

**CULTURE CLUB, OMD, U2 DATES!**

# RECORD MIRROR

Paul  
Weller  
live  
on stage!

PLUS

## NOISE!



**BLANCMANGE**

**Mass hysteria grips the nation!**

**SLADE**

**JULIO IGLESIAS**

**BROTHERS  
JOHNSON**

**KAJAGOOGOO**

**ABBA exclusive!**



**We harness the latest  
electronic technology**

BLANCMANGE pic by Fin Costello

# A little on the loud side

**S**LADE'S JIMMY Lea is a man who knows his perpendicular gothic from his Regency stucco.

If you fancy a bit of culture, you can join him as he strolls around towns sampling the architecture whilst on tour with Slade. Jimmy has been doing some building work on his period cottage so his knowledge comes in very handy.

"It's all very fascinating and relaxing," he says. "It's a nice change from staying in hotels and getting pissed."

The other members aren't quite as highbrow, but drummer Don Powell is writing children's stories and he's thinking of having his diaries published.

"There's so much that's happened that it's difficult to recall all the incidents," he says. "But I remember playing Poland. Christ what a depressing place that is."

"I was dancing with a girl and she dropped her cigarette on the floor. These two really heavy guys grabbed her, beat her up and threw her outside. Then they threw me into a chair. An interpreter later told me that they'd done it because she'd dropped her cigarette on the nice polished floor."

"Concerts in Poland are really bizarre as well. You get mums and dads coming along with the kids and sitting down and eating their sandwiches in front of the stage. If anybody stands up during the show the security men hit them. You want to do something about their behaviour, but you're powerless."

This year, Slade celebrated their 17th anniversary together with the release of 'Slade On Stage', recorded during a raucous night in Newcastle. Many bands owe Slade a hearty debt for their pioneering work in exotic stage wear and powerhouse approach to playing.

"I don't think Slade are a legend but we've certainly carved our mark in British music history," says Noddy Holder.

"Young bands come up to us and say, 'You did it, you survived against everything, you proved it could be done'. 95 per cent of other groups would have cracked up if they'd been through what we had to go through."

"When we had our early string of hits we used to live in a kind of dream. Then we had to go back to our roots and build the following in clubs again because we'd been away for so long, mainly in America. But that was good, it meant we were playing to real people again."

"When you have a situation where you fly in from Los Angeles to do one British date and then fly right back again immediately afterwards, life gets crazy," says Dave Hill.



SLADE: not short of a rolls or two

**I**N AUSTRALIA Slade had the number one album slot for six solid months and they also had three singles in the charts at the same time. Even the mighty Quo and Thin Lizzy spent the more humble parts of their careers supporting them.

"Somebody said to me, 'Happy birthday, you've been going 17 years'," says Don. "Up until then I hadn't really thought about it. If a lot of young bands look up to us then I'm really flattered."

"We just have a kind of something, a sort of chemistry I suppose," says Noddy. "I don't see why it's worked out for us 'cos we're all very different personalities."

"I guess a similar sort of thing happened with Zeppelin, and Plant's an old friend of ours. I think the standard of musicianship has never been higher than it is today,

but where a lot of bands miss out is that they can't seem to gell with each other on stage. There also seems to be a shortage of writers who can write really good three-minute hard rock singles."

"We're at the opposite end of the spectrum to bands like the Human League but I can still appreciate what the other bands are doing. I think Weller has been doing some good stuff and I think that now the Jam have split he'll be doing some excellent material."

Slade hope to release a new studio album shortly and hope that their current tour will consolidate the success of their latest single '(And Now - The Waltz) C'est La Vie'. Slade maintain that they can play almost anywhere under any circumstances. At Brighton somebody decided to put a nail through one of the power cables, which meant that the band didn't

have any lighting effects.

"There's always a time on tour when we've played an absolute blinder of a gig," says Dave. "We come off and everybody including our crew agrees that it just had that little bit extra."

"I'm 36 but I don't care at all. I mean, just look at what Jagger's achieved. This business sort of keeps you thinking young, it stops your brain from getting senile. It makes Peter Pans out of a lot of people."

"Music has changed from being a dream and into a job for us. I've had my Rolls Royce and I don't want another. I used to get excited when women would scream at me, but nowadays I think I'd find it embarrassing."

by  
**ROBIN SMITH**

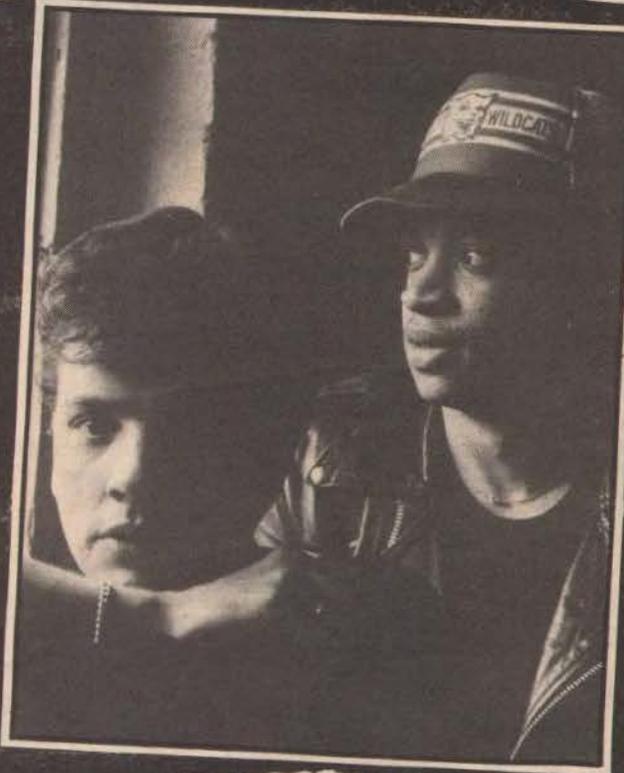
AS USED ON TOP OF THE POPS

# TOP SINGLES

Week ending January 15, 1983

THIS WEEK  
LAST WEEK  
WEEKS IN CHART

1	2	6	YOU CAN'T HURRY LOVE, Phil Collins, Virgin
2	3	5	A WINTER'S TALE, David Essex, Mercury
3	1	8	SAVE YOUR LOVE, Renee & Renato, Hollywood □
4	8	4	ORVILLE'S SONG, Keith Harris & Orville Duck, BBC
5	4	9	BEST YEARS OF OUR LIVES, Modern Romance, WEA
6	34	2	STORY OF THE BLUES, Wahl Eternal
7	38	2	DOWN UNDER, Men At Work, Epic
8	6	7	TIME (CLOCK OF THE HEART), Culture Club, Virgin ○
9	11	6	BUFFALO GALS, Malcolm McLaren, Chansama
10	13	7	IF YOU CAN'T STAND THE HEAT, Bucks Fizz, RCA
11	12	7	HYMN, Ultravox, Chrysalis
12	10	5	ALL THE LOVE IN THE WORLD, Dionne Warwick, Arista
13	5	7	OUR HOUSE, Madness, Stiff ○
14	16	8	CACHARPAYA, Incantation, Beggars Banquet
15	29	5	HEARTACHE AVENUE, Maisonettes, Ready Steady Go
16	40	2	EUROPEAN FEMALE, Stranglers, Epic
17	24	4	THEME FROM ET, John Williams, MCA
18	14	13	YOUNG GUNS (GO FOR IT), Wham, Innervision ○
19	50	2	STEPPIN' OUT, Joe Jackson, A&M
20	19	7	FRIENDS, Shalamar, Solar
21	22	6	I FEEL LOVE, Donna Summer, Casablanca □
22	—	—	ELECTRIC AVENUE, Eddy Grant, Ice ICE57
23	21	8	LET'S GET THIS STRAIGHT (FROM THE START), Dexys Midnight Runners, Mercury
24	15	6	BEAT SURRENDER, Jam, Polydor ○
25	7	5	THE SHAKIN' STEVENS EP, Shakin' Stevens, Epic ○
26	26	5	UNDER ATTACK, Abba, Epic
27	17	8	TRULY, Lionel Richie, Motown ○
28	27	11	LIVING ON THE CEILING, Blancmange, London
29	20	8	MIRROR MAN, Human League, Virgin ○
30	25	10	WISHING (IF I HAD A PHOTOGRAPH OF YOU), A Flock Of Seagulls, Jive
31	39	5	CHANGES, Imagination, R&B
32	41	4	GLORIA, Laura Branigan, Atlantic
33	23	9	RIO, Duran Duran, EMI ○
34	28	8	THE OTHER SIDE OF LOVE, Yazoo, Mute
35	61	2	MY LOVE IS WAITING, Mervyn Gave, CBS
36	—	—	MIND UP TONIGHT, Melba Moore, Capitol CL272
37	48	4	OH DIANE, Fleetwood Mac, Warner Bros
38	88	2	HOLD ME TIGHTER IN THE RAIN, Billy Griffin, CBS
39	31	5	DEAR ADEY, Kid Creole & The Coconuts, Ze
40	37	11	(SEXUAL) HEALING, Mervyn Gave, CBS ○
41	—	—	UP WHERE WE BELONG, Joe Cocker & Jennifer Warnes, Island WIP8830
42	35	6	HI DE HI, HI DE HO, Kool & The Gang, De-Lite
43	33	13	I DON'T WANNA DANCE, Eddy Grant, Ice □
44	18	6	LITTLE TOWN, Cliff Richard, EMI
45	32	8	YOUTH OF TODAY, Musical Youth, MCA
46	9	7	PEACE ON EARTH/LITTLE DRUMMER BOY, David Bowie & Bing Crosby, RCA ○
47	64	2	MAGIC'S WAND, Whodini, Jive
48	36	6	WHERE THE HEART IS, Soft Cell, Some Bizzere
49	48	4	BIRDIE SONG, Tweets, PRT □
50	—	—	SO CLOSE, Diana Ross, Capitol CL277
51	—	—	SIGN OF THE TIMES, Belle Stars, Stiff BUY167
52	83	2	THE SMURF, Tyrone Brunson, Epic
53	78	2	IN THE NAME OF LOVE, Sharon Redd, Prelude
54	78	2	I HONESTLY LOVE YOU, Olivia Newton-John, EMI
55	52	8	CHEERS THEN, Bananarama, London
56	—	—	PAST PRESENT AND FUTURE, Cindy & The Saffrons, Stiletto STL9
57	45	15	MAD WORLD, Tears For Fears, Mercury ○
58	—	—	THE CHINESE WAY, Level 42, Polydor POSP538
59	83	2	HEAVY VIBES, Montana Sextet, Virgin
60	53	9	TALK TALK, Talk Talk, EMI
61	55	17	DO YOU REALLY WANT TO HURT ME, Culture Club, Virgin □
62	44	6	I'M GONNA SIT RIGHT DOWN, Barry Manilow, Arista
63	87	2	WHAM RAP, Wham, Innervision
64	49	8	NIGHTPORTER, Japan, Virgin
65	59	6	IN AND OUT, Willie Hutch, Motown
66	51	12	HEARTBREAKER, Dionne Warwick, Arista ○
67	—	—	SILVER MACHINE, Hawkwind, United Artists UP35381
68	89	2	THE MORE I SEE (THE LESS I BELIEVE), Fun Boy Three, Chrysalis
69	47	10	STATE OF INDEPENDENCE, Donna Summer, Warner Bros
70	56	3	MANNEQUIN, Kids From Fame, RCA



WAHI: Wylie's people at 6

71	91	2	THE LOOK OF LOVE, ABC, Neutron
72	58	5	PARTY PARTY, Elvis Costello, A&M
73	42	4	BAA BAA BLACK SHEEP, Singing Sheep, Sheep/Virgin
74	—	—	OLD AND WISE, Alan Parsons Project, Arista ARIST494
75	79	10	THE GIRL IS MINE, Michael Jackson/Paul McCartney, Epic
76	82	6	LOOPZILLA, George Clinton, Capitol
77	67	10	THEME FROM HARRY'S GAME, Clannad, RCA ○
78	—	—	ONE ON ONE, Daryl Hall & John Oates, RCA RCA305
79	54	3	POSTMAN PAT, Ken Barrie, Post Music
80	—	—	WALKING ON SUNSHINE, Rockers Revenge, London LON11
81	—	—	SHINY SHINY, Hayti Fantayzee, Regard R6108
82	43	11	IT'S RAINING AGAIN, Supertramp, A&M
83	76	2	LET'S GO TO BED, Cure, Fiction FIC517
84	—	—	GASOLINE ALLEY, Elkie Brooks, A&M
85	93	2	WONDERFUL YOU ARE, Sleeping Lions, CBS
86	84	2	WAR CRIMES (THE CRIME REMAINS THE SAME), Special AKA, 2 Tone
87	—	—	CHRISTIAN, China Crisis, Virgin VS562
87	—	—	DANCE SUCKER, Set The Tone, Island WIP8838
89	97	2	LET ME GO, Heaven 17, Virgin
90	88	7	THANK YOU, Pale Fountains, Virgin
91	—	—	LET'S DANCE, Rock-olias featuring Mike Read, Loose End LE101
92	—	—	UNCERTAIN SMILE, The The, Epic
93	—	—	COME ON EILEEN, Dexys Midnight Runners, Mercury DEXY59
94	—	—	FAT MAN, Southern Death Cult, Situation SIT19
95	—	—	BE MINE TONIGHT, Jammers, Salsoul SAL101
96	—	—	SCORPIO, Grandmaster Flash, Sugarhill SH118
97	80	6	MELT, Siouxsie & The Banshees, Polydor
98	—	—	LOVE IS A STRANGER, Eurythmics, RCA DA1
99	69	10	HERE I GO AGAIN/BLOODY LUXURY, Whitesnake, Liberty
100	65	2	PASS THE DUTCHIE, Musical Youth, MCA

Compiled by Gallup

## SYMBOL KEY

- ◆ FAST MOVERS
- SINGLES
- ☆ Platinum (one million sales)
- Gold (500,000 sales)
- Silver (250,000 sales)

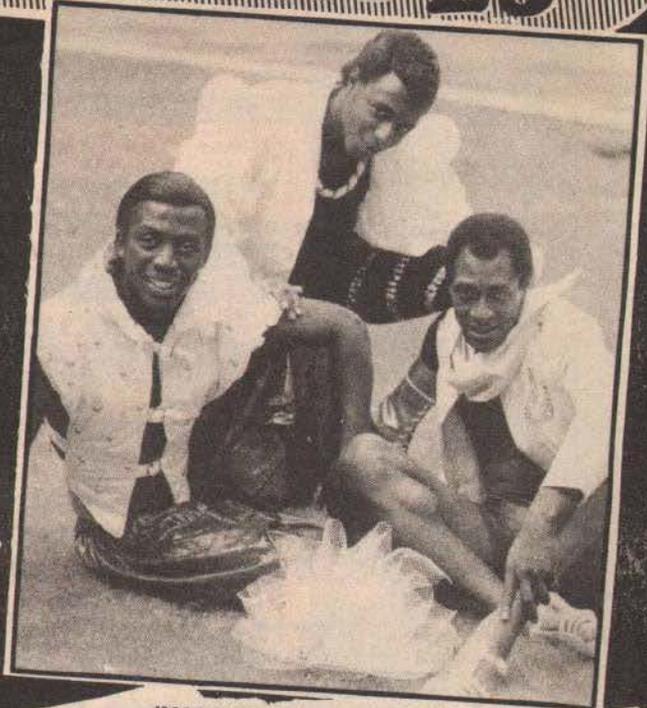
- ALBUMS
- ☆ Platinum (300,000 sales)
- Gold (100,000 sales)
- Silver (60,000 sales)

# TOP ALBUMS & TAPES

Week ending January 15, 1983

THIS WEEK  
LAST WEEK  
WEEKS IN CHART

1	3	2	RAIDERS OF THE POP CHARTS, Various, Ronco □
2	1	8	THE JOHN LENNON COLLECTION, John Lennon, Parlophone ☆
3	4	34	RIO, Duran Duran, EMI ☆
4	5	11	HEARTBREAKER, Dionne Warwick, Arista ☆
5	13	9	HELLO, I MUST BE GOING!, Phil Collins, Virgin □
6	9	42	FRIENDS, Shalamar, Solar □
7	14	9	RICHARD CLAYDERMAN, Richard Clayderman, Decca □
8	15	12	GREATEST HITS, Olivia Newton-John, EMI □
9	2	8	THE SINGLES - THE FIRST 10 YEARS, Abba, Epic ☆
10	16	13	KISSING TO BE CLEVER, Culture Club, Virgin □
11	35	5	CACHARPAYA (PANPIPES OF THE ANDES), Incantation, Beggars Banquet
12	-	-	BUSINESS AS USUAL, Men At Work, Epic EPC85669
13	6	9	PEARLS II, Elkie Brooks, A&M ☆
14	7	25	THE KIDS FROM FAME, Various, BBC ☆
15	20	37	COMPLETE MADNESS, Madness, Stiff ☆
16	12	4	DIG THE NEW BREED, Jam, Polydor □
17	25	13	QUARTET, Ultravox, Chrysalis □
18	8	6	DIANA ROSS, Diana Ross, K-Tel
19	27	22	TOO RYE AY, Dexys Midnight Runners, Mercury ☆
20	33	28	THE LEXICON OF LOVE, ABC, Neutron ☆
21	31	19	UPSTAIRS AT ERIC'S, Yazoo, Mute □
22	18	11	20 GREATEST HITS, Beatles, Parlophone □
23	11	9	THE RISE AND FALL, Madness, Stiff □
24	29	6	THE YOUTH OF TODAY, Musical Youth, MCA □
25	28	13	THE KIDS FROM FAME AGAIN, Kids From Fame, RCA
26	22	13	REFLECTIONS, Various, CBS ☆
27	28	15	LOVE OVER GOLD, Dire Straits, Vertigo ☆
28	19	7	LIONEL RICHIE, Lionel Richie, Motown □
29	10	9	FROM THE MAKERS OF . . . Status Quo, Vertigo □
30	24	10	CHART HITS '82, Various, K-Tel ☆
31	38	5	THRILLER, Michael Jackson, Epic □
32	51	16	NEW GOLD DREAM, Simple Minds, Virgin □
33	44	8	MIDNIGHT LOVE, Marvin Gaye, CBS □
34	34	10	SINGLES 45s AND UNDER, Squeeze, A&M □
35	49	18	IN THE HEAT OF THE NIGHT, Imagination, R&B □
36	32	6	STORY OF THE STONES, Rolling Stones, K-Tel □
37	30	13	BEST FRIENDS, Various, Impression □
38	55	6	DURAN DURAN, Duran Duran, EMI ☆
39	17	8	20 GREATEST LOVE SONGS, Nat King Cole, Capitol
40	46	2	SAVE YOUR LOVE, Renato, Lifestyle
41	23	14	GIVE ME YOUR HEART TONIGHT, Shakin' Stevens, Epic ☆
42	54	80	PEARLS, Elkie Brooks, A&M ☆
43	51	25	LOVE AND DANCING, League Unlimited Orchestra, Virgin □
44	43	37	TROPICAL GANGSTERS, Kid Creole & The Coconuts, Za □
45	38	4	LOVE HURTS, Everly Brothers, K-Tel □
46	91	2	THE DISTANCE, Bob Seger, Capitol
47	85	6	QUEEN GREATEST HITS, Queen, EMI ☆
48	-	-	VISIONS, Various, K-Tel ONE1189
49	37	7	THE VERY BEST OF DAVID ESSEX, David Essex, TV Records TVC4
50	84	7	KILLER ON THE RAMPAGE, Eddy Grant, Ice ICELP3023
51	53	32	AVALON, Roxy Music, EG ☆
52	67	14	HAPPY FAMILIES, Blancmange, London
53	88	63	DARE, Human League, Virgin ☆
54	66	209	BAT OUT OF HELL, Meat Loaf, Epic ☆
55	57	6	CODA, Led Zepplin, Swananoong
56	42	4	STREET SCENE, Various, K-Tel □
57	39	2	SING SOMETHING SIMPLE, Cliff Adams Singers, Ronco



IMAGINATION: 'Night' moves to 35

58	74	4	RECORDS, Foreigner, Atlantic
59	45	22	LOVE SONGS, Commodores, K-Tel □
60	41	10	MIDNIGHT IN MOTOWN, Various, Telstar □
61	72	41	CHARIOTS OF FIRE, Vangelis, Polydor ☆
62	62	2	ET - THE EXTRA TERRESTRIAL, John Williams, MCA □
63	47	10	FAMOUS LAST WORDS, Supertramp, A&M □
64	21	7	I WANT TO DO IT WITH YOU, Barry Manilow, Arista □
65	80	3	MAKIN' MOVIES, Dire Straits, Vertigo ☆
66	-	-	THE NIGHTFLY, Donald Fagen, Warner Bros W3695
67	48	6	LOVE SONGS, Chicago, TV
68	40	7	THE BEST OF CLASSIC ROCK, London Symphony Orchestra, K-Tel □
69	70	7	SAINTS 'N' SINNERS, Whitesnake, Liberty □
70	59	2	JOB LOT, Chase & Dave, Rockney
71	56	10	LOVE SONGS, Elton John, TV
72	76	7	A FLOCK OF SEAGULLS, A Flock Of Seagulls, Jive
73	-	-	AS ONE, Kool & The Gang, De-Lite DSR3
74	52	2	THE COMPOSERS, Various, Ronco
75	88	12	H2O, Daryl Hall & John Oates, RCA □
76	69	52	LOVE SONGS, Barbra Streisand, CBS ☆
77	-	-	THE COLLECTION 1977-1982, Stranglers, Liberty LBG 30353
78	78	7	INVITATIONS, Shakatak, Polydor □
79	87	8	LIVING MY LIFE, Grace Jones, Island
80	-	-	THE RISE AND FALL OF ZIGGY STARDUST, David Bowie, RCA INTS5063
80	-	-	PILLOWS AND PRAYERS, Various, Cherry Red ZRED41
81	75	4	THE JAMES GALWAY COLLECTION, James Galway, Telstar
82	-	-	WAR OF THE WORLDS, Jeff Wayne's Musical Version, CBS CBS56000
83	-	-	ALL MOD CONS, Jam, Polydor POLD5008
84	95	9	A KISS IN THE DREAMHOUSE, Siouxsie And The Banshees, Polydor
85	-	-	COMBAT ROCK, Clash, CBS FMLN2
86	-	-	FACE VALUE, Phil Collins, Virgin V2185
87	50	3	AMOR, Julio Iglesias, CBS □
88	-	-	GET NERVOUS, Pat Benatar, Chrysalis CHR1396
89	98	2	HOOKED ON CLASSICS, Louis Clark & RPO, K-Tel
90	60	4	THE INCREDIBLE DOUBLE DECKER PARTY, Bobby Crush, Warner Bros WW5126
91	-	-	THE PARTY'S OVER, Talk Talk, EMI EMC3413
92	-	-	THE GETAWAY, Chris De Burgh, A&M AMLH68549
93	-	-	RARITIES, David Bowie, RCA PL45406
94	86	5	CAN'T STOP THE CLASSICS, Louis Clark & RPO, K-Tel
95	-	-	ARE YOU READY, Bucks Fizz, RCA RCALP8000
96	-	-	NON-STOP EROTIC CABARET, Soft Cell, Some Bizzare BZLP2
97	100	2	RUMOURS, Fleetwood Mac, Warner Bros K56344
98	-	-	PENTHOUSE & PAVEMENT, Heaven 17, Virgin V2208
99	98	2	TIN DRUM, Japan, Virgin
100	82	2	ALL TOGETHER, Nolans, Epic

## VIDEOS

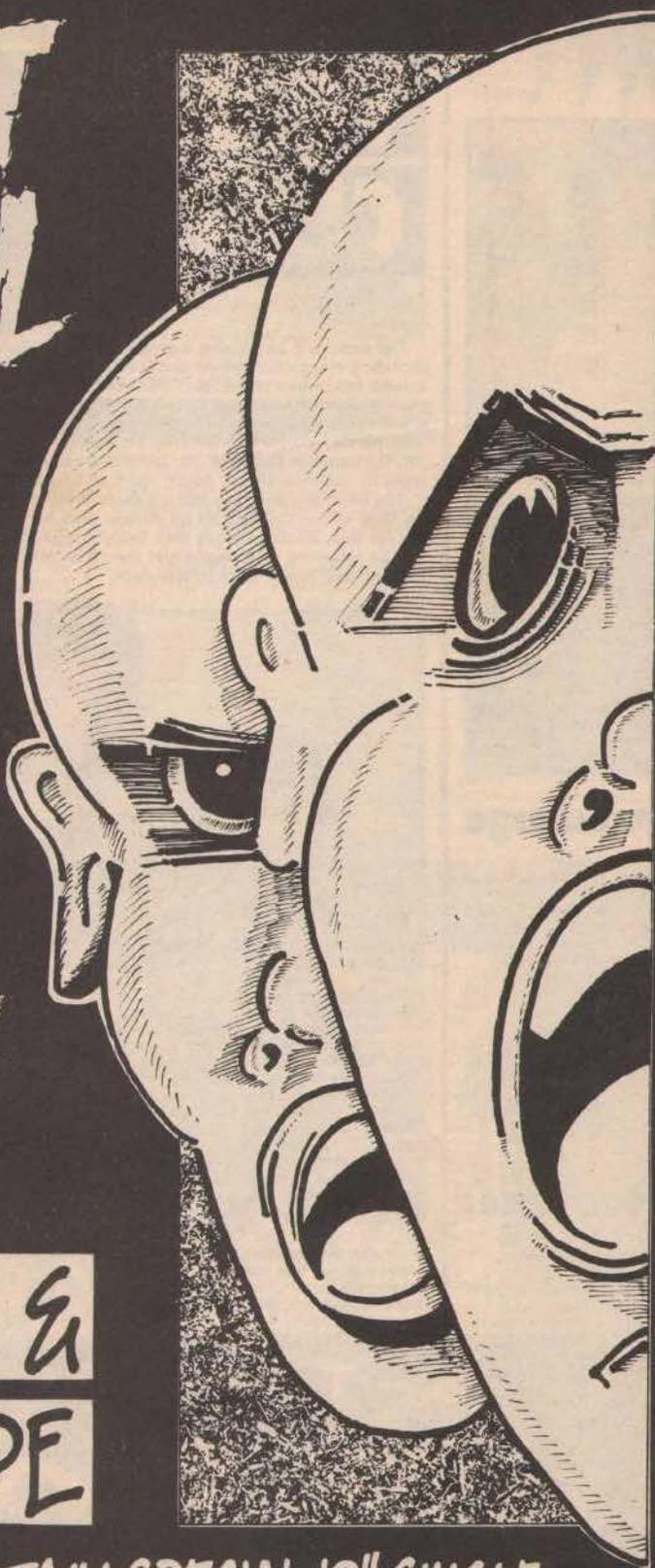
1	4	COMPLETE MADNESS, Stiff
2	7	VIDEOTHEQUE, Wienerworld/EMI
3	6	NEWMAN NUMAN, Palace Video
4	2	THE COMPLETE BEATLES, MGM/UA
5	1	A ONE MAN SHOW, Grace Jones, Island Pictures
6	-	THE NUTCRACKER, The Bolshoi Ballet, CBS/Fox
7	10	TONIGHT HE'S YOURS, Rod Stewart, Embassy
8	-	TRANSGLOBAL UNITY EXPRESS, The Jam, Spectrum
9	-	THE PRINCE CHARMING REVIEW, Adam & the Ants, CBS/Fox
10	8	ELVIS COMEBACK SPECIAL, Elvis Presley, Mountain Video

Compiled by HMV

Compiled by Gallup

# SOFT CELL

## "The Art of Falling Apart"



NEW ALBUM &

CHROME TAPE

INITIAL QUANTITIES CONTAIN SPECIAL 12" SINGLE

NEW LP: BIZL 3 [ ] BIZL 3



# NEWS



**SHARON REDD**, on the way up the charts with her new single 'In The Name Of Love', plays a tour this month.

Sharon, whose last hit was 'Never Gonna Give You Up', will be playing Blackpool Touchdown January 13, Newcastle Rockshots 14, Edinburgh Fire Island 15, Glasgow Bennetts 16, Dumbarton Faslane Naval Base 17, Manchester Heroes 19, Blackpool Scamps 20, London Haringay Bolts 21, Brighton Sherrys 23, London Pink Elephant Funhouse (formerly Southgate Royalty) 24, Liverpool Rotters 25.

## MSG drug charge

**GARY BARDEN**, lead singer with heavy metal band the Michael Schenker Group, has been arrested on a drugs charge. 27 year old Barden has been charged with unlawfully possessing 970 milligrammes of powder containing 50 per cent cocaine hydrochloride. He's been remanded on unconditional bail.

## Lionel roars

**LIONEL RICHIE** follows up the success of 'Truly' with his new single 'You Are' on January 21. It's been taken from Richie's debut solo album 'Lionel Richie' and it's hoped that he will be touring here shortly.

## Halen tour halted

**AMERICAN HEAVY** metal band Van Halen have cancelled their planned British dates. The band have blown out five dates at Leicester, Manchester, Newcastle, Birmingham and Hammersmith because

# TOURING TO BE CLEVER

**CULTURE CLUB** get back into live action in the spring.

The band will be playing a series of gigs in March including a special matinee show. The band who scored top marks in the **RECORD MIRROR** poll will be playing Cardiff Top Rank March 23, Manchester Apollo 24, Newcastle City Hall 25, Liverpool Royal Court Theatre 26, Bristol Colston Hall 27, Poole Arts Centre 28, Portsmouth Guildhall 29, London Dominion 31 (special matinee show, doors open at 5pm).

The band are currently locked away writing material for their second album but no release date has yet been set for this. Shortly before their British dates, the band will be returning to America and they'll be playing Europe and Japan later in the year.



**BOY GEORGE** packs the bare essentials

Pic by LFI



**BUCKS FIZZ** have added 12 dates to their Spring tour which we announced way back in November. The band who have struck gold yet again with 'If You Can't Stand The Heat', will be playing Skegness Embassy Centre March 17, Southport New Theatre 18, Coventry Apollo 25, Croydon Fairfield Hall 31, Reading Hexagon April 2, Slough Fulcrum 7, Bournemouth Winter Garden 8, Cardiff St David's 9, Plymouth Theatre Royal 10, Bristol Colston Hall 12, Margate Winton Gardens 14, Scarborough Futurist Theatre 16.

of unexpected recording commitments — but they say that they want to re-schedule the visit for the Autumn. The dates would have been their first British tour in four years.

## War is over

**U2, WHO** have just finished work on their third album 'War', start their first major tour for two years in February.

Their new album will be out to coincide with the tour which runs Aberdeen Capitol February 27, Edinburgh Playhouse 28, Newcastle City Hall March 1, Lancaster University 2, Liverpool Royal Court Theatre 3, Portsmouth Guildhall 6, Bristol Colston Hall 7, Exeter University 8, Poole Arts Centre 9, Birmingham Odeon 10, Cardiff St David's Hall 11, Brighton Top Rank 13, London Hammersmith Odeon 14, Ipswich Gaumont 15, Sheffield City Hall 17, Leeds University 18, Manchester Apollo 19, Derby Assembly Rooms 20, Hammersmith Odeon 21. U2 release their new single 'New Year's Day' this week.

## Dazzling Manoeuvres

**ORCHESTRAL MANOEUVRES** burst back into activity soon. On February 11 they release a new single 'Genetic Engineering' followed by an album and a tour. The band will be playing Shepton Mallett Showering Pavilion April 14, Leicester De Montfort Hall 15, Sheffield City Hall 17, 18, Hammersmith Odeon 19, 20, Poole Arts Centre 22, Brighton Centre 23, Birmingham Odeon 25, 26, Edinburgh Playhouse 27, Glasgow Apollo 28, Newcastle City Hall 29, Manchester Apollo May 1, 2, Liverpool Empire 3, 4, Belfast Maysfield Hall 6, Dublin Francis Xavier 7, 8. The band's new single will be available in 7 inch and twelve inch versions and the band's fourth album 'Dazzle Ships' will be out on March 4. The album was produced by Rhett Davis and OMD themselves.

SPECIAL LIMITED NUMBERED EDITION AS HEARD ON RADIO

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# madness

# TURN ON

## TOURS

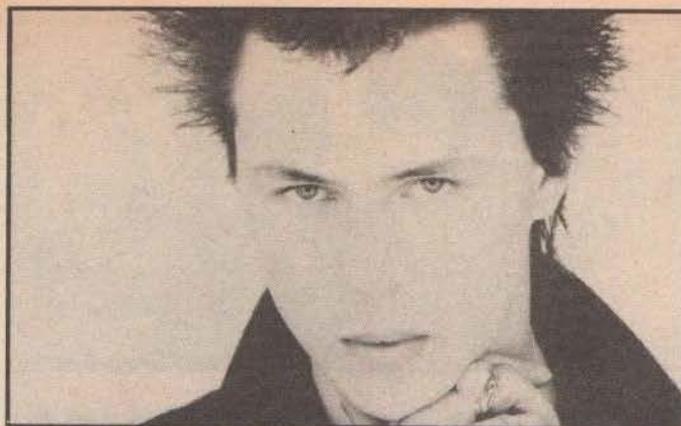
**SCOTTISH PROGRESSIVE** rock band Pallas play six dates at the London Marquee on January 13, February 10, 18, 28, and March 11, 26. The band's first album 'Arrive Alive' will be out on January 21 — previously it's only been available in cassette form by mail order.

**SARACEN** have been forced to cancel their gigs for three weeks due to illness, but they will be back in action at the London Marquee on January 26.

**DUMPY'S RUSTY Nuts**, fronted by the now near legendary Dumpy, play Dudley JB's Club on February 5 and Lee Green Old Tiger's Head February 10.

**TERRAIN**, a new heavy melodic rock band, play a series of dates starting this month. The Norfolk based band will be playing Kings Lynn John Bammers Social Club on January 13, Norwich Jacard Club 20, Kings Lynn Fairstead 21, Kings Lynn Blue and Gold Club 26, Gooderstone Village Hall 27, Downham Market Castle Hotel February 3, Cambridge Race Horse February 10, Norwich Whites Tavern 11, Brandon Flintnappers 13, Kings Lynn Blue and Gold Club 19, Great Yarmouth Big Apple 25, Brandon Flintnappers 27.

**THE SUN**, a new band formed by Iain Whitmore and Nick Trevisick, play London dates this month. They perform at Battersea Latchmere on January 13, Kensington Ad Lib 18, Oval The Cricketers 20, Islington Hope And Anchor 21, Battersea Latchmere 27, Battersea Pavilion 29.



**INDIE OUTFIT Eraserhead**, whose hunky frontman Lee is seen above, steam into '83 with a live four-track EP, including 'Stuttgart Stomp' and 'Get Pissed Again'. It was recorded at London's Klub Foot and produced by Frenchy Gloder.

## TV AND RADIO

**THE NOLANS** have a BBC 2 special on THURSDAY while Billy J Kramer and the Swinging Blue Jeans are exhumed for C4's 'Unforgettable'.

Last year's Gateshead festival takes pride of place for FRIDAY'S 'Tube' on C4. The line up includes the Police, U2, the Beat, Gang Of Four, and Lords Of The New Church. 'Reggae Sunsplash' on C4 covers the Jamaican festival and has Aswad, the Twinkle Brothers, Chalice, Eek-A-Mouse and DJ duo Michigan and Smiley. Later 'Jazz On Four' has up and coming soulster Bobby McFerrin. Soft Cell and new Scots band First Priority are on BBC 2's 'Oxford Road Show'.

'Sight And Sound In Concert' returns on BBC 2 and Radio One on SATURDAY. This week's guests are Mari Wilson and the Wilsations. BBC 1's 'Superstore' opens shop in the morning with guests and videos while ITV's 'Saturday Show' has

the Maisonettes. 'Rod and Emu's Saturday Special' on BBC 1 has Barbara Dickson and Showaddywaddy. C4's 'Gastank' has Rick Wakeman interviewing some legends from the past 20 years of rock.

It's guitar day on Radio One on SUNDAY. Eric Clapton gets to choose 'My Top Twelve' while Presley's axeman James Burton is looked at in 'Guitar Heroes'.

MONDAY'S 'Whatever You Want' on C4 features the Anti-Nowhere League and the Meteors. BBC 2's 'Riverside' has David Sylvian in solo guise and ex-Skid Stuart Adamson's combo Big Country. Later on the same channel 'Leo Sayer' has guests the Searchers and Judie Tzuke.

TUESDAY'S 'Russell Harty' on BBC 2 has Linda Ronstadt.

WEDNESDAY'S 'Barbara Mandrell' on BBC 1 has Andy Gibb.

## RELEASES

**MIKE RUTHERFORD** releases a new single 'Hideaway' on January 14. The track is an edited version of the song on his solo album 'Acting Very Strange' and was produced by Rutherford with the assistance of Nick Launay. The B side is 'Calypso'.

**NARADA MICHAEL Walden** releases a single 'I'm Ready' this week. The single will be available in 12 inch version, with extended versions of 'I'm Ready' and 'Holiday'.

**FORMER Steely Dan** vocalist and keyboard player Donald Fagen brings out a single 'New Frontier' next week. Taken from his album 'The Nightfly', 'New Frontier' features a strong supporting cast of renowned session musicians including guitarist Larry Carlton.

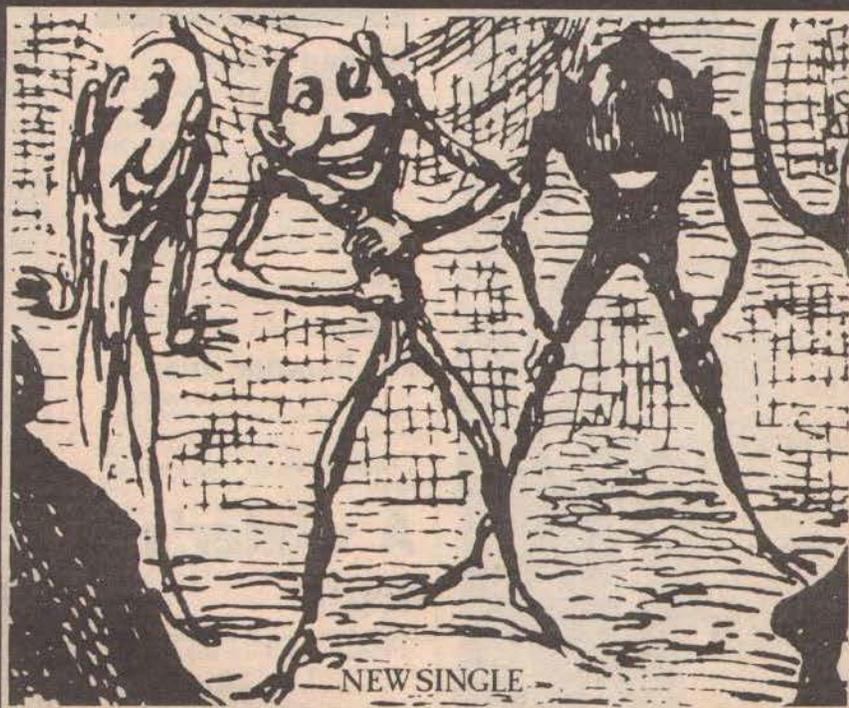
**GUILDFORD BASED** trio Post War Nudes release a single 'So Now' on January 14. The song was written by Nude member Greg Vincent and produced by Greg Walsh who in the past has worked with BEF.

**MANNFRED MANN'S Earth Band** release their first album for two and a half years on February 4. 'Somewhere In Africa' features an entire side devoted to African music and a single 'Demolition Man', taken from the album, will be out next week. Mannfred starts a 50 date European tour shortly and is expected to wind up in Britain in April.

**PATTI AUSTEN** and James Ingram have teamed up for a single 'Baby Come Home To Me', out on January 14. The song was written by Rod Temperton and it's taken from Patti's album 'Every Home Should Have One'.

**CANADIAN** heavy rock band Headpins release an album 'Turn It Loud' on January 14. The band are based in Vancouver and are currently playing to sell out crowds in their native country.

# BAUHAUS



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# NEWS

## Tilbrook Difford musical

SQUEEZE FOUNDERS Chris Difford and Glenn Tilbrook are to have a musical of their songs shown in London next month.

It is called 'Labelled With Love' and is based on their songs on the Squeeze album 'East Side Story'.

The show starts a seven-week run at the Albany Theatre in their native Deptford on February 17.

Its plot revolves around characters in a local pub and will include dance sequences as well as drinking scenes. The duo will also have some new material featured as well as a couple of old songs.

Tickets are available now from the Albany box office in South East London's Deptford.

The theatre will become a disco after each performance.

## Extra Ultravox

ULTRAVOX play two dates this week. They'll be appearing at Nottingham Royal Centre January 13 and Dundee St Davids Centre 15.

The Dundee date is in place of one they had to cancel because they had to do a live television show in Munich.



STIFF LITTLE FINGERS: Burns "Calls it a day"

## FINGERS' FAREWELL

IRISH PUNK band Stiff Little Fingers have split up — but they'll be playing some farewell dates together.

The last gigs the band will play will be Newcastle City Hall February 5 and Glasgow Apollo February 6.

A double bumper album of all the bands' singles will also be rush released at a special low price as a parting gesture.

Lead singer Jake Burns told RECORD MIRROR this week, " 'Now Then' was to my mind the best album we ever made. But it is unfortunately the best I think we will ever make. So I have decided to call it a day."

Burns plans to get a new band together and he's writing some new material. Ali McMordie and Henry Cluney are going into the studio to try out their own ideas and drummer Dolphin Taylor will be undertaking recording projects with other artists including sessions with Henry and Ali.

## Central Line style

CENTRAL LINE have a new single out this week.

They have decided to bring out a version of 'Nature Boy' — which has been recorded by George Benson and Nat King Cole.

## Prince pulls out

AMERICAN DISCO star Prince has called off his visit to Britain this month. Prince and all girl trio Vanity 6 were due to appear at the Hammersmith Odeon but the trip is off because Prince wants the time to perfect an all new stage show in time for his American tour.

It is hoped that Prince and Vanity 6 can re-schedule their visit for later in the year.

## Maiden's loss

IRON MAIDEN'S drummer Clive Burr has left the band.

The official statement says that Burr has left the band for "personal reasons."

It's hotly rumoured that his replacement will be Nico McBain, the drummer with French outfit, Trust.

Burr was with Iron Maiden for three years and it's said that he's now considering quitting the music business altogether.

Maiden are now working on material for their fourth album and they are lining up a major British tour for April. Full details will be known shortly.

## Pat Benatar due

PAT BENATAR plays an extra date at London's Hammersmith Odeon on January 22.

Tickets cost £5.50 and £4.50 and are available from the box office and usual agents.

## A winter's trail

DAVID ESSEX — high in the charts with 'A Winter's Tale' — is to play a few live dates starting this week.

He starts his tour at the Ipswich Gaumont on January 15 and goes on to play Nottingham Royal Concert Hall 16, Plymouth Theatre Royal 23, London Theatre Royal February 6 and Cardiff St David's Hall 13.

Tickets for all dates cost £6, £5 and £4 except London where the top price is £7 and Plymouth where all tickets cost £7.50.

# RECORD MIRROR

TELEPHONE  
Daytime: 01-836 1522  
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CONTRIBUTORS  
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Gary Hurr  
Alan Jones  
Paul Sexton  
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Sunie

PHOTOGRAPHERS  
Adrian Boot  
Paul Cox  
Simon Fowler  
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Angela Fieldhouse

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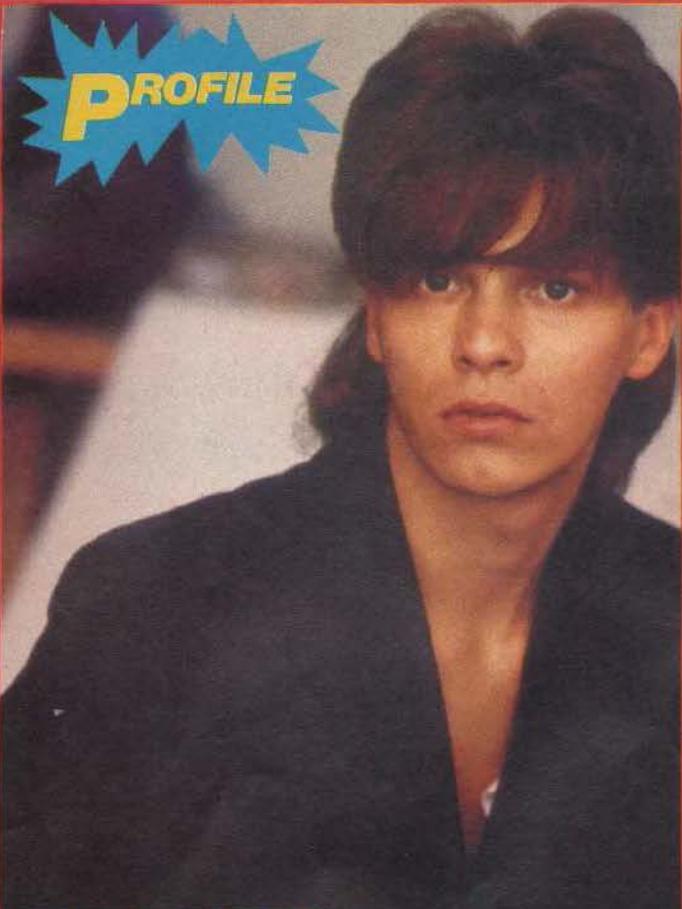
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**PROFILE**
**ANDY TAYLOR**
**of Duran Duran**

**FULL NAME:** Andrew Taylor  
**NICKNAME:** Sniffer (though I don't know why)  
**DATE OF BIRTH:** February 16, 1961

**PLACE OF BIRTH:** Tynemouth — Northumberland  
**EDUCATED:** Many schools, we kept moving quite a lot  
**HEIGHT:** Negotiable  
**WEIGHT:** Eight stone, 12 pounds

**COLOUR OF EYES:** Blue  
**FIRST LOVE:** Elizabeth Taylor, when I was five  
**FIRST DISAPPOINTMENT:** Not getting my new set of radio pick-ups for December tour  
**FIRST PERFORMANCE:** Butlin's, 1975

**FIRST LIVE SHOW SEEN:** Mott the Hoople/Queen  
**FIRST RECORD BOUGHT:** '5-4-3-2-1' — Manfred Mann  
**MUSICAL INFLUENCES:** Gary Moore, Stevie Wonder, Alexei Sayle  
**INSTRUMENTS PLAYED:** Guitar, keyboards, drums and bass

**HERO:** Terry 'Minder' McCann  
**HEROINE:** Elizabeth Taylor in her younger days  
**FAVOURITE BOOKS:** 'Diary Of A Rock 'n' Roll Star' — Ian

**Hunter**  
**FAVOURITE MAGAZINES:** 'Beano'  
**FAVOURITE FILMS:** 'The Warriors', 'Monty Python And The Holy Grail', 'Being There' and 'Sixties black and whites'  
**FAVOURITE TV SHOWS:** 'Not The Nine O'Clock News' and 'Minder'  
**BEST LIVE SHOW SEEN:** Bruce Springsteen  
**FAVOURITE FOOD:** Mother's home cooking  
**FAVOURITE CLOTHES:** Leather military stuff  
**HAIRCUT:** Black today  
**FAVOURITE DRINK:** Tea  
**IDEAL HOME:** Dr No's island  
**IDEAL HOLIDAY:** Cruising on a large yacht with servants  
**IDEAL CAR:** Range Rover  
**MOST FRIGHTENING EXPERIENCE:** Getting held at gunpoint in Luxembourg airport for no reason  
**WORST EXPERIENCE:** Playing Paris last year  
**SUPERSTITIONS:** I cross my fingers when I tell a lie  
**MOST HATED CHORE:** Washing dishes and wiping up my dog's mess  
**AMBITION:** To be artistically satisfied and filthy rich!

# ECHO & THE THE CUTTER BUNNYMEN

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29th Ipswich, Gaumont 30th Leicester,  
De Montford Hall 31st Hammersmith,  
Palais February 2nd Cardiff, Top Rank 3rd  
Bristol, Colston Hall


**KOW 26/KOW 26T**
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**L**ET'S DISPENSE with the pathetic puns first. Blancmange have conclusively proved that they're not to be trifled with and have recently reaped their just desserts. However, during their umpteenth tourette of the UK they're feeling a trifle wobbly too. Lack of holidays and romps in Cairo have left Neil Arthur with lingering blood poisoning and a throat condition that often threatens his voice, and Stephen Luscombe with a nasty case of bronchitis, at least. That's one of the prices they've had to pay for the runaway success of 'Living On The Ceiling' and a burgeoning hardcore of fans when everyone else is whining

about dwindling audiences.

Neil and Steve are about to release 'Waves', their follow-up single, but are still somewhat dazed by the suddenness of being support band to Dep Mode one day and headlining the Brum Odeon the next. Even sitting in the lounge of an executive room in a Manchester hotel was scarcely believable to the pair either and they hoped their friends didn't find out they were staying there. They also pondered on the meaning of it all.

Neil: "I was just so overawed by being responsible for all those people being in the audience."

Steve: "1800 people and you're standing there like a lemon."

Neil: "It's a really cliched thing to say, but it hasn't sunk in this, because it's only one record and we're thinking about the next."

Steve: "We're thinking about our whole careers as well, not just like

doing it as a dabble."

The three shows I saw in Liverpool, Manchester and Sheffield proved that although they sometimes play for laughs, Blancmange mean business. The beat is gut-thumpingly motivating mixed with manic B52s-style lyrical plays on one side ('Feel Me'/'God's Kitchen' et al), soft and emotive with heartfelt words on the flip ('Waves'/'Cruel'). This mirrors rather well the two sides of Neil Arthur: the joke-cracking bluff Northerner that squawks like a canary and the caring, emotional, anxious and sensitive soul that questions everything he does and likes to stay close to his family.

**S**TEPHEN remains deadly honest and often says what everyone else is just thinking. At their PA in a Birkenhead disco the DJ asks what he can expect to

really listen to pop music, but it was oh hello pop star! Who doesn't know now, I thought."

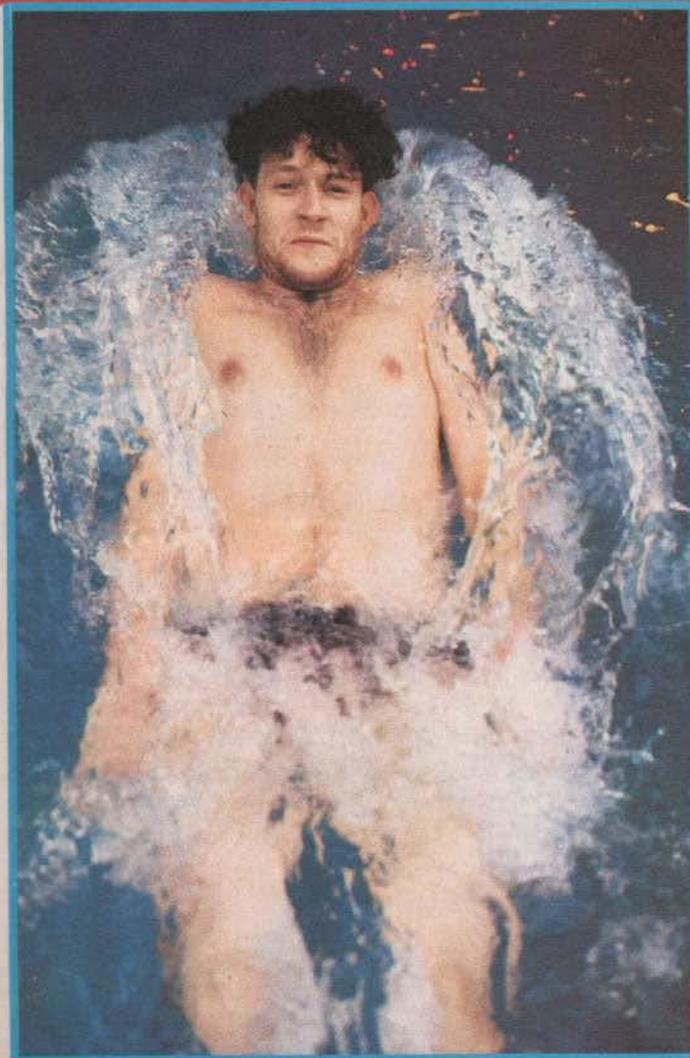
Neil: "We'd be lying in our twin beds in some hotel thinking, 'What are we doing here?'"

Steve: "I should be working in graphics!"

Neil: "Sometimes you have a moan 'cos there's a lot of pressure on you to do this PA, that interview, but we say look, we must really enjoy it 'cos why didn't we just go back to graphics where we both had good jobs. I'm really glad I'm doing this."

Steve: "We saw what it was like with Japan and Depeche so it wasn't totally new to us. I just watched it coldly at a distance, but never in a million years did I think we were going to get like that. I thought there'd be a big build up then it'd dissipate and we'd just do something else for the rest of our

# BLANC EXPRESSION



NEIL ARTHUR does his impersonation of a life boat

catch from the noticeably below par duo. "Herpes," replies Stephen. He scorns the gaggles of drunken idiots in silly Xmas hats and plays 'Greensleeves' on the in-car stereo driving into Manchester in order to let it have a taste of culture.

They're going to find it increasingly difficult to be themselves as they get sucked into the pop business machine — but then they're two of a kind.

Neil: "We can't really act on stage, because we've been playing live so long on different levels I don't think we could ever pretend to be something."

Steve: "The pressure's on you to just do this thing you're supposed to be good for, yet I just keep thinking all the time that I feel like a real dummy."

Neil: "People fainting — that's something I never expected to happen at one of our concerts. People were pogoing at the front in Liverpool too. Oh Blancmange, eh. Next time that happens, turn the tape off!"

But they still display an ET-like wonderment at what's happening to them.

Neil: "It meant a lot to me when the record got into the Top 40, then it went to number seven and it wasn't quite real. My friend Roger asks what position the single is in the charts and when I tell him he just bloody laughs! He says that's ridiculous — who bought that!"

Steve: "Every time we keep looking at each other and saying alright then Irene, OK Mavis, and remember all those old days when we had two tape recorders."

Neil: "My parents are really proud of me in a way, it's nice. They think it's really good, they get people coming round our house in Darwin and saying eeeh, I didn't know it were your son that were in the band Blancmange, and Dad goes ay, ay, it is."

Steve: "I spoke to my old boss the other week, I thought he's bound not to know, he doesn't

lives."

Neil: "And now we're planning for the whole of 1983. You know, we've got a photosession on the 15th of June 1983 at seven o'clock? It's my birthday as well, I'm really annoyed!"

Steve: "It'll take six months to get the make-up on to get rid of the bags so we've got to plan that far ahead!"

**P**HASE Two of the path to Munge mania is, as I've said, the release of a new version of epic ballad 'Waves', complete with orchestrated string section. It's a real Mum's and Gran's sweeping weepie, a rather bold departure from the uptempo wackiness of 'Ceiling'. Will it take the world by storm?

Neil: "It's my favourite song. I know we've gone over the top on it but I really think the string section we've put on is meant for the song, it's not just slapped on with cliched runs, it's been thought out well."

Steve: "We're not the sort of people who can throw out lots of dance songs or happy things just for the sake of it — we feel too involved with it, we want it to all be seen as one thing. We tested the water with 'Ceiling', so we're going to try 'Waves' and if people will listen to that as well then we'll be almost two thirds of the way there, they'll be accepting us for all we do rather than one freaky single."

The boy and girl four rows back at Liverpool were certainly getting into it. Steve spotted them hugging and swaying. Neil's seen people crying! But it's not all maudlin sentiment.

Steve: "When we first did 'Waves' we were falling about laughing 'cos it was just so over the top — this big build up and God knows what, all Hell let loose, and we'd be clutching our sides. Mike Howlett our producer would be screaming this is wonderful, put on eight layers of keyboards!"

Neil: "Double track the vocals,



#### BLANCMANGE: an electronic 'Hinge And Bracket'?

again! We were nearly crying in the studio trying to get the emotion into it."

Steve: "Have you heard 'Irene and Mavis'?"

Neil: "Oh, crimes!"

Steve: "That's what we're trying to say — after all that total madness and mucking about, suddenly you're in a position where you're making people cry — it's really odd even after all this time."

Neil: "The thing is, even though we do laugh at things sometimes I do get really emotional about things, maybe onstage when something needs a push like 'Cruel'. I really enjoy it 'cos it's a complete contrast after something so mad as 'Feel Me' where I can say anything — pull the chain, watch your brain, it's so easy. In Glasgow at the end of 'Waves' I sang 'what are these waves coming over me, it's just not my cup of tea, it must be an aborigine...'"

Steve: "Well, everyone at Decca was saying 'not sure about that it must be my destiny bit, it's corny.' Then we heard the new Dionne Warwick single, and she came out with it too, so we thought if she can do it, so can we!"

But the punists among

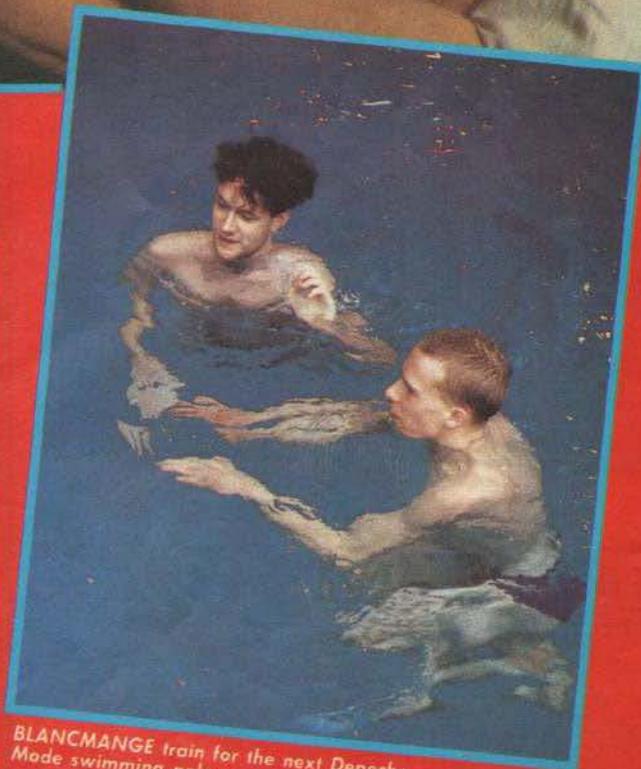
Blancmange's fans have already begun a mini backlash against their heroes using anything other than synths on their records.

Steve explains: "These two boys at the Hacienda, who were real fans, were going on about us not selling out and using strings and sitars and about the enormous potential of electronics. I totally agreed but there are other things you can do — you think of yourself as two people who organise sound, no matter what it is — it's whatever you can lay your hands on. I said hold on, this is my living, we're doing something that's s'posed to be an example to others I hope, 'cos we picked this up from nothing and found out what we could do... I hate that attitude, it's almost Luddite. Synths are a tool to be used or abused."

Neil: "And we've still got the fifth single."

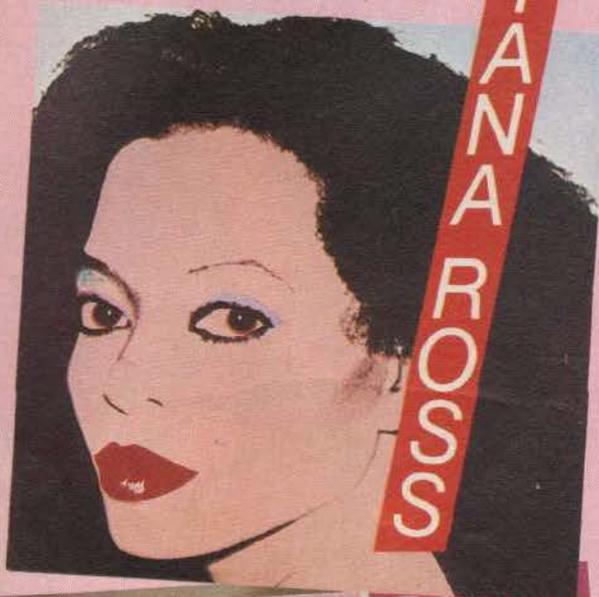
Steve: "Yes, that'll probably be a sort of totally way-over-the-top mad disco electronic thing going bananas, but that's just another interesting idea to explore."

By Betty Page  
Plus Peter Stanway



BLANCMANGE train for the next Depeche  
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JULIO IGLESIAS: Mustapha hit record

## SHEIK YOUR BOOTY

**N**OBODY FINDS Latin crooner Julio Iglesias more corny than himself. The romantic Spanish singer of 'So Close To Me' cheerfully admits that he's a cliché.

But he should worry. He has become one of the top five record sellers of all-time.

"There is no real explanation for it," he admits. "I sing ballads — but so do a lot of other people. They say I have charisma — but I can name many who have more. They say it's because I have a good voice — but there are many around. I am corny. I am old-fashioned and I'm not doing anything new. But somehow I'm very popular."

Even the words "very popular" are an understatement. He is everything to everyone.

"Watch it when you call me a Latin singer," he cautions. "I sing in French to the French, in Italian to the Italians, in German to the Germans, and in Spanish to Spaniards and Latin Americans!"

From a minor goalkeeper with Real Madrid to one of the biggest selling artists of all-time was a painful step for a 19-year-old law student. His car overturned and left the young Julio a near-cripple. Even now he has a slight limp. He only took up playing a guitar to ease the boredom of recuperating from a broken bone in his neck.

Now he fills the gossip columns as the last playboy of the Western world, the last Latin lover, and a man whose world revolves around the pursuit of beautiful and famous women.

"There is a complicity between myself and the press," he says. "I

was born with the press. It watches me and sometimes it kicks me."

Though rumours circulated that escort agencies were used to surround the Spaniard with women on his last visit he really doesn't need their assistance.

He's a free man. His marriage failed but he's happy to talk about his three children on whom he lavishes the splendour of his Miami mansion. He has cooks, maids, foreign-language teachers to improve his grasp of other tongues and a gym teacher to put him through a work-out every morning. His swimming pool always has young ladies adorning it. He has a yacht and more cars than British Leyland. He has all the status symbols of international success but while he plays down his Spanishness his roots are pure Mediterranean.

"I sing the base of music, what is natural in music, the melodies the peoples of the world hum.

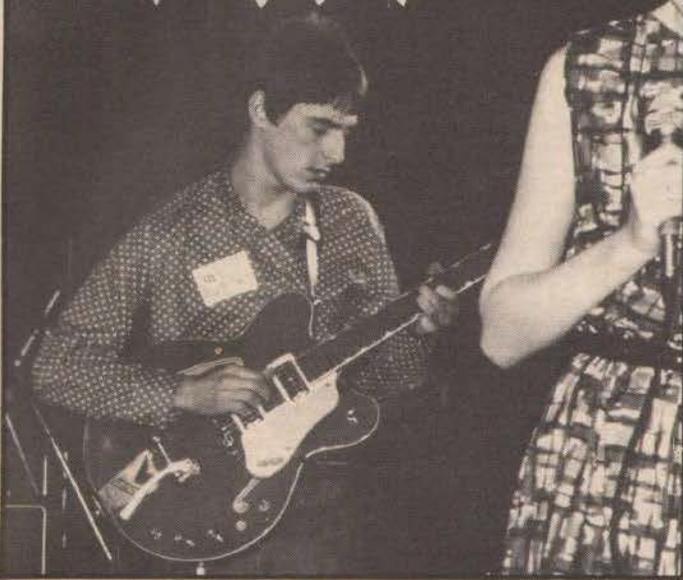
Worldwide hits always depend on the melody, and melody is the heritage of the Mediterranean ballad."

So far the only world market Julio hasn't conquered is the English speaking lands but with hits like 'Amor' and 'Begin The Beguine' it is proving to be a push over.

"Nothing is logical in the arts," he says. "Not all my fans are older women. Some of my fans are also Kiss fans. If you dig through record collections you'll see The Police and Dire Straits at the front and one of my albums tucked in at the back. In matters of taste there are no laws."

by Mike Gardner

# PRIVATE FILES



Pic by Eugene Adebarr

PAUL WORRIES about the way Bruce has been dressing recently

## WELLER IN BOSSA NOVA SHOCKER

THE WORD was out. Paul Weller was going to make a guest appearance at the ICA, and the world and his brother wanted to be there — not to mention the touts charging £10 for £3 tickets.

Sandwiched between King and Wah!, Mr Weller was to make a brief appearance with home counties troubadours Everything But The Girl. Yep, no mighty power chords, clenched fists or righteous ranting, but light, simple, evocative songs.

Weller has expressed interest in producing the next Everything But The Girl single and tonight he joins Ben Watt and Tracey Thorn on four songs: 'English Rose', 'Night And Day', 'Fever' and Astrud Gilberto's sublime 'Girl From Ipanema'.

Leaving vocals mainly to the capable Tracey, Paul is content to sit out at the back and play some sweetly understated guitar. At first it's all a teeny bit incongruous — Weller gently oohing and aahing to 'Night And Day', but the man is clearly enjoying himself.

After the show I have a few words with Paul in the bar. Why did he decide to play with Everything But The Girl? "It was just something different to do. It was a good laugh. I really enjoyed it."

It's this writer's opinion that a Weller freed from the constrictions of the Jam and the expectations of their fans will go on to write even better songs this year. If Paul can relax and start to enjoy himself, he's going to be a mighty force to reckon with.

Jim Reid

THE ANNUAL hangover begins here... so while everyone's at home nursing their sore heads, I reel off in the direction of the hippest place in town, the Circus club hosted by Haysi Fantayzee's Jeremy along with pals Solomon and Rockin' Richard.

Regular readers will recall the last time this exclusive little bash took place was at the very posh nosh and knees up joint Wedgies, so the contract with the latest venue, London's seedy Subway club where men are men and the men are glad of it, is pretty startling. And the long time feud between Jeremy and the gorgeous Boy George finally looks over as the

pretty one swans in on the arm of Steve Strange in a gracious hatchet burying gesture.

Or maybe he's drawn by the spectacle of a lithe young exhibitionist running round naked half the night...

Has Adam Ant's right hand wobbly man, the bay window gutted Marco Pirroni finally gone round the twist? The poor fool had a little temper tantrum recently and smashed up his very expensive Fifties vintage guitar.

Spies report that the band have taken to calling their glorious leader Alopecia Ant because of his rapidly thinning hair.

Simon Tebbutt

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# MICK KARN

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## CHARTFILE

**A**S YEARS go, 1982 went leaving behind it a trail of statistics which we'll now endeavour to mop up in a whistlestop tour of the year. The top singles and albums of the year have already been surveyed and need no further comment, but Chartfile spent its post-Christmas break in the deepest Midlands calculating the year's top artists using the time honoured 'inverse points' system. This, you will recall, involves awarding 75 points to a number one record, 74 points for a number two and so on right down to one point for a number 75. Though it takes no account of actual sales it is the best method of establishing the most consistent acts.

In the singles chart Madness displayed an admirable consistency, striking deep into the top 20 with each of their releases. Thus it was no surprise to see them emerge as the year's top singles act. But they didn't gain the crown without a tremendous tussle with Soft Cell. Almond and Ball had a comfortable lead coming into the last furlong, but the comparative failure of 'Where The Heart Is' at a time when Madness's 'Our House' was in the top 10 saw Soft Cell's lead evaporate at a rapid rate. After the December 11 chart Soft Cell had an eighteen point advantage over their rivals. The following week 'Our House' advanced to number five whilst 'Where The Heart Is' unexpectedly dropped three places to 24, allowing Madness to gain an overall one point advantage. It was a lead they consolidated in the final chart of the year to guarantee them the title of the UK's top singles artists for the second time in three years. Last year they finished sixth. For Soft Cell there's the consolation that they finished 20 places higher than in 1981.

Third place went to Shalamar, just reward for four great disco singles in the space of 12 months. Just behind them were Shakin' Stevens and Adam Ant, second and first in 1981 respectively. Shaky was fairly consistent but Adam must be alarmed by the speed with which his star is fading. His final hit of the year was 'Desperate But Not Serious', a fairly appropriate title bearing in mind it could reach only number 33 in the chart. Adam's points total and ranking include his efforts with the Ants as well as a soloist.

Imagination struck a blow for furry, dusky people with high voices, vaulting eight places to number 6, and Duran Duran continued their rise and rise, finishing the year in seventh place. Japan went out in a blaze of glory with Virgin and Ariola Hansa patiently taking turns at issuing singles from the band. In the 12 months under scrutiny they tucked seven hits under their collective belt, more than any other act. Their high visibility secured them eighth place, 66 notches higher than they managed in 1981.

Kool and the Gang improved several points to gain ninth spot, and though Shalamar outscored them over the year Kool & The Gang's 12 consecutive hits make them the most successful US act in Britain this decade. Bucks Fizz produced a succession of high octane hits to snatch tenth place from the eager clutches of Yazoo and ABC.

A recap of 1982's top acts with points totals and 1981 positions in brackets: 1 (6) Madness - 2081, 2 (22) Soft Cell - 2058, 3 (-) Shalamar - 1945, 4 (2) Shakin' Stevens - 1930, 5 (1) Adam Ant/Adam & The Ants 1884, 6 (14) Imagination - 1832, 7 (15) Duran Duran - 1821, 8 (74) Japan - 1798, 9 (16) Kool & The



Pic by Joe Bongay

DURAN: chart heavyweights

Gang - 1769, 10 (10) Bucks Fizz - 1731.

In other singles categories, Soft Cell took the honours for most weeks on the chart - their tally of 48 was two more than Japan - and Diana Ross dethroned Toyah as the most successful female soloist. Ms. Ross first occupied that position in 1971 and has returned periodically ever since. Another former champ, Donna Summer, finished second. Toyah - Chartfile's tip for '83 obscurity - trailed behind Irene Cara in fourth place. Shalamar were top US act and top mixed vocal group.

**M**OVING on to the larger format, Meat Loaf pulled off an astonishing coup by becoming the top album artist of the year thanks to the immortal 'Bat Out Of Hell' and the lesser 'Dead Ringer For Love'. Meat's incredible triumph will be explored in more detail in the near future. His closest rivals were Duran Duran and the Human League. The League's tally of 4422 points was astounding bearing in mind they didn't release an LP in 1982 - at least, that is, as the Human League. However, a re-thought 'Dare' issued under the pseudonym of League Unlimited Orchestra gained a total of 1704 points and if this is added to the total standing under the group's regular identity they outpoint Meat Loaf.

Madness confirm their great year by finishing in fourth place. A combined singles/albums survey would place them first with Duran Duran and Japan close behind. Barbra Streisand spent much of the year in Britain shooting her next movie. Her presence in the country was the lowest of low-key affairs and in no way assisted her status as top female soloist on the album survey. Her overall position of fifth represented an eight place leap over 1981. Queen were sixth, 35 places up on 1981. This was mostly due to their 'Greatest Hits' package. Their all-new 'Hot Space' LP performed comparatively modestly. Elkie Brooks became a massive selling album artist thanks to heavy TV promotion. 'Pearls' was one of very few albums to stay on the chart for the entire year, and Elkie's bank balance was further swelled in November when 'Pearls II' joined it in the chart. The combined points totals of these two giants pushed Elkie into seventh place for the year. She was easily the most popular homegrown lady vocalist. As in the singles survey, Japan took eighth place, the combined effects of four hit albums in the year.

Soft Cell occupy ninth place thanks to their two 'Non-Stop' albums and completing the top 10 are Simon and Garfunkel, album chart champs of 1970, 1971, 1972 and 1973 whose nostalgic reunion concert sparked healthy sales not only for the resultant album, but also for the 1981 compilation 'The Simon And Garfunkel Collection', the similar 1972 'Greatest Hits' and 'Bridge Over Troubled Waters'. Notable absentees from the top ten include Adam Ant (number one in 1981, number 45 in 1982) and John Lennon, sixth in 1981 but absent in 1982 despite his year-end chart topper. Here's the top ten: 1 (3) Meat Loaf - 5059 points, 2 (27) Duran Duran - 4422, 3 (26) Human League - 4400, 4 (10) Madness - 4212, 5 (13) Barbra Streisand - 4103, 6 (41) Queen - 3888, 7 (-) Elkie Brooks - 3817, 8 (81) Japan - 3709, 9 (-) Soft Cell - 3665, 10 (80) Simon & Garfunkel - 3223.

ALAN JONES

# SINGLES

Reviewed by  
**BETTY PAGE**

## BRIGHT YOUNG HOPES

**KAJAGOOGOO 'Too Shy' (EMI)** Too much talk of their 'launch' as 'Duran proteges' could cloud the issue — that here we have a great pop record and a great 'new' voice and face with the honeyed tones and visage of the versatile Limahl. This slinky choon slips 'n' slides, cool but not cold, until it reaches the barbed hook. Warmly accessible dance music with no one element fuzzing its edges. Short, sweet and to the point. Can they fail?

## SOFT SPOTS

**CHINA CRISIS 'Christian' (Virgin)** In a week when everyone seems to be slowing down and strumming, CC really go for the ballad in a big way. Sublime Karnesque bass floats, the acoustic gets plucked, the voice dreams away. Every one a tearjerker. Hardly 'A Single' but who cares. We can wallow. 'ET' must have gone to everyone's heads.

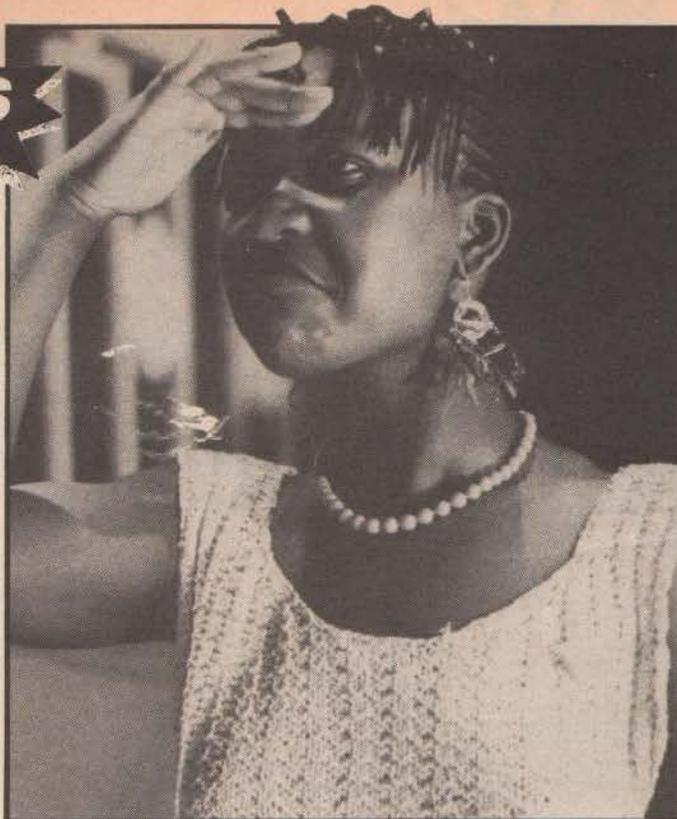
**ICEHOUSE 'Hey Little Girl' (Chrysalis)** Ah, Iva. Always have had a soft spot for Iva's brand of heartfelt songwriting, but here he strays a mite too close to being Sydney's answer to Bryan Ferry. The result is speeded up Roxy meets Dire Straits. I will content myself with the occasional flashes of Icehouse at their poignant best that lurk beneath the surface.

**WHITE & TORCH 'Let's Forget' (Chrysalis)** Sentimental, moi? Well, just a touch. I'd love to see this talented pair do well, they've got stunningly rich, emotive vocal chords displayed to the full in this dramatic, swelling ballad, but I fear it may be a little overwhelming in the lip-quivering dept and lacks the magnetism of the last disc. Full marks, however, for the classy Ultravoxian embossed sleeve.

**ECHO AND THE BUNNYMEN 'The Cutter' (Korova)** Eastern, ethnic and epic. Hated 'Back Of Love' but this is carried on the vocal power of Mac whose cheddar seems to have matured considerably. Gets grossly Bowiesque midway, but since it's in possession of a large, haunting open vista in terms of feel, I'll let them off. Could grow to enormous proportions.

**MICK KARN 'Sensitive' (Virgin)** Released before anyone's noticed it ever went away, and remixed to highlight the dulcet tones of the now more vocally confident Mick. All it does is put the tune up by the bass where it should've been in the first place. With considerable re-plugging, however, it could still attain moonlight sonata Renee and Renato smoochy candlelit dinner status.

**CAVA CAVA 'Brother Bright' (Regard)** Bright young Peter Powell pop hopes of late '82 that didn't quite... Steven Parris' Clare Grogan impersonations



Pic by Peter Stanway

**SET THE TONE 'Dance Sucker' (Island)** More months than it seems possible after the initial succulent promise of 'Here Comes A Surprise' they've finally delivered; at last, harder Brit dancepunk that puts the tongue in the cheek, the grin in grind, the bum in bump, goes against the grain and the groin. Scratch by scratch it's minimal but satisfying and hurts in all the right places. They understand how to get physical. The best dance record of the year til the next Tone 12 incher.

could grate, but this isn't as candyfloss as 'Romeo' and honestly does have sinister bits starting to peep through in a surprisingly complex arrangement. But the toytown bits let it down. Praps they should forget about being bright and shiny and let their hair down. A miss.

**FAD GADGET 'For Whom The Bells Toll' (Mute)** Fad on his Trappist trips favours doomy Gregorian chanting for company in this good, solidly contrary numero which couples a beefy electro-dance riddim with a neo-hymn. Fad will never be one and it's doubtful he'll ever cross over into the chart pit, more's the pity. For those who enjoy the darker side of the coin.

**PRINCE '1999' (Warner Bros)** See my rave elpee review, blah blah. Raunchy slice of anti-nuke dancefloor mayhem, erstwhile US disco chart topper and import fave. Takes the trouble to contain a proper melody to boot. About the only track on the album antiseptic enough for radio play, but doubtless (sickeningly) destined for Mr Radio One Producer's dustbin.

## NOT QUITE NIRVANA

**THE BOX 'The Box EP' (Go! Discs)** Sheffield's latest, finest and steeliest, apparently. Sort of manic atonal Pigbag, all horns-on-speed, voices on paranoia. Intense, sharp, jazzy, jagged, urgent, crimsonesque, migraine inducing. Get the picture? No melody. No marks.

**POST WAR NUDES 'So Now' (Virgin)** Can't make top nor tail of this. Perplexingly uncategorisable three minute wonder with occasional flourishes of drama and Genesis-style pomp rockian theatre. It proves how difficult it is to place a style without a face. Sounds ominously like an 'albums band' to me.

**DELUXE A 'Boys On TV' (EMI)** Talking of theatrical flourishes, this was produced by my mate Sal Solo, who does a typically grand job sharpening up a basically simple, pleasant tune with booming syndrums and echoing electronics. Young songstress Mandy mentions 'hype' and 'critics' so it's obviously desperately scathing.

**GO2 'I Like My Own Company' (Polydor)** Anti-social rotters. Electric acoustic simplistic (hic) gypsies who take the Boy George look and make it raggedier. A bit of an excuse for a song, with vocals submerged in a harky jerky beat, but I confidently predict the New Romany look will be big in '83.

**U2 'New Year's Day' (Island)** Classic U2 from the opening bar and first echo of Bono's good Christain wail. But classic because it's U2, not because the song is particularly magnifico. Lacks the bonus of originality, but the spirit is willing and the usual adjectives apply: surging, optimistic, haunting, quasi-religious, etc etc. Wouldn't have minded some newer meat, tho'.

**EDDY GRANT 'Electric Avenue' (Ice)**

About as lively as Joy Division at 78rpm. Lumbers along with lead weights attached to its limbs, a nursery rhyme melody and a few cursory Flash-style boings. Positively geriatric compared to his number one mega hit, but I didn't like that either.

**BARRY BIGGS 'Break Your Promise' (Taxi)** Smoochy, dewey-eyed rendition of the soul standard in inimitable Baz style. For those trying to be desperately hip, please note that B-Side 'Unmetered Taxi' has now to do with Briggs and is the 100th instrumental remix of Sly Dunbar's version of 'Peanut Vendor', an essential, scorchingly trendy track you should all add to your DIY Talcly Malcy Scratch Collections. So there.

**DARYL HALL & JOHN OATES 'One On One' (RCA)** Yet another supersmooth souless ballad of guaranteed top hole quality, you know the score, yawn yawn. Expertly crafted but rather dull because of it.

**THE PASSAGE 'Wave' (Cherry Red)** Expected this little cracker to be dour beyond belief, but it pleasantly surprised me. Bouncy, percussive and poppy in a dotty idiosyncratic way.

**STARGAZERS 'Ain't Nobody Else But Us Chickens' (Epic)** Shoobedoobee finger-clickin' good (geddit?). Affectionately well-turned Fifties pastiche. If we ever need another nostalgia boom, we'll know where to look.

**CAVERN 'No Reason To Cry' (Kay-Drum)** Talking of which... Merseybeat screamerama revisited with a vengeance. The Lennon clone job is very convincing, but how can it ever transcend being just that?

**DOBBIE GRAY 'Out On The Floor' (Inferno)** The Northern Soul classic, it says here. Michael Pilgrim says he had this once. Just fancy that. Can't quite picture him executing perfect backflips, however. Will definitely bring a tear to Dave Ball's eye.

## BUDGIE DROPPINGS

**AIRSTRIPE ONE 'Satellite' (Polydor)** Thought it was Oakey for a mo', but perish the thought. Yawnsofely undistinguished sub E-funk with facile lyrics. Bin.

**GYMSLIPS 'Big Sister' (Abstract)** Having tried and failed with Suzi Quatro's bash '48 Crash' they resort to this self-penned Go-Go's style sub-surf outing. Pretty ineffectual.

**NAZARETH 'Games' (NEMS)** Yet another acoustic balladeering opening with nary a sign of those diamond gruff-voiced vocal histrionics from Oor Dan. Sort of damp squib sub-Queen.

**PAUL YOUNG & THE FAMILY 'Love Of The Common People' (CBS)** Q-Tip refugee renders classic '69-style reggae smash utterly lame. They shoot horses, don't they?

**MOVING PICTURES 'What About Me' (Epic)** Shockingly tedious excuse for a hard rock ballad. Call me xenophobic with a chemistry set, but I just knew these specimens had to be Australian.

**DAVE BARTRAM 'Black Ice' (Utopia)** Showwaddywaddy songster strikes out in a solo direction but makes little impact. Appears to be a straight reworking of 'Not Fade Away' with daft words.

**PRESSURE 'You Talk, We Talk' (Anagram)** Starts off pretty much à la PIL but gets poppier. Hard to raise much enthusiasm for such a nondescript sort of song and Jonesy style riffing.

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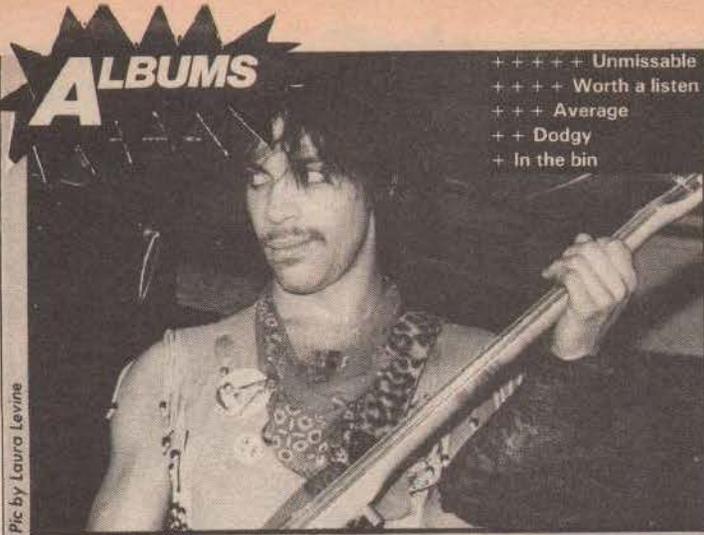
Records this week include:-

- SAVE YOUR LOVE Ronéo And Renato
- YOU CAN'T HURRY LOVE Phil Collins
- A WINTER'S TALE David Essex
- BEST YEARS OF OUR LIVES Modern Romance
- OUR HOUSE Madness
- TIME (CLOCK OF THE HEART) Culture Club
- THE SHAKIN' STEVENS EP Shakin' Stevens
- ORVILLE'S SONG Keith Harris And Orville

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## ALBUMS

# Royal Flush

**PRINCE '1999' (Warner Bros 1-223720)**  
*ALL ABOARD the seduction 747 and fly to the place where your horses run free, as the pouting g-stringed one himself might phrase it. I know where he's coming from. Prince wallows in a refreshing directness: no-one's likely to miss any of his points, in word or beat. This is his theory: it's '1999', the bomb's about to drop, so we might as well drop 'em and party down. Corny, but it cunningly caresses the ears and bludgeons the feet into reaction. Prince has discovered electronics, mixed it with his natural vibrancy and come up with some addictive, scorchingly sensuous dance music.*  
*He's blatant in 'Little Red Corvette', a classic soft disco-rock ballad, a tease in 'Delirious', a poppy piece of sex-whimsy, mock coy in 'Let's Pretend We're Married', but always punchy, alive and kicking. The real bump 'n' grinder is the eight minute mega 'DMSR' which thrusts itself home, urging us all to 'wear lingerie to a restaurant'.*  
*The flipside shows a change of character. The bleaker, bleepier electro-soul of 'Automatic' and 'Something In The Water' seem to indicate submissiveness but he's back on top for the token 'arise brothers' ballad 'Free' and cheekiest swinger 'Lady Cab Driver', complete with back seat sex scene. He tops it off in orbit with a sweet mock soulster using every airborne nudge-nudge cliché in the book for 'International Lover'.*  
*Phew. For a double set of twelve-incher cuts of the disco variety this can take a surprising amount of spinning. Previously available only to import-seekers, this aural excitement will be available for your pleasure in two weeks' time. Consume. + + + + +*  
Betty Page

**RODNEY FRANKLIN 'Learning To Love' (CBS 85978)**  
 WHICH WAY to go, thinks Rodney Franklin. Shall I carry on with that damned crossover stuff which got me a hit a couple of years ago — or shall I do what I really want, play some jazz and gain some respect? I know, I'll do a bit of both.  
 Which, on 'Learning To Love', is his downfall, because there isn't quite sufficient of either style to satisfy. He now seems happier on the more up, funky diversions, like 'Enuff Is Enuff' and 'Sunshine', both of which are above average disco tunes.  
 Halfway between the two, on ballads like 'That's The Way I Feel 'Bout Your Love' he comes on with a George Duke sound, and just pours on the slush with 'Sailing'. Which way? He'll have to be a big boy and decide soon. + + +  
Paul Sexton

**NEW YORK SKYY 'Skyjammer' (Epic EPC 25110)**  
 HEY YEAH, put your hands in the air, shake your body dontcha care, you can party if you wanna get down. Yes, these are actual lyrics written by real-life musicians for a long-playing record. But I can scarcely believe it.  
 I'm no disco fan per se but how can even diehard suburban disco fans get anything new and vibrant out of gutless, slick, predictable git down and boogiers like 'Freak Outta' or token Lionel Richie sob ballads full of ham sincerity like 'This Song Is For You' and 'Together'? Utterly lacking in personality, charm, wit or wisdom. Aural bean curd. +  
Betty Page

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

**BOB SEGER 'The Distance' (Capitol EST 12254)**  
 THE RELENTLESS thump, bump and grind of American mega rock and roll is exemplified yet again by Bob Seger. The man's growling voice is in its finest form for some time, but the only track that manages to escape from hard rock clichés is Roddy Crowell's ballad 'Shame On The Moon'. Very unoriginal material, very well delivered. + + +  
Simon Hills

**AL DI MEOLA 'Tour De Force' (CBS 25121)**  
 GAWD WHAT a morning. I know Al is a pretty clever guitarist and all that, but his disjointed fractured style has me biting at the wallpaper. Two sides recorded live featuring lots of jazzy squeaks and bumps. +  
Robin Smith

**SAMMY HAGAR 'Three Lock Box' (Geffen GEF 25254)**  
 HOW TO liven up post Christmas lethargy in one easy stage. Hagar seems to have been in a Kiss situation, he's been lying low before taking aim and firing with this heavy and sensual offering.  
 After a rather dubious last album Hagar's let the dust settle before coming out fighting. Strangely though, it's not the title track which is the album's hallmark, but numbers like 'Remember The Heroes', a pulverising masterpiece of pacing and sentiment.  
 Only Hagar would also have the cheek to take a stupid title like 'Your Love Is Driving Me Crazy' and make it convincing. 'Rise Of The Animal' gives the album another kick and it's followed by Hagar's observations of life on 'I Wouldn't Change A Thing.' The man is back with a bang. + + + + +  
Robin Smith

**BLACK SABBATH 'Live Evil' (Vertigo SAB 10)**  
 OZZY HASN'T completely pulled the carpet out from under Sabbath's feet. Biting at the heels of his LP of live Sabbath classics, his old band now weigh in with their own live double album, and it emerges with honours.  
 The album's taster is 'Neon Knights' before the more serious gropings of 'NIB' and 'Children Of The Sea' followed by the real crunching material of 'Black Sabbath', 'War Pigs' and 'Iron Man'.  
 15 tracks in total and all that's missing is a free sachet of dry ice. + + + + +  
Robin Smith

**SHIVA 'Firedance' (Heavy Metal HMR LP6)**  
 WHAT A dire bunch of old cosmic cobblers. Shiva seem to be a bunch of new hippies trying to fuse deep thoughts with pedestrian heavy metal. They claim they even booked a Buddhist monk to design the cover. Thundrous, badly played guitars and pathetic vocals won't send shivas down your spine (geddit?). +  
Robin Smith

**JOHN HOLT 'Gold' (Creole CRLP 514)**  
 THE REGGAE star who wrote such classics as 'The Tide Is High' and 'On The Beach' doesn't really come up with the goods this time round. His deadpan voice needs stronger material than the selection of songs on 'Gold' and it's only occasionally that the gentle atmosphere he creates shines through. + + +  
Simon Hills

**BARRY WHITE 'Change' (Unlimited Gold ULG 85788)**  
 DESPITE THE name of his label, Barry White ran out of unlimited gold some time back. Now he hasn't exactly struck a new vein of it, but he does sound a whole lot less impoverished than you'd expect.  
 He still looks the same and the back cover still babbles on about life, the seasons and all that, but there are a couple of surprisingly alive-sounding tracks on 'Change'. The title track, for one, and 'Passion' for another. Some tidy, sparse use of horns too, and while he never matched Marvin Gaye as far as "physical" love songs go, Barry can still growl 'em out. It's not the great change the notes promise, but it shows White hasn't faded to grey just yet. + + + + +  
Paul Sexton

## Dire straights

**THE NOLANS 'Altogether' (Epic EPC 10037)**  
*IF THE Nolans are pure showbiz fodder of 'soup in the basket' variety, they also happen to be a damn sight less annoying than most rock bands. This may be faint praise, but friends it will have to do.*  
*The Nolans are performers, pure and simple. Wise girls that they are they don't trouble their little heads with the torture of song-writing but employ good old fashioned Tin Pan Alley hacks to do so for them. This is an eminently sensible division of labour.*  
*For what we have here is a pleasant greatest hits collection, neither undemanding or excruciating. Slip into a Burtons suit, put on a nice 'kipper tie' and get down on it. Not my kettle of fish. + + + + +*  
Jim Reid

# THE GANG SHOW

by  
**JIM REID**

**A**NDI, LEAD singer with Sex Gang Children, has a favourite cafe in Soho.

"Kirk Brandon has Bruno's bar, I have this one just off Wardour Street and Vaughn Toulouse has the Centrale Cafe. My cafe is really great, it's below a brothel, right."

"It's great, you see guys going in there really furtively and coming out with their shirt tails hanging out. It's an incredible cafe, there's a real weird selection of people there."

When he isn't drinking coffee or watching the dirty mac brigade, Andi fronts one of the most arresting new bands in town. Sex Gang Children take their spite from punk and their heritage from early seventies glam.

If their music sometimes plumbs the depths of rock's wilful self mutilation with its glamorisation of the dirty, it also has that mixture of aggression and passion from which great things arise.

I think SGC are derivative, they remind me of early Banshees, Alex Harvey; then again, I think they'll learn to use their influences, rather than be used by them.

"Years ago people were telling their audiences to do things and that was the con about it. The Pistols never told anyone to do

anything. Their lyrics are very much a reference of what they wanted to do. They were articulate lyrics."

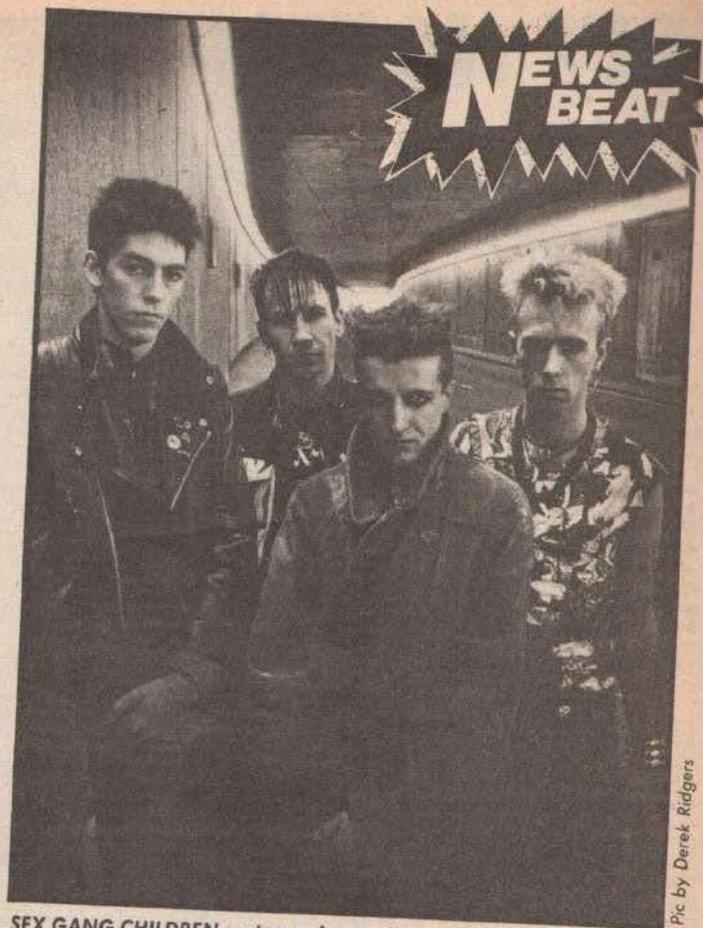
As their single 'Into The Abyss' leaps up the indie charts and their debut album is prepared for release at the end of the month, Sex Gang Children tell me how they approach this rock'n'roll business.

"You don't have to think in terms of pleasing major record companies, or pleasing journalists. You do what you want to do. We don't plan commercial success, we just go our own way and see if people catch on."

"We don't have a set amount of money coming in all the time, but that doesn't bother us. Every penny we earn is totally down to us. We don't treat this like a job and we never do anything we don't want to do."

Sex Gang Children tell me that 'rock'n'roll stinks', but they struggle to hit a direct argument. They tell me they're not 'rock'n'roll', but they struggle to escape the enclosed world of rock and all those who sail with her.

With groups like Sex Gang Children it's the struggle to reach the scope of their ambitions that's important. Just watch them.



SEX GANG CHILDREN: going underpass?

Pic by Derek Ridgers



Pic by Joe Bangay

ROBERT 'KOOL' BELL of KOOL AND THE GANG

- THE WAY OF THE WORLD — Earth Wind and Fire
- SONGS IN THE KEY OF LIFE — Stevie Wonder
- A DAY IN THE LIFE — Wes Montgomery
- FAMILY REUNION — O'Jays
- GIVE ME THE NIGHT — George Benson
- EBONY AND IVORY — Paul McCartney and Stevie Wonder
- SING A SIMPLE SONG — Sly And The Family Stone
- THERE WAS A TIME — James Brown
- MY GIRL — Temptations
- I DO LOVE YOU — Billy Stewart

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# PET HATES

I'VE ALWAYS been fond of all animals, especially monkeys, and would like to own a chimpanzee. I'm single and live in a spacious home, so there would be no fear of caging.

Please don't say that such an animal can't be housed, because I know it can.

Bernard, Ilford

● *Not a good idea. Chimpanzees, despite the cuddly humanoid image portrayed on advertisements for a well-know brand of tea, are wild animals and not domestic pets.*

*The friendly babies of only a few months seen on the screen reflect just one stage of the life cycle of this animal, and, sadly enough, after the age of five or six years old, the chimpanzee becomes temperamental, ferocious and unreliable, despite any previous bond, and would need to be caged in a special enclosure to save your spacious home from daily destruction.*

*Chimps can't be housed. They eat as much, if not more, than any human, and need a carefully balanced diet to stay healthy. Chimp heating bills are astronomical too. They feel the cold much more than we do.*

*To keep a chimp legally, it would have to be caged in a special pen, and you'd also need a Wild Animals licence, not only expensive but hard to come by. As a preliminary exercise in caring for a pet, try a goldfish.*

## Write to work

WHEN I was at school I was always being told that my short stories are very professional. Now, I'd like to try submitting some of them to magazines. Is there any way I can get hold of a list of magazines which publish short stories?

Peter, Hampshire

● *For a comprehensive list of magazines and periodicals, the ones you see on the newstands and some of the ones you don't, currently publishing new fiction, see a copy of the 'Writers And Artists Yearbook', (A&C Black).*

## Record rip off

EARLIER THIS year, I left my extensive collection of records and memorabilia — many of them rarities and deletions — with a family I'd been staying with in Scarborough.

While I was away they offered to store my things, but by the time I'd found a job and my own flat, they'd split up and had left my records locked in a shed.

To my horror, the neighbour's children had broken in and used the records for a party. A lot of records and tapes, all of my posters, and prized rarities were missing.

Police in Bradford where I'm now living say I should report the matter to Scarborough, and although I have my suspicions about the fate

# HELP

of those records, I can't prove it. I know exactly what I've lost. How can I resolve this situation?

Bob, Bradford

● *Why not contact the police at Scarborough with full details, including the list of missing items. They may be interested.*

*Alternatively, if you think you know where some or all of the missing property may be, pay a personal visit and have it out with the possible culprits.*

*If neither approach gets any results, you'll have to build that collection again from scratch. Taking out insurance would be worthwhile.*

## Weight watching

I'M VERY skinny and wonder if there is any quick way to put on weight. I always feel stupid during games lessons at school because I'm so thin. Any ideas? I feel healthy but would like to be fatter. I'm 13 and tall for my age.

John, South London

● *As a naturally skinny and streamlined person there's nothing you can do to change your body type, but it should be possible to gain weight simply by eating more of everything. Fats, (oils, butter, margarine), for building body tissue, healthy skin and hair; carbohydrates, (potatoes, pasta, cereals, cakes, bread), essential for energy and roughage; protein, (meat, fish, milk, eggs, peas, beans, lentils, nuts), for building strong tissues and muscles and helping resistance to disease and infections; and plenty of fresh fruit 'n veg, for vitamins, roughage and resistance to illness. You can eat all the things your plumper mates are warned about — and more.*

*During adolescence, many guys and girls too, find they shoot upwards quickly and that it takes much longer to fill out in a sideways direction. But, provided you eat well, and regularly, you'll gain weight and build your body slowly and surely. Go on — have a second helping.*

## Navy lark

I'M FED up with the engineering industry and would like to join the Merchant Navy. Where can I write for details?

Stephen, Birmingham

● *For information, drop a line to the British Shipping Careers Service, 146/150 Minorities, London EC3N 1ND. A comprehensive section on careers in the Merchant Navy can be found in 'Equal Opportunities — A Careers Guide For Women And Men', by Ruth Miller, (Penguin), price £1.95.*



Problems? Need some ideas or information fast? Or would it help to talk things over? Write to Susanne Garrett, 'Help', Record Mirror, 40 Long Acre, London WC2. Please enclose a stamped addressed envelope to ensure a personal reply. Alternatively, ring our Helpline, office hours, Monday to Friday on 01-836 1147.

## Big ears

I'M 17 and during the last six months I've been very depressed and lonely. This is because of two things — the fact that I have large ears and because I've never had a single relationship with a girl.

Because of my ears, I'm afraid of venturing outside the house. People make comments, especially when it rains, and can see just how pathetic I look. I tried growing my hair to cover them, but it didn't work.

I fantasise about girls and middle-aged women, even. There's one girl I knew at college who lives near my brother, who used to look at me a lot. But I haven't been able to bring myself to say hello to her. Is there something wrong with me?

Martin, Shrewsbury

● *You just lack self-confidence, that's all. Accept that everyone feels depressed and lonely at some time in their lives, and has some minor hang-up, and resolve to be more positive from now on.*

*Sheer imagination is always a powerful aid to self-consciousness, and yours is working overtime. I don't believe that complete strangers come up to you in the street and make cruel comments.*

## Colour confusion

I'M INTERESTED in joining the police force but was recently rejected by the RAF police due to a marginal degree of colour blindness. An optician who tested my eyesight says I have colour differences in red, blue and green. Would there be any point in trying for the police?

Dave, Oxford

● *Candidates with total colour blindness are unlikely to be accepted at a time when vacancies are few and far between, but there is nothing to stop you from having a go.*

*Partial colour blindness doesn't automatically exclude you from consideration if you have other qualities which suit this demanding career. The final decision rests with your local Chief Constable.*

# sounds Fan Library No.7

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EXCLUSIVE  
INTERVIEWS  
RARE COLOUR  
PIX  
THE UNTOLD  
STORY



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## FLASH A FRIEND

ANYONE OUT there like most punk, new wave 'n reggae, and also possibly involved in your own band, but not necessarily, who wants to contact James from Burgess Hill, (aged 20), for concerts and gig-going in Brighton, London and environs, drop us a line. All letters will be forwarded.

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- |  |                                      |
|--|--------------------------------------|
| January 29 St. Austell, Coliseum         | February 6 Manchester Apollo         |
| January 30 Poole Arts Centre             | February 7 Leeds University          |
| January 31 Bristol Colston Hall          | February 9 Glasgow Apollo            |
| February 1 Cardiff University            | February 10 Aberdeen Capitol Theatre |
| February 2 Birmingham Odeon              | February 11 Edinburgh Playhouse      |
| February 3 Birmingham Odeon              | February 12 Newcastle City Hall      |
| February 4 Apollo, Oxford                | February 13 Sheffield City Hall      |
| February 5 Nottingham Royal Concert Hall | February 15 Hammersmith Odeon        |
|  | February 16 Hammersmith Odeon        |



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**A**BBA HAVE four rules for business success, according to their manager Stig Anderson.

The first three are: "Always work hard. Do your best. Don't forget a thing." The fourth is: "Do not take life too seriously."

Bjorn Ulvaeus, one of the four members of the world's most successful group, believes that Abba have let the fourth rule slip.

Like the dear nature of other Scandinavian exports like Cresta Garbo, Bjorn Borg and film maker Ingmar Bergman, Abba's recent songs have focused on the serious side of things.

Songs like "The Winner Takes It All," "One Of Us" and the latest hit "Under Attack" all bear witness to that fact. Even their last hit, "The Day Before You Came" — a song about new love — was hardly a barrel of laughs.

"Our early lyrics did seem to avoid real feelings but now there is a need to express them," agrees Bjorn. "At the beginning we felt that words were just a necessary evil to carry the melody. Any catchy hookline would do — we never cared about it."

"About three years ago I thought, I couldn't go on with it. It bored me. So I started to put more emphasis on the lyrics."

It is obvious that the internal turmoil of Abba have been reflected in the songs.

The past few years of Abba's existence has resembled nothing less than 'Dallas' with blond hair, with all the marriage break-ups, kidney threats to the children and bad oil deals.

Both the marriages between Bjorn Ulvaeus and Agnetha Fältskog, and Benny Andersson and Anni-Frid Lyngstad, the quartet who make up Sweden's most famous export, have dissolved. The men have re-married while the women have remained single.

The group's lyricist Bjorn feels that washing Abba's emotional dirty washing in public has been beneficial.

"I think it's good for me to get it out of my system. I feel it's also good for the group to express real feelings — real experiences. The lyrics are a mixture of all our situations," he says.

Was the pressure on Abba the reason for the break-up?

"I'm pretty sure the break-ups were personal and nothing to do with the band," he reveals. "I've been thinking about it a lot recently and I'm sure it would have happened if I were a carpenter and Agnetha were a typist."

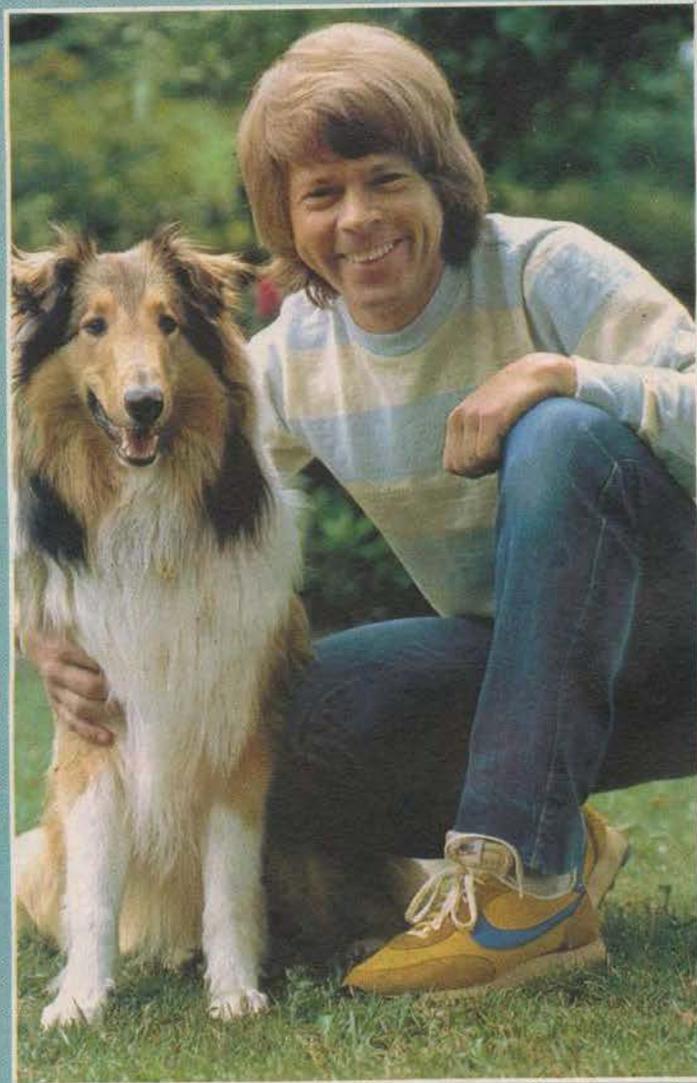
"It was easy to keep the group together despite the divorces," he says, scorching rumours that the band came close to folding during their personal traumas. "We all stood on a firm base when we made the decision so we could be friends and colleagues, and work together as professionals."

**H**E ACKNOWLEDGES that both Agnetha and Anni-Frid had it hard within Abba since they both had successful solo careers before joining forces with Bjorn and Benny. While the boys have had free rein with their songwriting talents, the girls have had to harness their skills to the established pattern.

"There have been a lot of

# OILS WELL THAT ENDS WELL

By Mike Gardner



**BJORN:** a remake of 'Lassie' next?

compromises in all areas, except artistically, through the years," says Bjorn, guardedly.

While the formula has made them arguably the most commercially successful group since the Beatles, it has also brought them woe.

The band have had lynch threats to their children. The band also lost a fortune on some oil investments — one of the many financial involvements necessary to avoid the crippling Swedish taxation

system.

"Our increase in wealth has been gradual so it's difficult to pinpoint any changes in our lifestyle," says Bjorn.

"Money is something that gives you freedom so you don't have to make the compromises other people have to. We're not into that consumer thing like Liberace, you know, with 10 cars and that."

"We lost about three million pounds in that oil deal. It wasn't



**ABBA:** end of a pipeline dream

peanuts. It was a real worry at the time but we got over it."

While money, money, money wasn't so funny in this rich man's world, endless success seems to be Abba's. But Bjorn admits the conveyor belt of hits that started eight years ago with "Waterloo" is slowing up.

"It's got harder to write songs over the years," he says. "After a while you feel you've got nothing left to write about. Everything you write seems to remind you of something else."

The Abba method of songwriting is based on strict discipline. Bjorn and Benny work six hours a day. When most of the material is



together, they isolate themselves for a week to polish it off working all the hours God sends.

"There has to be some kind of discipline. You can't go on writing songs for 15 years drinking wine into the night," he laughs.

**T**HE SONGWRITING rituals have certainly done their stuff. In Britain alone they've sold 30 million albums so far. They, along with the Beatles, are one of the few singles bands to have sold more albums than singles. Abba have generated a cool £200 million from Britain alone.

Not bad for a band who took their name from a fish-canning firm in

Sweden that corresponded with the initials of their Christian names.

"For Sweden we were a supergroup. We had all had success before. Our only aim was to reach outside the borders of Sweden and have a hit in Belgium, Austria or even Germany. We never dreamed of going so far," recalls Bjorn.

Even though winning the Eurovision Song Contest at Brighton in 1974 with "Waterloo" stopped them getting taken seriously for a long while by the critics, Bjorn still rates it as his crowning glory.

Now with Bjorn and Benny about to write a musical with "Evita" man Tim Rice, Ann-Frid concentrating

on a solo career, Agnetha about to enter a recording studio with Blondie producer Mike Chapman and start shooting a film next, it seems that Abba will be having some fun at last.

But Abba fans needn't fret they promise an album next year. But they have no inclination towards touring.

"Sooner or later we'll get the urge," says Bjorn hopefully. "It's essential to see the faces of the people who listen to your music. We don't get any artistic feedback from looking at the charts."

Bjorn only has to listen to the radio to know that the world appreciates Abba.

"Yes, we've had an enormous penetration," he says. "People have been in the jungle and discovered people with a record. I can remember watching a Russian TV programme. It was from the far north-eastern side. There were these youngsters playing guitars, singing Abba songs. It's very rewarding but hard to understand."

Come on, Bjorn, what is the secret of Abba's success?

"I suppose it's the emphasis on strong melody. People can understand it everywhere — much more than a style or a trend. The sound of the girls' voices is very attractive as well. A combination of the two is the secret."

**ON STAGE**

# IN TENTS EMOTION REVUE



## WHITESNAKE

Hammersmith Odeon, London  
*WHITESNAKE are like the Hydra that fearsome beast of Greek myths. Cut off one head and another quickly appears.*

*Fears that the band might have become a dying monster after last year's ructions were quickly knocked on the head as they romped through a series of dates at Hammersmith, one of their favourite stomping grounds. It must have been that camping holiday in the West Country that did it.*

*There's an almost everlasting loyalty that surrounds Coverdale that has seen him through from the times when he had to pull himself up by the bottoms of his jeans and carry on regardless. Whatever the reasons for Whitesnake's change in line-up (and I doubt if we'll ever truly find out) the new boys retain the might of the original, while adding some tasty flavoured all their own.*

*Far from being the jaded ex-Schenker Group drummer, Cozy Powell is playing with a new found panache and glowing on his solo spot. Guitarist Mel Galley might look like an out of work garage mechanic but the old man has a fine sense of playing hard hitting but economical solos. Nothing wasted, just a delicious jabbing series of notes.*

*Not so with Micky Moody, though. I used to find his antics amusing, but now he's plain embarrassing folks, and the blues duet with Colin Hodgkinson should be killed off as soon as possible there must be better ways to give Coverdale a breather.*

*The man himself was always right on the mark and there just doesn't seem to be anyone else with the same vocal textures. He bludgeoned his way through 'Rough n' Ready' and sounded sweeter than a half pissed chaffinch on 'Here I Go Again.'*

*But for high drama you just couldn't beat 'Crying In The Rain', rib tickling emotion at its best.*

*A damn fine start to '83, believe me.*

*Robin Smith*



Win a £5 album token!

- 29 John who told us of Jack and Diane (6)
- 30 1980 Genesis LP (4)

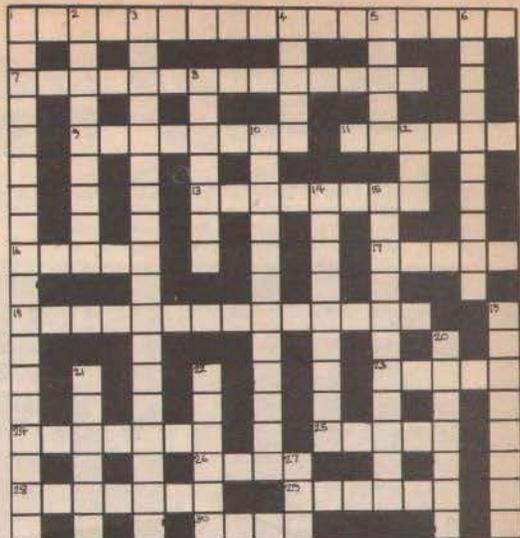
**DOWN**

- 1 Why Eddy should call in the police (6,2,3,7)
- 2 A hit from The Kids From Fame (4,6)
- 3 1982 Japan hit (1,6,4,7)
- 4 Ultravox member won't be a hero (5)
- 5 Dean's stars (5)
- 6 1979 Jam hit (4,6)
- 8 Soft Cell's erotic cabaret keeps going on and on (3,4)
- 10 What you'll find in the wall (7,5)
- 12 Jealous or Sweet Talkin' (3)
- 14 They're going for it (5,4)
- 15 1980 Bowie hit (7,4)
- 19 The Kid's gangsters (8)
- 20 See 24 across
- 21 Nick's favourite attire (6)
- 22 Roxy wanted to Do The ..... (6)
- 27 Motorhead's card (3)

**ACROSS**

- 1 Boy George gets smart (7,2,2,6)
- 7 Departure for Depeche Mode (5,2,7)
- 9 Direction for Duran Duran (2,3,3)
- 11 She was mad at Suggs (2,4)
- 13 Dexys LP (3,3,2)
- 16 Carried by Marc and David (5)
- 17 Elvis's forces (5)
- 18 1977 hit for Jonathan Richman and the Modern Lovers (8,6)
- 23 Friend of Black Slate (5)
- 24 & 20 down Slow Hand lovers (7,7)
- 25 You shouldn't do this to the piano player (5)
- 26 Paul who was responsible for writing My Way (4)
- 28 1973 Gilbert O'Sullivan number one (3,4)

NAME.....  
 ADDRESS.....  
 Remember you have to complete both puzzles to win. Entries to: Puzzles, Record Mirror, 40 Long Acre, London WC2 9JT.



**LAST WEEK'S X-WORD ANSWERS**

- ACROSS**  
 1 Depeche Mode, 7 Bardo, 8 Absolutely, 11 Soft Cell, 13 Kate Bush, 14 Natasha, 16 Arab, 17 Eat, 18 Barry White, 19 Nash, 21 Police, 24 Fall, 26 The River, 27 Visions, 28 Diamond, 30 Carrie, 31 Dance, 32 Gaye.

- DOWN**  
 1 Dead Kennedys, 2 Positive Touch, 3 Celebration, 4 Days In Europa, 5 Free, 6 Jools, 9 Echo Beach, 10 Off The Wall, 12 Cass, 15 Angel, 20 Saved, 22 Oliver's, 23 Chris, 24 Frida, 25 Sunday, 26 Trio, 29 MCA.

**LAST WEEK'S POP-A-GRAM ANSWERS**  
 Let it Be, Nightfly, Imperial, Foreigner, Slade, Shalamar, Tom Petty, War Crimes.

**DOWN:** Thriller.

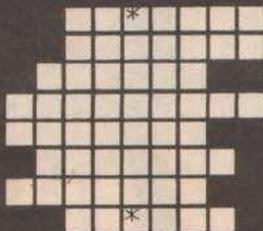
**JANUARY 1 WINNER:** Susan Anderson, 25 Calgary Crescent, Folkstone, Kent.

**JANUARY 8 WINNER:** Sally King, 77 North Park, Fakenham, Norfolk.

**POP-A-GRAM**

SOLVE THE eight cryptic clues and write the answers across the puzzle so that the starred down column spells out a flock of birds that flew across the charts. Remember the clues aren't in the correct order. You have to decide what the right order is.

- Give as you get to those pleasure boys (6)
- Let's aim Reg towards this Fleetwood effort (6)
- That punk, Les Scum, hid behind Di's hit (7)
- That's right, I camera is a place where a band could do magic (7)
- Curry me about for Freddie (7)
- Good old best ale was drunk in Penny Lane and Abbey Road (7)
- ... and good 'ole Genial H gave Marvin a sexy tonic (7)
- Uggy's noun quickly revealed what Wham went for (5,4)



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 Feb 2 ★ THE MARQUEE

# US 45s

- 1 4 DOWN UNDER, Men At Work, Columbia
- 2 2 THE GIRL IS MINE, Michael Jackson/Paul McCartney, Epic
- 3 3 DIRTY LAUNDRY, Don Henley, Asylum
- 4 1 MANEATER, Daryl Hall & John Oates, RCA
- 5 5 SEXUAL HEALING, Marvin Gaye, Columbia



Pic by LFI

- 6 6 MICKEY, Toni Basil, Radialchoice/Chrysalis
- 7 12 AFRICA, Toto, Columbia
- 8 13 BABY COME TO ME, Patti Austin, Qwest
- 9 14 ROCK THE CASBAH, The Clash, Epic
- 10 11 HEARTBREAKER, Dionne Warwick, Arista
- 11 7 GLORIA, Laura Branigan, Atlantic
- 12 15 YOU AND I, Eddie Rabbitt/Crystal Gayle, Elektra
- 13 8 STEPPIN' OUT, Joe Jackson, A&M
- 14 16 THE OTHER GUY, Little River Band, Capitol
- 15 17 YOU CAN'T HURRY LOVE, Phil Collins, Atlantic
- 16 21 SHAME ON THE MOON, Bob Seger & The Silver Bullet Band, Capitol
- 17 20 HEART TO HEART, Kenny Loggins, Columbia
- 18 18 THE LOOK OF LOVE, ABC, Mercury
- 19 22 GOODY TWO SHOES, Adam Ant, Epic
- 20 23 HAND TO HOLD ON TO, John Cougar, Riva
- 21 26 YOU GOT LUCKY, Tom Petty and The Heartbreakers, Backstreet/MCA
- 22 25 LOVE IN STORE, Fleetwood Mac, Warner Brothers
- 23 29 ALLENTOWN, Billy Joel, Columbia
- 24 24 I DO, The J Geils Band, EMI-America
- 25 31 STRAY CAT STRUT, Stray Cats, EMI-America
- 26 9 ROCK THIS TOWN, Stray Cats, EMI-America
- 27 37 YOUR LOVE IS DRIVING ME CRAZY, Sammy Hagar, Geffen
- 28 10 TRULY, Lionel Richie, Motown
- 29 32 HEART OF THE NIGHT, Juice Newton, Capitol
- 30 30 LET'S GO DANCIN', Kool & The Gang, De-Lite
- 31 — PASS THE DUTCHIE, Musical Youth, MCA
- 32 35 SHOCK THE MONKEY, Peter Gabriel, Geffen
- 33 33 A PENNY FOR YOUR THOUGHTS, Tavares, RCA
- 34 34 WHAT ABOUT ME, Moving Pictures, Network
- 35 — DO YOU REALLY WANT TO HURT ME, Culture Club, Virgin/Epic
- 36 36 DOES IT MAKE YOU REMEMBER, Kim Carnes, EMI-America
- 37 40 SPACE AGE LOVE SONG, A Flock Of Seagulls, Jive/Arista
- 38 38 TWO LESS LONELY PEOPLE IN THE WORLD, Air Supply, Arista
- 39 — MEMORY, Barry Manilow, Arista
- 40 — BAD BOY, Ray Parker Jr.

Compiled by Billboard

# US LPs

- 1 1 BUSINESS AS USUAL, Men At Work, Columbia
- 2 2 BUILT FOR SPEED, Stray Cats, EMI-America
- 3 4 H2O, Daryl Hall & John Oates, RCA



Pic by LFI

- 4 6 GET NERVOUS, Pat Benatar, Chrysalis
- 5 3 LIONEL RICHIE, Lionel Richie, Motown
- 6 8 CODA, Led Zeppelin, Swan Song
- 7 7 MIDNIGHT LOVE, Marvin Gaye, Columbia
- 8 9 THRILLER, Michael Jackson, Epic
- 9 10 COMBAT ROCK, The Clash, Epic
- 10 11 LONG AFTER DARK, Tom Petty and The Heartbreakers, Backstreet/MCA
- 11 12 HELLO, I MUST BE GOING!, Phil Collins, Atlantic
- 12 5 FAMOUS LAST WORDS, Supertramp, A&M
- 13 13 THE NYLON CURTAIN, Billy Joel, Columbia
- 14 16 SPEAK OF THE DEVIL, Ozzy Osbourne, Jet
- 15 18 EMOTIONS IN MOTION, Billy Squier, Capitol
- 16 — THE DISTANCE, Bob Seger and the Silver Bullet Band, Capitol
- 17 19 HEARTLIGHT, Neil Diamond, Columbia
- 18 14 NIGHT AND DAY, Joe Jackson, A&M
- 19 15 GREATEST HITS, Dan Fogelberg, Full Moon/Epic
- 20 21 SPRING SESSIONS M, Missing Persons, Capitol
- 21 25 AMERICAN FOOL, John Cougar, Riva/Mercury
- 22 22 WORD OF MOUTH, Toni Basil, Radialchoice/Chrysalis
- 23 23 1999, Prince, Warner Brothers
- 24 24 I CAN'T STAND STILL, Don Henley, Elektra
- 25 28 HEARTBREAKER, Dionne Warwick, Arista
- 26 26 WINDS OF CHANGE, Jefferson Starship, Grunt
- 27 27 THE LEXICON OF LOVE, ABC, Mercury
- 28 30 RECORDS, Foreigner, Atlantic
- 29 17 DAYLIGHT AGAIN, Crosby, Stills & Nash, Atlantic
- 30 32 FRIEND OR FOE, Adam Ant, Epic
- 31 31 SHOWTIME, The J Geils Band, EMI-America
- 32 36 TOTO IV, Toto, Columbia
- 33 33 THE JOHN LENNON COLLECTION, John Lennon, Geffen
- 34 34 BRANIGAN, Laura Branigan, Atlantic
- 35 35 OLIVIA'S GREATEST HITS VOL 2, Olivia Newton-John, MCA
- 36 39 HERE COMES THE NIGHT, Barry Manilow, Arista
- 37 37 WORLDS APART, Saga, Portrait
- 38 — ALL THE GREAT HITS, Commodores, Motown
- 39 20 FOREVER, FOR ALWAYS, FOR LOVE, Luther Vandross, Epic
- 40 40 GREATEST HITS, Little River Band, Capitol

Compiled by Billboard

# INDIE LPs

- 1 3 PILLOWS AND PRAYERS, Various, Cherry Red 2 RED 41
- 2 5 PLASTIC SURGERY DISASTERS, Dead Kennedys, Statik/Alternative Tentacles STATLP II
- 3 1 UPSTAIRS AT ERIC'S, Yazoo, Mute STUMM 7
- 4 2 I'D LIKE TO SEE YOU AGAIN, A Certain Ratio, FAC 65
- 5 — THE DAY THE COUNTRY DIED, Subhumans, Spiderleg SDL 9
- 6 11 PISSED AND PROUD, Peter & The Test Tube Babies, No Future PUNK 3
- 7 6 LIVE AT SHEPPERTON, Damned, Ace NED 1
- 8 4 LA VARIETE, Weekend, Rough Trade ROUGH 39
- 9 7 SOUND OF MUSIC, Adicts, Razor RAZ 2
- 10 — LEATHER, BRISTLES, NO SURVIVORS AND SICK BOY, GBH, Clay CLAYLP 5
- 11 9 WHEN THE PUNKS GO MARCHING IN, Abrasive Wheels, Riot City CITY 001
- 12 12 BURNING AMBITION — HISTORY OF PUNK, Various, Cherry Red D RED 3
- 13 14 CITY BABY ATTACKED BY RATS, GBH, Clay CLAYLP 4
- 14 10 VOICE OF A GENERATION, Blitz, No Future PUNK 1
- 15 18 THE MAVERICK YEARS, Wahl, Wonderful World WW 1
- 16 13 A BROKEN FRAME, Depeche Mode, Mute STUMM 9
- 17 16 IN THE FLAT FIELD, Bauhaus, 4AD CAD 13
- 18 8 IF I DIE, I DIE, Virgin Prunes, Rough Trade ROUGH 49



GBH: hell for leather at 10

- 19 17 WARRIOR ROCK (TOYAH ON TOUR), Toyah, Safari TNT 1
- 20 15 WHERE'S THE PLEASURE, Poison Girls, Xntrix XN2006
- 21 19 NOTHING CAN STOP US, Robert Wyatt, Rough Trade ROUGH 35
- 22 20 BLOOD AND THUNDER, Outcasts, Abstract AABT 004
- 23 21 SEDUCTION, Danse Society, Society SOC 8.82
- 24 25 THE SINGLES ALBUM, UB40, Graduate GRADLSP 3
- 25 22 SONGS TO REMEMBER, Scritti Politti, Rough Trade ROUGH 20
- 26 28 WORK OF HEART, Roy Harper, Public Recordings PUBLP 5001
- 27 — NEVER MIND THE DIRT, HERE'S THE BOLLOCKS, Crass, 221984/7
- 28 24 UB44, UB40, DEP International LPDEP 3
- 29 27 CHRIST THE ALBUM, Crass, Crass BOLLOX 2U2
- 30 30 BULLSHIT DETECTOR VOLUME 2, Various, Crass 221984/3

# INDIE 45s

- 1 4 FAT MAN, Southern Death Cult, Situation 2 SIT 19
- 2 1 SAVE YOUR LOVE, Renee And Renato, Hollywood HWD 003
- 3 3 HEARTACHE AVENUE, Maisonettes, Ready Steady Go RSG 1
- 4 10 HALLOWEEN, Dead Kennedys, Statik/Alternative Tentacles STAT 27(12)
- 5 5 FOR YOU, Anti-Nowhere League, WXYZ ABCD 6
- 6 8 SUMMER OF '81, Violators, No Future 01 19
- 7 6 SHIPBUILDING, Robert Wyatt, Rough Trade RT 115(T)
- 8 2 THE OTHER SIDE OF LOVE, Yazoo, Mute YAZ 002(T)
- 9 7 GIVE ME FIRE, GBH, Clay CLAY 16(P)
- 10 17 MORE THAN A DREAM, Farmers Boys, Backs NCH 003
- 11 12 ALL ABOUT YOU, Thomas Leer, Cherry Red (12)CHERRY 52
- 12 9 EASTWORLD, Theatre Of Hate, Burning Rome BRR 4(T)
- 13 14 CHINESE TAKEAWAY, Adicts, Razor RZS 101
- 14 19 BELA LUGOSI'S DEAD, Bauhaus, Small Wonder WEENY 2
- 15 20 GOVERNMENT POLICY (EP), Expelled, Riot City RIOT 17
- 16 11 HOW DOES IT FEEL (TO BE THE MOTHER OF A THOUSAND DEAD), Crass, Crass 221984/6
- 17 24 BEASTS (EP), Sex Gang Children, Illuminated ILL 112
- 18 15 NEW BARBARIANS, Charlie Harper's Urban Dogs, Fallout FALL 008
- 19 23 ALICE, Sisters Of Mercy, Merciful Release MR 015
- 20 41 BABY BABY, Vibrators, Anagram ANA 4
- 21 18 SHAME AND SCANDAL, Clint Eastwood & General Saint, Greensleeves (12)DINK 3
- 22 13 RUSSIAN ROULETTE, Lords Of The New Church, Illegal ILSP 0033

- 23 48 NELLIE THE ELEPHANT, Toy Dolls, Volume VOL 3
- 24 16 DRUMBEAT FOR BABY, Weekend, Rough Trade RT 116(T)
- 25 29 'TILL THE END OF THE DAY, Cockney Rejects, AKA AKF 102
- 26 22 SHAKE UP THE CITY (EP), UK Subs, Abstract ABS 012
- 27 25 JUST A GIRL, Pale Fountains, Operation Twilight OPT 9
- 28 35 THAT'S WHAT GOOD FRIENDS ARE FOR, Brilliant, Limelight LIME 7001
- 29 — NO CONCERN, Mau Maus, Pax PAX 8
- 30 27 BABY TURNS BLUE, Virgin Prunes, Rough Trade RT 119(T)
- 31 26 INTO THE ABYSS, Sex Gang Children, Illuminated ILL 15
- 32 21 DRAG YOU OUT, Lurkers, Clay CLAY 17
- 33 30 LIVELY ARTS, Damned, Big Beat NS 80
- 34 33 MUTANT ROCK, Meteors, WXYZ ABCD 5
- 35 36 DON'T GO, Yazoo, Mute 7YAZ(12YAZ) 001
- 36 32 BURN 'EM DOWN, Abrasive Wheels, Riot City RIOT 16
- 37 — GROOVING IN GREEN, March Violets, Merciful Release MR 017
- 38 37 LEAVE IN SILENCE, Depeche Mode, Mute 7BONG(12BONG) 1
- 39 28 AGENTS OF CHANGE (EP), Blue Orchids, Rough Trade RT 117
- 40 47 CHRISTMAS BOP, Marc Bolan, Marc On Wax SBOLAN 12
- 41 40 STATE VIOLENCE/STATE CONTROL, Discharge, Clay CLAY 14
- 42 44 LOVE WILL TEAR US APART, Joy Division, Factory FAC 23
- 43 34 WOMAN IN DISGUISE, Angelic Upstarts, Anagram (12)ANA 3
- 44 46 THE LAST LAUGH (EP), Fits, Rondelet ROUND 30
- 45 38 KEEP ON RUNNING, Crux, No Future 01 18
- 46 31 DAY TRIPPER (EP), Wall, No Future 0221(7) (12)
- 47 39 BE PROUD BE LOUD (BE HEARD), Toyah, Safari SAFE 52
- 48 — TEDDY (RERECORDED), Apocalypso, Jamming! 12 CREATE 5
- 49 47 POLITICIANS AND MINISTERS (EP), Threats, Rondelet (12)ROUND 29
- 50 43 LIVE AT THE CENTRO IBERICO, Conflict, Xntrix XN 2001

# TOP 12 SINGLES TOP CASSETTES

- 1 STORY OF THE BLUES, Wah, External
- 2 BUFFALO GALS, Malcolm McLaren, Charisma
- 3 BEST YEARS OF OUR LIVES, Modern Romance, WEA
- 4 TIME (CLOCK OF THE HEART), Culture Club, Virgin
- 5 I FEEL LOVE, Donna Summer, Casablanca
- 6 ELECTRIC AVENUE, Eddy Grant, Ice
- 7 YOU CAN'T HURRY LOVE, Phil Collins, Virgin
- 8 MIND UP TONIGHT, Melba Moore, Capitol
- 9 STEPPIN' OUT, Joe Jackson, A&M
- 10 HOLD ME TIGHTER IN THE RAIN, Billy Griffin, CBS
- 11 OUR HOUSE, Madness, Stiff
- 12 YOUNG GUNS (GO FOR IT), Wham, Innervision
- 13 THE SMURF, Tyrone Brunson, Epic
- 14 FRIENDS, Shalamar, Solar
- 15 MAGIC'S WAND, Whodini, Jive
- 16 BEAT SURRENDER, Jam, Polydor
- 17 THE LOOK OF LOVE, ABC, Neutron
- 18 THE CHINESE WAY, Level 42, Polydor
- 19 HEAVY VIBES, Montana Sextet, Virgin
- 20 IN THE NAME OF LOVE, Sharon Redd, Prelude
- 21 WHAM RAP, Wham, Innervision
- 22 MY LOVE IS WAITING, Marvin Gaye, CBS
- 23 CHANGES, Imagination, R&B
- 24 HYMN, Ultravox, Chrysalis
- 25 WALKING ON SUNSHINE, Rockers Revenge, London

- 1 THE JOHN LENNON COLLECTION, John Lennon, Parlophone
- 2 RAIDERS OF THE POP CHARTS, Various, Ronco
- 3 THE SINGLES — FIRST 10 YEARS, Abba, Epic
- 4 RIO, Duran Duran, EMI
- 5 RICHARD CLAYDERMAN, Richard Clayderman, Decca
- 6 GREATEST HITS, Olivia Newton-John, EMI
- 7 HELLO I MUST BE GOING, Phil Collins, Virgin
- 8 HEARTBREAKER, Dionne Warwick, Arista
- 9 FRIENDS, Shalamar, Solar
- 10 THE KIDS FROM FAME, Various, BBC
- 11 DIANA ROSS, Diana Ross, K-Tel
- 12 COMPLETE MADNESS, Madness, Stiff
- 13 PEARLS II, Elkie Brooks, A&M
- 14 CHART HITS '82, Various, K-Tel
- 15 CACHARPAYA (PANPIPES OF THE ANDES), Incantation, Beggars Banquet
- 16 THE KIDS FROM FAME AGAIN, Kids From Fame, RCA
- 17 REFLECTIONS, Various, CBS
- 18 THE YOUTH OF TODAY, Musical Youth, MCA
- 19 20 GREATEST HITS, Beatles, Parlophone
- 20 KISSING TO BE CLEVER, Culture Club, Virgin
- 21 THE LEXICON OF LOVE, ABC, Neutron
- 22 BEST FRIENDS, Various, Impression
- 23 IN THE HEAT OF THE NIGHT, Imagination, R&B
- 24 GIVE ME YOUR HEART TONIGHT, Shakin' Stevens, Epic
- 25 VISIONS, Various, K-Tel
- 26 TOO RYE AY, Dexys Midnight Runners, Mercury
- 27 LIONEL RICHIE, Lionel Richie, Motown
- 28 20 GREATEST LOVE SONGS, Nat King Cole, Capitol
- 29 THE RISE & FALL, Madness, Stiff
- 30 QUARTET, Ultravox, Chrysalis

# Flashback

5

10

15

January 14, 1978

- 1 MULL OF KINTYRE, Wings
- 2 FLORAL DANCE, The Brighthouse and Restrack Brass Band
- 3 LOVE'S UNKIND, Donna Summer
- 4 IT'S A HEARTACHE, Bonnie Tyler
- 5 DON'T IT MAKE MY BROWN EYES BLUE, Crystal Gayle
- 6 DANCE DANCE DANCE, Chic
- 7 HOW DEEP IS YOUR LOVE, The Bee Gees
- 8 LET'S HAVE A QUIET NIGHT IN, David Soul
- 9 I WILL, Ruby Winters
- 10 I LOVE YOU, Donna Summer

January 13, 1973

- 1 LONG HAired LOVER FROM LIVERPOOL, Little Jimmy Osmond
- 2 THE JEAN GENIE, David Bowie
- 3 SOLID GOLD EASY ACTION, T Rex
- 4 CRAZY HORSES, The Osmonds
- 5 HI HI HI/C. MOON, Wings
- 6 BALL PARK INCIDENT, Wizzard
- 7 YOU'RE SO VAIN, Carly Simon
- 8 BIG SEVEN, Judge Dread
- 9 GUDBUY T'JANE, Slade
- 10 ALWAYS ON MY MIND, Elvis Presley

January 13, 1968

- 1 HELLO, GOODBYE, The Beatles
- 2 MAGICAL MYSTERY TOUR, The Beatles
- 3 WALK AWAY RENEE, The Four Tops
- 4 BALLAD OF BONNIE AND CLYDE, Georgie Fame
- 5 DAYDREAM BELIEVER, The Monkees
- 6 THANK U VERY MUCH, The Scaffold
- 7 I'M COMING HOME, Tom Jones
- 8 THE WHOLE WORLD STOPPED LOVING, Val Doonican
- 9 KITES, Simon Dupree
- 10 HERE WE GO ROUND THE MULBERRY BUSH, Traffic

## DISCO

- 1 1 HEAVY VIBES/CLUB MIX, Montana Sextet, Virgin 12in
- 2 2 BE MINE TONIGHT/WHAT HAVE YOU GOT TO LOSE/AND YOU KNOW THAT, Jammers, Salsoul 12in
- 3 7 THE SMURF, Tyrone Brunson, Epic 12in
- 4 4 IN AND OUT, Willie Hutch, Motown 12in
- 5 6 SOUL MAKOSSA, Nairobi, London 12in
- 6 10 JUST KEEP ON WALKING, Rod, US Prelude 12in
- 7 3 GROOVIN' (THAT'S WHAT WE'RE DOIN'), The SOS Band, Tabu LP
- 8 5 JAZZY RHYTHM, Michelle Wallace, System 12in
- 9 14 HOLD ME TIGHTER IN THE RAIN, Billy Griffin, CBS 12in
- 10 12 LOOPZILLA, George Clinton, Capitol 12in
- 11 9 SEXUAL HEALING, Marvin Gaye, CBS 12in
- 12 11 THRILLER/BILLIE JEAN/WANNA BE STARTIN' SOMETHIN'/BABY BE MINE, Michael Jackson, Epic LP
- 13 19 LAST NIGHT A DJ SAVED MY LIFE, Indeeep, US Sound Of New York 12in
- 14 13 BUFFALO GIRLS (SCRATCH), Malcolm McLaren, Charisma 12in
- 15 8 E.T. BOOGIE, Extra T's, US Sunnyview 12in
- 16 17 FRIENDS, Shalamar, Solar 12in
- 17 15 KEEP THE FIRE BURNING, Gwen McCrae, Atlantic 12in/remix
- 18 18 MAGIC'S WAND, Whodini, Jive 12in
- 19 20 REACH UP, Toney Lee, US Radar 12in
- 20 24 SUPER DUPER (LOVIN'), Masurati & Huey Harris, US Lioness Ltd 12in
- 21 16 CAN YOU DIG IT/BRAZILIAN MEMORIES/THE BEST IS YET TO COME, Grover Washington Jr., US Elektra LP
- 22 21 HIGH HOPES, The SOS Band, Tabu 12in
- 23 25 YOUNG GUNS (GO FOR IT), Wham!, Inner Vision 12in
- 24 54 CHANGES, Imagination, R&B 12in
- 25 39 LET LOVE SHINE/WON'T YOU BE MINE/LET'S CELEBRATE (REMIX), New York Sky, Epic Streetwave 12in
- 26 28 I'LL BE THERE/PARADISE/YOU CAN'T TAKE MY LOVE/I KNEW IT COULDN'T HAPPEN, Stanley Turrentine, Elektra LP
- 27 30 SUCH A FEELING, Aurra, US Salsoul 12in
- 28 35 DO IT ANYWAY YOU WANNA, Cashmere, US Philly World 12in
- 29 23 A.M., First Light, Oval 12in
- 30 40 CREME DE CREME/INSTRUMENTAL, William DeVaughn, Excaliber 12in
- 31 26 NUNK, Warp 9, Arista 12in
- 32 49 MY LOVE IS WAITING, Marvin Gaye, CBS 12in
- 33 32 STEP IN THE LIGHT/YOUNG FREE AND SINGLE, Sunfire, US Warner Bros LP
- 34 52 FOOL FOR LOVE/THE JUNGLE STOMP, Prince Charles, US MJS 12in
- 35 38 CAN'T GET ENOUGH/PUT IT IN A MAGAZINE, Sonny Charles, US HighRise LP
- 36 48 RIDE ON THE RHYTHM, Mahogany, US West End 12in
- 37 29 LIFE IS SOMETHING SPECIAL/SPECIAL EDITION, New York City Peech Boys, US Island 12in
- 38 27 YOU'VE SAID ENOUGH, Central Line, Mercury 12in
- 39 22 FAST MONEY, Roy Ayers, US Uno Melodic 12in
- 40 31 I'LL BE GONE/DO YOU LIKE IT ... (GIRL)/FRIDAY NITES, Slave, US Cotillion LP
- 41 37 BACK TO LOVE/SHAME, Evelyn King, RCA 12in
- 42 36 SHE'S JUST A GROUPIE, Bobby Nunn, Motown 12in promo/US LP
- 43 — LOVE DON'T COME EASY, New Jersey Connection, Nite Life 12in
- 44 68 LET'S STAY TOGETHER/CHARLIE'S BACKBEAT, Bobby M, Gordy 12in
- 45 57 HUEVO DANCING, Fresh Face, US Catawba 12in
- 46 66 FEELIN' HOT (INSTRUMENTAL), Futura, US Reelin' & Rockin 12in
- 47 34 NATURE BOY/UK REMIX, Central Line, Mercury 12in
- 48 — UP ON THE HILL (MT. U)/INSTRUMENTAL, Trammis, US Venture 12in
- 49 53 I FEEL LOVE — MEGA MIX, Donna Summer, Casablanca 12in
- 50 44 POP QUIZ/PAPA WAS A ROLLIN' STONE/CAMOUFLAGE/CALL ME/NOBODY KNOWS/SOARING, Bill Wolfert, US Constellation LP
- 51 58 MAGIC IN THE MOONLIGHT, Detroit Spinners, Atlantic 12in
- 52 61 I'D LIKE TO (INSTRUMENTAL), Feel, US Sutra 12in
- 53 72 BE MINE TONIGHT (REMIX)/INSTRUMENTAL, Jammers, US Salsoul 12in
- 54 33 PLAY AT YOUR OWN RISK, Planet Patrol, 21 Records 12in
- 55 62 MS. FINE BROWN FAME, Syl Johnson, Epic 12in
- 56 — LOVE IS A GAME/YOU AIN'T BEEN LOVED, Harry Ray, US Sugarhill LP
- 57 46 HI DE HI, HI DE HO, Kool & The Gang, De-Lite 12in
- 58 60 IN THE NAME OF LOVE/CAN YOU HANDLE IT (REMIX), Sharon Redd, Prelude 12in
- 59 42 I WANNA KNOW/IT KEEPS ME COMING BACK, Rocket, Virgin 12in
- 60 43 GIVE ME (DUB VERSION)(REMIX), I Level, US Epic 12in
- 61 74 ATOMIC DOG/MAN'S BEST FRIEND, George Clinton, Capitol LP
- 62 55 HAVEN'T BEEN FUNKED ENOUGH, Ex Tras, Excellent 12in
- 63 75 I'LL BE AROUND, Detroit Spinners, Atlantic 12in
- 64 71 FUNKACISE, The Funkacise Gang, US GRP 12in
- 65 51 STREET SOUND, Antoniou, Elite 12in
- 66 50 CHANCE TO DANCE, Wreckin' Crew, US Erect 12in
- 67 63 TURN ON SOME MUSIC/MIDNIGHT LADY/THIRD WORLD GIRL/JOY, Marvin Gaye, CBS LP
- 68 64 TRULY, Lionel Richie, Motown 12in
- 69 79 YOU GOT SOMETHING SPECIAL, Lemelle, US Leviticus 12in
- 70 41 GIRL I LIKE THE WAY THAT YOU MOVE, Stone, Carrere 12in
- 71 — MESSAGE II (SURVIVAL), Melle Mel & Duke Bootee, Sugarhill 12in
- 72 67 HOLDING ON FOR LOVE/IT'S YOUR LOVE, Cargo, EMI Zonophone 12in
- 73 — DANCIN' ALL NIGHT, Master Jam, US 2nd To None Records 12in
- 74 — HIP HOP BE BOP (DON'T STOP), Man Parrish, US Imports/12 12in
- 75 — YOU CAN DO IT/INSTRUMENTAL, Vaughan Mason/Butch Dayo, US Salsoul 12in
- 76 — SPACE IS THE PLACE/INSTRUMENTAL, Jonzun Crew, US Tommy Boy 12in
- 77 59 D.M.S.R./1999, Prince, US Warner Bros LP
- 78 — THE PREACHER/ASPHALT GARDENS, George Howard, US Palo Alto Jazz LP
- 79 47 THE BEAT GOES ON, Orbit, Canadian Quality RFC 12in
- 80 — GIMME THE FUNK, Charades, US Brunswick 12in
- 81 — COOL DOWN THE PACE, Gregory Isaacs, Island 12in remix
- 82 81 KNOCKOUT, Margie Joseph, US HCRC 12in/remix
- 83 — BLADERUNNER (VERSION), Morrissey Mullen, Beggars Banquet 12in
- 84 — MIRDA ROCK, Reggie Griffin & Technofunk, US Sweet Mountain 12in
- 85 73 EASTERN PALACE/RAPPERS MIX, Risan, Saffron 12in

## NIGHTCLUB

- 1 1 YOUNG GUNS (GO FOR IT), Wham, Inner Vision 12in
- 2 2 BUFFALO GALS, Malcolm McLaren & The World's Famous Supreme Team, Charisma 12in
- 3 4 TIME (CLOCK OF THE HEART), Culture Club, Virgin 12in
- 4 3 MIRROR MAN, Human League, Virgin 12in



- 5 7 I FEEL LOVE — MEGA MIX, Donna Summer, Casablanca 12in
- 6 11 BEST YEARS OF OUR LIVES, Modern Romance, WEA 12in
- 7 6 FRIENDS, Shalamar, Solar 12in
- 8 8 LIVING ON THE CEILING, Blancmange, London 12in
- 9 5 (SEXUAL) HEALING, Marvin Gaye, CBS 12in
- 10 10 HI DE HI, HI DE HO, Kool & The Gang, De-Lite 12in
- 11 9 IN AND OUT, Willie Hutch, Motown 12in
- 12 22 YOU CAN'T HURRY LOVE, Phil Collins, Virgin 12in
- 13 15 THE LOOK OF LOVE, ABC, Neutron 12in
- 14 14 WISHING, A Flock Of Seagulls, Jive 12in
- 15 13 TRULY, Lionel Richie, Motown 12in
- 16 21 THE OTHER SIDE OF LOVE, Yazoo, Mute 12in
- 17 16 MAD WORLD, Tears For Fears, Mercury 12in
- 18 18 CHANGES, Imagination, R&B 12in
- 19 17 HEAVY VIBES, Montana Sextet, Virgin 12in
- 20 12 I DON'T WANNA DANCE, Eddy Grant, Ice 12in
- 21 31 MAGIC'S WAND, Whodini, Jive 12in
- 22 — DEAR ADDY (REMIX), Kid Creole & The Coconuts, Ze 12in
- 23 — LOOPZILLA, George Clinton, Capitol 12in
- 24 27 E.T. BOOGIE, Extra T's, US Sunnyview 12in
- 25 30 THRILLER, Michael Jackson, Epic LP
- 26 29 IN THE NAME OF LOVE, Sharon Redd, Prelude 12in
- 27 19 KEEP THE FIRE BURNING, Gwen McCrae, Atlantic 12in
- 28 26 CHRISTMAS RAPPING, Dizzy Heights, Polydor 12in
- 29 25 OOH LA LA LA (LET'S GO DANCIN'), Kool & The Gang, De-Lite 12in
- 30 20 DO IT TO THE MUSIC, Raw Silk, KR 12in
- 31 24 SITUATION (REMIX), Yazoo, US Sire 12in
- 32 28 RIO, Duran Duran, EMI 12in
- 33 — LET'S GET THIS STRAIGHT (FROM THE START), Dexys Midnight Runners, Mercury 12in
- 34 40 TALK TALK, Talk Talk, EMI 12in
- 35 23 NEVER GIVE YOU UP, Sharon Redd, Prelude 12in
- 36 — JAZZY RHYTHM, Michelle Wallace, System 12in
- 37 — THE SMURF, Tyrone Brunson, Epic 12in
- 38 — DO YOU REALLY WANT TO HURT ME, Culture Club, Virgin 12in
- 39 — WHERE THE HEART IS, Soft Cell, Some Bizzare 12in
- 40 39 OUR HOUSE, Madness, Stiff 12in

## BOYS TOWN DISCO

- 1 1 IT'S RAINING MEN, Weather Girls, CBS 12in
- 2 3 SHE HAS A WAY, Bobby "O", US "O" 12in
- 3 4 I FEEL LOVE — MEGA MIX, Donna Summer, Casablanca 12in
- 4 2 IN THE NAME OF LOVE (REMIX), Sharon Redd, Canadian Prelude 12in
- 5 6 MIND WARP/TECH-NO-LOGICAL WORLD, Patrick Cowley, US Megatone LP
- 6 8 DON'T STOP/BE WITH YOU, Sylvester, US Megatone LP
- 7 9 SHOOT YOUR SHOT, Divine, Canadian Black Sun 12in
- 8 5 MEDLEY: I'M NOT IN LOVE, Scheme Payne, Record Shack 12in
- 9 7 DIRTY TALK (USA CONNECTION), Klein & MBO, TMT 12in
- 10 11 THUNDER & LIGHTNING, Riskus, Dutch Polydor 12in
- 11 10 MAGIC'S WAND, Whodini, Jive 12in
- 12 14 WORK ME OVER/I WILL FOLLOW HIM, Claudja Barry, Canadian Lollipop 12in
- 13 17 FANTASY, Hotline, Italian II Disc 12in
- 14 19 YOU ARE A DANGER, Gary Low, Canadian Quality 12in
- 15 16 THE OTHER SIDE OF LOVE, Yazoo, Mute 12in
- 16 20 SITUATION (REMIX), Yazoo, US Sire 12in
- 17 13 MIRROR MAN, Human League, Virgin 12in
- 18 24 NATIVE LOVE STEP BY STEP (UK REMIX), Divine, "O" 12in
- 19 21 CAN HE FIND ANOTHER, Double Discovery, US Polydor 12in
- 20 23 MAKE MY FEET WANNA DANCE, Motion, Canadian Tojo 12in
- 21 15 I'M SO HOT FOR YOU, Bobby "O", "O" 12in
- 22 12 KEEP THE FIRE BURNING, Gwen McCrae, Atlantic 12in/remix
- 23 26 COLLISION (REMIX), Sphinx, Italian System Music 12in
- 24 27 HEARTBEATS, Yarbrough & Peoples, US Total Experience 12in
- 25 28 DER AMBOSS (INSTRUMENTAL), Visage, German Polydor 12in promo
- 26 18 BUFFALO GALS (SCRATCH)/(TRAD. SQUARE), Malcolm McLaren, Charisma 12in
- 27 30 (YOU SAID) YOU'D GIMME SOME MORE, KC & The Sunshine Band, Epic 12in
- 28 — OVER AND OVER, Reggie Simms, Canadian PBI 12in
- 29 — TEQUILA, Bo Boss, US Emergency 12in
- 30 — THE LOOK OF LOVE (SCRATCH MIX), ABC, Neutron 12in

# DISCOS



**JAMES HAMILTON**  
at the controls

## ODDS 'N' BODS

**ROCKERS REVENGE'S** imminent adaptation of Jimmy Cliff's 'The Harder They Come' is immediately recognisable as them (on exclusive 114bpm acetate promo) but not as excitingly special as was 'Walking On Sunshine'... Piccadilly Radio's soul jock **Mike Shaft**, with support from Spin Inn Records' **Kevin Edwards** and the rest of the Manchester mafia, has launched a slightly skimpy (so far) but glossily printed magazine called — you'll never believe this — 'TCOB NOW', the first part being of course 'Taking Care Of Business', but are you ready for 'North Of Watford'? (details on 061-434 8362)... Showstoppers South Of France trip (to a fully equipped hotel and club site in the SW of France rather than at St Tropez) with **Chris Hill, Froggy, Tongy, Youngy, Collinsy, Jonesy** jocking is offered in two overlapping lengths, May 20-June 5 (£175)/May 27-June 5 (£150), full details from lovely **Kim** on 01-886 1426... Thames Valley DJ Association's big 'Shownite 83' is this Monday (17) at Hounslow's Red Lion Hotel 8pm-2am, £3 a ticket, with awards, video displays, the **Cold Hand Band** live and much more... 'Kibbitzing' **Joe Adelman** (Friend of the Stars) does one hour spots nightly except Friday at the revamped Studio Valbonne in Soho's Kingly Street, where a good lighting operator is needed... **Gary Oldis** (Aycliffe Bee-Jays) is desperate for a copy of **Paulette Reeves** 'Jazz Freak' — call Darlington 82134 anytime in the next 50 years after 10am!... Gillingham-based **John Clancy** (0634 53992) specializes in MoR work but can't find enough gigs, club work especially... Cleveland Area DJ Ass'n's new number is Middlesbrough 244700, c/o **Graham**

**Murray** of the Teesvalley Roadshow still... 'Be Mine Tonight' is the **Jammers'** biggest track, not as printed last week... 'I'll Be Around' hit in '72, as students of maths probably worked out... Capital's **David Rodigan** is having fun using snippets of 'Last Night A DJ Saved My Life' as carted stabs between reggae tracks... **Lenny Henry**, whose **Break Wind & Fire** and **Buck Cherry** were brilliant last Saturday, ate so much at the Ponderosa while appearing at Watford Baileys he couldn't move on stage!... I had just got to the words 'Steve Wright' while reading RM in the library at Capital Radio last week when I walked my favourite DJ with someone I didn't recognize: **Peter Young** was, by incredible coincidence, with Steve Wright himself — it turns out his crack about a vocabulary of ten words was aimed at all the imitators of **Roger Scott** rather than at **Reg himself!**... **Kev Hill** at a New Year's gig in Wanstead relayed **Big Ben** from my Capital four hour continuous party music show and immediately got sucked into the following mixes — it was 20 minutes before he could get back into his own records!... **Imagination's** Santa Claus outfits for their **Hammersmith** 'carol service' cost a cool £2,000 — they obviously don't shop at **Roger Squire's**... **Nigel Halkes** (Portishead) ensured a namecheck by sending me the first Christmas card of 1983 — but would have rated a mention anyway for info-ing that one Bristol DJ had to return 'Buffalo Gals' — because it was scratched!... **SCRATCH ON!**

## BREAKERS

**BUBBLING UNDER** the Disco 85 are **Tyrone Davis** 'Are You Serious' (US HighRise 7in), **RJ's** Latest Arrival 'Stay With Me' (US Zoo York 12in), **Gwen McCrae** 'Doin' It' (Atlantic LP), **Sandy Kerr** 'Thug Rock' (US Catawba 12in), **Grandmaster Flash** 'Scorpio' (Sugarhill 12in), **Northend** 'Tee's Happy' (StreetSounds LP), **Earth Wind & Fire** 'Fall In Love With Me' (US Columbia 7in), **Mike & Brenda Sutton** 'Don't Let Go Of Me' (Silvertown 12in), **Kabbala** 'Voltan Dance' / 'Ashewo Ara' (Red Flame 12in), **Azymuth** 'Indian Pepper' / 'Club Morocco' (Milestone LP), **Dr Jeckyll & Mr Hyde** 'The Challenge' (US Profile 12in), **Imagination** 'Heart 'N Soul' (R&B LP), **C-Bank** 'One More Shot' (Canadian Next Plateau 12in), **Tony Tuff** 'You'll Never Find' (Grove Music 12in), **Quadrant Six** 'Body Mechanic' (US Atlantic RFC 12in).

## HOT VINYL

**THE TRAMMPS:** 'Up On The Hill (Mt. U)' (US Venture VD-5024) What a monster! Driven by an incredibly powerful sparse bass and simple clapping 116bpm 12in beat, the guys soulfully chuckle, rasp, wail and ramble on about 'Mount You', with an equally impressive bass emphasizing instrumental flip.

**THE GALAXY-TU ORCHESTRA:** 'Always And Forever' (US Moonglow MGW 107) I nearly got writer's cramp from giving out the details last Saturday at Gullivers while playing this fabulously 'yukky' 51-Obpm 12in knee trembler, an instrumental chix chorused version of Heatwave's classic smoocher overlaid with a gorgeously corny 'wedding vows' rap by Rosko — not the Emperor, but the veteran US jock whose schtick always was heavy mysticism — the flip being the same again with a 'Desiderata' rap.

**JONNY CHINGAS:** 'Phone Home' (US Columbia 44-03480) Another superior 'E.T.'-er, starting atmospherically with night-time sounds of the forest before naggingly pitched jazzy synth and 117 1/2bpm 12in rhythm box beats weave through 'phone home' groans, soft bursts of vocal, and acid guitar, all building an extremely unusual subtle intensity that's gonna be huge once it's been heard a few times (instrumental flip).

**BOBBY M:** 'Let's Stay Together' (Glory TMGT 1288) Lovely faithful 101bpm 12in revival of Al Green's smoocher by white saxist **Bobby Militello** with superb soulfully aching vocal by **Jean Carn**, flipped by Bobby's instrumental jazz flute tootled 117bpm 'Charlie's Backbeat'.

**MEZZOFORTE:** 'Garden Party' (Steinar STE 1205) Rather strong return by the Icelandic jazzers, a doodlingly introed then brassily snapping chunkily lurching 0-117 1/2bpm 12in jazz-funk instrumental driver, flipped by the possibly even more exciting episodic smoothly stomping 123bpm 'Funk Suite No. 1'. Recommended.

**CENTRAL LINE:** 'Nature Boy' (Mercury MEX 131) Oh dear — the new UK-only A-side 'Full Version' has been ruined by a mood destroying overly busy intro before finally settling into the interestingly backed but more suitably tranquil (and now redubbed) 115bpm vocal section which was so impressive in its entirety on the US version — however, this far better less gimmicky 115 1/2bpm US original (oddly here as '83 Mix') is on 3-track 12in flip, along with an unnecessary repeat of 'You've Said Enough' instead of the anticipated instrumental.

**ANGELA BOFILL:** 'Ain't Nothing Like The Real Thing' (LP 'Too Tough' US Arista AL 9616) **Narada Michael Walden** has found a far more rewardingly pliable 'little girl' voice than **Stacy Lattisaw's** to produce (on one side, Angela doing the other herself), the 119bpm title track jolter being very Stacy while the real standout is this gorgeous **Boz Scaggs-**

duetted 94bpm revival of **Marvin & Tammi's** classic, most other tracks being delicate slowies although her own 'Is This A Dream' is a mildly strutting 111bpm jigger.

**CHARADES:** 'Gimme The Funk' (US Brunswick D 224) Excellent unpretentious straight ahead ever rolling 113-114-115bpm 12in creamy funk chanter, instrumental flip, all so simple and oh so right.

**THE GAP BAND:** 'Outstanding' (US Total Experience TED 704) Flipped by an instrumental version and the sinuous 93bpm P'funk 'Talkin' Back', this remixed nagging slow 99bpm 12in jiggly jogging groove from 'Gap Band IV' now really gets to you as the guys weave in gospel derived style over the soulfully dragging (old-style Yarbrough & Peoples-ish) rhythm. Woo!

**EARTH WIND & FIRE:** 'Fall In Love With Me' (US Columbia 38-03375) Serviceable if less than sensational, totally typical shrill 117bpm 7in strutter, out ahead of their 'Powerlight' album.

**MELBA MOORE:** 'Mind Up Tonight' (Capitol 12CL 272) More of that mind numbing Paul Lawrence Jones III-produced 116bpm 'shopgirl' beat, indistinguishable from **Evelyn King**, on 4-track 12in with an instrumental version, the slow 'The Other Side Of The Rainbow' and older 'Piece Of The Rock'.

**ULTIMATE CHOICE:** 'My Body's Hot (Pts I/II)' (US Heat HS 2010) Nicely amateurish 'down home' label design for a good funkily burbling 117bpm 7in jiggler which annoyingly fades sides out/in on a really great sax break — look out in case there's a 12in too.

**MELLE MEL & DUKE BOOTEE:** 'Message II (Survival)' (Sugarhill SHL 119) Two of the Furious Five rabbit on about how "only the strong can survive" over a jittery 125bpm 12in electronic beat (instrumental flip), good with **Soul Sonic Patrol** orbiters, in similar vocal style to but nowhere as incisive as 'The Message'.

**STONE:** 'Girl I Like The Way That You Move' (Carrere CART 261) Ludicrously over-late UK release for this oddly bubbling, thudding and wukka-wukking intense vibes tinkled 121-122-121-122bpm 12in ever circling groove (dub mix instrumental flip), which sounds superb but always was a bit specialist dancefloor-wise.

**DIRE STRAITS:** 'Twisting By The Pool' (Vertigo DSTR 212) Vintage lick filled fabulous 181bpm twist tempo rock 'n roller on 3-track 'Extended Danc' EP 'lay' 12in with similarly styled 176-0bpm 'Two Young Lovers' and 151-147bpm 'If I Had You', great for mobiles.

**DWAYNE OMARR:** 'This Party's Jam Packed' (US Survivor SUD-132) Slightly low key synth burbled 111bpm 12in vocoder rapper over party noises, with some human voices but basically a subduedly effective electro funkier

continued page 28

# CENTRAL LINE

# nature boy



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phonogram

# DISCOS

from page 27

rather than electrophonic phunk), in two differently introed versions which'll need careful mixing to work well.

**AFRIKA BAMBAATAA & SOULSONIC FORCE:** 'Looking For The Perfect Beat' (US Tommy Boy TB-831) Despite some good scratching effects this messy 119bpm 12in jitterer disappoints as it's far too tricky and bitsy for dancers to get into (eg: the floor evaporates!).

**THE ADC BAND:** 'Hot Legs' (US UHuR International UH 12-01) Co-produced in Atlanta by John Abbey, this fun filled frisky 118bpm 12in funky high stepper has vocoder answering the lead fella's drooling salacious "tenderloin US DA certified" remarks about ladies' legs, while the 103-102-101-100bpm 'Show Stopper' flip really grooves nicely in a very subtle way with drifting tinkly piano.

**SWEET ECSTASY:** 'Jam Party' (Canadian Pegasus MMP 0082) Jaunty 115bpm 12in rapper with guys and gals very much like a funkier Wham 'Young Guns', in fact the alternative flipside version of the straighter chix warbled 'Pull Our Love Together'.

**LACE:** 'Can't Play Around' (US Atlantic RFC 0-89927) Larry Levan-mixed grown-you girlie group squawked 0-111-112-111-113bpm 12in weaver becomes quite catchy the more you hear it, with nice little twiddly bits and simple synth, and a good 111-112-114bpm instrumental flip which has been helping sell it.

**ELOISE LAWS:** 'I've Got The Rhythm, You've Got The Blues' (LP 'All In Time' US Capitol ST-12252) Incredibly sweetly sung airy jaunty 118-119bpm little tripper, real grower (do try it - it's a joy), the rest of the family affair being more brittle and best for home listening.

**GEORGE HOWARD:** 'The Preacher' (LP 'Asphalt Gardens' US Palo Alto Jazz PA 8035) Locksmith's soprano saxist has an immediately acclaimed jazz-funk set, most obvious dance stand-out being this sprightly 122-123bpm tootler set in a classic mould.

**KABBALA:** 'Ashewo Ara' (Red Flame RF 1211) Osibisa-like Ghanaian criss-cross rhythms, this slow chanting introed complex subtle 117bpm 12in instrumental being beautifully arranged although the more obviously rhythmic 125bpm B-side 'Voltan Dance' will be easier to use.

**MIKE & BRENDA SUTTON:** 'Don't Let Go Of Me (Grip My Hips And Move Me)' (Silvertown STST 1, via IDS) Drastically overdue UK release for the Shep Pettibone mixed tunefully bounding

119-118bpm 12in sharp smacker with an ear-bending freakily phased - or, with hindsight, is it scratched? - passage making great sensual play of the song's subtitle.

**LANIER & CO:** 'After I Cry Tonight' (US Larc LP 81010) New label (looking like the old MoWest) hitting the US Black chart with this lovely achingly sung soul drenched Jerry Butler-ish 38/76-77bpm 7in slowie.

**HARRY RAY:** 'Love Is A Game' (LP 'It's Good To Be Home' US Sugarhill SH 269) Nice set of sugary sweet slowies, some harking very obviously back to his days as lead singer with the Moments (and more recently of course, Ray, Goodman & Brown), most contemporary in feel being this breathy 113-114bpm swayer and the lushly rolling slower 96bpm 'You Ain't Been Loved'.

**TONY TUFF:** 'You'll Never Find' (Grove Music IPR 2058, via Island) Nice friendly mellow 86bpm 12in lovers rock adaptation of Lou Rawls' 'You'll Never Find Another Love Like Mine'.

**AURRA:** 'Such A Feeling' (US Salsoul SG 387) Shep Pettibone-mixed bassily booming rather monotonous ever rolling 111bpm 12in chunderer with few chick/chap wailed peaks and little excitement, which hasn't stopped its immediate (though I suspect short lived) acceptance, Parts 2 & 3 being airier mixes.

**SLAVE:** 'Visions Of The Lite' (US Cotillion 90024-1) Sinuous sublaty rather than blazing excitement has always been Slave's forte, but, now minus Steve Arrington, they badly need some excitement injected here as slick sinuosity alone can be kinda dull. Such cuts as the 120-122-120-122-120bpm 'Do You Like It... (Giri)', 106-107bpm 'I'll Be Gone', 0-108bpm 'Intro (Come To Blow Ya Mind)', 111-112bpm 'Friday Nites' (other include the 0-116-117-118-119bpm 'Be My Babe', 118bpm 'Visions', 125-129-0-126bpm 'Sweet Thang') are evidently getting response but I cannot really believe the mailing list serviced set is as big on the floor as accumulated chart positions might suggest.

**KLEER:** 'Stonsee' (LP 'Get Ready' US Atlantic 80038-1) Far from their best though with individual tracks better than anything on the bigger selling Slave set, like this great drily humorous 107bpm funk rapper mainly spoken by a butch voiced "General Beauregard Stonsee" who wants to learn how to become a disc jockey, and the delicate lovely lush slow 0-33-67bpm 'Say You'll Stay', admittedly a lot less remarkable being the ponderous 106bpm title track, acappella started jerky 122bpm 'She Said She Loves Me', snapping 122bpm 'Pritty Things', subdued 110bpm 'Your Love Is What I Need', frantic 142bpm 'Slidin' & Glidin'.

**THE FUNKACISE GANG:** 'Funkacise' (US GRP GRP-T-4001) Tom Browne and the GRP All-Stars team up for a possibly slightly corny but good 'Funkin' for Jamaica'-mixing 114bpm 12in rap variation on 'Work That Body', the instrumental flip really needing the lyrics

to stand up strongly.

**MAURICE STARR:** 'You And Me' (US Catawba CA 6000) Chunkily fidgeting 112-115(break)-114bpm 12in lurcher uses Al Green vocal tricks and a Slave/Aurra feel, changing gear into a very nice instrumental central section for some fine tootling sax.

**VAUGHAN MASON featuring BUTCH DAYO:** 'You Can Do It' (US Salsoul SG 386) Good enough natured easily swinging 114 (intro)-116-117-115-117-116-117bpm 12in "get up" semi-rapper revolving around splurging synth chords and clapping beat, with two vocal versions and a mildly fiercer instrumental.

**GRANDMASTER FLASH & THE FURIOUS FIVE:** 'It's A Shame (Mt. Airy Groove)' (Sugarhill SHL 118) Scratching and rapping Detroit Spinners/Pieces Of A Dream combining 0-107bpm 12in jolter, far better and much more timely than the completely vocodered electro jittering 122bpm 'Scorpio' A-side.

**VAN STRATOSPHERE:** 'You Remind Me' (US Venture VD-5023) Michael Jackson-ish oddly pitched youngster pleasantly whines and worries a lolling gentle 110bpm 12in shuffler which I like a lot but have yet to try out on dancers.

**FRANKIE SMITH:** 'Double Dutch II - The Rope' (US Frills Records FR-12004) Stone City Band-backed belated frisky 121-122-121-120bpm 12in continuation of the rope-skipping 'Double Dutch Bus' smash, with chirruping street kids between his exaggerated 'Trogodyte' vocalese (instrumental flip).

**THE JONZUN CREW:** 'Space Is The Place' (US Tommy Boy TB-828) Latest electronic instalment in the 125bpm 12in Soul Sonic Patrol orbiters' saga, a must for fans and great for mixing with the rest, with useful effects intros on both sides.

**QUADRANT SIX:** 'Body Mechanic' (US Atlantic RFC 0-89992) More of that 124bpm 12in electro stuff made especially for Soul Sonic Patrol orbiters, as good as any of 'em.

**KLEIN & MBO:** 'Wonderful' (US Atlantic 0-89896) Blandly busy 124bpm 12in electro skitterer with chirruping chix just about gets gritty enough (especially the instrumental) to be useful for Soul Sonic Patrol orbiting mixers, while the Boys Town gang and 'I Feel Love' fans will doubtless dig it.

**PETER BROWN:** 'Baby Gets High' (US RCA PD-13357) Jerkily bounding through smooth fast Michael Jackson-ish 122bpm 12in rattling galloper with a conga-type beat which surprisingly variesyncs perfectly into 'I Feel Love'.

**COCO DU JOUR:** 'Dancin' In The Darkness' (US Moonglow MG 106) Quietly grumbling synth and shifting beats back a sexily teasing lady before the superb mellow squealing saxophone swoops off into flight, on episodic 122-121-122-119-118bpm 12in, with a jazzier differently structured "original mix" but overall possibly more of a gay atmosphere.

**SYLVESTER:** 'All I Need' LP (US Megatone M-1005) The title track is an excellent deliberately paced jiggy 94bpm soul jogger, lost amidst a welter of zapping frantic gay gallopers like 'Don't Stop', 'Be With You' and 'Won't You Let Me Love You' (all at 130bpm), the 129bpm 'Do Ya Wanna Funk' hit, 116bpm 'Tell Me', 150bpm 'Hard Up'.

**RAYY SLYY:** 'Hey You (You Got To Give It Up)' (US Salsoul SG 382) Frankie

Beverly co-arranged but rather odd squeakily sorta Prince/Sylvester-style 122-123-125-120bpm 12in burbler, the lead voice lacking longer "instrumental" with nice sax break probably being best (if still dodgy) bet.

**FORREST:** 'Rock The Boat' (German Ariola Dance Records 600.710) Hues Corporation classic speeded up in usefully similar 114bpm 12in style to the Disco Connection update of 'Rock Your Baby', with flurrying percussion break and steady (though not quite 115bpm!) Linn Drums.

**YARBROUGH & PEOPLES:** 'Heartbeats' (US Total Experience TED 703) Odd atmospheric wardrums thudded laid back 0-117-118-119-118-117-118bpm 12in throber with briefly rapping mellow fellow before haunting chick and vocoder, disappointing as "disco" though getting gay support and so obviously in with pop chances.

**THE FLIRTS:** 'Passion' ('O') QUEL 3, via PRT) Steadily tripping repetitive Bobby 'O'-produced 119bpm 12in girlie group pop ditty, long a gay smash, here flip to the pure pop 148bpm 'Jukebox'.

**KC & THE SUNSHINE BAND:** ('You Said You'd Gimme Some More' (Epic EPC A13-2760) Gay/pop-aimed angrily buzzing densely textured 130bpm 12in chugger with catchy familiar rhythm pattern.

**SET THE TONE:** 'Let Loose' (Island 12WIP 6838) Francois Kevorkian mixed the intro 118-117-0bpm white boys funk 'Dance Sucker' A-side, but not this much more interesting freaky percussive sparse 128bpm 12in instrumental which could have 'Der Amboss'-type appeal.

**DIVINE:** 'Native Love Step By Step' ('O') QUEL 1, via PRT) Evidently UK-only special remix of the Bobby 'O'-produced synth pulsed 126bpm 12in monotonous gay rattler by an overweight drag queen.

**DON HENLEY:** 'Dirty Laundry' (Asylum E 8984) Eagles member's fabulous ominously chugging deliberate slow 98bpm 7in roller (about the gutter press) is a US Dance hit.

**TACO:** 'Puttin' On The Ritz' (RCA 284) Continental smash interesting blend of '30s vocal style, vocodered phrases, 98bpm 7in electronic backing, a bit of tapdancing and bursts of other similarly vintage songs before a stereo footsteps fade.

**DARRYL WAY:** 'Little Plum' (SNAT Records ECG 002) Good jaunty little fiddle 'n synth 0-107bpm 7in instrumental with Emerald Express flavour.

**KAJAGOOGOD:** 'Too Shy' (EMI 12BP 417) Slinkily progressing atmospheric moody slow mainly instrumental 107bpm 12in blend of electronic futurism and funky rhythm elements, ending in white boys vocal.

**THE MEMBERS:** 'Going West' (Genetic SP 1, via Island) Modern Romance-ish mainly instrumental brassy 122-121bpm rerun of the Gibson Bros/Village People-type rhythm, big in US discos, on 3-track 12in with the similar style rap rhythm 105bpm 'Boys Like Us (DJ Mix)' and storming 129bpm 'Chairman Of The Board'.

**CHEVI:** 'Ge Me More' (Sunburn SB-D 18, via Orbitone 01-965 8292) Fairly frantic happy 122bpm 12in calypso should be good with the right crowd.

**GEE SLOLEY:** 'I Like Your Loving' (Red Man RED 003) Richard 'Dimples' Fields' catchy oldie given an 85bpm 12in lovers rock reading best for its own market, with interesting longer vocal dub flip.

**MARCIA GRIFFITHS:** 'Untrue Love' (Intense INT 004) Pleasant 66-67-68bpm 12in lovers rock, with Nigger Kojak-credited 67bpm 'Come Inna Dis' flip which starts with Marcia before the man gets toasting.

**DENROY MORGAN:** 'Happy Feeling' (Becket BKSL 6, via PRT) Circuitously building ultimately infectious lazily lurching 0-111-112-113-114bpm 12in reggae-disco chugger with Marleyesque singing over chirruping chix, steel drums, fierce bits and more.

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BROS JOHNSON: funk, funk and more funk

**S**O WHAT did happen to the Brothers Johnson? Just a couple of years ago, they took 'Stomp' to the highest reaches of the charts and looked all set to go marching on as the Eighties' prime funk fashion.

What happened was the 'Winners' album, choc full of no hits at all, and now it's time to rebuild.

The trick: bring out a best-of backtracker, to remind 'em of how much you've achieved, and sneak in four new songs to show 'em you aren't finished yet. 'Blast! The Latest And The Greatest' is with us now, and its Yankee single, 'Welcome To The Club' is bounding up the blacklists (the soul charts, if you see what I mean) but showing no signs of crossing over.

Louis Johnson comes on the 'phone full of L.A. smiles and a line of patter that says hey, we never did a bum album, we've got no ground to make up. In other words, 'Winners' was a winner as far as the bruvvers were concerned. But our conversation included several thinly veiled references to its relative failure compared to 'Light Up The Night', its predecessor which featured 'Stomp'.

"It's really hard to try to compete with yourself after you've done a great album. Michael Jackson had 'Off The Wall' and now he's trying to follow it, it's really impossible. The best thing he could do is a 'greatest' album!"

Johnson acknowledges, too, that

# BROTHERS ROCK

the last LP was something of a departure from their well established form.

"We wanted to expand ourselves, we were tired of funk, funk is easy to do. So we talked to the executives at the record company and said 'This is not a funky album, it's a rock 'n' roll album' and they said 'OK'. But we learnt that people want us to play funk, we tried to do rock 'n' roll and people didn't respond in the way we thought they would."

**A**DMITTING A personal liking for Supertramp, Louis continued: "We should just stay in funk. One thing though, the 'Winners' album will become a collectors' item, because it's the only time you'll hear the Brothers Johnson rocking!"

Wasn't it a risky album to make? "I don't think of it as a risk because I have everything I want, a beautiful wife, nice children. I'm not money-oriented."

That beautiful wife, Valerie, is also Louis' writing partner.

"I've known her since sixth grade. Her and I are a team," he says. He rarely collaborates with his brother on songs. "George lives on the other side of the freeway. Even when we stayed in the same room we worked with different

people. It's better that way, we respect each other."

The Johnsons' godfather on much of their earlier success of course was the hit-man to end them all, Quincy Jones. 'Blast' is almost as much his compilation as theirs. But they haven't worked with him for some time and these four newies are again produced by the men themselves.

"The reason we split up was because he was so busy, we'd have had to wait two to three years before we could work with him again. But we're still friends and I'm real happy, I feel like Quincy, everything he taught me seems to have rubbed off, because 'Winners' did real good." (Ahem).

"We've been working indirectly, with Quincy, because we've been working on James Ingram's next album and he's producing it." Ingram, in case you have either a short memory or short sight that prevents you from checking album credits, was the voice on Jones' 'One Hundred Ways' and masterful 'Just Once' from 'The Dude' and

he's also on Patti Austin's current Stateside hit 'Baby Come To Me'.

Bearing in mind that we're looking back with the Brothers as well as forward just now, I asked Louis what his favourite BJ track was. He confounded me by listing one that hasn't even been released yet.

"Jazz is my bag, and I wrote a jazzy tune called 'Tokyo'. That'll be on the next album (due out in the not-too-faraway future). Other than that I think 'Caught Up', from the 'Winners' album, is my favourite. I like 'Strawberry Letter' and all the others too."

"I've got five new tunes ready, I wish you could hear them, it's going to be nothing but funk from now on. That's why I sound so relaxed, I'm just sitting here sipping wine and playing my songs." And with that, Louis Johnson says goodbye, takes another sip and replaces the receiver.

Hic. Click.

Paul Sexton



## SHY BOYS

**KAJAGOOGOO: music biz babes**

**F**OR FIVE fresh-faced fellows from Leighton Buzzard 1983 will mean treading very carefully through the minefield that confronts any new band with a strong visual image. The vibrantly named KajaGooGoo are well aware of the pitfalls: they've already been erroneously dubbed "the new Duran Duran" due to their involvement with Nick Rhodes, outspoken keyboardist of that parish.

He's co-produced the combo's first single "Too Shy" with Duran knob-twiddler Colin Thurston after helping to steer them towards an EMI deal six months ago.

Kaj guitarist Steve Askew begs to firmly and quickly state their case. "The thing that bugs me is that people might think we were a bunch of contrived noggins that'd come out of a record company to make money, and it's just not true. We just want to get some

credibility behind us in the public's eye — they don't realise we've been slogging at it for three years now!"

Nick Beggs, amenable blond bassist, couldn't agree more: "It's the old cliché, but it's true!" He's keen to put the Rhodesian contribution into perspective: "He's been a great help, he's given us advice, but hasn't rearranged the songs. He's made suggestions, and we appreciate his integrity but at the same time we must have ours — he's made it and we haven't."

Steve: "It's a difficult situation because of Nick's position — a lot of critics could think he's doing his arty bit on us. But it is really nice having someone like that who's so enthusiastic."

KajaGooGoo in their present form came about a year ago after Nick and Steve, along with Stuart Neale and Jez Strode, decided to stop "getting technical and experimental" and find a bold new frontman. Nick: "Then we saw this really arrogant ad and we thought either this guy is

bigheaded and rubbish or he's really good." Luckily he was the latter — his name Limahl, now their dynamic bare-footed vocalist.

**T**HEY'VE SKILFULLY managed to build up from support slot on the Fashion tour to an appearance on the Oxford Road Show and a P. Powell session to the January release of "Too Shy", a fresh and desperately catchy debut firmly in the electro-dance music vein. Nick claims contrarily that it's not their true direction, however. "I think we could write songs along a very wide band of styles between reggae, funk and electro pop — with a strong pop side of course. People like B. A. Robertson, who doesn't have a particular niche of writing to which he belongs, writes very different and varied songs. I think perhaps we might fall into that 'cos some of our stuff has been incredibly different."

Steve: "We're still incorporating

some weird electronic arrangements, though. It doesn't matter what we do — we have our style. Limahl has a very distinctive vocal and our synth and bass sounds are too."

Nick: "I think we'll probably get into more complicated things, not using synths so much."

A better indication of where they're heading might be given by their definition of Thomas Dolby as "an absolute genius" and Nick and Steve's considerable admiration for Bill Nelson, Kate Bush and "anyone who can really write songs."

Kaj were anxious not to come across as naive or "beanbakes" as Steve graphically put it, or as over-confident tykes: "We don't want to become egotistical. We're really enthusiastic and the way things are looking it couldn't be better." I confidently predict a healthy slice of British females going ga ga over Goo Goo soon soon.

BETTY PAGE

# Fangs but no fangs

## ROBIN SMITH fames the SLEEPING LIONS

**F**ORGET SOPHISTICATED synthesisers and drum machines, harps could be the next big thing say Sleeping Lions.

Statuesque Gaynor Sadler plays an electric harp on the band's debut single 'Wonderful You Are'.

"There are only two electric harps in the world and I own both of them," she says. "There's something about the noise of harp that reaches into people. It's a truly international instrument, you find them in a wide variety of cultures and the ancient Egyptians originated them."

Gaynor's harps were built by a mad Welsh inventor called Merlin. He's also made himself a pair of wings so that he could fly!

"The harp works like an amplified acoustic guitar and you fit pick ups to it," says Gaynor. "Originally we took the idea around to a lot of instrument manufacturers, but they wouldn't touch it. Merlin was the only one who had faith in the harp and it became an obsession with him."

"We've taken out a patent on the instrument and I'd love to see a load of kids playing harps. We never want to use synthesisers on our records."

Born in Wales, Gaynor took up the harp at the age of seven when she found one abandoned in the attic of an old vicarage. She has two degrees in music and she's even performed in front of Prince Charles. Her husband Tony is the bald headed member of the group and they met up while studying at college.

"Our music is very eclectic," he says. "It's mediaeval futurist music, there are elements of folk in it but that conjures up an awful picture of a band like Steeleye Span slinging through their noses."

Sleeping Lions have been together for around 18 months and the band also features Tony's brother Neil.

"We don't see ourselves as being part of any trend."



continues Tony. "We like to get an emotional feel in the music without being sloppy."

"The name Sleeping Lions means that we're a dark horse, a volcano ready to burst."

**B**EFORE Sleeping Lions Gaynor played harp on ABC's 'Lexicon Of Love' album and Tony was a successful arranger and producer, including Kelly Marie's number one single 'Feels Like I'm In Love'. All this is rather strange, considering that he was destined for a career in the army.

"All my family had been soldiers since the Crimean War," he says. "But I decided that music was the only worthwhile career I wanted to do. I did some army routines though, and it's no fun when you jump out of a helicopter and land up to your neck in crap."

Sleeping Lions are working on

their first album and apart from the famed electric harp it will also feature an instrument called an Anklung, made out of bamboo shoots. "It's a melodic percussive instrument," says Tony. "The album will have two moods; a sunny side with sweet tunes, and a darker side."

**S**LLEEPING Lions are also working on a spectacular video, set in the desolate landscape of a burnt out city after a holocaust. The band reckon their clothes are what survivors might wear after a nuclear war, or some other world catastrophe.

"You would get people who would want to go back to our technological level and some people who would want to go right back and be primitive," says Tony. "I'm concerned about what might happen in the future, but we're not a political band, we just

want people to join together and fight the evil that politicians foist upon us."

"Our dress is an attempt to get back to innocence. We call it 'après flash'. After all the expensive stuff worn by the New Romantics, we felt it was time for something different."

Gaynor likes to wear a scout shirt and an old pair of baggy trousers dating from 1945 while Tony favours a yellowish string vest.

"I like to think I'm one of the people who pioneered fashionable baldness," he says. "When my hair was first shaved off it was original to be totally bald. Traffic would stop and people would stare at me, but everybody's doing it now."

"I honestly find it very refreshing when I shave my head, although it gets a bit cold in winter."

# EVERY WITCH WAY BUT LOOSE

**R**OSE AND Jill of Strawberry Switchblade may look like Macbeth's weird witches but sisters they aren't. "We actually think we dress quite differently," complains Jill, "but other people still get the wrong name on the third meeting!"

Rose McDowall and Jill Bryson come from Glasgow and have known each other for years. They'd drifted apart when punk arrived in Scotland and brought together a lot of folks who normally wouldn't have met. They discovered a mutual love of polka dots and took it from there, growing together like a couple of hothouse plants.

"One of us will get an idea and the other will think 'That's great!' and share it. We go out shopping together. We have different shoe sizes, the rest we fight over — good-naturedly, of course. Most of our clothes we make — we even sew on our own dots!"

Rose remembers having a polka dot dress when she was wee and claims that, "everyone wears polka dots when they're six months old." Once the girls had polka dots everything just evolved. "If you get one idea, everything just seems to sprout from it."

Everything includes all kinds of accessories, from earrings that look like chandeliers to ribbons that are almost floor-length. Strawberry Switchblade have fertile heads like overgrown gardens and hair like Egyptian haystacks.

Rose comes from Darnley in Glasgow where, according to Jill, she is notorious. "Everybody in Darnley knows us now," she explains, "all the little kids talk to us and grannies keep jewellery for us. They'd look at us now if we didn't dress up. It'd be horrible if people did make a fuss. If you're dressing up all the time, the last thing you want is people bothering you."

The girls remember playing scary games in the local graveyard when wee; playing with caterpillars in hedge leaves, catching bumble bees and letting them go. Rose has a spider and feeds it flies. Jill lives in the centre of Glasgow and has cats that sit on her shoulders when she's cutting out material. Rose can't wait until she has lots of money and can afford to live in the Highlands. Jill just wants a garden, not a mountain or a loch. Like the weird sisters, the two seem to have sprung out of the dark mists of Celtic faery — a notion born out by their songs. Who'd have thought they come from the housing estates of Glasgow?

Witches always invent themselves. Why else would the Church have burned them but for their independence and knowledge of nature? After punk, Rose and Jill formed a group and began to learn guitar (not necessarily in that order). Their inspiration came from the softer songs of the Velvet Underground. As followers of Orange Juice, Aztec Camera and the rest will know, everyone in Glasgow has the Velvet's 'Banana' album on the coffee table.



STRAWBERRY SWITCHBLADE: where are the broomsticks then?

"We loved the slow songs because they're great to listen to in the dark with your eyes closed," says Rose. "We formed a group as an excuse to spend more money on clothes. At first we thought we'd just make a lot of noise but we got bored with that after three minutes and started learning a few chords on acoustic guitar..."

**S**TRAWBERRY Switchblade formed round the name, the invention of James Kirk. At first they were a four piece, all women. Rose and Jill liked the protection of bass and drums behind them but soon grew tired of the rhythm section's tendency to reduce all their songs to the same tempo. A duo was born! "We only play slow songs," says Jill.

"That's all we can play. People tend to stare with their mouths open. At some places we're just an

interruption to the disco. We prefer being heckled to being stared at but the best place we've played was a small coffee house in Glasgow. No one chattered! It was a lot more pleasant than going to rock clubs. Neither of us have enjoyed going to live gigs for a long time..."

Despite their naivete, Rose and Jill have canny wits and soon learnt to deal with difficult audiences. They've recently completed a support slot with Orange Juice and a couple of sessions with Radio One.

Signed to Zoo publishing, they're learning to deal with the excited sniffings of major record companies. "We don't want to release a single too early and have people asking 'Who were those funny girls?' in a year's time," explains Jill. "We don't have a very wide knowledge of music — I don't even have a record player. Right now we want to get a few more

songs behind us and practise some more."

Next year we'll be hearing a lot of Strawberry Switchblade's quietly haunting songs, folk ballads on the eerie side of twee. Meanwhile the girls are concerned to convey the right impression.

"People expect us to sound punky because of the make-up so we try to smile a lot to reassure them: we're lovely people, really. The people who hear our music tend to describe it as 'lovely or nice or beautiful' rather than 'great'. Everybody can be great — not everybody can be lovely. Our main problem is the ribbons falling onto the guitar strings while we're playing. We need a ribbon roadie and someone who'll iron our clothes before we go onstage. Oh, and someone to tune the guitars..."

by MARK COOPER

# SMURFY'S LORE

**S**MURFING IS like surfing, but you do it on land, says Tyrone Brunson, the man with the instrumental hit of the moment and the first guy to mention the little people since Father Abraham.

Smurfing is the dance they're all doing in the States and they're all doing it to Brunson's records, even though there are one or two rival versions. "I haven't even heard 'em," says Tyrone, speaking from Philadelphia. "The smurfing thing reminds me of the old beach syndrome, when you used to have beach parties. It's turned into a vibe in general, it's smurfology, there's so many ways to take it."

So here's a little Brunsonology: he's a Washington man thru and thru (their spelling) and he's had several years of band practice already, all around the DC map. "I played with Root Boy Slim and the Sex Change Band, y'ever heard of Root Boy? I've done all sorts of music, but I've been getting my own thing together, building up to it for about the last three, four years."

Mrs Brunson's boy owes something to her for his kick-start into the business, for 'twas she that

sowed the seed of enthusiasm in her son for things musical. "My mother used to take me down to the Howard Theatre to see acts like James Brown, and I was fascinated by people beating and blowing these strange instruments. So I started playing drums at the age of about five or six, and I guess I started with my first band when I was about 11 or 12."

These days TB plays at being Mr Bassman too, and sings as well. In fact, 'The Smurf' is the only instrumental on his first album, called 'Sticky Situations' and about to hit the States streets, with songs written by Brunson and the author of the 45, Otis Redding III, son of the Sixties soul legend. Also gaining credit in the pen-pushing parade is Mark Lockett, with Otis a member of the Reddings who share Brunson's US label, the colourfully-named Believe In A Dream Records.

'The Smurf' is a hit here and over the water in the disco charts — a real Brunson Burner, and Tyrone says: "I've been on so many records with other groups, this time I left it in the hands of fate. We went into the studio and it was in the pocket, in the groove, and I just left it up to God."

by Paul Sexton

# Scat's whiskers

**F**IVE YEARS ago, he wasn't a singer at all. Two years ago, he was a singer that no one had heard of. Now Bobby McFerrin walks on stage and is praised by just about all the jazz critics there are. A brand new talent at the age of 32.

Mind you, Bobby McFerrin, the hit of 1982's Capital Jazz Festival, didn't even decide he wanted to be a singer until he was 27 years old.

"There's so many vocalists who can just render a tune. Let them do that, that's not what I'm into," he told me when he was in London recently for concert appearances. "I'm into improvisation." See his show and you'll know: McFerrin, with a voice capable of almost any trick you might name, delights the audience with a performance of

flair, humour and extraordinary originality.

Bobby Mac came from a family where musical notes, and not smoke, came out of the chimney and he formed a jazz band, the Bobby Mac Jazz Quartet, at high school.

More music study was followed by a spell of traditional dues-paying in cocktail lounge combos. He sang a little but never to his own satisfaction and threw in the towel in 1975.

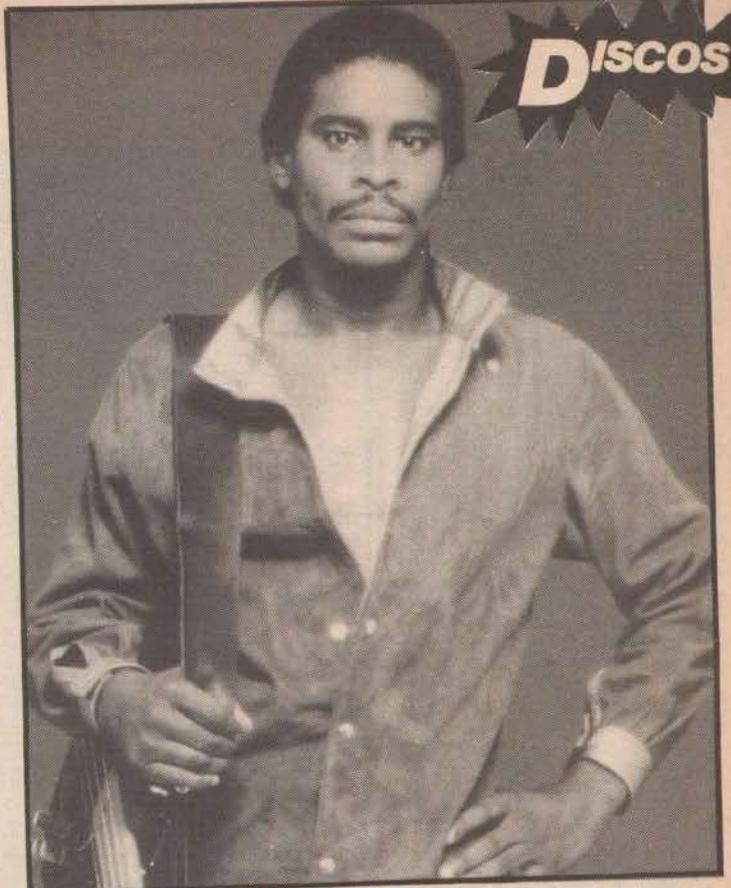
Two years later the Big Man upstairs stepped in and spoke to McFerrin — an incident he describes very matter-of-factly as a "calling" — and inspired by that, he returned to live work and, ultimately, to stand-up singing. His idiosyncratic scat style grew and grew and London heard it for the first time last summer. Much jumping up and down and beating of drums followed, and his 'Bobby McFerrin' debut LP on Elektra Musician was rightly praised.

"My real ambition is to do completely solo concerts and just improvise," Bobby said. "It's something I must do and I know I will eventually because if I don't I'll die with regret and I don't want that. I'm totally dedicated to improvisation all the way." He's already on the way, with a range of vocal noises to suit any occasion or any instrument.

"I see the value of recording. People in Japan would never have heard of me if not for the record. But I'm not really interested in selling large quantities of records."

Cut out that quote and stick it on the wall: you won't see it too often in a music paper. But you could always irritate Bobby McFerrin intensely and go and buy his record.

by Paul Sexton



TYRONE BRUNSON: where's Father Abraham?

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BOBBY McFERRIN: flair game

# LOOKING FOR THE

**S**EE A name you don't recognise in the disco charts? If it's American and doing well, always remember there's an even chance it's got something to do with Arthur Baker.

It comes true again with the Michelle Wallace record that's getting people moving now, 'Jazzy Rhythm', released here on System Records. The label can't help but mention Baker's name as co-writer, co-producer and co-arranger and Michelle, who we finally tracked down to her home in Boston, Massachusetts, knows all about it.

"Arthur needed some studio work done in Boston, and he knew I was a singer, so he asked me to come down. It was the first time I'd worked with him. He's had a very good year," she explains, adding with disarming honesty, "a lot better than mine."

What's this — 'Jazzy Rhythm' not doing very well back home? "It's strange, you can never tell. It's doing OK, but . . ." And with that it's clear that we British are keener fans of her record than her compatriots are.

Ms Wallace gets a loud cheer, anyway, for not attempting a cover-up job, as she continues: "This was my third record. The first one did a lot better than the second, and the second did a lot better than this one." So she's chuffed to hear of the British dance



MICHELLE WALLACE: an Arthur Baker export

# DISCOS HIT MAN

floor acceptance but not too despondent-sounding at the relative Stateside indifference.

**M**ICHELLE was born in Philadelphia and moved to Boston a good 20 years ago. "I used to do a gospel-type thing, I sang with my sisters for two and a half years, then I started with my own band. I had a club act, doing other people's songs. Then I came to New York and got hooked up with an agency and they said it's one thing or the other, this (pop and dance material) or the club thing. I'd always wanted to do this anyway so it was easy for me, but I had to leave the band I'd been working with for four and a half years."

Now the lady is hoping to work with Arthur Baker again, that is if he can get the jazzy rhythm one more time and fit her into his hit schedule.

Paul Sexton

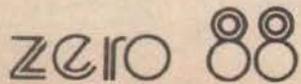
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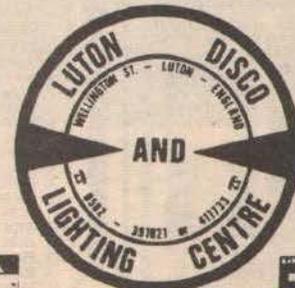
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More Hot Disco Ads on page 35

# SMALL ADS

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**FRIENDS, MARRIAGE**: Postal intros all areas, ages. Write: Orion Introduction, Dept A3, Waltham, Grimsby DN37 0DP.

**PENPAL MAG**: Singles, divorced, widowed. Approval copy: MATCHMAKER, (A44), Chorley, Lancs.

## Records for Sale

**RING NOW!** 0273-722034. Free 50's, 60's, 70's deletions for catalogue SAE Diskery, 86/87 Western Road, Hove, Brighton.

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**BLACKBURN'S FIRST** record collectors Fair, Windsor Hall, Northgate Jan 22nd 1983, 10.00am-4.00pm. Licensed bar and catering facilities, stall enquiries Darwen (0254) 76540.

**SELLING COLLECTION**: Elvis, Parton, Berry, Everly's, Vincent, Stewart, and others. Total 68 LPs. Good condition. First £120, carriage paid; Cummings, 11 Drumoyne Avenue, Glasgow.

**GLASGOW RECORD FAIR**, Saturday January 22nd. McLellan Galleries, Sauchie Hall Street, 11am - 5pm. Admission 40p (10am - £1). Details 021 551 1110.

**THOUSANDS SECONDHAND** LPs Singles, Cassettes. All types. Send 15p stamp for FREE 36 page January catalogue. Overseas enquiries welcome. Stop Look & Listen, Hayle, Cornwall.

**EDINBURGH RECORD FAIR**, Saturday January 22nd. Assembly Rooms, George Street, 12 - 6pm. Admission 40p (11am - £1). Details 021 551 1110.

**JAPANI** - 12" RARITIES. £5 each. EP Live In Japan. EP Art Of Parties, Life In Tokyo. RS Records, North Street, Milverton, Somerset

**DURAN DURAN RIO** one sided Demonstration copy £5. Red Moon Records, 21 Berwick Street, London W1.

**BOWIE BOWIE**: Many USA Fan Club rarities and UK collectors items available. Large SAE for lists: Paul, 79 Canute Road, Deal, Kent.

**STATUS QUO!** - LP Deletions (Unplayed) £8 each. Spare Parts, In My Chair, Status Quotations, Mean Girl, Encore. Double Disc. Pop Gold, Pop Chronik + Picture sleeve. singles £3 Each. Mystery Song, Down Down. - RS Records, North Street, Milverton, Somerset

**QUEEN! DELETED PICTURE** Sleeve Singles £4 each OR 5 for £15. Post Free. 7 Seas of Rhye, Bohemian Rhapsody, You're My Best Friend, Now I'm Here, Save Me, Bicycle Race, We Are The Champions, Its Late, Somebody To Love, Lets Cling Together, Tie Your Mother Down, We Will Rock You, Another One Bites The Dust. - RS Records, North Street, Milverton, Somerset

**THE SWEET!** LP Deletions - Take Off £10. Teenage Rampage £10. Sweet Fanny Adams £10. Strung Up (DBL) £10. Biggest Hits £10. Cut Above Rest £6. Level Headed £6. + Plus Rare Picture Sleeve Singles £4 each of 10 for £30. - Funny Funny, Co-Co, Alexander Graham Bell, Poppa Joe, Little Willy, Wig-Wam Bam, Blockbuster, Hell Raiser, Ballroom Blitz, Teenage Rampage, Six Teens, Turn It Down, Fox On The Run, Action, Lies In Your Eyes, Fever Of Love. - RS Records, North Street, Milverton, Somerset

**HAWKWIND!** LP DELETIONS (Unplayed). Space Ritual (Open out sleeve) £15. In Search Of Space £10. Rock Legends £10. Road Hawks £8. Live '79 £6. - RS Records, North Street, Milverton, Somerset

**DEEP PURPLE!** - Deleted Picture Sleeve Singles. £4 each or 5 for £15. - Post Free, Highway Star, Burn, Black Night (Live), Black Night (Studio), Fireball, Smoke On The Water, Lady Double Dealer. - RS Records, North Street, Milverton, Somerset

**LED ZEPPELIN!** DELETED Picture Sleeve Singles! £4 each or 5 for £15. Post Free. Whole Lotta Love, Trampled Underfoot, Immigrant Song, CandyStore Rock, Rock 'N Roll, Communication Breakdown, Blackdog, D'yer Maker, Fool In The Rain. - RS Records, North Street, Milverton, Somerset

**SUZI QUATRO**, Deluxe LP Deletions. Bravo (Rare German LP) £15. Quatro Story £20. Live N Kicking £20. + 7" German Single - Race Is On (Pic) £4. - RS Records, North Street, Milverton, Somerset

**SLADE!** LP DELETIONS! Slade Story (Dbl) £10. Rock Legends £10. Slade Alive (German Dbl) £10. Sladest £8. Slade In Flame £6. Old Borrowed & Blue £6. - RS Records, North Street, Milverton, Somerset

**GENESIS!** - DELETED PICTURE SLEEVE SINGLES! - 12" EP Spot The Pigeon £4. EP Coke Promotion £4. Quiet Earth (No Pic) £6. Many Too Many £4. Turn It On Again £3. Go West £4. Follow You, Follow Me £4. LP Genesis to Revelation £10. Genesis With Peter Gabriel £5. - RS Records, North Street, Milverton, Somerset

**T. REX** - LP RARITIES. Champagne Interviews (Picture Disc) £12. The Slider £7. Rocks Greatest (Jap) £12. Dandy In The Underworld £7. Futuristic Dragon £7. 20th Century £7. Words & Music £12. Story Of £10. - RS Records, North Street, Milverton, Somerset

**OLIVIA NEWTON JOHN!** Deleted Albums. If You Love Me Let Me Know £10. Let Me Be There £10. Crystal Lady (Deluxe Double) £15. - RS Records, North Street, Milverton, Somerset

**KISS!** Rare Picture Sleeve Singles! - Shandie £4. I/Just A Boy £4. Love Gun £4. + Rare Book - Kiss Of Death - Illustrated £5. - RS Records, North Street, Milverton, Somerset

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## Records Wanted

**ABSOLUTELY ALL** your LPs, singles & cassettes (pre-recorded or used blanks) bought or exchanged. 1p-£2.50 each paid (more for video-cassettes and rarities) **NONE REFUSED!!** bring ANY quantity in ANY condition to Record & Tape Exchange, 38 Notting Hill Gate, London W11 (shop open 7 days, 10-8; tel. 01-727 3539). Or SEND any quantities by post with SAE for cash (none returned once sent - we decide fair price; list + SAE for estimate if required). Large quantity collected ANYWHERE! Phone 01-727 3538.

## Fan Clubs

**GENESIS OFFICIAL CLUB** - Send SAE to Genesis Information, PO Box 107, London N6 5RU.

**U2 OFFICIAL INFO SERVICE** - Send SAE to U2 Info, PO Box 48, London N6 5RU.

**THE WHO OFFICIAL CLUB** - Send SAE to Who Club, PO Box 107A, London N6 5RU.

## Wanted

**DAVID CASSIDY** Items. Billy Cassidy, 11 St Joan's House, Phoenix Road, London NWT 1SY.

**RM CHARTS 1/82**. Photocopies OK. 01-989 1877.

## Penfriends

**GIRL PENFRIENDS** wanted. Box No 3677.

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**LENE LOVICH FANS** - See the faces of the wonderful ones, visit the Blue Hotel for details SAE to Box No 3680.

## Musical Services

**ABSOLUTELY FREE** 'Twenty Songwriting Questions Answered' explains copyright, promotion, publishing, recording, royalties, contracts, etc. Free from - International Songwriters Association (ISM), Limerick City, Ireland.

**LYRICS WANTED** by Music Publishing House, 11 St Albans Avenue, London W4.

## Situations Vacant

**EMPLOYMENT OPPORTUNITIES** with record companies, radio stations, the theatre etc. Full, part-time. Experience unnecessary. Read 'Music Employment Guide', 'Careers in Radio', 'Careers in the Theatre' £1.50 each. All three £4.00. Dept 32, Hamilton House Publishing Creaton, Northampton.

## Jingles

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HEADINGS: Personal, Fan Clubs, Pen Friends, Situations Vacant, Records For Sale, For Sale, Instruments For Sale, Tuition, Special Notice, Records Wanted, Situations Wanted. Any other private trade announcements 20p per word. If you want all your advert in bold letters, 30p per word. **BOX NUMBERS**: Allow two words for box number plus 1p service fee.

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## Jam on it

IT'S ALMOST a month since that trio of bores The Jam split up and according to RECORD MIRROR, it won't be long before we're

bombarded with a 'Best Of' album. Can't you just imagine Paul Weller sitting in his miserable flat rubbing his hands together with glee at the prospect of all that money which will roll in as a result.

I saw him on 'Nationwide' in December and he made a right fool of himself moaning on how he thinks that wealth should be more evenly distributed. Well, I haven't noticed Mr Sanctimonious himself make any effort to give any of his millions away.

I have been on the dole for a year now so if Paul fancies sending me a few bob I'll maybe revise my opinion. But at the moment he is just as bad as all the other rich fascists by hanging onto every miserable penny he has.

Paul Woodruff, Coventry.  
● I might as well warn all you Jam fans here and now that I'm not going to print one letter in reply, or else this argument will go on to 1984.

## Fan mail

I DO not wish to imply that Barry Manilow is anything other than straight, but his latest record 'I'm Going To Sit Right Down And Write Myself A Letter' has got me wondering.

The lyrics go 'lots of kisses on the bottom, I'm so glad I got 'em'.

Can you please set my mind at rest or must this be a case for the Merry Whitewash lot?

Channel Four addict, Paris  
● Barry assures us he's singing about kisses at the bottom of a page, not on his behind

## Cat people

I'VE LIVED in Wolverhampton all my life and was absolutely incensed to read the comments of your writer Simon Tebbut. Just who or what does he think he is!

Furthermore, my mother was born and bred in Hartlepool and she objects very strongly to the remarks of your 'writer', Jim Reid. Are your writers afraid to leave London or are they just a lot of namby pamby softies? Are they men or mice? I think we should know!

Sarah Peyton-Place,  
Wolverhampton  
● Men or mice? Well, Mr Tebbut's a bit of a cat and Mr Reid's an old dog. Satisfied, miaow



# A BARREL OF LAUGHS

COME OFF it Terry Hall, who do you think you're trying to kid? All you did last year was make a prat of yourself on silly TV shows singing all your silly hits. Now you're trying to tell us that the Funboy Three (ha ha) are a serious group. Well no wonder the sales are slipping.

Don't you ever think of the rest of us out here sometimes, Terry? We're the ones that have to work for our living instead of poncing about on Top Of The Pops with Bananarama. The last thing we need from you is a load of old drivel about things you know sod all about. What with three million unemployed and everything else that's wrong we need some real fun now and again — not you lecturing on like a teacher who never gets his facts right.

And RECORD MIRROR's so called writer Mark Cooper isn't any better, agreeing with everything that Terry says. They both need a dose of what real life is like, then they might find out why we buy good records instead of rubbish by the Funboy Three.

Dave Adams, Bath

● Surely real life is sitting in cocktail bars discussing unemployment?

## Disco fever

I THINK I must be abnormal because I like groups such as Kid Creole and The Coconuts, Shalamar, Kool And The Gang and singers such as Diana Ross, Sharon Redd and Lionel Richie.

Most people don't like disco groups and classify it as old fashioned. Well I love it, and I wish people would stop taking the mick out of me when I play my old Sylvester, Heatwave and Hi-Tension records.

Surely I'm entitled to like who I want without being ridiculed? After all, I don't do it to other people. T. Durham, Borehamwood, Herts  
● Judging from the charts, I'd say most people liked disco and it's your friends who are old fashioned

## Skin deep

I DON'T know exactly why, but I get really turned on at the sight of Soft Cell's Dave Ball in a leather jacket. Please could you have a colour pic of him in your mag or a page made up of various shots of him wearing different leather jackets?

I would also like to see a regular page dedicated to blokes wearing leather, my immediate suggestions being Martin Wheatley from 'Yesterday's Hero', Tom Berenger from 'The Dogs Of War' and the

cop from 'The Cars That Ate Paris'.

My other suggestions are Midge Ure, Cozy Powell, Peter Blake, Chris Spedding, Daryl Hall, Howie from Shalamar, the Bucks Fizz blokes, Eddy Grant, Shakin' Stevens, Adam Ant, Quo, Lee from Imagination, Anti-Nowhere League, Simon Le Bon, any heavy metal group like Judas Priest or anybody at all, really! But definitely Dave Ball.

E. Tanner, Rugby

● Sorry, we're all members of Beauty Without Cruelty here at RECORD MIRROR so the thought of so many animals dying just to satisfy your fantasies is totally unacceptable

## The alien

HAVE YOU noticed the remarkable resemblance between ET and Haircut One Hundred's Nick Heyward?

Michael Read, The Phantom of Cardiff

● Are you talking about their bank balances or their appearances?

## Jungle fever

I AM presently studying abroad and have made friends with a student from the Cameroon. Having lent him a cassette of 'Too Rye-Ay', he has become a Dexy's freak.

However, there is one snag. He

keeps asking me if Kevin Rowland would mind opening a branch of the Dexy's fan club back home in the jungle?

My worry is that the myriad of Dexy's haters would take advantage of this visit to rid themselves of our Kev. What do you advise me to do about this situation?

Martin Tinsley, President of Our Kev Society (Italian branch), Udine, Italy

● Maybe Kevin would prefer the jungle to Birmingham. Or maybe he wouldn't even notice the difference...

## Punk lives

NOW THAT 1983 is upon us it has come to my notice that a lot of people are saying that punk is well and truly dead at last. I'd just like to say to those people that punk is alive and kicking and is now six years old.

Okay, I admit it isn't as popular as it was in 1979, but you only have to look at the alternative charts to see that punk is definitely still here. Whoever says it isn't doesn't know an awful lot about music.

I'd just like to say to all those people who are so keen to write us off, open your eyes and ears. Punk is very much alive in '83.

Animal, Battersea

● No thank you. I prefer 'listening' to punk with the aid of ear plugs

# A LIFE IN THE DAY OF

## Edwyn Collins of Orange Juice



SOME DAYS I just lie in bed all day and those days are pretty uneventful. I can't get up before nine o'clock — when I worked

for the Glasgow Parks Department I was late nearly every day.

Eleven is the earliest I ever get up. Vicky — that's one of my flatmates — she phones me from work to make sure I wake up. She's one of the country's top oil consultants.

Once Vicky's woken me up, I go back to bed for at least an hour, sometimes three. Eventually I go downstairs, actually I dash down to the kitchen as quick as I can because it's nice and warm on account of being bang on top of a launderette.

Breakfast consists of orange juice, muesli and a cup of tea if I'm feeling adventurous.

I'm still in a daze and remain so until possibly five o'clock. I'll usually have some sort of meeting at Polydor so I'll take the tube to Bond Street and wander down South Moulton Street. I'm never attracted by the shops there because they're way out of my price range. Actually almost anything is because we became so obsessive about our new album that we're bankrupt.

When I arrive at Polydor I have to go through a whole rigmarole at the desk to be let in to the building. Chas the fascist doorman refuses to recognise us as employees of Polydor and it's a fight to get past him.

Up I go to see marketing consultant Malcolm Dunbar. If whatever piece of product we have out has gone down, he's very encouraging and tells us it's merely a hiccup. I might add he's one of the most charming people in Polydor.

Having full autonomy has its disadvantages. Sometimes it's

difficult to co-ordinate work between the people we employ and Polydor. For instance, the 'Rip It Up' posters turned out like something by Andy Warhol because there was far too much red tone and you couldn't recognise us. It was very damaging to our egos!

**T**HEN USUALLY one of us will go into a meeting, and quite a lot of the time that means Zeke or I, as we're the only two who live in London. Malcolm lives in Edinburgh while David lives in Glasgow at the moment. He wants to become Bohemian and commute from France.

We're very democratic so one of us will make a decision for the whole group at the meeting. Living so far apart doesn't cause any problems because we only have to co-ordinate when we're on tour.

By this time it will be about five o'clock and Ian Cranna our manager will have arrived. I'll discover that I haven't eaten all day so Ian will suggest we have something to eat.

Up to now the day I've described is fairly typical but for instance the other day I had to go to a Harley Street specialist because the retina in my eye had been burned by the stage lights. I had to wear an eye patch at the next gig — cosmetically it looked disgusting.

Anyway after the appointment at the specialist we nipped into the HMV shop in Oxford Street where I bought John Fogerty's solo album again. You see, I leave records out of their sleeves and then walk over them. When I lived at home Macintosh my perverse cat would sharpen his claws on them, so that explains why I needed a new one.

Eight o'clock came and we went back to Polydor, as Ian had befriended the night porter and we can use the premises as our office. This time we discussed the future of the group which, though it is not in jeopardy, is something which is causing us worry. I decided the group has to be very dynamic in every way. Everything has become very samey. There seems to be a real formula to make a hit record: (A) It's got to be funky. (B) There has to be a certain ambience. (C) The lyrics have to be totally mundane. I feel there's a market for an abrasive, hard record. The reason I decided to sculpt our sound was that so far everything we've written has been largely intuitive.

**A**FTER THIS innovatory revelation it was nine, so I thought I had better go home. When I got back, Vicky had come in from work so we discussed a top secret project, because she sings as well. Then who should enter but Foetus of that world famous group

EDWYN COLLINS was born in Edinburgh on August 23, 1959. After living in Edinburgh and Dundee, his family finally settled in Glasgow when Edwyn was 15. It wasn't until the advent of punk that he began to take an interest in music, attracted to it "because it was so Bohemian". He formed a schoolboy group called the Nu Sonnets which evolved into Orange Juice. He lives in Bethnal Green where he shares a house with two eccentric Australian girls. He lists his hobbies as drawing, rock debates, reading and watching the occasional bit of television.



Pic by Eric Watson

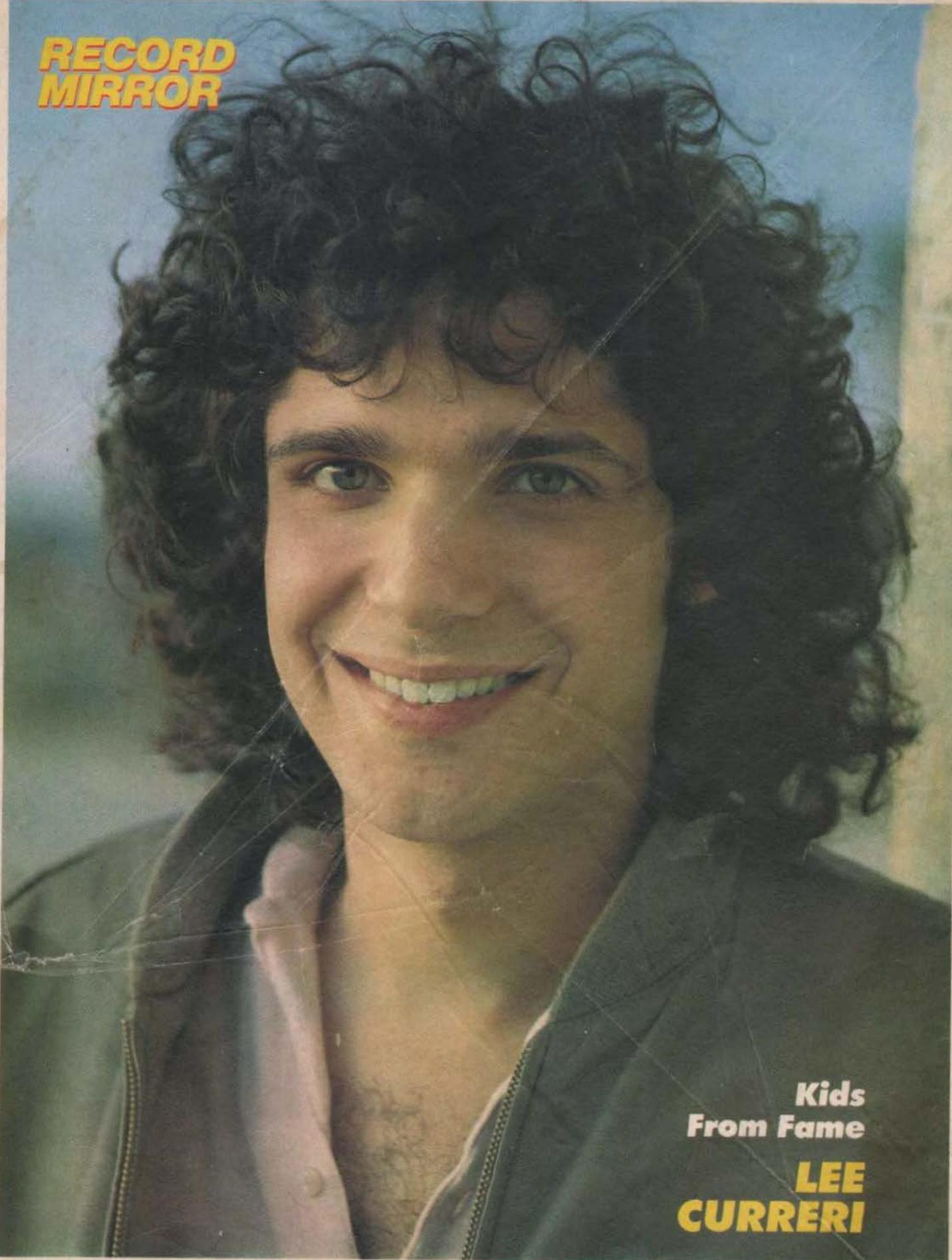
Foetus On Your Breath. He's one of the people I enjoy having rock debates with. We just talk about how overproduced and facile music has become, very cynical conversations.

I always stay up late, usually till about five, which explains why I can't get up early. Foetus never stays long but I always find things to do like making phone calls, speaking to the world famous dilettante Alan Horne. He's convinced he's metamorphosed into Andy Warhol so he's papered his wall in tin foil. Eventually I managed to prise myself away from the phone and resume my conversation with Vicky. She has aspirations to being a fantastic singer but she hates pop music, preferring jazz. Sally, my other flatmate, listens to mediaeval dirges so you can imagine the riot that goes on in our flat.

By this time I'm very active so I run up and downstairs pretending to be a giant rat. There's something very strange about our flat. I've never had any experience of the supernatural but I was lying awake the other night and a woman's voice started whispering Rhona in my ear. It was not at all romantic and very frightening. The best way to deal with things like that is to shout: 'F\*\*\* off, go away I'm scared.' I don't want to delve any further than I need.



**RECORD  
MIRROR**



**Kids  
From Fame  
LEE  
CURRERI**

Pic by Sven Arnstein