

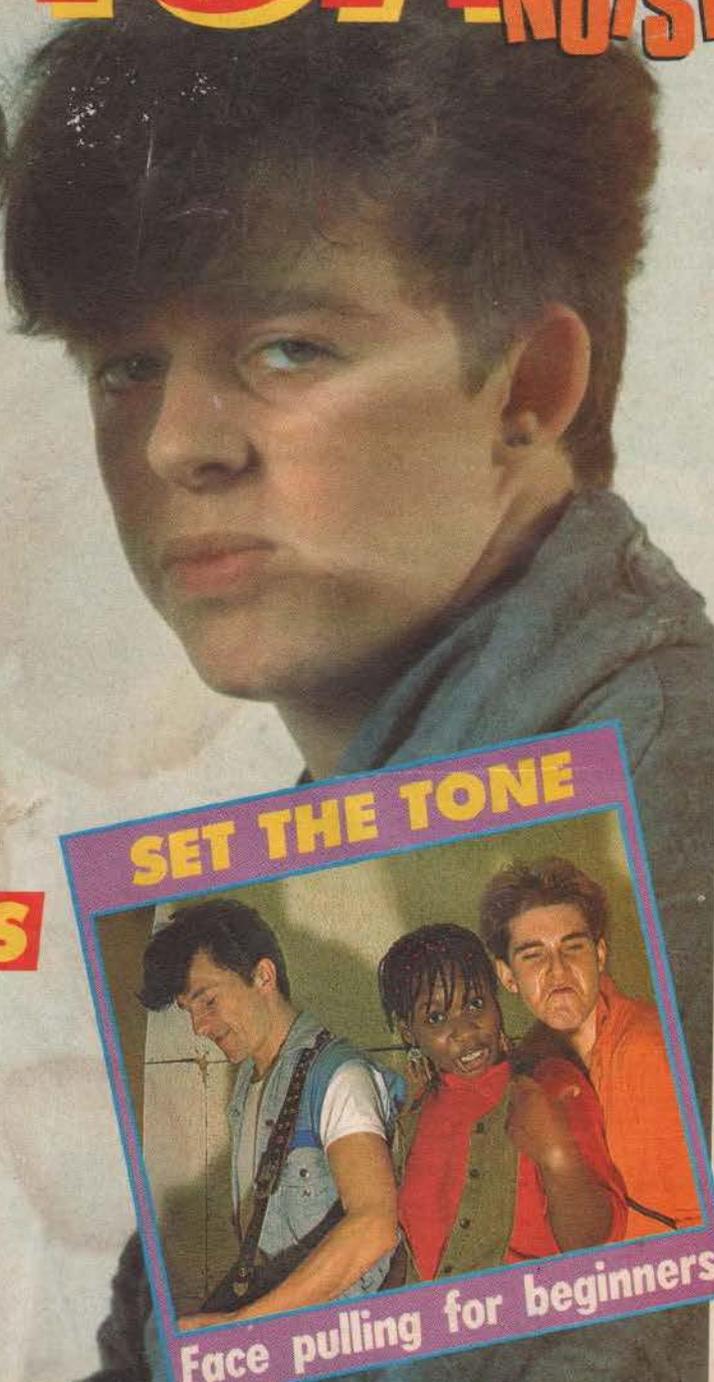
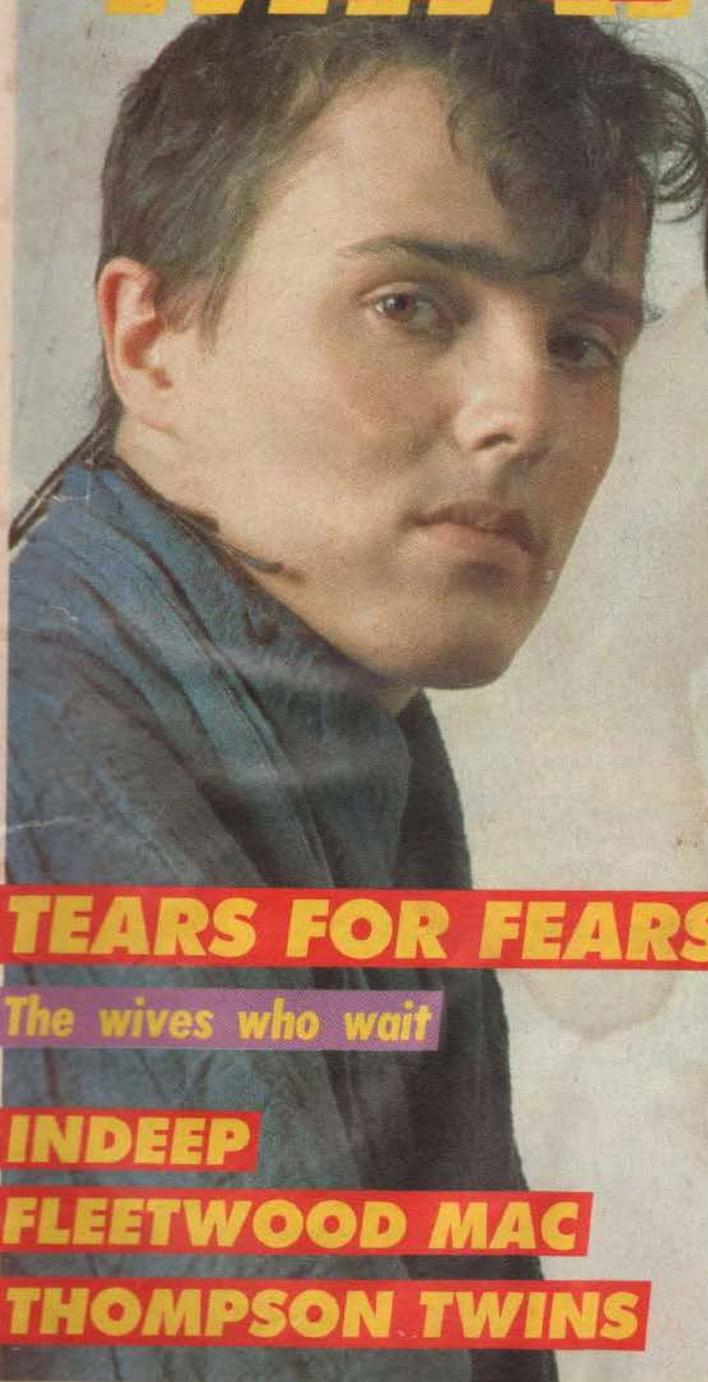
BELLE STARS, FLEETWOOD MAC, THOMPSON TWINS

RECOGNIZE MIRROR

PLUS

NOISE!

Catch
scratch
fever!



TEARS FOR FEARS

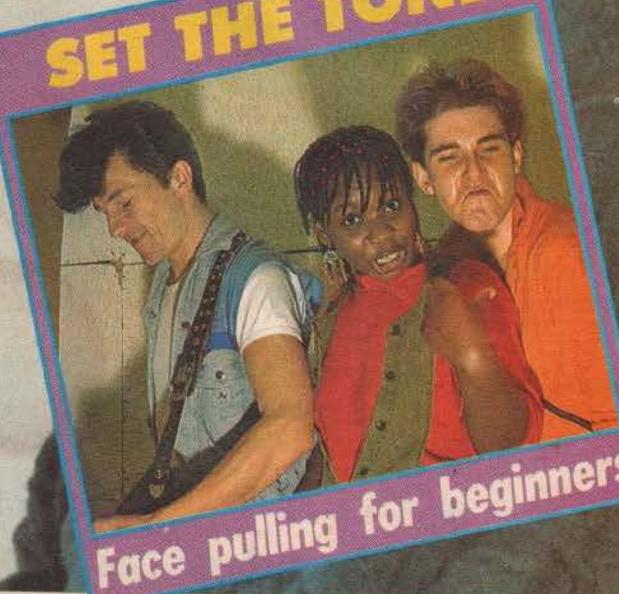
The wives who wait

INDEEP

FLEETWOOD MAC

THOMPSON TWINS

SET THE TONE



Face pulling for beginners

TOP SINGLES

AS USED ON TOP OF THE POPS

Week ending February 5, 1983

THIS WEEK
LAST WEEK
WEEKS IN CHART

| | | | |
|----|----|----|---|
| 1 | 1 | 6 | DOWN UNDER, Men At Work, Epic ○ |
| 2 | 3 | 4 | ELECTRIC AVENUE, Eddy Grant, Ice ○ |
| 3 | 2 | 9 | YOU CAN'T HURRY LOVE, Phil Collins, Virgin □ |
| 4 | 5 | 4 | SIGN OF THE TIMES, Belle Stars, Stiff |
| 5 | 10 | 3 | TOO SHY, KagaGooGoo, EMI |
| 6 | 8 | 7 | GLORIA, Laura Branigan, Atlantic |
| 7 | 4 | 6 | STORY OF THE BLUES, Wahl Eternal |
| 8 | 11 | 3 | THE CUTTER, Echo And The Bunnymen, Korova |
| 9 | 6 | 5 | STEPPIN' OUT, Joe Jackson, A&M |
| 10 | 12 | 3 | NEW YEAR'S DAY, U2, Island |
| 11 | 34 | 5 | WHAM RAP, Wham! Innervision |
| 12 | 4 | 5 | UP WHERE WE BELONG, Joa Cocker & Jennifer Warnes, Island |
| 13 | 7 | 8 | HEARTACHE AVENUE, Maisonettes, Ready Steady Go ○ |
| 14 | 17 | 3 | TWISTING BY THE POOL, Dire Straits, Vertigo |
| 15 | 24 | 3 | LAST NIGHT A DJ SAVED MY LIFE, Indeep, Sound Of New York |
| 16 | 18 | 7 | OH DIANE, Fleetwood Mac, Warner Bros |
| 17 | 19 | 6 | HOLD ME TIGHTER IN THE RAIN, Billy Griffin, CBS |
| 18 | 9 | 7 | ORVILLE'S SONG, Keith Harris & Orville, BBC ○ |
| 19 | - | - | CHANGE, Tears For Fears, Mercury IDEAA4 |
| 20 | 57 | 2 | BILLIE JEAN, Michael Jackson, Epic |
| 21 | 37 | 3 | GOING UNDERGROUND, The Jam, Polydor ○ |
| 22 | 42 | 4 | CHRISTIAN, China Crisis, Virgin |
| 23 | 16 | 9 | BUFFALO GALS, Malcolm McLaren, Charisma ○ |
| 24 | 22 | 4 | MIND UP TONIGHT, Melba Moore, Capitol |
| 25 | 35 | 4 | THE CHINESE WAY, Level 42, Polydor |
| 26 | 14 | 9 | CHACHARPAYA (ANDES PUMPSA DESI), Incantation, Beggars Banquet |
| 27 | 40 | 3 | NATURE BOY, Central Line, Mercury |
| 28 | 13 | 5 | EUROPEAN FEMALE, Stranglers, Epic |
| 29 | 15 | 6 | A WINTER'S TALE, David Essex, Mercury ○ |
| 30 | 36 | 3 | DOWN IN THE TUBE STATION, The Jam, Polydor |
| 31 | 29 | 3 | PLEASE PLEASE ME, The Beatles, Parlophone |
| 32 | 46 | 2 | THE HARDER THEY COME, Rockers Revenge, London |
| 33 | 48 | 3 | 1999, Prince, Warner Bros |
| 34 | 23 | 8 | ALL THE LOVE IN THE WORLD, Dionne Warwick, Arista ○ |
| 35 | 21 | 10 | OUR HOUSE, Madness, Stiff □ |
| 36 | 45 | 4 | SHINY SHINY, Haysi Fantayzee, Regard |
| 37 | 31 | 5 | IN THE NAME OF LOVE, Sharon Redd, Prelude |
| 38 | 58 | 3 | LOVE ON YOUR SIDE, Thompson Twins, Arista |
| 39 | 89 | 2 | AFRICA, Toto, CBS |
| 40 | 20 | 9 | SAVE YOUR LOVE, Renee & Renato, Hollywood |
| 41 | 38 | 3 | ALL AROUND THE WORLD, The Jam, Polydor |
| 42 | 43 | 3 | STRANGE TOWN, The Jam, Polydor |
| 43 | 39 | 3 | NEWS OF THE WORLD, The Jam, Polydor |
| 44 | 26 | 10 | TIME (CLOCK OF THE HEART), Culture Club, Virgin □ |
| 45 | 30 | 7 | THEME FROM ET (THE EXTRA TERRESTRIAL), John Williams, MCA |
| 46 | 44 | 3 | LAGARTIJA NICK, Bauhaus, Beggars Banquet |
| 47 | 49 | 3 | IN THE CITY, The Jam, Polydor |
| 48 | 85 | 2 | HEY LITTLE GIRL, Icehouse, Chrysalis |
| 49 | 28 | 12 | BEST YEARS OF OUR LIVES, Modern Romance, WEA ○ |
| 50 | 70 | 2 | YOU ARE, Lionel Richie, Motown |
| 51 | - | - | JAILHOUSE ROCK, Elvis Presley, RCA RCA1028 |
| 52 | 80 | 2 | FALL IN LOVE WITH ME, Earth Wind And Fire, CBS |
| 53 | 55 | 3 | WHEN YOU'RE YOUNG, The Jam, Polydor |
| 54 | 60 | 3 | DAVID WATTS, The Jam, Polydor |
| 55 | 33 | 9 | I FEEL LOVE, Donna Summer, Casablanca □ |
| 56 | 27 | 10 | HYMN, Ultravox, Chrysalis ○ |
| 57 | 51 | 3 | THE MODERN WORLD, The Jam, Polydor |
| 58 | - | - | I'VE GOT MINE, UB40, Dep International DEP6 |
| 59 | - | - | ETON RIFLES, The Jam, Polydor POSP83 ○ |
| 60 | 69 | 3 | THAT'S ENTERTAINMENT, The Jam, Polydor |
| 61 | 53 | 3 | LET'S STAY TOGETHER, Bobby M, Motown |
| 62 | - | - | START, The Jam, Polydor 2059266 ○ |
| 63 | 64 | 4 | ONE ON ONE, Daryl Hall & John Oates, RCA |
| 64 | 32 | 10 | IF YOU CAN'T STAND THE HEAT, Bucks Fizz, RCA ○ |
| 65 | 52 | 4 | GASOLINE ALLEY, Elkie Brooks, A&M |
| 66 | 41 | 16 | YOUNG GUNS (GO FOR IT), Wham! Innervision ○ |
| 67 | 72 | 2 | REACH UP, Toney Lee, TMT Productions |
| 68 | - | - | TUNNEL OF LOVE, Fun Boy Three, Chrysalis CHS2678 |
| 69 | - | - | PHOTOGRAPH, Def Leppard, Vertigo VER5 |
| 70 | 85 | 4 | BE MINE TONIGHT, Jammers, Salsoul |
| 71 | 58 | 4 | SO CLOSE, Diana Ross, Capitol |
| 72 | - | - | ALL RIGHT, Christopher Cross, Warner Bros W9843 |
| 73 | 86 | 3 | A TOWN CALLED MALICE, The Jam, Polydor |



LAURA BRANIGAN: power and the Gloria at 6

| | | | |
|-----|----|----|--|
| 74 | 54 | 5 | MY LOVE IS WAITING, Marvin Gaye, CBS |
| 75 | 61 | 5 | I HONESTLY LOVE YOU, Olivia Newton-John, EMI |
| 76 | 63 | 4 | DANCE SUCKER, Set The Tone, Island |
| 77 | - | - | BROTHER BRIGHT, Cava Cava, Regard RG105 |
| 78 | 81 | 10 | LOVED ONE'S AN ANGEL, Blue Zoo, Magnet |
| 79 | 77 | 2 | JOHNNY REMEMBER ME, The Meteors, Identity |
| 80 | - | - | OBLIVIOUS, Aztec Camera, Rough Trade RT122 |
| 81 | 94 | 2 | YOU AND I, Eddie Rabbitt & Crystal Gayle, Mercury |
| 82 | 82 | 3 | FUNERAL PYRE, The Jam, Polydor |
| 83 | 83 | 2 | ABSOLUTE BEGINNERS, The Jam, Polydor |
| 84 | - | - | NEW AGE, Blitz, No Future FSJ |
| 85 | - | - | DIRTY LAUNDRY, Don Henley, Asylum E9894 |
| 86 | 79 | 5 | MAKE A CIRCUIT WITH ME, Polecats, Mercury |
| 87 | - | - | THE BITTEREST PILL, The Jam, Polydor POSP505 ○ |
| 88 | - | - | BABY COME TO ME, Patti Austin And James Ingram, Warner Bros K15005 |
| 89 | - | - | HAND TO HOLD ON TO, John Cougar, Riva RIVA38 |
| 90 | 95 | 2 | I'VE GOT A ROCK 'N' ROLL HEART, Eric Clapton, Duck |
| 91 | - | - | I KNEW YOU WHEN, Linda Ronstadt, Elektra E9853 |
| 92 | 84 | 3 | ET PHONE HOME, Jupiter B, Polydor |
| 93 | - | - | EVERYTHING I OWN, Crystal Gayle, Elektra E8769 |
| 94 | - | - | ATOMIC DOG, George Clinton, Capitol CL280 |
| 95 | - | - | OUTSTANDING, Gap Band, Total Experience TE001 |
| 96 | - | - | MAGGIE, Foerster And Allen, Ritz RITZ025 |
| 97 | - | - | NOBODY HERE BUT US CHICKENS, Stargazers, Epic EPCA3013 |
| 98 | 76 | 6 | THE SMURF, Tyrone Brunson, Epic |
| 99 | 75 | 3 | MESSAGE II (SURVIVAL), Melle Mel & Duke Bootee, Sugarhill |
| 100 | - | - | SCATTERINGS OF AFRICA, Juluks, Safari ZULU1 |

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 February 5, 1983

| THIS WEEK | LAST WEEK | WEEKS IN CHART | ALBUM |
|-----------|-----------|----------------|--|
| 1 | 1 | 4 | BUSINESS AS USUAL , Men At Work, Epic □ |
| 2 | 5 | 12 | RICHARD CLAYDERMAN , Richard Clayderman, Decca ☆ |
| 3 | 16 | 3 | NIGHT & DAY , Joe Jackson, A&M ○ |
| 4 | 2 | 6 | RAIDERS OF THE POP CHARTS , Various, Ronco ☆ |
| 5 | 3 | 12 | HELLO, I MUST BE GOING , Phil Collins, Virgin ☆ |
| 6 | 7 | 14 | HEARTBREAKER , Dionne Warwick, Arista ☆ |
| 7 | 6 | 11 | JOHN LENNON COLLECTION , John Lennon, Parlophone ☆ |
| 8 | 16 | 10 | KILLER ON THE RAMPAGE , Eddy Grant, Ice ○ |
| 9 | 4 | 3 | FELINE , Stangers, Epic ○ |
| 10 | 9 | 8 | CACHARPAYA (PANPIPES OF THE ANDES) , Incantation, Beggars Benquet |
| 11 | 17 | 4 | VISIONS , Various, K-Tel |
| 12 | 10 | 15 | GREATEST HITS , Olivia Newton-John, EMI □ |
| 13 | 19 | 8 | THRILLER , Michael Jackson, Epic □ |
| 14 | 8 | 3 | THE ART OF FALLING APART , Soft Cell, Some Bizzare ○ |
| 15 | 12 | 37 | RIO , Duran Duran, EMI ☆ |
| 16 | 18 | 3 | SKY FIVE LIVE , Sky, Ariola ○ |
| 17 | 14 | 46 | FRIENDS , Shalamar, Solar ☆ |
| 18 | 23 | 12 | PEARLS II , Elkie Brooks, A&M ☆ |
| 19 | 13 | 3 | LIVE EVIL , Black Sabbath, Vertigo |
| 20 | 20 | 14 | 20 GREATEST HITS , Beatles, Parlophone □ |
| 21 | 11 | 12 | FROM THE MAKERS OF . . . , Status Quo, Vertigo □ |
| 22 | 21 | 11 | THE SINGLES - FIRST 10 YEARS , Abba, Epic ☆ |
| 23 | 22 | 9 | LOVE SONGS , Diana Rosa, K-Tel ☆ |
| 24 | 28 | 18 | REFLECTIONS , Various, CBS ☆ |
| 25 | 50 | 2 | VERY BEST OF CILLA BLACK , Cilla Black, EMI ○ |
| 26 | 45 | 11 | 20 GREATEST LOVE SONGS , Nat King Cole, Capitol ☆ |
| 27 | 30 | 18 | LOVE OVER GOLD , Dire Straits, Vertigo ☆ |
| 28 | 24 | 18 | KISSING TO BE CLEVER , Culture Club, Virgin □ |
| 29 | - | - | TRANS , Neil Young, Geffen GEF25019 |
| 30 | 26 | 40 | COMPLETE MADNESS , Madness, Stiff ☆ |
| 31 | 31 | 10 | LIONEL RICHIE , Lionel Richie, Motown □ |
| 32 | 35 | 22 | UPSTAIRS AT ERIC'S , Yazoo, Mute □ |
| 33 | 28 | 6 | SAVE YOUR LOVE , Renato, Lifestyle |
| 34 | 27 | 16 | QUARTET , Ultravox, Chrysalis □ |
| 35 | 33 | 31 | THE LEXICON OF LOVE , ABC, Neutron ☆ |
| 36 | 36 | 13 | SINGLES 45s AND UNDER , Squeeze, A&M □ |
| 37 | 39 | 25 | TOO RYE AY , Dexys Midnight Runners, Mercury ☆ |
| 38 | 34 | 4 | RARITIES , David Bowie, RCA |
| 39 | 55 | 3 | DIFFICULT SHAPES , China Crisis, Virgin |
| 40 | 58 | 3 | SHAPE UP AND DANCE VOL 1 , Various, Lifestyle □ |
| 41 | 43 | 21 | IN THE HEAT OF THE NIGHT , Imagination, R&B □ |
| 42 | 40 | 8 | STORY OF THE STONES , Rolling Stones, K-Tel □ |
| 43 | 32 | 4 | FACE VALUE , Phil Collins, Virgin ☆ |
| 44 | 29 | 11 | MIDNIGHT LOVE , Marvin Gays, CBS □ |
| 45 | 60 | 6 | THE DISTANCE , Bob Seger, Capitol |
| 46 | 42 | 18 | BEST FRIENDS , Various, Impression □ |
| 47 | 38 | 7 | LOVE HURTS , Everly Brothers, K-Tel □ |
| 48 | 48 | 9 | QUEEN GREATEST HITS , Queen, EMI □ |
| 49 | 54 | 6 | MAKIN' MOVIES , Dire Straits, Vertigo ☆ |
| 50 | 44 | 7 | DIG THE NEW BREED , Jam, Polydor □ |
| 51 | 41 | 28 | THE KIDS FROM FAME , Various, BBC ☆ |
| 52 | 37 | 19 | NEW GOLD DREAM , Simple Minds, Virgin □ |
| 53 | 49 | 13 | CHART HITS VOLS 1 & 2 , Various, K-Tel ☆ |
| 54 | 58 | 4 | THE NIGHTFLY , Donald Fagen, Warner Bros |
| 55 | 47 | 6 | ET - THE EXTRA TERRESTRIAL , John Williams, MCA ○ |
| 56 | 81 | 5 | RUMOURS , Fleetwood Mac, Warner Bros ☆ |
| 57 | 72 | 55 | LOVE SONGS , Barbra Streisand, CBS ☆ |



JOE JACKSON: working Night And Day to get to 3

| | | | |
|-----|----|-----|--|
| 58 | 46 | 28 | LOVE AND DANCING , League Unlimited Orchestras, Virgin □ |
| 59 | 65 | 16 | H2O , Daryl Hall & John Oates, RCA ○ □ |
| 60 | 54 | 63 | PEARLS , Elkie Brooks, A&M |
| 61 | 52 | 3 | MIRAGE , Fleetwood Mac, Warner Bros □ |
| 62 | 67 | 13 | MIDNIGHT IN MOTOWN , Telstar □ |
| 63 | 70 | 10 | THE VERY BEST OF DAVID ESSEX , David Essex |
| 64 | - | - | THE BELLE STARS , Belle Stars, Stiff SEEZ45 |
| 65 | 51 | 9 | DURAN DURAN , Duran Duran, EMI ☆ |
| 66 | 66 | 212 | BAT OUT OF HELL , Meat Loaf, Epic ☆ |
| 67 | 80 | 4 | THE COLLECTION 1977-1982 , Stranglers, Liberty ○ |
| 68 | 57 | 12 | THE RISE & FALL , Madness, Stiff □ |
| 69 | 70 | 10 | A FLOCK OF SEAGULLS , A Flock Of Seagulls, Jive ○ |
| 70 | 90 | 3 | SHAPE UP AND DANCE VOL 2 , Various, Lifestyle □ |
| 71 | 63 | 13 | FAMOUS LAST WORDS , Supertramp, A&M □ |
| 72 | 78 | 2 | OCTOBER , U2, Island |
| 73 | 95 | 2 | GET NERVOUS , Pat Benatar, Chrysalis |
| 74 | 89 | 9 | THE YOUTH OF TODAY , Musical Youth, MCA □ |
| 75 | 88 | 86 | DARE , Human League, Virgin ☆ |
| 76 | 85 | 2 | WAR OF THE WORLDS , Jeff Wayne's Musical Version, CBS ☆ |
| 77 | 62 | 17 | HAPPY FAMILIES , Blancmange, London ○ |
| 78 | 77 | 2 | WORKOUT , Jane Fonda, CBS |
| 79 | - | - | STRIVE TO SURVIVE , Flux Of Pink Indians, Spiderleg SOL8 |
| 80 | 81 | 44 | CHARIOTS OF FIRE , Vangelis, Polydor ☆ |
| 81 | 87 | 5 | HOOKED ON CLASSICS , Louis Clark & RPO, K-Tel ☆ |
| 82 | 59 | 16 | THE KIDS FROM FAME AGAIN , Kids From Fame, RCA ☆ |
| 83 | 79 | 7 | RECORDS , Foreigner, Atlantic |
| 84 | 75 | 11 | LIVING MY LIFE , Grace Jones, Island |
| 85 | - | - | ASIA , Asia, Geffen GEF85577 □ |
| 86 | 84 | 2 | THE PURSUIT OF ACCIDENTS , Level 42, Polydor |
| 87 | 73 | 35 | AVALON , Roxy Music, EG ☆ |
| 88 | 74 | 17 | GIVE ME YOUR HEART TONIGHT , Shakin Stevens, Epic ☆ |
| 89 | 53 | 39 | TROPICAL GANGSTERS , Kid Creole & The Coconuts, ZE □ |
| 90 | - | - | CAN'T STOP THE CLASSICS , Louis Clark & RPO, K-Tel ONE1173 □ |
| 91 | 94 | 2 | BOY , U2, Island |
| 92 | - | - | THE GATEWAY , Chris De Burgh, A&M AMLH88549 |
| 93 | - | - | PENTHOUSE & PAVEMENT , Heaven 17, Virgin V2208 □ |
| 94 | 96 | 7 | THE JAMES GALWAY COLLECTION , James Galway, Telstar |
| 95 | 68 | 25 | LOVE SONGS , Commodores, K-Tel □ |
| 96 | - | - | INSTRUMENTAL MAGIC , Various, Telstar STAR 2227 |
| 97 | 81 | 10 | THE BEST OF CLASSIC ROCK , London Symphony Orchestra, K-Tel □ |
| 98 | - | - | DIRE STRAITS , Dire Straits, Vertigo 9102021 ☆ |
| 99 | 71 | 10 | INVITATIONS , Shakatak, Polydor □ |
| 100 | - | - | LOVE SONGS , Elton John, TV TVA3 |

VIDEOS

| | | |
|----|---|--|
| 1 | 5 | VIDEOTHEQUE , Wienerworld |
| 2 | 6 | NEWMAN NUMAN , Gary Numan, Palace Video |
| 3 | 9 | THE PRINCE CHARMING REVIEW , Adam And The Ants, CBS/Fox |
| 4 | 8 | TAKE IT OR LEAVE IT , Madness, Stiff |
| 5 | 4 | QUEENS GREATEST FLIX , Queen, EMI |
| 6 | 4 | THREE SIDES LIVE , Genesis, Wienerworld |
| 7 | 7 | COMPLETE MADNESS , Madness, Stiff |
| 8 | - | THE GREAT ROCK 'N' ROLL SWINDLE , The Sex Pistols, Virgin |
| 9 | - | PHYSICAL , Olivia Newton-John, Thorn/EMI |
| 10 | - | THE MIKADO , Gilbert and Sullivan, Rank Video |

Compiled by HMV

Compiled by Gallup



Tears For Fears

Change

new single available now on 7" & 12"

 mercury

ATTENTION D.J.'S AND CLUB OWNERS

Tony Prince presents
**'the most
exclusive club
in the
disco world'**

on February 1st, 1983
DISCO MIX CLUB

members received
their first
TWO cassettes
with the following
latest disco sounds:

TAPE 1 SIDE 1

- 45 MINUTE MIX — VARIOUS ARTISTS
- D.M.C. "FLOORFILLERS" VOLUME 1
- (FEB) TIME 45 MIN. APPROX.
- 7. INDEEP "LAST NIGHT A D.J. SAVED MY LIFE"
- 2. AURRA "SUCH A FEELING"
- 3. WHODINI "MAGIC'S WAND"
- 4. NAIROBI "SOUL MAKOSSA"
- 5. TYRONE BRUNSON "THE SMURF"
- 6. TONEY LEE "REACH UP"
- 7. MELBA MOORE "MIND UP TONIGHT"
- 8. JONNY CHINESE "PHONE HOME"
- 9. MAN PARRISH "HIP HOP BE BOP (DON'T STOP)"
- 10. ROCKERS REVENGE "THE HARDER THEY COME"
- 11. GENE CHANDLER "GET DOWN"
- 12. INSTANT FUNK "I GOT MY MIND MADE UP"
- 13. FORREST "ROCK THE BOAT"
- 14. CENTRAL LINE "NATURE BOY"

TAPE 1 SIDE 2

- SHALAMAR MEGA MIX
- Followed by:
- 1. AFRIKA BAMBAATA A.A. & SOUL SONIC FORCE
- "LOOKING FOR THE PERFECT BEAT"
- 2. ANGELA BOFILL "TOO TOUGH"
- 3. YVONNE BROWN "GOING DOWN"
- 4. C. BANK "ONE MORE SHOT"
- 5. COMMODORES "REACH HIGH"
- 6. CELENA DUNCAN "I WANT YOUR LOVE BACK"
- 7. EARTH WIND & FIRE "FALL IN LOVE WITH ME"
- 8. ELITE "YOU DON'T CARE ABOUT I"

TAPE 2 SIDE 1

- 9. FUTURA "FEELING HOT"
- 10. GAP BAND "OUTSTANDING"
- 11. PETER GODWIN "EMOTIONAL DISGUISE"
- 12. WILLIE HUTCH "PARTY DOWN"
- 13. IMPULSE "ACT ON IMPULSE (SUPERMIX)"
- 14. JONZUN CREW "SPACE IS THE PLACE"
- 15. CORI JOSIAS "TAKIN' IT STRAIGHT"
- 16. KISSING THE PINK "THE LAST FILM"
- 17. MAHOGANY "RIDE THE RHYTHM"
- 18. MANDRILL "PUT YOUR MONEY WHERE YOUR FUNK IS"
- 19. MINISTRY "WORK FOR LOVE"

TAPE 2 SIDE 2

- 20. GARY MOORE "FALLING IN LOVE"
- 21. MUSICAL YOUTH "RUB 'N' DUB"
- 22. JEFFREY OSBORNE "ON THE WINGS OF LOVE"
- 23. BILLY PRESTON & SYREETA "NEW WAY TO SAY I LOVE YOU"
- 24. PRINCE "1999"
- 25. MARTHA REEVES "DANCING IN THE STREET"
- 26. RICHARD JON SMITH "BABY'S GOT ANOTHER"
- 27. SDS BAND "GROOVIN'"
- 28. LUTHER VANDROSS "NEVER TOO MUCH"
- 29. YARBROUGH & PEOPLES "HEARTBEATS"
- 30. ZINC "I'M LIVING A LIFE OF LOVE"

D.J.s and Club Owners write for details to:
The Secretary

CHRISTINE WHITEHEAD
P.O. Box 89, Slough,
Berks SL1 8NA

NEWS

Eurythmics dates

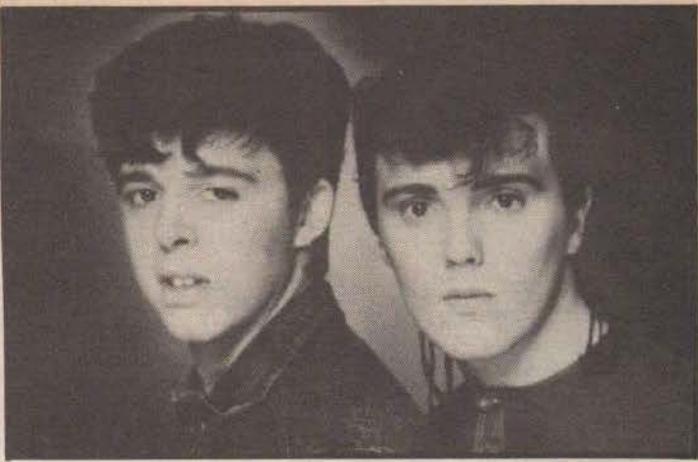
THE EURYTHMICS go out on a massive tour this month following the release of their 'Sweet Dreams' single. The tour starts at Hull Dingwalls on February 16, Sheffield Dingwalls 17, Birmingham Aston University 18, Bristol Dingwalls 19, Lancaster University 20, Newport Adams College 22, Stoke Keele University 23, Newcastle Dingwalls 24, Glasgow Night Moves 25, Aberdeen University 26, Dundee Dance Factory 27, Liverpool Dingwalls March 2, Manchester Hacienda 3, Nottingham Trent Polytechnic 4, Loughborough University 5, Hatfield Polytechnic 7, Portsmouth Polytechnic 8, Southampton University 9, Bournemouth Academy 10, Swansea University 11, Norwich NEA 12 and London Lyceum 13.

Trio-lism

GERMAN GROUP Trio — who smashed to the top of the charts last year with 'Da Da Da' — have a follow-up single out this week. The single is called 'Ann — Lemein Letmeout' and will also come out as a 12-inch with a live B side featuring 'Kummer'.

Fury dies

VETERAN ROCK and roll singer Billy Fury died in London last week at the age of 41. He was rushed to hospital early on Saturday morning but was dead on arrival. It's believed he died of a heart attack. Fury's biggest hits were in 1961 with 'Halfway To Paradise' and 'Like I've Never Been Gone' in 1963.



TEARS FOR FEARS: tour details

CHANGE FOR TEARS

LATEST HITMAKERS Tears For Fears go out on the road for their biggest ever tour in March.

The group, who have just released their new single 'Change', will also have their first album out around the same time as the tour. Three extra musicians — two keyboard players and a drummer — have been drafted in to join the duo.

Dates start at Norwich East Anglia University on March 17. Then Hanley Victoria Hall 18, Leeds University 19, Manchester Palace 20, Liverpool Royal Court 21, Newcastle City Hall 22, Aberdeen Capitol 24, Glasgow Tiffany's 25,

Lancaster University 26, Bristol Locarno 27, Cardiff Top Rank 29, Poole Arts Centre 30, Dunstable Queensway Hall 31, Nottingham Royal Centre April 2, Ipswich Gaumont 3, Brighton Top Rank 4, Margate Winter Gardens 5, Guildford Civic Hall 6, Oxford Apollo 8, Birmingham Odeon 9, London Lyceum 10 and Bath Pavilion 11. All tickets cost £3.50 and are on sale now.

Techno Kraft

KRAFTWERK BRING out their first album for nearly two years next month. The new album is called 'Technopop' and follows their 'Computer World' LP which came out in May 1981. In early April the group will come over to Britain for a tour.



SOFT CELL have fixed up two live concerts next month... and they promise there will be more to follow. The chart-topping duo of Marc Almond and David Ball appear at London's Hammersmith Palais on March 7 and 8. They will be augmented by other musicians — including an all-girl trio called Humouresque. And they will also have other acts supporting them. Other dates have still to be confirmed, but it's doubtful that Soft Cell will just do a straight tour of regular venues. Tickets for the London shows are available now and cost £4.

Geno rerun

DEXY'S MIDNIGHT Runners have their number one hit 'Geno' released again this week. The song is backed with a version of 'Breakin' Down The Walls Of Heartache' and comes out in its original sleeve.



FUNBOY THREE: exhaustion forces postponement

Funboys cancel tour

THE FUNBOY THREE have had to postpone their tour... because Terry Hall's a physical wreck.

And due to the other two members catching flu last week, none of them has been able to rehearse.

"At the weekend Terry became very ill and was told by a doctor that he was suffering from nervous and physical exhaustion," said a spokesman this week.

"He is run down and two weeks of complete rest has been prescribed."

But the band — who release their new album 'Waiting' next week — have already fixed up the new

dates. The tour now kicks off at Leeds University on March 5. Then Portsmouth Guildhall 7, Bristol Locarno 8, Brighton Top Rank 9, Poole Arts Centre 11, Birmingham Odeon 13, London Hammersmith Palais 14 and 15, Cardiff Top Rank 16, Glasgow Tiffany's 19, Edinburgh Playhouse 20, Sheffield Top Rank 21, Manchester Apollo 22 and Newcastle Mayfair 23. Tickets for the February tour are valid for the new dates, or refunds are available from box offices. But people holding Brighton Dome tickets will have to get a refund and buy new tickets from the Top Rank.



BLANCMANGE HAVE decided on a follow-up to their 'Living On The Ceiling' hit. The new single is called 'Waves' and comes out on February 11. They have remixed the song — taken from their 'Happy Families' album — and a 12-inch features an extra track 'Business Steps'. But the group won't be doing a follow-up tour for some time. They are currently in New York and go on to Europe, which means they won't be back in Britain until Easter.

TOURS

CHAS & DAVE go out on the road yet again with a mini-tour starting at the Purfleet Circus Tavern from February 3 to 6. They go on to play Norwich Norwood Rooms 23, Chatham Central Hall 24, Newmarket Cabaret Club 26, Windsor Blazer's 27 to March 5 and Croydon Fairfield Halls 6.

NAZARETH are to play a one-off charity gig at Edinburgh Coasters on St Valentine's Day — February 14. Profits will go to the Edinburgh Sick Children's Hospital.

RELEASES

THE NICKY THOMAS classic 'Love Of The Common People' is released again this week. The single — which reached number nine in the charts in 1970 — will also come out as an extended 12-inch with a version of 'Rainy Night In Georgia' on the B side.

JIMMY PURSEY is trying to make a solo comeback with a new album 'Revenge Is Not The Password' which comes out next week. The ex-Sham 69 singer has played most of the instruments himself and also releases a single 'Man Worries Man' later this month.

SCRUBBERS' STAR Honey Bane has a new single out this week. The record is called 'Dizzy Dreamers' and features two songs '10's Burning' and 'Ongoing Situation' on the flip side.

TV AND RADIO

EDDY GRANT'S old pals The Equals and Nazi memorabilia collector Chris Farlowe are exhumed for **THURSDAY'S** 'Unforgettable' on C4.

FRIDAY is busy with C4's 'The Tube' playing host to the Gap Band, Yarbrough And Peoples, Aztec Camera and Paul Young And Family. The show has film of OMD and One The Juggler. BBC 2's 'Oxford Road Show' features Madness, One The Juggler (again) and Vitamin Z. Soul singer Deneice Williams is the only non-Jamaican act on 'Reggae Sunsplash' on C4. The line-up includes Chalice, Marcia Griffiths and Lloyd Parkes. The airwaves will crackle with the cosmic opinions of Steve Hillage and John Martyn on Radio One's 'Roundtable'.

SATURDAY morning serves up Musical Youth on BBC 1's 'Superstore' while ITV's 'Saturday Show' has Toyah, Thompson Twins and Fun Boy Three.

HAWKWIND STRIKE out on tour yet again with dates at Bradford St George's Hall on February 9, Dunstable Queensway Hall 10, Leicester University 11, Sheffield University 12, London Hammersmith Palais 13, St Helens Theatre Royal 15 and Nottingham New Royal Concert Hall 16.

SERIOUS DRINKING — who hit the top of the indie charts with their 'Love On The Terraces' single — are to play three dates at Coventry Warwick University February 3, Manchester Gallery Club 4 and Liverpool Warehouse 5.

THE BIRTHDAY PARTY are to bring out a four-track EP this week. The 12-inch record is called 'The Bad Seed' and features new songs 'Sonny's Burning', 'Fears Of Gun', 'Wild World' and 'Deep In The Woods'. The record was to be released in November and was recorded by a slimline version of the group with Mick Harvey playing both guitar and drums.

AFRIKA BAMBATAA release a follow-up single to their 'Planet Rock' record this week. It is called 'Looking For The Perfect Beat' and has already been in the country on import.

TOM ROBINSON is to bring out a five-track EP this week. It includes a long version of 'Now Martin's Gone' and 'Coldharbour Lane' which comes from his 'Cabaret '79' album.

Thin Lizzy are on BBC 1 and Radio One with 'Sight And Sound In Concert'. BBC 1's 'Rod And Emu's Saturday Special' has Precious Wilson, Suzi Quatro and Bardo while C4's 'Other Side Of The Tracks' puts the spotlight on Lionel Richie and Yazoo.

SUNDAY is HM day with Ian Gillan compiling 'My Top 12' while Jeff Beck is the subject of 'Guitar Heroes', all on Radio One.

MONDAY'S 'Riverside' on BBC 2 has The Cure, The Decorators and an item on Fun Boy Three and Musical Youth videos. The same channel sees Elkie Brooks and Incantation on 'Leo Sayer'.

TUESDAY is 'The British Rock And Pop Awards' on BBC 1 and Radio One. The event will be packed to the gills with a galaxy of stars. (Says who? — Ed.)

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NEWS



UFO: without Way

UFO MAKE CONTACT

HEAVY METAL giants UFO return to Britain in March.

It will be their first tour without founder member bassist Pete Way, who quit the group last year.

But the group will remain a four-piece.

For the tour they've drafted in American Billy Sheehan, although Neil Carter and Paul Chapman played on the group's album 'Making Contact' which comes out this week.

Sheehan will not be a permanent band member, though.



MARI WILSON will release her first-ever album this month.

With her group *The Wilsations* she brings out 'Showpeople' on February 18.

The LP includes a version of 'Cry Me A River', recorded with a 40-piece orchestra, and her last hit 'Beware Boyfriend'.

It also features a Mari Wilson 1983 calendar.

"We'll use him when we can, but when he's not available we'll find someone else for stage work," said singer Phil Mogg this week.

Dates start at the Ipswich Gaumont on March 21. They go on to play Sheffield City Hall 22, Nottingham Rock City 23, Oxford Apollo 25, Birmingham Odeon 26, Leicester De Montfort Hall 27, Bradford St George's Hall 28, Newcastle City Hall 29, Edinburgh Playhouse 30, Aberdeen Capitol 31, Glasgow Apollo April 1, Preston Guildhall 2, Liverpool Royal Court 3, Manchester Apollo 4, Cardiff St David's Hall 5, Bristol Colston Hall 8, St Austell Cornwall Coliseum 9, Poole Arts Centre 10, Southampton Gaumont 11, Brighton Dome 12, Southend Cliffs Pavilion 13 and London Hammersmith Odeon 14.

Tickets for all concerts are on sale now, except Bristol when they go on sale on March 8. Tickets cost £4.50, £4 and £3.50 except at Nottingham where they are all £3.

Tomorrow's Madness

MADNESS RELEASE a new single next week.

The song is 'Tomorrow's Just Another Day' and comes out on February 11.

It is taken from the group's 'Rise And Fall' album and is backed by the Chris Foreman song 'Madness Is All In The Mind'. The single also comes out as a picture disc, costing the same amount as the normal version.

Meanwhile, the group have added another date to their tour at the Nottingham Royal Concert Hall on March 6. Tickets are on sale now.

Leppard on the trail

DEF LEPPARD are to go on the road again next month — their first tour since July 1981.

And they will be joined by ex-Girl guitarist Phil Collen following the departure of Pete Willis. He left the group last year because of the strain of touring and arguments with the rest of the group.

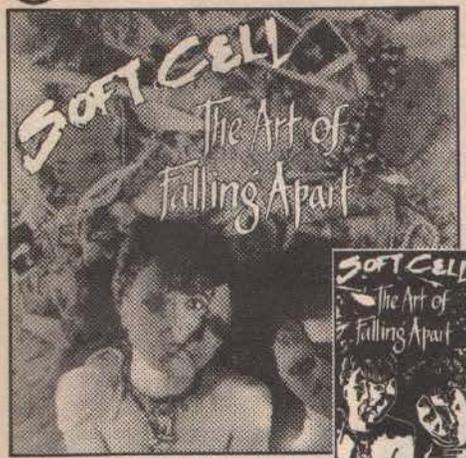
Before the live dates, the group have a new single 'Photograph' which was

released on January 28.

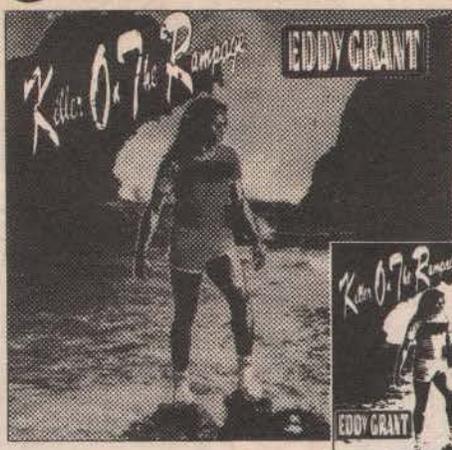
The tour starts at the Manchester Apollo on February 21. Then Edinburgh Playhouse 22, Sheffield City Hall 24, Newcastle Mayfair 25, Liverpool Royal Court 26, Bristol Colston Hall 27, Nottingham Rock City March 1, Birmingham Odeon 2, Oxford Apollo 3 and London Hammersmith Odeon 4.

Guests on the tour will be the all-girl heavy metal band Rock Goddess.

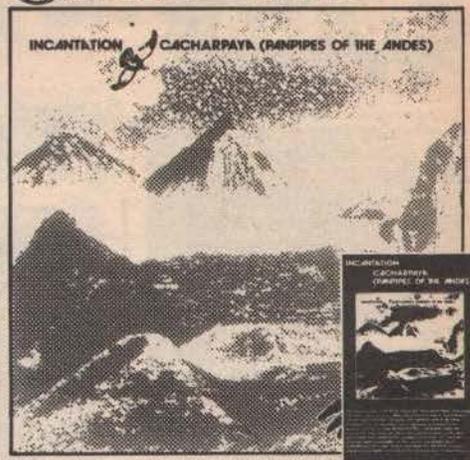
Soft Cell: Art of Falling Apart
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Eddy Grant: Killer on the Rampage
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Our top 50 chart counts down from £4.49

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| John Lennon: | | |
| The John Lennon Collection..... | £4.49 | £4.49 |
| Duran Duran: Rio | £4.49 | £4.49 |
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| Richard Clayderman: Richard Clayderman | £3.99 | £4.49 |
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NEWS BEAT

THERE'S ONE American record label it's always a laugh to deal with on the telephone because it entertains you with jingles. It's Radar Records, run by Gary's Gang leader Eric Matthew. I called to speak with Toney Lee, since 'Reach Up' is high in our singles and disco charts and is now out on TMT Records after being a record of great import for some time.

While they're finding Toney, a

TELEPHONE TAPPING

rather wistful little synthesiser tune plays for your amusement. Then Toney comes on the line and we trade details of the comparative US-UK performance of 'Reach Up'. And it's a dance hit no matter which side of the Atlantic you stand on.

"It's my first solo record," says Brooklyn-born Lee. "I wrote it with Eric, a guitarist friend of mine who kept telling

me about Radar, and I went to him and he said he'd like to record me."

So are you new to the business? "Ah... no. I've been in the business for about 11 years.

"I started out with a five-man vocal group called Penetration in the early seventies, and I was with them for about five years. Then I was lead singer with a group called Chocolate Fire for



TONY LEE: listen for the tone

CHARTFILE

MEN AT WORK last week became the first act to simultaneously top the US and UK singles and albums charts for over a decade. The Wizards of Aus had been top of the US singles chart for two weeks and the US album chart for nearly three months before they assumed a similarly lofty perch on the British charts.

The Grand Slam is a cherished ambition of all major artists. The list of those who have achieved it is suitably short and elitist:

- 1 THE BEATLES (1964) — 'Can't Buy Me Love' reigned supreme on both sides of the Atlantic whilst 'With The Beatles' was Britain's top album and 'Meet The Beatles' was number one in the US LP listing. The tracks on the two albums were the same.
- 2 THE BEATLES (1964) — For the second time in a few months the fab four routed the opposition to storm to the top of both the UK and US charts with a single and album sharing the same title — 'A Hard Day's Night'.
- 3 THE BEATLES (1965) — This time it was 'I Feel Fine' that was the number one single, jointly with 'She's A Woman' in Britain and on its own in America where 'She's A Woman' enjoyed a separate and nearly as successful chart career. Both album charts were topped by a collection of tracks dubbed 'Beatles For Sale' in Britain. Sensitive that such a blatant title would upset consumers Capitol went with the more banal 'Beatles '65' title.
- 4 THE BEATLES (1966) — The Liverpool lads' final act of transatlantic synchronisation occurred when 'We Can Work It Out' and 'Rubber Soul' were unleashed on the same December day in 1965.
- 5 THE MONKEES (1967) — More a TV phenomenon than a pop group, but it didn't stop them selling records. For a while they were untouchable and 'I'm A Believer' (45) and 'More Of The Monkees' confirmed their status by soaring in unison to the top of the stack here and in America. They also held top spots in Germany, Australia and Canada at the same time.
- 6 SIMON & GARFUNKEL (1970) — The best-selling duo since the Everly Brothers managed what Don and Phil never did by taking the single and album of 'Bridge Over Troubled Water' to the head of the British and American charts and blocking out allcomers for three straight weeks.
- 7 ROD STEWART (1971) — The transatlantic success of Rod's 'Maggie



MEN AT WORK: is this what they mean by chart feat?

Pic by Chris Waller

May' single and LP 'Every Picture Tells A Story' made him the first, and so far only, solo artist to achieve the Grand Slam.

8 MEN AT WORK (1983) — Need I say more?

Discounting the Antipodean claims of Frank Ifield, Olivia Newton-John and the Bee Gees, all of whom were born in England and have spent less than 50 per cent of their lives in Australia, Men At Work are only the third Australian act to top the British singles chart. The first was the Seekers — 'I'll Never Find Another You' and 'The Carnival Is Over' both found their way to the top of the chart in 1965 — and the second was folk hero Rolf Harris, beloved idol of Max Splodge, Adam Ant, Kate Bush and Peter Gabriel, who single-handedly solved Australia's balance of trade problems and made the best case yet for forceful repatriation in 1969, topping the chart for six painful weeks with 'Two Little Boys'. Rolf's albums have fared encouragingly badly, but the Seekers duplicated their singles success by landing two number one albums in 1969, namely 'The Best Of The Seekers' and 'Four And Only Seekers'. Incredibly both LPs rose to the top in a six week spell. Between the Seekers and Men At Work, AC/DC were the only other Aussies to top the album chart, doing so in 1980 with their 'Back In Black'.

In one of its more observant moments, this column has previously noted that Australian bands wishing to make the grade in America must first recruit a British-born lead vocalist. This ploy has worked like a charm for a wide spectrum of dingo-rockers including Air Supply, AC/DC, the Little River Band and Moving Pictures. After reading Men At Work's Greg Ham give the British media and public a verbal pummeling a couple of weeks ago I was prepared to believe that a genuine 100 per cent Aussie band had finally made the grade in America without any assistance from one of our chaps.

After all, if any of Ham's Work-mates carried a British passport he surely wouldn't have been so vicious, right? Wrong. As it happens MAW's lead vocalist and songwriter Colin Hay is a true Brit, and a Scotsman at that. So, once more the old country can claim part of the glory. You have to feel sorry for those poor colonials; the only stars they can really claim are Helen Reddy — hard as nails but not as pretty — and Rick Springfield. Both became American citizens as soon as residential qualifications would allow, so maybe even they should be excluded...

PRINCE IS enjoying his biggest hit to date with the nuclear protest '1999'. Amongst Britain's 8,000 hit singles only Deodara's 'Also Sprach Zarathustra' (2001) Zager & Evans' 'In The Year 2525' and Cliff Richard's 'The Twelfth Of Never' project further into the future.

In the wider numerical context, the highest numbers mentioned in the titles of hit songs are 'It Oughta Sell A Million' by Lyn Paul, 'Million Drums' by Tony Sheveton and Purple Hearts' 'Millions Like Us'. In America they aim a little higher; Alice Cooper's 'Billion Dollar Babies' leading a field which also includes Dickey Lee's 1976 hit '9,999,999 Tears'. That's a whole 9,999,903 more than Question Mark & The Mysterians managed to cry 10 years earlier. I'm still figuring out where 'Love Plus One' figures...

WEA have very generously taken to giving away sweatshirts (retail value £5) and record cases (£4.75) with the latest singles from Linda Ronstadt and Crystal Gayle. By some extraordinary coincidence these offers seem to be available only from shops on the Gallup chart panel. By another extraordinary coincidence these singles were all set to make high chart debuts last week before Gallup got wise and disqualified them...

ALAN JONES

about two and a half years. About four years ago I embarked on a solo career." As is often the way, he was writing more cheques than he was receiving for a while, and it wasn't until last year that he was picked up by Radar.

"My grandfather, John English, was a big band leader and drummer, and my brother Arnie is also a drummer," says Toney, who began singing in church and sees a connection between that and his current activities. "They're definitely linked. 'Reach Up' can be taken in the spiritual form, like reaching up to God. But it's a great dance record and lyrically it's saying something, which is what people want to hear. Last year that big record 'The Message', was really telling it like it is, and that's something new."

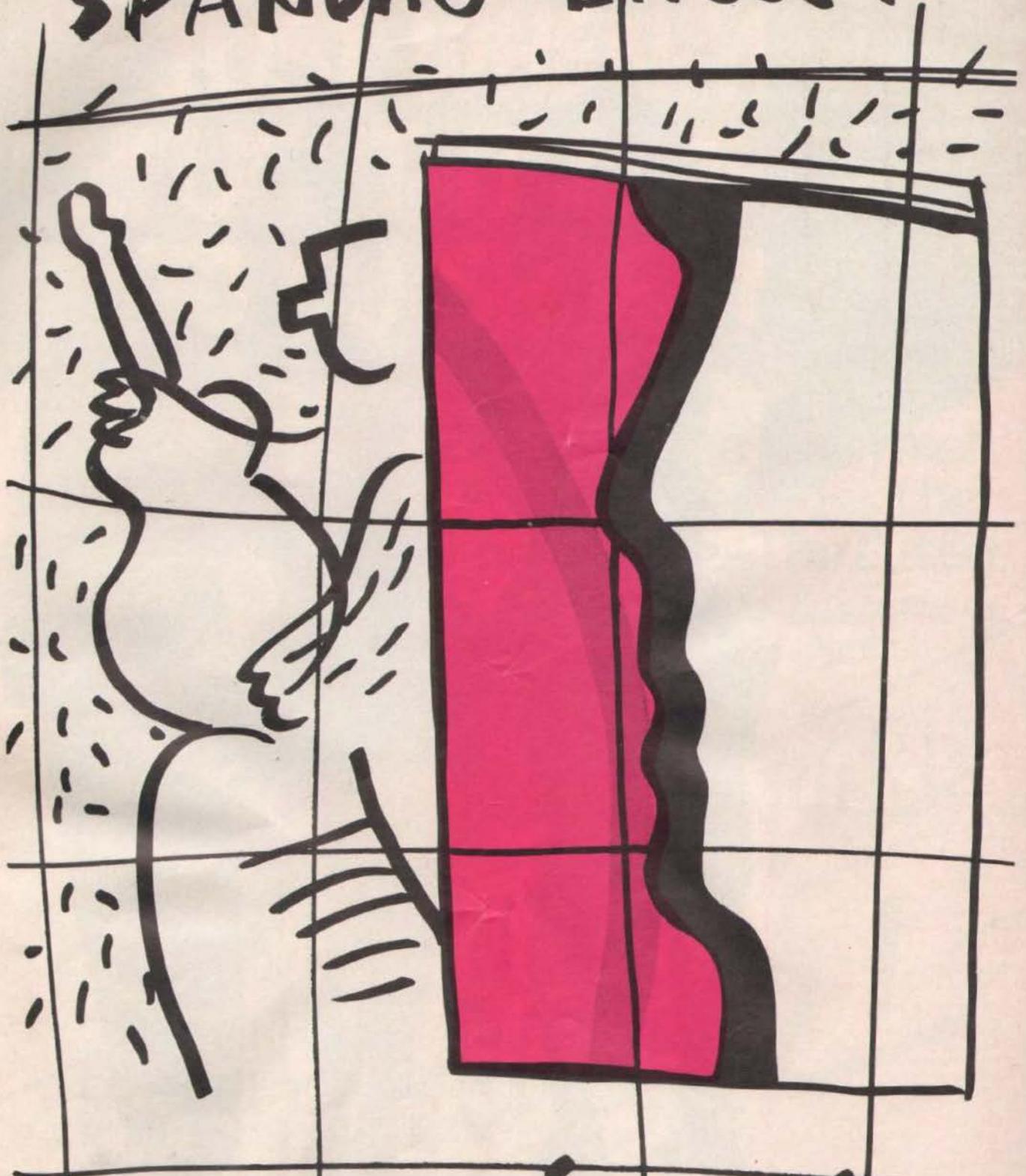
Anxious to push his pen a little further and really develop his songwriting skills, Toney took part in an interesting project last year. "Last fall, I took part in the ASCAP Pop Workshop. It was part-time, in the evenings, with two and a half hour classes, and it lasted for nine weeks. 565 people sent in tapes, and they selected 30 to take part. I happened to be one of the lucky ones. It was great, they analysed your material for its commercial potential, and there were some real heavyweights there, in a teaching role, like Rupert Holmes, Hal David (Burt Bacharach's other half on all those sixties classics) and Mtume and Lucas (whizzo disco producers currently on record with Sunfire)."

There was at least one fringe benefit for Lee, too. "There was a writer in my class, who's written a song called 'Love So Deep', which will be my next single. His name's Arnie Roman, and the record should be out mid-March. We're working on an album too, that should be out in April or May."

Lee rounds off with a message of real corn, right off the cob but still sincere: "Listen — to all the people in England who've had anything to do with the success of 'Reach Up', thank you very much. I really appreciate it. Keep reaching up."

Paul Sexton

SPANDAU BALLET



COMMUNICATION

 Chrysalis

THE NEW SINGLE - 12" (CLUB MIX) AND 7" VERSION

I WAS round at the house of a friend of mine, and his sister was supposed to have a date. But she was stood up by this boy, he never showed up, and I said to her 'What are you going to do now?' and she said 'I'm going to turn on the radio, and just sit back and listen to some good music'. So friends, the story is true: last night a DJ saved her life with a song...

The tale is related by Mike Cleveland, mainman of Indeep, and the guy who plays DJ on the smash. He can do it in the mix, in the mix, and so on, even if it has taken three years to get the story onto vinyl and into the charts. Indeep is a three-piece New York outfit, this their first record. 'The young lady singing is Rose Marie Ramsey, and the other lady is called Reggi Maglorie. The instrumentation on the record is done by myself.

'I've known Rose Marie for about seven months and Reggi for about four. Rose Marie was singing in a band with a friend of mine, and Reggi was a friend of Reggie Thompson, who co-produced the record. He used to manage a band I was in called Glass, we had a record called 'Let Me Feel Your Heartbeat'. I was in the band for about four or five years, then I left to form Indeep about a year ago.' Why so long for a debut single? 'We had to find the right people to work with.'

THE 'RIGHT people' have their name blaring boldly from the label of the Indeep hit. Sound Of New York Records are the outfit, and Cleveland has a whole collection of appreciative adjectives ready to dish out in their direction. Or to put it another way, he thinks they're jolly good. 'Sound Of New York have been around for about three years. Their name is gonna be heard a lot in the next few months, they've got some really strong acts. There's a guy called Otis Williams, and some very talented brothers, Brian and Zan.' There'll be an Indeep album later in the year — 'some slow things, but probably mostly up tempo', says Cleveland — and live work is a future attraction as well. 'We've been doing a lot of TV dates, but the band is still being formed, because up to now the focus has been on going into recording.'

The 12-inch of 'DJ', one of the hottest cakes in the new 12-inch chart, features, apart from three different mixes of the tune, a section of sound effects from the main track, with such good old DJ standbys as a telephone ringing and a flushing toilet. 'People can use it to create their own mixes,' Mike says. You mean three isn't enough?

So the Indeep Appreciation Society for Disc Jockeys grows stronger. 'It's just a song about what DJs do for people's lives. It's a very important job, music is such an important aspect of everyone's life, the world wouldn't still be here if there was no music.' Hell, those radio boys are going to be unbearable after this.

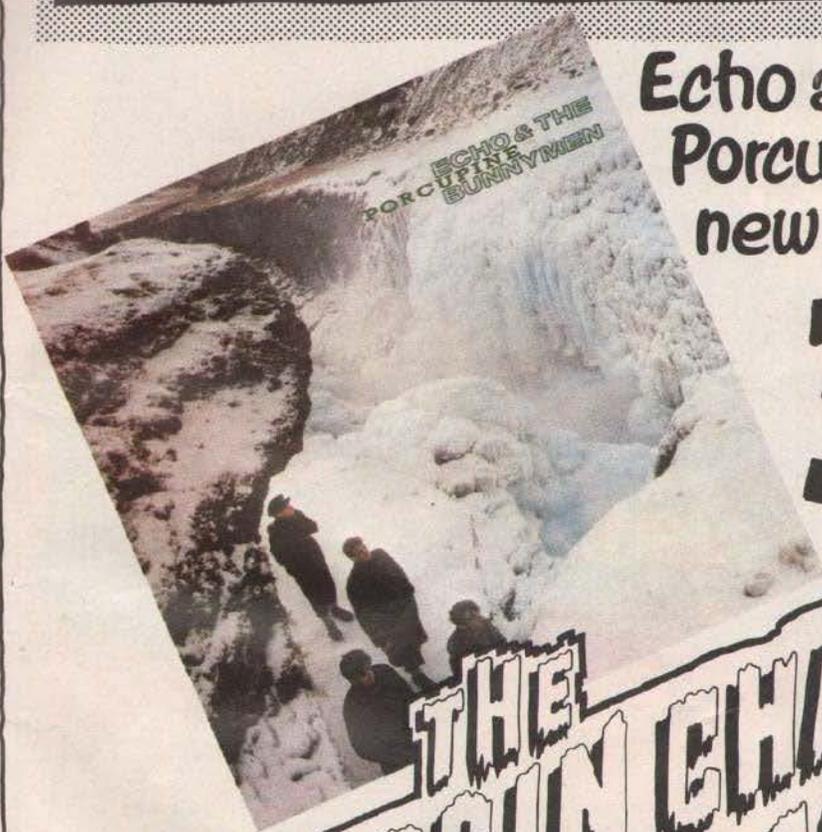
Deep throats



PAUL SEXTON

INDEEP: mix'll fix it

JUST WHEN YOU THOUGHT IT WAS SAFE TO GO SHOPPING



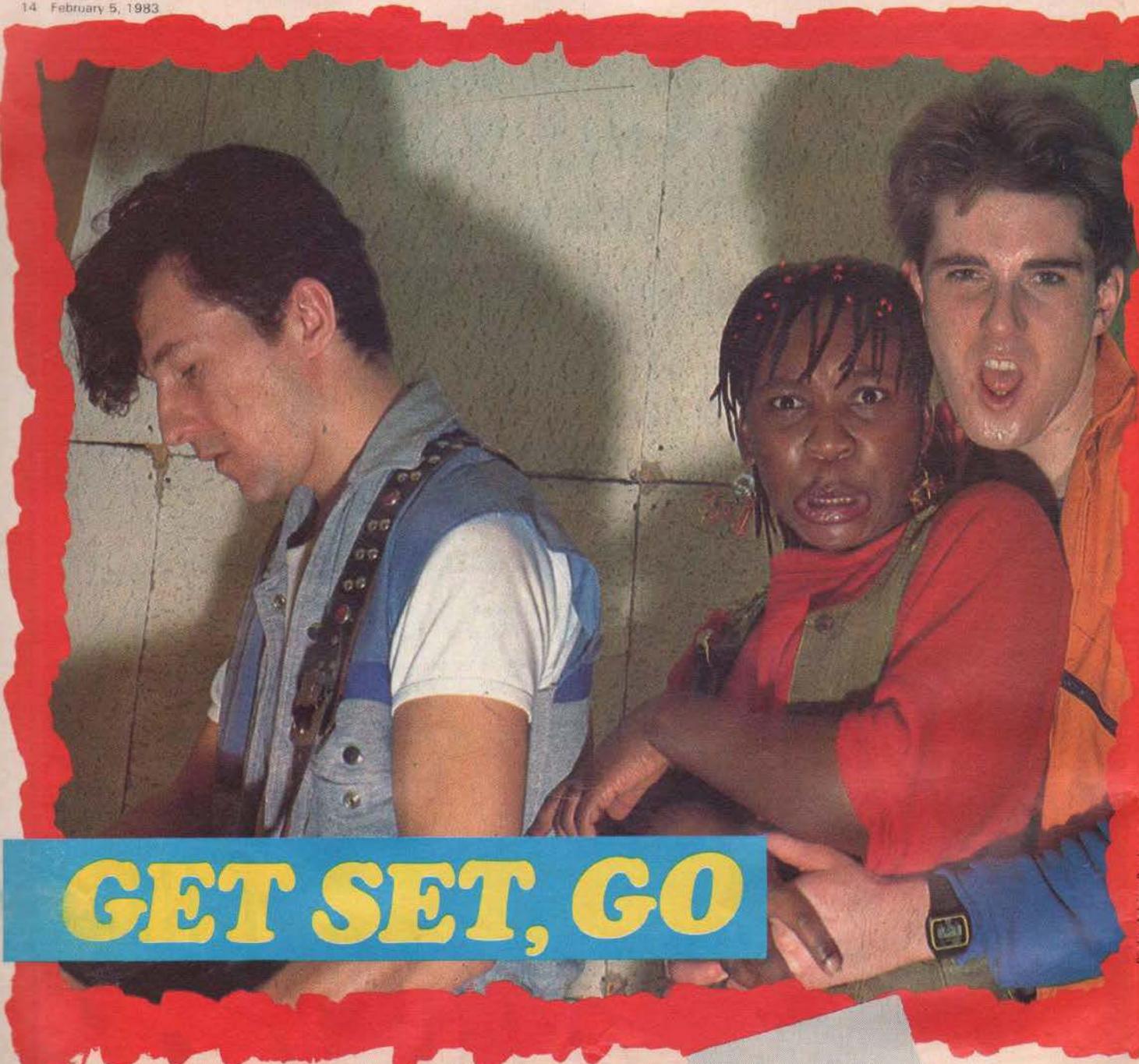
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GET SET, GO

Pic by Adrian Boot

SET THE TONE wonder whether they should have had that seventeenth pint

SWITCH ON that drum machine and watch Set The Tone go for it. Like dormant forces suddenly awakened by the hypnotic click of handclaps, they burst into life with a vibrancy so powerful it blows you over.

Set The Tone aren't afraid to laugh at themselves but there are few so serious about making music which thumps you in the gut and hits straight to the heart.

Today their debut single 'Dance Sucker' has slipped one place down the charts. Are they miserable? Are they huddled round a table staring into their glasses with glum faces? Are they thump. Chris, Kenny and Evelyn know better than that.

The Set The Tone story begins when Kenny — star of Slik, the Zones and sometime Simple Minds member — got fed up with groups and decided to become a DJ.

"I wanted to play to all kinds of

different audiences and see what made people tick. Every band I'd been in couldn't get my drum sound right in the studio and I wanted to get that club sound so I learned how to do it myself," he explains.

So there he was one night in the pub, watching a band of confused drunks called To Doubting Davies who Kenny describes as the most confusing band he has ever seen. To Doubting Davies contained the effervescent Chris, who asked Kenny to DJ for them at a forthcoming concert, and within a matter of weeks he was up on stage with them playing syndrums.

Soon Chris and Kenny were going by the name of Call Me Irresponsible, a two piece with a four track backing tape. This venture went as far as going to London to make a demo for Virgin Records, but the pair proved too mad for Virgin to handle.

"They thought we were lunatics," Chris says. "We had a

great idea for a Christmas single and we simply wanted a deal for one single alone. They didn't want that, they wanted to sign us up for something more long term. Kenny and I just looked at one another and we got up and walked out the office."

ABOUT THIS time they got hold of a bass player, Bobby, and started to write more songs. Chris gave up his job as a set builder for television and they decided to go for a new name.

"We had thought of Pneu Matics but apparently there was a Leeds band called the Numatics, so that fell through," Kenny says. "We'd just written a bouncy song with handclaps called 'Set The Tone' so we settled on that. The song said what we were about anyway, so it was fitting."

As with the best of Hollywood

fairytale, Evelyn arrived completely by chance.

"I used to be part of a crowd called the Patrick Hill gang, and we used to wander up and down Laurence Street listening for parties," she explains.

"I had a party and Evelyn was there, banging away with a pair of maraccas to some record or other," Chris adds. "That was it, no way could we let her slip past."

At this point the history lesson breaks off in favour of the photo session, which takes place in a local recording studio. This is when you can see it all come together. The trio — the fourth member is out of the country at the moment — switch on the drum machine and all of a sudden you can see them being hypnotised by the beat, throwing shapes and leaping like March hares and pulling faces that would stun even Les Dawson. Business-like Set The Tone most definitely are — the session was wrapped up in less

than half an hour. Back to another pub to resume our discussion.

Well armed with songs and a strong line up, Set The Tone set off in search of a suitable deal.

To cut a long story short, Island records won out in the end and Set The Tone, tired of making demos and doing the rounds, decided to jump in at the deep end and do their LP right away.

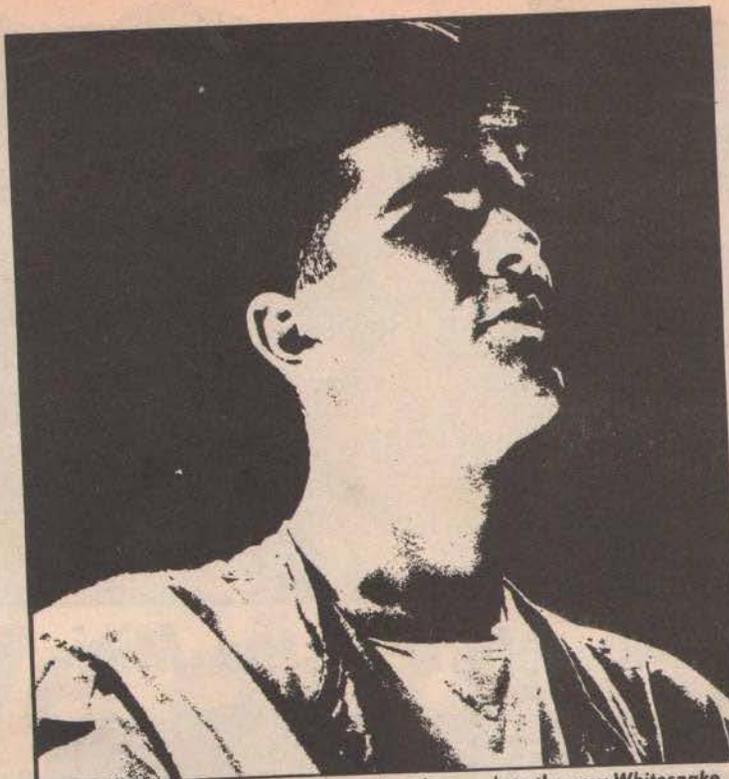
"We'd had so many recording headaches in London that we decided we wanted a looser attitude, so we went to Compass Point," Kenny explains. "It's a much blacker sound, just think of Grace Jones, Robert Palmer or the 'Avalon' album by Roxy. Anything which has been recorded there has spirit. The engineers don't sit rigid behind the mixing desk, they go daft, running up walls and dancing around."

"They're more interested in the bass and drums happening than frills," Chris adds.

THE SHIFTING Air Affair — their debut LP — comes out in April, by which time Set The Tone hope to be ready and raring to go on tour.

"You know that Maxell tape ad with the guy from Bauhaus on it?" Kenny asks me. "Well, that's what our LP is about — our music blowing everything over. One boy told us that he bought 'Dance Sucker' and his dad hates it, because when he puts it on the entire house bounces."

"We know what we're after and that describes it. We're really greedy to sound convincing live. If you rehearse for 10 hours a day for



Pic by Peter Stanway

SET THE TONE'S Chris tries to remember the words to the new Whitesnake single

three weeks then you fail to seduce people. You aren't hitting them where it matters. We want to sound exactly how we feel."

Set The Tone know what they want, and are prepared to be

ruthless to get what they want. That included parting ways with their bass player while they were over at Compass Point recording 'The Shifting Air Affair'.

"Basically it got to the stage

where we realised it wasn't going to work with Bobby," Kenny says. "When you're eating out of each other's pockets for five weeks the musical differences begin to show. I really respect him as a musician, I mean, Bobby's probably the best bass player in Scotland, but it just wasn't working with us."

Here comes another Hollywood story, folks, this time in the shape of Kendall. Set The Tone were in one studio jamming when suddenly one of the engineers who was working next door with Robert Palmer burst in, plugged in a bass and started playing along. Welcome Kendall to Set The Tone.

Trying to convince the Department of Employment that Kendall was the only bass player for them proved mighty sticky, but now it's all sorted out and as soon as he has finished engineering a Wally Badarou LP in Nassau, he'll fly over to start STT's first ever tour. It won't be the first time he'll have visited Scotland, however. Kendall was brought over to celebrate Christmas and New Year, Scottish style.

"It was really funny," Chris tells me. "Kendall was told by someone in Nassau to come armed with a gun or a knife because Glasgow was the toughest place in the world! He was really worried about it. He was so relieved when he discovered Glasgow was a fine place after all."

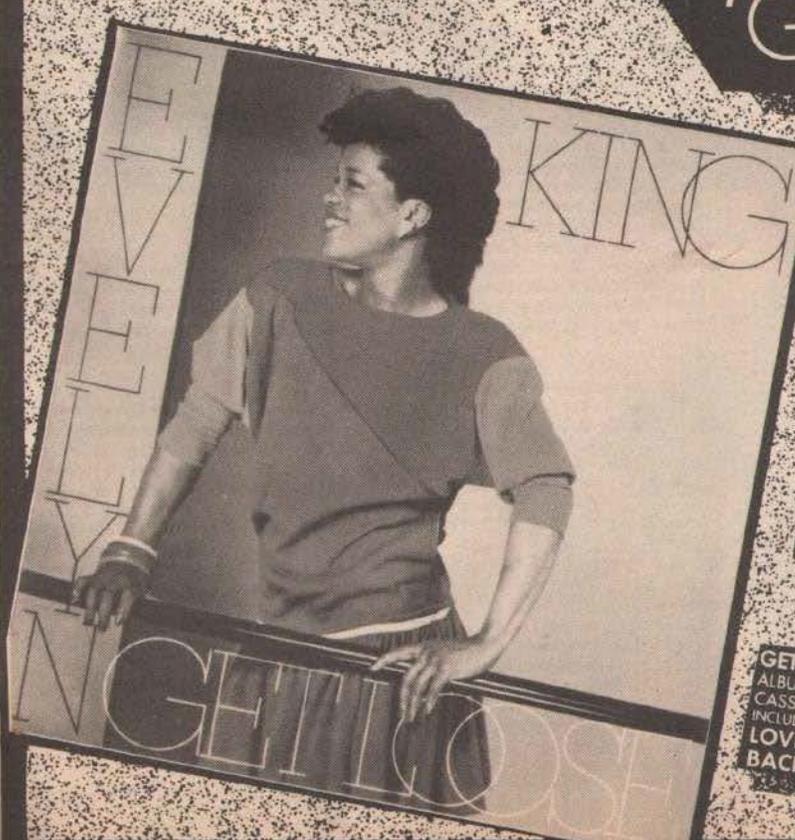
"People over there have a funny idea about Glasgow," Evelyn adds. "One of the engineers said to someone, 'Well I'm working with some Glasgow thugs, but they're okay. Just mad'."

by Daniela Soave

'GET LOOSE'

WITH

EVELYN KING



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7 LONDON, DOMINION



PRIVATE FILES

by SIMON TEBBUTT

MY DEAR, what a week. While the rest of the working population have been lounging around down mines or amusing themselves building new motorways, I've been out trying to revive the flagging British economy by drinking the bar dry in every hot nightspot in town. And no wonder the pop scene's in such a terrible state — all the stars are out getting plastered all the time. Here's just some snippets I picked up while my chauffeur driven limousine took me to and from the toilets...

And the musical event of the week takes place down at Piccadilly's plush Xenon club. So there's me and a friend reclining sedately among the potted plants and deciding whether to blow his dole cheque on another drink or a tin of meat for the cat, when this godawful row kicks up from the vague direction of the stage. Glancing up we see the ridiculous sight of Mike Batt, various Commodores, Alton Edwards, Alvin Stardust and English funk singer Patrick Boothe all jamming away like Nigerian stokers on speed. Tough luck Tibby, we had to spend the dough on yet another Marguerite 'cos we'd spilt the last one laughing...

Another night of delightful decadence and debauchery down at the Batcave, the clubette hosted by those degenerates The Specimen, which opened at that emporium of sleaze the Subway this week. Highlight of the evening was a very tacky trio called the Trendies impersonating all your favourite pop groups much to the merriment of the ripped lace and leather crowd. Could the fact that they avoided doing a spoof of lowlife lovely Marc Almond have anything to do with the lad himself standing glaring next to the stage...?

Ant fans (yes both of you) should start getting up on the culture front soon. Adam's ex-bass player Gary Tibbs starts shooting 'The Beggar's Opera' with the Who's Roger Daltrey for the BBC this month. God knows what he'll do with all that ghastly gold jewellery in which he's always bedecked when he plays a street urchin...

David Van Day — the macho and minuscule half of those tatty cabaret groaners Dollar — was caught up in a bout of fisticuffs down in a South of France bar this week. The aggressive dwarf claims a girl was making eyes at him and her boyfriend got jealous and started a punch-up. Making eyes at him indeed. They were probably just smarting because of his over liberal dousing of cheap after shave...

Boxing clever eh? Well known drinking team and occasional pop group Spandau Ballet were spotted



The return of the Mini

AS IF there weren't already a surfeit of sickly sweet New Pop Kids syruping around, ITV are about to launch upon us a barrage of the darlinest cutesy-pies doing super cover versions of all your chart faves dressed as fab top popsters. OAPs creaking around the Embassy to celebrate the soon-come 'Minipops' series included gaily dressed grand old men of funk Imagination, Steve Strange Snr attempting to tell if it was the real David Van Day and Bananarama, newly expanded to a six piece with an average age of 10 to practise for their 'And Now Clean Your Toothpegs' campaign. Hunky Steve Grant and luscious Vicki Pemberton of Tight Fit introduced their latest lithe-limbed nubile, eliciting frenzied cries of 'Denise Rools OK'...

Betty Page



Pics by Joe Shutter

out in the streets of London looking very musclebound while shooting a video for their 'Communication' single with John Conteh, the ex-World Light Heavyweight boxing champion, of all people. Stomachs in, lads...

• Mari Wilson's next phone bill should make the lady's hair stand on end. Apparently she spent the whole of Christmas on the blower to Shalamar's Jeffrey — the link up between Neasden and Puerto Rico probably made Buzby's feathers drop out when he calculated the bill...

More TV news. Sting and Steve Strange both crop up in a new American show called 'Rebellious Jukebox' in which onetime pop star Gene October takes the lead role as a club owner. Perhaps Stevie will pick up a few hints for the Palace...

And while we're on the topic of London's top night spot (it says here), what a crowded night it was this Thursday. Packed in among the sweetening multitudes I spotted Marc Almond deep in earnest conversation with Siouxsie of the Banshees, Steve Severin, a morose and distinctly Bay Georgeless John Moss, Haysi's Jeremy, and Steve Strange propping up the bar just for a change. God, it's tough at the top...

Hardly known Debbie Harry lookalike Sue Scadding is getting all bound up in rubber-clarid for her signing on David Claridge's Mobile Suit Corporation. Billed as

Gwendoline, she'll be releasing a suitable fetishistic single to tie in with the lad's strict rubber and leather club which opens this week. Watch this space next week for details on that little venture — if I haven't suffocated in my gasmask that is...

News to send a frisson through the horrible hordes of cardboard guitar brandishing headbangers. Anyone daft enough to buy Eric Clapton's odious new album 'Money And Cigarettes' gets the chance to win one of the old bore's prized axes. This is thought to be the first recorded instance of an artist so desperate to promote an album he gives his instruments away...

Hip injury time. Sean McLusky, drummer with JoBoxers, that band who are so cool no one's ever heard of them, was driving round some remote part of Bristol when he suddenly ran out of road, as we motorists call it, going over a corner, and plunging over a cliff into a police dog training centre of all silly places. JoBoxer fans?! shouldn't worry 'cos he only cracked a rib and the group have dared to venture back on the road again, although not with Sean driving I understand...

More news on the Spands. Hot from the telex comes this little snippet telling me that the manic clubbers will be knuckling down for a five week touring stint in April. And, the rumour on the tom-toms continues, the London venues are places one might normally associate more with real, grown up ballet than the Spands' version...

Positively the last Japan story I promise, well for this week anyway. At the end of the Catford terrors' last Oriental jaunt, young whippersnapper Steve Jansen's visa ran out on Christmas Eve. Despite the poor lad's teen hero status, the officious Nips deported him pronto and he was forced to spend Christmas and Boxing Day in Korea on his tod. And yet he claims to have had a very enjoyable time. Why, I wonder? I think we should be told...

• Tony Hinnigan, he of the Pommie Peruvian outfit incantation, seen trekking round the streets of Soho with sniffer dogs in search of his lost pan pipes...

A quick trip down Bond Street where I spot the roof blowing off the Phonogram building. It all turns out to be a furious row between ageing execs and Soft Cell's Dave and Marc over the release of the next single, 'Numbers'. The biz men say it's too dreary but Marc, taking time off from punching someone in his expense account, assures me the lads are sticking to their guns and the song should be hitting the shops in about three weeks time... Rumour has it (well, someone standing next to me in the loo just told me actually) that the butch singer with KajaGooGoo isn't quite as exotic as his name, Limahl, implies. It is in fact an anagram of his real name which is something like Dobbins. The first person to work it out can buy me a pint down the Dog And Ferret next week.

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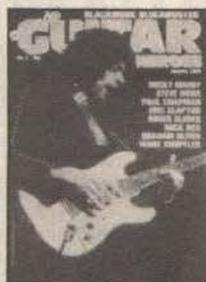
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NEWS BEAT

The swinging Laurel



LAUREL AND HARDY: original rappers!

LAUREL AND HARDY were last in the charts in November, 1975. The tune was their old classic, 'On The Trail Of The Lonesome Pine', first recorded in 1932. In 1983, Laurel and Hardy are reggae rappers from Battersea in South London. Can they provide the long-awaited follow-up to their namesakes' single hit?

Laurel and Hardy are credited as Messrs Robinson and Dawkins on their debut single, 'You're Nicked'. The two grew up together in South London, listening to reggae music and British pop, imitating JA DJs like their main inspiration, General Echo. Like other English DJs, they were content to follow the language and style of the toasters 'back home' in Kingston. Then, suddenly, Laurel and Hardy saw the light! If they were to be UK DJs, it was time they started talking English — London-style!

"I could talk about going back to Africa and smoking ganja," says Laurel, "but it doesn't mean much to me. If you're trying to put a new

current onto an old circuit, you have to break the rules. Up to now, JA DJs haven't respected English DJs because they've mastered their style of living but we haven't got to grips with ours. I'm sure they'll respect us more for braaking out on our own. There are 15 good roots DJs in Britain but we're the first who're talking about subjects that black and white British people will recognise."

According to Laurel and Hardy, reggae has been lacking new ideas. "One record done differently does more for reggae than ten roots records that are all in the same vein. We like to tell a story and create characters. Hush Puppies, plimsolls, nobody's talked about them yet..."

The duo are determined to write songs that appeal to English people of all races. Their debut single includes the voice of a policeman intoning 'Left, Right, You're Nicked' while our two heroes try to escape. Written around the time of the

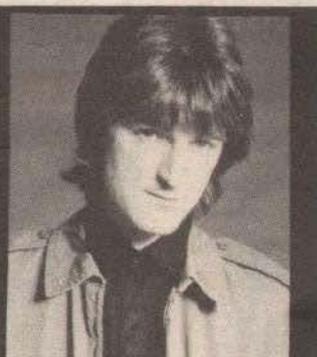
Brixton riots, the song was finally released on the Fashion label late last year. Despite missing the topical boat, the single quickly garnered a lot of interest and earned the two an appearance on The Tube. Now Laurel and Hardy have signed to CBS Records, recorded a new single, 'Clunk Click', and are about to support Pigbag on their February tour.

Together, the two are intending to bring out the funny side of reggae while concentrating on the realities of 'life in a 'nglan.' They hope that their style will be a big breakthrough in reggae and take them into the pop charts. "It was a bloody gamble," says Laurel, "but now we've seen the response to 'You're Nicked', we can't turn back. By the end of this year, you'll be seeing a lot of young English DJs talking in their own language..."

Mark Cooper

Pic by Tony Mottram

Cott in the act



GERRY COTT: single with a silver bullet

LOCAL GOSSIP has it that ex-Boomtown Rat Gerry Cott lives in Dick Turpin's old house. So it comes as no surprise that his first solo single is entitled 'The Ballad Of The Lone Ranger'.

Gerry insists it's just another coincidence. "The house is definitely old and it's on the main stagecoach route to Windsor which would certainly be useful for a highwayman, but I don't know if it's true," he says.

Gerry moved out of London when he left the Rats in June '81 so that he could concentrate on writing songs. His departure from the group wasn't announced until the end of the year, which gave him time to sort things out.

"Most people go mad and write loads of songs the minute they leave a group but I didn't," he explains. "I gave myself a timetable which began with going to Midem 82, the annual music business conference. It's dreadful, but you can learn a lot from it. I had two reasons for going: to find a record company and to use my observations as research for an embryonic screen play I have where the action takes place at an international convention."

Sure enough, the conference proved useful in providing some new contacts, and three months later Gerry found himself recording in Toronto, where he made the current single and some other tracks. The single is totally devoid of rodent qualities: it's a wistful, synthesised ballad tinged with a drop of sorrow.

As well as managing himself, this one man operation is working with black musicians in Brixton, a partnership which came together with the help of the Royal School of the Blind.

"The School is near where I live, and they asked me to judge at a charity talent competition. One of the bands boasted a fabulous bass player, and later I contacted him and asked him to work with me. That led to a hot bed of brilliant musicians in Brixton."

With a follow up single and an entire album recorded and waiting, he is interested to see how people will react to 'The Lone Ranger'. Hi-yo Silver, away!

Daniela Soave



IVA DAVIES

PRIOR to the major *Men At Work* invasion of the British and *Yank* charts, *Icehouse* were *Down Under*'s leading contenders, tipped to break out of Sydney towards mega-platinum Aussie dream status.

But 'twas not to be: their brand of Roxy/Ultravoxian electro-romance seemed too subtle for the brash New Pop World. Now *Icehouse* is down to mainman/songsmith Iva Davies (above) and his dreamily poignant ditty 'Hey Little Girl' is inching into our chart hearts.

Penned in Giorgio Moroder's LA studio, it's taken from 'Primitive Man', the last Iva oeuvre, which questions whether homo sapiens has really changed at all over the centuries. Deep, huh? For those who love to wallow...

Betty Page

STAR CHOICE



CLARE HIRST of THE BELLE STARS

- ASHES TO ASHES — David Bowie. I like the intro.
- OVERNIGHT SENSATION — Frank Zappa. He's a hip cat and he likes rose petal cigarettes.
- LOVE SUPREME — John Coltrane. You can't say anything about this, just listen.
- THE BEAT GOES ON — Normil Hawaiians. Good vocals.
- THE ELECTRIC SPANKIN' OF WAR BABIES — Funkadelic. These are the funkiest guys around.
- ARE YOU GLAD TO BE IN AMERICA — James Blood Ulmer. Great Sax.
- BLACK MARKET — Weather Report. Great sax.
- SITTIN' ON THE DOCK OF THE BAY — Otis Redding. It brings tears to my eyes.
- TALKING HEADS '77 — Talking Heads. Cos it's good for dancin' to.
- AN ALBUM OF WHALES MATING CALLS — Mating Whales. One of the most beautiful sounds I've ever heard.

SINGLES

YOU PROBABLY think that working for RECORD MIRROR means getting to the office at the crack of midday after recovering from an endless round of parties and ligs. Well, most of the time it does, but once in a while we subject ourselves to the utmost discipline. After ceremonially beating ourselves with birch twigs, we lock ourselves away in a tiny windowless room for two days with only an old chair and a stereo. Existing on a diet of bread and water we settle down undisturbed and listen to the singles. It sounds like hell and some weeks it is.

FRESH AND ACTIVE

DEF LEPPARD 'Photograph' (Vertigo) I'm always amazed that Def Leppard have never done better with their singles. After all, they're prettier than Maiden, Whitesnake or Gillan and good bedroom wall material for anybody bored with Nick Heyward. 'Photograph' is a good dollop of creditable metal, with a belting tight harmony that should ensure radio play. The B side is the Leppard classic 'Bringing On The Heartache', a must for discerning connoisseurs.

KISSING THE PINK 'The Last Film' (Magnet) Yes, this is going to shake the sleep out of your eyes. Absolute 100 per cent humdinger, all military style drums and super mega theme. Hup, two, three, four.

SPANDAU BALLET 'Communication' (Chrysalis) Spandau Ballet are like Brut aftershave. No matter how hard you try to get away from the fragrance, it always comes creeping back. Three listens and I'm interested, four listens and I'm on the line. Under swaying palms, Spandau serve up a neat cocktail.

WALL OF VOODOO 'Mexican Radio' (Illegal) Smithy likes an illegal record shock! Usually I can't abide the sort of nonsense served up by this company, but Wall Of Voodoo, wowiee I can't remember being so excited since 'John Wayne Is Big Leggy' and I hope the company have got enough muscle to push it.

LUTHER VANDROSS 'Never Too Much' (Epic) A man whose talent is only matched by the size of his stomach. He looks like a wrestler and grapples with sweet words and ideas. Should be the man's first mainstream major British hit.

DONNA SUMMER 'The Woman In Me' (Warners) Sometimes there's nothing like an old professional who knows all the ropes, and our Donna is a good example, wooing and sliding through three minutes of sentimental heaven. This type of song is surely where her soul belongs.



MUSICAL YOUTH 'Never Gonna Give You Up' (MCA) Musical Youth could put a smile on the face of a condemned man. Infectious reggae that's instantly acceptable even for a usually miserable sod like me. If it was possible to have this blasting out of speakers across the country, then Britain would be a far happier place, brothers and sisters.

IS IT TIME TO GO?

KENNY ROGERS AND SHEENA EASTON 'We've Got Tonight' (Liberty) A gruesome team up like Godzilla and King Kong — or Tarzan and Jane. Our Ken beats his chest and sounds like he's gasping his last, leaning on Sheena for support. What's next, a waxworks of them both in Madame Tussauds?

JOAN ARMATRADING 'Drop The Pilot' (A&M) Once the queen of bedsit land, Joan comes over all heavy metal on this Foreigner-like epic. I always preferred her dipping all over the place, but a change is as good as a rest as they say.

BARDO 'Hang On To Your Heart' (Epic) Sounds like Jack and Jill tumbling all over the place. This is merely a variation on that old 'One Step Further' theme, all bright eyes and slyly patting each other's bums. But since David and Thereze aren't speaking to each other, this might capture their old share of the market. God knows it's time Bardo started to justify their investment.

reviewed by ROBIN SMITH

RED BANNER 'Events Beyond Your Control' (Banner) It must be the lack of food or something but this all sounds as if they've been influenced by more than their fair share of Peter Gabriel in one of his more oblique moments. Music with a message that I'm just too stupid to understand. It's horrible being thick, you know.

MERRICK AND TIBBS 'Call Of The Wild' (CBS) Not somebody's answer to Chas and Dave but Adam Ant's former mates trying to make a go of things themselves. There's no denying it's a very clever single but it just meanders off over the horizon. I'm always dubious about ex members of big bands making it, look at Toyah's Adrian Lee or Stuart Adamson of Big Country. Hope I'm wrong chaps, even though you did call me 'a heavy metal bore'. The cheek of it.

EVELYN KING 'Get Loose' (RCA) The old girl has gone steadily soggy since the excellent 'Love Come Down'. A very disinterested piece of recording — her heart's not really in it. Perhaps it was time for lunch.

COMMODORES 'Reach High' (Motown) Pretty average git down song, halfway between Earth Wind And Fire and Kool And The Gang, who could have done it a bit better.

BILLY PRESTON AND SYREETA 'A New Way To Say I Love You' (Motown) A single you don't need to play to know just how it's going to sound. Billy comes at Syreeta and she lisps right back. I can appreciate good honest sentiment, but not this kind of glutinous monotony.

CALIFORNIA 'He's Almost You' (RCA) Po faced Fleetwood Mac type out-take, something like Elkie Brooks might have attempted when she was a girl. Can these people really be serious?

NAKED EYES 'Voices In My Head' (EMI) A pretty undistinguished duo like a lot of other undistinguished duos. Fairly pleasant, but that's as far as it goes.

TEN MINUTES LEFT

VANITY 6 'He's So Dull' (Warners) Ah well, they take a good photograph.

THIN LIZZY 'Cold Sweat' (Vertigo) Leaving the world with a bang. 'Cold Sweat' is a construction kit of everything that made Thin Lizzy in their halcyon days. Frazzled guitar and Lynott's vicious vocals. There'll be a few tears on the farewell tour.

DEPECHE MODE 'Get The Balance Right' (Mute) Depeche Mode float in one ear and out of the other, just as easily. Always eager to please and pleasant enough lads, they've never done a jot for me. I can't express myself any other way about them.

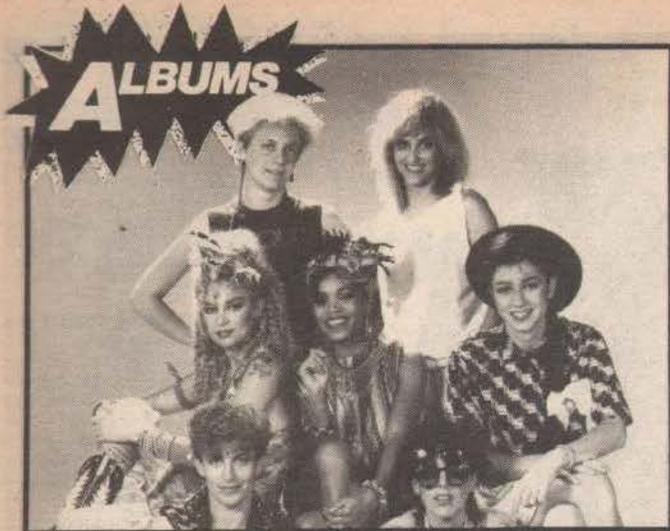
STIFF LITTLE FINGERS 'The Price Of Admission' (Chrysalis) Listening to SLF doing a ballad is like listening to a bulldozer knocking down a wall. They always were an odious band.

KLO 'Fun' (101 International) We seem to be getting a lot of these 'big in Canada' bands at the moment. This is the country's rather doubtful answer to Japan — at least that's what it sounds like to me. Marvellously mediocre.

UB40 'I've Got Mine' (IDEP) Look, I know UB40 are awfully nice people with a great social conscience but their arthritic stuff always conjures up pictures of thousands of social workers grooving along in Belsize Park. Ugh, for want of something better to say.

ELVIS PRESLEY 'Jailhouse Rock' (RCA) How can I review a legend? Will it sell again by the ton? How much more unreleased Elvis material is there left? Coming soon, an album of Elvis singing in the bath, secretly recorded at Gracelands.

TOKYO OLYMPICS 'Shot By Love' (Ritz) There's still not a lot coming out of auld Oireland since the Rats scuppered themselves. I don't care if TO have won every poll in their country, including that dreadful rag 'Hot Press'. Sorry chaps.



THE BELLE STARS: from cover to clever

Swinging on the Stars

THE BELLE STARS 'The Belle Stars' (Stiff SEEZ 45)

SUCH NICE, bouncy, smiling, colourful girls — perfect to balance the surfeit of pretty young boys on TV, I always think. Such a 'Belle Stars equal superficial' view is easy to take, especially since exactly one half of this debut elpee comprises those dread cover versions.

How satisfying, then, that their biggest hit, 'Sign Of The Times', is their own, even if it does reek of The Jackson Five. How gratifying that the honeyest track here is the self-penned 'Indian Summer', a gentle, understated ballad with a lovely, singalong melody. Les girls churn out a brace of solidly melodic pop tunes brimming with energy, boisterousness and clear, ringing harmonies with maybe just a touch of Madness, and stamp what is now firmly their own trademark on a variety of old nuggets.

The Belles have a ball, provide meat for the feet and a much-awaited confirmation of their pop abilities. + + + +

Betty Page

FUN BOY THREE 'Waiting' (Chrysalis 1417)

IF TERRY and Co have been fooling around, they've stopped. Last year they survived on a droll image, good timing and a lot of nerve. In 1983, the joke's worn thin. Yet, just as their doodling was growing tiresome, the Funboys have stepped out from behind their cover versions. Last year's pop has already turned to pap, this year's FB3 pack a punch.

These three have always been far more than cynics. On 'Waiting' they wear their hearts on their sleeve. Whether in the account of too-early marriage that is 'Tunnel Of Love' or in the tale of child abuse that is 'Well Fancy That', the three mix a sardonic whimsy with a righteous and angry compassion. If the Comic Strip could sing, they'd sound like this.

Along with Madness's 'Rise And Fall' and The Special AKA's recent singles, FB3's second album is 2-Tone's coming-of-age. The Funboys retain their charming and English amateurishness but they multiply the ironies until their musical-hall styles and 'funny' musical cartoons are additional turns of the screw. Jolly as ever, they laugh at themselves on 'We're Having All The Fun' and the music shows they're not being smug.

If you like stories, 'Waiting' will soon have you hooked. But if you came to laugh at the exhaustion of the Funboys, beware! The lunatics have left the asylum and are living dangerously. Good luck to 'em! + + + +

Mark Cooper

UFO 'Making Contact' (Chrysalis CHR 1402)

WELL, WELL, it seems that Way's shock departure may have stopped UFO in their tracks but they're fighting back fast. Frankly I was expecting a drab selection of underdone songs, but this is an entirely different kettle of fish. It would be hard to find a sharper UFO album and in particular Mogg's vocals shine throughout the record, especially on 'You And Me' where the old trouper lays all his cards on the table.

Throughout the album Paul Chapman and Neil Carter fill in on bass and there seems to be a whole new sense of confidence in UFO. Here's to the future. + + + +

Robin Smith

RANDY NEWMAN 'Trouble In Paradise' (Warner Brothers W3755)

ROCK'S WOODY Allen is back after a four year absence and his scathing vision is even sharper. His terse lyricism is dipped in a heavy concentrate of irony at all times. His sour observations on songs like 'Christmas In Capetown' and the black comedy of 'The Blues' are vicious but compassionate. 'Trouble In Paradise' finds him in his same idiosyncratic groove — sophisticated musicality on the uptempo tracks and a few melancholic ballads — only far harder than the 'Born Again' set of 1979. His Devil's Advocate persona remains intact on songs like 'Same Girl' — a bitter pimp and prostitute love story — and the hysterical 'My Life Is Good'. Randy Newman may not be a commercial success but he's certainly worth a moment or two. + + + +

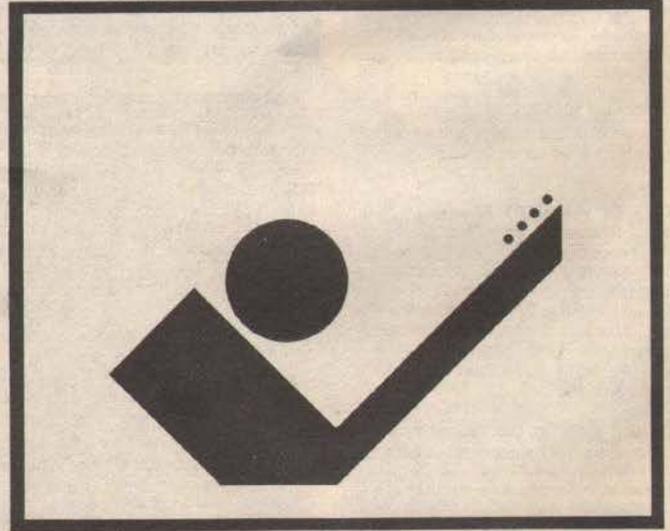
Mike Gardner

NEIL YOUNG 'Trans' (Geffen GEF 25019)

TWO OR three years ago, Neil Young reminded all ageing rock stars that 'rust never sleeps'. The warning was followed by two of Young's most ordinary albums. Now, with the aid of vocoders and synths, Neil transforms his customary guitar extravaganzas into wandering meditations on the computer age and the 'computer cowboy.' The results suggest an American Kraftwerk and are more interesting than enjoyable. Certainly none of Young's hi-tech experiments are quite as pleasurable as the gritty country-rocker with which he opens the record or the standard epic with which it closes. Elsewhere, Young's transformation is more wacky than profound. + + +

Mark Cooper

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A LIFE IN THE DAY OF

Janice Long

“ THE FIRST thing I do when I get up at nine is to grab The Guardian. I switch on the radio and make a cup of tea, then sift through the mail. I get lots of it, here at home, at Radio Merseyside, and the studio in Manchester where I do my Radio One Saturday night show.

It's so difficult to describe a typical working day because it all depends on whether I'm working in Liverpool, London or Manchester so I think I'll describe yesterday, which will give a fair picture of my days.

I had breakfast at the Holiday Inn at half past seven with Johnnie Beerling my executive producer. We were chatting about work in the future, because I'm going to be doing Peter Powell's show in March and Kid Jensen's in April when they go on holiday.

I dashed to the station an hour later to catch a train to Manchester, where my producer John Leonard and his assistant Lynne Howes were waiting. We went through the mail and new records and listened to some tapes. We get a lot of them, because we do two sessions a week with new bands.

Once that was out of the way, it was over to the Playhouse to do some jingles. Lynne plays bass, John and I play guitar and we all sing. We do a spoof group called the Ludicrous Sisters.

On the way back I stopped in at the Manchester TV office and talked about the interviews I had lined up, and the wardrobe arrangements. I was stunned when I was first offered the TV slot. I had a telephone call asking me to come over for a chat and I slunk into the canteen beforehand to have a cup of tea to calm my nerves. Who should I bump into but the producer, so we sat down there and had a chat there. I just talked about unemployed people and how



RADIO ONE'S newest acquisition Janice Long has crammed a lot of activity into her 28 years. Born and brought up in Liverpool, she wanted to be an actress, her school wanted her to be an air traffic controller. While she was working in an insurance office she applied to Radio Merseyside only to be told she was too young, so she became an air hostess with Laker instead. After two years of jetting all over the world cleaning out toilets and handing passengers sick bags, Janice decided to hitch to Greece. She got as far as Amsterdam where her money ran out, so she stayed there and worked in a Wimpy Bar for a year. Grape-picking in Germany and Spain, then a period on the dole, preceded the great day — April 1, 1979 — when she joined Radio Merseyside as a technical operator. She made her debut by presenting the children's programme, and then went on to suggest 'Street Life', a programme catering for local talent. In July Janice started presenting the afternoon weekday show, and it was in November that Radio One producers Derek Chinnery and Johnnie Beerling heard her when they were in Liverpool.

they use their leisure time. "Right then," he said, "you've got the job." I was amazed, I hadn't even realised I was being interviewed.

I've done lots of items including the leisure time one, a feature on recording studios, one on Liverpool bands, fishing and loneliness. I didn't have any idea at all about television. I asked things and really just picked it up as I went along. I think you've got to be yourself because people can see when you're false.

Next I leapt on another train, this time to London. To pass the time I listened to tapes and read the music papers. I really don't know what I'd do without my Walkman because I feel really guilty if I don't listen to the tapes people send me, but at the same time it would take an awful lot of time if you had to sit in the house and listen. This way I can do it while I'm on my travels.

In London I went to see three Liverpool groups; Icicle Works at the Rock Garden, then The Reverb Brothers and The Cherry Boys at the Beat Route. It was just like being at home in Liverpool and what made it especially nice was being able to introduce the band myself.

Usually I go to bed at two in the morning. I always fall asleep immediately, though quite frequently I wake up in the middle of the night with an idea.



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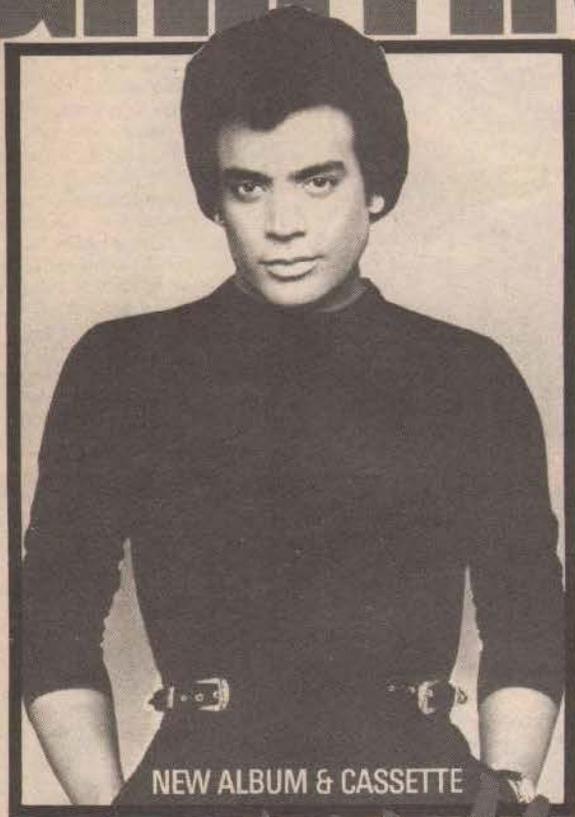
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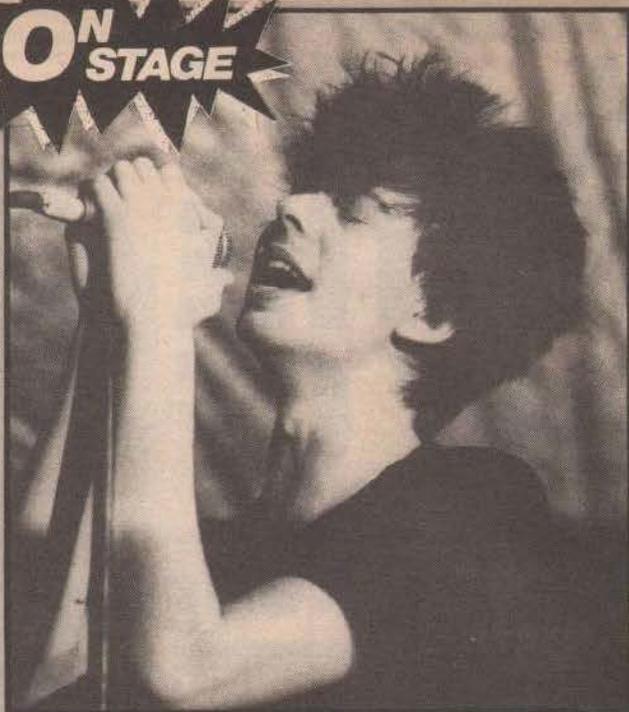
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ON STAGE



Pic by David Corio

ECHO AND THE BUNNYMEN: mad Mac rules OK

Off the shoulder

ECHO AND THE BUNNYMEN
Hammersmith Odeon, London

FINALLY OUT of the warren in which they've been breeding 'Porcupine', the Bunnymen are displaying a new found interest in the grand gesture. If they began the process by flying to Iceland for the album's cover and the single's video, Mac sealed it by slipping half out of his T-shirt on TOTP. Tonight's stage invasion is merely additional evidence that the Bunnymen are going for broke.

The decision cuts the Bunnymen free of the rather cosy niche in which they'd found themselves and floats them towards pop stardom. If Mac's amused grin is anything to go by, his ship is coming in and he knows it. No longer timid, Mac is now prepared to flirt with the crowd to the point where teasing becomes painful. Perhaps this detracts from his former detached authority but you can only stay in the cold so long. New fans coming to see the shoulders they saw on telly are to be confronted with the best live band in Britain bar the Banshees.

Perhaps no longer at their most fertile or most earnest, the Bunnymen now have an established authority that can be staggering. Variety is not their strength, nor is their musical facility. The Bunnymen specialise in a dramatic single-mindedness that verges on greatness and only occasionally lapses into self-caricature.

Oddly, the caricature is to be found in the newer songs. Older numbers retain their force and have the added benefit of Mac's improvisations (a line from Abba here, a monologue there) and Sergeant's experiments with feedback. On classic stage numbers like 'Over The Wall' and 'Rescue', the Bunnymen surge forward, no holds barred, and the results are ecstatic. At their best, Echo And The Bunnymen offer rock purged of its excesses and its sins.

Sincere and serious, they are now sexy as well. If they can continue to hold all those cards in their hands, they could rid us of all the empty pop which we now endure. The Hammersmith Odeon has already been cut to the quick.

Mark Cooper

SUNNY ADE
Lyceum, London

"OH, TAKE me back to Africa!" The words of a (non-African) reggae song reverberate around the head as you pile into a packed Lyceum for the first real Afro night out of the year, even if it is only January. "King" Sunny Ade, along with his 17 strong African Beats, are in charge of the proceedings, dishing out a mammoth three-hour set of their celebrated Juju music.

To Sunny Juju is a "happy" sound, a mixture of jazz, native rhythm and true sentiment. But in the end it is not so easily digested by Westerners brought up on reggae or the odd tantalising snatch of up tempo Hi Life. The King is accomplished, sweet and true, but strangely dull. Yet to know him is to love

him; a few more visits will make all the difference. Believe it.

John Shearlaw

GARY MOORE
Hammersmith Odeon, London

I'M AMAZED the roof is still on the place. A series of false starts and lying low has done nothing to take away Moore's prowess. He's a guitarist packed full of action and sentiment with the timing of a digital watch. For flair and power there are few who can touch him, he's fast but he plays from the heart. 'Nuclear Attack' and 'Rocking And Rolling' displayed some masterful pyrotechnics. By Golly it's good to have Moore back again.

Robin Smith

The Macs factor

IF FLEETWOOD Mac's Christine McVie wasn't a member of just about the most successful rock group in the history of the American universe, she'd like to swap the racket for a racquet and become a tennis player.

"If I were to choose a reincarnation, I'd come back as a 16-year-old tennis player," she reveals. "I've got a collection of tennis player's jackets. It's a hobby of mine. I've got the jackets Bjorn Borg and John McEnroe both won big tournaments in."

"Actually it's quite funny, because we know John McEnroe quite well and he'd much rather be a rock star than a tennis player. He came to watch us rehearse recently and he sat in the corner quietly peering over my shoulder all the time, trying to work out what I was doing on the keyboards."

A sunny Californian tax exile these days, Birmingham brought up Christine is back in England for a short holiday which has coincided with Fleetwood Mac's first single chart success in this country for a while, 'Oh Diane'. Since starting out an incredible 16 years ago — Christine joined in 1970 — the group have grown into something of a legend with their phenomenal record sales and sell-out world concerts. Obviously not short of a bob or two — I bet they don't turn the lights off when the man comes to read the gas meter — the group are taking a rest from Mac business to chase their own separate projects.

"I'm doing my solo album at the moment," says Christine. "That is to say I'm getting the songs together for it. I've got to wait until June to go into the studio because my producer is working with Paul Simon at the moment. It should be out by Christmas though. If anything the stuff I'll be doing on my own is more sophisticated."

"Actually it's quite funny because the rest of the band are doing their solo albums too. So there'll be a whole spate of them at the same time. I think mine will be out first though."

Fleetwood Mac fans shouldn't worry about this spate of individual creativity because as soon as this gaggle of records is out of the way, they'll all be back together working together as a group.

"We're getting songs together at the moment," says Christine. "We still get on really well even after all these years. Actually we all see each other more socially now than ever. We all bought each other Christmas presents. The best present I got was a bar — but I bought that myself. But it's good to do solo projects because it releases any tension there might be. We're one of the few groups who haven't thought of breaking up."

Cynics might think that Fleetwood Mac are just too damn successful — especially in their adopted land across the water. Are they ever surprised that they just seem to roll from success to

FLEETWOOD MAC'S Christine McVie: "You could say I was conservative in my tastes"

success all the time?

"We're a bloody good band, that's why we're successful," affirms Christine. "I'd be a liar if I tried to pretend I didn't think I knew why we were so popular."

"But I don't think we're so big here in England. 'Oh Diane' is the only single that's done anything here for ages. And the 'Mirage' album was only in the top 20 for something like two weeks."

It's true to say that, born in Britain though it was, Fleetwood Mac is the epitome of the LA based, AOR sound that dominates the airwaves and minds of America. Coming back to England must be a

bit of a shock.

"I don't really like much of this new wave sound really," says Christine. "A lot of it just sounds so heavy and plodding. And half the groups look like morons, completely without intelligence. And I don't like to rely on electronic sounds either — we use natural sounds. Much of the music I hear now has no substance at all. Yes, I suppose you could say I was more conservative in my tastes."

Hence the affinity with the land of fruit and nuts — California?

"It's home to me now. God, I've been living there seven years. Mind you, I don't know how anyone in my tax bracket could afford to live

in England. I'd like to come back and buy a little place down in Windsor some time though," she adds jokingly.

Fleetwood Mac are famed for their mammoth world tours — the dreariest being places like Pittsburgh and the most exotic in Hawaii — and although it can get pretty gruelling at times, they reckon they'll 'keep on truckin', as I believe the phrase goes.

"Yes, it does get hard at times, but I just love it," says Christine. "I never forget how lucky I am doing just what I want. Which is playing music and travelling. I don't think we ever want to stop."

by Simon Tebbutt



Pic by Eugene Adebiori

TEARS THEN

IMAGINE IT'S Top Of The Pops. The studio's crammed with all those out of work dancers who simply force happy times down your throat. The dressing room's full of the new, anonymous faces of pop. Interchangeable young men whose group's name repeats on itself, and whose music is a background sound somewhere between supermarket muzak and TV jingles.

This is pop! And Tears For Fears have their place in it. Trouble is, Tears For Fears are not so obvious. Amongst the frantic flashing of teeth, they are a very CALM proposition. In fact, watching them gently settle into their place as pop stars is an education in good manners and commonsense.

Tears For Fears this week release 'Change', the follow up to the massive 'Mad World'. Roland explains how they gradually found out they were a pop group.

"Our first two singles didn't have pictures of us on the cover. We had important images and symbols on the cover. Because that's what we were more interested in doing, putting across symbols, instead of promoting ourselves as people.

"We never promoted ourselves as people because we didn't feel confident enough or interesting enough or good looking enough to do it.

"Until 'Mad World' we weren't really a pop group with an image. For a couple of weeks the record company had been saying to us,

'You might be on Top Of The Pops so you better get ready'.

"We didn't know what to do — to go on with just two of us or use the group we play with live. We didn't have a clue.

"We went out the same day we were on — we left rehearsals at TOTP's and bought some clothes. Everyone chose virtually the same thing.

"I looked at us in the studio at TOTP's and thought, 'Bloody hell! We're a pop group' — which was a shock!

"When I actually saw us on the telly I was surprised at how we looked.

"The first time we got on stage at TOTP's we just stood still and did nothing, 'cos we didn't know what to do.

"I thought Jesus Christ we're gonna look like Echo And The Bunnymen. I thought, 'This is useless'. There's no way you can be so closed up and so introverted. Eventually we loosened up.

"'Mad World' sold a lot of copies, far more than I imagined. We became a pop band overnight and with that comes lots of different things."

INDEED IT does. Tears For Fears' success is unlike that of their double named contemporaries. Hard work, live work and a steady nurturing of support preceded their success. Fashion designers, make up artists and expensive producers did not propel Tears For Fears into the charts. This is why Tears For

Fears are the only one of a clutch of bright new pop groups who might just provide something worthwhile.

"We've got ideas of what we want things to be like," says Curt. "It's not necessarily 'making it', but getting things to a stage where everything goes the way we want it."

"I mean we're still slightly confused in our direction. We're dithering about with different things. The next album will have a definite direction.

"I'll be more pleased when I think we're much better musically — we don't have to reach a degree of commercial success at all."

Oh, come now, surely you need to sell records to simply keep working? Roland takes over.

"Our attitude has changed since 'Mad World'. It's changed almost as a matter of course. Also I don't think it's a bad thing 'cos we're in a position to reach far more people than before."

Curt sees sense.

"There is a business side. We use it. We don't do it 'cos we enjoy it — we realise it's necessary."

Phew. We don't want any hippy dippy art for art's sake talk round here, boys.

CURT AND Roland are very quiet boys. Coming from Bath they have none of the brashness of the big city. Both are 21, both are married, both have a remarkably mature attitude to their job of work.

Roland gives me a perfectly

reasonable assessment of the current state of pop.

"What's come up from synthesisers should be miles ahead of any other sort of music. There will always be revivals but the future lies with electronic and digital music.

"Lots of the groups adopting the new technologies now are just not doing it very well.

"They're just poor pop bands trying to create extremely accessible music."

Curt takes over: "I think part of the reason why everything's up in the air at the moment is that people are still finding their feet with digital and electronic music.

"All they're doing is making very normal music, using modern instruments. Eventually people'll start to use them properly."

Not content to just point the way ahead, Roland predicts the end of the 'song' as we know it.

"My favourite singles of last year were 'Shipbuilding' by Robert Wyatt and 'Buffalo Gals'.

"Shipbuilding' is so emotional and works on one level. McLaren's record works on a gut level and on a spine level. It's one of the best pieces of music that I've heard recently 'cos it's a piece of music that doesn't make me think, which is something I do a lot.

"The thing that's good about McLaren's record is that it isn't a song — there's no way I could play it on a guitar. I think song structure will die out. It'll take a long time because there are people trying to maintain it all the time.

"You can write music for the body which doesn't have to be in a song form."

CURT AND Roland play with their theories of pop. In the evening they'll go back to their hotel — it's been a long time since they were home.

Do they ever see their wives? "Yeah, they come up and stay with us in the hotel when they can."

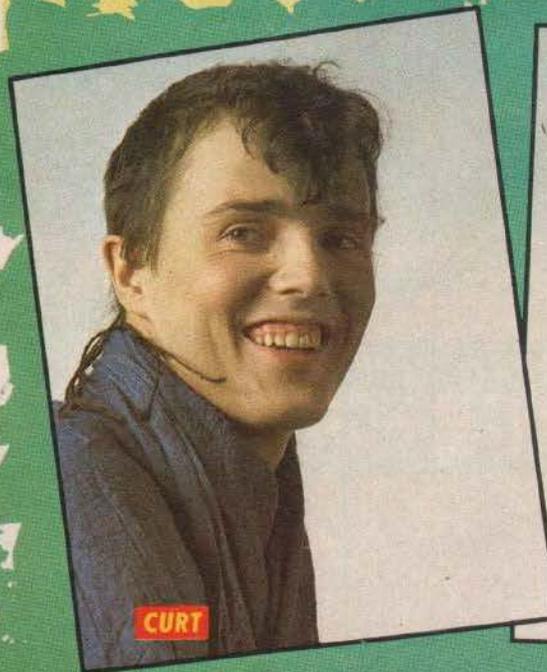
Why don't they move to London? "No, no, Bath's really great. I don't like being reminded that I'm in Tears For Fears all the time. Bath is a good way of getting away from it."

Isn't 'Change' a disappointing follow up to 'Mad World'?

"It's a song we're not particularly happy with. It didn't come out the way we wanted it. We wanted it to be a bit more vibrant. The DJ at our local disco won't play the 12 inch of 'Change'. Still, we've re-recorded it for the album."

Tears For Fears will carry on working in their quiet unassuming way. They may make great pop; they may not. But they'll follow their calling with a deal more dignity than most of their contemporaries.

by JIM REID



CURT



ROLAND



Pics by Jill Furmanovsky/Sculpture by Mary Paterson of the Slade Art School

TEARS FOR FEARS: 'We didn't know we were a pop group'

Drawling a crowd

NEW YORK might make most people think of cops and robbers and *Kojak*, but it makes the Thompson Twins laugh.

"It was just like all the things you see on TV. A waitress just had to ask 'You wanna cawfee' and we'd crack up," Alannah Currie says.

But that's not the only reason why Alannah, Joe Leeway and Tom Bailey smile when they think of America. They're currently enjoying their second US number one disco hit and they're shortly returning to the other side of the Atlantic for a follow up tour which will last all of three months.

"We're really looking forward to it," Tom says. "We had such a brilliant time during the first six week tour.

"It was totally unexpected, this American success, because there had been no marketing campaign or promotion whatsoever. Black radio stations started playing 'In The Name Of Love' because we sounded like a black group, and it went down brilliantly in dance clubs."

Now the situation is being repeated with 'Lies', and the Americans are clamouring for more, while Britain, for once, is just cottoning on to their irresistible single 'Love On Your Side'.

"Actually, a myth has formed around us that we're wildly successful in the States, whereas in fact all that we have done is got our foot in the door. But what is encouraging is that we're crossing over from the disco charts to the national top 100."

WHILE THE Twins are a three piece, they augment the line up with a bassist, a drummer and two keyboard players for the purpose of touring.

"We play a selection of clubs and dance halls which vary in size, but it's much more open over there because audiences dance a lot more," Joe explains. "You see some amazing sights, especially body poppers. We met one in Milwaukee who was on tour with *Sesame Street*, and he was brilliant. He danced with us onstage and later came down to New York to dance with us there."

Before the Thompson Twins set off for America's fair shores once again, February 18 sees the release of their first LP as a trio. With it comes a cassette which comprises every dance dub mix they have made.

Aren't they afraid that they'll be leaving Britain just as 'Love On Your Side' guarantees their breakthrough, and by the time they come back from their 12 week jaunt the fickle British public will have forgotten them?

"Personally, it would be really nice to get into the charts and do *Top Of The Pops*, then go off to America," Joe says. "It would be three months before we released a follow up anyway, so the timing would be



THOMPSON TWINS set sail for the Americas

just right."

"And we are doing a lot of TV at the moment which will be shown in the next few weeks including *Sight And Sound*, *The Oxford Road Show*, *The Tube*, something with Kid Jensen and some German and Belgian stuff too," Alannah adds.

THIS AFTERNOON the Twins are off to the Camden Palace, where CBS American television is filming their idea of the best of British bands in a *Top Of The Pops* type programme. Guests include Dexys *Midnight Runners*, ABC, *Modern Romance*, *Human League* and *Soft Cell*. "... and we're topping the bill because we're the most successful in America!"

Alannah grins.

Following this consolidating tour of America, Tom, Joe and Alannah hope to go on to Japan, China and India.

But first they want to make sure they have a good time in America. Tom explains. "We hardly had any time off to ourselves, while the road crew had flown over a week earlier and had exploited our name in every club in New York in the quest for free drinks. The *Danceteria Club* even held a party in our honour which, would have been lovely, but we were still at home in Clapham at the time while they were pretending to be us!"

Daniela Soave

GOING FOR A SONG

CAN YOU please advise me about how I'd enter a song for the next Eurovision Song Contest, as I'm a keen songwriter and don't know the correct procedure.

Gordon, Glasgow

● *Sorry kid — you're too late for the next Euro bash — in Munich in April 1983. Just before Christmas, judges from the Music Publishers Association selected eight UK finalists, the best of many thousands. The final choice has yet to be decided.*

If you want your song to be considered for Eurovision 1984, you can submit it to any music publisher, if a publisher is willing to accept a cassette at this early stage. Music publishers have the first choice of which songs are sent through for final judging.

Free leaflets on 'How To Submit Your Material To A Publisher' and the contest itself are available from the Music Publishers Association, Kingsway House, London WC2B 6QZ. Send for a list of music publishers from the same address, price £1.

FLASH A FRIEND

PETER (aged 26) from Birmingham, into Deep Purple, Rainbow, Gillan, Rush, Whitesnake, and most heavy rock and metal wants female penfriends. Any offers? All replies will be passed on.

I'M IN my fourth year at school now and have been thinking about a career. At school, my best subjects are languages, and I thought about teaching, but I'd like to do something a bit more exciting.

Any suggestions?
Jane, Durham

● *Linguistic skills can open a world of job opportunities, including teaching, which might be worth a second thought. What else?*

Bi-lingual secretaries are in great demand in every area of business. Banking, public relations, the media, the travel industry are just a few ideas.

Talk it over with your careers teacher at school and read through a few careers books. 'Equal Opportunities — A Careers Guide For Women And Men', by Ruth Miller, (Penguin), includes a section on jobs involving a foreign language.

I'M SEVENTEEN and am interested in spending a month or so working in France next summer. Is fruit picking a good idea? Where can I find out more?

J. Cardiff

● *Fruit picking is tough work, but, along with other seasonal casual farm work can be fun too. As you're from an EEC country you don't need a work permit.*

'Working Holidays', from the Central Bureau For Educational Visits And Exchanges has addresses, contacts and handy hints. The 1983 edition costs £2.50 from the Central Bureau, Seymour Mews House, Seymour Mews, London W1H 9PE.



Next Easter, (if you can wait that long), a free French embassy publication 'Grape-picking And Other Seasonal Work In France' can be ordered from Cultural Department, French Embassy, 22 Wilton Crescent, London SW1 (send an sae). More ideas and addresses are in the 1983 editions of 'Summer Jobs Abroad' and 'Summer Jobs In Europe', from Vacation Work, 9 Park End Street, Oxford. Both cost £3.95 from bookshops and the new editions will on sale from mid-January.

I'M A great fan of the amazing Thomas Dolby and would like to know where I can write to him.
Sara, Essex

● *Drop a line to Tom, c/o The Press Office, EMI Records, 20 Manchester Square, London W1. Mark your envelope for his personal attention and all mail will be passed over to the man himself. He answers letters personally and if anyone knows the hot poop on Thomas Dolby, he does.*

I'D LIKE to start up a fanzine but I'm unsure of how to protect my poems and short stories. Could I get some sort of copyright? What are the legal pitfalls of writing a fanzine?
Peter, Reading

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.

● *The law of copyright says that once you've turned an idea into an original poem, song or short story and you have it down on paper, the work belongs to you. It is your copyright, and no-one else can use it without your say so.*

Copyright is automatic and doesn't involve registering your poems and stories anywhere or parting with any money. If people steal material from your fanzine, you can sue them.

In turn, you'd be in for some flak if you lifted whole articles or large chunks of someone else's original work from another fanzine or a music paper, without first asking permission.

Beware of libel in your editorial. If you make a comment likely to damage the reputation of an individual or band member, which is also untrue, you can be sued for libel.

The name and address of the publisher of your fanzine (you), and the printer (you), must be carried inside. It is a criminal offence to publish material without including this basic information.

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- 38 — NOISE FOR THE BOYS (EP), Ejected, Riot City RIOT 19
- 39 30 CHINESE TAKEAWAY, Adicts, Razor RZS 101
- 40 38 STATE VIOLENCE/STATE CONTROL, Discharge, Clay CLAY 14
- 41 — ERAZERHEAD LIVE (EP), Eraserhead, Flickknife FLS 211
- 42 28 SHAME AND SCANDAL IN THE FAMILY, Clint Eastwood & General Saint, Greensleeves (12)DINK 3
- 43 41 LIVE AT THE CENTRO IBERICO (EP), Conflict, Xntrix XN 2001
- 44 42 JUST A GIRL, Pale Fountains, Operation Twilight OPT 9
- 45 46 LICENSING HOURS, Newtown Neurotics, ONT ONT 010
- 46 45 LIVELY ARTS, Damned, Big Beat NS 80
- 47 31 ALL ABOUT YOU, Thomas Leer, Cherry Red (12)CHERRY 52
- 48 39 SHAKE UP THE CITY (EP), UK Subs, Abstract ABS 012
- 49 37 RUSSIAN ROULETTE, Lords Of The New Church, Illegal ILSP 0033
- 50 44 KEEP ON RUNNING, Crux, No Future 01 18

TOP 12

SINGLES

TOP 10

CASSETTES

- 1 2 THE CUTTER, Echo and the Bunnymen, Korova KOW26T
- 2 3 LAST NIGHT A DJ SAVED MY LIFE, Indeeep, Sound of New York SNYL1
- 3 8 TOO SHY, KajaGooGoo, EMI 12EMI5359
- 4 16 WHAM RAP, Wham!, Innervision IVLA132442
- 5 1 STORY OF THE BLUES, Wahl, Eternal JFIT
- 6 6 STEPPIN' OUT, Joe Jackson, A&M AMSX8262
- 7 4 ELECTRIC AVENUE, Eddy Grant, Ice ICET57
- 8 5 HOLD ME TIGHTER IN THE RAIN, Billy Griffin, CBS CBSA132935
- 9 — CHANGE, Tears For Fears, Mercury IDEA412
- 10 19 NATURE BOY, Central Line, Mercury MERX131
- 11 13 THE CHINESE WAY, Level 42, Polydor POSPX538
- 12 14 THE HARDER THEY COME, Rockers Revenge, London LONX18
- 13 7 BUFFALO GALS, Malcolm McLaren, Charisma MALC112
- 14 11 MIND UP TONIGHT, Melba Moore, Capitol 12CL272
- 15 17 1999, Prince, Warner Bros W9896T
- 16 — BILLIE JEAN, Michael Jackson, Epic EPCA133084
- 17 22 GLORIA, Laura Branigan, Atlantic K11759T
- 18 9 YOU CAN'T HURRY LOVE, Phil Collins, Virgin VS53112
- 19 — LOVE ON YOUR SIDE, Thompson Twins, Arista ARIST12504
- 20 — NEW YEAR'S DAY, U2, Island 12WIP6848
- 21 10 TWISTING BY THE POOL, Dire Straits, Vertigo DSTR212
- 22 — CHRISTIAN, China Crisis, Virgin VS56212
- 23 20 REACH UP, Toney Lee, TMT Productions TMTT2
- 24 12 I FEEL LOVE, Donna Summer, Casablanca FEEL12
- 25 15 IN THE NAME OF LOVE, Sharon Redd, Prelude PRLA132905

- 1 1 BUSINESS AS USUAL, Men At Work, Epic 4085669
- 2 4 RICHARD CLAYDERMAN, Richard Clayderman, Decca KSKC5329
- 3 2 RAIDERS OF THE POP CHARTS, Various, Ronco 4CRTL2088
- 4 5 JOHN LENNON COLLECTION, John Lennon, Parlophone TCMTV37
- 5 6 HEARTBREAKER, Dionne Warwick, Arista 404974
- 6 3 HELLO! I MUST BE GOING, Phil Collins, Virgin TC2252
- 7 26 NIGHT & DAY, Joe Jackson, A&M CAM64906
- 8 8 VISIONS, Various, K-Tel OCE2199
- 9 11 KILLER ON THE RAMPAGE, Eddy Grant, Ice ICEK3023
- 10 9 CACHARPAYA (PANPIPES OF THE ANDES), Incantation, Beggars Banquet BEGC39
- 11 7 GREATEST HITS, Olivia Newton-John, EMI TCMTV36
- 12 12 REFLECTIONS, Various, CBS 4010034
- 13 10 THE SINGLES — THE FIRST 10 YEARS, Abba, Epic ABBA4010
- 14 15 RIO, Duran Duran, EMI TCMEC3411
- 15 17 20 GREATEST HITS, The Beatles, Parlophone TCPCTC260
- 16 25 THRILLER, Michael Jackson, Epic EPC4085930
- 17 13 FRIENDS, Shalamar, Solar K452345
- 18 23 SKY FIVE LIVE, Sky, Ariola 502171
- 19 19 PEARLS II, Elkie Brooks, A&M CLK1982
- 20 — 20 GREATEST LOVE SONGS, Nat King Cole, Capitol TCMTV35
- 21 14 SAVE YOUR LOVE, Renato, Lifestyle LEGC9
- 22 16 FELINE, Stranglers, Epic EPC4025237
- 23 20 LOVE SONGS, Diana Ross, K-Tel CE2200
- 24 — VERY BEST OF CILLA BLACK, Cilla Black, EMI TCMTV38
- 25 21 COMPLETE MADNESS, Madness, Stiff ZHITTV1
- 26 — BEST FRIENDS, Various, Impression TCIMP1
- 27 28 LIONEL RICHIE, Lionel Richie, Motown CSTMA8037
- 28 27 KISSING TO BE CLEVER, Culture Club, Virgin TCV2232
- 29 — STORY OF THE STONES, Rolling Stones, K-Tel CE2201
- 30 18 FROM THE MAKERS OF . . ., Status Quo, Vertigo PROMC1

Flashback

5

February 4, 1978

- 1 UPTOWN TOP RANKING, Althia and Donna
- 2 MULL OF KINTYRE, Wings
- 3 FIGARO, Brotherhood of Man
- 4 IF I HAD WORDS, Scott Fitzgerald and Yvonne Keeley
- 5 NATIVE NEW YORKER, Odyssey
- 6 LOVE'S UNKIND, Donna Summer
- 7 LOVELY DAY, Bill Withers
- 8 IT'S A HEARTACHE, Bonnie Tyler
- 9 JAMMING/PUNKY REGGAE PARTY, Bob Marley and The Wailers
- 10 TAKE A CHANCE ON ME, Abba

10

February 3, 1973

- 1 BLOCKBUSTER, The Sweet
- 2 DO YOU WANNA TOUCH ME, Gary Glitter
- 3 YOU'RE SO VAIN, Carly Simon
- 4 LONG HAIRED LOVER FROM LIVERPOOL, Little Jimmy Osmond
- 5 THE JEAN GENIE, David Bowie
- 6 DANIEL, Elton John
- 7 PART OF THE UNION, The Strawbs
- 8 WISHING WELL, Free
- 9 IF YOU DON'T KNOW ME BY NOW, Harold Melvin and The BlueNotes
- 10 BALL PARK INCIDENT, Wizzard

15

February 3, 1968

- 1 EVERLASTING LOVE, The Love Affair
- 2 BALLAD OF BONNIE AND CLYDE, Georgie Fame
- 3 AM I THAT EASY TO FORGET, Engelbert Humperdinck
- 4 JUDY IN DISGUISE, John Fred and his Playboy Band
- 5 BEND ME SHAPE ME, Amen Corner
- 6 EVERYTHING I AM, Plastic Penny
- 7 THE MIGHTY QUINN, Manfred Mann
- 8 SHE WEARS MY RING, Solomon King
- 9 SUDDENLY YOU LOVE ME, The Tremeloes
- 10 TIN SOLDIER, The Small Faces

US 45s

- 1 2 AFRICA, Toto, Columbia
- 2 1 DOWN UNDER, Men At Work, Columbia
- 3 3 SEXUAL HEALING, Marvin Gaye, Columbia
- 4 7 BABY, COME TO ME, Patti Austin, Qwest
- 5 9 SHAME ON THE MOON, Bob Seger, Capitol
- 6 6 MANEATER, Daryl Hall & John Oates, RCA
- 7 4 DIRTY LAUNDRY, Don Henley, Asylum
- 8 8 ROCK THE CASBAH, The Clash, Epic
- 9 10 YOU AND I, Eddie Rabbitt/Crystal Gayle, Elektra
- 10 11 YOU CAN'T HURRY LOVE, Phil Collins, Atlantic
- 11 12 THE OTHER GUY, Little River Band, Capitol
- 12 16 STRAY CAT STRUT, Stray Cats, EMI-America
- 13 14 GOODY TWO SHOES, Adam Ant, Epic
- 14 17 PASS THE DUTCHIE, Musical Youth, MCA
- 15 15 HEART TO HEART, Kenny Loggins, Columbia
- 16 5 THE GIRL IS MINE, Michael Jackson/Paul McCartney, Epic
- 17 18 ALLENTOWN, Billy Joel, Columbia
- 18 21 YOUR LOVE IS DRIVING . . . , Sammy Hagar, Geffen
- 19 23 ALL RIGHT, Christopher Cross, Warner Brothers
- 20 20 YOU GOT LUCKY, Tom Petty, Backstreet/MCA
- 21 24 DO YOU REALLY . . . , Culture Club, Virgin/Epic



- 22 27 HUNGRY LIKE THE WOLF, Duran Duran, Harvest
- 23 13 MICKEY, Toni Basil, Radialchoice/Virgin/Chrysalis
- 24 28 YOU ARE, Lionel Richie, Motown
- 25 25 HEART OF THE NIGHT, Juice Newton, Capitol
- 26 32 BACK ON THE CHAIN GANG, The Pretenders, Sire
- 27 37 BILLIE JEAN, Michael Jackson, Epic
- 28 36 WE'VE GOT TONIGHT, Kenny Rogers/Sheena Easton, Liberty
- 29 29 SHOCK THE MONKEY, Peter Gabriel, Geffen
- 30 30 WHAT ABOUT ME, Moving Pictures, Network
- 31 31 SPACE AGE LOVE SONG, Flock of Seagulls, Jive/Arista
- 32 19 HAND TO HOLD ON TO, John Cougar, Riva
- 33 33 TWILIGHT ZONE, Golden Earring, 21 Records
- 34 39 ON THE LOOSE, Saga, Portrait
- 35 35 BAD BOY, Ray Parker Jr, Arista
- 36 - SEPARATE WAYS, Journey, Columbia
- 37 - ONE ON ONE, Daryl Hall and John Oates, RCA
- 38 38 I KNEW YOU WHEN, Linda Ronstadt, Asylum
- 39 - BREAKING US IN TWO, Joe Jackson, A&M
- 40 - THE WOMAN IN ME, Donna Summer, Geffen

Compiled by Billboard

US LPs

- 1 1 BUSINESS AS USUAL, Men At Work, Columbia
- 2 2 BUILT FOR SPEED, Stray Cats, EMI-America
- 3 3 H2O, Daryl Hall & John Oates, RCA
- 4 4 GET NERVOUS, Pat Benatar, Chrysalis
- 5 5 THRILLER, Michael Jackson, Epic
- 6 8 THE DISTANCE, Bob Seger, Capitol
- 7 7 COMBAT ROCK, The Clash, Epic
- 8 10 HELLO, I MUST BE GOING!, Phil Collins, Atlantic
- 9 9 LONG AFTER DARK, Tom Petty, Backstreet/MCA
- 10 12 TOTO, Toto, Columbia
- 11 11 LIONEL RICHIE, Lionel Richie, Motown
- 12 13 THE NYLON CURTAIN, Billy Joel, Columbia
- 13 15 EMOTIONS IN MOTION, Billy Squier, Capitol
- 14 14 SPEAK OF THE DEVIL, Ozzy Osbourne, Jet
- 15 19 RECORDS, Foreigner, Atlantic
- 16 16 HEARTLIGHT, Neil Diamond, Columbia
- 17 17 AMERICAN FOOL, John Cougar, Riva/Mercury
- 18 18 SPRING SESSION M, Missing Persons, Capitol
- 19 21 TRANS, Neil Young, Geffen
- 20 6 CODA, Led Zeppelin, SwanSong
- 21 22 FRIEND OR FOE, Adam Ant, Epic
- 22 28 RIO, Duran Duran, Capitol
- 23 23 SHOWTIME, The J Geils Band, EMI-America
- 24 24 THE LEXICON OF LOVE, ABC, Mercury
- 25 34 THREE LOCK BOX, Sammy Hagar, Geffen
- 26 20 FAMOUS LAST WORDS, Supertramp, A&M
- 27 27 1999, Prince, Warner Brothers
- 28 26 GREATEST HITS, Dan Fogelberg, Full Moon/Epic
- 29 29 DAYLIGHT AGAIN, Crosby, Stills and Nash, Atlantic
- 30 30 MIDNIGHT LOVE, Marvin Gaye, Columbia
- 31 31 I CAN'T STAND STILL, Don Henley, Elektra
- 32 32 HERE COMES THE NIGHT, Barry Manilow, Arista
- 33 35 WORLDS APART, Saga, Portrait



- 34 36 GREATEST HITS, Little River Band, Capitol
- 35 - THE YOUTH OF TODAY, Musical Youth, MCA
- 36 38 RADIO ROMANCE, Eddie Rabbitt, Elektra
- 37 37 ALL THE GREAT HITS, Commodores, Motown
- 38 - BEATTITUDE, Ric Ocasek, Geffen
- 39 39 JANE FONDA'S WORKOUT RECORD, Jane Fonda, Columbia
- 40 40 EVERY HOME SHOULD HAVE ONE, Patti Austin, Qwest

Compiled by Billboard

INDIE LPs

- 1 1 PILLOWS AND PRAYERS, Various, Cherry Red Z RED 41
- 2 2 PISSED AND PROUD, Peter & The Test Tube Babies, No Future PUNK 3
- 3 4 THE DAY THE COUNTRY DIED, Subhumans, Spiderleg SDL 9
- 4 6 THE MAVERICK YEARS, Wah!, Wonderful World WW 1
- 5 3 PLASTIC SURGERY DISASTERS, Dead Kennedys, Statik/Alternative Tentacles STATLP 11
- 6 5 LEATHER, BRISTLES, NO SURVIVORS AND SICK BOY, GBH, Clay CLAYLP 5
- 7 8 LA VARIETE, Weekend, Rough Trade ROUGH 39
- 8 10 NEVER MIND THE DIRT, HERE'S THE BOLLOCKS, Dirt, Crass 221984/7
- 9 7 UPSTAIRS AT ERIC'S, Yazoo, Mute STUMM 7
- 10 - STRIVE TO SURVIVE, CAUSING LEAST SUFFERING POSSIBLE, Flux Of Pink Indians, SDL 8
- 11 9 LIVE AT SHEPPERTON, Damned, Ace NED 1
- 12 11 I'D LIKE TO SEE YOU AGAIN, A Certain Ratio, Factory FACT 65
- 13 13 NOTHING CAN STOP US, Robert Wyatt, Rough Trade ROUGH 35
- 14 12 VOICE OF A GENERATION, Blitz, No Future PUNK 1
- 15 20 1981-1982 MINI-LP, New Order, Factory FACTUS 8
- 16 14 CITY BABY ATTACKED BY RATS, GBH, Clay CLAYLP 4
- 17 19 A PART OF AMERICA THEREIN, Fall, Rough Trade/Cottage LP 1
- 18 18 A BROKEN FRAME, Depeche Mode, Mute STUMM 9



TRACEY THORNE clocks in at 22

- 19 16 WHEN THE PUNKS GO MARCHING ON, Abrasive Wheels, Riot City CITY 001
- 20 15 BURNING AMBITION, Various, Cherry Red DRED 3
- 21 17 SOUND OF MUSIC, Adicts, Razor RAZ 2
- 22 28 A DISTANT SHORE, Tracey Thorne, Cherry Red MRED 35
- 23 21 SCIENTIST ENCOUNTERS PAC MAN, Scientist, Greenleaves GREL 46
- 24 24 SEDUCTION, Danse Society, Society SOC 8.82
- 25 22 IN THE FLAT FIELD, Bauhaus, 4AD CAD 13
- 26 27 CHRIST THE ALBUM, Crass, Crass BOLLOX 2U2
- 27 26 BULLSHIT DETECTOR VOLUME 2, Various, Crass 221984/3
- 28 23 BLOOD AND THUNDER, Outcasts, Abstract AABT 004
- 29 29 SONGS TO REMEMBER, Scritti Politti, Rough Trade ROUGH 20
- 30 25 THE SINGLES ALBUM, UB40, Graduate GRADLSP 3

Pic by Alison Turner

DISCO

- 1 1 LAST NIGHT A DJ SAVED MY LIFE, Indeep, Sound Of New York 12in
- 2 3 BILLIE JEAN (REMIX), Michael Jackson, Epic 12in
- 3 4 HOLD ME TIGHTER IN THE RAIN, Billy Griffin, CBS 12in
- 4 5 BE MINE TONIGHT/WHAT HAVE YOU GOT TO LOSE/AND YOU KNOW THAT, The Jammers, Salsoul 12in
- 5 8 THRILLER/BABY ME MINE/WANNA BE STARTIN' SOMETHIN'/THE LADY IN MY LIFE/HUMAN NATURE, Michael Jackson, Epic LP
- 6 6 THE SMURF, Tyrone Brunson, Epic 12in
- 7 15 REACH UP/DUB MIX, Toney Lee, TMT 12in
- 8 21 THE HARDER THEY COME/SUNSHINE PARTYTIME (RAP), Rockers Revenge, London 12in
- 9 2 HEAVY VIBES/CLUB MIX, Montana Sextet, Virgin 12in
- 10 14 ROCK THE BOAT, Forrest, US Profile/German Ariola 12in
- 11 7 NATURE BOY (REMIX)/(US ORIGINAL), Central Line, Mercury 12in
- 12 12 RIDE ON THE RHYTHM, Mahogany, West End 12in
- 13 11 MIND UP TONIGHT (REMIX), Melba Moore, Capitol 12in
- 14 24 GROOVIN' (THAT'S WHAT WE'RE DOIN') (REMIX), The SOS Band, Tabu 12in
- 15 16 BUFFALO GALS, Malcolm McLaren, Charisma 12in
- 16 13 E.T. BOOGIE, Extra T's, US Sunnyview 12in
- 17 22 PHONE HOME, Jonny Chingas, US Columbia 12in
- 18 17 HAVEN'T BEEN FUNKED ENOUGH, Ex Trax, Excellent/TMT 12in
- 19 23 OUTSTANDING, Gap Band, Total Experience 12in
- 20 9 LET'S STAY TOGETHER, Bobby M/Jean Carn, Gordy 12in
- 21 34 HIP HOP BE BOP (DON'T STOP), Man Parrish, US Imports/12 12in
- 22 26 JOY/INSTRUMENTAL, The Band AKA II, US Bouvier 12in
- 23 10 IN AND OUT, Willie Hutch, Motown 12in
- 24 46 GIMME THE FUNK, Charades, US Brunswick 12in
- 25 36 UP ON THE HILL (MT. U), Trammpp, US Venture 12in
- 26 19 MAGIC'S WAND, Whodini, Jive 12in
- 27 45 THE JUNGLE STOMP/FOOL FOR LOVE, Prince Charles, US MJS 12in
- 28 37 1999/D.M.S.R., Prince, Warner Bros 12in
- 29 35 GET ON UP/INSTRUMENTAL, Jazzy Dae, US Laurie 12in
- 30 20 MY LOVE IS WAITING, Marvin Gaye, CBS 12in
- 31 18 LOOPZILLA, George Clinton, Capitol 12in
- 32 42 THE CHINESE WAY (REMIX), Level 42, Polydor 12in
- 33 29 JUST KEEP ON WALKING/INSTRUMENTAL, Rod, US Prelude 12in
- 34 63 FEELIN' HOT (INSTRUMENTAL), Futura, Graffiti 12in
- 35 62 THE PREACHER/ASPHALT GARDENS/BRIGHT EYES, George Howard, US Palo Alto Jazz LP
- 36 28 MS. FINE BROWN FRAME, Syl Johnson, Epic 12in
- 37 48 ASHEWO ARA/VOLTAN DANCE, Kabbala, Red Flame 12in
- 38 30 JAZZY RHYTHM, Michelle Wallace, System 12in
- 39 25 DO IT ANYWAY YOU WANNA, Cashmere, US Philly World 12in
- 40 67 GARDEN PARTY/FUNK SUITE NO.1, Mezzoforte, Steinar 12in
- 41 31 SOUL MAKOSSA, Nairobi, London 12in
- 42 44 SUCH A FEELING, Aura, US Salsoul 12in
- 43 61 I'M DOWN FOR THAT/FIRE/SHE'S GOT TO BE (A DANCER), Jerry Knight, US A&M LP
- 44 64 FALL IN LOVE WITH ME/SOMETHING SPECIAL, Earth Wind & Fire, CBS 12in
- 45 68 IS THIS A DREAM/LOVE YOU TOO MUCH/TOO TOUGH/SONG FOR A RAINY DAY, Angela Bofili, US Arista LP
- 46 41 MESSAGE II (SURVIVAL), Melle Mel & Duke Bootee, Sugarhill 12in
- 47 - YOU CAN'T HIDE YOUR LOVE, David Joseph, Island 12in promo
- 48 27 FRIENDS, Shalamar, Solar 12in
- 49 56 LOVE IS A GAME/YOU AIN'T BEEN LOVED, Harry Ray, US Sugarhill LP
- 50 53 LET'S DO IT, Kadenza, PRT 12in
- 51 47 CREME DE CREME, William DeVaughn, Excaliber 12in
- 52 40 DANCIN' ALL NIGHT, Master Jam, Proto 12in
- 53 39 CHANGES, Imagination, R&B 12in
- 54 43 ELECTRIC AVENUE/WALKING ON SUNSHINE, Eddy Grant, Ice 12in
- 55 79 I CAN'T LET YOU GO, Talkback, CBS 12in
- 56 32 SCORPIO/IT'S A SHAME, Grandmaster Flash, Sugarhill 12in
- 57 76 MIDNIGHT LADY/WHATEVER HAPPENED TO THE LOVE?/LANGUAGE OF LOVE, Boy Katindig, US PAUSA LP
- 58 83 WHAT MORE CAN I SAY, Leonard Chin/Alan Weeks, Sanity 12in
- 59 59 YOUNG GUNS (GO FOR IT), Wham!, Inner Vision 12in
- 60 - HANGIN'/DANCE DANCE DANCE, Chic, Atlantic 12in
- 61 - VERY SPECIAL PART, Jermaine Jackson, Motown 12in
- 62 50 IN THE NAME OF LOVE/CAN YOU HANDLE IT (REMIX), Sharon Redd, Prelude 12in
- 63 54 CAN YOU DIG IT, Grover Washington Jr, Elektra LP
- 64 77 SPACED OUT/PARTY MIX, Pure Energy, US Prism 12in
- 65 - YOU ARE IN MY SYSTEM, The System, US Miraga 12in
- 66 - YOU CAN'T RUN FRQM LOVE (CLUB MIX), Maxine Singleton, US Connection 12in
- 67 73 PUT IT IN A MAGAZINE/CAN'T GET ENOUGH/PERSON-NAL-LY, Sonny Charles, US HighRise LP
- 68 81 SHE'S JUST A GROUPIE, Bobby Nunn, Motown 12in promo/US LP
- 69 78 I AM SOMEBODY, Glenn Jones, US RCA 12in
- 70 - GIRL I LIKE THE WAY THAT YOU MOVE, Stone, Carrere 12in
- 71 - LIFE IS SOMETHING SPECIAL/SPECIAL EDITION, New York City Peech Boys, US Island 12in
- 72 60 ATOMIC DOG (REMIX)/MAN'S BEST FRIEND, George Clinton, Capitol 12in
- 73 - IF THIS WORLD WERE MINE, Cheryl Lynn/Luther Vandross, CBS 12in
- 74 - LET LOVE SHINE (REMIX), Skyy, US Salsoul 12in
- 75 69 HUEVO DANCING, Fresh Face, US Catawba 12in
- 76 - GO FOR IT/TURN IT ON, Peabo Bryson, US Capitol LP
- 77 70 I'LL BE THERE/PARADISE/YOU CAN'T TAKE MY LOVE/ KNEW IT COULDN'T HAPPEN, Stanley Turrentine, Elektra LP
- 78 49 NO STOPPIN' THAT ROCKIN', Instant Funk, US Salsoul 12in
- 79 - YOU CAN DO IT, Vaughan Mason/Butch Dayo, US Salsoul 12in
- 80 - OUR LOVE IS STRONGER/LOVE'S A MERRY-GO-ROUND/DON'T CHA WANNA/SATISFIED, Juicy, US Arista LP
- 81 - (I CAN DO IT...YOU CAN DO IT) LETZMURPH ACROSSDASURF, Micronawts, US Tuff City 12in
- 82 80 HOLDING ON FOR LOVE/IT'S YOUR LOVE, Cargo, EMI Zonophone 12in
- 83 - I JUST GOTTA HAVE YOU (LOVER TURN ME ON), Kashif, US Arista 12in
- 84 - THE CHALLENGE/INSTRUMENTAL, Dr Jeckyll & Mr Hyde, US Profile 12in
- 85 58 I'D LIKE TO (INSTRUMENTAL)/(VOCAL), Feel, US Sutra 12in

NIGHTCLUB

- 1 1 BUFFALO GALS, Malcolm McLaren, Charisma 12in
- 2 2 YOU CAN'T HURRY LOVE, Phil Collins, Virgin 12in
- 3 8 ELECTRIC AVENUE, Eddy Grant, Ice 12in
- 4 11 HOLD ME TIGHTER IN THE RAIN, Billy Griffin, CBS 12in
- 5 3 YOUNG GUNS (GO FOR IT), Wham!, Inner Vision 12in
- 6 4 FRIENDS, Shalamar, Solar 12in
- 7 - LAST NIGHT A DJ SAVED MY LIFE, Indeep, Sound Of New York 12in
- 8 10 DOWN UNDER, Men At Work, Epic 7in
- 9 15 MAGIC'S WAND, Whodini, Jive 12in
- 10 6 TIME (CLOCK OF THE HEART), Culture Club, Virgin 12in
- 11 26 HEAVY VIBES, Montana Sextet, Virgin 12in
- 12 37 MIND UP TONIGHT, Melba Moore, Capitol 12in
- 13 12 BILLIE JEAN, Michael Jackson, Epic 12in
- 14 35 THE SMURF, Tyrone Brunson, Epic 12in
- 15 19 IN AND OUT, Willie Hutch, Motown 12in
- 16 5 I FEEL LOVE, Donna Summer, Casablanca 12in
- 17 16 HEARTACHE AVENUE, Maisonnettes, Ready Steady Go! 12in
- 18 13 WHAM RAP! (ENJOY WHAT YOU DO), Wham!, Inner Vision 12in
- 19 20 IN THE NAME OF LOVE, Sharon Redd, Prelude 12in
- 20 - ET BOOGIE, Extra T's, US Sunnyview 12in
- 21 7 LIVING ON THE CEILING, Blancmange, London 12in
- 22 31 BE MINE TONIGHT, Jammers, Salsoul 12in



- 23 30 THE CHINESE WAY, Level 42, Polydor 12in
- 24 - STEPPIN' OUT, Joe Jackson, A&M 12in
- 25 9 BEST YEARS OF OUR LIVES, Modern Romance, WEA 12in
- 26 33 LOOPZILLA, George Clinton, Capitol 12in
- 27 32 MY LOVE IS WAITING, Marvin Gaye, CBS 12in
- 28 - NATURE BOY, Central Line, Mercury 12in
- 29 28 TOO SHY, KajaGooGoo, EMI 12in
- 30 - SIGN OF THE TIMES, Belle Stars, Stiff 12in
- 31 22 CHANGES, Imagination, R&B 12in
- 32 21 STORY OF THE BLUES, Wahl, Eternal 12in
- 33 38 LOVE ON YOUR SIDE, Thompson Twins, Arista 12in
- 34 29 THRILLER, Michael Jackson, Epic LP
- 35 25 GLORIA, Laura Branigan, Atlantic 12in
- 36 - GIRL I LIKE THE WAY YOU MOVE, Stone, Carrere 12in
- 37 - REACH UP, Toney Lee, Excellent/TMT 12in
- 38 - LET'S STAY TOGETHER, Bobby M featuring Jean Carn, Gordy 12in
- 39 39 THE HARDER THEY COME, Rockers Revenge, London 12in
- 40 - COMMUNICATION, Spandau Ballet, Reformation 12in

BOYS TOWN DISCO

- 1 14 ROCK THE BOAT, Forrest, US Profile/German Ariola 12in
- 2 2 SHE HAS A WAY, Bobby 'O', US 'O' 12in
- 3 1 IT'S RAINING MEN/INSTRUMENTAL, Weather Girls, CBS 12in
- 4 10 FANTASY/RE-REMIX, Hotline, Italian 11 Disc 12in
- 5 5 IN THE NAME OF LOVE (REMIX), Sharon Redd, Canadian Prelude 12in
- 6 3 SHOOT YOUR SHOT, Divine, Canadian Black Sun 12in
- 7 4 DON'T STOP, Sylvester, US Megatone 12in/LP
- 8 8 BUFFALO GALS (SCRATCH)/(TRAD. SQUARE), Malcolm McLaren, Charisma 12in
- 9 7 YOU ARE A DANGER/INSTRUMENTAL, Gary Low, Canadian Quality 12in
- 10 6 I FEEL LOVE - MEGA MIX, Donna Summer, Casablanca 12in
- 11 18 LAST NIGHT A DJ SAVED MY LIFE, Indeep, Sound Of New York 12in
- 12 12 YOUNG GUNS (GO FOR IT), Wham!, Inner Vision 12in
- 13 13 THUNDER & LIGHTNING, Risque, Dutch Polydor 12in
- 14 9 MEDLEY: I'M NOT IN LOVE, Scherrie Payne, Record Shack 12in
- 15 22 "X"-RATED (REMIX), Carol Jiani, Dutch High Fashion 12in
- 16 - LIVING ON THE CEILING, Blancmange, London 12in
- 17 11 DER AMBOSS/THE ANVIL, Visage, Polydor 12in
- 18 23 BILLIE JEAN (REMIX), Michael Jackson, Epic 12in
- 19 24 GOT YOU WHERE I WANT YOU BABE, Stereo Fun Inc, US Moby Dick 12in
- 20 - E.T. BOOGIE, Extra T's, US Sunnyview 12in
- 21 21 HEARTBEATS/INSTRUMENTAL, Yarbrough & Peoples, Total Experience 12in
- 22 - HE'S A PRETENDER, High Inergy, US Motown 12in promo
- 23 - BE WITH YOU (REMIX), Sylvester, German Ariola 12in
- 24 29 DON'T STOP, Motion, Canadian Tojo 12in
- 25 16 TAKIN' IT STRAIGHT/DUB MIX, Coni Josies, Metropolis/Carrere 12in
- 26 17 HIP HOP BE BOP (DON'T STOP)/HEATSTROKE/MAN MADE, Man Parrish, US Imports/12 12in/LP
- 27 25 THRILLER/WANNA BE STARTIN' SOMETHIN', Michael Jackson, Epic LP
- 28 - MESSAGE II (SURVIVAL), Melle Mel & Duke Bootee, Sugarhill 12in
- 29 - WAKE DREAM (REMIX), Lime, Canadian Matra 12in
- 30 - I JUST DON'T KNOW WHAT TO DO WITH MYSELF, Cheri Lewis, Creole 12in promo



JAMES HAMILTON
at the controls

ODDS 'N' BODS

RECORD MIRROR for the fifth time running since 1979 has had a massive majority lead at the top of a poll conducted by Theo Loyla with 320 DJs to establish their music paper reading habits — RM polled 79 per cent, the next best (DI) only getting 45 per cent . . . **The Band AKA II** 'Joy' will be remixed combining both vocal and instrumental sides for Streetwave release here — hurrah! . . . Morgan Khan's latest 'StreetSounds' LP compilation, due this weekend, includes the recent hits by Gwen McCrae, Whodini, First Light, Sunfire, Montana Sextet, Melle Mel & Duke Bootee, Rocket & Nairobi — pity you bought 'em all already, huh?! . . . Arista has given America's West End label its own logo identity here . . . Leonard Chin (featuring Alan Weeks on the dominant guitar) has been repressed with a new 'Dance Mix '83' version as flip . . . Steve Arrington's forthcoming LP will be on Atlantic, the *Whispers* overdue set should materialize in March now (strongly ballad orientated evidently, though with three dancers) . . . Maurice White has been producing Jennifer Holiday's first proper solo LP for Geffen release soon . . . Patti Austin & James Ingram's single is now on 3-track 12in . . . Ashford & Simpson have an hour long video spectacular through EMI Music Videos . . . Prince '1999' maybe doesn't mean that much in black clubs, but he does have a dynamite video of it on the current AB See compilation (Month 13), along with Eddy Grant, Central Line, Chic and Yarbrough & Peoples — if your club wants to subscribe to this monthly changing service call 01-734 9072 . . . Soul On Sound 012 has possibly the

DISCOS

most satisfying soulful preview mix yet (I'm really a bit proud of this one!), all actually done with tape edits this time, comprising Peabo Bryson 'We Don't Have To Talk', Instant Funk 'Smack Dab', Ellis Hall Jr 'Every Little Bit', Gail Grier/Lanier & Co 'After I Cry', Goodie 'You & I', Leonard Chin/Kadenza/SOS Band/Smokey Robinson 'Touch The Sky', Band AKA II/Forrest/Disco Connection 'Rock Your Baby', The Biz/Pure Energy/Jerry Knight 'I'm Down For That', Glenn Jones/Flowchart/David Joseph/Jazzy Dee/Maxine Singleton/George Howard 'The Preacher', Chic/The Joneses/Con Funk Shun/Ellis Hall Jr 'Back It Up' (intro only) — it cooks! . . . Froggy's rum actually came up to him at his own wedding and — this is the honest truth — said 'Isn't it time you got them all dancing?'! . . . Froggy & Sue must have had their wedding cake on sale or return, as they still hadn't cut it by the party's end . . . Kurtis Blow dropped into Mayfair's Gullivers on Friday along with his scratcher, Davy D, the two of them then taking over the decks for an incredible demonstration of rapping and scratching that had the packed club jumping and DJs Graham Gold & James Hamilton wishing they hadn't given up their day jobs! . . . Davy D tips, regarding more orthodox ways of mixing, 'Wait for the break before you mix — everybody's expecting to hear that break' . . . Graham Gold came up with a killer mix: Toney Lee dub/Prince Charles 'Jungle Stomp', Bohannon 'Let's Start II Dance Again', while I discovered while fitting in a request that Shalamar 'Night To Remember' varied up by a whopping c7) per cent runs perfectly (if squeakily — but who cares about Shalamar?) over Michael Jackson 'Billie Jean' . . . West Yorkshire Assn of DJs meets the first Sunday every month (so this Sunday presumably) at Huddersfield's Ridings Squash Club in Queen Street, ring Gary Williamson on Eiland 76063 for full membership details (open to any bona fide DJ anywhere in the UK) . . . North West DJ Assn plans its first disco exhibition, aimed at mobile operators, on Sunday 12th June in Stockport's Belgrade Hotel — contact Paul King at 12 Leicester Avenue, Salford M7 0HA for full display details . . . Robert Blenman is now a radio plugger at PRT . . . Mike Shaft's 'TCOB North Of Watford' mag seems to be admitting defeat before it begins by getting Ralph Tee of Groove Weekly fame to contribute a column about London happenings . . . 'Last Night A DJ Saved My Life' has been adapted by PRT into personalised jingles for many individual

radio DJs — I must confess at my suggestion . . . Tony & Jonesy kick off Fridays this week (4) at the Music Room in the Sheffield Arms, Sheffield Park, on the A275 near Uckfield . . . Pete Haigh, Frenchie & Colin Curtis start souling Fridays at Blackpool Central Promenade's Barons, too . . . The Biz PA with Steve Walsh on Saturday (5) at Leysdown's Stage 3 . . . Phyllis Hyman, Dionne Warwick and now Gladys Knight & The Pips, 'Live From Her Majesty's' — who's on this week, Aretha Franklin? . . . Billy Fury was a pioneer admirer in the UK of uptown US soul, covering in the very early '60s material by Gladys Knight, Jerry Butler and more . . . Don Costa also died recently — best known maybe for producing the same songs with both Paul Anka and then several generations later with Donny Osmond, his own DCP label in the mid-'60s was home for Little Anthony & The Imperials . . . I can only assume that old allegiances die hard, as what else explains Level 42's current success in the black 'soul' disco chart with an out-and-out pop song which wouldn't disgrace the likes of ABC? . . . DUB TIME!

BREAKERS

BUBBLING UNDER the Disco 85 are The Biz 'Falling' (Midas 12in), Smokey Robinson 'Touch The Sky' (US Tamla LP), Madonna 'Everybody/Dub' (Sire 12in), Galaxy-TU Orch/Rosko 'Always And Forever' (US Moonglow 12in), Ellis Hall Jr 'Every Little Bit Hurts'/'Back It Up' (US HCRC 12in), Tyrone Davis 'Are You Serious'/'Overdue' (US HighRise/LP), KajaGooGoo 'Too Shy' (EMI 12in), Orbit 'The Beat Goes On' (Arista 12in), Aura 'Coming To Get You'/'Positive'/'You Can't Keep On Walking' (US Salsoul LP), Evelyn King 'Get Loose' (RCA 12in) Funkacise Gang 'Funkacise' (US GRP 12in), Reggie Griffin & Technofunk 'Mirada Rock' (US Sweet Mountain 12in), Set The Tone 'Dance Sucker'/'Let Loose' (Island 12in), Vanity 6 'Nasty Girl' (Warner Bros LP), Soulisonic Force 'Looking For The Perfect Beat' (21 Records 12in), John Critchinson 'La Pigalle' (Coda LP), Cloud 'Steppin' Out'/'Steppin' Out Jam'/'Rico Rico' (Rygel 12in), C-Bank 'One More Shot' (Bronze — Next Plateau 12in), Instant Funk 'Smack Dab In The Middle'/'Who Took Away The Funk' (Dutch Rams Horn LP), Con Funk Shun 'Ms. Got-The-Body (Instrumental)' (US Mercury 12in) — this latter incidentally is as suspected an extremely exciting chop mix out of such as Chic 'Hangin', do try it!

HOT VINYL

MAHOGANY: 'Ride On The Rhythm' (West End ARIST 12517, via Arista) Excellent truly solid sinkily socking 109-108]-108-108-108bpm 12in thudder grooves mightily with wailing Bernice Watkins weaving through great searing sax and simple little licks, all permeated by the very essence of bluesy

funk. One of the monster sounds of the moment, not to be missed.

THE SOS BAND: 'Groovin' (That's What We're Doin') (Tabu TBU A13-3120) Absolutely dynamite beefed-up, remixed and lengthened 107]bpm 12in version of their LP's chart-busting jazzy instrumental with catchy vocal chorus chant, pounding unabashedly along Rodney Franklin's original 'Groove', the UK pressing being flipped by their old urgent chix chanted tinkling 119bpm 'Take Your Time (Do It Right)' from 1980.

DAVID JOSEPH: 'You Can't Hide Your Love' (Island 12IS 1011) Not due officially in the shops for over a week but already busted wide open by judiciously circulated very limited advance white label pressings, the former lead singer with Hi Tension rides effortlessly complete with some pretty staccato scatting amongst his vocal variety over a shuffling jittery 117bpm 12in complex time signature (great out of the Tramp), the acappella-introed instrumental flip being 118bpm. Ideal for the hard core crowd though otherwise not that widely commercial, I fear.

ELLIS HALL, JR: 'Every Little Bit Hurts' (US HCRC HCS 10100) Simply superb 0-32/64 — 2bpm 12in smoocher, straightened out from the 1964 Brenda Holloway original's waltz tempo, given a potentially classic soul performance drenched in organ-toned bluesiness reminiscent of such as 'When A Man Loves A Woman', Ellis then starting the joining sparse 119bpm 'Back It Up (Try It Again)' flip with a stunning burst of jazzy scat before spicing it with further vocal dexterity. A great double-sider, a name to watch.

MAXINE SINGLETON: 'You Can't Run From Love' (US Connection TAS-2804 E) Hard to choose between the 'Club Mix' and 'Extended Mix' of this expertly crafted chugging 120bpm 12in disco smacker which does all the right things in all the right ways and will obviously do very well, probably even cross over, but its impressive professionalism is possibly all just too 'pat' — though there's certainly more life in it than in anything Kashif & Co ever touched.

EVELYN KING: 'Get Loose' (RCA RCAT 315) Good typical rather than Jackson-pitched clanking and pattering emphatic 113]bpm 12in lurcher, flipped somewhat surprisingly by her old quintessential Kashif-penned 113]bpm 'I'm In Love' from 1981.

CLASS ACTION Featuring Chris Wiltshire: 'Weekend' (US Sleeping Bag Records SLX-1) Rather good exciting Gwen McCrae-ish ever changing new fast seeming though only 122bpm revival of the Patrick Adams disco oldie on 4-track 12in, the Sergio Munzibai & John Morales-mixed 'Weekday Side' being most soulful while the Larry Levan-mixed 'Weekend Side' is more gaily frenetic and obviously exciting, there also being dub and acappella versions.

continued over

THE NEW YORK DANCE RECORD OUT NOW BY:

C-BANK

ONE MORE SHOT

12
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BRONZE-NEXT PLATEAU

7
BRO 163

from page 31

LUTHER VANDROSS: 'Never Too Much' (Epic A13-3101) Newly extended rerelease of his lovely deceptively tempoed lazily slinking old 109bpm swayer, now with Billy Griffin-ish appeal, on 3-track 12in with his current Temptations reviving 0-37/64bpm 'Since I Lost My Baby' and 0-16/31bpm 'Forever, For Always, For Love'.

WUF TICKET: 'Ya Mama' (US Prelude PRL D644) Out for a while and now a black smash in the States, this 'Outstanding' tempoed slinkily rolling organ backed 98½bpm 12in rapper builds up an atmospheric lazy groove as the stereo chaps trade insults about their respective mamas (and your mother, too!) before agreeing to agree that everyone's mama is "number one" — and then getting on with yet more personal insults!

THE BIZ: 'Falling' (Midas 002, via 01-935 3987) Now repressed on 4-track 12in in as many different mixes, the lurcher by a two gal/one guy British answer to Shalamar never emulates the slickness of Shalamar's product but lead singer Austin Howard's worried whinny is distinctively soulful and the girls look great, the straight 'Vocal' being 113-112½bpm and 'Dub Mix' 110bpm, while the new 'Crash-Beat Remix Part 1' is 118½-118bpm and 'Part 2' (possibly the best bet) 118bpm. You'll find the 113-112-8bpm 'Instrumental' only on the original 3-track pressing.

AURRA: 'Coming To Get You' (LP 'Live And Let Live' US Salsoul SA 8559) Steve Washington produces the same kind of over careful smooth slick sanitized soul as the Kashif-Brown-Jones 'Mighty M' team — however, raw real soul is sadly out of fashion here and the above's work seems pretty popular. Oh well! Now the Michael Jackson-influenced gal/guy duo glide through this sinuous 108bpm roller, the jolting 109bpm 'Positive', jittery pent-up 115bpm 'You Can't Keep On Walking', repetitive jiggly 112bpm 'Undercover Lover', soulfully climaxed tripping 110bpm 'Baby Love', semi-slow 103bpm title track, slow 77/38½-Obpm 'One More Time', plus a 109bpm version of their 'Such A Feeling' single.

THE SYSTEM: 'You Are In My System' (LP 'Sweat' US Mirage 7 90062-1) The two man, one black/one white, "new dance" team are actually most effective on the dead simple repetitive stark Prince-ish 117bpm title track (which I bought the set for), although initially the noise makers have been this also 12in-issued (0-99938) slightly dull monotonous synth jiggled 109bpm humbler and the older Rick James-ish 117½bpm 'It's Passion', this combination of "pure funk" and the European electronics titling more towards the latter on side two, which starts with the quite soulfully spurting 117½bpm 'Stand Up And Cheer', to culminate in the frantic 150bpm 'Now I Am Electric'. Incidentally, black Mic Murphy must have difficulty with his zip, to judge from the scars on his chest!

FLOWCHART: 'Ask The Boss' (Italian Maximus MO 024) From an Italian production team (who seem to call themselves the New Harlem Funk) and reminiscent of the similarly originated Change in that the lead singer is very Vandross in style, this rather good 116bpm 12in jiggly tripper has chix chirruping "I'll ask the boss to raise my salary" and the more flowing soulful fellah telling a topical tale of today's hard times before stark Chic-ish bass breaks and nice jazzy sax, the bass-ier instrumental B-side remix being 113bpm.

AURAL EXCITERS: 'Chinese rap' (US Top Flight TOP-002) Satirizing Sky's 'Call Me', this sparsely bounding simple little 120½bpm 12in loper (instrumental flip) has a great amusingly accented female rap, reminiscent of 'Telephone Man', in which she calls up a Chinese takeaway — 'cos she has this thing about the guy who answers! Good fun.

SKYY: 'Lat Love Shine' (US Salsoul SG 389) A new Shep Pettibone remixed bounding 120-121bpm 12in improvement on the track which came



FUTURA: 'Feelin' Hot' (Graffiti 12GRAFT 1, via Rialto) Bohannon-ish loosely structured 116(start)-117-118-119-120bpm 12in jitterer with good ingredients including wailing chick and bursts of sax, though this honking and growling excellent sax really comes to the fore on the far tighter smacking 118bpm instrumental flip, which is much easier to use and the side getting most plays.

out here via Streetwave (and which I never previously considered playing), with a possibly even more interesting much rearranged instrumental flip.

BILLY GRIFFIN: 'Be With Me' LP (CBS 85591) In the issue of 12th June 1982 my second lead import review (after the KISS Mastermixes set) read: "Very much what I'd call a 'Greg Edwards' type of Philly style soul set (bet he likes the 125bpm title track!), the light voiced guy really cutting through on this beautiful solidly pushing but delicate pulsating 51 (intro)-103bpm jogger, just made for hot sweaty summer nights. Hear it!" That of course referred to 'Hold Me Tighter In The Rain', and indeed, a bit late for summer, everyone eventually did hear it — while the only other cut to get dance reaction was that soulfully galloping title track, which had strong revivalist support for ages and could now well be the follow-up.

WALTER JACKSON: 'Touching In The Dark' (US Kelli-Arts KA-1006) Carl Davis composed lovely gently jogging buoyant 106½/53-197bpm 7in swayer by the veteran crippled Chicago vocalist, who retains a Jerry Butler-ish vocal timbre, the moody slow 36bpm 'If I Had A Chance' flip now being the US black hit side.

THRUST: 'Can't Wait To Get To You' (US Apexton AP-115-RE1) Starting and ending with fantastic stereo honking train effects (alone with various other useful tape spiralling effects and bonus beats on the flip), this staccato sung snappy 127bpm 12in electrophonic jerker has familiar melody lines and fits the Soul Sonic Patrol orbiter slot even if its vocals aren't that punky — instrumental and radio versions completing the package.

C-BANK: 'One More Shot' (Bronze — Next Plateau BROX 163) John Robie produced flutter flanging, scratching and shooting gallery effects make an exceptionally exciting intro but then the chick wailed jittery 118bpm 12in electronic rhythm becomes too cerebral to be compulsively danceable — although oddly the less vocal 'One More Time' instrumental flip, lacking the intro, could work in 'Beat The Street'-ish style.

AFRIKA BAMBATAA & SOULSONIC FORCE: 'Looking For The Perfect Beat' (21 Records POSPX 561) Arthur Baker & John Robie co-produced ultra electronic and very cerebral (ie: un-funky) 119bpm 12in jitterer with wasted good scratching and rapping interplay, the instrumental flip being what Gullivers' resident Integrated Circuit dance duo currently robot jerk to — and that's the sort of thing it best suits.

CLOUD: 'Steppin' Out (With You)' (Rygel RYG 7, via 0793-46868) Swindon's Brit-funkers return on 3-track 12in with a girl called Shelley cooing over this dated 121-119-121-110-121-110-lull-119-124-123bpm jittery shuffler, climaxing in a beefier synth based instrumental section which is then expanded and enlivened on the better

125-124bpm flip as 'Steppin' Out Jam', both tracks however seeming rooted still in the Atmosfear era of late '79 — but back on side one there's also a perfectly respectable 124-125-126-125-126-124bpm Latin-jazz instrumental called 'Rico Rico' which is the best thing on this particular bit of plastic.

MIDNITE: 'Paradise Drive' (Tivoli TIVT 1) From Bury St Edmunds and so well used to playing US Air Force Bases, the guys get a good simple synth, keyboards and guitar sounds on this easy paced chunkily thudding metronomically ticking 112bpm 12in swayer featuring soulful guest vocals by Shakatak's Jill Seward. They're booked through Steve Allan's Windmill Agency in Peterborough (0733-69589) and hope to work outside East Anglia soon — hint, hint!

TAVARES: 'Got to Find My Way Back To You' (US RCA PD-13434) Pleasant unspectacular but satisfying 114bpm 12in soul vocal group roller with some simple Evelyn King-ish synth breaking between the classy harmonies, flipped by the doodlingly introed nice slow 75bpm 'I Hope You'll Be Very Unhappy Without Me' (great title!) which has some Wonderful harmonica.

CONVERSION: 'Sweet Thing' (US Vanguard SPV 61) Tapping percussion and odd effects gradually unfurl through a "baby bubba" rapping chap into a chix chorused jiggly 110½bpm 12in kicker with bass drum booms, mixed by busy Sergio Munzibai & John Morales.

CAPTAIN SKY: 'Don't Touch That Dial' (Philly World PWSL 107) Puzzlingly late UK release for a good but never that hot "dial tuning" introed catchy chix chanted and chap sung sparse 115-116-117bpm smacker, which went well with 'Loopzilla', on 3-track 12in with a nice smoochy 0-48-49-0bpm revival of Bloodstone's 'Natural High' (a better radio plugside?) and a boring 108-107-109-110-109½bpm retreat of Buddy Miles' 'Them Changes'.

THE CARSTAIRS: 'It Really Hurts Me Girl' (Inferno HEAT 7) Tom Moulton remixed strangledly soulful — truly soulful — 127-130-131-130bpm 7in oldie, claimed by label owner Neil Rushton to have been "THE hit" of the recent Ritz Revival alldayer. The softly chinking beat is almost subliminal by today's standards.

YARBROUGH & PEOPLES: 'Heartbeats' (Total Experience TEX 002) Producer Lonnie Simmons briefly raps before haunting chix and vocoder lines weave an atmospheric spell over an "Injun wardrums" throbbled 0-117-118-119-118-117-118bpm 12in beat that's proving difficult to program in funk venues, but should break easily on radio.

EDWIN STARR: 'I Wanna Take You Home' (Avatar AVATX 2, via CBS) Nice self-prod/annet soulfully impassioned 89½-92bpm 12in swayer full of pent-up raw feeling in the (good) old style, flipped by the previously imported jiggly

choogling "two four six eight ten" chanting 118bpm 'Hit Me With Your Love (again)'.

ARETHA FRANKLIN: 'Love Me Right' (Arista ARIST 12500) Quietly starting semi-slow spurting 111/55½-113bpm 12in lurcher prod/penned and vocally helped by Luther Vandross, high quality soul but nowhere near the pep and punch of 'Jump To It'.

JEROME JASPER: 'I'll Do Anything For You' (Rak 12RAK 354) Eddy's brother Rudy Grant (The Mexicano) assumes yet another guise and actually sounds quite good rap-singing a chix chanted convincing 115-116bpm 12in revival of Denroy Morgan's oldie, originally about on white label a while ago.

THE EXTRA T'S: 'I Like It (Corn Flakes)' (US Sunnyview SUN 406) Crashingly disappointing dull 104bpm 12in plodder with vocoder answered chix changing "I like it", I don't, you won't. (Instrumental flip).

LIONEL RICHIE: 'You Are' (Motown TMG 1290) 'High Street Blue'-ish shuffling jerky 0-56-112-56-112bpm 7in pattering, on 3-track promo-only 12in with an instrumental version of 'Truly'.

JUICY: 'Our Love Is Stronger' (LP 'Juicy' US Arista AL 9582) Deodato produced sometimes overly Kool-like gals/guys-sung set, this pleasant 37/64bpm soulful smoocher so far having much more support than the busily frantic jittering Kool-ish 120-123bpm 'Don't Cha Wanna', staccato shrill chix strutted 0-123bpm 'Love's A Merry-Go-Round' and chix rolled swaying 93/47bpm 'Satisfied'.

DAZZ BAND: 'Bad Girl' (LP 'On The One' US Motown 6031 ML) Typical 1980s Motown "product", this nice smoochy 30-60½-0bpm revival of a '50s vintage Chess-recorded Miracles oldie being a bit bland compared with Smokey's original, 'Party Right Here' an ominous tone introed 0-106bpm routine funk bumper, 'Don't Get Caught In The Middle' a sparse bass prodded 120bpm jerker, while Patrice Rushen raps on the fast jagged Rick James-ian 132bpm 'Nice Girls', 'On The One For Fun' is less emphatic 130bpm rerun of 'Let It Whip' (also on 7in) and 'Cheek To Cheek' a frantic 133bpm.

THE GENE DUNLAP BAND: 'Tired Of Being A Nice Guy' LP (US Capitol ST-12240) Minus the Ridgeways and extremely disappointing, cuts ranging from the Ronnie Laws-ish 111bpm 'There's Talk', Prince-ish 116½bpm 'When You're Hot', to a 'Mellow Yellow' — inspired 111bpm 'Seems You've Been With Me'. Forget it.

McFADDEN & WHITEHEAD: 'Everything I Do' (LP 'Movin' On' US Capitol ST-12251) Disappointingly dreary label debut by the one-hit wonders, this 100-99bpm jogger possibly being best of a cliched set which includes the 12in-issued flop 117bpm 'One More Time', 114bpm 'Riding On The Crest', 115bpm 'The Best Of Me' and 113½bpm title track.

JOE FREEMAN: 'Sneakin' (No Respect)' (Canadian Musicworks MWE-1201) Time hallowed "spooky" bass line prodded 118-120-118-120-11-8-120-119-120bpm 12in jitterer best for mixers in its Ray Parker-ish instrumental version, which still includes the less together vocal's short fast-talk rap near the start.

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Calls of nature

CENTRAL LINE have been having fun on location. "We've just finished the video for 'Nature Boy'," says guitarist Henry Defoe, and bassist/vocalist Camelle G Hindes chimes in: "The theme of it is that we're nomadic travellers, wearing mediaeval type gear."

"It was fun, it wasn't like work. The buzz was incredible. We all rode horses for the first time, and the stable team were amazed at the way we rode. I couldn't get up the next day, though. I was walking like John Wayne."

Big Leggy himself would be proud of the way Central Line are sticking to their guns in the cause of

Britfunk. Already champions of the chart's lower reaches, they're now aiming higher with 'Nature Boy', a step in a slightly different direction, and a dressy cover of a song made famous by Nat King Cole and brought back to life by George Benson.

"The idea of cover versions certainly seems to be right these days," says Camelle. "It was the first cover we did live on stage, at a gig in Luton, and the first I ever sung lead on. We were more influenced by the Nat King Cole version, because most parents are familiar with that, and it's not always the youngsters that buy the records."

Henry adds: "Nat King Cole's got some heavy stuff," meaning it as a compliment, "and 'Nature Boy' is

one of those heavy songs. I think the reason it's getting more reaction is because of the electronic elements we've put in. We've had electronic elements in our stuff before, but this time we thought we'd indulge a bit."

THE BOYS have now had five years travelling the Central Line, the original six pared down to four, with Lipson Francis (keyboards) and Linton C Beckles (vocals and percussion) completing the current number. Camelle does a very impressive speech about the camaraderie of the band, without any prompting or using notes. "We know that we'll take the knocks and always come back. We've always stuck together and we've got a special togetherness, we love each other. Henry and I went to

school together, we've been together for years, I know him like my own brother."

Just as the entire company was about to launch into a chorus of 'United We Stand, Divided We Fall' I diverted the conversation on to the subject of the forthcoming album, their second. "We're going into the studio this month to record two new singles, but it's gonna be an album full of singles, like 'Off The Wall'. Roy Carter's producing it again, and he's co-written a couple of tracks."

"The one that's probably going to be the next single is called 'Surprise Surprise' — and it is," says Camelle. "We can't give you any hints about it at the moment."

After the album, the tour — "major dates" as they put it — and a return to the road, the band's second home. "We spent three years on the road, it's essential to have that experience," says Henry. "You can't beat it."

Very strange enchanted boys, that's Central Line. Walking into sunshine in the bleak midwinter.

PAUL SEXTON



CENTRAL LINE: go wild in the country

UP TO SCRATCH

DISCOS

THE FIRST time I heard it I stopped dead in my tracks. The record was 'The Adventures Of Grandmaster Flash On The Wheels Of Steel' and there simply hadn't been anything like it before. 'Wheels Of Steel' was my introduction to the art of scratching.

In the world of scratching it is the DJ who is the artist — it is the record that is the raw product. A good scratcher cuts up, spits out and totally alters the nature of a record, until it becomes a wonderful collage of rhythm and sound; a surefire invitation to dance.

Malcolm McLaren's 'Buffalo Gals' is a case in point, a simple tune turned upside down by the crazy workings of scratch DJ-ing at its best.

I asked Davey D — Kurtis Blow sidekick and ace New York DJ — all about his job of work.

First of all what exactly is scratching?

"Well, scratching is playing the same record on two turntables. One of the tracks you heighten by scratching, moving the needle of

the record player across it, to make it more exciting. In this way you're able to blend the two tracks together to make it sound like one instrument, one track.

"When you're DJ-ing live you're attempting to make the whole thing sound like one group."

With the success of 'Buffalo Gals' there has been a tremendous amount of interest in scratching; every street corner DJ thinking he can pick up a couple of cheap decks and pick New York's finest to pieces. Trouble is folks, it just isn't as easy as that.

How much practice is required before one can master those wheels of steel?

"Well, I have to practise a hell of a lot. I've been DJ-ing for five years. I was dedicated to what I

was doing and I feel that I've carried scratching a lot further than any other DJ.

"I used to practise every day, but now I have it pretty much off pat. Y'know perhaps a couple times a week I'll practise."

Y'see this is a game that even Uncle James Hamilton will have to sweat on for a little while. Whether scratching will ever be a regular feature on the English disco scene is questionable. I mean, a whole evening of the thing might become a shade uncomfortable. Still, there is plenty of room for scratch DJ-ing to become an occasional treat.

Scratch has to be a useful addition to any jock's armoury. Davey reckons its influence can only grow.

"There are so many more people

getting into it, it's really the thing to do in New York right now.

"It hasn't really been exposed to the world yet. It's definitely gonna be the big thing for the future."

In some ways Davey D is an archetypal black New York jock, starting in neighbourhood clubs and progressing onto greater things due to his innovative style.

"I started off playing a guitar, but there wasn't much money to be made playing in a band. So I started DJ-ing. I started playing the same places as Kurtis Blow and kept getting asked back 'cos he liked me."

"He asked me to play with him on his first album and I've been with him ever since. I've played on records for other artists as well and I have my own band called Orange Crush."

What does Davey think of 'Buffalo Gals'?

"It's great. I wish I'd done it myself."

Scratching is now a transatlantic art — anyone out there want to take up the challenge?

by Jim Reid



ACE SCRATCHER Davey D searches for the drum break on 'Save Your Love'

KING KURTIS

DISCOS

AS THE English fascination for the music of black New York rap 'n' scratch reaches fever pitch, as Flash's 'Message' and McLaren's 'Gals' scorch the dance floor, what better time to consider the progress of self-styled king of rap Kurtis Blow.

Kurtis is in England for a short tour to promote his 'Tough' single, he's also here to put yours truly right about the intense competition between him and the Grandmaster.

"It's very competitive in New York. I used to be part of a group called Grandmaster Flash and the Furious Five. I used to be a member of the Furious Five, but I left in '78 to pursue a solo career.

"We used to all be very good friends and everything. But since our records have started being hits, competition has made us less friendly. We're not as close as we used to be.

"I'm from Harlem and they're from the South Bronx. There is a lot of tension between us — there is so much competition in rapping now.

Hmm, I wonder if some of this tension may have been caused by the similarity between Kurtis's 'Tough' and Flash's 'Message'. Was Mr Blow trying to cash in on the success of his former boss?

"No, no, actually 'Tough' was finished before 'Message'. It was finished but Phonogram in New York are so slow that they took ages to release it.

OK Kurtis, but how close to the 'street' are you these days? I mean the incredible success of 'The

Breaks' must have kept you in light and bitter for a while.

"I'm still in the same neighbourhood as I always have been. I'm still close to the street. I'm very close to the street. I still hang out at the same disco — Disco Fever — I used to play there every Tuesday night before my records came out — and I still go there and hang out every time I'm in New York."

What about the current tendency to infuse rap with social comment?

"I've always been a rapper with a message. If you remember my first record was about Christmas and

my second one — 'The Breaks' — was about life in general.

Throughout the years my message has always been giving motivation. I've always had a message in my music."

It takes a special kind of person to make an ace rapper, a mixture of street sass and smart talk that few can perfect. How long did it take Kurtis to master the art of rap?

"It takes a couple of years. I think it takes about three years to really get it right."

What sort of personality is best suited to rapping?

"You've gotta be very confident. Not only that, you've gotta have good speaking qualities, like articulation and diction. I went to college and my major was communications and speech broadcasting. So I took speech classes when I was at college."

Kurtis is very forthright about his contribution to the rise of rap. If his claims seem a bit inflated, one must remember that rap is so much the art of bluff and boast.

"I've created a new form of music. I definitely have to be one of the ones who created it. Definitely one of the originators and creators of rap music."

Has Kurtis heard any English rap records?

"I know 'Wikka Rap', that's popular in America — that's a really great record."

Although Kurtis' music is drawn from the streets of New York, its inspiration is grounded in the traditions of black popular music and in the bitter struggle for self-advancement.

"I admire people who are real fighters. People like James Brown and the old Motown singers. The boxer Sugar Ray Leonard is someone I have a great amount of respect for. I was hanging out with him in Los Angeles about three months ago, we really had a nice time together."

Times might be tough but when Kurtis blows, he blows pretty damn hard.

by Jim Reid



KURTIS BLOW: all you need is the right Breaks

THE HYMN-ING LEAGUE

THE GAP BAND didn't receive their musical education in some draughty rehearsal room. Nor were they lured into the music biz by the promise of sex 'n' drugs. Nope, the brothers Wilson got their music where they got their religion.

Daddy was a preacher, back in Tulsa, Oklahoma, and Ronnie and Charlie made their musical debuts in the church choir.

"It was always happy in our Dad's church. There was always a lot of singing and dancing and

banging drums. Everybody was jumping all over the place," says Charlie.

"We were always involved in religion. What my Dad is now — a preacher — I used to have desires of becoming when I grew up. I'm not saying I won't one day, but now I'm too busy with this rock 'n' roll."

Although Dad was only too willing to encourage the boys' musical ambitions, it seems that Mom was a mite doubtful. Ronnie

explains.

"My Mom didn't like it at all. She didn't want us to become a part of it because of the tragic accidents that happened to Sam Cooke and Otis Redding. She thought the same would happen to us."

Accidents barring, the Gap Band are in England to help launch the Total Experience label, promote their 'Outstanding' single and play a couple of shows in London and Birmingham.

'Outstanding' is a beautifully constructed, tender ballad — in fact a total contrast to the raunchy rock 'n' roll disco of their last single 'You Dropped A Bomb On Me'. Are the Gap Band moving away from the disco floor and into the country club?

Ronnie answers: "Our aim is to be able to play all types of music and be appreciated for the effort."

"Everyone asks us, 'Do you write just to be commercial?' No, we don't! Whatever feels good to us we do."

"I think the industry and record buying fans just made a way, made a little place for the Gap Band."

"It doesn't lean one way or the other with us. We like to play rock 'n' roll — in fact on our new album one song is actually rock 'n' roll. We've always wanted to just play music."

I SN'T THERE a danger the Gap Band — the Gap Band of the glorious 'Burn Rubber On Me' — could turn into another slick US showbiz machine, playing out their days in Las Vegas and Atlantic City (the American Blackpool)?

"We play big rock concerts," says Charlie. "I don't think we'll ever be so fine tuned that we lose contact with the real people. I don't think we'll ever be the kind of band that plays Las Vegas."

"We'll never be a showbiz band. We play rock 'n' roll 'cos we've got it in our heart. It's a part of us. It was rock 'n' roll that gave us our first chance in the business and we have a certain love and admiration for rock 'n' roll."

Most touching. American acts talk a lot about the 'business' — they're shrewder than their British counterparts. The Gap Band is a tight, almost corporate structure. Central to this is producer, record company owner and mentor Lonnie Simmons.

Ronnie tells me about the estimable Mr Simmons: "Lonnie is like the fourth Gap member. He's our big brother, management and guiding light."

"He's been very influential, just like a big brother, y'know. 'Watch out, watch out for that, watch for this'. When we were down he helped pick us up."

American producers often seem to have dictatorial rights over the acts they produce, the band often being the raw material from which the producer seeks to make 'marketable product'. How great is Mr Simmons' studio influence?

"Well, he's produced four albums that were hits for us. We've always known the things to record and ever since the early days with Leon Russell, how to record."

"But we never guided and channelled the energy we had, up until Lonnie Simmons it was all misguided."

Whenever I talk to American soul/funk acts, the conversation always turns to Stevie Wonder. The Gap Band have worked with the maestro and, like many, find him an inspiration.

"He's a role model. He's been in the business since he was 12. We don't have idols, but you always have those people you really admire and Stevie's one of them."

"You've got to admire him for his fortitude, 'cos the industry's a real cold place. Entertainers fall like flies off a water melon. You've really gotta love what you're doing to go through the years like that."

by Jim Reid



Pic by Steve Rappoport

THE GAP BAND: Rev-ing up for another hit



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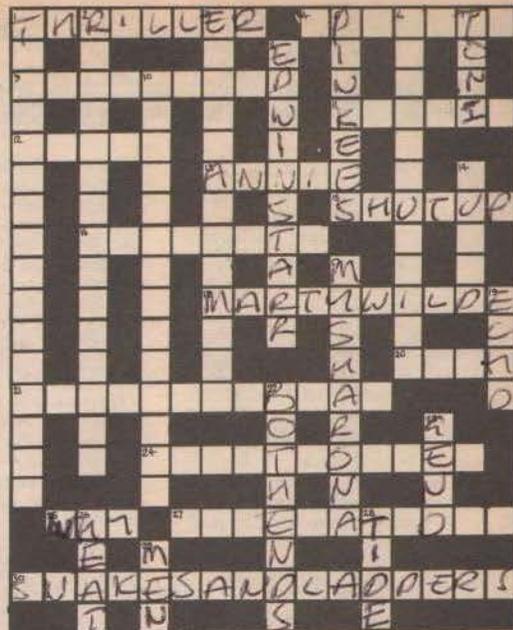
ACROSS

- 1 Michael Jackson LP not for the nervous (8)
- 4 Found in the material world (7)
- 9 Home for Kirk Brandon perhaps (9)
- 11 They had 1979 hit with 'If I Had You' (6)
- 12 Sisters Of Mercy's independent hit (5)
- 13 Squeeze wanted her to get her gun (5)
- 15 Sounds as if Madness want a bit of peace and quiet (4,2)
- 16 The Expelled's independent label (4,4)
- 18 Kim's dad (5,5)
- 20 Johnny or Graham (4)
- 21 1979 Blondie LP (3,2,3,4)
- 24 Japan hit (11)
- 25 Carly's question (3)

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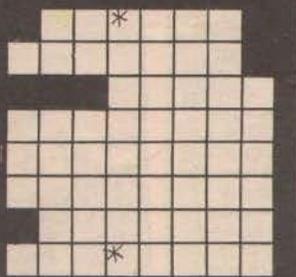


LAST WEEK'S CROSSWORD ANSWERS
 ACROSS: 1 Buffalo Gals, 4 Hammer, 7 Shipbuilding, 10 Torch, 12 Belle Stars, 14 Absolutely, 16 Of Plants, 18 Simon Le Bon, 19 AI, 23 Bread, 24 Move It, 25 UFO, 26 Mari, 27 Eton, 28 Love Is The Drug, 30 Free, 31 From Me To You, 32 Sad Cafe.
 DOWN: 1 Best Years Of Our Lives, 2 Friends, 3 Andrew Lloyd Weber, 5 Art, 6 Mirror In The Bathroom, 8 Babylon's Burning, 9 Glad, 11 Heroes, 13 Still, 15 The Secret Life, 17 Palmer, 20 Summertime, 21 Stranger, 22 Groover, 29 Goat's.
 LAST WEEK'S POP-A-GRAM ANSWERS
 Classic, Bardo, Dollar, Iron Maiden, Fat Larry, Irene Cara, Tight Fit. DOWN: Adam Ant.
 LAST WEEK'S WINNER: Mike Turner, 29 Hayle, Belgrave, Tamworth, Staffs.

POP-A-GRAM

SOLVE the eight cryptic clues and write the answers across the puzzle so the starred down column spells out just what Paul Waller digs. Remember the clues aren't in the correct order. You have to decide what the right order is.

- Though Ron ate in confusion he saved his love for Renee (6)
- A famous bland boy believed that times were changin' so he rode the hurricane with desire (3,5)
- Its true, Fred's in a state of flux because of Shalamar (7)
- Al's green disguise hid the damned officers (8)
- A re-planted leet bush reveals the contents of Wah's tale (3,5) ... and a leet rat showed what Barry was going to sit right down and write (1,6)
- The swing literally swings for Paul's band (5)
- Literally a quartet that raged in an heavenly garden (8)



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A Wing and a player

BACK IN the town of Providence, Rhode Island, you can't move for Osbornes. Soul stylist Jeffrey Osborne, over here recently appearing with Stanley Clarke and George Duke, is the youngest of 12. "I have five brothers and six sisters," he told me. "I must have about 50 nieces and nephews. I did a show in Boston Massachusetts, and they rented a bus to come and see me."

Jeffrey is back on 45 with 'On The Wings Of Love', a lovely ballad from his polished solo debut named after him. Before that he was the voice of LTD, a cult soul band in Britain who always had the better of things back home.

"I met LTD (it stood for Love, Togetherness and Devotion) in 1969. They'd been together as LTD for maybe a year. The core of the group was behind Sam and Dave before that. They came through my home town — I had a local group at the time. I was playing in nightclubs from the age of about 15 or 16, and they heard me performing, and asked me to come and listen to them.

"That night, their drummer got picked up by the police for fighting outside the club, and got carried off to jail. I was a drummer then, so I

came along at just the right time." Like I said, love, togetherness and fighting outside clubs.

Several years of soul and mild pop hits ensued — remember 'Back In Love Again' and 'Hold On' for instance? — but before long, Jeff was in the manager's office asking for a transfer.

"I started to think about it in 1978, but I didn't actually leave until 1980."

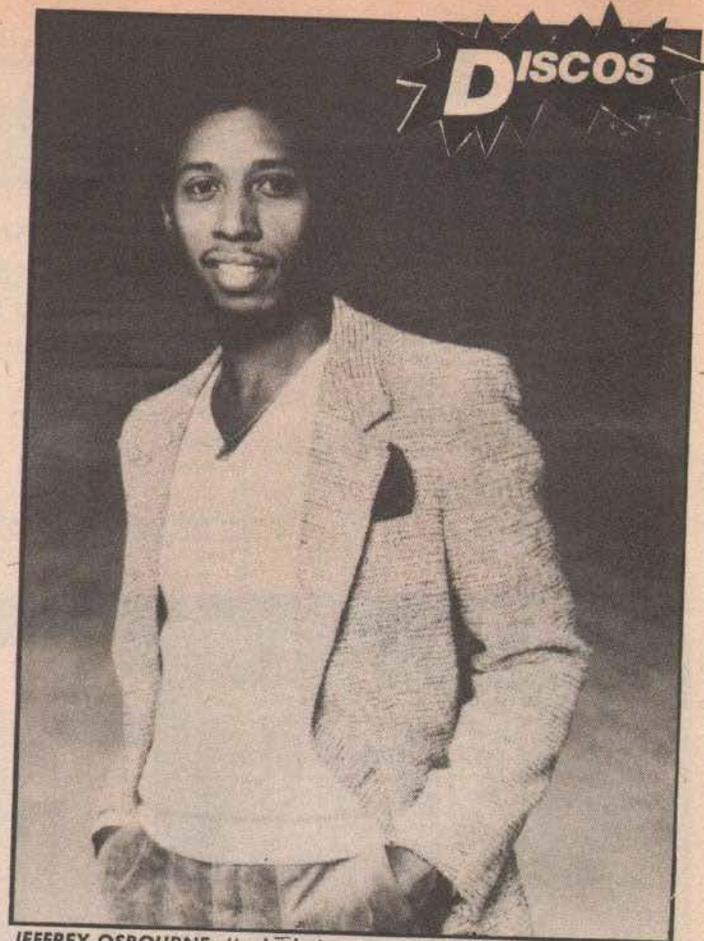
Now the voice is rivaling James Ingram's as the most promising for pure soul in the States right now. George Duke's production of the album certainly helped, and he'll be providing the same service with the second helping.

"The key was to associate the name with the voice, everybody knew my voice but nobody knew the name."

It's been a rewarding start: 'Wings Of Love' was a Top 30 pop hit in the USA before Christmas. It's the kind of song that Osborne favours every time. "Ballads are my favourite weapon. They give you a chance to show off your talent, up tempo tunes are no challenge."

They may be no challenge but he can still make 'em sound pretty good, as 'I Really Don't Need No Light' has already proved. A cheer from each of the 11 others in the Osborne football team back it up.

Paul Sexton



JEFFREY OSBOURNE: 'nobody knows my name'

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MAILMAN

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

'GILDEN PROSE' of Essex claims that your poll is meaningless (which is true), and then goes on to describe Ultravox and Duran Duran as 'musically inept.' OK, but he then cites ABC as an example of a band which shines.

Right, so Ultravox may not have exactly been radically innovative since the departure of Mr Foxx, but they can play . . . well. The same might be said of Duran Duran. Sure, a band that allows itself to be shaped totally into product by a record company, and then wallows in shallow 'teen adulation' isn't exactly worthy of respect, but as anyone who saw them before they signed to EMI will testify, they can play.

Compare them with ABC — who are basically a production venture on the parts of Messrs Fry and Horn. Would it be better to judge bands on the grounds of, say, sincerity? Or do we just want nice, soothing noise that stops us thinking about the harder things?

To say that ABC are more musically talented than any band who actually know how to handle their instruments is ludicrous. But we should be considering what the bands are saying, not how glossily they can say it. In this respect, the above three groups are equally meaningless. Still, with U2, the Bunnymen and Wah! all in the Top 30, with Tears For Fears poised to join them, maybe '83 will be a good year after all.

Bolo, Edinburgh
● *Mart's gold lurex suit glossy and superficial? I won't hear of it*



Techno Chance

WELL HERE I go, whining not about too much disco, not enough soul, hating flash dressers, or even obesity and the blues but about musical enhancement.

I'm not anti-electro music (my sequencer is a member of MUI) but I'm getting sick of purist, digitally recorded, scintillating blatantly enhanced musical crap. What good is it? Playing around with delay lines, vocoders and digital recorders when you can't take a recording on tour with you is really silly.

I blame the Americans and Japanese — the good ol'

USA being the main source of this epidemic now creeping into British music, and Japan being the main source of 'cheapo gizmos' permitting the expansion of the current worst trend in music.

If 'Fame' or 'Eye Of The Tiger' has a single slur or cough on any track I bet it was from an effects pedal. Print this letter and publicise a creeping menace!

Ozi Bill, Shetland
● *Fair (light) enough (geddit). Thought you desert island chaps only had barn dances anyway . . .*

KAJAGOOGOO. THE best thing to come out of England since Brotherhood Of Man. And folks, I mean that quite sincerely!
Stephen Spencer, Birmingham
● *We knew you'd love 'em.*
Hughie

I NOTICED that the Jam had at least 15 records in last week's chart.

Don't you think that it would be

better to give them a separate chart, then it would give more acts a chance to have a hit record?

I daren't give my full address as I don't want any Jam fans knocking at my door.

Mike, Hackney, London
● *I fully agree, you've uncovered a vile capitalist plot to subvert the nation's youth . . . (cont p. 49)*

I WATCHED 'Gas Tank' on Channel 4 last weekend (15.1.83) mainly because Rick Parfitt of Status Quo was on, and I think it has a lot of potential. Rick Wakeman interviewed well and asked some sensible questions, the atmosphere was good and relaxed and the guests behaved like sensible adults compared with poncified little fairies prancing up and down on Top Of The Pops. Eric Burdon showed these fairies that there's no substitute for talent and Rick Parfitt proved he could wipe the floor with the critics who say he can't play. He proved he is an important link in the finest rock band the music business has produced. The conversation was good, and it is good to hear Quo have more targets to reach as well as solo projects which I, for one, look forward to.

Cas Roberts, West Midlands
● *Zzzzzzzzz . . .*

STILL IN mourning over the late Squeeze, I started to question why they were never really successful. I realised that although they produced good music they never really bothered about an image.

It sickens me that most music sells on a group/singer's image. For example Shakin' Stevens (he of the quivering lower regions) is just cashing in on the public's need for an Elvis clone. Culture Club have their frontman prancing around in 12 inches of make-up boasting about his bi-sexuality — the hip thing to do at the moment — while Toyah and Adam Ant have no musical ability but sell on an image.

So groups of the future don't despair if you can't sing, play or write material, just take heart from your predecessors. Dye your hair, plaster yourself in make-up and flaunt your sexual hang ups; I guarantee that a gullible public will catch onto your image and buy all the crap you put on vinyl.

A music lover, Lancs
● *But dahling, skinny ties and beer guts are sooo outre . . .*

EASTER IS coming John Shearlaw is getting fat Please put a beer In the silly old rat If you haven't got a beer A vodka will do If you haven't got a vodka You can get lost you old fool

Mike, Cardiff
● *Gawd, give us a break, John still hasn't recovered from Hogmanay*

WHY IS it that every time Phil Collins appears on Top Of The Pops he always looks as if he's just spent the night on a park bench?

Michael Read, the Phantom of Cardiff
● *Because eccentric millionaires do, silly*

BATTLE OF THE BARDS

THE LYRICS one can get away with these days! Of course, I refer to Blancmange's line 'Here comes a love song, there goes a bannister'. Surely they were under the influence of some substance or other at the time.

If the trend continues, however, I can see the words of their next song going something like this:

Digging up a dog at Wembley,
On an afternoon when no rain shines,
Jack and Jill eat horse dung,
Daleks fly around in the sky,
Here is an egg with 'Humpty' written on its shell,
Let off a fart on a bus and kill an old girl

Chorus:
We are the bottom of the trifle
We are an ingredient of sick
We are pink in colour
We're Blancmange and we get on your wick.

Dougal 'Frugal' McDougall
● *Haven't I seen you on the Magic Roundabout? Stop telling shaggy dog stories*

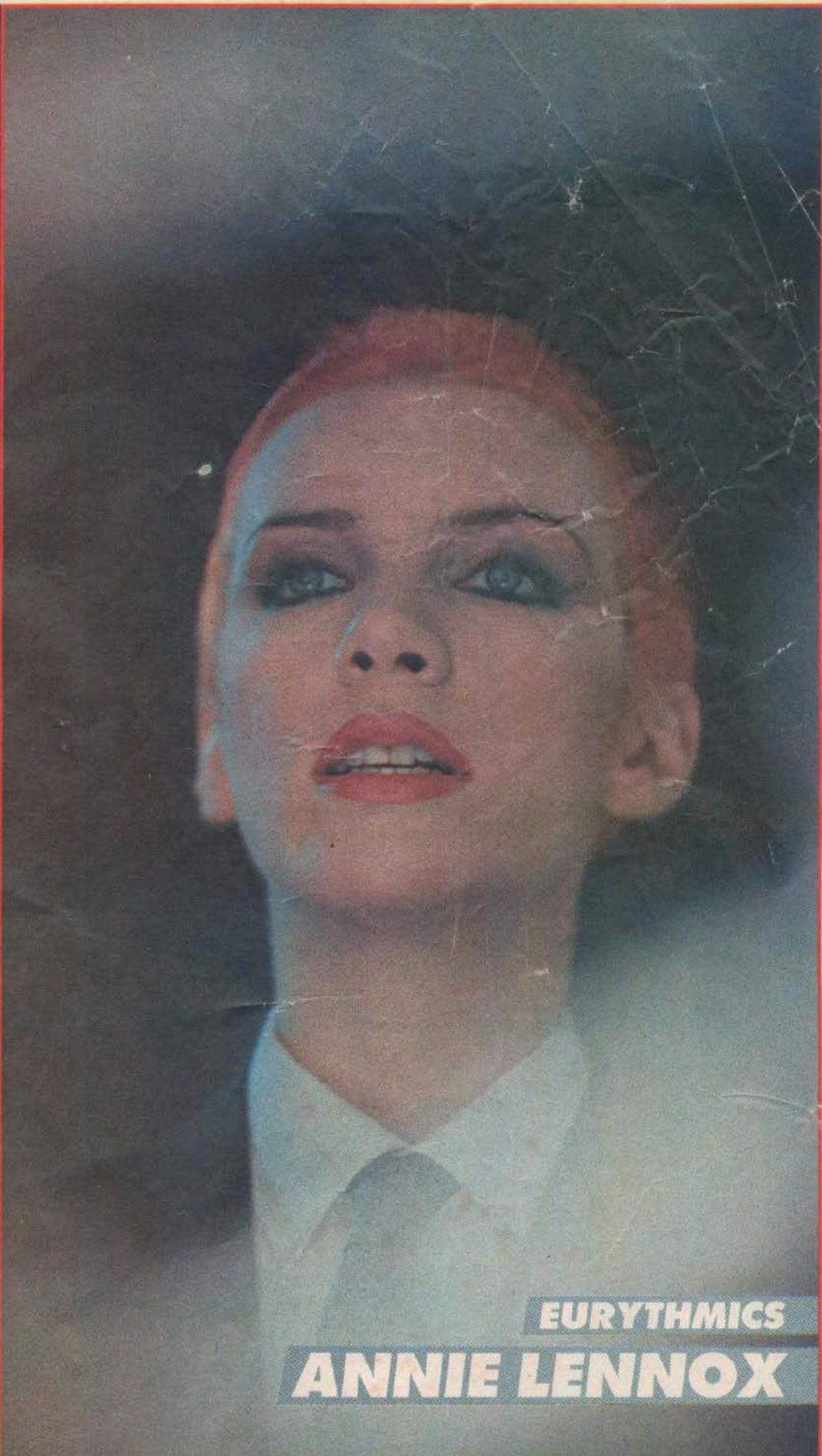
RIO (PART II) Duran Duran.
You've seen us on the beach now babe
And you've seen us on TV
Us being superstars
Oh it means so much to me
Looking at our bank balance
It's such a pretty view
But then I'm sure you know
It all comes from mugs like you

Chorus:
We're off to Rio, to spend and spend and spend
To make a video, 'cos it's the latest trend
For all this cash, it's you we've got to thank
We've got enough now, to open our own bank

Tim (The Mad Mod) Lawrence, Birmingham
● *Congrats, you've just failed this week's audition for The Barron Knights*

PROFILE

FULL NAME: Ann Lennox
NICKNAME: I don't have one
DATE OF BIRTH: December 25, 1954
PLACE OF BIRTH: Aberdeen, Scotland
EDUCATED: Aberdeen High School For Girls
HEIGHT: Five foot, eight inches
WEIGHT: Eight and a half stone
COLOUR OF EYES: Blue/Green
FIRST LOVE: I think it must have been a teddy bear
FIRST DISAPPOINTMENT: Growing up
FIRST PERFORMANCE: When I was five, at a concert in our backyard
FIRST LIVE SHOW SEEN: Local dancing school Xmas show
FIRST RECORD BOUGHT: The soundtrack to 'Mary Poppins'
MUSICAL INFLUENCES: All sounds appealing to the senses. Mainly ethnic - roots - soul - folk - electronic sounds and pop
INSTRUMENTS PLAYED: Piano, synths, flute, percussion
HERO: I don't have one
HEROINE: I don't have one. Let's just say I admire and respect people with honest integrity
FAVOURITE BOOKS: I haven't read a book for ages
FAVOURITE MAGAZINES: Music papers and fashion mags for entertainment
FAVOURITE FILMS: I've so many... 'Fantasia'... Bob Hope and Bing Crosby classics. Documentaries. Anything by Robert Altman - the greatest director in the world
FAVOURITE TV SHOWS: All music programmes, 'Coronation Street' and the news. I really don't get much time to watch it
BEST LIVE SHOW SEEN: Lindsey Kemp's production of 'Flowers'
FAVOURITE CLUBS: I don't go to clubs that often so I don't have one
FAVOURITE FOOD: Fresh clean vegetables and fruit
FAVOURITE CLOTHES: Well made classics in leather, silk, cotton or tweed
HAIRCUT: Whoever is available at the time and place
FAVOURITE DRINK: Marguerita from Ferdinands in Chalk Farm, London
IDEAL HOME: Warm, spacious, visually appealing, probably in the city with lots of trees and an interesting view
IDEAL HOLIDAY: Sun, sea and peace. Yugoslavia is nice
IDEAL CAR: A big safe Limo, because they're roomy
MOST FRIGHTENING EXPERIENCE: Having claustrophobia in a plane travelling from Australia to Tasmania
WORST EXPERIENCE: The Holy City Zoo gig was horrible. Then we had to pack up the gear ourselves and drive several hundred miles in blizzard conditions. We didn't get home till eight o'clock in the morning
SUPERSTITIONS: I think if you ever do anything against anyone then I believe it always comes back to you



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