

15/2/90

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The year of 1982 will be remembered as the year of "Futurist" dance music, often referred to as "Technopop" because of its heavy reliance upon electronic synthesizers and keyboards. This musical fashion has remained with us but after 1982 it became far more integrated with the mainstream pop sound.

In 1981 and 82 the technopop boom was strongly associated with the brighter new fashions that had taken over from the Punks, Mods, and Skinheads, and the whole movement became known as "New Romanticism." The roots for the new electro-sound had been laid in 1979 popularized by Gary Numan who inspired a whole new generation. Groups like the Human League, OMD, Duran Duran, Spandau Ballet, Haircut 100, ABC and Depeche Mode, who had created this new movement in 1981, went on to enjoy even greater success in 1982. Vince Clarke of Depeche Mode formed a much acclaimed partnership with a new girl singer whose strong, deep voice won the hearts of the nation. Her name was of course Alison Moyet (Alf), and the partnership was known as Yazoo.

In my view 1982 was the poorest year of the decade for album releases. The Human League's "Love And Dancing" (featuring the instrumental tracks to their best numbers) was probably the year's best together with Michael Jackson's "Thriller." When this was released in December it did not even enter the Top Ten of the

LP Chart, much to my amazement. It was not until "Billie Jean" became a No. 1 single in March 1983 that sales began to pick up, and by the end of 1983 it had become the best-selling album of all-time worldwide. It was however, overtaken in this country by the Dire Straits album "Brother In Arms" (released 1985), and by the end of the decade Jackson's own "BAD" was the No. 2 best-seller ahead of "Thriller."

Having begun quietly in 1980 the "Brit-Funk" movement was gathering momentum. Level 42 had released a splendid debut album in 1981 and enjoyed Top 40 success with "Love Games" but their music did not achieve mass acceptance until 1985. Other British soul and funk bands like Linx, Shakatak and Imagination achieved their success quicker, but it was noticeable how all three faded from the spotlight as the decade wore on. Shakatak and Imagination peaked in 1982 with the excellent albums "Night Birds" and "In The Heat Of The Night" respectively.

Having gone solo the previous year Phil Collins was becoming a superstar in his own right. He issued his second solo album in 1982, and from it came his first No. 1 single - a remake of the Supremes hit "You Can't Hurry Love." Collins recorded two further albums with Genesis in subsequent years while continuing his solo career. The final nail was driven into the coffin of late-1970s Punk and New Wave music when the leading trio The Jam decided to part company after two more chart-topping singles during the year, but their leader Paul Weller went on to have more success with the Style Council in 1983. Television's

"Fame" became an industry in itself with the No. 4 single and No. 2 LP of the year, but on the Singles chart they were outsold by one of the decade's most original hits "Come On Eileen" by Dexy's Midnight Runners.

These were positions 11 to 20 in the Top 80 Of The 80s (all reached No. 1 unless stated):

- 11. Tainted Love (Soft Cell) 1981.
- 12. Eye Of The Tiger (Survivor) 1982.
- 13. Blue Monday (New Order)

- No. 9 in 1983 and No. 3 in 1988.

14. Stand And Deliver (Adam And The Ants) 1981.

15. Especially For You (Kylie And Jason) 1988/89.

16. The Lion Sleeps Tonight (Tight Fit) 1982.

17. Fame (Irene Cara) 1982.

18. Ghostbusters (Ray Parker Jnr) - No. 2 in 1984.

19. Uptown Girl (Billy Joel) 1983.

20. Ride On Time (Black Box) 1989.

Bob Woodhead



Phil Collins