

KAJAGOOGOO • ULTRAVOX • U2 • GRACE JONES songwords!

RECOPA MARRCO

Big
Country
dates!



CULTURE CLUB
Exclusive!

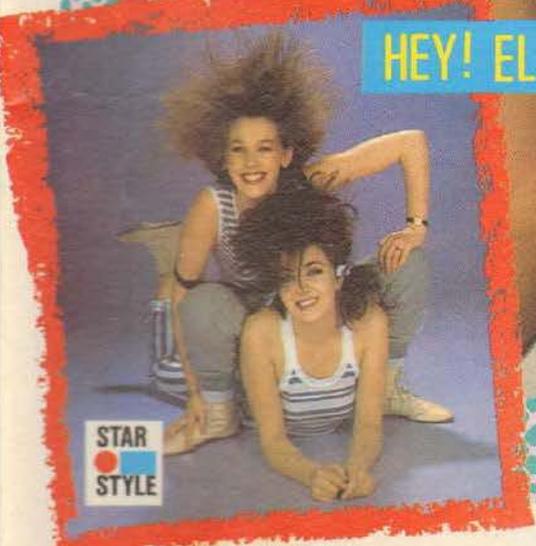
HEY! ELASTICA

TALK TALK
MAN PARRISH

SHRIEKBACK

Pop on TV —
a ruthless exposé!

LAUREL AND HARDY



STAR
STYLE

HEY! ELASTICA pic by Jon Bongoy

CULTURE CLUB pic by Adrian Boot

My JAMAICAN guy

*My Jamaican guy, my Jamaican guy
My Jamaican guy, my Jamaican guy*

*Take a toke from the smoke
Never standing by the door, just stretching out pan de floor
That way him don't fall over
No way him gwan fall out pan me
That way him don't fall over
No way him gwan fall out pan me*

*'Cause he's laid back, not laying back
Laid back, not worried back
Laid back, not thinking back
Laid back never holding back*

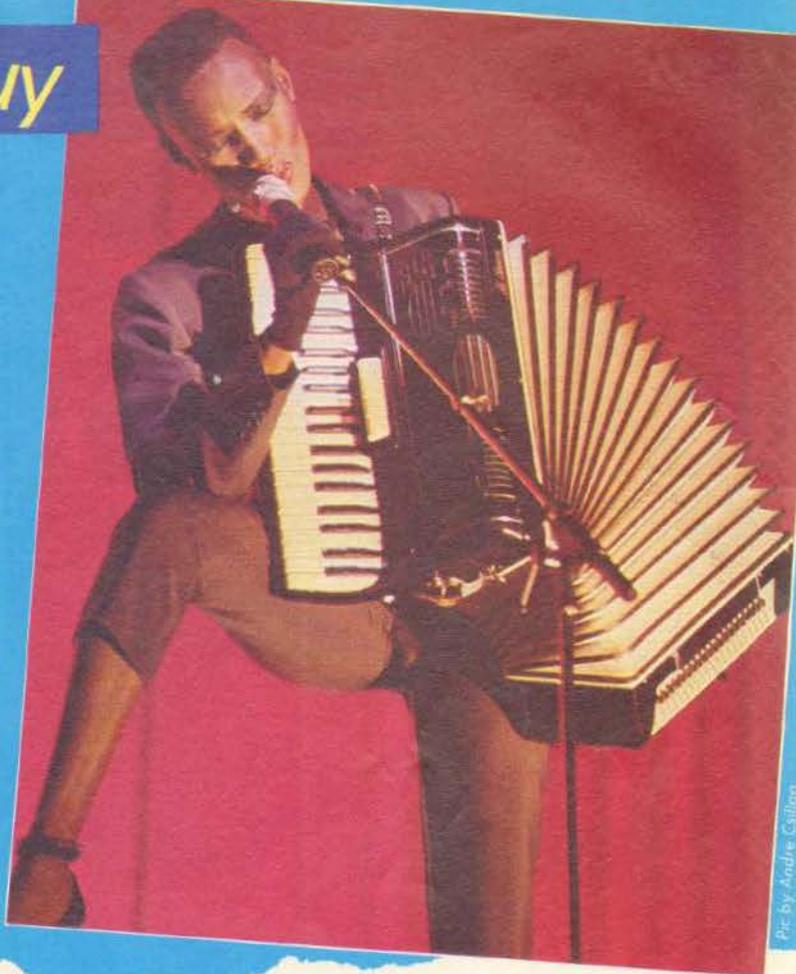
My Jamaican guy, my Jamaican guy

*When my dread start to sweat
Him no think it hot nor cold, we just come in de riva cold
Dat way him don't waste him wata
No way it gwan run out pan him
Dat way him don't waste him wata
No way it gwan run out pan him*

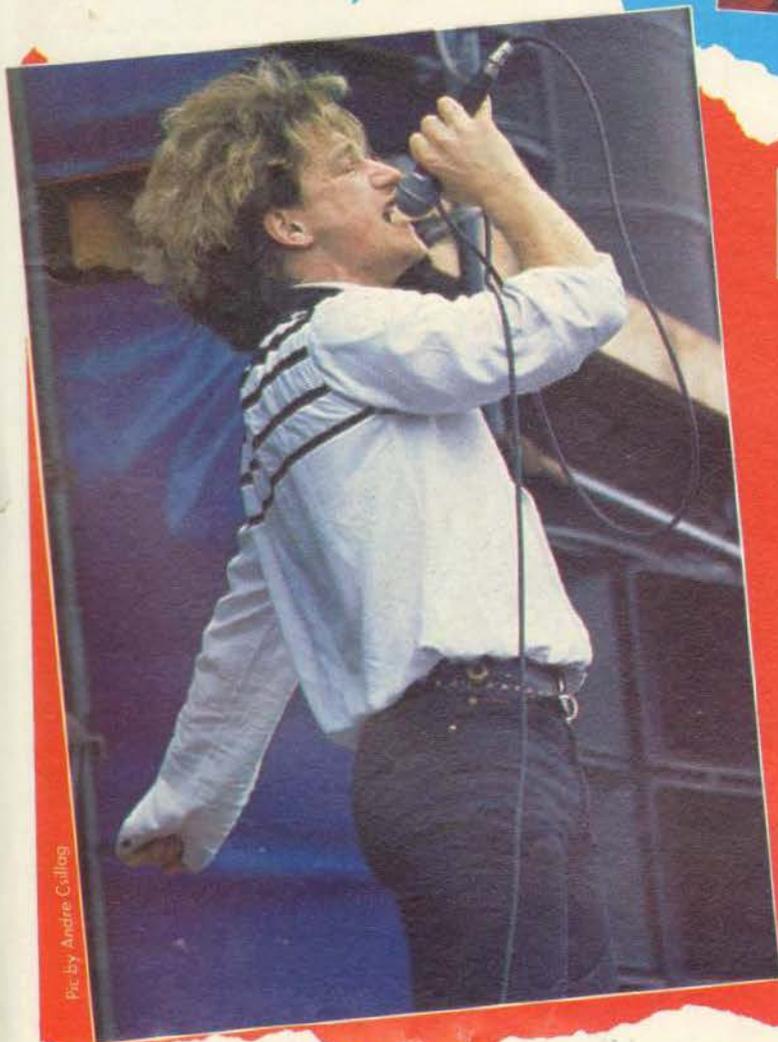
Repeat chorus

On Island Records
Words and music: Grace Jones
Rydim Music

GRACE JONES



Pic by Andre Colling



Pic by Andre Colling

Two hearts beat as one

*I don't know, I don't know which side I'm on
I don't know my right from left, or my right from wrong
They say I'm a fool, they say I'm nothing
But I'm a fool for you, that's something*

*Two hearts beat as one
Two hearts beat as one
Two hearts*

*I can't stop to dance
This is my last chance*

Repeat chorus

*They beat on black, beat on white
Beat on everything, don't get it right
Beat on you, beat on me, beat on love*

*I don't know, I don't know how to say what has got to be said
I don't know if it's black or white, others see it red
I don't get the answers right, I leave that to you
Is this love out of fashion, or is it the time of year?
Are these words distraction to the words you want to hear?*

Repeat chorus

*Try to spit it out I try to explain
The way I feel*

On Island Records
Words and music: U2
Blue Mountain Music

PRIVATE FILES

On the town with SIMON TEBBUTT

AH, WHAT a lovely time of the year is Easter! Although my bonnet only won second prize at the Clapham Common Easter Parade, I'm sitting here surrounded by hopping bunnies, chocolate eggs and lots of little spring chickens — better not go into that one here though. So, my little prize pullets, what's been happening in the wild wacky world of pop during this joyous springtime festival? Well, not a lot actually, but here goes anyway...

The very lovely **Boy George** returns to our fair shores from a triumphant tour of America in a very disgruntled mood. Seems the lad spends most of his time muttering murderous threats about little ole me for the few mentions I've given him in this here column. "Next time I see him, it'll be fisticuffs," he growls ferociously, fixing the wall with a crazed gleam. Guess he hasn't seen the length of my nails these days...

Off to the musical event of the year — no, not me playing violin in the Palm Court Orchestra — **Dolly Parton** at the Dominion where I clash wigs and high heels with the groovy **Annie Lennox**, picking up

According to the calendar although not the weather — spring has sprung and this probably explains the budding relationship between **Wham!**'s **Dee** and **Haysi's** **Jeremy**, who've been spotted out walking together recently...



Where's Captain Kirk?

JUST NIPPON out for a drink... Spear Of Destiny flugel-horn players **Kirk Brandon** and **Stan Stammers** chat to Japanese **Kajagoogoo** fans at a seminar to discuss the band's recent interview with **Mark Cooper**.

tips for her next image, no doubt. A 40 inch bust on the next **Eurythmics** tour? Can't see it somehow...

Nothing much ever seems to happen to sunny suburban **Croydon**, so I was more than a little surprised to see sundry members of **Wham!** and **Animal Nightlife** leaping up and down and trying to batter down the doors of local hot nightspot, the **Green Dragon**. Seems they'd all turned up for a **PA** but no-one had the good grace to inform them the gaff had been closed down...

Hard times part one: **Raucous** rock 'n' roller **Joan Jett** gets closer to the bankruptcy court and debtors' prison every day. Left without a bean after her last disastrous tour of Britain, the high principled lady has just turned down

a quarter of a million bucks to appear at a California festival alongside the likes of the **Pretenders** and **David Bowie**. The costermonger singer objected to giving up her TV rights 'cause she reckons the old box is killing live music, and she would rather be begging in the gutter. Silly girl...

But the lure of the dollar was too strong for those old turncoats the **Clash** who snapped up the offer of a million bucks to appear at the sunbaked beanfeast. How the mightily self righteous are fallen...

And what news of **Hazel O'Connor** these days? Well, the lady's just signed a deal with **Virgin** records so we should be hearing something soon...

Hard times part two: The end is nigh for the jolly old **Members**, who've just been dropped by their charitable record company in the middle of an American tour. Now that **Arista** aren't picking up the tab for the cheeseburgers and **Coca Cola**, the lads are reduced to playing roadside catts and street corners to pay for their fare back home. Cheques care of my numbered **Swiss** account, please...

Licence to kill: That frighteningly coarse old lady **Elkie Brooks** spotted breathing flames and

Pillow talk

SNORE STYLE EXTRA: Bleary eyed **Steve Strange** shows early riser **Miranda Belle Star** what the well attired funster wears for a quick doze in the **Palace** dorm between mad bouts of cocktail guzzling. The flannelette fully lined green and blue pyjamas come complete with a recent copy of **Melody Maker** — guaranteed to get even the most active youngster to sleep in no time.

trampling children underfoot after learning that the job she'd been promised singing the theme song to the new **James Bond** movie, 'Octopussy', has been given to **Stateside** rival **Rita Coolidge**. Well, they have got the box office returns to think of and **la Brooks** is enough to put the most hardened cinema goer off...

Wah! Bah! Hah! Seems lines were a little crossed a couple of weeks ago when I suggested **Wah's** **Washington** was being kept in the background because the group wanted to crack **America** where all the pop stars are a whiter shade of pale. The group's manager phones to say that good old **Washy** keeps a low profile 'cause he's a very shy boy really and any time he wants to come up front he can

MOONLIGHT SERENADE

Fresh air fiends and rabid **David Bowie** fans who can cope with the most hellishly boring spot on **Earth** are in for a treat. Spies inform me that the mooted open air gig will be taking place on **July 2** at **Milton Keynes**, the place they'd stick the tube if **England** were to have an enema...

CHARTS!!

DUE TO printing deadlines over the **Easter Holiday**, this issue of **RECORD MIRROR** went to press before the **Gallup Singles** and **Albums** charts for week ending **April 9** were available.

But fear not! Next week's issue of **Britain's** brightest pop weekly will carry the full charts for **April 9**, as well as the bang-up-to-date listings for week ending **April 16**. So don't miss it!

Pic by Joe Shuffler

Pic by Joe Shuffler

NEWS

Country roads

BIG COUNTRY set out on the road for their biggest tour yet this week. The dates follow the success of their 'Fields Of Fire' hit.

As soon as they finish the tour, Stuart Adamson will take his band into the studio to record an album which is due out in July. They have already recorded a single with producer Steve Lillywhite which should be released within the next month.

Dates start at the Manchester Hacienda on April 7. Then Hull Hornsea Floral Hall 8, Redcar Coatham Bowl 10, Edinburgh Dance Factory 11, Dundee Dance Factory 12, Nottingham Rock City 14, Liverpool Warehouse 15, Sheffield Dingwalls 16, London Lyceum 17, Southend Cliff Pavilion 18, Portsmouth Polytechnic 20, Bradford Caesars 21, Sunderland Polytechnic 22 and Glasgow Strathclyde University 23.



STUART ADAMSON

War Grant

EDDY GRANT has finally fixed a date for the release of his new single 'War Party'. The record comes out on April 15 and is backed with 'Say I Love You'. A 12-inch version with an African version of the B-side comes out the same day.

Meanwhile the singer is finalising dates for his tour, which should be in June or July.

No Griffin

BILLY GRIFFIN has cancelled what was to be his first-ever British tour. The singer, who had a huge hit with 'Hold Me Tighter In The Rain', blew out the tour at the last minute after breaking his ankle in a skiing accident.

Promoters Henry Sellers and Peter Brightman were livid about the cancellation. They said that he could still sing despite the injury.

"I must say I find it extraordinary that a professional, and one who is only just beginning to make a name for himself over here, should put it all at risk for the sake of a day on the slopes," said Sellers.

"The whole thing has been a very painful exercise for me.

"I hate letting people down, and I felt sure that Griffin would see that the audience just wanted to hear him sing."

Sweet Stars

THE BELLE Stars release a follow-up to their 'Sign Of The Times' hit this week.

Their new single is called 'Sweet Memory' and is backed with 'April Fool'.

The band, who start their tour in Manchester at the end of the month, will also bring out the record as a picture disc.



League leaders

THE HUMAN League are back...with their first single this year. They release a new song 'Fascination' on April 15. It's the first new material since their 'Mirror Man' single, which came out last Christmas.

The song is backed by another new number 'Total Panic'. It's an instrumental number written by Oakey, Callis and Burden.

A 12-inch version also comes out with a dub version of 'Fascination' on the flip - in a similar style to numbers on the League's 'Love And Dancing' LP.

The band are currently in the studio recording new material, but fans will have to wait to see them live, even though they haven't been on stage here for over a year.

But they will probably go back on the road this year.

"We hope that they will be doing a tour in the autumn," said a spokesman for the group this week.

Swinging on a Stardust

ALVIN STARDUST goes out on his first proper tour for nearly seven years this month. The singer, who reached the charts with his 'Pretend' single, will also include the song on a new album due out this summer.

He plays Grays Civic Hall on April 20, Maidenhead Skindies 26, Cardiff St David's Hall 27, Bournemouth Winter Gardens 29, Northampton Derngate

Theatre May 1, Wakefield Pussycat 2, Lincoln Theatre Royal 3, Preston Clouds 4, Manchester Bellevue Ballroom 5, Workington Carnegie Theatre 6, Barrow Civic Hall 7, Glasgow Pavilion 8, Inverness Eden Court Theatre 9, Morecombe Ashton Hall 10, Nottingham Royal Centre 11, Bridgnorth Leisure Centre 12, Sheffield City Hall 13 and Leamington Spa 14.

Larry's game

FAT LARRY'S Band have a new single out next week. The group, who hit the number one spot with 'Zoom' last year, are releasing a version of Marvin Gaye's 1962 hit 'Stubble Kind Of Fellow'. It comes out on April 15 and has a new song 'Changes' on the B-side. A new album is due out later in the summer.



FAT LARRY'S BAND

Beatles pic disc

THE BEATLES have yet another picture disc released next week. This time it's 'From Me To You' which comes out on April 11 - exactly 20 years after its original release. The single is the third picture disc to be released by their record company. The normal single - which has never been deleted - comes out in a picture sleeve.

Spandau 45

SPANDAU BALLET have a new single out next week.

It is the title track of their latest album 'True', but has been remixed for single release. On the B side is another remix - of their 'Lifeline' record.

The group have just started a tour.

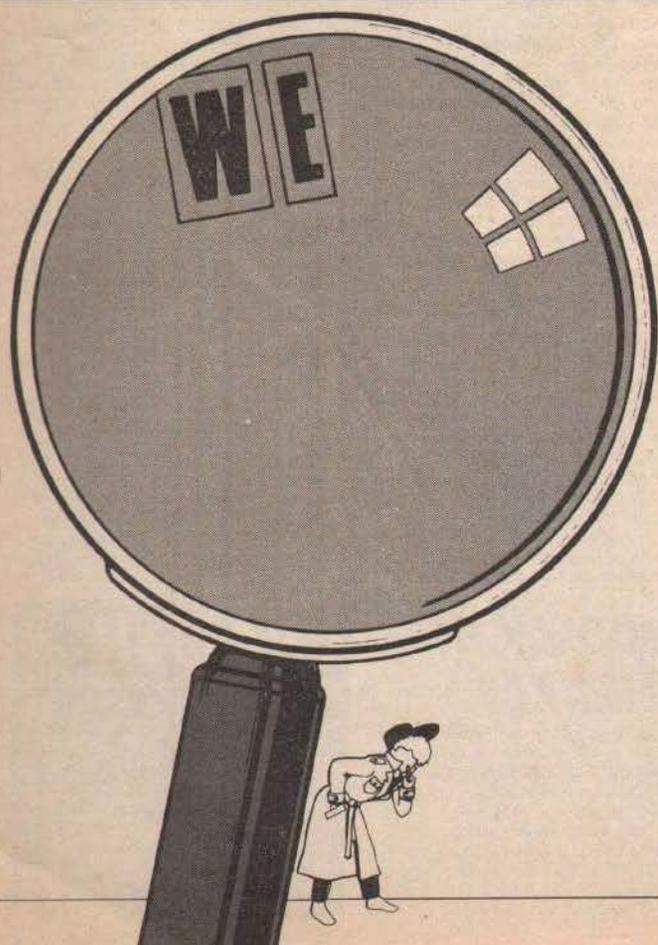
Any old Iron

IRON MAIDEN bring out a new single next week - their first for almost a year. The new song is called 'Flight Of Icarus' and comes out on April 11.

It is the first number to include new singer Bruce Dickinson in the writing credits. He wrote the number along with guitarist Adrian Smith.

The single is also the first to include the group's new drummer Nicko McBrain. On the B-side is a version of the Ronnie Montrose number 'I've Got The Fire'.

Maiden will also bring out a new album next month, when they go out on tour.



THE

BELLE



STARS

SWEET MEMORY

NEW SINGLE



SEE THE BAND LIVE

Mon 25th April	Manchester Apollo
Tues 26th	Newcastle City Hall
Wed 27th	Glasgow Tiffans
Fri 29th	Birmingham Odeon
Sat 30th	Nottingham Royal Concert Hall
Sun 1st May	Hammersmith Palais London

7" BUY 174 LIMITED EDITION PICTURE DISC P BUY 174



Pic by Tony Harrison

Cliff finds true love

CLIFF RICHARD has teamed up with the London Philharmonic Orchestra for his new single.

It is a version of the Buddy Holly song 'True Love Ways' and comes out this week.

The record will also be included on a new album 'Dressed For The Occasion' which will be released in May.

To celebrate 25 years in the music business, two early Cliff Richard and the Shadows albums 'The Young Ones' and 'Summer Holiday' are re-released on April 11.

Church-goers

THE SPECIMEN have fixed up a date in a church!

Having blown out their concert at London's Brixton Ace, the group will play Hammersmith St Paul's Church on April 8.

Along with the Batcave house band are Patti Palladin and the church's vicar playing a Bach organ recital!

Toni tapes

TONI BASIL is to release her second video album this week, to follow up her 'Word Of Mouth' record and video.

It is called 'Toni Basil - Tape Two' and lasts for half an hour and features five songs.

The singer/dancer/choreographer - who hit the charts last year with 'Mickey' - is completing a normal album featuring the tracks on the video as well as some other songs to be released in May.

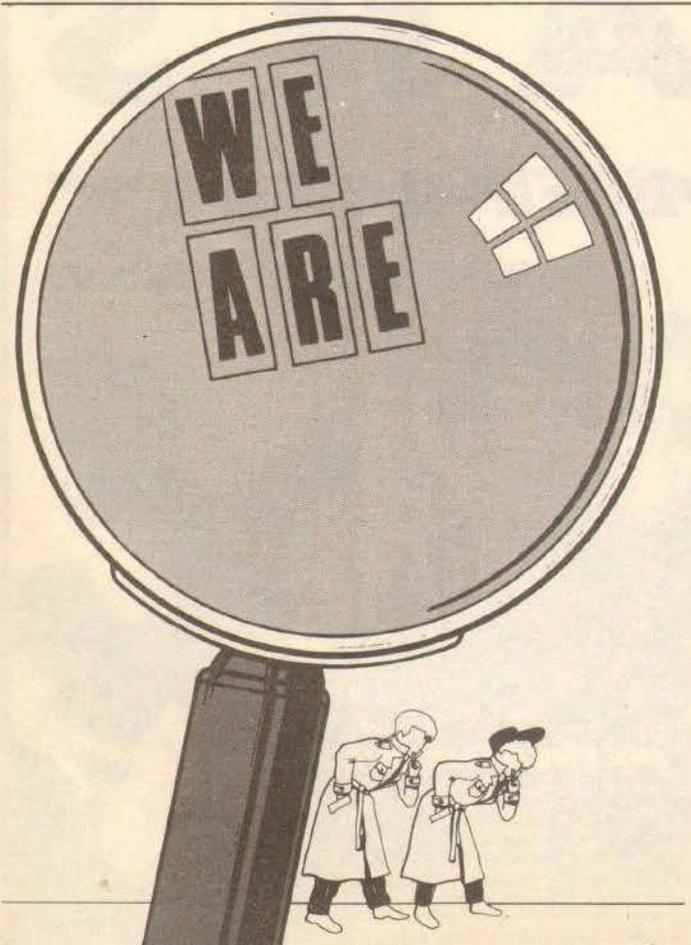
Communication from Junior

JUNIOR IS to have a new single out next week.

The singer brings out a new song 'Communication Breakdown' on April 15.

The song will be included on a new album, which is due to be released in May. It also comes out as a 12-inch.

Meanwhile, the singer, who had hits with numbers like 'Mama Used To Say', has won the American Award for the best R&B Newcomer by Billboard magazine.



Bowie: open-air concert

DAVID BOWIE is all set to do a massive open-air concert this summer.

The date will probably be slotted in at the beginning of July and venues like Knebworth and the Milton Keynes Bowl are being looked at.

"I would be very surprised if it doesn't come about," said a spokesman for Bowie this week.

"There is nothing confirmed, but certainly David is looking to do something. With the amount of people wanting tickets, he is determined to juggle the schedule to fit it in - probably after the London and Birmingham dates."

As RECORD MIRROR revealed last week, there have been a quarter of a million applications for about 30,000 tickets.

"With the prospect of 200,000 people being disappointed the moral and financial pressure to do it means he will almost certainly fix a date up," the spokesman added.

Promoter Harvey Goldsmith is



DAVID BOWIE: venue search

currently going round the country with a pair of binoculars looking at any field that might be suitable. Even Bowie doesn't know where the concert might be as yet."



THE MIGHTY Meatloaf is back... just as RECORD MIRROR exclusively revealed back in March!

He releases his third album 'Midnight At The Lost And Found' on April 22.

But this time he's parted company with producer Jim Steinman - the man behind Meatloaf's debut album 'Bat Out Of Hell' which has now been an incredible 220 weeks in the charts.

And for the first time, the enormous singer has written three songs on the LP, while he's also co-written a number with his wife, Leslie. The album is produced by Tom Dowd.

Band stretch out

BAND AKA have fixed up the rest of the concerts for their tour next month.

On top of their dates at the London Venue on April 15 and 16 they also play Braintree Essex Barn 9, Luton Pink Elephant 10, Bournemouth Academy 11, Bristol Dingwalls 12 and Gillingham King Charles 17.

The group are in the charts with their 'Joy' single.

Melba out on the street

MELBA MOORE and The Gap Band are included on the latest 'Street Sounds' album out this week.

The disco compilation, simply called 'Street Sounds Edition 3' includes Melba Moore's 'Underlove' and 'Outstanding' by The Gap Band.

Other artists featured are Kashif, Angela Bofill, Jerry Knight and Steve Arrington.

Jungle beat

THE RAMONES bring out another album this week. It is called 'Subterranean Jungle' and features cover versions of 'Little Bit Of Soul' and 'Time Has Come Today' along with Ramones originals.



Pic by Joe Bangoy

LAURA BRANIGAN follows up her 'Gloria' hit with a new single next week.

The song is called 'Solitaire' and also comes out as a 12-inch with two extra tracks - Pete Townshend's 'Squeeze Box' and 'If You Loved Me'.

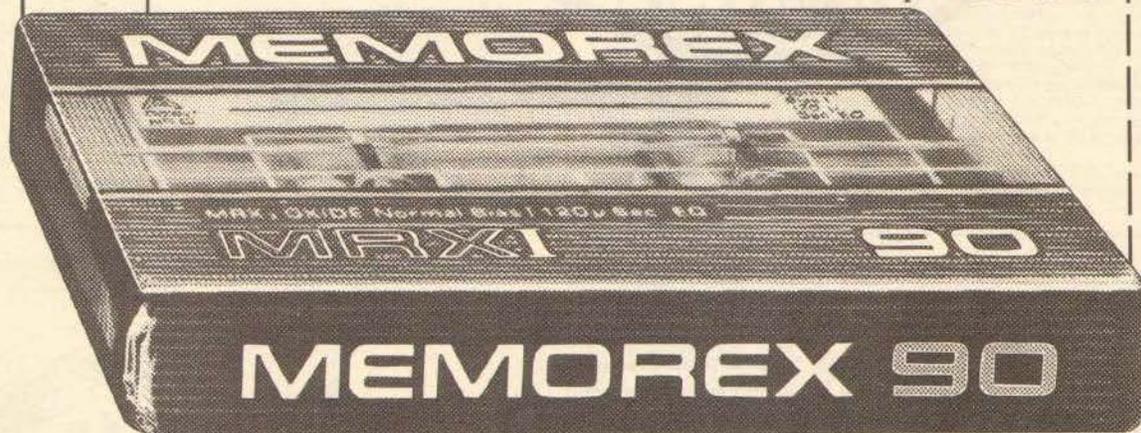
She also brings out her second album this week. It is called 'Branigan 2' and includes the single.



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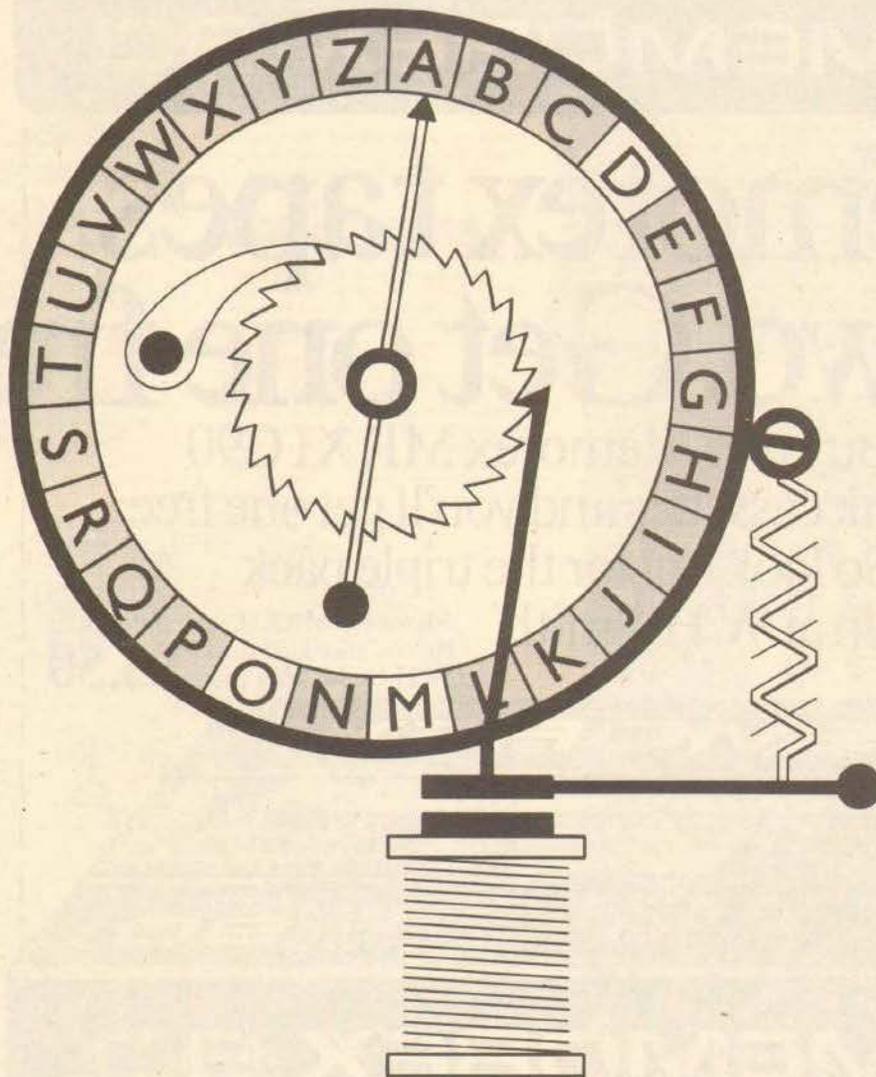
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**Orchestral
Manoeuvres
In The Dark**

The new 7" single
From the album
Dazzle Ships

TELEGRAPH
.....

Produced by/
Rhett Davies for
E. G. Management Limited
and Orchestral Manoeuvres
In The Dark



Orchestral Manoeuvres In The Dark Tour 1983
April 14--BRISTOL Colston Hall/15--LEICESTER De Montfort Hall/17, 18--SHEFFIELD City Hall/19, 20--LONDON Hammersmith Odeon/22--POOLE Arts Centre/23--BRIGHTON Centre/
25, 26--BIRMINGHAM Odeon/27--EDINBURGH Playhouse/28--GLASGOW Apollo/29--NEWCASTLE City Hall/May 1, 2--MANCHESTER Apollo/3, 4--LIVERPOOL Empire/
5--NOTTINGHAM Royal Concert Hall/6--IPSWICH Gaumont/7--OXFORD New Theatre/9--LONDON Hammersmith Odeon/24--BELFAST Maysfield Hall/25--DUBLIN Francis Xavier Hall.

TURN ON

TOURS

BRUCE SPRINGSTEEN'S guitarist Miami Steve Van Zandt brings his own band over for a tour at the end of the month. The group, Little Steven and The Disciples Of Soul, play Norwich East Anglia University on April 29, Dunstable Queensway Hall 30, London Hammersmith Palais May 2, Birmingham Odeon 3, Manchester Hacienda 4, Newcastle Dingwalls 6, Glasgow Strathclyde University 7 and Edinburgh Nite Club 8. They also release a single 'Lyn' In A Bed Of Fire' on April 18. It comes from their 'Men Without Women' album.

REGGAE BAND Weapon Of Peace have added more dates to their tour at Bristol Dingwalls on April 27, London City University 28, London Queen Mary College 29, Portsmouth Polytechnic 30 and Loughborough University May 27.

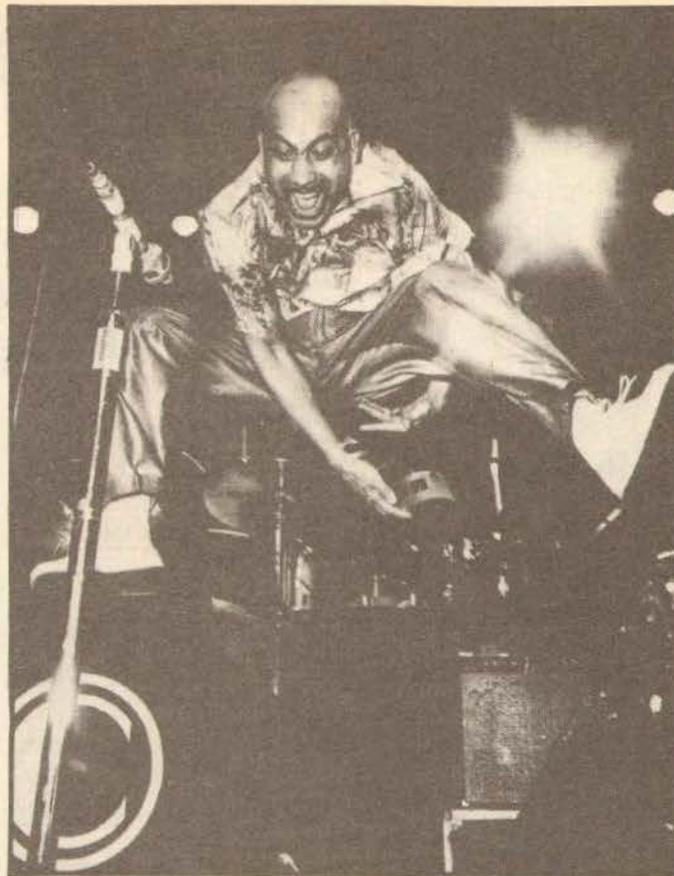
BLACK POLITICAL singer and writer Gil Scott Heron is to play a concert at the London Commonwealth Institute on April 14. It is on top of his concerts there on the following two days. He has just released his well-known 'Johannesburg' number as a single.

TOKYO OLYMPICS have fixed up a small tour this week. They play Trowbridge Cascades on April 9, Manchester Gallery 12, Sunderland Zero 29 13, Sheffield Leadmill 14, Nottingham Asylum 15, Dudley JB's 16 and Croydon Greyhound 17.

OIL BAND Peter And The Test Tube Babies have fixed up a gig at London's Brixton Ace on April 7.

COMIC ALEXEI Sayle has fixed up a tour this month. He plays Reading Hexagon Theatre on April 10, Preston Charter Theatre 24, Derby Assembly Rooms 30, Bath Theatre Royal May 1, York University 13, Plymouth Theatre Royal 15, Sunderland Empire 22, Manchester Gallery 28 and 29 and London Deptford Albany June 1 to 5.

ORIGINAL TYGERS Of Pan Tang vocalist Jess Cox plays four London dates this month at Spennymoor Recreation Centre on April 11, Fulham Greyhound 13, New Merlins Cave 15 and The Tunnel 16. He releases a single 'Bridges' at the same time.



KID CREOLE main man Costi Mundi brings out his first-ever solo album at the end of the month.

It is called 'Coati Mundi - The Former 12-Year-Old Genius' and includes a new single 'Como Esta Usted?' which is released on April 8.

A 12-inch version of the single contains an extra instrumental number called 'Prisoner Of My Prisoners'.

But despite his solo recordings, Coati Mundi will remain part of Kid Creole's group, responsible for hits like 'Stool Pigeon' and 'Wonderful Thing'.

RELEASES

LIVERPOOL BAND A Flock Of Seagulls have two of their early songs released as a 12-inch this week. The record is called 'It's Not Me (Talking)' and also features 'Factory Music.' In the same series Bill Nelson's Red Noise have their 'Furniture Music', 'Stay Young' and 'Out Of Touch' numbers released on an EP along with BeBop Deluxe who have four tracks including 'Electrical Language' given an airing again.

PRINCE CHARLES has a new single out this week. The disco rapper and flautist brings out 'Cash (Cash Money)' with 'Jungle Killers' on the B side. Both tracks are taken from Prince Charles' - real name Charles Alexander - 'Stone Killers' album, which comes out as a record for the first time on April 22. It was previously only available as a cassette import. He is due to come over with his City Beat Band for a tour later in the spring.

DISCO PRODUCER Kashif has his debut album released this week. The man who produced people like Evelyn King and Melba Moore is also releasing a single from the LP called 'I Just Gotta Have You (I Love Turn Me On)'. It features Evelyn King as the guest singer. The album is simply called 'Kashif'.

SIAM'S OLD lead singer Jacqui Brookes has formed a duo called Intro with former Fingerpritz player Jimmie O'Neill. Their first single 'Haunted Cocktails' comes out this week.

THE PARK bring out their first single 'Kicking Stones' this week. The seven-piece East London band have two tracks on the B side - 'Living At The White House' and 'When I'm With You' which were recorded at the now defunct Bridgehouse last year.

A **COMPILATION** album of artists from the Tommy Boy label is released this week. The LP features Afrika Bambaataa, Planet Patrol and Jonzun Crew and is called 'The Perfect Beat'.

NEW BAND Boys Don't Cry have their first single 'Heart's Bin Broken' released this week.

HEAVY METAL band Widow release an album of the same name on April 10. The group are playing London's Wimbledon Theatre on the same day.

TV AND RADIO

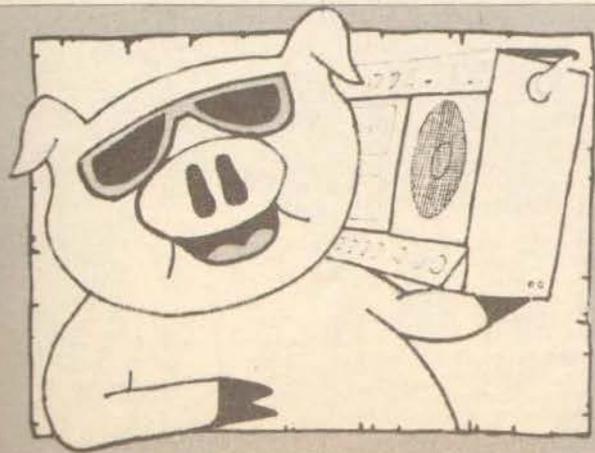
IT'S DOWN to the good old Beeb to provide all this week's pop fare - for what it's worth. ITV has nothing on offer while at the time of going to press C4 still hadn't worked out its schedules.

FRIDAY brings out the ghastly 'Old Grey Whistle Test' from under the dust covers on BBC 2. It comes from a German concert featuring Tom Petty And The Heartbreakers and A Flock Of Seagulls. The same channel puts out the follow-up to Toni Basil's 'Word Of Mouth' video special which last year produced her 'Mickey' hit. This one's simply called 'Toni Basil Tape 2'.

SATURDAY'S main event is the re-introduction of 'Pop Quiz' on BBC 1. Mike Read referees the two teams with David Grant skipping Kevin Rowland and Stella Belle Star on one side to do battle against BA Robertson's team of Steve from Kajagoogoo and Bill Nelson.

SUNDAY'S 'My Top 12' (Radio One) lets Malcolm McLaren loose at the record decks. Later in the evening the same channel puts BB King in focus for 'Guitar Greats'. Reggae poet Linton Kwesi Johnson is the presenter for a new reggae programme on Radio One which traces the music's history. It's called 'From Mento To Lovers Rock'.

WEDNESDAY'S 'Ebony' (BBC 2) is the only other programme of musical note - it features Carroll Thompson.



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CULTURE CLUB

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I'M AFRAID OF ME
DO YOU REALLY WANT
TO HURT ME
TIME (CLOCK OF THE
HEART)

FAT LARRY'S BAND

ZOOM

HEAVEN 17

(WE DON'T NEED THIS)
FASCIST GROOVE
THANG
PENTHOUSE AND
PAVEMENT

**THE HUMAN
LEAGUE**

THE SOUND OF THE
CROWD
LOVE ACTION
OPEN YOUR HEART
DON'T YOU WANT ME
MIRROR MAN

JAPAN

THE ART OF PARTIES
VISIONS OF CHINA
GHOSTS
CANTONESE BOY
NIGHTPORTER

THE MEMBERS

THE SOUND OF THE
SUBURBS EP

**ORCHESTRAL
MANOEUVRES IN
THE DARK**

MESSAGES
ENOLA GAY
SOUVENIR
JOAN OF ARC
MAID OF ORLEANS

PALE FOUNTAINS

THANK YOU

THE RUTS

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SEX PISTOLS

BIGGEST BLOW/MY
WAY

SIMPLE MINDS

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CULTURE CLUB

Words by Betty Page

Pics by Adrian Boot



Boy George: Is it a bird or is it a plane?

DIDN'T HE do well? Just fancy that . . . George, almost at Number One in the American charts? George, with a single that's sold around six million copies worldwide and an album that's done three? That George? This is still the sort of question you hear echoing around the London scene that the Boy once inhabited: grown men shaking their heads, trying desperately to analyse why he did and they haven't.

But what I was anxious to discover was whether this wild success had gone to his head. At first, the signs were worrying: no pictures of George on his own, Culture Club pictures only if you'd signed a contract not to flog them to poster mags, George having whims every other second and getting everyone running round in circles.

But he's no Adam Ant. In Liverpool, after suffering the slings and arrows of outrageous fan worship onstage, he still spent at least half an hour kissing the girls, having snapshots taken with them, making sure he met Jane's mum, spending every spare moment signing autographs. He's just as

quixotic and whimsical as ever, but still retains his garrulous, cuddly quality that makes us girls smile.

It wasn't so much an interview, more 'An Audience With'. I was the tape operator and felt rather superfluous. It was all Jon Moss could do to get a couple of his own (highly pertinent) points through the wall of sound. George pre-empted most of my questions, and gave all the answers. I managed to kick off by asking how he felt about his newly-acquired trappings of teen mania. And then . . .

George: "We had a bit before we left, and in certain places in America, but the thing is none of us can take it seriously. I think one of the good things about this band is that we really don't know what we are. We consider ourselves to be very serious musicians, but . . . There's a ritual bands seem to follow, where you start off with an image, become successful, then you shop at Antony Price, the Bowie/Ferry thing which a lot of people are really into — make-up, then a suit — and I s'pose people expect that from us now. A lot of bands forget what they are, that they're a product, another supermarket. Obviously, there's more to it than that, you really have to put a lot of care and consideration into it, but you are

just another supermarket, and your product has to be as good as the next.

"When we got to number one, it was such a slog, waiting for the record to be played on the radio, trying to find out how many had sold . . . we haven't really had time to take it in, it's been hard work since then, so we haven't sat down and said 'aren't we successful'. We do our own business, everything for ourselves, so we're a lot more in touch with our destiny, if you want, and I think that's probably a good thing.

"I have the attitude where if I go on telly, I don't go on and be rude, I go on because it's promotion. I don't say f*** off, shit, aren't I clever, I know why I'm on there, I know that there's music and then there's character and personality. I don't want to be a sex symbol, I want to be a character in the same way that Bette Davis is a character, I don't want to be a freak or a clown. I want to be a little bit more interesting. I don't want people to say oh yeah, Boy George, everyone screams at him, isn't he outrageous, there's more to life than that. I want to be involved in the machinery, I want to know what makes this band work, where the taxman comes in. It's difficult to know everything, but it's nice to

be in control of yourself."

(Rare RM interjection) But business surely shouldn't come between you and the people that buy your records?

"You are only as good as your next record. And with Culture Club, every record's been different, from 'White Boy' to the new one, we've made a conscious effort to make that internal feeling exciting, it's not just a product, we're not going to have another 'Do You Really Want To Hurt Me', that's too easy (To Jon, who's just entered) Don't you think so?"

Jon: "Yes . . ."
George: "I'm saying we don't want to get mixed up in all this youth culture shit . . ."

Jon: "The only thing about that is there's no point to it."

George: "I want mothers to be able to come to the gigs and enjoy themselves."

Jon: "It's much better to be in a situation where you can move forward, instead of saying what you are, then all you've got to do is go out and prove it all the time. We change, the singles aren't any particular kind of music, we can do anything."

George: "When we first started this band, and Jon came along, it was ridiculous, there was no structure, no songs, nothing, no

CULTURE CLUB

ideas. We played him this song called 'Mask', and he just laughed and said it was the worst song he'd ever heard, it was like an art school poem, 'cos I used to write lyrics ten miles long, and Jon said where's the middle bit, where's the thumping beat, it was a real dirge. So we've never had any basic pattern to work with, nor wanted to.

"I think a lot of bands don't really like music, they just want to be superstars, they want to fulfil their egos, and obviously everyone in this band has an ego, we want to be acclaimed, but you've got to realise why you're going to be successful. Obviously a lot of critics will look at Culture Club, the screaming, and say they're just a pop band, but it is a lot more serious with us."

Jon: "If you just want to be famous, you get famous and think what am I doing it for — OK, you want the money, so you make the money, but it's still like nothing, so you have to keep setting yourself new goals. We are a teeny pop band at the moment, simply by the audience we've got, but because of the way we are, the fact that we can all play, we could put out a really weird album full of jazz songs if we wanted, we could do anything, and I think after 'Church' people are beginning to realise exactly what it's like."

George: "You get turncoats, kids who say 'I don't like it any more' 'cos it's not like the first one', which is great, let them go and scream at someone else, I want to sell music."

Jon: "In America it was wonderful, people were really listening, they were all looking at George, but they liked him because he's a great singer, they completely ignored the way he looked, they only talked about that afterwards."

George: "Everyone said it'd be really hard for us in America — it wasn't hard, people don't care, entertainment has always been dressed up in a certain way. People can detect a sense of humour with me — I've got a lot more in common with Norman Wisdom than I have with Simon Le Bon, I'd rather be funny, I don't want to be serious. I've always been a bit awkward as a person, in the sense of behaving like other people, I've always had that mentality, which in a way works with this band. I don't think people really grow up, there's a very naive attitude in this band that helps us to be what we are, when we're writing songs. The only person that has any musical knowledge is Jon, 'cos he's been in bands for a long time. Me and Roy know what we like, but the lucky thing for Jon is that he's been in some really peculiar bands but hasn't been bigoted by it."

Jon: "I'm lucky 'cos I was a failure for so long, I had enough time to go a full circle and realise it was all rubbish, and then decided that you should always keep an open mind."

George: "I like my part of the band, I enjoy it, I just get on with it



and I feel what's natural. My singing style is very black in the sense that it's not the usual orang-utang-let's-be-David-Bowie, I want a bit of sincerity, if I write words I have to feel the song, but the whole thing is built up as a team. I don't know why we're like we are, we just are, and thank God we don't know. There are so many bands around that really try to analyse themselves . . ."

Jon: "But if you can pin down the appeal it's not good any more."

George: "A lot of people try to understand something that doesn't need to be understood, and with me, this image . . . you look at TOTP on Thursdays, and how many people are dressed like me — there's hundreds, and you can go into Fiorucci and they've ripped off

everything I've done, everybody copies, but in the first place I never turned round and said look, I'm really original. There's a feeling in the air and certain people pick it out, bring it up to the surface — some people burst the spot and I'm one of those people at the moment."

"Everything has been done before now, there's nothing new, no new music. Every time I write a song I think oh my God, it sounds like 'Sentimental Friend' by Herman's Hermits, or like the GoGos, but who cares? When I first started the band I'd say God, this sounds like Led Zeppelin, and everyone would say so bloody what."

Jon: "Pop music can't ever be original 'cos it's just modern folk music, it's not supposed to be

original, it's like a newspaper, reflecting the times."

George: "I would love to get behind a piano with about 50 people and just sit there and have a good old sing song, that's really in my nature, I'd much rather be like old Auntie Mavis at the wedding than be the sort of serious young man. I like looking at paintings, but I don't like pretentious art, I like things you can touch, I like reality, old women with Dr Spock eyebrows, I like character — that's art."

Jon: "This American guy said George is like performance art, 'cos he lives it."

George: "One of the nicest things said to me in America was this great big heavy metal guy who came prancing up and said 'you're a

CULTURE CLUB

teddy bear, you're the teddy bear that rock 'n' roll's needed for years, you're a f**king goddamn teddy bear and I love you', and he kissed me on the face and sort of trudged off dragging his chains and revving up his motorbike, this really disgusting, filthy bloke. It was great, I just said oh yeah, I collect teddy bears! I think I've got a sense of humour, and that's what it boils down to. I am funny, I am a blob.

"I never realised why girls liked me at school, but it was because I made them laugh, it wasn't because I was hunk of the month or best footballer, it was because I made jokes and I suppose women can relate to me in that way, girls like to have a laugh. I don't want to draw the line as regards sexual personality. I don't want to be a he-man or a simpering poof, they're equally as disgusting and unappealing. I want people to say 'is it a bird or is it a plane', and I don't want them to say 'it is a plane, yeah we know what you are'. I want to keep shuffling my cards. People know, but they don't, that's the glamour. At the moment everyone's trying to dig up old pictures of Boy George without his make-up, or with a hanky on his head on the beach at Margate, or Boy George and Auntie Rita . . ."

Jon: "You know why people like Culture Club? It's because there

isn't a haircut or a type of clothes, it isn't tip your jeans and you'll be OK this week, it's not your physical being or your make-up, it's a different mentality."

George: "When Modern Romance came about, they were the biggest punch in the eye to the scene, cos they sneaked up behind people's backs and took all the ideas and made it into pop, they turned the whole fad thing round on everybody that was taking it seriously, and I think maybe I've done that as well, in that I'm more concerned with pop than alternativeness, I'm not saying it's mine, I'm saying it's yours, take it. There's a lot of peasants around in this business who think they're hitting goldmines, with the hired girlfriend look, the sugar and veneer. With me, it's reality - I could have dirty fingernails and I probably do pick my nose . . ."

Jon: "You do."

George: "So do you . . . But I don't want to do videos making out that I'm really expensive and luscious and girls swoon over me."

"Some people obviously have a completely professional attitude towards a band - I haven't really, but I'm as much of a professional as I can be. I don't really know a lot, but I have enough to keep me going, and that's all that matters."



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B. SIDE WE LIVE SO FAST
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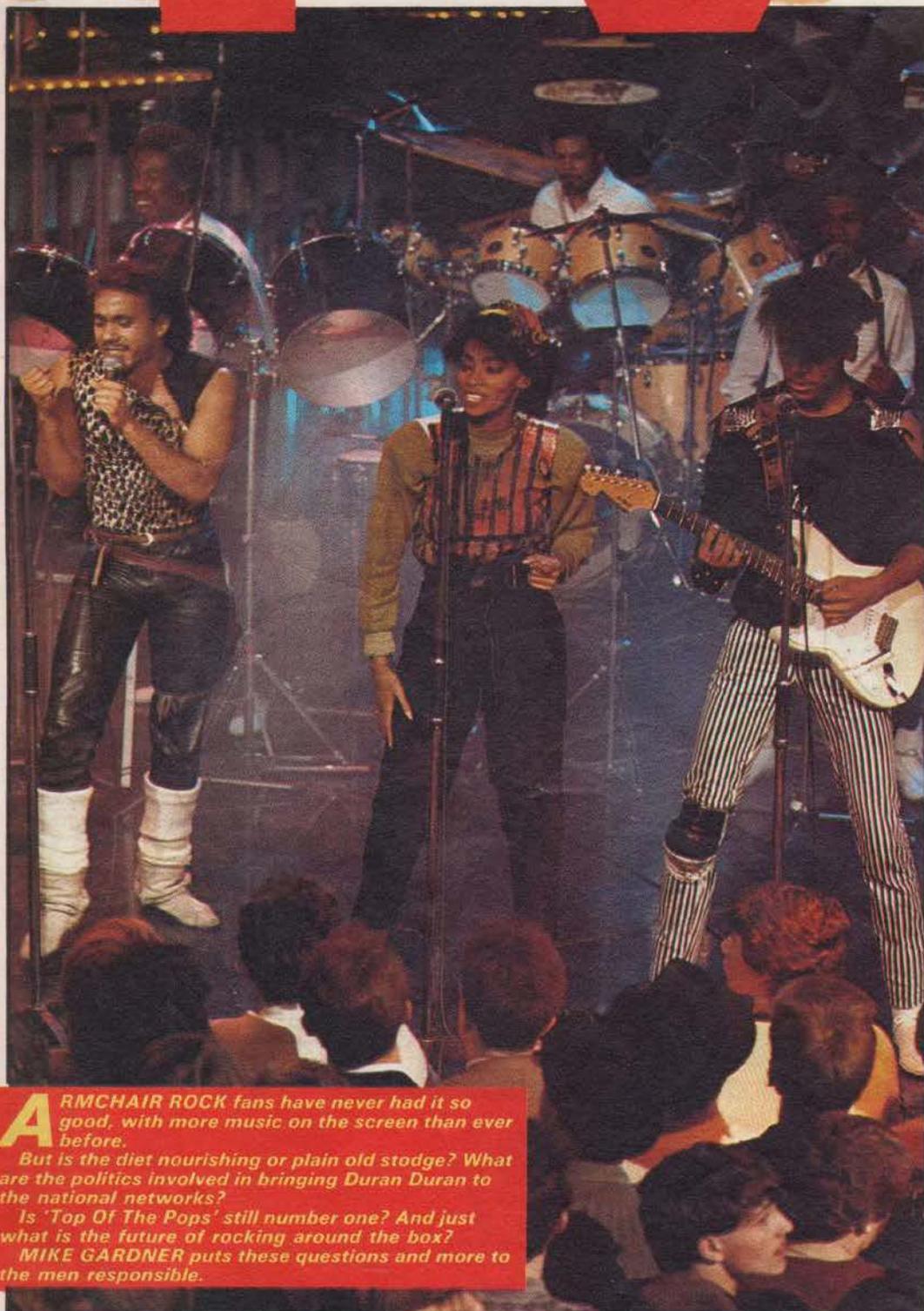


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TV a critical viewer's guide



ARMCHAIR ROCK fans have never had it so good, with more music on the screen than ever before.

But is the diet nourishing or plain old stodge? What are the politics involved in bringing Duran Duran to the national networks?

Is 'Top Of The Pops' still number one? And just what is the future of rocking around the box?

MIKE GARDNER puts these questions and more to the men responsible.

SHALAMAR steam into action on 'The Tube'

MIKE MANSFIELD

THE SILVER haired producer and director who brought snap and crackle to pop with 'Supersonic' in the mid-Seventies was also responsible for the Adam Ant videos.

Is rock and pop a natural for TV?

"Yes. I'm a believer in the theory that music is sound and vision. Rock stars today have a visual performance. The Rolling Stones are great on record but they're even more dynamic when you see them live. The ultimate experience has to be the marriage of sound and vision. I like to see myself as the sixth member of the group. It's my responsibility to make the visuals as dynamic as possible."

People always hark back to Sixties programmes like 'Ready, Steady, Go' as the unsurpassable pop shows — was it as good as all that?

"I don't think it would stand up now. The music orientated audience has become more sophisticated. Techniques have improved drastically so they have got used to it being good."

MIKE APPLETON

THE PRODUCER of 'The Old Grey Whistle Test', 'Riverside', 'Sight And Sound In Concert' and 'Rock Week'

How many times do you see a band before you put them on 'Sight And Sound In Concert'?

"Once I've decided who to put on I'll only need to see them once. I look for how they move on stage so I can deploy my cameras. I note when the solos come and who does them. I watch their lighting and see if I have to supplement it for TV."

Do you alter their set or do they have the ultimate say?

"I recently did Level 42. They gave me a set and I asked them to put in another number which I thought would work well."

Does the BBC establishment give you full support over rock music?

"In the early days they viewed it with suspicion. Our first rock show on BBC 2 was sneaked out under the banner of a current affairs programme called 'Late Night Line-Up'. That became 'Colour Me Pop'. That was the forerunner of 'The Old Grey Whistle Test'.

"Nowadays they even ask my advice on things. They've been pleased with things like 'Rock Week'. So much so that there's going to be some surprises this year."

What do you think of the lack of serious challenge from the commercial companies until 'The Tube'?

"Rock music doesn't attract big audiences. 'Top Of The Pops' would never get the high ratings if you started it today. It's become a way of life for both parents and children. It's nearly three generations old.

"People are resistant to change



Do you think there's enough pop on TV?

"I think pop has a very good cut of the TV cake. It's a strange animal on TV. On commercial TV there's always scheduling problems. Programmers try to get audiences that are attractive to advertisers. They are not interested in providing a service for young people — they are only out to get the maximum audience. The pop audience is considered too small.

"You also get inter-company jealousies — if LWT have a pop show, Granada want one and won't put out the LWT one. Getting a show networked is very difficult.

"Even more important — rock shows are costly affairs to make.

Why did 'Supersonic' end?

"It was very successful. We got put on the prime time Saturday slot. But a GLC fire officer saw what we were doing and freaked at all our fireworks and smoke bombs. He basically said all we could do was throw some streamers and drop a few balloons.

"We prided ourselves on being the Busby Berkleys of pop and going over the top. Once those wings were clipped it wasn't 'Supersonic'. I lost interest."

What do you think of 'Supersonic' in retrospective?

"I thought 'Supersonic' was ahead of its time. Everybody enjoyed doing it and it showed. The artists were given a free hand.

"I think 'Top Of The Pops' is at the stage 'Supersonic' was. It's like a bubble bath — there's the smoke, the confetti and they've got cameras zapping about. I think we helped it become far more adventurous."



Pic by Steve Emberton

MICKIE MOST

MICKIE MOST is one of the most successful of all pop moguls. His RAK record company has been producing hits for well over a decade with artists like Mud, Hot Chocolate, Suzi Quatro and Kim Wilde. He also produced 'Revolver' in the late Seventies.

Is pop a natural for TV?

"No. It's very unnatural — it always has been and always will be. Rock 'n' roll has always been about sweat, a little dirt and a little sex. TV is very clean — video is even cleaner.

"TV studios are an unnatural place for rock bands to be."

What do you think of 'Revolver' in retrospect?

"We only had eight shows, but it's been influential. All the time I'm seeing the split screen with borders, the spins, the staggered look where you cut one frame out of every four. We pioneered all that you see on 'Top Of The Pops' — it's all become common currency."

Do you think there is enough pop on TV?

"There's only one show and that's 'Top Of The Pops'. It's a non-stop information programme.

"Only 11 per cent of the population are interested in music. A very popular pop show will get that 11 per cent. 'Top Of The Pops' gets more than that because it presents what's happening that week. It sells records, so obviously the right people are watching it.

"There's a lot of energy. Older people need to see energy because they can't participate themselves — they love it. Visually it's very pleasant. It's the only one where market forces dictate the content. It doesn't dictate the fashion — the fashion dictates the programme.

"Personally I think most of the others reflect the general malaise of TV. It's at an all time low. It used to be informative, intelligent and entertaining. Now it's just a bore.

"They used to take chances — now it's just the same old formats. People don't have to buy Mogadons any more — they just have to watch one hour's TV."

— they love familiarity. The commercial companies are not in the business of giving young people what they want. They just want the largest audience to sell to advertisers. It's business."

What do you think of 'The Tube'?

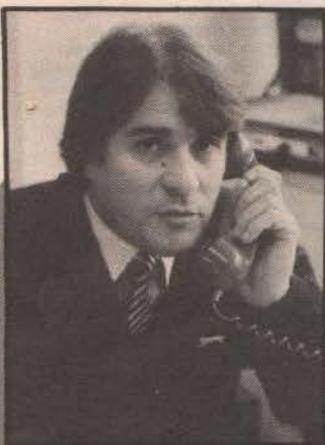
"It's very good. The only problems are that it's difficult to sustain because it's too long and it would benefit from coming on at 6pm. It hasn't reached its potential."

Why has the BBC never had a soul show?

"Mainly because the most important artists are American. If we did it, it would be second best. We really don't have the budget to do it properly.

"I tried to buy America's 'Soul Train' but they wanted far too much money for it. I suspect that there's a continuous and very large audience for it — and they'll be far less fickle than the pop and rock 'n' roll audience."

Why aren't there many heavy



Pic by Joe Shaffer

which means we must use a sound limit monitor. Once the sound goes above a certain amount of decibels the power is cut off."

'The Old Grey Whistle Test' has been very straight in its coverage of bands while others have used every visual trick in the book. Why?

"I can remember watching bands on TV as a kid and seeing directors doing fancy things with cameras when I wanted to see what the band was doing. I've got to remember that many viewers can't get to see bands because they live in the wrong part of the country. I work a plain news reportage style and leave the rest to Mike Mansfield."

Do you feel young people are well served with music shows?

"Yes, I think we are getting there. There are a lot of different presentations and that can only be good.

"Why not have as big a diet as possible? That's ultimately going to save music."

metal bands on the box? Surely their audiences are large?

"It's basically a problem of sound levels. You can count the number of live heavy metal bands in the studio on one finger since the beginning of 'The Old Grey Whistle Test'. The GLC and the BBC unions have a safety code

continues over



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from page 15

MICHAEL HURLL



THE MAN who has put 'Top Of The Pops' in the top 20 of the national ratings. He also produces 'The Late Late Breakfast Show' and 'The Two Ronnies'.

How did you set about rejuvenating a show that's nearly 20 years old?

"The format is good — whoever does it will have a hit show. But it was in the doldrums three years ago when I took over. I wanted to take the show back to how 'Ready, Steady, Go' and 'Thank Your Lucky Stars' were. I wanted to use the audience for atmosphere. I started to gee them up with our dancers. I encouraged them to dress up. I put in more lighting and especially disco lighting — somehow nobody ever thought of doing that."

Is it necessary to have the radio jocks introducing the show? Couldn't you go to a basic Mike Mansfield way of writing names on the screen and keeping the show moving?

"Our research has shown that the viewers need presenters. Radio One jocks have to be used if it's a chart show. The commercial radio DJs aren't well known."

Is it difficult getting the show together in 24 hours? The chart coming out on Tuesday and you recording on Wednesday?

"Not really. You can predict the records that are going to be on fairly easily. I'm rarely surprised."

Have you been surprised that the commercial channels haven't made an effort to challenge your 20 years at the top?

"Yes, I'm surprised at their lack of ambition. Mind you, if we didn't do 'Top Of The Pops' they would — the format is that good."

"The heads of TV companies are very sensitive. The trouble with pop music is that the aggressive way of marketing it is just within the bounds of fair practice. It taints anything that comes into contact with it. There are too many unscrupulous people in pop — not in the creativity but in the marketing."

"But there's certainly room for another pop show. A few years ago everybody complained that there wasn't enough of new bands on TV. Now they're being catered for better than ever before. But there is only us and 'Razzmatazz' for pop."

OVERVIEW

'Top Of The Pops' *The best. It does what it says — presents the charts in a lively fashion. Whatever you say about the presentation — the overdressed shepherds, the fawning DJs, the acrobatic dancing — Thursday just wouldn't be the same without it.*

'The Old Grey Whistle Test' *Finally becoming a watchable programme after years in the doldrums. The presentation team of Ellen and Hepworth have done well to drag the show reluctantly into the Eighties.*

'Riverside' *After two series it changed from a Sunday supplement guide that interested nobody to a substantial show. The programme still lacks a coherent identity but it can certainly grab your attention. Ten points for having Boy George in the front row of every show of the first series.*

'Sight And Sound In Concert' *A much needed format. The simulcast stereo transmission is long overdue. Germany already has stereo TV. The audience and the bands obviously enjoy themselves and that's half the battle over. Trouble is if you don't like the band you're stuck.*

'The Oxford Road Show' *A badly executed show — the audience don't know what to do. Feeble comedy and endless tirades about unemployment — this is not the way to start the weekend.*

'Razzmatazz' *A fun show, if a little busy and irritating on the eye. But they certainly get the acts . . . and the viewing figures. But does it have to be on so early? Not even I used to get home from school at this time.*

'Greatest Hits' *Terrible show littered with corpses of rock's rich tapestry. Showing the original clips might be more rewarding or even talking to them about what those days were like might have made it better value. But it's a sad mess that embodies most of what is wrong with TV today.*

'Whatever You Want' *An irritating show that appears to be made up as it goes along. The endless debates about unemployment are badly directed and meander. The bands chosen to bring life to the badly mismanaged package have been given some of the most unappetising visual treatment around.*

'Reggae Sunsplash' *A straight visual document of the Jamaican festival two years ago. But the same faces turn up week after week. Surely there's more to reggae than Big Youth and Steel Pulse? I'm pleased they're covering the music . . . but it could be done much better. For all the atmosphere it could have been recorded in a vacuum.*

'Gastank' *Mickie Most describes it as "a lot of old has-beens getting*

together for a sing-song". It's difficult to improve on that.

'The Other Side Of The Tracks' *Paul Gambaccini delves through an artist's past. A good idea, but most of the subjects don't warrant the allotted half hour. Gambo's furious prompting of the poor dumb artist is painful to watch. The videos are a relief after such embarrassment.*

'Unforgettable' *Better called unforgivable. A big band plays the hits of yesterday to scamp-in-a-basket morons and the glory boys of yesteryear are resuscitated. Top of the Channel 4 ratings so there must be plenty of people with a morbid fascination for seeing the likes of Billy J Kramer come on like a senile Barry Manilow. Sad.*

'The Tube' *In the words of 'Tiswas' — this is what they want. Fun, atmosphere and good music. The presentation was haphazard but it added to the charm. The show certainly got its scoops. But what sort of time was that to start a rock programme? By the time I get home it had nearly finished.*

'Switch' *On the evidence of the first show the programme will stand and fall by the calibre of acts it attracts. The plain no-nonsense presentation of the bands can be cold, but it worked well with Paul Weller's Respond spot. So far the line-ups have carried the show and they've certainly promised a fair diet for the future.*

Is the video boom over?

THE VIDEO has become the common way bands try to reach their fans.

The control of their presentation is taken out of the hands of the TV moguls.

Queen's 'Bohemian Rhapsody' opened the floodgates and these days scarcely a pop show goes on without an operatic interpretation of a song.

But how much does it influence record buyers?

"I think bad music can get a leg up from the visuals," says leading director Steve Barron, whose best known work includes the Human League's 'Don't You Want Me' and 'Billie Jean' by Michael Jackson.

"I don't see the harm in it. At the end of the day if the audience have been impressed by the video and can't remember the song, they won't buy the record. Remember a band has to follow up the single and it's impossible to sustain a talentless band."

Top director Mike Mansfield has direct evidence that video can work.

"Over here Adam Ant's 'Prince Charming' was number one before we'd shown the video but I think we sustained its life at the top of the charts. It was there for five weeks," he explains.

"Goody Two Shoes" wasn't a hit

in America initially. They released the video and it was shown on cable TV. The record suddenly started bombing up the charts.

"I think the visuals are used to bolster the music. The Bonnie Tyler video of 'Total Eclipse Of The Heart' actually swamps the sound. It distracts you from the song and that can't be a good thing."

An even bigger danger is that bands will do only videos and make live appearances as rare as a good West Ham performance.

But already the video practitioners are pricing themselves out of the market, as Mickie Most of Rak Records explains.

"A few years ago a cameraman was £50 a day. Now you can't get them cheaper than £1000 a day."

"When they're that expensive the record has to be a hit to justify the cost. I've lost out on videos. I've got more unused film than Cecil B De Mille."

"Last year I would've automatically made a video of a single. Now I think twice."

The cost becomes effective because most of Rak's business is done abroad. But the signs of a decline in the booming video market are there.

Britain still leads the way in the field — as evidenced by the dreadful American and European product — but how long before it prices itself out of the market?

THE FUTURE

WHO KNOWS? The much vaunted video disc is quietly gathering dust in shops. The video album is far too expensive to even contemplate. Can you stand watching a Bananarama video more than 20 times?

There is little likelihood of the independent channels mounting a successful assault on BBC supremacy. Especially when you consider the expense of rock shows in comparison to the lobotomised but ratings grabbing likes of '3-2-1'.

The future does look to be in cable TV. Already a firm called 'Musicvision' is getting ready to pump out three hours of music repeated over 24 hours.

Unless the advertising can support it cable will be expensive. Experts predict that only eight per cent of homes will have cable in the next five years, so make that very expensive.

Satellite TV is a good bet. It could offer stereo transmissions into your living room for the cost of a £200 dish aerial.

But it's all very well having the technology, but will you, the viewer watch?

Have we gone as far as we can go with rock on TV? Are you being bored to death by the networks? What do you want to see? Let's hear from you.

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EASTER BUNNIES

HEAVEN 17 'Temptation' (Virgin) Now, this will take you up where you belong. A ripping yarn delivered with power, stealth and knock-you-on-the-head production. Heaven 17's first real monster and the single that realises their full potential. The Human League should be worried...

HOT CROSS BUNS

PLUM 'Too Much Ain't Enough (Fat Is Back)' (Ranting) Even meatier than Alf of Yazoo, Plum is a lady who looks like a jelly on legs. Not a bad slice of fun funk and Plum has the irrepressible voice to carry it all off. Give us a cuddle.

TOM PETTY AND THE HEARTBREAKERS 'Change Of Heart' (MCA) This week's only dose of stadium rock has just a hint of the panache that powered J Geils' 'Centrefold' to the top. For once our Tom even seems to have taken the cotton wool out of his mouth.

STEVE HACKETT 'Cell 151' (Charisma) Look, I know Hackett's about as hip as flared trousers and gold medallions, but when the lad puts his mind to it he can come up trumps. This is a fiery piece of pompous rock, crammed full of megariffs, as we sometimes say in the trade. The best thing he's done in a long while.



NEW EDITION 'Candy Girl' (London) Sweet and smooth as a 10 pence bar of Cadbury's chocolate, New Edition are the Yank answer to Musical Youth. Mixing early Jackson Five with a spark and vitality all their own, this puts boom in the gloom and deserves to be a springtime hit.

OH LORD

NEW WALK 'Pressure Point' (Web) If they had concentrated less on playing fast and more on the song, we might be on to something. Fitful funk without emotional spark — so there.

ROD 'Just Keep On Walking' (Creole) Sounds like an imitation of Michael Jackson recorded badly in Battersea Bus Station. In one ear and very swiftly out of the other.

THE VETERANS 'There Ain't No Age For Rock 'N' Roll' (Ranting) How desperate. They've decided to sign up some old busker and get him in the studio with a wheezing fairground organ type noise in the background. People with money like this to waste should be investigated.

THE RUTS 'Stepping Bondage' (Bohemian) Recorded in 1977 but not officially unleashed on the public until now. Pointless trash that might make some punks look nostalgically at their rusty pins and ponder.

GO 2 'Man Out Of The Jungle' (Polydor) Feed the little curs to a crocodile. Snappy jungle sounds that reek of people desperate to make a video set in the greenhouse at Kew Gardens. Cue Cyril The Monkey and stuffed lions.

THE MILKSHAKES 'Soldiers Of Love' (Upright) More like sour cream actually. One of those odious little bands trying to recreate the sounds of '62 and probably big at the Dog And Ferret in Woolwich Well, I suppose it keeps them off the streets.

DINAH RODD AND THE DRAINS 'Somebody's In My Drain' (Secret) Hello there, so good of you to come. That's it, just bend over the toilet bowl while I put your head in and pull the chain. Next please.

YUKA 'Who Would Believe The Young Man' (Speed) Yuka, who ever she/he is, sounds like a starved mouse. Awful.

B A ROBERTSON 'Now And Then' (AFT) On your uppers then, old sport? A few months ago you could hardly move without Robertson leering at you from the television screen as he tried desperately to be funny. This dull ballad has nothing of his old quirky magic. Perhaps he could go and promote bicycles with Toyah.

JULUKA 'Umbaqanga Music' (Safari) Seems like the ethnic boom is over as our Malc's 'Soweto' slides down the charts. This is pleasant enough, but it lacks the pace and bite of 'Scatterlings Of Africa'. This is the sort of stuff they play to tourists when they step off the plane.

A FLOCK OF SEAGULLS 'Nightmares' (Jive) More droning. Like Depeche Mode the appeal of A Flock Of Seagulls totally passes me by. Nightmares — hah! This is more like a cure for insomnia.

THE QUESTIONS 'Price You Pay' (Respond) A savage disappointment and not a patch on Tracie's 'The House That Jack Built'. A blurred production doesn't help — the Questions should have come over a lot sharper.

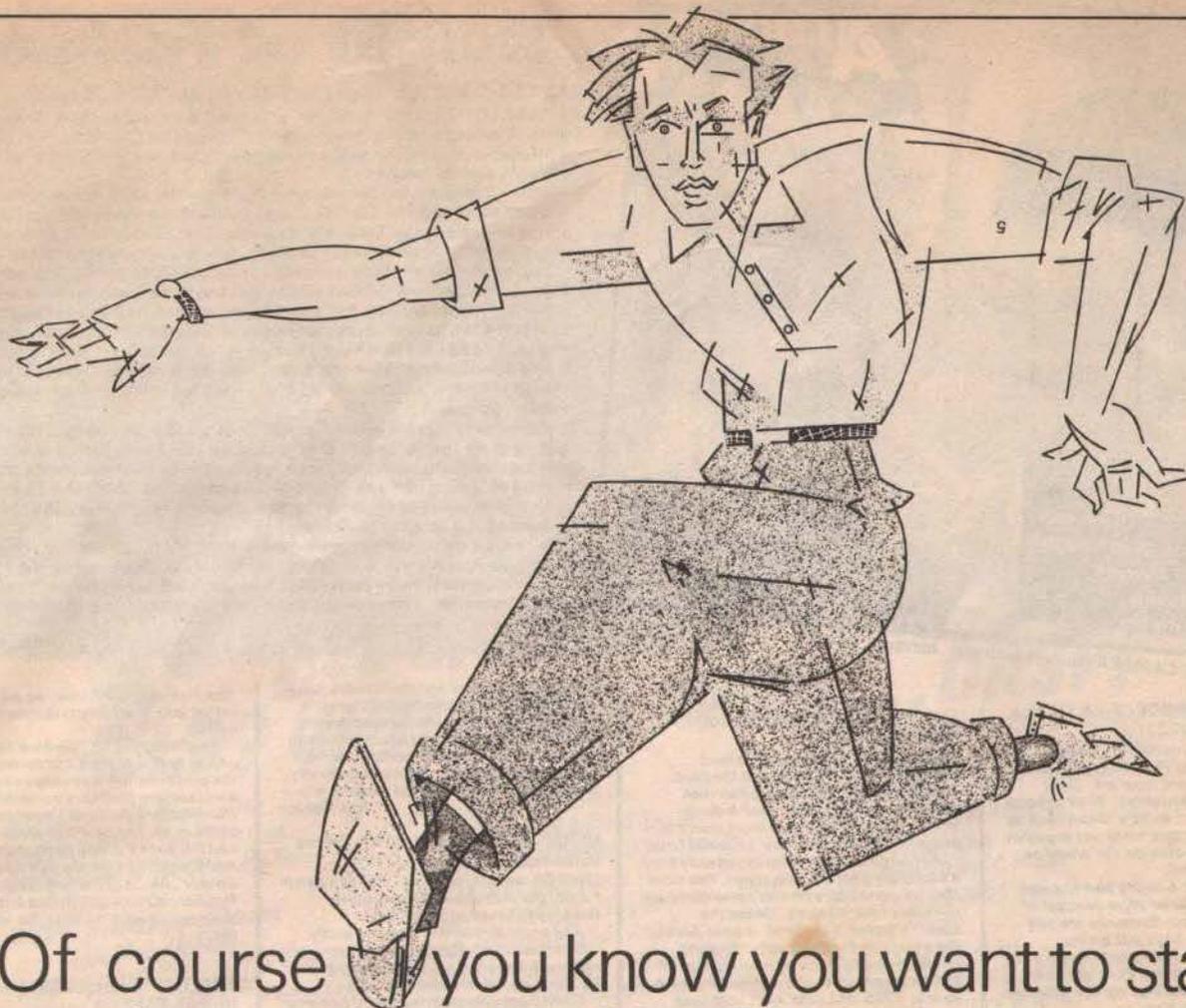
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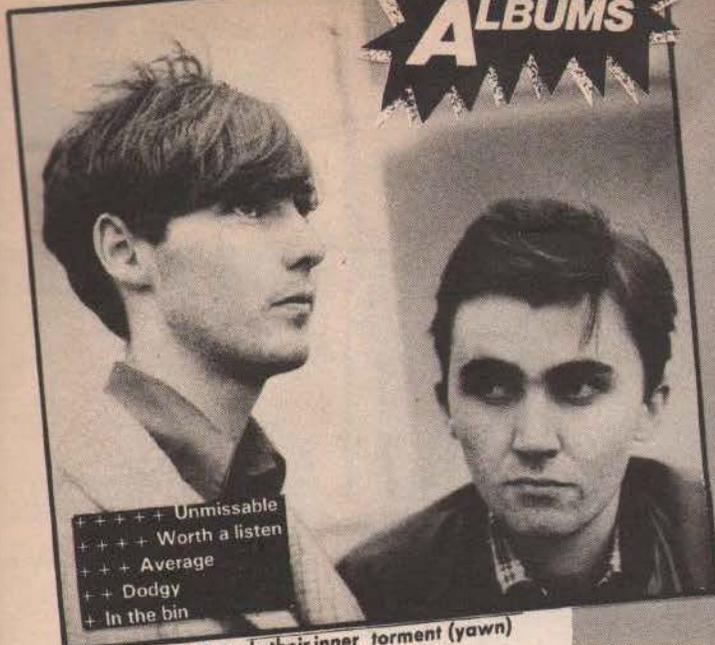
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AZTEC CAMERA study their inner torment (yawn)

Height of Fashion

AZTEC CAMERA 'High Land, Hard Rain' (Rough Trade 47)
 WHERE OTHER practitioners of 'soft' rock are content to be mellow, Aztec Camera are passionately exact. Tossed by great emotion, by all the confusions of love, Aztec Camera strive to capture and contain their delights and torments.

Aztec Camera have the edge missing from the work of contemporaries like Ben Watt and The Glat. The edge comes from the tension in Roddy's songs between great feeling and careful craft. Roddy holds emotions in check in order to suggest their force. It is not enough merely to be quiet.

Frame's miniatures are sculpted to describe their subjects to perfection. This, Aztec Camera's debut album, has been four years in the making and is anything but careless. For years AC have searched for a production that could create a balanced tension between the delicacy of Frame's melodies and their need for a firm beat. Here, they've found it. At least songs like 'We Could Send Letters' have the drama they deserve. For the first time, all the moods in Frame's songs are shown in their full colours. The results are, simply, gorgeous.

Frame may include sixties 'poets' like Paul Simon amongst his mentors but he is no throwback to that period. Unlike them, Frame is a pop writer whose songs are essentially teenage, capturing the hesitations and rushes of feeling of those first loves. So songs like 'Walk Out To Winter' rush with a sense of a journey begun. Roddy's craft holds it in check and so describes the longing perfectly.

10 songs then, none of them a miss. Frame's guitar work is superb throughout, if his voice occasionally lacks the character of the songs.

Aztec Camera make you realise how slapdash are Roddy's contemporaries. These songs trace the twists and turns of moods that matter. + + + +

Mark Cooper

MODERN ROMANCE 'Trick Of The Light' (WEA Z0127)

I BET nobody put money on Modern Romance surviving the salsa fad two years ago. Now here they are, chart regulars and TV favourites. Their second album shows them to be a throwback to the days when groups were put together for fun and not to change the world or deliver us from evil.

No wonder their frivolity has cleaned up above the po-faced style counsel of Blue Rondo. Modern Romance are still the North London boys out on the permanent razzle. They run through a full gamut of musical styles from the soft reggae of 'Good Feelings' to the Motown r'n'b of 'She's So Fine'.

They are still a bunch of soul boys in fancy pants. 'Don't Stop That Fancy Rhythm' is a reminder of the Glenn Miller cult at the Goldmine while 'Walking In The Rain' is the old-fashioned last dance smoocher.

Their last three hits 'Best Years Of Our Lives', 'Cherry Pink And Apple Blossom White' and 'Highlife' are included on a 10 track set that remembers that music isn't supposed to be taken that seriously. + + + +

Mike Gardner

VARIOUS ARTISTS 'The Perfect Beat' (Polydor POLD 5095)

A TEDIIOUS five track compilation that airs the stilted work of New York funk supreme Arthur Baker. Last year's Soul Sonic Force and Planet Rock computer nonsense is paraded here in its full scratching and drum machine glory.

One day someone will consider putting soul back into funk — until then people are going to rap badly to Kraftwerk outtakes — like this. +

Mike Gardner

RIP RIG AND PANIC 'Attitude' (Virgin V2268)

ATTITUDE? In the case of Rip Rig And Panic, the attitude is contrived, struck, rather than felt. Rip Rig's music struggles vainly in the space between order and chaos. There are moments, brief moments, on 'Attitude' where this struggle produces a music of rare clarity.

When Rip Rig introduce a touch of discipline to their work they are a mighty proposition. Tracks such as 'Sunken Love' are possessed of a wonderful understatement, a sleazy lowdown ambience created by the fragile playing of pianist Mark Springer.

When Springer is in charge, when the mood is light yet controlled, Rip Rig and Panic are a force to be reckoned with. + + + ½

Jim Reid

THE WHISPERS 'Love For Love' (Solar E0216)

BRITAIN'S TENDED to prefer loud Whispers to soft Whispers in the past, which means we've majored on their dance tunes rather than their ballads. Which means in turn that more than a few people will be let down by 'Love For Love'.

Although the soul veterans usually keep a happy blend of the two styles, this time they've gone a bit soft and come down on the side of the weepies. Hence the maudlin ballad 'This Time' is snail-paced the charts while the punchy 'Tonight' could be up at the top by now instead of hidden on a B-side. The only other mover here is 'Keep On Lovin' Me', with that familiar, spanking beat and unmissable vocal.

They first hit the stage as balladeers and they can still do it stylishly: 'Love For Love' itself is best and the whole thing's done with their customary professionalism, but much of the rest begs a tear and only gets a yawn in reply. + + +

Paul Sexton

CLANNAD 'Magical Ring' (RCA 6072)

THE ENGLISH folk-rock revolution ran out of steam in the early seventies. Judging by Clannad, Scullion and the rest, the Irish synthesis has deeper roots and has been brewing a good while longer. Clannad themselves have been performing together since the early seventies, recording for a variety of folk labels.

Thrust into the limelight by the success of 'Harry's Game', their fusion of styles is more than ready to take the strain. While this is a surprisingly low-key record, one dominated by ballads, it manages to convey a very contemporary sense of wonder. Blending Maire's harp and lead vocals with a mixture of traditional instruments and such recent inventions as the synthesiser, Clannad offer a music steeped in the past that conveys a sense of the future as clearly as 'Close Encounters'. Clannad soothe and stimulate: don't dismiss them as 'folk', appreciate them as modernists. + + + +

Mark Cooper

SMOKEY ROBINSON 'Touch The Sky' (Motown STML 12175)

IT'S ALWAYS struck me as unfortunate that one of the greatest black soul writers of the past 20 years has one of the weediest voices. In his Miracles days, Smokey Robinson usually had a potent arrangement to carry him through, but most of his solo songs you could knock over with a feather. Mind you, I thought that of 'Being With You' and one or two people begged to differ.

This voice of fluff now floats along on

clichéd cotton wool and the result is pie-in-the-sky soul. There are traces, this time, of some more substantial arrangements, but a woman's voice would complement them better, even if his musicianship is still beyond reproach. In touching the sky, Smokey's feet have left the ground. + + +

Paul Sexton

HERMINE 'The World On My Plates' (Crammed Discs Cram 019)

WHO OR what is Hermine? Well at a pinch I'd say she was a rather pesky garlic flavoured female malheureuse.

She could also be one of those swifty 'clever' conceptual packages, y'know the right cultural references cobbled together by some ageing arts lab fishwife.

Or alternatively Hermine could be camp at its highest. And that's no bad thing. The perfect accompaniment to those late night cocktail parties round at 'sonny boy' Tebbutt's. + + + +

Jim Reid

THE TEMPTATIONS 'Surface Thrills' (Motown STML 12182)

NUMBERED AMONG last year's most disappointing albums was the Temptations' so-called 'comeback', 'Reunion', which promised so much and delivered little other than the 'Standing On

The Top' workout. Now, as we expect rather less, the Tempts deliver rather more.

Examined coldly, 'Surface Thrills' is full of just that — there's still nothing to touch the emotions the way they used to, but even surface thrills are something to be thankful for when you've got used to no thrills at all. The now five-piece Tempts can still pack a pretty good knuckleduster, and they do so with the title track and 'The Seeker'. Much of the rest is the all-too-familiar cotton wool routine but at least their heads aren't below the water line yet. + + +

Paul Sexton

THE GIST 'Embrace The Herd' (Rough 25)

A RECORD that simply exists in a world of its own. 'Embrace The Herd' is a thoroughly pleasant record. Thoroughly pleasant records seem totally out of place in this frantic world of ours.

Full of dreamy pastoral ditties, 'Embrace The Herd' is a sweet accompaniment to balmy summer days. Trouble is most of the songs wander all over the place as if the participants were suffering from some gentle hallucinogenic drug. + + + ½

Jim Reid

Faster blaster

BONNIE TYLER 'Faster Than The Speed Of Light' (CBS 25304)

HARDLY OLD girl. Two Jim Steinman songs and seven vintage tracks written by a selection of old bores from Blue Oyster Cult to John Fogerty hardly makes this into a bumper bundle of action packed entertainment.

I always find a little of Bonnie's sandpapered voice goes a long way and while she can make a silk purse out of a sow's ear on the title track and mega-selling single, the rest is pretty desperate.

Despite all the expensive productions and those oh-so-tasteful videos Bonnie's feet are still planted at closing time in pubs, belting out songs and flashing her gorgeous eyes and luscious bosoms (did you see them nearly fall out on 'Top Of The Pops' the other week? I nearly choked on my fish fingers).

When Elkie Brooks at last heads for the Sunnydown Retirement home for old singing hacks, Bonnie Tyler is sure to take over. +

Robin Smith



BONNIE TYLER: eyes surrender

Picture by Jill Furmanovsky



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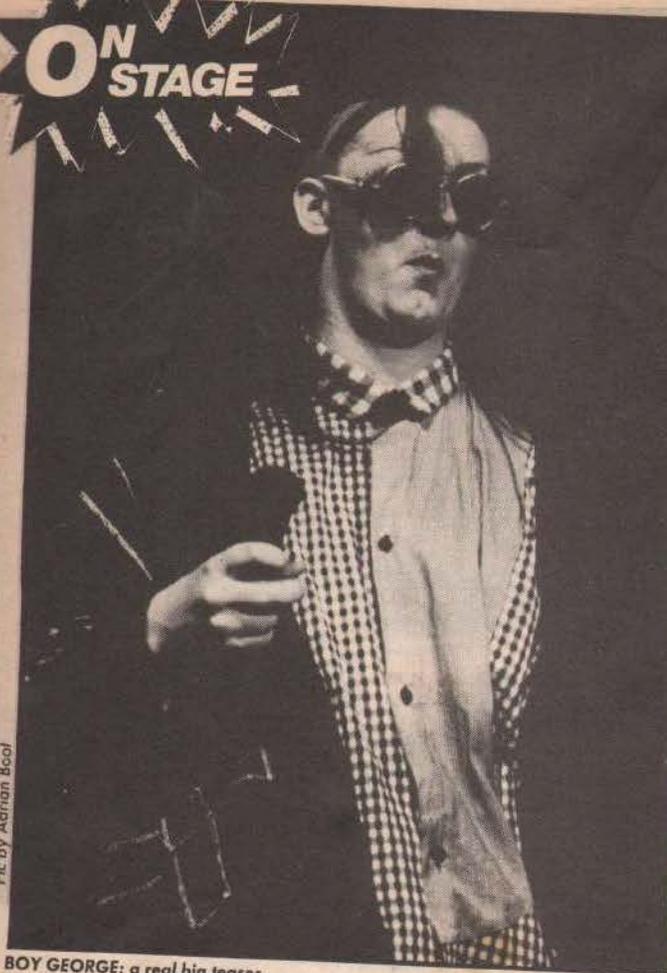
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ON STAGE

Pic by Adrian Boal



BOY GEORGE: a real big teaser

VAN MORRISON

Dominion, London
VAN MORRISON'S London date was a sullen affair. The usual joie de vivre of recent material was sadly missing from an achingly slow show. The band of workmen who accompanied him seemed to lack the concentration to push Van the Man into working hard. His audience were willing to lap up any pearls that came their way. He failed to even communicate with them.
 The bulk of material was made up of his recent output and he steadfastly refused to make any reference to the rich legacy of his past. Somehow the sound system failed to highlight the far more subtle nuances of his latest music and the songs tended to merge into one very easily.

Mike Gardner

THE FABULOUS THUNDERBIRDS

The Venue, London
THEY LOOK like a bunch of secondhand car salesmen, but their Thunderbird is still running with the rev counter on the red line. Now rhythm and blues might be out of fashion, out of date and in a lot of cases a downright bore. But the Fabulous Thunderbirds simply are the best on the circuit. Lying back on the rumbling rock steady bass of Keith Ferguson, guitarist Jimmy Vaughan slashes out ferocious chords, while Kim Wilson mouths a harp so mean you'll need more than a pint of lager to recover.

There's nothing original in the music, yet the band put their own almighty seal on every track. Numbers like 'She's Tuff', 'The Crawl' and a magnificent version of 'Fine, Fine, Fine' simply tumble and roll along with all the verve and grace of a race horse.

It doesn't matter if the sound's unhip. The Fabulous Thunderbirds play it so well and with such love that any music fan subjected to more than five minutes of the group will get hooked.

Simon Hills

MISSING PERSONS

Lyceum, London
THE SCALES of music are firmly tipped in favour of this side of the Atlantic if Missing Persons are an example. At the moment Missing Persons are what's happening in Los Angeles — and honestly, we're not missing much. The five-piece are a sort of new wave Toto, wallpapering their old fashioned rock clichés with a brashly self-conscious brand of Gucci 'new wave'.
 In lead singer Dale Bozzio they have a plastic Barbie doll who's totally devoid of personality. She occasionally rose above

CULTURAL OVERDOSE SPECIAL!

The Boy in the band

CULTURE CLUB

Liverpool Royal Court Theatre

SQUASHED TOGETHER like slices of turkey in a Club sandwich (geddit?) we the audience braced ourselves for the return of the Boy Hero. The scream that welcomed him cannot have failed to shatter glasses in the pub over the road. All possible attention was riveted on George as object of desire, affection and/or curiosity, and sometimes scorn. George, naturally, fed off this response greedily. A girl in front fainted, a boy behind yelled vile insinuations: both were utterly fascinated.

But Culture Club are a band — a fact that's barely even been acknowledged thus far. Roy Hay strummed a mean Benson-esque guitar. John Moss paradiddled perkily over two kits and bassist Mikey smiled as sweetly as he played. But George lorded it, honey-crooning through a series of compact, perfectly-formed tunes which tapped on funk, soul, reggae, even rhumba for inspiration.

Highlights of hummability were 'I'll Tumble 4 Ya', 'In Control', and shiny newbies 'Black Money' and 'It's A Miracle'. Nope, there's no shortage of 18-carat tunes here. That voice carried them off to a tee, backed by soulful roly poly singer Helen.

George the showboy teased for all his worth, turning his back on us, tossing his raggedy-man tailcoat off to 'bare' a beshirted shoulder, eliciting further ripples of hysteria, dancing under strobes, picking up a proffered shoe here, a cuddly toy there, and risking damage from flying jewellery and belts.

New single 'Church Of The Poison Mind' stood out like a gem: who cares if it sounds just like 'Uptight, Outasite', it still stirs a thousand teen hearts. There's still something absurd about George as pin-up, but seeing him on stage and watching his warmth and character shine through, it all figured. He's not play acting the popstar, he's singing that song just for you.

It's a good show that relies on the personality and professionalism of those involved, rather than a fancy lightshow and has the atmosphere of a well-organised knees-up. The spirit is infectious and leaves you smiling inside.

After the sublime 'Time', the set ends; elegant sufficiency. They were in the tour bus in 20 seconds. Culture Club are playing the same old game, but they're doing it with affection.

Betty Page

the tedious noise of the band to squawk like Lene Lovich. Her brother, drummer Terry Bozzio, proved to be the star of the show, stamping some sort of presence on the bland proceedings. Only a fanatical bunch of Americans at the front reacted to them. Obviously London had seen it all before.

Mike Gardner

BILL NELSON'S INVISIBILITY EXHIBITION

Dominion, London
IT SOUNDED pretentious, it lasted three hours, but it was all wonderfully absorbing. At last, a viable alternative to the standard gig format. A Nelson soundtrack provided some startling

points of impact for the Yorkshire Actors' 'Cabinet Of Dr Calligari', an expert mix of drama and mime, then came light relief in the form of Frank Chickens, an hilarious trio of deadpan Japanese girls singing a selection of cabaret ballads and taking the mickey out of their own culture.

Richard Jobson provided the heavy stuff with his poetic set piece 'I Remember Thomas', which was astonishing in its intensity... and then there was Bill, with his Man Ray Filmshow, brother Ian on sax, and his E-bow guitar, playing a new set of atmospheric instrumentals which showed a distinct technopop influence following his recent Japanese jaunt.

Betty Page

One girl and her dog

MARI WILSON

London Palladium, London
HERE WE all are. 'Sunday Night At The London Palladium' — Mari Wilson style. This means an hour and a half of non-stop dancing, singing and acting. It's always been Mari's ambition to play the Palladium and now, like the end of any good fairy story, we find our loveable Neasden hairdo transported to stage-centre in the plush venue.

Curtain up, and we have the two marines, Kurt and Wilbur, cracking the jokes thick and fast. They played the audience for all they were worth — about six pounds a head in this case — to build up to Mari's perfectly timed entrance. From then on we're gently manipulated to shed a crocodile tear during 'Cry Me A River' and to ape around on 'Rave'. We all know exactly when to laugh and cry, exactly when to clap our hands, and for the encore, when to finally rise to our feet and dance.

There's no doubt that Mari needs her Wilsatians just as much as they need her. They throw her light way out to the audience and she holds their individual talents together. They produce a glittering show full of spectacle. Just too over the top for comfort, perhaps? But Mari's normality holds it down to a reasonable level. There's no doubt that her homely appearance makes the nobility of the dancers come into even sharper focus.

The music has a unique flavour of its own but there are nods in various directions: a flip of the top hat to the sixties and a mocking swish of the tails to early seventies guitar playing. It all comes together on 'Just What I've Always Wanted'. Here, even a bewildered looking poodle joins the 20-odd Wilsatians on stage completing the company of minstrels.

A couple of curtain calls later and it's all over. It seems to me that everyone's had just what they wanted. Me, I'm not too sure. Her sweet and glossy approach to songs and performance is just a bit too sickly for this palate. I suppose you can't please all the people all the time, but that's showbiz.

Paul Prayag



MARI WILSON: homely, sweet homely

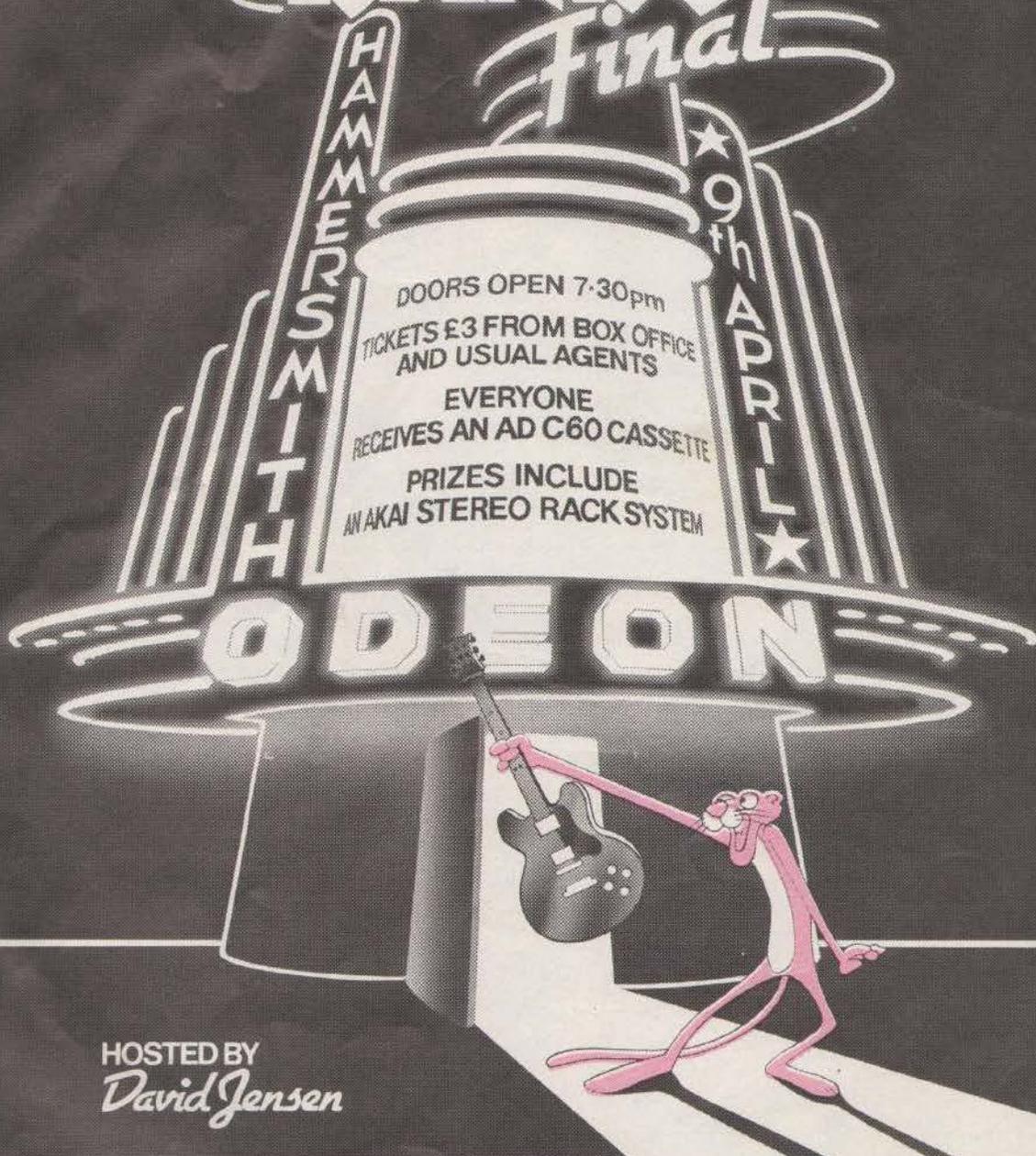
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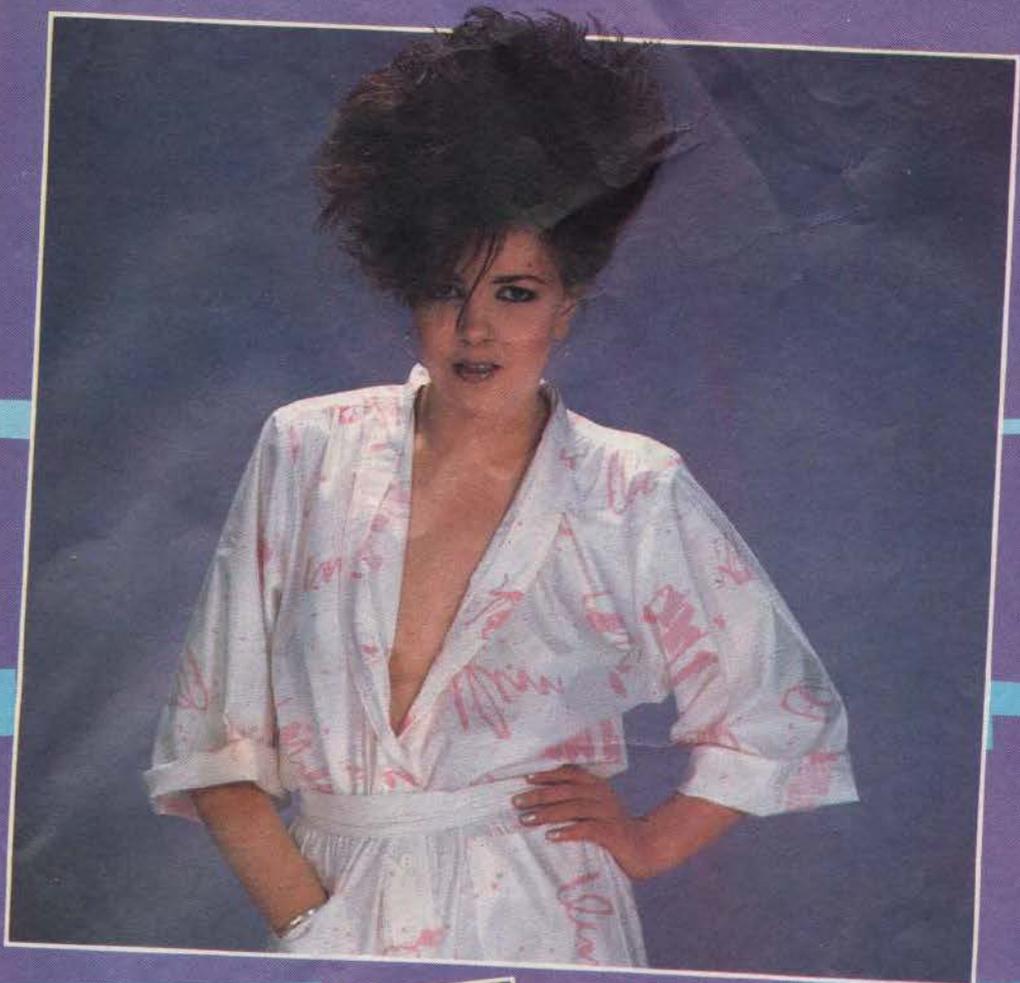
STAR STYLE

IT'S NO fun living out of a suitcase for three months, as Edinburgh based four-piece Hey! Elastica have discovered. They've been staying in London while they record their first LP which will be out on the streets in June. So, cheap, cheerful and launderette proof clothes are the order of the day, the baggier the better. Here Sam and Giles, the female half of the group, model some of Top Shop and Dorothy Perkins' spring collection. Watch out for Hey! Elastica who'll be touring the UK in May...

GILES WEARS: Grey and white rib grandad vest, £4.99 from Dorothy Perkins' April range, and grey pants with rib trim, £14.99 from Dorothy Perkins' current range. Braces and boots, her own.

SAM WEARS: Blue and white striped vest, £4.99, and blue and white striped dungarees, £19.99, both from Top Shop's April range, with her own boots.

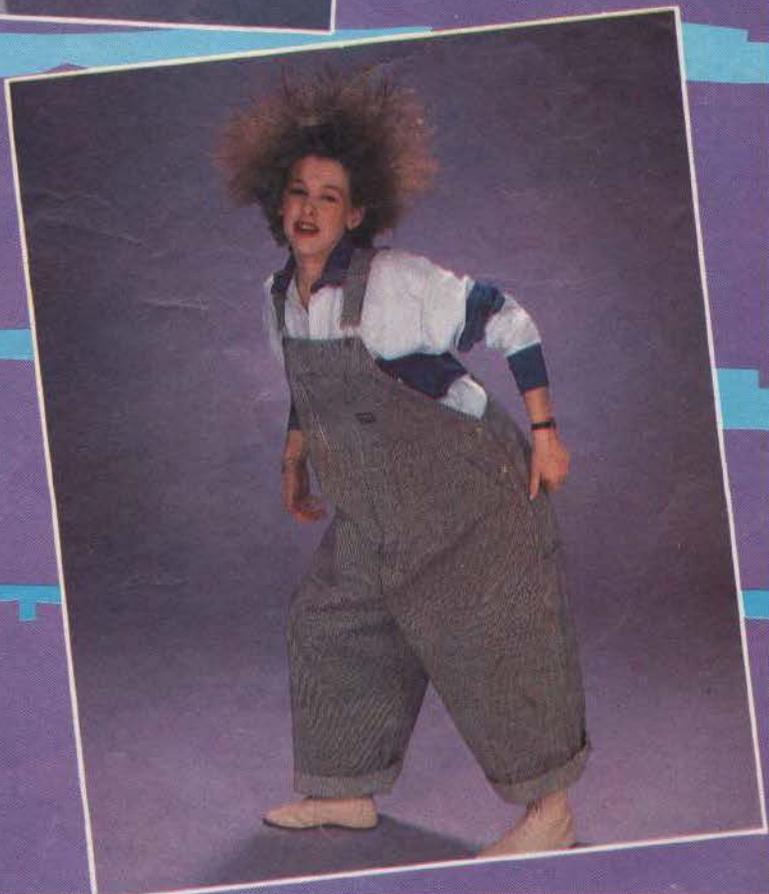


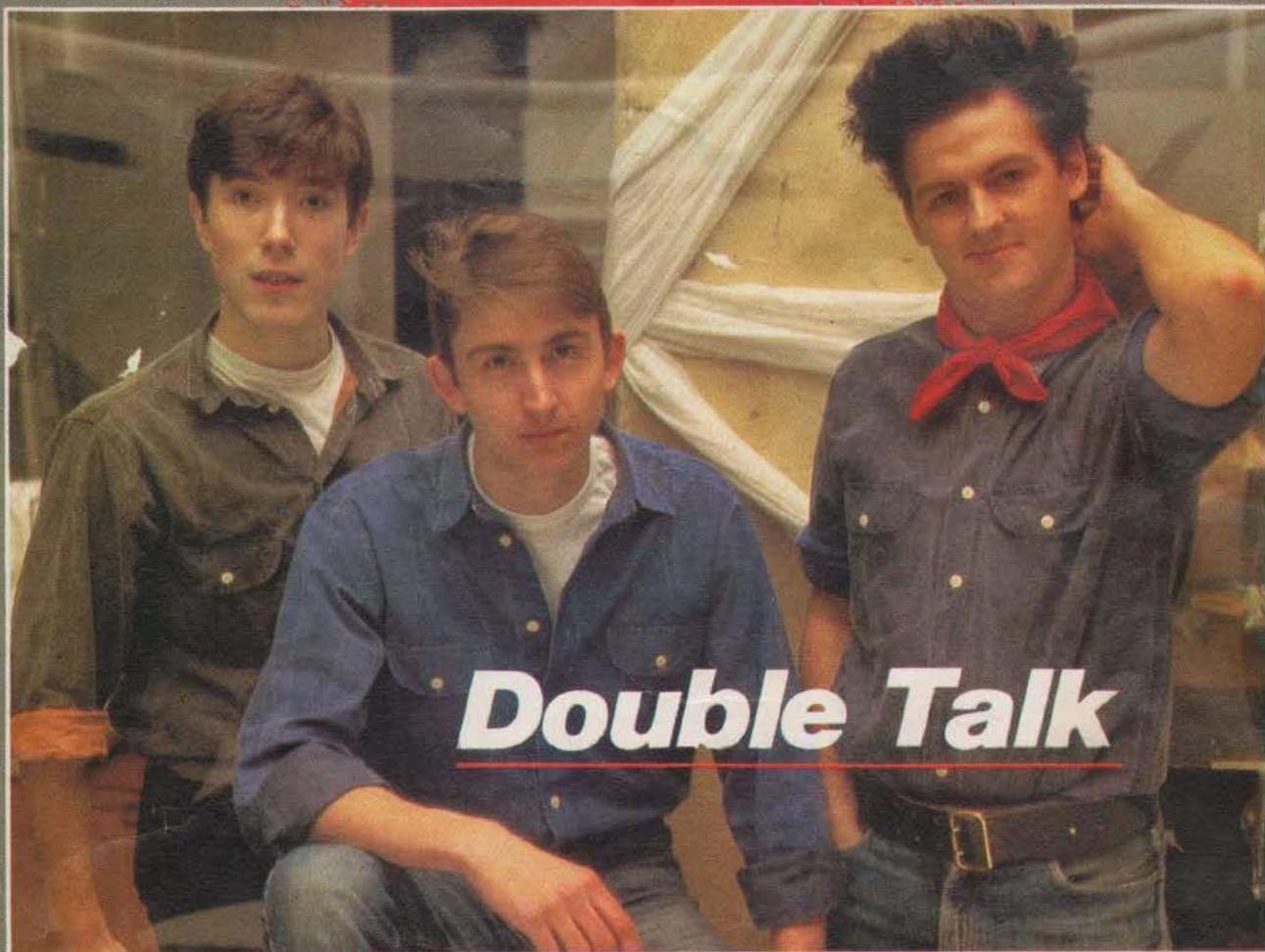


SAM WEARS: (left) White and pink baby-gro jump suit, £20.99 from selected branches of Dorothy Perkins with a white leather belt, £7.50 from Peter Robinson, Oxford Circus and Brent Cross. Boots and socks, her own.

GILES WEARS: (below left) Her own white sweatshirt which she bought at Top Shop with khaki shorts from Dorothy Perkins April range, £7.99. Boots and belt, her own.

GILES WEARS: (below) Her own OshKosh outsize dungarees which are on sale in American style shops, with her own Baneton sweatshirt and boots.





Double Talk

ON A normal day, Essex-based club lover Paul Webb is the easy-going bassist in Talk Talk. But when there's a full moon (or a full glass), the spectre of Dougie returns to haunt jelly-kneed witnesses. This terrifying alter ego, so far only experienced by fellow Talkers Mark Hollis and Lee Harris on tour in America, scares even the mild-mannered Paul.

I suggest they let Dougie loose on the still large number of hacks who won't even give Talk Talk the benefit of a fair hearing. Their poignant new single 'My Foolish Friend' has garnered the usual, tedious 'plastic pap' and 'Duran imitators' type reviews.

Ensnared in the leisure area of a studio deep in Surrey, Talk Talk tried to rationalise this irrational attitude. Paul launches his tirade: "Some people think we're this instant pop band that's really lightweight, but I can't hear it at all. They'll be in for a shock with the next album, 'cos a lot of the arrangements aren't what a pop band would do at all."

But Mark still wasn't confident of a fair trial: "I think I can say in all safety that journalists won't give the album a fair listening. Everyone's entitled to their opinion, even if they are wrong.

"I was so used to doing interviews and getting so grossly misquoted that I lost faith in it. Like with the early Dexys thing, not talking to anyone. I thought that was totally out of hand, but I began to sympathise, and now it really doesn't bother me. I'd be totally happy getting interviews set up with all the people who really hate us, and I'd just fight them."

HAVING RECONCILED himself to the inevitable 'negative vibe', Mark is actually a happy man now, as he's working with his dream producer, the knob-twiddler behind Roxy Music, Rhett Davies.

Mark: "I'm really lucky, 'cos I really rate Rhett. Things actually are exciting, and we can get art into it somewhere down the line, know what I mean? I think we're getting across what we wanted on this album."

"We're introducing a lot of different things — we actually made the grade and put a bit of guitar on today, the first we've ever played, although it's only feedback! That first album was 90% synth, but now we're covering a lot of new ground — lots of acoustic piano, fretless bass, using the jazz side of it more openly."

Mark's Otis Redding-style influences have been well documented and now they're surfacing with the aid of new

keyboard player Phil Ramacon, who's played with Paul McCartney, amongst others. As a result, the new 45 'My Foolish Friend' has a richer feel.

Mark agrees: "In a lot of ways it's as simple as the early stuff was, but there's just a bit more variation happening, you can hear what all the instruments are trying to do instead of having a wall of sound."

Paul: "Soundwise, it's far superior to anything we've done. Phil's keyboard style comes from a funk area, and he's injected a lot of life into it."

THE VIDEO accompanying the single is set in Halifax, featuring queues of sullen unemployed men and bleak grey industrial landscapes — really moody social comment, man. Mark seems to have a problem seeing the brighter side of life. So are we in for a depressing album?

Mark: "My songs are observations on things that happen to me — that video's meant to be poignant. But there's going to be a fair amount of variety, I'd expect I've really been considering trying to write a lyric that wasn't depressive, but it's quite hard!

The feel may remain reflective, but the idea behind 'The Chameleon Hour' is quite intriguing. Mark explains: "It's inspired by the book 'The Dice Man', which is about decision making through dice

throwing. Although they don't actually refer to it in the book, there's a scene when he's in a party for an hour undergoing about ten different personality changes, and that idea seemed quite appropriate in terms of what we're doing."

"It's a fabulous book, the idea is so appealing. I've just written ten times as many lyrics as I needed and thrown the dice on which ones go in. It is ultimately wrong though, definitely immoral!"

This 'hands of fate' business sounds suspiciously close to the methods once used by Brian Eno, who had a set of cards to tell him what to do. Not surprisingly, Rhett Davies knows all about these.

Mark: "Yeah, 'Oblique Strategies'. Rhett was telling me about them — if you're going to do it, you've got to do it. If it says your vocal's useless, you take it off. The only problem is if it says 'make a three album boxed set out of one track', then you're in trouble. I was told what one of those cards actually was — something ridiculous like 'pursue the meaning and find the truth', it was really over the top!"

So does this mean the next TT alpee is going to be wildly schizophrenic? Paul (or is it Dougie?) has the last laugh: "It's going to be really dicey!"

Betty Page

MAILMAN

DURAN DURAN — STAYING POWER?...

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

HAVING READ the somewhat over critical reviews of the singles in RECORD MIRROR dated March 26, we at Carrere find ourselves somewhat disturbed about the efficiency of your writers, as we did not find Jim Reid's reviews at all enlightening or informative.

I find it rather strange that Mr Reid has to associate the records he reviews with assorted items of food and drink, and also rather smallminded of him if he really does think that the latest Rose Tattoo single sounds like the 7.45 to Glasgow.

As Head of Press at Carrere Records, I and my colleagues do not feel that writers like Jim Reid are of a high enough calibre to review records for a prominent magazine like RECORD MIRROR, particularly when he says — I quote — "I s'pose in some towns they have bars rough enough to accommodate the likes of Rose Tattoo." I'm sure if Rose Tattoo ever graced this feeble character with their presence his opinion would instantly be changed.

I would like to inform you that we are adamant in saying we no longer wish to advertise in your magazine as we do not find it sufficient to aid the sale of our records, although we would be interested to see a translation into English of Jim Reid's reviews of the latest Ottawan and Rose Tattoo singles.

Finally, I would like to ask you since when has F.R. David been called F.R. Ward? Congratulations RECORD MIRROR, you are the first to discover he has changed his name!

Yours most sincerely, Richard Sharpe, Head of Press & Promotions, Carrere Records
 ● *Outright winner of this week's Pompous Oaf Award*



DURAN: THE BACKLASH

SO IT'S finally happened — Duran Duran go to number one. What a pity it has happened so late in their musical career. Past releases such as 'Girls On Film', 'My Own Way', 'Save A Prayer' and 'Is There Anyone Out There' would and should have been great number ones.

The current single is however very weak and easily forgettable. I was one of Duran Duran's original fans who bought their records for the new innovations and apparent dedication of the group involved.

Unfortunately, I've watched this group go from excellence to conceited money grabbers, quick to release nearly all the tracks off an album as the a and b sides to four singles, describing their lack of enthusiasm, ideas, heart and commitment live as

complete professionalism and willing to cater to an immature teenybop audience of mainly girls under 16, (who have been told Simon Le Bon is sexy so they think they should fancy him and buy DD records). They cannot see the shallowness of Duran Duran's new music and style and don't care anyway.

Another few hits will follow, then they will fade away as young girls fancy a new group and they discover that their hardcore fans are few and far between.

Don't spend all the money too quick lads, you may need it later. Thanks for the careless memories. A 19 year old male fan of real music such as Simple Minds and Soft Cell
 ● *Aha! The DD Backlash Bandwagon starts here!*

IN REPLY to Lora Walsh's letter, since when did Paul Weller become God? People's musical tastes are their own affair and cannot be dictated by anyone else.

OK, so some of what Weller says makes sense, but I don't need to have my beliefs decided for me. Miss Walsh must be mindless to accept Weller's, or anyone else's opinions as her own without question.

All that guff about drinking seemed to be completely irrelevant. I for one don't feel I "can only have a good time by going off down the pub," although I'm not averse to the odd pint of amber fluid!

Today's youth has enough problems without indoctrinated Weller disciples criticising their tastes or passing judgement on their actions. Start thinking for yourself Lora!

Rick McLeod, Angus
 ● *Yeah, I can be individual whilst downing ten pints, too*

SURELY SIOBHAN Hickford must be stone deaf. Fair enough if she doesn't like Mari Wilson or her songs (there's no accounting for taste), but to say she "can't sing for peanuts!"

If not Mari Wilson just who does SH think can sing? Bonnie Tyler and Elkie Brooks sound like a couple of cheese graters; Bananarama's voices are about as strong as Boy George's wrists; Clare Grogan makes Little Jimmy Osmond sound sophisticated.

For the sake of the human race, on yer hearse, Siobhan!
Softy Walter, Redcar, Yorks
 ● *What about Marie Osmond? Now there's a woman ...*

EVERY WEEK (well, actually three weeks) I've suffered Top Of The Pops for seven seconds of bliss. The reason being that I'm totally enamoured with a photograph of Tom Bailey (from the Thompson Twins) actually smiling.

If you could print such a picture I would not only be forever enamoured and of course extremely grateful but I will also promise not to write anything bitchy about Boy George and his amazing tricks with a three legged pantomime dromedary skin and a half a grapefruit.
Sexy legs (I didn't think that one up)
 ● *I thought it was a whole grapefruit*

I AM writing to complain in the strongest possible terms about the letters attacking Bananarama — such crude phrases as 'ugly horrors' and 'pathetic twits' are completely unjust and unfair. They are certainly not 'rubbish'. They are three talented, likeable, attractive girls who come across as real personalities — real people, unlike those who are the product of record company image makers and cigar smoking managers.

Oh, it's no use. You can see through all this creeping. I just can't help it. I can't hide my sexual fantasies. Oh, Keren! To think that you're depressed and lonely when the other two go out with their boyfriends. You're fantastic. I can't go on without you.
Nick, Dorset
 ● *OK own up, it's Jim Reid, isn't it Jim?*



BANANARAMA: what label is Nietzsche on anyway?

Sperm wail

I'M 16 and perfectly healthy in every other way but I can't ejaculate when I masturbate. I have facial and pubic hair and pimples — all the usual things — and have no trouble in maintaining an erection, but when I try to masturbate I find myself building up to nothing, or urinating. I'm becoming increasingly worried and frustrated.

Could this be connected with an accident I had when I was six and ran into the corner of a building and cut my penis to an extent where I was pissing blood? The hospital kept me overnight for observation but did not operate and released me the following day.

Andrew, Oxfordshire

You're certainly not alone. Some boys do have problems with ejaculating and a visit to the doctor for a quick check up is the only way to set your mind at rest. Your own doctor will be best equipped to advise as he or she will have your full medical records on file, including details of that accident, which may or may not be relevant.

You can talk to the doctor in complete confidence. At 16, you are considered an adult for medical purposes, and any conversation you have is between yourself and your GP alone. Be brave. Your doctor certainly won't be embarrassed. Masturbation isn't something to feel guilty or ashamed about.

I HAVE recently had pubic lice and would like to know how I came to get them. Can you only catch them through sexual contact? What do they actually do when they are on you? Do they feed off humans?
M, Middlesex

● **Pubic lice, more commonly known as crabs, can be passed on through body contact with another person who has them, or from towels, bedding or clothing belonging to someone who is already infested. However scrupulously clean you may be, these tiny creatures will take every opportunity to move in and suck your blood.**

Crabs live and breed in your pubic hair, but may move to other parts of your body; armpits, eyelashes and eyebrows, sucking nourishment as they go. Their eggs, tiny white blobs which stick to the roots of pubic or armpit hairs, are laid rapidly and hatch quickly.

If you've had crabs, or still have them, you'll certainly know it, as bites from these lice cause severe and unbearable itching in most people, and often a rash too. However much you wash and scrub with soap and water they won't go away, but a special chemical preparation, available from any chemist, over the counter, without a prescription, will kill them. Quellada and Priderm are two crab exterminators, also available from any GP or special clinic.

It is important to avoid any kind of sexual contact until they've gone completely and to wash all towels, bedding and underwear you've been using.

ALTHOUGH I'M nearly 19, I don't have any friends, and I've never had a girlfriend either. I like a lot of girls and am attracted to them, but I also have very strong feelings for some of the boys about. Not being able to decide whether to enter a relationship with girls, or with boys, depresses me.



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.

What do I decide? Should I try a relationship with both?

Paul, Sunderland

● **As an introspective and sensitive type, you obviously spend a great deal of time thinking about possibilities and probabilities, rather than following your feelings and gut instincts. Instead of sitting on a fence and letting the world go by because you're frightened of basically healthy feelings of attraction to other people, why not give yourself a chance to meet some other human beings, boys and girls.**

Perhaps, up until now, you've tended to expect too much from potential friends, hoping for an instant flash, bang, wallop rapport, rather than letting relationships develop naturally, from small beginnings. All friends start off as acquaintances. Only time, mutual interest(s), and sometimes the effort involved to keep in touch turns strangers into friends.

Simply be yourself.

but loads of plaits at the back. How many plaits has he got and how often do you have to take them out? I hope it isn't every time you wash your hair, as mine is pretty greasy and I have to wash it a lot! Sue, Ramsgate

● **Lynn, Curt's wife, cuts and services the unique Smith look. She unravels those plaits, numbering six at the last count, and puts them all back together again every six weeks. But you'll be relieved to know that Curt does wash his hair regularly between plaitings.**

Any competent hairdresser, provided with a photo of this style, could do the job but do you think you could live with the results?

WHERE CAN I get my hair cut like Curt Smith of Tears For Fears? You know, the one with the short hair

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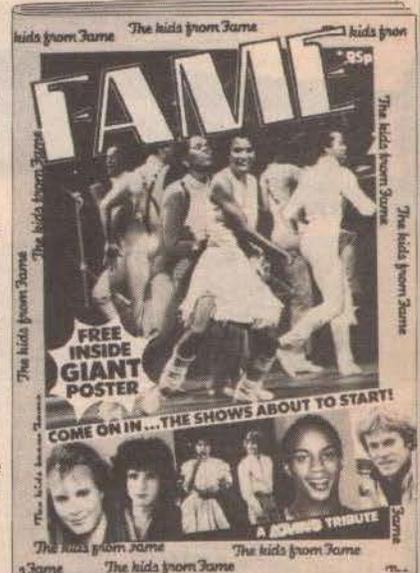
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Talk Back

FROM TIME to time we'll be publishing readers' views on issues you feel strongly enough about but which don't fit into the usual question/answer format. And heavy objections to non-Rastas copying Haysi Fantayzee style dreadlocks raised by "S" from Milton Keynes in a recent "Help" column have sparked off a right royal controversy.

"Just because other people take an interest in your culture, it doesn't mean they are undermining your beliefs and morals," writes *Khatun*, a 15-year-old Asian girl from *Romford*, a Muslim under the Islamic faith who was born in Bangladash. "If you fail to be proud of the fact that someone is taking a genuine interest in an aspect of your culture, then your beliefs couldn't have been all that important to you in the first place."

"While I'm Asian, I dress and behave like most English girls, and I'd be only too pleased to let my English friends develop an interest in my culture if they so wished."

"As for Haysi Fantayzee's comment about the Islamic faith being 'harmful', all I can say is that in a predominantly Islamic country such as my homeland, we do not have alcoholics, drug addicts or rapists. Also, because our religion favours arranged marriages, we very rarely have divorces, so this must at least be something in its favour!"

"Our parents do not force us into marriage — at the end of the day, it is down to us; we do meet our prospective partner and get to know them before marriage; we are not betrothed from birth. Our marriages are arranged when we are ready to take the responsibility."

"It is ignorance, pure and simple, which breeds such prejudices." Meanwhile, *R Cooke*, a Boy George fan from *Newport, Isle Of Wight*, who was baptised a Catholic, but no longer attends Church services, agrees wholeheartedly with Haysi Fantayzee although she doesn't believe that religion itself is bad, but sees the problem in the way people interpret it.

"Black people should not need a 'symbol of their resistance to white prejudice' because, in an ideal world, there shouldn't be any prejudice. Both white and black should be free to adopt hairstyles, clothes, ideas and ways of life from each other — the sooner the better for us all. Then the world would become one big Culture Club!"

US 45s

Week ending April 2

- 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 & John Oates, RCA
- 10 10 TWILIGHT ZONE, Golden Earring, 21 Records



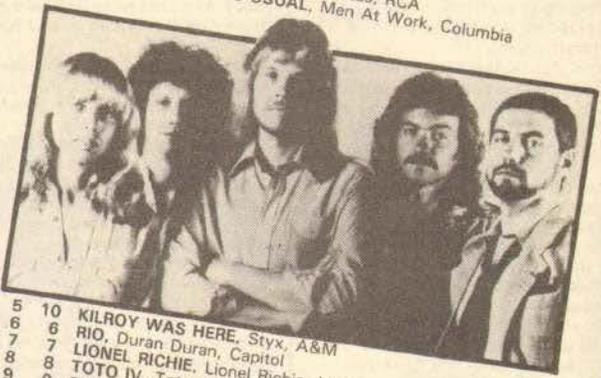
- 11 11 COME ON EILEEN, Dexy's Midnight Runners, Mercury
- 12 14 JEOPARDY, Greg Kihn Band, Beserkley
- 13 13 I KNOW THERE'S SOMETHING GOING ON, Frida, Atlantic
- 14 15 BEAT IT, Michael Jackson, Epic
- 15 16 DER KOMMISSAR, After The Fire, Epic
- 16 12 SHAME ON THE MOON, Bob Seger, Capitol
- 17 17 FALL 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
- 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

Week ending April 2

- 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 KILROY WAS HERE, Styx, A&M
- 6 6 RIO, Duran Duran, Capitol
- 7 7 LIONEL RICHIE, Lionel Richie, Motown
- 8 8 TOTO IV, Toto, Columbia
- 9 9 PYROMANIA, Def Leppard, Mercury
- 10 5 THE DISTANCE, Bob Seger, Capitol
- 11 11 ANOTHER PAGE, Christopher Cross, Warner Bros
- 12 12 POWERLIGHT, Earth, Wind & Fire, Columbia
- 13 13 BUILT FOR SPEED, Stray Cats, EMI-America
- 14 14 KISSING TO BE CLEVER, Culture Club, Virgin/Epic
- 15 15 JANE FONDA'S WORKOUT RECORD, Columbia
- 16 16 SPRING SESSION M, Missing Persons, Capitol
- 17 17 THREE LOCK BOX, Sammy Hagar, Geffen
- 18 18 HELLO, I MUST BE GOING, Phil Collins, Atlantic
- 19 19 BLINDED BY SCIENCE, Dexys Midnight Runners, Capitol
- 20 21 TOO-RYE-AY, Joe Jackson, RCA
- 21 22 THE CLOSER YOU GET, Alabama, RCA
- 22 29 NIGHT AND DAY, Joe Jackson, A&M
- 23 23 THE LEXICON OF LOVE, ABC, Mercury
- 24 24 CUT, Golden Earring, 21 Records
- 25 25 WE'VE GOT TONIGHT, Kenny Rogers, Liberty
- 26 26 NEVER SURRENDER, Triumph, RCA
- 27 27 BEATITUDE, Ric Ocasek, Geffen
- 28 20 GET NERVOUS, Pat Benatar, Chrysalis
- 29 31 1999, Prince, Warner Bros
- 30 32 KIHNSPIRACY, Greg Kihn Band, Beserkley
- 31 32 PLEASURE VICTIM, Berlin, Geffen
- 32 34 LONG AFTER DARK, Tom Petty and The Heartbreakers, Backstreet/MCA
- 33 33 SIDE KICKS, Thompson Twins, Arista
- 34 37 WAR, U2, Island
- 35 - EVERY HOME SHOULD HAVE ONE, Patti Austin, Qwest
- 36 36 CUTS LIKE A KNIFE, Bryan Adams, A&M
- 37 - DAWN PATROL, Night Runner, Boardwalk
- 38 40 WORLDS APART, Saga, Portrait
- 39 38 TOO TOUGH, Angela Bofill, Arista
- 40 -

Compiled by Billboard

INDIE LPs

- 1 8 IT'S TIME TO SEE WHO'S WHO, Conflict, Corpus Christi ITS 3
- 2 1 SONG AND LEGEND, Sex Gang Children, Illuminated JAMS 666
- 3 13 LET THE TRIBE INCREASE, Mob, Xntrix MAD 4
- 4 2 PILLOWS AND PRAYERS, Various, Cherry Red Z RED 41
- 5 3 SEDUCTION, Danse Society, Society SOC 882
- 6 4 WRECKIN' CREW, Meteors, I.D. NOSE 1
- 7 7 GANG WAR, Prince Charles & The City Beat Band, Greyhound GRPL 101
- 8 11 A DISTANT SHORE, Tracey Thorn, Cherry Red MRED 35
- 9 - LAZY WAYS, Marine Girls, Cherry Red B RED 44
- 10 20 BEFORE HOLLYWOOD, Go Betweens, Rough Trade ROUGH 54
- 11 12 ALL SYSTEMS GO, One Way System, Anagram GRAM 003
- 12 - CARE, Shriekback, Y YLP 502
- 13 15 1981-1982 MINI-LP, New Order, Factory FEP 313
- 14 6 THE PARTISANS, Partisans, No Future PUNK 4
- 15 9 NORTH MARINE DRIVE, Ben Watt, Cherry Red B RED 40
- 16 5 THE MAVERICK YEARS, Wahl, Wonderful World WW 1
- 17 10 SURPRISE SURPRISE, Mezzoforte, Steinar STETLP 02
- 18 19 URBAN DOGS, Urban Dogs, Fall Out Fall LP 012
- 19 22 CHAOS UK, Chaos UK, Riot City City 002
- 20 - DIG THAT GROOVE BABY, Toy Dolls, Volume VOLP 1



MARINE GIRLS: lazing their way to 9

Pic by Tim Jarvis

- 21 14 STRIVE TO SURVIVE, CAUSING LEAST SUFFERING POSSIBLE, A Flux Of Pink Indians, Spiderleg SDL 8
- 22 18 EMBRACE THE HERD, Gist, Rough Trade ROUGH 25
- 23 16 THE CULLING IS COMING, 23 Skidoo, Operation Twilight OPT 023
- 24 25 WHAT'S WORDS WORTH?, Motorhead, Big Beat NED 2
- 25 23 NEVER MIND THE DIRT, HERE'S THE BOLLOCKS, Dirt, Crass 221984/7
- 26 17 LOW TECHNOLOGY, Pink Industry, Zulu ZULU 2
- 27 24 THE DAY THE COUNTRY DIES, Subhumans, Spiderleg SDL 9
- 28 29 UPSTAIRS AT ERIC'S, Yazoo, Mute STUMM 7
- 29 21 LEND AN EAR, Pigbag, Y YLP 501
- 30 26 PISSED AND PROUD, Peter & The Test Tube Babies, No Future PUNK 3

Compiled by MRIB

INDIE 45s

- 1 1 BLUE MONDAY, New Order, Factory FAC 73
- 2 2 SOMEWHERE/HIDE, Danse Society, Society SOC 124
- 3 3 LINED UP, Shriekback, Y Y 102
- 4 8 LOVE UNDER WILL, Blood And Roses, Kamera ERA 018-12
- 5 12 ANACONDA, Sisters Of Mercy, Merciful Release MR 019
- 6 5 FAT MAN, Southern Death Cult, Situation 2 SIT 19
- 7 9 AS HIGH AS YOU CAN GO, Chameleons, Statik STAT 30
- 8 14 GARDEN PARTY, Mezzoforte, Steinar STE 705
- 9 6 IN NOMINE PATRI, Alternative, Crass 221984/8
- 10 7 MEXICAN RADIO, Wall Of Voodoo, Illegal ILS 0036
- 11 27 WHITE RABBIT, Damned, Big Beat NS85
- 12 4 GET THE BALANCE RIGHT, Depeche Mode, Mute 7BONG
- 13 13 PEOPLE, Action Pact, Fall Out FALL 010
- 14 17 CATTLE AND CAME, Go Betweens, Rough Trade RT 124
- 15 — PEPPERMINT PIG, Cocteau Twins, 4AD AD 303
- 16 18 LIMO LIFE, Urban Dogs, Fall Out FALL 011
- 17 16 THE MENTAL DISORDER EP, Disorder, Disorder ORDER 4
- 18 10 BAD SEED, Birthday Party, 4AD BAD 301
- 19 19 FASHION PARADE, Instant Agony, } Man } Biscuit DUNK 2
- 20 11 OBLIVIOUS, Aztec Camera, Rough Trade RT 122
- 21 21 BEASTS, Sex Gang Children, Illuminated ILL 1112
- 22 24 DIE FOR ME, Uproar, Lightbeat RAW 2
- 23 31 POINTS OF VIEW (EP), Emergency, Riot City RIOT 21
- 24 28 TAINTED LOVE, Dave Phillips & The Hot Rod Gang, Rockhouse
- 25 29 DYING MAN, A-Heads, TW HIT 107

- 26 42 CRY ME A RIVER, Julie London, Edsel E 5004
- 27 23 SOME THINGS DON'T MATTER, Ben Watt, Cherry Red CHERRY 55
- 28 26 URBAN OSPREY, Nightingales, Cherry Red CHERRY 56
- 29 — HANGOVER, Serious Drinking, Upright UP 5
- 30 37 WHERE I STAND, Maisonettes, Ready Steady Go RSG 2
- 31 22 LOVE'S A LONELY PLACE, Virginia Astley, Why Fi WFI 001
- 32 20 WESSEX '82, Various, Blurr FISH 1
- 33 32 CRAZY ABOUT LOVE, Wire, Rough Trade RT 123T
- 34 25 DON'T COME BACK, Marine Girls, Cherry Red CHERRY 54
- 35 47 OCEANIC EXPLORERS (EP), Ex Post Facto, Probe Plus PP3
- 36 — ANGRY SONGS, Omega Tribe, Crass 221984/10
- 37 15 THEY'VE GOT IT ALL WRONG, Anthrax, Small Wonder WEENY 2
- 38 40 TWIST AND TURN, Slaughter & The Dogs, Thrush THRUSH 1
- 39 — 19th NERVOUS BREAKDOWN, Shockabilly, Rough Trade RT 127
- 40 35 PLAIN SAILING, Tracey Thorn, Cherry Red CHERRY 53
- 41 38 BELA LUGOSI'S DEAD, Bauhaus, Small Wonder WEENY 2
- 42 — IT'S NOT ME TALKING, A Flock Of Seagulls, Cocteau COQ T 3
- 43 34 NEW AGE, Blitz, Future FS 1
- 44 30 FEELS LIKE WINTER AGAIN, Fiat Lux, Cocteau COQ 9
- 45 39 JOHNNY REMEMBER ME, Meteors, ID EYE 1
- 46 45 LOVE WILL TEAR US APART, Joy Division, Factory FAC 23
- 47 33 HIT THE 'O' DECK, Pigbag, Y Y 101
- 48 41 ALICE, Sisters Of Mercy, Merciful Release MR 015
- 49 44 INTO THE ABYSS, Sex Gang Children, Illuminated ILL 15
- 50 — KANGAROO COURT, Ritual, Red Flame RF 1217

Compiled by MRIB

TOP 12 SINGLES 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 BOXT1
- 15 — SNOT RAP, Kenny Everett, RCA KENT1
- 16 7 JOY, Band AKA, Epic EPCA133145
- 17 13 HOPE II WISH YOU'D BELIEVE ME/ YOU CAN'T PUT YOUR ARMS AROUND A MEMORY, Wahi, 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

Week ending April 2

- 1 1 THRILLER, Michael Jackson, Epic EPC4085930
- 2 5 CHART RUNNERS, Various, Ronco 4CRTL2090
- 3 3 THE HURTING, Tears For Fears, Mercury MERSC17
- 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 TCCEMC3411
- 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 CSTMA8037
- 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 ZHITTV1
- 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 LEG01
- 28 — LOVE SONGS, Barbra Streisand, CBS 4010031
- 29 — GREATEST HITS, Olivia Newton-John, EMI TCCEMTV36
- 30 23 DAZZLE SHIPS, Orchestral Manoeuvres, Telegraph/Virgin TCV2261

Week ending April 2

Flashback

5

10

15

April 8, 1978

- 1 MATCHSTALK MEN AND MATCHSTALK CATS AND DOGS, Brian and Michael
- 2 DENIS, Blondie
- 3 WUTHERING HEIGHTS, Kate Bush
- 4 BAKER STREET, Gerry Rafferty
- 5 I WONDER WHY, Showaddywaddy
- 6 IF YOU CAN'T GIVE ME LOVE, Suzi Quatro
- 7 I CAN'T STAND THE RAIN, Eruption
- 8 FOLLOW YOU FOLLOW ME, Genesis
- 9 ALLY'S TARTAN ARMY, Andy Cameron
- 10 I LOVE THE SOUND OF BREAKING GLASS, Nick Lowe

April 7, 1973

- 1 GET DOWN, Gilbert O'Sullivan
- 2 THE TWELFTH OF NEVER, Donny Osmond
- 3 TIE A YELLOW RIBBON, Dawn
- 4 POWER TO ALL OUR FRIENDS, Cliff Richard
- 5 I'M A CLOWN/SOME KIND OF SUMMER, David Cassidy
- 6 TWEEDLE DEE, Little Jimmy Osmond
- 7 CUM ON FEEL THE NOIZE, Slade
- 8 NEVER NEVER NEVER, Shirley Bassey
- 9 LOVE TRAIN, The O'Jays
- 10 KILLING ME SOFTLY WITH HIS SONG, Roberta Flack

April 6, 1968

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

DISCO

- 1 1 YOU CAN'T HIDE (YOUR LOVE FROM ME), David Joseph, Island 12in
- 2 4 TWIST (ROUND 'N' ROUND), Chill Fac-Torr, Philly World 12in
- 3 3 ROCK THE BOAT, Forrest, CBS 12in
- 4 2 JOY/INSTRUMENTAL, The Band AKA, Epic Streetwave 12in
- 5 7 GARDEN PARTY, Mezzoforte, Steinar 12in
- 6 13 DON'T YOU GIVE YOUR LOVE AWAY, Steve Sholto, Epic 12in
- 7 10 YOUNG FREE AND SINGLE, Sunfire, Warner Bros 12in
- 8 8 I AM SOMEBODY/INSTRUMENTAL, Glenn Jones, RCA 12in
- 9 5 BILLIE JEAN (REMIX), Michael Jackson, Epic 12in
- 10 6 GET ON UP, Jazzy Dee, Laurie 12in
- 11 9 I JUST GOTTA HAVE YOU (LOVER TURN ME ON), Kashif, Arista 12in
- 12 12 TONIGHT/THIS TIME, Whispers, Solar 12in
- 13 21 SMOOTHIN' GROOVIN'/DJ'S DELIGHT, Ingram, US Mirage 12in
- 14 16 OOH I LOVE IT (LOVE BREAK), Salsoul Orchestra, Salsoul 12in
- 15 14 WEEKEND (WEEKDAY SIDE)/(WEEKEND SIDE), Class Action, Jive 12in
- 16 11 I'M DOWN FOR THAT/SHE'S GOT TO BE (A DANCER), Jerry Knight, Funk A&Merica 12in
- 17 18 NEVER TOO LATE/MYSTIC WOMAN/RAINBOWS OF LOVE, Lonnie Liston Smith, US Doctor Jazz LP
- 18 25 BABY'S GOT ANOTHER, Richard Jon Smith, Jive 12in
- 19 27 SPECIAL LADY (INSTRUMENTAL)/BETTER TAKE TIME, Second Image, Polydor 12in
- 20 17 TIMES ARE TIGHT (INSTRUMENTAL), Jimmy Young, US Delirium 12in
- 21 15 COME WITH ME/LOST IN AMAZONIA/EUZINHA/SANGRIA, Tania Maria, US Concord Jazz Picante LP
- 22 40 HIP HOP BE BOP (DON'T STOP), Man Parrish, Polydor 12in
- 23 39 DO YOU WANNA DANCE (INSTRUMENTAL), Lavias, US Golden Pyramid 12in
- 24 38 YOU ARE IN MY SYSTEM, Robert Palmer, Island 12in
- 25 29 IS THIS THE FUTURE?, Fatback, US Spring LP
- 26 19 YOU MEET MY APPROVAL/NOBODY CAN BE YOU/WEAK AT THE KNEES, Steve Arrington's Hall Of Fame, US Atlantic LP
- 27 23 NEVER TOO MUCH (REMIX), Luther Vandross, Epic 12in
- 28 46 MORNIN', Al Jarreau, US Warner Bros LP
- 29 26 MORE THAN EVER NOW/SOALIN' (FUNKY 'N' HALF-HIPI)/SHE WAS ONCE MY WOMAN, Muscle Shoals Horns, US Monument LP
- 30 44 THRILLER/WANNA BE STARTIN' SOMETHIN'/P.Y.T. (PRETTY YOUNG THING)/BABY BE MINE, Michael Jackson, Epic LP
- 31 31 MR DJ/INSTRUMENTAL/SPECIAL MEGA-MIX, Wish, US Blue 12in/Streetwave promo
- 32 30 WINGS OF FIRE/NIGHT FLIGHT/THE HUNTER, Joe Sample, US MCA LP
- 33 28 THE GIRL IS FINE (SO FINE), Fatback, US Spring 12in
- 34 35 SUGAR PIE GUY (REMIXES), The Joneses, Mercury 12in
- 35 42 FALLING (REMIXES), The Biz, Midas 12in
- 36 22 IN THE BOTTLE, C.O.D., US Emergency 12in
- 37 52 DANCING TIGHT/INSTRUMENTAL, Galaxy, Ensign 12in promo
- 38 20 WIRED FOR GAMES, C-Brand, US Spring 12in
- 39 45 YOUNG FREE AND SINGLE, Lorita Grahame, Intense 12in
- 40 50 STREET THEMES/BE MY LADY (TONIGHT), Charles Earland, US Columbia LP
- 41 80 LET'S DANCE, David Bowie, EMI America 12in
- 42 37 GET HER CRAZY/YUM-YUM, Nile Rodgers, US Mirage 12in
- 43 64 THE MUSIC GOT ME, Visual, Prelude 12in
- 44 51 JOY (ECSTATIC MIX), Marvin Gaye, CBS 12in
- 45 47 DANCE GROOVE, Transit, US Storm 12in
- 46 - MUSIC/INSTRUMENTAL, "D" Train, US Prelude 12in
- 47 74 KEEP ON LOVIN' ME/LOVE FOR LOVE/HAD IT NOT BEEN FOR YOU, Whispers, US Solar LP
- 48 61 YOU CAN'T HIDE YOUR LOVE (REMIX), David Joseph, US Mango 12
- 49 43 GET LOOSE, Evelyn King, RCA 12in
- 50 41 TOO TOUGH, Angela Bofill, Arista 12in
- 51 - MINEFIELD, I Level, Virgin 12in
- 52 72 CANDY GIRL, New Edition, London 12in
- 53 49 YOU CAN'T RUN FROM LOVE (CLUB MIX), Maxine Singleton, Creole 12in
- 54 65 PARADISE DRIVE, Midnite, Tivoli 12in
- 55 - WHEN BOYS TALK, Indeep, US Sound Of New York 12in
- 56 - DON'T HOLD BACK YOUR LOVE, Loose Ends, Virgin 12in
- 57 63 BOTTOM'S UP, Chi-Lites, US Larc 12in
- 58 75 LOVIN' YOU /SUDDENLY/MUCH TOO MUCH/BE MY LOVE/JUST FOR YOU/JUST WHAT I NEEDED, Marcus Miller, US Warner Bros LP
- 59 63 FEELS SO GOOD (REMIX), Yarbrough & Peoples, US Total Experience 12in
- 60 36 IN THE STREETS/TIGHT JEANS, Prince Charles, Greyhound LP
- 61 82 LOVE IS A GAME (REMIX), Harry Ray, Sugarhill 12in
- 62 78 SPREAD YOUR LOVE, Earth Wind & Fire, CBS/12in promo
- 63 48 ASHEWO ARAR, Kabbala, Red Flame 12in/remix
- 64 70 HE'S A PRETENDER, High Inergy, Gordy 12in
- 65 59 BEVERLY, Forzi Thornton, US RCA 12in
- 66 69 SHE TALKS TO ME WITH HER BODY (REMIX)/PROPOSITIONS, Bar-Kays, US Mercury 12in
- 67 - STONE LOVE/THE MOOD/HELP YOURSELF TO MY LOVE/DON'T STOP MY LOVE/SAY SOMETHIN' LOVE/RUMORS, Kashif, US Arista LP
- 68 - RICO RICO/STEPPIN' OUT JAM/STEPPIN' OUT (WITH YOU), Cloud, Silvertown 12in
- 69 - DANCING INNER SPACE, Contact-U, Challenge 12in
- 70 - BE BOP ROCK/PART 2, Beat Boys, US Sugarscoop 12in
- 71 - LIGHT YEARS AWAY/DUB VERSION, Warp 9, US Prism 12in
- 72 55 FIRE, Jerry Knight, US A&M LP
- 73 - PRIME TIME, William Robinson, US Coast to Coast 12in
- 74 56 BE WITH ME, Billy Griffin, CBS 12in/promo remix
- 75 66 WHO'S GETTING IT NOW (REMIX), Chocolate Milk, US RCA 12in
- 76 67 FREAK IT OUT/INSTRUMENTAL, Electric Smoke, US Blue 12in
- 77 - NEW YORK AFTERNOON/JOY/II CAN RECALL SPAIN, Rare Silk, US Polydor LP
- 78 84 NEW YORK AFTERNOON, Yasuko Agawa, Japanese Invitation LP
- 79 - ROCK YOUR BABY, Disco Connection, PRT 12in
- 80 - TAKE ME TO THE TOP, Advance, US Polydor 12in
- 81 54 I LIKE IT LIKE THAT (REMIX), Inner Life, US Salsoul 12in
- 82 62 AGAVE/LOU'S BLUES, Patrick Williams, US PCM LP
- 83 - KNOCKING DOWN LOVE, Goldie Alexander, Proto 12in
- 84 60 TOUCHING IN THE DARK, Walter Jackson, US Kelli-Arts 7in
- 85 - THIS IS YOUR TIME/DON'T WAIT ANOTHER NIGHT, Change, US Atlantic RFC LP

NIGHTCLUB

- 1 2 YOU CAN'T HIDE (YOUR LOVE FROM ME), David Joseph, Island 12in
- 2 1 ROCK THE BOAT, Forrest, CBS 12in
- 3 8 LET'S DANCE, David Bowie, EMI America 12in
- 4 6 GARDEN PARTY, Mezzoforte, Steinar 12in
- 5 3 BILLIE JEAN, Michael Jackson, Epic 12in
- 6 5 JOY, Band AKA, Epic Streetwave 12in
- 7 9 GET ON UP, Jazzy Dee, Laurie 12in
- 8 4 SWEET DREAMS, Eurythmics, RCA 12in
- 9 23 SNOT RAP, Kenny Everett, RCA 12in



Pic by Ken Marshall

- 10 21 BLUE MONDAY/THE BEACH, New Order, Factory 12in
- 11 7 LOVE ON YOUR SIDE (RAP BOY RAP), Thompson Twins, Arista 12in
- 12 10 I AM SOMEBODY, Glenn Jones, RCA 12in
- 13 15 RIP IT UP, Orange Juice, Polydor 12in
- 14 16 YOUNG, FREE AND SINGLE, Sunfire, Warner Bros 12in
- 15 12 NA NA HEY HEY KISS HIM GOODBYE, Bananarama, London 12in
- 16 17 IS THERE SOMETHING I SHOULD KNOW?, Duran Duran, EMI 12in
- 17 22 THRILLER, Michael Jackson, Epic LP
- 18 43 HIP HOP BE BOP (DON'T STOP), Man Parrish, Polydor 12in
- 19 25 TONIGHT, Whispers, Solar 12in
- 20 19 SPEAK LIKE A CHILD, Style Council, Polydor 7in
- 21 26 BABY'S GOT ANOTHER, Richard Jon Smith, Jive 12in
- 22 37 FALLING, The Biz, Midas 12in
- 23 11 TOO SHY (MIDNIGHT MIX), Kajagooogoo, EMI 12in
- 24 40 LOVE TO LOVE YOU BABY, Donna Summer, Casablanca 12in
- 25 31 OOH I LOVE IT (LOVE BREAKS), Salsoul Orchestra, Salsoul 12in
- 26 28 I'M DOWN FOR THAT/SHE'S GOT TO BE (A DANCER), Jerry Knight, Funk A&Merica 12in
- 27 44 SPECIAL LADY/BETTER TAKE TIME, Second Image, Polydor 12in
- 28 - OOH TO BE AAH (CONSTRUCTION MIX), Kajagooogoo, EMI 12in
- 29 24 I JUST GOTTA HAVE YOU (LOVER TURN ME ON), Kashif, Arista 12in
- 30 14 COMMUNICATION, Spandau Ballet, Reformation 12in
- 31 27 GET LOOSE, Evelyn King, RCA 12in
- 32 - TWIST (ROUND 'N' ROUND), Chill Fac-Torr, Philly World 12in
- 33 13 LAST NIGHT A DJ SAVED MY LIFE, Indeep, Sound Of New York 12in
- 34 18 WHAM RAPI (ENJOY WHAT YOU DO), Wham!, Inner Vision 12in
- 35 30 NEVER TOO MUCH, Luther Vandross, Epic 12in
- 36 35 RAP YOUR LOVE, Set The Tone, Island 12in
- 37 33 AFRICA, Key Of Dreams, Baby 12in
- 38 - TWO HEARTS BEAT AS ONE/NEW YEAR'S DAY (US REMIX), U2, Island 12in
- 39 49 DOOT DOOT, Freur, CBS 12in
- 40 47 TRUE, Spandau Ballet, Reformation LP
- 41 - BEAT IT, Michael Jackson, Epic 12in
- 42 34 TOTAL ECLIPSE OF THE HEART, Bonnie Tyler, CBS 7in
- 43 36 BUFFALO BILL'S LAST SCRATCH, Barron Knights, Epic 12in
- 44 - YOUNG, FREE AND SINGLE, Lorita Grahame, Intense 12in
- 45 29 HEY LITTLE GIRL, Icehouse, Chrysalis 12in
- 46 42 TELEPHONE OPERATOR, Pete Shelley, Genetic 12in
- 47 46 LET IT LOOSE, Chris Rea, Magnet 12in
- 48 45 TOMORROW'S JUST ANOTHER DAY (WARP), Madness, Stiff 12in
- 49 - CLUNK CLICK (BELT UP DUB), Laurel & Hardy, CBS 12in
- 50 - DER KOMISSAR, After The Fire, CBS 12in

BOYS TOWN DISCO

- 1 1 THE NIGHT, Azul y Negro, Italian Mercury 12in
- 2 17 THE BEACH/BLUE MONDAY, New Order, Factory 12in
- 3 3 ROCK THE BOAT, Forrest, CBS 12in
- 4 9 I'M FREE, Celi Bee, US Paris International 12in
- 5 2 GOT YOU WHERE I WANT YOU BABE, Stereo Fun Inc, US Moby Dick 12in
- 6 4 MAYBE THIS TIME, Norma Lewis, ERC 12in
- 7 8 DON'T STOP, Sylvester, US Megatone 12in
- 8 7 BREAKING MY HEART, Roni Griffith, US Vanguard 12in
- 9 6 RED LIGHT LOVER, Gwen Jones, US Arial 12in
- 10 5 SHAKE IT UP, Divine, Dutch Break 12in
- 11 10 I'M ALIVE/INSTRUMENTAL, American Fade, Proto 12in
- 12 15 CAN WE TRY AGAIN, Technique, US Arial 12in
- 13 11 UNDER MY THUMB, Fast Radio, US Radar 12in
- 14 12 WEEKEND (WEEKEND SIDE), Class Action, Jive 12in
- 15 13 BE WITH YOU (REMIX), Sylvester, German Anola 12in
- 16 - PARTY, Julius Brown, US West End 12in
- 17 21 ANGEL MAN (G.A.), Rhetta Hughes, US Aria 12in
- 18 14 SHOOT YOUR SHOT/JUNGLE JEZEBEL, Divine, "O" 12in
- 19 20 ELECTRICITY, Ashaye, Record Shack 12in
- 20 30 SHOT IN THE NIGHT, Paul Parker, US Megatone 12in
- 21 - THRILLER/WANNA BE STARTIN' SOMETHIN', Michael Jackson, Epic LP
- 22 16 SWEET DREAMS (ARE MADE OF THIS), Eurythmics, RCA 12in
- 23 - YOU ARE A DANGER, Gary Low, Canadian Quality 12in
- 24 24 WORKING GIRL, Cheri, 21 Records 12in
- 25 - HIP HOP BE BOP (DON'T STOP), Man Parrish, Polydor 12in
- 26 29 HIGH FASHION DANCE MUSIC (MIXER), Various, Dutch High Fashion LP
- 27 - WORDS, F. R. David, Carrere
- 28 19 HE'S A PRETENDER, High Inergy, Gordy 12in
- 29 - I LOVE YOU SO, Mannys, Canadian DJ 12in
- 30 - ROCK YOUR BABY, Disco Connection, PRT 12in

DISCOS



JAMES HAMILTON
at the controls

ODDS 'N' BODS

KOOL'S INCLUSION with *Wish* could well start a fashion for piggybacking into the chart by incorporating bits of other artists' back catalogue (generating additional royalties for them) — the *Kool* move, made at my instigation, was eased immensely by Phonogram's *John Waller* and the perhaps surprisingly ready co-operation of *De-Lite* . . . *Kool & The Gang* have been much on my mind actually, as I've also just put together the long anticipated 'Twice as Kool' greatest hits double album, which PolyGram will be advertising on TV next month . . . *Lorraine Trent's* new assistant at CBS is a fellow this time, *Steve Ripley* . . . *Orin Cozier* is setting up his own label, called — as hinted last week — *Pzazz!* . . . *Paddington's Bluebird Records* shop has a new *Bluebird* label, debuting next week with a 12in of the old much-sought *Manfredo Fest 'Jungle Kitten'* . . . 21 Records' *'The Perfect Beat'* electrophonic compilation LP of *Soulsonic Patrol Crew* stuff in its cassette form has a bonus scratch mix by *Froggy* . . . *Dave Rawlings* at Basingstoke Martines has 'outer space' fancydress this Friday (8), when it's also a pyjama party with *Chris Hill & Colin Hudd* at Dartford Flicks, and *Dave 'TG' Brown* tunks Gravesend Woodville Halls . . . *Sean French* guests at Brighton Busbys on Sunday (10), when in Birmingham at the Powerhouse DJs *Phil & Funky Dunk* go gay with a Boys Town night . . . *The Band AKA* play *Boscombe's Academy* in Bournemouth on Monday (11), and the *Stylists* start a week at Watford Baileys . . . *Cleo of Stringfellows* fame (it says here) and *Gaz Anderson* are resident now at London's new *Bootleggers*, in Margaret Street on the old *Speakeasy/Xclusiv* site, *Gaz*

slipping in plenty of upfront tackle . . . *Ozzie*, long a chart contributor, has stopped gigging at such as *Waltham Cross Gatsbys* and *Soho Ronnie Scotts* to concentrate on song writing — and maybe rapping? — good luck! . . . *JoBoxers, Style Council, Tracie*, now *Culture Club* continue the 'Northern Soul' renaissance . . . *Adrian* (Bournemouth Adams/Southampton Warehouse) reckons that if other pop groups copy *New Order's* hit 'a solid slice of hard gay disco' then maybe gays will move on to something else — or alternatively perhaps big Boys Town stars like *Divine* or *Bobby 'O'* will cross over more easily . . . *Gary Allan* (Liverpool Concert Street/Warehouse) will pay any price for a 'This Is It' various artists mixer, so any record store with a copy should call 051-526 5407 . . . *Adrian Martin* (Rhyll) semi-seriously is looking for a minder, after a hotel owner practically beat him up for charging a client £50 in a privately negotiated deal, when other discos the manager would have recommended cost only £20 . . . *Nick Ratcliffe* (0344 882535) would like replacement Thurs/Friday gigs nearer London after *Basingstoke Martines'* new manager told him his mixing and presentation "goes over the head of the punters — you're just too upmarket for this crowd"! . . . *Nick* on a recent Sunday at Haslemere's *Good Knight Country Club* did the following "early evening" mix on fixed speed decks with a bit of fancy finger work: *Kashif/Celena Duncan/Whispers 'Tonight'/Evelyn King 'Get Loose'/Glenn Jones/Melba Moore 'Mind Up'/Michael Jackson 'BJ'/Toney Lee/Jerry Knight 'Down'/Jazzy Dee/Inner Life/David Joseph/Forrest (twice)/Mezzoforte/Michael Jackson 'Thriller'/Central Line/Indeep/Thompson Twins* — after which, he pants, the packed floor could stand any amount of upfront stuff . . . *Brian Goodacre* (Lincoln's *The Lion*) on vari-speed decks mixes *Forrest/Jaluka 'Scatterlings'/Howard Johnson 'Say You Wanna'/Michael Jackson 'BJ'/Evelyn King 'Get Loose'* . . . *Perian Wynne* says a big "happy birthday" to Bristol's *Martin Starr* for next Tuesday! . . . *Steve Martin* (Edinburgh Madhatters) apologizes to record companies for his lack of reaction reports, he's been on honeymoon . . . ooh we, sweet peas, mmm-hmm, that's baad, uh-hh, YES INDEEDY!

HOT VINYL

'D' TRAIN: 'Music' (US Prelude PRLD 654) Their long awaited newie kicks off with a tinkling backed short soulful accappella intro before typical synth textures and chunky beat powerfully bump this slightly untidy 120bpm 12in



WISH: 'Mr DJ' (Streetwave WAVE 1, via PRT) I must declare self interest as the 3-track 12in B-side 'Special Mega-mix incorporating 'Ladies Night' by Kool & The Gang' is my own effort, and to my taste it is overly freaky, but that's what was demanded. Revolving around repeated pleas for a DJ to play a song again, the chap 'n' chix on the original 107-108-107-106j-107-108bpm vocal version weave around a chugging Kool-type bass line, the harder 111bpm instrumental having great sax, while the scratch-introed 108-107-106-106j-108(Kool)-107-108-0bpm remix messes everything about and slips into 'Ladies Night'.

rumbler, surprisingly soulfully growled and hollered with 'Keep On'-type chants (the lack of form and its commendably "black" quality may hold it back, in fact), although once again it's the instrumental flip which drives and bumbles along a straighter and narrower path, with probably more appeal in this electrophonic age. Both sides are different enough to give it real double-sided value.

GALAXY: 'Dancing Tight' (Ensign 12ENY 501, via Island) Anticipated by distributors Island as their next David Joseph-like crossover hit, the debut release on new-look Ensign is a lovely creamily whomping 115j-116bpm 12in swayer with chix answering classy pent-up Phil Fearon's vocal (including some freaky stereo panning) and a trace of that old Martini 'Dancing Easy' lilt, the accappella introed 117bpm instrumental flip having jazzier synth, sax 'n' flute.

INDEEP: 'When Boys Talk' (US Sound Of New York SNY 5104) Following the 'DJ'

pattern almost too closely, this Chic-ish 108bpm multi-version 12in really is what amounts to 'Part 2' — and of course it sounds fine as such and will appeal to fans of the former as the magic of that is still strong. A pity it's got such a tough act to follow, though.

WILLIAM ROBINSON: 'Prime Time' (US Coast to Coast 429 03803) The blind BT Express singer (rather than Smokey) sweetly souls a superb gently jogging slow weaving 94j-94-93j-94bpm 12in swayer, drenched in blue feeling, with busily popping bass, smooth synth, and a terrifyingly thunderous bass synth break towards the end. Soul fans into the likes of Maze are going to love this!

VENNA: 'Watching You' (US Sutra SUD 012) Of this excellent Michael Henderson produced platter I prefer the bassily smacking 116bpm 12in instrumental side, like a more spacious Ray Parker Jr bass line with lots slotted

continues over

New Single from

NEW EDITION

"CANDY GIRL"

on 7-inch or 12-inch

Mixed in New York for **STREET WISE** by ARTHUR BAKER/MAURICE STARR.

Already charted U.S.A. «BILLBOARD» dance music charts

LONDON

DISCOS

from page 33

into it, although the soulfully worried chick sung A-side is certainly chunky enough too.

CASHMERE: 'Do It Anyway You Wanna' (Philly World PWSL 108) Drastically late here but still good (it's also on 'Street Sounds Edition 3'), this solid synth powered 111bpm 12in beefy roller in old Slave style has Michael Jackson-ish vocals or a more electro instrumental flip, and sustained a long popularity on import.

FLOWCHART: 'Ask The Boss' (Greyhound Record Production GRPT 102) Italian originated Change-type outing featuring a Vandross-ish soulful chap and chirruping chix (yup, them again!) on a good bass juddered 116bpm 12in message tripper about today's hard times, with stark breaks and jazzy sax, and a bassier 113bpm instrumental remix flip. I'm glad it's getting through here at last.

ADVANCE: 'Take Me To The Top' (US Polydor 811539-1) Another good Italian job, this chix sung easy paced sparsely arranged bass bumbled simple 112 1/2 12in strider sounds strong with beautifully clear production tricks, and a slightly slower 111 1/2 bpm instrumental flip.

DeVILLE: 'I'd Like To Squeeze You Hold You' (US Philly World PWR-2011) Exciting good sparse 119 1/2 bpm 12in smacker with pent-up staccato Rick James vocal attack, brassy blasts and synth twiddles punching into the beat, and acidic guitar towards the end (instrumental flip).

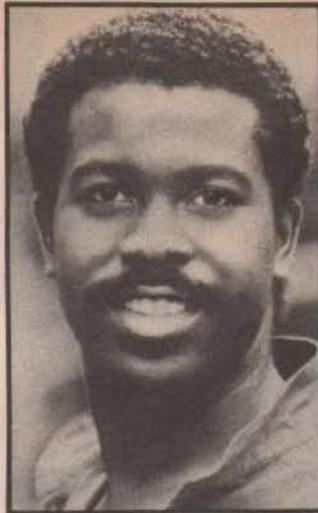
MARGIE JOSEPH: 'Knockout' (Jive JIVE T 32) Recently a US soul hit and here thankfully in its reissued echoing remix form, this chunkily lurching deliberate 112-113bpm 12in jolter has great soul drenched phrasing by the veteran soulstress and a nice line in black imagery.

WARP 9: 'Light Years Away' (US Prime PDS 640) Another stark 0-116 1/2 bpm 12in electro-hip hop be bop rapper, very empty arranged so possibly less exciting than others (instrumental dub version flip) though certainly up to standard, with a rap engraved in the run-out groove!

MUSCLE SHOALS HORNS: 'She Was Once My Woman' (LP 'Shine On' US Monument FW38530) Never enamoured of the Average White Band style which much of this brassy set recalls, I put off buying it until discovering the hot chart tracks are all subdued and fairly reasonable jazzy slowies — although I wouldn't say they were essential other than for the type of specialist jock that's already charting them after much soul show radio play — my favourite being this throbbing tone started lovely sultry soulful mellow 0-68(intro)-70 1/2-69bpm smoocher, while the jittering 108-107bpm 'More Than Ever Now' and jogging instrumental 93-95-96-101bpm 'Shoalin' (Funky 'N Half-hip) are 'hotter'.

BILL FREDERICKS: 'Too Busy Thinking About My Baby' (Unigram UNT 777, via IDS) The doo wop loving ex-Drifter is one of Britain's best singers (he lives in London now) but keeps getting lumbered in the scampi and chips bracket — this obviously Forrest inspired 121bpm 12 Marvin Gaye update doing little to change that, except Bill's voice wins through and the zingy zest of the backing may this time actually sell it.

GREG KHIN BAND: 'Jeopardy' (Beserkley E 984477) Good forceful ominous 111bpm chugger in Hall & Oates-ish style, the more broken up semi-instrumental flip being terrific for funk jocks and mixers especially — you can have great fun with it — now on 3-track 12in here with the straight rock 'Fascination'.



KASHIF: 'Kashif' LP (US Arista AL 9620) My prejudices about this guy's sweatless, computerised approach to soul don't need another airing, so suffice to say he glides in predictable effortless style through the 115bpm 'Stone Love', 0-115bpm 'Don't Stop My Love', 117 1/2 bpm 'Rumors', 107bpm 'The Mood', 113bpm 'Say Something Love', 106bpm 'Help Yourself To My Love'. Fine for faris.

NEW EDITION: 'Candy Girl' (London LONX 21) From the Rockers Revenge stable and now on 3-track 12in including a new Jeff 'Young & Strong Edition', this 104 1/2 bpm blatant copy of the Jackson 5's 'ABC' by another bunch of little bleeders is too tied to the rhythm instead of bubbling like it should.

PAGODA: 'Finders Keepers' (PAG 101, via City Sounds 01-405 5454) The Inversions splinter group being touted by DJs Chris Brown and Mike Sefton are now on white label 3-track 12in, most commercial bet being this nursery rhyme introed chick sung pleasantly swaying 107-106bpm jogger, while 'We're Alright Tonight' is a perfectly played jiggy 114bpm bland jazz-funk instrumental with slick solos, and 'Go Back' an old fashioned chick sung straight ahead 115bpm soul jitterer.

JIMMY COBB: 'So Nobody Else Can Hear' LP (US Contempo Vibrato Recordings CV003) Thoroughly recommended for sophisticated home listening or late nite smooching, a superb jazz set led by drummer Jimmy with Freddie Hubbard on horns and great vocals by Gregory Hines & Marilyn Redfield, the gorgeous softly starting 102/51-103bpm title track swinger being best dancer and the 0-24-26/52-25-0bpm 'My Old Friend' best for standing still to Real music, for a change, which is why I bought it.

AURAL EXCITERS: 'Chinese Rap' (Move Music MOVE 12-01) Satirizing New York Skyy's 'Call Me', this sparsely bounding simple little 120 1/2 bpm 12in loper has a great amusingly accented female rap (reminiscent of 'Telephone Man') in which she calls up her local Chinese takeaway just to hear the guy at the other end talk! I still love it.

WANDRA: 'Sex Attack' (US The Hudson Organization E-2805) Here's a horny lady who 'needs a real man', as she groans and wails between complaints about previous unsatisfactory lovers over a stark 116 1/2 bpm 12in thudder, on see-thru 'smoked glass' vinyl (edited and instrumental flip).

NILE RODGERS: 'The Land Of The Good Groove' (Mirage B 9911T) Despite the Chic guy's incomparably stronger US 12in getting so much attention here, WEA crazily issue a totally different coupling of this dull Grace Jones influenced 108bpm jolter and the slow romantic 0-72/36bpm 'My Love Song For You'. His 'Adventures In The Land Of The Good Groove' album (B 0073) is mixed with a much lighter sound than either 12in, so if you can't find his import then the terrific angry ultra-jittery 116 1/2 bpm 'Get Her Crazy' and salacious 113 1/2 bpm 'Yum-Yum' bumper will have to do like this, while the 105bpm 'Rock Bottom' is yet more of that Grace Jones rhythm.

THE SYSTEM: 'You Are In My System' (Polydor POSPX 580) The synth bumbled plodding 110bpm 12in original version has much duller vocals than Robert Palmer's brighter cover, and a frantic 150bpm 'Now I Am Electrical' flip which may have futurist appeal.

SLIM: 'It's In The Mix' (US D.E.T.T. Records RC 502) More for mixing jocks to use rather than for popping on the home stereo, this 109bpm 12in jolting rhythm groove goes through many twists and turns of instrumental accompaniment, including some scratching, the shorter vocal version being mainly rapped. Graham Gold says it works for him at Gullivers.

WINSTON REEDY: 'Dim The Light' (Carousel CAR 4) Reggae chart topping lovely 78bpm 12in lovers rock beauty, this and the following all being current reggae hits well worth checking for their cool sophisticated soulfulness.

FREDDIE MCGREGOR: 'Pretty Woman' (Intense INT 007) Lovely ice cool 79bpm 12in soulful newie by the Jamaican superstar, on a par with Dennis Brown.

BARRY BIGGS: 'Love Come Down' (Afrik AFD 004) Evelyn King's Kashif Klassik slowed successfully to 88bpm 12in lovers rock tempo by the veteran hit maker.

TREVOR WALTER: 'Handy Man' (Ital ITD 0016) Jimmy Jones's vintage 'come-a-come-a' classic adapts superbly into Trevor's usual classy 90bpm 12in style — this is my favourite of the current crop, for nostalgic reasons!

SANE INMATES featuring CHARLIE & SGT. PEPPER: 'The Girl Is Mine' (Hollycote HC 104) The Michael Jackson/Paul McCartney hit has its rhythm altered into 81bpm 10in lovers rock but vocally it sounds the same.

SUGAR MINOTT: 'Never Can Say Goodbye' (Carousel CAR 5) The much recorded Isaac Hayes/etc/etc smoocher now becomes 72bpm 12in lovers rock, though not the best of this batch.

DERRICK HARRIOTT: 'Whip It' (Hawkeye HD 46) The Dazz Band's 'Let It Whip' rather surprisingly, but effectively, slowed down to 98bpm 12in lovers tempo.

KUNTE KINTE: 'Aqizim' (Ariwa AR 1015) Interesting exotic 67/134bpm 10in instrumental throbber, of a type that used to be about in the early '70s but still unusual sounding now.

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DJ TOP TEN

SANDY BRUCE, mobile with his mate Mike (01-657 4471) and the Crimson Mist disco around Croydon/Bramley/South London (Mike works at Dolby Laboratories so their sound is super clean!), has come up with a real 'Night'-club chart for fun, as you will see...

- 1 LAST NIGHT A DJ SAVED MY LIFE, Indexp
- 2 A NIGHT TO REMEMBER, Shalamar
- 3 GIVE ME THE NIGHT, George Benson
- 4 IN THE HEAT OF THE NIGHT, Imagination
- 5 LADIES' NIGHT, Kool & The Gang
- 6 DISCO NIGHTS (ROCK FREAK), GO
- 7 BOOGIE NIGHTS, Heatwave
- 8 LOVE ON A SUMMER NIGHT, McCrarys
- 9 WORKING DAY AND NIGHT, Michael Jackson
- 10 IT'S A DISCO NIGHT (WORK DON'T STOP), Isley Brothers

Man overboard

MANNY'S FINE" says Man Parrish when I ask how he should be addressed. And so begins a conversation with the hippest of the hip-hop — the latest, greatest electro-popper of the Parrish...

If 'Hip Hop Be Bop (Don't Stop)' sounds to you like a direct descendant of Afrika Bambaataa's 'Planet Rock', your intuition hasn't failed you. Both were co-written by John Robie, he of Nairobi, and a man whose influence on the genre rivals that of Arthur Baker. "It's like a small community with all those records," says Parrish, "and most of them are done by John Robie."

He asks me how the craze has hit Britain. I mention the impact of Bambaataa's bunch. "Good old Afrika Bambaataa!" he chuckles, but they're all pals together by the sound of it. "It's kind of a family. I know Arthur and John, we were talking about getting together and working."

But will it last? Our Man is realistic: "What's happening here is that a lot of people are getting tired of streetbeat records. Personally of course, I love it, but there are all kinds of Doomsday things being said. I think it has maybe a year or so. My next record will have more elements of dance-rock in it."

"Planet Rock" was a street phenomenon; they didn't expect to sell more than 20,000 copies of that record, and it opened up a whole new area of street music. A lot of people jumped on the bandwagon — I was accused of that, but 'Hip Hop' was a completely different song."

YOU CAN pass judgement on that for yourself, but either way, Parrish has made his own mark, the product of an electronic background. "I started when I was 17, with a little synthesiser that my Mom and Dad bought me, and I built my own studio in my loft, here in Manhattan."

"I left school early and went to work at the Metropolitan Opera House as an extra. I learnt a lot about the theatre, and now our show is very theatrical. Then I went to the High School of Performing Arts, and worked with Cherry Vanilla and Klaus Nomi, as well as a couple of local bands."

Manny then signed with the independent Importe/12 label, on which 'Hip Hop' and its parent album appeared in the States. "We'll be getting that LP here any time now, and as a result of it a lot of people are trying to buy a piece of his time. I'm doing some production with other artists. Claudia Barry wants to do a piece of streetbeat music for her album."

IT CERTAINLY sounds as if the Man Parrish stage show is a sight to behold if ever you go there or he comes here. His 'designer', Adlan Richards, was on the phone with him, enthusing about the

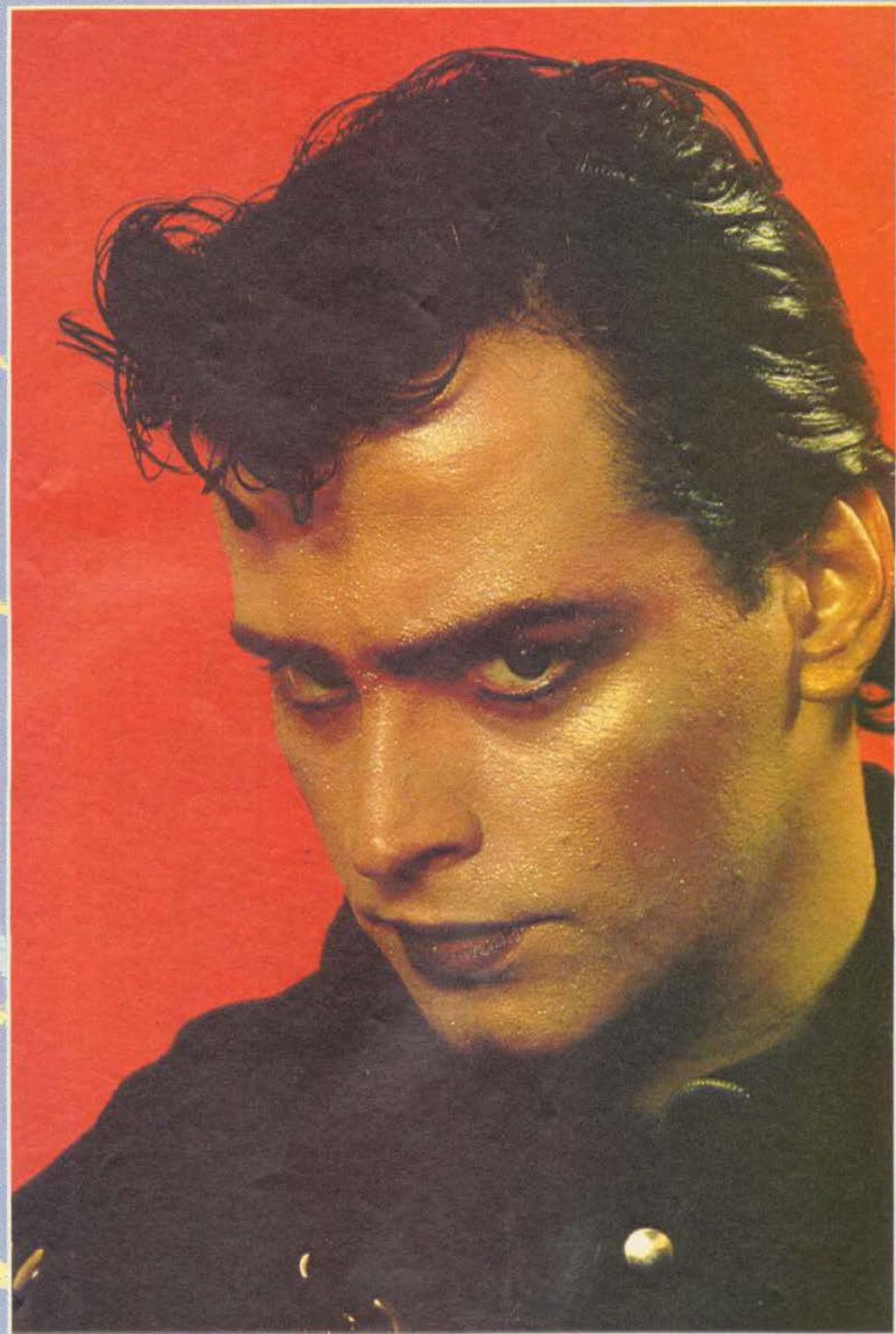


Photo by Gerry Moody

visuals. "We have a lot of Tibetan culture in the clothes, and we have five costume changes during the show," he says, and Parrish cuts back in: "There's a seven-foot puppet on stage, and when you see my face, there's dry ice pouring

from it. We have a lady called Kim, we call her Woman Parrish if anyone asks, she's a rather healthy female specimen to put it mildly!" he chuckles. "Then we have two singers doing a rap version of 'Be Bop'."

Sounds a sight for sore 'uns; honestly, what some people will do to get on our Star Style page. May the sonic force be with him.

PAUL SEXTON

SHRIEKBACK

Smarter than the average bare

SOME WORDS give people the willies. The worst of these is 'Love'. Many will cross the road to avoid it, more sit still and squirm.

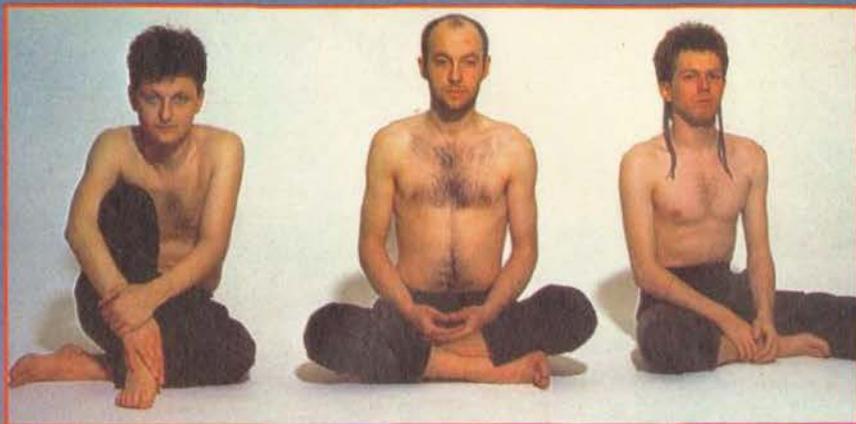
Caught with his trousers down too many times, 'Love' has lost its dignity, rolls round the tongue like melting chocolate. Who will restore it to its rightful place?

Shriekback will. Already they can talk of 'Love' with nary a trace of a blush. Determined to be honest, Shriekback have stripped down to fundamentals. What could be more fundamental than love?

Dave Allen (ex-Gang Of Four), Barry Andrews (ex-XTC) and Carl Marsh (ex-Out On Blue Six) formed Shriekback to drop their defences. Tired of rock and roll and all the myths that sail in her, they set about establishing their own priorities. Quickly signing a publishing deal with EMI that gave them a great deal of free studio time, they set about discovering a way of playing together. Their first mini-LP, 'Tench', took 5 months to record and was as tame as its title. Nothing quite clicked, the edges were interesting.

Last July, the three signed a pact, a written document titled 'The Seven Pillars Of Shriekback'. Seven rules that commit the three to one another, to love and to energy. Since then, the calling has got plainer every day.

"When we began," explains Dave, "we had all this free studio time in which to experiment with one another, it was interesting, but we lacked a direction and a purpose. If there's no framework, you can just storm out in an argument and destroy the whole thing. We decided if we were to carry on, we needed to make a commitment to one another. We'd run out of studio time and were moving into rehearsal rooms. It's easy to keep things together in a studio but a tiny little rehearsal room is another story. So, we wrote up the 'Seven Pillars'."



SHRIEKBACK: a trio of sensitive souls

The signing of the document coincided with Shriekback's discovery of a direction. Working upwards from a rhythm track, they made 'My Spine Is The Bassline' and discovered they'd almost made a disco track! Now they've just released an album, 'Cate', recorded with ease in 19 days, and a single, 'Lined Up', which deserves to be one of the club hits of the year. Shriekback are onto something.

"The aim of this group is to communicate," explains Barry Andrews. "The bottom-line of what there is to communicate to people is love, a sense of relatedness to each other that is expressed through energy. We've all put up with not communicating, sitting on the tube, staring at the ads. It doesn't rate. What is really satisfying is communicating,

sharing something with everybody else."

SHRIEKBACK are determined to avoid the rock and roll treadmill. They work hard but it doesn't feel like work. They no longer distinguish between work and play. They've come out of the studio and found that people love them live. So much so, Barry Andrews finds it frightening. Without the barriers of the rock and roll pose, he can feel the brunt of his audience's feeling.

"To be close to anybody is frightening. It's particularly frightening to be close to a room full of people you've never met before. Not that anyone is going to point a gun at you but when you fully engage in communication, the first thing you hit is fear. Sitting on the tube, you see the blind terror in

people's eyes, the terror of being touched."

Shriekback have worked hard to organise their set-up, to take responsibility for their own group. They want to do away with safety nets.

"The safest thing to do, is not to do it wholeheartedly," explains Barry. "It's easy to blame the gear, or the roadies, or each other. It's quite comfortable not to take responsibility. With this group, all three of us are doing that. We arrive early for sound-checks! We're trying to keep things clear."

Vulnerability is Shriekback's backbone. They aren't trouperes, determined that the show must go on, nor macho men, hiding behind muscle. "I spent a long time hiding behind things," says Dave. "Now it's time to come out." Gradually

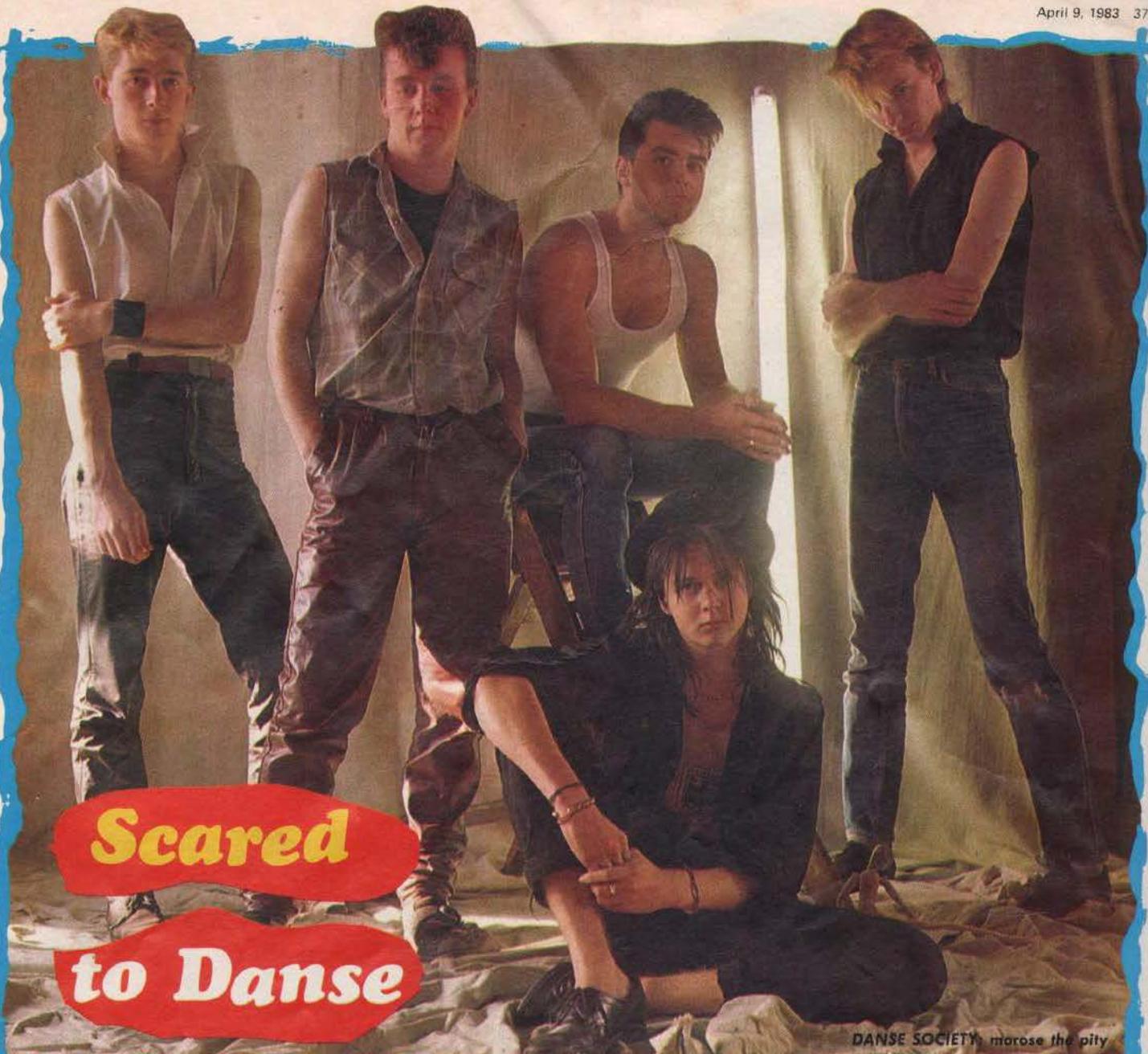
these three shy men are coming out of their shells. "We're English," laughs Barry. "That means there's times when we're really afraid of each other. We're all normal white English boys, we get embarrassed. But we're getting through. The actual turning point for me was when we stopped blaming each other when things went wrong."

SHRIEKBACK are delighted to discover they don't have to lie. The night before this interview they played Heaven in London. When bouncers started beating up their mates at the front, they stopped playing. "I felt really good, we could stop, then start again. We were so glad we could handle it. When we did start again, the crowd was more behind us. Stopping onstage is almost suicidal! But why pretend? Admitting that things go wrong is really exciting; you stop acting the powerful figure onstage. We're not different from other bands, we're just becoming more and more aware of being human. Men don't easily admit to making mistakes. It's such a relief when you do!"

Shriekback make records and they play live. They treat the two processes quite differently. Live, they play with a drummer and a percussionist, in the studio they use a Lindrum. Live, they are fiercely percussive, in the studio they are more curious, more open to moods. This is as it should be. "I'd recommend you forget you'd ever heard our records when you see us live," says Barry. "The way we see the recorded songs is like covers of other people's songs. That gives us the right to maul them. What's appropriate live isn't necessarily so in the studio." Carl agrees. "We could take loads of gear and lots of singers and reproduce the record. But what's the point? You wouldn't even have the sleeves."

Their path will get more open and more curious, Shriekback have nothing to fear but fear itself.

MARK COOPER



Scared to Danse

DANSE SOCIETY morose the pity

DANSE SOCIETY have a single grazing the Top 100, it's called 'Somewhere Somewhere for Danse Society is Barnsley, Yorkshire. Trouble is, even if you're based in Arthur Scargill's home town you sometimes get dragged into the fashionable frolics of London.

The latest craze is a slimy, dirty mixture of punk and Aleister Crowley. It's a very silly hippy kind of movement and some have tried to push Danse Society into its filth. Yet according to Dan Soc, the new pun? is . . . nowhere.

"There's a lot of new groups coming up who haven't got any fixed allegiance to any cause or movement, because of that certain sections of the press have stuck them all together," says keyboard

player Lyndon.

"We're not part of it, that dark imagery and occult. I just don't see us as being part of that at all."

Danse Society are: Steve Rawlings, singer, Paul Gilmartin, drums, Tim Wright, bass, Paul Nash, guitar and Lyndon Scarfe, keyboards.

They've just finished a small tour — venues were packed, new friends were won and the gaggle of major record companies hot in their pursuit were left with plenty to think about.

Danse Society have pushed their way to prominence through hard work, no mean talent and good ol' fashioned Yorkshire grit. Lyndon tells me how it all came about.

"We first formed a band in Barnsley called Y? We were sort of playing electronic punk stuff — we did some recording but it was only on a four track.

"We then joined forces with

some other people and became Dance Crazy and did about four gigs. Then we lost the bass and keyboards players, so we drafted Tim in on bass and became Danse Society.

"We were all really interested in music, an' we all thought 'I can do that'. Why not do something ourselves? That's our attitude."

BARNSLEY'S NOT noted for its cosmopolitan attitudes or tolerance. How did the good mining folk react to having a wacky pop band in their midst?

"We used to get a bit of trouble, but not too bad. Steve used to get a lot of hassle, but now he doesn't at all — people come up and talk to him."

How reassuring. Danse Society's major recording legacy to date is a mini LP called 'Seduction', in the indie charts for nearly six months

now, last week attaining its highest position — No. 2.

"Seduction' strikes very broad vistas, it's atmospheric, moving but . . . perhaps a bit gloomy?"

Lyndon disagrees (sort of): "I think it is, but in an optimistic way. I'd say it's not gloomy. More morose, rather than being depressed with the world. I think our music is really optimistic, but it hits some of us in a really sad way."

Danse Society are serious, but not po faced. I wonder what they'd regard as 'success' in this tawdry business of ours. Paul tells me.

"We'd like to be successful to the extent that we could do what we want, when we want. We want to be able to do what we want musically and put really good records out — on our own terms."

JIM REID



BLACK BELTS

LAUREL AND HARDY: the patois of tiny feet

TALK ABOUT David Bowie: as far as influencing brave new bands is concerned, Beckenham's finest has nothing on reprobate Tottenham fans Chas 'n' Dave. For it is they who are the abiding influence behind cockney pop-up toasters Laurel and Hardy.

Hardy explains: "I mean they're doing the same thing as what we're doing, only they're doing it in their style, we're doing it in ours. Y'know yesterday I saw one of their records in the shop and the cover was so funny.

"They're doing the same thing as us. I looked at the cover and I was laughing already."

Laurel and Hardy are currently bringing a bit of colour to the charts with their tale of seat belt manners 'Clunk Click'. Their music is a long overdue attempt to bring a bit of humour to reggae's often leaden beat. Their aim is to make you dance and make you laugh, and that can't be bad.

I wonder if the boys have ever met any opposition from more

traditional reggae buffs?

"We had a lot of problems with that section," says Hardy. "We'd sorta do something and they'd say — no, sorry man. At the time it was the 'in thing' to talk about smoking and violence. 'Cos we weren't doing that there was obviously a lot of resistance to us.

"I think younger people realise what we are doing and really appreciate it. One guy actually came up to us the other day and said 'Yeah, I don't like what you're doing, but you're gonna get far 'cos it's different.' He looked like a Rasta anyway so he was obviously more inclined to that sort of music. 'But you did make me laugh,' he said. I think he thought we should be a bit more serious, talk about roots."

Laurel and Hardy grew up in the Battersea area, sharing the same school, church and sense of humour. The boys have an affection for the bald, saucy postcard humour of renowned rib ticklers Dick Emery, Lenny Henry and the 'Carry On' team.

It's this South London heritage and similar comic perspective that

informs most of the duo's work. Their music is very much a mix of London life and JA rhythms.

"We understand each other well," says Hardy. "We know what we want. Most of the things I like, he ends up liking and vice versa."

HARDY EXPLAINS why the duo decided to get toasting: "In order to get into showbiz you have to do something — be a singer or something. Most of the people you see on TV start off as singers.

"Y'know that was just a chance — the only way we knew of getting in. I mean we could have done 'You're Nicked' as a play.

"I don't personally think that singing is the only thing I can do. Obviously I wanna carry on singing, but we can adapt ourselves to other things as well — y'know TV an' stuff."

Mr Hardy tells me about the difficulties of introducing reggae to humour: "It's difficult putting humour over on record. There are a lot of reggae acts that are really serious — but Pluto done it with 'Dat' and 'Your Honour'."

How did you come upon your mix of patois and cockney?

"We used to talk kinda jokified, that's another reason why toast'n rap was the right thing for us. Before we even started toasting we used to write things down for material. Like one day I was walking along with Laurel's brother and he just shouted over to some girl 'Heh sweet biscuit' and the girl turned round and said 'Alright muscle cracker', it was so funny we wrote it down.

"Like with 'You're Nicked' [B-side to 'Clunk Click'] there's been a 101 songs done about the police, but they're all the time... Babylon, etc. I'd sooner look at the other side, our song was like a warning as well.

"That year there were some stories in the *News Of The World* about the last hangman. We saw this in the paper and wrote 'Be careful what you do with your left hand' 'Cause me hear say criminal soon get hanged'. We could have put it another way, we could have moaned a lot, but that's not our style."

JIM REID

VIDEO



Pic by Lisa Rowlands

THE STRANGLERS 'The Video Collection — 1977-1982' (EMI Music Video, £25 approx)

MORE OR less what it says, and a mighty impressive collection it is too. Everything from the punk beginnings of 'Grip' through 'MenInBlack' to the older and wiser pastures of 'Golden Brown' — with a bit of spurious nudity from the open air concerts thrown in for good measure. Most of the collection is direct, clean and uncluttered; and with a full stereo sound worthwhile enough for most fans to shell out on as a musical companion. Recommended.

FREEZE FRAME reviews . . .

SHEENA EASTON 'Live At The Palace Hollywood' (EMI Music Video, £25 approx)

Well, she made it there at last, as if you didn't know already. Here's an hour of glossy American entertainment shot straight through with no tricks; not that the pretty Shirley Orr from Bellshill, Glasgow, has many up her sleeve anyway. It's pleasant enough, and there are even a few new songs to tempt the fans into parting with their cash.

PINK FLOYD 'Live At Pompeii' (Polygram Video, £25 approx)

Polygram follow up last month's Dexys and Roxy winners with an hour of "vintages" Floyd, with the band cranking out their pre-'Wall' hits like 'Careful With That Axe Eugene' and 'Saucerful Of Secrets' inside the ancient ruins. There's a whole slew of spectacular lighting effects, the night sequence with the closing phase of 'Echoes' goes down a treat, and the sound is superb if your machine is wired up for stereo.

CHAS AND DAVE 'Chas And Dave Live On Video' (Towerbell/Precision, £20 approx)

A fair stab at creating a genuine knees up atmosphere, with a specially invited audience singing along to all the hits at The Gate House pub in Highgate.

Highlights include a large amount of beer swilling and beer gut slapping and the inimitable hits like 'Rabbit' and 'Gertche' but all in all this is a better video to rent than buy; get your mates and a few cans in and it's marginally better than slipping down to the local (on a Monday anyway!)

XTC 'Look Look' (Virgin Video, £20 approx)

One of the label's most loveable, but not most commercially successful, acts skooter through their four years in pop utilising all their promos and a few precious snatches of interview fillers — presumably intended to show that this band are intelligent. The quality ranges from the awful ('This Is Pop') to the sublime ('Making Plans For Nigel') to the spectacular ('Ball And Chain') and all things considered makes for a comprehensive and endearing historical record of a very individual outfit. Partridge/Moulding addicts (and there's plenty of them still around) will love it.

Shooting stars

HOT VIDEOS do make a tremendous difference in the promotion of a new single — an established fact, or why else would groups and record companies spend thousands making promos for virtually every new release?

But the very best music video promos aren't always the ones that shoot records straight into the Top 10 . . . and that's official. In the judges' final selection of The Best Of British Music Promos of 1982, organised by Music And Video Week, only six of the Top 20 were for singles that clambered into the Top 10 of the singles chart. And, surprisingly, four of the video winners were for records that didn't make the chart at all!

Here they are — how many did you see, and how many of your agree with?

'Gypsy', FLEETWOOD MAC (WEA); 'Pressure', BILLY JOEL (CBS); 'Driving In My Car', MADNESS (Stiff); 'Save A Mountain For Me', GODLEY AND CREME (Polydor); 'It's Raining Again', SUPERTRAMP (A&M); 'Come Dancing', THE KINKS (Arista); 'Shock The Monkey', PETER GABRIEL (Charisma); 'Buffalo Gals', MALCOLM McLAREN (Charisma); 'House Of Fun', MADNESS (Stiff); 'Rio', DURAN DURAN (EMI); 'Steppin' Out', JOE JACKSON (A&M); 'Real Men', JOE JACKSON (A&M); 'Allentown', BILLY JOEL (CBS); 'Hey Little Girl', ICEHOUSE (Chrysalis); 'Hungry Like The Wolf', DURAN DURAN (EMI); 'Let Me Go', HEAVEN 17 (Virgin); 'Brave New World', TOYAH (Safari); 'Pleasure Boys', VISAGE (Polydor); 'Heat Of The Moment', ASIA (Geffen/CBS); 'Living My Life', GRACE JONES (Island).

John Shearlaw

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Records this week include:-

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

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Will o' the Whispers

WHISPER IT, but the guys who brought you 'And The Beat Goes On', 'It's A Love Thing' and now the new hit 'This Time' might not be around that much longer.

Now before all Whispers fans reach for that revolver, let's say that the group's Walter Scott didn't commit himself. He told me: "On October 1 we'll have been together 18 years. It'll definitely end, all good things come to an end. We'd like to only go out when we want to. At the moment, when you have a hit record you have to go out and promote it. But we're gonna go as long as there's a demand for the Whispers, and there still seems to be at the moment."

They may only have been pop and dance chart regulars in the UK for some four years — since 'And The Beat' gave them the country's foot pulse — but yep, 18 years it is all told, from the times when Walter and brother Wallace, or "Scotty", took a peek at the world outside high school and decided a singing group was their best wheeze. Nicholas Caldwell and Marcus Hutson were enlisted and by the time Leaveil Degreee joined, the group were already established as a kind of showtime vocal attraction, crooning 'Me And My Shadow'.

But as the clock ticked on, they developed a recipe of their own and it stuck for years. "Before we had 'And The Beat Goes On' we were known as a ballad group," says Walter. "Then we hit upon that success, and you have to go with the flow." Hence the chain of uptempo successes since then, although Statewise they're still hot on ballads. Which is why Walter was surprised, as I was, that the slowie 'This Time' is given star billing here in preference to the Jerry Knight-penned mover 'Tonight'. "Course, the slick side's still getting all the club play, and adding to the ever-burgeoning reputation of Mr Knight.

Both tracks come at you from the new 'Love For Love' album, on which the Whispers themselves take some production credits. They have their own production company, too. "As soon as we come off tour, we'll be working with other artists," Walter confides. "There's a young group on Solar called Collage, we'll be doing their second album, and we desperately want to produce a young man called Grady Wilkins, who co-wrote and co-produced 'This Time'."

But have the whispering giants been at all affected by the onset of electro-funk? "What it boils down to is that there are some groups — that do that well, and some that don't. We listen to everything because we stay abreast of everything, but that kind of music lets out the human element as far as we're concerned.

"Most of our followers would like us to stay as we are. We're realistic, we're not 19 or 20 years old, we're in our early to mid-thirties, what we do well is sing good ballads, we don't want to depart from that."

Paul Sexton



THE WHISPERS: Time for change?

DAZZ BAND director Bobby Harris remembers the way it was before 'Let It Whip'. "You're only as good as your last hit, and we didn't have one!" he cackles. Now they have, and they're 'On The One' in search of another.

But Harris sees a progression even from last year. "Last year we were 'Let It Whip', this year we're the Dazz Band." One particular award has certainly lent a warm, appreciative hand. "We were nominated for a Grammy for Best R&B Group. The other nominees were Earth, Wind and Fire, Paul McCartney and Stevie Wonder, Deniece Williams and Tavares. We were totally satisfied just to be nominated, but when we won it, we had the party to end all parties!"

The Dazz Band were the logical progression from Harris' former band, a team of jazz-funkers called Bell Telephunk. Catchy name, right?

As Bell Telephunk gained listeners, so they veered nearer the cash register with a more saleable jazz sound. Danceable jazz it was, and so "Dazz" was born, in the state of Ohio, quite the place to be for soul combos these days.

The Dazzers spent a couple of years on the 20th Century label, where they managed to whip up two soul hits, 'Might As Well Forget About Lovin' You' and 'Catchin' Up On Love'. Then came the deal with Motown, where they had to work their way in for a while. It was album number three, 'Keep It Live', that hosted 'Let It Whip' and suddenly Dazz was whiter than white.

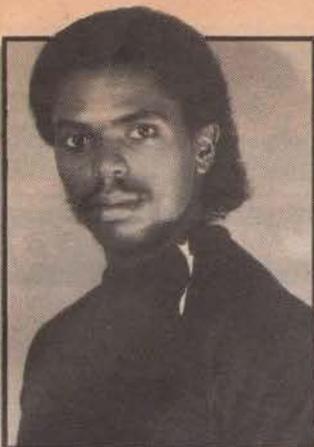
I quizzed Harris on his opinions of the label he's on. "The old Motown music is the basis of all that is happening today, but they need new music, maybe they need to focus less on the old talent. There's nothing the new talent can do to damage what's happened before. It's like looking in the rear view mirror, if you do it while you're going forward, you'll crash."

Now the band are in the black charts again with 'On The One For Fun', but the new album has a couple of promising slowies — how about promoting that side, Bobby? "We'll probably stay uptempo until the fall," he says; using what you might call a weather eye. "Spring and winter are the time for ballads, cos people are in the house, but in the summer they're outside."

Paul Sexton



THE DAZZ BAND: any relation to the Plastic Omo Band?



Keeping up with the Jones

GLENN JONES wants you to beat your chest. Careful, not too hard, just hard enough to show the world you're in there. That's the point of 'I Am Somebody', his current Disco Chart top-tenner.

With that kind of self-belief right upfront, it's no surprise to find that before this single, 22-year-old Jones was a gospel singer, beginning his hollering in church at age four and already performing when he was eight with the Bivens Special, coming out of Jacksonville.

You wouldn't call him precocious, but by the time he was 14, Glenn had his own gospel group, all male, called the Modulations, and he stayed with them for several years, the fruit of which was two albums co-produced by Jones (now this boy's getting just a little too smart) and James Cleveland.

The next step was to take his voice into new areas, and session work with Norman Connors and Jean Carn ensued. 'I Am Somebody' leads the way to his

first "pop" album, 'Everybody Loves A Winner'. That should read mini-LP, something new from RCA in the States, with a running time somewhere under half an hour for which they demand fewer pennies than your regular album, and you cut out some of the inevitable filler fodder than always creeps in.

All this by the age of 22 — the boy will be taking over the record company if they don't watch it. It's certainly a job keeping up with this Jones.

Paul Sexton

LAKE me I'm yours...

IF YOU'VE recently seen a large group of musicians shuffling along the London streets bumping into one another and vying for leg room, chances are you've been looking at Lakeside, the nine-piece American funk mob who came to town recently, parading a new Solar album called 'Untouchables'.

And if they started singing 'Getting Mighty Crowded' it'd be understandable. Vocalist Mark Wood says it can cause problems having such a big band.

"The main thing is to talk things out in a democratic manner — everyone has opinions, and it's very hard for anyone to say, 'I'm the leader, do this'," he says, and just as well otherwise he'd be flattened by his eight

colleagues.

Lakeside have been together since right back in '68 and in recent years have caught the Solar glow (chiefly radiated by Shalamar) with successful US albums like 'Fantastic Voyage'.

They hail from good ol' Dayton, Ohio, and what's more were called the Ohio Lakeside Express in their salad days. Now they pass the time by irritating Beatles fans by singing a sort of three-beats-per-minute version of 'I Want To Hold Your Hand' and by seeing how many of the band they can cram into a phone box.

Does the Guinness Book Of Records know about this crew?

Paul Sexton



LAKESIDE: Where's the third triangle player?

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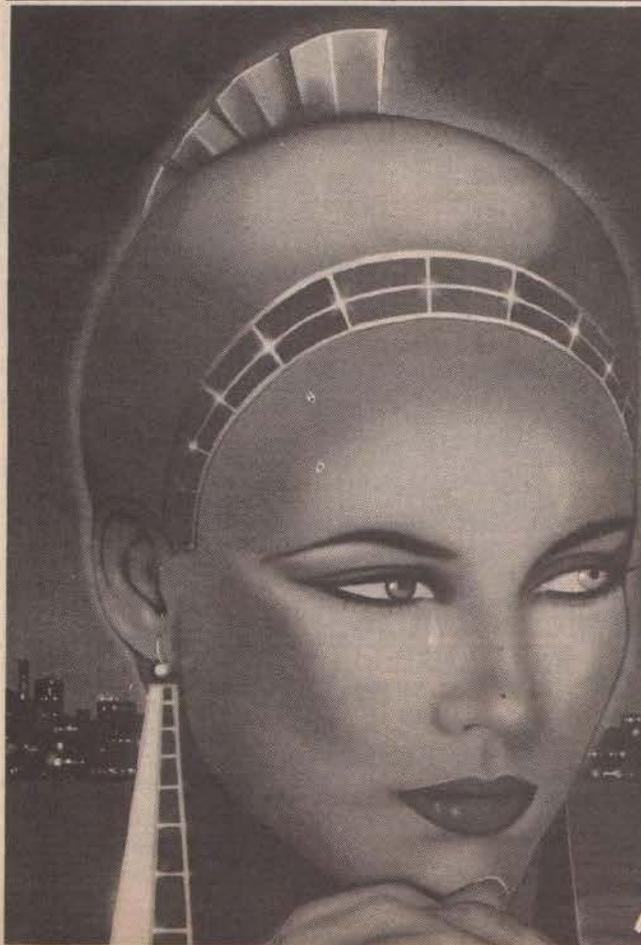
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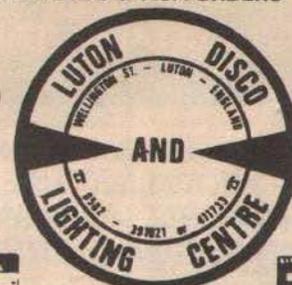
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CHARTFILE

by Alan Jones

RECORDS AND the movies have enjoyed a symbiotic relationship ever since 1927, when the original version of 'The Jazz Singer' became both the first talkie and the first musical ever to hit the silver screen. Sometimes a movie will awaken unwarranted interest in its music ('ET', for example) and sometimes a film will become a bigger hit than it deserves to be because of its association with a song. In the latter category comes 'An Officer And A Gentleman', a rather uneven film which benefited greatly from the emotional theme song 'Up Where We Belong'.

'Up Where We Belong' is, in fact, one of three current hit records commissioned for movies. The others are Mark Knopfler's debut solo effort 'Going Home' (from 'Local Hero') and, from 'Cross Country', Chris Rea's 'Let It Loose'. Additionally Mari Wilson's latest 'Cry Me A River' is a creditable remake of Julie London's solitary hit, so breathtakingly premiered in the 1956 film 'The Girl Can't Help



HALL AND OATES: Mike Oldfield cover

It', and Chuck Berry's classic 'Go Johnny, Go!', is enjoying renewed chart activity thanks to a highly original interpretation from Peter Tosh.

There's also a slew of hit songs which have borrowed their titles from movies, notably 'Let's Dance' (a Fred Astaire terpsichorean special from 1950), 'Whistle Down The Wind' (A classic British movie from 1961, when Nick Heyward was still in nappies), 'The Tunnel Of Love' (1958), 'Cairo' (1942) and 'Easy Livin'', a highly successful movie forty-six years before Fastway made it into a hit single. Not all of these movie connections were deliberate though Kissing The

Pink's 'Last Film' and Jonny Chingas' 'ET-inspired 'Phone Home' obviously were...

Laurel & Hardy were arguably the most successful comedy act ever to appear in pictures and their Midas touch carried over, albeit posthumously, into the charts when, in 1975, 'The Trail Of The Lonesome Pine' from their best movie 'Way Out West' became a number two hit. Well now there's another Laurel & Hardy record in the charts, but it has no connection with the Anglo-American comedy kings. The Laurel & Hardy of 'Clunk Click' fame are West Indian 'toasters' residing in deepest Battersea. Their breakthrough comes just weeks after Chartfile spotlighted the confusing issue of unrelated hitmakers who shared the same shellac pseudonyms.

So, add Laurel & Hardy to that list of John Williams, Karen Young, Sylvia, Kenny, Kokomo, Lobo and the Stargazers — and leave some space for Sweet Dreams. Yes, the sickly trio nominated to carry Britain's Eurovision challenge of 1983 are poised to chart with the nauseating 'I'm Never Giving In' just nine years after an identically named act, featuring Polly Brown, hit the top ten with 'Honey Honey'. The irony here is that the first Sweet Dreams were put together to capitalise on the success of Eurowinners Abba after the Swedish group held back on the release of their own version of 'Honey Honey'. An omen for the current Sweet Dreams? I hope not...

DARYL HALL and John Oates continue their hot streak in America with 'One On One' becoming their ninth top ten hit. The Philadelphian duo have written, or co-written all of their top ten hits except 'You've Lost That Lovin' Feelin'', their 1981 revival of the Righteous Brothers hit. But for their

next single Hall & Oates tackle Mike Oldfield's minor British hit 'Family Man' and already it looks like becoming their tenth top tenner...

Three weeks ago the American top 40 contained records by no less than 19 separate foreign acts. That sets a new precedent, surpassing even the heady days of the so-called British Invasion of the Sixties...

The British charts too are becoming more prone to overseas interlopers. Following Icelanders Mezzoforte into the charts is F R David, the first British chart act to have been born in Tunisia. 29-year old David waved goodbye to North Africa 19 years ago when his French-born parents returned to Paris. Over the last couple of years he's become a leading attraction on the continent with 'Words' topping the chart in Austria, Belgium, Germany, Holland, Italy, Luxembourg, Norway, Spain and Sweden. It dominated the continental airwaves throughout the latter part of last year, outselling all other records on a continent-wide basis. His album, also called 'Words', was also a massive hit particularly in Germany where it spent 10 weeks at number one.

David's belated British breakthrough is due almost entirely to exposure on the Top Of The Pops' feature on the Europarade, a fictitious guide to Europe's best-sellers compiled by my old friend Ad Roland of TROS-Radio in Holland. Ad collects chart information from 10 European countries every week, feeds them into his pet computer and — hey presto! — out comes the Europarade. It has long been a popular feature of Ad's Sunday afternoon radio show and attracts listeners from all over Europe. I have mentioned the Europarade at some length on previous occasions, but several readers have evidently never heard of it before seeing the TOTP feature and have written eagerly requesting that RM should include the Europarade in its chart coverage. Unfortunately, there are no plans to do so at present, but you never know...

US acts breaking in Britain without the benefit of a hit single in their homeland include Forrest, Jonny Chingas, Maxine Singleton and Jimmy Roselli, a little-known balladeer whose UK chart hit 'When Your Old Wedding Ring Was New' was championed by Radio 2...

The success of her 'Very Best Of' album stretches Cilla Black's album chart career to 19 years. That's longer than any other woman, and just reward for an intelligently-compiled album which features Ms Black's 19 hits in chronological order, plus 'Liverpool Lullaby'.

Cilla's singles have combined British sales of almost four million, with 'Anyone Who Had A Heart' accounting for over 900,000 — enough to make it the biggest-selling single by a woman in British chart history...

Pic by Rock Shots

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Ooh to be ah

Pick and choose the things you wear
 Feel free to look around with no obligation
 Times have changed, so break new ground
 Feel free and take your time, take a little
 Extra time, more time with no obligations

Clothes in vogue are all the rage
 But don't expect too much, they can't perform miracles
 Head to toe disguised again, it's heavy when they say
 We don't perform miracles, no we don't perform miracles

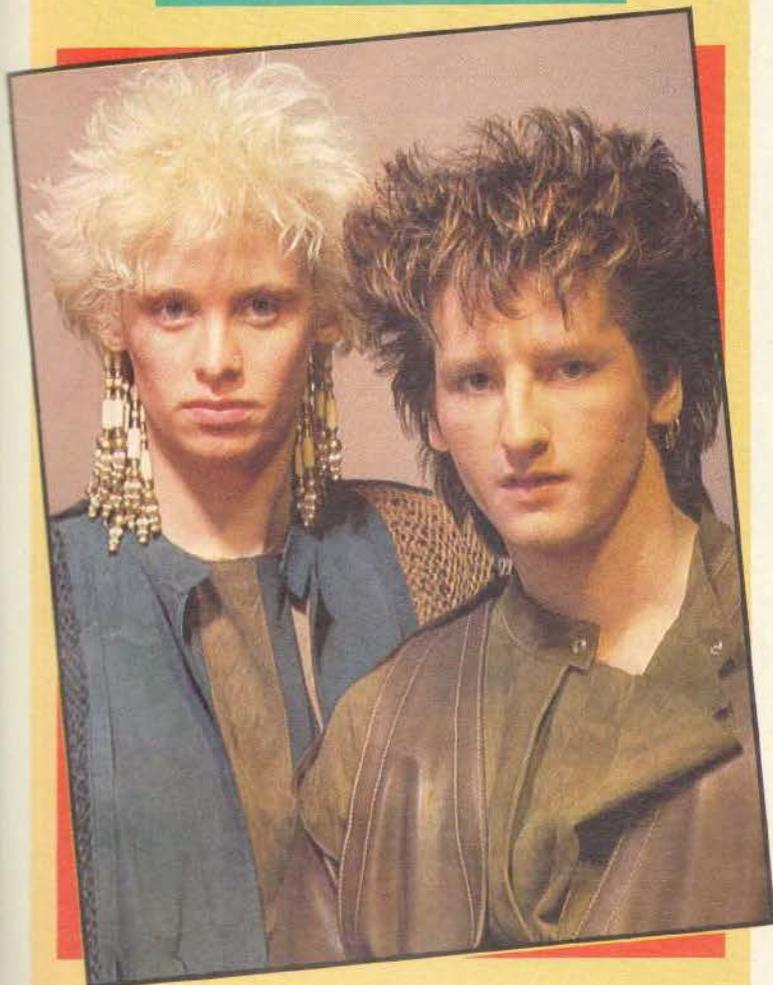
Ooh to be ah jetsetter
 Be ah head start
 Ooh to be ah, ooh to be ah
 Look at me, ooh in something new
 Ooh to be ah

Cool glossy mags, reveal the facts
 With a little bit of goo, it's usually in who's who
 Place your bets, predict the favourite party of the day
 You'll find it in the who's who, who's there
 You'll find them in who's who

Repeat chorus

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ooh to be ah



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 CAUGHT FOR A SECOND BY THE LIGHT
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 PORTRAITS AND PICTURES YOU ONCE SAW
 VISIONS IN BLUE

READ WHILE THE LETTERS STILL REMAIN
 SIP FROM THE WINE OF YOUTH AGAIN
 OATHS MADE IN SILENCE STILL REMAIN
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CAST LIKE A SHROUD
 YOU'RE CLUTCHING ON VISIONS IN BLUE
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TEARS COAT YOUR LIFELESS EYES WITH DEW
 VISIONS IN BLUE, VISIONS IN BLUE

ASHES OF MEMORIES STILL AGLOW
 PORTRAITS AND PICTURES YOU ONCE SAW
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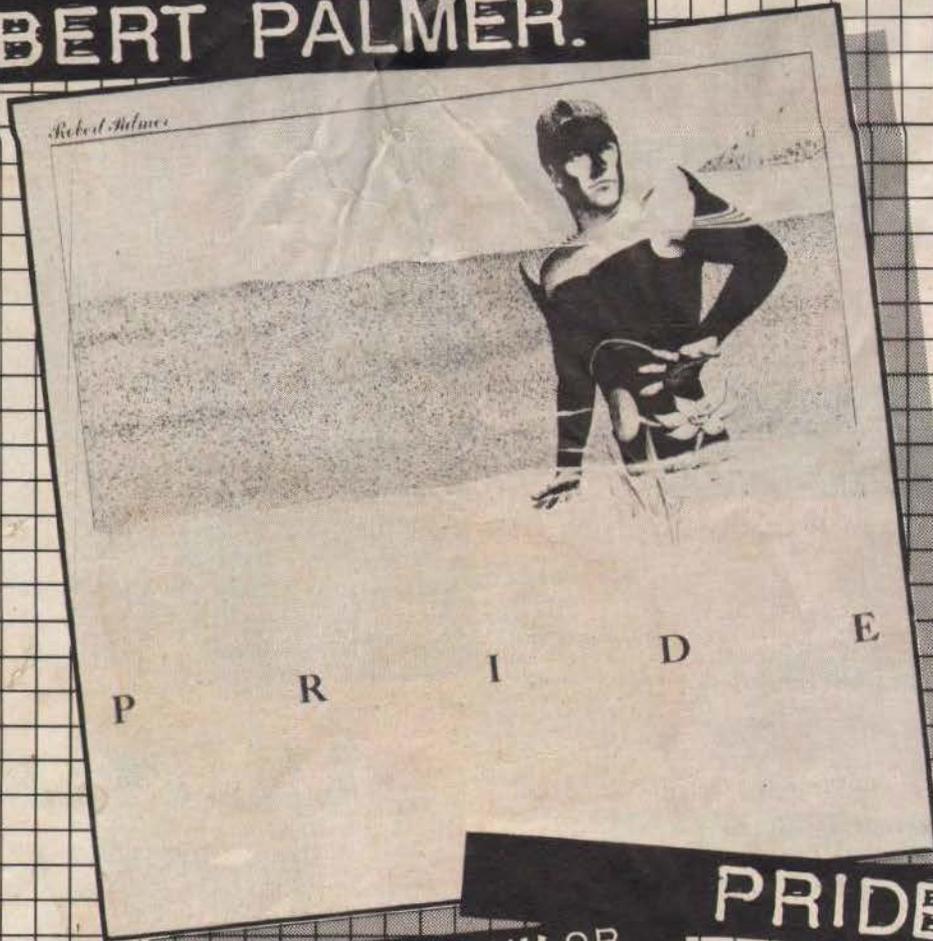
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