

HUMAN LEAGUE • OMD • MEN AT WORK • JUNIOR songwords!

RECORD MIRROR

JoBoxers
dates!

STAR
STYLE

ANNIE LENNOX

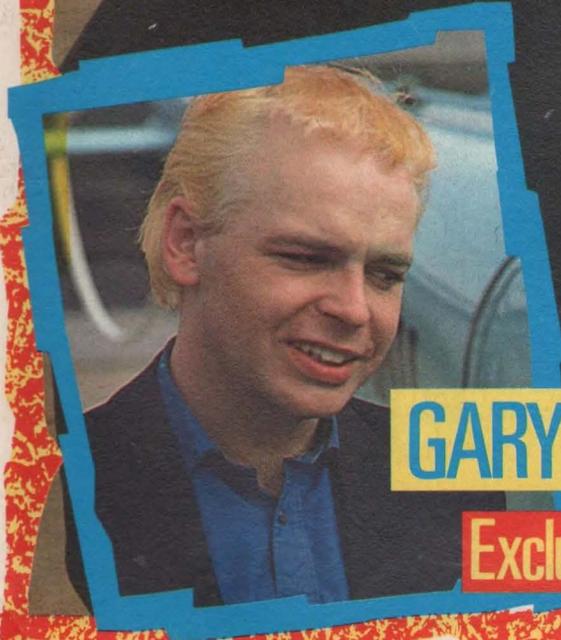
TRACIE

I-LEVEL

BELLE STARS

FREUR

FARMERS BOYS



GARY NUMAN

Exclusive!

Win a Sweet Dreams
picture disc!

PRIVATE FILES

Gadding about with SIMON TEBBUTT

PHEW, I'm totally exhausted. Running 26 miles in the London Marathon on my diet of Margueritas and monkey glands is just too much for me these days. And you should have seen the state of my Antony Price satin singlet and shorts afterwards — well maybe you shouldn't, but there are showings for interested parties at my place most Tuesday nights. Anyway, between gasps and staggers here's some more of the nonsense I've gleaned during my night-time training sessions...

Yet another triumph for my friends in the moral majority. The silly pre-pubescent soft porn fantasy videos by those dirty little boys about town **Duran Duran** have been given an X rating. That means that no one under the mental age of five will be allowed to glimpse the drivel, which is a bit of a shame as this includes at least 90 per cent of the group's fans...

Old man in mad gyrating shock. The sound of the spectacular **Spandau Ballet** is completely drowned out at their Albert Hall concert this week by the creaking of joints as **Dave Edmunds** leaps about in the stalls like some electrically supercharged neanderthal. In fact, so wild and free were his flingings that the very lovely **Jim Reid** had to stand up in his seat just to get a butchers at the band. Not a bad feat after 17 gin and tonics...

No worries about the gas bill or the rent for **Tears For Fears** these



Pic by Nicola Tyson

days. The west country warblers have got so much loose change jingling in their pockets that they're off to America soon, just to shoot a video...

Will the Circus ever be the same again now that the hit 'n' run hip

nitespot's driving force **Soloman** is leaving these shores for America and the fate of the bash in the hands of **Haysi's Jeremy and Richard**. Only time will tell, groovers, only time will tell...

But one thing I can tell you is that a new Haysi single called 'Sister Friction' is expected in your local Woolworth's in about three weeks time...

And in my relentless search for new and interesting places to destroy your liver, complexion and bank balance, I run across a little number in Heaven's dodgy cellar bar on a Tuesday. It's called the **Chicken Ranch** and I don't know what fowl activities they've got in mind, but the blurb on the invitation runs, "All you funky chickens, come and get lain — no rednecks allowed." Isn't all this subcultural

Clare the way

"GET YOUR knee out of my groin or I'll alter your image permanently." All in wrestler and sometime Wham! person **Andrew** indulges in the group's time honoured practice of groping every girl they can lay their hands on. This week's lucky recipient of the golden grope is none other than **Altered Images' Clare Grogan**.

BRIEF ENCOUNTER

"OOH VINCE, that's the last time I give you oysters for breakfast." A rather confused and emotional **Alf Moyet** from **Yazoo** shapes up for this week's marathon with a little backstage workout with **Mark Irving**, the scantily clad drummer from **Boy's Own**. The pair were spotted at the **Clarendon** where the group — who supported **Yazoo** on their last tour — had just been playing. And the rumour that the hand on the right of the piccie belongs to me is totally unfounded. Honest...

argot just too fascinating for words? I must remember to bring up the topic next time I lure someone back to my place for a midnight seminar on the uses of an expense account...

Temper tantrums from the **Kids From Fame**. Seems those silly upstarts **Lee Curreri, Anthony Ray** and **Carlo Imperato** are up in arms and stamping their little tootsies because the star of the show, **Debby Allen**, is getting all the garlands and champagne treatment while they kip in a disused roadworker's hut somewhere on the M4. Daft really, when you consider they will all have returned to their richly deserved obscurity this time next year...

All these confused points of cultural reference are getting just too much to bear. Readers who believe that the geezer who plays that silly character **Richard Lord** in the equally daft scurf opera, **Crossroads**, is the **Maisonettes' Lol Mason** should be fascinated to learn that it is his brother, **Jeremy Mason** who, just to tangle things further, turns up impersonating the musician in the group's new video. Hmm, can we now expect **Simon Le Bon's** grandad, **Stan Ogden** of **Coronation Street** fame, cropping up in the next **Drone Drone** video, I wonder?..

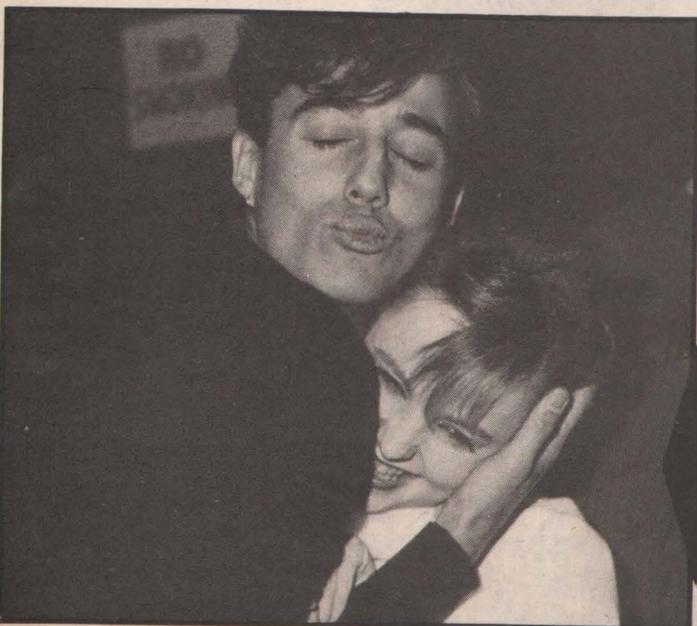
OH BOY...

A RARE sight spotted out in London this week. The exotic **Boy George** turns up at the **Asylum Club** at Heaven only to leave after 10 minutes because of the constant mobbing — which is the reason he's started staying in to play with the budgie...

Sniffing Goo

LIGHTWEIGHT BEADED bassist **Nick Beggs** of that balsa wood popster outfit **Kajagoogoo** makes no bones about the group's current success. He blames it all on God. "I feel he is to account for the rapid rise to fame of **Kajagoogoo**," he intones piously over yet another cup of decaffeinated coffee, before setting off to rid the world of evil and all known disease...

roll over for more



Pic by Charles Carne

PRIVATE FILES

from page 3

And while we're on the subject of Birmingham's answer to fashion and culture, sums of more than a fiver are being mentioned in the fight to sign the group when their contract with EMI runs out in the next few something or other...

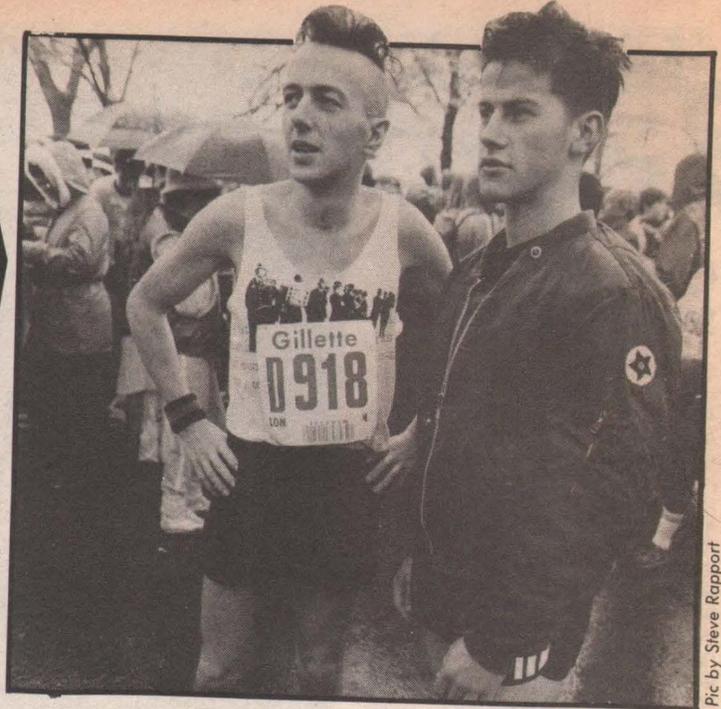
Divine intervention. The cloistered calm of some huge hallowed Hammersmith church is disrupted this week by the antics of those blasphemy merchants **The Specimen**. My floral millinery is trampled underfoot as lead singer **Ollie** is dragged from the altar by an irate vicar, and the whole fracas ends with the lad completely naked being chased by hordes of eager women who then embark on a talcum powder fight in the crypt. Something for the staid suburban burghers of Stevenage and Sevenoaks to mutter "disgusting" over as they enjoy their eggs and bacon with the Sunday papers this week...

Marathon man

AND DID those feet? Not so much **Chariots Of Fire** as another damp squib out on a wet Sunday afternoon. Power packed **Joe Strummer** — complete with super streamlined drag reducing haircut — contemplates the future road of British politics and the London Marathon route, wondering just how far those skinny little legs will carry him. (Does he shave them with a Gillette razor we wonder?) Well, Joe did stick the course, managing to stagger over the finishing line in just over four and a half hours. Not quite as good as my three hour dash but then again he didn't have the benefit of my vitamin charged hip flask...

Start putting the bromide in your tea now, lads. **Vicious Pink Phenomena** — featuring the lithe and leggy delights of **Josie** — take to the road next month for a tour. Suppose I'll have to sleep with boxing gloves on yet again...

Does the mirror crack every morning when you scrape at the stubble with that rusty wood chisel? Do you frighten children and



Pic by Steve Rappoport



horses every time you step out in public? Well, stop fretting. Your worries are over. **Fun Boy Three** are looking for a grin on a stick double to stand in for wacky **Terry Hall** on the group's new video. Anyone with the right clock-stopping qualities should telephone **Chrysalis** press office on 01-408 2355 — and remember, take the bag off your head when you speak...

Another frantic phone call from the accountant about the depleted resources in my numbered Swiss account. It seems my days as an illegal home taper are numbered now that some smart alec boffin has perfected the technique for putting a 'spoiler' on records. That means when you try

and tape them all you get is a sound rather akin to a gibbon with its private parts caught in a food mixer. Actually, as most records sound like that anyway, perhaps I'll be able to ply my illicit trade regardless...

Correction time for all voyeurs. Last week I reported that **Wham's** lovely **Shirl** had been reported not a million miles away from **Spandau's** equally adorable **Martin Kemp**. Well, spies close to my pillow report that it's really brother **Gary** the girl is keen on getting into an ongoing **Evostick** situation with...

While **Charles** and **Di** swan about Australia in sedate fashion, the continent's mad rock fans indulge themselves in some of the worst riots ever at a **Rose Tattoo** concert in Melbourne...

Royal Flush

WITH ALL the royalty that gets up the **Camden Palace** these days, a person could be forgiven for thinking he's at the exclusive enclosure at **Ascot**. Here's the **King** and **Queen** of the gaff — **Steve Strange** and **Jenny Belle**. Star with protege **Paul King** of the appropriately named **King**, who played this week to celebrate the **Palace's** first birthday party...

The reel thing

Well, I didn't see the show, but I enjoyed the piss up, lads. My head is still reeling and my knees circling in opposite directions after **Spandau Ballet's** champagne soaked soiree in a private box at the **Palace** this week. How they do it and still manage to get up for work the next day amazes me...

MARILLION

THE SINGLE MARKET SQUARE HEROES

c/w THREE BOATS DOWN FROM THE CANDY

3 TRACK 12" INCLUDES 17 MINUTE VERSION OF 'GREDEL'

EMI 12EMI5351

PRODUCED BY DAVID HITCHCOCK



A NEW album of previously unreleased Bob Marley & The Wailers songs is released next month. It is called 'Confrontation' and features 10 tracks mainly recorded between the 'Survival' and 'Uprising' albums in 1979 and 1980. The album is produced by Marley and mixed by Chris Blackwell, Tuff Gong's engineer Errol Brown and Wailers bassist Aston Barrett. It comes out on May 3. A single 'Buffalo Soldier' comes out at the same time. Bob Marley died of cancer on May 11, 1981.



JoBOXERS: clubbing together

Boxer's club outing

THE JoBoxers strike out on the road in May for their first proper tour.

And the group are trying to create their own club at each gig.

They will call it the 'Jumping Jetty Club' and it will feature their own DJs and supporting acts, one of which will probably be the cabaret act the Chevalier Brothers.

The JoBoxers will also release a follow-up to their 'Boxer Beat' hit at the same time. It is called 'Just Got Lucky' and comes out on May 13.

Tour dates start at Leeds Polytechnic on May 17. Then Newcastle Tiffany's 18, Aberdeen Fusion 19, Edinburgh University 20, Glasgow Strathclyde University 21, Ayr Pavilion 22, Nottingham Rock City 24, Loughborough University 25, Norwich East Anglia University 26, Birmingham University 27, Aylesbury Friars 28, Chippenham Gold Diggers 30, Bradford University June 1, Sheffield University 2, Liverpool Warehouse 3, Manchester Metro 4 and Lancaster Sugarhouse 5.

Rush release

RUSH HAVE a new single out next week.

The record is a double A side 'Countdown'/'New World Man' and comes out on April 29.

A 12-inch version includes a live version of 'Spirit Of The Radio', and an interview with the band.



Pic by Adrian Boof

Systematic Palmer

ROBERT PALMER goes out on the road again in May.

The singer, who has just scored a hit with 'You Are In My System', will play one of his biggest tours yet.

He starts at the Aberdeen Capitol on May 20. Then Edinburgh Playhouse 21, Glasgow Tiffany's 22, Liverpool Royal Court 23, Birmingham Odeon 24, Leeds University 25, Manchester Hacienda 26, Nottingham Royal Concert Hall 27, Bristol Locarno 29, London Dominion 30, London Hammersmith Palais 31, Brighton Top Rank June 3 and Southampton Gaumont 4.

The tour is the first Palmer has played for two years, and tickets are on sale now.

Angelics start up

THE ANGELIC UPSTARTS are back in action this month.

They play three dates at Sheffield Dingwalls on April 27, Liverpool Dingwalls 28 and County Durham 101 Club 29.

The group also release a new album 'Reason Why?' this week. It includes their single 'Woman In Disguise'.

Council of war

THE STYLE COUNCIL will play their first-ever live gig next month... at an anti-nuclear festival.

They play at a CND festival at London's Herne Hill Brockwell Park on May 7.

Also on the bill are Madness, Hazel O'Connor, The Damned and Clint Eastwood. It goes under the title of 'Rock The Bomb' and is sponsored by the Greater London Council.

The GLC are also sponsoring a free festival on May 1 with Bad Manners at

London's Hackney Victoria Park.

Also on the bill are Scarlet Party, Black Slate and Roddy Radiation and the Tearjerkers as well as films and theatres. The festival starts at noon.

Paul Weller has said that the Style Council will NOT be playing on the Respond Records tour.

"He doesn't want fans turning up and being disappointed that The Style Council won't be playing," said a spokesman for Weller.

Imagination dub

IMAGINATION ARE to bring out a dub album on May 6.

It features remixed versions of their hit singles like 'Body Talk' and 'In The Heat Of The Night' and is called 'Night Dubbing'.

The group, who have had seven singles in the charts, are also set to play a massive tour in November and December.

They are also recording a new single which is due out in early June.

BLANCMANGE HAVE a new single released next week.

It is called 'Blind Vision' and comes out on April 29. On the B side is an excerpt of the soundtrack they've made for a short film 'Duet'.

A 12-inch version has an extra track from the film.

BAUHAUS ARE to play a massive tour in June and July following the success of their 'She's In Parties' single.

They will also be starting work on their new LP which is due out at the same time.

The work has been put back as lead singer Peter Murphy had a severe dose of viral pneumonia.

Tour dates start at Aylesbury Friars on June 11. Then Brighton Top Rank 13, Bristol Locarno 14, Swansea Top Rank 15, Southampton Gaumont 16, Derby

Last Lizzy

THIN LIZZY have now decided to release 'Thunder And Lightning' as their new single.

It comes out on April 29 and has a live version of 'Still In Love With You' on the B side.

Lizzy's old guitarist Snowy White has a solo single out this week. It is called 'It's No Secret' and comes from his album 'White Flames' which is released on May 6.

ANIMAL NIGHTLIFE have fixed up a series of dates at London's top jazz nightclub Ronnie Scotts.

The group, who've just released their 'Mighty Hands Of Love' single, will play three nights at the venue on April 24, May 1 and 8.

Tickets for the gigs are available now.

Bauhaus party on

Assembly Hall 18, Northampton Derrigate Centre 19, Sheffield Top Rank 20, Liverpool Royal Court 22, Manchester Apollo 23, Newcastle City Hall 24, Aberdeen Capitol 26, Glasgow Tiffany's 27, Bradford Caesars 29, Hemel Hempstead Pavilion July 1, Ipswich Gaumont 2, Birmingham Odeon 3 and London Hammersmith Palais 4 and 5.



DURAN DURAN and Dire Straits are to headline a special charity concert in front of Prince Charles this summer.

They play the Prince's Trust Rock Gala Concert at London's Dominion Theatre on July 20.

The trust is formed to help young people with self-help schemes.

It will be the only British concert this year for Dire Straits. And Duran Duran will fly in from Montserrat where they will be recording, just to do the show.

"We are really looking forward to coming back for the show and we are especially excited to be playing for the Prince and Princess of Wales," said the band in a joint statement this week.

HOW TO BOOK. Tickets go on sale on April 24 from the Keith Prowse Ticket Agency, 24 Store Street, London WC1 at 11.00am. They cost £15, £12.50 and £10 are available by personal application only. They will be restricted to two per person.

THE BEAT have their old song 'Can't Get Used To Losing You' released this week.

It comes from their first-ever album 'Just Can't Stop It' and has 'Spar Wid Me' from their latest 'Special Beat Service' album on the B side.

A 12-inch version also includes 'Mirror In The Bathroom'.



Snake alive

WHITESNAKE ARE to headline this year's Castle Donington festival on August 20.

It's the second time they've played the festival. They supported AC/DC back in 1981.

The concert will be the only concert in Britain this year for Whitesnake — who were in the charts with their recent 'Saints And Sinners' album.

HOW TO BOOK: Tickets are all £10.50 and available now by post from Wootare Ltd PO Box 123, Walsall, West Midlands. Cheques or postal orders should be made payable to Wootare Ltd, and sent in with a SAE. Tickets will be on sale at the site on the day, but will cost £12.



WHITESNAKE

The final Linx

LINX WILL not reform, despite rumours that they will play London's Crystal Palace in August.

But David Grant has his first solo single out next week. It's called 'Stop And Go'.

Jacksons live?

MICHAEL JACKSON'S brother Jermaine has a new single out this week.

It is called 'You Moved A Mountain' and comes from his 'Let Me Tickle Your Fancy' album which came out last year.

Meanwhile, The Jacksons are still rumoured to be going ahead with plans to play Britain in the autumn. They are hotly tipped to appear at London's Wembley Arena, but probably won't do any provincial dates.

Call me Joan

JOAN ARMATRADING brings out a follow up to her 'Drop The Pilot' single next month.

It's called 'Call Me Names' and comes out on May 6. The single comes from her album 'The Key'.

Set the 'Tones

THE UNDERTONES bring out a new single next week.

It's called 'Chain Of Love' and comes from their 'Sin Of Pride' album.

On the B-side is a new song called 'Window Shopping For New Clothes'.

Party cheers

THE BIRTHDAY Party play a one-off date at London's Electric Ballroom on April 26. It will be their only British date this year, say the band.



Summer Holliday

ROMAN HOLLIDAY go out on the road to play their biggest ever tour at the end of the month.

And the group, in the charts with 'Stand By', bring out a follow-up single in May — although a title hasn't been fixed.

Dates start at Dartford Flicks on April 28. Then Coventry Polytechnic 29, Leicester Polytechnic 30, Hitchin Regal May 2, Southend Queens Hotel 5, Norwich University 6, London Brixton Ace 7, Bristol Dingwalls 11, Bournemouth Academy 12, Torquay 400 Ballroom 13, Cardiff Nero's 14, Liverpool Pickwicks 17, Sheffield Limit Club 19, Nottingham Trent Polytechnic 20, Hull Dingwalls 21, Edinburgh Nite Club 24, Aberdeen Venue 25, Inverness Ice Rink 26, Glasgow Nightmoves 27, Redcar Coatham Bowl 29 and Bradford University 30.

Sound the Alarm

ACCLAIMED NEW group The Alarm go out on the road next month following the release of their 'The Stand' single.

They play Reading University on May 10, Rayleigh Cross 12, Birmingham Polytechnic 13, Leeds University 14, Hull Dingwalls 17, Kidderminster Town Hall 19, Nottingham Asylum 20, Liverpool Warehouse 21, Manchester Gallery 22, Newcastle Dingwalls 23, Sheffield Limit Club 24, Bristol Dingwalls 25, Brighton X-treems 26, London Marquee 28 and 29, Glasgow Nightmoves June 2, Bradford University 3 and Coventry Polytechnic 4.

Out of the Maze

MAZE ARE to have a new album out at the end of the month.

The top soul band bring out 'We Are One' on April 25. It is their first studio album since 'Joy And Pain' which came out in 1980.

A single from the album 'Love Is The Key' comes out this week.

Jimmy Cliff dates

REGGAE STAR Jimmy Cliff comes to Britain later this month.

He plays London's Dominion Theatre on April 29 and 30 and The Birmingham Odeon on May 1.

New Image

SECOND IMAGE release their debut album next week.

It is simply called 'Second Image' and features nine tracks including a vocal

version of 'Special Lady'.

The group have also added a date to their tour at the Ilford Room At The Top on May 30.

More metal

IRON MAIDEN and Motorhead have both added dates to their tours.

Maiden will play a fourth show at London's Hammersmith Odeon on May 25.

And Motorhead have added dates at the Hull City Hall on June 23 and St Austell Cornwall Coliseum July 5.

Luxury from Heaven

HEAVEN 17 release a follow-up album to their 'Penthouse and Pavement' LP next week.

The new album is called 'The Luxury Gap' and includes their single 'Temptation'.

Deep throat

INDEEP ARE to have a new single this week.

The song is called 'When Boys Talk' and follows up their acclaimed 'Last Night A DJ Saved My Life' hit.

It also comes out as a 12-inch version which carries a total of four tracks. As well as the A-side is an instrumental version, a scratch mix of the instrumental and an acapella version of the song.



INDEEP

FAT LARRY'S BAND

NEW SINGLE

STUBBORN KIND OF FELLOW

VS 589 (-12)

AVAILABLE ON 7" AND EXTENDED 12"

mercury

Tears For Fears

Pale Shelter



New single
available on 7" + 12"

Available from all branches of **WOOLWORTH** **Greens** **Martin** & all good record shops
And Woolco at DEBENHAM

RELEASES

REGGAE STAR Dennis Brown has 'The Best Of Dennis Brown' out next month. It includes his 'Money In My Pocket' and 'Ain't That Loving You' hits. The record comes out on May 20.

PUNK BAND GBH have a new single out this week. It's a double A side called 'Catch 23'/'Hellhole'.

RICK WAKEMAN has his soundtrack album to the film 'Golé!' released this week. A single from the album — about last year's World Cup — called 'Theme From Golé' is also out this week.

TOP SOUL singer Al Jarreau has a new single out next week. It's called 'Morning' and comes out on April 29.

TWISTED SISTER'S new album 'You Can't Stop Rock 'N' Roll' will not now be released until June.

DUSTIN HOFFMAN'S new film 'Tootsie' has its theme tune released next week. It's called 'It Might Be You' and is performed by singer/songwriter Stephen Bishop.

THE DECORATORS have a mini-album out this week. It's called 'Rebel Songs' and features six numbers. The group will be doing some live dates later in the year.

RIP RIG And Panic have a new single out this week. It's called 'Do The Tightrope' and comes from their 'Attitude' album. On the B side is a new song with one of their customary wacky titles, 'Blip This Jig, It's Shamanic'.

FORMER TRAFFIC drummer Jim Capaldi has an album out on May 6. It is called 'Fierce Heart' and features Steve Winwood. Van Morrison is another of his guests.

GERMAN AVANT garde group Can have a new 12 inch single released this week. It's called 'Moonshake' and comes from their 'Future Days' album. On the B side is a previously unreleased song 'Turtles Have Short Legs'.



THE SWINGING Laurels, who recently toured with Culture Club, take a series of dates in their own right this week.

They play Torquay 400 Ballroom on April 22, Bristol Dingwalls 23, Coalville Bensons 26, Bradford University 27, Hull Dingwalls 28, Glasgow Nightmoves 29, Newcastle Dingwalls 30, Sheffield Polytechnic May 4, Manchester Gallery 5, Liverpool Polytechnic 6 and Loughborough University 7.

The group have recently released a single 'Lonely Boy'.

TOURS

THE BELLE Stars have added a warm-up date to their tour, at the Chippenham Gold Diggers on April 24.

SEX GANG Children go out on the road next month under the banner 'Cut Your Vein'. They play Dartford Flicks on May 5, Birmingham Digbeth Civic Hall 6, Manchester Polytechnic 7, Glasgow Nightmoves 9, Newcastle Dingwalls 10, Leeds Warehouse 12, Norwich Gala 13, Brighton Polytechnic 14, London Lyceum 15.

CROWN OF Thorns, in the independent

charts with 'Kingdom Come', play Coventry General Wolfe April 21, Colne Franc's 23, London Merlin's Cave May 6 and London School Of Economics 13.

THE BOLLOCK Brothers are to play the Sex Pistols' 'Never Mind The Bollocks' album live at London's Batcave on April 27. They will also bring out their version of the album in three weeks time.

WEAPON Of Peace, who release a new single 'Standing On The Edge' shortly, have added to their tour dates at Bristol Dingwalls on April 27, London Queen Mary's College 29, Portsmouth Polytechnic 30, Nottingham Trent Polytechnic May 20, Loughborough



University 27 and Guildford Surrey University 28.

SPEAR OF Destiny have switched their Torquay Pavilion date on April 22 to Exeter St George's Hall on the same night.

TV AND RADIO

THURSDAY'S 'Alter Image' on C4 takes a look at wacky Pookiesnakenburger doing their busking bit down at Brighton, where they presumably have little better to do.

FRIDAY has the awful Christopher Cross playing on Beeb One's 'Pebble Mill At One'. It's also the day when the awful Jonathan King starts his new show 'Entertainments USA' (BBC 2) and features those hip radical artists Laura Branigan and The Greg Kihn Band. The best bet is C4's 'Switch' which has Roman Holliday, The Undertones, Aztec Camera, Bourgie Bourgie, and (gasp!) Dexys, Heaven 17, I-Level and Spandau on video.

SATURDAY is when BBC 1 are mean enough to ruin your weekend with the 'Eurovision Song Contest' — watch how our little darlings Sweet Dreams do battle with those nasty foreign groups. Also on Saturday is a repeat of 'Guitar Greats' (Radio One) which features session guitarist James Burton.

SUNDAY might be brightened up a bit with Jenny of the Belle Stars spinning the decks on Radio One's 'My Top Twelve'.

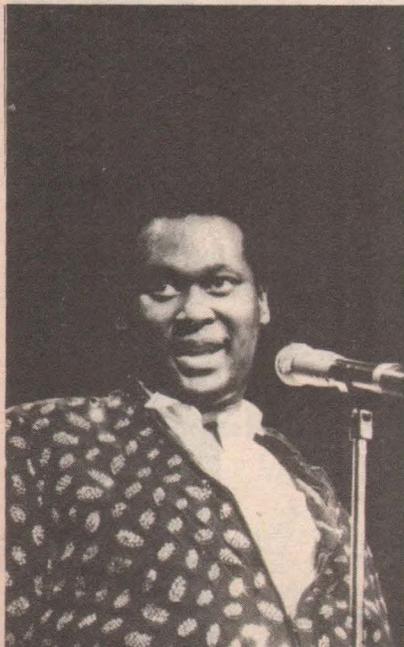
TUESDAY is the only other day of note when Blancmange, Spandau Ballet and A Flock Of Seagulls grace ITV's 'Razzmatazz'.

Luther Vandross

NEW SINGLE

YOU'RE THE SWEETEST ONE

LIMITED EDITION. 12" FOR THE PRICE OF 7"



AVAILABLE ON 12" TA3313 & 7" A3313
TAKEN FROM THE ALBUM LUTHER VANDROSS.



GET READY FOR THE GREAT RADIO ONE TRIVIA QUIZ!

REMEMBER last year's amazingly successful Marathon Music Quiz on Radio One? Well it's on again this year and this time RECORD MIRROR is helping to stage it.

The Great Rock 'n' Roll Trivia Show, sponsored by RECORD MIRROR and The HMV Shop, will be broadcast live by Radio One on May 28. Kicking off at 12 noon and lasting for 12 hours, it will feature two teams of pop stars captained by Mike Read and Paul Gambaccini zapping through hundreds of pop trivia questions.

There'll be live music from Blancmange and another major act (Soft Cell has been whispered) and musos who have agreed to put their IQs to the test so far include Phil Collins, Nick Heyward, Phil Lynott, David Grant and Martin Rushent. Quizmaster will be David Jensen.

All money pledged during the event will go to the Variety Club and the Nordoff-Robbins Music Therapy Centre. RECORD MIRROR started the cash rolling on Friday by presenting a cheque for £10,000 — that's Siobhan of Bananarama handing our cheque over to Junior, representing the Variety Club. Radio One's Peter Powell was there to make sure the cheque didn't bounce!

Next week in RM you can enter a great competition to win tickets for the event as well as other major prizes. And remember, we have our very own Trivia Quiz (see page 20) every week!



Pic by Justin Thomas

AFTER HARRY'S GAME
CLANNAD'S GOT A MAGICAL RING....



CLANNAD

MAGICAL RING

...AND A MAGICAL NEW ALBUM ON **reel**

ALSO AVAILABLE ON CASSETTE
INCLUDES THE NEW SINGLE I SEE RED

PILLOWS AND PRAYERS



THE SHOW people love to hate but watch in their millions is back this Saturday — The Eurovision Song Contest.

Last year Bobby McVey, Helen Cray and Carrie Gray were sneering with you — now they are competing for Britain as Sweet Dreams with 'I'm Never Giving Up'.

"I used to hate it," says Bobby. "But it's a different ball game once you're in it."

Helen, the blue eyed blonde agrees: "I've become very patriotic. It's only in sport or things like that that you get the chance to represent Britain. People aren't interested until the week before when they start rooting for the record."

'I'm Never Giving Up' was one of eight songs chosen from 475 ditties for the British finals 'A Song For Europe'. Since January a package was created for the song. The present trio are the fruits of that labour.

The system was born in 1976 when suitable 'name' acts like Cliff Richard and Olivia Newton-John, previous entrants, couldn't be found. Many artists and groups are afraid of ruining their hard won reputations by entering. It's rumoured that Paul McCartney once sent a song in anonymously and didn't get selected. Around that



SWEET DREAMS: blanket coverage

time acts that would appeal to an age range from five to 65 were thin on the ground. Since then bands have been specially manufactured.

Remember Co-Co? How about Black Lace, Prima Donna or Bardo? Obviously very few survive in the

big wide world. Bucks Fizz is the only 'packaged' band to survive and grow.

Sweet Dreams know they've got to work hard but they're optimistic. "I feel we're going to be remembered because we haven't

been handed 'Top Of The Pops' or Radio One airplay as automatically as the others did, yet we entered the charts at number 45," says Bobby.

Mike Gardner

50

Sweet Dreams

PICTURE DISCS TO BE WON!

SWEET DREAMS fly the flag for Britain this Saturday in the Eurovision Song Contest. Record Mirror is celebrating the event by giving away 50 limited edition picture discs of the UK entry 'I'm Never Giving Up'. To win these valued collector's items all you have to do is answer three simple questions. Cut out the coupon, indicate your answers and send the entry to: 'Sweet Dreams Picture Disc Competition', Record Mirror, PO Box 16, Harlow, Essex. Entries must be received by Monday May 2 — so don't delay. The first 50 correct entries we open will win!

- 1) Who sang Britain's first Eurovision Song Contest winner 'Puppet On A String'? a) Abba..... b) Sandie Shaw..... c) Boy George.....
- 2) Which internationally famous group won in 1974 with 'Waterloo'? a) Duran Duran..... b) Spear Of Destiny..... c) Abba.....
- 3) Which chart topping group won the contest for Britain in 1981 with 'Making Your Mind Up'? a) Bardo..... b) Bauhaus..... c) Bucks Fizz.....

Name.....
 Address.....
 Age.....



Just out.



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KajaGooGoo: White Feathers.

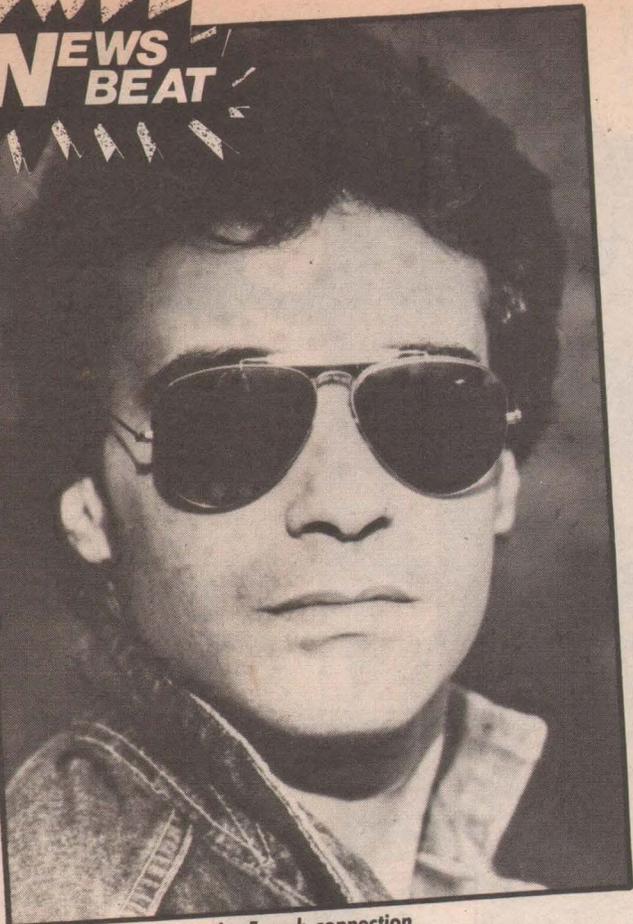
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NEWS BEAT



FR DAVID: the French connection

The Seine old song

THEY MIGHT have the best food and the most beautiful women in the world, but when it comes to producing international singing stars the French are about as successful as the England team are at winning football matches these days. In short, not much cop.

But one gallic geezer hoping to put himself up in the Sacha, Aznavour and Piaf league before long is F R David, currently leapfrogging up our charts with his romantic little offering 'Words'.

"It is very important to have success in Britain and America," he says, "because everything is so much bigger and more professional than in France. People take music seriously. But no matter what happens with my career I don't want to leave my home. Paris is where I want to be."

Born in Tunisia nearly 30 years ago, the hunky heart-throb singer moved to Paris when he was 10 and spent his teenage years playing guitar, immersing himself in the creative atmosphere of the late sixties music world. It's an era that still influences his music today. "I love the sixties very much,"

he says. "It was a magic time and much more imaginative than today. My favourite groups were the Beatles, the Beach Boys, the Rolling Stones and the Kinks."

After a couple of false starts in the early seventies, F R David's career really took an upward turn when he teamed up with the now legendary Vangelis.

"I met him by accident in a TV studio," F R explains. "It was just after he split up with Aphrodite's Child. He was playing his keyboards and I picked up a bass and took it from there. He's fantastic to work with."

"After that I went to America. I intended staying six months and ended up staying six years. It was like being on another planet, working with people like Ray Charles. But I got homesick in the end. I couldn't get any good ideas so I had to get back to Paris."

"I finished 'Words' as soon as I got back from the USA and everything went from there. It was number one in Germany for 10 weeks, Italy for five weeks and Belgium for three weeks. Now it's going up the British charts and I hope it'll get to number one there."

SIMON TEBBUTT

THE VOICES
NEW 7" & 12" SINGLE

SAKRIFIKIAL RITES

SEAN 'Sunny Boy' McCLUSKY of JOBOXERS

STAR CHOICE

- 1999 — Prince. A really powerful song.
- GET UP OFFA THAT THING — James Brown. It's just great.
- GHOST IN MY HOUSE — R Dean Taylor. The songwords are romantic.
- ROADRUNNER — Junior Walker. Because the sax solo comes around like a chorus.
- MY BABY MUST BE A MAGICIAN — Mavellettes. This gets the funny guitar noise award.
- SOS (Stop Her On Sight) — Edwin Starr. A good swing Motown number.
- LAST NIGHT A DJ SAVED MY LIFE — Indeep. Because I've lost a lot of weight dancing to this song around the clubs.
- THE SAME OLD SONG — Four Tops. It's just amazing. It still takes me by surprise.
- CHAINS OF LOVE — Jimmy James And The Vagabonds. Shabby disco soul.
- HOW SWEET IT IS (TO BE LOVED BY YOU) — Junior Walker. Another swing song. It's got a jazz feel for a soul number.



OVERKILL

I CAN'T GET TO SLEEP
I THINK ABOUT THE IMPLICATIONS
OF DIVING IN TOO DEEP
AND POSSIBLY THE COMPLICATIONS
ESPECIALLY AT NIGHT
I WORRY OVER SITUATIONS
I KNOW WE'LL BE ALRIGHT
PERHAPS IT'S JUST IMAGINATION

DAY AFTER DAY IT REAPPEARS
NIGHT AFTER NIGHT
MY HEARTBEAT SHOWS THE FEAR
GHOSTS APPEAR AND FADE AWAY

ALONE BETWEEN THE SHEETS
ONLY BRINGS EXASPERATION
IT'S TIME TO WALK THE STREETS
SMELL THE DESPERATION
AT LEAST THERE'S PRETTY LIGHTS
AND THO' THERE'S LITTLE VARIATION
IT NULLIFIES THE NIGHT
FROM OVERKILL

DAY AFTER DAY IT REAPPEARS
NIGHT AFTER NIGHT
MY HEARTBEAT SHOWS THE FEAR
GHOSTS APPEAR AND FADE AWAY
COME BACK ANOTHER DAY

I CAN'T GET TO SLEEP
I THINK ABOUT THE IMPLICATIONS
OF DIVING IN TOO DEEP
AND POSSIBLY THE COMPLICATIONS
ESPECIALLY AT NIGHT
I WORRY OVER SITUATIONS
I KNOW WE'LL BE ALRIGHT
IT'S JUST OVERKILL

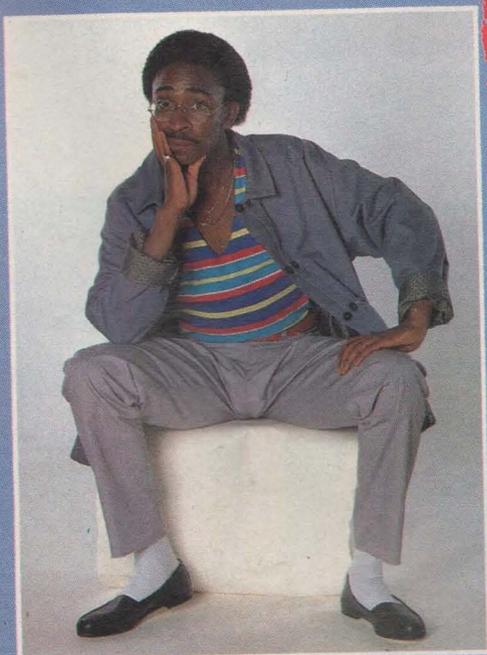
DAY AFTER DAY IT REAPPEARS
NIGHT AFTER NIGHT
MY HEARTBEAT SHOWS THE FEAR
GHOSTS APPEAR AND FADE AWAY
GHOSTS APPEAR AND FADE AWAY
GHOSTS APPEAR AND FADE AWAY



**MEN AT
WORK**

On Epic Records
Words and music by Colin Hay
Copyright April Music Ltd

Junior



Communication Breakdown

TV's broke down won't see the News At Ten tonight
Ink's running from the paper dropped in the street tonight
Seeds of fulfilment for food for thought I won't receive
Picked up the phone to find out the time there is no tone

And all I hear is —
Communication breakdown
There ain't no solution

Questions are asked he turns and says he knows them all
Facing the corner he's told not to speak at all
What did he do that was so wrong for him to be standing
there

He understood what she said but can only speak French
And she speaks Spanish —
Communication breakdown
There ain't no solution

Years pass you both meet and talk of what you have done
Finding the paths you've both chose don't link up as one
Changes you've both gone through make it you don't see
eye to eye

There in the back of your minds you're both wondering how
You once shared so much
Communication breakdown
There ain't no solution

On Mercury Records
Words and music by Junior Giscombe and Bob Carter
Copyright Junior Music Ltd/Samusic Ltd/EMI Publishing Ltd

SING SONG

BELLES

EIGHT MONTHS ago you would have found few people to disagree with a Belle Stars-as-rag-doll-pop-stars scenario. Seemingly forever releasing cut rate cover versions, the Belle Stars appeared the classic example of an act sold on sex and novelty.

A lot has changed since then. First off The Belle Stars released one of their own songs. 'Sign Of The Times' was not only cleverly executed pop, it was by far the Stars' biggest seller.

Suddenly the inane grins disappeared to be replaced by the studious stance of pop crafts(wo)men. It got better. The Belle Stars appeared 'live' on TV and played a set so damn tight 'n' hard they blew their hipper fellow guests straight back into the dressing room.

This attitude continues on the girls' latest single 'Sweet Memory' — essentially a live number and perhaps a little too raunchy to nestle comfortably alongside the likes of Kajagoogoo.

Some transformation, huh? Well not really when you consider the Stars have been a working band for over two years. Interestingly they've served a longer apprenticeship than most of their male contemporaries.

And therein lies a heartening tale. For by their very persistence and application, The Belle Stars have done a lot more for the cause of all-girl groups than a whole workshop full of burly feminists.

The Belle Stars are not simply another 'All Girl Group', but a working rock group. The difference is subtle, but I'm sure the girls would appreciate it.

Enough. With me to discuss life with The Belle Stars are saxist Miranda — cute 'n' astute — and bassist Lesley — vivacious and forthright. Sitting quietly in the corner of the interview room is Lesley's constant companion, her dog Ralph.

Did the success of the last single vindicate your belief in your own ability?

Miranda: "We started off getting success with 'covers', but it was such a good boost when we brought out our own single and got the highest we've ever got in the charts. Number three was really good I thought."

Lesley: "And it was good for all women's groups to be that high in the charts; that's a big breakthrough in itself."

"Before we started doing 'covers', we released our own songs which didn't do very well." Ah, those 'covers', why did you do them?

Miranda: "We really wanted to do 'lko', 'cos three of our singles had failed and we really wanted something that would take us into the public eye and let people see we existed. Then, when they'd heard of us we'd bring out our own material. It worked."

Lesley: "We wouldn't release a song if we didn't think we'd put our best into it, that we'd made it a better song than it originally was."

Does it annoy you that some people look upon you as pretty faces rather than musicians?

Miranda: "People who think that are people I don't really want to appeal to anyway. Anyone who sees us live will know we're worth more than just a glossy middle page. People who don't are obviously too self opinionated or whatever and have a fixed idea about us."

Lesley: "We listen to our early tapes and go urrrgh! But we've fought and battled with sound people and lighting people for a good show. 'Cos we're essentially a live band. We did a documentary for Thames TV and watching the clips from the Lyceum, I could see we are a good live band."

Do you ever get pestered by boy fans?

Miranda: "They're quite polite really. I don't think men take on the same role as groupies. I don't think it's acceptable for them to act the same way. So we don't really come across them — unfortunately. Blokes don't scream or mob, or pull bits of your clothes off you."

Lesley: "I think it might start to be a bit different now we've had a bit of chart success."

Do you wear the same clothes off stage as you do on stage?

Miranda: "Yeah. We went through a phase of wearing stage outfits with a theme. Like fruit, spots, sailors, things like that. We've blown that out now, I think we feel happier now, wearing clothes that we wear off stage as well."

"We were desperate for an image then. I think now we've built a strong enough image for ourselves, we don't have to keep pushing the short frilly skirts type of thing."

What annoying habits do any of the group have?

Lesley: "S J's always opening windows and coughing whenever you light a cigarette. She empties ash trays and opens windows all the time."

Miranda: "Judy gets a little bit of hair and plays with it and says 'oh, I'm so negative'. Stella, she's a freebie fan, she takes loads of records whenever we go to record companies. Jenny sprays perfume under her armpits."

Are you wild girls when you're on the road?

Miranda: "Yeah, we do like a little



MIRANDA BELLE STAR: "we never meet groupies"

tipple, I think we get quite frightening to an outsider. We're quite overpowering. If someone tries to assert themselves, if someone comes into the dressing room and we don't like the look of them, they'll just run a mile once we get going on them. Stella's quite a joker.

"In fact we all play little practical jokes. Lesley, remember when you used to wear a little black mini skirt? We did a gig once and took the mini skirt out of her bag and replaced it with massive black trousers — big pantaloons."

"Five minutes before we went to go on, she started to change and went — 'oh no, what are those trousers?'"

"She wasn't too amused and we were too scared to admit we'd done it."

How long does it take you to put

on your make-up before you go on stage?

Lesley: "We're quite resourceful, if there's 10 minutes to get ready we'll do it."

Who's the vainest Belle?

Miranda: "Judy's the vainest, she just won't stop looking at herself in the mirror. Judy thinks she's really fat, when in fact she's really skinny. Whenever we order clothes, she always orders size 16, she's got this conception that she's like a barrel. But she's not at all, she's really skinny."

Your work schedule is pretty tight. Does it affect your social life?

Miranda: "Well, I go down the Camden Palace every night. It doesn't disrupt my social life at all, as far as I'm concerned. Obviously if you go away for a six week tour

you get a bit out of touch." Lesley: "Seeing people when you have got time off is a bit of a problem. It's difficult to meet your old friends and get together, 'cos when you've got two days off, it's not really two days off as such, 'cos you have to be writing songs, thinking about new material."

What's the biggest disaster that's happened to you since you've been in The Belle Stars?

Miranda: "Being ripped off in New York was not very nice. We had all our band money stolen from a hotel — about £200."

Lesley: "When the handbrake of our mini van welded to the exhaust after it had blown up. We were stuck in Watford Gap for about five hours. There was an AA van on the other side of Watford Gap, but they wouldn't come and do us, 'cos it was private property or something. We had to do a photo session very early the next morning and we looked terrible."

What sort of flat do you live in?

Miranda: "I live in a dive with

cockroaches in Chalk Farm. There were 10 of them in the kitchen when I got home the other night. They're very old flats where I live and I think the cockroaches arrive and never leave there. They just breed and breed. There were three of them on a loaf of bread. That's not very attractive when you've just come back from the Palace." Lesley: "I'm just sorta staying in a friend's flat at the moment, being homeless as I am. And there's Ralph of course. I used to have a fish tank, but all the fish in it kept dying."

What would you be doing if you weren't Belle Stars?

Lesley: "I'd be playing bass somewhere."

Miranda: "I'd have 12 children and three dogs."

What!?

Miranda: "No, I'd like three kids actually. People say I look like Olive Oil, so I'd like my kids to look like Sweetpea rather than Popeye. But really there's nothing I'd rather be doing at the moment than being in The Belle Stars. I wouldn't leave the group just to have babies."

Now you can't say fairer than that. Oi, where's my spinach?

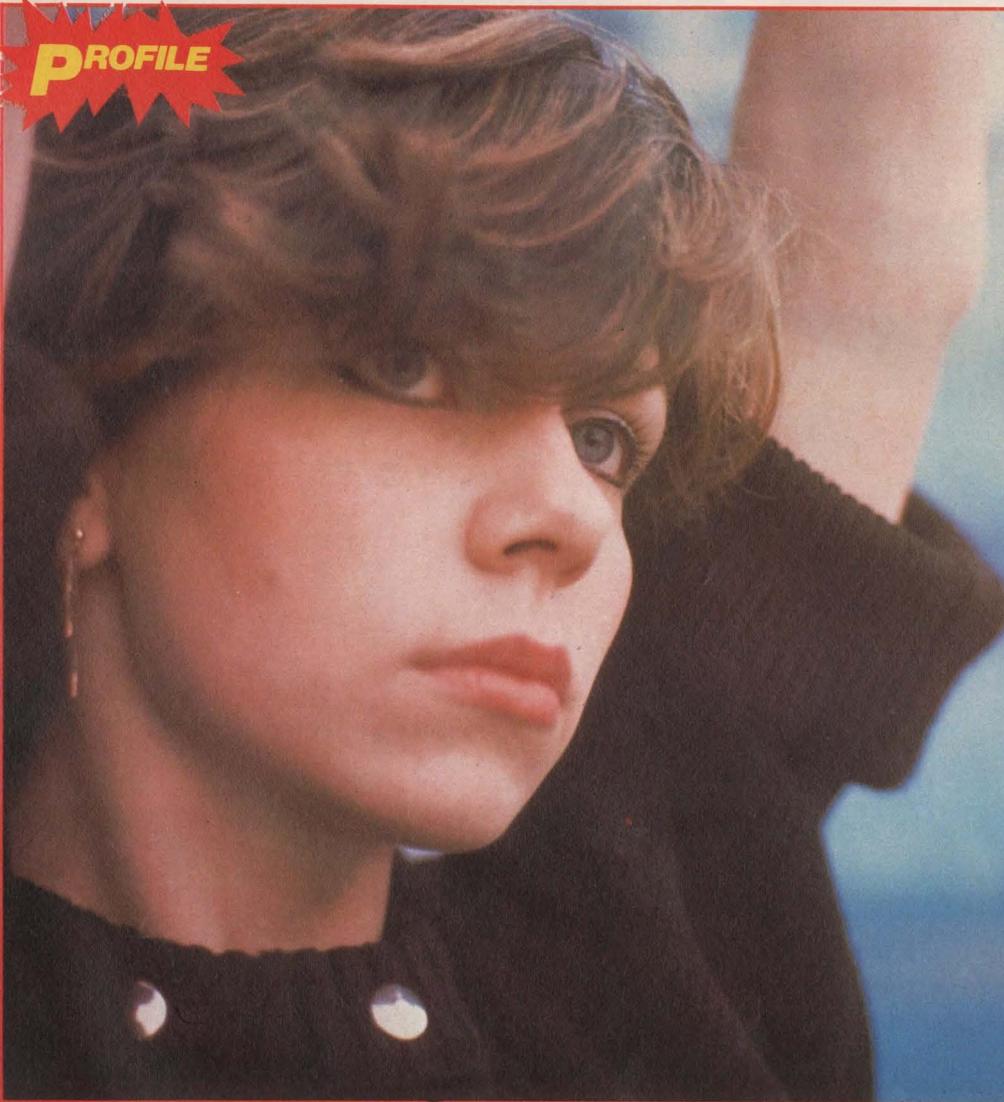
JIM REID



THE BELLE STARS: arts and craftswomen

Pics by Joe Bangay

PROFILE



TRACIE

FULL NAME: *Tracie Young*
PLACE OF BIRTH: *Dorby*
EDUCATED: *Trinity Road Primary Chelmsford, Boswell's Comprehensive and Colchester Institute of Further Education*
HEIGHT: *Five foot and a peanut*
WEIGHT: *Eight stone, four pounds*
COLOUR OF EYES: *Blue*
FIRST LOVE: *Paco Rabanne aftershave*
FIRST DISAPPOINTMENT: *I came second in a holiday talent contest impersonating Rigsby in 'Rising Damp'*
FIRST RECORD BOUGHT: *'Pop Muzik'*
MUSICAL INFLUENCES: *Q Tips, Martha Reeves and Aretha Franklin*
HERO: *Paul Young, John McEnroe, Gary Kemp*
HEROINE: *Doris Flower*
FAVOURITE MAGAZINES: *'Record Mirror' (honest!), 'Smash Hits' and '19'*
FAVOURITE BOOKS: *All James Herbert, 'Missed It That Much' — William Johnstone, all Virginia Andrews*
FAVOURITE FILMS: *'Friday 13th' Parts I & II, 'Halloween' Parts I & II, 'Deliverance', 'Close Circuit'*
FAVOURITE TV SHOWS: *'Coronation Street', 'Crossroads', 'The Young Ones' and 'Three Of A Kind'*
BEST LIVE SHOW SEEN: *Q Tips, Venue*
FAVOURITE CLUB: *I don't go to clubs*
FAVOURITE FOOD: *Steak and chips, instant mash, tinned macaroni*
FAVOURITE CLOTHES: *Tight jeans, anything black and stylish*
HAIRCUT: *Norman at Leon Nash in Chelmsford*
FAVOURITE DRINK: *Tea, Southern Comfort and Coke*
IDEAL HOME: *Palmers Green (Paul Young lives there)*
IDEAL HOLIDAY: *Anywhere with friends*
IDEAL CAR: *Black mini*
MOST FRIGHTENING EXPERIENCE: *Being attacked outside my front door*
WORST EXPERIENCE: *Being interviewed by Robin Smith*
FUNNIEST EXPERIENCE: *See worst*
FANTASY: *See heroes*
MOST HATED CHORE: *Getting up*
AMBITION: *See fantasy*

VALENTINES

Day



VALENTINE BROTHERS: lend us a fiver, mate

THE VALENTINE Brothers know all about the subject of their single 'Money's Too Tight (To Mention)'.

After going to Los Angeles to make the big time, they found themselves with hardly a dime in their pockets.

"When we were there we were meant to have a job," remembers Billy Valentine. "It was the same old story — the job wasn't there when we arrived."

"We had no choice but to do what we knew how to do and that was entertaining," says brother John. "We did the rounds and started playing the clubs."

After building up a small following, they were given parts in 'The Wiz' musical, which toured all over America, and later spawned a film, with Diana Ross playing Stephanie Mills' stage part.

But even after three and a half years on the road working constantly, they were soon short of the spondulicks again.

"The money was good with 'The Wiz'," says John. "We got substantial rises and everything was plentiful."

"In July 1979, the show closed and things really got tough. I was able to do some guitar work with various groups, but other than that, pickings were slim."

From there the pair landed a record contract, but they were doing things like a disco version of

'The Sound Of Music' — a money earner, perhaps, but not exactly their thing. The music was more down to the producer than the brothers.

Then came the single 'Money's Too Tight', which was a massive hit in America, and Britain's hottest import last year. It wasn't released here because the Valentine Brothers didn't have — and still don't have — a big record company deal and the record came out on their own independent label.

But the song has had a huge influence on both sides of the Atlantic.

"Did you know that the single has just been chosen by the Democratic Party as their theme song for the 1982 voting

registration draw?" says Billy.

"Well, that was a very proud moment for us. On each album we like to think we can put on a song that makes some kind of statement. That's what we did, and we're very proud."

"Our overall objective has been to put messages in our music. We feel as long as it's real people can identify with it."

The brothers were brought up in



Columbus, Ohio, where their father owned three nightclubs, so they've never been strangers to entertainment.

There are 13 brothers and sisters in their family and they all sang. That experience has helped them inject a live sound into their recordings that goes against the grain of a lot of the slick material coming out of the hit factories of New York.

The Valentine Brothers sound has been compared to Sixties soul brothers Sam & Dave and the music takes a lot from harder Seventies disco.

"We do like to get a raw sound across on our records," says John. "If you get too technical, it loses meaning."

"On 'Money's Too Tight' we just recorded the song once through and that was it as far as our voices were concerned."

"It comes from an album 'First Take' — which we hope will come out in England soon — which was given that title because we recorded our voices in one take. And I hope that it puts across the excitement and the feeling of the songs."

You know the song. And who knows, maybe they'll even get the cash to write another one.

Simon Hills



Pic by LFI

BEGGARS' BANQUET

"**GOR SPARE** us a copper for a cuppa tea, guv." Attempting to make ends meet between gigs and record company advances are grubby street urchins Gary Tibbs and Roger Daltrey, pictured filming for a BBC production of the 'The Beggars' Opera'. Gary, formerly of Roxy Music and Adam And The Ants and now comfortably settled as half of Merrick and Tibbs, stars with Stratford Johns and Bob Hoskins.

No. 40

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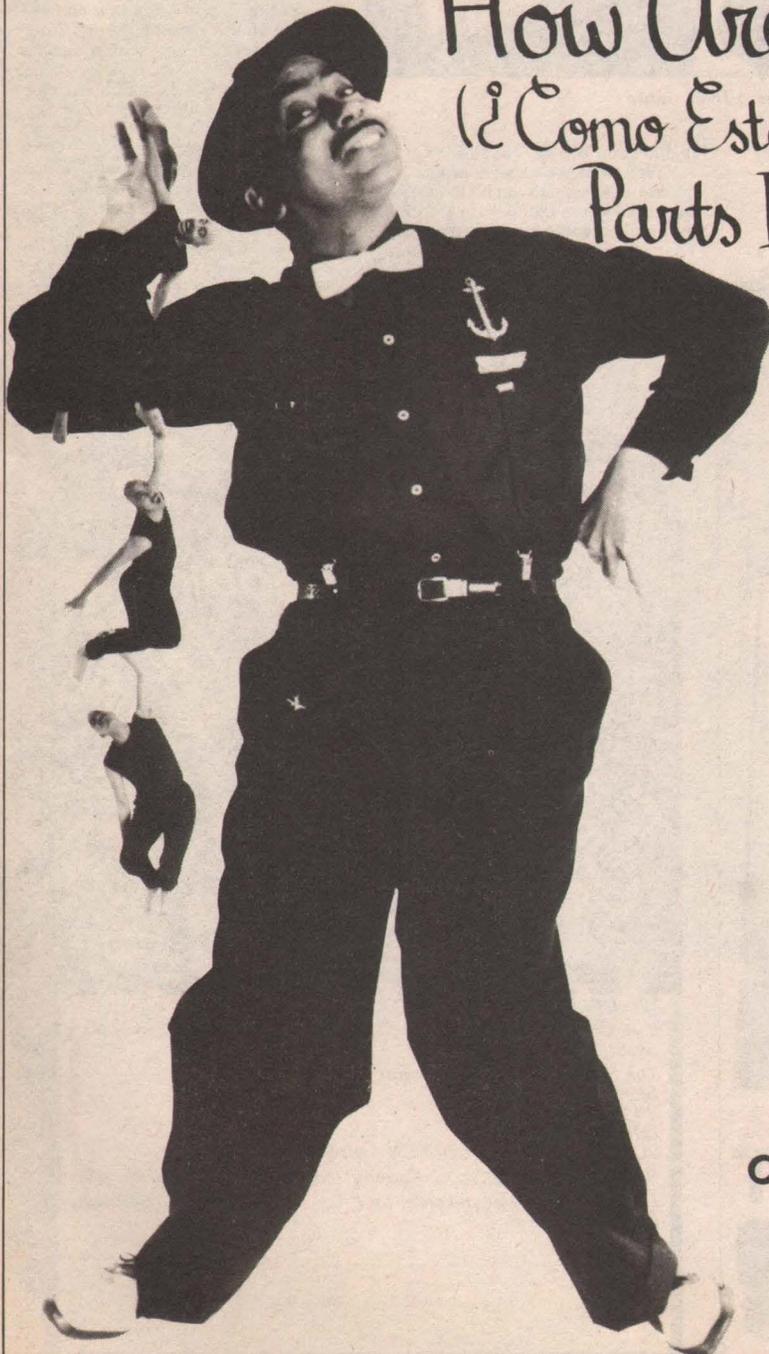
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selected by
DANIELA SOAVE

Prime cuts

THE FUN BOY THREE 'My Lips Are Sealed' (Chrysalis) *The Fun Boy Three will insist on going on and off the boil like a stew that's been on the stove for weeks, but this latest helping is as fiery as a chilli on its first night. Deadpan as ever, 'My Lips Are Sealed' combines a dramatic melody with sharp harmonies, and positively oozes with infectious rhythms.*

PAUL HAIG 'Heaven Sent' (Les Disques Du Crepuscule) *I err on the side of being over-critical of Scottish groups lest I be accused of favouritism, but there is no escaping from the fact that Paul Haig cannot be labelled one of those wee niaffs trading on the Caledonian connection. 'Heaven Sent' grips you by your lapels and hurls you on to the dance floor. Polished, earthy and slick but sultry, this is deca-dance at its best. Must be something they put in the haggis...*

J WALTER NEGRO AND NICKY TESCO 'Cost Of Living' (Albion) *I quite agree, the price of furniture polish is outrageous. Full of bubbling bass, this prime cut is like a slap in the face with a wet fish. Mean and sharp in the best Manhattan tradition, the brass virtually blows you out of the room.*

COATI MUNDI 'Como Esta Usted' (Virgin) *Last of this week's singles worth bothering about, this is a refreshing blend of good humour and good music. You wonder where Kid Creole would be without his Coconuts and Coati Mundi. The background melodies weave a rich and colourful tapestry with the impudent Coconuts wailing 'Why can't we be like Superman and Lois Lane? Why can't we be like Tarzan and Jane?'*

Compost corner

MARSHALL CRENSHAW 'Something's Gonna Happen' (Albion) *With a name like a Tonka toy dumper truck you expect Marshall Crenshaw to be as heavy as a lorry load of wet cement, but he sounds curiously like a Eurovision song contest entrant's re-working of a Buddy Holly song. Dreadfully amiss.*

WHITE LITE 'Emotional Blackmail' (Epic) *This young lady sings as though she were being squeezed through a mangle and looks the part too. Imagine Toyah with a pot of Dulux brilliant white gloss tipped over her, imagine Grace Jones diluted until her snarl is less than a whimper. There you have White Lite.*

THE B52's 'Future Generation' (Island) *I would dearly love to blow the B52's to smithereens, along with those odious Revillos. They're thin, they're hip and cool and ooh so noo wave when they just sound like a buch of petulant schoolkids screaming in the playground — ya boo sucks to you. Still I suppose that appeals to most Americans.*

BONNIE TYLER 'Faster Than The Speed Of Night' (CBS) *Why anyone in her right mind should want to sound like a bland out American rock star with geriatric guitar solos and crashing drums bashing about in the background beats me. Admittedly Bonnie's voice was wasted*

on ditties like 'Lost In France' but this latest treatment is no improvement. Well she's proved she can belt them out, now she needs to find a song which merits it.

MEATLOAF 'If You Really Want To' (Epic) Which bring me to Mr Weightwatcher himself. Tired of bawling fit to bust a gut, Meat manages to restrain himself for this one, with the result that this understated slice of strength is more palatable than his usual offerings. Not to say it is good, just not as bad as usual.

TONI BASIL 'Street Beat' (Radialchoice) It makes me mad that the BBC pay this unpleasant woman so much attention when there are so many talented people in Britain. An improvement on 'Mickey' and certainly better than the B52's but powerpop bubblegum should have no place in the British charts.

HALL AND OATES 'Family Man' (RCA) I much prefer this version to the original but I'm not sure that it's different enough or long enough after Mr Oldfield's toon to stand a chance. Good enough for the album but not for a single, methinks.

ESPIONAGE 'The Sound Of Breaking Hearts' (A&M) Well I didn't go a bundle on Espionage. Guitar band doing it with synths. Next.

DEBARGE 'I Like It' (Gordy) With five or six copies of this in the singles drawer, Debarge are hard to ignore. I can't honestly say this provokes a reaction one way or the other, despite all the hopes that they are the next big thing.

LGT 'I Want To Be There' (EMI) I never really liked goulash at school dinners. Inspid and tasteless, it was a poor imitation of good old stew. Just as Hungarian funksters LGT are a pale version of the real thing . . .

THE FIXX 'Saved By Zero' (MCA) The Fixx are improving, but I wish they'd pay a bit more attention to their lyrics. Saved

by . . . Zero doesn't exactly fill your mind with images because what is zero? A person, a situation, a country? They might say it's up to you to make up your mind but I think it's a bit of a cop out. This song has potential but doesn't go anywhere.

FRIENDS AGAIN 'Honey At The Core' (Moon) Another Scottish band. They need to work very very hard at their lyrics which are diabolical. They definitely have something but the words let it down.

ROBIN GIBB 'Juliet' (Polydor) Very understated for one third of The Bee Gees. In fact so understated that it lets Robin down. The production is very flat and one dimensional, but that normally happens when you make the mistake of producing yourself.

DARTS 'The Mystery Of Ragoula' (Choice Cuts) This starts suspiciously like Mary Hopkin's 'Those Were The Days' (a single in the 13th century I am told) and turns into one of the songs in Walt Disney's 'Jungle Book'.

CLOCK DVA 'Resistance' (Polydor) Coo, they've been knocking around for a bit . . . still, I suppose if they hang around long enough they might just find themselves on TOTP. Pretty unremarkable, but then so's most of the dross on that show nowadays.

DAVID VAN DAY 'Young Americans Talking' (WEA) When David was part of Dollar he was always slagging off Bucks Fizz and their producer Andy Hill. Which is why I find it so funny that he has rushed straight into the arms of said Mr Hill the minute he strikes off on his own. That ill feeling must have been sour grapes. Now he sounds just like a watered down version of the Fizzes. At least Thereza has more sense. She's signed to Trevor Horn's label and that should prove much more interesting.



SPANDAU BALLET 'True' (Reformation) A genuine pearl of a song which deserves to be at number one. I've heard this so often that it's difficult to remember what it felt like on first hearing. Suffice to say 'True' makes you melt. Sentimental but not slushy, warm but not stifling, Spandau Ballet have hit the nail well and truly on the head and got it absolutely right.

MAZE 'Love Is The Key' (Capitol) You can't ignore Maze's popularity. Without the proverbial hit single they can still sell out a string of dates in a flash. Yet for all the slick production I can't see why they are so attractive a prospect. Still, their fans will love this.

ROBYN HITCHCOCK 'Night Ride To Trinidad' (Albion) If you've been thinking about going there for your hols, this Benny Hill soundalike will put you off in a trice.

GEOFF DEANE AND THE VALLEY GIRLS 'Navy Lark' (WEA) This will be a monster hit. Not that I like it but I can just see them now waving their arms in the air to it on TOTP. Like Popeye the Sailor Man,

this could be the soundtrack for a swashbuckling Errol Flynn film. But would Olive Oyl like it?

HANK MARVIN 'The Hawk And The Dove' (Polydor) Whereupon Hankipoos does a grown-up impersonation of Midge Ure, and sends you lurching for your copy of 'Vienna'.

NARADA MICHAEL WALDEN 'Reach Out And I'll Be There' (Atlantic) There ought to be a law against it. Songs as good as this should not be allowed to be massacred.

David Grant



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TRIVIA QUIZ

- 1 Which female singer's last album was titled 'The Dreaming'?
- 2 Which Eurovision song contest winner had a Top 5 hit with 'I Have A Dream'?
- 3 Which famous group on Chrysalis Records reached number 2 in 1979 with a song called 'Dreaming'?
- 4 'The Dreams of Children' is the B-side of which number 1 Jam hit?
- 5 Can you remember in which year 'All I Have To Do Is Dream' was a hit for the Everly Brothers?
- 6 Who had a number 1 hit with 'Dream Lover'?
- 7 'Dream Police' is a single and album title for which group?
- 8 Which American group were 'day dream believing' in the sixties?
- 9 What was the Teardrop Explodes first chart single?
- 10 Which 'number' was John Lennon dreaming about in 1975?
- 11 Which song gave UB40 a double A-side hit with 'The Earth Dies Screaming'?
- 12 The Eurythmics are currently charting with 'Sweet Dreams'. Name the male rock artist who scored a mini-hit with a song with the same title in 1982.
- 13 Which American songwriter, recently



WHO WERE you dreaming about last night? See if it was any of the 25 slumberful solutions we've got for you below.

Your score: under 10 — wake up sleepy head. 10-20 — are you sure you don't have nightmares? Over 20 — you must have shares in Horlicks.



- 14 Who are Britain's entry for this year's Eurovision Song Contest?
- 15 What was the title of Sweet Sensation's number 1 from 1974?

- 16 What was Supertramp's first UK Top 20 hit single?
- 17 Name the Fleetwood Mac album which provided a late seventies hit called 'Dreams'?
- 18 Which major EMI male vocalist scored a Top 10 hit with 'Dreamin'' in 1980?
- 19 'Rubycon' is the title of an album by which popular German group?
- 20 Name Bill Nelson's cult LP from last year.
- 21 Which Abba single was covered by Sweet Dreams for a Top 10 hit in 1974?
- 22 'Dreamboat Annie' was the title of a single and album by which all-girl American rock outfit?
- 23 Which 'hippy' rock outfit scored a Top 10 hit in 1969 with 'Sweet Dream'?
- 24 Complete the following David Essex hit title: '..... Dream Machine'.
- 25 Can you name two T Rex hits containing the word 'dream' in the title?

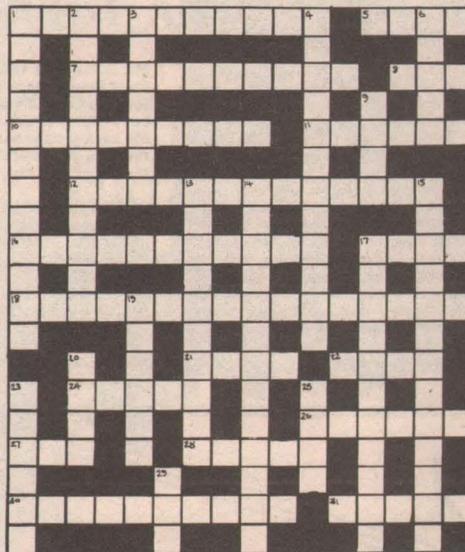
X-WORD

ACROSS

- 1 Group with Lazy Ways (6,5)
- 5 See 29 down
- 7 They featured Lionel Richie (10)
- 8 Group who will be remembered for having Tiger Feet (3)
- 10 Bowie film soundtrack (3,6)
- 11 The Stranglers wanted to know what happened to them (6)
- 12 Told by Squeeze (4,4,5)
- 16 Christopher Cross LP (7,4)
- 17 Metal of the Maiden (4)
- 18 & 17 down Simon thinks we're keeping something from him (2,5,9,1,6,4)
- 21 Marmalade or Madonna (4)
- 22 Pornographic group (4)
- 24 Baby Come To Me singers (5)
- 26 Bobby the 60's Wild One (6)
- 27 The Undertones have committed one of pride (3)
- 28 The Stones position on Main Street (5)
- 30 He likes it when you Speak Like a Child (4,6)
- 31 Lennon No 1 (5)

DOWN

- 1 What Wall Of Voodoo listen to (7,5)
- 2 Forrest getting that sinking feeling (4,3,4)
- 3 They all add up for Marc and David (7)
- 4 1982 Altered Images hit (3,5,4)
- 6 Jack (. . .) Springsteen (5)
- 9 Da Da Da hitsters (4)
- 13 A hit for Roxy Music or The Crusaders (6,4)
- 14 1979 Boomtown Rats hit (7,6)
- 15 She had 1978 hit with If I Can't Have You (6,7)
- 17 See 18 across
- 19 Singer found on seat (6)
- 20 Distance for Steeleye (4)
- 23 David who says "You Can't Hide Your Love" (6)
- 25 Another area for Graham Parker (4)
- 29 & 5 across Beatles film (3,2,2)



LAST WEEK'S POPAGRAM SOLUTION

Eddy Grant, Rage In Eden, Kevin Rowland, Modern Girl, Chris Difford, Kid Creole, Four Tops, Lion Heart, Hazel O'Connor.

DOWN: Green Door

LAST WEEK'S X-WORD ANSWERS

ACROSS: 1 Porcupine, 4 Daryl Hall, 6 Rip It Up, 9 Phil Collins, 11 Message Of Love, 13 Peter, 15 Tropical Gangsters, 18 Luther, 19 Genie, 21 Drums, 22 Ju Ju, 25 Sweet, 27 Michael Jackson, 28 Yazoo, 30 Linda, 31 Meatloaf, 32 Released

DOWN: 1 Pyromania, 2 Ultravox, 3 ELP, 4 Do I Do, 5 A Little Peace, 7 Pass The Dutchie, 8 Precision, 10 Lipps Inc, 12 Flash, 14 Rose Tattoo, 16 Garfunkel 17 Nightporter, 20 I Shall Be, 21 Damned, 23 USA, 24 Blonde, 26 WEA, 29 Zoom

CROSSWORD WINNER: Helen James, 43 Highfields, Great Dunmow, Essex

GUESS THE TOP FIVE

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

1 _____

2 _____

3 _____

4 _____

5 _____

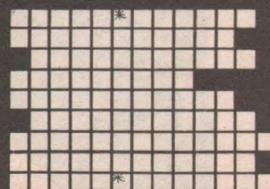
NAME

ADDRESS

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

ANSWERS

1 Kate Bush, 2 Abba, 3 Blondie, 4 Going Underground, 5 1958, 6 Bobby Darin, 7 Cheap Trick, 8 Monkees, 9 Dream, 10 Jimi Hendrix, 11 Elvis Costello, 12 Jimi Hendrix, 13 Cliff Richard, 14 Tangerine Dream, 15 Sweet, 16 Richard and Linda Penn, 17 Sweet, 18 Cliff Richard, 19 On the Run, 20 Quilt Dreaming and Get On The Run, 21 Honey Honey, 22 Heart, 23 Dreamy, 24 Silver, 25 Dreamy.



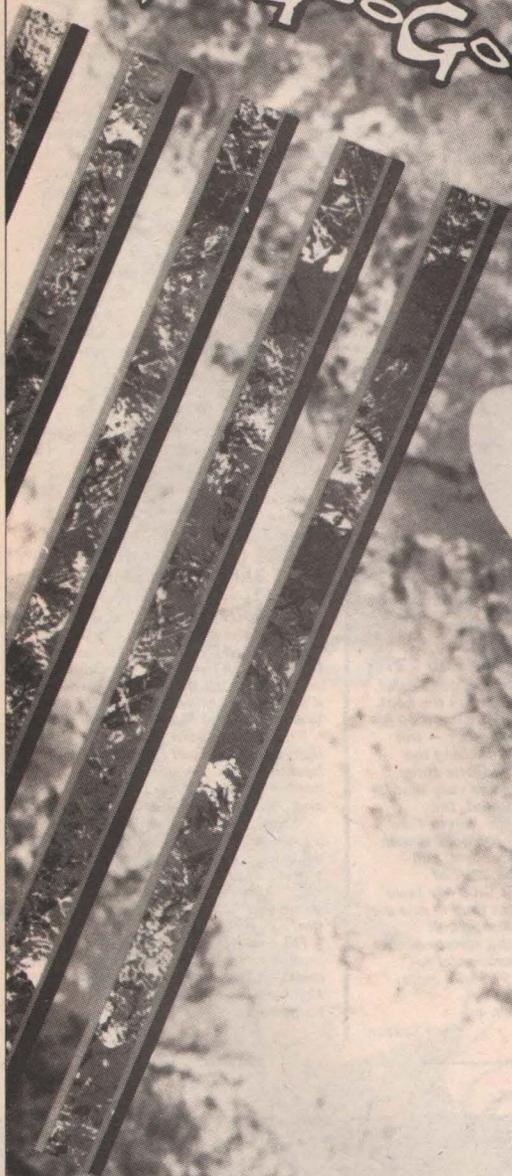
POP A GRAM

SOLVE THE nine cryptic clues and write the answers across the puzzle so that the starred down column reveals an offer from David Bowie. Remember the clues aren't in the correct order. You have to decide what the right order is.

Dora combined with Rod Arch to produce a location for Leo's hit (7,4)
 Colin set Lucy this rearrangement task, but she could only speak like a child (5,7)
 I related games to the band but they didn't want to talk about love (7,6)
 Leo Van left no clue as to the Fun Boy hit (6,2,4)
 Ultravox's hit is the same as Vin Bull's noise (7,2,4)
 Wes' rest made a hit for Annie and her mate (5,6)
 The dentist's query re back tooth gave Forrest a winner (4,3,4)
 If you could reach windy K, and turn around, you'd whistle down the wind (4,7)
 In the quiet SPCK bookshop you might just spot the Thompsons' LP (5,4)

Includes the hit singles "Too Shy" and "Ooh To Be Ah." Another example of the value you'll find on records and tapes at Boots Record Departments. Call in now for a great selection of music from your favourite artists. **WHITE FEATHERS £4.25**
 For album or cassette. Subject to stock availability.

Kaja Goo Goo



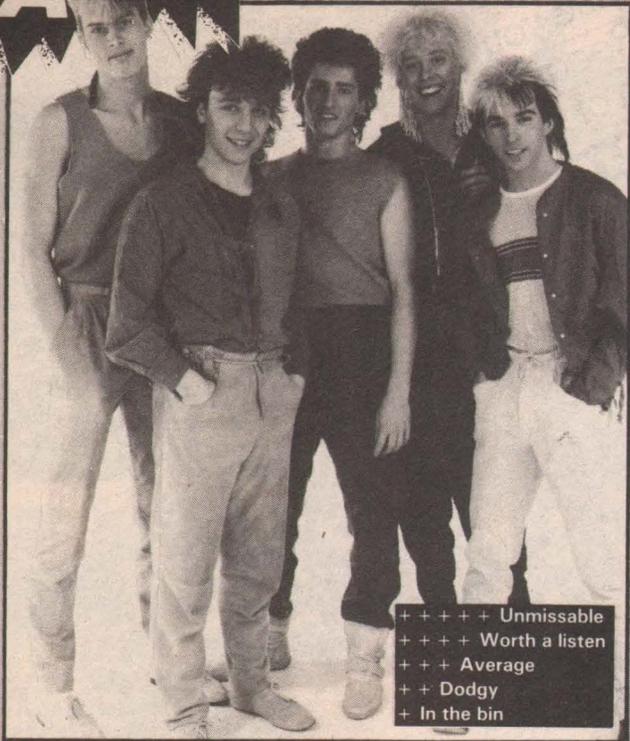
*W*HITE
 FEATHERS

Shop into



So much more
 to value

ALBUMS



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

KAJAGOOGOO: total gloss out

BLANDNESS BLOW-OUT SPECIAL!

Sweet nothing

KAJAGOOGOO 'White Feathers' (EMI EMC 3433)

THE DAY I started buying packets of cornflakes for the little red helicopters rather than the food, I knew something was up.

Cornflakes and Kajagoogoo? What on earth is he going on about? Simply this. If advertising and packaging, rather than quality and content, are the hallmarks of consumerism, then bright new pop is king in the marketplace.

Maybe it's unfair to pick on Kajagoogoo, but they seem to me the worst example of this trend. Scratch beneath the surface grins, the tinkling synths and . . . there is **NOTHING THERE**.

'White Feathers' is a neat little project, from its pseudo arty sleeve to its portentous lyrics. It's a package that simply drowns in gloss; sickly sweet and swiftly sick making.

I really tried, honest. I fondled the smooth record sleeve. I looked inside at the pouting pics of provincial heart throbs. Then I played the record.

I took precautions, mind. Next to the record player I placed a bottle of Scotch. On first hearing 'White Feathers' is no great pain. It's a rather smooth affair, well produced, cleverly paced. If the content is weak unimaginative music — nice sounds — rather than structured songs then one cannot help admiring the conceit of design, the smell of crisp tenors that put it together.

Kajagoogoo are nothing more than a pleasant illusion. Their music has no substance. Their music relies on a series of very clever tricks; the bleat and bip of nice little noises going to make a whole out of a ragbag of tired cliches.

Hear those syn drums crash! Hear that pale imitation of disco bass! Hear those syn drums crash! Hear that pale imitation of disco bass!

The lyrics and vocals seem little more than an excuse to include Limahl in the group's photo sessions.

Right, the whisky's finished and it's time for me to leave. Before I go, a word of advice. Next time you're feeling an urge to block out the senses, get completely insensible, leave the glue on the sideboard and have a listen to 'White Feathers'.

Still, it wasn't as bad as a heavy metal album. ++

Jim Reid

MEN AT WORK 'Cargo' (Epic EPC 25372)

THE GOODS Men At Work are delivering are like thick, crude black oil.

That's about the only thing that's as lifeless as their music. If you like 'Down Under' then there may be some attraction here, although the hit single's not included in their load, but most of the songs are a bland variation on the theme.

Songs like 'High Wire' and the single 'Overkill' have their share of choruses you can hum along to, and nice clean instrumentation but the whole thing's about as interesting as a can of flat Fosters.

The popular comparison to the awful Police is pretty fair on listening to a whole album's worth of material. All that's lacking on numbers like the reggae-based 'It's A Mistake' is the odd yo-yo-uo, but there is enough sheen and polish on this collection of overproduced, cynical pop songs to draw the comparison.

With the same air of pretension, they blandly run through the mid-tempo songs

that contain all the clever bits needed to appeal to an accountant from Harrow, without ever being offensive or the least bit tough to listen to.

Of course, while we slag them off, they're probably selling in droves to Mr and Mrs Averages all over the world. But that's hardly what pop's really about... is it?

Simon Hills

BAD MANNERS 'The Height Of . . . (Magnet STAR 2229)

ALL THOSE songs which you've belched, lurched and attempted to dance to are stuck on a half pounder with no dressing.

The whole bellyful is included here — 'Lip Up Fatty', 'Lorraine', 'Ne-Na-Na-Na-Na-Nu-Nu', 'Can Can' and the latest 'That'll Do Nicely' — and have exactly the same appeal as old Buster's hamburgers. Basic fare that still lures you to have a good feed all the same.

You know the songs, and you may have a lot of the singles. It's all a good

laugh, so if you've got a big appetite, why not have the full helping? ++++
 Simon Hills

KASHIF 'Kashif' (Arista 205 237)

HE LIKES to sing about love, our Kashif, and he likes to do it backed by the beat. Five tracks out of eight here mention his affection for someone or other — but none with anything approaching the persuasiveness of 'I Just Gotta Have You'. As promised, he does vary that Is-It-Evelyn-Or-Is-It-Melba beat, the chugging backbone of the 'Lover Turn Me On '45. But he only replaces it with an anonymous, emptier sound, still danceable but hardly the stuff of memories. Hence 'Don't Stop My Love', 'Stone Love' and the rest thud in one ear and trickle out of the other, albeit smoothly and skilfully; the variety of the ballad 'All' and the experimental instrumental 'The Mood' aren't quite enough to face-lift a slightly disappointing solo debut. ++

Paul Sexton

PRINCE CHARLES AND THE CITY BEAT BAND 'Stone Killers' (Virgin V 2271)

AND ABOUT time too! This is the second album of the self styled King Of The Jungle, Lord Of The Universe and Defender Of The Funk — previously only available on an imported cassette. Now it's ready for all ghetto blasters and Walkmans that like their funk sweaty.

This Boston born funkster has every right to call himself Prince Charles because he is obviously a serious contender for the throne George Clinton and James Brown have made their own.

'Stone Killers' shows that he's not just a pretender. The first side is slower and earthier — dealing with pure image and streetcorner cartoons. But the second side — the New York side — is video game synthesiser funk and a whole lot of fun.

His majesty is playing dates next month — after this and his recently re-released first album 'Gang Wars' — I'd say it might be a funk coronation. ++++

Mike Gardner

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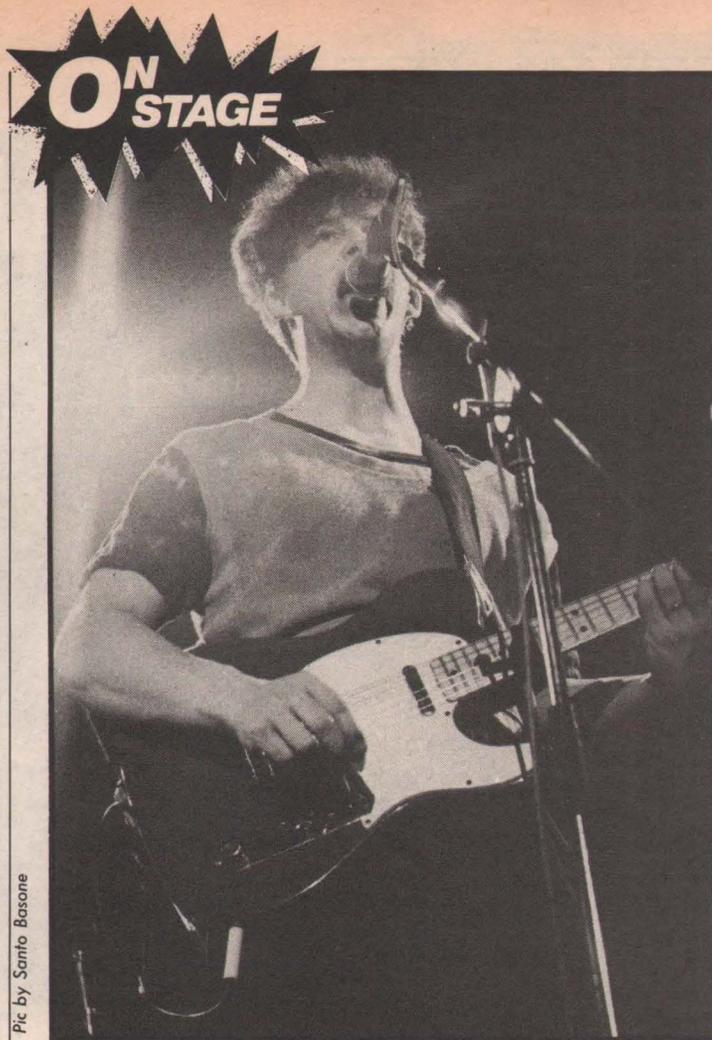
- LET'S DANCE, David Bowie
- IS THERE SOMETHING I SHOULD KNOW, Duran Duran
- BOXERBEAT, Joboxers
- SWEET DREAMS (ARE MADE OF THIS), Eurythmics
- BREAKAWAY, Tracy Ullman
- OOH TO BE AH, Kajagoogoo
- CHURCH OF THE POISON MIND, Culture Club

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Pic by Santo Basone

TEARS FOR FEARS show their aggression (titter)

MARILLION
Hammersmith Odeon, London
MARILLION'S FIRST major headlining concert proved to be a triumph. Lead singer Fish and his troops played their debut album, 'Script For A Jester's Tear', their two singles and ended with the audience dancing reels around Hammersmith Odeon.

They may owe a large debt to the likes of Yes and Genesis but they add a healthy dose of originality to the pomp genre. Rather than cosmic flights of fancy Marillion plunder the angst of bedsit life. Songs like 'Script For A Jester's Tear', 'Three Boats Down From The Candy', 'The Web' and 'Charting The Single' were given a resonance by the gifted story telling talents of the giant singer Fish.

At times the band can get very ponderous — as with the popular 'Grendel' — but numbers like 'Market Square Heroes' turned the worshipping audience into something closer to a drunken night at the White Heather Club with some less than dextrous Scottish jiggling.

One thing was certain — this won't be the last time Marillion play to a packed house.

Mike Gardner

BIG COUNTRY/THE ALARM
Lyceum, London

I WONDERED where all the sweaty post-punk pogoers had hidden themselves. They all came home to roost with a vengeance at the Lyceum for a night of good, old-fashioned thrash.

The Alarm thrashed admirably, looking and sounding like a country and western Clash with their cowboy chic and acoustic guitars. They ranted about making a stand, roads to glory, guns, the CIA and probably white riots too. Post-punk pop with grit and spirit — not my cuppa, but a definite crowd pleaser.

The audience hadn't quite graduated to knickerbockers, but Big Country's

tartan cowboy shirts had obviously made a big impact along with the sort of powerful but precise riffing that's been lacking of late. BC are spirited thrashers too, but they're elevated above the likes of The Alarm by lashings of melody and good, solid tunes. The harmony guitars of Bruce Watson and Stuart Adamson were always spot on, steely but tuneful through the rousing ('Angle Park', 'Lost Patrol') and the thoughtful ('Balcony', 'Heart & Soul').

They're a strong unit with an impressively high energy output but they obviously put pride and passion above noise, and that's where they win most points.

Betty Page

JOAN ARMATRADING
Wembley Arena

THE ONLY problem with a Joan Armatrading concert is that it sometimes gets like sitting in the freezer at Sainsburys with a fine brace of prime

Get the Tears in

TEARS FOR FEARS
Lyceum, London

I REALLY didn't know what to expect. Tears For Fears make pretty cute pop records, but then, so many polished popsters are a disappointment live.

There are two ways to avoid such problems. (1) Build a lavish set, cart a thousand tape machines on stage, and attempt to recreate the sound and gloss of those wonderful videos. This rarely works. (2) The group can play 'adaptions' of their recorded work and simply accept that without a marvy producer things ain't gonna be squeaky clean.

Tears For Fears opted for the latter to some great effect.

Live, Tears For Fears are a sprightly, slightly aggressive proposition. The sound is a stained, tattered mutation of their recorded work. As such Tears For Fears are able to add some character and personality to their material.

Although their stage manner is still a mite awkward Roland and Curt are able to run through most of 'The Hurting' set with a surprising assurance. The between song patter might be a bit lame, but from the first note to last these boys mean business.

Standouts are the shimmering 'Pale Shelter' and the plaintive 'Mad World', but really, this was a show that hung together as a whole. A pleasant surprise.

Jim Reid

Norfolk turkeys. In short, my little butter balls, the music is good but the atmosphere is the wrong side of cool.

Joan is a musician first and, though she says she enjoys performing, it doesn't come across that way. Still, despite a few problems reaching the top notes, the voice and the songs are the evening and you can't complain about them. Highlights for the punters naturally are 'Love And Affection' and current hit 'Drop The Pilot', but numbers like 'I'm Lucky' and 'Key To Your Love' take Joan's unique vocals to the limit.

Musicians like to say they're unclassifiable but this one gives the cliché some credence. Rock and blues and soul are fully fused to create a sound that cuts across the boundaries of popular music. Silly part of the night is a rock 'n' roll medley encore but, apart from that, the sounds are all authentic Armatrading. Better than 17 pints up the Dog and Ferret but quite honestly, I'm just as happy listening to the records.

Simon Tebbutt

Funk by numbers

THE BAND AKA
The Venue, London

'MEN OF The Music' turn out to be an apt title for the Band AKA's second album, about to hit our streets. They proved themselves in concert to be musicians of some conscience and style, not just another bunch of strolling players bundled together for a token hit. But showmen? That's another story and one they know very little about.

They played 'Grace' as an early ace and while the version was tolerable, you sensed they just wouldn't have enough in reserve and sure enough, a great deal of their songs were just there for the ride. 'When You Believe In Love' was an impassioned ballad but uptempo, they've little that distinguishes them other than Jimmy Carter's fine saxophone contributions.

Visually, too, the spectacle is over in but a few minutes so that when 'Joy' arrived, it was to a muted response, dulled by an hour of sadly routine funk 'n' grind.

Paul Sexton

A groom with a view

PLEASE HELP me clear my head. I'm 18 and have been engaged to my present girlfriend for six months. The trouble is that she wants to get married and I don't. I really can't see myself staying with her for much longer but don't know how to break the news as she gets upset very easily. I'm scared to talk things over as she's threatened to do all kinds of things if I ever leave her. What can I do?

Terry, Morecambe

● *There is no point in continuing in a relationship where you feel not only trapped but helpless too. If you don't want to stay with your girlfriend you must be the one to tell her — honestly — how you feel. Don't allow yourself to be emotionally blackmailed.*

Taking this course of action won't be easy, but it would be even more cruel to continue building her hopes about your future together. She has plenty of time to find someone else who shares her ambitions of settling down, and, given half a chance, will probably forget you sooner than you'd like to think.

I SAW a notice stating "no goods can be exchanged or money refunded" in a clothing shop.

Surely this is illegal? I decided not to buy the new pair of jeans I wanted there, but how many other people have been caught out this way?

Pete, London

● *Any retailer displaying this kind of notice, which effectively takes away your legal rights as a consumer, is technically committing a criminal offence, and if you pass on full information to your nearest Trading Standards Department (see phone book) they can, in turn, take action themselves or pass on your complaint, and the shop is likely to be fined and made to comply with the law.*

Whether you're planning to buy clothing, records, books, electrical or electronic equipment, musical instruments or any other item, every shopper should be sold goods which are of a "reasonable quality" and are "fit for their intended purpose". In other words, records should be scratch and warp free when sold; a pair of jeans should be well made, with strong seams, and a zip which won't just split after a couple of wearings, a hi-fi system should work according to the instructions. Goods also have to be as they are described, which means that a guitar sold as a Fender or Gibson should be the genuine article and not just a cheap copy; a record or cassette should include all the tracks listed, and, if it is supposed to include a freebie, should do so.

Ask your dealer to exchange or refund on any defective item. No-one can take away this basic right.

Some shops display this kind of cop out notice with the added small

print extra that this sign doesn't affect your "statutory rights" in any way. Both statements should be displayed in the same size print. If not — complain!

RECENTLY I'VE been going to a lot of discos and parties and meeting a lot of girls, but the problems start when they ask me my surname, which I find really embarrassing. How do I go about changing my surname? I haven't consulted my parents, but I'm sure they'll both agree.

Jonathan, Trowbridge

● *Jokes and puns can and have been made about any name under the sun, and everyone comes in for a share of teasing. Bearing in mind that changing your name won't necessarily make an immediate impact on your confidence quota, while developing more of a sense of humour certainly will, here's what you can do about it if you're determined enough.*

Legally, once you've reached 18, the age of majority, you can change your name without your parents consent.

You can call yourself what you like without having to sign any formal documents or take legal advice. Just spread your new self-chosen name around, and take it from there.

But if you want to make it even more official, see a solicitor.

Swearing a statement called a statutory declaration before a Commissioner Of Oaths (at a small charge) will equip you with official proof of your new name.

Alternatively, you can change your name by deed poll, a more complex and expensive procedure.

For more information, see a



useful booklet 'What's In A Name?' (price 80p plus 20p postage) from National Council For Civil Liberties, 21 Tabard Street, London SE1.

I'M INTERESTED in the merchant navy as a career. Where can I find out more information?

Dave, Powys

● *For general fax, write, with details of age, interests and any academic qualifications to the General Council Of British Shipping, 20/22 Prescott Street, London E1. The Council recruits candidates for merchant navy jobs (scarce nowadays) throughout the UK.*

FOR AGES now I've been trying to track down a Madness fan club. Can you help?

Tim, Rochester

● *Sure thing. For full fax on the Madness appreciation society write, with a stamped addressed envelope for membership details, to Madness Information Service, PO Box 75, London N1 3RA.*

I'M 17, gay, and want to contact other gay people, because I feel pretty isolated at times. Does any kind of penpal service for young gays exist?

Tim, London

● *For information on penpals, as well as youth groups in your area, write to Gay Youth Movement, BM GYM, London WC1N 3XX. Meanwhile, Gay Switchboard lines are open 24 hours a day for advice and information on 01-837 7324. Readers in London may be*



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.

interested to know that a research project to investigate the needs of young gays in the London area, backed with GLC funding, has just been established. If you want to contribute your views, suggestions and ideas write c/o 'Help'. More information later.

SOME TIME ago you were sending out free copies of a list of music business lawyers. My band has been offered a contract now, and we need someone to read it. Can you put us in touch?

Bob, Richmond

● *We now have a revised and fully updated list of music business specialist solicitors able to read contracts, suggest amendments and negotiate on your behalf. The list is winging your way. Other readers who'd like a copy, plus information on legal aid available for this kind of consultation, please send a large stamped addressed envelope.*

FLASH A FRIEND

ANY READER who'd like a Yugoslavian penpal, boy or girl, (ages range from 12-19), please get in touch. Letters from Yugoslavia have been pouring in over the last few weeks following a mention of RECORD MIRROR in a European music mag.

Nearer home, Bruce (16 in June) from Tiptree, near Colchester, wants to hear from you; especially if you're female, living in London or Essex and into reggae, soul, disco and jazz funk. All letters will be forwarded. Flash A Friend, c/o Help, RECORD MIRROR 40 Long Acre, London WC2.



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Fly me to the Moon

GARY NUMAN has flown around the world.

Just in case you didn't realise, he actually achieved his ambition. While you might have heard of his famous plane crash on the M4, you probably didn't know that he quietly slipped home on Christmas Eve, 1981.

"I hoped that people would see me in a different light after that," says Gary. "But of course, that didn't happen."

"If it had been anybody else, then people would have said what a brave chap to keep flying after a crash. To get up and go on for another six weeks. But the only press I got was for the crash."

"And even then, nobody actually mentioned that there was a pilot with 10 times more experience than me in the plane. An actual professional."

Gary Numan is breaking a four year silence. Sick of bad press, slag offs and pressure to create hits, Britain's most famous — and most successful — whipping boy decided to quit the live scene for a while, amid the customary howls of derision, of course.

A year ago he became a tax exile, living in Los Angeles, and for the last five months in Jersey.

I went over to the Channel Island last week, to see exactly what Gary Numan's been doing over the past year. And flew back with him in his plane to witness his first step on English soil for a year.

Just in case you didn't realise, Gary Numan is completely down to earth; he is not blasé, he is not a childish cynic and I felt safer in his little Piper Navajo than in the British Airways jet that took me over.

His flying isn't just a rich man's fad. It's a passion he's had since childhood and his stardom merely enabled the desire to fly be realised.

"I suppose it was just a macho dream," he says. "It has a pretty manly image, flying. It wasn't until I actually flew round the world that I felt like a man, not a boy. I feel like that, because when I've seen things go desperately wrong for other people, I wondered how I would react in the same situation. But, on the flight when things went wrong, I was cool. Maybe I'm not a big tough skinhead, but I could handle being very near to death."

"We had an incident over the Arctic Circle, just coming into Canada from Greenland. The right hand engine began to break up. We could see the cylinder moving and oil hitting the exhaust pipe. It was just a matter of time before the whole engine broke up."

"The reality of that is death. You know that if you can't hold on you will fall onto icebergs or the frozen sea. With the amount of fuel we had on board, you can't stop the plane going down."

"It was like that every single day for two months. That begins to get on your nerves — we had so much fuel inside the cabin that if anything happened to the plane, it would go straight down. I personally think that takes a lot of bottle."

MOST OF the time in Jersey has been spent passing a whole pile of more advanced flying exams which means that he is now more or less qualified to fly the Atlantic in a thunderstorm at night.

The other part of his exile has been spent working on a series of new songs, which will come to light this month when he goes into the studio with hip guitarist Bill Nelson.

His return comes after a lot of abuse which to this day the star can't understand.

"I had people telling me that I was a has-been when I played three nights at Wembley and after I had four or five hits they were saying I was a one-hit wonder," he says.

"Some of that criticism was just totally unjustified. Even people like Mick Jagger and Phil Lynott said they didn't like me. How did they know? I could have been a really nice bloke, for all they knew about it."

"I'm not really sure why I stopped. Opinion was against me. I thought I knew what was going on and I thought I was handling it very well. One day I realised that wasn't the case, and I realised that I might never get out of it in one piece."

"I was doing what Bowie is doing now — three nights at Wembley."

"It always sounds very wimpish when you say that you can't stand the strain, but there is a point when you can't do it any more. There's a constant feeling that the next album must sell more than the last, and you just can't think of anything anymore. Everyone's breathing down your neck saying you've got to get these songs out."

"At the end I just thought what an unpleasant business this is. With experience and age you know how to deal with it, but I was very young. I hadn't had the years on the road that everyone else had."

"Maybe I just felt that I'd taken it as far as I could. If you'd asked me at that time whether I would do it again I would have said no way."

Gary Numan has probably taken more flack than any other musician this decade.

Yet he's probably one of the most down to earth people in the business. He doesn't drink or smoke, and leads a quiet life off stage.

"I was always accused of being pretentious," he says. "But I'm quite the opposite. The lyrics to my songs have got no big messages, no big meanings, they just mean something to me."

"I'm not a prophet, I've got nothing to say. It would be wrong for me to force my views on people who would probably accept them. I've seen Clash fans leaving a gig and blandly accepting everything they said. If Clash fans have that belief, then I'm bloody sure my lot would!"

"For the whole family, this has just happened. It doesn't make us special, just fortunate."

Winning the pools doesn't make your opinion any more important, and being a pop star doesn't make them more accurate.

"I thought the same way as I do now when I was a warehouse man, so what right have I to push my views on fans?"

"Even after the success I've had I can't see myself as a star, but on the other hand, I accept my popularity. It's like a paradox. I don't want to be recognised, but I love going out and driving, so there's a constant compromise."

APART FROM thrashing around Los Angeles in a Jeep and his flying, Gary has sat down to some serious writing in Jersey for his new album (based, it is rumoured, on a penal colony built on the Moon). Jersey's a place that he doesn't have a great love for.

It might be all right to visit for a holiday, but

for five months he's been a prisoner on an island that's about one mile by six.

"I brought my Ferrari over at first, and that was a joke," he says. "There's a 40 mile an hour speed limit here and I was blowing out a clutch a week!"

"It was quite a discipline to sit down and write some songs for the album all the same. I had all my flying interests and exams to do, so it was after that that I settled down to it."

"I've never thought about writing hits. Record company people try and push you into making each song sell more than the last, but that's the wrong way to talk to a bloke who writes songs. It's wrong to make him think about what he should be writing instead of what he wants to write."

"It does mean going back to being selfish, but you have to make that final decision. I'd like to sell millions of records to everybody in Britain, but I have to know that I like it first. There are hundreds of songs that have never seen the light of day. Last week my brother played me a load on a tape that I'd completely forgotten about."

"The melodies just come from playing round on a keyboard with a Linn Drum. 'Are Friends Electric' was just an accident. I played a note flat and liked it, and that mistake made me a million, so I don't mind anyone saying I can't play!"

"All my songs mean something to me. People come up and say, 'I can really understand what you're talking about' — but they always get it wrong! That doesn't matter though, if they've got a good meaning for it instead."

"I might only sit down and write for a month, but I never stop putting things down. I just think it's important that an album should hang together in its own right rather than just being a collection of five years' work."

"I don't think about the music business as working. It's a job, but I love it. Music has become my livelihood, but it isn't technically work, and I certainly wouldn't want not to do it. I will always be writing songs, even if I quit again."

EVEN THOUGH he's coming back into the business again with a massive tour in September, and his records are taking on a new lease of life with Bill Nelson, Gary Numan still doesn't see himself working professionally until the end of his days.

But he still realises the value of his fans and respects them — and they haven't forgotten. When we arrived at Blackbushe — after a perfect landing incidentally — about 1,000 fans just swarmed over the plane to give him a welcome.

He gave an embarrassed wave, and told me he'd love to meet them if only he could. One step outside without a security man and he would be ripped to bits.

"There is never a time when I refuse autographs, unless I can't physically sign them all and I have to get somewhere. It's such a little thing to do, and it means so much."

"Now I've realised that you can't go out with a bang, like I did at Wembley. The only way I could do it is to bring out albums without singles, and gradually space out the work until people forget."

"As time goes on, I'll probably play less and less until one day I'll slowly fade out of it and maybe set up my own little business. I could never see myself doing this at David Bowie's age — even if I had his talent."

So why has the tax exile singer come back at all? It's probably because he thinks there's a place for him, with the current state of the music charts.

"Maybe it's when I saw some of the shit that was on telly. I thought, well, I'll have another go."

"I think that the British music scene has lost all its mystery. British music has always been interesting because eccentric characters have always been part of Britain. The Beatles, Stones, Marc Bolan, Bowie and then everyone in the punk scene, they were all interesting, slightly disturbing people. There's a slight mystery to it all."

"We British are definitely odd, and I think that is why the best people on stage are British."

"It's about time we saw some stars again. And if there aren't going to be any new ones, why not have us old 'uns back out again?"

Simon Hills



GARY NUMAN: now where did I put that parachute?

Pic by Graham Stevens

STAR
STYLE

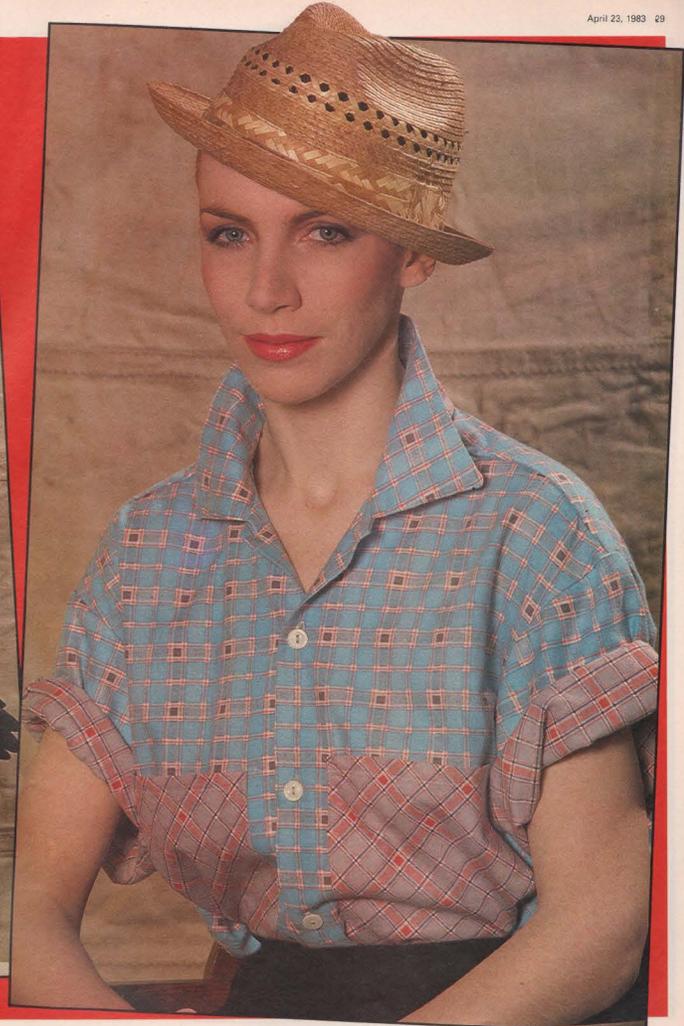


SWEET DREAMS are made of this. Canny Synchronica singer Annie Lennox shows how a little foraging and effort can provide a look that won't give your bank account heart trouble.

RIGHT: Leather jerkin from Chatterbox, South Molton Street, E33. Black trousers from Kensington Market. Black polo neck, turtleneck from P. W. Forte, C11. Black gloves from a department store. Black shoes from a South Molton Street store.

LEFT: Blue and pink checkered shirt from Kensington Market. Straw hat a present.

All clothes are model's own.
Make-up by Gay Jones.
Photographs by Neal Wilson.



Continued over page

Annie where, Annie how

ANNIE LENNOX has two records in the Top 30. The 28-year-old Eurythmic always made a strong visual impact, so we talked to her about her personal style.

Where do you shop and what do you look for in clothes?
 "I very rarely get a chance to buy clothes nowadays because I'm so busy. I usually look through markets. Generally personal style has to come from within. It has got to reflect the nature of the person."
At the moment I'm attracted to clothes that are not too expensive. I don't believe you have to spend a lot of money to look interesting.
 "Secondly, I very rarely wear synthetic fabrics. I wear cottons, silks, leather, and linen because they feel just right."
The cut of the clothes is the important thing. Colourwise I always look for fairly neutral things. The three colours I always go for are black, grey and maybe red."
What's the natural colour of your hair?
 "It's a very mousy colour. I haven't had it natural for years so it's probably changed. My present hair colour started as a mistake. I put some henna on it to see what

would happen. It came out as this luminescent orange and it appealed to me."
I still like it. I love it short. There's something very sensual about running your fingers through short hair."
You've been seen sporting wigs in many pictures. Why?
 "They're usually part of a character I want to portray. I usually hire them. I own a few but not as many as Dolly Parton — she has 2,000."
What sort of make-up do you use?
 "For photo sessions I use a professional make-up artist because I need that outside view. Off-stage I go around without make-up a lot. I've found that the cheapest make-up is usually the best."
Do you collect anything?
 "I used to collect odd bits and pieces — like tacky jewellery. I went through a phase saving silly seaside pottery with messages on it."
I've found it too cumbersome to have much stuff. I used to have a fair sized book collection. It was mainly information books. I like books that tell me something I can utilise."
What's the decor of your bedroom like?

"My room is totally ramshackle. Everything is in boxes because I moved house in November. I've been so busy I haven't had time to put up shelves so I'm literally living out of cardboard boxes."
What sort of food do you like?
 "I like simple, clean and uncluttered food. I like Japanese cooking because it's presented well and they put a lot of care into it."
I eat out a lot now due to time but I love cooking. It used to be mainly fresh fruit and vegetables. I tend not to eat a great deal of meat. I prefer steamed vegetables, nothing with heavy sauces and not too elaborate."
What sort of drink do you like?
 "I love drinking, particularly tequila. I wrestle with my conscience continually."
What are your leisure activities?
 "I have little leisure time. I'm not a nightclubber. The only reason I go is to check out the sound systems. I love to hear music loud. The atmosphere is usually too tense and pretentious for me to enjoy myself. I love to dance but I couldn't do it on a disco floor because it's far too peacock-like — that's not my idea of fun. I really like dancing alone in my own room. If I hear a record I like on the radio I'll go bananas in

private. David Bowie's 'Let's Dance' is my latest favourite — it's just fantastic."
I like to trail around markets but it's difficult — I keep getting stopped in the street. I like going to museums and art galleries. There's always something happening at the South Bank's Hayward Gallery, the Victoria and Albert Museum is great and I love the British Museum's Egyptian section."
Do you have many records?
 "Very few. I've never owned a stereo. I've got a Walkman and a radio. Everything old and new turns up eventually on the radio."
What's success like second time around?
 "I take chart success with a very big pinch of salt now. I think the public now values the pop performer to the standard of his latest record. That's how it should be. It should be profound but disposable. It really excites me now."
What are your sweet dreams made of now?
 "The song is about motivations. My motivation is that I should be clear in my own mind as to what I should be doing, to have control of it — not be a victim of it."
Mike Gardner

NEW SINGLE

Junior

COMMUNICATION BREAKDOWN

Available on 7" & 12"
 (7" - MER 134 / 12" - MERX 134)

mercury

A LIFE IN THE DAY OF

Kate Garner

I USUALLY wake up at 11. Facing my bed is a huge window. If the colour of the window is a uniform grey I close my eyes and dream of Jamaica, man. If the window is blue with little white fluffy bits, I wriggle and stretch and moan pleasurably and eventually get up. This is all changed on work days when I'm dragged weeping and protesting from my bed at some ungodly hour.

Usually the first thing I do is stumble towards the music playing instruments and blast myself with lots of pleasurable noise. There are always friends around so I'll talk to them, dance and sing along with Deniece Williams. We've got a

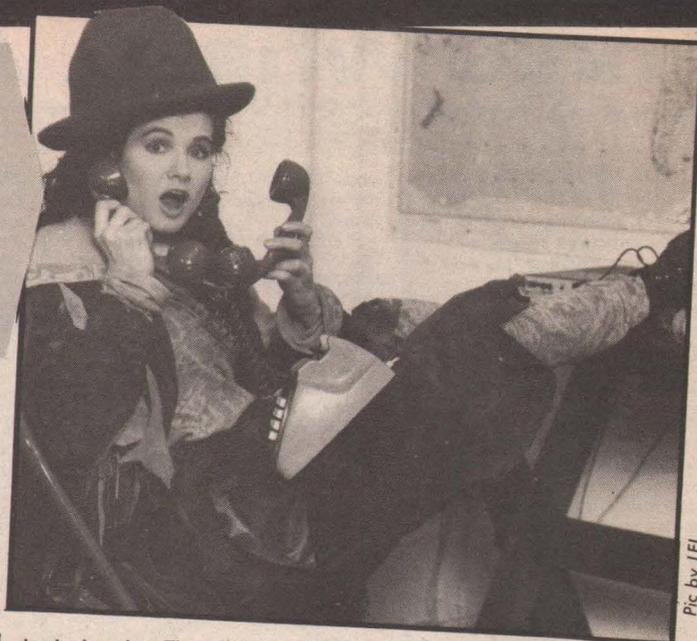
KATE GARNER, 27, worked as a freelance photographer, a model and spent time trekking around India before shooting to stardom with Haysi Fantayzee and 'John Wayne Is Big Leggy' last summer. The lass from Wigan met Haysi's Jeremy in 1981 when he was living in a squat with the likes of Boy George and Kirk Brandon, and she now shares a flat with other band member Paul Caplin in their West End studio. The couple have just returned from a holiday in Jamaica.

video of her singing at Sunsplash. Soul building stuff! Then I sit in the office and annoy Beelzebub, our secretary.

If Paul is in (a rare occurrence because he's usually around town doing very important things — he says) he makes me work. At the moment we're converting a room into an eight track studio and, out of guilt, I help, especially when I hear Paul moaning and screaming because he's trapped himself under a large speaker or something.

When I get hungry, I go to the cafe down the road and eat horrible greasy things which I immediately regret. If I've any money, I feel it burning my leg through the material of my clothes screaming 'spend me, spend me'. So I do. On anything. Vegetables that I'll never eat. Make up I'll never wear.

I might walk down Oxford Street which is just round the corner and meet a few fans, which is very uplifting. Every day is different though, full of precious gems and nasty big annoyances. If I get too annoyed by things I just think of a



Pic by LFI

day in Jamaica. There I wake up with the smell of the salt in the air and feel the damp heat caressing my body.

But back to the day. I usually drift back to the studio and get ready for the evening. I'll eat spaghetti in another cafe — we always eat out because we haven't got a kitchen. Then I put on more make up and take off more clothes and decide what to do with the night. I've stopped going out so much when I'm in England these days because all the places seem the same.

I might go to Planets or up the Camden Palace where I nip up to the cocktail bar and fall over all the pop stars and Simon Tebbutt grinning ludicrously at the wall, surrounded by cigarette ends and empty glasses. No one listens when you talk up there, everyone's too busy looking for photographers and showing their best profiles.

Anyway, after a few hours of this I stumble home to bed at about four in the morning when I drink tea and go to bed.

Jeremy Healy

I MY DAY begins at 4.30 in the afternoon. When it's light enough I'll go up to the roof of the place I live in with an air rifle and shoot at the pigeons at the nearby railway station. As soon as it's dark, it's time for games . . . Atari, Missile Command, Star Wars, Pacman, Star Master . . . fizzle pop. Anything could happen next.

I could be watching films —

JEREMY HEALY, 21, or Jeremiah Fantayzee as he is now known, worked as a DJ at Planets and Steve Strange's Club For Heroes while living in the legendary Warren Street squat. Since those days he has become a club figure in his own right, responsible for such successes as the Circus club, and a pop singer with chart trio Haysi Fantayzee. He now lives in his own flat in London's Mornington Crescent.

'Salo', 'Clockwork Orange', 'Lonesome Cowboys', 'Tron' and 'The Exorcist'. They're great. My all-time favourites.

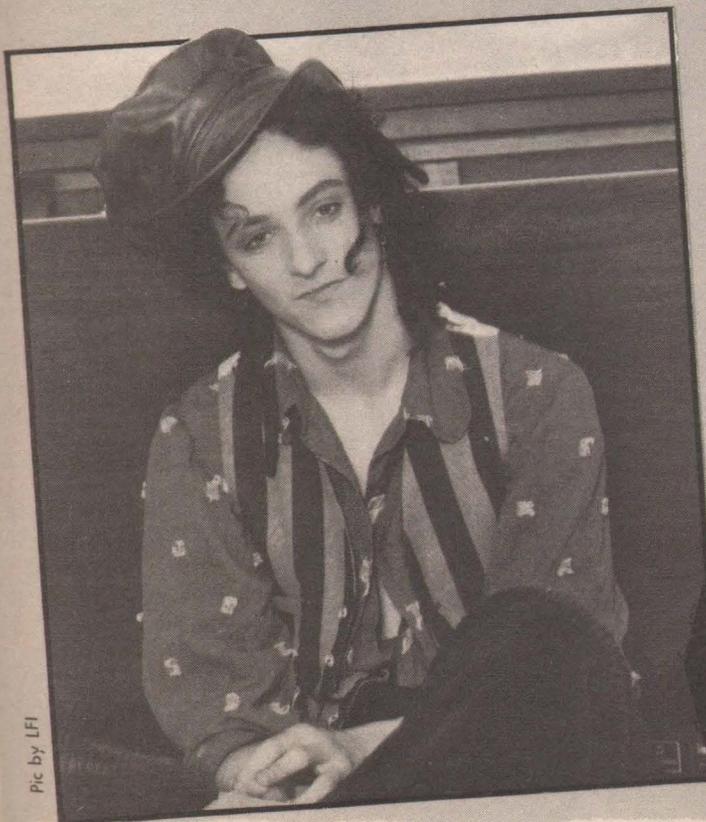
Dinner time and it's cheese on toast again. The telephone starts ringing at 10 and we plan the night away. Some friends soon arrive and we'll watch a newly released film before going out.

Now it's about midnight and we go for the one big meal of the day. Normally an Indian. I love Indian food, especially chicken Tikka. Then we'll go to a club. There's a small one in Soho called The Shaft. They sell drink till eight in the morning. It's a pound in and they play funk and reggae all night. The DJ is called Scratching Monkey.

I spend a lot of my time watching the dancers. I enjoy dancing and watching good dancing. Some of the working ladies there are natural movers. I wonder why?

As it gets lighter I get hungry and it's time for the best meal of the day — a greasy English breakfast. I can really move some pig at brekkies. If it's a Sunday morning I'll take a trip over to Brick Lane market in East London and look for some tittle tattle.

Sometimes before I retire I'll pop over to the studio where Paul and Kate live and see what our work schedule is for the next few days. Then about 11 in the morning it's time for bed.



Pic by LFI

MAILMAN

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

I OFTEN wonder how much of a rip-off live concerts can be to the general public. Invariably, before any concert special merchandise is sold to the audience ranging from a ridiculously priced badge at a quid or so to sweat shirts fetching up to a tenner.

The biggest rip-off, however, must be the official concert programme, an example of which appeared on 10cc's latest tour. The publishers had the cheek of charging £2 for a ten page programme which turned out to be a virtual repeat of 10cc's 1982 programme, sold at £1.50. Plus the wastage of two of the precious pages on the support band made up what could only be described as a pathetic attempt at a programme.

It is a shame that such a fab group as 10cc should let down their fans by putting out such disappointing material and thus inflict a black mark on themselves. Still . . . that's life isn't it.

Paul Stainton, Solihull

● *Sure is, mate . . . but some would say 10cc are a pathetic attempt of a band . . .*

IN REPLY to the 19 year old male fan of real music, criticising Duran Duran. *That's what I call real music. Why does it matter that DD left it late in their career to reach a number one position.*

I do not agree that their current single is weak and very forgettable. I also disagree about them being conceited money grabbers, also willing to cater to an immature teenybop audience of mainly girls under 16.

I am a divorced female and I belong to the DD fan club. I do



And that's an Order !

I WISH those New Order chappies wouldn't look so miserable every time I see them on television. Why don't they smile, just once? I know they sing sad songs, but surely they can manage just a teensy smirk?

That cute lead singer, Bernard Albrecht (cor, arty sounding name, that!) looks so pale and wan, I'd like to cook him up a nice roast beef and Yorkshire pud dinner to put roses on his cheeks. As for that bearded bassist Peter Hook — well! The way he thwacks that bass around, I reckon he's a bit of a goer!

Perhaps Bernie should get together with Clare Grogan and sing a song called 'Pinky Blue Monday' —

that sounds a lot more cheerful. After all, when I watch Top Of The Pops, I want lots of colour, action and wackiness, not gloom and doom, so pull yer socks up, New Order, and be happier!

It's up to you lot at RECORD MIRROR to try and cheer me up a bit and put in a nice big colour poster of the Newies, and maybe even a few words of wisdom. Otherwise my Mondays will be blue too.

Sally Stanton, Okehampton

● *Your wild and wacky RM will be delighted to supply you with wonderful pix of the lads as soon as they've cheered up enough to answer their phone*

think Simon Le Bon is sexy. I buy all their records, I am 30 years old with 3 children, but I do know good music when I hear it. I also like the Beatles, and I still buy their records and I will continue to do so with DD

even if they are around for 5, 10, 15, or even 20 years.

Let the lads spend their money, however they wish to. They earned it. They deserve it. They are not the only group who have released tracks from an album as a + b sides to four singles. It is a pity you don't carry on buying their music.

You stated in your letter:

"Thanks for the careless memories." I still stay with mine. For Simon and the rest I will help him "Hold Back The Rain" anytime.

Jacky White, Margate
● *Once a teenybopper, always a teenybopper?*

I MUST express my extreme disliking of Simon 'I've been to Paris with Soft Cell' Tebbutt's patchwork quilt. Not satisfied with lecturing innocent bystanders on the art of sewing, and swapping knitting patterns with the old dears at the Salford Geriatrics Home, he has to carry that quilt round with him everywhere!

What with the pieces of diced carrot stuck on it from when he was sick all over the thing after a spell of single reviewing the other week, I think he should burn this unhealthy monstrosity right now!

Dougal 'Frugal' McDougall
● *What? After months of crochet-work in the cocktail bar at The Palace? Tu jeste?*

I AM writing to ask you (no, make that *order* you) to print a picture of that sex siren Jay Aston (Bucks Fizz) wearing her sexy leather gear if possible. God she's beautiful. I'd walk to the end of the earth, barefoot, over broken glass, for one taste of her lips.

Considering Bucks Fizz have had eight consecutive top thirty hits, I think it's about time RECORD MIRROR had a colour feature and interview with the group.

Fizz fan, Scotland
● *Hold on to yer sporrans 'cos there may well be a 'Jay in skimpy beachwear' feature very soon.*



Pic by Justin Thomas

SPINY'N'MART: Sweet drams are made of this. . .

THIS IS a letter of complaint (so what's new about that?) I want to know where Steve 'Spiny' Norman was in the last issue. Surely I can't be the only reader to have noticed his absence from your 'Private Files' feature. Was the poor boy ill?

As an avid follower of gossip I was more than a little worried when Steve's face (you know that impish grin, pretending he's not really looking at the camera) didn't take up his regular photo spot. Has he been banned? — I think we should be told.

Michael Gray, Renfrew
● *Unfortunately, the legendary lad has been forced to down his pint and get on with a bit of work.*

US 45s

- 1 2 COME ON EILEEN, Dexys Midnight Runners, Mercury
- 2 5 BEAT IT, Michael Jackson, Epic
- 3 3 MR ROBOTO, Styx, A&M
- 4 4 JEOPARDY, Greg Kihn Band, A&M
- 5 1 BILLIE JEAN, Michael Jackson, Epic
- 6 9 DER KOMMISSAR, After The Fire, Epic
- 7 7 ONE ON ONE, Daryl Hall & John Oates, RCA
- 8 8 SEPARATE WAYS, Journey, Columbia/CBS
- 9 15 LET'S DANCE, David Bowie, EMI-America
- 10 13 SHE BLINDED ME... Thomas Dolby, Capitol
- 11 6 HUNGRY LIKE THE WOLF, Duran Duran, Capitol
- 12 17 LITTLE RED CORVETTE, Prince, Warner Bros
- 13 16 EVEN NOW, Bob Seger, Capitol
- 14 10 DO YOU REALLY WANT TO HURT... Culture Club, Virgin/Epic



- 15 19 OVERKILL, Men At Work, Columbia/CBS
- 16 20 I WON'T HOLD BACK, Toto, Columbia/CBS
- 17 12 YOU ARE, Lionel Richie, Motown
- 18 22 SOLITAIRE, Laura Branigan, Atlantic
- 19 11 WE'VE GOT TONIGHT, Rogers/Easton, Liberty
- 20 14 I KNOW THERE'S SOMETHING... Frida, Atlantic
- 21 18 BACK ON THE CHAIN GANG... Backstreet/MCA
- 22 23 CHANGE OF HEART, Tom Petty, Pretenders, Sire
- 23 23 TWILIGHT ZONE, Golden Earring, 21 Records
- 24 24 ROCK AND ROLL HEART, Eric Clapton, Duck/WB
- 25 25 SHAME ON THE MOON, Bob Seger, Capitol
- 26 32 PHOTOGRAPH, Def Leppard, Mercury
- 27 33 WELCOME TO... Kenny Loggins, Col/CBS
- 28 30 WHIRLY GIRL, Oxo, Geffen
- 29 29 IT MIGHT BE YOU, Stephen Bishop, Warner Bros
- 30 34 SOME KIND OF FRIEND, Barry Manilow, Arista
- 31 36 RIO, Duran Duran, Capitol
- 32 37 MY LOVE, Lionel Richie, Motown
- 33 38 FLASHDANCE... Irene Cara, Casablanca
- 34 39 STRAIGHT FROM THE HEART, Bryan Adams, A&M
- 35 31 I LIKE IT, DeBarge, Gordy
- 36 40 SO WRONG, Patrick Simmons, Elektra
- 37 41 MORNING, Jarreau, Warner Bros
- 38 45 STRANGER IN MY HOUSE, Ronnie Milsap, RCA
- 39 53 AFFAIR OF THE HEART, Rick Springfield, RCA
- 40 50 ALWAYS SOMETHING... Naked Eyes, EMI-America

Compiled by Billboard

US LPs

- 1 1 THRILLER, Michael Jackson, Epic
- 2 2 FRONTIERS, Journey, Columbia
- 3 3 H2O, Daryl Hall & John Oates, RCA
- 4 4 BUSINESS AS USUAL, Men At Work, Columbia
- 5 5 KILROY WAS HERE, Styx, A&M
- 6 6 RIO, Duran Duran, Capitol
- 7 7 LIONEL RICHIE, Lionel Richie, Motown
- 8 9 PYROMANIA, Def Leppard, Mercury
- 9 11 THE FINAL CUT, Pink Floyd, Columbia/CBS
- 10 8 TOTO IV, Toto, Columbia/CBS
- 11 13 THE CLOSER YOU GET, Alabama, RCA
- 12 10 THE DISTANCE, Bob Seger, Capitol
- 13 12 POWERLIGHT, Earth, Wind & Fire, Columbia/CBS
- 14 14 KISSING TO BE CLEVER, Culture Club, Virgin/Epic
- 15 19 WAR, U2, Island
- 16 18 TOO-RYE-AY, Dexys Midnight Runners, Mercury
- 17 15 WORKOUT RECORD, Jane Fonda, Columbia/CBS



- 18 25 KIHNSPIRACY, Greg Kihn Band, Beserkley
- 19 17 THREE LOCK BOX, Sammy Hagar, Geffen
- 20 20 BLINDED BY SCIENCE, Thomas Dolby, Capitol
- 21 23 WE'VE GOT TONIGHT, Kenny Rogers, Liberty
- 22 22 BUILT FOR SPEED, Stray Cats, EMI-America
- 23 27 1999, Prince, Warner Bros
- 24 30 CUTS LIKE A KNIFE, Bryan Adams, A&M
- 25 24 MONEY AND CIGARETTES, Eric Clapton, Duck/WB
- 26 16 ANOTHER PAGE, Christopher Cross, Warner Bros
- 27 21 NIGHT AND DAY, Joe Jackson, A&M
- 28 29 AFT, After The Fire, Epic
- 29 33 JARREAU, Jarreau, Warner Bros
- 30 31 PLEASURE VICTIM, ZZ Top, Warner Bros
- 31 32 ELIMINATOR, ZZ Top, Warner Bros
- 32 35 THE GOLDEN AGE... Thomas Dolby, Chrysalis
- 33 37 SCOOP, Pete Townshend, Atco
- 34 35 LONG AFTER DARK, Tom Petty, Backstreet/MCA
- 35 37 SPRING SESSION M, Missing Persons, Capitol
- 36 32 DAWN PATROL, Night Ranger, Boardwalk
- 37 28 SPECIAL BEAT SERVICE, The English Beat, IRS
- 38 38 HELLO, I MUST BE GOING!, Phil Collins, Atlantic
- 39 39
- 40 36

Compiled by Billboard

INDIE LPs

- 1 1 IT'S TIME TO SEE WHO'S WHO, Conflict, Corpus Christi ITS 3
- 2 2 SONG AND LEGEND, Sex Gang Children, Illuminated JAMS 666
- 3 3 PILLOWS AND PRAYERS, Various, Cherry Red Z RED 41
- 4 6 BEFORE HOLLYWOOD, Go Between, Rough Trade ROUGH 54
- 5 11 1981-1982 MINI-LP, New Order, Factory FEP 313
- 6 7 SEDUCTION, Danse Society, Society SOC 882
- 7 8 CARE, Shriekback, Y YLP 502
- 8 4 LAZY WAYS, Marine Girls, Cherry Red B RED 44
- 9 5 LET THE TRIBE INCREASE, Mob, Xntrix MAD 4
- 10 9 GANG WAR, Prince Charles & The City Beat Band, Greyhound GRLP 101
- 11 12 A DISTANT SHORE, Tracey Thorn, Cherry Red M RED 35
- 12 10 WRECKIN' CREW, Meteors, I.D. NOSE 1
- 13 16 DIG THAT GROOVE BABY, Toy Dolls, Volume VOLP 1
- 14 13 NORTH MARINE DRIVE, Ben Watt, Cherry Red B RED 40
- 15 20 NIPPED IN THE BUD, Various, Rough Trade ROUGH 57
- 16 17 CHAOS UK, Chaos UK, Riot City City 002
- 17 18 SURPRISE SURPRISE, Mezzoforte, Steinar STETLP 02
- 18 — TWICE UPON A TIME, Hawkwind, Friends & Relations, Flickknife SHARP 107
- 19 — ENFLAME, Passage, Cherry Red B RED 45
- 20 — FETISCH, X Mal Deutschland, 4AD CAD 30
- 21 — ONE AFTERNOON IN A HOT AIR BALLON, Artery, Red Flame RF 18



THE PASSAGE: firing at 19

- 22 14 ALL SYSTEMS GO, One Way System, Anagram GRAM 003
- 23 25 MACHINE, 1919, Red Rhino REDLP 25
- 24 — MOVEMENT, New Order, Factory FACT 50
- 25 15 THE MAVERICK YEARS, Wah!, Wonderful World WW 1
- 26 19 THE PARTISANS, Partisans, No Future PUNK 4
- 27 21 UPSTAIRS AT ERIC'S, Yazoo, Mute STUMM 7
- 28 22 THE CULLING IS COMING, 23 Skidoo, Operation Twilight OPT 023
- 29 24 STRIVE TO SURVIVE, A Flux Of Pink Indians, Spiderleg SDL 8
- 30 26 EMBRACE THE HERD, Gist, Rough Trade ROUGH 25

Compiled by MRIB

INDIE 45s

- 1 1 BLUE MONDAY, New Order, Factory FAC 73
- 2 35 ZOMBIE CREEPING FLESH, Peter & The Test Tube Babies, Trapper EARS 1
- 3 7 PEPPERMINT PIG, Cocteau Twins, 4AD AD 303
- 4 6 HANGOVER, Serious Drinking, Upright UP 5
- 5 2 WHITE RABBIT, Damned, Big Beat NS85
- 6 3 ANACONDA, Sisters Of Mercy, Merciful Release MR 019
- 7 8 CATTLE AND CANE, Go Betweens, Rough Trade RT 124
- 8 30 SONG AND LEGEND, Sex Gang Children, Illuminated ILL 20
- 9 12 CRY ME A RIVER, Julie London, Edsel E 5004
- 10 18 ANGRY SONGS, Omega Tribe, Crass 221984/10
- 11 5 GARDEN PARTY, Mezzoforte, Steinar STE 705
- 12 4 LINED UP, Shriekback, Y Y 102
- 13 13 AS HIGH AS YOU CAN GO, Chameleons, Statik STAT 30
- 14 10 SOMEWHERE/HIDE, Danse Society, Society SOC 124
- 15 9 LOVE UNDER WILL, Blood And Roses, Kamera ERA 018-12
- 16 11 FAT MAN, Southern Death Cult, Situation 2 SIT 19
- 17 15 PEOPLE, Action Pact, Fall Out FALL 010
- 18 17 BAD SEED, Birthday Party, 4AD BAD 301
- 19 23 OCEANIC EXPLORERS (EP), Ex Post Facto, Probe Plus PP3
- 20 14 MEXICAN RADIO, Wall Of Voodoo, Illegal ILS 0036
- 21 16 IN NOMINE PATRI, Alternative, Crass 221984/8
- 22 22 OBLIVIOUS, Aztec Camera, Rough Trade RT 122
- 23 - MEGLOMANIA (EP), Blood, No Future OI 22
- 24 - LIFE ON THE RED LINE, Violators, Future FS 2

- 25 47 A GIRL CALLED JOHNNY, Water Boys, Chicken Jazz CJ 1
- 26 21 DIE FOR ME, Uproar, Lightbeat RAW 2
- 27 29 DYING MAN, A-Heads, TW HIT 107
- 28 24 BEASTS, Sex Gang Children, Illuminated ILL 1112
- 29 19 THE MENTAL DISORDER EP, Disorder, Disorder ORDER 4
- 30 32 TWIST AND TURN, Slaughter & The Dogs, Thrush THRUSH 1
- 31 28 WHERE I STAND, Maisonettes, Ready Steady Go RSG 2
- 32 25 TAINTED LOVE, Dave Phillips & The Hot Rod Gang, Rockhouse
- 33 34 LOVE'S A LONELY PLACE, Virginia Astley, Why Fi WFI 001
- 34 38 IT'S NOT ME TALKING, A Flock Of Seagulls, Cocteau COQ T 3
- 35 - ALICE, Sisters Of Mercy, Merciful Release MR 015
- 36 20 GET THE BALANCE RIGHT, Depeche Mode, Mute 7 BONG
- 37 41 KANGAROO COURT, Ritual, Red Flame RF 1217
- 38 36 CRAZY ABOUT LOVE, Wire, Rough Trade RT 123T
- 39 40 JOHNNY REMEMBER ME, Meteors, ID EYE 1
- 40 31 FASHION PARADE, Instant Agony, Half Man Half Biscuit DUNK 2
- 41 37 19TH NERVOUS BREAKDOWN, Shockabilly, Rough Trade RT 127
- 42 26 LIMO LIFE, Urban Dogs, Fall Out FALL 011
- 43 30 BELA LUGOSI'S DEAD, Bauhaus, Small Wonder WEENY 2
- 44 42 LOVE WILL TEAR US APART, Joy Division, Factory FAC 23
- 45 27 POINTS OF VIEW (EP), Emergency, Riot City RIOT 21
- 46 43 WESSEX '82, Various, Blurrig FISH 1
- 47 - ALL I SEE IS YOU, Eddie & Sunshine, Survival SUR 010
- 48 49 NEW AGE, Blitz, Future FS 1
- 49 33 SOME THINGS DON'T MATTER, Ben Watt, Cherry Red CHERRY 55
- 50 50 JUST A FRIEND, Skeletal Family, Luggage RRP 00724

Compiled by MRIB

TOP 12 SINGLES TOP 10 CASSETTES

- 1 2 BLUE MONDAY, New Order, Factory FAC7312
- 2 1 LET'S DANCE, David Bowie, EMI America 12EA152
- 3 5 BEAT IT, Michael Jackson, Epic EPCA133258
- 4 - TRUE, Spandau Ballet, Chrysalis SPANX1
- 5 4 CHURCH OF THE POISON MIND, Culture Club, Virgin VS57112
- 6 9 WE ARE DETECTIVE, Thompson Twins, Arista ARIST12526
- 7 - DANCING TIGHT, Galaxy, Ensign 12ENY501
- 8 4 I AM (I'M ME), Twisted Sister, Atlantic A9854T
- 9 - (KEEP FEELING) FASCINATION, Human League, Virgin VS56912
- 10 17 LOVE IS A STRANGER, Eurythmics, RCA DAT1
- 11 16 TEMPTATION, Heaven 17, Virgin VS57012
- 12 7 OOH TO BE AH, Kajagoogoo, EMI 12EMI5383
- 13 13 THE HOUSE THAT JACK BUILT, Tracie, Respond KOBX701
- 14 12 YOUNG FREE & SINGLE, Sunfire, Warner Bros W9897T
- 15 10 TWIST (ROUND & ROUND), Chill Fac-Torr, Philly World PWSL109
- 16 20 LAST FILM, Kissing The Pink, Magnet 12KTP3
- 17 11 FIELDS OF FIRE, Big Country, Mercury, CCUNT212
- 18 21 SHE'S IN PARTIES, Bauhaus, Beggars Banquet BEG91T
- 19 6 IS THERE SOMETHING I SHOULD KNOW, Duran Duran, EMI 12EMI5371
- 20 18 MINEFIELD, I-Level, Virgin VS56312
- 21 8 SNOT RAP, Kenny Everett, RCA KENT1
- 22 23 OUT OF SIGHT OUT OF MIND, Level 42, Polydor POSPX570
- 23 37 CANDY GIRL, New Edition, London LONX21
- 24 14 BOXERBEAT, JoBoxers, RCA BOXT1
- 25 19 HIP HOP BE BOP (DON'T STOP), Man Parrish, Polydor POSPX575

- 1 - LET'S DANCE, David Bowie, EMI America TCAML3029
- 2 1 THRILLER, Michael Jackson, Epic EPC4085930
- 3 2 FASTER THAN THE SPEED OF NIGHT, Bonnie Tyler, CBS CBS4025304
- 4 3 SWEET DREAMS ARE MADE OF THIS, Eurythmics, RCA RCAF6063
- 5 4 THE FINAL CUT, Pink Floyd, Harvest TCSPHF1983
- 6 13 TRUE, Spandau Ballet, Chrysalis ZCDL1403
- 7 8 RIO, Duran Duran, EMI TCEMC3411
- 8 7 LIVE, Kids From Fame, BBC KIDK003
- 9 5 CHART RUNNERS, Various, RONCO 4CRTL2090
- 10 12 JOURNEY THROUGH THE CLASSICS, Louis Clark/RPO, K-Tel OCE2226
- 11 15 TOTO IV, Toto, CBS 4085529
- 12 11 DEEP SEA SKIVING, Bananarama, London KRAMC1
- 13 9 HELLO I MUST BE GOING, Phil Collins, Virgin TCV2252
- 14 10 QUICK STEP & SIDE KICK, Thompson Twins, Arista 404924
- 15 23 BUSINESS AS USUAL, Men At Work, Epic 4085669
- 16 17 RICHARD CLAYDERMAN, Richard Clayderman, Decca KSKO5329
- 17 14 HOT LINE, Various, K-Tel CE2207
- 18 6 THE HURTING, Tears For Fears, Mercury MERCSC17
- 19 16 THE KEY, Joan Armatrading, A&M CXM64912
- 20 25 HAND CUT, Bucks Fizz, RCA RCAF6100
- 21 22 VISIONS, Various, K-Tel OCE2199
- 22 26 KISSING TO BE CLEVER, Culture Club, Virgin TCV2232
- 23 19 WORKOUT, Jane Fonda, CBS 4088581
- 24 18 WAR, U2, Island ICT9733
- 25 - LOCAL HERO (ORIGINAL SOUNDTRACK), Mark Knopfler, Vertigo VERLC4
- 26 20 PEARLS, Elkie Brooks, A&M CLK1981
- 27 21 HEARTBREAKER, Dionne Warwick, Arista 404974
- 28 - REFLECTIONS, Various, CBS 4010034
- 29 29 TOO RYE AY, Dexys Midnight Runners, Mercury MERCSC5
- 30 - COMPLETE MADNESS, Madness, Stiff ZHITTV1

Flashback

5

10

15

April 15, 1978

- 1 MATCHSTALK MEN AND MATCHSTALK CATS AND DOGS, Brian and Michael
- 2 NIGHT FEVER, The Bee Gees
- 3 I WONDER WHY, Showaddywaddy
- 4 IF YOU CAN'T GIVE ME LOVE, Suzi Quatro
- 5 WITH A LITTLE LUCK, Wings
- 6 NEVER LET HER SLIP AWAY, Andrew Gold
- 7 TOO MUCH TOO LITTLE TOO LATE, Johnny Mathis and Deniece Williams
- 8 BAKER STREET, Gerry Rafferty
- 9 FOLLOW YOU, FOLLOW ME, Genesis
- 10 DENIS, Blondie

April 14, 1973

- 1 TIE A YELLOW RIBBON, Dawn
- 2 HELLO HELLO I'M BACK AGAIN, Gary Glitter
- 3 GET DOWN, Gilbert O'Sullivan
- 4 TWEEDLE DEE, Little Jimmy Osmond
- 5 I'M A CLOWN/SOME KIND OF A SUMMER, David Cassidy
- 6 THE TWELFTH OF NEVER, Donny Osmond
- 7 POWER TO ALL OUR FRIENDS, Cliff Richard
- 8 DRIVE-IN SATURDAY, David Bowie
- 9 NEVER NEVER NEVER, Shirley Bassey
- 10 PYJAMARAMA, Roxy Music

April 13, 1968

- 1 CONGRATULATIONS, Cliff Richard
- 2 WONDERFUL WORLD, Louis Armstrong
- 3 IF I ONLY HAD TIME, John Rowles
- 4 DELILAH, Tom Jones
- 5 SIMON SAYS, The 1910 Fruitgum Co
- 6 LADY MADONNA, The Beatles
- 7 JENNIFER ECCLES, The Hollies
- 8 DOCK OF THE BAY, Otis Redding
- 9 STEP INSIDE LOVE, Cilla Black
- 10 CAN'T KEEP MY EYES OFF YOU, Andy Williams

DISCO

- 1 2 TWIST (ROUND 'N' ROUND), Chill Fac-Torr, Philly World 12in
- 2 1 YOU CAN'T HIDE (YOUR LOVE FROM ME), David Joseph, Island 12in
- 3 3 JOY/INSTRUMENTAL, The Band AKA, Epic Streetwave 12in
- 4 19 WEEKEND (WEEKDAY SIDE)/(WEEKEND SIDE), Class Action, Jive 12in
- 5 10 SMOOTH GROOVIN'/DJ'S DELIGHT, Ingram, US Mirage 12in
- 6 7 DON'T YOU GIVE YOUR LOVE AWAY, Steve Shelto, Epic 12in
- 7 21 DANCING TIGHT/INSTRUMENTAL, Galaxy, Ensign 12in
- 8 4 ROCK THE BOAT, Forrest, CBS 12in
- 9 6 I AM SOMEBODY, Glenn Jones, RCA 12in
- 10 8 GARDEN PARTY, Mezzoforte, Steinar 12in
- 11 5 YOUNG FREE AND SINGLE, Sunfire, Warner Bros 12in
- 12 11 TONIGHT/THIS TIME/TURN ME OUT, Whispers, Solar 12in
- 13 22 MINEFIELD/GIVE ME (REMIX), I Level, Virgin 12in
- 14 9 NEVER TOO LATE/MYSTIC WOMAN/RAINBOWS OF LOVE, Lonnie Liston Smith, US Doctor Jazz LP
- 15 13 I JUST GOTTA HAVE YOU (LOVER TURN ME ON), Kashif, Arista 12in
- 16 17 IS THIS THE FUTURE?, Fatback, US Spring LP
- 17 50 MUSIC/INSTRUMENTAL, "D" Train, US Prelude 12in
- 18 12 GET ON UP, Jazzy Dee, Laurie 12in
- 19 24 YOU ARE IN MY SYSTEM, Robert Palmer, Island 12in
- 20 29 MORNIN'/LOVE IS WAITING/STEP BY STEP/I WILL BE HERE FOR YOU/BLACK AND BLUES, Al Jarreau, Warner Bros LP
- 21 26 HIP HOP BE BOP (DON'T STOP), Man Parrish, Polydor 12in
- 22 16 I'M DOWN FOR THAT/SHE'S GOT TO BE (A DANCER), Jerry Knight, Funk A&Merica 12in
- 23 14 OOH I LOVE IT (LOVE BREAK), Salsoul Orchestra, Salsoul 12in
- 24 36 TAKE ME TO THE TOP, Advance, US Polydor 12in
- 25 23 DO YOU WANNA DANCE (INSTRUMENTAL), Lavius, US Golden Pyramid 12in
- 26 44 LOVE TOWN, Booker Newberry III, US Boardwalk 12in
- 27 52 BEAT IT, Michael Jackson, Epic 12in
- 28 35 CANDY GIRL, New Edition, London 12in
- 29 15 BILLIE JEAN (REMIX), Michael Jackson, Epic 12in
- 30 18 TIMES ARE TIGHT (INSTRUMENTAL), Jimmy Young, US Delirium 12in
- 31 33 MR. DJ/SPECIAL MEGA-MIX WITH LADIES' NIGHT/INSTRUMENTAL, Wish, Streetwave 12in
- 32 34 LET'S DANCE, David Bowie, EMI America 12in
- 33 31 IN THE BOTTLE, C.O.D., US Emergency 12in
- 34 20 BABY'S GOT ANOTHER, Richard Jon Smith, Jive 12in
- 35 25 SPECIAL LADY (INSTRUMENTAL)/BETTER TAKE TIME, Second Image, Polydor 12in
- 36 30 THRILLER/WANNA BE STARTIN' SOMETHIN'/P.Y.T. (PRETTY YOUNG THING)/BABY BE MINE, Michael Jackson, Epic LP
- 37 28 COME WITH ME/LOST IN AMAZONIA/SEMENTES GRAINES & SEEDS/SANGRIA, Tania Maria, US Concord Jazz Picante LP
- 38 48 THE MUSIC GOT ME/INSTRUMENTAL, Visual, Prelude 12in
- 39 43 YOU MEET MY APPROVAL/NOBODY CAN BE YOU, Steve Arrington's Hall Of Fame, US Atlantic LP
- 40 32 THE GIRL IS FINE (SO FINE)/DANCE VERSION, Fatback, US Spring 12in
- 41 27 MORE THAN EVER NOW/SHOALIN' (FUNKY 'N HALF-HIP)/SHE WAS ONCE MY WOMAN/IF YOU DON'T WANT MY LOVIN' (GIVE IT BACK), Muscle Shoals Horns, US Monument LP
- 42 47 WINGS OF FIRE/NIGHT FLIGHT/THE HUNTER, Joe Sample, MCA LP
- 43 58 SUMMER NIGHTS IN RIO/SOMEWHERE IN MY PAST, Wilton Felder, MCA LP
- 44 49 DON'T HOLD BACK YOUR LOVE, Loose Ends, Virgin 12in
- 45 70 JUICY FRUIT, Mtume, US Epic 12in
- 46 39 STREET THEMES, Charles Earland, US Columbia LP
- 47 40 SUGAR PIE GUY (REMIXES), The Joneses, Mercury 12in
- 48 51 GET HER CRAZY/YUM-YUM, Nile Rodgers, US Mirage 12in
- 49 57 BE BOP ROCK/PART 2, Beat Boys, US Sugarscoop 12in
- 50 37 KEEP ON LOVIN' ME/LOVE FOR LOVE, Whispers, US Solar LP
- 51 54 YOU CAN'T HIDE (YOUR LOVE FROM ME) (REMIX), David Joseph, US Mango/Island 12in
- 52 41 FALLING (REMIXES), The Biz, Midas 12in
- 53 — DIDN'T KNOW ABOUT LOVE (TILL I FOUND YOU), Lenny White, US Elektra 12in
- 54 38 NEVER TOO MUCH (REMIX), Luther Vandross, Epic 12in
- 55 46 WIRED FOR GAMES, C-Brand, US Spring 12in
- 56 60 HELP YOURSELF TO MY LOVE/DON'T STOP MY LOVE/RUMOURS/THE MOOD/STONE LOVE, Kashif, US Arista LP
- 57 59 SUDDENLY/LOVIN' YOU/BE MY LOVE/JUST FOR YOU, Marcus Miller, US Warner Bros 12in
- 58 45 DANCE GROOVE, Transit, US Storm 12in
- 59 42 YOUNG FREE AND SINGLE, Lorita Grahame, Intense 12in
- 60 84 WALKIN' THE LINE, Brass Construction, US Capitol 12in
- 61 56 LOVE IS A GAME (REMIX), Harry Ray, Sugarhill 12in
- 62 79 KNOCKOUT (REMIX), Margie Joseph, Jive 12in
- 63 72 KNOCKING DOWN LOVE, Goldie Alexander, Proto 12in
- 64 71 IN THE STREETS/TIGHT JEANS/MOVE YOUR FEET (TO THE BEAT), Prince Charles & The City Beat Band, Greyhound Record Productions LP
- 65 — HEAT YOU UP (MELT YOU DOWN), Shirley Lites, US West End 12in
- 66 69 NEW YORK AFTERNOON/JOY!, Rare Silk, US Polydor LP
- 67 62 YOU CAN'T RUN FROM LOVE (CLUB MIX), Maxine Singleton, Creole 12in
- 68 — CASH (CASH MONEY)/JUNGLE STOMP, Prince Charles, Virgin 12in
- 69 66 BE THANKFUL FOR WHAT YOU GOT, Craig Peyton, US Profile 12in
- 70 — GROOVIN' ON A GROOVE/WE LIKE TO DO IT, Ingram, US Mirage LP
- 71 — STOP AND GO, David Grant, Chrysalis 12in
- 72 61 PARADISE DRIVE, Midnite, Tivoli 12in
- 73 65 HE'S A PRETENDER, High Inergy, Gordy 12in
- 74 — BLUE MONDAY/THE BEACH, New Order, Factory 12in
- 75 53 FIRE, Jerry Knight, US A&M LP
- 76 — LET IT OUT (MF MASTERMIX), Blue Feather, Mercury 12in
- 77 — RAID, Lakeside, Solar 12in
- 78 — DO YOU LIKE IT . . . (GIRL), Slave, Atlantic 12in
- 79 77 REACH OUT, Narada Michael Walden, US Atlantic 12in
- 80 — BE WITH ME, Billy Griffin, CBS 12in
- 81 — DO IT ANYWAY YOU WANNA, Cashmere, Philly World 12in
- 82 73 SHE TALKS TO ME WTH HER BODY (REMIX), Bar-Kays, US Mercury 12in
- 83 85 LITTLE BELLFLOWER/LIMITED EDITION/NICE 'N' GREASY, Burgess Gardner, US MCA LP
- 84 81 DANCING INNER SPACE, Contact-U, Challenge 12in
- 85 — SAM THE SAMBA MAN, Rah Band, TMT 12in

NIGHTCLUB

- 1 1 LET'S DANCE, David Bowie, EMI America 12in
- 2 2 ROCK THE BOAT, Forrest, CBS 12in
- 3 3 YOU CAN'T HIDE (YOUR LOVE FROM ME), David Joseph, Island 12in
- 4 17 BEAT IT, Michael Jackson, Epic 12in
- 5 4 BILLIE JEAN, (REMIX), Michael Jackson, Epic 12in
- 6 5 JOY, Band AKA II, Epic Streetwave 12in
- 7 7 GARDEN PARTY, Mezzoforte, Steinar 12in
- 8 9 BLUE MONDAY/THE BEACH, New Order, Factory 12in
- 9 15 YOUNG FREE AND SINGLE, Sunfire, Warner Bros 12in
- 10 25 CHURCH OF THE POISON MIND, Culture Club, Virgin 12in
- 11 11 IS THERE SOMETHING I SHOULD KNOW?, Duran Duran, EMI 12in
- 12 18 THRILLER, Michael Jackson, Epic LP
- 13 8 SNOT RAP, Kenny Everett, RCA 12in
- 14 22 TRUE, Spandau Ballet, Reformation 12in
- 15 19 TWIST, (ROUND 'N' ROUND), Chill Fac-Torr, Philly World 12in
- 16 21 HIP HOP BE BOP (DON'T STOP), Man Parrish, Polydor 12in
- 17 12 RIP IT UP, Orange Juice, Polydor 12in
- 18 26 OOH TO BE AH, (CONSTRUCTION MIX), KajaGooGoo, EMI 12in
- 19 6 GET ON UP, Jazzy Dee, Laurie 12in
- 20 13 LOVE ON YOUR SIDE (RAP BOY RAP), Thompson Twins, Arista 12in
- 21 27 WEEKEND, Class Action, Jive 12in
- 22 10 SWEET DREAMS (ARE MADE OF THIS), Eurythmics, RCA 12in
- 23 34 BREAKAWAY 'WELL EXTENDED AND REMIXED', Tracey Ullman, Stiff 10in
- 24 16 NA NA HEY HEY KISS HIM GOODBYE, Bananarama, London 12in
- 25 14 I AM SOMEBODY, Glenn Jones, RCA 12in
- 26 42 MINEFIELD, I Level, Virgin 12in
- 27 38 YOU ARE IN MY SYSTEM, Robert Palmer, Island 12in
- 28 — LOVE IS A STRANGER, Eurythmics RCA 12in
- 29 23 TONIGHT, Whispers, Solar 12in
- 30 — (KEEP FEELING) FASCINATION, Human League, Virgin 12in
- 31 35 DON'T GIVE YOUR LOVE AWAY, Steve Shelto, Epic 12in
- 32 24 OOH I LOVE IT, (LOVE BREAK), Salsoul Orchestra, Salsoul 12in
- 33 43 DANCING TIGHT, Galaxy, Ensign 12in
- 34 47 CANDY GIRL, New Edition, London 12in
- 35 29 I JUST GOTTA HAVE YOU (LOVER TURN ME ON), Kashif, Arista 12in
- 36 20 BABY'S GOT ANOTHER, Richard Jon Smith, Jive 12in
- 37 49 BOXERBEAT, JoBoxers, RCA 12in
- 38 — MR DJ, Wish, Streetwave 12in
- 39 28 SPEAK LIKE A CHILD, Style Council, Polydor 7in
- 40 33 DON'T HOLD BACK YOUR LOVE, Loose Ends, Virgin 12in
- 41 48 DON'T TALK TO ME ABOUT LOVE, Altered Images, Epic 12in
- 42 39 STUBBORN KIND OF FELLOW, Fat Larry's Band, WMOT 12in
- 43 45 DER KOMMISSAR, After The Fire, CBS 12in
- 44 — WORDS, FR David, Carrere 7in
- 45 36 KNOCKING DOWN LOVE, Goldie Alexander, Proto 12in
- 46 32 GET LOOSE, Evelyn King, RCA 12in



- 47 — CASH (CASH MONEY), Prince Charles & The City Beat Band, Virgin 12in
- 48 30 TOO SHY, KajaGooGoo, EMI 12in
- 49 37 NEVER TOO MUCH, Luther Vandross, Epic 12in
- 50 46 LAST NIGHT A DJ SAVED MY LIFE, Indexp, Sound Of New York 12in

Selections from this chart are played on Radio Luxembourg (208 metres, 1440 kilocycles) between 9 and 11 pm on Fridays and 1 pm and 1 am on Mondays.

BOYS TOWN DISCO

- 1 1 THE NIGHT, Azul y Negro, Spanish Mercury 12in
- 2 3 MAYBE THIS TIME, Norma Lewis, ERC 12in
- 3 2 THE BEACH/BLUE MONDAY, New Order, Factory 12in
- 4 6 I'M ALIVE/INSTRUMENTAL, American Fade, Proto 12in
- 5 4 GOT YOU WHERE I WANT YOU BABE, Stereo Fun Inc, US Moby Dick 12in
- 6 7 I'M FREE, Celi Bee, US Paris International 12in
- 7 9 CAN WE TRY AGAIN, Technique, US Ariel 12in
- 8 5 ROCK THE BOAT, Forrest, CBS 12in
- 9 8 DON'T STOP, Sylvester, US Megatone 12in
- 10 10 BREAKING MY HEART, Roni Griffith, US Vanguard 12in
- 11 19 ANGEL MAN (G.A.), Rhetta Hughes, US Aria 12in
- 12 14 PARTY, Julius Brown, US Radar 12in
- 13 11 UNDER MY THUMB, Fast Radio, US Radar 12in
- 14 13 WEEKEND (WEEKEND SIDE), Class Action, Jive 12in
- 15 18 ELECTRICITY, Ashaye, Record Shack 12in
- 16 24 GOING HOME (REMIX), Patrick Cowley, US Megatone 12in
- 17 16 SWEET DREAMS (ARE MADE OF THIS), Eurythmics, RCA 12in
- 18 17 HIGH FASHION DANCE MUSIC (MIXER), Various, Dutch High Fashion LP
- 19 12 SHAKE IT UP, Divine, Dutch Break 12in
- 20 15 RED LIGHT LOVER, Gwen Jona, Carrere 12in
- 21 23 LET'S DANCE, David Bowie, EMI America 12in
- 22 25 ROCK YOUR BABY, Disco Connection, PRT 12in
- 23 20 SHOT IN THE NIGHT, Paul Parker, US Megatone 12in
- 24 21 SHOOT YOUR SHOT, Divine, "D" 12in
- 25 22 LIVING ON VIDEO, Trans-X, Canadian Illusion 12in
- 26 26 BE WITH YOU (REMIX), Sylvester, German Ariola 12in
- 27 — TOO BUSY THINKING ABOUT MY BABY, Bill Fredericks, Unigram 12in
- 28 28 I LOVE YOU SO, Mannys, Canadian DJ 12in
- 29 — I JUST DON'T KNOW WHAT TO DO WITH MYSELF, Cheri Lewis, Creole 12in
- 30 — WORDS, F.R. David, Carrere

DISCOS



JAMES HAMILTON
at the controls

ODDS 'N' BODS

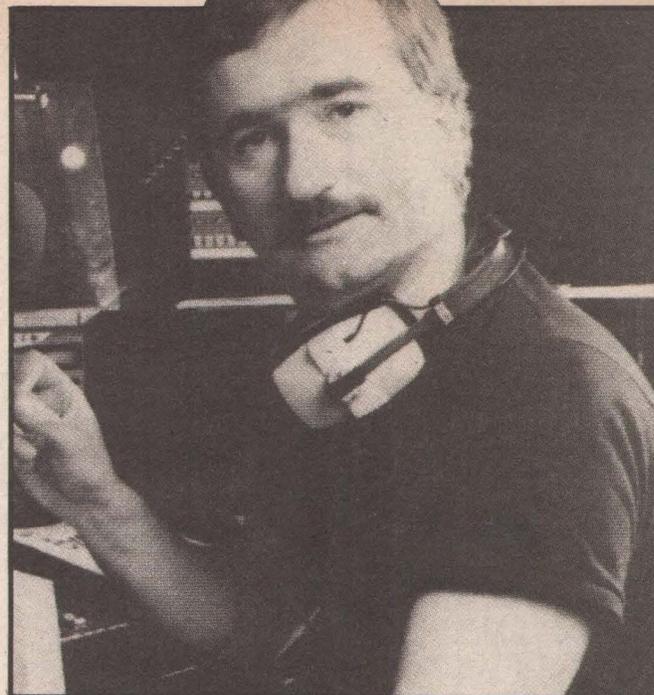
CAISTER'S BIGGIES apparently were **Lonnie Liston Smith**, **Booker Newberry III** and **Brass Construction** (at least these were heard the most by my spy!), **Fred Dove's** videos dominated the final afternoon and PA's by **Galaxy's Phil Fearson** and the solo **David Grant** evidently went down a storm... Elite snapped up the hot **Steve Harvey** "Something Special" for imminent release, and also have the simmering **Strike One** "Can't Touch Me Anymore" on the way... **TC Curtis** "Bump And Glide" is another long range forecast tip... **Streetwave's** version of **C.O.D.** "In the Bottle" includes another of my "hit piggyback" remixes (and I do mean re-mix this time), amidst electronically altered "gating" it slips into **Tyrone Brunson** "The Smurf"... **Roy Ayers** Uno Melodic product has been picked up here by Pinnacle, who also have future **James Brown** recordings from his Churchill label... **David Grant's** 7in is wrapped in a real glamour-job colour poster, with four "Jeffrey Daniel" poses!... **Peterborough's Jeremy Payne**, who also builds up mixes on a cassette deck with its pause button broken from over-use, more importantly edits an amazingly ambitious (and successfully so) fanzine called "Alternative Mix" which is a crammed 20p-worth of all-embracing reviews, news, articles and charts — potential advertisers/contributors/subscribers will be equally impressed if they get a copy from Jeremy at The Willows, Spalding Road, Rognal, Deeping St James, Peterborough PE6 8SA... **Steve Walsh** starts this week funking Saturdays at Peckham Kisses, while on Tuesday (26) at Ilford's Room At The Top he plugs PRT product with John "Nick" Osborne, who in turn joins him and **David Rodigan** every Sunday at Streatham's Cat Whiskers... **David Rodigan**, Capital Radio's reggaemeister and currently co-star of BBC-TV's "Shackleton" series, recently returned from a Jamaican jaunt to report that radio there plays more American soft soul than home-grown reggae (so it's radio programmers versus the world there too!), and far more singles are just on 7in as people can't afford the 12in size — in fact David's UK 12in dub plates were a major excitement there, in what people think of as the home of reggae!... **Glen Riccis** sweet slow 35bpm "Heart Of My World" (Jamaican Black Jack 7in) currently mash up de nation murderation style, produced by **Glen** (real name Ricketts) and our own **Curtis Simon** with strings added in Canada, and brought back here by the box load in Rodigan's baggage!... **Soul On Sound's Tony Jenkins & Chris Ellis** join the National Soul Festival line-up of Walsh/Washington/Westwood/Shaw at the May 2 Lyceum line-up... **Chris Hill & Colin Hudd** play cops' n' robbers at Dartford Flicks this Friday (22)...

Second Image continue their tour at Birmingham Snobs (Thur 21), Leysdown Stage 3 (Sat), Luton Pink Elephant (Sun), Glasgow Henry Afrikafs (Tues/Wed), Preston Clouds (Thur)... **Andy Baker** is now fully occupied jocking seven nights plus lunchtimes at Rhyll's Orange Peel disco (on the promenade under the Haven Hotel) — I hope he doesn't go round the twist (geddit?)!... **Rowdy Yeats**, yes, has left PRT now, again... **Claes Ockenholt** in Denmark — where records are indeed expensive but professional DJs earn around £1,000 a month all in, so (as he charmingly puts it) "somebody must make some bacon"! — now stocks over 3,000 12in singles titles, Soul On Sound and the air-mailed **RECORD MIRROR** at **Ding Dong Records**, Silkegade (behind Illum warehouse on Stroget), Copenhagen... Danes evidently dance to anything by **Divine**, and a Dutch remix of **Wham** "Young Guns" is hot too... Canadian reader **Vince Degiorgio**, boss of the new Power label (**Ambiance** "Na Na Hey Hey"), recently rang me from Toronto and nattered for all of twenty minutes!... **Bill Fredericks** tells me "Too Busy Thinking About My Baby" was recorded long before **Forrest**, but began by being much faster... **JFM's Dave Collins** was particularly impressive in his latest fill-in role on Capital's dawn shift last week, playing a lot of great music and being very listenable no matter what the material... **Michael Jackson** "Beat It" as suspected is certainly not a big "black" record... **Norman St John Stevas** had a chat about mixing at my gig last Saturday, but is not noticeably a good dancer to today's rhythms... **Nick Ratcliffe** reckons he must be the first DJ to do a 21st party for a girl who later frolicked in the nude in the sea in the sun in **The Sun** with **Prince Andrew**, **Tracey Lamb** (she'd celebrated at Haslemere's Good Knight Country Club)!... **Al Dupres** recommends Cardiff's apres-gig eaters should try the **Goldburger** in Guildhall Place, open until 3am — seriously, let's hear about more, all or at least late, night eateries around the country... **Jonzun Crew's** import album is on lovely white vinyl but contains nothing of note that we don't already know... **Phil Mitchell** (Newcastle-upon-Tyne Julies) has as a featured oldie this month, the **Blackbyrds** "April Showers" — couldn't he have found a version of "Stormy Weather" instead?... if you think this column's going to end with "yes indeedy" again, NO SIRREE!

BREAKERS

BUBBLING UNDER the Disco 85 are **Mary Jane Girls** "Candy Man" (Gordy 12in), **Nile Rodgers** "The Land Of The Good Groovers" (Mirage 12in), **Neil Lockwood** "Tell Tale Heart" (Red Bus 12in), **Rene & Angela** "Banging The Boogie" (US Capitol 12in), **Valentine Bros** "Money's Too Tight" (Energy 12in), **UK Players** "Love's Gonna Get You" (RCA 12in), **The System** "You Are In My System" (Polydor 12in), **Lakeside** "So Let's Love"/"Real Love"/"Untouchable" (Solar LP), **Flowchart** "Ask The Boss" (Greyhound 12in), **Stephanie Mills** "You Can't Run From My Love (Remix)" (US Casablanca 12in), **Jimmy Cobb** "Pistachio"/"So Nobody Else Can Hear" (US Contempo Vibrato LP), **David Diggs** "Gentle Thoughts"/"Cloud Shepherd" (US PAJ LP), **Maze** "Love Is The Key" (Capitol 12in), **Grace Jones** "My Jamaican Guy (Remix)" (Island 12in), **Bill Fredericks** "Too Busy Thinking About My Baby" (Unigram 12in), **T-Connection** "Love Odssey (Remix)" (Capitol 12in), **Mass Production** "Victory '83"/"Sun Dancer" (US Cotillion 12in/LP), **Carol Williams** "You've Reached The Bottom Line" (US Vanguard 12in), **Patrick Simmons** "So Wrong" (US Elektra 12in), **Rod** "Just Keep On Walking" (Creole

continues over



MIKE BAKER, who I remember as an engineer years ago at Capital, these days (or rather, evenings) is a household name throughout the Midlands as a result of his '1922' show at Wolverhampton's Beacon Radio (303 MW/97.2 FM). That's 19.00 hours to 22.00 hours, 7-10pm, Mon/Tues/Wednesdays, when he is quite probably unique in the UK by playing nothing but 12in singles — covering the whole spectrum of modern "dance" music. On Tuesdays he's joined by **Birmingham Nightingale's Tony de Vit** for a **Boys Town** hour, currently 9pm but from 3rd May at 8pm, while Mondays at 8pm there's an uninterrupted hour of in depth interview with the likes of (coming up imminently) **Spandau Ballet**, **Human League**, **Maze**, **Reaching Birmingham**, **Coventry**, **Stoke** and even **Derby**. **Mike's** show should be worth a listen — it certainly looks good on paper!

THE NEW SINGLE

UK PLAYERS

ON 7 (IN PICTURE BAG) & 12"

LOVE'S GONNA GET YOU

RCA

DISCOS

from page 37

12in). War 'Five Spot' (US MCA LP), Billy Griffin 'Be With Me (Remix)' (CBS 12in promo), Omni 'All For The One'/'Warriors' (US Fountain LP), Marcia Griffiths 'Electric Boogie' (Island 12in), Stargaze 'You Can't Have It' (US TNT Unlimited 12in).

HIT NUMBERS: Beats Per Minute for last week's Top 75 entries on 7in (f/c fade/cold finish) — Cliff Richard 75-Of, Thompson Twins 125½f, OMD 137f, Heaven 17 0-128f, Level 42 93½f, Belle Stars 131-129-0c, I-Level 0-116½f, Musical Youth 69½/139-0c, Marillion 0-134-135f, New Edition 104½f.

HOT VINYL

LENNY WHITE: 'Didn't Know About Love (Till I Found You)' (US Elektra 0-67923) Superb creamily pulsating chick-sung 105-106½bpm jogger oozing class, on 3-track 12in with an instrumental version and the exotic slow 97bpm 'Tell Him (Fala Para Ele)'. A must!

INGRAM: 'Groovin On A Groove' (LP 'Would You Like To Fly' US Mirage 90075-1) Ingram is the whole Ingram Family, not just James M Ingram, and while brilliant creators of musical texture they keep lyrics to a minimum (on all dancers bar the Bobby Womack-ish 106-109bpm title track), hottest newbie being this irresistibly churning 121(start)-123bpm Peoples Choice-ish groove, not to forget the sensational 12in-issued 116-114-113-114-114½-114-114½-116½bpm 'Smoothin Groovin'

108½bpm 'DJ's Delight' flip, and indecisively jolting 110-112bpm 'We Like To Do It', plus some slowies. Lovely stuff!

WILTON FELDER: 'Summer Nights In Rio' (LP 'Gentle Fire' MCA MCF-3167) Already rushed out here, the Crusaders saxist and Joe Sample kick up an infectious brassy 123-122-122½bpm Latin leaper with jazzy solos (also on promo 12in c/w Joe's 'The Hunter'), mellow joggers being the lovely slinky 96-95-94bpm 'Somewhere In My Past' and 94½bpm 'Driftn' On A Dream', but A Taste Of Honey's two vocal tracks let the set down rather.

JOE SAMPLE: 'Wings Of Fire' (LP 'The Hunter' MCA MCF-3164) Keyboardist Joe is the sole Crusader on an excellent all-instrumental jazz set with this catchy 119-120-121-120-122bpm bouncer, the intricately nagging gentle (0-91bpm 'Nigh Flight', slightly blatant (0-)115-116-117-118-117-118bpm title track, less danced-to 113bpm 'Beauty And The Beast'.

MARCIA GRIFFITHS: 'Electric Boogie' (Island 12IS 112) Dead simple catchy little minimalist 106½bpm electro ticker prod/arr/slyly interjected on by Bunny Wailer, possibly another 'Ring My Bell', on 12in in short, long and three different dub versions.

GLADYS KNIGHT & THE PIPS: 'Save The Overtime (For Me)' (CBS A3314) Sylvers-produced powerful chunkily rolling 109bpm jolter with Gladys in great soulful form, serviced to DJs on US promo 12in presumably ahead of UK pressings (it's certainly a 7in).

MAZE FEATURING FRANKIE BEVERLY: 'Love Is The Key' (Capitol 12CL 290) Not perhaps the best tempo for here but sure to grow on us, a lightly racing fluid 123bpm 12in canterer with chattering crowd noises and pretty harmonica.

DAVID DIGGS: 'Gentle Thoughts' (LP 'Realworld' US Palo Alto Jazz PA 8037-N) Exceptionally pleasant lushly arranged 115-117-118bpm jazz



THREE UGLY mugs (only kidding!) snapped by Alan Cuff at the 5th Kent Soul Fest. on Easter Monday at West Mall's Greenways, where Richard Jon Smith (left) followed his PA by posing with jocks Hardy and John DeSade — others at the event included Medway megastars Nicky Peck and Thomas Felton. Despite a hectic round of club appearances, which at least helped his 'Baby's Got Another' in the disco chart, RJ sadly didn't crack the pop market this time, either.

instrumental with great atmosphere, thoroughly recommended — shame it's not a single!

COATI MUNDI: '?Como Esta Usted?' (Virgin VS 585-12) Structurally similar to but slower than 'Me No Pop I', a happily synchopped 100½-99½bpm 12in Latin romp with sleazy Spanish chix. Caramba!

WEEKS & CO: 'If You're Looking For Fun' (US Salsoul SG 395) Richly mixed by Shep Pettibone, a good if not quite great slinkily weaving 117bpm 12in chugger with gimmicky stop/start, acid guitar, chanting chix, and a 'Master Dub Version' flip (the new "in" description?).

DAVID JOSEPH: 'You Can't Hide (Your Love From Me) Remix' (Island 12IS 101) Sneakily slipped out here in limited 12in quantities (all now sold) to tickle the chart more, Larry Levan's 115-116bpm vocal and 115½bpm instrumental remixes (still on Mango import) are not as bad as initially thought, making a useful variation.

MARY JANE GIRLS: 'Candy Man' (Gordy TMGT 1301) Simple catchy galloping 122½bpm 12in girlie group obviously prod/penned by Rick James, but with an appealing vintage vocal sound giving pop potential.

HUMAN LEAGUE: '(Keep Feeling) Fascination' (Virgin VS 569-12) Organ introed electronically jerked monotonous 0-117½bpm 12in backbeater with "white" rap n' chant interplay and 'Be My Baby' chords, breakdown flip, all very urban contemporary!

LEON HAYWOOD: 'Desire' (LP 'It's Me Again' US Casablanca 810 304-1 M-1) Rhythmically tight and to the point as ever, Leon here hits an extremely Kashif/King 116bpm beat, Karen Roberts souls the smacking 115bpm 'I'm Out To Catch', 'I Wanna Do Something Freaky To You' is a 'Ladies Night'-ish vocoder accented 108bpm update of his oldie, the 'Mama Jama'-ish 113bpm 'TV Mama' being least strong.

CAMEO: 'You're A Winner' (LP 'Style' US Atlanta Artists 811 072-1 M-1) This Impressions-recalling lovely slippery soulfully squeaked 94bpm rolling slitherer, along with a 27-54-0bpm smooching of Elvis' 'Can't Help Falling In Love' and the 0-31-0bpm 'Heaven Only Knows', stands out from such formulaised "American" funk as the 12in-issued Prince-ish 124bpm title track, 116bpm 'Cameo's Dance', 115-119bpm 'Aphrodisiac', 118bpm 'This Life Is Not For Me'.

DJ TOP 20

RATHER THAN oblique reference to the music I use at mobile gigs, here in fact are my off-the-wall biggies at a party in Warwickshire last weekend. You have to realize that, despite the stuff I review here, my whole mobile act revolves around getting as far from ordinary pop music — let alone funky disco — as possible! Saturday night actually took a while to lift off into pure silliness, but really got going once the chandelier's candles had been snuffed out (OK, I work truly "up market" country houses, for which a civilised accent is a help!), and then Sunday afternoon it all began again with Ravel's 'Bolero' leading ultimately to Musical Chairs and children's-type party games. Most of the records will be extremely hard to find, as all are old and some were pressed in the '50s — which is where junk shops, market stalls and oldies shops become your best hunting ground. All but one are on 7in, which I find much easier to use in a hurry (they're all segued/chopped without any chat) to keep the mood going, and the old pressings especially have far more volume in the grooves. In most cases the catalogue number is superfluous as long deleted, but to aid identification it's included with an indication of the most recent release date. Good hunting!

- 1 WALTZ FROM TCHAIKOVSHY'S SWAN LAKE, Andre Kostelanetz, Philips SBF 265 (mid-'50s?)
- 2 I WANNA BE LIKE YOU/BARE NECESSITIES, Louis Prima/Phil Harris ('Jungle Book' s/track), Buena Vista DF 461 ('67)
- 3 NOW YOU HAVE JAZZ, Bing Crosby/Louis Armstrong ('High Society' s/track) Capitol 45-CL 14643 ('56)
- 4 WELL DID YOU EVAH, Bing Crosby/Frank Sinatra ('High Society'), Capitol CL 15953 ('78)
- 5 THINGUMAJIG, Shoestring Band, CBS 1284 ('73)
- 6 SWINGALONG REELS (LEWIS LILT/ETC), Bobby MacLeod ('This Is Scotland' various artists LP), RCA BGBS 0934 ('72)
- 7 THE LIBERTY BELL, Band Of The Grenadier Guards, Decca F 13107 ('70)
- 8 HOKEY COKEY/I CAME I SAW I CONGA'D/BOOMPS-A-DAISY, Phil Tate ('Party Dances' EP, CBS EP 6170 ('60)
- 9 MARCH OF THE MODS, Joe Loss, HMV POP 1351 ('64)
- 10 PERCOLATOR POLKA, Al 'Cocoa' Czelusniak, US Rex RX 680 (good luck!)
- 11 CASATSCHOK, Dimitri Dourakine, Columbia DB 8526 ('69)
- 12 ZORBA'S DANCE, Marcella Minerbi, Durium DRS 54001 ('65)
- 13 DISCO BOUZOUKI, Bouzouki Disco Band, Decca FR 13783 ('77)
- 14 DOWNTOWN STRUTTER'S BALL, Brad Swanson, US Thunderbird 518 (good luck again!)
- 15 THE BLUE DANUBE, Halle Orchestra, Columbia DB 8607 ('69)
- 16 LA CUMPARSITA, Stanley Black ('Disco-ver The Tango' EP), Decca DFE 8684 ('76)
- 17 BUONA SERA, Louis Prima, Capitol CL 14841 ('58)
- 18 PARTY TIME PAUL JONES (PT 2), victor syvester, Columbia SCD 2106 (mid-'50s?)
- 19 THE DAMBUSTERS MARCH, Billy Cotton, Decca F 10630 ('55)
- 20 I COULD HAVE DANCED ALL NIGHT, Julie Andrews, Philips 45 PB 846 ('58)

Apart from the Seventies releases which I got as they came out, everything else was unearthed while rummaging through oldies shops — so it's not impossible to find these or equally useful alternatives, just difficult!

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I-LEVEL FORTE, TOO

I-LEVEL: 'Minefield' of fire

RECOGNISE SOME reggae runnings in the many-sided music of I-Level? In that case hear this: both Duncan Bridgeman and Sam Jones of the band admit that neither of them heard a single reggae record until they were well into their teens.

Sam, who arrived in London in a very roundabout way, via Scotland where he'd moved from his birthplace in Freetown, Sierra Leone, says: "I hadn't heard reggae until just before I'd come to London, then I heard Paul Simon." With the rest of us around the table thinking, "What the hell does he mean, Paul Simon never did reggae," he reminds us: "That song called 'Mother And Child Reunion'. I didn't know there was any other kind of reggae at the time," Jones readily concedes.

Duncan was even more sheltered from the medium: "I was 16 before I'd even heard a reggae record — I didn't even know it existed. Where I was brought up, you just never heard that sort of music."

The band's other member, 22-year-old Jo Dworniak, prefers to let the others provide most of the bunny and tucks into his vegetarian lunch, but like his pals clearly buzzing at the current success, in both dance and pop formats, of I-Level's 'Minefield' single, which is riding high on the reputation created by the group's only other 45 to date, last year's 'Give Me'. That one tried very hard to cross over and stayed around the place for months, what with its American remix and US dancefloor success. "It must have created a lot of feedback, that record, but it really was not a big seller," says Duncan.

Duncan, one year senior at 23, and Jo spent time together in a couple of bands Scrambled Egos and Shake Shake, after meeting by the time-honoured rock method of answering a music paper ad. Jo began to get kinda proficient at twiddling knobs at the Music Works studio in North London, where he engineered and played on sessions for John Foxx among others. One day the reggae band Brimstone breezed in, including among their number none other than Sam Jones, and the three put their musical heads together.

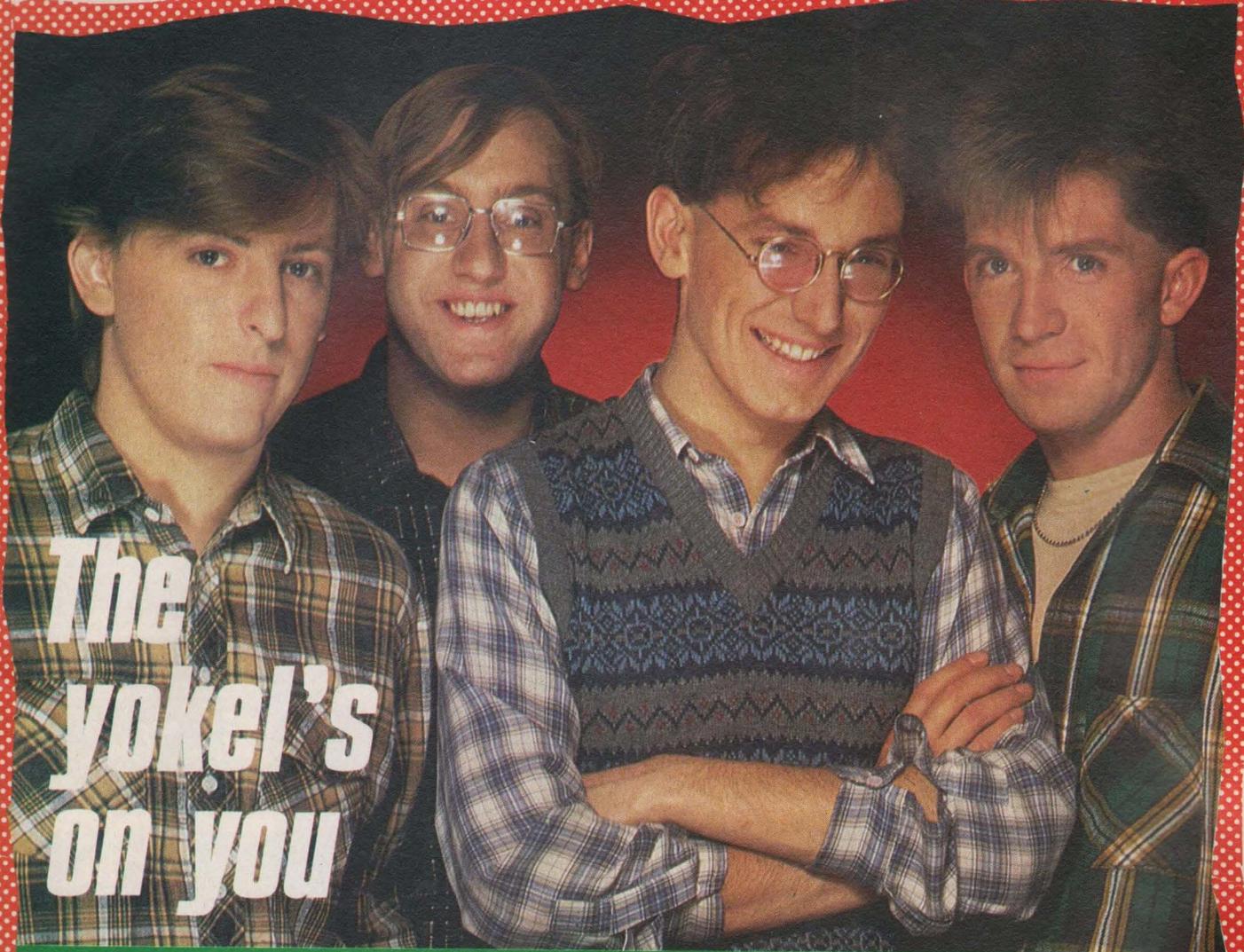
More will be revealed on the lads' first album, which they've more or less completed and which will be unwrapped in May or June. They've been working away at it over quite a long period, allowing themselves the freedom for other activities — Jo, for instance, recently sessioned on the forthcoming

Haysi Fantayzee single. Says Duncan: "We haven't worked on it for just over a month, and we haven't seen much of each other for a month. It's just a working thing, we don't all live in the same house and talk about I-Level all day, which I think a lot of groups do. This is much healthier."

Things weren't so healthy lately when they had a load of equipment stolen from their studio. "Luckily we had all the instruments out at the time," says Jo. "We want to move out of London anyway, we might get a four-track studio somewhere cheap."

Or maybe not so cheap, because right now the African of Scottish background and his London pals are treading the music minefield with great care and greater success.

by Paul Sexton



The yokel's on you

FARMERS BOYS: sheep up and dance

YOU ONLY need three things to be a Farmers Boy. A road map of East Anglia, the ability to rehearse in somebody's bedroom, and an understanding of the creative use of an ironing board.

The Boys, currently ploughing up the charts with their 'Muck It Out' single, explain the logistics of East Anglian rock.

"Me and Stan live in Norwich," says Baz, "twenty five miles from Frog's place, which is where we practise, and Mark lives another fifteen miles the other side of Norwich."

Must make rehearsals a mite difficult to organise?

"We're used to travelling longer distances anyway," replies Frog. "If I just go down the local for a drink it's seven miles away."

Strawth.

Frog continues. "Everybody has to drive round our way. There's more cars per head of population in East Anglia than anywhere else. There's also

the highest percentage of old cars. Everybody drives anything that moves."

OK, so after you've negotiated all these wild country lanes, where do you actually go to rehearse?

"Just recently we've started practising round at Frog's place," informs Baz. "We used to practise in Stan's living room."

"We practise in my bedroom," says Frog. "Well, it's big enough. We put the keyboard on the table and get on with it."

"Cos it's a farmhouse it's quite big, but it's a bit boring carrying all the gear upstairs. I'm trying to get a shed together, but we haven't quite worked that out yet. It's quite cosy and we can practise when we like. The nearest house is three quarters of a mile away, so the neighbours don't complain. My parents love it. I've been making noises like that in my bedroom for years."

"Because we've got a drum machine we can practise quietly, we just don't bother to turn the volume up on the drums."

WELL, no one could accuse The Farmers Boys of operating along Duran Duran type business lines. Everything is so low key, informal... not to say downright wacky. I mean who else would try and get their record company to buy them an ironing board?

"We use an ironing board to put our little synth on," says Frog. "When we go off on tour for two weeks my mum can't do any ironing."

Heh, heh, heh, this is all very funny boys, but couldn't an old cynic like me smell the acrid aroma of 'myth making' amongst all these tales of country boy amateurism.

"We might deliberately accentuate our image," says Frog. "But it's all founded in the way we live. It's the same as everything, you've gotta exaggerate what you've got."

"It's like wearing stage make-up — you've gotta exaggerate your features to come across. That's what we're doing with the rural bit."

Aah, so does the 'Muck It Out' single represent the first in a collection of songs based around rural themes?

"No, it's a really old song. I haven't written a song with an agricultural lyric for a long time," says Baz. "There were a lot of those to start with. The title's got nothing to do with the song. The title was written a long time before the song was."

FROG SAYS his bit. "It was written about the same time as the 'Four Seasons Of Farming' concept EP, which never actually appeared. That was all over a year ago, it was a reaction to all that city rock'n'roll. People always do their videos in the street, we're gonna do ours down the lane."

The Boys have a refreshingly untainted attitude towards the pop business.

But do these young sons of the soil really want to be pop stars?

"We'd like to be well respected. We'd like to be popular recording artists, but not pop stars — if you can see the difference."

I sure can, and it's fair enough by me.

JIM REID

Kissing the Pinks

IF THE divorce rate in sunny Glasgow suddenly takes an upward turn, blame it all on Josie, the leggy temptress in Vicious Pink Phenomena. "We were playing this club last week and it was just full of middle aged couples," says the lascivious lovely. "You should have seen their faces when I came on in my PVC mini and started strutting about. All the men were gasping and the women were bashing them over the head with their handbags."

"It was a funny night altogether. We'd been to the club the night before for Clare Grogan's 21st birthday party so we just assumed it'd be full of young people when we played there. Everyone got a bit of a shock when we came on with our bondage ropes and Brian started smashing up record players and speakers. It must have cost us more than our fee in damages."

Brian, a blond Kirk Douglas lookalike, you might be interested to know, is the other, and quieter half, of Leeds-based Vicious Pink Phenomena.

VPP have been a sporadic ongoing electro duo situation since 1981. They have played and recorded with other Leeds boppers Soft Cell, whom they met at the famous Warehouse Club, and nearly made the grade last year with 'My Private Tokyo', recorded on Dave Claridge's Mobile Suit Corporation.

DISCERNING READERS might note that Dave Claridge now runs the strap and strut fetish fun palace Skin II — where Brian and Josie can be spied hanging out among the sou'westers and storm hats some Mondays. It's this sleazy thread running through the VPP image that has held back their latest single — an eighties remake of the old Jane Birkin and Serge Gainsborough grunting, groaning classic, 'Je T'Aime'.

"Radio One won't say they've banned it," explains Josie, "it's just that they won't play it. I think they must have heard about the act, chopping people up and all that. Two radio stations in the Midlands won't play it before 12 noon."

"I don't know what happens in the afternoon that means they can play the record. And Michael Aspel on Capital won't say the word Vicious — he calls us Pink Phenomena. What would he say if he was bitten by a raving dog, I wonder? What a naughty dog? No, he'd call it vicious wouldn't he?"

Point taken. But with all the limbs, leather and lashings do VPP think they go over the top occasionally?

"No, it's only entertainment," replies Josie. "And singers are entertainers. You can't do much when there are only two of you on stage. After the first number and the audience have had a good gawp at my skirt, we have to get down and do the music."

SIMON TEBBUTT



One Freur the road

FRRRRREUGH. Say it loud and you just feel like throwing up. See the silly squiggle and ponder on the pretentiousness of the human imagination. This Freur business is all very enigmatic — nay, cosmic — but it rather obscures the fact that a very passable record has been issued under its name.

John, Karl, Bryn, Rick and Alfie go 'Doot Doot' frequently, especially when locked away in their terraced house in Splott ... Aww, pull the other one!

Long, dark crimp-haired Karl jumps to their defence, with his soft Welsh lilt: "Yeah — it's near the docks in Cardiff! It's worse than the name of the band. If you live somewhere like that you've got to think of a name to compete with it!"

So why did five nice boys like them decide to use a daft latticed snail symbol instead of a name? Karl again: "Because we were fed up with the names that were going around — a lot of them had very political leanings or sounded heavy and pretentious, and we wanted a foot in the door with record companies!"

"We wanted them to look at our tape amongst the mound of others — the name was the 'in'. It came first, and we thought you can't spell that, you've got to have a pictograph. It's just a toy, something to brighten up our little existences!"

Any plans for more elaborate hieroglyphics? Alfie, he of the light crimp-hair quips: "This one's been enough of a bloody hassle! Somebody suggested we called the album something phonetic, and there was a pool of blood in the CBS offices ..."

Don't they realise it might've put people off listening to the record? What's it all about, Alfie? (groan): "Yeah, that's been our fault though, 'cos we wanted to keep quiet, we didn't feel we particularly had a great deal to say. We thought what we were doing would speak for itself, but it achieved what it set out to do, the name attracts attention."

Young Ones' fan Karl continues: "We never intended to say anything originally 'cos we're always picking up papers and there are 40 page spreads with guys who say nothing and make you look for the adverts. It's all this 'we're writing songs and I guess we're going to do an album' stuff. So I s'pose the name, apart from anything else, has started off an original talking point — we just talk about this squiggle. Actually we have recorded an album!"

HOW WOULD they describe their sound? Rick: "A tough one." Karl: "We sound totally different from our demos. We've got so many influences — one minute we're thinking 'reggae', let's dub this up, then we'll hear something in a film and have an



FREUR: a desperate search for the on/off switch

idea for an atmosphere, then we have a heavy metal thought and put that in. The two biggest things are atmospheres from films and rhythms — from seductive to aggressive.

"We've worked with Dennis Bovell and Conny Plank but our ultimate hero band is Motorhead! And it doesn't stop there, it goes on to The Ramones, The Ruts — all that energy."

Alfie: "We look from lots of different sides. We write material geared to playing live and have instruments shaped like sticks and suits, 'cos it's a different world."

Karl: "Because we weren't releasing any information, like a bio, it backfired 'cos one of the

only things said about us was 'they have these instruments called the pole and the suit', and that became the main feature, like we were trying to make a statement. But there's umpteen others like the handbag, the tortoise ... they're just toys, there to make playing live a bit exciting."

The band, a vision in floral trews, vivid plastic jackets and lashings of diamante, look like psychedelic garden gnomes and wonder if they might be a touch too bizarre.

Karl: "We liked the garish plastic, it appealed to our sense of sick taste. It's all made for us by Tracey of Lizard Life in Cardiff. You have to get into the spirit of the stuff. If it brightens anyone's life, great!"

Freur is completed by the even more eccentric Bryn, ex Fabulous Poodles drummer, an "animal" recruited after they remembered Keith Moon was dead, and John, their video man who doodles on video synths and projectors with slow motion bees in his time off from teaching in Canterbury and doing a PhD in video.

Wonder why everybody's called them a bunch of Welsh hippies? Karl: "Sitting in a cottage in the Brecon Beacons?" Alfie: "Isn't the sky an amazing concept today?" No, I've decided. Freur are a heavy metal folk punk psychedelic band. Or a psychedelic HM punk-folk combo. Karl: "Yeah! That's it!"

by Betty Page

Meeting approval

STEVE ARRINGTON'S Hall Of Fame might more accurately have been called Steve Arrington's Meaning Of Life. Engage young Stephen in a few moments' conversation and you'll realise that "life" is his specialist subject.

So much so, he wound up our chat with a rousing monologue about just where the world's going wrong, a little of which I'll treat you to presently. He also used the phrase "I needed to grow" four times. But get it right: Arrington's a humble and happy chappie and his sincerity is beyond question. He may not be able to solve the world's problems on his own, but it sounds as though he's going to have a darned good try.

He can also reel off a fair few interesting names that have crossed his musical path. If you

knew his name at all before the current hit album 'I and 'Nobody Can Be You/You Meet My Approval' single, it'll have been as part of dependable funksters Slave. But his musical CV has more details on it than that.

"I've been playing music ever since I can remember," says Steve. "I started playing with a lot of guitarists, out on the West Coast, I did some Latin things with Carlos Santana. I also played with Eddie Henderson, and toured for a couple of years with a group called the Murphys. We did the hotel lounge circuit, we got a chance to cover everything from polkas to whatever was happening on the Hot 100.

"At one time all I wanted to listen to was rock 'n' roll but my musical range covers just about everything. I listen to Thelonius Monk, John Coltrane, I like what Patsy Cline did when she was alive, and Loretta Lynn. I've also been



STEVE ARRINGTON

studying African and Chinese folk music."

Steve spent four years as a Slave, between 1978 and 1982. Here's how it happened: "We used to be in a group together called the Young Mystics, then I decided to go to the West Coast, to find out what I knew about music. I was totally into drumming then. They came up with the name Slave and had a hit called 'Slide', and they called and said would I like to get involved, and I said sure.

"They had already set up a sound and a formula before I joined, and I'm not the kind of musician to change something if it already exists. I left because I felt I needed to grow as a musician and a writer. I'd been through first and second gear, and when I got into Slave it



by PAUL SEXTON

was like third gear, but there was still one more step. So in 1982 I decided to leave and that was when I felt strong enough to strike out and make my dreams come true.

"We're all in the hall of fame because God gave us all the right to live. We call our music hall of fame music, or the people's music, because it's dealing with life's situations. What we're playing is a sort of picture of life."

Arrington's fellow members of the Hall Of Fame include another ex-Slave, Charles Carter, and his brother Sam; Steve and Charles produced the album with Jimmy Douglass, another veteran of past Slave projects. "Jimmy and I worked very well in Slave, and there seemed no reason to break that bond. He produced their first, fourth, fifth and sixth albums."

Does Steve still have an ear for current Slave music? "I feel that it is a projection of where they are now, I enjoy it, I really have no comment on it." But about life — that's a different matter. "We're all one because we're all on this planet. There's power in unity, and destruction in disunity. You have to go with it, not against it."



SECOND IMAGE

SPANISH BOMBERS

JESUS IS alive and well and working for Second Image. What's more, he lives in Spain.

But it doesn't mean the British r'n'b outfit, currently charting with 'Better Take Time', have suddenly got gospel. "Funnily enough," says bass guitarist Junior Bromfield, "the European country where we go down best is Spain." Simon Eyre, lead guitarist, adds: "We went to Spain and we met Jesus. He works for Polydor Records over there, in promotions. I think."

"We played two nights in Madrid, and all the Spaniards were singing along to 'Star'," says Simon, and adds his version of how the track sounds, Manuel-style. But they're hopeful of getting their foot in a few other doors, too, like the USA. "They've had the new album for about a month over there," say the lads. "I think they're going with the track 'Special Lady' as a single, it's got such an American sound," adds Junior.

That debut LP they mention, cunningly called 'Second Image', will be hitting British decks soon, and almost serves as a greatest hits package, including as it does the Image's best-known number 'Star', a remix of the David Grant-written 'Can't Keep Holding On', the last single 'What's Happening' and the new 45.

"We're very happy with it," Junior goes on, "it's not very often you get an album that's 45 minutes long with good tracks all the way through."

For the second year running, they've landed the UK tour support slot with Maze and are all set to blow up the Hammersmith Odeon again in May.

What you don't do when you're in the company of Second Image is use the naughty phrase "jazz-funk". "We don't like being called a jazz-funk band, we're an r'n'b band."

Simon Eyre expands on this: "We're a good amalgam — I was brought up on rock, I came up from Sheffield working men's clubs. I like guitarists like Jeff Beck and Lee Ritenour, and John McLaughlin is my favourite musician of all time."

So, all Second Image fans who wield cardboard guitars, it ain't so unusual. And whatever they're playing, more and more people are hearing it. Like the music moguls always tell you: it's all about Image.



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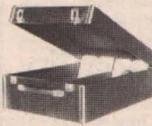
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| P 120 BEATLES | Let It Be | P3472 ODYSSEY | If You're Looking For A Way Out |
| P3821 BUCKS FIZZ | Making Your Mind Up | P4459 ROBERT PALMER | Some Guys Have All The Luck |
| P3749 CHRISTOPHER CROSS | Sailing | P4774 SCRITTI POLITTI | Fairless |
| P 520 IAN DURY | What A Waste | P3318 SQUEEZE | Pullin' Muscles From The Shell |
| P3957 GILLIAN | No Laughing In Heaven | P3788 STATUS QUO | Something 'Bout You Baby! Like |
| P4109 HI GLOSS | You'll Never Know | P2519 DONNA SUMMER & BARBRA STREISAND | No More Tears |
| P2375 MICHAEL JACKSON | Don't Stop 'Til You Get Enough | P4303 TWEETS | Birdie Song |
| P3542 JUICY LUCY | Who Do You Love | P4570 XTC | Bail And Chain |

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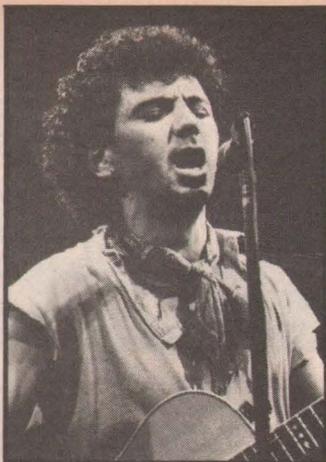
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Map showing location of 17 Westbourne Grove, London W2. 01-221 1102. The map shows the area around Notting Hill Gate, Bayswater, and Westbourne Grove, with a red arrow pointing to the address.

CHARTFILE

AS PREDICTED here last week, Dexy's Midnight Runners' 'Come On Eileen' has overhauled Michael Jackson's 'Billie Jean' to reach number one in Billboard's American Hot One Hundred. It does so some ten months after it topped the charts domestically, and thus becomes the 104th single to reach number one on both sides of the Atlantic. The first record to achieve the double was Al Martino's 'Here In My Heart', Britain's first number one. In the next decade a further 31 records by Americans topped both British and US listings. Then, in 1962, the Tornados soared to the head of both charts to open the British account. Since then a further 30 records by British acts have duplicated the feat as have two Anglo-American duets.

Like so many of the British acts breaking through in America, Dexys owe their current prominence to the pioneering qualities of US college radio and the MTV, the cable television station which now reaches 9 million American homes. The latest acts to benefit from MTV's patronage include KajaGooGoo whose 'Too Shy' makes its US chart debut this very week, and Toto Coelo (renamed Total Coelo for North America) whose 'I Eat Cannibals' made a promising debut last week after going on MTV's 'heavy rotation' roster. MTV can also claim credit for breaking UK acts like A Flock Of Seagulls and After The Fire before they had achieved more than token acclaim here in Blighty. Currently, British acts Modern English ('I Melt With You') and Naked Eyes ('Always Something There To Remind Me') are climbing Billboard's Hot One Hundred without the benefit of a British hit, again largely due to the exposure their videos receive on MTV. But there are other routes to the top; little known British singer Robbie Patton is also climbing the



Pic by David Corio

DEXYS: American success

US chart with 'Smiling Islands', a distinctly AOR record which is winning its support from more traditional radio stations and a gruelling schedule of personal appearances from Patton...

Swings and roundabouts for German singer Tony Carey. Four weeks ago Carey's 'I Won't Be Home' single entered the US chart. Its brief chart career flickered to a close last week as it plummeted to No. 100 from its peak of No. 79. Simultaneously Planet P, a popular German band fronted by Carey, made their first US chart appearance with 'Why Me'. Carey has thus launched his solo and group chart careers in less than a month, a unique achievement...

CHART WARS: Not since the halcyon days of the sixties has the British chart contained as many as four duplicated titles, but at this very moment a quartet of home-based/originated acts are slugging it out against overseas opposition in an old-fashioned battle for chart honours. The combatants are:

BATTLE 1: Sunfire v Lorita Grahame ('Young Free And Single') Sunfire are proteges of US composer/record producer Reggie Lucas. 'Young Free And Single', penned by the American group's percussionist/vocalist Raymond Smith, has attracted several covers including that of British-based reggae singer Lorita Grahame. But despite Ms. Grahame's enchanting interpretation, Sunfire are too far ahead to be caught now.

BATTLE 2: F.R. David v the Tremeloes ('Words') The most feeble encounter of them all pits Franco-Tunisian David against the wizened old men of British pop, the Tremeloes. The record books will record that 'Words' is the Trem's first chart appearance for twelve years. They will also record the group's inability to close the 83 position lead opened by David.

BATTLE 3: Robert Palmer v The System ('You Are In My System') Englishman Palmer operates from a base in the Bahamas, but with Island's co-operation he managed to launch a quickfire cover of 'You Are In My System' two weeks before the System's original hit the shops. This, plus the fact that Palmer's interpretation of the song is cleaner and harder, has given him an unassailable lead over the ebony and ivory American duo.

BATTLE 4: Louise Tucker v Pete Knarren ('Midnight Blue') An intriguing encounter. 26-year-old Bristolian soprano Louise Tucker made a rough demo of 'Midnight Blue' twelve months ago before setting off to visit friends Tim Smit and Charlie Skarbeck who work for German record label Ariola in Holland. Smit and Skarbeck convinced Ariola that Tucker had potential and the company signed her to a record deal. Smit and Skarbeck were then despatched to Chestnut Studios in Farnham where the final version of 'Midnight Blue' was recorded. It became a hit in Holland, reaching No. 11. It later became a hit all over the continent, reaching No. 1 in Belgium and France. It's currently No. 24 in Canada.

Following its success in Holland it was covered by Dutch trumpeter Pete

Knarren. 34-year-old Knarren has been a popular recording act throughout Europe for thirteen years and, whilst his version of 'Midnight Blue' failed to achieve the same level of success as Louise Tucker's, it made the charts in several European territories. To confuse the multi-national nature of 'Midnight Blue' still further, Knarren recorded his hit in EMI's Cologne studio.

The melody to 'Midnight Blue' should be vaguely familiar to most people, having been adapted from Beethoven's 'Pathetique Sonata'. The same tune was used by Ken Dodd in 1966 on the No. 14 hit 'More Than Love'. There have been two other charted adaptations of Beethoven melodies: Walter Murphy's 'A Fifth Of Beethoven', based on the composer's fifth symphony, and Miguel Rios' 'Song Of Joy' from the rousing fourth movement of Beethoven's ninth symphony...

Motown Records celebrated its 25th anniversary in some style recently with a massive benefit concert in Pasadena. The corporation managed to assemble a glittering array of talent, including the top Motown acts of the past and present for a four hour jubilee bash. Participants included Stevie Wonder, the Commodores, Lionel Richie, Smokey Robinson and the Temptations. More surprisingly Diana Ross, Marvin Gaye and Michael Jackson forgot their animosity to their former label and joined in the jollity. Jackson stole the show with an impassioned rendition of 'Billie Jean'. He also joined his brothers (including Jermaine, who stayed at Motown when the rest defected) in a medley of 'I Want You Back', 'The Love You Save', 'Never Can Say Goodbye' and 'I'll Be There', whipping the capacity audience into a scarcely controlled frenzy.

The whole shebang was filmed by NBC whose big problem is editing it down to a reasonable size without losing the spirit of the occasion. It will be shown on British TV in due course, but has not been sold to Channel Four as reported elsewhere. Motown top brass would prefer a BBC-2 showing, followed by BBC-1 if successful.

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- SET THE TONE** : 'Shiftn Air' from their forthcoming album 'Shiftn Air Affair'.
- FUN BOY THREE** : 'The Farm Yard Connection' from their current album 'Waiting'.
- SPANDAU BALLET** : 'Code Of Love' from their current album 'True'.
- COATI MUNDI** : 'Oh! That Love Decision' from the debut album 'The Former 12 Year Old Genius', to be released in May.

- I-LEVEL** : 'Heart Aglow' from their first album 'I-Level' to be released end of May.
- THE COMATEENS** : 'Get Off My Case' from their debut album 'Pictures On A String', to be released in May.
- ESPIONAGE** : Several tracks, including 'The Sound of Breaking Hearts' from their new album 'Espionage' to be released end of May.
- THE FIXX** : 'Outside' from their latest album 'Reach The Beach' to be released early May.

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- David Joseph: LET'S LIVE IT UP
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- Comateens: PICTURES ON A STRING
- Espionage: ESPIONAGE
- The Fixx: REACH THE BEACH

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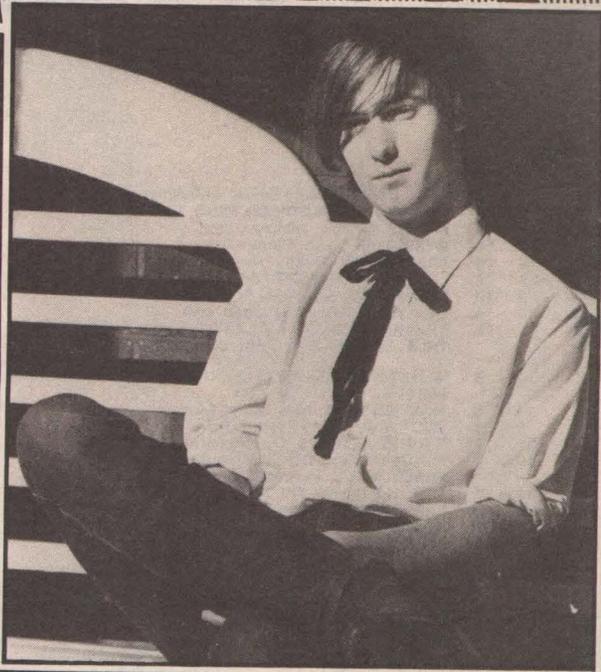
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TOP ALBUMS & TAPES

Week ending April 23, 1983

THIS WEEK
LAST WEEK
WEEKS IN CHART

1	—	LET'S DANCE, David Bowie, EMI America AML3029
2	2	THRILLER, Michael Jackson, Epic ☆
3	1	FASTER THAN THE SPEED OF NIGHT, Bonnie Tyler, CBS
4	3	THE FINAL CUT, Pink Floyd, Harvest □
5	5	SWEET DREAMS ARE MADE OF THIS, Eurythmics, RCA □
6	10	TRUE, Spandau Ballet, Chrysalis □
7	4	THE HURTING, Tears For Fears, Mercury □
8	6	WAR, U2, Island □
9	7	CHART RUNNERS, Various, Ronco □
10	8	LIVE, Kids From Fame, BBC
11	12	TOTO IV, Toto, CBS □
12	9	RIO, Duran Duran, EMI ☆
13	15	QUICK STEP & SIDE KICK, Thompson Twins, Arista □
14	21	LOCAL HERO (ORIGINAL SOUNDTRACK), Mark Knopfler, Vertigo
15	14	DEEP SEA SKIVING, Bananarama, London □
16	20	BUSINESS AS USUAL, Men At Work, Epic □
17	11	HELLO, I MUST BE GOING, Phil Collins, Virgin ☆
18	13	THE KEY, Joan Armatrading, A&M □
19	19	JOURNEY THROUGH THE CLASSICS, Louis Clark/RPO, K-Tel
20	16	SCRIPT FOR A JESTER'S TEAR, Marillion, EMI
21	23	HAND CUT, Bucks Fizz, RCA □
22	25	KISSING TO BE CLEVER, Culture Club, Virgin ☆
23	27	RICHARD CLAYDERMAN, Richard Clayderman, Decca ☆
24	28	LIONEL RICHIE, Lionel Richie, Motown □
25	17	DAZZLE SHIPS, Orchestral Manoeuvres, Telegraph/Virgin □
26	—	STREET SOUNDS EDITION 3, Various, Streetsounds STSND003
27	18	POWER & THE GLORY, Saxon, Carrere
28	—	HIGH LAND, HARD RAIN, Aztec Camera, Rough Trade ROUGH47
29	36	VISIONS, Various, K-Tel □
30	24	HOT LINE, Various, K-Tel
31	22	NIGHT & DAY, Joe Jackson, A&M □
32	31	HEARTBREAKER, Dionne Warwick, Arista ☆
33	33	TOO RYE AY, Dexys Midnight Runners, Mercury ☆
34	69	MAGICAL RING, Clannad, RCA
35	29	WORKOUT, Jane Fonda, CBS □
36	32	LOVE OVER GOLD, Dire Straits, Vertigo ☆
37	—	PRIDE, Robert Palmer, Island ILPS9720
38	38	SHAPE UP AND DANCE VOL 1, Various, Lifestyle □
39	30	SURPRISE SURPRISE, Mezzoforte, Steinar
40	40	UPSTAIRS AT ERIC'S, Yazoo, Mute ☆
41	50	MONEY & CIGARETTES, Eric Clapton, Duck
42	26	THUNDER & LIGHTNING, Thin Lizzy, Vertigo □
43	35	FACE VALUES, Phil Collins, Virgin ☆
44	39	COMPLETE MADNESS, Madness, Stiff ☆
45	52	ANOTHER PAGE, Christopher Cross, Warner Bros □
46	37	PEARLS, Elkie Brooks, A&M ☆
47	43	BAT OUT OF HELL, Meat Loaf, Epic/Cleveland ☆
48	51	THE YOUTH OF TODAY, Musical Youth, MCA □
49	55	LOVE SONGS, Barbra Streisand, CBS ☆
50	47	LIVING MY LIFE, Grace Jones, Island
51	34	DURAN DURAN, Duran Duran, EMI ☆



AZTEC CAMERA: in high and hard at 28

52	—	YELLOW MOON, Don Williams, MCA MCF3159
53	88	TRICK OF THE LIGHT, Modern Romance, WEA
54	80	THE LEXICON OF LOVE, ABC, Neutron ☆
55	41	INARTICULATE SPEECH OF THE HEART, Van Morrison, Mercury
56	82	OFF THE WALL, Michael Jackson, Epic ☆
57	76	RUMOURS, Fleetwood Mac, Warner Bros ☆
58	42	CACHARPAYA (PANPIPES OF THE ANDES), Incantation, Beggars Banquet □
59	44	QUARTET, Ultravox, Chrysalis □
60	48	HAPPY FAMILIES, Blancmange, London □
61	67	REFLECTIONS, Various, CBS ☆
62	64	OCTOBER, U2, Island □
63	58	AN OFFICER AND A GENTLEMAN, Original Soundtrack, Island
64	53	THE HIGH ROAD, Roxy Music, EG/Import
65	45	JOHN LENNON COLLECTION, John Lennon, Parlophone ☆
66	68	THE BILLY FURY HIT PARADE, Billy Fury, Decca
67	65	THE KIDS FROM FAME, Various, BBC
68	93	20 GREATEST LOVE SONGS, Nat King Cole, Capitol ☆
69	60	LOVE AND DANCING, League Unlimited Orchestra, Virgin □
70	83	KILLER ON THE RAMPAGE, Eddy Grant, Ice □
71	49	WAITING, Fun Boy Three, Chrysalis □
72	86	A FLOCK OF SEAGULLS, A Flock Of Seagulls, Jive □
73	57	THE RISE AND FALL OF ZIGGY STARDUST, David Bowie, RCA International ☆
74	56	RIP IT UP, Orange Juice, Polydor
75	—	H2O, Daryl Hall & John Oates, RCA RCALP6056
76	—	THE SINGLES — FIRST 10 YEARS, Abba, Epic ABBA 10
77	74	HEADHUNTERS, Krokus, Arista
78	54	PORCUPINE, Echo & The Bunnymen, Korova □
79	48	SHOW PEOPLE, Mari Wilson, Compact
80	62	HEAVY, Various, K-Tel
81	—	GRAPES OF WRATH, Spear Of Destiny, Epic EPC25318
82	95	MAKIN' MOVIES, Dire Straits, Vertigo ☆
83	85	ASSEMBLAGE, Japan, Hansa
84	—	CHARIOTS OF FIRE, Vangelis, Polydor POLS1026
85	72	QUEEN GREATEST HITS, Queen, EMI ☆
86	71	FRIENDS, Shalamar, Solar ☆
87	79	GREATEST HITS, Olivia Newton-John, EMI ☆
88	—	SKY FIVE LIVE, Sky, Ariola 302171
89	87	20 GREATEST HITS, Beatles, Parlophone □
90	89	LIVE EVIL, Black Sabbath, Vertigo
91	70	DIFFICULT SHAPES, China Crisis, Virgin
92	99	AVALON, Roxy Music, EG
93	81	THE BELLE STARS, Belle Stars, Stiff □
94	61	BOY, U2, Island
95	—	IT'S ABOUT TIME, Morrissey Mullen, Beggars Banquet BEGA44
96	—	THE DISTANCE, Bob Seger, Capitol EST12254
97	—	FRONTIERS, Journey, CBS CBS25261
98	—	KEEP IN SHAPE SYSTEM, Arlene Phillips, Supershapes SUPO1
99	—	MIRAGE, Fleetwood Mac, Warner Bros K56952
100	86	23 PEARLS II, Elkie Brooks, A&M ☆

Compiled by Gallup

VIDEOS

1	1	DURAN DURAN, Curan Duran, EMI
2	2	THE WALL, Pink Floyd, EMI
3	3	NON STOP EXOTIC VIDEO SHOW, Sgt Cell, EMI
4	6	ABBA — THE MOVIE, Abba, MGM/JA
5	4	THE SINGLE VIDEO, Human League, Virgin
6	10	THE BRIDGE, Dexys Midnight Runners, Thorn EMI
7	8	A ONE MAN SHOW, Grace Jones, Island
8	5	PHYSICAL, Olivia Newton-John, Thorn EMI
9	11	COMPLETE BEATLES, Beatles, MGM/JA
10	16	PRINCE'S TRUST ROCK GALA, Various, MGM/JA
11	12	PEARLS — THE VIDEO SHOW, Elkie Brooks, A&M
12	7	THE HIGH ROAD, Roxy Music, Spectrum
13	13	TRANS GLOBAL UNITY EXPRESS, Jan, Spectrum
14	—	TAKE IT OR LEAVE IT, Madness, Sif
15	9	COMPLETE MADNESS, Madness, Sif
16	—	HOT GOSSIP THE VIDEO SHOW, Hot Gossip, EMI
17	18	LIVE BETWEEN THE EYES, Rainbow, Spectrum
18	14	AROUND THE WORLD, Police, Thorn EMI
19	—	VIDEO ROCK ATTACK, Various, Spectrum
20	19	THREE SIDES LIVE, Genesis, EMI

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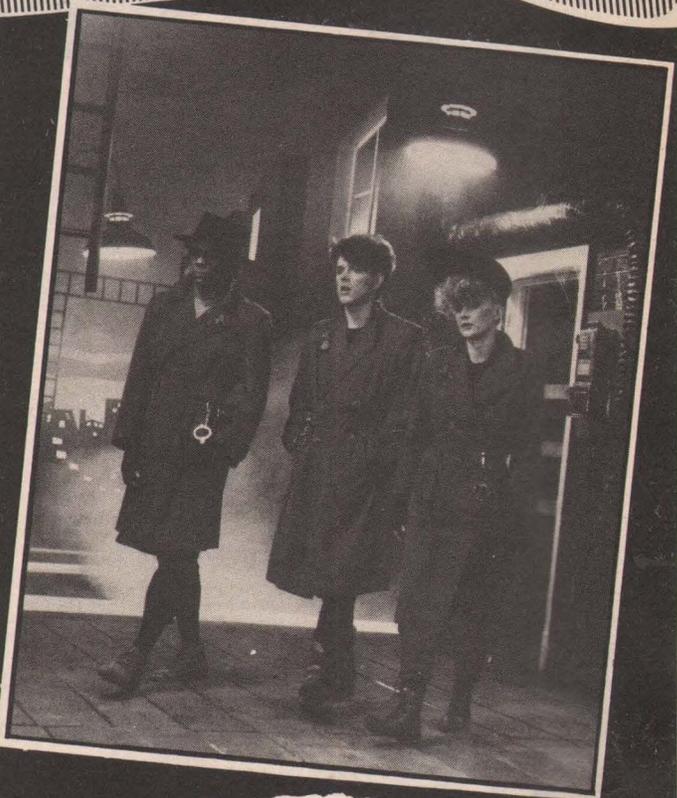
TOP SINGLES

AS USED ON TOP OF THE POPS

Week ending April 23, 1983

THIS WEEK
LAST WEEK
WEEKS IN CHART

1	1	5	LET'S DANCE, David Bowie, EMI America
2	2	3	CHURCH OF THE POISON MIND, Culture Club, Virgin
3	5	3	BEAT IT, Michael Jackson, Epic
4	8	4	WORDS, FR David, Carrere
5	4	6	BREAKAWAY, Tracey Ullman, Stiff
6	23	3	LOVE IS A STRANGER, Eurythmics, RCA
7	6	10	BOXERBEAT, JoBoxers, RCA
8	7	4	OOH TO BE AH, Kajagoogoo, EMI
9	12	5	THE HOUSE THAT JACK BUILT, Tracie, Respond
10	-	-	TRUE, Spandau Ballet, Chrysalis SPAN1
11	3	5	IS THERE SOMETHING I SHOULD KNOW?, Duran Duran, EMI □
12	14	6	BLUE MONDAY, New Order, Factory
13	9	5	SNOT RAP, Kenny Everett, RCA
14	37	2	TRUE LOVE WAYS, Cliff Richard, EMI
15	10	9	FIELDS OF FIRE, Big Country, Mercury
16	-	-	FASCINATION, Human League, Virgin VS569
17	13	6	WHISTLE DOWN THE WIND, Nick Heyward, Arista
18	19	5	I AM (I'M ME), Twisted Sister, Atlantic
19	36	3	ROSANNA, Toto, CBS
20	28	7	YOUNG FREE & SINGLE, Sunfire, Warner Bros
21	40	2	WE ARE DETECTIVE, Thompson Twins, Arista
22	20	4	CELTIC SOUL BROTHERS, Dexys Midnight Runners, Mercury
23	11	6	SPEAK LIKE A CHILD, Style Council, Polydor
24	38	3	FRIDAY NIGHT (LIVE VERSION), Kids From Fame, RCA
25	15	11	SWEET DREAMS (ARE MADE OF THIS), Eurythmics, RCA
26	35	3	SHE'S IN PARTIES, Bauhaus, Beggars Banquet
27	16	10	TOTAL ECLIPSE OF THE HEART, Bonnie Tyler, CBS □
28	-	-	FLIGHT OF ICARUS, Iron Maiden, EMI EMI5378
29	32	8	LAST FILM, Kissing The Pink, Magnet
30	34	3	OVERKILL, Men At Work, Epic
31	43	2	TEMPTATION, Heaven 17, Virgin
32	18	10	RIP IT UP, Orange Juice, Polydor
33	17	6	DON'T TALK TO ME ABOUT LOVE, Altered Images, Epic
34	41	3	I'M NEVER GIVING UP, Sweet Dreams, Ariola
35	26	7	ORCHARD ROAD, Leo Sayer, Chrysalis
36	25	13	BILLIE JEAN, Michael Jackson, Epic □
37	39	4	TWIST (ROUND & ROUND) Chill Fac-Torr, Philly World
38	27	6	CRY ME A RIVER, Mari Wilson, Compact
39	-	-	DANCING TIGHT, Galaxy, Ensign ENY501
40	21	9	NA NA HEY HEY KISS HIM GOODBYE, Bananarama, London
41	49	2	OUT OF SIGHT OUT OF MIND, Level 42, Polydor
42	22	9	TWO HEARTS BEAT AS ONE, U2, Island
43	24	2	ROCK THE BOAT, Forrest, CBS ○
44	66	2	HEARTBREAKER, Musical Youth, MCA
45	-	-	FROM ME TO YOU, Beatles, Parlophone RP5015B
46	55	2	SWEET MEMORY, Belle Stars, Stiff
47	42	3	TELEGRAPH, Orchestral Manoeuvres In The Dark, Virgin
48	44	3	HEY!, Julio Iglesias, CBS
49	70	2	CANDY GIRL, New Edition, London
50	30	6	GARDEN PARTY, Mezzoforte, Steiner
51	-	-	MISS THE GIRL, Creatures, Polydor/Wonderland SHE 1
52	57	3	MINEFIELD, I-Level, Virgin
53	48	4	JOHNNY B GOODE, Peter Tosh, Radic
54	-	-	WAR PARTY, Eddy Grant, ICE ICE58
55	47	3	DER KOMMISSAR, After The Fire, CBS
56	31	9	YOU CAN'T HIDE, David Joseph, Island
57	29	10	DROP THE PILOT, Joan Armatrading, A & M
58	78	2	THE PRICE YOU PAY, Questions, Respond
59	62	3	MIDNIGHT BLUE, Louise Tucker, Ariola
60	52	5	HIP HOP BE BOP, Man Parrish, Polydor
61	54	3	MUCK IT OUT!, Farmers Boys, EMI
62	66	3	MY JAMAICAN GUY, Grace Jones, Island
63	96	2	JEOPARDY, Greg Kihn Band, Elektra
64	67	3	MARKET SQUARE HEROES, Marillion, EMI
65	33	7	RUN FOR YOUR LIFE, Bucks Fizz, RCA
66	-	-	POWER & THE GLORY, Saxon, Carrere Saxon 1
67	-	-	COMMUNICATION BREAKDOWN, Junior, Mercury MER 134
68	64	4	YOU ARE IN MY SYSTEM, Robert Palmer, Island
69	77	3	DOOT DOOT, Freur, CBS
70	83	2	NIGHTMARES, Flock Of Seagulls, Jive
71	-	-	STREET CAFE, Icehouse, Chrysalis COOL1
72	82	3	LIVERPOOL ANTHEM, Liverpool Football Club, Mean
73	85	3	MONEY'S TOO TIGHT, Valentine Bros, Energy
74	45	6	VISIONS IN BLUE, Ultravox, Chrysalis
75	79	2	THE SHAPE YOU'RE IN, Eric Clapton, Duck
76	74	3	EVEN NOW, Bob Seger, Capitol
77	61	4	STAND BY, Roman Holiday, Jive



THE THOMPSON TWINS: on the trail at 21

78	-	-	CAN'T GET USED TO LOSING YOU, The Beat, Go Feet FEET17
79	-	-	THAT'LL DO NICELY, Bad Manners, Magnet MAG243
80	93	2	SAM THE SAMBA MAN, Rah Band, TMT Productions
81	90	2	I SEE RED, Clannad, RCA
82	92	2	MIGHTY HANDS OF LOVE, Animal Nightlife, Innervision
83	-	-	CAN'T GO BACK, Fleetwood Mac, Warner Bros W9848
84	86	4	JE T'AIME (MOI NON PLUS), Vicious Pink Phenomena, Warehouse
85	-	-	LITTLE RED CORVETTE, Prince, Warner Bros W9688
86	-	-	WHEN IT'S TIME TO ROCK, UFO, Chrysalis CHS2672
87	-	-	MY LOVE, Lionel Richie, Motown TMG1300
88	88	5	CAIRO, Amazulu, Towerbell
89	80	2	MIDNIGHT BLUE, Pete Knarren, EMI
90	89	2	YOU ARE IN MY SYSTEM, System, Polydor
91	-	-	NOW AND THEN, BA Robertson, After Hours AFT10
92	100	2	TAKIN' A CHANCE ON LOVE, Sharon Redd, Prelude
93	87	4	DO IT ANYWAY YOU WANNA, Cashmere, Philly World
94	84	4	YOUNG FREE & SINGLE, Loretta Grahame, Intense
95	-	-	STRANGER ON THE SHORE, Roger Whittaker, EMI EMI5377
96	-	-	LONDON GIRLS, Chas & Dave, Rockney KOR17
97	78	3	24 HOURS, 10cc, Mercury
98	-	-	STAND, The Alarm, IRS PFP1014
99	-	-	ZOMBIE CREEPING FLESH, Peter & The Test Tube Babies, Trapper EARS1
100	97	2	MR ROBOTO, Styx, A&M

Compiled by Gallup

SYMBOL KEY

➔ FAST MOVERS

SINGLES

☆ Platinum (one million sales)

□ Gold (500,000 sales)

○ Silver (250,000 sales)

ALBUMS

☆ Platinum (300,000 sales)

□ Gold (100,000 sales)

○ Silver (60,000 sales)

Fascination

If it seems a little time is needed
Decisions to be made
The good advice of friends unheeded
The best of plans mislaid



Just looking for a new direction
In an old familiar way
The forming of a new connection
To study or to play
And so the conversation turned
Until the sun went down
And many fantasies were learned
On that day

Chorus
Keep feeling fascination
Passion burning
Love so strong
Keep feeling fascination
Looking learning
Moving on

Well the truth may need some re-arranging
Stories to be told
And plain to see the facts are changing
No meaning left to hold

And so the conversation turned
Until the sun went down
And many fantasies were learned
On that day

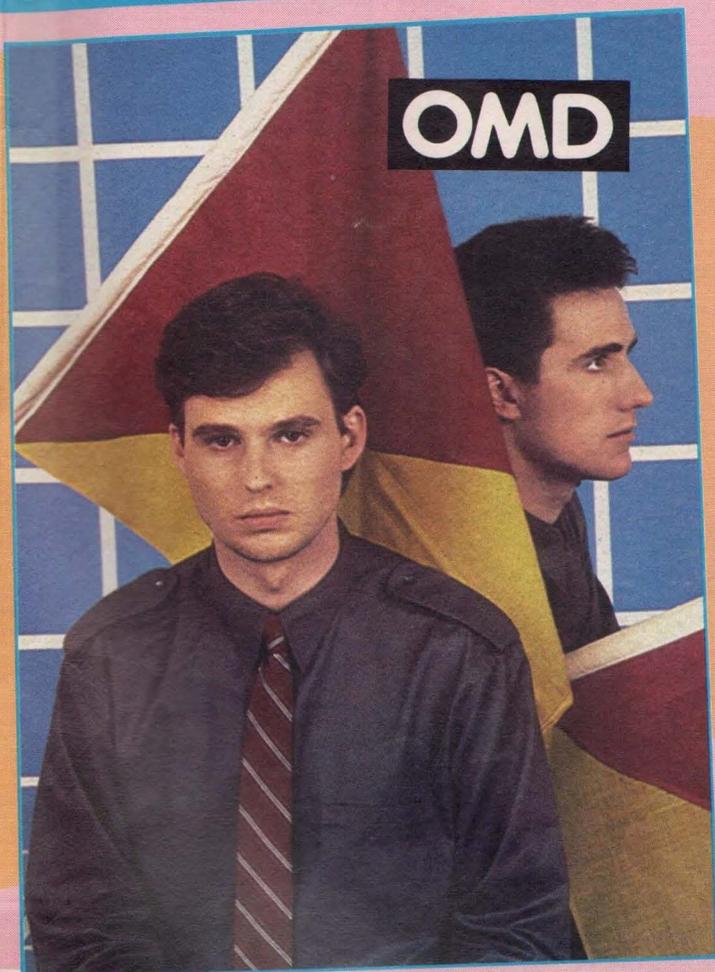
Chorus

And so the conversation turned
Until the sun went down
And many fantasies were learned
On that day

1983 Virgin Music (Publishers) Ltd/Sound
Diagrams/Warner Brothers Music Ltd
Words and music by Jo Callis and Phil Oakey
On Virgin Records



THE HUMAN LEAGUE



OMD

*I've got a Telegraph
In my hand
Words on paper
Written in sand*

*We've got Telegraph (We've got Telegraph)
Right across this land (Right across this land)
Doesn't mean a damn thing
We don't understand
But who needs a Telegraph anyway*

*I've got a Telegraph (I've got a Telegraph)
In my hand (In my hand)
Words on paper (Words on paper)
Written in sand (Written in sand)*

*We've got Telegraph (We've got Telegraph)
Right across this land (Right across this land)
Doesn't mean a damn thing (Doesn't mean a damn thing)
We don't understand (We don't understand)*

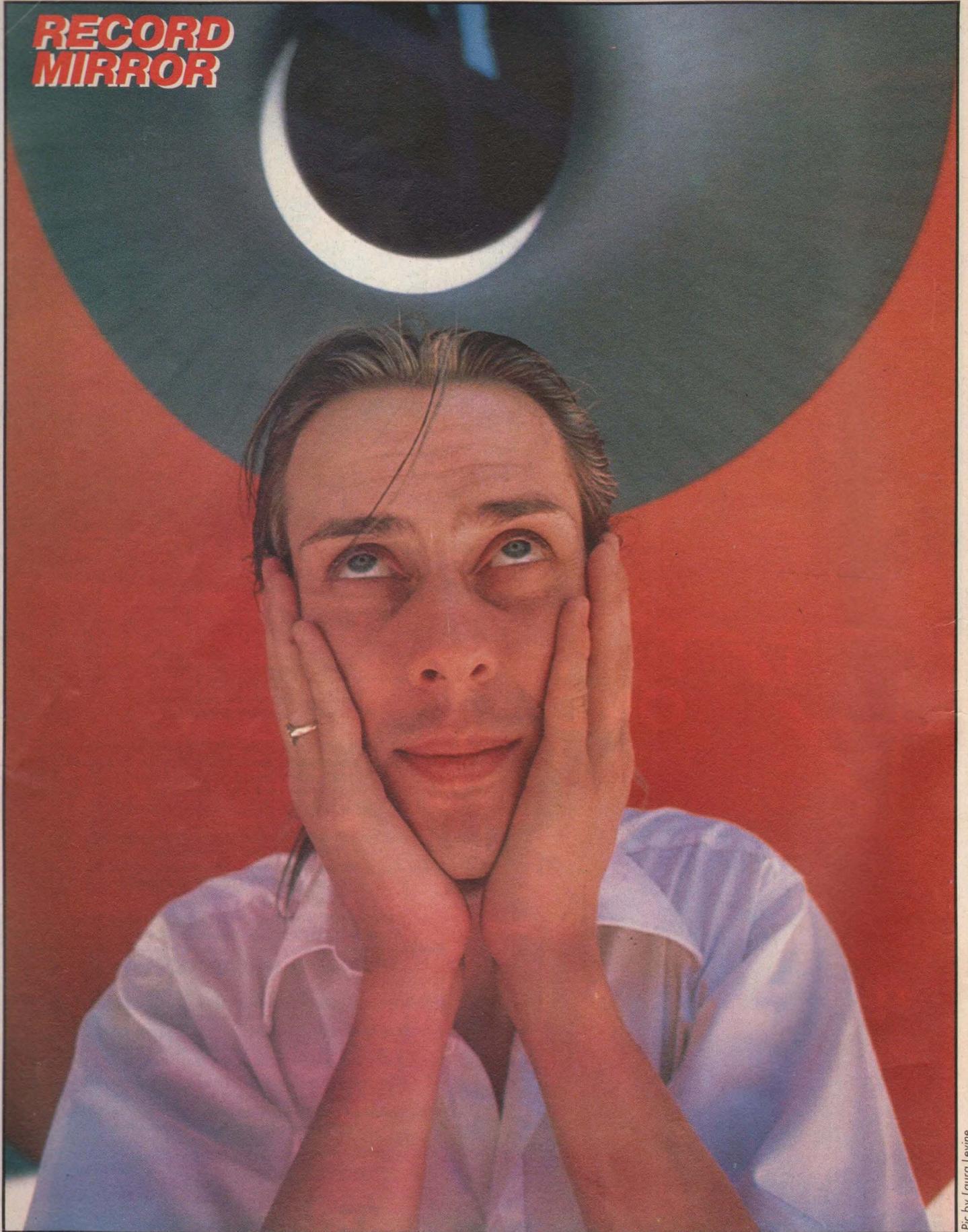
*God's got a Telegraph on his side (God's got a Telegraph
on his side)
It makes him powerful (It makes him powerful)
Gives him pride (Gives him pride)*

*Even in America (Even in America)
They understand (They understand)
The value of the Telegraph (The value of the Telegraph)
Hand in hand (Hand in hand)*

© 1983 Virgin Music (Publishers) Ltd
Words and music by Paul Humphreys and Andy McCluskey
On Virgin/Telegraph Records

Telegraph

**RECORD
MIRROR**



Pete Murphy of BAUHAUS

Pic by Laura Levine