when they lived up to their name — all fast and frantic for no apparent reason.

XTC '3D EP' (Virgin) The first sounds from Swindon, still sounding as fresh and fun as they ever did — real ecstasy.

KEVIN ROWLAND AND DEXYS MIDNIGHT RUNNERS 'The Celtic Snul Brothers' (Mercury) Kevin's rural vision of pop seems to have passed me by. This re-issue (by public demand I assume) does nothing to stir the Celtic fires in my loins. The usual mixture of fiddles and strained vocals.

THE SYSTEM 'You Are In My System' (Polydor) The original of the Robert Palmer opus that's steaming up the charts. The song is basically a groove that works well. Both versions are practically note for note but Palmer's adds just a shade more life.



SWEET DREAMS 'I'm Never Giving Up' (Ariola) Yes, this is the record that will fly the flag for Britain in Eurovision next month. It's also the insipid Bucks Fizz/Bardo cutesy pie rubbish we've got used to over the past few years. Close your eyes and it's impossible to tell the difference. Close your ears and you'll be a lot healthier. There is hope — at least Bucks Fizz make exceedingly good records nowadays.

The Australian Connection

EVERYTHING'S COMING up Australia. AC/DC drove the bridgehead, Men At Work mopped up the resistance. Along with the cleancut Icehouse, these are the bands who've gone international.

Yet what of the lesser-known artists who come to Britain in search of sales and artistic acceptance. What drives them out? What makes a refugee?

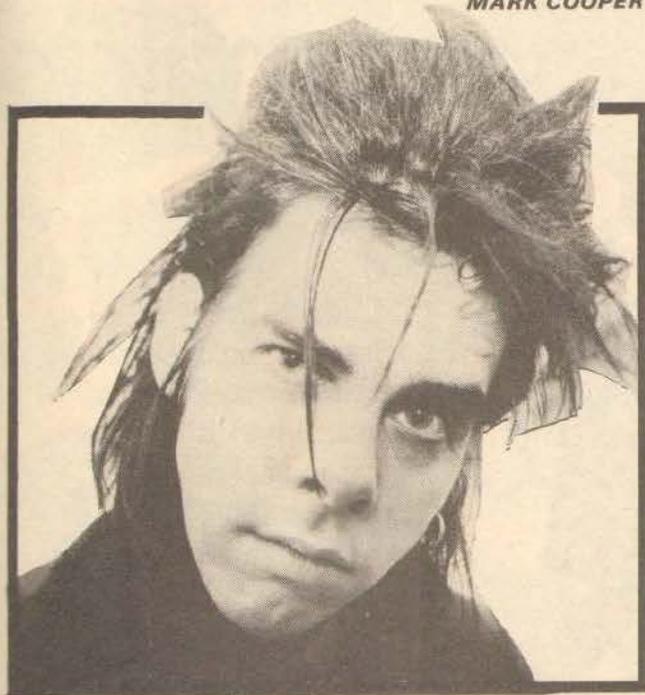
The Australian charts are a mixture of English and American hits with a sprinkling of homegrown product. Bands that do succeed in their own charts tend to find an area that lies in the middle ground between England and America. There's no Australian sound as such though lyrically, many bands are directly Australian. Thus a recent success like the 8-piece Goanna Band will address themselves to ecological issues in Australia while sounding like early Eagles. Australian rock, like American, has yet to escape the conventions of '70s styles.

Although major Australian cities may boast as many as 18 radio stations and thus be exposed to a wide variety of musics, it remains hard for the oddball talent to survive, let alone prosper.

According to David Jarrett, WEA promotion manager for NSW, this is a question of population and geography. "We don't have the audience to support cult figures. Albums in Australia cost as much to make as anywhere in the world but we have a small population. We have to export our music. Because the market is so small, it can't tolerate or support the anomaly."

Pressured to make an international music, bands tend to wind up safe or dead. The trap can be avoided by constant touring and bands in Australia can survive by gigging. Yet touring is physically exhausting. Cities are often thousands of miles apart with nothing in between. After a while, the circuit gets repetitive and the time to write new material is hard to find. Bands tend to spring up, play their cities to death and then fold. If they don't go international, where can they go but down?

MARK COOPER



NOW WELL established in their own league, The Birthday Party escaped from Australia a couple of years ago. They've made their base in England with the occasional foray to the likes of Berlin. Signed to 4AD, The Birthday Party established a name with the early single 'Release The Bats', and have been letting the cat out of the bag ever since.

As if in direct contrast to Australia's healthy tan, the Party are nocturnal beasts, committed to goading their audience into life. Nick Cave and co wander through the graveyard of rock and roll, despoiling its tombs. Their last release is an EP 'The Bad Seed.' Currently touring in America, The Birthday Party seem committed to perpetual dislocation. Once an outsider, always an outsider.



THE GO-BETWEENS hail from Brisbane, a fairly Northern Australian city. They left in order to survive. "It was a very necessary decision," explains newest recruit Robert Vickers. "In order to get people to accept you, it helps to go somewhere else. You get more press in Britain, press that's read all round the world. I think we'd have gone crazy, staying in Australia. It's very comfortable there. You can be on the dole and live in a nice house, sit in the sun and stagnate. We've got no intention of going back — unless it's to retire."

Rough Trade aided and abetted the Go-Betweens' arrival and have just released their excellent second album, 'Before Hollywood.' They remain pro-Australian but found they'd run out of places to play. Now many of their lyrical songs seem to revolve around memories of their pasts. "The more places you go, the more places you have to remember," says Robert.

The lull after The Birthday Party's storm, The Go-Betweens paint delicate miniature portraits of shifting moods. "We're not melodramatic people, we prefer a few subtleties to one chorus and one riff. We are trying to make a longer-lasting music, a music you can listen to over and over again."



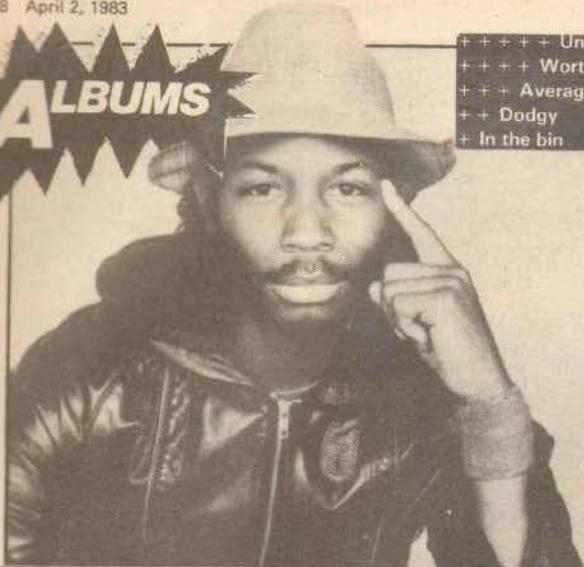
HUNTERS AND COLLECTORS share some of The Birthday Party's intense physicality. Together they identify a primitivist strain lingering on the periphery of Australian music. Hunters and Collectors landed in Britain six weeks ago with their Virgin album and debut single, 'Talking To A Stranger.' Their music is marvellously forceful, a primitive dance that is half celebratory, half-alienated. Like the boys themselves, no doubt.

"We don't have much commercial clout in Australia," explains singer Mark. "We have a percentage of people who're interested in us who're able to keep our heads above water. Word of mouth travels quickly in Australia and we play most of the cities constantly."

Emerging from a Melbourne scene that specialised in the kind of defiant isolation you can still hear in their music, Hunters and Collectors refused to die. "We tried to confront the Australian music industry and bludgeon them into submission. There was a large number of bands who had no respect for the industry and would ignore it. They had no outlets so they died very quickly. It's my attitude that it's the artist's responsibility not to get his throat cut. Our music can convey ideas to people in all parts of the world. We want them to be able to hear it."

Currently living in a hotel in Gloucester Road, Hunters and Collectors go to Conny Plank's studio in Germany to record an album next month.

ALBUMS



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

A singular star

STEVE ARRINGTON'S HALL OF FAME 'I' (Atlantic A0049)
 THE FIRST "solo" album by a man with a hall of fame before he's famous... but that state of affairs will soon change. Arrington's arrived to cross the musical divides.

It's broadly a soul album from the Slave man, but "broadly" was never more applicable. Steve Arrington's soul, already plastered all over the floor with 'You Meet My Approval' and 'Nobody Can Be You', has a kind of slinking, harmonic, rambling, almost inadvertent style about it that just doesn't pop up on every street corner, although it is a street record, with nods to Rick James here and Prince there, and full of flavour changes.

The nine-piece Hall Of Fame can rock, sway or slouch, and the track 'Strange (Soft & Hard)' sums up the music. It's a hall with room for everyone whatever their soul leaning. + + + +

Paul Sexton

THE DAZZ BAND 'On The One' (Motown STML 12181)
 WHEN YOU can't 'Whip It' any more, you've got to think of something else to do, and 'On The One' shows the Dazz Band to have a touch more versatility than you might expect.

The signs aren't promising as the album kicks off with 'Party Right Here', a tolerable but exceptional chugger, and simply goes on hold for 'Cheek To Cheek' and the single 'On The One For Fun', pure 'Whip It' rip-offs the pair of 'em. But come the end of the side, the Dazzers are doo-wopping and harmonising sweetly on 'A Love Song' and they maintain that harmony and lightness for an attractive treatment of Smokey Robinson's 'Bad Girl'.

Patrice Rushen lends a hand to 'Nice Girls', back on the beat but with more body than before, and the album winds up with a couple of OK slowies. No earth-shaker, this, but a bit of a variety show. + + + ½

Paul Sexton

THE TIME 'What Time Is It?' (Warner Brothers K57017)

THE TIME are another bunch of animated clothes horses from the same Minneapolis stable as Prince and Vanity Six. If they spent as much care and attention on their music as their threads then they'd be a winner. As it is this is just a lumpen mess of rock and funk.

This, their second album, shows no real improvement from the rather tedious debut last year. It's just standard funk work outs with none of the style that they've put into their image. + +

Mike Gardner

VAN MORRISON 'Inarticulate Speech Of The Heart' (Mercury MERL 16)

THE OLD master is ill-served by the blanket of hero-worship in which he is cocooned. As a live artist, Morrison remains an inspiring force. On record, he is increasingly self-indulgent. From the mid-seventies sleeve to the unapainly

title, his latest offering is in dire need of quality control. Floating on a sea of clumsy mysticism, Van sounds like a tired man in search of final sleep. Lacking any of the usual jaunty work-outs, 'Speech Of The Heart' floats along through four glossy instrumentals and a series of songs with titles like 'River Of Time' or 'Cry For Home'. His attempt to merge Irish folk styles with light r'n'b is interesting but lacks conviction. Ultimately, Morrison suffers from his inability to put his finger on anything. Instead he gets more wishy-washy album by album. This is the worst so far. + +

Mark Cooper

YOUNG MARBLE GIANTS, THE GIST, WEEKEND 'Nipped In The Bud' (Rough Trade Rough 57)

VALUE FOR money bumper 18-tracker that follows the disparate strands of indie wonders Young Marble Giants through the Gist and Weekend.

There are nine tracks from YMG, three from The Gist and eight from Weekend. Linking all three groups is not only shared personnel, but a light whimsy, almost the simplest of sweet pop music. YMG may have been the simplest of sweet pop, Weekend a slightly more sophisticated bossa-nova pop, The Gist the fanciful doodlings of Stuart Moxham... but that is of no matter, all three groups share the same delicate feel and understatement.

Investigate. + + + +

Jim Reid

EF BAND 'Deep Cut' (Ewita LSPL 103)

THE EF Band couldn't fight their way out of a paper bag. I thought this curious half Swedish line up had been swept under the carpet long ago, but some people just don't know when to lie down and call it a day. Nine songs all stunningly unoriginal and bland and even Russ Ballard's numbers are massacred. What a load of hoary old crud. +

Robin Smith

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

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Old news

PETE TOWNSHEND 'Scoop' (Atco B 0063)

THE WHO'S Pete Townshend's latest album is a two record set of his old demos. Old Who and solo favourites like 'Magic Bus' and 'Behind Blue Eyes' are shown in their original skeletal form. The album traces Townshend's songwriting development almost from the 'My Generation' days through to their latest vinyl atrocities like 'It's Hard'.

There is a strange fascination from seeing how the various tracks evolved — in the same way people are intrigued with the sketches of Leonardo Da Vinci or Michelangelo. But most may feel comfortable with the proper dynamic recordings of Townshend's career. + + +

Mike Gardner

VIRGIN STEELE 'Virgin Steele One' (Music For Nations MFN 1)

ANOTHER EXAMPLE of heavy metal decay. Virgin Steele are some mob from New York who play fast and scream their dear little heads off. Imagine Black Sabbath being played at 78 rpm with an overbub of someone smashing up a dustbin, and you have an idea of how bad this really sounds. +

Robin Smith

WEAPON OF PEACE 'Rainbow Rhythm' (Safari SWOP 2)

PERHAPS THE reggae runnings of Weapon Of Peace don't go right through the rainbow, but they do play a multi-coloured reggae. A kind with rock influences lapping against its shores.

Because they often sing "message" songs, like the anti-racist 'Government issue' and the more broadly-based 'Destiny', there'll be those ready to rank them with UB40 and thus file them in "forget", since the UB's singles heyday seems to have passed. Both bands manage to purvey a solemn message without sounding too po-faced, but WOP

adopt a more eclectic style which results in a busier sound, as with the 45 'Hit And Run'. They won't change the world, but they might colour it a little. + + + ½

Paul Sexton

RICHARD HELL AND THE VOIDOIDS 'Destiny Street' (ID Nose 2)

HE MIGHT be the first bloke to have ripped his T-shirt, but Richard Hell is about as believable as a punk as the Prince Of Wales. If he is the mentor of the genre, he should realise that singing out of tune and playing half-baked Rolling Stones riffs isn't exactly what it's about. Numbers like 'The Kid With The Replaceable Head' try and kick into action with a bit of steady riffing at the beginning but after the first few bars they trip over their shoelaces and end up arse over tit, leaving the whole album sounding like a dreadful cacophony. And a spiritless one at that. +

Simon Hills

TYRONE BRUNSON 'Sticky Situation' (Epic EPC 25291)

HERE WE go again. This is another average bass player who thinks he's a front man. He falls into all the usual traps. His instrument farts and belches away to the groove and half-baked ideas are stuck on top to justify the expense of having fun in a studio.

The only highspots are the title track and the hit single 'The Smurf', the latter a good old fashioned dance motivator.

The rest is a waste of time. + +

Mike Gardner

WENDY AND THE ROCKETTS 'Live' (Mushroom L 20019)

AUSTRALIA'S ANSWER to Heart are as interesting as a firework with a damp fuse. Endlessly dull songs with titles like 'Burns Like Fire' and 'Open Up Your Heart' drawled out by blonde Wendy who looks like an extra from 'Dallas'. I couldn't wait to take the stop off. +

Robin Smith



Pic by Tim Jarvis

MARINE GIRLS: sad and cocooned

Let's get sea-rious

MARINE GIRLS 'Lazy Ways' (Cherry Red BRED 44)

SIMPLICITY SOON turns arch. The Marine Girls' debut astonished and the girls were taken aback. They wrote of love with unerring and ingenuous accuracy, putting in the human details most writers leave out. Their musicianship was basic in the extreme and they were often wildly funny. A year later, they take themselves rather more seriously. The melodies lean more towards jazz than pop, the lyrics lack the witty detachment of 'Beach Party'. Stuart Moxham's production retains the Girls' simple mix of guitar and bass but, sadly, they have grown up and forgotten some of their wicked secrets. Now they are pleasant and relaxing but sadly cocooned in self-consciousness. + + +

Mark Cooper

SHARON REDD

NEW SINGLE
TAKIN' A CHANCE ON LOVE

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12" A13-5147 A SIDE: 'TAKIN' A CHANCE ON LOVE' (FULL LENGTH VERSION), B SIDE: 'YOU'RE THE ONE' PLUS PREVIOUSLY UNRELEASED (INSTRUMENTAL VERSION) OF 'SEND YOUR LOVE'
7" A-5147 A SIDE: 'TAKIN' A CHANCE ON LOVE', B SIDE: 'YOU'RE THE ONE'

TRIVIA QUIZ



- Which alternative Radio One DJ is a fanciful Liverpool Football Club supporter?
- Which current TV star was a member of the sixties hit making combo called the Mojos?
- Who is lead singer with chart act Wah?
- Name The Teardrop Explodes' first top 20 single.
- Miko McGear is which famous Liverpoolian's brother?
- Name two Liverpool landmarks used as titles for Beatles records.
- With which label do Echo & The Bunnymen record?
- As a former Liverpool hero, name Kevin Keegan's only hit single.
- Which TV series, based in Liverpool, recently spawned the novelty mini-hit 'Yosser's Gang'?
- 'Ferry Across The Mersey' was a number 1 hit for which popular sixties band?
- Name the Liverpool club where the Beatles originally played in the early sixties.
- Name the more recently popular club initially responsible for breaking acts such as The Teardrop Explodes and Echo & The Bunnymen.
- Who was the drummer in the original Beatles line-up?
- Which band scored a top 20 hit in June 1976 with 'You Are My Love'?

AND IT'S time for *The New Merseybeat* (again) - 25 times over.
 Your score: Under 10 - more berk than Birkenhead. 10-20 You own at least one Fourmost album. Over 20 - Time to slip on that Beatle wig and relax.



- Who was responsible for 'Lily The Pink' in November 1968?
- Who wrote Cilla Black's first number 1 hit, 'Anyone Who Had A Heart'?
- Which sixties Liverpool group featured Elkie Brooks' brother as a drummer?

- What was the Beatles' last official studio LP?
- Whose recordings inspired Julian Cope of The Teardrop Explodes to the extent of releasing an album of his songs?
- Which Liverpool band is currently 'exploring oceans' in the indie singles chart?
- Which famous American TV chat show exposed the Beatles' mass American popularity in 1964?
- Which Merseyside classic did David Bowie cover as a hit single in 1973?
- Which group took 'Liverpool Lou' into the top 10 in 1974?
- Which well known Liverpoolian impressionist and comedian attained a top 10 hit in 1974 with 'It's You'?
- Which famous Liverpoolian female vocalist star started life as Elaine Bookbinder?

X-WORD

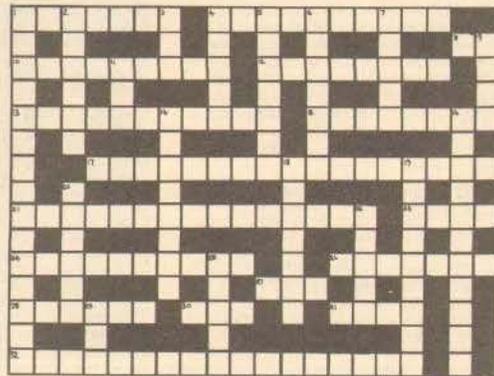
Complete both the POP-A-GRAM and X-WORD to win a £5 record token. First correct entry wins.

ACROSS

- Planted by The Birthday Party (3,4)
- A thrilling song (6,4)
- Elvis's blues (1, 1)
- Pigbag want you to listen to this (4,2,3)
- Julian's exploded (8)
- Sensible tune from Supertramp (7,4)
- 1979 Joe Jackson LP (2,3,3)
- A supernatural Police record (5,2,3,7)
- Told by Wah (5,2,3,5)
- Andy Fairweather Low's corner (4)
- Fired by Bob Dylan (4,2,4)
- Relative of The Hollies who had a weight problem (7)
- Queen guitarist (3)
- She's got the night (6)
- Seagull's Grammy winning song (1,1)
- Group heard in discos all over the world (4)
- Meatloaf hit (10,3,4)

DOWN

- Bauhaus classic (4,7,4)
- A plea from Yazoo (4,2)
- Simon or Kiki (3)
- Britain's Eurovision group from 1982 (5)
- & 9 down 1973 Marvin gaye LP and single (4,3,2,2)
- Lennon's best seller (7)
- It goes with wind and fire (5)
- See 5 down
- Group you'll find in a cab (1,1,1)
- What Kissing The Pink have been watching (4,4)
- A sweet dreamer (5,6)
- The Pistols didn't want one in the sun (7)
- Maisonettes Ave (9)
- Group who wanted to Forget About You (6)
- Thin Lizzy's girl (5)
- Alf's partner (5)
- Mr Nugent (3)



LAST WEEK'S POPAGRAM SOLUTION

Bonnie Tyler, Ian Gillan, Leo Sayer, Lol Creme, Iron Maiden; Eurythmics, John Lennon, Eric Clapton, Another Page, Night And Day. DOWN: Billie Jean

LAST WEEK'S X-WORD ANSWERS

ACROSS: 1 Kajagoogoo, 5 Iko Iko, 9 View From A Bridge, 11 REO Speedwagon, 14 Up The Hill, 16 Skids, 17 Lamplight, 18 Ono, 19 Roxanne, 21 Eno, 22 Ebony, 24 Movement, 26 Lol, 28 Bob Dylan, 29 Creme, 32 Andy, 33 Oh Diane, 35 Randy, 36 Stand By Me

DOWN: 1 Kevin Rowland, 2 Joe Strummer, 3 Go For It, 4 Games, 6 Kid, 7 Organisation, 8 Dr Feelgood, 10 English Settlement, 12 Paint Me Down, 13 Wish You Were Here, 15 Elgins, 20 Xanadu, 23 Blondes, 25 Almond, 27 Lucky, 30 Marc, 31 Film, 34 LA

LAST WEEK'S WINNER: Alison Mineham, 68 Western Ave, Sandfields Estate, Port Talbot, West Glamorgan, SA12 7LS.

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.

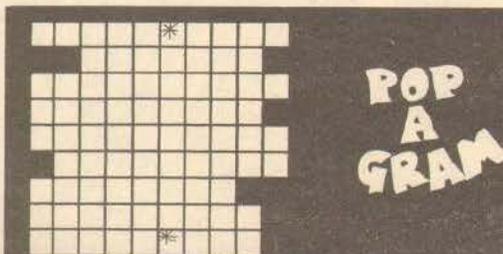
- _____
- _____
- _____
- _____
- _____

NAME: _____
 ADDRESS: _____

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

ANSWERS

1 John Peel, 2 Lewis Collins (Professionals), 3 Pete Wylie, 4 Reward, 5 Paul McCartney (Forever), 6 Penny Lane, 8 Head Over Heels In Love, 9 Boys From The Blackstuff, 10 Rod, 11 The Pacemakers, 11 Cream, 12 Gerry & The Pacemakers, 14 Liverpool Express, 15 Scarfoid, 16 Lennon/McCartney, 17 Billie Jean, 18 The Beatles, 18 Abbey Road, 19 J. Kramer & The Dakotas, 20 Eric Post Post Facto, 21 Ed Sullivan, 22 Sorrow, 23 Scarfoid, 24 Freddie Star, 25 Einar Brooks.



SOLVE THE nine cryptic clues and write the answers across the puzzle so that the starred down column spells out a reluctant dancer from a plugged in location. Remember the clues aren't in the correct

order. You have to decide what the right order is. T M Kite BA isn't really a University graduate, just a top writer/producer (4,4). Put T Cut there, it might help shine up Julian and co (3,6). Al's R&R gents quite transformed these European women (10). In jail, beef got changed for Michael Jackson (6,4). Once a weepy tile is re-set, it would tell you all about the blues (4,5). In some confusion Mr. I Dunt got beaten by Japan (3,4). While Dr U A Rudann got confused over the problems of Rio (5,5). You, ten and Bar combine to create someone riding the Central Line (6,3). Rod wed nun in haste, but only located men at work (4,5).

Smokeless zones

HAVE strong views about smoking and cannot bear to work or socialise in a smoky atmosphere. Is there any organisation in the UK which organises social events for non-smokers only?

John, Hornchurch

● Yes. People who prefer to socialise in a smokeless zone can find out more about up "n" coming events for non-smokers of all ages, by writing to the National Society Of Non-Smokers, Latimer House, 40/48, Hanson Street, London W1P 7DE (Tel: 01 636 9103).

What else? The National Society is currently compiling a nationwide guide to restaurants, pubs, theatres, music places and clubs with smoke-free facilities for the growing army of gig-goers with a sound pair of lungs left. The 'Non-Smokers Information Booklet', being prepared in conjunction with the Health Education Council, will be published later this year, and publicans and promoters with non-smoking facilities on offer, looking for a free listing, are welcome to send along your information.

Will this be the first non-smoking generation?

HELP! SINCE 1974, I've owned an Elvis Presley album 'Promised Land', but have somehow lost the cover. My local record store can't help me obtain a replacement sleeve. Can you?

Colin, Middlesbrough

● According to RCA, this nostalgic Big El recording (Catalogue: APLI 0873), hasn't been deleted, so the simplest way of acquiring a replacement cover is to re-order the album again, through any dealer. RCA can't supply a single cover.

Hold that order for a couple of weeks though, just in case any RECORD MIRROR reader can help you out.

AT MY secondary school many of the boys take part in "balls fights" which include poking and punching each other in the testicles. Surely this could be harmful? I try not to get involved in case it causes permanent harm but tend to be looked upon as not quite normal for not taking part.

Also, while involved in these fights with other boys I have had erections. Could this mean I'm homosexual? I never get an erection when I'm involved in a "clean" fight.

David, Middlesbrough

● Steer clear of this extremely dangerous and potentially damaging horseplay. Blows to the testicles, that extremely vulnerable area of your anatomy, can cause internal

haemorrhage leading to damage of your reproductive organs and possible infertility. This is a medical fact.

Any blow in the crotch area may squeeze or knock the penis, causing it to fill with blood and become erect, and as your mind is likely to be concentrated on your sexual organs when they're being attacked it's not unreasonable that erections have happened. If you're not generally attracted to other boys or men on an emotional and physical level it is unlikely that you are homosexual. You know yourself far better than anyone else and must by now have some inkling of your sexuality.

SOME TIME ago, 'Help' gave a contact address which people with unsightly birth marks could approach in the hope of possible treatment. I lost the address.

My problem is a very noticeable port wine stain on my face, which I find really embarrassing. I'm 18 now and feel that I simply can't go out and meet girls because of this birth mark which is so ugly. Can you advise? Is there any way of removing it?

Peter, Dorking

● Revolutionary research into the treatment and possible removal of this kind of birthmark has been pioneered in the UK at



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.

Southampton Hospital. It has been found that limited exposure to green argon laser light can cause prominent birth marks to lighten or, in some cases, disappear completely. Red blood corpuscles comprising a stain or birthmark simply absorb the green light, causing a degree of fading in many cases. Treatment is available to anyone over the age of 12, although the waiting list is a long one.

For more information, write yourself, or ask your doctor to contact John Carrith, c/o ENT Department, Royal Southants Hospital, Graham Road, Southampton. The Royal Southants should be able to provide details of other hospitals offering this treatment too. Tell your GP that you're interested in laser treatment.

I'M A big Culture Club fan but not yet a member of the fan club. Where can I get in touch? Also, can you tell me Boy George's birth date?

Georgina, Chatham

● Back at the origins of multi-cultural George, he was born on June 14, 1961, which makes him a Gemini. And, if you're into astrological lore, that means he's quick-witted and a natural communicator, ruled by the planet Mercury, under the sign of the heavenly twins. But Geminis can also be restless, always looking for change and seeking new contacts.

For instant adulation information, drop a line, with a stamped addressed envelope to Multi-Cultural Club, c/o Wedge Music, 63, Grosvenor Street, London W1.

HAVE a disabled friend who would like a penfriend. Are there any agencies which cater for the handicapped?

Tony, Leeds

● If your mate knows you've written this letter and wants to send in a few more details of his

personal interests, likes and dislikes, musical or otherwise, we'll be pleased to link him with another reader who fancies a postal friendship. There's no reason why your mate should necessarily want to write to someone else who shares his particular disability, after all.

Meanwhile penpal people with possibilities include the Friendship Register, 29, Goldstone Way, Hove, East Sussex BN3 7PA (disabled and able bodied); and the Sugar Correspondence Club, Room 7054, BBC Broadcasting House, London W1A 1AA (an offshoot of the BBC Radio 4 series for disabled listeners, 'Does He Take Sugar?', Saturdays 4.30pm).

I REALLY like my best mate's sister and have wanted to ask her out for some time. We see each other at his house several times a week, and I know she doesn't have a boyfriend. The trouble is, I'm 16 and she's 12, a few years younger. Do you think the age difference is too great?

Paul, Rochester

● Age isn't too important if you both like each other enough to get together eventually. And if this friendship is going to develop it will probably happen quite naturally. Time is on your side. No need to rush. Looks like you'll be seeing a lot of both your best friend and his sister for some time to come.

FLASH A FRIEND

IF YOU'RE into horses as well as music, Julie from Macclesfield, (15), wouldn't mind writing to ya, boys or girls. Her other main interest is helping handicapped children.



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school & study

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MAILMAN

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

I WRITE to correct one of the erring brethren that has quite clearly been led astray through misinformation and general ignorance. 'A supporter of Truth and Honesty in music' (a more ironic pseudonym I've yet to hear!) suggests that U2 are phoney, that their 'scruffy' appearance means they are sensitive, and that because they have toured America, they do not care about their 'ravaged homeland'. What of all the other bands that have toured America? Are they rejecting their homeland or, a more likely explanation, are they simply giving the benefit of their music to a wider audience?

I find it inconceivable that U2 can be labelled 'phoney' and 'insensitive' when you hear songs like 'Tomorrow', 'Rejoice!' and 'Sunday Bloody Sunday'. Surely to sing about the death of one's mother, as Bono does in 'Tomorrow' is the most sensitive and truthful expression of one's real emotions of sorrow, loss and hope? All U2's songs are about personal experiences or current events and to suggest that this is phoney is nonsense. When Bono performs on stage, he gives his all, to please his audience, to make them sing and to make them dance. U2 are no half-hearted con men but honest and open characters intent on pleasing rather than preaching.

I suggest that the supporter of music does penance by saying three Hail Mary's and actually listening to 'Boy' and 'October'.
Kevin Corrigan, Enfield

● *Gotcha! You U2 fans really do take things so awfully seriously...*

style

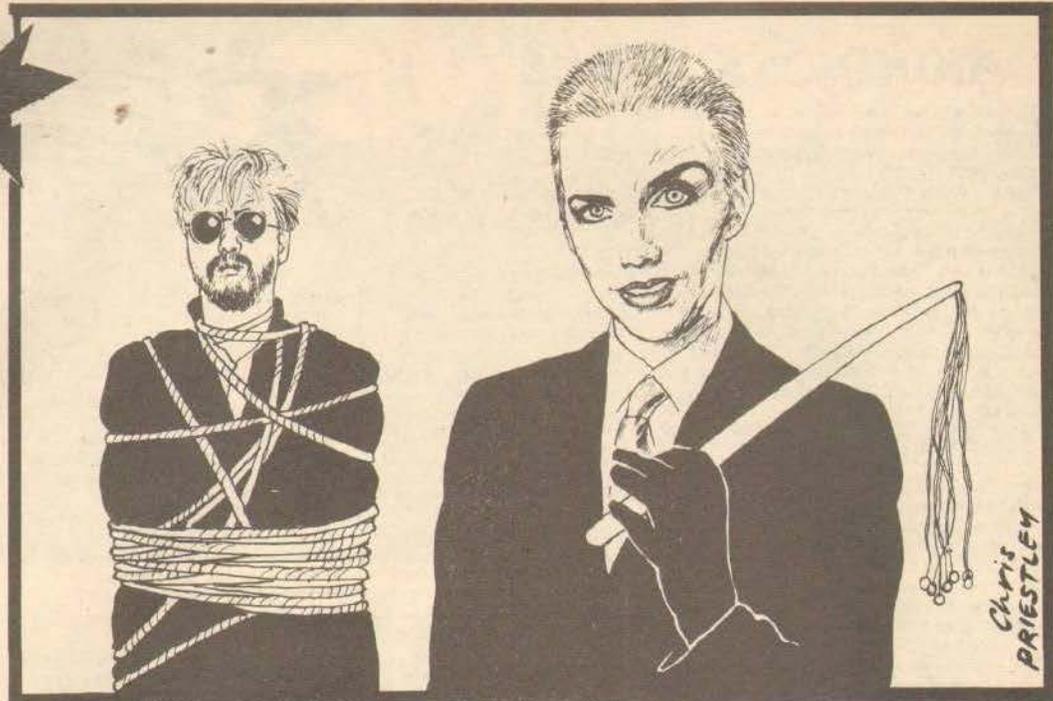
WHAT A JOKE RECORD MIRROR is becoming. Star Style takes the biscuit for the ultimate in pretentious rubbish.

You London trendies obviously think money can buy style. Take it from me, it can't. You've either got it or you ain't and those two cardboard cutouts from the nancy boys of teeny pop ain't.

Who in their right mind would pay £350 for a suit that hangs like a brewers droop or £29 for a £2.99 'Woolies' T-shirt. They didn't even look happy wearing the stuff, which doesn't surprise me.

Just as well it wasn't Simon Le Bon though or the centre pages would definitely have been covered with vomit.

Tony Valentino, Scotland
● *Good job we didn't reveal the price of their hand-woven gold thread socks, eh?*



The Annie one for me

AS THIS is definitely the Age Of The Duo, I thought I'd write a few lines of purple prose in praise of one particular double act.

Let's see if you can guess who I mean. Well, it's not the Little and Large of pop (Yazoo) or the Sodom and Gomorrah of the synth (Soft Cell), or the Hinge and Bracket of bop, Blancmange.

No, and it's not those supreme wimps Tears For Fears, who look as if they'd break down and blubber if you so much as raised your voice at them. I'm speaking of that handsome boy/girl (or is it boy/boy?) partnership, The Eurythmics.

WE ARE a small record music and video shop in a small market town in North Norfolk. For the past two years or so we have been providing a service for a lot of young and not so young customers by setting up trips to see the various rock bands that only appear in the large cities. This has allowed people that would

not normally go to these events to be able to go, which has reflected in the sales of their LPs and tapes.

The normal reason that people around here do not go to these concerts is that either they do not drive or they do not like the idea of a 300 mile round trip or that there is nowhere to park at places like the Royal Albert Hall or Earls Court, or after a good night out they do not want to drive 150 miles home in the early hours.

Until just recently, most of the promoters have looked after us but now a couple of them are saying that their policy of four tickets per person is the fair way of doing it. This is of course true for the people that live near these events but totally untrue for the thousands of people that do not live in or near the big cities.

We now hope that you will print this and that the promoters and artists read it. Good luck with the tour David but we will not be able to see you.

Roy Wiffin, Fakenham
● *Have to be content with the sheep shearing then, m'dears*

MY QUESTION is why don't more bands write songs about bondage?

Please could you tell the delightful Roman Holliday to write a song called 'I'm All Tied Up' especially for me.

Of course, I will expect a demonstration.

A Perverter, Fetishland
● *A spell in the army's what you need*

How nice to see a woman so much in control of things, playing so many wonderful visual jokes with her audience. One minute she's carrot topped and besuited, next minute a curly headed siren in a slinky sequinned gown, next a dominant hi-stepper in kinky leatherwear. God, it makes such a pleasant change from all those cute little girls and even cuter boys. Annie, I wish I was your Daddy!
Lennox lover, Aberdeen

● *Control yourself, man, or I'll send Ms L round with her riding crop*

IF ANYONE is a prat, it's Men At Work, not Iva Davies. I mean, what sort of people tie koalas to their waists?

Icehouse and Iva Davies are brilliant, unlike Men At Work, whose pathetic little ditties seem to impress pathetic people. Listen to 'Primitive Man' and you'll see.

Iva has no reason to be jealous, 'cos his songs are ten times better than Wallies At Work.

Cassimere Groper
● *Dame Edna ties wallabies to her belt all the time*

GOOD GOD Tebbutt! Not just content with slagging off every pop star foolish enough to be seen near you, you attempt and totally fail to 'review' last week's single releases. You might as well have written 'all drivell' at the top of the page and saved us all the thankless task of ploughing through your warped musical mentality.

OK, so there weren't any real classics released last week — that doesn't mean they're all crap. Exactly what sort of music do you like Mr Tebbutt? If you manage to find out, I think you'd be much better off eloping to a desert island with it.

The record buying public prefer to hear some constructive criticism of records rather than a load of sarcastic comments.

Moorezo, Lisburn, N. Ireland
● *Next you tasties will be slagging off his patchwork quilt*

IN YOUR February 26th issue you proudly announce your new feature: "We'll be the only weekly to feature your fave top chart acts wearing the hottest fashions... at prices you can afford". Nil out of ten for accuracy.

This week's issue featured Duran Duran wearing items varying from a £195 pair of trousers to a T-shirt, a snip at £29, not forgetting the Antony Price silk suit, a real bargain at £350. Who are you trying to kid!!!

I'm one of the lucky ones who has a job but I can't even afford the T-shirt. This is not the first time you could be accused of elitism, the week before you devoted three pages to telling us how much it would cost us to buy a drink in London's best night clubs.

Who do you think you are writing for? Bring us back to the real world. Richard Pinder, Bradford

● *You're all Gold American Express cardholders, aren't you?*

bones

LET'S TWIST AGAIN

THEY MIGHT be heavy metal's wildest men, but Twisted Sister like to have fun with a jigsaw puzzle.

Relaxing between sessions for their debut album 'Can't Stop Rock And Roll' at a studio in Berkshire, they've nearly completed an intricate puzzle of a Bavarian castle.

"It gets a bit boring round here from time to time," says vocalist Dee Snider, trying to find a space for a piece of wall.

"We went into Slough the other Saturday afternoon for something to do. We were like pied pipers, all the kids came out and followed us around. We told them we wanted to buy a jigsaw puzzle and they were a bit surprised."

After years of rejection, Twisted Sister finally have a hit on their hands with 'I Am (I'm Mel)' and they're recording their album in the luxury of one of Jimmy Page's country retreats. It's an old mill house converted and brought up to date. Page usually visits his investment about once every six months.

"There's been a mill here for a thousand years, and the house must have been originally built in the 15th or 16th century," says Dee. Upstairs in his room, he keeps a picture of his wife and baby son by his bedside. I'm told by the other members of the band that he lovingly kisses them before he goes to sleep each night.

"I'm very lonely without them," says Dee. "I'd like to phone them more when I'm over here, but it's so expensive. This band isn't made of money. We're an unusual married couple because we actually love each other. We're not off having affairs with other people and my wife has bulges in all the right places. She also designs the costumes for the band."

"My son is called Jess Blaze Snider. I figured that if he was going to be a rock 'n' roll star then he should start off with a pretty good name. He said 'Dah dah' to a frog the other day and the band said that he wasn't far off."

And if Snider Junior ever does decide to become a rock and roll star, let's hope he has it a little easier than his dear old dad and friends. Even though Sister have been packing American clubs and stadiums for eight years, no record company was willing to take on the outrageous bunch.

"Our concerts meant that traffic jams built up for miles because of people coming to see us," says Dee. "We branched out from New York to New Jersey and Connecticut, but the record

companies always said that we were only popular in three states.

"I thought, what the hell do you expect us to do? Spend fifty years conquering every state before you sign us? By that time I'll be too old to enjoy the royalties."

IN THE end Sister decided to try Britain. A deal with small time label Secret Records came to nothing last year, but after Sister blew 30,000 dollars to come over and appear on The Tube the mighty Atlantic Records sat up and took notice.

"AC/DC were signed in really the same way," says Dee.

"The boss of Atlantic Records saw a few minutes of them, phoned Australia and said 'sign that band'. He just saw a few minutes

of us on The Tube, so it's looking good.

"I think we're more fun to work with. We're not a band you can process like Pat Benatar."

Dee remembers the exact moment when he started being interested in music. He was standing on a street corner and he heard the Beatles.

"I thought I wanted to be part of that power they had. I wanted people to go crazy and scream at me. I'm a quiet person when I'm off stage, because I like extremes. All the parties in the world can't compete with being on stage."

Dee spends a lot of his spare time working out in a gym and jogging. The kids at a school near the studio call him 'the man with the funny hair'. Two members of the band

were barred from a local disco but they were later let in when the owners realised they were celebrities.

"Heavy metal is music that eases frustration. You sweat and scream at one of our concerts and you go home tired and satisfied. I can't see any of this so called new music doing that."

"People who go to Soft Cell concerts are the sort of people who go home and murder their parents with a cabbage. They're the sort of people you read about in the Daily Star, the sort of people who are described as nice quiet people who suddenly snap and go mad. It's all the fault of cold emotionless music."

ROBIN SMITH



TWISTED SISTER: sweat dreams are made of this

Story of the blue



Ultravox

MIDGE AND THE LADS contemplate a remake of *Emmanuel III*



Pics by Michael Pugh

THOSE NICE Ultravox chaps are going X certificate. They've filmed a naughty version of their 'Top Of The Pops' video.

Visions in blue? With two naked girls soaping each other down in a bath and a sweet young thing slipping out of her military uniform during a ballroom scene, you'd better believe it.

"It would have been pointless doing a video that would have been banned," says Chris Cross. "We decided to do two videos instead — one that can be shown to everybody at any time and one which has a lot more sensuality."

"But I certainly wouldn't say that it's pornographic or even blue. We filmed it in tasteful soft focus like one of those David Hamilton pictures, so I can't really see that the film is going to offend anybody. It should be available on the videos you can buy and we're hoping to get it on late night television shows like the Tim Rice programme or something like that."

"When you're directing two attractive naked girls, you don't shout. 'Cor, they've got nice tits', you act professionally. If you didn't then you'd be a panting mess on the floor."

The opening shots of the film were shot in a rambling old house in a Victorian area of Fulham and Ultravox brought over an expensive choreographer to work out the ballroom scenes.

"Really, the song is about a woman looking back on her past," says Chris. "It's the closest thing to a love song that we've done. I hope that the song and video are full of surprises. For instance, when the girl is dancing with the uniform on, you're not quite sure what she's going to do or what she

means. It's a bit uncomfortable, a bit disturbing, but you can't take your eyes off her. We're not stating anything obvious."

Filming 'Visions In Blue' was a darn sight more relaxing than 'Reap The Wild Wind', where Ultravox rushed around a small airfield in Berkshire chasing World War Two Spitfires.

"When we first wrote that song it was strange because we had a sailing concept in mind," says Chris. "Billy Curry or somebody was thinking about waves but the flying idea seemed better. That video was very expensive though, there aren't many Spitfires around anymore and it cost £2,000 to hire one for an hour. That's only for a couple of circuits of the airfield, you have to get it all down in a couple of takes or you've lost your money."

CHRISS AND Midge Ure are getting into directing and setting up videos themselves. Someday they want to form their own company.

"We're pretty choosy about the acts we want to do. We don't want to do a production line thing where somebody pays you a lot of money and we say, 'oh yes, for this we're going to need a team of eskimos, matching huskies and a two week trip to the South Pole'. We want to work with people we can share ideas with."

Midge and Chris also have ambitions to do television documentaries and also in the pipeline is a film about gang warfare in Glasgow!

"With the documentaries we'd like to do half hour programmes on people we like. It literally could be anybody."

The film will be about the leader of a gang in Glasgow. It's a really fascinating place. Mention Glasgow

to most people and they think it's all blood and razor fights, but for all that it's a fascinating romantic kind of place. I don't want to give too much away though, but we're ready and willing to go just as soon as we've got time.

Chris is a bit of a film buff and he likes a wide variety of movies from grainy old silents to ET.

"One of the best films I saw recently was an old silent movie where a man is about to commit suicide. Then his little son comes along and gives him faith in life by saying that he wants to be like his dad. Honestly it's enough to make anybody crack up. A lot of those old films had so much power and character."

SOMETHING WHICH might give Chris ideas for future films is his house out in the country. Reputedly it's haunted by the ghosts of two children, but Chris isn't worried by this — it's the place where he likes to fade into the background. Chris says he doesn't mind not being as instantly recognisable as Midge.

"I'm quite amazed at how he manages to handle the pressure," he says. "But then again I suppose he's had a lot of experience from his days in Slik."

"When I was younger I wanted to be an artist and then I thought that a band should be able to combine all sorts of ideas both inside and outside music and that's what Ultravox have done. I don't know if there will ever be a time when bands won't have to tour anymore, but with cable television there will be so much more opportunity for bands to experiment on film. There's a programme in America where they just show videos of bands all day long. To be honest there's a lot of concerts where your attention starts to wander."

Not so with Ultravox though, eh

what? Chris maintains that they're constantly ploughing money back into the act for fresh ideas and better things. The last tour generated about £300,000 worth of business.

"We've been labelled all sorts of things you know, everything from the new Genesis downwards," sighs Chris. "But all we are is a modern rock band who use synthesisers. We really don't have many pre-planned ideas when we record. We usually hire the biggest rehearsal room we can find and muck around until the ideas come through. Somebody will say, 'Hey I've got a melody line, and it goes from there'."

"There's no competition within the band or between Ultravox and other groups. I'm friends with the Spandau's."

Mr Cross is one of those down to earth people. He may have his head in the clouds but his feet are firmly on the ground and he ploughs a steady determined course.

This week Ultravox are leaving for America followed by another stab at Japan. Will 'Visions In Blue' be nestling atop the British invasion wave?

"I think it's finally happening for British bands in the States because the Americans have at last got fed up with the boring stuff they've been feeding on for years. Now at last there's some variety for them and when we first went there they said they'd never seen anything like us before."

"The Human League started it all in America, but they couldn't build on the success of their first hit. When it came to playing live, we heard reports that they weren't very good."

"Whatever we do, we do it well and professionally. We don't want to slip up."

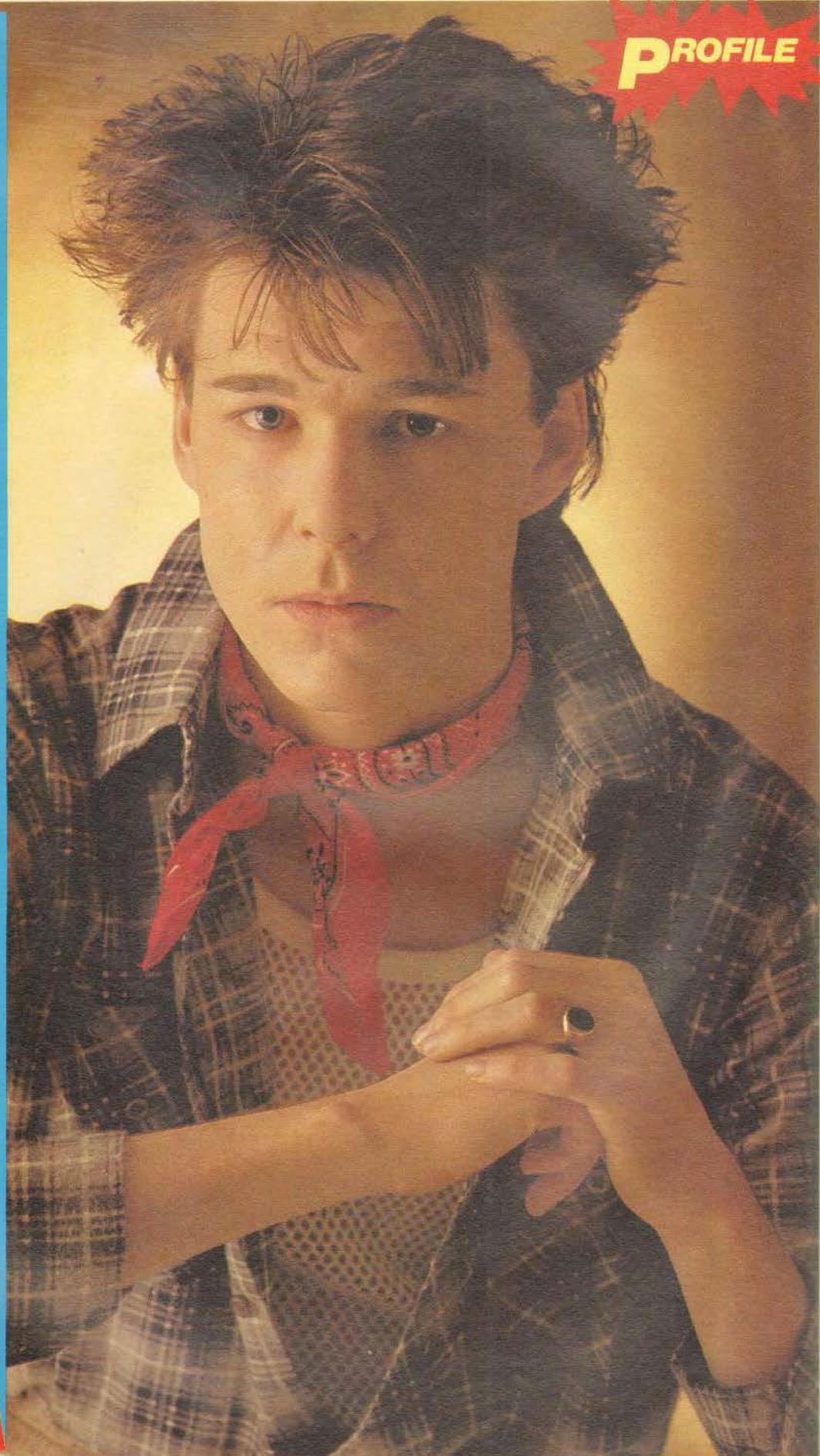
Visions in gold or platinum? It's looking that way again.

by Robin Smith

Stuart Adamson

PROFILE

FULL NAME: *William Stuart Adamson*
 NICKNAME: *None*
 DATE OF BIRTH: *April 11, 1958*
 PLACE OF BIRTH: *Manchester*
 EDUCATED: *Beath High School, Cowdenbeath*
 HEIGHT: *Six foot*
 WEIGHT: *10 stone*
 COLOUR OF EYES: *Dirty grey/greeny/bluey/brown*
 FIRST LOVE: *Diana Rigg*
 FIRST DISAPPOINTMENT: *Diana Rigg when I grew up*
 FIRST PERFORMANCE: *Crossgates Miners Welfare Institute with a band called Tattoo*
 FIRST LIVE SHOW SEEN: *Led Zeppelin*
 FIRST RECORD BOUGHT: *'Death Of A Clown' — Dave Davies*
 MUSICAL INFLUENCES: *Leonard Cohen and Bill Nelson*
 INSTRUMENTS PLAYED: *Guitar and synthesisers*
 HERO: *Stan Laurel*
 HEROINE: *Sandra — my wife*
 FAVOURITE BOOKS: *'The Dice Man' — Luke Rhinart, 'Coming Up For Air' — George Orwell, 'The Chrysalids' — John Wyndham*
 FAVOURITE FILMS: *'One Flew Over The Cuckoo's Nest', 'Mean Streets', 'Horse Feathers', 'Marathon Man'*
 FAVOURITE TV SHOWS: *'Coronation Street', 'Grange Hill'*
 BEST LIVE SHOW SEEN: *U2, Nils Lofgren*
 FAVOURITE CLUBS: *Baseball clubs*
 FAVOURITE FOOD: *Cooked breakfasts*
 FAVOURITE CLOTHES: *Knickerbockers*
 HAIRCUT: *Grim*
 FAVOURITE DRINK: *Lager*
 IDEAL HOME: *The one I live in*
 IDEAL HOLIDAY: *A week in bed*
 IDEAL CAR: *Don't like cars*
 MOST FRIGHTENING EXPERIENCE: *Falling off a motorbike*
 WORST EXPERIENCE: *Flying*
 FUNNIEST EXPERIENCE: *Me*
 SUPERSTITIONS: *Don't wear socks with holes when there's an R in the month*
 FANTASY: *To be Andrew Carnegie*
 MOST HATED CHORE: *Shaving*
 AMBITION: *To grow a beard*



BIG COUNTRY

US 45s

- 1 1 BILLIE JEAN, Michael Jackson, Epic
- 2 2 DO YOU REALLY WANT TO HURT ME, Culture Club, Virgin/Epic
- 3 3 HUNGRY LIKE THE WOLF, Duran Duran, Capitol
- 4 4 YOU ARE, Lionel Richie, Motown
- 5 5 BACK ON THE CHAIN GANG, The Pretenders, Sire
- 6 6 WE'VE GOT TONIGHT, Kenny Rogers and Sheena Easton, Liberty
- 7 7 MR ROBOTO, Styx, A & M
- 8 8 SEPARATE WAYS, Journey, Columbia
- 9 9 ONE ON ONE, Daryl Hall and John Oates, RCA
- 10 10 TWILIGHT ZONE, Golden Earring, 21 Records
- 11 11 COME ON EILEEN, Dexy's Midnight Runners, Mercury
- 12 14 JEPARDY, Greg Kihn Band, Beserkley
- 13 13 I KNOW THERE'S SOMETHING GOING ON, Frida, Atlantic
- 14 15 BEAT IT, Michael Jackson, Epic
- 15 16 DER KOMMISSAR, After The Fire, Epic
- 16 12 SHAME ON THE MOON, Bob Seger, Capitol
- 17 17 FALL IN LOVE WITH ME, Earth Wind & Fire, Columbia
- 18 18 I'VE GOT A ROCK 'N' ROLL HEART, Eric Clapton, Warner Bros
- 19 19 ALL RIGHT, Christopher Cross, Warner Bros
- 20 20 LITTLE TOO LATE, Pat Benatar, Chrysalis
- 21 28 CHANGE OF HEART, Tom Petty, Backstreet/MCA
- 22 21 STRAY CAT STRUT, Stray Cats, EMI-America
- 23 22 BREAKING US IN TWO, Joe Jackson, A&M
- 24 27 LITTLE RED CORVETTE, Prince, Warner Bros
- 25 25 POISON ARROW, ABC, Mercury
- 26 31 SHE BLINDED ME..., Thomas Dolby, Capitol
- 27 34 EVEN NOW, Bob Seger, Capitol
- 28 35 I WON'T HOLD BACK, Toto, Columbia/CBS
- 29 29 MAKE LOVE STAY, Dan Fogelberg, Full Moon/Epic
- 30 30 LIES, Thompson Twins, Arista
- 31 23 BABY, COME TO ME, Austin/Ingram, Qwest
- 32 24 DOWN UNDER, Men At Work, Columbia/CBS



Pic by Joe Bonguy

- 33 - SOLITAIRE, Laura Branigan, Atlantic
- 34 37 I LIKE IT, Debarge, Gordy
- 35 26 ALLENTOWN, Billy Joel, Columbia/CBS
- 36 - WHIRLY GIRL, Oxo, Geffen
- 37 32 YOU AND I, Eddie Rabbitt/Crystal Gayle, Elektra
- 38 - IT MIGHT BE YOU, Stephen Bishop, Warner Bros
- 39 39 I DON'T CARE ANYMORE, Phil Collins, Atlantic
- 40 - WELCOME TO..., Kenny Loggins, Col/CBS

Compiled by Billboard

US LPs

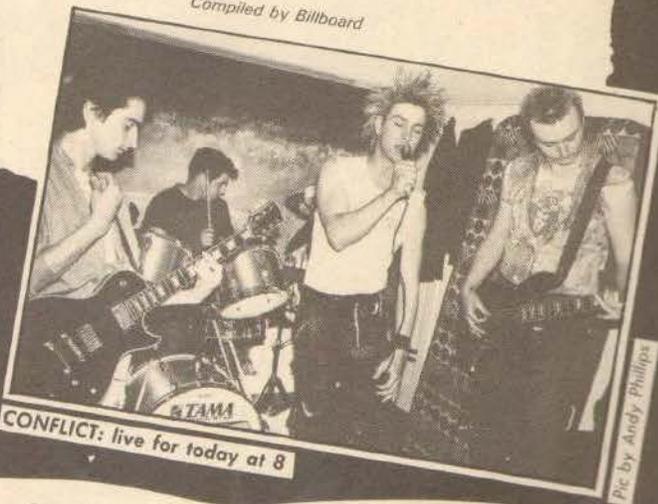
- 1 1 THRILLER, Michael Jackson, Epic
- 2 2 FRONTIERS, Journey, Columbia
- 3 3 H2O, Daryl Hall & John Oates, RCA
- 4 4 BUSINESS AS USUAL, Men At Work, Columbia
- 5 10 RIO, Duran Duran, Capitol
- 6 6 LIONEL RICHIE, Lionel Richie, Motown
- 7 7 TOTO IV, Toto, Columbia
- 8 8 PYROMANIA, Def Leppard, Mercury
- 9 9 ANOTHER PAGE, Bob Seger, Capitol
- 10 5 POWERLIGHT, Earth, Wind & Fire, Warner Bros
- 11 11 BUILT FOR SPEED, Stray Cats, Columbia
- 12 12 KISSING TO BE CLEVER, Culture Club, Virgin/Epic
- 13 13 JANE FONDA'S WORKOUT RECORD, Columbia
- 14 14 SPRING SESSION M, Missing Persons, Capitol
- 15 15 THREE LOCK BOX, Sammy Hagar, Geffen
- 16 16 HELLO, I MUST BE GOING, Phil Collins, Atlantic
- 17 17 BLINDED BY SCIENCE, Thomas Dolby, Capitol
- 18 18 TOO-RYE-AY, Dexys Midnight Runners, Mercury
- 19 19 THE CLOSER YOU GET, Joe Jackson, RCA
- 20 21 NIGHT AND DAY, Joe Jackson, A&M
- 21 22 THE LEXICON OF LOVE, ABC, Mercury
- 22 23 CUT, Golden Earring, 21 Records
- 23 24 WE'VE GOT TONIGHT, Kenny Rogers, Liberty
- 24 25 NEVER SURRENDER, Triumph, RCA
- 25 26 BEATITUDE, Ric Ocasek, Geffen
- 26 27 GET NERVOUS, Pat Benatar, Chrysalis
- 27 28 1999, Prince, Warner Bros
- 28 29 KIHNSPIRACY, Greg Kihn Band, Beserkley
- 29 20 PLEASURE VICTIM, Berlin, Geffen
- 30 31 LONG AFTER DARK, Tom Petty and The Heartbreakers, Backstreet/MCA
- 31 32 SIDE KICKS, Thompson Twins, Arista
- 32 33
- 33 37



Pic by Andy Phillips

- 35 - WAR, U2, Island
- 36 36 EVERY HOME SHOULD HAVE ONE, Patti Austin, Qwest
- 37 - CUTS LIKE A KNIFE, Bryan Adams, A&M
- 38 40 DAWN PATROL, Night Runner, Boardwalk
- 39 38 WORLDS APART, Saga, Portrait
- 40 - TOO TOUGH, Angela Bofill, Arista

Compiled by Billboard



CONFLICT: live for today at 8

- 22 - CHAOS UK, Chaos UK, Riot City City 002
- 23 16 NEVER MIND THE DIRT, HERE'S THE BOLLOCKS, Dirt, Crass 221984/7
- 24 18 THE DAY THE COUNTRY DIES, Subhumans, Spiderleg SDL 9
- 25 20 WHAT'S WORDS WORTH?, Motorhead, Big Beat NED 2
- 26 21 PISSED AND PROUD, Peter & The Test Tube Babies, No Future PUNK 3
- 27 24 A BROKEN FRAME, Depeche Mode, Mute STUMM 9
- 28 22 ROGER THE ENGINEER, Yardbirds, Edsel ED 116/M/S
- 29 25 UPSTAIRS AT ERIC'S, Yazoo, Mute STUMM 7
- 30 27 A PART OF AMERICA THEREIN, Fail, Cottage LP 1

Compiled by MRIB

INDIE LPs

- 1 1 SONG AND LEGEND, Sex Gang Children, Illuminated JAMS 666
- 2 2 PILLOWS AND PRAYERS, Various, Cherry Red Z RED 41
- 3 4 SEDUCTION, Danse Society, Society SOC 882
- 4 3 WRECKIN' CREW, Meteors, I.D. NOSE 1
- 5 6 THE MAVERICK YEARS, Wahl, Wonderful World WW 1
- 6 5 THE PARTISANS, Partisans, No Future PUNK 4
- 7 19 GANG WAR, Prince Charles & The City Beat Band, Greyhound GRPL 101
- 8 - IT'S TIME TO SEE WHO'S WHO, Conflict, Corpus Christi ITS 3
- 9 11 NORTH MARINE DRIVE, Ben Watt, Cherry Red B RED 40
- 10 17 SURPRISE SURPRISE, Mezzoforte, Steinar STETLP 01 (P)
- 11 9 A DISTANT SHORE, Tracey Thorn, Anagram GRAM 003 (P)
- 12 15 ALL SYSTEMS GO, One Way System, Anagram GRAM 003 (P)
- 13 28 LET THE TRIBE INCREASE, Mob, Xntrix MAD 4 (I)
- 14 7 STRIVE TO SURVIVE, CAUSING LEAST SUFFERING POSSIBLE, A Flux Of Pink Indians, Spiderleg SDL 8
- 15 13 1981-1982 MINI-LP, New Order, Factory FEP 313
- 16 8 THE CULLING IS COMING, 23 Skidoo, Operation Twilight OPT 023
- 17 12 LOW TECHNOLOGY, Pink Industry, Zulu ZULU 2
- 18 10 EMBRACE THE HERD, Gist, Rough Trade ROUGH 25
- 19 23 URBAN DOGS, Urban Dogs, Fall Out FALL LP 012
- 20 - BEFORE HOLLYWOOD, Go Between, Rough Trade ROUGH 54
- 21 14 LEND AN EAR, Pigbag, Y YLP 501

INDIE 45s

- 1 1 BLUE MONDAY, New Order, Factory FAC 73T
- 2 2 SOMEWHERE/HIDE, Danse Society, Society SOC 124
- 3 10 LINED UP, Shriekback, Y Y 102
- 4 3 GET THE BALANCE RIGHT, Depeche Mode, Mute 7BONG
- 5 7 FAT MAN, Southern Death Cult, Situation 2 SIT 19
- 6 6 IN NOMINE PATRI, Alternative, Crass 221984/8
- 7 8 MEXICAN RADIO, Wall Of Voodoo, Illegal ILS 0036
- 8 24 LOVE UNDER WILL, Blood And Roses, Kamera ERA 018-12
- 9 12 AS HIGH AS YOU CAN GO, Chameleons, Statik STAT 30
- 10 4 BAD SEED, Birthday Party, 4AD BAD 301
- 11 5 OBLIVIOUS, Aztec Camera, Rough Trade RT 122
- 12 34 ANACONDA, Sisters Of Mercy, Merciful Release MR 019
- 13 17 PEOPLE, Action Pact, Fall Out FALL 010
- 14 30 GARDEN PARTY, Mezzoforte, Steinar STE 705
- 15 9 THEY'VE GOT IT ALL WRONG, Anthrax, Small Wonder WEENY 2
- 16 18 THE MENTAL DISORDER EP, Disorder, Disorder ORDER 4
- 17 20 CATTLE AND CANE, Go Betweens, Rough Trade RT 124
- 18 26 LIMO LIFE, Urban Dogs, Fall Out FALL 011
- 19 25 FASHION PARADE, Instant Agony, $\frac{1}{2}$ Man $\frac{1}{2}$ Biscuit DUNK 2
- 20 11 WESSEX '82, Various, Blurr FISH 1
- 21 14 BEASTS, Sex Gang Children, Illuminated ILL 1112
- 22 19 LOVE'S A LONELY PLACE, Virginia Astley, Why Fi WFI 001
- 23 31 SOME THINGS DON'T MATTER, Ben Watt, Cherry Red CHERRY 55
- 24 38 DIE FOR ME, Uproar, Lightbeat RAW 2
- 25 21 DON'T COME BACK, Marine Girls, Cherry Red CHERRY 54

- 26 36 URBAN OSPREY, Nightingales, Cherry Red CHERRY 56
- 27 - WHITE RABBIT, Darned, Big Beat NS85
- 28 43 TAINTED LOVE, Dave Phillips & The Hot Rod Gang, Rockhouse
- 29 33 DYING MAN, A-Heads, TW HIT 107
- 30 23 FEELS LIKE WINTER AGAIN, Fiat Lux, Cocteau COQ 9
- 31 - POINTS OF VIEW (EP), Emergency, Riot City RIOT 21
- 32 28 CRAZY ABOUT LOVE, Wire, Rough Trade RT 123T
- 33 13 HIT THE 'O' DECK, Pigbag, Y Y 101
- 34 22 NEW AGE, Blitz, Future FS 1
- 35 27 PLAIN SAILING, Tracey Thorn, Cherry Red CHERRY 53
- 36 16 PUNK'S DEAD . . . (E.P.), Various, Pax PAX 7
- 37 - WHERE I STAND, Maisonnets, Ready Steady Go RSG 2
- 38 29 BELA LUGOSI'S DEAD, Bauhaus, Small Wonder WEENY 2
- 39 15 JOHNNY REMEMBER ME, Meteors, ID EYE 1
- 40 - TWIST AND TURN, Slaughter & The Dogs, Thrush THRUSH 1
- 41 35 ALICE, Sisters Of Mercy, Merciful Release MR 015
- 42 - CRY ME A RIVER, Julie London, Edsel E 5004
- 43 37 KINGDOM COME, Crown Of Thorns, Illegal ILS 0035 (I)
- 44 40 INTO THE ABYSS, Sex Gang Children, Illuminated ILL 15
- 45 42 LOVE WILL TEAR US APART, Joy Division, Factory FAC 23
- 46 32 MAGGIE, Foster & Allen, Ritz RITZ 025
- 47 - OCEANIC EXPLORERS (EP), Ex Post Facto, Probe Plus PP3
- 48 46 HOW DOES IT FEEL (TO BE THE MOTHER OF A THOUSAND DEAD), Crass, Crass 221984/6
- 49 45 BRING OUT YOUR DEAD (EP), Rabid, Fallout FALL 12009
- 50 41 CITY INVASION, Red Alert, No Future 01 20

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TOP 12 SINGLES TOP 12 CASSETTES

- 1 2 LET'S DANCE, David Bowie, EMI America 12EA152
- 2 16 BLUE MONDAY, New Order, Factory FAC7312
- 3 1 IS THERE SOMETHING I SHOULD KNOW, Duran Duran, EMI 12EM15371
- 4 5 YOU CAN'T HIDE, David Joseph, Island 12IS101
- 5 12 I AM (I'M ME), Twisted Sister, Atlantic A9854T
- 6 9 DON'T TALK TO ME ABOUT LOVE, Altered Images, Epic EPCA133083
- 7 3 SWEET DREAMS (ARE MADE OF THIS), Eurythmics, RCA DAT2
- 8 6 RIP IT UP, Orange Juice, Polydor POSPX547
- 9 15 FIELDS OF FIRE, Big Country, Mercury COUNT212
- 10 - OOH TO BE AH, Kajagoogoo, EMI 12EM15383
- 11 4 ROCK THE BOAT, Forrest, CBS CBSA133163
- 12 8 GARDEN PARTY, Mezzoforte, Steinar STE1205
- 13 14 HIP HOP BE BOP (DON'T STOP), Man Parrish, Polydor POSPX575
- 14 - BOXERBEAT, JoBoxers, RCA B0XT1
- 15 - SNOT RAP, Kenny Everett, RCA KENT1
- 16 7 JOY, Band AKA, Epic EPCA133145
- 17 13 HOPE (I WISH YOU'D BELIEVE ME)/YOU CAN'T PUT YOUR ARMS AROUND A MEMORY, Wahl, Wea X9880T
- 18 - TWIST (ROUND & ROUND), Chil Fac-Torr, Philly World PSWL109
- 19 10 NA NA HEY HEY KISS HIM GOODBYE, Bananarama, London NANAX4
- 20 20 YOUNG FREE & SINGLE, Sunfire, Warner Bros W9897T
- 21 19 VISIONS IN BLUE, Ultravox, Chrysalis CHS122676
- 22 24 WHISTLE DOWN THE WIND, Nick Heyward, Arista HEY121
- 23 11 BILLIE JEAN, Michael Jackson, Epic EPCA133084
- 24 21 WAVES, Blancmange, London BLANX4
- 25 - TWO HEARTS BEAT AS ONE, U2, Island 12IS109

- 1 1 THRILLER, Michael Jackson, Epic EPC4085930
- 2 5 CHART RUNNERS, Various, Ronco 4CRTL2090
- 3 3 THE HURTING, Tears For Fears, Mercury MERC17
- 4 - THE FINAL CUT, Pink Floyd, Harvest TCSHPF1983
- 5 2 HOT LINE, Various, K-Tel CE2207
- 6 4 SWEET DREAMS ARE MADE OF THIS, Eurythmics, RCA RACK6063
- 7 8 DEEP SEA SKIVING, Bananarama, London KRAMC1
- 8 20 RIO, Duran Duran, EMI TCEMC3411
- 9 10 RICHARD CLAYDERMAN, Richard Clayderman, Decca KSKC5329
- 10 16 THE KEY, Joan Armatrading, A&M CXM64912
- 11 7 VISIONS, Various, K-Tel OCE2199
- 12 12 TOTO IV, Toto, CBS 4085529
- 13 6 WORKOUT, Jane Fonda, CBS 4088581
- 14 9 WAR, U2, Island ICT9733
- 15 15 HELLO, I MUST BE GOING! Phil Collins, Virgin TCV2252
- 16 14 HAND CUT, Bucks Fizz, RCA RCAF6100
- 17 11 QUICK STEP & SIDE KICK, Thompson Twins, Arista 404924
- 18 19 BUSINESS AS USUAL, Men At Work, Epic 4085669
- 19 18 LIONEL RICHIE, Lionel Richie, Motown CSTMAB037
- 20 17 TRUE, Spandau Ballet, Chrysalis ZCDL1403
- 21 30 REFLECTIONS, Various, CBS 4010034
- 22 24 HEARTBREAKER, Dionne Warwick, Arista 404974
- 23 21 NIGHT & DAY, Joe Jackson, A&M CAM64906
- 24 26 COMPLETE MADNESS, Madness, Stiff ZHITT1
- 25 28 ANOTHER PAGE, Christopher Cross, Warner Bros W37574
- 26 - LOVE OVER GOLD, Dire Straits, Vertigo 7150109
- 27 25 SHAPE UP AND DANCE VOL 1, Lifestyle LEGO1
- 28 - LOVE SONGS, Barbra Streisand, CBS 4010031
- 29 - GREATEST HITS, Olivia Newton-John, EMI TCCEMTV36
- 30 23 DAZZLE SHIPS, Orchestral Manoeuvres, Telegraph/Virgin TCV2261

Flashback

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10

15

April 1, 1978

- 1 WUTHERING HEIGHTS, Kate Bush
- 2 DENIS, Blondie
- 3 BAKER STREET, Gerry Rafferty
- 4 MATCHSTALK MEN AND MATCHSTALK CATS AND DOGS, Brian and Michael
- 5 I CAN'T STAND THE RAIN, Eruption
- 6 ALLY'S TARTAN ARMY, Andy Cameron
- 7 I LOVE THE SOUND OF BREAKING GLASS, Nick Lowe
- 8 COME BACK MY LOVE, Darts
- 9 IS THIS LOVE, Bob Marley and the Wailers
- 10 IF YOU CAN'T GIVE ME LOVE, Suzi Quatro

March 31, 1973

- 1 CUM ON FEEL THE NOIZE, Slade
- 2 THE TWELFTH OF NEVER, Donny Osmond
- 3 GET DOWN, Gilbert O'Sullivan
- 4 POWER TO ALL OUR FRIENDS, Cliff Richard
- 5 20TH CENTURY BOY, T.Rex
- 6 FEEL THE NEED IN ME, The Detroit Emeralds
- 7 TIE A YELLOW RIBBON, Dawn
- 8 I'M A CLOWN/SOME KIND OF SUMMER, David Cassidy
- 9 KILLING ME SOFTLY WITH HIS SONG, Roberta Flack
- 10 NEVER NEVER NEVER, Shirley Bassey

March 30, 1968

- 1 LADY MADONNA, The Beatles
- 2 DELILAH, Tom Jones
- 3 DOCK OF THE BAY, Otis Redding
- 4 CINDERELLA ROCKAFELLA, Esther and Abi Ofarim
- 5 LEGEND OF XANADU, Dave Dee, Dozy, Beaky, Mick and Tich
- 6 WONDERFUL WORLD, Louis Armstrong
- 7 ROSIE, Don Partridge
- 8 CONGRATULATIONS, Cliff Richard
- 9 JENNIFER JUNIPER, Donovan
- 10 IF I WERE A CARPENTER, The Four Tops

DISCO

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

NIGHTCLUB

- 1 1 ROCK THE BOAT, Forrest, CBS 12in
- 2 3 YOU CAN'T HIDE (YOUR LOVE FROM ME), David Joseph, Island 12in
- 3 2 BILLIE JEAN (REMIX), Michael Jackson, Epic 12in
- 4 4 SWEET DREAMS (ARE MADE OF THIS), Eurythmics, RCA 12in
- 5 5 JOY, Band AKA II, Epic Streetwave 12in
- 6 10 GARDEN PARTY, Mezzoforte, Steinar 12in
- 7 6 LOVE ON YOUR SIDE (RAP BOY RAP), Thompson Twins, Arista 12in
- 8 - LET'S DANCE, David Bowie, EMI America 12in
- 9 12 GET ON UP, Jazzy Dee, Laurie 12in
- 10 16 I AM SOMEBODY, Glenn Jones, RCA 12in
- 11 8 TOO SHY (MIDNIGHT MIX), Kajagoogoo, EMI 12in
- 12 9 NA NA HEY HEY KISS HIM GOODBYE, Bananarama, London 12in
- 13 7 LAST NIGHT A DJ SAVED MY LIFE, Indeep, Sound Of New York 12in
- 14 14 COMMUNICATION, Spandau Ballet, Reformation 12in
- 15 19 RIP IT UP, Orange Juice, Polydor 12in
- 16 24 YOUNG, FREE AND SINGLE, Sunfire, Warner Bros 12in
- 17 46 IS THERE SOMETHING I SHOULD KNOW, Duran Duran, EMI 12in
- 18 11 WHAM RAP! (ENJOY WHAT YOU DO), Wham!, Inner Vision 12in
- 19 38 SPEAK LIKE A CHILD, Style Council, Polydor 7in
- 20 20 HIGH LIFE, Modern Romance, WEA 12in
- 21 43 BLUE MONDAY/THE BEACH, New Order, Factory 12in
- 22 29 THRILLER/BEAT IT, Michael Jackson, Epic LP
- 23 50 SNOT RAP, Kenny Everett, RCA 12in
- 24 23 I JUST GOTTA HAVE YOU (LOVER TURN ME ON), Kashif, Arista 12in
- 25 21 TONIGHT, Whispers, Solar 12in
- 26 18 BABY'S GOT ANOTHER, Richard Jon Smith, Jive 12in
- 27 26 GET LOOSE, Evelyn King, RCA 12in
- 28 30 I'M DOWN FOR THAT/SHE'S GOT TO BE (A DANCER), Jerry Knight, Funk A&Merica 12in
- 29 13 HEY LITTLE GIRL, Icehouse, Chrysalis 12in
- 30 15 NEVER TOO MUCH, Luther Vandross, Epic 12in
- 31 - OOH I LOVE IT (LOVE BREAK), Salsoul Orchestra, Salsoul 12in
- 32 17 CHANGE, Tears For Fears, Mercury 12in
- 33 25 AFRICA (DUB MIX), Key Of Dreams, Baby 12in
- 34 32 TOTAL ECLIPSE OF THE HEART, Bonnie Tyler, CBS 7in
- 35 33 RAP YOUR LOVE, Set The Tone, Island 12in
- 36 41 BUFFALO BILL'S LAST SCRATCH, Barron Knights, Epic 12in
- 37 44 FALLING, The Biz, Midas 12in
- 38 22 PHONE HOME, Jonny Chingas, CBS 12in
- 39 27 SIGN OF THE TIMES (STRETCH), Belle Stars, Stiff 12in
- 40 - LOVE TO LOVE YOU BABY (REMIX), Donna Summer, Casablanca 12in
- 41 34 SHINY SHINY, Haysi Fantayzee, Regard 12in
- 42 - TELEPHONE OPERATOR, Pete Shelley, Genetic 12in



- 43 - HIP HOP BE BOP (DON'T STOP), Man Parrish, Polydor 12in
- 44 - BETTER TAKE TIME/SPECIAL LADY, Second Image, Polydor 12in
- 45 35 TOMORROW'S (JUST ANOTHER DAY) (WARP), Madness, Stiff 12in
- 46 - LET IT LOOSE, Chris Rea, Magnet 12in
- 47 - TRUE, Spandau Ballet, Reformation LP
- 48 45 THE CHINESE WAY, Level 42, Polydor 12in
- 49 - DOOT DOOT, Freur, CBS 12in
- 50 28 GROOVIN' (THAT'S WHAT WE'RE DOIN'), S.O.S. Band, Tabu 12in

BOYS TOWN DISCO

- 1 4 THE NIGHT, Azul y Negro, Italian Mercury 12in
- 2 2 GOT YOU WHERE I WANT YOU BABE, Stereo Fun Inc, US Moby Dick 12in
- 3 1 ROCK THE BOAT, Forrest, CBS 12in
- 4 11 MAYBE THIS TIME, Norma Lewis, ERC 12in
- 5 6 SHAKE IT UP, Divine, Dutch Break 12in
- 6 5 RED LIGHT LOVER, Gwen Jones, US Arista 12in
- 7 9 BREAKING MY HEART, Roni Griffith, US Vanguard 12in
- 8 3 DON'T STOP, Sylvester, US Megatone 12in
- 9 7 I'M FREE, Cell Bee, US Pans International 12in
- 10 13 I'M ALIVE/INSTRUMENTAL, American Fade, Proto 12in
- 11 10 UNDER MY THUMB, Fast Radio, US Radar 12in
- 12 8 WEEKEND (WEEKEND SIDE), Class Action, Jive 12in
- 13 18 BE WITH YOU (REMIX), Sylvester, German Ariola 12in
- 14 14 SHOOT YOUR SHOT/JUNGLE JEZEBEL, Divine, "O" 12in
- 15 21 CAN WE TRY AGAIN, Technique, US Arista 12in
- 16 - SWEET DREAMS, Eurythmics, RCA 12in
- 17 12 THE BEACH/BLUE MONDAY, New Order, Factory 12in
- 18 - YOU CAN'T HIDE (YOUR LOVE FROM ME), David Joseph, Island 12in
- 19 16 HE'S A PRETENDER, High Inergy, Gordy 12in
- 20 23 ELECTRICITY, Ashaye, Record Shack 12in
- 21 - ANGEL MAN (G.A.), Rhettia Hughes, US Aria 12in
- 22 28 X-RATED (REMIX), Carol Jiani, Dutch High Fashion 12in
- 23 20 LIVING ON VIDEO, Trans-X, Canadian Illusion 12in
- 24 27 WORKING GIRL, Chen, 21 Records 12in
- 25 - LOVE ON YOUR SIDE, Thompson Twins, Arista 12in
- 26 - GOING HOME (REMIX), Patrick Cowley, US Megatone 12in
- 27 30 YOU CAN'T RUN FROM LOVE (CLUB MIX), Maxine Singleton, Creole 12in
- 28 - NA NA HEY HEY KISS HIM GOODBYE, Ambiance, Canadian Power 12in
- 29 17 HIGH FASHION DANCE MUSIC (MIXER), Various, Dutch High Fashion LP
- 30 - SHOT IN THE NIGHT, Paul Parker, US Megatone 12in

CHARTFILE

IT'S A measure of Duran Duran's rapidly soaring popularity in the heart-throb stakes that 'Is There Something I Should Know?' — by no means their best single — should become their first number one, and an instant one at that.

The whole issue of how many records have entered the singles chart at number one is rather difficult. I have, in all previous articles of this nature, used the same base charts which provide the base data for the Guinness Book Of Hit Records, viz the NME charts from 1952 to 1960, and thereafter the Record Retailer/Music & Video Week charts. I have done this in order to maintain some uniformity between the most widely read chart book and the only regular chart column. However, in the sixties the NME chart commanded at least as much respect and authority as the Record Retailer listings and enjoyed much wider public currency.

The two charts differed little, though a few singles which reached number one on the NME chart (E.G. The Beatles' "Please Please Me", which was generally heralded as the mop-tops' first number one in the sixties) failed to attain similar status in the Record Retailer listings. At the time, new releases were invariably shipped on Fridays. Thus, when the Record Retailer chart was put together the following Monday/Tuesday even the hottest new record had only enjoyed an active sales life of a couple of days — a fact which deprived even the fastest selling single in chart history (the Beatles' "Can't Buy Me Love") of entering the chart at number one. NME, on the other hand, compiled their chart later in the week and important new records consistently made higher chart debuts as a result. What follows is a

hybridised list of records which entered either chart at number one, and which shows more clearly the initial sales clout of the Beatles and Presley than that reflected by Guinness. Records marked with an asterisk (*) debuted at No. 1 in NME only.

1. Jailhouse Rock, **Elvis Presley** (24 Jan 1958)
2. I Got Stung/One Night*, **Elvis Presley** (24 Jan 1959)
3. My Old Man's A Dustman (Ballad Of A Refuse Disposal Officer)*, **Lonnie Donegan** (26 Mar 1960)
4. It's Now Or Never, **Elvis Presley** (5 Nov 1960)
5. Surrender*, **Elvis Presley** (27 May 1961)
6. The Young Ones, **Cliff Richard & The Shadows** (11 Jan 1962)
7. I Want To Hold Your Hand*, **Beatles** (7 Dec 1963)
8. Can't Buy Me Love*, **Beatles** (28 Mar 1964)
9. A Hard Day's Night*, **Beatles** (18 Jul 1964)
10. I Feel Fine*, **Beatles** (5 Dec 1964)
11. Ticket To Ride*, **Beatles** (17 Apr 1965)
12. Help!*, **Beatles** (31 Jul 1965)
13. Day Tripper/We Can Work It Out*, **Beatles** (11 Dec 1965)
14. Get Back, **Beatles with Billy Preston** (23 Apr 1969)
15. Cum On Feel The Noize, **Slade** (3 Mar 1973)
16. Skweeze Me, Pleeze Me, **Slade** (30 Jun 1973)
17. I Love You, Love Me Love, **Gary Glitter** (17 Nov 1973)
18. Merry Xmas Everybody, **Slade** (15 Dec 1973)
19. Going Underground/Dreams Of Children, **Jam** (22 Mar 1980)
20. Don't Stand So Close To Me, **Police** (27 Sep 1980)
21. Stand And Deliver, **Adam & The Ants** (9 May 1981)
22. Town Called Malice/Precious, **Jam** (13 Feb 1982)
23. Beat Surrender, **Jam** (4 Dec 1982)
24. Is There Something I Should Know?, **Duran Duran** (26 Mar 1983).

The Beatles lead the way with eight chart-topping debuts followed by Elvis Presley (4), Slade and Jam (3 each), Lonnie Donegan, Gary Glitter, Cliff Richard, the Police, Adam & The Ants and Duran Duran complete the list with one each.

Presuming that the ability to enter the chart in the pole position represents a new and unassailable peak in an act's career I've prepared an analysis of the number of hits standing to each act's credit prior to their first instant number



Pic by Santo Bastone

NEW ORDER: "utterly vacuous"

one: 1. The Beatles (4 previous Hits) 2. Gary Glitter (5) 3. Slade (6) 4. Police, Adam & The Ants and Duran Duran (7) 7. Jam (9) 8. Cliff Richard (18) 9. Elvis Presley (20) and 10. Lonnie Donegan (21). It's interesting to note that the last three on the list were prominent over twenty years ago when career building was obviously more of a long term haul. But, as in so many things, the Beatles changed that . . .

PERUSING THE unpublished 7-inch only singles chart the other day I was rather taken aback to find New Order's "Blue Monday" listed. My surprise was prompted by the earlier assurance that Factory would, under no circumstances, issue the single in this format. A quick call to the company confirmed that no such disc exists. Even radio stations, who usually insist on 7-inch singles, had been serviced with 12-inchers on a take-it-or-leave-it basis.

So how did a non-existent single manage to chart?

Apparently, Gallup's computer had been misinformed and decided to split the record's sales. As a result, "Blue Monday" was placed at No. 16 in the 12-inch chart when it actually outsold all other 12-inchers with the exception of Duran Duran and David Bowie.

"Blue Monday" is one of the few singles to chart on 12-inch sales alone, and, as the only available version of the song lasts 7 minutes and 26 seconds it qualifies as one of the lengthiest hits ever to hit the chart. It is outdistanced only by Grand Funk's "Inside Looking Out" (9m 27s), "Freebird" by Lynyrd Skynyrd (9 minutes dead), Peter Gabriel's "Biko" (8m 56s), Laurie Anderson's "O Superman" (8m 21s) and "Love Like A Man (Live)" by Ten Years After. Many twelve-inch singles have lasted for a greater duration than "Blue Monday", but all have had a more concise 7-inch which has garnered the majority of sales and airplay, thus disqualifying them from this category.

"Blue Monday" is New Order's fourth and biggest hit, eclipsing the No. 29 peak of "Temptation". Their first record, "Ceremony", crested at No. 34 and the brilliant "Procession/Everything's Gone Green", a contender for this columnist's Desert Island Discs, turned tail after reaching No. 38. By comparison with the latter, "Blue Monday" is utterly vacuous, a mindless piece of Eurodisco which thoroughly deserves its high placing on the Boys Town Chart with all those low budget, high flash continental bores. If it's Eurodisco you want, stick to Donna Summer oldies . . .

Gatherings of the Texan Cross clan resemble nothing more than a medical convention. Heavyweight hitmaker Christopher Of That ilk studied to become a G.P. before opting for a career as wimp. Father Christopher Senior is a medical practitioner as are Cross's four uncles and a number of other relatives. Judging from young Chris's "Another Page" album I'd say that medicine's gain is music's loss.

ALAN JONES

marcia griffiths

new single "electric boogie" available in 7 and 12" versions





JAMES HAMILTON
at the controls

ODDS 'N' BODS

DONNA SUMMER as a result of legal shenanigans will have her next new material once again on **Casablanca** here, something being due in a few weeks' time, thus scuppering a re-release on 12in of her old 'Love To Love You Baby' — but not before promo pressings were sent out, consequently making them rather rare. . . . **Jive Records** have signed the soulful **HCRC** catalogue for Britain, debuting with **Margie Joseph**, while in other label moves **Jimmy Young** will be out here on **Nite Life**, **Flowchart** on **Greyhound**, **T. Ski Valley** 'Sexual Rapping' on **Pama**, plus **Cashmere** and **Rod** are belatedly due on **Philly World** and **Prelude** respectively. . . . **Street Sounds Edition 3'** (STSND 003) features current/recent disco hit A-sides by the **Gap Band**, **Kashif**, **Jerry Knight**, **Richard Jon Smith**, **Angela Bofill**, **Gwen McCrae**, **Meibae Moore**, **Cashmere**, **Steve Arrington** ('Approval'). . . . LPs on import includes a Jamaica-recorded **Betty Wright** 'Wright Back At You' (Epic), **Denise LaSalle** 'Lady In The Street' (Malaco), **Dan Siegel** 'Reflections' (PAUSA) plus three sets on **Palo Alto Jazz** by **David Diggs**, **Richie Cole**, **David LaM**, and a 12in of **George Howard** 'The Preacher' (PAJ PA 8035-12). . . . **ABC** 'Poison Arrow' has been remixed with a nice jazzy flute intro on **US Mercury 12in** (811 329-1). . . . **'D'** **Train** 'Music' (US Prelude 12in) is evidently now in the country, but football crowds in **Wembley** evidently prevented it getting through to **Rayners Lane** last Saturday! . . . **Streetwave's Morgan Khan** with characteristic impatience hustled out test pressings of the **Wish** 'Mr DJ' remix (incorporating bits of **Kool** 'Ladies Night') before it had been properly balanced and EQ-ed, and

IMPORT UPDATE

KEITH JONES from **Sale**, not a mad chart freak but a mad soul freak, he corrects, has again compiled a list of unreleased import hits, this time covering just the first quarter of 1983. Keith explains that as he's unemployed and can't afford imports he's doing his best to get the good ones released here, and hopes his list will jog record companies into action. He also recommends other hard-up collectors to check record departments in big stores like **Boots**, **Woolworths**, **Debenhams** or any pop-orientated retailers, where non-chart material gets dumped in the cheapo bins — out of which he has extracted many import LP goodies for 99p. So, still awaiting release here although hot on your chart since January are these:

DISCOS

with a final edit that was not my doing — wait for the finished cut! . . . **Xenon** in **London's Piccadilly**, home of **Fatman Canter** and **Peter Romer**, had a star-studded first birthday party last Thursday which just about everyone was at, including **David Joseph**, **Lee John**, **David Grant** (with a spec-less, slimline, slicked back hairstyle new look), **Patrick Boothe** (in his old clothes), and all the pluggers you'd expect plus some you wouldn't. . . . **David Joseph** has hopefully opened up the pop chart to a hipper rhythm by getting so surprisingly high with a hard club sound. . . . **Radios Orwell & Saxon** are about to have **Medway soul jock Dave 'TG' Brown** doing the Mon-thru-Thursday 10pm-midnight show, starting after **Easter, Terry** — oops, sorry! — **Dave** promising some soft soul and jazz amongst the easy listening. . . . **Ray 'Raymondo' Edwards** may be down but not out at **Radio West** — he's still got a funk show every Tuesday at 8pm. . . . **London's Radio Invicta** is planning to be back with a bang every Sunday on 92.4FM with amongst other things a gospel hour at 6pm followed by three hours of jazz in collaboration with **Fusion FM**. . . . **Capital's Gary Crowley** had the **World's Famous Supreme Team** on his Saturday afternoon show last week but they were disappointingly unimpressive. . . . **Nick Sanquest** (01-727 8676) is looking for jocks to do two weeks throughout the summer at a disco in **Cork (Ireland)**. . . . **Edbaston's Faces French** next Thursday (7) hosts the national final of a **Disc Jockey Of The Year** contest, the title being decided there between **Stuart Gensian** (Ealing Madocs), **Andy King** (Brighton Busbys), **Neil Fincham** (Edinburgh Mad Hatters Speakeasy), **Gary Oldis** (Aycliffe Bee Jays), **Mick McGinley** (Wakefield Heppys), **Jan Plant** (Blackpool Raffles), **Dave Maurice** (Nottingham Isabellas), **Jimmy Franks** (Birmingham Cagneys), **Franklyn Hughes** (Long Eaton Donovans), **Marcus Lee** (Stowmarket Maltings), **Phil Rees** (Wrexham Shafts), **Stuart James Randle** (Plymouth Boobs). . . . **George Power & Steve Walsh** headline an allnight at **Peckham Kisses** this Thursday (31). . . . **Robbie Vincent, Colin Hudd, Tom Holland & John Rush** have a charity allnight (for the elderly) on **Good Friday** at **Dartford Flicks**, with lotsa videos, and traditional English breakfast included in the £5 cost. . . . **Saturday (2)** a weekly disco and fashion show starts at **Birmingham city centre's Vintage Room** in **Corporation Street**, music by **Frenchie-T** and mixing **Dr. P (Paul Dixon)**. . . . **Bob James, Steve Allen, Jonathon, Cleveland Anderson** and more jazz-soul on **Easter Day** alldayer (3pm) at **Peterborough's Cresset Centre**. . . . **Colin Curtis, Richard Searling, Mike Shaft, Kevin**

Edwards, Frenchie, Baz Williams, Isis "live" and more jazz-soul **Preston Clouds** alldayer (2pm) on **Bank Holiday Monday**, when two rival evening events in **Kent** threaten to cancel each other out, best established being the **5th Kent Soul Festival** at **West Malling Greenways** with **Nicky Peck, Chris Kaye, Tom Felton, John DeSade, Kev Ashman, a Richard Jon Smith PA** and more, while the **1st Kent Soul & Jazz-Funk Carnival** at **Bearsted Tudor House** has **Keith Kapri** with unspecified guest DJs and **Kabbala live**. . . . **Ian Reading** won't be joined by **Froggy** on **Good Friday** at **Southend's Zero 6** as the club is closed, but it will be open until 1am on **Thursday** and **Saturday** — and interestingly the **Zero 6** operates a coach service for punters from various **East London/Essex** areas (details on **Southend 540117**). . . . **Steve Jason** (0733 43161) — who does **Peterborough's Taverna Wine Bar** in **Bridge Street** on **Sundays** with free admission before 9.30pm and cheap booze — is organising a coach for the **Maze** concert at **Nottingham's Rock City** on **Wednesday 11th May**, with pickups on the **A1** and **A52**. **Peterborough/Stamford/Grantham/Nottingham** route — call him days for details. . . . **Chris Dinnis** is selling tickets for the **Showstoppers** **Bournemouth** bank holiday bash at **Exeter Boxes** for those who want to join the **Devonshire funk contingent**. . . . **Invicta's Andy Bailey** and **Richard Felstead** at **Islington JR's** in **Upper Street** feature **soul/jazz/funk/lovers rock** Fridays, a wider range Saturdays. . . . **Steve Walsh** stopped his Thursdays at **Hammersmith Palais** after a series of pop concerts disrupted the jazz-funk continuity, and then regretfully left the **Lyceum** after many years to enable **Mecca** to switch Saturdays to over-25s **MoR** in an effort to retain their lease (**Andrew Lloyd Webber** is after it to turn the venue back into a theatre — just what **London** needs with so many "dark" already, right?). . . . **Gary Allan** now doubles **Thurs/Fri/Sat** at **Liverpool's Warehouse** but still has his "Sleaze 'n Cruise" every **Fri/Sat 7-11.30pm** (free admittance) at **McMillans** — except this is now called **Concert Street**, after the street it's in, and this **Easter Sunday** starts a **Sunday** lunchtime gay session in addition to the evening one. . . . **Edinburgh's Fire Island** gay club in **Princes Street**, featuring the **Incredible Jason Horror Show** on **Easter Sunday**, now sells a full range of import newbies but does not intend operating a mail order service. . . . **Billboard's US Dance/Disco Top 80** when last seen included only 18 non "disco" records, of which 13 were **British**, and **Michael Jackson** still hogged the top (**Black LP/Single** charts too). . . . **Orin Cozier** is dusting off his flares — well, a guy's gotta have 'Pazzz'! . . . **Virgin's Mick Clark** huffily says **I Level** 'Minefield' is a floor filler at the clubs he's visited recently. . . . **Shaun James** (Aylesbury), who kindly defended our **Disco** coverage in a letter last week, looked in at **Mayfair Gullivers** last Saturday to say hi and request **Ingram** — the guy does have taste! (**Gullivers** incidentally is fully open on **Good Friday**, but I'll be away this weekend). . . . **Whiskers Casstoke** should try the earlier unremixed **Buddy Holly & Bob Montgomery** version of 'Pinky Blue', it's much more soulful! . . . **Brian Cardno** (Morpeth) and **Tony Cochrane** (Dundee Club Feet) both sent in a clipping from the **Scottish Sunday Post** about one **Paul Johnston** of **Edinburgh** suffering from "disco knee", brought on by his over doing the **Jeffrey Daniel**-type body popping! . . . **PRT** to tie in with **Chill Factor's** 'Twist' are toying with the idea of running a twist dance contest — and indeed they can count me in! . . . **Cleveland, Ohio, DJ Doug Shannon** in his **USA**-published book 'Off The Record — The Disco Concept' traces the birth of disco to the **Paris of World War II** when during the **German** occupation live jazz was banned, forcing jazz fans in their **Left Bank** cellar clubs to dance to amplified gramophone records — having spent my school holidays in **Paris** during the late '50s I knew that discotheques were fashionable there then (my parents used to go to one called **L'Etolie** with the **Duke & Duchess of Windsor**), but I hadn't realized they'd started like that. . . . **John Kranski**, who wrote 'The Cheater' for **Bob Kuban & The In Men**

DJ TOP TEN

MARK CLARK plays to a cosmopolitan crowd at **Marylebone's Cinescopia** in **London**, the last he puts in "numerous EEC type people" giving his playlist an international flavour. Current foreign language faves with the **Continental** are these:

- 1 **FRIVOLE DE NUIT**, Laurie Devast, French RCA 7in
- 2 **UN FAIT DIVERS ET RIEN DE PLUS**, Le Club, French Elephant 12in
- 3 **SEI LA SOLA CHE AMO**, Dario Farina, Italian Baby 12in
- 4 **LOS NINOS DEL PARQUE**, Liesoms Dangereuses, Roadrunner 12in
- 5 **DER KOMMISSAR**, Falco, German A&M 12in
- 6 **MASTERPIECE**, Gazebo, Italian Baby 12in
- 7 **MARACAIBO**, Luisa 'Lu' Colombo, Italian Moon 12in
- 8 **COULEUR**, Premiere Classe, Carre 12in
- 9 **GIORNALE DI BORDO**, Dik Dik, Italian Lupus 7in
- 10 **CARBONARA**, Spliff, German CBS 7in (also **DAS BLECH** by Spliff)

back in '65, could profit by listening to 'Boxerbeat' — **JoBoxers** may not be the **Bee Gees**, but the two songs are sorta similar! . . . **Kev Hill** (**Brentwood 223030**) accepted from a **Mr Wallace** (think about it) to do a gig at 'Sugars' in **Newquay**, booked accommodation for himself and some mates, and then only when his confirmation letter and subsequent 'phone calls failed to find a **Mr Wallace** realised that he'd been booked for **April** the 1st — **Kev** still doesn't know who fooled him, but his mates think it's **VERY** funny, and they're all going to **Newquay** anyway even without a gig there (unless someone genuine wants him at short notice!) . . . **Nigel Halkes** (Portishead) says the old **KID** 'Don't Stop' (Groove Production 12in) goes well with **Man Parrish** now. . . . **Frenchie** (**Blackpool Barons**) is getting great response to the old **Gene Dunlap** 'Before You Break My Heart' (**Capitol LP**). . . . **Dave Stodart** (**Bridge Country Club**) has started noticing how noble young ladies seem to be getting prettier and less fully clothed, making him wonder if this means he's becoming a dirty old man or whether it's the fate of all DJs? . . . that's right, baby cakes, mmm-hmm, ouch, **YES INDEED!**

BREAKERS

BUBBLING UNDER the **Disco 85** are **Tyrone** (Tystick) **Brunson** 'Sticky Situation' (US BID 12in), **Stephanie Mills** 'You Can't Run From My Love (Remix)' (US Casablanca 12in), **Terry Burrus & Transe** 'Love Rockin' (US Arista 12in), **Pure Energy** 'Spaced Out/Party Mix (US Prism 12in), **O'Bryan** 'Soft Touch' (US Capitol LP), **Ellie Hope** 'Lucky' (Polo 12in), **Mtume** 'Juicy Fruit' (US Epic 7in), **Grace Jones** 'My Jamaican Guy (Remix)'/ 'Cry Now Laugh Later (Remix)' (Island 12in), **New Order** 'Blue Monday' (Factory 12in), **Warp 9** 'Light Years Away' (US Prism 12in), **Shock** 'San Juan'/'Waitin' On Your Love'/'Nite Lift'/'Love Affair' (US Fantasy LP), **Laurel & Hardy** 'Clunk Click' (CBS 12in), **Omar** 'All For The One'/'Warriors' (US Fountain LP), **Anton Edwards** 'Take Me' (CBS 12in), **Animal** **Nightlife** 'Mighty Hands Of Love' (Inner Vision 12in), **The System** 'Sweat'/'Stand Up And Cheer' (US Mirage LP), **Glenn Jones** 'Love Intensity'/'Keep On Doin' (US RCA LP), **Narada Michael Walden** 'Reach Out' (US Atlantic 12in), **Imagination** 'Changes (Remix)' (US MCA 12in/PRT LP), **Gene Dunlap Band** 'There's Talk' (US Capitol LP), **Bubbling under** the **Boys Town 30** are **Disco Connection** 'Rock Your Baby' (PRT 12in), **Vincent Montana Orchestra** 'Ride Like The Wind' (US PSW 12in), **Julius Brown** 'Party' (US West End 12in), **Steve Shelto** 'Don't You Give Your Love Away' (Epic 12in), **Talko** 'Psyko Flash'/'Dub Mix' (Italian Babalu 12in), **Inner Life** 'I Like It Like That (Remix)' (US Salsoul 12in), **Various** 'The Hits Of '82' (US Disconet LP), **Band AKA** 'Joy' (Epic Streetwave 12in), **Volory Allington** 'Stop' (US Emergency 12in).

continues over



from page 31

Sweet Heat 'The Best Of You' (Canadian ToJo 12in), Taco 'Putting On The Ritz' (RCA 12in promo), Stephanie Wells 'Whatcha Gonna Do' (Canadian ToJo 12in), Vivien Vee 'Just For Me' (Italian Banand LP), Gary Low 'I Want You' (Italian Cat 12in), Nightlife Unlimited 'Ready For You' (Canadian ToJo 12in).

HIT NUMBERS: Beats Per Minute for last week's pop top fifty entires on 7in (all fade) are Duran Duran 124, David Bowie 114-116, Wahl 88/44-84, Twisted Sister 0-136-142, Phil Collins 17-68, Kissing The Pink 115, Eddy Grant 138.

HOT VINYL

CHILL FAC-TORR: 'Twist (Round 'N' Round)' (Philly World PWSL-109) Now as huge on the floor as it's been in the shops on import, and surely headed for novelty pop smash status, this is a brilliant adaptation of Hank Ballard's Chubby Checker popularised 'The Twist' disguised for much of the time by being stretched and spaced out into a still twist-tempered cool 183/91 1/2 bpm 12in jazz-funk framework, the original lyrics only meshing recognisably with a burst of the vintage arrangement for a while halfway, the slow acappella vocal side

and instrumental flip both taking most of their power from a superb sax duet that soars, honks and squeals in stereo.

AL JARREAU: 'Mornin'' (LP 'Jarreau' US Warner Bros 23801-1) Already on import 7in, this superb classy 90bpm swayer has all the potential to be another 'Hold Me Tighter In The Rain', and is the standout dancer on an obviously excellent listening set (fuller review when more time).

CLASS ACTION Featuring Chris Wiltshire: 'Weekend' (Jive JIVE T 35) in the same 4-track format and at 33 1/3 rpm as in the States, this revival by its original girl singer of the Patrick Adams' Phreek disco oldie is an exciting Gwen McCrae-ish ever-changing fast seeming though only 122bpm 12in galloper, the Sergio Munzibai & John Morales-mixed 'Weekday Side' on the flip being most soulful while the Larry Levan-mixed 'Weekend Side' A-side is a zingier pop/gay concoction, there also being dub and acappella versions. Bright enough to break out overground.

MORE VINYL: Easter deadlines prevent me reviewing in full the other new 12in imports, but they are the 112 bpm **ADVANCE** 'Take Me To The Top' (US

YARBROUGH & PEOPLES: 'Feels So Good (Special Remix)' (US Total Experience TED 705) *Although vocally different 'Outstanding' had the same beat as this duo's 'Don't Stop The Music', and now this has both the beat and the vocal sound - making all three records eminently mixable! By now you'll know what to expect, a deceptively beefy 96 1/2 bpm 12in sleazy pusher, flipped by its LP and instrumental versions, incorporating a gimmicky "stop" pause early on and a good tapping percussion break. Despite the shadow of their earlier hit it's still great in its own right, and an immediate floor burner!*

Polydor 811 539-1), 119 1/2 bpm **DeVILLE** 'I'd Like To) Squeeze You Hold You' (US Philly World PWR-2011), 116 1/2 bpm **WARP 9** 'Light Years Away' (US Prism PDS 460), 116 bpm **VENNA** 'Watching You' (US Sutra SUD 012), 109 bpm **SLIM** 'It's In The Mix' (US DETT RC 502), 116 bpm **WANDRA** 'Sex Attack' (US THO E-2805). Also, although still not crazy about it, I picked up **MUSCLE SHOALS HORNS** 'Shine On' LP (US Monument FW38530), hottest being the 108-107 bpm 'More Than Ever Now', 0-68 (intro)-70 1/2-69 bpm 'She Was Once My Woman', 93-95-96-101 bpm 'Shoalin'. OK, go hug a bunny for me!

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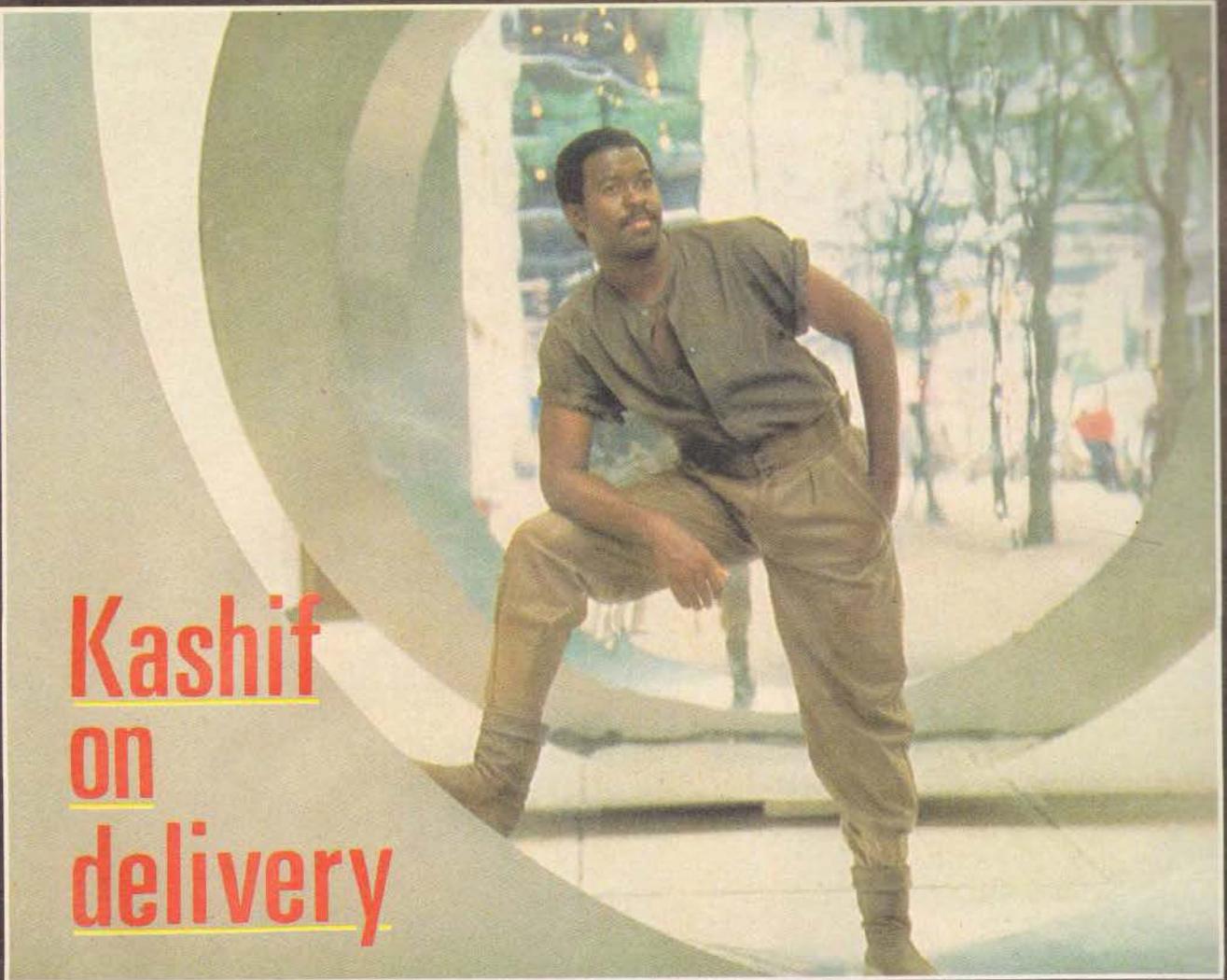
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Kashif on delivery

HE'S GOT you hypnotised and you probably don't even know who he is. But that's about to change.

The man who's largely responsible for sending you zombie-like into your record store, toe tapping, demanding that latest Evelyn King or Melba Moore record, is all set to come out from behind his production console and take his own turn at being a star. The name's Kashif, the list of hits a long one already: "most all the writing and production kudos for 'I'm In Love', 'Love Come Down', 'Back To Love', 'Underlove' and the Howard Johnson hotsties 'So Fine' and 'Keepin' Love New'. In fact a right clever dick if ever there was one — and as this meets your eyes, a new title will be arriving on the list: 'I Just Gotta Have You (Love Turn Me On)'. Only this time Kashif's the other side of the desk.

Listen to his solo debut and you'd be forgiven for a case of mistaken identity. Put the song on an identity parade and plenty of people would swear blind it was Evelyn or Melba they were hearing, bar the male vocal. Kashif's obviously had to jockey this criticism before and he's ready for it. "Everything else on the album is completely different," he says. (The album, 'Kashif', should land here next month). "I just did

the single to break the ice, I wanted to make clear it was me playing all those instruments on the other records. I don't think I'm stuck in any sort of style, I hope I can write all kinds of songs.

The album's mainly uptempo, there's one ballad and one progressive r'n'b instrumental, but mainly uptempo. That happens to be what's needed right now.

The single and one other track boast vocal embellishment by Evelyn King, whose praises Kashif sings glowingly. "She's a really good background singer, as well as a great lead singer. We managed to squeeze her in, or she managed to squeeze us into her schedule, a bit of both.

"I've known her about two and a half years. It was obvious that it was going to work with her from the word go. On 'I'm In Love', which was the first record we did — what you hear on the record — that was it, one take."

BY THAT time Kashif, now aged 25, was already an old campaigner. "I've been involved with music since I was about nine. I don't remember the exact day, I just remember always loving music and always wanting to be in music." His first break is more fairy-tale than most. "I went to school with the daughter of the

manager of BT Express. She said they needed someone, the next day I auditioned for them, and the next day I went on a world tour with them." That, incredulous reader, was at the age of 15, by which time he'd already finished with silly old school.

"I stayed with them until I was, I guess, 20, then I formed my own companies as a writer and producer," he recalls. Then he started to form his own hits, and now, as the next stage of the master plan, he steps out solo-wise. "Now's my chance to step into the limelight, I hope! The focus is gonna be on me as an artist, I'm gonna shave my roster of productions."

All the same that roster is still pretty damn crowded, and included one new name of gargantuan proportions. "I'm working on George Benson right now," says our young businessman casually. "I'm just going in to do one cut with Arif Mardin, it's an uptempo song, I think the name is 'Inside Love'. Arif and I are producing it together.

"I've never met George, but I'm very familiar with his work so it doesn't matter. I think 'Give Me The Night' is one of the greatest albums of all time. Once I meet people and get involved with them, I begin to understand what it is

about them that I love so much. Sounds like they'll get along swimmingly, eh?"

KASHIF'S 1983 wall planner already has lots of funny little scribbles on it showing what an industrious chap he is. "I'm going to take a vacation, then I'll be doing another album with Melba Moore, then Evelyn, and then I hope to go on tour myself. I don't know what direction we'll go in with Melba and Evelyn next, I'll have a chance to think about that while I'm on vacation."

Like a pile of people he never takes a real holiday from music and this break will help to shape some of the disco hits of the future. And from a man who surprisingly names Weather Report as his favourite band, we shouldn't underestimate his ability to change the dance groove next time around.

And the name? No, it isn't his own. "Kashif is an Arabic word, I got it from a book, it means discoverer and adventurer. It just appealed to me because it sounded unique and soft. I only know one other person with that name, in Yiddish it means magic maker. My girlfriend's name is Lutfia, which means gentle, subtle. She chose that before I met her.

Paul Sexton

DISCOS



Shiny Shiny

SUNFIRE: beam me up (groan . . .)

THE SUNFIRE story pulls together such unlikely bedmates as Miles Davis, the Gap Band and Roberta Flack. The title: *The Fall & Rise Of Reginald Lucas*.

Reggie Lucas, chief 'fireman, is a talent you'll know even if the name leaves you looking vacant. Oh, sorry, you always look like that. Anyway with his crony James Mtume, the fella's been behind the control panel for heap plenty top soul names these last years.

"I've been pretty busy. I don't know how many albums it is — I imagine we've done 14 or 15 albums in three years," says Reggie, now playing the fame game in his own way for the first time. "I always wanted to have my own group. I've been putting off doing it for so long. I was going crazy — I just had to turn some things down."

For Lucas, it meant the end of a fruitful working relationship,

hits homing in from Roberta Flack and Donny Hathaway, Stephanie Mills and others.

"Mtume and I dissolved our partnership as of about the first of the year. It was very amicable — it was just time to expand our personal means of expression. He's got an album that was just released here."

Having shaken those ties, our man was young (ish), free and single, and ere long found himself with a hit to prove it. Strange to say, though, Sunfire are bigger news in Britain than at home. "Really the record hasn't been as successful as we'd hoped," says Reggie with hand on heart (at least I expect it was, I couldn't see down the phone too well). "It's hard to say why — so many records come out, sometimes they pick up on them and sometimes they don't."

The Sunfire album's been on a hot spot in the UK for a yonk or two in spite of the fact that it's still only on import and it seems I was no more than a wee sprog

when first it appeared Stateside. But 'Step In The Light', 'Shake Your Body' and 'Keep Rockin' My Love' have all been the cause of much movement as LP tracks.

LUCAS CONTINUES the story of how Sunfire started shining and burning. "This is our first album, but we've been together about one and a half, two years. Raymond Calhoun, the drummer, had been working with the Gap Band — he's the composer of their current hit, 'Outstanding'." Check that credit and there you'll see it — R Calhoun, up where it belongs with Gap guru Lonnie Simmons and band member Charlie Wilson.

"Raymond Smith (percussionist and singer) was performing a lot in local clubs in Washington, DC. He was called to my attention by a friend of mine. I went down there and I knew right away he was the man for the job."

Lucas himself has a jazzier

past than his production credits would have you think. "I've been in the business as a professional since I was about 15, and when I was 17 I landed a tour with Billy Paul's group. I went from that to the Miles Davis band a couple of years later, in '72, and Mtume had already been in the group for a year or more. So I have a jazz background as well as R'n'B, I'm a guitarist — I still play guitar and I was very influenced by Jimi Hendrix, Eric Clapton, and a lot of new stuff like the Police."

So the musical world shows itself to be smaller than you think once again, and Lucas charges his batteries for an extended spell of Sunfire. "I won't be producing as many artists — about three a year is a good number. Any more than that it tends to become too mass-produced. It's stretching your creativity and energy a little too far."

by Paul Sexton

Secrets of success

THERE ARE those who have the knowledge and those who don't. Or, as Spear Of Destiny like to say, "You're either on the shuttle or you're off the shuttle."

Those who have the knowledge have a secret denied to the rest of us. This can make them smug or confusing or incomprehensible. A man with a secret walks safe within his private knowledge while a smile plays around his features. Such a man is Kirk Brandon, formerly of Theatre Of Hate.

The features are, of course, extraordinary. The ears seem to stand at right angles to the head, the teeth jut out of the smile and the eyes are staring and quite blue. It is also the face of a ham.

Spear Of Destiny have abandoned Theatre Of Hate, if not their fans. Their music is relentlessly slow and full of the folk melodies that decorate their debut single, 'Flying Scotsman'.

In Leeds, Spear Of Destiny play their fourth or fifth date and the faithful appear utterly confused. The T of H lookalikes, those bohemian-beat punks with the caps and turned-up jeans, are there in plenty but they seem unable to follow Kirk's new drift. Slow song follows slow song, colourful but ultimately monotonous, and Kirk loses the audience. That smile begins to play around his face. After all, he has the secret.

"We went too far too quickly," Kirk decides in the dressing room. "The problem with T of H was that the guys behind me always used to thrash the hell out of it. Fifty per cent of the people who come probably expect that. There's so much power and soul in these new songs, to speed them up would kill them."

THE NEXT morning, Kirk explains himself at length. "I don't always follow him but then, I haven't had the same visions." The youth are even more advanced than they think they are," Kirk intones, staring me into silence. "The majority of the audience are more advanced than I. It's just simply that I'm aware that they are and they aren't yet. I'm not going to give them a sermon but I wish to reach them contrary to how most performers do. I don't think most performers know anything. I've spent a lot of time pronouncing words so that they can be heard. I don't do it lightly."

Kirk has faith in the youth. In his mythology, they will come to replace the 'old bastards', the governments, landowners, secret societies, religions - the people that own everything." This is very optimistic, very '60s. "The young now are the old of tomorrow and if they have the right directives in their heads, they won't be like the old bastards that's around now. Going around all these little clubs

around the world, clubs where the young men go, the same feeling is there in every club. It's there, it's alive, it's growing, preparing for itself. Now is the time of learning, not the time of action."

It is ten in the morning and I am hopelessly lost. What, Kirk, is it? What's growing? "The Spirit Self's been around a long long time now," says Kirk. A long silence follows. "How long nobody knows. In the past the forces that be decided to completely cloud everything so that everything fogged. It's only now that it's clearing up, we're helping it to open up. The old bastard still rules and 'We, like lesser men, struggle beneath his legs.'"

Throughout the ages, the consciousness moves forward. Not just the small groups who're very aware but the world as a whole. There's an incredible opening up going on right now. It's coming very quickly and people should be aware of that. Those who are are beacons, transmitters. This is a passing age that's passing quicker than anybody can believe. You have to lose the old, the old morality, the old thinking, to go forward. Tomorrow's coming anyway. If you stand in its way, it'll crush you.

KIRK, ISN'T all this a trifle hard for the layperson to follow?

What has all this to do with Spear Of Destiny? What is this spear? "It has to do with Christ," says Kirk mysteriously. "He's not some stupid bastard stuck up in churches; he had a lot of bottle. Christ came along and he illuminated things for people. Through him, it is possible. He showed the way in a moment when civilisation was completely clouded over. Established religion came to break Him into pieces and Longinus, the Roman, grabbed the spear in compassion and stuck it in Christ's side so that blood and water flowed. They put Christ on that cross to stop it, to stem the flow. That spear is the symbology of the flow of humankind. All the world's religions turn Christ into this deity, this figure of worship. But he was a man and he is coming again. It is coming; it is the end, the ultimate beginning. The point where Alpha and Omega cross over."

Kirk has the secret. Interviewing him is like talking to a Jesus freak who has seen the light. Like any convert, Kirk is complete. Whether this will help his music or not is another matter. The crowd in Leeds didn't appreciate the songs from the forthcoming 'Grapes Of Wrath' but maybe it was a bad night. Kirk didn't play 'Westworld' and he remained determined. "If I cut my own legs from under me, so be it. If I don't use the spear, it'll kill me. Perhaps it'll kill him if he does. Either way, he has his secrets."

by Mark Cooper



A LIFE IN THE DAY OF

Richard Barbieri

FF NOW that the band has split and we're all on our own, we have people working for us separately. So if it was a normal day, I'd alternate between discussing things with Connie, my PR, Nick, my personal assistant and Simon, my manager, and going every couple of hours to my Portastudio to try things out. At the moment I'm working on ideas for my solo album and also for the Ballet Rambert music I'm doing with Mick (Karn). That's going to be for a big production in December or January, which is really good.

I remember reading Mick's 'Life In A Day' and it was crammed full of things! I find it hard to concentrate on too many things at once, I like some sort of organisation in my mind. I'd crack up if I had to think of seven different things in one day. So I'll tell you what I've been thinking about just recently.

The one thing taking up most of my time at the moment is producing the first solo album by Akira Mitake, who's in a Japanese pop band called Ippu Do. It's weird doing it because it's a really commercial Japanese sound, it's different to anything I've done before — he always considers what audience he's writing for, which Japan never did. It has helped me a lot in that I'll probably be able to write things that are more commercial for myself now.

I won't be satisfied with anything until I do my own album, though. Me and Steve (Jansen) are going to Japan for two months from April to tour with Ippu Do — it's creative, but just taking up time until I'm ready to do what I want to do. It'll be nice working with Steve and Percy Jones as a rhythm section, though!

Obviously, I have been thinking a lot about the solo album, which I'll be recording in July or August. Instead of doing home demos, I've been concentrating on the melodic side, making it strong so it sounds good even on a Casio. I want someone to translate my music onto paper so I can see how, say,

RICHARD BARBIERI was born in London on November 30, 1957. After a brief spell working in a bank, he was persuaded to join his friends in a group and play keyboards. That was in 1974, and the group was, of course, Japan. Richard is currently working on various solo projects, and lives in London with his girlfriend Gay.

15 musicians might play it, then pick two or three vocalists that sound emotional to me to sing on it. It's going to be like opera in a way, but more easy. Hopefully it could become commercial in the way 'Ghosts' became, when it was written in an abstract way. Yes, a more classical 'Ghosts' — that's the best way I've described it.

I'VE BEEN listening to the Japan live album, which'll be out in April, and it sounds good. Some tracks even sound better than the originals! Everyone's laughing about the title, though — it's called 'Oil On Canvas'. I think it's a great title. We haven't had time to think about covers, so it might just be white with 'Japan' written on it! Dave and Steve are approving the video

album at the moment. It's OK. It looks boring to us 'cos we find it difficult to look at ourselves onstage. It's mixed in with shots of Thailand and Hong Kong. Some of the footage is corny in a way, but only like 'Visions Of China' was corny.

I must admit I didn't know Hansa were re-releasing 'All Tomorrow's Parties' — it's remixed, I presume. I'm sure they'll stop it all after the live album comes out.

Travel's been on my mind too. I'd like to travel constantly. I fancy living in Tokyo for a year, and Paris — they're my two favourite places. I'll probably be going to America quite often too, 'cos my girlfriend Gay is working in New York a lot, and her work is just as important as mine. She's a make-up artist,

mainly in fashion, but she's worked on band videos too — she did the ABC and Culture Club promos. She'll be doing the make-up for Akira's album sleeve, too.

Most evenings I see either Dave, Steve or Mick — we still go out together! Usually we'll see if there are any new Japanese restaurants to try. My favourite is the Suntory in St James Place, but it's very expensive. We go to the Fuji in Brewer St quite often, too. I probably see less of Mick these days, 'cos his career is heading in a very different direction from the three of us.

I'm not a club person — never have been. I suppose I do lead quite a quiet life, really . . .

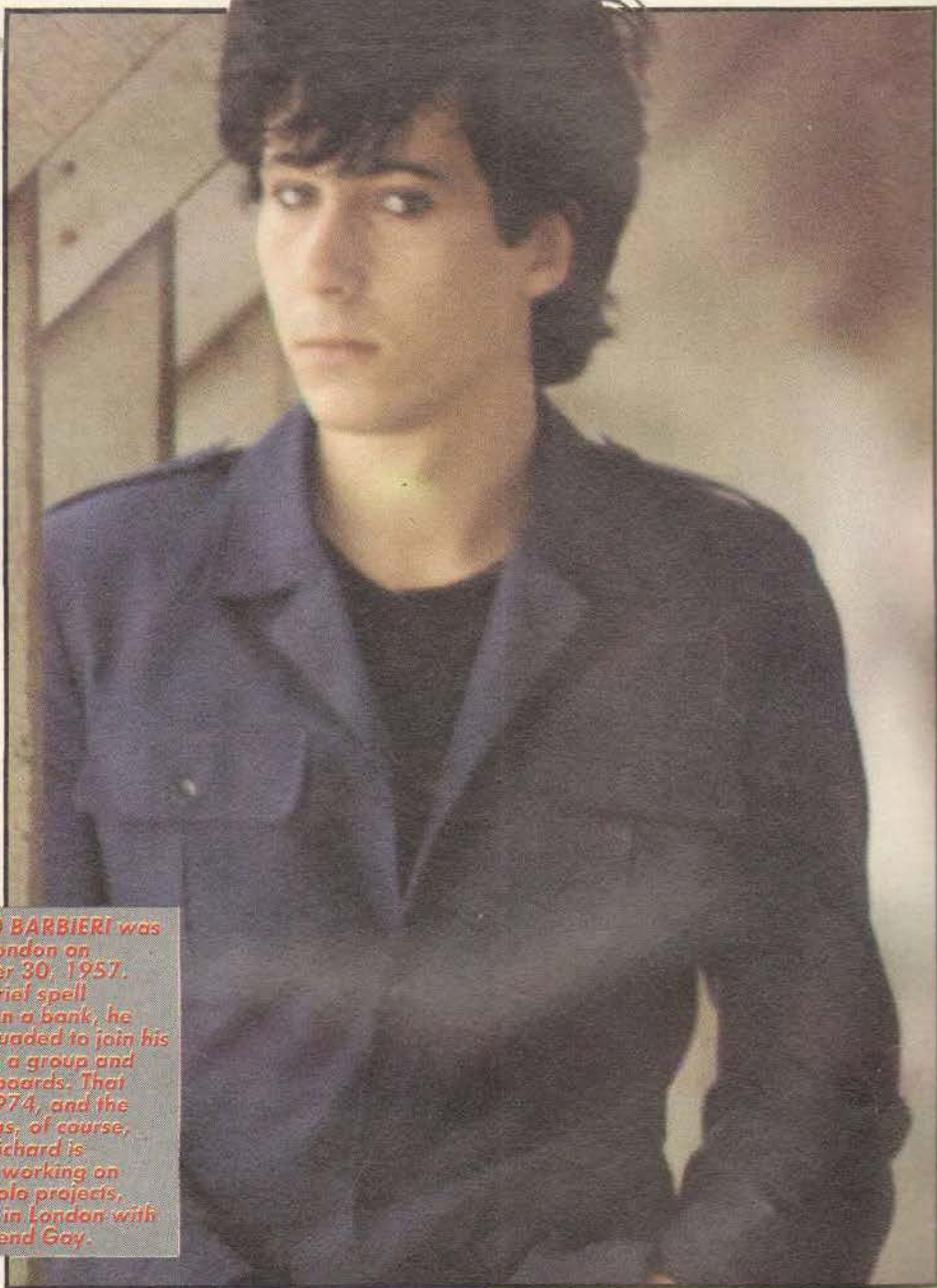


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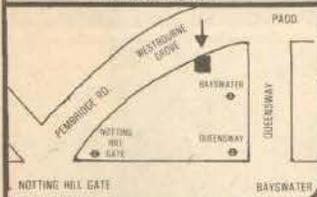
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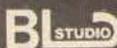
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TOP ALBUMS & TAPES

Week ending April 2, 1983

THIS WEEK
LAST WEEK
WEEKS IN CHART

1	1	THE FINAL CUT, Pink Floyd, Harvest SHPF1883
2	1	THE HURTING, Tears For Fears, Mercury ○
3	2	THRILLER, Michael Jackson, Epic □
4	5	CHART RUNNERS, Various, Ronco
5	3	SWEET DREAMS ARE MADE OF THIS, Eurythmics, RCA ○
6	4	WAR, U2, Island
7	8	DEEP SEA SKIVING, Bananarama, London
8	7	SCRIPT FOR A JESTER'S TEAR, Marillion, EMI
9	6	HOT LINE, Various, K-Tel
10	10	THE KEY, Joan Armatrading, A&M ○
11	20	45 RIO, Duran Duran, EMI ☆
12	11	6 TOTO IV, Toto, CBS ○
13	9	4 TRUE, Spandau Ballet, Chrysalis ○
14	24	2 INARTICULATE SPEECH OF THE HEART, Van Morrison, Mercury
15	12	4 THUNDER & LIGHTNING, Thin Lizzy, Vertigo
16	14	8 QUICK STEP & SIDE KICK, Thompson Twins, Arista ○
17	15	2 POWER & THE GLORY, Saxon, Carrere
18	19	12 BUSINESS AS USUAL, Men At Work, Epic □
19	13	4 DAZZLE SHIPS, Orchestral Manoeuvres, Telegraph/Virgin □
20	23	20 HELLO, I MUST BE GOING, Phil Collins, Virgin ☆
21	18	3 HAND CUT, Bucks Fizz, RCA ○
22	17	20 RICHARD CLAYDERMAN, Richard Clayderman, Decca ☆
23	28	5 SURPRISE SURPRISE, Mezzoforte, Steiner
24	22	18 LIONEL RICHIE, Lionel Richie, Motown □
25	25	11 NIGHT & DAY, Joe Jackson, A&M □
26	27	3 THE HIGH ROAD, Roxy Music, EG/Import
27	21	12 VISIONS, Various, K-Tel □
28	29	7 ANOTHER PAGE, Christopher Cross, Warner Bros □
29	16	10 WORKOUT, Jane Fonda, CBS ○
30	30	22 HEARTBREAKER, Dionne Warwick, Arista ☆
31	28	19 JOHN LENNON COLLECTION, John Lennon, Parlophone ☆
32	35	7 WAITING, Fun Boy Three, Chrysalis ○
33	32	11 SHAPE UP AND DANCE VOL 1, Various, Lifestyle □
34	36	26 LOVE OVER GOLD, Dire Straits, Vertigo ☆
35	31	48 COMPLETE MADNESS, Madness, Stiff ☆
36	34	14 CACHARPAYA (PANIPIES OF THE ANDES), Incantation, Beggars Banquet □
37	33	8 PORCUPINE, Echo & The Bunnymen, Korova ○
38	47	26 HAPPY FAMILIES, Blancmanga, London ○
39	38	220 BAT OUT OF HELL, Meat Loaf, Epic ☆
40	70	17 DURAN DURAN, Duran Duran, EMI ☆
41	44	7 MONEY & CIGARETTES, Eric Clapton, Duck
42	52	24 QUARTET, Ultravox, Chrysalis □
43	53	3 SIN OF PRIDE, Undertones, Ardeck
44	49	7 THE BILLY FURY HIT PARADE, Billy Fury, Decca
45	39	11 UPSTAIRS AT ERIC'S, Yazoo, Mute ☆
46	54	24 REFLECTIONS, Various, CBS ☆
47	46	23 GREATEST HITS, Olivia Newton-John, EMI ☆
48	40	8 AN OFFICER AND A GENTLEMAN, Island
49	51	63 LOVE SONGS, Barbra Streisand, CBS ☆
50	43	6 SHOW PEOPLE, Mari Wilson, Compact
51	48	18 KILLER ON THE RAMPAGE, Eddy Grant, Ice ○



PINK FLOYD: a cut above at no 1

52	37	20 PEARLS II, Elkie Brooks, A&M ☆
53	58	33 TOO RYE AY, Dexys Midnight Runners, Mercury
54	87	2 RIP IT UP, Orange Juice, Polydor
55	78	7 POWERLIGHT, Earth Wind & Fire, CBS
56	45	53 FRIENDS, Shalamar, Solar ☆
57	-	SONGS OF THE ALVERGNE VOL 1, Kiri Te Kanawa, Decca SXDL7604
58	42	4 PYROMANIA, Def Leppard, Vertigo
59	82	39 THE LEXICON OF LOVE, ABC, Neutron ☆
60	82	6 LIVE, Kids From Fame, BBC KIDLPO03
61	41	9 THE BELLE STARS, Belle Stars, Stiff
62	63	17 THE YOUTH OF TODAY, Musical Youth, MCA □
63	73	71 PEARLS, Elkie Brooks, A&M ☆
64	67	19 20 GREATEST LOVE SONGS, Nat King Cole, Capitol ☆
65	61	43 AVALON, Roxy Music, E.G. ☆
66	59	24 KISSING TO BE CLEVER, Culture Club, Virgin ☆
67	89	20 THE RISE & FALL, Madness, Stiff □
68	84	12 FACE VALUE, Phil Collins, Virgin ☆
69	-	LOVE AND DANCING, League Unlimited Orchestra, Virgin OVED6 □
70	90	6 WAR OF THE WORLDS, Jeff Wayne's Musical Version, CBS ☆
71	80	14 MAKIN' MOVIES, Dire Straits, Vertigo ☆
72	72	5 LOVE IN MOTION, Icehouse, Chrysalis
73	-	RUMOURS, Fleetwood Mac, Warner Bros K56344
74	86	QUEEN GREATEST HITS, Queen, EMI ☆
75	64	10 OCTOBER, U2, Island ○
76	56	2 THE ONLY ONE, Billy Fury, Polydor
77	55	10 BOY, U2, Island ○
78	-	THE RISE AND FALL OF ZIGGY STARDUST, David Bowie, RCA International INTS26063 ☆
79	-	MAGICAL RING, Clannad, RCA RCALP6072
80	-	SAVE YOUR LOVE, Renato, Lifestyle LE69
81	94	2 H2O, Daryl Hall & John Oates, RCA ○
82	78	11 SKY FIVE LIVE, Sky, Ariola ○
83	93	4 KILROY WAS HERE, Styx, A&M
84	66	7 FRONTIERS, Journey, CBS
85	85	22 20 GREATEST HITS, Beatles, Parlophone □
86	77	4 CHARIOTS OF FIRE, Vangelis, Polydor ☆
87	-	VIC DAMONE SINGS THE GREAT SONGS, Vic Damone, Cameo CBS32261
88	79	2 GENO, Dexys Midnight Runners, EMI
89	-	RARITIES, David Bowie, RCA PL45406
90	100	8 HEAVY, Various, K-Tel
91	81	19 THE SINGLES - FIRST 10 YEARS, Abba, Epic ☆
92	57	11 DIFFICULT SHAPES, China Crisis, Virgin
93	50	5 A FLOCK OF SEAGULLS, A Flock Of Seagulls, Jive ☆
94	-	IN THE HEAT OF THE NIGHT, Imagination, R&B RBLP1002
95	68	14 RAIDERS OF THE POP CHARTS, Various, Ronco ○
96	-	JAZZ SINGER, Neil Diamond, Capitol EAST12120
97	91	3 JOB LOT, Chas & Dave, Rocknway ○
98	83	2 LIVE, UB40, DEP International
99	-	MIRAGE, Fleetwood Mac, Warner Bros K56952
100	75	8 ALL THE BEST, Stiff Little Fingers, Chrysalis

VIDEOS

1	-	THE SINGLES VIDEO, Human League, Virgin
2	-	THE HIGH ROAD, Roxy Music, Spectrum
3	-	THE WALL, Pink Floyd, EMI
4	-	AROUND THE WORLD, The Police, Thorn EMI
5	-	COMPLETE MADNESS, Madness, Stiff
6	-	COMPLETE VIDEO SHOW, Soft Cell, EMI
7	-	NON STOP EXOTIC VIDEO SHOW, Island Pictures
8	-	A ONE MAN SHOW, Grace Jones, Island Pictures
9	-	THE BRIDGE, Dexys Midnight Runners, Thorn EMI
10	-	COMPLETE BEATLES, Beatles, MGM/UA
11	-	THREE SIDES LIVE, Genesis, EMI
12	-	VIDEOTEQUE, Various, EMI
13	-	PHYSICAL, Olivia Newton John, Thorn EMI
14	-	MUSIC AND LIGHTS, Imagination in Concert, PRT
15	-	GREATEST FLIX, Queen, EMI
16	-	COMEBACK SPECIAL, Elvis Presley, Mountain
17	-	LIVE BETWEEN THE EYES, Rainbow, Spectrum
18	-	NICE 'N' ROUGH, Tina Turner, EMI
19	-	LIVE AT THE PALACE HOLLYWOOD, Sheena Easton, EMI
20	-	LIVE IN CONCERT, ELO, VCL
21	-	LIVE IN CONCERT, ELO, VCL
22	-	TRANS GLOBAL UNITY EXPRESS, Jam, Spectrum

Compiled by MRIB

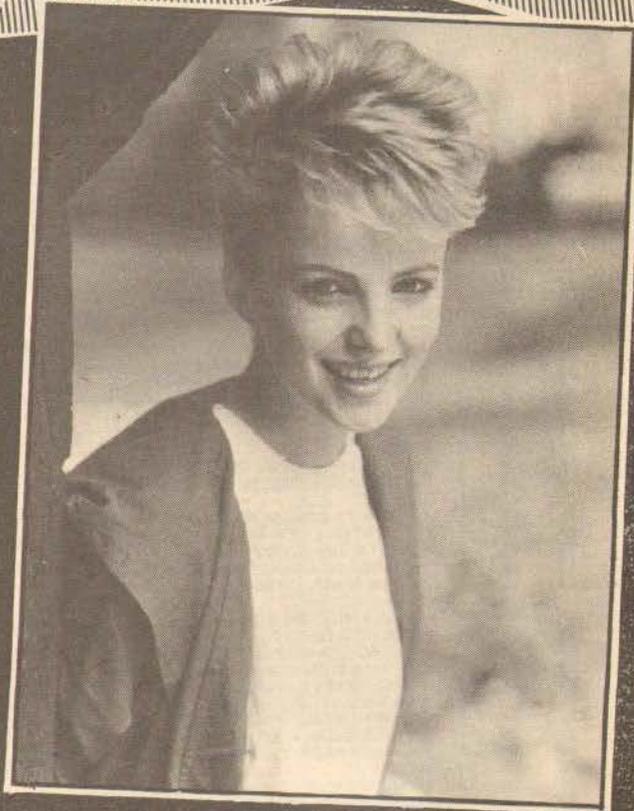
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TOP SINGLES

AS USED ON TOP OF THE POPS

Week ending April 2, 1983

	THIS WEEK	LAST WEEK	WEEKS IN CHART	
1	1	2	1	IS THERE SOMETHING I SHOULD KNOW, Duran Duran, EMI
2	6	2	2	LET'S DANCE, David Bowie, EMI America
3	2	7	3	TOTAL ECLIPSE OF THE HEART, Bonnie Tyler, CBS □
4	4	3	4	SPEAK LIKE A CHILD, Stylin Council, Polydor
5	3	8	5	SWEET DREAMS (ARE MADE OF THIS), Eurythmics, RCA ○
6	21	7	6	BOXERBEAT, JoBoxers, RCA
7	12	3	7	DON'T TALK TO ME ABOUT LOVE, Altered Images, Epic
8	9	7	8	RIP IT UP, Orange Juice, Polydor
9	7	6	9	NA NA HEY HEY KISS HIM GOODBYE, Bananarama, London
10	6	6	10	ROCK THE BOAT, Forrest, CBS
11	8	10	11	BILLIE JEAN, Michael Jackson, Epic □
12	11	7	12	DROP THE PILOT, Joan Armatrading, A&M
13	31	8	13	FIELDS OF FIRE, Big Country, Mercury
14	13	6	14	YOU CAN'T HIDE YOUR LOVE, David Joseph, Island
15	26	3	15	WHISTLE DOWN THE WIND, Nick Heyward, Arista
16	27	4	16	ORCHARD ROAD, Leo Sayer, Chrysalis
17	24	3	17	BLUE MONDAY, New Order, Factory
18	38	3	18	BREAKAWAY, Tracey Ullman, Stiff
19	17	6	19	GARDEN PARTY, Mezzoforte, Steinar
20	—	—	20	OOH TO BE AH, Kajagoogoo, EMI EMI5383
21	14	4	21	RUN FOR YOUR LIFE, Bucks Fizz, RCA
22	15	3	22	VISIONS IN BLUE, Ultravox, Chrysalis
23	10	6	23	HIGHLIFE, Modern Romance, WEA
24	—	—	24	TWO HEARTS BEAT AS ONE, U2, Island IS109
25	19	7	25	WAVES, Blancmange, London
26	25	5	26	JOY, Band AKA, Epic EPCA3145
27	56	2	27	SNOT RAP, Kenny Everett, RCA
28	18	8	28	BABY COME TO ME, Patti Austin and James Ingram, Warner Bros
29	20	8	29	COMMUNICATION, Spandau Ballet, Chrysalis
30	36	3	30	CRY ME A RIVER, Mari Wilson, Compact
31	16	7	31	SHE MEANS NOTHING TO ME, Phil Everly & Cliff Richard, Capitol
32	45	2	32	I AM (I'M ME), Twisted Sister, Atlantic
33	28	7	33	MAGGIE, Foster And Allen, Ritz
34	22	10	34	LOVE ON YOUR SIDE, Thompson Twins, Arista
35	23	9	35	AFRICA, Toto, CBS ○
36	—	—	36	CELSTIC SOUL BROTHERS, Dexys Midnight Runners, Mercury DEXYS12
37	39	3	37	HOPE (I WISH YOU'D BELIEVE ME), Wahl, WEA
38	61	2	38	THE HOUSE THAT JACK BUILT, Tracie, Respond
39	77	2	39	WORDS, F. R. David, Carrere
40	43	4	40	YOUNG FREE & SINGLE, Sunfire, Warner Bros
41	52	2	41	HIP HOP BE BOP (DON'T STOP), Man Parrish, Polydor
42	29	11	42	TOO SHY, Kajagoogoo, EMI □
43	30	7	43	TOMORROW'S JUST ANOTHER DAY, Madness, Stiff
44	49	5	44	LAST FILM, Kissing The Pink, Magnet
45	47	3	45	DON'T LET HIM STEAL YOUR HEART AWAY, Phil Collins, Virgin
46	35	8	46	NEVER GONNA GIVE YOU UP, Musical Youth, MCA
47	50	3	47	LIVING ON THE FRONT LINE, Eddy Grant, Mercury
48	33	9	48	HEY LITTLE GIRL, Icehouse, Chrysalis
49	41	3	49	YOU DISAPPEAR FROM VIEW, Teardrop Explodes, Mercury
50	34	9	50	TUNNEL OF LOVE, Fun Boy Three, Chrysalis
51	—	—	51	TWIST (ROUND & ROUND), Chil Fac-Torr, Philly World PWS 109
52	51	3	52	BUFFALO BILL'S LAST SCRATCH, Barron Knights, Epic
53	37	12	53	UP WHERE WE BELONG, Joe Cocker & Jennifer Warnes, Island ○
54	48	5	54	DO YOU WANNA HOLD ME, Bow Wow Wow, RCA
55	32	7	55	GENETIC ENGINEERING, Orchestral Manoeuvres, Telegraph/Virgin
56	42	4	56	ALL TOMORROW'S PARTIES, Japan, Hansa
57	58	3	57	MY FOOLISH FRIEND, Talk Talk, EMI
58	91	2	58	JOHNNY B GOODE, Peter Tosh, Radio
59	82	3	59	YOU CAN'T RUN FROM LOVE, Maxine Singleton, Creole
60	74	3	60	SLIPPING AWAY, Dave Edmunds, Arista
61	44	9	61	CHANGE, Tears For Fears, Mercury ○
62	40	8	62	GET THE BALANCE RIGHT, Depeche Mode, Mute
63	53	5	63	GET ON UP, Jazzy Dee, RCA
64	64	3	64	MEXICAN RADIO, Wall Of Voodoo, Illegal
65	63	3	65	LONDON GIRLS, Chas & Dave, Rockney
66	—	—	66	CELL 151, Steve Hackett, Charisma CELL1
67	88	2	67	BETTER TAKE TIME, Second Image, Polydor
68	87	2	68	RAP YOUR LOVE, Set The Tone, Island
69	59	4	69	BREAKING US IN TWO, Joe Jackson, A&M
70	72	3	70	WHEN IT'S TIME TO ROCK, UFO, Chrysalis
71	79	2	71	CLUNK CLICK (BELT UP DUB), Laurel & Hardy, CBS
72	93	2	72	YOU ARE IN MY SYSTEM, Robert Palmer, Island
73	87	4	73	STAND BY, Roman Holiday, Jive
74	97	2	74	EASY LIVIN', Fastwav, CBS



CLARE: a sweet smile at 7

75	75	5	75	WHEN YOUR OLD WEDDING RING WAS NEW, Jimmy Roselli, A1
76	—	—	76	MY JAMAICAN GUY, Grace Jones, Island IS103
77	—	—	77	MUCK IT OUT, Farmers Boys, EMI EMI5380
78	—	—	78	ROSANNA, Toto, CBS CBSA2079
79	—	—	79	HEY, Julio Iglesias, CBS JULIO1
80	80	2	80	WHERE I STAND, Maisonettes, Ready Steady Go
81	78	7	81	PAL OF MY CRADLE DAYS, Ann Breen, Outlet
82	86	2	82	WHITE RABBIT, Damned, Big Beat
83	—	—	83	DER KOMISSAR, After The Fire, CBS CBSA2399
84	84	4	84	I JUST GOTTA HAVE YOU, Kashif, Arista
85	90	3	85	LET IT LOOSE, Chris Rea, Magnet
86	86	2	86	CAIRO, Amazulu, Towerbell
87	81	3	87	THIS TIME, Whispers, Solar
88	—	—	88	I'M NEVER GIVING UP, Sweet Dreams, Ariola ARO333
89	—	—	89	CHRISTIAN, China Crisis, Virgin VS562
90	—	—	90	MARKET SQUARE HEROES, Marillion, EMI EMI5351
91	—	—	91	BRONTOSAURUS WILL YOU WAIT FOR ME, David Bellamy, MD BWON1
92	—	—	92	DON'T YOU GIVE YOUR LOVE AWAY, Steve Shelto, Epic EPCA3277
93	—	—	93	MIDNIGHT BLUE, Louise Tucker, Ariola ARO289
94	—	—	94	SERIOUS DANCING, Vis Marconi, Zima Z25
95	89	4	95	FRIDAY NIGHT (LIVE VERSION), Kids From Fame, RCA
96	83	3	96	PARADISE DRIVE, Midnight, Tivoli
97	—	—	97	THAT'S TOO BAD, Gary Numan & Tubeway Army, Beggars Banquet BEG92E
98	—	—	98	JE T'AIME (MOI NON PLUS), Vicious Pink Phenomena, Warehouse WARE1
99	—	—	99	DO IT ANYWAY YOU WANNA, Cashmere, Philly World PWS108
100	—	—	100	YOUNG FREE & SINGLE, Lorita Grahame, Intense INTS006

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)

T-R-A-C-I-E

Who owns the house that Jack built?
 Who owns the house that he built?
 Who owns the house that Jack built?
 Don't you know that we own the house that he built

(And the house that Jack built)
 Is crumbling away
 The house that he built is a derelict
 (And the house that Jack built)
 Is sliding away
 And if you hold to the side then you go down with it

Repeat chorus

(And the house that Jack built)
 Has taken its toll
 And all the lives swept underneath the carpet
 (And the house that Jack built)
 Is more than deceased
 It's made bitter young minds and a home for hatred

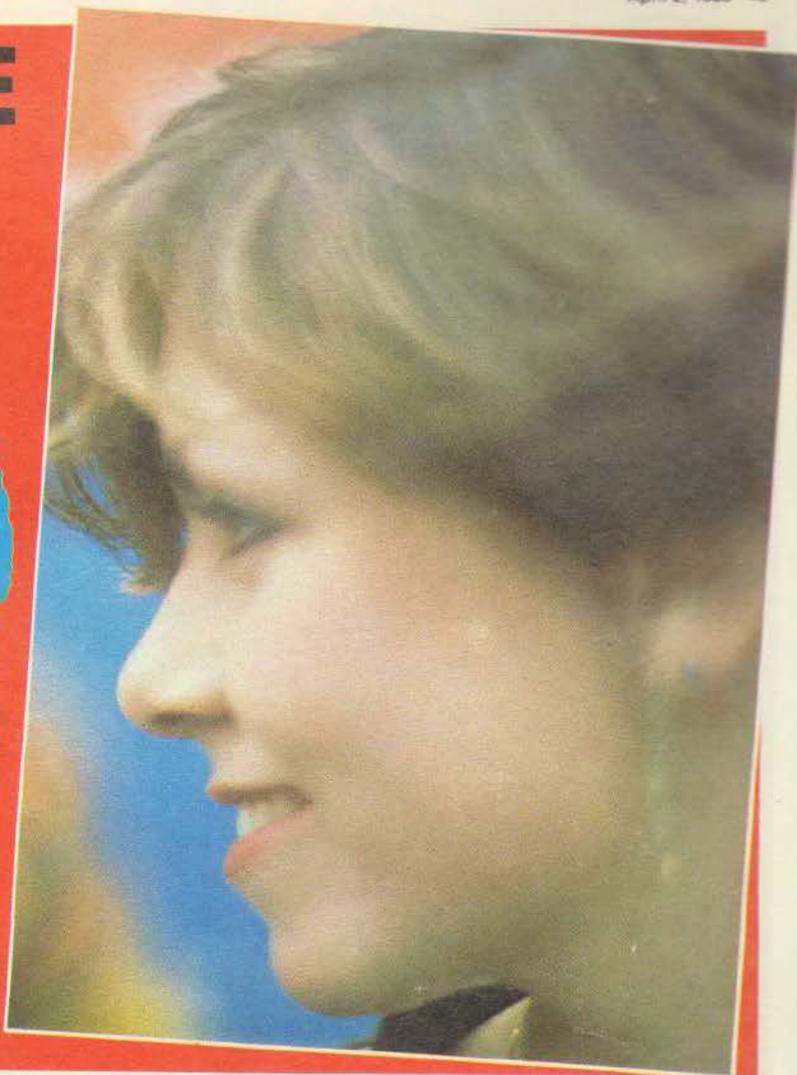
Repeat chorus

Is it my imagination, or living foundation
 We've got nothing to lose

Repeat chorus twice

On Respond Records
 Music and words: Barry/Robinson
 © 1983 EMI Music Publication Ltd

the house
 that Jack built



MAISONNETTES



Pic by Joe Bengtson

Is there something I should know
 If it's true then why keep it under cover
 Do I stay or should I go
 What to do, do what's best for one another
 When you say you need some time
 That's OK 'cause so do I
 One mistake and we could throw it all away

All I need to know
 Please tell me where I stand girl
 Need you so
 Please tell me where I stand girl
 'Cause I don't know if this can last for ever
 But we could stay together now
 If you tell me where I stand

Never thought I'd lose my head
 But it's true I'm a victim of attraction
 It's so easy to be led
 Can it last or is it only a distraction
 Are we only here for laughs
 Can this really be just half of what I had thought it might
 turn out to be

Repeat chorus

Can't you tell me if I've got the wrong idea
 It's so easy to make your intentions clear
 I need to know
 Please tell me where I stand girl
 Need you so
 Please tell me where I stand girl
 'Cause I don't know if this can last for ever
 But we could stay together now
 If you tell me where I stand

Where I Stand

On Ready Steady Go! Records
 Words and music: Lol Mason and Mark Tibenham
 Graduate Music/ATV

**RECORD
MIRROR**



JoBOXERS

Pic by Steve Roppert