

HAIRCUTS — THE FULL HORROR!

How
Bowie
got Chic
—
exclusive!

RECORD MAGAZINE PLUS NOISE!

ECHO AND THE BUNNYMEN

The clean cut look
stops here

RENATO
World exclusive!

BAUHAUS

LEVEL 42

MELBA MOORE

HAYSI FANTAYZEE

'We'll always be filthy degenerates'



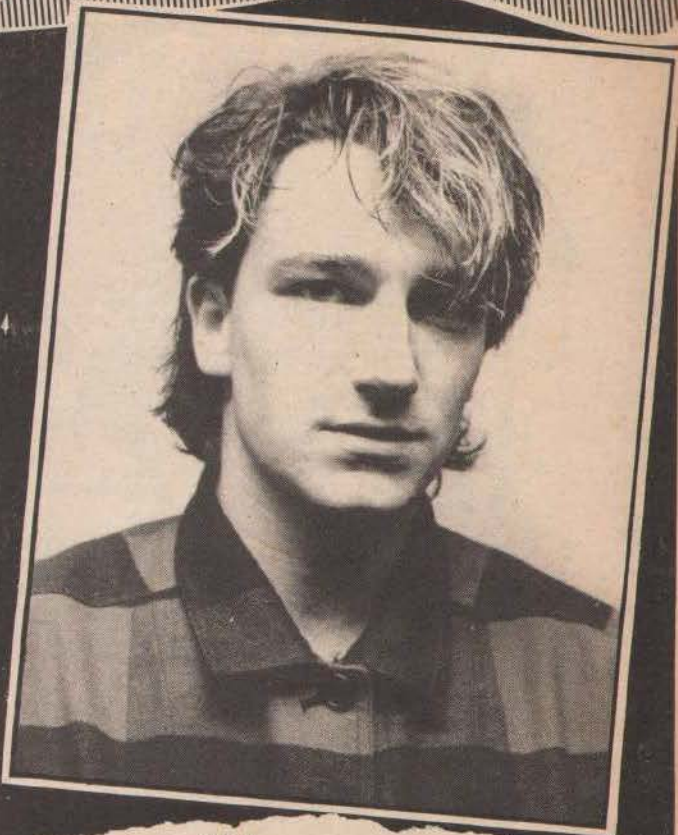
TOP SINGLES

AS USED ON TOP OF THE POPS

Week ending January 29, 1983

THIS WEEK
LAST WEEK
WEEKS IN CHART

1	2	4	DOWN UNDER, Men At Work, Epic
2	1	8	YOU CAN'T HURRY LOVE, Phil Collins, Virgin ◯
3	4	3	ELECTRIC AVENUE, Eddy Grant, Ice
4	3	5	STORY OF THE BLUES, Wahl, Eternal
5	19	3	SIGN OF THE TIMES, Belle Stars, Stiff
6	8	4	STEPPIN' OUT, Joe Jackson, A&M
7	7	7	HEARTACHE AVENUE, Maisonettes, Ready Steady Go
8	20	6	GLORIA, Laura Branigan, Atlantic
9	5	6	ORVILLE'S SONG, Keith Harris & Orville, BBC ◯
10	33	2	TOO SHY, Kajagoogoo, EMI
11	27	2	THE CUTTER, Echo And The Bunnymen, Korova
12	23	2	NEW YEAR'S DAY, U2, Island
13	9	4	EUROPEAN FEMALE, Stranglers, Epic
14	12	8	CACHARPAYA (ANDES PUMPSA DESI), Incantation, Beggars Banquet
15	16	9	A WINTER'S TALE, David Essex, Mercury ◯
16	11	8	BUFFALO GALS, Malcolm McLaren, Charisma
17	24	2	TWISTING BY THE POOL, Dire Straits, Vertigo
18	26	6	OH DIANE, Fleetwood Mac, Warner Bros
19	28	4	HOLD ME TIGHTER IN THE RAIN, Billy Griffin, CBS
20	13	8	SAVE YOUR LOVE, Renee & Renato, Hollywood ◻
21	10	9	OUR HOUSE, Madness, Stiff ◯
22	26	3	MIND UP TONIGHT, Melba Moore, Capitol
23	15	7	ALL THE LOVE IN THE WORLD, Dionne Warwick, Arista ◯
24	85	2	LAST NIGHT A DJ SAVED MY LIFE, Indeeep, Sound Of New York
25	31	3	UP WHERE WE BELONG, Joe Cocker & Jennifer Warnes, Island
26	17	9	TIME (CLOCK OF THE HEART), Culture Club, Virgin ◯
27	18	9	HYMM Ultravox, Chrysalis ◯
28	14	11	BEST YEARS OF OUR LIVES, Modern Romance, WEA
29	32	2	PLEASE PLEASE ME, Beatles, Parlophone
30	21	6	THEME FROM ET (THE EXTRA TERRESTRIAL) John Williams, MCA
31	38	4	IN THE NAME OF LOVE, Sharon Redd, Prelude
32	13	9	IF YOU CAN'T STAND THE HEAT, Bucks Fizz, RCA ◯
33	22	8	I FEEL LOVE, Donna Summer, Casablanca ◻
34	41	4	WHAM RAP, Wham!, Innervision
35	35	3	THE CHINESE WAY, Level 42, Polydor
36	49	2	DOWN IN THE TUBE STATION, Jam, Polydor
37	51	2	GOING UNDERGROUND, Jam, Polydor ◯
38	50	2	ALL AROUND THE WORLD, Jam, Polydor
39	45	2	NEWS OF THE WORLD, Jam, Polydor
40	55	2	NATURE BOY, Central Line, Mercury
41	29	15	YOUNG GUNS GO FOR IT, Wham!, Innervision ◯
42	53	6	CHRISTIAN, China Crisis, Virgin
43	55	2	STRANGE TOWN, Jam, Polydor
44	48	2	LAGARTIJA NICK, Bauhaus, Beggars Banquet
45	61	3	SHINY SHINY, Haysi Fantayzee, Regard
46	—	—	THE HARDER THEY COME, Rockers Revenge, London LUN18
47	30	9	FRIENDS, Shalamar, Solar
48	80	2	1999, Prince, Warner Bros
49	54	2	IN THE CITY, Jam, Polydor
50	64	2	DAVID WATTS, Jam, Polydor
51	60	2	THE MODERN WORLD, Jam, Polydor
52	59	3	GASOLINE ALLEY, Elkie Brooks, A&M
53	97	2	LET'S STAY TOGETHER, Bobby M, Motown
54	34	4	MY LOVE IS WAITING, Marvin Gaye, CBS
55	66	2	WHEN YOU'RE YOUNG, Jam, Polydor
56	43	3	SO CLOSE, Diana Ross, Capitol
57	—	—	BILLIE JEAN, Michael Jackson, Epic EPCA3084
58	79	2	LOVE ON YOUR SIDE, Thompson Twins, Arista
59	37	13	LIVING ON THE CEILING, Blancmange, London ◯
60	53	5	MAGIC'S WAND, Whodini, Jive
61	52	4	I HONESTLY LOVE YOU, Olivia Newton-John, EMI
62	44	8	BEAT SURRENDER, Jam, Polydor ◯
63	62	3	DANCE SUCKER, Set The Tone, Island
64	70	3	ONE ON ONE, Daryl Hall & John Oates, RCA
65	84	3	BE MINE TONIGHT, Jammers, Salsoul
66	40	7	CHANGES, Imagination, R&B
67	47	13	(SEXUAL) HEALING, Marvin Gaye, CBS ◯
68	36	8	LET'S GET THIS STRAIGHT (FROM THE START), Dexys Midnight Runners, Mercury
69	90	2	THAT'S ENTERTAINMENT, Jam, Polydor
70	—	—	YOU ARE, Lionel Richie, Motown TMG1290
71	39	10	TRULY, Lionel Richie, Motown ◯
72	—	—	REACH OUT, Toney Lee, TMT Productions TMT2
73	42	7	UNDER ATTACK, Abba, Epic
74	72	3	PAST PRESENT & FUTURE, Cindy & The Saffrons, Stiletto
75	74	2	MESSAGE II (SURVIVAL), Mally Melli & Duke Bootee, Sugarhill



U2: Bono shaker at 12

76	75	5	THE SMURF, Tyrone Brunson, Epic
77	—	—	JOHNNY REMEMBER ME, Meteors, Identity EYE1
78	67	14	I DON'T WANNA DANCE, Eddy Grant, Ice
79	78	4	MAKE A CIRCUIT WITH ME, Polecats, Mercury
80	—	—	FALL IN LOVE WITH ME, Earth Wind and Fire, CBS CBSA2927
81	93	9	LOVED ONE'S AN ANGEL, Blue Zoo, Magnet
81	58	7	THE SHAKIN' STEVENS EP, Shakin' Stevens, Epic ◯
81	46	12	WISHING (IF I HAD A PHOTOGRAPH OF YOU), A Flock Of Seagulls, Jive ◯
81	—	—	THE OTHER SIDE OF LOVE, Yazoo, Mute YAZ002
82	95	2	FUNERAL PYRE, Jam, Polydor ◯
83	78	4	HEAVY VIBES, Montana Sextet, Virgin
84	92	2	ET PHONE HOME, Jupiter 8, Polydor
84	57	10	MIRROR MAN, Human League, Virgin ◯
85	—	—	HEY LITTLE GIRL, Icehouse, Chrysalis CHS2670
86	98	2	A TOWN CALLED MALICE, Jam, Polydor
87	68	3	SILVER MACHINE, Hawkwind, United Artists
88	—	—	BIRDIE SONG (BIRDIE DANCE), Tweets, PRT 7P219
89	—	—	AFRICA, Toto, CBS CBSA2510
90	77	3	SCORPIO, Grand Master Flash, Sugarhill
91	—	—	PEACE ON EARTH/LITTLE DRUMMER BOY, David Bowie & Bing Crosby, RCA BOW12
92	—	—	WHERE THE HEART IS, Soft Cell, Some Bizzare BZS16
93	—	—	ABSOLUTE BEGINNERS, Jam, Polydor POSP350
94	—	—	YOU AND I, Eddie Rabbitt & Crystal Gayle, Mercury MER123
95	—	—	I'VE GOT A ROCK 'N' ROLL HEART, Eric Clapton, Duck/Warner Bros W9760
96	94	2	FRONTLINE, Stevia Wonder, Motown
97	—	—	THE LOVE PARADE, Undertones, Ardeck ARDS11
98	—	—	SENSITIVE, Mick Karn, Virgin BS508
99	89	14	HEARTBREAKER, Dionne Warwick, Arista
100	—	—	GIS A JOB, Yc'ssers Gang, Rialto RIA14

Compiled by Gallup

SYMBOL KEY

◆ FAST MOVERS

SINGLES

☆ Platinum (one million sales)

◻ Gold (500,000 sales)

○ Silver (250,000 sales)

ALBUMS

☆ Platinum (300,000 sales)

◻ Gold (100,000 sales)

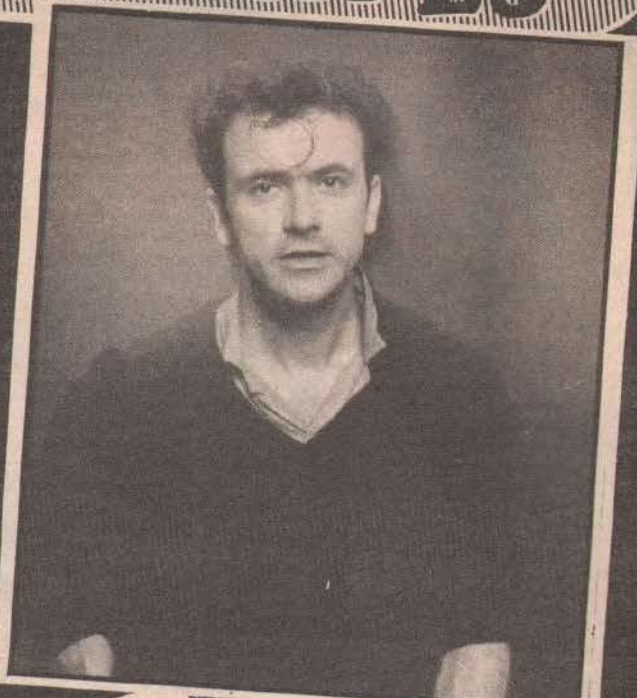
○ Silver (60,000 sales)

TOP ALBUMS & TAPES

Week ending January 29, 1983

THIS WEEK
LAST WEEK
WEEKS IN CHART

1	2	3	BUSINESS AS USUAL, Men At Work, Epic
2	1	5	RAIDERS OF THE POP CHARTS, Various, Ronco ☆
3	3	11	HELLO I MUST BE GOING, Phil Collins, Virgin □
4	7	2	FELINE, Stranglers, Epic
5	10	11	RICHARD CLAYDERMAN, Richard Clayderman, Dacca □
6	4	10	JOHN LENNON COLLECTION, John Lennon, Parlophone ☆
7	6	13	HEARTBREAKER, Dionne Warwick, Arista ☆
8	5	2	THE ART OF FALLING APART, Soft Cell, Some Bizzare
9	12	7	CACHARPAYA (PANPIPES OF THE ANDES), Incantation, Beggars Benquet
10	8	14	GREATEST HITS, Olivia Newton-John, EMI □
11	18	11	"FROM THE MAKERS OF . . .", Status Quo, Vertigo □
12	11	36	RIO, Duran Duran, EMI ☆
13	13	2	LIVE EVIL, Black Sabbath, Vertigo
14	9	44	FRIENDS, Shalamar, Solar □
15	47	2	NIGHT & DAY, Joe Jackson, A&M
16	27	9	KILLER ON THE RAMPAGE, Eddy Grant, Ice
17	36	3	VISIONS, Various, K-Tel
18	24	2	SKY FIVE LIVE, Sky, Ariola
19	30	7	THRILLER, Michael Jackson, Epic □
20	22	13	20 GREATEST HITS, Beatles, Parlophone □
21	14	10	THE SINGLES — FIRST 10 YEARS, Abba, Epic ☆
22	16	8	LOVE SONGS, Diana Ross, K-Tel ☆
23	15	11	PEARLS II, Elkie Brooks, A&M ☆
24	19	15	KISSING TO BE CLEVER, Culture Club, Virgin □
25	17	39	COMPLETE MADNESS, Madness, Stiff ☆
26	41	5	SAVE YOUR LOVE, Renato, Lifestyle
27	20	15	QUARTET, Ultravox, Chrysalis □
28	34	15	REFLECTIONS, Various, CBS ☆
29	35	10	MIDNIGHT LOVE, Marvin Gaye, CBS □
30	25	17	LOVE OVER GOLD, Dire Straits, Vertigo ☆
31	33	9	LIONEL RICHIE, Lionel Richie, Motown ○
32	45	3	FACE VALUE, Phil Collins, Virgin ☆
33	21	30	THE LEXICON OF LOVE, ABC, Neutron ☆
34	43	3	RARE, David Bowie, RCA
35	26	21	UPSTAIRS AT ERIC'S, Yazoo, Mute □
36	39	12	SINGLES — 45s AND UNDER, Squeeze, A&M □
37	40	18	NEW GOLD DREAM, Simple Minds, Virgin □
38	31	6	LOVE HURTS, Everly Brothers, K-Tel □
39	23	24	TOO RYE AY, Dexys Midnight Runners, Mercury ☆
40	46	7	STORY OF THE STONES, Rolling Stones, K-Tel □
41	29	27	THE KIDS FROM FAME, Various, BBC ☆
42	28	15	BEST FRIENDS, Various, Impression □
43	42	20	IN THE HEAT OF THE NIGHT, Imagination, R&B □
44	32	6	DIG THE NEW BREED, Jam, Polydor □
45	38	10	20 GREATEST LOVE SONGS, Nat King Cole, Capitol ☆
46	48	27	LOVE AND DANCING, League Unlimited Orchestra, Virgin □
47	55	5	E.T. — THE EXTRA TERRESTRIAL, John Williams, MCA ○
48	51	8	QUEEN GREATEST HITS, Queen, EMI ☆
49	63	12	CHART HITS VOLS 1 & 2, Various, K-Tel ☆
50	—	—	VERY BEST OF CILLA BLACK, Cilla Black, EMI EMTV38
51	60	8	DURAN DURAN, Duran Duran, EMI
52	82	2	MIRAGE, Fleetwood Mac, Warner Bros
53	50	38	TROPICAL GANGSTERS, Kid Creole & The Coconuts, Ze
54	58	62	PEARLS, Elkie Brooks, A&M ☆
55	89	2	DIFFICULT SHAPES, China Crisis, Virgin V2243
56	78	2	SHAPE UP AND DANCE VOL I, Various, Lifestyle LEG1
57	37	11	THE RISE & FALL, Madness, Stiff □



THE STRANGLERS: feline groovy at 4

58	80	3	THE NIGHTFLY, Donald Fagen, Warner Bros
59	54	15	THE KIDS FROM FAME AGAIN, Kids From Fame, RCA ☆
60	52	4	THE DISTANCE, Bob Seger, Capitol
61	94	4	RUMOURS, Fleetwood Mac, Warner Bros ☆
62	72	16	HAPPY FAMILIES, Blancmange, London ○
63	53	12	FAMOUS LAST WORDS, Supertramp, A&M □
64	48	5	MAKIN MOVIES, Dire Straits, Vertigo ☆
65	83	14	H2O, Daryl Hall & John Oates, RCA ○
66	—	—	PILLOWS AND PRAYERS, Various, Cherry Red ZRED41
67	73	211	BAT OUT OF HELL, Meat Loaf, Epic ☆
68	52	12	MIDNIGHT IN MOTOWN, Various, Telstar □
69	71	24	LOVE SONGS, Commodores, K-Tel □
70	44	8	THE YOUTH OF TODAY, Musical Youth, MCA □
71	59	9	THE VERY BEST OF DAVID ESSEX, David Essex, TV
72	88	9	INVITATIONS, Shakatak, Polydor ○
73	58	54	LOVE SONGS, Barbara Streisand, CBS ☆
74	69	34	AVALON, Roxy Music, EG ☆
75	86	10	GIVE ME YOUR HEART TONIGHT, Shakin Stevens, Epic ☆
76	81	9	LIVING MY LIFE, Grace Jones, Island
77	—	—	A FLOCK OF SEAGULLS, Jive ○
78	—	—	WORKOUT, Jane Fonda, CBS CBS88561
79	74	6	OCTOBER, U2, Island ILPS9680
80	75	3	RECORDS, Foreigner, Atlantic
81	70	9	THE COLLECTION 1977-1982, Stranglers, Liberty ○
82	—	—	THE BEST OF CLASSIC ROCK, London Symphony Orchestra, K-Tel □
83	90	4	JAZZ SINGER, Neil Diamond, Capitol EAST12120
84	—	—	TIN DRUM, Japan, Virgin □
85	—	—	THE PURSUIT OF ACCIDENTS, Level 42, Polydor Poly5067
86	—	—	WAR OF THE WORLDS, Jeff Wayne's Musical Version, CBS CBS96000
87	81	4	SAINTS 'N' SINNERS, Whitesnake, Liberty LBG30354
88	65	65	HOOED ON CLASSICS, Louis Clark & RPO, K-Tel ☆
89	67	4	DARE, Human League, Virgin ☆
90	87	4	JOB LOT, Chas & Dave, Rockney
91	93	2	SHAPE UP AND DANCE VOL 2, Various, Lifestyle
92	43	43	CHARIOTS OF FIRE, Vangelis, Polydor ☆
93	76	5	SING SOMETHING SIMPLE, Cliff Adams Singers, Ronco
94	85	2	ASSEMBLAGE, Japan, Harisa
95	—	—	BOY, U2, Island ILPS9646
96	—	—	GET NERVOUS, Pat Benetar, Chrysalis CHR1396
97	91	4	THE JAMES GALWAY COLLECTION, James Galway, Telstar
98	—	—	GREATEST HITS, Rod Stewart, Riva RODTVI
99	96	6	ALL TOGETHER, Nolans, Epic EPC10037
100	—	—	THE COMPOSERS, Various, Ronco ○
—	—	—	KEEP IN SHAPE SYSTEM, Arlene Phillips, Supershape SUP01

VIDEOS

1	1	THE COMPLETE BEATLES, MGM/UA
2	6	A ONE MAN SHOW, Grace Jones, Island Pictures
3	2	MUSIC AND LIGHTS, Imagination In Concert, PRT
4	8	THREE SIDES LIVE, Genesis, Wienerworld/EMI
5	11	VIDEOTHEQUE, Wienerworld/EMI
6	7	NEWMAN NUMAN, Gary Numan, Palace Video
7	3	COMPLETE MADNESS, Stiff
8	—	TAKE IT OR LEAVE IT, Madness, Stiff
9	—	THE PRINCE CHARMING REVIEW, Adam and the Ants, CBS/Fox
10	—	ELVIS COMEBACK SPECIAL, Mountain

Compiled by HMV

Compiled by Gallup

FUN BOY THREE



NEW 12 INCH SINGLE.

THE TUNNEL OF LOVE

Also available on 7 inch ————— Taken from the album and cassette 'Waiting'

APPEARING LIVE:

————— FEBRUARY 13 Locarno BRISTOL, 15 Top Rank CARDIFF, 16 Odeon BIRMINGHAM, 17 Guildhall PORTSMOUTH,
 18 Arts Centre POOLE, 20 Centre BRIGHTON, 21 & 22 Hammersmith Palais LONDON, 24 Mayfair NEWCASTLE, 25 Playhouse,
 EDINBURGH, 26 Tiffanys GLASGOW, 27 Apollo MANCHESTER, MARCH 1 University LEEDS, 2 Top Rank, SHEFFIELD



NEWS

Pic by Mark Lebon



BOY GEORGE

Culture Club, U2 and Iron Maiden add dates

CULTURE CLUB, U2 and Iron Maiden have all added dates to their tours.

Boy George and his pals now play their third show at London's Dominion Theatre on March 30 preceding two shows at the same venue on the following night.

U2 have added two dates to their tour at the Dundee Caird Hall on February 26 and the Hanley Victoria Hall March 4.

IRON MAIDEN have added two dates to the beginning of their Spring tour.

The group now kick off at the Hull City Hall on May 2 and will appear at the Preston Guildhall 3.

Tickets for all dates are available now.

Laurel and Hardy belt up

REGGAE TOASTERS Laurel And Hardy have a new single out next month ... to celebrate the new seatbelt laws!

The single is called 'Clunk Click' and is backed with a remixed version of 'You're Nicked'.

Before the single comes out, the duo will be touring with Piggab and have an album out some time in Spring.



Turn to page 8

CAN'T CUT IT!

HAIRCUTS TOUR WRECKED AS STUDIO PROBLEMS GROW

IT 11 is tour is a week 23 Chippenham Gold Diggers 30

FLASHBACK TO RM NOVEMBER 20, 1982



HAIRCUTS: separate ways

Pic by Paul Staffery

SPLIT END FOR HAIRCUTS

THE FULL STORY BEHIND THE SPLIT!

NICK HEYWARD couldn't face up to meeting his fellow band members before finally quitting the band last week.

Since RECORD MIRROR exclusively revealed that the group's studio work was in a shambles back in November he has recorded just three songs with the band.

The heart-throb singer was said to be suffering from severe nervous strain at the end of last year with the pressure of being at the top.

"It seemed like a total lack of confidence," said sax player Phil Smith this week. "Most of the band had finished the album tracks and we were just waiting for Nick to finish the vocals. "We started the album way back in September, and we kept saying to him that he should get in there."

Now Nick Heyward has gone off to pursue a solo career. But he didn't tell the rest of the band he was going to throw the towel in until a meeting at guitarist Les Nemes' flat a week ago on Monday. It was called by Smith to persuade the singer to finish the album and to arrange their tour which was rescheduled for February.

His decision annoyed the rest of the group.

"Certainly, it caused a degree of frustration because we were doing so well at the time," said Smith.

"If he felt that he should leave, he should have done it a long time ago. We've only seen him intermittently over the past couple of months.

"It's been frustrating and very expensive to keep waiting for him to put

down the vocals."

Now the February tour has been cancelled.

And the rest of the group have decided to continue under the same name without their old figurehead.

Percussionist Mark Fox will be taking on the vocals. There appeared to be some tension between the two singers when Fox quit the band and rejoined last year.

"I think Nick felt that it was hard to get on with Mark," admitted Smith. "It was particularly noticeable as they both do vocals."

Now both Nick Heyward and Haircut 100 are minimising their differences to carry on with their own work.

"I really enjoyed working with the rest of the boys," said Heyward. "We've had some fabulous tours and some great times together."

"I wish them every success for the future," he added.

Mark Fox is also playing down previous disputes.

"Nick's departure is a timely exit for us," he said. "We are basically glad he's left, because the rest of the band couldn't get anything together."



NICK HEYWARD: solo plans leaves for solo career

WHILE NICK Heyward goes off on a solo career, the rest of the band will keep the Haircut 100 flag flying.

But ironically it will be the singer who wrote so many of the Haircut songs who will change direction.

"I'm really excited about my new project," he said. "The single is just me with session musicians."

"It is almost finished and it is going to be very different — you'll see what I mean when it comes out in February."

Mark Fox who takes over Nick Heyward's role as lead singer has also revealed the group's plans for the future.

"We have always collaborated in the writing and arrangements with Nick, so we do not envisage any major shift in musical direction," he said.

"But we will be going for more of a hard-core disco sound. Now Nick's finally decided to leave the rest of us can go on and do what we wanted to do."

The new Haircut album is due to be ready by early Spring, with a new single out in March.

Their February tour will be rescheduled yet again, but no dates have been finalised. On stage they will combine the old material — with hits like 'Favourite Shirts' and 'Love Plus One' — with their new songs.

Afro fest

AFRICAN BAND Osibisa and Akloma are featured in a massive African festival to be held at London's Royal Albert Hall on March 11.

The event features six bands and tickets cost between £6.50 and £4.50.

Live and Shakin'

A NEW Shakin' Stevens EP, recorded prior to his current success and featuring his old band the Sunsets will be released on February 18.

The release features 'Jungle Rock', 'Story Of The Rockers', 'My Baby Died' and 'Justine'. All the tracks were recorded live.

Sweat music

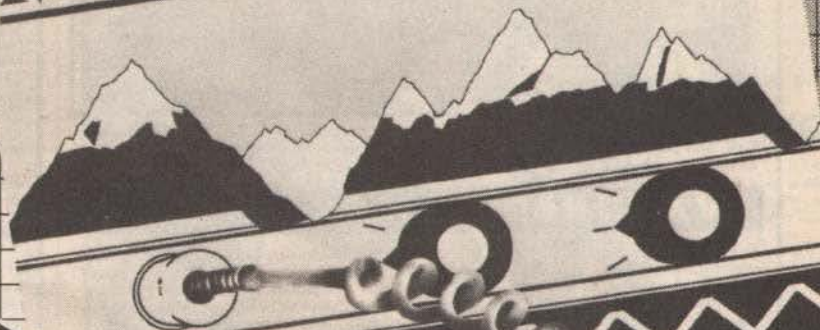
THIN LIZZY are to have a new single out next week ... and it could be their last.

The track is 'Cold Sweat' and is taken from their 'Thunder And Lightning' album. The single will be released on February 4 while the LP comes out a week later.

Meanwhile, the band have added more dates to their tour. They play a second night at the Birmingham Odeon on February 22, and another night at Oxford's Apollo 28. There are also extra dates at London Hammersmith Odeon on March 11 and Cardiff St David's Hall 27.

MEN AT WORK.

MEN AT WORK



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TURN ON

RELEASES

CLIFF RICHARD has teamed up with Phil Everly and they'll be releasing a single 'She Means Nothing To Me' on February 7. Also featured on the single are Mark Knopfler and Terry Williams from Dire Straits.

ELVIS PRESLEY'S classic 'Jailhouse Rock' single is out again this week, 25 years after it entered the British charts at number one. Not only does the single have its original B side 'Treat Me Nice' but it will be available in the original RCA black and silver label with the original catalogue number. There will also be a limited edition picture disc with the B side featuring the unreleased 'Elvis Medley'.

AMERICAN CULT rapper Prince Charles releases his album 'Gang War' in mid February. The album was originally out in 1980 but only 1,000 copies were ever issued. The album will be available in its original sleeve.

NEW BAND Panic release their first single 'She's Not There' this week. It's an electronic cover version of the old Zombies hit.

JOOLS (who is not to be confused with Jools Holland) releases her new single 'Singing In The Rain' this week. Jools is a former fashion designer and a Cordon Bleu chef.

FUNK NEWCOMERS Kadenza have their new single 'Let's Do It' out this week.



REGGAE BAND UB40 are to release a live album next month. It is simply called 'UB40 Live' and comes out on February 18. The tracks were recorded during their tour of Ireland last year.

TV AND RADIO

THURSDAY'S highlight is C4's early evening transmission of 10cc's Wembley concert. The same channel exhumes Ronnie Hilton and 'Da Doo Ron Ron' girls the Crystals on 'Unforgettable'.

FRIDAY is busy with 'The Tube' containing live contributions from Thin Lizzy, Pat Benatar and the highly rated JoBoxers. The C4 programme also has film of Syncopation and vintage footage of the Jam from 1978. C4 have a good dose of riddem on 'Reggae Sunsplash' with Steel Pulse, Chalice, Big Youth, the Blue Riddem Band and Eek-A-Mouse. 'The Oxford Road Show' on BBC2 has a strong line-up of the Undertones, KajaGooGoo and Matt Fretton.

SATURDAY morning gives a choice of Depeche Mode on ITV's 'Saturday Show' or Tears For Fears on BBC 1's 'Superstore'. 'Sight And Sound In Concert' on BBC 2 presents UB40, also in glorious Radio One stereo. 'Rod And

Emu's Saturday Special' on BBC 1 has Randy Edelman and the Nolans. C4's chat and jam show 'Gastank' contains Andy Fairweather-Lowe, Maggie Bell, Godley And Creme and Ronnie Scott. ITV's late night revelry show 'Saturday Stayback' with the 'OTT' team is given a musical lift from Rocky Sharpe And The Replays. BBC 1's 'Wogan' promises the culture of Sky.

SUNDAY features Gladys Knight And The Pips and Laura Branigan on ITV's 'Live At Her Majesty's'. The airwaves will feature Mari Wilson on 'My Top 12' and Eric Clapton is the subject of Radio One's 'Guitar Heroes'.

MONDAY produces the last fling for the week with Phil Collins, Imagination and Linda Ronstadt on BBC 2's 'Leo Sayer'. The same channel provides ex-Japan man Mick Karn, Bobby Gee of Bucks Fizz and Animal Nightlife on 'Riverside'. 'Whatever You Want' on C4 has Moving Hearts and ex-PIL man Jah Wobble.

TOURS

LEVEL 42, who are climbing the charts with 'The Chinese Way', play a gig at London's Brixton Ace on February 3. Support band will be acapella group the Flying Pickets.

SOUTHERN DEATH CULT play dates at the Liverpool Warehouse on February 17. Retford Porterhouse 18, Aylesbury Friars 19, London Heaven 21, Newcastle Tiffanys 23.

GLAM ROCK band Wretchchild play a tour next month coinciding with the release of their 12 inch 'Stackheel Strut' EP. The band will be playing Worcester Waterside Club February 3, Watford Verurum Arms 17, London Ad Lib 18, London Clarendon 26. More dates will be confirmed later.

JOBOXERS HAVE added a couple of dates to their tour at Manchester Hacienda January 27 and Coventry General Wolfe February 3.

LEADING GHANAIN band Kabbala, who are shortly going into the studio to record a new single and album, will be playing dates at Middlesex Polytechnic January 28, Ealing College of Higher Education February 11, Portsmouth Polytechnic 12, London Rock Garden 19.

THE VIBRATORS release their new album 'Guilty' this week, followed by a tour in February. Dates are London Klub Foot February 3, Loughton Corbett Theatre 5, Swindon Brunel Rooms 8, Brighton Xtreams 10, Kingston Polytechnic 17, Middlesbrough Cavern 19, Birmingham New Factory March 3, London Chelsea Art College 5.

COSMIC ROCK band Pendragon will be playing London Imperial College January 28, Cardiff University February 4, Stroud Ulay Premar Project 5.

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EDDY GRANT: playing on the Frontline

LET'S BE AVENUE

EDDY GRANT is all set to tour Britain later this year.

The tax-exile singer, high in the charts with 'Electric Avenue', has overcome problems of coming back to Britain to work and will appear live in June.

"Everything is currently being arranged," said a spokesman for Grant. "He will be coming over to do concerts in June and July."

Meanwhile Grant is to have his 'Walking On Sunshine' album re-released, following the success Rockers Revenge have had with the song.

The album also features Eddy Grant's number two single 'Living On The Frontline' as well as the title track. It comes out on February 14.

A bonus number, the American version of 'Walking On Sunshine', has been added to the tracks.

Animal desires

SWING GROUP Animal Nightlife are to play their biggest tour yet starting this week.

The group appear at Canterbury Kent University on January 26, Hastings Saturdays 27, Hickstead Cinderella's 28, Bath University 29, Leeds Warehouse February 3, Sheffield Polytechnic 4, Newcastle Dingwalls 5, Glasgow Maestro's 8, Ravensbourne College 10, Reading University 11, Norwich East Anglia University 14, Coventry Warwick University 15, Manchester Hacienda 18, London Duke Of York Theatre 20, Dartford Flicks 25 and Canvey Island Goldmine 25.

Animal Nightlife are to release a new single 'Mighty Hands Of Love' on March 4.

Brand new Pigbag

PIGBAG HAVE a new single out next week... and it will be the first to feature a singer.

The new song is called 'Hit The 'O' Deck' and features singer Angela Jaeger. It comes out on February 4.

Meanwhile, an album is due from the group — who had their biggest hit last year with 'Papa's Got A Brand New Pigbag' — by the middle of next month, when they'll also be doing a tour.

DEPECHE MODE are to have a new single out at the end of the month.

The new song is called 'Get The Balance Right' and features 'The Great Outdoors' on the B side.

A 12-inch version also includes a live version of 'Tora, Tora, Tora' recorded at London's Hammersmith Odeon last October.

Stars on 33

THE BELLE STARS are to bring out their first-ever album this week.

It is simply called 'The Belle Stars' and includes their current hit 'Sign Of The Times' as well as 'The Clapping Song' and 'Mockingbird'.

But there are no live dates on the cards for the all-girl group, although they will do some television appearances.

Turning a new leaf

CHRISTOPHER CROSS is to have his second album released next month.

The new LP is called 'Another Page' and comes out on February 11.

A single from the album 'All Right' comes out on January 28, and a 12-inch version will also feature his biggest hit 'Arthur's Theme'.

Incantation dates

INCANTATION play a string of dates in March.

The band who have scored a massive hit with 'Cacharpaya' will be playing Worthing Assembly Rooms March 2, Ashton Under Lyme Metro Theatre 3, York University 4, Edinburgh Playhouse 5.

Incantation's new single 'Sikuriadas (Aparati)' will be out in mid March.

The Bluebells

New single C A T H

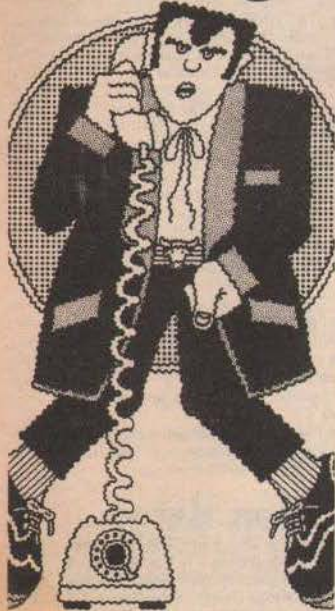
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 - 7th Leicester Horsefair
 - 8th Kent University, Canterbury
 - 9th Kingston Poly
 - 10th Brighton Poly
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NEWS BEAT

What the Butler saw



FEAR NOT brethren, we may still keep the Sabbath.

Although only Tony Iommi and Geezer Butler are left out of the world's most famous heavy metal outfit, Black Sabbath is all set to ride again. Tony and Geezer are busily recruiting new members while they enjoy seeing the Sabbath live album 'Live Evil' stampede into the charts.

"For the time being we are not going to say who the new members will be," says Tony. "But obviously for a band like Sabbath we have to pick the best. Nobody will be disappointed with the results."

Tony and Geezer say they decided to split with vocalist Ronnie James Dio while they were mixing tapes for the 'Live Evil' album.

"Basically Ronnie wanted the album to sound like Tom Jones and obviously we wanted something grittier," laughs Geezer.

"We found out that after we'd been in the studio working on the album he'd come in and start fiddling around," says Tony. "Later we agreed that it just wasn't working."

No fist fights or anything like that then?

"No, we just agreed to call it a day. There's no point in kidding

yourself if things aren't working," says Geezer.

Tony and Geezer also claim that they didn't mind when their other old friend Ozzy Osbourne decided to release his own album of Sabbath classics, shortly before 'Live Evil'. Tony's been to see Ozzy and they've signed up with Ozzy's mentor Don Arden.

"I don't think there's any point in comparing the two albums," says Geezer. "They should be judged on their own merits."

"Those songs are great songs because we played them from the heart," says Tony. "Of course they're pretty old now but they're just the type of songs with the magic to go on forever. When we started there was just nobody around like us, halls wouldn't even book us because they'd never seen or heard anything like us before."

"I can't make judgements on what's happening now though, because we've been away for a long time. We've come back here to get back to our families and our roots."

"We now want to produce the ultimate album and I hope the new Sabbath will have the line up to do it."

Robin Smith

MESSENGERS MUST be the only group who can perform on a microdot. The Glaswegian duo have just finished a British tour with Ultravox and play their set in a space of less than 10 square feet.

"Ultravox have a massive stage set hidden behind a giant grey curtain during our show, so there's not much room left," Daniel Mitchel explains.

Luckily you don't need much space for two men and a set of keyboards, so Daniel and partner Colin King cope admirably. It's not the first time they have supported Ultravox either; their previous five piece combo Modern Man were spotted by Midge Ure four years ago and this led to an offer to support Ultravox.

This tour has been considerably different for Colin and Daniel who, after playing their own set of songs, sing backing vocals for Ultravox.

"It's not as tiring as you think," Colin says. "But it gets a bit much doing double shows, which means four sets for us."

The duo's first single, 'I Turn In (To You)', was produced by Midge

Woy sauce

and the follow up, 'Dancing Bear' promises to come out on his own label, Music First.

"The song's about Roy Jenkins in his campaign for the Hillhead by-election," Daniel explains. "The publicity was so expertly handled that you just couldn't escape. It would be Roy this, Roy that, and then he would be led on like a dancing bear. You ended up dreaming about him."

Now Messengers tour Europe with Ultravox, and have even translated a song into German.

"So far the tour's been one big laugh," Colin says. "Relaxed and really good fun. It was more difficult doing our own set than Ultravox's, because we knew their songs but hadn't rehearsed our own."

After Europe they tour on their own and simultaneously release 'Dancing Bear'.

I wonder whether Roy Jenkins can be tempted to come along...

Daniela Soave

VICIOUS PINK PHENOMENA



BOUNCING BACK after their brief flirtations first with Soft Cell, then with Japanese chic ('My Private Tokyo'), Leeds-based duo Vicious Pink Phenomena are hoping to blast into '83 as a slightly risque version of Dollar!

Having maintained a low profile for a few months, beefing up their live repertoire, keyboardist/noisemaker Robert (aka Brian) and lean-limbed chanteuse Fifi (aka Josie) will be launching the Warehouse label on February 4 with a saucy electro-cover version of the Jane Birkin/Serge Gainsbourg megahit 'Je T'Aime'.

Spies who witnessed them supporting Blancmange recently reveal that the words are a rough translation of all those naughty French words you always knew would make your ears blush! The dirty duo have plans to follow that up with (wait for it) a version of James Brown's 'Sex Machine'. Coming soon - 'Vicious Pink sing Judge Dread Vol 1'!

Betty Page

VICIOUS PINK PHENOMENA



VICIOUS PINK PHENOMENA

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THE SHADOWS are creeping over my typewriter. The wind is shaking up sleepy London town. In the midst of a frantic city a voice says: "Bauhaus, what do you mean to us?"

Bauhaus can be a trying group. Maybe it's something to do with the tap water in my neighbourhood but I can't make head nor tail of their current hit 'Lagartija Nick'. Peter Murphy tries to wipe the sleep out of my eyes.

"It's just like a black comedy really, a tongue in cheek lyric about this character who runs an S&M basement or whatever. It's not really specific, not literal in its meaning. Using S&M as a subject matter in a really light and funny way.

"The lyrics aren't that obvious — they use a lot of suggestive images."

Aah imagery, suggestion, implication. Bauhaus are very strong on that. If Mr Murphy cut his finger, Bauhaus would make a full blown opera out of it — only here's the rub, none of us would understand a word.

Rock 'n' roll is such a simple thing and its finest exponents make a virtue out of simplicity. Bauhaus? They're too busy peeping over teacher's copy of '20th Century French Novelists' to notice the difference between obscurity and illumination.

Bauhaus create an air of false mystery about their songs. Each song is bathed in darkness, each lyric camouflaged behind a welter of angst-driven arty prose whose true meaning lies more in Bauhaus' self-gratification, than in any direct communication.

In short, Bauhaus get awfully long winded and 'clever' over something that is very hollow. Maxell tape salesman and Bowie plagiarist extraordinaire Pete Murphy disagrees with me.

"That's taking it too seriously, thinking about it too much. We're not creating a false mystery.

"Maybe it's just your reaction to something that isn't straight ahead or something of the mill."

Oh, beg my pardon, I forgot Bauhaus were a wacky, fun pop band these days. I mean, a cover version in the top 10 — very Bucks Fizz.

How did Bauhaus go about choosing the follow up single to their 'Ziggy' hit?

Pete: "It was quite difficult really. We didn't have anything at all — we've got lots of songs that aren't really singles."

At this point Kevin raises his voice to inform me that Bauhaus don't think in terms of hits or follow ups.

"I mean, we don't think along those lines, y'know, that we've had a hit with 'Ziggy' and the follow up's gotta be a hit. I don't think we're too troubled about getting in the charts really."

Peter is not in complete agreement.

"There is a consciousness — like we really do wanna sell records, but on our own terms, without bending."

OK boys, but an old cynic like me could claim that the release of the 'Ziggy' single was a clever move to give a relatively unsuccessful band a hit. I mean, perhaps some of their

own songs might get in the top 10 now.

Mr Murphy is on the defensive.

"Sure, that's an obvious assumption. We're aware of that. When we released it we knew it was gonna be very controversial."

Peter can add little more to his defence. I rest my case.

ARE BAUHAUS part of showbiz?

"We are," says Pete. "Because of the nature of the stuff we do. Yet we don't see ourselves as being part of its character."

"You can use it and still retain your integrity and identity."

But surely you have to make compromises?

"When I think about it we've made none, have we?"

That's right Pete and I've never touched a light and bitter in my life, honest.

Kevin and Peter are answering my questions in deadly seriousness. They're both immensely likeable and polite. Trouble is, Bauhaus have great difficulties in explaining the breadth of their designs. What are their aims?

Pete answers: "There's no real aim, there's no real contrived idea or concept. It's just like four of us coming together and pleasing ourselves, trying to do something worthwhile. Surviving on our own steam, not relying on anyone else."

Kevin is grander: "It's just being

creative. I look on it as the most powerful form of art, of exposing yourself, of getting across to people. We've never contrived anything or sat down to formulate a common goal."

You see, ask Bauhaus what's their aim and they'll just tell you what they're NOT. Do these boys know what they're about?

WHAT STRENGTH do their fanatical followers derive from their music?

Pete knows: "I think it's just special to them. I think it's due to the overall strength of our music and visuals."

"It's not overplush, overproduced — something they can still reach for. It's a myth that production is the answer to everything."

"If a song is good — if the performance has got real talent behind it — it just shows you don't need a producer."

"Also we're not like other bands in that we're not in the musicbiz. We're still based in Northampton."

Kevin must have his say. "We've never been associated with any fashion trend."

Hmm, maybe not fashion leaders, but Bauhaus have always appeared to come from the dirtiest of rock 'n' roll's corners. A world of black leather, evil drugs and the most childish infatuations. Are they small

town decadents?

"We can demonstrate in interviews or by meeting people that we're nothing to do with that."

Sure Pete, but it's not what you actually do, but what you imply, the dangerous images you create. Bauhaus are guilty of finding romance in rock 'n' roll's darker, scabrous obsessions. This is not healthy.

But really, what does that matter? Peter Murphy is being called the face of '83 by all the women's magazines.

"We react to all that," says Pete, "by really trying to state that it's nothing to do with me and the band."

"We all know I'm not promoting myself. Maxell was an opportunity. I wanted the money. Also it was a really good way of getting my face to help the band. The media always wants a face for a group."

"If we're successful we wanna do it in a real way, in an honest way."

Still, in a way Bauhaus are cute. If rock 'n' roll is dying then they stalk the foreground like some sadly out of place dinosaur.



OUR HAUS

by JIM REID



Pic by Paul Cox

BAUHAUS' Pete Murphy attempts to keep a straight face while looking at Jim Reid's leather trousers and Haircut 100 T-shirt (Oooh, bitch!-Ed)

Cantonese-y listening

LLEVEL 42 may be getting a load of balls from American supergroup Earth Wind and Fire. Well, one very big ball to be precise.

You see, the home grown jazz/funk/rock and-you-name-it unit — presently grooving up the charts with their new single 'The Chinese Way' — are off to Los Angeles next month to record an album with EWF's Larry and Verdine acting as producers.

"They tried out this idea of having this huge ball on stage," explains Level 42's guitarist Boon Gould. "It was all part of that Star Wars thing they're into. They spent about \$40,000 on it and it didn't work so they scrapped it."

"Yes, it's in storage somewhere," adds keyboard player Mike Lindup. "So I hope they don't try and talk us into using it for our stage show."

Balls and things apart, Level 42 — Mark King, brothers Boon and Philip Gould along with Mike — have been fusing their distinctive sound, full of jazz, funk, blues, rock and even classical music, for the past three years. A string of UK funk/disco hits — including the top 20 smash 'Love Games' — and LPs led them to last year's acclaimed 'Pursuit Of Accidents' album which spawned this year's hit 'The Chinese Way'.

And the verve and virtuosity of their live shows has had audiences screaming everywhere, especially in Europe. Hence the tie up with Earth Wind and Fire.

"They were on tour in Germany and they heard about our live shows over there," says Mike.

"Larry and Verdine were especially interested and bought the album. The other members of the group got into it as well. They were listening to it in their tour bus and things. So they contacted our manager to find out our future plans because they were interested in producing."

"They invited us to meet them at their studio complex in LA just before Christmas. And now we're going back to do the album. They said they saw us as being in the position they were in a couple of years ago. They were doing a lot of gigging in America but hadn't really had the record success."

Despite EWF's reputation as a huge showband, giant balls and all, Level 42 aren't too worried about being swamped and dominated when they finally sit down in that studio in California.

"It'll be them channelling us rather than writing all the material and so on," says Mike. "We can't work like that anyway. It'd be alien to us."

IMMEDIATELY following their sun soaked recording sessions, Level 42 are off on a gruelling six week tour of the States, which means they will be away from home for some five months or so. Are they worried that by the time



LEVEL 42: the new yellow peril?

the album comes out in the autumn they'll be another forgotten force in music?

"We've done a real saturation thing on England," replies Boon. "We've played three big London dates in a year. So it'll be good for us to have a break. We'll be fresh when we do get back."

Like most successful English groups, Level 42 are well known in New York — where the buzz about them really began — and on the west coast but, as many have found out to their cost, it's the rest of America that counts. A pretty straight looking bunch — they won't be stumbling across the prairies in their Clinique and party frocks like some I could mention — it'll still be pretty interesting to see the reaction in redneck territory.

"I'm really looking forward to going out and playing those middle American places," says Mike cheerfully. "It'll be quite a challenge."

"During the latter part of the

Seventies America turned in on itself, whereas in the Sixties they were really into English bands. Now they seem to be going back to England again," adds Boon.

Although Level 42 maintain they're concerned with music, and not trends and the latest Vivienne Westwood creation, it is true to say they have suffered from a lack of image. But this doesn't seem to worry them either.

"I don't think we particularly fit in anywhere," says Boon.

"Obviously we came up through that jazz funk thing but we don't really fit in there either. We're starting to get a big cross-section of people coming to our concerts. We even get punks now."

"Perhaps we suffer from a lack of image in the eyes of the media more than people coming to the shows," says Mike. "It's not

deliberate. It's just that we try and concentrate on getting the music right."

"The title 'The Pursuit Of Accidents' was inspired by a comment that whatever we do, we spend time getting it right," explains Mike. "And I just fell on the phrase."

"And this single, 'The Chinese Way', is much heavier than what we've done before. Wally, who's the other keyboard player we've used on all the albums, was listening to it and he just started singing 'The Chinese Way'. Phil added the rest of the lyric ideas."

"I think it's really worked out well because it's different. The temptation with our sort of music is to write 'I love you, you love me', type lyrics. So it's really great to be able to do something else."

by Simon Tebbutt

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PRIVATE FILES

by SIMON TEBBUTT

WHAT A naughty Boy George is... I know he doesn't make any money out of the very wonderful free Multicultural Club, but I wouldn't have thought he need resort to moonlighting in order to scratch up a bob or two to squander at the Boots Number 7 counter.

You see, the golden throated crooner will be singing backing vocals on the new *Swinging Laurels* single which comes out this week. But keep it to yourself as there'll be no credit on the cover, to avoid any possible hassles with his record company. Whatever next? TV ads for Harmony hairspray perhaps...

And while we're on the subject of splattering your chops all over some ghastly product just to pay the gas bill — and keep the cat in cans of food — those colourful north Londoners the *Belle Stars* are off to the Land Of The Rising Sun to advertise, of all things, Japanese beer. Still they'll be in good company: *Bananarama*, *Steve Strange*, *Rod Stewart* and *Modern Romance* have all nipped across to the home of the Nip recently to give something or other the OK — and incidentally swell their bulging coffers in the meantime...

Should the *Eurythmics* new single 'Sweet Dreams' carry a foot and mouth warning? Well, all I can say is that *Dave* and *Annie* were spotted sneaking a cow into their record company's boardroom for the video to accompany the song, which ends up with the desk in the middle of a field. Could this be the start of agri-rock...?

A blast from the past. Incredibly aged readers might remember a group called *Landscape* who almost had a hit with 'Einstein A Go-Go' a couple of millennia ago. Well, the big news at the *Sunnydown Rest Home* is that the outfit have got a dreamy electro ballad comeback single out next month. Something to play during those dreary *Bathchair* races on the green...



Pic by David Johnson

Natter dread

"WELL, ME varicose veins have been better since the operation but me piles are still giving me gyp." Wolverhampton housewives *Mari Wilson* and *Boy George* get together at a local tupperware party for a chinwag to discuss the pressing problems of the day. But it all came to a sudden end when *George* suddenly remembered he'd left all *John Moss's* underthings in the wash at home...

• While more than three million languish on the dole queues, isn't it heartening to find out that socially aware philanthropist and do-gooder *Sting* has just picked up his worldwide royalty cheque for a sum not unadjacent to four million quid? I'm sure he'll be able to spread a little happiness with that lot.

What's in a name, eh? Those dismal long overcoat drones *Sex Gang Children* can't find anyone who'll let them inflict their din on the local populace, because of their outrageous name. *St Albans* has even gone so far as to ban them twice. Hmm, is property cheap up there?

Most depressing news of the week. Failed actor and sometime President of the United States

Ronnie 'Grecian 2,000,000' Reagan takes his world domination plan one step further with the news that his daughter *Patti David* is to become a rock singer. The mind boggles...

Hip new club news. All London scratchers and rappers (you can get ointment for it these days) stand by their beds for the opening of the *Garage Club* at the *Whiskey-A-Go-Go* on Wednesday, Feb 2. *Depeche Mode*, *Boy George* and *All* are all rumoured to be making appearances, although with *George* and *All* there, how anyone will find a space to stand is beyond me...

And while we're grooving round the capital's natty nightspots, the *Palace* are going to be running a very dodgy slum and sleaze, leather and studs night on Tuesdays for all the rough and tumble boys who don't want to waste time messing about with cissy girls. If you spot me there, keep quiet...

And dapper *Mobile Suit* person *David Claridge's* heavy leather and rubber fetish club, *Skin II*, finally takes off at *Stallions* in the *Charing Cross Road* on Jan 31. Start melting down your Dad's old wellies now, kids...

I pity the poor businessman. Manic manager of *Soft Cell* and head of the mighty *Some Bizzare* megacorp *Steve* tells me he's off to the south of France for the music business's annual self congratulatory bash, *Midem*. With his own little lock up stall, the only way the silk bomber jacket hordes will be able to communicate with the tiny tycoon is by filling in a questionnaire and pushing it under the door. Wait till they get the brass dildos he's had made specially for them...

No more late night binges down at the *Ace* in *Brixton* for a while, I'm afraid. Those party poopers the *GLC* have just refused the venue a late night boozing and bopping licence. Still, those nice people at the *Ace* assure me this won't affect any of their forthcoming gigs and they're contesting the case so normal service should be resumed as soon as possible...

• The one show the organisers hope won't be going with a bang is the *CND Festival*, which will be held in *Brixton's Brockwell Park* on May 7. *Paul Weller* and *Hazel O'Connor* launched a *Festival Appeal Fund* this week and anyone who wants any more info should phone *Chris Dalton* (Youth *CND*) on 01-272 0101.

Final confirmation that the total population of America should be reclining on the shrink's couch — frail spinster *Olivia Newton John* has just been voted the *Top Female Pop Artist* for 1982 in the whole of America. Makes you think.

Oh my God, it gets worse. Someone's just slapped a piece of paper on my desk which informs me that *Hall and Oates* were the best group while *Fleetwood Mac* and the *J. Geils Band* were the runners up. *Tardis* watchers please note...

Bah! Wah! foiled again... Those silly scousers *Wahl* caught at *Top Of The Pops* swapping the tape of 'The Story Of The Blues' they'd recorded for the programme for one they'd previously laboured and sweated buckets over. Now they're banned from the show. And after seeing their appalling gig at *Brixton's Ace* last week, I'm not surprised they tried the subterfuge. Better luck next time — if there is a next time that is...

Rabid entrepreneur and *Bonanza* type *Buffalo* crooner *Malcolm McLaren* looks all set to unleash his latest group on the unwitting public. Featuring last year's failed star *She Sherri*, the whole project is still under wraps as it were, but the tone deaf should get their unco-ordinated toes tapping pretty soon...

Dust down my gladrags (actually, the cleaning lady gave me hers) and groove off to the opening night of a new club down at *Staveleys* in the *Kings Road*. Soon to be renamed the *Eccentric* and running three nights a week, the organisers tell me they want to create a late night drinking *Speakeasy* atmosphere and attract all the pretty people. Not quite sure how this'll work out 'cos I spotted the wonderful spectacle of the *Anti Nowhere League's* *Animal* bopping away on the dance floor to *Soft Cell* of all things...

The story of the split that never ends continues this week with the news that *Haircut 100* drum person *Blair Cunningham's* wife has just given birth to a daughter, *Ria*. The happy event is believed to be totally unconnected with gopher featured warbler *Nick Heyward's* decision to split the daffy outfit last week...

If you're going to ham it up, you might as well go right over the top I suppose. *Gaudy Imagination* singer *Lee John* pops up in a forthcoming *Dr Who* episode playing the part of a space pirate of all things. Hmm, judging by his girth in recent pictures he'll be jolly lucky if they manage to squeeze him in to the *Tardis*...

TDK BATTLE OF THE BANDS SEMI FINALS

Three great nights of live music as seven bands at each venue compete for a place in the televised finals this Spring.

LYCEUM, STRAND, WC2. Wednesday, February 2nd, 7.30.
Tickets £2 at door, £1.50 from Box Office or usual agents.

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Tickets £2 at door or from Gough & Davy and Sydney Scarborough.

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Friday, February 4th, 7.30.

Tickets £2 at door, £1.50 from Students Union.

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SINGLES

AND LO there came a plague upon the land, and nearly all the singles were blighted and abso-bloody-lutely awful that week to boot.

Who can deal with this horrible pile of dross and droppings, muttered the simple office staff, while indulging their wildest fantasies on the expense sheets. Suddenly, they spotted a ghastly creature filing its nails on the stiletto heel of its thigh length rubber waders. And here I am.

ONE THE JUGGLER 'Passion Killer' (Ragard) Cross my palm with silver and I'll give you a good review. Actually, this Gypsy Rose Lee ensemble — held in high regard by anyone with their own teeth and a funny hairdo — are about the brightest new thing for weeks. Brash and flashy and hard to dance to, One The Juggler are the acceptable face of rock 'n' roll and, with any luck, should pass Go with this record.

THE BLUEBELLS 'All I Ever Said' (Decca) The thinking man's Haircut 100 bounce along on their chunky rhythms and floating harmonies in an attempt to offset their rather serious facial expressions. Pleasing and pleasant, it neither agitates nor excites — thank God.

SAMMY HAGAR 'Your Love is Driving Me Crazy' (Geffen) Gross and reactionary, Sammy Hagar has the mentality of a 15th Century



Pic by Steve Rapoport

EURYTHMICS 'Sweet Dreams' (RCA) 'Mad' Professor Dave Stewart and his exotic temptress Annie Lennox (above) have been locked away in their north London recording studio for months, cooking their potions and mixing their sounds. And it's worked. The Eurythmics have finally arrived at a formula of electro blues soul that sneaks and grabs at your attention and won't let go. And, on the contemporary scene, Annie's voice is rivalled only by Yazoo's Alf for its searing intensity.

Cordwangler. Get back to the cornfields you blasting, bloated buffoon.

GERRY COTT 'Ballad Of The Lone Ranger' (Epic) Ex Boomtown Rat in nice, sad and wistful little ballad shock. It soothes your grooves, as some silly disc jockeys might be tempted to say.

SURVIVOR 'The One That Really

Matters' (Scotti Brothers) Too terrible for mere weapons like words, this is the latest attack from the people who brought you last year's dreadful 'Eye Of The Tiger' hit. I think I'll troll off down the Women's Institute and cheer myself up with a bit of crochet work.

FARMER'S BOYS 'More Than A Dream' (EMI) Another Jim Reid band. Oooh, I'd

better not be rude about Jim or he won't hit me. It's the cult of the ordinary, the deliberately mundane which is only livened up by the singer using his stomach instead of his mouth to convey any sense of his warblings.

JOHN WATTS 'I Smelt Roses' (EMI) Heavy, leaden singer/songwriter material from someone who was once in Fischer Z. Dull beyond comprehension or desire.

MARILLION 'He Knows, You Know' (EMI) You might expect the screaming, screeching and caterwauling of the heavy metal mode, but no! This lot sound like they're trapped in a cafe off the A1 in 1971 listening to Pink Floyd and Genesis and getting chilblains on the knees from the Force 8 draught up their loon pants.

THE LITTLE HEROES 'Young Hearts' (EMI) Young hearts are free tonight, eh? Not if I had my way. This is what Elvis Costello might sound like if he were stark, raving bonkers.

ERIC CLAPTON 'Rock 'n' Roll Heart' (Warners Bros) Another downbeat, fetishistic tribute to that horrible monster rock 'n' roll, which has become just another part of the dreary establishment. "I don't wanna change", Clapton pleads. Thank God someone's got the guts to.

ALLEZ ALLEZ 'Flesh And Blood' (Virgin) Classy, chic and clubby, this is a must for anyone with an upside down haircut and one of those voluminous coats some dozy quantity surveyor in New Jersey was wearing in the 1950's before they became a Terribly Fashionable Commodity. It's sultry and it's swaying but it's Hipper Than Thou stance makes me want to wear Hush Puppies again.

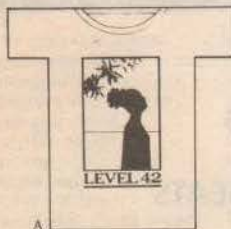
DRINKING ELECTRICITY 'Random Particles' (Survival) Space Invaders learn to talk utter rubbish. All very meaningful, it means nothing to me whatsoever.

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TOP QUALITY

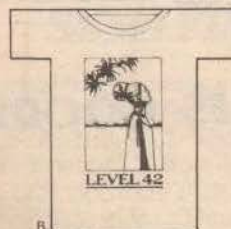
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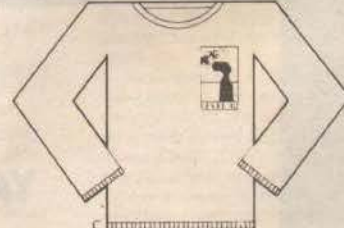
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Pic by Joe Bongay

NATASHA 'I Can't Hold On' (Towerbell) *If this isn't a hit, I'll eat my lunch. Natasha is the poor man's Debbie Harry who was the poor man's Marilyn Monroe anyway, but here she gets into the Abba power pop mood and guarantees herself Radio One airplay ad infinitum.*

RICHARD BOONE 'Digital Days' (Survival) *More of life in the computer age and sci-fi enigmas, this makes a deal more sense basically because — despite working in an area of hackneyed cliché — it's musically sound. And that's what really matters, isn't it dears?*

RANDY CRAWFORD 'He Reminds Me' (WEA) *Nothing on 'Rainy Day in Georgia' but never mind. The sweet soulful intent is all there, and I could listen to Randy Crawford singing 'My Old Man's A Dustman' and be happy.*

IMPULSE 'Act On Impulse' (Polydor) *Featuring the gorgeous Mike Andrews — sometime presenter on the Riverside Show — this nice, almost continental sound conjours up images of the naughty little shopboys at Woolworth's hiding after work and playing the instruments on the sale counter. Sweet.*

B.B. 'The Duke' (Gin Records) *More on the theme of Big John Wayne it seems, but this celebration of America's favourite hero — after Lassie the dog that is — doesn't have the edge of Haysi's 'Big Leggy' put down last year. These cowboys in leather trousers sound more like they're on an Arts Council grant more than any trusty steed flashing through the prairies in the dead of night.*

MIKE BATT 'Love Makes You Crazy' (Epic) *The geezer what co-writ David Essex's 'Winter's Tale' with Tim Rice comes up with a limp synth whir that really ought to be used as oblique, incidental music for a Channel 4 documentary on herpes. With neither push nor power, this is comfortable, middle aged music reclining in an easy chair.*

THE JAMMERS 'Be Mine Tonight' (RCA) *Razor sharp production on a hook laden disco funk bop and beat but, honestly dears, I've heard it all a million times before in a million clubs and all about a million years ago too.*

CHIC 'Hanging' (Atlantic) *Clear the dancefloor music. Highly recommended for the end of the evening when everyone's drunk too many pints of gassy lager and are stumbling around slobbering down their girlfriend's cleavage and worrying about getting home. A Cinderella's type disco hit.*

JOHN DARK 'Silhouette' (EMI) *This minimal and dramatic little offering takes a couple of listenings, but the melody picks up on the synthesiser and drum machine to give it punch and poke.*

PETER GODWIN 'Emotional Disguise' (Polydor) *It starts off rather like an adenoid operation set to music, but the Dr Kildare on synthesisers theme drifts off while the record gets better. Unfortunately, the whole atmosphere is*

dull and muggy and I drift off after a while too.

BOYFRIENDS 'Boyfriend' (Plastic Records) *Everybody keeps telling me about the buzz about the Boyfriends and just how damn good the Boyfriends are and how I ought to like the Boyfriends. Well, to be honest darlings, these really aren't the sort of Boyfriends I had in mind when I squandered next month's pay cheque on that little silk number at Monsoon. Simple, straightforward pub rock, it appeals more to those who like at least 17 pints and a quick chunder before Sunday lunch.*

HOWARD JOHNSON 'Say You Wanna' (A&M) *The last thing I ate in a Howard Johnson's — which is a tacky Stateside nosh emporium — was a sickly chocolate type ice cream affair that made me throw up. This Howard Johnson has much the same effect. If you took the major content of American radio listening, mixed in a couple of furry dice and a few old Cortinas, and shoved the whole lot in one of those blenders that fat fool Robert Carrier advertises on TV, you'd come out with this. And you'd be sick, too.*

FUN BOY THREE 'The Tunnel Of Love' (Chrysalis) *Another po faced O Level treatise on How Life Is Lived In The Eighties But Ought Not To Be Lived That Way And I'm The Only One Who Can See It — Oh God It Gets Hard Sometimes Carrying This Burden (etc. etc.). Smartass, knowall Terry's flat nasal whine is the fork being scraped on the plate of this inclusive little analysis of yet another negative slice of life — this time it's the marriage trap. Give me a break.*

MIKE RUTHERFORD 'Hideaway' (WEA) *Old rock stars never seem to die these days, they just indulge themselves — and the money of which they have more than sense — in interminably boring solo works. Here another Genesis bore crawls out of the woodwork with a heavily produced sweepalong piece of passé rock and a big ooohy chorus.*

JOHN COUGAR 'Hand To Hold On To' (Rival) *Both sides of this revolting record say A, but three minutes of a desolate and desperate clapped out mac'...rocker is about as much as I can stano. The poor dear tries so hard with his spit 'n' grit 'n' sweat stance, but really he's just another nice little American boy travelling goods wagon class on his Bruce Springsteen fantasy.*

DONALD FAGEN 'New Frontier' (WEA) *No, I don't think it's any relation to the man dubbed 'The Palace Looney' by the gutter press, but if Michael F-gen had been listening to this bland and bloated old freeway rolling lump of e. cess culture while he was sitting on the Queen's bed, they'd both still be asleep now.*

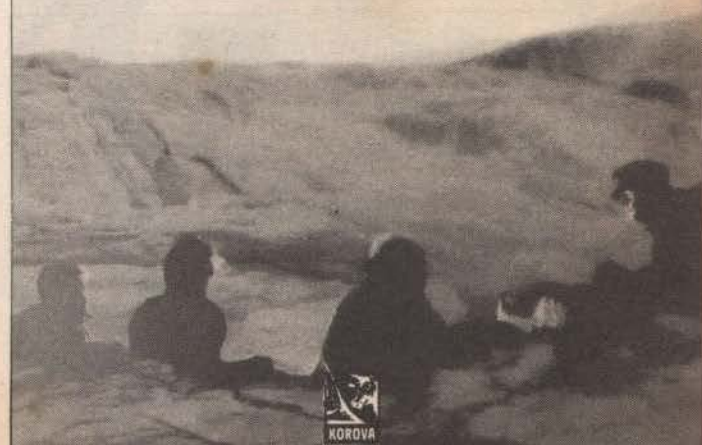
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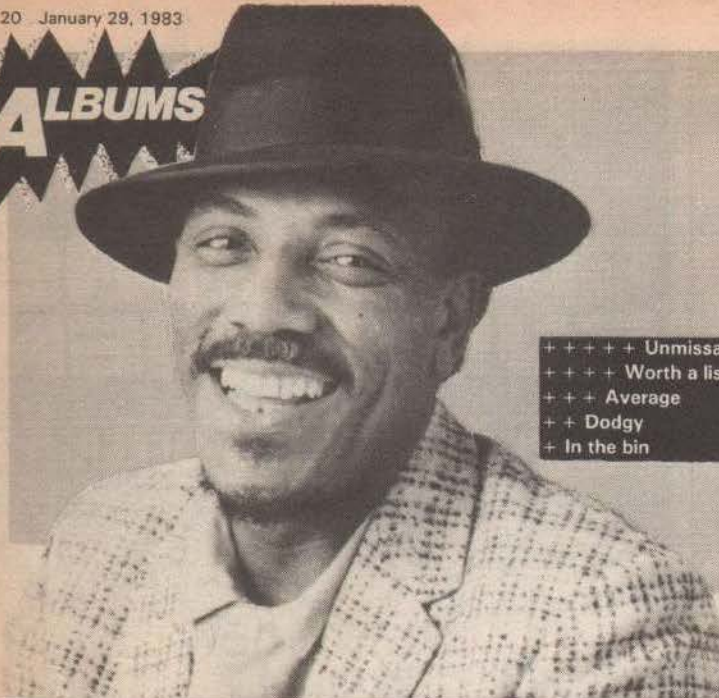
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ALBUMS



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

Shell shocker

SWEET PEA ATKINSON 'Don't Walk Away' (Ze ILPS 7918)
 THIS CHAP has nothing to do with Popeye's offspring despite his name. He is the latest creation from the label that brought you Kid Creole And The Coconuts, Ze. From Detroit — home of Motown. George Clinton's Parliafunkadelicment thang and Bob Seger — comes a sensational debut album. Masterminded by the precocious talents of cult band Was (Not Was), 'Don't Walk Away' sweetly merges the steel of rock with the sweatiness of soul. The opener 'Dance Or Die' sets the pace. It's a concrete hard dance stormer that bulldozes even the terminally lethargic to some serious toe-tapping. Chairmen Of The Board's veteran begging song, the title track, is given a breezy yet urgent rendition by the honey dripped voice of Sweet Pea. The ferocious 'Someone Could Lose A Heart Tonight' puts rock firmly back on the dancefloor while the fifties acapella 'So Much In Love' provides a tasty interlude. The exhilarating 'Dig Deep' — a manifesto for positive thinking — and the epic 'Should I Wait?' are highlights of the second side. Only an ordinary workout on Burt Bacharach's 'Anyone Who Had A Heart' and a nondescript 'Girls Fall For Me' provide the flaws to a genuine gem. + + + + +
 Mike Gardner

◀ SWEET PEA ATKINSON: not so green after all

EURHYTHMICS 'Sweet Dreams/are made of this' (RCA 6063)
 YET ANOTHER compact duo making studio music for the age of video, Eurhythmics lack that vital edge of character. This, their second album in a year, is so contemporary in its design and intention that it will doubtless tell us much about 1983 in years to come. Unfortunately, albums are intended to be more than maps of the follies of the past. The 10 songs on display reek of calculation, of attempts to write 'modern' pop songs that display their intelligence. This results in the predictable gesturings of drum machines, echoed vocals and synth bass patterns. The whole strives for atmosphere yet achieves little more than the kind of clever contrivance of B & H ads. Without the humour. Only the opening song (and former single) 'Love Is A Stranger' manages the kind of presence for which I assume Eurhythmics are striving and this because of its patent lack of personality. Nothing else achieves such bland perfection and none of this record asks you to be moved. 'Sweet Dreams' is the kind of record you can eat without ruining your appetite. Or even noticing that you've eaten anything. + +
 Mark Cooper

DAVID BOWIE 'Bowie Rare' (RCA PL45406)
 ONE FOR the fans and put together in Italy, 'Rare' is a collection of Bowie B-sides, alternate mixes and one foreign-language version of 'Space Oddity'. Fans will no doubt be fascinated to learn that the tale of Colonel Tom is entitled 'Ragazzo Solo, Ragazza Sola' in Italy.

The re-mixes and live versions of 'Heroes', 'Panic In Detroit' and 'Young Americans' are patently inferior to those on general release. The true treats are Bowie's versions of 'Amsterdam' (all acoustic) and 'Moon Of Alabama' (released as a single in 1980). Two rare originals, 'Holy Holy' and 'Velvet Goldmine!' both recorded with the Spiders in the early 70s, are the record's passport to purchase but there is little here that shows Bowie at his best. + + +
 Mark Cooper

CILLA BLACK 'The Very Best Of Cilla Black' (EMTV 38)
 IN THE days before she became the new Gracie Fields Cilla Black used to break my heart. From a typist and part-time Cavern club cloakroom attendant she became one of the most successful of Britain's swinging sixties dolly birds. While her showbusiness persona has swamped the media there can be no doubt she made some terrific records. This set contains 20 of them from 'Anyone Who Had A Heart' to Lennon and McCartney giveaways like 'It's For You', 'Step Inside Love' and her first hit 'Love Of The Loved'. Songs like 'You're My World' and 'Conversations' still show that the Liverbird can still break hearts. + + + + +
 Mike Gardner

GROVER WASHINGTON 'The Best Is Yet To Come' (Elektra 960215)
STANLEY TURRENTINE 'Home Again' (Elektra 960201)
 WHO SAID that too much sax makes you go blind? Surely they meant bland? Both these eminent saxophonists handle

their instruments with considerable aplomb but both these albums are so similar it's more a case of the bland leading the bland. Both play the sort of cool late night coffee table muzak heard in the middle class party scene in 'Play For Today'. Only Turrentine distinguishes himself with the occasional female vocal from the likes of Irene 'Fame' Cara. Both sets verge on the tedious. + + +
 Mike Gardner

ORIGINAL SOUNDTRACK 'Night Shift' (Warner Bros K 57024)
 YOU CAN practically give names and addresses of all the people who are still going to see movies, but if you've been enticed by Henry Winkler's latest, this soundtrack album will mean something to you; a pretty motley collection of offcuts which may or may not gain their meaning from the context of the picture. Anyway Quarterflash sing the title tune and Al Jarreau continues his pop fling with 'Girls Know How' and those are the chief newies. Rod Stewart croaks uneasily through 'That's What Friends Are For' (produced it himself, too) and there's a contribution from the ever-welcome Rufus and Chaka Khan, 'Everlasting Love'. Sitting oddly among them all are 'Talk Talk' and 'Penthouse And Pavement' but despite those British entries it's a Yankee soundtrack to a Yankee film and the two should really be taken together. + + + + +
 Paul Sexton

TANGERINE DREAM 'Logos' (Virgin V2257)
 THERE IS only one thing worse than a Tangerine Dream studio album and that's a Tangerine Dream live album. This little monster has just three tracks recorded live at the London Dominion last year and it's as indigestible as a tough piece

of German sausage. Lots of cerebral rhythms to give comfort to senile old hippies. +
 Robin Smith

LAURA BRANIGAN 'Branigan' (Atlantic ATLK 50772)
 LAURA, LAURA the problems you have my dear. They're all there on your LP, the tear stained sheets of a lonely girl, the sleepless nights of a doubtful girl, the ever so sincere declarations of an American girl. Ms Branigan's tales spring right from the analyst's couch, straight from the heartland of American neurosis. Smack a Yankee's wrist and they'd (a) sue you for a million bucks (b) go on a year's supply of Mogadon. Simply Laura's baleful self pity — when you're young and rich why cry? — and the awfully bland session musician rock that goes with it, is of no interest, has no spark. +
 Jim Reid

IPPU-DO 'Lunatic Menu' (Epic EPC 25739)
 DEAR, OH dear. However much this may look like a new album, it is in reality a preposterous rag-bag of a retrospective slung together, methinks, by well-meaning Nips anxious to capitalise on the mega-success in Japan of 'September Love'. Ippu-Do's sickly TV commercial creation. None of this will enhance Masami Tsuchiya's reputation one jot or endear him to any Japan fans who might've been impressed with him on last year's tour. Don't buy this, buy the excellent 'Rice Music' instead and avoid severe aural dyspepsia. + +
 Betty Page

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The missing Linx

LINX 'Last Linx' (Chrysalis CHR 1409)
 FOR THE uninitiated (ie me) it takes the benefit of hindsight to appreciate the light, lyrical touch Linx brought to that amorphous mass variously known as funk/soul/disco. This collection admirably displays Grant and Sketch as the slick, cool, accomplished face of Britfunk, with the added (unusual) bonus of sharp melodies and intelligent lyrics throughout. I thrilled at the flashes of disco-meet-Rundgren in 'Throw Away The Key', spilled to the tantalising frills in the mix during 'Intuition', trilled at newest track 'Wonder What You're Doing Now', showing Linx leaning in the direction of Steely Dan à la chunk 'o' funk. All this along with 'So This Is Romance' makes a pretty ideal goodbye. Now they're gone, the opposite end of the vibrant Britfunk scale also occupied by Wham! is vacant. Spands — the mantle is now yours for the taking. + + + + +
 Betty Page

X-WORD

Are you man enough
to win a £5 album token?

ACROSS

- 1 They go round the outside (7,4)
- 4 Kate's horror (6)
- 7 Robert Wyatt's industry (12)
- 10 Soft Cell smash (5)
- 12 They've given us a Sign Of The Times (5,5)
- 14 Definitely Madness (10)
- 16 See 15 Down
- 18 The voice of Duran Duran (5,2,3)
- 19 Green or Stewart (2)
- 23 They wanted to Make It With You (5)
- 24 Cliff's first hit (4,2)
- 25 Group from outer space perhaps (1,1,1)
- 26 Leader of The Wilsatons (4)
- 27 The Jam's rifles (4)
- 28 A cure from Roxy Music (4,2,3,4)
- 30 1977 Deniece Williams number one (4)

- 31 Early Beatles hit (4,2,2,3)
- 32 Everyday hurt for them (3,4)

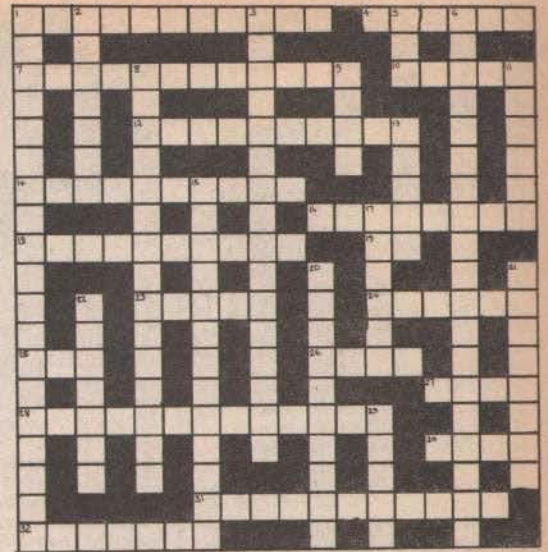
DOWN

- 1 The last couple have been good for Modern Romance (4,5,2,3,5)
- 2 What Shalamar have (7)
- 3 Tim Rice's Evita partner (6,5,5)
- 5 Bright Eyed singer (3)
- 6 A reflective Beat hit (6,2,3,8)
- 8 Ruts hit from 1979 (8,7)
- 9 The Dave Clark Five were this all over (4)
- 11 Bowie LP (6)
- 13 One of the Commodores love songs (5)
- 15 & 16 across. 1979 Stevie Wonder LP (3,6,4,2,6)
- 17 ELP drummer (6)
- 20 Fun Boy Three single just for one season (10)
- 21 Found on the shore or in paradise (8)
- 22 1973 T Rex hit (7)
- 29 The Stones head soup (5)

NAME

ADDRESS

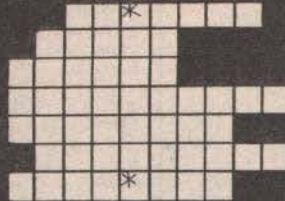
Remember you have to complete both puzzles to win. Entries to: Puzzles, Record Mirror, 40 Long Acre, London WC2 9JT.



POP-A-GRAM

SOLVE THE seven cryptic clues and write the answers across the puzzle so that the starred down column reveals somebody who had an identity crisis last year and didn't know who was friend or foe. Remember the clues aren't in the correct order. You have to decide what the right order is. As extra help all the answers this week should revive memories of '82.

- Bad or what? Well they didn't win in Europe (5)
- Literally an epic from Adrian . . . but was it in Latin or Greek? (7)
- See the tit fight on Fantasy Island. It's a real bird sanctuary (5,3)
- Try Al Far. He could help you zoom up the charts (3,5)
- In Lola Rd you'd come across a duo who wanted to give you back their hearts (6)
- I'm on a dine, you'd better run to the hills. Heavy (4,6)
- There was a nice rear on this "fame"ous girl (5,4)



LAST WEEK'S CROSSWORD ANSWERS

ACROSS: 1 Heartache Avenue, 8 Iron Maiden, 10 Casbah, 11 Hot Space, 12 Paperlate, 14 Dr, 15 Teardrop, 17 Fats, 19 Elvis Costello, 20 Lemmy, 21 Ode, 23 Ismism, 25 Trouble, 27 Specials, 29 Junior, 31 Japanese Boy, 32 Sulk.

DOWN: 1 Hi De Hi Hi De Ho, 2 A Winters Tale, 3 Troops Of Tomorrow, 4 Andy Partridge, 5 Uncertain Smile, 6 Mob, 7 John, 9 McCartney, 13 Patrice Rushen, 16 Dare, 18 Plus, 22 Abacab, 24 Music, 26 Ju Ju, 28 Cuba, 30 Bad.

LAST WEEK'S POP-A-GRAM ANSWERS

Hot Space, In China, Love Songs, Tug Of War, Tin Drum, Soft Cell, Meat Loaf.

DOWN: The Gift

LAST WEEK'S WINNER: Graham Pugh, Croftside, Evenlode Rd, Moreton-In-Marsh, Glos

KERRANG!
NO 34 JAN 27 - FEB 9

THIN LIZZY | STATUS QUO | TED NUGENT
 ASIA | MAMAS BOYS | HUGHES/THRALL
 BITCH | BLUE OYSTER CULT
 REO SPEEDWAGON | DEF LEPPARD
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True Brit

I'VE HEARD all sorts of rumours about the new British Nationality Act and am not sure whether I qualify as a British Citizen. My parents were both born in the West Indies, but I was born in the UK. As my folks aren't British, can I be deported?

Victor, Birmingham.

● *It's OK, you're a true blue Brit. Since the new Nationality Act came into force on January 1 1983, a number of complex changes have been made, but anyone born in the UK up to midnight on December 31 1982, is a British citizen, regardless of parents' nationality. Even children of parents in this country illegally up to that date are still British.*

So what happens to someone who came over with their parents, has grown up here and been to school in the UK but doesn't have British citizenship? If you intend to build your life in Britain it is important to register as British with the Home Office as soon as possible. Otherwise, if you ever leave the country for two years or more, chances are you won't be allowed back, except on a short-term or holiday visit.

While you may not be given citizenship, it's still worth a try.

If you're under 18, registration costs £35.00, but can be as much as £200 for over 18's. Write for form MN to the Home Office, (Immigration And Nationality Department), Lunar House, Wellesley Road, Croydon CR29 2BY. Or call in at the address. (Enquiries: Tel: 01-686 0688).

Anyone born after midnight on December 31 1982 won't be considered a British citizen unless they have either one parent who is British or one parent who is settled here with "indefinite leave" stamped on a passport. But if kids born after this date are able to stay here until they're 10 years old, then application for registration can be made.

People experiencing problems now can seek free advice from any neighbourhood law centre, citizens advice bureau or community relations council in the first instance, or can contact The Joint Council For The Welfare Of Immigrants, 44 Theobalds Road, London WC1X 8SP (Tel: 01-405 5527).



Over the Pill

AT THE moment, I have my weight exactly where I want it. I watch what I eat and exercise regularly. I'm very much in love with my boyfriend and we want to have sex, and when we discussed contraception, we decided that it would be safest for me to go on the Pill. But, a friend of mine has told me I'm bound to put on weight. This idea terrifies me. Is what she says true?

S, Norfolk

● *Gaining a few pounds in weight can be one of a number of side effects from the Pill, as your body adjusts to the chemical hormone level of a specific brand of oral contraceptive. But if you do gain weight or experience headaches or tiredness and the side effects don't balance out after a month or so, you can ask the doctor or clinic who prescribed you for another brand. We're sending you some general contraceptive leaflets, but, for full information, why not discuss any reservations you may have when you see the doctor.*

I'VE BEEN very keen on playing football for a long time but I've never been in a team or a league. Now I'd like to change all that and join a ladies football club somewhere in or around my area. Is there anywhere I should write for more information?

Gill, North London

● *There are already 220 women's football clubs in England alone, and 18 leagues based on a regional rather than a merit classification, plus the chance for the best of the bunch to win the coveted WFA cup.*

To get in touch with your nearest club, simply write to or ring the Womens Football Association, 11 Portsea Mews, Portsea Place, London W2. (Tel: 01-402 9388). Enquiries are welcomed from enthusiasts in Scotland, Wales and Ireland too.

I'M 18, gay and reasonably happy about my sexuality, but I do feel pretty isolated at times, and would like to contact other people of a similar age group, perhaps as penfriends. Is there any address where I can write?

Dave, London

● *Young gays who want to put pen to paper or need details of youth groups near you, drop a line, enclosing a stamped addressed envelope, to Gay Youth Movement, BM GYM, London WC1N 3XX.*

Meanwhile, for 24-hour help, advice and information, or, if you just want to talk things over, ring Gay Switchboard on 01-837 7324. Parents who are finding it difficult to cope with young people who've come out as gay can seek information and support from Parents Enquiry, c/o Rose Robertson, 16 Honley Road, Catford, London SE6 2HZ.

BECAUSE I didn't go to the dentist very often when I was younger my teeth, especially the lower set, have grown crooked and look really unattractive. I'm 16, and wonder if it is too late to do

anything about it now. I still have some wisdom teeth which should have come out. Trouble is, I'm scared of the dentist.

Gary, Enfield

● *It certainly isn't too late to set your choppers on the straight and narrow, but taking the first step is down to you. Be brave, and make an appointment for a simple check up as a start.*

Worrying yourself silly about going along is a far more stressful experience than any dental visit could be.

FREE RADIO has always interested me and I enjoy tuning in to the pirate stations. Are there any magazines which cover news and reviews of what's happening on the free airwaves?

Keith, Dorset

● *While pirate radio is still strictly illegal and the dedicated bunch of free broadcasters operate under constant threat of ultra heavy penalties, weekday and weekend stations are still going strong in many parts of the UK. Pirate mags include 'Air', c/o 9 Clairmont Gardens, Glasgow 2; 'Caroline Movement Bulletin', c/o BCM BRFM, London WC1N 3XX; 'Feedback', 147 Mackie Avenue, Brighton; 'FRS News', PO Box 123, Reading; 'Radio Brief', 8 Skardu Road, London NW2 3ER and 'Soundwaves', PO Box 110, Orpington. Send an sae with your enquiry for details of current cover prices or subscriptions.*

AT 15, although my family all tend to be taller, I'm only 5 ft 4 inches in height. This bothers me a lot as most of my mates are taller too, and tend to call me names like "midget" and

"dwarf". Is there any chance I'll grow? What is the average height for men?

Dave, Blackburn

● *If your family tend to loom much larger, there's every possibility that inherited genetic factors will mean that you'll gain a few more inches before you've finished growing. On average, boys stop hitting the heights by around 17 years and 8 months, sometimes sooner — sometimes later. And, staying with statistics, average height for an adult male in the UK is all of 5 ft 8 inches. There's every chance that in a couple of years time, you too will be Mr Average.*



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.

COMMUNICATION


PROFILE

REAL NAME: Peter James Wylie
SCREENNAME: Dean
DATE OF BIRTH: March 22, 1952
PLACE OF BIRTH: Liverpool - Post
 of 16
EDUCATION: Year
HEIGHT: Five foot 10 inches
WEIGHT: 14 pounds
COLOUR OF EYES: Blue
FIRST LOVE: Jane Austen - a great
 girl in Liverpool
BIGGEST DISAPPOINTMENT: Awarded
 by critics and friends
FIRST PERFORMANCE: At the front
 gate of the Marx's original Frankie
 Crooner's "Gimme The Moonlight"
FIRST LOVE ABOVE SEEM: Dawn
 Snow at the Hard Rock
 Marquee, December 22, 1972
FIRST RECORD RELEASE: War -
 Down Street
MUSICAL INFLUENCES: There are
 millions of them
INSPIRATION'S PLACE: Voice
 guitar and a bit of piano
HERO: This week it's Marlon
 Brando - next
OBSESSION: John Jones
FAVOURITE BOOK: "By The Road"
 - Jack Kerouac
FAVOURITE MAGAZINES: Nitty
 Gritty
FAVOURITE FILMS: "I Love My
 Wife" "Sun Dogs" "Whistle
 Down" "The Godfather"
FAVOURITE TV SHOWS: "The
 Young Ones"
BEST LOVE SHOW SEEN: The Clash
 at live's in Liverpool 1977
FAVOURITE DANCE: Ska's and
 Liverpool's
FAVOURITE FOOD: Cheese's
 especially. Much's Sunday dinner
 and his mum's
FAVOURITE PEOPLE: One
 people - anything I can sing
HAIRCUT: A downy down around
 a bump
FAVOURITE DRINK: Two. Guinness
 or any Pilsener and blackboard
IDEAL HOME: If they moved
 Liverpool to New York
IDEAL HOLIDAY: In a remote of
 "The Sunbather" to 1-400 air to Italy
 and New York
IDEAL CAR: One you don't have to
 learn to drive
MOST FRIGHTENING EXPERIENCE:
 Playing Holland - "amused myself
 my drink and I couldn't walk"
SUPERSTITIONS: Don't push your
 Grandma when she's sleeping
FANTASY: Pushing my Grandma
 while she's sleeping
MOST HATED CHORE: Washing
 dishes
AMBITION: To look back over my
 life and say I did the right things



**Pete Wylie
 of Wah!**

CINDY FLIES without an aeroplane, makes hit records and consorts with crocodiles. What's more she's for real, and so is the lifestyle.

Lead singer with The Saffrons, Cindy provides the haunting voice on the currently charting Shangri-La's oldie 'Past, Present And Future'.

Cindy is better known as 21-year-old actress Joanne Whalley. She is currently playing the role of Wendy in 'Peter Pan' in Sheffield, hence her aerial antics.

Those who envied Pinocchio as he waltzed down the lane singing 'Hey diddley dee, an actor's life for me' should listen to Joanne if they think it's all curtain calls, champagne and the high life.

In the past few months she's been attacked by a deranged Bob Geldof in Pink Floyd's 'The Wall'. She gets shot twice a day as Wendy and she was brutally raped a week last Sunday in your living rooms on BBC 1's 'Bergerac'.

"That wasn't so bad," claims the pert Mancunian. "I had to run down a beach in Jersey from these two burly fishermen. The director asked me to do a fall — a stage fall so I didn't hurt myself. I actually tripped for real on one of the takes and tore some ligaments.

"The next day I was supposed to be a bathing beauty in a contest. I had to wear high heels — about four inches high. Just watching it brought back all the pain."

As if that wasn't bad enough she had to spend most of the programme with her face covered in bruises and a fat lip.

THINGS AREN'T much easier in Never Never Land with Peter Pan. After a Royal Court debut she's in the middle of her second theatrical assignment, a three month, two-shows-a-day run as the eldest of the Darling children.

"It's exhausting," she says. "The majority of the audience are children and you've got to keep them interested. You can't rest on your laurels if you feel tired during a performance."

But she's proving a hit with the kids. "Some of the cast had tea with some competition winners. I sat next to two boys and got talking," she relates. "One turned around to me and said I looked much bigger in real life and asked me my age. I said how old do you think I am? He sat and thought for a minute and a half. Then he told me he thought I was 11 years old, bless him. I'd aimed to be about 12 so I was really pleased."

But life for Joanne isn't all jolly japes with Captain Hook.

"When I get shot through the heart as Wendy I've got to drop about 30 feet through the lighting grid on the ceiling," she says. "The first time I did it I was terrified. I just couldn't do it."

Even the flying's difficult. It looks as though I've got a lot of control but I'm dependent on the backroom boys. Many times I've crashed into scenery or gone through the window before I've said my lines and had to go back on again."

WHILE SHE likes the role of Wendy she admits she secretly wants to be a baddie.

"I'd love to be booed and hissed. I really fancy myself as a pirate," she smiles. While Adam Ant needn't be wary of her skill at piracy he'd better be sharp about her chart success.

Having made the grade as a TV actress in series like 'The Gentle Touch' and 'Juliet Bravo' she's already appeared in two music films.

The first was an American TV film about the early days of the Beatles and the second was her raunchy performance as a groupie in Pink Floyd's

I'm Cindy... fly me



'The Wall'. What did she think of the movie?

"It's a clever film," she says before whispering, "but I don't like Pink Floyd's music."

But she wants to make her own music.

"I'm sure everybody wants to make a record. I tried being in a band once but my TV work made it difficult. Obviously I've concentrated on acting because I've been working since I was 12 on TV. But I'm going to make an effort, and try to avoid all the traps that damage the

credibility of actresses who sing," she says.

Well, Cindy and her Saffrons, Cheryl Hersh and Lindsay Neil, have made a good start with the half-spoken 'Past, Present And Future' which details the remorse of a broken heart.

"It was in my mother's record collection," she says. "I thought it was so unusual that a lot of people might pick up on it. It sounds like a miserable song with the singer close to suicide but there's hope in it," she smiles. "If you're a woman you'll understand."

Mike Gardner

CHARTFILE

by ALAN JONES

CHART LOGJAM. The progress of records in the lower reaches of the chart and the number of openings available to new releases was severely impeded last week by a record-setting influx of singles by one act — The Jam.

Two weeks ago 'Beat Surrender' was the only record on the chart by the group, but Polydor's timely re-promotion of the Jam's entire singles repertoire in their original picture sleeves produced a sudden and dramatic increase in sales. As a result last week's chart was liberally sprinkled with Jam singles. In fact, no less than 15 of the group's 18 singles were listed. In the scramble only 'The Bitterest Pill', 'Absolute Beginners' and 'Just Who Is The 5 O'Clock Hero?' failed to chart, and all are handily placed just outside the top 100. It's the second time the Jam have staged a chart invasion. On the first occasion in 1980 they had six singles in the chart at the same time. It too came about because Polydor had re-issued the Jam's singles in their original picture bags.

A most obvious and tragic reason was behind the previous highest tally of simultaneous hit singles. On August 16, 1977, came the news of Elvis Presley's premature death. 'Way Down', which had been floundering in the lower regions of the chart, instantly took off in a big way and Elvis catalogue sales soared. Buying reached a frenzied peak in the next few days — a fact confirmed by the presence of nine singles and 10 albums by Presley in the chart for week ending September 3. As one RCA executive later reflected: "Dying was Presley's best career move in years."

Presley's achievement was all the more remarkable as the charts were then just 50 records long — as it was in 1976 when the Beatles established the then record of six concurrent hits. To that point EMI had issued 23 Beatles singles in Britain. The last of these, the belated 'Yesterday', was already on the chart when EMI undertook a re-promotion of the Beatles previous singles in particularly tasteless picture sleeves. Though none of the Beatles releases had ever been deleted, the attention attracted by EMI's repackaging exercise reminded people that they were still available. 'Yesterday' became the fab four's first top 10 disc for exactly six years and 'Hey Jude', 'Paperback Writer', 'Strawberry Fields Forever', 'Get Back' and 'Help!' all re-charted, albeit briefly.

In purely percentage terms the record for chart domination is held not by Presley, nor the Beatles, nor even the Jam. That honour falls to Irish balladeer Ruby Murray. On March 18, 1955, Ruby had five singles on the chart — some feat when you realise that in those far-off days the chart in its entirety was a top 20. She thus held 25% of that week's chart places, a figure which easily outstrips Presley (18%), the Jam (15%) and even the Beatles (23%) at their most dominant. Ms Murray had only another five hits in her chart career and today lives quietly on the south coast.

RELATED CONGRATULATIONS to Phil Collins on his first number one single 'You Can't Hurry Love'. The track was culled from Phil's second solo LP 'Hello, I Must Be Going!' which peaked at number two last November. That's one place lower than his 'Face Value' LP which yielded three hit singles and signalled a banner year for the stickman in 1981. Later the same year he topped the album chart with his Genesis colleagues and 'Abacab' thus equalling Rod Stewart's previously unique feat of topping the



THE JAM: good, but not as good as Ruby Murray

album charts solo and as a group member in the same year.

'You Can't Hurry Love' was originally a number three hit for The Supremes in 1966 and was penned by the most successful black songwriters in chart history — Brian Holland, Lamont Dozier and Eddie Holland. The three wrote together for just over 10 years and turned out some marvellous tunes, particularly in the early years when they were Motown's most prolific staff writers in terms of quantity as well as quality. 'You Can't Hurry Love' is the third Holland-Dozier-Holland composition to reach number one. The first 'Baby Love' was a chart topper for the Supremes in 1964. Two years later the Four Tops took the team's 'Reach Out (I'll Be There)' to the summit.

By 1968 Holland, Dozier and Holland had become disenchanted with Motown and left amongst a flurry of lawsuits. They set up their own record company Invictus and immediately proved they still had the Midas touch by signing the Chairmen Of The Board and Freda Payne. Both acts immediately hit the big time. Chairmen Of The Board's debut offering 'Give Me Just A Little More Time' reached number three in both America and Britain. Freda's first single 'Band Of Gold' did even better, climbing to number three in America and topping the British chart. Both songs were supposedly authored by Edith Wayne and Ron Dunbar, but strong suspicions exist that Holland-Dozier-Holland would have been a more appropriate writing credit and was omitted only because of their continued wrangles with Motown and their disputed songwriting contract with the company's Jobete publishing subsidiary. Whatever the truth was, the credit Holland-Dozier-Holland only appeared on releases from Invictus and sister company Hot Wax after a settlement was reached.

Invictus and Hot Wax eventually folded and the partnership disbanded. In recent years little has been heard of the Holland brothers, but Lamont Dozier is still very active. In 1977 he wrote Odyssey's 'Going Back To My Roots' and was signed to WEA as an artist. He's currently signed to a small independent black label in LA turning out high quality dance music but his main source of income is the treasury of wonderful songs he wrote in the Sixties...

The US charts normally move at a snail's pace, but last week saw some fairly dynamic movements. In the singles chart Christopher Cross 'All Right' debuted at number 29 to equal Paul McCartney & Stevie Wonder's 'Ebony And Ivory' as the highest new entry of the decade. On the disco chart Michael Jackson's 'Thriller' LP vaulted from number 27 to number one, a leap without peer, though when the Billboard disco chart was a top 20 — it's now a top eighty — Gloria Gaynor once moved from 'bubbling under' to number one in one graceful move...

PRINCE



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Distributed by WEA Records Limited © A Warner Communications Company

US 45s

- 1 1 DOWN UNDER, Men At Work, Columbia
- 2 5 AFRICA, Toto, Columbia
- 3 4 SEXUAL HEALING, Marvin Gaye, Columbia
- 4 3 DIRTY LAUNDRY, Don Henley, Asylum
- 5 2 THE GIRL IS MINE, Michael Jackson/Paul McCartney, Epic
- 6 6 MANEATER, Daryl Hall & John Oates, RCA
- 7 7 BABY, COME TO ME, Patti Austin, Qwest
- 8 8 ROCK THE CASBAH, The Clash, Epic
- 9 12 SHAME ON THE MOON, Bob Seger, Capitol
- 10 11 YOU AND I, Eddie Rabbitt/Crystal Gayle, Elektra
- 11 13 YOU CAN'T HURRY LOVE, Phil Collins, Atlantic
- 12 14 THE OTHER GUY, Little River Band, Capitol
- 13 9 MICKEY, Toni Basil, Radialchoice/Virgin/Chrysalis
- 14 17 GOODY TWO SHOES, Adam Ant, Epic
- 15 16 HEART TO HEART, Kenny Loggins, Columbia
- 16 23 STRAY CAT STRUT, Stray Cats, EMI-America
- 17 27 PASS THE DUTCHIE, Musical Youth, MCA
- 18 20 ALLENTOWN, Billy Joel, Columbia
- 19 19 HAND TO HOLD ON TO, John Cougar, Riva
- 20 21 YOU GOT LUCKY, Tom Petty, Backstreet/MCA



- 21 25 YOUR LOVE IS DRIVING . . . , Sammy Hagar, Geffen
- 22 22 LOVE IN STORE, Fleetwood Mac, Warner Brothers
- 23 29 ALLRIGHT, Christopher Cross, Warner Brothers
- 24 31 DO YOU REALLY . . . , Culture Club, Virgin/Epic
- 25 26 HEART OF THE NIGHT, Juice Newton, Capitol
- 26 10 HEARTBREAKER, Dionne Warwick, Arista
- 27 34 HUNGRY LIKE THE WOLF, Duran Duran, Harvest
- 28 35 YOU ARE, Lionel Richie, Motown
- 29 30 SHOCK THE MONKEY, Peter Gabriel, Geffen
- 30 32 WHAT ABOUT ME, Moving Pictures, Network
- 31 33 SPACE AGE LOVE SONG, Flock of Seagulls, Jive/Arista
- 32 46 BACK ON THE CHAIN GANG, The Pretenders
- 33 36 TWILIGHT ZONE, Golden Earring, 21 Records
- 34 15 GLORIA, Laura Branigan, Atlantic
- 35 37 BAD BOY, Ray Parker Jr., Arista
- 36 - WE'VE GOT TONIGHT, Kenny Rogers/Sheena Easton, Liberty
- 37 47 BILLIE JEAN, Michael Jackson, Epic
- 38 42 I KNEW YOU WHEN, Linda Ronstadt, Asylum
- 39 43 ON THE LOOSE, Saga, Portrait
- 40 40 PUT IT IN A MAGAZINE, Sonny Charles, Highrise

Compiled by Billboard

US LPs

- 1 1 BUSINESS AS USUAL, Men At Work, Columbia
- 2 2 BUILT FOR SPEED, Stray Cats, EMI-America
- 3 3 H2O, Daryl Hall & John Oates, RCA
- 4 4 GET NERVOUS, Pat Benatar, Chrysalis
- 5 5 THRILLER, Michael Jackson, Epic
- 6 6 CODA, Led Zeppelin, SwanSong
- 7 7 COMBAT ROCK, The Clash, Epic
- 8 8 THE DISTANCE, Bob Seger, Capitol
- 9 9 LONG AFTER DARK, Tom Petty, Backstreet/MCA
- 10 10 HELLO, I MUST BE GOING!, Phil Collins, Atlantic
- 11 11 LIONEL RICHIE, Lionel Richie, Motown
- 12 20 TOTO, Toto, Columbia
- 13 13 THE NYLON CURTAIN, Billy Joel, Columbia
- 14 14 SPEAK OF THE DEVIL, Ozzy Osbourne, Jet
- 15 15 EMOTIONS IN MOTION, Billy Squier, Capitol
- 16 17 HEARTLIGHT, Neil Diamond, Columbia
- 17 18 AMERICAN FOOL, John Cougar, Riva/Mercury
- 18 19 SPRING SESSION M, Missing Persons, Capitol
- 19 21 RECORDS, Foreigner, Atlantic
- 20 12 "... FAMOUS LAST WORDS . . .", Supertramp, A&M



- 21 - TRANS, Neil Young, Geffen
- 22 22 WORD OF MOUTH, Toni Basil, Radialchoice/Virgin/Chrysalis
- 23 28 SHOWTIME, The J Geils Bands, EMI-America
- 24 27 THE LEXICON OF LOVE, ABC, Mercury
- 25 25 HEARTBREAKER, Dionne Warwick, Arista
- 26 24 GREATEST HITS, Dan Fogelberg, Full Moon/Epic
- 27 23 1999, Prince, Warner Brothers
- 28 - RIO, Duran Duran, Capitol
- 29 29 DAYLIGHT AGAIN, Crosby, Stills and Nash, Atlantic
- 30 16 MIDNIGHT LOVE, Marvin Gaye, Columbia
- 31 31 I CAN'T STAND STILL, Don Henley, Elektra
- 32 32 HERE COMES THE NIGHT, Barry Manilow, Arista
- 33 33 JOHN LENNON COLLECTION, John Lennon, Geffen
- 34 - THREE LOCK BOX, Sammy Hagar, Geffen
- 35 35 WORLDS APART, Saga, Portrait
- 36 38 GREATEST HITS, Little River Band, Capitol
- 37 37 ALL THE GREAT HITS, Commodores, Motown
- 38 40 RADIO ROMANCE, Eddie Rabbitt, Elektra
- 39 - NIGHT AND DAY, Joe Jackson, A&M
- 40 - EVERY HOME SHOULD HAVE ONE, Patti Austin, Qwest

Compiled by Billboard

INDIE LPs

- 1 1 PILLOWS AND PRAYERS, Various, Cherry Red 2 RED 41
- 2 3 PISSED AND PROUD, Peter & The Test Tube Babies, No Future PUNK 3
- 3 2 PLASTIC SURGERY DISASTERS, Dead Kennedys, Statik/Alternative Tentacles STATLP 11
- 4 4 THE DAY THE COUNTRY DIED, Subhumans, Spiderleg SDL 9
- 5 5 LEATHER, BRISTLES, NO SURVIVORS AND SICK BOY, GBH, Clay CLAYLP 5
- 6 12 THE MAVERICK YEARS, Wahl, Wonderful World WW 1
- 7 6 UPSTAIRS AT ERIC'S, Yazoo, Mute STUMM 7
- 8 9 LA VARIETE, Weekend, Rough Trade ROUGH 39
- 9 7 LIVE AT SHEPPERTON, Damned, Ace NED 1
- 10 15 NEVER MIDE THE DIRT, HERE'S THE BOLLOCKS, Dirt, Crass 2219847
- 11 8 I'D LIKE TO SEE YOU AGAIN, A Certain Ratio, Factory FACT 65
- 12 14 VOICE OF A GENERATION, Blitz, No Future PUNK 1
- 13 17 NOTHING CAN STOP US, Robert Wyatt, Rough Trade ROUGH 35
- 14 11 CITY BABY ATTACKED BY RATS, GBH, Clay CLAYLP 4
- 15 10 BURNING AMBITION, Various, Cherry Red DRED 3
- 16 19 WHEN THE PUNKS GO MARCHING ON, Abrasive Wheels, Riot City CITY 001
- 17 13 SOUND OF MUSIC, Adicts, Razor RAZ 2
- 18 16 A BROKEN FRAME, Depeche Mode, Mute STUMM 9



Pic by Alton Turner

NEW ORDER: Mini minor hit at 20

- 19 21 A PART OF AMERICA THEREIN, Fall, Rough Trade/Cottage LP 1
- 20 - 1981-1982 MINI-LP, New Order, Factory FACTUS 8
- 21 25 SCIENTIST ENCOUNTERS PAC MAN, Scientist, Greensleeves GREL 46
- 22 18 IN THE FLAT FIELD, Bauhaus, 4AD CAD 13
- 23 23 BLOOD AND THUNDER, Outcasts, Abstract AABT 004
- 24 27 SEDUCTION, Danse Society, Society SOC 8.82
- 25 20 THE SINGLES ALBUM, UB40, Graduate GRADLSP 3
- 26 28 BULLSHIT DETECTOR VOLUME 2, Various, Crass 221984/3
- 27 30 CHRIST THE ALBUM, Crass, Crass BOLLOX 2U2
- 28 - A DISTANT SHORE, Tracey Thorne, Cherry Red MRED 35
- 29 29 SONGS TO REMEMBER, Scritti Politti, Rough Trade ROUGH 20
- 30 24 WHERE'S THE PLEASURE, Poison Girls, Xntrix XN 2006

INDIE 45s

- 1 2 HEARTACHE AVENUE, Maisonettes, Ready Steady Go RSG(T) 1
- 2 1 FAT MAN, Southern Death Cult, Situation 2 SIT 19(T)
- 3 3 HALLOWEEN, Dead Kennedys, Statik STAT 27(12)
- 4 5 MORE THAN A DREAM, Farmer's Boys, Backs NCH 003
- 5 7 SHIPBUILDING, Robert Wyatt, Rough Trade RT 115(T)
- 6 4 SAVE YOUR LOVE, Renee And Renato, Hollywood HWD 003
- 7 6 SUMMER OF '81, Violators, No Future 01 19
- 8 8 THE OTHER SIDE OF LOVE, Yazoo, Mute (12)YAZ 002
- 9 10 FOR YOU, Anti-Nowhere League, WXYZ ABCD 6
- 10 11 BABY, BABY, Vibrators, Anagram ANA 4
- 11 12 BEASTS (EP), Sex Gang Children, Illuminated ILL 112
- 12 15 ALICE, Sisters Of Mercy, Merciful Release MR 015
- 13 9 GIVE ME FIRE, GBH, Clay CLAY 16(P)
- 14 18 GROOVING IN GREEN, March Violets, Merciful Release MR 017
- 15 25 PLAIN SAILING, Tracey Thorne, Cherry Red CHERRY 53
- 16 18 NELLIE THE ELEPHANT, Toy Dolls, Volume VOL 3
- 17 37 ORDERS OF THE DAY (EP), Combat '84, Victory VIC 1
- 18 22 INTO THE ABYSS, Sex Gang Children, Illuminated ILL 15
- 19 14 GOVERNMENT POLICY (EP), Expelled, Riot City RIOT 17
- 20 35 OUT ON THE FLOOR, Dobie Gray, Inferno (12)BURN 2(P)
- 21 — OBLIVIOUS, Aztec Camera, Rough Trade RT 122
- 22 13 EASTWORLD, Theatre Of Hate, Burning Rome BRR 4(T)
- 23 19 BELA LUGOSI'S DEAD, Bauhaus, Small Wonder WEENY 2

- 24 17 HOW DOES IT FEEL (TO BE THE MOTHER OF A THOUSAND DEAD), Crass, Crass 221984/6
- 25 27 NO CONCERN, Maumaus, Pax PAX 8
- 26 24 DRUMBEAT FOR BABY, Weekend, Rough Trade RT 116(T)
- 27 26 MUTANT ROCK, Meteors, WXYZ ABCD 5
- 28 23 SHAME AND SCANDAL IN THE FAMILY, Clint Eastwood & General Saint, Greensleeves (12)OINK 3
- 29 — NO TIME TO TALK (EP), Box, Go! Discs VFM 1
- 30 20 CHINESE TAKEAWAY, Adicts, Razor RZS 101
- 31 21 ALL ABOUT YOU, Thomas Leer, Cherry Red (12)CHERRY 52
- 32 33 DON'T GO, Yazoo, Mute 7YAZ(12YAZ) 001
- 33 41 JERUSALEM, One Way System, Anagram ANA 5
- 34 — FEELS LIKE WINTER AGAIN, Fiat Lux, Cocteau COQ 9
- 35 36 LOVE WILL TEAR US APART, Joy Division, Factory FAC 23
- 36 40 FOR WHOM THE BELLS TOLL, Fad Gadget, Mute MUTE 026
- 37 29 RUSSIAN ROULETTE, Lords Of The New Church, Illegal ILSP 0033
- 38 42 STATE VIOLENCE/STATE CONTROL, Discharge, Clay CLAY 14
- 39 34 SHAKE UP THE CITY (EP), UK Subs, Abstract ABS 012
- 40 — GIS A JOB, Yosser's Gang, Rialto (12)RIA 14
- 41 48 LIVE AT THE CENTRO IBERICO (EP), Conflict, Xntrix XN 2001
- 42 28 JUST A GIRL, Pale Fountains, Operation Twilight OPT 9
- 43 38 DAY TRIPPER (EP), Wall, No Future 0221(7H)12
- 44 39 KEEP ON RUNNING, Crux, No Future 01 18
- 45 30 LIVELY ARTS, Damned, Big Beat NS 80
- 46 47 LICENSING HOURS, Newtown Neurotics, ONT ONT 010
- 47 31 NEW BARBARIANS, Charlie Harper's Urban Dogs, Fallout FALL 008
- 48 — LOST IN A MOMENT, Sad Lovers & Giants, Midnight Music DING 1
- 49 46 BURN 'EM DOWN, Abrasive Wheels, Riot City RIOT 16
- 50 49 BABY TURNS BLUE, Virgin Prunes, Rough Trade RT 119(T)

TOP 12 SINGLES TOP CASSETTES

- 1 1 STORY OF THE BLUES, Wah!, External JF1T
- 2 2 THE CUTTER, Echo And The Bunnymen, Korova KOW26T
- 3 17 LAST NIGHT A DJ SAVED MY LIFE, Indep, Sound Of New York SNYLT
- 4 3 ELECTRIC AVENUE, Eddy Grant, Ice ICET57
- 5 9 HOLD ME TIGHTER IN THE RAIN, Billy Griffin, CBS CBSA132935
- 6 4 STEPPIN' OUT, Joe Jackson, A&M AMSX8262
- 7 7 BUFFALO GALS, Malcolm McLaren, Charisma MALO112
- 8 20 TOO SHY, Kajagoogoo, EMI 12EMI5359
- 9 6 YOU CAN'T HURRY LOVE, Phil Collins, Virgin VS53112
- 10 10 TWISTING BY THE POOL, Dire Straits, Vertigo DSTR212
- 11 11 MIND UP TONIGHT, Melba Moore, Capitol 120L272
- 12 8 I FEEL LOVE, Donna Summer, Casablanca FEEL12
- 13 12 THE CHINESE WAY, Level 42, Polydor PUSPX538
- 14 — THE HARDER THEY COME, Rockers Revenge, London LONX18
- 15 23 IN THE NAME OF LOVE, Sharon Redd, Prelude PRLA132905
- 16 21 WHAM RAP, Wham! Innervision IVLA132442
- 17 — 1999, Prince, Warner Bros W98961
- 18 6 OUR HOUSE, Madness, Stiff BOY1T163
- 19 19 NATURE BOY, Central Line, Mercury MERX131
- 20 — REACH UP, Toney Lee, TMT Productions TMTT2
- 21 15 LAGARTIJA NICK, Bauhaus, Beggars Banquet BEG88T
- 22 — GLORIA, Laura Branigan, Atlantic K11759T
- 23 24 BE MINE TONIGHT, Jammers, Salsoul SALT101
- 24 — HEARTACHE AVENUE, Maisonettes, Ready Steady Go RSGIT
- 25 16 DANCE SUCKER, Set The Tone, Island 12W1P6836

- 1 8 BUSINESS AS USUAL, Men At Work, Epic 4085669
- 2 1 RAIDERS OF THE POP CHARTS, Various, Ronco 40RTL2088
- 3 2 HELLO I MUST BE GOING, Phil Collins, Virgin TCY2252
- 4 6 RICHARD CLAYDERMAN, Richard Clayderman, Decca KSKL5329
- 5 3 THE JOHN LENNON COLLECTION, John Lennon, Parlophone TCENTV37
- 6 4 HEARTBREAKER, Dionne Warwick, Arista 404974
- 7 5 GREATEST HITS, Olivia Newton-John, EMI TCFMTV36
- 8 18 VISIONS, Various, K-Tel OCF2199
- 9 9 CACHARPAYA (PANPIPES OF THE ANDES), Incantation, Beggars Banquet BEG39
- 10 7 THE SINGLES — FIRST 10 YEARS, Abba, Epic ABBA4010
- 11 23 KILLER ON THE RAMPAGE, Eddy Grant, Ice ICEK3023
- 12 16 REFLECTIONS, Various, CBS 4010034
- 13 12 FRIENDS, Shalamar, Solar K452345
- 14 20 SAVE YOUR LOVE, Renato, Lifestyle LEGL9
- 15 10 RIO, Duran Duran, EMI TCCEM3411
- 16 — FELINE, Stranglers, Epic EPC4025237
- 17 15 20 GREATEST HITS, Status Quo, Vertigo PROMO1
- 18 27 FROM THE MAKERS OF . . . , Status Quo, Vertigo PROMO1
- 19 19 PEARLS II, Elkie Brooks, K-Tel CE2200
- 20 13 LOVE SONGS, Diana Ross, A&M CLK1982
- 21 11 COMPLETE MADNESS, Madness, Stiff ZHITTV1
- 22 14 THE KIDS FROM FAME, Various, BBC ZCH447
- 23 — SKY FIVE LIVE, Sky, Ariola 502171
- 24 — THE ART OF FALLING APART, Soft Cell, Some Bizzare BIZLC3
- 25 — THRILLER, Michael Jackson, Epic EPC4085930
- 26 — NIGHT & DAY, Joe Jackson, A&M CAM64906
- 27 22 KISSING TO BE CLEVER, Culture Club, Virgin TCY2232
- 28 30 LIONEL RICHIE, Lionel Richie, Motown CSTMA8037
- 29 — CHART HITS VOLS 1 & 2, Various, K-Tel CE2195
- 30 26 LOVE OVER GOLD, Dire Straits, Vertigo 7150109

Flashback

5 10 15

- January 28, 1978
- 1 MULL OF KINTYRE, Wings
 - 2 UPTOWN TOP RANKING, Althia and Donna
 - 3 LOVE'S UNKIND, Donna Summer
 - 4 FIGARO, Brotherhood of Man
 - 5 NATIVE NEW YORKER, Odyssey
 - 6 IT'S A HEARTACHE, Bonnie Tyler
 - 7 DON'T IT MAKE MY BROWN EYES BLUE, Crystal Gayle
 - 8 LOVELY DAY, Bill Withers
 - 9 DANCE DANCE DANCE, Chic
 - 10 IF I HAD WORDS, Scott Fitzgerald and Yvonne Keeley

- January 27, 1973
- 1 BLOCKBUSTER, The Sweet
 - 2 LONG HAIREED LOVER FROM LIVERPOOL, Little Jimmy Osmond
 - 3 THE JEAN GENIE, David Bowie
 - 4 YOU'RE SO VAIN, Carly Simon
 - 5 DO YOU WANNA TOUCH ME, Gary Glitter
 - 6 BALL PARK INCIDENT, Wizzard
 - 7 HI HI H/C MOON, Wings
 - 8 WISHING WELL, Free
 - 9 IF YOU DON'T KNOW ME BY NOW, Harold Melvin and The BlueNotes
 - 10 DANIEL, Elton John

- January 27, 1968
- 1 BALLAD OF BONNIE AND CLYDE, Georgie Fame
 - 2 EVERLASTING LOVE, The Love Affair
 - 3 AM I THAT EASY TO FORGET, Engelbert Humperdinck
 - 4 JUDY IN DISGUISE, John Fred and his Playboy Band
 - 5 MAGICAL MYSTERY TOUR, The Beatles
 - 6 DAYDREAM BELIEVER, The Monkees
 - 7 WALK AWAY RENEE, The Four Tops
 - 8 HELLO, GOODBYE, The Beatles
 - 9 TIN SOLDIER, The Small Faces
 - 10 EVERYTHING I AM, Plastic Penny

DISCO

- 1 4 LAST NIGHT A DJ SAVED MY LIFE, Indeep, Sound Of New York 12 in
- 2 2 HEAVY VIBES/CLUB MIX, Montana Sextet, Virgin 12in
- 3 12 BILLIE JEAN (REMIX), Michael Jackson, Epic 12in
- 4 9 HOLD ME TIGHTER IN THE RAIN, Billy Griffin, CBS 12in
- 5 1 BE MINE TONIGHT/WHAT HAVE YOU GOT TO LOSE/AND YOU KNOW THAT, Jammers, Salsoul 12in
- 6 3 THE SMURF, Tyrone Brunson, Epic 12in
- 7 27 NATURE BOY (REMIX)/(US ORIGINAL), Central Line, Mercury 12in
- 8 8 THRILLER/WANNA BE STARTIN' SOMETHIN'/BABY BE MINE, Michael Jackson, Epic LP
- 9 48 LET'S STAY TOGETHER, Bobby M/Jean Cam, Gordy 12in
- 10 10 IN AND OUT, Willie Hutch, Motown 12in
- 11 21 MIND UP TONIGHT (REMIX), Melba Moore, Capitol 12in
- 12 16 RIDE ON THE RHYTHM, Mahogany, US West End 12in
- 13 7 E.T. BOOGIE, Extra T's, US Sunnyview 12in
- 14 - ROCK THE BOAT, Forrest, German Ariola/US Profile 12in
- 15 15 REACH UP/DUB MIX, Toney Lee, TMT 12in
- 16 5 BUFFALO GALS (SCRATCH), Malcolm McLaren, Charisma 12in
- 17 34 HAVEN'T BEEN FUNKED ENOUGH, Ex Tras, ExcellenT 12in
- 18 23 LOOPZILLA, George Clinton, Capitol 12in
- 19 18 MAGIC'S WAND, Whodini, Jive 12in
- 20 6 MY LOVE IS WAITING, Marvin Gaye, CBS 12in
- 21 25 THE HARDER THEY COME/SUNSHINE PARTYTIME (RAP), Rockers Revenge, London 12in
- 22 24 PHONE HOME, Jonny Chingas, US Columbia 12in
- 23 40 OUTSTANDING, Gap Band, US Total Experience 12in
- 24 - GROOVIN' (THAT'S WHAT WE'RE DOIN') (REMIX), The SOS Band, US Tabu 12in
- 25 20 DO IT ANYWAY YOU WANNA, Cashmere, US Philly World 12in
- 26 - JOY/INSTRUMENTAL, Band AKA II, US Bouvier 12in
- 27 19 FRIENDS, Shalamar, Solar 12in
- 28 33 MS. FINE BROWN FRAME, Syl Johnson, Epic 12in
- 29 11 JUST KEEP ON WALKING/INSTRUMENTAL, Rod, US Prelude 12in
- 30 17 JAZZY RHYTHM, Michelle Wallace, System 12in
- 31 14 SOUL MAKOSSA, Nairobi, London 12in
- 32 41 SCORPIO/IT'S A SHAME (MT. AIRY GROOVE), Grandmaster Flash & The Furious Five, Sugarhill 12in
- 33 28 SEXUAL HEALING, Marvin Gaye, CBS 12in
- 34 22 HIP HOP BE BOP (DON'T STOP), Man Parrish, US Importe/12 12in
- 35 - GET ON UP/INSTRUMENTAL, Jazzy Dee, US Laurie 12in
- 36 26 UP ON THE HILL (MT. U)/INSTRUMENTAL, Trammis, US Venture 12in
- 37 - 1999/D.M.S.R., Prince, Warner Bros 12in
- 38 30 KEEP THE FIRE BURNING, Gwen McCrae, Atlantic 12in/remix
- 39 56 CHANGES, Imagination, R&B 12in
- 40 44 DANCIN' ALL NIGHT/PARTY MIX INSTRUMENTAL, Master Jam, Proto 12in
- 41 51 MESSAGE II (SURVIVAL), Melie Mel & Duke Bootee, Sugarhill 12in
- 42 59 THE CHINESE WAY (REMIX), Level 42, Polydor 12in
- 43 - ELECTRIC AVENUE (REMIX)/WALKING ON SUNSHINE (US MIX), Eddy Grant, Ice 12in
- 44 35 SUCH A FEELING, Aura, US Salsoul 12in
- 45 31 FOOL FOR LOVE/THE JUNGLE STOMP, Prince Charles, US MJS 12in
- 46 38 GIMME THE FUNK, Charades, US Brunswick 12in
- 47 45 CREME DE CREME, William DeVaughn, Excaliber 12in
- 48 65 ASHEWO ARA/VOLTAN DANCE, Kabbala, Red Flame 12in
- 49 - NO STOPPIN' THAT ROCKIN', Instant Funk, US Salsoul 12in
- 50 78 CAN YOU HANDLE IT (REMIX)/IN THE NAME OF LOVE, Sharon Redd, Prelude 12in
- 51 37 GIVE ME (DUB VERSION)/(REMIX), I Level, US Epic 12in
- 52 29 SUPER DUPER (LOVIN), Masurrati & Huey Harris, US Lioness Ltd 12in
- 53 66 LET'S DO IT, Kadenza, PRT 12in
- 54 36 CAN YOU DIG IT/THE BEST IS YET TO COME, Grovar Washington Jr, Elektra LP
- 55 13 GROOVIN' (THAT'S WHAT WE'RE DOIN'), The SOS Band, Tabu LP
- 56 69 LOVE IS A GAME, Harry Ray, US Sugarhill LP
- 57 49 LET LOVE SHINE/WON'T YOU BE MINE/LET'S CELEBRATE (REMIX), New York Skyy, Epic Streetwave 12in
- 58 53 I'D LIKE TO (INSTRUMENTAL)/(VOCAL), Feel, US Sutra 12in
- 59 39 YOUNG GUNS (GO FOR IT), Wham!, Inner Vision 12in
- 60 - ATOMIC DOG (REMIX)/MAN'S BEST FRIEND, George Clinton, Capitol 12in
- 61 71 FIRE/SHE'S GOT TO BE (A DANCER)/I'M DOWN FOR THAT, Jerry Knight, US A&M LP
- 62 58 THE PREACHER/ASPHALT GARDENS, George Howard, US Palo Alto Jazz LP
- 63 32 FEELIN' HOT (INSTRUMENTAL), Futura, US Reelin & Rockin 12in
- 64 67 FALL IN LOVE WITH ME, Earth Wind & Fire, CBS 12in
- 65 47 STEP IN THE LIGHT/YOUNG FREE AND SINGLE, Sunfire, US Warner Bros LP
- 66 76 I'LL BE AROUND, Detroit Spinners, Atlantic 12in
- 67 - GARDEN PARTY/FUNK SUITE NO. 1, Mezzoforte, Steiner 12in
- 68 46 TOO TOUGH/AIN'T NOTHING LIKE THE REAL THING/IS THIS A DREAM/LOVE YOU TOO MUCH, Angel Boffill, US Arista LP
- 69 42 HUEVO DANCING/CHIMENTAL MIX, Fresh Face, US Catawba 12in
- 70 72 I'LL BE THERE/YOU CAN'T TAKE MY LOVE/PARADISE/I KNEW IT COULDN'T HAPPEN, Stanley Turrentine, Elektra LP
- 71 60 I'LL BE GONE/DO YOU LIKE IT... (GIRL), Slave, US Cotillion LP
- 72 54 BE MINE TONIGHT (REMIX)/INSTRUMENTAL, Jammers, US Salsoul 12in
- 73 57 CAN'T GET ENOUGH/ PUT IT IN A MAGAZINE, Sonny Charles, US HighRise LP
- 74 70 COOL DOWN THE PACE, Gregory Isaacs, Island 12in remix
- 75 73 WHAM RAPI (ENJOY WHAT YOU DO), Wham!, Inner Vision 12in
- 76 63 MIDNIGHT LADY, Boy Katindig, US PAUSA LP
- 77 - SPACED OUT - PARTY MIX/SPACED OUT, Pure Energy, US Prism 12in
- 78 - I AM SOMEBODY, Glenn Jones, US RCA 12in
- 79 - I CAN'T LET YOU GO, Talkback, CBS 12in
- 80 79 HOLDING ON FOR LOVE/IT'S YOUR LOVE, Cargo, EMI Zonophone 12in
- 81 80 SHE'S JUST A GROUPIE, Bobby Nunn, Motown 12in promo/US LP
- 82 - THUG ROCK/CHIMENTAL MIX, Sandy Kerr, US Catawba 12in
- 83 82 WHAT MORE CAN I SAY, Leonard Chin, Sanity 12in
- 84 - FALLING, The Biz, Midas 12in white label
- 85 - ALL I NEED IS YOU/INSTRUMENTAL, Starshine, US Prelude 12in

NIGHTCLUB

- 1 2 BUFFALO GALS, Malcolm McLaren, Charisma 12in
- 2 2 YOU CAN'T HURRY LOVE, Phil Collins, Virgin 12in
- 3 5 YOUNG GUNS (GO FOR IT), Wham!, Inner Vision 12in
- 4 4 FRIENDS, Shalamar, Solar 12in
- 5 3 I FEEL LOVE - MEGA MIX, Donna Summer, Casablanca 12in
- 6 8 TIME (CLOCK OF THE HEART), Culture Club, Virgin 12in
- 7 10 LIVING ON THE CEILING, Blamie, London 12in
- 8 33 ELECTRIC AVENUE (REMIX), Eddy Grant, Ice 12in
- 9 6 BEST YEARS OF OUR LIVES, Modern Romance, WEA 12in



- 10 - DOWN UNDER, Men At Work, Epic 7in
- 11 24 HOLD ME TIGHTER IN THE RAIN, Billy Griffin, CBS 12in
- 12 32 BILLIE JEAN, Michael Jackson, Epic 12in
- 13 19 WHAM RAPI (ENJOY WHAT YOU DO), Wham!, Inner Vision 12in
- 14 7 MIRROR MAN, Human League, Virgin 12in
- 15 30 MAGIC'S WAND, Whodini, Jive 12in
- 16 38 HEARTACHE AVENUE (REMIX), Maisonettes, Ready Steady Go! 12in
- 17 12 (SEXUAL) HEALING, Marvin Gaye, CBS 12in
- 18 11 THE OTHER SIDE OF LOVE, Yazoo, Mute 12in
- 19 16 IN AND OUT, Willie Hutch, Motown 12in
- 20 28 IN THE NAME OF LOVE, Sharon Redd, Prelude 12in
- 21 40 STORY OF THE BLUES, Wahl, Eternal 12in
- 22 15 CHANGES, Imagination, R&B 12in
- 23 14 THE LOOK OF LOVE (SCRATCH MIX), ABC, Neutron 12in
- 24 9 HI DE HI, HI DE HO, Kool & The Gang, De-Lite 12in
- 25 27 GLORIA, Laura Branigan, Atlantic 12in
- 26 26 HEAVY VIBES, Montana Sextet, Virgin 12in
- 27 25 OUR HOUSE (STRETCH), Madness, Stiff 12in
- 28 37 TOO SHY, KajaGooGoo, EMI 12in
- 29 - THRILLER/BABY BE MINE, Michael Jackson, Epic LP
- 30 - THE CHINESE WAY (REMIX), Level 42, Polydor 12in
- 31 - BE MINE TONIGHT, Jammers, Salsoul 12in
- 32 - MY LOVE IS WAITING, Marvin Gaye, CBS 12in
- 33 17 LOOPZILLA, George Clinton, Capitol 12in
- 34 34 IT'S RAINING MEN, Weather Girls, CBS 12in
- 35 31 THE SMURF, Tyrone Brunson, Epic 12in
- 36 18 WISHING, A Flock Of Seagulls, Jive 12in
- 37 21 MIND UP TONIGHT, Melba Moore, Capitol 12in
- 38 - LOVE ON YOUR SIDE (RAP BOY RAP), Thompson Twins, Arista 12in
- 39 - THE HARDER THEY COME, Rockers Revenge, London 12in
- 40 22 HYMN, Ultravox, Chrysalis 12in

BOYS TOWN DISCO

- 1 4 IT'S RAINING MEN, Weather Girls, CBS 12in
- 2 1 SHE HAS A WAY, Bobby "O", US "O" 12in
- 3 3 SHOOT YOUR SHOT, Divine, Canadian Black Sun 12in
- 4 2 DON'T STOP/WON'T YOU LET ME LOVE YOU, Sylvester, US Megatone LP
- 5 5 IN THE NAME OF LOVE (REMIX), Sharon Redd, Canadian Prelude 12in
- 6 7 I FEEL LOVE - MEGA MIX, Donna Summer, Casablanca 12in
- 7 10 YOU ARE A DANGER/INSTRUMENTAL, Gary Low, Canadian Quality 12in
- 8 12 BUFFALO GALS (SCRATCH), Malcolm McLaren, Charisma 12in
- 9 9 MEDLEY: I'M NOT IN LOVE, Scherrie Payne, Record Shack 12in
- 10 11 FANTASY/RE-REMIX, Hotline, Italian II Disc 12in
- 11 13 DER AMBOSS (INSTRUMENTAL REMIX)/THE ANVIL, Visage, Polydor 12in
- 12 8 YOUNG GUNS (GO FOR IT), Wham!, Inner Vision 12in
- 13 6 THUNDER & LIGHTNING, Riska, Dutch Polydor 12in
- 14 19 ROCK THE BOAT, Forrest, German Ariola/US Profile 12in
- 15 17 WORK ME OVER/I WILL FOLLOW HIM, Claudia Barry, Canadian Lollipop 12in
- 16 15 TAKIN' IT STRAIGHT/DUB MIX, Cori Josias, Metropolis/Carrere 12in
- 17 16 HEATSTROKE, Man Parrish, US Importe/12 LP
- 18 27 LAST NIGHT A DJ SAVED MY LIFE, Indeep, Sound Of New York 12in
- 19 21 MAGIC'S WAND, Whodini, Jive 12in
- 20 29 BACK IN MY ARMS AGAIN, Cynthia Manley, US Atlantic 12in
- 21 20 HEARTBEATS, Yarbrough & Peoples, US Total Experience 12in
- 22 - "X"-RATED (REMIX), Carol Janti, Dutch High Fashion 12in
- 23 - BILLIE JEAN (REMIX), Michael Jackson, Epic 12in
- 24 - GOTCHA WHERE I WANTCHA BABE, Stereo Fun Inc., US Moby Dick 12in
- 25 14 THRILLER/WANNA BE STARTIN' SOMETHIN', Michael Jackson, Epic LP
- 26 28 SOUL MAKOSSA, Nairobi, London 12in
- 27 22 TEQUILA, Bo Boss, US Emergency 12in
- 28 - LET LOOSE/DANCE SUCKER, Set The Tone, Island 12in
- 29 - DON'T STOP, Motion, Canadian Tojo 12in
- 30 - STEPPIN' OUT, Joe Jackson, A&M 12in

The golden Nile

CHIC CHAMP Nile Rodgers has been kinda busy. Well, there's a new Chic single, 'Hangin', just out; a new LP to follow later in the year; he's been doing his own solo album, and Bernard Edwards, his other half, has been doing his own. Oh, and Nile's been producing the new studio album by David Bowie.

"It's almost finished, we'll be through in a couple of days," Nile told me last week. "We've incorporated a lot of different styles, there's some fifties style stuff, some big band things and a little R&B, but no old songs, they're all new songs written by David. There's a remake of 'Cat People' too."

So Rodgers steps further outside his soul sphere. How did this particularly unlikely partnership come to pass?

"Believe it or not David has been one of my long-time heroes. When I was younger my friends would always get the jobs in his band and I'd be left out. He just phoned and said he'd like to work with me, and that was it. Then he came to my

apartment, and we talked about it, and both got pretty inspired, and at the end of it he said, 'Great, all I've got to do now is go away and write the songs!'"

Now after a relatively brief session of recording at New York's Power Station, they're ready to roll. "David's very smart, he knows what he wants. He hired me as a producer, I didn't have any influences on the choice of material. But people in America are very conservative, the English mentality seems to be a lot more open. I thank God David is English."

THE CHIC Organisation also brings you, soon, the Nile Rodgers solo debut. "It's due out any day now. It's really wild, in that it's the most self-indulgent thing I've ever done, it's about the kind of lifestyle I have here in New York, it's really personal. Rachel Sweet sings on one of the tracks, and Bernard plays on I think two or maybe three of the tunes.

"It's nothing like a Chic record at all. It's more like a New York street record, but with a little more sophistication because I've been



NILE RODGERS (left) and Bernard Edwards: alone together

Pic by Andre Caillong

producing for a long time. I've talked about this from the very beginning, but I've always had so many commitments, I've only just got around to doing it.

"Bernard's doing his album right now. We basically did these projects independently. I see him every day because we work in the same studio, but he's downstairs and I'm upstairs."

The Chic single 'Hangin' slides

off their 'Tongue in Chic' set, still only on import in Britain. In 1979 the band logged more weeks on the British singles charts than any other, but it's more than three years since they last hit those lists and Rodgers is disarmingly aware that things have dried up of late.

"When something like that happens I always blame it on myself. We haven't been writing the right stuff. You just lose it for a while, you lose the momentum, sometimes you get preoccupied with messages, and you wonder if you're writing what people want — because you can never tell until it's actually out.

"I've been learning a lot from the other projects I've been doing and that'll influence us when we go in to do the next Chic album. Chic is still incredibly important to me."

With Bowie the latest string to his bow, does Nile still nurture any ambitions in the producer's chair? "There's no one really outstanding, I've been pretty lucky in that most of my dreams have come true. At one time it was between Michael Jackson and Diana Ross and I fulfilled half of that with Diana. Maybe I'll get a chance to work with Michael one day."

In the meantime, as the world waits to hear his latest and maybe greatest efforts, Nile Rodgers sounds as keen as ever. "When it's Chic time," he says "I'm ready to play."

Paul Sexton

Paul Sexton

Creme cracker

IF EVER a man was synonymous with one particular song, then William DeVaughn wins that little biscuit. Mention 'Be Thankful For What You Got' and you'll gain instant and lifelong admission to his fan club. Because, not content with placing the song on the soul and pop charts in the summer of 1974, he re-emerged in 1980 to re-record the song and pull exactly the same trick. Since which time he's gone all quiet on us again.

That is until 'Creme De Creme' provided us with a new title to drop.

Frank Fiorvanti was the man who held DeVaughn's hand in the early days — they met in Philadelphia when William answered a trade ad. The subsequent album featured another single 'Blood Is Thicker Than Water', and Willie did the

round of TV and live shows.

Then the familiar "record company problems" set in and he went back under his stone filling in the intervening years by working in a local record store (not proud, this boy).

In 1980, his old pal Fiorvanti came on the phone blabbing something about a new version of 'Be Thankful' and DeVaughn obliged with that and an album for TEC Records, 'Figures Can't Calculate'. Then followed another long pause while he thought of something new to say.

That something new turned out to be his latest club hit, 'Creme De Creme', co-written and co-produced by the tireless Mr Fiorvanti.

Paul Sexton



WILLIAM DEVAUGHN: Milking a song

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BLACKBURN'S FIRST record collectors Fair, Windsor Hall, Northgate Jan 22nd 1983, 10.00am-4.00pm. Licensed bar and catering facilities, stall enquiries Darwen (0254) 76540.
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Penfriends

WANTED, LADS 15-18. Likes, WAH, Orange Juice, Simple Minds, China Crisis, Aztec Camera, Japan, Becky, Louise, Rachel, 76 Stonebridge Drive, East Leake, Loughborough, Leics.

DISCOSCENE

Ads on page 40

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EVER HAD trouble getting into an X film? Ever been turned away from a pub 'cos the landlord thought you were too young? Melba Moore knows that feeling. The singer of chart hit 'Blind Up Tonight' had great difficulty proving her age when she was a schoolteacher.

"I'm a small person and I looked younger than I was, particularly in the Junior High School when we all looked the same. In fact the teachers used to kick me out from going in the teacher's entrance 'cos I was too small. 'Get outta here, go round the back' they'd say. Nobody gave me any respect."

Indeed this wasn't Melba's only problem. The poor lass suffered terribly from shyness.

"I was very shy, almost scared of people. Yet I became so motivated, that I made strong strides to rid myself of it."

"After my career exploded, after I got the Tony award for the play 'Purlie' everything really began to hit me 'cos I didn't have a manager or an agent."

"When it all exploded I suddenly realised that I had to be better organised, more businesslike. I had to forge a direction for myself."

"Everybody was coming in and out of my life indiscriminately, it was so uncomfortable."

"All these wonderful things were

happening to me and I wasn't able to enjoy them. I concluded that I wouldn't be able to sort my life out until I decided to do it calmly and without fear."

"I began to work on not being shy, it became like a daily ritual and eventually just about all of it went."

NOW THAT Melba has overcome her problems, there's no stopping her lust for further fame and fortune. The girl has already achieved notable successes on stage, TV, record and screen. Melba had the best possible introduction to American showbusiness. Her parents were both musicians and she attended the Fame-style New Jersey School For The Performing Arts.

"That was the greatest part of my education as far as I'm concerned. It was very challenging. You felt like an artist, were very

well trained and encouraged to have pride and joy in your work."

"There was an attitude and ambience unlike a normal high school. It was just too good for anyone to be bored."

Melba has certainly used her education well. A singer of style and grace, she is also able to act serious drama and light comedy. She has been starring in America's most popular soap opera 'All My Children'.

LIKE MOST US soul acts Melba is meticulous in planning her career, she leaves nothing to chance. In contrast to the often slap happy ways of British pop, American showbusiness is a very serious business. When I ask Melba whom she admires in showbusiness her reply mirrors this ultraprofessional attitude.

"Diana Ross is a wonderful example of success, femininity,

beauty and strength. She's done some marvellous things."

"Also look at Olivia Newton John, her career has grown with consistency."

"I admire people's talent, but I think I admire more what they do with their ability. The ability to work and see when something has to be done, even when you don't feel like it."

Melba certainly has ability, she also has a great capacity for work but with her being such a shy girl I wonder if she enjoys the recognition her talents bring her?

"I enjoy the whole thing. I figure you pay money, you work very hard to try and get people to recognise you, it's kinda stupid not to enjoy it."

"I like people, I like my work, my parents are show people. I understand all the implications."

Yep, Melba's not a shy girl anymore. DAN RAY

MIND (UP) OVER MATTER

Pic by Joe Bangay



HAYSI FANTAYZEE: we don't talk about Culture Club

FANTAYZEE ISLAND

THE BATTLE of the dreadlocks has started again. Haysi Fantayzee and Boy George have declared war and quite how long it will last this time is anybody's guess.

"We're not speaking to each other and George wrote us a really nasty letter," says Kate. "George is saying, 'I'm the real star, Haysi should be bowing and talking to me.' It's as if he's the king and we're the peasants."

"Somebody suggested that we made up, but he said, 'I'll talk to you and Paul but I don't like Jeremy.' It's strange, but the richer people get the fatter they become. It's happened to Steve Strange and now it's happening to George."

"George wanted to get rich very quickly and he's established himself as a very clever person," says Paul. "George is in a very comfortable situation and it's beginning to show — he's been record of the week on Radio Two."

"Haysi Fantayzee will always be dirty filthy degenerates," says Jeremy. "In fact we get more messy as we go along. We will never be one of those bands you feel you can pat on the head and take home."

"It's strange but fame can quite often make you more acceptable," says Kate. "Because you appear on television, people don't look at you in quite the same funny way anymore or spit at you in supermarkets."

But Haysi are still causing some raised eyebrows. They were banned by one TV station because Kate was allegedly showing too much of herself.

"My skirt was blown up around my knickers and my knickers were quite brief," she says. "But I'm not responsible for the way the cameraman takes his shots."

"I like eating and drinking and I love sex. I can't see what all the fuss is about. They're all perfectly natural functions — people should enjoy sex instead of being afraid of it."

"I'm not trying to contrive anything — I'm just honestly enjoying myself in a healthy way."

But it does get a bit boring at the moment because of all those fashion photographs. I feel worse than a model — I'm a bloomin' clothes horse. I'm starting to dislike it when people ask me, 'well, how do you put that on?' or 'how do you put on your make up?'"

Haysi's spanking new release 'Shiny Shiny' is the record that should recapture the ground lost by the comparative failure of 'Holy Joe'. Haysi reckon it's a lot stronger than the last single.

"Producers are so important these days and 'Holy Joe' just didn't have a very good production job," says Jeremy.

"We had a lot on the demo of the single which was left out," says Kate. "We had lots of High Life guitar which was chopped out."

"On this single we've got a sort

of 'Ring-A-Ring-A-Roses' chorus. Kids in the playground often have some good tunes and it's all natural with them."

HAYSI ARE also promising lots of bizarre ideas on their forthcoming album 'Battle Hymns For Children Singing'. Among the sound effects are small bones being flicked together. One of Kate's ancestors used to play the music halls and licked bones together using a similar technique to playing spoons.

"With the album we've gone right around from using synths to banging on oil drums," says Jeremy.

"We didn't go out of our way to bang on a door but if we thought it would produce a good and interesting sound then we'd do it," says Paul.

Fine, but what's the significance of the album's title?

"I don't know," says Jeremy.

"We were on a radio show and they asked us what our first album was going to be called. I hadn't a clue but as everybody was looking

at me for the answer, I had to come up with something very quickly."

"We still think of ourselves as being a reaction. We don't go 'boom cha cha' like a lot of others."

"I think there's such a lot of inhuman music around," says Paul. "It's like when Giorgio Moroder burst on the scene. It was interesting but it was so pure and perfect that it lacked humanity."

"With Haysi Fantayzee whoever shouts the loudest has his way. You can ask what our ambitions are but I can't really answer you. It seems to me that three quarters of the world is so busy planning for the future that they've become obsessed by it and can't enjoy themselves now."

"For instance, you can spend all your life scrimping and saving for your retirement and then you're too old to enjoy it anyway."

"I don't like to live more than two days ahead," sympathises Jeremy. "Take each day as it comes — that's best."

"I wouldn't mind playing Mary Magdalene in a film," says Kate. "Have you noticed how all the films around at the moment have this religious content. ET is just like

Jesus — a little creature coming to earth and spreading happiness before he goes away."

And Haysi are starting to spread their own bizarre brand of happiness worldwide. A recent trip to America means that Haysi clones are now stalking the streets of New York and three Texans slapped Kate on the back while Haysi were in Paris and congratulated her on 'John Wayne Is Big Leggy'.

"I didn't think they really understood the words, but it was good to see them happy," she says.

In Germany Haysi are a big hit in bierkellers where hunky Heinrichs can slap their thighs in time to the music. Haysi were due to go to Poland, until the person arranging the trip mysteriously disappeared.

"One of your first reactions to fame is that you want to hide," says Kate.

"I can never understand why people should want to have somebody's autograph," says Jeremy. "That whole sort of star treatment is beyond me, I can't really appreciate it. If people ask me for my autograph and I'm in a good mood I'll ask them why."

by ROBIN SMITH



Pic by Simon Fowler

The Art Of Falling Over

IF YOU thought David Essex was one of those superster smoothies who lead a charmed and privileged life without mishap or misfortune — don't worry. He once fell off stage.

"I remember coming on stage in Preraphael," recalls the man who's put a throb into a million hearts over the last decade. "I was a little the worse for wear because I was going through a brassy period at the time. I made the first entrance and fell right off the stage."

"But the shock of it really sobered me up and it turned out to be a great show."

And there you have it. David Essex, you see, is a genuine pop star, on up and actor, he's had a string of record, stage and movie hits since the early days of the musical "Godspell" and the single "Rock On" which topped the charts 10 years ago. And the 36-year-old, who was born in East London some 55 years ago, relaxed and

substantiated after a trip to his retreat in the Snowy Nevada mountains, is back at the top of the charts with his latest song "A Winter's Tale."

"I never do singles thinking whether they'll be hits or not," he says. "It's a hot past all that now. But whenever you get a hit it's a real thrill. It's reassuring."

The thematic idea for "Winter's Tale" was mine really. I wanted to do a record about the changes of love and try and equate it with the change of seasons. I'd started this song that I wasn't too happy with and fancied changing. So I rang my producer, Mike Barr, and Tim Rice was with him at the time and they sat down and wrote it for me. It was friends getting together to do a tune.

DAVID'S LAST big project in his country was the television talent show

"Showcase", which brought talents like Philip Jap — who had his own TV spectacular a couple of weeks ago — Mari Wilson and the Belle Stars to the attention of the nation, and added some credit to his reputation because of the way he refused to act as a schmaltzy Hughie Green's figure.

Basically, the BBC rang me to front a new show which at that time was going to be called "Road To Las Vegas," he says. "I said, 'don't you mean "Road To Disaster"?' It was like an ordinary talent show.

"I thought, 'I don't want to do that.' But then I realised that there are so many bands and new people that have a problem finding prime time TV exposure and that it would be quite an interesting project if we could get the right bands."

"The BBC were sold on the competition idea of it so I tried to even off that side of it and show people in the best light we could. And the acts, although they were new, came out of it with pride and

distinction. At one time there were 12 acts that appeared in the show in the Top 50."

An ever-vigilant itinerant figure who drifts in and out of scenes and seems to turn to gold all he touches, Essex is always planning new projects. As well as his current tour, he's co-writing a musical adaptation of "Mutiny On The Bounty" which he hopes to star in at the end of the year, and writing songs for a new album he'll be recording with Jeff Wayne. Does this welter of activity ever make for a rather confusing lifestyle?

"No, it seems natural to me," he replies. "It always seems a bit of a mind boggler for other people. I don't think I'm a particularly clever dick. It just feels instinctive. I suppose I'm lucky because I seem to be able to float in and out of things."

"I've always bitten off more than I can chew in the hope that I can chew it, and usually I am able to do it. The ends of my fingers are sore

from bashing away at the piano at the moment."

A FEW telltale lines here and there but, I've got to admit it, David Essex is still a good looking sod. After 10 years at the top he's still a bit of a bedroom poster figure but — with projects like "Showcase" — does he now see himself as something of an elder statesman of pop?

"No, I still feel like I'm on page one," he says. "It's a bit of a nuisance really because as a kid I could never wait to get to tomorrow. Today was always a drag. And I still feel like that. So I don't feel like I've started."

"Which is quite good when you think how many years ago 'Rock On' was top of the charts. It's funny because it feels like yesterday and fifty years ago at the same time. It's my accelerated lifestyle, I suppose. I remember Jeff Wayne and I dancing around the studio at Advision because the

song had gone in at 36.

"It's great to be able to do what you want and still get hits."

David reckons it's murder to transcend your own fashionability and it takes an instinctive quality to be able to achieve it. So who on the current pop scene does he think will be around in five or ten years' time?

"It's hard to know," he says, "because now you're in a period where video presentation is paramount. Everything's one step away. People who last, people like Bowie and Elton John, last because they are people. That's the important part."

"You have to move and develop and allow yourself to make mistakes. Take dangerous steps. Because it would have been easy for me to stay the bedroom poster only. I think maybe if I hadn't lived dangerously career wise, then maybe I'd just have been another 18 month wonder."

DISCOS

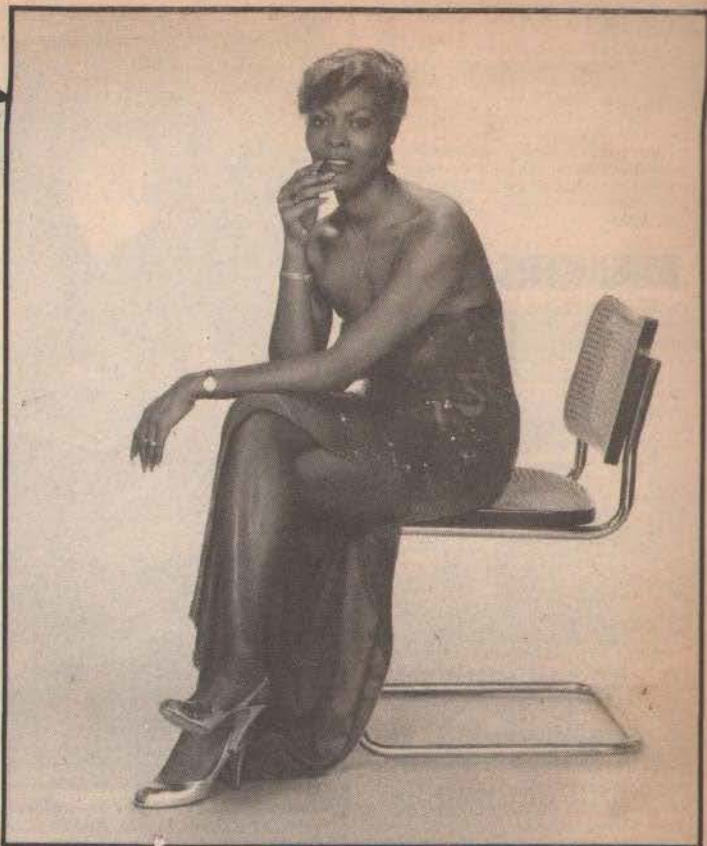


JAMES HAMILTON
at the controls

ODDS 'N' BODS

MONTANA SEXTET is now as of this week in the shops flipped by **Mick Clark's** new "vibes" (but not "sax") remix, retitled "Heavy Heavy Vibes" — the eventual follow-up incidentally will be their older "Philly hits medley", which failed to impress at the time on import... **I Level's** commercial 12in tracks will not necessarily be as previously announced on extremely limited test-pressed promo, final selection having been due for decision on Monday... **Jonny Chingas** is being rushed out here in about a fortnight... **Forrest** "Rock The Boat" literally exploded last weekend in London, thanks largely to Capital Radio's **Greg Edwards** — though why jocks took so long to go on such an obvious pre-sold winner is a mystery... **Holborn's City Sounds**-based Greyhound label/distribution set-up is putting out the much sought legendary "In The Street" LP by **Prince Charles**... **Bronze** has signed the Next Plateau label for UK release, debuting next week with **C-Bank** "One More Shot" — which, exciting intro apart, is not the most danceable of rhythms... **RECORD MIRROR** picked up the "Trade Publication" prize last Monday at the well attended **Thames Valley Disc Jockeys Association's** Shownite '83 in Hounslow — thanks for your votes... **Hackney-based Peter Saunders** launched his artsy multimedia dance/disco troupe **Coruscation** at Hounslow, prior to its first proper showcase this Saturday (29) at Birmingham's Bourneville Club... August should see a "major sponsored fund raising event" in southern Scotland involving about 10 Scottish jocks — any wishing to participate (it's likely to get national media coverage) should be prepared to do strenuous risky stunts

like repeated parachute jumps, contact **Neil Fincham** or **Raymond Tuzi** at Edinburgh's Mad Hatters (031-225 4343)... **US Dance/Disco** chart-toppers since Christmas have been **Weather Girls**, **Thompson Twins** "Lies", **Michael Jackson LP**, the top Black LP remaining **Marvin Gaye**, whose 10 week run with "Sexual Healing" as top Black single was ended by **Michael Jackson/Paul McCartney** (no's 2 & 3 last week being **Sonny Charles** and **Tyrone Davis** — classy soul still lives!)... **Phyllis Hyman** and now **Dionne Warwick** "Live From Her Majesty's" — and what a truly beautiful musical instrument Dionne's voice is... **Holland's Dureco** Benelux company say they'll sue any unauthorised use of their **Smurf** characters, presumably in response to all the **Smurf** dance records (which surely don't owe much to those petrol promoting little blue people?)... "E.T. Smurf Home"?... **Rayners Lane Record & Disco Centre's** switched on salesperson **Paul Mohamed** threatens to supply us with regular male beauty hints, straight from his "macho counter"!... **Atari's** excitingly realistic new **Fuji Racetrack** video game incorporates an electronically generated phrase which sounds just like the **Buffalo Gals** "oh that scratching is making me itch"... **Steve Allen & Jerry Little** kick off their new monthly Friday's Club at Peterborough's Fleet Centre this Friday (28) with a cheap drink happy hour between 8 — 9pm... **Paul Hazelle** starts this Saturday (29) alone at Guildford Newlands Corner's **Traceys**, where he and **Phil Jay** plus guests still jazz-funk Fridays... **Dave Smith & Darren Fogel** at London's **Samanthas** in New Burlington Street (off Regent Street, next to the temporarily closed **Rockefeller's** late-nite eaterie) offer free admission to anyone carrying a copy of this **Discos** column next Monday and Wednesday (31, 2)... **Phil Mitchell** (Newcastle-upon-Tyne **Julies**) recommends local wine bar **Legends**, where **John Myers** plays nice mellow stuff in pre-nightclub hours... **Phil Dennis** — who wonders if he's related to Exeter's **Chris Dennis** — souls **Beckenham's** over-21's only **McCormacks** at The Clockhouse, open Thurs-thru-Sunday... **Tom Wilson** returns to souling Edinburgh at the Northumberland Hotel on Thursdays... **Flash Gordon** (Keynsham 5557), that's Keynsham — K-E-Y-N-S-H-A-M), who's been jocking successfully in Bristol and now Bath, fancies a move to the London area... London man-about-town **hoaxster/Soul On Sound** interviewer **Chris Ellis** (01-629 5897) is also after a regular club/bar jocking slot... **Nic Wakefield** (Sidmouth **Carinas**) picked up on the **Ex Tras** off Soul On Sound and



DIONNE WARWICK: a big fave with yer Uncle James

it's now exploded for him... I'm glad many other jocks, especially on radio, dislike **Central Line's** remixed "Nature Boy" intro — but in chart terms the general herd seem to have looked no further than the official A-side instead of flipping for the superior uncluttered original ('83 Mix) US version... **Rockers Revenge** "The Harder They Come" could almost be another "Brown Girl In The Ring", heaven forbid!... **New York City Peech Boys** didn't hang around for long — who was that masked man?... I mentioned to **Theo Loyla**, whose departure from the **Bridge Country Club** near Canterbury must have been a bit traumatic, that the venue's current jock **Dave Stadart** is sending us charts and **Theo** very magnanimously said the place is now packed... **Nick Aravis** now works alone, without **Gary Kent**, at **Hornchurch Daniels** (Monday under-18's/Wednesday over-21's — tough if you're 19 or 20!), as well as Tuesdays at **Leyton's Lion & Key**, Fri/Saturdays at **Romford's Tudor Lodge Wine Bar**... **Sandy Martin** does a late night soul oldies session every Wednesday at **Swindon's Vadims Club**... London's gay faves the

Trollettes are every Friday at **Kings Cross's Euston Tavern** and Saturday at **Stratford's The Pigeons**... **Adrian** (Bournemouth **Adams**) is experimenting with his own synthesizer and drum box to beef up various dated-type records, like **Scherrie Payne**... **Set The Tone's** "Let Loose" B-side as anticipated is getting gay play... **Cori Josias** and **Spencer Jones's** "vibrant" "Garage Mix" blend terrifically together... **Prince Charles** "The Jungle Stomp" goes great with **Peech Boys** "Don't Make Me Wait", says **John Tracy** (Manchester **Hacienda Tues/Sat**, **Sheffield Pennys Wed**, **Sheffield Leadmill Stylus Videotheque Fri**)... **Bob Heather** (Southampton **Top Rank Ice Rink**) says **Xavier** "Work The Sucker To Death" mixes superbly out of the end of **Set The Tone** "Dance Sucker"... **John Cecchini & Pez** tonight (Thursday 27) starts funking the **Golden Guinea** weekly — I think that's in **Birkenhead**, it's certainly on the **Wirral** (I'm not clairvoyant)... **Jinx Joynton** (Wallasey) hasn't a copy himself but has seen **Bobby Nunn** "She's Just A Groupie"

continued page 38

NEW SINGLE by

ROCKERS REVENG E

featuring **DONNIE CALVIN**

THE HARDER THEY COME 7" & 12"

12" Features EXTRA TRACK - SUNSHINE PARTYTIME (rap) PRODUCED BY ARTHUR BAKER for BREEZY Records



from page 37

get such a good reaction he reckons it ought to be on more than just promo 12in — bit late now, though... I don't appear to be receiving all the promos sent to me, something being wrong with the mail in my area, so apologies if records aren't reviewed immediately...
Anne Marie Bevan (Dublin), bad luck, but my *Spandau Ballet* card got thrown out after Christmas — sorry!... **DO IT IN THE MIX!**

BREAKERS

BUBBLING UNDER the Disco 85 are Chic 'Hangin''/City Lights' (Atlantic 12in), Narada Michael Walden 'I'm Ready' (Atlantic 12in), Yarbrough & Peoples 'Heartbeats' (US Total Experience 12in), Cheryl Lynn/Luther Vandross 'If This World Were Mine' (CBS 12in), Jimmy Riley 'Sexual Healing' (Taxi 12in), The Galaxy TU Orchestra/Rosko 'Always And Forever' (US Moonglow 12in), Tyrone Davis 'Are You Serious' (US HighRise/LP), Arlene Duncan 'I Wanna Groove' (Proto 12in), Stevie Wonder 'Front Line' (Motown 12in), KajaGooGoo 'Too Shy' (EMI 12in), Jermaine Jackson 'Very Special Part' (Motown 12in), Plush 'Free And Easy' (US RCA 12in), Dr Jeckyll & Mr Hyde 'The Challenge'/Instrumental (US Profile 12in), Convection 'Sweet Thing' (US Vanguard 12in), Grandmaster Flash & The Furious Five 'The Adventures Of Grandmaster Flash On The Wheels Of Steel' (Sugarhill 12in).

HOT VINYL

THE GAP BAND: 'Outstanding' (Total Experience TEX 001, via Phonogram) Powerfully propelled by an ultra-infectious 'Don't Stop The Music' beat (they mix), this dynamite naggng 99bpm 12in jiggly jogger has great soulful vocal work weaving through the insistent groove and, arguably the guys' best ever, seems likely to be a huge hit what with their UK visit 'n all.

THE SOS BAND: 'Groovin' (That's What We're Doing') (US Tabu 429 03528) Due here soon too, a great beefed up, remixed and lengthened 107½bpm 12in version chorus chant, based unashamedly on Rodney Franklin's original 'Groove'!

THE BAND AKA II: 'Joy' (US Bouvier BO-0101-5) Hailed by many as the best thing to happen in soul music since Bessie Smith, this shuffling 114bpm 12in side-to-side swinger in its present form seems flawed to me, the vocal side going on interminably without any variation while the marvellous sax which graced 'Grace' is only on the (to my mind) preferable instrumental-with-chorus flip. A remix combining the two — now, that would be a killer!

JAZZY DEE: 'Get On Up' (US Laurie DM 503) A welcome return for the vintage label (Dion's early '60s hits were on it) with a burbling somewhat monotonous 117bpm 12in chix chanted and chap sung jiggly groove which ends eventually in a rap, with datedly 'jazz-funky' instrumental flip.

PURE ENERGY: 'Spaced Out' (US Prism PDS 455) 'Chipmunk' introing countdown and interruptions lend Smurf (ooh hush my mouth) appeal to a good simple jaggedly tripping 114½bpm 12in semi-electro-phonetic disco bumbler, great out of the Ex Tras, and possibly best in its sparser 'Party Mix' rather than the chick-sung A-side.

THE JONESSES: 'Sugar Pie Guy' (US Mercury 422-810309-1 M-1) With a catalogue number like that, what's the



THE BIZ are a carefully assembled glamorous British answer to Shalamar, though with the different sexual ratio of (L to R) Yasmin Evans, Austin Howard and Suzette Smithson — almost a black Bucks Fizz! — whose debut 113bpm 'Falling' 3-track 12in has already sold out on white label advantage pressing but is due this week again in its fully remixed final form from the new Midas label. If your club gets offered them for a PA, grab 'em — as we discovered at Gullivers last Saturday, they really do do "the biz"!

ZIP code? Anyway, here's a must for all the soul revivalists, four brand new remixes (remakes?) of the guys' classic mid-'70s "spudadah spudadah" vocal group gem all on one 12in, the 'Club Mix' (not necessarily best) being 122-123-126-127bpm.

TONY LEE: 'Reach Up' (TMT TMTT 2) Chunkily thudding 115bpm combination of Steve Arrington-ish shuffle and kick chant with Rockers Revenge rhythm, on 3-track 12in with possibly punchier 'Dub' and new radio length 'Quick' mixes, the effect somehow being joyless and dead until it reaches the more rhythmically busy last half.

INSTANT FUNK: 'No Stoppin' That Rockin'' (US Salsoul SG385) Although sounding slower their vocoder started sparse snapper slots into the Soul Sonic Patrol orbiter groove, on 4-track 12in with Tom Moulton's mix at 127½bpm and the other variations by Sergio Munzibai at 128bpm, creating a strange tension because really everything about it is quite lethargic. Also now about on Dutch import ahead of the US pressings is their new album 'V' (Rams Horn RAMSH 5030), on which for me the stunning standout is the ultra-soulful slow 63bpm 'Smack Dab In The Middle' — wow, it wails! — while also subtly soulful with possible revivalist appeal are the 123bpm 'You're Gonna Get Yours' and 124bpm 'I'll Be Good To You', although the routine funky 101½-102bpm 'Who Took Away The Funk' will be easier to use, frantic being the 130bpm 'Easy Come Easy Go', 141bpm 'Blazin'', 146bpm 'A Hard Day's Night' (yes, the Fabls).

PRINCE: '1999' (Warner Bros W9896T) Murkily introed then jerkily driving good (0-) 119bpm "party party" stormer with an underlying message of doom, ending in the childish question 'Mummy why does everybody have a bomb?' (not "bum" as originally thought!), on 3-track 12in with the equally strong lurching 109bpm 'D.M.S.R.' chanter — that's "dance — music — sex — romance", the funkster's answer to 'Sex & Drugs & Rock & Roll'!

GEORGE CLINTON: 'Atomic Dog' (Capitol 12CL 280) Much extended and

not necessarily improved 107bpm 12in remix of the "bow wow wow yippee yo yippee yay" P funk groove, flipped by a 108bpm instrumental version and the more 'Loopzilla'-ish 113bpm 'Man's Best Friend'.

CON FUNK SHUN: 'Ms Got The Body' (US Mercury 810 341-1) The sub-EWF-ish vocal side did nothing here on LP and can be ignored now on 12in, as it's the 125bpm B-side instrumental which really sizzles with an intro percussion arrangement that'll rock your socks off!

HOWARD JOHNSON: 'Say You Wanna' (Funk A&Merica USAF 1226) Kashif-penned creakily lurching 112bpm 12in male version of the Melba Moore/Evelyn King sound, nowhere near so fine as 'So Fine', flipped by the much better more soulful jauntily jumping 122-123-124-125bpm 'Jam Song'.

GLENN JONES: 'I Am Somebody' (US RCA PD-13436) Good chunkily clomping if slightly muddled soulful 117bpm 12in message lurcher eventually quotes from Martin Luther King's actual speech, which once also inspired similarly titled US hit for Johnnie Taylor (instrumental flip — and a word sheet enclosed).

ATTITUDE: 'We Got The Juice' (US Atlantic RFC 0-89884) Throbbing bass synth and skittering surface beats bump along this useful enough 120½bpm 12in electro-phonetic chunter, with freakily introed 120bpm flipside version.

TALKBACK: 'I Can't Let You Go' (CBS A13-2829) Halls & Oates-ian breathily chanted jittery Belgian blue-eyed 114-112-113-114bpm bouncer on 3-track 12in with its instrumental and a doodling slowie.

JERMAINE JACKSON: 'Very Special Part' (Mowtown TMTG 1286) Nice enough lightly smacking 116bpm 12in jiggly strutting swinger (instrumental flip), melodically infectious.

CHIC: 'Hangin'' (Atlantic A 9898T) Amusing "Theodore" rap-introed chaps sung staccato sharp jiggly chugging 122-123bpm strutter with some good guitar, on 3-track 12in with the more typical sparse bassy instrumental 118-119-121-120bpm 'City Lights' and

zingily romping old 123-122-121-123bpm 'Danc e Dance Dance'.

NARADA MICHAEL WALDEN: 'I'm Ready' (Atlantic A 9949T) Surprisingly late 12in remix for his pleasant Evelyn King/Michael Jackson-ish 114bpm lurching swayer, in subdued 'I Should Have Loved Ya' style.

GALE GRIER: 'Inseparable' (Identity IDS 003, via IDS) Gorgeous yummy '60-ish soulful of Natalie Cole's old slowie on 67bpm 7in, recommended.

PATTI AUSTIN & JAMES INGRAM: 'Baby, Come To Me' (Qwest K 15005) Tender gently swelling 45/90bpm 7-in slowie, belatedly big now in America after being featured during a love scene in TV's 'General Hospital' soaper.

JEFFREY OSBORNE: 'On The Wings Of Love' (Funk A&Merica USAF 1225) Radio aimed sombre 0-34½-69bpm 12in production ballad, recently big in the States, flipped by the pleasant new 0-84-83bpm 'I'm Beggin'.

LA FAMILIE: 'Dancer' (Chequers DR 001) Pleasant if not particularly incisive 0-115-116-117-118bpm 12in attempt by a well-connected UK line-up to emulate one of those classy chick-led US drifters usually sung by a Patti Austin or Jones Girls, say.

MIKE McCRAY: 'Bring Your Love Back' (US Topflight TOP-001) 'D': Train inspired not totally successful 122 (start)-121½bpm 12in chunderer with Stone-type vibes and certainly some good points, plus an emptier 122½bpm B-side mix, although a totally instrumental remix could've been a killer.

INTRIGUE: 'I Like It' (Pressure PRESS-D-1003) Pleasantly put together if unexceptional 114bpm 12in jogger with a "money crazy" message, on the label which gave us Norman Giscombe Junior's debut two years ago.

LEVEL 42: 'The Chinese Way' (Polydor POSPX 538) Slick 120bpm 'oriental' jiggler with possible pop appeal, remixed for yellow vinyl 12in and flipped by a raucous live Guildford version of the 134-136bpm '88'.

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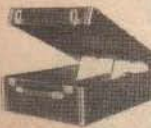
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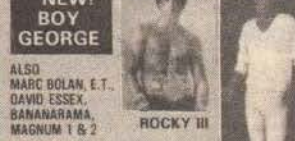
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AT LAST Wah! have finally made the headlines in the press and TV. As though it was fate they are now hot on the heels of other successful Liverpool bands like the Bunnymen, OMD, Teardrop, Seagulls and the Attractions.

Isn't it about time the rest of the country realised, like they did in the 60s, that Liverpool is setting the musical trends as usual. There are hundreds of "unknowns" doing the most competitive nightclub scene in the world!

Look out for Dead or Alive, China Crisis, Cherry Boys, Icicle Works, Come in Tokyo, White & Torch, Virgin Dance, Afraid Of Mice, Blue Poland and the Pale Fountains in 1983! Scousers charge!

Ricky Yozer, Lancs.
● You Northern johnnies always have to boast, don't you?

I NEVER thought I'd be glad and thankful for the RECORD MIRROR'S staff. But after the dreadful readers' (or maybe reader's) poll I had to refer back to your hacks review of the year to stop myself from thinking I was abnormal. I just can't understand the popularity of such bland, plastic, transparent pop groups like Duran Duran.

It would appear that the staff have more sense than the readers since they voted 'New Gold Dream' No 3 in the Top LP's of the year. And where was the awful 'Rio'? Nowhere to be seen — Ah! It's so reassuring knowing that I'm as normal as the sane staff of your mag!

I. Travel, Kilmarnock, Ayrshire
● But of course! For excellent taste, bon mots and finesse, always come to your genteel RM.



THE CAPTAIN shows a leg

PUSH OFF
CREEP!



Chris Priestley

FOR TOO long now the British charts have been a haven for cheap commercialised rubbish. Lyrical subtlety and musical ability have vanished to be replaced by musical mediocrity.

But now things seem to be taking a change for the better. The new computer system seems to be showing the true tastes of the British public. New, original talents are appearing high in the charts, setting new standards of quality. Renee and Renato, Cliff Richard, Keith Harris and Orville and Olivia Newton-John are but a few examples.

Take for example the much-scoffed-at masterpiece 'Orville's Song'. This immortal classic combines gentle humour, beautiful musical harmony and heart-searching lyrical undertones. Those morons who describe this as 'commercial' or 'cheap, nauseating trash' just have no idea about true musical talent. These idiots probably like rubbish like 'Phil Collins', 'Wah!', 'Marillion' or the dreadful 'Amazulu'. These so-called artists should be hung along with their so-called fans.

Sue Donimm, A Person In Search Of Sophistication, Art, Realistic Technology, Initiative and Superb Talent.

TCH. TCH. Thy mask has slipped forsooth. Wherefore is thy scathing rebuke with the tongue of a Viper in thy musical appreciation of 'Feline'. Doest thou pull our feet when giving four of thy stars or is thy merely joshing?

I do stare and see no lies; I do stare again and see there be praise. By Jupiter can this be so, a REAL musical appreciation of Stranglerin Craft? By the fire of Thor is truth triumphing or will thy be pelting them with stones once more henceforth? Hurrah I say! Hurrah! The Shakespeare in black, Lancaster

● Verily, our cup runneth over and we are mightily kind to men in black, forsooth.

I HAVE just got a copy of the 1983 calendar by Madness. I'm just saying that I like the picture on the front of the two lads showing a bit of leg.

As too many women these days show their legs too much, it was nice to see the lads showing a bit. I'd like to thank Chas and Mark for showing 'em. More lads ought to do the same.

Dairy Cow, Kent
● Oh gawd. Surely we don't want the return of Men In Frocks?

DEAR HUMAN League, who do you think you are to call Iceland the Moon? What did you see of the country, a small hotel room or what?

We think you are selfish and a people who think they're so big and we so small. You are big name but we're nothing in your eyes. Isn't it so? But we can't sit on our arse because we like so very much to answer you.

Can you please tell us how we should behave on concerts so other groups can come to the Icelandic Moon!

I hope other groups don't take your words as the truth. And come as soon as they can with next spaceship to the moon (Iceland) then they can see real moon — spacecreatures!

Hildur and Ardis Judurbraut, Iceland (Moon)
● Sounds like a bunch of lunar-tics to me. Or should that be lunarctics?

AS A big fan of David Bowie since his early days, with 99% of his recorded work, I'm writing in absolute disgust at your 1982 poll results.

How can anyone so talentless and ugly as Boy George carry off five awards (The Worst Dressed person was the only award justified). Best Male Singer? I ask you, what

garbage, Bowie wins this award hands down not only for '82, but as our best ever singer.

Best Dressed Person, ok George Boy so you wear dresses and a lot of make-up, so what! You're ten years behind Ziggy Stardust who was doing that in '72.

Just get one thing straight Boy and all you Culture Club morons, Bowie sets trends — the rest follow.

Steve Rice, Derby
● Expect to be lynched by mobs of dreadlocked, bowler-hatted teenies any minute now.

HOW COME the Jan 8th edition didn't have a government health warning? Not content to have that tart of all tarts, Kate from Haysi, it has a picture of Vince Montana. But the picture of Shakin' (I think I'm really great) Stevens was too much for my poor weak stomach, and I spewed up all over his mush, and believe it or not it improved his looks no end. If you do decide to have another edition like that one, please give a week's notice so I can cancel my order of RM for that week.

Debbie, Tiptree, Essex
● A pinch of salt and a dab of arsenic should solve your problems, sweetie.

ITALIAN MEALS might never be the same again if Renato Pagliari, the infinitely larger half of the chart topping duo Renee and Renato, has his way.

"I want to buy a restaurant of my own, any place if I find one that is nice. Then I put in all my brothers, my nephews and my cousins to run it," he says. "Then, who knows, Renato will be able to come in and sing if he wants to. It would be nice to sing in my own place now and again."

It will be a return to the roots for this son of Blera, near Rome, as he started his life in England some 20 years ago as a singing waiter.

The phenomenal success of "Save Your Love" last year has made Renato's dream a reality, but in fact he'd recorded the song some seven years earlier, right at the start of his singing career. Now 42, he recalls the early days with some degree of relish, a salami sandwich and a large cup of capucino.

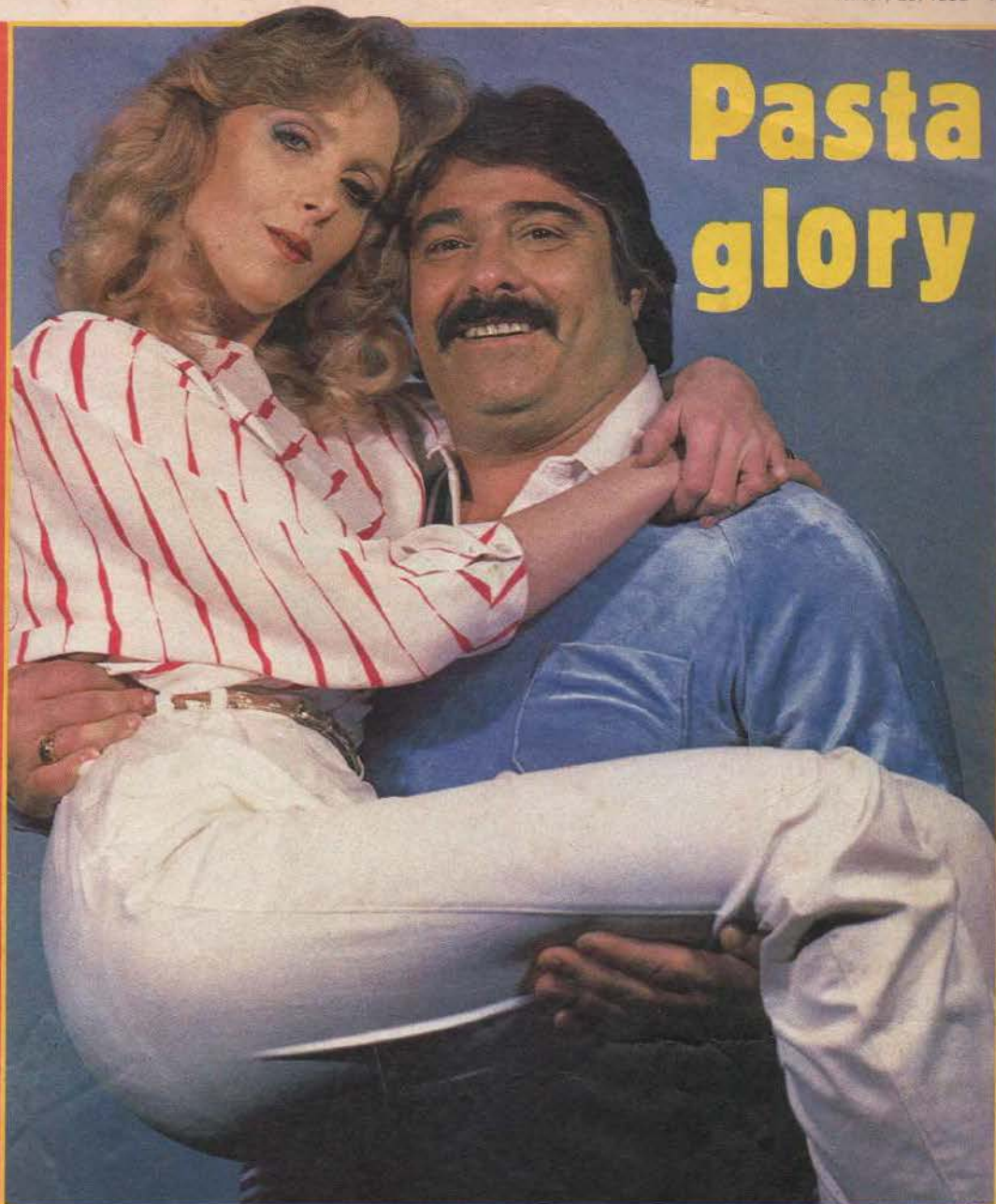
Says Renato: "I come to England as a shy boy. Then I become a waiter in Birmingham and it take all my shyness away, so I can sing when I'm working. Serving and singing, it is a life I enjoy. God gives me the voice, he takes it away when he wants to — I don't do anything to make it that way."

RENEE'S HIDDEN talent was discovered early on and he first appeared on "New Faces" in 1976, when Noel Edmonds declared: "This man will never be a pop success." But others were more confident, and producer John Edwards, desperate for an Italian waiter to record the then newly-penned "Save Your Love", moved from London to Birmingham and found Renato Pagliari. The song was recorded and two years later Renato turned professional and began an incredible non-stop stint of clubs and summer seasons, highlighting "Save Your Love", a selection of Mario Lanza operatic favourites, and any other romantic songs that went down well.

"I was very lucky in my career," he says now. "I would joke that I would die on my backside, but always they liked Renato. I dropped the other name because it always came out as Pagatelly or Pagalelly, and I send myself up as well. I'd say 'They sent me to England to learn English and where did I go — Birmingham! Then I'd be an Italian talking in a Pakistani accent. It helped the show along.'"

The single stayed on ice as Renato's career blossomed — "I see my wife and my two children about one hour a week if I'm lucky in those days" — and the only record released was a budget album, recorded for the clubs, which Renato claims was recorded in a mere seven hours.

It was only at the beginning of last year that John Edwards decided that "Save Your Love" would benefit from a female voice and a "Renee" was drafted in. "My voice is the same as the original, it's only Renee that has been added," he points out. "To me it's my first single, my first Number One, my first everything. When it's finally released I think 'Renato, this will either be a huge flop or a huge success' and now you know what happen."



Pasta glory

RENEE AND RENATO: oh, salami mio!

"I'm happy with what that song has done for me, and it will always be with me. People will think 'Save Your Love' and think of Renee and Renato, the same way as you think of Frank Sinatra and 'My Way'. There will never be another one like it for me."

THE NEW single, "Just One Kiss", is released this week, and it's followed by the "official" Renee and Renato album in mid-February. The new pair hope that continued success will signal the end of the days slogging around the Northern clubs, and a move into concert halls.

Says Renato: "It's not that I don't want to play the clubs any more, we've been criticised for that already. But, you see, the little clubs they don't have too much money. And me? I have Renee, I have a manager, a driver, everything is expenses. I say, Renato, until the end of the month we will play the clubs, not to let the

people down and I'm losing money doing that.

"Then we must look to the future."

Renee is happy to agree. "It's a new stage in our career and you've got to take your chances when you can. I'd like to think that 'Save Your Love' was the tip of the iceberg for us. We brought romance back to music with that single."

In reality Renee is 22-year-old Hilary Lester, a session singer since she was 16. She first met Renato at a summer season in Margate.

Today she's a hardened professional with her eyes firmly set on a career. "When I'm not working my job is my romance and that's the way you've got to look at it," she says. "I used to get very upset in the beginning when people were always asking 'What is it between you and Renato?' but I've learned a lot since then."

"I had to accept that I wasn't the girl on the video and that I couldn't be photographed all the time the single was climbing up the charts

but it was no bad thing. The mystery helped it along!"

Hilary goes on to reveal that the much publicised "row" between her and Renato, which prevented them appearing together, was in fact a smokescreen for the press.

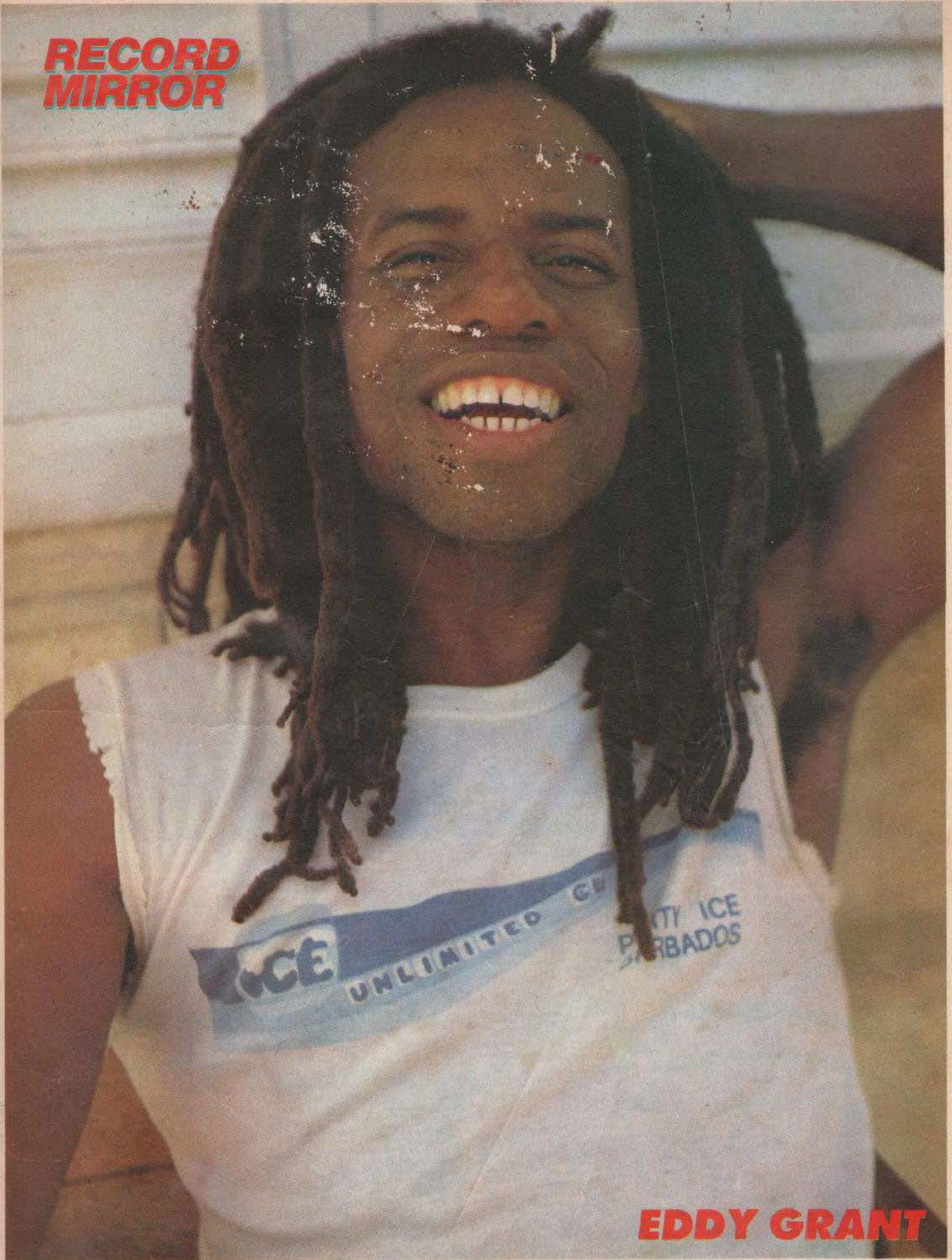
"You have to say something to people when they ring you up and we felt it was better to say we'd had a bust up than the boring truth that I was contracted to do something else. We've never had a row or a romance yet."

Renato puts aside his salami sandwich and emphasises the point. "Here you see," he says, opening his coat to reveal an impressive Neapolitan bulk. "her and me? I think maybe she must be desperate. We are the Little and Large, you see? The beauty and the beast and I think she is the beast."

"And what does my wife think? The same she always think. Renato is working and that's the way he's going to carry on."

JOHN SHEARLAW

**RECORD
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