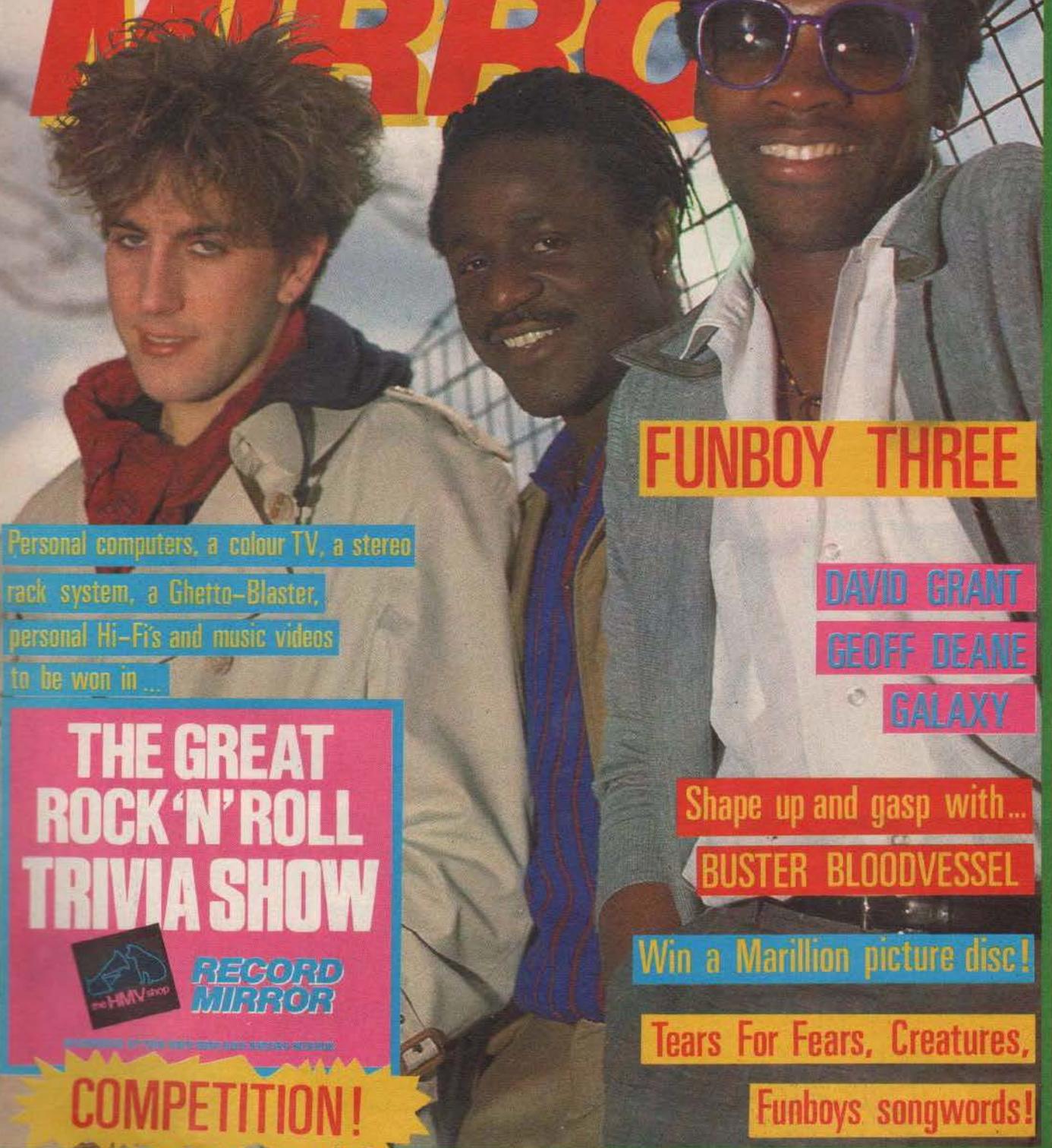


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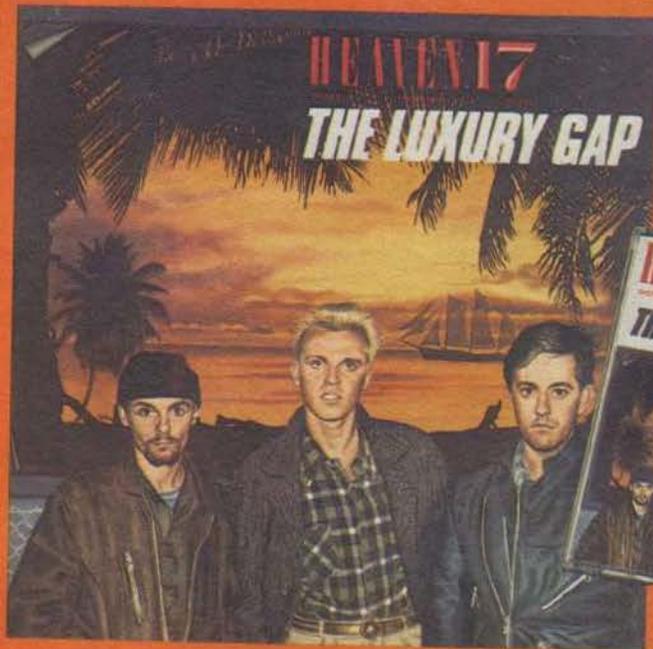
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PRIVATE FILES

Your social editor:
SIMON TEBBUTT

OUT FOR the annual May Day parade across Clapham Common where we all display our latest nuclear weapons, much to the chagrin of other less well funded boroughs. And while I'm giving the salute to a well built troop of imported Nigerian stokers, my mind runs to the week gone by...

Don my exclusive Gucci ripped leather and jeans and mince off to the so called **Positive Punk** bash at the Scala. Unfortunately all the fun is spoiled by the boys in blue who call the whole thing off because everyone was so loud in rehearsals, leaving the bijou punkettes to sample Kings Cross's other fleshy delights and me to glide home for an early night with a good book and a mug of Ovaltine...

After a couple of years in the commercial wilderness, **Richard Jobson** is setting off with his new group called **The Happy Few**. Cohorts include ex-Siouxsie And The Banshees-man **John McGeogh** and former **Skidder Russell Webb**.



Pic by Gabber Scott

The chaps are off playing such exotic locations as Scandinavia, Scotland and Sheffield before coming down to the Smoke with the promise of a record deal...

My coveted Award For Conspicuous Effort To Produce Ridiculous Freebies goes this week to MCA Records, for their delightful **Fixx** promo-package, comprising a

'Reach The Beach' carry-all, inflatable beach ball and luxury blue hand-finished beach towel. Now all I need is someone to donate the bikini and the free holiday in Ibiza. Any offers?...

All sorts of excruciatingly trendy types down at that sleaze-hole **Skin II** last week, including ex-**Gen X-er** and **Sex Gang** knob-twiddler **Tony James**, ex-Fashion warbler **Troy Tate** and daft club-host **Philip Sallon** dressed in Mad Hatter gear. Somewhat late in the proceedings that pious young and moralistic pop star **Boy George** swanned in, totally leather and stud free, mithering 'about it all being 'pathetic' before becoming engaged in an argument about the philosophy of rubber with a hardy regular...

BLEAH! MIRRORS cracking and clocks stopping all over the show at this year's Camden Palace Face Pulling Competition where **Chris** from **Madness** took first prize for his stunning impersonation of a constipated orang-utan dustbinman. Runners up were **Andrew** from that well know grope - well, have you seen where his hand is - **Wham** and **Miranda Belle Star** who were later arrested for frightening wildlife in the cocktail bar...

Chart-topping heart-throb and **Tracie** hero **Gary Kemp** revealed to one of London's giveaway mags this week that he's deserted his working class council house roots and has purchased a 'beautiful old-fashioned Georgian place' in Islington that he describes as 'totally out of my league'. Tantalisingly, the lad admits that the only piece of furniture he's had time to install thus far is a sofa bed!

continues over



"CHEER UP **Hazel**, it might never happen." A chirzy couple of chappies - namely reggae stars **Chant Eastwood** and **General Saint** put on a brave face at this week's **Youth CND** press conference to announce the **London Brockwell Park Festival For Peace** next month, where they'll be mingling on stage with the likes of **Madness**, **The Style Council** and **The Damned**...

CHARTS! CHARTS! CHARTS!

DUE TO Bank Holiday printing schedules, the **Gallup Singles** and **Albums charts** for **May 7** were not available to **RECORD MIRROR** at press time, and will be published in their entirety next week, along with the new charts for **May 14**.

However, in accordance with our policy of continuous improvement, we have prepared

an exclusive 'Best Sellers Of '83 So Far' Singles and Albums chart, which appears on pages 45 and 46.

Remember - **RECORD MIRROR** is the **ONLY** colour pop weekly to carry the official Gallup charts, as used by **Radio One** and **Top Of The Pops**. Accept no substitutes!

25 MARILLION PIC DISCS TO BE WON!!



MARILLION are Britain's new kings of pomp. The band's first single 'Market Square Heroes' has just been re-released as a picture disc and is climbing the charts. The record features 27 minutes of music including the stage favourite 'Grendel'.

RECORD MIRROR have 25 discs and signed photographs to give away in a simple competition.

All you have to do is answer three **Marillion** questions. Indicate your answers, cut out the coupon and send to: 'Marillion Picture Disc Competition', **Record Mirror**, PO Box 16, Harlow, Essex. First 25 correct entries opened on the closing date **Monday, May 16**, win the prizes.

- (1) The name **Marillion** was taken from **J R Tolkien's 'Silmarillion'**. What was the name of his most famous book? (a) **Tolkien 'Bout My Generation** (b) **Lord Of The Rings** (c) **Hop It**
- (2) The lead singer of **Marillion** is called (a) **Fish** (b) **Cat** (c) **Animal**
- (3) What animals are associated with their home town of **Aylesbury**? (a) **Flocks of seagulls** (b) **Boa constrictors** (c) **Ducks**

Name.....
Address.....
Age.....

PRIVATE FILES

from page 3

A LONG WITH razor blades, jam and cornflakes, can we now add RECORD MIRROR to the list of By Royal Appointments? Well almost. A telephone call to our news department from Prince Charles' personal assistant asking how he can get in touch with Lady Di's heart-throbs Duran Duran leaves us wondering what it can be all about. Can't imagine Simon Le Bon in a pistols at dawn situation somehow . . .

Like most well heeled south London nobs these days, I rarely venture from the confines of the Clapham mansion if I can help it. But this Wednesday the chauffeur is a trifle bored with driving round the primrose garden, so we take a little cruise up to Cheers wine bar in Islington, where Biddy of Biddy and Eve fame is now playing. Locals generally spotted quaffing vast amounts of Paraffin Sunrise include the Spands, Wham! and Buster Bloodvessel recovering from the gruelling exercise session I put him through this week . . .

Curioser and curioser. Another heavy night at the Schlager club upstairs at Ronnie Scotts hiding in the lavatories (well you meet such interesting people) from the wrath of Boy George. But not to worry. The lad just sits placidly playing Monopoly all night, of all things, and stumbles off happily into the night after acquiring three quarters of the better sites in London . . .

Palace quiet on a Tuesday night shock! While the jolly Belle Stars are on holiday — sorry I mean tour — the cocktail bar suffers a severe dose of star starvation. Motley popstars stapled to the railing this week include George of Wham! a sprinkling of Madness and Paul



Pic by Joe Shuffler

"DON'T LOOK now, that ghastly RECORD MIRROR gossip columnist is staggering over." High finance wheelers and dealers, Rusty Egan and Fun Boy Lynval discuss their latest plans to import cheap Latvian underwear to flog at gigs, before grinning, slurring and heading back to the bar to think up some more scams . . .

from Talk Talk. "What's happening to the world?" muttered a slightly unsteady Jim Reid as he staggers off in search of physical gratification and a cheap hamburger . . .

True soul checker Vaughn Toulouse was so sincerely engrossed in his work as DJ at the Question's Respond package up at

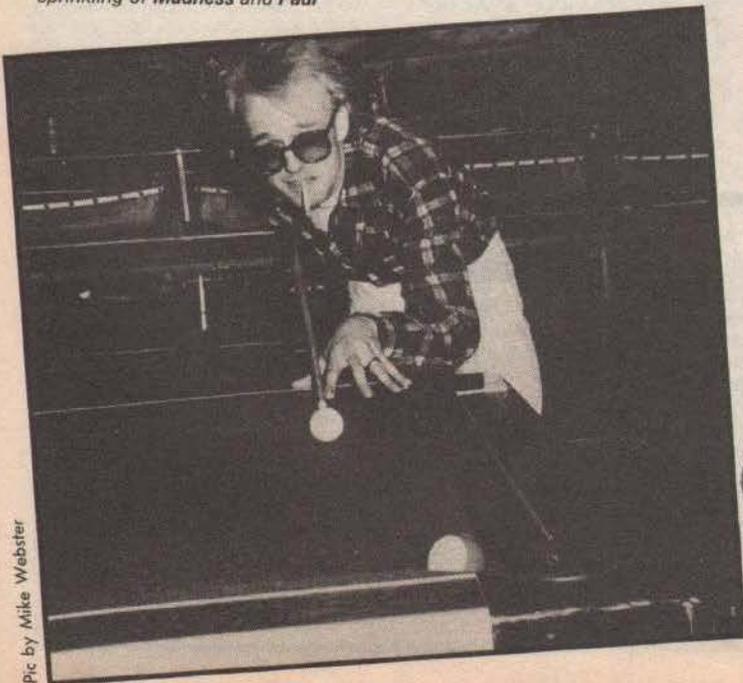
Dingwalls this week that within 10 minutes of putting down the stylus he was up at the Palace posers bar looking for famous friends . . .

Tardis time chaps. One The Juggler bugger Steve Nichols must be getting a little tired of trekking up and down the country in that little painted caravan. The lad's organising a reunion gig for his former group at the Marquee some time in June. Apparently they were called Eddie And The Hot Rods — but of course I wouldn't remember that, would I . . .

Life really is a strange myriad of forms, situations and consequences these days. Star attraction down the Batcave this week is none other than Buckingham Palace intruder Michael Fagan — the man dubbed the palace looney by a scurrilous daily rag, who also somewhat inaccurately describe the Batcave as London's top punk club. Don't believe all you read in the papers, eh!

Gull talk

GOING FOR a birdie. Yes, mixed sporting metaphors. I know but it's late in the afternoon. Anyway, here's Frank from A Flock OF Seagulls relaxing with a hole in one and a quick ciggie before hitting the boards at Liverpool's Royal Court . . .



Pic by Mike Webster

RECORD MIRROR

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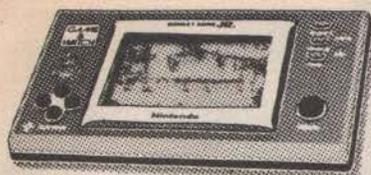
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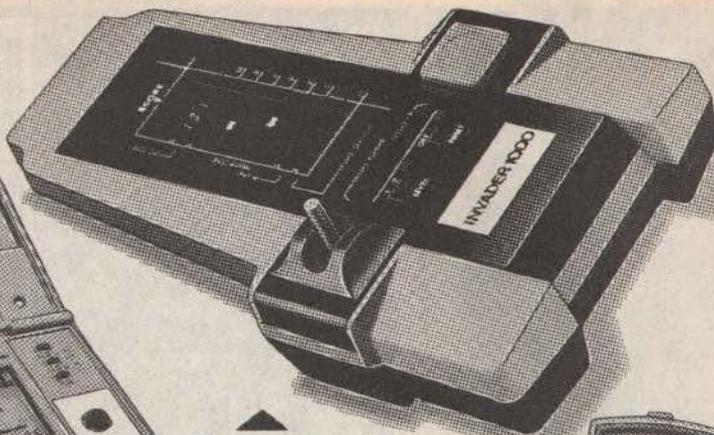
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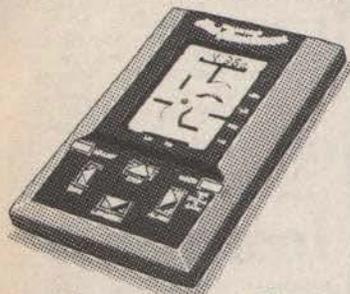
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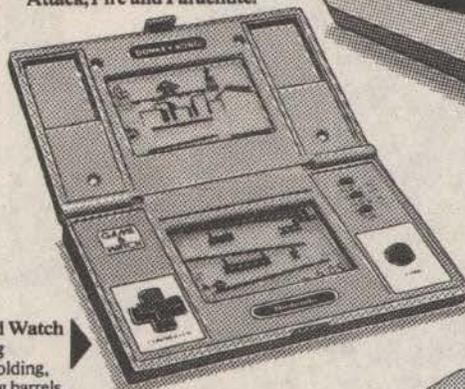
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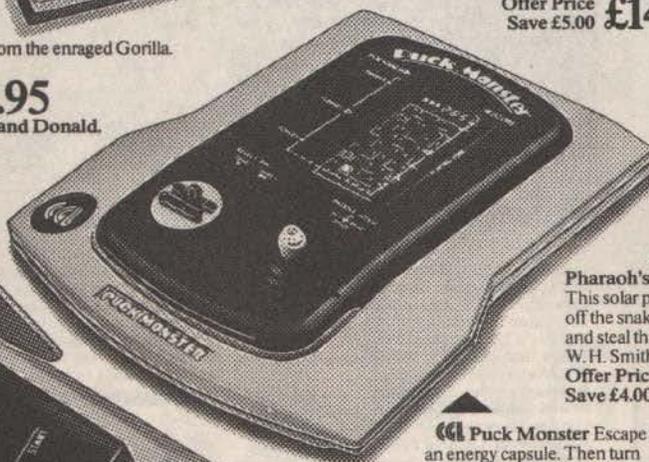
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WHSMITH





MOTORHEAD ARE to bring out a new album at the end of the month.
It is called 'Another Perfect Day' and is the first to feature new guitarist Brian Robertson. The album comes out on May 27.

Ironically the album is produced by Tony Platt, who was responsible for records by Robertson's old group Thin Lizzy.

A single from the LP 'I Got Mine' is released on May 13 and is backed with 'Turn Your Head Around'.

They have also added a date to their tour, at Hanley Victoria Hall on July 4. And their concert at the Edinburgh Playhouse, which was to have been on June 19, has been shifted to July 5. Tickets already bought are valid for the new date.

Motorhead's old guitarist Fast Eddie and his band Fastway play London's Marquee on May 8 as part of the venue's 25th anniversary celebrations.



YAZOO HAVE a new single out next week.

They bring out a brand new song called 'Nobody's Diary' on May 9.

The Alison Moyet song is backed with another new number 'State Farm', written by both her and Vince Clarke.

And the duo are currently working on a follow-up album to 'Upstairs At Eric's' which has been in the charts for a massive 34 weeks.

Their new album is due out later this year, when they should go out on the road again.

Branson pickle

THE HUMAN LEAGUE look set to go into battle with their publishing company Virgin Music.

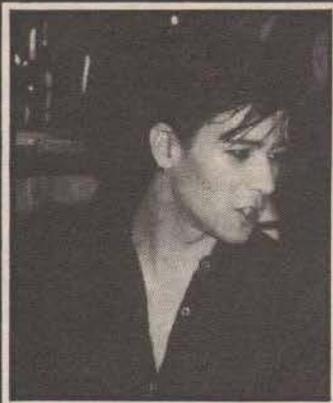
Last week the company sent an injunction to Phil Oakey and Adrian Wright to stop them signing a deal with another firm.

"On the day that the single 'Fascination' reached number four in the charts Richard Branson and Virgin celebrated by putting an injunction on Phil and Adrian," said their manager Bob Last.

The injunction comes as relations between Virgin boss Richard Branson and the group have hit an all-time low.

"Philip and Adrian were starting to make noises about their contract being up," said Virgin Music's managing director Richard Griffiths. "We wanted to make sure that they understood it isn't."

Human League lawyers will go to court this week to put the group's



PHIL OAKEY: court out

side of the case.

This is not the first time that Richard Branson — overall head of the Virgin companies — has gone into battle with his bands.

Last August Sting of The Police was at loggerheads with the company about songwriting copyrights. In the end they settled out of court with Sting being awarded £200,000 — and both sides claiming victory.

Pic by Steve Hoppert

Altered Visage

BILLY CURRIE has left Visage... and claimed last week that the group had become unprofessional.

"It ceased to be a democratic project and the musical direction was not one I wished to pursue," said the Ultravox keyboard player.

"It became unprofessional with business getting in the way of making music, and several abortive studio sessions."

Currie will continue with Ultravox and do some more solo work.

Loco-motion

CLINT EASTWOOD and General Saint go out on the road this week.

And they release their second album 'Stop That Train' to coincide with the dates.

The tour starts at Birmingham University on May 6. They go on to play a CND rally, Brixton May 7, Nottingham Palais 9, Brighton Top Rank 11, Basildon Racquets 12, Bradford University May 17, Hull Dingwalls 18, Dunstable Queensway Hall 19, Norwich, University of East Anglia 21, Bournemouth Town Hall 24, Bristol Dingwalls 26, Liverpool Royal Court Theatre 27.

Further dates are being finalised.

Palmer shuffle

ROBERT PALMER has had his tour dates rearranged and has added more concerts.

The full schedule now runs Newcastle Mayfair May 19, Aberdeen Capitol 20, Edinburgh Playhouse 21, Glasgow Tiffany's 22, Liverpool Royal Court 23, Leeds University 24, Birmingham Odeon 25, Manchester Hacienda 26, Nottingham Royal Concert Centre 27, Bristol Locarno 29, London Dominion 30, London Hammersmith Palais 31, Oxford Apollo June 1, Poole Arts Centre 2, Brighton Top Rank 3, Southampton Gaumont 4 and Dublin SFX Concert Hall 7 and 8.

Past echoes

CANADIAN BAND Martha and the Muffins are to play in Britain.

The band, best known for their 'Echo Beach' hit, have confirmed two dates, at the London Hammersmith Palais on May 16 and the London Marquee 21. More dates are to be added.

A single 'Danseparc (Everyday It's Tomorrow)' comes out on May 13. It is taken from the album of the same name.

Oldfield re-issue

MIKE OLDFIELD is to have his eighth album released on May 23 — exactly 10 years after his top-selling 'Tubular Bells'.

The new LP is called 'Crises' and includes a single 'Moonlight Shadow' which is released on May 6.

Final vinyl

THE MANCHESTER United football team are to release a single to coincide with their appearance in this year's Cup Final.

The single called 'Glory, Glory, Man United' was written by Frank Renshaw — guitarist with Herman's Hermits — and his 16 year old son Lee. Both are fanatical United fans.

Anniversary tour details

CLIFF RICHARD has already fixed up dates for a massive tour... in October.

The tour marks the veteran singer's 25th anniversary in the music business.

And he releases a new album on May 9. It includes his hit single 'True Love Ways' and is called 'Dressed For The Occasion'.

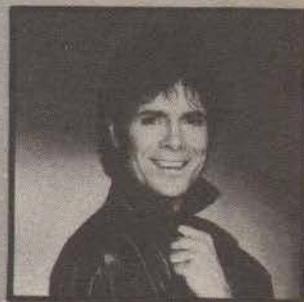
The album was recorded during his charity concerts at London's Royal Albert Hall with the London Philharmonic Orchestra and includes his 'We Don't Talk Anymore' and 'Devil Woman' hits.

Live dates start at the Oxford Apollo on October 5-8, Glasgow Apollo 11 and 12, Edinburgh Playhouse 14 and 15, Manchester Apollo 19-22, Birmingham Odeon 26-29 and London Victoria Apollo November 3 to December 3 excluding Sundays.

Wicked Tony

GENESIS KEYBOARD player Tony Banks has his interpretation of 'The Wicked Lady' as an album this week.

The LP includes his theme music on one side with the original music from the film score by the National Philharmonic Orchestra on the other.



CLIFF RICHARD

●HOW TO BOOK. Tickets for all venues cost £8, £7, £6 and £5 and are available by postal application only from the theatre box offices. An SAE should accompany applications. Personal applications for the London shows will be accepted from June 15.

THE SAPPHIRES

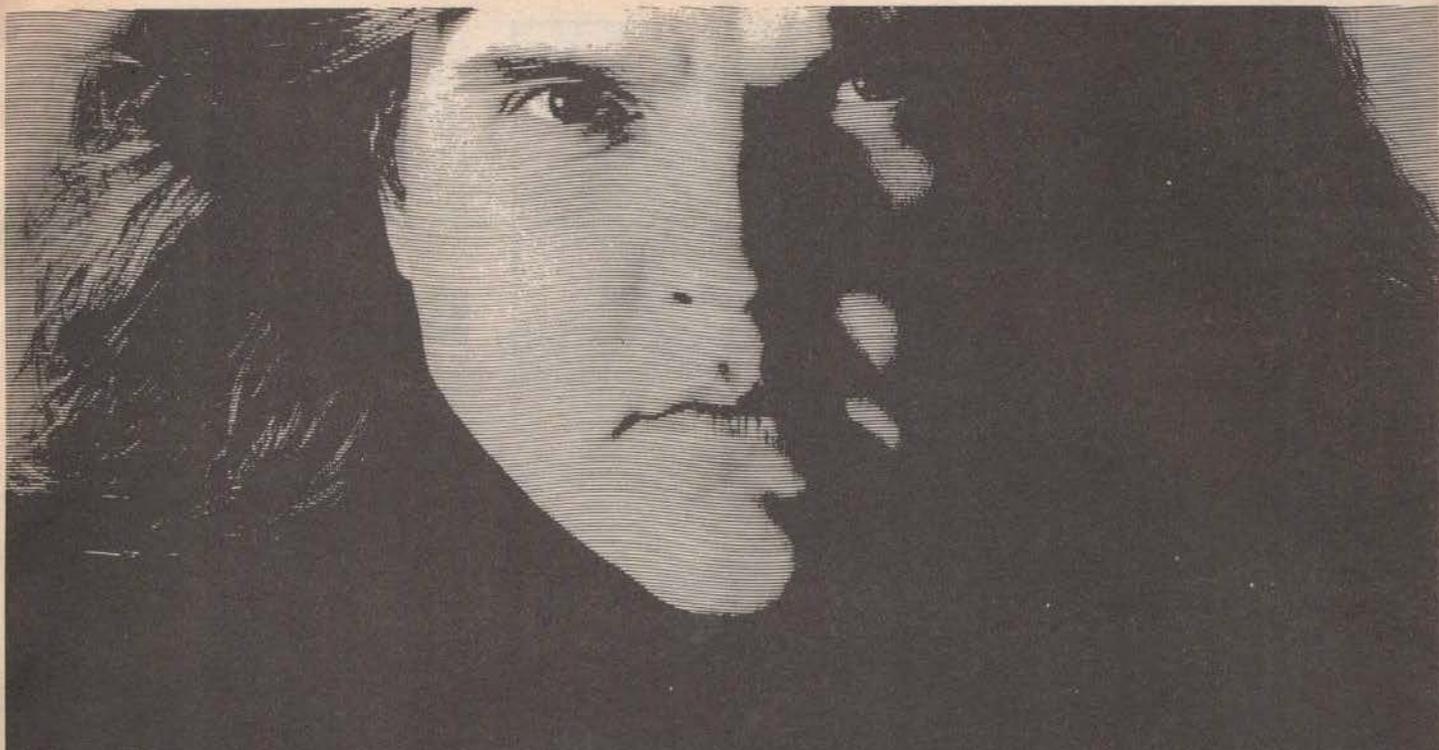
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Ode's Museum, West Mainland Street, Edinburgh.
Other Record Shops, High Street, Edinburgh.
Phoenix Records, High Street, Edinburgh.
Sleeves, Whyte's Causeway, Kirkcaldy.
Stereo One, Moss Street, Paisley.
Tom Russell, Duke Street, Glasgow.
Lost Chord, Park Road, Glasgow.
Listen, Renfield Street, Glasgow.

NORTH

GT News, Halesborough Shopping Centre,
Hillsborough, Sheffield.
Casa Disco, Peel Square, Barnsley.
Feelgood Records, Goodramgate, York.
Howarth Records, East Parade, Howarth, York.
Syd Slatborough, Union City Hall, Hull.
Pride Records, branches in Lincoln, Grimsby, Newark,
Sheffs, Rainhill Road, Barnoldswick.
Mary's Music, Whalley Road, Accrington.
Mr Dobbis Record Centre, George Square, Halifax.
Save Records, Market Hall, Rochdale.
Vibes Records, Princess Parade, Bury.
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Soundtrack, Lord Street, Fleetwood.
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Jat Records, Northgate, Wakefield.
Recy's House of Music, Penny Street, Blackburn.
Gruffit Records, branches in Blackpool,
Kirkham St. Annes.
Cobweb Records, Cleeveleys and Pouton le Fyde.
Wide a Wake Records, Main Street, Garforth.
M.A. Records, High Street, Redcar.
New Record Inn, High Street West, Sunderland.
Vollure, Rofley Place, Newcastle.
Callers, Northumberland Street, Newcastle.
J.G. Windows, Central Arcade, Newcastle.

MIDLANDS

Goulds TV, Mariner Centre, Wolverhampton.
Mike Lloyd Music, High Street, Newcastle-under-Lyme.
Richards Records, The Spot, Derby.
Siren Records, Strand Arcade, Derby.
Graduate Records, Union Street, Dudley.
St. Martins, High Street, Loughborough.
Selecta Disc, Nottingham.
Castle Records, Chairwood Precinct, Loughborough.
Revolver Records, Market Place, Leicester.
Revolver Records, Listregate, Nottingham.
Revolver Records, Kilewells Centre, Sutton in Ashfield.
Revolver Records, Four Seasons Centre, Mansfield.
Revolver Records, 67, 69 Gold Street, Kettering.
Revolver Records, Spring Lane, Arnold Centre,
Wellingborough.
Rackhams, Corporation Street, Birmingham.

Music Market, Cornmarket, Oxford.
Music Market, 15 High Street, Banbury.
Music Market, 1 Broad Street, Worcester.
Discovery Records, Regent Street, Leamington Spa.
Discovery, Coventry Road, Market Harborough, Leics.
Discovery, Market Square, Corby, Northants.

WALES & WEST

Brians, 54 Old George Mill, Salisbury, Wilts.
Music Market, 4 Barton Street, Bath.
Music Market, 29 Westgate, Gloucester.
Music Market, 10 Hawelock Square, Swindon.
Music Market, Northbrook Street, Newbury.
Arcan Records, Claviers Walk, Wrotham.
River Records, The Cornbar Bath.
Radio Rentals, Queens Road, Bristol.
Millions Records, 9 New Station Road,
Fishopods, Bristol.
Rainbow Records, Taff Street Precinct, Porthyridid.
Sullens Records, The Hayes, Cardiff.
Rowena Records, Kingsway Centre, Newport.
Pitts, High Street, Exeter.
Sound, Fleet Street, Torquay.
Laws's Radio, Roke Street, Exmouth.
Hooping, 1 Trinity Street, St. Austell.

LONDON & SOUTH

Godfreys, 30 East Walk, Basildon, Essex.
Disc Jockey, 2 Queens Road, Hastings, Sussex.
Harum, 40-44 Fortis Green Road, London N.10.
Harum, 146 Crouch Hill, London N.8.
Leather Lane Music Shop, 67 Leather Lane, London E.C.1.
Fenchurch Records, 1-5 London Street, London E.C.3.
Music Market, 3 Union Street, Reading.

ALBUM: EPC 25243, CASSETTE: EPC 30 25243



TURN ON

RELEASES

THE ADVERTS best-known single 'Gary Gilmore's Eyes' is being released again this week. And the group's old leader TV Smith has his only solo record out at the same time. It is called 'Warfever' and comes from an album 'Channel Five' which is due out later in the month.

URIAH HEPP have a new album out later this month. It is called 'Head First' and comes out on May 20. And on May 6 they release a single from the album called 'Lonely Nights'. The LP is their first to include their old bassist Trevor Bolder since 1980.

HEAVY METAL band Grand Prix are back in action with a new single on May 6. It is called 'Give Me What's Mine' and comes from an album which will come out in the summer. The group are currently supporting Iron Maiden on their tour. Fans can also get a free Grand Prix flexi disc if they go to an Iron Maiden gig, or they are available by post from 'Grand Prix Filmsy', 16, Jacobs Well Mews, George Street, London W1H 6DB.

THE PHOTOS are all set to make a come back this week — without their old singer Wendy Wu. They have a new single out called 'There's Always Work'.

INDIAN DUO Nazia and Zoheb Hassan have a single 'Dreamer Deevane' released this week. The record, which is produced by Sal Solo of Classix Nouveaux, was number one in India for a massive 13 months.

LITTLE FEAT guitarist Paul Barrere has his first solo album out this week. It's called 'On My Own Two Feet' and includes a Little Feat song 'High Roller'.

JIM CAPALDI, who used to be with Traffic, has a new album out this week. It is called 'Fierce Heart' and includes his single 'That's Love'.

POWERLINES are to release a new single 'You're The Girl' this week. The record also comes out as a 12-inch.



TOP NEW jazz singer Carmel is to release a single later this month — after playing a couple of live dates.

She plays the Sheffield Limit Club on May 5 and Nottingham Asylum 6.

The single is called 'Bad Day' and will be out on May 20, although the date might change.

Carmel also goes into the studio this week to start an album which is due out in June, when she plans to do a proper tour.

TOURS

ULI ROTH, the old Scorpions guitarist, has added an extra date to his tour at Dunstable Civic Hall on May 22.

MAZE HAVE added an extra date to their tour at the Oxford Apollo on May 16. They have just released their 'We Are One' album.

THE ALARM have made some changes to their tour. Their gigs at Coventry Polytechnic and Bradford University have been cancelled while the Glasgow Night

Moves date has been shifted to May 17. The Hull Dingwalls date scheduled for May 17 has been cancelled. They hope to reschedule all three cancelled dates.

PALLAS are to play a massive tour this month following their single 'Paris Is Burning' which came out last week. They play Wolverhampton Polytechnic on May 4, Portsmouth Polytechnic 5, Weymouth Higher Education Institute 6, Plymouth Polytechnic 7, Stoke Meir Wagon & Horses 8, Southend Zero Six 9, Huddersfield Polytechnic 11, Dunstable Queensway Hall 13, Blackburn Bay Horse 15, Birkenhead Sir James Club 16 and the London Marquee 27.

TV AND RADIO

THURSDAY marks the thousandth 'Top Of The Pops' on BBC1 — yippee! All the DJs you love to hate will be there, along with some archive footage for a series of repeats. This week features Nine Below Zero (deceased).

FRIDAY is as busy as ever. Those enterprising 'Switch' people on C4 introduce Spandau Ballet, UB40 and Paul Haig. Music programmes are featured on BBC2's 'Did You See?', introduced by 96-year-old John Peel. The hideous Jonathan King has his 'Entertainment USA' on BBC 2 and interviews those hip young things Hall & Oates and Julio Iglesias. On the same channel the 'Old Grey Whistle Test' features the Fun Boy Three in concert at that mysterious place, the Hitchin Regal.

SATURDAY has Eric Clapton laying down the licks on Radio One's 'Guitar Greats'. On 'Get Set' (BBC 1) the JoBoxers are live in the studio. And the star-studded 'Pop Quiz' on BBC 1 has Martin Kemp, John Deacon of Queen and Jake Burns doing battle with Dave Edmunds, Maggie Bell and Martin Chambers.

SUNDAY'S 'My Top 12' on Radio One has ELO's Bev Bevan.

MONDAY'S 'Arena' on BBC 2 puts the spotlight on video. Grace Jones and Boy George are fitted in, among Koo Stark and video games.

TUESDAY'S 'Razzmatazz' (ITV) is devoted to a live special of Musical Youth, whose teachers have given them a day off just to do the show. 'Orrible little truants!

WEDNESDAY'S highpoint is probably 'Ebony' on BBC 2 which has a special on Bob Marley, two years after his death. 'Cheggers Plays Pop' on BBC 1 has Modern Romance and the JoBoxers.

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IRON MAIDEN: stareway to heaven

Piece offering

IRON MAIDEN'S new album is ready to be released at last!

The LP is called 'Piece Of Mind' and comes out on May 16.

The album includes their current top 20 hit 'Flight Of Icarus' — although the album version has been re-mixed — and was recorded at the fashionable Compass Point Studios in Nassau.

Maiden are all set to go out on their massive British tour this month, which will probably be their last assault in this country for the year, as they are set to play dates across the whole world.

But there are rumours that they will do a festival date in the summer.



BONNIE TYLER: fan club

BONNIE TYLER has fixed up a fan club following the success of her 'Faster Than The Speed Of Night' single.

Membership costs £3 a year. Anyone who wants more information should write to Gloria Taylor (Secretary), Bonnie Tyler Fan Club, PO Box 308, London E6 1EP.

Toto war

TOTO COELO are to release a new album later this month.

The LP is called 'Man O' War' and includes their latest single 'Milk From The Coconut'.

But there are no live dates planned for the all-girl group.

Their record 'I Eat Cannibals' which hit the English charts last year is now a massive hit in France and America as well as most of Europe. That means they will have to promote that record abroad, as well as their British single.

● RIP RIG & PANIC go out on the road this month following the release of their 'Do The Tightrope' single.

They play Derby Bluenote on May 10, Bradford University 11, Hull Dingwalls 12, Newcastle Dingwalls 13, Brighton Top Rank 15, London Hammersmith Palais 16, Sheffield Leadmill 19 and London Commonwealth Institute June 4.



BRUCE FOXTON: starting from scratch

BRUCE TALK

BRUCE FOXTON confirmed this week that he's all ready to go it alone... after a period of depression when the Jam split.

"I was worried about what the hell I was going to do when the Jam broke up," he told me this week.

"I had a couple of weeks of despondency after the Jam broke up, which doesn't get you anywhere. After that I bought some equipment to record my own songs and said to myself, 'I've got to get myself together, it's not the end of the world'.

"Then I just started writing songs again, which is a thing I stopped doing in the Jam. I suppose because it was a very secure situation and it was left to Paul to do the song writing.

"Initially I was forced into this situation, but now I guess it's the best move Paul ever made. It was getting too comfortable, which is why he split the group."

The ex-Jam bass player has been in the studio putting his songs down for the past few months, and at last they will see the light of day — possibly as soon as June.

Then there will probably be a single, with an album to follow later in the year.

But Foxton still hasn't decided on musicians for a band, nor the final image that his music may take.

"Now I've got to do it all over again. I've got to start from scratch," he says. "I guess I'm in a better position than a lot of other people, having been with a top group. But for me it's a new career."

"It's a case of proving myself again. I know I contributed to the Jam's material but now I'm completely on my own and it's all down to me. I'm going into fields that never concerned me before.

"Because it's such early days I

have been concentrating more on the music than any image. But initially I think I will retain some sort of smartish image, although it won't be quite as serious as with the Jam."

AFTER HIS deal with Arista records, Foxton also has some idea of the shape his songs will take.

"At the moment they seem to be very danceable and very fresh. I know everyone says that, but I think that it sounds very enthusiastic and you can obviously detect that I'm trying to prove myself again.

"Lyrically, it will be more orientated around personal things, influences from films and that sort of thing, and not quite as politically orientated as the Jam.

"That's not to say it won't be political. It will be more general without sitting on the fence. The songs won't be slushy. But it won't be too directly involved with any one thing."

He is now ready to look with hindsight on the years with the Jam, and the impact the group had, with pride, some regret and a bit more cynicism.

"The Jam proved a lot in the six years of recordings," he says. "I think we did break down a lot of the superstar posing, especially in Britain. Personally, I think we could have been more successful abroad as well."

"I know it didn't matter that much for Paul, but I think just some recognition for what we were doing would have been good. That is my main regret, although I can respect Paul's decision to call it a day."

And what does he think of the Style Council?

"I reckon the Jam could have done the song better," he says with a laugh. "That single didn't prove that much for me, but I wish him all the best."

Simon Hills

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THE KEY TO KOOL IS THE KEY TO COOL

a Tel of two cities

IT'S BEEN a good year for the Funboy Three. An accomplished pop album and two diamond singles has seen them add a touch of well needed quality to a pop scene sold on sleight of hand — not good songs.

A rousing nationwide tour showed them as compassionate, humorous pop interpreters and showed up their competitors for the hopelessly deceitful shams they are.

The Funboys are a prickly proposition — slightly incongruous next to the glossy ranks of Kajagoogoo — and yet just as likely to fill bedroom walls as any pouting heart-throb.

Funboy Three tell me they don't fit any categories — and they're right. Their audience ranges from pre-school weeny boppers to mid-thirties rock hacks. Their songs cover a broad range of experience, from love to the horrors of Ulster.

Funboy Three make highly accessible pop, but they do so with an intelligence and wit that is becoming rare.

And then there are the three Funboys. There's always been something slightly mysterious, enigmatic about the Boys. Is Terry Hall miserable or merely deadpan? How does Lynval shoulder the responsibility of being the group's only real musician? Is Neville the womaniser he's made out to be? Well folks, if you never ask . . . you never know.

'Our Lips Are Sealed' was a hit for the Go-Go's in America over a year ago. How did the song come about?

Terry: "I co-wrote that with Jane, the Go-Go's rhythm guitarist. We wrote part of the song when we toured together over there (with the Specials). The Go-Go's went back home and we went to Japan. We finished half of the song each in those countries. I sent the lyrics over to her and forgot about it for a year until she phoned up and said, 'Do you mind if we record that song?'"

Was it deliberate policy to make the 'backing' group all-female. If so why?

Terry: "It was deliberate. It's the best way to complement an all male band — to have all females. It's the most non-sexist, but sexist thing you can do."

What difference did it make touring with girls rather than blokes?

Terry: "It was less of a gang. In the Specials it was like a gang thing. I think that's bad in a group — 'cos it says, 'We're in a gang'. Groups like the JoBoxers and the Specials are guilty of that."

"It doesn't matter if it's violent



FUNBOY THREE on rare night out with the lads

or not, just the fact that it's a gang is very elitist."

So did you all behave well?

Terry: "This time it was incredibly boring — well, boring in the sense that everybody was asleep all the time."

Lynval: "On this tour, having my girlfriend with me all the time I couldn't go and have a wild fling. It was great having her around with me all the time. She's like my best friend, I s'pose."

Aah, best friends. Neville, can you throw any light on your reputation as the world's greatest womaniser?

Neville: "I'm tagged with a label. If I tell people that on the tour I didn't do any womanising, they don't believe me. Fair enough, I was like that with the Specials."

"If I talk to women, people think I'm chatting them up, but it's just the way I talk to a woman. I talk to a woman like nice. People interpret that to say I'm chatting them up. But I know I'm not. If I see people watching me going, 'Oh no, here he goes again' — I just do it more, put it on more."

"If I told people I didn't go chasing women on the last tour, they wouldn't believe me. That's just a tag I've been stuck with. I'm not saying I don't like women though."

With Terry and Lynval settled into very steady relationships, I wonder if Neville will ever take the plunge?

Neville: "I can't. It would be wrong for me to settle down with someone and make them unhappy — 'cos they would be unhappy."

"If I have a relationship with a girl, it's not like I'll go out to deliberately have a relationship — I genuinely like the girls I talk

to. And I generally hit it off.

"If I find I'm with them a week and I can't hit it off and they can't stand me — well fair enough — just knock it on the head."

Right, back to things musical. Why did you choose Talking Head David Byrne to produce the LP?

Terry: "I sorta judged it from a songwriting point of view. 'Cos I don't know what a producer is. I thought it necessary to get someone in who could give advice on certain things. Certain lyrics and certain styles of music, rather than someone who doesn't really know what they're on about."

"We've got a really good sound engineer — Jeremy Green — if you want something he can set it up on the desk. That's all you need, you just need someone there for confidence."

Does Lynval, I wonder, feel any extra pressure, he being the only proficient musician of the three Boys?

Lynval: "No, 'cos they're throwing ideas at me all the time. Although Terry and Nev can't play the ideas are more important than the person who can actually play."

"If you've got an idea, you've got a definite sound in your head. You can explain it to someone and they can pick up on it and play it."

Terry: "That's what was so good about Jerry (Dammers), he could play every instrument you put before him, but not to a standard where you could actually record it."

After the horrendous attack Lynval suffered in a Coventry nightclub, I wonder if he still goes out much at night?

Lynval: "In Coventry, no. I go out when I'm in London. When I go to London I'm quite happy. But in Coventry you always make sure your back is up against the wall — so you can see who's coming your way. That's a real drag — you can't really enjoy yourself when you go out if you feel like that."

"In London I just hang about, it's great. I never feel threatened. But in Coventry, just to go to a pub you feel wary."

Your songs often deal with important social issues. Are you political people?

Terry: "Sometimes . . ."

Lynval: "I think the songs are about things that have affected us all. If they come over as political songs — then they just express something we've been through."

"We don't think right, let's sit down and write a song about Margaret Thatcher or Denis Healey. Unless it's something that really affects you, you can't really do it."

Terry, why do you look so miserable when you're on TV? Terry: "If it's anything, then it's embarrassment."

Aah, so do the trappings of success, signing autographs, etc, embarrass you?

Lynval: "I just don't like that sort of thing at all. I'll do it, but it's not the sort of thing I like doing. I talk to everyone who comes up."

Terry: "It's worse on a train, you can't get off."

Have any of you got kids?

Lynval: "I've got a daughter. I only see her now and again 'cos she doesn't live with me — she lives with her mother. That's what I mean — songs like 'Too Much Too Young' and 'Tunnel Of Love' really reflect how my lifestyle used to be."

Neville: "That's me, innit? I've got a couple of girls and a couple of boys. I try and see them as much as I can. If I can give them anything — and I've hardly got anything — I'm happy. As long as they've got something I'm happy."

The 'Waiting' LP is very polished, will the new Funboy material be a bit rawer?

Terry: "I don't think we can get more polished than we did on that LP. I think it was very, very polished and the only way to deal with that now is to go raw. It's the logical way to do it. It's pointless repeating yourself."

Finally, Terry, what makes you happiest?

Terry: "Saturday night at home with my girlfriend and my cat, watching television."

Sounds like a bit of alright to me.

by Jim Reid



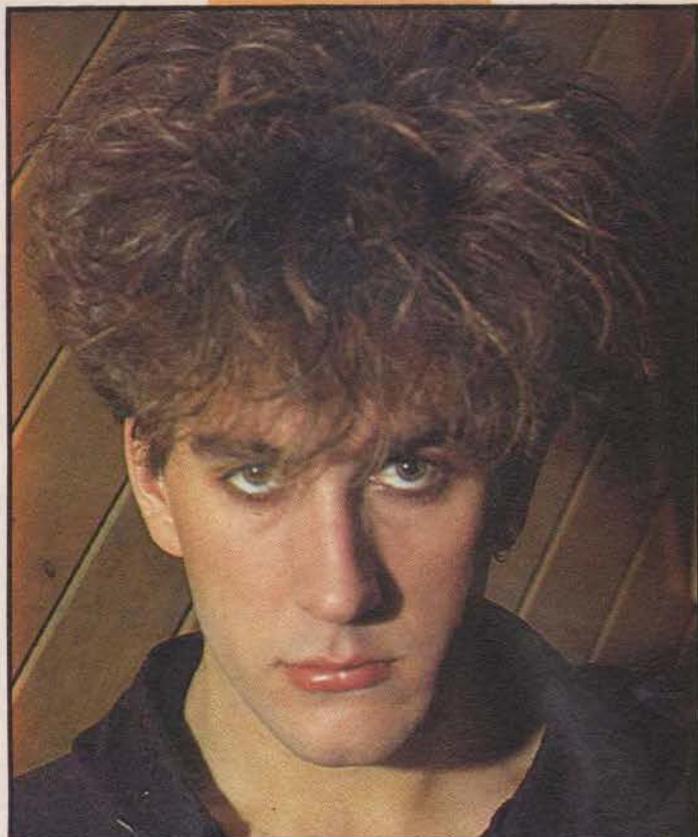
Pics by Steve Rappoport

P

PALM OF MY HAND *The Pale Fountains*

Virgin

NEW SINGLE ON 7" AND 3 TRACK 12" VS568



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UN BOY THREE

CAN YOU HEAR THEM TALKING ABOUT US
TELLING LIES, IS THAT A SURPRISE
CAN YOU SEE THEM, SEE RIGHT THROUGH THEM
THEY HAVE A SHIELD, NOTHING MUST BE REVEALED

IT DOESN'T MATTER WHAT THEY SAY
NO-ONE LISTENS ANYWAY
OUR LIPS ARE SEALED

THERE'S A WEAPON THAT WE CAN USE
IN OUR DEFENCE - SILENCE
WE'LL JUST LOOK AT THEM, LOOK RIGHT THROUGH THEM
THAT'S WHEN THEY DISAPPEAR, THAT'S WHEN WE LOSE THE FEAR

IT DOESN'T MATTER WHAT THEY SAY
IN THE JEALOUS GAMES PEOPLE PLAY
OUR LIPS ARE SEALED

IT DOESN'T MATTER WHAT THEY SAY
NO-ONE'S LISTENING ANYWAY
OUR LIPS ARE SEALED

HUSH MY DARLING
DON'T YOU CRY
GUARDIAN ANGEL FORGIVE THEIR LIES

repeat first verse

IT DOESN'T MATTER WHAT THEY SAY
IN THE JEALOUS GAMES PEOPLE PLAY
OUR LIPS ARE SEALED

PAY NO MIND TO WHAT THEY SAY
IT DOESN'T MATTER ANYWAY
OUR LIPS ARE SEALED
OUR LIPS ARE SEALED
OUR LIPS ARE SEALED

*On Chrysalis Records
Words and music: Terry Hall/Jane Wiedlik*

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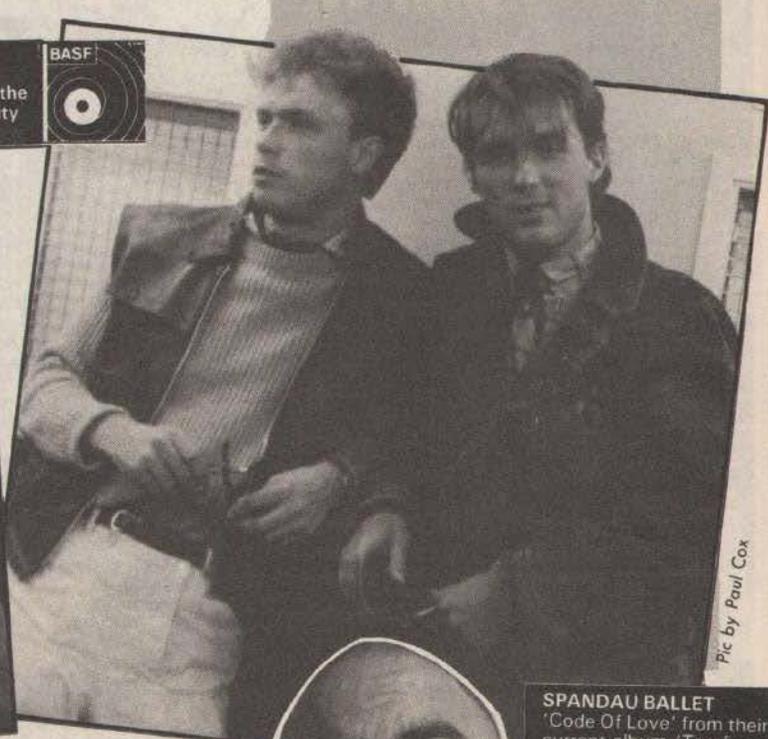
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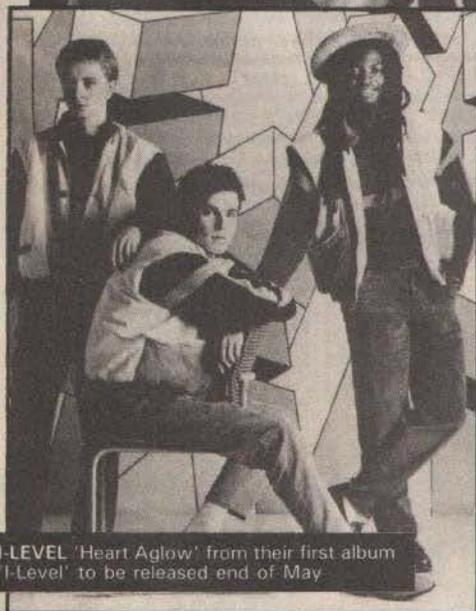
Pic by Paul Cox

GRACE JONES 'Living My Life' previously unreleased track.



Pic by Paul Cox

SPANDAU BALLET 'Code Of Love' from their current album 'True'



I-LEVEL 'Heart Aglow' from their first album 'I-Level' to be released end of May

DAVID JOSEPH 'Let's Live It Up (Night People)' from his forthcoming album

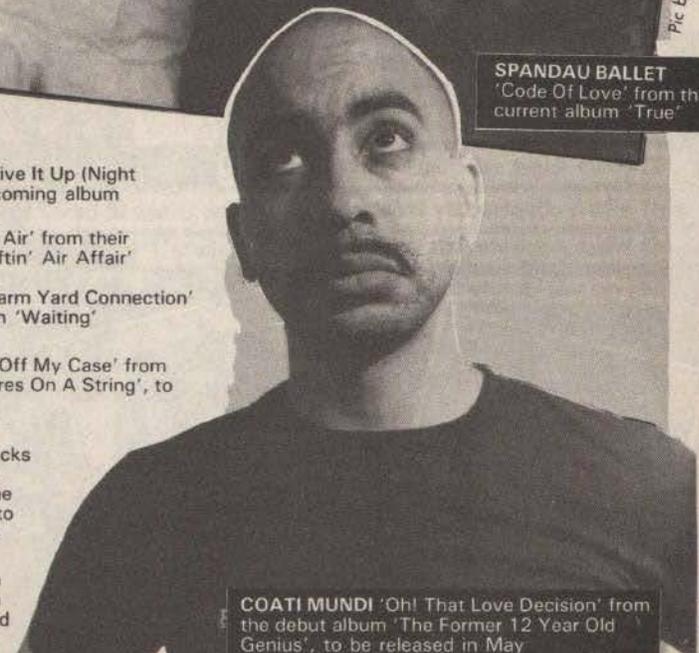
SET THE TONE 'Shiftin' Air' from their forthcoming album 'Shiftin' Air Affair'

FUN BOY THREE 'The Farm Yard Connection' from their current album 'Waiting'

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 the new album 'Espionage' to be released end of May

THE FIXX 'Outside' from their latest album 'Reach The Beach' to be released early May



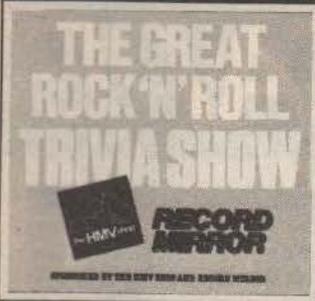
Pic by Laura Levine

COATI MUNDI 'Oh! That Love Decision' from the debut album 'The Former 12 Year Old Genius', to be released in May

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This competition to end all competitions is part of the great Rock 'N' Roll Trivia Show, sponsored by The HMV Shop and RECORD MIRROR and these stunning prizes will be presented to the winners at the Show in Leeds on May 28 by a posse of Radio One deejays and chart superstars.

Entry to this marathon bout of skill and judgement could hardly be easier. Below, you will find 10 simple questions, and pictures of five famous chart-topping artistes for you to identify. All the correct answers will be printed on a special competition entry form — BUT NOT IN THE RIGHT ORDER. That form will only be available in HMV Shops.

What you have to do is match the answers to the questions. To qualify for the final draw, you must fill your answers in on the competition form — remember, we cannot accept ANY entries which are not submitted on the official form which you can only find in The HMV Shop. Send your entry to MRIB, 57 Duke Street, London W1. The first correct entries we open after the closing date — Monday May 9 — will win one of these highly desirable prizes, plus a pair of tickets to the Show and an all expenses paid trip to Leeds to collect the goods.

TICKET DETAILS

TICKETS ARE only on sale at major branches of The HMV Shop. They cost £3.50 for the afternoon session, from 12 midday to 5.30, including the quiz itself plus live impromptu music from those celebrities taking part.

Evening tickets are £5, for the session 6.30 to 12 midnight,

including part two of the quiz and featuring Blancmange in concert.

A combined ticket for both sessions costs a throwaway £7. More details of the superstars you can see on the 28th next week!!

1) Which group named themselves after the villain in Jane Fonda's movie 'Barbarella'?

2) Who is the leader of the group Earth, Wind & Fire?

3) Which singer owns the Rocket record label?

4) Who is affectionately known as the 'Neasden Queen Of Soul'?

5) Which group was left 'hanging on the telephone'?

And can you identify the following artists?

6) Which group did Lionel Richie leave to pursue a solo career?

7) Of which group is Phil Oakey lead singer?

8) Which legendary rock 'n' roll singer's middle name was Aaron?

9) Who was the UK's first Eurovision Song Contest winner?

10) Which group's current album is called 'H₂O'?



NEXT STOP THE HMV SHOP!!

SINGLES

reviewed by
ROBIN SMITH



THE PALE FOUNTAINS 'Palm Of My Hand' (Virgin) Almost too cool at the beginning, but then the Fountains hit the town with a springboard of strings and much blasting brass. Big and bold — and God knows with the amount of cash invested in them they need a hit. See them soon on 'Jim'll fix it'!

RUSH 'Countdown'/'New World Man' (Mercury) The awesome beast ambles back, snapping at Duran Duran and anything else that gets in its way. Rush don't exactly turn in music to suit all occasions, but if I'm in the mood those mighty ponderings on life and the universe go down a treat. Taken from the album 'Signals', which almost took forever to grow on me. May the force be with you.

MARGAUX BUCHANAN 'Little Girl' (Loose End) Loose End's answer to Tracie (whom I will always love and admire despite her untoward comments about me) is similarly equipped to take over the charts. The song is a shade too elaborate for a first outing, but Margaux has the voice to handle it. Not instantaneous, but a slow little grabber.

JOE COCKER 'You Are So Beautiful' (Cube) Fresh out of the vaults, old Joe, the man with the voice of gravel and the bottomless soul, will have you crying into your Pepsi.

ALVIN STARDUST 'Walk Away Renee' (Stiff) Nice chap that he undoubtedly is, Alvin always makes me want to throw things at him (perhaps he's one of the few people I think I could comfortably beat up). Absolute bloody massacre of the Four Tops song. The lad should be soundly thrashed for such nonsense.

JOHN RICHARDSON 'Mahatma Gandhi Knew' (Loose Records) Richardson virtually gets down and rubs his nose in the dirt on this grovelling tribute to the original skinhead and money spinner for Dickie Attenborough. This should make the Greenham Women's Peace Camp Top 20.

SEVERED HEAD 'Heavy Metal' (Plastic Canvas) Another example of how the most stupid no-hope bands choose the most outrageous names. Severed Head are as spine chilling as an episode of Trumpton and they have a nasty lisp pwoblem.

THIN LIZZY 'Thunder And Lightning' (Vertigo) Isn't it about time the Lizzy legend was buried once and for all without all these farewell records? Like the album, this is as dismal as a wet day in Brighton, showing how Lynott became the toothless old granddad of heavy metal. The single is just about saved by the live B side 'Still In Love With You'. Ah, memories are made of this...

LANGUAGE 'We're Celebrating' (Stiff) Stiff go disco shock! Unfortunately this is aimed at crippled penguins.

PETER AND THE TEST TUBE BABIES 'Zombie Creeping Flesh' (Trapper) All your usual shouts, bumps, squeaks and squawks. Snivelling codswallop.

THE VIRTUALS 'Baby Come Back' (Wimp) The Equals old hit with a few lame special effects. It would be more worthwhile for the Virtuals to breed toads for a living.

GINA LAMOUR 'Move Over Darling' (Glamour) Nearly as arousing as Hilda Ogden in her curlers cooking kippers. Who really needs yet another girl with a Marilyn Monroe type voice?

RUPERT AND THE RUPETTES 'Sloane Rap' (Works) How frightfully clever, a piss take of the Sloane set, who inhabit Chelsea and the surrounding area. (That explanation is for all you clods in

the outer Hebrides who have never heard of them). Records like this just make my toes curl with embarrassment.

FRANKIE VALLI 'My Eyes Adored You' (Old Gold) The first of a selection of Four Seasons' hits, but surely everybody who wanted them must have them already by now? Isn't Valli's pension fund doing too well?

THE SAPPHIRES 'My Baby Must Be A Magician' (Stiff) The girls who warble behind Pete Wylie and just about everybody else still fail to cut much ice in their own right. Old soul number which the girls are at home with, but which they don't develop. Another flop I think (but I really do hope I'm wrong).

JOHN MILES 'The Right To Sing' (EMI) You'd have better luck trying to flog pork sandwiches in a Jewish take-away than trying to market Miles. The chubby blond haired singer bows out on a what sounds like a re-work of the awful 'Music' single, out when Kajagoogoo were mere nippers.

THE TUBES 'She's A Beauty' (Capitol) More desperate than Custer's Last Stand, the Tubes fall somewhere between early Meatloaf and Foreigner in this last ditch attempt at a British hit.

WEAPON OF PEACE 'Standing On The Edge' (Safari) In one ear and out of the other, tickling nowt in between. Excessively wet.

MIKE OLDFIELD 'Moonlight Shadow' (Virgin) Tubular balls.

BERLIN 'Pleasure Victim' (Mercury) As sultry and sensual as Margaret Thatcher at the Brighton conference.

THE PINK UMBRELLAS 'Raspberry Rainbow' (Ready Steady Go) Why?



TOTO COELO 'Milk From The Coconut' (Radial Choice) And it seems as if TC could get blood out of a stone. Love, hate or just feel plain indifference towards them, the song will still lodge in your memory banks. And what a nice photograph!

ALMOST a third of the current chart titles have been in the charts before - but not the same songs. For example the 'Let's Dance' which charted 21 years ago for Chris Montez is not the same song as Bowie's current hit. Name the different songs which are matched to these artists.

- 1 YAZOO.....RINGO STARR
- 2 BEACH BOYS.....SHALAMAR
- 3 ELVIS PRESLEY.....JACKSONS
- 4 DAVID BOWIE.....IRENE CARA
- 5 DOOLEY WILSON.....FUNKAPOLITAN
- 6 JOHN LENNON.....PETER AND GORDON
- 7 BARRY MANILOW.....JACKSON BROWNE
- 8 EVERLY BROTHERS.....NEW ORDER
- 9 MIKE OLDFIELD.....BARBRA STREISAND AND BARRY GIBB
- 10 EARTH WIND AND FIRE.....KIKI DEE
- 11 ORANGE JUICE.....FOUR TOPS

TRIVIA QUIZ



SHALAMAR: name the song

- 12 DURAN DURAN.....MICHAEL NESMITH
- 13 SQUEEZE.....CHER

- 14 POINTER SISTERS.....U2
- 15 KENNY ROGERS.....LITTLE RICHARD
- 16 ALTERED IMAGES.....STEVIE WONDER
- 17 ABC.....GLADYS KNIGHT AND THE PIPS
- 18 SIMON AND GARFUNKEL.....DAVID ESSEX
- 19 WHITESNAKE.....HOLLIES
- 20 DONNY OSMOND.....CARLY SIMON
- 21 ELTON JOHN.....DON PARTRIDGE
- 22 GILLAN.....LINDSEY BUCKINGHAM
- 23 DOLLAR.....DIANA ROSS
- 24 COMMODORES.....FREEZE
- 25 BREAD.....ELVIS PRESLEY

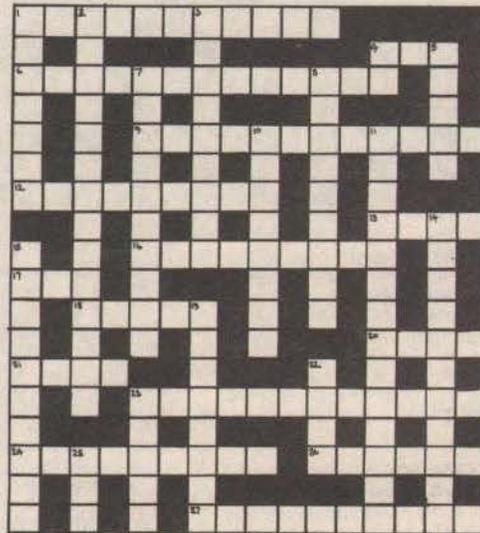
X-WORD

ACROSS

- 1 Group mucking it out (7,4)
- 4 Sabbath's rules from 1981 (3)
- 6 Visage spilt no tears over this (6,4,3)
- 9 1981 Stray Cats hit (4,4,4)
- 12 Lazy sounding Specials hit (2,7)
- 13 Associates LP (4)
- 16 Current Aussie favourites (3,2,4)
- 17 He walked on the wild side (3)
- 18 Lene's number (5)
- 20 Early Stranglers single (4)
- 21 Sparks brothers (4)
- 23 Sent by Patrice Rushen (6,2,4)
- 24 She wanted you to Work That Body (5,4)
- 26 It was a 1982 hit for Natasha and The Belle Stars (3,3)
- 27 See 4 down

DOWN

- 1 Words could describe him (1,1,5)
- 2 1981 Dire Straits hit (5,3,6)
- 3 Danse Society could lead you astray with this (9)
- 4 & 27 across Who classic (2,10)
- 5 The Stones' sugar (5)
- 7 Sweet dreamers (10)
- 8 Thin Lizzy's home is alright for Level 42's way (5,4)
- 10 A trip to Fantasy Island will give you this group (5,3)
- 11 Reason for the darkness surrounding Bauhaus (3,4,4,3)
- 14 Re-mixed Japan hit (4,2,5)
- 15 Colourful day brightens up the charts (4,6)
- 19 Elton John's debut hit was for us (4,4)
- 22 Ms Stewart who wanted to Knock On Wood (5)
- 23 Depeche Mode produced a broken one (5)
- 25 Jackson Five hit for Martin Fry (1,1,1)



LAST WEEK'S X-WORD ANSWERS

ACROSS: 1 Surprise Surprise, 7 Ex Post Facto, 9 Burn, 10 Eton Rifles, 12 Brain, 13 Rat Trap, 14 Open Your Heart, 15 The Key, 17 Emma, 20 Set, 21 I Want Your Love, 23 Sly, 25 In My Chair, 28 Our House, 29 Hi Fidelity

DOWN: 1 She Means Nothing To Me, 2 Rap Your Love, 3 Rose Royce, 4 Riot, 5 Robert Plant, 6 Straight To Hell, 8 Chestnut Mare, 11 Ferry, 16 Elton John, 18 Atomic, 19 Foolish, 22 Altered, 24 Tania, 26 Neil, 27 Ruts

LAST WEEK'S POPAGRAM SOLUTION

Phil Everyly, Adam Ant, Upstairs, Like A Child, Waiting, Eric Clapton, Leo Sayer, Let's Dance, Eddy Grant, Roxy Music.

DOWN: Paul Weller

LAST WEEK'S X-WORD WINNER: Brian Carter, 14 Temple Road, Windsor, Berks.

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.

1 _____

2 _____

3 _____

4 _____

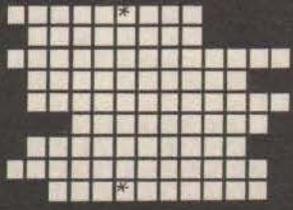
5 _____

NAME.....
ADDRESS.....

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

ANSWERS

1 ONLY YOU, 2 FRIENDS, 3 HEARTBREAK HOTEL, 4 FAME, 5 AS TIME GOES BY, 6 WOMAN, 7 STAY, 8 TEMPTATION, 9 GUILTY, 10 STAR, 11 I CAN'T HELP MYSELF, 12 RIO, 13 BANG BANG, 14 FIRE, 15 LUCILLE, 16 HAPPY BIRTHDAY, 17 THE LOOK OF LOVE, 18 AMERICA, 19 HERE I GO AGAIN, 20 WHY, 21 BLUE EYES, 22 TROUBLE, 23 MIRROR, 24 FLYING HIGH, 25 GUITAR MAN



POP A GRAM

SOLVE THE nine cryptic clues and write the answers across the puzzle so that the starred down column reveals a band of final cutters. Remember the clues.

aren't in the correct order. You have to decide what the right order is.

- Rap the leg in panic for OMD (9)
- An order from Laurel and Hardy and the boys in blue (5,5)
- A group of mad crooner men formed a band who enjoyed a high life (6,7)
- A rope in cup produced a creature for Echo (9)
- They were in the eye of the tiger but seem to have 'rocked' into obscurity (8)
- Harry Webb's his real identity (5,7)
- 'I Simon Pond will form a church for George and his gang' (6,4)
- With crazy Nelly Cruma at sixes and sevens you may just breakaway (6,6)
- Read the hun correctly for Krokus (4,6)



THE HITS YOU MISSED IN '82 JUST £3.99 AT BOOTS.

ABC..... The Lexicon of Love
 The Clash..... Combat Rock
 Culture Club Kissing to be Clever
 Depeche Mode Speak and Spell
 Dexys Midnight Runners Too Rye Ay
 Duran Duran..... Duran Duran
 Duran Duran..... Rio
 Fun Boy Three..... Fun Boy Three
 Haircut One Hundred Pelican West
 Heaven 17..... Penthouse and Pavement
 Human League Dare
 The Jam The Gift
 Japan..... Assemblage
 Japan..... Tin Drum
 Kid Creole and the
 Coconuts..... Tropical Gangsters
 Madness Complete Madness
 Orchestral Manoeuvres
 in the Dark..... Architecture and Morality
 Simple Minds New Gold Dream
 Soft Cell Non Stop Erotic Cabaret

Spandau Ballet..... Diamond
 The Stranglers La Folie
 Ultravox Quartet
 Visage..... The Anvil
 Yazoo Upstairs at Eric's

All these titles are from the BMRB's chart of the top selling hits of 1982.
Each album or cassette is just £3.99 at Boots Record Departments.

Price refers to Album or Cassette. Subject to stock availability. Available from most branches of Boots. Prices refer to Great Britain and may not apply in the Channel Islands or Northern Ireland.



ALBUMS



Pic by Zbysiu Rodak

NEW ORDER: Manchester's answer to Chas 'n' Dave

RICHARD BONE 'Brave Tales' (SUR LP005)

HEY! THIS guy is kooky! He's wacky! He's weird! But he's certainly not sickly. Richard Bone looks like a member of the Starship Enterprise crew and beams up a mean brand of colourful electro-pop, tongue determinedly in cheek.

He's a fan of all things trashy like B-movies, monster flicks and cartoons, so it's kitschy but not without sinister overtones. 'Sordid Affair' is lilting but Bone's rich, dark voice makes it gritty, ditto the bloopy 'Mutant Wisdom'.

It's all very appealing, if corny, like mixing early Soft Cell and Dep Mod with a little Devo and a soupcon of Residents. Perfect for that electronic beach party 'n' barbecue. + + + +

Betty Page

DESIGN FOR LIVING 'Slowly Shouting' (Music For Living Records MFL 13)

NAME YOUR group after a Noel Coward play and brother you better be good. Unfortunately Design For Living aren't.

Another case of a group taking its impetus from jazz and wiping its

influence whiter than Daz. No, this isn't very free, it isn't very exciting... and cats, they ain't fit to tie the master's dressing gown. + +

Jim Reid

THE MILKSHAKES 'After School Session' (Upright UPLP 1)

THE MILKSHAKES are a blast from the past. They play the sort of R'n'B that probably filled the clubs in 1964 but is only good for a pint and a laugh now.

The 14 songs are all fun-packed for the first listening but would probably lie unplayed for ages until you feel like hearing that joke again. + +

Mike Gardner

D TRAIN 'Music' (Prelude PRL 25295)

GETTING ON board the funky D Train is one thing, but you have to have something to occupy your mind because it's a long journey and sooner or later you'll be tired of dancing.

After listening to this second excursion with Hubert Eaves III for a while, the old brain does start to go a bit, rocked by the familiar D Train rhythms

Don't like Mundi's

COATI MUNDI 'Little Coati Mundi The Former 12 Year Old Genius' (Virgin V2269)
I'M SORRY to say this, but unfortunately 'Little Coati Mundi ...' etc etc etc is a sharp disappointment. Unlike his single, 'Como Esta Usted?', which is included here, the rest of the LP fails to convey the wit and humour which is Coati Mundi.

That is not to suggest that he is without talent. It is said that Coati Mundi has a lot to do with shaping Kid Creole's musical direction, but whether that is true or not, it's a fact that Coati Mundi cannot keep up the character and panache required to sustain this type of music.

What jars about this LP is its lack of subtlety. While Kid Creole hints and suggests, Coati Mundi tends to throw it at you full blast for the duration of the LP.

A sleeve note says it all: 2/10 Mundi. You have failed this subject. Like good wallpaper music, fine for parties, but not much else. + + 1/2
Daniela Soave

Last Orders

NEW ORDER 'Power Corruption And Lies' (Factory Fact 75)

I DON'T know what it is about Manchester, but something awfully funny must be going on up there. I just wish I'd been let in on the joke.

"Review the New Order LP", I was told, and blow me, if it didn't take a whole afternoon to locate the bleeder. I know they're a reticent bunch, but it would help if New Order included boring little trifles like titles, etc. on their record sleeves.

I looked along the spine of the record and I saw the words 'Fact Seventy Five'. This news alerted me to the fact that this might be a disc on Factory records and thus the New Order LP I so desperately sought, Interesting...

Next I examined the inside sleeve and was delighted to find that the picture on the front sleeve was by Fantin - Latour. Maybe I was wrong — the LP might have been by Fantin - Latour, but no, the info's all there: Fantin - Latour (1836-1904). One dead painter — interesting fact...

But was this the New Order LP; I thrust my eager little hand into the sleeve, pulled out the vinyl and found...

Er, um, yep, I'd found it. Amongst a jumble of letters and numbers I distinctly saw the words New and Order. Obscure, yes. Clever, no.

It'd been a long journey, by now I was beginning to feel a little affection for this record; we'd travelled a long way. Still, sentiment to one side, on with the review.

To be frank after the little game of hide 'n' seek I'd been playing with the LP sleeve, the actual record was a severe disappointment.

All the usual New Order trademarks are here: that pounding insistent drum, looping bass, cool synth chording and a shimmering guitar that doesn't make bold statements but simply insinuates.

This doesn't make for an exciting record, but a rather sluggish journey through familiar territory. There's little tension or edge about 'Power, Corruption and Lies', it's a remarkably sedate affair.

Whilst Joy Division's strength was born of an internal conflict, a tendency to go way over the top, New Order are a safer proposition. This is pleasant rather than challenging.

PS: One record that includes the lines, 'Our Love is like the earth/The sun, the trees and the birth', has to have a dubious sexuality. + + +

Jim Reid

until it's all a blur. The title track music is a brave and fairly successful attempt to rekindle the heat of 'You're The One For Me'. The album tries hard, but Eaves tends to over use his hallmarks. The alternative is the syrupy 'Children Of The World' or the rather more interesting bit of the old chestnut 'The Shadow Of Your Smile'.

D Train: not one of the great railway journeys of the world, but not a bad trip either. + + +

Paul Sexton

GERARD McMAHON 'No Looking Back' (WEA U 0056)

GERARD McMahon is the latest in a long line of one horse singer-rockers who are custom-built for American radio. The most successful of the recent spate is Johnny Cougar.

This probably sounded great to that ageing WEA executive who yearned for yesterday and signed him. The formula is good-time songs about girls who are fun and girls that break your heart. The trouble is that McMahon forgot the audience is the one that should be having the good time.

This is prime drivel and made worse by the lifeless fashion in which it's presented. +

Mike Gardner

BAND AKA 'Men Of The Music' (Epic EPC 25415)

EXPERIENCE MAY have taught you not to expect too much from albums such as this. Last year's Band AKA album came in on the wings of a thunderbird called 'Grace' and then largely failed to produce the goods. Now history it seems, repeats itself.

The amateurish sleeve augurs badly and, sure enough, all the creative fuel has been extended on 'Joy', which stands out a mile here. None of the other half dozen tracks rank bad but they're all of them pretty mediocre disco workouts. At least there's some variety with 'It Must Be Love' which is a pretty mediocre ballad.

The title track offers the best chance of redemption, but even their sparks don't fly and Jimmy Carter's sax fights a brave but losing battle throughout. + + 1/2

Paul Sexton

VARIOUS ARTISTS 'The Whip' (Kamera KAM014)

EVERYONE THOUGHT that 'futurist' was something of a misnomer, but if you called this punk 'positive', then I'd have to call you a lying toad. If this disc is a prime example of the genre then I'd hate to hear the worst. Its inept, negative feel plunged the normally effervescent ranks of RM hacks into a sluggish stupor.

Raising their black-dyed heads above a mush of dismal droning are Sex Gang Children, who at least manage to sound passably manic, and Andi Sex Gang's collaboration with Marc Almond, bearable only because of Marc's inimitable lairnx. Brilliant's perverted funk is the only other offering to hint at the dark, doomy sleaze that the title suggests. The rest is sub-Pistollian hippy thrash which draws no blood at all. + +

Betty Page

PHIL EVERLY 'Phil Everly' (Capitol 27670)

BACK to set Granny's heart fluttering, Phil plays his comfortable way through easy listening songs that wouldn't be out of place coming over the PA down at your local Tesco's. I never did like his whining voice anyway and backed by a selection of guests like the dull Christine McVie and Mark Knopfler it had me picking at the wallpaper. This means nothing to me. +

Robin Smith

Fire flies

SUNFIRE 'Sunfire' (Warner Brothers W3730)

A LOT of people will buy this album on the strength of the 'Yoang Free And Single' single, and like me, they're going to be disappointed.

While the single is light, free and enjoyable, the rest of the LP is simply a well polished cliché.

No amount of sharp production and decent playing can beef up a distinct lack of good songs. The opening track says it all. Who wants to listen to people singing 'Shake your body' in 1983? + +

Daniela Soave

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

One down

MAZE 'We Are One' (Capitol EST 12262)

FROM THE sublime to the sickly, Maze tread a very thin path between slick soul and what amounts to slushy pop.

After the disappointing single 'Love Is The Key' which warbles its way through the first six minutes of the album, the rest of the material is undoubtedly stronger. 'Never Let You Down' on side two is the group at its best. The number rests on a solid no-messing funk backing. Frankie Beverley's voice is rich and creamy while the superb guitar work of Ron Smith is just upfront enough to let the odd lick slip out.

The rest of the LP wavers in between the two extremes. The title track and 'Right On Time' are both stronger numbers, with a fair old dollop of funk just about hard enough to dance to, and certainly quiet enough to have in the background for a romantic evening in.

For me the superb 'Joy And Pain' album is a better bet if you want to hear one of the best live groups on the circuit in your own home. Certainly 'We Are One' isn't a disappointment, but there is a general feeling that their full potential hasn't been realised this time round. +++½

Simon Hills

GODLEY AND CREME 'Birds Of Prey' (Polydor POLD 5070)

GODLEY AND CREME were always the experimental half of the golden age of 10cc. They would often go out on a limb and produce the gem that the conventional Gouldman and Stewart couldn't.

Now they've garnered a reputation as being the whizz-kids. Their technologically brilliant videos have opened many eyes already and their natural story telling ability augurs well.

It's a pity they've made an album that seems to have been conceived on a film storyboard. The tales of betrayal cry out for a video to enhance the music. The songs all seem half realised and are only half satisfying. +++

Mike Gardner

DIONNE WARWICK 'The Best Of Dionne Warwick' (Warner Bros 92-3814-1)

DO I smell a cash in? Since the old girl

was dug up and jolted into life by Arista, Warners obviously want a slice of the action. Still this is all very creditable and sweet voiced Dionne wraps her tonsils round 11 sultry and emotive tracks. An album for those late nights when you've parked the Lagonda outside and the evening's been a success. Ah well, we can all dream++++

Robin Smith

WILTON FELDER 'Gentle Fire' (MCA MCF 3167)

ANOTHER WARM, cosy Wilton Felder album with a warm, cosy title. He's the kind of sax player who makes you put your feet up and feel at home, rather than making you sit up and listen hard. If that's the way you go about things, 'Gentle Fire' will stoke things nicely for you.

Felder, appearing on bass guitar too, produces the affair with fellow Crusader Joe Sample, and as they have LPs on simultaneous release it's interesting to see who's staying truest to his roots. Probably Sample, by a nagger's since Felder used two vocal tracks on which he's relegated to support artist: the title track, slinking along with A Taste Of Honey, and the distinctly rock-tinged 'I Get To Feel Like You Do'.

His most adroit work is saved for 'Only For Those Who Care'; the package is more consistently alive than Sample's and perhaps that just gives it the edge. +++½

Paul Sexton

PHILIP JAP 'Philip Jap' (A&M AMLH 68557)

WHEN AN old style performer like Philip Jap tarts up his act, casts off the cobwebs and tries to be, like, really MODERN, the result is well dodgy.

The right producers — Horn, Thurston and Mansfield — were hired, the wrong results were attained. This record desperately tries to be squeaky new and youthful but comes over tired and ugly.

It's always the same. Record company, slightly out of touch, tries to make marketable product out of soiled goods. Phil, it takes a bit more than the right moves to hit pay dirt in a word; pompous. ++

Jim Reid

SHOCKABILLY 'Earth Versus Shockabilly' (Rough Trade 48)

WHAT A devilish demonic, difficult and dire record this is. Sod the pseudo intellectual nonsense that often surrounds bands like Shockabilly, let nobody kid you, this is awful.

It's full of chundering great slabs of noise, with no merit whatsoever. It thrashes like a dying octopus and growls like a grizzly bear with piles. I am appalled. +

Robin Smith



Pic by Paul Slaughter

CLINT AND THE GENERAL: off the rails

The sages of the Train

CLINT EASTWOOD & GENERAL SAINT 'Stop That Train' (Greensleeves GREL 53)

LISTENING TO 'Stop That Train' isn't going to tell us which station to head for, but it may just prevent a complete derailment, toasting style.

Quality-wise, the album splits into two distinct halves. The songs themselves are great little numbers — sharp percussion mixing well with smooth bass lines, sleazy saxophone and sharp guitar work. The svelte voices of Saint and Eastwood rub over the whole show, and hearing "beware" pronounced "bewearah" is a real treat. It all steams together on the catchy 'Monkey Man' and 'Stop Jack'.

The lyrics, however, fail to deliver. The same old issues are amateurishly shaped into clumsy messages. Nuclear war, police harassment and politics all get the tepid treatment.

Maybe if we all walked this duo's beat the world would be a nicer place — but it would be walking blindfolded. +++

Paul Prayag

ZZ TOP 'Eliminator' (Warner Bros 92-3774-1)

AT THEIR basic, bluesy best, ZZ Top are one of America's better hard rock propositions. Gruff vocals croaking over a rock-steady bass with unfussy, horribly proficient guitar breaks are hardly original, but ZZ's delivery makes for pretty good listening compared to other acts in the genre.

Numbers like 'If I Could Only Flag Her Down' and 'Sharp Dressed Man' rollock and roll along with a sort of laid-back gusto whose nearest equivalent is England's Status Quo — this is just a bit more solid and doesn't quite have the

insidiousness of the Brits' songs.

The negative side is when they try and sing with that dreadful American Reo Speedwagon type of false excitement. 'Gimme All Your Lovin'' and 'Bad Girl' are the worst examples here. ++++

Simon Hills

GREG KIHN BAND 'Kihnspiracy' (Beserkley E 0224)

ISN'T IT always the way? A man plugs away, making good albums and nobody listens. He makes a stuffed turkey and he gets all the success he can handle.

Greg Kihn, one of the Beserkley originals along with Jonathan Richman and The Rubinoos (remember them?), seems to have lost all his guile and craft that made his albums pleasant listening. 'Kihnspiracy' is blander than the music you get in between films at the cinema.

Only the average 'Jeopardy', a top five hit in America, stands out, the rest you can forget. ++

Mike Gardner

MORRISSEY MULLEN 'It's About Time...' (Beggars Banquet BEGA 44)

THE TITLE suggests that Dick and Jim are getting impatient for that crossover bullseye — and the music suggests they're going for it as much as, if not more than ever.

To that end they throw into the ring another young lady to brighten up the place in the way that Linda Taylor and Carol Kenyon have in the recent past. Tessa Niles is the wife of MMs new producer Richard Niles and although her voice has considerably less power than her predecessors', the subtlety is welcome and shades of Angela Bofill are much in evidence. 'It's About Time' and 'So So Fine' have plenty of punch, 'Why Does It Always Happen To Me' and 'Above The Clouds' great grace and prettiness, and that still leaves room for the sax and guitar stalwarts themselves to stamp a strong mark. ++++

Paul Sexton

Motor failure

VARIOUS ARTISTS 'The Original Motor Town Revue Recorded Live!' (Motown STMS 5092)

THE MENU was appetising, the meal gave me indigestion. This 1964 recording of one of Motown's travelling shows features more stars than there are in the heavens as the old film companies used to say. The trouble is none, but none, of them deliver the goods.

The sound quality here is lowest of the low-fi. I'm all for authentic live recordings but this sounds as if it were recorded in a bottle of soda pop. Come to think of it, soda pop is a pretty fair description of the music too, with people like the Temptations, Marvin Gaye, Kim Weston, Martha and the Vandellas and Smokey and the Miracles all crooning like doomed souls and making you begin to doubt that there ever were any "magic days" at Motown.

When you hear "13-year-old genius of our times" Stevie Wonder desperately moaning 'Moon River' you know it's time to collect your hat and leave. ++

Paul Sexton



SMOKEY AND THE MIRACLES: vintage dross

GEOFF DEANE'S always been a bit of a scally-wag. Mischievous ex leader of Modern Romance, he prowls the pop scene with his finger on the pulse and his tongue stuck very firmly in cheek.

Geoff Deane is smart (not smartarse). His first solo single is called 'Navy Lark', it's going to be one helluva hit. 'Navy Lark' is a mix of fun fair music (just watch those Ra Ras go on TOTP's) and sharp observation.

"The reason I can turn my hand to quite a few different things — is that they're all about the same thing — they're all about having your finger on the pulse to some extent.

"What I am basically is a good ideas person. I know that and I work with people who are invariably accomplished at helping me carry out these ideas."

These ideas, it seems, didn't include Modern Romance. Why did Geoff leave the band?

"It had little to do with ambition or money. Basically I was just getting bored. I didn't particularly enjoy the last few months with Mod Romance. I had a brilliant time. I loved it at first. I think it was the best period I've got to look back on in my life.

"The way we turned that Blue Rondo, August Darnell pseudo hip thing upside down. I thought it was very humorous, I thought it was great. From my point of view, and I think to a large extent for the others as well, there was an element of parody in what we did.

"I thought it was great that we could write a song about a moose and get in the Top Ten. That we could ring up our designer and say 'right we want the six most vile shirts you can imagine'.

"The worse we did things the better it went down. It was hilarious, trouble was the joke wore a bit thin really. We began to turn into the type of thing we were parodying — a sort of male Belle Stars.

"I never wanted people to go round saying 'they're real clever dicks, they're enjoying themselves and sell records at the same time'. I just wanted to think it myself, but I stopped thinking it."

GEOFF ESCAPED the whirligig of non stop chart pop to give himself time to tackle other things he was interested in. By chance he found himself re-writing a Gilbert and Sullivan operetta. Definitely not Saturday night beneath the plastic palm trees.

"I met this bloke called James Verner. He's a producer, he was the first bloke to put on 'Hair'. He had this Gilbert and Sullivan operetta that he wanted to put on. The story takes place on a Latin American island.

"Things developed. He's a bit of an eccentric, and I'm attracted to eccentrics something terrible, but he gave me a lot of leeway.

Basically there were about forty songs — so to try and adapt two hours of music to a Salsa rhythm would have been a bit boring. So I started branching the musical out a

Valley-able

bit. I got the OK on that, so that now I've re-written about two-thirds of the songs."

THE SHOW opens in the Phoenix Theatre, London, sometime in May and has pleased Geoff's old mum something rotten.

"Maybe now my mum'll stop rucking me about getting a proper job.

"My mum could never believe what I was doing was a proper job. I think she was reassured a bit when the group were on TV a lot, since I've been away from that I think she's been worried a bit more."

I wonder what mum thinks about Andree and Vanessa, the lovely 'Valley Girls' who are an integral part of Mr Deane's new pop direction. Where did Geoff meet the girls.

"They were performing in a cabaret sort of club. Not a pop act, but doing showbizzy type songs. Musicals, that sort of thing — I do like a good musical, as long as it's

got a few good songs and dances and nice costumes, I'll go and see the show."

How are the girls going to contribute to your new act?
"By simply being there they are very significant. I have to bear in mind what they can, and cannot do.

"They are both brilliant dancers, so obviously I'll consider that when I'm working a song out. It'd be foolish to have a ballad out at this stage. 'Cos it wouldn't utilise their dancing talents.

"Their backgrounds are so different, that I thought it'd just be one of those things that'd add interest to what I'm doing."

Do the girls work for anyone else?
"Andree is still at school and Vanessa's doing lipstick modelling today. They'll help keep me away from any of those obvious sort of rock things."

So Geoff swings back into action with two girls and a happy mother. Whatever will he do next?

JIM REID



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

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

Records change at 8.00 a.m., 12 noon, 3 p.m. and 9.00 p.m. weekdays. Same at weekends, plus one more at 6.00 p.m.

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DIAL 160

British TELECOM Guidelines



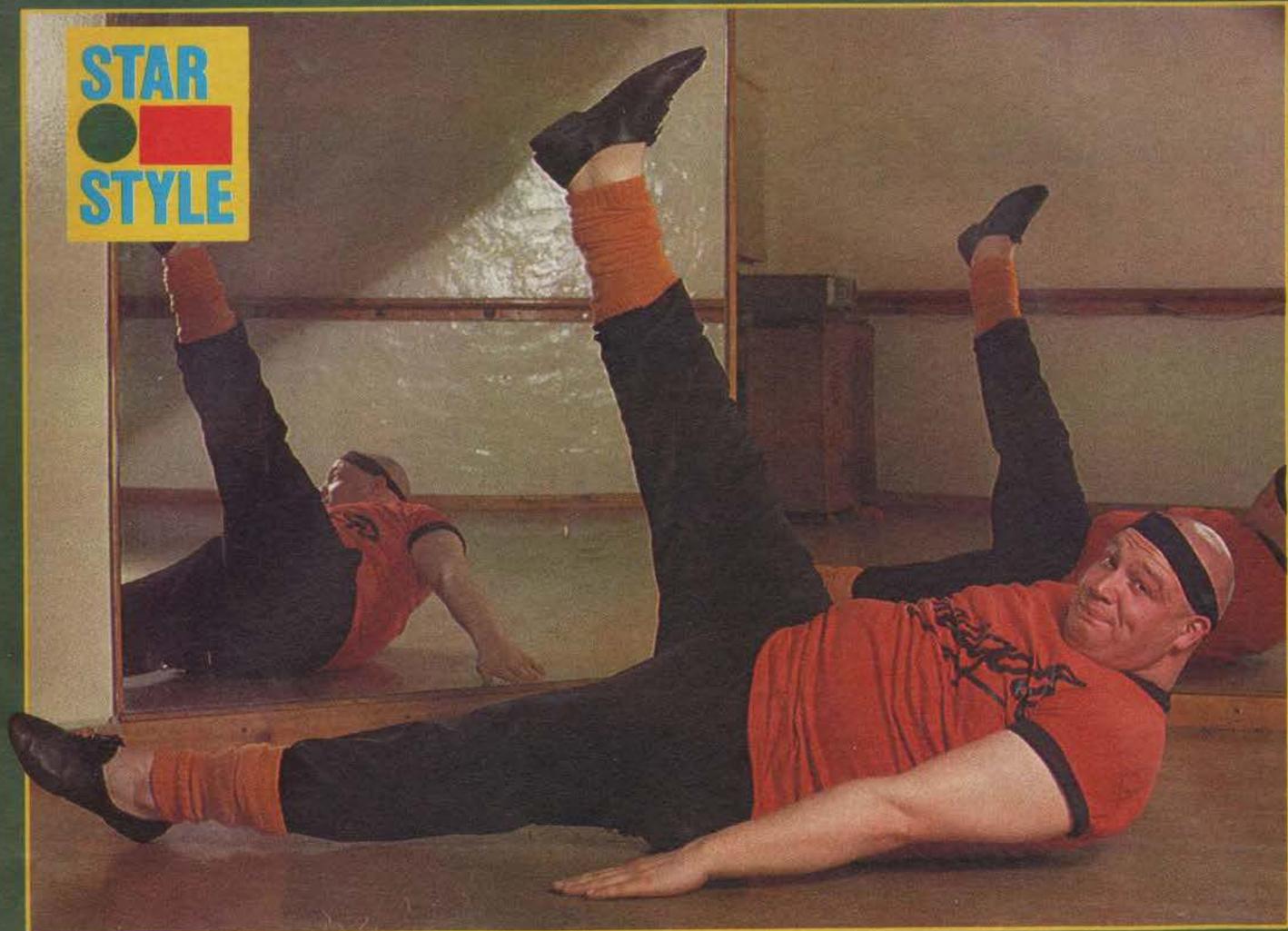
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ASSETS

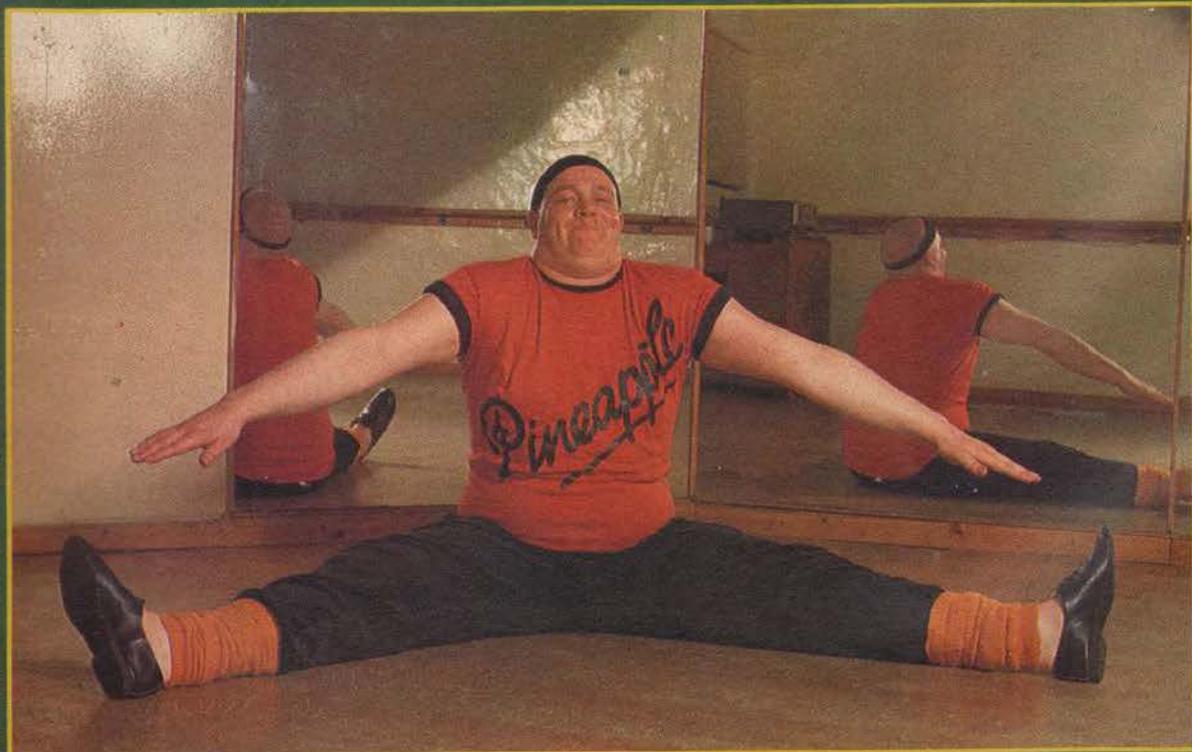


GEOFF DEANE And The Valley Girls: Mum would like it

**STAR
STYLE**



1



2



3

Pics by Jill Furmanovsky

SUMMER'S COMING and it's time to shed all those sagging jowls and lumps and shape up for the great new fashions we'll want to be wearing. And who better to take us through the rigours of an exercise programme than the lovely Buster Bloodvessel from Bad Manners. We took Buster over to the Pineapple Dance Studios in London and took him through his paces to the accompaniment of workout records by Jane Fonda and Arlene Phillips. So here is — Shape Up And Gasp with Buster Bloodvessel!

1/After a quick warm up, Buster gets into a heavy workout exercise to flatten and firm the stomach. Kicking his legs up and down eight times is no sweat for Buster. "It's nothing on doing the Can Can," he groans before collapsing.

2/Time for a bash at the splits to fight the flab on those inner thighs. "No problem. I often do this on stage," says Buster. "All you do is open your legs and go down. There's a fifty fifty chance you'll make it," he adds in a high pitched, squeaky voice.

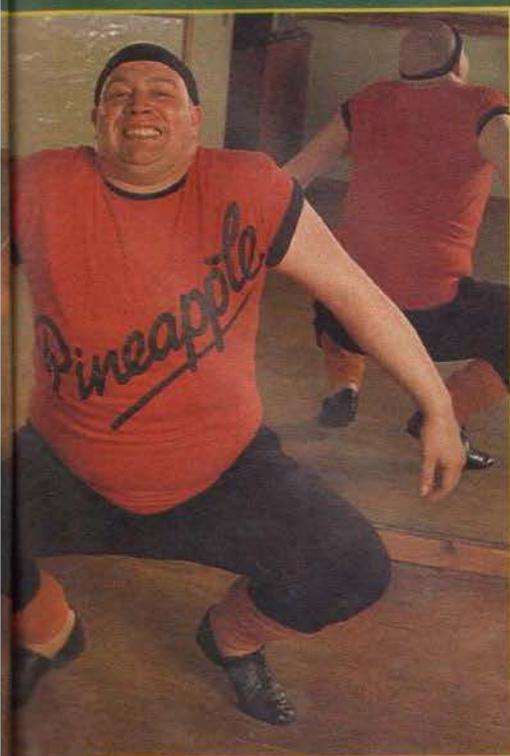
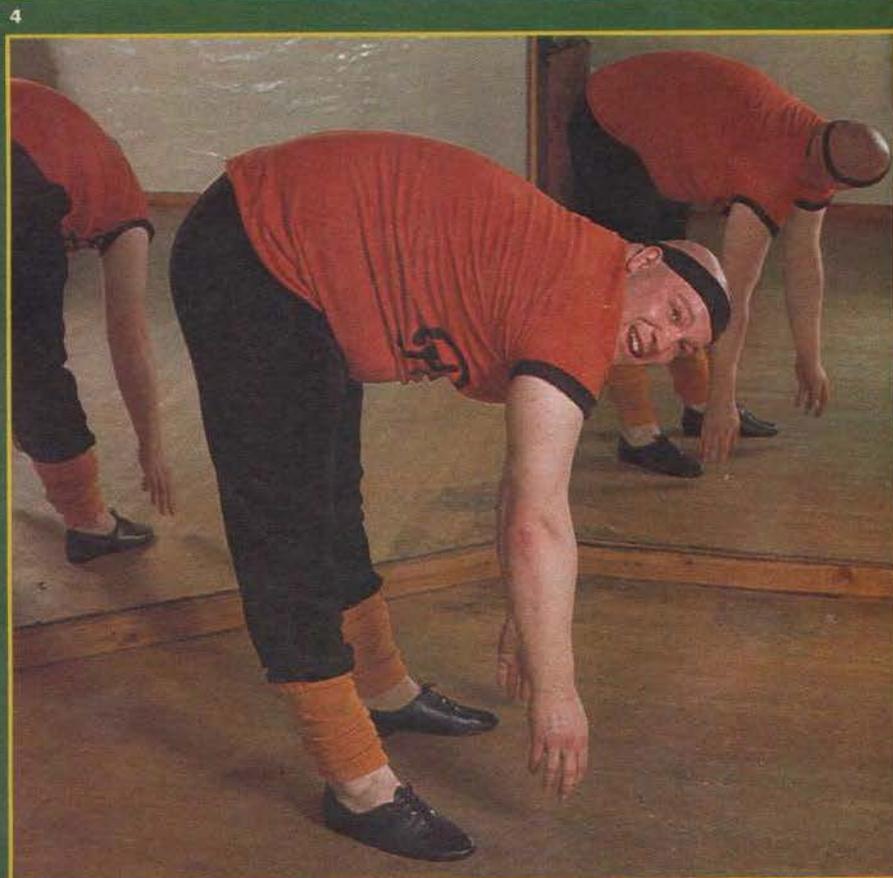
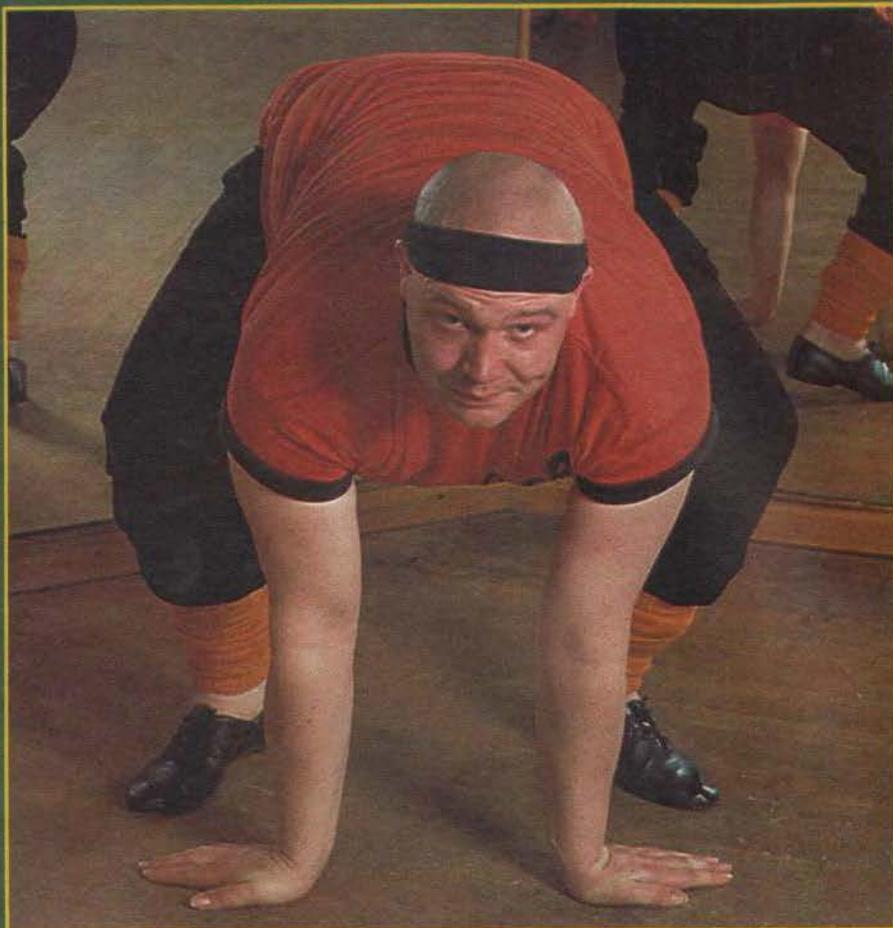
3/Still working on the thighs, Buster squats in the position favoured by keep fit fanatics in French lavatories. Facial expressions courtesy of The Incredible Hulk.

4/No problem getting down here — it's just getting back up again. Buster impersonates a crab he met on his first seaside holiday in this all round exercise.

5/For those shapely thighs and calves, Buster attempts touching his knees with his head. "Enough of this fitness lark," he says heading off to the pub, "It's not as healthy as tequila and orange."

Buster is wearing exercise gear exclusive to the Pineapple Studio who run a mail order service from 7, Langley Street, Covent Garden London WC2. A more limited selection is also available from The Gymnasium at the YMCA, Tottenham Court Road, London W1 and Pineapple West, 60 Paddington Street, London W1.

Head band £1.50; Reversible sweat shirt £16.50; Velour track suit bottoms £14.95; Leg warmers £6.95; Jazz shoes from £11.95 depending on size.



4

CONTINUED OVER PAGE

Knackered! Buster feels the pain and suffering of the long distance aerobic fanatic. "I think I've Buster gut," he gasps.

AND AFTER all that rigorous grunting and wheezing in the studio, it's time to sit Buster down in the more appropriate surrounding of the local greasy spoon caff and chat about Bad Manners.

"It was bad enough doing those exercises," he puffs, easing himself into the chair. "I've just arrived home from Spain and I'm feeling pretty tired anyway. But that's because I've been enjoying myself a bit too much. Anyway we're still smiling."

"We've got a new album coming out soon called 'The Height Of Bad Manners', with all our hits and more. And the single 'That'll Do Nicely' is just out too."

"And we'll be playing one or two gigs around the country. We're not touring until later in the year because we're concentrating on branching out to America and Australia."

"But we've got one show on May 1 at Brockwell Park with Jimmy Riddle and the Piss Pots, Black Slate and Scarlet Party."

Watching Buster loon around the studio for the benefit of our photographer, you can see the lad is game for a laugh or two. But does it ever worry him that he's just thought of as pop's crown jester?

"I think people have got the wrong impression about me," he says, "but they have about a lot of people so there's not much you can do. I sometimes wonder what it's all got to do with music. But then I see myself as more of an entertainer. I see this as an entertainment business."

Bad Manners are well known for being what we in the saloon bar call a touring band, and must have played most places this side and that of Chipping Sodbury by now. And surprisingly enough, their worst gig wasn't at some Latvian tin miner's summer outing but far closer to home.

"Corby is the worst place we've ever played," says Buster, without any hesitation. "It's a really unfortunate place because there are about 30,000 Glaswegians who were brought down to work in the steel mills and then they made them redundant. So it's pretty grim. There was this bloke actually employed by the council to sell the place to us. He wanted us to say it was nice and give it a mention on the album cover. Which is quite frightening."

"I suppose the most exciting place we played was Israel when the war was on."

And with all this hectic whirling about the globe, what time does our Buster get for normal pursuits like ferret stuffing and making alligator handbags?

"I don't have much private life these days," he says. "I still live with me Mum in Stoke Newington and go to the pub when I get the time. And I still go to junk shops and jumble

sales. I collect old things. Buffalo horns and Moose horns and old, strange furniture and coins and picture cards. I like stuffed animals too. I got me Mum a stuffed tarantula once and she didn't want it so I've got that now too."

Buster reckons Bad Manners are a long term project and despite the aggravation of having to live on top of one another when on tour, they'll stick together.

"It's like a party when we tour," he says, "a never ending party where people turn up just because they know we're in town and going to have a good time. We have our problems but we're rational enough to sit down and work them out."

"We're going through a really good patch at the moment. We're writing quite well and getting on with each other and getting on with being in the music business. And we're just getting on playing music."

ON STAGE

Pic by Jasor Pavavar



TRACIE plays her ace (one song, actually)

A FLOCK OF SEAGULLS
Hammersmith Odeon, London
I COULD have yawned all night, and believe me, I wouldn't have asked for more. *Flock Of Seagulls* have hit upon a formula of space droning and a strong beat that works only sporadically. Songs like 'Wishing (I Had A Photograph Of You)' and 'I Ran' show the bright side. Both contain melodies and power to overkill.

The rest of the material shows too few ideas being run into the ground. Songs like 'Transferred Affection' and 'The Traveller' were dirges that had whole sections of the balcony nodding off and yawning like it was the latest craze.

If only their mechanical tendencies could show a little heart, a bit of passion, like they did at the end of their set with 'I Ran', they could be on to a winner.

As it was the only memorable moment was their space city backdrop. Bathed in smoke and ultraviolet lights and giving an effect that wouldn't have been out of place in the film 'Tron', it was breathtaking. Shame about the gig.

Mike Gardner

FORREST
Lyceum, London

WHICHEVER WAY he played it, Forrest was likely to lose. Play the UK early, and have people say that one hit does not a live attraction make, or leave it late and find he's been forgotten altogether. He went for the first option with the inevitable result.

Great toe-tapper and till-ringer as was his reading of 'Rock The Boat', it didn't exactly promise the flow of great creative juices from the bearded bopper. Sure enough the few who came to dance were less than stunned by the very routine, if well-intentioned, brand of flunk on sale. Titles like 'Showdown' and 'It's Alright' may give you a hint; faceless, bloodless, dated bop-pop, some way clear of the Eurodisco thud, but with scant awareness of the current styles, for all Forrest's kindly looks and smiles.

The boat's been rocked, and all Forrest will be shipping now is water.

Paul Sexton

CARMEL
ICA, London

LAST TIME I saw Carmel the poor girl was struggling against the indifference of a cavernous TV studio. That night her voice travelled a lonely journey. Tonight things are a helluva lot busier.

Carmel has always worked within a loose structure, her voice being used to fill the gaps afforded by a very sparse instrumentation. Fine in theory, this has often floundered on the inadequacies of her double bass and drums backing band.

Tonight however, the addition of keyboards, backing vocals and extra percussion has beefed that sound up somewhat. This is a more assured, authoritative Carmel. Consequently that rough hewn torch vocal is used to its full effect.

On this form Carmel is definitely one to watch for... now what about releasing a new record?

Jim Reid

FASTWAY
Hammersmith Odeon, London

FASTWAY MIGHT not have the flashy looks of a Ferrari, but on stage they're not just another old banger with a re-spray.

Perhaps they should have toured before releasing an album. There's a huge gulf between their live exploits and duff debut LP, just like Twisted Sister. I went along expecting to be bored, but there's something in the enthusiasm of David King, the Irish leprechaun with the size 15 voice, leaping around like a cat on a hot tin roof.

Alfie Agius has made a brilliant transformation from the refined world of Teardrop Explodes and he plays bass heavy and dirty, with all the right stances to match. Jerry Shirley's traditional almost Bonham like drumming has a lot of flair and it's all rounded off by Fast Eddie wandering around as ever like a bear with a sore head — but then, I suppose that's all part of his charm.

Not even a 10 minute power cut took much away from the crispness of the show where 'We Become One' and 'Feel Me Touch Me' emerged as the front

Nil respond

THE QUESTIONS/TRACIE
Dingwalls, London

THE RESPOND posse — its quest: to capture true soul wherever it may be. Its fate: to blubber and bumble through a 'show' that is both ill conceived, poorly planned and yep, soulless.

Thus far the whole Respond package has received an unreserved seal of approval from those London journalists and DJs who seem to echo every word that slips out of Paul Weller's mouth.

That's a pity because such sycophancy does neither Weller nor Respond any good. Respond has the potential to do good things. Its assets: Tracie Young's cool blue voice, The Questions' neat song construction.

But potential has to be carefully nurtured and in the clamour to make pearls out of promise the whole set-up might fall apart before it really achieves anything.

Frankly tonight's show was a shambles. It's very cute calling your tour a 'package'. But when your DJ's lousy, and your ace card (Ms Young) is limited to two songs — one of which is simple singing along to a backing tape — then you haven't so much got a package, but an ordinary rock gig by any other name.

And The Questions — I'm afraid they're going to have to sharpen up and take those songs to the edge before they'll get anywhere near that much lauded 'true soul'.

Respond may be derivative, its ideas rooted in the sixties, its promotion in the new pop — very ABC those press releases and record sleeves — but its impetus points in the right direction.

One only hopes that Tracie and The Questions are allowed to grow at their own pace, before that impetus overtakes them and leaves them buried under the piles of 'whitewash' press they have received so far.

Moral: there are disadvantages having a famous mentor.

Jim Reid

runners. Live, Fastway push the peddle right down on the floor.

Robin Smith

MARC AND THE MAMBAS
Duke of York Theatre, London

MARC ALMOND thrashes his way deeper and deeper into the netherworld of pop with every performance he makes, and tonight is no exception.

There's a strange gothic atmosphere around the show. Watching it is halfway between watching a Hammer horror film and being at a play by Brecht. Marc wails like some modern day Baal and the theatrical setting seems so appropriate.

He's got a complete string section (the Venomettes) at his back and they whip up a screaming cacophony of sound over a pounding, thudding drum machine. It's excruciatingly intense. Numbers like 'Boss Cat' and 'The Untouchable' batter our senses while Marc whirls himself into a frenzy.

The waywardness of the material has been a bit much for some of the young girls. They laugh with forced levity at his jokes and scream with desperate relief at the songs they know. I wonder how long

he's going to keep this audience.

He careers into a monitor halfway through the set, knocking it crashing into one of the crew. "Sorry Frank," he murmurs. "I got too carried away sometimes." Keep going Marc.

Paul Prayag

JONI MITCHELL
Wembley Arena, London

JONI MITCHELL'S London return after an absence of nine years showed that she'd lost none of her warmth or polish. Her two hour set neatly showed the growth in her confessional style of song writing.

She draw from periods as diverse as her folkie phase with 'Both Sides Now' and 'Big Yellow Taxi' to the jazz stylings of her recent work like 'Amelia' and her Charles Mingus collaboration 'God Must Be A Boogie Man'.

Her voice is still crystal clear and she managed to make the vast Arena seem like a front room with her intimate style. Her music ran from jazz to rock 'n' roll and her four piece band proved to be an able foil for the delicate nuances of her work.

Mike Gardner

RECORD MIRROR — IT'S NO 1 FOR REVIEWS!

No Mode heartache

DEPECHE MODE
Kabuki Nightclub, San Francisco

PUNK NEVER penetrated the American charts, pure pop will (writes our former middle-aged correspondent). Punk stayed in the major cities; an urban cult. Powder puff pop is being beamed all over America by cable TV and radio stations that are playing dance music, calling it urban contemporary. Suddenly America has gone pop.

Pop in the States means British and teenage. The bands are British, the audience is teenage. Adam now gets the same screams here he got in Britain last year. Duran Duran are enormous. The altogether more worthy Depeche Mode are still a cult despite the fact that they are as teenage and suburban as their audience. Are they too ordinary to be pin-ups or will they wind up giving teenage kicks to teenage kids?



DAVE GAHAN: US and them

Ultimately the Mode offer only a bit of cheek and youth. Their pop is pretty and danceable and frequently intelligent. Like most pop, it's too clean to be a truly exciting live music. Whoever replaced rock and roll with pop, forgot about that.

'Professor' Mark Cooper

Pic by Francesco Malling

Till we meet again

MY PROBLEM is that when I went to the British Home Stores recently I saw this girl working on the cash register and, from that moment on, I not only fancied her but I think she fancied me too. I was going to ask her name and address but forgot and was hoping you could help me get in touch with her.

Phil, Lance

● Now you've written about this lost opportunity all the girls working cash registers at that well known group of family stores throughout the UK will be awaiting your return visit with eager anticipation. A few of them will anyway.

So now that we've prepared the groundwork, the rest is up to you. Smile. Say hello. See what happens. Getting in touch is up to you.

HAVE genital herpes and wondered if you could put me in touch with any kind of self help group. Could you recommend a useful book on the subject?

Mary, London

● *Sharing experiences with other sufferers is a positive way of learning to cope with genital herpes. (Herpes Simplex Type 2), a sexually transmitted virus infection, which, once contracted, flares up again from time to time with a variety of symptoms including painful genital sores. Although a new drug, acyclovir, currently available as a cream will soon be more generally available in tablet form to ease symptoms, there is no known cure for this condition. Even now, some GPs aren't too familiar with methods of treatment, but any special clinic will be able to help. VD clinics treat sexually transmitted infections other than venereal diseases.*

Any sufferer can join *The Herpes Association, a self-help organisation which aims to co-ordinate groups throughout the UK, spread current information on the subject and put people in touch with local resources. Membership, which includes four newsletters, costs £5.00 a year. For details of your nearest self help group and more information, write to The Herpes Association, c/o 'Spare Rib', 27, Clerkenwell Close, London EC1 0AT.*

Two members of the Association have compiled an extremely useful guide to learning to live with genital herpes, and this book, *'The Herpes Manual' by Sue Blanks and Carole Woddis, published by Settle And Bendall (Wigmore), price £2.99, is available on order through any good bookstore.*

A FEW MATES and myself would like to play competition pool but are stuck for finding other teams to play. Any suggestions would be welcome. At the moment we play in a pub.

Dave, Lincs

● Once you've organised a pub team through your local you can join a pool league in your area and play on from there.

To get in touch with your nearest league, write to the English Pool Association, c/o 2, Meadowbank Walk, Parkdale, Stafford.

I'M A DJ, but, for the last couple of years, I've been abroad in Germany with HM Forces. In July this year I'm due out of the army and am settling down in Gloucester, so I'm interested in contracting any national disc jockey association, as well as maybe a local one too. Any ideas?

Chris, Tidworth

● *On the face of it, DJ associations, like the woolly mammoth and the archaeopteryx, seem to be an extinct breed. But, for more fax on the jock flock you could buzz the Disc Jockeys Federation Of Great Britain, c/o 196 Stapleton Hall Road, London N4. (Tel: 01 341 2785).*

Any more for any more? Send us details of your association folks, so we can publish a list.

WHILE I was in borstal last year you put me in touch with a penpal who wrote a long letter back to me and also sent me a Christmas card. In the letter she said that while she'd like to continue writing, her mum wouldn't let her as I was in jail. This upset me a lot because she sounded a very nice girl, although younger than me.

I'm still lonely and would like to hear from any female between the ages of 19 and 21, into rock 'n roll, including Elvis and Shakin Stevens. I'm 20, unemployed, shy, bored and I don't have many friends.

Phil, Margate

● *Perhaps this anxious mum felt extra protective towards her daughter when she discovered her penfriendship with a slightly older guy and a borstal resident to boot. That's understandable. In many respects, it's just as well that this friendship finished before it had even started, largely for your own sake too.*

Any individual locked away in an institution, or behind bars, quite naturally starts living for outside contact of any kind, and may often build up expectations of friendship



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.

or a more involved relationship which the other person simply isn't able to fulfill.

That's all behind you now. You've been honest enough to write down some of your personal history for all to see. Let's hope someone else out there can respond just as honestly to you.

A MAIL order record dealer couldn't supply the records I ordered and sent me a credit note instead. I didn't agree to accept this credit note and wondered if I can have a refund instead.

Carol, Wales

● *You are free to return that note, requesting a full refund. Keep a copy, just in case the original mysteriously disappears en route. And if your refund doesn't arrive send more details to 'Help' and we'll investigate on your behalf and ensure that you do get your money back.*

I AM an 18-year-old partially deaf teenager. My deafness means conversation with others is very embarrassing to me, so I don't tend to talk much to other people. Also I am very shy, so what with that and my deafness I tend to stay in every night.

Is there any way I could contact and meet other deaf teenagers? As I can't wear a hearing aid, please don't suggest that.

Lorraine, Dundee

● *You're welcome to join in all the youth club and other social activities for deaf and partially deaf young people happening nearby. To check out dates and times write to Pete, Youth Club Leader, Tayside and Islands Association For The Deaf, 36, Roseangle, Dundee. He'll be in touch.*

Apart from that, if the idea of trying out a holiday abroad or an adventure holiday in the UK with other people of the same age appeals to you, drop a line for details to British Deaf Association, 38, Victoria Place, Carlisle. BDA can link you with potential friends nationwide.

Once you've started getting out and about a bit more, your confidence about communicating with other people in general, deaf or non deaf, is bound to increase. And once you've made some friends experiencing similar difficulties you'll find you have a great deal of support to keep you going.

Readers who want to contact Lorraine write c/o 'Help'. Meanwhile anyone else looking for specific clubs for deaf or partially deaf teenagers can write to the BDA or Royal National Institute For The Deaf, 105, Gower Street, London WC1E 6AH. Facilities and services on offer vary from region to region.

I HAVE two girlfriends, but one is in a different school to me and I don't see her very much. The other is in the same class and doesn't think as much of me, but she's far prettier and the same age. The one at the other school is a year younger. Please help me to choose between them.

Anon, Nailsea

● *Decisions, decisions. When it comes to choosing which friend you prefer, you're the one who has to decide, unless of course one or other girlfriend changes her mind about you first. Why the rush to make a more serious commitment to either of these two girls anyway? Surely you can stay friends with both and let time take care of the rest.*

WHERE CAN I find out more about pirate radio stations in and around London?

Dave, Romford

● *Inshore pirates, in London and elsewhere, tend to come and go, as well as moving locations and wavelengths to evade the long arm of the law. In London broadcasts can generally be picked up on 90-93 MHz VHF, (10.00am - midnight); or on 1250-1400 kHz, (240-214 m), medium wave late Sunday morning thru' to late Sunday afternoon.*

Pirate radio magazines include *Radio Brief*, 8, Skardo Road, London NW2 3ER; *Feedback*, 147, Mackie Avenue, Brighton BN1 and *Free Radio Journal*, 7 Holly Park Road, London W7. They'll keep you up to date on locations, news and views.

HOW can I buy a pair of sunglasses as worn by Dave Stewart of The Eurythmics on the 'Sweet Dreams' and 'Love Is A Stranger' videos? How much do they cost?

Clarence, Birmingham

● *Those wire frame, dark tinted glass John Lennon style shades sported by Dave were picked up for a few groats in a handy jumble sale.*

Scanning any sun spex shop or the same secondhand emporia is the most likely source of a similar pair, maybe for less than the price of a pint.

OUTLANDOS TRUST

THE CHARITABLE Outlandos Trust, set up by Sting of The Police last year, exists to help out musically talented young people who don't otherwise have the financial means to develop their talents. Youth clubs, youth groups and centres throughout the UK who could use a donation towards equipment, musical instruments or facilities are welcome to apply, but the Trust stresses that it isn't too interested in promoting the careers of individual singer/songwriters and bands.

If you know where a few extra pounds could be useful to a lot of people, write, with as much information as possible to Outlandos Trust, 194, Kensington Park Road, London W11.

MAILMAN

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

YOUR FASHION spreads are great — miles better than that awful, boring pop stuff which infests your otherwise excellent paper. Any chance of persuading the gorgeous Sarah Greene of 'Blue Peter' to model mini-dresses or the latest in one-piece swimsuits?
Neil "Crawler" McCorkindale, Perth
● *How about Shep instead?*

SINCE BIRTH I have been very self-conscious of my hideous appearance. I thought you might like to know that after a gradual course of treatment, involving four operations, I have now improved sufficiently to dare venture outside and face the world.

After my first operation I looked like Siobhan of Bananarama, after the second Limahl of Kajagoogoo, after the third Nick Heyward, but now I'm greatly improved. I'm the spitting image of Quasimodo.
Wit of the week, Guiseborough, Yorks
● *Oh, hi Marc!*

I USED to love listening to the US charts; I'd sit back and the sounds of Foreigner, Journey, Air Supply, etc, would bring back wonderful memories of my holidays in San Francisco and Los Angeles.

But this British invasion on the American music scene is rapidly ruining things for me. I mean, how can you reminisce about Californian sunshine to the strains of Boy George?

Jane, Littlehampton
● *We'll get George to run off a few Beach Boys covers for you*

I REALLY like your mag, but there is one thing spoiling it... and that's people like Simon Hills slagging off groups like Men At Work.

It really makes me sick to hear and read items like this. Paul Weller is right, British music is crap, apart from Duran Duran and those good old heavy metal chaps, Status Quo.

I suppose Simon Hills likes Nicole or the Dooleys. So get this straight,



ZADORA: the end of the Pia show?



Shiny New Pop (R.I.P.)

IT'S AMAZING really how the music scene has come to a stalemate. Since my interest began I've seen development from glam rock to punk through to new wave synthesiser efforts, but now we have hit a brick wall.

It seems the resources have run out until someone invents a new instrument. Meanwhile it's looks, clothes and old songs which will dominate the music world.

There's the pinch, like Tracie — doesn't that hook sound like 'Centerfold' by J. Geils? And doesn't the new Flock Of Seagulls single sound like 'These Boots Are Made For Walking' by Nancy Sinatra?

Men At Work are great, and their album 'Business As Usual' is fantastic. So I've come to the conclusion that people who slag off Men At Work are a right pain, who don't appreciate good music.

Julie Shingles, Gloucestershire
● *Rot! Simon Hills likes the Nolans*

DEAR JIM Reid, when you sank yourself into that bottle of whisky (pity you never drowned) did you by any chance listen to the album

'White Feathers' by Kajagoogoo?

I may not have been a Kajagoogoo fan but when I listened to their album, I thought it was good, or should I say brilliant.

So try listening to it again, will you, and this time remember to switch the record player on.
Someone who loves Kajagoogoo.
● *Jim's still wrestling with its political significance*

OKAY DEARS, I have had enough. This Duran backlash craze has gone just a mite too far for my liking.

I'll have you know that I hate the Beatles — always have and probably always will. And I personally cannot find a single note of 'Is There Something I Should Know' in common with the mass-produced trash the Beatles churned

The emphasis on dance will always be strong but the 60's Motown sound like Culture Club is creeping back. Even the great man Bowie is stuck with his disco beat efforts.

We need some new young songwriters, so sadly lacking at the moment, to go over the wall we've hit. If new music can be judged by what's on 'Battle Of The Bands', then there isn't much hope.

Richard Robson, Cottingham, Hull
● *Is the end nigh? Will we have to put up with Beatles re-runs for ever more? The New Wave for 1984 Movement starts here*

out twice a month, from what I remember from my childhood.

I must admit, however, it is rather unsettling to find that a band whom you admire for their music is also slobbered over by a vast number of extremely influential teeny boppers who will, no doubt, eventually turn their glazed, beady eyes onto the likes of Kajagoogoo or other such groups — and, as far as I'm concerned, let them go.

It will take a great burden off my shoulders and, if their music continues to be of the same superb standard as their previous records (including 'Is There Something I Should Know'), I will remain a hardcore fan of Duran Duran until the grizzly end. So there too.

Alexis Q, Isle of Man
● *Well, bully for you, chum*

COULD YOU be absolute darlings and print a wonderful piccie of Martin "Dimples" Kemp.

Not that I like him of course, God, who'd like someone who's 6ft, handsome, got a cheeky smile and that wonderf — (whoops) terrible dimple?

Alright, so I'm nuts about him and he was wonderful with the other Spands at Albert's Hall the other week. I know I ramble, but he doesn't get enough limelight. Never mind, Mart, I love ya!
Martin Kemp's heartbeat, Bedford
● *Just like a cuddly toy, inne?*

AS A loyal, devoted fan of the lovely Pia Zadora, I was disappointed at the lack of coverage in RECORD MIRROR, particularly as she's had a hit in America, with the superior version of 'The Clapping Song'. It easily beats the Belle Stars for production, star quality and American accents.
Pia's Dad, Dublin, Ireland
● *And she's a fine, upstanding actress too?*

US 45s

Week ending April 30

- 1 2 BEAT IT, Michael Jackson, Epic
- 2 1 COME ON EILEEN, Dexys Midnight Runners, Mercury
- 3 4 JEOPARDY, Greg Kihn Band, A&M
- 4 3 MR ROBOTO, Styx, A&M
- 5 6 DER KOMMISSAR, After The Fire, Epic
- 6 9 LET'S DANCE, David Bowie, EMI-America
- 7 5 BILLIE JEAN, Michael Jackson, Epic
- 8 10 SHE BLINDED ME... Thomas Dolby, Capitol
- 9 15 OVERKILL, Men At Work, Columbia/CBS
- 10 12 LITTLE RED CORVETTE, Prince, Warner Bros
- 11 16 I WON'T HOLD BACK, Toto, Columbia/CBS
- 12 8 SEPARATE WAYS, Journey, Columbia/CBS



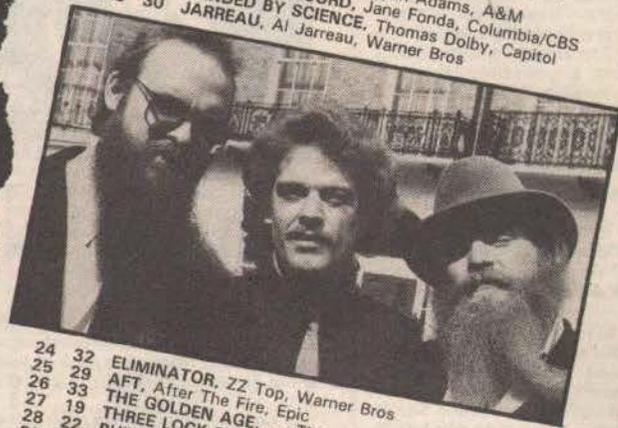
- 13 13 EVEN NOW, Bob Seger, Capitol
- 14 18 SOLITAIRE, Laura Branigan, Atlantic
- 15 7 ONE ON ONE, Daryl Hall & John Oates, RCA
- 16 11 HUNGRY LIKE THE WOLF, Duran Duran, Capitol
- 17 31 RIO, Duran Duran, Capitol
- 18 14 DO YOU REALLY WANT TO HURT... Culture Club, Virgin/Epic
- 19 26 PHOTOGRAPH, Def Leppard, Mercury
- 20 17 YOU ARE, Lionel Richie, Motown
- 21 34 STRAIGHT FROM THE HEART, Bryan Adams, A&M
- 22 32 MY LOVE, Lionel Richie, Motown
- 23 33 FLASHDANCE... Irene Cara, Casablanca
- 24 27 WELCOME TO... Kenny Loggins, Col/CBS
- 25 19 WE'VE GOT TONIGHT, Rogers/Easton, Liberty
- 26 30 SOME KIND OF FRIEND, Barry Manilow, Arista
- 27 29 IT MIGHT BE YOU, Stephen Bishop, Warner Bros
- 28 37 MORNIN', Al Jarreau, Warner Bros
- 29 39 AFFAIR OF THE HEART, Rick Springfield, RCA
- 30 - TIME (CLOCK OF THE HEART), Culture Club, Epic
- 31 - FAITHFULLY, Journey, Columbia/CBS
- 32 36 SO WRONG, Patrick Simmons, Elektra
- 33 40 ALWAYS SOMETHING... Naked Eyes, EMI-America
- 34 38 STRANGER IN MY HOUSE, Ronnie Milsap, RCA
- 35 - DON'T LET IT END, Styx, A&M
- 36 28 WHIRLY GIRL, Oxo, Geffen
- 37 21 BACK ON THE CHAIN GANG, Pretenders, Sire
- 38 20 I KNOW THERE'S SOMETHING... Frida, Atlantic
- 39 23 TWILIGHT ZONE, Golden Earring, 21 Records
- 40 35 I LIKE IT, DeBarge, Gordy

Compiled by Billboard

US LPs

Week ending April 30

- 1 1 THRILLER, Michael Jackson, Epic
- 2 2 FRONTIERS, Journey, Columbia
- 3 4 KILROY WAS HERE, Styx, A&M
- 4 5 BUSINESS AS USUAL, Men At Work, Columbia
- 5 8 PYROMANIA, Def Leppard, Mercury
- 6 3 H2O, Daryl Hall & John Oates, RCA
- 7 9 THE FINAL CUT, Pink Floyd, Columbia/CBS
- 8 7 RIO, Duran Duran, Capitol
- 9 6 LIONEL RICHIE, Lionel Richie, Motown
- 10 11 THE CLOSER YOU GET, Alabama, RCA
- 11 10 TOTO IV, Toto, Columbia/CBS
- 12 12 THE DISTANCE, Bob Seger, Capitol
- 13 15 WAR, U2, Island
- 14 16 TOO-RYE-AY, Dexys Midnight Runners, Mercury
- 15 18 KISSING TO BE CLEVER, Culture Club, Virgin/Epic
- 16 14 POWERLIGHT, Earth, Wind & Fire, Columbia/CBS
- 17 13 WE'VE GOT TONIGHT, Kenny Rogers, Liberty
- 18 21 1999, Prince, Warner Bros
- 19 23 CUTS LIKE A KNIFE, Bryan Adams, A&M
- 20 24 WORKOUT RECORD, Jane Fonda, Columbia/CBS
- 21 17 BLINDED BY SCIENCE, Thomas Dolby, Capitol
- 22 20 JARREAU, Al Jarreau, Warner Bros
- 23 30



- 24 32 ELIMINATOR, ZZ Top, Warner Bros
- 25 29 AFT, After The Fire, Epic
- 26 33 THE GOLDEN AGE... Thomas Dolby, Capitol
- 27 19 THREE LOCK BOX, Sammy Hagar, Geffen
- 28 22 BUILT FOR SPEED, Stray Cats, EMI-America
- 29 26 MONEY AND CIGARETTES, Eric Clapton, Duck/WB
- 30 27 ANOTHER PAGE, Christopher Cross, Warner Bros
- 31 31 PLEASURE VICTIM, Berlin, Geffen
- 32 28 NIGHT AND DAY, Joe Jackson, A&M
- 33 34 GET NERVOUS, Pat Benatar, Chrysalis
- 34 37 SPRING SESSION M, Missing Persons, Capitol
- 35 35 SCOOP, Pete Townshend, Atco
- 36 25 CUT, Golden Earring, 21 Records
- 37 - NEVER SURRENDER, Triumph, RCA
- 38 - JULIO, Julio Iglesias, Columbia/CBS
- 39 - OUTSIDE/INSIDE, The Tubes, Capitol
- 40 - COMPUTER GAMES, George Clinton, Capitol

Compiled by Billboard

INDIE LPs

- 1 1 HIGH LAND, HARD RAIN, Aztec Camera, Rough Trade ROUGH 47
- 2 3 BEFORE HOLLYWOOD, Go Between, Rough Trade ROUGH 54
- 3 2 IT'S TIME TO SEE WHO'S WHO, Conflict, Corpus Christi ITS 3
- 4 5 1981-1982 MINI-LP, New Order, Factory FEP 313
- 5 4 PILLOWS AND PRAYERS, Various, Cherry Red Z RED 41
- 6 7 SEDUCTION, Danse Society, Society SOC 882
- 7 8 GANG WAR, Prince Charles & The City Beat Band, Greyhound GRLP 101
- 8 12 LAZY WAYS, Marine Girls, Cherry Red B RED 44
- 9 13 ENFLAME, Passage, Cherry Red B RED 45
- 10 16 MOVEMENT, New Order, Factory FACT 50
- 11 6 SONG AND LEGEND, Sex Gang Children, Illuminated JAMS 666
- 12 9 CARE, Shriekback, Y YLP 502
- 13 11 LET THE TRIBE INCREASE, Mob, Xntrix MAD 4
- 14 20 RANTING AT THE NATION, Attila The Stockbroker, Cherry Red A RED 46
- 15 15 ONE AFTERNOON IN A HOT AIR BALLON, Artery, Red Flame RF 18
- 16 18 FETISCH, X Mal Deutschland, 4AD CAD 30
- 17 14 TWICE UPON A TIME, Hawkwind, Friends & Relations, Flicknife SHARP 107
- 18 10 DIG THAT GROOVE BABY, Toy Dolls, Volume VOLT 1
- 19 25 MACHINE, 1919, Red Rhino REDLP 25
- 20 - CALL OF THE WEST, Wall Of Voodoo, Illegal ILP 0010



WALL OF VOODOO: best of the West at 20

Pic by Paul Slattery

- 21 17 NIPPED IN THE BUD, Various, Rough Trade ROUGH 57
- 22 21 A DISTANT SHORE, Tracey Thorn, Cherry Red M RED 35
- 23 23 ALL SYSTEMS GO, One Way System, Anagram GRAM 003
- 24 - REASONS WHY, Angelic Upstarts, Anagram GRAM 003
- 25 19 CHAOS UK, Chaos UK, Riot City City 002
- 26 27 SURPRISE SURPRISE, Mezzoforte, Steinar STETLP 02
- 27 22 WRECKIN' CREW, Meteors, ID NOSE 1
- 28 28 UPSTAIRS AT ERIC'S, Yazoo, Mute STUMM 7
- 29 30 STRIVE TO SURVIVE, A Flux Of Pink Indians, Spiderleg SDL 8
- 30 24 NORTH MARINE DRIVE, Ben Watt, Cherry Red B RED 40

Compiled by MRIB

INDIE 45s

- 1 1 BLUE MONDAY, New Order, Factory FAC 73
- 2 3 PEPPERMINT PIG, Cocteau Twins, 4AD AD 303
- 3 2 ZOMBIE CREEPING FLESH, Peter & The Test Tube Babies, Trapper EARS 1
- 4 4 CATTLE AND CANE, Go Betweens, Rough Trade RT 124
- 5 35 TELECOMMUNICATION, Blitz, Future FS 3
- 6 5 HANGOVER, Serious Drinking, Upright UP 5
- 7 6 SONG AND LEGEND, Sex Gang Children, Illuminated ILL 20
- 8 7 ANGRY SONGS, Omega Tribe, Crass 221984/10
- 9 11 A GIRL CALLED JOHNNY, Water Boys, Chicken Jazz CJ 1
- 10 8 ANACONDA, Sisters Of Mercy, Merciful Release MR 019
- 11 13 MEGLOMANIA (EP), Blood, No Future OI 22
- 12 18 ALICE, Sisters Of Mercy, Merciful Release MR 015
- 13 16 LIFE ON THE RED LINE, Violators, Future FS 2
- 14 10 WHITE RABBIT, Damned, Big Beat NS85
- 15 14 FAT MAN, Southern Death Cult, Situation 2 SIT 19
- 16 24 COUNTRY FIT FOR HEROES VOLUME 2, Various, No Future 120133
- 17 17 BAD SEED, Birthday Party, 4AD BAD 301
- 18 22 MEXICAN RADIO, Wall Of Voodoo, Illegal ILS 0036
- 19 9 CRY ME A RIVER, Julie London, Etisel E 5004
- 20 32 LOW PROFILE, Cook Da Books, Kiteland 123
- 21 23 BEASTS, Sex Gang Children, Illuminated ILL 1112
- 22 26 IT'S NOT ME TALKING, A Flock Of Seagulls, Cocteau COQ T 3
- 23 33 LOVE WILL TEAR US APART, Joy Division, Factory FAC 23

- 24 12 LINED UP, Shriekback, Y Y 102
- 25 15 AS HIGH AS YOU CAN GO, Chamelons, Statik STAT 30
- 26 19 IN NOMINE PATRI, Alternative, Crass 221984/8
- 27 20 SOMEWHERE/HIDE, Danse Society, Society SOC 124
- 28 - CROW BABY, March Violets, Rebel RB 18
- 29 31 KANGAROO COURT, Ritual, Red Flame RF 1217
- 30 21 LOVE UNDER WILL, Blood And Roses, Kamera ERA 018-12
- 31 39 FORCES OF THE LAW (EP), Destructors, Illuminated ILL 19
- 32 28 OBLIVIOUS, Aztec Camera, Rough Trade RT 122
- 33 25 LOVE'S A LONELY PLACE, Virginia Astley, Why Fi WFI 001
- 34 46 TESTCARD F, Bandwagon, Tango NCH4
- 35 29 GARDEN PARTY, Mezzoforte, Steinar STE 705
- 36 36 OCEANIC EXPLORERS (EP), Ex Post Facto, Probe Plus PP3
- 37 - PUNK ROCKER, Ex Post Facto, Probe Plus PP3
- 38 41 ALL I SEE IS YOU, Eddie & Sunshine, Survival SUR 010
- 39 42 CRAZY ABOUT LOVE, Wire, Rough Trade RT 123T
- 40 30 DIE FOR ME, Uproar, Lightbeat RAW 2
- 41 43 BELA LUGOSI'S DEAD, Bauhaus, Small Wonder WEENY 2
- 42 34 DYING MAN, A-Heads, TW HIT 107
- 43 38 JOHNNY REMEMBER ME, Meteors, ID EYE 1
- 44 - GRAVEST HITS, Cramps, Illegal ILS 012013
- 45 27 PEOPLE, Action Pact, Fall Out FALL 010
- 46 47 FASHION PARADE, Instant Agony, Half Man Half Biscuit DUNK 2
- 47 - TAKE IT ALL, Red Lorry/Yellow Lorry, Red Rhino RED 28
- 48 37 THE MENTAL DISORDER EP, Disorder, Disorder ORDER 4
- 49 44 19TH NERVOUS BREAKDOWN, Shockabilly, Rough Trade RT 127
- 50 48 GET THE BALANCE RIGHT, Depeche Mode, Mute 7 BONG

Compiled by MRIB

TOP 12 SINGLES TOP 10 CASSETTES

Week ending April 30

- 1 1 BLUE MONDAY, New Order, Factory FAC7312
- 2 4 TRUE, Spandau Ballet, Chrysalis SPANX1
- 3 9 (KEEP FEELING) FASCINATION, Human League, Virgin VS56912
- 4 7 DANCING TIGHT, Galaxy, Ensign 12ENY501
- 5 2 LET'S DANCE, David Bowie, EMI America 12EA152
- 6 3 BEAT IT, Michael Jackson, Epic TA3258
- 7 6 WE ARE DETECTIVE, Thompson Twins, Arista ARIST12526
- 8 - FLIGHT OF ICARUS, Iron Maiden, EMI 12EMI5378
- 9 5 CHURCH OF THE POISON MIND, Culture Club, Virgin VS57112
- 10 11 TEMPTATION, Heaven 17, Virgin VS57012
- 11 8 I AM (I'M ME), Twisted Sister, Atlantic A9854T
- 12 10 LOVE IS A STRANGER, Eurythmics, RCA DAT1
- 13 - PALE SHELTER, Tears For Fears, Mercury IDEA512
- 14 14 YOUNG FREE & SINGLE, Sunfire, Warner Bros W9897T
- 15 - CREATURES OF THE NIGHT, Kiss, Casablanca KISS412
- 16 20 MINEFIELD, I-Level, Virgin VS56312
- 17 15 TWIST (ROUND & ROUND), Chili Fac-Torr, Philly World PWSL109
- 18 16 LAST FILM, Kissing The Pink, Magnet 12KTP3
- 19 18 SHE'S IN PARTIES, Bauhaus, Beggars Banquet BEG91T
- 20 - STOP & GO, David Grant, Chrysalis GRANX1
- 21 12 OOH TO BE AH, Kajagoogoo, EMI 12EMI5368
- 22 17 FIELDS OF FIRE, Big Country, Mercury COUNT212
- 23 - OUR LIPS ARE SEALED, Fun Boy Three, Chrysalis FUNBX1
- 24 - POWER & THE GLORY, Saxon, Carrere SAXONT1
- 25 13 THE HOUSE THAT JACK BUILT, Tracie, Respond KOBX701

Week ending April 30

- 1 1 LET'S DANCE, David Bowie, EMI America TCAML3029
- 2 2 THRILLER, Michael Jackson, Epic EPC4085930
- 3 3 FASTER THAN THE SPEED OF NIGHT, Bonnie Tyler, CBS CBS4025304
- 4 4 SWEET DREAMS ARE MADE OF THIS, Eurythmics, RCA RCAF6063
- 5 6 TRUE, Spandau Ballet, Chrysalis ZCDL1403
- 6 - WHITE FEATHERS, Kajagoogoo, EMI TCCEM3433
- 7 11 TOTO IV, Toto, CBS 4085529
- 8 14 QUICK STEP & SIDE KICK, Thompson Twins, Arista 404924
- 9 - CARGO, Men At Work, Epic EPC4025372
- 10 8 LIVE, Kids From Fame, BBC KIDK003
- 11 7 RIO, Duran Duran, EMI TCCEM3411
- 12 5 THE FINAL CUT, Pink Floyd, Harvest TCSPHF1983
- 13 18 THE HURTING, Tears For Fears, Mercury MERSC17
- 14 10 JOURNEY THROUGH THE CLASSICS, Louis Clark/RPO, K-Tel OCE2226
- 15 13 HELLO! I MUST BE GOING, Phil Collins, Virgin TCV2252
- 16 9 CHART RUNNERS, Various, Ronco 4CRTL2090
- 17 15 BUSINESS AS USUAL, Men At Work, Epic 4085669
- 18 16 RICHARD CLAYDERMAN, Richard Clayderman, Decca KSKC5329
- 19 - 20 GREATEST ITALIAN LOVE SONGS, Various, Telstar STAC2230
- 20 23 WORKOUT, Jane Fonda, CBS 4088581
- 21 12 DEEP SEA SKIVING, Bananarama, London KRAMC1
- 22 21 VISIONS, Various, K-Tel OCE2199
- 23 27 HEARTBREAKER, Dionne Warwick, Arista 404974
- 24 22 KISSING TO BE CLEVER, Culture Club, Virgin TCV2232
- 25 19 THE KEY, Joan Armatrading, A&M CXM64912
- 26 - SHAPE UP AND DANCE VOL I, Various, Lifestyle LEGC1
- 27 - LIONEL RICHIE, Lionel Richie, Motown CSTMA8037
- 28 24 WAR, U2, Island ICT9733
- 29 17 HOT LINE, Various, K-Tel CE2207
- 30 - NON STOP DANCING PARTY POWER, James Last, Polydor POLDC5094

Flashback

5

10

15

April 29, 1978

- 1 NIGHT FEVER, The Bee Gees
- 2 MATCHSTALK MEN AND MATCHSTALK CATS AND DOGS, Brian and Michael
- 3 I WONDER WHY, Showaddywaddy
- 4 IF YOU CAN'T GIVE ME LOVE, Suzi Quatro
- 5 TOO MUCH TOO LITTLE TOO LATE, Johnny Mathis and Deniece Williams
- 6 NEVER LET HER SLIP AWAY, Andrew Gold
- 7 FOLLOW YOU, FOLLOW ME, Genesis
- 8 WITH A LITTLE LUCK, Wings
- 9 BAKER STREET, Gerry Rafferty
- 10 LET'S ALL CHANT, The Michael Zager Band

April 28, 1973

- 1 TIE A YELLOW RIBBON, Dawn
- 2 HELLO HELLO I'M BACK AGAIN, Gary Glitter
- 3 GET DOWN, Gilbert O'Sullivan
- 4 I'M A CLOWN/SOME KIND OF A SUMMER, David Cassidy
- 5 TWEEDLE DEE, Little Jimmy Osmond
- 6 ALL BECAUSE OF YOU, Georgie
- 7 DRIVE-IN SATURDAY, David Bowie
- 8 THE TWELFTH OF NEVER, Donny Osmond
- 9 MY LOVE, Wings
- 10 PYJAMARAMA, Roxy Music

April 27, 1968

- 1 WONDERFUL WORLD, Louis Armstrong
- 2 CONGRATULATIONS, Cliff Richard
- 3 SIMON SAYS, The 1910 Fruitgum Co
- 4 IF I ONLY HAD TIME, John Rowles
- 5 DELILAH, Tom Jones
- 6 CAN'T KEEP MY EYES OFF YOU, Andy Williams
- 7 JENNIFER ECCLES, The Hollies
- 8 I CAN'T LET MAGGIE GO, The Honey Bus
- 9 DOCK OF THE BAY, Otis Redding
- 10 LAZY SUNDAY, The Small Faces

DISCO

- 1 3 DANCING TIGHT, Galaxy (featuring Phil Fearon), Ensign 12in
- 2 4 MINEFIELD, I-Level, Virgin 12in
- 3 1 TWIST (ROUND 'N' ROUND), Chill Fac-Torr, Philly World 12in
- 4 7 LOVE TOWN, Booker Newberry III, US Boardwalk 12in
- 5 6 MUSIC/INSTRUMENTAL, "D" Train, Prelude 12in
- 6 5 SMOOTH GROOVIN'/DJ'S DELIGHT, Ingram, US Mirage 12in
- 7 2 YOU CAN'T HIDE (YOUR LOVE FROM ME), David Joseph, Island 12in
- 8 8 WEEKEND (WEEKDAY SIDE)/WEEKEND SIDE, Class Action, Jive 12in
- 9 9 DON'T GIVE YOUR LOVE AWAY, Steve Shello, Epic 12in
- 10 10 JOY/INSTRUMENTAL, The Band AKA, Epic Streetwave 12in
- 11 21 IN THE BOTTLE/MEGAMIX WITH THE SMURF, C.O.D., Streetwave 12in
- 12 19 JUICY FRUIT, Mtume, US Epic 12in
- 13 20 BEAT IT, Michael Jackson, Epic 12in
- 14 32 WALKING THE LINE, Brass Construction, US Capitol 12in
- 15 13 NEVER TOO LATE/RAINBOWS OF LOVE, Lonnie Liston Smith, US Doctor Jazz LP
- 16 29 IS THIS THE FUTURE, Fatback, US Spring LP
- 17 14 GARDEN PARTY, Mezzoforte, Steinar 12in
- 18 24 LET'S DANCE, David Bowie, EMI America 12in
- 19 27 TIMES ARE TIGHT (INSTRUMENTAL), Jimmy Young, Nitelife 12in
- 20 42 STOP AND GO, David Grant, Chrysalis 12in
- 21 22 TAKE ME TO THE TOP, Advance, US Polydor 12in
- 22 15 YOU ARE IN MY SYSTEM, Robert Palmer, Island 12in
- 23 11 I AM SOMEBODY, Glenn Jones, RCA 12in
- 24 16 ROCK THE BOAT, Forrest, CBS 12in
- 25 35 SUMMER NIGHTS, IN RIO/DRIFTIN' ON A DREAM/SOMEWHERE IN MY PAST/GENTLE FIRE, Wilton Felder, MCA LP/12in promo
- 26 25 HIP HOP BE BOP (DON'T STOP), Man Parrish, Polydor 12in
- 27 17 TONIGHT/THIS TIME/TURN ME OUT, Whispers, Solar 12in
- 28 18 I JUST GOTTA HAVE YOU/LOVER TURN ME ON!, Kashif, Arista 12in
- 29 23 MORNIN'/LOVE IS WAITING/I WILL BE HERE FOR YOU/STEP BY STEP/SAVE ME/BLACK AND BLUES/BOOGIE DOWN, Al Jarreau, Warner Bros LP
- 30 36 THE MUSIC GOT ME, Visual, Prelude 12in
- 31 12 YOUNG FREE AND SINGLE, Sunfire, Warner Bros 12in
- 32 26 MR DJ/MEGAMIX WITH LADIES' NIGHT, Wish, Streetwave 12in
- 33 41 SAVE THE OVERTIME (FOR ME), Gladys Knight & The Pips, CBS 12in
- 34 39 CASH (CASH MONEY)/JUNGLE STOMP, Prince Charles, Virgin 12in
- 35 37 DO YOU WANNA DANCE (INSTRUMENTAL), Luvias, US Golden Pyramid 12in
- 36 28 SPECIAL LADY (INSTRUMENTAL)/BETTER TAKE TIME, Second Image, Polydor 12in
- 37 30 OOH I LOVE IT (LOVE BREAK), Salsoul Orchestra, Salsoul 12in
- 38 31 GET ON UP, Jazzy Dee, Laurie 12in
- 39 40 DON'T HOLD BACK YOUR LOVE, Loose Ends, Virgin 12in
- 40 46 COME WITH ME, Tania Maria, US Concord Jazz Picante LP
- 41 44 CANDY GIRL, New Edition, London 12in
- 42 34 BABY'S GOT ANOTHER/DUB VERSION, Richard Jon Smith, Jive 12in
- 43 38 THRILLER/WANNA BE STARTIN' SOMETHIN'/P.Y.T. (PRETTY YOUNG THING)/HUMAN NATURE/BABY BE MINE, Michael Jackson, Epic LP
- 44 71 WE CAN WORK IT OUT/DO LOVE YOU, Brass Construction, US Capitol LP
- 45 55 LOVE'S GONNA GET YOU/AT LAST, UK Players, RCA 12in
- 46 48 DIDN'T KNOW ABOUT LOVE/TILL I FOUND YOU, Lenny White, US Elektra 12in
- 47 43 YOU CAN'T HIDE YOUR LOVE (REMIX), David Joseph, Island 12in
- 48 45 YOU MEET MY APPROVAL/NOBODY CAN BE YOU, Steve Arrington's Hall of Fame, Atlantic LP/12in promo
- 49 50 THE GIRL IS FINE (SO FINE), Fatback, Spring
- 50 68 YOU'RE THE SWEETEST ONE, Luther Vandross, Epic 12in
- 51 51 THE HUNTER/WINGS OF FIRE/NIGHT FLIGHT, Joe Sample, MCA LP/12in promo
- 52 52 LET IT OUT, Blue Feather, Mercury 12in
- 53 60 DO IT ANYWAY YOU WANNA, Cashmere, Philly World 12in
- 54 77 I'M OUT TO CATCH, Leon Hayward, US Casablanca 12in Remix/LP
- 55 67 ALL NIGHT LONG, Mary Jane Girls, US Gordy LP
- 56 - RIGHT ON TIME, Maze, Capitol LP
- 57 61 RUMORS/HELP YOURSELF TO MY LOVE/DON'T STOP MY LOVE/STONE LOVE/THE MOOD, Kashif, Arista LP
- 58 73 REACH OUT I'LL BE THERE, Narada Michael Walden, Atlantic 12in
- 59 57 GROOVING ON A GROOVE, Ingram, US Mirage LP
- 60 49 KNOCKING DOWN LOVE, Goldie Alexander, Proto 12in
- 61 54 KEEP ON LOVIN' ME/LOVE FOR LOVE/HAD IT NOT BEEN FOR YOU, Whispers, Solar LP
- 62 - LOVE IS THE KEY, Maze, Capitol 12in
- 63 47 BE BOP ROCK, Beat Boys, US Sugarcoop 12in
- 64 65 KNOCKOUT (REMIX), Margie Joseph, Jive 12in
- 65 84 CANDY MAN/INSTRUMENTAL, Mary Jane Girls, Gordy 12in
- 66 56 GET HER CRAZY/YUM-YUM, Nile Rodgers, US Mirage 12in
- 67 62 TRUE/LIFELINE (REMIX), Spandau Ballet, Reformation 12in
- 68 79 SHOOT YOUR BEST SHOT/GEMSTONE/LITTLE BELLFLOWER, Burgess Gardner, US MCA LP
- 69 - HA-CHICA/INSTRUMENTAL REMIX, Tony McKenzie, US SAM/Dutch Cash 12in
- 70 - WHEN BOYS TALK, Indesp, Sound of New York 12in
- 71 78 SAM THE SAMBA MAN, Rah Band, TMT 12in
- 72 69 YOU ARE IN MY SYSTEM, The System, Polydor 12in
- 73 82 CHANGING FOR YOU/BAD MOTOR SCOOTER/BOTTOM'S UP, Chi-Lites, US Larc LP/12in
- 74 80 COMMUNICATION BREAKDOWN, Junior, Mercury 12in
- 75 74 IN THE STREETS, Prince Charles, Greyhound LP/12in
- 76 - BURNIN' UP/HEART 'N' SOUL (DUB REMIXES), Imagination, R&B 12in promo
- 77 83 FIVE SPOT, War, US MCA LP
- 78 75 HEAT YOU UP (MELT YOU DOWN), Shirley Lites, US West End 12in
- 79 63 LOVIN' YOU/SUDDENLY/MUCH TOO MUCH, Marcus Miller, Warner Bros 12in
- 80 - ASK THE BOSS, Flowchart, Greyhound 12in
- 81 - PARTY ON THE CORNER, Vaughan Mason & Butch Dayo, US Salsoul 12in
- 82 - THIS IS YOUR TIME/DIDN'T WAIT ANOTHER NIGHT/MAGICAL NIGHT/TELL ME WHY, Change, US Atlantic RFC LP
- 83 - FINDERS KEEPERS/WE'RE ALRIGHT TONIGHT, Pagoda, white label 12in
- 84 - KEEP GIVING ME LOVE/THE SHADOW OF YOUR SMILE, "D" Train, Prelude LP
- 85 - REACH OUT, George Duke, Epic 12in

NIGHTCLUB

- 1 2 BEAT IT, Michael Jackson, Epic 12in
- 2 3 TRUE/LIFELINE (REMIX FOR USA), Spandau Ballet, Reformation 12in
- 3 1 LET'S DANCE, David Bowie, EMI America 12in
- 4 10 MINEFIELD, I-Level, Virgin 12in
- 5 22 DANCING TIGHT, Galaxy, Ensign 12in
- 6 5 BILLIE JEAN (REMIX), Michael Jackson, Epic 12in
- 7 7 TWIST (ROUND 'N' ROUND), Chill Fac-Torr, Philly World 12in
- 8 8 CHURCH OF THE POISON MIND, Culture Club, Virgin 12in
- 9 12 LOVE IS A STRANGER, Eurythmics, RCA 12in
- 10 4 ROCK THE BOAT, Forrest, CBS 12in
- 11 6 YOU CAN'T HIDE (YOUR LOVE FROM ME), David Joseph, Island 12in
- 12 17 (KEEP FEELING) FASCINATION, Human League, Virgin 12in
- 13 11 BLUE MONDAY/THE BEACH, New Order, Factory 12in
- 14 12 THRILLER, Michael Jackson, Epic LP
- 15 21 TEMPTATION, Heaven 17, Virgin 12in
- 16 15 YOUNG, FREE AND SINGLE, Sunfire/Warner Bros 12in
- 17 9 JOY, Band AKA, Epic Streetwave 12in
- 18 20 WEEKEND, Class Action, Jive 12in
- 19 24 WE'RE CELEBRATING, Lagarde, Stuff 12in
- 20 16 HIP HOP BE BOP (DON'T STOP), Man Parrish, Polydor 12in
- 21 18 GARDEN PARTY, Mezzoforte, Steinar 12in



- 22 31 WHY CAN'T WE LIVE TOGETHER, Maximum Joy, Garage 12in
- 23 13 IS THERE SOMETHING I SHOULD KNOW (MONSTER MIX), Duran Duran, EMI 12in
- 24 34 CASH (CASH MONEY), Prince Charles & The Cry Beat Band, Virgin 12in
- 25 29 DON'T HOLD BACK YOUR LOVE, Loose Ends, Virgin 12in
- 26 33 CANDY GIRL, New Edition, London 12in
- 27 26 I AM SOMEBODY, Glenn Jones, RCA 12in
- 28 19 SNOT RAP, Kenny Everett, RCA 12in
- 29 37 LOVE'S GONNA GET YOU, UK Players, RCA 12in
- 30 - MUSIC, D Train, Prelude
- 31 38 MR DJ, Wish, Streetwave 12in
- 32 27 RIP IT UP, Orange Juice, Polydor 12in
- 33 44 ROCK YOUR BABY (DISCO CONNECTION), PRT 12in
- 34 25 SWEET DREAMS (ARE MADE OF THIS), Eurythmics, RCA 12in
- 35 23 GET ON UP, Jazzy Dee, Laurie 12in
- 36 30 YOU ARE IN MY SYSTEM, Robert Palmer, Island 12in
- 37 28 OOH TO BE AH (CONSTRUCTION MIX), Karyn White, EMI 12in
- 38 45 WORDS, FR David, Carriere 12in
- 39 - STOP AND GO, David Grant, Chrysalis 12in
- 40 32 I JUST GOTTA HAVE YOU (LOVER TURN ME ON!), Kashif, Arista 12in
- 41 35 BREAKAWAY (WELL EXTENDED AND REMIXED), Tracey Ullman, Stuff 12in
- 42 40 TONIGHT, Whispers, Solar 12in
- 43 36 OOH I LOVE IT (LOVE BREAK), Salsoul Orchestra, Salsoul 12in
- 44 42 LOVE ON YOUR SIDE (RAP BOY RAP), Thompson Twins, Arista 12in
- 45 50 CRAZY MUSIC, Ottawan, Carriere 12in
- 46 - DOOT DOOT, Free, CBS 12in
- 47 46 BABY'S GOT ANOTHER, Richard Jon Smith, Jive 12in
- 48 47 DER KOMMISSAR, Alter The Fire, CBS 12in
- 49 - SAVE THE OVERTIME (FOR ME), Gladys Knight & The Pips, CBS 12in
- 50 39 DON'T GIVE YOUR LOVE AWAY, Steve Shello, Epic 12in

Solutions from this chart are played on Radio Luxembourg (208 metres) between 9 and 11pm on Fridays and 11pm and 1am on Mondays.

BOYS TOWN DISCO

- 1 2 MAYBE THIS TIME, Norma Lewis, ERC 12in
- 2 1 THE NIGHT, Azu y Negro, Spanish Mercury 12in
- 3 3 BLUE MONDAY/THE BEACH, New Order, Factory 12in
- 4 4 PARTY/INSTRUMENTAL, Julius Brown, US West End 12in
- 5 13 I'M FREE, Citi Bee, US Paris International 12in
- 6 25 LOVE IS A STRANGER, Eurythmics, US Hot Tracks remix RCA 12in
- 7 21 TOO BUSY THINKING ABOUT MY BABY, Billie Frederick, Unigram 12in
- 8 6 GOT YOU WHERE I WANT YOU BABE, Stereo Fun Inc, US Moby Dick 12in
- 9 8 LET'S DANCE, David Bowie, EMI America 12in
- 10 16 DON'T STOP, Sylvester, London 12in
- 11 - SO MANY MEN SO LITTLE TIME, Miguel Brown, Record Shack 12in
- 12 12 SHOT IN THE NIGHT, Paul Parker, US Megatone 12in
- 13 5 I'M ALIVE, American Fade, Proto 12in
- 14 26 BE WITH YOU (REMIX), Sylvester, German Arnie 12in
- 15 7 ANGEL MAN (G.A.), Rhetta Hughes, US Arnie 12in
- 16 17 WEEKEND (WEEKEND SIDE), Class Action, Jive 12in
- 17 24 UNDER MY THUMB, Fast Radio, Excalibur 12in
- 18 29 RED LIGHT LOVER, Gwen Jones, Carriere 12in
- 19 - THE HITS OF '82, Various, US Disconet LP
- 20 11 GOING HOME (REMIX), Patrick Cowley, US Megatone 12in
- 21 18 I LOVE YOU SO, Mannys, Canadian DJ 12in
- 22 23 ROCK YOUR BABY (RE-EDIT), Disco Connection, PRT 12in
- 23 14 BREAKING MY HEART, Roni Griffith, US Vanguard 12in
- 24 - BABY WON'T YOU DANCE WITH ME, Vera, Canadian Matra 12in
- 25 - HEAT YOU UP (MELT YOU DOWN), Shirley Lites, US West End 12in
- 26 - SOLITAIRE, Laura Branigan, US Atlantic 12in
- 27 - LADY MARMALADE, La Mama, German Hanso 12in
- 28 - I WANT YOU, Gary Low, Italian Cat 12in
- 29 - SHAKE IT UP (REMIX), Divine, Dutch Break 12in
- 30 9 CAN WE TRY AGAIN, Technique, US Arnie 12in



JAMES HAMILTON at the controls

ODDS 'N' BODS

BOOKER NEWBERRY III despite being on the CBS-affiliated Boardwalk label in the States has somehow been picked up here by Polydor... Phonogram follow Street Sounds' lead with a 7-track £2.99 full-length disco album, due mid-May, made up exclusively of stuff unreleased here and called 'Wired For Clubs' (Club Tracks Volume 1) on the new Club logo, containing **Fatback** 'Is This The Future?', current 12in imports by **C-Brand**, **Bar-Kays**, **ConFunkShun**, **Yarborough & Peoples**, **Stephanie Mills**, plus **Brooklyn Dreams'** 4-yr-old original 'Touching In The Dark' — if successful there'll be follow-ups every two months (this concept replacing the previously mentioned 4-track 12in scheme)... **IDS** will be distributing what can now be described as "a typical **Roy Carter** smacker" in the shape of **Warner's** 118½-119-119½bpm 'Live And Learn', so far only on unidentifiable white label (the 102½-103½bpm flip isn't bad either) — how about more detailed info, guys?... **Steve Arrington's** **Hall Of Fame** 'You Meet My Approval'/'Nobody Can Be You' is rather belatedly about on promo 12in... **Leon Haywood's** **Karen Roberts**-sung 115bpm 'I'm Out To Catch' is now on remixed US 12in... 12in singles incidentally were the only record format (apart from cassettes) to register an increase of sales in the States last year — hardly surprising when the **Jonzun Crew** can claim a quarter million 12in sales for 'Pack Jam', which wasn't exactly a smash in radio-regulated "chart" terms (and let's not forget the notorious case of **Frankie Smith's** 'Double Dutch Bus', which if I remember right was at two million-plus the biggest seller of 1981 yet barely scraped into the top 40)... **Rhett Hughes** briefly topped the US Dance/Disco chart for one week before **David Bowie** claimed the crown — thus doubtless halting our own **David Joseph** at impressive number 2!... America's current Black hits, with a few obvious exceptions, are quite remarkably the opposite of what's currently popular here in soul circles... Sunday (8) sees **Bradford Time & Place's** **Simon Walsh** make his alldayer debut alongside **Greg Wilson**, **Colin Curtis**,

DISCOS

Richard Searing, **Soul Sam & Cleveland Anderson** at **Sheffield's** **Leadmill** (2pm)... **Larry Foster** is promoting himself, **John 'Nick' Osborne & Robbie Collins** at **Hackney Flappers** next Wednesday (11), £1 before 10pm/£1.50 after, smart dress — hopefully the start of a series of dances — while on Saturdays at **Tottenham's** **Mayfair** the huge cult oldie for Larry is **El Coco** 'Let's Get It Together (Remix)', with punters searching fruitlessly for it in local record shops (hint hint, PRT?)... **Oxford's** **Boodles** has an alldayer on Bank Holiday Monday May 30 with **Devonair's** **Tim Arnold & Nic Wakefield** (a long way from Devon!), **Ralph Tee**, **Ian White & Greg Parrott** — entrance by £3 ticket available locally from record shops or on Oxford 730529/245136 from Greg Parrott... **Edwin Starr** don't forget is at **Mayfair Gullivers** again tonight (Thursday 5), and **Sylvester** is live at **Harringey Bolts** on Friday (6)... **Capital's** **Phil Allen** joins **John DeSade** Wed (11) at **Canning Town's** **International Club**... **Chris Dinnis** starts playing lovely down-tempo deep soul and jazz on Sundays at **Exeter's** **Nosey Parkers**, on the **Quay** near **Boxes** — a listening/non-dancing venue, but with video games for the more dim witted!... **Ian Shaw** souls Fridays at **Mortlake's** new **Rumps** disco fun bar... **George E Scott** (wasn't he good as 'Patton'?) is resident jock at **Chelmsford's** **Dee Jays** now, playing the hits but with a party slant... **Brian Brindle** revives great '40s/early '50s swing, R&B, rock 'n roll and '60s soul every Thursday at the **Cat Flap** (great name!) in **Fulham Old Town Hall** — that sounds like real music!... **Soho's** **Maze Club** (Upstairs at **Ronnie Scott's**) has turned Tuesday into amateur comedians' night... **Dave Rawlings** finally presented the **Golden Hula Hoop Award** at **Basingstoke** **Martine's** to **Lynne Oakley**, who not content with a single hoop then went on to hula with two — some hip action!... **AI Dupres** (Cardiff) says a current "silly" going well is **La La** 'Jolie Fille D'Alger' (Charisma)... **Phil Lynch & Nicky Burnell** with their **Clouds** roadshow currently put on a party-type show Tues/Wednesdays at **Shepherds Bush** pub **The Wellington**, where a biggie is — no relation — **Lee Lynch** 'Famous Shamus' (but what's the label?)... **Keith Yershon's** **Old Gold** label has just reactivated eight double-sided **Four Seasons** hits on 7in — most vital for DJs now being 'Sherry'/'Dawn' (OG 9276), 'Big Girls Don't Cry'/'Walk Like A Man' (OG 9277), 'Let's Hang On'/'Workin' My Way Back To You' (OG 9278) — while other new revivals essential for MoR jocks include **1910 Fruitgum Co** 'Simon Says'/'Ohio Express' 'Yummy Yummy Yummy' (OG 9293), **Neil Diamond** 'Cracklin' Rosie'/'Sweet Caroline' (OG 9324), **Eydie Gorme**



"WHO — ME?" Chris Hill, hastily hiding his copy of 'How To Survive Middle Age', looks suitably guilty as finger-pointin' Sunfire accuse him of being 'Young, Free And Single'. Far from it, chaps!

'Blame It On The Bossa Nova' (OG 9302), all orderable along with the label's full range (get a catalogue) by your local record shop on 01-969 0155... **'Tricky Dicky'** **Scanes** at his **Record Cellar** (Oasis Records), 18 Newport Court behind **Leicester Square** tube station (entrance through boutique) is currently charging only £3.70 for all the **Boys Town** import 12in hits — and adds that at his gigs the latest "drag" smash is **Norma Lewis** 'Maybe This Time', many punters going into a full mime act as soon as the vocal starts... **Mark Clark's** **Mark One Records** in **Wokingham** (is that 23 Peach Street?) does £3.99 import 12in/£6.75 LP, with discount for most jocks provided they buy a copy of **Soul On Sound** to qualify!... **Thames Valley DJ Association's** current **Disco Action** newsletter has much sensible advice about advertising and promoting a mobile disco — **TVDJA** also appear to be national in scope now, so doubtless you can apply for membership details on their newly installed 24-hr 'Tivvyphone' on **Ashford** (Middx) 58881... **Alan 'Gibbo' Gibson**, ex-**Edgbaston** **Faces**, appears to be following the **Alan James Jewell** route from **Oslo's** **Leopard** out to **Bangkok**... **ConFunkShun** obviously hope some of **Kool & The Gang's** success will rub off on them by getting **Deodato** to produce their next album... **Andrew 'The Funky Shepherd' Macey** (Adisham) presumes that **Leysdown Stage 3's** **Tom Felton** is reviving the punk funk image in freaky T-shirt and spiky hair, and also wonders when **Charing King Arthur's** **Court** regular **Kev Ashman** will buy new needles for the decks — well, that's two venues Andrew's going to be welcome at!... **Eric Hearn** (long time no hear?) in the current second issue of **Merseyside's** **Soulblowin** fanzine suggests that all of **Liverpool** tunes in to **Manchester's** **Piccadilly Radio** on Sundays 3-7pm to hear **Mike Shaft's** soul show rather than endure their own local variety... **Capital's** **AI Wilson** — mmm-hmm, uhh, make that **Matthews** — recently announced **Ingram** as "Ingrid" and made **Lenny White** into a "Ms." "I... AI's a nice guy actually, currently in the position of having to play the part of a DJ, as if an actor — so don't blame him... NO SIRREE!

HIT NUMBERS

BEATS PER Minute for last week's Top 75 entries on 7in (f/r = fade/resonant ending) — **Tears For Fears** 0-119f, **Fun Boy Three** 125½-Or, **Kiss** 121r, **The Beat** 55½-12f, **David Grant** 118f, **Hall & Oates** 65-131f, **Elton John** (20-)80-Or, **Prince** 61½-123f.

HOT VINYL

KAREN YOUNG: 'You Don't Know What You Got' (**Dutch Ariola Dance Records** 600.790) Hottest newie before last week's early Bank Holiday deadline (much more stuff expected by the weekend), an interestingly soulful weaving (slightly fluctuating) 123½bpm 12in roller at a cantering **Class Action** type of tempo with long burbling break leading to nice sax, instrumental flip, possibly needing a few listens for its quality to sink in.

TONY MCKENZIE: 'Ha-Chica' (US **SAM S-12357**) About for a while as 'Ah-Chica' on **Holland's** **Cash** label but only now taking off (reputedly in a different mix) after US copies arrived, this **Kid Creole** influenced 106½bpm happy party rattler is set to electronic drums with lots of percussion between amusing lyrics, on 3-track 12in with freakily altered strong 'Instrumental Remix' and 'Short' versions, a likely crossover hit.

DISCO CONNECTION: 'Rock Your Baby (Re-edit)' (PRT 12P 269) A bit late now for **Forrest's** 'Rock The Boat', with which it mixes superbly, this similarly 114½bpm 12in vocodered **George McCrae** revival has finally surfaced in my suggested form, minus the awful phonetic countdown bits (although these are still on the Euro-edit flip).

DeBARGE: 'I Like It' (**Gordy TMGT 1296**) This brothers and sisters family group had a US Black smash with their self-penned jogging 87-86bpm 12in slowie thanks to the lead brother's ear-bending falsetto pitch shifts and the family's slinky back-up response. A bit sneaky this — try it!

PRINCE CHARLES AND THE CITY BEAT BAND: 'Bush Beat' (LP 'Stone Killers' **Virgin V2271**) The PR job done on this really rather routine heavy funk merchant is remarkable, making him far better known here than in his homeland. The best newie of his uneven set is this bass synth burbled 120-119½bpm instrumental with howling dog effects and searing synth climax, the 118-117bpm 'I'm A Fool For Love' and its rattling tapping 118-117½-118-

continues over

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117-0bpm 'Jungle Stomp' instrumental remix having been on 12in last year, while the older material on side one is muddily monotonous with only his flute lightening the texture of the 97(intro)-101-102-103bpm 'Don't Fake The Funk', 96-97bpm 'Cash (Cash Money)', 95-97-98-99-98bpm 'Big Chested Girls', 102-105-108bpm 'Cold As Ice (NYC Blues)'.

R. J.'S LATEST ARRIVAL: 'Movin' On Up' (US Larc LR-81503) Now on yet another label, RJ Rice's group sound deceptively slower than in fact the tempo is on this chick-wailed hard 126bpm 12in smacker with buzzing synth and stark beat, instrumental flip.

FIRST LIGHT: 'Explain The Reason' (London LONX 26) The South London duo's lightweight lurching 110bpm electronic drum judder has effete Britfunk vocals but the 3-track 12in flip features an instrumental version plus the probably more danceable attractively tinkling instrumental 115bpm 'Daybreak' (logical follow-up to 'A.M.').

SECOND IMAGE: 'Life Is What You Make It' (LP 'Second Image' Polydor POLS 1081) Full of so many old singles it's hard to work out what's new, the set's only unissued dancers are this clever cool '60s Motown-type swinging then startlingly reggae and dub finished but even-tempoed 147-73bpm harmony squeaker, and (I think) the jerkily galloping 120bpm 'Is It Me?'

WAR: 'Five Spot' (LP 'The Music Band - Jazz' US MCA MCA-5411) Rhythmically too rumbly bottom heavy and murky for more than just strictly specialist jazz dancers, this soprano sax squealed and electric piano tinkled 115-117-121-122-120-123-120-122-123-122-124-120bpm marathon instrumental is a killer of its type, the rest of the intense set being more for listening.

ELEANOR GRANT: 'Name Your Game' (US Catawba CA 8200) Rather surprisingly produced by our own Kenny Lynch, the 3-track 12in 'Breakdown Mix' is probably the most interesting version of this low-key sultry soulful 113bpm-114-114bpm-113bpm-114bpm bumpily jittering swayer.

MAXIMUM JOY: 'Why Can't We Live Together' (Garage GAR 1/12, via Stiff) Extremely awkwardly tempoed basically slow but disjointedly jolting 115-114-115-114 cum 57bpm 12in re-arrangement of the Timmy Thomas classic by producer Dennis Bovell with chick singers. Maybe one for I-Level fans!

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SISTER SLEDGE: 'Bet Cha Say That To All The Girls' LP (US Cotillion 90069-1) George Duke-produced set with mainly pop tempos or slowies, although the title track bumping brassy 113bpm jitterer has amusing "chat-up" lines by Al Jarreau and enough balls for disco use, while 'Smile' is a sweet little 0-109bpm Diana Ross-ish swayer.

MORRISSEY MULLEN 'Do I Do' (LP 'It's About Time...' 'Beggars Banquet BEGA 44) Spikily mixed brittle stuff from the sax/guitar duo, now with Tessa Niles on vocal, not that compulsively danceable apart from a few specialists jazz tracks - and especially this excellent 114bpm instrumental treatment of Stevie Wonder's classic (which I rather think was on a 12in?).

A-TEAM 'Double Trouble (Club Mix)' (Drum RUM 3T, via Greenleaves) Interesting extremely stark electronic drum created 118bpm 12in instrumental with booming bass and drifting dubwise fragments of things building up intensity as it progresses - provided you let it get that far.

TREVOR WALTERS: 'You Make Me Feel' (Ital ITD0017, via 01-249 5445) The sweet voiced reggae soulster has as class a sound as ever on this 80bpm 12in slow swayer, worthy of Stevie Wonder, but the song's not his best.

FAT LARRY'S BAND: 'Stubborn Kind Of Fellow' (Virgin VS 589-12) Maybe not "disco" enough for today's orthodox dancers but a soulfully brilliant 113-116-117-118bpm 12in remake of Marvin Gaye's very first 1962 hit - I especially love the way it becomes the Miracles' 'I'll Try Something New' on the fade out.

LARRY HOUSTON: 'Promise' (HFMP Records-1001, via Pinnacle) Quite nice grow-on-you datedly, but well, arranged throbbing purposeful 101bpm 12in pounder evidently big on the North's "modern soul" scene, while Larry's even more old fashioned loosely strung stop-start 115-116-117bpm 7in 'Let's Spend Some Time Together' (HFMP HFM-001) was recently worth £15 to some specialist Northern fanatics, both now being out here through Neil Rushton's Inferno label set-up.

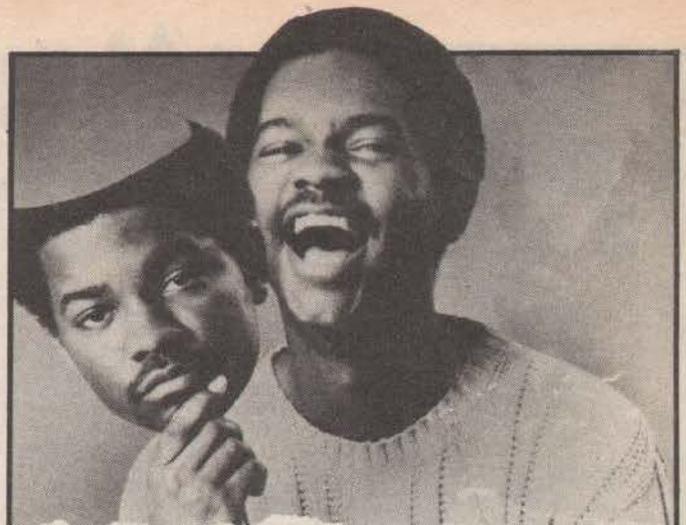
T-CONNECTION: 'Time Is Short' (LP 'The Game Of Life' US Capitol ST-12264) Their best set in a while still can't rescale their old heights with the likes of this bass snapped sparse 117bpm jitterer, the US 12in-issued forceful jerky 122bpm 'Tonight's The Night' stomper, bumpy 117bpm 'I've Got News For You' jiggler, nicely sung comes-and-goes 118bpm tittle track jolter.

DYNASTY: 'Does That Ring A Bell (Remix)' (Solar E 9911T) Rumbling and thumping typical 112bpm Solar smacker, a formula that's suddenly sounding awfully dated and stale, on 3-track 12in with the older jittery 103bpm 'Give Your Love To Me' and once quite warm Shalamar-ish 109bpm 'Love In The Fast Lane'. Get a haircut!

GRAND MASTER CHILLY T. & STEVE G.: 'Rock The Message Rap' (Eclipse SGO26, via Solid Groove Records, 88 Church Street, Croydon) Nicely bright sounding if cliched 118(intro)-114-116-114-116bpm 12in two-handed rap over honking sax. Say "hol"



THIS COMFY guy is Jon Williams, relaxing with the second edition of his Soulblowin fanzine. Copies normally cost 25p but in a special introductory offer Jon will send you one for free if you get a large SAE to him at 16 Waring Avenue, Higher Tranmere, Birkenhead, Merseyside L42 6 QH.



EARL KLUGH: 'Back In Central Park' (LP 'Low Ride' Capitol EST 122531) The acoustic jazz guitarist's latest quality set is instrumental bar some occasional chorusing chix, this chatter accompanied frisky finger picker shuffling happily to a 103-0bpm samba beat, while the 110bpm title track's a doodlingly introed pleasant swaying jitterer, 119-122bpm 'If You Want To Be My Love' a punchy then lush alternator, 119-117-120-122-120-123-119-120bpm 'Night Drive' an episodic Spanish flavoured voyage, and 84bpm 'Just Like Yesterday' most buoyant of the delicate slowies.

ASHAYE: 'Electricity' (Record Shack SOHOT 5) Whinnily pitched black youngster over a gay tempoed 124bpm 12in electronic rhythm track, instrumental flip, good enough of its 'I Feel Love' type.

STATE OF GRACE: 'Touching The Times' (PRT 12P 266) Two white guys and a black gal who so far have done more Stateside than here at home; this carefully created but ultimately dull 103bpm 12in harmony bumper being unlikely to change things.

WHODINI: 'The Haunted House Of Rock' (Jive JIVE T 34) Footsteps/thunder/creaking door FX-introed but from there on rather dull, 107bpm electro rapper in four versions on vile green vinyl 12in.

DAZZ BAND: 'On The One' (Motown TMGT 1299) Boring US-aimed squeakily harmonised empty trotting 130bpm 12in whipper, instrumental flip, correctly titled 'On The One For Fun'.

O'BRYAN: 'I'm Freaky' (Capitol 12CL 286) Forgettable squeaky fast 130bpm funk whipper on 3-track 12in with its instrumental and the slow 90bpm 'Doin' Alright'.

J. WALTER NEGRO/NICKY TESCO: 'Cost Of Living' (Albion 12ION 1044) Wham influenced but feakily tempoed ponderous pop-accented 103bpm 12in message rapper by the 'Shoot The Pump' New Yorker and our own Members member.

ANIMAL MAGIC: 'Doo Doo Dooley' (Sniff SNIFF 1, via Towerbell) Ghastly or great according to taste, a rollicking 131-0bpm 7in instrumental of 'Tom Dooley' with synthesized farmyard animals taking turns to "scat" it! With a moo-moo here, a moo-moo there...

MARLENA SHAW: 'Never Give Up On You' (US South Bay SB 22004) James

Gadson remixed good bright boppy c118bpm 12in whomping strutter, credited as 'Instrumental' though far from it, flip to the original LP version.

KARAVAN: 'The Funk Is Gonna Get You Yet' (US Columbia 44-03851) Bert DeCoteaux co-produced heavy slow c110bpm 12in funkier, well enough made but a bit dull and spoilt by a squeaking female (slow 'Never Alone' flip).

KLASSIQUE: 'Somebody's Loving You' (US SAN 8-12358) Boring monotonous rattling c115bpm 12in chunderer with hectoring chick (her intro scolding is great on its own), more instrumental flip.

AURRA: 'Baby Love (Remix)' (US Salsoul SG 294) Chick 'n chap cooed soulfully climaxed 110bpm 12in tripper, the new instrumental flip being the side with most action.

DERRICK: 'Boogie Times' (US Sunnyview SUN 407) Busily jiggling and bumping but unrefined c117bpm 12in chugger, quite well done, with a continuous vocal line.

JEROME BRAILEY & MUTINY: 'Peanut Butter And Jam' (US LA Records LA-9000) Search's oldie by its author, an OK monotonous c113bpm 12in funkier.

CAROL HAHN: 'Do Your Best' (US Nickel CH-9637) Zestful good oddly driving c123bpm 12in gay-ish canterer.

KILOWATT: 'She Wants It' (US Airwave AW12-94990) Forceful c123bpm 12in instrumental chugger with a beefy bass bottom and nice momentum, good but sadly not quite a current rhythm.

FREDI GRACE & RHINESTONE: 'Head Over Heels' (US RCA PD-13499) Chick sung c123bpm 12in cross between the Jacksons' 'Shake Your Body (Down To The Ground)' and Change 'Searching'.

STARGAZE: 'You Can't Have It' (US TNT Unlimited Inc TNT-3001) Tedious c117bpm 12in chix wailed jolter.

TEASE: 'Flash' (US RCA PD-13488) Unashamedly blatant c116bpm 12in copy of Prince.

FEARLESS FOUR: 'Just Rock' (US Elektra 0-67924) Group interplay c125bpm 12in rapper with busy jumbled backing based on a Gary Numan number.

GUILT: 'Do It Till You're Satisfied' (Canadian JC 12-013) Ponderous dull c105-107bpm 12in remake of the BT Express oldie, adding little.

FARRARI: 'Simon Says Danca' (US Sugarhill SH 454) Dull c111bpm 12in vocoder bumper.

FAB 5 FREDDY: 'Change The Beat' (US Celluloid 0156) Ponderous slow tugging c95bpm 12in rapper.

TIGHTENING UP

ASK PHIL Fearon how he's doing and he comes back with a decidedly chirpy, "pretty good at the moment, aren't I?" You have to hand it to him — zooming up sure beats bubbling under.

That's what Phil was doing last time I tuned in, with his first Galaxy single 'Head Over Heels' fumbling with the key to the charts but just unable to get in eventually. "I would like to think that if we'd had the national airplay about three weeks earlier, it could have made it. It's still got a lot of mileage in it, that song."

All the same, there's a fair difference between scraping around the chart's outer limits and positively renting them asunder, as Fearon's done with 'Dancing Tight'. Reasons? "Well, the record is much more pop, that's the first thing. And I've been doing PAs, meeting people, and I think the record company is 10 times stronger as well."

He's still got that well in perspective, though: "It's always the record company's fault when you don't get a hit, innit?" he laughs.

He claims that he wasn't angling for a smash when he wrote 'Dancing Tight'. "It wasn't obvious, if it turns out commercial that's great, but I'm a song man, I don't worry too much about hits. I wrote the song ages ago, and chopped and changed things. It's been in the making for about 10 months, I wrote it about the same time as 'Head Over Heels', but it was a different song then."

PHIL, YOU may recall, was formerly a candidate with *Kandidate*, who drummed up some late seventies dance action with 'Girls Girls Girls' and the like, as well as feeding us a pretty ballad or two. Last time we met, Phil told me the group, though presently inactive, still hadn't expired completely. That much hasn't changed it seems, but *Kandidate* are still on a long holiday.

"It's still there, y'know? Maybe one day we'll do something..." Phil muses. "At the moment everyone's busy on their own things. Some of the other guys are doing Art School and the Mighty Motor Gang, and Dizzy Heights. I see Tamby (from the group) all the time, he helped out on 'Dancing Tight'. In fact he's singing on it."

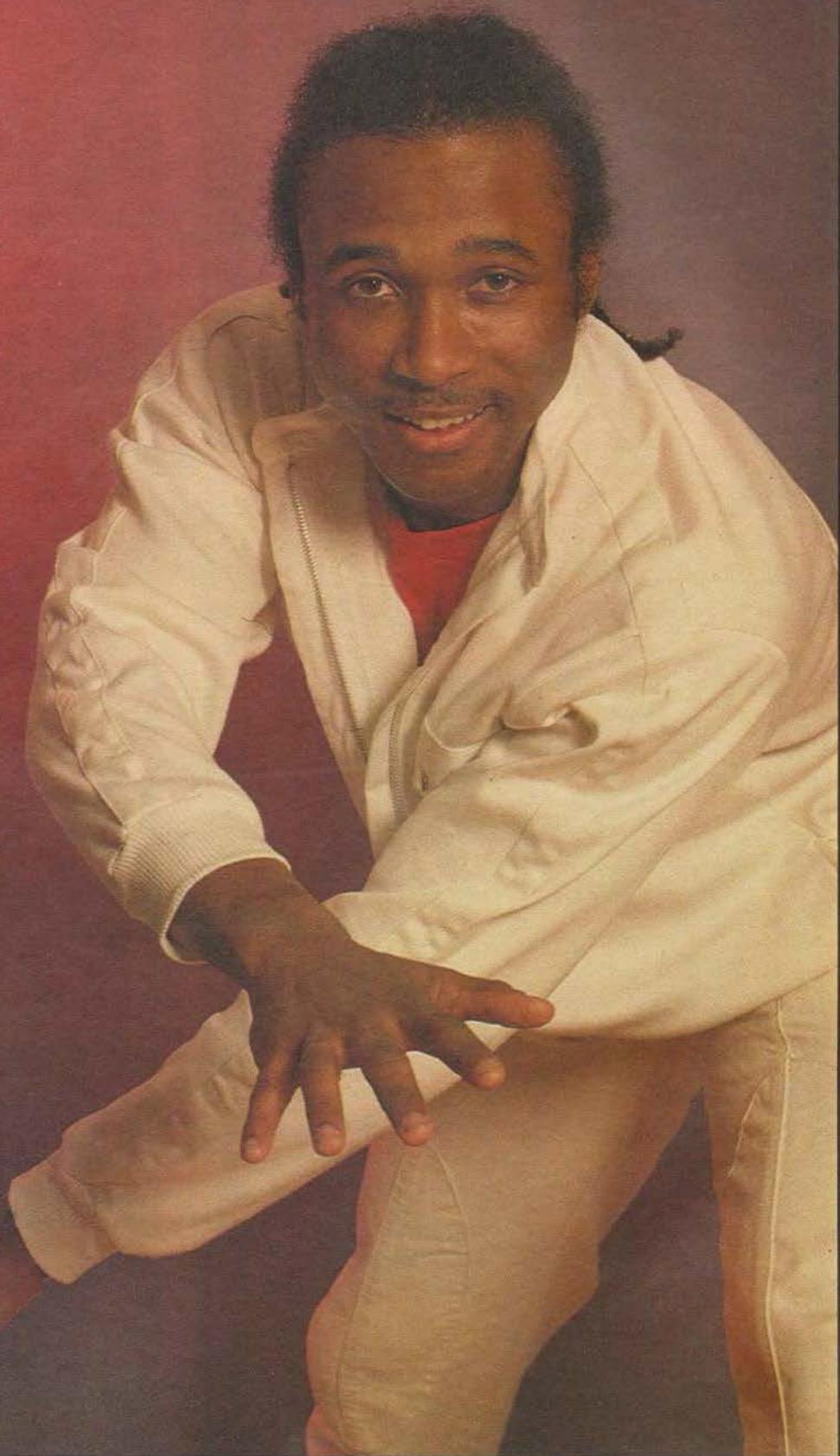
So are some ladies, unless I'm finally hearing the voices. "Yeah, a couple of girls called Julie and Dee, they usually sing on all my stuff 'cos I don't sing the girlie vocals too well." Note, too, that this time PF produced and arranged the whole shebang himself, whereas last time Pete Wingfield collected those credits.

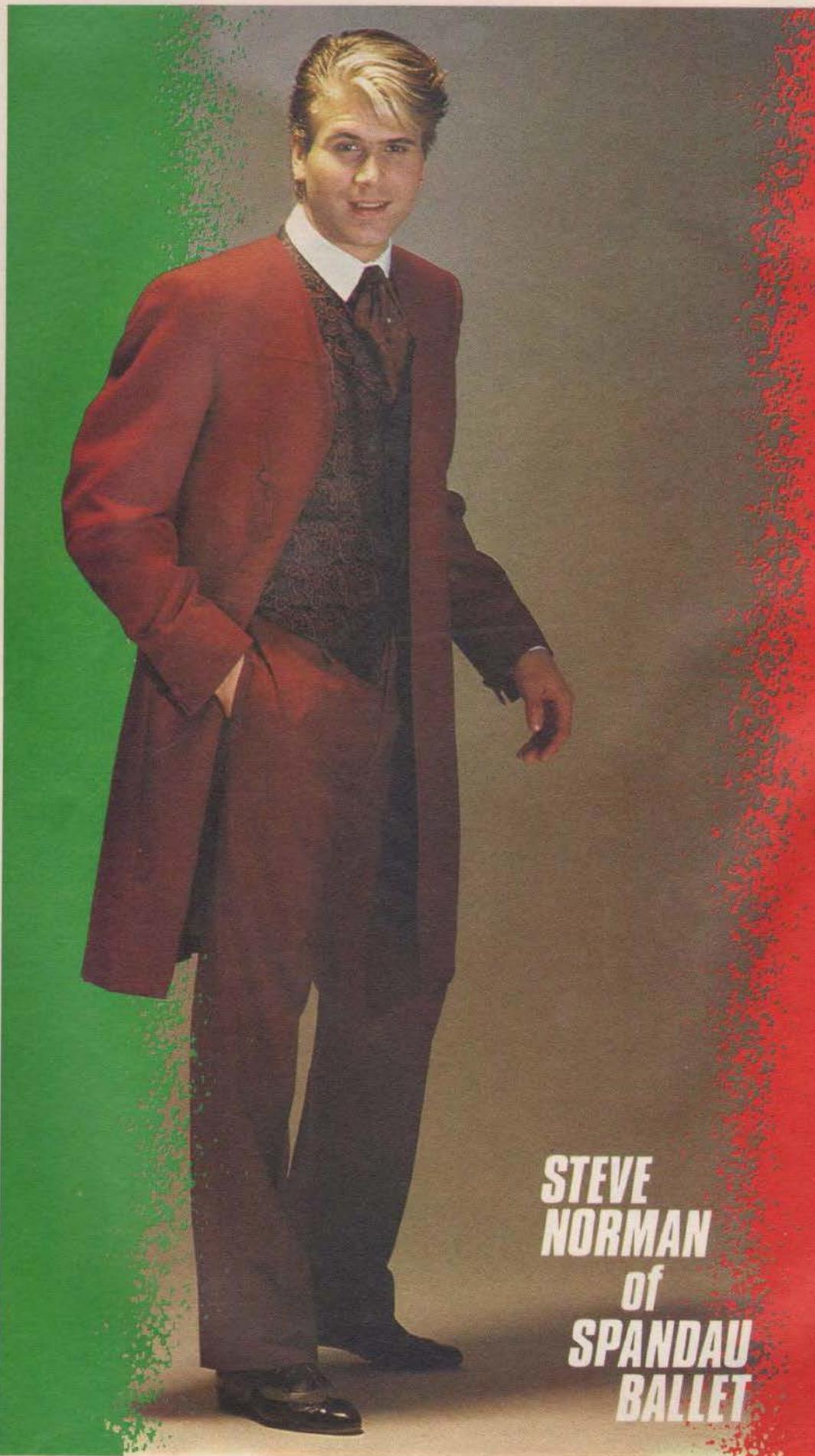
"I can't wait to do some ballads, too. But I don't want to put the real soul stuff on a Galaxy album." So expect him to attack you from all sides, not just in his Galaxy machine. All the same, there'll be a Galaxy LP and probably some live work later in the year.

And if *Galaxy* featuring Phil Fearon sounds like a bit of trumpet-blowing, bear in mind that *Galaxy* starring Phil Fearon would have been a more accurate by-line.

"Initially *Galaxy* was just going to be a vehicle to feature who ever was involved, but because of my obvious involvement this time..." Quite right too. He deserves the credit for *Galaxy*, the goodness group.

PAUL SEXTON





PROFILE

FULL NAME: Steve Antony Norman
NICKNAME: None (except RECORD MIRROR call me Spiny)
DATE OF BIRTH: March 25, 1960
PLACE OF BIRTH: London
EDUCATED: London (Owen's School, Islington)
HEIGHT: Five foot, 10 1/2 inches
WEIGHT: 11 stone
COLOUR OF EYES: Green
FIRST LOVE: Harry Dog
FIRST DISAPPOINTMENT: Failing my driving test. (Passed second time though)
FIRST PERFORMANCE: Spandau's first private showing in the Holloway Road rehearsal studios.
FIRST LIVE SHOW SEEN: Slade at Hammersmith Odeon
FIRST RECORD BOUGHT: 'The Spanish Hustle' — Fatback Band
MUSICAL INFLUENCES: I don't like to say soul music because it's probably the most obvious answer today, but soul music it was!
INSTRUMENTS PLAYED: Saxophone, congas, guitar, tablas
HERO: Fred Gee of 'Coronation Street'
HEROINE: My mother, Sheila Norman
FAVOURITE BOOKS/MAGAZINES: Anything to do with photography
FAVOURITE FILMS: 'Raging Bull', 'ET', 'Taxi Driver', 'The Thing', 'Jungle Book', 'The Time Bandits', 'Close Encounters Of The Third Kind', 'Young Frankenstein', 'The Long Good Friday', 'A Clockwork Orange' and almost every Laurel and Hardy film.
FAVOURITE TV SHOWS: 'Coronation Street', 'Shine On Harvey Moon', 'Danger Mouse', 'The New Shmoo' and 'Horizon'
BEST LIVE SHOW SEEN: A play called 'Bent' with Tom Bell and Ian McKellan about two inmates at a Nazi concentration camp.
FAVOURITE CLUBS: The Camden Palace at the time of writing
FAVOURITE FOOD: Indian (Chicken Pall)
FAVOURITE CLOTHES: Constantly changing
HAIRCUT: Yes, it is!
FAVOURITE DRINK: Coco Loco, Sambuka, Hierbas (Ibiza's local firewater), Vodka and Tonic and the occasional Snakebite
IDEAL HOME: A house in Canonbury, Islington
IDEAL HOLIDAY: Egypt
IDEAL CAR: MGB GT
MOST FRIGHTENING EXPERIENCE: Nearly getting my finger bitten off by Frank, my Piranha fish
WORST EXPERIENCE: When Spandau flew to Belgium in a seven seater plane and nearly crashed into trees in dense fog
FUNNIEST EXPERIENCE: When Spandau were in St Tropez and I had about 20 people on their hands and knees in the middle of a main road searching for my dropped contact lens
SUPERSTITIONS: None
FANTASY: No fantasies, just ambitions
MOST HATED CHORE: Cleaning out my fish tanks
AMBITION: Spandau's first number one!
 *Footnote: Spiny Norman was the name of a 120 foot hedgehog in a Monty Python sketch.

**STEVE
NORMAN
of
SPANDAU
BALLET**

DISCOS



THE SYSTEM: we don't talk about Michael Jackson

Beat the SYSTEM

SO THE System's Mic Murphy reminds you pretty much of somebody else, right? So much so we don't even need to mention the name. Tell us about it, Mic. "I've heard that very, very often. It's definitely not conscious, I mean our hair grows, you can't help it . . .

"I'm not complaining, he's an extremely huge artist and people visualize him. So when I walk into an airport all the girls take one look and think it must be Michael Jackson. I'm waiting for the day when they say to him that he looks like me. I'm a fairly good-looking chap."

The visual controversy thus dealt with, we move on to the other System talking point: just what do they think of Robert Palmer's version of 'You Are In My System', a song they wrote and recorded first? The answer, from the group's other half David Frank, was decidedly not the hostile one I'd half-expected. "I played on his version," David

said. "What? You mean you don't mind? 'Our version was out," he continues, "and he heard it in Paris, called me and said he'd like to do a cover. Then he said would I like to play some synthesiser parts on it. I said OK as long as ours came out first, in the European market."

As it happened, it didn't, and Palmer stole a march in our singles chart which Murphy and Frank are now discovering. "I like his version, I think it's a lot different than ours, but there's a lot of similarities as well. His is only available as an import in the States, and ours came out here in mid-November, so he can't really hurt us with it over here." It really does seem to be a purely friendly rivalry — "complete mutual admiration", as Mic put it.

Mic, lead vocalist, and David ("synthesiser and digital sounds") are only just now celebrating a year of working together, after both serving time for several years on lower rungs of the ladder. "We've both done a lot of session work on a lot of

different albums and movies," says David. "I've done a lot of synthesiser work for Lenny White, Bobby M, a lot of r'n'b — Kleener, the Ritchie Family. Dean Friedman, too. Mic worked on Change's first album."

Murphy, born in Raleigh, North Carolina, had his first band in New York City when he was just 14, a little outfit called Mic and the Soul Shakers, then spent some years knocking hard on doors, to lukewarm response. He had five years heading up a band called Sass, branching out into guitar playing too, and fattened his wallet with session work.

Frank, meanwhile — the latest hitster to emerge from Dayton, Ohio — had a more formal musical education, starting out with piano lessons and leading all the way to the Berklee College of Music in Boston. His band there, Crescent, hovered on the edge of a deal for a while, but eventually David decided to don shades and sample the bright lights of New York, where he too had to struggle uphill but at last became accepted as a sessioneer.

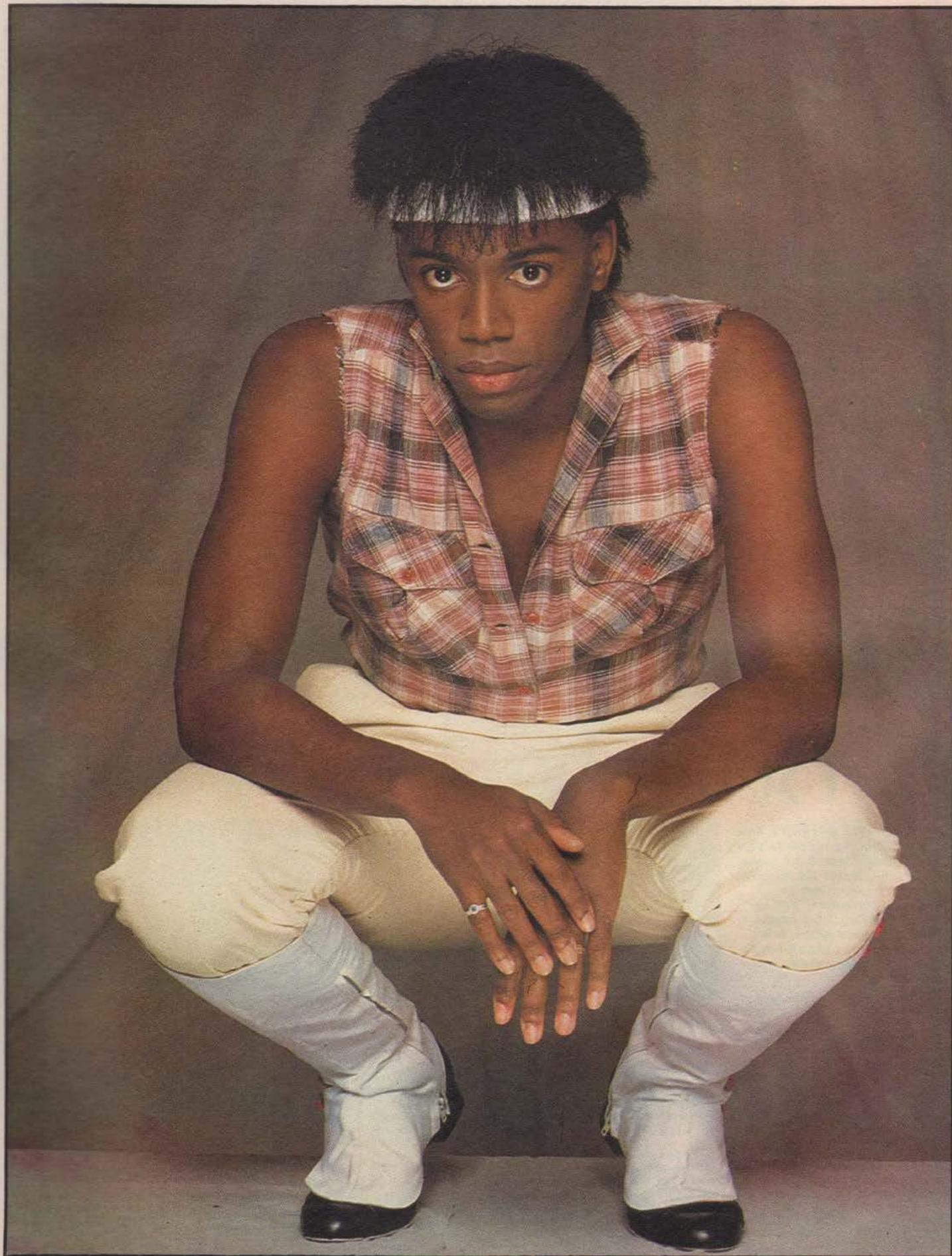
You'll recall that Mic Murphy was hanging out in New York too and one night in a club, the inevitable happened. And it went: meet/like/write/record/deal/success. Just like that. "We were both trying individually for about 10 years, so I wouldn't say it was easy," David remarked.

The song was 'It's Passion', which became the first System single, and very successful it was for a debut, but 'You Are In My System', single number two, put it right in the shadows.

Check the black charts Stateside and you'll find the System-atic 'We Got The Juice', written and produced by our men, maintaining their hot streak.

And live work? You betcha. "We just did a concert in San Francisco with the Thompson Twins, and we had an excellent response, even from their fans. And Grace Jones, she's told us that we can come over and tour with her if she tours in Europe." Now there's a combination.

by Paul Sexton



DAVID GRANT: Slimmer Of The Year

Stop the music

DAVID GRANT is a new man. The ex-Linx lead singer is so different even his best friends can't recognise him. Gone are the glasses, tuxedo and pencil thin moustache that adorned such hits as 'Intuition' and 'You're Lying' with his bass playing partner Peter 'Sketch' Martin.

The new look David Grant is sleek, healthy and bouncing up the charts with 'Stop And Go'. He now sports a thinner face, a headband, spats and a fitter look.

Now the solo singer's favourite sport is embarrassing people who don't recognise him. Even RECORD MIRROR's disco king James Hamilton failed to spot the youthful looking vocalist when he stood in front of him smiling for five minutes.

But the blushes work both ways says the 26-year-old singer. "I answered my front door to my neighbour and she ran away

because she thought my wife was having an affair after only six months of marriage."

David admits that he's hungry for success once more but it wasn't so long ago that he would've been happy if he never wrote another piece of music again.

After the 1981 Linx tour Sketch and David came back together after a holiday and found they were poles apart in ideas. A couple of abortive singles followed which reflected the split.

"It became a question of whether we wanted a friendship or a business partnership. We got on great but we didn't understand exactly what each other was getting into musically. We settled on a friendship and let each of us get on with it creatively."

After the split David got married, bought a house and found that the life of domesticity was far more appealing than making records.

"I wrote a whole load of songs," he says, "but I didn't feel like playing them to anybody."

"One day, just before last Christmas, I phoned the managing director of my record company and told him that I didn't think I wanted to make records anymore. I told him I'd complete the deal but I didn't feel I'd got it in me anymore."

A row with his wife, Gill, made him realise that his dreams of making good records were still intact.

"I remembered how I enjoyed people like Al Green, Marvin Gaye, David Bowie and Stevie Wonder. I realised that they're at their best when they're not pushing out a constant flow of ideas.

"I woke up next morning at 5.30am with the chorus of 'Stop And Go' running around my head," he says. "The dictaphone I use to tape ideas had flat batteries. My Portastudio wasn't due to arrive for two days. So I jumped into my car and drove an hour and a half to my partner Derek Bramble from Heatwave. I got him up at 7.30am. I sang it to him on his doorstep and he liked it."

DAVID FOUND his enthusiasm had returned but what had he thought of doing instead of music?

"I did a few TV pieces for 'Riverside'. I felt it would be good experience — all I'd ever done was 'Top Of The Pops' and a few 'Pop Quiz' appearances. I thought it would be a challenge to broaden my scope, especially since I'd already been a journalist," he says.

"I thought of returning to journalism. I even thought of emigrating to the West Indies or America. It was all just an escape. It was the most serious transition I've ever had."

It's probably also one of the most startling transformations seen in pop music for a while. David Grant's new video hysterically exorcises his old image. He uses four lookalikes to dance like The Temptations in his old style dress while he prances in his new togs and headband.

"I never thought of my old look as an image. I'd wanted to wear a tuxedo and bow tie for years. It was only after I'd done it that I realised I had an image to live up to. Once I had it I knew I had to change it," he says.

"I've lost a lot of weight," he says. "I've been on a diet. I train and exercise everyday. Like most newly weds I went through the phase of just sitting in all the time and watching TV, getting fat."

WHILE David has been going through the psychological mill since the Linx tour of Britain his backing singer has improved in leaps and bounds. Junior has now overtaken David in the race for fame but both parties say there's not the competition between them that the press makes out.

"Junior deserves all the success he's had," says David. "He makes good records and he's always trying to do something different."

"I was talking to people who get American imports and they can see that most records now have a 'Junior influenced' track. The only person who can't recognise that influence is Junior himself. I'm sure he doesn't realise that he took a far stronger influence with him from Clapham than what he could assimilate out in America. I like what he does — I feel he's underrated as a singer."

Now David feels he'll be right behind in the queue for fame. Now he's hungry for success.

"I'm far more settled since I married. Ironically I'm going out even more than when I was single but now I'm going to enjoy myself and not just to be seen. The good thing about this image is that I can dress down, wear my glasses, comb my hair back and nobody would know me from Adam."

Mike Gardner

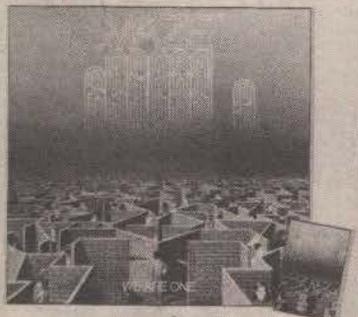
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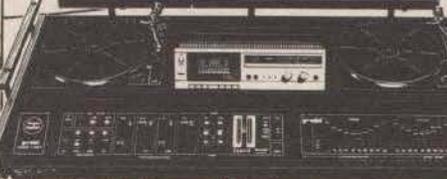
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CHARTFILE

JOURNALIST and broadcaster Jeremy Pascal's mind-numbing 'A Sort Of Quiz' recently ended its run on Capital Radio by inviting listeners to submit nominations for 'The Hit List'. Said list is similar in concept to Kenny Everett's 'World's Worst Records', but confines itself to records that made the chart.

Nominations came in thick and fast and, from more than 280 suggestions, the following chart — a true Bottom Twenty — was compiled: 20) They're Coming To Take Me Away — Napoleon XIV, 19) 7 Tears — Goombay Dance Band, 18) Cinderella Rockefella — Esther & Abi Ofarim, 17) If — Telly Savalas, 16) Floral Dance — Terry Wogan, 15) Save Your Kisses For Me — Brotherhood Of Man, 14) Float On — Floaters, 13) Deck Of Cards — Max Bygraves/Wink Martindale, 12) The Smurf Song — Smurfs, 11) Mother Of Mine — Nell Reid, 10) Tie A Yellow Ribbon Round The Old Oak Tree — Dawn, 9) Chirpy Chirpy Cheep Cheep — Middle Of The Road, 8) Save Your Love — Renee & Renato, 7) Grandad — Clive Dunn AND Y Viva Espana — Sylvia, 6) Birdie Song (Birdie Dance) — Tweets, 5) Two Little Boys — Roif Harris, 4) No-One Quite Like Grandma — St Winifred's School Choir, 3)

Shaddupa You Face — Joe Dolce Music Theatre, 2) Orville's Song — Keith Harris & Orville and 1) Long Haired Lover From Liverpool — Little Jimmy Osmond.

It has to be said that this is one of the most gut-wrenching lists of songs ever assembled in peacetime. There never was a real need for Neil Reid or his mother, and it's heartening to see that they have dragged 'Grandad' and 'Grandma' into the depths with them. Little Jimmy Osmond was well clear of the field when Pascal called a halt, and, though not represented in 'The Hit List' the rest of the Osmonds managed quite a few votes. Honourable mentions too for Jonathan King and Barry Manilow, neither of whom made the chart though both were nominated for almost the whole of their recorded output. My thanks to Jeremy Pascal for compiling 'The Hit List'. It's probably the bravest thing he's done since having his legs shaved on TV — but that's another story.

TRADE DESCRIPTIONS ACT — Morgan Khan's successful 'Street Sounds' albums all carry the slogan "One hour packs of the latest dance tracks". Few would quibble that Volume One, with a playing time of 57m 16s, was sufficiently close to deserve that description. But Volume 2 was several minutes short of an hour, and the recently released Volume 3 plays for just 48m 54s — a whopping 18.5 per cent shortfall. Come on Morgan, shoot for the hour or change the slogan.

Another insight into the enigmatic character of Mr Khan can be found on the latest release of his



MARVIN GAYE: irreverent

Pic by Alan Johnson

Streetwave label, Wish's 'Mr.DJ'. Etched into the disc's run-out grooves is the message "Will any blonde under 16 please call Morgan."

AS A keen follower of the pirate radio scene I've come across innumerable badly-compiled, inaccurate records and cassettes surveying the phenomenon over the years. It's nice to find one I can actually enthuse about. Such is the case with 'Radio England', a newly released 107 minute history of the radio ship L'Aisnez Faire which housed Swinging Radio England, Radio 355 and other stations during the heyday of pirate radio in the sixties.

It is a minutely researched history of the era which includes recent interviews with deejays such as Johnnie Walker and Roger Day plus a generous helping of archive recordings. Swinging Radio England was quite unlike any other station, bringing the brash American style of presentation to the British airwaves for the first time. It was never very successful, but today it commands a great deal of respect for breaking new ground. For anyone with the slightest interest in pop broadcasting it's a story well worth hearing. On cassette only, 'Radio England' is available from Aifasound, 16 Fairway Avenue.

Manchester M23 9JP, price £7.99 including postage. Depending on the response to this, its first release, Aifasound may produce a whole series of radio documentaries.

American spies tell me that Marvin Gaye has just recorded a rather irreverent version of the US national anthem to the tune of '(Sexual) Healing'.

More than 20 years after the last show was recorded the Goons radio shows continue to make money for the BBC. In America, their zany sense of humour has garnered an increasing band of aficionados in recent years. So much so that London Wavelength — a BBC subsidiary which places Auntie's output overseas — sell 'The Goon Show' to over 300 American radio stations. And in Australia, on a week when new albums from Bonnie Tyler, David Bowie, Mark Knopfler and Pink Floyd all hit the shops, the highest new entry in the album charts, at number 11, is 'The Best Of The Goons'.

Twenty-three years elapsed between Cliff Richard's first single 'Move It' and his first 'live' single, 'Daddy's Home'. But only 16 months after the latter peaked at number two 'True Love Ways' becomes Cliff's second live single. It's taken from a charity performance Cliff gave last November at the Royal Albert Hall.

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- 2 BUSINESS AS USUAL, Men At Work, Epic
- 3 LET'S DANCE, David Bowie, EMI America
- 4 THE JOHN LENNON COLLECTION, John Lennon, Parlophone
- 5 RAIDERS OF THE POP CHARTS, Various, Ronco
- 6 HELLO, I MUST BE GOING!, Phil Collins, Virgin
- 7 RICHARD CLAYDERMAN, Richard Clayderman, Delphine
- 8 SWEET DREAMS (ARE MADE OF THIS), Eurythmics, RCA
- 9 THE HURTING, Tears For Fears, Mercury
- 10 RIO, Duran Duran, EMI
- 11 WAR, U2, Island
- 12 HEARTBREAKER, Dionne Warwick, Arista
- 13 THE FINAL CUT, Pink Floyd, Harvest
- 14 VISIONS, Various, K-Tel
- 15 NIGHT AND DAY, Joe Jackson, A&M
- 16 TOTO IV, Toto, CBS
- 17 CACHARPAYA (PANPIPES OF THE ANDES), Incantation, Beggars Banquet
- 18 TRUE, Spandau Ballet, Reformation
- 19 QUICK STEP & SIDE KICK, Thompson Twins, Arista
- 20 HOTLINE, Various, K-Tel
- 21 LIONEL RICHIE, Lionel Richie, Motown
- 22 GREATEST HITS, Olivia Newton-John, EMI
- 23 FASTER THAN THE SPEED OF NIGHT, Bonnie Tyler, CBS
- 24 CHART RUNNERS, Various, Ronco
- 25 PORCUPINE, Echo & The Bunnymen, Korova
- 26 KILLER ON THE RAMPAGE, Eddy Grant, Ice
- 27 FRIENDS, Shalamar, Solar
- 28 WORKOUT, Jane Fonda, CBS
- 29 COMPLETE MADNESS, Madness, Stiff
- 30 FELINE, Stranglers, Epic
- 31 PEARLS II, Elkie Brooks, A&M
- 32 ANOTHER PAGE, Christopher Cross, Warner Bros
- 33 KISSING TO BE CLEVER, Culture Club, Virgin
- 34 DAZZLE SHIPS, Orchestral Manoeuvres In The Dark, Telegraph
- 35 THE KEY, Joan Armatrading, A&M
- 36 THUNDER AND LIGHTNING, Thin Lizzy, Vertigo
- 37 THE SINGLES — THE FIRST TEN YEARS, Abba, Epic
- 38 LOVE OVER GOLD, Dire Straits, Vertigo
- 39 UPSTAIRS AT ERIC'S, Yazoo, Mute
- 40 DEEP SEA SKIVING, Bananarama, London
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- 42 THE ART OF FALLING APART, Soft Cell, Some Bizarre
- 43 THE LEXICON OF LOVE, ABC, Neutron
- 44 QUARTET, Ultravox, Chrysalis
- 45 SKY FIVE LIVE, Sky, Ariola
- 46 REFLECTIONS, Various, CBS
- 47 20 GREATEST LOVE SONGS, Nat 'King' Cole, Capitol
- 48 TOO-RYE-AY, Kevin Rowland & Dexys Midnight Runners, Mercury
- 49 SCRIPT FOR A JESTER'S TEAR, Marillion, EMI
- 50 LOVE SONGS, Diana Ross, K-Tel
- 51 SHAPE UP AND DANCE (VOLUME ONE), Felicity Kendall, Lifestyle
- 52 LIVE EVIL, Black Sabbath, Vertigo
- 53 WAITING, Fun Boy Three, Chrysalis
- 54 "FROM THE MAKERS OF . . .", Status Quo, Vertigo
- 55 THE BELLE STARS, Belle Stars, Stiff
- 56 MONEY AND CIGARETTES, Eric Clapton, Duck
- 57 THE KIDS FROM FAME LIVE!, Kids From Fame, BBC
- 58 THE YOUTH OF TODAY, Musical Youth, MCA
- 59 FACE VALUE, Phil Collins, Virgin
- 60 DIFFICULT SHAPES AND PASSIVE RHYTHMS, China Crisis, Virgin
- 61 PEARLS, Elkie Brooks, A&M
- 62 BAT OUT OF HELL, Meat Loaf, Epic/Cleveland International
- 63 THE KIDS FROM FAME, Kids From Fame, BBC
- 64 FRONTIERS, Journey, CBS
- 65 DURAN DURAN, Duran Duran, EMI
- 66 THE VERY BEST OF CILLA BLACK, Cilla Black, Parlophone
- 67 THE RISE AND FALL, Madness, Stiff
- 68 SAVE YOUR LOVE, Renato, Lifestyle
- 69 HAND CUT, Bucks Fizz, RCA
- 70 DIG THE NEW BREED, Jam, Polydor
- 71 LOVE SONGS, Barbra Streisand, CBS
- 72 SINGLES — 45's AND UNDER, Squeeze, A&M
- 73 HAPPY FAMILIES, Blancmange, London
- 74 LOVE AND DANCING, League Unlimited Orchestra, Virgin
- 75 QUEEN GREATEST HITS, Queen, EMI
- 76 POWER & THE GLORY, Saxon, Carrere
- 77 MAKIN' MOVIES, Dire Straits, Vertigo
- 78 RUMOURS, Fleetwood Mac, Warner Bros
- 79 ALL THE BEST, Stiff Little Fingers, Chrysalis
- 80 IN THE HEAT OF THE NIGHT, Imagination, R&B
- 81 AVALON, Roxy Music, EG
- 82 SHOW PEOPLE, Mari Wilson & The Wilsations, Compact Organisation
- 83 RARE, David Bowie, RCA
- 84 SURPRISE SURPRISE, Mezzoforte, Steinar
- 85 AN OFFICER AND A GENTLEMAN, Original Soundtrack, Island
- 86 NEW GOLD DREAM (81, 82, 83, 84), Simple Minds, Virgin
- 87 BEST FRIENDS, Various, Impression
- 88 MIRAGE, Fleetwood Mac, Warner Bros
- 89 OCTOBER, U2, Island
- 90 POWERLIGHT, Earth, Wind & Fire, CBS
- 91 H2O, Daryl Hall & John Oates, RCA
- 92 A FLOCK OF SEAGULLS, A Flock Of Seagulls, Jive
- 93 STORY OF THE STONES, Rolling Stones, K-Tel
- 94 THE DISTANCE, Bob Seger & The Silver Bullet Band, Capitol
- 95 WHITE FEATHERS, Kajagoogoo, EMI
- 96 INARTICULATE SPEECH OF THE HEART, Van Morrison, Mercury
- 97 CHARIOTS OF FIRE, Vangelis, Polydor
- 98 LOVE HURTS, Everly Brothers, K-Tel
- 99 CHART HITS '82, Various, K-Tel
- 100 HIT PARADE, Billy Fury, Decca/Rock Echoes
- 101 WAR OF THE WORLDS, Jeff Wayne's Musical Version, CBS
- 102 BOY, U2, Island
- 103 HEAVY, Various, K-Tel
- 104 LIVING MY LIFE, Grace Jones, Island
- 105 THE HIGH ROAD, Roxy Music, EG Import
- 106 THE KIDS FROM FAME AGAIN, Kids From Fame, RCA
- 107 JOURNEY THROUGH THE CLASSICS, Louis Clark/Royal Philharmonic Orchestra, K-Tel
- 108 ET, John Williams, MCA
- 109 PYROMANIA, Def Leppard, Vertigo
- 110 MUSIC FROM 'LOCAL HERO', Mark Knopfler, Vertigo
- 111 TROPICAL GANGSTERS, Kid Creole & The Coconuts, Ze
- 112 JOB LOT, Chas & Dave, Rockney
- 113 "... FAMOUS LAST WORDS ...", Supertramp, A&M
- 114 DARE, Human League, Virgin
- 115 THE PURSUIT OF ACCIDENTS, Level 42, Polydor
- 116 MIDNIGHT IN MOTOWN, Various, Motown
- 117 STREET SOUNDS EDITION 2, Various, Street Sounds
- 118 THE NIGHTFLY, Donald Fagen, Warner Bros
- 119 THE COLLECTION 1977-1982, Stranglers, Liberty
- 120 RECORDS, Foreigner, Atlantic
- 121 CARGO, Men At Work, Epic
- 122 TRANS, Neil Young, Geffen
- 123 LOVE SONGS, Commodores, K-Tel
- 124 THE RISE AND FALL OF ZIGGY STARDUST, David Bowie, RCA International
- 125 THE VERY BEST OF DAVID ESSEX, David Essex, TV
- 126 GIVE ME YOUR HEART TONIGHT, Shakin' Stevens, Epic
- 127 MAKING CONTACT, UFO, Chrysalis
- 128 MAGICAL RING, Clannad, RCA
- 129 UB40 LIVE, UB40, DEP International
- 130 LOVE IN MOTION, Icehouse, Chrysalis
- 131 THE SIN OF PRIDE, Undertones, Ardeck
- 132 BATTLE HYMNS FOR CHILDREN SINGING, Haysi Fantayzee, Regard
- 133 RIP IT UP, Orange Juice, Polydor
- 134 SHAPE UP AND DANCE (VOLUME TWO), Angela Rippon, Lifestyle
- 135 INSTRUMENTAL MAGIC, Various, Telstar
- 136 HOOKED ON CLASSICS, Louis Clark/Royal Philharmonic Orch, K-Tel
- 137 WE'RE THE MINIPOPS, Minipops, K-Tel
- 138 OFF THE WALL, Michael Jackson, Epic
- 139 THE BEST OF CLASSIC ROCK, London Symphony Orchestra, K-Tel
- 140 INVITATIONS, Shakatak, Polydor
- 141 JAZZ SINGER, Neil Diamond, Capitol
- 142 KILROY WAS HERE, Styx, A&M
- 143 ASSEMBLAGE, Japan, Hansa
- 144 STREET SOUNDS — EDITION 3, Various, Street Sounds
- 145 MIDNIGHT LOVE, Marvin Gaye, CBS
- 146 HIGH LAND, HARD RAIN, Aztec Camera, Rough Trade
- 147 PENTHOUSE & PAVEMENT, Heaven 17, BEF
- 148 KEEP IN SHAPE SYSTEM, Arlene Phillips, Supershape
- 149 SING SOMETHING SIMPLE, Cliff Adams Singers, Ronco
- 150 THE JAMES GALWAY COLLECTION, James Galway, Telstar



MEN AT WORK: on the right track at 2

Pic by Laura Levine

Compiled by Alan Jones/Gallup

Top 45s of '83

Top 45s for '83 up to week ending 30th April

- 1 TOTAL ECLIPSE OF THE HEART, Bonnie Tyler, CBS
- 2 DOWN UNDER, Men At Work, Epic
- 3 BILLIE JEAN, Michael Jackson, Epic
- 4 LET'S DANCE, David Bowie, EMI America
- 5 YOU CAN'T HURRY LOVE, Phil Collins, Virgin
- 6 SWEET DREAMS (ARE MADE OF THIS), Eurythmics, RCA
- 7 TOO SHY, Kajagoogoo, EMI
- 8 IS THERE SOMETHING I SHOULD KNOW? Duran Duran, EMI
- 9 SIGN OF THE TIMES, Belle Stars, Stiff
- 10 ELECTRIC AVENUE, Eddy Grant, Ice
- 11 AFRICA, Toto, CBS
- 12 THE STORY OF THE BLUES, Wah, Eternal
- 13 UP WHERE WE BELONG, Joe Cocker & Jennifer Warnes, Island
- 14 ROCK THE BOAT, Forrest, CBS
- 15 CHANGE, Tears For Fears, Mercury
- 16 CHURCH OF THE POISON MIND, Culture Club, Virgin
- 17 SPEAK LIKE A CHILD, Style Council, Polydor
- 18 NA NA HEY HEY KISS HIM GOODBYE, Bananarama, London
- 19 BOXERBEAT, JoBoxers, RCA
- 20 GLORIA, Laura Branigan, Atlantic
- 21 WHAM RAPI Wham! Inner Vision
- 22 LOVE ON YOUR SIDE, Thompson Twins, Arista
- 23 OH DIANE, Fleetwood Mac, Warner Bros.
- 24 BREAKAWAY, Tracey Ullman, Stiff
- 25 RIP IT UP, Orange Juice, Polydor
- 26 WORDS, FR David, Carrere
- 27 BEAT IT, Michael Jackson, Epic
- 28 STEPPIN' OUT, Joe Jackson, A&M
- 29 NEVER GONNA GIVE YOU UP, Musical Youth, MCA
- 30 TOMORROW'S (JUST ANOTHER DAY)/MADNESS (IS ALL IN THE MIND), Madness, Stiff
- 31 ORVILLE'S SONG, Keith Harris & Orville, BBC
- 32 THE TUNNEL OF LOVE, Fun Boy Three, Chrysalis
- 33 HEARTACHE AVENUE, Maisonettes, Ready Steady Go!
- 34 THE CUTTER, Echo & The Bunnymen, Korova
- 35 BABY, COME TO ME, Patti Austin & James Ingram, Warner Bros
- 36 COMMUNICATION, Spandau Ballet, Reformation
- 37 FIELDS OF FIRE (400 MILES), Big Country, Mercury
- 38 LAST NIGHT A DJ SAVED MY LIFE, Indep, Sound Of New York
- 39 OOH TO BE AH, Kajagoogoo, EMI
- 40 BLUE MONDAY, New Order, Factory
- 41 NEW YEAR'S DAY, U2, Island
- 42 CHRISTIAN, China Crisis, Virgin
- 43 A WINTER'S TALE, David Essex, Mercury
- 44 SHE MEANS NOTHING TO ME, Phil Everly/Cliff Richard, Capitol
- 45 HEY LITTLE GIRL, Icehouse, Chrysalis
- 46 TWISTING BY THE POOL, Dire Straits, Vertigo
- 47 TRUE, Spandau Ballet, Reformation
- 48 DON'T TALK TO ME ABOUT LOVE, Altered Images, Epic
- 49 GET THE BALANCE RIGHT! Depeche Mode, Mute
- 50 WHISTLE DOWN THE WIND, Nick Heyward, Arista
- 51 HIGH LIFE, Modern Romance, WEA
- 52 SHINY SHINY, Haysi Fantayzee, Regard
- 53 YOU CAN'T HIDE (YOUR LOVE FROM ME), David Joseph, Island
- 54 DROP THE PILOT, Joan Armatrading, A&M
- 55 WAVES, Blancmange, London
- 56 BUFFALO GALS, Malcolm McLaren & The World's Famous Supreme Team, Charisma
- 57 HOLD ME TIGHTER IN THE RAIN, Billy Griffin, CBS
- 58 SNOT RAP, Kenny Everett, RCA
- 59 CACHARPAYA (ANDES PUMPSA DESI), Incantation, Beggars Banquet
- 60 SAVE YOUR LOVE, Renee & Renato, Hollywood
- 61 THE HOUSE THAT JACK BUILT, Tracie, Respond
- 62 LOVE IS A STRANGER, Eurythmics, RCA
- 63 OUR HOUSE, Madness, Stiff
- 64 ORCHARD ROAD, Leo Sayer, Chrysalis
- 65 EUROPEAN FEMALE, Stranglers, Epic
- 66 GENETIC ENGINEERING, Orchestral Manoeuvres In The Dark, Telegraph
- 67 GARDEN PARTY, Mezzoforte, Steinar
- 68 BEST YEARS OF OUR LIVES, Modern Romance, WEA
- 69 (KEEP FEELING) FASCINATION, Human League, Virgin
- 70 I AM (I'M ME), Twisted Sister, Atlantic
- 71 YOUNG, FREE AND SINGLE, Sunfire, Warner Bros
- 72 NATURE BOY, Central Line, Mercury
- 73 RUN FOR YOUR LIFE, Bucks Fizz, RCA
- 74 TIME (CLOCK OF THE HEART), Culture Club, Virgin
- 75 THE CHINESE WAY, Level 42, Polydor
- 76 ALL THE LOVE IN THE WORLD, Dionne Warwick, Arista
- 77 MAGGIE, Foster & Allen, Ritz
- 78 1999, Prince, Warner Bros
- 79 LAST FILM, Kissing The Pink, Magnet
- 80 THE HARDER THEY COME, Rockers Revenge featuring Donnie Calvin, London
- 81 IF YOU CAN'T STAND THE HEAT, Bucks Fizz, RCA
- 82 HYMN, Ultravox, Chrysalis
- 83 JOY, The Band AKA II, Epic
- 84 TRUE LOVE WAYS, Cliff Richard/The London Philharmonic Orchestra, EMI
- 85 THE CELTIC SOUL BROTHERS, Kevin Rowland & Dexys Midnight Runners, Mercury
- 86 THEMÉ FROM ET, John Williams, MCA
- 87 CRY ME A RIVER, Mari Wilson, Compact Organisation
- 88 VISIONS IN BLUE, Ultravox, Chrysalis
- 89 GOING UNDERGROUND/THE DREAMS OF CHILDREN, Jam, Polydor
- 90 TWO HEARTS BEAT AS ONE, U2, Island
- 91 MIND UP TONIGHT, Melba Moore, Capitol
- 92 ROSANNA, Toto, CBS
- 93 WE'VE GOT TONIGHT, Kenny Rogers & Sheena Easton, Liberty
- 94 WE ARE DETECTIVE, Thompson Twins, Arista
- 95 COLD SWEAT, Thin Lizzy, Vertigo
- 96 JAILHOUSE ROCK, Elvis Presley, RCA
- 97 FRIDAY NIGHT, Kids From Fame, RCA
- 98 I FEEL LOVE, Donna Summer, Casablanca
- 99 YOU ARE, Lionel Richie, Motown
- 100 DOWN IN THE TUBE STATION AT MIDNIGHT, Jam, Polydor
- 101 TEMPTATION, Heaven 17, BEF
- 102 SHE'S IN PARTIES, Bauhaus, Beggars Banquet
- 103 FLIGHT OF ICARUS, Iron Maiden, EMI
- 104 I'M NEVER GIVING UP, Sweet Dreams, Ariola
- 105 PLEASE PLEASE ME, Beatles, Parlophone
- 106 SOWETO, Malcolm McLaren with the McLarenettes, Charisma
- 107 OVERKILL, Men At Work, Epic
- 108 IN THE NAME OF LOVE, Sharon Redd, Prelude
- 109 YOUNG GUNS (GO FOR IT), Wham! Inner Vision
- 110 NUMBERS/BARRIERS, Soft Cell, Some Bizzare
- 111 OBLIVIOUS, Aztec Camera, Rough Trade
- 112 TWIST (ROUND 'N' ROUND), Chill Fac-Torr, Philly World
- 113 MY JAMAICAN GUY, Grace Jones, Island
- 114 NEVER TOO MUCH, Luther Vandross, Epic
- 115 HOPE (I WISH YOU'D BELIEVE ME), Wah, Eternal
- 116 GET LOOSE, Evelyn King, RCA
- 117 STRANGE TOWN, Jam, Polydor
- 118 IF YOU WANT TO BE HAPPY, Rocky Sharpe & The Replays, Polydor
- 119 HE KNOWS, YOU KNOW, Marillion, EMI
- 120 FRIENDS, Shalamar, Solar
- 121 PHONE HOME, Jonny Chingas, CBS
- 122 SCATTERLINGS OF AFRICA, Juluka, Safari
- 123 DANCING TIGHT, Galaxy featuring Phil Fearon, Ensign
- 124 JUST ONE MORE KISS, Renee & Renato, Hollywood
- 125 HIP HOP BE BOP (DON'T STOP), Man Parrish, Polydor
- 126 MIDNIGHT SUMMER DREAM, Stranglers, Epic
- 127 ALL AROUND THE WORLD, Jam, Polydor
- 128 NEWS OF THE WORLD, Jam, Polydor
- 129 HEY! Julio Iglesias, CBS
- 130 ALL TOMORROW'S PARTIES, Japan, Hansa
- 131 FALL IN LOVE WITH ME, Earth Wind & Fire, CBS
- 132 LAGATIJA NICK, Bauhaus, Beggars Banquet
- 133 JOHNNY B GOODE, Peter Tosh, A&M
- 134 GASOLINE ALLEY, Elkie Brooks, A&M
- 135 DON'T LET HIM STEAL YOUR HEART AWAY, Phil Collins with the Martyn Ford Orchestra, Virgin
- 136 DO YOU WANNA HOLD ME, Bow Wow Wow, RCA
- 137 ALL RIGHT, Christopher Cross, Warner Bros
- 138 TELEGRAPH, Orchestral Manoeuvres In The Dark, Telegraph
- 139 MY LOVE IS WAITING, Marvin Gaye, CBS
- 140 LONDON GIRLS, Chas & Dave, Rockney
- 141 IN THE CITY, Jam, Polydor
- 142 LET'S GET THIS STRAIGHT (FROM THE START)/OLD, Kevin Rowland & Dexys Midnight Runners, Mercury
- 143 GET ON UP, Jazzy Dee, Laurie
- 144 I'VE GOT MINE, UB40, DEP International
- 145 BEAT SURRENDER, Jam, Polydor
- 146 WHEN YOUR OLD WEDDING RING WAS NEW, Jimmy Roselli, A1
- 147 LIVING ON THE CEILING, Blancmange, London
- 148 DAVID WATTS/'A' BOMB IN WARDOUR STREET, Jam, Polydor
- 149 THE MODERN WORLD, Jam, Polydor
- 150 PAL OF MY CRADLE DAYS, Ann Breen, Homespun

Compiled by Alan Jones/Gallup



Pic by LFI

KAJAGOOGOO: *Limahl nightlife at 7*

Tears For Fears

How can I be sure?
When your intrusion is my illusion
How can I be sure
When all the time you changed my mind
I asked for more and more
How can I be sure

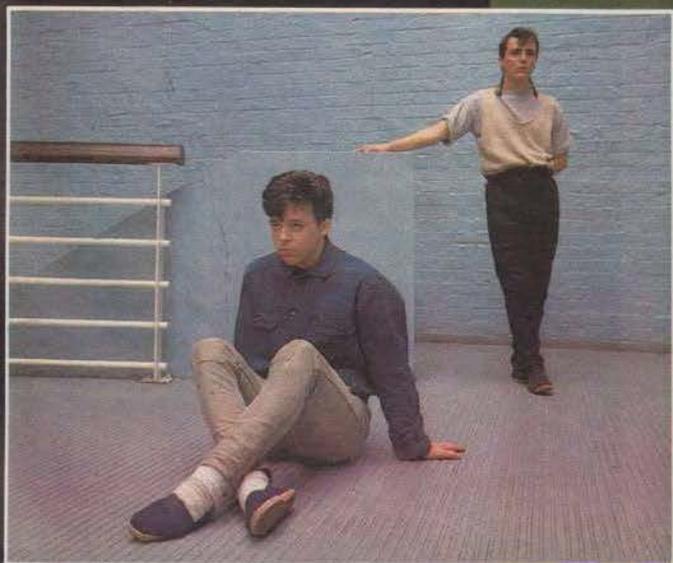
When you don't give me love
You gave me Pale Shelter
You don't give me love
You give me cold hands
And I can't operate on this failure
When all I want to be is
Completely in command

How can I be sure
For all you say you keep me waiting
How can I be sure
When all you do is see me through
I asked for more and more
How can I be sure

I've been here before
There is no why, no need to cry
I thought you had it all
I'm calling you, I'm calling you
I ask for more and more
How can I be sure

*On Phonogram Records
Words and music by Roland Orzabal
Copyright Control*

Pale Shelter



THE CREATURES

Kiss the girl
Kiss the girl
Hands around the steering wheel
Caress the shiny vinyl feel
Don't you miss the girl
Miss the girl
Seduced reflection in the chrome
There are petrol stains outside your home
Kiss the girl
Kiss the girl
Your loving strokes are fatal charms
Revenge bites back into her arms
You didn't miss the girl
You hit the girl
You hit her with a force of steel
She's wrapped around your burning wheels
Kiss the girl
Miss the girl
Kiss the girl
Miss the girl
(repeat to end)

*On Wonderland/Polydor Records
Words and music: Siouxsie/Budgie
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MISS THE GIRL

**RECORD
MIRROR**

