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Weller 45, solo plans

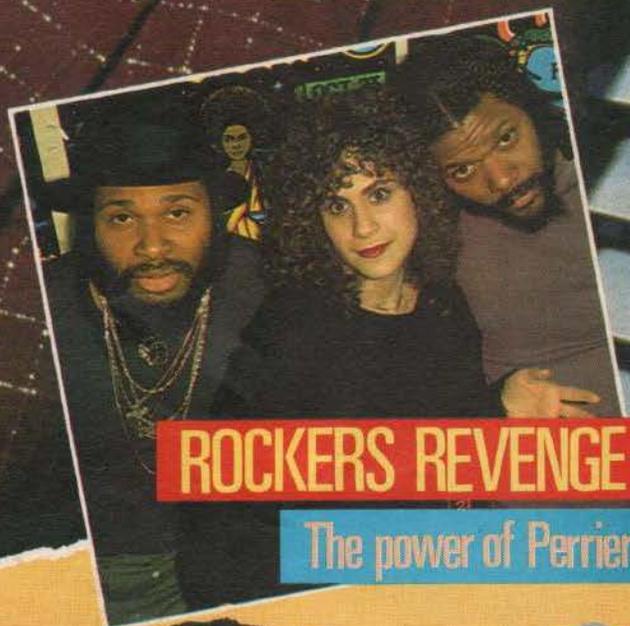
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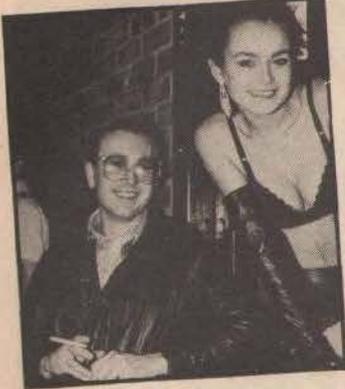
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ICEHOUSE'S IVA DAVIES: "Men At Work? Never heard of 'em"

ROCKERS REVENGE pic by Adrian Boot



# PRIVATE FILES



## Our man about town: SIMON TEBBUTT

**M**Y DEARS, what a mess my living room is becoming these days. Crochet work, macrame — and that little tapestry of two cart horses ploughing a pastoral Dorset field I'm doing for the editor — are all cast aside in gay abandon as I drag out the little black number I got for a snip at Jaeger's January sale and rush off blindly into the night in search of stories, excitement and a free drink.

First stop the silly **Rock 'n' Pop Awards**, full of daft little pop stars patting each other on the back and elderly Radio One DJs making fools of themselves. First prize this year goes to **Tommy Vance** — the man who recently underwent an upside down face lift — for his mega booboo when doing the voice over for **Midge Ure's** dramatic descent

down the sweeping staircase. Apparently our Midge formed a group called **Visage** two years ago but he didn't like the name so he changed it to **Ultravox!** I give up. Or maybe it's just that little Tom has got a very subtle sense of humour.

Even more horrors at the star-studded soak up. Two dancers virtually conceiving a third on the back of a motor bike while the new slimline **Kim Wilde** croaked 'View From A Bridge'. Poor **Kid Jensen** didn't know where to look first!

But the night wasn't a complete disaster, thanks to **Mari Wilson's** constant digs at **Duran Duran** and the raucous boozy cheers from the **Culture Club** table every time someone else won a prize...

With **ET** flown home — until the sequel anyway — director **Steven Spielberg** has been scouring the earth for unusual beings and sundry weirdos for a new movie project. Latest contender is the very strange **Michael Jackson**. How on earth is he going to get into the silly little suit with his lovely long legs?...

Book up your summer holidays for June if you know what's good for you. Those grossly overrated self publicists **Police** — still lounging around in dreary old **Monserrat** making an album or something — are planning to tour dear old **Blighty** around that time of year. I'm packing my bucket and spade now...

● **Fun boys about town** **Talk Talk** have apparently ditched their keyboard player **Simon** and are now said to be working with an ivory tinkler who played with **Big Macca** in better times...

It must be hard being a pop star these days. My heart bleeds this week for **Yazoo**. Poor **Aif**'s looking a little strained and is planning an alternative band to occupy her non-Yazoo moments this year. And **Vince**, who left **Depeche Mode**, you will remember, because he hated the pop lifestyle, is currently



Pic by Joe Shutter

## Duel controls

'THIS TOWN ain't big enough for the both of us.' **Gunslinger** **Marvin Kemp**, assisted by partners **Jake Keeble** and **Gary 'Two-Gun' Kemp**, warn **Buffalo Gal** **Sarah-Jane Belle Star** about the dangers of rustling on their patch — the cocktail bar of the **Palace**...

locked away in his **Basildon** flat and refusing all visitors. He's also just purchased a £70,000 pad in **Surrey**, so it looks like an ongoing **Howard Hughes** situation could be on the cards. Words similar to 'Yazoo to split' are being whispered in dark corners...

And premier hit 'n' run one nighter the **Circus Club**, hosted by **Richard Law**, **Solomon** and **Jeremy Fantayzee**, sets up shop at the **Cromwellian Inn** in **Kensington** on **February 28**...

While the statue of **John Lennon** in **Los Angeles** is coming down — the city fathers think he was an undesirable character — pressure is mounting in **Liverpool** for a monument to — wait for it — **Pete Wylie** and **Echo And The Bunnymen**. Locals argue that these scousers have never deserted their roots and, just as soon as they are famous, somebody should hack out their horrible features in stone and plonk them in the town square. As if the populace haven't got enough problems as it is — imagine that lot gawping down at you every week as you stagger off to the dole queue...

● **Reasons for leaving the cossetted safety of London** become fewer every day. Those of you brave enough to venture out as far as **Basildon** in **Essex** will at least find some civilisation every other **Monday** at the town's **New Yorker** pub where the **Garage club** will be raising the tone of the neighbourhood...

Down to **Legends** for a lunch time nosh and quick 17 pints with **Lisa Stansfield** who, although you've never heard of her, has got a telly series coming up soon and a single out that's called 'The Only Way'.

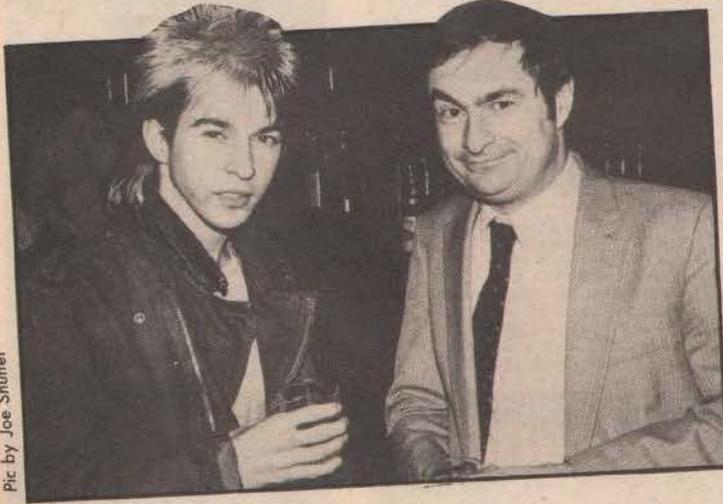
Serious man about town **Paul Weller** is spotted slurping orange juice for his complexion, but still refuses to have any photos taken...

After **Coronation Street** what else is there to do on **Wednesday** evening but rip up a few old clothes, take some monkey glands and wind off down to the **Batcave**.

People I stumble on and spill drinks over this week include almost the entire **Some Bizzare** contingent of fellow **Mambas** **Marc Almond** and **Anne Hogan**, **The The's** **Matt Johnson**, **Soft Cell** designer **Huw Feather**, **Stevo** plus the lovely and legendary **Jane, Rusty Egan** and **Zeke** from **Orange Juice**...

Dastardly deeds up in **Birmingham**. **Duran Duran** fans should expect a little confusion over the next few weeks as the **Tracey and Debby** heartthrobs' office was broken into over the weekend...

On yer bike... **Publicity seeking Norman Tebbit** thinkalike, **Toyah Wil** do anything for a picture, is off promoting bicycles of all things. The lady, who's endorsed more products than the average **Woolworth's** store can hold, is giving away 12 bikes as part of a special fund raising competition for the **National Association Of Youth Clubs**. Keeps her on the streets I suppose...



Pic by Joe Shutter

## Ready, steady Googoo

'TAKE MY advice, lad, and you'll end up as big as me.' A smiling **Paul Gambaccini** offers a few words of advice to budding star **Limahl** of **Kajagoogoo**. They were relaxing with a few drinks after a hectic night at the **Rock 'n' Pop Awards**...

## Eton trifles

OFF TO the annual old boys bash at **Eton**. And the big news in the dorm after lights out is that ageing rock star and would be gentleman (if he hadn't been born in the wrong place) **Bryan Ferry** has put his son's name down among all the **Potherington-Smythes** for a place at the hallowed seat of learning. **Ferry Minor** will be donning the top hat and tails — alongside the offspring of all the other nouveau riche — sometime in the 1990s by which time **Daddy** will have finally acquired the desired status of landed gentry and be spending his time stalking the country estate with a severe dose of gout...

# NEWS



Pic by Paul Slattery

**CLASH:** back to a three piece

## Chimes leaves Clash

**CLASH DRUMMER** Terry Chimes has left the group... for the second time.

Chimes first departed the band after playing on their trail-blazing debut album, then rejoined when Topper Headon quit the group last year just before their American tour.

But Joe Strummer said this week that his move back with the band was only ever a temporary arrangement.

"He put up with a lot of pressure and I thank him for the laughs as well as the drums," said Strummer this week.

There will be no replacement, according to the group's record company, and the band will remain a three-piece.

## Death Cult and Scarlet dates

**SOUTHERN DEATH CULT** have added three dates to their tour at Derby Bluenotes on February 22, Hull Dingwalls 24 and Manchester Polytechnic 26.

**SCARLET PARTY** are back in action with a date at London's Marquee on February 21. The group release their second single 'Eyes Of Ice' on the same date.

**JONI MITCHELL** is to play her first tour for years with dates at Birmingham NEC on April 14, Dublin RDS 16 and 17, Edinburgh Playhouse 19 and London Wembley Arena 23 and 24. London tickets cost £8.80 and £7.80 and are available from Mac Promotions, PO Box 28Z, London W1A 2BZ. Cheques or postal orders should be made payable to Mac Promotions and sent in with an SAE.

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## New single: Weller Style

**PAUL WELLER** is back with a new group... just weeks after disbanding The Jam.

His new ventures goes under the name of The Style Council and a new single 'Speak Like A Child' comes out on March 11.

But so far Weller has only got one other member. "Like Robin Hood I will be collecting members for The Style Council as I go on my merry way," Weller quipped this week.

"For the time being it's just me and keyboard player Mick Talbot. I wanted him in my new group because I believe him to be the finest young jazz/soul organist in the country."

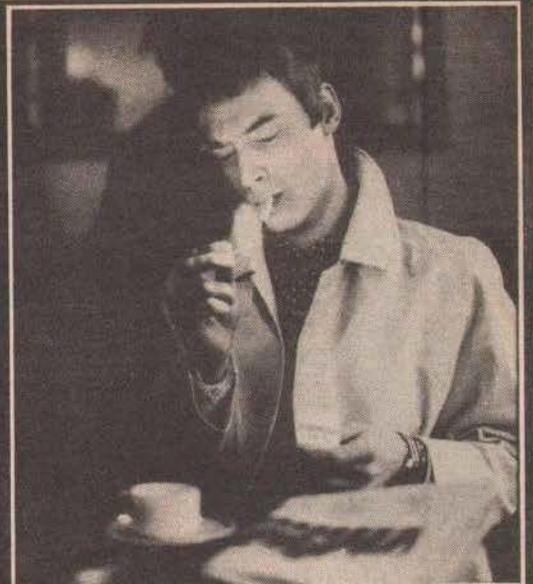
Also drafted in for the new single is Orange Juice drummer Zeke, although he is only a guest.

It looks as if The Style Council will become a permanent band, but there are no plans for Weller to play live or even release an album.

"I want to play sometime, but I want it to be a bit special and certainly different, so I have to take my time over it," he said.

"I haven't any plans for an album - I'll just collect up tracks as I go along. I'm more interested in releasing singles, really."

But the ex-Jam leader is still adamant that he'll stick by the principles of his old group. He says that he will not make any promises like "fraud groups" make.



**PAUL WELLER:** flare and style

"People will have to bear with me, expect nothing and I'll give as much as possible in return," he said. "I obviously have great hopes for The Style Council. I think the time is right for a new way of presenting music without all the bullshit."



Pic by Michael Puffland

**DURAN DURAN:** for export only

## Something and nothing

**DURAN DURAN** are to bring out a new single next month... but they'll be doing nothing else until the autumn. And they will NOT bring out an album to follow up their chart-topping 'Rio' until October.

The only compensation is the new single. It is a new song called 'Is There Something' and comes out on March 14.

Fans who miss the group until they return will have the chance to buy a video album which is due out in March as well. It will include some of the famous videos which have matched their singles on Top Of The Pops.

A friend of the band says that they will spend the rest of the year abroad trying to match their British success.

## Ghost appearance

**INCANTATION** HAVE fixed more dates for their tour in April - following guest appearances with the Ballet Rambert! The group - best known for their 'Cacharpava' single - are playing their puny music to the ballet's performance of a sequence called 'Ghost Dances'. Their dates with the ballet finish up at London's Sadlers Wells theatre from March 11 to 16.

Tour dates in their own right start at Kendal Arts Centre on March 6. They go on to do most of their tour in April with

dates at Lincoln Theatre Royal on April 8; Bournemouth Winter Gardens 10; Southampton Guildhall 11; Corby Festival Hall 13; Guernsey Beau Sejour Leisure Centre 16 and 17; Jersey Opera House 18; Croydon Fairfield Halls 19; Bury St Edmunds Theatre Royal 20; Margate Winter Gardens 21; Barnstaple Queens Theatre 22; Cardiff St David's Hall 23; Blackburn King George's Hall 27; Leicester De Montfort Hall 28; Dunstable Queensway Hall 29 and Reading Hexagon May 1.

## UFO extra date

**UFO** HAVE added an extra date to their tour. They play London's Hammersmith Odeon on April 15. Tickets are available now at £4.50, £4 and £3.50.



## Sabbath and Gillan linked?

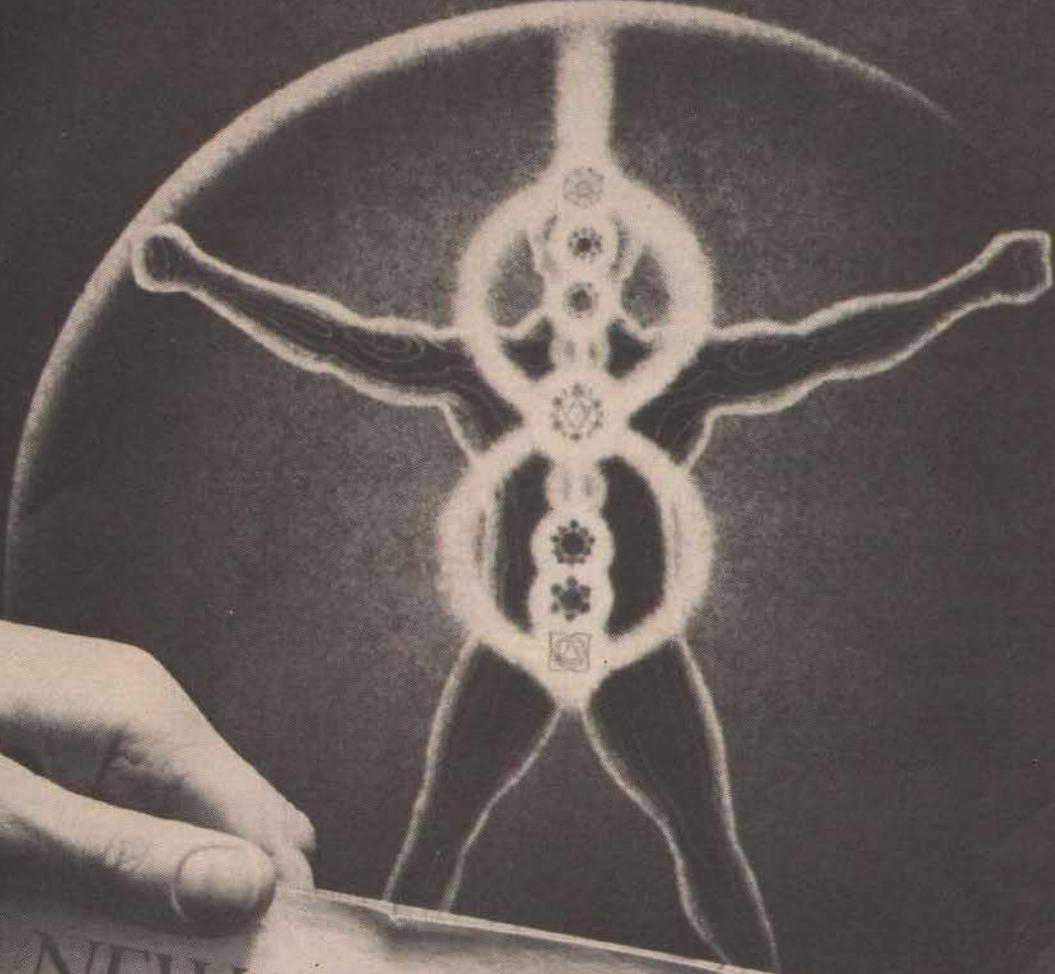
**IAN GILLAN** has been approached to join Black Sabbath.

Sources close to the band say that Gillan, who recently disbanded his own group, is seriously considering offers to join the heavy metal outfit - despite his vocal problems which were thought to be leading to his retirement from the music business.

But it's still not known whether Gillan will take up the offer and join the band replacing Ronnie James Dio.

"I'm sure it's just a publicity stunt," one of Gillan's friends told RECORD MIRROR this week. "I just can't believe it's true."

# EARTH WIND & FIRE



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# NEWS

## Dare to shrink

THE HUMAN LEAGUE'S 'Dare' album will soon be only 4.7 inches wide!

They are among the first groups to release a new compact album disc.

It plays on a new type of stereo which uses a minute laser instead of a normal stylus. Its advantages are not only its size, but you can finger and even step on the record without damaging quality as it's read by light not contact.

And the makers claim that the sound quality is far superior to normal albums.

The biggest disadvantage initially will be the price. Their record company Virgin — who will also release compact discs by Culture Club and Phil Collins — reckons the discs will cost just under £10.

## Undertones undertake mega-tour

THE UNDERTONES are back in action... with their first tour in two years.

The band — who hit the charts with songs like 'My Perfect Cousin' — are to play a massive tour in March and April, with a new single coming out at the end of the month.

Their new song is called 'Got To Have You Back' and comes from an album 'The Sin Of Pride' which comes out on March 7.

Tour dates start in Ireland at Galway Leisureland on March 2. They go on to play Dublin TV Club 4, Liverpool Royal Court 9, Sheffield Polytechnic 10, Durham University 11, Bradford University 12, Canterbury Kent University 14, Reading University 15, Loughborough University 16, Norwich UEA 18, Colchester Essex University 19, London Hammersmith Odeon 20, Bristol Colston Hall 22, Bournemouth Winter Gardens 23, Portsmouth Guildhall 25, Guildford Civic Hall 26, Brighton Top Rank 28, Manchester Hacienda 30, Edinburgh Playhouse 31, Glasgow Tiffany's April 1, Aberdeen Fusion 3, Newcastle Dingwalls 6, Birmingham Odeon 8, Hemel Hempstead Pavilion 9.



Feargal Sharkey



Pic by Joe Bangay

## Fan club

LATEST HITMAKERS KajaGooGoo have organised a fan club.

Fans should send an SAE to KajaGooGoo, c/o EMI 11, 20 Manchester Square, London W1.

## Meteoric tour

THE METEORS play a short tour starting this week following the success of their 'Johnny Remember Me' single.

At the same time a new album 'Wreckin' Crew' is released.

The group play Preston Polytechnic on February 17, Scarborough Taboo Club 18, Coventry Polytechnic 19, Manchester Gallery 23, Sheffield Limit Club 24, Colne Francs 26, Kingston Polytechnic March 3, Brighton Extremes 10 and Norwich Jacquard 11.

## Lizzy, U2, Iron Maiden add dates

IRON MAIDEN, Thin Lizzy and U2 have all added dates to their tours.

● LIZZY have added concerts at the Bristol Colston Hall on March 3, London Hammersmith Odeon 12, Newcastle City Hall 21, Bradford St George's Hall 23, Birmingham Odeon 28, Manchester Apollo 29 and St Austell Cornwall Coliseum April 3. The group say there will be even more to follow.

● U2 HAVE decided to do seven more concerts starting at the London Hammersmith Palais on March 22, then Glasgow Tiffany's 24, Liverpool Royal Court 25, Newcastle City Hall 26, Birmingham Odeon 27, Nottingham Playhouse 28 and London Hammersmith Palais for a second show on March 29. Meanwhile, the group's album 'War' comes out on February 28.

● MAIDEN are to add just three more shows to their itinerary at the Birmingham Odeon May 22, Manchester Apollo 24 and London Hammersmith Odeon 28. It is doubtful that any more dates will be added.

## \* DENIECE WILLIAMS \*

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## Thommo's Quick Step

THE THOMPSON TWINS follow their 'Love On Your Side' hit with two dates this month.

They appear at the Folkestone Leas Cliffes Hall on February 27 and London Hammersmith Palais 28.

But the group will not do any more concerts as they want to get back to America where they have had runaway success.

Their album 'Quick Step And Side Kick' comes out this week, while a cassette version features a series of remixes on the flip side. (See page 18)



THOMPSON TWINS: on our side

# RECORD MIRROR

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# BANANARAMA



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# TURN ON

## TOURS

**THE BIRTHDAY PARTY** are to play four dates following their release of their 'The Bad Seed' EP. They appear at Leeds Polytechnic on February 25, St Albans City Hall 26, Brighton Jenkinsons 27 and London Lyceum March 7.

**ERIC CLAPTON** is to take his band on the road for his first tour in three years. The guitarist, who's just brought out his 'Money And Cigarettes' album, plays the Edinburgh Playhouse on April 9, Newcastle City Hall 10, Liverpool Empire 12, Dublin Stadium 14 and 15, St Austell Cornwall Coliseum May 13 and Poole Arts Centre 14. Tickets are available from box offices and more dates will be added.

**TEARS FOR FEARS** have added a date to their tour at the Southend Cliffs Pavilion on April 12.

**BIG COUNTRY**, featuring ex-Skid Stuart Adamson, have fixed up a short tour with dates at Sheffield Dingwalls on February 23, Liverpool Dingwalls 24, Hull Dingwalls 25, Newcastle Dingwalls 26, Stoke Keele University March 4 and Retford Porterhouse 5. The group release a new single 'Fields Of Fire' this week.

**TOP REGGAE** vocal group The Walling Souls appear at London's Venue on March 8 for the Black Echoes Awards night. Also on the bill are Jah Thomas and Victor Romero Evans. Tickets are on sale now at £7.



Pic by Joe Shutter

**KIRK BRANDON** takes his new band *Spear Of Destiny* out on the road for a short tour in March — as a warm-up for the massive string of dates planned for the following month. The group play the Liverpool Warehouse on March 1, Leeds Warehouse 3, Glasgow Nite Moves 4, Edinburgh Nite Club 5 and London Venue 11. A new single 'The Flying Scotsman' will be released at the same time.

## TV AND RADIO

**FRIDAY** tea-time favourite 'The Tube' opens its doors to those purveyors of nuttiness Madness, who are threatening not only to play live but include a 20-piece orchestra as well. The other Friday regular 'Round Table' on Radio One calls on Level 42's Mark King, Linnah of KajaGooGoo and John Tobler to pass judgement over the new releases.

**SATURDAY** features a host of programmes as usual with the Thompson Twins dragging themselves away from the loving arms of America to do a 'Sight And Sound In Concert' on Radio One and BBC 2 at the rather inglorious Hitchin Regal. If that doesn't take your fancy Paul Gambaccini talks to Daryl Hall, John Oates, Lene Lovich and Randy Newman on C4's 'The Other Side Of The Tracks'.

C4 also has a new programme 'Patti' where Patti Boulaye talks to such superstars as the dance group Risque and Zandra Rhodes.

**SUNDAY** has Linda Ronstadt on 'My Top 12' on Radio One while later in the evening on the same channel Jimmy Page of Led Zepplin explains how you play 56,000 notes a minute with a dinosaur band on 'Guitar Greats' hosted by blueser Alexis Korner.

**MONDAY** is 'Whatever You Want' on C4 which this week calls Brit reggae group Aswad down to Brixton's Ace for a concert. Wacky toasters Clint Eastwood and General Saint who are supporting might just get a look in, too.

**TUESDAY** has C4 still dragging in those 'orrible brats for its 'Minipops' series.

## RELEASES

**HEAVY METAL** band Samson have a new single out next week. It's called 'Red Skies' and also comes out on a picture disc. The song is taken from their 'Before The Storm' album and features Rock Goddess doing backing vocals on the B side 'Living, Loving, Lying'. The group are to go on tour in April, but dates are still to be finalised.

**RIP RIX & PANIC** have their third album released in March while a single 'Beat The Boss' comes out on February 25. The B side has the mammoth title '1619, A Dutch Vessel Docked In The USA With 20 Humans For Sale'. The group are due to tour shortly.

**GOLDEN EARRING**, who had their biggest hit with 'Radar Love', are to bring out a new single this week. It's called 'Twilight Zone' and also comes out as a 12-inch.

**RED LIPSTIQUE** release a new single 'Oscar Wilde' this week. It features Gary Barnacle from Leisure Process International.

**STEVE HILLAGE** releases his eighth solo album 'For To Next' week. Initial copies will also include a free album of instrumental songs called 'And Not Or'. A single 'Kamikaze Eyes' is also released this week.

**FUNK BAND Slave** bring out a new single next week. It is called 'Do You Like It... Girl' and is taken from their new album 'Cosmos'.

**VETERAN SOUL** star Smokey Robinson is to bring out a new album on March 7. It's called 'Touch The Sky' and a single 'I've Made Love To You A 1,000 Times', taken from the album, comes out on February 25.

**AUSTRALIAN BAND Hunters & Collectors** release their first single in this country 'Talking To A Stranger' on February 25.

# EURYTHMICS

February

- 16th HULL Dingwalls
- 17th SHEFFIELD Dingwalls
- 18th ASTON University
- 19th BRISTOL Dingwalls
- 20th LANCASTER University
- 22nd NEWPORT Harper Adams College
- 23rd STOKE Keele University
- 24th NEWCASTLE Dingwalls
- 25th GLASGOW Nite Moves
- 26th ABERDEEN University
- 27th DUNDEE Dance Factory



March

- 2nd LIVERPOOL Dingwalls
- 3rd MANCHESTER Hacienda
- 4th NOTTINGHAM Trent Polytechnic
- 5th LOUGHBOROUGH University
- 7th HATFIELD Polytechnic
- 8th PORTSMOUTH Polytechnic
- 9th SOUTHAMPTON University
- 10th BOURNEMOUTH Academy
- 11th SWANSEA University
- 12th NORWICH University of East Anglia
- 13th LONDON Lyceum

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# DiaMond

# GazeRs

**W**HEN A band's on the ropes they don't go down, they go up. The Stargazers reached the lowpoint of their career when they left the rockin' circuit to play for the pampered hooray Henrys and Henriettas, known collectively as the Sloane Rangers.

"We had a period when we were just playing summer balls and things like that," says saxist John. "We did a dab of the year contest at Wedgies and Diana Dors walked out 'cos she was so disgusted at the organisation.

"We were a Sloane Rangers' sorta band for a while. It was quite interesting really, seeing how the other half lives. It was also very good money. I suppose we had to bear with their behaviour a bit, they were slightly childish."

Luckily the 'Gazers have now escaped the boozy clutches of society bores, and are back on the way to success with their current single 'Nobody Here But Us Chickens'. The song has a



STARGAZERS: the new crypt kickers?

heritage as old as DLT's trousers.

"It goes back to about 1944-48. Maybe even slightly earlier - I'm not sure. It was done by Louis Jordan and his Timpani Five."

**D**ON'T THE Stargazers feel trapped by their influences, constricted by the demands of their fans?

"We're in difficult position 'cos the Stargazers are known

for rock 'n' roll. If 'Chickens' is going to be a hit, we have to keep along in that style. We are trying to find a new direction. But we're still going to use the same instruments like the double bass and sax."

Isn't it hard trying to create authentic Forties and Fifties sounding music using modern studio techniques?

John is on hand to reply: "In the early days we were all into the idea of acoustic rooms. Our

# NEWS BEAT

first recordings were done in the basement of a church.

"We did our first demo at Blackwing where Depeche Mode and Yazoo record. Except we didn't do it in the studio, we did it in the crypt underneath to try and get a big sound.

"We tried to do that for the first single, but that's getting less and less important now. At that time it was more a question of proving to ourselves that we could get that sound right. Still there's no point in keeping on doing that, you've gotta progress."

Indeed you have; with that idea in mind the 'Gazers recently undertook a nationwide tour with Elton John.

"Elton really liked the band. We played 14 nights with him at Hammersmith Odeon. Our manager reckons we're the only group that's had three flops who've played 14 nights at the Odeon.

"It was the first time we'd played to big audiences like that. Before we did the tour with Elton we played a few weeks with Shakin' Stevens. We played 73 gigs in three months, we must have played to about two hundred thousand people."

Well boys, that's not a bad way to get noticed, is it?

by JIM REID

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**RCA**

# NEWS BEAT

**S**PANAU BALLET'S Tony Hadley had better watch out. The usually calm Joe Elliott of Def Leppard can't stand his voice. And if he ever meets him he might try and lay him out cold.

"His voice just makes me want to thump him," says Joe. "There are some bands around at the moment with good backing tracks and whining singers. It's the same with that Billy Mackenzie bloke of the Associates."

If you feel the same as Joe, then cock an ear to Def Leppard's single 'Photograph' where Joe has put his fantasies about the late and great Marilyn Monroe down on vinyl.

"She's always been my dream," says Joe. "I used to stare at a poster of her in a shop for hours, probably in those days I couldn't afford to buy it. I've got her film 'Some Like It Hot', and I can watch it over and over again. Marilyn could act dumb but she'd always win through, she was a great actress."

"And then there's the great mystery that surrounds her death. It's still not really known how she died, perhaps it will never be cleared up."



DEF LEPPARD: clicking at last

Montrose's first album and you know that they're always going to be classics," says Joe. "Some albums just don't date and we want to create something like 'Deep Purple In Rock', something that will last forever."

"We use Joe's voice as the fifth instrument of the band," says Rick. "We see him as an extension of the band's sound, rather than somebody who can totally dominate it."

"We called the album 'Pyromania' because at one point we had some problems and we just thought of heaping all the equipment up somewhere and setting fire to it!" says Joe.

"Two studios are credited on the sleeve but in fact we had to use 10 to get the sound right, one in Hastings and nine in London."

## Scratching a living...

**L**EPPOD's latest video features Hollywood images and should be a cut above the average. "With most HM acts all you get is live shots of the band in action," says bassist Rick Savage. "We wanted to do something more artistic and lasting than that. Iron Maiden really started the trend with their video, where they used scenes from old horror movies and that

kind of thing." Leppard have also just released their highly prized 'Pyromania' album which they hope is going to be a major landmark in their career. "You listen to some albums like

**D**EF LEPPARD have also been frustrated that their singles have never picked up more airplay on the radio.

"There still seems to be so much prejudice against our type of music," says Rick.

"What beats me is the fact that Gillan always seem to manage to get on there with his gloom and doom about nuclear war and it's a struggle for everybody else," says Joe.

But 'Photograph' should change all that of course. Flash bang wallop what a picture?

FOUNDER MEMBER OF THE BOOMTOWN RATS...

## BALLAD OF THE LONE RANGER

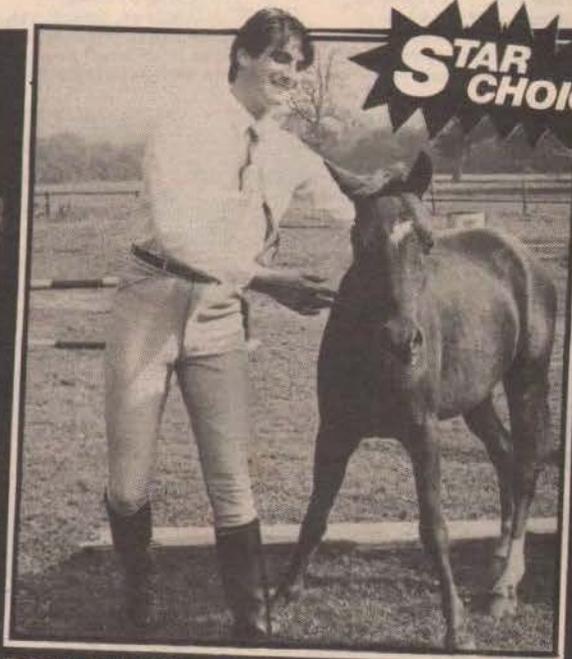


... DEBUT SINGLE - FROM

*Gerry Cott*



## STAR CHOICE



Pic by Picture Power

### TONY HADLEY of SPANAU BALLET

- NEW YORK NEW YORK - Frank Sinatra. I think he's the greatest singer of all time.
- SONG FOR GUY - Elton John. For me, it was the video that really made this song.
- SHE'S GONE - Hall and Oates. I love the vocal.
- ANOTHER ONE BITES THE DUST - Queen. A really hard hitting rhythm.
- HAPPY BIRTHDAY - Stevie Wonder. Fantastic lyrics.
- TENDER IS THE NIGHT - Tony Bennett. A really beautiful ballad, sung from the heart.
- GIVE ME BACK MY HEART - Dollar. A classic pop song, should have been No 1.
- HELLO GOODBYE - The Beatles. Definitely one of their best.
- RHAPSODY IN BLUE - George Gershwin. Reminds me of a great set of friends who dance at the Lido in Paris.
- MONEY - Liza Minelli and Joel Gery. This song should be the anthem for all the world's investors.

# SIMPLY CHILLED HONEY

**I**VA DAVIES is a sceptical man. He won't believe 'Hey Little Girl', that dreamy Icehouse tune currently nudging the Top 40, has really captured the nation's hearts until he sees it with his own eyes.

On a crystal clear line from Sydney, Iva voices his doubts: "I hope the single's not bluffing me — I'm sceptical to the last minute as far as England's concerned."

Ivey Iva has every reason to lack faith in Blighty. Way before Men At Work gave Aus music pop credibility, Icehouse were launched onto a cynical post-Romantic market without gimmicks and instantly became the butt of endless 'Ultrabruce' jokes.

No-one had considered the possibility that Australians could be sophisticated. That one stuck in Iva's craw.

"I had high hopes the first time we came to England," he relates, "I didn't think it'd be easy, but when the worst happened I felt ripped off, the way we failed on the strength of being Australian — the criticisms were totally without foundation, it was basic prejudice at work. But I'm a great believer in the public — not so much in mass appeal — just justice being done."

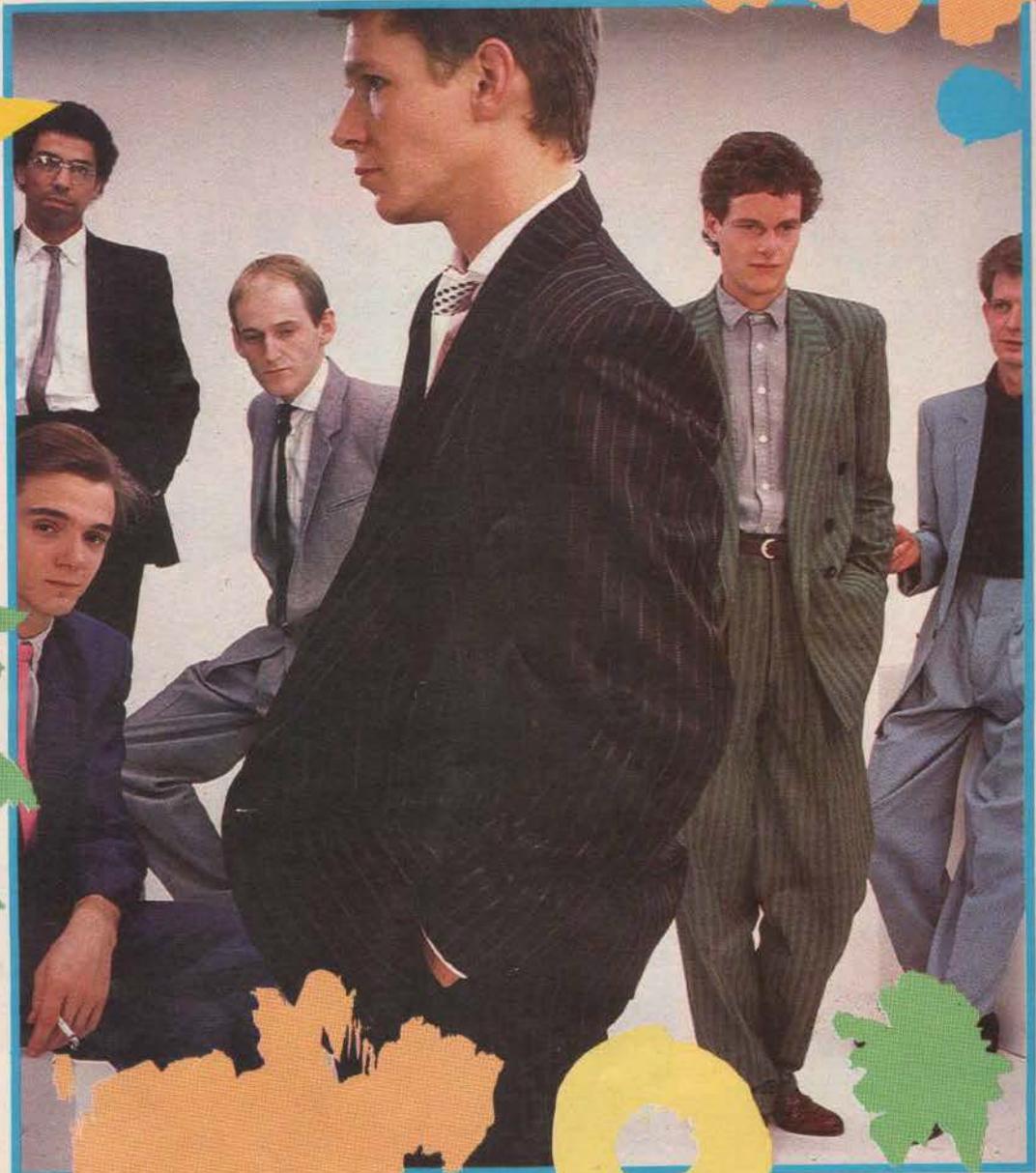
The catalyst that eventually provided Iva with his justice was, however, the dreamy video for 'Hey Little Girl', relating the poignant tale of the downfall of a ballerina. It was directed by perhaps the most award-endowed video director, Russell Mulcahy, who is also Australian, and thus much admired by Iva.

"Russell's one of the few people I trust implicitly. My latest policy is to let those people do anything they like. He asked me for ideas and I said a ballet in a rehearsal room, and wine glasses. Everything else came from that, not really from the lyrics, which I did in five minutes in the studio. I just had a picture of adults behaving like children."

The pair look set to embark on further celluloid collaborations soonest. Says Iva, "I'm doing the music for Russell's first feature-length movie, a big budget thriller. It's easier for me to do film music 'cos I never liked writing lyrics, and I've got a little studio at home to make rinky dink tapes with."

**I**CEHOUSE '83-style have expanded to a six-piece to take in two Anglo Saxons in the shape of ex-Killing Joke and Children of 7 person Guy Pratt and Haze O'Connor's erstwhile keyboardist Andy Quianta.

Iva assembled his musicians after sending them on something of a Magical Mystery Tour. He explains



**ICEHOUSE: no Aussie jokes please!**

his fiendish plot:

"I put the new band together in a bizarre way that should've been doomed to failure but was ridiculously successful. I spoke to them all independently, gave them tickets to Sydney, and gave them an exact time and place to meet. They got there, no-one knew each other, we rehearsed for 40 hours and did a whole tour of Australia and New Zealand. It must've been a fluke, we got on so well and the band's ridiculously better than before. We just arrive in one place at a set time and get on with it."

The lads will enjoy one of their sporadic get-togethers when they come to London soon for a few dates here and there — no megatours for Iva, it seems.

"I'm incredibly spoilt. I'm not used to living the rock 'n' roll lifestyle, kipping on floors. I hate hotel rooms too. It's great for me now, I do hardly anything onstage, I turn up, stand there and just open my mouth now and again and they play — it's non-committal rock!"

The inevitable, leading and pressing question, natch, has to be

what he thinks of all this Men At Work mega-business. Iva pauses a moment, and then: "I've just read an article in Australia that says they were given a hard time in a British music paper which said thank God England hasn't taken them to number one — and then... It's disgusting. I have a phobia about Men At Work, I just have to stand back from it all. I hate the way 'Down Under' contains various Australianisms like "vegemite sandwiches", 'cos in 'Great Southern Man' I bent over backwards not to make Australia into a koala bear postcard and they did and everyone loved them for it. They're a sore spot, I don't feel ripped off, just amused."

**B**UT DOESN'T he think it's thanks to these wacky coppers that more ears will be opened to Australian music?

"I'm a great sceptic," he reconfirms, "it's like in LA at the moment it's fashionable to be Australian, especially in the film industry, and in London there are constant double features of

Australian movies. I expected the film fashion thing but I'm always sceptical of Australian music doing the same. It'd be like when people in LA put together English oddities and call it 'an example of the new English music'."

Iva's super-conscious of how volatile British public opinion is, and will doubtless be treading very carefully in the 'predictions for the future' area. So what does he see as the ideal Icehousian situation?

"Defying the concept of the way the record industry works, never selling large quantities of discs but having a certain loyal group becoming very religious in respecting you. And to know you've been given a chance to be judged by the public."

And with all the optimism of Marvin the Paranoid Android, Iva guesses at the reaction that'll welcome Icehouse live in London.

"They'll probably hate us again, but at least there's two English guys they can throw cans at. The press can still slander 4/6ths of the band..."

**BETTY PAGE**

# REVENGE is SWEET

**T**HE MANAGEMENT of Brooklyn's Music Factory have more on their minds than their dayjobs. They have to explain that the silver discs on the wall are not for sale and why a hit group is still working in a store. Rockers Revenge try to keep quiet about their night life and get on with selling records. They aren't boastful, just busy.

"We never tell our customers that we're Rockers Revenge," explains Dwight B. "It took us three months to decide to hang up the silver records. Last summer we played all over New York. We'd rush out onstage and 20 of our customers would be standing in the front row. You should've seen their jaws dropping! They'd come by the store a couple of weeks later and ask why we were keeping it a secret. We weren't keeping secrets — we just weren't letting on."

"We don't believe in class structures and people can get funny when they know you're in a group. When they do find out, they never believe it! We're always getting asked to sing a few lines of 'Sunshine' to prove it's us!" The job does have some advantages.

"How many guys get to ring up their own records? The first time somebody asked for a Rockers Revenge record, the hair stood up all along my arm . . . Working here we can stay close to the music all day long."

Donnie Calvin and Dwight B. are charming men without a trace of arrogance. They have seen all the worst sides of the American music business and retained their love of music. This is not easy. Donnie has kept a professional belief in giving the people their money's worth that is almost a faith.

"It ain't the money or the hours that keeps us together, that's for sure. It's a serious high being able to reach out and touch somebody with music. When we play clubs, we order four waters. We ain't goody-goodies or spiritual but the high we're looking for is in the music. Our customers are paying cold hard cash and we aim to give them 250%. I don't want negativity, I don't want a club owner thinking I'm just there to drink his beer. I like to enjoy myself at my own expense."

**N**EITHER MAN believes in superstars.

"Everybody's got treasures," says Donnie. "Success isn't based on talent, it's based on opportunity and the right machinery. There's at least 3,000 more who could do what we do better. If you start thinking that you're the best and that all this begins with you, you might as well give up."

Producer Arthur Baker is a regular visitor to the Music Factory and has been since he moved to New York from Boston. Donnie and Dwight

suggested he put together a mix of Kraftwerk's 'Trans-European Express' and 'Numbers'. 'Planet Rock' was the result.

In return, Baker suggested that Donnie, Dwight and co-worker Adrian Johnson sing on his production of Eddy Grant's 'Walking On Sunshine'. Baker added his wife Tina B. to the group and Rockers Revenge was born. The Music Factory had long been playing a mixture of black funk and British synth pop. Baker threw in a touch of reggae and a few dub tricks and a new dance music emerged.

Major American record companies have little interest in innovative dance music. Baker knew the twelve-inch was the one

area in which a producer could afford to take risks and proceeded to do just that. He found a backer and launched the small Streetwise label. If the label was too small to help Rockers Revenge cross into the pop charts, they could sell the record slowly, region by region. Then Britain stepped in and made 'Walking On Sunshine' the biggest selling twelve-inch of 1982. Rockers Revenge just love the Brits.

Donnie has no regrets about signing to a small label. He'd spent years trying to sell his old group Metaphor and prefers enthusiasm to indifference.

"The big guys just write you off as a tax loss. The small guys hustle and, when you have a hit, they love you. Small companies have a street

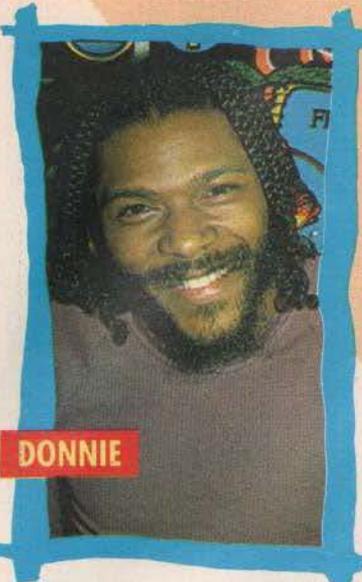
knowledge and they'll still hustle. They're hungry and they're small so they manoeuvre fast. If they see a new trend, they can act on it."

"People like Eddy Grant have their records brought out over here by big companies, and they just get buried. Those companies don't know how to sell reggae music. Arthur Baker has a serious organisation. If he says it's going to happen Tuesday, it happens Monday . . ."

**B**AKER CONCEIVES of Rockers Revenge as a 'message' group. This doesn't mean the tough despair of Grandmaster Flash but what Donnie and co call "being positive." Rockers Revenge look back to the warm and woolly



ROCKERS REVENGE: (left to right) Dwight, Tina and Donnie



**DONNIE**

at the zoo has a baby gorilla. The news depresses people and holds them back."

Rockers respond by insisting that music should be designed to bring a smile to all.

"Working in the store we've learnt that it's OK being able to play like Al Di Meola or some other genius but if you can't bring it to the level where everybody can enjoy it, you ain't doing shit. Music is about communicating. There's more to music than gimmicks, explosives and taking off your clothes. There was a time when the minstrel was the original drug. The piper is not a fairytale."

Placing communication on a pedestal, Rockers Revenge have little time for those who carp at their diet of covers.

"We've got plenty of originals," says Donny, "but there are so many records that never get heard. We want to get heard. We want to be heard and we want people to hear these songs. The people who wrote these songs are the geniuses and damn right they ought to get heard! We're not afraid to do something that somebody else did. We're not here for other people's personal opinion of us."

The night before this interview, we see Rockers Revenge perform for representatives of the American record industry. They have no band and a rather ungainly line in stage costume. The ladies are fitted into leotards, the guys strain inside their tight leathers and Donnie has the misfortune to split his pants.

Looking like an American Bucks Fizz, the four hurl themselves through 'The Harder They Come,' smiling fit to bust, urging happiness upon the poseurs of Manhattan.

There is a crazed energy in the performance and a blissful smile on Donnie Calvin's face. He is singing someone else's song and he is doing it well. The spare and haunting yearning of the original is missing, but he makes up for it with that oldest of American strengths: the simple will to succeed. There is something hokey about Rockers Revenge, something that makes them fierce and loveable.

When Donnie Calvin walks down the streets of Brooklyn he is usually going to work. He doesn't notice because he's hearing music coming from a store. The store is his own and so is the music. He has struggled a long time and now a little country called England has given him his revenge. The man is beginning to get his share.

by Mark Cooper

protests of Stevie Wonder.

As 'The Harder They Come' shows, Donnie isn't adverse to delivering the occasional lecture.

"Music is all about communication. When there's no communication, there's hatred and discrimination. The powerful have the satellites and the mediums of communication. They could solve their shit but they've used problems to build their capital on. Fear makes money. Because people have to work so hard to make money, they don't have the time to inform themselves properly. So they get opinions but not true education. They take out the truth level.

"Power corrupts and this system prevents the people looking in more than one direction at the same time. Onstage you have more power as a musician than any world leader.

More people will listen to an international artist than will listen to the President of the United States. So every one of our records has got to have a positive statement. We always say a prayer before we go onstage so we can feel positive."

Donnie Calvin keeps up on the news and the news is bad. Ronnie Reagan is not the brothers' friend and times are hard in Paradise USA. Take the boys' hometown, Buffalo, New York.

"We grew up there," says Dwight. "I went back there this summer and the whole town has been destroyed. The whole economic floor fell out up there. One factory closed and then another. It's the domino effect. Most of the projects of ten years ago haven't come to pass. One of the reasons we'd like to be successful is so eventually we can go back and give something to the place where we were raised. Everybody seems to be taking out of there and nobody's giving back. We're all volunteer slaves, we never get paid our worth. The only beautiful thing about being on earth is people and being able to communicate with them."

**R**OCKERS REVENGE respond to the gloom by putting out some good old-fashioned vibes. When it's dark, they say, shine a light.

"If a man listens to the news for 24 hours," says Donnie, "he wants to blow his brains out. The only positive item in the news is if Bambi



**TINA**

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## Juggler vein

ONE THE JUGGLER: Rokko's revenge

**I**F YOU want to be a good singer, a snotty nose helps. Rokko, leader of One The Juggler, reckons that bad adenoids are a definite advantage and the proof can be heard on the band's first single 'Passion Killer'.

"I put my voice down to nose problems. I'm always sniffing," he says. "I could have treatment, but I think it might affect things. I think I'll just stay the way I am."

And Rokko's in good company. Noddy Holder of Slade and even the mighty Sting suffer similar complaints and it's said that they even use the same exclusive nasal spray. Rokko prefers good fresh air. He's part Romany gypsy and before One The Juggler saw the light of day, he busked across Europe with the band's bass player Lushi.

"I've had no money and I've been hungry, but I've always known people I could go to for support," says Rokko. "People on the road rely on each other. You make friends and you're bonded to them for life."

"It's quite funny when you're busking. You have people who feel obliged to put 10 pence in your cap and those people who are really interested in your music. Busking

teaches you to be able to stand up and play almost anywhere and win people over. It's not like an official concert where your audience is guaranteed."

**B**UT ROKKO hasn't spent all his life being a carefree troubadour. He's worked as a tree surgeon's mate and he used to sweat and strain helping to put up fairgrounds.

"It's like being a roadie and very hard work," he says. "Not only do you put the heavy stuff up and take it down, but you have to keep on checking that it's all working properly."

Rokko has never been to school. He was born when his family were travelling through France and his father taught him how to read, write and add up. "I was never lonely," says Rokko. "There were plenty of other kids around like me. I don't think you have to go to school to learn things, but I really can't pass any comment about the education system, different people are suited to different ways of life."

He bought his best loved guitar, a black acoustic number, from a thrift shop. The shopkeeper wanted £30 but accepted Rokko's generous offer of £5, a shovel and a roof rack!!

"I prefer acoustic guitars, I break the strings on electric guitars because I strum too hard," he says. "I prefer to write with an acoustic guitar, because if you write at the piano your songs end up sounding like Elton John."

"If I came from art college then perhaps I could give you some elaborate explanation about life or what our single 'Passion Killer' means. I suppose it's about people trying to stop other people from expressing themselves. You know, you can be doing something and somebody will come over and say I'm sorry, you can't do that here. I think the single means different things to different people."

"The songs I write come out of frustration. I get very wound up and then when I've written a song I feel much better. That's the only way I can describe it. I'm a bit of a hypochondriac. I don't go to doctors; I just sit and moan about the illnesses I'm supposed to have."

**O**NE THE Juggler, who take their name from a Tarot card, begin work on their first album soon. Apart from Rokko and Lushi, the members of the band are Lin on lead guitar and Steve Nicholls, drums. Steve used to be

with Eddie And The Hot Rods (remember them?).

"We want to keep things simple," says Rokko. "People who come to our rehearsals are amazed at how quickly we work. Our songs have a beginning, middle and end. Some day I want to put them in a book so kids could learn how to do them. I also want this album to have some kind of warm general theme going through it."

"We're not pioneering gypsy folk rock or anything like that, we wear the clothes we feel most comfortable in. I want to make money at this business, but I haven't been peering into the crystal ball like people would think."

For the time being, Rokko's content to strum his guitar, do some recording and play exotic locations like Israel. He lives in Greenwich with his dog and one of his favourite pastimes is cooking for friends — his roast dinners are said to be superb.

"I'm a free person," he says. "I'm 24 but I haven't got the commitments of a wife and children like many other people. If I want to go anywhere I can pack up and simply go tomorrow. That's the way I like it."

ROBIN SMITH



# Militello build up



**BOBBY M.**

**J**UST ONE Militello, give eet to me, delicious sax playing, from Italee...

Actually Bobby M's a Buffalo Boy, through and through, but his surname's Militello as sure as the Tower of Pisa's wonky. He explains: "My grandfather and grandmother came over from Italy. My father's now deceased, he trained prize fighters, but my mother lives right next door to me."

More of family life with the Militellos in a moment, but first let's observe that as Al Green's 'Let's Stay Together' gets a chart transplant, so the vocals of Jean Carn gain recognition at last and we get to hear the blowing of Rick James' prodigal son Bobby M.

"Rick's a good friend of mine, he lives in Buffalo," says Bobby. "He stopped by to see me playing with a band at my brother's nightclub. He said 'I want to do something for you, I want to try and get you a deal', and some time later he called wanting me to fly out and play for Motown."

Et voila: 'Rick James Presents Bobby M' and a fine album called 'Blow' produced by Bobby and Lenny



White. "He was a friend of Rick's, Rick called him and he wanted the project. Luckily I caught him at the right time, he's produced about six albums in the last year. And he's putting Return To Forever back together with the original line-up — they're gonna be hot, aren't they?"

The adjective suits Bobby too just

now, but he's been playing around for quite a while. He graduated in 1968 to study classical and jazz alto sax, picking flute up along the way as well as clarinet, bass and drums. By 1974 he was mainman of a fusion band called Moxie and in the New Wave, a jazz quintet with Barbara Rankin.

In '75 Militello began playing with someone who steered him the way he's going now. "I played with Maynard Ferguson for four years. I was his road manager for two and a half years. We played in Britain, as a matter of fact, at the CBS Convention around '78 or '79.

"He gave me a great education,

not just musically but business wise as well. The first day I got there, he made me stand up and play a saxophone solo, and then a flute solo and from that point on I was like a featured soloist.

"I love him dearly, and I'd like to get back with him some day, but I just felt that if I was going to do something on my own I should get out and do it."

Ma and Pa Militello figure high on Bobby's list of nice people, too.

"From the time I was about 10 we always had jazz on the radio and my mother encouraged me. When I started making records, she'd tell me whether I sounded good or bad. So a lot of my involvement in music is due to her. And my father used to come to all my gigs, he was very proud of what I was doing."

Mrs M's boy turned out OK, but he hands out thanks for setting him on the right road. Like co-producer Lenny White. "He's a great producer, a really creative cat. He came up with the idea of 'Let's Stay Together'. I'd always dug the tune but hadn't thought of putting it on the album. We decided to have a female vocal because any male vocal would be compared to Al Green. Jean's such a pro, she really had the groove, she almost did it as if it was live."

Dishing out the praise and raking it in too. That's Bobby M, blow-by-blow.

Paul Sexton

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# SINGLES

Our man with scratch  
fever and a blunt needle:  
**JOHN SHEARLAW**



## THE WHEAT

**JONNY CHINGAS 'Phone Home'** (CBS) It's been a lean week for singles, believe me, but this slice of 'ET' electronic trickery would stand out even in a good one. What starts off as ethereal vamping funk finds its measure just in time as the plea blasts through the speakers over and over again, with the whole ascending chord shebang building to a mighty dramatic climax. Then turn over again for the instrumental flip! Best in 12 inch at ear busting volume but good anywhere, any time, any format. A monster.

**HONEY BANE 'Dizzy Dreamers'** (EMI) The return of! And it was worth waiting for. Casting aside her lumbering shackles Honey lets loose on a superbly corny sixties pop song, hurled along by the weight of a production number that puts half of this week's singles to shame. Excellent (but I'm the only one in the office who thinks so).

## THE CHAFF

**MODERN ROMANCE 'High Life'** (WEA) The same old formula, and another hit. Modern Romance have funky parties where nobody gets sick and the fun never stops, hah hah. Another record like this and there'll be as many jokes about them as there are false teeth.

**DIONNE WARWICK 'Yours'** (Arista) The 25th track from 'Heartbreaker'. You want more?

**GARY MOORE 'Falling In Love With You'** (Virgin) Glutinous in the extreme and a disgrace to his profession. Away with you! "Young" Gary sounds like any one of a dozen American chat show singers on this hopeless ballad and let's hope he's ashamed of himself. A hit, damn it (again).

**THE PINKEES 'I'll Be There'** (Creole) Here we go again; another feeble supermarket rendition of the Beatles with a few production tricks thrown in for good measure. Awesomely awful and probably a monster hit.

**LISA STANSFIELD 'Listen To Your Heart'** (Polydor) Lisa 'Single Of The Week' Stansfield plays the little girl

**MALCOLM McLAREN 'Soweto'** (Charisma) Having recently honoured Afrika Bambaataa's 'Planet Rock' as the most influential single of last year Talcly Malcy (along with the McLarenettes) jumps headfirst onto the Zulu Nation bandwagon with a superb mixture of singalong, talkover and High Life. Infectious at the worst of times, brilliant exploitation at the best, he's hit right at the heart of what's wanted. Admire or expire.

singing ballad game with abominable results. Cabaret... and worse.

**CHAS AND DAVE 'London Girls'** (Rockney) Apparently unperturbed by the relative failure of their new sound on 'I Wish I Could Write A Love Song' C&D have dropped the strings and gone right back to the old good time Cockney sound on what must surely be the final pull from the 'Job Lot' album. Alright, mates?

**GOODIE 'Do Something'/'You And I'** (Total Experience) Buy the 7 inch and you get two tracks — the wonderfully slushy 'You And I', a thigh grinder if I ever heard one, and the appealingly up tempo 'Do Something'. Let's have a big welcome from the world of pop for... Robert Whitfield. Buy and try; you won't be disappointed.

**WIDE BOY AWAKE 'Bona Venture'** (RCA) A breath of fresh air at last. WBA flaunt a shameless banner of jolly, syncopated pop full of lyrics like "all around the world" and "let the good times roll" and they're not ashamed of clichés in any direction. Christ, they're even pretty enough to make it as well.

**BONNIE TYLER 'Total Eclipse Of The Heart'** (CBS) The long-awaited return of the nicotine-stained Welsh voice... and we could have waited for a lot longer. After triumphs like 'It's A Heartache' Ms Tyler has plumbed the depths by getting Jim Steinman to produce this feeble epic. "The best of Jim Steinman and the best of Bonnie Tyler" the package proudly proclaims. In fact it's no more than a ghastly rehash of 'Bat Out Of Hell' without the excitement — a pretentious noise that brings a blush to the cheeks and a pain to the brain.

**ANTHEM 'Only You'** (Mary Ann) Groat.

What James Hamilton would call "two chix chanting over a funky synth-laden burbler". In fact it's a clumsy mess, made even more horrible by a dire bass break, and has all the impact of a wet sponge. And sorry, I didn't hang around long enough to get the bpm.

**BANANARAMA 'Na Na Hey Hey Kiss Him Goodbye'** (London) From bad to worse. Yes, yes we all know that Bananarama deliberately aim for the weedy 'girls together sing flat and one bar behind the beat' effect but surely this is taking the joke too far. The song, in case you didn't know, is the old Steam hit from 1970 — progenitor of a thousand football anthems — and the gals literally iron it to death; naturally enough singing flat and slow in the process. A hit, damn it.

**JONI MITCHELL 'Chinese Cafe'** (Geffan) Tinkly piano, subtle snare and 200-year-old Joni talking out a story song before finally singing the chorus. Thank you and good bye.

**SLEEPING LIONS 'Celebrations'** (CBS) Oh, if only the lovely Gaynor Sadler could sing as well as she plucks her harp! At kick off 'Celebration' is far better than their previous chart tickler 'Wonderful You Are' — full of rich harp and eerie jungle sounds — only to be totally ruined by Gaynor's weedy rendition of what is only a pedestrian song in the first place. Still, there's a chance to enter a free 'Design Your Own Sleeping Lions Look' competition with every single so we might not have heard the last of them yet.

**THE STRANGLERS 'Midnight Summer Dream'** (Epic) Down into the lugubrious depths of 'Felme' we go for what seems to be a remarkably rapid follow-up. For all the claims of a remix 'MSD' is what it always has been — one part moody and

effective and one part corny as hell. A hit.

**SCREEN 3 'Come Into My Jungle'** (Epic) Here's bravery for you. Screen 3 throw everything but the kitchen sink into their production, eventually settling down to a strong hook line with an even stronger trumpet lead. The overall sound is blasting and memorable and may even be around for longer than five minutes.

**THE KIDS FROM FAME 'Friday Night (Live Version)'** (RCA) Energy! Vitality! Forget it. It could be the Royal Albert Hall (where this was recorded) or it could be that the Kids just don't cut it live but this is as proverbially dead as a dodo. Flat, dull, forgettable. don't forget your vitamin pills next time you're in the chorus line.

**NICK SIMPER'S FANDANGO 'Just Another Day (In The Life Of A Fool)'** (Paro) Wait a minute, this could be Iron Maiden. No, hold on, it could be Rainbow at their most pretentious. Relax, it's only the ridiculous Nick Simper's Fandango, who've tried so hard not to play pomp HM that they've swallowed the bait hook, line and sinker. I'm sure they didn't mean to, but in this case the title says it all.

**SOUL ON ICE 'Soul On Ice'** (Red Rhino) Minimalistic effort from a Northern three-piece with the usual formula of a thudding, clumsy bass and lyrics that amble aimlessly around. Confusing, and obviously meant to be.

**CHRIS DE BURGH 'Ship To Shore'** (A&M) A wonderfully glutinous crossover sound that's really only tarted up electric folk. For that you can thank producer Rupert Hine, who's managed to sugar coat every note and even add sax breaks for the sickly chocolate filling. Exposure to Chris De Burgh can be nasty and very catching, and should be avoided. A hit (somewhere).

**MECCANO 'The Uninvited Guest'** (CBS) More and more of the sound of '83, tinkling synths topped off with a double-tracked waspish little girl vocal. The house of cards collapses very quickly due to the essential lack of a song, but perhaps they'll learn that when they have their second lesson.

**ANNABEL LAMB 'Once Bitten'** (A&M) Coy and obviously well meant ode to lost love, with a neat mixture of streetwalkin' bass and pristine singing. An LP track dressed as a single, but that shouldn't stop it hitting the high spots on Radio 2.

**PETER GODWIN 'Emotional Disguise'** (Polydor) Contrived and modernistic synth drone which can number Yazoo as one of a dozen influences. Unfortunately the mood, such as it is, is spoiled by several appallingly clumsy breaks. Not a hit.

**MEN WITHOUT HATS 'The Safety Dance'** (Statik) Canada's leading electro funk band (they claim), which basically means they're a bunch of rock'n'roll bozos singing a tedious rock'n'roll song with an incredibly dated (circa Doors, 1968) "electro" organ backing. Safe alright, but dull.

**LALA 'Jolie Fille D'Alger'** (Charisma) At last, this week's novelty single, and where would we be without them? With scant regard for good taste Lala attempts to do for the waiters of the Champs Elysees what Renato did for the gondoliers of Venice. And fails miserably.

**INSTANT AGONY 'Fashion Parade'** (Half Men Half Biscuit Records) Ah, the thrashing power chords, the wonders of Joe Strummer machine gun vocals, the undoubted worth of this year's punk plea — if we're really all into anarchy and individuality why do we all look the same? Goes for the records too, unfortunately.

**THE FARAWAY STARS 'Dishonest'** (Runaway) British pub band strive for a smooth ooh and aah American FM sound, only to be betrayed by a terrible lack of class in their delivery. Back to the Transit before it's too late.

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**THOMPSON TWINS 'Quick Step & Side Kick' (Arista 204 924)**

ALL THIS copy-cat disco stuff is very clever, and the Thompson Twins' 'Love On Your Side' hit is a fair old pop song - but this album is about as interesting as a Wolverhampton bus station at two in the morning.

The quality of 'Quick Step And Side Kick' is all in the wrapping. The ballad 'If You Were Here' sounds very attractive initially with its phased synthesizer intro, but ultimately sounds facile with Alannah Currie's deadpan voice failing to make an impression despite some cunning vocal crossovers from the trio. Likewise 'We Are Detective' has much the same effect, ending up like a rework of Mink De Ville's 'Spanish Stroll'.

Much of the album's strength lies in Alex Sadkin - Grace Jones' producer - and his clever production work.

But the class stops there. 'Lies', which is their American hit, sounds just like War's 'Low Rider' but has none of the vocal verve of the seventies hit.

The lead vocal throughout is hard, but carries no depth - you'll find no variation to their current hit - and the songs themselves can't bely a lack of depth, despite the attractive production work. The Americans are lapping it up, and quite rightly 'Love On Your Side' is racing up the charts. But the quick step is much slower than you originally think, while the side kick doesn't hurt one bit. +++

Simon Hills

**RAY PARKER JR 'Greatest Hits' (Arista 204 078)**

IRRITATING HABIT, this current technique of putting out a greatest hits package with a couple of new tracks on

**BOW WOW WOW 'When The Going Gets Tough The Tough Get Going' (RCA LP6068)**

OR IF they don't get going they haul in David 'Who's He?' Bailey to take the unbearably luscious cover pictures, and the unflappable Mike Chapman to crank out something that sounds as good as it looks. Then with all the consummate skill necessary to make the perfect Big Mac Annabella and her trusty sidekicks proceed to deliver 12 "brand new" versions of 'Sexy Eiffel Towers'.

It's no mean feat, and one that makes for a jolly, carefree and totally meaningless half hour. And if the initial impression is that BWW are careering backwards into their past while looking forwards it's swiftly dispelled. 'When The Tough...' is, simply, the logical step for a group who've established a trade mark; jungle drums, the Lwin larynx and an endless round of inanities that sooner or later hit base around the area of puppy love. 'Ooh! He's got arrows in his quiver/Ooh! I can feel its sting and bite/Ooh! When he's close he makes me shiver/Ooh! We can play this game of love all night.' Get the picture?

Here we have an album full of gloss, and one that doesn't pretend to be anything other than completely disposable. We've been to America (wow, and doesn't it show) they're shouting, you can enjoy throwing us away! Tracks like the infectious 'Aphrodisiac' (which starts the album as it inevitably goes on) and the totally inane 'Rikki Dee' only reinforce the theory.

Forget the true pop classics of 'See Jungle...' This is Bow Wow Wow's finest hour; and the way they're made it's almost certainly their last. +++++

John Shearlaw

it. In the UK, at least, anyone who has Ray 'Raydio' Parker's back catalogue probably won't bother with 'Bad Boy' and 'The People Next Door'. But they are further examples of a particularly stylish soul talent.

'Jack And Jill' is here, as are many of Raydio's radio hits since, like 'You Can't Change That' and 'That Old Song' but not the minor success 'Is This A Love Thing'. All the same it's an opportunity to catch up on four years of Parker prowess. +++++

Paul Sexton

**RICK JAMES PRESENTS BOBBY M 'Blow' (Gordy 6023GL)**

DESPITE THE tackiness of the "Rick James presents" routine, it's a pleasure to be able to report a new and worthy talent on Motown's books, through the Gordy division. Bobby M is quite capable of presenting himself, thank you, and presenting a stylish solo debut.

Bobby Militello earned his badge playing horns with Maynard Ferguson and now blows a polished, jazzy sound that the label probably hasn't heard since the days of Junior Walker. Co-producing with Lenny White, he shows off myriad moods, including mellow sax on 'A Little Song For You' and restrained flute on 'Redliner'. All a pleasant diversion; this boy can blow. +++++

Paul Sexton

**KIDS FROM FAME 'Live!' (BBC KIDL P 003)**

THE FACT that I hardly need to listen to this album in order to imagine the glittering occasion, the resounding applause and the whooping dancers means that this is possibly the least arduous LP review of all time.

**Show-gun**

**MARI WILSON 'Showpeople' (Compact COMP 2)**

The lady exudes warmth and niceness: you feel you know her and you want to like her. This bijou discette has similar qualities. It's glowing, pleasant, familiar and likeable but you want to like it more than you actually do.

The music (and the look) couldn't be less threatening but all the substance you need is in the Teddy Johns melodies.

Best bites on the bright 'n' bouncy front are 'End Of The Affair' and 'Ecstasy', but the Page preference is definitely the downbeat, languid tunes where Mari can slip down the register and let her breathy, melancholy side show through. Try 'This Time Tomorrow' and the piano romance of 'I May Be Wrong' for size, plus the epic orchestra-handed weepie 'Cry Me A River'. Mari at her most smouldering.

Here are the butts: the tracks tend to merge when listened to back-to-back and cry out for those visuals, and the production often tends to be a trifle flat. I'd like to hear the results of Mari letting her hair down and more of her emotions out. At the moment she seems almost too controlled and might do with appearing a little more vulnerable.

The perfect solution for all concerned would be to give the girl her own TV series to play with. That would satisfy me much more than a piece of flat black plastic and I daresay it would her as well. +++++

Betty Page

Needless to say, here are all your fave TV characters, brimming with youthful enthusiasm, muscles bursting out of their Gucci leotards (well, if Gucci did leotards...) and proving they can sing, if not always in tune. Those finely-honed bodies are vividly documented in a plethora of fab colour pix, perfectly recapturing Those Golden Moments for 'you wonderful UK fans'. +++++

Betty Page

**JOURNEY 'Frontiers' (CBS 25261)**

IF EVER an album had a wrong title this is the one. 'Frontiers' breaks no new territories, hits no new peaks and drowns in its own mediocrity. An arthritic collection of high budget but low impact songs, just pandering to those Journey fans ready to accept second and even third best from the band.

In short, it's one big yawn all the way from 'Separate Ways (Worlds Apart)' to 'Rubicon'. Kings of the wild frontier? No, I don't really think so +

Robin Smith

**BILL WOLFER 'Wolf' (Constellation 96.0187-1)**

KEYBOARD WIZARD Bill Wolfer dresses his jazzy pop product in a danceable way that's had this album as an import rave for quite a while. A Wolf in Chic's clothing, you could say, except that he knows more variety than that and comes through with a well-polished set.

Instrumentals sound like his first love; he hits a mellow tone with 'Window On A Dream' and 'Nobody Knows' and moves it up a little for 'Pop Quiz', all of them emphasising his synth skills. But Wolfer has the right kind of friends, like Stevie Wonder who plays harmonica on 'Soaring', and vocalist Jon Gibson, who sounds soulfully slinky on 'So Shy' and 'Why Do You Do Me'. Meanwhile another guest singer, Finis Henderson, does a fine Michael McDonald impression on 'Call Me'.

All very undemanding but plainly the work and love of a craftsman. One with a sense of variety as well. +++++

Paul Sexton

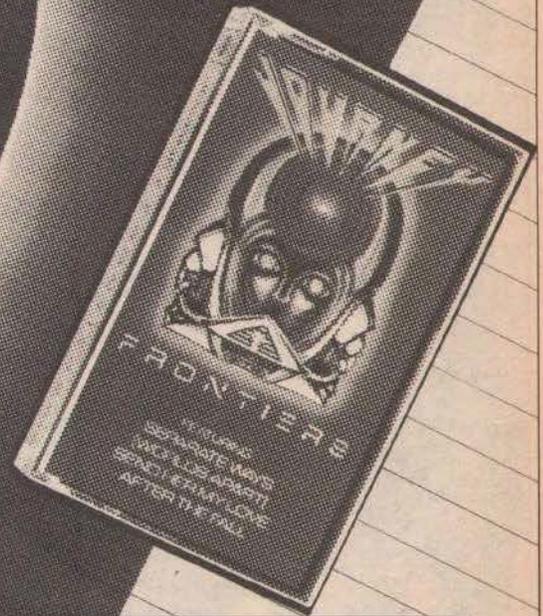
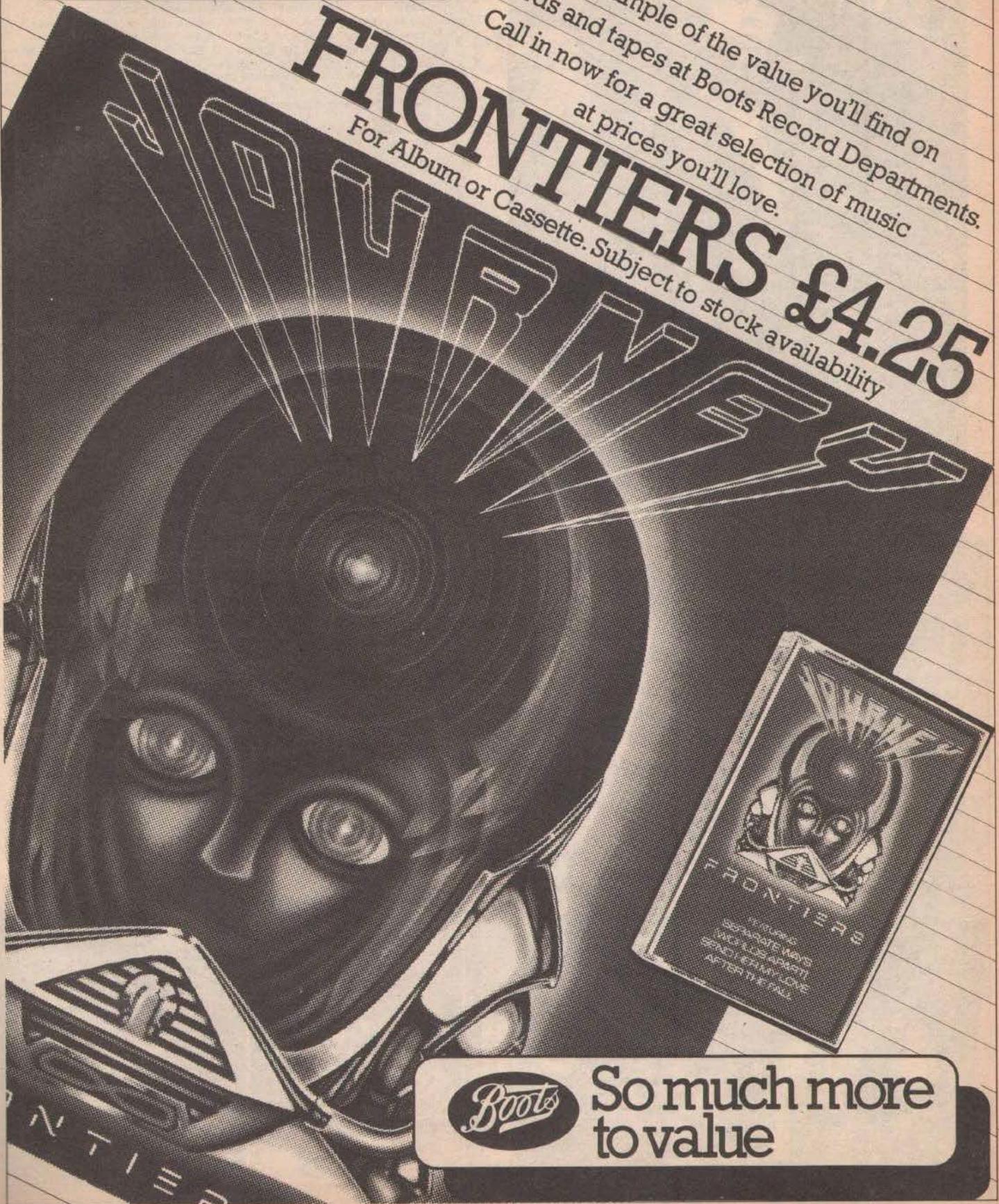
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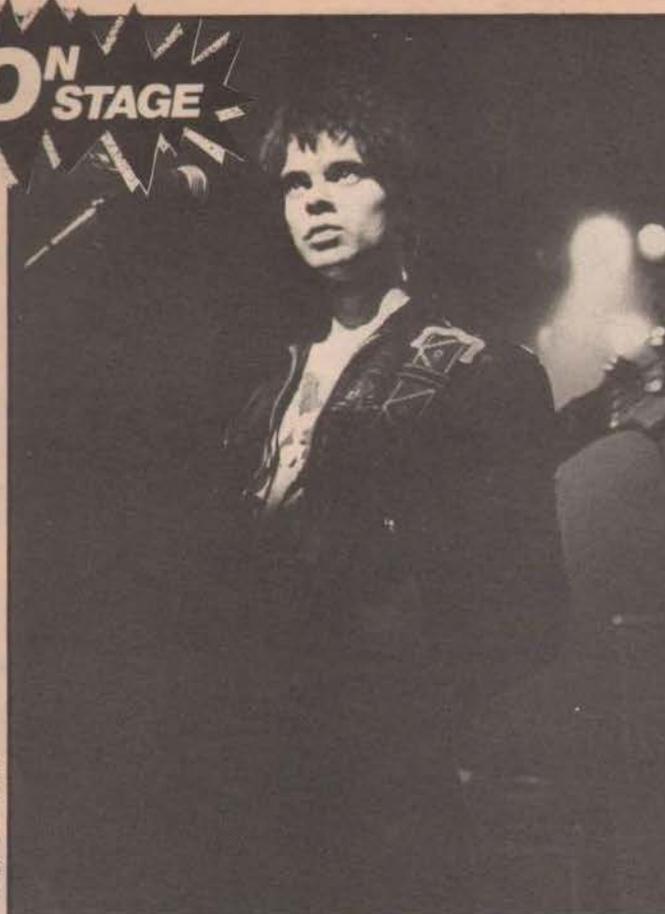
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# ON STAGE



Pic by Gus Stewart

**THE STRANGLERS: safe as houses**

# Old 'n' down

## THE STRANGLERS

Edinburgh Playhouse

**THE CRIME;** five young audience members slowly invade the stage and pirouette like leather marionettes to the gothic whirl of 'Golden Brown' while four old men called The Stranglers try to be serious.

The Punishment; one of the dancers is grabbed, and debagged centre stage and Cornwell and co deliver playful slaps to his naked posterior — the best and worst in one grotesque moment. The rest was muddy slumbers with all motion gone from everything but the driving depths of 'No More Heroes' and a couple of selections from the dark stars of the first album.

Hugh Cornwell adjusts the bags under his eyes, insults the audience and they laugh. The Stranglers are now a safe thing, the formula has been found. 'European Female', the third soft single, is given out like marshmallows for the cuddling loving couples in the crowd. Cosmetics to fill the cracks around wearisome ditties trying to mean something by being sombre.

They are actors now, dealing out black schmaltz in spades, stretching their one musical idea over too many years and themes. They used to frighten the children, now they pander to them. Only Jean Jacques, that high-kicking one-legged bass player, retains any trace of action and style on the altar of this boring, black mass.

As stimulating as valium, as exciting as Mondays, they left me feeling as low as the average floor. They used to keep you off your sleep, now they send you to...zzzzzz.

Roger Colbert

## DEF LEPPARD

Marquee, London

**WELL DEARS,** everybody but everybody was there. Birds of paradise in war paint and tight jeans brushed shoulders with Pete Way and friends. This show was definitely the event in the Marquee's winter calendar and Leppard surpassed all expectations. I must confess that before I've found their on stage antics a little embarrassing, because Joe Elliott always seemed to be aping the bigger boys.

But for this gig Leppard truly pulled out the plug and played as if their lives depended on it. Nitty and gritty, they sailed through a performance polished bright as a mirror. Leppard cracked the whip with 'Photograph' which makes a surprisingly good transformation to the stage and bled all over the place with 'Lady Strange' and 'Bringin' On The Heartbreak'. After a warm up gig like this, the tour should be a real heartstopper as we say.

Robin Smith

didn't have a whole pile of producers and writers behind them. Songs like 'Don't Come Back', 'Leave Me With The Boy' and the harder-edged 'Hate The Girl' are all about boyth and girlth and these little affairs of the heart.

Their little girl voices are as soft as an Andrex puppy and deadpan as a bog roll, and it's all horribly endearing. Even when they take up the Elvis Presley classic 'Fever' their flat rendition is stilled enough to promote a giggle and keep you listening to the end.

Perhaps it's sheer cheek that lets the Marine Girls carry off their show, perhaps it's a range of songs that actually are pure pop and far more catchy than they appear at first hearing. Whatever it is, the Marine Girls were a hit on stage — as long as you're not a stickler for perfect harmonies and musicianship...

Simon Hills

## A CERTAIN RATIO

Ace, London

**HALF OF** this glum ACR set was made up of their customary funk doodlings, all of which were delicately suggestive and packed a mild funk punch. The other half consisted of a few songs and an altogether more conventional funk. Both were well played, neither were performed. ACR stared morosely at the crowd and they stared back.

Until ACR align their interest in black dance styles with the 'entertainment' that is an integral part of that tradition, they will remain an intriguing blind alley. Intriguing for their sheer perversity in rendering dance music so joyless. What do Donald and the boys see in one another?

Mark Cooper

# Loose end

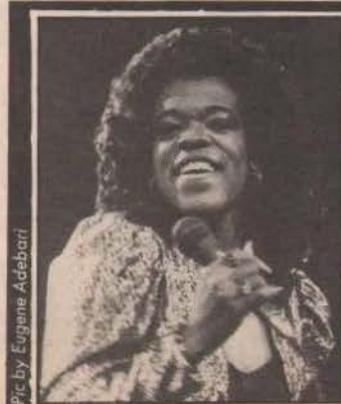
## EVELYN KING

Dominion Theatre, London

**BUBBLY EVELYN** 'Champagne' King tried her best but couldn't escape the restrictive conventions of your standard soul show. Her 45 minute set churned out an energetic barrage of her greatest hits. Songs like 'Love Come Down' and 'I'm In Love' were mixed with age old classics like 'Shame'.

But too often she spoils the spectacle of fun and dancing to indulge in lengthy exhortations to "get on up, clap your hands" and all the other usual behaviour of American soul singers. This was taken to an unbelievable extreme when the encore 'Get Loose' — the second rendition of the night — clocked in at 30 minutes. That was nearly two-thirds as long as the proper set!

Mike Gardner



Pic by Eugene Adebart

**EVELYN KING: souled out**

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## So much more to value

**B**LITZ'S CURRENT chart single might be called 'New Age' but when they toured Holland recently they found nothing had changed. The Dutch would appear to suffer from the same obsessions that blight our ever so cheerful country.

"When we were playing in Den Haag our bass player got chased across the stage by a man with one eye and a knife," says singer Carl. "It's funny, all the skinheads over there talk in Cockney accents and wear England and British Movement T-shirts. They wear all the right gear and mouth the same loathsome opinions as their English counterparts, it's really weird."

Tim, second member of the trio, adds his twopence worth: "When you go round to their houses, they put the kettle on and start rolling up joints, they're just hippies. They're professional students, they go to college and get paid huge amounts of dole money for doing so."

"They're really normal during the day but when they go to gigs they get really violent. The violence is much worse than England."

And there was I thinking it was all clogs, Edam and Johann Cruyff. Still never mind, there's more important issues at stake here. Blitz are about to tell me why this really is a new age. Carl, it's all yours.

"It's not really a new age it's an old age, but it's new in terms of what's happening outside. It's what's happening to the attitude of young people."

"Last week the Daily Mail had an opinion poll where they talked to 1500 people between 18-21. The main conclusion was there were more Conservatives in that group than in any other. People in the poll felt proud to be British because of the Falklands war. Policemen were amongst the people they admired most."

"I mean young people are supposed to be traditionally left wing, what are these lot gonna be like when they are older? I think it's just the gang mentality driving people together, through fear."

All this may be very well, but what possibly can Blitz do to alter this situation. Pop music is not a very powerful political tool, me thinks.

"All we can do is try and be totally honest, like before we were doing just what people expected of us," says third row Blitzer Charlie. "We'd spout a load of rubbish we

# (New) Age concern



Pic by Joe Shutter

BLITZ: we don't need this right wing groove thing

didn't even mean. The last tour we did in Britain outraged all the punks, 'cos they thought we looked normal. They're supposed to be 'outrageous' but they're upset by such little things. We're breaking the mould by being normal — not being what people expect."

**L**IKE MYSELF Tim is very scathing about the conservative nature of punk rock. Punk is now a set of rules and slogans. Impotent, moribund and no use.

"Punk, when it first started, was full of people with open minds, now it's full of people who were

originally fighting against it. A punk has a hole in his brain which he fills with a model of what a punk is and what punk should be.

"I was on the bus the other day and there was a bloke there with the full regalia on, y'know, anarchy and chaos written on the back of his leather jacket. I really laughed 'cos he was paying for his bus ticket and sheepishly swaying along with all the old women on the bus. That bloke had no idea what he was about."

Blitz might seem a bunch of misery guts (coming from Stockport who can blame them) but really, they're just trying to make a little

more sense out of this depressing world of ours. It's the likes of the Anti-Nowhere League and the Exploited who have really given up.

Charlie's analysis of Oi's 'pissed and proud' philosophy is spot on.

"It keeps the kids thinking they've got what they want, when really they're conforming. They think they're rebelling, but really they're just being kept quiet and out of the way, while the government gets on with the job of mucking everything up."

Blitz might paint everything black and white, but if you listen to them carefully enough, they make a lot of sense.

Jim Reid

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# Back Toto

# Africa

Pic by Eugene Adebart

## TOTO'S DAVID PAICH points the finger

**O**NCE AGAIN Toto is going to topple the Wizards Of Oz. But this Toto is no scruffy mongrel following Dorothy up the yellow brick road — it's a six piece band.

The Wizards Of Oz are Australian group Men At Work and the battle-axe is the charts. Already Toto have taken the top slot in America from the dinkum dingos from down under. Now they look set to do the same here with 'Africa'.

Mind you, this is not the first time you've heard them. In fact virtually every record that comes out of the sunshine state of California has a member of Toto on it since they are renowned as the best session men in America. Records by Michael Jackson, Donna Summer, Paul McCartney, Elton John and a host of others have featured the band.

At his Los Angeles home, keyboardist David Paich explains: "Many people think of us as being a group that met in a studio — it couldn't be further from the truth.

"We've known each other now for 14 years and went to the same school," says the 28-year-old singer of 'Africa'. "I think Toto got recognition because we sounded like an

organised band who could read music and knew what was demanded of session players."

Their striving to be the best in the business got its reward when Toto were nominated for no less than nine Grammy awards — the music industry equivalent of the Oscar — this year. Most of them were for the single 'Rosanna' and the album 'Toto IV'. And that's not all! The individual members collaborated on 28 of the nominations — that's over a quarter of the total.

**B**Y A strange quirk of fate David Paich has been put in competition with his father, Marty, in one category — Best Instrumental Arrangement Accompanying Vocals.

His father worked with the likes of Sarah Vaughan, Ella Fitzgerald and Barbra Streisand, as well as rock people like Duane Eddy, The Mamas And Papas and latterly Carly Simon.

"I wanted to be a drummer when I was younger," claims David Paich. "My father convinced me that I'd always have to lug my kit around with me. I always thought that there'd be a piano at every gig so I took up the instrument. Now I have three and a half tonnes of gear to cart around."

His front room is dominated by three pianos

but scattered around are models of 'Alien' and 'Star Wars'. His vast video library is filled with fantasy films.

"I was with Michael Jackson last night since I'm going to be working on The Jacksons' new album — all we did was rave about our 'Three Stooges' collections — we are fanatics."

'Africa' is a song about escapism. "It was just me trying to isolate a male-female relationship late one night," he explains. "I sat down and played some chords. It was one of those inspirational things. I sang the first thing in my head which was 'I bless the rains down in Africa' — don't ask me how. I just stopped and looked up to the heavens and said, 'I'm talented but not that talented'."

Toto have come under heavy critical fire for their concern for the pursuit of musical perfection and have been labelled sterile. It's a charge that David Paich doesn't take kindly.

"We're always striving to be raw but you've got to draw a line in some music because raw gets to sound sloppy and out of tune. Musicianship has been given a bad name over the years. We're out to correct things."

by MIKE GARDNER

special  
extended  
dance

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K

(S)

**A**RMCHAIR PSYCHOLOGISTS would have a field day analysing Mick Karn's front room. Amidst tasteful pink and grey furnishings lurk aggressive foreign objects: a garish green, red and gold Thai mask with a frighteningly real devil-face adorns one wall, a long-dead cobra is poised to attack a stuffed mongoose in a corner and a selection of vicious looking beetles rest uneasily pinned behind glass in another.

Mick loathes creepy-crawlies — so why does he torment himself with them?

"Everyone asks that!" he replies a trifle wearily. "I don't like to feel too comfortable in a place — I like the thought that there's something there to keep you on your toes!"

Equally nasty is a spiny object which looks like a dead hedgehog. It is in fact a blowfish, a Jap delicacy which plays Russian roulette with your stomach: if consumed, you stand a 50 per cent chance of dying within seconds. Hmm, nice.

"It was my most difficult piece of hand luggage," says Mick. "I used to have it hanging on the stairs but people kept spiking their heads on it!"

All this, not to mention a statuette of Lenin and a painting of a scientist grasping a test tube surely says something dreadful about the Karn personality. Does he go looking for such bizarre items?

Mick: "They find me really — that must definitely reflect my personality. I really like that painting, there's something so odd about it. Steve and Rich (that's Jansen and Barbieri to you) always nag me about this room — they get headaches just sitting in here!"

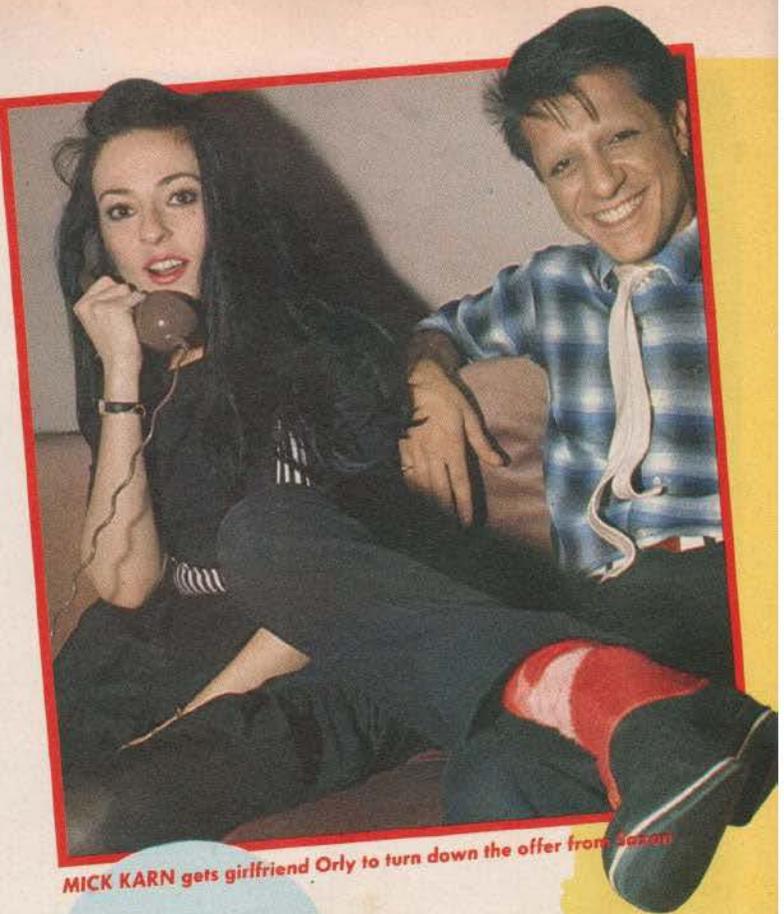
**A**S TO other Karn ventures of the strictly non-commercial kind, 'Riverside' have just shown the Ballet Rambert interpreting one of Mick's sculptures in dance, set to a track off 'Titles', as a promo anticipating Karn and Barbieri's project to write a whole new ballet for the company to tour with in '84.

They're both approaching this in a totally different way: "We're leaving things much sparser and very ambient but putting in lots of variety. It has to stand up as an album on its own, as with classical ballet."

A new Chamel 4 arts prog called 'After Image' will also be using a 'Titles' track as its theme tune, something Mick gets more excited about than the prospect of a hit single. Does this mean he'll be turning his back on commercial material?

"No, I intend to do both. I'm a workaholic, I hate having nothing to do. I take the ballet side of the music more seriously, but I'll still be recording tracks in the studio whenever I have spare time, so there should be an LP by the autumn."

But the largest single operation Mick's currently undertaking is finding musicians for his own band: "Auditioning is the biggest challenge I've had yet — it frightens me! Having a band in the studio will take responsibility off my shoulders. I enjoyed doing



MICK KARN gets girlfriend Orly to turn down the offer from Jason

that LP on my own, but never again. I'm trying to move away from the fact that I'm a bass player: I want a band behind me."

When found, these players will accompany Mick on his debut tour, set for May/June/July. His biggest headache, however, will be finding a drummer because he "can't imagine there being one as good as Steve."

Even harder will be getting away from the Japan live image. Mick: "One of the reasons I'll enjoy small clubs is the communication — something Japan never tried to get. People won't expect that, which is probably why I want to try it. And by the time I tour the live Japan album'll be out and that will bring it all back!"

**N**EXT ON the seemingly endless Karn agenda is the long-awaited collaboration with Midge Ure entitled 'After A Fashion', which should be assaulting our ears at the end of this month after a long delay.

"We were supposed to finish it before the Japan tour," explains Mick, "but then my ears went funny and I started collapsing and stuff. Now Midge has gone to Europe and he's having trouble writing the lyrics — all it needs now is vocals."

Having heard a sneak preview, I can reveal it's a pretty democratic mix of the duo's talents, featuring bass charm and Turkish delight from Mick, strong beaty electro-flourishes and classic vocals from Midge. A chartbound certainty, I'd wager.

Mick 'n' Midge (soon to be bigger than Renee 'n' Renato?) got on like the proverbial house ablaze: "He's much the same as me — a workaholic," he says. "I'd heard he tended to overdo things in the studio but I found it went very

quickly and we both knew exactly where to stop."

That, apart from a long-promised session on Bill Nelson's album, is that as far as jobs with other boys go. Mick's worried that could cloud his own issues: "I'd rather prove myself first. Prove — that word's cropped up a lot of times. We had to prove ourselves in Japan and it gets really tiresome — you prove yourself to yourself long before anyone else and you have to carry on with such determination to stop doubting yourself again."

Setting up the tour means no work, as yet, is planned on Mick's Karnation Illustration label with other artistes, but later this year Rich Barbieri will have his solo disc released on it along with the duo's ballet music.

Mick: "Another thing we've planned is that me and Steve are definitely going to do an album together. 'Cos the saddest part of doing the last concert was knowing we'd probably never play live again together, so we agreed we'd do it before Steve's 25th birthday — that means two years to go!"

With Steve spending most of this year working in Japan, Rich in Bangkok and Dave in Paris, the ex-Japaners paths are unlikely to cross for a while.

Mick also fancies the idea of being cosmopolitan and hopes to forsake these shores soonest: "The main reason for doing the commercial side is that I want to work in America more than anywhere else, because Japan never touched there. It's such a hard struggle, so that's the big challenge. I like the idea of us all working in different areas so that maybe one day we could all swap round — Japan play musical countries!"

by BETTY PAGE

# Mick Karn





# Heart and sole

**N**OT EVERYONE is completely satisfied with Marillion's whopping success.

Fish's mum is waiting for the day when her son turns his hand to a sentimental love song, rather than the gloomy lyrics of the band's first hit 'He Knows You Know.'

"My mum asked me why I don't write a nice love song?" says the lanky vocalist. "But I deal in grey areas because that is what life is all about. For many people life is about the darker side rather than the light."

And Fish knows all about that. Not so long ago he was on the verge of a nervous breakdown, unsure where life was going to take him.

"I was on the way to getting stuck in a comfortable job where I could last for fifty years before slipping into a pair of hush puppies and settling down in front of the fire when I retired," he says.

"In my heart I realised that it was just something I didn't want to do. Throughout my life I realised that I could sing and I could act. I always had a feeling that this was going to be my true career. I find myself in a *deja vu* situation now."

**F**ISH SANG in a part time band in between wading around in sludge for the Forestry Commission.

"I was near the end of a five year course," he says. "The balance between my job and my real ambition was tearing me apart. I was on the

verge of a crack up. The doctor put me on drugs and then I wasn't feeling anything anymore. I could sit in front of a television screen for four hours with a blank mind."

If things had become worse, then Fish reckons he might have ended up in hospital surrounded by relatives like the character in 'He Knows You Know.' But he pulled himself together and went on to Marillion — the name was inspired by a Tolkien novel.

Fish was happy, even though this time last year the band were barely scratching a living out of small time gigs and the mighty doors of EMI had yet to open for them. Now Fish firmly believes that Marillion will crack the world apart.

"Some people think that getting into the music business is like breaking into a sealed box, and then you have to slam the door behind you," he says. "But we've wandered through the perimeters and into the heart of the business, it's been a gradual thing."

"Signing to a record company has given me a sense of security, it also means that I'm earning a wage which is slightly more than I was getting on the dole."

"It looks like a quick success story but it wasn't like that," says keyboard player Mark Kelly. "When you've signed your deal, people quickly forget just how long you spent getting to that point."

"Dave Lee Travis played our record and said 'who are this band, where have they come from?' All he had to do was get out of his house and drive down to a local gig where we were playing."

**A**LTHOUGH THEY'VE been hailed as leaders of the new progressive rock movement they've been slagged off by some people for trying to be the new Genesis.

"We're not carrying a banner by doing this," he says. "I haven't got a lot to say about the other bands coming through. We were the first that's all, and if anybody wants to catch up with Marillion then they'd have to put us in cold storage for a year, we're that far ahead."

"I detest categories so when people say we're like Genesis it annoys me. We have never gone out of our way to imitate them. Listen, if I was deliberately trying to rip them off I'd have gone to see them time after time to study them."

Marillion start their first major tour soon and their album 'Script For A Jester's Tear' (the title was inspired by difficult personal relationships that Fish and Mark once had) will be out soon.

"I suppose people are expecting us to go completely over the top with dry ice and laser beams," says Mark. "But it won't be like that."

But as usual Fish will be daubed to the nines in make up, which prompts the question of what he thinks of that other made up marauder, Boy George.

"He irritates me and so does Marc Almond," he says. "I'm wearing make up to express myself in a clear way. It amplifies my expressions. For instance if I adopt a particular expression on stage I can scorch people's eyeballs in the back row. I don't think you have to wear make up in a limp wristed way."

ROBIN SMITH

# The New Face Of Progressive Rock

**T**HEY DIDN'T seem to come any brighter or shinier than CaVa CaVa, but in the few short months since their candypop debut 'Where's Romeo', these bubbly-haired boys have had their Powell-promoted position usurped by the even sunnier likes of KajaGooGoo.

Stephen Parris is as pleasant and polite as ever, but his effervescence levels seem reduced now. After all, I'd predicted 'Brother Bright', CaVa's complex follow-up 45, would be a miss and I seem to be right. So Stephen's almost making excuses about their initial pure pop pizzazz: "'Romeo' served its purpose," he claimed, "it got the initial reaction — or non-reaction. 'Brother Bright' is closer to what we want. I agree that it's left of centre, but we approached it with three singles in mind so that by the third we'd hopefully have reached a larger audience."

Ah — strategy! 'Romeo' is now 'a necessary first step', 'Bright' is 'heavier and moodier'. The third, 'Country Boy' will be even closer to the true essence of CaVa, it seems. For the real thing, we must wait for the album, entitled 'Back To The Zoo Of Tears', out in March. Stephen: "The title's a bit over-



CAVA CAVA: next time we'll get it right

indulgent, I know, but it has a lot of different musics on it — it's heavier, closer to our hearts."

**W**ITH ALARMING speed, Stephen then hands the receiver to Jon Hallett for some more excuses.

"The songs on the album are probably truer to our overall aim," explains Jon, "which will become

much clearer in the coming months when we do live work. We had a long lie off, which we now regret, prior to signing. It's a shame 'cos, as they say in the Comic Strip, we're 'principally a live band!'"

Once Jon's been separated from either bass or keyboards (he currently doubles up), they fancy doing support on 'a large tour'. Should be the proof of the pudding: right now they're treading a fine

line between having the right visual push and being seen as totally manufactured. Jon's honest about this: "It's easy to get into the 'package pop' thing, but when we perform live you'll see there's some passion behind it all. There'll be a problem cracking that one, but we've every confidence we'll convince people."

What CaVa are doing is a pretty drastic compromise, but a reckless piece of marketing if it works. Step II is a mellowing of the jazzy visuals. Jon: "We're moving away from the 'expensive shirt' bit, getting more laid back. We hope we don't have to rely on appearance, that the underlying music will win through. The package thing probably caused distaste in a lot of people, but now we'll be putting feeling in rather than gloss."

**T**HE PAIR are honest about their approach. They even understand the criticism and cynicism they've encountered. Jolly reasonable chaps, in fact.

The ride won't be an easy one from now on it's uncharted territory for ex-pretty boys. Who knows, there could be a 'new progressive' band lurking beneath that pop glass somewhere. Just fancy that!

BETTY PAGE

## LEISURE PROCESS

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### New Single **CASHFLOW**

First 5000 12" (million dollar mix)  
for the price of 7" 



## Love in silence

I AM 19 and fairly good looking but am wary of girls. While I'm sure I love one girl, I just don't seem to be able to ask her for a date. She likes me, I think, but she's too shy to talk to me. How can I approach her?

Glenn, Manchester

● *You're confident about your feelings for her. You're confident that, even if she isn't exactly head over heels as far as you're concerned, she at least likes you too. Someone has to break the silence, and, from what you say, the girl in your life isn't going to be the one to do it.*

*Although you haven't supplied any background details about how, where and when you see each other, even from a distance, why not start small by smiling and saying hello. If she responds in a similar way, then you're all set to casually mention that you're going to see a film, a band or you're going down the caff for a cuppa coffee and why doesn't she come along. You don't need to be a conversational genius to do what comes naturally. Try it.*

I AM illegitimate and my father, who died recently, has left me some property in his will. But his family is contesting it, and I don't have the slightest idea of what to do. I'm on social security and can't afford a lawyer. Any ideas?

Sean, Dudley

● *To be on the safe side, you must take legal advice, but you certainly don't need to be either rich or employed to do so. Your nearest citizens advice bureau will put you in touch with a source of free legal advice. Ask the solicitor you see about the Green Form aid scheme.*

A FRIEND and I are intending to visit Turkey for about a month, starting in August this year. Could you outline any difficulties we're likely to encounter, particularly in terms of

the political situation?

We intend camping and hill walking in the mountains. Are we likely to find any problems like hostility from the people or bandits? Should we take any precautions? The tourist office says the situation out there is fine, but, after all, they have a vested interest.

Michael, Bushey, Herts

● *One experienced Eastern traveller tells us that, following the military takeover in Turkey just over two years ago, life is extremely peaceful, particularly in the West of the country, where buses even display notices reading "Be nice to visitors from abroad." While there may be bandits lurking in mountain territory in more remote parts of Turkey, and travellers have heard tales of coachloads of American tourists being pelted with Kurdish*



Problems? Need some ideas or information fast? Or would it help to talk things over?

Write to Susanne Garrett, 'Help', Record Mirror, 40 Long Acre, London WC2. Please enclose a stamped addressed envelope to ensure a personal reply. Alternatively, ring our Helpline, office hours, Monday to Friday on 01 836 1147.

*eggs in the East, you should experience no problems whatsoever provided you stick to recommended routes and don't stray too far off the beaten track. Just as in any other country, tourists who respect the laws and traditions of the land and have money to spend are welcomed.*

*But if you're planning to camp and walk long distances make sure you set off fully equipped.*

*For a useful guide to Turkey on the hoof, see the 'Travellers Survival Kit To The East', price £2.95 plus 40p p&p from Vacation-Work, 9, Park End Street, Oxford. Free maps, camping guides and much more information is available from the Turkish Tourist Office, 49, Conduit Street, London W1. (Tel: 01-734 8681).*

I'M DISABLED and would like to take an Open University course, as it's easy for me to study at home. Are any special facilities provided for disabled people, and where do I find out more?

Gary, Gloucester

● *Open University applications for 1984 degree courses, leading to the Bachelor Of Arts qualification in a range of arts and science subjects, are currently being invited. You don't need any academic qualifications to apply and the Open University, which already has well over a thousand physically disabled students, can assist people with disabilities to participate fully in course-work.*

*Special facilities at summer schools, preparatory courses for students with sight or hearing difficulties; advice on aids and equipment; and special arrangements for examinations can be provided. Physically disabled applicants are advised to contact their local Director Of Social Services to take advantage of provisions under the Chronically Sick And Disabled Persons Act 1970, which caters for extra financial support to cover special needs. Further details from The Open University, PO Box 48, Milton Keynes MK7 6AB.*

MY GIRLFRIEND, who is 19, a year older than me, has been told that her eyesight is deteriorating and she is likely to be blind by the time she reaches her late twenties. Apparently, it might be possible for her to have an operation in a few years time, where parts of another eye could be transplanted but there is only a half and half chance that this would be successful.

Understandably, she's very upset about what she's been told. Although we'd planned to marry and have kids, she now says she doesn't think it would be fair on me to commit myself to her. I love her very much and am determined

to stay with her, come what may, but how can I convince her of this? Mike, Scotland

● *Maybe your girlfriend said what she did because she's seeking reassurance from you and needs to know you'll stand by her. If you're absolutely sure that the news doesn't change the way you feel about her and your future together one iota, simply tell her so, if you haven't already. She needs your support as much as ever.*

*If either of you has reservations just be honest with each other and talk things over. While both of you are trying to be realistic about the future, try to look at possibilities in a positive, rather than a negative way. Any operation with a 50/50 chance of success isn't automatically doomed to failure by any means. Good news is equally possible.*

*Often actions can speak louder than words, and if you were planning to marry in the near future, why not simply go ahead?*

I'D LIKE to join the SAS, but believe I'm too short at 5ft 6 inches. This is certainly the career for me, but how do I stand a chance of being considered. Is it possible to join part-time?

Terry, Hull

● *Your only chance of eventually being selected for work with the Special Air Service is to first enter the regular army, with an infantry division for example, and serve for a minimum of three years before making application. Minimum height required to join the army, with the exception of the Guards division, is only 5ft 3 inches, so you'd qualify on that score. More facts and figures from your nearest Army Careers centre, (see phone book).*

*Meanwhile, the 21st TA Regiment, (Special Air Services), does recruit civilians for part-time service. Minimum age for application is 17½ and you must be physically fit. The initial weeding-out interview involves a number of tasks, including the ability to run 3 miles in 23 minutes, carry a man of your own weight, and climb a rope. Write to 21st TA Regt, Special Air Services, Regimental Headquarters, Duke Of Yorks Headquarters, Kings Road, Chelsea, London SW3*

# The Guitar Greats

From the Radio 1 series

The electric guitar reigns supreme in pop music and has created its own breed of heroes. In 'The Guitar Greats' John Tobler and Stuart Grundy present profiles of fourteen of the greatest rock/blues players alive today. They range from the legendary B. B. King to Hank Marvin of the Shadows, Eric Clapton, Pete Townshend, Jimmy Page and Brian May of Queen.

The book reveals their musical backgrounds, their techniques and innovations, their careers, and what success has meant to them. It includes a definitive discography for each player.

£6.95

FROM BOOKSELLERS

**BBC**  
PUBLICATIONS





# US 45s

- 1 2 BABY COME TO ME, Austin/Ingram, Qwest
- 2 1 DOWN UNDER, Men At Work, Columbia
- 3 4 SHAME ON THE MOON, Bob Seger, Capitol
- 4 9 STRAY CAT STRUT, Stray Cats, EMI-America
- 5 5 AFRICA, Toto, Columbia
- 6 23 BILLIE JEAN, Michael Jackson, Epic
- 7 7 YOU AND I, Eddie Rabbit/Crystal Gayle, Elektra
- 8 18 DO YOU REALLY WANT . . . , Culture Club, Virgin/Epic
- 9 19 HUNGRY LIKE THE WOLF, Duran Duran, Harvest
- 10 10 YOU CAN'T HURRY LOVE, Phil Collins, Atlantic
- 11 11 THE OTHER GUY, Little River Band, Capitol
- 12 12 GOODY TWO SHOES, Adam Ant, Epic
- 13 13 PASS THE DUTCHIE, Musical Youth, MCA
- 14 14 YOUR LOVE IS DRIVING . . . , Sammy Hagar, Geffen
- 15 15 HEART TO HEART, Kenny Loggins, Columbia
- 16 16 ALL RIGHT, Christopher Cross, Warner Brothers
- 17 17 ALLENTOWN, Billy Joel, Columbia
- 18 21 YOU ARE, Lionel Richie, Motown
- 19 22 BACK ON THE CHAIN GANG, Pretenders, Sire
- 20 26 TWILIGHT ZONE, Golden Earring, 21 Records
- 21 24 WE'VE GOT TONIGHT, Rogers/Easton, Liberty



Pic by Chris Walker

- 22 27 SEPARATE WAYS, Journey, Columbia
- 23 3 SEXUAL HEALING, Marvin Gaye, Columbia
- 24 28 ONE ON ONE, Daryl Hall & John Oates, RCA
- 25 6 MANEATER, Daryl Hall & John Oates, RCA
- 26 25 HEART OF THE NIGHT, Juice Newton, Capitol
- 27 33 BREAKING US IN TWO, Joe Jackson, A&M
- 28 31 ON THE LOOSE, Saga, Portrait
- 29 29 WHAT ABOUT ME, Moving Pictures, Network
- 30 30 SPACE AGE . . . A Flock Of Seagulls, Jive/Arista
- 31 8 ROCK THE CASBAH, The Clash, Epic
- 32 36 I KNOW THERE'S SOMETHING . . . , Frida, Atlantic
- 33 35 FALL IN LOVE WITH ME, Earth Wind & Fire, Columbia
- 34 40 MR. ROBOTO, Styx, A&M
- 35 - I'M ALIVE, Neil Diamond, Columbia
- 36 38 THE CLAPPING SONG, Pia Zadora, Elektra
- 37 39 THE WOMAN IN ME, Donna Summer, Geffen
- 38 - TIED UP, Olivia Newton-John, MCA
- 39 - DREAMIN' IS EASY, Steel Breeze, RCA
- 40 - ROCK & ROLL HEART, Eric Clapton, Duck/WB

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 5 THRILLER, Michael Jackson, Epic
- 5 6 THE DISTANCE, Bob Seger, Capitol
- 6 4 GET NERVOUS, Pat Benatar, Chrysalis
- 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 15 RIO, Duran Duran, Capitol
- 13 13 EMOTIONS IN MOTION, Billy Squier, Capitol
- 14 12 LONG AFTER DARK, Tom Petty, Backstreet/MCA
- 15 14 THE NYLON CURTAIN, Billy Joel, Columbia
- 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 25 PYROMANIA, Def Leppard, Mercury
- 23 - FRONTIERS, Journey, Columbia



Pic by LFI

- 24 24 THE LEXICON OF LOVE, ABC, Mercury
- 25 28 KISSING TO BE CLEVER, Culture Club, Virgin/Epic
- 26 26 FAMOUS LAST WORDS, Supertramp, A&M
- 27 29 THE YOUTH OF TODAY, Musical Youth, MCA
- 28 23 SHOWTIME, The J. Geils Band, EMI-America
- 29 31 WORLDS APART, Saga, Portrait
- 30 36 WORKOUT RECORD, Jane Fonda, Columbia
- 31 36 BEATITUDE, Ric Ocasek, Geffen
- 32 34 RADIO ROMANCE, Eddie Rabbitt, Elektra
- 33 33 GREATEST HITS, Little River Band, Capitol
- 34 37 NEVER SURRENDER, Triumph, RCA
- 35 32 SPEAK OF THE DEVIL, Ozzy Osbourne, Jet
- 36 38 EVERY HOME SHOULD . . . , Patti Austin, Qwest
- 37 - LIVE EVIL, Black Sabbath, Warner Bros
- 38 - NIGHT AND DAY, Joe Jackson, A&M
- 39 39 DAYLIGHT AGAIN, Crosby, Stills and Nash, Atlantic
- 40 - GREATEST HITS VOL 2, Olivia Newton-John, MCA

Compiled by Billboard

# INDIE LPs

- 1 2 STRIVE TO SURVIVE, CAUSING LEAST SUFFERING POSSIBLE, Flux Of Pink Indians, Spiderleg SDL 8
- 2 1 PILLOWS AND PRAYERS, Various, Cherry Red ZRED 41
- 3 4 THE MAVERICK YEARS, Wahl, Wonderful World WW1
- 4 3 THE DAY THE COUNTRY DIED, Subhumans, Spiderleg SDL 9
- 5 5 PISSED AND PROUD, Peter & The Test Tube Babies, No Future PUNK 3
- 6 6 NEVER MIND THE DIRT HERE'S THE BOLLOCKS, Dirt, Crass 221984/7
- 7 7 PLASTIC SURGERY DISASTERS, Dead Kennedys, Statik/Alternative Tentacles STATLP 11
- 8 9 LA VARIETE, Weekend, Rough Trade ROUGH 35
- 9 11 NOTHING CAN STOP US, Robert Wyatt, Rough Trade ROUGH 35
- 10 12 UPSTAIRS AT ERIC'S, Yazoo, Mute STUMM 7
- 11 15 A PART OF AMERICA THEREIN, Fall, Rough Trade/Cottage LP 1
- 12 14 VOICE OF A GENERATION, Blitz, No Future PUNK 1
- 13 8 LEATHER, BRISTLES, NO SURVIVORS & SICK BOY, GBH, Clay CLAYLP 5
- 14 10 1981-1982, New Order, Factory FACTUS 8
- 15 13 I'D LIKE TO SEE YOU AGAIN, A Certain Ratio, Factory FACT 65
- 16 20 SEDUCTION, Danse Society, Society SOC 8.82
- 17 21 A DISTANT SHORE, Tracey Thorne, Cherry Red MRED 35
- 18 25 THE BEDROOM ALBUM, Jah Wobble, Lago LAGO 3
- 19 19 A BROKEN FRAME, Depeche Mode, Mute STUMM 9



Pic by Mike Lays

## DANSE SOCIETY: Seduction at 16

- 20 18 SCIENTIST ENCOUNTERS PAC-MAN, Scientist, Greensleeves GREL 46
- 21 17 CITY BABY ATTACKED BY RATS, GBH, Clay CLAYLP 4
- 22 16 LIVE AT SHEPPERTON, Damned, Ace NED 1
- 23 23 BULLSHIT DETECTOR VOLUME 2, Various, Crass 221984/3
- 24 26 IN THE FLAT FIELD, Bauhaus, 4AD CAD 13
- 25 24 CHRIST THE ALBUM, Crass, Crass BOLLOX 2U2
- 26 22 SOUND OF MUSIC, Adicts, Razor RAZ 2
- 27 28 SONGS TO REMEMBER, Scritti Politti, Rough Trade ROUGH 20
- 28 27 WHEN THE PUNKS GO MARCHING ON, Abrasive Wheels, Riot City CITY 001
- 29 - INCHPINCHERS, Wailing Souls, Greensleeves GREL 47
- 30 29 THE SINGLES ALBUM, UB40, Graduate GRADLSP 3

# INDIE 45s

- 1 2 OBLIVIOUS, Aztec Camera, Rough Trade RT 122(T)
- 2 3 JOHNNY REMEMBER ME, Meteors, Identity EYE 1
- 3 16 GET THE BALANCE RIGHT, Depeche Mode, Mute 7BONG(12BONG)
- 4 4 NEW AGE, Blitz, Future FS 1
- 5 1 HEARTACHE AVENUE, Maisonettes, Ready Steady Go RSG(T) 1
- 6 5 FAT MAN MOYA, Southern Death Cult, Cherry Red CHERRY 53
- 7 6 PLAIN SAILING, Tracy Thorne, Cherry Red CHERRY 53
- 8 10 LOVE'S A LONELY PLACE, Virginia Astley, Why Fi WFI(T) 001
- 9 - BAD SEED (EP), Birthday Party, 4AD BAD 301
- 10 9 ALICE, Sisters Of Mercy, Merciful Release MR 015
- 11 13 OUT ON THE FLOOR, Dobbie Gray, Inferno (12)BURN 2(P)
- 12 7 HALLOWEEN, Dead Kennedys, Statik STAT 27(12)
- 13 11 ORDERS OF THE DAY (EP), Combat 84, Victory VIC 1
- 14 8 SUMMER OF '81, Violators, No Future 01 19
- 15 12 SHIPBUILDING, Robert Wyatt, Rough Trade RT 115(T)
- 16 14 NO TIME FOR TALK (EP), Box, Gol Discs VFM 1
- 17 17 FEELS LIKE WINTER AGAIN, Fiat Lux, Cocteau COQ 9
- 18 20 GI'S A JOB, Yosser's Gang, Rialto (12)RIA 14
- 19 15 THE OTHER SIDE OF LOVE, Yazoo, Mute 7YAZ(12YAZ) 002
- 20 18 FOR YOU, Anti-Nowhere League, WXYZ ABCD 6
- 21 19 GROOVING IN GREEN, March Violets, Merciful Release MR 017
- 22 23 JERUSALEM, One Way System, Anagram ANA 5
- 23 21 BEASTS, Sex Gang Children, Illuminated ILL 15

- 24 24 INTO THE ABYSS, Sex Gang Children, Illuminated ILL 15
- 25 26 MUTANT ROCK, Meteors, WXYZ ABCD 5
- 26 36 WINTER, Amebix, Spiderleg SDL 10
- 27 28 LOVE WILL TEAR US APART, Joy Division, Factory FAC 23
- 28 - HIT THE 'O' DECK, Pigbag, Y Y(T)101
- 29 29 BELA LUGOSI'S DEAD, Bauhaus, Small Wonder WEENY 2
- 30 22 GIVE ME FIRE, GBH, Clay CLAY 16
- 31 30 NOISE FOR THE BOYS (EP), Ejected, Riot City RIOT 19
- 32 35 FOR WHOM THE BELL TOLLS, Fad Gadget, Mute 7MUTE(12MUTE) 026
- 33 33 DRUMBEAT FOR BABY, Weekend, Rough Trade RT 116(T)
- 34 27 HOW DOES IT FEEL (TO BE THE MOTHER OF A THOUSAND DEAD), Crass, Crass 221984
- 35 - WESSEX '82 (EP), Various, BLWRG FISH 1
- 36 38 STATE VIOLENCE/STATE CONTROL, Discharge, Clay CLAY 14
- 37 43 TELL HIM, Revillos, Aura AUS 135
- 38 37 ERAZERHEAD LIVE (EP), Erazerhead, Flickknife FLS 211
- 39 44 LIVE AT THE CENTRO IBERICO (EP), Conflict, Xntrix XN 2001
- 40 25 BABY, BABY, Vibrators, Anagram ANA 4
- 41 31 NELLIE THE ELEPHANT, Toy Dolls, Volume VOL 003
- 42 39 DON'T GO, Yazoo, Mute 7YAZ(12YAZ) 001
- 43 47 PAPA'S GOT A BRAND NEW PIGBAG, Pigbag, Y Y10
- 44 - MAGGIE, Foster & Allen, RITZ 025
- 45 42 CHINESE TAKEAWAY, Adicts, Razor RZS 101
- 46 40 GOVERNMENT POLICY (EP), Expelled, Riot City RIOT 17
- 47 41 EASTWORLD, Theatre Of Hate, Burning Rome BRR 4(T)
- 48 32 SAVE YOUR LOVE, Renee And Renato, Hollywood HWD 003
- 49 46 LIVELY ARTS, Damned, Big Beat NS 80
- 50 34 MORE THAN A DREAM, Farmers Boys, Backs NCH 003

# TOP 12 SINGLES CASSETTES

- 1 4 TOO SHY, Kajagoogoo, EMI 12EMI5359
- 2 3 CHANGE, Tears For Fears, Mercury IDEA412
- 3 14 BILLIE JEAN, Michael Jackson, Epic EPCA133084
- 4 1 LAST NIGHT A DJ SAVED MY LIFE, Indeep, Sound of New York SNYL1
- 5 5 WHAM RAP, Wham!, Innervision IVLA132442
- 6 23 LOVE ON YOUR SIDE, Thompson Twins, Arista ARIST12504
- 7 9 1999, Prince, Warner Bros W9896T
- 8 2 THE CUTTER, Echo And The Bunnymen, Korova KOW26T
- 9 10 NATURE BOY, Central Line, Mercury MERX131
- 10 19 COLD SWEAT, Thin Lizzy, Vertigo LIZZY1112
- 11 12 THE HARDER THEY COME, Rockers Revenge, London LONX18
- 12 6 SIGN OF THE TIMES, Belle Stars, Stiff BUYIT167
- 13 - WAVES, Blancmange, London BLANX4
- 14 15 THE CHINESE WAY, Level 42, Polydor POSPX538
- 15 18 GET THE BALANCE RIGHT, Depeche Mode, Mute 12BONG2
- 16 37 SWEET DREAMS (ARE MADE OF THIS), Eurythmics, RCA DAT2
- 17 8 HE KNOWS YOU KNOW, Marillion, EMI 12EMI5362
- 18 7 STORY OF THE BLUES, Wah!, Eternal JF1T
- 19 11 HOLD ME TIGHTER IN THE RAIN, Billy Griffin, CBS CBSA132935
- 20 31 TUNNEL OF LOVE, Fun Boy Three, Chrysalis, CHS122678
- 21 - GENETIC ENGINEERING, Orchestral Manoeuvres, Telegraph/Virgin VS52712
- 22 - PHONE HOME, Jonny Chingas, CBS CBSA133121
- 23 22 REACH OUT, Toney Lee, TMT Productions TMTT2
- 24 26 CHRISTIAN, China Crisis, Virgin VS56212
- 25 23 GET LOOSE, Evelyn King, RCA RCAT315
- 26 40 NEVER TOO MUCH, Luther Vandross, Epic EPCA133101
- 27 39 SHINY SHINY, Haysi Fantayzee, Regard RGT106
- 28 17 GLORIA, Laura Branigan, Atlantic K11759T
- 29 27 COMMUNICATION, Spandau Ballet, Chrysalis CHS122668
- 30 29 BABY COME TO ME, Patti Austin and James Ingram, Warner Bros K15005T

- 1 1 BUSINESS AS USUAL, Men At Work, Epic 4085669
- 2 6 VISIONS, Various, K-Tel OCE2199
- 3 2 JOHN LENNON COLLECTION, John Lennon, Parlophone TCCEMTV37
- 4 3 RICHARD CLAYDERMAN, Richard Clayderman, Decca KSKC5329
- 5 15 THRILLER, Michael Jackson, Epic EPC4085930
- 6 5 KILLER ON THE RAMPAGE, Eddy Grant, Ice ICEK3023
- 7 4 HELLO, I MUST BE GOING!, Phil Collins, Virgin TCV2252
- 8 - ANOTHER PAGE, Christopher Cross, Warner Bros W37574
- 9 21 RIO, Duran Duran, EMI TCCEMC3411
- 10 23 WORKOUT, Jane Fonda, CBS 4088581
- 11 9 NIGHT & DAY, Joe Jackson, A&M CAM64906
- 12 8 HEARTBREAKER, Dionne Warwick, Arista 404974
- 13 7 RAIDERS OF THE POP CHARTS, Various, Ronco 4CRTL2088
- 14 10 CACHARPAYA (PANPIPES OF THE ANDES), Incantation, Beggars Banquet BEGC39
- 15 12 20 GREATEST LOVE SONGS, Nat King Cole, Capitol TCCEMTV35
- 16 11 SKY FIVE LIVE, Sky, Ariola 502171
- 17 - THE BELLE STARS, Belle Stars, Stiff ZSEEZ45
- 18 14 PEARLS II, Elkie Brooks, A&M CLK1982
- 19 16 GREATEST HITS, Olivia Newton-John, EMI TCCEMTV36
- 20 28 LIONEL RICHIE, Lionel Richie, Motown CSTMA8037
- 21 13 20 GREATEST HITS, Beaties, Parlophone TCPCCT260
- 22 22 COMPLETE MADNESS, Madness, Stiff ZHITT1
- 23 30 LOVE OVER GOLD, Dire Straits, Vertigo 7150109
- 24 18 PORCUPINE, Echo & The Bunnymen, Korova CODE6
- 25 26 REFLECTIONS, Various, CBS 4010034
- 26 19 VERY BEST OF CILLA BLACK, Cilla Black, EMI TCCEMTV38
- 27 20 FRIENDS, Shalamar, Solar K452345
- 28 24 LOVE SONGS, Diana Ross, K-Tel CE2200
- 29 17 THE SINGLES - FIRST 10 YEARS, Abba, Epic ABBA4010
- 30 - MONEY AND CIGARETTES, Eric Clapton, Duck W37734

# Flashback

5

10

15

February 18, 1978

- 1 TAKE A CHANCE ON ME, Abba
- 2 FIGARO, Brotherhood of Man
- 3 IF I HAD WORDS, Scott Fitzgerald
- 4 COME BACK MY LOVE, Darts
- 5 HOT LEGS/I WAS ONLY JOKING, Rod Stewart
- 6 WISHING ON A STAR, Rose Royce
- 7 UPTOWN TOP RANKING, Aithia and Donna
- 8 MR BLUE SKY, The Electric Light Orchestra
- 9 LOVE IS LIKE OXYGEN, The Sweet
- 10 SORRY I'M A LADY, Baccara

February 17, 1973

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

February 17, 1968

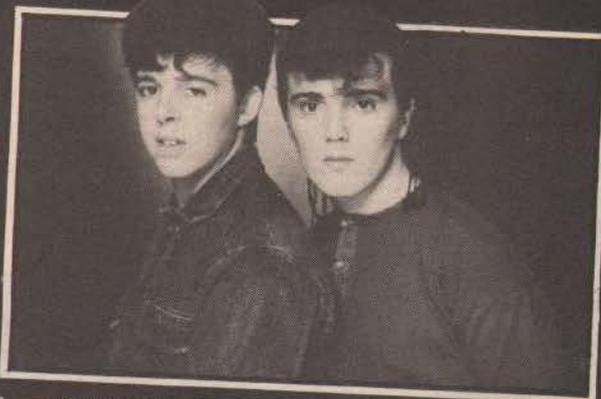
- 1 THE MIGHTY QUINN, Manfred Mann
- 2 EVERLASTING LOVE, The Love Affair
- 3 BEND ME SHAPE ME, Amen Corner
- 4 AM I THAT EASY TO FORGET, Engelbert Humperdinck
- 5 SHE WEARS MY RING, Solomon King
- 6 JUDY IN DISGUISE, John Fred and his Playboy Band
- 7 SUDDENLY YOU LOVE ME, The Tremeloes
- 8 GIMME LITTLE SIGN, Brenton Wood
- 9 PICTURES OF MATCHSTICK MEN, Status Quo
- 10 FIRE BRIGADE, The Move

## 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 19 YOU CAN'T HIDE YOUR LOVE, David Joseph, Island 12in
- 5 7 JOY/INSTRUMENTAL, The Band AKA II, US Bouvier 12in
- 6 13 PHONE HOME, Jonny Chingas, CBS 12in
- 7 10 ROCK THE BOAT, Forrest, US Profile/German Ariola 12in
- 8 8 RIDE ON THE RHYTHM, Mahogany, West End 12in
- 9 4 HOLD ME TIGHTER IN THE RAIN, Billy Griffin, CBS 12in
- 10 16 HIP HOP BE BOP (DON'T STOP), Man Parrish, US Importe/12 12in
- 11 12 NATURE BOY (REMIX)/(ORIGINAL '83 MIX), Central Line, Mercury 12in
- 12 5 GROOVIN' (THAT'S WHAT WE'RE DOIN'), The SOS Band, Tabu 12in
- 13 11 REACH UP/DUB MIX, Toney Lee, TMT 12in
- 14 27 GARDEN PARTY/FUNK SUITE NO. 1, Mezzoforte, Stelner 12in
- 15 14 GIMME THE FUNK, Charades, US Brunswick 12in
- 16 9 BE MINE TONIGHT/WHAT HAVE YOU GOT TO LOSE, Jammers, Salsoul 12in
- 17 15 THRILLER/WANNA BE STARTIN' SOMETHIN'/BABY BE MINE/THE LADY IN MY LIFE, Michael Jackson, Epic LP
- 18 20 UP ON THE HILL (MT. U), Trampms, US Venture 12in
- 19 17 HAVEN'T BEEN FUNKED ENOUGH, Ex Trás, TMT 12in
- 20 18 MIND UP TONIGHT (REMIX), Melba Moore, Capitol 12in
- 21 22 1999/D.M.S.R., Prince, Warner Bros 12in
- 22 6 THE HARDER THEY COME, Rockers Revenge, London 12in
- 23 24 I'M DOWN FOR THAT/FIRE/SHE'S GOT TO BE (A DANCER)/NOTHING CAN HOLD US BACK, Jerry Knight, US A&M LP
- 24 23 GET ON UP/INSTRUMENTAL, Jazzy Dee, Laurie 12in
- 25 34 YOU CAN'T RUN FROM LOVE, Maxine Singleton, US Connection 12in
- 26 21 LET'S STAY TOGETHER, Bobby M/Jean Carr, Gordy 12in
- 27 50 WIRED FOR GAMES, C-Brand, US Spring 12in
- 28 33 IS THIS A DREAM/LOVE YOU TOO MUCH/AIN'T NOTHING LIKE THE REAL THING, Angel Bofill, US Arista LP
- 29 51 I JUST GOTTA HAVE YOU (LOVER TURN ME ON), Kashif, US Arista 12in
- 30 61 NEVER TOO MUCH (REMIX), Luther Vandross, Epic 12in
- 31 25 HEAVY VIBES/CLUB MIX, Montana Sextet, Virgin 12in
- 32 32 DO IT ANYWAY YOU WANNA, Cashmere, US Philly World 12in
- 33 31 FALL IN LOVE WITH ME, Earth Wind & Fire, CBS 12in
- 34 49 I AM SOMEBODY, Glenn Jones, US RCA 12in
- 35 28 THE JUNGLE STOMP/FOOL FOR LOVE, Prince Charles, US MJS 12in
- 36 39 THE CHINESE WAY (REMIX), Level 42, Polydor 12in
- 37 30 ASHEWO ARA/VOLTAN DANCE, Kabbala, Red Flame 12in
- 38 41 FEELIN' HOT (INSTRUMENTAL)/(VOCAL), Futura, Graffiti 12in
- 39 60 GET LOOSE/I'M IN LOVE, Evelyn King, RCA 12in
- 40 26 E.T. BOOGIE, Extra T's, US Sunnyview 12in
- 41 - YOU AND I/DO SOMETHING/DOES ANYBODY KNOW WHERE THE PARTY IS?, Goodie, Total Experience 12in
- 42 29 THE SMURF, Tyrone Brunson, Epic 12in
- 43 35 THE PREACHER/ASPHALT GARDENS, George Howard, US Palo Alto Jazz LP
- 44 67 50/50 LOVE/SEVENTH HEAVEN/HOW LONG, Maurice Massiah, Canadian Quality RFC LP
- 45 85 WEEKEND (WEEKDAY SIDE), Class Action, US Sleeping Bag 12in
- 46 45 MS. FINE BROWN FRAME, Syl Johnson, Epic 12in
- 47 52 VERY SPECIAL PART, Jermaine Jackson, Motown 12in
- 48 46 ELECTRIC AVENUE, Eddy Grant, Ice 12in
- 49 62 ALL I NEED IS YOU, Starshine, US Prelude 12in
- 50 84 I'LL BE AROUND, Detroit Spinners, Atlantic 12in
- 51 72 OOH I LOVE IT (LOVE BREAK VERSION), Salsoul Orchestra, US Salsoul 12in
- 52 42 SUCH A FEELING, Aurra, US Salsoul 12in
- 53 40 HANGIN'/DANCE DANCE DANCE, Chic, Atlantic 12in
- 54 54 DANCIN' ALL NIGHT, Master Jam, Proto 12in
- 55 77 LOOKING FOR THE PERFECT BEAT, Soulsonic Force, 21 Records 12in
- 56 47 ATOMIC DOG (REMIX)/MAN'S BEST FRIEND, George Clinton, Capital 12in
- 57 53 LIFE IS SOMETHING SPECIAL, Peach Boys, Island 12in
- 58 - TONIGHT, Whispers, US Solar 12in
- 59 63 YOU ARE IN MY SYSTEM, The System, US Mirage 12in
- 60 59 WHAM RAP! (ENJOY WHAT YOU DO), Wham, Inner Vision 12in
- 61 82 BE MINE TONIGHT (REMIX)/INSTRUMENTAL, Jammers, US Salsoul 12in
- 62 65 WHATEVER HAPPENED TO THE LOVE?/MIDNIGHT LADY, Boy Katindig, US PAUSA LP
- 63 74 I LIKE IT LIKE THAT (REMIX), Inner Life, US Salsoul 12in
- 64 64 HEARTBEATS, Yarbrough & Peoples, Total Experience 12in
- 65 - COME WITH ME/LOST IN AMAZONIA, Tania Maria, US Concord Jazz Picante LP
- 66 - YOU ARE, Lionel Richie, Motown 12in
- 67 83 TOO TOUGH, Angelo Bofill, Arista 12in
- 68 58 SPACE OUT/PARTY MIX, Pure Energy, US Prism 12in
- 69 36 LET'S DO IT, Kadenza, PRT 12in
- 70 55 MESSAGE II (SURVIVAL), Melle Mel & Duke Bootee, Sugarhill 12in
- 71 70 EVERY LITTLE BIT HURTS/BACK IT UP, Ellis Hall Jr, US HCRC 12in
- 72 56 PUT IT IN A MAGAZINE/CAN'T GET ENOUGH, Sonny Charles, US HighRise LP
- 73 48 LOVE IS A GAME, Harry Ray, US Sugarhill LP
- 74 57 THE CHALLENGE, Dr Jackyll & Mr Hyde, US Profile 12in
- 75 - STICKY SITUATION (INSTRUMENTAL), Tyrone (Tystick) Brunson, US Believe In A Dream 12in
- 76 80 YOU CAN DO IT, Vaughan Mason/Butch Dayo, US Salsoul 12in
- 77 - I WANT YOUR LOVE BACK (SCRATCH MIX), Celena Duncan, RCA 12in
- 78 - SUGAR PIE GUY (REMIXES), The Joneses, US Mercury 12in
- 79 79 NASTY GIRL, Vanity 6, Warner Bros LP
- 80 68 I'D LIKE TO (INSTRUMENTAL), Feeli, Buddha 12in
- 81 69 II CAN DO IT... YOU CAN DO IT! LETZMURPH ACROSSDASURF, Micronawts, US Tuff City 12in
- 82 76 ONE MORE SHOT/ONE MORE TIME, C-Bank, Bronze-Next Plateau 12in
- 83 - TOUCHING IN THE DARK, Walter Jackson, US Kelli-Arts 7in
- 84 75 BABY COME TO ME, Patti Austin & James Ingram, Qwest 12in
- 85 - CHANGES (REMIX), Imagination, US MCA 12in

## NIGHTCLUB

- 1 2 LAST NIGHT A DJ SAVED MY LIFE, Indeep, Sound Of New York 12in
- 2 4 BILLIE JEAN, Michael Jackson, Epic 12in
- 3 12 WHAM RAP! (ENJOY WHAT YOU DO), Wham!, Inner Vision 12in
- 4 14 TOO SHY, KajaGooGoo, EMI 12in
- 5 1 BUFFALO GALS (SCRATCH), Malcolm McLaren, Charisma 12in
- 6 3 HOLD ME TIGHTER IN THE RAIN, Billy Griffin, CBS 12in
- 7 10 MIND UP TONIGHT, Melba Moore, EMI America 12in
- 8 1 THE HARDER THEY COME, Rockers Revenge, London/Streetwise 12in
- 9 5 ELECTRIC AVENUE, Eddy Grant, Ice 12in
- 10 6 DOWN UNDER, Men At Work, Epic 12in
- 11 25 LOVE ON YOUR SIDE (RAP BOY RAP), Thompson Twins, Arista 12in
- 12 27 COMMUNICATION, Spandau Ballet, Reformation 12in



- 13 - CHANGE, Tears For Fears, Mercury 12in
- 14 30 HEY LITTLE GIRL, Icehouse, Chrysalis 12in
- 15 13 STEPPIN' OUT, Joe Jackson, A&M 12in
- 16 7 MAGIC'S WAND, Whodini, Jive 12in
- 17 19 E T BOOGIE, Extra T's, US Sunnyview 12in
- 18 21 THE CHINESE WAY, Level 42, Polydor 12in
- 19 8 YOUNG GUNS (GO FOR IT), Wham!, Inner Vision 12in
- 20 22 NATURE BOY, Central Line, Mercury 12in
- 21 28 1999, Prince, Warner Bros 12in
- 22 18 IN THE NAME OF LOVE, Sharon Redd, Prelude 12in
- 23 17 THE SMURF, Tyrone Brunson, Epic 12in
- 24 16 HEAVY VIBES, Montana Sextet, Virgin 12in
- 25 9 YOU CAN'T HURRY LOVE, Phil Collins, Virgin 12in
- 26 29 SIGN OF THE TIMES (STRETCH), Belle Stars, Stiff 12in
- 27 26 GLORIA, Laura Branigan, Atlantic 12in
- 28 34 REACH UP, Toney Lee, TMT 12in
- 29 38 OUTSTANDING, Gap Band, Total Experience 12in
- 30 - ROCK THE BOAT, Forrest, CBS 12in
- 31 - YOU CAN'T HIDE YOUR LOVE, David Joseph, Island 12in
- 32 20 BE MINE TONIGHT, Jammers, Salsoul 12in
- 33 35 GROOVIN' (THAT'S WHAT WE'RE DOIN'), SOS Band, Tabu 12in
- 34 - RIDE ON THE RHYTHM, Mahogany, West End 12in
- 35 24 IN AND OUT, Willie Hutch, Motown 12in
- 36 - WAVES, Blancmange, London 12in
- 37 39 THRILLER, Michael Jackson, Epic LP
- 38 37 LET'S STAY TOGETHER, Bobby M featuring Jean Carr, Gordy 12in
- 39 40 FALL IN LOVE WITH ME, Earth, Wind & Fire, CBS 12in
- 40 11 FRIENDS, Shalamar, Solar 12in

## BOYS TOWN DISCO

- 1 2 FANTASY (RE-REMIX)/(REMIX)/(ORIGINAL), Hotline, Canadian Unidisc/Italian II Disc 12in
- 2 1 ROCK THE BOAT, Forrest, US Profile/German Ariola 12in
- 3 3 DON'T STOP, Sylvester, US Megatone 12in
- 4 6 LAST NIGHT A DJ SAVED MY LIFE, Indeep, Sound Of New York 12in
- 5 5 SHE HAS A WAY, Bobby "O", US "O" 12in
- 6 9 YOU ARE A DANGER, Gary Low, Canadian Quality/Italian II Disc 12in
- 7 12 BILLIE JEAN (REMIX), Michael Jackson, Epic 12in
- 8 7 TAKIN' IT STRAIGHT/DUB MIX, Cori Josias, Metropolis/Carrere 12in
- 9 11 GOT YOU WHERE I WANT YOU BABE, Stereo Fun Inc, US Moby Dick/Dutch Rams Horn 12in
- 10 4 SHOOT YOUR SHOT, Divine, Canadian Black Sun 12in
- 11 13 BE WITH YOU (REMIX), Sylvester, German Ariola 12in
- 12 10 IN THE NAME OF LOVE (REMIX), Sharon Redd, Canadian Prelude 12in
- 13 8 IT'S RAINING MEN, Weather Girls, CBS 12in
- 14 - EVERYBODY (REMIX), Madonna, Sire 12in
- 15 14 HEARTBEATS, Yarbrough & Peoples, Total Experience 12in
- 16 - NEVER SEEN ANYTHING LIKE YOU, Bobby Nunn, Motown 12in promo/US 12in
- 17 - COME ON BACK TO MAMA, Wardell Piper, US SAM 12in
- 18 15 KEEP ON TALKING, Carrie LaPorta, US First American 12in
- 19 17 THUNDER & LIGHTNING, Risque, Dutch Polydor 12in
- 20 16 HE'S A PRETENDER, High Inergy, US Motown 12in promo
- 21 - THE NIGHT, Azul Y Negro, Italian Mercury 12in
- 22 26 WEEKEND (WEEKEND SIDE), Class Action, US Sleeping Bag 12in
- 23 - SHOTGUN, Paul Sabu, US Arista 12in
- 24 22 WAKE DREAM (REMIX), Lime, Canadian Matra 12in
- 25 - "X"-RATED (REMIX), Carol Jiani, Dutch High Fashion 12in
- 26 25 DON'T STOP, Motion, Canadian Tojo 12in
- 27 - NIGHT MOVER, Rainie Brown, Canadian Matra 12in
- 28 - RED LIGHT LOVER, Gwen Jones, US Arista 12in
- 29 21 I'M GONNA GET YOUR LOVE (REMIX), Jade, US Disconet 12in
- 30 28 LET LOOSE/DANCE SUCKER, Set The Tone, Island 12in



**JAMES HAMILTON**  
at the controls

## ODDS 'N' BODS

AMAZINGLY, **ARIOLA** in Britain passed on **Forrest**, letting CBS snap it up for rush release... **PRT** should consider editing all the phonetic countdown from **Disco Connection** 'Rock Your Baby' and re-pushing it alongside the very similar 'Rock The Boat'... **JFM** and London's other soul pirate stations are in their way delighted that they have one less legitimate rival on the air now that **Greg Edwards** has quit Capital (to be replaced by **Al Matthews**), though **Robbie Vincent** is less than happy about the way in which his Saturday lunchtime Radio London soul show is now thus shouldering alone the responsibility of previewing the weekend's hot new tunes... I jocked at last Thursday's **British Record Industry Awards** bash (never underestimate the hipness of record biz people — they finally got going to **Eddy Grant**, 'Fame' and all the wally wedding faves!), where **Michael Jackson** drew screams when accepting on behalf of **Barbra Streisand**, and **Kim Wilde** was charmingly tongue-tied (she later confessed to me a liking for **Marvin Gaye** while we were chatting)... **Mayfair's Gullivers** downstairs every Friday is now **Dr Soul's Passion Pit** — I'm playing wall-to-wall soul smoochers and mellow oldies, from **Dinah Washington** & **Nat 'King' Cole** to **Major Harris** & **Barry White**... **Morgan Khan's** renewed independent ambitions (details when the ink has dried!) have put back the zing in his thing and got his strut out the rut — yeah, ya gotta have panache to talk that trash!... **Pete Stringfellow** plans for his new venue at the old **Talk Of The Town** to feature a sort of electronic age update of the star-studded package tour stage show idea, plus spectacular lighting — to reveal more would only give other less visionary (and rich) club owners ideas... **Nic Wakefield** (**Sidmouth Carinas**) now has a 20 minute spot playing import newies and a quick mix on **Tom Arnold's** **Devonair** soul show, every Saturday 6-8pm 450/314m MW... **Chris Dinnis** (**Exeter Boxes**) reckons **John Critchinson** titled 'La Pigalle' after a **Torquay** club where

## DISCOS

he used to play... **Paul Clark** (**Brighton Busbys**) says apparently he was the first person at **Holborn's City Sounds** record shop to buy **Billy Griffin's LP**, on 6th June 1982... **Chris Hill & Colin Hudd** kick off a series of special weekly events at **Dartford Flicks** this Friday with **Fred Dove's WEA** video party... America's snow storms stopped shipment of some expected imports last week, and delayed **Luther Vandross's** flight to London by a day... **Evelyn King**, not only a 'Coronation Street' fan, seems healthily sexy!... **DUB TIME!**

## BREAKERS

**BUBBLING UNDER** the Disco 85 are **Jimmy Young** 'Times Are Tight (Instrumental)' (US Delirium 12in), **Funcacise Gang** 'Funkacise' (US GRP 12in) **Peabo Bryson** 'Go For It' (US Capitol LP), **Edwin Starr** 'I Wanna Take You Home' (Avatar 12in), **The Biz** 'Falling/Dub Mix (Midas 12in), **Instant Funk** 'No Stoppin' That Rockin'' (US Salsoul 12in), **Midnite** 'Paradise Drive' (Tivoli 12in), **Wish** 'Mr DJ/Instrumental' (US Blue 12in), **Galaxy-TU Orchestra** 'Always & Forever' (US Moonglow 12in), **Extra T's** 'I Like It (Corn Flakes)' (US Sunnyview 12in), **Set The Tone** 'Let Loose/Dance Sucker' (Island 12in), **Chocolate Milk** 'Who's Getting It Now' (US RCA 12in), **Aural Exciters** 'Chinese Rap' (US Top Flight 12in), **Mike Campbell** 'And It All Goes Round And Round' (US Palo Alto Jazz LP), **Howard Johnson** 'Say You Wanna' (Funk A&M 12in), **Richard Jon Smith** 'Baby's Got Another' (Dub)/(Extended) (US Jive 12in), **McFadden & Whitehead** 'Tired Of Your Lies'/'The Best Of Me' (US Capitol LP), **Tavares** 'Got To Find My Way Back To You' (US RCA 12in), **The System** 'Sweat'/'Stand Up And Cheer' (US Mirage LP), **Yasuko Agawa** 'New York Afternoon' (Japanese Invitation LP).

## HOT VINYL

**WHISPERS**: 'Tonight' (US Solar 0-67930) Well worth the wait, a dynamite **Jerry Knight**-penned thrummingly resonant bass synth burbled see-sawing 114bpm 12in lurcher with very much a **Kashif** style of vocal melody (although identifiably still sung by the **Whispers**), an immediate monster floor filler!

**WISH**: 'Mr. D.J.' (US Blue 10013) Not as gimmicky as **Indeep** but with similar hit prospects, the chix 'n' chaps sung sinuous 109-108-109bpm 12in thudder's vocal side has that old 'Ladies Night' bass line behind a plea to play a song again ('I don't remember what the name of it is'): however, good though that is, the absolute hard core killer is the 109bpm instrumental flip with great sax and a more exciting arrangement (likely to work well out of **Mahogany**).

**JIMMY YOUNG**: 'Times Are Tight' (US Delirium DM 922) No, not Radio 2's crooning DJ! The American **Mr Young's** 'hard times' vocal is perfectly acceptable but it's



**TONY JENKINS** models the new look in spectacle frames at his **Epping Forest Country Club** residency, flanked by manager **Tony Bee** (left) and lighting jock **Paul**. **Tony**, supremo of the **Soul On Sound** cassette magazine, heads an alldayer at the club on Sunday 6th March which will also feature the likes of **Graham Gold**, your own **James Hamilton**, **Kev Edwards**, **Colin Curtis**, **Ralph Tee** and **Chris Ellis**, with coaches of dancers coming from all over the globe. After that, **Tony's** head will probably fit his glasses!

the 120bpm 12in instrumental flip that's the sizzler, a terrific solidly trucking jittery flowing groove along similar lines to some of the old classics of the 'jazz-funk' era, designed to worm its way into your brain and make you work, baby, work!

**CHOCOLATE MILK**: 'Who's Getting It Now' (US RCA PD-13448) Remixed from their recent routine funk LP and now a real burner, this sparse jiggly strutting 120bpm 12in smacker starts with great disjointed dub effects before hitting a brass accented easy stride that's hot on the floor (instrumental and acappella on flip).

**MAXINE SINGLETON**: 'You Can't Run From Love' (Creole CR 1250) Now out here, the 'Club Mix' side of this expertly crafted jiggly chugging catchy 120bpm 12in disco smacker starts usefully for mixers with the same beat and vocoder sound as on **Tyrone** (**Tystick**) **Brunson's** vocal, the 'Extended Mix' flip having a much less hard 'n' sharp rhythm track.

**FEEL**: 'I'd Like To' (**Buddah BDSL 499**) Although the chick-sung vocal A-side of this **Players Association**-produced 110bpm 12in is OK, the side to use (especially synched out of **Indeep!**) is the excellent electrophonically burbling instrumental flip, which still has the ridiculously catchy simple 'ooh, I'd like to, baby' chorus but in a far punchier setting. This has been huge for me for ages.

**JAZZY DEE**: 'Get On Up' (**Laurie LRST 101**, via **RCA**) Even as I was writing last week this was already steaming off the **RCA** presses here. Like the **Jimmy Young** newie it's a 'jazz-funk' type monotonous 117bpm 12in jiggly groove with chanting chix and a title emphasising chap (**Jazzy Dee**) who ends up by rapping (instrumental flip), not for pop crowds but big with real dancers.

**GWEN McCRAE**: 'Doin' It' (**Atlantic A 9901T**) Her other **Willie Hutch**-

penned/**Webster Lewis**-produced goodie, a throatily souled wailing and grunting steadily lurching insidious 107bpm 12in slow deliberate chugger, flipped by the nice jogging 98-100bpm 'Hey World'. As we've known for years, this gal can sing!

**THE WORLD'S FAMOUS SUPREME TEAM SHOW**: 'Do You Like Scratching?' (**Charisma MALC 212**) An incredible tour de force of scratching, incorporating bits from their **New York** radio show, brilliant but almost too abruptly freaky to use, and ruined dancefloorwise by a sudden switch from its 117bpm disco beat to **Malcolm McLaren** doing another of his barn dances (both of his A-side tracks are strictly pop).

continued over

OUTLAW PRESENTS

**SOFT CELL**

FALLING APART

AT THE

**HAMMERSMITH PALAIS**

ON

**MON/TUES**

**7th/8th MARCH**

**7.30pm**

ALL TICKETS £4.00  
Available from Box Offices  
and Usual Ticket Agencies

# DISCOS

from page 33



**GRACE JONES: 'Cry Now, Laugh Later' (US Island 0-99916)** Very precise starkly smacking somewhat cold 117-119-120bpm 12in remix of her angular depressing ditty, the flip housing fierce dubs of both this and the 101-102-101bpm 'Nipple To The Bottle'.

**VISUAL: 'The Music Got Me' (US Prelude PRL D 650)** Husky chapsung snickety cymbal backed spacious 0-117½bpm 12in roller copping a lot from 'D' Train but with some nice stereo vocal group work of its own (instrumental flip).

**EARTH WIND & FIRE: 'Spread Your Love' (LP 'Powerlight' CBS 25120)** Fairly ho-hum in the main, best being this Al Hudson-ish 0-113bpm jiggler with intricate harmonies, vocoder and even some steel drums, these latter also cropping up on the pleasant down-tempo 0-103-104bpm 'Side By Side', which at times is almost Bee Gee-ish.

**REGGIE GRIFFIN & TECHNOFUNK: 'Mirda Rock' (Sugarhill SHL 121)** Robotic vocoder introed 126bpm 12in electro snicker with butch "murder rock" human voice amidst the gimmicky effects and stun gun zaps, to my mind one of the best Soul Sonic Patrol orbiters and silly enough to be fun on its own.

**CHAKA KHAN: 'Best In The West' (Warner Bros W 9753T)** Gunshots and "yi ha!" fiddle start a nice enough chunkily thudding 108bpm 12in swaying lurcher, melodically similar to much else currently about, the 2-track flip having her far more interesting if somewhat cerebral 114-116bpm 'Be Bop Medley' of jazz classics.

**CELENA DUNCAN: 'I Want Your Love Back (Scratch Mix)' (RCA RCAT 307)** Culture Club producer Steve Levine has obviously studied at the Sharon Redd School of D-I-Y Disco and jotted off this 117½bpm 12in effort for prep. Very stark, and done strictly by numbers (instrumental & edit flip).

**KLYMAXX: 'The Man In My Life' (Solar E 9910T)** Fred Dove & Froggy remixed this girlie group's "Evelyn Jackson"-ish 116bpm jolter which still lurches along in

fairly tedious style (the song's fault, not theirs), on 3-track 12in with a Froggy-mixed dub and the slow 100bpm heavy funk chattering semi-rap 'Heartbreaker (I'm Such A Mess)', which always was my fave off their album but here needs a volume boost.

**B.T. EXPRESS: 'This Must Be The Night' (Record Shack SOHOT 3, via IDS)** Froggy also remixed this episodic 124(start)-122-124-122-123-124-bpm 12in thudder, the original of which I don't remember yet cannot imagine warranted this attention, the vocal work when left to itself being quite soulful in a revivalist sort of way (instrumental flip). It would be good to hear what Froggy can do with better material, in his Radio 1 megamix style.

**SUGARHILL GANG: 'The Word Is Out' (US Sugarhill SH-597)** Retaliatory "we're back and haven't lost our touch"-type rapper with herky-jerky vocal interplay and jolting 112bpm 12in beat, in the old braggadocio rather than hipper new socially relevant style (instrumental flip).

**KAY WEST: 'Wanna Groove' (Italian Cat 1983-CAT 2004)** Italian recorded and likely to be missed by many (OK, the phonetic vocals could be better!), this rumbling 107bpm 12in semi-rapper could work well with Yarbrough & Peoples 'Don't Stop The Music' or, especially, the even more similar Kajagoogoo.

**STEVE SHELTO: 'Don't You Give Your Love Away' (US SAM S-12356)** Shep Pettibone-mixed but less than gripping 117-118-117-120-119-121-124 ("don't worry baby")-120bpm 12in chunderer with chix-backed chap moaning away over a spurting rhythm track that lacks positive direction (instrumental & edit flip).

**HERBIE MANN: 'Theme From Tootsie (An Actor's Life)' (US Atlantic 0-8987-8)** Pleasant mellow shuffling c112bpm 12in instrumental tootler from a new Dustin Hoffman movie, laid back and best for jazz crowds.

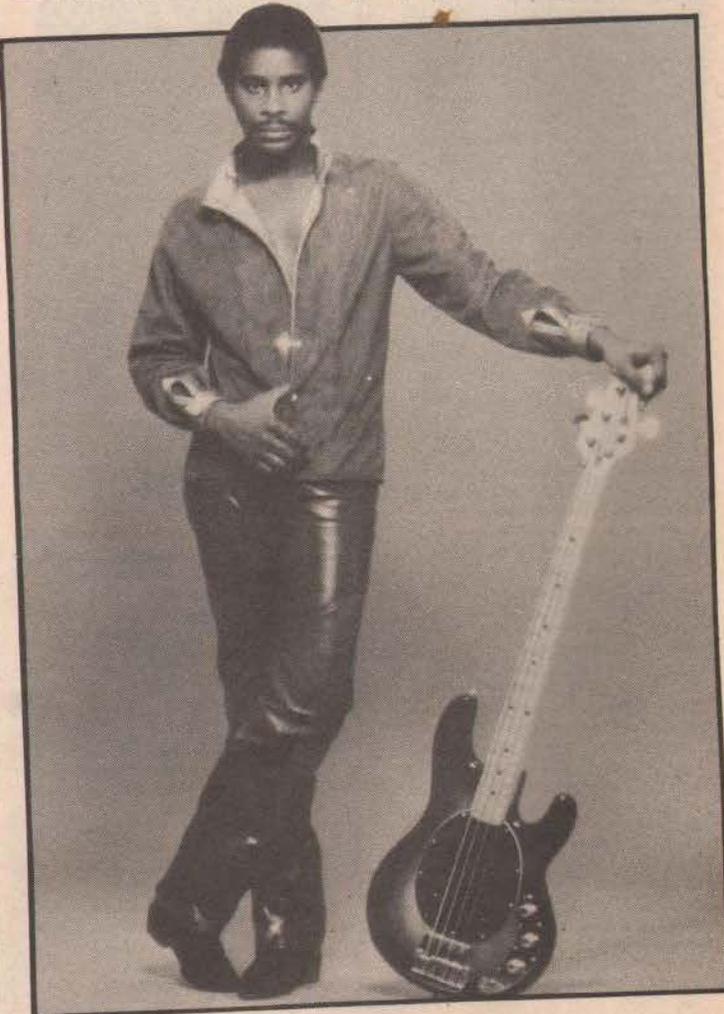
**CHERI LEWIS: 'I Just Don't Know What To Do With Myself' (Creole CR 1245)** Muddily produced dated zingly pounding 123-122bpm 12in

revival of Dusty Springfield's oldie, by Linda Lewis's kid sister.

**COMMODORES: 'Reach High' (Motown TMGT 1292)** Appallingly awful 85bpm 12in mess. Considering they pioneered electrophonic phunk with 'Machine

Gun' back in '74, they'd be better off going back to their roots.

**SIMON & McQUEEN: 'Let's Get Into It' (US RCA PD-13440)** Bass squidged sparse violent c119bpm 12in jolter with breathy guy 'n' gal slightly shrilly slotting into the beat.



**TYRONE (TYSTICK) BRUNSON: 'Sticky Situation' (US Believe In A Dream 429 03512)** The newly dubbed "Tystick" actually flexes his vocal chords and sings his self-penned simple electrophonically burbling 118½bpm 12in A-side, but most jocks will probably start by flipping for the instrumental version which while not as distinctively individual or strong as 'The Smurf' is a doddle to mix with it.

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DISCOS

## Dressed to Fill

**T**HREE WELL-received albums in, we're headed for Angela's biggest dance record to date. It's a Bofill Refill and it's called 'Too Tough'.

Angela Bofill proved from Day One that a pretty face wasn't her only lasting quality. Since 1979 she's been making albums of an enticing blend including jazz, soul and pop. Now, under the continued influence of Narada Michael Walden, she's beating stronger than ever.

"I produced half of this album and Narada (she pronounces it 'Narada') produced half. His influence has definitely come out. It's like on my first three albums I'm the vestal virgin, y'know, and on this one I want people to say 'She's a human being, she's hot to trot!'"

Her musical upbringing reads something like a vestal virgin's too. Angela, now 27, was born in New York and attended the Manhattan School of Music and the Hartford Conservatory of Music. She sang, too, as lead soloist with New York's Dance Theater of Harlem Chorus, and it was around then that she was unveiled by flautist Dave Valentin, who made her shake

hands with producers Dave Grusin and Larry Rosen. Hence a debut LP called 'Angie' and plenty of plaudits.

"When I started, I was practically fresh out of school," says Angela, "and I was making art-for-art's-sake albums, which is great, but it's like people are looking at this beautiful painting, and maybe after you're dead, someone'll appreciate it. I thought wouldn't it be great to just have a painting that everyone could check out and feel they could have it in their homes."

**H**ENCE THE greater danceability, as she slips further away from the jazz background that found her singing with Dizzy Gillespie and Cannonball Adderley. "I think it's good. I've been getting into dancing myself, aerobics, ballet, jazz, and I'm really glad I can dance to music. God knows I've heard enough of it!"

"I've known Narada about three years, I was doing a benefit concert and he came backstage and said 'If you ever need a producer, look me up.' (Always did know how to

charm the ladies. He knows). Six months later I looked him up. Tom Walden basically produced my 'Something About You'—Angie's third album, and changed Angie a lot of the tapes so that she could start to pull some of them herself this time around.

"I didn't know what a producer was, once I knew what he did I realized I could do a lot of that already. This album took four weeks instead of the usual six or eight. It was a lot of work but it was good experience for me because now I can identify first hand with the situations the producer comes up against."

In spite of her classical training, Angela went teenage the same way as a lot of other kids. "I grew up listening to the Jackson Five, the Fifth Dimension, Three Dog Night, the Beatles..." Now the eclecticism of her tastes shows up again with a new vocal partner. "I did a real nice song with Boz

Scaggs, the old Ashford and Simpson song 'Ain't Nothing Like The Real Thing'. And I think we have a new song we might be doing with him too."

Talk to Angela and you're talking to a lady fired up with enthusiasm that practically oozes from the phone receiver. "It's so exciting," she keeps saying, "I can't begin to tell you. I just got back from the Philippines, my God, that was really wild. I went snorkelling for the first time. It's just great..."

"Music is just an air and you breathe it," says Angie baby. With comments like that, she could always get a job writing sleeve notes.

PAUL SEXTON

# Billy Griffin

PROFILE

**FULL NAME:** William Laurence Griffin  
**NICKNAME:** Billy  
**DATE OF BIRTH:** August 15, 1950  
**PLACE OF BIRTH:** Baltimore, Maryland  
**EDUCATED:** Well, I got out of High School . . . does that count?  
**HEIGHT:** Six feet, two and a half inches  
**WEIGHT:** 172 lbs  
**COLOUR OF EYES:** Brown  
**FIRST LOVE:** Baltimore Orioles — my baseball team  
**FIRST DISAPPOINTMENT:** My girl Claudette going out with someone else when I was 15  
**FIRST PERFORMANCE:** In a recreation centre, age 15. I was trying to impress Claudette  
**FIRST LIVE SHOW SEEN:** The Temptations in 1958. I was eight  
**FIRST RECORD BOUGHT:** 'I Like It Like That' — The Miracles  
**MUSICAL INFLUENCES:** Motown  
**INSTRUMENTS PLAYED:** Guitar  
**HERO:** Jackie Wilson  
**HEROINE:** Farah Fawcett-Majors  
**FAVOURITE BOOK:** The Bible — I'm a born again Christian and I read it every night  
**FAVOURITE MAGAZINES:** 'Record Mirror', 'Us' and 'People'  
**FAVOURITE FILMS:** 'ET' and 'Raiders Of The Lost Ark'  
**FAVOURITE TV SHOWS:** 'Monday Night Football'  
**BEST LIVE SHOW SEEN:** Luther Vandross last summer — it knocked me for a loop  
**FAVOURITE CLUBS:** Westlake Inn and the Baltimore Orioles  
**FAVOURITE FOOD:** Italian — but I get big . . . and quick  
**FAVOURITE CLOTHES:** Baseball clothes  
**HAIRCUT:** Glenn Hickerson — my hairdresser  
**FAVOURITE DRINK:** I don't drink  
**IDEAL HOME:** Bahamas  
**IDEAL HOLIDAY:** Egypt  
**IDEAL CAR:** I wish BMW made a 4.50 Mercedes  
**MOST FRIGHTENING EXPERIENCE:** Seeing the man from the Inland Revenue  
**WORST EXPERIENCE:** Dealing with the Inland Revenue man  
**FUNNIEST EXPERIENCE:** I split my pants while on stage in Disneyland  
**SUPERSTITIONS:** I don't put hats on beds  
**FANTASY:** I'd love my own TV show  
**MOST HATED CHORE:** Washing dishes  
**AMBITION:** To be a good Christian for as long as I'm alive



Pic by Eugene Adebari

# Street music



**I**F YOU think the action is pretty hot in 'Coronation Street', then what's going on away from the cameras promises to be even better.

It looks like the dusky temptress Evelyn King has really fallen for The Street's Brian Tilsley, played by beefy Chris Quentin. Last week she was pictured with the hunky heart-throb at a nightclub and now she confirms that something is definitely going on.

"We're good friends and it might go beyond that, but we'll just have to see," she says. "Honestly, we're just starting out. Like any relationship you're never quite sure what may happen, but that's all part of the fun. There's such a lot to learn and discover about each other, but we really do enjoy each other's company."

"I hope that when I get back to the States, Chris will write me letters and send me cards. He's such a sweet guy and I like his approach to acting, he's very natural."

Evelyn met up with Chris a few hours after watching her very first episode of 'Coronation Street' in her hotel room.

"It was really funny because

I went out and there was this guy I'd just watched on TV. At first I thought he looked like Barry Gibb, but he's much better looking than that really and he has a really nice warm smile."

**S**INCE WATCHING Brian in action, Evelyn, who's just released her appropriately titled single 'Get Loose', wouldn't mind being in 'Coronation Street'.

"I love soap operas," she says. "They're programmes that people identify with because they deal with the problems of day to day life, I can watch those shows for hours."

One of Evelyn's favourite shows is 'Fame'. There's talk of her appearing in the show so she never misses an episode.

"The kind of things those kids go through is something I can really identify with," she says. "The music business is full of dreams, some don't come true but a lot do, that's the magic of it."

Evelyn's life story reads like a soap opera script. One day she filled in for her sister on a cleaning job at a big record company. An executive heard her singing while she was

hoovering and said, "Kid you're going to be a star". Two months later she was in the studio and on the way to her first hit, 'Shame'.

"Some people find my voice quite a shock," says Evelyn. "I can go from baritone to really high, it's sort of crazily sexy. I think I have the same kind of performing quality that Diana Ross has, it's just a kind of style and good dressing. I haven't copied her or anything, but I do like to keep up with what's going on, so I study other people in my field."

"I always treat the audience as my friends. I'm usually quiet when I'm off the road. I think I've made enough friends when I'm on tour."

**E**VELYN SEEMS to specialise in doing unusual and exotic gigs. Africa is an experience she won't forget for a long time.

"It's unusual going back to the country of your roots and seeing how the people really live there," she says. "But the real thing I remember was the lizards in my hotel room. Apparently lizards manage to get in anywhere. I was going to get into the shower and these little creatures were all looking at me. I've never got dressed so

fast in my life!"

Evelyn's also pretty big with heads of state and once she entertained ex-president Jimmy Carter.

"He rolled up his shirtsleeves and started to party," says Evelyn. "His wife wondered what he was up to. I don't know if I'll ever do a show in front of Reagan, but I can't see him doing the same sort of thing."

The fruits of success have brought Evelyn a colonial style mansion in New Jersey where she likes to ride horses and write.

"I like to write plays," she says. "I base them on everyday situations. If I go down to the supermarket and there's a couple arguing I try to put that kind of situation in a play. I really like writing about and reflecting domestic situations. I don't like science fiction, robots frighten me."

"I'm a down to earth person most of the time. The danger starts in this business when you begin to lose contact with reality or take your audience for granted. I'm in love with the world and I hope the world loves me."

ROBIN SMITH

**DISCOS**

## For the love of Luther

WHEN CHERYL Lynn made her London debut on St Valentine's Day she was holding a secret in her heart. There was a special surge of magic when she sang her latest single, 'If This World Were Mine', with Luther Vandross. For the pair are head-over-heels in love.

They've been making music together since Vandross produced her 'Instant Love' album. "We're seeing each other," she admits coyly. "He's a sweetheart. After the album and 14 weeks on the road in America we got to be really close."

The Los Angeles born singer has come full circle. "I'd always wanted to make myself successful and then impress men with my brain power," she remembers. But it took a man named Delbert Langston, who became her first love 10 years ago, to push her into singing.

"I was really afraid of being in front of people," she admits. "But because I loved him so much and I wanted to please him I did it. A lot of things I did were for him," she says. "Love makes you do foolish things."

Mike Gardner

**DISCOS**

**J**ERRY KNIGHT'S made it a policy of his to be a hit soulster. He used to work for an insurance company, y'see, but he reckoned it was more fun to be famous — and there he is in our disco chart with some hoties from his 'Love Is On Our Side' album.

"In '76, a drummer friend of mine, Larry Tolbert, was playing with Bill Withers and he called me up one night and said Bill was looking for a bass player and he was going to call me later. So he called and said 'I was wondering if you'd like to play on my album'. I said I'd be there in 30 minutes. Actually I was there in 10.

"We stayed in the studio for 27 hours, just doing overdubs for him. We went in on July 3, on July 4 it was Bill's birthday, and we finished at midnight, July 5. I was playing so long, my fingers were bleeding,



JERRY KNIGHT: providential break

"I still play with Bill sometimes, he's a real good guy. He's the one who inspired me to start writing songs."

Jerry goes back further than you'd think. "I used to play with the Coasters, Bobby Day, a lot of guys who had records out in the 50s. Just playing as a sideman in a lot of groups in L.A. clubs. Bill was my first introduction to the quote-unquote big time."

Following on from Withers, William, another important name came into the Knight life. "We were doing the 'Menagerie' album with Bill when Ray Parker Jr approached me about starting a group." As a consequence, Jerry's best remembered as the voice of

'Jack And Jill', Raydio's 1978 biggie. "It was just a whole magical thing — we were serious, but it was more fun than anything else. We were studio musicians, basically."

Jerry's full-time involvement with Raydio only lasted about a year — he still sessions for Ray Parker and will be on the next Raydio album — and in '79 he came out on his own with A&M Records. As well as his own career, he's stepping into other people's, having written the new Whispers single 'Tonight'. "I'm pleased with it, everyone at Solar is very excited about it," says Jerry. James Ingram's on his album too. All this fame in just one Knight

Paul Sexton

# SUCCESS ASSURED

they were raw. I didn't know what I was doing to myself, I was so excited. I was dipping my fingers in alcohol so that Bill wouldn't see how they were hurting.

"I went back to the insurance company in a daze, cos I'd made

more money that day than I had at the insurance company in six months. They said 'Did you make any sales?' and I said 'No'. They said 'Did you sell any of the policies?' and I said 'No. As a matter of fact I quit.'

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I THINK Robin Smith should keep his sad comments about SLF to himself. I refer to the review of their latest single 'The Price of Admission'. It may be his job to review records, but those snide comments about the band itself were totally uncalled for.

After all, a band who has spent all their career trying to put forward the views of the kids in Ulster are due some kind of recognition, unlike the totally commercial and "musically moronic" bands of today like Duran Duran. Bands like these couldn't give a damn about the kids of today.

SLF are breaking up because people like you are totally uninterested in socially sincere bands who care about what is happening around them, and although they are breaking up their songs will be remembered not only by the kids in Ulster but by kids everywhere because they represent everything that bugs us in society today.

Stewart MacPherson, Wishaw  
● *But we thought there was a difference between bands and social workers*



# Get yer locks off!

*SO, HAYSI Fantayzee and Boy George have declared war have they? Receiving nasty letters from George? I think that Haysi Fantayzee are just showing pure jealousy over Culture Club's success over the past few months.*

*I'm afraid that if they want hit singles and top LPs in the near future then Kate and Jeremy will have to do a little more than shedding their clothes and calling themselves 'dirty filthy degenerates' to even think about receiving half the response Culture Club have received already.*

*Little do they know that it takes more than showing off their assets and banging on oil drums to get into*

*Top Ten. Maybe they could write to George for a little advice! I'm sure he wouldn't mind, especially as he knew Jeremy in the old days when he used to look like a bank clerk!*

*Whether you are in fact 'Shiny Shiny' or even if John Wayne was indeed 'Big Leggy' I suggest, Haysi, that you should begin to show a little more talent and a little less body and who knows? One day you too will get richer and fatter.*

Andrea M, Cheshire  
● *Alternatively, Kate and George could get together and become the Little and Large of the dreadlocks scene. Seen?*

SIMON TEBBUTT says in Private Files that the singer in KajaGooGoo, Limahl, has an alias something like Dobbins. After reading this I would like to reveal exclusively to RECORD MIRROR the real names of some of our overated stars.

I think I will start with the one you call boyish George. Its real name is Cuthbert Crabstool. The pot bellied Scottish dwarf Midge Ure answers to the name Percy Pifflewort. Sweet little Nick (I'll scream and scream and scream and scream until I am sick and I can you know) Heyward has on his birth certificate Nicholas Dummock. The lady you call Toyah can also be called Mable Rawbottom. The balding bore known as Phil Collins is called Sefton Scroggins.

Another observation: has anyone noticed the resemblance between Joe Jackson and Gary Numan? I suggest this is more than a coincidence and say that they are twin brothers separated at birth, or that they are one and the same person.

Dave Wakeling's upside down guitar  
● *Not prepared to reveal your own ghastly handle, eh?*



GAZZA Jackson?

Pic by Chris Walker



JOEY Numan?

Pic by Kip Rano

IT'S HIGH time you took notice of what I'm about to say. I'm usually left musically fulfilled after reading your fab mag every week, but those 'let's not tell them what it's like' record reviews are really irritating. Why not try a different format, especially for the singles. Have your disco records reviewed by someone who likes disco, MOR by someone who likes it etc, get the idea?

That way, a record will be reviewed and criticised as a heavy metal record or whatever, and not to the standards of one person who's looking for his individual preference. I mean, how can anyone critically compare Bucks Fizz with Bauhaus and not be biased? I'm glad that's off my chest!

Dionne Warwick's teeth, Cardiff  
● *Would anyone want to buy a music rag that was legal, decent, honest and truthful?*

WHO'S BEEN hyping the new Gallup chart? None other than good old London Transport! The new entries in this week's top 40 are Central Line (40), 'Going Underground' (37), 'Down In The Tube Station At Midnight' (36), 'Wham Rap' (34) ('have a good time down on the line... in the streets, in the cars, on the Underground') and Indeeep (24).

I hear Men At Work are going to follow up 'Down Under' with a song about their potent new brew 'Cockfosters' (geddit?)  
David Martin, Belsize Park  
● *Any more jokes like that and we could be in a Blood On The Tracks scenario*

HELLO, FEMALE perverts calling! Hey — it's a new game! You say a word and we write down what comes into our minds — great fun!

Unfair advantage: mistaking Rick Parfitt's bathroom for yours. Lucky: stuck in a lift with aforementioned Rick. Accident: super-gluing oneself to Rick. Everything: Rick nude. Skill: getting past horrid Quo bouncers. Cheating: volunteering to be handcuffed to Rick then losing the key. Miracle: shipwrecked with Rick.

Please can we have . . . a pin up of Rick in Bondage!  
Perverted Prue and Whiplash Wendy  
● *If Rick can't make it, will Simon Tebbutt do?*

HERE I start. There once was a group called the Jam. When it came to music they were absolute beginners and they lived in a strange town. Their leader, Paul said "When you're young you must do weird things because in the modern world, that's entertainment". Their manager David Watts swallowed the bitterest pill and started going underground, (seven feet underground). The group, however, went on a tour to a town called malice.

In the city the fans were so disgusted with their performance, that they shot them with Eton rifles, and they then threw the bodies on a funeral pyre, and all around the world there was rejoicing.  
Debbie, Tiptree, Essex  
● *Time you surrendered to a good beating*

I WAS born in May 1964, thus making me 18 years old. I wonder if I could be one of Paul McCartney's many sons? I could do with the money!  
Paul Arrowsmith, Lancs  
● *On yer bike — our Paul's as pure as the driven snow*

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**BEATLES FANS —** Check out the 'Special Notices'.

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## CHARTFILE

**T**HE GRIM reaper's appetite for anyone connected with rock music was appeased once again in the last fortnight with first Billy Fury and then Karen Carpenter dying tragically young.

Fury's contribution to British rock music has been well documented elsewhere, so we'll content ourselves with a brief look at his chart career. Between 1959 and 1966 Fury racked up 26 hit singles and four similarly successful albums. He was one of the very few pre-Beatles hitmakers to hail from Liverpool yet ironically it was the Merseybeat boom triggered by the Beatles which led to his decline.

Fury's music was more traditional than the emerging breed of Liverpudlians and his reliance on the style which had originally brought him fame also curtailed his chart career. But in 1982, over 16 years after his last hit, he made a surprise return to the chart with 'Love Or Money'.

Only Gary US Bonds, Paul Evans, Slim Whitman, Mike Berry and Dee Clark have successfully resumed a recording career after a longer chart absence. Fury consolidated his renewed popularity by placing 'Devil Or Angel' on the chart just two months later and, with Stuart Colman's guidance, he looked set for a prolonged second chart career. His recent hits took Billy's tally to 28, a total battered by only a dozen performers in chart history, yet his dream of reaching number one was never realised, though in 1961 'Jealousy' came within an ace of turning the trick. Last week the poignantly-titled 'Halfway To Paradise' was selling like hotcakes ahead of its official re-launch this week in a new

and attractive picture sleeve.

At his peak, Fury was a chart regular throughout Europe and in Australia but, to his annoyance, he never had a hit in America. By contrast Richard and Karen Carpenter spent more than 300 weeks on Billboard's hot one hundred.

Between 1970 and 1982 they released 28 singles — and every one of them made the chart. Such consistency was beyond such famous luminaries as Simon & Garfunkel and places the Carpenters second only to the Everly Brothers as the most successful duo in 40 years of American charts.

The Carpenters had three number ones and ten top three singles. Each sold a million copies. They also cut eleven albums, of which all but three went gold. In Britain they were also extremely popular with 17 hits, the last 1978's 'Sweet Smile'.

They were and still are consistent album sellers in Britain and twice hit the chart in 1974 with 'The Singles 1969-1973' and two years later with 'Horizon'. The former was a spectacular success, selling almost 1.5 million copies and topping the charts for 17 weeks. It was far and away the best-seller of 1974 despite the release that year of such blockbusters as 'Band On The Run', 'Tubular Bells' and 'Goodbye Yellow Brick Road'. It was also the sixth best-selling album of the seventies. A second Carpenters compilation 'The Singles 1974-1979' was also well received, though not nearly so well as the first collection. Karen's premature death has hoisted both LPs back into the chart. Each contains some of the most syrupy concoctions ever committed to vinyl, but they also include the odd gem like 'Goodbye To Love' — Tony Peluso's guitar solo makes it a pop classic — and 'Superstar', a sanitised but sensitive reading of the Leon Russell song. Without Karen it seems most unlikely that Richard will venture into the recording studio again, and these two albums stand as a monument to their finest work...



**BILLY FURY:** Kirk Brandon eat your heart out

**S**EVERAL READERS have expressed disappointment at the non-appearance of a year-end Chartfile detailing the hits of 1982. The fact of the matter is that RM's new format is so crammed full of wise words and fab photographs that there is no room for such a space consuming exercise. However you may like to know that a paperback entitled 'Chartfile Volume 2' is due in the bookshops at the end of March. It will, of course, contain complete details of every record to

make the US or UK charts in 1982. A much enlarged statistical section will provide an exhaustive analysis of all aspects of the chart.

Still on the subject of books, many readers have expressed a desire to obtain a book detailing the charts of the year as featured in RM's Flashback chart section. The good news is that Music & Video Week's Tony Jasper has put together 'British Record Charts 1955-1982' as a successor to the out-of-print 'British Record Charts 1955-1979'. It should be out around the same time as 'Chartfile Volume 2'.

American chart enthusiasts have also been raining letters on yours truly in their quest for a US equivalent of the 'Guinness Book Of Hit Records'. The only comparable analysis of the American charts is Joel Whitburn's 'Record Research' series of books. Unfortunately Whitburn's tomes are aimed at the trade rather than the consumer and are rather expensive as a result. For example, the 662 page volume dealing with US hit singles from 1955 to 1978 costs \$50 (£33) with postage extra. Supplements covering 1979, 1980 and 1981 are \$10 (£6.60) each. Address is P.O. Box 200, Menomonee Falls, Wisconsin 53051, USA.

The latest edition of 'Chart-Watch', John Hancock and Neil Rawlings' almost-quarterly chart compendium has just been published. It's another 36 page edition featuring a nice mixture of the familiar (Rolling Stones' chronology and cartography) and the obscure. In the latter category there's a list of Zimbabwe's number one singles from 1976 to 1982 and a look at the Norwegian music scene. If you haven't already sampled this interesting chartzine, send a £1 cheque or postal order to Chartwatch, c/o Neil Rawlings, 191 Perne Road, Cambridge CB1 3NT.

by Alan Jones

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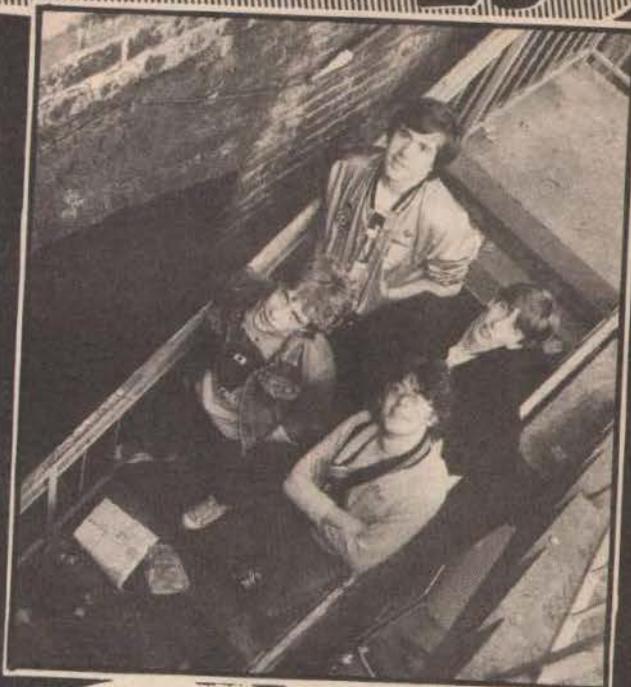
**GLEN FERRIE**

# TOP ALBUMS & TAPES

Week ending February 19, 1983

THIS WEEK  
LAST WEEK  
WEEKS IN CHART

1	1	8	BUSINESS AS USUAL, Men At Work, Epic □
2	3	13	JOHN LENNON COLLECTION, John Lennon, Parlophone ☆
3	2	2	PORCUPINE, Echo & The Bunnymen, Korova
4	—	—	ANOTHER PAGE, Christopher Cross, Warner Bros W3757
5	11	10	THRILLER, Michael Jackson, Epic □
6	—	—	FRONTIERS, Journey, CBS CBS25261
7	9	8	VISIONS, Various, K-Tel
8	6	5	NIGHT & DAY, Joe Jackson, A&M ○
9	4	14	HELLO, I MUST BE GOING!, Phil Collins, Virgin ☆
10	5	14	RICHARD CLAYDERMAN, Richard Clayderman, Decca ☆
11	7	12	KILLER ON THE RAMPAGE, Eddy Grant, Ice ○
12	17	39	RIO, Duran Duran, EMI ☆
13	—	—	MONEY & CIGARETTES, Eric Clapton, Duck W3773
14	8	8	RAIDERS OF THE POP CHARTS, Various, Ronco ☆
15	29	3	THE BELLE STARS, Belle Stars, Stiff
16	10	16	HEARTBREAKER, Dionne Warwick, Arista ☆
17	12	10	CACHARPAYA (PANIPIES OF THE ANDES), Incantation, Beggars Banquet
18	—	—	WAITING, Fun Boy Three, Chrysalis CHR1417
19	22	2	ALL THE BEST, Stiff Little Fingers, Chrysalis
20	18	14	PEARLS II, Elkie Brooks, A&M ☆
21	16	13	20 GREATEST LOVE SONGS, Nat King Cole, Capitol ☆
22	—	—	POWERLIGHT, Earth Wind & Fire, CBS CBS25120
23	28	5	DIFFICULT SHAPES, China Crisis, Virgin
24	14	6	SKY FIVE LIVE, Sky, Ariola ○
25	47	4	WORKOUT, Jane Fonda, CBS
26	25	12	LIONEL RICHIE, Lionel Richie, Motown □
27	13	5	FELINE, Stranglers, Epic ○
28	20	17	GREATEST HITS, Olivia Newton-John, EMI □
29	42	24	UPSTAIRS AT ERIC'S, Yazoo, Mute □
30	36	42	COMPLETE MADNESS, Madness, Stiff ☆
31	19	18	20 GREATEST HITS, Beatles, Parlophone □
32	24	20	LOVE OVER GOLD, Dire Straits, Vertigo ☆
33	21	47	FRIENDS, Shalamar, Solar ☆
34	40	33	THE LEXICON OF LOVE, ABC, Neutron ☆
35	45	18	KISSING TO BE CLEVER, Culture Club, Virgin □
36	30	11	LOVE SONGS, Diana Ross, K-Tel ☆
37	35	5	SHAPE UP AND DANCE VOL 1, Various, Lifestyle
38	18	8	THE ART OF FALLING APART, Soft Cell, Some Bizzare ○
39	26	4	VERY BEST OF CILLA BLACK, Cilla Black, EMI ○
40	32	2	MAKING CONTACT, UFO, Chrysalis
41	23	5	LIVE EVIL, Black Sabbath, Vertigo
42	31	14	FROM THE MAKERS OF . . . , Status Quo, Vertigo □
43	44	5	MIRAGE, Fleetwood Mac, Warner Bros
44	34	18	REFLECTIONS, Various, CBS ☆
45	33	6	FACE VALUE, Phil Collins, Virgin ☆
46	27	13	THE SINGLES — FIRST 10 YEARS, Abba, Epic ☆
47	62	7	RUMOURS, Fleetwood Mac, Warner Bros ☆
48	43	8	SAVE YOUR LOVE, Renato, Lifestyle
49	58	27	TOO RYE AY, Dexys Midnight Runners, Mercury ☆
50	77	2	SWEET DREAMS ARE MADE OF THIS, Eurythmics, RCA
51	39	18	QUARTET, Ultravox, Chrysalis □
52	38	3	TRANS, Neil Young, Geffen
53	87	2	AN OFFICER AND A GENTLEMAN, Original Soundtrack, Island
54	89	2	HEAVY, Various, K-Tel
55	92	11	DURAN DURAN, Duran Duran, EMI ☆



STIFF LITTLE FINGERS: 'All The Best' at 19

56	70	4	THE PURSUIT OF ACCIDENTS, Level 42, Polydor
57	53	65	PEARLS, Elkie Brooks, A&M ☆
58	55	30	LOVE AND DANCING, League Unlimited Orchestra, Virgin □
59	37	8	RARITIES, David Bowie, RCA
60	74	17	H2O, Daryl Hall & John Oates, RCA ○
61	59	4	OCTOBER, U2, Island
62	54	7	THE DISTANCE, Bob Seger, Capitol
63	49	23	IN THE HEAT OF THE NIGHT, Imagination, R&B □
64	46	13	MIDNIGHT LOVE, Marvin Gaye, CBS □
65	52	8	MAKIN' MOVIES, Dire Straits, Vertigo ☆
66	48	15	SINGLES—45s AND UNDER, Squeeze, A&M □
67	64	30	THE KIDS FROM FAME, Various, BBC ☆
68	79	14	THE RISE & FALL, Madness, Stiff
69	58	21	NEW GOLD DREAM, Simple Minds, Virgin □
70	51	10	STORY OF THE STONES, Rolling Stones, K-Tel □
71	66	57	LOVE SONGS, Barbra Streisand, CBS □
72	89	19	HAPPY FAMILIES, Blancmango, London ○
73	61	18	BEST FRIENDS, Various, Impression □
74	76	214	BAT OUT OF HELL, Meat Loaf, Epic ☆
75	78	6	THE COLLECTION 1977-1982, Stranglers, Liberty ○
76	41	9	DIG THE NEW BREED, The Jam, Polydor
77	81	15	FAMOUS LAST WORDS, Supertramp, A&M □
78	50	15	CHART HITS VOLS 1&2, Various, K-Tel ☆
79	—	—	THE BILLY FURY HIT PARADE, Billy Fury, Decca TAB37
80	95	6	THE NIGHTFLY, Donald Fagen, Warner Bros
81	82	27	LOVE SONGS, Commodores, K-Tel ☆
82	84	37	AVALON, Roxy Music, EG ☆
83	88	3	INSTRUMENTAL MAGIC, Various, Telstar
84	63	4	BOY, U2, Island
85	57	11	QUEEN GREATEST HITS, Queen, EMI ☆
86	—	—	THE SINGLES ALBUM, Jimi Hendrix, Polydor PODV6
87	65	11	THE YOUTH OF TODAY, Musical Youth, MCA □
88	60	9	LOVE HURTS, Everly Brothers, K-Tel □
89	67	8	E.T. — THE EXTRA TERRESTRIAL, John Williams, MCA ○
90	—	—	WE'RE THE MINIPOPS, Minipops, K-Tel ONE1187
91	—	—	STREET SOUNDS EDITION 2, Various, Street Sounds STSND002
92	98	2	JAZZ SINGER, Neil Diamond, Capitol
93	97	15	MIDNIGHT IN MOTOWN, Various, Telstar □
94	—	—	THE PARTISANS, Partisans, No Future PUNK4
95	82	2	ET STORYBOOK, Original Soundtrack, MCA
96	80	41	TROPICAL GANGSTERS, Kid Creole & The Coconuts, ZE □
97	85	3	DIRE STRAITS, Dire Straits, Vertigo ☆
98	—	—	SINGLES 1969-1973, Carpenters, A&M AMLH63601
99	99	46	CHARIOTS OF FIRE, Vangelis, Polydor ☆
100	—	—	THE KIDS FROM FAME AGAIN, Kids From Fame, RCA RCALP0057

## VIDEOS

1	3	THE COMPLETE BEATLES, MGM/UA
2	2	THE STRANGLERS VIDEO COLLECTION, Thorn/EMI
3	—	THREE SIDES LIVE, Genesis, Wienerworld
4	—	ROCKSHOW, Paul McCartney & Wings, EMI
5	—	COMPLETE MADNESS, Stiff
6	—	SHEENA EASTON LIVE AT THE PALACE, HOLLYWOOD, EMI
7	—	MUSIC AND LIGHTS, Imagination In Concert, PRT
8	1	VIDEOTHEQUE, Wienerworld
9	9	PHYSICAL, Olivia Newton-John, Thorn/EMI
10	—	ONCE UPON A TIME, Siouxsie And The Banshees, Spectrum

Compiled by HMV

Compiled by Gallup

# TOP SINGLES

AS USED ON TOP OF THE POPS

Week ending February 19, 1983

THIS WEEK  
LAST WEEK  
WEEKS IN CHART

1	2	5	TOO SHY, Kajagoogoo, EMI
2	1	7	DOWN UNDER, Men At Work, Epic □
3	3	8	SIGN OF THE TIMES, Belle Stars, Stiff □
4	5	3	CHANGE, Tears For Fears, Mercury
5	17	4	BILLIE JEAN, Michael Jackson, Epic
6	19	4	AFRICA, Toto, CBS
7	7	6	UP WHERE WE BELONG, Joe Cocker & Jennifer Warnes, Island
8	9	7	WHAM RAP, Wham!, Innervision
9	10	9	OH DIANE, Fleetwood Mac, Warner Bros
10	4	6	ELECTRIC AVENUE, Eddie Grant, Ice □
11	6	9	GLORIA, Laura Branigan, Atlantic
12	18	8	CHRISTIAN, China Crisis, Virgin
13	14	5	LAST NIGHT A DJ SAVED MY LIFE, Indeep, Sound Of New York
14	26	3	TUNNEL OF LOVE, Fun Boy Three, Chrysalis
15	27	8	LOVE ON YOUR SIDE, Thompson Twins, Arista
16	40	2	NEVER GONNA GIVE YOU UP, Musical Youth, MCA
17	8	11	YOU CAN'T HURRY LOVE, Phil Collins, Virgin □
18	11	6	THE CUTTER, Echo And The Bunnymen, Korova
19	15	5	TWISTING BY THE POOL, Dire Straits, Vertigo
20	12	8	STORY OF THE BLUES, Wahl, Eternal
21	13	5	NEW YEAR'S DAY, U2, Island
22	32	2	GET THE BALANCE RIGHT, Depeche Mode, Mute
23	28	8	SHINY SHINY, Haysi Fantayzee, Regard
24	—	—	TOMORROW'S JUST ANOTHER DAY, Madness, Stiff BUY169
25	21	5	NATURE BOY, Central Line, Mercury
26	25	5	1989, Prince, Warner Bros
27	29	3	JAILHOUSE ROCK, Elvis Presley, RCA
28	33	2	COLD SWEAT, Thin Lizzy, Vertigo
29	24	6	THE CHINESE WAY, Level 42, Polydor
30	16	7	STEPPIN' OUT, Joe Jackson, A&M
31	20	7	HOLD ME TIGHTER IN THE RAIN, Billy Griffin, CBS
32	30	4	THE HARDER THEY COME, Rockers Revenge, London
33	41	2	COMMUNICATION, Spandau Ballet, Chrysalis
34	39	4	HEY LITTLE GIRL, Icehouse, Chrysalis
35	38	3	BABY COME TO ME, Patti Austin & James Ingram, Warner Bros
36	22	5	GOING UNDERGROUND, Jam, Polydor □
37	—	—	GENETIC ENGINEERING, OMD, Virgin VS527
38	63	2	SWEET DREAMS (ARE MADE OF THIS), Eurythmics, RCA
39	35	2	HE KNOWS YOU KNOW, Marillion, EMI
40	—	—	SHE MEANS NOTHING TO ME, Phil Everly & Cliff Richard, Capitol CL276
41	—	—	WAVES, Blancmange, London BLANC4
42	56	2	WE'VE GOT TONIGHT, Kenny Rogers & Sheena Easton, United Artists
43	23	10	HEARTACHE AVENUE, Maisonnettes, Ready Steady Go □
44	46	3	SCATTERLINGS OF AFRICA, Jaluka, Safari
45	43	4	YOU ARE, Lionel Richie, Motown
46	31	9	ORVILLE'S SONG, Keith Harris & Orville, BBC □
47	78	3	MAGGIE, Foster And Allen, Ritz
48	66	2	JUST ONE MORE KISS, Renee & Renato, Hollywood
49	—	—	TOTAL ECLIPSE OF THE HEART, Bonnie Tyler, CBS TYLER1
50	—	—	RIP IT UP, Orange Juice, Polydor, POSP547
51	34	5	DOWN IN THE TUBE STATION, The Jam, Polydor
52	42	11	CACHARPAYA (ANDES PUMPSA DESI), Incantation, Beggars Banquet
53	51	3	ALL RIGHT, Christopher Cross, Warner Bros
54	47	4	FALL IN LOVE WITH ME, Earth Wind and Fire, CBS
55	45	3	I'VE GOT MINE, UB40, Dep International
56	54	3	THE ETON RIFLES, The Jam, Polydor □
57	77	3	OBLIVIOUS, Aztec Camera, Rough Trade
58	82	2	GET LOOSE, Evelyn King, RCA
59	75	3	DIRTY LAUNDRY, Don Henley, Asylum
60	100	2	NEVER TOO MUCH, Luther Vandross, Epic
61	37	11	BUFFALO GALS, Malcolm McLaren, Charisma □
62	86	2	BOXERBEAT, Joboxers, RCA
63	38	6	MIND UP TONIGHT, Melba Moore, Capitol
64	85	4	REACH OUT, Toney Lee, TMT Productions
65	80	3	BROTHER BRIGHT, Cava Cava, Regard
66	74	3	PHOTOGRAPH, Def Lppard, Vertigo
67	50	5	STRANGE TOWN, Jam, Polydor
68	85	3	OUTSTANDING, Gap Band, Total Experience
69	—	—	PHONE HOME, Jonny Chingas, CBS CBSA3121
70	—	—	DROP THE PILOT, Joan Armatrading, A&M AMS8306
71	94	2	PASSION KILLER, One The Juggler, Regard
72	73	6	GASOLINE ALLEY, Elkie Brooks, A&M
73	53	12	OUR HOUSE, Madness, Stiff □



OMD: in at 37

74	97	2	HE REMINDS ME, Randy Crawford, Warner Bros
75	59	9	THEME FROM ET (THE EXTRA TERRESTRIAL), John Williams, MCA
76	87	2	IF YOU WANNA BE HAPPY, Rocky Sharpe & The Replays, Polydor
77	84	2	GROOVIN' (THAT'S WHAT WE'RE DOING), SOS Band, Tabu
78	91	2	BLACK ICE, Dave Bartram, Utopia
79	79	5	A TOWN CALLED MALICE, The Jam, Polydor □
80	—	—	JOHNNY REMEMBER ME, Metaors, Identity, EYE1
81	76	5	LOVED ONE'S AN ANGEL, Blue Zoo, Magnet
82	93	3	NOBODY HERE BUT US CHICKENS, Stargazers, Epic
83	95	2	SHADOWS OF THE NIGHT, Pat Benatar, Chrysalis
84	—	—	GENO, Dexys Midnight Runners, Parlophone R6033
85	—	—	YOURS, Dionne Warwick, Arista ARIST518
86	88	3	NEW AGE, Blitz, Future
87	—	—	PAL OF MY CRADLE DAYS, Ann Breen, Outlet HSO52
88	—	—	LAST FILM, Kissing The Pink, Magnet KTP3
89	—	—	HANGIN', Chic, Atlantic A9898
90	83	4	I'VE GOT A ROCK 'N' ROLL HEART, Eric Clapton, Duck
91	—	—	HEARTBEATS, Yarbrough & Peoples, Total Experience
92	—	—	LOOKING FOR THE PERFECT BEAT, Afrika Bambaataa & Soul Sonic Force, Polydor POSP561
93	—	—	CASH FLOW, Leisure Process, Epic EPCA3131
94	—	—	RISE ON THE RHYTHM, Mahogany, Anate ARIST517
95	96	2	THE PRICE OF ADMISSION, Stiff Little Fingers, Chrysalis
96	—	—	CATH, Bluebells, London LON20
97	—	—	THE BITTEREST PILL, The Jam, Polydor POSP 505
98	—	—	AM I NORMAL, David, Stiletto STL11
99	—	—	LONDON GIRLS, Chas & Dave, Rockney KOR17
100	—	—	MY OLD COUNTRY HOME, Brendan Shine, Play PLAY147

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)

# TUNNEL of LOVE

Consequences alter cases  
 Broken noses alter faces  
 My ego alters, altered egos  
 Wherever I go so does me go  
 Walk through the fields where the flowers are growing  
 Carve out your names on the first tree you see  
 There are twenty two catches, when you strike your matches  
 And get down on your knees, in

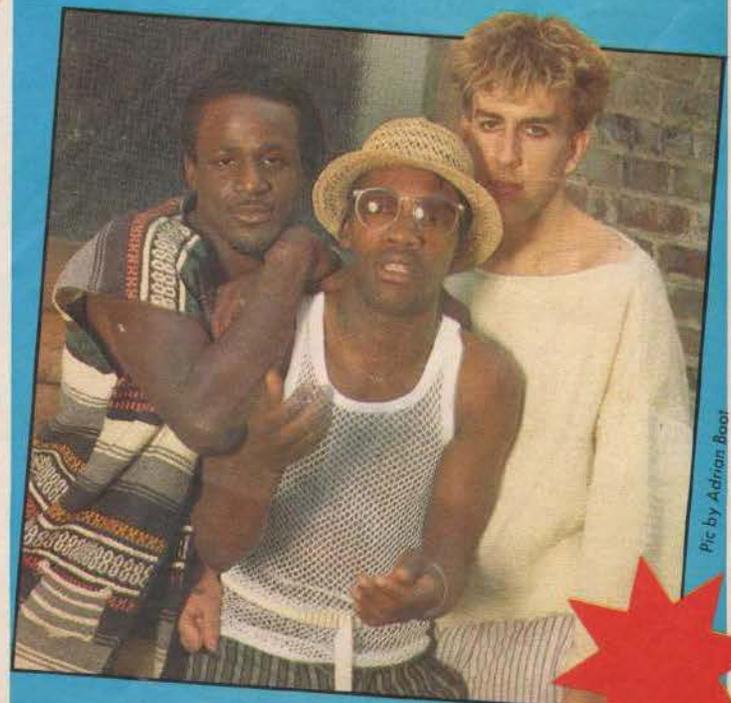
The tunnel of love (the tunnel of love)  
 You fall in feet first (in the tunnel of love)  
 And think of yourselves as really good friends  
 But you know how it always ends, in the tunnel of love

So you get engaged and have a party  
 Only seventeeh when the wedding bells chime  
 Got a room with a view and a kid on the way  
 Hope you make it to the church on time  
 'Cos the wedding list is getting longer  
 The bottom drawer is getting fuller  
 And you're not getting any younger  
 Can things get any better, in

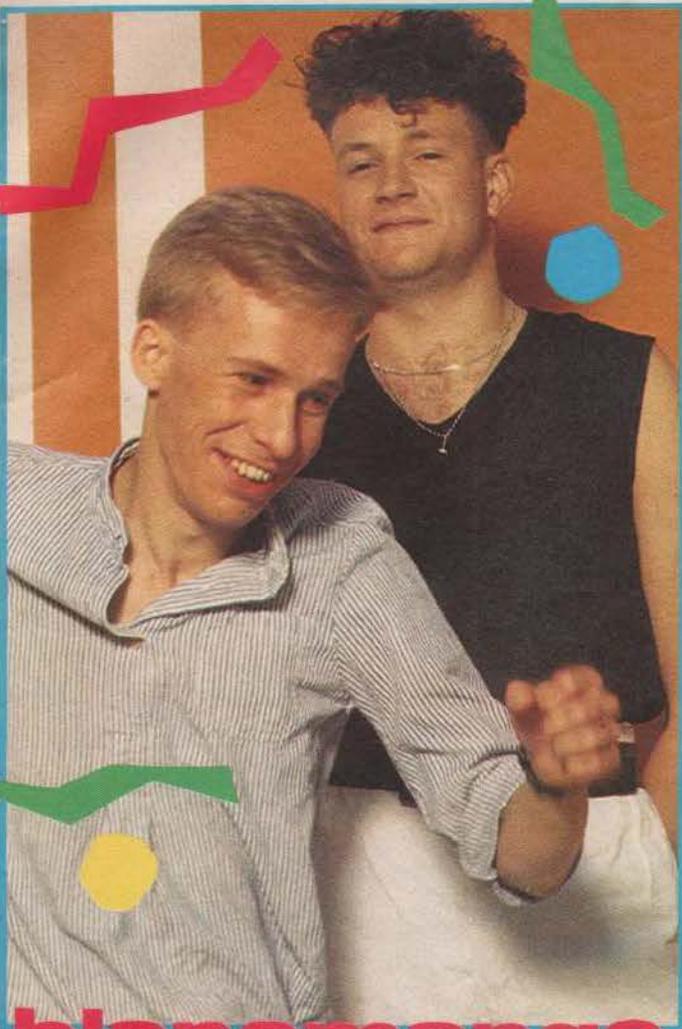
Repeat chorus

So consequences altered cases  
 You tried honeymoons in far off places  
 But the trial separation worked  
 And ended up in a divorce case  
 You gave up your friends for a new way of life  
 And both ended up as ex husband and wife  
 There were twenty two catches, when you struck your matches  
 And threw away your life

On Chrysalis Records  
 ©1982 for the world Plangent Visions Music Ltd  
 Words and music by Fun Boy Three



Pic by Adrian Boor



Pic by Fin Costello

# blancmange

Waves, and then goodbye  
 I live in a wafer thin dream  
 I, I can't cry  
 You know the time, time's not kind

But I remember the way we were  
 The slow sad love  
 I wonder do you miss my love?  
 I know you can't  
 It's just a wave passing over me  
 What are these waves they're coming over me?  
 It must be my destiny  
 Waves, goodbye, goodbye, goodbye

What are these waves they're coming over me?  
 It must be my destiny

On London Records  
 ©1982 Cherry Red Music Ltd  
 Lyrics and music by Neil Arthur and Stephen  
 Luscombe

# •Waves•

DAVID

JOSEPH

HIS DEBUT SINGLE

YOU

CAN'T

HIDE

(YOUR LOVE FROM ME)

A 12" FOR THE PRICE OF A 7"

