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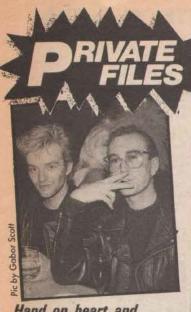
OMD - "DAZZLE SHIPS".

SEE OMD ON THEIR FORTHCOMING TOUR WATCH THE PRESS FOR TOUR DATES.



AMEN OUR PRICE ORD SHOP IN

OUR PRICE RECORDS LATEST OUR PRICE RECORDS LATEST OUR PRICE REC



Hand on heart and elbow on bar: SIMON TEBBUTT

H, WHAT an exciting time of year this is. At the first whiff of spring and with the crocuses poking their little heads up a young man's fancy turns to ... violence and destruction.

More ructions of a nuclear holocaust scale between Soft Cell and their record company Phonogram. The earth tremors in central London have just subsided after a blood crazed Marc Almond. accompanied by foaming, frothing heap of a manager Stevo, stormed into the offices and proceeded to render them uninhabitable for the next million years all because a

free 12 inch copy of 'Tainted Love' was being given away with current single 'Numbers' without their knowledge.

Pin stripe suited execs stood aghast or locked themselves in their offices as fire extinguishers splintered through the woodwork and gold discs shattered round the rafters. The wreckers managed a nifty escape through a back exit to the accompaniment of police sirens and riot sticks battering down the front entrance

And why all the fuss? Well . although the group's contract gives them artistic control, the record company can do what they like when it comes to marketing. And Soft Cell reckon that giving away a

two-year-old hit undermines the music they're making now 'What's a damaged office compared to a wrecked career?" mutters Marc into his fourteenth Marquerita of the afternoon...

> And following the revelations about Kajagoogoo's Limahl working as a bar boy at the Embassy club, a cheerful young friend has been spilling the beans about the shaggy haired singer's days as a service worker at that bastion of male exclusivity, the Burlington Health Club...

Start filling the bath with Perrier water. Michael Jackson's manager Ron Wiseman is all set to take the helm careerwise with those young guns - or old muskets as they're known in the biz - Wham! Model pirates are believed to be flooding the Home Counties at this very moment

And on a more obscure note, Wham's hip flavour of the month record label, Innervision, are poised to sign the widely unknown **Jimmy** The Hoover. Fascinating stuff,

Hold the front page. Sade Adu, the dusky, husky crooner with Pride informs me that she is currently being chased by no less than six record companies. Must owe them some money, I suppose. Still that didn't stop Steve Strange, Blue Rondo's Chris Sullivan, Spandau's Spiny Norman, Fashion's Mulligan and Lee from Talk Talk turning up to gawp and giggle when the lady strangled the old ferret at Ronnie Scott's last week

Those Scouser Joe Normals China Crisis were queuing up at their local Post Office to cash their pensions when the bank next door was being robbed. A trendy young policeman eventually let them leave the scene because he'd seen them on Top Of The Pops

Those of you not suffering from double vision like wot I am these days might be interested to hear that David Bowie's latest celluloid venture 'Merry Christmas Mr Lawrence' should be showing at your local fleapit soon. The flick's being launched at the Cannes Film

POLICE CALLED to evict illegal squatter from Private Files pages shock! Yes for the 94th week running, here's Steve 'Spiny' Norman pictured quaffing vast amounts of a health drink with Haysi's Jeremy at a reception to celebrate the passing of the Fair Rent Act. "I've been trying to get a place on the chart pages for weeks, but this is the best home I could find," squealed Steve before four burly bailiffs dragged him off but the scrift of his investigation. him off by the scruff of his iguana T-shirt

Spiny Spiny

Festival - but I don't suppose you'll be able to go there as they only let rich people like me in these days. The film also stars some inscrutable, unpronounceable and totally unwritable geezer from the Yellow Magic Orchestra and languid effete type David Sylvain threatens to be doing the music . . . And while the very wonderful

Boy George is wowing them all in the backwaters of the States, one time associate and good time girl Marilyn has just returned to work with rivals Haysi Fantayzee...

My days of enjoying a night out in the Gods at the theatre are finally over, Lisping horror Toyah and aged crone Debbie Harry have landed lead roles in some grotty feminist farce - one in London, the other New York. Is there no escape .



Slik operators

WELCOME TO The way We Were, an occasional RECURD MIRROR well-come to the way we were, an occasional recomb minion series in which we show the stars as they really were. Here's the mighty Midge Ure, bottom centre in graceful scarf and tres hip hard times denim romper suit, during his days as a crooner with top 18th century pop group Slik. Very chic readers may note that the elegant geezer top right is none other than Kenny Hyslop who currently kicks up a row with the very trendy Set The Tone.

Hey little gri

DURAN DURAN might think they're the chicest thing since Bryan Ferry or Marlene Dietrich did you see His Smugness Simon Le Bon swanking away on Tim
Rice's ghastly TV show this
week? — but they cut no ice with
top people's doss house the Savoy Hotel. Over devilled kidneys and champagne the other morning I heard a minion refusing to allow the exalted teeny bop heroes to be photographed in the gaff. "I think we're too elegant for them," she sneered before slamming the gold receiver down.





Grapes shot

KIRK BRANDON'S Spear Of Destiny bring out their first album next month. The LP is called 'Grapes Of Wrath' and comes out on April 8. It includes the

group's current single 'Flying Scotsman', Meanwhile they have added a date to their short tour — at the Manchester Haclenda on March 15. They will also be doing some more five dates in April.

First Orders

NEW ORDER have fixed up another of their rare live appearances.

The group are to play a new Liverpool club The State on March

Anyone wanting tickets for the gig can get them from the city's Penny Lane Records. The club is in Dale Street and holds 1600 people.

Meat Loa

MEAT LOAF IS all set to release a follow

with a load of the control of the co

Franklin and Rod Stewart among others. This time round Meat Loaf has written

songs himself along with his backing group the Neverland Express. Jim Steinman, the man responsible for the record-breaking 'Bat Out Of Hell' album, will be doing some new songs for yet another album to follow up 'Midnight Lost And Found', but hasn't worked on the forthcoming LP.

Meat Loaf sees the new LP as a new start to his career.
He is to do a massive world tour with

some British dates a high priority.
Not only that, the heavy-weight is trying to lose weight. He is going into training to try and knock off some of his current 275 pounds!

ntac

THE FUTURE of top heavy metal band UFO is in doubt after lead singer band UFO is in doubt after telluly Phil Mogg had a nervous breakdown last week.
He broke down during the group's

concert at the Athens Sporting Arena

And guitarist Neil Carter has hinted that it could mean the end of the group, even though it is likely they WILL play their British tour which starts at the Ipswich Gaumont on March 21.

'We need a rest to take stock," he



BOWIE: the promoter's friend

ance society

DAVID BOWIE is about to release his first single for more than

a year. The superstar singer brings out a brand new song 'Let's Dance' on March 14.

The song is written by Bowie and has been co-produced by Chic's Nile Rodgers. It will also come out on a cassette and extended 12-inch

But the cassette single will not come out until March 28. It contains a long version of the song and its B side is "Cat People", which Bowie wrote for the film of the same name. Bowie is still finalising details of his forthcoming tour, set for May or

He will be choosing promoters for the tour this week. After that it should only take a couple of weeks for the venues to be decided, as top promoters are already looking at the sort of places which might be



said. "The band has been in existence for 13 years and I think the pressure of keeping it together through so many changes has been too much for Phil.

"I don't know what will happen after the tour, nobody is willing to make any more commitments at the moment. I just hope we go out on a high note."

He added that he hoped their latest album 'Making Contact' will be

something to remember the group by, another hint that the group will split. A source close to the group who was in Athens said that Mogg was

was in Attens said that mogg was singing the wrong songs, before the concert was brought to an end.

The incident provoked a near riot in the arena, which held 5,000 fans.

The Style Club

THE STYLE COUNCIL, Paul Weller's new group, has fixed up a fan club.

Anyone wanting information about the group, who have just released their first single 'Speak Like A Child', should write to The Torch Society, 45-53 Sinclair Road, London W14 and enclose a

Stones film

THE ROLLING STONES live film 'Let's Spend The Night Together' opens across the country on March 24.

It was filmed at three of the group's American concerts and directed by Hall Ashby — the man responsible for 'Being There' and 'Coming Home'.

The film features 25 of the group's

best-known songs.



NICK HEYWARD: induced?

Cutting up rough

AN AMAZING new row has broken out between Nick Heyward and his former band Haircut 100.

The remaining Haircuts have taken Heyward and their record company to court, saying that the group's contract was broken illegally. It is alleged that Arista induced Heyward to break his contract with the

group.

They even tried to stop Heyward's first solo single 'Whistle Down The Wind' being released, but the case didn't reach the court, according to a source

close to Heyward.
All the parties involved are keeping

tight-lipped about the case.
"The action is still going on, but I can't comment until the case is over," said a spokesman for Nick Heyward this

"Nick isn't taking anyone to court, but there are various allegations made

there are various allegations made against him."

Both Nick Heyward and Arista records deny the allegations.
The split came in January and it annoyed the rest of Haircut 100.
"Certainly it caused a degree of frustration because we were doing so well at the time." said sax player Phil Smith at the time of the split.

The Style Council •



Whose continent is this? Ours or the U.S.A.'s?

- Eine neue Schallplatte von neuen Europäern, Sprechen Wie Ein Kind von The Style Council
- Tun neuvo disco de nuevos europeos, Habla Como Un Nino por The Style Council
- I Un nuevo disco dai nuovi europei, Parla Come Un Bambino da The Style Council
- I Un nouveau disc par nouveaux europènnes, Purle Comme Un Enfant par The Style Council
- II Een speelplatt door nieuwe europeanen, Spreek Zoals Een Kind door The Style Council
- A new record by new Europeans, Speak Like A Child by The Style Council





Something you should know?

DURAN DURAN release their new single 'Is There Something I Should Know' on March 14.

The single will also be available as a special 'monster mix' version and

it's co-produced by lan Little. Duran Duran's video album focusing on the band's history since 'Planet Earth' will be out later this month and should cost no more than £20.

Kaj date

KAJAGUUGUU, Who release their new single Ooh To Be Ah on March 21, have added a date to their tour at Hammersmith Odeon May 31. Tickets go on sale from March 12 at box offices and usual agents.

New Image

FUNKSTERS SECOND Image have a new

single out next week. It is called 'Better Take Time' and comes out on March 18. There is also a 12-inch version which includes a remixed version of 'Can't Keep Holding

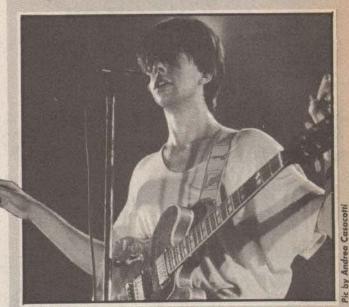
The track is taken from their first album which is due out in April, when they'll also be touring.

Voodoo strikes again

WALL OF VOODOO have confused record shops by accidently releasing the American version of their 'Mexican Radio' hit.

The 12-inch version of the song was pressed up using the American master tape. As a result just 1500 copies of the single have trickled into the shops, although they have a sticker saying that it is a different

A proper English version is to be released shortly. But fans should not think that it is a valuable limited edition. Only the stickered records



ECHO AND THE BUNNYMEN: Skye's the limit

Island hopping

ECHO AND THE BUNNYMEN play their last dates of the year in July . . . starting off in the wild Scottish islands!

Returning from a tour of Iceland, the band will be playing the Isle Of Skye Portree Gathering Hall July 5. Outer Hebrides Isle Of Lewis Stornaway Caber Fay Hotel 6, Inverness Ice Rink 8, Aberdeen Capitol 9, Blackburn King Georges Hall 14, Birmingham Odeon 16 and the London Royal Albert Hall 18. Tickets for Blackburn and

Birmingham are priced at £4 and they are available from the box offices. Tickets for the Albert Hall priced £6, £5, £4, £2.50 and £2 are available from usual agencies or by post from PO Box 281, London N15 5LW. Cheques and postal orders should be made payable to Echo and the Bunnymen and don't forget to enclose a SAE. All enquiries about the Scottish dates should be made to Regular Music on 031 225 6566.

At the moment the Bunnymen are in the middle of a five week European tour and they will be recording a new single for release in late April. They're also planning to release their fourth album in the

Hackett tour details

EX-GENESIS guitarist Steve Hackett

EX-GENESIS guitarist Steve Hackett releases a single and album this month followed by a tour in April.

Hackett brings out his single 'Cell 151' on March 18 followed by his sixth solo album 'Highly Strung' on March 31. A special 12" single will also be available and includes a bonus track, 'Air Conditioned Nightmans' recorded live

Conditioned Nightmare' recorded live. Hackett's tour runs; Worthing Pavilion April 19, Birmingham Odeon 20, Newcastle City Hall 21, Manchester Apollo 22, Edinburgh Playhouse 23, Bradford University 25, Liverpool Empire 26, Bristol Colston Hall 27, Dunstable 26. Bristol Colston Hall 27, Dunstable Queensway Hall 28, Southampton Gaumont 29, London Hammersmith Odeon 30, May 1, Oxford Apollo 2, Southend Cliff Pavillon 3, Northampton Derngate Centre 4, Sheffield City Hall 5, Nottingham Royal Centre 6, Margate Winter Gardens 7, Poole Arts Centre 8, Norwich University of East Anglia 9.

Ticket prices for all shows except Southend and London are £3.50 and £4. The Hammersmith tickets are £4 and

The Hammersmith tickets are £4 and £4.50 and the tickets for Southend are

George skips London

ORANGE JUICE, who are storming the charts with 'Rip It Up', have fixed up a tour this month.

Their schedule runs Manchester Hacienda March 23, Nottingham Rock City 24, Newcastle Dingwalls 26, Liverpool Royal Court 28, Hull Dingwalls 29, London Lyceum 31.

to play more live shows in July.
And this time the soul star will be playing outside London for the first time

He plays the Birmingham NEC on July 1 and 2 and the Brighton Centre 3. Backing will come not just from his own band but also the Royal Philharmonic

Orchestra.
On the last two occasions Benson

On the last two occasions Benson came to Britain he only played London's Wembley Arena, so he's to miss out the capital this time round.

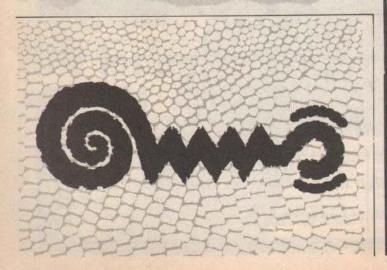
Tickets for the Birmingham concert cost £12.50, £10 and £7.50 and are available by post from Kennedy Street Enterprises PO Box 4, Altrincham, Cheshire WA14.2JQ. Cheques should be made payable to Kennedy Street Enterprises and sent in with a SAE. They are also available from the NEC box



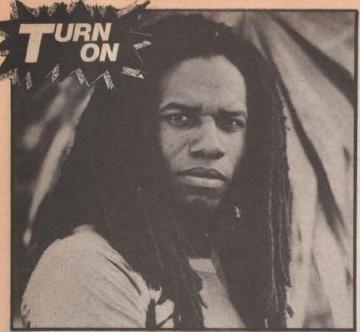
GEORGE BENSON: July tour

office from this weekend.

Brighton tickets cost the same price and are only available from the Centre box office from March 12. They are not allable by post.



BIFF: New album **Glory hunters** their new album this month. Power And The Glory' is their first studio album to leature drummer Nigel Clockler and contains eight tracks including 'This Town Rocks', 'Watching The Sky' and 'Midas Town Touch. The album was recorded in Atlanta, Georgia, and produced by Jeff Glixmen. A picture disc of the album will also be available. As yet there are no definite tour plans from the band but dates in the early summer could be on the Cards.



EDDY GRANT releases the follow-up to his number two hit 'Electric Avenue' next week. The new single comes out on March 18 and will also be released as a 12-inch.

Meanwhile, the tax-exile is fixing up dates for his tour, which should start in June. There was some doubt that he would be able to play live, as his tax exile status only allows him into Britain for a limited period each year.

TOURS

A FLOCK Of Seaguils have made changes to their tour. They now play Poole Arts Centre on May 2 and Exeter

OMD HAVE added an extra date to their spring tour at London's Hammersmith Odeon on May 10. They have also shifted their Shepton Mallet Showering Pavillon concert to the Bristol Colston Hall on April 14. Tickets for the Pavillon concert are valid for the rescheduled gig.

ROMAN HOLLIDAY have fixed up a tour starting this week with dates at the London Jive Dive on March 10.

Canterbury Kent University 11, Coventry General Wolfe 12, London Lyceum 14, Croydon Green Dragon 15, Manchester Gallery 16, Whitehaven Whitehouse Disco 17, Glasgow University 18, Aberdeen Venue 19, Edinburgh Nite Club 21, Glasgow Henry Afrika's 22, Sheffield Polytechnic 23, Birmingham Snobs 24 and London Venue 25.

EYELESS IN Gaza have fixed up gigs at Hastings Rumours on March 11, London Tooting St George's Hospital 12, London Lyceum 14 and Birmingham Fighting Cocks 19.

RELEASES

DEPECHE MODE bring out a 12-inch version of their 'Get The Balance Right' single this week. It includes live versions of four extra songs "My Secret Garden', 'See You', 'Satellite' and 'Tora Tora Tora' — all recorded at London's Hammersmith Odeon last October

TOP BRITISH reggae band Misty in Roots have a new album out this week. It is simply called 'Earth' and is influenced by the group's nine month tour of Zimbabwe and Zambia.

HEY! ELASTICA have their second single out on March 18. The new song is called 'Suck A Little Honey' and precedes an album which is due out in the late spring

STATUS QUO keyboard player Andy Bown has a solo single released next week. The song is called 'Help Me' and comes out on March 14. Meanwhile, Quo are recording a new album in Montserret.

TV AND RADIO

THURSDAY'S 'Unforgettable' on C4 drags Marmalade and the Caravelles in front of the cameras again, while on Beet One Kenny Everett does his stuff on the new 'Kenny Everett Television Show'.

FRIDAY has golden boy Nick Heyward, ax of Haircut 100, gracing 'The Tube' on C4 with his new single, while Liverpool's leading mouth Pete Wylle drags his band Wahi in for an appearance. On BBC 2 'The Oxford Roadshow' opens its doors to the Cure and reggee band Black Roots, and fan Dury has a one-off programme 'To Be A Lunatic' repeated on the same channel

SATURDAY'S 'Sight And Sound in Concert' (Radio One and BBC 2) starts the Beeb's Liverpool week with they of silly haircuts, A Flock Of Seagulls. 'Paul Squire Esquire' on BBC 1 puts Melba Moore under the spotlight. And C4's

'Gastank' doesn't do much towards gaining a youthful image. Rick Wakeman introduces the Who's John Entwistle, the Strawbs and Steve Harley.

SUNDAY is a must for the Scousers with a special 'My Top 12' on Radio One featuring the choice of Liverpool forward Kenny Daiglish, Cilla Black and Gerry

MONDAY is for Merseyside too, with Peter Powell featuring live performance of China Crisis playing at Formby's Range High School on Radio One, C4's 'Whatever You Didn't Get' has a whole host of acts with the Damned, Spear Of Destiny, 23 Skidoo, the Cocteau Twins, Big Country and Moving Hearts.

TUESDAY has Wahl turning up again for a Liverpool special from Kid Jensen and Peter Powell which also features It's Immaterial and Icicle Works

5 TRACK 12"SINGLE

- Featuring

YOU CAN'T PUT YOUR ARMS **ROUND A MEMORY**

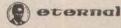
(I WISH YOU'D BELIEVE ME)

SLEEP · THE YEAR OF DECISION L'ESPWAH!



7"SINGLE ALSO AVAILABLE X9880

LIMITED OFFER **FREE POSTER** WHEN YOU BUY THE 12"SINGLE



Distributed by USB Records Limited A Warner Communications Company

IFE BEGINS at 30; ask Bonnie Tyler. She'd nearly reached that magic age when most rock singers think of retiring before teaming up with Jim Steinman to deliver the astonishingly successful Total Eclipse Of The Heart' discovering a totally new audience and a new person along the way.

along the way.
With the equally dramatic album
'Faster Than The Speed Of Night'
to follow next month the
transformation of the pop singer
who first hit the charts with 'Lost In
France' in 1976 has been complete
and irreversible

"I'm in control of my life for the first time ever," she says. "I never gave up my career, even when the hits stopped, but up until now I've never been happy about the way it was going. I started singing in 1969 and I'd done alright with pop songs, but I found I was being pushed more and more into country and MOR stuff which wasn't me at all. I've always felt more comfortable with heavier material.

"When the break came with my ald reard company it was my him."

"When the break came with my old record company it was my big chance. I thought, I'm going to do what I want and if it makes it, great! If it doesn't at least I'll have the satisfaction of saying I've done what I want."

It took a two year lay-off, 400 songs and a new manager before Bonnie homed in on a new record deal and a team up with the producer behind Meat Loaf's success.

success.

"All the talk about me retiring to be a housewife in Swansea was rubbish." she says. "We spent the time looking for songs that would establish me as a rock singer." Steinman was approached early last year, turning Bonnie down once before coming up with the rough draft of the single. "He thought it was such an unlikely combination, such a vast change, that it might just work. I've always been a big fan of Phil Spector and he was the closest thing to it. He thinks of songs visually and they all seem to be epics of some sort. "Eclipse is about someone who wants love so badly she's lying there in complete darkness."

She laughs: "I've never been lying there in the dark waiting because I've got a man, but it was great having something really raunchy to sing, and to have such great musicians (some of Bruce Springsteen's backing band and Rick Derringer) to help out. It was my own thing at last."

Statish on top of the scharts Bonnie Tyler can afford to say now that she would have been happy with a flop



 'doing it was enough" — but her surprise at the rapid take off is genuine.

"It's brought out a lot of new desires in me, but don't get me wrong! I want to sing live again as soon as possible and Jim's already talking about another album." The homely Welsh image that came with hits like 'It's A

The homely Welsh image that came with hits like 'It's A Heartache' has been buried forever. Is there going to be a new image to match the drama of 'Eclipse'?

"I don't want one, I don't need one," she says. "All the image is in the songs and the way I sing them," she says. "The bit I hate about having hits is having to dress up and find new clothes all the time. I'm much happier in jeans, and I'll wear them on 'Top Of The Pops' next time and when I play live.

"I'm a great clothes and image worrier and I wish I wasn't. Despite my voice I'm not the sort of person who could really act the raunchy part ... and don't say that's because I'm too old. I can't dance to save my life and I don't drink a bottle of Southern Comfort before I can sing, though some people say it sounds like it!

"I'll only admit to liking my glass of wine, my singing and my husband and if you try to make a sexy image out of that I'll be after you."

JOHN SHEARLAW

IST.OU

Tears For Fears the hurting



Tears For Fears the burting



©£3.99 = £3.99 - Tears for Fears: The Hurting.

Prices correct at time of going to press. Subject to availability.



F JODY Turner ever decides to pack in Rock Goddess, she could make a fortune as a romantic writer. She's had enough experiences to make her a budding Barbara Cartland

Most of the stuff I write is based on young love, 'says Jody.' I write about the kind of I write about the kind of situations that happen when you re 15 or 16. It's a very important time in your life because you're learning about how to handle relationships. Sure, one day I'd like to write it all down in a book, but I just haven't down in a book, but I just haven't got time for anything at the moment apart from music. Jody's career has cost her one

relationship so far. Not long ago she found herself having to choose between love or music and because her band are on the road nearly all the time she felt it wouldn't be fair to settle down.

wouldn't be fair to settle down.
Of course it hurts, she says.
Of course it hurts, she says.
But pretty soon you realise that
it's for the best. All that's definite
about my life is that I'm going to
be touring and recording. I don't
want to make promises that I
know I might have to break in the
future. That goes for all of us.
Rock Goddess, steeming into
the charts at last with 'My Angel',
pack up their gear and travel aroun.

pack up their gear and travel around in an ex national health van which used to be used for blood transfusions.

Rock Goddess are heavy metal's answer to Musical Youth,

They started six years ago when Jody was 13 and her sister Julie was nine. They've been friends with bassist Tracey Lamb since



Jody and Julie's father let them muck around with some instruments and they practised and practised until they got it

formed a band because your parents kicked you out of the house," says Jody, "but these days there's a lot of parents encouraging their kids. A generation of parents have grown up with music themselves.
"I hated school, I couldn't wait

to leave," says Jody. "You weren't allowed to do anything that didn't fit in with the system The only subject I enjoyed was English because I could put my own thoughts down on paper "We've never had it easy." says Tracey. "I mean it's taken us six years to get a deal. Radio stations still won't play our kind of stuff. I mean if I hear a Whitesnake record on the radio Whitesnake record on the radio it's a real experience— it makes my day. There's thousands of heavy metal fans out there, but hardly anybody is catering for them. We also want to turn more people on to our style of music, but how can we if they're not allowed to hear it!'

Rock Goddess want to change all that with an appearance on

all that with an appearance on 'Top Of The Pops' and they're currently touring with Def

We won't pack it in after five of 10 years, " says Jody. "I'm determined to keep performing until I'm old and grey."

by Robin Smith

Tears For Fears

ROLAND ORZABAL

HEAVEN - Talking Heads. Heaven is a place where nothing ever happens

MOTHER — John Lennon, Painfully honest
O SUPERMAN — Laurie Anderson,
STILL CRAZY AFTER ALL THESE YEARS — Paul

Simon. Relaxed and expressive FAMILY SNAPSHOT — Peter Gabriel IMAGINE — John Lennon

SUICIDE IS PAINLESS (THEME FROM MASH)

- Johnny Mandell

CAROLINE — Robert Wyatt. My wife's name
DESTINY - Dalek | Love You.

IDEAS AS OPIATES — Tears For Fears

CURT SMITH

GHOSTS - Japan. The best arrangement of a song I've heard FAMILY SNAPSHOT - Peter Gabriel THE KISS — Dalek I, Best track of a brilliant album ONCE IN A LIFETIME — Talking Heads. Stunningly good group - brilliant video



BAD RETINA - The Cake

GREAT DUMINIONS | Teargrop Explodes, Words

CONTINENTAL SHELF - Electric Guitars, Brought

on the strength of their live shows which were great BIG SCIENCE - Laurie Anderson, A brilliant

HERE COME THE FLEAS - White Noise. Original

PALE SHELTER Tears For Fears. Will be a hit one day!

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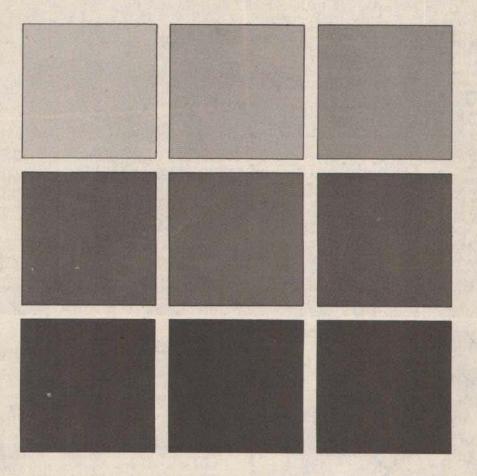
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ULTRAVOX



VISIONS IN BLUE

Produced by George Martin for Air Studios Ltd.
New 12" & 7" single
12" includes live track 'Reap The Wild Wind'
Limited Edition—clear vinyl—on 7" only.

Release March 11th





HE EIGHTIES are ideal for put your feet up and watch the telly pop fans.
You don't need to trudge out in the cold and queue for hours just to watch your favourite group making fools of themselves in some dodgy dive you just tune in to the latest video.

And it's easier for the groups too. No more flogging past the Watford Gap four times a week in a battered Transit van chomping away on cold bacon sandwiches to keep their strength up. One video on the old box and the audience is already in the millions. And they can control their performance every time.

Tim Pope has been making promotional videos for just over a year now, working with people like Soft Cell, Steve Strange, Paul Weller, the Cure and Wham! The 'Young Guns' video won him an award. He reckons that while promotional videos — or films as he prefers to call them — are still an exciting and developing form, there's a danger of mindlessly reproducing old ideas and becoming

stultifyingly boring.

"A lot of bands are now thinking visually which is great," he says.
"But so many of them are coming to us with story boards all drawn out and they're doing themselves down because they ve seen other promos and we're getting third generation ideas. It's the promo of the promo of the promo

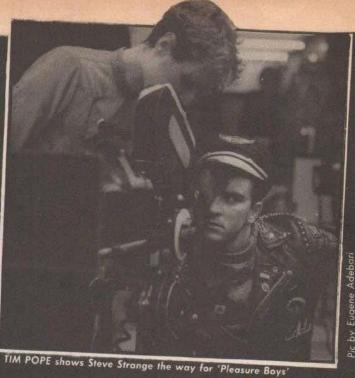
Anyone who's daft enough to have watched Channel 4 over the past few weeks will know what he means, the cliches, the vacant enigma, the meaningless meaningful stares of people who look like they've just had a painful operation or seen the last quarter's gas bill while standing in a cobbled half lit alleyway being suffocated by

Basically, everyone's been making Ultravox's 'Vienna' since 'Vienna' was made,'' says Tim. ''Ripping off feature films. That's because a lot of directors, people in my position, secretly want to make feature films. That's what upsets me. But I think it will change this

That doesn't mean we'll just be using silly surrealism or sticking rigidly to a story line in the song Surrealism is too easy to do in a promo. I like dealing with textures and images which are strong enough in themselves and developing them - textures and feels

I hope bands will become more articulate with films and use them better and better. So film will become an extension of the song people will develop ideas simultaneously. At the moment people come to us with the song and we attach the video on the

HERE ARE now groups like Haysi Fantayzee, the Associates, Scritti Politti and Soft Cell who never, or rarely,



perform live and owe their success soley to their records and videos. Has this had any affect on the popmusic we hear in the charts?

"It's how it will affect the music

that's interesting'' says Tim. ''Marc Almond thinks visually and paints scenarios in his songs and so the video is easy to do. It's picking up on the atmospheres. Where it will get interesting is maybe when the visuals will come first.

What about the cost? A good promo can cost upwards of 10 grand which would buy anyone a goodly supply of humbugs to warm up a winter's evening. How can this be justified when lots of groups

only earn a pittance each week?

"When you're on a shoot you're using a lot of people who are good at what they do," says Tim.

"People's time costs money. But it's the ideas that really count.

"I bink film.

"I think films can be more exciting than a live gig — people playing guitars on stage. Who wants to see that? Film can be as exciting as a song in theory. Film can be anything you want it to be That's what's exciting and people don't realise about it."

Simon Tebbutt

SOFT CELL: no blow, no show

FREEZE FRAME reviews

SOFT CELL 'Soft Cell's Non-Stop Exotic Video Show' (EMI Music Video, approx retail price £20) Sorry Cell Mates, this really isn't worth your hard-earned cash . . . and that's a pity. Both Marc and David have tried their best to make this something more than a 'rock video' there's pienty of giggled introductions as well as blurry (uncensored) ramblings from the redoubtable Stevo — but their attempts to tart up what is nothing much more than a series of promos dating from 1981 until last year makes for a pretty disjointed and dismal hour's viewing.

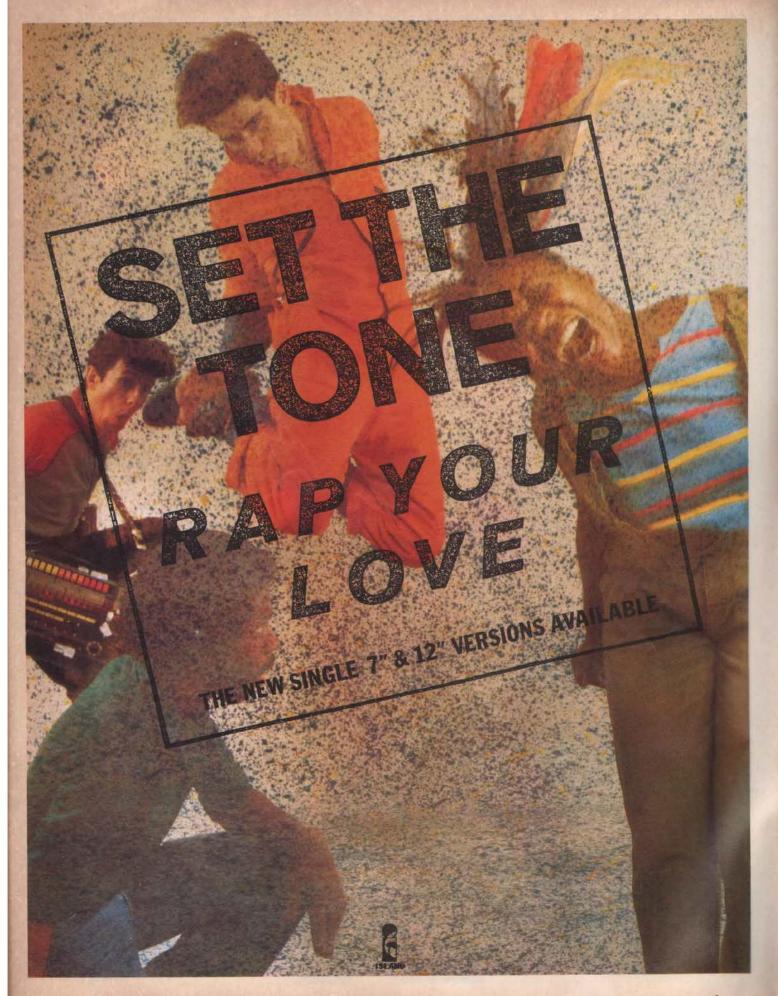
Even the home movies on 'Memorabilia' are a disappointment, while
'Seedy Films', despite all the effects, doesn't translate the underlying
perversion onto video. On the plus side there's a wonderful gillimpse of
Mari Willea in 'What' and the schedule of the old election is the old election. Mari Wilson in 'What', and the salvation of the old classics like 'Bedsitter' and 'Say Hello Wave Goodbye'. But as a 'show' — which Marc will certainly get together one day — it doesn't work. Despite the promise of perversity and the assurances of absurdity Soft Cell haven't yet conquered the medium they ought to be best at.

KEVIN ROWLAND AND DEXYS MIDNIGHT RUNNERS 'The Bridge' (Polygram Video, around £20 in the shops) A Steve Barron production from the Shaftesbury Theatre last year (were you there?) capturing all the drama and pretension — whatever your viewpoint — of Kevin's latest concept. As a selection of songs played at a live gig it's passable anough. You get the hits and the album and precious little else. But 'The Bridge' isn't easy to translate to video, especially given the limitation of the theatre that the band insisted on playing in, while the endless irritating glimpses of the front row of the crowd llast year's concert video cliche) takes all the venom out of the production.

COMING SOON: Duran Duran on

ROXY MUSIC 'The High Road' (Polygram Video) Phew! An hour and a quarter of the wonderful Roxy Music recorded stultifyingly live in France last summer. The heat must have affected them for there's none of it left in the video, which is nothing but a straight run down of hits and favourites from 'Both Ends Burning' to 'Do The Strand'; virtually a decade's worth of good music and none of it done justice in this leaden offering. Really only 'Avalon' stands out, and buried away half way through the show you'd probably be asleep anyway by the time it comes on. Roxy might well have weathered the eighties but their video style is more reminiscent of the Home Service in the fifties (with none of the charm!).

JOHN SHEARLAW





Nick Heyward

his first solo single Whistle Down the Wind b/w atlantic monday

and on 12" including instrumental/reprise





PhiloIllins

new single

don't let him steal your heart away

featuring the Martin Ford Orchestra

remixed by Phil Collins & Steve Taylor taken from the album 'Hello I must be going'

available on7" and 12"





7" b-side Thunder and Lightning VS 572 engineered by Hugh Padgham taken from the album 'Face Value'

12" b-side and so to f VS 572-12
by Phil Collins & The Fabulous Jacuzzis
[recorded live at Perkins Palace, Pasadens California]
mixed by Phil Collins & Steve Taylor



OMAN HOLLIDAY'S name is true to their ambitions . . . they got fed up with working.

"I used to spray cars, and I tell you it was the worst job in the world," says the group's lead singer Steve Lambert.

"Cars are great, but I hate working on them. We used to have an old pink Zodiac, but that's bitten the dust, we haven't got any money to do it up.

And the group's founder member, guitarist Brian Bonhomme, is no happier with his previous occupation.

"I was an electrician's apprentice, but I packed it up about 18 months ago. I was sick of it, and that's all there was to it," he says.

Roman Holliday are a swing band who have bounced out of Harlow in Essex straight into top London clubs like the Palace. A deal with Jive Records — responsible for A Flock of Seagulls and Tight Fit — has resulted in their debut single Stand By

But despite this stomping piece of swing they don't want to be dubbed as revivalist, nor a novelty band.

'It isn't a contrived thing, or we'd have come out with our hair greased back and all that sort of thing," says Steve. "All we wanted to do is take the better things from swing and make it more contemporary - let's face it, swing was the pop music of the time.

I actually like to go out and see a good band play live. I'm sick of the current electronic scene, and I think a lot of other people are as well, judging from our audiences,



ROMAN HOLLIDAY: "we're sick of the current electronic scene"

in Britain

anyway.
"We've supported bands like The Clash - after Mick Jones invited us down having seen us play — and Culture Club. The audiences went wild when we came on stage, especially the Culture Club crowd. We go out to enjoy ourselves, and the audience love it."

For the past few months Roman Holliday have been slogging it out on the road, a life which means they spend about one night in six at home.

For both Steve and Brian, home means Mum and Dad's place in Harlow - because they can't afford anything else - but they don't see it very often.
"Sometimes we do get a bit

tired, and it would be nice to see our mates a bit more often, but working on the group is far more important," says Brian.

"We all pile into this Transit, the seven band members, plus the manager plus all the gear, and go everywhere in it.

Recently we did a private riverboat party in London, drove up to Scotland for four dates there, and drove back the next day in time and drove back the first to support Culture Club. It gets to support Culture Club. It gets hard, but being on the road's a great life. We love it."

Simon Hills

MIM LIZZY
thunder and lightning

The album and chrome cassette

Thunder and Lightning This Is The One The Sun Goes Down The Holy War Cold Sweat Someday She Is Going To Hit Back Baby Please Don't Go **Bad Habits** Heart Attack

Cassette contains Four extra LIVE tracks

Thunderous Roar and Lightning Fast Produced by Thin Lizzy & Chris Tsangarides

Tape: VERLC 3



phonogram

reviewed by SIMON O** TEBBUTT and 'Buffo' the budgie * . * ******

10+

A WELL, I suppose & had to happen. In the same week everyone decides to release the worst single they can possibly manage. Even sitting here filing open gob fails to cheer me up. Still, without further ado I shall leap valiantly into the pile and come up with

INCANTATION 'Sikuriadas (Beggars Banquet) Ethnic Russian especially me. It sounds like the flying Scotsman stoked up on a

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-je

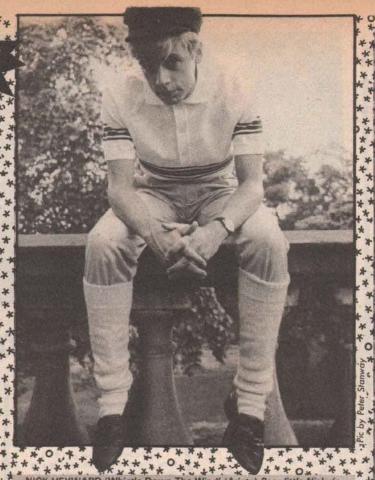
ALTERED IMAGES 'Don't Talk To Me About Love' (Epic) I thought this bunch had faded away in the course of natural justice—and listening to this wispy little horror makes me wish with all my heart that they had. They might have with this Abba imitation that makes Nick Heyward sound like Burt Reynolds in the gym. And there's a horrible thought to go to

WAH 'Hope (I Wish You'd Believe Me)' (Eternal) Like some poor Yves Saint Laurent creation, Wylie old Pete has just managed to come up with a well dressed but basically weak song here. Not so much Son Of 'Story Of The Blues' as a second cousin three times removed. Disappointing.

PHIL COLLINS 'Don't Let Him Steal Your Heart Away' (Virgin) Away from clever cover rip offs, poor old Phil regresses to base that's about as spineless as last night's kipper fillet. If the last single led you to believe the bloke had any get up and go, this will assure that it has all got up and gentlemen who sit in exclusive clubs sipping brandy and mithering on about the good old days of the Sixties and Seventies. Alright, he's got a good voice. So

OLIVIA NEWTON JOHN 'Tied Up' (EMI) I wouldn't mind getting all tied up with old Livvy — lines and all — but there's no bondage here, full 10 on the old chundermeter Pass the - Too late Bleah!!!

who actually had a number one hit with "Japanese Boy". How



NICK HEYWARD 'Whistle Down The Wind' (Arista) Poor little Nicky's on his own now and reduced to plundering his childhood memories for a song — Whistle Down The Wind' was a movie what Hayley Mills done eons ago, don't you know. This sounds like a Martini ad and conjures up images of the lad skipping gaily across the sandy dunes with his brilliant white teeth flashing out morse code signals to the waiting record company execs perched on the cliffs counting the loot. * * * * * ********

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does she do it? Does she think them up over the washing up or while ironing hubby's polyester shirts? Actually, it's better than some people who do this sort of thing seriously for a living and it's got more commercial appeal than anything Channel 4 shows in the

UROPA LULA 'Fell Upon A Jewel' (Arista) Enigmatico, macho, syntho beat, boom and grind Nightclub music for people who speak with mascara ed looks rather than words. Alright, I don't know what it means either, but do you realise how much they pay me for this and the pubs open in

JENNIFER WARNES Right Time Of The Night' (Arista) Hmm, a cash in on the warbier's present chart success with old gravel pit Joe Cocker, methinks. You see, this song was released as an album track at least 400 years ago.

Anyway, it's soulful, outmoded, as Analysis as American as an Egg MacMuttin and Jennifer's got a much better

WILD WILLY BARRATT 'Old Joe Clarke' (Carrere) Three buffalo gals go round the bend in a bandwaggoning McLaren rip off that had me heading for the hills

DR. FEELGOOD 'Crazy About Girls' (Chiswick) Ah, isn't it a shame? The poor old dears an obsessed with flagging libidos in the twilight years that they have their macho lust. An OAP fantasy that needs more than a little

VIRGINIA ASTLEY 'Love's A Lonely Place To Be' (Why Fi) Why

LGT 'Too Long' (EMI) And this makes a night out with wacky Paul Weller sound like riotous fun

DAVE PHILLIPS AND THE HOT ROD GANG 'Tainted Love (Rockhouse) This has got to be the best joke of the week. I

laughed so much it took me hours to get dry. A rockabilly version of Soft Cell's classic hit that's got Riley and Emily Bishop on a truit juice binge in the Rovers. I don't think Marcy baby's got much to

TRIUMPH 'A World Of Fantasy' (RCA) Ahhh! The only thing worse than Canadian cheddar has got to

CHRIS REA 'Let It Loose (Magnet) With all the jibes about dire Rea, I wouldn't have thought 'Let It Loose' was a very wise choice for a title. Another silly ** * * * * * * * * * *

* * * * O 7 EDDIE AND SUNSHINE 'All I See Is You' (Survival) A chant and Channel 4 ad, you get the feeling that someone's done it all before.

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LAUREL AND HARDY 'Clunk Click' (CBS) A lively little reggae bopper with a tremendously powerful social message concerning the dilemma of trying to reconcile personal freedom with personal safety on the highway and byways of this sacred isle. Alright, you think of

SET THE TONE 'Rap Your Love (Island) God, there's so much rapping around these days it's like Christmas Eve at Selfridges. This one's more interesting than most,

FASTAWAY 'Easy Livin' (CBS) A heard this played at a hairdressers' convention in

ALTON EDWARDS 'Take Me (CBS) Take me away to any cheap disco from Luton to Lands this while dreaming of dishwashers and perfectly formed

VAN MORRISON 'Cry For Home' (Phonogram) Van baby, I really do cry for home when I have to listen to this sort of dreary, droning grumble. Och, I can feel one of

THOMPSON SOUND 'How Could Let You Get Away' (CBS) The tune is produced by Linval is: so what? Nice, lilting little affair that helps me headache if

TALK TALK 'My Foolish Friend' (EMI) A seminal work of such escapes me. Still, what do I know about music anyway? Why do Talk Talk always sound so bleedin' contrived and American? Maybe, like Duran Duran, they've of the spondulicks repose there. What fine motivation for a group

RICHARD JON SMITH 'Baby's Got Another' (Jive) If lager and lime could sing, this is what it'd most likely produce. That and the

PH.D 'I Didn't Know' (WEA) Reminiscent of their horror mega hit 'I Won't Let You Down' - or whatever it was called — only worse. At least that one stuck in one's brain much the way a fishbone might stick in the Queen Mother's craw. Or cuttlefish in the budgie's beak.

PAUL RAFFERTY 'Too Late Now' (EMI) If this is Gerry's brother, let's hope there aren't any more Why do people bother releasing things like this when there are useful jobs to be had in the Civil Service and the like:

THE TEMPTATIONS 'Love On My Mind Tonight' (Motown) All designer leans and slimfit shirts, the Temptations might be quality but I bet they could even make Michael Foot feel like a young



BANANARAMA 'Deep Sea Skiving' (London RAMA 1)

AS SUCH a perfect summary of Bananarama's career, although including all five singles might seem a trifle excessive. 'Deep Sea Skiving' is a useful testament, it illustrates both the strengths and weaknesses of

Bananarama.
They've never sold themselves on any great talent, it's always been the girls' charm and vivacity of performance that has won them through. This quality is showcased on songs like 'Shy Boy' and 'Really Saying Something', songs that the girls interpret with a playful enthysics. enthusiasm.

However there are times on this record when said charm rings a little hollow. The Banana vocal lends itself to light, spacey little numbers, songs on which they can stamp their own personality. Trouble is, a number of songs here are not suited to such sweet-toothed vocals, being either nebulous to the degree of transparency, or simply unsuitable for Bananarama. Take Weller's 'Doctor Love', a brittle dance number; good song, bad for Bananarama. Such a song demands a tough lead vocal, rather than light airy choruses.

And yet . . . there is some encouragement for Bananarama here. Self penned songs — 'What A Shambles', a sour tale of life at the top and 'Boy Trouble', definitive Bananaram — prove that when the girls stretch themselves and strive for a bit of independence, they can come up with the mode. the goods.

'Deep Sea' marks the first stage. If Bananarama are to progress, they're going to have to thrust in their own judgement a bit more. Perhaps extensive live work and a more considered stab at songwriting will see them negotiate the

songwriting will see them rooms second stage successfully.

But hey, don't hammer any nails in yet; there's a lot of promise here. + + + Jim Reid

THE UNDERTONES 'The Sin Of Pride' (Ardeck ARD 104)

IT'S GOING to be a hot summer if The Undertones are to be believed. Derry's finest have lovingly recreated the heady whirl of sixties psychedelic pop for their fourth album.

The 12 songs are all heavily influenced by the summer of love. The tight three minute songs of old are there but the raucousness of 'Teenage Kicks' has given way to an ethereal sound. Last year's 'Love Parade' only hints at the feeling. Despite a patchy first side where only 'Untouchable' and 'Bye Bye Baby Blue' stand out, the excellent flip side proves that it is foolish to write off this

ih quintet. 'The Sin Of Pride' is so successful at capturing the whimsy and invention of the golden age of '67 that it should have been released with a scratch'n'sniff sleeve of patchouli oil. ++++

Mike Gardner

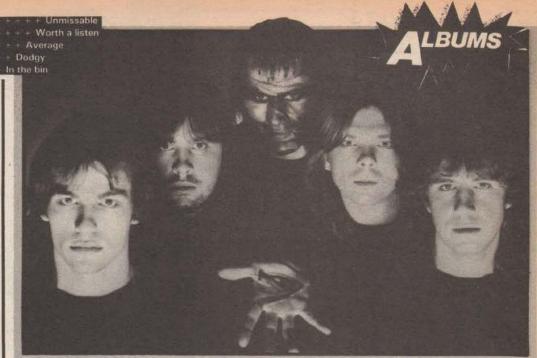
SEX GANG CHILDREN 'Song And Legend' (Illuminated Records JAMS

THE SEX Gang Children make some mighty big claims for themselves, they're awful fond of telling the world that they're not 'rock'n'roll'. They're awful fond of words like 'passion' and

Well friends, I'm awful fond of a little phrase that describes records like this: 'bloody desperate'. Sex Gang Children sew together their

Sex Gang Children sew together their spurious little philosophies with a touch of glam, a smear of pan stick make-up and a lot of sub-Banshees thrashing. The Gang are a very lazy lot, they employ ye olde heavy drum sound — not as a novel technique — but as a tired standby. And that singer, my dears, he sounds like he's standing at one of a fether. he's standing at one end of the Rotherhithe tunnel and his band are playing at the other. The terrible noise he makes is an attempt at making some communication.

SGC would have been a useful support and at the Roxy in 1977. This record is like one bad hippy trip - y'know like one



MARILLION: lisping pop duos beware!

Fishing for compliments

MARILLION 'Script For A Jester's Tear' (EMI EMC 3429)

EMC 3429)
THIS COULD fry Depeche Mode at 200 paces. As HM sleeps yet again and the charts seem to be full to the brim with lisping pretty duos, Marillion leap in to fill the void. You can debate about whether Marillion sound like Genesis till the cosmic cows steam home. Sure the influences are there, but Marillion's feet are slap bang in '83. At six tracks this isn't a disposable lightweight album. Once or

twice you'll find some overstuffed ideas, but for a debut this runs remarkably smoothly.

So settle down, get the can opener to your ears' and thrill and delight to 'He Knows You Know' and 'The Web'. The Marillion classic 'Chelsea Monday' also gets a look in, featuring some of Fish's most artistic lyrics and fantasies. Yesterday's bad joke should be today's megastars. Marillion know you know. + + + +

Robin Smith

of those drippy Roger Dean pictures. Sex(no) Gang(possibly) Children(well my dears have you seen the relief contours under Andi's eyes?). +

BUCKS FIZZ 'Hand Cut' (RCA RCALP 6100)

THE DOCTOR Frankensteins of pop have created quite a little monster. The trouble is that Andy Hill and Nichola Martin's plaything is stumbling around, unsure of its direction.

Time was when you could rely on

Time was when you could very on Bucks Fizz to put a stamp of class on lightweight pop, but now Bucks Fizz are being packaged like soap powder and it won't wash. Bucks Fizz are de-valuing themselves. What happened to those once stunning harmony lines? Perhaps they think they don't have to try anymore. Take 'Where The Ending Starts' a promising song ruined by

indistinctive singing. 'Surrender Your Heart' is the album's drabbest track but at least 'If You Can't Stand The Heat' still borders on the spectacular. Another year, another costume change, but that won't stop the cracks from coming through. + + Robin Smith

THE CHOIR 'Overtures' (A&M AMLH 68553)

WELL DEARS, I liked the name but there are no sweet soprano voices soaring through the cloistered calm of some hallowed ecclesiastical gaff here. More straightforward fallen from grace 'Noo Wave', as our cousins across the water might be prompted to mutter, that neither grates nor adds much to one's catalogue of knowledge about the world as we know it. This Choir needs more practice. ++

Monsignor Tebberelli

JOAN ARMATRADING 'The Key' (A&M AMLX 64912)

AN UNINSPIRED mess I'm afraid. MOR

rock albums are not what I'd expect from Joan Armatrading, but friends, that's just what 'The Key' amounts to.

This is a very pedestrian affair jam packed with the type of whingeing slop you'd likely hear in an LA singles bar. you a likely near in an LA singles bar. Aside from the perky single 'Drop The Pilot', 'The Key' lacks both precision and direction. It's simply not sharp enough and the one ballad 'Everybody Gotta Know' is a trifle leaden and strained when compared with the Armatrading of

Oh, and Joan, it might help if you kept some of your personal obsessions out of your music. ++

NAKED EYES 'Burning Bridges' (EMI EMC 3426)

WHEN YOU'RE speaking of electronic pop, you'd have thought that the field was currently so crowded, there wasn't

a single blade of grass left to stand on. But Naked Eyes, a pair of musicians from Bath, have found their own little patch.

They've done so on the strength of their own ability to case neat melodies in the required techno-age packaging, and the production panache of Tony the production panache or I lony Mansfield, once of New Muzik. If you remember 'Living By Numbers' or 'This World Of Water' you'll hear Naked Eyes as the sons of that father, and realise too that much of Mansfield's late-seventies

that much of Mansfield's late-seventies electro-pop sounds more up-to-the-minute now than it did then.
The Muzik music was full of pounding beats, compact arrangements and echoing, nagging vocals, and those tricks are often repeated here, particularly on 'A Very Hard Act To Follow'

It's New Muzik all over again, only this time it's spelt new music. Paul Sexton

Hurt it through the grapevine

TEARS FOR FEARS 'The Hurting' (Mercury Mers 17)

THE HURTING' does much to further Tears For Fears' standing as one of the few groups who are approaching synth pop with a degree of wit and intelligence. This is a record that shows the possibilities of modern pop, without being over technical or overproduced.

Tears For Fears distance themselves from most of their competitors by simply thinking a little bit more about their music. Most of the songs here are well constructed, they have a form and substance all but obliterated by the vacuity and vagueness of most chart pop.

Tears For Fears write in a very traditional manner, they are songsmiths, rather than studio technicians. As such, they can be relied upon to indicate mood and feel by the sharp twist of a tune. The sudden exclamation of a vocal bites more than the neat workings of a computer programme.

Their songs have a rich texture, built upon a multi-layered soundtrack and a judicious use of instrument. Take 'Pale Shelter' for instance, built upon a simple guitar line and backed by a gorgeous acoustic clarity. It has a shimmering beauty and crystal vision. and crystal vision.

Tears For Fears know the importance of space and light in their music and they

Hears For Fears know the importance of space and right in work with a rare economy.

Having said that, it's a shame their rather pretentious lytics should spoil the fun. If Mr Orzabal can learn to curb some of his poetic fancies, he might just find himself writing the perfect pop. As it is, this is no bad effort.



2 Which famous South African township is currently receiving attention from Maicolm McLaren?

Which country did Paul McCartney give back to whom in February 1972? Where were Typically Tropical going on Coconut Airways? What was the Sex Pistols' first chart hit?

Name the Sex Pistols first chart hit? Name the four members of Asia. Which country were Men at Work referring to in their recent number 1? Which republic attracted the Boomtown Rats' attention?

Which European capital took Ultravox to number 2

Juluka recently scattered which continent?

Which now disbanded group have a new single called 'All Tomorrow's Parties'? Richard Denton and Martin Cook took the theme music from an oriental BBC TV series into the chart. Which one?

Andy Hill currently writes and produces for Bucks Fizz. Name his own group. which is coincidentally the capital of another European country. 14 Mick Fleetwood of Fleetwood Mac

TRIVIA Q



HOW GOOD is your geography? This week's Trivia Quiz deals with country music. Not the Dolly Parton and friends kind but questions based on countries and pop.

Your score: Under 10 — you're lost standing on your front door step 10-20 — Bognor Regis with your mum and dad again this year? Over 20 your name is Alan Whicker?



released his only solo album two years ago. Titled 'The Visitor', which continental map did he use on the cover? Level 42 are interested in whose 'ways'?

Which country did the Beatles want to get back to in 1968? Dinah and Grover both have which capital

city in common

Adam Ant was interested in which

Who had a 'Brazilian Love Affair' in

Which famous radio station is located in the second smallest European nation? Which South American country recently

provided the subject matter for

Incantation?
What is the connection between the Gibson Brothers and Havana cigars?
Which type of insect bugged Herb Alpert & The Tijuana Brass in the top 5 in 1965?

Can you beat the chart? Enter next week's Top 5 titles and artists in the spaces below and, if you're first out of the postbag, you'll win that week's

Duran Duran like the capital of which

South American country? Where did Bonnie Tyler get lost in October 1976?

Top 5 45's



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

ACROSS:

Cava Cava's Brother (6) Friends for life (8)

Given by Martin Fry (3,2,2,5) Animal Jim Stafford didn't like (5) 68

Animal Jim Stafford didn't like (5)
Elvis didn't want to go there (7)
Did they threaten The Specials? (9)
Shalamar will never forget it (1,5,2,8)
He was Jesus Of Cool (4,4)
What The Flying Lizards wanted (5)
Direction of Squeeze's story (4)
A hostile LP (3)
An Everly Brother (3)
Heard by Ultravox (3,5)
Rainwear for Mick Fleetwood (3)
Donny's sister (5)
Kool and the Gang hit just for the won

21

25

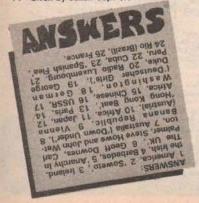
Recently they were Under Attack (4)
Recently they were Under Attack (4)
Recorders of The Royal Scam (6,3)
Description of the GooGoos (3,3)

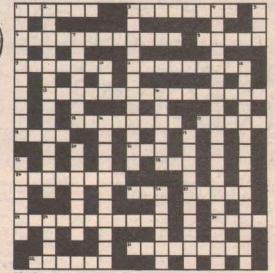
DOWN

VN:
Group making Waves (10)
Recent hit for Shakey (3,2,9)
Gary Numan hit that would be good for scratching (4,3,5)
Kid Creole denies it all (5,2,3,4,5)
& 26 down. He leaves lan in pieces (3,6)
Troy Tate has just defected from them (7)
Bauhaus guitarist (3)
A magical spell put them in the charts last year (5,6,4)

(5.6.4)

Given by Julian Cope (6)





Associates favourite night spot (4,7) Anita Ward wanted you to do it (4,2,4) 1973 T Rex hit (7) 16

Sometimes partner of Neil Young (6) See 5 down

Group who wanted to Whip It (4) LAST WEEK'S X-WORD ANSWERS ACROSS: 1 Aztec Camera, 5 Precious, 7 Linda Ronstadt, 8 Indeep, 10 West World, 12 Rockers, 14 Lets Get Serious, 18 Shot Of Love, 19 Factory, 21 Art, 22 Foreigner, 23 Asia, 25 Wah, 26 See Those Eyes, 30 Roxy Music, 31 Mad World.

DOWN: 1 A Flock Of Seegulis, 2 Tina Weymouth, 3 Classix Nouveaux, 4 Rattles, 5 Peter, 6 EMI, 9 Dee, 11 Wild Life, 13 Creatures, 15 Tavares, 16 Train, 17 Signels, 20 Time, 24 Sayer, 27 Hymn, 28 Arc, 29 Mud. LAST WEEK'S POP-A-GRAM SOLUTION: Mari Wilson, Black Ice, Genetic, Cash Flow, Phone Home, Nature Boy, Chas And Dave, Sweet Dreams, DOWN: Ice

LAST WEEK'S winner: Carolyn Clarke, 38 Southfalls Road, Canvey Island, Essex.

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

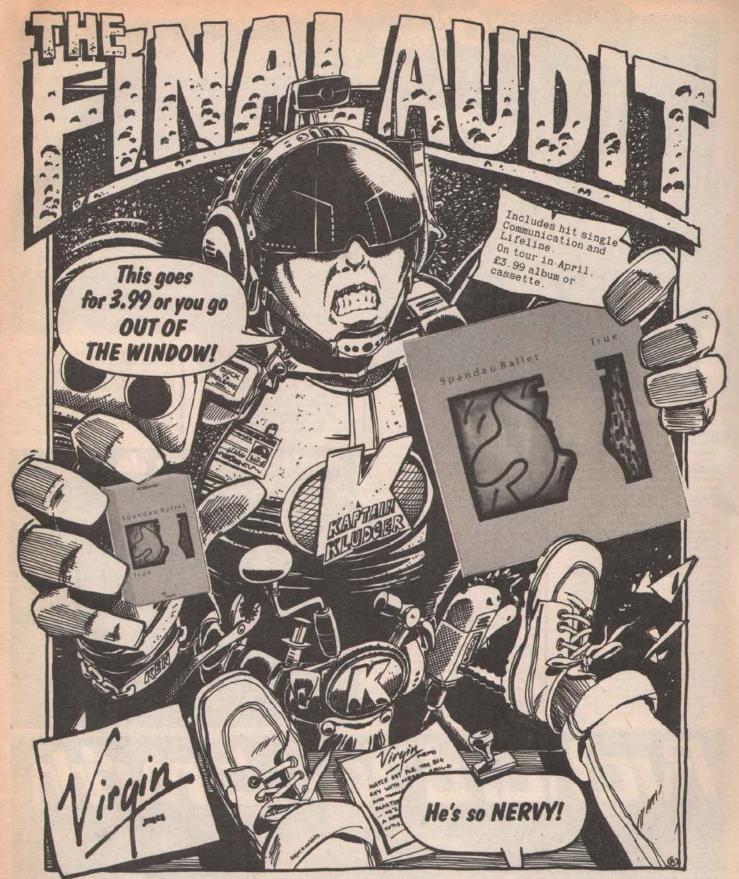
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SOLVE THE ten cryptic clues and write the answers across the puzzle so that file starred down column reveals a sweet sounding band who make waves. Remember the clues aren't in the correct order.

I spent a day in fright with those Fame Kids (6.5) With rats' grazes all over the place you'd see nobody but us chickens here (10) With good ole Jennifer he got right up where he belonged and took a little help from his old friends (3.6) B D Pagan disguised this 'outstanding' outfit (3,4) Stew a clod for this Lizzy 45 (4.5) Rich Incas is changeable, but a christian kept faith in the hand (6.6)

You wouldn't find real warp ham in a delicatessen, but on the chart (4,3)

Put Nero first, then shuffle about for a Journey LP (9) A lone von flute provided a romantic trip for the Fun Boys (6, 2, 4)



OUT OF LONDON SHOPS BIRMINGHAM 74 Bull Street · BRIGHTON 5 Queens Road · BRISTOL 12/14 Merchant Street · CARDIFF 6/7 Duke Street · CROYDON 46 North End DURHAM Unit 9, Milburn Gate Centre, North Road · EDINBURGH 131 Princes Street · GLASGOW 28/32 Union Street · LEEDS 145 The Briggate · LIVERPOOL Units 4 & 7 Central Shopping Centre, Ranelagh Street · MANCHESTER Unit BB, Arndale Centre, Market Street · MILTON KEYNES 59 Silbury Arcade, Secklow Gate West · NEWCASTLE 10/14 High Friars, Eldon Square · PETERBOROUGH 34 Queensgate Centre · PLYMOUTH 105 Armada Way · PORTSMOUTH Units 69-73 The Tricorn, Charlotte Street · SHEFFIELD 35 High Street · SOUTHAMPTON 16 Bargate Street · LONDON SHOPS 9 Marble Arch · MEGASTORE 14-16 Oxford Street · ALSO AT AMES RECORDS AND TAPES ACCRINGTON25ABroadway · ALTRINCHAM91A George Street · BLACKBURN 19 Market Way · BURNLEY Balcony, Market Square · CHESTER 52 Northgate Street · ECCLES 74 Church Street · NELSON Marsden Mall Arndale Centre · PRESTON 12 Fishergate Walk · RAWTENSTALL 27 Bank Street · ST. HELENS 8 Palatine Arcade · STOCKPORT 20 Deanery Way · WARRINGTON 2 Dolmans Lane, Market Square

SUGGS displays his increased maturity (ahem)

THOMPSON TWINS

Adebar

Hammersmith Palais, London

FORMER DOGS, current diamonds, the Thompsons are the last of their class to turn from frogs to princes. Former darlings of student halls, the Twins are now disco delights. The old Thompsons were a 'communal' band that rather disapproved of style, the new are determinedly and belatedly trendy

Yet while much excess baggage has gone, the Twins' sound is as blaringly overweight as ever. Now all synths and bass guitar, Bailey's new songs are huge riffs possessed of an unrelenting force and a disappointing lack of feeling. To this bludgeoning dance stence, they've added a sharp visual presentation that's

added a sharp visual presentation that's both witty and a trifle unoriginal. The new Twins are clever but they won't leave you alone. If you don't get the joke, they dig you in the ribs.

This new package delighted the Palais, won new friends, and managed to keep the ritual stage invasion of Expile days. 'In The Name Of Love' was suddenly a football chant and 'Love On Your Side' a test of personal fitness. To me they test of personal fitness. To me they seemed both more efficient and less likeable than of old. Only when they leave the drawing board and relax enough to rely on suggestion rather than shouting will they become as charming as the princes in the best fairy tales.

BLANCMANGE The Ritz, New York

AMERICANS HAVE never heard of Blancmange: they can't buy it in shops and they can't pronounce it. If Neil and they can't pronounce it. If Nell Arthur and Stephen Luscornibe are to enlighten them, it won't be with performances like this. Their New York debut was a damp fizzle that offered little for the eyes and left the dance floor desply unimpressed.

The fault was not all in the mix, dreadful though that was. Despite added wither two black singers and the

guitar, two black singers and the occasional lighting trick, Blancmange occlasional lighting trick, Blancmanga lacked all stage presence. Arthur could only offer his impression of a folloping schoolboy while the songs offered little but a simug and of trickery. Blancmange licked listlessly at their nursely rhymes until 1 wished they'd go away.

Uninspired by any commitment, the songs from 'Happy Families' sound woefully derivative. Are they serious, and woefully derivative. Are they serious, and they possible, why care? Blancmange don't appear to, instead they sounded like Joy Division at third or fourth hand, a JD without soul as filtered through OMD, Modern English and the rest.

With due allowances made for the conditions, Blancmange were wet, soggy and sickly. Sometimes they must wish they'd chosen a name they could defend.

Singalonga Madness

MADNESS

Lyceum, London

AS THE seven boys enter the arena, a small screen at the back of the

stage bears the legend 'The Greatest Show On Earth'
Well I s'pose there's nothing wrong in setting your sights high. An' if
anyone can deliver the goods these days, it's even money on North
London's finest, those purveyors of three minute pop perfection

When Madness sit down to plan their live set there must be an awful lot of bickering. I mean, the poor lads have such an embarrasingly large store of great songs to choose from.

As such the strength of a Madness set relies on presentation and performance. The songs are going to be t'riffic, no trouble, it's simply the way they carry into a live setting that matters. And well ... they certainly travel a lot better than West Ham these days.

There is a depth about Madness that allows them to pace their set

with an intelligence and wit that wasn't always apparent in their more frenetic ska days. As such they're able to milk their material for all its worth, using strings to embellish some of their slower numbers, using spicy brass to punctuate that nutty beat.

Suggs as ever is the central figure, striding the stage just the cute side of cocky he's both MC and mainman.

There is a communication between Madness and their audience that few bands can manage. I've never been to a gig where so many people were singing along to the songs, never been to a gig where the dancehall literally shook under the weight of dancing feet.

Nothing else remains to be said.

Jim Reid

HUNTERS AND COLLECTORS The Venue

VIRGIN'S CONTRIBUTION to the dublous New Wave of Colonial rock came with the promise that they were 'dynamite' live. Someone obviously allowed the gunpowder to get a little damp. An unsettling backdrop of ghastly mutant faces set the scene for an equally uncomforting sound. Nine specimens of Oz manhood bashed, blew and plucked out a churning rhythm reminiscent of Gang Of Four at their most experimental, it was certainly atmospheric, but with so little evidence of structure or melody ultimately unsatisfying. One true tune in the form of debut 45 'Talking To A Stranger' was just not enough

Ain't what you do...

Leeds University

TERRY HALL is an unlikely pop star but a pop star he hus become. Why else would a straining mob be chanting his name or anticipating his arrival as eagerly as a pools win? Thank you for making me feel like Sanon LeBon. says Terry towards the end. I'm not as fat.

Absence makes the heart grow fonder. A year or two without The Specials and then ferocious energy seems like a childhood memory. They we been sorely missed and part of the pleasure of seeing the Funboys is necessarily nostalgia for the old days. A version of Gangsters with Neville's old gynnastics acknowledges this, but the rest of the show belongs to Terry Hall and the Funboys is x woman backing band.

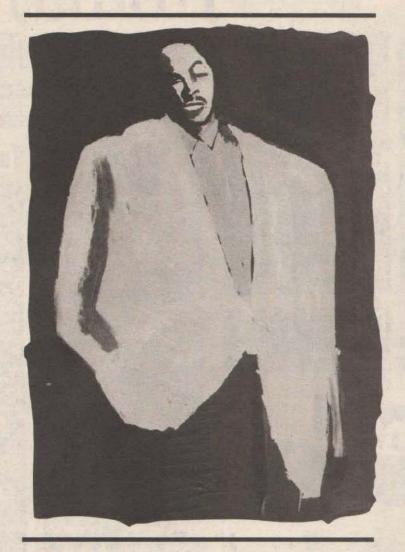
What The Specials did for racial equality, the live Funboys will do for the balance of the sexes. The sight of these six women going about their musical business, sharing musical esponsibilities with the Funboys is a real pleasure. All one of them suggest a delight in the task at hand that has little to do with the kind of petty egatism that usually dominates the rock stage.

As for Terry, he retains all his old droll wit ("It's a pleasure to be back on the rock and roll circuit again—especially in Leeds" is a typical aside while seeming less hostile than in his days with The Specials. What his voice lacks in range he supplies with his timing and commitment, bringing the songs from Waiting an intensity they inevitably lack on record.

At first they were off and running, now mocking themselves (We re Having All The Fun'), now giving singles like Summertime—the fire they lacked on vinyl. By the end of the evening all three looked like they d remembered what they do it been missing the last year or so. So did we I guess it's the way that they do it.

Richard Jon Smith Now Available New Single JIVE 29 · 12"- JIVET 29 INCLUDES y's Got Another





ALTERED IMAGES

New Single

'DON'T TALK TO ME ABOUT LOVE'

Available on 7" and 12"

THE FLOWERS OF ... nance

'OU DON'T get paid overtime for being in a pop group. Modern Romance, currently charting with their 'Highlife' single, have only had two days off in the last three months.

The boys from Essex have been working very hard and well, when a bloke grafts a bit he's gotta have something to maintain his sanity.

Blond bassist David Jaymes tells

me the story.
''If we didn't have fun more or less every day we'd all be mad by now. Since 'Best Years' came out. Christmas day and Boxing day are the only two days we've had off. ''We have all sorts of stupid in

jokes that keep us going. It's really embarrassing actually, we make silly nicknames up for each other. We start talking absolute drivel to get each other giggling. It's just a

way of keeping sane."
My dear, t'would appear our
heroes are on the brink of a trip to
the funny farm. I wonder if they ever feel violent towards each

'Only when I wake up Mick in

the morning," says Dave. "We share a room when we're on tour and he's the worst waker upper in the world. I stuff a pillow over his head when he starts snoring.

This overwork and creeping insanity is beginning to affect Romance's love life

Singer Michael Mullins says his

'It's very difficult to maintain a girlfriends, we hardly ever see

them, but there's no way round it We're all basically married to the band, it's our first thing. I haven't seen my girlfriend for two weeks

and now she's going mad. "It's really hard 'cos there's no compromise, you've got to devote all your attention to the band, it's your career. I think it's hard for other people to understand

Perhaps it is boys, but as long as the hits keep coming, I'm sure you won't worry too much about that

ODERN ROMANCE are the quintessential suburban ■ W ■ pop group, smart, clean and bright as a button. They've grounded their success in a simple dance/pop, a music often labelled

as facile for its forced jollity. And Modern Romance are a trifle facile, but then their music has never claimed to be more than the celebration of the weekend quest for fun. They put a gloss, a romance, onto the Friday and Saturday night release and make an exotic night in Rio out of the hangovers, broken noses and jilted lovers of a small town Tiffanys. This illusion is no mean feat. If Romance are a bit cheap... then

they're mighty flashy as well Romance are serious about their work. They want to push their music beyond the constrictions of the snappy three minute single.

Dave explains.

emotional now. There's fun on one side and all the tearing of the old heart strings on the other. What we want to do is create emotion, not so much just with the words, but by the mood of the song, the whole content

There are some serious songs on our new album that show another side of us. We want to expand, to broaden our outlook, make the whole thing more

interesting."
Is David ever hurt by criticism that the band are 'throwaway', that they lack substance?

'To be honest I'd like to say that it doesn't bother me, but it does. I think there's far more to us than our singles might reveal

When people come to see us play live, they re really shocked cos they see the other material we've got. If people give our album a chance — if they actually listen to it — they'll be really shocked, 'cos

it's not all whooping it up music.

'This is what Modern Romance are all about. We write songs, we're songsmiths. Everybody in the band is writing at the moment. which is really exciting. I don't think there are all that many traditional songwriters around at

Romance are very much part of the showbiz tradition, moving very easily in the world of TV light entertainment. They appeal to a broad age group. Indeed, last year Modern Romance could be found treading the boards of the Baileys night club chain, the very home of MOR family entertainment. Conceptual or commercial?

We did that as an experiment actually, 'says Dave 'It was good and bad. Some nights it'd be a bit flat until we played 'Cherry Pink' 'cos everyone knows that song. But if someone like ABC had done that tour, it would have been

hailed as a great breakthrough. ''We don't wanna be MOR, we just wanna appeal to everyone. We have young girls writing to us mums start writing to us saying our music is really good and we're not just a bunch of pretty faces or whatever. That's really gratifying.

AVID JAYMES is a very astute young man. He understands the pop business and strives to find the right mix between the commercial winner and the artistic satisfier. David has strong views on the

current crop of non playing, studio based, video-pop bands. David Jaymes is a musician who's paid his dues.

We're from the generation where you started playing in a youth club and then in pubs. You gradually learnt your craft. It's a strange situation, 'cos when you become successful you tend to play less and less. During 'Best Years' we were doing so many TV's that apart from re-recording, we hadn't played or practised any instruments for ages.

Dave's been in this game for some time, previously bassing for pop-punkers The Leyton Buzzards they of the sublime 'Saturday Night Beneath The Plastic Palm Trees' What, I wonder, is David's most cherished ambition?

I think obviously we want a number one. Also I would like to be known for writing a song of the calibre of something like Yesterday

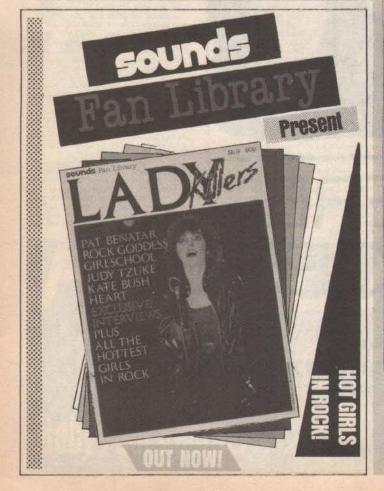
Vaunting ambition indeed, but meantimes Dave and the band have to endure the petty criticism of fellow popsters. My dears, an appearance on TOTP can be a real

scratch your eyes out session.
"One of the first shows we did, I told the younger members of the band 'Don't talk to people', because I'd had some bad experiences there before with people in other groups snubbing

"Anyway, straight away after I'd said that ABC came up to us and were really friendly, so it just shows you can't generalise

"You meet people at TOTP and the first time they talk to you, but after you've been on the show three or four times together, they just ignore you.

But between ten and two on Friday night in discos up and down the country Modern Romance are not being ignored. And really, that's JIM REID

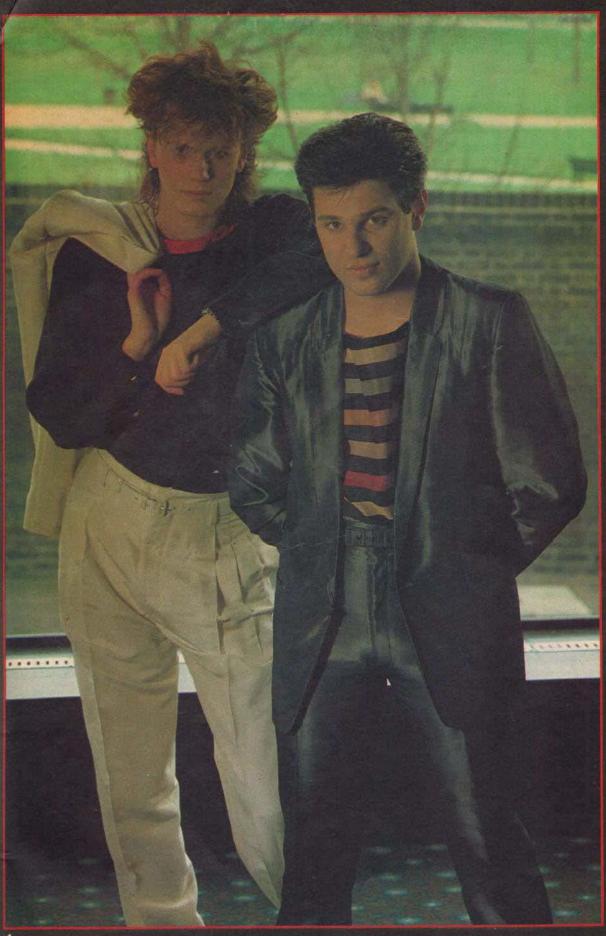












C OPING WITH the Cpressures of a hectic schedule while retaining that effortlessly suave, award-winning look can't be easy. But young pop execs Duran Duran strive to maintain a cool, elegant, yet casual appearance at all times. Here, John and Roger Taylor model their latest super-stylish outfits just for you.

for you. All clothes exclusively from Ebony, 45 South Molton St. London W1, unless otherwise stated. Photographed at the Royal Garden Hotel. Kensington, by Jill Furmanovsky.

Pic 1: JOHN: Ribbed evening jacket £150.00; leather trousers by Mario Valentino at Ebony £195.00; Shirt £80.00; Tie £18.00.

ROGER: White jacket by Antony Price at Plaza, Kings Road, around £200.00; White trousers £39.00; Black silk shirt £110.00; Tie from 20th Century, Broad St, Birmingham £1.50.

Pics 2 and 4 JOHN: Casual knit/linen top £99.00; Cream silk suit by Antony Price at Plaza £300.00.

Pics 3 and 4 ROGER: Gunmetal silk suit by Antony Price at Plaza £350.00; orange/black striped Tshirt £29.00 (white trousers — as before). INUTES OF the first meeting of the Style Council, proposal one, sub-section C: You won't find style in Britain.

Paul Weller is back with his new project and, after disbanding that great British institution the Jam, he's letting Europe have a look in as well.

Not that Weller's patriotism has faded into the background, nor has his bitterness run off to the Costa del Sol. It's just that he thinks Britain is a bit of a wasteland. "If you go to France or Italy

"If you go to France or Italy people seem to have more style, more class," he says. "I went to Italy on holiday and everyone was really into living and having a good time.

"Their good time wasn't just going out and getting pissed like this caveman mentality of people who go down to the pub, it was just enjoying life.

just enjoying life.

"The people there are all mobile, trucking round on scooters and that, and it doesn't matter how poor people are, they still manage to look good.

to look good.
"The British music scene is absolute crap. There are still all these guitar based bands churning out the same stuff, and it's meaningless, it doesn't do anything, it doesn't achieve anything and it's just boring.
"It's amazing that after all this

"It's amazing that after all this time people still have guitar heroes and believe in rock music and all that star business. Apart from black music and the odd group — I really like Culture Club, George has got a brilliant voice — there's nothing worth listening to."

PAUL WELLER hasn't sold out, nor changed his principles, which are much the same as they were in the days of the Jam. Yet the white coat slung over the customary Fred Perry shirt and the white Italian shoes illustrate a change which has been gradual rather than a flirtation with a new toy.

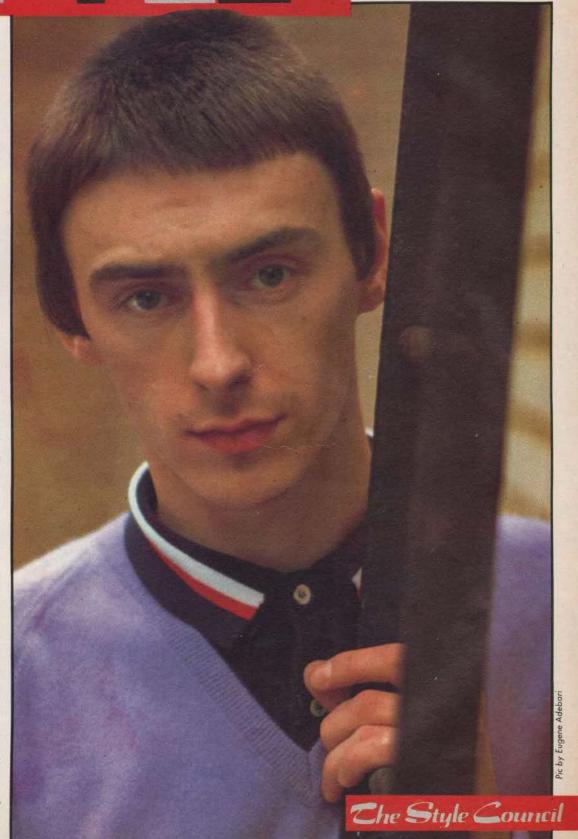
Sitting in the nearest thing to a cafe European style that you can find in London, Paul Weller cuts much the same figure as before

much the same figure as before.
He is still a vegetarian, the booze
which he gave up last year hasn't
become a habit again and he still
gropes for a packet of B&H
whenever he wants to make an
important point, or stress
something he feels strongly about.

Now he is a man without a fiveyear-old image to keep up. He is someone who is free to do what he wants, when he wants.

Corny or not, Paul Weller wants to sit around and talk about music, books and politics. And he wants to channel some of those things through the Style Council and his Respond label.

"I just don't care if people say



PAUL WELLER: who wants to go to the pub anyway?

m cracking up or I'm humourless," he says. "I'm going to carry on with this in my own way."

'The idea started last summer, although I'd decided to quit the Jam before then. After that It was a case of working out what I wanted to do, which wasn't too difficult after I decided that I should leave the Jam.

"It wasn't really a hard decision to split because I realised that the Jam was getting limiting and it would become meaningless to carry

on with it.

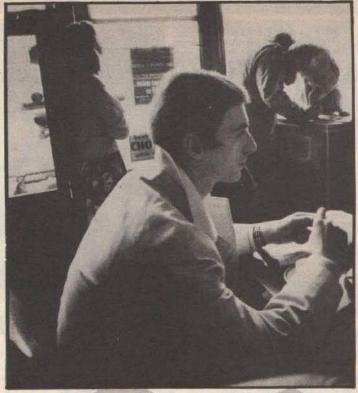
"I didn't have a name initially.
Then a friend suggested the Style
Council and it fitted exactly what I
was after. I think that came from a
shop's advertising campaign or
something like that. It sums up
something more than just music —
it refers to culture more widely.
And journalists can get loads of
sums out of it.

puns out of it.

"Then it's a case of getting the right people in to play. Committed people, people who believe in the same values as I do.

"I don't know who the other musicians will be. Mick will definitely stay because he has the same ideas about what we want to do, and there'll be a girl singer — no, not Tracie. What I'm doing now is something that isn't old fashioned, like all these groups still basing what they do on egos and guitars and all that old shit from the Seventies. That's become stale and fooring."

HE NEW single 'Speak Like A Child' is the best illustration of Weller's new style. It's part



of a change that is still going on and shows a Paul Weller who's visibly less tense, and far happier than towards the end of last year.

He hasn't seen the other members of the Jam since their split. "I live in London and they live in Surrey and, anyway, I've been really involved with this," he says. While the Jam thundered forward with its crashing three-chord ideology, the Style Council wanders round the backstreets, making a hard stab at what it hates, but enjoying some of the side streets and alleys on its way.

His political side, which has landed him with accusations of being po-faced and humourless, is still there. And although he's looking to Europe for inspiration, he's still deeply concerned about life in Britain.

"That caveman mentality of the pub goer is just a joke," he says. "Although the real intelligence of people is insulted all the time, I think all our fans knew what was rooms on.

going on.

"You only have to take one look at the popular press to see where Britain's at, all those slogans just mean nothing, it's all totally false. This crap they put out just insults people's intelligence, it's all propaganda.

'The problem with England is that it's so tied up with America. I just can't understand how people can just stand back and watch this country become America's puppet politically and culturally.

"The women at Greenham Common are the real patriots, the people who really care about England, and yet they are being slagged off.

"America has put all its nuclear missiles there for itself, and we are the people who are going to suffer. Everywhere you look you see our culture being dominated by America and its ideals."

This doesn't mean that Paul Weller will be starting a new workers' revolutionary party. But the Capuccino Kid will be offering some songs that aren't about highways, freeways, rock and roll or California sunshine.

In its own way, the Style Council will be a council for change.

Simon Hills



"Oi John, it's Madness for you!"

Your favourite singles, 24 hours a day, 7 days a week. 4 different songs from Monday to Friday, and 5 at the weekends.

Records change at 8.00 a.m., 12 noon, 3 p.m. and 9.00 p.m. weekdays. Same at weekends, plus one more at 6.00 p.m. London Disdine available throughout the year.

Outside London, 24 hours a day except during the season's major cricket matches, when it's available from close of play.



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Marchagten

Weybridge Whitehave Wigan Winchester Witney Wolverhampton Worcester Workingto Wrexham-Yeovil

I HAVE two sorts of days, depending on whether I'm working at the

museum or appearing on The Tube. Taking the museum day first, I'll get up at eight o'clock when I drag myself out of bed in a reluctant stupor and munch my way through a plate of muesli.

I don't live too far from the museum so I walk to work which helps me to wake up, and the cup of coffee I make immediately before sitting down at my drawing board perks me up too

MURIEL GREY was born in Glasgow in 1958. An honours graduate in graphic design from the Glasgow School of Art, she works in an Edinburgh museum as assistant head of design. After applying to an ad in the NME, she landed the slot of copresenter on The Tube. presenter on The Tube, on which she appears every four or five weeks. She still lives in Edinburgh and shares a flat with friends.

Once I've sat down, the phone bursts into life and never stops ringing, because there's usually a queue of jobs to be done. For example, I might be working on the design for a leaflet or the interior of a display case. My mornings are an endless round of meetings to discuss things like this.

Lunch interrupts work - mostly I plump for a Marks and Spencer prawn and mayonnaise sandwich and then it's back to arranging jobs and finishing off designs. The museum stretches across two streets so I find myself running from block to block.

I come away from work from six to eight, depending on how much I've had to do. I've got a great social life so it's very rare that I haven't planned anything. For instance on Wednesdays we have a band practice, so I nip home and have a quick avocado pear or a Marks and Sparks convenience meal. Their heat up in the oven



food is great, because not only does it taste good, but you can eat it straight out of the foil container and save on washing up!

There's four of us in the band, which is called The Family Von Trap. I play rhythm guitar and piano, but we're still at the rehearsal stage. I've got a Fiat 500 so I manage to jam two guitars, a bass and three of us into the car on the way to rehearsals. It's some feat considering one of the men is six foot two!

There's loads of great restaurants in Edinburgh so often I'll go out for a meal with friends. My social life comes and goes so that I'll be out every night for two weeks then spend the next fortnight sitting in front of the telly eating frozen peas while I watch 'Coronation Street'. I also like reading, just now it's Earthly Powers' by Anthony Burgess, but I like to re-read 'Alice In Wonderland'

quite frequently.

For the days when I'm working on The Tube, I have to use up my holiday quota of annual leave. Although there's a lot of pressure involved working on The Tube, it's a lot of fun. It's also nerve wracking, I'm usually sick for three days before the programme.

COME down to Newcastle on Wednesday night, and go into the office first thing on Thursday morning. That's when I see the running order of the programme. At this stage there's no room for ideas, but we all come up with suggestions which are used. We go over the script and then write our links. I find it difficult to do in a room full of other people because I have to speak my lines to see if they sound all right, so I'm excused and I can go back to the hotel to work on my lines in my

Before I go back to the hotel, I'll read all the research notes and watch the videos and pieces of film. Thursday is the day when the bands we're featuring do their soundcheck, and there's time to talk to them if I want to familiarise myself with details so I can prepare interviews.

Dinner is probably with someone on the production crew, and then I'll retire to my room, but not to sleep. I find it difficult to go to bed early, I pace my room learning my script. I like to learn my links which last about two minutes, while Jools Holland prefers to waffle his way through it. Nobody uses autocue on The Tube, you see, so we all have our own methods of doing our links

On the big day, I get up very early and exercise by either playing squash or having a swim. I then take a taxi to the studios at half past eight, and from then until 11 there's a general going over of the script, and then we have the first rehearsal. From then onwards, I work my way up to a nervous crescendo, but I never take a drink to try and calm me down. Your mind has to be so clear that the slightest touch of alcohol wold make you fuddled.

I try to avoid the make-up chamber and do my own in my dressing room, looking at my script and getting changed, ready for the run through. The run through finishes 10 minutes before we go into live transmission, so I must be in the first position or the floor

manager would have a hernia. It's funny, but once we've started, it only seems to take 10 minutes and then it's all over. There's a fantastic atmosphere in the studio, especially when there's a band you particularly like. It was great when Simple Minds were on, they're my heroes. Once the programme is over,

I'll either return to Edinburgh, or stay in Newcastle and go home the following morning. It's great if I stay. We all get together with the people who have been on the programme and paint the town red.

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

SORRY STEWART MacPherson of Wishaw, but there are quite a few people around like Robin Smith for example, the vast majority of the record-buying public. We are all aware of the problems of society; we don't need them drummed into us every time we switch on the record player. If bands like SLF were so concerned about society's problems, they'd go and do something about them, not just turn out records, hoping to make some

Duran Duran may be "musically moronic" in your eyes, but I don't think that really bothers them when they are shooting videos in places like Antique and Sri Lanka, and soaking up the screams of thousands of girls. And bands like Bucks Fizz are given the same label, but let's face it, they've made

enough money.
People aren't interested in bands who constantly nag on about how bad the world is. You know some people do actually like the good things in life. And if bands like SLF realised this, perhaps they'd sell as many records as Duran Duran. Kajagoogoo fan, Watford

 You wait — Duran's next single will now be full of biting social comment ...

WELL OF all the grovelling little creeps, Iva Davies is the biggest. What does he mean by slagging off Men At Work like that?

Iva Davies is a conceited little prat and is quite obviously jealous because Men At Work's great Down Under' has been number one in both England and America.

The best thing that he can do for us all is to get eaten by a koala bear. He's got about as much sense of humour as a dodo's brain. Bogeywoman, Bath

• Iva's more a Vegemite samie man himself



ANNIE looks serene...



li there pop pi

HAVING TURNED away in disgust from England's endless disasters in Australia, I decided to make up some cricket teams of my own, out of some of today's

Here then, is the "made up XI" (qualification: possession of shares in Clinique or Max Factor)

Opening batsmen are dour Yorkshireman Phil Oakey, who, as the nearest to senior citizenship, is also captain of the side; and David Sylvian, the elegant strokemaker with the suspect temperament. Next is Nick Rhodes, who is also a lithe and agile wicket-keeper. Gary Numan and Marc Almond can hold the innings together in the event of an early order collapse.

Steve Strange is the Ian Botham of the side: hugely talented(?), but overweight, and sadly out of form. Eastern colleagues Steve Jansen and Mick Karn follow,

to tie the opposition up in oriental knots with a spot of devilish spin bowling. Jansen is left-handed, which adds variety, and ought to confuse everyone a bit. At number nine, Boy George is enthusiastic but erratic. His pretty frocks tend to get in the way of his

bowling, and if he flicks his dreadlocks into the umpire's face too often, most of his appeals will be turned down. The tail is completed by the lethal fast bowling partnership of Jim Kerr and Richard Barbieri (Lillee and Thomson beware).

The only problem is who they should play. Should I put them against the "uncouth XI" (Lemmy, Wattle, etc.) or should they face a less rigourous challenge, and just go straight off to the West Indies? Imran Khan's gold neck chain, Lancaster

I suggest you may be silly mid-off your rocker

OK SO Kajagoogoo have excelled themselves. So what? These bubble-gum groups only get the publicity that they don't deserve in the first place because of the selfconceit of the media, e.g. RECORD

Too Shy' may indeed possess those certain qualities that only the

ONCE UPON a time (namely last week) I switched on my television set to see what drivel was on. As soon as I switched on, a band called Eurythmics were announced. Interesting name I thought. The band came on and as I focused my eyes upon the female singer my first reaction was: "Good lord, has Grace Jones fallen into a vat of bleach?"

she was white, and she had her eyes secretly hidden behind dark

unique original so it doesn't really make any difference if cheap imitations start coming out. Thus making this letter pointless really,

J.C. Hackney • Annie's getting her gun right now

bourgeois class love to hate, but why on earth did you review the single on the basis that it lacked dexterity? Don't you pea-brained creatures at RECORD MIRROR appreciate the fact that only artificial slander can do justifiable harm to a group's career? If it weren't for the likes of Kajagoogoo and co. your mag wouldn't even exist. Would it?

Martin Truksa, Middlesex · Yes. And they're simply lovely boys, darling



GRACE shoots daggers...

AFTER READING a recent issue of your magazine, I would like an explanation as to how thirty-nine pages can be full of interesting and informative articles about the current music scene, and five pages can be full of some of the most dated, boring and positively tedious drivel about the current club scene, written by a man who purports to know all.

How is it that a man who appears to write so narrow mindedly about the club music scene is allowed to work for your magazine? I would like to know which night clubs he has visited recently, and from where he reaches the conclusion that all discos and night clubs play import UK Jazz/Funk tracks.

Breakers and Hot Vinyl contain a selection of records which are at the very best boring and will have no effect whatsoever on the music scene in discotheques. Nowhere under the heading can I find a mention of the new Malcolm McLaren single, nor of the Eurythmics; two records which will have substantial effect in the discos

in the coming weeks.

Perhaps the Editor might pop out to a real discotheque to check the validity of James Hamilton's column. Maybe even James himself might visit us, but somehow, I doubt it.

Lawrence E.A. Flowers, disc jockey and friends.

Hmm... yet another cluch of boom-boom boinker haters...

- BILLIE JEAN, Michael Jackson, Epic SHAME ON THE MOON, Bob Seger & The Silver Bullet Band,
- Capitol
 STRAY CAT STRUT, Stray Cats, EMI-America
 DO YOU REALLY WANT TO HURT ME, Culture Club, Virgin/Epic
 HUNGRY LIKE THE WOLF, Duran Duran, Capitol
 BACK ON THE CHAIN GANG. The Pretenders, Sire
- YOU ARE, Lionel Richie, Motown WE'VE GOT TONIGHT, Kenny Rogers and Sheena Easton,
- SEPARATE WAYS, Journey, Columbia ONE ON ONE, Daryl Hall and John Oates, RCA
- ALL RIGHT, Christopher Cross, Warner Bros



- MR. ROBOTO, Styx., A & M
 TWILIGHT ZONE, Golden Earring, 21 Records
 DOWN UNDER, Men At Work, Columbia
 I KNOW THERE'S SOMETHING GOING ON, Frida, Atlantic

- I KNOW THERE'S SOMETHING GOING ON, Frida, Atlantic ALLENTOWN, Billy Joel, Columbia FALL IN LOVE WITH ME, Earth Wind & Fire, Columbia BREAKING US IN TWO, Joe Jackson, A&M COME ON EILEEN, Dexy's Midnight Runners, Mercury I'VE GOT A ROCK 'N' ROLL HEART, Eric Clapton, Warner Bros YOU AND I, Eddie Rabbitt/Crystal Gayle, Elektra PASS THE DUTCHIE, Musical Youth, MCA YOUR LOVE IS DRIVING ME CRAZY, Sammy Hagar, Geffen DER KOMMISSAR, After The Fire, Epic ON THE LOOSE, Saga, Portrait JEOPARDY, Greg Kihn Band, Beserkley GOODY TWO SHOES, Adam Ant, Epic LITTLE TOO LATE, Pat Benetar, Chrysalis DREAMIN' IS EASY, Steel Breeze, RCA POISON ARROW, ABC, Mercury MY KIND OF LADY, Supertramp, A&M THE WOMAN IN ME, Donna Summer, Geffen MAKE LOVE STAY, Dan Fogelberg, Full Moon/Epic I'M ALIVE, Neil Diamond, Columbia LIES, Thompson Twins, Arista 19 20 21 22 23 24 25 26 27 28

- 31 32

- LIES, Thompson Twins, Arista
 YOU CAN'T HURRY LOVE, Phil Collins, Atlantic
 CHANGE OF HEART, Tom Petty and The Heartbreakers,

- BURNING HEART, Vandenberg, Atco DON'T TELL ME YOU LOVE ME, Night Ranger, Boardwalk

Compiled by Billboard

16



20 21

24 25 26 27 28 29

24 25 26 27 28 29 30 31 32 33 34

WRECKIN' CREW, Meteors, ID NOSE 1
SONG AND LEGEND, Sex Gang Children, Illuminated JAMS 666
STRIVE TO SURVIVE, CAUSING LEAST SUFFERING POSSIBLE, A
Flux Of Pink Indians, Spiderleg SDL 8
Flux Of Pink Indians, Spiderleg SDL 8
THE MAVERICK YEARS, Wahl, Wonderful World WW 1
THE PARTISANS, Partisans, No Future PUNK 4
PILLOWS AND PRAYERS, Various, Cherry Red Z RED 41
LEND AN EAR, Pigbag, Y YLP 501
A DISTANT SHORE, Tracey Thorn, Cherry Red MRED 35
NORTH MARINE DRIVE, Ben Watt, Cherry Red B RED 40
PISSED AND PROUD, Peter & The Test Tube Babies, No Future
PUNK 3

SEDUCTION, Danse Society, Society SOC 882
NEVER MIND THE DIRT, HERE'S THE BOLLOCKS, Dirt, Crass

221984/7
1981-1982 MINI-LP, New Order, Factory FEP 313
PLASTIC SURGERY DISASTERS, Dead Kennedys, Statik/Alternative
Tentacles STATLP, 11
THE CULLING IS COMING, 23 Skidoo, Operation Twilight OPT 023
WHAT'S WORDS WORTH?, Motorhead, Big Beat NED 2
UPSTAIRS AT ERIC'S, Yazoo, Mute STUMM 7
ROGER THE ENGINEER, Yardbirds, Edsel ED 116/M/S
EMBRACE THE HERD, Gist, Rough Trade ROUGH 25
A PART OF AMERICA THEREIN, Fall, Cottage LP 1



SEX GANG CHILDREN: Legend-ary status at 2

VOICE OF A GENERATION, Blitz, Future PUNK 1
THE DAY THE COUNTRY DIES, Subhumans, Spiderieg SDL 9
LOW TECHNOLOGY, Pink Industry, Zulu ZULU 2
THE BEDROOM ALBUM, Jah Wobble, Jah LAGO 3
LEATHER, BRISTLES, NO SURVIVORS & SICK BOY, GBH, Clay
NOTHING CAN STORTES

CLAYLP 5
NOTHING CAN STOP US, Robert Wyatt, Rough Trade ROUGH 35
A BROKEN FRAME, Depeche Mode, Mute STUMM 9
IN THE FLAT FIELD, Bauhaus, 4AD CAD 13
LA VARIETE, Weekend, Rough Trade ROUGH 39
THE SAME MISTAKES, Faith Global, Survival SUR LP 003 26 27

Compiled by MRIB

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- GET THE BALANCE RIGHT, Depeche Mode, Mute 7BONG
 OBLIVIOUS, Aztec Camera, Rough Trade RT 122
 BAD SEED, Birthday Party, 4AD BAD 301
 SOMEWHERE/HIDE, Danse Society, Society SOC 124
 JOHNNY REMEMBER ME, Meteors, ID EYE 1
 WESSEX '82, Various, Blurrg FISH 1
 FAT MAN, Southern Death Cult, Situation 2 SIT 19
 NEW AGE, Blitz, Future FS 1
 HIT THE '0' DECK, Pigbag, Y Y 101
 FELS LIKE WINTER AGAIN, Fiat Lux, Coctaau COQ 9
 ALICE, Sisters Of Mercy, Marciful Release MR 015,
 PLAIN SAILING, Tracey Thorn, Cherry Red CHERRY 53
 PLAIN SAILING, Tracey Thorn, Cherry Red CHERRY 53
 LOVE'S A LONELY PLACE, Virginia Astley, Why Fi WFI 001
 BEASTS, Sex Gang Children, Illuminated ILL 1112
 HEARTACHE AVENUE, Maisonettes, Ready Steady Gol RSG 1
 OUT ON THE FLOOR, Dobie Grey, Inferno BURN 2
 NO TIME FOR TALK, Box, Gol Discs VFM 1
 THEY'VE GOT IT ALL WRONG, Anthrax, Small Wonder WEENY 2
 BELA LUGOSI'S DEAD, Bauhaus, Small Wonder WEENY 2
 BELA LUGOSI'S DEAD, Bauhaus, Small Wonder WEENY 2
 BELA LUGOSI'S DEAD, Bauhaus, Small Wonder WEENY 2
 DON'T COME BACK, Marine Girls, Cherry Red CHERRY 54
 WINTER, Amoebix, Spiderleg SDL 10
 PUNK'S DEAD, NAH MAT'E, THE SMELL IS JUST SUMMINK IN YER
 UNDERPANTS INNIT? (EP), Various, Pax PAX 7
 CITY INVASION, Red Alert, No Future 01-20 20 21 22 23

- INTO THE ABYSS, Sex Gang Children, Illuminated ILL 15 HALLOWEEN, Dead Kennedys, Statik/Alternative Tentacles STAT HALLOWEEN, Dead Kennedys, Statik/Alternative Tentacles STAT 27
 LIVE AT CENTRO IBERICO, Conflict, Xntrix XN 2007
 LINED UP, Shriekback, Y Y 102
 LOVE WILL TEAR US APART, Joy Division, Factory FAC 23
 FOOL FOR A VALENTINE, Gist, Rough Trade 125
 MUTANT ROCK, Meteors, WXYZ ABCD 5
 THE OTHER SIDE OF LOVE, Y3ZOO, Mute, YAZ 002
 FOR YOU, Anti-Nowhere League, WXYZ ABCD 6
 FRANKENSTEIN AGAIN, Lurkers, Clay CLAY 21
 IN NOMINE PATRI, Alternative, Crass 221984/8
 HOW DOES IT FEEL (TO BE THE MOTHER OF A THOUSAND DEAD), Crass, Crass 221984/6
 SHIPBUILDING, Robert Wyatt, Rough Trade RT 115
 WIDE SCREEN, Soul On Ice, Red Rhino RED 24
 STATE VIOLENCE/STATE CONTROL, Discharge, Clay CLAY 14
 MEXICAN RADIO, Wall Of Voodoo, Illegal ILS 0036
 FOR WHOM THE BELL TOLLS, Fad Gadget, Mute MUTE 026
 ORDERS OF THE DAY, Combat 84, Victory VIC 1
 EASTWORLD, Theatre Of Hate, Burning Rome BRR 4
 GIVE ME FIRE, GBH, Clay CLAY 16
 GROOVING IN GREEN, March Violets, Merciful Release MR 017
 MAGGIE, Foster & Allen, Ritz RITZ 025
 JERUSALEM, One Way System, Anagram ANA 5
 DELILAH (EP), Max 'n' Gal, Razor RZS 103
 SUMMER OF '81, Violators, No Future 01 10
 GI'S A JOB, Yosser's Gang, Rialto-RIA 014

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SINGLEG

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- ROCK THE BOAT, Forrest, CBS CBSA133163
 BILLIE JEAN, Michael Jackson, Epic EPCA133004
 SWEET DREAMS (ARE MADE OF THIS), Eurythmics, RCA CAT2
 GET THE BALANCE RIGHT, Depeche Mode, MUTE 12BONG 2
 TOMORROW'S JUST ANOTHER DAY, Madness, Stiff BUY IT169
 YOU CAN'T HIDE YOUR LOVE, David Joseph, Island 12IS101
 LOVE ON YOUR SIDE, Thompson Twins, Arista ARIST2504
 NA NA HEY HEY KISS HIM GOODBYE, Bananarama, London
 NANAX4
- 10
- NUMBERS, Soft Cell, Some Bizzare BZS1712
 BABY COME TO ME, Patti Austin and James Ingram, Warner Bros
- 12 13 14 15
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- 19 20 21 22
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 WAVES, Blancmange, London BLANX4
 JOY, Band AKA, Epic EPCA 1331#5
 WAVES, Blancmange, London BLANX4
 JOY, Band AKA, Epic EPCA 1331#5
 HIGHLIFE. Modern Romance. WEA ROM 2T
 CHANGE, Tears For Fears, Mercury IDEA412
 COMMUNICATION, Spandau Bailet, Chrysalis CHS122668
 RIP IT UP, O'range Juice, Polydor POSPX547
 MIDNIGHT SUMMER DREAM, Stranglers, CBS EPCA13167
 GARDEN PARTY, Mezzoforte, Steinar STE1205
 SOWETO, Melcolim McLaren, Charisma MALC212
 TOO SHY, Kajagoogoo, EMI 12EMI5359
 FIELDS OF FIRE, Big Country, Mercury COUNT212
 PHONE HOME, Jonny Chingas, CBS CBSA133121
 NEVER TOO MUCH, Luther Vandross, EPIC EPCA133101
 ALL TOMORROW'S PARTIES, Japan, Hansa HANSA1218
 GET LOOSE, Evelyn King, RCA RCAT315

- THRILLER, Michael Jackson, Epic EPC4085930
 HOT LINE, Various, K-Tel CE2207
 SWEET DREAMS ARE MADE OF THIS, Eurythmics, RCA RCAK6063
 WORKOUT, Jane Fonds, CBS 4088581
 VISIONS, Various, K-Tel OCE2189
 TOTO IV, Toto, CBS 4085529
 WAR, U2, Island ICT9733
 QUICK STEP & SIDE KICK, Thompson Twins, Arista 404924
 RICHARD CLAYDERMAN, Richard Clayderman, Decca KSKC5329
 BUSINESS AS USUAL, Men At Work, Epic 4085669
 BUSINESS AS USUAL, Men At Work, Epic 4085669
 BAZZLE SHIPS, Orchestral Manoeuvres In The Dark,
 Telegraph/Virgin TCV2261
 HEARTBREAKER, Dionne Warwick, Arista 404974
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 JOHN LENNON COLLECTION, John Lennon, Parlophone TCEMTV37
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 TRUE, Spandau Ballet, Chrysalis ZCDL1403
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 Banquet BEGC39
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 RIO, Duran Duran, EMI TCEMC3411
 GREATEST HITS, Olivia Newton-John, EMI TCEMYV36
 KILLER ON THE RAMPAGE, Eddy Grant, Ice ICEK3023
 THE BELLE STARS, Belle Stars, Stiff ZSEEZ45

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 1 WUTHERING HEIGHTS, Kate Bush
 2 TAKE A CHANCE ON ME, Abba
 3 COME BACK MY LOVE, Darts
 4 WISHING ON A STAR, Rose Royce

- DENIS, Blondie
- STAYIN' ALIVE, The Bee Gees I CAN'T STAND THE RAIN, Eruption
- BAKER STREET, Gerry Rafferty MR BLUE SKY, The Electric Light Orchestra
- JUST ONE MORE NIGHT, Yellow Dog

- ch 10, 1973 CUM ON FEEL THE NOIZE, Slade
- CINDY INCIDENTALLY, The Faces 20TH CENTURY BOY, T.Rex PART OF THE UNION, The Strawbs
- BLOCKBUSTER, The Sweet
 FEEL THE NEED IN ME, The Detroit Emeralds
- HELLO HURRAY, Alice Cooper KILLING ME SOFTLY WITH HIS SONG.
- Roberta Flack
 DOCTOR MY EYES, The Jackson Five
- WHISKY IN THE JAR, Thin Lizzy

- CINDERELLA ROCKAFELLA, Esther and Abi
- LEGEND OF XANADU, Dave Dee, Dozy,
- Beaky, Mick and Tich THE MIGHTY QUINN, Manfred Mann FIRE BRIGADE. The Move

- ROSIE. Don Partridge JENNIFER JONES, Donovan PICTURES OF MATCHSTICK MEN, Status
- BEND ME SHAPE ME, Amen Corner SHE WEARS MY RING, Solomon King GREEN TAMBOURINE, The Lemon Pipers

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RE

YOU CAN'T HIDE YOUR LOVE, David Joseph, Island 12in BILLIE JEAN (REMIX), Michael Jackson, Epic 12in ROCK THE BOAT, Forrest, CBS 12in JOY/INSTRUMENTAL/GRACE, The Band AKA, Epic Streetwave 12in GET ON UP; Jazzy Dee, Laurie 12in least Night a DJ SAVED MY LIFE, Indeep, Sound Of New York 12in OUTSTANDING, Gap, Band, Total Experience 12in PHONE HOME, Jonny Chingas, CBS 12in 1 AM SOMEBODY, Glonn Jones, RCA 12in 1 JUST GOTTA HAVE YOU, Kashif, Arista 12in GROOVIN' (THAT'S WHAT WE'RE DOIN') (REMIX), The SOS Band, Tabu 12in 10 GARDEN PARTY/FUNK SUITE NO.1, Mezzoforte, Steiner 12in I'M DOWN FOR THAT/SHE'S GOT BE (A DANCER), Jerry Knight, Funk 12 WIRED FOR GAMES, C-Brand, US Spring 12in NEVER TOO MUCH (REMIX)/SINCE | LOST MY BABY, Luther Vandross, Epic 12in
REACH UP/DUB MIX. Toney Lee, TMT 12in
NATURE BOY (REMIX)/(ORIGINAL '83 MIX), Central Line, Mercury 12in
OOH I LOVE IT (LOVE BREAK)/VERSION, Salsoul Orchestra, US Salsoul
COME WITH ME/SEMENTES, GRAINES & SEEDS/SANGRIA, Tania
Maria, US Concord Jazz Picante LP
WEEKEND (WEEKDAY SIDE), Class Action, US Sleeping Bag 12in
TONIGHT, Whispers, Solar 12in
RIDE ON THE RHYTHM/DUB MIX, Mahogany, West End 12in
GIMME THE FUNK, Charades, US Brunswick 12in
THRILLER/WANNA BE STARTIN' SOMETHIN /THE LADY IN MY
LIFE/P.Y.T. (PRETTY YOUNG THING)/BEAT IT, Michael Jackson, Epic
LP 18 20 21 22 23 24 LP
HIP HOP BE 80P (DON'T STOP), Man Parrish, US Importe/12in
YOUNG FREE AND SINGLE, Sunfire, Warner Bros 12in
1999/D.M.S.R., Prince, Warner Bros 12in
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SUGAR PIE GUY (REMIXES), The Joneses, US Mercury 12in
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BABY'S GOT ANOTHER, Richard Jon Smith, Jive 12in
I WANT YOUR LOVE BACK, Chiene Duncan, RCA 12in
STEPPIN' OUT (WITH YOU)/RICO RICO/ STEPPIN' OUT JAM, Cloud, 41 TOUCHING IN THE DARK/IF I HAD A CHANCE, Walter Jackson, US 43 WHAM RAP! (ENJOY WHAT YOU DO), Wham, Inter Vision 12in DO IT ANYWAY YOU WANNA. Cashmere. US Philly World 12in THE CHINESE WAY (REMIX), Level 42, Polydor 12in FIRE/NOTHING CAN HOLD US BACK/DO IT ALL FOR YOU, Jerry Knight, US A&M LP 45 46 47 Knight, US A&M LP
ONE MORE SHOT/ONE MORE TIME, C-Benk, Bronze-Plateau 12in
TWIST (ROUND 'N' ROUND), Chill Fac Torr, US Philly World 12in
YOU AND I/DO SOMETHING, Goodie, Total Experience 12in
I'LL BE AROUND, Detroit Spinners, Atlantic 12in
LET'S STAY TOGETHER, Bobby Mi/Jean Carn, Gordy 12in
NO STOPPIN' THAT ROCKIN', Instant Funk, US Salsoul 12in
IN THE STREETS, Prince Charles, Greybound LP
LOOKING FOR THE PERFECT BEAT, Soulbonic Force, 21 Records 12in
ASHEWO ARA, Kabbala, Red Flame 12in/temix
YOU CAN'T RUN FROM LOVE (CLUB MIX), Maxine Singleton, Creole
12in 48 54 YOU CAN'T RUN FROM LOVE (CLUB MIX), Maxine Singleton, Creole 12in MIND UP TONIGHT (REMIX), Melba Moore, Capitol 12in IN THE BOTTLE/INSTRUMENTAL, C.O.O., US Emergency 12in THE GIRL IS FINE ISO FINE)/DANCE VERSION, Farback, US Spring 12in HANGIN /DANCE DANCE DANCE, Chic, Atlantic 12in WINGS OF FIRE Joe Sample, US MCA LP MR D.J./INSTRUMENTAL, Wish, US Blue 12in I LIKE IT LIKE THAT (REMIX), Inner Life, US Salsoul 12in PARADISE DRIVE, Midnite, Tivoli 12in WHO'S GETTING IT NOW (REMIX), Chocolete Milk, US RCA 12in ON THE WINGS OF LOVE, Jeffrey Osborne, Funk A&Merica 12in FALL IN LOVE WITH ME, Earth Wind & Fire, CBS 12in BABY COME TO ME, Patti Austin/James Ingram, Owest 12in THE MUSIC GOT ME, VISUAL, US Prailude 12in SPACED OUT/PARTY MIX, Pure Energy, US Prism 12in I'D LIKE TO (INSTRUMENTAL), Feel, Buddah 12in TOO HIP FOR THE ROOM/LOU'S BLUES/AGAVE, Patrick Williams, US PCM Records LP
DOIN' IT, Gwen McCrae, Atlantic 12in FALLING (REMIXES), The Biz, Midas 12in ATOMIC DOG (REMIX)/MAN'S BEST FRIEND, George Clinton, Capitol 12in CRACE IS THE PLACE/PAC JAM, Jonzion Crew, 21 Records 12in PARCE IS THE PLACE/PAC JAM, Jonzion Crew, 21 Records 12in PARCE IS THE PLACE/PAC JAM, Jonzion Crew, 21 Records 12in 59 62 84 61 62 63 66 67 68 70 71 72 73 68 74 76 12in
SPACE IS THE PLACE/PAC JAM, Jonzun Grew, 21 Records 12in
ALL I NEED IS YOU, Starshine, US Prelude 12in
FREAK IT OUT IINSTRUMENTAL), Electric Smoke, US Blue 12in
FEELIN' HOT/INSTRUMENTAL, Futura, Graffin 12in
IS THIS A DREAM/LOVE YOU TOO MUCH, Angela Bofill, Arista LP
I CAN'T LET YOU GO, Talkback, CBS 12in
BEVERLY, Fonzi Thornton, US RCA 12in
YOUNG FREE AND SINGLE/INSTRUMENTAL, Lorita Grahame, Intense 77 78 79 80 81 72 55 48 42

SOLO WIND/MANHATTAN CARNIVAL" G" MAJOR DANCE/CITY LIMITS, Dave Totoni. US Telestar Cassettes LP

destate and man

BILLIE JEAN (REMIX), Michael Jackson, Epic 12m ROCK THE BOAT, Format, CBS 12m LOVE ON YOUR SIDE (RAP BOY RAP), Thompson Twins, Ansta 12m TOVE UN YOUR CREE

TOO SHY, KeralGootoon, EMI 12:n

YOU CAN'T HIDE YOUR LOVE, David Joseph, Inland 12:n

LAST NIGHT A DJ SAVED MY LIFE, Indeed, Sound Of New York 12:n

GROOVIN THAT'S WHAT WE'RE DOIN I, SOS Basid, Tabu 12:n

DY D and AKA II EDIC Streetwaye 12:n GROOVIN (THAT'S WHAT WE BE DONE)
JOY, Band AKA II. Epit Structwave 12in
WHAM RAP! Wham!, Inner Vision 12in
HEY LITTLE GIRL, Tohrouse Chrysain 12in
COMMUNICATION, Spandau Ballet, Reformation 12in COMMUNICATION, Spandau Ballet, Reformation 12in 1999, Princie, Worten Bris 12m CHANGE Tears for Folias, Mercury 12m CHANGE Tears for Folias, Mercury 12m Folias, March 12m Folias, March 12m Folias, F 15 OUTSTANDING Gap Band, Total Expensive 12m 18 ELECTRIC AVENUE, Endry Grant, Ice 12m 22 SIGN OF THE TIMES ISTRETCH), Belle Stars, Stiff 12m 33 AFRICA (DUB MIX), Key Off Dreams, Baby 12m 20 BUFFALO GALS (SCRATCH), Malcolm McLaren, Chansma 12m 22 CASH FLOW, Leisure Process, Enc. 12m



D'YA LIKE SCRATCHIN' (WITH THE RED RIVER VALLEY GIRLS

Melculm Melcaren, Charlema 12te
AFRICA Toto, CBS 7th
DOWN UNDER, Men At Work, Epic 12th
MIND UP TONIGHT, Melba Moore, EMI Alberica 12th
THE TUNNEL OF LOVE, Fun Boy Three, Chryslain 12th
SWEET DREAMS (ARE MADE OF THIS), Enythmes, RCA 12th
FALL IN LOVE WITH ME, Earth Wand & Fire, CBS 12th
FALL IN LOVE WITH ME, Earth Wand & Fire, CBS 12th
THRILLER, Michael Jackmen, Epic LP
GET ON UP, Mark Con Lovino 12th

GET ON UP, Jazzy Dou, Laurie 12in THE CHINESE WAY, Lavol 42, Pulydor 12in

BOR TOWN DRED

- ROCK THE BOAT, Fortest, CBS 12in

 THE NIGHT, Azul Y Negro, Italian Mercury 12m

 BILLIE JEAN (REMIX), Michael Jackson, Epic 12in

 DON'T STOP, Svivester, US Megatone 12in

 LAST NIGHT A DJ SAVED MY LIFE, Indeep, Sound Of New York 12:

 GOT YOU WHERE I WANT YOU BABE, Stereo Fun Inc. US Moby

 Dick/Dutch Rams Horn 12in

 SHOOT YOUR SHOT/JUNGLE JEZEBEL, Divine, "O" 12in

 WEEKEND (WEEKEND SIDE/WEEKDAY SIDE), Class Action, US

 Sleeping Bag 12in

 BE WITH YOU (REMIX), Sylvester, Gesman Arioja 12in

 BE WITH YOU (REMIX), Sylvester, Gesman Arioja 12in

 BE WITH YOU (REMIX)/(ORIGINAL); Hottine, Canadien

 Unidiacifiation in Disc 12in

 SHE HAS A WAY, Bobby "O", "O" 12in

 TAKIN' IT STRAIGHT/DUB MIX, Cost Josias, Metropolis/Carrere 12in

 RED LIGHT LOVER, Gwenn Jonae, US Arial 12in

 HEARTBEATS, Yarbrough & Peoples, Total Experience 12in

 BREAKING MY HEART, Ronl Griffiths, US Vanguard 12in

 UNDER MY THUMB, Fast Radio, US Radar 12in

 CAN WE TRY AGAIN, Technique, US Arial 12in

 JUST LIKE ALL THE REST, Them Houston, US MCA LP

 I'M FREE, Celi Bee, US Paris International 12in

 SHOTGUN, Paul Sabu, US Arial 12in

 THE BEACH, New Order, Factory 12in

 NEVER SEEN ANYTHING LIKE YOU, Bobby Nunn, Motown 12in

 promo/US LP

 "X' RATED (REMIX), Carol Jiani, Dutch High Fashion 12in 12 56

- 10

- 11 12 13 14 9 10 13 14
- 15 16 17 18
- 19

- promo/US LP
 "X"-RATED (REMIX), Carol Jiani, Dutch High Fashion 12in
 RIDE LIKE THE WIND, Vincent Montana Orchestra, US PSW 12in
 WORKING GIRL, Chen, 21 Records 12in
 PENGUINS INVASION, Scotch, Italian II Disc 12in
 YOU CAN'T RUN FROM LOVE (CLUB MIX), Maxine Singleton, Craole 25 26 27
- HE'S A PRETENDER, High Inergy, Gordy 12in I JUST DON'T KNOW WHAT TO WITH MYSELF, Cheri Lewis, Creole
- 30 28 TO MEET ME (INSTRUMENTAL). Den Harrow, Italian Hole 12in



ODDS 'N' BODS

at the controls

MORGAN KHAN (to continue from p 32 last week!) has taken his Streetwave label away from CBS to join saver away from CBS to pin StreetSounds being pressed and distributed by PRT, although the Hudsons will stay leased to CBS, his first acquisition given this new full independence of operation being Wish 'Mr DJ' – for which your own James Hamilton is creating a special remixed bonus third track... DJs Chris Brown & Mike Sefton will soon be circulating moody white labels of 'We're All Right
Tonight' by Pagoda, a Greg Knowles-led
splinter group from the Inversions...
CBS release Visual in a fortnight and
could be provinced. could be picking up Steve Shelto, this latter really now having taken off and despite my initial doubtful opinion of it I too cracked it by mixing in the sequence David Joseph/Jazzy Dee/Jimmy Young/Steve Shelto ... Polydor passed on C-Brand but Phonogram got it for inclusion on a future 4-track/4 artiste 12in, the C-Brand 116-115 bpm having been misprinted recently (I even used a nice new black typewriter ribbon last week but still didn't win!)... Montan week but still didn't win!)... Montana Orchestra is actually 123-122-123-126-124-126-124bpm, after careful consideration, and the Rah Band 97}-97-96}-96bpm — final commercial TMT copies of the Rah Band will contain other remixes either in addition or instead of those already included on Red Label copies . . . I originally thought the Nile Rodgers B-side, 'Get Her Crazy', was too monotonous to be truly a dancer but now the somewhat electronic tempoed 116 bpm repetitive tribal chant jitterer is fast becoming the hot side... PRT have followed my suggestion and totally re-edited Disco Connection 'Rock

Your Baby', the similarly and Belgian Your Baby, I've similarly and Beigian recorded original inspiration for Forrest Rock The Boat'— and Adrian (Bournemouth Adams) makes a back-and-forth medley of the two his current highspot of the evening... Island's Bryan O'Connor has been circulating Bryan O'Connor has been circulating white labels of a 110 bpm cover version of 'You Are In My System' as by the R.P. Band — vocals (better than The System original) quite obviously by Mr R.P. himself, Robert Palmerl . . Kinsman Dazz, now called Kinsman Dazz Band, have their classic 1979 album reissued or impact LIS Casablages (810.312.1 on import US Cesablanca (810 312-1 M-1)... Polydor's Verve label has reissued the 1967 'Get It While You Can' album by Howard Tate (Verve POLD 5096), who I saw at the Apollo in Harlem at the time when the title track and lincluded) 'Look At Granny Run Run' were hot soul singles — he was on a bill with Peaches & Herb, the Fascinations, With reaches & nerb, the rascinations, Robert Parker, Oscar Toney Jr, Mighty Sam, Albert King and more, July '67... Polo Records, up-dating their DJ mailing list, are looking for demo tapes from new artistes — contact their A&R office at 351 Edgware Road, London W2 (01-402 6954) . . . Theo Loyle's recent DJ survey also revealed that 85 per cent of disco DJs use independent record shops rather than chain stores, the assumption being that as DJs buy mainly new releases they must reckon they get better service from indies (not that this really needed a survey to discover!)... Quincy Jones must be chuffed (and rich), his Michael Jackson LP and single are not only top of the LP and singles charts here but also in America, where they top the Black LP, Black singles and Dance/Disco charts too a stupendous and unique grand slam and not only that, it was the Quincyproduced Austin/Ingram duet which had been holding Michael from the top US singles slot until last week! ... Loi Trent's assistant at CBS, Caroline Loraine Douretsos leaves this Friday with her husband to live on the Greek island of Syros — we'll miss her muchly (but what a nice holiday destination, hint hint!). Epping Forest Country Club surprised some at Soul On Sound's alldayer last Sunday by not being a bigger venue, but had nice rooms for withdrawing into Isome of the fellahs were even queuing in the Ladies!) — which was just as well as it was full to capacity, making the frequent PAs (by David Joseph, The Biz, Richard Jon Smith, Animal Nightlife and many more) difficult to see unless like the TV camera crew you were on the stairs... Manchester jocks Colin Curtis and Kev Edwards had to leave with their coach party at 9pm so the drivers were back within tachometer time, which upset all their punters . . I celebrated my 20th anniversary as a DJ by playing one

of the first records I'd used in March '63.

James Brown 'Night Train', which
actually got a round of applause, shortly
followed by Tony Jenkins unexpectedly
presenting me with a 'Happy 20th
BPMs' birthday cake — thanks for
both!... Soul On Sound's next event
could be in either Preston or Glasgow,
incidentally ... Chis Hill, well known
Afrika Bambaataa fan, plays captain to a
moiley 'crew' of maifioso at a
Bournemouth Beach Party on Easter
Monday in Boscombe's Academy,
promoted by Showstoppers (whose April
Caister weekender is totally sold out)...
Maze return for four nights at
Hammersmith Odeon in May, but don't
bother trying to get tickets as amazingly
they all sold out in an incredible
stampede on Saturday following Robbie
Vincent's announcement of the dates on
Radio London — however, Maze also
play Manchester Apollo, Nottingham
Rock City and Birmingham Odeon for
one night each ... 'TCOB North Of
Watford' issue number 2 is a much
better more substantial read than the
first edition of Milke Shaft's quaintly
yclept fanzine ... 'Surface Thrills', the
less than startling new import Gordy LP
by the Temptations, ought to be retitled
'Surface Noise'l ... Rush Release have
been passing on lis that the right
expression?) an hilarious new 'Golden
Circle'-type chain letter, only this one
guarantees within one month to give 35
million people a dose of herpes! ... Dave
Rawlings reports the latest craze at
Basingstoke Martines on Saturday nights
is a hula-hoop competition, with all the
local toy shops scouring the country for
stocks to keep the practising punters
supplied ... West Sussex & Hants DJ
Assn have an open night and equipment
demonstration at Guildiord's Stoke Hall
this Monday (14) at 8.15pm ... Denise
Williams sters at Watford Baileys for
three nights from Thursday (10), while
Viole Wills makes an exclusive London
gay club appearance at Mile End Benjiys
on Sunday (13) ... Terry Davis, whose
monthly soul oldies show co-hosted with
Clive Richardson on JFM this Sunday
features a New Orleans special, has a
'60s sou

Cornet in Lavender Gardens (get there before 10.45pm)... Wigan Tiffanys has a marathon oldles alldayer/niter with a cast of thousands this Friday Junchtime right through until Saturday breakfast, while Friday evening finds yet more Northern jocks having a 'Rare Soul Fling' at Wolverhampton Old Vic Hotel's Cavendish Suite, several of this mob plus others then moving on Saturday for a 'History Of Northern Soul' allniter at Burntwood Recreation Centre — d'ya reckon anyone will need artificial stimulation to keep going?... Ne Rushton tells me that the parallel 'Modern Soul' underground scene up north, for comparison with the south's soul revivalists, has made a big floorfiller out of the Australian recorded cover version of 'I'll Be Around' by Doug A Parkinson... Pete Haigh & Steve Naylor do an 'Urban Contemporary Dance Mix' found rather unnerving during my obviously all-mixed set at Epping Forest all the northerners clustered around the DJ booth watching my every move — hey chaps, it's just a way of making the hey chaps, it's just a way of making the records flow, it's no big deal you know... Joe 'Minimix' Field and Mike Allin have moved their jazz-soul Sundays to Hemel Hempstead's kinky sounding Whip & Collar pub in Two Waters Road (free admission, and they get a good crowd)... Chris Kaye this week [12] adds Saturdays as well as Wednesdays funking the Eagles Nest at Badgers Mount in Kent (what names we're Mount in Kent (what names we're getting this issuel) . . Radio Horizon's Barry Jameson now co-funks Fridays at Hackney Flappers with Mark Summers, who's started a series of star PAs at the club on Thursdays... Steve Day, just engaged to Dawn Westbrook, now joins Larry 'Deddy' Foster on Tuesdays funking Stratford Reflections... Chris Bangs presents TC's Latin/Jazz Fusion on Wednesdays at Kingston-on-Thames Jesters in Crown Passage . . . Buddy Lucas, jazz-souling Bermondsey Old Kent Road's Dun Cow (Wed)/Green Man (Fri/Sat), says from reaction he gets the

continues over

BREAKERS

BUBBLING UNDER the Disco 85 are
Slave 'Do You Like It... (Girl)' (Astantic
12in), Chaka Khan 'Best In The
West'/'Be Bop Medley' (Warner Bros
12in), BT Express 'This Must Be The
Night (Froggy Remix)' (Record Shack
12in), Yasuko Agawa 'New York
Afternoon' (Japanese Invitation LP),
Peech Boys 'Life Is Something Special'
(Island 12in), Melba Moore 'Underlove'
(Capitol 12in), Klymaxx 'The Man In
My Life (Fred Dove & Froggy Remix)'
(Solar 12in), Muscle Shoels Horns
'More Than Ever Now' (Shoelin' (IUS
Monument LP), Powell Family 'No
Problem' (Island 12in), Bill Wolfer
'Papa Was A Roflin' Stone' (Solar
12in), The System 'Sweat' 'Stand Up
And Cheer' (US Mirage LP), Flowchart
'Ask The Boss' (Italian Maximus 12in),
Second Image 'Special Lady' (Polydor

12in), Ray Parker Jr 'You Can't Change That'/For Those Who Like To Groove' (Arista 12in), Nile Rodgers 'Get Her Crazy'/Yum-Yum' (US Mirage 12in), Colin Blunstone 'Touch (Instrumental)' (PRT 12in), Stephanie Mills 'You Can't Run From My Love (Remix)' (US Casablanca 12in), Whispers 'Keep On Lovin' Ma' (US Solar LP), Transit 'Dance Groove' (US Storm 12in), Harry Ray Love Is A Game (Remix)' (Sugarhill 12in), Peabo Bryson 'Go For It' (US Capitol LP), Earth Wind & Fire 'Spread Your Love' 'Speed Of Love' (CBS LP/12in promo), Omni 'All For The One' (US Fountain LP), Cori Josias 'Takin' It Straight' 'Dub Mix' (Metropolis/Carrere 12in), Lanier & Co 'After I Cry Tonight' (US Larc/LP), Extra T's 'I Like It' (US Sunnyview 12in).

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from page 37

nine-or-so months old Gene Chandler 1'll Make The Living If You Make The Loving Worthwhile' (US Chi-sound 12in) should be put out here... Lofty Lofthouse (Gateshead), amongst its many critics, says The Band AKA "at the tragic mixing point between 'Joy' and 'Grace'" empties the floor... Simon Walsh at Bradford's Time & Place is still hangin' in there with the Webboes at number 2 in his chart, and this underrated electrophonic phunker is showing further signs of life now... Ray Edwards (Flaymondo of "sorry baht that!" fame on Capital's old 'TV On Reggae' show) has been replaced on Radio City's weeknight late show by Brian Chalker, who despite his Country & Western background is reported by Cardiff background is reported by Cardiff listener Al Dupres to be continuing the slot's soulful tradition. Capital's Saturday evening soul show, currently presented by The Baad' Al Mathews (mmm-hmm), this week moves from 5-8pm to just 7-9pm – and it was the news of this curtailed time shift, no matter what electrical sections are continued to the shift, no matter what electrical sections are continued to the shift, no matter what electrical sections are sections. matter what else you may have heard, that discomfitted the show's previous incumbent ... Al's actually calming his act down now ... YES INDEEDY IMMM HMMII.

HIT NUMBERS: Mike Gordon of London's famous Vintage Record Centre (in Roman Way just over the road from Caledonian Road tube station) is very disappointed I appear to have ceased the chart hit 7 in BPM listings. Mike writes, "I've always found them of great use for we always round them of great use for my mobiles — I do those wally weddings you mention!' Well to tell the truth, since the Gallup chart has been swamping us with new entries, very few of which go on to have any real stature. I've been a bit put off by the work load involved in BMP-ing so much dubious material. Let's face it a market that is as footness. BMP-ing so much dubious material. Let's face it, a market that is so fragmented and insignificant that a record can hit the Top 100, peak to the Top 10, and then be out of that whole Top 100 all within eight weeks is hardly healthy. What we are facing are momentary thrills, the fleeting fancies of a few thousand people, not the foundation of future classics. Anyway companies people, not the foundation of future classics. Anyway, somewhat in retrospect, I have now done the BPMs for all the Top 40 hits since Gallup kicked off in the new year (ending demoted by f/c/r for fade/cold/resonant: demoted by ficir for fadeicold/resonant:
Michael Jackson 116 ft, Bonnie Tyler
0-32-65-32-67 tt-32f, KajaGooGoo 108f,
Toto 92f, Eurythmics 125f, Musical
Yauth 86f, Tears For Fears 125f,
Madness 137-139-140f, Thompson
Twins (0-1112f, Fun Boy Three 121c,
Cocker/Warnes 0-17/35-35/70f, Forrest
114 ft, Depeche Mode 129f, Wham
116 (intro)-119f, Spandau Ballet 152c,
Belle Stars 113f ("Stretch Mix-112f),
Icehouse 136f Iremarkably similar to
Stranglers "European Female" 136fl,
Austin/Ingram 44f-89 ft, Everly/Richard
124-126-125-127f, Haysi Fantayzee
0-199c, Bananarama 117f, Men At
Work 105 (start)-107f, China Crisis
47/94f, Orchestral Manoeuvres in The
Dark 128r, Blancmange (0-1118-0r, 47/94f, Orchestral Manoeuvres In The Dark 128r, Blancmange (0-)118-0r, Indeep 110f, David Joseph 117f, Orange Juice 106f, Malcolm McLaren 0-93-91f, Thin Lizzy 170cf, Rogers/Easton 0-31-61-0-31-0r, Prince 119f, Eddy Grant 121 ff, Stranglers 141f, Joan Armatrading 128-126-ff, Soft Cell 0-77f, Rockers Revenge 114f, Central Line 115f, Echo & The Bunnymen

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ANGELA BOFILL: 'Too Tough' LP (Arista 205273) While it was hot on import the largely down tempo set's biggest specialist soul track became her own self-produced mildly weaving 111bpm 'Is This A Dream', the Narada Michael Walden-produced lazily drifting 108bpm Love You Too Much' and gorgeous Boz Scaggs-duetted 94bpm revival of Marvin & Tammi's 'Ain't Nothing Like The Real Thing' being the other cuts (apart fron the now 12in-issued 119bpm title track). Pleasant stuff, not essential for dancers,

0-138-135-0r, Dire Straits 181c, U2 133f, Level 42 122f, Elvis Presley 162f. OK, Mike? Keep on rockin'!

HOT VINYL

PATRICK WILLIAMS: 'Too Hip For The Room' (LP 'Dreams And Themes' US PCM Records PAA-1001) Already my favourite album of the year purely for listening, this composer/arranger/ conductor's beautiful jazz instrumental set features Tom Scott and all "the men" in subtly voiced brassy rather '50s big band-type mood (try the lovely slow 'Times' for a great example), and I seem to have spent the whole weekend turning people onto it following in turn from Hertfordshire DJ Mike Allin turning me onto this particular featured track. A fabulous sleazy good-time lurcher which takes off through 95-92-93-97/194-200-95-0bpm with a

fast central section making that part ultra-specialist, the opening passage has produced squeals of delight every time I've chopped it out of the drum rolls that punctuate Tania Maria's 'Come With punctuate I ania Mana's "Come With Me", and then before the fast bit I chop into Chill Fac-Torr "Twist". However that's not all, as Williams composed the theme for "Lou Grant" and, sho nuff, here's the most definitive Tom Scottplayed 95bpm "Lou's Blues" that one is likely to find (as several readers have subsequently pointed out), while the multi-tempoed 'Agave' is getting specialist Latin action. Give your ears a treat

JOE SAMPLE: 'Wings Of Fire' (LP 'The Hunter' US MCA MCA-5397) It's a goodie! Totally independent of any

fellow Crusaders, jazz pianist Joe's selfpenned instrumental set has returned one's faith in his abilities at least, this melodic 119-120-121-120-122bpm adrenalin charger being the best dancer although the (0-)115-116-117-118-117 118bpm title track, 113bpm 'Beauty And The Beast' (reminiscent of 'Many Steps') and (0-)91bpm 'Night Flight' are sure to get some attention too.

WHISPERS: 'Keep On Lovin' Me' (LP 'Love For Love' US Solar 60216) Worth the wait for its sheer quality as a self contained album if not so much as a dance set, their completely down tempo second side has a mellow resonance second side has a mellow resonance is dominated by the deep soul 0-71-73bpm 'Do They Turn You On', while the most impressive dencer is this classy 112bpm smooth chugger with nice little adlibs towards the end, the more laid back 0-106bpm title track also being good. The most obviously "up" tune, on US single-issued A-side, the catchy 114bpm 'Tonjoht' is in Britain coupled with the Tonight' is in Britain coupled with the older 108bpm 'Turn Me Out' as 2-track flip to the slow Lionel Richie-influenced 'This Time' on 12in (Solar E 9878T). Surely that should have been the 7in plugside, but 'Tonight' would have made more sense alone on 12-in A-side?

C.O.D.: 'In The Bottle' (US Emergency EMDS 6535) Causing controversy but already winning converts in a big way, this potential purist antagonising electrophonic phunk 117bpm 12in adaption (destruction?) of Gil Scott Heron's classic has Man Parrish as associate producer and it certainly shows, the instrumental side with interesting finish being easier to take

than the overly familiar vocal line which clashes against the unsympathetic robotic beat. However, the vocal side is

OMNI: 'All For One' LP (US Fountain FR-3-822) A good soul set by a male vocal group, the title track being an excellent infectiously rhythmic 110 bpm excellent infectiously rhythmic 110 bpm funk chugger that vari-synchs like a bitch out of the Whispers 'Keep On Lovin' Me', while the more angular 115bpm 'Body Groove' goes through a central acappella break that stays on the beat and the romping fast 132-134-132bpm 'Out Of My Hands (Love's Taken Over)' will be supported to the control of the control built a minor cult reputation on 12in some time back.

THE SALSOUL ORCHESTRA: 'Ooh, I Love It' (Salsoul SALT 102) Vince Montana's 1975-recorded forerunner of 'Heavy Vibes' has the same bass line but a limper more rambling construction and cooing or rapping dated chix, and has excited plenty of interest although personally I doubt it deserves quite such a high chart placing. On 3-track 12in in three versions, the 115-116-115½-

three versions, the 115-115±116-117("love break")-118-117-119-120bpom 'Love Break 'A-side, possibly stronger 114-117-115-117-118-119-120bpm 'Love Break Version', and sleek basic instrumental 0-117-119-120-0bpm 'Love Break Groove'

SECOND IMAGE: Better Take Time' (Polydor POSPX 565) Harmonised classy but very slight, lightweight 124-123-123 ppm 12in blue-eyed skipper, reminiscent of the old Classics IV and probably ideal FM radio fodder for the States, but on disco floors it's the flip's simple bone dry cool instrumental 118bpm 'Special Lady' with a telling jazzy piano solo that's already the winner. Currently on white label, commercial copies will be twin-packed in limited numbers with a Pete Wingfield remixed 'Can't Keep Holding On - '83'

HARRY RAY: 'Love Is A Game' (Sugarhill SHL 122) Busted open in soul revivalist venues off import LP and now remixed for 12in, the ex-Moment duets soulfully with Angie B of the Sequence on a nicely worded 112-112½-113bpm swayer,

BAR-KAYS: 'She Talks To Me With Her Body (Remix)' (US Mercury 811 165-1) Good strong basic funk 117-117\{\frac{1}{2}} bpm 12in blend of electrophonic rhythm attack over a Ray Parker Jr-ish bass line, with squealing synth and macho vocals slotting precisely into the framework while it builds to a fierce finish.

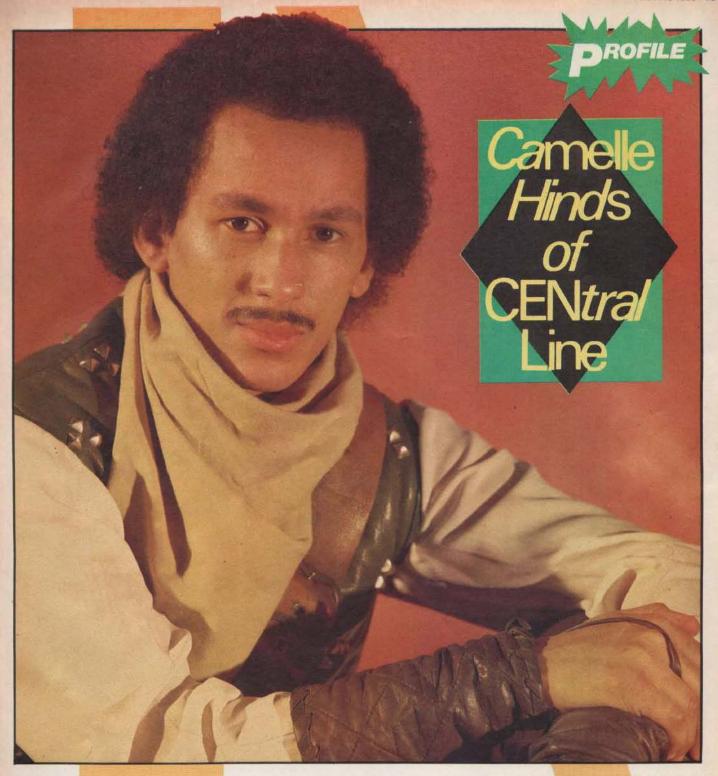
THE BARRON KNIGHTS: 'Buffalo Bill's Last Scratch' (Epic EPC A13-3208) Unexpected maybe but even on 12in, this brilliant 110-110 bpm parody of Malcolm McLaren also takes pot shots (literally!) at Orville and Renato on the way. Great fun!

DAVID MILLER: 'Swing And Dine, Dance All The Time' (LGR Records 001) Terrifically infectious happy 0-88-89-88-89bpm 12in reggae bubbler with a chorus you'll find hard to resist, heavily featured by Robbie Vincent of late and well worth finding even by pop

STEPHANIE MILLS: 'You Can't Run From My Love' (US Casablanca 810 337-1) Evidently destined for one in a series of 4-track 12in releases by Phonogram here, this extended 111bpm 12in remix of her last album's debut UK single is a pleasant enough worriedly pent up lurcher but still nothing terribly special.

BILL WOLFER: 'Papa Was A Rollin Stone' (Solar E 9849T) Excellent 120bpn 12in remake of Norman Whitfield's moodily dramatic stop-start Temptations classic, true to the original but so full of long quiet passages of the barest minimum hi-hat tapping rhythm (especially in the first two-thirds) that it's notoriously difficult to put across on dance floors.

EBONEE WEBB: 'Here My Love Is' (LP 'Too Hot' US Capitol ST-12250) Totally derivative funkers, this 109-110-111-112bpm grinder being a faster 'Don't Stop The Music' while Prince clones are the 124-125-126bpm 'Are You Really Ready' and (also on 12in) 125-126-127bpm 'Too Hot To Be Cool'



FULL NAME: Camelle Glenn
Hinds
NICKNAME: CG or 'Ceeg'
DATE OF BIRTH: Ipswich,
Suffolk
EDUCATED: By life on earth
HEIGHT: Six feet
WEIGHT: 11 stone
COLOUR OF EYES: Brown
FIRST LOVE: Family
FIRST DISAPPOINTMENT: Not
becoming a teeny star
FIRST PERFORMANCE: A talent
contest when I was six. I won
the twist competition — the prize
was presented by Adam Faith
FIRST LIVE SHOW SEEN:
Jackson Five at Wembley

FIRST RECORD BOUGHT: 'It's a Man's Man's Man's World'—
James Brown
MUSICAL INFLUENCES: From Bach to Bacharach
INSTRUMENTS PLAYED: Bass guitar/synthesiser
HERO: Steveland Morris Judkins Hardaway (Stevie Wonder)
HEROINE: Haven't got one FAVOURITE BOOKS: 'The Prophet'— Kahil Gibran, '1984'—
George Orwell
FAVOURITE MAGAZINES: 'GO' and 'Music Week'
FAVOURITE FILMS: 'The Deerhunter', 'Raging Bull', 'Midnight Express' and 'Raiders

Of The Lost Ark'
FAVOURITE TV SHOW: 'Hill'
Street Blues' and 'Minder'
BEST LIVE SHOW SEEN: Stevie
Wonder, Wembley, September
1980
FAVOURITE CLUBS: Those that
are poser free
FAVOURITE FOOD: Steak salad
and various seafoods
FAVOURITE CLOTHES: Italian
HAIRCUT: I haven't a clue
FAVOURITE DRINK: Pure
orange or pineapple juice
IDEAL HOME: A cottage in the
suburbs
IDEAL HOLIDAY: A tour of
Africa or the West Indies

IDEAL CAR: Mercedes sports
MOST FRIGHTENING
EXPERIENCE: Driving up the M1
in thick snow with articulated
Jorries whizzing past
WORST EXPERIENCE: Not
getting a sound check at
Hammersmith Odeon
FUNNIEST EXPERIENCE: Being
on the road with Central Line
SUPERSTITIONS: None
FANTASY: To have Stevie
Wonder record/produce/sing/or
play one of my songs
MOST HATED CHORE: Waking
and waiting
AMBITION: To be a successful
songwriter/producer

Berinice

MAHOGANY'S BERNICE WATKINS:

DERNICE WATKINS, the voice on Mahogany's dance hit 'Ride On The Rhythm', is pretty new to the business. I asked her how long she's been involved full-time "Oh, about three weeks," she said. New Yorker Bernice sounds the typical shopgirl makes-good story. 'T've typed, been a secretary, done a little bit of record keeping,'' she reports. "My last job involved customer services. It was quite a big decision, because I had to decide about whether I'd be able to have a consistent

Mcome and manage my money in the way it should be managed."

150

managed."
With her first record notching up a good few bob, it's something she'll find out about fairly soon. Ride On The Rhythm' is the first single to come through West End Records' British licensing deal with Arista; the first time that New York skyline has been seen on a UK label. But Bernice doesn't seem very sure about the identity of Mahogany herself.
"We're working on an album right now, but in the name of Bernice Watkins, not Mahogany." So who are those guys? "The only one that I know of was Dexter

Wansell, he was in charge of the strings. Ah... there was a guitar player called Wayne," she offered. I sense something of a makeshift nature about this band, don't you? Where did the name come from and why, I wondered. "Hm... I guess they just wanted a group name," Bernice guessed.

DIDE ON The Rhythm' RIDE ON The Knythm, apart from being around on import for a long while, was also around as a song on the shelf for a good stretch before it was refeased. "It was recorded the November before last," the lady said. Why the delay? "That I really couldn't tell you. The record

business isn't as high up as it used to be, so't guess they have to try to find the right time.

The tune was inked by Richard Bashoff, Bernice's producer and manager, and Nicky Braddy. They were the pair responsible for Ms Watkins abandoning the nine-to-live life. "I'd been playing with local bends, and I met up with somefother people that were trying to make it also. One of them knew Nicky Braddy, and I auditioned. Ma Watkins gets some of the credit for the belting voice her daughter now possesses, she's a

daughter now possesses; she's a music teacher, Bernice told me, and trained her little girl's voice herself

Paul Sexton

OU LISTEN to 'Garden Party' and you hear a lickety-spit jazz-funk instrumental, so you check the name. Mezzoforte — um, just another bunch of American sessioners, you bet. Well, this time you're not even close. They're from Iceland. No wonder their album's called 'Surprise Surprise'.

When you're used to dealing with the usual crowd of Stanley. George. Lee and the rest, it does you good to start talking about people called Fridrik, Johann, Gunnlauger, Eythor and Kristinn for a change. They look on paper like they ve come out of an Abba feature. They sound on record like they' we given jazz-funk the best taste of its own medicine in many a moon,

Apart from that, Johann 'Joe' Asmundsson, 22 'year-old hose player and percussionist with Mezzoforte, speaks English that puts mine to shame. It's a

t of music in telland, many uldn't be the market for any re." he says. Asmundsan has int, with the country's populatic bund a quarter of a million and a album usually shifting perhaps



four thousand copies ('Surprise Surprise' has so far sold eight). "We haven't made any money being musicians. To do that you have to play in bands four nights a week and when people get drunk, they want to hear rubbish music It's very invustrating." The 'forte fivesome all do day jobs too, all humming the tune of '\$ To 5' as they clock in and out. "Two of them are music teachers one is string to be a session."

uses is a carpenter, incup that John Moston always thills us with whenever a British team plays one of the, shall we smaller footballing nations. The

Keyboard man Eythor Gumarsson and guitarist Fridrik Frissi' Karisson have totted up 22 years aplece, like Joe They're joined by one even fresher face. 20-year-old Gunnlauger Brien (most friends get to call him 'Gulli') and Kristinn (make that 'Kiddi') Svivarsson, who at 30 is practically on a state pension compared to the other young shavers.

EZZOFORTE HAVE been together for five years — itself unusual in Iceland, so Joe, where heavy metal and pullation albums are the order of day — and released four

albums, but because the words "Jeelandic" and "jazz-funk" had never sat side-by-side before, the band were at the bottom of a pretty steen hill in the early days. "We realise that the music has no Jeelandic organ. But people in Jeelandic and the second media."

bands, but we prefer it that way."
They've clearly been listening to a lot of British and American music
— Joe lists Return To Forever,
Brand X and Lee Ritenour in
particular — but that doesn't mean

they were accepted in the same way. "Whenever we played our music to the big companies, they always top it off by saying It's to good, it wan I sell. So eventually our manager decided to go ahead

own record men arrives and the was "too good" arrives and the band whose name means "balf loud" in musical terms start to make one big racket at the sales counter. It's all in this week's Top Forte. (Groan – Ed.)

Paul Sexto

Paul Sexton

HERE ARE not many

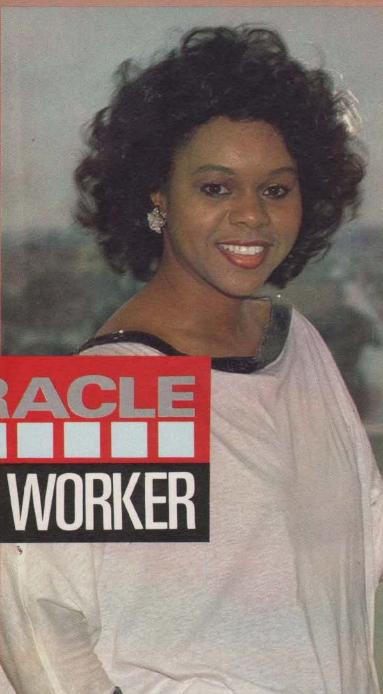
Maurice White.

Denetic Williams can, but she nearly gave up the spellight to become the body of the lamp. The 32-year-old sings of It's Gonna Take A Miracla was asked to work-wonders to save lives.

I started cat as a volunteer name even Saturday, "she realls." You see people at their worst. But at the same three you can help others and Fenjoy the feeling of being needed Lalso anioyed the fact that I was deing something worthwhile.

The span live years studying to become a name but that I make the year studying to become a name but that I my was littered with pain and somow.

The most hearthwishing thing was the first time I took a bady to the most gar I was a callly the year painful to see life gone from one to young and to early the physical substences to the morgue."



Che of my first applications was brain and gray I parseally office in a practice to soe someone in his distribution of the state of the

The sever seril anything that I would be assumed at I we pally sand shout his the live of God and the towns but your man and women, posent and child. There's nothing wrong in that," she says

Fickle friends

GIRLFRIEND and I live in the same street and have known each other nearly all our lives. We've had an on/off relationship for years, but I took her out for the first time just before Christmas when she unfortunately developed water on the knee.

While she was recovering, I visited her for the whole of my college vacation and we got on tremendously well. She was very warm, open and full of kisses.

But, as soon as her leg got better, she didn't want to know me. The kissing stopped, and it was like trying to cuddle a block of granite.

When I asked her out again recently she said she couldn't as she was saving for her holidays, in July! I know full well she's going out anyway.

I love her very much and have told her so. I don't want to lose her and would like our relationship to develop. Can you help? Tim. Yorkshire

Sounds like this stop/start relationship has chugged to a grinding halt. Whether she loves you, or she loves you not, the fact that your fickle female friend has no intention of being tied down to just one glassy-eyed swain, as yet, is as clear as a head on a health farm. Once that knackered knee had

recovered she certainly wasted no time in stepping out on the town all over again, and even if she is stashing it away for her holidays, she's saving nothing for you right

Allowing yourself to brood about this unrequited love would be a complete waste of time. Go out, meet other girls and enjoy yourself. You both know each other well enough to stay friends even if the kissing doesn't start again.

HAVE some warts on my chin in the beard area and wondered if you could suggest the best method of shaving in view of this

Dick, Richmond

Consult your doctor who can suggest positive treatment for these warts. Whether you shave wet or dry, it won't make too much difference, but you should seek medical advice as this condition could worsen if left untreated.

RE THERE any agencies which exist to help trace people who've left home? My brother, who is 20 now, left two years ago but we've moved since. I'd like to get in touch with him

Billy, London

• At 18, your brother was free to leave home and start his own life. He'd reached the legal age of He d reached the legal age of majority. Usually, people who've walked out, without keeping in touch, simply don't want to be found, which makes tracing them an extremely difficult task.

If you think he is still likely to be

living in the UK, placing an advertisement in a newspaper or magazine of the kind he's likely to read is one way or re-establishing contact. Otherwise, there are organisations which will try to help.



The Salvation Army runs a special investigation department, which concentrates on trying to track down missing people, aged 17 or over, from its Bishopsgate branch in East London. For details, write to the Salvation Army Investigation Department, 110/112 Middlesex Street, Bishopsgate, London E1 7HA. Or ring direct on 01-247 6831.

A CB radio information service, React, will also attempt to trace missing children, teenagers and adults, on emergency CB channel number 9. Details from React on 0203 383005 or 04023 70167.

LEAVING HOME: At 16 you can leave home with the agreement of one of your parents. But you have to wait until you're 18 before you can leave against your parents' wishes. If you do just walk out, and you're under 18, your parents can ask the police to consider you a missing person and, if you're traced, you may find yourself heading back home pronto, or under a care or court supervision

We don't suggest that anyone just walks out, but if you've already done so, at least making some attempt to let your family know you're alive and well will avoid considerable heartache. All it takes is a few words, and you don't have to say exactly where you are. You can ring Message Home on a

choice of 7 numbers throughout the UK to ensure that your message will reach your family in complete confidence - no strings.

An ansafone will record your message on any of the following number: — BIRMINGHAM: 021 426 3396; BRISTOL: 0272 504717; LEEDS: 0532 454544; LIVERPOOL: 051 709 7598; LONDON 01 799 7662; PORTSMOUTH: 0705 6919640; SCOTLAND: 0968 76161.

S AS an avid science fiction reader who doesn't have friends who're equal sci-fi buffs, I'd like to meet some like minded people. How do I go about

Kevin, Dorset

 Your best bet would be to join the British Science Fiction Association, which keeps members in touch with new developments, as well as offering the opportunity to meet up with other enthusiasts. For details, write to The Secretary, British Science Fiction Association, 269, Wykeham Road, Reading, Berks.

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

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IICHAEL JACKSON lest week reached the pinnacle of his 13 year simultaneously topping both UK and US singles and albums charts.

Michael's multi-national multi-format coup comes a mere five weeks after Men At Work steged a similar monopoly. And, just as Men At Work were the first Aussies to sweep the board, Michael is the first black artist to do so. Jackson also moved to the top of the 12 inch and cassette charts, becoming the first artist to top these charts at the same time as the main

singles and albums listings.
"Billie Jean" is Michael's eighth Bute Jean is michael's eighth American number one, half as a soloist and the rest fronting the Jackson Five incredibly, all four of the Jackson Five's chart toppers came in a nine month period at the very beginning of their chart career as 'I Want You Back', ABC'. The Love You Save' and 'I'll Be There's shared a total of 10 weeks at number one, is the midst of all this number one. In the midst of all this number one. In the midst of all this success, it's surprising to learn that "Thriller' is Jackson's first number one album in America. Jackson thus relinquishes a chart record be shared with Frankie Valli who, as a soloist and with the Four Seasons, has topped the singles chart seven times without ever reaching the album chart summit. Actually, that's not strictly true as Valli contributed the title track to RSO's chart tooping film soundtrack 'Greese'. chart topping film soundtrack 'Grease 'Billio Jean' also brings Jackson's

producer Quincy Jones his first British number one 20 years after his production of 'It's My Party' took Lesley Gore to the top in America. More ridiculously, I feel compelled to point out that Billie Jean' is the first number one to contain a denial of paternity. Last time



MICHAEL JACKSON: multi-national coup

out Jackson was claiming "The girl is mine"; in 'Billie Jean' he protests "The kid is not my son". We never thought

VarCH OUT, the Irish are
Vacoming! Yes, sham-rock has
never had it so good as six
acts from the Emerald Isle jostle for
positions in the chart. It's partly due to
Radio 2's leading asset Terry Wogan
partiotically plugging the efforts of
fellow-Celts Foster-Allen, Ann Breen
and Brending Shipe. In a more contern. and Brendan Shine. In a more contemporary vein there's U2 and Thin Lizzy and Ven Morrison's superb 'Cry For

Foster & Allen's gentle folk style is earning them an increasing following on this side of the Irish sea and in

Maggie' they have one of the most outstanding, and certainly the oldest, song on the current chart. The song—also known as 'When You And I Ware Young Maggie'—has long been an irish-American favourite, and Foster & Allen's is the fourth version of the song to be committed to viny! in recent months with each becoming a hit in a different country. De Dansan, who get my personal vote, started the ball rolling by taking the song into the Eire top 20 years ago. Shortly afterwards the great Irish-American tenor Robert White had a minor hit in Canada and just a few weeks ago Ann Williamson just a few weeks ago Ann Williamson ploughed unsympathetically through the song but still made an appearance in the Northern Irish charts.

'Maggie' is a much-requested and performed item in Republican clubs and

it's therefore something of a surprise to learn it was penned by a Canadian and an Englishman! It was originally written as a love poem by Torontoand an Englishman! It was originally written as a love poem by Toronto-born schoolteacher George Johnson in 1864. The object of Johnson's affections was his pupil Meggie Clark. Tragically Maggie died within a year and in 1866 Johnson had his poem set to music by English-born James Butterfield who was living in Dotroit. The combination of Butterfield's beautiful molody and Johnson's inspired verse became an instant success and their appeal is, apparently, perennial.

Golden Earring are the first act from the Benelux to dent the US top 20 since fellow-Dutchmen Star Sound soared to number one almost two years ago. Their surprisingly good 'Twilight Zone' is now being re-issued in Birtein and I reckon that a short clip on 'Top Of The Pops' courtesty of Johnsthan King should nudge it chartwards have too incidentally, Golden Earring took their name from a 1947. Ray Milland film.

The Kids From Fame' continues its steady decline on the album chart.

'The Kids From Fame' continues its steady decline on the album chart. steady decline on the album chart. However, it's now gone quadruple platinum (1.2 million seles) and should receive a healthy seles fillip when the all-singing all-dancing troupe returns to Britain for a further series of concerts in the next few weeks. Meanwhile Dire Straits' 'Love Over Gold' has equalled 'The Kids From Fame's worldwide seles of over 3's million. That sounds quite a lot, but it's small beer compared to earlier Dire Straits LPs. To date 'Love Over Gold' has topped the charts in Australia, Austria, Belgium, Canada, Denmark, Eire, Finland, France, Holland, Israel, Italy, New Zealand, Norway, Portugal, Switzerland and Britain. It even made the top 20 in Japan, an increasingly Switzerand and sintain. It even made the top 20 in Japan, an increasingly difficult market for overseas acts, in fact, Christopher Cross's Another Page' album has just become the first non-indigenous album to top the Japanese album chart this decade.

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	2	1	9	THRILLER, Michael Jackson, Epic
-	4	17	2	HOT LINE, Various, K-Tel
-	5	-		THUNDER & LIGHTNING, Thin Lizzy, Vertigo VERL3 DAZZLE SHIPS, Orchestral Menoeuvres, Telegraph/Virgi
	6	15		V2261 SWEET DREAMS ARE MADE OF THIS, Eurythmics, RCA
	7	4 2	3	TOTO IV, Toto, CBS QUICK STEP & SIDE KICK. Thompson Twins, Arista
	9	-	0	TRUE, Spandau Ballet, Chrysalis COL1403
	10	6	9	VISIONS, Various, K-Tel
	11	7	7	WORKOUT, Jane Fonde, CBS O
	12	3	9	BUSINESS AS USUAL, Men At Work, Epic [
-	14	6	4	THE KEY, Joan Armstrading, A&M AMLX64912 ANOTHER PAGE, Christopher Cross, Warner Bros
	15	9	18	LIUNEL RICHIE LIDDE MICHE MOTOWN L
	16	8	16	JOHN LENNON COLLECTION, John Lennon,
	17	10	17	ranophone 14
-	18	10	24	RICHARD CLAYDERMAN, Richard Clayderman, Decca & PYROMANIA, Def Leppard, Vertigo VERS2
	19	16	8	NIGHT & DAY, Joe Jackson, A&ME
	20	12	19	HEARTBREAKER, Dionne Warwick, Arista V
	21	13	42	RIO, Duran Duran, EMI st
	22	23	46	COMPLETE MADNESS, Madness, Stiff &
	23	14	13	WAITING, Fun Boy Three, Chrysalls,
	700		10	CACHARPAYA (PANPIPES OF THE ANDES), Incantation: Beggers Banquet
	25	18	8	THE BELLE STARS, Belle Sters, Stiff
	26	21	17	HELLO, I MUST BE GOING, Phil Collins, Virgin
	27	25	3	SHOW PEOPLE. Mari Wilson, Compact
	29	20	7	PORCUPINE, Echo & The Bunnymen, Korova () VERY BEST OF CILLA BLACK, Cills Black, EMI ()
-	30	43	8	SHAPE UP AND DANCE VOL 1, Various, Lifestyle
	31	30	20	GREATEST MITS, Olivia Newton-John, EMI &
	32	24	18	KILLER ON THE RAMPAGE, Eddy Grant, ICE &
	34	36	17	MONEY & CIGARETTES, Eric Clapton, Duck PEARLS II, Eikie Brooks, A&M &
	35	52	4	STREET SOUNDS EDITION 2, Various, Street Sounds
	36	27	8	DIFFICULT SMAPES, China Crisis, Virgin
	38	31	27	UPSTAIRS AT ERIC'S, Yazoo, Mute ☐ FRONTIERS, Journey, CBS
	39	42	8	FELINE, Stranglers, Epic O
	40	34	21	KISSING TO BE CLEVER, Culture Club, Virgin
	41	47	21	REFLECTIONS, Verious, CBS ☆
	42	32	4	POWERLIGHT, Earth Wind & Fire, CBS
	43	38	14	THE YOUTH OF TODAY, Musical Youth, MCA D
	45	39	60	FRIENDS, Shalamar, Solar &
8	46	61	4	HEAVY, Various, K-Tel
	47	41	8	ALL THE BEST, Stiff Little Fingers, Chrysalis
-	49	72 35	10	RUMOURS, Fleetwood Mac, Warner Bros to THE LEXICON OF LOVE, ABC, Neutron to
	50	28	11	RAIDERS OF THE POP CHARTS, Various, Ronco
	51	80	16	THE SINGLES - FIRST 10 YEARS, Abba, Epic V
	52		217	BAT OUT OF HELL, Meet Loaf, Epic to
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HOT GOSSIP, Thorn/EMI
COMPLETE MADNESS, Stiff
Compiled by HMY 8 56 Compiled by HMV 10



OMD: the 'Dazzle' band at 5

-	56=	74	80	LOVE SONGS, Barbra Streisand, CBS
-	56 a	97	40	AVALON, Roxy Music, EG &
	58	29	3	LIVE, Kids From Fame, BBC
	59	40	19	20 GREATEST HITS, Beatles, Parlophone
	60	48	17	THE RISE & FALL, Medness, Stiff
	100000	42.00	76.0	
	81	51	3	LIVE, UB40, Dep International
	62	56	68	PEARLS, Elkis Brooks, A&M ☆
	83	53	3	BATTLE MYMNS FOR CHILDREN SINGING, Havei
	-			rantsyzes, Repard
-	64	68	2	PRIMITIVE MAN, Icehouse, Chrysalis
-	65	-	20	MOCK GODDESS, Rock Goddess, A&M AMI X63734
-	66	62	9	PACE VALUE, Phil Collins, Virgin &
-	67	_		KILPOY WAS MERE STUX ARM AMI YARTRA
	68	70	4	THE BILLY PURY HIT PARADE, BILLY FULL Decca
	69	45	8	MIPAGE, FISSTWOOD Mac. Warner Bros L
	70	59	22	HAPPY FAMILIES, Blancmange, London O
	220		15	
	71	65	3	WRECKIN' CREW, Meteors, ID
	72	78	2	SURPRISE SURPRISE, Mezzoforte, Steinar
	73	66	8	LIVE EVIL, Black Sabbath, Vertigo
	74	48	2	FOR THE NEXT. Steve Hillage, Virgin
	75	76	18	SINGLES 455 AND UNDER, Squeeze, A&M []
	76	77	8	THE ART OF FALLING APART, Soft Cell, Some Bizzare
	77	54	4	WE'RE THE MINIPOPS, Minipops, K. Tel
	78	81	2	A FLOCK OF SEAGULLS, A Flock Of Seaguils, Jive
8	79	-	-	SHAPE UP AND DANCE VOL 2. Various Lifestyle LEG
	80	96	2	OFF THE WALL, Michael Jackson, Epic Y
	81	95	7	OCTORED IIO Internal
7	82	75	33	OCTOBER, U2, Island ()
	1000		20	Virgin D
	83	58	14	DUBAN DUBAN D D CAN
	84	55	14	DURAN DURAN, Duran Duran, EMI &
	85	71	30	QUEEN GREATEST HITS, Queen, EMIN
	86	64	11	TOO RYE AY, Dexys Midnight Runners, Mercury to
	87	91	2	SAVE YOUR LOVE, Renato, Lifestvie
	88	89	7	H2O, Daryl Hall & John Outes, RCA O BOY, U2, Island O
	89	69	14	LOVE SONGS, Diana Ross, K Tel A
	90	63	11	MAKIN' MOVIES, Dire Straits, Vertigo 17
	91	93	9	RARITIES, David Bowie, RCA
	92	0.000	-	CHARIOTS OF FIRE, Vangelis, Polydor POLS1026
	93	-		BEST FRIENDS, Various, Impression LPIMP1
	94	79	26	IN THE HEAT OF THE NIGHT, Imagination, R&B
	95	87	12	DIG THE NEW BREED Jam Polydor [7]
	96	99	2	KEEP IN SHAPE SYSTEM Ariene Philling Sungreham
	97	94	3	WAR OF THE WORLDS, Jeff Wayne's Musical Version,
				CBS 17
	98	84	33	THE KIDS FROM FAME, Various, BBC 1/c
	99	57	2	BLUEBIRD, James Last, Polydor
. 1	100	67	21	QUARTET, Ultravox, Chrysalis O

Compiled by Gallup



Week ending March 12

	1	3	N. S.	
	1	2	4	TOTAL ECLIPSE OF THE HEART, Bonnie Tyler, CBS
	3	5	7 5	BILLIE JEAN, Michael Jackson, Epic O SWEET DREAMS (ARE MADE OF THIS), Eurythmics, RCA
	4	12	3	ROCK THE BOAT, Forrest, CBS
	5	3	7 8	AFRICA, Toto, CBS TOO SHY, Kajagoogoo, EMI O
*	7	21	3	NA NA HEY HEY KISS HIM GOODBYE, Bananarama. London
	8	8	4 8	TOMORROW'S JUST ANOTHER DAY, Madness, Stiff LOVE ON YOUR SIDE, Thompson Twins, Arista
	10	6	5	NEVER GONNA GIVE YOU UP, Musical Youth, MCA
	11	18	8	BABY COME TO ME, Patti Austin and James Ingram, Warner Bros
	12	16	5	COMMUNICATION, Spandau Ballet, Chrysalis
	14	19	4	TUNNEL OF LOVE, Fun Boy Three, Chryselis SHE MEANS NOTHING TO ME, Phil Everly & Cliff Richard, Capitol
	15	13	5 6	GET THE BALANCE RIGHT, Depeche Mode, Mute
_	17	17	7	CHANGE, Tears For Fears, Mercury HEY LITTLE GIRL, Icehouse, Chrysalis
-	18	11	9	HIGHLIFE, Modern Romance, WEA UP WHERE WE BELONG, Joe Cocker & Jennifer Warne
	20	25	4	Island O GENETIC ENGINEERING, Orchestral Manoeuvres Telegraph/Virgin
	21	26	4	WAVES, Blancmange, London
	22	31	10	RIP IT UP, Orange Juice, Polydor WHAM RAP, Whami, Innervision
	24	30	3	YOU CAN'T HIDE YOUR LOVE, David Joseph, Island
-	25 26	40	2 9	NUMBERS, Soft Cell, Some Bizzare SHINY SHINY, Haysi Fantayzee, Regard
	27 28	16	9	SIGN OF THE TIMES, Belle Stars, Stiff ()
				WE'VE GOT TONIGHT, Kenny Rogers & Sheena Easton United Artists
-	30	39	12	DROP THE PILOT, Joan Armstrading, A&M OH DIANE, Fleetwood Mac, Warner Bros
-	31			RUN POR YOUR LIFE, Bucks Fizz, RCA FIZ 1
	32	32	10	DOWN UNDER, Men At Work, Epic D SOWETO, Malcolm McLaren, Chariama
	34	24 38	3	CHRISTIAN, China Crisis, Virgin
	38	27	8	MIDNIGHT SUMMER DREAM, Stranglers, Epic LAST NIGHT A DJ SAVED MY LIFE, Indeep, Sound Of New York
	37	49	3 2	FIELDS OF FIRE, Big Country, Mercury
	39	43	6	JOY, Band AKA, Epic MAGGIE, Foster and Allen, Ritz
-	40	81	3	GARDEN PARTY, Mezzoforte, Steinar
*	41	51	5	ALL TOMORROW'S PARTIES, Japan, Hansa HANSA18 BOXERBEAT, JoBoxers, RCA
	43	45 52	4 5	PHONE HOME, Jonny Chingas, CBS
_	45	48	5	NEVER TOO MUCH, Luther Vandross, Epic GET LOOSE, Evelyn King, RCA
	46	58	8	GET LOOSE, Evelyn King, RCA IF YOU WANNA BE HAPPY, Rocky Sharpe & The Replays, Polydor
	47 48	50 41	6 7	OBLIVIOUS, Aztec Camera, Rough Trade THE HARDER THEY COME, Rockers Revenge, London
	49	29	12	GLORIA, Laura Branigan, Atlantic
	51	70	3	COLD SWEAT, Thin Lizzy, Vertigo WHEN YOUR OLD WEDDING RING WAS NEW, Jimmy
	52	69	4	Roselli, A1 LAST FILM, Kissing The Pink, Magnet
	53 54	37 35	14	YOU CAN'T HURRY LOVE, Phil Collins, Virgin Q 1999, Prince, Warner Bros
	55	44	8	YOU ARE, Lionel Richie, Motown
8	56 57	81	2	GOING HOME, Mark Knopfler, Vertigo DSTR4 DO YOU WANNA HOLD ME, Bow Wow Wow, RCA
*	58 59	78 73	2	YOUNG FREE & SINGLE, Sunfire, Warner Bros GET ON UP, Jazzy Dee, RCA
-	60	60	2	UNDERLOVE, Melbs Moore, Capitol
	61 62	76 83	2	ORCHARD ROAD, Leo Sayer, Chrysalis
	63	36	9	CATH: Siuebells, London ELECTRIC AVENUE, Eddy Grent, Ice O
-	64 65	93 68	2	HANGIN', Chic, Atlantic WHY D'YA LIE TO ME, Spider, RCA
	66	77	4 2 2 8	
	67 68	47 57	6	NATURE BOY, Central Line, Mercury JAILHOUSE ROCK, Elvis Prealey, RCA MY ANGEL, Rock Goddess, A&M STORY OF THE BLUES, Wahl, Eternal
	69 70	64	3	MY ANGEL, Rock Goddess, AAM
	71	87	5	JUST ONE MORE KISS Dense & Dense Hellers

JUST ONE MORE KISS, Renee & Renato, Hollywood NEW YEAR'S DAY, U2, Island THE WOMAN IN ME, Donna Summer, WEA

67 55



EURYTHMICS: you can't hide your love at 3

-	74	_		BREAKING US IN TWO, Joe Jackson, A&M
	75	48	8	THE CUTTER, Echo And The Bunnymen, Korova
-	76	100	2	MEXICAN RADIO, Wall Of Voodoo, illegal
-	77	97	2	EVES OF THE WORLD Consist Party Carl
-	78	90	4	EYES OF THE WORLD, Scarlet Party, EMI
-	79	79	4	PAL OF MY CRADLE DAYS, Ann Breen, Outlet
			3	NO PROBLEM, Powell Family, Island
-	80	65	2	RED SKIES, Samson, Polydor
	81	-		BUFFALO BILL'S LAST SCRATCH, Barron Knights, Epic
				EPCA3208
	82	84	5	PASSION KILLER, One The Juggler, Regard
-	83	-		GOT TO HAVE YOU BACK, Undertones, Ardeck ARDS 1.
	84	80	4	LONDON GIRLS, Chas & Dave, Rockney
	85	88	3	(THE BEST PART OF) BREAKIN' UP, Roni Griffiths.
	OTTO N	Market Co.	-	Vanguard Vanguard
-	86			WHEN IT'S TIME TO ROCK, UFO, Chrysalis CHS2672
-	87	96	- 4	MY OLD COUNTRY HOME, Brendan Shine, Play
	88	86	4	VOLDE Disease Was a renden Shine, May
	89	94	4	YOURS, Dionne Warwick, Arista
			3	PERFECT, The The, Epic
	90	89	4	LOOKING FOR THE PERFECT BEAT, Afrika Bambaataa &
120	100			Soul Sonic Force, Polydor
	91	-		I JUST GOTTA HAVE YOU, Kashif, Arista ARIST521
	92	-		STAND BY, Roman Holliday, Jive JIVE01
	93	82	4	GENO, Dexys Midnight Runners, Parlophone
倉	94	172		FLYING SCOTSMAN, Spear Of Destiny, Epic SPEAR1
	95	96	3	OUT ON THE FLOOR, Dobie Gray, Inferno
畲	96	0.60		BREAKAWAY, Tracey Ullman, Stiff BUY168
*	97	1000		FRIDAY NIGHT (LIVE VERSION), Kids From Fame, PCA
	3			RCA320
	98	98	2	CRY FOR HOME, Van Morrison, Mercury
	99	50	-	CO COOD CO DURE CO MIND I WASCUTY
-	23			SO GOOD SO PURE SO KIND, Landscape III, RCA
	100			RCA311
100	100	-		TAINTED LOVE, Dave Phillips & Hot Rod Gang.
				Bockhouse SP8303

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)

BANANARANA

Na na na na na na na na Hey hey hey, goodbye

He'll never love you the way that I love you Cause if he did oh no, no he wouldn't make you cry He might be thrilling baby, But my love's so doggone willing So kiss him, go on and kiss him goodbye

> Na na na na Hey hey hey, goodbye

> > Repeat Chorus

He's never near to comfort and cheer you
When all those sad tears are talling baby from your eyes
He might be thrilling baby.
But my love's so doggone willing
So kiss him, go on and kiss him goodbye

Repeat chorus to fade

On London Records
Words and music by De Carlo/Leka/Frashuer
Chappell Music Ltd

Na Na Hey Hey Kiss Him Goodbye



tomorrow's just another day

MADNESS

Trying hard, I thought I'd done my best
All my life, I can't get no rest
Some who've closed the door before
Say I can't carry on no more

I hear them saying
Tomorrow's just another day
I hear them saying
And it gets better every day
I hear them saying
Tomorrow's just another day
Tomorrow's just another day

Listened long, tried to take it in All these facts leave me in the swim It's down and down there is no up I think that I've run out of luck

Repeat chorus

Walking now, over covered ground There's a chance if I move around I need a moment to reflect On the friendships I have wrecked

Why is it, don't I always try?

Repeat chorus to fade

On Stiff Records
Words and music by Charles Smyth and
Michael Barson
1982 Nutty Sounds Ltd/
Warner Bros Music Ltd

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FLEET STREET EC4
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KINGS ROAD SW3
LEWISHAM RIVERDALE KINGS ROAD SW3
LEWISHAM RIVERDALE
CENTRE SE13
LONDON WALL EC2
LUDGATE HILL EC4
OXFORD STREET W1
PUTNEY SW15
QUEENSWAY W2
SHAFTESBURY AVENUE W1 SOUTHGATE N14 TOTTENHAM COURT ROAD W1 UPTON PARK E13 VICTORIA STREET SW1 YORK ROAD WATERLOO SE1 WIMBLEDON SW19

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HOUNSLOW LIFORD
KINGSTON LUTON
MAIDENHEAD MAIDSTONE
MARGATE NORTHAMPTON
OXFORD POOLE
RAMSGATE READING
'CHELSEA GIRL' - READING
RICHMOND ROMFORD
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