

RECORD MIRROR

Men At Work dates!



IRON MAIDEN

STAR
STYLE

THE FIXX

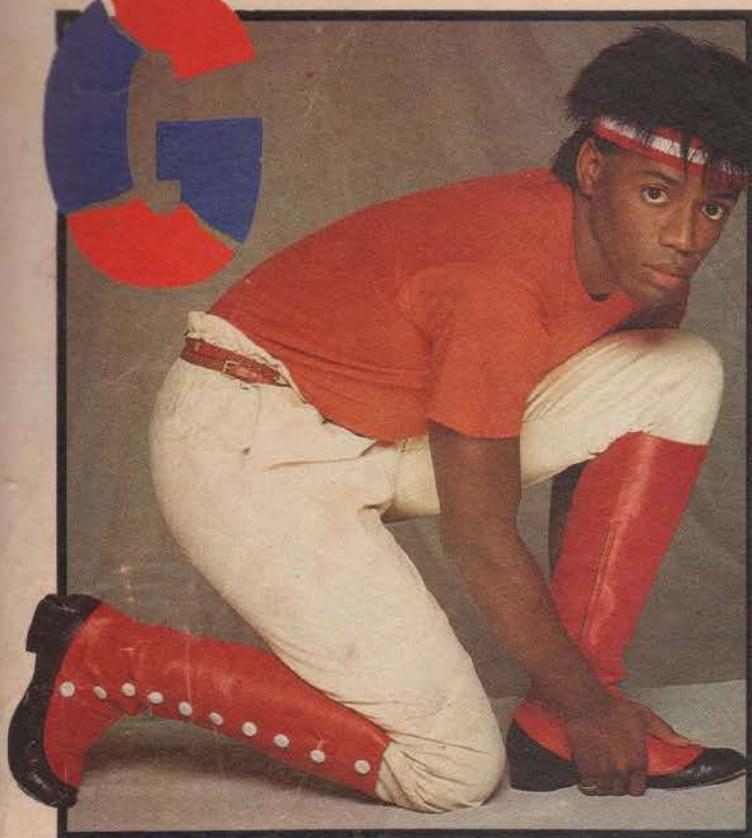
DEE SNIDER

MARY JANE GIRLS



FLOCK OF SEAGULLS

Coming next week...
THE MASTER TAPE
FREE CASSETTE!!



DAVID GRANT

Let me tell you what is on my mind
Before I break us up because I've had enough
Your idea of love is not the same as mine
Yours is just a fake you're just a waste of time

You don't know how to run your life
But you think you can run mine
(Baby) but I'm past the point of caring what you do
(Ooh) open up your eyes it's time you realised
I don't need you so

Don't try to tell me stop and go
Don't try to tell me stop and go
Don't try to tell me stop and go
I don't need you so
Don't try to tell me stop and go
Don't try to tell me stop and go

Does it mean so much to have you where you want
Well let me tell you this I'm just not taking it
You don't really give a damn
You say I let you down but I had to make a stand
When you're in need you act so sweet
And you fill me with your lies
But you're just using kindness as a weapon
And now I've seen your aim, looks like you've missed again
Cause I don't need you so

repeat chorus

Made my way through every storm
And now I'm back on land and I don't need a hand
So come in number nine your time is running out

Your cruising mutiny and it's too late to turn to me
Now's the time to make a break
Cause at last, at last I've learned I don't need you so

repeat chorus

On Chrysalis Records
Words and music by D Grant/D Bramble

© 1983 Solid Music Ltd/DJA Publishing Ltd/Samusic Ltd

STOP and GO

FAMILY MAN

She had a sulky smile
She took a standard pose as she presented herself
She had sultry eyes
She made it perfectly clear that she was his for a price

But he said
Leave me alone
I'm a family man and my bark is much worse than my bite
He said
Leave me alone
I'm a family man but if you push me too far I just might

She wore hurt surprise
As she re-checked her make-up to protect herself
Dropped her price and pride
She made it totally clear that she was here for a night

repeat chorus

She gave him her look
It would have worked on any other man around
He looked her up and down
She knew he couldn't decide if he should hold his ground

repeat chorus

She turned
Tossed her head unlike her opening move a final exit line
He waited much too long
But by the time he got his courage up she was gone

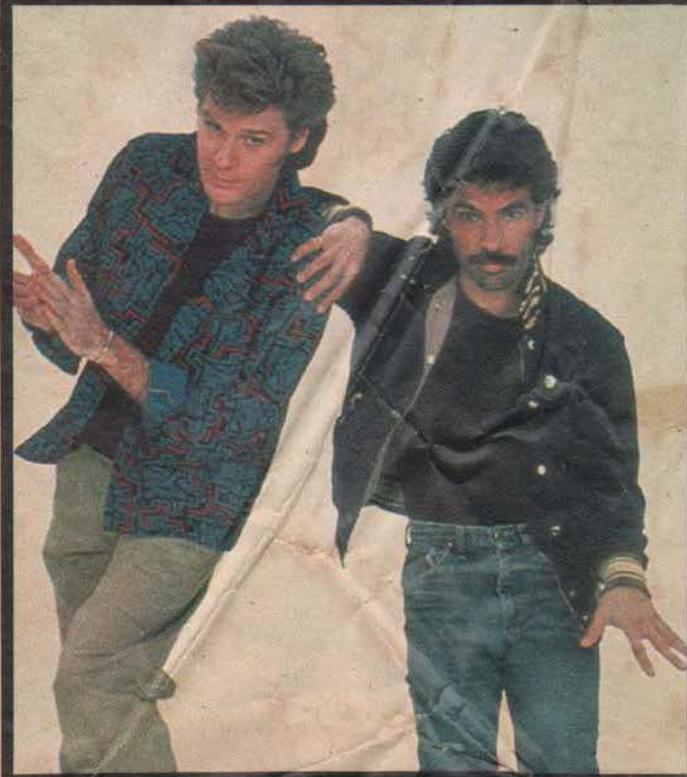
Then he screamed

Leave me alone
I'm a family man and my bark is much worse than my bite
Leave me alone I'm a family man
But if you push me too far, I just might

repeat chorus

On RCA Records
Words and music by M Oldfield/M Frye/T Cross/R Fenn/M Reilly/M Pert
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HALL & OATES



Pic by LFI

PRIVATE FILES

with **SIMON TEBBUTT**



Pic by Justin Thomas

Norman wisdom

"I PROMISE I'll spend the money promoting peace and harmony — and our next record." The four lucky Earn A Night Out With Spiny winners — John and Martin from Islington and George and Andrew from Bushey — line up to pay their homages and wage packets at the First Annual Spiny Norman Appreciation Society meeting down the Fox and Gynaecologist.

Actually, the event was Spandau's 'Hello Sailor' party trip down the Thames this week, after their Royal Festival Hall show. Once on board it was all hands to the bar. Hands constantly at the bar included Blue Rondo's Christos — still caked in emulsion paint from the interior decorating — the delicious Chrysta and sister Flea who hops around with dashing John Keable, and hordes of mums, dads and grannies from Cheam all congratulating their chart topping offspring.

Spiny demolished most of the gourmet chickens legs, Gal Kemp was girless (again — where were you Clare and Trace?) but bro Martin spent far too long locking teeth braces with latest sweetheart Shirl from Wham! under the moonlight and awnings.

Fighting off the platoons of drunken hacks to get to the bar were real ale fanatic Sade and a chirpy Hazel O'Connor. And yes folks, those street cred JoBoxers really do wear all that stuff out of school. But they did let their braces drop on the odd occasion . . .

not the fatherly type after all." After all what . . . ?

Sudden change of holiday plans. Suppose it'll be Margate again now that those cultural ambassadors of taste the Anti Nowhere League are the biggest thing in Yugoslavia since Archduke Ferdinand copped it in his car in Sarajevo all those years ago. The League have been graciously playing in some dodgy festival alongside such scruffs and ratbags as the Bolshoi Ballet and the Dresden Symphony Orchestra . . .

The streets of Manhattan stay light an hour longer these days now that frumpy Debbie Harry has locked herself away in the broom cupboard following the collapse of her silly play Teaneck

Tanzi. "I want to be alone," she mutters behind dark glasses and a specially imported PVC yashmak — which is just fine by the rest of the city's fun loving citizens . . .

Off to Some Bizzare for a quick chat and a cup of char which ends in total confusion as I fall headlong into an enormous pile of long overcoats cluttering up the foyer. What can it mean? Has Steve finally flipped and diversified into the rag — and bone — trade? No, it's just that those original fun loving wackies Cabaret Voltaire have just signed to the mighty recording empire. Part of the licensing deal with Virgin includes Richard Branson's tie, a water bed, three suitcases and a bubble car . . .

ANOTHER FIRST for RECORD MIRROR Star Style. Pop's answer to Yves St Laurent, svelte Buster Bloodvessel, spotted wearing the jolly orange T-shirt we kitted him out in for last week's exercise extravaganza . . .

From the Fish's lips himself. Marillion drummer Nick Pointer is opting for the group's lucrative early retirement scheme as the boys spend nights and days and all the bits in between auditioning for a replacement. Official reasons for the departure include all the usual waffle about amicable mutual decisions but sources close to the off licence round the corner reliably inform me the rest of the group didn't think Pointer was keeping up with them — whatever that means . . .

Quote of the week from Marc Almond on stage at the Mambas show while valiantly attempting to cuddle Caress, the offspring of Psychick TV's Gen. "Perhaps I'm

Chocolate sauce

WHILE THE rumours that I, in fact, will be supporting David Bowie this summer at Milton Keynes gathers momentum, the most ludicrous whisper this week comes, not surprisingly, from America. Spies tell me that Hot Chocolate are tipped for the coveted spot. It'll be George Formby and Max Wall next . . .

Win a MEAT LOAF apron!

MEAT LOAF, the incredible bulk, has released his third album 'Midnight At The Lost And Found'. And RECORD MIRROR is giving away 25 blood red Meat Loaf aprons and signed photographs of the giant. This limited edition collectors item is yours if you can unravel three Meat Loaf mysteries. Indicate your answers, cut out the coupon and send it to: 'Meat Loaf Apron Competition', Record Mirror, PO Box 16, Harlow, Essex. First 25 correct entries opened on the closing date, Monday, May 23, can cook in style. So move like a bat out of hell!

- (1) Meat Loaf's real name is (a) Lee Marvin . . . (b) Marvin Lee Aday . . . (c) Marvin Gaye . . .
- (2) Meat Loaf sang with which female singer on 'Deadringer For Love'? Was it . . . (a) Cher . . . (b) Lulu . . . (c) Clare Grogan . . .
- (3) What is a Meat Loaf? Is it . . . (a) A pet . . . (b) A derogatory term for a West Ham supporter . . . (c) Food . . .

Name
Address



NEWS

League of gentlemen

THE HUMAN LEAGUE look likely to patch up their differences with their publishing company Virgin Music.

Two weeks ago the company sent an injunction to Phil Oakey and Adrian Wright to try and stop them signing a deal with another company and court action threatened. But this week a spokesman for the publishing firm said they were thrashing out differences with the band out of court. "We are resolving our differences and a final settlement is being negotiated. We will be issuing a fuller statement soon," he told RECORD MIRROR.



THE BATCAVE is going on the road! The club's resident band the Specimen (pictured above) will play Glasgow Nightmoves May 26, Liverpool Warehouse 28, Leeds Warehouse 30, Manchester Hacienda June 2, Nottingham Asylum 3, Rayleigh Crocs 4, London Heaven 6, Bristol Trinity Hall 10, Hastings Downtown Saturdays 13, Hickstead Cinderella's 14.

The Specimen can also be seen in action at the London Batcave on May 25, June 1, June 6, June 8, June 15.

The Specimen release their first single 'Returning From A Journey' May 27.

MIKE OLDFIELD plays a concert at Wembley Arena July 22, celebrating the tenth anniversary of his 'Tubular Bells' album.

Oldfield says that there will be a number of "special guests" at the show, but no further details are available. Tickets priced £6.80 and £5.80 are available now from Mike Oldfield Box Office, RS Tickets, PO Box 4RS London W1A 4RS. Make cheques or postal orders payable to Harvey Goldsmith Entertainments Ltd and don't forget to enclose a SAE.

Oldfield's new album 'Crises' will be out on May 23.

Canton ease

JAPAN release their live single 'Canton' this week.

The B side of the single is 'Visions Of China' and both tracks were recorded during Japan's farewell concerts at Hammersmith Odeon late last year. The seven inch version of 'Canton' is edited, while a 12 inch version of the single features the song in its full glory.

The single is taken from Japan's live album 'Oil On Canvas' which is set for release in June. David Sylvian is also working on a new single with Ryuichi Sakamoto and full details will be known shortly.



Pic by Laura Levine

Creature comforts

THE CREATURES, featuring Siouxsie and Budgie, release their first album on May 20 — and the backing group is an Hawaiian choir!

'Feast' was recorded at the Sea West Studio on Honolulu, early this year, with the four strong choir. The album includes the band's current hit single 'Miss The Girl' and other tracks include 'Morning Dawning', 'Ice House' and 'Dancing On Glass'. All the tracks are written by Siouxsie and Budgie, except 'A Strutting Rooster', which is a re-arrangement of an old song.

"Everything has been blown or sucked by Siouxsie and myself," Budgie told RECORD MIRROR this week.

Police Police tell me now

THE POLICE are back on the beat this month.

They release their new single 'Every Breath You Take' on May 20 and it looks likely that their new album 'Synchronicity' will be out in the early summer followed by a tour in the autumn.

'Every Breath You Take' was written by Sting, while the B side 'Murder By Numbers', was written by Sting and Andy Summers.



Pic by Paul Slatery

ALTERED IMAGES follow 'Don't Talk To Me About Love' with a new single 'Bring Me Closer' this week.

The third album from the band, produced by Tony Visconti and Mike Chapman, is due for release in mid-June.

Hard Work

MEN AT WORK will be playing a full British tour in July.

The band, who make their British debut at the London Lyceum on May 24 and 25, will be playing Glasgow Apollo July 3, Edinburgh Playhouse 4, Newcastle City Hall 5, Manchester Apollo 6, Nottingham Royal Centre 8, Hammersmith Odeon 9, 10, Brighton Centre 12, Birmingham Odeon 14.

Tickets are available from box offices and usual agents. They are £5, £4.50 and £4 except Brighton where all tickets are £5.

Wheel meet again

SPEAR OF DESTINY'S new single 'The Wheel' is out next week.

Taken from their debut album 'Grapes Of Wrath', the 7 inch version will include a free single featuring live versions of 'Grapes Of Wrath' and 'The Preacher'.

Ice man cometh

ICEHOUSE WILL be supporting David Bowie at Murrayfield on June 25, and Milton Keynes on July 1, 2, 3.

● BOWIE'S PRODUCER Nile Rodgers releases his own single, 'Yum Yum', this week.

Sisters of mercy

OUTRAGEOUS HEAVY metal band Twisted Sister storm back into action this month with a new single and a special gig.

The band follow up their top 20 hit 'I'm Me!' with 'The Kids Are Back' out on May 20. The track is taken from their album 'You Can't Stop Rock 'N' Roll' and it will be available in 7 inch and 12 inch versions.

Twisted Sister will be Saxon's special guests at Leeds Queens Hall on May 28. The concert begins at 2pm and also on the bill are Girlschool, Anvil and Spider. Tickets are £6 in advance or £7 on the day. They are available from the box office and usual agents.

Cash me if you can

THE STYLE COUNCIL release their new single on May 20, and some of the royalties will go to the Campaign For Nuclear Disarmament.

'Money Go Round (Parts 1 & 2)' will be available in 7 inch and 12 inch versions and the publishing royalties will go to the CND youth movement. The Style Council appeared at a CND rally in Brockwell Park, London, at the weekend.

Gabriel, ZZ shows

PETER GABRIEL headlines an open air concert at Crystal Palace football ground at Selhurst Park, London, on July 9, and American band ZZ Top look likely to be playing Castle Donington on August 20.

Tickets for the Gabriel concert are £8.30 each and they are available by mail from NJF/Marquee PO Box 45Q. Cheques and postal orders should be made payable to NJF/Marquee — and don't forget to enclose a SAE. Gates open at 2.30pm and a full supporting cast will be announced shortly.

Although nothing can be confirmed, it's known that ZZ Top are interested in doing Donington and all the acts playing will be confirmed soon.



Pleasures of flesh

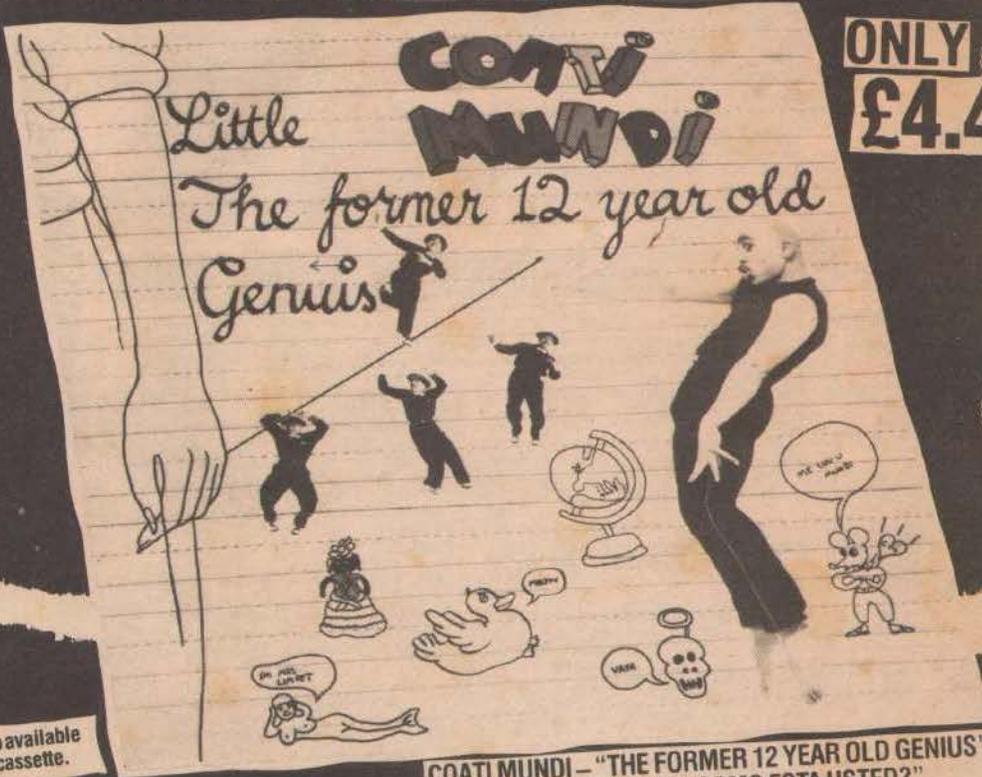
KISSING THE PINK, who are climbing the charts with 'Last Film', release an album and go out on the road this month.

'Naked' will be out on May 27 and the tour runs Hitchin Regal May 20, Oxford Polytechnic 21, University of East Anglia 22, London Heaven 23, Portsmouth Polytechnic 24, Bristol University 25, Exeter University 26, Torquay 400 Club 27, Aston University 28, Lancaster Sugarhouse 31, Edinburgh Nite Club June 1, Dundee Barracuda 2, Strathclyde University 4, Aberdeen Venue 5, Newcastle Dingwalls 7, Sheffield Leadmill 8, Leeds Warehouse 9, Bradford University 10, Manchester Polytechnic 11, Redcar Coatham Bowl 12, Liverpool State Rooms 14, Keele University 15, Loughborough University 17, Cardiff University 18, Brighton Pavilion Theatre 19.



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TURN ON

RELEASES

DAVID ESSEX releases his new single 'The Smile', on May 13. Written by Mike Batt, the co-writer of Essex's last hit 'A Winter's Tale', the single comes in a picture bag and a 12 inch version features an extended version of the song.

DIONNE WARWICK has a new single 'I'll Never Love This Way Again', out on May 12. The single will be featured on her forthcoming album 'Dionne Warwick — The Collection', out on May 6.

SWISS TRIO Yello release their album 'You Gotta Say Yes To Another Excess' this week. The album was recorded in Yello's own 24 track studio in Zurich. The band will be playing London in the near future.

NEW YORK rappers Whodini follow the success of 'Magic's Wand' with a new single 'The Haunted House Of Rock', which is out this week. The 12 inch version features a Vocoder version of the song and has a total of 17 minutes of music.

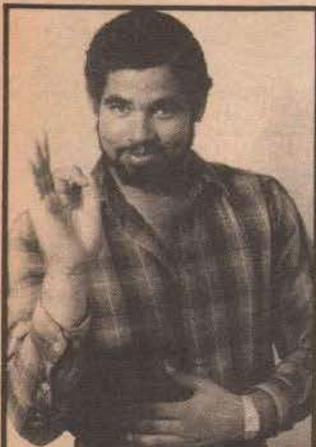
FELT BRING out a single, 'Penelope Tree', this week. The single marks the return of their original guitarist Maurice Deebank, who was featured on their 'Crumbling The Antiseptic Beauty' album.

THE FOUR BROTHERS OF ZIMBABWE release their single 'Makorokoto' this week. The band say the single is a song about the right of people to pursue their own destiny.

NOTTINGHAM BASED reggae band Natural Ites release their second single 'Picture On The Wall' this week. The 12 inch version of the single includes a dub version.

ELVIS PRESLEY'S classic old track 'Baby I Don't Care' is released as a single this week. The song was intended as the following to 'Jailhouse Rock' but it was never brought out at the time.

EX COCONUT Roni Griffith, who has been a Vogue cover girl, releases a single 'Breaking My Heart' this week. The single was produced by Bobby O, a cult legend on many disco circuits.



Pic by Laura Levine

THE SUGARHILL Gang release their new single 'Be A Winner' this week. It's said to be their strongest offering since 'Rapper's Delight'.



SAUCY NEW AUSTRALIAN band the Divinyls, whose album 'Desperate' has been in the Aussie charts for two months, play two London Marquee dates on May 23 and May 26. The band will also be supporting Men At Work at their London Lyceum shows and releasing a new single 'Science Fiction'.

TOURS

THE FARMERS Boys, currently in the charts with their single 'Muck It Out', play the London Electric Ballroom on May 14. Also on the bill will be The Higsons, Popular Voice and Serious Drinking.

CULT FUNK star Prince Charles will be playing Manchester Hacienda on May 13, London Venue 14, Birmingham Powerhouse 15, Brighton Top Rank 16.

RIP RIG And Panic have added another date to their spring tour — they will be playing Liverpool Pickwicks May 23.

SCOTTISH FUNK Band Combo Vitto will be playing their home area this month with gigs at Bannockburn Atom Club May 12, Galashiels Digby's Disco 13, Edinburgh Moray House College 21, Glasgow Henry Afrika's Club 22, Edinburgh Square Earth Club 28.

THE MARINE Girls supported by Ben Watt play the London School Of Economics Old Theatre on May 14. Tickets are £2.75 in advance or £3 on the door.

THE TRUTH, featuring ex Nine Below Zero member Dennis Greaves, have

lined up a tour starting this month. They'll be playing Bradford University May 25, Hull Dingwalls 26, Newcastle Dingwalls 27, Glasgow Strathclyde University 28, Edinburgh Nite Club 29, Sheffield Limit 31, Norwich Gala Ballroom June 1, Southend Queens Hotel 2, Nottingham East Retford Porterhouse 3, Coventry General Wolfe 4, Bradford University 6, Manchester Gallery 7, Bristol Dingwalls 9, Loughborough University 10, Staines Town Hall 11, Dunstable Queensway Hall 12.

APB, WHO are on the verge of signing a major record deal, play a string of dates this month: Glasgow Henry Afrika's Club May 19, Ayr Darlington Hall 20, Edinburgh Square Earth Club 28.

THE LONDON Cowboys, featuring ex-Sex Pistol and Rich Kid Glen Matlock, will be playing the following dates: Burton 76 Club May 13, London 100 Club 17, Brighton X-Treems 19, Newcastle Mayfair 20, Lancaster University 22, Scunthorpe Barclays 23, Cleethorpes Winter Gardens 24, Nottingham Rock City 25, Bradford Ceasars 26, Portsmouth Polytechnic 28, London Lyceum 29, Dunstable Queensway Hall June 3.

TV AND RADIO

THURSDAY is showing repeats of 'The Young Ones' comedy series, music comes from Radical Posture on BBC 2.

FRIDAY'S 'Switch' has David Joseph, Big Country and Clint Eastwood And General Saint in the studio and videos of Blancmange, Bob Marley, The Coconuts, Elvis Presley and Madness on Channel 4. 'Old Grey Whistle Test' on BBC 2 has Annabel Lamb and Springsteen cohort Little Steven (Van Zandt) and the Disciples Of Soul. 'Did You See...' on BBC 2 has Toyah discussing the 'Arena' programme on videos.

SATURDAY morning has Modern Romance on ITV's 'No 73' while Spandau Ballet are on BBC 1's 'Get Set'. 'Pop Quiz' pits the pop wits of Queen's Roger Taylor, John Martyn and Blancmange's Stephen Luscombe against Hank B. Marvin, Suzi Quatro and Nick Lowe.

TUESDAY'S 'Razzmatazz' features Blancmange, Altered Images and a newcomer called Nick Blow.

WEDNESDAY has Big Country and ex-half of Dollar David Van Day on BBC 1's 'Cheggers Plays Pop', while Maze appear on 'Ebony' on BBC 2.

RECORD MIRROR

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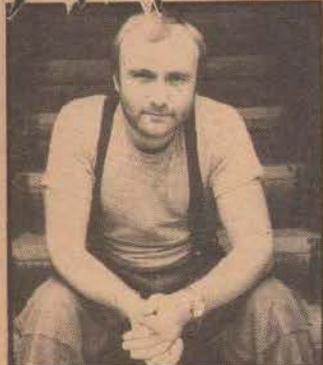


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NEWS



PHIL COLLINS releases another single from his hugely successful second solo album 'Hello, I Must Be Going'. The track is 'Why Can't It Wait 'Til Morning' and it will be out on May 15. The B side is 'Like China' and both tracks were produced by Collins and Hugh Padgham.

EDDY GRANT has added a show and changed a date on his forthcoming tour. The singer will now be playing Nottingham Royal Centre on June 11 and not Leeds Queens Hall, as previously announced. The new date is Ipswich Odeon June 18.

KAJAGOOGOO have added a date to their tour. The band will be playing a special matinee show at the Hammersmith Odeon on May 30 at 2.30 pm. Tickets are on sale now.



Forte towers

ICELANDIC FUNK band Mezzoforte follow the success of 'Garden Party' with a new single, 'Rockall', out on May 20.

Mezzoforte are also releasing a compilation album featuring the best tracks from three Icelandic albums previously unreleased in Britain. 'Catching Up' will also carry a free 12 inch single of two earlier Mezzoforte tracks 'Shooting Star' and 'Dreamland'.

WHITESNAKE DRUMMER Cozy Powell releases his new solo album this week. Recorded at the end of last year, 'Octopus' has already been released in Japan, but due to Cozy's commitment with Whitesnake the album has not been released in Britain until now.

It's thought that Powell might be tempted into doing some solo dates because of his album, but as yet nothing can be confirmed.

Haus calls

BAUHAUS HAVE been forced to cancel their gig at the Northampton Durn Gate Centre June 19, because of a mix up in booking the venue. The band will now be playing a gig at Leicester De Montfort Hall on June 21 and they are "particularly upset" at cancelling Northampton, because it's their home town.



Wrap boy wrap

ABBA'S LUSCIOUS Agnetha releases her solo single 'The Heat Is On' this week, followed by her album 'Wrap Your Arms Around Me' on June 3.

Agnetha, the girl with the cutest bum in Europe, wrote some of the tracks herself but the album also features songs by Russ Ballard, Mike Chapman and David Clark Allen.

Dig ya later

NORTHERN SOUL revivalists the JoBoxers have added two dates to their previously announced tour. The group, led by Dig Wayne, are to play Nottingham Rock City May 24 and Bristol Locarno June 7.

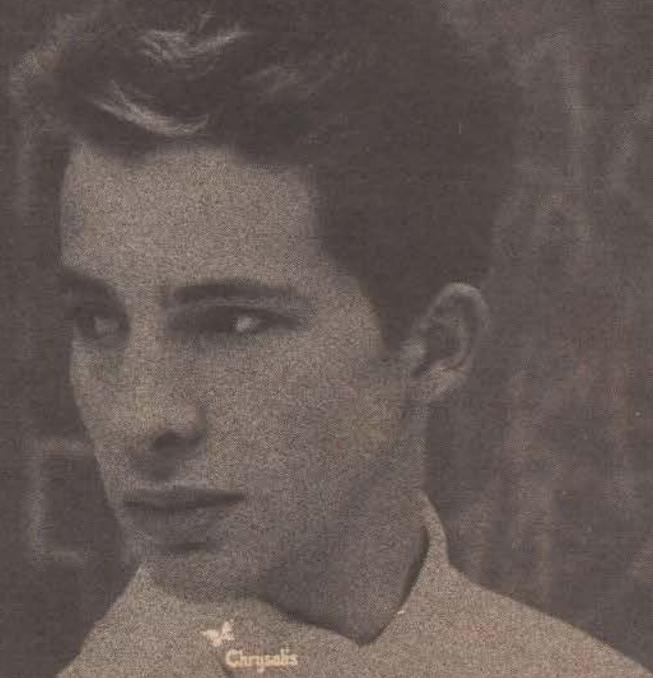
The previously announced date at Chippenham on May 30 has been cancelled because of TV commitments. They release their second single 'Just Got Lucky' on May 13.

Matt · FRETTON

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|------------------------------------|-----------------------------------|
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| 18th May - Tiffanys, Newcastle | 29th May - Top Rank, Brighton |
| 19th May - Fusion, Aberdeen | 30th May - Goldiggers, Chippenham |
| 20th May - Edinburgh University | 1st June - Bradford University |
| 21st May - Strathclyde University | 2nd June - Sheffield University |
| 22nd May - Pavillion Ayr | 3rd June - Liverpool Warehouse |
| 24th May - Rock City, Nottingham | 4th June - Metro Manchester |
| 25th May - Loughborough University | 5th June - Sugarhouse, Lancaster |
| 26th May - Norwich University | 7th June - Locarno, Bristol |
| 27th May - Birmingham University | London Date To Be Announced |

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SINGLES

reviewed by
SIMON TEBBUTT

Single of the week
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THE I-ROYALS 'Coronation Street' (Media Marves) *Spliffs and tea cosy hats are the order of the day round the Rovers with this reggae version of the theme tune to my favourite — and everybody else's — telly programme. Stan and Hilda skanking? Can't see it somehow but you can never tell. Anyway, did you see Bet's earrings this week — my dears (oh, for God's sake put a cloth over his cage — Ed)*

Lesser mortals

COCONUTS 'Did You Have To Love Me Like You Did' (EMI America) *Hmmm. This is quite groovy — as we students of toothbrush technology say — but lacks a little sharp and snap without The Man himself in the driving position. All the same, not bad. They're only girls, after all.*

THE TIME DANCE 'Picture . . .' (Midnight Music) *Sharp and snappy (take two) as the chaps, who came bounding into the office a couple of weeks back to give us a preview. Dennis Bovell produced and it's a jolly good job all round.*

CHINA CRISIS 'Tragedy And Mystery' (Virgin) *Crisis and tragedy I can understand. The only mystery is why they bothered getting out of bed to record this undernourished piffle. Someone should kick sand in its face.*

PHIL COLLINS 'Why Can't It Wait Till Morning' (Virgin) *Tut tut, Phil — not another track from the album? Hardly worth buying, was it? Anyway, this is soft and sloppy like a badly set blancmange and should smack of tasteful elegance and cocktails on the patio, but is really just music to brighten up those dreary coffee mornings with 'er from Number 14.*

SYREETA 'Forever Is Not Enough' (Motown) *Very strange, this one. She sounds just like Pinky and Perky on quaaludes or the lesser spotted gusset warbler that is currently terrorising the cats at the back of the garden. Percy Edwards eat your heart out.*

THE (HYPOTHETICAL) PROPHETS 'Person To Person' (Epic) *A fast talking, brain snapping television ad for newspapers or designer jeans with a shopping list of ideas about as interesting as the one 'er at 14 takes down Sainsburys every Saturday morning.*



Pic by Laura Levine

YAZOO 'Nobody's Diary' (Mute) *One of the true great voices since Neanderthal man discovered that crooning was more effective than a bash over the head, though not as much fun. All packs a punch*

that sends you reeling for the respirator and the bottle of Dr Collis-Browns. More restrained than some of the stuff that's gone before, this song is a sneaker and grabber that goes for the jugular.

JOHN WATTS 'Mayday Mayday' (EMI) *Mayday, Mayday — for God's sake get me out of here. I've said it before and I'll say it again — well I've got to pad this out somehow — John Watts has got a voice like a dead cat being scraped down your Auntie Vera's steel reinforced concrete roll on.*

WHAM! 'Bad Boys' (Innervation) *Those macho young guns have gone for it — unfortunately. Wonder when they'll grow out of singing about being 19? Alright, I know, I'm only jealous.*

SPEAR OF DESTINY 'The Wheel' (Burning Rome Records) *Dirgy and self indulgent, I haven't got a clue what Kirk's on about half the time these days but he can spear my destiny any time he likes.*

FORREST 'Feel The Need In Me' (CBS) *Nice song — shame about the version. Forrest have got more covers than Auntie Vera's bed on a chilly November evening and induce the same sort of feeling. Zzzzzz*

KAREN O'CONNOR 'Girl In The Uniform' (Legacy) *Passe, cheri, passe. Here's Karen tarting up last year's fantasy fetish when everyone in the know is dressing up in souwesters and storm hats and filling their wellies with jellied eels. Karen will be doing a song about it next year.*

JERMAINE JACKSON 'You Moved A Mountain' (Motown) *Drop this in the water supply and you could knock out the whole of South East England in half an hour, which might be no bad thing but that's beside the point. The Motown sausage machine thots on.*

STRASSE 'A Stairway To You' (RCA) *Produced by the mighty Midge Ure, this is very rock 'n' roll despite the synth snaps and*

pretty boy veneer. It's also very modern despite being a rock song — which is just saying the same the thing backwards, but it fills a gap when you can't think of anything else.

CAVA CAVA 'Burning Boy' (Regard) *Ah well, Kajagoogoo got there first and listening to the weedy vocals and lightweight formica on this record, I'm not really surprised. Not a lot here, there — or anywhere really.*

STEPHEN BISHOP 'It Might Be You' (Warner Brothers) *The theme from Dustin Hoffman's latest attempt to play the silliest*



Pic by I.F.I.

THE STYLE COUNCIL 'Money Go Round' (Polydor) *Ah, the only true arbiter of taste, fashion, class, culture, politics, thyroid operations, plastic hip joints, etc, etc. Paul Weller and his didactic drivelfactory. I wonder if I'll know everything when I grow up. And the song's not much cop either.*

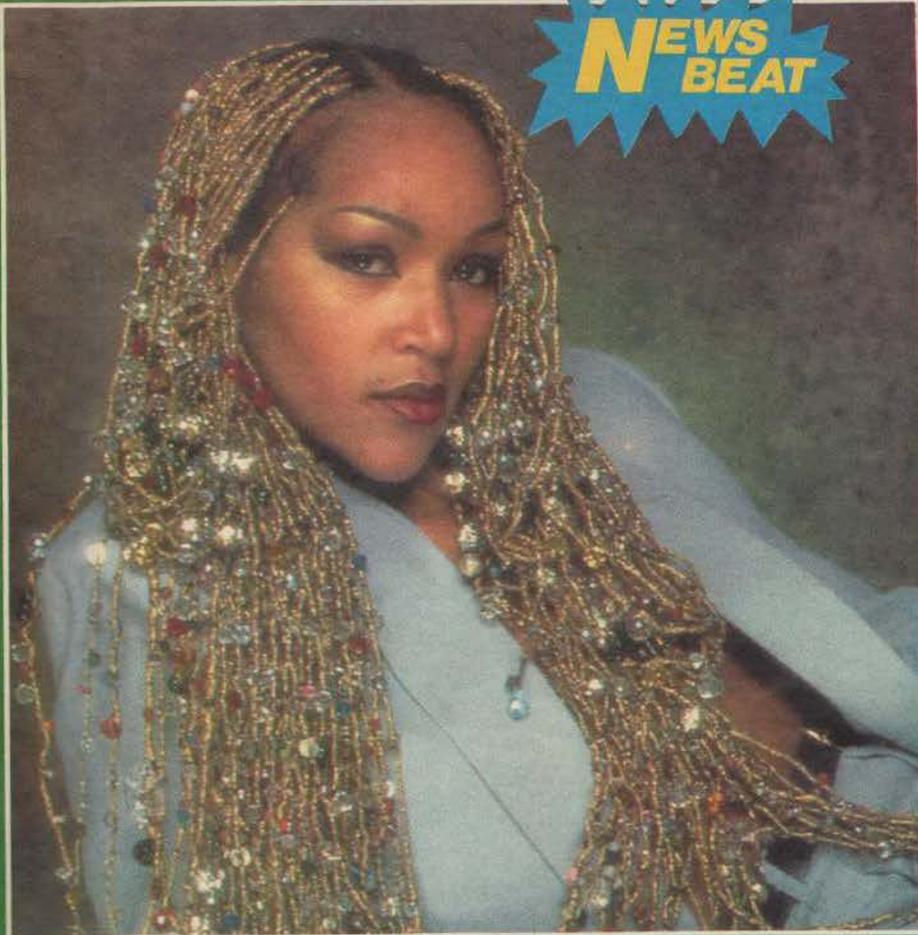
part ever devised — actually it's a very funny film as the mess under my seat testified — doesn't really stand up as a song in its own right. Still, at least Stephen looked as silly as Sir Richard Attenborough at the ghostly Oscar awards.

THE BAND A.K.A. 'Men Of The Music/If You Want To Know' (Epic) *One of those excruciatingly irritating double A side singles that mess up the schedules and the messenger boys' tea break because you have to listen to both sides of the damn thing. Why bother? It only makes the experience of this funky bland acid twice as horrible.*

THE WAITRESSES 'Make The Weather' (Polydor) *The problem about the Waitresses is that they actually do sound like waitresses at that funny British Home Stores they used to have in Portsmouth. All girl rock 'n' roll a la the Go-Gos — the only really decent thing is the piccie of Corrie's cat-loving Minnie Caidwell (deceased) on the back cover.*

MOTORHEAD 'I Got Mine' (Bronze) *Now this is more like it. Heavy rock isn't really my bag man, but Motorhead have got the attitude. They don't take themselves too seriously — they leave that for the music — know what they're doing and do it well. And if my liver ever recovers from interviewing them this week, I'm signing the pledge.*

AGNETHA 'The Heat Is On' (Epic) *Oh yeah. More like a lukewarm cup of British Rail char all over your best polyester. Jungle rhythms? Pagan limbo dancing? No, just a batty Brazilian beat that's about as infra red as a great big Swedish iceberg.*



**NEWS
BEAT**

Lady in WAITING

IT TAKES Leesha Paradise 24 hours to do her hair. The singer of 'Waiting For You' actually does it herself.

"I created the style about eight years ago, before it became fashionable," she says. "I was watching a TV programme about Syrian weddings and I loved the jewellery they put in it. It looked difficult so I tried to do it. After a month I finally learnt how it was done and just completed my whole head. It took me two days."

First she has to braid the hair, then she covers it in gold thread and uses over 1000 beads.

"It looks painful but it's actually more comfortable than rollers," she says. "I have to wear a headscarf so I don't strangle myself at night."

Leesha was born in Barry, Wales. Her surname was Chin.

"My father was always away because he was a jazz saxophonist," she says. "He'd always tell me one day he'd take me to paradise. I thought it was a real place — like a holiday resort — only a long, long way from England."

"I loved the sound of the word so I adopted it as my name."

So where is paradise to Ms Paradise? "I love England — that's my paradise," she says. "I prefer to see the world by touring but England is the place I love."

Mike Gardner

LEESHA PARADISE: she's Welsh, actually

Paradise lost

THE NAME Sal Paradise was born in the Jack Kerouac novel 'On The Road'. Now the singer who's adopted the name admits he suffers from the same wanderlust as the book character.

"I left home at the age of 18 with £100 for a few weeks and spent seven years travelling," says Sal — real name Laurence Berridge, 30.

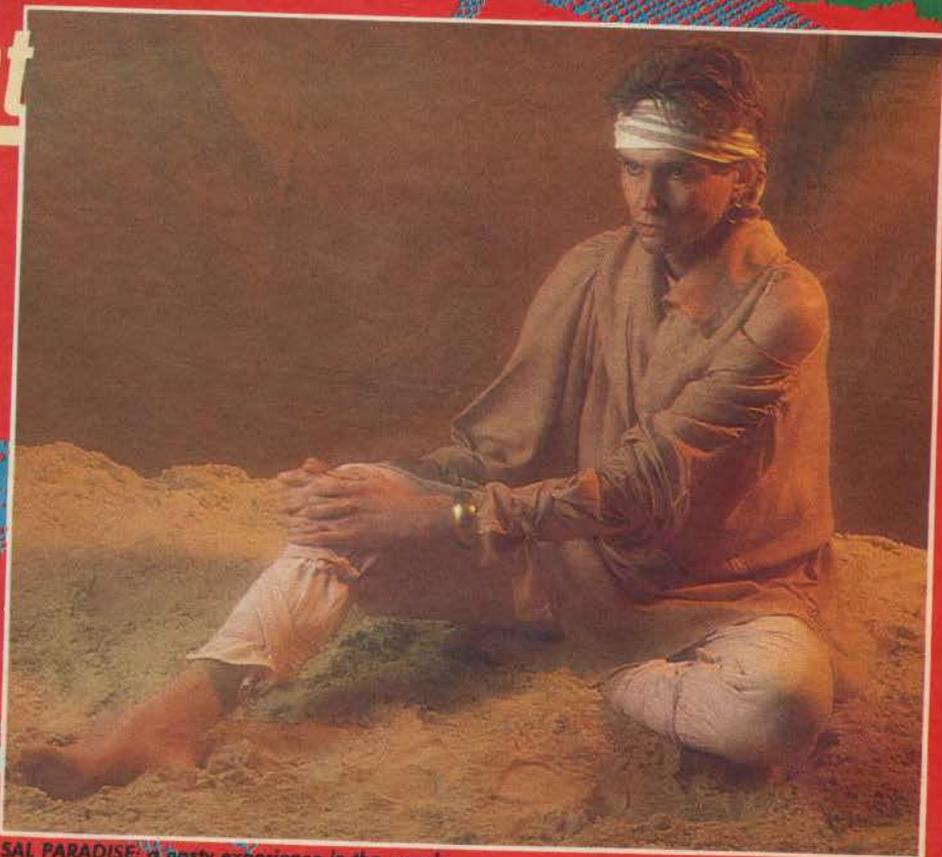
The north Londoner had many adventures including being kidnapped.

"I was with a young American couple," he says. "We thought we were going to see some sights in Afghanistan until we realised they were taking us to the woods. We knew then they wanted the girl for sex. We tried to escape and ended up jumping into ditches. We asked some guys for some help and they turned out to be gun runners. Luckily they were nice. They just finished the deal they were making in the desert and took us home. They were real gents."

He now looks on those years as the best years of his life, even though he's now settled with a wife, Sally, a daughter Holly and another child on the way, and aiming for chart success with 'Living In A Dream Boat'.

"It's a peaceful heart that moves in harmony with life," he says. "I think they should teach being happy and calm at school to children. It'll help people reach their goals in life."

Mike Gardner SAL PARADISE: a nasty experience in the woods





IRON MAIDEN: Billiard style? Pool the other one . . .

Cue this side

OK SMART Alec, who knows about the legend of Icarus? Hmm, I don't see many hands in the air.

Long, long ago, even before Lemmy was born, Icarus and his dad experimented with flying machines made out of feathers and wax.

"Whatever you do, don't fly too close to the sun or you'll come a cropper," said Icarus' Dad. "The wax will melt and you will fall out of the sky."

But Icarus, being a foolhardy youth, didn't listen and he took off into the blazing heavens. The wax on the feathers began to

melt, but Icarus was too busy doing aerobatics to notice and he crashed into the sea and died. So now you know the background to Iron Maiden's 'Flight of Icarus'.

The story is a Greek legend going back a couple of thousand years or more and who better to revive it than Maiden's Bruce Dickinson? He has a degree in history after all and firmly believes that heavy metal isn't just about birds, booze and thundering down motorways in fast cars — although he's not averse to a bit of wickedness from time to time.

"Maiden have only ever written two over the top sexist songs,

'Charlotte the Harlot' and '22 Acacia Avenue,'" says Bruce.

"I wanted to write a song which was about the way a lot of people are dominated by their parents. Icarus' father was a pretty weird guy who made him fly. A lot of us go through life in a dream state. I'm for expanding the capacities of the human mind. So many of the menial things can be handled by computers — we don't really need to physically evolve anymore."

From time to time, Bruce is a deep thinker (especially after a pint or five) and Maiden are able to combine thought-provoking lyrics with an action-packed

value-for-money show. Tonight they're at Preston Guildhall, a peculiar building on top of a shopping centre. Friends mill round to wish the band luck and bass player Steve Harris has even brought his father up to see the gig.

"My mum gets along to the shows back home," he says. "She used to come to the old shows as well and, like my dad, she's a fan. It's nice we can all get along."

Bruce has changed into an absolutely hideous pair of tight spandex trousers, with lurid diamond patterns all over his legs.

"I picked them up from a shop

in Sydney, Australia. I just saw some pairs in the window and I bought the lot."

Bruce sips on his favourite drink of honey and lemon to get his voice lubricated for the punishment ahead. After a show he keeps his voice in trim by squatting in a steamy shower room and breathing in the humid vapour.

"The atmosphere really helps my throat," he says. "The human voice is a delicate instrument, you have to learn to keep it in trim properly and get the blood flowing down there."

Sometimes as a special treat, Bruce also leans off the edge of a bed and he has a special throat massage. All of these peculiar rituals pay off as Bruce begins his vocal assault through Maiden's new PA system, surrounded by millions of lights. Bruce is more agile than a monkey at Regents Park Zoo as he clammers over a shaky looking platform at the back of the stage.

Great dollops of multi-coloured light explode all over the place as Maiden sizzle through 'Flight Of Icarus' and 'The Number Of The Beast' with more power than Concorde at take off.

The band have some new Eddie mascots as well. A horrifying illuminated Eddie rises up behind the drum kit and a giant mechanical beast dances down front.

THIS SECOND warm up date on the tour shows that Maiden are once again more than capable of barnstorming their way across the world. The new album 'Piece Of Mind' isn't bad either, come to that, and I had a sneak preview of some of the tracks on the way up to Preston before the show.

"I'll take my hat off if any other band does a heavier album this year," says Bruce proudly.

"A lot of people thought we were going to wimp out. They think that Maiden somehow have a master plan to become giants of the American FM network, but it's not like that at all.

"When we record there isn't a conscious effort to sit down and say, 'Well lads what's going to be the strategy this time?'"

Maiden had an unexpected hiccup when they came to put the finishing touches to the album. Science fiction writer Frank Herbert objected to a track called 'Dune', inspired by his book of the same name.

Steve Harris likes Herbert's work and Maiden thought it would be a nice idea if they asked his permission to use the title, but Frank refused and the track became 'To Tame A Land'.

"It was disappointing because we captured the spirit of the book and the track was quite a tribute to Frank Herbert, but he just doesn't like rock bands," sighs Steve.

The album features some particularly tasteful cover art. The new Eddie monster is on the cover in a padded cell and the inside cover is even more horrifying with pictures of his brain!



Pics by Simon Fowler

"If anybody can't laugh with us, then I pity their sense of humour," says Bruce.

But even so, extreme elements like the Moral Majority in America are bound to find plenty of outrage to moan about. They reckon that played backwards, Iron Maiden records often contain messages from the devil himself. So Maiden have put an actual message on for the Moral Majority, but Bruce won't say quite what it is.

MAIDEN START a coast to coast American tour later this year and one of the highlights will be two shows at the prestigious Long Beach Arena in California, playing to 24,000 people over two nights.

After playing some riot-torn shows in Italy this should hold as many fears for them as a Sunday

outing.

"It's a tradition for Italian fans to riot, but they do it in a civilised way," says Bruce. "If they can't all get into the venue at once, then they start getting excited and the police often let them get on with it."

After their travels, Maiden get a fair number of crank letters. One lady begs them to play Italy for free and an American girl claims she's known Bruce since childhood.

How has this all been for Bruce, who, a mere couple of years ago, was grinding along with Samson and getting nowhere in a hurry?

"I've always had a rather headstrong personality and when I joined Maiden I realised that I would have to settle pretty quickly. I told them that I hoped

they didn't think they were hiring just another singer. I told them that I wanted to be totally committed to the band and I wanted to be involved 100 per cent in writing and everything.

"I came to the band when morale was pretty low. They'd just finished an exhausting world tour and Paul Di'Anno had left.

"We're making giant quantum leaps in progress now, but I also want to see each year as a new beginning and not a comfortable addition to our career."

And with that attitude, Maiden aren't going to fall out of the sky like Icarus

by Robin Smith

Dee Snider

PROFILE

FULL NAME: Daniel Dee Snider
NICKNAME: Dee
DATE OF BIRTH: March 15, 1955
PLACE OF BIRTH: New York, USA
EDUCATED: Sort of...
HEIGHT: Six feet, seven inches with hair and heels. I'm only four feet, 11 inches without them.
WEIGHT: 185-190lbs. (It depends on whether or not I've eaten Italian food recently).
COLOUR OF EYES: Brown
FIRST LOVE: Miss Kostigin, my kindergarden teacher.
FIRST DISAPPOINTMENT: Miss Kostigin — she said I was too short.
FIRST PERFORMANCE: A solo in the school choir, age seven.
FIRST LIVE SHOW SEEN: Ten Years After at Madison Square Garden, November 1970.
FIRST RECORD BOUGHT: 'A Hard Day's Night' — The Beatles.
MUSICAL INFLUENCES: Alice Cooper, AC/DC, Black Sabbath, Beatles, Led Zeppelin, early Queen, early Rainbow, Bad Company and Aerosmith.
INSTRUMENTS PLAYED: A little guitar and drums. Oh yeah, a little vocals too.
HERO: Alice Cooper
HEROINE: Alice Cooper
FAVOURITE BOOKS/MAGAZINES: All Stephen King, all Jean Shepard, all books on Ford Mustangs, magazines on money management, most classic books.
FAVOURITE FILMS: All the films of Clint Eastwood, Charles Bronson, Errol Flynn, Bing Crosby, Marx Brothers, Monty Python, Bill Murray, Sylvester Stallone, Steven Spielberg, and Pink Panther. 'Mad Max I and II', 'Star Wars I and II', 'ET' and most horror films.
FAVOURITE TV SHOWS: 'Mash', 'Honeymooners', 'Odd Couple', 'Mary Tyler Moore Show', 'Hill Street Blues', 'Adams Family', 'Barney Miller', 'Monty Python', 'The Young Ones', 'Not The Nine O'Clock News', 'Kenny Everett', early 'Happy Days' and 'Laverne and Shirley'.
BEST LIVE SHOW SEEN: Mott The Hoople and Slade.
FAVOURITE CLUBS: None.
FAVOURITE FOOD: None.
FAVOURITE CLOTHES: Tight jeans, cut off T-shirts, silver jewellery, sneakers and heeled shoes.
HAIRCUT: Mine.
FAVOURITE DRINK: Ice tea and coke.
IDEAL HOME: Castle, mansion or a big old house with property and privacy.
IDEAL HOLIDAY: Skiing in Switzerland or sunning in Jamaica.
IDEAL CAR: My 1969 Boss 302 Mustang.
MOST FRIGHTENING EXPERIENCE: Opening for Motorhead at Wrexham. We were second on the bill of eight bands with no records out and no previous UK shows.
WORST EXPERIENCE: I haven't had it yet. Thank God!
FUNNIEST EXPERIENCE: Too numerous to mention, probably my whole life.
SUPERSTITIONS: None, except never put a stick of dynamite into your trousers.
FANTASY: I'm living most of it right now, but to be the biggest band in the world, have millions of dollars and live happily ever after, has yet to be realised.
MOST HATED CHORE: Washing dishes, yeech!
AMBITION: Since I was seven years old I've wanted to be a rock star. I've never lost sight of that goal. My dream is becoming a reality.

Twisted Sister

the **B-52's**

NEW ALBUM

WHAMMY!

FEATURING THE SINGLE 'FUTURE GENERATION'

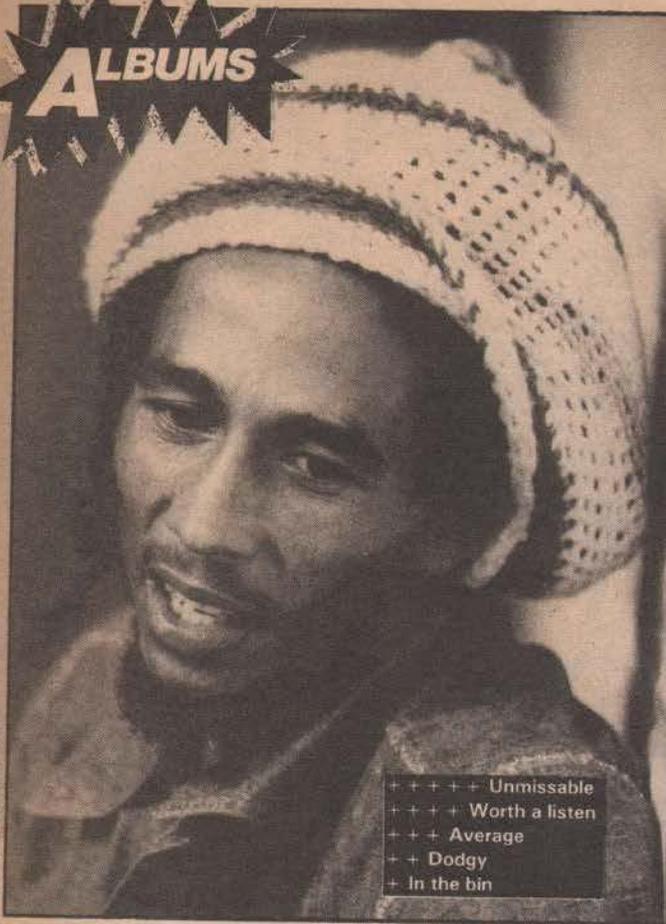
THE B52's APPEARING LIVE ON 'SWITCH'
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PRODUCED BY STEVEN STANLEY.
RECORDED AT COMPASS POINT STUDIOS, NASSAU.



ALBUMS

Pic by Michael Puffland



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

BOB MARLEY: a cool selection

A right drubbing

IMAGINATION 'Night Dubbing' (RDBUB 1)

NOW I like Imagination as much as the next bloke. I think they're the most exotic bunch of North Londoners you're ever likely to meet. I think they've made some of the sexiest discs you're likely to hear. Yep, I like Imagination as much as the next bloke but if they make another album like this I might start getting a bit funny.

A lot of my mates drink real ale, support Spurs and listen to nothing but Bruce Springsteen and the Clash. This I can just about tolerate but when they start mocking me about groups like Imagination, well it's time for fisticuffs.

So gang, what am I going to do when I walk into the Red Lion with my copy of 'Night Dubbing'? Am I going to tell them that this is just a temporary aberration, a stop gap filler to allow the boys time to sew on the sequins and write a few songs?

It's not that 'Night Dubbing' is a bad album, it's just that Imagination have set such high standards that anything less than the best will simply not do. As its title implies 'Night Dubbing' is a collection of re-mixed Imagination faces; 'Flashback', 'Just An Illusion' etc. Fair enough, but nothing can convince me that any of the re-mixes do any justice to the songs they so desperately try to push and paw.

So much here is simple puff and padding. None of the songs are improved by Swain, Jolley and Lengyel's studio trickery; most tracks being boringly extended versions of their former glory.

Marking time, making money, but not delivering the goods. ++

Jim Reid

THE FIXX 'Reach The Beach' (MCA FX1002)

THE FIXX certainly have me in one. I've struggled in vain to find a convenient reference point or handy tag with which to pin them down. They're one of those pesky animals stuck in their own timeless cocoon, having developed their very personal sort of sound over four years and not once paying lip service to the violent thrusts of fad and fashion.

They're quaint, but solid. They rely on the guitar of Jamie West-Oram for plucky atmospheric, the stylised feel of Cy Curnin's vocals and lyrics, the keyboard auras of Rupert Greenall rather than a fresh-faced look or poppy performance.

Tunes are less important than moods, which are generally reflective and melancholic. 'Saved By Zero' and 'Reach The Beach' are perhaps the most memorable, but the whole thing is tied together (some would say bogged down) by an overall brooding mood, climaxing with 'Outside', a sort of epic cross between Japan and The Police.

It's all jolly unhip and po-faced in a traditional rock way, but full marks to them for ignoring all those tiresome trendy influences. +++ 1/2

Betty Page

CLIFF RICHARD 'Dressed For The Occasion' (EMI EMC 3432)

A SEDATE and sometimes frilly live album, with Cliff sounding faintly uncomfortable at coming to grips with the London Philharmonic Orchestra at the Royal Albert Hall. Often there's nothing worse than huge orchestras trying to wrap their instruments around straight pop songs and the only time it worked for me was on some Queen extravaganza up at Albert's place.

Best and most settled track on this album is 'We Don't Talk Anymore', the rest is plainly embarrassing. ++

Robin Smith

A Wail of a time

BOB MARLEY AND THE WAILERS 'Confrontation' (Island ILPS 9760)

A RESTRAINED and, dare I say it, tasteful way to commemorate the second anniversary of Bob Marley's death. I suppose Island could have whacked out a greatest hits LP and told the bank to work overtime, but instead they've issued a rather pleasing package of 'Survival' session outtakes and pre-releases.

As such 'Confrontation' marks no great departure, neither is it a suitable full stop on Marley's career. Perhaps that would be expecting too much. Still, if you just accept 'Confrontation' as one more Marley LP, then it ain't half bad.

'Confrontation' is nothing if not a warm record. Lush and oh so subtly textured it carries all the familiar trademarks of Marley at his mellowest. Side one in particular sees Marley taking these easy rhythms to their limit, 'Jump Nyabinghi' being the coolest example of this gentle mood.

Possessed of a delicious upful feel 'Jump' is literally embraced by the I-Three's sensuous backing vocals and then ever so skilfully jolted off a smooth course by the sweet touch of trumpet or a stray guitar line.

When all these disparate strands are pulled tightly together Marley's music is a soothing narcotic. Yet on occasion one feels some of the music here is a little too dreamy. Pleasant background music, but not something you'd sling on the record player to really listen to.

'Confrontation' doesn't so much confront, but skip ever so gently into the background. Lyrically the album deals with perennial Marley themes; political independence, spiritual well being. Fair enough, but when such sentiments are expressed over never ending easy rhythms they don't bite and spark but become as meaningless as any old mantra.

Yet if you want a cool accompaniment to warm city nights, fill the ice box with Red Stripe and turn your 'Confrontation' up full blast. Now, don't say I never give you any advice. ++++

Jim Reid

STEVE MILLER BAND 'Live!' (Mercury MERL 18)

THIS IS as expected — an immaculately recorded greatest hits package. The best moments from the sixties — 'Gangster Of Love' and 'Living In The USA' are present and correct. Obviously the mid-seventies output gets prominence — million selling albums 'Fly Like An Eagle' and 'Book Of Dreams' are well represented among the 10 tracks. American radio orientated pop style is a formula that has proved to be as innocuous and likeable as the older material was spiky and interesting.

The sense of melody and superb guitar playing have, however, remained intact and provide some continuity with the past. Songs like

'Abracadabra' and 'Take The Money And Run' show that Miller has added a few layers of polish to his talent. +++

Mike Gardner

NIGHTWING 'Stand Up And Be Counted' (Gull GULP 1038)

WITH THE ferocity of a toothless bat with a hangover, the boring dunderheads of heavy metal cough and splutter through a truly unmemorable album.

They try to imitate the big boys this time around and fall flat on their ugly faces.

This album really is so bad that your turntable will weep in despair. +

Robin Smith

By Georgia!

THE B-52'S 'Whammy!' (Island ILPS 9759)

STOP PRESS; The B-52's have not changed. Here still remain those squeaky-squawky girly vocals, those chunky-chugging geetar chords, that beach-party hoedown atmosphere, those wacky lyrics and wig-do's. But would you want it any different?

The Athens anathemas are an unbending institution, a mirage in the desert, a port in a storm, an immovable object in the pop maelstrom — if you love 'em. Plain irritating, grating, repetitively tinny and worthy of immediate strangulation if you hate 'em. I favour the love/hate relationship myself.

On this showing, they range from the daft and space-wasting ('Don't Worry', 'Work That Skirt') to the sublime and classic ('Future Generation', 'Legal Tender'). The only glimmer of anything genuinely new among the reworks of 'Rock Lobster' appears in the form of electroboppy bass synth rhythms which suggests that even in Georgia the influence of the Human League has been felt.

But, as in 'Mesopotamia', there seems to be a distinct shortfall; prolific they ain't. It must be quite a stressful occupation having to be in a



THE B-52's: hair today...

party mood 52 weeks a year, bub. However, I still have this nagging feeling 'Whammy!' will grow on me as fast as that proverbial butterbean vine. +++ 1/2

Betty Page

Why is this man smiling?

WHY IS celebrated superstar Phil Collins wearing his groovy new 'Great Rock 'N' Roll Trivia Show' sweatshirt OVER his suit jacket? And why is Phil grinning so cheerfully for our cameraman? Anything to do with the modest statuette clutched in his left hand?

We doubt it. More likely Phil's full of glee at the thought of appearing at The Queen's Hotel, Leeds, on Saturday May 28 for his 12 hours of fearless Trivia-testing interrogation with the likes of Paul Weller, Alf from Yazoo and Blancmange (all of whom will be 'gigging' as we pop experts say), plus such charmers as Bananarama, Bucks Fizz, Roger Taylor from Queen, Nick Heyward, Phil Lynott and others too numerous to mention.

Sponsored by The HMV Shop and your fun-loving RECORD MIRROR, The Great Rock 'N' Roll Trivia Show will undoubtedly make up the most mind boggling 12 hours of live Radio ever to be broadcast. Be there or be square!

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YOU, THE public, can only get your tickets for this extravaganza of celebrity cerebrum-crushing by strolling into a major branch of The HMV Shop and waving hard cash under their noses.

Tickets for the afternoon session, from 12 midday to 5.30 including the quiz plus live impromptu music from attendant stars, cost £3.50. A ticket for the evening session, 6.30 to midnight, will put you back £5, for which you'll also see Blancmange in concert. And a combined ticket to see you through the excitement of the full 12 hours is a giveaway £7. Can you afford not to go?

THE DATE: Saturday
May 28

THE TIME: 12 noon —
12 midnight

THE PLACE: The Queen's
Hotel, Leeds

THE EVENT: The Great
Rock 'N' Roll Trivia
Show!
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TRIVIA QUIZ

- 1 Which Donna Summer song won an Academy Award?
- 2 Which California-based group updated 'Can't Take My Eyes Off You' in 1982?
- 3 Which group recorded 'Le Freak', 'Good Times' and 'I Want Your Love'?
- 4 For which singer/actress did Sharon Redd once sing backing vocals?
- 5 Who originally recorded 'Rock The Boat', a recent hit for Forrest?
- 6 Whose disco hits include 'Love Hangover' and 'Upside Down'?
- 7 What connection does Grace Kennedy have with the group Imagination?
- 8 Which disco outfit was previously fronted by David Joseph?
- 9 Which disco group featured a cowboy, a construction worker, an Indian and a leatherman?
- 10 What female trio recorded 'The Best Disco In Town'?
- 11 Who had a number one record with 'Feels Like I'm In Love'?
- 12 Who sang about 'Murphy's Law'?
- 13 Who produced Aretha Franklin's 1982 hit 'Jump To It'?



WELL ROT me boms, if it ain't a pop disco quiz! Your score: under 10 — concentrate on holding on to your plastic glass of warm lager and forget the music. 10-20 — time to sharpen the six inch knitting needle you use on your stereo. Over 20 — up to scratch.



- 14 What do the Detroit Spinners and New York Skyy have in common?
- 15 Which song from 'Saturday Night Fever' was a hit for the Trammps?

- 16 Who suggested 'Let's All Chant' in 1978?
- 17 Name four hits from Shalamar's gold album, 'Friends'.
- 18 Which two bands was George Clinton the leader of?
- 19 Who recorded 'And The Beat Goes On' and 'Lady'?
- 20 Who produced Stacy Lattisaw's first UK top tenner?
- 21 With which female soul singer did Teddy Pendergrass score a hit in 1981?
- 22 Norman Giscombe had his first hit in 1982. By what name is he better known?
- 23 Which Motown recording artist is behind the Mary Jane Girls?
- 24 Whose Soul Sonic Force had a 1982 hit with 'Planet Rock'?
- 25 Who wrote Rockers Revenge's 'Walkin' On Sunshine'?

X-WORD

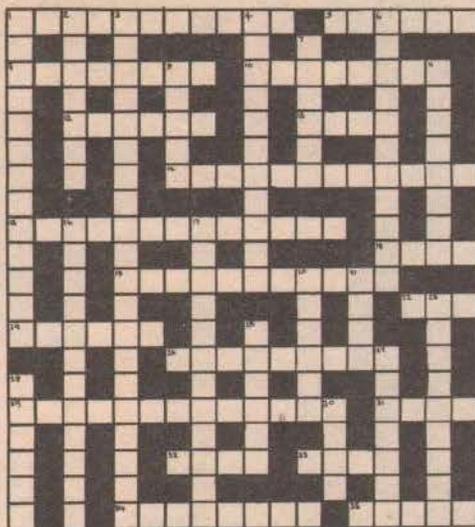
Complete both the POP-A-GRAM and X-WORD to win a £5 record token. First correct entry wins.

ACROSS

- 1 Something for Jenny and the girls to look back on (5,6)
- 5 Toni Basil's mouse like friend (6)
- 8 David and Marc as they are better known (4,4)
- 10 They'll be remembered for Lilly The Pink (8)
- 12 Film which gave Christopher Cross a hit (6)
- 13 You could have been found up on a hot tin one (4)
- 14 Found in Floyd's wall (7,5)
- 15 1979 Blondie hit (5,4,4)
- 18 Group in which Van Morrison told us of the coming of the night (4)
- 19 New gold dreamers (6,5)
- 22 Bonnie Tyler label (1,1,1)
- 24 Submarine colour (6)
- 26 Kids From Fame hit (9)
- 29 Pretenders leader (8,5)
- 31 Late night DJ (4)
- 32 Tops or Seasons (4)
- 33 Rough Traders who are embracing the herd (4)
- 34 & 23 down Holiday pastime (8,2,3,4)
- 35 Fruity label (5)

DOWN

- 1 She's feeling Fascination (7,6)
- 2 Latest Passage LP (7)
- 3 Spandau Ballet's debut hit (2,3,1,4,5,5)
- 4 How The Stones saw themselves in 1978 (11)
- 6 Squeeze LP and single (4,3,4)
- 7 1980 Cliff Richard hit (6)
- 9 Tell Ms Branigan I love her (5)
- 11 He goes with Mr Jive (2,6)
- 16 1979 Gloria Gaynor no 1 (1,4,7)
- 17 Programme everyone wants to be on (3,2,3,4)
- 20 Label surrounded by water (6)
- 21 Genesis' peer (4)
- 23 See 33 across
- 25 Saved by Duran Duran (6)
- 27 A fresh start for Edwyn (3,2,2)
- 28 A cry of pain from Siouxsie (6)
- 30 Guitarist found in rice (4)



LAST WEEK'S X-WORD ANSWERS

ACROSS

- 1 Farmers Boys, 4 Mob, 6 Damned Don't Cry, 9 Rock This Town, 12 Do Nothing, 13 Sulk, 16 Men At Work, 17 Lou, 18 Lucky, 20 Grip, 21 Mael, 23 Forget Me Nots, 24 Diana Ross, 26 Iko Iko, 27 Generation

DOWN

- 1 FR David, 2 Romeo And Juliet, 3 Seduction, 4 My, 5 Brown, 7 Eurythmics, 8 China Town, 10 Tight Fit, 11 The Sky's Gone Out, 14 Life In Tokyo, 15 Blue Monday, 19 Your Song, 22 Amii, 23 Frame, 25 ABC

LAST WEEK'S POPAGRAM SOLUTION

Porcupine, Survivor, Modern Romance, Clunk Clink, Cliff Richard, Telegraph, Poison Mind, Tracey Ullman, Head Hunter
DOWN Pink Floyd

LAST WEEK'S X-WORD WINNER: Jim Harris, 116 Olive Road, Cricklewood, London NW2

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

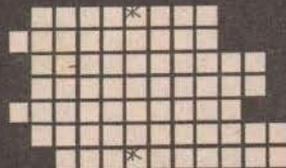
NAME

ADDRESS

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

ANSWERS

1 The Last Dance, 2 Boys Town Gang, 3 Chic, 4 Bette Midler, 5 Hues Corporation, 6 Diana Ross, 7 Her Brother Errol is the group's drummer, 8 Central Line, 9 Villager People, 10 Kelly Marie, 12 Chen, 13 Luther Vandross, 14 names of their city of origin so as not to clash with English groups with the same name, 15 Disco Inferno, 16 Michael Zager Band, 17 Friends, There It Is, A You Feel Good, 18 Funk, 19 Night To Remember, 20 Leon Syl- adelle, Parliament, 21 Leon Syl- adelle, 20 Nerada Mills, 22 Arika Barn- Rick James, 24 Arika Barn- baata, 25 Eddy Grant.



POP A GRAM

SOLVE THE seven cryptic clues and write the answers across the puzzle so that the starred down column spells out a destructive order from Orange Juice. Remember the clues aren't in the correct order.

- You have to decide what the right order is.
- Crazy nude tenors stripped off to commit the sin of pride (10)
 - Pat it on mat to seduce Heaven 17 (10)
 - M. Jackson tried to convince her that he wasn't the father (6,4)
 - The finer sort of change show what Journey often cross (9)
 - They worship at the church of the Poison Mind (7,4)
 - A confused starter motor jam hid the identity of a character for Bowie and Schilling (5,3)
 - We hope sloop might give us a M. Wilson LP (4,6)

CHARTFILE



JAMES BROWN: coming up for his 150th (hit, that is)

BY ONE of those fascinating strokes of fate, a fake Prince and a real Dame are linked together by their chart exploits.

The Dame is Vera Lynn, who started her singing career during the Second World War. Her popularity continued relatively undiminished for over a decade, and when Britain's first singles chart was published in 1952 Vera marked her debut by placing three records on the chart: 'Forget Me Not', 'Homing Waltz' and 'Auf Wiederseh'n Sweetheart' which had been released six months previously, but was enjoying renewed popularity after topping the American chart.

The royal pretender is Prince Charles who, together with the City Beat Band, made a spectacular double chart debut last week as 'Cash (Cash Money)' and the reissued, remixed 'In The Streets' dented the top one hundred.

Though separated by more than thirty years, Vera Lynn and Prince Charles are the only acts in chart history to place more than one single on the chart in their debut week, though Al Martino (in 1952), Frank Sinatra (1954), Marino Marini (1958), Anthony Newley (1959) and Focus (1973) have all charted their second hit just seven days after their first.

Some years before being made a Dame, Vera Lynn was awarded an OBE which was presented by the real Prince Charles, a noted connoisseur of black female singers who himself topped the album chart two years ago with the best-selling rap LP 'The Official BBC Album Of The Royal Wedding.' Since then he's indulged in a frenzied series of PA's but shows no signs of returning to the recording scene.

Stevie Wonder, Diana Ross, Kool & The Gang and Earth, Wind & Fire have all done much to popularise black music amongst whites in the last ten years, achieving a high degree of 'crossover'. But in America at least it's the soul/black singles chart which means most to black performers. Surveying the last ten years of Billboard's black charts is an enlightening process. Barry White emerges as the top artist with a total of 31 hits, and as far as I can tell no misses. Just one behind is James Brown who has added thirty hits to his total since 1973, for an unrivalled career aggregate approaching 150 since 1956. Snapping at Brown's heels are the (Detroit) Spinners, another long-established act who've notched 29 black hits since 1973, including five number ones.

THE STRANGELY attractive Fun Boy Three rendition of 'Our Lips Are Sealed' has succeeded in breaching the top twenty where the Go-Go's failed no less than three times.

'Our Lips Are Sealed' was penned by Go-Go's rhythm guitarist Jane Wiedlin and FB3's Terry Hall two years ago. Shortly afterwards, the Go-Go's version of the song was released in Britain and America. Here it flopped, but in America it stayed on the charts for thirty weeks — a record for a disc

peaking as low as number 20. Twice during its American chart run it was re-activated in Britain, finally hitting our charts last May, and reaching a high of No 47.

The FB3's version is rather more understated than the Go-Go's but the Coventry group's track record more or less assured the disc of success. On it, Terry Hall shares vocals with the uncredited June Miles-Kingston, drummer in the Fun Boy Three's nameless, all-girl backing band. The b-side of the record is in Urdu, a Pakistani language, and is sung entirely by one Meena Meeta, again uncredited. Meanwhile, Jane Wiedlin is spending her sabbatical from the Go-Go's by working with Sparks. Her first collaboration with the Mael brothers is 'Cool Places', already climbing the US charts and scheduled for release here in the near future.

Stiff's mercurial rise to the status of Britain's leading independent record label is shortly to be explored in a book by Bert Muirhead entitled 'Stiff: The Story Of A Record Label.'

But Stiff's success has not been confined to Britain; all over Europe and even in Australia the label has been in regular and profitable chart contention via its varied roster of acts. But in America the going has been tough, and the label's solitary top twenty hit was Ian Gomm's 'Hold On', released on Albion in Britain. Stiff now seems to be pursuing a different route to the US charts and has licensed the Belle Stars' 'Sign Of The Times' to Warner Brothers and 'Our House' to Madness to Geffen. The result? Both records leapt onto the chart last week, the latter at an impressive No 76, giving Madness their first American success after fifteen consecutive top twenty hits in Britain.

'Solitaire' is the title of Laura Branigan's second US top tenner in six months, and like 'Gloria' it's a remake of a European hit. 'Gloria', you may remember, was written and recorded by Italian Umberto Tozzi before Branigan got hold of it. 'Solitaire' was a monster hit in France for its composer Maurice Clemenceau. Both songs came to Branigan via producer Jack White, a German who returns to Europe frequently to check out the latest hits.

Since debuting at No 95 on 17 March 1973, Pink Floyd's 'Dark Side Of The Moon' has enjoyed a 467 week unbroken run on Billboard's US album chart. That's only fifteen weeks fewer than the theatre cast album of 'My Fair Lady' and well within striking distance of the all-time record of 490 weeks established by the Johnny Mathis album 'Johnny's Greatest Hits' between 1958 and 1968. In those days albums regularly chalked up 200 or more weeks on the chart, but increased competition has reduced the lifespan of albums considerably in recent years. 'Dark Side Of The Moon' aside, the currently charted albums with most weeks on Billboard's LP charts are 'Feels So Right' by Alabama (112 weeks), Journey's 'Escape' (93 weeks), 'Bella Donna' by Stevie Nicks (92 weeks) and Al Jarreau's 'Breakin' Away' which has been on the charts for 91 weeks, selling well over a million copies but never rising above No 37.

ALAN JONES

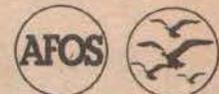
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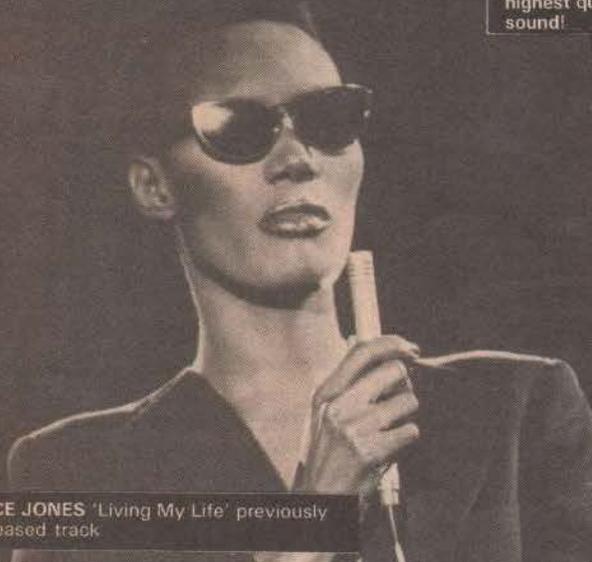
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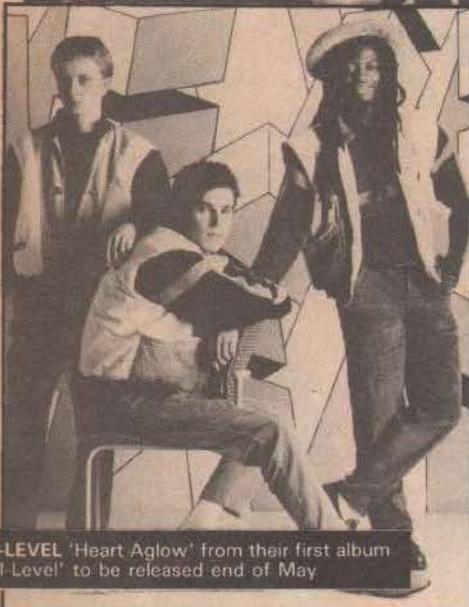


GRACE JONES 'Living My Life' previously unreleased track



Pic by Paul Cox

SPANDAU BALLE
'Code Of Love' from the
current album 'True'



I-LEVEL 'Heart Aglow' from their first album 'I-Level' to be released end of May

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'

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

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 the new album 'Espionage' to be released end of May

THE FIXX 'Outside' from their latest album 'Reach The Beach' to be released early May



COATI MUNDI 'Oh! That Love Decision' from the debut album 'The Former 12 Year Old Genius', to be released in May

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MAILMAN

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

I WAS devastated to see no hunks of flesh this week in RECORD MIRROR.

To my utter horror we were left with the likes of Gary (fly me to the moon) Numan — UGH! and Bobby — (wet dreams) McVey — double UGH! Please can we have some more pics of Hall and Oates, Spiny Norman and of course the ultra hunk Simon Tebbutt (in the black leather number he picked up at Jaegers sale).

Simon told us last week that no one wanted to practise all-in wrestling with him. Well SI, I would love to wrestle to get it all in with you any time.

Simon, did you know that M&S do a lovely embroidery set of a rural scene at a reasonable price as well?

Gay A. (Mr) Bandon,
Littlehampton, Sussex
●I think you mean all out wrestling, or at least Simon does.

I EXPECT you'll get a lot of besotted teenagers uniting to defend their heroes (and mine) this week, after you let Jim Reid slag them off something rotten.

Who's he praised to heaven this time you ask? Kajagoogoo — that wondrous band from the outskirts of my East Anglian kingdom.

Now look, I'm way past my knicker wetting days, (23 for the record) so I congratulate myself on buying records for their musical content, not the piccies on the sleeve and tell JR that I'd

AFTER READING your interview with Gary Numan, in the April 23 edition, we felt we must point out that as residents of Jersey, our Island is nine by five miles and not one by six miles as pointed out by the blond bombshell.

If Mr Numan is dissatisfied with our island, which he only stays on as a tax exile, could you please point out to him that there is a boat home every morning as he seems incapable of flying a plane properly.



ANGRY JERSEY residents demand the grounding of Numanair



True Romance (over 40's dept)

YE GODS what next? My mother, an avid Radio 2 listener and Val Doonican fan, likes Spandau Ballet!

So what, I hear you cry. But what has happened to their shocking New Romantic image when mother used to scream in disgust whenever they came on TV, with comments such as "What puffs" or "Don't they look a mess" and cries of "Turn that rubbish off" when I played 'Journeys to Glory'.

Now she sighs in admiration of their smart suits and nice haircuts. Not forgetting their lovely new single.

Do the lads really want to be approved of by

buy 'White Feathers' if it was wrapped in an old newspaper.

Jovial Jim writes that Kaj are an illusion. Tell me then, why my £550 Sharp hi-fi insists on

As for our 40mph speed limit we would like to apologise for this and are currently building him his own lane on the motorway so he doesn't keep blowing out the clutch on his Ferrari.

Lady Jayne Records and HM Prison, Jersey

●Gary points out that it only looks about six by one miles from 20,000 feet and if you paint a large cross on your roof he'll try and miss you.

mothers and even grannies throughout the land? Does this signify the end of the Futurist movement as we know it?

I am by no means condemning the Spands — I think their music is superb and my estimation of their true professionalism was increased when I saw them at the Festival Hall on Friday.

But in a few years time will my Mum be approving of Twisted Sister?

Lisa Bush, Middlesex

●Well either that or your Dad will.

sending out supersonic synths, singing which is actually in tune (a welcome and refreshing change these days) and the best bass guitar I've had the pleasure to hear for a very long time.

Do I have a rogue copy? Have EMI made a mistake? They make so many don't they? Signing up all these chart toppers, all those gold, silver and platinum discs must be an awful embarrassment to those bands.

Frustrated housewife (not really), Lowestoft

●But reviews are only the writer's opinion my dear, not the gospel truth.

I'VE JUST read your article on Gary Numan and it's really made me think about the state of music today.

It's so true what he said about being pressurised to get his songs out, so those promoting him can get as much money out of his record sales and concerts as possible. I totally agree with him — what an unpleasant business.

I admire him for speaking out truthfully, how much better the music scene would be if more artists had the same attitude as Gary Numan to the music business. Well spoken Gary!

Tony Ballinger (a new Gary Numan fan), Coventry

●Yes. So unpleasant he's coming back for more. The mind boggles.

PLEASE PLEASE tell me why the Dominion Theatre (which is a relatively small venue) was chosen for the Prince's Trust Fund Rock Gala?

Thousands of us waited optimistically in the hope of obtaining tickets, only to be disappointed.

Surely a larger venue (i.e. Wembley Arena) would have been more desirable for all concerned. Fewer Duran Duran and Dire Straits fans would have been disappointed. Also the Prince's Trust would be more affluent and able to help even more in need.

Very miserable John Taylor fan, Essex

●All John Taylor fans are miserable, aren't they?

OKAY BETTY Page what's the big idea? Let me tell you A Flock Of Seagulls are the most gorgeous guys I've ever set my eyes on. My walls are covered with their pics.

You seem to think looks are more important than the music to say "they'll never be mega-pop here", well the Jam (yuk!) made it didn't they?

AFOS' new album is very powerful, in concert they're fabulous, and Mike Score's voice is not "tediously tinny" — he's got one of the best voices going!

Helen Davey, Havant
●Tinny? Now you know whose voice is used for Metal Mickey.

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Records this week include:-

- TRUE, Spandau Ballet
- WORDS, F R David
- (KEEP FEELING) FASCINATION, Human League
- BEAT IT, Michael Jackson
- PALE SHELTER, Tears For Fears
- DANCING TIGHT, Galaxy
- WE ARE DETECTIVE, Thompson Twins
- TEMPTATION, Heaven 17

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A Coat of many COLOURS

RONALD REAGAN should watch his step... at the next American elections there could be a little bald Puerto Rican throwing him out of the White House.

His name is Coati Mundi, the other key man in Kid Creole & The Coconuts apart from the Kid himself.

"The States has given me a hard time, so now I've come up with a solution," he says. "I'm going to get a Puerto Rican elected for president."

"It's going to be a Puerto Rican with a bit of English influence and a little black influence. Hopefully that would filter through the whole system, and politics would be a bit more colourful."

"I have all the qualifications to be a president, I'm a great actor."

If you've been lucky enough to see Kid Creole and The Coconuts live, then you'll have seen the little man — responsible for much of the music and lyrics — leading about at the front of the stage and hammering away at a xylophone.

Coati Mundi is acknowledged as the group's driving force. But now the Latin American has decided to embark on his own solo career with a single, 'Como Esta Usted?' and an album. So why bother to do something else when you have such a big

influence on one of the world's top groups?

"I was working as a solo artist a long time before Creole," he says. "This album was really conceived 10 years ago when I had my own band. I just wasn't able to get a deal with it."

"Every song is individual, like a vignette. A lot of my personality is in the songs, even if the lyrics don't reflect what I'm like. There's a lot of my style and my humour in the music, in a way it is very personal, but that doesn't mean to say that every song's about being beaten up."

"The song I did about bullies, it's part of a person's growing up, you always get someone who's picking on you. I think that's universal."

"I did all this very naturally. My main purpose is entertaining with my kind of style, although as everybody thinks Coati Mundi is a clown, I do get a bit profound sometimes, just as I want to see what people think of Coati if he gets deep."

FROM A New York City background based on his Latin American roots, Coati Mundi — real name, Andy Hernandez — has always been a bit of an entertainer. He's always been acting, singing and dancing. In his college days Coati Mundi would get up and do the odd skit, not just to attract girls or anything, just because he likes doing it.

"I've done all the clubs in New York with two girls where we did

a combination of gymnastics, acting and music," he says. "That's been a lot of fun — all done with backing tapes."

"That's my gig, you know. Sometimes I just go to a club with a record and jump on-stage just to see how people react — and it keeps me in shape. I've done gigs in front of three people — some of the New York clubs have bad nights — and I've just taken advantage and done my thing right on the floor."

"I've never been able to sit back and play an instrument. Really, I've just been entertaining myself by getting up on stage. I would get big fat ladies to dance with me and things, and it turned out that it entertained other people as well. I don't do it purposely, I just do it in my day-to-day living."

"I consider myself to be an entertainer. When you say you're an artist or something it implies a profound person and it implies something serious. I'm just a song writer, an arranger and a producer."

COATI MUNDI's solo work comes at a time when Kid Creole and The Coconuts were rumoured to have all sorts of problems within the band while they were over in Britain last year. Apart from a new girl lead singer, there was rumoured to be a big rift between the band leader August Darnell and Andy Hernandez.

But although he admits to the problems, Coati reckons that Kid



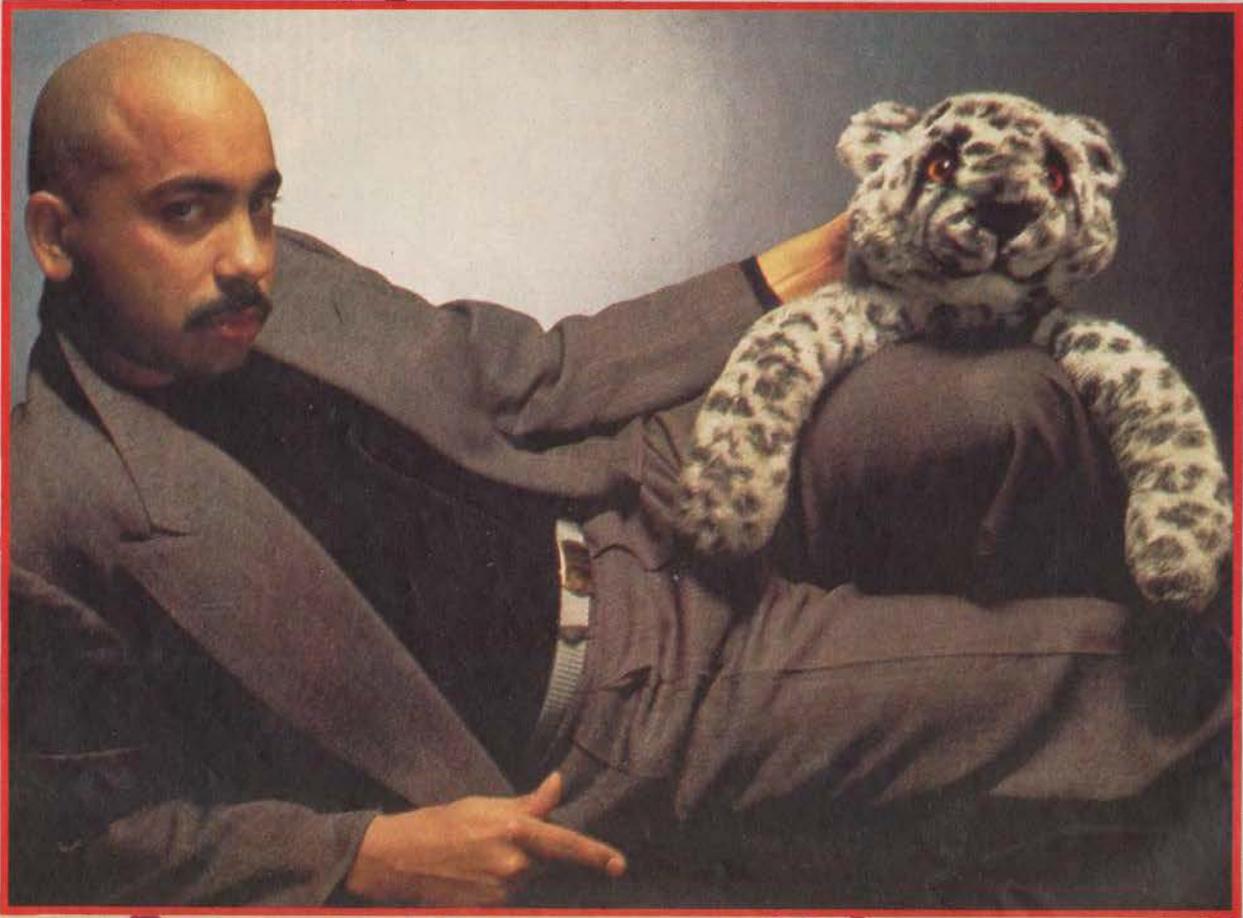
COATI MUNDI: Como ogoño?

Creole and The Coconuts will be good at least to the end of the year.

"I plan to go ahead with Creole for another tour in August, and I believe there will be another album," he says. "But you must remember that I also consider my time with Kid Creole as part of my solo career. Obviously, once something

happens like our arguments last year, it never goes back to the way it was. But we can get it to last a little longer. Right now, I'm still planning to work with Creole."

But before that, expect to see the little man over with his tapes to do the clubs in June — and cop a few gymnastics as well. Simon Hills



Miss the Gu

FORGET the army if you want to see the world these days. You're much better off joining a group.

Take A Flock Of Seagulls, for instance. Their past year's itinerary is enough to give your average High Street travel agent nightmares, what with endless to-ing and fro-ing across the United States, three months in Germany to record the album 'Listen', a brief visit home to Blighty to do some shows and now they're off on a nine month trek around the world, taking in such exotic locations as Japan and Australia.

"We travel all the time," says bassist Frank Maudsley. "Every day it's somewhere different. Yeah, it does get pretty confusing sometimes."

Collapsed around me in their hotel room after the previous night's ecstatically received London gig are three Seagulls, lead singer Mike Score, Paul Reynolds and Frank, all enjoying what must feel like the first day off in ages and probably not feeling like doing an interview with me—but bearing up to it all well.

"In America, it got really confusing," says Mike taking up the tale. "We'd be shooting right across the country, getting out of the coach, playing a gig, getting back in the coach and driving for another 16 hours. We never knew where we were."

"It wasn't like we were playing places like Chicago or Washington. It was all these tiny little places. Just names that nobody's ever heard of. They'd say tomorrow you're playing somewhere like Bigglesville and you'd think it must be somewhere in New York and in fact it was 20 miles from Kansas."

But this devotion to duty paid off, and the Seagulls found a pretty enthusiastic response in whichever one pantomime horse town they landed—particularly in the redneck heavy rock territories of the mid-western states.

"They don't get that many bands coming through so when they do they have a real festival," Mike explains, "especially in places like Texas. You don't get that many modern English bands going there. Although there's this heavy rock tradition still around, most of the kids aren't really into it. They listen to all the college radio stuff. 16 and 17 year olds had their own little underground thing going. We were one of the first bands to go out there and play what they listen to on the radio. So when they saw it for the first time they just went berserk."

"They could easily go to see Styx or somebody who were

playing round in the big theatres. We were playing all the small clubs so it was a really good night out for them to go and see us instead of Styx."

BUT THINGS didn't always go so smoothly for these cultural attaches of English pop. The good old boys American mentality reared its ugly redneck head on at least one occasion.

"Some weird things happened because of the way we are and the way we look," explains Frank. "We wouldn't call ourselves fashionably outrageous or anything. We're just us. But we were in the middle of nowhere and we'd stop at this diner to eat. We'd start to walk towards this little hut that said

cafe and the fellow would come out and say, 'You can't come in here with hair like that, boy'.

"They thought the Martians had landed when this big gold coach with all these little blond heads poking out arrived. Spielberg was going to make a film about us."

Unusually, the Seagulls' greatest success has taken place away from home. Most groups don't crack America until they've conquered the British scene first. With visions of all that lovely loot piling up across the Big Pond, the group say they're tempted to pack up the tepee and move lock, stock and Pifco hairdryer to the States. But there is something that keeps them tied to England. It is called Liverpool and, like most

Scousers, they love it.

"I go there whenever I can," says Frank. "I try to spend a lot of time there. It'll probably be another six or eight months before I get back there now."

"Liverpool is just a great place," adds Mike. "Liverpudlians have just got that special sense of humour that only they understand. Like in the band, we've got our own language. We say daft things and people stare at us stony faced and we just fall about laughing."

"Generally, Liverpool is like that. It's a vibrant place to be. A good feel to it. But it's a sad place too. Because the city has been ripped apart and nobody's tried to rebuild it. But the people there are very inventive. They've got to be, because there's nothing else to do. Loads of good bands come from



Liverpool. And loads of good comedians, too. Because if you're depressed the only thing you can do is tell jokes. There's everything there but the money."

DOES IT distress them that A Flock Of Seagulls haven't yet had the kind of success in Britain that the rest of the world have been feting them with over the last year or so?

"It would have happened faster here if we had stayed," says Mike. "Each single we did was getting like ten places higher than the last one. If we had

stayed I think by now we'd have had a number one or at least a top five single. We had our biggest hit of the time while we were away, which was 'Space Age'."

Hometown hits aside, A Flock Of Seagulls are content to carry on their world domination plan by showing their faces in as many places as possible before exhaustion or boredom set in.

"We try not to go on stage every night and just go through the motions," concludes Frank. "We try to go out there every night and live it."

by **SIMON TEBBUTT**





the Dancing do

SEONA DANCING: "We were going to write songs about spinach"

BILL MACRAE is tall, fairish, shy and quietly spoken. Ricky Gervais is petite, dark and chatty. Together they are Seona (pronounced Shawna) Dancing, a new double act eminently worthy of your attention.

They met only last June at University College in London where they were (and still are) both studying philosophy. Bill came to London, made a demo in cabaret gigs, they returned to London, and asked him to put words to his tunes.

The pair then found themselves in Brussels, where Bill had a residency in a café playing piano. After some cabaret gigs, they returned to London, made a demo in November, and got a deal with Decca in January.

It's been a rapid rise, so they're currently quite untainted by this crazy thing we call the pop business. They're determined not to compete with the plethora of duos currently pairing their way up the charts.

Says Tricky Ricky: "We're a duo, we're young, we write songs, we've got a disco beat, piano, synth, and you could draw

comparisons with anyone. You could say we're like Blancmange because I'm short and he's tall, but it's not really relevant."

Their claims to originality stem from the fact that Bill had a good solid classical education with the London School Training Orchestra, and Ricky was a bona fide choirboy. So how do they define their sound?

Ricky: "Quite modern in arrangement, classically-based on Bill's behalf. Definitely more passionate than the average duo!"

Did such a classical background shape their music?

Bill: "The classicism isn't that important — the main thing is to get an intense feeling in the music."

Ricky: "I just think generally it's more sensitive... But that's pretentious! The technical side comes easily, so we concentrate more on songwriting. That sounds pretentious too, but I'd call us songwriters more than technicians."

Bill'n'Ricky are out to prove you can't hold a good song down and you don't need a grand production job either.

Bill: "Last year, when we started out, we were told we'd have to

sound like the Pale Fountains with great big orchestras and stuff. But it was just a trend."

Ricky: "Immaculate sounds? So what!" Maybe they're heralding a new age of singer/songwriters?

Ricky: "Passion and sensitivity is where it's at!"

WHAT INFLUENCES do they have tucked away?

"Well I really like our music, actually, I quite enjoy sitting down and listening to it. I've never bought a record in my life, so I haven't got any others! I went through a phase when I was 14, 15 when things had to mean something and be deep, and my favourites were always Cat Stevens and Simon and Garfunkel, deeper music that wasn't very commercial. I got away from that and enjoyed it for the hell of it."

Bill: "It's a silly thing to say, but my favourite band's always been Joy Division. Too many people say that for effect, but I like them for their passion. Roxy Music have always been a favourite too. Our two main influences are these: one is from the classic song structure that a lot of early Seventies bands had, the second is the American disco thing where you get a hard

sound. We want to combine the two, which has never been done before. Imagine dancing on the disco floor to one of your favourite songs — brilliant!"

Ricky: "Even hard disco bands write songs about dancing, meeting a foxy woman. That's fine, there's no doubt it's going to be a disco record, but as soon as they come up with anything sensitive, they can't conceive of it also being a disco record. They slow it down, start it with a piano and violins."

"I see no reason why you can't dance to a love song, or something you're putting as much passion into as if you were sitting at a bar at 3am in New York and crying!"

Seona Dancing's debut single "More To Lose" comes out just after the prolific pair have finished writing songs for their second album.

Ricky says they're getting better all the time and it looks like quality will equal quantity.

You're just a bunch of romantics, though, aren't you Ricky?: "What else is there? We were going to write songs about spinach but we thought love was probably a safer bet!"

by Betty Page

LAST WEEK'S 45s

LAST WEEK'S LPs

1	1	3	TRUE, Spandau Ballet, Chrysalis ◯
2	2	6	WORDS, F R David, Carrere ◯
3	4	3	(KEEP FEELING) FASCINATION, Human League, Virgin
4	3	5	BEAT IT, Michael Jackson, Epic ◯
5	22	2	PALE SHELTER, Tears For Fears, Mercury
6	20	3	DANCING TIGHT, Galaxy, Ensign
7	9	4	WE ARE DETECTIVE, Thompson Twins, Arista
8	14	4	TEMPATION, Heaven 17, Virgin
9	6	7	LET'S DANCE, David Bowie, EMI America ◯
10	5	5	CHURCH OF THE POISON MIND, Culture Club, Virgin
11	8	4	TRUE LOVE WAYS, Cliff Richard, EMI
12	7	5	LOVE IS A STRANGER, Eurythmics, RCA
13	17	5	FRIDAY NIGHT (LIVE VERSION), Kids From Fame, RCA
14	11	3	FLIGHT OF ICARUS, Iron Maiden, EMI
15	12	5	ROSANNA, Toto, CBS
16	31	2	OUR LIPS ARE SEALED, Fun Boy Three, Chrysalis
17	13	8	BLUE MONDAY, New Order, Factory
18	10	8	BREAKAWAY, Tracy Ullman, Stiff ◯
19	24	10	LAST FILM, Kissing The Pink, Magnet
20	18	7	I AM (I'M ME), Twisted Sister, Atlantic
21	23	5	I'M NEVER GIVING UP, Sweet Dreams, Ariola
22	15	7	THE HOUSE THAT JACK BUILT, Tracie, Respond
23	21	9	YOUNG FREE & SINGLE, Sunfire, Warner Bros
24	25	6	OVERKILL, Men At Work, Epic
25	19	12	BOXERBEAT, JoBoxers, RCA ◯
26	37	3	MISS THE GIRL, Creatures, Polydor/Wonderland
27	16	6	OOH TO BE AH, Kajagoogoo, EMI
28	-	-	BLIND VISION, Blancmange, London
29	50	4	CAN'T GET USED TO LOSING YOU, Beat, Go Feet
30	44	2	CANDY GIRL, New Edition, London
31	35	5	HEY, Julio Iglesias, CBS
32	38	3	POWER & THE GLORY, Saxon, Carrere
33	-	-	NOT NOW JOHN, Pink Floyd, Harvest HAR5224
34	27	7	IS THERE SOMETHING I SHOULD KNOW, Duran Duran, EMI ◯
35	67	2	FAMILY MAN, Daryl Hall & John Oates, RCA
36	45	2	CREATURES OF THE NIGHT, Kiss, Casablanca
37	39	8	TWIST (ROUND & ROUND), Chill Fac-torr, Philly World
38	28	5	SHE'S IN PARTIES, Bauhaus, Beggars Banquet
39	-	-	THUNDER AND LIGHTNING, Thin Lizzy, Vertigo LIZZY12
40	43	4	SWEET MEMORY, Belle Stars, Stiff
41	65	2	STOP & GO, David Grant, Chrysalis
42	29	11	FIELDS OF FIRE, Big Country, Mercury
43	-	-	DON'T STOP THAT CRAZY RHYTHM, Modern Romance, WEA ROM3
44	42	3	WAR PARTY, Eddy Grant, Ice
45	26	7	SNOT RAP, Kenny Everett, RCA
46	40	3	FROM ME TO YOU, Beatles, Parlophone
47	30	8	WHISTLE DOWN THE WIND, Nick Heyward, Arista
48	-	-	NEW WORLD MAN, Rush, Vertigo RUSH10
49	74	2	THAT'S WHY THEY CALL IT THE BLUES, Elton John, Rocket
50	33	13	SWEET DREAMS (ARE MADE OF THIS), Eurythmics, RCA ◯
51	76	2	MUSIC, D Train, Prelude
52	48	5	MUCK IT OUT, Farmers Boys, EMI
53	89	2	FASTER THAN THE SPEED OF NIGHT, Bonnie Tyler, CBS
54	32	6	CELTIC SOUL BROTHERS, Dexys Midnight Runners, Mercury
55	70	4	MARKET SQUARE HEROES, Marillion, EMI
56	-	-	BUFFALO SOLDIER, Bob Marley & The Wailers, Island IS108
57	54	3	LIVERPOOL ANTHEM, Liverpool Football Club, Mean
58	41	15	BILLIE JEAN, Michael Jackson, Epic ◯
59	84	2	WEEKEND, Class Action, Jive
60	52	4	MINEFIELD, I Level, Virgin
61	57	3	COMMUNICATION BREAKDOWN, Junior, Mercury
62	56	3	THE PRICE YOU PAY, Questions, Respond
63	34	12	TOTAL ECLIPSE OF THE HEART, Bonnie Tyler, CBS ◯
64	-	-	WHAT KINDA BOY YOU'RE LOOKIN' FOR, Hot Chocolate, RAK RAK357
65	53	3	NIGHTMARES, Flock Of Seagulls, Jive
66	62	3	STREET CAFE, Icehouse, Chrysalis
67	46	4	OUT OF SIGHT OUT OF MIND, Level 42, Polydor
68	36	8	SPEAK LIKE A CHILD, Style Council, Polydor ◯
69	-	-	FUTURE GENERATION, B-52's, Island IS107
70	59	3	DOOT DOOT, Freur, CBS
71	-	-	BABY I DON'T CARE, Elvis Presley, RCA RCA332
72	79	3	MY LOVE, Lionel Richie, Motown
73	60	5	MIDNIGHT BLUE, Louise Tucker, Ariola
74	-	-	SHIPBUILDING, Robert Wyatt, Rough Trade RT115
75	75	2	LITTLE RED CORVETTE, Prince, Warner Bros
76	-	-	IN THE BOTTLE, COD, Streetweave WAVE2
77	86	2	THE GIRL IS FINE (SO FINE), Fatback, Polydor
78	-	-	LOVE'S GONNA GET YOU, UK Players, RCA RCA320
79	95	2	SWEET PRETENDER, Phil Everly, Capitol
80	85	2	A GIRL CALLED JOHNNY, Water Boys, Chicken Jazz
81	-	-	DON'T STOP, Sylvester, London LON23
82	83	3	NOW AND THEN, B A Robertson, After Hours
83	97	2	YOUNG AMERICANS TALKING, David Van Day, WEA
84	82	3	THAT'LL DO NICELY, Bad Manners, Magnet
85	-	-	CASH (CASH MONEY), Prince Charles & The City Beat Band, Virgin VS566
86	87	3	STAND, Alarm, I.R.S.
87	-	-	AND WHEN THE NIGHT COMES, Jon & Vangelis, Polydor JV3
88	86	2	MR DJ, Wish, Streetwave
89	-	-	SI LA VIE EST CADEAU, Corinne Hermes, Polydor POSP697
90	100	4	MR ROBOT, Styx, A & M
91	88	2	LOVE IS THE KEY, Maze, Capitol
92	77	4	THE SHAPE YOU'RE IN, Eric Clapton, Duck
93	-	-	I DREAM TO SLEEP, H2O, RCA RCA330
94	-	-	(MILLIONS OF PEOPLE) NO ONE LIKE YOU, Peter Shelley, Genetic X52
95	-	-	IN THE STREET, Prince Charles & The City Beat Band, Greyhound GRP103
96	-	-	BECAUSE THE NIGHT, Patti Smith, Arista ARIST13
97	-	-	CANDY MAN, Mary Jane Girls, Motown TMG1301
98	-	-	STUBBORN KIND OF FELLOW, Fat Larry's Band, Virgin VS583
99	-	-	CATCH 22, GBH, Clay CLAY22
100	-	-	(I JUST CAN'T) FORGIVE & FORGET, Blue Zoo, Magnet MAG241

Compiled by Gallup

1	1	3	LET'S DANCE, David Bowie, EMI America ◯
2	2	21	THRILLER, Michael Jackson, Epic ◯
3	3	9	TRUE, Spandau Ballet, Chrysalis ◯
4	-	-	THE LUXURY GAP, Heaven 17, Virgin V2253
5	6	13	SWEET DREAMS ARE MADE OF THIS, Eurythmics, RCA ◯
6	4	4	FASTER THAN THE SPEED OF NIGHT, Bonnie Tyler, CBS ◯
7	-	-	MIDNIGHT AT THE LOST AND FOUND, Meat Loaf, Epic/Cleveland EPC25243
8	10	8	THE HURTING, Tears For Fears, Mercury ◯
9	5	2	WHITE FEATHERS, Kajagoogoo, EMI ◯
10	8	2	CARGO, Men At Work, Epic
11	11	11	QUICK STEP & SIDE KICK, Thompson Twins, Arista ◯
12	9	11	TOTO IV, Toto, CBS
13	7	6	THE FINAL CUT, Pink Floyd, Harvest ◯
14	-	-	YOU CAN'T STOP ROCK 'N' ROLL, Twisted Sister, Atlantic AN074
15	12	11	LIVE, Kids From Fame, BBC
16	-	-	LISTEN, A Flock Of Seagulls, Arista HIP4
17	14	50	RIO, Duran Duran, EMI ◯
18	27	23	LIONEL RICHIE, Lionel Richie, Motown ◯
19	29	25	RICHARD CLAYDERMAN, Richard Clayderman, Decca ◯
20	15	8	CHART RUNNERS, Various, Rencore ◯
21	17	17	BUSINESS AS USUAL, Men At Work, Epic ◯
22	19	5	JOURNEY THROUGH THE CLASSICS, Louis Clark/RPO, K-Tel
23	13	9	WAR, U2, Island ◯
24	23	4	LOCAL HERO (ORIGINAL SOUNDTRACK), Mark Knopfler, Vertigo
25	16	2	HIGHLY STRUNG, Steve Hackett, Charisma
26	18	25	HELLO, I MUST BE GOING, Phil Collins, Virgin ◯
27	20	9	THE KEY, Joan Armatrading, A&M ◯
28	33	2	20 GREATEST ITALIAN LOVE SONGS, Various, Telstar
29	21	3	STREET SOUNDS EDITION 3, Various, Streetsounds
30	30	6	MAGICAL RING, Clannad, RCA
31	31	38	TOO RYE AY, Dexys Midnight Runners, Mercury ◯
32	25	29	KISSING TO BE CLEVER, Culture Club, Virgin ◯
33	24	7	SCRIPT FOR A JESTER'S TEAR, Marillion, EMI
34	34	16	SHAPE UP AND DANCE VOL 1, Various, Lifestyle ◯
35	36	8	HAND CUT, Bucks Fizz, RCA ◯
36	32	15	WORKOUT, Jane Fonda, CBS ◯
37	22	3	HIGH LAND HARD RAIN, Aztec Camera, Rough Trade
38	26	8	DEEP SEA SKIVING, Bananarama, London ◯
39	35	7	POWER & THE GLORY, Saxon, Carrere
40	-	-	WE ARE ONE, Maze With Frankie Beverly, Capitol EST2262
41	-	-	TWICE AS KOOL, Kool & The Gang, Polystar PROLP2
42	45	31	LOVE OVER GOLD, Dire Straits, Vertigo ◯
43	28	9	DAZZLE SHIPS, Orchestral Manoeuvres, Telegraph/Virgin ◯
44	83	68	LOVE SONGS, Barbra Streisand, CBS ◯
45	86	24	JOHN LENNON COLLECTION, John Lennon, Parlophone ◯
46	-	-	THE HEIGHT OF BAD MANNERS, Bad Manners, Telstar STAR2229
47	46	12	MONEY & CIGARETTES, Eric Clapton, Duck
48	60	29	REFLECTIONS, Various, CBS ◯
49	38	225	BAT OUT OF HELL, Meat Loaf, Epic/Cleveland
50	37	3	PRIDE, Robert Palmer, Island
51	47	2	THE GENTLEMAN OF MUSIC, James Last, Polydor
52	57	22	DURAN DURAN, Duran Duran, EMI ◯
53	48	3	H2O, Daryl Hall & John Oates, RCA ◯
54	42	17	VISIONS, Various, K-Tel
55	49	2	FASTWAY, Fastway, CBS
56	54	4	OFF THE WALL, Michael Jackson, Epic ◯
57	39	27	HEARTBREAKER, Dionne Warwick, Arista ◯
58	53	7	INARTICULATE SPEECH OF THE HEART, Van Morrison, Mercury
59	-	-	QUEEN GREATEST HITS, Queen, EMI EMTV30
60	78	6	THE RISE AND FALL OF ZIGGY STARDUST, David Bowie, RCA International
61	-	-	PHIL EVERLY, Phil Everly, Capitol EST27670
62	74	6	RUMOURS, Fleetwood Mac, Warner Bros ◯
63	52	12	ANOTHER PAGE, Christopher Cross, Warner Bros ◯
64	-	-	WAITING, Fun Boy Three, Chrysalis CHR1417
65	51	76	PEARLS, Elkie Brooks, A & M ◯
66	40	2	JAILHOUSE ROCK/VIVA LAS VEGAS, Elvis Presley, RCA
67	90	2	ELIMINATOR, ZZ Top, Warner Bros
68	99	27	20 GREATEST HITS, Beatles, Parlophone ◯
69	69	48	AVALON, Roxy Music, E.G. ◯
70	71	28	GREATEST HITS, Olivia Newton-John, EMI ◯
71	-	-	20 GREATEST LOVE SONGS, Nat King Cole, Capitol EMTV35
72	80	2	PIN-UPS, David Bowie, RCA International INTS5236
73	92	3	KEEP IN SHAPE SYSTEM, Arlene Phillips, Supershape ◯
74	73	4	HEAVY, Various, K-Tel
75	66	17	FACE VALUE, Phil Collins, Virgin ◯
76	41	16	NIGHT & DAY, Joe Jackson, A & M ◯
77	-	-	WORDS, F R David, Carrere CAL145
78	56	2	NON STOP DANCING PARTY POWER, James Last, Polydor
79	-	-	STEVE MILLER BAND LIVE, Steve Miller Band, Mercury MERL18
80	-	-	WILD THINGS RUN FAST, Joni Mitchell, Geffen GEF5102
81	82	5	THE KIDS FROM FAME, Various, BBC ◯
82	61	58	FRIENDS, Shalamar, Solar ◯
83	49	35	UPSTAIRS AT ERIC'S, Yazoo, Mute ◯
84	96	2	JARREAU, Al Jarreau, Warner Bros
85	64	6	LOVE AND DANCING, League Unlimited Orchestra, Virgin ◯
86	44	53	COMPLETE MADNESS, Madness, Stiff ◯
87	88	3	CHARIOTS OF FIRE, Vangelis, Polydor
88	50	12	THE BILLY FURY HIT PARADE, Billy Fury, Decca
89	-	-	THE KIDS FROM FAME AGAIN, Kids From Fame, RCA RCA19697
90	94	19	MAKIN' MOVIES, Dire Straits, Vertigo ◯
91	59	13	AN OFFICER AND A GENTLEMAN, Original Soundtrack, Island
92	95	2	INFORMATION, Dave Edmunds, Arista
93	77	21	CACHARPAYA (PANPIPES OF THE ANDES), Incantation, Beggars Banquet ◯
94	65	5	LIVING MY LIFE, Grace Jones, Island
95	-	-	KILLER ON THE RAMPAGE, Eddy Grant, Ice ICELP3623
96	87	2	HAVANA MOON, Carlos Santana, CBS
97	76	30	HAPPY FAMILIES, London ◯
98	-	-	MIRAGE, Fleetwood Mac, Warner Bros K56952
99	-	-	RESTLESS AND WILD, Accept, Heavy Metal Int HMLP6
100	-	-	THE HIGH ROAD, Roxy Music, EG/Import EGMLP1

Compiled by Gallup

US 45s

- 1 1 BEAT IT, Michael Jackson, Epic
- 2 3 LET'S DANCE, David Bowie, EMI-America
- 3 2 JEOPARDY, Greg Kihn Band, A&M
- 4 6 OVERKILL, Men At Work, Columbia/CBS
- 5 7 SHE BLINDED ME... Thomas Dolby, Capitol
- 6 4 COME ON EILEEN, Dexys Midnight Runners, Mercury
- 7 13 FLASHDANCE... WHAT A FEELING, Irene Cara, Casablanca
- 8 9 LITTLE RED CORVETTE, Prince, Warner Bros
- 9 11 SOLITAIRE, Laura Branigan, Atlantic
- 10 5 DER KOMMISSAR, After The Fire, Epic
- 11 10 I WON'T HOLD BACK, Toto, Columbia/CBS
- 12 17 MY LOVE, Lionel Richie, Motown
- 13 15 PHOTOGRAPH, Def Leppard, Mercury
- 14 16 RIO, Duran Duran, Capitol
- 15 18 STRAIGHT FROM THE HEART, Bryan Adams, A&M
- 16 8 MR ROBOT, Styx, A&M
- 17 19 TIME, Culture Club, Virgin/Epic
- 18 12 EVEN NOW, Bob Seger, Capitol



- 19 20 AFFAIR OF THE HEART, Rick Springfield, RCA
- 20 23 FAITHFULLY, Journey, Columbia/CBS
- 21 22 MORNIN', Al Jarreau, Warner Bros
- 22 28 ALWAYS SOMETHING THERE TO REMIND ME, Naked Eyes, EMI-America
- 23 27 DON'T LET IT END, Styx, A&M
- 24 14 BILLIE JEAN, Michael Jackson, Epic
- 25 29 STRANGER IN MY HOUSE, Ronnie Milsap, RCA
- 26 32 FAMILY MAN, Daryl Hall & John Oates, RCA
- 27 37 SHE'S A BEAUTY, The Tubes, Capitol
- 28 25 IT MIGHT BE YOU, Stephen Bishop, Warner Bros
- 29 21 SEPARATE WAYS, Journey, Columbia/CBS
- 30 - TRY AGAIN, Champaign, Columbia
- 31 24 WELCOME TO HEARTLIGHT, Kenny Loggins, Columbia
- 32 26 SOME KIND OF A FRIEND, Barry Manilow, Arista
- 33 35 I COULDN'T SAY NO, Robert Ellis Orral with Carlene Carter
- 34 30 SO WRONG, Patrick Simmons, Elektra
- 35 - NEVER GONNA LET YOU GO, Sergio Mendes, A&M
- 36 31 ONE ON ONE, Daryl Hall & John Oates, RCA
- 37 34 DO YOU REALLY WANT TO HURT... Culture Club, Virgin/Epic
- 38 40 GIMME ALL YOUR LOVIN', ZZ Top, Warner Bros
- 39 - I'M STILL STANDING, Elton John, Warner Bros
- 40 - THE ONE THING, Inxs, Atco

Compiled by Billboard

US LPs

- 1 1 THRILLER, Michael Jackson, Epic
- 2 4 PYROMANIA, Def Leppard, Mercury
- 3 2 FRONTIERS, Journey, Columbia
- 4 11 CARGO, Men At Work, Columbia
- 5 3 KILROY WAS HERE, Styx, A&M
- 6 6 THE FINAL CUT, Pink Floyd, Columbia/CBS
- 7 5 BUSINESS AS USUAL, H2O, Daryl Hall & John Oates, Columbia
- 8 8 LET'S DANCE, David Bowie, RCA
- 9 18 LIONEL RICHIE, Lionel Richie, EMI-America
- 10 7 RIO, Duran Duran, Capitol
- 11 9 THE DISTANCE, Bob Seger, Capitol
- 12 10 FLASHDANCE, Soundtrack, Casablanca
- 13 29 1999, Prince, Warner Bros
- 14 16 CUTS LIKE A KNIFE, Bryan Adams, A&M
- 15 17 WAR, U2, Island
- 16 12 THE CLOSER YOU GET, Alabama, RCA
- 17 13 TOTO IV, Toto, Columbia/CBS
- 18 21 THE GOLDEN AGE... Thomas Dolby, Capitol
- 19 19 ELIMINATOR, ZZ Top, Warner Bros
- 20 20 LIVING IN OZ, Rick Springfield, RCA
- 21 23 KISSING TO BE CLEVER, Culture Club, Virgin/Epic
- 22 28 KIHNSPIRACY, Greg Kihn Band, Beserkley
- 23 26 AFT, After The Fire, Epic
- 24 15 JANE FONDA'S WORKOUT RECORD, Jane Fonda, Columbia/CBS
- 25 25 WE'VE GOT TONIGHT, Kenny Rogers, Liberty
- 26 24 TOO-RYE-AY, Dexys Midnight Runners, Mercury
- 27 22 OUTSIDE/INSIDE, The Tubes, Capitol
- 28 14 POWERLIGHT, Earth, Wind & Fire, Columbia/CBS
- 29 33 PLEASURE VICTIM, Berlin, Geffen
- 30 27 WHAT BECOMES A SEMI-LEGEND MOST?, Joan Rivers, Geffen
- 31 30 JULIO, Julio Iglesias, Columbia/CBS
- 32 - GET NERVOUS, Pat Benatar, Chrysalis
- 33 36 HAVANA MOON, Carlos Santana, Columbia
- 34 35 BLINDED BY SCIENCE, Thomas Dolby, Atlantic
- 35 - BRANIGAN 2, Laura Branigan, Atlantic
- 36 31 LOVE FOR LOVE, Whispers, Solar
- 37 - CUT, Golden Earring, 21 Records
- 38 40 BUILT FOR SPEED, Stray Cats, EMI-America
- 39 34
- 40 32



- 35 - HAVANA MOON, Carlos Santana, Columbia
- 36 31 BLINDED BY SCIENCE, Thomas Dolby, Atlantic
- 37 - BRANIGAN 2, Laura Branigan, Atlantic
- 38 40 LOVE FOR LOVE, Whispers, Solar
- 39 34 CUT, Golden Earring, 21 Records
- 40 32 BUILT FOR SPEED, Stray Cats, EMI-America

Compiled by Billboard

INDIE LPs

- 1 - POWER, CORRUPTION & LIES, New Order, Factory FACT 75
- 2 1 HIGH LAND, HARD RAIN, Aztec Camera, Rough Trade ROUGH 47
- 3 2 BEFORE HOLLYWOOD, Go Betweens, Rough Trade ROUGH 54
- 4 3 IT'S TIME TO SEE WHO'S WHO, Conflict, Corpus Christi ITS 3
- 5 4 1981-1982 MINI LP, New Order, Factory FEP 313
- 6 6 SEDUCTION, Dance Society, Society SOC 882
- 7 5 PILLOWS AND PRAYERS, Various, Cherry Red Z RED 41
- 8 10 MOVEMENT, New Order, Factory FACT 50
- 9 9 ENFLAME, Passage, Cherry Red B RED 54
- 10 16 FETISCH, X Mal Deutschland, 4AD CAD 30
- 11 7 GANG WAR, Prince Charles & The City Beat Band, Greyhound GRLP 101
- 12 8 LAZY WAYS, Marine Girls, Cherry Red B RED 44
- 13 11 SONG AND LEGEND, Sex Gang Children, Illuminated JAMS 666
- 14 14 RANTING AT THE NATION, Attila The Stockbroker, Cherry Red A RED 46
- 15 19 MACHINE, 1919, Red Rhino REDLP 25
- 16 - THE WHIP, Various, Kamera KAM 104
- 17 12 CARE, Shriekback, Y YLP 502
- 18 20 CALL OF THE WEST, Wall Of Voodoo, Illegal ILP 0010
- 19 15 ONE AFTERNOON IN A HOT AIR BALLOON, Artery, Red Flame RF 18
- 20 24 REASONS WHY, Angelic Upstarts, Anagram GRAM 004



NEW ORDER: Japes, jests and waggery at one

- 21 - EARTH VS SHOCKABILLY, Shockabilly, Rough Trade ROUGH 48
- 22 13 LET THE TRIBE INCREASE, Mob, Mob MAD 4
- 23 17 TWICE UPON A TIME, Hawkwind, Friends & Relations, Flickknife SHARP 107
- 24 21 NIPPED IN THE BUD, Various, Rough Trade ROUGH 57
- 25 22 A DISTANT SHORE, Tracey Thorn, Cherry Red M RED 35
- 26 26 SURPRISE SURPRISE, Mezzoforte, Steinar STETLP 02
- 27 28 UPSTAIRS AT ERIC'S, Yazoo, Mute STUMM 7
- 28 18 DIG THAT GROOVE BABY, Toy Dolls, Volume VOLP 1
- 29 23 ALL SYSTEMS GO, One Way System, Anagram GRAM 003
- 30 29 STRIVE TO SURVIVE... A Flux Of Pink Indians, Spiderleg SDL B

Compiled by MRIB

Pic by Justin Thomas

INDIE 45s

- 1 1 BLUE MONDAY, New Order, Factory FAC 73
- 2 2 PEPPERMINT PIG, Cocteau Twins, 4AD AD 303
- 3 5 TELECOMMUNICATION, Blitz, Future FS 3
- 4 4 CATTLE AND CANE, Go Betweens, Rough Trade RT 124
- 5 3 ZOMBIE CREEPING FLESH, Peter & The Test Tube Babies, Trapper EARS 1
- 6 11 MEGLOMANIA, Blood, No Future OI 22
- 7 6 HANGOVER, Serious Drinking, Upright UP 5
- 8 7 SONG AND LEGEND, Sex Gang Children, Illuminated ILL 20
- 9 8 ANGRY SONGS, Omega Tribe, Crass 221984/10
- 10 12 ALICE, Sisters Of Mercy, Merciful Release MR 015
- 11 9 A GIRL CALLED JOHNNY, Water Boys, Chicken Jazz CJ1
- 12 28 CROW BABY, March Violets, Rebel RB 18
- 13 - SHIPBUILDING, Robert Wyatt, Rough Trade 115
- 14 16 COUNTRY FIT FOR HEROES VOLUME 2, Various, No Future 120133
- 15 18 MEXICAN RADIO, Wall Of Voodoo, Illegal ILS 0036
- 16 23 LOVE WILL TEAR US APART, Joy Division, Factory FAC 23
- 17 10 ANACONDA, Sisters Of Mercy, Merciful Release MR 019
- 18 13 LIFE ON THE RED LINE, Violators, Future FS 2
- 19 20 LOW PROFILE, Cook Da Books, Kiteland 123
- 20 17 BAD SEED, Birthday Party, 4AD BAD 301
- 21 14 WHITE RABBIT, Damned, Ace NS 85
- 22 15 FAT MAN, Southern Death Cult, Situation 2 SIT 19
- 23 21 BEASTS, Sex Gang Children, Illuminated ILL 1112

- 24 - CATCH 23, GBH, Clay CLAY 22
- 25 34 TESTCARD F, Bandwagon, Tango NCH 4
- 26 31 FORCES OF THE LAW, Destructors, Illuminated ILL 19
- 27 22 IT'S NOT ME TALKING, A Flock Of Seagulls, Cocteau COQ 9
- 28 29 KANGAROO COURT, Ritual, Red Flame RF 1217
- 29 - WEREWOLF, Eraserhead, Flickknife FLS 218
- 30 19 CRY ME A RIVER, Julie London, Edsel E 5004
- 31 30 LOVE UNDER WILL, Blood And Roses, Kamera ERA 018-12
- 32 27 SOMEWHERE/HIDE, Danse Society, Society SOC 124
- 33 24 LINED UP, Shriekback, Y Y 102
- 34 47 TAKE IT ALL, Red Lorry Yellow Lorry, Red Rhino RED 28
- 35 26 IN NOMINE PATRI, Alternative, Crass 221984/8
- 36 32 OBLIVIOUS, Aztec Camera, Rough Trade RT 122
- 37 - NEVER TRUST A FRIEND, Chaotic Discord, Riot City RIOT 23
- 38 37 PUNK ROCKER, Special Duties, Expulsion OUT 1
- 39 25 AS HIGH AS YOU CAN GO, Chameleons, Statik STAT 30
- 40 - SOLDIERS OF LOVE, Milkshakes, Upright UP 6
- 41 44 GRAVEST HITS, Cramps, Illegal O12013
- 42 38 ALL I SEE IS YOU, Eddie & Sunshine, Survival SUR 010
- 43 - HOLD ME, Punilux, Red Rhino RED33
- 44 41 BELA LUGOSI'S DEAD, Bauhaus, Small Wonder WEENY 2
- 45 39 CRAZY ABOUT LOVE, Wire, Rough Trade RT 123T
- 46 33 LOVE'S A LONELY PLACE, Virginia Astley, Why Fi WFI 001
- 47 36 OCEANIC EXPLORERS, Ex Post Facto, Probe Plus PP3
- 48 - WILD CAT ROCK, Tronics, Red Rhino RED 31
- 49 35 GARDEN PARTY, Mezzoforte, Steinar STE 705
- 50 46 FASHION PARADE, Instant Agony, Half Man Half Biscuit DUNK 2

Compiled by MRIB

TOP 12 SINGLES CASSETTES

- 1 1 TRUE, Spandau Ballet, Chrysalis SPANX1
- 2 3 DANCING TIGHT, Galaxy, Ensign 12ENY50
- 3 2 BLUE MONDAY, New Order, Factory FAC73
- 4 22 CANDY GIRL, New Edition, London LONX21
- 5 18 CAN'T GET USED TO LOSING YOU, Beat, Go Feet FEET1217
- 6 6 TEMPTATION, Heaven 17, Virgin VS57012
- 7 4 FASCINATION, Human League, Virgin VS56912
- 8 10 BLIND VISION, Blancmange, London BLANX5
- 9 8 PALE SHELTER, Tears For Fears, Mercury IDEA512
- 10 5 WE ARE DETECTIVE, Thompson Twins, Arista ARIST12526
- 11 13 OUR LIPS ARE SEALED, Fun Boy Three, Chrysalis FUNBX1
- 12 16 MUSIC, D Train, Prelude TA3332
- 13 19 STOP & GO, David Grant, Chrysalis GRANX1
- 14 7 LET'S DANCE, David Bowie, EMI America 12EA152
- 15 9 BEAT IT, Michael Jackson, Epic TA3258
- 16 - JUICY FRUIT, Mtume, Epic TA3424
- 17 23 MARKET SQUARE HEROES, Marillion, EMI 12EM15351
- 18 17 CREATURES OF THE NIGHT, Kiss, Casablanca KISS412
- 19 14 NOT NOW JOHN, Pink Floyd, Harvest 12HAR5224
- 20 12 THUNDER AND LIGHTNING, Thin Lizzy, Vertigo LIZZY1212
- 21 11 FLIGHT OF ICARUS, Iron Maiden, EMI 12EMI5378
- 22 - BUFFALO SOLDIER, Bob Marley & The Wailers, Island 12IS108
- 23 - IN THE BOTTLE, COD, Streetwave WAVEL2
- 24 24 TWIST (ROUND & ROUND), Chill Fac-Torr, Philly World PWSL109
- 25 - MORNING, Al Jarreau, WEA U9929T

- 1 1 THRILLER, Michael Jackson, Epic EPC4085930
- 2 3 TRUE, Spandau Ballet, Chrysalis ZCOL1403
- 3 2 LET'S DANCE, David Bowie, EMI America TCAML3029
- 4 4 SWEET DREAMS ARE MADE OF THIS, Eurythmics, RCA RDAK6063
- 5 5 FASTER THAN THE SPEED OF NIGHT, Bonnie Tyler, CBS CBS4025304
- 6 16 THE LUXURY GAP, Heaven 17, Virgin TCV2253
- 7 9 THE HURTING, Tears For Fears, Mercury MERSC17
- 8 6 CARGO, Men At Work, Epic EPC4025372
- 9 8 RICHARD CLAYDERMAN, Richard Clayderman, Decca KSKC5329
- 10 13 RIO, Duran Duran, EMI TCEMC3411
- 11 7 TOTO, Toto, CBS 4085529
- 12 - TWICE AS KOOL, Kool & The Gang, Polystar PROMC2
- 13 11 WHITE FEATHERS, Kajagoogoo, EMI TCEMC3433
- 14 - SONGS, Kids From Fame, BBC KIDK004
- 15 15 MIDNIGHT AT THE LOST AND FOUND, Meat Loaf, Epic/Cleveland EPC4025243
- 16 16 QUICK STEP & SIDE KICK, Thompson Twins, Arista 404924
- 17 14 LIONEL RICHIE, Lionel Richie, Motown CSTMA30307
- 18 - NIGHT DUBBING, Imagination, R&B ZCDUB1
- 19 18 BUSINESS AS USUAL, Men At Work, Epic 4085669
- 20 - LOVE OVER GOLD, Dire Straits, Vertigo 7150109
- 21 23 LISTEN, A Flock Of Seagulls, Arista HIPL4
- 22 12 LIVE, Kids From Fame, BBC KIDK003
- 23 21 TOO RYE AY, Dexys Midnight Runners, Mercury MERSC5
- 24 19 THE FINAL CUT, Pink Floyd, Harvest TCSHPF1983
- 25 - THE HEIGHT OF BAD MANNERS, Queen, EMI TCEMTV30
- 26 29 QUEEN GREATEST HITS, Queen, Parlophone TCEMTV37
- 27 28 JOHN LENNON COLLECTION, John Lennon, Parlophone TCEMTV37
- 28 26 REFLECTIONS, Various, CBS 4010034
- 29 - DURAN DURAN, Duran Duran, EMI TCEMC3372
- 30 24 LOVE SONGS, Barbara Streisand, CBS 4010031

Flashback

5

10

15

May 6, 1978

- 1 NIGHT FEVER, The Bee Gees
- 2 RIVERS OF BABYLON, Boney M
- 3 MATCHSTALK MEN AND MATCHSTALK CATS AND DOGS, Brian and Michael
- 4 TOO MUCH TOO LITTLE TOO LATE, Johnny Mathis/Deniece Williams
- 5 NEVER LET HER SLIP AWAY, Andrew Gold
- 6 AUTOMATIC LOVER, Dee D Jackson
- 7 I WONDER WHY, Showaddywaddy
- 8 IF YOU CAN'T GIVE ME LOVE, Suzi Quatro
- 9 WITH A LITTLE LUCK, Wings
- 10 LET'S ALL CHANT, The Michael Zager Band

May 5, 1973

- 1 TIE A YELLOW RIBBON, Dawn
- 2 HELLO HELLO I'M BACK AGAIN, Gary Glitter
- 3 DRIVE IN SATURDAY, David Bowie
- 4 HELL RAISER, The Sweet
- 5 TWEEDLE DEE, Little Jimmy Osmond
- 6 SEE MY BABY JIVE, Wizzard
- 7 ALL BECAUSE OF YOU, Georgie
- 8 GET DOWN, Gilbert O'Sullivan
- 9 BROTHER LOUIE, Hot Chocolate
- 10 I'M A CLOWN/SOME KIND OF A SUMMER, David Cassidy

May 4, 1968

- 1 WONDERFUL WORLD, Louis Armstrong
- 2 SIMON SAYS, The 1910 Fruitgum Co
- 3 LAZY SUNDAY, The Small Faces
- 4 IF I ONLY HAD TIME, John Rowles
- 5 CAN'T KEEP MY EYES OFF YOU, Andy Williams
- 6 CONGRATULATIONS, Cliff Richard
- 7 MAN WITHOUT LOVE, Engelbert Humperdinck
- 8 JENNIFER ECCLES, The Hollies
- 9 I CAN'T LET MAGGIE GO, The Honey Bus
- 10 DELILAH, Tom Jones

DISCO

- 1 4 LOVE TOWN, Booker Newberry III, US Boardwalk 12in
2 1 DANCING TIGHT/INSTRUMENTAL, Galaxy featuring Phil Fearon, Ensign 12in
3 5 MUSIC/INSTRUMENTAL, "D" Train, Prelude 12in
4 6 SMOOTHIN' GROOVIN'/DJ'S DELIGHT, Ingram, US Mirage 12in
5 2 MINEFIELD, I-Level, Virgin 12in
6 44 WE CAN WORK IT OUT/DO LOVE YOU, Brass Construction, US Capitol LP
7 12 JUICY FRUIT, Mtume, Epic 12in
8 14 WALKIN' THE LINE, Brass Construction, US Capitol 12in
9 3 TWIST (ROUND 'N' ROUND), Chill Fac-Torr, Philly World 12in
10 20 STOP AND GO, David Grant, Chrysalis 12in
11 33 SAVE THE OVERTIME (FOR ME), Gladys Knight & The Pips, CBS 12in
12 11 IN THE BOTTLE/MEGAMIX WITH THE SMURF, C.O.D., Streetwave 12in
13 25 SUMMER NIGHTS IN RIO/SOMEWHERE IN MY PAST/DRIFTIN' ON A DREAM, Wilton Felder, MCA LP/12in promo
14 15 NEVER TOO LATE/RAINBOWS OF LOVE, Lonnie Liston Smith, US Doctor Jazz LP
15 55 ALL NIGHT LONG/BOYS, Mary Jane Girls, US Gordy LP
16 46 DIDN'T KNOW ABOUT LOVE (TILL I FOUND YOU), Lenny White, US Elektra 12in
17 29 MORNIN'/LOVE IS WAITING/I WILL BE HERE FOR YOU/STEP BY STEP, Al Jarreau, Warner Bros LP/12in
18 16 IS THIS THE FUTURE?, Fatback, US Spring LP
19 21 TAKE ME TO THE TOP, Advance, US Polydor 12in
20 19 TIMES ARE TIGHT (INSTRUMENTAL), Jimmy Young, Nitelife 12in
21 41 CANDY GIRL, New Edition, London 12in
22 56 RIGHT ON TIME/WE ARE ONE, Maze featuring Frankie Beverly, Capitol LP
23 8 WEEKEND, Class Action featuring Chris Wiltshire, Jive 12in
24 7 YOU CAN'T HIDE (YOUR LOVE FROM ME), David Joseph, Island 12in
25 39 DON'T HOLD BACK YOUR LOVE, Loose Ends, Virgin 12in
26 40 COME WITH ME, Tania Maria, US Concord Jazz Picante LP
27 18 LET'S DANCE, David Bowie, EMI America 12in
28 22 YOU ARE IN MY SYSTEM, Robert Palmer, Island 12in
29 13 BEAT IT, Michael Jackson, Epic 12in
30 8 DON'T YOU GIVE YOUR LOVE AWAY, Steve Shelto, Epic 12in
31 54 I'M OUT TO CATCH, Leon Haywood featuring Karen Roberts, US Casablanca 12in
32 35 DO YOU WANNA DANCE (INSTRUMENTAL), Lavias, US Golden Pyramid 12in
33 59 GROOVIN' ON A GROOVE, Ingram, US Mirage LP
34 34 CASH (CASH MONEY)/JUNGLE STOMP, Prince Charles, Virgin 12in
35 78 HEAT YOU UP (MELT YOU DOWN), Shirley Lites, US West End 12in
36 10 JOY/INSTRUMENTAL, The Band A.K.A., Epic Streetwave 12in
37 30 THE MUSIC GOT ME/INSTRUMENTAL, Visual, Prelude 12in
38 73 CHANGING FOR YOU/BOTTOM'S UP/BAD MOTOR SCOOTER/I JUST WANNA HOLD YOU, Chi-Lites featuring Eugene Record, US Larc LP
39 26 HIP HOP BE BOP (DON'T STOP), Man Parrish, Polydor 12in
40 28 I JUST GOTTA HAVE YOU (LOVER TURN ME ON), Kashif, Arista 12in
41 32 MR DJ/MEGAMIX WITH LADIES' NIGHT, Wish, Streetwave 12in
42 62 LOVE IS THE KEY, Maze featuring Frankie Beverly, Capitol 12in
43 68 SHOOT YOUR BEST SHOT/GEMSTONE/LITTLE BELLFLOWER, Burgess Gardner, US MCA LP
44 50 YOU'RE THE SWEETEST ONE, Luther Vandross, Epic 12in
45 52 LET IT OUT, Blue Feather, Mercury 12in
46 31 YOUNG FREE AND SINGLE, Sunfire, Warner Bros 12in
47 65 CANDY MAN/INSTRUMENTAL, Mary Jane Girls, Gordy 12in
48 36 SPECIAL LADY (INSTRUMENTAL)/BETTER TAKE TIME, Second Image, Polydor 12in
49 43 THRILLER/WANNA BE STARTIN' SOMETHIN'/P.Y.T. (PRETTY YOUNG THING)/BABY BE MINE, Michael Jackson, Epic LP
50 45 LOVE'S GONNA GET YOU, UK Players, RCA 12in
51 - SOMETHING SPECIAL, Steve Harvey, Pressure 12in
52 - LET'S LIVE IT UP (NITE PEOPLE), David Joseph, Island 12in promo
53 63 BE BOP ROCK/PART 2, Beat Boys, US Sugarscoop 12in
54 - LIGHT YEARS AWAY/DUB VERSION, Warp 9, US Prism 12in
55 69 HA-CHICA/INSTRUMENTAL REMIX, Tony McKenzie, US SAM/Dutch Cash 12in
56 70 WHEN BOYS TALK, Indeep, Sound Of New York 12in
57 74 COMMUNICATION BREAKDOWN, Junior, Mercury 12in
58 48 YOU MEET MY APPROVAL/NOBODY CAN BE YOU, Steve Arrington's Hall Of Fame, Atlantic LP/12in promo
59 - DAYBREAK/EXPLAIN THE REASON/INSTRUMENTAL, First Light, London 12in
60 49 THE GIRL IS FINE (SO FINE)/DANCE VERSION, Fatback, Spring 12in
61 53 DO IT ANYWAY YOU WANNA, Cashmere, Philly World 12in
62 - VICTORY '83/SUN DANCER/STYLE/CHASING RAINBOWS/TIME BOMB, Mass Production, US Cotillion LP/12in
63 57 THE MOOD/HELP YOURSELF TO MY LOVE/DON'T STOP MY LOVE/RUMORS, Kashif, Arista LP
64 58 REACH OUT (I'LL BE THERE), Narada Michael Walden, Atlantic 12in
65 51 THE HUNTER/NIGHT FLIGHT/WINGS OF FIRE, Joe Sample, MCA LP/12in promo
66 64 KNOCKOUT (REMIX), Margie Joseph, Jive 12in
67 - HOT NUMBER, Anthony Franklin, US Mirage 12in
68 72 YOU ARE IN MY SYSTEM, The System, Polydor 12in
69 - TELL TALE HEART, Neil Lockwood, Red Bus 12in
70 85 REACH OUT, George Duke, Epic 12in
71 67 TRUE, Spandau Ballet, Reformation 12in
72 84 KEEP GIVING ME LOVE/THE SHADOW OF YOUR SMILE, "D" Train, Prelude LP
73 - BETWEEN THE SHEETS, Isley Brothers, US TNeck 7in
74 - YOUNG FREE AND SINGLE, Lorita Grahame, Intensa 12in
75 86 GET HER CRAZY/YUM-YUM, Nile Rodgers, Atlantic 12in
76 47 YOU CAN'T HIDE (YOUR LOVE FROM ME) (REMIX), David Joseph, Island 12in
77 71 SAM THE SAMBA MAN, Rah Band, TMT 12in
78 76 BURNIN' UP/HEART 'N' SOUL (REMIXES), Imagination, R&B 12in promo
79 81 PARTY ON THE CORNER, Vaughan Mason & Butch Dayo, US Salsoul 12in
80 83 FINDERS KEEPERS/WE'RE ALRIGHT TONIGHT, Pagoda, White label 12in
81 - STREET THEMES, Charles Earland, US Columbia LP
82 60 KNOCKING DOWN LOVE, Goldie Alexander, Proto 12in
83 - DOES THAT RING A BELL, Dynasty, Solar 12in
84 61 KEEP ON LOVIN' ME/LOVE FOR LOVE, Whispers, Solar LP
85 80 ASK THE BOSS, Flowchart, Greyhound Record Productions 12in

NIGHT CLUB

- 1 1 BEAT IT, Michael Jackson, Epic 12in
2 2 TRUE/LIFELINE (REMIX FOR USA), Spandau Ballet, Reformation 12in
3 3 LET'S DANCE/CAT PEOPLE (PUTTING OUT FIRE), David Bowie, EMI America 12in
4 5 DANCING TIGHT, Galaxy featuring Phil Fearon, Ensign 12in
5 4 MINEFIELD/GIVE ME, I-Level, Virgin 12in
6 7 TWIST (ROUND 'N' ROUND), Chill Fac-Torr, Philly World 12in
7 15 TEMPTATION, Heaven 17, B.E.F. 12in
8 6 BILLIE JEAN (REMIX), Michael Jackson, Epic 12in
9 14 THRILLER/WANNA BE STARTING SOMETHING, Michael Jackson, Epic LP
10 13 BLUE MONDAY/THE BEACH, New Order, Factory 12in
11 9 LOVE IS A STRANGER, Eurythmics, RCA 12in/US Hot Tracks remix
12 12 (KEEP FEELING) FASCINATION, Human League, Virgin 12in
13 10 ROCK THE BOAT, Forrest, CBS 12in
14 19 WE'RE CELEBRATING (BOYS AND GIRLS COME OUT TO PLAY), Language, Stiff 12in
15 26 CANDY GIRL, New Edition, London 12in
16 18 WEEKEND, Class Action, Jive 12in
17 24 CASH (CASH MONEY), Prince Charles & The City Beat Band, Virgin 12in
18 11 YOU CAN'T HIDE (YOUR LOVE FROM ME), David Joseph, Island 12in
19 22 WHY (CAN'T WE LIVE TOGETHER), Maximum Joy, Garage 12in
20 8 CHURCH OF THE POISON MIND, Culture Club, Virgin 12in
21 30 MUSIC, D Train, Prelude 12in
22 16 YOUNG, FREE AND SINGLE, Sunfire, Warner Bros 12in
23 25 DON'T HOLD BACK YOUR LOVE, Loose Ends, Virgin 12in
24 29 LOVE'S GONNA GET YOU, UK Players, RCA 12in
25 31 MR DJ, Wish, Streetwave 12in
26 17 JOY, Band AKA, Epic Streetwave 12in
27 33 ROCK YOUR BABY (RE-EDIT), Disco Connection, PRT 12in
28 20 HIP BOP, BE BOP (DON'T STOP), Man Parrish, Polydor 12in
29 27 I AM SOMEBODY, Glenn Jones, RCA 12in
30 21 GARDEN PARTY, Mezzoforte, Steinar 12in
31 49 SAVE THE OVERTIME (FOR ME), Gladys Knight & The Pips, CBS 12in
32 23 IS THERE SOMETHING I SHOULD KNOW? (MONSTER MIX), Duran Duran, EMI 12in
33 39 STOP AND GO, David Grant, Chrysalis 12in
34 34 SWEET DREAMS (ARE MADE OF THIS), Eurythmics, RCA 12in
35 38 WORDS, F.R. David, Carrere 12in
36 28 SNOT RAP, Kenny Everett, RCA 12in
37 32 RIP IT UP, Orange Juice, Polydor 12in
38 37 OOH TO BE AH (CONSTRUCTION MIX), Kaja Goo Goo, EMI 12in
39 35 GET ON UP, Jazzy Dee, Laurie 12in
40 - STUBBORN KIND OF FELLOW, Fat Larry's Band, WMOT 12in
41 36 YOU ARE IN MY SYSTEM, Robert Palmer, Island 12in
42 - IN THE BOTTLE, C.O.D., Streetwave 12in
43 42 TONIGHT, Whispers, Solar 12in
44 - FEEL THE NEED IN ME, Forrest, CBS 12in
45 45 CRAZY MUSIC, Ottawan, Carrere 12in
46 40 I JUST GOTTA HAVE YOU (LOVER TURN ME ON), Kashif, Arista 12in
47 - PALE SHELTER, Tears For Fears, Mercury 12in
48 41 BREAKAWAY (WELL EXTENDED AND REMIXED), Tracey Ullman, Stiff 12in
49 - SEX (I'M A...) (INSTRUMENTAL)/(VOCAL), Berlin, Mercury 12in
50 46 DOOT DOOT, Freur, CBS 12in

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

BOYS TOWN DISCO

- 1 1 MAYBE THIS TIME, Norma Lewis, ERC 12in
2 6 LOVE IS A STRANGER (REMIX)/THE BEST OF HOT TRACKS '82/HEART TO HEART (REMIX), Eurythmics/Variou/Twins, US Hot Tracks 12in
3 3 BLUE MONDAY/THE BEACH, New Order, Factory 12in
4 2 THE NIGHT, Azuzy Negro, Spanish Mercury 12in
5 7 TOO BUSY THINKING ABOUT MY BABY, Bill Fredericks, Unigram 12in
6 4 PARTY/INSTRUMENTAL, Julius Brown, US West End 12in
7 11 SO MANY MEN SO LITTLE TIME, Miguel Brown, Record Shack 12in
8 9 LET'S DANCE, David Bowie, EMI America 12in
9 5 I'M FREE, Celi Bee, US Paris International 12in
10 10 DON'T STOP, Sylvester, London 12in
11 25 HEAT YOU UP (MELT YOU DOWN), Shirley Lites, US West End 12in
12 8 GOT YOU WHERE I WANT YOU BABE, Stereo Fun Inc, US Moby Dick 12in
13 12 SHOT IN THE NIGHT, Paul Parker, US Megatone 12in
14 13 I'M ALIVE, American Fade, Proto 12in
15 - SEARCHIN' (I GOTTA FIND A MAN), Hazell Dean, Proto 12in promo
16 24 BABY WON'T YOU DANCE WITH ME (REMIX), Vera, Canadian Matra 12in
17 15 ANGEL MAN (G.A.), Rhett Hughes, US Aria 12in
18 - EL WATUSSI/LA BAMBA (MEDLEY), Rags & Riches, US Casablanca 12in
19 - MUSIC/INSTRUMENTAL, "D" Train, Prelude 12in
20 - MEMORY, Menage, US Profile 12in
21 27 LADY MARMALADE, La Mama, German Hansa 12in
22 21 I LOVE YOU SO, Mannys, Canadian DJ 12in
23 - SEX (I'M A SLUT), Berlin, Mercury 12in
24 - THESE MEMORIES, Oh Romeo, US Bob Cat 12in
25 22 ROCK YOUR BABY (RE-EDIT), Disco Connection, PRT 12in
26 19 TOP TUNE MEDLEY '82 (MIXER), Variou, US Disconet LP
27 - CHURCH OF THE POISON MIND, Culture Club, Virgin 12in
28 - CANDY MAN, Mary Jane Girls, Gordy 12in
29 - MADLY IN LOVE/INSTRUMENTAL, Reportage, Italian II Disc 12in
30 - YOU DON'T KNOW WHAT YOU GOT, Karen Young, Dutch Ariola Dance/US Boardwalk/Firebird 12in

DISCOS



JAMES HAMILTON
at the controls

ODDS 'N' BODS

MORGAN KHAN'S latest smash 'n grab for Streetwave release imminently is nothing less than **Ingram**, 12in and LP (plus he's muttering about getting the older 'Mi Sebrina Tequana' too!) ... **Steve Harvey** has indeed signed a major label deal with London ... **Michael Jackson** thankfully follows up with 'Wanna Be Startin' Somethin' ... **Jeff Young** at Phonogram isn't being "joined" by **Mike Sefton** — Mike's taking over as plugger alone because Jeff's moving over to A&R (for yet more 'Young & Strong' strategies?) ... **Midas Records** are updating their DJ and — especially — specialist record shop mailing lists, so send relevant truthful details to 104 Harley House, Upper Harley Street, London NW1 4PR ... Jive will be packaging the next **Richard Jon Smith** single with a cassette of his oldies specially remixed by myself (using multi-track master tapes at last!) ... **Soul On Sound 016's** preview mix features **Cameo** 'You're A Winner' / **Mary Jane Girls** 'All Night Long' / **Chi-Lites** 'Changing For You' / **Lenny White** 'Didn't Know About Love' / **Tony McKenzie** 'Ha-Chica' / **Hurt** 'Em Bad' / **The Boxing Game** / **Gladys Knight** 'Save The Overtime' / **Vaughan Mason & Butch Dayo** 'Party On The Corner' / **Craig Peyton** 'Be Thankful' / **Raymond Harris** 'Under Your Spell (Inst)' / **Booker Newberry III** 'Love Town' / **Luther Vandross** 'You're The Sweetest One' / **Marcus Miller** 'Suddenly' / **David Diggs** 'Gentle Thoughts' / **First Light** 'Daybreak' / **Maze** 'Right On Time' / **Brass Construction** 'We Can Work It Out' / **Brass Construction** 'Walkin The Line' / **Leon Hayward** 'I'm Out To Catch'!

Anthony Franklin 'Hot Number' / **Shirley Lites** 'Heat You Up' / **David Joseph** 'Let's Live It Up' / **Prince Charles** 'Bush Beat' / **Ingram** 'Groovin On A Groove' — pretty hot stuff, and a good **Mix Master** sequence in itself (although today I'd have substituted **Dick Smith** 'Sunny' for **Marcus Miller**, the latter used after five hours spent trying to get neatly out of **Luther Vandross** — who, ever so soulfully maybe, sings across virtually every bar progression mix point, the bum!) ... **Maze** seemed less exciting than last year on their opening night at Hammersmith, and the obviously well primed audience reaction less spontaneous, **Frankie Beverly** not exactly helping the mood by chopping short the admittedly somewhat forced 'Joy And Pain' singalong to then go into the dreadful fast 'Running Away' (their own, not **Roy Ayers**) amidst total audience apathy, before getting back to the groove with 'Before I Let Go' — and I hear he was still doing this at the weekend ... next! ... London's **Xenon** club literally tore up the guest list for last week's awards night, which was over-subscribed by exactly twice the number of punters allowed, leaving many invited dignitaries out on the pavement and those lucky (?) ones crammed downstairs struggling for breathing space — which I and several others found in the bar upstairs ... **Eugene Record & the Chi-Lites** were excellent at a packed Mayfair Gullivers later that night, but — ooo-er! — hadn't rehearsed 'Changing For You' (don't worry, I told 'em) ... **Edwin Starr** the previous week at Gullifs was joined by **Ben E King**, **Bill Fredericks**, all the **Drifters** (except **Johnnie Moore**), plus the inevitable **Clem Curtis**, **Carl Douglas & Gene Latta**, fourteen singers in all on stage — however, at his less packed second appearance there, **Edwin** did a great soulful set leaving out all his hits and instead making a reggae tempoed slow 'The Girl Is Smooth (Rude!)' last half an hour ... **Terry Davis**, **Ian Clark** 'n more return this Saturday (14) for more '60s soul at the site of their first successful 'Function At The Junction', **Lavender Hill's** The Cornet in **Lavender Gardens** (South London) ... **Greg Wilson**, still doin' the poodle dog at **Wigan Pier** (Tues) / **Manchester Legend** (Wed), has left all other residencies to give **Manchester** a "viable Saturday funk venue" at **Berties** (formerly **Hell**) ... **Gary Allan**'s gone a hundred percent **Boys Town** on **Fri/Sat** at **Liverpool's** Concert Street, so he's now only doing guest spots at **The Warehouse** there ... **Jon Alsop** has made **Mondays** at **Edgbaston** **Faces** **French Club** **Jardine**



BREAKFAST MUSIC — those wonderful Warner Brothers have now put **Al Jarreau's** cereal commercial, 'Mornin', on 3-track 12in with his older 'Root Garden' and 'We're In This Love Together' (U9529T).

into modern music/modern fashion night (no dress restrictions), featuring local groups live weekly (**Katu** on Mon 16) ... **Martin John** (**Bromley Bibas Fri/Sun**) does Saturdays at **Deptford Cheeks**, where he's also trying to build a Thursday funk night with free admission as some inducement (but no jeans/trainers) ... **Cosmic** currently handles the hen night Thursdays at **Basildon New Yorker** ... **Brian Mason** (**South Harrow Bobby Magees**) has dropped the 'Buzzer' from his stage name — though his mates still call him **Baz** — and now adds Saturdays at **St Albans' Adelaide Disco Wine Bar** (where **Chiltern Radio's Martin Collins** props up the bar Wednesdays) ... **Mezzoforte** play **Boscombe Academy** on Monday (13) ... **Gary Oldis's** two **Bee Jays** residencies at **Aycliffe** and **Darlington** have both just had refits, the latter being due to reopen about now ... **Dave Rawlings** follows the hula hoop with 'space hopper' racing as the new craze at **Basingstoke Martines** ... **Trevor Hughes** hopes the crowd'll be into imports at **Wellington**

(**Telford**) **Gallys**, where he starts this Saturday (14) ... **Paul McGeown**, studying in **Glasgow**, reports that **Beacon's Mike Baker** has a rival in **Radio Clyde's Mark Goodier**, who also features nothing but 12in dance cuts of all types (plus live concert recordings of bands on tour) on his Tuesday 8-10pm 'Check It Out (Music Of The '80s)' show ... I actually listened to **Mike Baker** on **Beacon** while driving down from **North Wales** last Wednesday (from somewhere around **Knutsford** clear to the **M1**), and was pleased to hear him and rock segment co-presenter **Mike Davis** refer to the bit in **Record Mirror** even at that late stage! ... I looked in on **Rhyl** jocks **Andy Baker** and **Al Taylor** on the Monday, but having arrived too late for the weekend missed anyone else — however, holidaying late, I got the sun! ... **Nick Ratcliffe** recommends new dance group **Attika** (3 black guys/2 white gals), bookable on **Crawley**

continues over

1ST Light

NEW SINGLE EXPLAIN THE REASONS

7" & 12" (with extra track)



DISCOS

From page 31

31620 and evidently a wow the other Saturday at Guildford Cinderellas *Rockerfella's* (hi, All) ... **Rob Harknett** (Ryndon) features a track sent him by Zambia DJ **John Nkonjera**, the reggae 'Sound Of Africa' album (EMI/Zambia) ... **Fatman Graham Carter** has quit London's Xenon, saying "They didn't give me either the money or the musical freedom I deserve — but watch out for the re-emergence of *Le Beat Route!*" ... **Greg Edwards**, looking great, has lost so much weight he's having to wear old clothes! ... DJ/plugger **Theo Loyla** and LP sleeve designing spouse **Joy** have returned to Herne Bay (02273 64806) ... **Soul On Sound's** resident wind-up artiste **Chris Ellis** has done a bunk (he says to Cortu, but if you believe that ...), probably because the taxman cometh, and in parting says a sincere thanks to all those in the soul world who have helped him, especially **Chris Hill**, **Ralph Tee**, **Tony Jenkins**, **Anthony Bernards** (collapse of half London in hysterics) ... London's late nite eatery **Rockafella's** (off Regent Street next to Samantha's) has finally reopened after £30,000 of fire damage, evenings/nights only ... **John 'Nick' Osborne** (Ilford Room At The Top) warns other jocks that a PA by **Set The Tone** may not be exactly what you or your punters expect (unless you've got gross tastes!) ... **Anthony Franklin** of 'Hot Number' is, like **Jennifer Holliday**, from the cast of 'Dreamgirls' ... **Gladys Knight & The Pips'** album credits contradict their 12in, making **Rickey Smith** producer of 'Overtime', and the **Sylvers Bros** arrangers only ... **Simon Walsh** finally reveals why **The Webboes** 'Under The Wear' was so big at Bradford's Time & Place club — it coincided with the launch of a new beer, called **Webbo!** ... Northern Soul star/belle **Elvis imitator** **Eddy Grant** mentor **Gene Litter** can now also describe himself as a 3 hour marathon runner ... **Burgess Gardner's** 'Gemstone' is painfully awful — I knew there was some reason I didn't review it ... **Second Image's** LP has of course the 118bpm

DJ TOP TEN

'BIG PHIL' Etgart (South Harrow Bobby Magees) has compiled a list of his own personal favourite cover versions in reggae style of past soul classics (the original US artists are in brackets), all coincidentally produced in Jamaica by Coxsone Dodd. Some may still be available from Peckings Studio One Shop in Askew Road, Shepherds Bush, the list merely representing just the tip of the iceberg of a wealth of fine under-rated music (to quote Big Phil).

- 1 I'LL BE AROUND, Otis Gayle, JA Coxsone (Detroit Spinners)
- 2 SHOW 'N' TELL, Horace Andy, JA Studio One (Al Wilson)
- 3 CAN I CHANGE MY MIND, Alton Ellis, UK Studio One (Tyronne Davis)
- 4 A HOUSE IS NOT A HOME, Sugar Minott, JA Studio One (Dionne Warwick)
- 5 COLLEGE ROCK (instrumental 'Never Found A Girl'), Big Willie, JA Ironside (Eddie Floyd)
- 6 FREEDOM BLUES, Roy Richards, JA Studio One (Little Richard)
- 7 STILL WATER, Jerry Jones, UK Bamboo (Four Tops)
- 8 YES I'M READY, Freddie McGregor, JA Studio One LP (Barbara Mason)
- 9 JUST DON'T WANT TO BE LONELY, Horace Andy, JA Ironside (Main Ingredient)
- 10 THE CHOKING KIND, Ken Parker, UK Bamboo (Joe Simon)

vocal version of 'Special Lady', while other correct BPMs are 'Life Is What You Make It' 145-72½bpm, 'Is It Me?' 119½bpm ... RM's record deck, used for some reviews last week, resulted in some other errors: correct now are **Mary Jane Girls** 'Boys' 122bpm, **Chilites** 'Making Love' 75bpm/'I Love' 72bpm, **Earl Klugh** 'Back In Central Park' 103-104-0bpm, **DeBarge** 'I Like It' 88-87bpm, **Dynasty** 'Does That Ring A Bell' 113bpm/'Give Your Love To Me' 104bpm — oh, and thanks to the decks in Rayners Lane evidently running slow you may need to add up to 3bpm to last week's "c" (for circa) figures ... **Nick Abdullah**, president and chief bottle washer of the University College Of Wales in Aberystwyth's 'Steppin Out' soul society (it's considered "alternative" music amongst the unsouful students), wonders about BPM-ing: I use a 30 second sweep stopwatch (giving greater space between seconds for split BPM accuracy) and a hand tally counter to click off the beats in time with the music, the counter — very important this — set to 9999, so that as soon as I hit both watch and counter it reads 0000 (the beat where you start counting is obviously not "1", but "0", this mistake probably accounting for most published inaccuracies elsewhere, especially where the error is magnified by multiplying up from a short timed segment) ... **Booker Newberry III**, due here on Polydor next week, has done sensationally well to top the Disco chart while still only on import ... **J. Walter Negro/Nicky Tesco** is drearily tempoed, not "freakily" ... **Adrian Dunbar** (Bournemouth Adams/Southampton Warehouse) reckons **L-Level** needs a harder mix — good lad! ... **Eyes & Ears** and **Rush Release** mailing list jocks please note, we do not — repeat, NOT — want two separate charts from you unless you work different nights at totally different music venues — we'll decide whether your chart is Disco or Nightclub, thank you, and if you're playing funky soul records at the same gig as pop and rock, that's fine, just put 'em all together (the longer the chart the better) ... **Island's Bryan O'Connor** has just come through with some hot poop that'll break many a heart across the country — yup, roving record plugger, Pzazz boss, (old-style) David Grant lookalike and, above all, ladies' man **Orin Cozier** has announced his intention to marry one **Sue Stockley** of this parish! ... 'Hill Street Blues' fans staying in on Saturday to watch 'Naked City' would have spotted a young **Michael Conrad** last week ... BE CAREFUL OUT THERE!

BREAKERS

BUBBLING UNDER the Disco 85 are **Weeks & Co** 'Knock Knock'/'Rock Candy' (US Salsoul LP), **Greg Kihn Band** 'Jeopardy' (Beserkley 12in), **Craig Peyton** 'Be Thankful For What You Got' (US Profile 12in), **Mtume** 'Green Light'/'The After 6 Mix' (US Epic LP), **Grace Jones** 'My Jamaican Guy'/'Cry Now Laugh Later (Remixes)' (Island 12in), **Aural Exciters** 'Chinese Rap' (Move 12in), **Bob Marley** 'Buffalo Soldier' (Tuff Gong 12in), **Elixia** 'Soho Phaze'/'Soho Nights' (Record Shack 12in), **Status IV** 'You Ain't Really Down' (US Radar 12in), **George Benson** 'Inside Love' (US Warner Bros 7in), **Gladys Knight** 'When You're Far Away' (US Columbia LP), **Jonzun Crew** 'Space Cowboy' (US Tommy Boy 12in), **Whodini** 'The Haunted House Of Rock' (Jive 12in), **Fantasy** 'Live The Life I Love'/'Instrumental (Canadian Quality TVI 12in), **Cameo** 'You're A Winner' (US Atlanta Artists LP), **Jimmy Cobb** 'So Nobody Else Can Hear'/'Pistachio' (US Contempo Vibrato LP), **Phil Upchurch** 'When I Fall In Love'/'Revelation' (US Jam LP), **Aurra** 'Baby Love (Instrumental)/Remix (US Salsoul 12in), **Venna** 'Watching You' (Buddah 12in), **Slim** 'It's In The Mix' (US DETT 12in).

HIT NUMBERS: Beats Per Minute for last week's Top 75 entries on 7in (f/c/r for fade/cold/resonant endings) —

Blancmange 121f, **Pink Floyd** 0-191-45-91-45-91f, **Thin Lizzy** 0-101-102-204-0r, **Modern Romance** 116½f, **Rush** 0-131f, "D" **Train** 0-121-120½f, **Bonnie Tyler** 97-99-97-206f, **Bob Marley** 0-62f, **Class Action** 121f, **Hot Chocolate** 115f, **B-52's** 151½s/r, **Elvis Presley** 190-192c, **Lionel Richie** 31½-64-31½-0r, **Robert Wyatt** 0-23½-24½/49-0r.

HOT VINYL

DAVID JOSEPH: 'Let's Live It Up (Nite People)' (Island 12IS 116) Happily jumping 120½bpm 12in chanter with electronic (but not "electro") backing, sensational mixed out of Shirley Lites or Nile Rodgers 'Get Her Crazy', a bit repetitive which may limit it to being a dancefloor smash although there's an infectious sort of updated Gibson Bros-ish pop appeal (interesting instrumental flip).

MTUME: 'Juicy Fruit' (Epic TA 3424) Tawatha sensually wails an electronically backed stately slow 0-96½bpm 12in slinker with the killer line 'I'll be your lollipop, you can lick me everywhere' — but even sexier is the 7in B-side 'Reprise Part II', which now thankfully also shows up as 'The After 6 Mix' on the Reggie (Sunfire) Lucas-partnering James Mtume's self-named group's import 'Juicy Fruit' LP (US Epic FE 38588), on which best disco dancer is the punchily smacking 114½bpm 'Green Light' although more interesting is the scat, electro and swing melding 94bpm 'Hip Dip Skippedabed' (very much an updated 'Jack That Cat Was Clean'), while all with the same dry electronic drive are the 121bpm 'Your Love's Too Good (To Spread Around)', 0-106½bpm 'Hips', 103bpm 'Would You Like To (Fool Around)', 91bpm 'Ready For Your Love'.

STATUS IV: 'You Ain't Really Down' (US Radar RDR-12003) Eric Matthew/Toney Lee-created excellent rumbling and finger snappin' 118bpm 12in 'Reach Up'-type episodic jitter with exceptionally soulful male vocal group work and some soaring trumpet, instrumental/acappella flip, which dancers may need to hear a few times before it's massive.

NILE RODGERS: 'Get Her Crazy' (Atlantic B9918T) Rapidly released here to rectify WEA's bad 'Good Groove' goof, this dynamite jaggedly jittering 116½bpm 12in afro-flavoured but electronic and guitar backed repetitive chant is actually flip to the starkly bumping mildly risqué 113½bpm 'Yum-Yum' (just love that poontang!).

GLADYS KNIGHT & THE PIPS: 'When You're Far Away' (LP 'Visions' US Columbia FC 38205) Edmund Sylvers-produced (it says), this great chunkily flowing 111bpm roller now gets a better floor buzz than 'Overtime', while also on this quality packed soulful set are the equally excellent buoyantly smacking 109bpm 'Ain't No Greater Love' (evidently the UK 12in flip) and the best version yet of the Sam Dees co-prod/penned 99½bpm 'Seconds' (originally by Jackie Moore & Wilson Pickett, then Loleatta Holloway), smoochers being the lush 58½bpm 'Just Be My Lover', lovely 38/76½bpm 'You're Number One (In My Book)', tortuous Dees-penned 0-30½/61bpm 'Heaven Sent'.

NEW HORIZONS: 'Your Thing Is Your Thing' (US Columbia 44-03888) Roger Troutman-prod/Zapp-backed, this vocal group's resonant bass boomed 115bpm 12in jiggly funk groove goes great out of 'Dance Floor' and on into recent **Bootsy/Clinton** stuff, with a differently arranged 113bpm 'Your Thing (Rap)' flip.

WEEKS & CO: 'Knock, Knock' (LP 'Weeks & Co' US Salsoul SA 8560) Surprise dark horses of the week (I didn't even remove the shrink wrap in case I wanted to return it!), this electro clapping introed 121bpm jiggler becomes a terrific hard driving groove



GEORGE BENSON: 'Inside Love' (So Personal) (US Warner Bros 7-29649) Here's an interesting situation — this Kashif-penned (arranged?)/Arl Mardian-produced parky smooth 0-117½bpm 7in tripper is out in the States while here, in the same sleeve and with the same 0-81bpm instrumental 'In Search Of A Dream' flip, we get the romantic radio-aimed pleasantly loopy 102½bpm 7in 'Lady Love Me (One More Time)'. Let's wait for the album!

that mixes brilliantly between Brass Construction 'We Can Work It Out' and 'Movin' — however, other cuts are competently routine, the 113bpm 'Rock Candy' getting played too.

DICK SMITH: 'Sunny' (LP 'Initial Thrust' US Warner Bros 23835-1) Also Roger-prod/Zapp-backed set, a George Benson-ish soulster singing standards over typical Roger rhythms — the ultimate easy listening for modern lovers! — like this 'Dance Floor'-mixing 116½bpm Bobby Hebb classic, 0-99bpm 'Tobacco Road', 84-0bpm 'The Long And Winding Road', 76bpm 'By The Time I Get To Phoenix', new being the jaunty standout 113bpm 'Over And Over Again (Reggae)' and Detroit Emeralds-ish 131bpm 'Stay With Me Baby'.

"D" **TRAIN**: 'Keep Giving Me Love' (LP 'Music' Prelude PRL 25295) Out a while but received too late for last week's early deadline, the set's less hit-cramped than before, this typical 122½bpm bubbler being similar to the 0-120-120½bpm title track, James Williams's scating soulful of the old (0-113bpm 'The Shadow Of Your Smile' having Benson-ish (and Dick Smith?) appeal, the more ordinary 0-120-119bpm 'Are You Ready For Me' and 114-113-0bpm 'Don't You Wanna Ride (The D Train)' being leavened by the jogging 99bpm 'Children Of The World', slow (0-69)½bpm 'Let Me Show You'.

VENNA: 'Watching You' (Buddah BDSL 500) Extremely powerful Michael Henderson-produced bassily smacking 116bpm 12in boom boom boom boom boom boomer (tee hee!) soulfully worried and wailed by an unidentified lady, with a starker Ray Parker Jr-ish instrumental flip, worthy of more attention than received on import.

KAREN YOUNG: 'You Don't Know What You Got' (Firebird/Pinnacle FLAME 40T) Pinnacle's PRO should note this was only the hottest import newie over a particularly lean two day period prior to last week's deadline! Sure it's good, a soulfully wailed weaving 123½-124-123½-123-123½bpm 12in burbling thudder with nice sax, instrumental flip (the new US Boardwalk pressing has a reputedly hotter 'Party Mix'), getting gay play initially.



MARY JANE GIRLS: whip it into shape

CANDY girls

WHEN RICK James auditions hopefuls for a new all-girl group, it's the look that counts. In other words, he uses a tape measure, not a tape recorder . . .

The result of those auditions is the Mary Jane Girls, freshly signed to Motown Records and with the bright and lively 'Candy Man' currently a club favourite, in both vocal and instrumental forms.

"Mary Jane" is naughty Richard's term for a certain substance he's fond of, let's say no more than that. He's assembled four provocatively-clad young ladies, written and produced an album for them and told 'em to go out and do it. Without getting arrested for it, presumably.

"It's some rock, some jazz, but mainly funk and roll," says 19-year-old Cheri Wells of the

Girls' musical propositions. "Are you aware that we have four different characters?" she asks, and I say no, wondering what I'm letting myself in for. "OK, well, I play this character who's a little bit new wave, a little bit valley girl. JoJo is the funk 'n' roller, Candi plays the vamp and Maxi is the rough girl of the neighbourhood."

JoJo McDuffie, the lead singer, she of the corn-rolled braids, is the one who genuinely fits the title of Mary Jane Girl, since she's known Rick for three years and sung background with him, both live and on 'Throwin' Down', his last album.

"We have our own show now and I'm gonna miss singing with him. My character is funky, it's honest — it's just a natural. I wear braids, like Rick James, and my attitude is similar, only I'm a woman." I'd noticed that too; but just what is this

attitude? "Well, ah . . . how can I explain it?" she laughs and hesitates sounding on the verge of saying something dirty. "It's just straightforward. I don't take no stuff." That's the polite version, you can be sure.

24-year-old blonde Maxi Wulerich, from Pittsburgh, is the leather lady in the picture. "It's the biker look," she says, innocent as you like. "I was always the tomboy as a kid, but now I'm a fully developed woman." As I practically drop the phone she adds: "People think I go round whipping everybody". She doesn't deny it, you notice.

Moving on to the music (remember music?) for a minute, is she pleased with the sound of the album? "Pleased? That's not the word — it couldn't be much better; it's hot. We're climbing the ladder." Being associated with a name like Rick James has surely

helped. "You have to admit it has that edge to it. He's got such a great track record."

That leaves us with Candi Ghant, who's been waiting patiently for her turn of the phone and, on arrival, strikes a distinctly self-congratulatory pose. "I portray the vamp, who's classy, sexy and sophisticated, which I am. Rick took me right where I wanted to be.

"I had a songwriting contract with Motown when it was in Detroit, when I was about 19 (she's now 25). I had a tune on one of Smokey Robinson's albums called 'That Girl'. I wrote a song for Junior Walker, and I did some writing with Marilyn McLeod, who wrote 'Love Hangover'. I write lyrics but I can't write music, so they would give me a track and I could go home and write lyrics for it."

by Paul Sexton

**STAR
STYLE**



DON'T LET those April showers dampen your spirits! Although it may seem like summer will never come, get in the mood by casting a discerning eye over this neat selection of cheap'n'cheerful gents tops from C&A Modes, which The Fixx foursome have co-ordinated with their own price-conscious gear. Our location this week is the picturesque Mermaid Inn, ye olde hostelry in the quaint, cobbledstone village of Rye in Sussex.

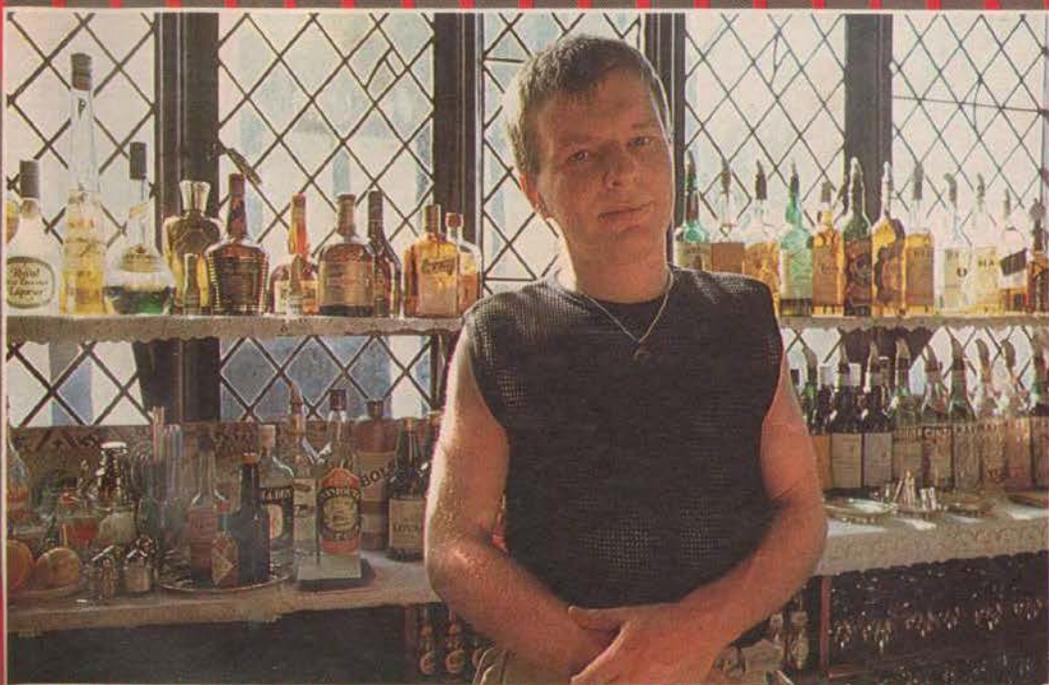
Sunny snaps by Jill Furmanovsky

ABOVE: Cy wears a red/blue zippered top £6.99; trousers model's own £55 from Jones, Kings Rd.

RIGHT: Adam sports a cool black net t-shirt £3.99; trousers model's own.

LEFT: Jamie's sleeveless white shirt £4.99; black jacket model's own, £12 from Kensington Fashion Fair, black trousers £8 from Kensington Market.

TOP RIGHT: Rupert favours a black and yellow striped t-shirt £2.99, red suit model's own £20 by Sirrocco.



IT MAY seem odd for *The Fixx* to be the subjects of a *StarStyle* spectacular, since they aren't particularly known for a distinctive visual image. But they can boast about being one of a breed of British bands who rely more on their strong musical identity: they don't depend on associations with any fashionable look.

The Fixx are Cy Curnin (vocals), Jamie West-Oram (guitar), Adam Woods (drums) and Rupert Greenall (keyboards). They've been trans-Fixxed for four years now, and recently caused a ripple with their "Red Skies" and "Stand Or Fall" singles. But their debut elpee "Shattered Room" caused quite a storm over in America. "Reach The Beach" is the latest opus, which Cy and co hope will find them a place in a few more British hearts.

They have a sparse but powerful sound that is uncompromisingly unfashionable in these times of undemanding pretty-pop. You'll be able to judge them for yourself as soon as the moodily evocative "Outside" appears on the epic RECORD MIRROR "Master Tape". According to drummer Adam, mood is the key.

"Atmosphere, that's what we go for. I'm only the drummer, but it's the lyrics that tell me what to play, they make you feel a certain way—that's a vital thing, to capture the mood that's there. Our music is really simple. It sounds big, but there's no tricks; we're a songwriting band."

Why did Cy think they clicked with Americans?

"We don't class ourselves as a pop band, and they don't have that as much there anyway—they have segregated areas of music so as long as you fit anywhere vaguely near that you'll get an audience."

Why "Reach The Beach"?

Adam: "We got that title before anything else, 'cos that's how we felt. We knew we were going to America, we didn't have any new songs, we went there with no money, our manager mortgaged his life to get us there. That was it—reach the beach, do it, seize your chance. I'm very conscious of the fact that lots of other people want to make albums too."

Was there a lot of pressure for it to be commercial?

"There was so much pressure on that score from the record company, and a lot of money has been invested. When you get home you'll find a Reach the Beach buggy parked outside your house!"

Do they feel they're in competition with anyone else?

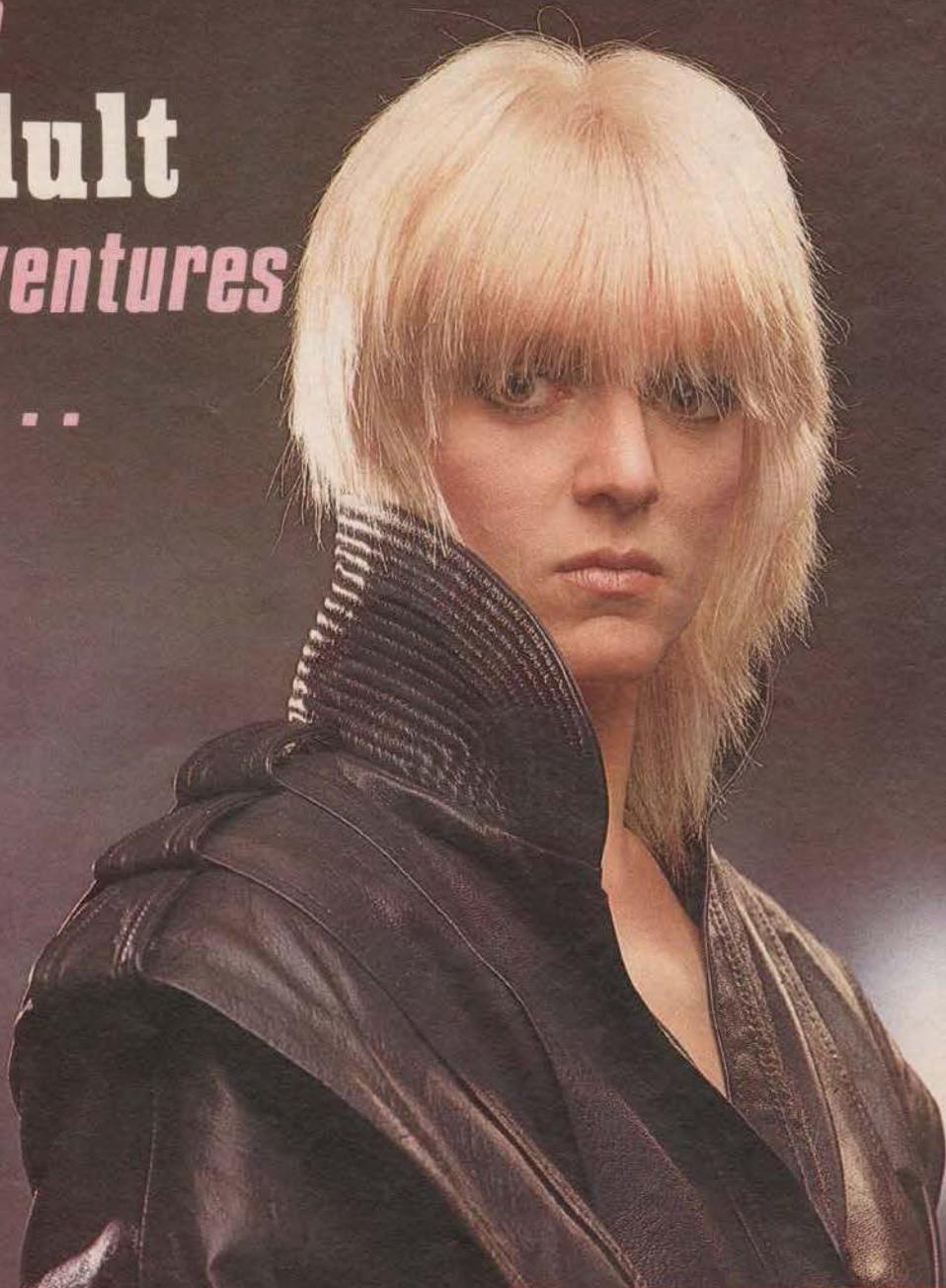
"Not really. That's the problem, we wish we were. That's why they say it's the brave road we're taking—you take it and hope it'll come off. A few bands have pulled it off, like Squeeze, but it's a hard road to take."

What sort of reaction do they hope to get from this album?

Cy: "That people realise we're good musicians. We've done things in a simple way and so we hope people will have a simple liking of it. With the first album we used big, bold statements and pictures to say something very simple. With this one we've brought it a lot closer, so maybe it will connect in some way. But it won't kill me if people hate it—it's only music!"

BETTY PAGE

The adult adventures of ...



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ANNABEL LAMB: Not as soft as she looks

THERE'S NOTHING sheepish about Annabel Lamb. The elegant singer will readily admit she was a fully fledged tomboy.

"I had no dolls," she says. "I climbed trees, rode my bike and played with a train set. I had a lot of toy cars, a Davy Crockett outfit and a lot of guns.

"I used to love watching cowboy programmes like 'Gunsmoke'. I didn't want to be a boy, I was happy being a girl but I liked all the adventure.

Her middle class background and her tender years denied the singer of 'Heartland' the excitement she craved.

"I was everybody's baby doll because I was the youngest in my

family. All I can remember is being picked up and cuddled all the time," she says. "My big sister Jenny was heavily into the sixties scene. She used to hang out with Ralph McTell. She met the Rolling Stones and went to the Isle Of Wight festival. She used to disappear for weeks on end doing crazy things like busking in Geneva."

ANNABEL WAS exposed to all the music of that era at a very early age: "I knew everything about the sixties and was very annoyed that when I got old enough to participate the scene was all over."

From an early age she knew she wanted to be a musician. She learnt the piano, religiously copying her favourite songs note for note from

the radio and her big sister's records.

"When Ralph McTell came round I'd play his whole album to him on piano. He was shocked."

Since then she's been a session singer and musician for the likes of Toni Basil and Tina Charles but it's only since her marriage failed that she's been able to have the adventure she's always wanted.

"It wasn't the right time for me to get married," says Annabel, 25. "We both knew within three weeks that it wasn't going to work. Now that I'm a singer it's like all my adventures I'd always yearned for."

NOW WITH a highly acclaimed debut album behind her she realises she's on the right road for success. The album 'Once

Bitten' has been accused of being full of disappointments. It's a charge she is quick to deny.

"A lot of people have said that it smacks of heartache," she says. "I can't accept that it's a sad album. It's just full of things that happen to people. It's just observation," says Annabel, though she admits that some of it is autobiographical.

"The song 'Heartland' is one I got from a band called The Sound. It's all about being trapped at work and letting your hair down at the weekend."

She says she's happy now that she's not constricted by being a housewife or working the nine to five routine.

"I'm grinning my way along now."

MIKE GARDNER

SMALL ADS

Personal

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GARY GLITTER HAPPY BIRTHDAY from Rob, Worcs. Hello to spangles.

Public Notices

Employment Agencies Act 1973

Notice of Application for a Licence

I/We (full names) Jackie Allen
of (insert addresses) 11 Catherine Street
HEREBY GIVE NOTICE in pursuance of Section 2(1)(a)(i) of the above Act that I/We intend to apply to the Secretary of State for Employment for a licence to carry on an employment agency for (state class(es) of business) Performers, Producers, Directors, etc. in the Entertainment Industry
and/or an employment business for (state class(es) of business)

at the premises 11 Catherine Street, FROME
such agency and/or business to be known as Jackie Allen Celebrities

Any person desiring to make representations as to the grant of the licence should do so in writing to the Department of Employment

within 14 days of the date of this notice

DATE 7.4.83

Signature of Applicant(s) J. Allen

Record Fairs

COLLECTORS RECORD FAIR — Come to the Crest Hotel, Pembroke Road, Portsmouth. Sunday May 15. 10.30am — 4pm. Admission £1. 1,000's rare records. 50's, 60's, Imports — cassettes, videos, books, picture discs and lots more. Refreshments all day — Parking no problem. To hire stall 01-659 7065.

LEEDS RECORD FAIR — Saturday May 14. 10am — 5pm. Grand Theatre, Briggate. Details — Leeds 687572.

GLASGOW RECORD FAIR — Sunday May 22. McLellan Galleries, Savchier Hall Street. 11am — 5pm. Admission 40p.

BROMLEY RECORD FAIR — Saturday May 21. TS Narvick Hall Corner, Bromley Common, Magpie Hall Lane. 11am — 12.30pm £1. 12.30pm — 5pm 30p. Enquiries Maidstone 677512.

EDINBURGH RECORD FAIR — Saturday May 21. Assembly Rooms, George Street. 11am — 5pm admission 40p.

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SILY.

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TOYAH FANS — ISSUE 11 of Toyah Magazine out now. Price 50p. Special Toyah Birthday issue. Write to Toyah Magazine, 77 Wordsworth, Great Hollands, Bracknell, Berkshire.

FAB DISCO ADS ON 38

DISCO SCENE

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MORE SMALL ADS ON 37

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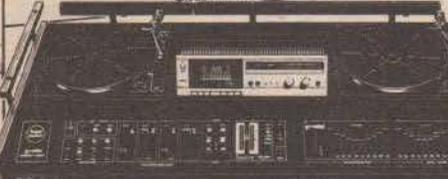
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DISCOS

13 YEARS BC

ONE OF the results of being leader of a big-name soul band, when you've done it all and been everywhere, is that occasionally it gets sorta hard to remember exact details. Which can make for some amusing moments.

Bill Curtis, bass man with Fatback, is hazy on a couple of points. "I started out with a group called the Soul Four," he tells me. "Or was it the Soul Three?"

He's soon got it straight, though. "Yeah, we were called Bill Curtis and the Soul Three. We did a lot of nightclubs, then we got into cabaret and barmitzvahs.

"I played with Clyde McPhatter (original lead singer with the Drifters in the early seventies, in case you're hazy) and Ben E King, and I used to play the early Alan

Freed shows. It was all good experience."

All that was way before the Fatback Band came into being, and that was more than a while ago now. "We started out late '69, early '70," says Bill. It wasn't until the summer of '75 that Bill and the boys first got themselves listed here, with 'Yum Yum (Gimme Some)', forerunner of their two biggest hits. 'Are You Ready' Do The Bus Stop' and 'Do The Spanish Hustle', and (have you noticed how all their (early) hits seemed to have (brackets) in the title?

SINCE THOSE heady chart days, Fatback ("I've been dropping the 'Band' for the last five years," says Bill) have gone on enjoying dance and pop chart success in greater or lesser measures, with numbers like 'Backstrokin', 'Got To Get My Hands On Some Money' — those

brackets are back again — and last year's 'She's My Shining Star'.

On recent albums — and again with their current American LP 'Is This The Future' — the Fatties have had added impetus from a new lead singer and writer, Michael Walker. "He comes from Fayetteville in North Carolina, which is my home town. I was travelling through, I liked what I heard, and I carried him with me that day."

BC is beaming about Walker and the new album. "I think with 'The Girl Is Fine (So Fine)' and the album he's finally found his medium, the way he can express himself best. The album is such a versatile album, all eight of the tracks are potential gold. It's doing three or four times better than the last one. After all Fatback is over 13 years old, and as you grow your music changes.



FATBACK'S BILL Curtis: who am I?

We can't do the same things in '83 as we were doing in '73 — that makes a stale group."

So, it seems, this is the future for Fatback and their slightly-absent-minded chief, Bill... Bill, er... what did I say his name was?

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P3749 CHRISTOPHER CROSS	Sailing	P4774 SCRITTI POLITTI	Fatless
P 520 JAM DURY	Whar A Waste	P3318 SQUEEZE	Puller Mussels From The Shell
P3973 JELLY	No Laughing in Heaven	P3788 STATUS QUO	Something 'Bout You Baby I Like
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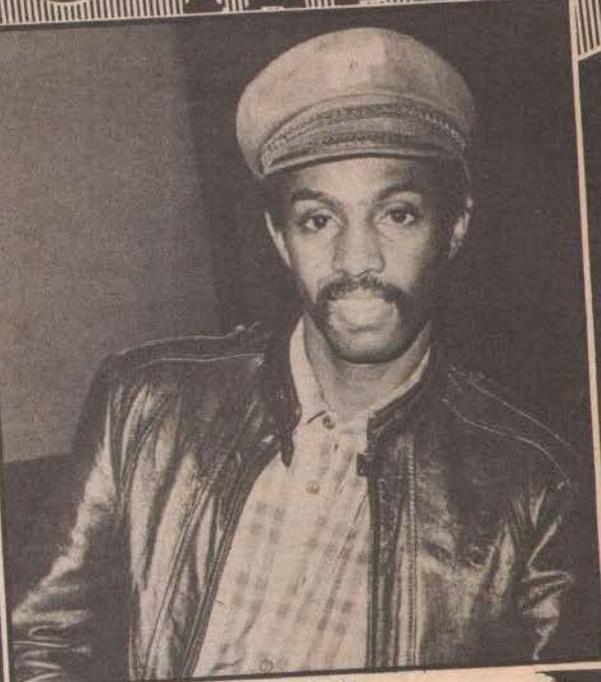
Meatloaf Competition on 3

TOP ALBUMS & TAPES

Week ending May 14, 1983

THIS WEEK
LAST WEEK
WEEKS IN CHART

1	3	10	TRUE, Spandau Ballet, Chrysalis □
2	2	22	THRILLER, Michael Jackson, Epic ☆
3	1	4	LET'S DANCE, David Bowie, EMI America □
4	-	-	POWER CORRUPTION & LIES, New Order, Factory FACT75
5	4	2	THE LUXURY GAP, Heaven 17, Virgin
6	8	9	THE HURTING, Tears For Fears, Mercury □
7	6	5	FASTER THAN THE SPEED OF NIGHT, Bonnie Tyler, CBS □
8	5	14	SWEET DREAMS ARE MADE OF THIS, Eurythmics, RCA □
9	-	-	NIGHT DUBBING, Imagination, R & B RBDUB1
10	7	2	MIDNIGHT AT THE LOST AND FOUND, Meat Loaf, Epic/Cleveland
11	10	3	CARGO, Men At Work, Epic
12	13	7	THE FINAL CUT, Pink Floyd, Harvest □
13	12	12	TOTO IV, Toto, CBS □
14	-	-	SONGS, Kids From Fame, BBC KIDLPO04
15	9	3	WHITE FEATHER, Kajagoogoo, EMI □
16	11	12	QUICK STEP & SIDE KICK, Thompson Twins, Arista □
17	41	2	TWICE AS KOOL, Kool & The Gang, Polystar
18	16	2	LISTEN, A Flock Of Seagulls, Arista
19	14	2	YOU CAN'T STOP ROCK 'N' ROLL, Twisted Sister, Atlantic
20	17	51	RIO, Duran Duran, EMI ☆
21	15	12	LIVE, Kids From Fame, BBC □
22	18	24	LIONEL RICHIE, Lionel Richie, Motown □
23	46	2	THE HEIGHT OF BAD MANNERS, Bad Manners, Telstar
24	19	26	RICHARD CLAYDERMAN, Richard Clayderman, Decca ☆
25	21	18	BUSINESS AS USUAL, Men At Work, Epic ☆
26	30	7	MAGICAL RING, Clannad, RCA
27	24	5	LOCAL HERO (ORIGINAL SOUNDTRACK), Mark Knopfler, Vertigo
28	23	10	WAR, U2, Island □
29	26	26	HELLO I MUST BE GOING, Phil Collins, Virgin ☆
30	-	-	CHIMERA, Bill Nelson, Mercury MERB19
31	31	39	TOO RYE AY, Dexys Midnight Runners, Mercury ☆
32	53	4	H2O, Daryl Hall & John Oates, RCA □
33	20	9	CHART RUNNERS, Various, Ronco □
34	42	32	LOVE OVER GOLD, Dire Straits, Vertigo ☆
35	29	3	20 GREATEST ITALIAN LOVE SONGS, Various, Telstar
36	64	2	WAITING, Fun Boy Three, Chrysalis □
37	60	7	THE RISE AND FALL OF ZIGGY STARDUST, David Bowie, RCA International ☆
38	52	23	DURAN DURAN, Duran Duran, EMI ☆
39	22	6	JOURNEY THROUGH THE CLASSICS, Louis Clark/RPO, K-Tel
40	27	10	THE KEY, Joan Armatrading, A & M □
41	97	31	HAPPY FAMILIES, Blancmange, London
42	32	30	KISSING TO BE CLEVER, Culture Club, Virgin ☆
43	37	4	HIGH LAND HARD RAIN, Aztec Camera, Rough Trade
44	59	2	QUEEN GREATEST HITS, Queen, EMI ☆
45	33	8	SCRIPT FOR A JESTER'S TEAR, Marillion, EMI
46	77	2	WORDS, F R David, Carrere
47	40	2	WE ARE ONE, Maze With Frankie Beverly, Capitol
48	34	17	SHAPE UP AND DANCE VOL 1, Various, Lifestyle □
49	46	25	JOHN LENNON COLLECTION, John Lennon, Parlophone ☆
50	48	226	BAT OUT OF HELL, Meat Loaf, Epic/Cleveland ☆
51	43	10	DAZZLE SHIPS, Orchestral Manoeuvres, Telegraph/Virgin □
52	47	13	MONEY & CIGARETTES, Eric Clapton, Duck



Pic. by Joe Bongay

COOL AND THE GANG: heaven at 17

53	25	3	HIGHLY STRUNG, Steve Hackett, Charisma
54	38	9	DEEP SEA SKIVING, Bananarama, London □
55	20	4	STREET SOUNDS EDITION 3, Various, Streetsounds
56	-	-	LAUGHTER & TEARS COLLECTION, Various, WEA LTC1
57	44	69	LOVE SONGS, Barbra Streisand, CBS ☆
58	55	5	OFF THE WALL, Michael Jackson, Epic ☆
59	36	16	WORKOUT, Jane Fonda, CBS □
60	39	8	POWER & THE GLORY, Saxon, Carrere
61	51	3	THE GENTLEMAN OF MUSIC, James Last, Polydor
62	50	4	PRIDE, Robert Palmer, Island
63	48	30	REFLECTIONS, Various, CBS ☆
64	72	3	PIN UPS, David Bowie, RCA International
65	86	7	LOVE AND DANCING, League Unlimited Orchestra, Virgin □
66	71	2	20 GREATEST LOVE SONGS, Nat King Cole, Capitol ☆
67	35	9	HAND CUT, Bucks Fizz, RCA □
68	86	54	COMPLETE MADNESS, Madness, Stiff ☆
69	57	28	HEARTBREAKER, Dionne Warwick, Arista ☆
70	84	3	JARREAU, Ai Jarreau, Warner Bros
71	70	29	GREATEST HITS, Olivia Newton-John, EMI ☆
72	-	-	HUNKY DORY, David Bowie, RCA International S5064
73	-	-	ALADDIN SANE, David Bowie, RCA International INTS5067
74	75	18	FACE VALUE, Phil Collins, Virgin ☆
75	-	-	THUNDER & LIGHTNING, Thin Lizzy, Vertigo VERL3
76	-	-	THE MAN WHO SOLD THE WORLD, David Bowie, RCA International INTS5237
77	90	20	MAKIN' MOVIES, Dire Straits, Vertigo ☆
78	82	59	FRIENDS, Shalamar, Solar ☆
79	51	18	VISIONS, Various, K-Tel □
80	87	4	CHARIOTS OF FIRE, Vangelis, Polydor
81	80	2	WILD THINGS RUN FAST, Jani Mitchell, Geffen
82	63	13	ANOTHER PAGE, Christopher Cross, Warner Bros □
83	91	14	AN OFFICER AND A GENTLEMAN, Original Soundtrack, Island
84	96	3	HAVANA MOON, Carlos Santana, CBS
85	93	22	CACHARPAYA (PANPIPES OF THE ANDES), Incantation, Beggars Banquet ☆
86	68	28	20 GREATEST HITS, Beatles, Parlophone □
87	62	7	RUMOURS, Fleetwood Mac, Warner Bros ☆
88	-	-	SKY FIVE LIVE, Sky, Ariola 302171
89	-	-	WAR OF THE WORLDS, Jeff Wayne's Musical Version, CBS CBS96000
90	73	4	KEEP IN SHAPE SYSTEM, Arlene Phillips, Supershapes □
91	65	77	PEARLS, Elkie Brooks, A&M ☆
92	-	-	MAGGIE, Foster & Allen, Ritz RITZLP0012
93	-	-	PENTHOUSE & PAVEMENT, Heaven 17, Virgin V2208
94	79	2	STEVE MILLER BAND LIVE, Steve Miller Band, Mercury
95	57	3	ELIMINATOR, ZZ Top, Warner Bros
96	83	36	UPSTAIRS AT ERIC'S, Yazoo, Mute ☆
97	-	-	DIAMOND DOGS, David Bowie, RCA International INTS5068
98	99	2	RESTLESS AND WILD, Accept, Heavy Metal Int
99	88	13	THE BILLY FURY HIT PARADE, Billy Fury, Decca
100	81	6	THE KIDS FROM FAME, Various, BBC ☆

VIDEOS

1	1	DURAN DURAN, Duran Duran, EMI
2	2	THE WALL, Pink Floyd, EMI
3	7	THE BRIDGE, Dexys Midnight Runners, Thorn EMI
4	4	NON STOP EXOTIC VIDEO SHOW, Soft Cell, EMI
5	11	A ONE MAN SHOW, Grace Jones, Island
6	5	COMPLEAT BEATLES, Beatles, MGM/UA
7	3	ABBA - THE MOVIE, Abba, MGM/UA
8	13	HOT GOSSIP - THE VIDEO SHOW, Hot Gossip, EMI
9	10	PEARLS - THE VIDEO SHOW, Elkie Brooks, A&M
10	6	THE SINGLES VIDEO, Human League, Virgin
11	15	THE HIGH ROAD, Roxy Music, Spectrum
12	12	PHYSICAL, Olivia Newton-John, Thorn EMI
13	8	TAKE IT OR LEAVE IT, Madness, Stiff
14	14	TRANS GLOBAL UNITY EXPRESS, Jam, Spectrum
15	-	THE VIDEO COLLECTION 1977-1982 Stranglers, Thorn EMI
16	9	PRINCE'S TRUST ROCK GALA, Various, MGM/UA
17	-	VIDEOTEQUE, Various, EMI
18	16	COMPLETE MADNESS, Madness, Stiff
19	18	LIVE IN CONCERT, ELO, VCL
20	20	AROUND THE WORLD, Police, Thorn EMI

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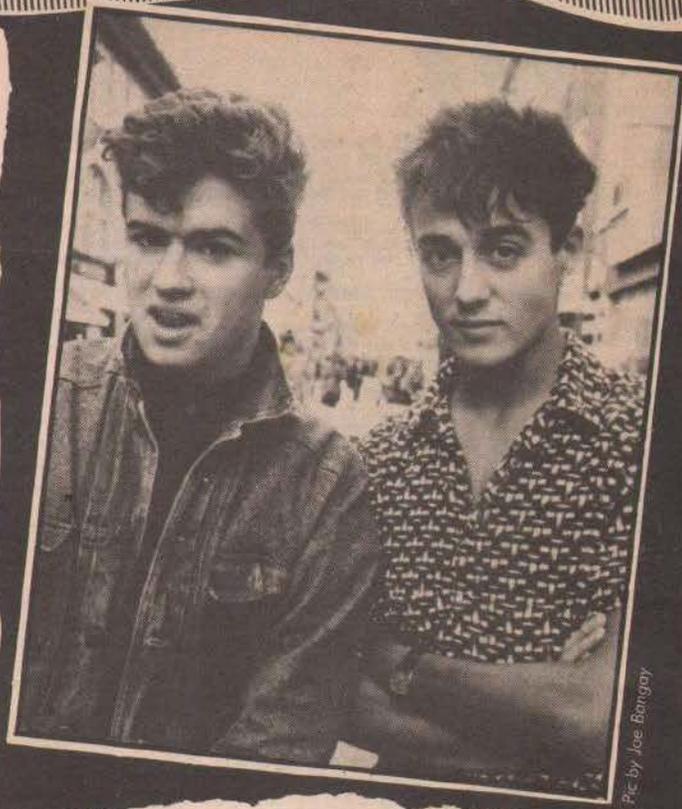
TOP SINGLES

AS USED ON TOP OF THE POPS

Week ending May 14, 1983

THIS WEEK
LAST WEEK
WEEKS IN CHART

1	1	4	TRUE, Spandau Ballet, Chrysalis ○
2	3	4	(KEEP FEELING) FASCINATION, Human League, Virgin
3	8	5	TEMPTATION, Heaven 17, Virgin
4	2	7	WORDS, F R David, Carrere ○
5	6	4	DANCING TIGHT, Galaxy, Ensign
6	5	3	PALE SHELTER, Tears For Fears, Mercury
7	30	5	CANDY GIRL, New Edition, London
8	7	5	WE ARE DETECTIVE, Thompson Twins, Arista
9	16	3	OUR LIPS ARE SEALED, Fun Boy Three, Chrysalis
10	29	3	CAN'T GET USED TO LOSING YOU, Beat, Go Feet
11	4	8	BEAT IT, Michael Jackson, Epic ○
12	28	2	BLIND VISION, Blancmange, London
13	9	8	LET'S DANCE, David Bowie, EMI America □
14	11	5	TRUE LOVE WAYS, Cliff Richard, EMI
15	13	8	FRIDAY NIGHT (LIVE VERSION), Kids From Fame, RCA
16	10	8	CHURCH OF THE POISON MIND, Culture Club, Virgin
17	12	8	LOVE IS A STRANGER, Eurythmics, RCA
18	17	8	BLUE MONDAY, New Order, Factory
19	19	11	LAST FILM, Kissing The Pink, Magnet
20	15	6	ROSANNA, Toto, CBS
21	26	4	MISS THE GIRL, Creatures, Polydor/Wonderland
22	24	3	OVERKILL, Men At Work, Epic
23	14	4	FLIGHT OF ICARUS, Iron Maiden, EMI
24	35	3	FAMILY MAN, Daryl Hall & John Oates, RCA
25	18	9	BREAKAWAY, Tracey Ullman, Stiff ○
26	43	2	DON'T STOP THAT CRAZY RHYTHM, Modern Romance, WEA
27	25	13	BOXERBEAT, JoBoxers, RCA ○
28	21	6	I'M NEVER GIVING UP, Sweat Dreams, Ariola
29	40	5	SWEET MEMORY, Bella Stars, Stiff
30	33	2	NOT NOW JOHN, Pink Floyd, Harvest
31	20	8	I AM (I'M ME), Twisted Sister, Atlantic
32	51	2	MUSIC, D Train, Prelude
33	56	2	BUFFALO SOLDIER, Bob Marley & The Wailers, Island
34	36	3	CREATURES OF THE NIGHT, Kiss, Casablanca
36	84	2	WHAT KINDA BOY YOU'RE LOOKIN' FOR, Hot Chocolate, RAK
38	41	3	STOP & GO, David Grant, Chrysalis
37	-	-	BAD BOYS, Wham, Innerservation A3143
38	23	10	YOUNG FREE & SINGLE, Sunfire, Warner Bros
39	22	8	THE HOUSE THAT JACK BUILT, Tracie, Resound
40	27	7	OOH TO BE AH, Kajagoogoo, EMI
41	37	7	TWIST (ROUND & ROUND), Chili Fac-torr, Philly World
42	39	2	THUNDER AND LIGHTNING, Thin Lizzy, Vertigo
43	63	3	FASTER THAN THE SPEED OF NIGHT, Bonnie Tyler, CBS
44	34	8	IS THERE SOMETHING I SHOULD KNOW?, Duran Duran, EMI □
45	74	2	SHIPBUILDING, Robert Wyatt, Rough Trade
46	32	4	POWER & THE GLORY, Saxon, Carrere
47	49	3	THAT'S WHY THEY CALL IT THE BLUES, Elton John, Rocket
48	31	6	HEY, Julio Iglesias, CBS
49	59	3	WEEKEND, Class Action, Jive
50	48	2	COUNTDOWN/NEW WORLD MAN, Rush, Vertigo
51	83	3	YOUNG AMERICANS TALKING, David Van Day, WEA
52	44	4	WAR PARTY, Eddy Grant, ICE
53	56	5	MARKET SQUARE HEROES, Marillion, EMI
54	84	4	THAT'LL DO NICELY, Bad Manners, Magnet
55	76	2	IN THE BOTTLE, C O D, Streetwise
56	38	8	SHE'S IN PARTIES, Bauhaus, Beggars Banquet
57	80	5	MINEFIELD, I Level, Virgin
58	-	-	MORNING, Al Jarreau, WEA U9929
59	-	-	JUICY FRUIT, Mtume, Epic A3424
60	50	14	SWEET DREAMS (ARE MADE OF THIS), Eurythmics, RCA
61	71	2	BABY I DON'T CARE, Elvis Presley, RCA
62	98	4	STREET CAFE, Icehouse, Chrysalis
63	89	2	FUTURE GENERATION, B-52's, Island
64	75	4	LITTLE RED CORVETTE, Prince, Warner Bros
65	52	8	MUCK IT OUT!, Farmers Boys, EMI
66	57	4	LIVERPOOL ANTHEM, Liverpool Football Club, Mean
67	45	8	SNOT RAP, Kenny Everett, RCA
68	78	2	LOVE'S GONNA GET YOU, UK Players, RCA
69	-	-	FEEL THE NEED IN ME, Forrest, CBS A3411
70	72	4	MY LOVE, Lionel Richie, Motown
71	-	-	WHEN BOYS TALK, indieep, Sound Of New York SNY
72	70	5	DOOT DOOT, Freur, CBS
73	42	12	FIELDS OF FIRE (400 MILES), Big Country, Mercury
74	48	4	FROM ME TO YOU, Beatles, Parlophone
75	-	-	BAD BOYS, Adicts, Razor RZS104



Pic by Joe Bangay

WHAM: in at 37

76	-	-	DOES THAT RING A BELL, Dynasty, Solar E9811
77	81	2	DON'T STOP, Sylvester, London
78	-	-	DON'T TALK TO ME ABOUT LOVE, Altered Images, Epic EPCA3083
79	-	-	IF YOU WANT TO HEAR, Band AKA, CBS A3370
80	95	2	IN THE STREETS, Prince Charles & City Beat Band, Greyhound
81	-	-	HEAVEN SENT, Paul Haig, Island IS111
82	99	-	CATCH 23, GBH, Clay
83	98	2	STUBBORN KIND OF FELLOW, Fat Larry's Band, Virgin
84	97	2	CANDY MAN, Mary Jane Girls, Motown
85	85	2	CASH (CASH MONEY), Prince Charles & The City Beat Band, Virgin
86	96	2	BECAUSE THE NIGHT, Patti Smith, Arista
87	93	2	I DREAM TO SLEEP, H.O, RCA
88	79	3	SWEET PRETENDER, Phil Eavorly, Capitol
89	-	-	TWO HEARTS BEAT AS ONE, U2, Island IS109
90	100	2	(I JUST CAN'T) FORGIVE & FORGET, Blue Zoo, Magnet
91	77	3	THE GIRL IS FINE (SO FINE), Fatback, Polydor
92	-	-	HAUNTED HOUSE OF ROCK, Whodini, Jive JIVE34
93	-	-	MAYBE THIS TIME, Norma Lewis, ERC ERC106
94	90	3	MR. ROBOT, Styx, A&M
95	-	-	WAITING FOR THE TRAIN, Flash & The Pan, Easybeat EASY1
96	-	-	MOONLIGHT SHADOW, Mike Oldfield, Virgin BS586
97	87	2	AND WHEN THE NIGHT COMES, Jon & Vangelis, Polydor
98	91	3	LOVE IS THE KEY, Maze, Capitol
99	80	3	A GIRL CALLED JOHNNY, Water Boys, Chicken Jazz
100	89	2	SI LA VIE EST CADEAU, Corinne Hermes, Polydor

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)

BLIND VISION

Blind hope
Blind vision
Blind centre
One centre

Blind living
And seeing
Blind hell
Blind hell

Blind vision
And no reason
For action
Blind words

(Repeat)

Blind visions
And no reasons
No reasons
For actions
In a dream when
I'm reading
Pages full of words

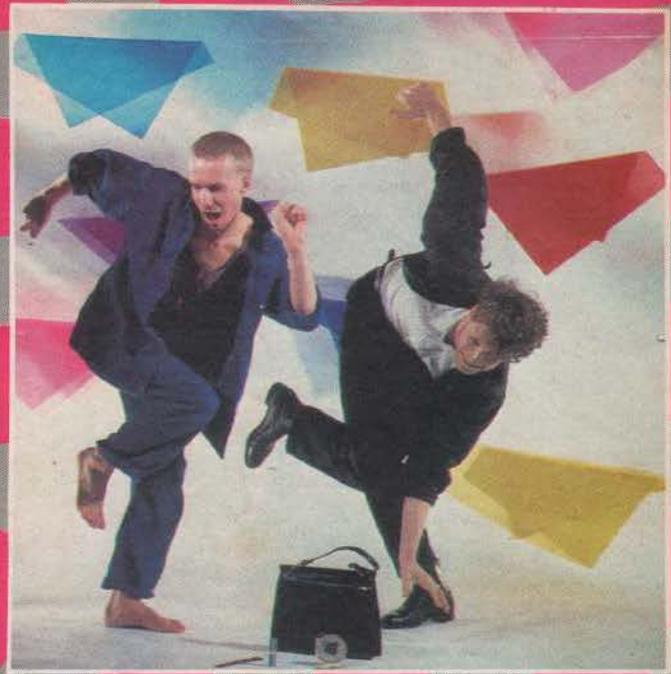
And the harder you look
It's getting hard
It's getting harder

A dream
A dream
In a dream
When I'm reading
Pages full of words

It's it's getting hard
It's not it's not
It it it it
It's getting hard
It's getting harder
Woo'oh it's getting hard

Hold me closer now
Hold me closer
Blind vision
Push me harder now
Harder push me harder
Blind hell
Keep me spinning
Round and round
The blind centre
Now I'm turning
Miles above the ground
That's blind hell

(Repeat)



BLANCMANGE

On London Records. Words and music by Arthur/Luscombe © Cherry Red Music

Don't Stop That Crazy Rhythm



MODERN ROMANCE

The music's getting closer
Stay around just wait and see
So get up close and don't look round
Keep up and stick with me
I see a light, look where?
Look there it's closer all the time
Let's stay, let's play and
Make this moment yours and mine

Don't stop, don't stop
Don't stop that crazy rhythm
Don't stop, don't stop,
Don't stop that crazy beat
Next time you think
You've got that happy feeling
Don't stop that rhythm getting to
your feet

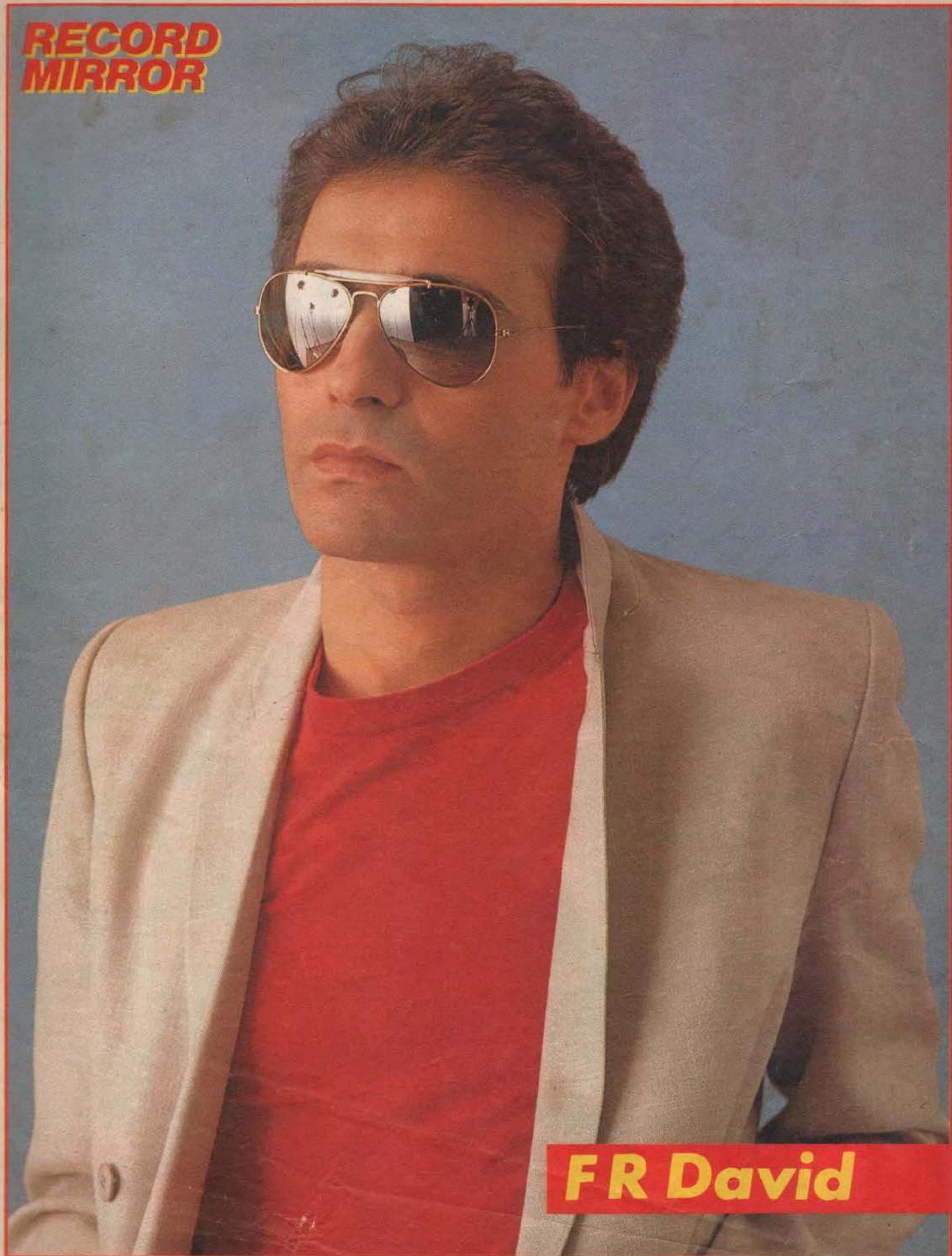
We're kissing, dancing
Just a touch of romancing,
Tomorrow never comes
Well so it's said
A taste of honey
No one thinks of chancing
This time don't think, don't talk
Let's do the things we've read

Your mamma says it's time for bed
But you've got that music in your
head
Don't stop, don't stop,
Don't stop that crazy beat

(Repeat chorus)

On WEA Records. Words and music by David Jaymes and John Du Praz © April Music

**RECORD
MIRROR**



FR David