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RECORD MAGAZINE

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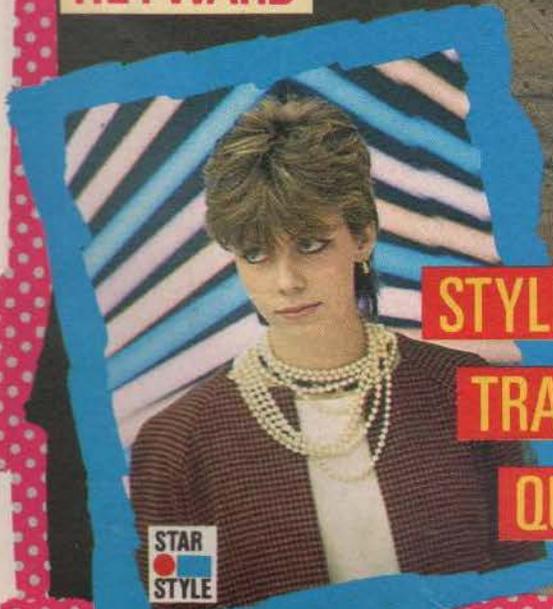
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QUESTIONS

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PALMER

ROBERT
PALMER



STAR
STYLE

TRACIE pic by Jill Furmanovsky

THOMPSON TWINNS' ALANNAH CURRIE pic by Paul Cox

PRIVATE FILES

More moonlight flittings with SIMON TEBBUTT

MY DEARS, what a trying week it's been again. Every full moon is the same. I spend my whole time shaving the backs of my hands, filing my teeth and getting someone to tie me to my bed at night — well, I do that anyway but this isn't for fun, I can tell you. All the same, on the few occasions I manage to break free and go for a quick nocturnal rampage, I run into all sorts of silly pop stars with dripping fangs all bent on the same dire aim. And here, my little vampire bats, are just some of them . . .

Funny lot these Chinese. Oriental madness of an unprecedented scale in Hong Kong when those Basildon boys *Depeche Mode* land as part of their world tour. Mania at the airport followed by seat ripping mayhem when they play their first gig leaves everyone in a dumbfounded state . . .

What's cooking with those smooth groovers *Hall and Oates*

STONY FACED self righteous publicist Paul Weller finally achieves Jimmy Savile do gooder status later this month, when he takes part in an anti vivisection sponsored walk. The bash kicks off in Clapham apparently — they'd better not wake me as they go tramping past the grounds or I'll let the dogs out . . .



Pic by Joe Shutter

these days? Culinary spies tell me the lads are keeping fat and healthy while on tour with daily supplies of pizzas and sausages from their favourite New York Italian restaurant. At last! I can write pass the sick bag and really mean it . . .

Ah, how the topography of the cocktail bar of the Palace changes with a group's fortunes. Spotted hanging on to their glasses with grim determination this week are sundry members of *JoBoxers* and *Big Country* — making the transition into the big time . . .

The Kids are back in town. The ones from *Fame* this time, who throw a party up at the Pineapple dance studios for assorted and bloated hacks just so they can prance and preen about in ludicrous fashion . . .

More Some Bizzare mayhem in Italy with *The The's* **Matt Johnson** and manager **Steve**. Zooming down a mountain the lad takes it into his head to smash into the van that he's being filmed from, causing

death and destruction and chuckles all round. Cameras keep rolling throughout so an interesting celluloid spectacle can be expected any day now . . .

Another boozy night up the Palace — I really must remember to rent a room up there. Glancing at the corner of the bar I see what appears to be over 300 couples in a wild groping session. Clasp a hand over one eye, it turns out to be *Wham's* **Andrew** and **Miranda Belle Star** practising all-in wrestling, like wot they do on the telly on Saturday afternoon. What can it all mean and, more to the point, why doesn't anyone do it to me? . . .

Well no one does, so I stare in the general direction of the stage to giggle and gawp at *Set The Tone* when a **Malcolm McLaren** type apparition jumps up and joins in the fun. Goodness, it is Malcolm. What is the world coming to? . . .

Poor old *Flock Of Seagulls* seem to get more pathetic by the week. Their charisma is at such an all time low at the moment that they've had to hire that barrow boy loudmouth **Steve Bracknell** to act as compere and introduce the songs on their forthcoming tour. Pah! For a fiver I'll play drums . . .

Pumping iron. An early morning workout at the gym after another heavy night discussing *Nietzsche* and the price of fish and who should I spot trying to sneak in but *Kajagoogoo's* lovely singer, **Limahl**. Much to the lad's consternation and embarrassment the doorman fails to recognise him and he ends up coughing up 80 pence like any other lesser mortal. Isn't it sad when they think one hit record makes them as famous and revered as **Hilda Ogden**? . . .

Spandau's annual Easter booze up is another spiffingly jolly occasion. Clocked knocking back their 250th celebration lager and lime in a superior hotel bar were assorted *Animal Nightlives* — including **Jim Reid's** current erotic fantasy, **Chrysta** — a chirpy **Christos Tolera**, now busy bolstering up the income doing interior design as well as **Blue Rondoing**, and the lovely **Shirl** from *Wham* standing dangerously close to **Martin Kemp** . . . sorry girls.

Languishing humbly in the naughty backstage bar at Heaven

"AT LEAST we don't have soppy girls in our group," *Kajagoogoo's* fun loving singer **Limahl** discusses world domination tactics with **Michael Nolan** at this week's star studded drinking bout at the trendy *Peppermint Park* to celebrate *Bucks Fizz* return to the boards. Other people I've seen somewhere before on the intravenous drip at the bar included the *Haysi* contingent and the lovely **Annie Lennox** . . .

after the bijou little cabaret set by **Ronny and Tik and Tok** was hunky male mannequin model and crooner **Peter Godwin**, flushed by the news that his little ditty 'Criminal World' has been given the royal seal of approval. That is, **David Bowie** has covered it on his new LP . . .

RECORD MIRROR news hack in mobbing shock. Crowds of eager teenagers all turn up at *Blackbushe* airport in Surrey to greet the star as he returns from a short break in Jersey. "I've never seen anything like it — not even when I was famous," says his pilot, **Gary Numan** . . .

Eeh, they might be household names in *Scunthorpe* but when it comes to the big, bad world no one's ever heard of them. **Mick Karn** and **Midge Ure** finally in Egypt shooting a video for the 'After A Fashion' single after much wheeling and dealing with cultural attaches, mystified at the magic words **Ultravox** and **Japsn**. My dears, they hadn't even heard of **Linda McCartney** who's taking snapshots for the single cover. The only glimmer of recognition came with the mention of the *Beatles* which worked rather like rubbing *Aladdin's* lamp and the hunko hunko duo were despatched to Cairo with the promise of VIP treatment . . .

Continues over page

IT'S TIME to crack open that bottle of Guinness I've been saving for a special occasion. After what feels like a lifetime of total debauchery and dissolution, the *Camden Palace* celebrates its first birthday next week. And I've aged at least 10 years because of it.



WHY ARE these men smiling? Do they enjoy being insulted by a puppet? Is that a rat in your pocket or are you just pleased to see me? **Cuddly** chaps **Nail** and **Stephen** of *Blancmange* are pictured here exhausted after a five minutes grilling by **Roland Rat**, *TVAM's* latest desperate attempt to shore up their tumbling ratings, man-of-the-people style. In his own *Shedvision* studio (on the roof of the *TVAM* building) **Roland** congratulated *Blancmange* on their big hit singles 'Tainted Love' and 'Bedsitter On the Ceiling'. (Geddit? No?) *Scandalmongers* will be interested to know that the hand up the rear of this rat is none other than *Mobile Suitperson* **David Claridge**, also host of that bijou *Clubette*, *Skin II*. Does this mean **Roland** will be appearing next week in *souwester* and *Wellies*? I think we should be told.

from page 3

Off to laugh my silly head off and get rid of last week's rotten fruit watching **Toyah** playing a wrestler or something in that play 'Trafford Tanzi'. As far as I can see, her only qualification for the job is her remarkable resemblance to **Big Daddy**, but that doesn't stop half of Radio One — well **Anne Nightingale**, **Peter Powell**, **Andy Peebles** and **Paul Burnett** — all turning up to doze off in the aisles . . .

More from **Kajagoogoo**. Confused readers should note that the cover of **RECORD MIRROR** a couple of weeks ago actually featured the wonderful **Nick Beggs** and not **Dolly Parton** as everyone thought . . .

The morning peace in the office — where the gentle whirr of **Robin Smith's** pacemaker harmonises with the radio stations picked up on **Jim Reid's** hearing aid — is disrupted by a bunch of keen young men called the **Time Dance** who burst into the office to ply their single 'Picture You See' — produced by **Dennis Bovell**, no less — and generally leap about in a silly fashion . . .

What nice chaps these **Modern Romance** boys are. They've just given the silver disc they received for 'Best Years Of Our Lives' to **Terry Murphy**, the geezer who used to run the legendary **Bridgehouse** boozer and the only bloke to give them gigs in the early days . . .

I've been stuck for something to do on a Saturday evening after 'Dynasty' for a few weeks. The terribly trendy **Wag Club** has been shut for a

while to redecorate. But don't worry all you hip young things, from this week the gaff will be running **Thursday**, **Friday** and **Saturday** and **Blue Rondo's Chris**, in his entrepreneurial mode, promises

something special . . . **Specimen** fans please note in your little black diaries that the group's **Heaven** date has been moved from **May 2** to **June 6** . . . Oh to be rich and famous.



Pic by Joe Shuffler

Slim it in style

"I FEEL so bloated — I had a whole cornflake for breakfast." **Anorexia** victims and good time girls about town, **Haysi's Kate** and the ever wondrous **Marilyn**, discuss jaw clamps and the **F Plan** diet — that's the one that involves a lot of sex — after emerging from the sauna at the **Palace** this week. Actually, **Marilyn** has just returned from an extended sojourn in the States and is busy in the studio recording a solo LP with the other **Haysi** person **Paul Caplin** . . .

Sprightly young thing and part time chemist **Keith Richard** has just zoomed off to Mexico for another holiday. Now, I wonder what he'll find there to cheer him up? . . .

Depeche Mode, **Soft Cell** and the **Human League** should stop squandering their loot on booze and wild times. A secret report has just come into my possession revealing that the government is all set to impose a special tax on synthesisers because of the effect they have on the employment — or not — of professional musicians . . .

Sparks fly at the **Marquee** this week when the **Alarm's** lead singer **Mike Peters** gets everyone pretty alarmed by electrocuting himself on stage. The lad recovered enough to join in the party at a famous hotel later, where we mingled with the likes of the **Belle Stars**, **U2** and **Motorhead** . . .

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- SET THE TONE** : 'Shiftn Air' from their forthcoming album 'Shiftn Air Affair'.
- FUN BOY THREE** : 'The Farm Yard Connection' from their current album 'Waiting'.
- SPANDAU BALLET** : 'Code Of Love' from their current album 'True'.
- COATI MUNDI** : 'Oh! That Love Decision' from the debut album 'The Former 12 Year Old Genius', to be released in May.

- I-LEVEL** : 'Heart Aglow' from their first album 'I-Level' to be released end of May.
- THE COMATEENS** : 'Get Off My Case' from their debut album 'Pictures On A String', to be released in May.
- ESPIONAGE** : Several tracks, including 'The Sound of Breaking Hearts' from their new album 'Espionage' to be released end of May.
- THE FIXX** : 'Outside' from their latest album 'Reach The Beach' to be released early May.

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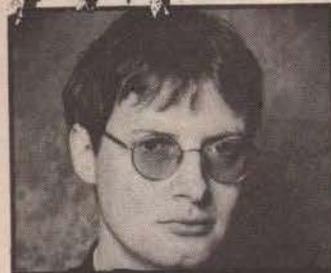
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NEWS



ANDY PARTRIDGE

XTC HAVE a new single out next week. The song is called 'Great Fire' and is released on April 22. A 12-inch version is also released with 'Frost Circus' and 'Procession Towards Learning Land' on the B side as well as a new song called 'Gold' which appears on both versions. XTC will also have an album out shortly, but there are no plans for live dates.

Numan tour planned

GARY NUMAN is to go on the road this autumn for a massive 40-date tour. Just as RECORD MIRROR exclusively revealed last month, the singer is definitely going to break his retirement from the live scene. In an exclusive interview, he gave details of his live plans. "The tour will start off in Scotland in September, and I'll be doing about 40 dates," he said. "After the Wembley dates I got so sick of the slugging that I decided to give it a break. Now I want to get out and play a proper tour with experience behind me." Numan has just returned from Jersey where he was a tax exile. Now he's all ready to get back into action. He will go into the studio with Bill Nelson to record an album of songs which he wrote in the Channel Islands. That should be coming out at the same time as the tour. And a single will be coming out some time in the summer before he goes on the road.

Tracie sets the style

TRACIE IS to go out on tour with The Questions and Vaughan Toulouse as a Respond Records package. There are also rumours that Respond mentor Paul Weller might do a couple of numbers as The Style Council on the tour. Tracie and her colleagues go out on the road under the banner Respond Posse Tour. They will also play a CND benefit at London's Herne Hill Brockwell Park in the afternoon of May 7. The tour kicks off at Kingston Polytechnic on April 21. Then Wolverhampton Polytechnic 22, Leicester University 23, Derby College 25, London Dingwalls 26, Loughborough University 27, Liverpool Warehouse 28, Nottingham Trent Polytechnic 29, Coventry Warwick University



TRACIE

30, Manchester Metro May 1, Dartford Flicks 2, Canterbury Art College 3, Hatfield Polytechnic 4, Bournemouth Academy 5, Colchester Essex University 6, London School Of Economics 7, Newcastle Dingwalls 9, Edinburgh Nite Club 11, Dundee Royal Hotel 12, Glasgow Night Moves 13 and Aberdeen University 14.

● SAXON ARE to headline a heavy metal extravaganza in May for their only live date this year. The band play Leeds Queens Hall on May 28 where the festival will run from 2pm until 10.30pm with tickets costing £6 in advance or £7 on the door. "It will be their only gig this year as they'll be touring abroad and recording an album," a group spokesman said. "But they are planning a proper British tour in the new year when an album comes out."

Bowie at the Bowl

DAVID BOWIE is to play THREE shows at the Milton Keynes Bowl in July. He will play the venue on July 1, 2 and 3. But tickets will NOT be going on sale yet. All fans who have already applied for Bowie's London and Birmingham concerts will have priority over tickets. There is a strict procedure for fans to get tickets. People who want to go to the Milton Keynes concerts and have already applied for the other shows should not cancel their cheques. People who applied for the £10.30 Wembley tickets will automatically be sent tickets for the Milton Keynes

concerts. They will also get a coupon giving them an option for a refund if they do not want to go to the new shows. Unsuccessful applicants who applied for all the Birmingham tickets at both prices and the £9.30 Wembley tickets will have their cheques or postal orders returned. But they will also get a priority coupon giving them the opportunity to re-apply within seven days for Milton Keynes tickets. No tickets will be sent out until cheques have cleared. If there are any tickets left, they will go on sale later this spring and details will be announced later.

STEREO THE MAGAZINE

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ANDY PARTRIDGE

XTC

GARY NUMAN

THE QUESTIONS

VAUGHAN TOULOUSE

TRACIE

THE STYLE COUNCIL

PAUL WELLER

THE SAXON ARE

ANDY PARTRIDGE

XTC

Rod plays Ibrox

ROD STEWART has added more dates to his tour. He is to play the Glasgow Ibrox Stadium on June 18 and extra nights at the Birmingham NEC on June 21 and London Earls Court 27. HOW TO BOOK. Glasgow tickets are available by post from Kennedy Street Enterprises, PO Box 4, Altrincham, Cheshire, WA14 2JQ and all cost £9.30. Cheques should be made payable to Kennedy Street Enterprises and sent in with a SAE. Envelopes should be marked 'Rod Stewart Ibrox'. They are also available from the ground and various record shops. Birmingham tickets are £9 and £8 and are available from the same address by post, or from the NEC box office. London tickets cost £10.30 and £9.30 and are available by post from Rod Stewart, RS Tickets, PO Box 4RS, London W1A 4RS. Cheques or postal orders should be made payable to Harvey Goldsmith Entertainments Ltd and sent in with a SAE and the preferred date on the application envelope. They will also go out by personal application from Keith Prowse agencies in London and various HMV shops.



Marc's Torment

MARC ALMOND has fixed up three London shows later this month. His Marc and the Mambas group will play London's Duke Of York Theatre on April 27, 28 and 29. The shows mark the new line up of the group, who will be supported by flamenco dancers. And a new album 'Torment And Toreadors' will be coming out shortly. It marks Almond's new interest in Spain. Tickets for the shows cost £5 and £4.50 from the box office and various agents.

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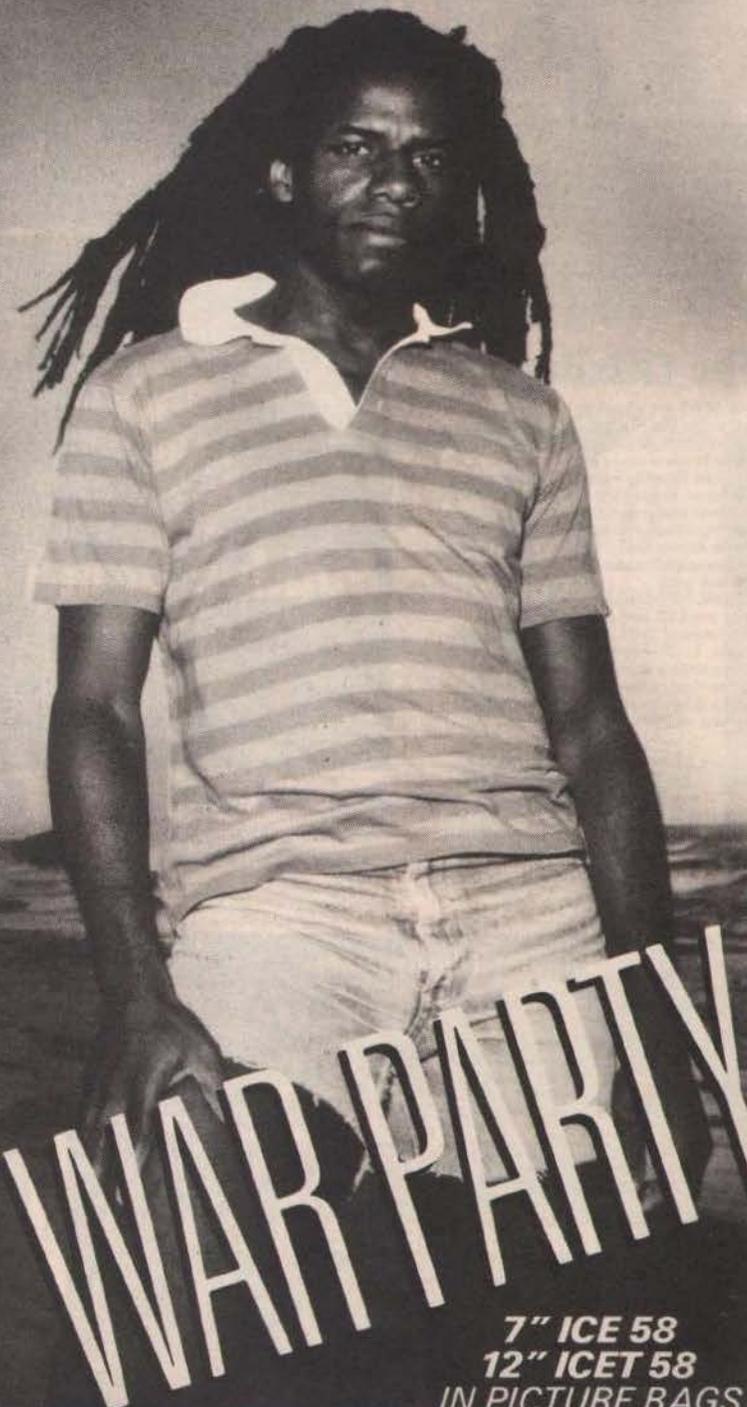
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NEWS



GEOFF DEANE

MODERN ROMANCE'S old singer Geoff Deane is to bring out his first solo single next week.

He has teamed up with The Valley Girls who are aged 16 and 19 for the single 'Navy Lark'.

The song is produced by Steve Levine, who works with Culture Club, and also comes out as a 12-inch.

The CND Beat

THE BEAT are all set to headline a Campaign For Nuclear Disarmament festival in Glastonbury this summer.

The festival takes place from June 17 to 19 at Worthy Farm, Pilton, Somerset.

Also on the bill are top soul star Curtis Mayfield and reggae acts Dennis Brown, Burning Spear and Aswad. Incantation, Alexis Korner and Dr John complete the bill along with various other acts in a cabaret tent.

●**HOW TO BOOK:** Tickets for all three days are £12 and are available from Glastonbury CND Festival, 11 Goodwin Street, London N4 3QH. Cheques or postal orders should be made payable to Glastonbury CND Festival and sent in with a SAE. Tickets will be available at the site at £14 for the whole period.

AUSSIE BAND Men At Work play their dates at the London Lyceum on May 24 and 25 not 25 and 26 as previously announced. The mistake was due to an error by their record company. Tickets are available by post from MCP, PO Box 124, Walsall, West Midlands and cost £4.50. Cheques should be made payable to MCP and sent in with a SAE.

Gillan joins Sabbath

IAN GILLAN is to join Black Sabbath . . . just as **RECORD MIRROR** revealed way back in February!

And Sabbath's original drummer Bill Ward — who left the band two years ago — is rejoining the group.

Gillan replaces Ronnie James Dio who quit the Sabs several months ago. And he's thrown up seven years of having his own group to sing with Black Sabbath.

"Top quality rock music is a pretty limited sphere unless you pack up at some time," Gillan said last week. "I've had my own band since 1975 and we did 11 albums and 200 shows a



IAN GILLAN

year. "An offer came in and I met the boys and decided to give it a try.

"I was impressed by their enthusiasm. It was a question of timing as much as anything else, it was exactly what I was looking for."

The new-look Black Sabbath will be playing several festivals this year. And Reading looks to be the hottest contender for their

first British appearance.

Gillan has said they will play a festival in August. And it was Reading's Jack Barrie who gave Gillan their big break when he offered them the prestigious headlining spot.

And the singer insists that his voice problems that led to him laying off from his old band are under control. Black Sabbath will do a proper tour in the autumn to prove the point.



Sudden Death Cult

SOUTHERN DEATH CULT have split as a result of vocalist Ian Lindsey leaving the group.

He has formed a new band called The Death Cult, so it isn't mistaken for his old group.

But the other three members of Southern Death Cult will stay together.

"We still have the energy, the music and the commitment that marked Southern Death Cult, but wish to explore new outlets for our creativity," said guitarist Buzz.

Ian Lindsey has teamed up with ex Theatre Of Hate guitarist Billy Duffy (pictured above with Lindsey).

Fears go pale

TOP DUO Tears For Fears have a new single out next week.

It is a re-release of their 'Pale Shelter' single and follows up their last hit 'Change'.

The song is taken from their 'The Hurting' album, but a 12-inch version features a new version.

Tears For Fears have also added an extra London date at the Hammersmith Palais on April 18.

Mezzoforte giant tour

ICELANDIC GROUP Mezzoforte are to play a massive tour in June and July.

The group have already fixed up dates at the Middlesbrough Town Hall on June 5, Croydon Fairfield Halls 12, Margate Winter Gardens 18, Lincoln Theatre Royal 19 and London Dominion 30.

And they will also be fixing up a further 26 shows to complete the schedule.

Animal magic

THE ANIMALS have reformed as the original line-up of 1964 with Eric Burden and Alan Price.

The group are to play a massive tour in the autumn.

Kaja switch

KAJAGOOGOO HAVE switched their date at the Brighton Dome on May 9 to the Portsmouth Guildhall on the same night.

A spokesman for the group said it was due to problems at the Dome.

Tickets are available from the box office at the Guildhall and refunds are available from the Brighton Dome.

THE SCORPIONS old lead guitarist Uli Roth takes his new group Electric Sun on the road next month. They play the Birmingham Odeon on May 20, Newcastle City Hall 21 and London Hammersmith Odeon 23.

ROLLING STONES bassist Bill Wyman and drummer Charlie Watts join Alexis Korner for dates at the London Marquee on April 28 and 29.

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China tour

CHINA CRISIS go out on the road next month for their biggest tour ever.

And the group will release a new single at the same time as the tour to follow up their 'Christian' hit.

They play Glasgow Tiffany's on May 20, Dundee University 21, Aberdeen Fusion Ballroom 22, Edinburgh Coasters 23, Newcastle Mayfair 25, Sheffield Polytechnic 26, Birmingham Polytechnic 27, Bradford University 28, Manchester Ritz 29, Liverpool Royal Court 30, Nottingham Rock City June 1, Norwich East Anglia University 3.



CHINA CRISIS

Aylesbury Friars 4, Bristol Locarno 5, Brighton Top Rank 6 and London Lyceum 7.

RELEASES

JOHNNY THUNDERS, The Bush Tetras and The Raincoats all have cassette-only albums released this week. Johnny Thunders' album is called 'Too Much Junkie Business', The Bush Tetras have 'Wild Things' released while The Raincoats release 'The Kitchen Tapes'. They all come out on the ROIR label - responsible for introducing Prince Charles to the country.

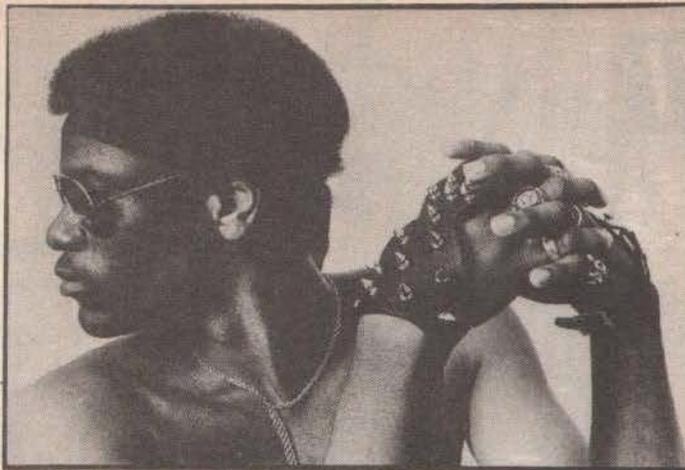
THE DARTS have a new single out this week. The group bring out 'The Mystery Of Ragoula', and are back in action following their West End musical 'Yakety Yak'.

BEE GEE Robin Gibb has a solo single out this week. It's called 'Juliet' and comes from his first-ever solo album 'How Old Are You?' which is due out in May. The single was written by Robin and his twin brother Maurice. The Bee Gees are staying together and are currently writing the soundtrack to 'Stayin' Alive' - the sequel to the world-famous 'Saturday Night Fever'.

ALL-GIRL group The Gymslips release their debut album 'Rocking With The Reenees' on April 22. They also play some live dates at London Clarendon on April 15, Newton Abbot College 22 and London University 23.

THE WHIP are to bring out their first album on April 23. It is called 'Night Of The Long Knives' and is inspired by the French surrealist writer Lautre Mont. The group was put together by Sex Gang Children bassist Dave Roberts.

TOP REGGAE toaster I Roy has a new album out this week. It is called 'Outer Limits' and features various musicians from the famous Roots Radics group. A cassette version features instrumental versions of all the songs.



LATEST FUNK artist Prince Charles is to bring his City Beat Band over to Britain to play their first ever live dates next month. He will play the London Lyceum on May 12, Manchester Hacienda 13 and Birmingham Powerhouse 15. Prince Charles and The City Beat Band's second album 'Stone Killers' - which has only been available on import cassette - is being released properly in the country on April 22. The record features his current single 'Cash (Cash Money)'.

A SINGLE by the late Billy Fury 'Let Me Go Lover' comes out this week. It is taken from his 'The One And Only' album.

TOURS

ACCLAIMED NEW band King play a date at London's Palace on April 19 to celebrate the venue's first birthday. The Darts will also play the venue on April 23 to continue the celebrations.

THE FIXX have fixed up a small tour this month, after releasing their single 'Saved By Zero'. The group play Edinburgh Playhouse on April 18, Manchester Apollo 24 and Exeter University May 3.

CHELSEA SINGER Gene October is to play a one-off date at the London Marquee on April 23. The singer, who has just released his second single 'Anti Clockwise', will be forming a permanent band called Open Doors after the concert, but he will use guest musicians for that date.



TV AND RADIO

FRIDAY'S 'Switch' on C4 features Alison Moyet (aka Alf) from Yazoo doing a special concert and an appearance from those cutesie-pie Scots boys Orange Juice. On a more macho note, Ian Gillan - now of Black Sabbath - presents Radio One's 'Rockshow'.

SATURDAY takes a break from normal weekend fodder with an ITV special on the Antony Price fashion show. Stars include Robert Palmer, Duran Duran's John Taylor and Steve Strange. Yer favourite post lady Anne Nightingale hosts.

SUNDAY'S a bit different, too, with actor Martin Shaw - your favourite heart-throb Doyle in 'The Professionals' - spinning the decks and choosing his 'My Top 12' on Radio One.

TUESDAY'S 'Razzmatazz' on ITV features Junior, presumably doing his superb new single 'Communication Breakdown'. The Fun Boy Three and reggae star Peter Tosh.

WEDNESDAY has those lovely (yech!) Eurovision Song Contest entrants Sweet Dreams doing their stuff on BBC 1's 'Cheggars Plays Pop'. The group are threatening to be on just about every television programme conceivable, so the radio is recommended for the next week or two.

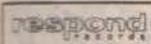


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New 7" and extended 12" single



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- Monday 2 May Flicks, Dartford
- Tuesday 3 May Canterbury College of Art
- Wednesday 4 May Hatfield Polytechnic
- Thursday 5 May The Academy, Bournemouth
- Friday 6 May Essex University
- Saturday 7 May London School of Economics
- Monday 9 May Dingwalls, Newcastle
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- Friday 13 May Nightmoves, Glasgow
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Keeps the adrenalin flowing and the rhythm going.

With Special Guest TRACIE! and D.J. Vaughan Toulouse

let's TWIST



Peter Palulo, head of the fast-rising Philly World label who said: "They've been studio musicians on other people's records. But nothing as big as their own."

Vocals on the hit come twisting out of Lark Lowery, the male lead, and Lennie Sampson — and that's a girl. Also in the frame are Tony Fountain on lead guitar, Nate Clory on bass, keyboard man Tyrone Lewis, percussionist Butch Washington and drummer Glenn Wallace.

The fella who, with Bert Willis, put the final product together is very much a man of the moment, Nick Martinelli. Sure enough, he was there crowding around the phone with all the others. "He also mixed the Cashmere record," I'm told, and closer inspection shows that he co-wrote and co-produced 'Do It Anyway You Wanna' into the bargain.

Plans are simmering nicely to bring the band over and have them do an album of their own. Meantime, how's that dance coming over there? "It's kind of a variation of the old twist mixed with how they feel today. It's the young, the old, some people in their 80s, dancing to it," say the group and they add: "Do you do the twist? We're gonna come over there and show you how to do it." You got the floor fellas.

by Paul Sexton

THERE'S A Chill in the air, and on the air too, and it comes right the way from Harrisberg, Pennsylvania. This Fac-Torr *must* be taken into consideration.

Now if Chubby Checker hears Chill Fac-Torr's smash new version of his old 'Twist', there's two very good reasons why he won't turn in his grave. First, he isn't dead; and second, he's already heard it and he thinks it's a wow. Chill producer Bert Willis told me so: "I got together with Chubby the other day and he really likes the way we do it. It's probably the greatest dance song of all time. Chubby still performs almost every weekend, he's doing very well, in fact he's probably doing better now than he was then."

"Then" in this context is a good two decades past. The song was written by Hank Ballard, and his version, with his band the Midnighters in tow, was a minor American hit in 1960 (he had two US Top Tens the same year, 'Finger Poppin' Time' and 'Let's Go Let's Go Let's Go' — nope, I don't remember them either). Then along came Chubs and get this — his stab at 'The Twist' topped the American charts *twice* in little more than a year, summer '60 and winter '61. The second time around it also made the Brit Top 20 so there ain't no arguing, it really is one of the

CHILL FAC-TORR: an LP with Icehouse?

perennials.

Old Chubby-chops even made our Top Ten with the song in 1975, when it was the flip of 'Let's Twist Again', so what price, I wondered, Chill Fac-Torr recording the same sequel? "It's already been suggested by a few people," says Bert, "but I've got a better idea than that." Yes? Yes? Silence. He wouldn't let on.

The Fac-Torr have been together some two years, and signed to Philly World about six months ago.

"We're small time celebrities in Harrisberg now," they say, but quite which one of 'em said it is open to guesswork, because just about the entire band was on the phone and interviewing half a dozen people all at once soon has you fumbling for the aspirins. But it was

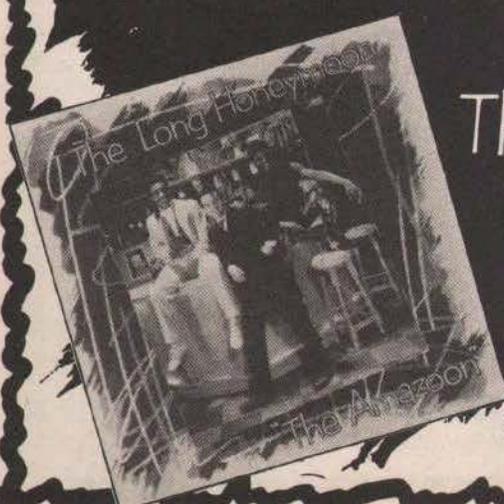
"THE AMAZOON"

WRITTEN BY
CHRIS DIFFORD/GLENN TILBROOK

BY
THE LONG HONEYMOON

From The Hit Musical
'Labelled With Love'

Disco Dub 3 Track
12" Available Now



HUMAN LEAGUE

FASCINATION
7" SINGLE / 12" SINGLE

SINGLES

reviewed by
MARK COOPER

THE CREATURES 'Miss The Girl' (Wonderland) Another tale of fatal charm from Siouxsie, a tangled web of sex and death that's not a million miles from 'Melt'. Recorded in Hawaii with the aid of local drummers, 'Girl' tickles its way into the brain and takes up residence. A little on the skimpy side but some dances are brief.

THE BELLE STARS 'Sweet Memory' (Stiff) Lyrics are not the Belle Stars' forte. Here we have another 'time to be alone' tune from the ladies featuring such penetrating lines as 'Don't keep stabbing this heart, it's already bleeding'. I wouldn't have noticed but it's printed on the sleeve. Some things are better tucked away. Not so the song which is a fairly furious cross between ska and the Jam's 'Precious' and quite forgettable fun.

DAVID GRANT 'Stop And Go' (Chrysalis) Retaining that crisp lightness that was Lix's trademark, Grant now works with one Derek Bramble and has an unfortunate taste in trousers. The song may be slight but the chorus should nag it up the charts. Nice, clean and a trifle insipid.

JUNIOR 'Communication Breakdown' (Mercury) Junior's been casting around since 'Mama' but here he's right back on form, harder than the rest. Against a tough electro-riff he grinds out a picture of communication collapse that would be depressing if it weren't so brave. Up and at 'em, Junior.

Third track off LP dept

MUSICAL YOUTH 'Heartbreaker' (MCA) Are there really innocent consumers out there, trekking happily down to Woolworth's to buy the fourth single from 'Youth Of Today'? Has MCA no shame? Even the B-side is from the LPI Disgusted, Dagenham. PS: One of the brightest of the Youth's skanks and a smasher, spring-style.

EDDY GRANT 'War Party' Third track from 'Killer', the angriest song of the week and the weakest tune. Eddy lopes along and lurches into his usual monster chorus, turning his proud back on genocide. Nice sentiments, shame that Eddy's style is getting to be old news.

THOMPSON TWINS 'We Are Detective' (Arista) A jockey throwaway from the Twins that tangoes away from their recent slabs of dance riffs. More lies and disguises in the lyrics and the first time they've traded on their name. Another third single and a minor hit.

Soul corner

FAT LARRY'S BAND 'Stubborn Kind Of Fellow' (Virgin) Remake of this Gaye tune from the early Sixties that is more than an exercise in style but hasn't quite got the sprightly swing of Marvin's original. Clean enough to hit.

STATE OF GRACE 'Touching The Time' (PRT) A clean and sweet slice of soul built round a synth and a falsetto-dominated chorus that comes from North London and not Philadelphia. Classy and, judging from the sleeve, self-consciously so.



Pic by LFI

HUMAN LEAGUE 'Keep Feeling Fascination' (Virgin) More recycled bubblegum soul from Sheffield and even more ponderous than 'Mirror Man'. The League retain that marvellous sound but seem increasingly

flat-footed. A hymn to the value of curiosity that sounds as if too many people worked on it for too long. That said, it's a massive hit and better than virtually all the competition.

GIL SCOTT-HERON 'Johannesburg' (Arista) If soul is a cry of pain and a cry for freedom, this is the soul record of the week. Over a piano shuffle, Gil enquires about the quality of life in Johannesburg. Here is one man who hasn't fallen by the wayside since the Sixties. He remains a tireless provider of information and a source of pride.

LIONEL RICHIE 'My Love' (Motown) This man is turning into the black Barry Manilow. One is too many for me. More soft whining from a man who's found his market. They deserve each other.

for a hot-blooded boy like me. Maiden tell the story of Icarus without straying too far into the realm of pomp rock. I imagine the video while careering across the room clutching my cardboard guitar. Class metal.

SAXON 'Power And The Glory' (Carere) More riff and bluster from Saxon, celebrating the life of a mercenary of metal who's 'got no emotion'. The weak look for immunity in power, heavy metal is a haven. Good clean fun but where's the glory?

produces with an eye on American MOR. No pride, no prizes.

Serious artists

ICEHOUSE 'Street Cafe' (Chrysalis) Chrysalis are doing a Japan with Icehouse. Another release from the retitled 'Love In Motion' album has Iva Davies doing his hack impression of our Bryan and colliding into a heavy guitar and a synth orchestra while concentrating on the high notes.

MAXIMUM JOY 'Why Can't We Live Together' (Garage) Because we don't see eye to eye. One cliché deserves another. M J leave Y, get Dennis Bovell to produce and exchange their new jazz frenzy for an interesting groove.

H2O 'I Dream To Sleep' (RCA) How many new groups have RCA signed? Pleasantly delicate and suitably restrained, H2O tinkle along with Japanese politeness and achieve a genuine prettiness. Now if looks were everything...

HEARTBEATS 'Magic Man' (RCA) Powerpop from Mar's brother that chugs conservatively along while celebrating a 'magic man with something in his hand'. If this were the Sixties, I'd accuse Mr Wilson of advocating the use of drugs and ban his record from the Beeb.

THE BEATLES 'From Me To You' (EMI) They say history repeats itself but they didn't say it does it in the shape of a picture disc.

THE ALARM 'The Stand' (IRS) Praised for their youth and anger, the Alarm are fundamentally untrustworthy. Cowboy punk with harmonicas and sometimes acoustic guitars, they are always rabble-rousing without a purpose and bellowing without control. One for those who like marching and don't care where they're going.

SEX GANG CHILDREN 'Song And Legend'/'Sebastiane' (Illuminated Records) I've been told to say this is a double A-side. On the back of the record it says 'And you feel, feel no pain. As they cut through your bluey-green vein'. Captures something, doesn't it? Trolls make records like this: very underground. Big drums, white, chorus.

Sentimental roses

CLIFF RICHARD 'True Love Ways' (EMI) Lionel leads right on to that other master of the maudlin, Boy Cliff. The English Presley gets sincere over the Buddy Holly tune while the Philharmonic Orchestra can be heard in the background, tuning up for a Moody Blues relaunch album.

PHIL EVERLY 'Sweet Pretender' (Capitol) Cliff's erstwhile partner follows up with an overproduced shuffle that wouldn't seduce a mule. I only tell you about these records to warn you.

KEITH HARRIS AND ORVILLE 'Will You Still Love Me In The Morning?' (BBC Records) Aaaaaargh! You have been warned.

CINDY AND THE SAFFRONS 'Terry' (RCA) If Terry were still alive, perhaps he could rev up the old bike and run down those responsible for this faithful remake of Twinkle's moment of glory. Nearly 20 years later and they still manage to leave out any irony...

LAURA BRANIGAN 'Solitaire' (Atlantic) One for divorcees everywhere. Laura gets her revenge over her customary big beat. If 'Gloria' was American melodrama, 'Solitaire' is Abba at their raunchiest. Which isn't very raunchy.

Heavy relief

IRON MAIDEN 'Flight Of Icarus' (EMI) After Orville and Co, this is a real relief

Herbert relief

SERIOUS DRINKING 'Hangover' (Upright Records) A relief after all that power posturing, these oafish piss-artists rush along at an incoherent pace and swear to give up their evil ways. Move over, Benny Hill. Punk lives!

PIRANHAS 'Easy Come Easy Go' (Dakota) Boring Bob lacks the artlessness of Serious Drinking. He probably wants to have a hit with this cheery ditty. As genuine as Chas and Dave, know what I mean?

BAD MANNERS 'That'll Do Nicely' (Magnet) The Russians are coming! Buster and Co go for the high jump while taking the piss out of a certain credit card ad. Their most energetic outing for ages and continuing evidence that there's more to life than growing up.

Boring old relief

NICK LOWE 'Ragin' Eyes' (F-Beat) Actually he's not boring at all. Pure pop's original theorist still has one foot in the Fifties and a charming smile. He's a professional who does it for fun and this is a cheerful little throwaway.

CLAIRE HAMILL 'Twenty Four Hours From Tulsa' (Beggars Banquet) She was once a teenage singer-songwriter. Now Claire borrows Branigan's bombast, wears a tight skirt and puts pauses in all the wrong parts of this old chestnut.

JIM CAPALDI 'That's Love' (WEA) Old Traffic hero sits on the park bench and tells spring lovers that the world will never change. Old pal Winwood



Pic by Joe Bangay

THOMPSON T W I N S

*Somebody's watching me
Now I'm nervous and I shouldn't be
Somebody's got their eye on me
Perhaps I should invite them up for tea
Oh oh*

*We saw him smoking by the newspaper stand
Something odd about his gloved left hand
Saw him again inside the old cafe
He makes us tense we wish he'd go away*

*We are detective
We are select
We are detective
Come to collect
Oh oh*

*Somebody's on our trail
We think they're opening up our morning mail
And now each time the telephone rings
We think of frightening things*

Repeat chorus

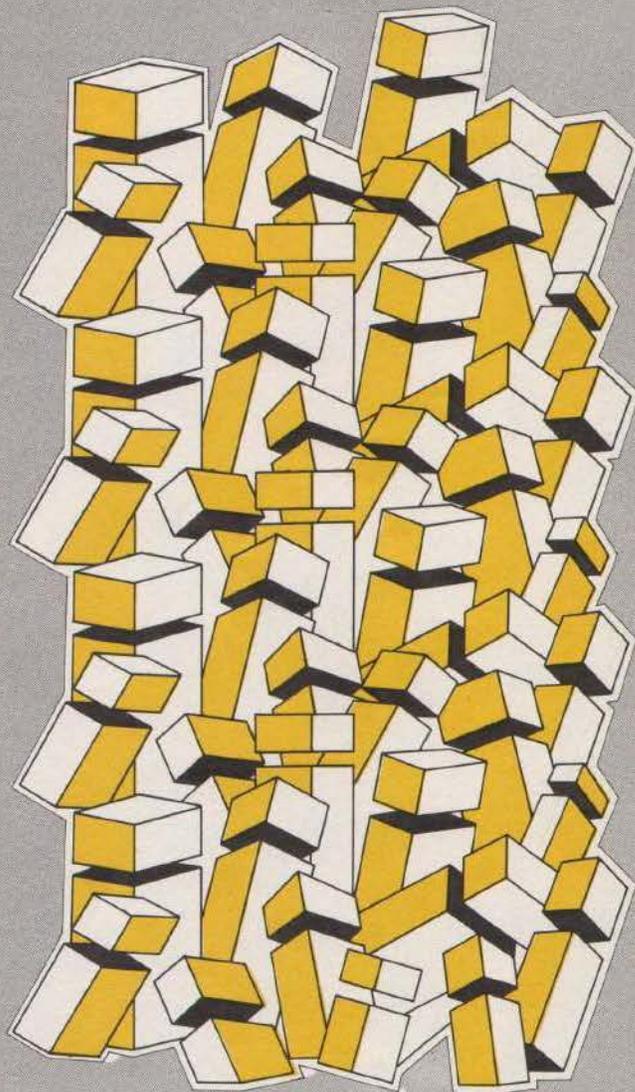
*We dress in disguise
To get away from all those prying eyes
Our friends all think we're mad
But we know better 'cos the spy is bad
Oh oh*

On Arista Records
Words and music: The Thompson Twins
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we are DETECTIVE

NEW SINGLE MINE FIELD

FROM

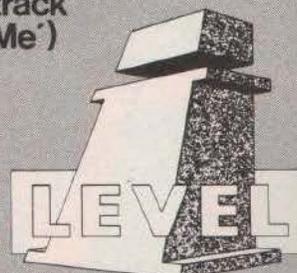


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(12" Contains extra track
U.S. remix of 'Give Me')

LIMITED EDITION
12" For 7" PRICE

VS563



Story: Mark Cooper

Pix: Joe Bangay



TWINS

OVER AMERICA

FOR THE past four weeks, the Thompson Twins have travelled America, living between bus and hotel. Today they have driven the 300 miles from Bakersfield to San Francisco, tonight they play a sold-out show in Japan Town and then drive 400 miles to Los Angeles. Each day on the road costs the Twins 8,000 dollars: they can't afford a day off.

Tom Bailey consoles himself by remembering

continues on page 16

THOMPSON TWINS' Alannah: if you want to get ahead, get a funny hat

Sweet Dreams

I'M NEVER GIVING UP

THE
SONG
FOR
EUROPE



ALSO ON



SPECIAL LIMITED EDITION SOUVENIR PIC-DISC

TWINS

OVER AMERICA

from page 14

that Dolly Parton travels in a bus like theirs. If things get black, he decides that she travels in this very bus. The thought is amusing enough to be reassuring.

So are the Twins' record sales. After years in the wilderness, they've finally hit Britain's Top Ten and they are heading for the top in the States. 'Lies' is on every car stereo and regular rock and roll youth asks the Twins for their autographs. Our three sidekicks are on speaking terms with fame, international style!

"Suddenly things have changed for us," says Alannah Currie. "When 'Love On Your Side' was a hit, people started treating us differently. And not just the record company. Even the woman in the launderette down the street asked for my autograph. I've known her for five years! I've had young girls waiting for three hours outside my flat, pushing Curly-Wurlies through the letter-box. I was trying to write so I had to crawl through the hall on my hands and knees to go and have a pee!

"Actually, the worst thing about fame is not being able to go shopping alone. I can't wear the hats I wear onstage in the street anymore. We have to go round in disguise. Being on TV and everything is like being a star in the school play — except it goes on for longer!"

At last, the Thompson Twins are finding the charts worth waiting up for. "It was sad to leave the UK just when we were finally breaking through there," says Tom. "Especially after years of sleeping on people's floors and selling hardly any records."

"Now we can't sleep on Monday nights waiting for Tuesday's chart," chips in Alannah. "Then on Tuesday, we have to wait for Wednesday's American chart. When 'Lies' started doing well in Australia and Holland, the office turned into a betting shop. Unfortunately, we didn't have much time to bask in the glory, to go out to clubs and pose around for people to congratulate us. We were practising too hard to get our stage show ready..."

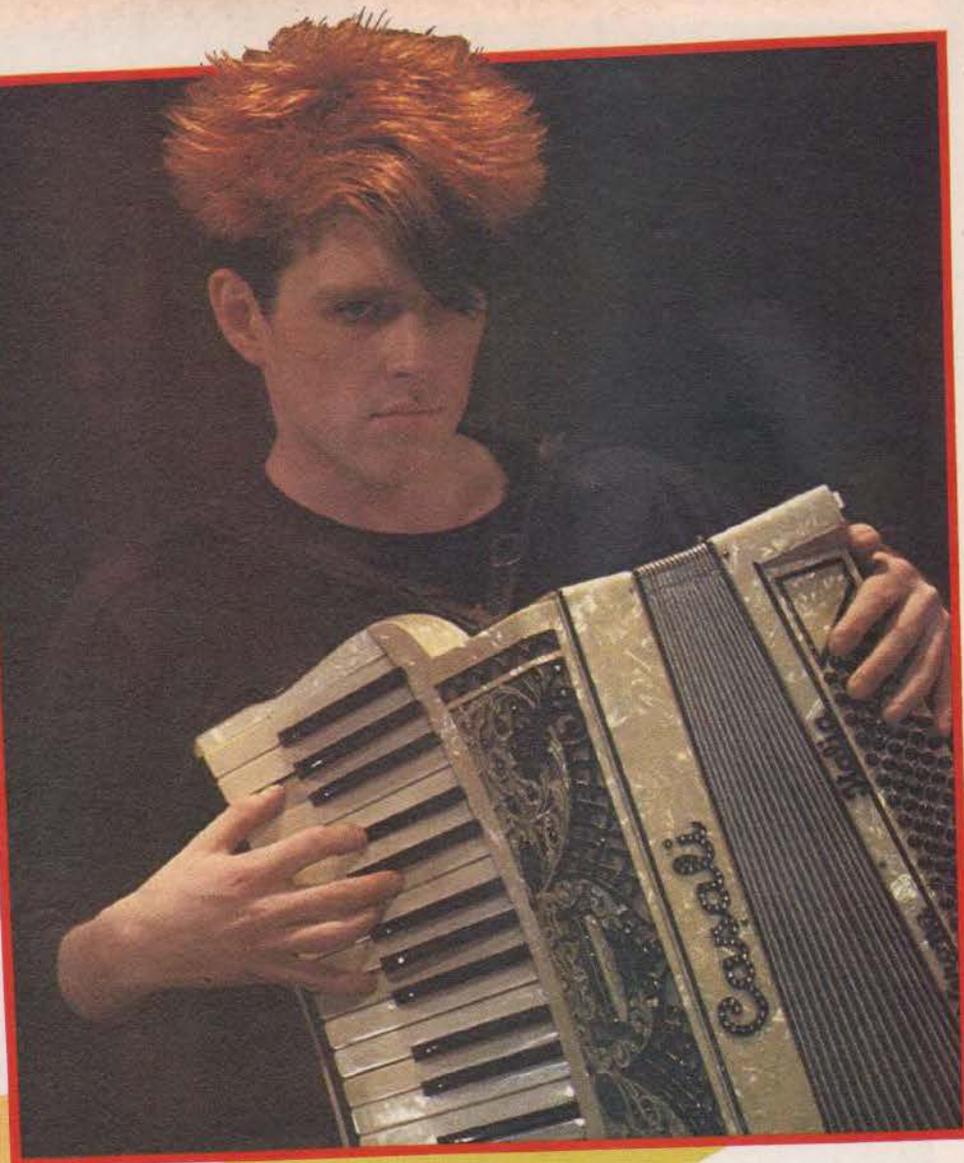
THE TWINS may have tightened up their act in every way but Tom is still a little taken aback by the strength of their success. He nearly fell off his chair when 'Side Kick' entered the album charts at number two.

"We seem to have been given a second chance. We disappeared for six months and instead of everybody forgetting about us they seem to have become fascinated by what we were doing behind locked doors. We seem to have created new interest by doing nothing..."

Far from doing nothing, the Twins were shaping themselves into a modern pop package. Inspired by their success in the dance-clubs of New York, they determined to make a witty dance music backed by visuals that owe not a little to the couple they met while recording in the Bahamas — Grace Jones and her designer, Jean-Paul Goude. Suddenly, the Twins were thinking ambitious and international.

"We're not an English group like the Jam or someone," says Tom. "None of us feel that English or have that grass-roots English experience. We want to make international statements. Looks at this magazine, 'Low Rider'. It's for the car culture of the Mexicans in East LA. They've got a dance-chart and we're number one! That moves me almost more than having a hit in England. Those people are utterly different to us and here they are dancing to our records. They dance to us in New York too, even though they have no idea what we look like!"

The Twins love the gay abandon of New York clubs where the energy is saved more for the dancing than the posing. Innocently enough, they've turned them into an imagined ideal. "All poseurs are into nightclubs and we're all a bit



posy," says Joe with disarming honesty. "Our chemistry is a bit bumbly and wacky which is ideal for dance records. We can make great dance records but we don't yet make great pop records." The others correct him. "We know exactly how to make dance records — we're still not sure about pop records."

WHY ARE these three calling 'Lies' in the land of Mom and apple pie? "We try and write about what really goes on in love," says Alannah. "We don't write the sort of 'you can strangle me to death and beat me to death every Saturday night' love song. Forget those chocolate-box dreams of love. It isn't the only thing to think about. There's an element of sedition in what we're doing. It's naughty writing about lies in pop songs."

Tom reckons their talk of lies has led them to some strange lands. "We started off being angry about things. But you can either get moralistic and wag a finger and say the lies should stop or you can point out how everybody's having a good time grooving on lies. Our songs almost celebrate lies and people love it!

Perhaps this is why Tom seems to attract the stranger kind of fan, especially in America. "I suppose I seem a little lacking in control on stage so I scare off the normals and wind up with the weirdos. One guy came up with three huge scars on his arm and asked me to sign them. Actually, though I attract all these weird fantasies, I'm a happy sort of person. I hardly ever get

depressed. I rarely ever hate people. In fact, in my spare time, I love them."

Though the Twins are breaking into the American mainstream, they have to spend a good deal of time reassuring their customers that they aren't weird.

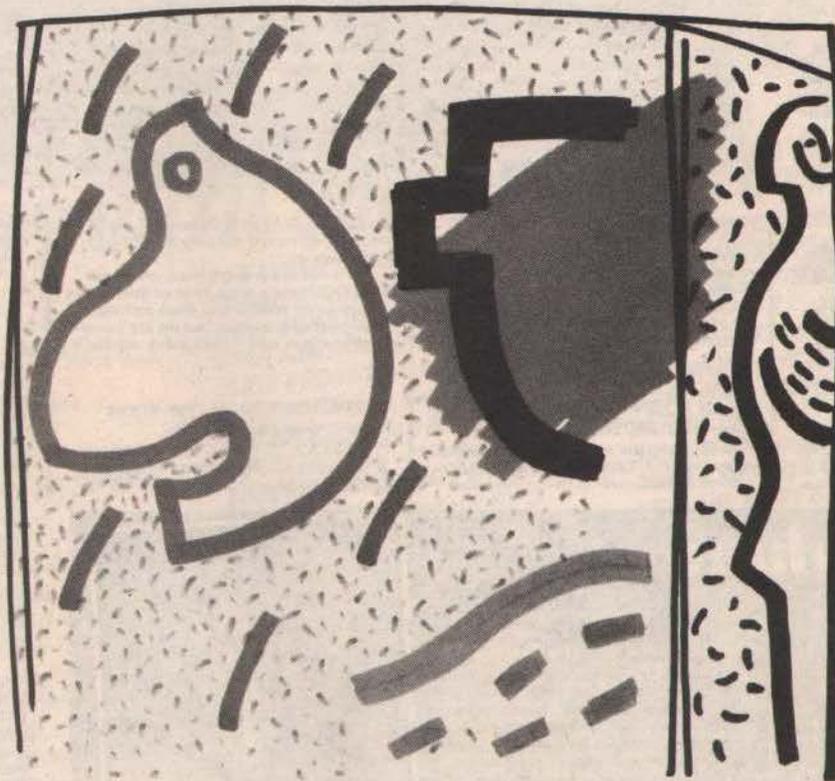
"Americans are very nervous about groups without guitars. Fortunately our stage show helps them forget that we don't have them. We remind Americans of this TV show from the Sixties called the Mod Squad. They were reformed detectives with the same mix as us, a black guy and a white man and woman. Being popular in the States doesn't necessarily relate to your state back home. Thomas Dolby is popular in the States and OMD aren't. When we started doing well here we were still a bad smell in the English press. We were tempted to say 'Screw England' to protect our own feelings. Now we've had a hit in England we feel like a bona-fide pop band."

The Twins' bus is about to leave. It's two o'clock in Japan Town and they have to be in LA by morning. A last question. How do they feel about their new single 'We Are Detective'. Grimaces all round. "It wasn't our first choice. It's novel and it's poppy but it's basically a spoof," says Tom. "I sing on it," says Alannah, "and I don't want to be known as a singer, I'm a percussionist. It's frivolous, we think. The other songs have a sense of humour. 'Detective' is just a joke. There's funny hats and there's hats that have a sense of humour. 'Detective' is a funny hat. Still, if it brings back the tango, that'll be great!"

These detectives need watching.

•REFORMATION•

Spandau Ballet



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12" includes 'Lifeline' (Edited remix for U.S.A.) and 'Lifeline' (a capella)
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7" c/w 'Lifeline' (Edited remix for U.S.A.). Limited edition gatefold sleeve.
Taken from the album and cassette 'True'. Includes the hit singles 'Communication' and 'Lifeline'.


Chrysalis

COATI MUNDI

The New Solo Single

How Are You? (¿ Como Esta Usted?) Parts I & 2



Available
On 7" And 12"

VS 585



selected by
DANIELA SOAVE

Prime cuts

THE FUN BOY THREE 'My Lips Are Sealed' (Chrysalis) *The Fun Boy Three will insist on going on and off the boil like a stew that's been on the stove for weeks, but this latest helping is as fiery as a chilli on its first night. Deadpan as ever, 'My Lips Are Sealed' combines a dramatic melody with sharp harmonies, and positively oozes with infectious rhythms.*

PAUL HAIG 'Heaven Sent' (Las Disques Du Crepuscule) *I err on the side of being over-critical of Scottish groups lest I be accused of favouritism, but there is no escaping from the fact that Paul Haig cannot be labelled one of those wee niaffs trading on the Caledonian connection. 'Heaven Sent' grips you by your lapels and hurls you on to the dance floor. Polished, earthy and slick but sultry, this is deca-dance at its best. Must be something they put in the haggis.*

J WALTER NEGRO AND NICKY TESCO 'Cost Of Living' (Albion) *I quite agree, the price of furniture polish is outrageous. Full of bubbling bass, this prime cut is like a slap in the face with a wet fish. Mean and sharp in the best Manhattan tradition, the brass virtually blows you out of the room.*

COATI MUNDI 'Como Esta Usted' (Virgin) *Last of this week's singles worth bothering about, this is a refreshing blend of good humour and good music. You wonder where Kid Creole would be without his Coconuts and Coati Mundi. The background melodies weave a rich and colourful tapestry with the impudent Coconuts wailing 'Why can't we be like Superman and Lois Lane? Why can't we be like Tarzan and Jane?'*

Compost corner

MARSHALL CRENSHAW 'Something's Gonna Happen' (Albion) *With a name like a Tonka toy dumper truck you expect Marshall Crenshaw to be as heavy as a lorry load of wet cement, but he sounds curiously like a Eurovision song contest entrant's re-working of a Buddy Holly song. Dreadfully amiss.*

WHITE LITE 'Emotional Blackmail' (Epic) *This young lady sings as though she were being squeezed through a mangle and looks the part too. Imagine Toyah with a pot of Dulux brilliant white gloss tipped over her, imagine Grace Jones diluted until her snarl is less than a whimper. There you have White Lite.*

THE B52's 'Future Generation' (Island) *I would dearly love to blow the B52's to smithereens, along with those odious Revillos. They're thin, they're hip and cool and ooh so noo wave when they just sound like a bunch of petulant schoolkids screaming in the playground — ya boo sucks to you. Still I suppose that appeals to most Americans.*

BONNIE TYLER 'Faster Than The Speed Of Night' (CBS) *Why anyone in her right mind should want to sound like a bland out American rock star with geriatric guitar solos and crashing drums bashing about in the background beats me. Admittedly Bonnie's voice was wasted.*



**ALL CASSETTES* ARE
£3.99 UNTIL 30th APRIL... GASP!**

DAVID BOWIE Changes One
DAVID BOWIE Scary Monsters
BOW WOW WOW When The Going Gets Tough
EURHYTHMICS Sweet Dreams (Are Made Of This)
EDDY GRANT Killer On The Rampage
HAYSI FANTAYZEE Battle Hymns For Children Singing
HALL & OATES H2O
KIDS FROM FAME Again
EVELYN KING Get Lost
LIONEL RICHIE Lionel Richie
SMOKEY ROBINSON Touch The Sky
VANGELIS Heaven And Hell
PHIL COLLINS Face Value
PHIL COLLINS Hello, I Must Be Going!
CULTURE CLUB Kissing To Be Clever
HUMAN LEAGUE Dare
INCANTATION Cacharpaya (Panpipes Of The Andes)
JAPAN Gentlemen Take Polaroids
JAPAN Tin Drum
O.M.D Architecture & Morality
O.M.D Dazzle Ships
SIMPLE MINDS New Gold Dream
NAT KING COLE 20 Greatest Love Songs
NEIL DIAMOND Jazz Singer
DURAN DURAN Duran Duran
DURAN DURAN Rio
KRAFTWERK Man Machine
JOHN LENNON The John Lennon Collection
PAUL McCARTNEY Tug Of War
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JOAN ARMATRADING The Key
JOAN ARMATRADING Mo Myself I
ELKIE BROOKS Pearls II
CARPENTERS The Singles 1969 - 1973
JOE JACKSON Night And Day
SQUEEZE Singles - 45's And Under
SUPERTRAMP Breakfast In America
SUPERTRAMP Famous Last Words
FASHION Fabrique
FUN BOY THREE Waiting
HAIRCUT 100 Haircut 100
JAPAN Assemblage
JETHRO TULL Broad Sword And The Beast
LEO SAYER Very Best
SPANDAU BALLET True
THOMPSON TWINS Quick Step And Side Kick
ULTRAVOX Quartet
DIONNE WARWICK Heartbreaker
ABC The Lexicon Of Love
DEKYS MIDNIGHT RUNNERS Too-Rye-Ay
DIRE STRAITS Love Over Gold
DIRE STRAITS Making Movies
JAM Dig The Now Breed
KOOL & THE GANG As One
BLANCHMANGE Happy Families
STEVE MILLER Abracadabra
SOFT CELL Art Of Falling Apart
STATUS QUO 12 Gold Bars
THIN LIZZY Thunder And Lightning
VANGELIS Chariots Of Fire
ERIC CLAPTON Money And Cigarettes

CHRISTOPHER CROSS Christopher Cross
CHRISTOPHER CROSS Another Page
ECHO & BUNNYMEN Porcupine
DONALD FAGEN Nightfly
FOREIGNER Records
FLEETWOOD MAC Mirage
FLEETWOOD MAC Rumours
PRINCE 1999
SHALAMAR Friends
DONNA SUMMER Donna Summer
DEPECHE MODE Broken Frame
DEPECHE MODE Speak & Spell
YAZOO Upstairs At Eric's
GREGORY ISAACS Night Nurse
GRACE JONES Living My Life
GRACE JONES Nightclubbing
GRACE JONES Warm Leatherette
KID CREOLE & COCONUTS Tropical Gangsters
BOB MARLEY Exodus
AN OFFICER & A GENTLEMAN Original Soundtrack
U2 Boy
U2 October
U2 War



*Single play UK manufacturers only. Subject to availability.

NOT JUST THESE, BUT EVERY CASSETTE*... DUMMY!

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, Millburn Gate Centre, North Road - EDINBURGH 131 Princes Street - GLASGOW 28/32 Union Street - LEEDS 145 The Brigate - LIVERPOOL Units 4 & 7 Central Shopping Centre, Rensleigh Street - MANCHESTER Unit 88, Arndale Centre, Market Street - MILTON KEYNES 59 Silbury Arcade, Sedgwick Gate West - NEWCASTLE 10/14 High Friers, Eldon Square - PETERBOROUGH 34 Queensgate Centre - PLYMOUTH 105 Armada Way - PORTSMOUTH Units 69-73 The Triton, Chabotte Street - SHEFFIELD 35 High Street - SOUTHAMPTON 16 Bargate Street - LONDON SHOPS: 9 Marble Arch - MEGASTORE 14-16 Oxford Street (50 yards from Tottenham Court Road tube station).

ON STAGE

SPANDAU BALLET Pavilion, Bournemouth

AFTER A softly-softly approach to playing live, the Spands have now successfully developed their stage personas to match their technical skills. Now, they play as good as they look and it's oh-so-smooth, relaxed and glowing.

In Wild West chic they cruised through most of their excellent 'True' repertoire, Martin and Tony receiving Boy George-style attention, the latter displaying the full glory of his newly expanded vocal vocabulary and really performing for the first time. It was smiles and sways all the way through.

Particularly neat were newly-recruited backing singers Sam and Michelle, soulfully highlighting the Kemp melodies, plus the irreplaceable bonging of Steve Norman. No wonder they looked so happy — they've come through a rough patch with flying colours, a hardcore of fans and a diamond performance.

Betty Page

ORANGE JUICE Lyceum, London

A WORKMANLIKE and, dare I say it, fruitless (ouch!) exercise for Orange Juice, this.

It wasn't really the fault of Edwyn and the rest of the boys. The Lyceum provided a sound that was marginally more intelligible than a Sainsbury's Tannoy announcement, and seeing as Edwyn's voice isn't that strong anyway, the whole point of the songs was somewhat lost on stage.

Only the careful, stylish drumming of Zeke really shone through, although the audience lapped up the privilege of hearing hits like 'Rip It Up' live.

Simon Hills

Let's get Fizz-ical

BUCKS FIZZ Dominion, London

THEY'RE AS nice as apple pie, as sweet as sugar and as boring as hell.

I thought an evening with Bucks Fizz would be a tasteful cocktail after my usual standard diet of heavy metal, but I was disappointed. Fizz are so caught up in their own image that they have no room to develop and there are no places left for them to run to. The Bucks Fizz formula is so pure and perfect that one day I'm sure cracks are going to

appear on their faces during their well rehearsed smiles.

What a bizarre audience it was, as well. Little kids accompanied by mums trying to look like Jay and Cheryl and the odd tired husband in tow.

For three minutes on television, Bucks Fizz are a watchable pantomime, but live one song pretty quickly merges into another to become an endless blur, no matter how many costume changes they make. Even the gals prancing around in tight fetish gear couldn't put much life into the act and why did we have to



Pic by Joe Shurter

NEW ORDER The State, Liverpool

NEW ORDER continue to go their own way. It would be easy to criticise their attitude to performing, but it is just as easy to admire their single mindedness. They obviously see playing live as a vehicle to show off their considerable talents rather than a time to bask in their former glories. Nobody present expected to hear 'Sister Ray' and 'Atmosphere', but the omission of 'Temptation' and even 'Blue Monday' from the set left most people feeling cheated.

The band's look, listen and learn approach did nothing to endear them to the audience, many of whom were experiencing New Order for the first time. It seems the enjoyment of a New Order concert comes from the rarity of it. Impress your friends — tell them you've seen New Order live.

A mix up over ticket sales meant that more than 400 fans were turned away from the door, so New Order agreed to play the following night, showing that the group do care for their fans. If only they'd show it more often.

Chris Buckley

SWINGING LAURELS Dominion, London

IN THE days before pop was processed, packaged and sent along to grin at Mike Read, there were groups like the Swinging Laurels.

The Laurels are pop craftsmen, pure and simple. Theirs is a pop full of personality and character, a music that escapes the studio and inhabits the real world.

The Laurels — a brace of synths, a clutch of brass and one very resolute bassist — are a bag full of infectious, idiosyncratic pop tunes.

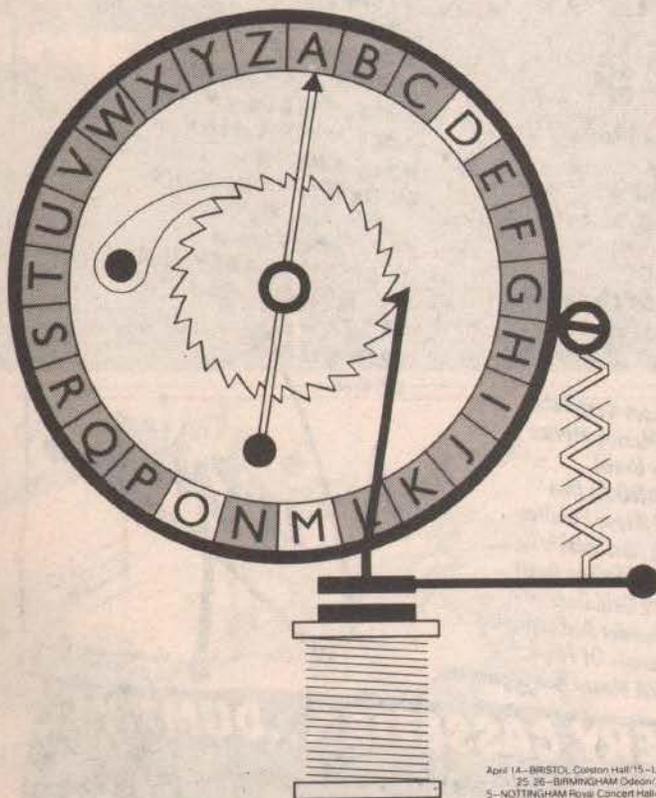
That's the game, here's the full-time result. Gaz caterwauled, Dean played trumpet like no one since the Hendon brass band and I desperately searched in vain for a reason why the Laurels shouldn't be in the top 20 — right now.

Jim Reid

have that excruciating medley of other people's songs?

Ah well, here's to a ton of hate mail.

Robin Smith



Orchestral Manoeuvres In The Dark

The new 7" single
From the album
Dazzle Ships

TELEGRAPH

Produced by/
Rhett Davies for
E. G. Management Limited
and Orchestral Manoeuvres
In The Dark



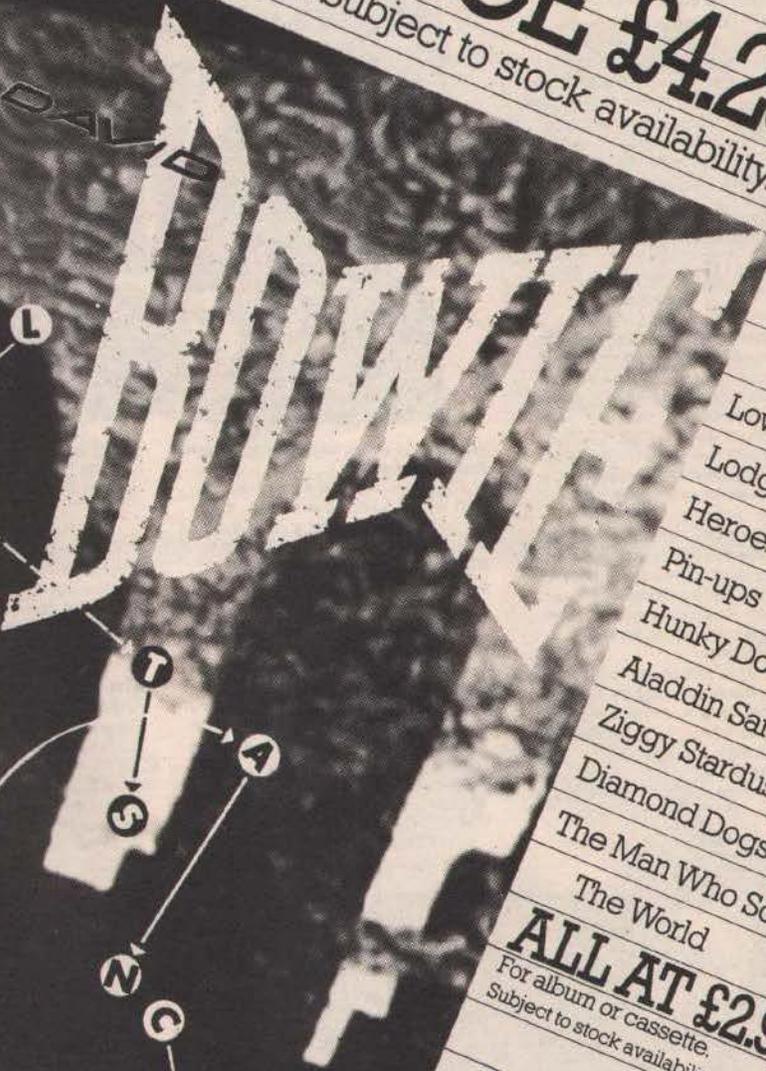
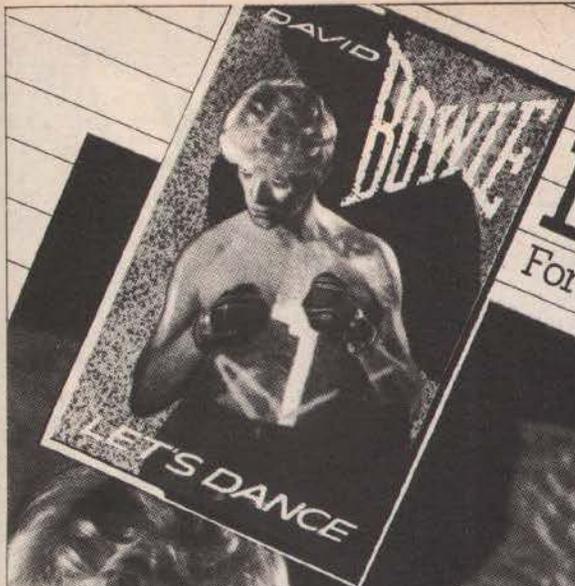
Orchestral Manoeuvres In The Dark Tour 1983
April 14 - BRISTOL, Glaston Hall 15 - LEICESTER, De Montfort Hall 17 - SHEFFIELD, City Hall 19 20 - LONDON, Hammersmith Odeon 22 - POOLE, Arts Centre 23 - BRIGHTON, Cornhill 25 26 - BIRMINGHAM, Odeon 27 - EDINBURGH, Playhouse 28 - GLASGOW, Apollo 29 - NEWCASTLE, City Hall May 1 2 - MANCHESTER, Apollo 3 4 - LIVERPOOL, Empire 5 - NOTTINGHAM, Royal Concert Hall 6 - IPSWICH, Colmore 7 - OXFORD, New Theatre 9 - LONDON, Hammersmith Odeon 24 - BELFAST, Massey Hall 25 - DUBLIN, Francis Xavier Hall

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TWISTING by the POOL

IT'S IMMATERIAL

THOSE CHILDHOOD heroes Punch & Judy are more violent than many of today's television programmes, say It's Immaterial.

The new Liverpool band have written a song called 'Hussah Hussah' about the puppet show.

"I can't understand why kids still love Punch," says lead singer John Campbell. "He's violent, sexist, racist and yet he gets away with it. If you wrote a play about that and tried to put it on television, it would be banned.

"But somehow it appeals to my sense of humour. The way Punch says, 'I don't like this soup' and spills it over Judy's head is just so over the top, it is funny."

In typical Liverpool style the group have come up with a whole range of quirky titles. The music's pretty much pure pop, their single, 'A Gigantic Raft In The Philippines', is typically offbeat.

"There's a song called 'Challow Of The Rambling Blow', which is a sea shanty chant they used to do with the turn of the capstans," continues John.

"We've turned it into a love song, because it's only now and again you hear a love song that's a bit different to the normal I Love You ballad. The sea shanties are great because they all have a definite rhythm.

"I like titles which are a bit more original, which are slightly different. We've done one number called 'White Man's Hut' which comes from a photo caption in a geography book."

It's Immaterial have signed up

with Wah!'s manager Pete Fulwell and his label.

They don't see themselves as part of the Liverpool scene, even though they live there and want to keep it that way. There are too many pseuds and hangers-on in London, they say.

The 'Gigantic Raft' single got them some attention, and now they're just sitting and waiting to do their stuff.

"The aim is definitely to be successful," says John. "We want to have hits, to go on Top Of The Pops and stuff, otherwise there's no point in doing it.

"Originally we wanted to put out videos and comic strips of the band.

"We had this idea for a cartoon of 'A Gigantic Raft'. An animator

had already put together the ideas ready to film, but we just didn't have the money to do it at the time."

Both John and guitarist Jarvis Whitehead are Manchester lads who came to college in Liverpool. They joined up with drummer Paul Barlow and ex-Yachts main man Henry Priestman, although he does less writing with the new group.

"The name is exactly what it says," says John. "We have areas that we draw on. We have a goal in general, but no particular aim. In a sense it is immaterial what you do.

"I'm not sure that you can put a political message across in three minutes. You don't sit down after listening to a Clash song and think, 'I can really understand that point'. "It's nice to find words that other

people have strung together and build up an image that's larger than yourself and opens up other areas.

"If you wanted to do something that's really original, you'd have to invent a whole new language."

If you've heard 'A Gigantic Raft' on the radio, you'll have a good idea what the singer's on about.

Although they deny being a part of the so-called Liverpool scene, they share with their contemporaries from the North West an ability to write quirky pop songs which are both offbeat and accessible.

The idea is to start with the rhythm and work up from there. So you can dance to a record about Punch & Judy, a white man's hut, or even, at a push, the Challow Of The Rambling Blow.



BLACK

IF IT wasn't for Wah!'s Pete Wylie, Black might never have seen the light of day again.

After a meeting in Liverpool's Warehouse — a mecca for all up and coming musicians — he suggested that the group's leader Dix (real name, Dave Dickie) came round to record in his studio.

"He mentioned it some time back, and I didn't really think he was serious," says Dix. "At the time, he said bring some stuff up, and I found out he meant it.

"The old group disbanded and I was working by myself at Eternal Records' studio, which is run by Wah!'s manager Pete Fulwell. Then Colin (Vearncombe) came along and Pete suggested we worked together, and now we're actually getting our own songs down."

Black may be a duo, but this

doesn't mean they want to take on a serious arty air, despite their name.

"That's just a name that I thought was catchy," says Dix. "It's a real shame because now it's got all these connotations that weren't really there when I thought of it.

"We just go out on stage and have a good laugh. The more mistakes we make, the more people seem to like it. In fact Colin keeps falling over all the time! They love that.

"In fact, when we play we're more like a band than a duo playing along to a tape. We do things differently all the time on the spur of the moment like a band does, and we don't really use lots of synthesisers but recordings of real instruments. A lot of people who hear us say we sound like a band."

ICICLE WORKS

THE LIFE of the Icicle Works is spent dossing on people's floors and going up and down motorways.

"If we play down in London, then we all pile into the van afterwards and drive back home — it's too expensive to stay down there," says group leader Ian McNabb.

"After a gig you're really exhausted, and the last thing you want to do is drive 250 miles.

"For that reason, it's very tempting not to gig until you've got a record deal. I suppose there's lots of fun to be had, but at the end of the gig you're too knackered to do anything.

"A gig in London for us starts at nine o'clock in the morning and finishes at three o'clock the next morning, and it makes it an anti climax when you do play."

The Icicle Works are yet another Liverpool group who look like they'll be breaking through soon. Already they've fixed up a heavy publishing deal and their single 'Nirvana' is getting played on evening radio.

Like their contemporaries from the North West, the band don't see themselves as part of the Liverpool scene, but are proud of their city and their roots there.

"There's definitely a scene in Liverpool, but it's not as exaggerated as it appears from outside. You get these DJs coming up and saying there's all this great music and there are all these wonderful bands, but 75 per cent of them are run of the mill pub rock groups you get anywhere.



"I think we've got a mini-country here, and there is more stimulation in Liverpool than you might get elsewhere.

"There's so much competition in Liverpool from other bands who are making it, and it's all focused on one place, the Warehouse. That's where everybody goes. We all feel we are part of the pop scene, and better than a lot of bands who have

made it."

Pure pop is the Icicle Works' game. Like Wah!, Orchestral Manoeuvres and The Teardrop Explodes, their songs are simple, but offbeat.

Ian McNabb has been writing pop songs and playing around the city since 1976, and the Icicle Works

are the final stage of his series of groups.

"I guess everybody says that they can't be categorised. Basically what we're trying to do is get across forceful, emotional pop which is simple, but different lyrically, and just a little fantastic," he explains.

TOTO

The Grammy Single

ROSANNA

The Single Grammy

ROSANNA

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

THIS IS getting boring — yet another meaningless and shallow concert review. This time U2 were the victims. All one got from Mr Reid was rambling philosophical abstractions about the concept of "rock" and generalisations so vague as to be pointless. Would it stretch Mr Reid's journalistic talent too much to actually mention one song U2 played? This of course would involve specific criticism of which he seems incapable. And what's all this rubbish about sex and glamour? If Mr Reid wants these two then I suggest he watches Dallas or page three of a well known national tabloid. One also wonders what Mr Reid means by "dangerous and spontaneous" — is Bono to take to the audience with a machete or perhaps bite off a bat's head?

I don't accept all U2's material uncritically but I definitely do not agree with Mr Reid's comments that they are "very average" (whatever that means). Next time you write a review, Mr Reid, try to communicate some intelligible and even interesting information.

Colin Driver

● Well, going to see U2 is like going to church

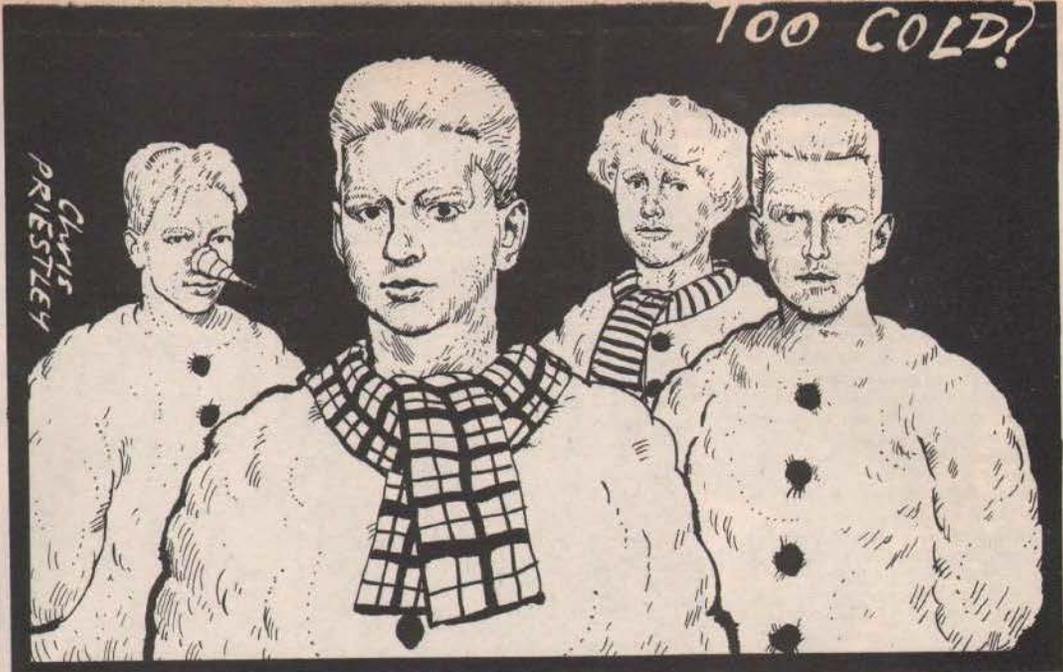
CONTRARY TO what that stupid pervert Jim Reid might think, the general public (that's us) do not (repeat do not) buy records because they are 'trendy' at the time, nor do we buy them because so called music papers (that's you) say so! Give some of us at least some credit for liking good music.

We are, of course, referring to J.R.'s rather blasé interview with

SO SOFT Cell write cold emotionless songs? More like strong hard music that hits you where it hurts and leaves you in a crumpled heap on the floor. At least you can understand what Marc's singing about. Christ it would be a bloody miracle if you could decipher what Twisted Sister spew out. Soft Cell sing about the deceit, dirt, the true realities of the apparently glossy relationships of ordinary people, i.e. us record buyers. But of course old goldielocks thinks he's so bloody superior that he goes round slagging off decent groups.

With a conk like Snider's, he need only shave his head, grow some wings and America would have the answer to the Space Shuttle. They're obviously jealous of Marc and Dave's extremely good looks and popularity (especially with us girls!)

At least Southport's answer to a sex symbol yes, Marc "um er" Almond, doesn't sound like he's straining on the loo when he sings. David Ball's missing moustache ● And Marc was just about to get a luxex chest wig, too



A cold in the Modes?

THOUGHT RECORD MIRROR was supposed to be unbiased. If so, how come every time I open the damn thing I find some untalented wally slagging off the brilliant Depeche Mode? Isn't it about time someone said something nice about them?

First of all we have that boring old headbanger Robin Smith slagging them off in comparison to those poor man's Genesis rip offs, Marillion. Next comes Malcolm McLaren — a guy who makes money out of playing bits of other people's records backwards and sticking them all together. He reckons Depeche Mode would get stoned to death if they played in front of a bunch of Zulus. Zulus like McLaren. Is that why his records

sound like a lot of mumbo-jumbo?

This week though we have the biggest joke of all. Tracey 'Strangled Cat' Ullman, the failed comedienne, reckons Depeche Mode sound "cold". Of course, Tracey sounds wonderfully soulful when she squawks away on that speeded-up cornflakes advert of a single 'Breakaway', doesn't she? No.

Tracey, listen to songs like 'Sun And The Rainfall' and 'Leave In Silence', if you think Depeche Mode are cold. Oh, and PLEASE don't make any more records.

The Blue Flash, Maghull, Liverpool

● You've breathed new life into Dave Gahan's pint

Nick Rhodes of Duran Duran. He had him labelled as a "trendy sex symbol" before he even started so it's no wonder that Nick looked so pissed off in the centre pic.

It's a good job that Duran have got the sense to ignore the crap you write about them, at least they're getting off their asses and doing something worthwhile and not sitting around writing jealous,

untrue articles about the more successful personages in this world. We'd like to hear you singing in front of an audience of over 5,000 people — on second thoughts perhaps not!

Two of the millions of insulted Duran Duran fans

● Yeah, and they all go and see their Mums every week, yawn yawn . . .

AFTER WAITING eagerly for the charts to change, I thought I suddenly heard someone say Duran Duran so I stopped listening, but then I realised that they were still at No 1! How could this be I told myself as I heard their latest disaster.

The only reason, in my opinion, that they 'dropped in' at No 1 is because all their so called fans are so wrapped up in them that the minute a new single comes out, they reach for their piggy banks and get it!

It's pathetic, imagine what the world would be like if there were no Soft Cell or Culture Club fans, we would be totally surrounded by the horrors. I'm going mad just thinking about it! Quick, we'll have to kill them all off, before it's too late!

Bob and Aunt Flo's hairpin, Exeter
● Too late, we're lumbered with the little pests

THE TIME has well and truly arrived for the Duran Duran backlash.

Duran Duran are endeavouring to emulate the Beatles, with harmonies, harmonicas, and uniform dress. Their latest offering pales into insignificance compared with any track off the first two albums. The group have been engulfed by their own arrogance, and if Simon Le Bon can play that harmonica, then he is the new John Lennon. I somehow doubt that. Barry Amadeus, Langford
● And he's ordering up his National Health specs now



Pic by Michael Pulland/ILFI

RIGHT, WHO the hell does that chest wiggled freak out of Twisted Sister think he is eh? Passing his judgement on bands he probably hasn't even heard! He comes strutting over from the States thinking he owns the place!

Well, Mr Snidy or Snider or whatever your name is perhaps your music does satisfy all the deaf people of this world (or people who want to become deaf) but all I get out of it is a nasty headache!

I went to a "new music" concert not all that long ago, it was Duran Duran actually. I screamed and perspired (decent people don't sweat) and went home tired and totally, totally satisfied.

The only reason I would scream at one of your pantomimes is to get out! (Not that I would go in the first place!) So Mr Dee Snider take yourself and the rest of the hairbear bunch back to America and stay there 'cos us Brits don't need mouthy folk like you!

A. Normal Person

● I can exclusively reveal that Dee Snider is actually Simon Le Bon in disguise . . .

DEE: No snide remarks please

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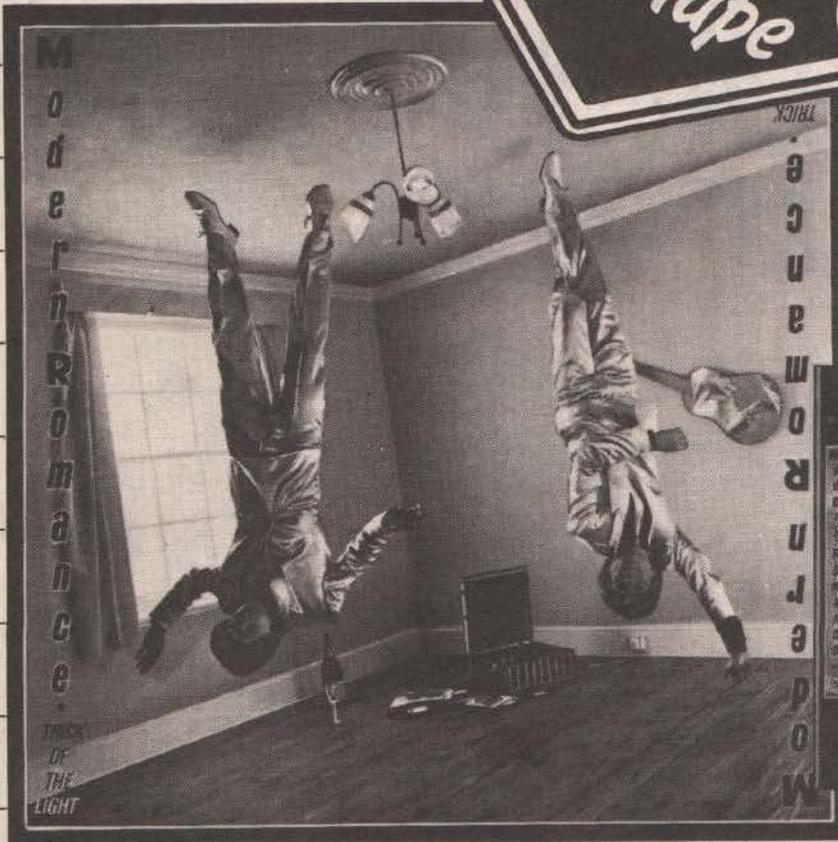


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TRIVIA QUIZ

- Which Roxy Music single confirmed their comeback, reaching number 2 in 1979?
- Name two Rose Royce hit singles with the word 'dance' included in them.
- Which previous Eurovision winners reached number 1 with 'Dancing Queen' in 1976?
- Chris Montez has scored the same hit three times in the UK chart. What is it called?
- Which romantic ballad gave Lynsey de Paul a top 20 hit in 1973?
- Which British group was responsible for the 'bump' dance craze in the early seventies?
- Who is the man behind Liquid Gold's 'Dance Yourself Dizzy' who is now a member of the Beach Boys?
- Name the popular Bee Gees hit which was one of four hit singles from the platinum 'Saturday Night Fever' soundtrack.
- Which famous rock drummer scored a top 3 hit with 'Dance With the Devil' in 1973?
- Dexys Midnight Runners reached number 40 with a little known mini-hit in 1980. Can you remember the title?
- Name the classic soul record which provided a hit for Martha Reeves & The Vandellas in 1962 and again in 1969.
- Who was responsible for introducing 'The Twist' with a string of 'twisting' hits in the early sixties?

☆☆☆☆☆☆☆☆
DANCE CRAZY! Just quick-step your way around these 25 dance crazers.
 Your score: under 10 – your head is in a swirl, 10-20 you know as much about dancing as Prince Charles. Over 20 – your entry for Come Dancing is in the post.



- Who was Paul Nicholas dancing with in the top 10 in 1976?
- Name two artists who have scored top 10 hits with 'Do You Wanna Dance'.
- Complete the following title of a Thin Lizzy top 20 hit: 'Dancin' In The ...'
- Which famous soul producer introduced 'The Hustle' dance in 1975?
- As one-hit wonders, Gonzalez scored a top 20 disco hit in 1979. Can you name it?

- Name the only Bowie single, apart from the current hit, with the word 'dance' included in the title.
- 'You Make Me Feel Like Dancing' was a big hit in 1976 for which popular British male singer?
- Which British group did the Hucklebuck dance in 1981?
- 'Dance Dance Dance' was a big hit in 1965 for which legendary American group?
- What was Marshall Hain's first UK hit from 1978?
- Little known British group No Dice scored a mini-hit in 1979 with a song which is also the name of a very popular TV series on BBC1 which is more likely watched by your parents than yourself. Name the title.
- Can you remember the female singer who scored a number 1 hit in 1976 with 'I Love To Love (But My Baby Loves To Dance)'?
- Name two highly successful Chic singles with 'dance' in the titles.

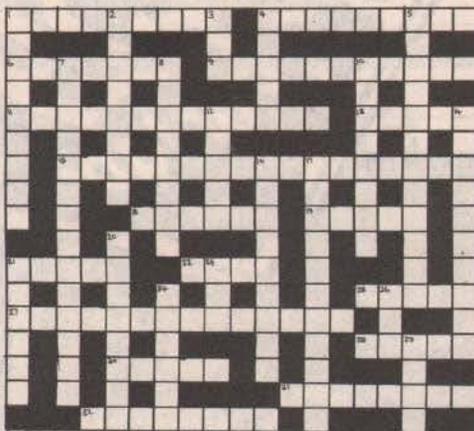
X-WORD

ACROSS

- Bunnymen's beast (9)
- A Maneater (5,4)
- A new start for Orange Juice (3,2,2)
- His greeting can be taken as a farewell (4,7)
- Sent by The Pretenders back in 1981 (7,2,4)
- Leader of The Test Tube Babies (5)
- Kid Creole's trouble makers (8,9)
- Mr Vandross (6)
- Bowie's Jean (5)
- Played along with wires (5)
- 1981 Siouxsie and the Banshees LP (2,2)
- Savantes hell raisers who went on a Teenage Rampage (5)
- Brother of Jermaine (7,7)
- You'll find them Upstairs At Eric's (5)
- Paul's wife could be a Beach Boys lady (5)
- Heavyweight singer (4,4)
- See 20 down

DOWN

- Recent Def Leppard LP (9)
- Well known Quartet (8)
- They gave a Fanfare For The Common Man (1,1,1,1)
- Stevie Wonder hit from 1982 (2,1,2)
- Nicole's Eurovision winner (1,6,5)
- Youthful piece of reggae (4,3,7)
- Jam hit found on the other side of A Town Called Malice (8)
- Inhabitants of Funky Town (5,3)
- Queen film soundtrack (5)
- Aussie heavy metallists charged with Assault And Battery (4,6)
- Bright eyed singer (9)
- Japan's hotel employee (11)
- & 32 across Dylan classic for everybody behind bars (1,5,2,8)
- Group of White Rabbits (6)
- The Clash were bored with it (1,1,1)
- Dylan gave us one on one (6)
- Modern Romance label (1,1,1)
- Fast moving hit for Fat Larry (4)



LAST WEEK'S X-WORD ANSWERS

ACROSS: 1 Show People, 5 Japanese, 7 Icehouse, 8 Out Of Time, 10 Year Of Decision, 13 Pill, 14 Glenn Tilbrook, 15 Ian Page, 16 Blue Eyes, 17 Depeche Mode, 23 Selling, 24 Scott Walker, 25 Fabrique, 26 Trust.

DOWN: 1 Shiny Shiny, 2 One Day In Your Life, 3 Photograph, 4 Emotional Rescue, 5 Jet, 6 Spellbound, 9 Fun, 11 Dog Eat Dog, 12 In The Ghetto, 13 Paris, 18 My Way, 19 Dollar, 20 Ashes, 21 Kirby, 22 Bells.

LAST WEEK'S POPAGRAM SOLUTION

Lightning, James Ingram, The High Road, Depeche Mode, Human League, Surprise, Bucks Fizz, Orange Juice.

DOWN: High Life.

CROSSWORD WINNER (April 2): Dave Thompson, 5, Howmic Court, Arlington Road, St Margarets, East Twickenham, Middlesex

CROSSWORD WINNER (April 9): Robin Caudwell, 208, Seven Sisters Road, London N4

GUESS THE TOP FIVE

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 Top 5 45's.

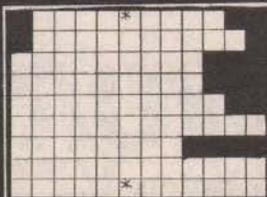
- _____
- _____
- _____
- _____
- _____

NAME
 ADDRESS

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

ANSWERS

1 'Dance Away' 2 'Do Your Dance' 3 'Abba' 4 'You Let's Dance' 5 'Won't Somebody Dance With Me' 6 'Kenny' 7 'Adrian Baker' 8 'You Should Be Dancin'' 9 'Cozy Powell' 10 'Dance Stance' 11 'Dancing In The Street' 12 'Chubby Checker' 13 'The Moonlight' 14 'Dance Stance' 15 'Moonlight' 16 'Dance Stance' 17 'I Haven't Stopped Dancing Yet' 18 'John (I'm Only Dancing)' 19 'Lee Van McCoy' 20 'John (I'm Only Dancing)' 21 'Beach Boys' 22 'Dancing In The City' 23 'Come Dance With Me' 24 'Tina Turner' 25 'Everbody Dance' 26 'Dance Dance Dance (Yowzah Yowzah Yowzah)'



POP A GRAM

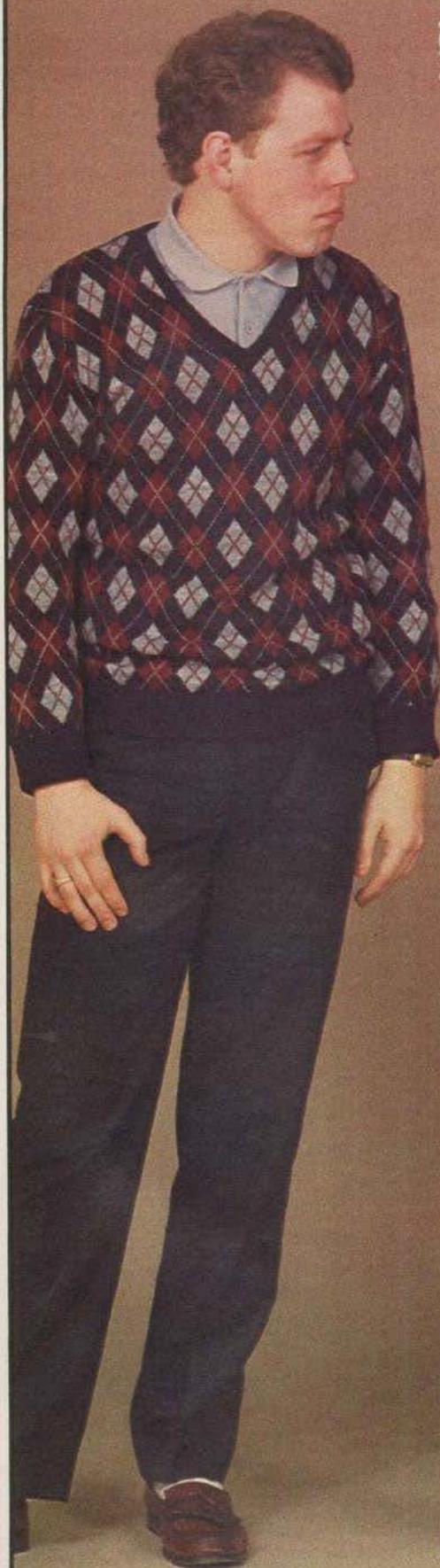
SOLVE THE nine cryptic clues and write the answers across the puzzle so that the starred down column reveals a shaky oldie. Remember the clues aren't in the correct order. You have to decide what the right order is. For extra help, all this week's clues are oldies.

- Does Roger L mind Sheena Easton? (6,4)
- Aiden Green kept the secret of this Ultravox LP (4,2,4)
- A trendy gad about the front line (4,5)
- Rank devil, own up to urging Eileen to come on (5,7)
- One who was squeezed up the junction into an East Side story (5,7)
- I'd rock Lee all about to find this tropical gangster (3,6)
- On the rail you'd find a classic from Kate (4,5)
- A change of sprout gave new energy to soul group who didn't walk away (4,4)
- In the Loo Ranch zone you might meet someone who broke glass (5,7)

YOU CAN'T buy style — either you have it or you don't. Paul Weller, founder of The Style Council, favours a blend of classic separates from C&A and Italian shops, a feeling echoed by Tracie and the Questions who are signed to his Respond label. You don't have to be a millionaire to look sharp — and here are the clothes to prove it.

STAR

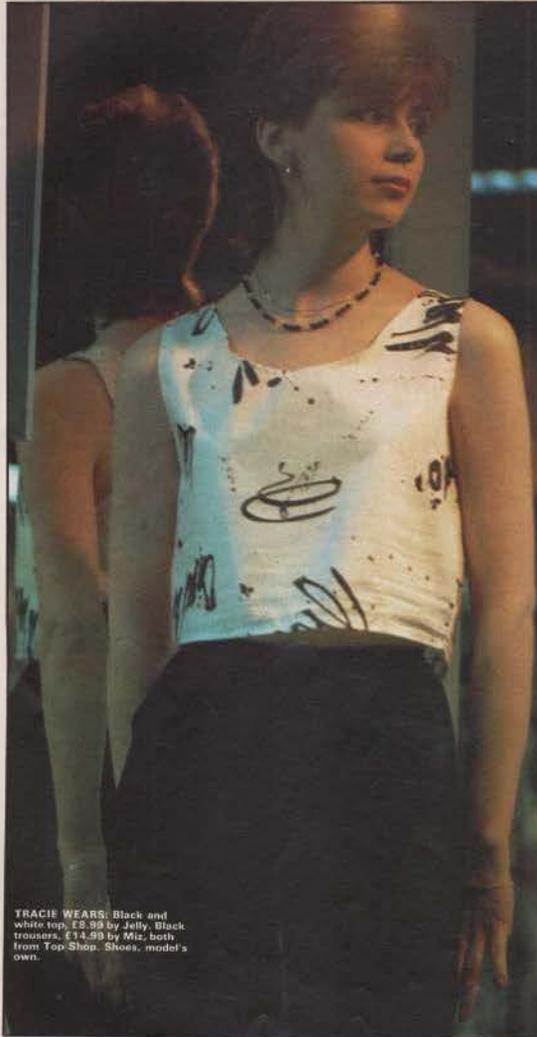
STYLE



PAUL WEARS: White jumper £8.99 from C&A. Stripey cardigan about £18 by Roberto Carlo. Trousers made specially. Shoes £30 by Rider.

MICK WEARS: Black trousers £19.99 from Top Man. Grey jumper, 'about 12 quid' from Jockey. Diamond jumper, about £16 by Aitch from Top Shop. Shoes, £34.99 from Bertie.

CONTINUED OVER



TRACIE WEARS: Black and white top, £8.99 by Jelly. Black trousers, £14.99 by Miz; both from Top Shop. Shoes, model's own.



MICK WEARS: Trousers, "can't remember how much they cost, about 21 quid" from Top Man. Silk shirt, £16 from Anthony Howard James. Grey top, £16.99 from L'uomo.



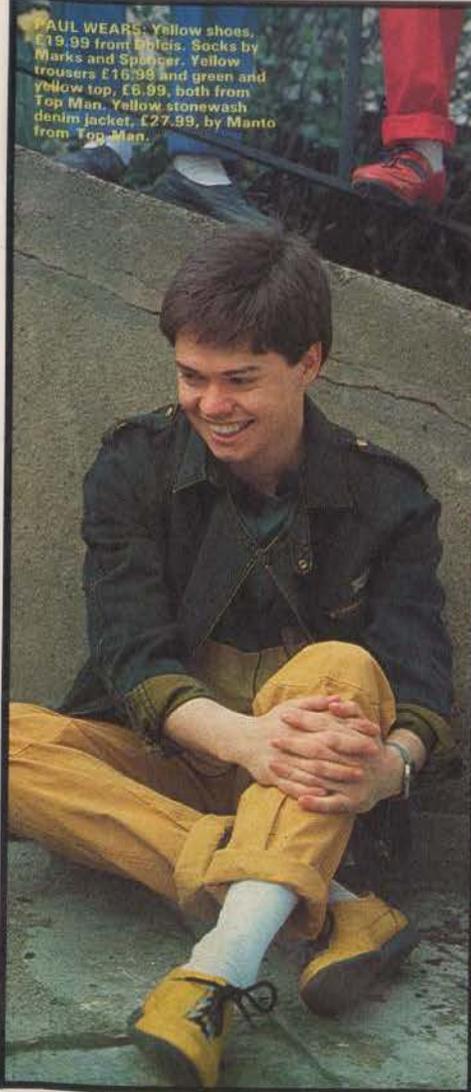
PAUL WEARS: Striped jumper, £8.99. Spotted shirt, "about 12 quid", from Miland in Canary Street. Trousers were specially made for him by a tailor from Walthamstow.



TRACIE WEARS: Red and black check skirt and jacket, £18.99 by Miz from Top Shop. White top, £8.99 from Top Shop. Pearls from the jewellery counter.

STAR
STYL

PAUL WEARS: Yellow shoes, £19.99 from White's. Socks by Marks and Spencer. Yellow trousers £16.99 and green and yellow top, £6.99, both from Top Man. Yellow stonewash denim jacket, £27.99, by Manto from Top Man.



JOHN WEARS: Blue trousers, £24.99 from Next. In a blue t-shirt, £10 from Marks and Spencer. Blue denim jacket by Marks and Spencer. White cotton polo shirt, £10.99, and brown slacks, £14.99, both from Marks and Spencer. Brown jacket, £27.99, from John Jaume.



FRANK WEARS: Red jumpsuit, £79.99 from Next. In a white t-shirt, £10 from Marks and Spencer. Red cap, £5.99, and red shoes, £15.99, both from Top Man. Red jacket, £24.99, from Marks and Spencer. Red trousers, £16.99, from Marks and Spencer.



“Stevens is even shakin’ at 4 in the morning!”



All your favourite singles, 24 hours a day, 7 days a week. 4 different songs Monday to Friday, 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 Discline available throughout the year. Outside London, 24 hours a day except during the season's major cricket matches, when it's available at the end of play from 7.00 p.m. to 8.00 a.m.

Records this week include:-

- LET'S DANCE, David Bowie
- IS THERE SOMETHING I SHOULD KNOW, Duran Duran
- BOXERBEAT, Jobbers
- SWEET DREAMS (ARE MADE OF THIS), Eurythmics
- BREAKAWAY, Tracy Ullman
- OH TO BE AN, Kajagoogoo
- CHURCH OF THE POISON MIND, Culture Club

WOOLWORTH

DISCLINE

DIAL 160

British TELECOM Guidelines



Posing QUESTIONS

THE PRICE GUYS

WHEN PAUL Weller sits down after a hard day's work at the Woking hit factory, like as not, he'll switch on his record player and listen to young Scottish soulsters, The Questions.

"He's said a couple of times that he really likes listening to our stuff, that he'll go home and play it in the evening," says guitarist John.

The Edinburgh based band have just released their second single 'Price You Pay' on the revitalised Respond label. The single is a fair, if slightly under produced reflection of The Questions' poppy interpretation of soul.

The Questions are John Robinson, guitar, Paul Barry, bass and vocals, and Frank Mooney drums; all three attended the St Augustines school in Edinburgh, all three share an affection for the spirit of punk and the dynamics of great dance records.

"At the time when me and John got together," says Paul, "there were a lot of young bands starting up, it was round about the punk time. Although we weren't actually listening to punk records, we were inspired by the ideas. We were mainly listening to a lot of soul music, Chic, American funk records."

So how did the boys link up with Mr Weller?

"We just sent him a tape

along. He hadn't said anything to us about Respond or anything like that. We just sent him a tape 'cos we thought that he had similar ideals to us. We just thought we'd see if he liked our stuff."

THE LINK with Weller is obviously going to garner the band considerable press interest, but is it, I wonder, a disadvantage to be working in the great man's shadow?

"It can be a drawback, only if you're playing up close to what he does. The thing about him being in charge is that it gave us time to grow and develop.

"When we went in to do 'Work 'n' Play' (the group's first single) for the first time we didn't really have an idea of what to do in the studio.

"He sorta showed us a few things - what we did on the single was just play our instruments and he sorta did all the sound and balance.

"Over this year we've been demoing with our engineer Brian Robson and we've got to the stage where we can now produce ourselves."

John and Paul are prolific songwriters, they are responsible for Tracie's vibrant 'The House That Jack Built' and see the Respond label as a home for new ideas and shared aspirations.

"The possibility in the future is that Respond will have maybe a bloke singer and a girl singer and a couple of groups," says Paul. "What'll

happen is, if someone has an idea they can sorta hand it round to different Respond artists and see if they can make any use of it.

"I think the good thing about Respond is that there will be lots of different artists working with each other."

THUS FAR the Respond label has made a lot of brave claims about promoting youth, demisting the rockbiz and putting some spark back into a characterless pop scene. So lads, what are you going to do about it?

"Basically we think that pop music and all that stuff needs a kick up the backside. Basically Respond is just a spirit for change," says John.

"At the moment there's a lot of really shitty groups around. That's another thing about Respond, we wanna show up that kinda crap, that false crap, for what it is."

Ah, spoken like a true Weller protege. But The Questions have no need to fear any comparisons with their mentor.

Here for once is a young group with the potential and spirit to grow into something of lasting quality. 'Price You Pay' is just an appetiser, when the Questions have sorted out their production they will be a mighty proposition.

And Respond...one can only hope that its noble words can be matched by noble deeds.

Jim Reid

Sleep easy

I'M 16 and want to go on the Pill as I've a steady relationship with my boyfriend now. We plan to get engaged next year and love each other very much. But I'm frightened that if I see my doctor he'll tell my parents.

It's very difficult to talk to them about sex and they'd be horrified if they knew I've been sleeping with my boyfriend. They get on with him well generally but would refuse to let him come to the house, if they knew.

Doreen, Birmingham

● *You're very sensible to be thinking of taking reliable contraceptive precautions if you're already involved in a sexual relationship. Although your parents are clearly entitled to hold their own views about sex before marriage, even they would have to agree that you are taking a mature and responsible attitude.*

If the barriers are up and you really cannot talk things over with them, there is nothing to stop you from seeing your own doctor, in complete confidence. He or she will discuss contraception with you, and can prescribe the Pill. At 16, the age of medical consent, any visit you make has to be strictly confidential, by law, and your own doctor cannot discuss appointments with your parents without your consent.

In Birmingham, the Brook Advisory Centre, (see telephone book) and clinics listed under Family Planning can also offer help, advice and information on contraception to both boys and girls.

I'M AT sixth form centre at the moment, but I will be leaving in June after I've taken my exams.

Could you give some information on where I can find out more details on the police force as a career? Where do I have to write to apply? How old do you have to be to join? What sort of qualifications do you need? How about weight and height?

Janet, Norfolk

● *While you need to be physically fit to join the police force, weight isn't necessarily specified as this will vary according to your height. Minimum height for girls and women is approximately 5ft 4 inches, and for boys and men, 5ft 8 inches. Age-wise, you'll need to be between 16-18, depending on where you live, to join as a cadet, or where no cadet training is offered, at least 18½ years of age.*

Paper qualifications can be extremely useful, but are not essential for joining the police force. But people without at least 4 'O' levels, which must include English and maths, have to take an extra entrance examination in these subjects. The force offers its own training programme for new entrants, and, both physically and mentally, the going is tough.

For free information, write with any questions you want to ask to the Police Recruitment Department, Home Office, Queen Anne's Gate, London SW1H 9AT, and, in Scotland, to Police Recruiting Department, Scottish Home And Health Department, St Andrews House, St James Centre, Edinburgh EH1 3TF. Or contact your nearest police headquarters, (see telephone book), direct by letter or phone.

WHAT IS happening to the Iron Maiden fan club? I sent a membership fee to them at PO Box 430, London, last July but haven't heard a word and feel well 'n truly ripped off. Can you help?

P. Manchester

● *Sure thing. By the time we received your letter, all the sorting out as far as the PO Box 430 based club is concerned had already happened, courtesy of Iron Maiden and their management. They've taken over the running of the club to give members and would-be*

members a better deal by far and you should have heard some good news by now.

The bulk of a vast backlog of complaints and non-materialising memberships has now been cleared. People who haven't heard already, just drop a line to the new address: Iron Maiden Fan Club, 22 Danebury Street, Islington, London N1. Iron Maiden and their management are sorting out all outstanding complaints at their own expense.

We'd also like to hear from other readers who are owed memberships or memorabilia from other clubs run by Rock Inc, holders of PO Box 430.

MY PROBLEM concerns tax allowances but I don't really want to write to the tax office and end up with them realising something could be wrong if they don't already.

I'm a 21-year-old student and have been on industrial release with the Health Service for six months of the present financial year. In that time, I made approximately £1,600, and have just received a tax return for £267. But I've also been doing a part time job on and off at a hotel for the last few months, and for this, I've already earned around £400. As I told them I was a student, they exempted me from tax.

Now I'm worried, as a couple of friends have told me that even though I've been exempted, as I have already earned the limit of tax free wages, I should be taxed on the wages I'm now earning at the hotel. As I aim to visit New Jersey in the summer it would be awful if I was landed with a major tax demand around that time, so I'd like to know my position now.

M. London

● *Your friends are right. Any working single person, student or not, is entitled to earn a total of £1,565 per year before being taxed. With allowances, this figure works out at £30.00 per week. As a student with two jobs bringing you over the magic figure, you should have been paying tax on the hotel job, and should certainly be paying it now.*

Presumably you have signed a tax exemption form for your hotel

HELP

employers. They didn't know about the hospital job, and haven't been paying you buckshee wages. If you did sign an exemption form knowing or not realising that your earnings for the year ahead would top £30.00 per week, and want to come clean with the tax office, you won't be prosecuted. You'll merely be given a tax code number, be taxed on your hotel job at the rate of 30 per cent and be billed accordingly, at the end of the financial year, for any outstanding tax due.

Employers are not obliged to send exemption form records to the Inland Revenue, but are obliged to keep details of wages paid and a tax office can ask to see this information at any time. If you kept quiet and did nothing at this stage, chances are that if the tax office investigated you would still be hit for tax owed at the end of the financial year in April.

AFTER A lot of thought I decided to wear contact lenses instead of specs. I look much better without glasses, except for the fact that there are shadows around and under my eyes which really stand out. Is there any way of removing them? Or will they just vanish with time?

Tim, Scotland

● *New converts to contact lenses who've recently abandoned spectacles usually do have a slightly naked look in the orb region. As the area*



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

around your eye sockets previously protected behind glass panes is exposed to the elements, the colouring will even out.

Meanwhile murky shadows created by burning the candle at both ends, late nights and heavy times, can be helped on their way by going early to bed more often.

I'M 17, female and would really like a penfriend who shares my musical interests — Duran Duran and Culture Club — preferably in the South West of England. Male or female, I don't mind. My hobbies are reading, records and music generally. Can you help? Debbie, Bristol

● *Anyone out there want to write to Debbie? If so simply write to her, marking your envelope with her name, to the usual 'Help' address. All letters will be passed on.*

'Ere ear

HOW STRONG is the risk of infection through do-it-yourself ear-piercing? My friend did it with a needle and a chunk of ice to freeze the lobe, but I don't fancy that. Are staple guns safe? I'm thinking of wearing an earring but the thought of anyone putting a hole in my ear doesn't appeal.

Trevor, Chorley

● *You're right to steer clear of an amateur job. Unskilled piercing and do-it-yourself methods can lead to serious infection of the ear itself, and even the possibility of hepatitis.*

Pressure guns, used by many stores and market stall traders to fire pre-sterilised gold plated studs through the lobe onto a plated base can be safe in skilled hands, as long as they are used according to manufacturers' instruction. But if the gun isn't carefully adjusted to the thickness of the earlobe, a stud inserted too tightly can restrict blood supply, causing chronic infection and gangrene. If your friends have had ears pierced in this way without problems, that's a sure-fire tribute to the skill of the gunner.

No-one susceptible to ear rashes

or other infections in this area, or with a tendency to keloids (scar overgrowth) should take the plunge. Otherwise, for maximum safety, see an experienced jeweller or qualified beautician to ensure that piercing is performed in the strictest hygiene. Although already overworked, some family doctors may agree to do the job.

Don't choose a cheap gold-plated sleeper or stud. Solid gold is the best bet because it doesn't rust and, once inserted in the small but open wound in your lobe, won't obstruct the natural healing mechanism of your body from doing its work.

Metals like German silver or white gold should be avoided as they contain nickel, which may cause allergic skin reactions. But gold of 14 carat or more is completely safe and nickel free.

Once in, your sleeper should be turned regularly to prevent the wound closing for around six weeks. Follow instructions and always keep your hands scrupulously clean and avoid fiddling with the sleeper more than you have to.

LAST WEEK'S 45s

LAST WEEK'S LPs

1	2	3	LET'S DANCE, David Bowie, EMI America
2	1	3	IS THERE SOMETHING I SHOULD KNOW, Duran Duran, EMI
3	6	7	BOXERBEAT, Jobbers, RCA
4	4	4	SPEAK LIKE A CHILD, Style Council, Polydor
5	5	9	SWEET DREAMS (ARE MADE OF THIS), Eurythmics, RCA
6	18	4	BREAKAWAY, Tracey Ullman, Stiff
7	20	2	ODD TO BE AH, Kajagoogoo, EMI
8	3	8	TOTAL ECLIPSE OF THE HEART, Bonnie Tyler, CBS
9	-	-	CHURCH OF THE POISON MIND, Culture Club, Virgin VS571
10	27	3	SNOT RAP, Kenny Everett, RCA
11	7	4	DON'T TALK TO ME ABOUT LOVE, Altered Images, Epic
12	8	8	RIP IT UP, Orange Juice, Polydor
13	13	7	FIELDS OF FIRE, Big Country, Mercury
14	17	4	BLUE MONDAY, New Order, Factory
15	15	4	WHISTLE DOWN THE WIND, Nick Heyward, Arista
16	9	7	NA NA HEY HEY KISS HIM GOODBYE, Bananarama, London
17	10	7	ROCK THE BOAT, Forrest, CBS
18	24	2	TWO HEARTS BEAT AS ONE, U2, Island
19	16	5	ORCHARD ROAD, Leo Sayer, Chrysalis
20	11	11	BILLIE JEAN, Michael Jackson, Epic
21	39	2	WORDS, F.R. David, Carrere
22	12	8	DROP THE PILOT, Joan Armatrading, A&M
23	38	3	THE HOUSE THAT JACK BUILT, Tracie, Respond
24	36	2	CELTIC SOUL BROTHERS, Dexys Midnight Runners, Mercury
25	14	7	YOU CAN'T HIDE, David Joseph, Island
26	19	4	GARDEN PARTY, Mezzoforte, Steinar
27	30	4	CRY ME A RIVER, Man With No Name, Compact
28	21	5	RUN FOR YOUR LIFE, Bucks Fizz, RCA
29	32	3	I AM (I'M ME), Twisted Sister, Atlantic
30	-	-	BEAT IT, Michael Jackson, Epic EPCA3258
31	22	4	VISIONS IN BLUE, Ultravox, Chrysalis
32	25	8	WAVES, Blancmange, London
33	23	7	HIGH LIFE, Modern Romance, WEA
34	40	5	YOUNG FREE & SINGLE, Sunline, Warner Bros
35	29	9	COMMUNICATION, Spandau Ballet, Chrysalis
36	26	6	JOY, Band AKA, Epic
37	28	9	BABY COME TO ME, Patti Austin and James Ingram, Warner Bros
38	33	8	MAGGIE, Foster and Allen, Ritz
39	44	6	LAST FILM, Kissing The Pink, Magnet
40	34	11	LOVE ON YOUR SIDE, Thompson Twins, Arista
41	31	8	SHE MEANS NOTHING TO ME, Phil Everley & Cliff Richard, Capitol
42	-	-	SHE'S IN PARTIES, Bauhaus, Beggars Banquet BEG91
43	51	2	TWIST (ROUND & ROUND), Chill Fac-Tor, Philly World
44	37	4	HOPE II WISH YOU'D BELIEVE ME!, Wab!, WEA
45	88	2	I'M NEVER GIVING UP, Sweet Dreams, Ariola
46	41	3	HIP HOP BE BOP (DON'T STOP), Man Parrish, Polydor
47	45	4	DON'T LET HIM STEAL YOUR HEART AWAY, Phil Collins, Virgin
48	35	10	AFRICA, Toto, CBS
49	-	-	LOVE IS A STRANGER, Eurythmics, RCA DA1
50	77	2	ROSANNA, Toto, CBS
51	43	8	TOMORROW'S JUST ANOTHER DAY, Madness, Stiff
52	68	2	JOHNNY B GOODE, Peter Tosh, Radio
53	72	2	YOU ARE IN MY SYSTEM, Robert Palmer, Island
54	42	12	TOO SHY, Kajagoogoo, EMI
55	-	-	OVERKILL, Men At Work, Epic EPCA3220
56	53	13	UP WHERE WE BELONG, Joe Cocker & Jennifer Warnes, Island
57	57	4	YOU CAN'T RUN FROM LOVE, Maxine Singleton, Creole
58	76	1	MY JAMAICAN GUY, Grace Jones, Island
59	-	-	TELEGRAPH, Orchestral Manoeuvres In Dark, Virgin VS580
60	47	3	LIVING ON THE FRONT LINE, Eddy Grant, Mercury
61	79	2	HEY, Julio Iglesias, CBS
62	46	9	NEVER GONNA GIVE YOU UP, Musical Youth, MCA
63	73	2	STAND BY, Roman Holiday, Jive
64	95	5	FRIDAY NIGHT LIVE (VERSION), Kala From Farris, RCA
65	71	2	CLUNK CLUCK (BELT UP DUB), Laurel & Hardy, CBS
66	48	10	HEY LITTLE GIRL, Icehouse, Chrysalis
67	83	2	DER KOMMISSAR, After The Fire, CBS
68	66	2	CELL 151, Steve Hackett, Charisma
69	50	10	TUNNEL OF LOVE, Fun Boy Three, Chrysalis
70	93	2	MIDNIGHT BLUE, Louise Tucker, Ariola
71	55	8	GENETIC ENGINEERING, Orchestral Manoeuvres, Telegraph/Virgin
72	60	3	SLEEPING AWAY, Dave Edmunds, Arista
73	77	2	EVEN NOW, Bob Seger, Capitol CL284
74	67	1	MUCK IT OUT, Farmers Boys, EMI
75	80	3	BETTER TAKE TIME, Second Image, Polydor
76	80	3	MARKET SQUARE HEROES, Marillion, EMI
77	81	3	PAL OF MY CRADLE DAYS, Amen Brown, Outlet
78	70	3	WHEN IT'S TIME TO ROCK, UFO, Chrysalis CHS2672
79	-	-	LIVERPOOL ANTHEM, Liverpool Football Club, MEAN MEAN 102
80	-	-	24 HOURS, 10CC, Mercury MERC139
81	-	-	DOOT DOOT, Freer, CBS CBSA3141
82	90	3	WHERE I STAND, Maisonnettes, Ready Steady Go
83	74	2	EASY LIVING, Fastway, CBS
84	-	-	MINERFIELD I Love, Virgin VS563
85	100	2	YOUNG FREE & SINGLE, Lontia Grahame, Intense
86	94	2	SERIOUS DANCING, Vis Marconi, Zima
87	82	3	WHITE RABBIT, Damned, Big Beat
88	91	2	BRONTOSAURUS WILL YOU WAIT FOR ME, David Bellamy, MD
89	85	4	LET IT LOOSE, Chris Rea, Magnet
90	99	2	DO IT ANYWAY YOU WANNA, Cashmiers, Philly World
91	84	5	I JUST GOTTA HAVE YOU, Kaehif, Arista
92	92	2	DON'T YOU GIVE YOUR LOVE AWAY, Steve Sheffo, Epic
93	57	4	MY FOOLISH FRIEND, Talk Talk, EMI
94	86	3	CAIRO, Amazulu, Towerbell
95	-	-	LITTLE RED CORVETTE, Prince, Warner Bros W9688
96	98	2	JE T'AIME (MIDI NON PLUS), Vicious Pink Phenomena, Warehouse
97	-	-	NORA BATTY'S STOCKINGS, Compo & Nora Batty, AVM AVM1004
98	-	-	MR ROBOTO, Styx, A&M AMSB308
99	-	-	MONEY'S TOO TIGHT, Valentine Bros, Energy NRG1
100	97	2	THAT'S TOO BAD, Gary Numan & Tubeway Army, Beggars Banquet

1	1	2	THE FINAL CUT, Pink Floyd, Harvest SHPF1983
2	3	13	THRILLER, Michael Jackson, Epic
3	2	2	THE HURTING, Tears For Fears, Mercury
4	4	4	CHART RUNNERS, Various, Ronco
5	5	9	SWEET DREAMS ARE MADE OF THIS, Eurythmics, RCA
6	6	5	WAR, U2, Island
7	11	46	RIO, Duran Duran, EMI
8	7	4	DEEP SEA SKIVING, Bananarama, London
9	20	21	HELLO! I MUST BE GOING, Phil Collins, Virgin
10	10	5	THE KEY, Joan Armatrading, A&M
11	16	7	QUICK STEP & SIDE KICK, Thompson Twins, Arista
12	13	5	TRUE, Spandau Ballet, Chrysalis
13	8	3	SCRIPT FOR A JESTER'S TEAR, Marillion, EMI
14	12	7	TOTO IV, Toto, CBS
15	9	6	HOT LINE, Various, K-Tel
16	19	5	DAZZLE SHIPS, Orchestral Manoeuvres, Telegraph/Virgin
17	21	4	HAND CUT, Bucks Fizz, RCA
18	18	13	BUSINESS AS USUAL, Men At Work, Epic
19	24	19	LIONEL RICHIE, Lionel Richie, Motown
20	22	21	RICHARD CLAYDERMAN, Richard Clayderman, Decca
21	17	3	POWER & THE GLORY, Saxon, Carrere
22	25	12	NIGHT & DAY, Joe Jackson, A&M
23	15	5	THUNDER & LIGHTNING, Thin Lizzy, Vertigo
24	30	23	HEARTBREAKER, Dionne Warwick, Arista
25	14	3	INARTICULATE SPEECH OF THE HEART, Van Morrison, Mercury
26	36	17	CACHARPAYA (PANPIPES OF THE ANDES), Incantation, Beggars Banquet
27	27	13	VISIONS, Various, K-Tel
28	60	7	LIVE, Kids From Fame, BBC
29	23	6	SURPRISE SURPRISE, Mezzoforte, Steinar
30	29	11	WORKOUT, Jane Fonda, CBS
31	42	20	QUARTET, Ultravox, Chrysalis
32	26	8	ANOTHER PAGE, Christopher Cross, Warner Bros
33	66	25	KISSING TO BE CLEVER, Culture Club, Virgin
34	88	13	FACE VALUE, Phil Collins, Virgin
35	26	4	THE HIGH ROAD, Roxy Music, EG/Import
36	45	12	UPSTAIRS AT ERIC'S, Yazoo, Mute
37	31	20	JOHN LENNON COLLECTION, John Lennon, Parlophone
38	35	49	COMPLETE MADNESS, Madness, Stiff
39	32	8	WAITING, Fun Boy Three, Chrysalis
40	83	72	PEARLS, Elkie Brooks, A&M
41	39	221	BAT OUT OF HELL, Meat Loaf, Epic
42	40	18	DURAN DURAN, Duran Duran, EMI
43	33	12	SHAPE UP AND DANCE VOL 1, Various, Lifestyle
44	48	9	AN OFFICER AND A GENTLEMAN, Original Soundtrack, Island
45	60	7	SHOWPEOPLE, Man With No Name, Compact
46	-	-	JOURNEY THROUGH THE CLASSICS, Louis Clark/RPO, K-Tel ONE1226
47	53	34	TOO RYE AY, Dexys Midnight Runners, Mercury
48	38	20	HAPPY FAMILIES, Blancmange, London
49	52	21	PEARLS II, Elkie Brooks, A&M
50	34	27	LOVE OVER GOLD, Dire Straits, Vertigo
51	75	11	OCTOBER, U2, Island
52	41	8	MONEY & CIGARETTES, Eric Clapton, Duck
53	62	18	THE YOUTH OF TODAY, Musical Youth, MCA
54	46	25	REFLECTIONS, Various, CBS
55	61	10	THE BELLE STARS, Belle Stars, Stiff
56	70	7	WAR OF THE WORLDS, Jeff Wayne's Musical Version, CBS
57	54	3	RIP IT UP, Orange Juice, Polydor
58	-	-	LIVING MY LIFE, Grace Jones, Island ILPS9722
59	77	11	BOY, U2, Island
60	85	23	20 GREATEST HITS, Beatles, Parlophone
61	49	84	LOVE SONGS, Barbra Streisand, CBS
62	92	12	DIFFICULT SHAPES, China Crisis, Virgin
63	37	9	PORCUPINE, Echo & The Bunnymen, Korova
64	59	40	THE LEXICON OF LOVE, ABC, Neutron
65	74	18	QUEEN GREATEST HITS, Queen, EMI
66	91	20	THE SINGLES - FIRST 10 YEARS, Abba, Epic
67	56	54	FRIENDS, Shalamar, Solar
68	47	24	GREATEST HITS, Olivia Newton-John, EMI
69	43	4	SIN OF PRIDE, Undertones, Ardeck
70	73	2	RUMOURS, Fleetwood Mac, Warner Bros
71	63	72	AVALON, Roxy Music, E.G.
72	51	19	KILLER ON THE RAMPAGE, Eddie Grant, Ice
73	89	2	RARITIES, David Bowie, RCA
74	84	20	20 GREATEST LOVE SONGS, Nat King Cole, Capitol
75	-	-	DARE, Human League, Virgin V2192
76	-	-	NEW GOLD DREAM, Simple Minds, Virgin V2230
77	82	12	SKY FIVE LIVE, Sky, Ariola
78	79	2	MAGICAL RING, Clannad, RCA
79	-	-	E.T. THE EXTRA TERRESTRIAL, John Williams, MCA MCF3160
80	67	21	THE RISE & FALL, Madness, Stiff
81	44	8	THE BILLY FURY HIT PARADE, Billy Fury, Decca
82	93	6	A FLOCK OF SEAGULLS, A Flock of Seagulls, Jive
83	86	5	CHARIOTS OF FIRE, Vangelis, Polydor
84	-	-	PENTHOUSE & PAVEMENT, Heaven 17, Virgin V2208
85	-	-	DOG AND BUNDO, Jam, Polydor POLD5075
86	69	2	LIVE AND DANCING, League Unlimited Orchestra, Virgin
87	71	15	MAKIN' MOVIES, Dire Straits, Vertigo
88	-	-	SINGLES 45S AND UNDER, Squeeze, A&M AMLH 68552
89	95	16	RAIDERS OF THE POP CHARTS, Various, Ronco
90	72	6	LOVE IN MOTION, Icehouse, Chrysalis
91	58	5	PYROMANIA, Def Leppard, Vertigo
92	97	4	JOB LOT, Chas & Dave, Rockney
93	81	3	H2O, Daryl Hall & John Oates, RCA
94	-	-	NIGHTCLUBBING, Grace Jones, Island ILPS9624
95	-	-	THE ART OF FALLING APART, Soft Cell, Some Bizzare BQL3
96	96	2	JAZZ SINGER, Neil Diamond, Capitol
97	83	5	KILROY WAS HERE, Styx, A&M
98	78	2	THE RISE AND FALL OF ZIGGY STARDUST, David Bowie, RCA International
99	-	-	ASSEMBLAGE, Japan, Hansa HANLP1
100	-	-	THE KIDS FROM FAME, Various, BBC REP447

US 45s

- 1 1 BILLIE JEAN, Michael Jackson, Epic
- 2 4 COME ON EILEEN, Dexys Midnight Runners, Mercury
- 3 5 MR ROBOTO, Styx, A&M
- 4 9 JEOPARDY, Greg Kihn Band, Beserkley
- 5 10 BEAT IT, Michael Jackson, Epic
- 6 3 HUNGRY LIKE THE WOLF, Duran Duran, Capitol
- 7 7 ONE ON ONE, Daryl Hall and John Oates, RCA
- 8 8 SEPARATE WAYS, Journey, Columbia
- 9 12 DER KOMMISSAR, After The Fire, Epic
- 10 2 DO YOU REALLY WANT . . . , Culture Club, Virgin/Epic
- 11 6 WE'VE GOT TONIGHT, Kenny Rogers and Sheena Easton, Liberty
- 12 11 YOU ARE, Lionel Richie, Motown
- 13 16 SHE BLINDED ME . . . , Thomas Dolby, Capitol
- 14 13 I KNOW THERE'S SOMETHING . . . , Frida, Atlantic
- 15 29 LET'S DANCE, David Bowie, EMI-America
- 16 22 EVEN NOW, Bob Seger, Capitol
- 17 19 LITTLE RED CORVETTE, Prince, Warner Bros
- 18 14 BACK ON THE CHAIN GANG, The Pretenders, Sire



- 19 28 OVERKILL, Men At Work, Columbia/CBS
- 20 23 I WON'T HOLD BACK, Toto, Columbia/CBS
- 21 21 CHANGE OF HEART, Tom Petty, Backstreet/MCA
- 22 26 SOLITAIRE, Laura Branigan, Atlantic
- 23 15 TWILIGHT ZONE, Golden Earring, 21 Records
- 24 18 ROCK AND ROLL HEART, Eric Clapton, Warner Bros
- 25 17 SHAME ON THE MOON, Bob Seger, Capitol
- 26 25 POISON ARROW, ABC, Mercury
- 27 20 LITTLE TOO LATE, Pat Benatar, Chrysalis
- 28 24 FALL IN LOVE WITH ME, Earth Wind & Fire, Columbia
- 29 32 IT MIGHT BE YOU, Stephen Bishop, Warner Bros
- 30 34 WHIRLY GIRL, Oxo, Geffen
- 31 31 I LIKE IT, Debarge, Gordy
- 32 — PHOTOGRAPH, Def Leppard, Mercury
- 33 33 WELCOME TO . . . , Kenny Loggins, Col/CBS
- 34 38 SOME KIND OF FRIEND, Barry Manilow, Arista
- 35 40 RIO, Duran Duran, Capitol
- 36 27 ALL RIGHT, Christopher Cross, Warner Bros
- 37 — MY LOVE, Lionel Richie, Motown
- 38 — FLASHDANCE . . . , Irene Cars, Casablanca
- 39 — STRAIGHT FROM THE HEART, Bryan Adams, A&M
- 40 — SO WRONG, Patrick Simmons, Elektra

Compiled by Billboard

US LPs

- 1 1 THRILLER, Michael Jackson, Epic
- 2 2 FRONTIERS, Journey, Columbia
- 3 3 H2O, Daryl Hall & John Oates, RCA
- 4 4 BUSINESS AS USUAL, Men At Work, Columbia
- 5 5 KILROY WAS HERE, Styx, A&M
- 6 6 RIO, Duran Duran, Capitol
- 7 7 LIONEL RICHIE, Lionel Richie, Motown
- 8 8 TOTO IV, Toto, Columbia
- 9 9 PYROMANIA, Def Leppard, Mercury
- 10 10 THE DISTANCE, Bob Seger, Capitol
- 11 29 THE FINAL CUT, Pink Floyd, Columbia/CBS
- 12 12 POWERLIGHT, Earth, Wind & Fire, Columbia
- 13 18 THE CLOSER YOU GET, Alabama, RCA
- 14 14 KISSING TO BE CLEVER, Culture Club, Virgin/Epic
- 15 15 WORKOUT RECORD, Jane Fonda, Columbia/CBS
- 16 16 MONEY AND CIGARETTES, Eric Clapton, Warner Bros/Duck
- 17 17 THREE LOCK BOX, Sammy Hagar, Geffen
- 18 19 TOO-RYE-AY, Dexys Midnight Runners, Mercury
- 19 22 WAR, U2, Island
- 20 20 BLINDED BY SCIENCE, Thomas Dolby, Capitol
- 21 11 ANOTHER PAGE, Christopher Cross, Warner Bros
- 22 13 BUILT FOR SPEED, Stray Cats, EMI-America
- 23 25 WE'VE GOT TONIGHT, Kenny Rogers, Liberty
- 24 24 CUT, Golden Earring, 21 Records
- 25 27 KIHNSPIRACY, Greg Kihn Band, Beserkley
- 26 26 NEVER SURRENDER, Triumph, RCA
- 27 28 1999, Prince, Warner Bros
- 28 21 SPRING SESSION M, Missing Persons, Capitol
- 29 23 NIGHT AND DAY, Joe Jackson, A&M
- 30 33 CUTS LIKE A KNIFE, Bryan Adams, A&M
- 31 31 PLEASURE VICTIM, Berlin, Geffen
- 32 32 LONG AFTER DARK, Tom Petty and The Heartbreakers, Backstreet/MCA



- 33 — ATF, After The Fire, Epic
- 34 34 SIDE KICKS, Thompson Twins, Arista
- 35 35 GET NERVOUS, Pat Benatar, Chrysalis
- 36 30 HELLO, I MUST BE GOING, Phil Collins, Atlantic
- 37 37 SCOOP, Pete Townshend, Atco
- 38 38 DAWN PATROL, Night Runner, Boardwalk
- 39 39 SPECIAL BEAT SERVICE, The Beat, IRS
- 40 40 TOO TOUGH, Angela Bofill, Arista

Compiled by Billboard

INDIE LPs

- 1 1 IT'S TIME TO SEE WHO'S WHO, Conflict, Corpus Christi ITS 3
- 2 2 SONG AND LEGEND, Sex Gang Children, Illuminated JAMS 666
- 3 4 PILLOWS AND PRAYERS, Various, Cherry Red Z RED 41
- 4 9 LAZY WAYS, Marine Girls, Cherry Red B RED 44
- 5 3 LET THE TRIBE INCREASE, Mob, Xntrix MAD 4
- 6 10 BEFORE HOLLYWOOD, Go Betweens, Rough Trade ROUGH 54
- 7 5 SEDUCTION, Danse Society, Society SOC 882
- 8 12 CARE, Shriekback, Y YLP 502
- 9 7 GANG WAR, Prince Charles & The City Beat Band, Greyhound GRLP 101
- 10 6 WRECKIN' CREW, Meteors, I.D. NOSE 1
- 11 13 1981-1982 MINI-LP, New Order, Factory FEP 313
- 12 8 A DISTANT SHORE, Tracey Thorn, Cherry Red M RED 35
- 13 15 NORTH MARINE DRIVE, Ben Watt, Cherry Red B RED 40
- 14 11 ALL SYSTEMS GO, One Way System, Anagram GRAM 003
- 15 16 THE MAVERICK YEARS, Wahl, Wonderful World WW 1
- 16 20 DIG THAT GROOVE BABY, Toy Dolls, Volume VOLP 1
- 17 19 CHAOS UK, Chaos UK, Riot City City 002
- 18 17 SURPRISE SURPRISE, Mezzoforte, Steiner STETLP 02
- 19 14 THE PARTISANS, Partisans, No Future PUNK 4
- 20 — NIPPED IN THE BUD, Various, Rough Trade ROUGH 57



SEX GANG CHILDREN: legend at 2

Pic by Steve Rapoport

- 21 28 UPSTAIRS AT ERIC'S, Yazoo, Mute STUMM 7
- 22 23 THE CULLING IS COMING, 23 Skidoo, Operation Twilight OPT 023
- 23 18 URBAN DOGS, Urban Dogs, Fall Out FALL LP 012
- 24 21 STRIVE TO SURVIVE, A Flux Of Pink Indians, Spiderleg SDL 8
- 25 — MACHINE, 1919, Red Rhino REDLP 25
- 26 22 EMBRACE THE HERD, Gist, Rough Trade ROUGH 25
- 27 25 NEVER MIND THE DIRT, HERE'S THE BOLLOCKS, Dirt, Crass 221984/7
- 28 24 WHAT'S WORDS WORTH?, Motorhead, Big Beat NED 2
- 29 27 THE DAY THE COUNTRY DIES, Subhumans, Spiderleg SDL 9
- 30 30 PISSED AND PROUD, Peter & The Test Tube Babies, No Future PUNK 3

Compiled by MRIB

INDIE 45s

- 1 1 BLUE MONDAY, New Order, Factory FAC 73
- 2 11 WHITE RABBIT, Damned, Big Beat NS85
- 3 5 ANACONDA, Sisters Of Mercy, Merciful Release MR 019
- 4 3 LINED UP, Shriekback, Y Y 102
- 5 8 GARDEN PARTY, Mezzoforte, Steinar STE 705
- 6 29 HANGOVER, Serious Drinking, Upright UP 5
- 7 15 PEPPERMINT PIG, Cocteau Twins, 4AD AD 303
- 8 14 CATTLE AND CANE, Go Betweens, Rough Trade RT 124
- 9 4 LOVE UNDER WILL, Blood And Roses, Kamera ERA 018-12
- 10 2 SOMEWHERE/HIDE, Danse Society, Society SOC 124
- 11 6 FAT MAN, Southern Death Cult, Situation 2 SIT 19
- 12 26 CRY ME A RIVER, Julie London, Edsel E 5004
- 13 7 AS HIGH AS YOU CAN GO, Chameleons, Statik STAT 30
- 14 10 MEXICAN RADIO, Wall Of Voodoo, Illegal ILS 0036
- 15 13 PEOPLE, Action Pact, Fall Out FALL 010
- 16 9 IN NOMINE PATRI, Alternative, Crass 221984/8
- 17 18 BAD SEED, Birthday Party, 4AD BAD 301
- 18 36 ANGRY SONGS, Omega Tribe, Crass 221984/10
- 19 17 THE MENTAL DISORDER EP, Disorder, Disorder ORDER 4
- 20 12 GET THE BALANCE RIGHT, Depeche Mode, Mute 7BONG
- 21 22 DIE FOR ME, Uproar, Lightbeat RAW 2
- 22 20 OBLIVIOUS, Aztec Camera, Rough Trade RT 122
- 23 35 OCEANIC EXPLORERS (EP), Ex Post Facto, Probe Plus PP3
- 24 21 BEASTS, Sex Gang Children, Illuminated ILL 1112
- 25 24 TAINTED LOVE, Dave Phillips & The Hot Rod Gang, Rockhouse

- 26 16 LIMO LIFE, Urban Dogs, Fall Out FALL 011
- 27 -23 POINTS OF VIEW (EP), Emergency, Riot-City RIOT 21
- 28 30 WHERE I STAND, Maisonette, Ready Steady Go RSG 2
- 29 25 DYING MAN, A-Heads, TW HIT 107
- 30 - FASHION LEGEND, Sex Gang Children, Illuminated ILL 20
- 31 19 FASHION PARADE, Instant Agony, Half Man Half Biscuit DUNK 2
- 32 38 TWIST AND TURN, Slaughter & The Dogs, Thrush THURSH 1
- 33 27 SOME THINGS DON'T MATTER, Ben Watt, Cherry Red CHERRY 55
- 34 31 LOVE'S A LONELY PLACE, Virginia Astley, Why Fi WFI 001
- 35 - ZOMBIE CREEPING FLESH, Peter & The Test Tube Babies, Trapper EARS 1
- 36 33 CRAZY ABOUT LOVE, Wire, Rough Trade RT 123T
- 37 39 19th NERVOUS BREAKDOWN, Shockabilly, Rough Trade RT 127
- 38 42 IT'S NOT ME TALKING, A Flock Of Seagulls, Cocteau COQ T 3
- 39 41 BELA LUGOSI'S DEAD, Bauhaus, Small Wonder WEENY 2
- 40 45 JOHNNY REMEMBER ME, Meteors, ID EYE 1
- 41 50 KANGAROO COURT, Ritual, Red Flame RF 1217
- 42 46 LOVE WILL TEAR US APART, Joy Division, Factory FAC 23
- 43 32 WESSEX '82, Various, Blurrig FISH 1
- 44 40 PLAIN SAILING, Tracey Thorn, Cherry Red CHERRY 53
- 45 34 DON'T COME BACK, Marine Girls, Cherry Red CHERRY 54
- 46 28 URBAN OSPREY, Nightingales, Cherry Red CHERRY 56
- 47 - A GIRL CALLED JOHNNY, Water Boys, Chicken Jazz CJ 1
- 48 37 THEY'VE GOT IT ALL WRONG, Anthrax, Small Wonder SMALL 27
- 49 43 NEW AGE, Blitz, Future FS 1
- 50 - JUST A FRIEND, Skeletal Family, Luggage RRP 00724

Compiled by MRIB

TOP 12 SINGLES TOP 15 CASSETTES

- 1 1 LET'S DANCE, David Bowie, EMI America 12EA152
- 2 2 BLUE MONDAY, New Order, Factory FAC7312
- 3 4 CHURCH OF THE POISON MIND, Culture Club, Virgin VS57112
- 4 5 I AM (I'M ME), Twisted Sister, Atlantic A9854T
- 5 - BEAT IT, Michael Jackson, Epic EPCTA3258
- 6 3 IS THERE SOMETHING I SHOULD KNOW, Duran Duran, EMI 12EMI15371
- 7 6 OOH TO BE AH, Kajagoogoo, EMI 12EMI5383
- 8 8 SNOT RAP, Kenny Everett, RCA KEN11
- 9 - WE ARE DETECTIVE, Thompson Twins, Arista ARTIS12526
- 10 10 TWIST (ROUND & ROUND), Chill Fac-Torr, Philly World PWSL109
- 11 16 FIELDS OF FIRE, Big Country, Mercury COUNT212
- 12 21 YOUNG FREE & SINGLE, Sunfire, Warner Bros W9897T
- 13 14 THE HOUSE THAT JACK BUILT, Tracie, Respond KOBX701
- 14 17 BOXERBEAT, JoBoxers, RCA BOXT1
- 15 7 YOU CAN'T HIDE, David Joseph, Island, 12IS101
- 16 - TEMPTATION, Heaven 17, Virgin VS57012
- 17 - LOVE IS A STRANGER, Eurythmics, RCA DAT1
- 18 - MINEFIELD, I Level, Virgin VS56312
- 19 19 HIP HOP BE BOP (DON'T STOP), Man Parrish, Polydor POSPX575
- 20 - LAST FILM, Kissing The Pink, Magnet 12KTP3
- 21 20 SHE'S IN PARTIES, Bauhaus, Beggars Banquet BEG91T
- 22 9 RIP IT UP, Orange Juice, Polydor POSPX547
- 23 - OUT OF SIGHT OUT OF MIND, Level 42, Polydor POSPX570
- 24 22 WHISTLE DOWN THE WIND, Nick Heyward, Arista HEY121
- 25 23 JOY, Band AKA, Epic EPCTA133145

- 1 1 THRILLER, Michael Jackson, Epic EPC4085930
- 2 - FASTER THAN THE SPEED OF NIGHT, Bonnie Tyler, CBS CBS4025304
- 3 4 SWEET DREAMS ARE MADE OF THIS, Eurythmics, RCA RCAR6063
- 4 5 THE FINAL CUT, Pink Floyd, Harvest TCSHPF1983
- 5 2 CHART RUNNERS, Various, Ronco 40RTL2090
- 6 3 THE HURTING, Tears For Fears, Mercury MERCSC17
- 7 - LIVE, Kids From Fame, BBC K1K003
- 8 6 RIO, Duran Duran, EMI TCCEMC3411
- 9 7 HELLO I MUST BE GOING, Phil Collins, Virgin TCV2252
- 10 14 QUICK STEP & SIDE KICK, Thompson Twins, Arista 404924
- 11 8 DEEP SEA SKIVING, Bananarama, London KRAMC1
- 12 22 JOURNEY THROUGH THE CLASSICS, Louis Clark/RPO, K-Tel OCE2226
- 13 23 TRUE, Spandau Ballet, Chrysalis ZCDL1403
- 14 9 HOT LINE, Various, K-Tel CE2207D
- 15 11 TOTO IV, Toto, CBS 4085529
- 16 17 THE KEY, Joan Armatrading, A&M CXM64912
- 17 10 RICHARD CLAYDERMAN, Richard Clayderman, Decca KSKC5329
- 18 18 WAR, U2, Island ICT9733
- 19 16 WORKOUT, Jane Fonda, CBS 4088581
- 20 26 PEARLS, Elkie Brooks, A&M OLK1981
- 21 20 HEARTBREAKER, Dionne Warwick, Arista 404974
- 22 13 VISIONS, Various, K-Tel CCE2199
- 23 12 BUSINESS AS USUAL, Men At Work, Epic 4085669
- 24 21 LIONEL RICHIE, Lionel Richie, Motown CSTMA8037
- 25 19 HAND CUT, Bucks Fizz, RCA RCAK6100
- 26 29 KISSING TO BE CLEVER, Culture Club, Virgin TCV2232
- 27 30 JOHN LENNON COLLECTION, John Lennon, Parlophone TCMTV37
- 28 27 NIGHT & DAY, Joe Jackson, A&M CAM64906
- 29 - TOO RYE AY, Dexys Midnight Runners, Mercury MERCSC5
- 30 - UPSTAIRS AT ERICS, Yazoo, Mute CSTUMM7

Flashback

5

10

15

April 15, 1978

- 1 MATCHSTICK MEN AND MATCHSTICK CATS AND DOGS, Brian and Michael
- 2 I WONDER WHY, Showaddywaddy
- 3 BAKER STREET, Gerry Rafferty
- 4 IF YOU CAN'T GIVE ME LOVE, Suzi Quatro
- 5 DENIS, Blondie
- 6 NEVER LET HER SLIP AWAY, Andrew Gold
- 7 FOLLOW YOU, FOLLOW ME, Genesis
- 8 WUTHERING HEIGHTS, Kate Bush
- 9 WITH A LITTLE LUCK, Wings
- 10 TOO MUCH TOO LITTLE TOO LATE, Johnny Mathis and Deniece Williams

April 14, 1973

- 1 GET DOWN, Gilbert O'Sullivan
- 2 TIE A YELLOW RIBBON, Dawn
- 3 I'M A CLOWN/SOME KIND OF A SUMMER, David Cassidy
- 4 THE TWELFTH OF NEVER, Donny Osmond
- 5 HELLO HELLO I'M BACK AGAIN, Gary Glitter
- 6 TWEEDLE DEE, Little Jimmy Osmond
- 7 POWER TO ALL OUR FRIENDS, Cliff Richard
- 8 NEVER NEVER NEVER, Shirley Bassey
- 9 LOVE TRAIN, The O'Jays
- 10 PYJAMARAMA, Roxy Music

April 13, 1968

- 1 CONGRATULATIONS, Cliff Richard
- 2 DELILAH, Tom Jones
- 3 WONDERFUL WORLD, Louis Armstrong
- 4 LADY MADONNA, The Beatles
- 5 IF I ONLY HAD TIME, John Rowles
- 6 DOCK OF THE BAY, Otis Redding
- 7 SIMON SAYS, The 1910 Fruitgum Co.
- 8 STEP INSIDE LOVE, Cilla Black
- 9 IF I WERE A CARPENTER, The Four Tops
- 10 JENNIFER ECCLES, The Hollies

DISCO

- 1 1 YOU CAN'T HIDE (YOUR LOVE FROM ME), David Joseph, Island 12in
- 2 4 TWIST (ROUND 'N' ROUND), Chill Fac-Torr, Philly World 12in
- 3 4 JOY/INSTRUMENTAL, The Band AKA, Epic Streetwave 12in
- 4 3 ROCK THE BOAT, Forrest, CBS 12in
- 5 7 YOUNG FREE AND SINGLE, Sunfire, Warner Bros 12in
- 6 8 I AM SOMEBODY, Glenn Jones, RCA 12in
- 7 6 DON'T YOU GIVE YOUR LOVE AWAY, Steve Shelto, Epic 12in
- 8 5 GARDEN PARTY, Mezzoforte, Steinar 12in
- 9 17 NEVER TOO LATE/MYSTIC WOMAN/RAINBOWS OF LOVE/DREAMS OF TOMORROW, Lonnie Liston Smith, US Doctor Jazz LP
- 10 13 SMOOTHIN GROOVIN/DJ'S DELIGHT, Ingram, US Mirage 12in
- 11 12 TONIGHT/THIS TIME/TURN ME OUT, Whispers, Solar 12in
- 12 10 GET ON UP, Jazzy Dee, Laurie 12in
- 13 11 I JUST GOTTA HAVE YOU (LOVER TURN ME ON), Kashif, Arista 12in
- 14 14 OOH I LOVE IT (LOVE BREAK), Salsoul Orchestra, Salsoul 12in
- 15 9 BILLIE JEAN (REMIX), Michael Jackson, Epic 12in
- 16 16 I'M DOWN FOR THAT/SHE'S GOT TO BE (A DANCER), Jerry Knight, Funk A&Mencia 12in
- 17 25 IS THIS THE FUTURE?, Fatback, US Spring LP
- 18 20 TIMES ARE TIGHT (INSTRUMENTAL), Jimmy Young, US Delirium 12in
- 19 15 WEEKEND (WEEKEND SIDE)/(WEEKEND SIDE), Class Action, Jive 12in
- 20 18 BABY'S GOT ANOTHER/DUB VERSION, Richard Jon Smith, Jive 12in
- 21 37 DANCING TIGHT/INSTRUMENTAL, Galaxy, Ensign 12in
- 22 51 MINEFIELD, I-Level, Virgin 12in
- 23 23 DO YOU WANNA DANCE (INSTRUMENTAL), Lavius, US Golden Pyramid 12in
- 24 24 YOU ARE IN MY SYSTEM, Robert Palmer, Island 12in
- 25 19 SPECIAL LADY (INSTRUMENTAL)/BETTER TAKE TIME, Second Image, Polydor 12in
- 26 22 HIP HOP BE BOP (DON'T STOP), Man Parrish, Polydor 12in
- 27 29 MORE THAN EVER NOW/SOALIN' (FUNKY 'N HALF-HIP)/SHE WAS ONCE MY WOMAN, Muscle Shoals Horns, US Monument LP
- 28 21 COME WITH ME/SANGRIA/LOST IN AMAZONIA, Tania Maria, US Concord Jazz Picante LP
- 29 28 MORNIN'/LOVE IS WAITING/STEP BY STEP, Al Jarreau, US Warner Bros LP
- 30 30 THRILLER/WANNA BE STARTIN' SOMETHIN'/BABY BE MINE, Michael Jackson, Epic LP
- 31 36 IN THE BOTTLE, C.O.D., US Emergency 12in
- 32 33 THE GIRL IS FINE (SO FINE), Fatback, US Spring 12in
- 33 31 MR. D.J./INSTRUMENTAL/SPECIAL MEGA-MIX, Wish, Streetwave 12in
- 34 41 LET'S DANCE, David Bowie, EMI America 12in
- 35 52 CANDY GIRL, New Edition, London 12in
- 36 80 TAKE ME TO THE TOP, Advance, US Polydor 12in
- 37 47 KEEP ON LOVIN' ME/LOVE FOR LOVE/HAD IT NOT BEEN FOR YOU, Whispers, US Solar LP
- 38 27 NEVER TOO MUCH (REMIX), Luther Vandross, Epic 12in
- 39 40 STREET THEMES/BE MY LADY (TONIGHT), Charles Earland, US Columbia LP
- 40 34 SUGAR PIE GUY (REMIXES), The Jonassas, Mercury 12in
- 41 35 FALLING (REMIXES), The Biz, Midas 12in
- 42 39 YOUNG FREE AND SINGLE, Lorita Grahame, Intense 12in
- 43 26 YOU MEET MY APPROVAL/NOBODY CAN BE YOU, Steve Arrington's Hall Of Fame, US Atlantic LP
- 44 - LOVE TOWN, Booker Newberry III, US Boardwalk 12in
- 45 45 DANCE GROOVE, Transit, US Storm 12in
- 46 38 WIRED FOR GAMES, C-Brand, US Spring 12in
- 47 32 WINGS OF FIRE/NIGHT FLIGHT/THE HUNTER, Joe Sample, US MCA LP
- 48 43 THE MUSIC GOT ME, Visual, Prelude 12in
- 49 56 DON'T HOLD BACK YOUR LOVE, Loose Ends, Virgin 12in
- 50 46 MUSIC/INSTRUMENTAL, "D" Train, US Prelude 12in
- 51 42 GET HER CRAZY/YUM-YUM, Nile Rodgers, US Mirage 12in
- 52 - BEAT IT, Michael Jackson, Epic 12in
- 53 72 FIRE, Jerry Knight, US A&M LP
- 54 48 YOU CAN'T HIDE YOUR LOVE (REMIX)/INSTRUMENTAL, David Joseph, US Mango 12in
- 55 44 JOY (ECSTATIC MIX), Marvin Gaye, CBS 12in
- 56 61 LOVE IS A GAME (REMIX), Harry Ray, Sugarhill 12in
- 57 70 BE BOP ROCK/PART 2, Best Boys, US Sugarscoop 12in
- 58 - SOMEWHERE IN MY PAST/SUMMER NIGHTS IN RIO/DRIFTIN' ON A DREAM, Wilton Felder, US MCA LP
- 59 58 SUDDENLY/LOVIN' YOU/BE MY LOVE/MUCH TOO MUCH/JUST FOR YOU, Marcus Miller, US Warner Bros LP
- 60 67 DON'T STOP MY LOVE/HELP YOURSELF TO MY LOVE/THE MOOD/STONE LOVE/RUMORS, Kashif, US Arista LP
- 61 54 PARADISE DRIVE, Midnite, Tivoli 12in
- 62 53 YOU CAN'T RUN FROM LOVE (CLUB MIX), Maxine Singleton, Creole 12in
- 63 49 GET LOOSE, Evelyn King, RCA 12in
- 64 57 BOTTOM'S UP, Chi-Lites, US Larc 12in
- 65 64 HE'S A PRETENDER, High Inergy, Gordy 12in
- 66 - BE THANKFUL FOR WHAT YOU GOT, Craig Peyton, US Profile 12in
- 67 50 TOO TOUGH, Angela Boffill, Arista 12in
- 68 59 FEELS SO GOOD (REMIX), Yarbrough & Peoples, US Total Experience 12in
- 69 77 NEW YORK AFTERNOON/JOY!! (I CAN RECALL) SPAIN, Rare Silk, US Polydor LP
- 70 - JUICY FRUIT (REMIX), Mtume, US Epic 12in
- 71 60 IN THE STREETS, Prince Charles, Greyhound Record Productions LP
- 72 83 KNOCKING DOWN LOVE/INSTRUMENTAL, Goldie Alexander, Proto 12in
- 73 66 SHE TALKS TO ME WITH HER BODY (REMIX), Bar-Kaya, US Mercury 12in
- 74 73 PRIME TIME, William Robinson, US Coast To Coast 12in
- 75 68 RICO RICO/STEPPIN' OUT (WITH YOU)/STEPPIN' OUT JAM, Cloud, Silvertown 12in
- 76 78 NEW YORK AFTERNOON, Yasuko Agawa, Japanese Invitation LP
- 77 - REACH OUT, Narada Michael Walden, US Atlantic 12in
- 78 - "G" MAJOR DANCE/SOLO WIND/MANHATTAN CARNIVAL, Dave Tofani, US Telestar Cassettes LP
- 79 - KNOCKOUT (SPECIAL MIX), Margie Joseph, Jive 12in
- 80 65 BEVERLY, Fonzi Thornton, US RCA 12in
- 81 89 DANCING INNER SPACE, Contact-U, Challenge 12in
- 82 84 TOUCHING IN THE DARK, Walter Jackson, US Kelli-Arts
- 83 71 LIGHT YEARS AWAY, Warp 9, US Prism 12in
- 84 - WALKIN' THE LINE, Brass Construction, US Capitol 12in
- 85 - LITTLE BELLFLOWER/NICE 'N' GREASY, Burgess Gardner, US MCA LP

NIGHTCLUB

- 1 3 LET'S DANCE, David Bowie, EMI America 12in
 - 2 2 ROCK THE BOAT, Forrest, CBS 12in
 - 3 1 YOU CAN'T HIDE (YOUR LOVE FROM ME), David Joseph, Island 12in
 - 4 5 BILLIE JEAN, Michael Jackson, Epic 12in
 - 5 6 JOY, Band AKA II, Epic Streetwave 12in
 - 6 7 GET ON UP, Jazzy Dee, Laurie 12in
 - 7 4 GARDEN PARTY, Mezzoforte, Steinar 12in
 - 8 9 SNOT RAP, Kenny Everett, RCA 12in
 - 9 10 BLUE MONDAY, New Order, Factory 12in
 - 10 8 SWEET DREAMS (ARE MADE OF THIS), Eurythmics, RCA 12in
 - 11 16 IS THERE SOMETHING I SHOULD KNOW?, Duran Duran, EMI 12in
 - 12 13 RIP IT UP, Orange Juice, Polydor 12in
 - 13 11 LOVE ON YOUR SIDE (RAP BOY RAP), Thompson Twins, Arista 12in
 - 14 12 I AM SOMEBODY, Glenn Jones, RCA 12in
 - 15 14 YOUNG FREE AND SINGLE, Sunfire, Warner Bros 12in
 - 16 15 NA NA HEY HEY KISS HIM GOODBYE, Bananarama, London 12in
 - 17 41 BEAT IT, Michael Jackson, Epic 12in
 - 18 17 THRILLER, Michael Jackson, Epic LP
 - 19 32 TWIST (ROUND 'N' ROUND), Chill Fac-Torr, Philly World 12in
 - 20 21 BABY'S GOT ANOTHER, Richard Jon Smith, Jive 12in
 - 21 18 HIP HOP BE BOP (DON'T STOP), Man Parrish, Polydor 12in
 - 22 40 TRUE, Spandau Ballet, Reformation 12in
 - 23 19 TONIGHT, Whispers, Solar 12in
 - 24 25 OOH I LOVE IT (LOVE BREAK), Salsoul Orchestra, Salsoul 12in
- 
- 25 - CHURCH OF THE POISON MIND, Culture Club, Virgin 12in
 - 26 28 OOH TO BE AH (CONSTRUCTION MIX), Kajagoogoo, EMI 12in
 - 27 - WEEKEND, Class Action, Jive 12in
 - 28 20 SPEAK LIKE A CHILD, Style Council, Polydor 7in
 - 29 29 I JUST GOTTA HAVE YOU (LOVER TURN ME ON), Kashif, Arista 12in
 - 30 23 TOO SHY, Kajagoogoo, EMI 12in
 - 31 36 RAP YOUR LOVE, Set The Tone, Island 12in
 - 32 31 GET LOOSE, Evelyn King, RCA 12in
 - 33 - DON'T HOLD BACK YOUR LOVE, Loose Ends, Virgin 12in
 - 34 - BREAKAWAY, Tracey Ullman, Stiff 7in
 - 35 - DON'T YOU GIVE YOUR LOVE AWAY, Steve Shelto, Epic 12in
 - 36 - KNOCKING DOWN LOVE, Goldie Alexander, Proto 12in
 - 37 35 NEVER TOO MUCH, Luther Vandross, Epic 12in
 - 38 - YOU ARE IN MY SYSTEM, Robert Palmer, Island 12in
 - 39 - STUBBORN KIND OF FELLOW, Fat Larry's Band, WMOT 12in
 - 40 22 FALLING, Biz, Midas 12in
 - 41 30 COMMUNICATION, Spandau Ballet, Reformation 12in
 - 42 - MINEFIELD, I-Level, Virgin 12in
 - 43 - DANCING TIGHT, Galaxy, Ensign 12in
 - 44 24 LOVE TO LOVE YOU BABY, Donna Summer, Casablanca 12in
 - 45 50 DER KOMMISSAR, After The Fire, CBS 12in
 - 46 33 LAST NIGHT A DJ SAVED MY LIFE, Indeep, Sound Of New York 12in
 - 47 - CANDY GIRL, New Edition, London 12in
 - 48 - DON'T TALK TO ME ABOUT LOVE, Altered Images, Epic 12in
 - 49 - BOXERBEAT, JoBoxers, RCA 12in
 - 50 26 I'M DOWN FOR THAT/SHE'S GOT TO BE (A DANCER), Jerry Knight, Funk A&Mencia 12in

Selections from this chart are played on Radio Luxembourg 208 between 9 and 11pm on Fridays and 11pm and 1am on Mondays

BOYS TOWN DISCO

- 1 1 THE NIGHT, Azul y Negro, Italian Mercury 12in
- 2 2 THE BEACH/BLUE MONDAY, New Order, Factory 12in
- 3 6 MAYBE THIS TIME, Norma Lewis, ERC 12in
- 4 5 GOT YOU WHERE I WANT YOU BABE, Stereo Fun Inc, US Moby Dick/Dutch Rams Horn 12in
- 5 3 ROCK THE BOAT, Forrest, CBS 12in
- 6 11 I'M ALIVE/INSTRUMENTAL, American Fade, Proto 12in
- 7 4 I'M FREE, Ceil Bee, US Paris International 12in
- 8 7 DON'T STOP, Sylvester, US Megatone 12in
- 9 12 CAN WE TRY AGAIN, Technique, US Arista 12in
- 10 8 BREAKING MY HEART, Roni Griffith, US Vanguard 12in
- 11 13 UNDER MY THUMB, Fast Radio, US Radar 12in
- 12 10 SHAKE IT UP, Divine, Dutch Break 12in
- 13 14 WEEKEND (WEEKEND SIDE), Class Action, Jive 12in
- 14 16 PARTY, Julius Brown, US West End 12in
- 15 9 RED LIGHT LOVER, Gwen Jones, US Arista 12in
- 16 22 SWEET DREAMS (ARE MADE OF THIS), Eurythmics, RCA 12in
- 17 26 HIGH FASHION DANCE MUSIC (MIXER), Various, Dutch High Fashion LP
- 18 19 ELECTRICITY, Ashaye, Record Shack 12in
- 19 17 ANGEL MAN (G.A.), Rhett Hughes, US Arista 12in
- 20 20 SHOT IN THE NIGHT, Paul Parker, US Megatone 12in
- 21 18 SHOOT YOUR SHOT, Divine, "D" 12in
- 22 - LIVING ON VIDEO, Trans-X, Canadian Illusion 12in
- 23 - LET'S DANCE, David Bowie, EMI America 12in
- 24 - GOING HOME (REMIX), Patrick Cowley, US Megatone 12in
- 25 30 ROCK YOUR BABY, Disco Connection, PRT 12in
- 26 15 BE WITH YOU (REMIX), Sylvester, German Arista 12in
- 27 28 HE'S A PRETENDER, High Inergy, Gordy 12in
- 28 29 I LOVE YOU SO, Mennys, Canadian DJ 12in
- 29 - THE HITS OF '82, Various, US Disconet LP
- 30 - MY JAMAICAN GUY (REMIX)/CRY NOW LAUGH LATER, Grace Jones, Island 12in

DISCOS

DAVID GRANT may look like Jeffrey Daniel here but when I saw him recently his hair swept back sleekly from his brow! David's eagerly awaited soul debut is out next week, 'Stop And Go' (Chrysalis GRANX-1), a Steve Levine produced amalgamation of old Linx and current Michael Jackson noises blended into a burbling jittery 118bpm backbeater with an incredibly long instrumental start, gimmicky rhythm hiccups, and backward running tape halfway, on 3-track 12in with short and instrumental versions.



JAMES HAMILTON
at the controls

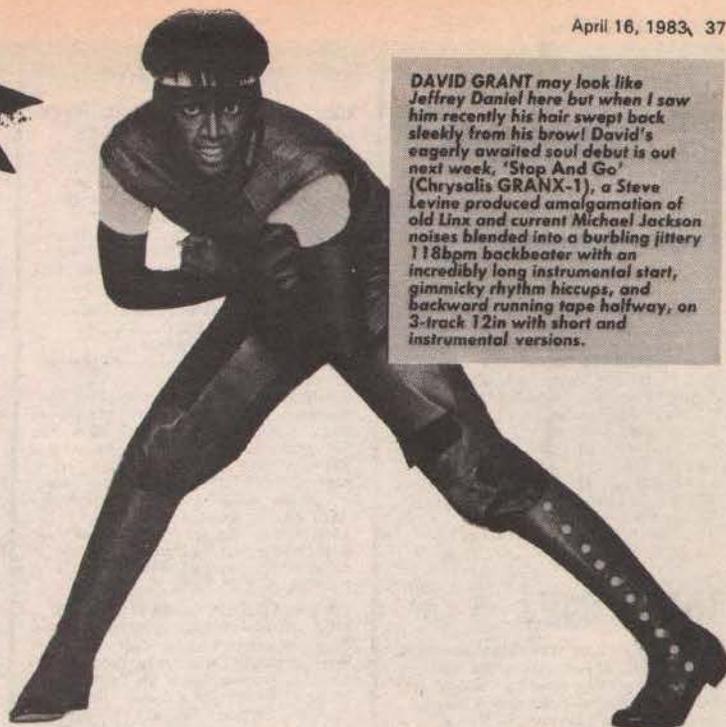
ODDS 'N' BODS

COUNTY SOUND, Guildford's commercial station which hit the airwaves (96.6 FM/203 MW) on Bank Holiday Monday, is aimed at Surrey but reaches much of London and has a Saturday 6-9pm Street Life soul show hosted by Nigel Williams with help from Steve Walsh (yes indeed, indeed!)... Steve Walsh this Saturday (16) scampers from Guildford to gig at Leysdown Stage 3, and from next Tuesday (19) weekly jazz-funks Iford Room At The Top with John 'Nick' Osbourne... Showstoppers' Caister XI is this weekend but sadly a mobile gig will keep me from it — still, four years on after attending 8 out of 10, I know what they're like by now!... SEDA's Spring Disco Fair VII is on Sunday (17) at the Great Danes Hotel (Ashford end of the motorway near Maidstone), noon-7pm, doubtless worth a visit if you're into equipment and socialising with other DJs... Mike Shaft's 'TCOB NOW' will be changing into 'Groovin' on 12th May, a monthly magazine to begin with, jointly edited by Mike oop t'north and Ralph Tee dahn the smoke, Ralph handling production — and he's also currently compiling a fortnightly 8-page 'Groove On' give-away mag for Soho's Groove shop (you get one per record purchase), so you can forget 'Groove Weekly' as it's now 'Fortnightly' and 'Monthly'!... Imagination's hits have been remixed into dub versions for a 'Night Dubbin' LP released next month for only £2.99 (shades of Human League Unlimited?), promoted by a so far extremely exclusive 12in coupling (never to be commercially available) of the 0-128bpm 'Heart n' Soul' and dynamite 113-113bpm 'Burnin' Up' dubs... TMT's initial pressing of the Rah Band 'Sam The Samba Man' had the same B-side remixes as the Red Label version, by mistake... Graham Gold (Mayfair Gullivers/JFM) has been getting rave reaction to an acetate of Steve Harvey

MIX MASTER

LAST FRIDAY at a packed Gullivers (with not an Arab in sight!) I steamed out of Graham Gold's ethnic afro set with Michael Jackson 'Don't Stop Till You Get Enough'/'War Galaxy'/'David Joseph/Imagination 'Burnin' Up (Dub Remix)'/Venna (vocal), Brass Construction/Advance/Ray Parker Jr 'For Those Who Like To Groove' (same bass line locks onto Advance for ever!)/Terry Burrs/Beat Boys (Pt 2)/Willie Hutch 'In And Out'/'Craig Peyton/Nile Rodgers 'Get Her Crazy' (all running vari-speed mixes), before finishing the night with a lovers rock set. It must've been OK as the place was still full at 3.30!

'Something Special' — hot, hot, hot! — final label deal yet to be firmed although Phonogram have been in the running... Virgin put out next week on vinyl the previously moody cassette-only "new" 'Stone Killers' LP by Prince Charles & The City Beat Band... Polydor picked up the whole Mirage label, but evidently passed on Ingram — oops!... The Biz 'Falling (Crash Beat Remix Pt 1 & 2)' has turned up on US Prelude 12in... Greg Kihn finally dislodged Michael Jackson from top of the US Dance/Disco chart at least... Ray Parker Jr (who started the trend), Prince and now Michael Jackson have learnt the best way to win pop radio play in the States is to make rock records — which is not an indictment of them, but of today's radio programming policy... I reckon Rick James is the next most likely black superstar to follow them, if only to get his videos onto the MTV all-music TV channel, who (to paraphrase) insist their viewers don't want no nigger music... Motown could never be 'The Sound Of Young America' in the '80s!... Soul On Sound 015's preview mix includes Kiddo 'Thinking About Your Charm'/'Muscle Shoals Horns 'She Was Once My Woman'/'Platinum Hook 'I Don't Wanna Live Without You'/'Chew 'Gimme Something'/'Al Jarreau 'Mornin'/'William Robinson/Yarbrough & Peoples/Mtume/O'Bryan 'Soft Touch'/'Jimmy Cobb 'So Nobody Else Can Hear'/'Kashif 'The Mood'/'Indeep/Wish/Slim/Advance/Narda Michael Walden/Richard Jon Smith/Maurice Massiah '50/50 Love'/'Imagination 'Burnin' Up (Dub)'/Terry Burrs/Venna/Galaxy/Ingram/Transit/Lavias'/'D' Train — incidentally, the Robinson bass break/Y&P makes a killer mix!... SOS stockists on the Channel Islands, Lady Jayne Records are organising Jersey's very first jazz-funk alldayer on May 2nd Bank Holiday Monday, at Lord's Disco with Smokey Joe, Melvyn John, Mad Munk & DJ Le Flam, tickets only £1 for noon-2am (bleedin' eck!)... New York mixing jock Dan Pucciarelli is currently starring for the first few weeks at Ernie Priestman's brand new Bunters club in Liverpool... Big Phil Elgart & Brian Bazzar Mason this Thursday (14) start a 'ladies free' night (fellars a quid) at South Harrow Bobby Magees, where also Lyndon T & Gordon Mac do elektro funk Mondays and Under-18s Tuesdays (all nights the doors close at 11pm so get there early)... John DeSade does Under-18s Tuesdays/Over-18s Fridays at Rayleigh Crocs, the latter also still at Sheerness Woodys on Saturdays (he'd welcome other residencies on 0795 71543)... uh-oh, Bazzar Mason does Under-18s Mondays at Watford New Penny... Nick Arevis's Under-18s Mon/Weds at Hornchurch Daniels are so popular the kids start queuing as soon as school is out (mainly 'cos they've nowhere else to go!), two new tribes currently "getting down" on the floor with the descriptive names of the Hornchurch Bum-Biters and the Lady Thigh Biters (yer what?!)... Frenchie reports the Bank Holiday Preston Clouds alldayer was "absolutely packed"... Second Image kick off a tour at Dartford Flicks (Fri 15), Tolworth Recreation Centre (Sat), Southend Talk Of The South (Tues), Margate Winter Gardens (Wed), Birmingham Snobs (Thur 20)... Forrest plays Boscombe's Academy in Bournemouth on Monday (18), ICQ jazz Camberley Frenchie on Sunday (17)... Sean French & Nicky Holloway recap Caister on Monday (18) at Bermondsey Dockhead's Swan & Sugarloaf (lager 50p a pint), Nicky & Colin Hudd now also souling the Old Kent Road's plush Green Man every Thursday... Phil Jay jazz-funks Tuesdays at the Barn Bar in East Horsley's Horsley Hotel, pub hours... Paul Major makes a big switchover from Lincoln to Hinckley's Bubbles, where he'll have to be more cabaret star



than DJ... Chad still starts the week (Mon-Wed) at Liverpool Cagneys but now mixes up all the hot newbies Thurs-Sat at Wigan Pier... Darlington's Bee Jays is in the midst of a complete revamp, new weekend jock being Dave Summers... Nicky King at the newly opened Harvester pub in Merseyside's Withens Cantril Farm (I hope that makes sense) has £37,000 of sound and lights to play with... Chris Dinis (Exeter Boxes) evidently is big in the Midlands!... Richard Scanes (London Dicks Inn venues) says Taco 'Putting On The Ritz' (RCA) is getting renewed gay requests... Al Dupres (Cardiff) played Gilberto Gil's old 'Placo' (Warner Bros 12in) while warming up and was amazed he suddenly had a packed floor — incidentally, he's desperate for 12in copies of Antonia Rodriguez 'La Bamba' (Magnet) and Baccara 'Parlez Vous Francois' (RCA — if 12in exists), call 0222-371406 afternoons/-613596 evenings... John Sinclair (Reading Rebecca) wonders how a recent import (although serviced by Rush Release), Yvonne Brown 'Goin' Down (US Montage 12in), never hit our chart — mainly because we only ever had two D.J.s "on" it, and that just ain't enough!... I can't understand why Patrick Simmons 'So Wrong' (US Elektra 12in) hasn't picked up any DJs other than myself yet... Big Phil Elgart is reeling from the speedy rush release of Rod, Cashmere, and Valentine Brothers!... Rubettes 'Sugar Baby Love' (Polydor 134-128bpm 7in) is a nice teaser for mobile/pop jocks if you rapidly chop its intro build-up in before David Bowie 'Let's Dance' (EMI America 113-115bpm 12in/114-116bpm 7in), and Isley Brothers 'Twist And Shout' (DJM 125bpm 7in) is nice out of Bowie... Street Sounds Edition 3' features 'Off The Wall'-type twinkling white sox on the sleeve — the flashy feet of Orin 'Pzazz' Cozier!... Tony St. Michael (Holloway) recommends his local shop, Sounds To Go at 130 Holloway Road, for good UK prices (£12in £1.15-£1.99/LP £2.99-£4.99), while Reyners Lane's Record & Disco Centre (they advertise in RM as Harrow Disco Centre) confirm their import prices are currently 12in £3.99/LP £6.99-£7.25 (depending on supplier) — it ain't cheap being a superstar import reviewer, I can tell ya!... John Wischhusen, ex-Groove Weekly club correspondent, says 'Gullivers is now the only credible black club in London' — however, he met his future Belgian heiress bride at Xenon (the wedding's in September!)... Medway megastar Nicky Peck marries Julie Phipps in May (a fair cop?)... Pete Tong has yet to reveal how many shares he has in Level!... Pete Haigh

(Standish Cassinellis — Thurs/Caton Scarthwaite Hotel — Sun) reports the hot disco phrase in New York is "Dick!", shouted Italiano style as if by Robert De Niro in 'Mean Streets', especially appropriate whenever the DJ does a bummer and better by far than "yes indeedy!" — darling, anything is better than "yes indeedy!" (someone please tell Al Matthews!)... Paul Clark (Brighton Busbys) counters by recommending I close the column with the big nightclub phrase, he says, Pork swar... woops, no, on second thoughts — NO SIRREE!

BREAKERS

BUBBLING UNDER the Disco 85 are David Grant 'Stop And Go' (Chrysalis 12in promo), Animal Nightlife 'Mighty Hands Of Love (US Remix)' (Inner Vision 12in promo), Magnum Force 'Girl You're So Cool'/'What's Your Name' (US Kelli Arts LP), Nile Rodgers 'The Land Of The Good Groove' (Mirage 12in), Glenn Jones 'Keep On Doin'/'I Love Intensity' (US RCA LP), Rene & Angela 'Gangng The Boogie' (US Capitol 12in), DeVille 'Squeeze You Hold You' (US Philly World 12in), Shirley Lites 'Heat You Up' (US West End 12in), Bill Fredericks 'Too Busy Thinking About My Baby' (Unigram 12in), Smokey Robinson 'I've Made Love To You A Thousand Times' (Motown 12in), Lakeside 'Raid' (Solar 12in), Gil Scott Heron 'The Bottle (Champagne/Inferno 12in), Terry Burrs 'Love Rockin' (US Arista 12in), Flowchart 'Ask The Boss' (Greyhound 12in), Second Image 'Can't Keep Holding On '83 (Remix)' (Polydor 12in twin-pack), Stephanie Mills 'You Can't Run From My Love (Remix)' (US Casablanca 12in), Dave Chambers 'Don't Let It Go To Your Head' (Elite 12in), Valentine Brothers 'Money's Too Tight' (Energy 12in), Dazza Band 'On The One' (Motown 12in), Vanna 'Watching You' (US Sutra 12in), T-Connection 'Love Odyssey (Remix)' (Capitol 12in), Jimmy Cobb 'So Nobody Else Can Hear'/'Pistachio' (US Contempo Vibrato LP), Billy Griffin 'Be With Me (Remix)' (CBS 12in promo), Peter Tosh 'Johnny Be Goode' (Radi 10in), Carol Williams 'You've Reached The Bottom Line' (US Vanguard 12in).

HIT NUMBERS: Beats Per Minute for last week's Top 75 entries not previously covered on 7in (endings denoted by f/c/r for fade/resonant/cold) — Culture Club 132-130f, Kajagoogoo 111f, Kenny Everett 120-119f, U2 141f, FR David

continues over

DISCOS

from page 37

123f, Tracie 116c, Dexys 0-184f, Michael Jackson 0-138f, Bauhaus 0-132-0f, Chill Fac-Torr 0-183 (I've no 7in to check end), Sweet Dreams 138c, Man Parrish 115f, Eurhythms 122f, Toto 85-83-82f, Peter Tosh 72 1/2/145f, Robert Palmer 110 1/2f, Men At Work 0-139-0f, Maxine Singleton 119 1/2f, Grace Jones 0-92-95f, Julio Iglesias 0-103-51-103-51-103f, Roman Holiday 197-0r, Kids From Fame 0-162-161-0f, Laurel & Hardy 79f, After The Fire 120-123f, Steve Hackett 82f, Louise Tucker 60/30f, Bob Seger 153-150-152-0f, Farmer's Boys 120-0r, Second Image 124f.

HOT VINYL

NEIL LOCKWOOD: 'Tell Tale Heart' (Red Bus RBUSL 76) Fabulous bright and breezy British blue-eyed soul skipper, the best since Jerome's last one, a happy little 114 1/2bpm 12in ditty with ridiculously catchy whistling, short snappy sax, tight percussion tricks, an 'Al No Corrida'-ish lilt, and above all a totally masterful vocal performance. Now it's on radio, watch it smash!

BOOKER NEWBERRY III: 'Love Town' (US Boardwalk NB-99905-9) Hottest import of the past fortnight, a great easily rolling 113-114-116bpm 12in swayer soulfully sung by a mellow ruff gent in Vandross/Benson style, flipped by the useful grittier 117-118bpm 'Doin' What Comes Naturally' (both co-penned by Len Barry!).

SHIRLEY LITES: 'Heat You Up (Melt You Down)' (US West End WES 22155) Spaciously produced excellent solidly jiggling 120bpm 12in synth ticker confidently wailed by soulful Miss Lites while everything cooks around her, with an aptly titled 'Melt Down Mix' instrumental flip. Wow!

CRAIG PEYTON: 'Be Thankful For What You Got' (US Profile PRO-7021) Timmy Thomas, George McCrae, Hues Corporation and others of similar vintage have been plundered, now it's William DeVaughn's turn for an actually rather subtle electronically backed 111 1/2bpm 12in update, with burbling Giorgio Moroder 'Midnight Express'-era synth slithering up and down the hypnotically droning bass line (instrumental flip). Sympathetically done, it works very well.

RENE & ANGELA: 'Banging The Boogie' (US Capitol 8548) Brassily accented rumbling happy 116bpm 12in juggler in Jacksons style, rather like a slower

'Shake Your Body (Down To The Ground)' zesty enough to have pop appeal (instrumental flip).

ROD: 'Just Keep On Walking' (Creole CR 12-52) Never quite as long lastingly monstrous on import late last year as it should have been, this dynamite ever developing 12in groove chugs up an excitement filled lick as it accelerates fast from 116 to a then constant 121bpm, with great staccato grunting scat driving the beat and some wailing sax (inst. flip), similar now to Transit and Lavia.

BURGESS GARDNER: 'Little Bellflower' (LP 'Music - Year 2000' US MCA MCA-5399) An experienced jazz trumpeter, who like John Handy teaches jazz at college, debuting with a consistently strong instrumental set masterminded by Al Hudson's stable, on this 98 1/2bpm jogger especially, as well as the funkier 105bpm 'Limited Edition' and 110bpm 'Nice 'n' Greasy' recalling Herb Alper's 'Rise', while 'Crazy About You' is a gorgeous 38-77-79-0bpm smoocher, 'My Pleasure' a chunkily striding 115 1/2bpm cymbal schlurper, 'Shoot Your Best Shot' a slick 122bpm roller with dated 'disco strings', and 'Sheson' a shuffling 117-116bpm tooter.

WILTON FELDER: 'Gentle Fire' LP (US MCA MCA-5406) Strong stuff from the Crusader, which I couldn't afford this week, typically Crusader-ish being the c94bpm 'Somewhere In My Past' and c93bpm 'Driftin' On A Dream', while 'Summer Nights In Rio', is c121bpm Latin. Also out is a very jazzy WAR 'The Music Band Jazz' LP (US MCA MCA-5411), 'Five Spot' being the main lovely long episodic c117bpm instrumental throbber, and a lavishly packaged GEORGE DUKE 'Guardian Of The Light' LP (US Epic FE38513), the chunky jittering c112bpm 'Silly Fightin'' being best of a bitty set.

FONZI THORNTON: (Uh-Oh) There Goes My Heart' (LP 'The Leader' US RCA AFL-4433) The now common story of a session singer going solo with help from famous session friends (name dropping reviewers will have a field day!), Kashif providing the rhythm of this actually rather sprightly 120bpm canterer while Chic similarly handle the chanting playground kids introed bubbly 111-112-113-113 1/2bpm title track, 'Beverly' being his lickety-split strutting 120bpm single, while the Ronettes' old 'Be My Baby' gets an interestingly evened out 107-110bpm treatment and the slowies are good 'n' soulful. Worth checking.

MICHAEL HENDERSON: 'Fickle' (US Buddah DSC 146) Having given Venna some hard funk (I now prefer her vocal side), Michael concentrates on cooking himself a heavy lurching 0-119bpm 12in bass groove, once again the Prince-ish and not-very-instrumental flip striking me at first as being stronger.

MTUME: 'Juicy Fruit' (US Epic 49-03834) Sadly lacking the best of the 7in 'Reprise' flip's sexy love talk, this 0-96 1/2/48bpm 12in (45rpm) remix is a mainly chick wailed slow stately slinker with the killer line 'I'll be your lollipop,



BRASS CONSTRUCTION: 'Walkin' The Line' (US Capitol 8549) Nice solidly trucking 115-116bpm 12in backbeat smacker with vocoder and now familiar pent up chap 'n' chick worriedly yowling through the powerful fluid funk groove before hitting a sly muttering break, the piano rolled older soulful 107bpm flipside 'Forever Love' having a great vocoder scating.

you can lick me everywhere'', the flip having short stark remix and instrumental versions.

MANDRILL: 'Wired For Love' (US Montage MS-606) Unexpectedly, they've revived the vintage Four Tops vocal sound for a nice basically down tempo 116-114 1/2-115bpm 12in bumbler, the 'Get It While It's Hot' flip being a jagged brassy 131bpm whipper.

UK PLAYERS: 'Love's Gonna Get You' (RCA RCAT 326) American styled synth burbled choppy harmonised solid slick 'I'm In Love'-type 119bpm 12in lurcher, well if unimaginatively done, with an accomplished 122bpm jazz piano instrumental 'At Last' flip.

PRINCE CHARLES & THE CITY BEAT BAND: 'Cash (Cash Money)' (Virgin VS 596-12) Heavy slow funk bass 97bpm 12in bumper with repetitive money denomination chanting lightened by

some fiery flute, the freakily fluttering 'Jungle Stomp' flip being the much disguised polyrhythmic 116 1/2-116-115 1/2-114-0bpm instrumental of 'Fool For Love'.

HURT 'EM BAD & THE S.C. BAND: 'The Boxing Game' (US Profile PRO-7020) Having Zapp-ed out 'Monday Night Football' the obviously sports-mad rapper hits an easier 106-105-106bpm 12in funk bump beat as he catalogues the famous contenders he'll pulverize in the ring, the flip having the instrumental and the sparse strange 117bpm 'The Pump'.

T-CONNECTION: 'Love Odyssey (Extended Remix)' (Capitol 12CL 287) Lovely rhapsodic piano introed then mildly loping 0-114bpm 12in big vocal production song with strong pop radio appeal, very attractive and more for MoR dancers.

DJ TOP TEN

ROGER DAVIS at Birmingham's Boogies (hosting a Ricard promotion night next Tuesday 19th) for the past four years has held an oldies and silies night every Sunday, split with the first two hours of current stuff and then two hours of oldies during which he usually includes a selection of hits from old musicals. These normally create organised chaos, as well as some vigorous singing and dancing as I can testify, as much of Roger's list is what I use myself at mobile gigs!

- 1 NEW YORK NEW YORK, Frank Sinatra, Reprise/Trilogy LP
- 2 SINGIN' IN THE RAIN, Gene Kelly, MGM/Singin' In The Rain LP
- 3 WONDERFUL COPENHAGEN, Danny Kaye, Coral LP/Hans Christian Anderson
- 4 DEADWOOD STAGE, Doris Day, CBS LP/The Magic Of/Greatest Hits
- 5 THERE'S A COACH COMING IN, Soundtrack, Paramount LP/Paint Your Wagon
- 6 WHO WANTS TO BE A MILLIONAIRE, Frank Sinatra/Celeste Holm, Capitol LP/High Society
- 7 THE LONELY GOATHERD, Julie Andrews, RCA LP/The Sound Of Music
- 8 GETTING TO KNOW YOU, Deborah Kerr, Capitol LP/The King And I
- 9 GLENN MILLER TODAY (MEDLEY), Frank Barber Orchestra, PRT 12in
- 10 THERE AIN'T NOTHING LIKE A DAME, Soundtrack, RCA LP/South Pacific

M A Z E

featuring
Frankie Beverly

NEW 7"
& EXTENDED 12" SINGLE
RELEASED APRIL 18th

LOVE IS THE KEY
c/w
LADY OF MAGIC



12 CL 290

the Belle Stars

Is there a reason to ask one question
Oh why, oh why you still love me
And is there a reason for my answer
That I love you too but I need to be free

Many times I've tried, tried explaining
The way I feel, you know I've really tried
Just sitting up, up all night talking
Don't you think that the well has run dry

A life together seemed too precious
Something no one else could be part of
And a life apart was just confusion
Filled with jealousy and hate instead of love

The world seems full, full of lonely people
Never meaning that they would ever say goodbye
And now it's me that has to be so hurtful
Let it die, let it die and let me cry

Black and blue from the scar of suffering
Put an end to this misery and it's killing me
Don't keep stabbing this heart it's already bleeding
Kill the flame that burns deep inside of me

Why do you still, still keep haunting me

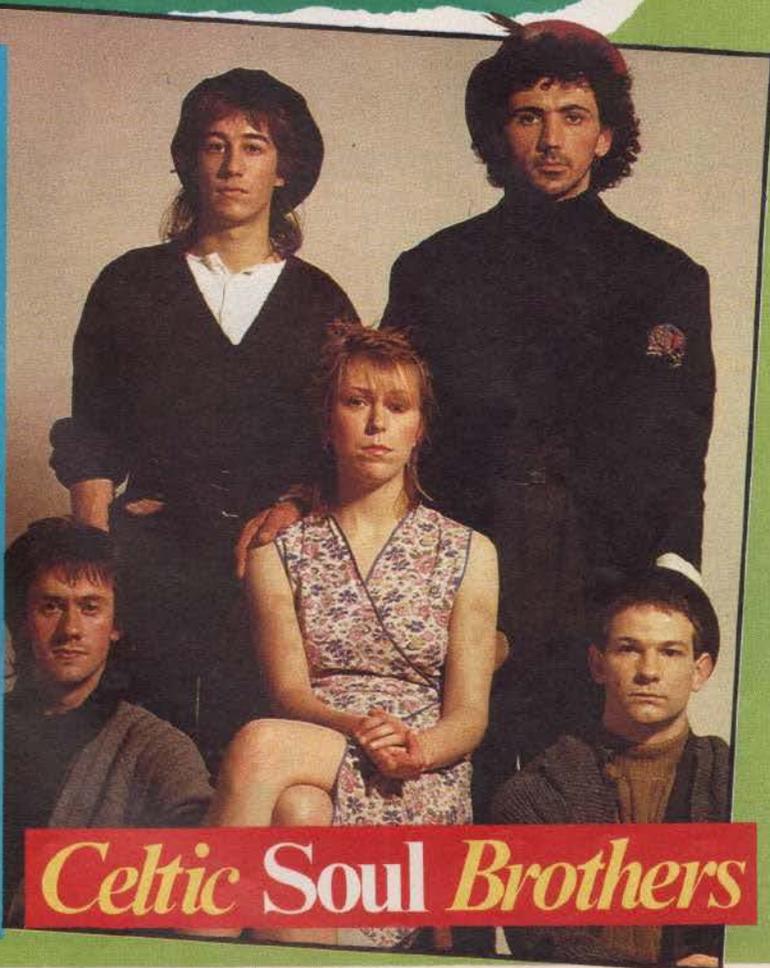
You know it's safer to let our love die
It's better to smile, sweet on the memory
Please leave me, leave me now and let me cry
It's just a memory, just a sweet sweet memory
Just a memory, just a sweet sweet memory

Words and Music: Barker, Hirst, Joyce, Matthias, Owen,
Parson & Stone
On Stiff Records © Chrysalis Music Ltd



Sweet Memory

Dexys Midnight Runners



Celtic Soul Brothers

LADIES AND GENTLEMEN
I GIVE YOU THE CELTIC SOUL BROTHERS
AND THE STRONG DEVOTED

MORE PLEASE AND THANK YOU

INTRODUCING THE CELTIC SOUL BROTHERS
FEATURING THE STRONG DEVOTED
LADIES AND GENTLEMEN WOULD YOU NOW
PLEASE TAKE YOUR LEAVE

BECAUSE WE'VE SAT BACK LOOKING
AND NEARLY BEEN TOOK IN
AND EVEN BEEN SCARED
BUT NOW I DON'T CARE
AND I'M TELLING ANYONE WHO'LL LISTEN
I'VE SEEN WHAT'S ON SHOW
AND THERE'S NO ONE TO KNOW
AND I'VE BEEN THERE
BEEN, SEEN THERE
SEEMED IT, DREAMED IT, SCHEMED IT, BEEN IT

WE'RE COMING THROUGH
HOW DO YOU DO

EXCUSE ME PLEASE
YOU'RE STANDING IN MY SPACE
SO STEP ASIDE
FOR NOW YOUR TIME'S UP
COME ON MY FRIENDS
I WOULD NOW LIKE TO PROPOSE A TOAST
TO THE STRENGTH THAT I FEEL
THAT'S SURROUNDING ME

'CAUSE I'VE BEEN SCARED
BUT NOW I DON'T CARE
AND I'M TELLING ANYONE WHO'LL LISTEN
I'VE SEEN WHAT'S ON SHOW
AND THERE'S NO ONE TO KNOW
AND I'VE BEEN THERE

BEEN, SEEN THERE
SEEMED IT, DREAMED IT, SCHEMED IT

SEE I KNOW THIS TO BE TRUE
AND NOW WOULD I LIE TO YOU
AND I'M NOT WAITING FOR APPROVAL FROM YOU

COMING THROUGH
HOW DO YOU DO

Words and Music: Rowland, Paterson & Billingham
© EMI Music
On Mercury Records Ltd

PROFILE

FULL NAME: *Nick Heyward*
DATE OF BIRTH: *May 20, 1961*
PLACE OF BIRTH: *Beckenham Maternity Hospital*
EDUCATED: *Kelsey Park School, Beckenham and House Of Wizard Studio, London*
HEIGHT: *Five foot, 10 inches*
WEIGHT: *10 stone*
COLOUR OF EYES: *Blue*
FIRST LOVE: *Rivers*
FIRST DISAPPOINTMENT: *Ponds*
FIRST PERFORMANCE: *Crystal Palace Bowl with Rick Wakeman!*
FIRST LIVE SHOW SEEN: *Ray Charles, Oscar Peterson and Count Basie at Hammersmith Odeon*
FIRST RECORD BOUGHT: *'I Get A Kick Out Of You' — Peter Skellern*
MUSICAL INFLUENCES: *Every single bit of music I've heard, and my brother and dad*
INSTRUMENTS PLAYED: *Guitars, drums, piano*
HERO: *Jean Matzinger*
HEROINE: *None*
FAVOURITE BOOKS: *'Breakfast of Champions', 'Heartbeat', 'In The Affirmative', 'Classic Cars'*
FAVOURITE FILMS: *'To Kill A Mockingbird', 'Thanks For Water', 'Heartbreak Kid'*
FAVOURITE TV SHOWS: *None*
BEST LIVE SHOW SEEN: *David Jones — The Three Tonnes, Elvis Costello — Oxford, The Herd — Beckenham Town Hall*
FAVOURITE CLUBS: *Yow Club, The Freepost*
FAVOURITE FOOD: *Sausage, beans and chips*
FAVOURITE CLOTHES: *Shirt and trousers*
HAIRCUT: *A Gordon Peters special*
FAVOURITE DRINK: *Tea, Guinness, water, Julie Burchill*
IDEAL HOME: *The one I live in*
IDEAL HOLIDAY: *One in Britain*
IDEAL CAR: *1955 Mercedes Gullwing Coupe untraced*
MOST FRIGHTENING EXPERIENCE: *Don't know*
WORST EXPERIENCE: *Business*
FUNNIEST EXPERIENCE: *Laughing*
SUPERSTITIONS: *Everything*
FANTASY: *To be the guitarist in the Rolling Stones in '64*
MOST HATED CHORE: *Cooking*
AMBITION: *I haven't time to think of one*



Nick Heyward

IT HASN'T all been easy building The Maisonettes. Fleet Street had a field day when the two original singers, Elaine Williams and Denise Ward, were sacked a couple of weeks ago.

"They just went on the sex angle," explains group leader Lol Mason. "Top band's silent lovelies get the push. If they hadn't been 17 and 18 year olds wearing mini skirts the change of line up wouldn't have caused a ripple.

"After our last single, 'Heartache Avenue', it became obvious to us that we had to make a change if we were to look at the group as a long term thing. Musically we wanted to do more than they were capable of. The girls weren't particularly happy. They were more concerned with pursuing a modelling career and they were being asked to do things that were natural for us as musicians, but which they couldn't do. They were a bit naïve and thought things would be much more glamorous than they were. In fact it was very hard work."

Hence the line up we see before us today. New girls Carla Mendonca and Elisa Richards — both 21 year old final year students at Warwick University studying theatre, and drama and English — were drafted in after a meeting with the group's manager in Scotland.

"I met the manager up at the Edinburgh Festival where I was performing last year," explains dark haired Carla. "He got in touch with me when I started my final term. Elisa and I had been singing in bands and shows on campus for about two years so we went along to a session with the boys and it went from there really. No, I don't think being in the group will affect our studies. It's the final year and they say it's your degree. It's up to you what you do."

All the same, the next few months look to be pretty busy ones for the Maisonettes and there won't be much time for burning the midnight oil with text books and essays. A new single — 'Where I Stand' — in Britain, promotional work in Europe, where 'Heartache Avenue' is just taking off, and rehearsals for some very showbizzy type performances promise to keep everyone hopping.

The Maisonettes, featuring the girls and Lol Mason, Mark



MAISONETTES: Wimpey rock?

Tibbenham and Nick Parry, have been working together for just under a year now and came to the public notice with their flash and panache type performances on 'The Tube'. The emphasis of their songs is on melody and harmony that puts them firmly in the showbiz tradition of pop music.

"We're definitely a bit flash," admits Lol. "We're very much into presenting ourselves well and making sure that our shows are exciting."

"There won't be any smoke bombs though," adds Mark. "And no dry ice. Not even a laser well, maybe one."

BECAUSE OF their music the Maisonettes have been labelled a Sixties revival band, a tag to which they strongly object.

"The one irritating thing about this Sixties revival thing is that so many other people are doing it," says Nick. "Paul Weller, Wah!, and the new Culture Club single is pure Tamla Motown. Right across the board there are so many people doing it. Anything now with a verse, chorus and middle eight is called a Sixties song."

Driving down the motorway to London only when there's business to be done, the Maisonettes actually enjoy being based in Birmingham and reckon they'll stay whatever happens. Besides which, they're becoming local celebrities and, just to prove the point, have been invited to the Lord Mayor's Lunch this week.

"We had this invitation come through my door about three weeks ago addressed to Mr Lil Mason of the Maisonettes," says Lol. "And we couldn't resist it. Anything for a glass of sweet sherry. We can't wait for the toaster to actually announce us. Ladies and gentlemen, the Maisonettes."

The group name started off as

a joke as did the title of their first album 'Maisonettes For Sale', which is to be released next month and backs up their claim to be taken seriously as pop musicians.

"In the Sixties and Seventies pop music was pop music. It didn't pretend to be anything else," says Mark. "It's trying now to have some great social meaning. I just think it's the wrong vehicle for being socially meaningful."

"The only side we take seriously is the recording," adds Nick. "Everything else we just treat it for what it is. A lot of fun."

"But we'd love to be taken seriously musically," says Mark. "We're going to have to do a lot more work. We've been writing for less than a year and we've still not reached anything like the standard we want to be. So we've got to keep working and in the meantime keep making decent pop records."

So the Maisonettes are not falling down yet. Two new bricks have been found to replace the gap left by the departure of the original girl singers and the group reckon they'll soon be finding a desirable residence in the charts with their new single.

Simon Tebbutt

Pic by Joe Bangoy

**STAND
AND
DELIVER**



THE **POSTAL** SYSTEM

ROBERT PALMER: pic by Eugene Adebari

ROBERT PALMER lives in paradise. While we shiver in chilly Britain the singer who brought you 'You Are In My System' spends most of his time splashing around off the coast of The Bahamas.

"For three months of the year the humidity is so high you have to spend a lot of time in the water," says Palmer. He moved there with his family a few years ago but he admits there are disadvantages to residing in the Caribbean.

"It's difficult to get matches, soft cheese and loose booty." Loose booty?

"Yes, vacationing secretaries are as close as you can get," he says.

"It's no problem for me. But when the band come to work for a couple of months they can get very wired."

He shares his home with his wife Sue, children Jane, 3, and Jim, 5. But life hasn't all been easy: "It really is a jungle here. It was a pirate isle. They used to leave the lighthouses off so that ships would wreck and so get people to come there — now they just advertise."

"There's hardly any law and order; that means a lot of burglaries. We've been robbed several times. There's not much point in calling the police because the guys hide in the bush and you'd never find them."

"Nothing valuable ever gets stolen — they're far more likely to raid your fridge. They don't have a market for stereos and videos."

"They recently found a guy who had kids' toys, packets of smarties, half a bottle of soda — he was living from thieving. The problem comes if you disturb them in the act. People have been shot. It can be worrying."

Palmer claims that the community of musicians, based around Island Records' supremo Chris Blackwell's studios, have been largely immune to the crimes. Palmer himself lives next door to Tom Tom Club and Talking Heads' husband and wife team Chris Frantz and Tina Weymouth.

But don't think that Palmer is totally oblivious to the ways of the world in this tropical paradise. He has his finger spot on the fads and styles. A postal network of contacts throughout the world keeps him up to date.

"It all started when I didn't see members of my band for six months. They'd phone me up and ask did I hear so and so. I never heard anything so they'd send it to me on tape. It's become a regular thing."

It even started a productive liaison with Gary Numan.

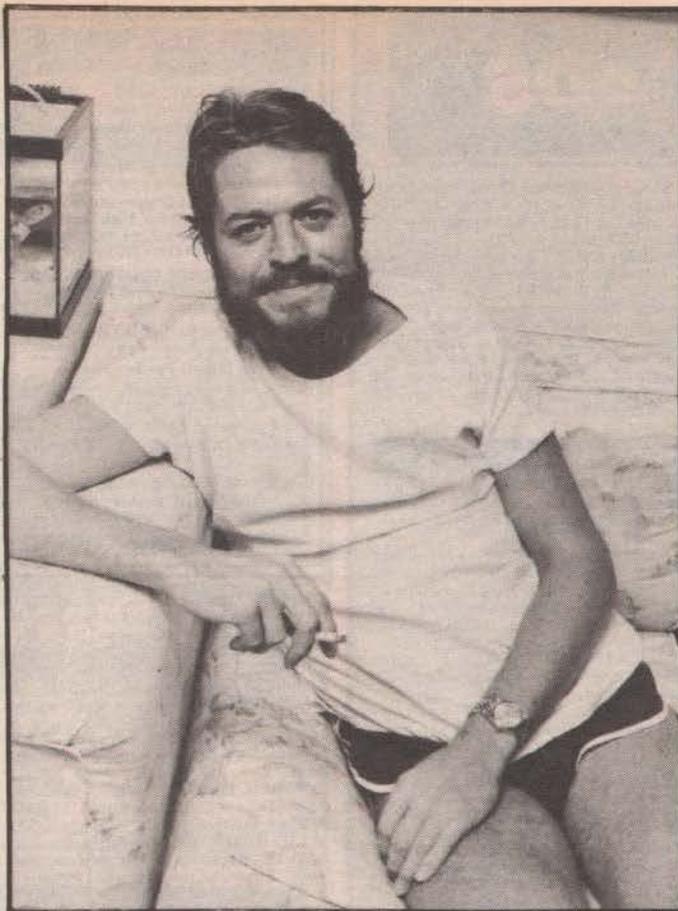
"I heard 'Cars' on a tape. I didn't know who it was by but I loved it so much that I started doing it on stage. He came backstage and I didn't know who he was but we got on great."

"He dropped in to see me in Nassau and we just hung out. He played me some demos of his album and we decided to go into the studio."

Gary Numan's 'I Dream Of Wires' appeared on Palmer's 'Clues' album.

"He's very misunderstood," says Palmer. "He's very shy and delicate — he gets a lot of flak that's not deserved."

ASIDE FROM the obvious reasons of sun, sea and sand Palmer has a far more



Pic by Adrian Boot

ROBERT PALMER: worrying about piracy

practical reason for living in The Bahamas. "I haven't got the discipline to ignore city life," he admits. "If I want to write I can't leave the phone off the hook or say no to invitations. Let alone refuse the movies, the clubs or the events that make up a city."

He says he travels for half the year and uses Nassau for putting his experiences into perspective. It works out that more than half his life has been spent away from Britain. He grew up in Malta since he was part of a naval family and has been away from Britain now for the last 10 years.

In between he carved out a successful niche in this country as a soulful vocalist with Vinegar Joe, teaming up with Elkie Brooks in the early seventies.

His subsequent solo career brought him a chic image that had him marked down as the rich man's Bryan Ferry. His album sleeves reeked of style — a fantasy of rich living and sex. The playboy image gave him a lot to live down.

"My original sleeves were supposed to have humour — but you can't afford to be subtle in this business. They were supposed to be like film stills but the fantasy of my lifestyle was created by the media. My audience is too broad for that limitation."

With only the occasional album, a new picture or a rare tour Palmer knows he's left himself open for press abuse. After 10 years away does he think Britain still has style?

"It's definitely healthy," he says. "You go anywhere and people are either naturally stylish like the Italians or they haven't got a clue — like the Americans."

"Britain is inventive

and thrives on pressure. In America as soon as they get pressure they dig their heels in — look at the US music scene today."

Palmer's turned to the postal system for his inspiration.

"There's so many limitations to scratching some strings or blowing down a tube — now I can make all those sounds with my synthesisers. If I can't get a sound I just ring up the manufacturers and describe it. They send me a micro-chip in the post and it's usually spot on."

"The manufacturers have no idea of the practicality of the things they invent so they are happy to hear from you."

Don't get the idea that Palmer's new album 'Pride' is filled with 'Star Wars' zings and boings.

"I've tried hard to disguise the fact that the sounds are electronic. The idea is to get an organic feel to it. Every instrument is played rather than just programmed."

"I went to see the band The System, who did the original of my current single. It was in a New York club called The Garage. There's no bar and it's predominantly black and gay — but it has the best sound system I've heard."

"The atmosphere was really hot until the band came on. There's two guys — one just pushes buttons and the other pretends he's Michael Jackson. It sounds great if you close your eyes. But there was no vitality from the stage."

"I'm really into the physical aspect of music making — the groove. You can do it by post — but it defeats the whole object."

MIKE GARDNER

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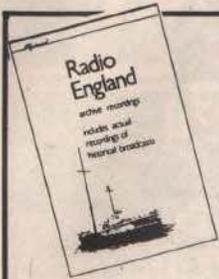
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In 1962 Chris Montez spent four agonising weeks at No 2 with 'Let's Dance'. He never made it to the top. In 1983 David Bowie has gone one better with his own song entitled 'Let's Dance' which last week toppled Duran Duran from pole position. It's Bowie's third chart topper, following 'Space Oddity' (1975) and his blockbusting collaboration with Queen, 'Under Pressure', a topper in 1981.

'Let's Dance' is Bowie's 34th hit in a chart career stretching back to 1969. Since then he's proved something of a chameleon, treating his loyal followers to everything from comic opera ('Alabama Song' and 'Baal's Hymn') to childish novelty ('The Laughing Gnome') by way of rhythm and blues, bleak electronics and out-and-out pop. He's even topped Radio 2's playlist courtesy of his high-ranking duet with Bing Crosby.

But it's as a soloist that he's gained fame, and in that capacity 'Let's Dance' is his 32nd hit, a tally bettered only by four artists: Elvis Presley with 102 (including two different versions of 'Guitar Man' and 'Are You Lonesome Tonight'), Cliff Richard (79 solo hits), Stevie Wonder (35) and Frank Sinatra with 33 hit singles. Tied with Bowie on 32 is Diana Ross whose other activities almost double that total. In fact, Presley apart, all of the leading bunch of solo hitmakers have also scored in duets.

'Let's Dance' is also shaping up to be a monster hit in the USA, where it leaps 14 notches this week to tie the No 15 peak scaled

CHARTFILE

by 'Space Oddity' in 1973. Bowie's only bigger American hits are 'Fame', a No 1 in 1975, and 'Golden Years', number 10 the following year.

'Let's Dance' was co-produced by Chic's Nile Rodgers. In a little over five years Rodgers has produced 19 hits in conjunction with Bernard Edwards and, in the early days, Kenny Lehman. Rodgers' previous highest ranked British hit was Diana Ross's 'Upside Down', a No 2 in 1980. His other credits include 'I Want Your Love' by Chic (No 4, 1979), 'My Old Piano', a No 5 for Diana Ross in 1980 and 'He's The Greatest Dancer', Sister Sledge's No 6 single from 1979.

Whilst Bowie enjoys a second week at number one in Britain, Michael Jackson enters his seventh straight week atop the US singles chart with 'Billie Jean'. It's the longest-running number one since McCartney and Wonder's 'Ebony And Ivory' which also spent seven weeks on top last May/June. With Dexys closing fast, 'Billie Jean' seems unlikely to match the eighties record of nine weeks at number one established by 'Bette Davis Eyes' and 'Endless Love' in 1981. However, with 'Beat It' soaring to No 5 Jackson seems certain to recapture his crown in double-quick time.



Pic by LFI

DAVID BOWIE: a star on Radio 2

The gazelle-like Jackson is apparently obsessed with ensuring that 'Beat It' reaches number one and to that end he's spent well over £70,000 on the 4 minutes 56 seconds video which promotes the single. The video was shot in a tough Los Angeles location with a cast of 159, including two rival street gangs who called an uneasy truce for the duration. It's easily the most expensive promo of all-time, almost doubling the bill for 'Prince Charming' by Jackson's buddy Adam Ant. And, whilst CBS swallowed the cost of Ant's video, they were less prepared to indulge Jackson's extravagance. However, such was Michael's ambition for 'Beat It' that he sunk his own money into the project and retained copyright for Michael Jackson Productions, the company he set up to handle royalties from Diana Ross's recording of his 'Muscles' composition.

IN THE last 40 years the American singles chart has played host to numerous songs about cars, but few top forty hits have actually namechecked specific models in their titles. Of those that

have, three name models from the Ford range; 'Hot Rod Lincoln', 'Hey Little Cobra' and 'Mustang Sally'. The rest — GTO, 'Geronimo's Cadillac' and 'Chevy Van' — are vehicles from the General Motors stable. The two giant corporations have been tied at three hits each since 'Chevy Van' was a hit in 1975. Now, Prince's 'Little Red Corvette' has given General Motors the edge over their Motortown rivals for the first time ever.

The extended singles chart has thrown up some unlikely chart entries — none more so than 'Nora Batty's Stockings' by 'Last Of The Summer Wine' characters Compo (played by Bill Owen) and Nora Batty, the dragon so effectively portrayed by Kathy Staff. The record is very much a continuation of the TV programme.

Owen, a veteran songwriter who co-penned both sides of the disc, is 68 years old, 14 years the senior of Kathy Staff. Their combined age of 122 has been exceeded by only one other duo in chart history. That was in 1978, when Arthur Mullard (then 66) and Hylda Baker (69) teamed up for a take-off of 'You're The One That I Want'.

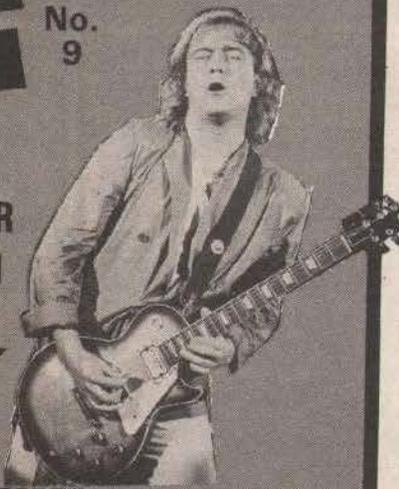
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TOP ALBUMS & TAPES

Week ending April 16, 1983

THIS WEEK
LAST WEEK
WEEKS IN CHART

1	—	FASTER THAN THE SPEED OF NIGHT, Bonnie Tyler, CBS CBS25304
2	2	14 THRILLER, Michael Jackson, Epic □
3	1	3 THE FINAL CUT, Pink Floyd, Harvest □
4	3	5 THE HURTING, Tears For Fears, Mercury □
5	5	10 SWEET DREAMS ARE MADE OF THIS, Eurythmics, RCA ○
6	6	6 WAR, U2, Island □
7	4	6 CHART RUNNERS, Various, Ronco
8	28	8 LIVE, Kids From Fame, BBC
9	7	47 RIO, Duran Duran, EMI ☆
10	12	6 TRUE, Spandau Ballet, Chrysalis ○
11	9	22 HELLO! I MUST BE GOING, Phil Collins, Virgin ☆
12	14	8 TOTO IV, Toto, CBS ○
13	10	6 THE KEY, Joan Armatrading, A&M ○
14	8	5 DEEP SEA SKIVING, Bananarama, London ○
15	11	8 QUICK STEP & SIDE KICK, Thompson Twins, Arista ○
16	13	4 SCRIPT FOR A JESTER'S TEAR, Marillion, EMI
17	16	6 DAZZLE SHIPS, Orchestral Manoeuvres, Telegraph/Virgin □
18	21	4 POWER & THE GLORY, Saxon, Carrere
19	46	2 JOURNEY THROUGH THE CLASSICS, Louis Clark/RPO, K-Tel
20	18	4 BUSINESS AS USUAL, Men At Work, Epic □
21	—	LOCAL HERO (ORIGINAL SOUNDTRACK), Mark Knopfler, Vertigo VERL4
22	22	13 NIGHT & DAY, Joe Jackson, A&M □
23	17	5 HAND CUT, Bucks Fizz, RCA ○
24	15	7 HOT LINE, Various, K-Tel
25	33	26 KISSING TO BE CLEVER, Culture Club, Virgin ☆
26	23	6 THUNDER & LIGHTNING, Thin Lizzy, Vertigo ○
27	20	14 RICHARD CLAYDERMAN, Richard Clayderman, Decca □
28	19	10 LIONEL RICHIE, Lionel Richie, Motown □
29	30	12 WORKOUT, Jane Fonda, CBS □
30	29	7 SURPRISE SURPRISE, Mezzoforte, Steinar
31	24	24 HEARTBREAKER, Dionne Warwick, Arista ☆
32	60	28 LOVE OVER GOLD, Dire Straits, Vertigo ☆
33	47	35 TOO RYE AY, Dexys Midnight Runners, Mercury ☆
34	42	19 DURAN DURAN, Duran Duran, EMI ☆
35	34	14 FACE VALUE, Phil Collins, Virgin ☆
36	27	14 VISIONS, Various, K-Tel □
37	40	73 PEARLS, Elkie Brooks, A&M ☆
38	43	13 SHAPE UP AND DANCE VOL 1, Various, Lifestyle □
39	38	60 COMPLETE MADNESS, Madness, Stiff ☆
40	38	13 UPSTAIRS AT ERIC'S, Yazoo, Mute ☆
41	28	4 INARTICULATE SPEECH OF THE HEART, Van Morrison, Mercury
42	26	18 CACHARPAYA (PANPIPES OF THE ANDES), Incantation, Beggars Banquet
43	41	222 BAY OUT OF HELL, Meat Loaf, Epic
44	31	26 QUARTET, Ultravox, Chrysalis □
45	37	7 JOHN LENNON COLLECTION, John Lennon, Parlophone
46	48	27 HAPPY FAMILIES, Blancmange, London ○
47	58	2 LIVING MY LIFE, Grace Jones, Island
48	45	8 SHOW PEOPLE, Mari Wilson, Compact
49	39	9 WAITING, Fun Boy Three, Chrysalis ○



BONNIE TYLER faster than the speed of night to number one

50	62	9	MONEY & CIGARETTES, Eric Clapton, Duck
51	53	19	THE YOUTH OF TODAY, Musical Youth, MCA □
52	32	9	ANOTHER PAGE, Christopher Cross, Warner Bros ○
53	38	5	THE HIGH ROAD, Roxy Music, EG/import
54	63	10	PORCUPINE, Echo & The Bunnymen, Korova ○
55	61	65	LOVE SONGS, Barbra Streisand, CBS ☆
56	67	4	RIP IT UP, Orange Juice, Polydor
57	98	3	THE RISE AND FALL OF ZIGGY STARDUST, David Bowie, International ☆
58	44	10	AN OFFICER AND A GENTLEMAN, Original Soundtrack, Island
59	—	—	BREAKFAST IN AMERICA, Supertramp, A&M AMLK63708
60	86	3	LOVE AND DANCING, League Unlimited Orchestra, Virgin □
61	69	12	BOY, U2, Island ○
62	—	—	HEAVY, Various, K-Tel NE1203
63	76	2	DARE, Human League, Virgin ☆
64	51	12	OCTOBER, U2, Island ○
65	100	2	THE KIDS FROM FAME, Various, BBC
66	49	22	PEARLS II, Elkie Brooks, A&M ☆
67	54	26	REFLECTIONS, Various, CBS ☆
68	81	9	THE BILLY FURY HIT PARADE, Billy Fury, Decca
69	78	3	MAGICAL RING, Clannad, RCA
70	62	13	DIFFICULT SHAPES, China Crisis, Virgin
71	67	55	FRIENDS, Shalamar, Solar ☆
72	65	19	QUEEN GREATEST HITS, Queen, EMI ☆
73	58	8	WAR OF THE WORLDS, Jeff Wayne's Musical Version, CBS ☆
74	—	—	HEADHUNTERS, Krokus, Arista 205255
75	—	—	THE KIDS FROM FAME AGAIN, Kids From Fame, RCA RCAL P8057
76	70	3	RUMOURS, Fleetwood Mac, Warner Bros ☆
77	—	—	FELINE, Stranglers, Epic EPC25237
78	—	—	RECORDS, Foreigner, Atlantic A0989
79	68	25	GREATEST HITS, Olivia Newton-John, EMI ☆
80	64	41	THE LEXICON OF LOVE, ABC, Neutron ☆
81	55	11	THE BELLE STARS, Belle Stars, Stiff ○
82	—	—	OFF THE WALL, Michael Jackson, Epic EPC83488
83	72	20	KILLER ON THE RAMPAGE, Eddy Grant, Ice ○
84	—	—	HUNKY DORY, David Bowie, International INTS5064
85	99	2	ASSEMBLAGE Japan, Hansa
86	62	7	A FLOCK OF SEAGULLS, A Flock Of Seagulls, Jive ○
87	60	24	20 GREATEST HITS, Beaties, Parlophone □
88	—	—	TRICK OF THE LIGHT, Modern Romance, WEA X0127
89	—	—	LIVE EVIL, Black Sabbath, Vertigo SAB10
90	—	—	MAKING CONTACT, UFO, Chrysalis CHR1402
91	—	—	ALL THE BEST, Stiff Little Fingers, Chrysalis CTY1414
92	89	6	RAIDERS OF THE POP CHARTS, Various, Ronco ☆
93	74	21	20 GREATEST LOVE SONGS, Nat King Cole, Capitol ☆
94	—	—	THE BROKEN FRAME, Depeche Mode, Mute STUMM9
95	87	16	MAKIN' MOVIES, Dire Straits, Vertigo ☆
96	—	—	SPEAK & SPELL, Depeche Mode, Mute STUMM5
97	—	—	VIENNA, Ultravox, Chrysalis CHR1296
98	97	6	KILROY WAS HERE, Styx, A&M
99	71	45	AVALON, Roxy Music, E.G. ☆
100	69	5	SIN OF PRIDE, Undertones, Ardeck

1	3	DURAN DURAN, Duran Duran, EMI
2	1	THE WALL, Pink Floyd, EMI
3	5	NON STOP EXOTIC VIDEO SHOW, Soft Cell, EMI
4	2	THE SINGLES VIDEO, Human League, Virgin
5	7	PHYSICAL, Olivia Newton-John, Thorn EMI
6	12	ABBA — THE MOVIE, Abba, MGM/UA
7	4	THE HIGH ROAD, Roxy Music, Spectrum
8	6	A ONE MAN SHOW, Grace Jones, Island Pictures
9	9	COMPLETE MADNESS, Madness, Stiff
10	10	THE BRIDGE, Dexys Midnight Runners, Thorn EMI
11	8	COMPLETE BEATLES, Beatles, MGM/UA
12	—	PEARLS — THE VIDEO SHOW, Elkie Brooks, A&M
13	20	TRANSGLOBAL UNITY EXPRESS, Jam, Spectrum
14	11	AROUND THE WORLD, The Police, Thorn EMI
15	15	LIVE IN CONCERT, ELO, VCL
16	—	PRINCE'S TRUST ROCK GALA, Various, MGM/UA
17	14	COMEBACK SPECIAL, Elvis Presley, Mountain
18	18	LIVE BETWEEN THE EYES, Rainbow, Spectrum
19	13	THREE SIDES LIVE, Genesis, EMI
20	16	VIDEOTEQUE, Various, EMI

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Compiled by Gallup

TOP SINGLES

AS USED ON TOP OF THE POPS

Week ending April 16, 1983

THIS WEEK	LAST WEEK	WEEKS IN CHART	
1	1	4	LET'S DANCE, David Bowie, EMI America
2	9	2	CHURCH OF THE POISON MIND, Culture Club, Virgin
3	2	4	IS THERE SOMETHING I SHOULD KNOW, Duran Duran, EMI ○
4	6	5	BREAKAWAY, Tracey Ullman, Stiff
★ 5	30	2	BEAT IT, Michael Jackson, Epic
6	3	9	BOXERBEAT, JoBoxers, RCA
7	7	3	OOH TO BE AH, Kajagoogoo, EMI
★ 8	21	3	WORDS, F R David, Carrere
9	10	4	SNOT RAP, Kenny Everett, RCA
10	13	8	FIELDS OF FIRE, Big Country, Mercury
11	4	5	SPEAK LIKE A CHILD, Style Council, Polydor
★ 12	23	4	THE HOUSE THAT JACK BUILT, Tracie, Respond
13	15	5	WHISTLE DOWN THE WIND, Nick Heyward, Arista
14	14	5	BLUE MONDAY, New Order, Factory
15	5	10	SWEET DREAMS (ARE MADE OF THIS), Eurythmics, RCA ○
16	8	9	TOTAL ECLIPSE OF THE HEART, Bonnie Tyler, CBS □
17	11	5	DON'T TALK TO ME ABOUT LOVE, Altered Images, Epic
18	12	9	RIP IT UP, Orange Juice, Polydor
★ 19	29	4	I AM (I'M ME), Twisted Sister, Atlantic
20	24	3	CELTIC SOUL BROTHERS, Dexys Midnight Runners, Mercury
21	16	8	NA NA HEY HEY KISS HIM GOODBYE, Bananarama, London
22	18	3	TWO HEARTS BEAT AS ONE, U2, Island
★ 23	49	2	LOVE IS A STRANGER, Eurythmics, RCA
24	17	8	ROCK THE BOAT, Forrest, CBS ○
25	20	12	BILLIE JEAN, Michael Jackson, Epic □
26	19	6	ORCHARD ROAD, Leo Sayer, Chrysalis
27	27	5	CRY ME A RIVER, Mari Wilson, Compact
28	34	6	YOUNG FREE & SINGLE, Sunfire, Warner Bros
29	22	9	DROP THE PILOT, Joan Armatrading, A&M
30	26	5	GARDEN PARTY, Mezzoforte, Steinar
31	25	8	YOU CAN'T HIDE, David Joseph, Island
32	39	7	LAST FILM, Kissing The Pink, Magnet
33	28	6	RUN FOR YOUR LIFE, Bucks Fizz, RCA
★ 34	55	2	OVERKILL, Men At Work, Epic
35	42	2	SHE'S IN PARTIES, Bauhaus, Beggars Banquet
★ 36	50	2	ROSANNA, Toto, CBS
★ 37	—	—	TRUE LOVE WAYS, Cliff Richard, EMI EMI5385
★ 38	84	2	FRIDAY NIGHT (LIVE VERSION), Kids From Fame, RCA RCA320
39	43	3	TWIST (ROUND & ROUND), Chill Fac-Torr, Philly World
★ 40	—	—	WE ARE DETECTIVE, Thompson Twins, Arista ARIST528
41	45	2	I'M NEVER GIVING UP, Sweet Dreams, Ariola ARO333
★ 42	59	2	TELEGRAPH, Orchestral Manoeuvres In The Dark, Virgin VS580
★ 43	—	—	TEMPTATION, Heaven 17, Virgin VS570
★ 44	61	2	HEY!, Julio Iglesias, CBS
45	31	5	VISIONS IN BLUE, Ultravox, Chrysalis
46	36	7	JOY, Band AKA, Epic
★ 47	67	2	DER KOMMISSAR, After The Fire, CBS
★ 48	52	3	JOHNNY B GOODE, Peter Tosh, Radic
★ 49	—	—	OUT OF SIGHT OUT OF MIND, Level 42, Polydor PQSP670
50	33	8	HIGHLIFE, Modern Romance, WEA
51	40	12	LOVE ON YOUR SIDE, Thompson Twins, Arista
52	48	4	HIP HOP BE BOP (DON'T STOP), Man Parrish, Polydor
53	32	9	WAVES, Benicmange, London
★ 54	74	2	MUCK IT OUT!, Farmers Boys, EMI
★ 55	—	—	SWEET MEMORY, Belle Stars, Stiff BUY174
★ 56	58	2	MY JAMAICAN GUY, Grace Jones, Island
★ 57	84	2	MINEFIELD, I Level, Virgin
★ 58	35	10	COMMUNICATION, Spandau Ballet, Chrysalis
59	44	5	HOPE (I WISH YOU'D BELIEVE ME), Wahl, WEA
60	41	9	SHE MEANS NOTHING TO ME, Phil Everly & Cliff Richard, Capitol
61	63	3	STAND BY, Roman Holliday, Jive
62	70	2	MIDNIGHT BLUE, Louise Tucker, Ariola
63	51	9	TOMORROW'S JUST ANOTHER DAY, Madness, Stiff
64	53	3	YOU ARE IN MY SYSTEM, Robert Palmer, Island
65	38	9	MAGGIE, Foster and Allen, Ritz
★ 66	—	—	HEARTBREAKER, Musical Youth, MCA YOU4
67	76	2	MARKET SQUARE HEROES, Marillion, EMI
68	67	3	YOU CAN'T RUN FROM LOVE, Maxine Singleton, Creole
69	37	10	BABY COME TO ME, Patti Austin and James Ingram, Warner Bros
★ 70	—	—	CANDY GIRL, New Edition, London LON21
71	47	5	DON'T LET HIM STEAL YOUR HEART AWAY, Phil Collins, Virgin
72	54	13	TOO SHY, Kajagoogoo, EMI □
73	62	10	NEVER GONNA GIVE YOU UP, Musical Youth, MCA



MICHAEL JACKSON beats everyone to five

74	73	2	EVEN NOW, Bob Seger, Capitol
75	72	4	SLIPPING AWAY, Dave Edmunds, Arista
★ 76	—	—	THE PRICE YOU PAY, Questions, Respond KOB702
★ 77	81	2	DOOT DOOT, Freut, CBS
78	80	2	24 HOURS, 10CC, Mercury
★ 79	—	—	THE SHAPE YOU'RE IN, Eric Clapton, Duck W9701
★ 80	—	—	MIDNIGHT BLUE, Pete Knarren, EMI EMI5370
81	65	3	CLUNK CLICK (BELT UP DUB), Laurel & Hardy, CBS
82	79	2	LIVERPOOL ANTHEM, Liverpool Football Club, Mean
★ 83	—	—	NIGHTMARES, Flock Of Seagulls, Jive JIVE33
★ 84	85	3	YOUNG FREE & SINGLE, Lorita Grahame, Intense
★ 85	99	2	MONEY'S TOO TIGHT, Valentine Bros, Energy
★ 86	96	3	JE T'AIME (MOI NON PLUS), Vicious Pink Phenomena, Warehouse
87	90	3	DO IT ANYWAY YOU WANNA, Cashmere, Philly World
88	94	4	CAIRO, Amazulu, Towerbell
★ 89	—	—	YOU ARE IN MY SYSTEM, System, Polydor PQSP680
★ 90	—	—	I SEE RED, Clannad, RCA RCA325
★ 91	—	—	WORDS, Tremeloes, CBS CBSA3133
★ 92	—	—	MIGHTY HANDS OF LOVE, Animal Nightlife, Innervision IVLA3190
★ 93	—	—	SAM THE SAMBA MAN, Rah Band, TMT Productions TMT3
★ 94	—	—	TIME (CLOCK OF THE HEART), Culture Club, Virgin VS558
95	88	3	BRONTOSAURUS WILL YOU WAIT FOR ME, David Bellamy, MD
★ 96	—	—	JEOPARDY, Greg Kihn Band, Elektra E9847
★ 97	98	2	MR ROBOT, Styx, A&M
★ 98	—	—	MIDNIGHT SUMMER DREAM, Stranglers, Epic EPCA3167
★ 99	86	3	SERIOUS DANCING, Via Marconi, Zima
★ 100	—	—	TAKIN' A CHANCE ON LOVE, Sharon Redd, Prelude PRLA3187

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)

Church Of The Poison Mind

*Desolate love set in your
eyes
You used an' made my life
so sweet
Step out like a god found
child
I saw your eyes across the
street*

*Who would be the fool to
take you
Be more than just kind
Step into a life of maybe
Love is hard to find*

*In the church of the
poison mind
In the church of the
poison mind
In the church of the
poison mind*

*Watch me clinging to the
beat
I had to fight to make it
mine
That religion you could
sink it neat
Just move your feet an'
you'll feel fine*

*Who would be the fool to
maybe
Trick a kiss in time
Who am I to say that's
crazy
Love will make you blind*

*In the church of the
poison mind
In the church of the
poison mind
In the church of the
poison mind*

*(Repeat first verse and
chorus
fade out)*

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On Virgin Records

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1983

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Featuring Phil Fearon

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