

HAYSI FANTAYZEE, PIGBAG LPs!

RECORD MIRROR

Bumper
52 page
issue!

PLUS

NOISE!

SPANDAU BALLET

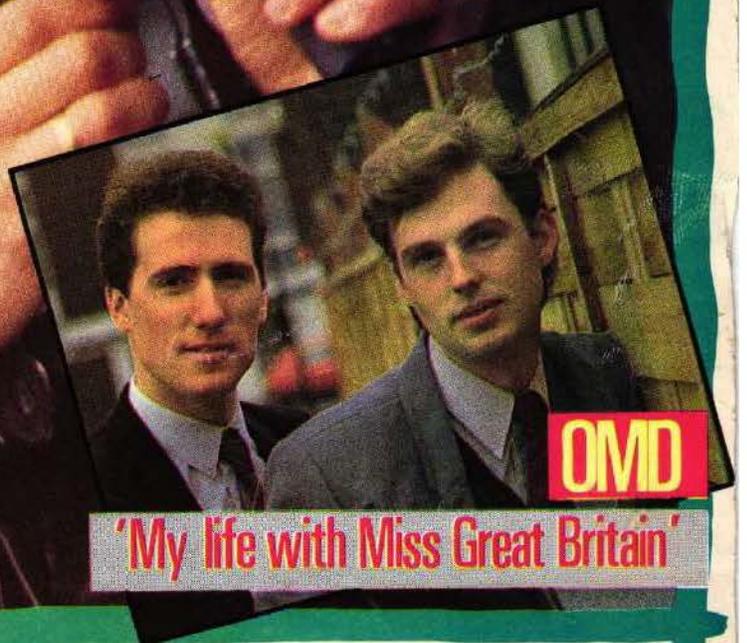
Is this man the new Bob Dylan?

AZTEC CAMERA

PAT BENATAR

HALL & OATES

PETER POWELL



OMD

'My life with Miss Great Britain'

SPANDAU'S TONY HADLEY: bedsit angst is back

OMD pic by Eugene Adebari

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EDGWARE ROAD W2
FINCHLEY ROAD NW3
FLEET STREET EC4
HIGH HOLBORN WC1
KENSINGTON HIGH STREET W8
KINGS ROAD SW3
LEWISHAM RIVERDALE
CENTRE SE13
LONDON WALL EC2
LUDGATE HILL EC4
OXFORD STREET W1
PUTNEY SW15
QUEENSWAY W2
SHAFTESBURY AVENUE W1
SOUTHGATE N14
TOTTENHAM COURT ROAD W1
UPTON PARK E13
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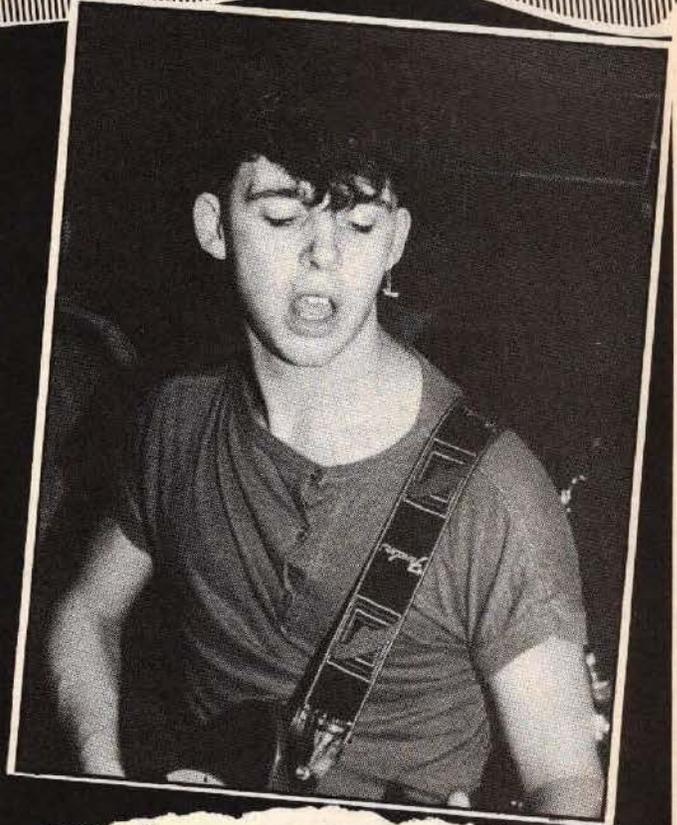
TOP SINGLES

AS USED ON TOP OF THE POPS

Week ending February 12, 1983

THIS WEEK
LAST WEEK
WEEKS IN CHART

1	1	6	DOWN UNDER, Men At Work, Epic ○
2	5	4	TOO SHY, KajaGooGoo, EMI
3	4	5	SIGN OF THE TIMES, Belle Stars, Stiff
4	2	5	ELECTRIC AVENUE, Eddy Grant, Ice ○
5	19	2	CHANGE, Tears For Fears, Mercury
6	6	8	GLORIA, Laura Branigan, Atlantic
7	12	5	UP WHERE WE BELONG, Joe Cocker & Jennifer Warnes, Island
8	3	10	YOU CAN'T HURRY LOVE, Phil Collins, Virgin □
9	11	6	WHAM RAP, Wham! Innervision
10	18	8	OH DIANE, Fleetwood Mac, Warner Bros
11	8	4	THE CUTTER, Echo And The Bunnymen, Korova
12	7	7	STORY OF THE BLUES, Wahl Eternal
13	10	4	NEW YEAR'S DAY, U2, Island
14	15	4	LAST NIGHT A DJ SAVED MY LIFE, Indeep, Sound Of New York
15	14	4	TWISTING BY THE POOL, Dire Straits, Vertigo
16	9	6	STEPPIN' OUT, Joe Jackson, A&M
17	20	3	BILLIE JEAN, Michael Jackson, Epic
18	22	5	CHRISTIAN, China Crisis, Virgin
19	39	3	AFRICA, Toto, CBS
20	17	6	HOLD ME TIGHTER IN THE RAIN, Billy Griffin, CBS
21	27	4	NATURE BOY, Central Line, Mercury
22	21	4	GOING UNDERGROUND, The Jam, Polydor ○
23	13	9	HEARTACHE AVENUE, Maisonnates, Ready Steady Go ○
24	25	5	THE CHINESE WAY, Level 42, Polydor
25	33	4	1999, Prince, Warner Bros
26	68	2	TUNNEL OF LOVE, Fun Boy Three, Chrysalis
27	38	4	LOVE ON YOUR SIDE, Thompson Twins, Arista
28	36	5	SHINY SHINY, Haysi Fantayzee, Regard
29	51	2	JAILHOUSE ROCK, Elvis Presley, RCA
30	32	3	THE HARDER THEY COME, Rockers Revenge, London
31	18		ORVILLE'S SONG, Keith Harris & Orville, BBC
32	-		GET THE BALANCE RIGHT, Depeche Mode, Mute 7BONG2
33	-		COLD SWEAT, Thin Lizzy, Vertigo LIZZY11
34	30	4	DOWN IN THE TUBE STATION, The Jam, Polydor
35	-		HE KNOWS YOU KNOW, Marillion, EMI EMI5362
36	24	5	MIND UP TONIGHT, Melba Moore, Capitol
37	23	10	BUFFALO GALS, Malcolm McLaren, Charisma
38	88	2	BABY COME TO ME, Patti Austin and James Ingram, Warner Bros
39	48	3	HEY LITTLE GIRL, Icehouse, Chrysalis
40	-		NEVER GONNA GIVE YOU UP, Musical Youth.
41	-		MCA YOU3
42	26	10	COMMUNICATION, Spandau Ballet, Chrysalis CHS2668
43	50	3	CACHARPAYA (ANDES PUMPSA DESI), Incantation, Beggars Banquet
44	29	9	YOU ARE, Lionel Richie, Motown
45	58	2	A WINTER'S TALE, David Essex, Mercury ○
46	100	2	I'VE GOT MINE, UB40, Dep International
47	52	3	SCATTERLINGS OF AFRICA, Juluka, Safari
48	28	6	FALL IN LOVE WITH ME, Earth Wind And Fire, CBS
49	31	4	EUROPEAN FEMALE, Stranglers, Epic
50	42	4	PLEASE PLEASE ME, Beatles, Parlophone
51	72	2	STRANGE TOWN, The Jam, Polydor
52	34	9	ALL RIGHT, Christopher Cross, Warner Bros
53	35	11	ALL THE LOVE IN THE WORLD, Dionne Warwick, Arista ○
54	59	2	OUR HOUSE, Madness, Stiff ○
55	37	6	ETON RIFLES, The Jam, Polydor ○
56	-		IN THE NAME OF LOVE, Sharon Redd, Prelude
57	41	4	WE'VE GOT TONIGHT, Kenny Rogers & Sheena Easton, United Artists UP658
58	40	10	ALL AROUND THE WORLD, The Jam, Polydor
59	45	8	SAVE YOUR LOVE, Renee & Renato, Hollywood □
60	46	4	THEME FROM ET (THE EXTRA TERRESTRIAL), John Williams, MCA
61	61	4	LAGARTIJA NICK, Bauhaus, Beggars Banquet
62	61	4	LET'S STAY TOGETHER, Bobby M, Motown
63	43	4	NEWS OF THE WORLD, The Jam, Polydor
64	62	2	SWEET DREAMS (ARE MADE OF THIS), Eurythmics, RCA DA2
65	87	3	START, The Jam, Polydor ○
66	-		REACH OUT, Toney Lee, TMT Productions
67	54	4	JUST ONE MORE KISS, Renee & Renato, Hollywood HW0008
68	57	4	DAVID WATTS, The Jam, Polydor
69	60	4	THE MODERN WORLD, The Jam, Polydor
70	44	11	THAT'S ENTERTAINMENT, The Jam, Polydor
71	47	4	TIME (CLOCK OF THE HEART), Culture Club, Virgin □
			IN THE CITY, The Jam, Polydor



TEARS FOR FEARS: changing places at 5

72	53	4	WHEN YOU'RE YOUNG, The Jam, Polydor
73	65	5	GASOLINE ALLEY, Elkie Brooks, A&M
74	69	2	PHOTOGRAPH, Def Leppard, Vertigo
75	85	2	DIRTY LAUNDRY, Don Henley, Asylum
76	78	11	LOVED ONE'S AN ANGEL, Blue Zoo, Magnet
77	80	2	OBLIVIOUS, Aztec Camera, Rough Trade
78	98	2	MAGGIE, Foster And Allen, Ritz
79	73	4	A TOWN CALLED MALICE, The Jam, Polydor □
80	77	2	BROTHER BRIGHT, Cava Cava, Regard
81	63	5	ONE ON ONE, Daryl Hall & John Oates, RCA
82	-		GET LOOSE, Evelyn King, RCA RCA315
83	90	3	I'VE GOT A ROCK 'N' ROLL HEART, Eric Clapton, Duck
84	-		GROOVIN' (THAT'S WHAT WE'RE DOING), SOS Band, Tabu TBUA3120
85	95	2	OUTSTANDING, Gap Band, Total Experience
86	-		BOXERBEAT, Joboxers, RCA BOX1
87	-		IF YOU WANNA BE HAPPY, Rocky Sharpe & The Replays, Polydor POSP560
88	84	2	NEW AGE, Blitz, Future
89	82	2	FUNERAL PYRE, The Jam, Polydor
90	91	2	I KNEW YOU WHEN, Linda Ronstadt, Elektra
91	-		BLACK ICE, Dave Bartram, Utopia UTO2
92	83	3	ABSOLUTE BEGINNERS, The Jam, Polydor
93	97	2	NOBODY HERE BUT US CHICKENS, Stargazers, Epic
94	-		PASSION KILLER, One The Juggler, Regard RG107
95	-		SHADOWS IN THE NIGHT, Pat Benatar, Chrysalis CHS2662
96	-		THE PRICE OF ADMISSION, Stiff Little Fingers, Chrysalis CHS2671
97	-		HE REMINDS ME, Randy Crawford, Warner Bros K17970
98	99	2	HAND TO HOLD ON TO, John Cougar, Rive
99	94	2	ATOMIC DOG, George Clinton, Capitol
100	-		NEVER TOO MUCH, Luther Vandross, Epic EPCA3101

Compiled by Gallup

SYMBOL KEY

◆ FAST MOVERS

- ☆ SINGLES
- ★ Platinum (one million sales)
- Gold (500,000 sales)
- Silver (250,000 sales)

ALBUMS

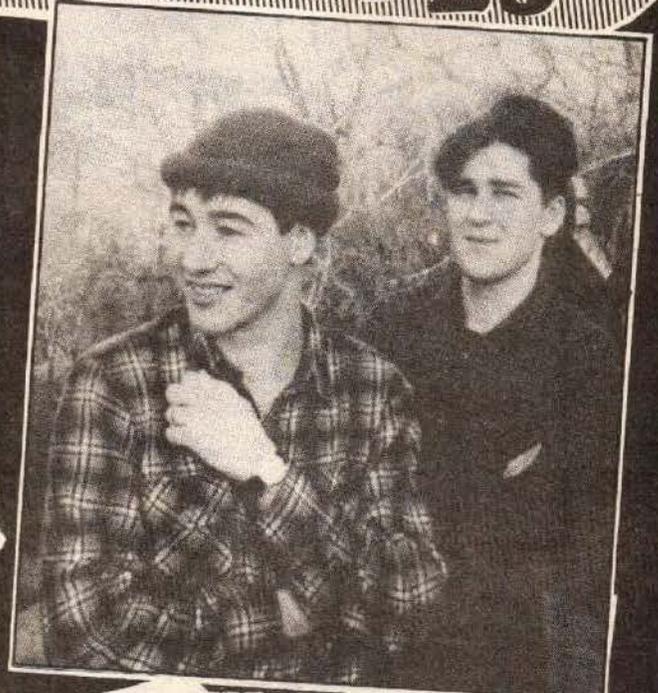
- ☆ Platinum (300,000 sales)
- Gold (100,000 sales)
- Silver (60,000 sales)

TOP ALBUMS & TAPES

Week ending February 12, 1983

THIS WEEK
LAST WEEK
WEEKS IN CHART

1	1	5	BUSINESS AS USUAL, Men At Work, Epic □
2	2	13	PORCUPINE, Echo & The Bunnymen, Korova KODE6
3	7	12	JOHN LENNON COLLECTION, John Lennon, Parlophone ☆
4	5	13	HELLO, I MUST BE GOING, Phil Collins, Virgin ☆
5	2	13	RICHARD CLAYDERMAN, Richard Clayderman, Decca ☆
6	3	4	NIGHT & DAY, Joe Jackson, A&M ○
7	8	11	KILLER ON THE RAMPAGE, Eddy Grant, Ice ○
8	4	7	RAIDERS OF THE POP CHARTS, Various, Ronco ☆
9	11	5	VISIONS, Various, K-Tel
10	6	15	HEARTBREAKER, Dionne Warwick, Arista ☆
11	13	9	THRILLER, Michael Jackson, Epic □
12	10	9	CACHARPAYA (PANPIPES OF THE ANDES), Incantation, Beggars Banquet
13	9	4	FELINE, Stranglers, Epic ○
14	16	4	SKY FIVE LIVE, Sky, Ariola ○
15	14	38	THE ART OF FALLING APART, Soft Cell, Some Bizzare ○
16	26	12	20 GREATEST LOVE SONGS, Nat King Cole, Capitol ☆
17	15	38	RIO, Duran Duran, EMI ☆
18	18	13	PEARLS II, Elkie Brooks, A&M ☆
19	20	15	20 GREATEST HITS, Beatles, Parlophone □
20	12	18	GREATEST HITS, Olivia Newton John, EMI □
21	17	48	FRIENDS, Shalamar, Solar ☆
22	—	—	ALL THE BEST, Stuff Little Fingers, Chrysalis CTY1414
23	19	4	LIVE EVIL, Black Sabbath, Vertigo
24	27	19	LOVE OVER GOLD, Dire Straits, Vertigo ☆
25	31	11	LIONEL RICHIE, Lionel Richie, Motown STMA8037 □
26	25	3	VERY BEST OF CILLA BLACK, Cilla Black, EMI ○
27	22	12	THE SINGLES — FIRST 10 YEARS, Abba, Epic ☆
28	39	4	DIFFICULT SHAPES, China Crisis, Virgin
29	64	2	THE BELLE STARS, Belle Stars, Stiff
30	23	10	LOVE SONGS, Diana Ross, K-Tel ☆
31	21	13	FROM THE MAKERS OF... Satus Quo, Vertigo □
32	—	—	MAKING CONTACT, UFO, Chrysalis CHR1402
33	43	5	FACE VALUE, Phil Collins, Virgin ☆
34	24	17	REFLECTIONS, Various, CBS ☆
35	40	4	SHAPE UP AND DANCE VOL 1, Lifestyle □
36	30	41	COMPLETE MADNESS, Madness, U2, Island
37	38	5	RARITIES, David Bowie, RCA
38	29	2	TRANS, Neil Young, Geffen
39	34	17	QUARTET, Ultravox, Chrysalis □
40	36	32	THE LEXICON OF LOVE, ABC, Neutron ☆
41	50	8	DIG THE NEW BREED, The Jam, Polydor □
42	32	23	UPSTAIRS AT ERIC'S, Yazoo, Mute □
43	33	7	SAVE YOUR LOVE, Renato, Lifestyle
44	61	4	MIRAGE, Fleetwood Mac, Warner Bros □
45	28	17	KISSING TO BE CLEVER, Culture Club, Virgin □
46	44	12	MIDNIGHT LOVE, Marvin Gaye, CBS □
47	78	3	WORKOUT, Jane Fonda, CBS
48	36	14	SINGLES 45 AND UNDER, Squeeze, A&M □
49	41	22	IN THE HEAT OF THE NIGHT, Imagination, R&B
50	53	14	CHART HITS VOLS 1 & 2, Various, K-Tel ☆
51	42	9	STORY OF THE STONES, Rolling Stones, K-Tel □
52	49	7	MAKIN' MOVIES, Dire Straits, Vertigo ☆
53	60	64	PEARLS, Elkie Brooks, A&M ☆
54	46	6	THE DISTANCE, Bob Seger, Capitol
55	58	29	LOVE AND DANCING, League Unlimited Orchestra, Virgin □
56	52	20	NEW GOLD DREAM, Simple Minds, Virgin □



CHINA CRISIS: shapes of things at 28

VIDEOS

1	1	VIDEOTHEQUE, Wienerworld
2	—	THE STRANGLERS VIDEO COLLECTION, Thorn/EMI
3	—	THE COMPLETE BEATLES, MGM/UA
4	5	QUEENS GREATEST FLIX, EMI
5	3	THE PRINCE CHARMING REVIEW, Adam & The Ants, CBS/Fox
6	—	E.L.O. LIVE IN CONCERT, VCL
7	—	NEWMAN NUMAN, Gary Numan, Palace Video
8	—	VIDEO ROCK ATTACK, Spectrum
9	—	PHYSICAL, Olivia Newton John, Thorn/EMI
10	—	A ONE MAN SHOW, Grace Jones, Island Pictures

Compiled by HMV

57	48	10	QUEEN GREATEST HITS, Queen, EMI ☆
58	37	26	TOO RYE AY, Dexys Midnight Runners, Mercury ☆
59	72	3	OCTOBER, U2, Island
60	47	8	LOVE HURTS, Everly Brothers, K-Tel □
61	46	17	BEST FRIENDS, Various, Impression □
62	56	6	RUMOURS, Fleetwood Mac, Warner Bros ☆
63	91	3	BOY, U2, Island
64	61	29	THE KIDS FROM FAME, Various, BBC ☆
65	74	10	THE YOUTH OF TODAY, Musical Youth, MCA □
66	67	66	LOVE SONGS, Barbra Streisand, CBS □
67	55	7	ET-THE EXTRA TERRESTRIAL, John Williams, MCA ○
68	96	2	INSTRUMENTAL MAGIC, Various, Telstar
69	—	—	HEAVY, Various, K-Tel NE1203
70	86	3	THE PURSUIT OF ACCIDENTS, Level 42, Polydor
71	70	4	SHAPE UP AND DANCE VOL 2, Various, Lifestyle □
72	95	26	LOVE SONGS, Commodores, K-Tel ☆
73	89	11	A FLOCK OF SEAGULLS, A Flock Of Seagulls, Jive, ○
74	59	16	H2O, Daryl Hall & John Oates, RCA ○
75	81	6	HOOKEE ON CLASSICS, Louis Clark & RPO, K-Tel ☆
76	66	213	BAT OUT OF HELL, Meat Loaf, Epic ☆
77	—	—	SWEET DREAMS ARE MADE OF THIS, Eurythmics, RCA RCALP6063
78	87	5	THE COLLECTION 1977-1982, Stranglers, Liberty ○
79	68	13	THE RISE & FALL, Madness, Stiff □
80	89	40	TROPICAL GANGSTERS, Kid Creole & The Coconuts, Ze □
81	71	14	FAMOUS LAST WORDS, Supertramp, A&M □
82	—	—	ET STORYBOOK, Original Soundtrack, MCA MCA70000
83	84	12	LIVING MY LIFE, Grace Jones, Island
84	87	36	AVALON, Roxy Music, EG ☆
85	98	2	DIRE STRAITS, Dire Straits, Vertigo ☆
86	79	2	STRIVE TO SURVIVE, Flux Of Pink Indians, Spiderleg
87	—	—	AN OFFICER AND A GENTLEMAN, Original Soundtrack, Island ISTA3
88	—	—	THE RISE AND FALL OF ZIGGY STARDUST, David Bowie, International INTS5063
89	77	18	HAPPY FAMILIES, Blancmange, London ○
90	76	3	WAR OF THE WORLDS, Jeff Wayne's Musical Version, CBS ☆
91	73	3	GET NERVOUS, Pat Benatar, Chrysalis
92	65	10	DURAN DURAN, Duran Duran, EMI ☆
93	—	—	ASSEMBLAGE, Japan, Hansa HANLP1
94	76	67	DARE, Human League, Virgin ☆
95	54	5	THE NIGHTFLY, Donald Fagen, Warner Bros
96	—	—	KEEP IN SHAPE SYSTEM, Arlene Phillips, Supershapes SUP01
97	—	—	MIDNIGHT IN MOTOWN, Various, Telstar STAR2222
98	—	—	JAZZ SINGER, Neil Diamond, Capitol EAST12120
99	80	45	CHARIOTS OF FIRE, Vangelis, Polydor ☆
100	—	—	CHRISTOPHER CROSS, Christopher Cross, Warner Bros K56789

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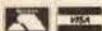
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NEWS

Floyd cut loose

PINK FLOYD are to tour again later this year . . . and they will release a follow-up to 'The Wall' in the Spring.

Their decision to go on the road again has killed off rumours that the group would split.

But keyboard player Rick Wright has quit the group to start a solo career.

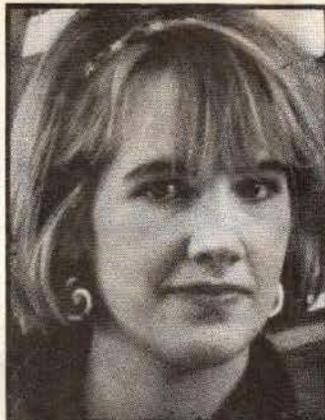
"The remaining members Dave Gilmour, Nick Mason and Roger Waters are hoping to arrange live British dates before the end of the year," a spokesman said this week.

It still isn't known if the group will appoint another keyboard player to replace Wright.

The group's new album is called 'The Final Cut' — which yet again hints at an eventual split — and comes out on March 21.

It is subtitled 'A Requiem For The Post War Dream' and was written by Roger Waters — who also wrote 'The Wall' and the group's 'Another Brick In The Wall' hit.

And the band have used the 'holophonic' three dimensional sound on some tracks. The technique has been touted by Soft Cell manager Steve after it was used on an album by another one of his bands Psychik TV.



ANGELA JAEGER

Lend me your ears

PIGBAG RELEASE their second album and go out on the road this month.

Supported by reggae duo Laurel and Hardy, the band will be playing Newcastle Under Lyme Tiffans February 14, Canterbury University 15, Keele University 16, Nottingham Palais 17, Manchester Hacienda 23, Chippenham Gold Diggers 22, Liverpool University 24, Newcastle University 25, Edinburgh University 27, Glasgow Tiffans March 1, Leicester Polytechnic March 2, Dunstable Queensway Hall 3, Bristol University 4, London Dominion 5, Bournemouth Town Hall 7, Portsmouth Gaiety Bar 8, Birmingham Aston University 11, and Loughborough University 12.

Pigbag's album 'Lend An Ear' will be out on February 18. It has eight tracks featuring Angela Jaeger on vocals and three different drummers. (See review page 24).

The Squeeze is back on

SQUEEZE ARE all set to be reincarnated this year.

The group's leaders Chris Difford and Glenn Tilbrook are currently writing new material together and will make a decision on their future when they have a roster of new songs.

"Glenn and I have decided to take this time off to settle down and write new songs," said Difford on a radio programme recently.

"We felt we needed the time off to give us breathing space for some writing.

"With Squeeze there was very little time to get new numbers together, and we felt we needed the time to refresh ourselves."



GLENN TILBROOK
Pic by Denis O'Regan

It's still not known whether the duo — who were the nucleus of Squeeze — will retain the name or form a new band.

There is a possibility that the duo will just use session musicians, especially with the whole series of line-up changes that plagued Squeeze throughout their career. But it's likely that they won't make a final decision until they have more songs in the can.

Meanwhile, a musical featuring the songs on their 'East Side Story' album called 'Labelled With Love' is all ready to kick off at London's Deptford Albany on February 15. The musical will possibly feature a couple of the duo's new numbers as well.

CHRIS DIFFORD
Pic by Denis O'Regan



Moore falls in love

LEADING HEAVY metal guitarist Gary Moore releases his new single 'Falling In Love With You' on February 18.

The song originally appeared on Moore's 'Corridors Of Power' album but this version has been completely re-recorded with Culture Club producer Steve Levine.

A 12 inch version will feature an extra track, Moore's version of the old classic Free number 'Wishing Well'.

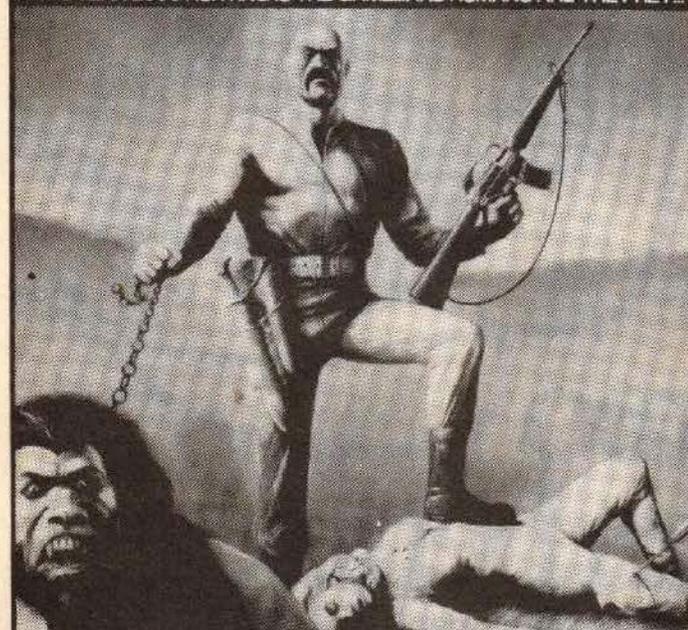
Extra Manoeuvres

ORCHESTRAL MANOEUVRES In The Dark have added more dates to their tour.

They will play a third London Hammersmith Odeon concert on May 9 and have added dates at Nottingham Royal Concert Hall on May 5, Ipswich Gaumont 6, Oxford New Theatre 7.

Those dates mean they have shifted their concerts at Belfast Ulster Hall to March 12 and the Dublin Francis Xavier Hall concerts now take place on March 13 and 14.

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Romance of Life

MODERN ROMANCE are to bring out a new single next week. The song is called 'High Life' and follows up their top five hit 'Best Years Of Our Lives'.

On the flip is 'You Just Can't Kill The Beat' with an extra track on a 12-inch — a reworking of the Freda Payne hit 'Band Of Gold'.

The group are also due to release their second album in early spring, but they haven't fixed any live dates.



TURN ON

TRACIE, the girl featured doing backing vocals on the Jam's last single 'Beet Surrender', releases her first solo record on March 18. The single is a Paul Barry and John Robinson song 'The House That Jack Built' and her record company say it will be available in a "top-secret" revolutionary new sleeve. Tracie is one of the first signings to Paul Weller's Respond Records label

RELEASES

EX-BUZZCOCK Pete Shelley releases his new single 'Telephone Operator' on February 21. Musicians featured on the single include former Magazine member Barry Adamson on bass and keyboards, and Jim Russell on drums. Shelley will also be releasing a Martin Rushent-produced album in the summer.

LONDON BASED band Roman Holliday, who have toured with the Belle Stars and Mari Wilson, release their first single 'Stand By' on February 25. The first 10,000 copies will include a three track live single featuring 'Jive Dive', 'One More Jilt' and 'Stand By'.

LEO SAYER releases his new single 'Orchard Road' on February 18. Leo is finishing off recording a series of television shows for BBC 2 and his new album will be released later in the year.

THE MARINE GIRLS release their new album 'Lazy Ways' this month — produced by former Young Marble Giant Stuart Moxham. The band will be playing the London ULU on February 11, supported by the Raincoats.

TRUE LIFE CONFESSIONS featuring the tedious Helen April release their new naughty single 'Don't Call Me Chickenhead' on February 11.

DON McLEAN releases a live double album 'Dominion' on February 14. The album was recorded at the London Dominion, and has 20 tracks including his most famous hit 'American Pie'.

MISTY IN ROOTS release their third album 'Earth' on February 28. The album was recorded in Germany during the band's recent tour.

TOURS

THE FUN BOY Three, who start their tour at Leeds University on March 5, have been forced to change some of their dates. They'll now be playing Poole Arts Centre March 11 and Birmingham Odeon March 13.

10CC have added two more dates to their March tour and will now be playing Cardiff St David's Hall on March 15, then Scarborough Futurist Theatre 26.

SOUTHERN DEATH Cult have added four dates to their forthcoming tour at Preston Polytechnic on February 11, Derby Blue Note 22, Hull Dingwalls 24 and Manchester Polytechnic 26.

THE ANGELIC UPSTARTS will be out on the road again in February and they'll be

playing London's Klub Foot on February 17, Glasgow Roxy 24, Retford Porterhouse 25, Middlesbrough Cavern 26, Manchester Gallery 27, Birmingham Golden Eagle March 2, Norwich Gala Ballroom 3, Feltham Football Club 4, Nottingham Union Rowing Club 5, Stevenage Bowes Lyon Centre 6.

AMAZULU, who release their new single shortly, have added three more dates to their tour at London Queen Mary's College February 11, London Dingwalls 17, Cardiff University 18.

ANIMAL NIGHTLIFE have added two dates to their forthcoming tour at Loughborough University February 12 and Bangor University 17.

TV AND RADIO

THURSDAY sees The Searchers and Susan Maughan dragged into the Eighties for the last of the Unforgettable series on C4. Alan Freeman also takes the fluff off the Bootleg Beatles.

FRIDAY'S 'Tube' on C4 has managed to collar the Fun Boy Three for a live session even though the wacky lads have put off their proper tour because of illness. But fighting fit are Blancmange and Scotland's new bright hopes Set The Tone who are featured on BBC 2's 'Oxford Road Show' which comes from a Glasgow club. Also on Friday is Reggae Sunsplash on C4 which puts the spotlight on Marcia Griffiths and The Twinkle Brothers.

SATURDAY is 'In Concert' day, and this week Alf and Vince do their stuff with Yazoo. But it will only be broadcast on Radio One — perhaps their mugs aren't considered suitable for TV as well.

SUNDAY sees Suggs leaving church early to provide his top 10 on Radio One while 'Guitar Greats' features guitar repair man Pete Townshend of The Who explaining how to play his guitar before throwing it into an amp or two.

MONDAY 'Leo Sayer' puts the spotlight on Randy Crawford and Dutch group Flairch (it says 'ere). 'Riverside' viewers won't be getting any live acts but an independent video called 'TV Fetish'. C4's 'Whatever You Want' drags in Echo & The Bunnymen to make the programme scruffier than ever.

TUESDAY marks the second airing of the 'Mini Pops' series where precocious youngsters between seven and 10 prove their talents. Also featured is 12-year-old Joanna Wyatt who is apparently number one in France with 'Stupid Cupid'.

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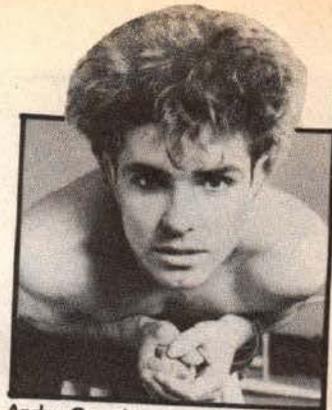


EPC A2844

AS SEEN ON TV



Zoo get their luggage...



Andy: Ooooh!

BLUE ZOO take to the road again next week following their 'Cry Boy Cry' hit.

The group — now in the charts with 'Loved One's An Angel' — are also to release their debut album shortly.

Dates start at Reading University on February 18. Then Southampton University 19, Bath University 21, Ashton Under Lyme Metro Cinema 24, Ashington Leisure Centre 25, Glasgow Strathclyde University 26, Birmingham Aston University March 4 and Canterbury Kent University 8.

Joining the video League

THE HUMAN LEAGUE are to release the first-ever video single next week.

It features videos for their three top singles — 'Love Action', 'Don't You Want Me' and 'Mirror Man' — and comes out on February 14.

The single costs £11.99 and is available by post from Palace Distribution, 275 Pentonville Road, London N1. The price includes postage and packing and cheques should be made payable to Video Palace Distribution and the format (VHS or Beta) should be stated.

The video is also on sale from various shops at £10.99.

Motorhead's hidden hordes

MOTORHEAD HAVE a new album out next week ... featuring five-year-old material!

The live album is called 'What's Words Worth' and was recorded at London's Roundhouse five years ago. It comes out on February 18 to commemorate the gig.

But fans might not remember the concert. When they played the gig the trio called themselves Iron Fist and The Hordes From Hell.

Meanwhile, the group also have a track out on a compilation album 'A Little Bit Of Light Relief' which comes out this week.

The heavy rock sampler also includes tracks by Samson, Girlschool, Stampede and Cozy Powell.

Dionne to meet you

DIONNE WARWICK, whose 'Heartbreaker' album has sold more than 200,000 copies, will be playing a 16 date tour in May.

She will be appearing at Coventry Apollo May 12, Hammersmith Odeon 13, Bournemouth Winter Gardens 16, Manchester Apollo 18, Newcastle City Hall 19, Nottingham Royal Concert Hall 20, Preston Guildhall 21, Liverpool Empire 22, Bridlington Spa 24, Glasgow Apollo 25, Harrogate Royal Hall 26, Croydon Fairfield Halls 27, Southend Cliffs Pavilion 28, Cardiff St David's Hall 30, Brighton Centre 31 and Portsmouth Guildhall June 1.

Tickets are available now from box offices.

CHAS & DAVE have yet another single out this week.

It's called 'London Girls' and backed with the oddly-titled 'Eine Kleine Knees-Up Music'.

The single is taken from the duo's 'Job Lot' album.

All in Order

NEW ORDER are to play a rare one-off gig at London's Brixton Ace next month.

The group, who were in the charts with their 'Temptation' single last year, appear at the venue on March 11.

Tickets go on sale on February 14 from the Ace, Rough Trade Records, London Theatre Bookings and Premier Box Office.

Mari-time for all

MARI WILSON and her Wilsations go out on the road yet again next month.

The group — who release their debut album 'Showpeople' next week — play the St Austell Cornwall Coliseum on March 12, Bristol Colston Hall 13, Brighton Dome 14, Poole Arts Centre 15, Derby Assembly Rooms 17, Newcastle City Hall 18, Glasgow Pavilion 19, Edinburgh Pavilion 20, Leeds University 23, Birmingham Odeon 25, Manchester Free Trade Hall 26 and the London Palladium 27.



Karen Carpenter

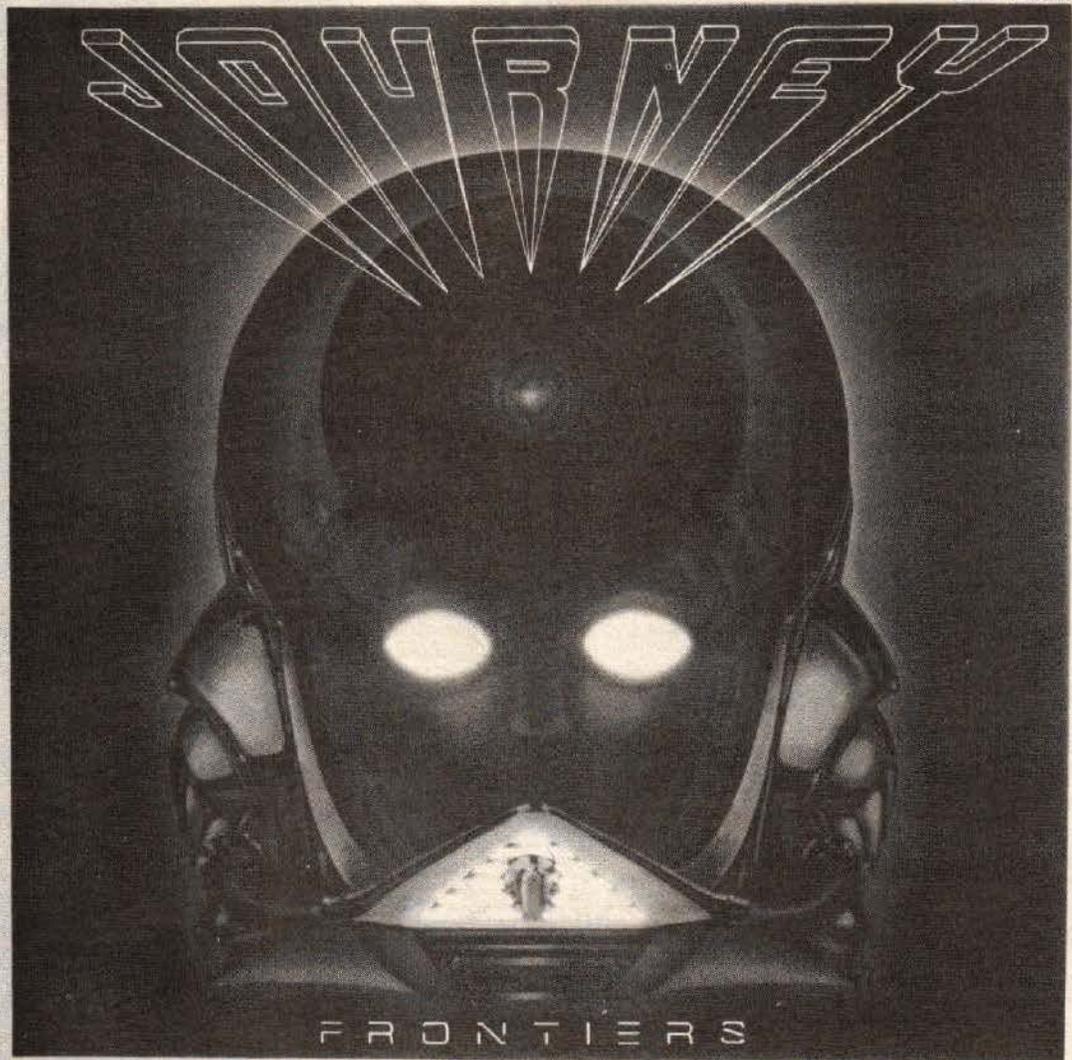
CARPENTERS SINGER Karen Carpenter could have been suffering from the slimmers disease Anorexia Nervosa before she died of a heart attack last Friday.

Doctors believe the disease could have contributed to her death at the age of 32.

The Carpenters made the charts with hits like 'Please Mr Postman' and later 'Close To You' and 'Goodbye To Love'. They had eight gold albums and 10 gold singles released over their career.

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PAUL SUTER - SOUNDS



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 SOT PEPPERS, 8 WELL STREET, E3.
 DISCASSETTE, 9-10 CROYDON ROAD, SE20.
 GOODNESS, 2 MITCHAM ROAD, SW17.
 FENCHURCH, 1-5 LONDON STREET, EC3.
 REVOLVER, 39 HIGH STREET, DOVER, Kent.
 CHALLENGER, 6 HICKS, 7 MYTHE STREET, DARTFORD, Kent.
 CHALLENGER, 6 HICKS, 12 KING STREET, MAIDSTONE, Kent.
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 JACK HOBBS, HIGH STREET, EASTLEIGH, HANTS.
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 SLOUGH RECORD CENTRE, 243 FARNHAM ROAD, SLOUGH, Berks.
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 W. J. TAYLORS, HAWTHORN ROAD, KINGSTANDING, THIRINGHAM.
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COVENTRY COUSINS

KING WALK with a swagger, play with an edge. Compact, tough and just a little flash, they are the latest contenders. King want to put the spite and passion back into pop. King make music for 1983.

King are five boys from Coventry: Paul King vocals, Tony Wall bass, Mick Roberts keyboards, Colin Heanes drums and Jimmy Jackall guitar.

And King's music? Well it's a well crafted mix of dance music and the sort of hard edged pop that the Jam played so well. King play to win.

Vocalist Paul tells me how the band came together.

"The band's been together for about a year now. We'd all been in various bands round Coventry and although we'd had a lot of fun, we wanted to make a career for ourselves. We decided we needed to do a lot more serious thinking about our direction."

Just when King decided to get serious Paul happened upon one Perry Haines, mouth about town, stylist to the stars and a man with an idea for everything.

"When I met Perry, he was at a similar stage in his career to us, in that he was looking for something to get his teeth into. Perry is a very good sounding board for our ideas."

Paul describes King's music as Multi-Tone, what exactly does this mean?

"Multi-Tone is a good way of describing our music. We see our music as taking its influences from all sorts of styles.

"We're from Coventry and for the last few



KING: don't laugh, that's high fashion

Pic by Joe Shutter

years everything coming out has been associated with two-tone. It's all been black and white, ska and reggae.

"We're multi-tone, we see all the colours of the spectrum. Musically we bring all those colours together."

Ok but what is going to distinguish King from the pack, why are you special? "We're all hungry, we're all hungry for success, hungry for respect. We've got a respect within the band that gives us a sorta toughness. We're grasping for something, we're not gonna take no for an answer.

"The sound we're creating is a lot rougher, a

lot harder. The music's not revivalist, it comes from now." Visually the most striking thing about King are the enormous Doc Marten's they all wear. Any significance in this?

"They're practical, something we've always worn. Loads of people wear them, they're an identity people can latch onto straight away. They're regarded as an aggressive thing. We think by painting them up, it makes for a contradiction, it's not heavy.

"There's also a contradiction with the long hair and the boot. It's not instantly labelled."

JIM REID

Calling all cars

IT WAS love at first sight. I wandered into a pub back home in Scotland and chanced upon APB, the finest brand of brash and seductive funk that fair country has to offer.

That was a year ago, and the holiday romance hasn't fizzled out. In those 12 months their name has kept cropping up, and it won't be long before other DJs follow John Peel, Kid Jensen and Peter Powell and realise just what they've been missing.

In that year, APB have grown from three to four, released three singles on Aberdeen's indie Oily Records, and tasted sweet success in America, where they have toured twice in the past four months. Last week they came to London to play their first gigs south of the border and acquitted themselves with credit.

APB — a name derived from American police jargon — began as do many groups, a classroom collaboration;



Pic by P Noble

APB: country boys on the move

coming from a small village on the outskirts of Aberdeen, there wasn't much else to do. Consisting of Iain Slater on bass and vocals, Glenn Roberts on guitar and George Cheyne on drums, percussionist Nick Jones was added about eight months ago.

Their three singles, 'Palace Filled With Love', 'Shoot You Down' and 'Rainy Day', were all recorded in a tiny studio in Edinburgh and share the uncluttered power of swirling funk which has seduced not only the better of Radio One's DJs but discerning Americans too.

"When 'Shoot You Down' came out it was distributed on America's East Coast by an import service who sent it round clubs and radio stations," Iain Slater explains. "It was mainly the college stations who picked up on it to begin with, and then we started getting a lot of attention from FM radio.

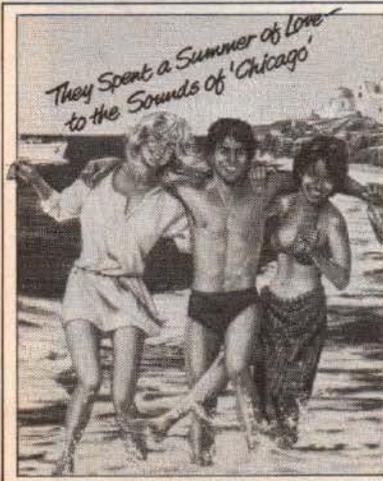
"A promoter got in touch with us and asked if we would like to do some clubs over there and we ended going over earlier because the Belgian group Allez Allez pulled out of some dates, so we filled them."

That was in September, when APB spent four weeks strengthening their foothold. Their January visit consolidated that interest, as well as gaining them an American manager who has interested Polygram in signing them to a worldwide deal. They're returning to the States in April for more dates, hopefully to sign a contract and do some recording as well.

"We've loads of songs we want to put down on record," Iain concludes. "But there doesn't seem much point unless we get across to a larger audience."

APB are playing St Andrews Festival on February 19. See them if you can.

DANIELA SOAVE



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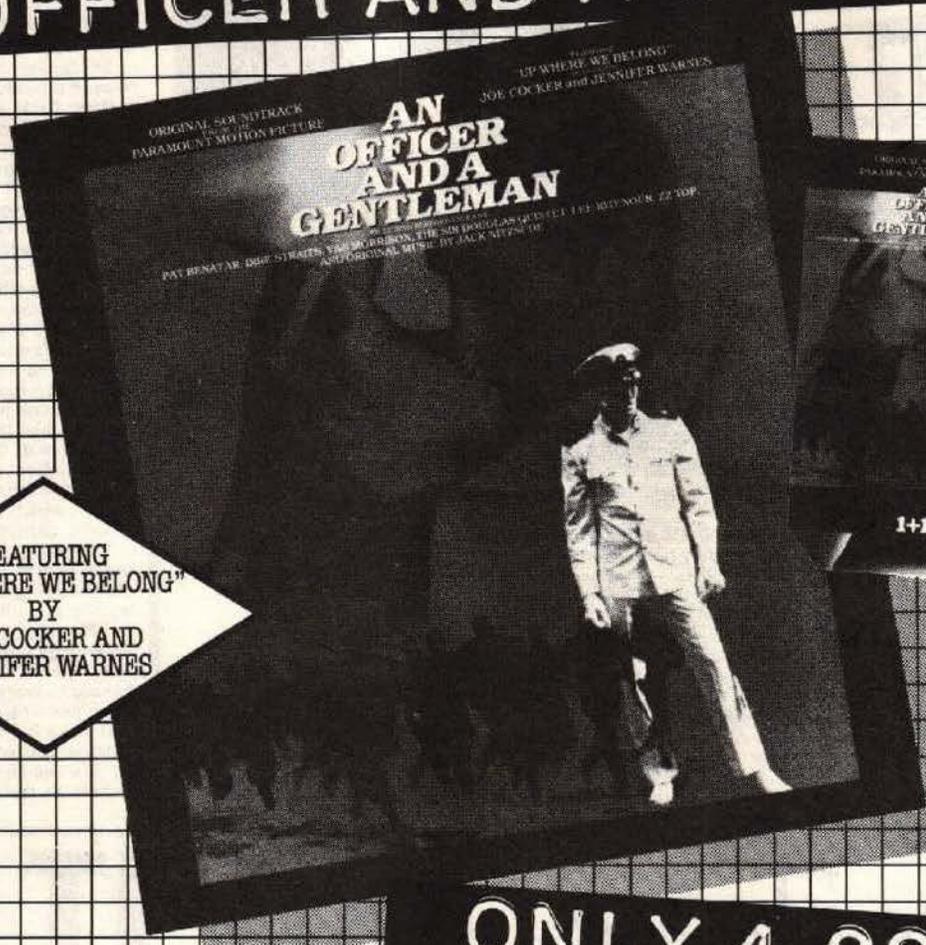
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NEWS BEAT

Wild Ant Wonderful

IT WAS a stroke of luck for Chris 'Merrick' Hughes and Gary Tibbs when Adam Ant decided to pack in his group and go solo. Instead of retiring to the rubbish heap, the pair decided to devote more time to their many other talents.

And they haven't wasted any time, either. Since the Ants disbanded, Chris has produced Tears For Fears' debut LP and two hit singles while Gary has been playing the part of a DJ in TV South's series 'Radio'. Now the duo have released their first single, 'Call Of The Wild'.

"We always wanted to do some recordings on our own, but we were so busy with the Ants that it never got further than vague plans," Chris says. "Being the rhythm section, Gary and I had more of a musical understanding and we had ideas for lots of different styles of music. So when the Ants broke up, there was nothing to stop us."

"This last year has been like a rebuilding year for me," Gary adds. "I've been laying the foundations for all sorts of things. I wanted to make music with Chris and I



MERRICK and TIBBS: who nicked the Whiskers?

Pic by Simon Fowler

wanted to do some TV acting. "Although I've only been in one film - 'Breaking Glass' - it gave me the taste to try more. I didn't like 'Breaking Glass', in the end because I don't think anyone's ever made a good film about rock n roll, but I thoroughly enjoyed acting.

"The series I've been doing for TVS is a soap opera about a radio station. I play the black sheep, Charlie Tanner. Originally he was supposed to be fired for stealing stuff from the radio station but they wrote me back in."

Next on Gary's list is a rather prestigious role in a forthcoming BBC production of 'The Beggar's Opera', where he'll be acting as well as singing.

"I love musicals, be it film, theatre or television," he says. "I think they're great. My attitude is you've got to do loads of different things to keep the ball rolling. I can't understand people who can sit back and simply accept being a pop star whether they're successful or not. You've got to change all the time, but then I've always wanted

to do different things so maybe it's just me."

While Gary spends the next six weeks dressed up as a beggar and a thief, Chris will be in the studios twiddling dials and knobs.

"Either that or I'll be working at home trying to write film music," Chris says. "I've recently acquired a Fairlight music computer and I'll probably be using that a lot. I'd like to get into writing scores, orchestral pieces, because it's a fascinating side of music.

"I like creating atmosphere. Our single isn't what could be termed a typical release, and it wouldn't surprise me if the next thing Gary and I do sounds radically different, but we think there's room for material like that."

Another of Chris's hobbies is fiddling about with his collection of computers and computer-related books, which he even uses for graphic design in record covers.

The next project Chris and Gary are hoping to work on involves videos, tying in with the idea of writing soundtracks.

"There are a lot of partnerships springing up these days, and it's a very healthy thing. Instead of having to write music with so many members of a group in mind, you just write the music and draft in anyone you want.

"It's like an exotic dish - with people as the ingredients."

Daniela Soave

Orange Juice
New Single

RIP IT UP

b/w SNAKE CHARMER

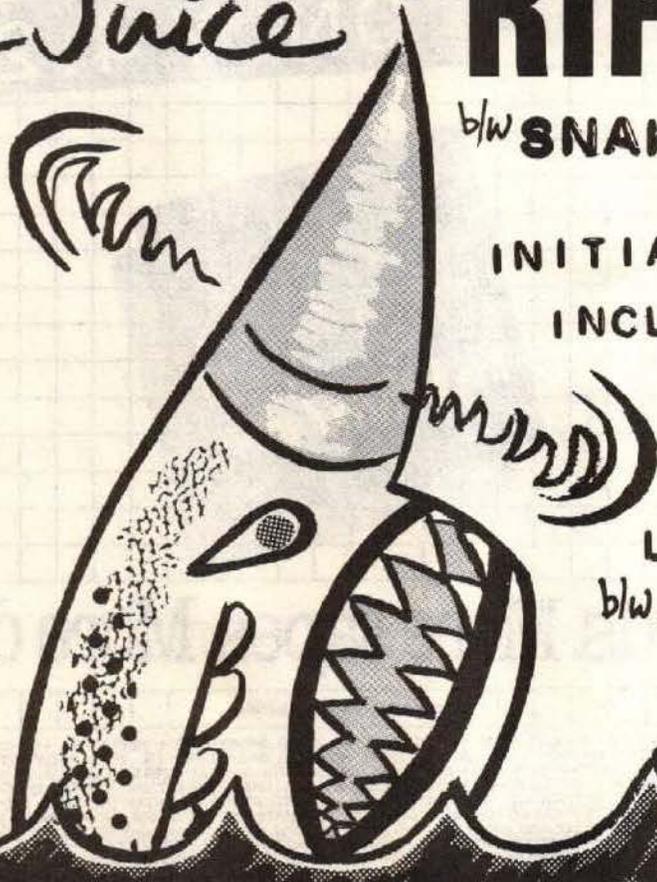
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AND 12 INCH



WITH A LITTLE HELP...

WHEN JOE COCKER met Jennifer Warnes, he didn't know who she was. She, however, had just seen Cocker's appearance on America's Grammy Awards and been bowled over. When she caught sight of him backstage at a Bonnie Raitt concert, Warnes went over to thank Joe for his singing. So began one of the more unlikely singing combinations; the lady from Orange County, California, Joe a veteran of the '60s, born in Sheffield. Now the two have a world-wide hit with 'Up Where We Belong', the theme from 'An Officer And A Gentleman'.

Warnes freely admits that the two singers are an odd couple. "Everyone told me we were the weirdest combination. My boyfriend said we're like Guinevere and the troll who lives under the bridge. To me, we're like raw meat and apricot mousse. Strange enough to work... It was just a wild idea of mine that we should sing together. This success just shows that if your intuition is strong enough, you should follow it. I'm the complement to Joe's voice, I bring out its full flavour. If he sang with Aretha Franklin, it would be like two steaks together. As it is, I'm the horseradish sauce."

Believe it or not, Jennifer is a vegetarian. Yet, despite her love of purity, she's always been drawn to the wilder side of life and the dangerous talents residing there. "My two strengths are a great voice and an adventurous spirit. I've never been afraid to go where fools rush in. I was raised in Orange County outside LA which is really safe and suburban. For my first trip abroad, I went to Tunisia. Happening on people like Joe and John Cale and Leonard Cohen is like going to Tunisia..."

WARNES' OWN career began in the early 70s at Warner Bros. John Cale arranged and produced one of her early albums in this period and she has also often worked with Cohen. Neither man is popular with what Warnes calls the 'LA Mafia'. "The artistic community in LA is too incestuous. Artists need to band together to exchange ideas and protect themselves from the accountants and lawyers. Then they grow afraid of leaving their circle and seeing how the rest of the world lives."

While Warnes is drawn towards

COCKER and WARNES: themes unlikely

dangerous talents, she has no attraction for the self-destructive bent of many 'artists'. "I intend to be singing until I'm sixty; you can't be self-destructive and do that. Some artists embrace the 'blues rules' that say 'A lotta pain makes me sing good.' They carry on like these kids in high school who want to be poets. They start drinking because that's what poets do and they end up just drinking. So much for poetry. Someone like Joe Cocker is so talented; he doesn't need all that stuff to sing good."

She may not love death but Warnes has a definite longing to get up where we belong. "Raised a Catholic, she remains devoutly religious. Every one of her albums has included at least one hymn. 'As a child I was more interested in

God than boys, being popular, or having good grades. My belief gives me a sense of purpose but I also don't feel I walk solidly on this earth. I've felt like I've had a choice not to live because I wanted to be in heaven. I have lovely feelings about the people who've gone. I'm not against singing about sex but spiritual yearning comes higher..."

HALF IN this world, half in the next, a self-confessed 'very straight person' who has a penchant for hanging out with ravaged souls, Jennifer Warnes is something of a divided soul. "That's been me since childhood. I was raised Catholic and conventional but I sang in front of people from when I was little. I

sang backed by 350 accordions at the Shrine Auditorium, the largest in LA. It has seven balconies. I was only seven. One side of my closet at home was little plaid school uniforms and the other was glittering dresses and toe shoes. I was Mary Jane by day, Princess Grace by night. I'd make ladies cry at night but I couldn't explain to my friends at school the next day. How could they understand?"

Now in her early thirties, Warnes has had five major hits in the US with songs like 'Right Time Of The Night' and 'Sho' Through The Heart,' written with fierce anger. "It's about people doing in other people and themselves. It was written after my boyfriend was shot down in a taxi cab in LA."

Having won an Academy Award for the theme from 'Norma Rae' and been nominated for that of 'Ragtime', Warnes is big news in the movie business. "Paramount called and asked me to pick a movie. I did some homework and said 'An Officer And A Gentleman.' Just before I'd seen Joe sing on the Grammys. I thought they were generally embarrassing — crass and plastic. Joe came on in a T-shirt and cut through mountains of bullshit. He didn't pander to the plastic, he sang from the heart. I knew then that he wasn't dead, that his heart was intact. So many people go dead in this business but Joe still makes singing honourable, he's kept his dignity. People that survive have strong spirits. Joe still has the passion to continue. Inside he's still a child and afraid."

Warnes arranged for the two of them to sing together and the rest is

history. "I wanted a song of yearning, not a love song," she explains. "People don't see me with a man or Joe with a woman. My singing was learnt as a form of prayer. Joe learnt in the raunchy, physical blues tradition. I lend myself to this project as a sauce or a spice. It's not what I do best but I would do just about anything to see the best shame the worst. I know this has helped Joe though he'd be too proud to say it and it's helped me to pick and choose my new contract. When we sing together, it's real. Somebody said when we came off at Live At Her Majesty's, the singing felt like church. I'm not passionate about self-destruction. I'm passionate about love, understanding and helping one another."

MARK COOPER

LET'S Spand THE NIGHT TO

"WE WANTED to headline an imaginary chapter in pop culture history, and we can still do it. We need to finish that chapter off and I think now's the time because America's finally listening."

Gary Kemp

"IN THE Bahamas we were so relaxed we played ten times better than in London. When you're in London you're all wound up, you got trouble with girls . . . You get out there and it's brilliant!"

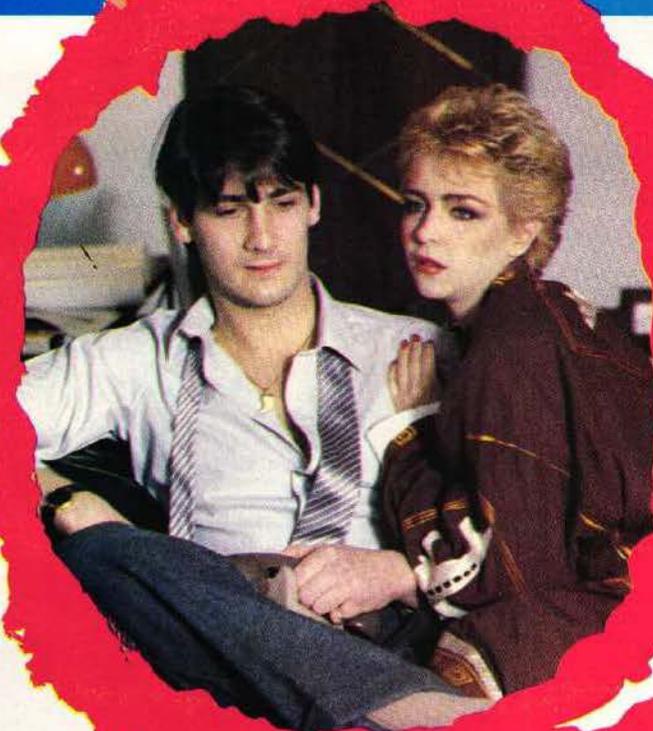
Martin Kemp

TWO YEARS on and Spandau still have their two sides: ever-enthusiastic, fun-loving lads having a laugh on one and artistically concerned epoch-making young men on the other. Hard to reconcile, but true . . .

This day combines both elements. The lads are shooting the 'Communication' video, an action-packed clip planned to look like an episode of 'The Professionals' — the young men are ever mindful of keeping one step ahead of the pack in the 'video art' stakes.

Dressed in anorak and snowboots (image conscious, him?) Martin sums up their lighter side well: "Even though loads of thought goes into everything we do, we still have a laugh. Other bands always look so bored. How can you be bored being in a pop group? We're only 21, doing a TV show in Germany's still like going away with the school!"

Gary, himself anorak-clad, is busy supervising the video shoot, heckling that Tony Hadley's getting the car chase sequence right and not dropping that expensive video camera in the sink. John Conteh, villain of the piece, jokes about his roller, catches leading lady Lesley Ash over a cuppa and confesses "having watched 'The Long Good Friday' four times so he could get it part right. "He was perfect, he most lived it really," enthused Gal. Gary's already considering the marketing possibilities, like using a Hadley/Conteh eyeball-to-eyeball not like a film promo pic to sell the single, or making a 15-minute film port extending the story for a Manhattan TV cable special. Kemp senior, as ever, is the astermind, and still constantly



SPANDAU BALLET'S Tony Hadley decides the darts match can wait

surprises with the freshness and breadth of scope of his ideas. On this latest piece of mega-footage, he says: "We were totally fed up with video and its cliches. We wanted a more physical thing so we thought let's make it a proper film, have a minute's dialogue on the front, give it titles, make it a whole package and go one step ahead of everything that's been done. My ambition is to do films. I love working on them so much and in a way that excites me more at the moment than doing music."

WITHOUT GIVING me much of a chance to breathe, Gary asks what I think of the new album, 'True', out in early March, then launches into his opinion: "My favourite track is 'True', it's got to be a single," he insists.

"I love that track so much. I've always wanted to write a track that made me go all silly. I wrote it a while before the rest and I was scared to show the group 'cos I didn't want it to be messed up and 'cos I was a bit embarrassed about how personal the words were and how soft sounding it was."

His aim is definitely 'True', that being the album's epic soft-hearted smoocher, the disc as a whole being Spandau's most coherent,

commercial and achingly melodic thus far.

Gal continues: "It's a much more song-orientated album, going back to the way I used to write, songs that sounded really good with just me and an acoustic guitar. I think they're the best things I've ever written, easily."

"The songs are more personal as well, for me. Writing songs about relationships is hard. I used to think it was easy. Let's write songs about people in rooms in the East, but no-one can relate to that. The hard thing is doing it in an original way and being personal."

"Really, you don't like to admit that you listen to Marvin Gaye all night, something you think is silly but is true . . . True!"

MART, meanwhile, was wondering in which sunny climate he would next be lazing by swimming pools. I wondered if he minded big brother writing all the songs. Has he penned any nifty tunes lately? "I write things all the time but what's the point?" he questions. "They're not as good as the ones he throws away. You should see what he chucks out — other groups would cry!"

The songs Gary has kept possess a trend-free honesty which will defy

real critical slamming, methinks. He's fought hard for it, too.

"When you get into the music business you tend to get scared of being honest in your music, but this time I didn't care at all, it was just what I liked and enjoyed, I honestly wanted to make an album that would cross all ages and become timeless. I said to Tony Swain, I like Daryl Hall and John Oates and I want the album to sound as smooth as that, but with a British edge to it. I think it's got that."

Aside from anything he wants Spandau to achieve, the Kemp mind is hard at work developing ideas for a documentary about pop culture now, encompassing music, art, video et al, tying together everything that's good about the British youth scene.

Gary: "I think it needs something to tie it all together in a package we can show to America and say look, here's what Britain has to offer. I think there'll be a British concert scene in America as in Monterey Pop in the Sixties when the Animals went on and did a Stones song. Can you imagine that now?"

"People should be more proud of the whole thing rather than too many ego trips going on. We mustn't lose it, 'cos it's what happened in the Sixties — we shouldn't start bickering, we should get on with it. Let's take it round the world! So I'd like to do a documentary with maybe Melvyn Bragg doing something on it."

Getting back to basics, the lads now can't wait to tour, having satisfied themselves with helping to change people's attitudes to live music.

Martin's counting the days to April: "It's like waiting for Christmas to come," he blusters. "It's going to last about five weeks in about 25 places. Everyone wants us to play now — last year we did the right thing, we stood by our guns and only did four dates."

Gary: "It seems like a real rut thing to do, but I can't wait. What we set out to do two years ago has happened, so now when people come and see us, they'll be more excited 'cos it's a rare thing."

Martin's ambition is to work hard and get bigger. Gary's looking to do his own thing soon: "Get things off me chest, be a singer/songwriter! I'm getting more into that English folk music thing, too. I want to find a girl, do folk music and make it sound very modern."

Soon he won't care who knows he listens to Bob Dylan all night long . . .

by BETTY PAGE

ETHER



GARY KEMP demonstrates the dress sense that made him a role model for the Eighties (Well, it's warmer than frills and knickerbockers — Sensible Sub)

SHUTTER UPPA YA FACE

RODDY FRAME is now 18. Growing up in East Kilbride, he had to grow up fast. Maybe that's why he now wears a bootlace tie and the kind of shirt that makes a cowpoke feel like a star. Still, Roddy ain't no hot head, looking to gun down one of his elders and make a shortlived name for himself. The kid is modest.

"In 1977, I loved the Clash. Whenever my elder brother played his records, I'd dismiss them as 'hippy' rubbish. Now I'm listening to a lot more of his records than mine. At the studio I've been watching loads of film of old groups like Buffalo Springfield and the Band. I thought they were old hippies but they were doing the same thing as us back in 1969. Like us, they thought they had a different idea of love and looked for the music to express it."

Roddy no longer dismisses the past. He's come to love the work of old bores like Bob Dylan and Simon & Garfunkel. Maybe they weren't all old bores after all: "When our first single came out on Postcard everybody compared us to the West Coast group Love. We had the same acoustic guitars, the same Latin-American rhythms. I'd never heard Love at that point but I couldn't really say we weren't like them . . ."

The kid still sticks by 1977 but he's made his peace with the past. "Our bigheadedness makes us think we're doing something original but the Beatles, the Band and the rest, they were doing it years ago. They just had longer hair."

Frame and two mates formed Aztec Camera almost three years ago. Almost two years ago, they released their debut single, 'Just Like Gold', and prepared to take the nation by storm. They reached the top five spot in the Alternative Charts and sank back into obscurity, emerging again with a second single in the spring of 1981, this one called 'Mattress Of Wire'. Since then, they've hardly been prolific. Instead they've left Postcard and joined Rough Trade and settled down into a duo of Roddy and Campbell Owens, founder of East Kilbride's first punk band, the Dale.

While Aztec Camera have dithered and dallied, glibber and more professional Sassenachs have cleaned up with the new pop the Sound of Young Scotland invented. Roddy's not bitter, he's been looking for a rhythm section. Now he's found one.

AZTEC CAMERA are about to tour the nation abetted by drums and keyboard and to release their debut album, entitled 'High Land, Hard Rain'. Roddy no longer wishes to be regarded as a gifted amateur in a world of sharks. His music remains as tender and



AZTEC CAMERA: Buffalo Boys go round the outside

joyful as ever but now he insists on the production it deserves.

"A lot of the music I admire, from the Blue Orchids to early Dylan, has that amateur feel. But our music isn't really suited to it. We try for a delicate balance between drums and acoustic guitars. If the drums are banging away, we just sound a mess. Don McLean and Simon and Garfunkel manage to get a really heavy drum sound and then mix it back. We want to do the same — live and on record."

Frame aims to capture simplicity in his songs while balancing his jazzy chords with the kind of drumming that asserts that they play 'modern, post-77 music'. "A lot of the old songs had too many chords with the bass and drums doing too much. And people would say: 'What does he mean, what is he rambling on about?' I think if you're articulate, you can say complex things simply. If you're well-read but not articulate, you'll say things in poetic, high-flown language but you won't communicate. There's no point in using long words so that people

assume you *must* mean something but they don't know what."

Coming out of punk, it has taken Roddy and Co a long time to come to terms with the necessity for technical skill in playing the kind of songs which Roddy writes. Like Scritti Politti, Aztec Camera have never left the alternative ghetto. They are determined to bring a larger public to Rough Trade rather than be swallowed up by a major. In Roddy's modesty there still dwells a sense of responsibility to his craft and to his ideals. He is not wholly comfortable with the current image of the smiling entertainer as the ultimate pop star. He remembers when singers would stand out against the Falklands War rather than congratulate the Government on its military successes.

WHAT PRICE success, Mr. Frame? "It's too easy not to compete in the charts. The Fall have their safe audience who'll buy anything they produce but no one

else hears them anymore. They've become static. But when I look at the charts, I don't really want to compete there. We don't want to make respectable music with producers calling the shots."

In their photographs Aztec Camera stand poised like young sons in a Western family, greenhorns looking different. "I think they're funny," says Roddy. "We'd never dressed for a photo session before. They're parody clothes, pseudo-cowboy clothes imported from Canada. There's a great shop called 'Guns And Leather' that does them in Watford." The pictures look as if it's going to take a minute for the shot to be completed.

The key to Aztec Camera was beautiful songs held back by poor production. Their new single 'Oblivious' suggests that production is no longer the problem. These greenhorns are ready to walk tall: oblivion ends here.

MARK COOPER

NEWS BEAT

MULTI-RACIAL music is breaking down the barriers of apartheid in South Africa and according to new chart entrants, Jaluka, the results of four years of struggle are at last reaching Britain.

The South African-based band have gathered the first fruits of foreign success with the single 'The Scatterlings Of Africa', currently denting the Top 100 and looking set to become the first genuinely contemporary African hit since Osibisa in the mid seventies.

But it was only recently that the seven-piece multi-racial group were able to play to non-segregated audiences. As they point out: 'It's still technically illegal for white groups to play to black audiences or vice versa, even one black person couldn't appear in a group with a white audience. It's only in the last few years that the laws have been relaxed, even though you still have to get a permit in some areas in case of fire bombings.'

'We feel that the musicians have taken a strong stand, and we're hoping that we've set a precedent in South Africa that can never be gone back on.'

Jaluka were formed by Johnny Clegg, a Zulu-speaking white born in Rochdale, England (he was taken to South Africa when only six months old) and Sippho Mchunu, a native Zulu.

Says Johnny: 'The single, as we hope people in Britain will realise, is a universalising of our problems as we see them, living in a society torn apart by apartheid. It's how we experience life in a society that no-one else can understand.'

Jaluka's roots lay in a close friendship between Johnny, then an ambitious student living in a white middle class suburb of Johannesburg and Sippho, a Zulu who came up from Durban as a migrant worker.

'I was fascinated by the Zulu street music,' says Johnny, 'and I was trying to teach myself Zulu. When I first met Sippho it was friendship immediately. He taught me so many things - like how to 'thunder', which is what you say in Zulu when you really stand out as a musician. Now we've become 'age mates', sworn brothers in one of the eight Zulu regiments.'

The friendship wasn't without problems. Both were arrested frequently and they were condemned originally by Sippho's friends and family. Yet Sippho, now a wealthy man with two wives, a huge farm with over 300 head of cattle and two children, had no doubts. 'In the beginning it was very odd to do something with a white person but it was like a dream to me. If Johnny hadn't been genuine about wanting to learn the music and the culture he would have been dropped like a hot cake.'

THE DUO'S first single came in 1976, with the Zulu single 'Woza Friday' ('Come Friday') when they admit: 'We knew nothing at all about recording.' The next four years were spent



JALUKA: who's looking at Zulu?

competing in Zulu music contests, with Johnny occasionally living in a tent outside Sippho's farmstead ('The authorities won't allow Zulu and white to sleep under the same roof') until the recording of their first album 'Universal Men' in 1979.

The album went gold and was followed by three others to date, and the formation of a mixed band (three white, four black plus two Zulu 'war dancers') for live performances. The name Jaluka, the word means 'sweat' in Zulu, came from Sippho.

Says Johnny: 'Sippho had a bull at his farm which was weak at birth, and he had to coax it up. That

bull survived and today he is head of the kraal. Even after all his troubles, all his fights, he came out on top. We felt that the same was true of us. We've both fought and fought to get what we want.'

The single, complete with a folksy chorus and genuine Zulu war chants, seems destined for bigger things and the band hope to follow it with a tour of Britain later this year. As they say: 'This is only a watered down version of what we really play at home. Eventually we hope to be able to get across what we really feel to audiences outside South Africa.'

John Shearlaw



NEW SINGLE



WAVES
(new version)



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EXTRA TRACK ON 12"



A METEOR BURGER

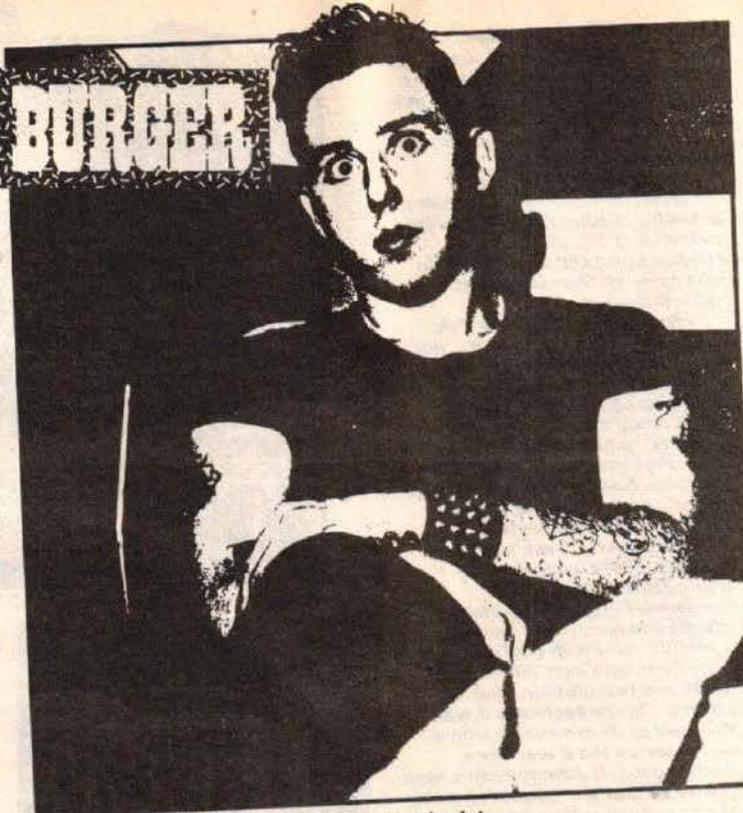
THE METEORS' PAUL FENECH is not a nice boy. He likes death and violence and all things horrifying. He collects guns and swords, but he doesn't fence. "I'm more the stab-em-in-the-back sort meself," he explains cheerily.

Paul plays guitar and sings. The Meteors have only been playing their brand of mutant rockabilly for a few years now but already two drummers, two bass players and a singer have left the band. This group is a rough ride. Followed by a bizarre mixture of skins, punks and rockabillys, the Meteors delight in bringing out the worst in their audience. A good gig leads to trouble...

"I don't go round starting fights or beating up old ladies or nothing," explains Paul. "You always get one or two down a gig who're spoiling for trouble. They only do it cos they know they can wind me up. I am getting harder to annoy."

"This is aggressive music. You can't play it and be nice. Some bands, it suits to be really polished. It wouldn't suit Duran Duran to leap into the audience and start beating up on people. The dancing down the front of our gigs is really heavy and violent but there's no real fights...Not often, anyway."

Paul's Meteors are determined to



THE METEORS' Paul Fenech: 'I hate everybody'

remain the unacceptable face of rockabilly. If the Jets and Co are boys next door, the Meteors are flashers in the alley. "Rockabilly in the Fifties was really outrageous. Characters like Sonny Burgess would dye their hair bright pink. Now rockabilly's gone acceptable

like rock. I don't want to change just to make people like me. If you play loud enough and long enough, someone's got to listen."

The Meteors' current single, 'Johnny Remember Me', is the cleanest track they've ever released, a cover of John Leyton's

NEWS BEAT

1961 hit. "It's one of those really corny rock and roll death songs," grins Paul. "One of those songs like 'Tell Laura I Love Her' that sound really pretty and nice but, in fact, they're really sick. That's why it's in the same vein as the rest of our stuff..."

Paul likes to think of his music as 'mutant'. He's convinced that his own obsessions strike a common chord. "Everyone can think of digging around after the bomb, being eight foot tall, covered in hair and killing people. Everyone likes to think that people are afraid of them when they're walking down the street. 'Mutant' means 'changed by unnatural circumstances.' In our gigs, the circumstances are me..."

Sharing the same management as the Anti-Nowhere League, the Mutants share a similar nihilistic outlook. Paul has been accused of being a fascist. He's not. "I don't hate blacks, I hate everybody as a race. The majority of people are just stupid."

He and his band play mutant rockabilly for those on the bottom of the pile. They've been doing it for a few years now and they'll continue. These boys are journeymen rockers. "If I was afraid of being called 'horrible'," says Paul, "I'd have killed myself by now. This is the only thing I like doing. Apart from me knitting..."

Pic by Bryn Jones

by MARK COOPER

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MADNESS

NEW SINGLE



MAJOR BRITISH TOUR DATES

FEBRUARY

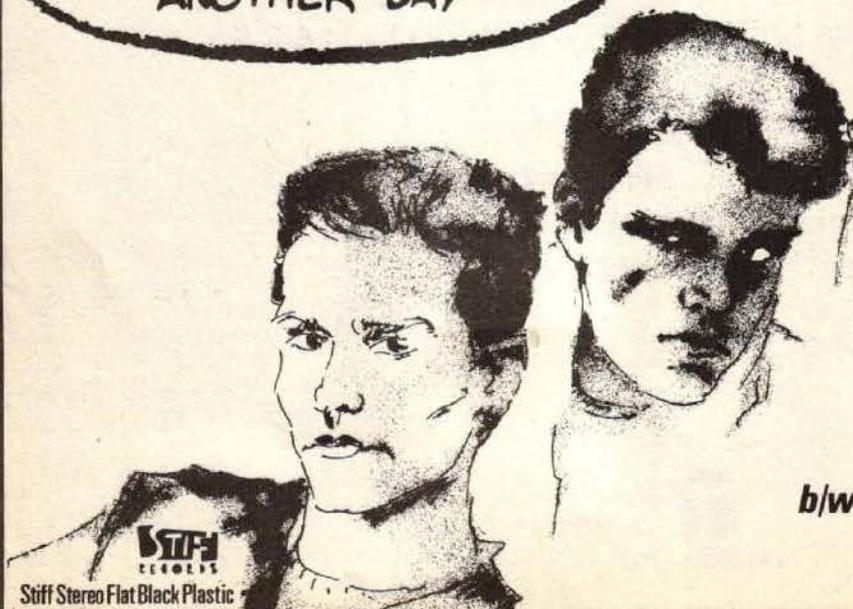
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Sun 27 **BIRMINGHAM** Odeon
Mon 28 **POOLE** Wessex Hall

MARCH

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Wed 2 Thurs 3 **LONDON** Dominion
Sat 5 **BRIGHTON** Conference Centre
Sun 6 **NOTTINGHAM** Royal Concert Hall
Tue 8 **GLASGOW** Apollo
Wed 9 **EDINBURGH** Playhouse



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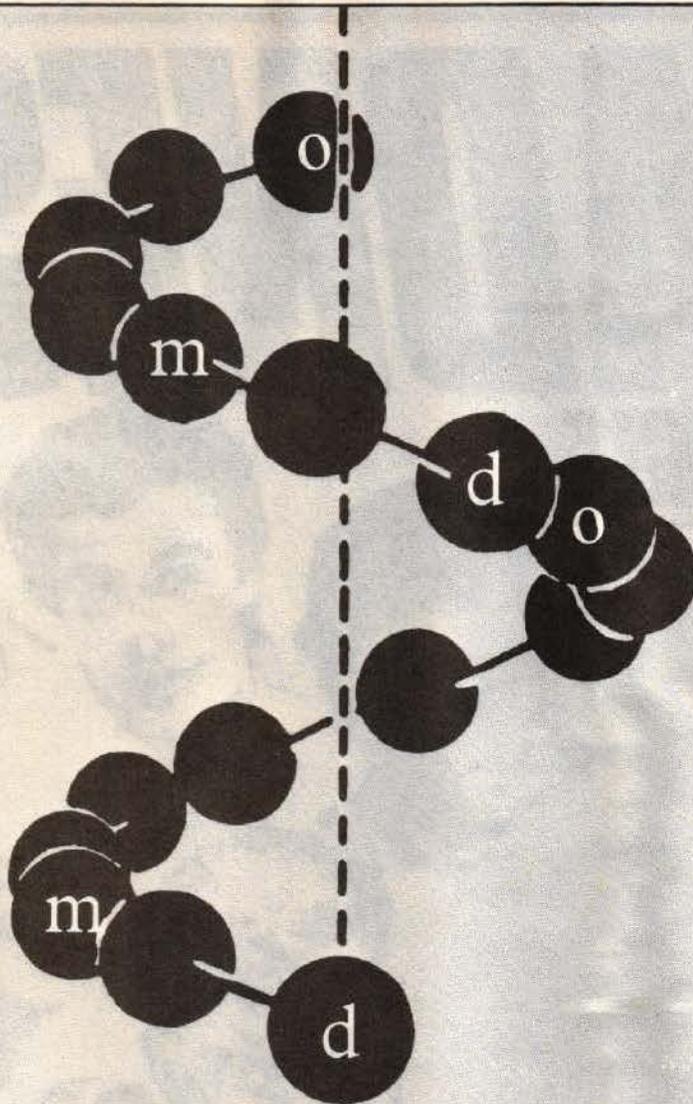
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TELEGRAPH

PRIVATE FILES

by SIMON TEBBUTT

AFTER LAST week's alcohol-soaked whirl of social indulgence, it was time to shed a few sagging jowls and pounds. So there I am at an early morning dance class throwing me lallies around and generally cavorting in the ludicrous fashion adopted by elderly orang-utangs when plugged into the national grid.

And whom should I find creaking around in legwarmers and leotards, but those boozy groaners **Bananarama**. It seems les girls are up at the crack of ten three times a week these days in a desperate attempt to get fit for their forthcoming live dates. I merely smile and affect a graceful pirouette through the exit before anyone makes a fool of themselves or gets hurt...

The strangest coupling of the week? — well apart from last night but I'd rather not go into that here, hip young man about town and dolphin fanatic of this parish, **Perry Haines** — the man with a mouth about as big as the holes in his tatty hard times jeans — is teaming up with ex-Linx bass plonker **Sketch** to make some demo tapes. Can we wait?...

And while we're on the subject of odd couples — well it's a quartet in this case — **Woody** and **Bedders** of **Madness** have been spotted lounging around in the studio with those lascivious lovelies **Strawberry Switchblade**. What can it all mean!

wonder, and, worse than that, will I have to listen to the end result?...

Time to adopt my weekly posture of copper's nark (well, I've got to pay the rent somehow). Exile in Australia and occasional bass player with **Status Quo** **Alan Lancaster** had his London flat broken into this week and all his demo tapes, credit cards and passport half inched in the dead of night, while he snored gently upstairs. It's the passport he's most upset about, as Quo are off recording in **Montserrat** next week. Any grasses or interested parties can discreetly inform Judy on 01-403 1274. There's no reward but you could get to meet Alan and he says he won't hit you...

● **Weird and wonderful sounds** emanating from the Trident studios below the **Some Bizzare** penthouse office. No, it's not **Stevo** with a bad case of wind again but **Soft Cell** **David Ball** working on his solo album...

And still on the subject of Leed's answer to the **Borgias** (What? — Ed. Well, it's late and I've got a train to catch — Simon), other **Soft Cell** artiste, **Marc Almond**, will be off visiting some exotic locations with his **Merc And The Mambas** outfit soon. First stop **Israel** where — believe it or not — the lad is the biggest thing since **Henry Kissinger**

continues over



Pic by Justin Thomas

Street credibility?

"MAKE IT a clean fight and no biting or scratching." London's top boxing promoter **Steve Strange** introduces fitness fanatics **Christopher Quentin** — he of **Coronation Street's** **Brian Tilsley** fame — and **Spurs** **Garth Crooks** at this week's boozy bash for top US groover **Evelyn King** at the **Xenon** club.

And talking of the **Coronation Street** romance of the decade — not **Deidre** and **Mike Baldwin** you fools, this is real life — **Brian** and **Evelyn** spent most of the evening whispering nothings over the sedate screamings of the assembled hangers on. Then it was a quick 17 pints up the **Palace** for **Brian** in the company of this week's most charming host, **Steve Strange** (well, he did buy the entire **RECORD MIRROR** contingent — including **Jim 'Gannet' Reid** — a free meal at the gaff's flash new restaurant) before little **Evelyn** zoomed up in her limo to whisk him off into the night...

DEXY'S MIDNIGHT RUNNERS

DUE TO PUBLIC DEMAND AVAILABLE AGAIN IN ITS ORIGINAL PICTURE BAG



GENO

PRIVATE FILES

from page 21

left one his suits at the cleaners in 1975...

Off to London's newest natty nitespot, the **Garage** which occurs at the **Whiskey-A-Go-Go** on Wednesday. And there I bump into **Depeche Mode's** hunky little singer **Dave Gahan**, who amazingly doesn't bop me on the nose for saying he was getting fat a couple of weeks ago. Actually, he's looking pretty trim as he nails my head to the bar and informs me about the Mode's latest plans, which include a trip to the States and all points exotic, like Japan next month. Ooh, and he has got luvverly skin, you know...

Ever been to **Deptford**? My god, why is it there? Undaunted by aesthetic and architectural considerations like these, however, the local stalwart burghers are to rename one of their tatty pubs 'The Nail In The Heart', after the boozier of that name featured in the silly **Squeeze** play 'Labelled With Love' currently showing in the bombsite parish. Keeps their mind off all the rubble I suppose...

And while I'm considering the implications of urban blight and the recession, it seems that record companies still have loads of loot to flash around while the rest of the population covers in their grotty hovels. Ever so hip white boy funk outfit **King** impressed the corporate guts so much when they caterwauled at Covent Garden this week, a special gig is being set up for them at the **General Wolfe** in hometown Coventry of all places...

The limo with the specially darkened glass arrives, thus relieving me of the horrors of working class life in London. I am



Pic by Justin Thomas

whisked off to the **Gap Band** concert at Hammersmith, where it seems like a few others are in need of respite too as I stumble across **Michael Jackson**, **Isaac Hayes**, **Bananarama** **Siobahn**, self styled 'comedian' **Lenny Henry** and a couple of clippings from **Haircut One Hundred** packed in among the multitudes...

● With **Boy George** spending so much of his time sitting at home doing his raffia work, it's so hard to find someone nice to smile at when out these days. Still the motorcycle outriders turn up on Thursday night as usual to accompany the pink Cadillac up to the Palace, where at least I find

the lovely **Kirk Brandon**, **Malcolm McLaren** and — at a pinch — **Phil Lynott** distributing largesse to the masses...

Still in the land where everyone has to visit a psychiatrist before choosing the weekly shopping, those smart suburbanites **Wham!** are off across the Atlantic this month to appear on some of those awful American telly shows...

I mean I'm as broadminded as the next man, what people do in their spare time is totally up to them, I suppose. But why, I wonder, was **Rusty Egan** lounging around among the gasmasks and Marigold gloves at **David Claridge's** **Skin II** fetish club at Stallions this week?

With all this ghastly EEC weather we're forced to suffer these days, I suppose I'd better blame this on Brussels. **Gabi Delgado-Lopez**, of that seminal electro Kraut duo **DAF** has signed a deal with good old Virgin records so he can inflict himself on the world as a solo artist.

Bitching in the boardrooms. Doesn't it reassure you to find out just how grown up these record companies can be? **Dexy's** old corp EMI re-released 'Geno' in the UK

Pints of view

AFTER LINING the pints up at the bar, **Evelyn King** tries to audition for a part in the next **Bananarama** spectacular. But the poor girl fails miserably when she starts slurring her words after a mere 37 drinks...

and USA without asking ragbag **Kevin's** permission. Present company Phonogram hurriedly issued a press release accusing them of cashing in, EMI squealed and wheeled out the lawyers and it all ended in a flurry of cringing apologies from Phonogram. A collection of new executive toys is being set up for everyone involved...

The romance of the century (take 396). **Bucks Fizzer Mike Nolan** is involved in a tryst like situation with former **Crossroads** star, and cousin of **Paul McCartney**, **Kate Robbins**. Alright, I know it's not quite **Liz Taylor** and **Richard Burton** but things are tough this week...

California scheming

POOR OLD Modern Romance are confined to quarters and only being let out of the stables for their morning exercise these days. The London lads were all set to jet off to California to shoot a commercial for Japanese beer — what it is about that stuff? Everyone seems to be flogging it these days — but there was a cock up on the visa form and they couldn't get in to the stormlashed, bankrupt state...

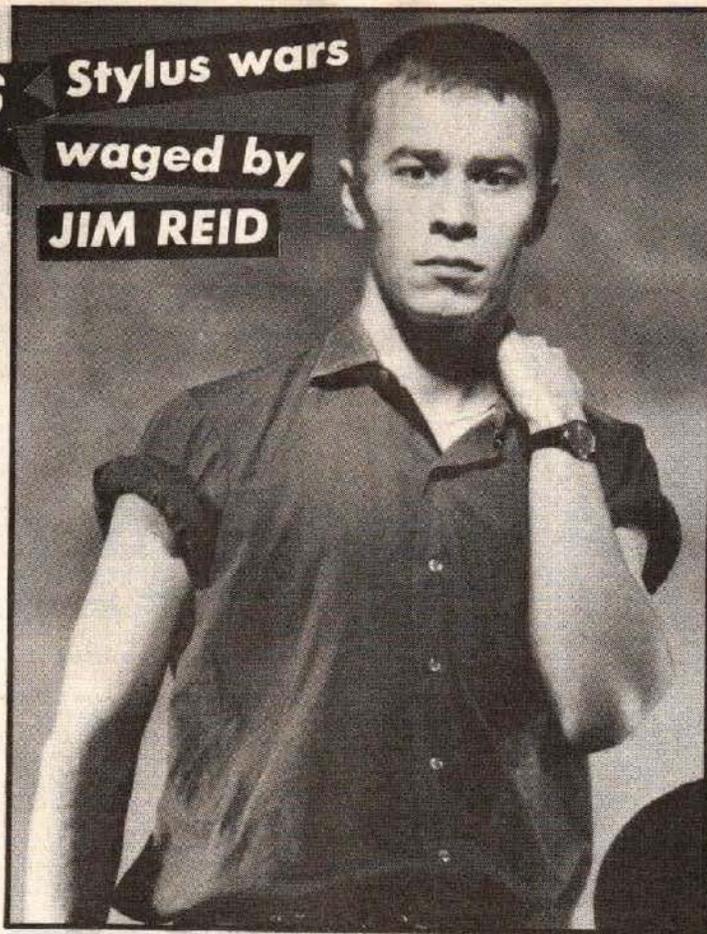
HONEY BANE
new single
DIZZY DREAMERS

Z 36



SINGLES

Stylus wars waged by JIM REID



THE GOOD

MADNESS 'Tomorrow's Just Another Day' (Stiff) The world's most consistent singles band in a sombre mood. Madness are the prime example of how a good pop group should develop. From rather flimsy beginnings they have matured into a songwriting collective that is able to treat the whole kaleidoscope of feel, mood and emotion. This might be a slow starter, but I assure you, it will grow and grow.

WILLIE HUTCH 'Party Down' (Motown) The message might be as banal as hell, but the record is damn hard to ignore. Willie implores the neighbourhood to get on down over a marvellously busy soundtrack. Stretching brass, meaty funk guitar and a production that's hard, not fussy. Three rules for a party: a lorry load of beer, plenty of girls... and Motown records.

BLANCMANGE 'Waves' (London) Full blown orchestral epic that eases nicely from sweet understatement to the sound of sea, synth and practically everything bar the kitchen sink. A very cleverly crafted record and a very big hit.

CAPTAIN SKY 'Don't Touch That Devil' (Philly World Records) The captain mouths over a slowly winding tune, a couple sassy girls touch a chorus call line more obvious than a Soho come on and the invitation is irresistible. In its way a marvellous little record.

TWELVE INCHERS

AFRIKA BAMBAATAA AND THE SOULSONIC FORCE 'Looking For The Perfect Beat' (21 Records) Intricate and insistent piece of electro-phonik phunk. Trouble is, since New York's discovered the synthesiser there's been an absolute deluge of these records. As ever, when a rich seam is being mined it's the fool's gold not the real stuff that turns up most.

TREACHEROUS THREE 'Yes We Can Can' (Sugarhill) I'm very drunk, there's a beautiful girl on the dance floor, the latest Treacherous Three single is on the turntable. Do I (A) Dance up to her? (B) Persuade her to leave the club before the tedium of said platter sends us both to sleep? (C) Attack the DJ? A strikingly average record and an accusing finger at Sugarhill's quality control these days. Pull your socks up.

KADENZA 'Let's Do It' (PRT) Plodding invitation to do 'it'. What this particular 'it' is one can only wonder at. F'rinstance let's do it, might just be... let's undermine the whole fabric of western civilisation as we know it, etc. I think not.

THE THE 'Perfect' (Some Bizzare) Charming, breathy piece of synth-pop. Cute without being sickly, it isn't on EMI, it isn't goo goo-ey and it ain't half bad, mum. What's more I'll stake this month's drinking vouchers on the surefire chartability of this record.

REGGIE GRIFFIN AND TECHNOFUNK 'Mirda Rock' (Sugarhill) There is an amusement arcade in my manor which the local hoodlums are apt to frequent. Lots of ugly green men appear on the machines in this fun place. Every time you hit a green man the machine emits a horrible electronic purr. Rather like this record really minus the green men that is.

NOPE, NO REVOLUTION

JoBOXERS 'Boxerbeat' (RCA) If sex, sweat and boxing analogies are in this year, then mealy mouthed philosophising, tough boy posing and fraudulent claims to originality are pretty hot too. JoBoxers are very tight, quite hard and moderately entertaining. But really all that gas about something so tiny.

PIGBAG 'Hit The O Deck' (Y Records) Guaranteed not to let you go man go. Fussy and conservative, but then these boys read Jack Kerouac and then spend all their time hitching round the home counties. Knoworrimean? Pigbag have a record — it's called 'Papa's Got A Brand New Pigbag'. They haven't been out of prison since.

THE REST

TOM ROBINSON 'Atmospherics EP' (Statik) Tom's always said the right things, but never sold many records. I believe that mammoth of

pop people have their supreme musical experience at the age of nine. And there was me thinking most of 'em had been in dodgy punk bands and didn't hear of funk, soul or disco until it became crushingly trendy about 18 months ago. A desperate record.

GARDENING BY MOONLIGHT 'Strange News' (Imperial) I'm sure the government runs a YOPs course in synthesiser technology. Those who learn well will emigrate to Japan and invent drum machines that fit into Ernie Wise's wallet. Those who fail make records like this.

LEISURE PROCESS 'Cashflow' (Epic) Perhaps Ross Middleton feels the world is conspiring to obscure his greatness, but darling, if only he'd produce something of merit, I'd wipe this hysterical grin off my face.

CLIMAX BLUES BAND 'Listen To The Night' (Virgin) The Climax Blues Band make two mistakes (1) Putting their picture on the back of the record sleeve. (2) Waking up.

MATCHBOX (FEATURING KIRSTY MACCOLL) 'I Want Out' (Magnet) English people trying to be redneck Americans, nearly as embarrassing as KajaGooGoo's imitation of a vibrant new pop group.

THE GIST 'Fool For A Valentine' (Rough Trade) Ex Young Marble Giant in rather limp reggae/pop offering. Most interesting thing about this record is that RT have actually had the commercial sense to release it to coincide with St Valentine's day. What next, free packet of brown rice for singles reviewers?

RANDY NEWMAN AND PAUL SIMON 'The Blues' (Warner Brothers) The Blues? I thought they were Chelsea FC, and then I thought 'Nah hold on, Chelsea don't make records do they?' I thought again 'Well they have had a long run at the top of the hooligans and thugs league, haven't they?' Maybe that constitutes some kind of record. Boys, when you next trash a football stadium, throw a few of these records at people.

DEXYS MIDNIGHT RUNNERS 'Geno' (EMI) Well known bar room singalong, whingeingly sung by passionless Kevin. The sort of thing we regularly spit out with the beer down at the Fed Lion. The worst ever Dexys single.

THE POWELL FAMILY 'No Problems' (Island) Syrupy attempt to cash in on tokenist black TV sitcom. No problem — there sure isn't. Just take the shortest direction to the bin please.

KLYMAXX 'The Man In My Life' (Solar) Disco should be young and sharp, but of late it's become a sloppy excuse for mid-Forties bank clerks to loosen their ties and sweat up a bit. This will be played between the comedian and the Nolans next time you visit Baileys.

CHAKA KHAN 'Best In The West' (Warner Brothers) The best in the west was undoubtedly Sid James as the Rumpo Kid in the hilarious 'Cary On Cowboy'. Sid died on stage in 1977, this record did as soon as it touched me dead.

social and political analysis '2-4-6-8 Motorway' was his biggest hit — am I twigging something here?

JERRY LEE LEWIS 'My Fingers Do The Talkin' (MCA) The deep South's answer to Chas'n'Dave relives the golden days when men were men.

ROCKY SHARPE AND THE REPLAYS 'If You Wanna Be Happy' (Polydor) Scared boys who would be bar room Lotharios sing a rather fetching chorus. It goes like this: 'If you want to be happy for the rest of your life, never make a pretty woman your wife'. With such pearls they slink back into the boys together camaraderie of the truly inadequate.

ORCHESTRAL MANOEUVRES IN THE DARK 'Genetic Engineering' (Virgin) Madly infectious hookline propels a song absolutely dripping with 'moderne' references. A cold record, whose raison d'être lies in the application of studio technology and the manipulation of hackneyed 'futuristic' goobledook. Should be massive — won't touch my turntable again.

ORANGE JUICE 'Rip It Up' (Polydor) Another pop boy tearing unconvincingly into his disco heritage (choke). Here's an interesting exercise kids: subtract the ages most people claim for themselves from their supposed affinity for early and mid-Seventies disco. The answer: an awful lot of

ALBUMS

Pic by Rob Brown/The Picture Library



HAYSI FANTAYZEE: the locks of love

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

W A L L O F
 V O O D O O

NEW SINGLE

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B / W 'CALL OF THE WEST'

ILS 0036

FROM THE ILLEGAL RECORDS LP
 'CALL OF THE WEST' ILP 010



Better Kate than never

HAYSI FANTAYZEE 'Battle Hymns For Children Singing' (Regard RSLP 6000)

IMAGINE 2000 Zulus singing along to the Macclesfield Brass Band in the wilds of Siberia and you get a good idea of how this sounds. Haysi Fantayzee's wackiness does stretch beyond two novelty singles and Kate taking off her clothes at every opportunity. Much of this album is like a manic nursery rhyme and underneath there's a little fertile world of even more bizarre items.

Two of the most conventional tracks on side one are the current single and 'I Lost My Dad'. The first true grit that shows the versatility of Kate's voice is 'More Money' — tribal drums mixed way under her pert voice. The lightness of 'Jimmy Jimmy Jive' again treads on pretty soft territory before the album's classic track 'The Sabres Of Paradise'. Shaded by Jeremy's seedy vocals Kate shows up with an emotive chorus. 'The sabres of paradise cut through the strings of our love.' Wot a line!

If anything, it's a shame that those kind of ideas aren't taken at least two steps further on side two which opens with 'Shoofly Love' (perhaps the next single?) and the ever dirty 'Make Me A Sinner' and 'Chizoola'. Up next there's 'John Wayne Is Big Leggy' for your deflection, a track that improves with age and particularly fresh if you haven't heard it for a while. Rounding off the circus is the dark and mysterious 'Here Comes The Beast'.

This album will give instant satisfaction to Haysi fans and gives a lot more to ponder over for the future. The overnight success story looks set to run and run. + + +

Robin Smith

UB40 'Live' (Dep International CADEP4)

THE PROSPECT of this package wafting my way registered just below that of limp lettuce on the Page Excitement Scale. The reality is about as wacky as the stinkbomb a rival paper has just seen fit to let off in our office. From the tried and trusted 'Food For Thought' the lads amble effortlessly along, one tune blurring incoherently into the next, characterised by that nasal whine attempting to instil some social conscience in us all. Absolutely guaranteed to retard normal motor responses. If you have a taste for the deadpan and somnolent, here's nirvana. For 'UB40 live', read 'UB40 asleep'. Zzzzzzzzz... +

Betty Page

STIFF LITTLE FINGERS 'All The Best' (Chrysalis CTV 1414)

IT'S A shame that a band that exploded like a bomb in Britain could go on to fizzle out like a dying fuse. This greatest, er, hits set features just about every single the Irish lads have ever made, and although it offers numbers like 'Listen' and 'Doesn't Make It All Right' the double set LP really just marks the deterioration of a once-powerful band. The intent was there right until the end, but with the demise of punk, the vehicle simply wasn't there to carry it into a more modern sound. Hence the split, hence this compilation. + + +

Simon Hills

EARTH WIND AND FIRE 'Powerlight' (CBS 25120)

EARTH WIND And Fire have a micro chip rather than a heart. Now they're programmed to the extreme and satisfied with re-treading old ground. Immaculately produced though they are, all that work cannot hide the flaws. Trying to find an original idea with EWF

is like trying to find an elephant with green spots. EWF have painted themselves into a corner with gold emulsion. 'Fall In Love With Me' is a mere shadow of what they were capable of and from there you get a selection of all the old tricks, although they do manage to salvage something on 'Side By Side'. Perhaps Earth Wind And Fire should be calling themselves Terribly Boring And Dull. +

Robin Smith

ELOY 'Time To Turn' (Heavy Metal World Wide HMI LP 3)

COSMIC TOGETHERNESS on the road to Wolverhampton. Buy a kaftan in Dudley, roll that joint and head for 16 Balaclava Terrace. Is your hair long enough, are your fingernails dirty enough, are you senseless, drugged up and prepared to let it all hang out?

If so you might just be ready for this... the ultimate experience in the futility of a five pound note. Oh dear, I'm talking about money. I mean 'bread'.

Jim Re

BILLY GRIFFIN 'Be With Me' (CBS 85591)

SMOOTHER THAN a baby's... well, you know the saying and if you reckon on his 'Hold Me Tighter In The Rain' being the hardest cut then you get some idea of what smooth means. Most of the album is devoted to slushy, if well-delivered ballads like the title track and the warbling 'Love Is Not A Word', but the slick playing and production throws it distinctly into the middle-of-the-road bracket rather than capitalising on his current hit. It does sound a little like Earth Wind & Fire at times... but who that old veteran Smith whacked his EW&F newie onto the RM deck straight afterwards Billy Griffin was slain on the hardness monitor. + +

Simon H

Bag of tricks

PIGBAG 'Lend An Ear' (Y Records YLP 501)

I WONDER where Pigbag fit into the scheme of things. Do they make music like this because they like it, or because it's the po-faced spartist thing to do?

I find them too clinical for their own good. They strike an odd contrast; music which by relying on rhythms should be warm and torrid is in fact cold and haughty and somewhat unmoving.

The addition of the girl vocalist Angela Jaeger was in theory a brilliant move. After the swirling, pulsating patterns of 'Papa's Got A Brand New Pigbag' she could have lashed up seething emotions and scaled new heights.

As it is, they waste too much time on experimental free form drivel and the result is a cold, icy blast I can well do without. +

Daniela Soave

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ON STAGE



Pic by Joe Shuffler

THE GAP BAND: all that glitters

Turn on the Gap

(water crisis special!)

THE GAP BAND
Hammersmith Odeon, London

THE FIRST thing to expect when any major US soul/funk act hits town is an awful lot of showbiz hokum.

Example: 'London, England we love you, you made us what we are, and tonight we're going to give some of that love back to you'. At this wonderful homily the audience got to their feet in appreciation.

It's always the same but with a group as mighty as the Gap Band, it doesn't really seem to matter. It must be said that I prefer my dance music loud, on vinyl, and on the disco floor. I am not a great advocate of live funk or soul. And yet... the Gap Band at Hammersmith was such an immense performance.

For a start there was the spectacle: 16 strong, the supporting cast dressed in military chic; the brothers Wilson coming on like giant glitter cowboys. 16 strong and very powerful.

Though the Wilson boys have none of the stage, er, craft of say, imagination, tonight they tried pretty damn hard. Hands were rubbed against groins, booty's were shakad and everybody was implored to get on down.

But really, this was only the showcase for a set of superbly crafted songs. Whether ballads or straight ahead dancers each tune was treated with consummate professionalism. With such sure backing, the Wilsons were able to simply milk the audience for all they'd got. 'Say hell yeah' etc...

I'll let you into a secret; I was shouting as loud as anybody.

Jim Reid

LEVEL 42
Ace, Brixton

STAND IN the middle of the home crowd at a Level 42 concert and you get a true feeling of what it's like to keep your head when all around are losing theirs.

Scenes approaching mass hysteria, a cross between the fervour of a football crowd and a desperate urge to 'get on down', are all too evident as the clever boys from the Isle Of Wight trot out a series of limp white funk ridditions that merge into each other effortlessly.

Not that it shows. On stage faces are contorted and solos extricated in a desperate attempt to lift the tedium of

songs like 'Almost There'. In the end Level 42 are bland to the point of boredom, only raised by a few sledgehammer blows that turn the show, temporarily, into a version of funk heavy metal.

The finale, inevitably, comes with the hit triplets, 'Star Child', 'Love Games' and 'The Chinese Way'. Heads bang the air, feet bash the ground and the cause is won for the audience and lost on me. Level 42 remind me of that old joke — what's brown and comes steaming out of Cowes? (Only this time it isn't the Isle Of Wight Ferry).

John Shearlaw

**ONE THE JUGGLER/
ROMAN HOLLIDAY**
Albany Empire, Deptford

THREE HITS here: the two main bands and the venue. Deptford turns out to be a Fun City after all, the Albany a cosy and affable little club which encourages good audience-band feelings. These duly arrived with two bands who are all set to go.

Roman Holliday trade in a kind of running-and-jumping jive, a respectful glance back at Louis Jordan and his like but an exciting glance forward to the new swing songs of their own. Forward into the eighties, as Joe Jackson had it. Then to One The Juggler, recent support at Elvis Costello's Albert Hall concerts ('gigs' seems inappropriate).

The Juggler are this month's name to drop, freshly signed to Regard, appearing in all the right places and airwave-bound with their first single. Only this time there is some substance there to back it up: the Albany sound didn't exactly enhance it, but they've a hard-pushing, rock feel which gets just the right measure of contrast from the acoustic and horn ingredients. Roko and Lushi, the two names above the title, are both gypsies by birth and whether you care about that or not, it might just be that that brings out the acoustic touches. And the neckerchiefs-and-hats garb, which sure looks more authentic than Dexys' stab at it.

Comparisons with early Bowie have already been levelled and can't be denied, but songs like 'Savage And Young' and the 'Passion Killer' single stand on their own feet as well as moving everybody else's.

Paul Sexton

JOHN CALE
The Venue, London

VETERAN OF The Velvet Underground, producer extraordinaire and solo artiste, John Cale has been around long enough for people to wonder if he's still here. He is.

Cale's most recent album, 'Music For A New Society' is an extraordinary work, a mournful and passionate collection suffused with a sense of grief and hopelessness. Relying on a skeleton diet of keyboards and voice, the songs stare loneliness and waste in the face — without blinking. The record led to the further question — just what state would Cale be in for this solo performance at The Venue? The answer is simple, the finest.

Tall, grey and with a paunch disguised by a loose fitting shirt, Cale accompanied himself on piano and guitar. Stretching through well over a decade of songwriting, he reinterpreted all the songs, from 'Amsterdam' to 'Paris 1919' to 'Heartbreak Hotel', offering them all available passion and tenderness. Stripped of the rather crass NY bands that Cale has employed in recent years, the strength of the melodies that Cale has written came through and so did the songs' fearlessness.

Cale has never been afraid to confront fear. Previously he has sometimes glorified in it and threatened to become a rock and roll hack. Tonight he proved that staying on a knife edge keeps you on your toes. No fake romance, just dignity in the face of terror and, worse, boredom. I don't expect to see a finer concert this year.

Mark Cooper

ROCK CHRONICLE

FEBRUARY 12

WHERE NO BAND HAS GONE BEFORE: The Beatles lay off a successful first record in the middle of the prestigious Carnegie Hall in New York City, most often regarded for virtuoso performances (1964)

1967 Keith Richards, Mick Jagger, and Marianne Faithfull quitted for drug possession at Keith's home in Great Westing, England, the first of a string of notorious incidents involving the Rolling Stones members.

1968 Jimi Hendrix is awarded an honorary high school diploma from Guilford High in Seattle, Washington, the only a drop-out at age 14.

1974 Sam Mingo is found murdered in Los Angeles at age 37. He's best known for acting in films like a Top Gun with 'Star 80' in 1972.

GOLD RECORDS awarded to Elton John for 'Goodbye Yellow Brick Road' (1973), and to Bob Dylan for 'Blood On The Tracks' (1975).

RECORD RELEASES include Simon & Garfunkel 'Homeward Bound' (1974), 'Yes' 'Roundabout' (1972), and Paul McCartney's new version of 'Wonderwall' (1977).

RAY MANZAREK, Chicago Blues, 1935. Keyboard player for the Blues.

STANLEY BRIGHT, Little Rock, Arkansas, 1940. Original guitarist and founding member of Blues Oak Arkansas.

STEVE HACKETT England, 1935. Collaborator with Genesis from 1970, and various solo projects since his departure in 1977.

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Hoarse for courses

THE COMMODORES/52nd STREET
Hammersmith Odeon, London

AN INTRODUCTORY word first about 52nd Street, a new British funk band on Factory Records, of all things. They're fresh, tight, and there'll be more from them in word and sound very soon.

The Commodores, on the other hand, have seen it all before, but even they have a new challenge, that of smoothing over the crack left by Lionel Richie's departure. The hits still have to be played, of course, and although 'Clyde' Orange is now officially lead singer, they share it around and even introduce a new voice, young Kevin Smith.

Smith sounds their best hope for the future, because none of the others are really singers and Orange was painfully hoarse this second London night. It meant on 'Three Times A Lady' and 'Still' there was much bottling out of tricky notes, and much tension in the audience to see if he'd actually make it through the song.

The banal "paarty!" exhortations were probably more crass than ever; this particular American trait seems to be handed down from one soul generation to the next without anyone seeing how incredibly trite it is. The Commodores have been doing it as long as most, and Hammersmith seemed to love it.

Most of the Richie songs sounded pretty pale, but new material — 'Painted Picture' and 'Reach High' — was quite spirited and well received. Perhaps there will be Life After Lionel.

Paul Sexton

PAT BENATAR values her privacy. Behind the security of a specially built electric gate, heavy metal's first lady enjoys snuggling up to her husband at home and enjoying old black and white movies.

"It's been really crazy, kids used to come up to our house and pick rocks off the lawn," she says.

"Now I can't even go shopping anymore, because a line of kids forms up behind me.

"We live in suburban Los Angeles and we moved there because we didn't want to buy some kind of mansion in the hills and cut ourselves off from reality."

You won't find Pat at exclusive Hollywood parties either. Her other idea of bliss is inviting a few friends around for dinner. It's quite a change from the woman who sings her heart out on stage for five months of the year with songs like her latest single 'Shadows Of The Night.'

"I figure that if I'm on stage for so long then I've given enough," she says. "I need to be able to cut myself off from the rat race. My husband Neil is in my band so he can understand just what I have to go through, with the pressures of performing.

"With many showbiz marriages you have one partner who's away while the other one mopes around all day."

LIFE FOR Pat and her husband Neil Geraldo hasn't always been smooth. They split up for nearly a year before deciding to settle down.

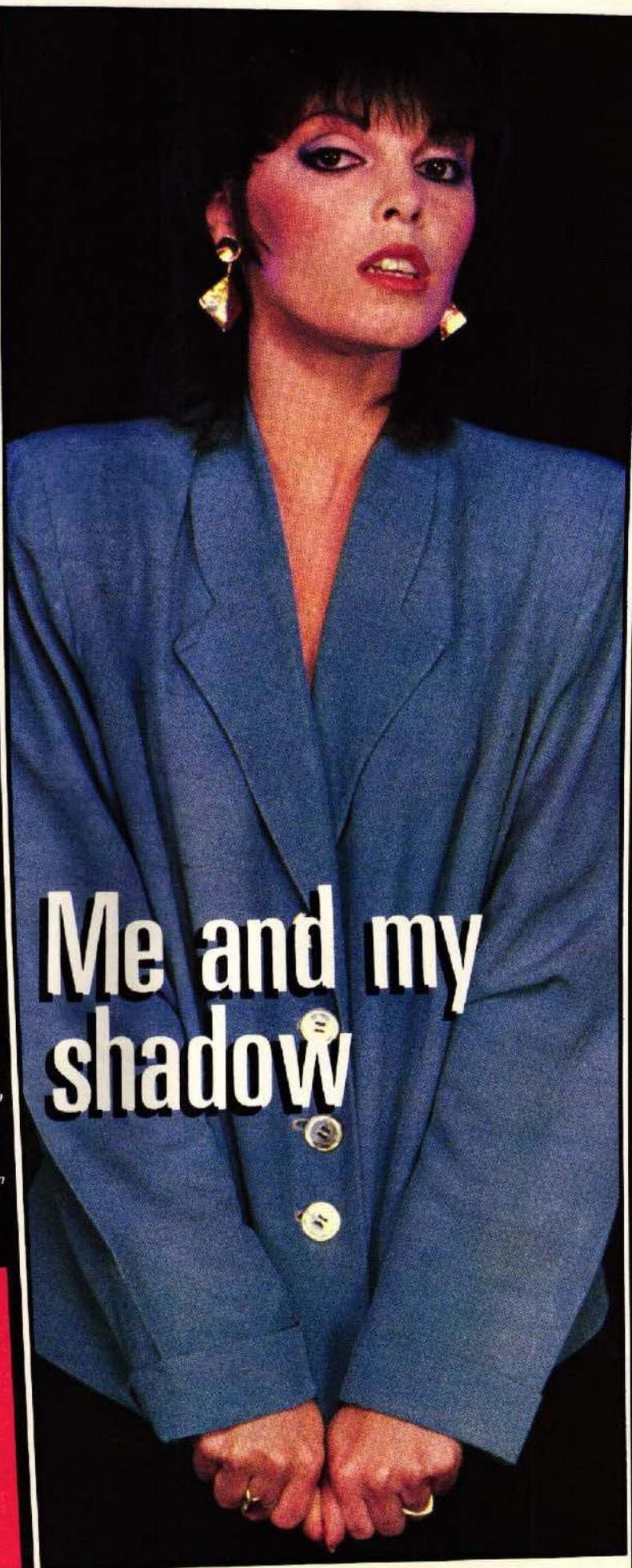
"Oh you know, it was just one of those things," says Pat. "You realise deep down that a certain person is really right for you, but I suppose it takes time to get there. It's difficult ignoring somebody when you're in the same band and eventually we made up. Now we're partners in a successful band and partners in love, I'm so very happy."

But like her love affair, Pat's career has been no overnight success story. It's taken her a long time to crack America and Britain. She recently played two nights at a packed Hammersmith Odeon and since the demise of Blondie and Heart she seems to have cornered the market.

"I couldn't tell you why it's been happening for me," she says.

"People hated me, then all of a sudden, wow!

"I think Blondie went down



Me and my shadow

because they tried to break too many rules at the same time. You know they wouldn't do this and they wouldn't do that. It was almost like they committed suicide, I felt very sorry for them.

"Sure, people will try and put you in a box, it happens a lot with American music, but with our single we've tried to move out of that box. Change should come gradually.

"That's why I don't go to parties, and that's why I'm not part of the scene. There are always people around who will stroke you and try to win your favours.

"When I'm on stage it makes up for all the crap that people will try and fling at me. That 90 minutes performing is something nobody can take away from me. It's my freedom, I can do whatever I like."

PAT HAS been known to do over 100 gigs back to back. She reckons her classical singing training helps her voice.

"It means that out of 160 gigs there will only be 15 that might be bad," she says. "I used to be in the school choir, and when I was 12 somebody said, 'that girl can sing.'"

"It was funny when I got into rock and roll though, it took me a long time to do a primal scream properly. I had to unlearn a lot of what I'd been taught as a classical singer."

Pat wants to come back to Britain soon, but she also wants to take some time off and start to raise a family.

"We both want a family," she says. "I don't know when we're going to have time, but we're determined to fit it in."

Pat's also been offered a few film scripts but she's turned them down.

"It's always been the same old story about the rock business. You know, the rise and fall of a rock star. I'd like something interesting instead. Apart from that I don't know what's going to happen. The money really becomes meaningless.

"But I'm determined that I'm going to be a happy old lady with all her faculties. When I was younger I could never understand the difference between men and women, why men were expected to be competitive and women weren't.

"If the little boys didn't let me in their tree house or let me play softball then I used to hit them. I still have to do that kind of thing from time to time."

And when she looks at you with those determined eyes, you'd better believe her.

ROBIN SMITH

SO CLONE-L

ANDY McCLUSKEY feigns disappointment and disgust as best as a happy man could as he stands in the lobby of a luxury North London hotel. Not only is he caught in the act of signing autographs ("I hate it. I always ask them why and they never say anything") but the hotel bedroom showdown that he'd been practising all day has just backfired.

"You've met the star before you're supposed to," he complains. "Perhaps I should throw a tantrum and not do the interview." Meeting Paul Humphreys only seconds later is equally untraumatic. A whole year away from the headlines has turned OMD into two very relaxed men indeed.

Relaxed but excited. This week sees the release of the first OMD

single for all of the four seasons, 'Genetic Engineering', and hot on its heels comes the album 'Dazzle Ships', finally mixed and completed only two weeks ago. Last year there was but one single (and that from an album released in 1981), an early tour and a video... then nothing. Silence.

"You're wrong," says Andy. "There were all the stories about rock superstar Andy McCluskey of the hugely successful group OMD going out with Tracey Dodds who happened to be Miss Great Britain. In fact she only lived down the road. It made me livid at the time. I was being turned into Rod Stewart without even trying and that's something that had to be stopped."

"We hid ourselves away and forgot about doing 'Pop Quiz' or 'Round Table' or anything stupid like that. I still hate that side of the business."

Paul agrees. "We had no music

out so we didn't show our faces. It seemed the right thing to do. Like it's right to talk just now as we've just made an album."

The band get their way and the legendary hotel bedroom, via a brandy or two, beckons. Andy takes charge. He provides the instant response, the ready quote, occasionally directing a searching glance in Paul's direction as if to say, "We are agreed on that, aren't we?" But they're both anxious to talk and explain and explain again. Like two newly awakened hibernating squirrels they're revelling in the new light.

"Nervous and excited," Paul repeats several times, "like a new band starting all over again." Come in gloom and despondency, your time is up.

"Last year was a period of tremendous torpor but we overcame it," Andy emphasises. "Once we'd finished touring we

retreated completely, almost as if we didn't exist. Then, round about August, we threw up our hands and went off on a holiday. It was wonderful. Two months in Los Angeles, with Paul's wife Maureen to show us around. We were doing something different every day, just like a family holiday, and we refused to think of OMD at all."

The trip was something of a celebration as well. Incredibly OMD — the business — only just went into the black in June despite all their success. Far from being able to retire...

"The trip brought about a realisation that the pressure was only applied by our own worries," says Andy. "We arrived at a new feeling and understanding as a result."

The break was a natural one for OMD, and they feel no remorse about the "year off", a luxurious move that possibly no other group in their position would ever consider, whatever the reason. But, as Paul points out, OMD have always taken "a bloody long time" between singles.

"It was right not to release anything last year," he says. "I was confused and depressed and there was nothing there. I'm only grateful that we didn't have any pressure from the record company — if we had I'd have lost my bottle completely and the new album would never have been made."

"As it is we're like a new band starting all over again. I've got no idea what to expect, no idea how people will react apart from raising their eyebrows."

"Do you think that's being brave... or just silly?" he questions.

THE LACK of pressure to release product stemmed in part from the collapse of OMD's previous label Dindisc, and a subsequent renegotiation of their contract with Virgin. The Dindisc scenario, originally tying OMD to an album every year, is still a touchy subject but Andy in particular has lost a lot of anger he used to delight in directing at the music industry. "We had a fear this year that we didn't wish to be doomy and depressive," he says. "We've realised — maybe — that we were a little bit too silly about it, hating 'the business' all the time. It's good enough to be able to do what you want. You can't have 12 months of the year entirely to yourself."

Andy continues to collar the discussion. His conversation, as you'd expect, is positive and considered, with an engaging element of sharp humour not far below the surface. He's droll in an honest, lively 'Northern' manner rather than truly cynical. Another myth?

He produces an enthusiastic stage laugh. "Here we are trying to be lively, up and exciting and the worst of it is that it's probably true... at the moment. There's a lot less of an attempt to be gloomy, you know, 'We always wanted to be Joy Division, that would really suit us'."

Another laugh. "We're very



Pics by Eugene Adebiori

OMD split their sides over the one about the genetic engineer and the actress



conscious of our public image as being misanthropic old farts, but we create entertainment which has amused us in the past if nothing else. This year we've decided to let it show!"

The enthusiasm and lack of tension is evident throughout a long interview, mostly one suspects because the long-awaited 'Dazzle Ships' is finally ready for release. The sleeve, a stark, angular and mildly disturbing artefact, is produced for inspection.

Andy: "I like it. I like that lettering, it looks really fascist and aggressive. I'm glad we don't have pictures of ourselves anywhere."

Paul: "It really suits the album. It's a difficult album and the title and the sleeve are fractured and erratic to show that."

'Dazzle Ships', the album, and 'Genetic Engineering', the single, are the first OMD product on their own label, Telegraph, a notion the pair are undeniably proud of. But to describe the LP as "difficult" and "fractured" is an understatement. Quite simply it's a collection of sure fire OMD pop songs, 'GE' and the likely follow up 'Telegraph', bizarre electronic thrashes like the title track and the nearest OMD will ever get to boogie, 'This Is Helena' and, wait for it, huge slices of European radio call signs processed until they became almost hypnotic.

When someone (not OMD in this case) says "This album is going to surprise people," the temptation is to laugh. With 'Dazzle Ships' the laughter is hollow, the statement all too true.

Andy: "We were given enough rope to hang ourselves and we may well have done it on this album. Really we're just having fun. If we're going to go down we're going to laugh all the way to bankruptcy."

"We're both resigned to its fate, but let's say we haven't got the air of confidence. And, let's face it, we're both incredibly naive. We thought 'Architecture And Morality' would be adored by the intelligentsia — that is what you call someone who writes for a pop paper isn't it? — and ignored by the public. Incredible! It was panned to death and went on to sell thousands."

IT MAY be a new OMD, but theirs is still an album of unlikely themes and obsessions, all arrived at as Paul puts it disarmingly "by our usual technique of trial and error, hit and miss. Why else do you think it takes us 18 months? We needed time to improve our techniques. We know what we wanted to do but we couldn't do it."

New tricks include a short wave radio and an emulator — a computerised synthesizer. Andy: "They allowed us to achieve the ideas and led us in to exploring new fields. In fact the whole of the first side is a lift from Radio Prague!"

"Every song has a massive background. We're quite proud of the fact that we create hit pop songs from potentially unpromising ideas. Like the single; the idea is for



people to associate the phrase genetic engineering with a happy pop song. It works as good music rather than getting into the realms of cloning and the Aryan race which is the 'Brave New World' way that everyone normally looks at it.

"I'm not interested in details. Now if we were Kraftwerk (he allows himself a sly grin), well if they believe in something they lay it on the line. We're OMD so we just prod it with a stick."

A pile of genetics textbooks clutter up the room, lending weight to the table if not Andy's arguments. "Actually I nicked them from the set when we shot the video. I suppose I'll get round to

reading them eventually."

The rest of the OMD package concerns itself with topics as diffuse as astronomy, international politics and warships. Dazzle ships, they explain, were armed ships, camouflaged and painted bizarrely to confuse enemy submarines. The ideas they throw out are fascinating, sometimes confusing, well argued and seemingly out of nowhere in particular. What next, you might think, open heart surgery or practical gardening? Set to music, of course.

Andy and Paul remain equable and voluble. Andy: "As I said there's a lot of thought behind each song but we're really scared to come on intellectually and heavy.

Ultimately it's pop music and somehow we're able to rationalise it that way. The two things do make uneasy bed partners sometimes.

"That's why 'Genetic Engineering' had to be the first choice as a single, rather an obvious 'OMD are back' single. It's a piece of positive propaganda — at least I hope it is. And to justify its existence it's got to be a hit."

"We're two people who write melodic songs and think about things and with OMD you'll never really get away from that."

JOHN SHEARLAW

Radio On

FOR MANY years Radio One was, with some justification, frowned upon, joked about and generally treated with a healthy contempt. The station, littered with out of touch refugees from Radio Two, was conservative and grey, when the very stuff of pop music is speed and colour.

Things have changed. Radio One has not only become a reflection of the nation's taste, but a testing ground for fresh talent, a friend of the new and adventurous.

The pre-eminence of the single over these last six years, the constant shifts in style and fashion, all these have been faithfully recorded by a station that is now more fluid, adaptable and downright interesting than ever before.

One of Radio One's strengths — like the BBC as a whole — is its freedom from commercial pressures. Whilst commercial radio stations have to fight for the optimum market in order to attract advertising, Radio One has a freer hand.

If commercial radio in the States — with its dependence on consumer advertising for the 25 to 35 age group — has led to stagnation in American pop, then the more liberal attitude of the Beeb has certainly helped to keep the British charts brighter and more vibrant.

That's not to say everything is perfect over at Portland Place . . . far from it.

Daytime radio is often bland and nonsensical; its presenters, cast in the role of showmen, come a poor second to real radio personalities like Wogan and Jimmy Young.

But . . . from 4.30 onwards the station takes on a totally different complexion. Powell, Jensen and Peel provide an evening of music that is often a perfect backdrop to the ever evolving state of Brit pop.

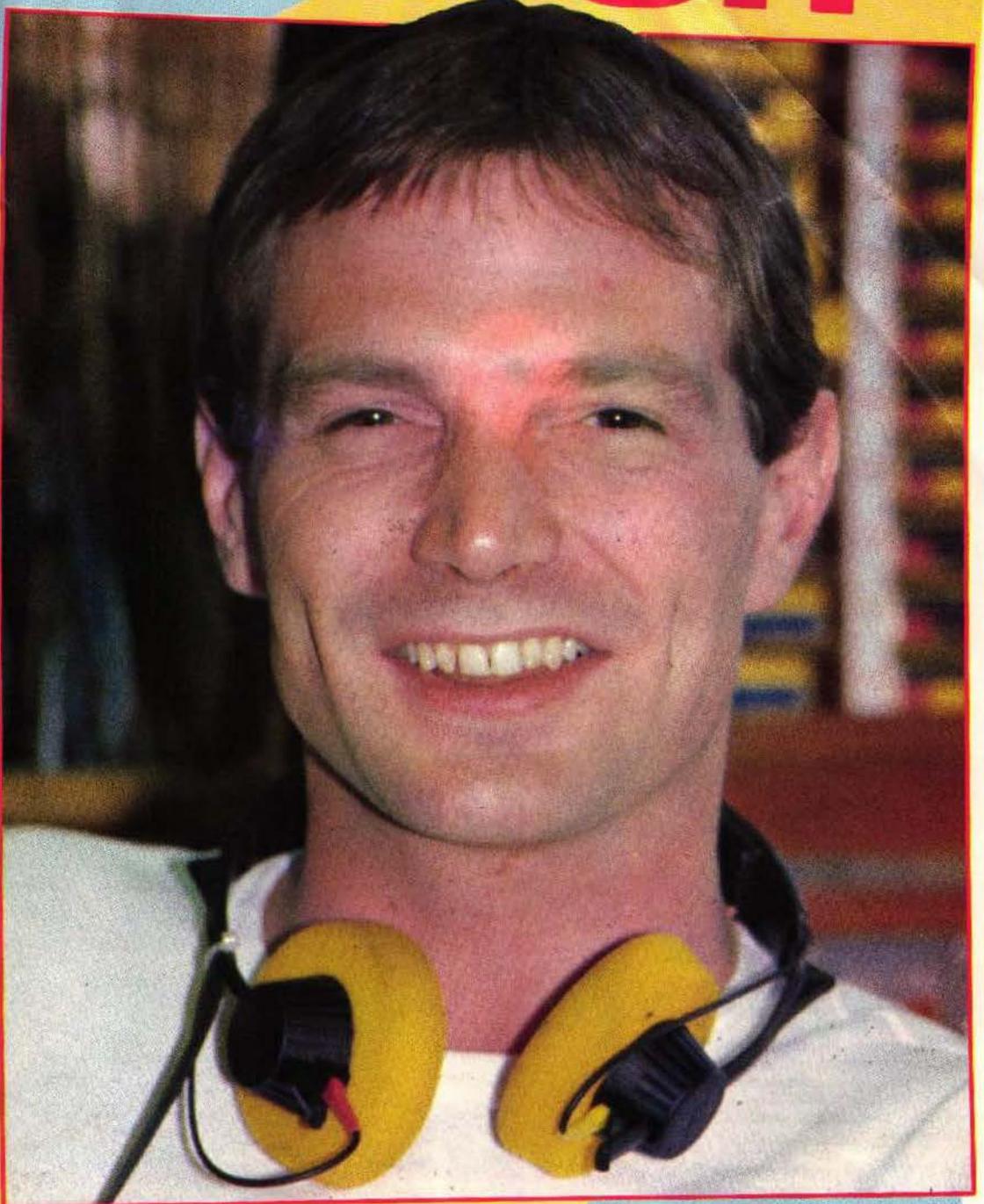
There are criticisms: Peel is perhaps a tad too obscure, Powell and Jensen a bit too eager to jump on bandwagons and promote groups because of assumed popularity, rather than quality.

No matter, Radio One is now presenting pop music with intelligence and thought.

To discover the workings of a radio show, the thinking behind Radio One policy, I talked to Peter Powell. Powell is nothing if not a perfectionist, his knowledge of the current pop scene is admirable, his attitude towards his job both enthusiastic and thorough.

What sort of audience do you think you're playing to?

"It's a bit of a love/hate show, I've got a real crossover, a really



PETER POWELL: 'No-one's shy to criticise or praise me'

transient audience.

"I've got a lot of folks coming out of school, people just finishing work and there is a driving audience — though to be quite honest I think they're better catered for by the IBA stations 'cos of local traffic reports.

"Musically I'm not presenting my show for the 27 to 35 age group, although they do represent a fair proportion of my audience."

How do you stay in touch with your audience?

"I get a thousand letters a week. The gigs I do, which cover the whole of the UK, also provide a lot of good honest feedback.

"I hope one of our successes on the radio show is that the image I present is of someone who's approachable. It certainly seems like that 'cos no one seems shy to come up and criticise or praise me.

"The audience I get at gigs have got to be the bulk of the people who are into my show, therefore I'm able to stay close to my audience."

How much do the records you play on your show differ from the ones you play at home?

"Hardly at all. I don't have time to go back into the back catalogue. If I'm listening for pleasure then it'll be a new LP generally.

"What I do find interesting is to compare a new album from a band with an album of theirs from two to three years ago.

"Still, I think there are too many old records played on radio. Personally I don't like to dwell on them too much. I think the music biz is like anything — it's an ongoing situation. My appetite can never be satisfied by new stuff."

What sort of selection process is there for the records you play on your show?

"I work with a producer called Dave Atkey. I think the success of my programme is due to our total democracy...it's fifty-fifty, we bounce ideas off, argue — argue probably more than we agree — on everything we do.

"You need a special kind of balance. A radio show is generally made up of three people, a DJ, a producer and a secretary.

"All three are very important as it's not a very big staff to put out two and a half hours of national output."

How long does it take to prepare a show?

"Usually we work about three hours on each show."

Are there any records that you have to play?

"No, no restrictions at all. Nothing I have to play whatsoever.

"There is no playlist on Radio One anymore, which in my opinion is the best thing that ever happened to us. It means that everyone has to work that much harder to make sure they put the right music out to keep their ratings.

"I mean, you can base a successful radio show on the top forty. But if you wanna deliver something that is not only entertaining, but also has a certain amount of interest, a certain amount of credibility, then you've gotta work that much harder and perhaps go out on a limb occasionally."



How do you come across new unsigned bands?

"New unsigned bands started coming to me personally — rather than just going to John Peel — about two years ago.

"The first tapes I got were after Spandau Ballet. When Duran Duran came to me I was getting confident about my own judgement, confident that I had the feel of what

was going on.

"At first we'd just do a new session every two months, now we do one a week. The secret behind finding new bands is both to go and see new bands up and down the country and have loads and loads of scouts out there, whose ears you believe in. Also I reckon that the bands that actually send tapes to me direct or come to see me have

got something about them. They're confident enough in themselves to get on — which is half the battle."

Is Radio One too happy, a little bit false?

"Well, there's not much for people to be happy about at the moment is there?"

"I think Radio One's like a football team, we're signed up to play certain parts. I think DJs and their personalities or musical credibility are put into the time of day that they appeal to most.

"In the morning when you wake up, it's topical, it's fun, it's a big tease. People like the blend Mike Read puts on. Simon does a lot of research on news which he presents in his own way. He mixes in quite a lot of old records.

"DLT is like an anchor man in the middle of the day. Steve Wright is bubbling over with personality and gimmicks which he uses very well."

What improvements would you like to see in Radio One?

"We've got to build up a rapport with our audience, know what our audience is about, research what they want. I'd like to get Radio One out on the road every time a new IBA station opened up. Just to show local people what we're up to and that we enjoy and know about what we're doing.

"It's all down to money — but I'd like to see us in stereo VHF. If we had stereo we'd be unstoppable."

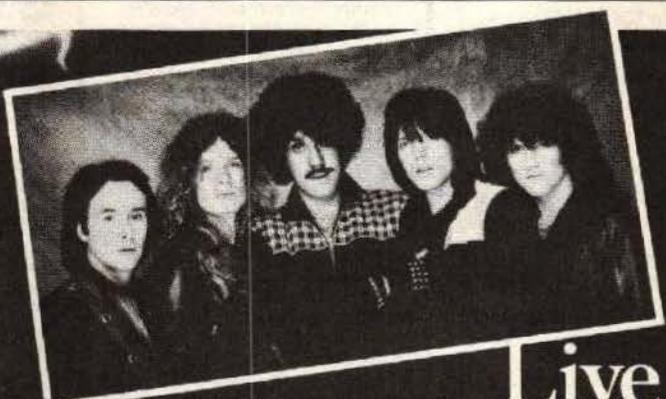
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- 4 Gloucester Leisure Centre
- 6 Poole Arts Centre
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- 14 Preston Guildhall
- 15 Carlisle Market Hall
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Soldier blue

I'M 16 and would like the answers to a couple of questions. The career which interests me is the army, but my parents are against this idea, even though I've talked it over with a careers office. Could I join without their agreement? Also, how old do I have to be before I can get a cheque or credit card? I already have a bank account.

Dave, Middlesbrough

● *'Fraid you can't join the armed forces without parental consent, or apply for a cheque or credit card in your own right until you're 18. Boys can join the forces with the agreement of one parent at 16, so if you can convince your family that this career is the right one for you....!*

Now you've reached 16, the law does give you a hefty set of rights, which include leaving school; starting a full time job and joining a union if you choose; selecting your own doctor and consenting to medical treatment and operations; claiming supplementary and social security benefits; holding a licence to drive a moped or motorbike; marrying or leaving home with the consent of one parent; and being able to drink wine or beer in a hotel, pub or restaurant, provided it is with a meal. Dubious delights at 17 cover holding a driving licence for the full range of vehicles, (except heavy goods); becoming a street trader if the idea grabs you; and running the risk of being sent to prison if you commit any serious crime.

But you have to wait until you've hit the heady heights of 18

summers before you can apply for your own passport, marry or leave home without parental consent; change your name; own a house; vote; take out a mortgage; sue or be sued; sit on a jury; drink in a pub; give blood or sign a contract.

SIMON HILLS' interview last month with J J Burnel of The Stranglers mentioned a book written by the band's drummer Jet Black. Please, please, have you any information on this book as regards title, publishers and where it can be obtained?

Stan, Chatham

● *Sure thing. This timely tome 'Much Ado About Nothing', by Jet Black, covering events surrounding The Stranglers' arrest for allegedly creating a "riot" in Nice not so long ago, is available, price £1.25, free postage and packing, from Stranglers Information Service, 32 Shepperton Studio Centre, Shepperton, Middlesex TW17 09J. SIS, offering fans a free information service, also publishes a bi-monthly magazine 'Strangled' (60p per copy or £3.00 for six issues).*

WHERE CAN I obtain a list of music publishers and information on how to submit my songs to a publisher?

Jay, London
● *For a comprehensive list, and a free info leaflet, drop a line to the Music Publishers Association, 7th Floor, Kingsway House, 103 Kingsway, London WC3B 6QX. Price — £1.00. For more useful tips on the business of music publishing, it could also be worth your while to join the British Academy Of Songwriters Composers And Authors, 148 Charing Cross Road, London WC2.*

Call of the wild

PLEASE COULD you publish some addresses of animal welfare groups, for myself, and for all the other readers who might be interested. There must be lots that people can do to campaign for a better all round deal for animals.

Janet, Preston

● *Here are a few of the groups which will send full information on their aims for the price of a stamped addressed envelope.*

For fax on factory farming, contact Compassion In World Farming, 20, Lavant Street, Petersfield, Hampshire GU23 3EW; anti-vivisection groups include Animal Aid, 11 High Street, Tonbridge, Kent, the National Anti-Vivisection Society, 51 Harley Street, London W1, and the British Union For The Abolition Of Vivisection, 143, Charing Cross Road, London WC2; and anti-hunt and cruel sports groups include the Hunt Saboteurs Association, PO Box 19, London SE22 and the League Against Cruel Sports, 83/87 Union Street, London SE1. The League also sells a selection of T-shirts and sweatshirts, at reasonable prices. ('For Fox Sake Ban Hunting', 'Where Blood Flows Clots Form', 'Fur Coats Are Worn By Beautiful Animals', and more), mail-order.

For an overall view on animal rights, try Co-Ordinating Animal Welfare, c/o PO Box 61, Camberley, Surrey. This umbrella group for a number of animal liberation groups publishes a bi-monthly newsletter. Friends Of The Earth and Greenpeace both campaign for the improvement of our general environment, and both have a strong track record of supporting that ever diminishing species — the whale. Friends Of The Earth, 9, Poland Street, London W1V 3DG. Greenpeace, 36, Graham Street, London N1.

Write, or ring 01-240 2823 for details.

FOR A couple of months now, my skin has felt very itchy, especially on my arms and legs. Do you think I could be allergic to something? If so, what?

Jay, Wales

● *Have you been wearing scratchy new clothing next to the skin, perhaps? If so, your skin could be reacting to a detergent still partially retained in the material fibres. It could also be caused by a new brand of soap or even by something*

you're eating.

After you have a bath or shower, are you drying yourself properly? Are you washing too much, or too little? Or if you're one of those spartan types who goes swimming in autumn and you're leaving salt water to dry on the skin you're bound to feel itchy.

Eliminate the possibilities one by one to find out what, if anything, has created this discomfort. But, if you can't track down the root cause and the itching continues, see the doc for sound advice.

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- 4 7 NEW AGE, Blitz, Future FS 1
- 5 2 FAT MAN, Southern Death Cult, Situation 2 SIT 19(T)
- 6 6 PLAIN SAILING, Tracey Thorne, Cherry Red CHERRY 53
- 7 5 HALLOWEEN, Dead Kennedys, Statik STAT 27(12)
- 8 9 SUMMER OF '81, Violators, No Future 01 19
- 9 11 ALICE, Sisters Of Mercy, Merciful Release MR 015
- 10 18 LOVE'S A LONELY PLACE, Virginia Astley, Why Fi WFI(T) 001
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- 12 8 SHIPBUILDING, Robert Wyatt, Rough Trade RT 115(T)
- 13 15 OUT ON THE FLOOR, Dobie Gray, Inferno (12)BURN 2(P)
- 14 17 NO TIME TO TALK, Box, Go! Discs VFM 1
- 15 10 THE OTHER SIDE OF LOVE, Yazoo, Mute 7YAZ(12YAZ) 002
- 16 - GET THE BALANCE RIGHT, Depeche Mode, Mute 7BONG(12BONG) 2
- 17 22 FEELS LIKE WINTER AGAIN, Fiat Lux, Cocteau COQ 9
- 18 12 FOR YOU, Anti-Nowhere League, WXYZ ABCD 6
- 19 14 GROOVING IN GREEN, March Violets, Merciful Release MR 017
- 20 24 GI'S A JOB, Yosser's Gang, Rialto (12)RIA 14
- 21 19 BEASTS (EP), Sex Gang Children, Illuminated ILL 112
- 22 23 GIVE ME FIRE, GBH, Clay CLAY 16
- 23 27 JERUSALEM, One Way System, Anagram ANA 5

- 24 46 INTO THE ABYSS, Sex Gang Children, Illuminated ILL 15
- 25 21 BABY, BABY, Vibrators, Anagram ANA 5
- 26 28 MUTANT ROCK, Meteors, WXYZ ABCD 5
- 27 31 HOW DOES IT FEEL (TO BE THE MOTHER OF A THOUSAND DEAD), Crass, Crass 221984/6
- 28 34 LOVE WILL TEAR US APART, Joy Division, Factory FAC 23
- 29 30 BELA LUGOSI'S DEAD, Bauhaus, Small Wonder WEENY 2
- 30 38 NOISE FOR THE BOYS (EP), Ejected, Riot City RIOT 19
- 31 25 NELLIE THE ELEPHANT, Toy Dolls, Volume VOL 3
- 32 16 SAVE YOUR LIFE, Renee And Renato, Hollywood HWD 003
- 33 33 DRUMBEAT FOR BABY, Weekend, Rough Trade RT 116(T)
- 34 20 MORE THAN A DREAM, Farmers Boys, Backs NCH 003
- 35 36 FOR WHOM THE BELL TOLLS, Fad Gadget, Mute 7MUTE(12MUTE) 026
- 36 - WINTER, Amebix, Spiderleg SDL 10
- 37 41 ERAZERHEAD LIVE (EP), Eraserhead, Flicknife FLS 211
- 38 40 STATE VIOLENCE/STATE CONTROL, Discharge, Clay CLAY 14
- 39 37 DON'T GO, Yazoo, Mute 7YAZ(12YAZ) 001
- 40 29 GOVERNMENT POLICY (EP), Expelled, Riot City RIOT 17
- 41 32 EASTWORLD, Theatre Of Hate, Burning Rome BRR 4(T)
- 42 39 CHINESE TAKEAWAY, Adicts, Razor RZS 101
- 43 - TELL HIM, Revillos, Aura AUS 135
- 44 43 LIVE AT THE CENTRO IBERICO (EP), Conflict, Xntrix XN 2001
- 45 45 LICENSING HOURS, Newtown Neurotics, ONT ONT 010
- 46 46 LIVELY ARTS, Damned, Big Beat NS 80
- 47 - PAPA'S GOT A BRAND NEW PIGBAG, Pigbag, Y Y10
- 48 47 ALL ABOUT YOU, Thomas Leer, Cherry Red (12)CHERRY 52
- 49 44 JUST A GIRL, Pale Fountains, Operation Twilight OPT 9
- 50 49 RUSSIAN ROULETTE, Lords Of The New Church, Illegal ILSP 0033

TOP 12 SINGLES

- 1 2 LAST NIGHT A DJ SAVED MY LIFE, Indeep, Sound of New York SNYL1
- 2 1 THE CUTTER, Echo And The Bunnymen, Korova KOW26T
- 3 9 CHANGE, Tears For Fears, Mercury IDEA412
- 4 3 TOO SHY, KajaGooGoo, EMI 12EMI5359
- 5 4 WHAM RAP, Wham! Innervision IVLA132442
- 6 - SIGN OF THE TIMES, Belle Stars, Stiff BUYIT167
- 7 5 STORY OF THE BLUES, Wah! External JF11
- 8 - HE KNOWS, YOU KNOW, Marillion, EMI 12EMI5362
- 9 15 1999, Prince, Warner Bros W9896T
- 10 10 NATURE BOY, Central Line, Mercury MERX131
- 11 8 HOLD ME TIGHTER IN THE RAIN, Billy Griffin, CBS CBSA132935
- 12 12 THE HARDER THEY COME, Rockers Revenge, London LONX18
- 13 6 STEPPIN' OUT, Joe Jackson, A&M AMSX8262
- 14 16 BILLIE JEAN, Michael Jackson, Epic EPCA133084
- 15 11 THE CHINESE WAY, Level 42, Polydor POSPX538
- 16 7 ELECTRIC AVENUE, Eddy Grant, Ice ICET57
- 17 17 GLORIA, Laura Branigan, Atlantic K11759T
- 18 - GET THE BALANCE RIGHT, Depeche Mode, Mute 12BONG2
- 19 - COLD SWEAT, Thin Lizzy, Vertigo LIZZY1112
- 20 20 NEW YEAR'S DAY, U2, Island 12WIP6848
- 21 - OH DIANE, Fleetwood Mac, Warner Bros FLEET11
- 22 23 REACH OUT, Toney Lee, TMT Productions TMTT2
- 23 19 LOVE ON YOUR SIDE, Thompson Twins, Arista ARIST12504
- 24 13 BUFFALO GALS, Malcolm McLaren, Charisma MALC112
- 25 21 TWISTING BY THE POOL, Dire Straits, Vertigo DSTR12

TOP CASSETTES

- 1 1 BUSINESS AS USUAL, Men At Work, Epic 4085669
- 2 4 JOHN LENNON COLLECTION, John Lennon, Parlophone TCCEMTV37
- 3 2 RICHARD CLAYDERMAN, Richard Clayderman, Decca KSKC5329
- 4 6 HELLO! I MUST BE GOING, Phil Collins, Virgin TCV2252
- 5 9 KILLER ON THE RAMPAGE, Eddy Grant, Ice ICEK3023
- 6 8 VISIONS, Various, K-Tel OCE2199
- 7 3 RAIDERS OF THE POP CHARTS, Various, Ronco 4CTRL2008
- 8 5 HEARTBREAKER, Dionne Warwick, Arista 404974
- 9 7 NIGHT & DAY, Joe Jackson, A&M CAM64906
- 10 10 CACHARPAYA (PANPIPES OF THE ANDES), Incantation, Beggars Banquet BEGC39
- 11 18 SKY FIVE LIVE, Sky, Ariola 502171
- 12 20 20 GREATEST LOVE SONGS, Nat King Cole, Capitol TCCEMTV35
- 13 15 20 GREATEST HITS, Beatles, Parlophone TCPCTC260
- 14 19 PEARLS II, Elkie Brooks, A&M CLK 1982
- 15 16 THRILLER, Michael Jackson, Epic EPC4085930
- 16 11 GREATEST HITS, Olivia Newton-John, EMI TCCEMTV36
- 17 13 THE SINGLES - FIRST 10 YEARS, Abba, Epic ABBA4010
- 18 - PORCUPINE, Echo & The Bunnymen, Korova CODE6
- 19 24 VERY BEST OF CILLA BLACK, Cilla Black, EMI TCCEMTV38
- 20 17 FRIENDS, Shalamar, Solar K452345
- 21 14 RIO, Duran Duran, EMI TCCEMC3411
- 22 25 COMPLETE MADNESS, Madness, Stiff ZHITTV1
- 23 - WORKOUT, Jane Fonda, K-Tel CE2200
- 24 23 LOVE SONGS, Diana Ross, K-Tel CE2200
- 25 - SHAPE UP AND DANCE VOL 1, Various, Lifestyle LEGC1
- 26 12 REFLECTIONS, Various, CBS 4010034
- 27 22 FELINE, Stranglers, Epic EPC4025237
- 28 27 LIONEL RICHIE, Lionel Richie, Motown CSTMA8037
- 29 21 SAVE YOUR LOVE, Renato, Lifestyle LEGC8
- 30 - LOVE OVER GOLD, Dire Straits, Vertigo 7150109

Flashback

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10

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February 11, 1978

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

February 10, 1973

- 1 BLOCKBUSTER, The Sweet
- 2 DO YOU WANNA TOUCH ME, Gary Glitter
- 3 PART OF THE UNION, The Strawbs
- 4 YOU'RE SO VAIN, Carly Simon
- 5 DANIEL, Elton John
- 6 LONG HAIREED LOVER FROM LIVERPOOL, Little Jimmy Osmond
- 7 WISHING WELL, Free
- 8 PAPER PLANE, Status Quo
- 9 SYLVIA, Focus
- 10 ROLL OVER BEETHOVEN, The Electric Light Orchestra

February 10, 1968

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

US 45s

- 1 2 DOWN UNDER, Men At Work, Columbia
- 2 4 BABY COME TO ME, Austin/Ingram, Qwest
- 3 3 SEXUAL HEALING, Marvin Gaye, Columbia
- 4 5 SHAME ON THE MOON, Bob Seger, Capitol
- 5 1 AFRICA, Toto, Columbia
- 6 6 MANEATER, Daryl Hall & John Oates, RCA
- 7 9 YOU AND I, Eddie Rabbit/Crystal Gayle, Elektra
- 8 8 ROCK THE CASBAH, The Clash, Epic
- 9 12 STRAY CAT STRUT, Stray Cats, EMI-America
- 10 10 YOU CAN'T HURRY LOVE, Phil Collins, Atlantic
- 11 11 THE OTHER GUY, Little River Band, Capitol
- 12 13 GOODY TWO SHOES, Adam Ant, Epic
- 13 14 PASS THE DUTCHIE, Musical Youth, MCA
- 14 18 YOUR LOVE IS DRIVING . . . , Sammy Hagar, Geffen
- 15 15 HEART TO HEART, Kenny Loggins, Columbia
- 16 19 ALL RIGHT, Christopher Cross, Warner Brothers
- 17 17 ALLENTOWN, Billy Joel, Columbia
- 18 21 DO YOU REALLY WANT . . . , Culture Club, Virgin/Epic
- 19 22 HUNGRY LIKE THE WOLF, Duran Duran, Harvest
- 20 20 YOU GOT LUCKY, Tom Petty, Backstreet/MCA
- 21 24 YOU ARE, Lionel Richie, Motown
- 22 26 BACK ON THE CHAIN GANG, Pretenders, Sire
- 23 27 WE'VE GOT TONIGHT, Rogers/Easton, Liberty
- 24 25 HEART OF THE NIGHT, Juice Newton, Capitol
- 25 33 TWILIGHT ZONE, Golden Earring, 21 Records
- 27 36 SEPARATE WAYS, Journey, Columbia
- 28 37 ONE ON ONE, Daryl Hall & John Oates, RCA
- 29 30 WHAT ABOUT ME, Moving Pictures, Network
- 30 31 SPACE AGE . . . , A Flock Of Seagulls, Jive/Arista
- 31 34 ON THE LOOSE, Saga, Portrait
- 32 7 DIRTY LAUNDRY, Don Henley, Asylum
- 33 39 BREAKING US IN TWO, Joe Jackson, A&M
- 34 16 THE GIRL IS MINE, Jackson/McCartney, Epic



- 35 - FALL IN LOVE WITH ME, Earth, Wind & Fire, Columbia
- 36 - I KNOW THERE'S SOMETHING . . . , Frida, Atlantic
- 37 38 I KNEW YOU WHEN, Linda Ronstadt, Asylum
- 38 - THE CLAPPING SONG, Pia Zadora, Elektra
- 39 40 THE WOMAN IN ME, Donna Summer, Geffen
- 40 - MR. ROBOT, Styx, A&M

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 6 THE DISTANCE, Bob Seger, Capitol
- 7 7 COMBAT ROCK, The Clash, Epic
- 8 8 HELLO, I MUST BE GOING!, Phil Collins, Atlantic
- 9 10 TOTO IV, Toto, Columbia
- 10 15 RECORDS, Foreigner, Atlantic
- 11 11 LIONEL RICHIE, Lionel Richie, Motown
- 12 9 LONG AFTER DARK, Tom Petty, Backstreet/MCA
- 13 13 EMOTIONS IN MOTION, Billy Squier, Capitol
- 14 12 THE NYLON CURTAIN, Billy Joel, Columbia
- 15 22 RIO, Duran Duran, Capitol
- 16 16 HEARTLIGHT, Neil Diamond, Columbia
- 17 17 AMERICAN FOOL, John Cougar, Riva/Mercury
- 18 18 SPRING SESSION M, Missing Persons, Capitol
- 19 19 TRANS, Neil Young, Geffen
- 20 25 THREE LOCK BOX, Sammy Hagar, Geffen
- 21 21 FRIEND OR FOE, Adam Ant, Epic
- 22 14 SPEAK OF THE DEVIL, Ozzy Osbourne, Jet
- 23 23 SHOWTIME, The J. Geils Band, EMI-America
- 24 24 THE LEXICON OF LOVE, ABC, Mercury



- 25 - PYROMANIA, Def Leppard, Mercury
- 26 28 FAMOUS LAST WORDS, Supertramp, A&M
- 27 27 1999, Prince, Warner Brothers
- 28 - KISSING TO BE CLEVER, Culture Club, Virgin/Epic
- 29 35 THE YOUTH OF TODAY, Musical Youth, MCA
- 30 30 MIDNIGHT LOVE, Marvin Gaye, Columbia
- 31 33 WORLDS APART, Saga, Portrait
- 32 32 HERE COMES THE NIGHT, Barry Manilow, Arista
- 33 34 GREATEST HITS, Little River Band, Capitol
- 34 35 RADIO ROMANCE, Eddie Rabbit, Elektra
- 35 38 BEATITUDE, Rio Ocasek, Geffen
- 36 39 WORKOUT RECORD, Jane Fonda, Columbia
- 37 - NEVER SURRENDER, Triumph, RCA
- 38 40 EVERY HOME SHOULD . . . , Patti Austin, Qwest
- 39 29 DAYLIGHT AGAIN, Crosby, Stills and Nash, Atlantic
- 40 20 CODA, Led Zeppelin, SwanSong

Compiled by Billboard

INDIE LPs

- 1 1 PILLOWS AND PRAYERS, Various, Cherry Red Z RED 41
- 2 10 STRIVE TO SURVIVE CAUSING LEAST SUFFERING POSSIBLE, Flux Of Pink Indians, Spiderleg SDL 8
- 3 3 THE DAY THE COUNTRY DIED, Subhumans, Spiderleg SDL 9
- 4 4 THE MAVERICK YEARS, Wahl, Wonderful World WW 1
- 5 2 PISSED AND PROUD, Peter & The Test Tube Babies, No Future PUNK 3
- 6 8 NEVER MIND THE DIRT HERE'S THE BOLLOCKS, Dirt, Crass 221984/7
- 7 5 PLASTIC SURGERY DISASTERS, Dead Kennedys, Statik/Alternative Tentacles STATLP 11
- 8 6 LEATHER, BRISTLES, NO SURVIVORS & SICK BOY, GBH, Clay CLAYLP 5
- 9 7 LA VARIETE, Weekend, Rough Trade ROUGH 35
- 10 15 1980-1981 MINI-LP, New Order, Factory FACTUS 8
- 11 13 NOTHING CAN STOP US, Robert Wyatt, Rough Trade ROUGH 35
- 12 9 UPSTAIRS AT ERIC'S, Yazoo, Mute STUMM 7
- 13 12 I'D LIKE TO SEE YOU AGAIN, A Certain Ratio, Factory FACT 65
- 14 14 VOICE OF A GENERATION, Blitz, No Future PUNK 1
- 15 17 A PART OF AMERICA THEREIN, Rough Trade/Cottage LP 1
- 16 11 LIVE AT SHEPPERTON, Damned, Ace NED 1
- 17 16 CITY BABY ATTACKED BY RATS, GBH, Clay CLAYLP 4
- 18 23 SCIENTIST ENCOUNTERS PAC-MAN, Scientist, Greensleeves GREL 46



Pic by Alison Turner

JAH WOBBLE: bridging the gap at 25

- 19 18 A BROKEN FRAME, Depeche Mode, Mute STUMM 9
- 20 24 SEDUCTION, Danse Society, Society SOC 8.82
- 21 22 A DISTANT SHORE, Tracy Thorn, Cherry Red MRED 35
- 22 21 SOUND OF MUSIC, Adicts, Razor RAZ 2
- 23 27 BULLSHIT DETECTOR VOLUME 2, Various, Crass 221984/3
- 24 26 CHRIST THE ALBUM, Crass, Cross BOLLOX 2U2
- 25 - THE BEDROOM ALBUM, Jah Wobble, Lago LAGO 3
- 26 25 IN THE FLAT FIELD, Bauhaus, 4AD CAD 13
- 27 19 WHEN THE PUNKS GO MARCHING ON, Abrasive Wheels, Riot City CITY 001
- 28 29 SONGS TO REMEMBER, Scritti Politti, Rough Trade ROUGH 20
- 29 30 THE SINGLES ALBUM, UB40, Graduate GRADLSP 3
- 30 20 BURNING AMBITION, Various, Cherry Red DRED 3

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 19 OUTSTANDING, Gap Band, Total Experience 12in
- 4 3 HOLD ME TIGHTER IN THE RAIN, Billy Griffin, CBS 12in
- 5 14 GROOVIN' (THAT'S WHAT WE'RE DOIN') (REMIX), The SOS Band, Tabu 12in
- 6 8 THE HARDER THEY COME, Rockers Revenge/Donnie Calvin, London 12in
- 7 22 JOY/INSTRUMENTAL, The Band AKA II, US Bouvier 12in
- 8 12 RIDE ON THE RHYTHM/DUB MIX, Mahogany, West End 12in
- 9 4 BE MINE TONIGHT/WHAT HAVE YOU GOT TO LOSE, Jammers, Salsoul 12in
- 10 10 ROCK THE BOAT, Forrest, US Profile/German Ariola 12in
- 11 7 REACH UP/DUB MIX, Toney Lee, TMT 12in
- 12 11 NATURE BOY (REMIX)/ORIGINAL '83 MIX, Central Line, Mercury 12in
- 13 17 PHONE HOME, Jonny Chingas, CBS 12in
- 14 24 THRILLER/WANNA BE STARTIN' SOMETHIN'/BABY BE MINE/HUMAN NATURE/THE LADY IN MY LIFE/BEAT IT, Michael Jackson, Epic LP
- 15 5 HIP HOP BE BOP (DON'T STOP), Man Parrish, US Importe/12 12in
- 16 21 HAVEN'T BEEN FUNKED ENOUGH, Ex Trax, Excellent/TMT 12in
- 17 18 MIND UP TONIGHT (REMIX), Melba Moore, Capitol 12in
- 18 13 YOU CAN'T HIDE YOUR LOVE, David Joseph, Island 12in
- 19 47 UP ON THE HILL (MT. U), Trammips, US Venture 12in
- 20 25 LET'S STAY TOGETHER/CHARLIE'S BACKBEAT, Bobby M, Gordy 12in
- 21 20 1999/D.M.S.R., Prince, Warner Bros 12in
- 22 28 GET ON UP/INSTRUMENTAL, Jazzy Dee, US Laurie 12in
- 23 39 I'M DOWN FOR THAT/FIRE/SHE'S GOT TO BE (A DANCER), Jerry Knight, US A&M LP
- 24 43 HEAVY VIBES/CLUB MIX, Montana Sextet, Virgin 12in
- 25 9 E.T. BOOGIE, Extra T's, US Sunnyview 12in
- 26 16 GARDEN PARTY/FUNK SUITE NO. 1, Mezzoforte, Steinar 12in
- 27 40 FOOL FOR LOVE/THE JUNGLE STOMP, Prince Charles, US MJS 12in
- 28 27 THE SMURF, Tyrone Brunson, Epic 12in
- 29 6 ASHEWO ARA/VOLTAN DANCE, Kabbala, Red Flame 12in
- 30 37 FALL IN LOVE WITH ME/SOMETHING SPECIAL, Earth Wind & Fire, CBS 12in
- 31 44 DO IT ANYWAY YOU WANNA, Cashmere, US Philly World 12in
- 32 39 IS THIS A DREAM/LOVE YOU TOO MUCH/AIN'T NOTHING LIKE THE REAL THING/I CAN SEE IT IN YOUR EYES/SONG FOR A RAINY DAY, Angela Bofill, US Arista LP
- 33 45 YOU CAN'T RUN FROM LOVE (CLUB MIX)/EXTENDED MIX, Maxine Singleton, US Connection 12in
- 34 66 THE PREACHER/ASPHALT GARDENS/BRIGHT EYES, George Howard, US Palo Alto Jazz LP
- 35 35 LET'S DO IT, Kadenza, PRT 12in
- 36 50 BUFFALO GALS (SCRATCH), Malcolm McLaren, Charisma 12in
- 37 15 MY LOVE IS WAITING, Marvin Gaye, CBS 12in
- 38 30 THE CHINESE WAY (REMIX), Level 42, Polydor 12in
- 39 32 HANGIN', Chic, Atlantic 12in
- 40 60 FEELIN' HOT (INSTRUMENTAL)/(VOCAL), Futura, Graffiti 12in
- 41 34 SUCH A FEELING, Aurra, US Salsoul 12in
- 42 42 JUST KEEP ON WALKING, Rod, US Prelude 12in
- 43 33 MAGIC'S WAND, Whodini, Jive 12in
- 44 26 MS. FINE BROWN FRAME, Syl Johnson, Epic 12in
- 45 36 ELECTRIC AVENUE, Eddy Grant, Ice 12in
- 46 54 ATOMIC DOG (REMIX)/MAN'S BEST FRIEND, George Clinton, Capitol 12in
- 47 72 LOVE IS A GAME, Harry Ray, US Sugarhill LP
- 48 69 I AM SOMEBODY, Glenn Jones, US RCA 12in
- 49 50 WIRED FOR GAMES, C-Brand, US Spring 12in
- 50 83 I JUST GOTTA HAVE YOU, Kashif, US Arista 12in
- 51 61 VERY SPECIAL PART, Jarmaine Jackson, Motown 12in
- 52 61 LIFE IS SOMETHING SPECIAL/SPECIAL EDITION, New York City Peech Boys, Island 12in
- 53 71 DANCIN' ALL NIGHT, Master Jam, Proto 12in
- 54 52 MESSAGE II (SURVIVAL), Melle Mel & Duke Bootee, Sugarhill 12in
- 55 46 PUT IT IN A MAGAZINE/CAN'T GET ENOUGH, Sonny Charles, US HighRise LP
- 56 67 THE CHALLENGE/INSTRUMENTAL, Dr Jeckyl & Mr Hyde, US Profile 12in
- 57 84 SPACED OUT/PARTY MIX, Pure Energy, US Prism 12in
- 58 64 WHAM RAPI (ENJOY WHAT YOU DO), Wham, Inner Vision 12in
- 59 60 GET LOOSE/I'M IN LOVE, Evelyn King, RCA 12in
- 60 61 NEVER TOO MUCH (REMIX), Luther Vandross, Epic 12in
- 61 62 ALL I NEED IS YOU, Starshine, US Prelude 12in
- 62 65 YOU ARE IN MY SYSTEM, The System, US Mirage 12in
- 63 65 HEARTBEATS, Yarbrough & Peoples, Total Experience 12in
- 64 65 MIDNIGHT LADY/WHATEVER HAPPENED TO THE LOVE?, Boy Katindig, US PAUSA LP
- 65 57 50/50 LOVE/HOW LONG/SEVENTH HEAVEN/ONE NIGHT, Maurice Massiah, Canadian Quality RFC LP
- 66 85 I'D LIKE TO (INSTRUMENTAL)/(VOCAL), Feel, US Sutra 12in
- 67 81 (I CAN DO IT... YOU CAN DO IT) LETZMURPH ACROSSDASURF, Micronawts, US Tuff City 12in
- 68 70 EVERY LITTLE BIT HURTS/BACK IT UP (TRY IT AGAIN), Ellis Hall Jr, US HCRC 12in
- 69 56 SCORPIO/IT'S A SHAME, Grandmaster Flash, Sugarhill 12in
- 70 72 OOH I LOVE IT, Salsoul Orchestra, US Salsoul 12in
- 71 58 WHAT MORE CAN I SAY, Leonard Chin/Alan Weeks, Sanity 12in
- 72 74 I LIKE IT LIKE THAT (REMIX), Inner Life, US Salsoul 12in
- 73 75 BABY COME TO ME, Patti Austin & James Ingram, Qwest 12in
- 74 76 ONE MORE SHOT/ONE MORE TIME, C-Bank, Bronze-Next Plateau 12in
- 75 77 LOOKING FOR THE PERFECT BEAT, Soulsonic Force, 21 Records 12in
- 76 78 WONDERFUL, Klein & MBO, US Atlantic 12in
- 77 79 NASTY GIRL, Vanity 6, Warner Bros LP
- 78 79 YOU CAN DO IT, Vaughan Mason/Butch Dayo, US Salsoul 12in
- 79 81 EVERYBODY/DUB VERSION, Madonna, Sire 12in
- 80 82 BE MINE TONIGHT (INSTRUMENTAL)/(REMIX), Jammers, US Salsoul 12in
- 81 83 TOO TOUGH, Angela Bofill, Arista 12in
- 82 84 I'LL BE AROUND, Detroit Spinners, Atlantic 12in
- 83 85 WEEKEND, Class Action/Chris Wiltshire, US Sleeping Bag 12in

NIGHTCLUB

- 1 1 BUFFALO GALS, Malcolm McLaren, Charisma 12in
- 2 7 LAST NIGHT A DJ SAVED MY LIFE, Indeep, Sound Of New York 12in
- 3 4 HOLD ME TIGHTER IN THE RAIN, Billy Griffin, CBS 12in
- 4 13 BILLIE JEAN, Michael Jackson, Epic 12in
- 5 3 ELECTRIC AVENUE, Eddy Grant, Ice 12in
- 6 8 DOWN UNDER, Men At Work, Epic 7in
- 7 9 MAGIC'S WAND, Whodini, Jive 12in
- 8 5 YOUNG GUNS (GO FOR IT), Wham!, Inner Vision 12in
- 9 2 YOU CAN'T HURRY LOVE, Phil Collins, Virgin 12in
- 10 12 MIND UP TONIGHT, Melba Moore, EMI America 12in
- 11 6 FRIENDS, Shalamar, Solar 12in
- 12 18 WHAM RAPI (ENJOY WHAT YOU DO), Wham!, Inner Vision 12in
- 13 24 STEPPIN' OUT, Joe Jackson, A&M 12in
- 14 29 TOO SHY, KajaGooGoo, EMI 12in
- 15 39 THE HARDER THEY COME, Rockers Revenge, London 12in
- 16 11 HEAVY VIBES, Montana Sextet, Virgin 12in
- 17 14 THE SMURF, Tyrone Brunson, Epic 12in
- 18 19 IN THE NAME OF LOVE, Sharon Redd, Prelude 12in
- 19 20 ET BOOGIE, Extra T's, US Sunnyview 12in
- 20 22 BE MINE TONIGHT, Jammers, Salsoul 12in
- 21 23 THE CHINESE WAY, Level 42, Polydor 12in



- 22 28 NATURE BOY, Central Line, Mercury 12in
- 23 10 TIME (CLOCK OF THE HEART), Culture Club, Virgin 12in
- 24 15 IN AND OUT, Willie Hutch, Motown 12in
- 25 33 LOVE ON YOUR SIDE (RAP BOY RAP), Thompson Twins, Arista 12in
- 26 35 GLORIA, Laura Branigan, Atlantic 12in
- 27 40 COMMUNICATION, Spandau Ballet, Reformation 12in
- 28 1999, Prince, Warner Bros 12in
- 29 30 SIGN OF THE TIMES (STRETCH), Belle Stars, Stiff 12in
- 30 HEY LITTLE GIRL, Icehouse, Chrysalis 12in
- 31 16 I FEEL LOVE, Donna Summer, Casablanca 12in
- 32 21 LIVING ON THE CEILING, Blancmange, London 12in
- 33 17 HEARTACHE AVENUE, Maisonnettes, Ready Steady Go! 12in
- 34 37 REACH UP, Toney Lee, Excellent/TMT 12in
- 35 GROOVIN' (THAT'S WHAT WE'RE DOIN') (REMIX), SOS Band, Tabu 12in
- 36 36 GIRL I LIKE THE WAY YOU MOVE, Stone, Carrere 12in
- 37 38 LET'S STAY TOGETHER, Bobby M featuring Jean Carn, Gordy 12in
- 38 OUTSTANDING, Gap Band, Total Experience 12in
- 39 34 THRILLER, Michael Jackson, Epic LP
- 40 FALL IN LOVE WITH ME, Earth, Wind & Fire, CBS 12in

BOYS TOWN DISCO

- 1 14 ROCK THE BOAT, Forrest, US Profile/German Ariola 12in
- 2 4 FANTASY (RE-REMIX), Hotline, Canadian Unidisc 12in
- 3 7 DON'T STOP, Sylvester, US Megatone 12in
- 4 6 SHOOT YOUR SHOT, Divine, Canadian Black Sun 12in
- 5 2 SHE HAS A WAY, Bobby 'O', US 'O' 12in
- 6 11 LAST NIGHT A DJ SAVED MY LIFE, Indeep, Sound Of New York 12in
- 7 25 TAKIN' IT STRAIGHT/DUB MIX, Cori Josias, Metropolis/Carrere 12in
- 8 3 IT'S RAINING MEN, Weather Girls, CBS 12in
- 9 9 YOU ARE A DANGER, Gary Low, Canadian Quality 12in
- 10 5 IN THE NAME OF LOVE (REMIX), Sharon Redd, Canadian Prelude 12in
- 11 19 GOT YOU WHERE I WANT YOU BABE, Stereo Fun Inc, US Moby Dick 12in
- 12 18 BILLIE JEAN (REMIX), Michael Jackson, Epic 12in
- 13 23 BE WITH YOU (REMIX), Sylvester, German Ariola 12in
- 14 21 HEARTBEATS, Yarbrough & Peoples, Total Experience 12in
- 15 KEEP ON TALKING, Carrie LaPorte, US First American 12in
- 16 22 HE'S A PRETENDER, High Energy, US Motown 12in promo
- 17 13 THUNDER & LIGHTNING, Risque, Dutch Polydor 12in
- 18 26 HIP HOP BE BOP (DON'T STOP), Man Parrish, US Importe/12 12in
- 19 LOVE ON YOUR SIDE (RAP BOY RAP), Thompson Twins, Arista 12in
- 20 BACK IN MY ARMS AGAIN, Cynthia Manley, US Atlantic 12in
- 21 I'M GONNA GET YOUR LOVE (REMIX), Jade, US Disconet 12in
- 22 29 WAKE DREAM (REMIX), Lime, Canadian Matra 12in
- 23 WONDERFUL, Klein & MBO, US Atlantic 12in
- 24 30 I JUST DON'T KNOW WHAT TO DO WITH MYSELF, Cheri Lewis, Creole 12in promo
- 25 24 DON'T STOP, Motion, Canadian Tojo 12in
- 26 WEEKEND (WEEKEND MIX), Class Action, US Sleeping Bag 12in
- 27 14 MEDLEY: I'M NOT IN LOVE, Scherrie Payne, Record Shack 12in
- 28 LET LOOSE/DANCE SUCKER, Set The Tone, Island 12in
- 29 DOWNTOWN MEDLEY NO. 8, Various, Canadian Unidisc 12in
- 30 BE MINE TONIGHT, Jammers, Salsoul 12in



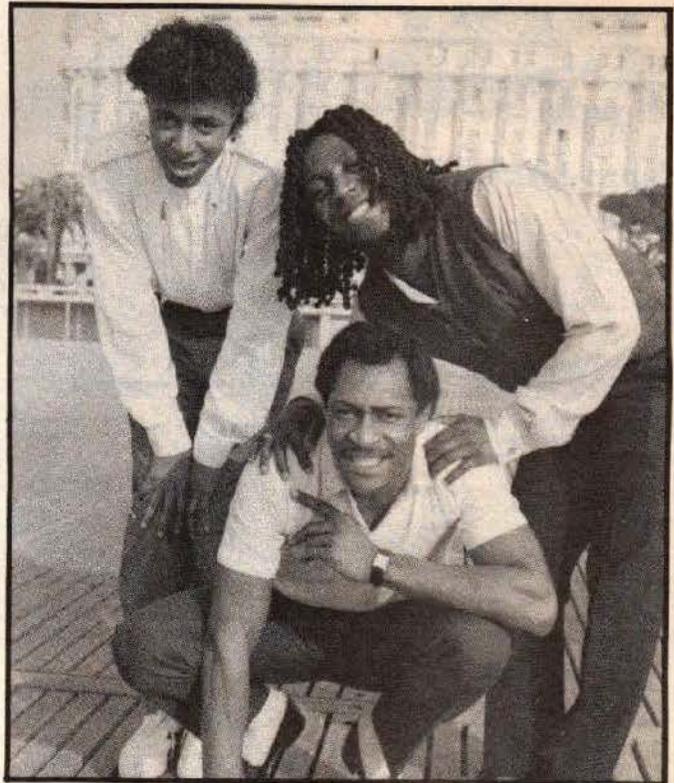
JAMES HAMILTON
at the controls

ODDS 'N' BODS

DAVID JOSEPH, thanks to moody white labels, has overnight become London's biggest disco seller — and was even used as musical accompaniment for Jackie Genova's aerobic dancing session on TV-AM's Saturday 'Good Morning Britain'! . . . David PA's at Mayfair's Gullivers this Saturday (12), where your own James Hamilton starts reviving class soul oldies in the downstairs room every Friday . . . Streetwave's version of the Band AKA II will just be the vocal version as already available, flipped by the instrumental but seguing at the end into 'Grace' — what a wasted opportunity . . . Sunfire 'Young Free & Single'/'Step In The Light' will be on UK 12in soon . . . Chris Hill has talked Atlantic into editing together both parts of Beginning Of The End 'Funky Nassau' for 12in . . . Jerry Knight 'She's Got To Be (A Dancer)'/Fire' is now on US 12in (A&M SP-12056), but 'I'm Down For That' has come through here as his LP's monster . . . Cloud has been snapped up by Silvertown from its original Rygel label . . . RCA seems to have the revived

DISCOS

Laurie label here, so can Jazzy Dee be far from UK release? . . . Chi-Lites (including Eugene Record) are now on Larc, which looks like joining HighRise, HCRC and Beverly Glen Music among the new breed of consistent US soul labels . . . Morgan Khan, with an independent air, has let Orin Cozier leave Streetwave to form his own video firm — incidentally, 'Street Sounds — Edition 2' is "as advertised on TV" (several spots during 'The Tube') . . . Edgbaston Faces' Alan 'Gibbo' Gibson has joined the Bacchus DJ team to take over at Oslo's Leopard from Alan James Jewell, who in turn writes from his own new Bangkok Oriental Hotel's Diannas residency that the temperature's 95 degrees and he's got everyone in the club-dancing on the speakers, bar and even amp rack! . . . Davy D is rumoured to be scratching for real after his UK visit! . . . Robbie Vincent's Saturday lunchtime Radio London's soul show could well become even more influential in the imminent future . . . The Gap Band, like bespangled ANZAC refugees from Gallipoli, had sound problems at Hammersmith but were especially good on slower material — and couldn't tempt Michael Jackson from his heavily disguised position amidst the audience! . . . Mayfair's Gullivers, full anyway, then got bursting when the entire apres gig Total Experience crowd crammed into the club, making some people so excited that even Lenny Henry was being asked for autographs! . . . John 'Nick' Osborne's Tuesday jazz-funk sessions at Ilford's Room At The Top next week (15) start a season of appearances by Jeff Young alternating with Steve Walsh . . . Greg Edwards & Froggy celebrate Valentine's night on Monday (14) at Epping Forest Country Club near Abridge . . . Chris Paul & George Alexander have Valentine's a day late on Tuesday (15) at South Harrow Bogarts, then on Wednesday (16) start fusion funking Southall Barbarellas weekly . . . Steve



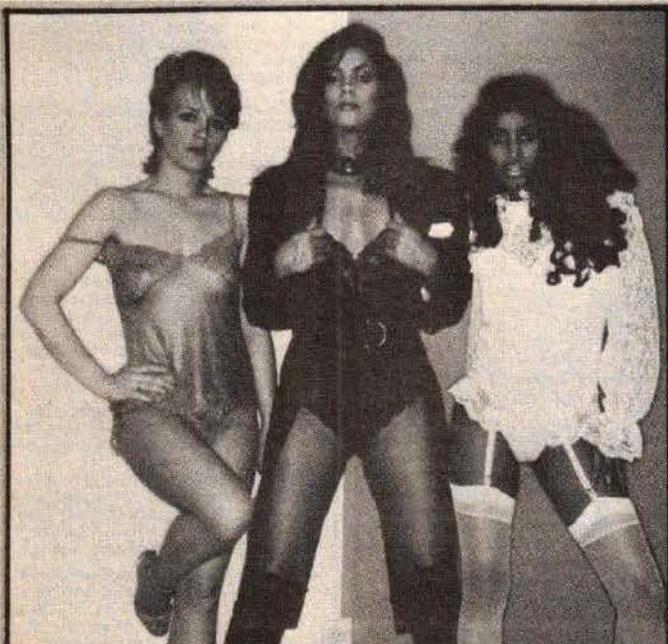
IMAGINATION: 'Changes' (US MCA-13962) Dynamic 112bpm 12in remix with an excellent new extended intro full of fresh teasing impact, plus a previously unavailable instrumental flip in similarly new format.

Jackson lets in ladies for free before 11pm at Soho Whisky A Go Go's Friday funk club . . . Simon Scott (Mile End Benjys) infos that Sharon Redd's debut oldie, Front Page 'Love Insurance', is about on a bootleg . . . Adrian (Bournemouth Adams) vari-mixes Motion 'Don't Stop' and Sylvester 'Don't Stop' so nobody notices the difference . . . Rayners Lane's Record & Disco Centre is suddenly selling Stone's old 'Time' by the box load — wonder why? . . . Hot Chocolate have gone into motor racing, sponsoring a Van Deiman '83 Formula Ford driven by "most promising Tony Chambers" . . . Elaine Paige? — I thought 'Live From Her Majesty's' was meant to be a starring showcase exclusively for black ladies! . . . Mahogany is 109-108½-108-108½-108bpm, Ellis Hall Jr 0-32/64½bpm, The Biz instrumental 113-112½bpm, Walter Jackson 106½/53-107bpm, Cloud 121-119-121-119-121-119-119-119-124-123bpm, and Lionel Richie is 'Hill Street Blues'-ish! . . . Liverpool's Gary Allan says, "Gis a promo, go on, I can play that, give us one!" . . . DUB TIME!

BREAKERS

BUBBLING UNDER the Disco 85 are Smokey Robinson 'Touch The Sky' (US Tamla LP), Walter Jackson 'Touching In The Dark' (US Kelli-Arts 7in), Conversion 'Sweet Thing' (US Vanguard 12in), Funkacise Gang 'Funkacise' (US GRP 12in), Narada Michael Walden 'I'm Ready' (Atlantic 12in), Stevie Wonder 'Front Line' (Motown 12in), Sweet Ecstasy 'Pull Our Love Together' (Canadian Pegasus 12in), The Joneses 'Sugar Pie Guy' (US Mercury 12in), Instant Funk 'Smack Dab In The Middle'/'Who Took Away The Funk' (Dutch Rams Horn LP), Goodie 'You And I'/'Do Something' (Total Experience 12in), Jonzun Crew 'Space Is The Place' (US Tommy Boy 12in), Cloud 'Rico Rico'/'Steppin' Out (With You)' (Rygel 12in), Marlena Shaw 'More Room At The Top' (US South Bay 12in/LP), Captain Sky 'Don't Touch That Dial' (Philly World 12in), Aural Exciters 'Chinese Rap' (US

continued over



VANITY 6: their non-disco 'He's So Dull' has just been issued here on single but suddenly it's their LP 'Nasty Girl' which has belatedly started to take off 'on the heels of Dr Jekyll & Mr Hyde's 'The Challenge'?

Duran Duran

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DISCOS

from page 31

Top Flight 12in), Spencer Jones 'How High (Vibrant Garage Mix)', (Elite 12in), Lionel Richie 'You Are' (Motown 12in), Spandau Ballet 'Communicaiton' (Reformation 12in), The System 'Sweat' (US Mirage LP), Dwayne Omarr 'This Party's Jam Packed' (US Survivor 12in).

HOT VINYL

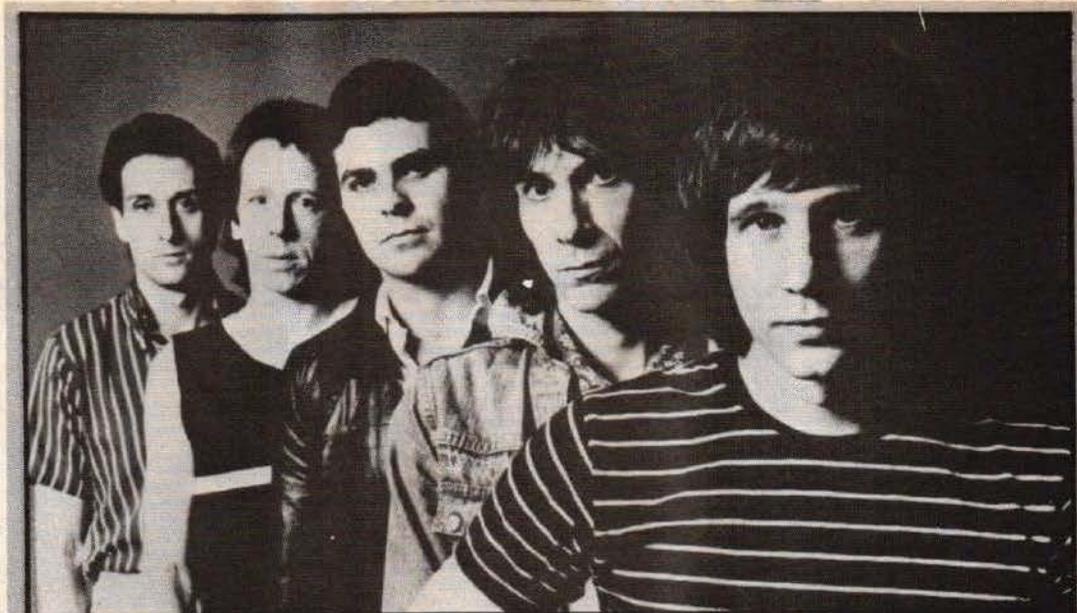
JOHNNY CHINGAS: 'Phone Home' (CBS A13-3121) Immediately monstrous on import though still sometimes tricky to slot in, this superior 'ET' tune starts atmospherically with nighttime sounds of the forest before jazzy synth and Timmy Thomas-type rhythm box weave a subtle 117½bpm 12in intensity through 'phone home' groans, soft vocal bursts and some acid guitar (instrumental flip). Once on radio it'll be a smash!

C-BRAND: 'Wired For Games' (US Spring SP D 408) Atmosphere laden gradually building great subtle jittery pushing 116-114½bpm 12in groove with clanking guitar and resonant tones behind eventual muttering and crooning fellows interspersed by Surf-type gibbering: the Astronauts synch out perfectly — but this is not itself electrophonic at all, and as if to emphasise the human involvement it's flipped not by an instrumental but by the soulfully doodling slow 89/44½bpm 'Plenty Of Love'. (Do not confuse with C-Bank!)

INNER LIFE: 'I Like It Like That' (US Salsoul SG 392) Shep Pettibone remixed tappingly introed long lead up with a little Latin piano amidst the beat to the exciting chix squawked 118-117bpm pounding boulder, on 3-track 12in with short and instrumental versions, likely to be big.

KASHIF: 'I Just Gotta Have You (Lover Turn Me On)' (US Arista CP 728) The review around which revolved so many of my remarks last week was somehow not printed! Anyway, Kashif in his own vocal debut comes across like a younger Luther Vandross doing his utmost not to sing the words of 'Love Come Down' to a spacious coolly burbling 117½bpm 12in backing track which sounds just as you'd expect, with everything under careful control and not a trace of stray emotion or unseemly sweat (instrumental flip).

GOLDIE ALEXANDER: 'Knocking Down Love' (Canadian CBS 12C5-4331) Good simple sax kicks off and punctuates the very soulful Mr Alexander's welcome return on a nicely uncluttered 120-121-121-122½bpm acappella



GREG KIHN BAND: 'Jeopardy' (US Beserkley 0-67932) Good forceful ominous 111bpm 12in chugger by the rock singer now in a Hall & Oates-ish blue-eyed bag, the more broken up semi-instrumental flip especially being useful for funk jocks — I slotted it (briefly) between Mahogany and Imagination's remix.

finished briskly loping 12in swayer (instrumental flip), with a strong flavour of the Band AKA.

THE SALSOUL ORCHESTRA: 'Ooh, I Love It (Love Break)' (US Salsoul SG 391) Vince Montana's 1975-recorded old track re-edited, arranged and mixed into three new versions on 12in so that it's almost a cross between 'Heavy Vibes' (same bass) and 'Mysteries Of The World' — but not as strong as either — the most usefully 'Heavy' being the 114-117-115-117-118-119-120bpm 'Love Break Version', while 'Love Break Groove' is a sleek basic 0-117-119-120-0bpm instrumental and the main 115-116-115-115-116-117 ('love break')-118-117-119-120bpm A-side still has now possibly too much of the dated chix.

RICHARD JON SMITH: 'Baby's Got Another' (US Jive VJ 12012) Daryl Payne co-prod/penned overly familiar sounding 115bpm 12in jolter with vocoder answering lines and morse code guitar, the much tighter sparser chippily electro 'Dub Version' being much better and the one to try, on 2-track flip alongside the pleasantly swaying Evelyn King-ish 111bpm 'This Is The Moment'

ANGELA BOFILL: 'Too Tough' (Arista ARIST 12515) Narada Michael Walden produced bass synth bumped, 118bpm 12in lurcher (instrumental flip) with lovely Angela's own distinctive voice squeezed into a routine Stacy Lattisau mould — tellingly, her LP's hottest cut is her own 'Is This A Dream'.

PEECH BOYS: 'Life Is Something Special' (Island 12WIP 6846) Erratically greeted on import (when it was as by New York Citi Peech Boys), this disjointedly starting hard to mix 110bpm 12in Larry Levan creation is very different from 'Don't Make Me Wait', building remorseless intensity through War-like tribal 'Roots' chanting over a throbbing non-electro-phonetic rhythm — the 'Special Edition' flip being less vocal and more subduedly electronic.

MAURICE MASSIAH: '50/50 Love' (LP 'Seventh Heaven' Canadian Quality RFC QRF-1004) Brightly simple little synth lurching 116bpm jittery jolter growlingly souled with title chirruping chix over cliched chord changes, getting revivalist attention — it was certainly buried in an otherwise undistinguished set, although also getting some evident play are the semi-slow 109-107bpm 'How Long', 108bpm 'One Night' and 101-102bpm title track.

TANIA MARIA: 'Lost In Amazonia' (LP 'Come With Me' US Concord Jazz Picante CJP-200) Good predictably specialist keyboards and scattering Latin jazz set with frantic flying rhythms and sultry slow sambas aplenty, though for more general use the really beautiful sinuously nagging 95-94-95-97bpm title track jogger should not be overlooked and is highly recommended, while this bass snapped jaunty 115-119-0-121-120bpm skipper is the most accessible of the jazzers.

GOODIE: 'You And I' (Total Experience TEX 003) Robert 'Goodie' Whitfield is launched here on 4-track 12in smoocher dominated by this lovely Lowrellish gently undulating 81bpm smoocher with delicate guitar and lots of soul, other cuts being the extremely exciting but largely ignored fast smacking 129(intro)-131-133bpm 'Do Something', similar though messier 130bpm 'Does Anyone Know Where The Party Is?', and amusingly oddball Johnny Cash impersonating slow 57/114bpm 'Country Rap'.

LORITA GRAHAME: 'Young Free And Single' (Intense INTO06) Usefully good slightly lovers rock easy paced slinky 92bpm 12in adaptation (including a sex change!) of the soulful Sunfire slowie, with an instrumental flip worth equal if not even more attention.

RAY PARKER JNR: 'Bad Boy' (Arista ARIST 12512) New unspectacular mellow 119bpm swinging strutter on 3-track 12in with the old (originally Raydio credited) 85bpm 'You Can't Change That' and — still his most potent dancer — the great bass driven 114bpm instrumental 'For Those Who Like To Groove'.

KEY OF DREAMS: 'Africa (Dub Mix)' (Baby 312, via PRT) Toto's US chart-topper in a vocodered and somewhat phonetically sung alternative 0-96bpm 12in treatment from Italy, getting some gay play.

UNLIMITED TOUCH: 'Yes, We're Ready!' LP (US Prelude PRL 14108) Rather routine datedly cliched set by the chix-led group, the straightforward 116(start)-118-119-118bpm 'Good Lovin'' and 116-117bpm 'No One Can Love Me (Quite The Way) You Do' being the best of the unadventurous smackers while the 131bpm title track's 130bpm 'Reprise' is swamped in undanceable synth. Secret Weapon's new set on Prelude is very ordinary too, disappointingly for the label.

VARIOUS: 'Survival . . . Mind & Matter' LP (Survival SUR LP 002) The 'Megamix side of this strictly futurist electro set is a neatly segued medley of Play's 140bpm 'Chasing The Sun', Richard Bone's 131bpm 'The Quantum Hop', Drinking Electricity's 138bpm 'Breakout and Do It's 129bpm 'Do It' — Bone's Yazoo-ish contribution, with some of those 'Buffalo Gals' clucking effects, evidently has been much used by 'break' dancers in the Bronx and certainly sounds useful now.

VARIOUS: 'High Fashion Dance Music' LP (Dutch High Fashion/Dureco Benelux 88.056) 'Non stop dance remix' side-long mixed medleys, one of good funk disco (including Raw Silk) comprising material about last summer, the other similarly of gay disco, both very crisply put together by Ben Liebrand.

RODWAY: 'Don't Stop Trying' (US Millennium YD-13112) English accented chap singing a synth burbled Human League-ish jolly 123bpm 12in pop-gay canterer, co-penned by New York mobile DJ Norman Dolph who also co-wrote Reunion's tongue-twisting 'Life Is A Rock (But The Radio Rolled Me)' in '74

CRASH CREW: 'Breaking Bells' (US Sugarhill SH-595) Subtitled '(Take Me To The Mardi Gras)' and the entire thing credited to Paul Simon as composer/publisher, though even he would be hard pressed to recognise his own tune, this staccato choppily jerking 100bpm 12in vocal interplay rapper owes nothing to the original words.

BOHANNON: 'Make Your Body Move' (US Compleat/Phase II CPD-210) Dull monotonous c115bpm 12in chunderer with none of his usual rhythmicity.

ARLENE DUNCAN: 'I Wanna Groove' (Proto ENAT 101) Synth pulsed dated dull 127bpm 12in thudder from Canada, like 'Ring My Bell' meets 'I Feel Love'.

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DISCOS


The pace makers

YARBROUGH AND PEOPLES: this thing is bigger than both of us

THE DANCE Doctor's diagnosis of Yarbrough and Peoples and Robert "Goodie" Whitfield — in the shadow of the Gap Band, but still catching the sum of a Total Experience.

The Gaps still lead the field, but as the Total Experience revue hit London, the buzz around the label was loud enough to promise that the next two acts in line are going to get swept along on the success wave.

The label has been in existence less than a year in America and now storms Britain with hot releases from all three bands. The label's supreme Lonnie Simmons stresses what a family concern the whole business is.

Simmons, the little-man-makes-big from Texas, is building an empire that began with nightclubs, grew with a production company, blossomed with a record company

and now looks like exploding into films as well.

Currently he's doing something about Yarbrough and Peoples, back on the floor with 'Heartbeats', a sound that the label has termed "smooth wave" which brings the couple to their warmest temperature since 1981's 'Don't Stop The Music'.

Once again the ties are endless: Cavin (pronounced Cave-in — really) Yarbrough is a childhood chum of Robert "Goodie" Whitfield, the Gaps and Goodie both show up in the 'Heartbeats' video, and Gapper Robert Wilson will help to produce Y&P's summer album. Cavin's own relationship with Alisa Peoples goes way back too. At the ages of six and four respectively they shared the same piano teacher, then progressed to the same church choir. Then that big bad thing called "the outside world" sent them their separate ways and it was some years before

the partnership came together again, and stronger than before.

"We played in nightclubs in Dallas," says Cavin, "and when we came in there would be two people in the audience. At the end, there was no room to stand."

One of those nights, the Gap Band happened to be among those faces in the crowd, playing talent scout, and they went right back and told Lonnie Simmons, their manager and producer, what they'd seen. Result: record deal and, e'er long, 'Don't Stop The Music', of which the pair are still proud.

IN TERMS of songwriting, Cavin and Alisa are bound tight. "When you listen to our lyrics you know all about our lives," says Ms. Peoples. Mr. Yarbrough adds: "It's so that other people can go through what we go through. We don't believe in writing things like 'Your love makes me shine like a light bulb', 'cos it's not really true."

Speaking of songwriting, Cavin's been penning with his old buddy, Goodie (do I make a good linkman?). He's the unknown quantity of the package, here in a kind of showcase role, but with, we're promised, a true comedian's persona and an unusual show.

The nickname? "Well, that was the Gap (they all call them 'The Gap'), they were always calling me 'good', and it just became 'Goodie'."

So that's what's been going down in Texas these last years and it doesn't stop there: Simmons has also signed Switch, the ex-Motown band; Dupont, a new Prince-type singer; and even vocal stylists the Dramatics. Given the chance, he says he'd sign Marvin Gaye and Mick Jagger too and I wouldn't put it past him. At last — something on your TV from Dallas you can really watch.

PAUL SEXTON



A Kiss in the dreamhouse

KISSING THE PINK: the naked truth

TAKE A bow Mrs Whitecross. Without you Kissing The Pink — who are poised on the edge of stardom with their single 'The Last Film' — might never have made it.

Mrs Whitecross introduced her little boy Nick to the rest of the band while she was working at a music college in London. She also heard that Charlie Gillett, the man who brought us Dire Straits, was on the lookout for new talent.

Five members of the six piece band came down from Glasgow College of Music to attend a course in London, but they happily admit that they weren't very good students.

"We all seem to have finished pretty near the bottom," says Peter Barnett, the bass player. "But our training did have its benefits. Because we'd studied music we didn't have to write songs in the standard way with verse-chorus-verse-chorus."

Meanwhile Nick was at university in Mexico studying something called International Relations. He's also been

research assistant to a leading MP.

"I didn't fit in though," he says. "I just couldn't stand all that kind of political ambition and bigotry. Music's always been in my life. I was a bedroom guitarist and it started from there. At college I used to play South American top 40 hits like 'I Will Survive' and 'Bad Girl.' It was a lot of fun."

Nick came home to settle down and Kissing The Pink were born in a basement when Nick played with John Kingsley-Hall the keyboard player. Kissing The Pink's first singles 'Don't Hide In The Shadows', 'Watching Their Eyes' and 'Mr Blunt' failed to chart highly, but '83 looks like being their year.

"You have a kind of vision which you want to put into words," says Nick. "Watching Their Eyes" was all about the scenes you can witness on television. You know, starving people in Biafra, that kind of thing. You watch it and you might sympathise, but what do people actually do about it?

"The Last Film" is about a soldier watching a fifties film, in

a tent. It's the last thing he ever sees before going off to battle and he watches false images of what life is like.

"The rise of dictatorships is fascinating but horrible, the fact that one person can be followed by so many others, especially the young. Take the Hitler Youth.

"I'm pretty happy with the world today, but I think life should be about discovering your options. For instance I could have been an executive trainee in an oil company but I didn't want to be that kind of person.

"I think one of the problems with unemployment is that people are looking at jobs in a traditional way. They're not developing their personalities to think of new ideas."

OKAY, ENOUGH of this. Why are you called Kissing The Pink?

"It came from a snooker match, somebody said, 'And now he's kissing the pink'. We wanted the name to be ambiguous, so that anybody could put their interpretation on it.

"I hope the band is different

things to different people. All kinds of people come to see us, — we're not a clique."

"Yes, and we don't wear nice trousers all the time," says Peter. "But we are now thinking of wearing pink suits on stage. Really though, we just like clothes which are comfortable.

"When we got our advance from the record company we spent a fortune on clothes and haircuts but I don't think it made any difference to the way we feel," says John.

John wanted his naked bum to be featured on Kissing The Pink's debut album 'Naked' but nobody else thought it was a good idea.

"But it wasn't going to be just my bum," says John. "We would have had other pictures on the cover as well.

"The album is called 'Naked' because in a way we're laying ourselves open," says Stevie Cusack the drummer. "We're inviting people to evaluate our music, it's a bit like being prodded and probed."

Mrs Whitecross what have you started?

ROBIN SMITH

SOCKET TO 'EM



POLECATS: a band looking for a plug

A SERIES of strange rituals surround the Polecats. When the wacky North Londoners leave home and go on tour, they retreat into the familiar fun and games of childhood.

Singer Tim tells me about playtime. "We make up silly sayings, we've got to have a silly saying for each tour. When my dad gets out of the van we've got to go 'chocolate, chocolate, we want chocolate, chocolate, chocolate we want chocolate'. We also say things like 'the last one to touch that piece of green paper is a sissy.'"

"We like inventing different diseases for Boz. Thrombosis of the left leg is his latest. He had river blindness and sleeping sickness for a while, oh yeah and diphtheria.

"Actually Boz is a serious musician, except when he plays with us. When he plays his clarinet in his front room, he tapes fifteen minutes and then

replays it, so his mum thinks he's been playing for half an hour. His mum makes him practice for half hour a day."

It's been a long time since we've heard from the Polecats, their current single 'Make A Circuit With Me' being their first release for nearly a year.

Drummer Neil (the sensible one) tells me what's been going on.

"Basically over the last year we've been doing loads and loads of demos. The main reason why we haven't had a single out for ages, is that we've had lots of trouble finding a producer.

"We met lots of people but we couldn't get the man we wanted. We decided on Chris Hughes, but when our manager first rang him he said he'd be in Australia for six months. In the meantime we tried lots of different people, until we got him."

THE POLECATS are slowly moving away from their rockabilly roots to a more mainstream pop approach. They

were always the most colourful of the rockin' fraternity and now they're aiming to turn that glitter into gold-plated hit records.

Not that the Polecats have forgotten their past. Bassist Phil is less than happy with the 'Cats share of the rockabilly craze.

"When the big rockabilly thing came off, the Stray Cats came over here and totally ripped us off. We'd been playing the clubs for two years when they came over.

"They must have heard that rockabilly was a good gig in Britain and we were the front runners in making it what it was.

"They were a complete hype. They got the best press coverage, the first record deal."

BY THE time rockabilly had become a valued commodity the Polecats were ready to move on. Guitarist Boz explains.

"We'd been playing rockabilly since 1977 and were ready to move nearer to pop.

"When we were in the studio with Dave Edmunds he almost broke into tears when we brought a synthesiser in.

"By the time all that rockabilly thing had broken, we'd already moved on by a year and a half."

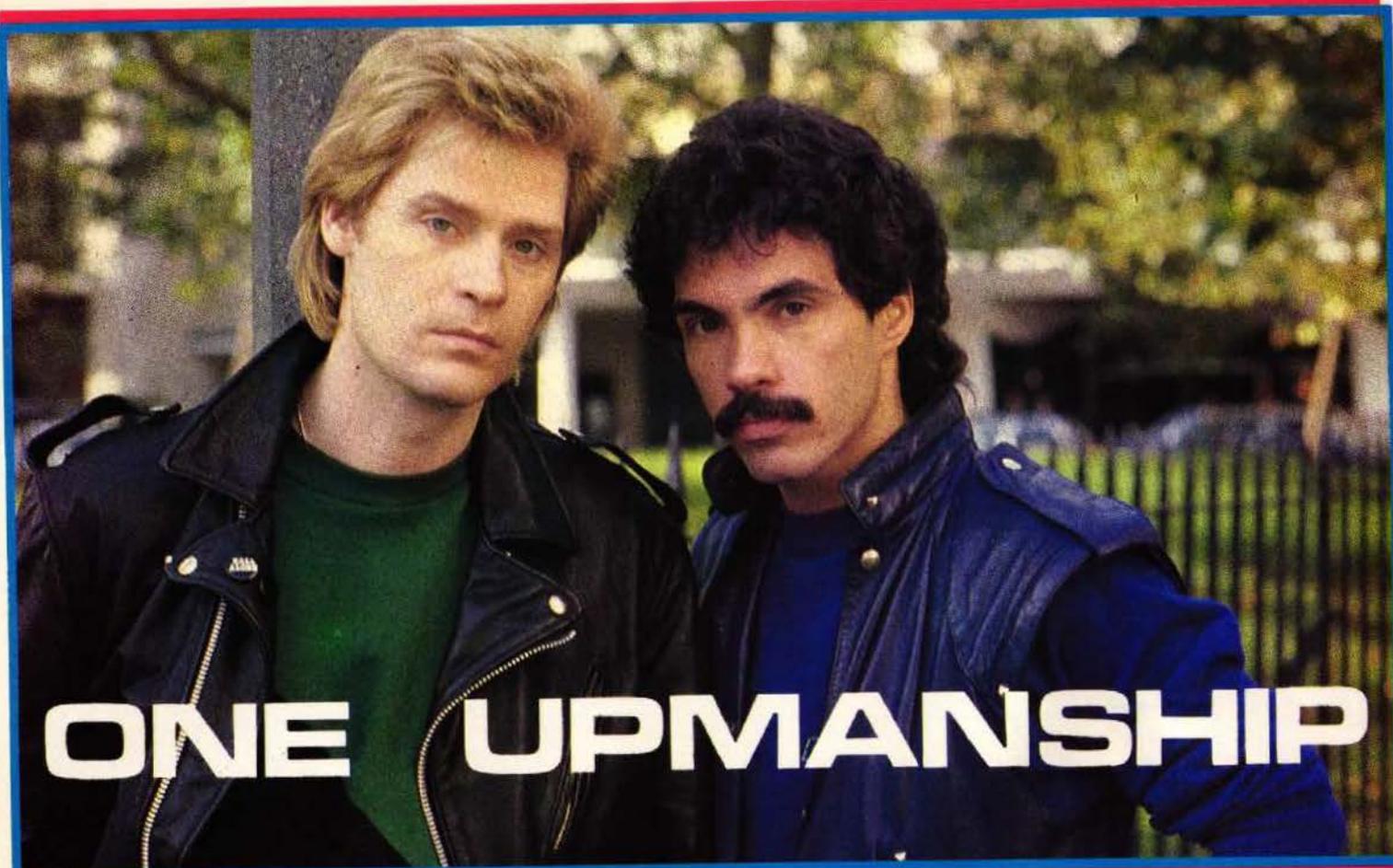
Enough of this serious stuff, Tim is jumping up and down trying to attract my attention. He wants to tell me about his passion for collecting toys and comics.

"I like Stretch Armstrong toys, but I haven't got one. I just like things like blow up dolls. I collect twenty first century toys."

Phil interjects: "He buried a Thunderbird Three on a secret mission in his back garden, it's worth about twenty pounds now."

When I leave, the Polecats are busy discussing the respective merits of creme eggs and Mars bars. Confectioners in Mill Hill be warned — the Polecats are back.

JIM REID



ONE UPMANSHIP

HALL AND OATES have taken up permanent residency in the world's Top Tens. The American duo have spent the last decade and more making albums and touring and now you'd think they'd get a break. Group of the Year in the US and Xmas Number One with 'Maneater' you'd think the boys had earned their cigars and rocking chairs. Instead, they're spending the next six months touring the halls and stadiums of America and Canada. Who said it was easy at the top?

John Oates takes a course in forward planning. "Our year begins in September — that's when we start recording. This year, we'll have two months off. I know exactly where I'll be every day for the next twelve months! It's like being in the army: you don't have to think about what you're doing, you just have to complete your schedule."

Hall and Oates are old hands at the stadium game; they know how to fill a hall. "These places require an exaggerated type of performance," John explains. "You have to be able to project yourself mentally and physically, your gestures have to be larger than life so that the people in the back see more than just a tiny figure..."

The songs on Hall and Oates' smash album 'H2O' are intimate portraits of life around the sheets. Oates' lyrics suggest that American courtship is more battlefield than bedroom and sex a dangerous game with the competitors more concerned with winning than

loving, and that the battlefield breeds monsters right out of 'Jaws,' criminals and maneaters out for what they can get. In the singles bars of America, one on one isn't always the safest place to be.

SONGS ABOUT the struggles of love have taken Hall and Oates out of the bedroom and into the stadiums. Since they moved from Philadelphia to New York in the early 70s, the two have gradually merged with the mainstream of American music. They grew up on a diet of soul and doo-wop and regret the passing of such regional music while happily filling the airwaves and stadiums that have replaced the old haunts. Proud of their roots, they know that the old days are gone. "Radio and the media in America aren't responsive to the local community," says John. "We used to have regional fads like the fads you have in England, a dance craze or a dress style, but now the radio programming means there's very little regional music..."

Darryl Hall doesn't miss Philadelphia anymore. "The things that I miss don't exist anymore. John and I grew up going to see the great Soul Revues. When I was a teenager, I played in house bands that backed soul stars like The Temptations and Smokey Robinson. Now we try and carry our history with us into the present like Springsteen does. Soul shows have a different sense of drama than rock gigs. Rock concerts now are very abstract and pompous. You have all those guitarists shouting about 'Rock And Roll' and striking all those poses with the guitar. They don't have much true

personality or flexibility. Soul depends on spontaneity and real call and response with the crowd. In those great soul shows, the performers would lose themselves and the audience would lose themselves through the performers. They were almost mystical experiences..."

Perhaps it's the memory of those 'mystical' experiences that keep Hall and Oates on the road. Surely they could stay successful in the recording studio and on video? "If you're in this for a long time, you have to play live," answers Darryl. "If you want people to have contact with you and feel they know you, you have to go out and show yourselves..."

HALL AND OATES are one of the few acts to get played on black and white stations in America and they're proud of it. "In the 70s, things got very polarized here. Now in the cities, things are coming together again. There's a radio name for the new music, 'urban contemporary,' the sound of the city. Black stations play a lot of white music, a lot of tunes from Britain, but the white stations are slow to respond. Only now are they beginning to play Michael Jackson. The ball is in white radio's court now. I hope the initiative comes from their side for a change..."

The success of 'H2O' would suggest that Hall and Oates are now more in touch with their American audience than ever before. They've had a long career — why have they suddenly peaked? "We've always been there," says John, "but we've never found our place before. Producers and musicians couldn't translate our

hearts in the studio. We never felt really confident in the studio.

Producers always have musicians they like to use and we'd agree to them in order not to stifle the producer. We were trying to let someone else be objective for us. Now we're subjective and we've found a purity in that. Before we were a group that hadn't proven itself musically so we had to have producers. Now we have our own permanent band and we're out on our own. And it works!"

Hall and Oates grew up in the same town in the same kind of way. They were friends before they played together and they're friends still. Their girlfriends are friends and they go over to each other's houses for dinner on the few nights of the year on which they're not working. Over the years, the two have merged their musical style into a seamless whole that has a dim memory of its soul beginnings and a trace of soul's early edge. More skilful than passionate, a great Hall and Oates single like 'I Can't Go For That' or 'One On One,' is a perfect example of 'adult contemporary,' MOR style. While the two remember their roots with fondness and lament the passing of soul, they feel that *their* time is now.

"I'm glad we didn't have a large success before," says Darryl. "We got a chance to work on our music. We spent years experimenting *out* of the public eye. If I'd thought five years ago of the kind of music I wanted to be making today, this would have been the style. I feel vindicated because what I like about us has turned out to be what other people like as well. We hit lucky all in one go!"

MARK COOPER

From rags to Richie

IF YOU fancy yourself as a big fight promoter, you're wasting your time trying to mix it between Lionel Richie and the remaining Commodores. There's no bad blood twixt the two.

New lead vocalist William 'Clyde' Orange must be getting used to fielding the kind of questions from troublemaking hacks which suggest that viewed head-on it seems Richie has taken some of the Commodores' audience with him.

"We always say that Richie's part of the Commodores, he's just doing his thing," he told me. "There's no friction at all, he had a zillion and one things to do, and we said 'Go get it, we'll still be here'. When we were doing the 'In The Pocket' album, he was working with Kenny Rogers, and I said 'Hey man, you got your hands full', and he said 'No, I can do it, I can do it,' and he was turning up two hours late.

"I was the first one to buy his album. I give it 85 or 90, I think 'Truly' is a great song. To hear him on the radio is like listening to myself."

No worries then that the



COMMODORES: meaning business

Commodores' "sound" will be hard to maintain? "I really don't worry about it, it was me sitting behind the console saying 'Sing it this way' in any case. A lot of the time he moved his mouth and I sang."

Before things get any more personal, let's move on to the current Commodores agenda, and there's plenty of it. Like a new single called 'Reach High', a European tour taking in London, Paris, Amsterdam and Munich, as well as albums and solo projects from every man-jack in the group.

Orange is no newcomer to the lead vocal chair — you already know his funky growl from 'Brick House' and there'll be further opportunity to get to know it better soon. "We're

starting on a new Commodores album when we get back, it should be here around June or July. I'm also working on a solo project, we're pushing for around October for that."

Trumpeter and ARP keyboardist William King comes in at this point with further news. "Milan (Williams, keyboards) has been working with Stella Parton, Dolly's sister. Thomas (McClary, guitar) is doing an album with Michael Henderson the 'Wide Receiver' man, and Ronald (La Pread, bass) is doing some work with A Taste Of Honey. Meanwhile, I'm getting ready to sponsor a tennis

tournament."

King could have become vastly rich that way himself for he's a mean racketeer, but he chose to get vastly rich this way instead. Anyway the William King Tennis Tournament happens this summer to raise funds for the American Heart Association and Children's Home.

"I'm also writing a book about how to get into showbiz, because people are always asking me, 'What can I do to get into the business?' I hope to have that finished by December. And I have a young man who's part of the Harlem Globetrotters, who's a very fine singer. He's a singer who just happens to be a basketball player. I'll be working with him."

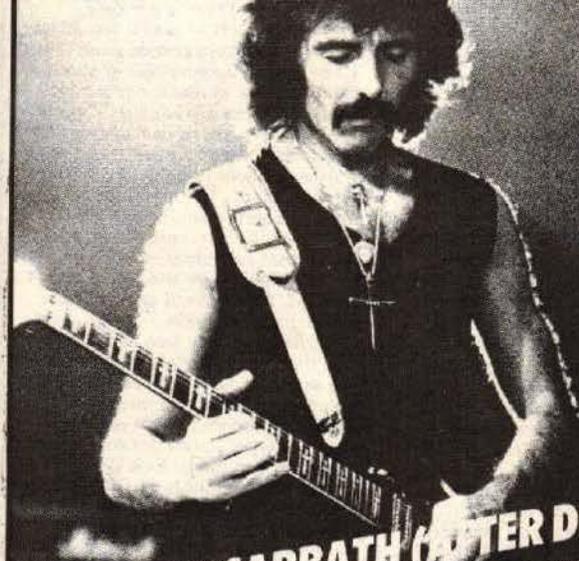
Couldn't accuse them of resting on their millions, could you? But with an estimated turnover of three million pounds this year and real estate coming out of their ears, they're businessmen who just happen to be singing stars.

"The original Commodores was set up just as a base, a spaceship," says William King. "You can go out from the spaceship to Mars and Venus and come back." That's the Commodores, the world's first singing spacemen.

Paul Sexton

NO. 35

KERRANG



**BLACK SABBATH (WITH DIO)!
EXCLUSIVE HAGAR INTERVIEW!
NEW MAIDEN DRUMMER!
SANTERS! UFO! SAGA!
JAGUAR!
OUT NOW!**



STONE: trying to roll

IT'S NOT that Carrere Records have taken their time releasing the Stone import smash 'Girl I Like The Way That You Move', but when it was issued in America, people were buying it on a wax cylinder.

And the multitude did hear this noise issuing forth from their radiograms, and being broadcast at their discotheques, and they did perform gyrations to this noise. And many generations later the Anglo-Saxons would be allowed to purchase this noise on a new-fangled vinyl disc.

As you can see from the thrilling snapshot, they're six-strong with a muscle-man in the front who clearly goes to the same aerobics class as Fat Larry. I'll lay you evens that's the one they call 'Mr Big Stuff' Darrell Craft, who like Large Larry is a drummer.

His partners, who hail from Mt Vernon in New York, are bass-twanging Daniel Terry, guitarist Ron Nembhard, keyboard kid Dan Howard, and Anvil Gilchrist. These four wrote the single and Gilchrist also plays the parts of producer and singer, whilst striking a note for femininity amid all this butchness is the band's female voice, Debra Hospie.

Stone's next single should be out in Britain well before the end of the next decade. Better order it now.

A LIFE IN THE DAY OF

Adrian Edmondson

LIFE HASN'T been normal for a long time. The past few weeks I've been getting up at 11.30, when we're filming I have to drag myself out of bed at six. If I'm at home on a non-working day, it's very boring. I get up, eat some Harvest Crunch, walk around the house then go back to bed.

Sometimes that might be interrupted by a phone call asking me to come and do a voice over. Quite often they ask for Vyvyan, the character I played in the *Young Ones*, which is quite odd. Anyway, it's nice to be able to go home and feel you've earned enough for the day.

If I'm filming, it's up at six. When I have to get up before nine, I'm very, very unpleasant until 10 o'clock. I just throw my clothes on and a car comes to pick me up 15 minutes later. I live about 10 minutes away from Rik, so we travel to the location together. It's usually an hour's drive up the A1, so we listen to the radio, swear.

The three main things on arrival are wardrobe, make-up and breakfast. Make-up is very pleasant; you just sit there while they pat your head. That is unless you have to wear a wig, and that is very, very unpleasant. The worst one I had to wear was a bald cap, and that was foul. It took an hour and a half to put on. It's made of plastic and once it's in position they paint acetate round the edge so it melts onto your head. Your head sweats under it and it becomes like a hot water bottle. If you pierced it, I'm sure a gallon of water would come spurting out. It's really sore getting it off, too.

Next, it's wardrobe and then breakfast... bacon, eggs, sausages, rolls. Being on location is awful, you just can't stop eating. You get three course meals for everything with the result you become really fat. Because we're such a sociable little team we make jokes over breakfast rather than talk about work. It's like playtime all day long.

We rehearse on location and then film. When you're radio miked it can be very unnerving, because you



ADRIAN EDMONDSON was born on January 24, 1957 in Bradford. One of four children, his father was a teacher, so they moved frequently whenever he changed jobs, living in Cyprus, Bahrain and Uganda. While studying drama at Manchester University, Adrian met his side-kick Rik Mayall and together they formed *Twentieth Century Coyote* in the hope of gaining Equity Cards. They failed in that respect, but it was the start of a fruitful partnership. After three years working and performing in Birmingham they decided to try their luck in London. They booked 13 dates in local halls, and a total of 38 people came to see them. Luckily, 10 of those were journalists, so they got loads of write ups, and this led to work at the *Comedy Store*, where they met four others who make up the *Comic Strip* team. They've just finished two TV series. *The Comic Strip* was shown on Channel Four and *The Young Ones* on BBC2. Adrian shares a house with three other friends in the London district of Dalston.

forget that other people can hear you, and you end up talking about them! You just hope they haven't heard. You never know if someone's ignoring you because they have heard you or simply because they really do dislike you.

We'll break for lunch and then carry on working into the evening. Sometimes it's not unusual for us to work from six in the morning until 10 at night. When we were filming the episode about the *Bad News* heavy metal group, we could only work until it got dark, but in other instances where daylight isn't important we can work until we're satisfied.

It's funny, it takes all that time to get your make-up on but at the end of the day we can get rid of it in 10 minutes flat. There's a luxury changing coach — well it would be luxury if only two people used it but 10 of us end up scrambling about taking off our clothes, ripping off wigs and furiously wiping off make-up. Then it's a race to find any cars which are heading back to London.

After a day's filming on the *Bad News* episode, I would then go back to London and watch the rushes of the previous day's work. I wrote that particular episode so I'd have to make sure that I got what I wanted. If not, we'd arrange to shoot that bit again.

Obviously when you're filming you try to follow the sequence of the story as closely as possible but sometimes it's not convenient. What is more important is the editing stage. If you get three pages of dialogue it might look like one scene but it might have 18 different camera shots. What you do is use one camera, but film the scene several times from one angle. For instance, if you see someone talking to each other, the replies are filmed about half an hour later.

We work about two weeks on each episode, and I suppose we do about three minutes footage a day. That sounds like nothing but it's actually quite a lot. You always overshoot; the first assembly of *Bad News* lasted 33 minutes which

wasn't too bad, we only had to lose three minutes. But the *Beat Generation* was over 55 minutes long and we had to cut over half of it.

When I go home I just go to the pub or watch the telly. I don't really have hobbies of any sort. It was quite nice when we were filming 'Five Go Mad In Dorset' and 'Beat Generation' because we rented a house in Devon together. We all get on surprisingly well.

On work days I go to bed about 11 o'clock. I really do need eight hours sleep. Sometimes I have insomnia, which must be some sort of anxiety and it usually manifests itself as a song going through my head over and over again.

When I am writing I'll stay at home and attempt to do some work. I have a desk in my bedroom and a table downstairs. I'm terrible at writing, I find it quite painful. The house is never clean enough when I start to write, so I run round tidying things away, putting off the evil moment when I have to do set down to work.

I was very pleased with myself the other day, I actually sat down and wrote lots of ideas. We're working on new ideas for the next series of the *Comic Strip* and we'll have a meeting at the end of this week to decide which ones we'll do. One idea I have is a spoof thriller, a take-off of Kim Philby or *Smiley's People*. I just get ideas from things I find funny. The hard bit is convincing everyone else of its merits.

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CHARTFILE

IN THE first 29 years of British singles charts only one of the 8,000 records to hit the charts included Africa in its title: that being Johnny Dankworth's 1961 top tinner 'African Waltz'. But the last few months have seen three records mentioning the dark continent making the chart. First came China Crisis' excellent 'African And White' and now, ascending the chart in harness, Toto's 'Africa' and Juluka's 'Scatterlings Of Africa'. As previously reported, Juluka's offering is Britain's first Africa-shaped disc. Toto's single has already been released in that format in America and next week hits the shops here in a similar, but very limited, edition.

Continuing the continental theme, the current singles chart includes the Stranglers' 'European Female' whilst the album chart includes 'Asia' by the group of the same name. Bubbling under the singles chart are America, and top of the same chart are Man At Work with 'Down Under', an obvious reference to Australia, the largest single constituent of the continent of Oceania. The chart also includes four singles with 'world' in their titles: Dionne Warwick's 'All The Love In The World' and the second, third and fourth hits by The Jam, namely 'All Around The World', 'The Modern World' and 'News Of The World'.

Returning to Toto, the multi-talented American group have reached the high point of their career to date. 'Africa' is



STRANGLERS: a saucy Continental theme

firmly ensconced at the top of the US charts and is their biggest British hit since the introductory 'Hold The Line'. The group have also, collectively and individually, picked up nine Grammy nominations — more than any previously unfeted act. Hot favourites for R&B song of the year is George Benson's 'Turn Your Love Around', co-written by Toto's Steve Lukather. Last year, as every year, the group's members spread their skills over a wide range of other artists' albums. A conservative estimate of the number of LPs the six-man group have played on is 900! The diversity of their sessionwork can be seen from drummer Jeff Porcaro's 1978 engagements which included bashing the skins on albums by Boz Scaggs, Andrea Crouch (a gospel singer), Leo Sayer, the Pointer Sisters, Daryl Hall & John Oates and Barbra Streisand. With the exception of Sky, whose bassist Herbie Flowers has played on 500 hit singles and a comparable number of albums and whose other members are also active sessioners, Toto have probably contributed their skills to more albums than any other group.

JOHAN WILLIAMS is the latest name to join a list which also includes those of Karen Young, Sylvia, Kenny and Kokomo. The link is simply that two acts of each name have seen chart action.

The two Karen Youngs are very different creatures. In 1969 a British balladeer of that name made her one and only chart appearance with the sickly 'Nobody's Child'. Exactly nine years later a brash, American disco singer trading under the same name also hit the chart with a record called 'Hot Shot'. Kokomo is another name which has carried two very diverse talents into the charts. The first was an American instrumentalist who charted with 'Asia Minor' in 1961. 21 years later an equally popular British blue-eyed soul combo, formed from the remnants of Arrival, made their chart debut with 'A Little Bit Further Away'.

Rather more complicated was the saga of Kenny. The original Kenny was a figure of the fertile imaginations of the top songwriting team of Bill Martin and Phil Coulter. It's the falsetto of

Irishman Martin that can be heard on the first two Kenny hits, 'Heart Of Stone' and 'Give It To Me Now'. Martin and Coulter realised that a group of good-looking youngsters could do more to generate sales of Kenny records than a more mature, less pretty songwriter-turned-artist so they recruited a bunch of teenagers and Kenny had four more hits.

The frivolous image conveyed by the Kennys is in direct contrast with the highly serious musicians who share the name John Williams. The first to chart was the shy, bespectacled Australian guitar maestro whose interpretation of 'Cavatina' was a top 20 hit in 1979. A few weeks ago his American namesake reaped the rewards of working with Steven Spielberg, having a hit single and album with music from the motion picture 'ET (The Extra-Terrestrial)'. This John Williams is the indisputed king of movie themes, having written the music for several blockbusters, including 'Star Wars' and 'Superman', in recent years.

Potentially the most confusing chart name is that of Sylvia. In 1973 US soul veteran Sylvia (Robinson), now Sugar Hill supreme, breathed her way to number 14 with the sensual 'Pillow Talk'. Exactly one year later Sweden's Sylvia — surname Vroithammar — reached number four with the wretched 'Y Viva Espana'. Now two more Sylvias are threatening the chart. The first is the Stiff recording artiste who, along with her Sapphires, has produced a couple of 'wall of sound' singles that even Phil Spector would be proud of. The final Sylvia — Sylvia Kirby Allen according to her birth certificate — is currently America's top-ranked female country singer on the strength of four straight number ones on the specialist chart. The latest of these, 'Nobody', has been hovering just outside the Gallup chart for a couple of weeks.

ALAN JONES



Have you got what it takes to win a £5 album token?

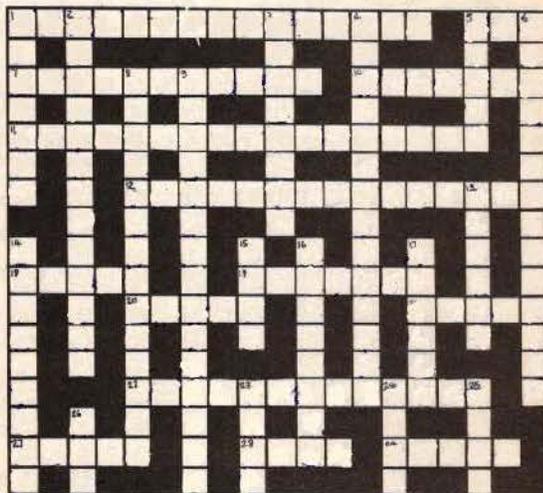
DOWN

- 1 All this just for a photograph (7)
- 2 Number one for Paul and Stevie (5,3,5)
- 3 OMD hit (5,3)
- 4 Rod Stewart hit from LP of same name (7,2,5)
- 5 Is this the sound of 'Feline?' (5)
- 6 Vangelis film score (8,2,4)
- 8 New York performance artist (6,8)
- 9 Eddy won't get on the floor (1,4,5,5)
- 13 Laura Branigan's girl (6)
- 14 Tearful Blue Zoo hit (3,3,3)
- 15 They keep swinging (4)
- 16 & 29 across No movement from Ultravox (3,5,5)
- 17 The Ballet found themselves Bound (6)
- 23 Village People number one (1,1,1,1)
- 24 Rumours follow up (4)
- 25 Steeleye Span found themselves Below the (4)
- 26 Group with The Look Of Love (1,1,1)

ACROSS

- 1 Marc's description of home (5,3,5,2)
- 5 Rainwear for Mick Fleetwood (3)
- 7 The Coconuts informer (5,6)
- 10 Destroy All Monsters vocalist (7)
- 11 Dylan song that was a 1965 hit for Manfred Mann (2,3,5,2,2,3)
- 12 Phil Collins could feel something (2,3,3,7)
- 18 Stranglers bird (5)
- 19 Yazoo smash (4,3)
- 20 The Juniors leader (1)
- 21 Madness label (5)
- 22 They go with Super Creeps (5,8)
- 27 Gibb or Hood (5)
- 28 Recent Zeppelin release (4)
- 29 See 16 down

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



LAST WEEK'S CROSSWORD ANSWERS

ACROSS: 1 Thriller, 4 Spirits, 9 Eastworld, 11 Korgis, 12 Alice, 13 Annie, 15 Shut Up, 16 Riot City, 18 Marty Wilde, 20 Nash, 21 Eat To The Beat, 24 Night Porter, 25 Why, 27 Generation X, 30 Snakes n Ladders.

DOWN: 1 Maverick Years, 2 Russian Roulette, 3 Euroman Cometh, 5 Pinkees, 6 Reproduction, 7 Toni, 8 Edwin Starr, 10 When You're Young, 14 Cured, 17 My Sharona, 19 Echo, 22 Both Ends, 23 Geno, 26 Heat, 28 Tide, 29 Men.

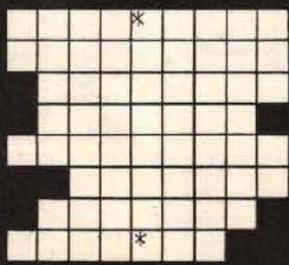
LAST WEEK'S POP-A-GRAM ANSWERS

Renato, Friends, Wings, The Blues, Ultravox, Generals, A Letter, Bob Dylan.
 DOWN: New Breed

LAST WEEK'S WINNER: Barry Spencer, 59 Townhouse Road, Nelson, Lancs.

POP-A-GRAM

SOLVE THE eight cryptic clues and write the answers across the puzzle so that the starred down column reveals some mad living quarters. Remember the clues aren't in the correct order. You have to decide what the right order is. Good old daddy Rea was quite transformed by the Kid (4,4). A well shaken gin kiss cocktail would reveal what you're doin' in the pink (7). Shave your shin wig for a desire for a photo of seagulls (7). German art movement discovers that Ziggy's in the flat field (7). Beth ate in a right state of confusion when I confessed (3,4). A famous Chile poet once walked on the Moon (3,6). Get your squats out for Caroline (6,3). Mr Ron Mair is really a reflection of Phil Oakey (6,5).





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

AT LAST! I've got the solution to rid the long suffering music press of all these letters from people who like to see their views of Boy George's sex/hair/habits/underwear in print.

I'm starting a magazine entirely dedicated to this controversial subject, which will be entitled 'Wot A Load Of Crap', and everyone who contributes will be sent a copy so they can cut out their particular piece of literary genius, frame it and glue it to their granny for Christmas. Good eh?

It will be distributed absolutely free, with instructions on how to make it into a paper mache model of Chairman Mao, and as the pages are conveniently five inches wide and six feet long with perforations every four inches, it will come in handy if you run out of toilet paper.

Everyone is free to air their views (even Simon Tebbutt) and if that repulsive thing in fishnets, Kate from Haysi, wants to dictate her particular thoughts in a private interview with me, I'd have great pleasure in giving her her very own 'Shiner, Shiner'.

Unemployed person, Sheffield
 ● Youngsters get cynical so early these days. Just leave me to my Georgie doll complete with adjustable dreadlocks

I WOULD just like to say that if Ian McCulloch will insist on showing his nipples on Top Of The Pops I may be forced to lie in wait for him on his way home and attack him! He doesn't seem to realise the effect he has on us young girls... Or maybe he does.

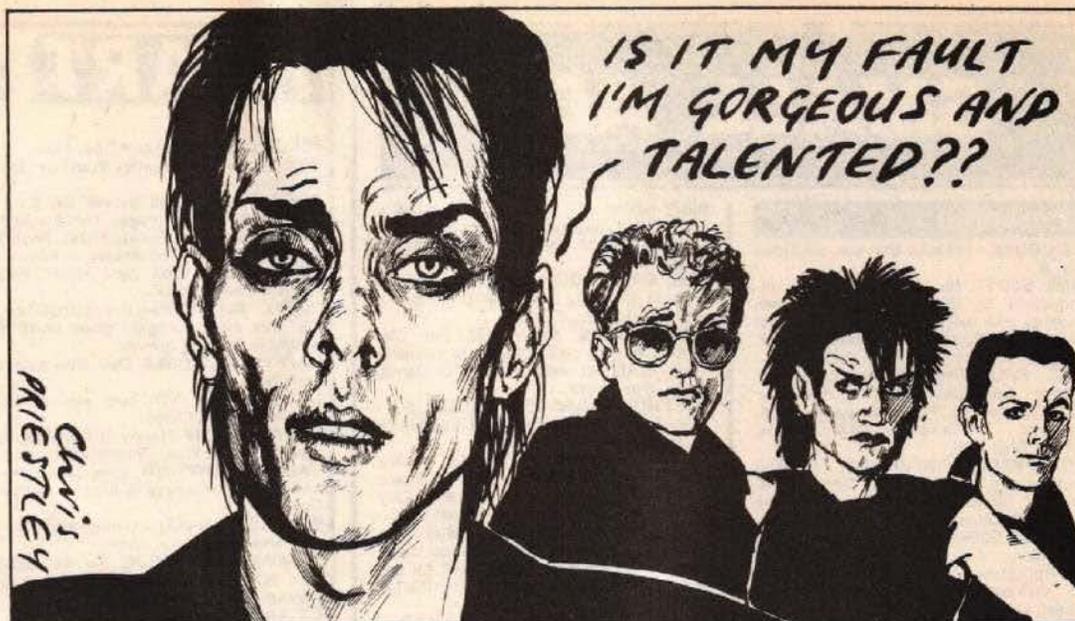
Marc, Sin City

● Eh? My Mum thought he was a young girl. And she should know...



Pic by Andre Csillag

GLEN: stud of the week



Hauswife's Choice

SEEING that Jim Reid had been granted the privilege of an interview with Bauhaus, I hoped that his would be an informative article on a talented and intriguing band.

No such luck! Reid fell into the same trap as countless journalists before him who have used interviews as a vehicle to give full vent to their own personal prejudice against the band, wasting precious column inches on an exercise in sarcasm.

Why is it that hack after played-out hack insists that Bauhaus must justify their right to exist when it's blatantly obvious that if the band are enjoying creating their music and a certain group of discerning people are getting genuine pleasure from listening to it, then that's justification enough!

LET'S FACE it, Haysi Fantayzee don't sell music they sell a cheap thrill and why RECORD MIRROR should devote two pages out of their meagre 44 to them is beyond me. I think you over-estimate the amount of crap the public can swallow.

Not satisfied at boring us with Kate's unlikely tales of her ancestors playing 'bones', like spoons, we also hear that "ET is just like Jesus" (an incredibly original concept showing her extreme lack of brain cells). I pity Robin Smith, surely there's an easier way to earn a living.

Anton Figg, Glasgow

● Yes, Robin's currently training Kate to qualify for a 'Chest The Job' special

WELL DONE, E. Tanner (15.1.83)! I began to think all your readers were happy with pictures of the Belle Stars, Abba, Bananarama all in revealing lace creations. At last a kindred spirit wanting some really sexy pictures of men in...leather!

I agree — we demand a weekly leather pin-up and I add a few to E. Tanner's list. Glen Hughes (Village People), David Essex (circa 'Silver Dream Machine'), John Travolta ('Grease') — need I go on? Oh yes, please some Midge Ure (with cap of course).

Come on Mailman, or we'll send the boys round.

A Saddlesoap, Sidcup, Kent

● Well strap me ol' stirrup — fetishism comes to RM at last!

LISTEN HERE Simon Tebbutt, who the hell do you think you are to go slagging Sting off for collecting a £4,000 royalty cheque? If you got the chance, you'd be there like a bloody shot, and I bet you wouldn't think twice about your fans the way Sting and the rest of the group do! Their fan club's really well run, and value for money, only £2.50 a year, and you get loads of stuff. Anyway, Sting's been paying for the keep of two kids in Africa for ages, and that means he's paid for everything they've wanted, so don't you start moaning.

He works bloody hard for his money, and he deserves everything he gets, apart from ludicrous comments from two bit journalists who'd be out drinking meths in Albert Square if it weren't for Eric Fuller's kind heart.

Mick Barrie, Stockport

● Rubbish! He'd be drinking meths in Berkeley Square

I WAS interested to read comments about the trees in Liverpool in the Jan 29 issue. Simon Hills has got his wires crossed somewhere. There are 13,000 dead elms in Liverpool, 8,000 of which have been removed. It is not true that the dead elms are left in the 'posh' areas and removed from the 'rough' places. RECORD MIRROR has wonderful photographs. Igor Poldarpou, Liverpool

● Which are printed on dead trees, ho ho...

I'm thankful to Jim for his concern that we might not be able to comprehend Bauhaus' lyrics — tell him not to worry! Part of the enjoyment is trying to divine the meaning of each song and/or applying whatever interpretation you want to it — and a Bauhaus track always gives you plenty to chew over!

Is it perhaps because they won't play the game to the accepted "music biz" rules that Reid and co. concentrate on superficial things like Murphy's face (albeit a devilishly beautiful one) instead of what really matters?

Nadine Box, Staffordshire

● One nil to you ... but Smurph could do with taking himself un peu less seriously, n'est-ce pas?

HOW PETTY can Top Of The Pop get, banning Wah! just because they used a different tape.

Still Wah! are being saved the ridicule of appearing on TOTP, 'cause it's getting more like 'Play School' every week, eg. Renee at Renato, Keith Harris, Malcolm McLaren etc..

It should have a warning sign saying 'for ten year olds and under I'd rather watch 'The Tube' any day.

Wah! fan, Bucks

● Counting underground carriages

HAVE YOU noticed a striking similarity between Mike Score and Batman, or at least the shape of their heads?

I'll explain. Mike goes home aft a busy day with his group, A Floc Of Seagulls. As he goes through the front door, he sees his Batma outfit. Worried about the crime in the world today, puny Mike turns into the caped crusader, his cran Skoda turns into the Batmobile, and off he goes, foiling crimes an saying lines like: "Crime does not pay" and "Take that punk!", before he goes home again, takes off the bat hood and discovers th his hair has been shaped into two horns on top of his head.

Fortunately for him, I was the first to see through his cunning disguise. So now you know — it's not just a silly hair style after al Dougal Frugal McDougall

● The secret behind Spiky Mike's style is doubtless that guava he rubs into his scalp

7 March 1983

TEST OUR PRICE RECORDS LATEST OUR PRICE RECORDS LATEST OUR PRICE RECORDS LATEST OUR PRICE RECORDS LATEST OUR PRICE RECORDS

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CHARING CROSS ROAD WC2
CHEAPSIDE EC2
COVENTRY STREET W1
EALING BROADWAY CENTRE W5
EDGWARE ROAD W2
FINCHLEY ROAD NW3
FLEET STREET EC4
HIGH HOLBORN WC1
KENSINGTON HIGH STREET W8
KINGS ROAD SW3
LEWISHAM RIVERDALE CENTRE SE13
LONDON WALL EC2
LUDGATE HILL EC4
OXFORD STREET W1
PUTNEY SW15
QUEENSWAY W2
SHAFTESBURY AVENUE W1
SOUTHGATE N14
TOTTENHAM COURT ROAD W1
UPTON PARK E13
VICTORIA STREET SW1
YORK ROAD WATERLOO SE1
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