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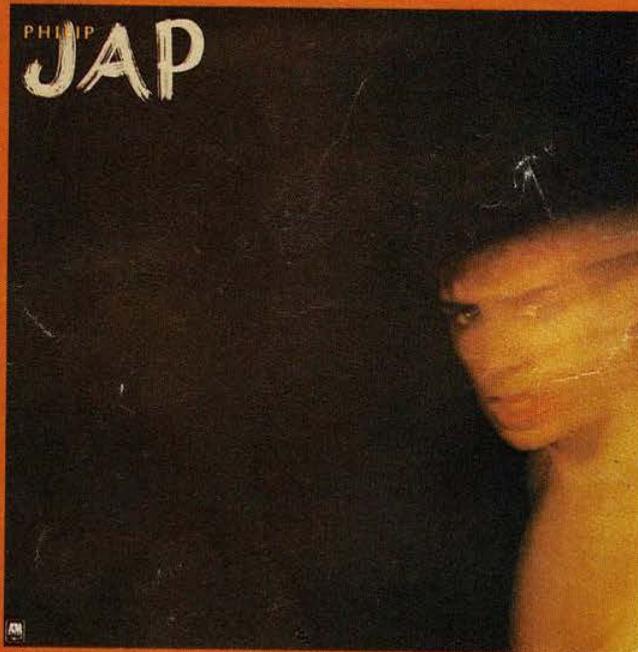
HEAVEN 17's Glenn Gregory: pic by Joe Shutter

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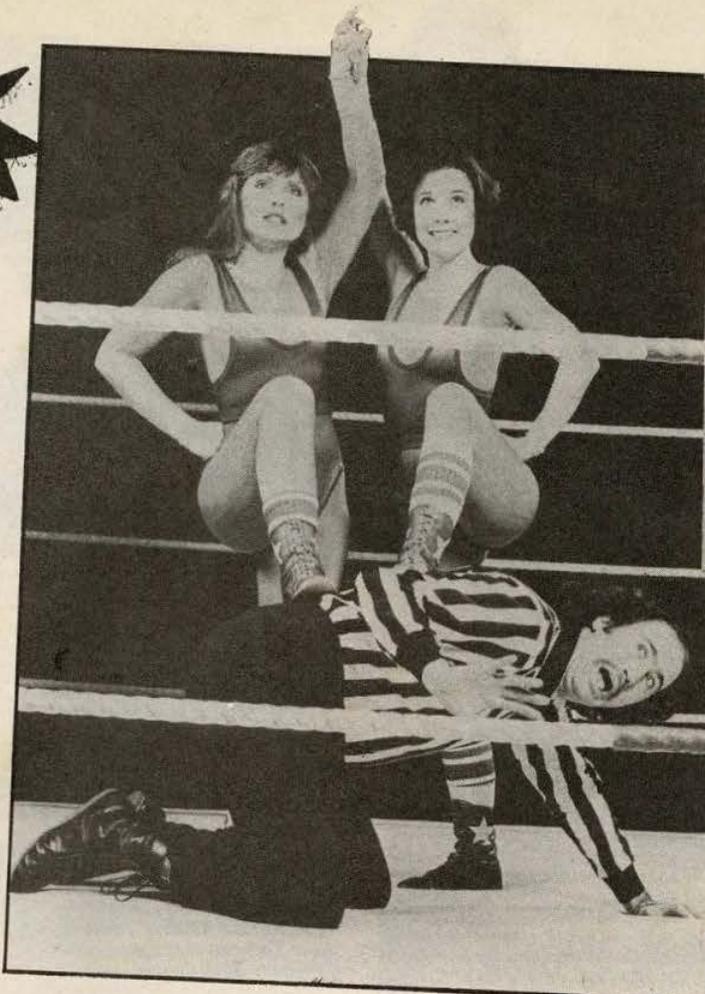
PRIVATE FILES

Young, free and singular with
SIMON TEBBUTT

PAH! WHILE the world goes crazy about the supposed authenticity of these silly Adolf Hitler diaries, I feel I've been pushed out of the limelight a little this week. I mean darlings, who really cares about what happened 40 odd years ago anyway — it's all ancient history isn't it? Now here's the interesting stuff — my papers dug up in the Clapham bunker this very week...

Off to the newly launched Rococo club which was the Wag but isn't any more 'cause it's all been done up. Everyone who's there is there if you get my meaning and people who spill wine all over my cricket whites this week include Wham!, Bananarama, Steve and Rusty, Antony Price and Phil Lynott. My dears, the joint was jumping and promises to be even hipper than the Dog and Ferret...

Broom. Broom. Not content with trekking round America and Europe on a 61,000 mile tour, After The Fire singer Andrew Percy has gone and signed up for a racing course at Brands Hatch racing school. Seems his wife paid for him as a present when the group's



Wrestle hearty

HANDS UP those in the dole queue. I'm sure the ageing and grossly overweight Debbie Harry is used to getting pulled, but not in this way. Theatre history was made this week when the Broadway version of 'Teaneck Tanzi' was closed after only one performance and a savaging by the critics. Even the star studded audience — well Andy Warhol, Bob Geldof and a sprinkling of old Blondie fans (Wilbur and Wilma Bonkers) wasn't enough to keep the rubbish on the boards, and Debbie is now considering her future as a coat check girl at the Danceteria disco.

back to Britain to play some shows and cough up lots of lovely loot into the coffers of the Inland Revenue. There's dedication for you...

I know Jimmy Savile is meant to be something of a miracle worker, but fixing it for the Pale Fountains to get a hit on his show is surely taking things just a little too far...

Visions from a soapbox. Dreary A level philosophers The Apollinaires have just recorded a wildly incisive single, 'Put People First', for that dirty white collar workers' union NALGO. Apparently it's all part of the union's million quid campaign against privatisation and cuts in the public services, and Chris Difford and UB40 have also shoved some loot upfront...

Thank goodness I bought all those shares in Millets last week. The entire audience at last week's Big Country bash down the Lyceum were decked out in the cheap check shirts favoured by the lads...

continues over

LADY DI'S fave pin-ups Duran Duran are so smug and self-assured about staying in the superstar bracket that it seems they're completely booked up — not just for one, but two and a half years ahead! My spies tell me that next spring sees a New York Madison Square Gardens extravaganza, but before that a string of Wembley blow-outs. At the Rat and Ferret, perhaps?...

single 'Der Kommissar' hit the number five spot in the States...
God, I hate football almost as much as pop music these days. So one place I certainly won't be is Fulham Football Club on May 1 for the Pop Five-A-Side match which is

run to raise money for underprivileged children. Teams taking part in this year's creak around the pitch include Madness, The Jets, Modern Romance, Gillan, Musical Youth, The Darts and Blue Zoo. Apparently they'll be playing for the Elton John Challenge Cup — whatever that means...

Utterly vile, tasteless and disgusting department. My sensitive self has got over the stomach-churning shock of being forced to look at the cover for ex-Lemon Kitten Danielle Dax's album. It features horrific picsies from medical journals and is guaranteed to give you second sight of this morning's eggs and bacon sooner than you thought...

And the tax exile who isn't — he says — Eddy Grant is finally coming

Style counselling...



WELL, I know RECORD MIRROR is a terribly trendy institution, but it seems we're more exclusive when it comes to dressing pop stars than Antony Price these days. Yes, they've all gone bananas over our very wonderful Star Style series. You might have spotted Kajagoogoo sporting those little suede numbers we got them on Top Of The Pops recently. Tracey Ullman bought that pretty little dress we decked her out in for her uncle's wedding, and Paul Weller and Tracie both snapped up the rags we photographed them in. We'll have Robin Smith trading in his ten year old Kickers next...

20 TOTO PIC DISCS TO BE WON!!

TOTO ARE now on top of the world and back in the charts. The American band won an unprecedented seven Grammy awards, including three for their latest hit 'Rosanna'. RECORD MIRROR have 20 limited edition Grammy shaped picture discs of the single (shown here) waiting to be won.

All you have to do is answer three Toto teasers. Indicate your answers, cut out the coupon and send to: 'Toto Grammy Picture Disc Competition', Record Mirror, PO Box 16, Harlow, Essex. First 20 correct entries opened on the closing date, Monday, May 9, win the goodies. So don't delay!

- 1) The name Toto belongs to a dog in which Judy Garland movie? a) The Wizard Of Oz b) 101 Dalmations c) Dog Day Afternoon
- 2) Toto's last hit was called a) America b) Lithuania c) Africa
- 3) There are now three Porcaro brothers in Toto. What are their names? Are they . . . a) Groucho, Chico and Harpo b) Jeff, Steve and Mike c) Donny, Merrill and Little Jimmy

Name

Address

.....Age.....



PRIVATE FILES

from page 3

A very quiet night down at the Batcave this week — mainly due to the fact that the gaff was sabotaged in the afternoon by devilish fiends who ran off with half the sound equipment. A couple of hours without music made the whole thing seem like an alcoholic version of the reading room at the British Museum, but things should hot up over the next few weeks when DJ Annie Hogan — of Marc And The Mambas fame — takes over the stylus . . .

These middle-aged rock stars get stranger by the year. If it's not growing exotic herbs it's making tedious solo albums or silly self indulgent movies. Latest to go right over the top is the Rolling Stones' Bill Wyman who's shooting a celluloid venture about a geezer obsessed with computers. The flick also stars James Coburn, Charlie Watts, Jean Jacques Burnel and — wait for it — Patrick 'Sky At Night' Moore as a sheriff. Shurely shome mishtake there, but who cares really? . . .

And even weirder antics from those leatherette smoothies Hall & Oates. Latest investment from their outrageous record royalties is two pairs of cowboy boots — one decorated with snakes and the other depicting a desert scene. At



Pic by Joe Shuffler

My Palace romps

"LOOK STEVE, the icing on the cake is the same as your foundation." Rusty Egan announces the raffle winners at the Camden Palace's first birthday bash this week. A wild and frenzied time was had by all, the Belle Stars played, I got a champagne cork stuck up my nose and half the crowd kept falling over in a vivid recreation of the Battle Of The Somme . . .

oblivious to the passing of his musical youth, it seems. Anyway, the Brummie boys have been busy in the studio putting down some backing tracks — as we in the biz say — for Donna Summer's new LP . . .

least living on the poverty line keeps you sane, I suppose . . .

Legal beagle department. You can go anywhere with American Express — except up the charts it seems. *Bad Manners'* single 'That'll Do Nicely' — the cliché from the silly TV ads — was going to be called 'Russian Express' with a facsimile credit card on the sleeve featuring the head of *Buster Bloodvessel* and a hammer and sickle, until American Express made threatening rumblings with a sheaf of writs . . .

Off for another sumptuous nosh up with my exotic oriental friend Jackie Castellano and Cy and Adam from *The Fixx*, ending up at the

newly revamped Rock Garden extravaganza, the *Fake Club*. The *Fixx* are just recovering from a recent trip to Israel where some loony driver tried abruptly ending their career by overtaking the tour bus and rolling his car over in front of them. Worse was to come when the boys leapt out to give assistance and the nutter, who had in the meantime clambered out of the wreck, tried turning it up the right way on top of them. Honestly, it's not safe to venture further than Bournemouth these days . . .

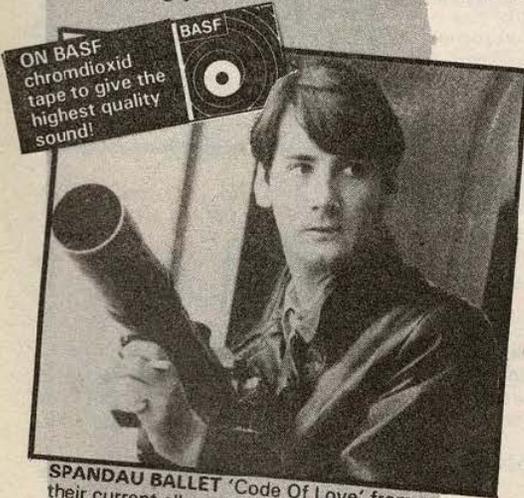
And who should I spot in the crowd at the *Musical Youth* gig in New York but that lightly ribbed renegade *Mick Jagger* — still

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GRACE JONES 'Living My Life' previously unreleased track

DAVID JOSEPH 'Let's Live It Up (Night People)' from his forthcoming album

SET THE TONE 'Shiftin' Air' from their forthcoming album 'Shiftin' Air Affair'

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



FUN BOY THREE 'The Farm Yard Connection' from their current album 'Waiting'

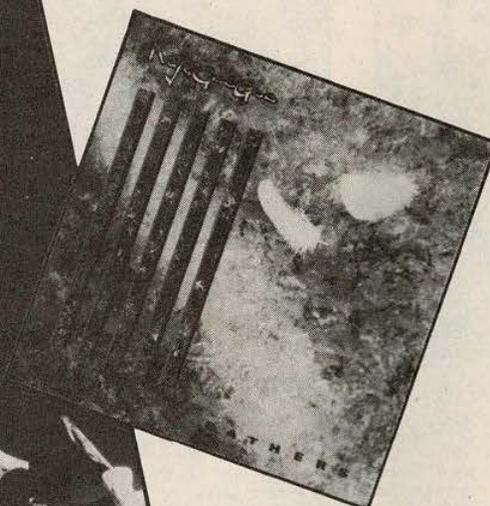
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- 11 HANLEY, Victoria Halls
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- 13 BIRMINGHAM, Odeon
- 14 LIVERPOOL, Empire
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- 16 MANCHESTER, Apollo
- 17 EDINBURGH, Playhouse
- 18 GLASGOW, Apollo

- 19 ABERDEEN, Capitol
- 20 NEWCASTLE, City Hall
- 21 DERBY, Assembly Rooms
- 22 BRISTOL, Colston Hall
- 23 POOLE, Arts Centre
- 24 ST AUSTELL, New Cornish Riviera
- 25 LONDON, Hammersmith Odeon
- 26 LONDON, Hammersmith Odeon



NEWS

Spands extra

SPANDAU BALLET have added another London date to their tour.

They play a second night at the Sadlers Wells Theatre on May 2, although most of the tickets have already sold out.

Twins sets

THE THOMPSON TWINS have added an extra London date to their tour in May. They play a second night at the Hammersmith Odeon on May 12.

But their Glasgow Tiffany's gig on May 5 has been cancelled because they want to promote their record on European television.

However, the group have promised to play a Glasgow date when they do a bigger tour in the autumn. Refunds are available from the point of purchase.



MARILLION AND The JoBoxers have been added to the Glastonbury CND festival bill.

The festival takes place on June 17-19 and tickets are £14 on the day or £12 in advance for the whole weekend. Cheques should be made payable to Glastonbury CND Festival and sent to 11 Goodwin Street, London N4 3HQ.

Extended release

SPARKS, MAGAZINE, The Skids, Penetration and Devo all have 12-inch EPs re-released this week.

The tracks include Magazine's 'Shot By Both Sides'; 'Into The Valley' by The Skids; Sparks' 'Beat The Clock'; 'Satisfaction' by Devo and Penetration's 'Don't Dictate'.

• A FLOCK of Seagulls have added one last date to their tour at London's Brixton Ace on April 30. Tickets for the show are available now.

Forte tours

MEZZOFORTE HAVE finally fixed up the rest of the dates for their tour.

The full schedule now runs Middlesbrough Town Hall June 5, Glasgow Pavilion 6, Aberdeen Fusion 7, Liverpool Dingwalls 9, Stourport Severn Manor Hotel 10, Croydon Fairfield Halls 12, Bournemouth Academy 13, Chippenham Gold Diggers 15, Southampton Guildhall 16, Tunbridge Wells Assembly Rooms 17, Margate Winter Gardens 18, Lincoln Theatre Royal 19, Worthing Pavilion 22, Birmingham Snobs 23, Swansea University 24, Leysdown Stage Three 25, Northampton Demgate 26, Derby Romeo And Julietts 27, Doncaster Romeo And Julietts 28, London Dominion 30, Purfleet Circus Tavern July 1 and 2, Newcastle Dingwalls 6, Hull Dingwalls 7, Newmarket Cabaret Club 8, Braintree Essex Bar 9 and Windsor Blazers 10 to 16.

• NICK LOWE has a new album out next week.

It's called 'The Abominable Snowman' and includes a single 'Ragin' Eyes' which has just been released.



ANIMAL NIGHTLIFE are the latest group to be rid of their girl singers.

And they have drafted in a new girl vocalist called Evita, who sang with ABC on their tour.

Their manager Steve Lewis was tight-lipped about the girls' departure.

"The girls left to pursue their solo careers," he said this week.

He added that the group have "shortened" their working unit, and want to go in another direction.

But sources close to the band say that singer Chrysta left the band of her own accord - while the dark-haired Leah was sacked.

Animal Nightlife are the latest of several groups whose girl back-up singers have quit. Tight Fit sacked their two girl singers in a blaze of controversy last year, while earlier in the Spring the Maisonnettes' two girl singers left to be replaced by "proper vocalists".

On the War Party

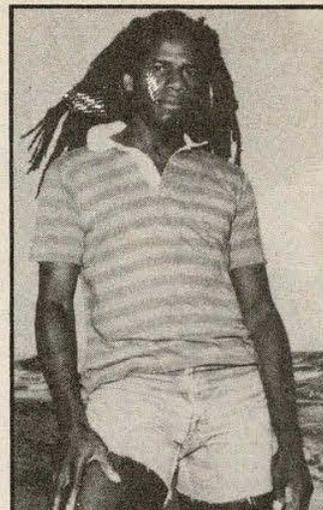
EDDY GRANT has fixed up his live dates at last.

The superstar reggae singer who had hits like 'Front Line', 'I D Wanna Dance' and 'Electric Avenue', will play a tour in June.

And the live dates mark the first live appearance in three years from the singer, in the charts again with 'War Party'.

Grant is currently rehearsing his band The Frontline Orchestra for the live dates in Barbados. They will be playing a massive five month world tour.

British dates start at the Birmingham Odeon on June 8. Then Manchester Apollo 9, Newcastle City Hall 10, Leeds Queens Hall 11, Liverpool Royal Court 12, Dublin Stadium 13 and 14, Poole Arts Centre 16, Brighton Conference



Centre 17, London Drury Lane Theatre Royal 19, and London Alexandra Palace Pavilion 20.

Tickets for all the concerts go on sale from box offices on May 4.

Steve Miller live album

STEVE MILLER is to release the first live album of his career this week.

The LP is simply called 'Steve Miller Live' and includes hits like 'The Joker', 'Abracadabra' and 'Gangster Of Love'.

It was recorded during his tour last year, which was his first for 10 years.

MR HARVEY GOLDSMITH

ON APRIL 2 we published a report on the sale of tickets for the David Bowie concerts at Wembley Arena on June 2, 3 and 4.

Harvey Goldsmith, the promoter, has asked us to confirm that all tickets were allocated to those who applied by post on a first-come, first-served basis and none were on sale at Wembley Arena box office.

Our apologies to Mr Goldsmith for any embarrassment caused by our report. All tickets for the Wembley and Birmingham concerts have been sold but three further Bowie concerts have been arranged at Milton Keynes for July 1, 2 and 3.

We are told that unlucky fans who applied by post for Wembley and Birmingham will be given priority for the Milton Keynes concerts. They will be sent either tickets or a priority voucher within the next week.

Pic by Graham Smith

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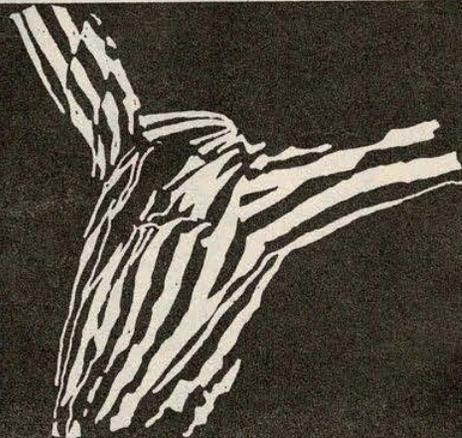
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Bradleys, Pinstone Street, Sheffield.
Jat Records, Northgate, Wakefield.
Reidy's House of Music, Penny Street, Blackburn.
Graffiti Records/branches in Blackpool,
Kirkham St. Annes.
Cobweb Records, Cleveleys and Poulton le Fylde.
Wide-a-Wake Records, Main Street, Garforth.
M & A Records, High Street, Redcar.
New Record Inn, High Street West, Sunderland.
Volume, Ridley Place, Newcastle.
Callers, Northumberland Street, Newcastle.
J.G. Windows, Central Arcade, Newcastle.

MIDLANDS

Goulds TV, Mander Centre, Wolverhampton.

Mike Lloyd Music, High Street, Newcastle-under-Lyme.
Richards Records, The Spot, Derby.
Siren Records, Strand Arcade, Derby.
Graduate Records, Union Street, Dudley.
St. Martins, High Street, Leicester.
Selecta Disc, Nottingham.
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Revolver Records, Market Place, Leicester.
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Revolver Records, Idlewells Centre, Sutton in Ashfield.
Revolver Records, Four Seasons Centre, Mansfield.
Revolver Records, 67/69 Gold Street, Kettering.
Revolver Records, Spring Lane, Arndale Centre,
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Rackhams, Corporation Street, Birmingham.
Music Market, Cornmarket, Oxford.
Music Market, 15 High Street, Banbury.
Music Market, 1 Broad Street, Worcester.
Discovery Records, Regent Street, Leamington Spa.
Discovery, Coventry Road, Market Harborough, Leics.
Discovery, Market Square, Corby, Northants.

WALES & WEST

Brians, 54 Old George Mall, Salisbury, Wilts.
Music Market, 4 Burton Street, Bath.
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Radio Rentals, Queens Road, Bristol.
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Music Market, 3 Union Street, Reading.



So vein

THE SEX Gang Children strike out on the road for a tour next month. And the doom rockers have called the series of dates the 'Cut Your Vein Tour'. Dates start at the Swansea Marina on May 4. Then Dartford Flicks 5, Bournemouth Digbeth Civic Hall 6, Manchester Polytechnic 7, Glasgow Night Moves 9, Lancaster Sugarhouse 11, Leeds Warehouse 12, Norwich Gala 13, Brighton Polytechnic 14 and London Lyceum 15.

International music show

RECORD MIRROR will be among the exhibitors at this year's International Music Show.

The show is held at London's Alexandra Palace from April 29 at 7pm to May 2.

Virgin Records has set up a shop and Saxon, F R David and The Maisonnettes are all due to make an appearance.

It is open all day on Saturday, Sunday and Monday and Friday evening and Tuesday morning. Tickets cost £1.50 on Friday and £2 for the other days and special trains are being run from London's King's Cross station.

Bruce Foxtton signs on

BRUCE FOXTON is all set to carve out a new career for himself.

The ex-Jam player has signed a contract with Arista Records and is due to be back in action by the end of the summer.

He has been putting down demo tapes with various musicians, including Wham's brass section, and will be choosing musicians to play with him within the next month or two.

But it's still not clear whether Foxtton will be primarily a solo artist, or form a full-time group.

"As I understand it, it's just a solo deal," said a spokesman for Arista. "I'm not completely sure what he intends to do."

But Foxtton will be back with a new look, almost totally different to his appearance and style in The Jam.

GONE is the famous haircut which he wore during his years with The Jam.

And GONE are the sharp suits



BRUCE FOXTON: remember him this way

and black and white shoes.

"He wants to release a single first of all," said a source close to Foxtton. "There are already some demos which have worked out really well, although it's a bit premature to talk about definite plans."

"There are lots of things still to be worked out."

Although Paul Weller dominated the songwriting with The Jam, Bruce Foxtton's 'Smithers Jones' was one of their most popular live numbers and he wrote their 'News Of The World' single.

RECORD MIRROR

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BLUE ZOO are back in action this week with a new single.

The new song is called '(I Just Can't) Forgive And Forget' and is backed with 'Shine'.

And a new album including the single called 'Two By Two' is due to come out later next month.

The group - who had their biggest hit with 'Cry Boy Cry' - will go out on tour at the same time.

Pink phenomena

PINK FLOYD are to have a new single out this week.

It is called 'Not Now John' and comes from their 'The Final Cut' album.

On the B side is part two of 'The Hero's Return', which is not included on the LP.

China mystery

CHINA CRISIS have decided to bring out a new single next week.

The song is called 'Tragedy And Mystery' and comes out on May 6.

China Crisis, who go out on the road later next month, will have a new album out later in the year.



IMAGINATION ARE all set to release their first single for six months.

The outrageous trio release a new song 'Looking At Midnight' on May 13.

There will also be a 12-inch with a different B side and a dub version of the title track.

Imagination's dub album 'Night Dubbing' comes out next week.

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FEATURING Respond Posse

THE QUESTIONS

PLUS TRACIE

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and GUEST APPEARANCE of Chris Free and Lucy Barron

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Tickets £3.50 FROM BOX OFFICE (01-836 3715) & USUAL AGENTS

TURN ON

VICIOUS PINK PHENOMENA are to play their first-ever tour next month.

The duo go out on the road following their minor hit single 'Je T'Aime'.

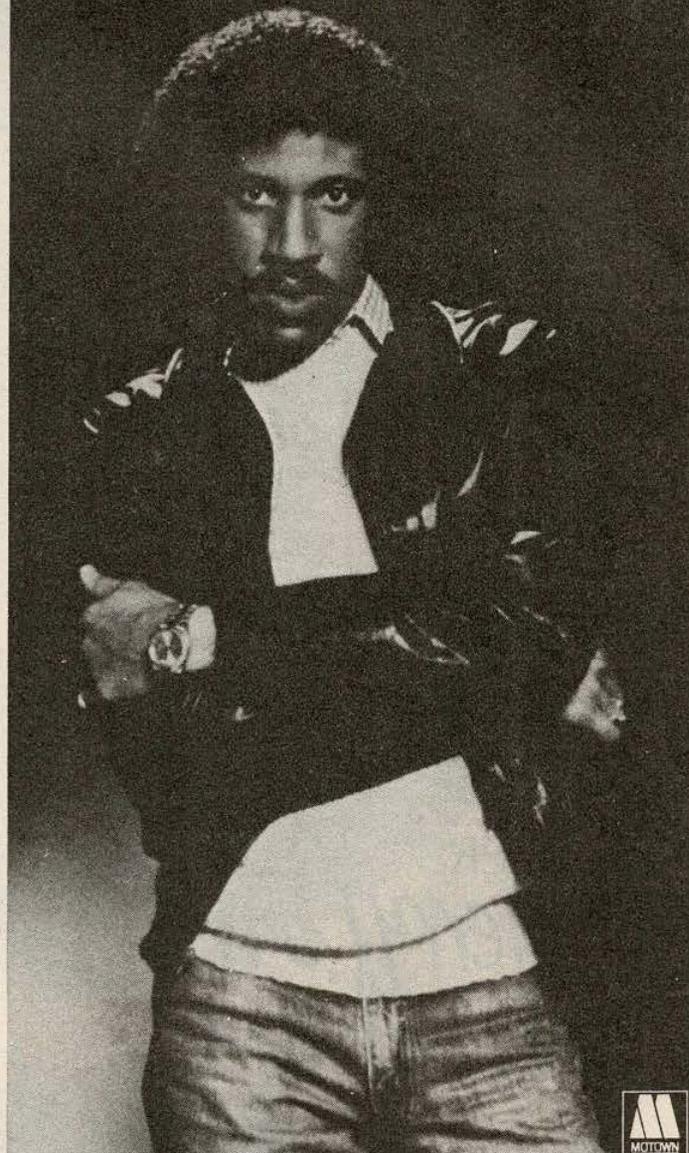
Dates start at the Manchester Hacienda on May 5. Then Rayleigh Crocs 7, Reading University 10, Birmingham Snobs 12, Loughborough University 14, Boscombe Bournemouth Academy 19 and Bath Moles Club 20.

More dates are expected to be added.



Pic by LFI

LIONEL RICHIE



SINGLE

MY LOVE

7" TMG 1300

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AVAILABLE FREE WITH SINGLE

12" TMGT 1300

TAKEN FROM THE ALBUM 'LIONEL RICHIE'

ALBUM STMA 8037-CASSETTE CSTMA 8037

RELEASES

KID CREOLE'S Coati Mundi has his first-ever album released next week. It's called 'The Former 12-Year-Old Genius' and comes out on May 6 and includes his '¿Como Esta Usted?' single.

BERLIN ARE to have a single 'Pleasure Victim' released this week. The group are in the American disco chart with their 'Sex (I'm A)' single.

THE PALE FOUNTAINS have a new single out next week. It's called 'Palm Of My Hand' and is co-produced by former Associate Alan Rankine.

THE WAITRESSES are to release a new single next month. It is called 'Make Me The Weather' and also comes out as a 12-inch. The group — who had their biggest hit with 'Christmas Rapping' — also have an album 'Bruiseology' out later in May.

THE KORGIS have a compilation album released this week. It's called 'The Best Of The Korgis' and includes 12 tracks.

TOP REGGAE singer Sugar Minott has his single 'Ghetto-ology' released again this week.

PATTI SMITH is to have her 1978 hit 'Because The Night' released again this week. On the B side is 'Gloria' while a 12-inch version includes three other tracks, 'Redondo Beach', 'Dancing Barefoot' and 'Free Money'.

JON & VANGELIS are to release a new single 'And When The Night Comes' this week. An album is due out at the end of May and is called 'Private Collection'.

DUET EMMO have their first album 'Or So It Seems' out this week. It includes the single of the same name.

TOURS

THE BELLE STARS have changed their date at Glasgow Tiffany's on April 28 to Glasgow Night Moves on the same night.

KING HAVE added a new series of dates to their tour. They play London Kentish Town Forum on April 28, Liverpool Dingwalls May 5, Hull Dingwalls 6, Sheffield Dingwalls 7 and London Heaven 9.

TOP JAPANESE heavy metal band Bow Wow, who release an album 'Warning From Stardust' this week, have fixed up a short tour. They play Edinburgh Nite Club on April 28, Glasgow Venue 29, Cleethorpes Winter Gardens May 3, Scunthorpe Berkely Hotel 5, Oxford Penny Farthing 7 and London Marquee 9.

MAZE HAVE added an extra date to their tour at the Oxford Apollo on May 16. They have just released a new album 'We Are One'.

PIGBAG HAVE rescheduled their cancelled Portsmouth date at the Gaiety Bar on April 28. Reggae toasters Laurel and Hardy support.

VETERAN SOUL band The Chi-Lites play a one-off date at London's Brixton Ace on May 5.

PRINCE CHARLES has changed his London date. He now plays the London Venue on May 14 instead of the Lyceum on May 12 as previously announced.

THE ADICTS have fixed up their first proper tour which starts this week. They play London Brixton Ace April 28, Dudley JB's 29, Calne Franc's 30, Newcastle Dingwalls May 3, Sheffield Dingwalls 4, Ferryhill 101 Club 5, Feltham Football Club 6, Leeds Branigans 10, Wolverhampton Polytechnic 11, Brighton X-treems 12, Hitchin Regal 13 and Salford Morris 14. They have just released a new single 'Bad Boy'.

TV AND RADIO

FRIDAY'S regular 'Switch' on C4 looks as hot as ever with Blancmange, Tears For Fears, Galaxy and the Apollinaires in the studio, and Spandau, Fun Boy Three and the hateful New Edition on video, along with some Beatles footage. The return of the Old Grey Whistle Test shows a slight improvement this week with Spandau Ballet (again!) and Little Stevie's Disciples Of Soul — that's the group formed by Springsteen's guitarist Miami Steve Van Zandt.

SATURDAY has that wacky lad Jools Holland captaining Buster Bloodvessel and Bill Bruford on BBC One's 'Pop Quiz' when they do battle with Simon Kirke and his team, Hazel O'Connor and George

Michael. Heavy metallurgists Chevy and Rock Goddess scream their stuff on BBC 2/Radio One's 'In Concert'.

SUNDAY is looking like a true Sabbath again, with only artist Peter Blake choosing the discs on Radio One's 'My Top 12'.

MONDAY isn't much better, unless you fancy seeing 'Cats' and 'Evita' star Elaine Paige on 'A Night On The Town' on BBC 1.

TUESDAY sees those wacky lads Modern Romance doing their thang on that happy little programme 'Razzmatazz' on ITV.

NEWS BEAT SPY HIGH

ESPIONAGE'S CHAZ Coughlin spent some of his time on the road playing in front of a crowd of sheiks.

Before forming his present group, he was playing clubs around the world doing covers of top twenty hits. And nine months of that time was spent in the Middle East.

"Actually, both Oman and Dubai where we were playing are wet states, so it wasn't so bad," he says.

"You can drink in licensed places so it wasn't as mind boggling as you might think. The audiences were all into disco stuff, it was just awful music we were playing. They call it Hot Music, that's their own term, so we kept doing it. But it was very well paid, so I can't complain."

"Women were in rather short supply, though there was the odd Arab's wife, which was quite fun, but there wasn't a lot of local talent. They all have about five wives, anyway, so I don't think it made much odds, really!"

Now the group are back in Liverpool, having got a mega record deal which meant they were whisked off to Los Angeles at the drop of a hat to record their first album — out in May.

ESPIONAGE ARE still reeling after one of the fastest and most efficient recording deals known, even though a lot of record companies chucked them out of the window without giving them a listen, according to Chaz.

"Before we got our deal with A&M we were sending tapes to just about every record company we could think of. We would always get this stock letter back saying, 'We've heard the tape and we don't think you're quite right for us.' You know, a photocopied letter with our name written in."

"After a while I sent out the tapes already cued up exactly on the first track. When they came back it was in exactly the same position, yet if they'd played them I would have thought they would either stop half way through a track or wind right back to the beginning. It was a bit sickening, really. I haven't got much regard for record companies."

But A&M whisked them off to LA where their single 'Sound Of Breaking Hearts', the track on RECORD MIRROR's soon-come tape, was conceived.

"Los Angeles was great," remembers Chaz. "The first thing we did when we got there was order up these pizzas by phone, because we'd seen it on telly. There's so much to see and do, the sleaze on Sunset Strip, Disneyland and all that was fantastic, even



ESPIONAGE: no secrets here

though we had to spend a lot of time in the studio as well."

The only problem with this American success is that they might be forced to go out on the road there before good old Blighty, even though they've paid their dues round the pubs and clubs here. But

the single's out this week. And depending where it's the biggest, that's where they'll play. There are no secrets for Espionage, just a pile of songs and the background that's always been music — even Hot Music!

Simon Hills

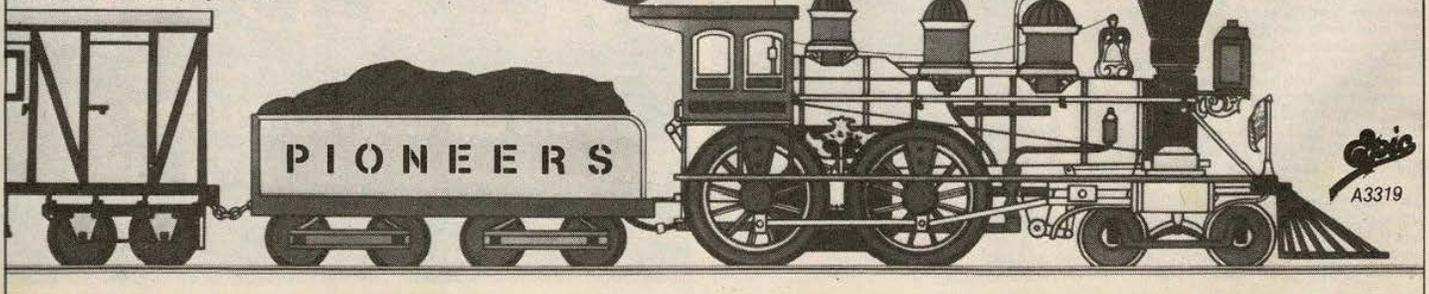
NEW SINGLE

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Gerry Cott

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Competition details with
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Aria
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TOUR

EXETER UNIVERSITY	3
POOLE ARTS CENTRE	2
BRISTOL COLSTON HALL	1
MAY APRIL	
CRAWLEY LEISURE CENTRE	29
PORTSMOUTH GUILDHALL	28

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the Beat Beat Beat

GUESS THERE'S NO USE IN HANGIN' ROUND
GUESS I'LL GET DRESSED AND DO THE TOWN
I'LL FIND SOME CROWDED AVENUE
THOUGH IT WILL BE EMPTY WITHOUT YOU

CAN'T GET USED TO LOSIN' YOU
NO MATTER WHAT I TRY TO DO
GONNA LIVE MY WHOLE LIFE THROUGH
LOVIN' YOU

CALLED UP SOME GIRL I USED TO KNOW
AFTER I HEARD HER SAY HELLO
COULDN'T THINK OF ANYTHING TO SAY
SINCE YOU'RE GONE IT HAPPENS EV'RY DAY

Repeat chorus

I'LL FIND SOMEBODY WAIT AND SEE
WHO AM I KIDDIN', ONLY ME
'CAUSE NO-ONE ELSE COULD TAKE YOUR PLACE
GUESS THAT I AM JUST A HOPELESS CASE

Repeat chorus to fade

*On Go Feet Records
Words and music by Doc Pomus and Mort Shyman
© Carlin Music Corporation*

can't GET used TO losing YOU

Eddy Grant

*You invite me to a war party
Me no wanna go
Everybody seem to be inviting me to
A war party, me no wanna go
Heard about the last one
So thanks but no thank you
You killed off all the Indians
And you killed off all the slaves
But not quite
So you killed off the remains
You a look for me, and I'm looking for you
I can't believe what they say bout you is true
That you're a bad star just like Pharoah
You killed the children just like Pharoah
Now you sent a ticket for me
It don't have RSPV*

*Oh Lord it's a war party
Me no wanna go
Heard about the last one
So thanks but no thank you
You've invited all our wise men
Many times before
To dance around your fires
And even out your scores
And when the toll's taken
Of the valiant and the brave
The only decoration is the one upon the graves
Oh no you're a bad star just like Pharoah
You killed the children just like Pharoah
Now you sent a ticket for me
And it don't have RSPV*

Repeat chorus

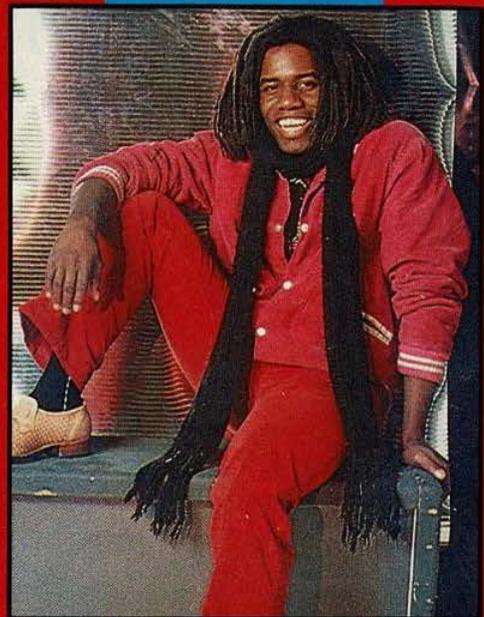
*Please don't send no ticket for me
No don't send no ticket
No don't send no ticket for me
If it don't have RSPV*

Repeat chorus

*Do you wanna go, say no
Do you wanna go, say no
Do you wanna go, say no
Me no wanna go right now
Me no wanna go right now*

*On Ice Records
Words and music by Eddy Grant
1982 Eddy Grant/Greenheart Music Ltd*

War Party



pic by ETT

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THE WORLD'S LARGEST MAKER OF PICK-UP CARTRIDGES



CONTINUING OUR series of budget clothing ideas (well sort of), this week we feature togs worn by Mick Karn and his model girlfriend Orly.

Don't be put off by the prices however, try searching jumble sales and thrift shops for similar styles.

ORLY wears a silk dressing gown as a dress, £290 from Bastet in Marylebone High Street. Look out for 1920s style men's dressing gowns or house-ropes, and exaggerate the shape by inserting shoulder pads which you can buy at any haberdashery counter.

MICK wears a suit from Bastet, £180, with clothes Orly brought back from America. Shirt from Saks Fifth Avenue, Los Angeles \$40, Tie from Saks \$15, shoes from Capizzio, Los Angeles, \$40.

If you can't find a matching jacket and trousers, go for old smoking jackets and keep the trousers understated. Make your accessories as simple as possible.

Orly's hair by Allan Soh of Brompton Arcade, Knightsbridge, SW1. Make-up by Teng-Teng for Soh.

STAR

STYLE

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THE GREAT ROCK 'N' ROLL TRIVIA SHOW



RECORD MIRROR

SPONSORED BY THE HMV SHOP AND RECORD MIRROR

IN POSSIBLY the greatest competition in the entire history of the universe, we're giving our lucky readers the chance to win some really spectacular prizes. How about your own Personal Computer, a Colour TV or a hi-quality Stereo Rack System?

The competition is all part of the The Great Rock 'N' Roll Trivia Show, sponsored by The HMV Shop and RECORD MIRROR, and these magnificent prizes will be presented to the winners at the Show in Leeds on May 28 by a posse of Radio One deejays and chart superstars.

Entry to this marathon bout of skill and judgement could hardly be easier. Below, you will find 10 simple questions, and pictures of five famous chart-topping artistes for you to identify. All the correct answers will be printed on a special competition entry form - BUT NOT IN THE RIGHT ORDER. That form will only be available in HMV Shops.

1) Which group named themselves after the villain in Jane Fonda's movie 'Barbarella'?

2) Who is the leader of the group Earth, Wind & Fire?

3) Which singer owns the Rocket record label?

4) Who is affectionately known as the 'Neasden Queen Of Soul'?

5) Which group was left 'hanging on the telephone'?

- **WANNA WIN A COLOUR TV?**
- **FANCY A RACK HI-FI SYSTEM?**
- **PINING FOR A PERSONAL COMPUTER?**

What you have to do is match the answers to the questions. To qualify for the final draw, you must fill your answers in on the competition form - remember, we cannot accept ANY entries which are not submitted on the official form which you can only find in The HMV Shop. Send your entry to MRIB, 57 Duke Street, London W1. The first correct entries we open after the closing date - Monday May 9 - will win one of these highly desirable prizes, plus a pair of tickets to the Show and an all expenses paid trip to Leeds to collect the goods.

Legendary superstars already confirmed for the Show include Blancmange in concert, plus quiz competitors like Phil Collins, Nick Heyward, Phil Lynott, David Grant and Martin Rushent.

More details of the prizes and the personalities who'll be in Leeds on May 28 will be revealed in next week's blockbusting RECORD MIRROR, the pop mag for masterminds!

6) Which group did Lionel Richie leave to pursue a solo career?

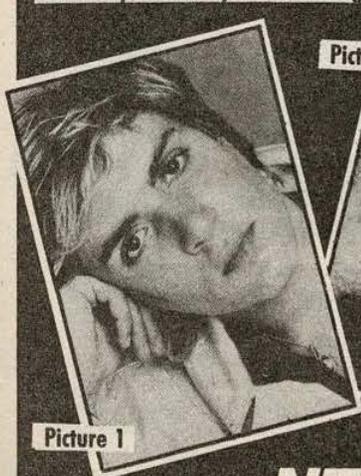
7) Of which group is Phil Oakey lead singer?

8) Which legendary rock 'n' roll singer's middle name was Aaron?

9) Who was the UK's first Eurovision Song Contest winner?

10) Which group's current album is called 'H₂O'?

And can you identify the following artists?



Picture 1



Picture 2



Picture 3



Picture 4



Picture 5

NEXT STOP THE HMV SHOP!!

SINGLES

reviewed by
JOHN SHEARLAW

UP FRONT

EX-TRAS 'Can't Keep Still' (Dancefloor) Available in about 900 formats and at least two mixes; best grab the first one to hand and get stuck in. A beat with a heat that burns all the way. Not a trick missed and there's enough of a hook to get Ex-Tras off the floor and into the charts.

THE COMATEENS 'The Late Mistake' (Virgin) Undoubtedly the record of the week for rockists everywhere — a big, rich blast of sound with guitars and synths galloping away underneath a husky (girl) vocal. Fresh and clever. A hit.

MIDFIELD

RIP, RIG AND PANIC 'Do The Tightrope' (Virgin) A syncopated jazzy romp that shows (stupid me!) that there is a more accessible side to the Rip Pigs. "Eternal yearning for eternal learning," they sing and that can't be all bad. Recommended.

THE UNDERTONES 'Chain Of Love' (Ardeck) One of the better tracks on the album and the second single from it. Older now, and wiser, the 'Tones are definitely an acquired taste — Feargal's warbling and the wailing harp which predominates are fine one day, torture the next. A minor hit.

BLANCMANGE 'Blind Vision' (London) Moody and (surprise, surprise) more shouted than sung. A boinging bass and the odd brass trip keep the pressure on and that's just as well.

XTC 'Great Fire' (Virgin) The inevitable lavish packaging (glittering plastic, last year's thing) surround the latest Partridge artefact; that's surely what it is. In parts precious, marching, chaotic, messy, brilliant. As a whole a splendid failure, rather like a scratch mix of their first, sixth and ninth singles. Not a hit.

ROBERT WYATT 'Shipbuilding' (Rough Trade) Superb and largely undiscovered single from last year. Costello and Langer's song done full justice by Wyatt's brilliant vocal. New packaging may convert a few more yet.

BOB MARLEY AND THE WAILERS 'Buffalo Soldier' (Island) A sparkling "undiscovered" tirade from (pre-'Survival') 1979, released for the commemoration of the second anniversary of the Lion's death. More skeletal than anything it's an apt display of the master at work; moulding influences and taking off on them superbly. Rest in peace.



MARY JANE GIRLS 'Candy Man' (Motown) The label seem to have recovered some of their sense of fun with this. A tearaway "funk for fun" romp that doesn't have that leaden disco thud to tie it down. A hit, on the run!

ELTON JOHN 'I Guess That's Why They Call It The Blues' (Rocket) Swinging rock with a country feel showing that the old Taupin/John partnership has got plenty of fuel left in the tank. Heavens, there's even Stevie Wonder on harp helping the hit along!

THE FOUR BROTHERS 'Mokorokoto' (Earth Works) Arriving here from Zimbabwe, a Congo sound meaning, in effect, 'Congratulations'. The happy/sad sound of revolution and a taster for the brilliance of Thomas Mapfumo later in the summer.

ON THE BENCH

HOT CHOCOLATE 'What Kinda Boy You're Lookin' For (Girl)' (Rak) What seems like the millionth single featuring Errol's unmistakable voice and a tune you can hum along to after about 10 seconds. This time HC are almost Fifties sounding with a few classy production touches to keep the masses happy. A monster.

PETE SHELLEY 'No One Like You' (Genetic) Maybe it's been a year or more but you'd recognise that voice in a howling gale. Now for the shock. Pete's team up with Martin Rushent has produced a candy floss helping of swingalonga pop that does neither side any favours. An embarrassingly lightweight build up to the album in the summer.

MODERN ROMANCE 'Don't Stop That Crazy Rhythm' (WEA) Come on and do the conga, feeling's getting stronga, here's our brand new songa, hope you'll singalonga! While Geoff Deane contents himself by going over the top into silliness, Modern Romance seem happier to come up with more and more ridiculous parodies of themselves, and even the Barron Knights couldn't have done it better than this. Worth buying just for the laugh value, and maybe that's their secret.

FATBACK 'The Girl Is Fine' (Polydor) Slow'n'hard'n'heavy — great layers of sizzle cooked to perfection with a brilliant chorus. Still more disco than daytime though.

PINK FLOYD 'Not Now John' (Harvest) The dinosaur roars, part 365. More crushing misery from Roger Waters and the boys, executed with all the consummate skill of Hadean craftsmen. Contrast with...

SNOWY WHITE 'It's No Secret' (Towerbell) Nine months after Lizzy, Snowy goes out on his own to prove he's learned nothing from the people he's worked with (Floyd included). Barren, leaden pseudo rock; nothing else.

RUPERT HINE 'Living In Sin' (A&M) One of those horrible occasions where the reputation precedes the reality. In other words a let down, a ghastly mess, a disaster. Robert Palmer's in there somewhere, but with Rupe's aimless meanderings it's impossible to tell if he was a help or a hindrance.

PHILIP JAP 'Brain Dance' (A&M) White boy goes for moody atmosphere on one of his own jerky compositions and gets lost. He's been trying long enough, but even the production talents of Trevor Horn (who's grafted on a structure where none should rightfully exist) can't save him now. File under esoteric... and forget.

KENNY ROGERS 'All My Life' (Liberty) He might look 108 but ol' Silverchops sounds like a keen young man on this string filled gusher. He stretches and weaves and almost goes up tempo to no little effect. A surprise after some of the previous warblings and maybe even a hit as well (he laughed).

MARTHA AND THE MUFFINS 'Danseparc (Everyday It's Tomorrow)' (RCA) Maybe you thought you'd heard the last of those jangly guitars, that heavy

bass and those horribly nasal American seaboard vocals? Wrong again. After an inexplicable gap here's a hopeless rerun of 'Echo Beach' to torment the population. Next time they should disappear for good.

DYNASTY 'Does That Ring A Bell' (Solar) Sweet girly vocals with some meaty refrains are about the only thing that livens up this lumpy lament, one of the feebler tracks from the not at all bad 'Right Back At Cha!' showcase. Currently playing to empty floors across the country.

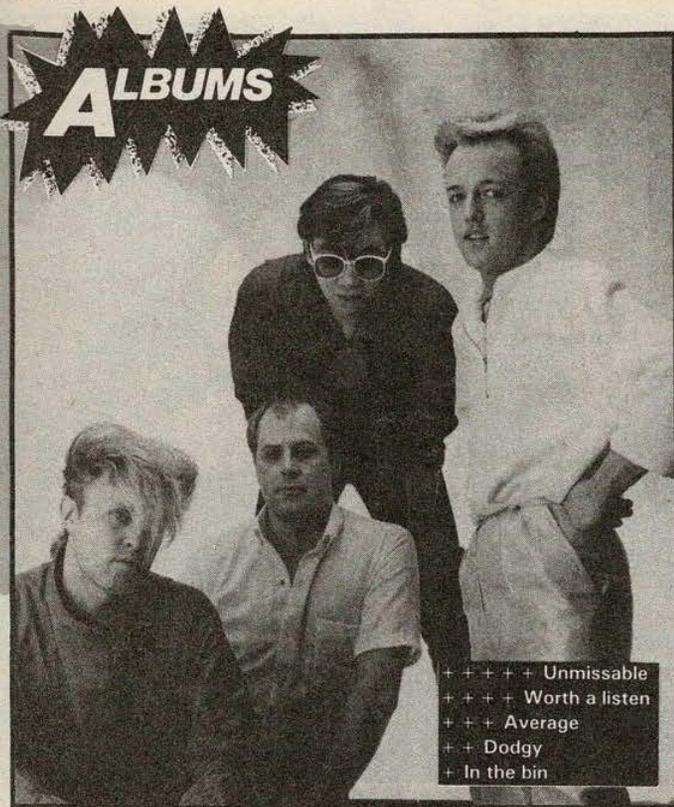
D TRAIN 'Music (Parts 1 & 2)' (Prelude) There's an interesting, almost acappella intro to grab you from the start, but the Train never really lurches out of the station until well into the flip and that's far too late for most people. A better title would be 'Mess (Part 1)' and 'Music (Part 2)'.

GEORGE DUKE 'Reach Out' (Epic) Your man launches his silky vocals into a safe but satisfying funk groove to deliver a very classy song indeed. Big, bold brass breaks add to the momentum, and stretched out on 12in this is a real high stepper.

LANDSCAPE 111 'You Know How To Hurt Me' (RCA) Layer after layer of finicky super richness, guaranteed to have you groaning with irritation even before the weedy chorus and the overworked effects bury the artefact for ever. This week's Royal College Of Music award for time wasting.

JARREAU 'Mornin'' (WEA) Al, oh! Al, oh! More gloss than Dulux, as the singing surname smooches his way into the middle distance. Drive!

LINDA LEWIS '(Close The Door) Take Your Heart' (Epic) Back for the umpteenth time, the former one-hit wonder (if that) pushes her weedy little voice round a song that should never have left the writers' bathroom. It's cruelty to something, but I'm not sure what.



A FLOCK OF SEAGULLS: stating their case

ALBUMS

Dee-funct

TWISTED SISTER 'You Can't Stop Rock 'N' Roll' (Atlantic 78-004-1)

GREAT LIVE show, shame about the album. Twisted Sister have yet to successfully translate the vitality of their stage extravaganza onto vinyl. Perhaps they're trying to make TS go upmarket, smoothing them out to make them more acceptable for radio play, but it's had a very disappointing result.

Snider's voice seems to be locked in a vacuum and most of the songs, including even 'The Power And the Glory', sound pretty arthritic. But there are some stand outs with 'You're Not Alone (Suzette's Song)' and 'Like A Knife In The Back'. Twisted Sister have the framework to do great things, but in the studio they need more atmosphere. ++
Robin Smith

KOOL AND THE GANG 'Twice As Cool (The Hits Of Kool And The Gang)' (De-Lite Records PROLP-2)
A KOOL And The Gang Greatest Hits LP sequenced by our very own James Hamilton — that's talkin' some.

So often the best way to take your disco/funk is through compilations like this. So many disco acts are apt to litter their albums with 'filler' tracks, that greatest hits LPs are often the closest you'll get to the real business. And make no mistake this is the business.

Though most here comes from The Gang's silky smooth 1979-83 period, there are still reminders of rougher, more abrasive times — 1976's 'Open Sesame' being a real winner.

No matter, close my eyes and I'm back in my favourite North London disco/pub. The light 'n' bitters are on the bar, the girls are well tasty... and the music? It just has to be Kool And The Gang.
+++++

Jim Reid

MAN PARRISH 'Man Parrish' (Polydor Deluxe POLD 5101)

OUR MAN offers up a tune here called 'Man Made' and despite the possible pun, 'Machine Made' might be more accurate, because the Parrish debut shall live by the synth or die by the synth. Either way it's wired for sound and has

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

some hip little hops.

Other than the 'Be Bop' bonanza, Parrish's electro-style goes much nearer the simplistic, Kraftwerk-type area, rather than chipping any more off the planet rock. Hence 'Six Simple Synthesizers' describes itself well, 'Street Clap' sounds more like a disease than a number and 'Heatstroke' could almost be a vintage '78 disco boom-boom boinker (sorry James).

But 'Together Again' shows up Manny's pop-influenced past and probably comes off best, so different is it from 'Hip Hop'. The excitement of that mammoth 12-inch is never matched but there's still some fun in this sort of electricrery. +++½

Paul Sexton

JOE SAMPLE 'The Hunter' (MCA MCF 3164)

THE SOLO crusades count for just a little more now that drummer Stix Hooper has apparently fought his last battle with the Crusaders. Joe Sample and Wilton Felder soldier on, patting each other on the back both musically and spiritually. This album, despite Felder's co-production, runs out of vitamin pills after an energetic start.

'The Hunter', with Tom Browne's excellent trumpet guidance, and 'Beauty And The Beast', featuring a horn section of Ernie Watts, Jerry Hey and others, seem to put Sample in the clear, since they're both free-flowing jazz cuts. Sad to say, though, Joe does tend to ramble when his piano's warmed up, and when he's centre stage most of the urgency is lost. 'Just A Little Higher' and 'Night Flight' are just too unassuming and gentle to hold their audience, despite John Phillips' fine clarinet solo on the latter.

By the end you're crying out for some tunes, but they've all been used up in the first half. Jazz-funk fans cannot live on musicianship alone. +++

Paul Sexton

EX-TRAS 'Extra Funky' (Dancefloor DFLP 3001)

A STRAIGHTFORWARD yet almost delicate funk album which crosses over the sort of disco you hear today with Sly Stone style funk of the seventies.

The bass is simple to the point of

Pigeon English

A FLOCK OF SEAGULLS 'Listen' (Jive HIP4)

THIS BUNCH took the biscuit from Gary Numan a while back and became the easiest target for abuse around until the GooGoo's came along. Credit where it's due — they've beavered away, making it in the States, mainly 'cos they're heard but not seen. AFOS are no Durans, they won't be occupying precious Limahl or LeBon wall space, so they'll never be mega-pop here. This album won't help either.

It starts off well with 'Wishing', its imploring little melody sounding genuinely sweet, and 'Nightmares' being gently unsettling. They're more relaxed, not half as self-conscious as they once were, churning out essentially simple melodies with a nice introspective touch the like of which Dep Mod would be proud.

Things get worse when the lyrics descend into techno-sham and the music becomes a pale imitation of Red Noise. Paul Reynolds starts playing heavy metal guitar and Mike Score gets moody, broody and tediously tinny. Disaster is narrowly avoided by the inclusion of the Nelson-produced 'It's Not Me Talking', which effervesces sufficiently to wake you up again.

Ho hum, just when I thought it might be safe to recommend them, too. Tape Side One if you can. +++

Betty Page

being banal, but who cares, when the bubbling synthesizers and rich voices are as sweet as this? Best cut is undoubtedly 'Get Down' featuring one Connie Case on vocals, whose voice carresses and moves places others can't reach.

In fact: all of side one is a heady concoction of bristling, slightly dirty funk, that never goes overboard in its pacing. The itchy 'Can't Stop — Can't Keep Still' and the opener 'Haven't Been Funked Enough' which make up the rest of the side, are both monster dance numbers yet never go too far.

The disappointment is side two. It repeats 'Can't Keep Still' with a disco mix and 'Haven't Been Funked Enough' with a rap — ideas can't be that thin, surely. But if you're prepared to pay an album price for half an album's worth of material, then a solid five stars.

+++++

Simon Hills

ADAM AND THE ANTS 'Dirk Wears White Sox' (CBS 25361)

ALL THE proof you need to see why Adam and his motley crew were slagged off so much in their early days.

A compilation, erroneously titled 'Dirk Wears White Sox' — there's not a hint of the track here, nor is it the original album

+++++

Simon Hills

— smacks more of a cash-in to fill the gap between records while he hits America, than anything else, even though it has Adam's seal of approval.

I hope you enjoy 'Dirk Wears White Sox' as much as I enjoyed the years making it, it simpers the singer on the sleeve notes. Well, there's no doubt that 'Kick' and 'Car Trouble' were both blistering records in their own right, as was 'Xerox', but the rest of the LP is made up of selections which really stopped Adam rising to fame a lot sooner.

Seek out the original singles — especially 'Dirk' — rather than go for this. ++

Simon Hills

STEVE HACKETT 'Highly Strung' (Charisma HACK 1)

DO FUNNY things to the vocals, chuck in the odd elongated guitar and keyboards piece here and there, and you have Hackett's latest recipe. While I like the sumptuous pomp of 'Cell 151', the rest of the album is tedious and bloated and an instrumental like 'Always Somewhere Else' grates interminably. How dull our Stevie has become. +

Robin Smith

The Gap band

HEAVEN 17 'The Luxury Gap' (Virgin V2253)

WHEN THE original Human League split, the odds were on Martyn Ware and Ian Craig Marsh's new project Heaven 17 being the more successful of the two new factions. After all, Phil Oakey had a pierced nipple and a funny haircut. How wrong we all were.

Whilst the Heaven 17 team of Ware, Craig Marsh, and vocalist Glenn Gregory have won all the critical acclaim, Oakey and his girls have been getting all the hits.

Heaven 17 have remained a puzzling proposition: very strong on ideas, very near to the perfect 1980's pop sound... and yet forever losing the match in extra time.

'The Luxury Gap' is a flawed record, and yet its defects only serve to illustrate the scale of Heaven 17's ambition.

'The Luxury Gap' is a tensely woven struggle between desire and reality. Aspiration and limitation. As such its story is particularly pertinent to life in a collapsing

economy — ie Britain.

Just as Heaven 17's music — an intelligent mix of new tech and old fashioned sweat — understands the uses of machines, so does their story. First track, 'Crushed By The Wheels Of Industry', is a neat argument for the creation of leisure and wealth via new technology.

Heaven 17 are very much a group of their time. Their songs, 'Luxury Gap' — about credit card fantasies — deal with the present factually, and aim at the future with some ideology.

Though the ideas are strong, the execution often does little justice to the imagination that fed it. Heaven 17's music could (and can) be a sensuous thing: a heady mixture of dance floor awareness and high tech intellect.

Unfortunately too often there is a cold, antiseptic feel to Heaven 17's music. And that's a real pity, for Heaven 17 have it in them to be one of the most powerful groups of their age. ++++

Jim Reid

SECOND IMAGE 'Second Image'
(Polydor POLS 1081)

NOT SO much a debut album this time, but a greatest hits collection, including as it does former 12-inch slabs like 'Star', 'Can't Keep Holding On', 'Better Take Time' and their meatiest morsel so far, 'What's Happening'.

Nice as it would have been to have more new diversions on offer, you can't blame the Image for making this a statement of where they've been, rather than where they're going. A shame, still, that the Pete Wingfield and Roy Carter productions have to be sliced to seven-inch shapes to fit this LP, but still those singles have some snap.

'It's All Been Said And Done', meanwhile, shows the boys have passed their Earth, Wind & Fire entrance exams. Greater distinction will come with greater distinctiveness, but they're headed in the right direction. +++

Paul Sexton

ANGELIC UPSTARTS 'Reason Why'
(Anagram Records Gram 004)

THERE'S ALL out thrash, and there's all out trash. Angelic Upstarts lie somewhere between these two delightful extremes. I really don't see the point in records like this. It's all been said before with more finesse and more wit.

And yet, this is a more controlled, more intelligent, pleasantly poppy interpretation of the thrash aesthetic.

Angelic Upstarts are simplistic... but they're on the right side. +++

Jim Reid

GABI DELGADO 'Mistress' (Virgin V2266)

Produced by Conny Plank 'Mistress' is a collection of six gently winding tracks. It's a subtly understated pop that draws its power from lightly coloured shades and textures of instrumentation. There is nothing frantic about 'Mistress' and therein lies its weakness.

At times the record is just a bit too laid back; sleepy rather than seductive. Yet with just the right twist and turn it could have all been a lot different. +++½

Jim Reid

Heat to the Meat

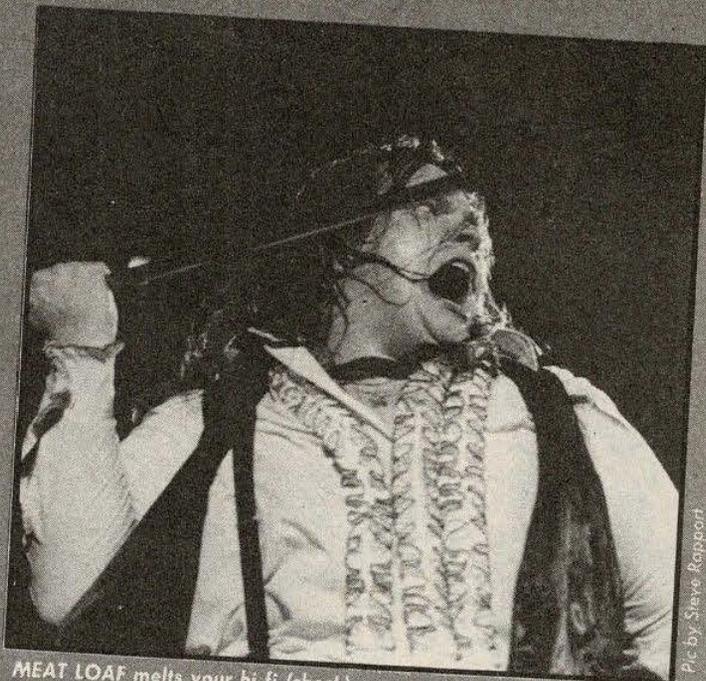
MEAT LOAF 'Midnight At The Lost And Found' (Epic EPC 25243)

THE MAN mountain should be wiping the sweat off his brow in relief. Freed at last from the strings of his old puppeteer Jim Steinman, Meat Loaf has stopped fumbling around and found the light at the end of a long, long tunnel.

Released with almost perfect timing, 'Midnight At The Lost And Found' is certain to become the summer's most potent dose of good solid American rock. With Steinman it seemed to me that Meat was just becoming part of a formula and perhaps I sensed growing boredom from the man. But now he really is fighting fit.

Producer Tom Dowd has kept the spirit which made Meat great in the old days, while stretching his vocals and style into new territories. This album has its fair share of beltars to be sure, but Meat Loaf has been able to modify his trademark, pitching his voice with new clarity and sweetness.

He delivers his punches wearing boxing gloves on 'Razor's Edge' where his voice rides easily on a cool but insistent theme. Meat Loaf purists will appreciate the title track the most where he re-visits the old gothic style momentarily and pulls out all the stops with an emotion wrought voice fit to melt turntables. The old standard 'The Promised



Pic by Sieve Rappart

MEAT LOAF melts your hi fi (shock)

'Land' might seem like a cop out but Meat drives it harder than it's ever been performed before turning into a gross-piece of stadium rock. 'You Never Can Be Too Sure About The Girl' is the track that

attacks the most, but for my money I'll take 'Priscilla' with Meat's grand voice and a funky little backbeat. Here's to the future. ++++
Robin Smith

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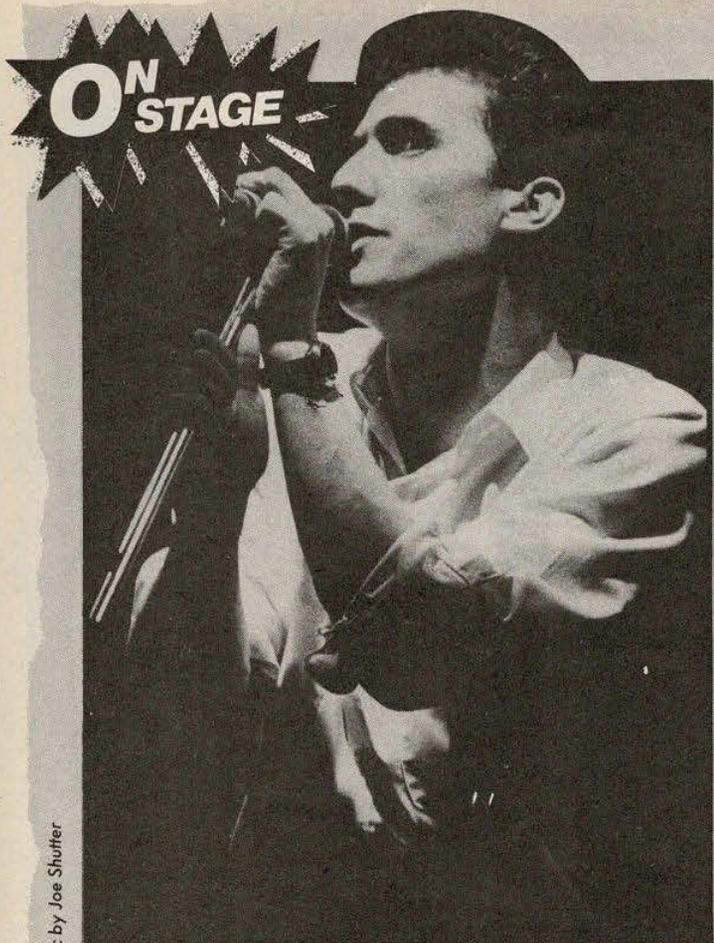


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Pic by Joe Shuffler

OMD: cum on feel the noise

Andy panders

ORCHESTRAL MANOEUVRES IN THE DARK

Hammersmith Odeon, London
THERE WAS no Government warning on the ticket but, believe me, OMD can damage your health. Their London concert was played at a volume that nearly brought the house down, literally. The seats and walls vibrated like a drill while stomachs tried to turn inside out.

Through the physical discomfort it was clear that OMD have developed a show that was precise and clever but . . . unsatisfying.

For every pop masterpiece they played — from the beautiful 'Souvenir' to 'Joan Of Arc' — they included one of their clumsy electronic experiments or completely lost their pop sensibilities as with 'Statues' or 'Julia's Song'.

Despite a perfect presentation that had many in the audience asking 'Is it live or is it Memorex?', the band showed a remarkable range of uses for their nursery rhyme melodies from the delightful to the downright awful. By the end the audience had been battered senseless by the volume and either danced or stood bemused.

Mike Gardner

SPEAR OF DESTINY/KOWALSKI Bristol Dingwalls

INTENSE WOULD be a rather understated way of describing Kowalski. They're one of a new breed of German bands that use harsh industrial and synthetic sounds to produce pure, hard aggression in their music. The singer, muscles a-bulging, bashed the hell out of iron rings in his 'Bon Scott is not dead' T-shirt against a background of growling synthesised riffs and steely syndrums. Compulsive viewing; but because they tread a fine line between HM and punk, the Bristol mob looked confused and shellshocked.

In comparison, Spear Of Destiny had all the impact of a wet dishcloth. Kirk looked like Cap'n Sensible and might as well have been singing 'Happy Talk'. I expected power, but got a wimped-down version of Big Country with twee tunes and a total lack of direction. Pinprick of Destiny, more like.

Betty Page

TWISTED SISTER

Lyceum, London
WHO WOULD have thought that a group of grown men in make up could make me gladly miss the end of 'The Day The Earth Stood Still'? Twisted Sister left me with a feeling that my head was on the wrong way around and my stomach was inside out. On cold examination I'll admit they look pretty stupid, but in the heat of the night with the lofty Snider leaping around like something out of your worst nightmares, they're pretty much electrifying.

For all their pouting, TS have the energy of 50 men. I couldn't take them every night of the week but they're a real dose of salts in our little synthesised world.

Snider cut through 'Sin After Sin', foamed at the mouth on 'Shoot 'Em Down' and had the conviction of a Pope on 'I Am (I'm Me)'. On this showing world success is just around the corner, and God knows they've waited long enough for it.

Robin Smith

LOOSE ENDS

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A LIFE IN THE DAY OF Pete Edge

“ I AM one of three music editors who, amongst us, choose the whole content of the programme. We fashion the style of Switch, along with the director, and we work out what subjects we will shoot on location and where.

The thing about my job is that because I am working for such a small production company, I get to do a bit of everything. In the first half of the week we're working in the office, on Thursdays and Fridays we're at the TV studio near Watford.

Taking the beginning of the week first, on most days we arrive in the office around 10am. From then on it's a barrage of phone calls from record pluggers and people who want us to show their video. Usually we already know what we want, without such phone calls, because without wanting to sound big-headed, we do know what's going on at street level. We aren't a chart-based programme and we're more interested in what is credible to people our own age.

We keep our ear to the ground by liaising with A&R men at record companies and through friends. For instance, we've had a couple of Scottish bands on who had never been on TV previously, and one of them got a recording deal on the strength of their appearance. We're also sent tapes, and Gary Crowley passes on any tips he thinks will interest us.

THE THREE of us cover a wide spectrum of music. I love black music, Pedro's into groups like the Jam, Wham and Spandau, and Alan's into reggae and soul.

On Mondays we also have our production meetings, say what we thought of the last programme and what we're doing for the next.

Phone calls and meetings usually take all morning, and after lunch — which might be with someone from a record company or just the three of us — we have discussions with the producer. For instance, we arrange the location work a couple of weeks ahead because we have to set up, film it and then edit it. If I do the interview — which happens occasionally — then I get to edit it.

We normally knock off between seven and eight, and I like to go to a club or see a group with friends. On Thursdays and Fridays, a car



PETE EDGE, 22, is one of three people who decide the content of Channel Four's Friday night rock programme, *Switch*. Born in Nuneaton, his love of soul came from listening to his sister's large collection of Motown records. The school charts swot, he always wanted to work in the music business, and while he was a media studies student in Coventry, he became a DJ on Mercia Sound, the local radio station. He finished his course last July, promptly wrote over 100 letters to would-be employers, and thus landed the job at *Switch*. He lives off Ladbroke Grove in a flat he shares with friends.

Pic by Eugene Adebari

picks me up to get me to the studio by 10 o'clock. It's a lovely location, a converted manor house, very small but a great atmosphere. I meet the acts, make sure they are happy and then discuss what's happening with the director and the presenters. We leave them to write their own links but we suggest ways of doing it.

It's nice to get away from London and the groups seem to enjoy it, too. The free lunches here are something of a legend, and groups always ask to come back!

Time is taken up by camera and sound rehearsals. The only thing we aren't involved in is the technical part, so we look after the bands then. On Fridays the final dress rehearsal finishes shortly before we're on the air, and it just passes like a flash.

IN MY spare time I listen to a lot of records and I love going to clubs. I'm planning to have my own club in the near future.

I'm also very interested in fashion in a big way. Quite a few of my friends are in the fashion trade, designers like Stephen Linard and the two girls who form La Pallette.

I suppose really my hobbies are records, clubs, fashion and going out to eat. I love Japanese, Chinese and vegetarian meals. At the weekend I tend to go mad and go out to clubs and see friends, but during the week

I try to be sensible for a few nights and go to bed by midnight. After 12 I turn into a frog!



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TRIVIA QUIZ



- Which American rock group's only top 10 UK hit has been 'Babe'?
- In 1980 Peter Gabriel had a minor hit with which single?
- 'Food For Thought' was coupled with which UB40 top 5 hit in 1980?
- Which Gibson Brothers hit released in 1979 just missed the top 40, but was consequently a top 20 hit when re-issued the following year?
- What form of transport appealed to Gary Numan in September 1979?
- Which lady gave Clifford T Ward his first hit single?
- Who spelt love, 'L.O.V.E.' in 1975?
- Name two American soul acts who have had hits with two separate 'Zoom's.
- To whom did Dexys Midnight Runners dedicate their first UK number 1?
- Name a four-lettered Beatles number 1 and film title.
- Who was at radio station 'W.O.L.D.' in 1974?
- What was the Sweet's first top 10 hit from 1971?
- Who helped David Bowie with the vocals on his 'Fame' top tenner?

ROCK IS a four letter word . . . a theme flogged to death in this week's quiz.
Your score: under 10 — you should buy some new batteries for your hearing aid. 10-20 — the height of mediocrity. Over 20 — you're not supposed to look at the answers first.



- Who met 'Lola' in Soho in 1970?
- Can you remember Status Quo's popular weather condition from 1976?
- What is Rachel Sweet's only solo hit single to date called?

- Which formerly popular UK soul/funk outfit scored a 'chant number 2' with 'Mule' in 1981?
- Which former Rainbow lead singer had a mini-hit with 'Liar' in the early eighties?
- Which song gave Kiki Dee a chart return in February 1981?
- Which hot word gave U2 and The Crazy World Of Arthur Brown separate hits?
- Which Lionel Richie word gave Kenny Rogers a hit?
- Irene Cara started which four-lettered craze in 1982?
- Which word was repeated by Andrea True in 1976?
- Which two artists were 'Hurt' in 1976?
- Can you remember Herb Alpert's big instrumental hit from 1979?

X-WORD

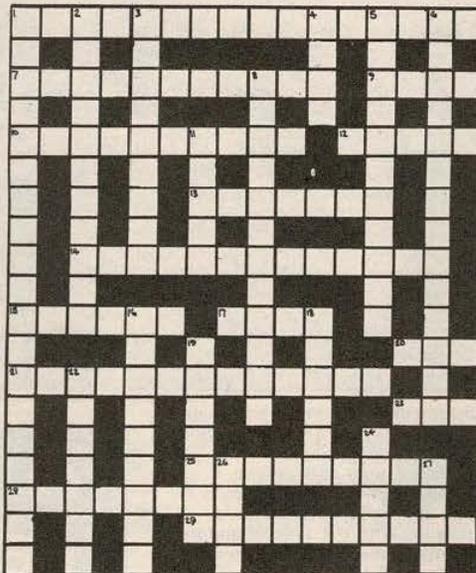
Complete both the POP-A-GRAM and X-WORD to win a £5 record token. First correct entry wins.

ACROSS

- Mezzoforte caught us all unprepared for this one (8,8)
- Oceanic Explorers of the independent charts (2,4,5)
- 1974 Deep Purple LP (4)
- The Jam's ammunition (4,6)
- ELP's salad surgery (5)
- It caught Bob Geldof (3,4)
- Daring League single (4,4,5)
- This could let Joan in (3,3)
- Hot Chocolate's girl from 1974 (4)
- Thompson Twins predecessor to Quick Step And Side Kick (3)
- 1979 Chic hit (1,4,4,4)
- Family Stone leader (3)
- Back in 1970 Status Quo found somebody sitting . . . (2,2,5)
- It's in the middle of the street (3,5)
- A hit for The Kids From Fame (2,8)

DOWN

- A hit for Phil and Cliff (3,5,7,2,2)
- A song to Set The Tone (3,4,4)
- Group who were Wishing On A Star (4,5)
- The Clash wanted a white one (4)
- He was watching Pictures At Eleven (6,5)
- Where Joe Strummer will go after his death (8,2,4)
- The Byrds' horse (8,4)
- He can be found on The High Road (5)
- He's no 1 in Watford (5,4)
- 1980 Blondie no 1 (6)
- Rod's behaviour (7)
- Clare's images (7)
- Label found in Malta (5)
- Young or Diamond (4)
- Group found in rust (4)



LAST WEEK'S X-WORD ANSWERS

ACROSS: 1 Marine Girls, 5 It Be, 7 Commodores, 8 Mud, 10 Cat People, 11 Heroes, 12 East Side Story, 16 Another Page, 17 Iron, 18 Is There Something, 21 Lady, 22 Cure, 24 Patti, 26 Rydell, 27 Sin, 28 Exile, 30 Paul Weller, 31 Woman.

DOWN: 1 Mexican Radio, 2 Rock The Boat, 3 Numbers, 4 See Those Eyes, 6 Bruce, 9 Trio, 13 Street Life, 14 Diamond Smiles, 15 Yvonne Elliman, 17 I Should Know, 19 Easton, 20 Span, 23 Joseph, 25 Grey, 29 Let

LAST WEEK'S POPAGRAM SOLUTION

Tunnel Of Love, Nick Heyward, Rock The Boat, Quick Step, Sweet Dreams, Orchard Road, Visions In Blue, Style Council, Altered Images.

DOWN: Let's Dance

LAST WEEK'S WINNER: J. Hall, 9 Carlby Road, Stannington, Sheffield S6 5HP

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

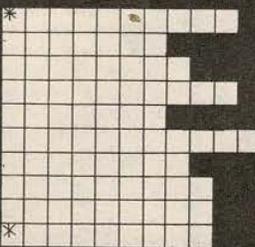
NAME.....

ADDRESS.....

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

ANSWERS

- 1 Styx, 2 Biko, 3 King, 4 Cuba, 5 Band, Commodores, 9 Geno, 13 John Lennon, 14 Kinks, 15 Rain, 16 B.A., 17 Harry Chapin, 18 Co-Co, 21 Lenny Kravitz, 22 The Police, 23 More (More), 24 Manhattan, Elvis Presley, 25 Rise, 26 Fame, 27 Star, 28 The Police, 29 B.Y., 30 Star, 31 The Police

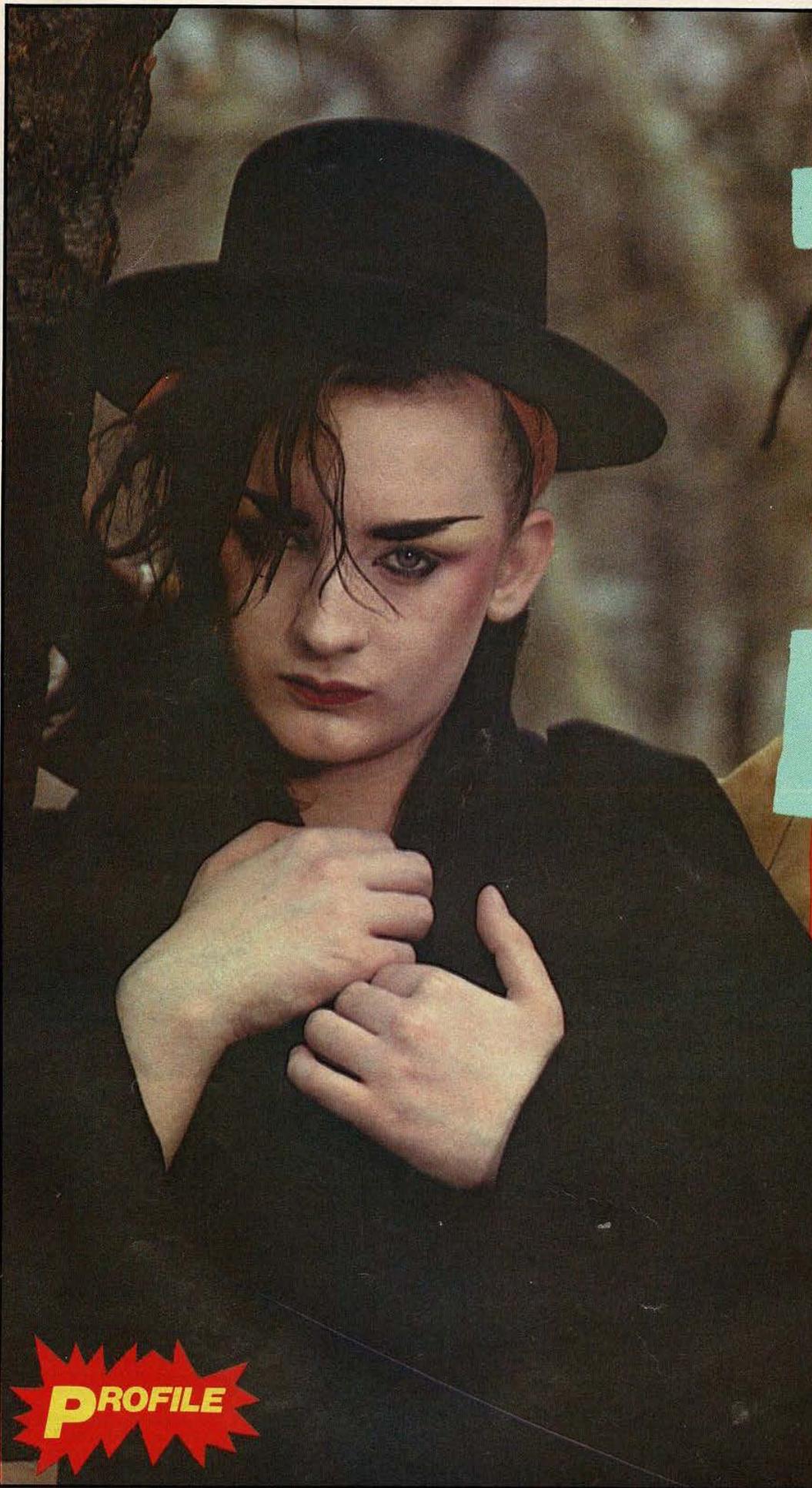


POP A GRAM

SOLVE THE ten cryptic clues and write the answers across the puzzle so that the starred down column reveals someone who was once in a jam, but is now searching for style. Remember the clues aren't in the

correct order. You have to decide what the right order is.

- Sir puts a clue in to show Yazoo where to go at Eric's (8)
Get a confused soya reel from Orchard Road (3,5)
They took the high road with Virginia Plain (4,5)
Dr Ged Tany had his practice on Electric Avenue (4,5)
Neal C Sted kept David's invitation secret (4,5)
The Rev P E Hilly when out of his dog collar shared a hit with Cliff (4,6)
I went crazy for a mad tan, but people didn't know if I was friend or foe (4,3)
That daft cad Ike Hill disguised the way our starred star speaks (4,1,5)
Ian Twig hid that Funboy LP (7)
The famous guitarist kept his cigarettes and money in the LP ice carton (4,7)



BOY GEORGE

of Culture Club

FULL NAME: *George Alan O'Dowd.*

NICKNAME: *Veronica Lake!!*

DATE OF BIRTH: *June 14, 1961.*

PLACE OF BIRTH: *Bed (don't ask where).*

EDUCATED: *Yes, but not at school.*

HEIGHT: *Five foot, 11 inches.*

WEIGHT: *Pick me up and find out!!*

COLOUR OF EYES: *Blue/Green.*

FIRST LOVE: *Kirk Brandon and Jill Gascoine.*

FIRST DISAPPOINTMENT: *Malcolm McLaren.*

FIRST PERFORMANCE: *1985 Bow Wow Wow at The Rainbow.*

FIRST LIVE SHOW SEEN: *Blackfoot Sue at Greenwich Town Hall.*

FIRST RECORD BOUGHT: *'Alexander Beatle' — Melanie.*

MUSICAL INFLUENCES: *Marlene, Cliff Richard, in fact everything.*

INSTRUMENTS PLAYED: *Triangle and percussion.*

HERO: *Jon Moss, Roy Hay and Mikey Craig of Culture Club.*

HEROINE: *All their mothers for having them.*

FAVOURITE MAGAZINES: *'Record Mirror', 'Smash Hits', 'Heterosexual News', 'Shoot', 'Look In'.*

FAVOURITE FILMS: *Any old English black and whites, 'Quest For Fire' and all Walt Disney films.*

FAVOURITE TV SHOWS: *'Top Of The Pops', 'Coronation Street' and 'The Gentle Touch'.*

BEST LIVE SHOW SEEN: *Bowie, all of them.*

FAVOURITE CLUBS: *Culture Club (Ha ha ha!).*

FAVOURITE FOOD: *Japanese, English and Indian.*

FAVOURITE CLOTHES: *All and everything loud!*

HAIRCUT: *1980.*

FAVOURITE DRINK: *Water.*

IDEAL HOME: *Homesickness.*

IDEAL HOLIDAY: *Don't take them.*

MOST FRIGHTENING EXPERIENCE: *Going under water fully clothed for the video of 'Do You Really Want To Hurt Me'.*

WORST EXPERIENCE: *Playing the Manchester Hacienda.*

FANTASY: *To catch Hussy Fantayzee's Jeremiah without pants and socks on, looking in a mirror.*

PROFILE

**H
E
A
V
E
N**

sent

story: **Jim Reid**



HEAVEN 17: queue for a song?

HEAVEN 17's corporate image — business suits 'n' briefcases — might have been a touch tongue in cheek. But, there were times in the distant past when the group's Martyn Ware preferred glitter and lurex to pinstripe.

Vocalist Glenn Gregory spills the eye make-up.

"I remember when Martyn used to be the most outrageously dressed man in Sheffield. He lived on a rough estate, and we used to call round for him to bodyguard him out of the area.

"One of his most famous outfits was this bright green fun fur jacket that was far too short for him and just about came up to his navel." Martyn remembers.

"This was in the days of glitter

and Bowie and all that."

"He had very very tight trousers," continues Glenn. "And really enormous shoes."

"Platform boots," corrects the sartorially correct Mr Ware.

"Platform boots," concedes Glenn. "And lurex tops — he was very big on lurex at that time. We were sure he was going gay."

"Actually, I could have got into Twisted Sister," says Martyn. "I had a great diamante cat collar."

"We don't do any of that now," Glenn says with some regret. "Martyn dresses up very conservatively these days."

of Heaven 17. The Sheffield group currently scoring their first major hit with "Temptation" are a prime example of the new pop technocrats.

Essentially a studio group, their work is born of its age and yet informed by a loving regard for classic American soul. Heaven 17's music has none of the bogus 'modernity' of say an Orch Manoeuvres, but is based upon the struggle to master and understand technology, not deify it.

However, at times this approach can appear cold, distant. Are Heaven 17 technicians or musicians?

"A bit of both," says Martyn. "I'm more a technician than musician. I'm more musician than technician. Glenn? — I give up!"

Ok, what about the way you mix

AAH, THE screeching guitars and high camp of glitter rock seem a long way from the streamlined tech 'n' soul

pic: Joe Shutter



Hmm, there was me thinking that the old Human League covered Gary Glitter and Righteous Brothers songs. Never mind, the creation of BEF has allowed Ian and Martyn to subtly distance themselves from their work. By not tying themselves up under a group banner they're able to undertake new projects, able to hire their talents.

"We distance ourselves deliberately" says Ian. "Cos that's the only way we can allow ourselves to work in different areas."

"It's a much more sensible way of working. You imagine for instance, the BEF album — 'Music Of Quality And Distinction' — didn't sell a lot. It sold enough to cover its costs."

"If we'd released an album like that as Heaven 17, then all of Heaven 17's records would have been adversely affected by the failure of that album."

"I remember at the time people saying we'd backed ourselves into a corner, but how could we have backed ourselves into a corner? Heaven 17 was still intact."

"It's only a way of organising your affairs. It makes it a whole lot easier to do other things."

HEAVEN 17's approach is undeniably clever, but thus far it appears their ideas have outstripped their results. This is a new kind of pop group and one to play close attention to.

Does this new approach allow for anything as vulgar as pop stars? Do the Sheffield trio seek the limelight?

"Not particularly," says Glenn.

"That's one of the reasons we haven't been particularly successful in the charts."

"None of us have gone out of our way that much to be popular. We want popularity, but only to be able to do more things. But none of us care that much for going out and being seen and doing the right things."

Martyn takes up the story. "It's a really fine line you tread between becoming the caricature that most of them are in the charts and actually being successful enough to do what you want to do, maintaining the spirit of what you originally wanted to do."

"There are so many pop stars that have become caricatures of themselves and can't do anything else."

Talking of pop stars I just can't resist asking the boys what they think of the new Human League single, '(Keep Feeling) Fascination'.

"I like the chorus but that's about all," says Glenn. "I think the rest of it is a bit tacky. The only way it hangs on in there is because it's got a good chorus."

Martyn thinks the hook is brilliant but Ian has his doubts.

"I think it is really strangely tacky for them. 'Cos Philip was going on so much about control and how he wouldn't let things out. And it's so obviously not quite finished."

With the new Heaven 17 album — 'The Luxury Gap' — being released this week, Heaven 17 are in for a busy time. Promotional tours of Europe and America are being lined up as the band get ready to reap the rewards of their steadily growing dance-floor following.

Compact and highly mobile, Heaven 17 are one of the more interesting new pop propositions.

the most modern technologies with some of the most traditional soul vocals?

"We're not aiming to make soul records at all. It is that juxtaposition of ideas that we're after," says Martyn. "If we wanted to make a more authentic soul record we would get a live band in. We'd get Virgin's A&R man to ring up a few agencies and we'd audition musicians."

"We could get a band together in no time. We don't want to do that."

Why don't you play live?
"It's not something we enjoy particularly," says Ian. "Not as much as creating new songs. From Martyn's and my experience with the Human League — you enjoy the first couple of concerts maybe — it's quite fun. It's just that

everything that goes with it drives you mad."

Fair enough, but what feedback do you get about your music? Playing a song live surely helps you to understand its strengths and weaknesses. It tells you how other people react to your music.

"It depends on how you define live," says Ian. "Our records are very popular in nightclubs. So when we go to nightclubs we get the feedback from that."

"Playing live and performing in the studio are two entirely different things," says Martyn. "They're two entirely different disciplines."

"For a normal rock band, all they have to do is to go to a rehearsal room after a tour and jam away, blah, blah, blah. Go to the studio — wonderful, it's all very spontaneous, but it comes out

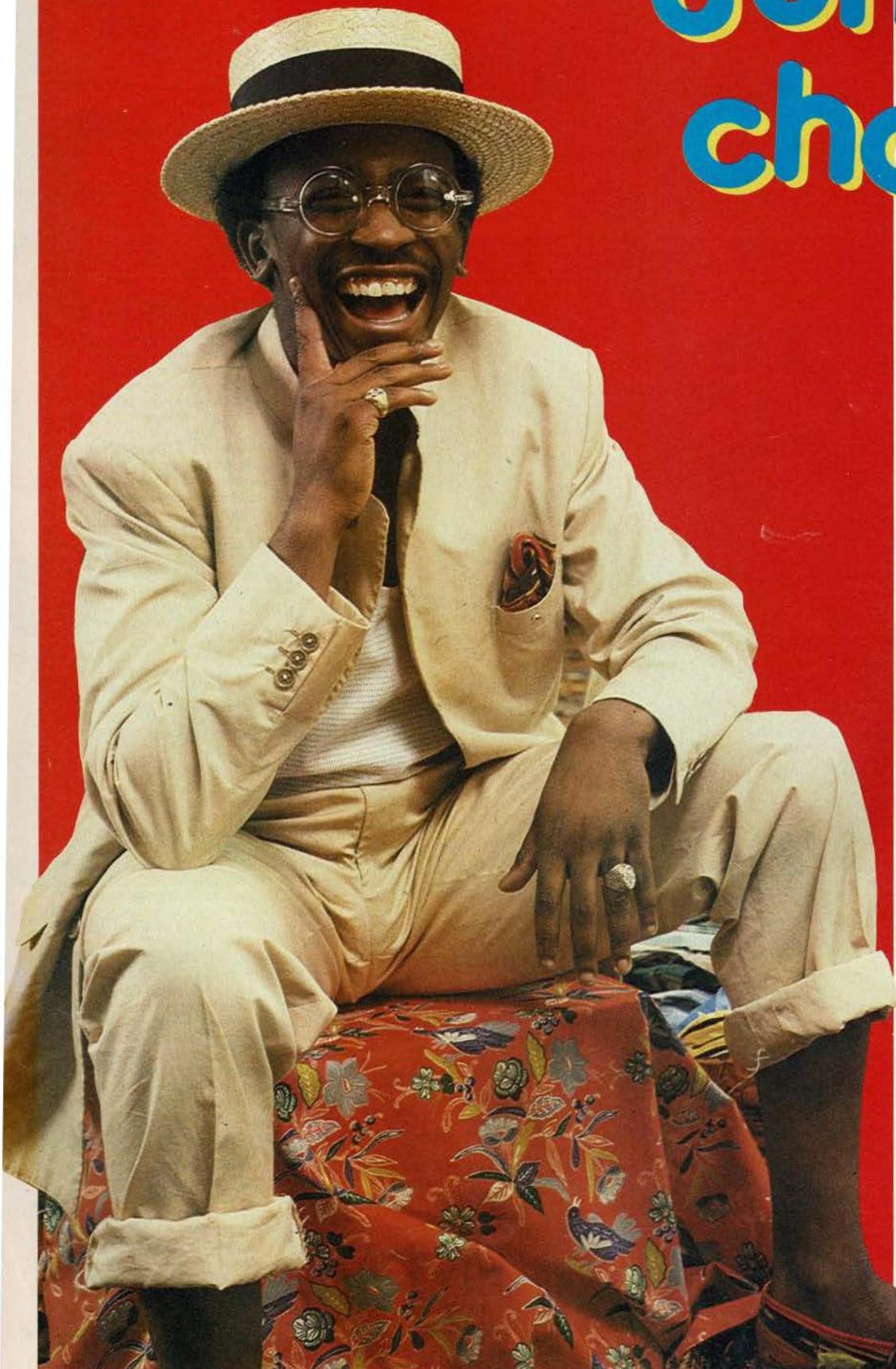
sounding like another rock band. And I don't like rock bands."

AHA, THIS traditional rock image. Heaven 17 are very strong on denying their links with 'rock' tradition. They're not a band but a company. They create new music for new lifestyles. Woe betide you if you drag their name in rock's mucky pool.

"The thing is that people never really understands us," says Martyn. "Cos we've never really had any traditional rock background at all."

"The old Human League was one of the strangest groups you'd ever meet. 'Cos we just had no basis in any sort of traditional rock values at all. And Heaven 17 hasn't either. We're coming from a totally different direction."

Junior choice



WORKING NIGHT and day in a recording studio you can sometimes lose touch with the music scene. No matter, when Junior's stuck away in some lonely studio, he has a network of spies letting him know what's going on outside.

"It's critical to be aware of your market. I have teenage nieces and nephews. I have a lot of close friends, my own age and a bit younger, away from the music business.

"So when I write new songs these are the people I judge from. I get feedback from them — 'cos they're the ones who are going out to clubs every night.

"The ones who are coming back telling me — this is happening, that is happening. The teenage girls are great. They're listening to tracks all the time. They'll turn round and if you've done something wrong say — 'hate it, it stinks'.

"Maybe when they say it stinks you play it to an older person and they love it. So you know you're capturing two different markets, that's the only way to channel the whole thing.

"I remember when we did 'Darling You' on the first album, it was a ballad and the girls couldn't stand it at first whilst my mum and dad and people of their age really loved it.

"And then it turned round and the girls said incredible — we love it, why didn't you put it out as the third single.

"It showed me you could do a ballad and get it over. Do an uptempo song and get it over to the mums and dads."

The flow of information these spies bring to Giscombe house in deepest Mitcham is instrumental in shaping Junior's musical direction. The current single, 'Communication Breakdown' is indicative of Junior's desire to constantly move on. It's a harder, punchier version of the Giscombe soul vision and one guaranteed to take him back into the top twenty.

Mr Giscombe believes his music must be continuously evolving.

"I just want to be able to keep writing the kind of music I want to do. That's why we did 'Communication'. That's why there is such a twist in 'Communication' compared to say 'Mama' or 'Too Late'.

"If you put all three on your turntable, you'll see that they were

completely different. That's what I'm trying to do — get my audience to realise that as an artist, I don't have to turn out the same thing all the time.

"It's not good for my audience to hear the same thing from me all the time. I don't think it's right for me to turn out the same album as I did last year and then expect people to pay maybe six pounds for it.

"When I was young I used to go out and buy all the Isley Brothers albums. I didn't even have to hear it. 'Isleys — I want it', 'Marvin Gaye — I want it', 'Isaac Hayes, in his day, I want it'.

"The reason being all these acts used to have certain overtones. It was the same style, but with a different twist every time. It just had that feel — it was Marvin Gaye — he's singing the same, but he's just got a different feel.

"Earth Wind and Fire used to do that, change all the time. But no matter what they did they were instantly recognisable.

"I don't think I should keep repeating myself, my audience shouldn't be subjected to a formula. If I was that kind of artist then I'd forget it now. I'd go back to mending shoes to be quite honest."

STILL, Junior recognises the difficulties 'dance' musicians have in changing. Unlike a chameleon 'rock' musician like Bowie, a dance musician has a more constricted field.

Junior is trying to fight this. He's prepared to try anything. The emphasis is as ever on those ooh so soulful dance tunes; but the spirit is one of adventure.

'Communication' features the Kool And The Gang brass section.

"I wanted to use American and English players on the record. I just wanted to see what effect it would have on the music I do."

In the pipeline is a collaboration, with of all people, Phil Lynott.

"Phil's been into soul for years and he's wanted to fuse rock and soul. We met at a party — and now I'm gonna be writing and perhaps singing on the next album."

The versatile Junior was even prepared to jam with Def Leppard — 'Great fun' — in an attempt to broaden his musical base.

However there is one person, above all, that Mr Giscombe would love to work with.

"I'd like to work with Chaka Khan if it were humanly possible. I love her voice. She just has something magic about what she does."

Away from the tinsel of TV and records Junior is a very down to earth young man. He eschews the trappings of success preferring to be motivated by the pursuit of excellence rather than the ephemera of fame.

"I still live down in Mitcham with my girlfriend. We've got a two year old boy called Dieter."

Dieter!?

"I used to be a football fanatic and there was this German player called Dieter Muller. I used to love that name. Whenever he got the ball, the TV man didn't used to say it's Muller on the ball — but it's Dieter Muller on the ball — I thought if I ever have a son I'll call him Dieter."

JUNIOR is a keen sportsman. A good schoolboy footballer, he had aspirations to turn pro.

"I played for South London boys and Brentford. I really wanted to play for Chelsea, but they weren't too keen on giving me the chance to play for them. That really knocked the wind out of me."

STILL there were always those childhood friends. Very much the 'local kid made good' Norman Giscombe is still very close to the mates he grew up with.

"I keep in very close contact with my true friends, the friends that I've grown up with. I never have, and don't think I ever will, rush out and be friends with someone just because they're famous, it's just not me.

"I go round with about ten blokes, it's really funny 'cos nobody has really infiltrated this little clique of guys. Even being successful hasn't really changed our friendship. When I'm on tour or recording, they still come round my house on Saturday and play cards in my bedroom. It's like they take over the place. I keep telling them when I come back, 'you've gotta pay rent 'cos you're here more than me!' I've never allowed the success of my records to intervene in my friendships. I hope we always stay as close as we are, 'cos their reality is what I need."

JUNIOR talks sound sense. He tells me how his lyrics are based on everyday life. He speaks with hope and pride about the multi-racial mix of his audience of his audience.

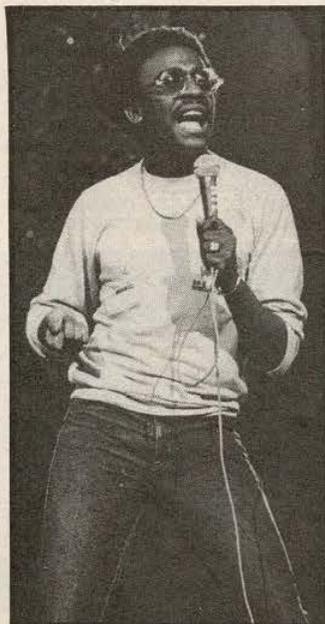
Like Madness, for instance, Junior has a humility and simple commonsense that sets him apart from most of the preening popstars we hacks get to meet.

And the future? There's an LP called 'Inside Looking Out' due in May. There's a planned 45 minute video film and tours of the US and Britain in the offing.

And Junior's motivation? "I wanna keep doing it, wanna keep making good music. I wanna keep going back to the top ten. I watched TOTP the other day and thought Jesus, I wanna be up there."

If there's any justice, he will be.

JIM REID



Pic by Andre Csillag

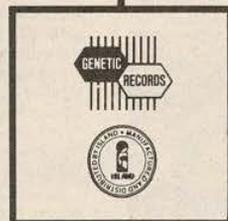
Pete Shelley



New
Single

No One Like You

Special Limited
Edition 12" Single
For The Price of A 7"
With Special Dub Mix



MAILMAN

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

I THOUGHT that the feature on television pop shows was very interesting. I think that a good example of the poor quality of most pop music shows is the 'Greatest Hits' series.

How can anybody fully review a year's hit singles in just half an hour? I suggest having no presenter and having videos (for the later years) and original TV clips of the year in question, running one after another, with possibly a verbal introduction to each song.

Of course, each programme must be longer than half an hour. Probably 60 minutes would easily guarantee around twenty hit songs or more being shown in full.

In the edition concerning 1981, it was ridiculous showing less than ten seconds each of the videos for the brilliant 'Vienna' and the equally memorable 'Prince Charming' which were two of the biggest hits of 1981! And then the viewer had to endure over three minutes of Kiki Dee singing her quite minor hit 'Star'. Surely the viewers and pop fans deserve better than this!

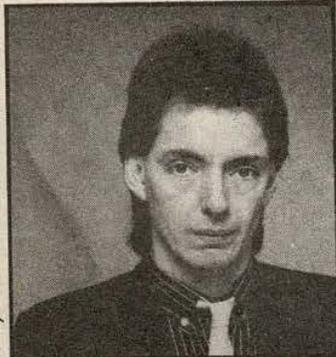
● **So what do you think you deserve, eh lemmings?**

ON READING the problem page in RM of April 9th, I saw a letter from a girl who really did have a big problem. I know many girls do idolise groups, but don't you think it's going too far when you want to have the exact same number of plaits as Curt Smith?

It may be nice to dress in a certain style like your idol or to have a similar hair cut. But really it just shows how little personality you've got if you have to go to such extremes.

I know this is a compliment to a group or to any one person but the best way to show that you're a fan is to go to the group's gigs or to buy their records. Looking like a person's 'mirror' only shows your idol how little style you have of your own.

Please don't take this as a dig at Tears For Fears because I'm a fan myself. But I wear my own clothes and have my own style. I do follow



Pic by LFI

BRUCE: Anxious modettes . . .



That freebie groove thang

I SUPPOSE it's a sign of the times, and an indication of the fierce competition between bands to gain our attention but I'm amazed at what companies will give away with records these days.

I've just been to my local record shop where I bought two singles purely for their musical content. The first one 'Cry Me A River' by Mari Wilson on the Compact label had not only been reduced to 99p by the company but they were also giving away a free 'Cry Me A River' handkerchief.

The other single was Bob Seger's 'Even Now' on the Capitol label. This was priced at £1.25 and also had a

'free' Bob Seger sew-on patch.

Whatever will they think of next, I wonder? A free vicar pinned to the back of 'Church Of The Poison Mind'? A night out with Joe Bugner with every JoBoxers 45?

The mind really does boggle. The possibilities are endless; free babies' dummies with 'Ooh To Be Ah', whips with Michael Jackson's 'Beat It'. I wonder how many people are buying records purely for what is given away with them?

D. Beresford, Wallsend

● Any other readers had ridiculous freebies? Write in!

fashion but not to such an extent. So show people your own taste, not some pop star's.

**A person with their own identity,
London SE9**

● Follow Star Style, not the star's style, that's the ticket

WOULD SOMEONE please explain why the media has developed an aversion to public airings of genuine talent?

Duran Duran, Kajagoogoo, Nick Heyward and The Thompson Twins, all of whom rely on image rather than ability, get plenty of airplay and pages devoted to them in RM and its rivals. Mark Knopfler, one of the most gifted musicians around has had his first solo venture totally ignored.

EVEN THOUGH the Jam split last year I'm still a fan of theirs. I'm very disappointed that you only see fit to write about how well Paul Weller is doing, and not a word about Bruce Foxton or Rick Buckler.

If I remember correctly there was not one member of the Jam but three! Now do you remember?

So could we have some news about Bruce Foxton and Rick Buckler, and tell us how well or bad they are doing. We all know how well (if that's what you call it) Weller is doing in the Style Council. Please print this as I know many people feel the same as I do.

Modette, Dulwich

● Turn straight to the news pages for some hot news . . .

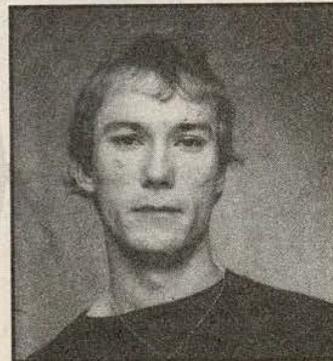
At RM, you seem to have forgotten the platinum success of all four Dire Straits albums. Nearly three years after its release, 'Making Movies', is still frequently in the Top 100. It's not me creating these figures so Dire Straits must have some fans — surely enough to be worth a review of the 'Local Hero' soundtrack album. You completely ignored their last highly successful tour so we deserve something now.

Helen Doro, Leicester

● How about a nude centrefold? No?

WHAT ON earth was the point of sending an old bore like Robin Smith to review a Bucks Fizz concert?

Anyone who admits to listening to heavy metal must be as deaf as a



Pic by LFI

RICK: . . . await your call . . .

post in the first place! How else could he think that songs like 'Easy Love' or 'Now Those Days Are Gone' can 'merge' into each other — clearly he needs to visit an ear specialist!

And if the sight of Jay Aston dressed in a plastic bag left him bored, then he must be in an even worse state!

Perhaps if he had spent more time watching the stage than studying the 'little kids' or 'tired husbands' in the audience he might have realized that Bucks Fizz are ten times more entertaining than any clapped out heavy metal groups.

Bucks Fizz gave a performance that was out of this world — everyone in the audience (except RS it would seem) had a great time and nobody went home disappointed.

So in future Robin, stick to heavy metal — you're welcome to it — but leave Bucks Fizz to people who aren't afraid of enjoying themselves.

A dedicated BF fan!

● How about sending Jay round in her bondage gear to give Smith a good thrashing?

EMBARRASSMENT CORNER: Did anyone see Keith Chegwin as a revolting twelve year old in Roman Polanski's 'Macbeth' on BBC 2 the other night? 'Cheggers' was Martin (Banquo) Shaw's son! Tee hee! Juliet Hammond-Hill's thermal underwear

● Yeeuch. And he's still playing 12-year-olds

Taylor made

MY HAIR is about the same length as John Taylor of Duran Duran and I'd really like to have it done in the same style. My problem? I don't know whether his hair is root permed, lightly permed or just blow dried into the style. Any ideas?
Sharon, Worcs

● *Inside sources tell us that the Taylor coiffure, strictly untouched by pretentious perming or similar frivolity, is simply blown into shape with the aid of a handy dryer. A touch of blond colouring at the front, and maybe a hint of a tint elsewhere, completes the picture.*

Favourite hairdressing haunt of the band happens to be Wolverhampton based salon Wilson, Wilson and Wilson. Andy's wife Tracey and brother-in-law Mitchell work there.

OVER THE past month or so I've noticed what feels like a small lump in my right testicle.

This has started to worry me, and I don't feel I can talk to my parents or anyone I know about it. What has caused this lump and what can I do about it?
Carl, Huddersfield

● *A lump or sudden growth in the scrotum could be caused by a cyst or a rupture. See your doctor for a check up to set your mind at rest. It is important for anyone who notices this kind of symptom to take medical advice.*

I'M LIVING in Manchester now and have moved away from the place where I was born in Scotland. Unfortunately, I've also lost my birth certificate and urgently need to get hold of a replacement copy. What can I do?
Simon, Manchester

● *Surprisingly enough, in this age of shopping by post you can send for a copy of your own birth certificate through the mail.*

All you need to do is forward details of your date and place of birth and the full names of your parents, including your mother's maiden name, along with your request, to General Registrar's Office, New Register House, Edinburgh EH1 3YG. (Tel: 031 556 3952). For a full certificate enclose a cheque for £4.60, payable to the 'Registrar General'. People born in England or Wales can also opt for the postal system by sending the same details to the Register of Births, Marriages And Deaths, St Catherine's House, 10 Kingsway, London WC2. (Tel: 01 242 0262). A replacement full copy also costs £4.60.

But, if you're still living in the area where you were born, simply get in touch with your nearest Superintendent Registrar's office direct through your Town Hall.

DO YOU know how old I would have to be to own a gun? I'm 18. I'd like to have one as I'm going to America soon, and, knowing the reputation of the States for violence, I want to be able to protect myself.

How do I get a licence to obtain a gun in this country? I know this is an odd request but can you help?
Ralph, Balham

● *Sounds like a pretty stupid idea to me. Police normally issue gun licences for the purposes of sport only and applications are*

stringently vetted. It is possible to own an air gun, or under certain conditions, a shotgun, from the age of 14 onwards, but the chances of taking any firearm through customs would be thin to non-existent if you don't happen to be a bona-fide sportsman.

While firearms regulations and restrictions vary from state to state in the USA, the tools of violence tend, in turn, to breed violence. Steering well clear of firearms has to be the best ever way of protecting yourself. Maybe you've been watching too many cheap imported American movies where the hero always gets up and walks away.

Guns kill — that's what they're for — and people shot dead in real life never come back for the next series.

FOUR YEARS ago, when I was 15, I was caught shoplifting and the juvenile court gave me a two year conditional discharge. Is this conviction carried on into adult life? Do I have to mention the conviction on job application forms?
John, Sussex

● *Under the provisions of the Rehabilitation Of Offenders Act (1974), you can start afresh with a completely clean slate. The conviction has elapsed and you don't have to mention this offence on any job application form.*

I'M VERY keen to join the AC/DC fan club, but believe they may have recently changed address, so I'm not sure of where to write.
Al, Dundee

● *Check out membership details by dropping a line, plus stamped addressed envelope to fan club secretary Sandra Murray at her new location — 11, Leominster Road, Morden, Surrey SM4 6HN.*

I'M 20 and am thinking of starting a band performing all kinds of music. Any suggestions on how I could get started?
Tony, Huddersfield

● *Try finding yourself some more musicians; preferably people living in the same area who share the same musical ideas, ideals and interests.*

Advertising on the noticeboard in any friendly neighbourhood record shop or musical instrument store offering this facility is one way to contact potential band members. Alternatively, if you have a few pounds to spare, placing paid ads in the local press or national music

HELP

papers is another way of getting in touch.

Putting a band together from scratch isn't easy and will take an enormous amount of organisation, personal time and effort on your part, but even if you find a few new friends happy to join you in jamming from time to time you'll have achieved a lot. Readers who want to try it out with Tony, write c/o 'Help'.

PLEASE HELP me help my friend who is now determined to become a satanist after seeing the 'Omen' films on television. Six months ago, she had many friends, but now she has gradually lost all ties with them.

I've known her for many years, and really care what happens to her. Nowadays her parents don't get on and the family seems to be splitting as her brothers grow older and more restless. She is overweight, and, although quite pretty, does her best to make people dislike her.

Colin, North Humberside
● *You are right to be worried about your friend, who, from what you say, does seem to be highly vulnerable to ideas, feelings and influences around her. The negative and depressing influence of a fraught family life may be a root cause of the stress she's experiencing. Why does she try to make people dislike her? Because, deep down inside, she very much wants to be admired, loved and liked and, sadly enough, doing and saying objectionable things may be the fastest and easiest way of gaining attention. She sounds very lonely and clearly needs your support, and that of any other friends or relatives who can rally around to see her through this bad patch in her life.*

Don't feed her desire for self-dramatisation by giving the impression that you take her supposed interest in "satanism" seriously, but do make the point that the path she is treading is negative and ultimately self-destructive and damaging to all those who know and love her. Talk it over.

As she is so vulnerable to suggestion, why not take her to see a positive film about the good things in life: love, the better side of humanity; human ideals and aspirations. It might work.



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.

Alternatively, if the idea of some form of therapy to help build her self-confidence interests her, please write again.

LAST DECEMBER I bought a baseball shirt at a Dire Straits concert. But a few weeks later it was stolen and I'd still like to replace it. I've sent a stamped addressed envelope to Arena Merchandising, mentioned on the programme, for a price list but have heard nothing. The shirt isn't available in the shops so how do I replace it?
Helen, Leicester

● *As you haven't supplied us with an address for a strictly personal reply, it looks as if you'll have to repeat the exercise with Arena one more time. This time mark your envelope 'Dire Straits' and mail away yet another sae.*

Not only Dire Straits tour leftovers but gear for Kid Creole and the Kids From Fame as well are available from Arena International Merchandising, 42 Molyneux Street, London W1.

I'M WORRIED because my father went bald at a very early age and now my own hairline seems to be receding. Is there any kind of expert I can contact for further advice and information? I'm 19.
Pete, Dorking

● *The baldness factor does tend to be hereditary, and if your father or grandfather experienced an early patch in the thatch, chances are that you've inherited the same tendency. To get in touch with a trichologist (a hair and scalp expert) write to the Institute Of Trichologists, 228 Stockwell Road, London SW9. (Tel: 01 733 2056). They'll pass on details of your nearest specialist.*

FLASH A FRIEND

WANT A Finnish penpal? Reader *Marjut Lindquist*, 17, from the land of the rising sauna, wants to write to other music fans, boys or girls, who share her interests of travelling and generally meeting other people. Contact Marjut c/o Ala-Tonttilank, 7 AS II, 15170, Lahti 17, Finland.

Nearer home, *Sarah-Jane of Bletchley*, 18, a single parent who feels a bit isolated, would like to hear from guys or gals, especially if you're into Ultravox, John Foxx and Gary Numan, films and walking. Write c/o 'Help'.

US 45s

- 1 2 BEAT IT, Michael Jackson, Epic
- 2 1 COME ON EILEEN, Dexys Midnight Runners, Mercury
- 3 4 JEOPARDY, Greg Kihn Band, A&M
- 4 3 MR ROBOTO, Styx, A&M
- 5 6 DER KOMMISSAR, After The Fire, Epic
- 6 9 LET'S DANCE, David Bowie, EMI-America
- 7 5 BILLIE JEAN, Michael Jackson, Epic



- 8 10 SHE BLINDED ME. . . Thomas Dolby, Capitol
- 9 15 OVERKILL, Men At Work, Columbia/CBS
- 10 12 LITTLE RED CORVETTE, Prince, Warner Bros
- 11 16 I WON'T HOLD BACK, Toto, Columbia/CBS
- 12 8 SEPARATE WAYS, Journey, Columbia/CBS
- 13 13 EVEN NOW, Bob Seger, Capitol
- 14 18 SOLITAIRE, Laura Branigan, Atlantic
- 15 7 ONE ON ONE, Daryl Hall & John Oates, RCA
- 16 11 HUNGRY LIKE THE WOLF, Duran Duran, Capitol
- 17 31 RIO, Duran Duran, Capitol
- 18 14 DO YOU REALLY WANT TO HURT. . . Culture Club, Virgin/Epic
- 19 26 PHOTOGRAPH, Def Leppard, Mercury
- 20 17 YOU ARE, Lionel Richie, Motown
- 21 34 STRAIGHT FROM THE HEART, Bryan Adams, A&M
- 22 32 MY LOVE, Lionel Richie, Motown
- 23 33 FLASHDANCE. . . Irene Cara, Casablanca
- 24 27 WELCOME TO. . . Kenny Loggins, Col/CBS
- 25 19 WE'VE GOT TONIGHT, Rogers/Easton, Liberty
- 26 30 SOME KIND OF FRIEND, Barry Manilow, Arista
- 27 29 IT MIGHT BE YOU, Stephen Bishop, Warner Bros
- 28 37 MORNIN', Jarreau, Warner Bros
- 29 39 AFFAIR OF THE HEART, Rick Springfield, RCA
- 30 — TIME (CLOCK OF THE HEART), Culture Club, Epic
- 31 — FAITHFULLY, Journey, Columbia/CBS
- 32 36 SO WRONG, Patrick Simmons, Elektra
- 33 40 ALWAYS SOMETHING. . . Naked Eyes, EMI-America
- 34 38 STRANGER IN MY HOUSE, Ronnie Milsap, RCA
- 35 — DON'T LET IT END, Styx, A&M
- 36 28 WHIRLY GIRL, Oxo, Geffen
- 37 21 BACK ON THE CHAIN GANG, Pretenders, Sire
- 38 20 I KNOW THERE'S SOMETHING. . . Frida, Atlantic
- 39 23 TWILIGHT ZONE, Golden Earring, 21 Records
- 40 35 I LIKE IT, DeBarge, Gordy

Compiled by Billboard

US LPs

- 1 1 THRILLER, Michael Jackson, Epic
- 2 2 FRONTIERS, Journey, Columbia
- 3 5 KILROY WAS HERE, Styx, A&M
- 4 4 BUSINESS AS USUAL, Men At Work, Columbia
- 5 8 PYROMANIA, Def Leppard, Mercury
- 6 3 H2O, Daryl Hall & John Oates, RCA
- 7 9 THE FINAL CUT, Pink Floyd, Columbia/CBS
- 8 7 LIONEL RICHIE, Lionel Richie, Motown
- 9 6 RIO, Duran Duran, Capitol
- 10 11 THE CLOSER YOU GET, Alabama, RCA
- 11 10 TOTO IV, Toto, Columbia/CBS
- 12 12 THE DISTANCE, Bob Seger, Capitol
- 13 15 WAR, U2, Island
- 14 16 TOO-RYE-AY, Dexys Midnight Runners, Mercury
- 15 18 KIHNSPIRACY, Greg Kihn Band, Beserkley
- 16 14 KISSING TO BE CLEVER, Culture Club, Virgin/Epic
- 17 13 POWERLIGHT, Earth, Wind & Fire, Columbia/CBS
- 18 21 WE'VE GOT TONIGHT, Kenny Rogers, Liberty
- 19 23 1999, Prince, Warner Bros
- 20 24 CUTS LIKE A KNIFE, Bryan Adams, A&M
- 21 17 WORKOUT RECORD, Jane Fonda, Columbia/CBS
- 22 20 BLINDED BY SCIENCE, Thomas Dolby, Capitol
- 23 30 JARREAU, Jarreau, Warner Bros
- 24 32 ELIMINATOR, ZZ Top, Warner Bros
- 25 29 AFT, After The Fire, Epic
- 26 33 THE GOLDEN AGE. . . Thomas Dolby, Capitol
- 27 19 THREE LOCK BOX, Sammy Hagar, Geffen
- 28 22 BUILT FOR SPEED, Stray Cats, EMI-America
- 29 26 MONEY AND CIGARETTES, Eric Clapton, Duck/WB
- 30 27 ANOTHER PAGE, Christopher Cross, Warner Bros



- 31 31 PLEASURE VICTIM, Berlin, Geffen
- 32 28 NIGHT AND DAY, Joe Jackson, A&M
- 33 34 GET NERVOUS, Pat Benatar, Chrysalis
- 34 37 SPRING SESSION M, Missing Persons, Capitol
- 35 35 SCOOP, Pete Townsend, 21 Records
- 36 25 CUT, Golden Earring, Atco
- 37 — NEVER SURRENDER, Triumph, RCA
- 38 — JULIO, Julio Iglesias, Columbia/CBS
- 39 — OUTSIDE/INSIDE, The Tubes, Capitol
- 40 — COMPUTER GAMES, George Clinton, Capitol

Compiled by Billboard

INDIE LPs

- 1 — HIGH LAND, HARD RAIN, Aztec Camera, Rough Trade ROUGH 47
- 2 1 IT'S TIME TO SEE WHO'S WHO, Conflict, Corpus Christi ITS 3
- 3 4 BEFORE HOLLYWOOD, Go Betweens, Rough Trade ROUGH 54
- 4 3 PILLOWS AND PRAYERS, Various, Cherry Red Z RED 41
- 5 5 1981-1982 MINI-LP, New Order, Factory FEP 313
- 6 2 SONG AND LEGEND, Sex Gang Children, Illuminated JAMS 666
- 7 6 SEDUCTION, Danse Society, Society SOC 882
- 8 10 GANG WAR, Prince Charles & The City Beat Band, Greyhound GRLP 101
- 9 7 CARE, Shriekback, Y YLP 502
- 10 13 DIG THAT GROOVE BABY, Toy Dolls, Volume VOLT 1
- 11 9 LET THE TRIBE INCREASE, Mob, Xntrix MAD 4
- 12 8 LAZY WAYS, Marine Girls, Cherry Red B RED 44
- 13 19 ENFLAME, Passage, Cherry Red B RED 45
- 14 18 TWICE UPON A TIME, Hawkwind, Friends & Relations, Flicknife SHARP 107
- 15 21 ONE AFTERNOON IN A HOT AIR BALLON, Artery, Red Flame RF 18
- 16 24 MOVEMENT, New Order, Factory FACT 50
- 17 15 NIPPED IN THE BUD, Various, Rough Trade ROUGH 57
- 18 20 FETISCH, X Mal Deutschland, 4AD CAD 30
- 19 16 CHAOS UK, Chaos UK, Riot City City 002
- 20 — RANTING AT THE NATION, Attila The Stockbroker, Cherry Red A RED 46



ATTILA: Ranting away at 20

Pic by Tony Mattram

- 21 11 A DISTANT SHORE, Tracey Thorn, Cherry Red M RED 35
- 22 12 WRECKIN' CREW, Meteors, I D NOSE 1
- 23 22 ALL SYSTEMS GO, One Way System, Anagram GRAM 003
- 24 14 NORTH MARINE DRIVE, Ben Watt, Cherry Red B RED 40
- 25 23 MACHINE, 1919, Red Rhino REDLP 25
- 26 26 THE PARTISANS, Partisans, No Future PUNK 4
- 27 17 SURPRISE SURPRISE, Mezzoforte, Steinar STETLP 02
- 28 27 UPSTAIRS AT ERIC'S, Yazoo, Mute STUMM 7
- 29 25 THE MAVERICK YEARS, Wahl, Wonderful World WW 1
- 30 29 STRIVE TO SURVIVE, A Flux Of Pink Indians, Spiderleg SDL 8

Compiled by MRIB

INDIE 45s

- 1 1 BLUE MONDAY, New Order, Factory FAC 73
- 2 2 ZOMBIE CREEPING FLESH, Peter & The Test Tube Babies, Trapper EARS 1
- 3 3 PEPPERMINT PIG, Cocteau Twins, 4AD AD 303
- 4 7 CATTLE AND CANE, Go Betweens, Rough Trade RT 124
- 5 4 HANGOVER, Serious Drinking, Upright UP 5
- 6 8 SONG AND LEGEND, Sex Gang Children, Illuminated ILL 20
- 7 10 ANGRY SONGS, Omega Tribe, Crass 221984/10
- 8 6 ANACONDA, Sisters Of Mercy, Merciful Release MR 019
- 9 9 CRY ME A RIVER, Julie London, Edsel E 5004
- 10 5 WHITE RABBIT, Damned, Big Beat NS85
- 11 25 A GIRL CALLED JOHNNY, Water Boys, Chicken Jazz CJ 1
- 12 12 LINED UP, Shriekback, Y Y 102
- 13 23 MEGLOMANIA (EP), Blood, No Future OI 22
- 14 16 FAT MAN, Southern Death Cult, Situation 2 SIT 19
- 15 13 AS HIGH AS YOU CAN GO, Chameleons, Statik STAT 30
- 16 24 LIFE ON THE RED LINE, Violators, Future FS 2
- 17 18 BAD SEED, Birthday Party, 4AD BAD 301
- 18 35 ALICE, Sisters Of Mercy, Merciful Release MR 015
- 19 21 IN NOMINE PATRI, Alternative, Crass 221984/8
- 20 14 SOMEWHERE/HIDE, Danse Society, Society SOC 124
- 21 15 LOVE UNDER WILL, Blood And Roses, Kamera ERA 018-12
- 22 20 MEXICAN RADIO, Wall Of Voodoo, Illegal ILS 0036
- 23 28 BEASTS, Sex Gang Children, Illuminated ILL 1112
- 24 - COUNTRY FIT FOR HEROES, Various, No Future 120133

- 25 33 LOVE'S A LONELY PLACE, Virginia Astley, Why Fi WFI 001
- 26 34 IT'S NOT ME TALKING, A Flock Of Seagulls, Cocteau COQ T 3
- 28 22 OBLIVIOUS, Aztec Camera, Rough Trade RT 122
- 29 11 GARDEN PARTY, Mezzoforte, Steinar STE 705
- 30 26 DIE FOR ME, Uproar, Lightbeat RAW 2
- 31 37 KANGAROO COURT, Ritual, Red Flame RF 1217
- 32 44 LOVE WILL TEAR US APART, Joy Division, Factory FAC 23
- 33 - LOW PROFILE, Cook Da Books, Kiteland 123
- 34 27 DYING MAN, A-Heads, TW HIT 107
- 35 - TELECOMMUNICATION, Blitz, Future FS 3
- 36 19 OCEANIC EXPLORERS (EP), Ex Post Facto, Probe Plus PP3
- 37 29 THE MENTAL DISORDER EP, Disorder, Disorder ORDER 4
- 38 39 JOHNNY REMEMBER ME, Meteors, ID EYE 1
- 39 - FORCES OF THE LAW (EP), Destructors, Illuminated ILL 19
- 40 30 TWIST AND TURN, Slaughter & The Dogs, Thrush THURSH 1
- 41 47 ALL I SEE IS YOU, Eddie & Sunshine, Survival SUR 010
- 42 38 CRAZY ABOUT LOVE, Wire, Rough Trade RT 123T
- 43 43 BELA LUGOSI'S DEAD, Bauhaus, Small Wonder WEENY 2
- 44 41 19TH NERVOUS BREAKDOWN, Shockabilly, Rough Trade RT 127
- 45 42 LIMO LIFE, Urban Dogs, Fall Out FALL 011
- 46 - TESTCARD F, Bandwagon, Tango NCH4
- 47 40 FASHION PARADE, Instant Agony, Half Man Half Biscuit DUNK 2
- 48 36 GET THE BALANCE RIGHT, Depeche Mode, Mute 7 BONG
- 49 31 WHERE I STAND, Maisonettes, Ready Steady Go RSG 2
- 50 32 TAINTED LOVE, Dave Phillips & The Hot Rod Gang, Rockhouse SP 8303

Compiled by MRIB

TOP 12 SINGLES TOP 15 CASSETTES

- 1 2 BLUE MONDAY, New Order, Factory FAC7312
- 2 4 TRUE, Spandau Ballet, Chrysalis SPANX1
- 3 9 (KEEP FEELING) FASCINATION, Human League, Virgin VS56912
- 4 7 DANCING TIGHT, Galaxy, Ensign 12ENY501
- 5 2 LET'S DANCE, David Bowie, EMI America 12EA152
- 6 3 BEAT IT, Michael Jackson, Epic TA3258
- 7 6 WE ARE DETECTIVE, Thompson Twins, Arista ARIST12526
- 8 - FLIGHT OF ICARUS, Iron Maiden, EMI 12EMI5378
- 9 5 CHURCH OF THE POISON MIND, Culture Club, Virgin VS57112
- 10 11 TEMPTATION, Heaven 17, Virgin VS57012
- 11 8 I AM (I'M ME), Twisted Sister, Atlantic A9854T
- 12 10 LOVE IS A STRANGER, Eurythmics, RCA DAT1
- 13 - PALE SHELTER, Tears For Fears, Mercury IDEA512
- 14 14 YOUNG FREE & SINGLE, Sunfire, Warner Bros W9897T
- 15 - CREATURES OF THE NIGHT, Kiss, Casablanca KISS412
- 16 20 MINEFIELD, I-Level, Virgin VS56312
- 17 15 TWIST (ROUND & ROUND), Chill Fac-Torr, Philly World PWSL109
- 18 16 LAST FILM, Kissing The Pink, Magnet 12KTP3
- 19 18 SHE'S IN PARTIES, Bauhaus, Beggars Banquet BEG91T
- 20 - STOP & GO, David Grant, Chrysalis GRANX1
- 21 12 OOH TO BE AH, Kajagoogoo, EMI 12EMI5368
- 22 17 FIELDS OF FIRE, Big Country, Mercury COUNT212
- 23 - OUR LIPS ARE SEALED, Fun Boy Three, Chrysalis FUNBX1
- 24 - POWER & THE GLORY, Saxon, Carrere SAXONT1
- 25 13 THE HOUSE THAT JACK BUILT, Tracie, Respond KOBX701

- 1 - LET'S DANCE, David Bowie, EMI America TCAML3029
- 2 2 THRILLER, Michael Jackson, Epic EPC4085930
- 3 3 FASTER THAN THE SPEED OF NIGHT, Bonnie Tyler, CBS CBS4025304
- 4 4 SWEET DREAMS ARE MADE OF THIS, Eurythmics, RCA RCAK6063
- 5 6 TRUE, Spandau Ballet, Chrysalis ZCDL1403
- 6 - WHITE FEATHERS, Kajagoogoo, EMI TCCEMC3433
- 7 11 TOTO IV, Toto, CBS 4085529
- 8 14 QUICK STEP & SIDE KICK, Thompson Twins, Arista 404924
- 9 - CARGO, Men At Work, Epic EPC4025372
- 10 8 LIVE, Kids From Fame, BBC KIDK003
- 11 7 RIO, Duran Duran, EMI TCCEMC3411
- 12 5 THE FINAL CUT, Pink Floyd, Harvest TCSHPF1983
- 13 18 THE HURTING, Tears For Fears, Mercury MERSC17
- 14 10 JOURNEY THROUGH THE CLASSICS, Louis Clark/RPO, K-Tel OCE2226
- 15 13 HELLO! I MUST BE GOING, Phil Collins, Virgin TCV2252
- 16 9 CHART RUNNERS, Various, Ronco 4CRTL2090
- 17 15 BUSINESS AS USUAL, Men At Work, Epic 4085669
- 18 16 RICHARD CLAYDERMAN, Richard Clayderman, Decca KSKC5329
- 19 - 20 GREATEST ITALIAN LOVE SONGS, Various, Telstar STAC2230
- 20 23 WORKOUT, Jane Fonda, CBS 4088581
- 21 12 DEEP SEA SKIVING, Bananarama, London KRAMC1
- 22 21 VISIONS, Various, K-Tel OCE2199
- 23 27 HEARTBREAKER, Dionne Warwick, Arista 404974
- 24 22 KISSING TO BE CLEVER, Culture Club, Virgin TCV2232
- 25 19 THE KEY, Joan Armatrading, A&M CXM64912
- 26 - SHAPE UP AND DANCE VOL I, Various, Lifestyle LEGC1
- 27 - LIONEL RICHIE, Lionel Richie, Motown CSTMA8037
- 28 24 WAR, U2, Island ICT9733
- 29 17 HOT LINE, Various, K-Tel CE2207
- 30 - NON STOP DANCING PARTY POWER, James Last, Polydor POLDC5094

Flashback

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April 22, 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 21, 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 20, 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 21 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 7 DANCING TIGHT/INSTRUMENTAL, Galaxy, Ensign 12in
- 4 13 MINEFIELD/GIVE ME (REMIX), I-Level, Virgin 12in
- 5 5 SMOOTHIN GROOVIN/DJ'S DELIGHT, Ingram, US Mirage 12in
- 6 17 MUSIC/INSTRUMENTAL, "D" Train, Prelude 12in
- 7 26 LOVE TOWN, Booker Newberry III, US Boardwalk 12in
- 8 4 WEEKEND (WEEKDAY SIDE)/(WEEKEND SIDE), Class Action, Jive 12in
- 9 6 DON'T YOU GIVE YOUR LOVE AWAY, Steve Shelto, Epic 12in
- 10 3 JOY/INSTRUMENTAL/GRACE, The Band AKA, Epic Streetwave 12in
- 11 9 I AM SOMEBODY, Glenn Jones, RCA 12in
- 12 11 YOUNG FREE AND SINGLE, Sunfire, Warner Bros 12in
- 13 14 NEVER TOO LATE/MYSTIC WOMAN/RAINBOWS OF LOVE, Lonnie Liston Smith, US Doctor Jazz LP
- 14 10 GARDEN PARTY, Mezzoforte, Steinar 12in
- 15 19 YOU ARE IN MY SYSTEM, Robert Palmer, Island 12in
- 16 8 ROCK THE BOAT, Forrest, CBS 12in
- 17 12 TONIGHT/THIS TIME/TURN ME OUT, Whispers, Solar 12in
- 18 15 I JUST GOTTA HAVE YOU (LOVER TURN ME ON), Kashif, Arista 12in
- 19 45 JUICY FRUIT, Mtume, US Epic 12in
- 20 27 BEAT IT, Michael Jackson, Epic 12in
- 21 33 IN THE BOTTLE/MEGAMIX WITH THE SMURF, C.O.D., Streetwave 12in
- 22 24 TAKE ME TO THE TOP/INSTRUMENTAL, Advance, US Polydor 12in
- 23 20 MORNING/LOVE IS WAITING/I WILL BE HERE FOR YOU/STEP BY STEP/BLACK AND BLUES/SAVE ME/BOOGIE DOWN, Al Jarreau, Warner Bros LP
- 24 32 LET'S DANCE, David Bowie, EMI America 12in
- 25 21 HIP HOP BE BOP (DON'T STOP), Man Parrish, Polydor 12in
- 26 31 MR. DJ/MEGAMIX WITH LADIES' NIGHT, Wish, Streetwave 12in
- 27 30 TIMES ARE TIGHT (INSTRUMENTAL), Jimmy Young, Nitelife 12in
- 28 35 SPECIAL LADY (INSTRUMENTAL)/BETTER TAKE TIME, Second Image, Polydor 12in
- 29 16 IS THIS THE FUTURE?, Fatback, US Spring LP
- 30 23 OOH I LOVE IT (LOVE BREAK), Salsoul Orchestra, Salsoul 12in
- 31 18 GET ON UP, Jazzy Dee, Laurie 12in
- 32 60 WALKIN' THE LINE, Brass Construction, US Capitol 12in
- 33 22 I'M DOWN FOR THAT/SHE'S GOT TO BE (A DANCER), Jerry Knight, Funk A&Merica 12in
- 34 34 BABY'S GOT ANOTHER, Richard Jon Smith, Jive 12in
- 35 43 SUMMER NIGHTS IN RIO/SOMEWHERE IN MY PAST/DRIFTIN' ON A DREAM, Wilton Felder, MCA LP
- 36 38 THE MUSIC GOT ME, Visual, Prelude 12in
- 37 25 DO YOU WANNA DANCE (INSTRUMENTAL), Lavius, US Golden Pyramid 12in
- 38 36 THRILLER/WANNA BE STARTIN' SOMETHIN'/P.Y.T. (PRETTY YOUNG THING)/BABY BE MINE/THE LADY IN MY LIFE, Michael Jackson, Epic LP
- 39 68 CASH (CASH MONEY)/JUNGLE STOMP, Prince Charles, Virgin 12in
- 40 44 DON'T HOLD BACK YOUR LOVE, Loose Ends, Virgin 12in
- 41 — SAVE THE OVERTIME (FOR ME), Gladys Knight & The Pips, CBS 12in
- 42 71 STOP AND GO, David Grant, Chrysalis 12in
- 43 51 YOU CAN'T HIDE (YOUR LOVE FROM ME) (REMIX), David Joseph, Island/US Mango 12in
- 44 28 CANDY GIRL, New Edition, London 12in
- 45 39 YOU MEET MY APPROVAL/NOBODY CAN BE YOU, Steve Arrington's Hall Of Fame, Atlantic LP/12in promo
- 46 37 COME WITH ME/SANGRIA, Tania Maria, US Concord Jazz Picante LP
- 47 49 BE BOP ROCK/PT. 2, Beat Boys, US Sugarscoop 12in
- 48 53 DIDN'T KNOW ABOUT LOVE (TILL I FOUND YOU), Lenny White, US Elektra 12in
- 49 63 KNOCKING DOWN LOVE, Goldie Alexander, Proto 12in
- 50 40 THE GIRL IS FINE (SO FINE), Fatback, Spring 12in
- 51 42 THE HUNTER/WINGS OF FIRE/NIGHT FLIGHT, Joe Sample, MCA LP
- 52 76 LET IT OUT, Blue Feather, Mercury 12in
- 53 61 LOVE IS A GAME (REMIX), Harry Ray, Sugarhill 12in
- 54 50 KEEP ON LOVIN' ME/LOVE FOR LOVE, Whispers, Solar LP
- 55 — LOVE'S GONNA GET YOU/AT LAST, UK Players, RCA 12in
- 56 48 GET HER CRAZY/YUM-YUM, Nile Rodgers, US Mirage 12in
- 57 70 GROOVIN ON A GROOVE, Ingram, US Mirage LP
- 58 58 DANCE GROOVE, Transit, US Storm 12in
- 59 52 FALLING (REMIXES), The Biz, Midas 12in
- 60 81 DO IT ANYWAY YOU WANNA, Cashmere, Philly World 12in
- 61 56 STONE LOVE/HELP YOURSELF TO MY LOVE/DON'T STOP MY LOVE/RUMORS, Kashif, US Arista LP
- 62 — TRUE/LIFELINE (REMIX), Spandau Ballet, Reformation 12in
- 63 57 LOVIN' YOU/SUDDENLY/BE MY LOVE/MUCH TOO MUCH/JUST FOR YOU, Marcus Miller, Warner Bros 12in/US LP
- 64 46 STREET THEMES/BE MY LADY (TONIGHT), Charles Earland, US Columbia LP
- 65 62 KNOCKOUT (REMIX), Margie Joseph, Jive 12in
- 66 41 MORE THAN EVER NOW/SOALIN', Muscle Shoals Horns, US Monument LP
- 67 — ALL NIGHT LONG, Mary Jane Girls, US Gordy LP
- 68 — YOU'RE THE SWEETEST ONE, Luther Vandross, Epic 12in
- 69 — YOU ARE IN MY SYSTEM, The System, Polydor 12in
- 70 74 BLUE MONDAY/THE BEACH, New Order, Factory 12in
- 71 — WE CAN WORK IT OUT, Brass Construction, US Capitol LP promo
- 72 — MONEY'S TOO TIGHT (TO MENTION), Valentine Brothers, Energy 12in
- 73 79 REACH OUT, Narada Michael Walden, Atlantic 12in
- 74 64 IN THE STREETS/TIGHT JEANS, Prince Charles, Greyhound 12in
- 75 65 HEAT YOU UP (MELT YOU DOWN), Shirley Lites, US West End 12in
- 76 59 YOUNG FREE AND SINGLE, Lorita Grahame, Intense 12in
- 77 — I'M OUT TO CATCH, Leon Haywood, US Casablanca 12in LP
- 78 85 SAM THE SAMBA MAN, Rah Band, TMT 12in
- 79 83 SHOOT YOUR BEST SHOT/GEMSTONE, Burgess Gardner, US MCA LP
- 80 — COMMUNICATION BREAKDOWN, Junior, Mercury 12in
- 81 — LOVE ODYSSEY (EXTENDED REMIX), T-Connection, Capitol 12in
- 82 — CHANGING FOR YOU/BAD MOTOR SCOOTER/BOTTOM'S UP, Chi-Lites, US Larc LP
- 83 — FIVE SPOT, War, US MCA LP
- 84 — CANDY MAN/INSTRUMENTAL, Mary Jane Girls, Gordy 12in
- 85 — TELL TALE HEART, Neil Lockwood, Red Bus 12in

NIGHTCLUB

- 1 1 LET'S DANCE, David Bowie, EMI America 12in
- 2 4 BEAT IT, Michael Jackson, Epic 12in
- 3 14 TRUE/LIFELINE (REMIX FOR US), Spandau Ballet, Reformation 12in
- 4 2 ROCK THE BOAT, Forrest, CBS 12in
- 5 5 BILLIE JEAN (REMIX), Michael Jackson, Epic 12in
- 6 3 YOU CAN'T HIDE (YOUR LOVE FROM ME), David Joseph, Island 12in
- 7 15 TWIST (ROUND 'N' ROUND), Chill Fac-Torr, Philly World 12in
- 8 10 CHURCH OF THE POISON MIND, Culture Club, Virgin 12in
- 9 6 JOY, Band AKA II, Epic Streetwave 12in
- 10 26 MINEFIELD, I-Level, Virgin 12in
- 11 8 BLUE MONDAY/THE BEACH, New Order, Factory 12in
- 12 28 LOVE IS A STRANGER, Eurythmics, RCA 12in
- 13 11 IS THERE SOMETHING I SHOULD KNOW (MONSTER MIX), Duran Duran, EMI 12in
- 14 12 THRILLER, Michael Jackson, Epic LP
- 15 9 YOUNG, FREE AND SINGLE, Sunfire, Warner Bros 12in
- 16 16 HIP HOP BE BOP (DON'T STOP), Man Parrish, Polydor 12in
- 17 30 (KEEP FEELING) FASCINATION, Human League, Virgin 12in
- 18 7 GARDEN PARTY, Mezzoforte, Steinar 12in
- 19 13 SNOT RAP, Kenny Everett, RCA 12in
- 20 21 WEEKEND, Class Action, Jive 12in
- 21 — TEMPTATION, Heaven 17, Virgin 12in
- 22 33 DANCING TIGHT, Galaxy, Ensign 12in
- 23 19 GET ON UP, Jazzy Dee, Laurie 12in
- 24 — WE'RE CELEBRATING, Language, Stiff 12in
- 25 22 SWEET DREAMS (ARE MADE OF THIS), Eurythmics, RCA 12in
- 26 25 I AM SOMEBODY, Glenn Jones, RCA 12in
- 27 17 RIP IT UP, Orange Juice, Polydor 12in
- 28 18 OOH TO BE AH (CONSTRUCTION MIX), Kajagoogoo, EMI 12in
- 29 40 DON'T HOLD BACK YOUR LOVE, Loose Ends, Virgin 12in
- 30 27 YOU ARE IN MY SYSTEM, Robert Palmer, Island 12in
- 31 — WHY CAN'T WE LIVE TOGETHER, Maximum Joy, Garage 12in
- 32 35 I JUST GOTTA HAVE YOU (LOVER TURN ME ON), Kashif, Arista 12in
- 33 34 CANDY GIRL, New Edition, London 12in
- 34 47 CASH (CASH MONEY), Prince Charles & The City Beat Band, Virgin 12in
- 35 23 BREAKAWAY (WELL EXTENDED AND REMIXED), Tracey Ullman, Stiff 12in
- 36 32 OOH I LOVE IT (LOVE BREAK), Salsoul Orchestra, Salsoul 12in



- 37 — LOVE'S GONNA GET YOU, UK Players, RCA 12in
 - 38 38 MR DJ, Wish, Streetwave 12in
 - 39 31 DON'T GIVE YOUR LOVE AWAY, Steve Shelto, Epic 12in
 - 40 29 TONIGHT, Whispers, Solar 12in
 - 41 24 NA NA HEY HEY KISS HIM GOODBYE, Bananarama, London 12in
 - 42 20 LOVE ON YOUR SIDE (RAP BOY RAP), Thompson Twins, Arista 12in
 - 43 37 BOXERBEAT, JoBoxers, RCA 12in
 - 44 — ROCK YOUR BABY, Disco Connection, PRT 12in
 - 45 44 WORDS, FR David, Carrere 12in
 - 46 36 BABY'S GOT ANOTHER, Richard Jon Smith, Jive 12in
 - 47 43 DER KOMMISSAR, After The Fire, CBS 12in
 - 48 41 DON'T TALK TO ME ABOUT LOVE, Altered Images, Epic 12in
 - 49 46 GET LOOSE, Evelyn King, RCA 12in
 - 50 — CRAZY MUSIC, Ottawan, Carrere 12in
- Selections from this chart are played on Radio Luxembourg (208 metres) between 9 and 11pm on Fridays and 11pm and 1am on Mondays.*

BOYS TOWN DISCO

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

DISCOS



JAMES HAMILTON
at the controls

ODDS 'N' BODS

DAVID JOSEPH 'Let's Live It Up (Nite People)' will be the follow-up in about two weeks, a bubbly 120bpm jitterer tied to a busy more electronic beat and possibly less catchy as a pop crossover than last time — but sure to be big in the clubs. . . **Steve Harvey** is not on Elite but on Pressure, who share the same building, and released **Norman Giscombe Junior's** debut in 1980 — meanwhile, Elite/Challenge's **Andy Sojka** has kicked off the new extremely limited **Blackmarketing** mailing list (great name!) with a (needlessly?) remixed **Craig Peyton** 'Be Thankful For What You Got' white label, which will be on Elite! . . . **Island's Bryan O'Connor**, who claims 'Galaxy' is currently out-selling **David Bowie** on 12in', will be reviewing his mailing list soon and warns "anyone not pulling their weight will be knocked off" . . . Phonogram's **Jeff Young** is joined by DJ/import distributor **Mike Sefton** as a similarly knowledgeable plugger from May 9. . . **Prince Charles** 'In The Streets' has evidently been remixed for Greyhound 12in. . . **Gladys Knight** is indeed on UK 12in (CBS TA3314). . . **George Clinton** 'Atomic Dog' unseated 'Billie Jean' as top US Black single — and has a dynamite video, if you can catch it. . . **Edwin Starr** appears at Mayfair's Gullivers for the next two Thursdays (28/5), sandwiching the **Chi-Lites** on Wednesday (4) — mmm-hmm! . . . **Second Image** continue touring at Preston Clouds (Thur 28), Retford Porterhouse (Fri), Harlow Benny's (Sat), Purley Cinderella Rockefeller's (Sun), Ilford Room At The Top (Tues), before supporting all the **Maze** concerts. . . **Galaxy's Phil Fearon** PAs Saturday (30) at Peckham Kisses, where **Froggy** makes

his first monthly appearance alongside regulars **Steve Walsh**, **Lyndon T. Gordon Mac**. . . **Steve Walsh**, **Tony Jenkins**, **Owen Washington**, **Ian Shaw**, **Chris Ellis**, **Tim Westwood** soul London Lyceum's Bank Holiday Monday alldayer (2) — and mafioso **Chris Brown** joins the National Soul Festival line-up for the next one on May 30. . . **Capital's** cool talkin' pin-up **Gary Crowley** joins **George 'Zorba' Alexander** for a return engagement at Harrow Leisure Centre on Friday (29) . . . 'DJ Of The Year' winner at Edgbaston's **Faces French** was **Franklyn Hughes** (Long Eaton Donovan's), runners-up being **Mick McGinley** (Wakefield Heppy's), **Ian Plant** (Blackpool Raffles), **Jimmy Franks** (Birmingham Cagney's) — all from north of Watford, you'll note. . . **Brian Cardno** has started Saturdays (Thurs/Fri too when possible) at Berwick's Red Lion in Castle Gate, pub hours (free admission) and as up-front as punters and finances will allow. . . **Darryl Hayden** has stopped managing nightclubs to concentrate on a mobile big-screen video show, which you can see at Wimbledon Tiffanys (Thurs), London Lyceum (Sat), Mortlake Rumps (Mon) weekly — the Monday Rumps gig includes a DJ audition slot for which two aspiring jocks are always needed, and incidentally **John 'Kojak' Harvey** has resurfaced at Rumps spinning soul oldies (what else?) on Thursdays. . . **Dave Thomas** has switched to Shrewsbury Tiffanys on Saturdays, doing under-18s on Mondays. . . **Steve Davies** is part of a DJ team who pack 1,300 under-18s into Kirkcaldy Bentleys every Monday! . . . **David Bryant** however does over-23s at Camberley Splinters on Mondays — hey Dave, get hip! . . . **Frank Samms** is "now well established Sunday night at Adlestons's Holly Tree, and Mondays at London's Maximus in Leicester Square playing rock and electro music". . . **Nick Ratcliffe** & **John Dene** on Tuesdays at Guildford's Cinderella Rockefeller's have gone mad on phasing, doing it to practically everything — and to my surprise I've had much praise for the phasing on my **Wish** remix, which I wouldn't mind re-doing with less gimmickry. . . **C.O.D.** 'In The Bottle' / **Tyrene Brunson** 'The Smurf' megamix begins with some electronic drum beats laid down by **Streetwave's** resident engineer **Rob Mallett** (a big inspiration and help with the studio tricks), a quick 'Smurf' scratch before editing alternate beats into some "harmonized" instrumental, the "uno duo" countdown then synched over the music before it then synchs one bar apart, phases, adds **Rob** on electronic drum "gating" another synched copy, then runs the vocal over the instrumental



SANDY MARTIN, that most photographed of DJs from Swindon's Brunel Rooms, has yet another gimmick. Created specially for the venue's recent 10th anniversary week, this apparently is the follow-up to **Russ Abbott's** 'Jimmy' character on TV. 'Hughie The Heed' (sic, pronounced in strong Scots accent). Thrilling, huh? If you had sent us a photo, we could have printed that instead!

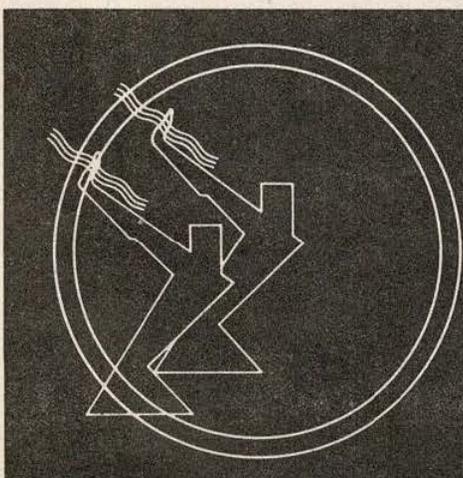
before hitting the main "gated" break which segues into a similarly "gated" 'Smurf' before returning to a less tampered with but much re-edited mainly instrumental finale — so now you know! ('gating' is a trick that cuts out the body of the beat to leave just the peaks) . . . **PRT** or **Streetwave** must have something running slow, as somehow both my remixes have ended up 2bpm slower than anticipated! . . . **I-Level** I am delighted to see has posed fewer problems to other jocks than experienced by me, when on its first play the floor just vanished — like gone, baby, goodbye! — which was upsetting as I'd only played it because I thought they were good. . . **Frenchie** (Blackpool) is not alone in noticing how **Burgess Gardner's** album uses several old **Al Hudson** backing tracks, 'Gemstone' in particular being nothing less than 'Spread Love'. . . **Catherine Harris** (Preston) — was that you at Gully's last Saturday? — reckons **Jeffrey Daniel** is seen looking mean behind the first warehouse door in **Michael Jackson's** 'Beat It' video. . . **David Grant** took time out from his club PAs to look in at Gully's and tell me to lay off with the "Jeffrey Daniel" comments — gulp! . . . **Kev Hill** (Brentwood) ended up gigging (playing tapes from his car) just for the booze at Easter on his fruitless trip to Cornwall, when asked to help make a "jazz-lunk" night at Liskard's Carlton Suite more accurately just that. . . 'Darktown Strutters' Ball' somehow moved 'Downtown' in my party top 20 last week! . . . **Danny & The Juniors** founder **Danny Rapp** apparently killed himself on April 5 in Arizona, aged 42 — 'At The Hop' will never die, though. . . **Derek Lawrence** (75 Argyll Ave, Southall, Middx) needs copies of **Maurice Starr** 'Let's Dance' and **Lime** 'You're My Magician (Instrumental)',

adding that some of his Saturday punters at Southall White Hart's Friends refer to electrophonic phunk as 'ET music' — Extremely Tedious! . . . **Adrian Dunbar** (Bournemouth Adams Sun/Tues, Southampton Warehouse Thurs/Fri/Sat) says **Julius Brown** 'Party' sandwiches perfectly with **Sylvester** 'Be With You'/'Don't Stop' — he also hopes for some mailing list recognition now he's working five nights a week, playing up-front black as well as gay music (in fact he's so busy he's considering giving up his day job!) . . . **Chester Brown** (Selsy) says 'Beat It' is a killer mix with **Ike & Tina Turner** 'Nutbush City Limits' (150-154bpm), but somehow he hasn't noticed we print not one, not even two, but actually three different types of disco chart! . . . **DJs** not on record pluggers' mailing lists, or at least who buy a lot of their material, may have nothing much to gain by sending us their charts but those are the ones we especially want — please? . . . **YOWSAH YOWSAH YOWSAH!**

BREAKERS

BUBBLING UNDER the Disco 85 are **William Robinson** 'Prime Time' (US Coast To Coast 12in), **Change** 'This Is Your Time'/'Don't Wait Another Night'/'Tell Me Why' (US Atlantic RFC LP), **Nile Rogers** 'The Land Of The Good Groove' (Mirage 12in), **Billy Griffin** 'Be With Me (Remix)' (CBS 12in promo), **Indeep** 'When Boys Talk' (US Sound Of New York 12in), **Warp 9** 'Light Years Away' (US Prism 12in), **David Diggs** 'Gentle Thoughts' (US PAJ LP), **Bill Fredericks** 'Too Busy Thinking About My Baby' (Unigram 12in), **Anthony Franklin** 'Hot Number' (US Mirage 12in), **Flowchart** 'Ask The Boss' (Greyhound 12in), **Pagoda** 'Finders Keepers'/'We're Alright Tonight'/'Go Back' (PAG 12in), **Black Gold** 'C'mon Stop' (US Prelude 12in), **Steve Harvey** 'Something Special' (Pressure 12in promo), **Grace Jones** 'My Jamaican Guy (Remix)' (Island 12in), **Fat Larry's** Band 'Stubborn Kind Of Fellow'/'Changes' (Virgin 12in), **T-Connection** 'The Game Of Life'/'Time Is Short' (US Capitol LP), **O'Bryan** 'I'm Freaky' (Capitol 12in), **Greg Kinn** Band 'Jeopardy'/'Inst' (Beserkey 12in), **Level 42** 'Out Of Sight Out Of Mind' (Polydor 12in), **Second Image** 'Can't Keep Holding On '83 (Remix)' (Polydor 12in twinpack), **Marcia Griffiths** 'Electric Boogie' (Island 12in), **Elixia** 'Soho

continues over



SECOND IMAGE

THEIR DEBUT ALBUM AND CASSETTE

FEATURING

CAN'T KEEP HOLDING ON '83 (RE-MIX)
SPECIAL LADY (VOCAL VERSION)

OUT NOW



DISCOS

From page 33

Phaze'/Soho Nights' (Record Shack 12in), Venna 'Watching You' (US Sutra 12in), Sharon Redd 'Takin' A Chance On Love' (Prelude 12in), Dazz Band 'On The One' (Motown 12in), Yarbrough & Peoples 'Feels So Good (Remix)' (US Total Experience 12in), Michael Henderson 'Fickle/Inst' (US Buddha 12in), DeVille 'Squeeze You Hold You' (US Philly World 12in), Peter Tosh 'Johnny B Goode' (Radic 10in), Madonna 'Physical Attraction'/'Burning Up' (US Sire 12in).

HIT NUMBERS: Beats Per Minute for last week's Top 75 entries on 7in f/c/r fade/cold/resonant ending) — Spandau Ballet 48½/97-0-48½-97f, Human League 117½f, Iron Maiden 108-106-0c, Galaxy 117f, Beatles 137-135-0r, Creatures 104r, Eddy Grant 0-61f, Question 129f, Greg Kihn Band 110r, Saxon 192-197-0f, Junior 130f, Freur 0-41-82½f, A Flock Of Seagulls 149-151-0r, Icehouse 122-61-0r, Valentine Bros 109f, Eric Clapton 173f.

HOT VINYL

BRASS CONSTRUCTION: 'We Can Work It Out' (LP 'Conversations' US Capitol ST-12268) This one'll blow you away!

Already a monster for those lucky few serviced with promos, it's a fantastic old-style 'Movin'-type 117-119-118-117-116-118bpm hard driving leaper full of life (acappella fade finish), dominating the solidly trucking set's 12in-issued 114½-116bpm 'Walkin' The Line' and the groovin' movin' 121-122-123-122bpm 'I Do Love You', 118-119bpm 'No Communication', 109½bpm 'Physical Attraction', 111-114-117bpm 'It's A Shame', 130-131bpm 'Breakdown', and nice mellow instrumental 0-98-100bpm 'Easy'. Ha cha cha!

STEVE HARVEY: 'Something Special' (Pressure PRESS 005, via PRT) Perhaps significantly our top request at Gully's already, an excellent insistently pushing simple sparse 117bpm 12in thwacker with nice little twiddles between the cool title line repetition, instrumental flip.

C.O.D.: 'In The Bottle' (Streetwave WAVEL 2) The much loved/hated 117bpm vocal and instrumental electrophonic versions of Gil Scott Heron's classic are here on 3-track 12in flipped by my own 115-116-115bpm 'Special Megamix incorporating 'The Smurf' by Tyrone Brunson' (for full description see Odds 'n' Bods). Getting great floor reaction, this one I'm quite proud of!

DJ TOP TEN

ALAN CHRISTO, based in Abercynon (0443 741592) from which he jocks around South Wales, submits his 10 top classics

- 1 SEX MACHINE, James Brown, Polydor
- 2 YOUNG HEARTS RUN FREE, Candi Staton, Warner Bros
- 3 SHOW ME THE WAY, Jacksons, Epic
- 4 ME AND BABY BROTHER, War, Island
- 5 LOVING ARMS, Millie Jackson, Spring
- 6 STEP BY STEP, Joe Simon, Spring
- 7 SWEET SOUL MUSIC, Arthur Conley, Atlantic
- 8 BOOGIE WONDERLAND, Earth Wind & Fire/Emotions, CBS
- 9 BODY TALK, Imagination, R&B
- 10 TIRED OF BEING ALONE, Al Green, London

MARY JANE GIRLS: 'All Night Long' (LP 'Mary Jane Girls' US Gordy 6040GL) Presumably modelled by producer Rick James on Vanity 6, these four raunchy ladies are sensationally good — and (for us oldsters) surprisingly like the Shirelles! This sultry slow 98bpm jogger (great out of Mtume) has exploded first but check also the punchily pumping similar 121bpm 'Boys' and 125bpm 'Prove It', while the toe-curlingly introed 67bpm 'On The Inside' is most useful of the lovely smoochers.

THE CHI-LITES: 'Changing For You' (LP 'Bottom's Up' US Larc LR-8103) Eugene Record and the guys (due here for a timely visit) are back with a bang on this sensational cool acappella harmony introed gorgeous 50½-101bpm swaying jogger, beautifully sung with punchy rap halfway, while apart from the 103bpm title track 12in there's the chunkily tripping 113bpm 'Bad Motor Scooter', jittery 112bpm 'You Take The Cake', old fashioned 117bpm 'Touch Me', new classic style smoochers being Roberta Flack's 77bpm 'Making Love', 75bpm 'I Just Wanna Hold You', 74bpm 'I Love'. Oh yeah!

JIMMY YOUNG: 'Times Are Tight (Instrumental)' (Nitelife Dance Records LIFT 2) Irresistibly danceable terrific trucking 120bpm 12in flowing instrumental groove (with 'overheard conversations' effects halfway), big on import for while but stupidly here still B-side to the vocal version. Flip it!

LUTHER VANDROSS: 'You're The Sweetest One' (Epic TA3313) Classy very George Benson-ish soul drenched slushily introed the chunkily jolting (0-)115½-114bpm 12in swayer, good out of Booker Newberry III, hopefully a hit.

'D' TRAIN: 'Music' (Prelude TA3332) Not really another 'You're The One For Me' despite its initial acceptance, this slow acappella introed then fluctuating c120bpm 12in bass bumbled slightly untidy thudder gets bogged down by its good gruffly souled lyrics, but has a cleaner instrumental flip.

AL JARREAU: 'Mornin'' (LP 'Jarreau' Warner Bros U 0070) Fabulous attractive 90bpm slinker with wide MoR appeal, also on 7in (U 9929) with the tempoless dead slow 'Not Like This', others on the pleasant listening is somewhat specialist dance set getting a thin scattering of DJ play being the 111-110bpm 'Love Is Waiting', 55-110bpm 'Step By Step', 116bpm 'Black And Blues', 0-114-109bpm 'Save Me', 0-41/82bpm 'I Will Be Here For You', 112-113bpm 'Boogie Down'.

ANTHONY FRANKLIN: 'Hot Number' (US Mirage 0-99902) Chix-introed/accompained plaintive guy's bumping rumbling 117bpm 12in thudder burbles along with intense vocal breaks but next to no space for mixing out of it, or a more instrumental flip.

FATBACK: 'The Girl Is Fine (So Fine)' (Spring POSPX 590) Marvin Gaye-ish electronically backed odd 106½bpm 12in wailing atmospheric throbber with jazzy flute, cooler instrumental flip, nice but now fatally overshadowed by the LP's superb 'Is This The Future?' (a far more hit-worthy singles choice).

MARCUS MILLER: 'Lovin' You (Is Such An Easy Thing To To)' (Warner Bros W 0101T) Precise bass snapped staccato spiky 123-122bpm jitterer with Luther V's vocal help, on 3-track 33½rpm 12in with the more interestingly soulful David Sanborn-saxed lightly weaving 113½/57bpm 'Suddenly' and quietly ticking slow 46/92bpm 'Much Too Much' — all largely self-played/sung.

NARADA MICHAEL WALDEN: 'Reach Out (I'll Be There)' (Atlantic A 9858T) Heavily disguised good thundering Tony Lee-like 'reach' intro reveals a juddering 114bpm 12in rehash of the Four Tops' classic, best by far of his disappointing new LP.

TC CURTIS: 'Bump & Slide' (Hot Melt Records TC001) Squeakily sung deliberately paced slow stark simple 101½bpm 12in bumper, instrumental flip, rotund TC promising his club PAs will feature lissom dancers doin' the slide!



MAZE FEATURING FRANKIE BEVERLY: 'We Are One' LP (Capitol EST 12262) Their disappointing 123bpm 'Love Is The Key' single apart, the rest of the soul superstars' set is mellow good listening, most uptempo being the pent-up 116bpm 'Right On Time' throbber with acid guitar adding to the tension, while typical slowies are the 82½bpm 'I Wanna Thank You', 48/96½bpm title track, 38/76bpm 'Never Let Your Down', 47/94bpm 'I Love You Too Much', 63bpm 'Your Own Kind Of Way'. Get to know 'em quick, so you can sing along 'live'!

RAYMOND HARRIS: 'Under Your Spell' (US Atlantic 0-89839) Amir Bayyan co-produced interesting intro build up (the more instrumental flip's longer start is even better) to a vocally varied old fashioned group sung thudding 111½bpm 12in lurcher, which a stronger song could have made great.

BLUE FEATHER: 'Let It Out' (Mercury MERX 136) Routine solid enough 118bpm 12in smacker with rattling percussion and nice scatting but not enough 'Let's Funk Tonight' — type guitar, in 'MF Mastermix' and less dense original versions.

GEORGE DUKE: 'Reach Out' (Epic TA3267) Dramatically introed shrill EWF-ish staccato 0-112½bpm 12in clopper, rather routine to these ears with a fast galloping 132bpm 'You're The One' flip.

VAUGHAN MASON & BUTCH DAYO: 'Party On The Corner' (US Salsoul SG 396) Shep Pettibone mixed smacking 112bpm 12in cowbell clonker let down by limp 'let's boogie' party-hearty vocal interplay, but with a tougher 'Master Dub Version' rhythm breakdown flip.

MASS PRODUCTION: 'Victory '83' (LP '83' US Cotillion 90079-1) Two solid instrumentals dominate an otherwise directionless set, this 'Understanding'-type tempoed rumbling 103bpm jogger and the similar steadily pushing mellow 101-99-100bpm 'Sun Dancer' with tooting flute, the former also being 12in flip to the sub-'Master Blaster' 127bpm 'Time Bomb'.

BOBBY GILLIOM: 'Gimme A Break' (US Clappers OL-12-0006) 'Don't Stop The Music'-tempoed useful 103-104bpm 12in slow lurcher with good natured light voiced semi-rap, instrumental 'A Dub Break' flip.

JOHNY DYNELL & NEW YORK 88: 'Jam Hot (Rhumba Rock)' (US Acme Music

Corporation AMC 8301) Obviously influenced by Kid Creole (who's still only big in New York, Stateside), a simple sparse empty little 94½bpm 12in shuffler with repetitive piping electronic tone, rapping chap, chix 'n' some Latin tricks ('Rubber Mis' flip).

CUDY & THE BINK BAND: 'Home Boy (Home Girls Too)' (US Sound Of New York SNY 5103) Simple snappy but monotonous backing track 116½bpm 12in B-side good for mixing, with gals 'n' guy on isleys-ish burbling funk plugside.

BOB MARLEY & THE WAILERS: 'Buffalo Soldier' (Tuff Gong 121S 108) Unreleased typical 62/124bpm 12in reggae throbber from late '79. Somehow I doubt if black soldiers in the American Civil War (whom it's about) had dreadlocks!

CUBIE BURKE: 'Down For Double' (US Rissa Chrissa RCS-6004) Keni's kid brother was still wearing nappies in '68 when pictured gurgling with his family as The 5 Steps with Cubie, aged two! Now with recognisable brotherly mannerisms he's alone on a bubbly but badly built 118-119-120½-121-123bpm 12in jitterer, best for Burke fans (and the LADS?)

ISLEY BROTHERS: 'Between The Sheets' (US TNeck ZS4 03797) Lovely mellow sexy c84bpm 7in smoocher with jogging bass beat and sensuous vocal in 'Sexual Healing' style.

NONA HENDRYX: 'B-Boys' (LP 'Nona' US RCA AFL1-4565) Excellent chunkily rolling c112bpm Evelyn King-style swayer, hopefully a candidate for 12in release as the rest is less interesting.

BLACK GOLD: 'C'Mon Stop' (US Prelude PRLD 651) Bass synthy buzzed but old fashioned oddly tempoed c111bpm 12in electro bouncer with panting chix, a bit boring.

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| 2 May | Cabaret Club,
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| 4 May | Heroes, Manchester. | 14 May | Daniels, Hornchurch,
Essex. |
| 5 May | Part Two, Nottingham. | 23 May | Bolts, Brighton. |
| 6 May | Rockshotts, Newcastle. | | |

special EDITION



NEW EDITION: no time for girlfriends

BLINK AND you'd swear it was Musical Youth. Lend them an ear and you'd bet next week's beer money it was the Jackson Five. But you'd be wrong on both counts. For these five lads from Roxbury, Massachusetts, are America's latest youth sensation, New Edition, who are following up their recent Stateside success with an appearance in the British charts for their debut single 'Candy Girl'. And the song is a Jacksons tribute, not a rip off, according to the group's baritone, 14-year-old Michael Bivens.

"We haven't met them yet, but the song is definitely a tribute to the Jacksons," he says. "A lot of people are saying that we're trying to be just like them but we don't care. We're young and trying to make it. We know it's going to be tough."

The five lads — lead singer Ralph Tresvant with Michael and Ricardo Bell, Ronald Devol and Robert Brown — first got together in 1980 as a vocal group to take part in a local talent show. Their natural flair for crooning and their toe tapping routines caught the attention of the influential Maurice Starr who took the fledglings under his wing and wrote 'Candy Girl' for them.

"I started off wanting to be a basketball star," says Michael. "But it's not easy. There's too much competition. But I feel great about New Edition now. To feel you've achieved something and to be appreciated by people is the best."

"We've just finished an album. Soon I hope we'll be writing our own material. We look and listen. I know we could do better. We're looking to be much more successful."

A strange, almost chilling, determination for a band with an average age of 14. What time, I wonder, is left for normal youthful activities like school, girlfriends and a social life?

"New Edition doesn't interfere with school," Michael maintains. "Practice comes after school. We have a very tight schedule and have to work very hard. We don't have time for sports or girlfriends. We don't socialise that much. We just don't have the time. I do miss that but work comes first."

Schoolkids are not noted for their kindness to their contemporaries who make the grade, but the playground jibes don't seem to have bothered New Edition.

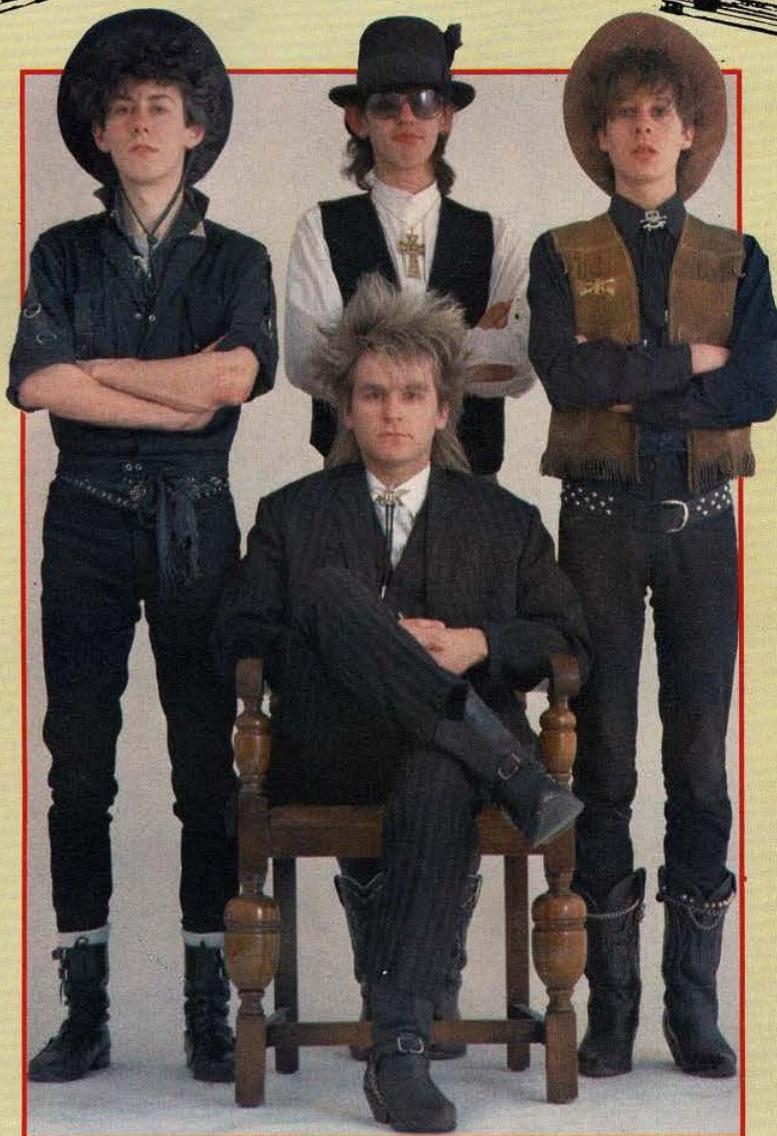
"There has been some jealousy but only verbals," says Michael. "They sometimes sing 'Candy Girl' in the playground. But it doesn't bother us. We make up for it when we're singing."

"And our parents feel just as good about it as we do. They told me it was going to be hard and now they're really proud of me."

And what chances of a trip to England soon? "There are plans to come over probably at the end of May or June," says Michael.

by SIMON TEBBUTT

DODGEM CITY



THE ALARM: head for the hills

FUN FAIRS are far from fair say The Alarm. The Welsh four-piece from the holiday resort of Rhyl have been involved in all the fiddles that make sure people lose on the swings and the roundabout.

"It's a ghost town in the winter but in summer the kids from the north west like Liverpool and Stoke liven the place up," says guitarist and singer Mike Peters. "It's then that we made our money.

"One fiddle involved banging on the tills so that the wrong amount would register. On the ride called The Waltz the customer would get pressed against chair and their loose change would get pressed against the pocket by the momentum. At the end of the night you'd lift up the seat and there'd be a fortune there."

But often methods of making ill-gotten gains need even more sleight of hand according to the band who are charting with 'The Stand'.

"The best fiddle was to wait until a ride had started before you'd give someone their change. You jump on and count the change into your own hand in full view of the customer," explains Mike. "As you tip the money into their hand you lodge the 50p piece between the thumb and forefinger part of your hand and jump off. The customer is too busy enjoying the ride to check his change. I fiddled it hundreds of times."

THE BAND, Mike Peters, Dave Sharp and Eddie MacDonald on guitars and Twist on

drums, found out that while crime pays, being noble doesn't. They opened a club called The Gallery and lost out.

"We didn't have bouncers because we put all the money into buying records," says Mike. "We had a notice which said that the club was run by kids for kids and for the love of music. If we had any trouble then we'd close."

The warning worked until punk band Discharge played

and attracted an undesirable element who tore the place apart and the club ended. The Welsh cowboys knew that the town wasn't big enough for them and hatched a plan to go to London.

They released their first single — financed themselves — called 'Unsafe Building' and promptly sold all 2000 copies — an event which attracted most record companies.

In contrast to most

provincial bands The Alarm have no qualms about coming to the English capital.

"We're looking forward to seeing the world — it opens your eyes. You can only take in so much life in one town," says Mike. "We love life and we've written all our best songs in London."

ALREADY The Alarm are marked down as ones to watch in 1983. They are one of the few punchy nights out on a very slack live scene. Their western appearance and energetic approach to music has been compared to The Clash and other bands containing the glorious spirit of 1976.

"Yes, we've been compared to the Clash," says Dave Sharp, "but they seem to be talking more about our spirit. We launch ourselves at the crowd because that's how strongly we feel about what we're singing.

"I think that spirit has been watered down and diluted by people who think that because they've a leather jacket and spiky hair then that's going to do the job."

Mike continues: "All those people who were inspired to pick up guitars by punk have learned to play their instrument but lost the reason why they learnt to play.

"Too many people have only got music that isn't very encouraging — most of it is dour and black. We are optimists and want people to be fired on. Bands like the Pistols and Clash, and the Beatles and Stones before that, used to give you a boost that could carry you into the rest of your life. The world is wide open and it's to be taken on."

Mike Gardner

JAH

WOBBLE

WHILE YOU were discussing last week's football results, I was talking to God.

Well, not actually God, but one of his messengers who goes under the name of Peter Tosh.

"I am a musical missionary sent by the Messiah, my music is not entertainment," explains the Jamaican reggae star. "I just make music, and when there is enough I make an album."

"The music comes from the creator, the divine source. All my songs are successful, I've never done nothing bad. I am good, it's only the people around me who are bad, trying to create bad elements."

"I am good, I live good, I think good. I don't have to feel good to be good, I take my goodness wherever I go."

Good. The divine source has allowed Tosh to do a version of Chuck Berry's 'Johnny B. Goode', marking his first big hit since his duet with Mick Jagger 'Don't Look Back'.

"The song is for people with ambition, to learn to read and write and make a life."

"You have to have ambition to be successful, but there are people who have luck and no ambition and still succeed. It's not ambition that makes you a success, it's determination and ambition that helps you to prolong your success and directs your way."

"The Rastaman direction is a way of life. Many will be exploited because their ambition is not the same as spirituality. Not everyone who has ambition is divine in spirit."

AS YOU might have gathered, Peter Tosh is divine in spirit. But being a saint does have its problems. "Most people don't want to listen to the truth because it causes offence."

"And most of the time



it is not the people who are offended but the bureaucrats and the governments.

"They try to create fire and they hassle you and brutalise you. I've been totally brutalised by the authorities. And hassles, but hassles are just talking."

"The police have been given authority, and if they had the power as well they would have destroyed me. But I have the power of the Almighty."

The Peter Tosh power comes, you might have gathered, from Rastafari. The religion says that Africans should go back to Africa, and that wherever an African might live, he is still an African, and they have to go back to the home country for recognition.

So why doesn't he make a move now and go back to Africa?

"You still have financial problems every time because this is the Western hemisphere, and its philosophy is exploitation."

"Living here and having responsibilities, I don't intend to hold up a bank or be subversive in my acts. That's why I'm in England, trying to make a bit of honest bread so me and my family can survive as well as my many good friends who still live in the hole."

"The hole is the pit of oppression, the pit of ignorance, and that is where I came from."

AS MOST of Peter Tosh's words revolve around Jah and Rastafari, it's impossible to reach the man behind it.

Sitting in a London hotel suite, strumming a guitar, smoking ganja and watching Playschool he hardly recognises the fact you're there.

In the corner of the room is a unicycle!

"Yeah man, I learned to ride it a couple of years ago. It was very hard, but it was something I wanted to do. I need no other reason."

PETER TOSH:
awheel and around

SIMON HILLS

DISCOS

by PAUL SEXTON

Al's well that ends well

SO WHAT'S with the 'Jarreau' bit, Al? Where did your first name go? "I'm still Al Jarreau," he laughs. "It's just that the album's called 'Jarreau' and for this season, when we're advertising the concerts, we're staying with that idea. I'm not changing my name or anything. I think there's been some kind of miscommunication here."

Either way there's no cause for question, because one listen to that new album, with its 'Mornin'' single and other treasured tracks going great guns, and it's always Al, there's no missing the style. All the same, I quiz Jarreau on the difference between his new, smooth commerciality as held up against the more jazzy, intricate vocal meandering of earlier chapters like 'We Got By' and 'Glow'.

"I feel that the only difference is a growth in my writing and probably a growth in my performing ability on record. Things have come a distance, but I see more similarities than dissimilarities."

There's certainly not many miles between 'Jarreau' and last year's Grammy-grabbing 'Breakin' Away', which included the persuasive ballad 'We're In This Love Together' (not 'We're In This Together, Love' as a recent Warners ad so charmingly had it).

It brought AJ to the Top 15 of the American singles chart and even into the lower reaches of our own — dammit, the album's still flickering around the base of the Yank lists.



AL JARREAU: An animated chap

Al says: "I like to think of this one as a refinement of what we were trying to do with the last one." That means holding on to the dollar.

After eight years of albums, Jarreau's able to thumb his nose triumphantly and bellow I-told-you-so, even at his own record company; but he's more discreet about it than that.

"I always had the feeling in the back of my mind that my music had

commercial potential. I felt this much more than Warner Brothers, who signed me in 1975 and really had me down as an album-orientated jazz singer."

Bend an ear to 'Boogie Down' from the new Al-J album and you'll realise he might well have a point here. He echoes my thoughts about it.

"It's probably the most danceable thing I've ever done, there's a lot of excitement about it. I like it. I've always felt that sometime I could write something that would have that danceable flavour." It's a cert for the next American single, says Al, and doubtless we'll follow.

The Man From Milwaukee has been in one or two snappy projects lately. There was last year's recording with Randy Crawford for the 'Casino Lights' album, and more recently he's teamed with some even less likely names.

"I did a TV special with Sheena Easton and Kenny Rogers, we taped it about two months ago and it showed here a couple of weeks ago. It was Sheena's special, Kenny and I were guests."

His latest diversion is even more unusual. "I've been doing some Disney-type animation that will be a video for 'Mornin'". I appear in the animation, live — it's very tricky! I think we'll be doing some form of it in concert, using a screen. I'm not sure what form that will take."

But soon we'll know, because the good news is Al will soon be with us. "Our concerts will start in Europe, and we'll be in London late June or early July." If his last London triumphs are repeated, the 'Mornin' Man is in for some pleasant evenings too.

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



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THE DEBARGE family, from down home in Grand Rapids, Michigan, might just have to have their feet nailed to the floor to stop them getting just a shade carried away. Well, how would you feel if Marvin Gaye heard your first hit record and demanded that you go on tour with him?

That's the way the story goes with Eldra, James, Randy, Mark and Bunny DeBarge, all on the strength of 'I Like It', getting airwave attention here having smashed through the r'n'b chart back home and crossed over pop as well.

"We started at the end of April. We've never toured before, we've never even played live before. We're very flattered," says Eldra, co-writer of the hit with brother Randy. "I know it's gonna be great."

It's an interesting juxtaposition of Motown Records' past helping along Motown's future. Because young black bands like DeBarge are what the Motor City Machine sorely needs to roll back the years and set the wheels moving again.

"I think we're qualified to play that role," Eldra tells me. There's certainly no shortage of personnel for the band. "We're a family of 10, eight boys and two girls," Eldra says. "The age range in the group is from 19 to 28. Most of the others are still at school. There are plans for them to have musical careers but not with us." There's enough voices there for the others

Argy DeBarge



DeBARGE: Listenin' to Marvin all night long

to form a splinter group so watch out for DeBarge II.

The kids sang in church from way back, coaxed and cheered by their parents, and eventually landed a deal with the independent Source Records. "That only lasted about three months," says this brother. "We found out some things about the company that we were not pleased with."

Two of the brothers in the family

joined Switch, a late seventies Motown group discovered and managed by Jermaine Jackson.

"They told him about us, and he came to see us. We won him and his wife round very quickly, then various people from the company came down and we had to win them round, then some more." Sure, it's a rigorous interview procedure at Motown but DeBarge cruised through it.

SMALL ADS

Personal

JOE (MELTON Mowbray), I'll never forget you and always love you. Thinking what could have been in July. Love Chris.
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MORE DISCO AND RECORDS FOR SALE ON PAGES 42 & 43

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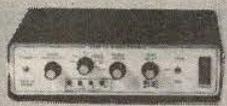
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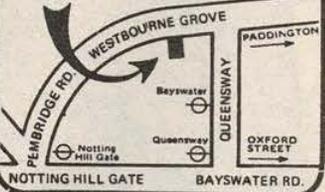
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BEAT IT: Michael Jackson recaptures pole position on the US singles chart this week with 'Beat It' just seven days after Dexys relieved Jackson's previous topper 'Billie Jean' which had been number one for seven weeks. Jackson thus duplicates the feat of Daryl Hall & John Oates whose number ones 'Private Eyes' and 'I Can't Go For That (No Can Do)' sandwiched Olivia Newton-John's 'Physical' sixteen months ago.

As Meat Loaf would say, two out of three ain't bad, but in 1964 the Beatles went one better than either Hall & Oates or Jackson as 'She Loves You' knocked 'I Want To Hold Your Hand' off the top spot before itself being replaced by another Beatles disc, 'Can't Buy Me Love'. Since that history-making occasion no act had managed to knock itself off the top of the chart...

A few years ago Racey cut an album filler called 'Kitty' which was rightfully ignored but later became a massive worldwide hit for Toni Basil under the title 'Mickey'. Now US comedian Weird Al Yankovic has taken the song back into the US charts as 'Ricky'. Yankovic specialises in satirising hit records and, prior to 'Ricky' he was best known for 'Another One Rides The Bus', a remake of Queen's 'Another One Bites The Dust'...

David Bowie's debut EMI-America album 'Let's Dance' made a handsome chart debut last week, taking the number one position by the largest sales margin this year. It's Bowie's fifth number one debut and comes two weeks short of a decade since his first 'instant' number one, 'Aladdin Sane'. Since then 'Pin-Ups' (1973), 'Diamond Dogs' and 'Scary Monsters (And Super Creeps)' have all entered the chart at number one. Only the Beatles and the Rolling Stones have turned the trick more times...

Patti Boyd was severely embarrassed after an eavesdropping American

CHARTFILE

reporter quoted her as describing ex-husband George Harrison's music as "unutterably boring." "Not so," says Patti. "I actually said it was utterly absorbing." Having completed the least convincing cover-up since Gary Glitter's wig, Patti turned her wrath on the unfortunate hack who, she said, had acted despicably by listening to her private conversation. She then spent a good hour prattling on about current hubby Eric Clapton's successful musical renaissance before allowing the humbled reporter to return to his more pressing duties.

Clapton, you may recall, wrested Patti from George's arms many years ago and wrote 'Layla' as an ill-disguised tribute to the former model. It has since become his most successful song. Already this year it has appeared on two hit albums: 'Timepieces - The Best of Eric Clapton' and K-tel's 'Heavy' compilation. Patti is by no means the only woman immortalised on a hit record but she and sister Jenny Boyd are surely the only siblings to inspire a hit apiece. Jenny beguiled Donovan sufficiently for him to write 'Jennifer Juniper', a No 8 hit in 1968. Juniper was the name of Jenny's antique stall in Chelsea market...

Bog Seger's 'The Distance' has just notched its one millionth sale in the USA. It's the latest in a succession of increasingly mellow offerings from Bob who used to rock with the best of them but seems to have forgotten how. Bob blames Woody Allen for his latest exercise in musical somnambulism, citing the comic's 'Annie Hall' as his favourite movie. "It inspired me to write in the same way about relationships," drones Seger. "The title 'The Distance' refers to the gulf between people in a slowly deteriorating long-term relationship." Enough? I'll say...



MICHAEL JACKSON: Hit sandwich shocker

Pic by LFI

OK, I give in. As of this week the Europarade will become an occasional feature of Chartfile. The latest edition, for week commencing April 24, goes a lot like this (last week's positions in brackets): 1(6) Let's Dance - Bowie, 2(1) 99 Luftballons - Nena, 3(5) Too Shy - Kajagoogoo, 4(3) Major Tom (Vollig Vossigellot) - Peter Schilling, 5(4) Billie Jean - Michael Jackson, 6(2) You Can't Hurry Love - Phil Collins, 7(7) Together We Are Strong - Mireille Mathieu and Patrick Duffy, 8(9) L'Italiano - Toto Cutugno, 9(10) Sonderzug Nach Bankow - Udo Lindenberg, 10(8) Electric Avenue - Eddy Grant, 11(-) Mr Roboto - Styx, 12(-) Listen To The Man With The Golden Voice - Time Bandits, 13(-) Lady - Wayne Wade, 14(12) Our House - Madness, 15(-) Last Night A DJ Saved My Life - Indeep, 16(11) I Will Always Love You - Dolly Parton, 17(13) All Right - Christopher Cross, 18(15) I Don't Wanna Dance - Eddy Grant, 19(18) Abbracciamo Amore Mio - Christian, 20(-) Embrujada - Casal.

Just to recap, the Europarade is compiled by Ad Roland of TROS-Radio in Hilversum, Holland, by combining the charts of Austria, Belgium, Denmark, France, Italy, Holland, Spain, Switzerland, Germany and Britain. In the current chart the least expected entry is the duet by veteran French star Mireille

Mathieu and Patrick Duffy, of TV's 'Dallas'. It's a dreadful song which thankfully died the death when released here on Ariola over a year ago. Let's hope it drops from the Europarade before Jonathan King next spotlights the chart on Top Of The Pops, which, incidentally celebrates its 1000th edition next week with a simultaneous transmission in stereo on Radio One. Let's hope it's better than TOTP's 500th edition, the highpoint of which was the most enormous zit on the face of David Cassidy which, if it had exploded, would have caused carnage throughout the area...

Finally, a recent Chartfile contained the erroneous assertion that Cilla Black's 'Anyone Who Had A Heart' was the biggest selling single by a woman in British chart history. In fact it lost that title in 1978 when Julie Covington's 'Don't Cry For Me Argentina' notched up sales of 980,000. Having reported the latter fact in Chartfile, I bow my head in shame. In defence I can only say that as recently as three weeks ago EMI, Ms Black and others were still promoting 'Anyone Who Had A Heart' as the champ, and Rees and Lazell's 'Rock Records', published last year, places Cilla at No 1 with Covington third behind Mary Hopkin and 'Those Were The Days'.

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Week ending April 30, 1983

THIS WEEK
LAST WEEK
WEEKS IN CHART

1	1	2	LET'S DANCE, David Bowie, EMI America AML3029
2	2	16	THRILLER, Michael Jackson, Epic ☆
3	6	8	TRUE, Spandau Ballet, Chrysalis □
4	3	3	FASTER THAN THE SPEED OF NIGHT, Bonnie Tyler, CBS □
5	—	—	WHITE FEATHERS, Kajagoogoo, EMI EMC3433
6	5	12	SWEET DREAMS ARE MADE OF THIS, Eurythmics, RCA □
7	4	5	THE FINAL CUT, Pink Floyd, Harvest □
8	—	—	CARGO, Men At Work, Epic EPC25327
9	11	10	TOTO IV, Toto, CBS □
10	7	7	THE HURTING, Tears For Fears, Mercury □
11	13	10	QUICK STEP & SIDE KICK, Thompson Twins, Arista □
12	12	10	LIVE, Kids From Fame, BBC
13	8	8	WAR, U2, Island □
14	12	49	RIO, Duran Duran, EMI ☆
15	9	7	CHART RUNNERS, Various, Ronco □
16	—	—	HIGHLY STRUNG, Steve Hackett, Charisma HACK1
17	16	16	BUSINESS AS USUAL, Men At Work, Epic □
18	17	24	HELLO! I MUST BE GOING, Phil Collins, Virgin ☆
19	19	4	JOURNEY THROUGH THE CLASSICS, Louis Clark/RPO, K-Tel
20	18	8	THE KEY, Joan Armatrading, A&M ○
21	26	2	STREET SOUNDS EDITION 3, Various, Streetsounds
22	28	2	HIGH LAND HARD RAIN, Aztec Camera, Rough Trade
23	14	3	LOCAL HERO (ORIGINAL SOUNDTRACK), Mark Knopfler, Vertigo
24	20	6	SCRIPT FOR A JESTER'S TEAR, Marillion, EMI
25	22	28	KISSING TO BE CLEVER, Culture Club, Virgin ☆
26	16	7	DEEP SEA SKIVING, Bananarama, London ○
27	24	22	LIONEL RICHIE, Lionel Richie, Motown □
28	26	8	DAZZLE SHIPS, Orchestral Manoeuvres, Telegraph/Virgin □
29	23	24	RICHARD CLAYDERMAN, Richard Clayderman, Decca ☆
30	34	5	MAGICAL RING, Clannad, RCA
31	33	37	TOO RYE AY, Dexys Midnight Runners, Mercury ☆
32	35	14	WORKOUT, Jane Fonda, CBS □
33	—	—	20 GREATEST ITALIAN LOVE SONGS, Various, Telstar STAR2230
34	38	15	SHAPE UP AND DANCE VOL 1, Various, Lifestyle □
35	27	6	POWER & THE GLORY, Saxon, Carrere
36	21	7	HAND CUT, Bucks Fizz, RCA ○
37	37	2	PRIDE, Robert Palmer, Island
38	47	224	BAY OUT OF HELL, Meat Loaf, Epic/Cleveland ☆
39	32	26	HEARTBREAKER, Dionne Warwick, Arista ☆
40	—	—	JAILHOUSE ROCK/VIVA LAS VEGAS, Elvis Presley, RCA RCALPP9020
41	31	15	NIGHT & DAY, Joe Jackson, A&M □
42	29	18	VISIONS, Various, K-Tel □
43	—	—	FASTWAY, Fastway, CBS CBS25359
44	44	52	COMPLETE MADNESS, Madness, Stiff ☆
45	36	30	LOVE OVER GOLD, Dire Straits, Vertigo ☆
46	41	11	MONEY & CIGARETTES, Eric Clapton, Duck
47	—	—	THE GENTLEMAN OF MUSIC, James Last, Polydor PODV7
48	75	15	HaO, Daryl Hall & John Oates, RCA
49	40	15	UPSTAIRS AT ERIC'S, Yazoo, Mute ☆
50	68	11	THE BILLY FURY HIT PARADE, Billy Fury, Decca
51	46	75	PEARLS, Elkie Brooks, A&M ☆



KAJAGOOGOO: Feathers flying to 5

52	45	11	ANOTHER PAGE, Christopher Cross, Warner Bros □
53	55	6	INARTICULATE SPEECH OF THE HEART, Van Morrison, Mercury
54	56	3	OFF THE WALL, Michael Jackson, Epic ☆
55	39	9	SURPRISE SURPRISE, Mezzoforte, Steinar
56	—	—	NON-STOP DANCING PARTY POWER, James Last, Polydor POLD5094
57	51	21	DURAN DURAN, Duran Duran, EMI ☆
58	30	9	HOT LINE, Various, K-Tel
59	63	12	AN OFFICER AND A GENTLEMAN, Original Soundtrack, Island
60	61	28	REFLECTIONS, Various, CBS ☆
61	86	57	FRIENDS, Shalamar, Solar ☆
62	81	2	GRAPES OF WRATH, Spear Of Destiny, Epic
63	62	14	OCTOBER, U2, Island ○
64	69	5	LOVE AND DANCING, League Unlimited Orchestra, Virgin □
65	50	4	LIVING MY LIFE, Grace Jones, Island
66	43	16	FACE VALUE, Phil Collins, Virgin
67	—	—	THE MAN WHO SOLD THE WORLD, David Bowie, RCA International INTS5237
68	53	3	TRICK OF THE LIGHT, Modern Romance, WEA
69	92	47	AVALON, Roxy Music, EG ☆
70	42	8	THUNDER & LIGHTNING, Thin Lizzy, Vertigo ○
71	87	27	GREATEST HITS, Olivia Newton-John, EMI ☆
72	78	12	PORCUPINE, Echo & The Bunnymen, Korova ○
73	80	3	HEAVY, Various, K-Tel
74	57	5	RUMOURS, Fleetwood Mac, Warner Bros ☆
75	—	—	WAR OF THE WORLDS, Jeff Wayne's Musical Version, CBS CBS96000
76	60	29	HAPPY FAMILIES, Blancmange, Lndon ○
77	58	20	CACHARPAYA (PANPIPES OF THE ANDES), Incantation, Beggars Banquet □
78	73	5	THE RISE AND FALL OF ZIGGY STARDUST, David Bowie, RCA International ☆
79	48	21	THE YOUTH OF TODAY, Musical Youth, MCA □
80	—	—	PIN UPS, David Bowie, RCA International INTS5236
81	100	24	PEARLS II, Elkie Brooks, A&M ☆
82	67	4	THE KIDS FROM FAME, Various, BBC
83	49	67	LOVE SONGS, Barbra Streisand, CBS ☆
84	—	—	STONE KILLERS, Prince Charles & The City Beat, Virgin V2271
85	—	—	PENTHOUSE & PAVEMENT, Heaven 17, Virgin V2208
86	65	23	JOHN LENNON COLLECTION, John Lennon, Parlophone ☆
87	—	—	HAVANA MOON, Carlos Santana, CBS CBS25350
88	84	2	CHARIOTS OF FIRE, Polydor
89	54	43	THE LEXICON OF LOVE, ABC, Neutron ☆
90	—	—	ELIMINATOR, ZZ Top, Warner Bros W3774
91	—	—	SINGLES 45s AND UNDER, Squeeze, A&M AMLH68552
92	98	2	KEEP IN SHAPE SYSTEM, Ariene Phillips, Supershapes
93	91	15	DIFFICULT SHAPES, China Crisis, Virgin
94	82	18	MAKIN' MOVIES, Dire Straits, Vertigo ☆
95	—	—	INFORMATION, Dave Edmunds, Arista 205348
96	—	—	JARREAU, Al Jarreau, Warner Bros UO070
97	74	6	RIP IT UP, Orange Juice, Polydor
98	—	—	JOB LOT, Chas & Dave, Rockney ROC910
99	89	26	20 GREATEST HITS, The Beatles, Parlophone □
100	59	28	QUARTET, Ultravox, Chrysalis □

Compiled by Gallup

VIDEOS

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

Compiled by MRIB

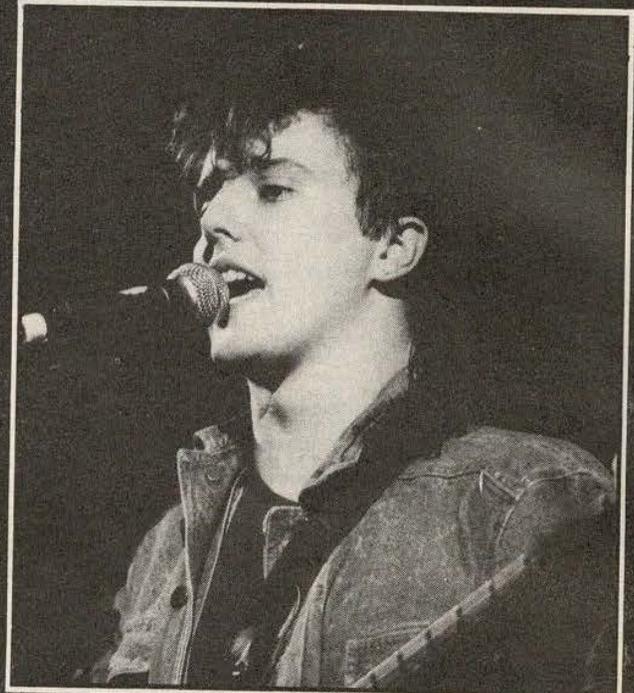
TOP SINGLES

AS USED ON TOP OF THE POPS

Week ending April 30, 1983

THIS WEEK
LAST WEEK
WEEKS IN CHART

1	10	2	TRUE, Spandau Ballet, Chrysalis
2	4	5	WORDS, F R David, Carrere
3	3	4	BEAT IT, Michael Jackson, Epic
4	16	2	(KEEP FEELING) FASCINATION, Human League, Virgin
5	2	4	CHURCH OF THE POISON MIND, Culture Club, Virgin
6	1	6	LET'S DANCE, David Bowie, EMI America □
7	6	4	LOVE IS A STRANGER, Eurythmics, RCA
8	14	3	TRUE LOVE WAYS, Cliff Richard, EMI
9	21	3	WE ARE DETECTIVE, Thompson Twins, Arista
10	5	7	BREAKAWAY, Tracey Ullman, Stiff
11	28	2	FLIGHT OF ICARUS, Iron Maiden, EMI
12	19	4	ROSANNA, Toto, CBS
13	12	7	BLUE MONDAY, New Order
14	31	3	TEMPTATION, Heaven 17, Virgin
15	9	6	THE HOUSE THAT JACK BUILT, Tracie, Respond
16	8	5	OOH TO BE AH, Kajagoogoo, EMI
17	24	4	FRIDAY NIGHT (LIVE VERSION), Kids From Fame, RCA
18	18	6	I AM (I'M ME), Twisted Sister, Atlantic
19	7	11	BOXERBEAT, JoBoxers, RCA
20	39	2	DANCING TIGHT, Galaxy, Ensign
21	20	8	YOUNG FREE & SINGLE, Sunfire, Warner Bros
22	—	—	PALE SHELTER, Tears For Fears, Mercury
23	34	4	I'M NEVER GIVING UP, Sweet Dreams, Ariola
24	29	9	LAST FILM, Kissing The Pink, Magnet
25	30	4	OVERKILL, Men At Work, Epic
26	13	6	SNOT RAP, Kenny Everett, RCA
27	11	6	IS THERE SOMETHING I SHOULD KNOW?, Duran Duran, EMI □
28	26	4	SHE'S IN PARTIES, Bauhaus, Beggars Banquet
29	15	10	FIELDS OF FIRE, Big Country, Mercury
30	17	7	WHISTLE DOWN THE WIND, Nick Heyward, Arista
31	—	—	OUR LIPS ARE SEALED, Fun Boy Three, Chrysalis FUNB1
32	22	5	CELTIC SOUL BROTHERS, Dexys Midnight Runners, Mercury
33	25	12	SWEET DREAMS (ARE MADE OF THIS), Eurythmics, RCA ○
34	27	11	TOTAL ECLIPSE OF THE HEART, Bonnie Tyler, CBS □
35	48	4	HEY!, Julio Iglesias, CBS
36	23	7	SPEAK LIKE A CHILD, Style Council, Polydor ○
37	51	2	MISS THE GIRL, Creatures, Polydor/Wonderland
38	66	2	POWER & THE GLORY, Saxon, Carrere
39	37	5	TWIST (ROUND & ROUND), Chill Fac-Torr, Philly World
40	45	2	FROM ME TO YOU, Beatles, Parlophone
41	36	14	BILLIE JEAN, Michael Jackson, Epic □
42	54	2	WAR PARTY, Eddy Grant, Ice
43	46	3	SWEET MEMORY, Belle Stars, Stiff
44	49	3	CANDY GIRL, New Edition, London
45	—	—	CREATURES OF THE NIGHT, Kiss, Casablanca KISS4
46	41	3	OUT OF SIGHT OUT OF MIND, Level 42, Polydor
47	44	3	HEARTBREAKER, Musical Youth, MCA
48	61	4	MUCK IT OUT!, Farmers Boys, EMI
49	32	11	RIP IT UP, Orange Juice, Polydor
50	78	2	CAN'T GET USED TO LOSING YOU, Beat, Go Feet
51	47	4	TELEGRAPH, Orchestral Manoeuvres In The Dark, Virgin
52	52	4	MINIFIELD, I-Level, Virgin
53	70	3	NIGHTMARES, Flock of Seagulls, Jive
54	72	4	LIVERPOOL ANTHEM, Liverpool Football Club, Mean
55	33	7	DON'T TALK TO ME ABOUT LOVE, Altered Images, Epic
56	58	3	THE PRICE YOU PAY, Questions, Respond
57	67	2	COMMUNICATION BREAKDOWN, Junior, Mercury
58	38	7	CRY ME A RIVER, Mari Wilson, Compact
59	69	4	DOOT DOOT, Freur, CBS
60	59	4	MIDNIGHT BLUE, Louise Tucker, Ariola
61	35	8	ORCHARD ROAD, Leo Sayer, Chrysalis
62	71	2	STREET CAFE, Icehouse, Chrysalis
63	55	4	DER KOMMISSAR, After The Fire, CBS
64	53	5	JOHNNY B GOODE, Pater Tosh, Radic
65	—	—	STOP & GO, David Grant, Chrysalis GRAN1
66	43	10	ROCK THE BOAT, Forrest, CBS ○
67	—	—	FAMILY MAN, Daryl Hall & John Oates, RCA RCA323
68	42	5	TWO HEARTS BEAT AS ONE, U2, Island
69	63	3	JEOPARDY, Greg Kihn Band, Baserkley
70	64	4	MARKET SQUARE HEROES, Marillion, EMI
71	40	10	NA NA HEY HEY KISS HIM GOODBYE, Bananarams, London
72	50	7	GARDEN PARTY, Mezzoforte, Steinar
73	60	6	HIP HOP BE BOP (DON'T STOP), Man Parrish, Polydor
74	—	—	THAT'S WHY THEY CALL IT THE BLUES, Elton John, Rocket XPRES91
75	85	2	LITTLE RED CORVETTE, Prince, Warner Bros



TEARS FOR FEARS: Straight in at 22

76	—	—	MUSIC, "D" Train, Prelude
77	75	3	THE SHAPE YOU'RE IN, Eric Clapton, Duck
78	73	4	MONEY'S TOO TIGHT, Valentine Bros, Energy
79	87	2	MY LOVE, Lionel Richie, Motown
80	68	5	YOU ARE IN MY SYSTEM, Robert Palmer, Island
81	62	4	MY JAMAICAN GUY, Grace Jones, Island
82	79	2	THAT'LL DO NICELY, Bad Manners, Magnet
83	91	2	NOW AND THEN, B A Robertson, After Hours
84	—	—	WEEKEND, Class Action, Jive JIVE35
85	—	—	A GIRL CALLED JOHNNY, Water Boys, Chicken Jazz CJ1
86	—	—	MR DJ, Wish, Streetwave WAVE1
87	98	2	STAND, Alarm, IRS
88	—	—	LOVE IS THE KEY, Maze, Capitol CL290
89	—	—	FASTER THAN THE SPEED OF NIGHT, Bonnie Tyler, CBS A3338
89	—	—	THE GIRL IS FINE (SO FINE), Fatback, Spring POSP590
91	92	3	TAKIN' A CHANCE ON LOVE, Sharon Redd, Prelude
92	96	2	LONDON GIRLS, Chas & Dave, Rockney
93	90	3	YOU ARE IN MY SYSTEM, System, Polydor
94	84	5	JE T'AIME (MOI NON PLUS), Vicious Pink Phenomena, Warehouse
95	—	—	SWEET PRETENDER, Phil Everly, Capitol
96	80	3	SAM THE SAMBA MAN, Rah Band, TMT Productions
97	—	—	YOUNG AMERICANS TALKING, David Van Day, WEA
98	89	3	MIDNIGHT BLUE, Pete Knarren, EMI
99	78	4	EVEN NOW, Bob Seger, Capitol
100	100	3	MR ROBOTO, Styx, A&M

Compiled by Gallup

SYMBOL KEY

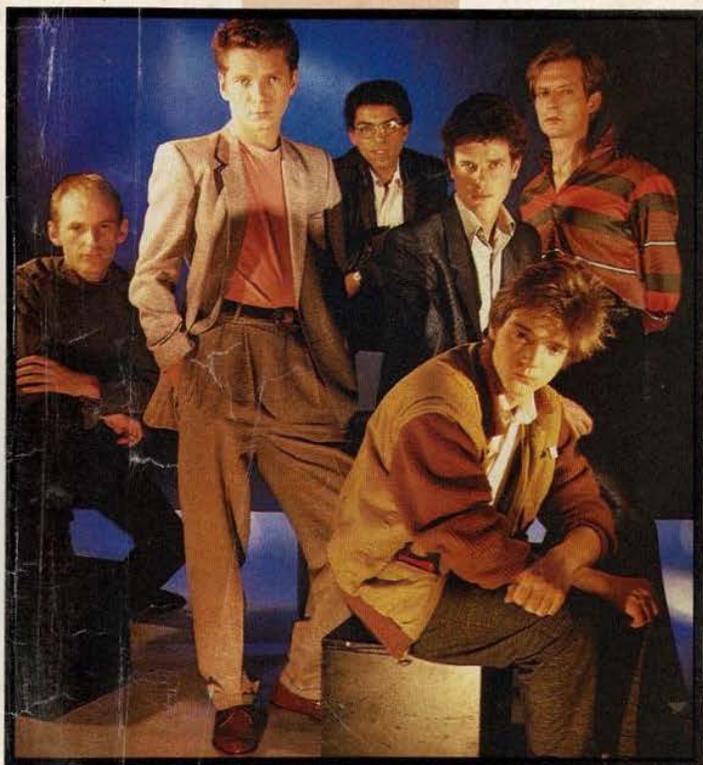
FAST MOVERS

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)



Street Cafe

If there were no tomorrow
If there was just one more chance
I'd take it again
You know I'd take it again

You turn and it's gone forever
In time we forget you know that's love
It's only love

And no matter where the days have left you
Ev'ry day ends at the street cafe
The street cafe

And no matter where the road may take you
Ev'ry time it brings you back to
The street cafe
It's where you have to be

Well the people may come and go
But here the street and the scene
Is just the way that it was
Hmm the way that it was

No nothin' will ever change here
Maybe a smile reminds you now and again
You wonder now and again

When another night will take you nowhere
You go down to the street cafe
The street cafe
Any anytime you know the crowd can hide you
The days end at the street cafe
Yeah the street cafe

You turn and it's gone forever
In time we forget you know that's love
You know it's only love

repeat chorus

No matter where the road may take you
You'll meet again some day
You know you'll meet someday
Someday at the street cafe

*On Chrysalis Records
Words and music by Iva Davies
© 1982 Chrysalis Music Ltd*

ICEHOUSE

Spandau Ballet

Ah ha ha ha ha
Ah ha ha ha ha
So true
Funny how it seems
Always in time but never in line for dreams
Head over heels when toe to toe
This is the sound of my soul
This is the sound

I bought a ticket to the world
But now I've come back again
Why do I find it hard to write the next line
Oh I want the truth to be said

Ah ha ha ha ha
I know this much is true
Ah ha ha ha ha
I know this much is true

With a thrill in my head and a pill on my tongue
Dissolve the nerves that have just begun
Listening to Marvin all night long
This is the sound of my soul
This is the sound

Always slipping from my hands
Sand's a time of its own
Take your seaside arms and write the next line
Oh I want the truth to be known

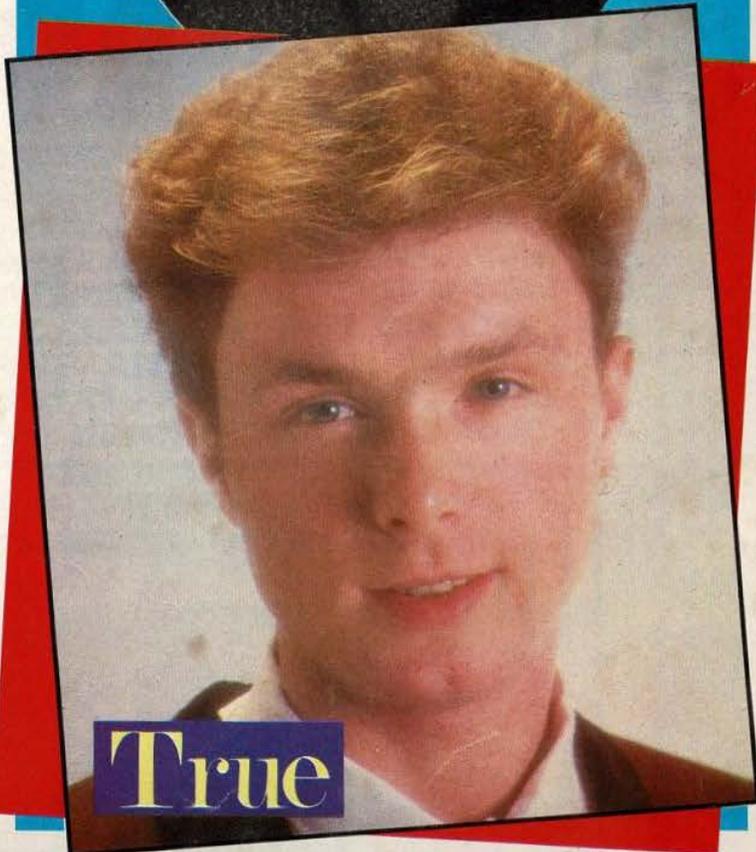
Ah ha ha ha ha
I know this much is true
Ah ha ha ha ha
I know this much is true

repeat chorus

I know this much is true
I know this much is true
This much is true
This much is true
This much is true

repeat to fade

*On Reformation/Chrysalis Records
Words and music by Gary Kemp
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True

the **B-52's**

**FUTURE
GENERATION**

THE NEW SINGLE

+ **FREE**

"PLANET CLAIRE" SINGLE
LIMITED QUANTITY ONLY

