

The Bananarama tourist guide to Italy

Culture Club tour!

RECORD MIRROR

Tracie

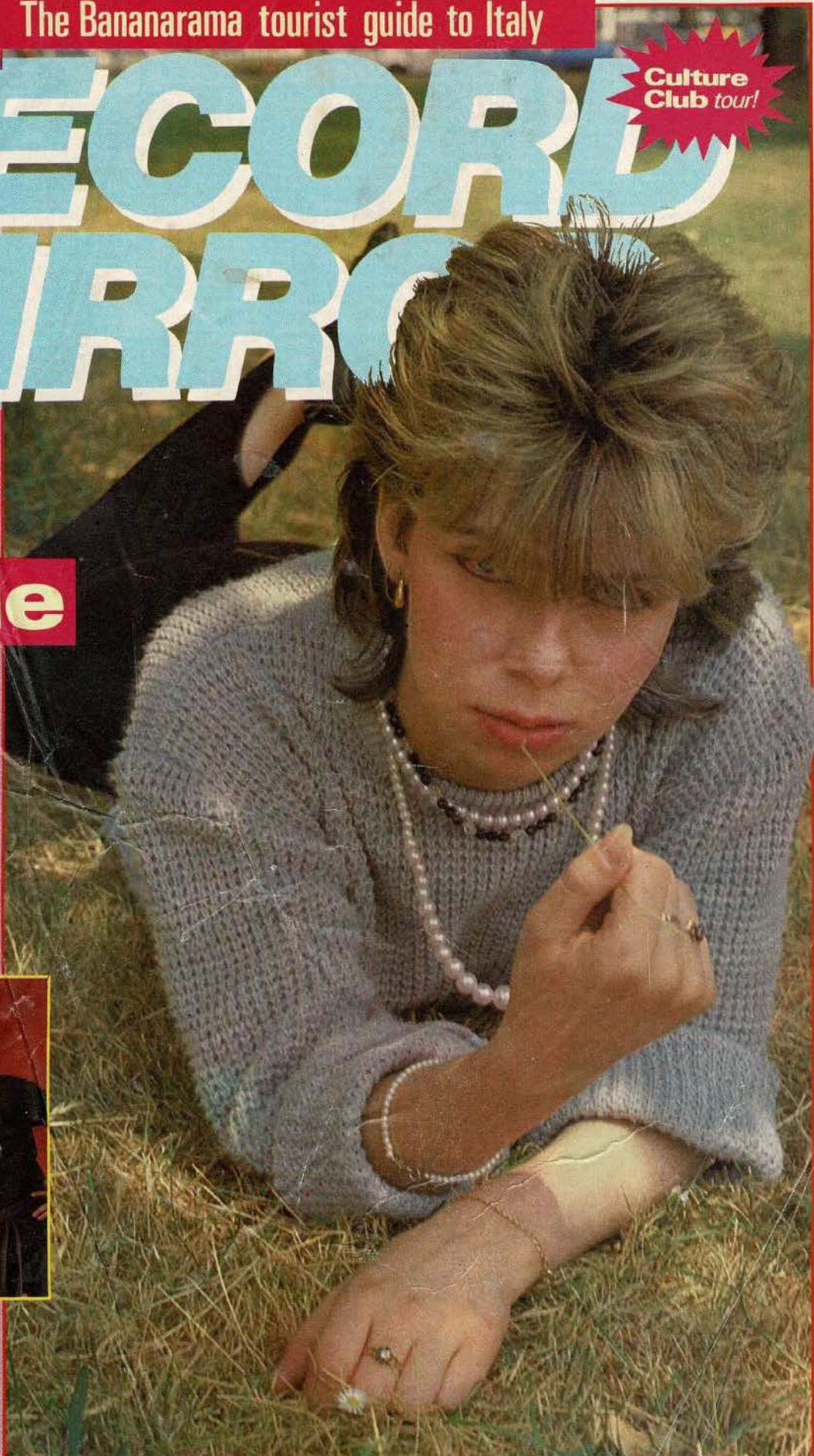
Thompson **T**wins

George **B**enson

The **C**ure



Marc and the Mambas



MARC and the MAMBAS pic by Peter Ashworth

TRACIE pic by Joe Shutter

Going for a song...

SHINY NEW pop, wassat?' is the burning question currently buzzing its way around the hot summer air on page 2 of this week's racy RECORD MIRRORshades.

Indeed, we hear you ask, have we progressed the merest millimetre in the last ten years? Were youth cults just the cynical product of a select inner circle of superstars hatching dastardly plots around their heated outdoor swimming pools? Have we been had?

For just one brief glance at our top pop 40 will reveal what we in the trade call 'The Timewarp Syndrome', aka 'The Antiques Roadshow Conspiracy'.

Just out of hibernation are *The Police*: rousing themselves from a hundred year sleep are *ELO*; slapping on the Oil Of Ulay are *Sergio Mendes*, *Barry Manilow* and even *James Brown*.

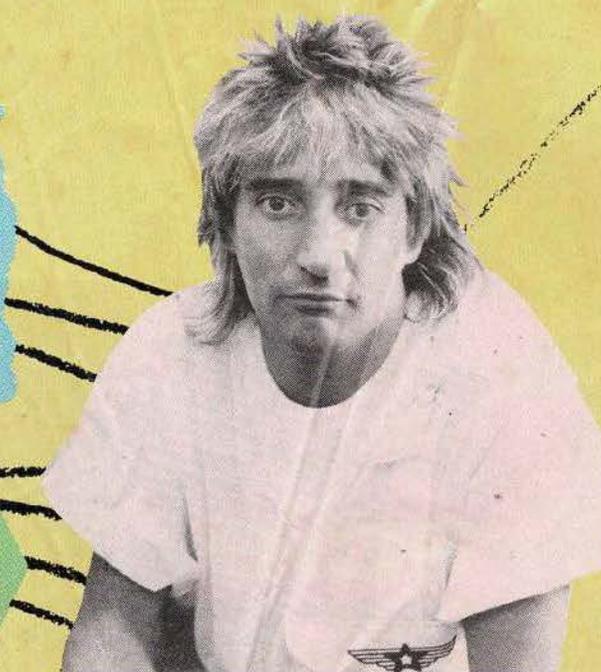
But the most sinister contenders for the Museum Piece of the Year Award are as follows. Toupée or not toupée — that is the question . . . Place your bids, please.

ARTHUR NEGUS

AAH YES, a Rod Stewart piece, same vintage as the Elton John curio below. Indeed, we might sell as a pair. The Rod Stewart could be used as a hall hat stand or Rococo clothes brush, but we recommend that it is left in its original state. Special feature of the doll is its exquisitely carved Roman nose which distinguishes it from imitations. If the nose is

tweaked the doll emits a novelty high-pitched shrieking noise.

The Rod Stewart doll comes complete with a miniature wardrobe of clothes, including a kilt, a Tam O'Shanter, and a selection of genuine 'velveteen' jackets and trousers. This model is expensive to maintain, but with care and attention could last for at least another 100 years.



Pic by Chris Walter

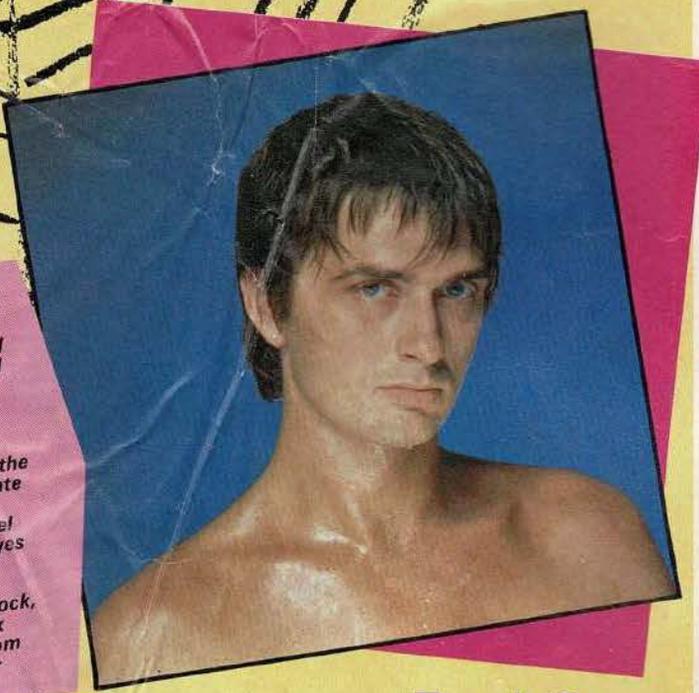
Lot 1

HERE WE have an Elton John model, circa 1885. A very scarce specimen indeed. Slight damage to the top of the head needs expensive re-thatching work at Sotheby's restoration department, so handle delicately to avoid further damage. This particular model has a healthy, florid complexion and the piece incorporates a splendid pot belly detail resting on good solid legs. The Elton John would make an excellent door-stop or paperweight.



Lot 2

A MIKE OLDFIELD doll, circa 1916. Better preserved than the other two items, this model suffers from a few blemishes and lumps around the chin but could be sanded down or left as desired. The Mike Oldfield has undergone considerable preservation work by its last owner who decided to modify the head, giving it a more up-to-date 'racy' hairstyle. Special features of the model are its new sparkling green eyes for that youthful, uncannily human effect. By pushing a button on the doll's left buttock, it will sing a selection of folk songs or hum an excerpt from vintage long-player 'Tubular Bells'.



Lot 3

Private files

The muck raked by BETTY PAGE



Pic by Joe Bongay

Chest The Job revisited

CONSEQUENCES: "FANTASTIC, innit," grins toothy Greek Whamster *George*, allowing demure New Zealander *Alannah Currie* a brief private glimpse at the results of his chest hair transplant. Alas, something nasty crawls out of the luxuriant growth and bites her ear, whereupon the shocked All Blacks fan quickly steps out of the way and gives him a swift side kick. (Courtesy Contrived Captions Inc)

FIND boys so fragile, don't you? Here I am, as cool as **Annie Lennox's cucumber** (positively frosty, believe me) in the sweltering 90 per cent humidity of Covent Garden, and that poor old dodderer **Tebbutt's legs** simply crumble beneath him at the merest mention of heat.

So here I am, on my tenth can of eau qui petille, to regale you with stories of my social whirl while **Simon** recuperates in the solace of his basket-weaving class....

Monday seems back in the mists du temps now, but I can just recall bumping into little **Micky Karn** at **Eddie & Sunshine's** delightful do at Raymond's Revuebar. Seems he's definitely going to be opening his very own bijou gallery-ette soonest to give all you frustrated street-level artists somewhere to show off. Poor boy can't think what to call it, though. Any suggestions, petals?

Had to chuckle when **Sunshine** asked what jobs the hunky Cypriot did before he was in **Japan**. Turns out he worked down the United Friendly with young **Dave Batt** (later Sylverhips) and they were nicknamed 'Anthony and Cleopatra'. Spoilsport wouldn't say which was which....

Replenished by a Tuesday's worth of beauty sleep, I trundled about Leicester Square on Wednesday, only to hear whispers that the dear old **Subway Club** had lost its licence. This means all us desperately positive punks will

have to head in the direction of Modland when the **Batcave** re-opens on July 13 at **Fooberts**, in **Fouberts Place**. Ongoing from 11pm-4am, then it's on with the black lace gloves for a quick **Welleresque** cappuccino in their luxury cafe which is open 'til 7am and backs onto **Carnaby Street's** flea market. Watch out for **Brilliant** on the opening night, revellers....

Talking of **Paulie** (and who wouldn't — what a man!) there's some excruciatingly intense speculation in the air about the next **Style Council** single being a wild cut by the name of 'Paris Match'. How Euro.!

Thursday bloody Thursday. Went on a considerable razzle, sweethearts. Stopped off at **The Palace** again, only to career headlong into lanky **Jeffrey Daniel**, accompanied by not one but three delightful Oriental females. I worry that he's taking this **Samurai** business rather too far. **Shalamar** will be filming their next video in the Camden wonderland if **Jeff** refrains from committing hari kiri.

Lots of furrowed brows at the bar, though. The amiable **Nick Beggs**, accompanied by the shiny-pated **Sal Solo**, was there, engaged in 'heavy conversation' with loveable **Blancmanger Neil Arthur**, who singularly failed to 'see the Light', or even buy a

copy of 'The War Cry'. **Nick** will have to satisfy himself with reports from France that the entire male population is dressing up **Kajagoogoo**-style....

Tripped off to Jewish/Chinese eaterie **Cohen & Wong's** for **Icehouse's** farewell to Britain, **Bowie** and possible farewell to touring forever party. **Iva Davies** was in fine depressive form but anticipating a jolly time back home in Sydney with his new **Fairlight** computer, which set him back to the tune of 18 grand. Celebs were thin on the ground, apart from that leapy youngster **Matt Fretton** and one of **Special AKA**....

But, dear friends, my spirit was not with me this week. My heart was in New York where so many of my usual playmates were attending this year's **New Music Seminar**, a lig of massive proportions consisting of various artistes collected together in expensive hotels attempting to explain to idiot Americans what 'new music' is.

Getting in a tizzy over nothing were **Martyn Ware**, **Midge Ure**, **Mari Wilson**, **Kevin Rowland** and 'Prof' **Thomas Dolby**. Meanwhile, in the 'management seminar', **Steve** was planning on setting off smokebombs but satisfied himself with turning up in a crocodile mask. Sounds horrid....

TWENTY Dance Mix ALBUMS TO BE WON!

SUMMER'S HERE, and the time is right, for dancin' in the street. And what better to bop to than **Michael Jackson**. **D Train**, **Mtume** and **Forrest**. These and others are megamixed by top jock **Froggy** on 'Dance Mix — Dance Hits' — a hot compilation of body poppers.

RECORD MIRROR have 20 of these LPs to give away in an easy competition. All you have to do is answer three easy piffing posers, indicate your answers, cut out the coupon and send it to: 'Dance Mix — Dance Hits' Competition, **RECORD MIRROR**, PO Box 16, Harlow, Essex. First 20 correct entries opened on the closing date, Monday, July 25, can dance the night away.

- 1) Which pair are brothers of **Michael Jackson**? Are they a) **Donny and Little Jimmy** b) **Harpo and Chico** c) **Randy and Marlon**?
 - 2) **Forrest** has made covers of two songs, 'Rock The Boat' and 'Feel The Need In Me'. Who made the original hits? Was it a) **The Hues Corporation** and **The Detroit Emeralds** b) **T. Rex** and **David Bowie** c) **Iron Maiden** and **Marillion**?
 - 3) **Mtume's** hit 'Juicy Fruit' is also the title of a brand of sweets. Are they a) **Jelly babies** b) **Chewing gum** c) **Pear drops**?
- Name
- Address

STAR SONGS

NEXT WEEK, and every week, in another mind-blowing first, **RECORD MIRROR** brings you **Star Songs** — where your favourite stars choose the lyrics that turn THEM on! Just send us a postcard with the name of the star you'd like us to quiz, we'll find out their favourite song and print the lyrics. Fire your requests to **Star Songs**, **Record Mirror**, 40 Long Acre, London WC2.

News

U2 at Dublin

U2 AND The Eurythmics are now all set to appear at a massive festival in August.

Irish band U2 will headline the festival at Dublin's Phoenix Park on August 14.

Second on the bill are Simple Minds with The Eurythmics third in the pecking order. Reggae band Steel Pulse and Belfast group Perfect Crime complete the line-up.

Tickets cost 10.50 pints in advance and £9.50 sterling. If there are any left they cost 12 pints on the day.

All ticket and concert information is available by ringing Dublin 606666.



Pic by Joe Bongay

PAUL YOUNG brings out his first-ever solo album next week.

The LP is called 'No Parlez' and comes out on July 22.

It includes his current hit 'Wherever I Lay My Hat' and initial copies will also include a free 12-inch of his last single 'Iron Out The Rough Spots' and a further track 'Behind Your Smile'.

The cassette version of the album features longer versions of some tracks as well as 'Behind Your Smile'.

Company split?

BAD COMPANY are due to split after years of inactivity.

Now their drummer Simon Kirke has gone off to join new heavy metal band Wildlife the other members are expected to disband the group for good.

Both singer Paul Rodgers — who was with Kirke in Free — and guitarist Mick Ralphs are due to have solo albums out soon, and bassist Boz Burrell is working with ex Family singer Roger Chapman in Europe.

A spokesman for their record company, WEA, said: "I'm told the band haven't split up. There's a Bad Company album planned for the near future."

Boy George: touring by numbers



BOY GEORGE: seconds anyone?

CULTURE CLUB take on their second tour this year in the early autumn.

Boy George and the group will return from their onslaught of America to play a series of dates in September and October.

And just as RECORD MIRROR revealed, their new album 'Colour By Numbers' will come out at the same time. George has also given the tour the same title.

A single is due out just before the band hit the road.

Dates start at the Brighton Centre on September 24. Then Birmingham Odeon 25, Oxford

Apollo 26, Sheffield City Hall 27, Edinburgh Playhouse 28, Glasgow Apollo 29, Blackburn St. George's Hall 30, Hanley Victoria Hall October 1, Derby Assembly Rooms 2 and Ipswich Gaumont 3.

But there will be no London date because the group haven't been able to find a suitable venue, according to a source close to the group.

Instead they are to line up a special date in the capital around Christmas time.

Tickets are on sale today from all box offices and usual local outlets.

Gabriel dates

PETER GABRIEL sets out on the road in September... for his first tour for over three years.

The tour follows his one-off concert at London's Crystal Palace football ground Selhurst Park last week.

Dates start at the St Austell Cornwall Coliseum on September 4. He goes on to play Southampton Gaumont 5, London Hammersmith Odeon 7, 8 and 9, Birmingham NEC 10, Glasgow Apollo 12, Edinburgh Playhouse 14, Newcastle City Hall 15, Manchester Apollo 17 and Liverpool Empire 18.

He will be joined on stage by bassist Tony Levin, Larry Fast on synthesizers, guitarist David Rhodes and Jerry Marotta on drums.

HOW TO BOOK. Tickets for all shows are available from box offices except Birmingham where they are only on sale by post. Cheques or postal orders should be made payable to Petour and sent with an SAE to Petour, PO Box 2AD, London W1A 2AD. Tickets cost £7, £6 and £5.

Chill Fac-Torr/Indeep

TOP DISCO artists Chill Fac-Torr and Indeep feature on a new disco compilation album out this week.

It's called 'It's In The Mix Vol 2' and features 12-inch versions of top singles.

Chill Fac-Torr's 'The Twist' is included as well as 'When Boys Talk' by Indeep.

Police wrapping single

THE POLICE bring out a follow-up to their number one hit 'Every Breath You Take' this week.

Their new single is called 'Wrapped Around Your Finger' and comes from their 'Synchronicity' album.

On the B side is a brand new song written by guitarist Andy Summers called 'Someone To Talk To'.

A 12-inch version of the single also contains a live version of 'Message In A Bottle' and 'I Burn For You' which comes from the 'Brimstone And Treacle'



POLICE: fingered

album. There will also be a picture disc.

And as RECORD MIRROR revealed last month, the band are currently fixing dates for a massive tour at the end of the year.

Elephant Cure

THE CURE have fixed up ticket details for their gig at Cornwall's Elephant Fayre on July 30.

Tickets cost £5 for a day or £12 for

the whole three-day event and are available from the Elephant '83 office, Port Elliot, St Germans, Cornwall. (Tel. 0503 30816.)

It will be the only concert The Cure play this year, even though they're in the charts with 'The Walk'.

Reading line-up set

BANDS HAVE been confirmed for individual evenings at this year's Reading Festival.

The Stranglers headline Friday night with Big Country and Steel Pulse supporting.

On Saturday the new Black Sabbath with Ian Gillan headline the event and Marillion, Survivor and Suzi Quatro provide the support.

And on Sunday Thin Lizzy make

their last-ever appearance with Little Steven & The Disciples Of Soul and Steve Harley also on the bill.

The Belle Stars are also rumoured to be joining the line-up.

Tickets are £15.95 for the whole event and are available by post from NJF/Reading Festival, PO Box 450, London W1A 450. Cheques or postal orders should be made payable to NJF/Marquee and sent in with an SAE.

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in the old man's business. How can you put a price on that? For further details, ask at your Careers Office or Jobcentre. **Youth Training Scheme** If you don't get on the Youth Training Scheme, how are you going to get on?

News



Duck rock

THE FARMERS BOYS now have their single released on July 18. It is called 'For You' while a 12-inch features four songs on the B side.

● JAMES BROWN has a new album out following the success of his 'Bring It On' single.

The album has the same title and will include the full-length version of the single.

Elvis clocks on

ELVIS COSTELLO has fixed up dates for his autumn tour — which RECORD MIRROR revealed two weeks ago.

And as well as his band The Attractions, he will be joined by the TKO Horns. They feature on his new album 'Punch The Clock', which comes out on July 29.

Tour dates start at the Newcastle Mayfair on October 5. He goes on to play Glasgow Tiffany's 6, Manchester Hacienda 7, Liverpool Royal Court 8, Ipswich Gaumont 10, London Hammersmith Palais 17, London Streatham Cat's Whiskers 18, London Tottenham Mayfair 19, Southend Cliffs Pavilion 20, Oxford Polytechnic 22, Brighton Top Rank 23, Margate Winter Gardens 24, Bristol Studio 25, Poole Arts



ELVIS COSTELLO sets sail again

Centre 27, Cardiff Top Rank 28, Hanley Victoria Hall 29, Leicester De Montfort Hall 31, Sheffield Polytechnic November 1 and Bradford University 2.

● HOW TO BOOK. Tickets are available from venue box offices and local agents. London concert tickets for all venues are also available by

post. Tickets cost £4.80 (including 30p booking fee) and are available from PO Box 281, London N15 5LW. Cheques or postal orders should be made payable to Elvis Costello Concerts and sent in with an SAE and the venue preferred should also be stated. Six weeks should be allowed for delivery.

Vince's new face

YAZOO'S VINCE Clarke has set up his own label after the split with partner Alison Moyet.

It is called Reset Records and the first release is 'The Face Of Dorian Gray' by Robert Marlow.

But there are no plans for Clarke's own work, nor for the label to sign a large roster of artists.

"We don't want to stretch ourselves too far too soon," he said this week.

Saxon Nightmare

SAXON HAVE a new single out this week.

It is called 'Nightmare' and comes from their 'Power And The Glory' album.

On the B side is 'Midas Touch' which comes from the same LP — although a 12-inch copy features a live version of '747 (Strangers In The Night)'.

Buckler's band

JAM DRUMMER Rick Buckler has finally fixed up his new band.

He has teamed up with Tom Robinson's old guitarist Danny Kustow for the band, which is called The Time UK.

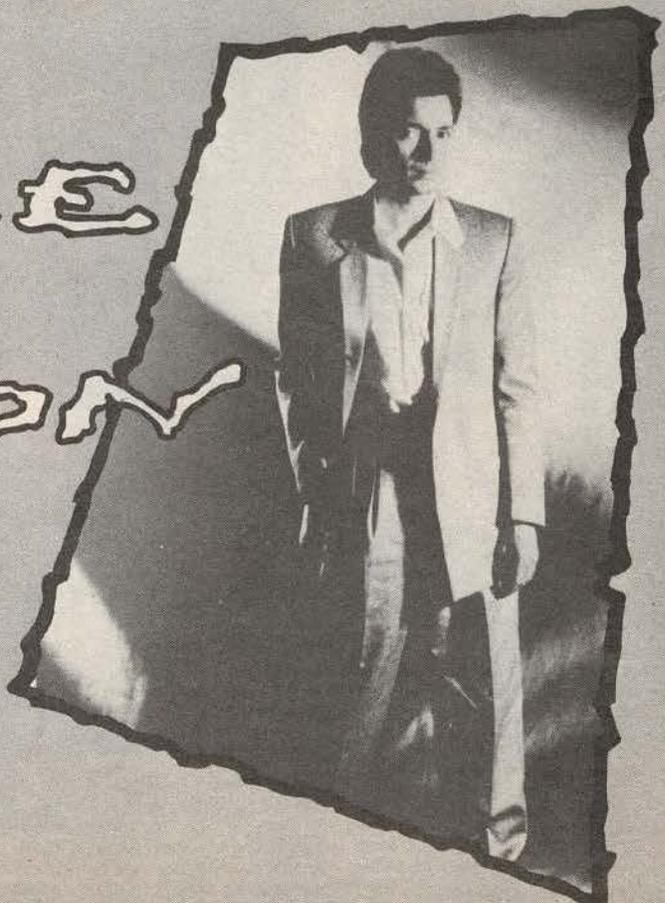
They have already played 12 unadvertised shows and more are to follow. A debut single is due in early August.

Bruce Foxton

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WEMBLEY WINDSOR

Turn on

RELEASES

CHIC STAR Bernard Edwards follows his partner Nile Rodgers and releases a solo album this month. The LP is called 'Glad To Be Here' and is his first solo album. But guitarist Rodgers will also play on the LP while Luther Vandross appears on backing vocals.

NEW JAZZ singer Carmel releases a new single this week. It features two of her own songs 'Bad Day' and 'Lament'.

DAMNED DRUMMER Rat Scabies has a solo maxi single out this week. It is called 'Let There Be Rats' and features two other songs 'Wiped Out' and 'Drums Drums Drums'. But it is only available by mail order from Paraddiddle Music, The Basement, 47 Barton Road, London W14 9HB. It costs £1.50 including postage and packing and cheques should be made payable to Paraddiddle Music.

EMMA SHARPE & The Features have a new single out on July 18. It is called 'Remember My Jealousy'.

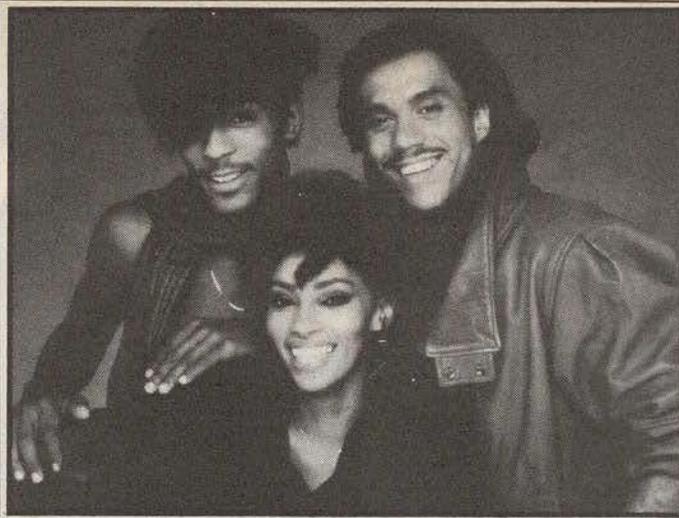
MARTIN ANSELL has his debut single out next week. It's called 'I'll Be In The Jungle' and comes out on July 18.

EAGLES GUITARIST Joe Walsh has a new solo album out this week. It's called 'You Bought It — You Name It'.

NEW GROUP Affairs Of The Heart bring out a version of the Kinks' 'Waterloo Sunset' on July 18.

TOURS

THE BOX have fixed up a few live dates following the release of their debut album 'Secrets Out'. They play



SHALAMAR ARE all set to do a massive tour later this year.

The group, in the charts yet again with 'Dead Giveaway', are currently finalising dates.

And they have fixed up a release date for their new album. It's called 'The Look' and comes out on July 22.

The album is the follow up to their top-selling 'Friends' and features 10 songs — including 'Dead Giveaway', 'Closer' and 'Disappearing Act'. It is produced by Leon F Sylvers III.

London Brixton Ace on July 15, Newcastle Dingwalls 20, Leeds Warehouse 21 and Hull Dingwalls 22.

PRINCE CHARLES and his City Beat Band play a one-off date at London's Lyceum on July 24. He also has a new single 'Beat The Bush' released at the same time.

HOWARD DEVOTO has postponed his London date on July 23 because the venue — The Commonwealth Institute — is considered unsuitable by his agents. A new date is expected to be

announced shortly. Meanwhile his debut solo album 'Jerky Versions Of The Dream' is due out on July 25.

THE EUROPEANS have fixed up a tour with dates at London Brixton Fridge on July 19, London Lazars 20, Newcastle Dingwalls 22, Sheffield Leadmill 23, Hull Dingwalls 30, London Embassy August 2, Leeds Warehouse 3, Birmingham Liberty's 10, Bristol Dingwalls 11, Bath Moles Club 12 and Birmingham Tin Can 20.

ONE THE JUGGLER have added more

live dates to their tour following the release of their 'Damage Is Done' single. They play Liverpool Venue on July 27, Glasgow Night Moves 28, Ayr Darlington Hotel 29, Retford Porterhouse 30 and London Woolwich Tramshed August 4.

THE FALL play a one-off date at London's Brixton Ace on July 15.

TENPOLE TUDOR has fixed up two London dates — at Dingwalls on July 21 and the Brixton Ace 28.

KILLING JOKE have added a date to their tour, at Ashton-Under-Lyne Metro on July 24.

TV AND RADIO

FRIDAY'S 'Switch' (C4) goes jazzy with Defunkt, but back to normal again with Soft Cell's pure pop. Also featured is acclaimed singer Gwen Guthrie as well as videos from Paul Haig, Tracie, Animal Nightlife, Talking Heads, Cabaret Voltaire and The Cramps.

SATURDAY is getting a bit busier again. 'Get Set' (BBC 1) kicks off the day as normal, with Depeche Mode the featured artists this week. 'The Tube' crosses over to ITV at around midday for a 'Best Of The Tube' series. This week Alf from Yazoo jams with Animal Eric Burdon while Boy George, Mari Wilson and Malcolm McLaren get another airing as well. 'In Concert' (Radio One) is devoted to those lovely Kajagoogoo boys. If you're interested, Radio One is also repeating 'The Story Of Pop' with Noel Edmunds holding it all together.

SUNDAY'S 'My Top 12' (Radio One) has Graham Nash of Crosby, Stills And Nash fame choosing the pieces of vinyl.

TUESDAY is the 'Razzmatazz' (ITV) rock and pop awards day and will include The Eurythmics, Spandau Ballet, Depeche Mode and Kim Wilde.



ALL TICKETS £8.50 (PLUS BOOKING FEE)

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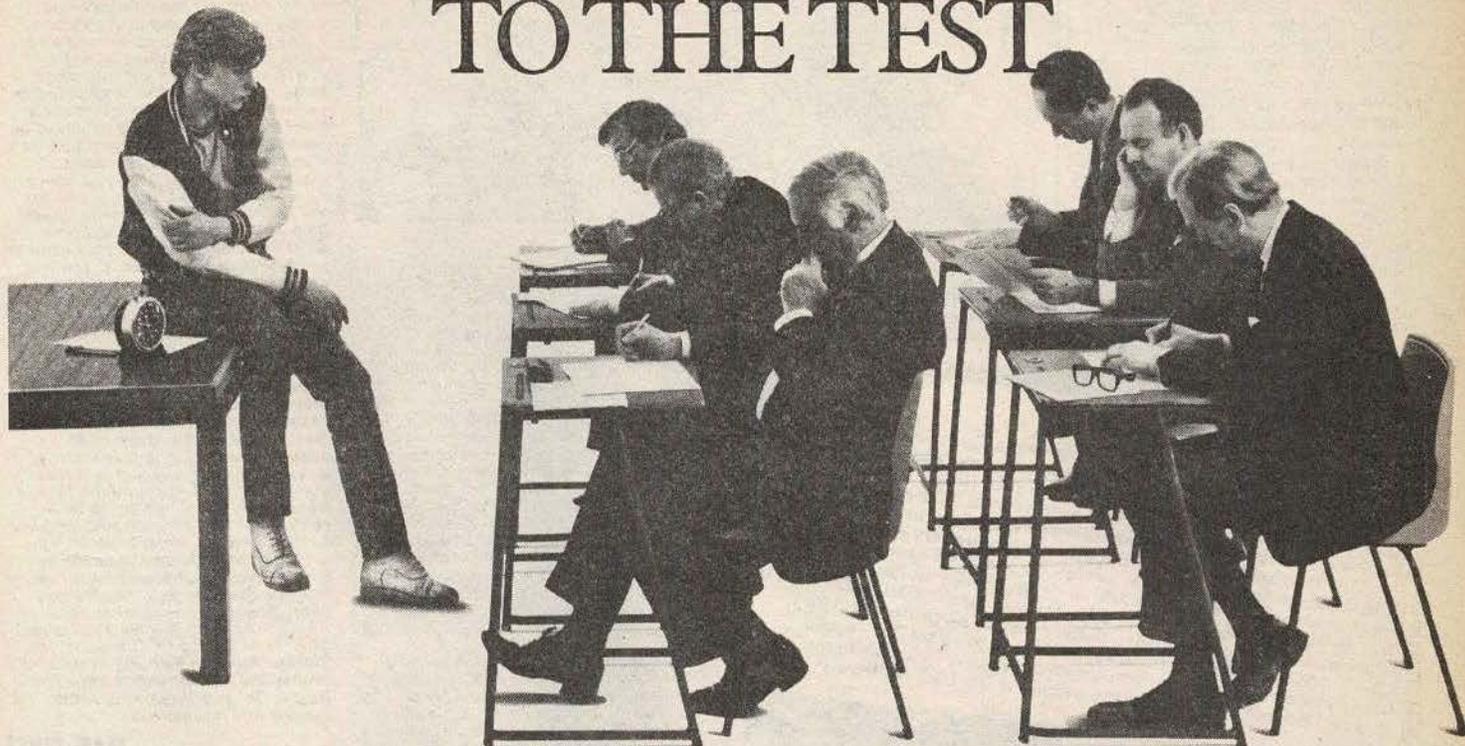
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BARCLAYS

Chart file

THOUGH THERE'S still more than five months to go, it's fairly safe to assume that Michael Jackson's 'Thriller' will emerge as the world's best-selling album during 1983. In America 'Thriller' had sold 7,022,000 copies by June 21 and had settled down to a steady 350,000 sales per week.

In Britain it is selling more modestly, but its cumulative total of 1.25 million is not likely to be matched by any other LP. It's also the mid-term leader in France, Germany, Canada, Australia and Holland. Worldwide it's topped the 11 million sales mark and is showing little sign of slowing down.

In most territories Men At Work's 'Business As Usual' is running second with no hope of overhauling 'Thriller'.



WHAM: Popular with the bank manager

The Aussies are unfortunate indeed to come up against such formidable opposition. Here, 'Thriller' is selling in very similar quantities to those it

achieved in March, when it first went to number one. Despite this, it dropped out of the top two last week for the first time in three months. This is due to the continuing strength of the Police album 'Synchronicity' and the unexpectedly dramatic impact of 'Fantastic' by Wham.

The success of the Wham album started most industry observers and marks the entrance of the Innervision label into the album marketplace in most impressive fashion. It's also Wham's first album. During the whole of the Eighties thus far, only three other acts have had debut albums enter at number one — the Pretenders, with the album of the same name (January 19, 1980), Phil Collins and 'Face Value' (February 21, 1980) and ABC's 'The Lexicon Of Love' (July 3, 1982).

Last week's singles chart included a record 86 discs which were available on both 7-inch and 12-inch. After a brief lull in its popularity in the early part of 1982, the 12 inch single has become a vital supplement to the

release of most singles. Of the 14 singles in the chart NOT available in both formats, 11 were exclusively available on 7 inch whilst New Order, La Famille and Surface are 12 inch only releases. Six of the eleven singles available only on 7 inch are also available as picture discs and one, Clannad, is available as a 7 inch double-pack. Thus only four per cent of the chart is made up of records available only as standard 7 inchers.

The pattern of album sales is also being affected by record company merchandising, with a strong trend towards cassettes. This is achieved by various methods including the extra track trick currently being deployed on several chart hits including the Police's 'Synchronicity'. Some cassettes include remixes of tracks as a bonus. This has worked particularly well for the Thompson Twins cassette 'Quick Step And Side Kick'. The exclusive artist interview is another ploy used to get people to buy cassettes, and was used to good advantage on Eric Clapton's 'Money And Cigarettes'.

The drift towards cassettes is also helped by the fact that many record companies now issue cassettes on Chromium Dioxide tape instead of the appallingly bad standard cassettes they previously used. Even so, the cassette has some way to go before it matches the album as the most popular carrier of long-play material. In last week's chart only five cassettes outsold their album counterparts, and significantly all fall within the MOR/compilation category already identified as the cassette's target area...

Women are topping the charts in several overseas territories just now. In Holland, Stars On 45's females-only effort 'Starsisters' is number one, whilst in Australia Bonnie Tyler is top with 'Total Eclipse Of The Heart'. In Sweden Agnetha Faltskog is top of the singles and albums charts with 'The Heat Is On' and 'Wrap Your Arms Around Me' respectively.

ALAN JONES

DID YOU KNOW...?

Flash & The Pan are a Scottish/Dutch duo living in Australia. Their first Aussie hit was 'Hey! St Peter' which reached number two in 1977... that Goody Goody's 1978 hit 'Number One Dee Jay' sold only 2,700 copies in reaching number 55... that German classical composer Anton Fittz, whose works (I kid you not) frequently chart in Russia, used to eat spiders, which he insisted were good for the digestion. He died in 1760 — from spider poisoning!... that in 1959 manufacturers of laxatives spent £303,000 on TV advertising. Record manufacturers spent nothing. By 1981, £27.1 million was spent advertising records on TV — and laxative manufacturers didn't spend a penny... that Kenny Rogers' Beverly Hills home is up for sale for 14.5 million dollars...

XTC



Seven Inch Single

WONDERLAND

A Side: 'Wonderland'
B Side: 'Jump'

V5606

Virgin Records Limited

Tech that situation

EX-BUZZCOCK Pete Shelley has claimed a world first by marrying two of today's obsessions — music and computers.

His new album 'XL1' comes complete with its own computer graphics routines. Each song has its own patterns and song words. A track 'ZK Spectrum Code' contains all the information, and when converted to cassette, can be played through a Sinclair ZX Spectrum 48k machine simultaneously with the music.

Already the prolific Chris Sievey has released a single that contained a computer game programme on the B-side while Mainframe have released a graphics programme single. But Shelley's is the first long playing effort.

Shelley is very careful not to accuse fellow Mancunian Sievey of foul play.

"I've tried a few investigations," he says. "It could just be a spontaneous generation or even telepathy. Then again we do have a lot of mutual friends. The last time I saw him he didn't even mention he was doing it."

Shelley is interested in furthering the entertainment potential of music and computers. But he's had problems.

"I didn't realise how difficult it was to co-ordinate the timings. It was also a shock to find out how many words there were — it left virtually no room for the patterns."

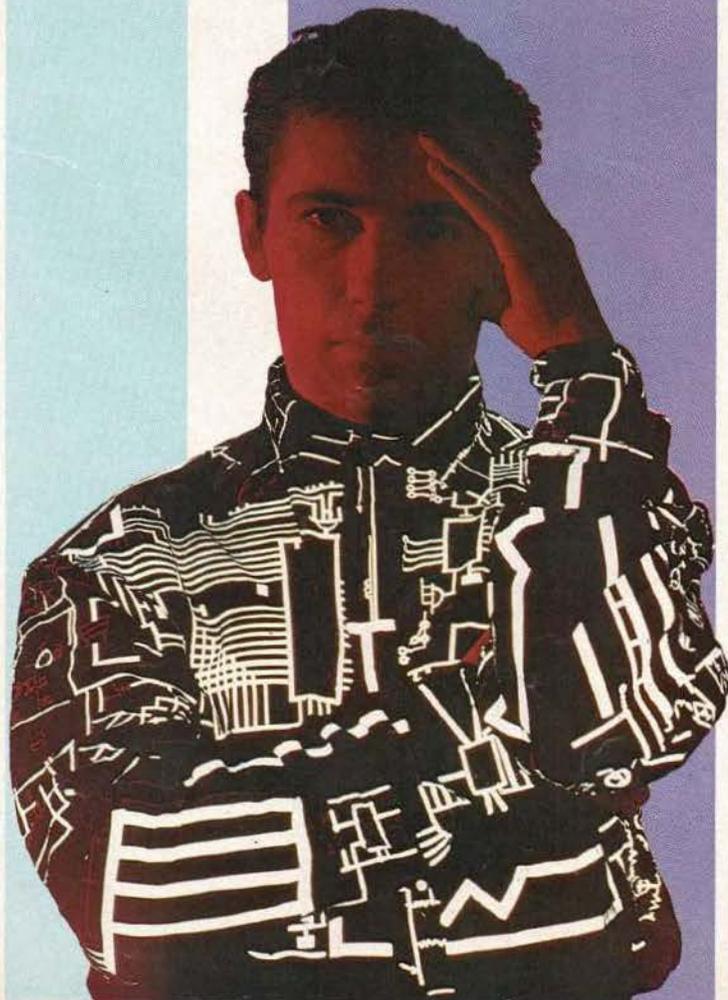
Shelley already plans another computer graphics disc — this time a single.

"In the next few years we'll see a move away from the Space Invaders type of games," he says. "With the better graphics we'll see more fantasy games."

But already people are using programmes that can act as a psychiatrist. It gets you talking and picks up on certain key words and delves deeper into your sub-conscious. Of course, it comes from America.

"A friend of mine has invented a 'Going Down To The Pub' game where you have to negotiate things like an attractive barmaid, find a place at the bar and play dominoes and bar billiards. At each stage you have a drink and as the game progresses your accuracy gets less and less."

Mike Gardner



PETE SHELLEY sees red



Pic by Pennie Smith

KISSING THE PINK: should that be kissing the drink?

THE FIRST thing Kissing The Pink do when they arrive in town for a gig is find the nearest swimming pool.

"We decided to take up physical exercise when we discovered we were getting clapped out after only a week on the road," Nick Whitecross explains. "So now we run all the way to the baths, have a dip and then run all the way back to the hotel. It keeps us in good shape."

The group have just released 'Love Lasts Forever' as a follow up to their first hit, 'The Last Film'. Their recent six week tour won them a lot of new fans as well as doing wonders for their muscles, and they're hoping the new single will cement that success.

But one thing which is proving to be a thorn in their flesh is the fact that there is no front man for interviewers to focus upon and they're hardly in the cuddly Kajagoogoo stakes, looking more like a bunch of epileptics on stage. So how do you sell Kissing The Pink to the public?

"We don't have one singer because we all sing," Jon Hall says. "Everyone seems to miss that fact when it means we can tackle lots of different styles instead of limiting ourselves to just one."

"And as for looking as though we're having a fit, have you ever tried dancing to 'The Last Film'? It's impossible because it's like a speeded up march, so that's why we jerk about."

"We'd rather people took more notice of our music than our personalities. Instead of simply being pop songs, our compositions are more like film scores. Whenever we write a song we decide what it's about and try to encapsulate that image in the music."

"An Italian film company have asked us to write a score for them," George Stewart adds. "Originally they wanted Pink Floyd and then they heard us, so now we're considering the offer. In the meantime we're frantically trying to overcompensate for the lack of image by making our music larger than life."

Daniela Soave

NOW HERE'S a girl who has more than one string to her bow. As well as releasing a commendable single 'Intelligence', Swedish Virna Lindt designs the graphics for her record company, Compact, translates films for the National Film Theatre and designs book jackets.

22-year-old Virna still lives in Stockholm, but comes to London four times a year. Her flair for languages — she speaks English, Swedish, Danish, Norwegian, French, German and Latin — has landed her jobs translating for the Secret Service, and she's recently completed translating the latest Ingmar Bergman film.

Virna — who is actually related to the Swiss chocolate firm — releases records when she feels like it. Her first single 'Attention Stockholm', a Fifties style spy spoof, came out 18 months ago, and she's in no hurry to release a follow up to 'Intelligence'.

DS





Pics by Joe Shuffler

Gore, Incest & Hay Fever

Is this really the Tracie feature?

FAME CAN make you nervous. Fame can make you shy. Fame can make you tell some little white lies. When a boy tries to chat up Tracie she finds her pop star image a drawback rather than an advantage.

"Y'know, when boys ask you where you work and that sort of thing, it's really awkward. I usually tell them what I used to do. I usually say I'm a nursery nurse. But you can get into lots of problems like that — they keep asking you loads and loads of questions and you trip yourself up with your own lies. Or else I just say I work for a record company — I don't say I'm a singer."

So does your profession stunt your chances with boys?

"No, not really, most of the boys I go out with now are people I meet through my work anyway. I go out with lots of boys but I don't get serious or anything. I never really wanted to. One day, no doubt, I will. I always said I'd never get married but I know that one day someone special is going to come along and make me swallow my words."

For the moment, though, Prince Charming can wait — Tracie has work to do.

IT HAPPENED in the Sixties. People from nowhere, suddenly up there in the Top Ten — pow! But now as the pop business becomes, well, more of a business, things are a bit more predictable. Tracie's success is not routine — it is the success that dreams are made of. You can get very romantic about Tracie Young.

Tracie's new single 'Give It Some Emotion' is the perfect accompaniment to her meteoric rise. Zestful and fresh, it is a song of unbridled youth and full hearted truth.

Tracie is not wide eyed, but as she finds out more about this pop process, she remains true to herself.

"When I started I didn't know anything — I think that was an advantage 'cos I was completely new. I had everything to learn — I didn't come on with the 'I've been in the business' bit."

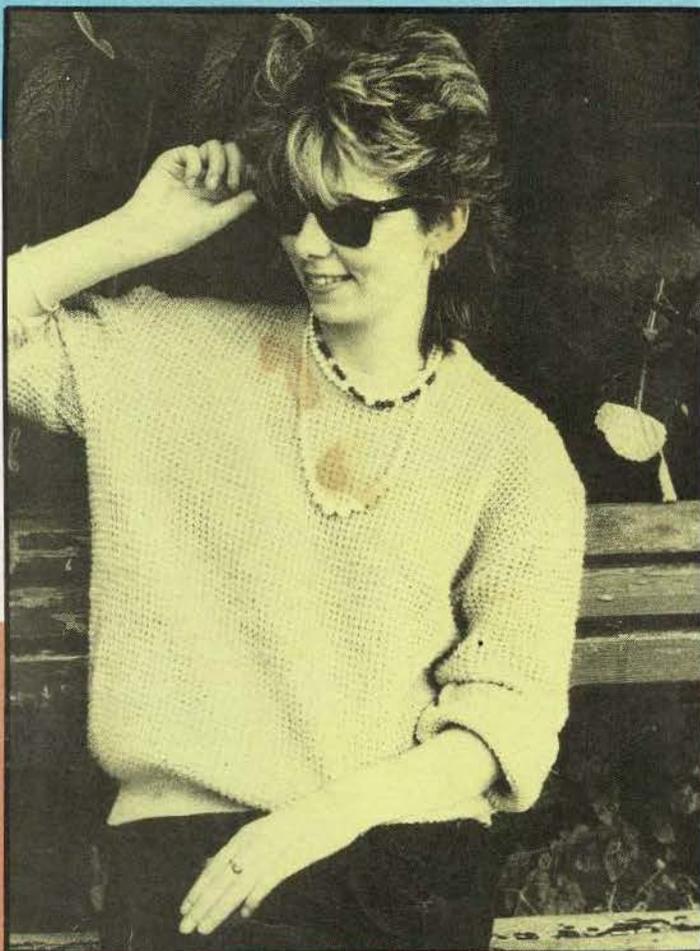
Surely Ms Young's journey through the recordbiz has been smoothed by Respond supremo Paul Weller?

"Paul's been very good in that respect, because he hasn't shoved information down my throat. He's just left me to learn at my own pace."

"Like, at the start, obviously he was probably a bit dubious about me — probably thinking, 'Is she gonna pick it up or is she gonna sit on her backside and do nothing?' It took me a bit of time to settle into the way of running things."

So who has the final say in selecting Tracie's records — Mr Weller or the girl herself?

"This was one selected by myself. For 'The House That Jack



TRACIE tries on Jim Reid's sunglasses

Built Paul came up with the song. The Questions gave him this song and he more or less decided from the outset that it was the song he wanted me to do. That was the song he played to me the first time I met him.

"This time he gave me a demo by Chris and Lucy (of new Respond signings A Craze) and I played it. There were five songs on the tape. 'Emotion' was the first one. I got as far as that one and I never bothered playing the others. I just kept playing 'Emotion' over and over I thought it was so good."

"I think I'm a little more confident now than I was. I feel I've got not so much the right to choose, but more ability to choose what's good for me now."

TRACIE CHOOSES 'Emotion' and she also chooses to keep out of London's heady social whirl. This week she's moving into a flat in her home town, Chelmsford. Her conversation is littered with references to her friends and Chelmsford hang-outs. But if Tracie has one abiding obsession it's with horror films, books, anything, as long as it's creepy, crawly and a little bit frightening. Indeed the lyrics to 'Emotion' were chosen for their particularly gory feel.

"Have you heard the words for the new single? I chose the song especially for the words — they're really sadistic. Things like 'I wanna cut open your heart' and 'I wanna tie you to the spit'. I've got an addiction to horror."

Yeah, but the nation's favourite 'girl next door' isn't a sadist... is she?

"No, I'm not. I'm a nice girl underneath this hard exterior."

Tracie goes on to tell me about the dubious delights of horror flicks, revelling in the countless severed heads and dismembered bodies. "There's one film — it's really brilliant. This man chops everyone up with garden shears."

And horror books?

"I read James Herbert — he's really good. I started reading horror books when I was 13. I started going to the films when I was 14. It's funny now I'm 18 and I'm supposed to be legally old enough to see those films. I get much more frightened and scared than I used to when I was 14."

Tracie laughs and starts to talk to me about incest. Incest! My gawd, is this really the pop girl of so many young boys' dreams?

"I was going to write this book about incest — it was when I first moved to Hereford and I didn't have a job. One of my friends said, 'You're good at writing, why don't you write something?'"

"Every month in 19 magazine they have a survey on sex. It's either stuff about sexual abuse in the family or 'When did you first start experimenting with sex?' They did this one on incest."

"Y'know, at all these self help centres you hear that there's never anyone to give advice on incest. I was going to write this book about this brother and sister who fell in love and had this really bad incestuous relationship."

Don't sound like Barbara Cartland to me.

STILL, WITH her writing career on hold for the moment, Tracie has plenty of time to answer fan letters.

"It's much nicer when I get fan letters from girls. The funniest meeting I had with a fan was when I did 'Pop Quiz'. There was this girl at the BBC — something drastically wrong had happened to her hair — she had these pictures of me, y'know, those fashion shots I did for RECORD MIRROR — and she said, 'I took these pictures to the hairdresser and I said do my hair like that and look what happened!'"

"I said, 'I'm gonna have it done again soon', and she said, 'Don't — it looks lovely'. I think it's really nice when you get girls like that."

"The other nice thing that happened was when I did 'Round Table'. There were these two girls up at Radio One. One of them said to me — I felt like I wanted the earth to open up and swallow me — 'So you're Tracie. Can I have your autograph?' So I signed and she said, 'I answered the same advert as you and sent off a tape to Paul Weller as well, only you got it and I didn't'."

"I thought 'oh no', but she wasn't nasty. She was really nice. She was just happy everything had gone really well for me."

Boy fans make different demands. Tracie fights off their advances with good humour.

"You're always gonna get that kind of sexual thing whether you want it or not."

"At this gig we did there were these two boys who kept passing me this note and it said, 'Excuse me, is there any chance of crawling into bed with you later on? If not please give the card back as they're expensive. If so don't say anything — just smile'. It was really funny. You always get that."

"I wasn't so stupid to think I wouldn't get it. I've had some really nice, genuine fan letters from boys. Then I get the usual ones: 'Tracie, I love you. Will you marry me?' I answer them all."

Tracie gets hay fever, loves James Dean, is still a pop fan (hear her talk about Paul Young and Gary Kemp) and loves a night out in a noisy disco pub. In short Tracie is keeping her identity and making some lovely sounds.

Now that can't be bad, can it?

Jim Reid

CURIOUSER & Cure-iouser

THE TROUBLE with calling a group The Cure is that people expect you to come up with answers. Talking to Lol Tolhurst and Robert Smith you never feel that they pretend to have the answers. Just opinions like everyone else. No more valid, or less valid, than anyone's. And they knew it.

Robert: "If you want to change the social structure of the country then you shouldn't be in a group. If you want to do something then you shouldn't be making records and touring."

"Rioting won't change anything. For the government it's just an excuse to build more prisons and things like that. The whole thing's so enormous, so full of intrigue, that it's naive to think you can change things. Unless you assassinate someone."

Lol: "No, unless you destroy the whole of society completely and start from the beginning, which is impossible."

Robert: "Even then you'd have to contend with basic human nature and that's vile."

Lol: "Most people like to be stupid. They like to be told what



News beat

THE CURE look for new markets

to do. I'm not being condescending but they like to be told where they fit in. It makes life easier."

Robert: "The basic problem with the world is that it's divided into all these countries. And they're all as bad as one another. False national pride and that sort of thing. All our problems start with the basic fact that everyone's divided."

Lol: "But there'll never be a united world because most people want to keep themselves the way they are."

Lol Tolhurst, voice of the

people?

Lol: "Bloody right."

Well said, Lol. Now this is all getting a bit heavy, I hear you say, so let's talk about where The Cure have been since November. They've just released a new single, 'The Walk', which continues in the lighter vein set by the previous 'Let's Go To Bed'. What have they been doing in between?

Robert: "I've been to Australia, New Zealand, and Japan with Siouxsie And The Banshees (for whom he now plays guitar). When I got back from all that we

started recording The Cure single and demos.

"Then me and Severin did some recording for Glove, our new band, and now I'm back again recording with The Banshees. Soon we're off to Sweden. Then, The Cure might go to America and then The Banshees will be going to do a date in Israel. That's as far as I can think forward."

There's one thing I must ask: are The Cure a cure for anyone?

Lol: "Yes. For us — and only us."

Paul Prayag



GEORGE KAJANUS is the man behind electro-dance duo Data. You remember Sailor, they of 'Glass Of Champagne'? Well, Georgie boy was their front man. Now George has teamed up with sexy Frankie Boulter for Data's 'Living Inside Me' single.

The duo toured with Kid Creole last year and excited so much interest in New York that ace producer Francois Kevorkian wants to work with them. While Frankie fights off the fellas, Georgie gets ready to produce the next Peter Godwin LP. See ya Data!

Jim Reid

ONE THE JUGGLER may take their name from Tarot cards but the band's leader, Rocco, doesn't spend his time looking into crystal balls.

"I believe in Tarot cards and I can read them to a certain extent but I'm not really superstitious," he says. "I think that if you're very superstitious it stops you from walking around and places too many restrictions on your life."

"But I still avoid walking under ladders," says the man who no longer reads his tea-bags.

One The Juggler were formed in mid 1982 by Rokko and Lushi, both of them Romanies. "I don't follow the gypsy life anymore. It's something that I've already done and is behind me now."

"I lived the gypsy life when I was a kid because I was placed in that situation. Anyway, there isn't enough room in a caravan for all the gear I lug around. I've got a flat of my own but I often stay with friends."

With one minor hit behind them, One The Juggler have now released a second single, 'Damage is Done' and they have just shot a video and are working on an album.

The quartet are relying on Steve Short, the man who helped to produce two hit singles for Echo And The Bunnymen, to boost their chart chances.

"We're been working with Steve 'cos he's a great bloke



GO FOR THE JUGGLER

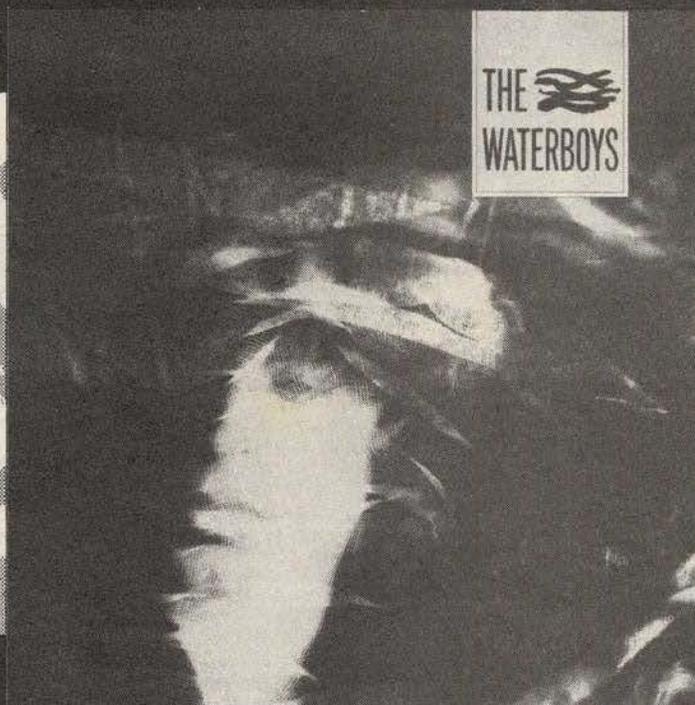
who's totally on our level," explains Rocco. "We checked each other out, but he loved the group anyway."

The band have established themselves live supporting Elvis Costello and The Eurythmics. But Rocco finds that being on tour can have its limitations.

"When we're on tour we often can't do things exactly the way we'd like to, so I'd like to get a big tour together of our own. We have actually got a show worked out which we once performed at a private party. We sort of create a circus atmosphere on stage."

Karen Fisher

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Singles

reviewed by **MIKE GARDNER**

THE GOOD

ARETHA FRANKLIN 'Get It Right' (Arista) Produced again by Luther Vandross and her voice is treated with reverence and tender loving care. Aretha coos and coaxes as only she can. Not a 'Jump To It', but it's a fine return to form after the years she's been forced to record dreck.

MICHAEL JACKSON 'Happy' (Motown) Don't be fooled by the up-to-date picture on the sleeve. This is vintage 14-year-old Michael Jackson. He's here emoting in fine fashion to the love theme to the Diana Ross film 'Lady Sings The Blues'. I suppose one day he'll release a duff record — but this isn't it.

XTC 'Wonderland' (Virgin) The Swindon popsters — now down to a three piece — have lost a lot of ground through Andy Partridge's illness last year but this dreamy track from their forthcoming album might do the trick — if the weather holds up.

DEBARGE 'All This Love' (Motown) Smooth and creamy smoocher from the new bright young things of Motown. It works well.

MODERN ROMANCE 'Walking In The Rain' (WEA) The celebration ends for the party people as they croon on the sort of last dance clincher that might put Eddie Holman's 'Lonely Girl' and Nilsson's 'Without You' into a partial retirement.

THE HOLLIES 'Stop In The Name Of Love' (WEA) Yes, it's the old Mancunian trouper trotting out the Supremes classic. It comes out sounding like the Cliff Richard of late. Already a massive hit in America and features ex-Hollie Graham Nash.

THE POLICE 'Wrapped Around Your Finger' (A&M) Sting's mystical edge gets an airing on a track that's probably in the top 10 as we speak. It's impossible not to take your hat off to a band who, while sneered at by the press, can produce the most insidious melodies around.

JONZUN CREW 'Space Cowboy' (Polydor) This is a good hope for the soul future. They've taken the rather tedious devices of hi-tech



CARE 'My Boyish Days (Drink To Me)' (Arista) The Liverpool mafia strikes again. Ex-Original Mirror person and Bunnymen and Wah! producer Ian Broudie knocks out a sultry number that goes down nicely with the lazy, hazy days of summer and a cool glass of Pimms No 1.

and rapping and used the rare soul commodity of brain and real funk. Sure, Sly Stone might have done the space cowboy schtick 10 years ago, but this cooks — and that's a commendation given the tired state of today's soul.

THE NOT SO GOOD

DEPECHE MODE 'Everything Counts' (Mute) Dep Mode have perfected the art of making disposable singles. Like candy floss it melts in your mouth when you think you've sunk your teeth into something substantial. While it seems musically sophisticated their melodic sense seems to have deserted them.

SHAKIN' STEVENS 'It's Late' (Epic) Stevens delves deep into his pile of 78s and plucks up this vintage Rick Nelson rocker that'll drive you mad as it rubber legs its way up the charts. The usual Shaky fare.

ROBERT PLANT 'Big Log' (WEA) Old Percy's still searching for spiritual enlightenment while the lyrics are as embarrassing as ever on this moody piece.

THE BEE GEES 'The Woman In You' (Polydor) The brothers Gibb sing the theme to the 'Saturday Night Fever' sequel, 'Staying

Alive'. Although a hit in America it lacks the irresistible melody and beat to get John Travolta's hips and white suit doing the business.

KASHIF 'Stone Love' (Arista) The man behind the hits of Melba Moore and Evelyn King strikes out. Look at the solo careers of Bucks Fizz producer Andy Hill and ABC and Spandau man Trevor Horn. This won't change that situation much.

10CC 'Feel The Love' (Mercury) This is sad. It'd please me immensely to hear Graham Gouldman and Eric Stewart back to some sort of pop form but this piece of nonsense shows no intention of grabbing my attention.

CHINA DOLL 'Turkish Delight' (Parlophone) This must be the Kate Bush fan club's homage to their idol. But somehow they've forgotten that Ms Bush packs a fair bit of drama and surprise into her three minutes.

ANIMAL NIGHTLIFE 'Native Boy' (Innervision) A case of the emperor's new clothes for the denizens of the London club scene. A good live band by all accounts but badly in need of a song. For a swing band this plods like a three legged tortoise.

BRUCE SPRINGSTONE 'Take Me Out To The Ball Park' (Food For Thought) A fan club record again with tongue firmly in cheek. This time it merges the Boss with Fred Flintstone and produces a joke that's funny for one play.

JAMES ROSS 'Slow Down' (A&M) One man band Ross has a fair crack at Kajagoogoo land but he doesn't quite capture the correct level of banality.

SPLIT ENZ 'Six Months In A Leaky Boat' (A&M) After the Aussie invasion with Icehouse and Men At Work here comes the New Zealand re-invasion with a sound not dissimilar to a constipated Smokie.

BOYS TOWN GANG 'I Just Can't Help Believing' (ERC) Climbing

the Boys Town Disco char 'but I can't imagine anyone putting up with something this limp 1 r long.

THE EUROPEANS 'AEIOU (Alphabet Soup)' (A&M) Whatever soup it is, it's certainly not clear. It's a mess of ideas in search of a song.

THE NOLANS 'Dressed To Kill' (Epic) Ireland's answer to the Osmonds make a fine attempt at Jacksons territory. Nice to see them keep it in the family.

STARS ON 45 'Stars On 45 Present The Star Sisters' (CBS) Not the Star Sisters as much as the Andrews variety. Maybe Dad'll get nostalgic for the days of wearing RAF blue serge and it'll go with last year's zoot suit — otherwise it's worthless.

GARY BYRD AND THE GB EXPERIENCE 'The Crown' (Motown) How could Stevie Wonder produce this rubbish? It purports to be a history of black pride in rap and clocks in at nearly 11 minutes. Great sentiments but it's so dull.

CROSBY, STILLS AND NASH 'War Games' (Atlantic) The sweet understatement of their Sixties message is badly served by the 'modern' crash bang production. It only shows up the crows' feet and the lined faces.

DYNASTY 'The Only One' (Solar) It seems as though Shalamar's producer Leon Sylvers has decided to write more mainstream pop on the evidence of this and the current Shalamar release... it doesn't work on this ballad.

ORLANDO JOHNSON AND THE TRANCE 'Turn The Music On' (Magnet) Selling well on import, they say, but it's disco ordinaire really. It won't turn you off the dancefloor — but it won't inspire you onto it either.

Derek Block presents

altered images

ROMAN HOLLIDAY

PLUS

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Albums

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

Di-amonds forever!

DIANA ROSS 'Ross' (Capitol EST 1867051)

THE OLD girl hasn't lost any of the lustre I saw in the flesh at Wembley, making me a card carrying fan for ever and ever. Don't let that tacky cover put you off (did somebody accidentally run their finger over the colour negative?) on vinyl Lady Di struts and strides with pride, bite and ease.

Not as accessible as her previous workouts, Diana has aimed at the post-aerobic cocktail market and goes for the heart every time. Even greater sophistication is her hallmark now as the lady positively quivers through 'That's How You Start Over' and 'Love Will Make It Right', while 'You Do It' is handled with some delicate nail scratching. This album sparkles like a diamond, my dears.+++++

Robin Smith



DIANA ROSS: still sparkling after all these years

Mellow Yellow

YELLOWMAN 'Zungguzungguzungguzeng!' (Greensleeves GREL 57)

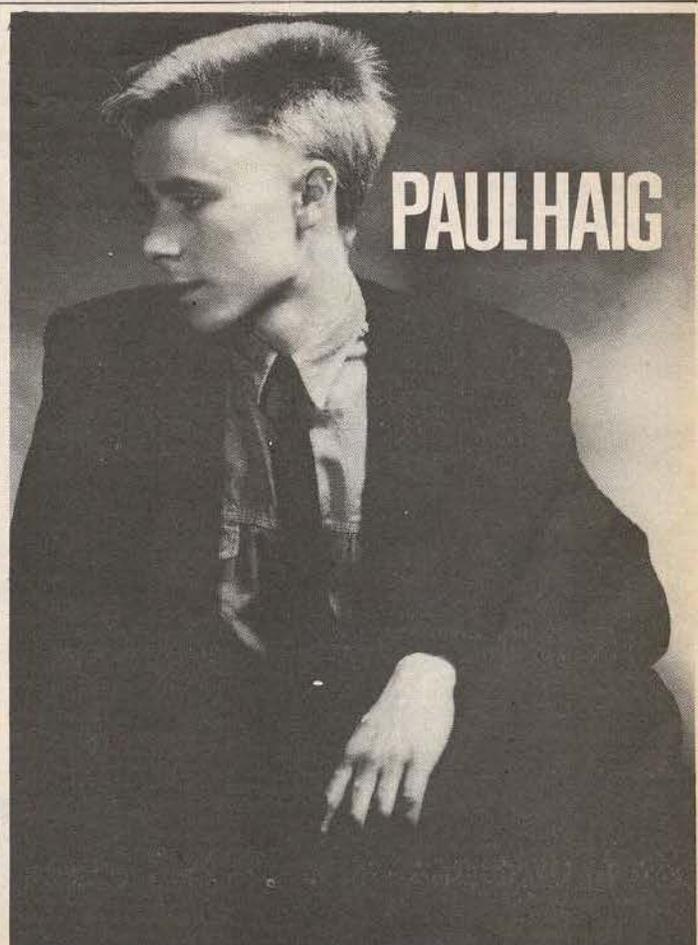
ANOTHER SUPERB offering from Jamaica's most consistent DJ, with the normal fare of his endless repertoire of boastful, humorous mouthings.

Fathead turns up again to brighten up all but three numbers — including the fabulous title track — and yet again the duo are formidable. There are no messages here, nor any

conception of having to hold back on the old product. Yellowman just stands up there and knocks it out.

The result is a spontaneity that sticks two fingers up at scheduling or any of the other marketing exercises record companies get up to. It doesn't matter if his 'Who Can Make The Dance Ram' follows the melody of 'Three Blind Mice' or 'Rub A Dub Play', the most commercial cut, is cliché ridden, because Yellowman, along with Roots Radics and producer Henry 'Junjo' Lawes, makes a happy, happy sound on his own terms.+++++

Simon Hills



PAUL HAIG

EDDIE AND SUNSHINE 'Perfect Strangers' (Survival Records SUR LP 006)

GENTILE, AWFULLY gentle. Scrambling for a living as modern cabaret artistes Eddie and Sunshine make a pleasant enough distraction. On record, however, they are a lifeless, pale proposition.

The music here is a simple synth backdrop. I know in live performances the duo are limited to backing tapes, but that is no excuse for the lame soundtrack found here. Cabaret should be full of twists and turns, its words should be sharp and acid. As long as there's a back catalogue of Noel Howard records there really isn't much point wasting your time on this.++

Jim Reid

From the mighty springboard of 'Other Arms' Plant launches himself through the mysterious 'Messin' With The Mekon' and the sabre toothed 'Wreckless Love'. Plant pulls it off again and there's no stopping him. 'The Principle Of Moments' is a truly momentous album.+++++

Robin Smith

THE BOX 'Secrets Out' (Go Discs VFM 4)

NOW I know there's a lot of talk of independent label pride, and I'm all for backing up the small boys, but the Box just don't cut it, unfortunately.

The trouble is, they try so damned hard. Relentless rhythms and arty sax solos make for an album that's forced and cluttered giving no highs or lows.

If you have a concentrated climax throughout 40 minutes the whole thing becomes meaningless. There is nothing that jumps out here, simply because the group don't create any space for themselves.++

Simon Hills

ROBERT PLANT 'The Principle Of Moments' (Atlantic 79-0101-1)

AFTER ALL the other inconsequential nonsense being sent into me week after week by HM hopefuls, I'll still put my money on Plant. Even after all these years, there's hardly a voice that can touch him.

On 'The Principle Of Moments' he's even grown in stature. How easy it would have been for him to have settled into a comfortable niche, selling any old tosh on the strength of being Robert Plant, but he's still experimenting and discovering.

This album has its fair share of straight ahead numbers, but Plant is able to inject 'The Principle Of Moments' with more twists and turns than a snake after downing a bottle of vodka.

CHUCK MANGIONE 'Journey To A Rainbow' (CBS 25435)

IF YOU'RE feeling sleepy, jazz trumpeter Chuck Mangione may be just the man to settle you safely in the land of nod. Especially on tunes here like 'Please Stay'.

Even if you're a fan of the man's hard-to-mistake sound, you're likely to find that this stops some way short of his best, most vital work.

All the same, despite the cornball titles, it's nice enough 3am music.+++

Paul Sexton

Oliver's smarmy

OLIVER CHEATHAM 'Saturday Night' (MCA MCF 3179)

SOME PEOPLE deserve their chance. Oliver Cheatham is a case in point. A hard working session musician with a voice of purest quality, Mr C earned his shot. However on this, his second LP, Oliver is still an artist in search of an identity. Unlike that other sessioner turned star, Luther Vandross, Mr Cheatham has neither charisma nor good songs to bridge the gap between being merely a good singer and being a great performer.

Set against the titanic 'Get Down Saturday Night' so much here simply ambles. As a soul balladeer, Oliver has an uncanny knack of hitting the right mood, but to little effect. 'Saturday Night' is a nice noise, but it has no bite, it makes no point. That's a pity, because Oliver has a voice that shouldn't be wasted.+++ 1/2

Jim Reid



TRIVIA QUIZ

- 1 Which group did Rod Stewart belong to in the early seventies?
- 2 Which Jackson brother stayed with Motown as a solo artist when the rest of the Jackson Five signed to Epic?
- 3 Which American soul artist left a million-selling band to start his solo career with the classic ballad 'Truly' in 1982?
- 4 The current chart single 'Take That Situation' refers to the split of which popular band?
- 5 Which group was Elton John originally a member of in the sixties?
- 6 Who recorded the successful 'Jarow Song' in 1974, and which group did he split from (who he recently rejoined)?
- 7 What is the name of the record label set up by Paul Weller after he decided to call it a day with the Jam?
- 8 Who did Phil Collins replace as vocalist in the early seventies Genesis line-up?
- 9 Frankie Valli scored a big hit with the theme from 'Grease' in 1978. Which popular sixties group was he originally lead singer of?
- 10 Which group originally combined the enormous talents of Vangelis and Demis Roussos?
- 11 Which lead singer of Harold Melvin & The Blue Notes left the group to score big solo success, particularly in the USA?



ONCE THE lead singer with the Q-Tips, Paul Young has now successfully launched his solo career. This week the quiz looks at other solo artists who split from bands ... and what happened to them.

Your score: Under 10 — sign up for group therapy. 10-20 — you've got a split personality. Over 20 — you've made the break!



- 12 What was the name of David Grant's original disco combo?
- 13 Name two artists who have subsequently launched solo careers from the ashes of the Buzzcocks?
- 14 Which two artists have been fastest off the mark, both releasing current 'duo' singles, since the demise of Japan?
- 15 Which former lead singer with Hi Tension

- 16 recently scored a Top 20 hit?
- 17 Who stood alongside Bob Marley in the original Wailers line-up?
- 18 Which group originally fronted the apparently disparate artistes, Elkie Brooks and Robert Palmer?
- 19 Who left Motorhead to form Fastway?
- 20 What was Paul McCartney's first solo hit following the Beatles split?
- 21 Who left the Move to form Wizzard, and then left that group to go solo?
- 22 Which former Monkee is currently directing the West End stage show, 'Bugsy Malone'?
- 23 Can you remember the three bands which David Bowie originally fronted in the sixties?
- 24 Which current Island recording artist originally formed Josef K?
- 25 Which popular American guitarist launched a successful solo career after leaving the James Gang and before joining the Eagles?
- 26 Which solo soul artist originally fronted the Miracles?

X-WORD

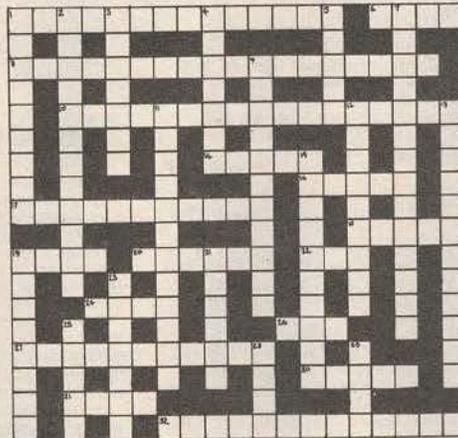
Complete both the POP-A-GRAM and X-WORD to win a £5 record token. First correct entry wins.

ACROSS

- 1 Journey described by Iron Maiden (6,2,6)
- 6 Eve's partner is insect leader (4)
- 8 They're all Eric Clapton needs (5,3,10)
- 10 & 31 across Place of worship for Boy George (5,2,3,6,4)
- 14 Hello, I Love You was their biggest UK hit (5)
- 16 Half of one down (5)
- 17 His night faded away in 1981 (4,7)
- 18 & 20 across The reason for Neil and Stephen's short sightedness (5,6)
- 19 JoBoxers used to belong to The Subway ---- (4)
- 20 See 18 across
- 22 Tubes frontman (3)
- 24 Singer who doesn't like being out of water (4)
- 26 Wings returned to it (3)
- 27 Talking Heads drummer who is a founder member of The Tom Tom Club (5,6)
- 30 It goes with being gifted and black (5)
- 31 See 10 across
- 32 1980 Stevie Wonder hit (13)

DOWN

- 1 Daryl and John want you to leave him alone (6,3)
- 2 Bunnymen leader (3,9)
- 3 Beatles' first Apple single (3,4)



- 4 Bryan was in with them (2,5)
- 5 Walk of Ultravox (5)
- 7 Bananarama long player (4,3,7)
- 9 One of Kool and the Gang's greatest hits (3,4,2,2)
- 11 He of True Love Ways (5,7)
- 12 Baby talk from Limahl (3,2,2,2)
- 13 Nocturnal pastime of Lee John (5,7)
- 15 In which Elton told us that life isn't everything (4,3,3)
- 19 Some Bizzare group (4,4)
- 21 Debbie found one full of lost souls (6)
- 23 Boy George thinks it's clever (7)
- 25 Supertramp planned the ---- Of The Century (5)
- 28 Orange Juice drummer (4)
- 29 Gibson Brothers country (4)

LAST WEEK'S X-WORD SOLUTION

ACROSS: 1 Wonderful, 4 Caroline, 6 Love Town, 7 Candy Girl, 9 Run To The Hills, 12 Herd, 13 Too Low For Zero, 15 Night, 16 Iggy Pop, 18 Frida, 20 Ruts, 21 I'll Be There, 23 Roy Wood, 25 Tin Drum, 27 Kissing The Pink, 29 Happy, 30 Cry Boy Cry
 DOWN: 1 Walk Out To Winter, 2 Never Gonna Give You Up, 3 Elton John, 4 Clash, 5 No Regrets, 8 Where The Heart Is, 10 Looks, 11 Shalamar, 14 Eye Of The Tiger, 17 Phil Oakey, 19 Starman, 22 Grip, 24 Dusty, 26 Rah, 28 ELO

LAST WEEK'S POPAGRAM SOLUTION

The Money, Dead Giveaway, David Bowie, The Fugitive, Bonnie Tyler, Confusion, Central Line, George Benson
 DOWN: Midge Ure

LAST WEEK'S X-WORD WINNER: Robert Shiel, 26 Beaconsfield Terrace, Hawick, Roxburghshire

GUESS THE TOP FIVE

Can you beat the chart? Enter next week's Top 5 titles and artists in the spaces below and, if you're first out of the postbag, you'll win that week's Top 5 45's.

- 1
- 2
- 3
- 4
- 5

Name

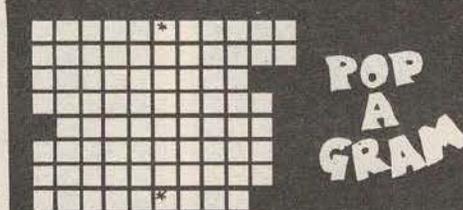
Address

Send your entries to: Puzzles, Record Mirror, 40 Long Acre, London WC2 9JT.



Twisted Sister competition winners

C Highway, Oadby, Leics; N Kapur, Firwood, E Sussex; D Gray, Saftcoats, Ayrshire; M Ford, Blacon, Cheshire; T Bridson, Matlock, Derbyshire; L Colley, Rowley Regis, W Mids; S Faulkner, Halesowen, W Mids; P Martin, Acomb, York; S Birral, Bennet Street, Liverpool 9; I Sleath, Tamworth, Staffs; A Malcolm, Yateley, Camberley, Surrey; N Lobley, Cherry Willingham, Lincoln; D Keane, Southall, Middx; R Watson, Whythefeafe, Surrey; D Jackson, Hull Road, York; M Knowles, Northolt, Middx; J Elliot, Earls Court, London; D Cooper, Knebworth, Herts; A Mann, Braintree, Essex; S Beard, Bletchley; T Beech, Whitehaven, Cumbria; V Upton, E Goscoote, Leics; B Parker, Wantage, Oxon; K Manners, Sutton Way, London; I Smalley, Much Hadham, Herts; S Peters, Plymouth, Devon; D Edmonson, Blackburn, Lancs; P Carter, Holsay, Surrey; U Bosanko, Whitchurch, Cardiff; P Scott, Wythenshawe, Manchester; B Bowden, Looe, Cornwall; S Egan, Cowes, Isle of Wight; B Millard, Kidlington, Oxford; K Mardon, Flakivey, Leics; D Pope, Cleethorpes, S Humberside; N Thornley, Hastings, Sussex; M Sheppard, Ruislip, Middx; P Taylor, Enfield, Middx; A Reynolds, Wandsworth, London; R Ofield, Exeter, Devon; P Yates, Birmingham; D Betteridge, Woolston, Southampton; S Weller, Horsham, Sussex; D Ward, Fossway, South Shields; G Barret, Yeovil, Somerset; M Howard, Sale, Cheshire; G Franks, Whitstable, Kent; C Evans, Rotherham, S Yorks; G Johnson, Southway, Plymouth.
 ANSWERS: Dee Snider, 'I Am (I'm Me)', 'You Can't Stop Rock 'N' Roll'



SOLVE THE eight cryptic clues and write the answers across the puzzle so that the starred down column reveals a band who know all about power, corruption and lies. Remember the clues aren't in the correct order. You have to decide what the right order is.

Mr Nat woke up in panic but it was business as usual (3,2,2)
 My pierced barmy lobe was enough to cause a confrontation (3,6)
 In the theatre Dr Anna Rudu was quizzical. She wanted to know if there was something she should know (5,5)
 You'll need this ability to go night dubbing (11)
 Bring some changes to Lenny Bire and you'll go up the chart faster than the speed of light or night or whatever (6,5)
 The mule and the boy provided some rearrangement for our starred stars (4,6)
 In the death room you might have a chance to say you've got yours (9)
 An invoice and a victorious admiral combine to produce Chimera (4,6)



I'M 16 years old and smoke about 20 middle-tar cigarettes a day, or sometimes more low tar cigarettes. Originally, I started smoking about four years ago, encouraged by friends, and I reckon I became addicted shortly after that. Since then, I just haven't been able to cut down, and at school I constantly have to excuse myself from lessons to have a smoke. This is becoming a burden.

I'd like to cut down and my girlfriend is always telling me to stop, but how can I?

Jim, Bootle

●Smokers are a dying breed, in more ways than one. Latest figures from the Office Of Population Censuses and Surveys show that over a million people have abandoned the tobacco weed since 1980, and that only a small percentage of young people in the 16-19 age group have succumbed to the temptation of Nick O'Tine. Smoking is no longer fashionable.

A free 'Give Up Smoking' pack, detailing the nasty health risks of dragging on a fag, and offering positive guidelines to breaking the habit, is available from ASH, (Action On Smoking And Health), 5/11 Mortimer Street, London W1. (Send 17p in stamps to cover postage for the kit, which includes a free badge.)

A COUPLE of months ago I had thrush and at the same time some tiny white spots appeared around my genital area. The thrush came and went, but the white spots have remained. My doctor has given me two sorts of cream, but neither worked, and has also said I should wear cotton undies and avoid wearing tight jeans. But, it seems to me that he doesn't know what the spots are. My boyfriend wears a sheath when we have sex — could this be the cause?

Jenny, Devon

●Those white spots are a puzzle. Symptoms of thrush, a vaginal infection, sometimes but not always sexually transmitted, are itching or soreness, a thick white vaginal discharge and pain on peeing. As those prescriptions have cleared the thrush infection but don't seem to have touched the spots at all, you must go back to the doc and ask him to try again. By continuing to see the same doctor you may save time in clearing any remaining infection as he'll know which treatment hasn't worked so far. It is unlikely that there is any connection between using a sheath or condom and the spots.

As well as avoiding hot and sweaty nylon underwear and

A dole giveaway?

CAN YOU clarify my situation as far as claiming dole is concerned? I'm 18 and, having completed my 'A' levels, have just left the sixth form. At the present time I have conditional offers for a university place and am waiting for my exam results. I'd like to know if I'm eligible to claim anything between now and the beginning of October. At the moment, my parents are still claiming family allowance for me.

Chris, West Yorkshire

●Sad to say, along with a generation of other school leavers who finished at the end of the summer term, you are not eligible to claim supplementary benefit until the beginning of the autumn term — the first week of September this year. The rule is that benefit can only be claimed at the beginning of the term following the one in which you leave. The critics of this new system, now in its second year, believe that many people cut short their education and blow out exams so they can leave school at Easter and sign on over the long hot summer.

Come September you are eligible for a basic supplementary benefit payment of £23.65 per week if aged 18 or over and living at home, and your family will continue to get child benefit up to and including that first week of September. Also able to sign on in September, school leavers aged 16 or 17, living at home, receive £15.80 a week.

Supplementary benefit isn't the same as unemployment benefit, otherwise known as 'dole'. Only people who've worked and have up to date National Insurance contributions can claim dole, an increased benefit, for a maximum of 12 months after signing on. After that time they claim supplementary benefit.

tight jeans and trousers as a hygienic measure to cut down the chances of rapid germ reproduction, you should also steer clear of nylon tights for the time being.

RECENTLY I filled in a careers questionnaire and the results were fed through a computer. One response for me was a musical instrument technician. Can you give me some information on what this job involves?

Mark, Newark, Notts

●Musical instrument technology is all about repairing and making musical instruments, and most job opportunities in this highly skilled area tend to be with small specialist workshops. You can concentrate on one instrument; guitars, electronic soundmakers, violins, pianos, harpsichords, or more. And you just happen to be living in one of the very few places which does offer training in instrument technology — Newark.

For more information about training and courses, write to Department Of Music And Musical Technology, Newark Technical College, Chantry Park, Newark, Notts. Meanwhile, the London College of Furniture also offers a range of courses. Details from the Department Of Musical Instrument Technology, London College Of Furniture, 41/71 Commercial Road, London E1 1LA. Both colleges will reply to general enquiries.

I'M A great fan of Culture Club but I can't understand the fan club at all. After I wrote off to join I received a standard letter of reply, signed by Boy George, in my stamped addressed envelope, asking me to send a cheque or postal order for only £1.00, plus



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.

what's going on, but, since then I've heard nothing. Jenny, Devoted Culture Club Fan, Hull

●We've forwarded your tale of perseverance against a tide of requests for £1.00 to the band's management company, Wedge Music, who promise that the benefits of fan club membership will be with you in the near future. They have received other enquiries about fan club service from fans determined enough to track down the management phone number and will be investigating this spanner in the works on your behalf. Keep in touch!



PAUL HAIG

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NEVER GIVE UP

(party, party)

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FLASH A FRIEND

FOOTBALL FANS not averse to listening to records, including Ultravox, Toyah, OMD, and Human League, could do worse than get in touch with Peter, aged 20, from Sarf London!

Mailman

**Write to Mailman,
Record Mirror, 40 Long
Acre, London WC2**

IN YOUR issue dated June 18 you printed a letter from the so-called 'Chairman of Agophobics Anonymous'. I've lived in Leighton Buzzard nearly all my life and I find this letter typical of the type of people who live there.

Kajagoogoo are the biggest thing in Leighton Buzzard since the Great Train Robbery. When we were signed up by EMI, people in Leighton Buzzard didn't care.

Leighton Buzzard is basically one of the world's most boring places (second to the RM office). We may not be The Beatles or Stones, but we play good, honest music.

You at RM may not like it. You may take the mick because of my conversion to Christianity. You at RM INME, MM, Sounds, Sun, Star, Express, BBC, Radio 1) are willing to jump on one bandwagon today and jump off it tomorrow. If you're willing to accept groups with bland music and nice haircuts that's what you'll get.

Don't tell people what they should like, let them decide for themselves.

Nick Beggs, Kajagoogoo
 ●Stand corrected, Buzzards and readers?

AT PRESENT I am working in Stanley where there is a definite lack of the female species. I have your mag sent to me every week by a couple of mates from the UK because it is the only one that has music news and horny women in it.

Your 11 June issue prompted me to write as it had a gorgeous picture of Kate of Haysi Fantayzee. Could you please send me a picture (autographed if possible) of Kate as a pin-up. Any help would be appreciated.

Ken Pimblett, RAF Stanley
 ●RM, the paper that supports our boys' lust...



Pic by Joe Shuffler

KATE 'N' MARILYN: Your soaraway RM pleases two readers shock!



Fish & quips

DEAR MR Heyward, I think perhaps you should take a leaf from Marillion's book. Not only do Fish and co happily chat for ages after a gig, to however many people care to go backstage, but they are also to be seen at most gigs in the bar beforehand, mingling with the fans, and chatting to them.

Fish and co, like you, have no wish to be 'Pop Personalities'. This is perhaps why they do this. They realise they are no different from the fans, and

therefore enjoy talking to them. Hardly your attitude, I feel.

To 'Not be readily available on this tour' is immediately putting a 'Megastar-Too-Bored-To-Talk-To-Fans' barrier up. Marillion have the talent to act any way they want — they choose to act human.

Ozzie Trier, Surrey
 ●Human? We thought Fish was the Jolly Green Giant, or at least the Loch Ness Monster

HAS ANYBODY noticed that Little Nicky Heyward, not content with cash grabbing by appearing on every programme to promote his awful records, has made a TV commercial too?

Seems that the little horror appears to promote 'the most advanced washing machine today' and then jumps off it (or a tall building as the case may be) to certain death, shouting 'QUARTZ!'

Has he at last realised what over exposure to his so-called music causes people to do, and started copying them?

Dave the Fave Rave, Cumbria
 ●Are you implying our Nicky is slimy?

DEAR LITTLE Nicky's Epiglottis. Do you seriously believe in what you wrote? We can't believe you do, as you must be some sort of imbecile to think that Kajagoogoo, Duran Duran, Bucks Spizz, Haircut and Shampooers 100, and of course, least importantly, Nicky (I might sing better without an epiglottis anyway) Heyward are anything more than pretty people, who with the money they earn from innocent, gullible kids, buy more bottles of peroxide and chateaux in France.

To accuse fans of being 'plastic' is all that can be expected of one of Nicky's play-pen mates. David Bowie has been a musical

innovator in every reappearance on the music scene. This is a good enough reason for him to have a different following for each of his different trends.

Maybe Nicky's Epiglottis ought to listen to Mr Bowie's latest products so as, to once again, appreciate music.

A Member of DOLN (Decapitate Our Little Nicky), Aldgate
 ●No 3 in a series of our Nicky Backlash Special!

WHAT WITH all the rain we've been having, I think we ought to declare 1983 the 'Year of the Hat'. So, to get things moving, here's the first 'hat' chart:

- 1) 'I Left My Hat In San Francisco' — Tony Bennett
- 2) 'This Old Hat Of Mine' — Rod Stewart
- 3) 'Give Me Back My Hat' — Dollar
- 4) 'Hat Out Of Hell' — Meat Loaf
- 5) 'The Hat Is On' — Agnetha
- 6) 'Hatstand So Close To Me' — Police
- 7) 'Black Hat' — Marc and the Mambas
- 8) 'Wuthering Hats' — Kate Bush
- 9) 'Wherever I Lay My Hat (That's My Homburg)' — Paul Young
- 10) 'Only Love Can Break Your Hat' — Neil Young

I like RECORD MIRROR. It's the only paper which treats popstars with the respect they deserve — virtually none whatsoever. Keep it up.

Dick Potter-Stewart, Perthshire
 ●We take our hats off to you too

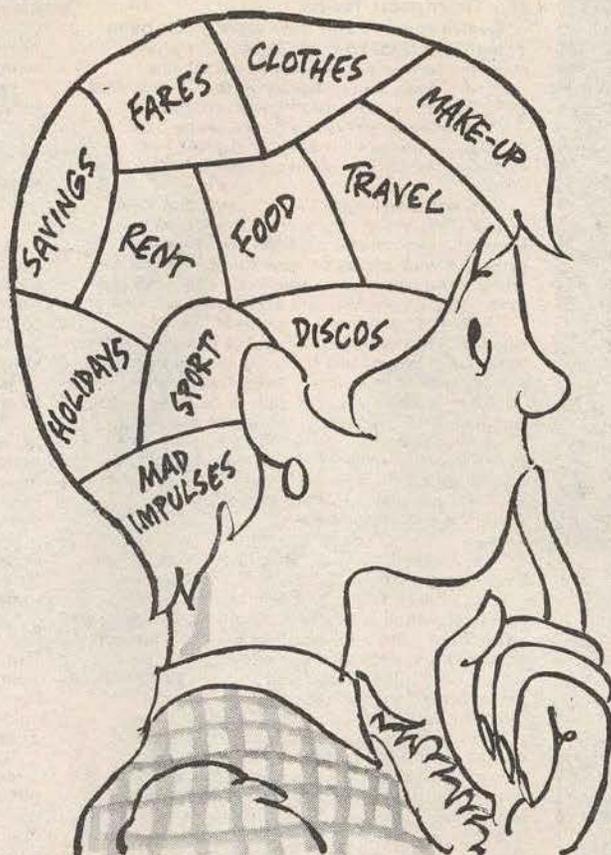
TELL SIMON he has offended me deeply. How could he imply that the personalities in the new Eurythmics video are all girls?

What about Marilyn? He (ves he) was in the video. Hills didn't even mention him. Yes, he has a girl's name, and yes, he looks like a girl, but does that give Simon the right to ignore him?

Just because no-one writes anything good about Simon, he doesn't have to take revenge by forgetting Marilyn. I'll tell you about Marilyn — for anyone who hasn't heard of him: he's a singer and he's beautiful! He will have a record out in a couple of months called 'Calling Her Name' from his album 'Wanted'.

Sarah Willmott, London
 ●We've dispatched Simon to Boystown to set him right

Leaving school and starting work?



First thing you need is a bank.

With your new-found independence comes the need to make some important decisions. One of these is how you allocate your money among the necessities and enjoyments of life. Another is 'which bank is the best for you?'

Different banks offer school leavers different things and you should find out for yourself who is offering what.

The Midland is particularly helpful while you're finding your feet in your first job. That's because we've been listening to you.

Just look at what we offer.

Your own cheque card and AutoBank card.

You get this combined card when we know you've paid your first salary or wage cheque into your current account.

This means that payments on your cheques can be guaranteed up to £50 at most shops, garages, etc., and you can get cash 24 hours a day from both Midland and NatWest Bank cash dispensers.

Three years' free banking.

What this means is that if you stay in credit there will be no charges for operating your account normally. Many banks offer only one year's free banking.

Free monthly statements for three years.

These give you a running total and record of how you've spent your money during the past month. They help you to learn to balance and plan your finances.

And of course, you can always feel free to call in for advice or make an appointment with your Midland Bank manager to talk about money matters.

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Pic by LFI

TOM



Pic by LFI

ALANNAH



Pic by Tim Jarvis

JOE

NATURE HAS got nothing on the Thompson Twins when it comes to transformations. If the chrysalis into the butterfly trick is impressive, dear old mother nature must have stared, open mouthed, at the re-emergence of the Thompson Twins.

Twelve months ago they were a cult band. They had a tight circle of fans. They were championed by a few journalists whose political ideals were shared by the Twins. And even better . . . they didn't sell records.

They were a sprawling seven piece band of gypsies — hungry for something but not knowing what. The ultimate rebels without a cause.

"We were an angry band," says Alannah Currie. "We were angry with the world in general — the deceit and the lies. People grow up with ideals of how things should be and as you grow you open your eyes and get extremely angry. We just continued it."

"At the time there were bands like Joy Division who were so miserable it made us look like a bag of fun by comparison. It was a question of the climate," says Tom Bailey.

"After a while you get sick of bashing your head against the wall," continues Alannah. "You find channels for the anger and make it more creative and personally satisfying."

She adds: "You also grow up a bit." "After a while you stop resenting your situation and try and make it perfect," says Tom.

Tom Bailey's method was to bring two non-musicians, Alannah Currie and Joe Leeway, into the band, tell everybody they'd gone to Egypt and then retire to a country cottage in Norfolk. In time honoured rock 'n' roll fashion they got it together in the country.

And how. Now they have the Midas touch. Everything they release zaps up the chart with the ferocity of a McEnroe serve.

The trio have a colourful, fun image that would be the envy of every advertising campaign leader. In six months the angry young things have become successful business executives.

Songs like 'We Are Detective', 'Lies', 'Love On Your Side' and their latest release 'Watching' have established the three as pop poster material and earned them a considerable amount of criticism from hip quarters. Such is the price of success.

"Two years ago pop was a dirty word," says Tom. "Now bands like Human League and ABC have done their bit to bring pop back into vogue. We've found a lot of resentment from people who are still stuck in that 'angry' situation in trendy south London — trendy in the sense of 'right on'."

"We planned it," says Alannah. "I thought we were being over ambitious — but it's all going according to plan — and we've only just started."

Now, they happily admit, they're not just musicians but a production company. They hand out the various responsibilities — so Tom manages the music, Alannah the visual imagery and Joe the stage production. Their work also crosses over into merchandising, artwork and even writing their own video scripts.

It's not bad for a rag, tag and bobtail bunch of nomads.

BAILEY was born in Halifax. His family were medics, even his little sister is a brain surgeon. He soon became the black sheep of the family by not only refusing to enter the profession but by turning his back on his force-fed classical music training.

He travelled the world, nearly dying in India. "As a youngster I got taken to Europe a lot, probably before I was old enough to appreciate it, but it became an addiction — being in different places and seeing different cultures," he says.

"It isn't a good thing because all you see is the shallow part of life. After a while you develop a way of seeing past that and looking deeper. A lot of that's transferred into the aims of the Thompson Twins. We want to

become totally international. We're not so naive as to think we can break down barriers but we can certainly jump over them."

He has ample proof. The Thompson Twins music has made virtually every ethnic chart in America from the anti-Anglo Chicanos to the heavy soul charts, as well as the national listings.

"It can work against you," he says. "We've been down to Harlem and hear the Twins being pumped out of the ghetto-blasters and they wouldn't believe that I was one of the band."

TOM HAS good side kicks in New Zealander Alannah Currie and Joe Leeway.

Leeway, from Leicester, was an actor with the Old Vic company who joined the Twins as a roadie. It was part of a dare that he couldn't resist. Now his quiet nature belies the crucial role he plays within the Twins' multi-media extravaganza with his knowledge of stagecraft and acting.

Currie was lured to England by the punk boom of the seventies.

"It was the bright lights. Anyone from an isolated place wants to come where the action is and you can't get more isolated than New Zealand. We're virtually on the South Pole — you can almost wave to the polar bears."

It was she who focused the bohemian sprawl of Thompson Twins Mark I into the flash corporate machine that's geared up to make the world dance.

They've used themselves as cartoons. In fact their very name is derived from Herge's 'Tin Tin' books — and the real Thompson Twins were detectives, very English and very bumbling. Their logo, a trio of different coloured mops of hair, resemble the Kelloggs' Snap, Crackle And Pop characters.

"Cartoons are universal. Everybody understands them and it's an easy way of putting ideas across," says Joe. "Nobody minds Tom And Jerry having massive punch ups. It's all quite acceptable. You can cut across a multitude of areas and get away with a lot — and you can make strong statements. There's always a subversive element to what we do."

Just what this element is they wouldn't be drawn on. But it's certainly successful. And it hasn't been without cost.

Tom Bailey's famous carrot coloured ponytail is now a hair piece since a mad American fan took a knife to the growth and various other fans can't resist a painful tug.

"Sometimes I feel like running away. People you meet in the street want something but they don't know what and there's nothing to give. I have to keep dodging around corners."

FOR Joe the intimidation has been more direct.

"I was sitting on the tube once when a load of Chelsea supporters came on and recognised me. They started shouting so I just buried myself in my book and imagined the kudos of getting creamed by these thugs. I felt so stupid. They probably thought — this is the wimp band, let's lick him."

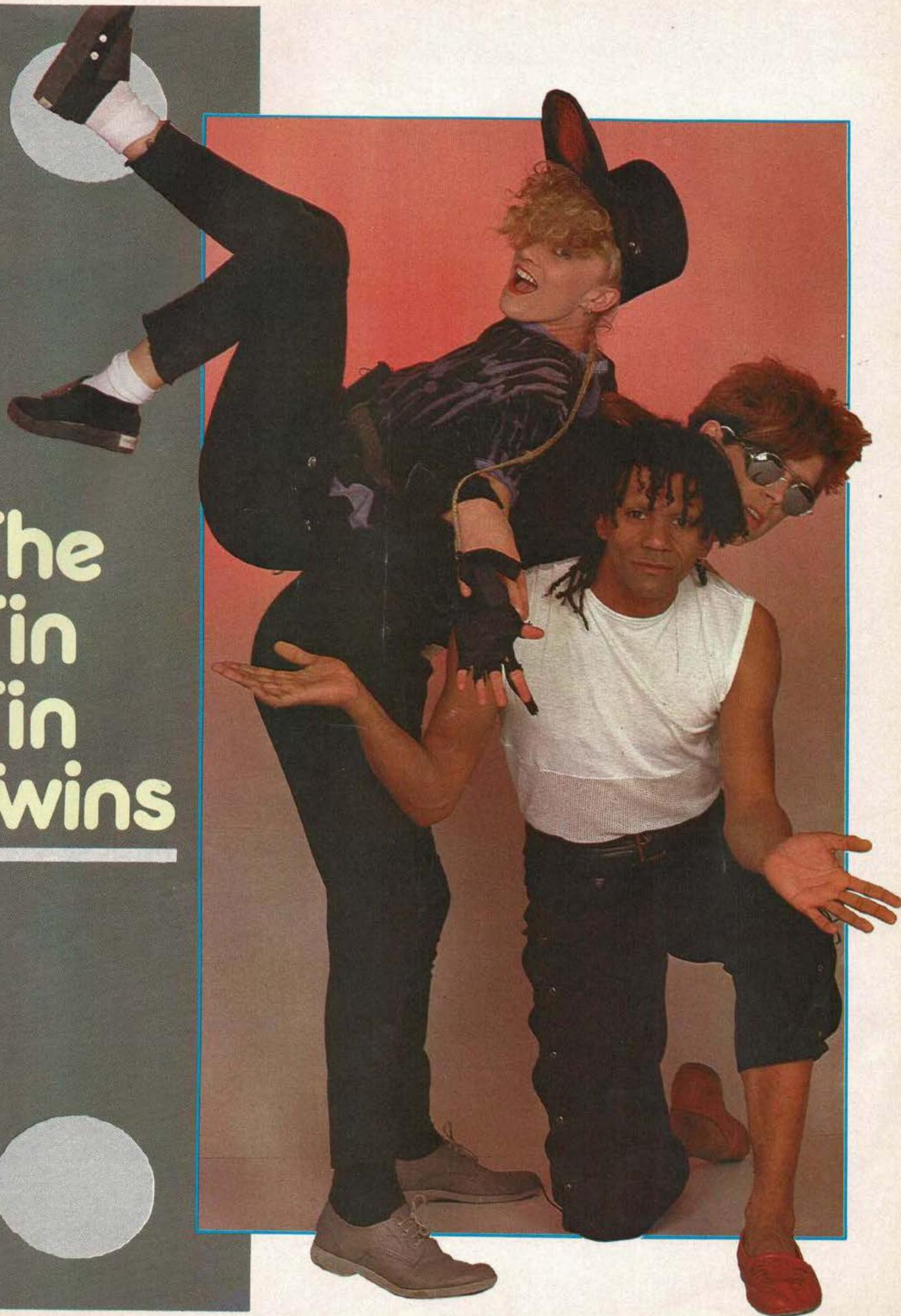
But for every negative there's a positive.

"You've heard the song, 'Last Night A DJ Saved My Life'," says Tom. "Well I can say I saved a DJ's life. He came up to me and told me that when he was depressed, listening to our single 'In The Name Of Love' made him think twice about committing suicide. I was in tears. You realise that there's a level that pop music can touch people's hearts — and in a positive way."

"Basically we're trying to build a culture of our own in a funny muddled way," says Alannah. "Because none of us feel English. We have this strong cross cultural thing and we're trying to put the best from all these places and build our own idea of how things should go."

Mike Gardner

The Tin Tin Twins



MARC Almond & The Mambas Mambas

By SIMON TEBBUTT

Pics by PETER ASHWORTH

THEY LAUGHED at Soft Cell until it became a money making monster that almost destroyed its creators. And they absolutely wrecked themselves at Marc and the Mambas until they proved their artistic credentials with a spate of shows and the double 'Untitled' album.

But only now, with the new Mambas single 'Black Heart' and the dark and dense album 'Torment and Toreros', does Marc Almond reckon he's achieved what he set out to do — to be in charge of his own ideas and destiny.

"With the Mambas I've finally got out of that little pop music box," he gushes enthusiastically. "My interests are very wide and varied. From very avant garde inaccessible music to the most commercial, it's very important as a lyricist and vocalist to develop. I can now do a lot of songs that I never got the chance to do with Soft Cell because they don't fit in with Dave's style."

"I enjoy the discipline of Soft Cell. The tightness of the arrangements and the structures. But the freedom of the lyrics and music in the Mambas means that, whereas I'd come up with the old melody line for Soft Cell, I'm writing whole songs now."

And if the Mambas, an ad hoc orchestra cum collection of friends featuring such delights as classically trained pianist Annie Hogan and the Venonettes string section, have been the saving grace for Marc, it certainly shows on the new work.

"It goes through so many styles that nevertheless come together," he says. "The whole thing is like listening to a musical. It's the Marc Almond life story. I aim for an intense, compelling sound and write

MARC WEARS: Black smock shirt made by a friend about three years ago, Fetish T shirt from Some Bizzare, £3.00, Black Kikku drainpipes, Kensington Market, approx £3.00, hat thrown on stage at concert, Portobello Road, £10.00, cross earrings £1.00, and red earrings 20p, Camden Lock Market.

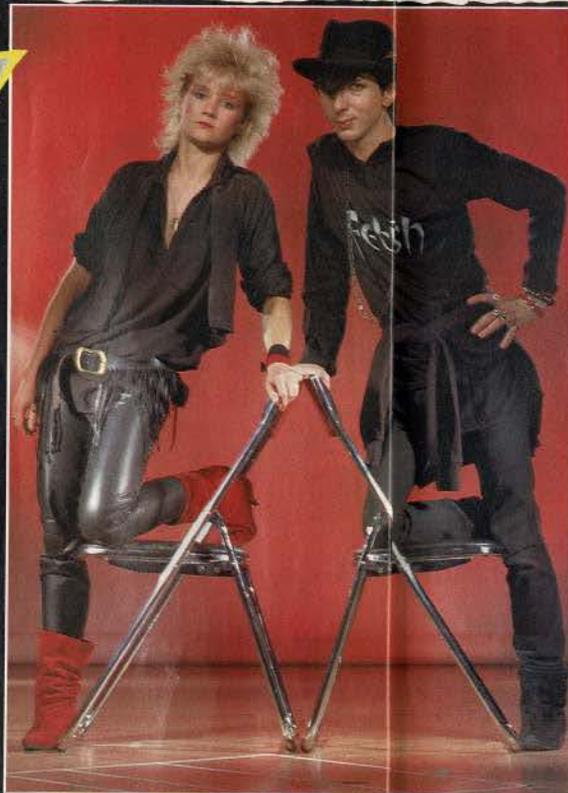
ANNIE WEARS: Black silk jacket, from The Tibet Shop, Coptic Street, W1, £4.20, black shirt lent by Gill, black leather trousers by Rizz, £30.00, black leather fringed Jim Morrison belt by Rizz, £12.00, red suede fringed boots from Shellys, Oxford Box, £12.00.

intense and compelling songs. It demands listening from side one to the end of side four. There are no filler tracks."

ALTHOUGH most of the songs on the new album were written by Marc, there's a fair selection of surprising covers given the dramatic Almond torch touch.

There's a very simplified version of the old Walker Brothers song 'In My Room', Jacques Brel's 'The Bull', which has a lot of very dry satirical humour in it. And an old blues number, 'Glorious Sunday', which has been covered by everybody from Billie Holiday to the Associates and Lydia Lunch and forms a medley with a Pete Hamill number 'Visions'.

"And 'Beat Out That Rhythm On A Drum' from the film 'Garden of Eden'. From one speaker comes the Rodgers and Hammerstein lyrics and from the other comes the lyrics from the original Brel opera. So you can turn your balance dial and choose



the set of lyrics you want." These covers are mixed in with the original tracks like 'Torment', co-written with the Banshees, Steve Severin and mooted as the next single, 'A Million Mambas A Day', a dry look at a day in the life of Marc Almond and, of course, 'Black Heart' which was written with Annie Hogan.

"It's in no way a perfect album," says Marc. "It's the same with Soft Cell. We never say here is the perfect pop album. Each album is a step onto the next one."

"I'm an imperfectionist striving for a perfection that I don't really want. I'd get very worried if

someone said this is the ultimate Marc Almond album. Because there would be nowhere to go from there."

AS WITH the best Soft Cell material, the single 'Black Heart' looks at the other and darker side of love and life.

"I always write about the darker side," says Marc. "Never about sweetness and light. I feel false writing about that. The best relationships are stormy ones."

"But it's really pleased me that the single has got such extremes of criticism. Some DJs say it's the best thing I've ever done while, on the next show, the DJ will

take it off halfway saying that it drones on for another two minutes and he'll save you the agony."

"The last thing I'd call it is a dirge. If people want a dirge, I'll give them a dirge. It's got a very simple seductive sound, almost like opium in a way. A very simple, minimal and slightly vicious drum beat. Very simple music."

"But I'm glad it gets people arguing about it. If only gets a total pain when you get absolute no-no's like Tracie



MARC WEARS: Leather trousers from Rizz, approx £10.00, road reaper T-shirt from The Pit, New York, approx £4.00, string vest from Army & Navy, approx £2.00, belt from dubious shop on 42nd Street, New York, dealing in lethal weapons,

police accessories and things to guarantee you imprisonment approx £10.00, original Harley Davidson buckle from The Pit, New York, approx £10.00, gloves thrown on stage at a concert, Spanish hat from souvenir shop in Barcelona, approx

£5.00, glasses from Camden Lock Market, 50p, leather shirt from Rizz, approx £30.00. **ANNIE WEARS:** Red and black wrap over dress from Rizz, approx £25.00, choker, surprising what you can do with an old pair of tights.

Continued over page



From previous page

daring to put her critique to anything. She should have stayed behind the cash desk at the supermarket.

"And super wallies like Mike Read. But the people who criticise me seem to have this really sinister thing about the way I sing. They say I sing out of tune. In fact I don't. I'm well aware I hit some bum notes but that's because I aim for a very human, almost drunken feel in the songs.

"I have actually been told by classical singers that I have a very exceptional range. I listen to the people who slag me off and I can tell by the way they're singing that they're doing it all wrong. They're singing from their throats and their wallets, not their hearts and souls. And that's what singing is all about. Not getting the notes in the right place."

Apart from the singing, misguided Almond critics also reckon he's slipped because he's not on Top Of The Pops every five minutes. Marc couldn't care less.

"I've had all that and I'm still doing very well thank you. I'm very pleased with the position I have now. People say that Boy George has taken the crown from Marc Almond. That's crazy because Boy George is a completely different thing. Good luck to him. Great. Fantastic.

"I just plough ahead and do what I want to do. It's great to get a record in the top 10 but I want to get a record in the top 10 and know I'm not singing from the wallet."

MARC WEARS: Cramps T-shirt, present from a friend, Kikku black trousers from Kensington Market, approx £8.00, black sweat shirt (painted by Rizz) from anywhere, approx £3.00, black suede boots from Great Gear Market, approx £16.00, black chain from any hardware store, approx 20p, black cotton canvas jacket from Army & Navy, £3.99, black and red skull wristband from Martin at Some Bizzare, bracelet from any junk store at any market, rings from The Pit in New York, Camden Market, Portobello Road and presents, headband nicked for keeps.

ANNIE WEARS: Dress, present from close friend, black leather cummerbund from Rizz, £10.00, black stockings from Liberty's, £4.95, red shoes from a jumble sale, £3.50, Jewellery from friends, black silk wrist band from Portobello Road, £2.50.

Note: All Rizz clothes available by mail order catalogue from Rizz, c/o NWP, Tennyson Street, off Forest Road, Nottingham.
All Some Bizzare enquiries to Some Bizzare, 17-19, St. Annes Court, London W1.



THE FINAL WHISTLE

On stage

PETER GABRIEL/THE THOMPSON TWINS/THE UNDERTONES

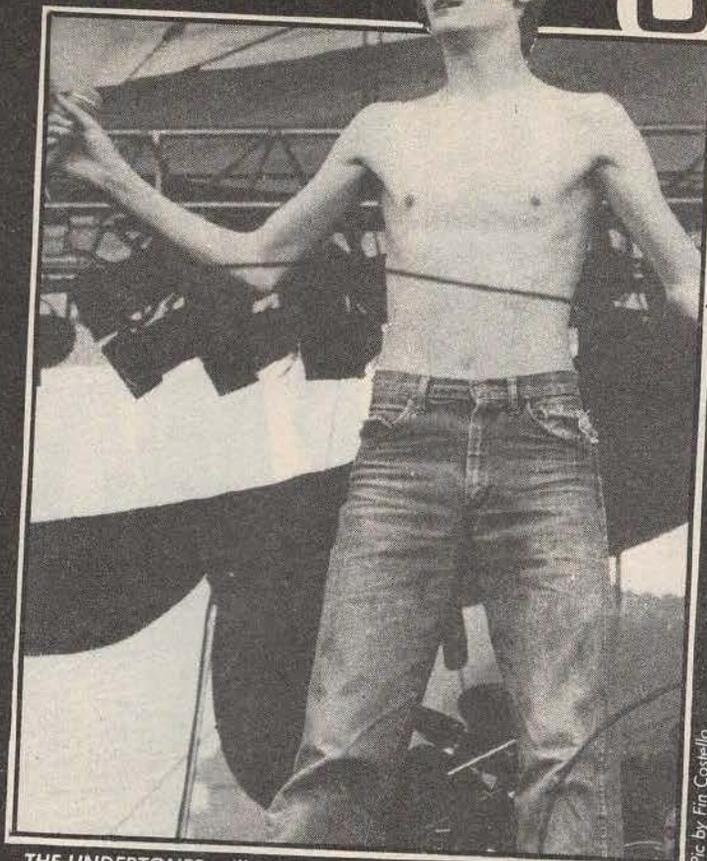
Crystal Palace Football Ground, London

THERE WAS something for everybody on a day of sweltering heat and good music...a day when a solo artist returned and one of our best loved pop bands celebrated their demise.

The day began with Gasper Lawall's 'African Oro' Band. Just as three years ago no event was complete without a reggae band, Africa now seems to have the ethnic stranglehold on gigs. Despite being badly-mixed they managed to get the sleepy crowd into a euphoric mood.

The Undertones turned in their usual punchy set with little ceremony. The band that many have rated as the perfect pop aggregation since their advent in the heady days of punk are going the way of all flesh.

They proved their heritage with songs like opener 'Love Parade', 'Teenage Kicks' and the excellent 'Wednesday Week'. Feargal Sharkey jumped, contorted himself and sang his warbling heart out on his customary two podiums. His Londonderry likely lads worked hard but the open air stadium seemed to suck away their impact. It was only when they played 'Jimmy Jimmy' near the end that a cheer went up that would have easily drowned the



THE UNDERTONES: will ye no come back again?

Crystal Palace faithful.

The reception at the end of the set was more for the years of pleasure they've given than for the day's work. It's sad to see them go.

The Thompsons were the revelation of the afternoon. A few boos and the odd missile was flung their way as they kicked off. But very soon the muscular dance music surprised those who expected an anaemic pop package.

Songs like 'Watching' (their latest single), 'Love On Our Side', 'We Are Detective' and 'In The Name Of Love' all benefited from open space.

Peter Gabriel, without doing anything dramatic for years, has built up a fine reputation as a superb artist of atmospheric and sound textures.

He showed himself to be a true innovator and great talent. Even guest drummer Phil Collins on stage Gabriel was the boss.

Songs like 'Shock The Monkey', 'Lay Your Hands On Me', 'Family Snapshot' and 'I Don't Remember' were excellent.

But the most touching moment was his rendition of 'Biko', a reminder of the fact that the concert was a benefit for the anti-apartheid movement. The perfect end to a perfect day.

Mike Gardner

Pic by Fin Costello

CLUB HOUSE

DO IT AGAIN/BILLIE JEAN

U.K. RELEASE 7" & 12" NOW AVAILABLE



US 45s

- 1 1 EVERY BREATH YOU TAKE, The Police, A & M
- 2 2 ELECTRIC AVENUE, Eddy Grant, Portrait/Ice
- 3 3 FLASHDANCE... WHAT A FEELING, Irene Cara, Casablanca
- 4 4 NEVER GONNA LET YOU GO, Sergio Mendes, A & M
- 5 6 WANNA BE STARTIN' SOMETHIN', Michael Jackson, Epic



- 6 8 COME DANCING, The Kinks, Arista
- 7 5 TOO SHY, Kajagoogoo, EMI-America
- 8 10 OUR HOUSE, Madness, Geffen
- 9 13 IS THERE SOMETHING I SHOULD KNOW, Duran Duran, Capitol
- 10 7 TIME, Culture Club, Epic
- 11 14 STAND BACK, Stevie Nicks, Modern
- 12 12 I'M STILL STANDING, Elton John, Geffen
- 13 15 1999, Prince, Warner Bros
- 14 18 SHE WORKS HARD FOR THE MONEY, Donna Summer, Mercury
- 15 20 SWEET DREAMS, Eurythmics, RCA
- 16 19 BABY JANE, Rod Stewart, Warner Bros
- 17 17 ALL THIS LOVE, DeBarge, Gordy
- 18 9 DON'T LET IT END, Styx, A&M
- 19 25 MANIAC, Michael Sembello, Casablanca
- 20 22 CUTS LIKE A KNIFE, Bryan Adams, A & M
- 21 23 HOT GIRLS IN LOVE, Loverboy, Columbia/CBS
- 22 11 FAMILY MAN, Daryl Hall & John Oates, RCA
- 23 16 SHE'S A BEAUTY, The Tubes, Capitol
- 24 28 FASCINATION, Human League, A&M
- 25 32 IT'S A MISTAKE, Men At Work, Columbia/CBS
- 26 26 WISHING, A Flock Of Seagulls, Jive/Arista
- 27 28 TAKE ME TO HEART, Quarterflash, Geffen
- 28 30 SAVED BY ZERO, The Fixx, MCA
- 29 34 ROCK OF AGES, Def Leppard, Mercury
- 30 39 ROCK 'N' ROLL IS KING, ELO, Jet
- 31 38 CHINA GIRL, David Bowie, EMI-America
- 32 24 BEAT IT, Michael Jackson, Epic
- 33 36 STOP IN THE NAME OF LOVE, The Hollies, Atlantic
- 34 21 AFFAIR OF THE HEART, Rick Springfield, RCA
- 35 - I'LL TUMBLE 4 YA, Culture Club, Virgin/Epic
- 36 27 ROLL ME AWAY, Bob Seger, Capitol
- 37 33 ALWAYS SOMETHING THERE TO REMIND ME, Naked Eyes, EMI-America
- 38 - THE BORDER, America, Capitol
- 39 - THE SALT IN MY TEARS, Martin Briley, Mercury
- 40 - LAWYERS IN LOVE, Jackson Browne, Asylum

Compiled by Billboard

US LPs

- 1 1 THRILLER, Michael Jackson, Epic
- 2 4 SYNCHRONICITY, The Police, A&M
- 3 2 PYROMANIA, Soundtrack, Casablanca
- 4 5 LET'S DANCE, David Bowie, EMI-America
- 5 6 CARGO, Men At Work, Columbia/CBS
- 6 12 THE WILD HEART, Stevie Nicks, Modern
- 7 18 KEEP IT UP, Loverboy, Columbia/CBS
- 8 9 1999, Prince, Warner Bros
- 9 11 KILLER ON THE RAMPAGE, Eddy Grant, Portrait/Ice
- 10 7 FRONTIERS, Journey, Columbia/CBS
- 11 8 CUTS LIKE A KNIFE, Bryan Adams, A & M
- 12 10 H₂O, Daryl Hall & John Oates, RCA
- 13 13 KILROY WAS HERE, Styx, A & M
- 14 24 STATE OF CONFUSION, The Kinks, Arista
- 15 22 LISTEN, A Flock Of Seagulls, Jive/Arista



- 17 21 PIECE OF MIND, Iron Maiden, Capitol
- 18 17 LIVING IN OZ, Rick Springfield, RCA
- 19 15 ELIMINATOR, ZZ Top, Warner Bros
- 20 20 RETURN OF THE JEDI, Soundtrack, RSO
- 21 14 KISSING TO BE CLEVER, Culture Club, Virgin/Epic
- 22 23 OUTSIDE/INSIDE, The Tubes, Capitol
- 23 16 LIONEL RICHIE, Lionel Richie, Motown
- 24 32 REACH THE BEACH, The Fixx, MCA
- 25 25 HEAD HUNTER, Krokus, Arista
- 26 28 SPEAKING IN TONGUES, Talking Heads, Sire
- 27 30 DURAN DURAN, Duran Duran, Capitol
- 28 29 IN YOUR EYES, George Benson, Warner Bros
- 29 19 BETWEEN THE SHEETS, The Isley Brothers, T-Neck
- 30 33 SERGIO MENDES, Sergio Mendes, A & M
- 31 26 JUICY FRUIT, Mtume, Epic
- 32 27 BUSINESS AS USUAL, Men At Work, Columbia/CBS
- 33 37 BODY WISHES, Rod Stewart, Warner Bros
- 34 31 TOO LOW FOR ZERO, Elton John, Geffen
- 35 - SWEET DREAMS, Eurythmics, RCA
- 36 - FASCINATION, Human League, A&M
- 37 36 THE GOLDEN AGE OF WIRELESS, Thomas Dolby, Car 'trol
- 38 38 WHITE FEATHERS, Kajagoogoo, EMI America
- 39 34 WAR, U2, Island
- 40 - METAL HEALTH, Quiet Riot, Pasha

Compiled by Billboard

INDIE LPs

- 1 1 OFF THE BONE, Cramps, Illegal ILPO 45
- 2 2 YES SIR I WILL, Crass, Crass 121984/2
- 3 - ME AND YOU BOTH, Yazoo, Mute STUMM 12
- 4 3 POWER, CORRUPTION AND LIES, New Order, Factory FACT 75
- 5 4 FETISCH, X Mal Deutschland, 4AD CAD 302
- 6 5 HIGH LAND, HARD RAIN, Aztec Camera, Rough Trade ROUGH 47
- 7 11 UNREHEARSED WRONGS, Disruptors, Radical Change RCLP 1
- 8 6 HAND OF KINDNESS, Richard Thompson, Hannibal HMBLP 1313
- 9 7 NOTHING CAN STOP US, Robert Wyatt, Rough Trade ROUGH 35
- 10 13 THE GRIND, Will Sergeant, 92 Happy Customers HAP LP 001
- 11 8 MERCURY THEATRE ON THE AIR, Action Pact, Fall Out FALL LP 013
- 12 9 A NIGHT FOR CELEBRATION, UK Decay, UK Decay DK6
- 13 14 THE GUILTY HAVE NO PRIDE, Death In June, New European BAD VC 3
- 14 12 DAYS OF WINE AND ROSES, Dream Syndicate, Rough Trade ROUGH 53
- 15 12 VOLUME! BRILLIANCE! CONTRAST!, Monochrome Set, Cherry Red M RED 47
- 16 10 MACHINE, 1919, Red Rhino REDLP 25
- 17 18 STOP THAT TRAIN, Clint Eastwood & General Saint, Greensleeves GREL 52
- 18 16 HOME KILLED MEAT, Fall Out, Fall Out F3LP 1
- 19 19 ZOMBIES, Attak, No Future PUNK 6



YAZOO: together at 3

Pic by LFI

- 20 22 SECRET'S OUT, The Box, Go Discs! VFM 4
- 21 20 PILLOWS AND PRAYERS, Various, Cherry Red Z RED 41
- 22 17 SECOND EMPIRE JUSTICE, Blitz, Future FL 1
- 23 26 BACK TO MYSTERY CITY, Hanoi Rocks, Lick LICLP 1
- 24 21 PUNK AND DISORDERLY VOLUME III, Various, Anagram GRAM 005
- 25 24 PERFECT STRANGERS, Eddie & Sunshine, Survival SURLP 006
- 26 23 THE WHIP, Various, Kamera KAM 014
- 27 - PANORAMA, Flash & The Pan, Easy Beat EASLP 1
- 28 - 1981-1982 MINI LP, New Order, Factory FED 313
- 29 25 BEGINNING OF THE END, Wasted Youth, Bridgehouse BHLP 007
- 30 28 SEDUCTION, Danse Society, Society SOC 882

Compiled by MRIB

INDIE 45s

- 1 2 WAR BABY, Tom Robinson, Panic NIC2
- 2 1 SHEEP FARMING IN THE FALKLANDS, Crass, Crass 12/198433
- 3 4 THE MAN WHOSE HEAD EXPANDED, Fall, Rough Trade RT 133
- 4 9 BIRDS FLY, Icicle Works, Situation 2 SIT 22
- 5 3 PILLS AND SOAP, The Imposter, Demon IMP 1
- 6 6 WAITING FOR A TRAIN, Flash & The Pan, Easy Beat EASY 1
- 7 5 IT'S A FINE DAY, Jane, Cherry Red CHERRY 65
- 8 10 REPTILE HOUSE, Sisters Of Mercy, Merciful Release MR 023
- 9 8 NOBODY'S DIARY, Yazoo, Mute YAZ 003
- 10 11 BIRTHDAY PARTY, Birthday Party, 4AD BAD 307
- 11 12 COLOURS, Brilliant, Risk/Rough Trade RTT 105
- 12 7 HAND IN GLOVE, Smiths, Rough Trade RT 131
- 13 13 BLUE MONDAY, New Order, Factory FAC 73
- 14 16 LET THE VULTURE FLY, Icon AD, Radical Change RC 4
- 15 18 QUAL, X Mal Deutschland, 4AD BAD 305
- 16 28 JAILHOUSE ROCK, Abrasive Wheels, Clay CLAY 24
- 17 17 SHIPBUILDING, Robert Wyatt, Rough Trade RT 115
- 18 22 FACTS OF WAR (EP), Mau Maus, Pax PAX 12
- 19 21 SEBASTIAN, Sex Gang Children, Illuminated ILL 22
- 20 15 WALK OUT TO WINTER, Aztec Camera, Rough Trade RT 132
- 21 23 EVOLUTION, Subhumans, Bluurg FISH 2
- 22 25 PENELOPE TREE, Felt, Cherry Red CHERRY 59
- 23 26 DARK NIGHT OF SOUL, Kamikaze Sex Pilots, Lowther International HCN 002
- 24 24 BITTER SWEET, New Model Army, Quiet QS 002

- 25 27 ALICE, Sisters Of Mercy, Merciful Release MR 015
- 26 — CLOCK, Danse Society, Society SOC 2
- 27 30 NO FIGHTING NO WAR, Lost Cherries, Riot/Clone RCR 4
- 28 14 WORKING ON THE GROUND, Shriekback, Y Y 104
- 29 31 MALIBU BEACH, Hanoi Rocks, Lick LIX 1
- 30 34 I GET ALONG VERY WELL WITHOUT YOU, Durutti Column, Factory FAC 64
- 31 49 LAST RITES, Enemy, Fall FALL 014
- 32 20 LIONS IN MY GARDEN, Pre Fab Sprout, Kitchenware SK 4
- 33 35 NEW RISEN, Eyeless In Gaza, Cherry Red CHERRY 63
- 34 19 HE'S A REPTILE, Soft Boys, Midnight DING 4
- 35 33 ARE YOU READY, Virgin Dance, Probe Plus PP 5
- 36 41 PEPPERMINT PIG, Cocteau Twins, 4AD AD 303
- 37 36 BURNING SKIES, Tones On Tail, Situation 2 Sit 21
- 38 — GARY GILMORE'S EYES, Adverts, Bright BULB 1
- 39 38 BAD SEED, Birthday Party, 4AD BAD 301
- 40 29 CAPITALISM IS CANNIBALISM, Anthrax, Crass 321984/11
- 41 40 OCTOBER LOVE SONG, Chris & Cosey, Rough Trade RT 078
- 42 32 JET SET JUNTA, Monochrome Set, Cherry Red CHERRY 60
- 43 43 ANACONDA, Sisters Of Mercy, Merciful Release MR 019
- 44 46 KINKY BOOTS, Patrick MacNee and Honor Blackman, Cherry Red CHERRY 62
- 45 — LOVE WILL TEAR US APART, Joy Division, Factory FAC 23
- 46 47 CAPITAL LETTERS, Ruf Rex, Kabuki KAR 7
- 47 — CUM ON FEEL THE NOIZE, One Way System, Anagram ANA 9
- 48 — DON'T BE DENIED, Riot Squad, Rot ASS 1
- 44 41 BELA LUGOSI'S DEAD, Bauhaus, Small Wonder WEENY 2
- 50 37 SCREAMING, Gene Loves Jezebel, Situation 2 SIT 20

Compiled by MRIB

TOP 12 SINGLES TOP CASSETTES

- 1 1 IOU, Freeez, Beggars Banquet BEG96T
- 2 2 IT'S OVER, Funk Masters, Masterfunk 12MF4
- 3 3 DEAD GIVEAWAY, Shalamar, Solar E9819T
- 4 10 THE WALK, Cure, Fiction FICSX18
- 5 7 ALL NIGHT LONG, Mary Jane Girls, Motown TMGT1309
- 6 6 DOUBLE DUTCH, Malcolm McLaren, Charisma MALC312
- 7 14 WHO'S THAT GIRL, Eurythmics, RCA DAT3
- 8 4 BABY JANE, Rod Stewart, Warner Bros W9608T
- 9 5 WHEREVER I LAY MY HAT (THAT'S MY HOME), Paul Young, CBS TA3371
- 10 — NEVER STOP, Echo & The Bunnymen, Korova KOW28T
- 11 8 FLASH DANCE... WHAT A FEELING, Irene Cara, Casablanca CANX1016
- 12 9 COME LIVE WITH ME, Heaven 17, Virgin VS60712
- 13 24 CRUEL SUMMER, Bananarama, London NANX5
- 14 23 MESSAGES FROM THE STARS, Rah Band, TMT Productions TMTT5
- 15 11 GET DOWN SATURDAY NIGHT, Oliver Cheatham, MCA MCAT828
- 16 12 WAITING FOR A TRAIN, Flash & The Pan, Easybeat EASYT1
- 17 — THE BIG LOG, Robert Plant, Atlantic B9848T
- 18 — WAR BABY, Tom Robinson, Panic NICT2
- 19 13 FORBIDDEN COLOURS, Sylvian/Sakamoto, Virgin VS60112
- 20 15 CONFUSION (HITS US EVERY TIME), Truth, Formation TRUTH1T
- 21 30 YOU AIN'T REALLY DOWN, Status IV, TMT Productions TMTT4
- 22 — TANTALISE (WO WO EE YEH YEH), Jimmy The Hoover, Innervision TA3406
- 23 — TROUBLE IN PARADISE, Al Jarreau, Warner Bros U9871T
- 24 — HOLD IT, Tintin, WEA X9763T
- 25 — BETWEEN THE SHEETS, Isley Brothers, Epic TA3513

- 1 2 FANTASTIC, Wham, Innervision 4025328
- 2 4 JULIO, Julio Iglesias, CBS 4010038
- 3 1 SYNCHRONICITY, Police, A&M CXM63735
- 4 3 THRILLER, Michael Jackson, Epic 4085930
- 5 8 BODY WISHES, Rod Stewart, Warner Bros 9238774
- 6 — YOU AND ME BOTH, Yazoo, Mute CSTUMM12
- 7 5 LET'S DANCE, David Bowie, EMI America TCAML3029
- 8 10 FLASHDANCE, Original Soundtrack, Casablanca CANHC5
- 9 6 CRISES, Mike Oldfield, Virgin TVC2262
- 10 7 SECRET MESSAGES, Electric Light Orchestra, Jet JETCX527
- 11 9 IN YOUR EYES, George Benson, Warner Bros 9237444
- 12 16 THE LUXURY GAP, Heaven 17, Virgin TVC2253
- 13 14 TOO LOW FOR ZERO, Elton John, Rocket REWND24
- 14 13 TWICE AS KOOL, Kool & The Gang, Polystar PROMC2
- 15 15 TRUE, Spandau Ballet, Chrysalis ZCDL1403
- 16 11 LOVERS ONLY, Various, Ronco 4CRTL2093
- 17 22 CARGO, Men At Work, Epic CBS4025372
- 18 12 CHART STARS, Various, K-Tel CE2225
- 19 30 SWEET DREAMS (ARE MADE OF THIS), Eurythmics, RCA RCAK6063
- 20 17 IN THE GROOVE (THE 12 INCH DISCO PA), Various, Telstar STAC2228
- 21 20 RIO, Duran Duran, EMI TCEMC3411
- 22 — DRESSED FOR THE OCCASION, Cliff Richard & The LPO, EMI TCEMC3432
- 23 18 FASTER THAN THE SPEED OF NIGHT, Bonnie Tyler, CBS CBS4025304
- 24 27 SONGS, Kids From Fame, RCA KIDK004
- 25 19 STREET SOUNDS EDITION 4, Various, Streetsounds ZCSTS004
- 26 23 DIONNE WARWICK COLLECTION, Dionne Warwick, Starblend ZCDI01
- 27 25 THE HURTING, Tears For Fears, Mercury MERSC17
- 28 — PIECE OF MIND, Iron Maiden, EMI TCEMA800
- 29 — 18 GREATEST HITS, Michael Jackson & Jackson 5, Telstar STAC2232
- 30 — DUCK ROCK, Malcolm McLaren, Charisma MMMC1

Flashback

5

10

15

July 15, 1978

- 1 YOU'RE THE ONE THAT I WANT, John Travolta/Olivia Newton-John
- 2 SMURF SONG, Father Abraham
- 3 DANCING IN THE CITY, Marshall Hain
- 4 ANNIE'S SONG, James Galway
- 5 AIRPORT, Motors
- 6 LIKE CLOCKWORK, Boomtown Rats
- 7 NO ONE IS INNOCENT/MY WAY, Sex Pistols
- 8 A LITTLE BIT OF SOAP, Showaddywaddy
- 9 MAN WITH THE CHILD IN HIS EYES, Kate Bush
- 10 MISS YOU, Rolling Stones

July 14, 1973

- 1 SKWEEZE ME PLEEZE ME, Slade
- 2 WELCOME HOME, Peters and Lee
- 3 LIFE ON MARS, David Bowie
- 4 SNOOPY VERSUS THE RED BARON, The Hot Shots
- 5 BORN TO BE WITH YOU, Dave Edmunds
- 6 RUBBER BULLETS, 10cc
- 7 TAKE ME TO THE MARDI GRAS, Paul Simon
- 8 ALBATROSS, Fleetwood Mac
- 9 SATURDAY NIGHT'S ALRIGHT FOR FIGHTING, Elton John
- 10 GIVE ME LOVE (GIVE ME PEACE ON EARTH), George Harrison

July 14, 1968

- 1 HEY JUDE, The Beatles
- 2 I GOTTA GET A MESSAGE TO YOU, The Bee Gees
- 3 DO IT AGAIN, The Beach Boys
- 4 SAY A LITTLE PRAYER, Aretha Franklin
- 5 HOLD ME TIGHT, Johnny Nash
- 6 THIS GUY'S IN LOVE, Herb Alpert
- 7 THOSE WERE THE DAYS, Mary Hopkin
- 8 HELP YOURSELF, Tom Jones
- 9 HIGH IN THE SKY, Amen Corner
- 10 ON THE ROAD AGAIN, Canned Heat

DISCO

- 1 1 ALL NIGHT LONG, Mary Jane Girls, Gordy 12in
- 2 2 GET DOWN SATURDAY NIGHT, Oliver Cheatham, MCA 12in
- 3 5 TELL ME LOVE, Michael Nycoff, US RCA 12in
- 4 11 PUT OUR HEADS TOGETHER/ CAN'T STAND THE PAIN, O'Jays, US Epic LP
- 5 4 I.O.U./WE GOT THE JAZZ/ DUB U, Freeez, Beggars Banquet 12in
- 6 3 IT'S OVER, Funk Masters, Master-Funk 12in
- 7 13 ALL NIGHT LONG (INSTRUMENTAL)/(VOCAL), La Famille, Sanity 12in
- 8 40 ROCKIT, Herbie Hancock, US Columbia 12in
- 9 9 FEEL LIKE MAKING LOVE/INSIDE LOVE (SO PERSONAL)/NEVER TOO FAR TO FALL/IN YOUR EYES, George Benson, Warner Bros LP
- 10 15 CRAZY, Manhattans, US Columbia 12in
- 11 21 FALLING IN LOVE/INSTRUMENTAL, Surface, Salsoul 12in
- 12 8 INSIDE LOVE (SO PERSONAL) (LONG INSTRUMENTAL VERSION), George Benson, US Warner Bros 12in
- 13 12 WANNA BE STARTIN' SOMETHIN', Michael Jackson, Epic 12in
- 14 8 YOU MAKE IT HEAVEN, Terri Wells, Philly World 12in
- 15 7 LOVE TOWN, Booker Newberry III, Polydor 12in
- 16 30 OUT IN THE NIGHT/INSTRUMENTAL DUB, Serge Ponsar, US WEA International 12in
- 17 51 GET IT RIGHT, Aretha Franklin, US Arista 12in
- 18 16 YOU AIN'T REALLY DOWN/INSTRUMENTAL, Status IV, TMT 12in
- 19 20 BETWEEN THE SHEETS/SUMMER BREEZE, Isley Brothers, Epic 12in
- 20 37 DO IT AGAIN MEDLEY WITH BILLIE JEAN, Club House, Italian Many 12in
- 21 43 THE CROWN/INSTRUMENTAL, Gary Byrd, US Wondirection 12in
- 22 42 ANGEL/FEEL THE NEED, Anita Baker, US Beverly Glen Music LP
- 23 10 JUICY FRUIT, Mtume, Epic 12in
- 24 24 SOMETHING SPECIAL, Steve Harvey, London 12in
- 25 56 LOVE ME TONIGHT, Attitude, US Atlantic RFC 12in
- 26 25 CHANGING FOR YOU/BOTTOM'S UP, Chi-Lites, R&B 12in
- 27 18 WHO NEEDS ENEMIES (CLUB MIX), Montana Sextet, Virgin 12in
- 28 36 MESSAGES FROM THE STARS/ASTRO MIX, Rah Band, TMT 12in
- 29 41 BREAK UP, High Fashion, US Capitol 12in
- 30 50 SKIP TO MY LOU, Finis Henderson, Motown 12in
- 31 34 EVERY GIRL (WANTS MY GUY), Aretha Franklin, Arista LP
- 32 14 USE ME LOSE ME/INSTRUMENTAL/REPRISE ME, Paul Simpson Connection, US Streetwave 12in
- 33 22 SMOOTHIN GROOVIN/DJ'S DELIGHT/DJ'S DELIGHT MEDLEY (MEGAMIX), Ingram, Streetwave 12in
- 34 29 ZWEI (DUB VERSION)/PICK ME UP, Electric Mind, US Emergency 12in
- 35 38 LET'S START THE DANCE III, Bohannon, US Compleat/Phase II 12in
- 36 17 CAN'T GET ENOUGH OF YOU, Wickett, Streetwave 12in
- 37 35 LOVE SO DEEP, Toney Lee, US Radar 12in
- 38 26 LADY LOVE ME (ONE MORE TIME), George Benson, Warner Bros 12in
- 39 31 IS THIS THE FUTURE?/REMIX, Fatback, US Spring 12in
- 40 19 WE CAN WORK IT OUT, Brass Construction, Capitol 12in
- 41 74 (YOU'RE A) GOOD GIRL, Lillo, US Capitol 12in
- 42 78 BOOGIE NIGHTS, LaFleur, Proto 12in
- 43 32 PADLOCK/SEVENTH HEAVEN/PEANUT BUTTER/FAMILY AFFAIR, Gwen Guthrie, US Island LP
- 44 — SHOW ME THE WAY, Skyy, US Salsoul LP
- 45 28 WE ARE ONE/RIGHT ON TIME, Maze, Capitol 12in
- 46 23 WALKIN' THE LINE, Brass Construction, Capitol 12in
- 47 27 SURPRISE SURPRISE, Central Line, Mercury 12in
- 48 54 SAKHILE, Sakhile, Jive Afrika 12in white label
- 49 39 I NEED YOU NOW/THE FIERCE REPRISE, Sinnamon, Jive 12in
- 50 65 KEEP GIVING ME LOVE (REMIX)/DUB, "D" Train, Prelude 12in
- 51 84 WE SHOULD BE LOVERS/LET SOMEBODY LOVE YOU, Phyllis Hyman, Arista LP
- 52 33 I'M OUT TO CATCH, Leon Haywood, US Casablanca 12in
- 53 58 SAVE THE OVERTIME (FOR ME), Gladys Knight & The Pips, CBS 12in
- 54 47 LET NO MAN PUT ASUNDER, First Choice, US Salsoul 12in
- 55 81 FREAK-A-ZOID, Midnight Star, US Solar 12in
- 56 59 BRING IT ON... BRING IT ON, James Brown, Sonet 12in
- 57 71 SHOW ME, Victor Tavares, Malaco 12in
- 58 48 YOU DON'T KNOW WHAT YOU GOT/PARTY MIX, Karen Young, Firebird 12in
- 59 44 TEACHER, I-Level, Virgin 12in
- 60 49 HEAT YOU UP (MELT YOU DOWN), Shirley Lites, West End 12in
- 61 75 GET IN TOUCH WITH ME, Collage, US Solar 12in
- 62 — WET MY WHISTLE/ELECTRICITY/FEELS SO GOOD/PLAYMATES/NO PARKING (ON THE DANCE FLOOR), Midnight Star, Solar LP
- 63 80 B-BOYS, Nona Hendryx, RCA 12in
- 64 63 LOOKING AT MIDNIGHT/CLUB MIX, Imagination, R&B 12in
- 65 — I'M SICK AND TIRED/JUST CALL MY NAME/I NEVER FORGOT YOUR EYES/VICTORY, Larry Graham, Warner Bros LP
- 66 — STAY WITH ME/SOS, Beau Williams, US Capitol LP
- 67 — BRAZELIA, Brazelia, Broad Star 7in
- 68 — THE KEY (INSTRUMENTAL), Wuf Ticket, US Prelude 12in
- 69 — U-2 (MEDLEY), War, US RCA LP
- 70 46 KNOCK KNOCK/ROCK CANDY, Weeks & Co, Salsoul 12in
- 71 69 SPECIAL LADY (VOCAL), Second Image, Polydor 12in
- 72 84 SMILE/ONCE IN YOUR LIFE/GOTTA GET BACK TO LOVE/B.Y.O.B., Sister Sledge, US Cotillion LP
- 73 82 NEVER TOO LATE, Lonnie Liston Smith, Doctor Jazz 12in
- 74 57 WATCHING YOU WATCHING ME, David Grant, Chrysalis 12in
- 75 60 WHEN YOU'RE FAR AWAY, Gladys Knight & The Pips, CBS LP
- 76 73 BOOGIE DOWN/LOVE IS WAITING/STEP BY STEP/BLACK AND BLUES/I WILL BE HERE FOR YOU, Al Jarreau, Warner Bros LP
- 77 — MEGAMIX, Michael Jackson, Disco Mix Club cassette/CBS 12in promo
- 78 82 DARK IS THE NIGHT, Shakatak, Polydor 12in
- 79 — SHINE ON ME, One Way, US MCA LP
- 80 — REAL LOVE, Ritchie Family, US RCA LP
- 81 83 JUST BE GOOD TO ME/LONG VERSION, The SOS Band, US Tabu 12in
- 82 66 I WANT LOVE TO FIND ME/HELLO PEOPLE/STAY CLOSE, Brenda Russell, Warner Bros LP
- 83 70 LADIES NIGHT — '83 REMIX, Kool & The Gang, De-Lite 12in promo
- 84 — TURN IT UP INSTRUMENTAL, Canute, Loose End 12in
- 85 — HOT-HOT-HOT, Arrow, AIR 12in

NIGHTCLUB

RADIO Luxembourg (208 metres, 1440 KHz) will be playing the pick of the Nightclub hits on Friday (9-11pm) and Monday (11pm-1am).

- 1 1 FLASHDANCE... WHAT A FEELING, Irene Cara, Casablanca 12in
 - 2 2 I.O.U., Freeez, Beggars Banquet 12in
 - 3 5 GET DOWN SATURDAY NIGHT, Oliver Cheatham, MCA 12in
 - 4 7 ALL NIGHT LONG, Mary Jane Girls, Gordy 12in
 - 5 4 WANNA BE STARTIN' SOMETHIN', Michael Jackson, Epic 12in
 - 6 10 DEAD GIVEAWAY, Shalamar, Solar 12in
 - 7 3 LOVE TOWN, Booker Newberry III, Polydor 12in
 - 8 6 CHINA GIRL, David Bowie, EMI America 12in
 - 9 13 COME LIVE WITH ME, Heaven 17, BEF/Virgin 12in
 - 10 8 IN A BIG COUNTRY (PURE MIX), Big Country, Mercury 12in
 - 11 9 JUICY FRUIT, Mtume, Epic 12in
 - 12 12 LADY LOVE ME (ONE MORE TIME), George Benson, Warner Bros 12in
 - 13 11 BAD BOYS, Wham, Innervision 12in
 - 14 18 SITUATION (REMIX)/NOBODY'S DIARY, Yazoo, Mute 12in
 - 15 14 SURPRISE SURPRISE, Central Line, Mercury 12in
 - 16 27 SEX/WHEREVER I LAY MY HAT (THAT'S MY HOME), Paul Young, CBS 12in
 - 17 25 I LOVE YOU (REMIX), Yello, Stiff 12in
 - 18 20 WHEN WE WERE YOUNG, BF Band (Bucks Fizz), RCA 12in
 - 19 15 DANCING TIGHT, Galaxy featuring Phil Fearon, Ensign 12in
 - 20 16 SOMETHING SPECIAL, Steve Harvey, London 12in
 - 21 36 DOUBLE DUTCH/D'YA LIKE SCRATCHIN', Malcolm McLaren/World's Famous Supreme Team, Charisma 12in
 - 22 21 DARK IS THE NIGHT, Shakatak, Polydor 12in
 - 23 17 LOOKING AT MIDNIGHT, Imagination, R&B 12in
 - 24 33 IT'S OVER, Funk Masters, Master-Funk 12in
 - 25 31 SAVE THE OVERTIME (FOR ME), Gladys Knight & The Pips, CBS 12in
 - 26 22 BEAT IT, Michael Jackson, Epic 12in
 - 27 19 JUST GOT LUCKY, JoBoxers, RCA 12in
 - 28 45 PUT OUR HEADS TOGETHER, O'Jays, US Epic LP
 - 29 28 WALKIN' THE LINE, Brass Construction, Capitol 12in
 - 30 34 BETWEEN THE SHEETS, Isley Brothers, Epic 12in
 - 31 23 CAN'T GET ENOUGH OF YOU, Wickett, Streetwave 12in
 - 32 24 WHO NEEDS ENEMIES (WITH FRIENDS LIKE YOU), Montana Sextet featuring Nadiyah, Virgin 12in
 - 33 32 IT'S SO HIGH, Matt Fretton, Chrysalis 12in
 - 34 26 TEACHER, I-Level, Virgin 12in
 - 35 42 BRING IT ON... BRING IT ON, James Brown, Sonet/Churchill/Augusta Sound 12in
 - 36 50 YOU MAKE IT HEAVEN, Terri Wells, Philly World 12in
 - 37 46 YOU AIN'T REALLY DOWN, Status IV, TMT 12in
 - 38 49 BLUE MONDAY/THE BEACH, New Order, Factory 12in
 - 39 30 THRILLER/BABY BE MINE, Michael Jackson, Epic LP
 - 40 — MESSAGES FROM THE STARS, Rah Band, TMT 12in
 - 41 43 TANTALISE (WO WO EE YEH YEH), Jimmy The Hoover, Innervision 12in
 - 42 41 WE ARE ONE, Maze featuring Frankie Beverly, Capitol 12in
 - 43 35 DAYBREAK/EXPLAIN THE REASONS, First Light, London/Oval 12in
 - 44 — KEEP GIVING ME LOVE, D Train, Prelude 12in
 - 45 — WATCHING YOU, WATCHING ME, David Grant, Chrysalis 12in
 - 46 38 SPECIAL DAY, Second Image, Polydor 12in
 - 47 — SEARCHIN' (I GOTTA FIND A MAN), Hazell Dean, Proto 12in
 - 48 37 LET'S DANCE, David Bowie, EMI America 12in
 - 49 29 CANDY GIRL, New Edition, London 12in
 - 50 39 SMOOTHIN GROOVIN, Ingram, Streetwave 12in
- NIGHTCLUB CHART RETURNS SHOULD BE SENT TO: RECORD MIRROR, 40 LONG ACRE, LONDON WC2E 9JT. ALL RESPONDENTS ARE ELIGIBLE FOR 10 RECORD TOKEN DRAW.

BOYS TOWN DISCO

- 1 1 SEARCHIN' (I GOTTA FIND A MAN)/REMIX, Hazell Dean, Proto 12in
- 2 2 SO MANY MEN SO LITTLE TIME, Miquel Brown, Record Shack 12in
- 3 3 GUILTY, Lime, US Prism 12in remix/Canadian Matra/German Polydor 12in
- 4 4 FLASHDANCE... WHAT A FEELING, Irene Cara, Casablanca 12in
- 5 15 ON THE GRID/ANGEL EYES/GIVE ME YOUR BODY, Lime, US Prism LP remix/German Polydor LP
- 6 12 BOOGIE NIGHTS, LaFleur, Proto 12in
- 7 5 THESE MEMORIES, Oh Romeo, US Bob Cat 12in
- 8 13 EL WATU/LA BAMBA (MEDLEY), Rags & Riches, US Casablanca 12in
- 9 9 MEMORY, Menage, Carrere 12in
- 10 7 SHE WORKS HARD FOR THE MONEY, Donna Summer, Mercury 12in
- 11 10 TO SIR WITH LOVE, Vicki Sue Robinson, US Profile 12in
- 12 23 BAND OF GOLD/DUB VERSION, Sylvester, US Megatone 12in
- 13 8 TAKE IT SLOWLY, Nancy Martinez, Canadian Matra LP
- 14 17 PARTY, Julius Brown, US West End 12in
- 15 16 I.O.U./I DUB U, Freeez, Beggars Banquet 12in
- 16 18 I JUST CAN'T HELP BELIEVING, Boys Town Gang, ERC 12in
- 17 11 I'M ALIVE, American Fade, US Hot Tracks 12in remix/Proto 12in
- 18 — PIECES OF ICE, Diana Ross, Capitol 12in
- 19 — BOBBY "O" MEDLEY/FREE ENTERPRISE, 'Studio 57 Dubble Album', Dutch Dance LP
- 20 20 WANNA BE STARTIN' SOMETHIN', Michael Jackson, Epic 12in
- 21 — LOVER TO LOVER, Joe Yellow, Italian Hole 12in
- 22 — DO IT AGAIN MEDLEY WITH BILLIE JEAN, Club House, Italian Many 12in
- 23 27 STAY WITH ME, India, US West End 12in
- 24 — LIVING ON VIDEO, Trans-X, Canadian Illusion 12in
- 25 — NO TENGO TIEMPO, Azul y Negro, Spanish Mercury 12in
- 26 — I DON'T WANT TO TALK ABOUT IT, Pamela Stanley, US Kommander 12in
- 27 — CRAZY FAMILY, Jock Hattie, Italian Market 12in
- 28 — WHEN WILL I SEE YOU AGAIN, Magda Layna, US Megatone 12in
- 29 29 ADDICTED TO THE NIGHT, Lipps Inc, US Casablanca 12in
- 30 — THE LOVING DUB/NOT THE LOVING KIND, The Twins, German Hansa 12in



JAMES HAMILTON at the controls

ODDS 'N' BODS

JULIE ROBERTS, who was replaced by some dolly bird when the **Funk Masters** did *Top Of The Pops*, has her own 'Fool For You' on white label prior to Bluebird release in a fortnight — **John Rocco**-prod/**Steve Jerome**-penned, it's an attractive 109bpm rhythm box jerked summer tempo with good singing and sax, if a bit repetitive . . . **Michael Lovesmith's** sinuous synth growled swaying summer tempoed 107bpm 'Just Say The Word' is actually hitting first off his LP reviewed last week . . . **PRT's** claim to the new **Bohannon** 'Let's Start The Dance III' has been disputed by 'Let's Start II Dance Again' — owning London, who nipped repressed stock of their oldie into the shops . . . **Club House**, due on Island now, already has a less good Continental cover by **Slingshot**, while **Pink Project** have similarly blended 'Billie Jean' with 'Jeopardy' . . . **The O'Jays** imminent 'Put Our Heads Together' UK 12in flip was due to be a mixed oldies medley until nixed by the US . . . **Streetwave** picked up the recent **Blue Magic** set to compile a 4-track 12in, and follow-up **Ingram** with 'We Like To Do It'/'Groovin' On A Groove' (no remix!) — **Morgan Khan** incidentally is plugging and advising **Arista/West End** black product . . . **Our Price** record shops stopped stocking imports and have been selling all they had left (up to current releases) at giveaway prices — hurry, as the word spread fast . . . **Yellowman's** live **Capital Radio** concert (aired as it happened) was terrific; especially effective was the way he suddenly changed the mesmeric tension of his droning reggae raps by slipping into such oldies as 'Mr Lonely', 'It's Now Or Never', even **Teddy's** 'Turn Out The Lights' (not to forget a reggae singalong 'Let Me To The Church On Time') — while **DJ David Rodigan** must have been chuffed the amount his surname got woven into lyrics! . . . **Midas Records** have revived a much tried idea, putting pay-for-play new (in this case, soul) releases onto promotional-only cassettes which are then distributed to shops, DJs, wine bars and the like for background play: called 'In-Store Music', the cassettes have a stronger selection than the **Disco Mix Club** previews and make great in-car listening! . . . I continued exploring sunny South-West Wales last week accompanied by cassettes of **Bob Jones** and **Jeff Young** at Oct '81 **Caister**, and even lots of early **Greg Edwards** (sounding like **Al Matthews**, mmm-hmm!) . . . **Al Matthews** incidentally plays the fire chief in 'Superman III' . . . **Aberystwyth University's** Malayan soul society president **Nick Abdullah**, now he's on long vac, is bringing all his friends to **Mayfair Gullivers** — where last Friday he bumped into his better publicised

Discos

oppo from **Loughbrough University**, **Eddie Gee** (both discovered they're reading economics!) . . . Sunday seemed the weather to trek into **Sussex** to **Stan & Jayne Barrett's** **Sheffield Arms** at **Sheffield Park**, where the really elegant **Music Room** disco is extremely impressive — and much more is planned . . . Sunday star there **Chris Hill**, long the **Funk Mafia** godfather, now really is godfather to **Paula 'n' Bob Geldof's** new little bundle of joy . . . **Sho Pro** big cheese **Adrian Webb** should note that even eye-witness **Pete Tong** reported on **Chris Hill** commanding a bus to get punters back to their South of France flats safely through the darkened streets — and anyway, **Ada**, where did I say anyone had a horrid time there (apart from some battered wives!)? . . . **Justin Lubbock** should note that **Canute** himself gave me his record well ahead of any organised promotion (which I've yet to encounter, anyway!) . . . **Jimmy Brown** (**Euston Travel**) is selling one **Technics SL 1400** quartz digital readout variable speed deck on 01-688 2434 . . . **London's** mixing **Mastermind Roadshow** learnt the hard way that in **New York** they like their mixers **HOT!** . . . **Graham Gold** at **Gullies** did (his words) "an unreal long running mix out of **Kurtis Blow** into **Herbie Hancock** — I'll never be able to repeat it!" . . . **Arrow** 'Hot-Hot-Hot' has been massacred for 7in, editing out all the most catchy "olay olay" bits . . . **Kitty Grant** 'Glad To Know You' is evidently now selling fast on remixed 12in — thank for getting one to me (I don't think, **IDS!**) . . . **Tania Maria** is at **London's Dominion** this **Sunday (17)** . . . **Central Line** producer **Roy Carter** looks amazingly like a younger version of the current **Lou Rawls** album sleeve photo! . . . **David Grant** methinks doth protest too much — he's always on the defensive about his new look, even on telly . . . **War** called their track 'U-2' after being amused to see the group **U-2** with an album called 'War!' . . . **Walter Jackson**, a polio victim since childhood whose crutches often featured in photographs, sadly died three weeks ago of a heart attack — debuting on **OKeh** in '64 with much influence from **Curtis Mayfield** (who wrote for him), **Walter** stuck with regular producer **Carl Davis** through to his recent and ironically best known record here, 'Touching In The Dark' . . . **Attitude's** rapid rise and much album activity in the charts shows mainly what happens when **Fred Dove** services his **WEA** mailing list jocks . . . hey hey hey, LET'S KEEP COOL OUT THERE!

BREAKERS

BUBBLING UNDER the **Disco 85** are **Sunfire** 'Step In The Light' (**Warner Bros** 12in), **Whispers** 'Keep On Lovin' Me' (**US Solar** 12in), **Al Jarreau** 'Trouble In Paradise' (**WEA** 12in), **Deniece Williams** 'Do What You Feel' (**CBS** LP), **Keni Burke** 'Ris'in' To The Top' (**RCA** 12in), **New Guys On** The Block 'On The Dance Floor' (**Sugarhill** 12in), **Pagoda** 'Finders Keepers (Remix)!'/'We're Alright Tonight' (**Chrysalis** 12in), **Wayne Wade** 'Lady' (**Epic** 12in), **Natasha King** 'AM-FM' (**Ecstasy** 12in), **Jr Tucker** 'Take A Message'/'Mr Telephone Man' (**US Geffen** LP), **Peaches & Herb** 'One On One Situation' (**US The Entertainment Co** LP), **Kurtis Blow** 'Party Time'/'Inst (Mercury 12in), **Cashmere** 'Try Your Lovin' (**US Philly World** 12in), **Dee Sharp** 'Ris'in' To The Top' (**Fashion** 12in), **Starpoint** 'I'm So Crazy'/'Bout You'/'I Got The Love' (**US Boardwalk** LP), **Brass Construction** 'Walkin' The Line (Brassy Version)' (**US Capitol** 12in), **Collage** 'Move In Time' (**Solar** LP), **Julie Roberts** 'Fool For You' (**Bluebird** 12in promo), **Gwen Guthrie**



THE CHI-LITES: 'Changing For You' (**R&B RBL 215**) Thankfully refusing to die despite overdue release here, this superb summer tempoed 101bpm swaying jogger goes great with 'All Night Long' etc and is ultra, ultra soulfully sung with a cool acappella harmony intro and punchy brief rap halfway, hopefully a **Billy Griffin/Sunfire**-style smash now it's on 12in here with their chunkily jittering fun-filled funky 103bpm 'Bottom's Up' **US** hit as flip.

'Hopscotch (Remix)' (**Island** 12in promo), **Crown Heights Affair** 'Rock TheWorld!!!' (**US De-Lite** LP).

HIT NUMBERS: **Beats Per Minute** for last week's **Top 75** entries on 7in (f/c/r for fade-cold-resonant endings) — **Eurythmics** 0-59-119-59-119f, **The Cure** (0-130-Or, **Bananarama** 108f, **Elvis Costello** 50½-101-103f, **Ure/Karn** (0-116f, **Musical Youth** (0-98f, **Gibson Bros** 120f, **Undertones** 135-133-Or, **RAH Band** 113f, **Peter Gabriel** 122c-applause f (tricky time signature), **Status IV** 118f, **Sergio Mendes** 0-33-66f, **Bluebells** 139f, **Vision** 123f, **Tintin** 128f.

HOT VINYL

THE RAKE: 'Street Justice' (**US Profile PRO-7024**) **Charles Bronson's** 'Death Wish' movies set to music, this lyrically searing 110bpm 12in rapper overnight suddenly makes 'The Crown' sound silly and trite. Preaching the vigilante message, it's a harrowing tale of a guy whose family gets violated and raped, so he swears "gotta meet the punks on the battle front — gotta beat the punks, street justice" . . . as the courts have let the perpetrators walk free. Radio won't like it, but this really does carry on 'The Message.'

GEORGE BENSON: 'Feel Like Making Love' (**Warner Bros W9551T**) His album's smash, **Roberta's** oldie gets a great subtle yet smacking 112bpm dance groove (much better than 'Lady Love Me') on 3-track 12in with — incredible surprise value! — the terrific flute 'n' scat 117bpm long instrumental import hit 12in-only version of **Kashif's** 'Inside Love (So Personal)', plus the gradually unfolding delicate 51/102bpm 'Use Me'. Possibly his biggest ever.

ARETHA FRANKLIN: 'Get It Right' (**Arista ARIST 12537**) Seemingly the same as the album version though recalculated at 120-121-122 (break)-

121½-122½bpm, the **Luther**-produced fluidly pushing looper has a great vocal sound but not much actual song, on 12in with instrumental flip — plus, on commercial copies, her similar and still stronger 119-120-120½bpm 'Jump To It', which actually mixes best with the LP's 'Every Girl'.

SKYY: 'Show Me The Way' (**LP 'Stylylight' US Salsoul SA8562**) **Randy Muller** has excelled himself, combining the beat of 'Walkin' The Line', feel of **Slave** and inflections of **Michael Jackson** into a sensational simple 115½-116½bpm rolling smacker that's immediately leapt from this good set, on which **Randy's** similarly current **Brass Construction**-ish 115½-117-119½bpm 'Swing It', (0-117-118-119-120bpm 'Married Man' and 105bpm 'Questions No Answers' easily surpass **Solomon Roberts's** 119-121bpm 'Hey Girl' and amusingly introed 0-144bpm 'She's Gone' . . . and unfortunately already out here on 12in as by **NEW YORK SKYY** is the latter's 'Bad Boy' (**Epic TA 3571**), an empty jittering fast 123-124-125bpm pent-up rattler (semi-instrumental flip), interestingly produced but best for the **US**. Get the album!

COLD HAND BAND: 'Tropicana' (**DJM DJR 2**) Very welcome 12in remix of their ultra infectious and immediately familiar **Modern Romance**-type happy 125bpm brassy conga kicker, terrific party fun, originally on 7in last year and now hopefully a hit (inst flip).

THE TECHNOS: 'Foreign Land' (**The Technos TWIN 1**, via **PRT**) Excellent exciting solidly thwacking 128bpm 12in electro-pop bouncer with 'Blue Monday'-type appeal, chick sung even on the freaky dub flip, by the erstwhile **Techno Twins**.

KC & THE SUNSHINE BAND: 'Give It Up' (**Epic TA 3017**) Catchy pop-aimed horribly jolly 0-125bpm 12in backbeat jigger in their old style, huge with holidaymakers on the **Costa Del Sol**.

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Discos

from page 31

PEACHES & HERB: 'One On One Situation' (LP 'Remember' US The Entertainment Company/Columbia FC 36746) More for slushy home listening apart from this one tougher pulsating 106½bpm jiggly infectious soul duet which deservedly has now shone through and goes great with Michael Wycoff etc. A potential classic, so how about a 12in here, CBS?

BEAU WILLIAMS: 'Stay with Me' LP (US Capitol ST-12286) With Jeffrey Osborne & Sam Dees amongst backing vocals, the surprisingly punchy soulfully sung 106½-107-108bpm jiggly title track swinger is another that's good with Wycoff etc, while on a largely slow set there's also a great (0-)109bpm revival of Al Green's 'Love And Happiness', the jittery half-steppin' 112bpm 'SOS' and synth strutting fast 124bpm 'You're Front Page News'.

ONE WAY: 'Shine On Me' LP (US MCA-5428) Quite a strong and vocally very soulful return to form for Al Hudson's mob following all their other recent productions on MCA, the tripping sparse 114bpm title track lurcher being unsurprisingly great out of Oliver Cheatham, while 'So Afraid It's Over' is a superb deep 61bpm smoocher, 'Didn't You Know It' a convoluted 109bpm tigger with exceptional vocals, 'Sugar Rock' a synth burred 104bpm funk half-stepper, 'Together Forever' a wailing 42bpm squeaker, 'Shake It Till It's Tight' a slow 98bpm judderer.

ELECTRIC MIND: 'Zwei (Dub Version)' (Passion PASH 123, via PRT) Dead simple and effective ultra-mixable spacious cool 117½bpm 12in instrumental with bursts of Shakata-type piano, catchy piping synth notes and stark electro rhythm box beats, far stronger than the trite chit chirped 'Pick Me Up (Can We Go)' vocal version alternative A-side.

DEE SHARP: 'Rising To The Top' (Fashion FAD 015, via Dub Vendor 01-969 3375) Buzz's singer returns to his reggae roots for a nice 88bpm 12in Keni Burke adaptation that's sadly a bit too slow to synch comfortably with the similar bass line of 'All Night Long' (unless you meet La Famille's instrumental halfway and don't mind Dee sounding squeaky!). Its own instrumental flip has a good sax lead.

KEN BOOTHE: 'If I Had Known' (Greenleeves GRED 122, via 01-749 3277) Toe-curling soulful harmony backed moody slow 74bpm 12in reggae smoocher, naggingly reminiscent of something old, and really good!

TOM ROBINSON: 'War Baby (Re-recorded extended version)' (Panic NICT 2, via IDS) Still good though now with a drier sound, the (0-)100-98-0bpm 12in remake mysteriously has twittering birds all through it, whereas the 7in merely extended might have been preferable. Extremely soulful in its way, it's compatible with 'All Night Long' and other summer tempo stuff.

MIX MASTER

LAST SATURDAY at Mayfair Gullivers I did such a perfect heavily vari-speeded synch out of 'Rockit' into 'Wanna Be Startin' Somethin' that it seemed worth mentioning, and then looking backwards the whole set was pretty neat so here's the lot! Michael Wycoff/Peaches & Herb 'One On One' / Funk Masters/Beau Williams 'Stay' / Gary Byrd/Chic 'Good Times' / The Rake / Brass Construction 'Walkin' (Brassy Version) / Skyy 'Show Me' / Oliver Cheatham/One Way 'Shine' / Crown Heights Affair 'Rock The World' / Herbie Hancock/Michael Jackson/LaFleur.

DIRECT DRIVE: 'In The Middle Of Spring' (Passion PASH 121, via PRT) ... which is probably when they first heard 'It's Over', and then didn't plan ahead for their own unseasonal title! Shakata's Nigel Wright produced this pleasant chix wailed steadily shuffling summer tempo 86½bpm 12in jogger, not quite another Funk Masters but nice enough.

RITCHIE FAMILY: 'Real Love' (LP 'All Night All Right' US RCA AFL1-4601) Co-prod by Jimmy (Slave/Odyssey) Douglass, the leggy ladies' best track is this lethargically sung but persistently pushing 115-0bpm snappy tripper, while 'Stop And Think' is a stark-then-smooth 114-113-114-0bpm jolter, the 12in-issued title track a base synth bumbled 111bpm swayer, 'Live It Up' a sharp edged 117bpm jerker, but most soul satisfying are the less blatant 108½bpm 'Lost In Your Love' and Jones Girls-ish drifting 60-98½bpm 'Cold Winds'.

KASSO: 'Walkman' (Focus FOS 812, via Virgin) Originally on import in Spring '82 (when it mixed with Band AKA 'Grace'), this lickety-split 113bpm 12in instrumental leaper has simple piano taking the nagging lead and always was rather good — but why so late now?

HERB ALPERT: 'Garden Party' (US A&M AM-2562) Wanna laugh? Herb first heard Mezzoforte's tune played at the wrong 33⅓rpm by mistake (when it would have been 87bpm) and so liked it that he's done his own 7in version at 0-89½bpm! A real reversal on the speed-spin thing, when if you remember his own 'Rise' was played by some at 45rpm instead of 33⅓rpm!

DENIECE WILLIAMS: 'Do What You Feel' (LP 'I'm So Proud' CBS 25352) A lovely set for listeners, this George Duke produced lightweight 0-121-122-0bpm strutter with neat Ernie Watts sax getting LADS attention and the 132bpm 'Heaven In Your Eyes' some gay play.

MICHAEL HENDERSON: 'You Wouldn't Have To Work At All' (LP 'Fickle' Buddah BDL 4070) Nothing major but getting some Northern action are this tuneful bass synth burred lightweight 117bpm swinger and the jogging 103-104bpm 'Assault With A Friendly Weapon'.

JEFFREY OSBORNE: 'Don't You Get So Mad' (US A&M AM-2561) Nice throbbing steadily pushing c115bpm 7in swayer with a familiar sounding Ashford & Simpson-ish structure.

ASHFORD & SIMPSON: 'High Rise' (US Capitol 8558) Well made but over fast c132bpm 12in builder with the old 'Contact' backing track and nice vibes on the instrumental flip.

KURTIS BLOW: 'Party Time' (Mercury BLOW 1112) Rattling 'n' tapping 108½bpm 12in jittery thudding routine rapper mixes well with Fatback 'The Girl Is Fine' and has some fine sax too in snatches (monotonous inst flip).

THE BEAT BOYS: 'Be Bop Rock' (Juice JUICE 802, via A&M) Ludicrously late UK release for the rapping 115bpm 12in vocal version of 'Hip Hop Be Bop' ('Don't Stop), using Man Parrish's original track (Pt 2 flip).

JONZUN CREW: 'Space Cowboy' (21 Records POSPX 623) Arthur Baker's colleague Michael Jonzun aims for kiddie appeal with a juddering slow 102bpm 12in electro jitterer lightened by 'yippae yi yay' bits but pretty dull really (inst flip).

SLIM: 'It's In The Mix' (Greyhound Record Productions GRPT 104) Designed for use in segments by New York mixing jocks, this 109bpm 12in has two lengths of jolting rhythm with many instrumental twists and turns, some snatches of chanting rap, and (the best bit) built-in scratching halfway.

WAYNE WADE: 'Lady' (Epic TA 3457) Rhythmically overstated 78-76bpm 12in Kenny Rogers/Lionel Richie reggaefication ending in skanking King Toast, with its original version and the 77bpm 'Breezin'' sax instrumental on 2-track flip.

RUDY THOMAS/SUSAN CADOGAN: 'Only Heaven Can Wait' (Hawkeye HD 049) Roberta Flack/Peabo Bryson duet with similarly paired superstars in a blandly predictable throbbing 0-66bpm 12in lovers rock style (dub flip).

CENTRAL LINE: 'Lovely Day' (Mercury MEXX 144) Extraordinarily complex 'Caribbean' polyrhythms (113bpm on certain bass bumps) with steel drums behind cool harmonies and dialect chatter, the 12in flipped by a less cluttered 'Sunshine Mix'. To call this an adventurous gamble would be an understatement.

KATIE KISSOON: 'You're The One (You're My Number One)' (Jive JIVE T 37) Darryl Payne-prod formulaised Kashif-type plodding dull 119bpm 12in lurcher with electro handclaps and bass synth, in four versions.

SIGN OF THE TIMES: 'Point Blank' (US Malaco MAL 1209) Chick sung muddily jolting 109bpm 12in jitterer gets to some nice busy sax but ain't that special.

RONNIE LAWS: 'In The Groove' (US Capitol B-5241) Bright jaunty 91bpm 7in jiggler, not as bad as some have said, though his forthcoming album's hit will be the romping Jackson-ish 'Can't Save Tomorrow'!

PEABO BRYSON/ROBERTA FLACK: 'Tonight I Celebrate My Love' (US Capitol B-5242) Re-teamed, they go the Richie/Ross route on a sweet dead slow 0-29½-0bpm 7in pop slowie, made for US radio.

DIANA ROSS: 'Pieces Of Ice' (Capitol 12CL 298) Moroder-styled cool (0-)133bpm 12in synth ticker with yowling rock guitar, big with the Boys.

BOYS TOWN GANG: 'I Just Can't Help Believing' (ERC ERC/L 107) BJ Thomas originated/Elvis Presley popularised MoR oldie in a chick sung predictable hustling over-fast slick 138bpm 12in guess-what treatment, flipped by an extended version of the old 129bpm 'Can't Take My Eyes Off You'.

MEN WITHOUT HATS: 'The Safety Dance' (Statik TAK 1-12) Out since last year but now top of the US dance chart, a sombrely thudding 101bpm 12in urban contemporary (lie: pop) plodder with English (Australian?) accented talk-singing, which must have helped in the current US climate.

BONK: 'Car Jam' (Ensign 12ENY 502) Metronomically bonking 119bpm 12in instrumental 'Electro-Jazz-Mix' alternative A-side of the white boys vocal 'Cupid In Cars', with tinkling vibes over the electronic beat in quite a freaky mix.

PRIVATE SECTOR: 'Like A Ton Of Bricks (It's Hit Me)' (Food-For-Thought YUMT 103) Fast bright pop-py 127bpm 12in boom boom boinker not without charm in its amateurish male vocal over peppy rhythms (inst flip).

B BEAT GIRLS: 'For The Same Man' (Juice JUICE 801, via A&M) Limp 121bpm 12in electro jitterer.

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Pagoda

our house

IT'S A sort of Christmas tree with shelves and there's one at Kew Gardens. An unlikely intro to a disco feature, you'll agree, but we're talking about a pagoda, and we're also talking about Pagoda, currently freshening up the clubs with their 'Finders Keepers' single.

The story of the band's name lies with guitarist John Palmer. "I was a student at Kew Gardens for three years and got my dip (diploma). I only did it to keep my parents happy. Anyway, there's a pagoda there and it seemed a good name."

The five-piece combo — the four you see here plus vocalist Erica Harold — have just signed to Chrysalis, on the strength of 'Keepers' and their previous white label club hit instrumental 'We're Alright Tonight'. Band leader Greg Knowles, drummer, and Mark Glentworth, percussionist, broke open their own piggy



Pic by Joe Shutter

PAGODA in revolutionary new disco extra pose

banks to help finance that white label and put themselves on the road to the records they *really* wanted to make. But then as now, the team are involved in plenty of other projects, and pretty unusual some of them are too.

Greg, Mark and sax player (yep) Isobel Ward go back some time. "We've known each other a long time," says

Greg. "We were at college together in Manchester, the Royal Northern College of Music." Mark graduated and went to Germany, Isobel graduated and went to Holland, and Greg stayed here, left college and started work as a percussionist in 'The Fires Of London', a contemporary music show composed by Peter Maxwell-Davies.

Back here, cloudy ideas for a band started to form, and the threesome began snooping around for like-minded players, while still taking on all manner of session work. "Mark and I did the percussion on 'The Boys From The Blackstuff'," Greg recalls, "and we wrote some original material for an Arlene Phillips dance record. We did that just to get our stuff played, which it hadn't been up to then."

Eventually they tracked down John and Erica, and did a tour in the Orkney Islands.

More live work is being whispered about, as is another single for Chrysalis.

But the session work still pours in — "just to make a living", says Mark. Greg's been working on music for Barbra Streisand's new film 'Yentl' and says, yes, she's just as sensitive as everyone thinks. Isobel might be touring next year with Herbie Hancock.

Namedroppers? Nah, not Pagoda.

Wells far goes



TERRI WELLS: in heaven

TERRI WELLS would love to tell you about the blokes who wrote her hit of the minute, 'You Make It Heaven'. "I'd love to, but I can't," she tells me, "because unfortunately I'm not familiar with them."

So we must remain in the dark about Messrs Gerard McMatton, Randy Handley and Kenny Lewis. But just a touch more illuminated about the Wells girl, snapping up her first solo hit with her first solo single — 10 years on from her first record.

Philadelphia-based Terri started at the back of the queue of hopeful hitsters back in 1973, when she formed a quarter of a two-girl, two-boy outfit called City Limits. Nope, don't worry, you aren't supposed to have heard of them, even if 'Love Is Everywhere' was an American disco hit for the team.

"We got a deal with Philadelphia International because Leon Huff came out and saw us and liked us," Terri recalls. Hits had they few, though, and Terri soon got itchy fingers.

Fingers, not feet? Yup, she suddenly felt the urge to doodle frantically, and the man to scratch the itch was producer/arranger Dexter Wansel. "I had submitted songs before, but I got serious about writing when I got together with Dexter.

"I was in Dexter's road group, we toured the US all over, but we

never got to England. And I did a lot of records that Dexter produced or arranged, I did a lot of background singing." Name some names? "Oh, Lou Rawls, the Stylistics, the O'Jays, Teddy Pendergrass." Fun? "Sure, I enjoyed it because each of those artists had their own style."

In this biz contacts make contacts, and soon Terri was up there with another name. "When I was working with Dexter I met Roy Ayers, did a lot of shows with him and got to know him very well." The result was participation in Ayers albums like 'Feelin' Good' and 'Fever'.

But now she's on her own, with a debut LP due soonest.

HEARA POINTER recorda day ... and chances are you'll be hearing 'Don't Mess With Bill', the young lady's current single. It's an old Smokey Robinson ditty, but one the great man never sung himself, because the lyric didn't quite fit.

June's still a Pointer Sister, along with Anita and Ruth, but snuck out to make her debut solo album of which 'William' is an integral part. Elder sister Bonnie left the fold some time back and we ain't heard from her lately. Stay where you are, June!



JUNE POINTER, sister

Pic by Joe Bangay

Wot we did on holiday

Story: Mike 'Phew, what a scorcher!' Gardner



ARRIVING AT Rimini Airport — note clanking duty free bags



SUNDAY

WOMAN WHO did our passports recognised Sarah from 'Pop Quiz' and was very nice. It makes a change — we always get stopped. Package holiday planes make you realise just how civilised 'proper' flights are, everybody seemed violent and vicious trying to get their seats, especially the elderly. Our courier, Gloria, treated us like we were five years old. It seemed we had to pay for everything from beaches to games and Gloria's catchphrase "but it is worth it" drove us mad.

MONDAY

A LONG day. We put our white bodies on a decent beach two miles from where we were staying. Within two minutes we were told we couldn't use the ghetto blaster; we were too young for the beach; it wasn't our beach and we had to pay for a sun bed — even though we didn't want one — "but it is worth it". We had to leave. Found another beach. They drug cute animals out there for photographs. One person put a drugged lion cub on Keren's stomach — it was so sad. We didn't have a picture. Went into main town Cattolica that night. Found 'Tabu' disco — music diabolical. The men just lined up in front of us and tried to grab us all the time. They were very persistent. We made our excuses and left . . . in fact, ran.

TUESDAY

A THUNDERSTORM. Three books and a pack of cards come in useful. Walked to Misaino, bought a load of postcards and wrote them up. Attacked by a pack of dogs we thought had rabies.

WEDNESDAY

SO EXCITING. Sarah saved a seven-year-old boy from drowning. He fell out of his rubber ring. The whole beach was in uproar. Sarah was so embarrassed. Met a pathetic German punk called 'Fight' in town that night. He wore a safety pin choker, obscene badges, Lolita sunglasses and blue chicken-in-a-basket shoes. He kept calling the Sex Pistols the Piddles and trying to look tough for the tourists. We thought we were going to be knifed. Got holiday tummy.

THURSDAY

DAY TRIP to Venice — three hours on a coach with the trots was no fun. Gloria herded us into an awful glass factory — "but it is worth it".



FIRST NIGHT: drinking duty free in the apartment before heading for a disco — hic!



How two weeks in Italy turned into a cruel summer for Keren and Sarah of Bananarama. Siobhan stayed at home

FRIDAY

GOT BLOWN out to sea in a dinghy and it overturned. Keren had to chase it while Sarah trod water and held onto the oars. A fat Italian on a rowing raft saved us. Lost snorkel and one flipper. Went to 'Playtime' disco — worst cattlemarket ever. Pretended we had American accents and were from Brooklyn. Just our luck — we had to meet an Italian from Brooklyn.

SATURDAY

WENT TO Rimini on stupid mopeds. They only went 20mph and we were followed by a posse of boys. Had to plunge the shower after it got blocked. Then shutter on loo window fell off so when we went to the toilet we could be seen from outside. Went to 'Bobos' disco — horrible.

SUNDAY

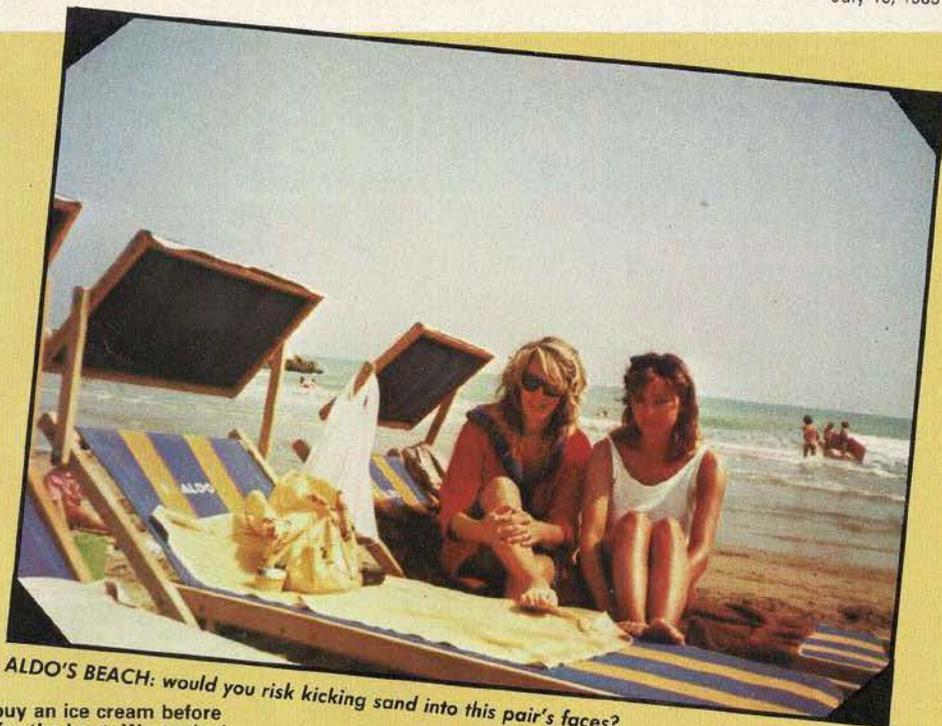
THE COMMUNIST Party throw parties for votes. We had lots of sangria and pasta — felt very bloated.

MONDAY

RAINED AGAIN just as we'd oiled up for sunbathing. So we went for more pasta and then shopped for souvenirs.

TUESDAY

RAINING — JUST for a change. Went on freezing cold pleasure boat trip to Pesaro. It's like a shipyard. We had only enough



ALDO'S BEACH: would you risk kicking sand into this pair's faces?

time to buy an ice cream before running for the boat. We cooked a peasant meal of loaves, fishes and wine. So depressed we feel like crying. Our tan is still only salmon pink. The only nice thing is that we swapped books that night.

WEDNESDAY

WENT TO another beach. Surrounded by Scottish people — both had sets of twins. When the kids on the left stopped crying the ones on the right started.

THURSDAY

MET SOME Brummie families.

They wouldn't stop slapping their kids and telling them to "sod off". We were disgusted. There was a 45-year-old Newcastle woman who had rolled her costume so it resembled a thong. It was revolting with the rolls of fat and you could see she'd shaved her naughty bits. She kept putting her leg up and shoving her bum in our faces while her daughter took pictures. She must have thought she was sexy.

FRIDAY

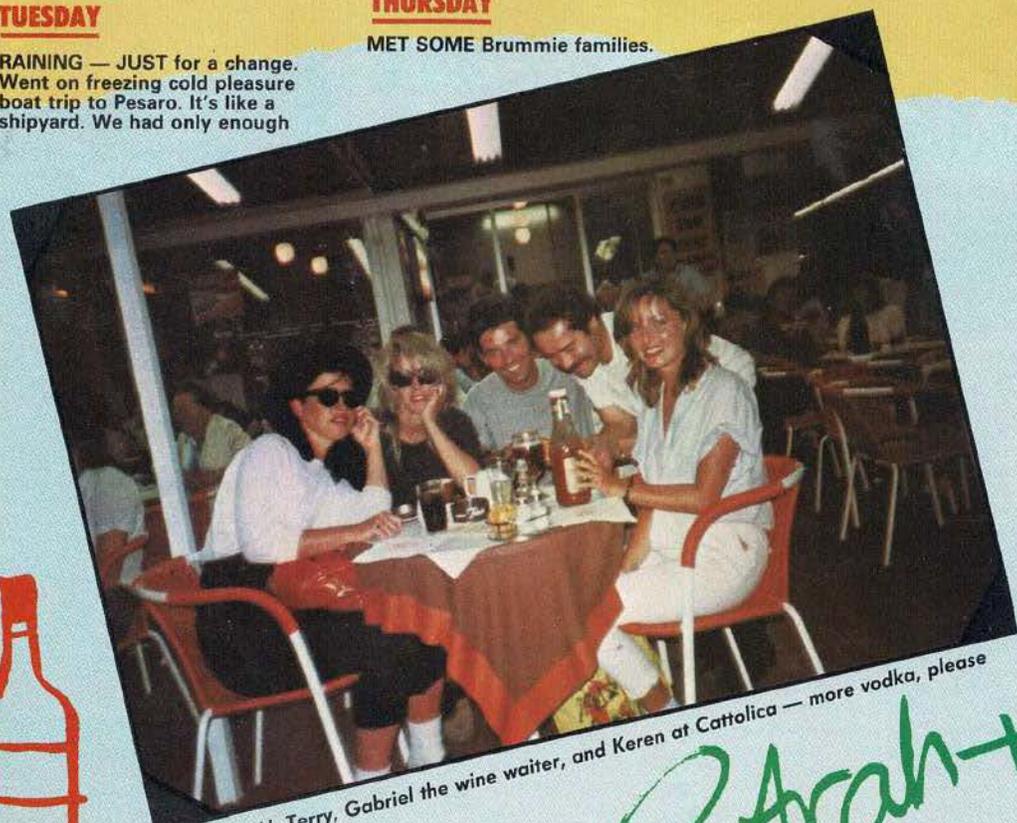
A BRUMMIE man kept trying to take topless pictures of us. He kept pushing his young daughter between us and his lens. We had to crawl around the seaweed and boats, and then on our stomachs to avoid being snapped. The sun went in as soon as we laid out. Went to 'Funny Club' — a luxury disco — the worst yet. One awful girl was dressed in sequin disco gear, had flowers in her hair and kept touching her body while she danced. She wouldn't stop flicking her hair and pouting. Later five men came in like the Mafia, went to separate corners of the room and stared at us. It was scary. They all followed one girl to the loo so we ran out.

SATURDAY

SO DEPRESSED we started to sing gospel songs in harmony at night, especially 'Michael Row The Boat Ashore'. People kept shouting at us to shut up.

SUNDAY

THE LAST DAY and it's the first scorcher — 99 degrees. Just our luck. We spent the whole day on the beach and overdid it. We felt sick from the heat. Got the plane home from Rimini. Had arguments at airport, then one on train to Victoria and a two hour wait for a taxi. It's great to be home!



MEL, SARAH, Terry, Gabriel the wine waiter, and Keren at Cattolica — more vodka, please

Sarah + Keren X



Boy, George!

GEORGE BENSON: Used to be such a baad boy!

GEORGE BENSON'S kids have a neat way of making sure that their dad doesn't get too cocky about his fame and fortune.

It seems that Robert Benson, Marcus Benson and Chris Benson — aged 16, 11 and just four — don't get quite so excited about Pa's records as the rest of us tend to.

Says George: "My kids get hold of 'em and play frisbee with them. When you find them, if you do find them, you can be sure the record's in a closet somewhere and the cover's somewhere else, in another room."

But it's just as well someone takes that attitude, because the man they used to call

George "Bad" Benson has come good these last few years, wheezing under the weight of umpteen gold and platinum records. The 'In Your Eyes' LP is the latest one to be added to the heap, and the new single 'Feel Like Making Love' is straightening its tie, shining its shoes and getting ready to go out into chartland too.

But there's plenty of people grooving under the misapprehension that the man is a George-come-lately on the record scene; lotsa folk probably reckon he was still wet behind the ears when 'Give Me The Night' was making money in 1980. Those people, listen up: Benson celebrated his 40th birthday in March and made his first record in 1953 . . . at the age of just 10.

"It was called 'She Makes Me Mad', I still remember it. It was a song about a little boy, complaining about his girlfriend. I couldn't sing it now, though. A friend of mine found a copy in an old record shop, and it was marked 'Not the guitarist George Benson'."

Pause for a moment to smooth-soul Benson squeaking away like the first-grade Michael Jackson, then let's take up the story again.

George, the ghetto child from Pittsburgh, Pennsylvania, went right ahead making records from then on, becoming a local hero — "but there was no money in it," he smiles now. By the age of 16 he was in a vocal group called the Altaires, and all this way before he first played guitar on a record at all. "That was on a Jack McDuff record, in 1963," he says, proudly recalling all these little milestones.

Years of being a lauded guitarist but unknown name followed, even when George went to CTI Records in 1970 and made his own jazz albums like 'White Rabbit' and 'Beyond The Blue Horizon'. 1975's 'Supership' pointed the way ahead, though, and in '76 came 'Breezin'', still just about the biggest selling jazz album of all time. Caught up with him now?

ASK George whether it doesn't annoy him that a large slice of his fans — especially the fur-clad ladies who now come to his shows and drool over him as a real

heart-throb — don't know a thing about all the hard work and years of relative obscurity that he knew. He's heard that question before.

"It doesn't annoy me, 'cos when they find out it's gonna blow their minds!" He smiles as he says it, but the man's clearly not lacking in self-confidence. "People come up to me and say 'Hey George, I've got all your records'. What they mean is they've got all my records since 'Breezin'', if that. They haven't got all the others. I'm still looking for them myself."

Now the money's safely in the bank, Benson can be choosy about everything, and this visit he did just three shows (at outlandish prices like £12.50 a ticket, and still they lapped it up) and very few interviews — although he came begging to RECORD MIRROR, naturally. He can also live anywhere he likes, and he's just moved back to the States after four years in a dream home in Hawaii.

Now the records come fewer and further between — "we start on time, but we don't finish on time," says Benson — but the hits make up for it, and this time he's worked with both Arif Mardin (Bee Gees mastermind of the past) and hot soul boy Kashif, on the 'Inside Love' track. "He has an awful lot of talent, and he has a certain way he wants things done," says George.

He hopes the next album will be cheaper and quicker to make, and he's still keen on another project: to film his life story, heartbreaks, hoorays and all.

"It's a question of finding backers. They'll say, 'What is about your life that will make people pay five dollars to see it, every night?'"

Sounds a fair price to me for the GB experience.

PAUL SEXTON

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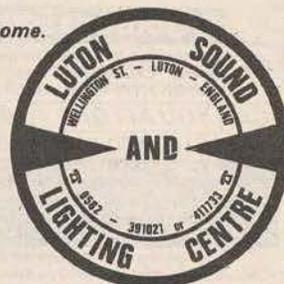
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• BRANDO (STREET CAN NAMED DESIRE)	• U2 WAR (YOUR DATES)
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• BOWIE (SCARY MONSTERS)	• JAM (FACE STATION)
• ESPERANTE DAN (DRAWING)	

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WIN PAGE 3

'DANCE mix-DANCE hits'

TOP ALBUMS & TAPES

Week ending July 16, 1983

THIS WEEK
LAST WEEK
WEEKS IN CHART

1	1	2	FANTASTIC, Wham!, Innervision ○
2	2	4	YOU AND ME BOTH, Yazoo Mute STUMM12
3	3	31	SYNCHRONICITY, Police, A&M □
4	4	3	THRILLER, Michael Jackson, Epic ★
5	8	3	JULIO, Julio Iglesias, CBS
6	4	13	LET'S DANCE, David Bowie, EMI America ★
7	7	7	CRISES, Mike Oldfield, Virgin
8	5	5	BODY WISHES, Rod Stewart, Warner Bros
9	11	3	FLASHDANCE, Original Soundtrack, Casablanca
10	6	3	SECRET MESSAGES, Electric Light Orchestra, Jet ○
11	9	6	IN YOUR EYES, George Benson, Warner Bros ○
12	10	11	THE LUXURY GAP, Heaven 17, Virgin □
13	13	6	TOO LOW FOR ZERO, Elton John, Rocket
14	25	7	PIECE OF MIND, Iron Maiden, EMI ○
15	14	19	TRUE, Spandau Ballet, Chrysalis ★
16	12	5	LOVERS ONLY, Various, Ronco
17	15	11	TWICE AS KOOL, Kool & The Gang, Polyster □
18	18	7	DUCK ROCK, Malcolm McLaren, Charisma
19	30	23	SWEET DREAMS (ARE MADE OF THIS), Eurythmics, RCA □
20	28	12	CARGO, Men At Work, Epic □
21	19	19	WAR, U2, Island □
22	83	9	DRESSED FOR THE OCCASION, Cliff Richard & The LPO, EMI ○
23	28	14	FASTER THAN THE SPEED OF NIGHT, Bonnie Tyler, CBS □
24	21	5	OIL ON CANVAS, Japan, Virgin
25	22	3	PRIVATE COLLECTION, Jon & Vangelis, Polydor
26	23	18	THE HURTING, Tears For Fears, Mercury □
27	29	88	RIO, Duran Duran, EMI ★
28	—	—	RHE WORKS HARD FOR THE MONEY, Donna Summer, Mercury MERL21
29	20	7	IN THE GROOVE (THE 12IN DISCO PA), Various, Telstar
30	17	4	STREET SOUNDS EDITION 4, Various, Streetsounds
31	16	6	CHART STARS, Various, K-Tel ○
32	40	10	HUNKY DORY, David Bowie, RCA International ★
33	32	6	WHAT IS BEAT, (THE BEST OF THE BEAT), Beat, Go Feet ○
34	27	8	CONFRONTATION, Bob Marley & The Wailers, Island
35	41	10	SONGS, Kids From Fame, RCA □
36	38	12	WHITE FEATHERS, Kajagoogoo, EMI □
37	43	18	THE RISE AND FALL OF ZIGGY STARDUST, David Bowie, RCA International ★
38	34	3	THE WILD HEART, Stevie Nicks, WEA International
39	31	9	DIONNE WARWICK COLLECTION, Dionne Warwick, Starblend □
40	24	4	BITE, Altered Images, Epic
41	38	11	TOTO IV, Toto, CBS □
42	33	8	HOLY DIVER, Dio, Vertigo
43	44	21	QUICK STEP & SIDE KICK, Thompson Twins, Arista □
44	—	—	ROSS, Diana Ross, Capitol EST186705
45	48	7	TUBULAR BELLS, Mike Oldfield, Virgin ★
46	39	10	NIGHT DUBBING, Imagination, R&B ○
47	36	5	PETER GABRIEL PLAYS LIVE, Peter Gabriel, Charisma
48	68	2	18 GREATEST HITS, Michael Jackson & The Jackson 5, Telstar
49	54	10	ALADDIN SANE, David Bowie, RCA International
50	47	12	JARREAU, Al Jarreau, WEA International



DONNA SUMMER: hard work gets her in at 28

51	65	18	THE FINAL CUT, Pink Floyd, Harvest □
52	68	48	UPSTAIRS AT ERIC'S, Yazoo, Mute ★
53	48	236	BAT OUT OF HELL, Meat Loaf, Epic/Cleveland ★
54	48	5	SPEAKING IN TONGUES, Talking Heads, Sire
55	37	17	SCRIPT FOR A JESTER'S TEAR, Marillion, EMI ○
56	78	27	BUSINESS AS USUAL, Men At Work, Epic ★
57	62	5	TEARDROPS, Various, Ritz
58	61	16	MAGICAL RING, Clannad, RCA
59	42	10	POWER CORRUPTION & LIES, New Order, Factory
60	84	34	RICHARD CLAYDERMAN, Richard Clayderman, Delphine ★
61	48	6	WRAP YOUR ARMS AROUND ME, Agnetha Faltskog, Epic
62	77	3	DURAN DURAN, Duran Duran, EMI ★
63	76	12	PIN UPS, David Bowie, RCA International
64	60	2	I-LEVEL, I-Level, Virgin
65	80	35	HELLO, I MUST BE GOING!, Phil Collins, Virgin ★
66	81	41	LOVE OVER GOLD, Dire Straits, Vertigo ★
67	58	11	MIDNIGHT AT THE LOST AND FOUND, Meat Loaf, Epic/Cleveland □
68	51	10	PENTHOUSE & PAVEMENT, Heaven 17, Virgin □
69	—	—	PAN-ORAMA, Flash & The Pan, Easybeat EASLP100
70	—	—	JOB LOT, Chas & Dave, Roadney ROC910
71	74	4	OFF THE BONE, Cramps, Illegal
72	—	—	HITS ON FIRE, Various, Ronco RTL2085
73	76	2	DIAMOND DOGS, David Bowie, RCA International
74	71	39	REFLECTIONS, Various, CBS ★
75	—	—	LOVE ME TENDER, Julie Andrews, Peach River JULIE
76	84	2	HEROES, David Bowie, RCA International
77	69	25	WORKOUT, Jane Fonda, CBS □
78	66	3	GREATEST HITS, Rod Stewart, Riva ★
79	59	3	FRIENDS, Shalamar, Solar ★
80	98	2	CHANGES ONE BOWIE, David Bowie, RCA
81	63	14	OFF THE WALL, Michael Jackson, Epic ★
82	52	8	MARY JANE GIRLS, Mary Jane Girls, Gordy
83	67	3	WIRED FOR CLUBS, Various, Mercury
84	—	—	QUEEN GREATEST HITS, Queen, EMI EMTV30
85	—	—	RETURN OF THE JEDI, Original Soundtrack, RSO RSD5023
86	87	2	OCTOBER, U2, Island ○
87	78	21	LIVE, Kids From Fame, RCA ○
88	85	3	LOW, David Bowie, RCA International
89	53	3	XL1, Pete Shelley, Genetic
90	80	5	LOVE SONGS, Barbra Streisand, CBS ★
91	72	7	MY LIFE FOR A SONG, Placido Domingo, CBS
92	57	10	CHART ENCOUNTERS OF THE HIT KIND, Various, Ronco ○
93	—	—	GIRL AT HER VOLCANO, Rickie Lee Jones, Warner Bros 9238051
94	100	28	SHAPE UP AND DANCE VOL 1, Various/Felicity Kendal, Lifestyle □
95	—	—	THE MAN WHO SOLD THE WORLD, David Bowie, RCA International INTS5237
96	—	—	LOVE AND DANCING, League Unlimited Orchestra, Virgin OVED6
97	85	4	THE CONCERT IN CENTRAL PARK, Simon & Garfunkel, Geffen □
98	—	—	DIRE STRAITS, Dire Straits, Vertigo 9102021
99	70	11	LIONEL RICHIE, Lionel Richie, Motown □
100	85	10	LAUGHTER & TEARS COLLECTION, Various, WEA

VIDEOS

1	1	LIVE, Olivia Newton-John, Embassy
2	2	DURAN DURAN, Duran Duran, EMI
3	4	LIVE AT THE ROYAL ALBERT HALL, Kids from 'Fame', MGM/UA
4	5	AROUND THE WORLD, Police, Thorn EMI
5	8	THE JACKSONS IN CONCERT, Jacksons, VCL
6	3	OIL ON CANVAS, Japan, Virgin
7	3	ABBA — THE MOVIE, Abba, MGM/UA
8	9	THE VIDEO SINGLES, Tears For Fears, Polygram/Spectrum
9	7	THE VIDEO ROCKSHOW, Paul McCartney & Wings, Thorn EMI
10	10	WINGS ROCKSHOW, Paul McCartney & Wings, Thorn EMI
11	11	THE WALL, Pink Floyd, EMI
12	6	PHYSICAL, Olivia Newton-John, Thorn EMI
13	12	COMPLETE MADNESS, Madness, Stiff
14	15	THE VIDEO SINGLES, Elton John, Polygram/Spectrum
15	—	LIVE BETWEEN THE EYES, Rainbow, Thorn EMI
16	19	PORCUPINE, Echo & The Bunnymen, Virgin
17	—	LIVE IN CONCERT AT THE NEC BIRMINGHAM, Status Quo, Polygram/Spectrum
18	—	A ONE MAN SHOW, Grace Jones, Island
19	13	THE BRIDGE, Dexys Midnight Runners, Thorn EMI
20	17	THE BRIDGE, Dexys Midnight Runners, Thorn EMI

Compiled by MRIB

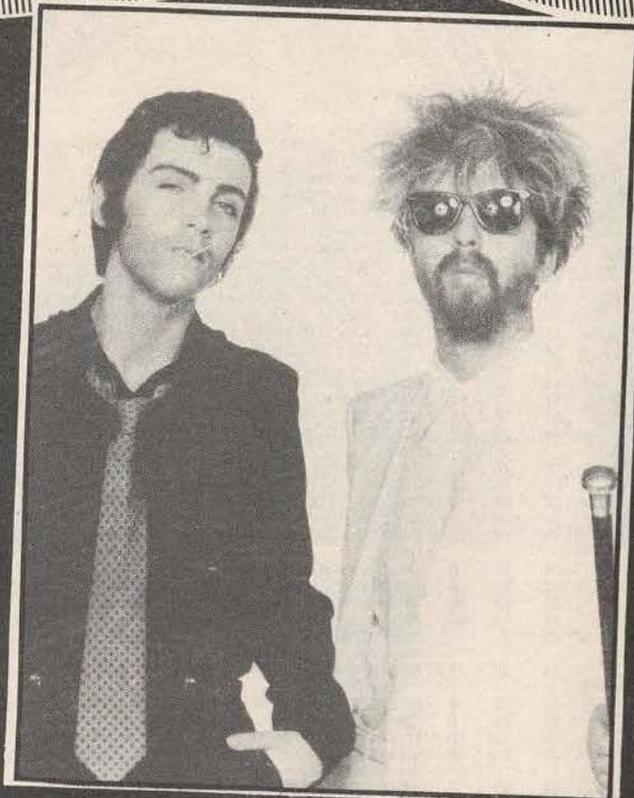
Compiled by Gallup

TOP SINGLES

AS USED ON TOP OF THE POPS

Week ending July 16, 1983

THIS WEEK	LAST WEEK	WEEKS IN CHART	ARTIST	TITLE	RECORD LABEL
1	1	7	BABY JANE, Rod Stewart, Warner Bros	BABY JANE	Warner Bros
2	3	6	WHEREVER I LAY MY HAT (THAT'S MY HOME), Paul Young, CBS	WHEREVER I LAY MY HAT (THAT'S MY HOME)	CBS
3	6	5	IOU, Freeez, Beggars Banquet	IOU	Beggars Banquet
4	4	8	MOONLIGHT SHADOW, Mike Oldfield, Virgin	MOONLIGHT SHADOW	Virgin
5	2	7	FLASH DANCE... WHAT A FEELING, Irene Cara, Casablanca	FLASH DANCE... WHAT A FEELING	Casablanca
6	7	4	COME LIVE WITH ME, Heaven 17, Virgin	COME LIVE WITH ME	Virgin
7	8	4	WAR BABY, Tom Robinson, Panic	WAR BABY	Panic
8	15	6	IT'S OVER, Funk Masters, Masterfunk	IT'S OVER	Masterfunk
9	29	2	WHO'S THAT GIRL?, Eurythmics, RCA	WHO'S THAT GIRL?	RCA
10	19	3	DOUBLE DUTCH, Malcolm McLaren, Charisma	DOUBLE DUTCH	Charisma
11	8	5	DEAD GIVEAWAY, Shalamar, Solar	DEAD GIVEAWAY	Solar
12	12	3	THE TROOPER, Iron Maiden, EMI	THE TROOPER	EMI
13	14	5	ROCK 'N' ROLL IS KING, Electric Light Orchestra, Jet	ROCK 'N' ROLL IS KING	Jet
14	11	7	TAKE THAT SITUATION, Nick Heyward, Arista	TAKE THAT SITUATION	Arista
15	10	12	THAT'S WHY THEY CALL IT THE BLUES, Elton John Rocket	THAT'S WHY THEY CALL IT THE BLUES	Elton John Rocket
16	24	4	ALL NIGHT LONG, Mary Jane Girls, Motown	ALL NIGHT LONG	Motown
17	34	2	THE WALK, Cure, Fiction	THE WALK	Fiction
18	20	3	FORBIDDEN COLOURS, Sylvian/Sakamoto, Virgin	FORBIDDEN COLOURS	Virgin
19	26	4	TANTALISE (WO WO EE YEH YEH), Jimmy The Hoover, Innervision	TANTALISE (WO WO EE YEH YEH)	Jimmy The Hoover, Innervision
20	9	8	EVERY BREATH YOU TAKE, Polica, A&M	EVERY BREATH YOU TAKE	Polica, A&M
21	38	2	CRUEL SUMMER, Bananarama, London	CRUEL SUMMER	Bananarama, London
22	13	5	WHEN WE WERE YOUNG, Bucks Fizz, RCA	WHEN WE WERE YOUNG	Bucks Fizz, RCA
23	32	3	DON'T TRY TO STOP IT, Roman Holiday, Jive	DON'T TRY TO STOP IT	Roman Holiday, Jive
24	16	10	BAD BOYS, Wham!, Innervision	BAD BOYS	Wham!, Innervision
25	18	9	WAITING FOR A TRAIN, Flash & The Pan, Easybeat	WAITING FOR A TRAIN	Flash & The Pan, Easybeat
26	23	6	CONFUSION (HITS US EVERY TIME), Truth, Formation	CONFUSION (HITS US EVERY TIME)	Truth, Formation
27	17	6	CHINA GIRL, David Bowie, EMI America	CHINA GIRL	David Bowie, EMI America
28	21	6	WANNA BE STARTIN' SOMETHIN', Michael Jackson, Epic	WANNA BE STARTIN' SOMETHIN'	Michael Jackson, Epic
29	30	5	SHE WORKS HARD FOR THE MONEY, Donna Summer, Mercury	SHE WORKS HARD FOR THE MONEY	Donna Summer, Mercury
30	—	—	NEVER STOP, Echo & The Bunnymen, Korova KOW28	NEVER STOP	Echo & The Bunnymen, Korova KOW28
31	22	9	DREAM TO SLEEP, H2O, RCA	DREAM TO SLEEP	H2O, RCA
32	40	2	EVERY DAY I WRITE THE BOOK, Elvis Costello & Attractions, F-Beat	EVERY DAY I WRITE THE BOOK	Elvis Costello & Attractions, F-Beat
33	37	3	IT'S A MISTAKE, Men At Work, Epic	IT'S A MISTAKE	Men At Work, Epic
34	47	2	TELL ME WHY, Musical Youth, MCA	TELL ME WHY	Musical Youth, MCA
35	28	8	NOBODY'S DIARY, Yazoo, Mute	NOBODY'S DIARY	Yazoo, Mute
36	42	3	THE FIRST PICTURE OF YOU, Lotus Esters, Sylvan/Arista	THE FIRST PICTURE OF YOU	Lotus Esters, Sylvan/Arista
37	25	9	LADY LOVE ME (ONE MORE TIME), George Benson, Warner Bros	LADY LOVE ME (ONE MORE TIME)	George Benson, Warner Bros
38	44	3	GET DOWN SATURDAY NIGHT, Oliver Cheatham, MCA	GET DOWN SATURDAY NIGHT	Oliver Cheatham, MCA
39	43	2	AFTER A FASHION, Midge Ure & Mick Karn, Chrysalis	AFTER A FASHION	Midge Ure & Mick Karn, Chrysalis
40	27	7	DARK IS THE NIGHT, Shakatak, Polydor	DARK IS THE NIGHT	Shakatak, Polydor
41	36	4	TRANSFER AFFECTION, A Flock Of Seagulls, Jive	TRANSFER AFFECTION	A Flock Of Seagulls, Jive
42	61	2	MESSAGES FROM THE STARS, Rah Band, TMT Productions	MESSAGES FROM THE STARS	Rah Band, TMT Productions
43	—	—	RIGHT NOW, Creatures, Polydor/Wonderland SHE2	RIGHT NOW	Creatures, Polydor/Wonderland SHE2
44	—	—	GIVE IT SOME EMOTION, Tracie, Respond KOB704	GIVE IT SOME EMOTION	Tracie, Respond KOB704
45	70	2	NEVER GONNA LET YOU GO, Sergio Mendes, A & M	NEVER GONNA LET YOU GO	Sergio Mendes, A & M
46	—	—	FEEL LIKE MAKING LOVE, George Benson, Warner Bros W9551	FEEL LIKE MAKING LOVE	George Benson, Warner Bros W9551
47	31	11	BUFFALO SOLDIER, Bob Marley & The Wailers, Island	BUFFALO SOLDIER	Bob Marley & The Wailers, Island
48	41	4	I LOVE YOU, Yello, Stiff	I LOVE YOU	Yello, Stiff
49	—	—	THE BIG LOG, Robert Plant, Atlantic B9848	THE BIG LOG	Robert Plant, Atlantic B9848
50	86	2	TROUBLE IN PARADISE, Al Jarreau, Warner Bros	TROUBLE IN PARADISE	Al Jarreau, Warner Bros
51	33	5	GARDEN PARTY, Marillion, EMI	GARDEN PARTY	Marillion, EMI
52	35	8	LOVE TOWN, Booker Newberry III, Polydor	LOVE TOWN	Booker Newberry III, Polydor
53	—	—	LOVE TO STAY, Altered Images, Epic A3582	LOVE TO STAY	Altered Images, Epic A3582
54	—	—	WATCHING, Thompson Twins, Arista	WATCHING	Thompson Twins, Arista
55	75	2	HOLD IT, Tin Tin, WEA	HOLD IT	Tin Tin, WEA
56	69	2	YOU AIN'T REALLY DOWN, Status Quo, TMT Productions	YOU AIN'T REALLY DOWN	Status Quo, TMT Productions
57	46	3	BRING IT ON... BRING IT ON, James Brown, Sonet	BRING IT ON... BRING IT ON	James Brown, Sonet
58	56	2	MY HEART'S BEATING WILD, Gibson Brothers, Stiff	MY HEART'S BEATING WILD	Gibson Brothers, Stiff
59	54	3	ACKEE 1-2-3, Beat, Go Feet	ACKEE 1-2-3	Beat, Go Feet
60	—	—	SHE BLINDED ME WITH SCIENCE, Thomas Dolby, Venica in PERILVIPS105	SHE BLINDED ME WITH SCIENCE	Thomas Dolby, Venica in PERILVIPS105
61	76	2	BETWEEN THE SHEETS, Islay Brothers, Epic	BETWEEN THE SHEETS	Islay Brothers, Epic
62	67	2	I DON'T REMEMBER, Peter Gabriel, Charisma	I DON'T REMEMBER	Peter Gabriel, Charisma
63	—	—	SHE'S THE MASTER OF THE GAME, Richard Jon Smith, Jive JIVE38	SHE'S THE MASTER OF THE GAME	Richard Jon Smith, Jive JIVE38
64	—	—	GIVE IT UP, KC & The Sunshine Band, Epic A3017	GIVE IT UP	KC & The Sunshine Band, Epic A3017
65	80	2	TEENAGE KICKS EP, Undertones, Ardeck	TEENAGE KICKS EP	Undertones, Ardeck
66	49	3	BLACK HEART, Marc And The Mambas, Some Bizzare	BLACK HEART	Marc And The Mambas, Some Bizzare
67	—	—	WATCHING YOU WATCHING ME, David Grant, Chrysalis GRAN2	WATCHING YOU WATCHING ME	David Grant, Chrysalis GRAN2
68	52	5	I WON'T HOLD YOU BACK, Toto, CBS	I WON'T HOLD YOU BACK	Toto, CBS
69	46	7	WE CAME TO DANCE, Ultravox, Chrysalis	WE CAME TO DANCE	Ultravox, Chrysalis
70	—	—	WE CAN WORK IT OUT, Brass Construction	WE CAN WORK IT OUT	Brass Construction
71	39	7	HANG ON NOW, Kajagoogoo, EMI	HANG ON NOW	Kajagoogoo, EMI
72	66	3	ENDLESSLY, John Foxx, Virgin	ENDLESSLY	John Foxx, Virgin
73	48	7	LOOKING AT MIDNIGHT, Imagination, R&B	LOOKING AT MIDNIGHT	Imagination, R&B



EURYTHMICS: that girl who's at 9

74	60	9	JUST GOT LUCKY, JoBoxers, RCA	JUST GOT LUCKY	JoBoxers, RCA
75	90	2	KEEP GIVING ME LOVE, D Train, Prelude	KEEP GIVING ME LOVE	D Train, Prelude
76	79	3	SEARCHIN' (I GOTTA FIND A MAN), Hzell Dean, Proto	SEARCHIN' (I GOTTA FIND A MAN)	Hzell Dean, Proto
77	89	2	FALLING IN LOVE, Surface, Salsoul	FALLING IN LOVE	Surface, Salsoul
78	84	4	EVERY LITTLE WHILE, Mike Barry, Rockney	EVERY LITTLE WHILE	Mike Barry, Rockney
79	62	18	BLUE MONDAY, New Order, Factory	BLUE MONDAY	New Order, Factory
80	53	3	YOU MAKE IT HEAVEN, Terri Wells, Philly World	YOU MAKE IT HEAVEN	Terri Wells, Philly World
81	78	2	LOVE FOR SALE, Espionage, A&M	LOVE FOR SALE	Espionage, A&M
82	86	2	STOP THE WORLD, Captain Sensible, A&M	STOP THE WORLD	Captain Sensible, A&M
83	72	2	SUGAR BRIDGE (IT WILL STAND), Bluebells, London	SUGAR BRIDGE (IT WILL STAND)	Bluebells, London
84	74	2	LOVE DANCE, Vision, MVM	LOVE DANCE	Vision, MVM
85	97	2	NEVER TOO LATE, Lonnie Liston Smith, Dr Jazz	NEVER TOO LATE	Lonnie Liston Smith, Dr Jazz
86	92	2	LET'S START TO DANCE AGAIN, Hamilton Bohannon, London	LET'S START TO DANCE AGAIN	Hamilton Bohannon, London
87	77	2	GALAXY SONG, Monty Python, CBS	GALAXY SONG	Monty Python, CBS
88	81	2	PIECES OF ICE, Diana Ross, Capitol	PIECES OF ICE	Diana Ross, Capitol
89	100	2	ALL NIGHT LONG, La Familia, Sanity	ALL NIGHT LONG	La Familia, Sanity
90	99	3	BIRDS FLY (WHISPER TO A SCREAM), loicic Works, Situation	BIRDS FLY (WHISPER TO A SCREAM)	loicic Works, Situation
91	98	2	FOREVER AND EVER, Julio iglesias, CBS	FOREVER AND EVER	Julio iglesias, CBS
92	—	—	(DON'T BE MY) ENEMY, Wang Chung, Geffen WA3529	(DON'T BE MY) ENEMY	Wang Chung, Geffen WA3529
93	—	—	HIM, Sarah Brightman, Polydor POSP625	HIM	Sarah Brightman, Polydor POSP625
94	—	—	GARY GILMORE'S EYES, Adverts, Bright BULB1	GARY GILMORE'S EYES	Adverts, Bright BULB1
95	94	5	KEEP US TOGETHER, Sad Cafe, Charisma	KEEP US TOGETHER	Sad Cafe, Charisma
96	85	4	LOVE LASTS FOREVER, Kissing The Pink, Magnet	LOVE LASTS FOREVER	Kissing The Pink, Magnet
97	—	—	NEVER GIVE UP (PARTY PARTY), Paul Haig, Crepuscule IIS124	NEVER GIVE UP (PARTY PARTY)	Paul Haig, Crepuscule IIS124
98	—	—	ALWAYS SOMETHING THERE TO REMIND ME, Naked Eyes, EMI EMI5334	ALWAYS SOMETHING THERE TO REMIND ME	Naked Eyes, EMI EMI5334
99	—	—	SKIP TO MY LOU, Finis Henderson, Motown TMG1304	SKIP TO MY LOU	Finis Henderson, Motown TMG1304
100	—	—	HAPPY, Michael Jackson, Motown TMG986	HAPPY	Michael Jackson, Motown TMG986

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)

Profile

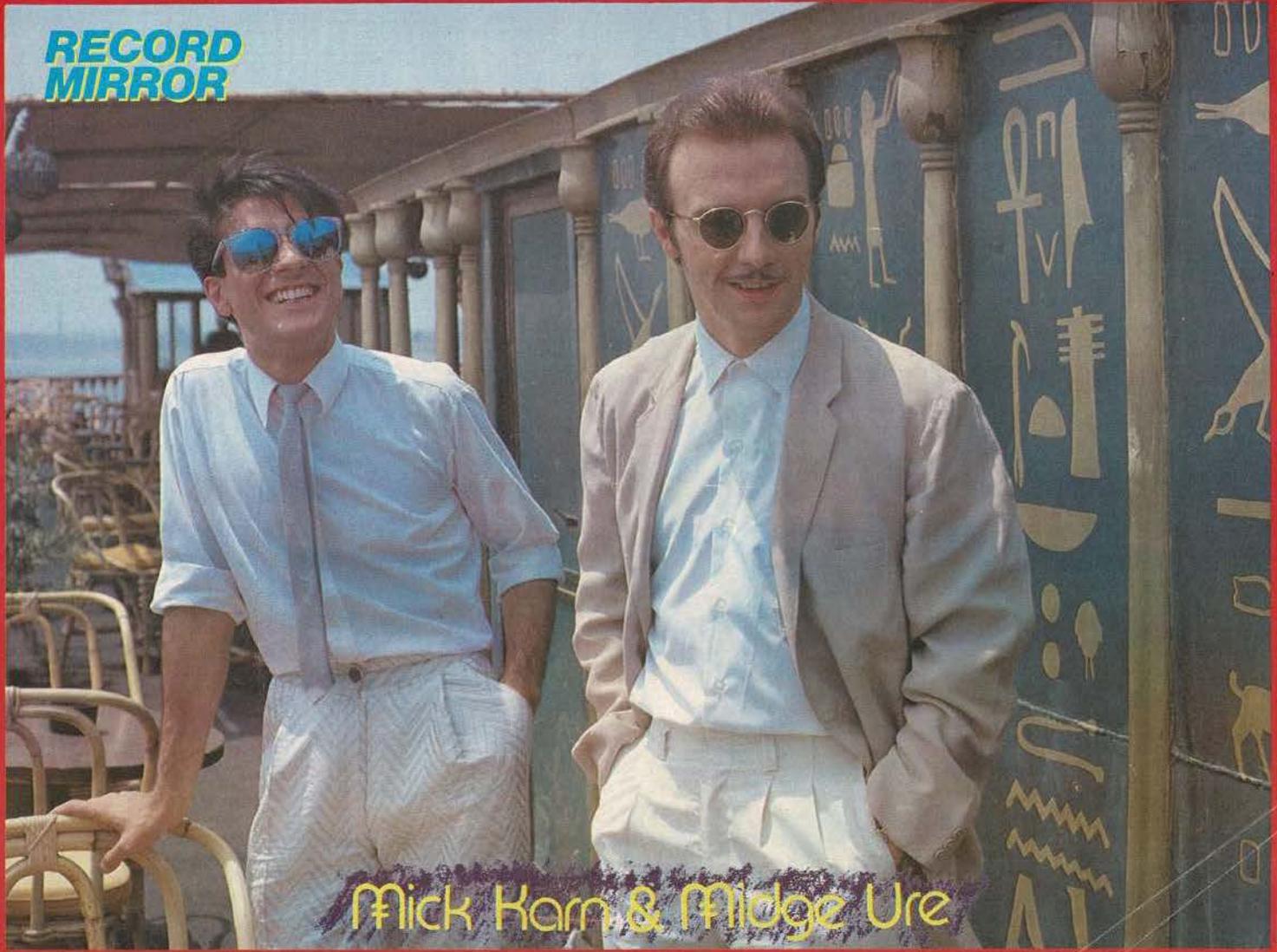
FULL NAME: Steve Harris
NICKNAME: Harry
DATE OF BIRTH: March 12, 1957
PLACE OF BIRTH: Leytonstone, East London
EDUCATED: Leyton County High Grammar
HEIGHT: Five feet, eight inches
WEIGHT: 10 stone
COLOUR OF EYES: Brown
FIRST LOVE: None of your business, mate!
FIRST DISAPPOINTMENT: Not being able to play Black Sabbath's 'Paranoid' about nine years ago.
FIRST PERFORMANCE: 1974 at the Aberfeld Hall, Poplar, East London
FIRST LIVE SHOW SEEN: Genesis at Mile End Sundown
FIRST RECORD BOUGHT: Theme From Exodus — Ferrante and Teicher
MUSICAL INFLUENCES: Jethro Tull, early Genesis, Nektar, UFO, Led Zeppelin, Deep Purple, Free, Wishbone Ash
INSTRUMENTS PLAYED: Bass guitar
HEROES: Clint Eastwood, Steve McQueen
HEROINES: Jean Simmons, Sophia Loren
FAVOURITE BOOKS: 'Dane' — Frank Herbert, 'The Survivor' — James Herbert, any Louis L'Amour or Agatha Christie book
FAVOURITE MAGAZINES: Any football or music magazines
FAVOURITE FILMS: 'Midnight Express', 'Clockwork Orange', 'Soylent Green', 'One Flew Over The Cuckoo's Nest', 'Jason And The Argonauts', 'Where Eagles Dare', 'Apocalypse Now'
FAVOURITE TV SHOWS: 'Big Match', 'Match Of The Day', most sports magazines, any good film and comedies like the 'Two Ronnies', 'Benny Hill' and 'Fawlty Towers'
BEST LIVE SHOW SEEN: Early Genesis with Peter Gabriel, Jethro Tull, The Scorpions, UFO
FAVOURITE CLUBS: West Ham United is the only one!
FAVOURITE FOOD: Steak, egg and chips, pepperoni pizza, Indian and McDonalds
FAVOURITE CLOTHES: T-shirt and jeans
HAIRCUT: Don't have them
FAVOURITE DRINK: Good pint of bitter, milk
IDEAL HOME: Anything I could call my own
IDEAL HOLIDAY: Hawaii or something similar
IDEAL CAR: Rover or Jag
MOST FRIGHTENING EXPERIENCE: Meeting Lemmy
WORST EXPERIENCE: When West Ham lost to Liverpool in the League Cup Final, 1981
FUNNIEST EXPERIENCE: Seeing 'One Flew Over The Cuckoo's Nest'
SUPERSTITIONS: Things always go wrong when West Ham lose which isn't too often, luckily enough
FANTASY: That's none of your business either
MOST HATED CHORE: Snaving, washing clothes
AMBITION: To be a success



STEVE HARRIS

IRON MAIDEN

**RECORD
MIRROR**



Mick Karn & Midge Ure