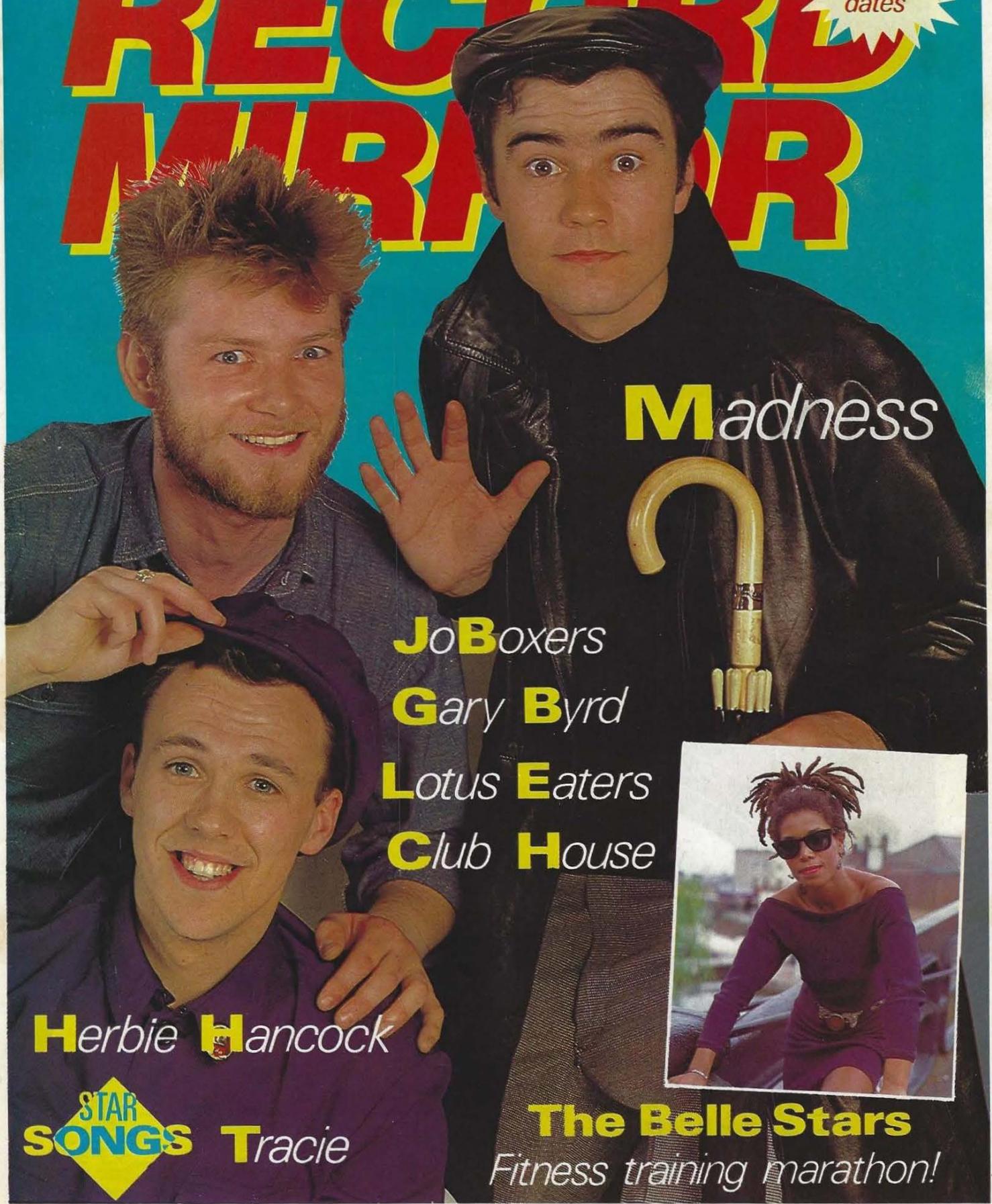


# RECORD MIRROR

**Wham!**  
dates



**M**adness

**J**o**B**oxers

**G**ary **B**yrd

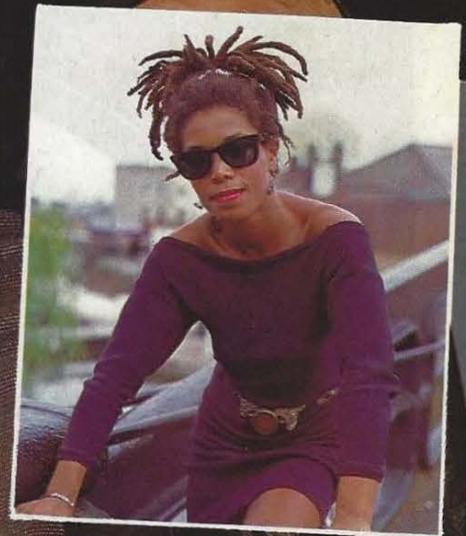
**L**otus **E**aters

**C**lub **H**ouse

**H**erbie **H**ancock



**T**racie



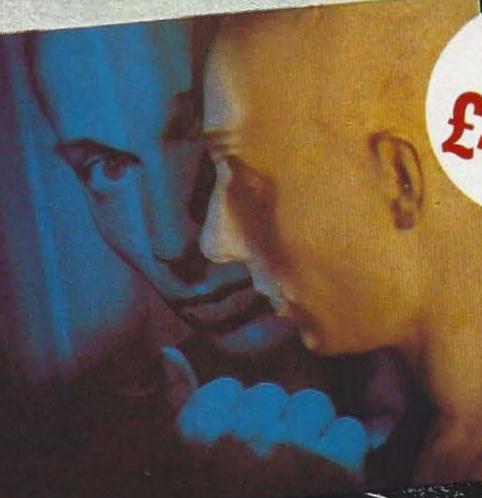
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# Private files

exposed by BETTY PAGE

**A**HOY THERE, landlubbers! Having made the supreme effort of negotiating thunderstorm, hurricane and flood in my thigh-length patent waders to bring you this week's hot frothy pop news, the least you can all do is listen.

Sitting comfortably? Right. I'm jealous, let me tell you, of all my pop friends who are currently misbehaving on exotic locations. **Les Spands** — well, **Gal** and **Tone** at least — have donned their sombreros and hopped off to Madrid for some exciting location shooting on their soon to be smasheroonie single 'Gold'. See if I care.

Then I hear that hunky **Midge Ure** has sheathed himself in leather and leapt upon his mighty Harley Davidson to bike his way beatnik-style to romantic Venice, no doubt still smarting about our erroneous comment that he was playing on that re-released **Q-Tips** disc. The dear boy just let 'em loose in his luxury studio facilities, that's all.

Simply can't understand that **Weller** chappie, though. Presented with the perfect excuse to film his new video in gay Parea, he goes and carts his **Style Council** off to do it on a punt in Cambridge. Really street. They'll make up for it when they draft in that butcher-than-butch **Joboxers** bassist for a bit of twanging, jumping jetty-style.

At least **Big Country** gave us an excuse to celebrate. The weelads threw a bijou receptionette by the pool at the Chelsea Hols Inn and subjected everyone to at least ten spins of their new album. **Stuart Adamson** looked uncomfortable liggig, but calmed himself by going goo goo over his cuddly wee son **Calum** and wife **Sandra**. Our noble efforts to get Stuart to pose with **Ricardo Jobson** for ye olde times sake went unrewarded, our tartan-shirted hero refusing politely amidst cries of how 'dead uncool' it would be. Certainly knows how to put the skids under summat (groan).



**ON A rare outing from the Sunnydown Rest Home for Tired Rock Stars, here being ever so coy for the camera are Robert 'Big Log' Plant and Roger Taylor of Queen (last century's Duran Duran). The vintage duo popped along to the Camden Palace to mix with some vibrant hipsters. But where's Spiny? And Steve? And George and Andy? (cont p94)**

Pic by Joe Bangay

A more celeb-packed crowd crammed in to The Palace to honour a **Belle Star** double birthday celebration — **Miranda's** just 21, **Sarah Jane** isn't telling. **Georgie Michael** was fuming about daft **Wham** split stories, and **Modern Romance** were dreaming about their soon-come hols in Portugal, aided and abetted by **Leeeee John** and **Limahl** and **Stuart Kajagoogoo**.

Blonde bombshell SJ was also keeping a pretty low profile about her lovelife, but the lass is definitely getting hitched in August to **Pink Floyd**/Wall producer **James Guthrie**, whom she met on a skiing hols in Kitzbuhel. The happy couple will be wedded quietly in her home town. Aaah.

Thank goodness, it looks like I've found a likely candidate to fiddle with my lightbulbs and loose connections. So will the sly member of **Madness** who 'phoned the GLC recently to enquire about getting on an electrician's course please let me know as soon as he's discovered the difference between A/C and D/C.

**Phew! At last! After months of nail-biting rumour, counter-rumour and Koo'n' Andy-style speculation, sultry temptress Sade Adu has finally put her signature to an RCA recording contract, and we can look forward to her first ultra-cool vinyl outing in September.**

Attention all stylish **RM** readers who fancy getting themselves on the box: if you've weary of parading your finery around the **Palace** or the **Batcave**, why not swan down to the Electric Ballroom in Camden High St on August 15th and get yourselves filmed. **Scream Scream** is a new nightclub that's been created especially for American Cable TV to show the Yanks some typical English nightlife. For three quid you could be the lucky one chosen to feature in a full-length cable TV documentary about English fashion and music. I'm dusting off my antique lace and leather number right now. Mode of dress preferred is 'voodoo'. Do what?

This week's winner of the Blue

Peter Award for Bravery goes without question to **Ian Craig Marsh of Heaven 17**, who recently had to forgo a prestigious Rolling Stone photosession due to the acquisition of a lovely, shining black eye. The normally mild-mannered young Yorkshireman turned into a seething ball of anger when he caught someone trying to break into his car in a Streatham street. Ian gave chase, and in the ensuing scuffle the culprit punched him clean in the eye and got away. Sterling stuff. Eeh, we breed our pop stars good and hard y'know...

Went to see what all the fuss was about 'Merry Christmas Mr Lawrence', the new **Bowie** film and discovered the delights of Japanese heart-throb **Ryuichi Sakamoto**, who played the cruel-yet-kind commandant of the Japanese PoW camp. Best thing about it was Ryuichi looking hunky in uniform plus his knee-wobbling sound track. Full gory details next week. . .

## Relief for the Guinnessless

This competition is open to Mensa members only

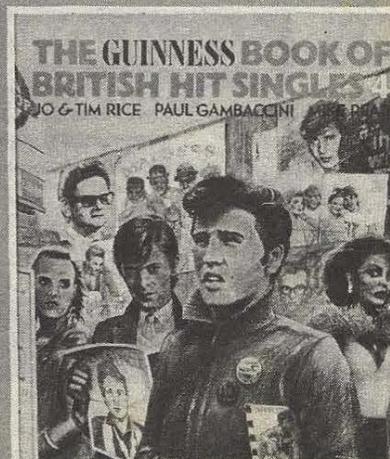
**HAVE WE** got a treat for you! Wanna be a pop smart alec? Wanna turn your mates green with envy as you baffle them with all the pop facts and stats? Then we're giving away 20 copies of **The Guinness Book Of British Hit singles** — compiled by Radio One jocks **Paul Gambaccini**, **Mike Read**, and brothers **Tim** and **Jo Rice**. It's got all the information on the **Top 75** from the very first chart on November 14, 1952 to the end of 1982. And all at your finger tips if you can answer three easy pop posers even your mother could get.

Just indicate your answers, cut out the coupon and send it to: 'Guinness Book Of British Hit Singles' Competition, **RECORD MIRROR**, PO Box 16, Harlow, Essex. First 20 correct entries opened on the closing date, Monday, August 15, can astound and amaze all within earshot.

- 1) Which current chart artist recently entered the top 20 under the name of **The Imposter**? Was it a) **Rod Stewart** . . . . . b) **Elvis Costello** . . . . . c) **Iron Maiden** . . . . .
- 2) Which band won the Eurovision Song Contest with 'Makin' Your Mind Up'? Was it a) **Echo And The Bunnymen** . . . . . b) **Yazoo** . . . . . c) **Bucks Fizz** . . . . .
- 3) Which of the following sets of names ARE real brothers? a) **Roger, Andy and John Taylor of Duran Duran** . . . . . b) **Brian, Carl and Dennis Wilson of The Beach Boys** . . . . . c) **Johnny, Joey and Dee Dee Ramone of The Ramones** . . . . .

Name .....

Address.....



# News

## Electric dreams

BRITAIN'S EUROVISION Song Contest entry Dreams — who used to be called Sweet Dreams — have a new single out this week.

It's called '17 Electric (Look Out)' and also comes out as a 12-inch.

## New blood

RICK JAMES has a new single out on August 12. It's called 'Cold Blooded' — the title track of a new album which is due out shortly.

## Madness flap

MADNESS ARE back in action at last with a new single.

It's called 'Wings Of A Dove' and follows up their 'Tomorrow's Just Another Day' hit.

On the B side is another new song 'Behind The Eight Ball'. The group are also due to have a new album out at the end of the year, but they haven't made any plans for a tour.



Pic by Robert Ellis

THE STRAY CATS are back in action with a new single out this week. It's called '(She's) Sexy And 17' and is backed with 'Lookin' Better Every Beer' and comes from an album which is due out in September.

A 12-inch version of the single featuring two extra tracks 'Lucky Charm (Ooh Wee Suzy)' and a cover version of the Gene Vincent number 'Cruisin'' comes out as a seven-inch at the same time.

The Stray Cats are planning a few live shows when the album comes out.

WHAM! ARE going out on the road for their first ever tour in October — just as RECORD MIRROR revealed at the beginning of July.

And the tour scotches rumours that the group might split up or that Dee is off to become a permanent member of the Style Council.

"Contrary to rumours that surfaced while they were filming their new video in Ibiza, there is no possibility of them splitting up," a spokesman for the group said.

But it does look as if songwriter George Michael will be recording his own solo material, which is how the rumour started.

Both George and partner Andrew Ridgley take to the road with Shirley and Dee under the banner of 'Club Fantastic'. Capital Radio DJ Gary Crowley will play an hour of dance records to open the show. And the group will have a rhythm and brass section, dancers and backing singers.

Tour dates start at the Aberdeen Capitol Theatre on October 10. They go on to play Edinburgh Playhouse 11, Glasgow Apollo 13, Lancaster University 14, Newcastle City Hall 15, Manchester Apollo 16, Liverpool Royal Court 18, Sheffield City Hall 19, Leicester De Montfort Hall 21, St Austell Cornwall Coliseum 22, Bristol Studio 23, Swansea Top Rank 24, London Hammersmith



Pic by Joe Bangay

WHAM: rumours rapped

## Clubbing together

Odeon 27, Brighton Centre 30, Nottingham Royal Centre November 1, Poole Arts Centre 2, Crawley Leisure Centre 3, Leeds University 4 and Birmingham Odeon 6.

●HOW TO BOOK. Tickets go on sale at venues on Saturday August 6 except for Leeds and Leicester Universities who will announce ticket details later on. Prices range from £4 to £5.

## Job centre

RICHARD JOBSON'S new group The Armoury Show will play their first live gig next week.

Along with the ex-Skid, The Armoury Show also includes the old Siouxsie And The Banshees guitarist John McGeoch, fellow Skid Russell Webb and John Doyle.

They appear at London's Venue on August 11, but are expected to do more shows and release a single shortly.

●DIO HAVE their first single out next week.

The group, formed by the ex-Black Sabbath lead singer Ronnie James Dio, release 'Holy Diver' on August 12. The group make their live debut at the Castle Donington festival on August 20.

## Motown manoeuvres

TOP MOTOWN artists feature on a new compilation album next week . . . . . singing other people's songs!

The LP is called 'Motown Superstars Sing Motown Superstars' and features Martha Reeves singing Smokey Robinson's 'Tracks Of My Tears' and Diana Ross doing a version of Stevie Wonder's 'For Once In My Life' among its nine tracks

It comes out on August 8 and should sell for under £3.

NEW GLASGOW group H<sub>2</sub>O, who had a hit with their 'I Dream To Sleep' single, have fixed up a fan club. Anyone wanting to know more about the group can write to H<sub>2</sub>O Fan Club, PO Box 7, Tonbridge, Kent PN 8JZ.

A-CRAZE, the latest signing to Paul Weller's Respond label, are to play four dates this month with The Questions.

The two groups play Dudley JB's on August 12, Hull Dingwalls 13, Glasgow Henry Afrika's 14 and London 100 Club 16.

Both The Questions and A-Craze have records out in September, when there'll be another Respond package tour.

## Gloves off

BANSHEE STEVE Severin and The Cure's leader Robert Smith have teamed up to call themselves The Glove.

And the pair release a single 'Like An Animal' on August 12, with another new song 'Mouth To Mouth' on the B side.

Although Smith has been playing with Siouxsie And The Banshees, neither they or the Cure are splitting up. But The Glove are due to have an album out in their own right in the early autumn.

## Gillan live LP

IAN GILLAN is to have a solo album released this week — even though he's just joined Black Sabbath.

The album's called 'Live At The Budokan' (Volumes 1 & 11) and features 'Child In Time' and 'Smoke On The Water' among its tracks.

THE OLD Tygers Of Pan Tang lead singer Jess Cox is to bring out a single with his new group this week.

The song is called 'Bridges' and comes from an album which is due out at the beginning of next month. And the Jess Cox band are also due to tour at the same time.



Pic by Eugene Adebari

MARC ALMOND has a new album out under the Marc & The Mambas signature this week.

The LP is called 'Torment And Toreros' and includes a massive 18 tracks — including one co-written with Steve Severin from Siouxsie And The Banshees.

'Torment And Toreros' comes out on August 12. Although it is a double LP it goes out at the normal single album price.

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# Turn on

## TOURS

**ANIMAL NIGHTLIFE** have fixed up the London dates for their tour which started this week. They play the Empire Rooms in Tottenham Court Road on August 19 and 20.

**RAINBOW TICKETS** for the London shows at the Michael Sobell Centre on September 17 and 18 are now available by post from Rainbow Concerts '83, PO Box 281, London N15 5LW. Cheques and postal orders should be made payable to Rainbow Concerts '83 and sent in with a SAE. They cost £5.80 including booking fee. Tickets are also available by personal application from London ticket agencies, the Hammersmith Odeon and the Dominion Theatre.

**MAN AND Ten Years After** have been added to the Reading festival bill. The Stranglers, Black Sabbath and Thin Lizzy headline on each of the festival's three nights over the August Bank Holiday weekend.

**PAULINE BLACK**, the ex-lead singer with Selector, has fixed up a live show at the Coventry Belgrade Theatre on August 8. The singer is also presenting ITV's new programme 'Hold Tight'.

**VETERAN SINGER** Van Morrison has fixed up his second tour this year, taking in venues which he didn't play in the Spring. He appears at Reading Hexagon on September 2, Cardiff St David's Hall 4, Bristol Colston Hall 5, Birmingham Odeon 6, Nottingham Royal Centre 8, Manchester Apollo 9, Newcastle City Hall 10 and Edinburgh Playhouse 11.

## RELEASES

**FREEEZ BRING** out an acapella mix of their 'I.O.U.' hit this week. The 12-inch version is specially designed for DJs to play over other discs with the same bpm — although it also includes a megamix of the number and 'We Got The Jazz'.

**DAVID ESSEX** has a new single out on August 5. The record is called 'Tahiti' and comes from his stage musical 'Mutiny On The Bounty'.

**DUET EMMO** release their debut album 'Or So It Seems' this week. The record features eight tracks but not the single of the same name which came out earlier this year.



**CULTURE CLUB** have decided to release 'I'll Tumble 4 Ya' as a single next month. The song is already a hit in America and the group have decided to release it here as import copies are already being picked up by fans. But the single will be heavily remixed before it's released in Britain, while the original American version features on the B side of the British 12-inch. The song is due to come out in early September.

Meanwhile, Culture Club have recruited female vocalist **Helen Terry** (with Boy George, above), who featured on their 'Church Of The Poison Mind' hit, as a permanent member of the group.

"She will be featured heavily on their forthcoming 'Colour By Numbers' album," a spokesman said this week. "The album is set for release in October." Helen is also due to record some songs as a solo artist.

**CLIFF RICHARD** has a two for the price of one album set released on August 8. It's 'When In Rome' coupled with 'When In Spain' while The Shadows have 'The Sound Of The Shadows' and 'Dance With The Shadows' released in the same series.

**THE FIRM**, The Gymslips, and Beergut 100 all feature on a compilation album 'Beerdrop Explodes' which is released on August 12. It also includes comedian Jim Davidson. The Gymslips also have a new single 'Robot Man' released at the same time.

**ANNABEL LAMB** brings out a new single on August 12. She's done a version of the Doors' number 'Riders On The Storm', and the group's keyboard player Ray Manzarek plays on the new version.



**UB40 ARE** back at last with their new single 'Red Red Wine' — originally a hit for Tony Tribe.

The single is released on August 8, while an album of cover versions is expected to be released shortly. A 12-inch version of the single is due out at the same time with a long version of both the title track and the B side 'Suffering'. There are also plans for the Birmingham group to tour shortly. They have just returned from a series of American dates but are scheduled to play live in Britain in the Autumn.

**JEFFREY OSBORNE**, who used to be the singer with LTD, has his second solo LP released on August 19. It's called 'Stay With Me Tonight' and features his new single 'Don't You Get So Mad' which comes out on August 5.

**HANOI ROCKS** release their second single next week. It's called 'Until I Get You' and comes from their 'Back To Mystery City' album.

**THE TWINKLE** Brothers have a new single 'Don't Jump The Fence' released this week.

## TV AND RADIO

**FRIDAY** is 'Switch' (C4) night and this week The Style Council and The Farmers Boys are the main attractions. Later 'Unforgettable', also on Channel Four, introduces The Glitter Band — surely they're not THAT old — and Mark Wynter.

**SATURDAY** is truly jam-packed this week. The new Channel Four programme 'Hot For Dogs' (which is a dance troupe doing their stuff at various locations) has Spandau Ballet guesting. 'The Tube' (ITV) repeat this week should be interesting with the last major Jam telly appearance given an airing again. Also on the programme are Bananarama, a Rolling Stones profile, Twisted Sister, Tik and Tok and The Bad News — the 'Comic Strip' spoof heavy metal group. 'The Main Attraction' (BBC 1) has The Belle Stars guesting (Look out for Sarah Jane's engagement ring!). 'In Concert' (Radio One) features U2 on stage.

**SUNDAY'S** 'My Top 12' (Radio One) has Cheryl Baker of Bucks Fizz choosing her favourite discs. And on BBC2 there's another chance to see the Roxy Music special recorded in Nice last year.

**TUESDAY** only has 'Hold Tight' (ITV) which is slightly more busy than usual with David Grant, The Farmers Boys and Juluka all guesting.

# TAKE YOUR TIME

with **JOE ERICSON**

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What is he up to?

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**News  
beat**



SYLVIO POZZOLI: a close friend of Michelangelo

# House Points

**F**ANCY LEARNING some Italian? No, neither do I, so here's Club House's Sylvio Pozzoli reaching our hallowed pages through our intrepid interpreter Fernando. Now Fernando's Brazilian. Are you getting all this?

Sylvio's the voice on the medley of the moment, but to capture the true spaghetti flavour you have to hear the names of his pals. 'Do It Again/Billie Jean' was produced by Stefano Scialera and Michelangelo Interlandi, and arranged and conducted by Luca Orioli. Sylvio thinks the world of Luca, in fact he describes him as "very muscious". That's when I knew we needed an interpreter.

It's a whole new kind of reported speech, but here's the lowdown on Signor Pozzoli.

"For about six years I've been working doing sessions with some very big artists in Italy, doing stage performances and TV commercials. Every time I turn on the TV I hear my voice four or five times."

The products? Oh, Coca-Cola, Lemon Soda, Seven-Up, all the fizzies. The artists? Well, they'll all sound a load of ravioli to us but it's people like Eduardo Bennato, a woman called Mina, and the "freaked out, punky" Vasco Rossi.

The man who hit upon the mega-idea of putting the two tunes together was Sylvio himself.

"I was driving home and I heard 'Billie Jean' on the radio, two or three times, I couldn't get this tune out of my head. When I got home I put the record on and then suddenly out of the blue I got this feeling that 'Do It Again' was the same tempo as 'Billie Jean'. I phoned the producer . . ." and a hit was in the works.

Sylvio wouldn't be drawn on whether he's started a ghastly new craze by amalgamating two tried and trusted songs in this thoroughly opportunist way.

"I don't know. Maybe," he smiled, adding, "But then they play two songs, and I play one song." He has others up his sleeve, then? "Yes, I have many ideas. I am available."

Probably the most curious thing of all about the record is that the Steely Dan original of 'Do It Again', written by Donald Fagen and Walter Becker, was never a big British success, only bumping its way to 39 on one of its re-releases back in '75. So Club House have probably made more money for the writers with their version than the Dan did themselves.

Pozzoli's also a great Fagen fan, which is at least some kind of an excuse. "I love him, I have his record with his signature on it," he said just like a star-struck teenager. "He came to Milan to promote his record and a friend of mine who worked for the record company introduced me. He wrote 'To Sylvio from Donald Fagen'."

He's had no feedback on how old Don feels about this sudden association with Michael Jackson, but he has no qualms about it. "It's just a commercial product, I don't think he'd be annoyed by it. I think he'll be pleased that it's a success again."

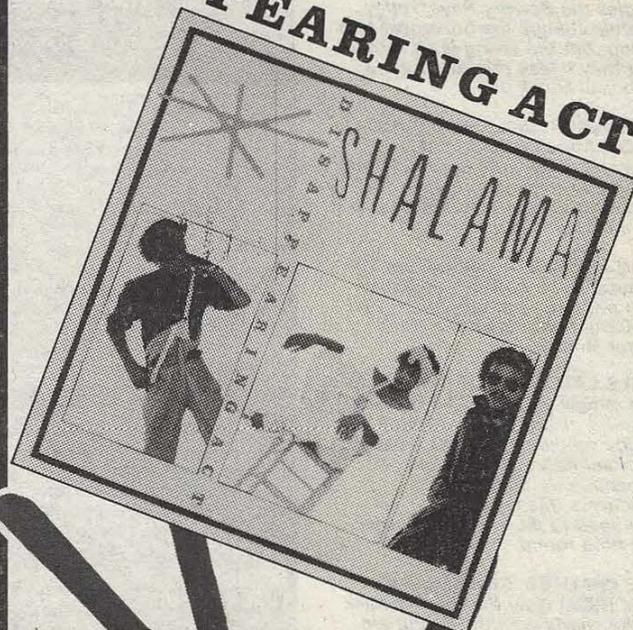
Sylvio hasn't heard any of the sundry other versions of the medley. "This one was the first," he laughed. The lure of the lira strikes again.

PAUL SEXTON

# SHALAMAR

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# Singles

reviewed by  
**MIKE GARDNER**

## PEACHES 'N' CREAM

**THE CLARK SISTERS 'You Brought The Sunshine (Into My Life)' (Elektra)** A real slab of soul. It's great to hear lungs bellowing out and communicating real joy and passion. Virtually the only single this week that sounds like it might have been fun to make and not just a chore.

## TURKEYS

**JOBOXERS 'Johnny Friendly' (RCA)** After two barnstorming singles the Bowers Boys/Tetley Teafolk change the boxerbeat to a swing. But the swing is so leaden that they'll lose this round on a technical knock out.

**SHALAMAR 'Disappearing Act' (Solar)** More of the 'Dead Giveaway' concrete hard funk that will keep any willing dancer rooted to the spot as they search for a recognisable melody.

**NEW EDITION 'Popcorn Love' (London)** The new age Jacksons turn out to be nothing more than the Osmonds without matching glitter suits.

**GIRLS CAN'T HELP IT 'Rhythm Of The Jungle' (Virgin)** The Quick's semi-hit of last year is given a dodgy rendition by what looks like Paul Raymond's version of Bananarama. The Quick, producers this time, have managed to do a worse job than last time round.

**THE CHI-LITES 'Changing For You' (R&B)** Now that they're back in the charts with the evergreen 'Have You Seen Her?' they prove they can still sing with the best of them on this one. It's a shame they haven't got a song.

**ROY HAMILTON 'How Do You Do' (Excalibur)** Despite the success of Galaxy and David Grant, there can be no disguising the lack of impetus to the British soul scene



at the moment. This tired song merely confirms that fact.

**MARCIA GRIFFITHS 'Electric Boogie' (Island)** It's sad to see one of the best voices in Jamaica given such a numb nursery rhyme to sing. A waste of time.

**BLACK UHURU 'Party Next Door' (Island)** And it sounds like it. This sounds like they haven't been invited and are as miserable as hell. This is far from their tough best.

**TOOTS HIBBERT 'Spiritual Healing' (Island)** The old Maytal party stomper's first solo single is a response to Marvin Gaye's 'Sexual Healing', but this turns out to be duller than dishwasher and blander than Shakatak.

**CANUTE 'Turn It Up' (Loose End)** Ex-Linx guitarist Canute Edwards turns in a strong and energetic performance but all the flash production techniques can't hold the attention without a decent song to hang it on.

**PEABO BRYSON AND ROBERTA FLACK 'Tonight I Celebrate My Love' (Capitol)** Ah! Epic slop for those who want to take each other up where they belong. Very yukky.

**GREG KIHN BAND 'Happy Man' (Beserkley)** Kihn — always a workhorse — turns in the sort of mundane rubbish that's given the American charts a bad name until the British invasion.

**SPANDAU BALLET 'Gold' (Chrysalis)** In a week when most have forgotten about simple things like melodies, beats, style, feeling and simple entertainment, along comes Gary Kemp and the lads to show how it can be done. Remixed but hardly remodelled from the 'True' album, they can start to make room for that gold disc right now.

**URIAH HEEP 'Stay On Top' (Bronze)** Sounds like a slowed down version of The Ram Jam Band's 'Black Betty' from Mick Box's hardy crew. But it's nothing to get excited about. The package includes a neat EP of Uriah Heep's greatest moments like 'Easy Livin'.

**JOE ERICSON 'Take Your Time' (Steinar)** Synth pop that sounds both clumsy and dull.

**JULIE ANDREWS AND JOHNNY CASH 'Love Me Tender' (Peach River)** Yes, you read it right. Mary Poppins meets the man in black (or is it the Von Trapp Family's nurse meets the boy named Sue?). The result is not quite my idea of the sound of music but it'll be huge.

**GRAHAM FELLOWS 'Through The Line' (Toadstool)** Why, it's hitmaker Jilted John who professed an ambition to appear on 'Coronation Street' and ended up as Gail Tilsley's warm shoulder while Brian was away. We'll ignore his appearance in the dreadful 'Studio' series and this rather dull song of betrayal.

**NANCY NOVA 'Lifeline' (EMI)** Underneath the flashy name and

the studio wizardry lurks something as old-fashioned as Anita Harris or Clodagh Rodgers.

**TANK 'Echoes Of A Distant Battle' (Music For Nations)** It sounds as though the battle was a lot closer than thought if this indistinct mess is to be believed. Like much of the current HM crop this is all bluster and no bite.

**BILLY JOEL 'Tell Her About It' (CBS)** Apparently the biggest seller on CBS records in the northern hemisphere (Julio beats him worldwide). Just think, that's more than Simon And Garfunkel, Bruce, Dylan and Adam Ant and many others. Why? Don't ask me. I've always thought of him as a poor man's Elton John and this doesn't change that opinion.

**STRAWBERRY SWITCHBLADE 'Trees And Flowers' (92 Happy Customers)** Considering this has two of Madness, a Fun Boy sidesperson, Aztec Camera mentor Roddy Frame and the much lauded Glaswegian duo SS this is a mite disappointing. It sounds like a computer designed dreamy summer single, and turns out wimpier than Clifford T Ward. Anyone ready for the Caravelles revival?



**THE COCONUTS 'Ticket To The Tropics' (Capitol)** **COATIMUNDI 'Oh! That Love Decision' (Virgin)** The Kid Creole industry continues at a helter skelter rate of knots. The Coconuts' contribution seems to use the 'Annie, I'm Not Your Daddy' backing tape and add a huge wedge of Broadway musical values. Sidekick Andy 'Coati Mundi' Hernandex knocks out a snappy little melody, but of no consequence.



**CHOPPER HARRIS 'Escargot A La Bongo' (Utopia)** Ex-Tight Fit blonde Julie Harris launches her solo career with the type of silly summer ditty that'll have them spilling the ouzo and sangria from Benidorm to Blackpool. This year's 'Y Viva Espana'.

# Chart file

**D**AVID BOWIE'S personal stake in the album chart briefly reached 10% on 16 July, but has since subsided to a more reasonable level. And, while this represents a personal high for Bowie it does not, as previously suggested here, better the record established by **Elvis Presley** in 1977. Last time I mentioned this I was not in full possession of the facts, and credited Presley with nine simultaneous hit albums — the truth is even more dramatic.

Presley died at approximately 2.30pm on 16 August 1977. News of his death sparked an instant and dramatic increase in sales of his records. This reached a peak between Saturday 20 August and Friday 26 August — the period surveyed in the **BMRB** chart published in **Record Mirror/Music Week** on 3 September 1977. In those pre-expansion days, the album chart consisted of just fifty records. Incredibly, thirteen of those listed on 3 September were Presley LPs. They were: No 1 — '40 Greatest Hits', No 4 — 'Moody Blue', No 7 — 'Welcome To My World', No 12 — 'Elvis In Demand', No 14 — 'GI Blues', No 20 — 'The Elvis Presley Sun Collection', No 21 — 'Golden Records Volume One', No 26 — 'Live At The Madison Square Garden', No 27 — 'Golden Records Volume Two', No 30 — 'Hits Of The Seventies', No 37 — 'Blue Hawaii', No 38 — 'From Elvis Presley Boulevard, Memphis Tennessee' and No 49 — 'Golden Records — Volume Three'.

**BMRB**, in fact, compiled a top one hundred, but the bottom fifty thereof were not published, being compiled purely for record company use. However, a little detective work by



**THE CHI-LITES: really active**

yours truly has turned up the 51-100 segment of the chart for 3 September 1977. And what a revelation! Presley's already impressive chart exploits leave Bowie far behind with the addition of the following: No 52 — 'Pictures Of Elvis', No 62 — 'Collection Of Elvis Presley', No 71 — 'Live On Stage In Memphis', No 75 — 'King Creole', No 78 — 'Separate Ways', No 82 — 'Promised Land', No 83 — 'A Legendary Performer Volume Two', No 85 — 'I Got Lucky', No 91 — 'The US Male', No 93 — 'Golden Records Volume Four', No 95 — 'Easy Come, Easy Go', No 96 — 'That's The Way It Is' and No 99 — 'Aloha From Hawaii Via Satellite'. Thus Presley's final haul is 27 of the top one hundred albums — a figure destined never to be beaten...

Since the singles chart was extended in January there have been five records whose only claim to chartdom has been a single week at No. 100. They are 'Symptom Of The Universe' by **Ozzy Osbourne**, **Yosser's Gang's** 'Gi's A Job', 'Misty Circles' by **Dead Or Alive**, **Joe Dolan's** 'It's You, It's You, It's You' and 'Here We'll Stay' by

**Fride . . .**

Finally beginning to move in North America is **FR David's** tremulous 'Words'. It's certainly one of the big records of the past twelve months globally, having reached number one in Australia, Belgium, Denmark, Finland, France, Germany, Holland, Italy, Norway, Portugal, South Africa, Spain, Sweden and Switzerland. Additionally, it's reached the top ten in almost every country that it's been released. Its worldwide sales top six million . . .

'Gary Gilmore's Eyes' is the title of the **Adverts'** re-activated hit which first saw chart action back in 1978. But who was **Gary Gilmore**? Well, Gilmore was a murderer executed by firing squad in Utah on 17 January 1977. His death marked the re-introduction of capital punishment in America after an unofficial ten year hiatus. State officials expected Gilmore to appeal against his death sentence and earn a reprieve. Instead he insisted on his right to die rather than serve a lengthy sentence . . .

Congratulations to **Shakatak**-owned **SMP Records** which last week landed its first hits courtesy of a double-debut from the **Chi-Lites** 'Have You Seen Her?' and **Jackie Wilson's** magnificent 'I Get The Sweetest Feeling'. Wilson's recording career was cruelly curtailed on 25 September 1975 when he suffered a massive heart attack whilst on stage in New Jersey. He's been in a coma ever since. The **Chi-Lites**, though, are still very active and it's wholly possible that their brand new 'Changing For You' single could join 'Have You Seen Her?' in the charts.

Both 'Have You Seen Her?' and 'I Get The Sweetest Feeling' have charted twice before — and each has done so first on **MCA** and later on the **Brunswick** label, though at different times. 'I Get The Sweetest Feeling' was first released as a single in 1968, but didn't chart until 1972. 'Have You Seen Her?' was, according to co-writer **Eugene Record**, "an album filler

which we didn't want to release as a single". **SMP** is planning hits albums from both acts for imminent release . . .

**Neil Rawlings** and **John Hancock's** 'Chart-Watch' magazine, championed in this column from the very start, is now a healthy two-year old. To celebrate this fact the lad's latest effort (No.8) is even more wide-ranging than usual with articles on the Zimbabwean and South African charts plus a **Madness** Chartography and a well-researched overview of the music scene in '82. More impressively, Messrs Rawlings and Hancock list the sheet music number ones for 1946-1952 — the closest thing to a singles chart for that period. In so doing they uncovered a 22 week number one! If you like Chartfile you'll like Chart-Watch. It costs a trifling 80p from **Neil Rawlings**, 191 Perne Road, Cambridge, CB1 3NT . . .

**ALAN JONES**

## DID YOU KNOW ?

THAT THE largest family aggregation to have a hit in Britain is the **Dooleys**. At their peak the group consisted of six brothers and sisters — **Jim, John, Frank, Kathy, Anne** and **Helen Dooley** — **Anne's** husband **Bob Walsh** and **Alan Bogan** (no relation). The latest incarnation of the group features six members including only four genuine **Dooleys** . . . **Rick Nelson** had Fifties hits written separately by brothers **Johnny** and **Dorsey Burnette**. **Johnny** penned 'Just A Little Too Much' (No 11, 1959) whilst **Dorsey** wrote 'It's Late', a No 3 hit earlier the same year. The latter is currently a hit for **Shakin' Stevens** . . . With the opening of **Radio York** the **BBC's** local radio network now numbers 30 stations. There are a further 40 commercial stations administered by the **IBA** . . .

# URIAH HEEP 'STAY ON TOP' HOW DO THEY DO IT?



EASY. JUST KEEP MAKING SINGLES LIKE THE NEW ONE. THEN, FOR THE FIRST 10,000 BUYERS, THROW IN AN E.P. FEATURING 4 CLASSIC HEEP TRACKS. GREAT VALUE. TERRIFIC SINGLE. 'STAY ON TOP' IT'S WHAT HEEP DO BEST.

**T**ELEPATHY. THAT'S the only way of explaining the relationship between Gary Byrd and his friend Stevie Wonder.

Gary, the radio DJ from Buffalo, New York, who's sliced the charts in two with 'The Crown', has some stories to prove it, and they also tell how Stevie came to help him write and record the smash, which also features Teena Marie and Syreeta on the choruses.

"I met Stevie for the first time in 1968, when I was a teenage DJ in Buffalo. About a year later, when I came to New York, I met up with him at the Apollo and he remembered me, which I was pretty surprised about. We subsequently struck up a close relationship, and it's lasted 14 years.

"When he was just breaking from the musical formula, he used to play a lot of music for people he admired in terms of musical taste. He would listen to my show, and one day he asked me to put lyrics to a few songs. I honest to God couldn't believe that Stevie Wonder was asking me to write lyrics.

"In 1970 I did a record called 'Every Brother Has A Brother', produced by Buddy Scott, on Real Thing records. It was what is now called rap, and it led to an album called 'Presenting The Gary Byrd Experience' (the title of his radio show) on RCA, and another called 'Soul Travellin'' produced by Jimmy Castor. At the same time I was beginning to write lyrics for other people, and I had a song called 'I Cry' on Millie Jackson's



STEVIE WONDER and GARY BYRD: a telepathic rapport

and it was Stevie, saying 'I'm in the studio, I want the lyric for the song, I want to record it this morning'. I read it over to him and he called back and said 'Hey man, that's great, but I want to do another verse'. I wrote it right there, had a secretary take it down!"

**L**ATER ON in the long, protracted pregnancy of the 'Songs' album the same kind of thought transference happened again. "He had a tune called 'Black Man', and he explained the idea of it to me. I wrote a sample lyric, just as an exercise, and my wife, my brother-in-law, everyone said, 'Let him hear it'. I said 'No, I'm not going to' and then the phone rang. It was him. He said 'What are you doing?' and I said 'You won't believe this, but I'm working on lyrics for 'Black Man'. "I proceeded to recite it to the song, and he said 'That's it, that's exactly what I wanted to say'." All this time, Gary was still

# Crown topper

album 'Hurts So Good'.

"Then I got a call from Stevie, and he said he was working on an album." It became, after years of inspiration and perspiration, the 'Songs In The Key Of Life' set. "He played me the instrumental track to 'Village Ghetto Land' and

explained to me the idea for the lyric. Then the strangest thing happened. We talked every day for about three months and never mentioned the song, and I worked on it every day, I did four drafts of it. Then on the day of the fourth draft, the phone rang,

giving listeners the GB experience on station WWRL, and he also spent some three or four years working on a Disco Edutech programme. "Experimenting to see what could be done using music as a motivational tool for children," he recalls.

# "Stevens is even shakin' at 4 in the morning!"

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Aylesbury	Bedford	Braintree	Cardiff	Chipping	Dover	Gloucester	Hereford	Lancaster	Maidenhead	Neath	Oxford	Reading	Salisbury	Taunton	Tonbridge	Walsingham	Worcester
Banbury	Belfast	Brentwood	Cardigan	Chipping	Dover	Gloucester	Hereford	Lancaster	Maidenhead	Neath	Oxford	Reading	Salisbury	Taunton	Tonbridge	Walsingham	Worcester
Bangor	Birmingham	Bridgend	Carmarthen	Chichester	Derby	Gloucester	Hereford	Lancaster	Maidenhead	Neath	Oxford	Reading	Salisbury	Taunton	Tonbridge	Walsingham	Worcester
(Gwynedd)	Bishop's Cleeve	Bridgewater	Carlisle	Colwyn Bay	Doncaster	Gravesend	High Wycombe	Leeds	Manchester	Newbury	Penance	Rhyl	Sheffield	Staines	Tenby	Weybridge	Yeovil
					Edinburgh	Grimsby	Huddersfield	Lincoln	Medway	Newport (Gwent)	Petersfield	Romford	Shrewsbury	Stoke	Torquay	Whitehaven	York

**T**HEN BEGAN the drawn out drive towards his hit, and it emerged that 'The Crown' was in the works just as long as a Stevie Wonder album usually is. "My contract with RCA was over at that time, and I had been going around with the idea of doing a rap album, but I took it around to everybody and no one was ready for it.

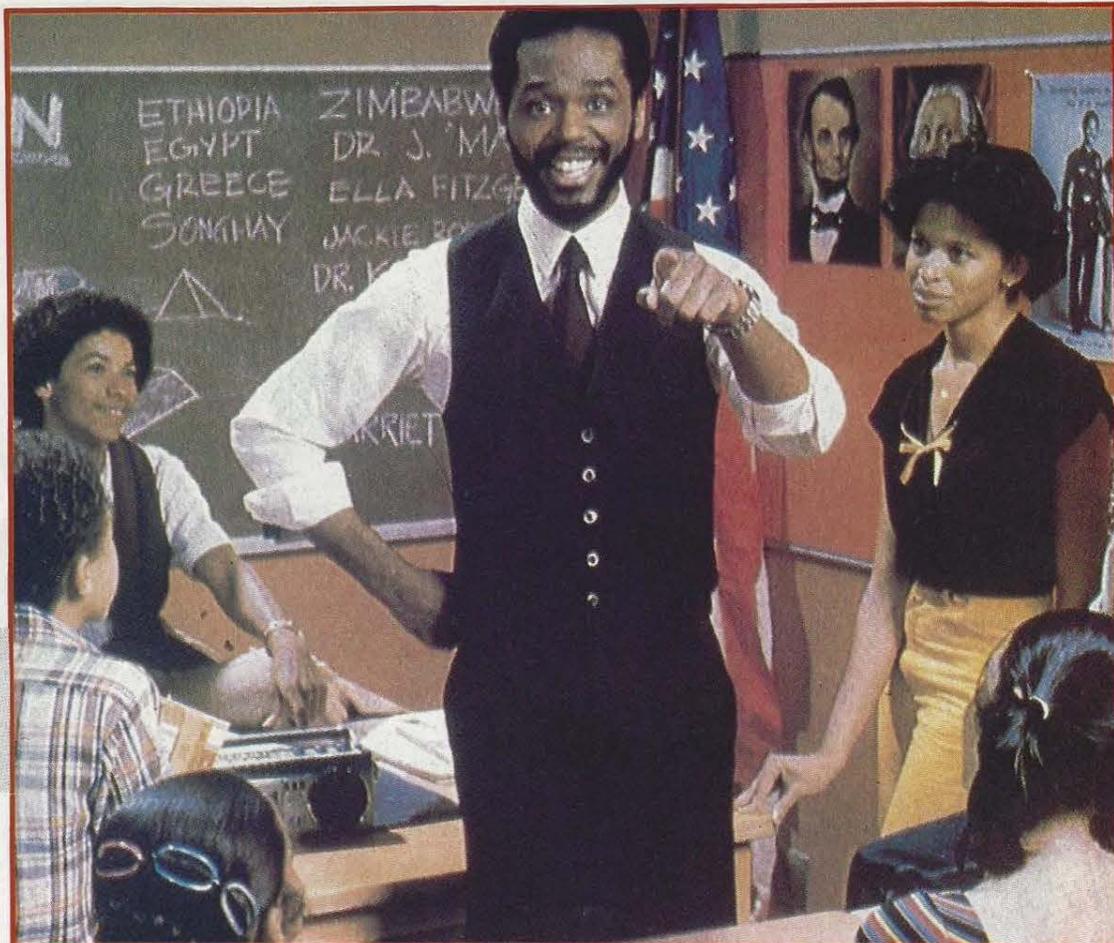
"That was around 1980, and I finished it around the end of 1981. In the meantime, the Sugarhill Gang had happened with 'Rapper's Delight', and all the record companies thought that was a fluke. But I took it as a signal that the viability for 'The Crown' was there.

"I was in the studio recording it, and sure enough, the phone rang again and it's Stevie asking what I'm up to. He said he'd really like to hear the lyric, so I played him a rough demo down the phone. He got really excited, as a matter of fact I thought I was playing it too loud because I could hear him hollering in the background. Then he said would I let him write the music for it. I said 'Will I let you? Are you kidding?'"

So finally the Experience paid off, and now Byrd is thinking of an EP of four or five songs.

And he's still privy to all Stevie's musical secrets. "I'm assuming he must be pretty close to completing his album," Gary reveals. "There's a couple of songs he's played to me that are very surprising." The rest of us will just have to be patient.

Paul Sexton



GARY BYRD: in a class of his own

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# On yer bike!

The Belle Stars take  
Simon 'Norman' Tebbutt's  
advice

**T**HE GREAT Keep Fit debate rages on. Whether your idea of a strenuous workout is frightening the cat throwing your lallies about to the latest Jane Fonda Kamikaze style disc, or just rattling the cocktail shaker as a warm-up to lighting another cigarette, there's something for you in the Belle Stars fitness plan.

Our aerobics expert Simon Tebbutt managed to pant around after the girls as they cycled all over Camden Lock this week and found out exactly what they all do to keep so hale and hearty. The doctor says the blackspots should fade in a month or two. Joe 'Toe Touching Tippler' Shutter closed one eye to keep the whole thing in focus.



LESLEY

SARAH-JANE

MIRANDA

STELLA

JUDY

CLARE

JENNY



### LESLEY

I drive my car. And I walk from my flat to my car. I smoke cigarettes and drink lots of alcohol. I do occasionally go roller skating. I went last year. And that's about it.

FITNESS RATING +  
TEBBUTT'S FUN RATING +++

vegetarian so my diet is practically vegetarian five days a week. But I've got a passion for roast lamb which I can't do without.

FITNESS RATING +++++  
TEBBUTT'S FUN RATING +

### MIRANDA

I eat. And Clare wheels me round in a supermarket trolley. I ring her up and say Clare, I want to go to the West End and she comes round with her supermarket trolley and takes me there. I used to do aerobics. I did it for about five weeks but gave it up because afterwards I had a pizza and five or six pints of beer. So there was no point. Oh, I also drink lots of Snakebites, which is half lager, half cider with a dash of blackcurrant.

FITNESS RATING +  
TEBBUTT'S FUN RATING +++

### SARAH-JANE

I do 20 minutes of stretching exercises a day. And then I stand on my head for three minutes. When I'm feeling really energetic I go for a two and a half mile run around Primrose Hill which takes about 15 minutes. And I go swimming when I can. I nearly always eat health foods. I never drink tea or coffee and I don't smoke. My boyfriend is a

### STELLA

I think sex can keep you quite fit. If you get plenty of it. That's why I'm looking in such terrible shape. But I go swimming twice a week. I do about 30 lengths each time. And I play tennis occasionally. When we're on tour, Sarah-Jane and I work out in the hotel room in the morning.

FITNESS RATING ++++  
TEBBUTT'S FUN RATING ++

### CLARE

I chase little boys around the back of Brixton tube station. They've got to be in uniform though. Young black cadets are best.

FITNESS RATING +++++  
TEBBUTT'S FUN RATING +++++

### JENNY

I clean the kitchen floor. I do lots of housework. I make up my own exercises in the morning if I haven't been out on the razzle the night before — which I usually have. I swim as well. Well, I can't actually swim. But I do try and avoid drowning which is pretty strenuous.

FITNESS RATING +++  
TEBBUTT'S FUN RATING +++  
*Bicycles loaned by: Camden Bikes Limited, 3 Camden Road, London NW1 9LG (01-485-1372)*

### JUDY

I get out of my flat and wait for Lesley to pick me up in her car. I smoke about 40 cigarettes a day and I drink. The last time I did any exercise was about two years ago when I was working for the Department of the Environment. I was the champion speed walker.

FITNESS RATING ++  
TEBBUTT'S FUN RATING +++

# Some like it hot

GROOVY LONDON club goers might be able to cast their blitzed thoughts back a couple of years to the times when the elegant figure of one Marilyn would stalk the bars alongside such luminaries as Boy George and Steve Strange. Then he disappeared to Los Angeles.

Well, he's back. And he's determined to outshine his mates. "I'm working with Haysi Fantayzee's Paul Caplin at the moment," he says. "I do all different styles of music but there's a universal feel to them. I use my experiences. Schooldays. Anything."

One of life's survivors, schooldays were pretty hard for the beautifully androgynous Marilyn.

"They were terrible. The other kids used to wait for me outside the school gates and rip up my homework. They called me queer. They used to call me Marilyn at

the time because they were all into Marilyn Monroe and thought it was really funny. I thought, 'You bastards. I'll show you'. So I called myself Marilyn to make the joke backfire on them."

And it did. Marilyn moved up to London and into the famous West End squat that housed types like Haysi's Jeremy and a Boy called George. But Marilyn soon tired of the endless clubbing and shot off to America.

"I was working for a soap opera star. A big blond hunk called Terry Lester that all the women wet their knickers over. I was answering his fan mail and used to get panties in the post. How do you answer that?

Anyway, I got fed up answering someone's else's fan mail and decided I wanted my own.

"So I came back to Britain. I've definitely got enough songs for an album now, but we just keep sifting and sifting to get the best."

SIMON TEBBUTT



MARILYN: 'Boy who?'

## COOL RUNNING

**R**OCK DOESN'T have to be a dirty word. So say young Belfast-bred combo *Silent Running*.

"We definitely feel there's much more of a need for live bands to come back - real rock bands. That's reflected in the charts now as compared to a year ago. Real rock'n'roll bands. People are getting fed up with synthetic rubbish - they want stuff you can believe in."

This is the heartfelt view of lead singer Peter Gamble. Fellow Runners Tony Scott, Richard Collett and Ian Gault all concur. A spirited bunch, they know what they want and where they're heading.

It took guts starting life in Belfast, surviving the shrinking gig circuit, spending all their money on demos, but they stuck with it until the opportunity arose to give a tape to a visiting DJ. That DJ was Peter Powell; he loved it, offered them a session and a video on the Oxford Roadshow, and the next thing they knew they were rubbing shoulders with Duran and Kajagoogoo at EMI.

"We were fantastically lucky," says Peter. "In Belfast, bands

have no initiative, they're alienated by that strip of water and would never think of approaching a DJ like that. We were playing a long shot, but we got lucky."

**F**AR FROM wanting their debut 45, 'When The 12th Of Never Comes', to shoot into the Top 10, *Silent Running* reckon it's not even terribly commercial.

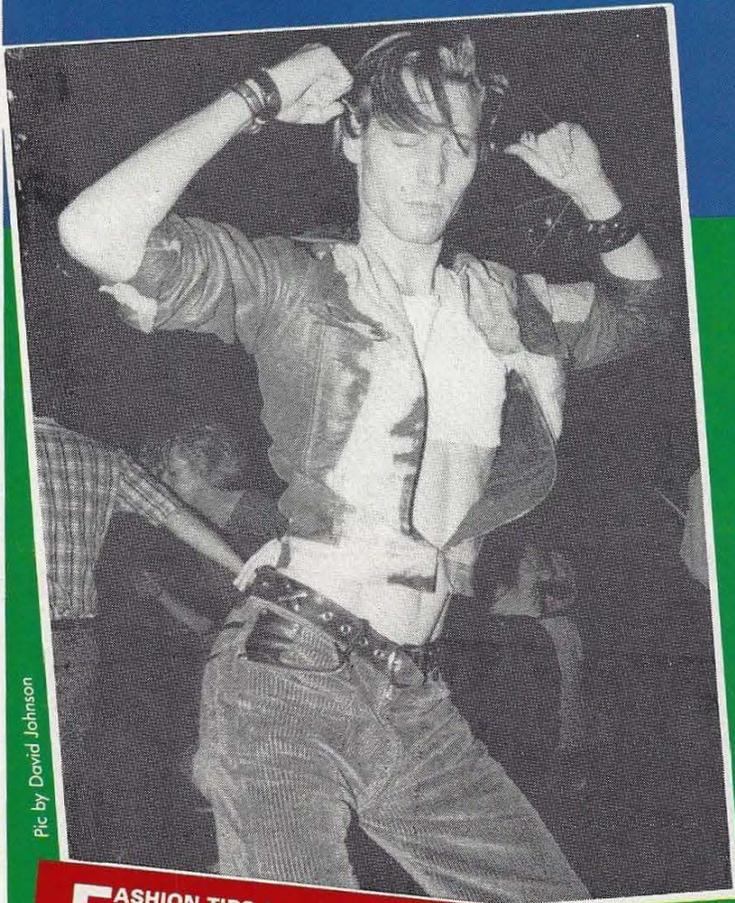
Peter: "We feel it may not be the most commercial song we've ever written, but it is a fairly comprehensive statement of the band and what we're about - which is classic songs."

Richard: "We were scared of being tagged as 'another EMI band', so we're very determined to show people we're ourselves. We're not being pushed upstairs to the make-up room."

*Silent Running* are all about the human element, plus traditional values and a solid commitment - not compromise.

Peter: "We suffered three years in Belfast when everyone else was getting signed up and we were demoing. We believed this band was going to be massive then and we're sticking to it now."

BETTY PAGE



Pic by David Johnson

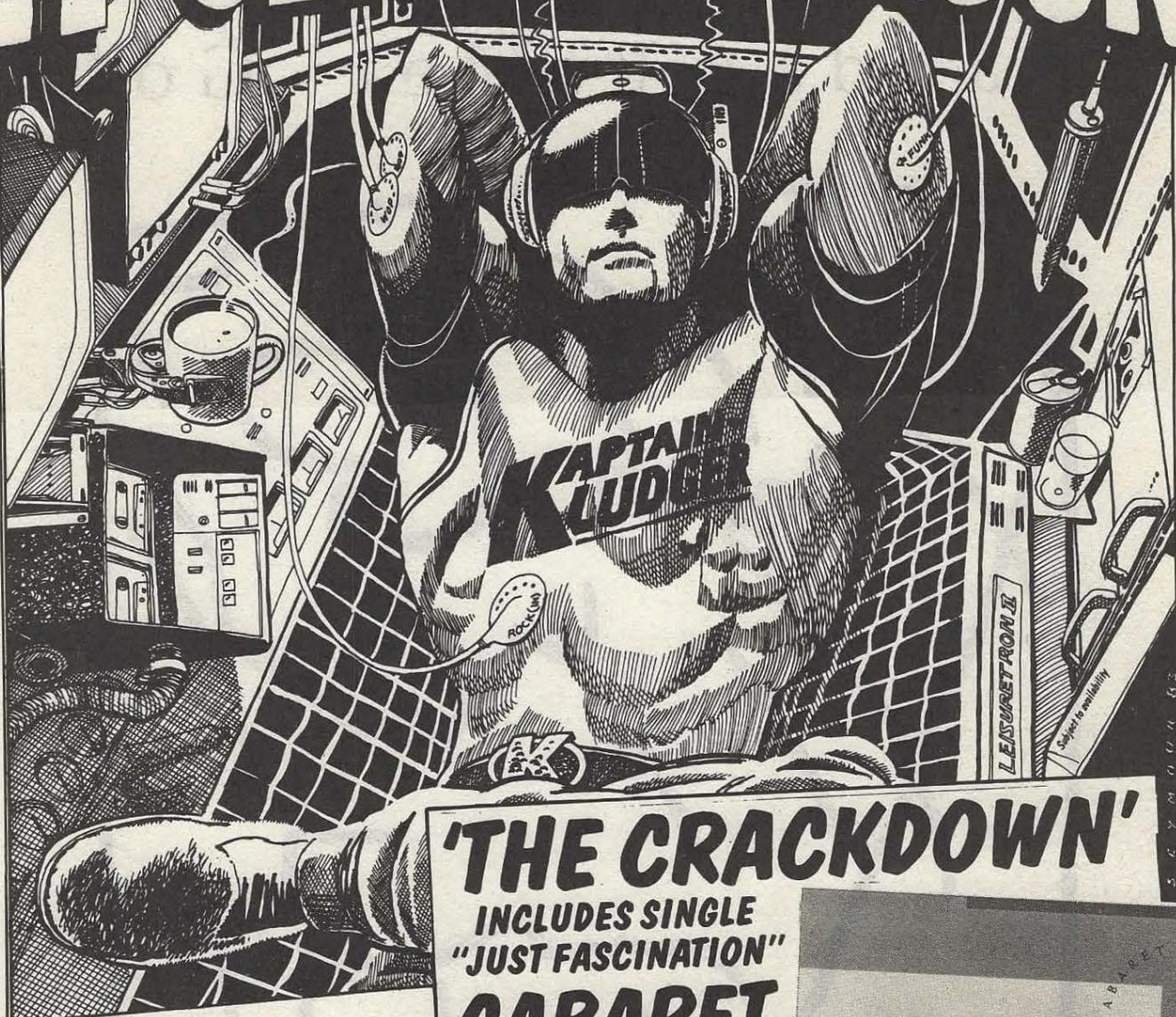
**F**ASHION TIPS for sweaty stylists: follow the lead of Jimmy The Hoover's Derek Dunbar, seen here tantalising young girls on the dancefloor at Harrow Bogart's (DJ Gary Crowley, natch!) with flashes of his torso. If you're sick to death of that misshapen, over-washed lime-green 'Lambrettas Tour '79' sweatshirt, head for the nearest pair of sharp kitchen scissors and slice it up! Lop off the arms and shorten it teasingly to just below the nipples (yes, you too, girls!) Then find an old leather jacket at a jumble sale, slosh a bit of household bleach over it and hey presto - you'll be the heppiest cat on the block!

BP



SILENT RUNNING: A real rock band

# 21<sup>ST</sup> CENTURY LEISURE



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•REFORMATION•

# Spandau Ballet • Gold



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Chrysalis

# TRIVIA QUIZ

- Who co-wrote and plays most or the instruments on 'The Crown'?
- What is the name of Stevie Wonder's first wife whose biggest solo hit was the 1975 'Your Kiss Is Sweet'?
- When did Diana Ross leave Motown to join Capitol Records?
- What was Marvin Gaye's last hit on the Motown label?
- Can you name the four women with whom Marvin Gaye has scored British hits (as one half of a duo)?
- Who originally conceived the Motown label?
- What was the Commodores first British hit?
- Which Motown group's first UK chart entry was 'I Can't Help Myself'?
- Which Motown duo scored a top three hit with 'With You I'm Born Again'?
- After leaving the Commodores, what was Lionel Richie's first solo hit?
- What was the Supremes only UK Number 1?
- Whose first UK hit was 'My Girl' way back in March 1965?
- What was the title of Charlene's number 1 Motown single from last year?
- Michael Jackson scored his biggest UK hit after he left the label. What was it?



WITH MOTOWN currently experiencing their usual British summer chart success, this week's trivia quiz looks at the hits and misses of the legendary label.

Your score: Under 10 — try listening to Marvin all night long. 10-20 — take a kiss from the Mary Jane Girls. Over 20 — a Supremes effort!



- Which unlikely Motown artist scored hits with 'Gotta See Jane' and 'There's A Ghost In My House', amongst others?
- What was the Temptations' biggest UK hit, recorded in 1970?
- Who sang with Martha Reeves?

- For which label does Marvin Gaye now record?
- Which Jackson brother stayed with the label when the others left?
- What was Stevie Wonder originally called as a 'boy wonder' Motown artist?
- Which Stevie Wonder hit from 1980 was dedicated to Bob Marley?
- What was Smokey Robinson's number 1 classic from 1970?
- Which four Motown artists recorded their tribute to the head of Motown in 1979 called 'Pops We Love You'?
- Name the only two hits scored by Diana Ross and Marvin Gaye as a duo.
- Which British female singer originally signed to Motown (with little success) but subsequently went on to score a duo number 1 hit with Elton John?

## X-WORD

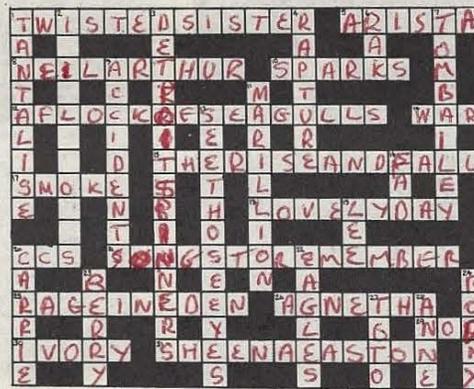
Complete both the POP-A-GRAM and X-WORD to win a £5 record token. First correct entry wins.

### ACROSS

- Strange relation of Dee Snider (7,6)
- A stair produces this label (6)
- He's half of a happy family (4,6)
- The Mael brothers as they are better known (6)
- Group that should be flying high in the charts (1,5,2,8)
- Hostile LP (3)
- Up and down Madness LP (3,4,3,4)
- It got in Bryan's eyes (5)
- 1978 Bill Withers hit (6,3)
- Group who had hits in the early '70s with 'Walking' and 'Tap Turns On The Water' (1,1,1)
- Scritti Politti gave us something we'll never forget (5,2,8)
- Sounds like trouble for Ultravox (4,2,4)
- She's been putting the heat on (7)
- It was as good as a wink for The Faces (3)
- Ebony's partner (5)
- She was For Your Eyes Only (6,6)

### DOWN

- Jimmy and the boys could torment you with this (9)
- Group watching Birds Fly (6,5)
- They had 1980 No 1 with 'Working My Way Back To You' (7,8)
- Debbie expressing delight (7)
- Hot Chocolate label (3)
- A Thompson Twin (3,6)



- Elvis told us they happen (9)
- Group having a Garden Party (9)
- 1982 Altered Images hit (3,5,4)
- Independent gadget (3)
- Brenda or Leapy (3)
- Cliff was looking for her in 1980 (6)
- They made The Long Run in 1979 (6)
- Chuck or Dave (5)
- Mr Frame of Aztec Camera (5)
- They won't hold you back (4)
- Ms Murray will always be remembered as a Snowbird (4)

### LAST WEEK'S X-WORD SOLUTION

ACROSS: 1 What Is Beat, 5 Swords, 8 It, 9 A Kiss In The Dreamhouse, 11 Nigel, 12 Beat, 13 Funeral Pyre, 15 Reo, 14 Skids, 16 Fascination, 19 Chaka, 21 Limahl, 22 Hymn, 24 Dep, 26 Are You Ready, 28 Grease, 29 Eno, 30 Long Tall, 31 Mud, 33 Moonlight, 34 Down Under, 35 EMI  
DOWN: 1 Wrap Your Arms Around Me, 2 A Night For Celebration, 3 It's A Fine Day, 4 Bananarama, 6 Wherever I Lay My Hat, 7 Ramones, 8 I Assassin, 10 High Life, 12 British Steel, 17 Shiny Shiny, 18 All Night Long, 20 Dee, 23 Miss You, 24 Dr Hook, 25 Paper Late, 27 Overkill, 32 Dirk.

### LAST WEEK'S POP-A-GRAM SOLUTION

Mike Nolan, Rod Stewart, Love Town, Lotus Eaters, Diana Ross, Cruel Summer, Fantastic, Piece Of Mind, The Police.  
DOWN Never Stop.

### LAST WEEK'S X-WORD WINNER

Jim Harris, 116 Olive Road, Cricklewood, NW2.

## GUESS THE TOP FIVE

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

- 
- 
- 
- 
- 

Name .....

Address .....

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

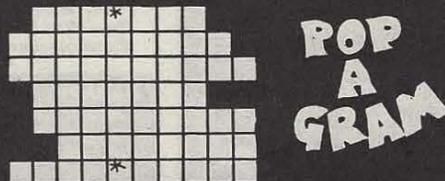
## ANSWERS

1- Stevie Wonder, 2- Sylvia, 3- 1981, 4- Got To Be Real, 5- ELO, 6- Diana Ross, 7- 1977, 8- Kim Weston, 9- Berry Gordy, 10- The Four Tops, 11- Baby Love, 12- One Of A Kind, 13- 1974, 14- Funky, 15- 11, 16- 14, 17- 10, 18- 11, 19- 17, 20- 17, 21- 17, 22- 17, 23- 17, 24- 17, 25- 17, 26- 17, 27- 17, 28- 17, 29- 17, 30- 17, 31- 17, 32- 17, 33- 17, 34- 17, 35- 17.

### Truth competition winners

Elizabeth Laws, Devon; Kenny Maxwell, Ayr, Scotland; Kathy Thompson, North Humberstone; Karen Graves, Greystone Mount, Dalton-in-Furness; Stephen Clapp, Nottingham; Neil Simpson, Pinner, Middx; Steve Morgan, Bookham, Surrey; Andrea Smith, Burton on Trent; Miss Kerr, Newhaven, East Sussex; Gwyn Williams, Gwynedd; Chris Blackburn, Blackpool; Vicki Mellerup, Dursley, Glos; Lorna McIntosh, Lanarkshire; Dawn Whitehead, Nottingham; Marianne Juanette, Middx; Stephen Campion, Tottenham; Tracy Cubitt, Croydon; Raymond Bowmer, South Yorks; Miss Winfield, Chaddesden, Derby; Mr Milne, Dundee Park; Alan Wood, Cowley, Oxford; Lee Jones, Newcastle; M Matthews, Gwent; Paul Price, Maidstone; Lindsay Brook, Bradford.

ANSWERS: 1 Nine Below Zero, 2 Dennis Greaves, 3 ELO and Les Dorsey.



Solve the seven cryptic clues and write the answers across the puzzle so that the starred down column spells out Tom Robinson's troublesome child. Remember the clues aren't in the correct order. You have to decide what the right order is.

You'd have to get lucky with job or sex discrimination (2,6)

Let's hope Rotter might reform that soldier of Iron Maiden (3,7)

Transform a neat slit for Jimmy's hoovering hit (9)

So, Y Gibb wasn't a Bee Gee, but he did produce those the Bloomsbury Set hung around with (3,4)

If you let Hawk get into a mix up you could stroll with the Cure (3,4)

One morning he broke away because there was trouble in Paradise (2,7)

If I cut jury service, I'd get a hit out of Mtume (5,5)

Gwen  
Guthrie

Hopscotch

Hopscotch

Hopscotch

Hopscotch

Hopscotch

SPECIAL 12" RE-MIX  
BY LARRY LEVAN

PRODUCED BY SLY & ROBBIE  
RECORDED AT COMPASS POINT STUDIOS NASSAU

121FX 106



MARI WILSON: dispensing powder puff pop

Pic by Steve Rapoport

## D'ya like wrapping?

**VARIOUS 'A Young Person's Guide To Compact' (Compact COMP 3)**  
NO, IT'S not an LP explaining how to use make-up — but a sampler of better-known numbers from the Compact record label, best known for the Neaseen Queen Of Soul, Mari Wilson.

Apart from Mari, the "organization" has the luscious Virna Lindt, Shake/Shake, The Beautiful Americans and Cynthia Scott on its books, as well as Fontana Mix and The Popheads. Never 'eard of 'em? Well they're much in the same mould as each other, playing with clever little pop melodies to produce a pleasant, unobtrusive sound.

The girlies — Mari excluded, who has 'Beat The Beat' and 'Ecstasy' included here — sound a bit like a cleaned-up version of a Mary Millington 'Come Play With Me' record.

Virna's breathy voice is far more innocent than the late sex queen, of course, but the effect is much the same, with the added bonus of some classy musicianship. Cynthia Scott's 'The X-Boy 12-inch' is a husky little number as well, but this time uses a laid-back swing melody to push the voice along and actually adds up to one of the stronger tunes.

Overall though, like Mary Millington, Compact promises more than it actually gives. Like Mari Wilson's facade, there isn't that much behind the clever packaging. +++

Simon Hills

### JONZUN CREW 'Lost In Space' (21 Records Deluxe POLD 5098)

A DOZEN years after writing 'Candy Girl', Michael Jonzun and producer Maurice Starr are plugged in to quite another terminal.

The four-man Crew stick to their electronic guns more devoutly than Man Parrish, for instance, who on his album was more concerned with exploring pop avenues. Here it's all about humming, buzzing and rhythm, with melodies well down the scale. The title track offers the best tune and, uncoincidentally, the best excitement. These space adventures are more fun in 12-inch helpings, but the Jonzuns aren't lost at all; our friends electric know just where they are. +++½

Paul Sexton

### VARIOUS 'Enjoy' (NYC Records NYL 500)

THE FIRST album from NYC which promises to bring in hot Noo Yoik tracks while they're on the boil. And this compilation bubbles along quite nicely with 'Rockin' It' by The Fearless Four, the superb 'Enjoy With Me' from Midnight Blue and 'Super Rappin' No 2' by Grandmaster Flash & The Furious Five.

With other cuts by Higher Ground, The Funky Four + 1, The Treacherous Three and Spoonie Gee it adds up to value for money with 51 minutes of music, but also goes to show that rapping is still a rather stylised and dare I say it, unimaginative art for the most part. +++½

Simon Hills

### TOM TOM CLUB 'Close To The Bone' (Island ILPS 9738)

TALKING HEADS' stalwarts Chris Frantz and wife Tina Weymouth once again shove their family and friends into Nassau's Compass Point studios for fun. The last venture gave the world no less than two classics in 'Wordy Rappinghood' and the sublime 'Genius Of Love'. This time the party is far less spontaneous and bubbly.

Only the opener 'Pleasure Of Love', the exquisitely cute 'Never Took A Penny' and the single 'The Man With The 4-Way Hips' come close to the effervescence of the last release. +++

Mike Gardner

### RICHARD JON SMITH 'Richard Jon Smith' (Jive HIP 5)

IN AT 63, down to 64, and cheerio Rich . . . that's the sad truth of Richard Jon Smith's usual chart graph. But with each quality dance single he's won more friends.

All the singles are here, with 'Baby's Got Another' still sounding the one that should have grappled higher, with 'Don't Go Walkin' Out That Door' not far behind. The new "up" tunes tend to cloud together a little, but the gentle 'How I Miss You' ends things on a high. Here's hoping it all means more fans and less fizzle. ++++

Paul Sexton

### CABARET VOLTAIRE 'The Crackdown' (Some Bizzare CV1)

FORGET THAT old, grey image — these new-age Cabs have no stigma attached. In fact, they're right in there with the front runners, surfacing with an entirely satisfying slice of metallic electropunk-phunk.

There aren't tunes, but atmospheres aplenty, wrapped sinuously around loping, relentless rhythms. '24-24' is very Was Not Was, interspersing American cut-ups with grinding synthetics.

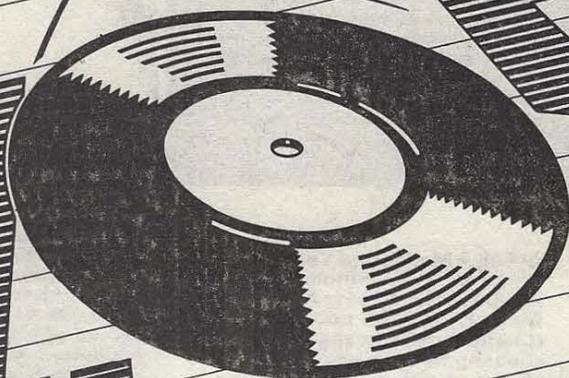
### Hi Volt-age

But 'In The Shadows' shows a quite different side, being sparsely percussive, but jungle hard, highlighted by Stephen Mallinder's deep, growling vocals. Wonderfully sinister and mysterious.

Although at times it's all eerily reminiscent of Simple Minds at their most epic, that sharp, cutting edge is the Cabs' very own. Smart boys. ++++

Betty Page

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**THE BEST FOR LESS**

# Video

Reviewed by  
Daniela Soave

**A**FTER PLOUGHING my way through this month's clutch of videos, I can say in all truth that you'd be better off cleaning out your budgie's cage. With the exception of New Order and Cabaret Voltaire, even an open university programme on the merits of Anglo Saxon basket weaving seems a happier proposition than being faced with this lot.

The trouble with in-concert footage is you're removed from

the band without having the atmospheric intimacy to compensate. Promotional videos — such as the ones you'll see on Top Of The Pops — are shot about three feet away from the band, whereas in-concert ones are filmed from the safety of the wings or the photographer's pit. You can understand that it would be infuriating for the audience if there were several cameramen invading the stage, but nevertheless it makes a disappointing result for the video viewer...



NEW ORDER: "best value"

Pic by Zbysiw Roszak

## BEST OF REGGAE

**SUNSPASH PART TWO** (VCL video £19.95). With a running time of an hour, it had the distinction of sending me to sleep. You'd think with a dozen different acts there would be enough variety to keep your interest, but with the exception

of Eek A Mouse and Yellowman, they seem to be middle aged has-beens (see Toots And The Maytals) or MOR nobodies (Chalice). And as the entire shebang has already been shown on TV, this is a definite no-no.



VAN MORRISON: not worth shouting about

**VAN MORRISON IN IRELAND** (Caledonian Productions Ltd, £19 from a video shop or £27.50 including P&P from Narrowcast, 25 Blenheim Crescent, London W11). The music is tremendous, with plenty of favourites ranging from 'Moondance' and 'St Dominic's Preview' to 'Gloria' and 'Wavelength', but it would be a gross lie to say that Morrison is a captivating performer, as most of the time he stands stock still, looking pained and embarrassed. The film has been left virtually unedited with the camera taking long sweeps from one member of the band to another, instead of cutting from face to face. And inclusion of the customary band-on-the-tour-bus shot doesn't improve matters, either. If you want 57 minutes of Van Morrison, listen to a few LPs instead.



SABBATH: "ugly"

## BLACK SABBATH/BLUE OYSTER CULT

**BLACK AND BLUE** (Polygram, approx £25). I thought I was in for a laugh with this offering from Black Sabbath and Blue Oyster Cult. But although the first number — 'Here's Johnny' by BOC — lived up to my expectations, the rest was disappointing. 'Here's Johnny' is done like a second rate promo video, with the words out of synch with the action, and follows the typical storyline of fast cars, fast women and fame.

Sadly, the rest — the entire 85 other boring minutes of it — is a pathetic array of middle-aged, long-haired, UGLY bozoids sticking two fingers in the air in a vain attempt to be anarchic. Normally the enjoyable things about an HM concert are the loudness and the pomp and ceremony, none of which translates onto TV. The lighting wasn't too hot, either. Ronnie James Dio bathed in red light became an out of focus blur (not necessarily a bad thing!) and the greens and blues had you peering at a murky screen wondering if the telly had gone on the blink.

**NEW ORDER — LIVE AT THE UKRANIAN NATIONAL HOME, NEW YORK CITY/NOVEMBER 18 1981** (Factory, £14 including P&P. Make your cheques payable to IKON FCL, state VHS or Beta format, to Factory Communications Ltd, 86 Palatine Road, West Didsbury, Manchester 20). Despite the lack of any special effects, apart from a pseudy 'atmospheric' intro, New Order hold you captivated from beginning to end. It's not without fault; at parts you're straining to make out the shapes because the lighting is so bad, but on the whole, 53 minutes of choice music is great value for money.

New Order don't exactly leap about like demons possessed, but my mind didn't wander once during this video, which perhaps says more for the music than all the other videos I had to wade through. Because it was shot in 1981, 'Blue Monday' is lacking, but this is made up for by 'Temptation', 'Ceremony', 'Truth' and 'Dreams Never End', to name but a few. It's fun to be able to see how New Order actually make their twiddly noises, and I would strongly recommend that non-fans watch this too. You're sure to be converted.



CABARET VOLTAIRE: not such a rip off

## Voltaires and graces

**CABARET VOLTAIRE** (Doublevision, £17.95. Running time approx 70 minutes).

*THIS IS* by far the most visual video of the week, with lots of interesting footage and loads of special effects. You feel a lot of effort has gone into this — which is not surprising as the group made the majority of the videos themselves — and despite an amateur air to it, it's a good buy.

Mind you, they've been a bit heavy handed with the special effects, but that's probably to cover

up their lack of experience in this field. I used to know a family who refused to let their kids watch Top Of The Pops because it was bad for their eyes. And after watching this Cabs video I'm feeling a bit cross eyed myself.

If you know nothing about the group, it's a good introduction to them. 14 songs depicted exactly as they wanted them, including 'This Is Entertainment', 'Landslide', 'Eddie's Out', 'Trashy', and 'Walls Of Jericho'.

# 4 Plaintive Pieces From The Parisien Pair

# The Style Council à Paris



Et entre les heures, rien qu'un peu de tristesse.



FOR FURTHER INFO ON THE STYLE COUNCIL SEND AN SAE TO THE TORCH SOCIETY 45-53 SINCLAIR ROAD LONDON W14



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# Mailman

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

DEAR MARK Fox and Phil Smith, I'm writing to complain about your comment about Nick Heyward in the July 23rd issue of RECORD MIRROR.

Firstly, you said that he wouldn't leave his hotel room when you were on tour. If he had've gone out he'd have been mobbed by fans. The only reason you said this was because you're jealous of his popularity.

By the way, Nick wrote the songs on your 'platinum album' and he also wrote your four top ten hits. So it seems to me that you'll have more difficulty than him in equalling this success. The success that you said would be so hard to equal was when Nick was in the band.

You also say that Nick can't sing. How, then, did your songs get into the charts? If they had been instrumentals no one would have bought them. The meaningless lyrics added to the songs' charm. And anyway, your voice isn't so perfect.

At the end of the interview you said that you didn't see Nick as competition. Well, you obviously do or else you wouldn't slag him off so much. You're just trying to gain popularity but you're going about it in the wrong way. I have just one more thing to say which really sums up this letter: I think you're both cretins.

**Nick Heyward's Sunglasses**  
● So nice to have a Little Nicky and a Haircut backlash!

HAS MARK Fox been in hibernation all his life? I ask this question because in the Haircut 'interview', (RM 23 July), Mark Fox slipped a number of times.

Firstly, Nick Heyward does not look or sound anything like David Essex, so I cannot see how Nick is trying to be the 'new David Essex'.

Secondly, Haircut 100 are not the only people in the history of pop music to have achieved a platinum album and four top 10



## Bring on the clones

**WATCH OUT** all you stars and famous people! I'm afraid there has been another epidemic of 'The Bodysnatchers'. Victims are as follows . . .

*Musical Youth have been taken over by New Edition. Bananarama's delicate bods by The Coconuts. The Jam have been eaten up by The Truth. And last, but not least, China Crisis have been usurped by The Lotus Eaters!*

*Who next, we all gasp? Could it be Booker Newberry III and if so will they have enough*

*material? Maybe it'll be Barry Manilow, but will they manage to mould the nose to just the right size?*

*These questions, and many more, will be answered next week in 'The Invasion Of The Bodysnatchers Part IV', when Tears For Fears strike back at the Lotus Crisis!*  
Sioban Hickford, Exeter

● Reckon Michael Jackson's got a bit of tidying up to do, then

singles. Has Foxy never heard of people such as David Bowie, The Beatles, Michael Jackson and more recently Duran Duran and Spandau Ballet?

Thirdly: If they had to help Nick write his lyrics I cannot work out why they are not credited on any of the discs.

I am anxious to see if the new Haircuts will achieve the same success as they did with Nick Heyward. I doubt it though.

**Tracy, Liverpool**  
● You mean will they cut it? Ha!

BEING FAIRLY open-minded, I can accept people like Imagination, the Mary Jane Girls, Haysi Fantazee and even Marc Almond. But Paul Young's single? I mean, HATS! For God's sake, has he no shame?

**Disgusted of West Heath**  
● Yeah? What about big logs then?

SURELY TO God you can find somebody better than John Shearlaw to write in RM. Take his 'review' of 'Mantrap' by ABC for example.

He criticises ABC for "having done virtually nothing since 'Lexicon Of Love'" which was released in July '82. That's only one year ago. Since then they have toured Europe and the US. Not many bands release more than one LP per year (Duran Duran, Culture Club, Heaven 17, for example).

He doesn't object to 'Live in Concert' type videos, but isn't that all that 'Mantrap' really is? I think

OK, CHAPS — now it's our turn. You printed that pic of Kate Garner for that lovelorn RAF boy recently, so make our month and girl's a luvverly piccie of those two Shakatak charmers Gill and new girl on the block Norma Lewis. Yummy!

**The Shakatak Squaddies**  
● Cor, lummy. Cheque's in the post, I trust

that he takes the rest of the video too seriously. 'Mantrap' is just a different way of showing ABC live, as far as I can see. And that is not a "feeble" excuse. ABC need no excuse to show themselves live.

**Nick, County Kildare**  
● OK, but Marty Fry's no Roger Moore, eh?

WHY IS it that popular bands like Bananarama can only afford to go on package tour holidays (and only 2 of them) and still live in council accommodation?

I reckon groups are not given enough initial financial reward — OK they get to be well-known — but why is it that so many independent labels are starting up?

Certainly, Vince from Yazoo is forming a record label — it's probably more profitable than being an artist! It was said Haircut 100 only in effect earned £2,000 each in the year they were claimed to be the next Beatles. No wonder Heyward split (with the promise of £70,000 a year for 5 years if he went solo).

A balance must be struck between what the public pays for records and what the artists receive. I don't want every pop star to be a millionaire and a social recluse — like Duran Duran — but let it be more profitable for the ones who deserve it, ie, Bananarama and Wham!

**A White Triumph Convertible,**  
● A quick whip-round, maybe



GILL SAWARD & NORMA LEWIS smile for the squaddies

# ON A WING AND A PRAYER

**T**HE NEW Madness single can't fail to be a hit. The nutty boys have called on the backing of God himself.

Their new release, 'Wings Of A Dove', features The First Ball Inspirational Church Of The Living God gospel choir. The massive group of choraleists prayed before the recording session for a good performance and then prayed for the record's success after completion.

"The record is a peace song with a lot of optimism," says Carl Smyth. "We saw them on Channel Four's 'Black On Black' ethnic arts programme. They were surprised at first to be asked and then had reservations about doing something so populist. It seems they felt other churches would frown on it. But when they heard the sentiments they were all for it."

To continue the carnival mood on the track they seconded a steel band — the Creighton Steel Sounds — from Muswell Hill.

"They really got into it," says Carl, "so much so that they were dancing throughout the session. It was a great compliment as we intended it to be uplifting." In fact, Madness are planning to venture further into gospel.

"Yes," says Carl, "we found that there are no outlets for the music in this country. It's huge in countries like Sweden and Germany and, of course, it's big business in America. In fact, US producers come over here and record our groups. So we're planning on doing more work with them and putting an album out on our own label."

**H**AVING been nurtured under The Specials' 2-Tone banner in their early days Madness are now thinking about becoming philanthropic uncles to other North London worthies. Under the Camden Music Company flag they've just put out a single for Bonsaj Forést, produced by Madness bassman Mark 'Bedders' Bedford. The record, called 'The Great Escape' features Fun Boy sidespersons Nicky Holland and Ingrid Schroeder.



MADNESS: in the dog house

"We've just completed our own studios," explains Mark. "We've no intention of making it into a commercial proposition — it's just for us and our special projects."

Speaking of recording there's been much speculation over the whereabouts of keyboardist Mike 'Barso' Barson with stories claiming that he's lost somewhere in Europe and holding up the completion of the album. Madness deny that it was that serious.

"He finished the keyboard parts to five songs before he went," explains Carl. "We're still finishing them. He's the sort of person who when he takes a holiday makes sure he can't be contacted so it's a real holiday. But he's due back on Sunday."

And Madness have finally

cracked the US market wide open with their peculiarly British sound and 'Our House' is scooting into the top 10.

"We tried before but all we did was a few bits of hustling around the discs. Now we stay away and we're more successful," says Carl.

Of course, it helps if you have the backing of US megamogul David Geffen. But the band still claim that Britain is their first priority with an album due out in January and spring tour on the cards. Also underway is a TV programme which they hope will be taken up by Channel Four which will include live footage, videos and hosted by Radio One jock Paul Gambaccini. Not that the nutty boys are totally enamoured with TV at the moment, what with Stiff boss

Dave Robinson's adverts for the British Meat Marketing Board featuring all the Madness trademarks like the loping chain walk and the cockney mannerisms.

"He's ripped us off," says Carl. "It's a bit tacky and he could have chosen a better product. I don't feel any resentment but he's obviously used us as a model. I just hope people don't think we support the product, especially as Mike and Woody are vegetarians and they could easily be offended. It's even funnier when you consider he's into horses."

Mike Gardner

STAR  
STYLE

MADNESS  
SESSION  
OVER PAGE

**Main pic.**

**MARK WEARS:**

White vest, Marks and Spencer, £3.99; blue sanforized cotton prison shirt, a present; battered panama hat, present from Nassau; jeans by Demob, £22; Dr

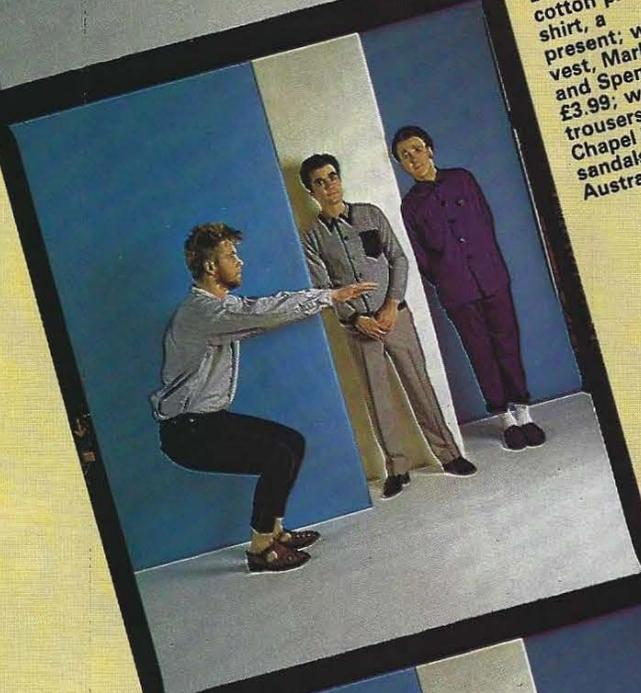
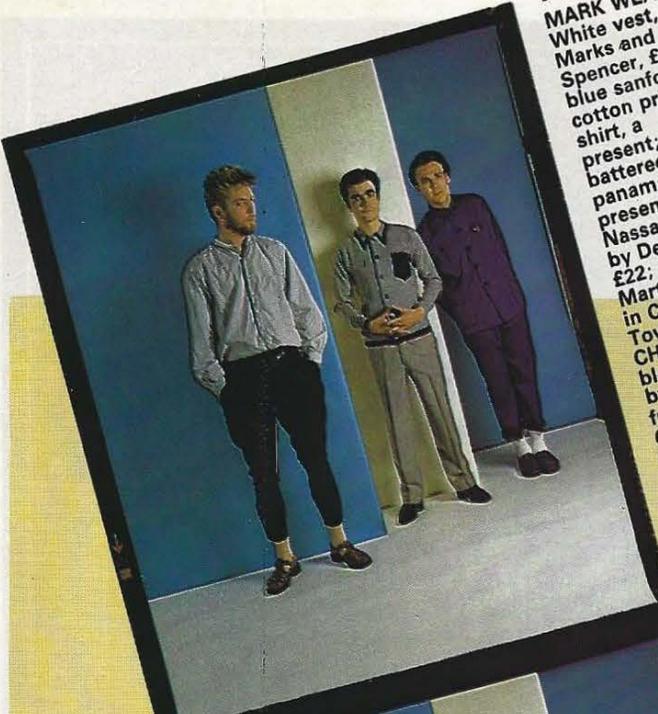
Martens, Holts in Camden Town, £18.

**CHRIS WEARS:**

black cardigan by Gabicci, £20 from Just 4 U, Camden Town; black Farah trousers, £15 from Just 4 U; black and white shoes, £6 from a closing down sale.

**CARL WEARS:**

Blue sanforized cotton prison shirt, a present; white vest, Marks and Spencer £3.99; white trousers, £30 Chapel Market; sandals from Australia.



**Insets**

**MARK WEARS:**

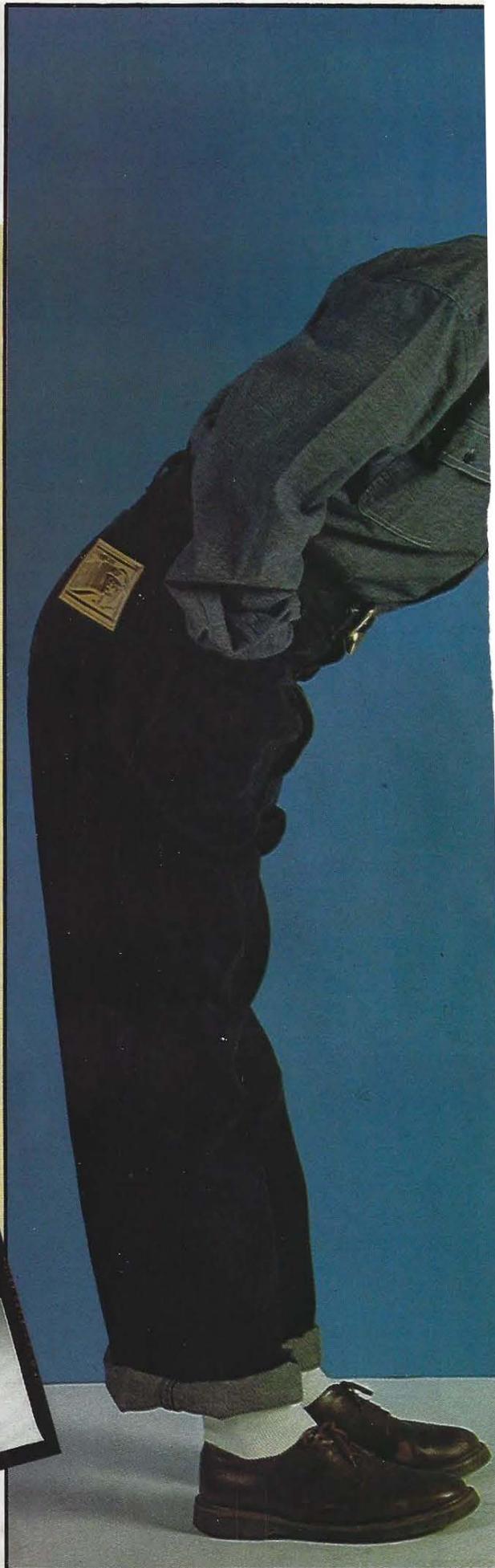
Blue Mao suit and hat, about £4 from Peking; shoes, £5.99 from Holts, Camden Town.

**CHRIS WEARS:**

Grey cardigan by Gabicci, £19 from Just 4 U, Camden Town; trousers, part of a suit that cost £30, Just 4 U; shoes, £30 from Holts.

**CARL WEARS:**

Pale blue shirt, a present from Honda in Japan; trousers, £5 from a Japanese surplus store; sandals from Australia.



**STAR**  
  
**STYLE**



**Stockists**  
Just 4 U —  
Camden High  
Street, London  
NW1

Holts — 3  
Kentish Town  
Road, Camden  
Town, London  
NW1

Demob — 47  
Beak Street,  
London W1

1357

**On stage**

# Diana Ross in Central Park

**I**NCREDIBLE! They came to the park in their thousands . . . and it rained. She stood on the edge of the stage, pointed her finger at the threatening sky and sang 'Stop In The Name Of Love'. And still it rained.

Diana Ross turned her face up to the sky in an act of defiance and kept singing through one of the meanest thunderstorms I've ever seen. It's no good, try as the lady may, that rain just won't go away. The concert is called off, 400,000 New Yorkers trudge home disappointed. . . . But there's always tomorrow.

"I have an awful lot of fans over the last 22 years or so who've not had the opportunity to see me perform. With the current situation in the USA there's a lot of people who can't afford to see concerts, so this is a good opportunity to do something for the city. I hope that this is a gift to the city."

And tomorrow the sun will be shining.

Central Park is 300,000 strong when the lady takes the stage. To the strains of 'I'm Coming Out' she announces 'It's a new day, you look beautiful. Look to your neighbour and say hello. I love you'. A few switchblades are put away, but only for a while.

Swapping the cosiness of the press enclosure for the bustle (and not a little hustle) of the outfront crowd I view the concert with the aid of a 25ft diamondvision screen.

Diana is making the same moves as yesterday, only with a greater confidence and assurance. Playing to such a large audience poses special problems. Ross' stage persona centres round intimate and humorous chat. It ain't too easy being intimate with 300,000 people. She works at it.

And with such material, it was always going to be difficult packing a two hour show with the best of Ross, there's simply so much to choose from. This is how she started out.

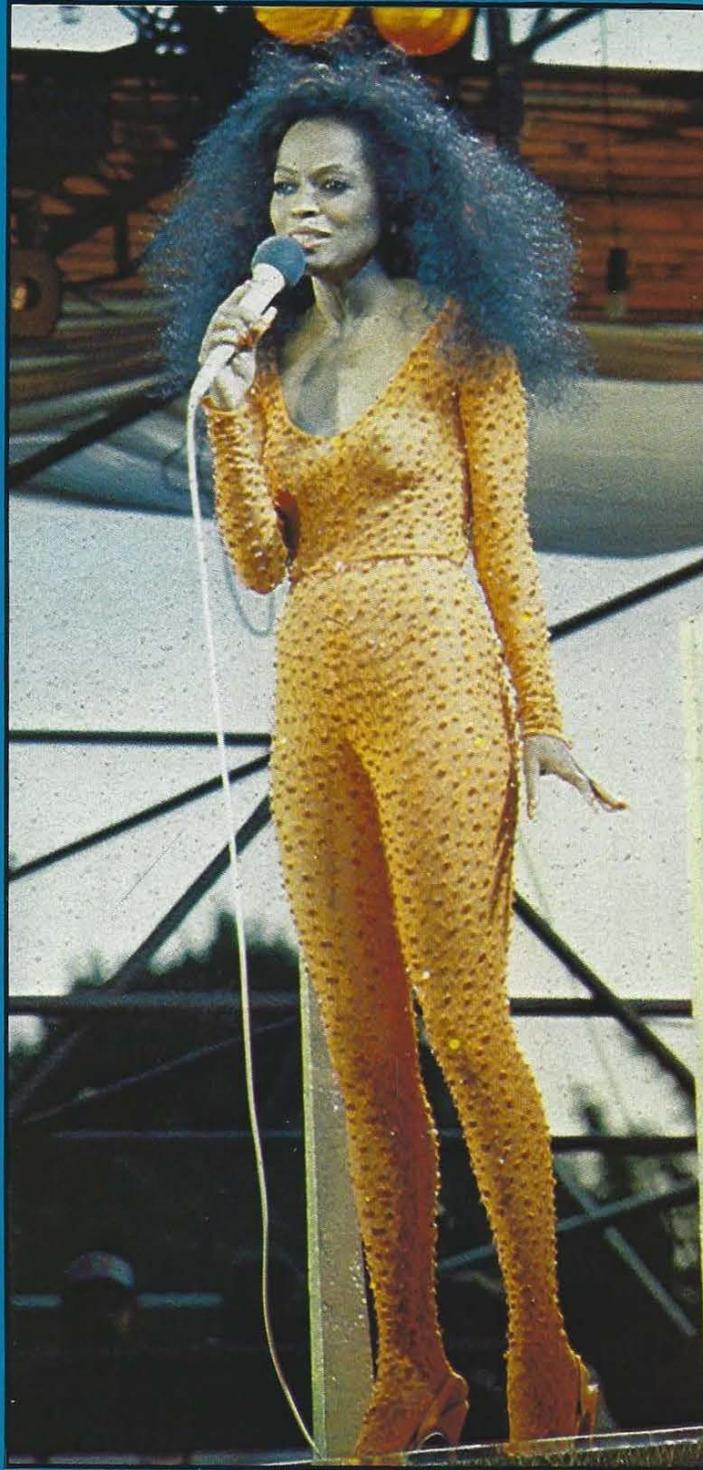
Clad in skin tight jump suit Ross lays into a wandering version of 'Ain't No Mountain High Enough'. Like so much tonight, Ross' attempt to paint broad vistas takes much of the snap and vitality out of her songs. Perhaps that's the drawback of playing such a big date.

Still I'm not complaining, as an outside extravaganza this worked very well. I'd just prefer to see the lady in a small club, but then, I'm fussy.

Ross moves through her set littering her stage chat with semi-religious exhortations to 'love thy neighbour', she's clearly reveling in her power. But then she has attracted a whole city into Central Park. 'Home' and 'We Are Family' are brushed aside with a showbiz slickness but little charm. And then comes 'It's My House'.

Trading Mae West lines 'When I'm good I'm good, when I'm bad I'm better' and bumping and grinding like a 42nd St hustler Ross belts out a song of sexual celebration. Well, she's been telling the world how good she feels about her body these days, and now she's about to show us. Bomp!

"I love to dance, dancing is my favourite form of exercise. I think the stronger you are, the more you can accomplish, not just physically but in your work. I think my exercise and dancing has a lot to do with keeping my enthusiasm



DIANA ROSS: lithe in New York

about my life."

The work out finished, Diana coasted until the next highlight, 'Reach Out And Touch'. I don't know how she managed it, but Ms Ross got the whole crowd on their feet, hands in the air, swaying to and fro and speaking to their

neighbour. In New York that's some accomplishment.

For me this was the highlight, a genuinely moving moment amongst the set that was good showbiz, but not good soul. Things started getting a bit dangerous from here on in.

**H**ONESTLY guv, I was standing there minding my own business when this great herd of people starts running towards me. Two thousand of them there must have been, screaming, shouting, frightened. I didn't wait, I started running.

This happened four times. Whether these rushes were sparked by stabbings or muggings nobody knows, certainly not the Police who were content to hang around the perimeter and let the Guardian Angels do their dirty work. Diana didn't know about this, she was quarter of a mile away. The show continued as smooth as ever. Ross gave her all and that's considerable. The voice was in fine form, the limbs were lithe and athletic. The performance was more than credible, the context wrong. Ross is no longer a vital shout of celebration, but mature considered sophistication. She carried this show on arrangements and professionalism that's fine, but soul and fire is better. She carried the show like a mass popular entertainer should, but to get to that stage you've gotta lose a lot of spark and gain a lot of smarm.

The fans were there to worship (Americans take their stars very seriously) but they learned nothing new. However, Diana feels she has a lot to learn from them.

"I really like live appearance 'cos I like to interact with the audience. I think that interacting with people has kept me involved with the kind of material that young people still like. I have such an amazing crossover audience. I have lots of teenage fans. I get different generations each year, babies and their parents, kids that grew up with me and their parents. I think I'm able to stay in those different markets 'cos I enjoy the current music."

The current music . . . It was there, 'Muscles', a trifle overblown, 'Endless Love', very warm, and 'Pieces Of Ice' . . . Dancing with four cat-outfitted male dancers, Ross luxuriated in her smouldering late 30's sexuality. The gawky kid is now one hell of a mover.

And one hell of a dresser. Diana ran the whole length of her thousand dollar wardrobe, from faisty glitter to clingy white gowns. Everything she did was perfectly tailored, each move, each smile, each garment spelt star.

**F**OR A moment she forgets the luxuriance of the present and ripped straight into a killer melody of 'Baby Love' and 'Stop In The Name Of Love', and for that moment Diana Ross is truly great. For the rest of the show, she is a superstar, and that means she's come into contact with her own myth.

It's not sad. Diana Ross is still delivering the goods, still entertaining, and more. The souvenir sales of this show will go towards building a special children's park in the middle of Central Park. Diana gave herself for an evening (I'll forget the publicity value of such a show or the TV sales for now) and it was worth seeing.

She ended with 'All For One, One For All' and in her naive way she meant it. The crowd streamed away, gangs of youths went on a stabbing/mugging jamboree and I remembered the previous evening.

The downpour had started. All the journalists steamed off to a marquee to watch the show on closed circuit TV. Diana carried on, the crowd outfront huddled under umbrellas and folded newspapers and the lady sang. The lady forgot everything she may have learnt on the Las Vegas circuit and simply gave herself. Those fifteen minutes in the rain were worth all the evening's show.

JIM REID

# Help

I BOUGHT a new stereo deck from a local dealer a few months ago, and it went wrong as soon as I got home. There was a problem with both the speed and the turntable itself. So I returned the equipment to the shop for repair under the guarantee. The same faults have occurred since then and as the deck has been back to the shop two more times I've had no more than a few week's use of this equipment at most. I'm at my wit's end as I seem to be lumbered with a useless unit which cost me over £200. Even worse, the guarantee runs out in six weeks time.

When I rang the shop to complain again, they said I could have a credit note instead of the deck. What are my rights? I'd prefer my money back instead.

Peter, Midlands

● You don't have to accept that credit note if you don't want, although the fact that the dealer is offering you some alternative to a duff deck does show he's coming round to your way of thinking.

In law, if a repair under guarantee isn't satisfactory, Sale Of Goods legislation gives you the right to reject a faulty purchase and opt for a straight refund. The shop had the option of repairing, twice, and because this hasn't worked out you are entitled to cancel your contract of sale and ask for your money back. Another alternative might be to ask for a new model of the same deck if the dealer has another model in stock. But if you think that choice isn't worth the hassle, you're probably right.

Tell the dealer your decision before that guarantee expires. While your legal right to a repair free of charge, replacement or a refund, if the shop hasn't supplied useable goods, outweighs the terms and conditions of any guarantee, acting now will save a great deal of argument, time and trouble later.

If you need further advice or elbow grease your nearest Consumer Advice Centre, Citizens Advice Bureau or Trading Standards Department will help.

I'VE BEEN working with a firm for two years and originally joined as a sales assistant, although I was not offered a job contract at the interview. Fourteen months later I was offered a "contract" as a sales assistant, but as I was doing relief management decided

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.

there was no point in signing a contract which did not apply to me, and said so. Shortly afterwards, a memo arrived saying that all staff who had not signed their contracts were likely to be dismissed, but as far as I know this hasn't happened to anyone.

Also, I'm being paid no more for doing a relief manager's job than I was as a sales assistant, even though I've done extra work when the manager has been away for hours. Where do I stand without a contract?  
Carl, London

● Even though you may have nothing written or signed, like every other employee you do have a contract of employment. This verbal contract is legally binding in common law. It has existed from the moment you started work with this firm and is based on what was discussed between you and your potential employer at the job interview.

Within 13 weeks of the date you start work an employer must supply you with the terms and conditions of your employment in writing. This is a legal requirement. You can take up the question of this missing information with an Industrial Tribunal.

You have every right to negotiate with your employer about the content of any written statement you've been asked to sign. Discuss the inclusion of a more accurate job description. Talk about an increased rate of pay for tackling a more responsible job than the one you were hired to do. Your boss may try to argue that as you've been doing the relief manager job at sales assistant rates for some time you've accepted the existing arrangement.

What happens if you're fired? If you have worked for at least a year full-time in continuous employment with a firm which employs more than 20 staff you can claim unfair dismissal and take your case to an Industrial Tribunal. If this company has a staff of 20 people or less you will need to have worked for two years continuous employment before taking this step. Either way, you qualify.

# The right to live

I'M 14 and not too sure about my rights. What am I allowed to do and when? I'm sure this would interest a lot of other readers too.  
Damien, Surrey

● Here's a brief summary of your rights from birth until the grand old age of 21. Some are sensible, some are just bizarre! Eyes down.

Anyone can hold a bank account from day one of your life, provided the bank accepts your parents' application, and as long as one of your parents signs the form, you can have a passport too. Age 2: Fares on planes go up to half the adult rate. Age 3: You lose your right to travel free on buses, trains and hovercraft and must pay half fare instead. Age 5: Apart from gaining the pretty dubious right to drink alcohol in private, you have to go to school or full-time education and, leisure-wise, you can see a 'U' or 'PG' film. Age 7: You can draw money out of your Post Office account. Age 8: In Scotland you can be found guilty of a criminal offence. Age 10: In the UK (apart from Scotland, where the age of conviction is earlier) you can be found guilty of a criminal offence, provided prosecution can prove you know the difference between right and wrong. Age 12: In Scotland, a girl can make a will. In England and other parts of the UK you can buy a pet animal in your own right.

Age 13: You can have a big change in lifestyle, the financial freedom that a part-time job can bring! The hours you work and the kind of work you can do will vary according to your local authority. What else? Any 13 year old can go into a pub, provided you don't buy or drink alcohol there, and you have to pay full fare on public transport too.

Age 14: If you're a boy, and you live in Scotland, you too can make your will. Cheerful, eh? But seriously, in Scotland any girl aged 12, or young girl aged 14 is given a number of new rights including owning or disposing of property, signing contracts, the ability to sue or be sued, with parents' involvement — a great improvement on your rights in other parts of Britain. In most areas of the UK, including England and Wales, 14 year olds can be fingerprinted by police, with your consent or on a magistrates' order, and if you're a boy, you can be sent to a detention centre or found guilty of rape.

At 15: Boys can be sent to prison to await trial. Anyone can be held in youth custody, see a "15" film, open a Girobank account, so long as you have a guarantor and own an air rifle, or an assembled shotgun provided this is under the supervision of a person over 21.

Happy birthday sweet 16: You can leave school, start a full-time job, and if you wish join a Trade Union. If you have the consent of a parent, guardian or a court, you can marry too, or with parental agreement simply leave home anyway. In Scotland you don't need your parents' agreement if you want to claim social security benefits, drink beer or wine in a pub or restaurant, with a meal, buy cigarettes, cigarette papers and tobacco, hold a motorbike licence, drive an invalid carriage or some tractors, enter and live in a brothel, buy fireworks, invest in Premium Bonds and sell scrap metal! Girls can legally have sexual relationships without the boy or man involved committing a criminal offence. 16 is the age of heterosexual consent, for girls. One archaic statute also says that people aged 16 and over may be "used for the purposes of begging, receiving alms, and inducing of giving of alms." Some career, huh?

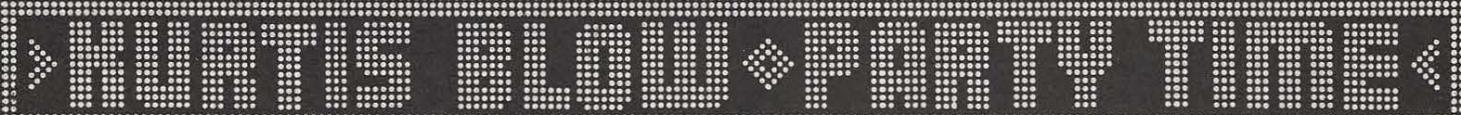
Age 17: You can hold a full driving licence, but not an HGV licence, and if you're female and martially minded you can join the armed forces, as long as a parent agrees. Anyone can become a street trader, apply for a private pilot's licence and be sent to prison for a serious crime.

For most, the best of the rest comes at 18: It is far easier to open a bank account once you've reached this age of majority. You can get credit, have a credit or cheque card, buy on HP, own land and shares, in England, make a will, leave home or marry without your parents' consent, vote and sit on a jury, see an "18" film, give blood, join the armed forces without your parents' agreement, change your name without parental consent in England and Wales, see your birth certificate if you're adopted, go into a betting shop and bet, play in a band or act abroad without needing a special licence, sue and be sued, act as executor of an estate and be hung for treason.

At 21: You can adopt a child, stand as an MP or councillor if you wish, hold an HGV or PSV licence, and males can have a legal homosexual relationship with someone else aged 21 or over, provided it is "between consenting adults" and "in private". Many young people think this last law should be brought into line with the female, heterosexual age of consent.

## FLASH A FRIEND ● FLASH A FRIEND

Culture Club, Bowie and Rod Stewart fan Jenny from Hull is interested in hearing from other readers... Peter from South London wants an Ultravox lover to get in touch... Lorraine, who lives in Grays, Essex wants new friends who're also into Gary Numan, Japan, Thompson Twins, discos and concerts. Write c/o Help. All letters will be passed on.



NEW EXTENDED VOCAL & INSTRUMENTAL 12" SINGLE ALSO AVAILABLE ON 7"

# US 45s

- 1 1 EVERY BREATH YOU TAKE, The Police, A&M
- 2 6 SWEET DREAMS, The Eurythmics, RCA
- 3 8 SHE WORKS HARD FOR THE MONEY, Donna Summer, Mercury
- 4 5 IS THERE SOMETHING I SHOULD KNOW, Duran Duran, Capitol
- 5 3 FLASHDANCE... WHAT A FEELING, Irene Cara, Casablanca
- 6 2 ELECTRIC AVENUE, Eddy Grant, Portrait/Ice
- 7 11 MANIAC, Michael Sembello, Casablanca
- 8 4 NEVER GONNA LET YOU GO, Sergio Mendes, A&M
- 9 9 STAND BACK, Stevie Nicks, Modern
- 10 7 WANNA BE STARTIN' SOMETHIN', Michael Jackson, Epic
- 11 15 IT'S A MISTAKE, Men At Work, Columbia
- 12 10 OUR HOUSE, Madness, Geffen
- 13 17 (KEEP FEELING) FASCINATION, Human League, A&M
- 14 18 HOT GIRLS IN LOVE, Loverboy, Columbia
- 15 16 CUTS LIKE A KNIFE, Bryan Adams, A&M
- 17 12 1999, Prince, Warner Bros
- 18 20 CHINA GIRL, David Bowie, EMI-America
- 19 19 ROCK OF AGES, Def Leppard, Mercury
- 20 25 I'LL TUMBLE 4 YA, Culture Club, Virgin/Epic
- 21 22 SAVED BY ZERO, The Fixx, MCA
- 22 26 PUTTIN' ON THE RITZ, Taco, RCA
- 23 23 TAKE ME TO HEART, Quarterflash, Geffen
- 24 24 ROCK 'N' ROLL IS KING, ELO, Jet
- 25 28 LAWYERS IN LOVE, Jackson Browne, Asylum
- 26 14 BABY JANE, Rod Stewart, Warner Bros
- 27 35 HUMAN NATURE, Michael Jackson, Epic
- 28 31 AFTER THE FALL, Journey, Columbia
- 29 28 TELL HER ABOUT IT, Billy Joel, Columbia
- 30 32 HUMAN TOUCH, Rick Springfield, RCA
- 31 33 PIECES OF ICE, Diana Ross, RCA
- 32 37 THE SAFETY DANCE, Men Without Hats, Backstreet
- 33 34 THE BORDER, America, Capitol
- 34 21 TOO SHY, Kajagoogoo, EMI-America



- 35 - DON'T CRY, Asia, Geffen
- 36 40 FAKE FRIENDS, Joan Jett and the Blackhearts, Blackheart/MCA
- 37 - DEAD GIVEAWAY, Shalamar, Solar
- 38 - ALL TIME HIGH, Rita Coolidge, A&M
- 39 29 STOP IN THE NAME OF LOVE, The Hollies, Atlantic
- 40 - IT'S INEVITABLE, Charlie, Mirage

Compiled by Billboard

# US LPs

- 1 1 SYNCHRONICITY, The Police, A&M
- 2 2 THRILLER, Michael Jackson, Epic
- 3 3 FLASHDANCE, Soundtrack, Epic
- 4 4 PYROMANIA, Def Leppard, Casablanca
- 5 5 THE WILD HEART, Stevie Nicks, Mercury
- 6 6 LET'S DANCE, David Bowie, EMI-America
- 7 7 KEEP IT UP, Loverboy, Columbia/CBS
- 8 8 CARGO, Men At Work, Columbia/CBS
- 9 9 1999, Prince, Warner Bros
- 10 11 FRONTIERS, Journey, Columbia
- 11 12 H<sub>2</sub>O, Daryl Hall and John Oates, RCA
- 12 13 STATE OF CONFUSION, The Kinks, Arista
- 13 18 REACH THE BEACH, The Fixx, MCA
- 14 16 DURAN DURAN, Duran Duran, Capitol
- 15 15 PIECE OF MIND, Iron Maiden, Capitol
- 16 19 SHE WORKS HARD FOR THE MONEY, Donna Summer, Mercury
- 17 17 SPEAKING IN TONGUES, Talking Heads, Sire
- 18 14 CUTS LIKE A KNIFE, Bryan Adams, A&M
- 19 10 KILLER ON THE RAMPAGE, Eddy Grant, Portrait/Ice
- 20 21 SWEET DREAMS ARE MADE OF THIS, Eurythmics, RCA
- 21 21 ALBUM, Joan Jett and the Blackhearts, Blackheart/MCA
- 22 22 KISSING TO BE CLEVER, Culture Club, Virgin/Epic
- 23 39 STAYING ALIVE, Soundtrack, RSO
- 24 20 ELIMINATOR, ZZ Top, Warner Bros
- 25 FASCINATION, The Human League, A&M



- 26 - THE PRINCIPLE OF MOMENTS, Robert Plant, Swan Song
- 27 27 SERGIO MENDES, Sergio Mendes, A&M
- 28 31 METAL HEALTH, Quiet Riot, Pasha
- 29 23 KILROY WAS HERE, Styx, A&M
- 30 35 ZEBRA, Zebra, Atlantic
- 31 26 LIVING IN OZ, Rick Springfield, RCA
- 32 - AFTER EIGHT, Taco, RCA
- 33 28 IN YOUR EYES, George Benson, Warner Bros
- 34 29 LISTEN, A Flock of Seagulls, Jive/Arista
- 35 37 VISIONS, Gladys Knight & The Pips, Columbia
- 36 36 BETWEEN THE SHEETS, The Isley Brothers, T-Neck
- 37 38 R.E.M., Murmur, IRS
- 38 - ROSS, Diana Ross, RCA
- 39 40 GIRL AT HER VOLCANO, Rickie Lee Jones, Warner Bros
- 40 - TAKE ANOTHER PICTURE, Quarterflash, Geffen

Compiled by Billboard

# INDIE LPs

- 1 1 YOU AND ME BOTH, Yazoo, Mute
- 2 3 YES SIR I WILL, Crass, Crass
- 3 2 OFF THE BONE, Cramps, Illegal
- 4 4 POWER, CORRUPTION AND LIES, New Order, Factory
- 5 16 RUST RED IN SEPTEMBER, Eyeless In Gaza, Cherry Red
- 6 9 FETISCH, X Mal Deutschland, 4AD
- 7 5 HAND OF KINDNESS, Richard Thompson, Hannibal
- 8 6 PANORAMA, Flash & The Pan, Easy Beat
- 9 8 HIGH LAND, HARD RAIN, Aztec Camera, Rough Trade
- 10 7 DAYS OF WINE AND ROSES, Dream Syndicate, Rough Trade
- 11 10 UNREHEARSED WRONGS, Disruptors, Radical Change
- 12 11 NOTHING CAN STOP US, Robert Wyatt, Rough Trade
- 13 12 THE GRIND, Will Sergeant, 92 Happy Customers
- 14 17 A NIGHT FOR CELEBRATION, UK Decay, UK Decay
- 15 21 17, Punilux, Red Rhino
- 16 - ANOTHER SETTING, Durutti Column, Factory FAC 74
- 17 15 MERCURY THEATRE ON THE AIR, Action Pact, Fall Out
- 18 20 MACHINE, 1919, Red Rhino
- 19 22 PILLOWS AND PRAYERS, Various, Cherry Red
- 20 13 LIVE IN YUGOSLAVIA, Anti Nowhere League, ID
- 21 25 THE PLAGUE, Demon, Clay
- 22 26 RASTA, Benjamin Zephaniah, Upright



DURUTTI COLUMN: setting the pace at 16

Pic by Alison Turner

- 23 - THE FIRST FLOWER, Playdead, Jungle
- 24 19 THE GUILTY HAVE NO PRIDE, Death In June, New European
- 25 28 1981-1982 MINI LP, New Order, Factory
- 26 18 ZOMBIES, Attak, No Future
- 27 14 LEICHENSCHREI, SPK, Side Effekts
- 28 23 SECRETS OUT, The Box, Go Discs!
- 29 - NEVER MIND THE BOLLOCKS '83, Bollock Brothers, Charly BOLL 101
- 30 - ZUNGGUZUNG, Yellowman, Greensleeves GREL 57

Compiled by MRIB

# INDIE 45s

- 1 2 EVERYTHING COUNTS, Depeche Mode, Mute
- 2 3 BROTHERS GRIMM, Southern Death Cult, Situation 2
- 3 5 WHO DUNNIT, Crass, Crass
- 4 6 THE MAN WHOSE HEAD EXPANDED, Fall, Rough Trade
- 5 1 WAR BABY, Tom Robinson, Panic
- 6 8 THINK ZINC, Marc Bolan, Marc On Wax
- 7 7 SHEEP FARMING IN THE FALKLANDS, Crass, Crass
- 8 9 GARY GILMORE'S EYES, Advert's, Bright
- 9 4 BIRDS FLY, Icicle Works, Situation 2
- 10 11 BIRTHDAY PARTY, Birthday Party, 4AD
- 11 14 CLOCK, Danse Society, Society
- 12 28 ONE GOOD REASON, Poison Girls, Illuminated
- 13 13 BLUE MONDAY, New Order, Factory
- 14 19 REPTILE HOUSE, Sisters Of Mercy, Merciful Release
- 15 12 NOBODY'S DIARY, Yazoo, Mute
- 16 17 QUAL, X Mal Deutschland, 4AD
- 17 16 JAILHOUSE ROCK, Abrasive Wheels, Clay
- 18 20 HAND IN GLOVE, Smiths, Rough Trade
- 19 34 CUM ON FEEL THE NOIZE, One Way System, Anagram
- 20 23 ARE YOU READY, Virgin Dance, Probe
- 21 10 WAITING FOR A TRAIN, Flash & The Pan, Easy Beat
- 22 25 WE'RE SO HAPPY, Danse Society, Society
- 23 31 LONDON BOUNCERS, Action Pact, Fall Out
- 24 — SYSTEM IS MURDER EP, System, Spiderleg SDL 11
- 25 37 BAD SEED, Birthday Party, 4AD

- 26 30 THERE IS NO SHAME, Danse Society, Society
- 27 15 NEW RISEN, Eyeless In Giza, Cherry Red
- 28 22 EVOLUTION, Subhumans, Blurred
- 29 36 ONE DAY, APB, Oily
- 30 48 BLITZKRIEG BOP, Newtown Neurotics, Razor
- 31 — GOOD TECHNOLOGY, Red Guitars, Self Drive SD006
- 32 21 FACTS OF WAR (EP), Mau Maus, Pax
- 33 26 SEBASTIAN, Sex Gang Children, Illuminated
- 34 35 COLOURS, Brilliant, Risk/Rough Trade
- 35 — SHOW ME THE DOOR, Jazateers, Rough Trade RT 138
- 36 39 ALL NIGHT, La Famille, Sanity
- 37 46 SUFFRAGETTE CITY, Rose Of Victory, No Future
- 38 44 KARDONAH CAFE, Cherry Boys, Satri
- 39 42 ANACONDA, Sisters Of Mercy, Merciful Release
- 40 43 BELA LUGOSI'S DEAD, Bauhaus, Small Wonder
- 41 — TREES AND FLOWERS, Strawberry Switchblade, 92 Happy Customers HAP 001
- 42 38 LOVE WILL TEAR US APART, Joy Division, Factory
- 43 — THE STRENGTH OF YOUR CRY, Luddites, Xcentric Noise SECOND 1
- 44 45 ALICE, Sisters Of Mercy, Merciful Release
- 45 27 SHIPBUILDING, Robert Wyatt, Rough Trade
- 46 29 PENELOPE TREE, Felt, Cherry Red
- 47 — WATERLOO SUNSET, Affairs Of The Heart, Heartbeat PULSE 100
- 48 32 LET THE VULTURE FLY, Icon AD, Radical Change
- 49 40 WALK OUT TO WINTER, Aztec Camera, Rough Trade
- 50 24 IT'S A FINE DAY, Jane, Cherry Red

Compiled by MRIB

# TOP 12<sup>0</sup> SINGLES TOP CASSETTES

- 1 1 THE CROWN, Gary Byrd & The GB Experience, Motown
- 2 2 IOU, Freeez, Beggars Banquet
- 3 5 DOUBLE DUTCH, Malcolm McLaren, Charisma
- 4 31 ROCKIT, Herbie Hancock, CBS
- 5 16 GIVE IT UP, KC & The Sunshine Band, Epic
- 6 4 DO IT AGAIN/BILLIE JEAN, Club House, Island
- 7 6 WHO'S THAT GIRL, Eurythmics, RCA
- 8 3 IT'S OVER, Funk Master, Masterfunk
- 9 17 BIG LOG, Robert Plant, Atlantic
- 10 18 CLUB TROPICANA, Wham, Innervision
- 11 12 CRUEL SUMMER, Bananarama, London
- 12 13 WRAPPED AROUND YOUR FINGER, Police, A&M
- 13 8 NEVER STOP, Echo & The Bunnymen, Korova
- 14 7 WHEREVER I LAY MY HAT (THAT'S MY HOME), Paul Young, CBS
- 15 22 EVERYTHING COUNTS, Depeche Mode, Mute
- 16 26 EVERYDAY I WRITE THE BOOK, Elvis Costello & The Attractions, F Beat
- 17 25 THE SUN GOES DOWN (LIVING IT UP), Level 42, Polydor
- 18 9 THE WALK, Cure, Fiction
- 19 11 ALL NIGHT LONG, Mary Jane Girls, Motown
- 20 19 FREAK, Bruce Foxton, Arista
- 21 20 WAIT UNTIL TONIGHT (MY LOVE), Galaxy Featuring Phil Fearon, Ensign
- 22 — TOUR DE FRANCE, Kraftwerk, EMI 12EMI5413
- 23 28 FEEL LIKE MAKING LOVE, George Benson, Warner Bros
- 24 14 COME LIVE WITH ME, Heaven 17, Virgin
- 25 10 WAR BABY, Tom Robinson, Panic

- 1 1 THE VERY BEST OF THE BEACH BOYS, Beach Boys, Capitol
- 2 7 GREATEST HITS, Michael Jackson & Jackson 5, Telstar
- 3 2 THRILLER, Michael Jackson, Epic
- 4 3 SYNCHRONICITY, Police, A&M
- 5 5 FANTASTIC, Wham, Innervision
- 6 15 NO PARLEZ, Paul Young, CBS
- 7 4 JULIO, Julio Iglesias, CBS
- 8 — THE CROSSING, Big Country, Mercury MERCSC27
- 9 9 THE LOOK, Shalamar, Solar
- 10 8 YOU AND ME BOTH, Yazoo, Mute
- 11 11 THE LUXURY GAP, Heaven 17, Virgin
- 12 14 HITS ON FIRE, Various, Ronco
- 13 6 FLASHDANCE, Original Soundtrack, Casablanca
- 14 13 LET'S DANCE, David Bowie, EMI America
- 15 12 CRISES, Mike Oldfield, Virgin
- 16 15 IN YOUR EYES, George Benson, Warner Bros
- 17 10 BODY WISHES, Rod Stewart, Warner Bros
- 18 30 THE PRINCIPLE OF MOMENTS, Robert Plant, Atlantic
- 19 21 RIO, Duran Duran, EMI
- 20 17 SWEET DREAMS (ARE MADE OF THIS), Eurythmics, RCA
- 21 20 TOO LOW FOR ZERO, Elton John, Rocket
- 22 19 TRUE, Spandau Ballet, Chrysalis
- 23 18 SECRET MESSAGES, Electric Light Orchestra, Jet
- 24 29 SONGS, Kids From Fame, RCA
- 25 22 CARGO, Men At Work, Epic

# Flashback

## 5

August 5, 1978

- 1 YOU'RE THE ONE THAT I WANT, John Travolta/Olivia Newton-John
- 2 SUBSTITUTE, Clout
- 3 SMURF SONG, Father Abraham
- 4 DANCING IN THE CITY, Marshall Hain
- 5 BOOGIE OOGIE OOGIE, Taste of Honey
- 6 WILD WEST HERO, Electric Light Orchestra
- 7 A LITTLE BIT OF SOAP, Showaddywaddy
- 8 LIKE CLOCKWORK, Boomtown Rats
- 9 5-7-0-5, City Boy
- 10 RIVERS OF BABYLON/BROWN GIRL IN THE RING, Boney M

## 10

August 4, 1973

- 1 I'M THE LEADER OF THE GANG (I AM), Gary Glitter
- 2 WELCOME HOME, Peters and Lee
- 3 ALRIGHT ALRIGHT ALRIGHT, Mungo Jerry
- 4 GOING HOME, The Osmonds
- 5 LIFE ON MARS, David Bowie
- 6 48 CRASH, Suzy Quatro
- 7 YESTERDAY ONCE MORE, The Carpenters
- 8 SPANISH EYES, Al Martino
- 9 TOUCH ME IN THE MORNING, Diana Ross
- 10 RANDY, Blue Mink

## 15

August 3, 1968

- 1 MONY MONY, Tommy James and The Shondells
- 2 I PRETEND, Des O'Connor
- 3 FIRE, The Crazy World of Arthur Brown
- 4 MACARTHUR PARK, Richard Harris
- 5 MRS ROBINSON, Simon and Garfunkel
- 6 BABY COME BACK, The Equals
- 7 I CLOSE MY EYES AND COUNT TO TEN, Dusty Springfield
- 8 LAST NIGHT IN SOHO, Dee Dee
- 9 SON OF HICKORY HOLLERS, O C Smith
- 10 YUMMY YUMMY, The Ohio Express

## RECORD MIRROR

## DISCO

- 1 2 ROCKIT, Herbie Hancock, CBS 12in
- 2 1 THE CROWN/INSTRUMENTAL, Gary Byrd, Mott, wn 12in
- 3 3 PUT OUR HEADS TOGETHER, O'Jays, Philadelphia International 12in
- 4 9 DO IT AGAIN/BILLIE JEAN (MEDLEY), Club House, Island 12in
- 5 7 CRAZY, Manhattans, CBS 12in
- 6 4 TELL ME LOVE, Michael Wycoff, RCA 12in
- 7 14 OUT IN THE NIGHT, Serge Ponsar, WEA International 12in
- 8 6 FALLING IN LOVE, Surface, Salsoul 12in
- 9 13 CHANGING FOR YOU, Chi-Lites, R&B 12in
- 10 5 ALL NIGHT LONG, Mary Jane Girls, Gordy 12in
- 11 11 I.O.U./WE GOT THE JAZZ/I DUB U, Freeez, Beggars Banquet 12in
- 12 8 IT'S OVER, Funk Masters, Master-Funk 12in
- 13 12 GET DOWN SATURDAY NIGHT, Oliver Cheatham, MCA 12in
- 14 16 SHOW ME THE WAY/SWING IT/MARRIED MAN, Skyy, US Salsoul LP
- 15 15 FEEL LIKE MAKING LOVE/INSIDE LOVE (SO PERSONAL) (INSTRUMENTAL), George Benson, Warner Bros 12in
- 16 18 GET IT RIGHT, Aretha Franklin, Arista 12in
- 17 10 ALL NIGHT LONG (INSTRUMENTAL)/(VOCAL), La Famille, Sanity 12in
- 18 25 JUST BE GOOD TO ME, The SOS Band, Tabu 12in
- 19 20 BOOGIE NIGHTS, LaFleur, Proto 12in
- 20 35 WHAT I GOT IS WHAT YOU NEED, Unique, US Prelude 12in
- 21 31 PARTY TIME, Kurtis Blow, Mercury 12in
- 22 19 U-2 (MEDLEY)/SUMMER DREAMS/LIFE (IS SO STRANGE), War, US RCA LP
- 23 24 FOOL FOR YOU, Julie Roberts, Bluebird 12in
- 24 21 YOU AIN'T REALLY DOWN, Status IV, TMT 12in
- 25 22 SKIP TO MY LOU, Finis Henderson, Motown 12in
- 26 28 (YOU'RE A) GOOD GIRL, Lillo, Capitol 12in
- 27 24 WAIT UNTIL TONIGHT (MY LOVE), Galaxy, Ensign 12in
- 28 23 THE KEY (INSTRUMENTAL), Wuf Ticket, US Prelude 12in
- 29 27 WANNA BE STARTIN' SOMETHIN', Michael Jackson, Epic 12in
- 30 33 MESSAGES FROM THE STARS, Rah Band, TMT 12in
- 31 32 WHAT DO WE DO, Atmosfear, Elite 12in
- 32 63 JAM ON REVENGE (THE WIKKI-WIKKI SONG), Newcleus, US Sunnyview 12in
- 33 26 WE CAN WORK IT OUT, Brass Construction, Capitol 12in
- 34 29 BETWEEN THE SHEETS, Isley Brothers, Epic 12in
- 35 — HALF THE DAY'S GONE AND WE HAVEN'T EARNED A PENNY, Kenny Lynch, Satri LP/12in remix
- 36 17 INSIDE LOVE (SO PERSONAL)/IN YOUR EYES, George Benson, Warner Bros LP
- 37 55 ONE ON ONE SITUATION, Peaches & Herb, US The Entertainment Company LP
- 38 49 ROCK THE WORLD!!!, Crown Heights Affair, US De-Lite LP
- 39 48 DIDN'T YOU KNOW IT/SHINE ON ME, One Way, US MCA LP
- 40 43 HOPSCOTCH (REMIX), Gwen Guthrie, Island 12in
- 41 34 WALKIN' THE LINE (BRASSY VERSION), Brass Construction, US Capitol 12in
- 42 79 ONE MIND — TWO HEARTS, Paradise, Priority 12in white label
- 43 41 NEVER TOO LATE, Lonnie Liston Smith, Doctor Jazz 12in
- 44 30 ZWEI (DUB VERSION), Electric Mind, Passion 12in
- 45 38 LOVE TOWN, Booker Newberry III, Polydor 12in
- 46 38 YOU MAKE IT HEAVEN, Terri Wells, Philly World 12in
- 47 37 TURN THE MUSIC ON, Orlando Johnson & Trance, Magnet 12in
- 48 52 LOVE ME TONIGHT, Attitude, US Atlantic RFC 12in
- 49 59 FEEL THE NEED/WILL YOU BE MINE/ANGEL, Anita Baker, US Beverley Glen Music LP
- 50 39 STAY WITH ME/SOS, Beau Williams, US Capitol LP
- 51 48 WET MY WHISTLE/ELECTRICITY/NIGHT RIDER/FEELS SO GOOD/SLOW JAM/NO PARKING/PLAYMATES, Midnight Star, Solar LP
- 52 56 BRAZILIA, Brazilia, Broad Star 7in
- 53 58 I'M SICK AND TIRED/I NEVER FORGOT YOUR EYES/JUST CALL MY NAME/VICTORY, Larry Graham, Warner Bros LP
- 54 42 FREAK-A-ZOID, Midnight Star, US Solar 12in
- 55 40 BREAK UP, High Fashion, US Capitol 12in
- 56 74 DON'T YOU GET SO MAD, Jaffrey Osborne, US A&M 7in/LP
- 57 65 THE WILDSTYLE, Time Zone, US Celluloid 12in
- 58 — A TIME LIKE THIS, Haywoode, CBS 12in promo
- 59 90 LOVELY DAY, Central Line, Mercury 12in
- 60 — EXPANSIONS, Lonnie Liston Smith, RCA 12in
- 61 45 SAKHILE, Sakhile, Jive Afrika LP/12in white label
- 62 83 COLD BLOODED, Rick James, US Motown 12in
- 63 — YOU WON'T MISS LOVE/RIGHT HERE/OVER AND OVER, Shalamar, Solar LP
- 64 54 EVERY GIRL (WANTS MY GUY), Aretha Franklin, Arista LP
- 65 62 SHOW ME, Victor Tavares, Malaco 12in
- 66 — ON THE DANCE FLOOR, New Guys On The Block, Sugarhill 12in
- 67 78 KEEP GIVING ME LOVE (REMIX), "D" Train, Prelude 12in
- 68 61 RISIN' TO THE TOP, Keni Burke, RCA 12in
- 69 71 MEGAMIX, Michael Jackson, Disco Mix Club cassette/CBS 12in promotion
- 70 — WHAT'S THE BOTTOM LINE/BABY I WILL, Michael Lovesmith, Motown 12in
- 71 — SHE'S THE MASTER (OF THE GAME), Richard Jon Smith, Jive 12in
- 72 — LOCKED UP IN YOUR LOVE, Manhattans, US Columbia LP
- 73 73 COME TO BED, Denise LaSalle, Malaco 12in
- 74 — I CAN'T STAND THE PAIN/WHEN WILL I SEE YOU AGAIN, O'Jays, US Epic LP
- 75 65 TROUBLE IN PARADISE, Al Jarreau, WEA 12in
- 76 — SUPERSTAR (BILLIE JEAN), Lydia Murdock, US Team Entertainment 12in
- 77 70 HOT-HOT-HOT, Arrow, AIR 12in
- 78 — TELL ME IF YOU STILL CARE, The SOS Band, US Tabu LP
- 79 — HISTORICAL PLACES (ETHIOPIA)/OUT OF THE FUNK/SAVE A LITTLE LOVE FOR ME, Dennis Brown, US A&M LP
- 80 — HELLO PEOPLE/IT'S SOMETHING, Brenda Russell, Warner Bros LP
- 81 — HOPSCOTCH (US REMIX), Gwen Guthrie, Island 12in
- 82 — AM-FM, Natasha King, Ecstasy 12in
- 83 — TRY YOUR LOVIN', Cashmere, US Philly World 12in
- 84 82 SPACE COWBOY, Jonzun Crew, 21 Records 12in
- 85 — SILVER VIBRATIONS, Roy Ayers, Uno Melodic 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 2 IOU, Freeez, Beggars Banquet 12in
- 2 10 THE CROWN, Gary Byrd & The GB Experience, Motown 12in
- 3 8 DO IT AGAIN/BILLIE JEAN (MEDLEY), Club House, Island 12in
- 4 1 ALL NIGHT LONG, Mary Jane Girls, Gordy 12in
- 5 6 PUT OUR HEADS TOGETHER, O'Jays, Philadelphia International 12in
- 6 4 SEX/WHEREVER I LAY MY HAT (THAT'S MY HOME), Paul Young, CBS 12in
- 7 3 FLASHDANCE... WHAT A FEELING, Irene Cara, Casablanca 12in
- 8 9 IT'S OVER, Funk Masters, Master-Funk 12in
- 9 5 GET DOWN SATURDAY NIGHT, Oliver Cheatham, MCA 12in
- 10 15 FEEL LIKE MAKIN' LOVE, George Benson, Warner Bros 12in
- 11 11 DOUBLE DUTCH, Malcolm McLaren, Charisma 12in
- 12 13 BETWEEN THE SHEETS, Isley Brothers, Epic 12in
- 13 7 DEAD GIVEAWAY, Shalamar, Solar 12in
- 14 19 CRAZY, Manhattans, CBS 12in
- 15 12 COME LIVE WITH ME, Heaven 17, BEF/Virgin 12in
- 16 26 BOOGIE NIGHTS, LaFleur, Proto 12in
- 17 14 CHINA GIRL, David Bowie, EMI America 12in
- 18 20 WATCHING YOU, WATCHING ME, David Grant, Chrysalis 12in
- 19 18 YOU AIN'T REALLY DOWN, Status IV, TMT 12in
- 20 27 ROCKIT/I THOUGHT IT WAS YOU, Herbie Hancock, CBS 12in
- 21 34 (DO YOU REALLY LOVE ME), TELL ME LOVE, Michael Wycoff, RCA 12in
- 22 28 SHE BLINDED ME WITH SCIENCE, Thomas Dolby, Venice In Peril 12in
- 23 16 WANNA BE STARTIN' SOMETHIN', Michael Jackson, Epic 12in
- 24 23 BRING IT ON... BRING IT ON, James Brown, Sonet 12in
- 25 29 MESSAGE FROM THE STARS, Rah Band, TMT 12in
- 26 40 FALLING IN LOVE, Surface, Salsoul 12in
- 27 17 I LOVE YOU (REMIX), Yello, Stiff 12in
- 28 21 WHEN WE WERE YOUNG, BF Band (Bucks Fizz), RCA 12in
- 29 — CLUB TROPICANA, Wham!, Innervision 12in
- 30 25 SITUATION (REMIX)/NOBODY'S DIARY, Yazoo, Mute 12in
- 31 — CHANGING FOR YOU, Chi-Lites, R&B 12in
- 32 30 SAVE THE OVERTIME (FOR ME), Gladys Knight & The Pips, CBS 12in
- 33 33 SEARCHIN' (I GOTTA FIND A MAN), Hazell Dean, Proto 12in
- 34 38 BLUE MONDAY/THE BEACH, New Order, Factory 12in
- 35 42 GET IT RIGHT, Aretha Franklin, Arista 12in
- 36 — WAIT UNTIL TONIGHT (MY LOVE), Galaxy/Phil Fearon, Ensign 12in
- 37 44 TROUBLE IN PARADISE, Al Jarreau, WEA 12in
- 38 32 YOU MAKE IT HEAVEN, Terri Wells, Philly World 12in
- 39 36 JUICY FRUIT, Mtume, Epic 12in
- 40 39 TANTALISE (WO WO EE YEH YEH), Jimmy The Hoover, Innervision 12in
- 41 — BILLIE JEAN, Michael Jackson, Epic 12in
- 42 41 ALL NIGHT LONG, La Famille, Sanity/PRT 12in
- 43 45 KEEP GIVING ME LOVE, D Train, Prelude 12in
- 44 48 SATURDAY NIGHT MIX/THE WOMAN IN YOU, Bee Gees, RSO 12in
- 45 — I JUST CAN'T HELP BELIEVIN', Boys Town Gang, ERC 12in
- 46 50 THRILLER/BABY BE MINE, Michael Jackson, Epic LP
- 47 49 JUST FASCINATION, Cabaret Voltaire, Some Bizzare/Virgin 12in
- 48 — SKIP TO MY LOU, Finis Henderson, Motown 12in
- 49 — WHO'S THAT GIRL, Eurythmics, RCA 12in
- 50 22 LOVE TOWN, Booker Newberry III, Polydor 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. LAST WEEK'S WINNER: STUART COATES, BURNLEY. THIS WEEK'S WINNER: PAUL JAMES, SOUTH WALES.

## BOYS TOWN DISCO

- 1 1 SEARCHIN' (I GOTTA FIND A MAN) (REMIX), Hazell Dean, Proto 12in
- 2 2 GUILTY, Lime, Polydor 12in/US Prism 12in remix
- 3 7 ON THE GRID/ANGEL EYES, Lime, US Prism remix/German Polydor LP
- 4 3 DO IT AGAIN/BILLIE JEAN (MEDLEY), Club House, Island 12in
- 5 4 SO MANY MEN SO LITTLE TIME, Miquel Brown, Record Shack 12in
- 6 6 SHE WORKS HARD FOR THE MONEY, Donna Summer, Mercury 12in
- 7 19 THE BOYS COME TO TOWN, Earlene Bentley, Record Shack 12in
- 8 8 FLASHDANCE... WHAT A FEELING, Irene Cara, Casablanca 12in/US Hot Tracks remix
- 9 12 EL WATUSI/LA BAMBÁ (LAND OF A THOUSAND DANCES) (MEDLEY), Rags & Riches, US Casablanca 12in/LP
- 10 11 MEMORY, Menage, Carrere 12in/US Hot Tracks remix
- 11 15 TAKE IT SLOWLY, Nancy Martinez, Canadian Matra LP
- 12 13 I JUST CAN'T HELP BELIEVING, Boys Town Gang, ERC 12in
- 13 5 BOOGIE NIGHTS, LaFleur, Proto 12in
- 14 10 I DON'T WANT TO TALK ABOUT IT, Pamela Stanley, US Komander 12in
- 15 17 TO SIR WITH LOVE, Vicki Sue Robinson, US Profile 12in
- 16 14 BAND OF GOLD, Sylvester, US Megatone 12in
- 17 9 I.O.U./I DUB U, Freeez, Beggars Banquet 12in
- 18 23 WHEN WILL I SEE YOU AGAIN, Magda Layna, US Megatone 12in
- 19 20 PIECES OF ICE, Diana Ross, Capitol 12in
- 20 — MANIAC, Michael Sembello, Casablanca 12in
- 21 21 LOVER TO LOVER, Joe Yellow, Italian Hole 12in
- 22 — THE CROWN/INSTRUMENTAL, Gary Byrd, Motown 12in
- 23 — STOP DON'T DO THIS TO ME, Phyllis Nelson, Carrere 12in
- 24 18 CRAZY FAMILY, Jock Hattle, Italian Market 12in
- 25 24 LIVING ON VIDEO, Trans-X, Canadian Illusion 12in
- 26 22 LOVE YOUR BODY, Amanda Lear, German Ariola 12in
- 27 28 GOT TO GET TO YOU, Jessica Williams, Charade 12in white label
- 28 25 NOT THE LOVING KIND/THE LOVING DUB, The Twins, German Hansa 12in
- 29 30 BACK TO FUNKY TOWN, Chase, US Central Park 12in
- 30 — LOVE TAKER, Stefano Pulga, Italian System Music 12in
- 30 — STARS ON 45 PRESENTS THE STAR SISTERS, Stars On 45, CBS 12in

## JAMES HAMILTON at the controls

### ODDS 'N' BODS

**SHEP PETTIBONE** has remixed Skyy 'Show Me The Way' for rush released US 12in imminently, as 'Bad Boy' bombed even in the States... **Teena Marie** is hotly rumoured to have an album due now... **Keni Burke** 'Risin' To The Top' is set for re-release (same bass as 'All Night Long'), while a future **Crown Heights Affair** 12in will team 'Rock The World', their current 115bpm 'Heavy Lovin' 7in flip and an as yet undecided oldie... **Junior 'Runnin'** has been remixed by **Nick Martinelli** for UK 12in in a fortnight... **CBS** have white labelled UK-produced lady **Haywoode** 'A Time Like This', due commercially mid-Aug, a beefily trucking 114 $\frac{1}{2}$ bpm thunder to which at PAs the crowd pleasing foxy **Miss Skips** through all of **Michael Jackson's** slickest video steps in rapid rotation... **Disco Mix Club** now sends members not only their cassettes but also a monthly "power play" on 12in (it's been **Club House**, now **Kenny Lynch**) — for subscription details, DJs/club managers should contact **Christine Prince** at PO Box 89, Slough, Berks or on 06286 63227... **Michael Jackson's** 'Thriller' was deposed by **The Police** after 19 weeks as top US Pop LP, similarly after 25 weeks the **Isley Brothers** pipped it atop the Black LP list — but for only one week before it returned!... **Mtume** 'Juicy Fruit' lost the US Black Singles chart top after 8 weeks to **Donna Summer**, and **Yaz(oo)** 'State Farm'/'Nobody's Diary' is now number one US Dance/Disco... **Second Image** were the audience's most-liked act on **Freddie Star's Showcase** last week on telly, and should they win the final (which you can see Aug 23) they would be in line for their own TV special — which could be interesting because, as hinted last week, they've left **Polydor** and are currently un-signed... **Julie Roberts** missed appearing with the **Funk Masters** on **Top Of The Pops** only because she was on a pre-booked holiday in America (silly girl) — oh, and at her big **Bluebird Records** party in **Fulham Pools** last week, **Chris Hill** was never out of the water (showing off his rippling physique!)... **Big Brother** 'Adventures In Success', still hot for me, rather interestingly has a totally different and less effective 94 $\frac{1}{2}$ bpm treatment on US **Island 7in** as by **Will Powers**, with composer credits including **Robert Palmer** and **Sting** — my thanks for this to **Record Corner's Terry Davis & Ian Clark**, who will be presenting their soulful **Function At The Junction Pt 3** this Saturday (6) at **Lavender Hill's The Cornet** in **Lavender Gardens**, good regular crowd into deep rarities... **Dave Rawlings** has

"Crazy Christmas" all this week at **Basingstoke Martines** (ere, where's them pics?)... **Bob Jones** guests with **Joe Field & Mike Allin** this Thursday (4) at **Hemel Hempstead's Whip & Collar**... **Cleveland Anderson**, standing to his full height and threatening my kneecap, proves he can get gigs in the south by funking **Oxford Street Spats** on Thursdays!... **Loughborough University's Eddie Gee & Ken** funk a one-off 'Touch Of Love Roadshow' with competitions and a raffle this Thursday (4) downstairs at **Mayfair Gullivers in Down Street** — the same room that the all-mixing all-dancing **Mastermind Roadshow** has taken over on Fridays now, while upstairs at **Gullys** for the next two **Fri/Sats** your own **James Hamilton** jocks all night while **Graham Gold** is away... **Mike Sefton**, guesting with **Chris Brown** at **Camberley Frenchies** this Sunday, the previous night (6) starts a monthly early-hours slot on **London Weekend Radio 92.5FM** playing mainly new soul-jazz-funk... I explored the sunny **Suffolk coast** last week, rather surprisingly listening to **Robbie Vincent's** "naff" phone-in on radio London as far away as **Snape**... **Peter Stringfellow** was the interesting DJ guest on **Susie Barne's** Friday night **Radio London** show last week... **John Harris** (Redruth): that record you couldn't identify in Spain is that country's current biggest hit, **Ryan Paris** 'Dolce Vita' (Spanish CBS A12.3557/Italian Disco Magic MIX 117) — so say "ta for the info" to **Spud** (Stevenage), **Gary Allan** (Liverpool), **J A Knight** (Bexleyheath)!... **Heatwave's** massive injection of new blood would seem to have freshened up their stage act considerably... **Newcleus's** "wikki wikki" vocal scratch effects are sensational repeatedly synched through **Herbie Hancock's** real scratching bits, and those two plus **Time Zone** can be mixed back and forth until the cows come home!... **Peaches & Herb** 'One On One Situation' so far seems hottest up north... **Level 42** are hitting pop as a twin-pack topper with 'Love Games'... I bet **Bruce Foxton's** great dance-orientated 'Freak' is the smash in the States that's so far eluded **Paul Weller**... **Isaac Hayes** looked in at **Mayfair Samanthas** (next to **Rockafella's** late-nite eaterie off **Regent Street**) for **Dave Smith's** "back to school" party recently... I wonder, does burbling **Peter Powell** ever think anyone's made a bad record or done a dreadful **Radio One Session**?... **Imagination**, who missed their chance of getting out of the rut by not issuing 'Heart 'N' Soul' way back when they should, had better come up with something different and preferably energetic for their single... **Greg Edwards** stopped **Capital's** listeners



**ROBERTA FLACK** has returned the favour when **Peabo Bryson** duetted with her following **Donny Hathaway's** death, and now shares (second-placed) split billing with **Peabo** again on 'Born To Love' (US Capitol ST-12284), a largely slow quality selection penned/produced by the likes of **Bob Gaudio & Bob Crewe** (the uptempo highlight is their 121bpm 'Heaven Above Me'), **Burt Bacharach & Carol Bayer Sager**, and **Michael Masser** — whose **Gerry Goffin** co-penned slow **Richie/Ross**-like 0-29 $\frac{1}{2}$ /59-0bpm 'Tonight I Celebrate My Love' is now on 7in here (Capitol CL 302). Designed with lovers in mind!

dead in their tracks last Saturday when he handled a birthday dedication saying, "I won't tell how old you are — just as long as you're old enough to funk, that's alright" (at least we think that's what he said!)... 'War Games', a great movie about this computer crazy kid who by chance connects through to the US defence centre and plays 'Thermonuclear War' for real (what, you know that plot?), also includes the lovely if oddly named **Ally Sheedy** — who 'Hill Street Blues' fans will know as that recent sexy "just three words" tease (oh boy oh boy!)... hey hey HEY, LET'S BE CAREFUL OUT THERE!

### BREAKERS

**BUBBLING UNDER** the **Disco 85** are **T.Ski Valley** 'Valley Style' (**Billie Jean's**) (US Capo 12in), **Newtrament** 'London Bridge Is Falling Down' (Jive 12in), **Ladies' Choice** 'Girl's Night Out' (US Streetwise 12in), **Sergio Mendes** 'Never Gonna Let You Go' (A&M 12in), **The Rake** 'Street Justice' (US Profile

12in), **Katie Kissoon** 'You're The One' (Jive 12in), **Spice** 'You're So Nice (Latin Spice)' (US Jive 12in), **Phil Upchurch** 'When And If I Fall In Love' (Physical 12in), **Ashford & Simpson** 'High-Rise/Inst' (US Capitol 12in), **Kool & The Gang** 'Megamix' (Disco Mix Club cassette), while under the **Boys Town 30** are **Julius Brown** 'Diana' (US West End 12in), **Nancy Martinez** 'So Excited' (Canadian Matra 12in), **Oliver Cheatham** 'Get Down Saturday Night' (MCA 12in), **Digital Emotion** 'Don't Stop' (Dutch Break 12in), **Tatts** 'My Forbidden Lover' (Italian Power 12in), **Lipps Inc** 'Addicted To The Night' (US Casablanca 12in), **Laura Branigan** 'Solitaire (Remix)' (US Hot Tracks 12in), **Bee Gees** 'The Woman In You' / 'Saturday Night Mix' (RSO 12in), **Loverde** 'Backstreet Romance' (US Moby Dick 12in), **Malcolm McLaren** 'Double Dutch' (Charisma 12in).

**HIT NUMBERS:** Beats Per Minute for last week's Top 75 entries on 7in (f/c/r)

**Continues over**

Light Of the World  
new 3 track single  
*Jealous Lover*  
Available on 7" & 12" in special bag  
produced by Colin Thurston



(12) EMI 5403 **EMI**



## From page 31

for fade/cold/resonant endings — Wham! 0-1171-0c, Bruce Foxton 141r, Kim Wilde 130f, Elton John 76f, Galaxy 121f, Sarah Brightman 20-41/82-0r, Level 41 101f, Saxon 100-102f, Herbie Hancock 111r, LaFleur 121f, Jon & Vangelis 61f, O'Jays 120f, Motorhead 208r, Farmers Boys 131-130c.

## HOT VINYL

**RUMPLE-STILTS-SKIN:** 'I Think I Want To Dance With You' (US Heat MS 609) Starting straight out with great screeching sax in Band AKA style over an Al Hudson-ish rhythm, this extremely soulful gal/guy duetted jiggly 112½bpm 12in swayer (inst/edit flip) is one of those unheralded delights that jump out of nowhere to scorch up the chart! Expect this to be massive.

**SERGE PONSAR:** 'Out In The Night' (WEA U9852T) Instantly accepted rerun of the Chic/Another One Bites The Dust' bass line driving the black Frenchman's 113bpm 12in jiggler, his vocals veering between Phil Fearon and the Bee Gees (inst flip). Sadly, Serge's import LP 'Back To The Light' (US WEA 1-23914) is a bit dull apart from the 116bpm 'I Want More'.

**KENNY LYNCH:** 'Half The Day's Gone And We Haven't Earned A Penny' (Satri 12SAT 510) Very disappointingly in this 113bpm 'Bethnal Green Chimerical Funk Mix' 12in version Kenny and Greg Edwards have together taken out all the funky feel of the LP's great long intro to leave just the "disco" chick in a horrid empty unsoulful mix, which would never have had a rave review: in fact, I'm not massaging it now only because the swaying song's so catchy it'll cross over regardless ... but do please check the better album version too. Flip's the more languidly loping 0-1109-113bpm 'Another Groovy Saturday Night'.

**TOOTS HBBERT:** 'Spiritual Healing' (Island 12IS 129) Excellent atmospheric 89bpm 12in reggae answer to 'Sexual Healing', similar right down to the tapping rhythm box beat (the 'long version' flip is possibly best).

**FEEL:** 'Got To Have Your Lovin'' (US Posse POS 1208) New label for the Players Associated 'I'd Like To' mob, this rash chick wailed exciting 118bpm 12in electro rhythm box jotted lurching smacker having a great breakdown break and bags of confidence (edit/inst flip).

**LILLO:** 'You're A Good Girl' (Capitol 12CL 303) A usefully mixable summer tempo, the Paul Lawrence Jones III-prod/penned Kashif colleague who 'nuff sings a sparse lurching 106bpm 12in retreat of the 'Love Come Down' formula (inst flip), which of course makes it instantly familiar for dancers.

**MANU DIBANGO:** 'Soul Makossa' (London LONX 19) Originally due when Nairobi's electro version was hitting, the Cameroonian saxist's 1973-recorded jolting 114-115bpm afro classic now of course has had its

tongue twisting chant lifted by 'Wanna Be Startin' Somethin'' (not that the records are compatible), and is flipped on 12in here for the first time — although a repeat of the old Fiesta 12in from France — by 1976's more energetic and even more popular 122-123bpm 'Big Blow'.

**DENNIS BROWN:** 'Out Of The Funk' (LP 'The Prophet Rides Again' US A&M SP-4964) Less satisfying than his last outstanding A&M set yet sure to excite funk fans more as producer Joe Gibbs has gone crossover crazy on this simple jittery buoyant 113bpm driver, while 'Wonders Of The World' is a soulful 97½bpm swayer, 'Jammin' My Way To Fame' a rock-inflected stark 96½bpm thudder, 'Too Hot' a suggestive 107bpm jiggler, the more traditional reggae slowies being the 81bpm 'Historical Places (Ethiopia)' (my own fav), 73bpm 'Shashamane Living', 89bpm 'Save A Little Love For Me' (soon on 12in here), 72bpm 'This Love Of Mine', 87bpm 'Storms Are Raging', 69bpm title track.

**TAKE 3:** 'Tonight's The Nite' (Tempo DIG 1) Produced by Peter Hinds of Beggar & Co, an economically pushing 118-117-118bpm 12in Beggar & Co bass riff with cooing chix doing the singing (inst flip), worth hearing a few times as it's sneakily infectious.

**SHALAMAR:** 'The Look' LP (Solar 96-0239-1) Well, they haven't totally deserted disco yet, dividing this between soul and pop with a couple of slowies, the admittedly rather tired old Shalamar formula driving the summer tempo 110bpm 'Right Here', 106½bpm 'You're The One For Me' being best smoocher, while pop are the 159bpm 'Disappearing Act' (follow up single), 149bpm 'No Limits (The Now Club)', Stanley Clarke co-prod/penned 137bpm title track. As with their last LP, 12in remixes will doubtless give individual tracks a less cramped sound.

**NEW EDITION:** 'Popcorn Love' (London LONX 31) More jittery 104½bpm Jackson Five impersonations, but with a less restrictive backing this time, on 3-track 12in with its instrumental plus the hip hop rapping 113bpm 'Pass The Beat'.

**PHILIP BAILEY:** 'I Know' (US Columbia 44-04027) Earth Wind & Fire's squeaky singer goes solo on a George Duke-produced purposeful slow rolling 92½bpm 12in slinker, not necessarily a hit but nice enough (and thankfully not at all EWF!), flipped by the more typical dated jerky 113bpm 'The Good Guy's Supposed To Get The Girls'.

**MICHAEL LOVESMITH:** 'Baby I Will' (Motown TMGT 1311) Subduedly tumbling 118½bpm 12in crib of Change's 'Searching', flipped by the thus-far warmer and rather soulful shuffling 117bpm 'What's The Bottom Line' (which could work with Galaxy's rhythm).

**THOMPSON TWINS:** 'Dancersaurus' (Arista TWINS 121) Excellent summer tempo 99bpm 12in instrumental version, minus any pop vocals, of the hit 'Watching (You Watching Me)' A-side, worth checking by mixers — especially.

**TEE ROY MORRIS:** 'I Heard It Through The Grapevine' (Polydor POSPX 633) Pop-aimed presumably Forrest-inspired throbbing 120bpm 12in revival of Marvin's classic (probably good with LaFleur), rather oddly the less vocal dub A-side of promo copies not being available commercially at all.

**EARLENE BENTLEY:** 'The Boys Come

**To Town' (Record Shack SOHOT 8) Ian Levine co-prod/penned electronically rattling 128bpm 12in gay galloper exuberantly performed at full throttle by a huskily hollering theatrical lady (inst flip), exciting in an old fashioned Sylvester-ish way.**

**LIME:** 'Guilty' (Polydor POSPX 628) Consistent boys town love keeping the syndrom sound alive on a straining chap-sung cantering 124-125bpm 12in electro pounder with familiar seeming cliched pop lyrics (inst flip).

**PHYLLIS NELSON:** 'Stop Don't Do This To Me' (Carrere CART 286) Boys town hit but surprisingly mellow 116-115bpm 12in choppy canterer with nice long instrumental build-up (good out of Club House?) before the typically overwrought emoting.

**STARS ON 45:** 'Stars On 45 Presents The Star Sisters' (CBS TA 3534) Big already with partying boys, a World War II c173-176-178bpm 12in medley of Andrews Sisters and Glen Miller favourites — and, in retaliation, MCA Records have also spliced together their own c165-160-156-159bpm 12in medley by the real ANDREWS SISTERS (MCAT 829), but spoilt by a badly superimposed dull electronic pulse.

**MICHAEL SEMBELLO:** 'Maniac' (Casablanca CANX 1017) 'Flashdance'-featured frantically flying 154bpm 12in pop speeder which even Ian Levine has to slow to his decks' lowest v-speed to make mixable (inst flip).

**DISCO CONNECTION:** 'Born To Be Alive' (Belgian Music Master MM 16/12) Skippable phonetic introed galloping electronic 130bpm 12in vocoder remake of the Patrick Hernandez pop odie, by the Forrest-inspired 'Rock Your Baby' bunch (inst flip).

**ROY ALTON:** 'Girl I Love You' (Sunburn SB-D 35, via Orbitone 01-965 8292) Ultra happy jump-up 123bpm 12in soca which usefully even echoes the 'Hot-Hot-Hot' chant (inst flip).

**FELIX LEBARTY (LOVER BOY):** 'Take Me Home' (Win WND 101, via Tabansi 01-802 8852) Light voiced shuffling and jumping 123(intro)-127bpm 12in afro/soca with good wailing sax, and possibly even more usefully ethnic afro 123bpm 'Lover Action' flip.

**I.C.Q.:** 'Soak It Up' (ICG 1202, via City Sounds 01-405 5454) Ivan Chandler's indeterminately numbered jazz combo return on white label with a gradually building 0-128bpm 12in brassy instrumental underpinned by War-like percussion, all classily done.

**MORRISSEY MULLEN:** 'Mr Sax And Captain Axe' (Beggars Banquet BEG 971) Romping frisky fast free-wheeling 132bpm 12in autobiographical instrumental (dig the title to work out that contradiction!), good natured and a good listen.

**INGRAM:** 'We Like To Do It' (Streetwave WAVEL 5) Staccato spurring 109-110-111bpm jerky jiggler with catchy "do it" emphasis and gruff hollering, on 12in only (no 7in), flipped by the Peoples Choice-ish urgently churning 121-122bpm 'Groovin' On A Groove'.

**KASHIF:** 'Stone Love' (Arista ARIST 12534) DJs' chart returns reflected that no single track stood out on his album although this had most mentions, a computer-built 115bpm "soul by numbers" swayer now on 3-track 12in with its instrumental and the odd stop-start 106½bpm 'The Mood'.

**ADELE BERTEI:** 'Build Me A Bridge' (US Geffen 0-20128) Thomas Dolby-produced resonantly bumping 115bpm 12in synth 'n piano swayer, the instrumental flip being better for mixers than the A-side's un-soulful shrill vocal.

**PROJECT FUTURE:** 'Ray-Gun-Omics' (US Capitol 8555) Stark sparse jerky quiet 115bpm 12in electrophonic funk smacker with totally vocodered protest lyrics, co-prod/penned by Rahni Harris.

**TWO SISTERS:** 'High Noon' (US Sugarscoop SS-424) Man Parrish-produced chix sung jittery 118bpm 12in hip hop be bopper, pretty

## DJ TOP 10

**JOHN GARTLAND** jocks seven nights a week aboard the St Patrick II plying between Rosslare in Southern Ireland and Le Havre or Cherbourg in France, and despite his obviously mixed international audience always gets lots of interest whenever he slips into a soul/funk groove. However, what we have here are his party records, featured towards the end of what can be a long night ...

- 1 **THEME FROM 'NEW YORK, NEW YORK'**, Frank Sinatra, Reprise
- 2 **BASIN STREET BLUES**, Louis Prima, Capitol
- 3 **BUFFALO GALS (SQUARE DANCE)**, Malcolm McLaren, Charisma
- 4 **BIG SPENDER**, Shirley Bassey, United Artists
- 5 **OH! MARIE**, Louis Prima, Capitol
- 6 **HOKEY COKEY**, Snowmen, Slack
- 7 **JIVE MY BABY JIVE**, Malcolm McLaren, Charisma LP
- 8 **THE SAINTS ROCK & ROLL**, Bill Haley, MCA
- 9 **BEACH BOYS MEDLEY**, Beach Boys, Capitol
- 10 **CACHARPAYA**, Incantation, Beggars Banquet

unremarkable but for some "barking"-type scratching.

**PRINCE CHARLES:** 'Beat The Bush' (Virgin VS 61012) Funk for posers who stand around thinking about it rather than dancing, a monotonous largely instrumental 9-120bpm 12in chugger with howling bound and wind effects plus some soaring flute 'n synth (inst LP), originally titled 'Bush Bear' on LP.

**MADELEINE UZHO:** 'Satisfied' (Chrysalis CHS 122718) Slinky slow 89bpm 12in grain grinder, very much a female imagination in structure if not total sound (edit/inst flip).

**THE 5TH DIMENSION:** 'Surrender' (Buddah BDSL 502) Disappointed long build-up to an interesting enough spaced out slow 46½-85-0-92bpm 12in treatment of Diana Ross's Ashford & Simpson-penned dramatic odie (inst LP).

**BLACK UHURU:** 'Party Next Door' (Island 12IS 133) Sly & Robbie-prod purposefully pumping summer tempo 88bpm 12in reggae jogger, let down by over-repetitive lyrics (dub flip).

## RECORD MIRROR

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# itches and Herbie

(yeah, it's all that scratchin'!)

**S**O YOU heard 'Rockit' and immediately heard a top tenner, yes? Well, it wasn't quite like that at CBS in the States when Herbie Hancock knocked on the door with the record.

When they'd picked themselves off the floor after the initial shock of matching *that* sound with Uncle Herbie, not everybody gave it the nod.

"Some of them liked it, some of them didn't," says Hancock. "Don't put any profanities in this," he asks, "but someone said to them 'Listen, Herbie Hancock was making records before you were born' and they all had to apologise to me."

If that all sounds a bit haughty from HH, be assured it's not typical of the man, and he doesn't mind my intimating that 'Rockit' is very hard to pick out as the work of the nimble-fingered jazz keyboardist.

"You're not alone, don't worry. I've only met one

person who, by a process of elimination, said it must be me, because who else could it be?"

The scratch-crazy single and its album, 'Future Shock', out any day, are the fruits of Herbie's unlikely matching with the men from Material, producers Bill Laswell and Michael Beinhorn. That we already knew, but get this: the chief inspiration for Hancock to break into something from a whole new world came from our very own Malcolm McLaren. You'll hear how as Herb tells the tale of his great adventure.

**"T**wo years ago, my associate Tony Milon, who has the time and inclination to go out to clubs and hear people, introduced me to Talking Heads, in, of all places, Tokyo, Japan. I didn't know who they were, I thought they were

just another pop or rock 'n' roll band. But I heard their album and it sounded great, and we got along real well.

"He also introduced me to Simple Minds, and I got a chance to do something with them (a solo, as it turned out, on 'Hunter And The Hunted' from their 'New Gold Dream' album). And he introduced me to Duran Duran here, too."

Then up came the subject of Material, with their flexible line-up and unusual approach.

"He mentioned to me about this group that had no limits, who you couldn't really

categorise. In the meantime, another friend of mine, who's 19 years old, and comes to my house every day with a great big pile of records, I asked him to make a tape of the best stuff for me. And the thing that knocked me out most was 'Buffalo Gals'.

"When I heard that I couldn't believe it, I said 'What is this guy doing?' I'd never heard scratching before, I thought it was so clever, and I didn't even know what it was.

"I'd already met Bill and Michael on the phone and we'd decided to do something together on the next album. About a week later, they flew to LA. They said

they were bringing a tape of material in that vein. When I heard it I said 'That's it. That's exactly what I want to do. That was 'Rockit'."

**F**or the 43-year-old jazer, who'd played straight-faced jazz for years before he first ruffled purists' feathers in '73 with 'Headhunters' — and then done it even more in '78 with the combination of disco and vocoder for 'Sunlight' — it's another leap that's bound to upset the folks in the musical straitjacket. It bothers him not. "I'm an old hand at dealing with that," he smiles.

It's worth remembering that not only does Herbie still play his

"far out" jazz — that was why he was in England when we spoke — but also the 'Headhunters' LP, a sellout to the purists but still pretty jazzy to the pop layman, has far outsold any of his recent pop albums. Stateswise, he puts it at a million copies for 'Headhunters' and half a million for 'Feets Don't Fail Me Now'.

"It would be very comfortable to just sit down and do jazz for the rest of my life. But I would be bored. And boring."

So off he goes to seek out new musical civilisations, and leaves us here, still shaking from the future shock.

**PAUL SEXTON**



HERBIE HANCOCK: tech it away, Buffalo Boy ...

# The harder they come ...

**W**HO WANTS to be a millionaire? Not Rob and Sean of JoBoxers. Even with two hits under their boots and another single 'Johnny Friendly' on the way, the lads aren't dreaming of expensive little places in the country.

by Robin Smith

Pics by Steve Rapport

"If you offered me a million pounds I wouldn't know what to do with it," says Rob over ham egg and chips in a cafe off Soho Square. "I'm just happy if I've got a bit of cash in my pocket to last me through the day."

"The rumours that we signed up for a massive advance just aren't true," says Sean. "We've got the equivalent of enough money to buy one and a half cars. We'll get a few more good years out of JoBoxers and have a lot of fun and grow. That's the way I look at it."

Sean's looking a bit weary and it's not surprising. He's just spent the night in jail after a slight difference of opinion with the police down Oxford Street.

"I was drunk and kicking dustbins over or something, so they locked me up. I was in the place with four alcoholics and a couple of prostitutes. It's really weird because you go from a dingy room which is filthy to a smart court room with bright lights and people wearing ties. I pleaded guilty to get it over and done with, otherwise I'd have been there all day."

Sean's pretty casual about the incident, but when you've been menaced by a skinhead with a knife it's hardly surprising. Rob's also been attacked on the tube and he thought he was going to die. Somehow you just can't imagine all this happening to Duran Duran or Boy George.

"A skinhead was stabbed in Piccadilly apparently by a rockabilly type," says Sean. "So the skins were getting hold of anybody with a flat top and questioning them. One of them thrust a knife at my chest and said 'did you do it?' But then he backed off."

Rob's experience was even more hair raising.

"I was going towards Whitechapel on the tube with



SEAN: "They locked me up"

Dave, our keyboards player," he says. "These skinheads got on and they'd been sniffing glue. One of them had really crazy eyes and he sat down and held a knife to my throat."

"I thought, that's it, in a couple of moments I'm going to get hurt, one twitch and that's going to be that. Everybody else in the carriage was looking away and pretending to read their papers like people do in those situations. In the end we had to do something, so Dave grabbed his arm and we got away but he was still screaming at us."

**W**HEREVER they go, JoBoxers seem to have a knack of attracting trouble. At one gig Rob tried to play the knight in shining armour with disastrous consequences.

"This guy was beating up his girlfriend and another bloke, and then he had a go at me. I thumped him and then his girlfriend went for me as well!"

"We like tough people with a sense of humour," says Sean. "There's a guy in Liverpool we know called Boxhead, he's tough and he could take on anybody but he's a good laugh as well. If people push us we'll fight, it's only fair."

Obviously JoBoxers' recent promotional visit to New York just couldn't pass off without incident. They saw armed police piling into a shop after a raid.

"They were waving guns around and it was really scary," says Rob. "Using your fists is alright but guns are a different matter, you could kill somebody. I think if they armed the police here then I'd have to leave the country. But I think everybody should visit New York once in their lives, the old broken down parts have so much character."

'Johnny Friendly', the 'Boxers' new 45, is based on a character in Marlon Brando's film 'On The Waterfront.' Johnny runs a protection racket and exploits the workers, until mighty Marlon takes him on.

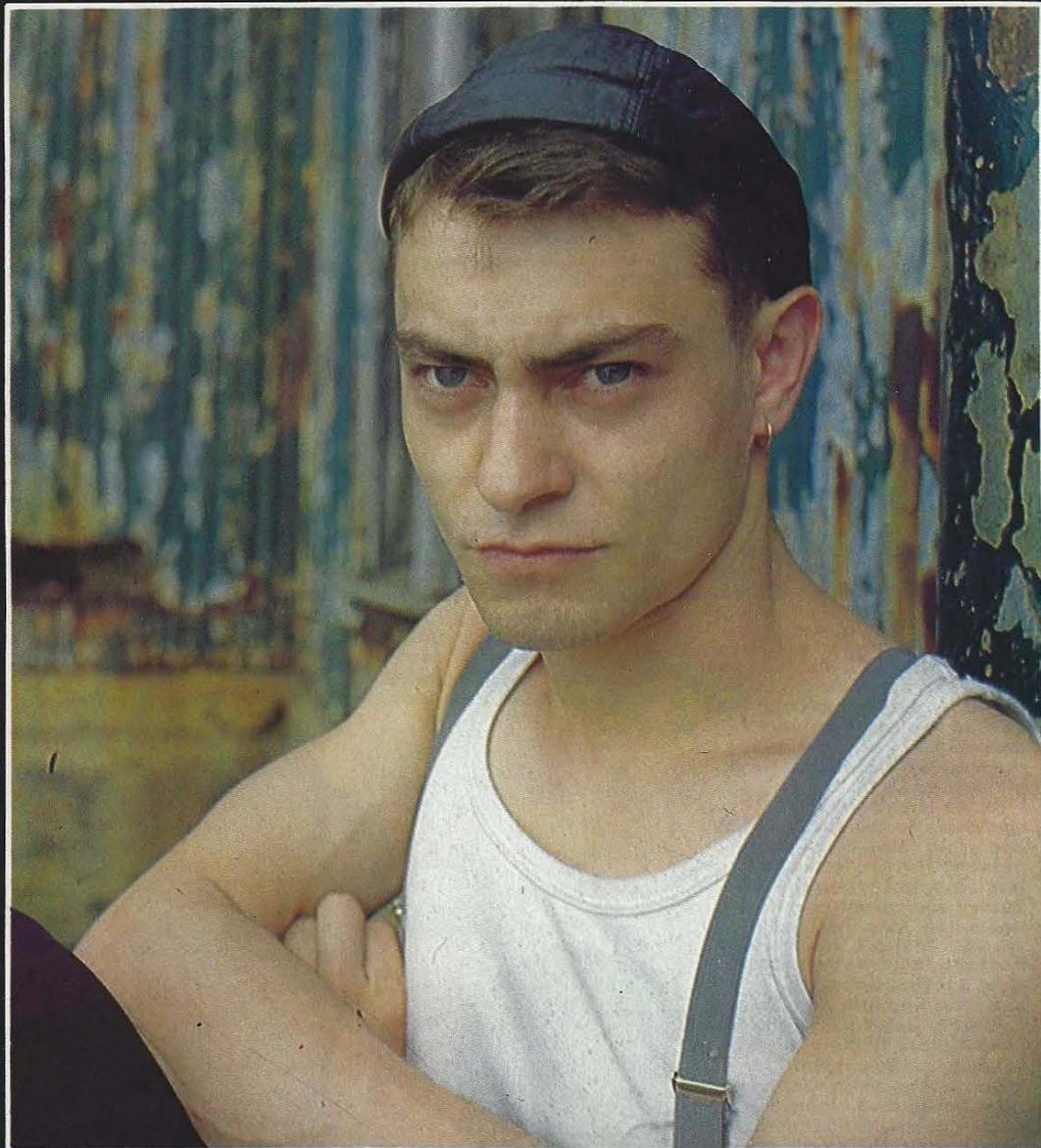
"It's a song very much about freedom, about not taking things lying down whatever the odds," says Sean. "My heroes are people like Oliver Reed and Keith Moon. They live (or die) hard and fast and have a lot of fun."

"There's too many people sitting on their arses," says Rob. "I know there's a lot of unemployment about, but people should shift themselves as well. Grab hold of whatever talent they've got and aim to win."

"I used to have this job with the GPO, my father wanted me to make something of myself but I got one O Level in English language. I worked up at Bristol Temple Meads station putting mailbags on trains. And I used to unload kitchen units."

"When you're all sleeping in the same place with a blocked toilet and a cold tap which drips liquid typhoid it makes you appreciate what you have achieved. That's why our heads are not in the sky," continues Rob.

"We'll never be manipulated," says Sean. "Everything we do is different. Some bands keep rigidly to the same style and it ends up killing them. Altered Images did for a time but they've changed now. We know exactly



ROB: "A knife to my throat"

what we want and we're positive nobody can argue with that."

**I**N EVERYTHING they do JoBoxers are uncompromising. Sean has taken up mountaineering. After concerts he specialises in clambering down the slippery slopes of Holiday Inns!

"In Liverpool I stole some rope from a gig we were playing," says Sean. "I attached it to a metal balcony and abseiled down to the ground. It's better than watching television."

But Sean's even managed to outdo this death defying feat, as Rob explains. "One night I was lying in bed and I heard a tap on my window. Then a ladder was pushed through. I got up and it was Sean. He'd used the ladder as a bridge between two tall buildings."

Sean's also survived a statue falling on his head during a drunken orgy when JoBoxers consumed fiery cocktails of Pernod, Bacardi and blackcurrant in pint glasses. At one gig the band rallied around Dig when somebody stole his hat.

"It was just like a cowboy fight. The type you seen in films



Pic by LFI

and the best kind," says Sean. "Yesiree, JoBoxers seem to be a fearless bunch of adventurers."

"We all have to be involved in something, I couldn't stand being idle. That comes through in the music, we rely on a direct response. It's good to work in the

studio but it will never be anything like playing live.

"If I met a nice girl who could take me away from all this I might settle down," says Sean. "But I can't see that happening for a long time to come."

# petal MAYHEM

**YOU'VE PROBABLY** heard of groups taking their names from road signs before. And you've probably read about those who nicked their monickers from seaside towns. But from an encyclopedia?

"We needed a name and I was just looking through this Pears Encyclopedia," says Lotus Eaters' guitarist Jeremy Kelly. "I came across the Greek legends and these Lotus Eaters. We'd heard of it before — these people who eat lotus plants which induce a state of dreaminess and sleep.

"We had a fan letter from this girl who said she was one of the three million Lotus Eaters — the unemployed. She said all she could do was dream. And I suppose our music is a bit escapist. So it all seemed to fit."

At the time they were searching for a name, Jeremy and other lotus-consuming person Peter Coyle had just left Liverpool group the Jazz Babies and taken over their unwanted John Peel radio session. It was a smart move because the time was just right for their brand of sensitive and airy pop. To prove the point the single 'The First Picture Of You' is still forging up the charts.

But, unlike most second or third generation Liverpool boom groups, the Lotus Eaters haven't paid their dues on the famous and gruelling Merseyside club scene. In fact, they can't bear the idea.

"We've always avoided that," says Peter. "Once you get involved in playing in Liverpool you just get caught up in the big circuit. We've never really been big gigsters, to use a horrible rock'n'roll expression."

**BUT IT** goes further than just Liverpool. What the boys really object to is the great big horrible hulking rock'n'roll 30 date syndrome that so many of their contemporaries are involved in.

"We do like playing live," says Jeremy, "we just don't like anybody else playing live. It's all so old hat. They've all gone in the wrong direction, all this mock macho 'right lads let's go out and do our stuff and give 'em some balls' business. And really, that's not what it's all about.

"It's not people communicating to each other. They're all just going through a series of roles. They all just playact. The audiences too. People go out to get as much in their bellies in terms of beer

and in their ears in terms of loud music and physical movement.

"Our music is more melodic. It's not intellectual. It's more emotional. The songs actually come from us. Something we've felt. In the pop business, if you take yourself seriously, people say it's not pop. But it is."

**TO PROVE** their point about playing live and all the attendant dangers, the Lotus Eaters have just finished a 16 date tour supporting Big Country. And they didn't drink 27 bottles of vodka, collapse from nasty substances or succumb to the dodgy attentions of any overweight groupies *once*.

"We enjoyed it without

making ourselves enjoy it," explains Jeremy simply.

"People always say they love being on the road but they've all got bags under their eyes and look pretty sick. What we did was to get away from the big rock 'n' roll thing which is basically getting pissed and partying and doing yourself in.

"Every place we visited we tried to get a game of golf or tennis. We can't really play golf but we just turned up and hired the greens. We got some funny looks from people because they didn't want us to go on their precious golf course. But it was to keep us physically occupied because if you're not physically occupied, you tend to be excessive.

"And we just used to turn up on the night. We didn't

bother with a soundcheck because a support band only gets about five minutes. So we just used to turn up, play and go straight away.

"People think they can't start being creative until they've destroyed themselves. It's the big degenerative thing. We've suffered enough."

The Lotus Eaters reckon they put their suffering into their music, not wild times and total oblivion. But it's a sadness that lifts.

"We don't go on with morbid depression," says Jeremy. "We just go on and mean what we say and we're not big extroverts. We communicate in a low key way."

SIMON TEBBUTI



THE LOTUS EATERS: boys who prefer a nice putting green to getting pissed

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**COVENTRY SATURDAY** August 13th — Central Methodist Hall, Warwick Lane. 11am-5pm admission 40p (10am — £1)

**Special Notices**

**WANTED BEATWAVE** magazine on Radio London. R. Broughton, 87 Emfield Road, Scartho, Grimsby, South Humberside.

**NUMAN DISCO** Saturday December 3rd 1983 Preston. Tickets £1.75. Details send SAE Mark Beetham, 22 Formby Place, Ashton, Preston PR2 1UR.

**NUMAN DISCO,** Glasgow September 19th, guest Robotic dancers Alpha & Omega. Tickets £2 (Licensed) contact Gary Hough c/o Gibson, 16 Channel Street, Galashiels. Or Joyce Laddie 3 Woddrop Street, Dalmarnock, Glasgow.

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**EURYTHMICS OFFICIAL Fan Club.** For further information write (enclosing SAE) to Eurythmics Fan Club, C/O RCA Press Office, RCA Records, 1 Bedford Avenue, London WC1B 3DT.

**HAVING TROUBLE** finding your favourite groups fan club address? Directory costs £1. Y.B.A. York House, 22 Frederick Street, Birmingham B1 3HE.

**GENESIS OFFICIAL Club.** Send SAE to Genesis Information, PO Box 107, London N6 5RU.

**PHIL COLLINS News:** Send SAE to Phil Collins News, PO Box 107, London N6 5RU.

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- Provide references
- Have a good appearance
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- Be versatile and good humoured

Please note: Mobile disc jockeys will not be considered unless they have at least 3 years nightclub experience in a notable nightclub and are over 21 years of age.  
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More discoscene  
over page



# TOP ALBUMS & TAPES

THIS WEEK  
LAST WEEK  
WEEKS IN CHART

Week ending August 6, 1983

1	5	2	THE VERY BEST OF THE BEACH BOYS, Beach Boys, Capitol
2	10	5	18 GREATEST HITS, Michael Jackson & Jackson 5, Telstar
3	6	2	NO PARLEZ, Paul Young, CBS
4	—	4	THE CROSSING, Big Country, Mercury MERS27
5	1	4	YOU AND ME BOTH, Yazoo, Mute □
6	2	34	THRILLER, Michael Jackson, Epic ☆
7	4	5	FANTASTIC, Wham!, Innervision ○
8	3	7	SYNCHRONICITY, Police, A&M □
9	7	2	THE LOOK, Shalamar, Solar
10	9	14	THE LUXURY GAP, Heaven 17, Virgin □
11	13	4	THE PRINCIPLE OF MOMENTS, Robert Plant, Atlantic
12	17	4	HITS ON FIRE, Various, Ronco ○
13	8	6	JULIO, Julio Iglesias, CBS
14	11	10	CRISES, Mike Oldfield, Virgin ○
15	12	16	LET'S DANCE, David Bowie, EMI America ☆
16	15	9	IN YOUR EYES, George Benson, Warner Bros ○
17	14	14	FLASHDANCE, Original Soundtrack, Casablanca ○
18	18	26	SWEET DREAMS (ARE MADE OF THIS), Eurythmics, RCA □
19	16	8	BODY WISHES, Rod Stewart, Warner Bros □
20	21	22	TRUE, Spandau Ballet, Chrysalis ☆
21	20	9	TOO LOW FOR ZERO, Elton John, Rocket ○
22	23	10	PIECE OF MIND, Iron Maiden, EMI ○
23	25	91	RIO, Duran Duran, EMI ☆
24	19	3	BURNING FROM THE INSIDE, Bauhaus, Beggars Banquet
25	24	10	DUCK ROCK, Malcolm McLaren, Charisma
26	22	6	SECRET MESSAGES, Electric Light Orchestra, Jet ○
27	35	8	PRIVATE COLLECTION, Jon & Vangelis, Polydor
28	30	20	THE HURTING, Tears For Fears, Mercury □
29	27	22	WAR, U2, Island □
30	31	23	QUICK STEP & SIDE KICK, Thompson Twins, Arista □
31	28	15	CARGO, Men At Work, Epic □
32	29	14	TWICE AS KOOL, Kool & The Gang, Polystar □
33	28	8	LOVERS ONLY, Various, Ronco ○
34	34	13	SONGS, Kids From Fame, RCA □
35	32	8	OIL ON CANVAS, Japan, Virgin
36	51	19	THE RISE AND FALL OF ZIGGY STARDUST, David Bowie, RCA International ☆
37	45	15	WHITE FEATHERS, Kajagoogoo, EMI □
38	55	13	HUNKY DORY, David Bowie, RCA International ☆
39	38	238	BAT OUT OF HELL, Meat Loaf, Epic/Cleveland ☆
40	33	17	FASTER THAN THE SPEED OF NIGHT, Bonnie Tyler, CBS □
41	47	6	DURAN DURAN, Duran Duran, EMI ☆
42	63	4	QUEEN GREATEST HITS, Queen, EMI ☆
43	43	12	DRESSED FOR THE OCCASION, Cliff Richard & The LPO, EMI ○
44	86	8	GREATEST HITS, Rod Stewart, Riva ☆
45	71	13	POWER, CORRUPTION & LIES, New Order, Factory
46	86	2	PORCUPINE, Echo & The Bunnymen, Korova
47	39	7	BITE, Altered Images, Epic
48	48	14	TOTO IV, Toto, CBS □
49	42	44	LOVE OVER GOLD, Dire Straits, Vertigo ☆
50	60	17	OFF THE WALL, Michael Jackson, Epic ☆
51	37	23	IN THE GROOVE (THE 12IN DISCO PARTY), Various, Telstar ☆
52	74	8	FRIENDS, Shalamar, Solar ☆



THE BEACH BOYS: an exciting new act at no 1

53	81	48	UPSTAIRS AT ERIC'S, Yazoo, Mute ☆
54	44	6	THE WILD HEART, Stevie Nicks, WEA International
55	50	4	SHE WORKS HARD FOR THE MONEY, Donna Summer, Mercury
56	75	10	TUBULAR BELLS, Mike Oldfield, Virgin ☆
57	—	—	JERKY VERSIONS OF A DREAM, Howard Devoto, Virgin V2272
58	62	9	HOLY DIVER, Dio, Vertigo
59	52	29	BUSINESS AS USUAL, Men At Work, Epic ☆
60	40	11	CONFRONTATION, Bob Marley & The Wailers, Island
61	—	—	JOB LOT, Chas & Dave, Rockney ROC910
62	73	13	PENTHOUSE & PAVEMENT, Heaven 17, Virgin □
63	—	—	PUNCH THE CLOCK, Elvis Costello, F. Beat XXLP19
64	49	15	JARREAU, Al Jarreau, WEA International
65	36	12	DIONNE WARWICK COLLECTION, Dionne Warwick, Starblend □
66	88	3	DEEP SEA SKIVING, Bananarama, London ○
67	78	37	RICHARD CLAYDERMAN, Richard Clayderman, Delphine ☆
68	83	18	SCRIPT FOR A JESTER'S TEAR, Marillion, EMI ○
69	82	42	REFLECTIONS, Various, CBS ☆
70	99	9	WRAP YOUR ARMS AROUND ME, Agnetha Faltskog, Epic
71	67	19	THE FINAL CUT, Pink Floyd, Harvest □
72	59	9	WHAT IS BEAT? (THE BEST OF THE BEAT), Beat, Go Feet ○
73	54	13	NIGHT DUBBING, Imagination, R&B □
74	85	3	MAKIN' MOVIES, Dire Straits, Vertigo ☆
75	64	28	WORKOUT, Jane Fonda, CBS □
76	91	13	ALADDIN SANE, David Bowie, RCA International
77	72	36	HELLO! I MUST BE GOING, Phil Collins, Virgin ☆
78	87	2	RUMOURS, Fleetwood Mac, Warner Bros ☆
79	58	4	ROSS, Diana Ross, Capitol
80	90	8	SPEAKING IN TONGUES, Talking Heads, Sire
81	89	19	MAGICAL RING, Clannad, RCA
82	80	24	LIVE, Kids From Fame, RCA □
83	—	—	COMPLETE MADNESS, Madness, Stiff HITTV1
84	77	3	THE KIDS FROM FAME, Various, BBC ☆
85	76	13	LAUGHTER & TEARS COLLECTION, Various, WEA
86	70	14	MIDNIGHT AT THE LOST AND FOUND, Meat Loaf, Epic/Cleveland □
87	53	3	FIRE DANCES, Killing Joke, E.G/Malicious Damage
88	87	2	DIAMOND DOGS, David Bowie, RCA International INTS6088
89	46	8	PETER GABRIEL PLAYS LIVE, Peter Gabriel, Charisma
90	—	—	HEROES, David Bowie, RCA International INTS6086
91	—	—	KISSING TO BE CLEVER, Culture Club, Virgin V2232
92	93	2	RETURN OF THE JEDI, Original Soundtrack, RSO RSO6023
93	98	2	SHAPE UP AND DANCE VOL 1, Various/Felicity Kandal, Lifestyle LEG1
94	92	4	LOVE ME TENDER, Julie Andrews, Peach River
95	—	—	LOVE AND DANCING, League Unlimited Orchestra, Virgin OVED6
96	—	—	FEAST, Creatures, Polydor/Wonderland ELP1
97	65	7	STREET SOUNDS EDITION 4, Various, Street Sounds
98	—	—	JAZZ SINGER, Neil Diamond, Capitol EAST12120
99	41	9	CHART STARS, Various, K-Tel ○
100	—	—	EVOLUTION, Journey, CBS CBS32342

# VIDEOS

1	1	DURAN DURAN, Duran Duran, EMI
2	2	LIVE, Olivia Newton-John, Embassy
3	6	AROUND THE WORLD, Police, Thorn EMI
4	7	COMPLETE MADNESS, Madness, Stiff
5	9	STONES IN THE PARK, Rolling Stones, Granada
6	4	OIL ON CANVAS, Japan, Virgin
7	5	VIDEO PIECES, Iron Maiden, EMI
8	10	THE VIDEO SINGLES Blancmange, Polydor/Spectrum
9	3	THE JACKSONS IN CONCERT, The Jacksons, VCL
10	12	THE VIDEO SINGLES, Blancmange, Polygram/Spectrum
11	14	PORCUPINE, Echo & The Bunnymen, Virgin
12	—	EXIT STAGE LEFT, Rush, Polygram/Spectrum
13	8	LIVE IN CONCERT AT THE NEC BIRMINGHAM, Status Quo, Polygram/Spectrum
14	11	THE WALL, Pink Floyd, EMI
15	17	MUSIC AND LIGHTS, Imagination, Precision
16	—	BLACK AND BLUE, Black Sabbath, Polygram/Spectrum
17	18	THE VIDEO SINGLES, Tears For Fears, Polygram/Spectrum
18	13	LIVE AT THE ROYAL ALBERT HALL, Kids From 'Fame', MGM/UA
19	15	ABBA — THE MOVIE, Abba, MGM/UA
20	16	VIDEO EP, Kajagoogoo, EMI

Compiled by MRIB

Compiled by Gallup

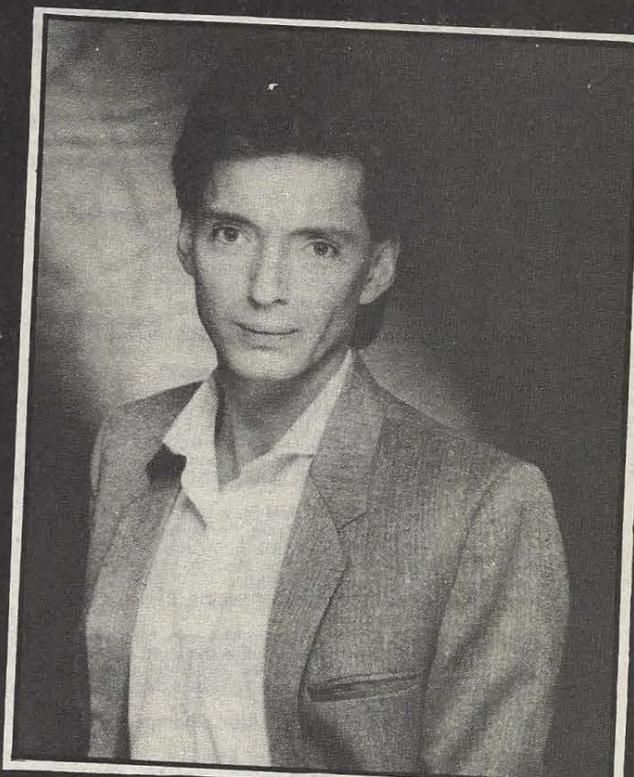
# TOP SINGLES

AS USED ON TOP OF THE POPS

Week ending August 6, 1983

THIS WEEK  
LAST WEEK  
WEEKS IN CHART

1	1	8	WHEREVER I LAY MY HAT (THAT'S MY HOME), Paul Young, CBS ○
2	2	7	IOU, Freeez, Beggars Banquet
3	4	6	DOUBLE DUTCH, Malcolm McLaren, Charisma
4	3	5	WHO'S THAT GIRL, Eurythmics, RCA
5	19	4	GIVE IT UP, KC & The Sunshine Band, Epic
6	6	3	THE CROWN, Gary Byrd & The GB Experience, Motown
7	8	3	WRAPPED AROUND YOUR FINGER, Police, A&M
8	10	5	CRUEL SUMMER, Bananarama, London
9	5	7	COME LIVE WITH ME, Heaven 17, Virgin
10	27	2	CLUB TROPICANA, Wham! Innerservision
11	12	3	IT'S LATE, Shakin' Stevens, Epic
12	7	11	MOONLIGHT SHADOW, Mike Oldfield & Maggie Riley, Virgin
13	11	3	DO IT AGAIN/BILLIE JEAN, Club House, Island
14	15	6	DON'T TRY TO STOP IT, Roman Holliday, Jive
15	31	4	BIG LOG, Robert Plant, Atlantic
16	26	3	EVERYTHING COUNTS, Depeche Mode, Mute
17	13	10	FLASH DANCE... WHAT A FEELING, Irene Cara, Casablanca
18	16	5	THE WALK, Cure, Fiction
19	9	10	BABY JANE, Rod Stewart, Warner Bros ○
20	29	4	RIGHT NOW, Creatures, Polydor/Wonderland
21	14	8	IT'S OVER, Funk Masters, Masterfunk
22	17	4	NEVER STOP, Echo & The Bunnymen, Korova
23	25	6	THE FIRST PICTURE OF YOU, Lotus Eaters, Sylvan/Arista
24	42	2	I'M STILL STANDING, Elton John, Rocket
25	65	2	ROCKIT, Herbie Hancock, CBS
26	18	7	WAR BABY, Tom Robinson, Panic
27	34	2	FREAK, Bruce Foxton, Arista
28	30	5	EVERY DAY I WRITE THE BOOK, Elvis Costello & The Attractions, F-Beat
29	28	4	FEEL LIKE MAKING LOVE, George Benson, Warner Bros
30	20	6	FORBIDDEN COLOURS, Sylvian/Sakamoto, Virgin
31	21	7	ALL NIGHT LONG, Mary Jane Girls, Motown
32	22	7	TANTALISE (WO WO EE YEH YEH), Jimmy The Hoover, Innerservision
33	38	4	GIVE IT SOME EMOTION, Tracie, Respond
34	41	2	LOVE BLONDE, Kim Wilde, RAK
35	33	4	WATCHING, Thompson Twins, Arista
36	23	8	ROCK 'N' ROLL IS KING, Electric Light Orchestra, Jet
37	47	2	WAIT UNTIL TONIGHT (MY LOVE), Galaxy Featuring Phil Fearon, Ensign
38	57	2	THE SUN GOES DOWN (LIVING IT UP), Level 42, Polydor
39	24	6	THE TROOPER, Iron Maiden, EMI
40	48	4	WATCHING YOU WATCHING ME, David Grant, Chrysalis
41	—	—	TOUR DE FRANCE, Kraftwerk, EMI EMI5413
42	37	5	TELL ME WHY, Musical Youth, MCA
43	36	5	TROUBLE IN PARADISE, Al Jarreau, Warner Bros
44	32	8	DEAD GIVEAWAY, Shalamar, Solar
45	76	3	WALKING IN THE RAIN, Modern Romance, WEA
46	72	2	PUT OUR HEADS TOGETHER, O'Jays, Philadelphia
47	35	8	SHE WORKS HARD FOR THE MONEY, Donna Summer, Mercury
48	86	2	BAD DAY, Carmel, London
49	—	—	PARADISE, Stranglers, Epic A3387
50	61	3	NIGHTMARE, Saxon, Carrere
51	68	2	BOOGIE NIGHTS, La Fleur, Proto
52	—	—	THE SUN GOES DOWN, Thin Lizzy, Vertigo LIZZY13
53	94	3	BLUE SKIES, Jets, EMI
54	45	13	BAD BOYS, Wham!, Innerservision ○
55	56	4	HIM, Sarah Brightman, Polydor
56	39	15	THAT'S WHY THEY CALL IT THE BLUES, Elton John, Rocket
57	51	5	MESSAGES FROM THE STARS, Rah Band, TMT Productions
58	40	11	EVERY BREATH YOU TAKE, Police, A&M ○
59	73	2	SHINE, Motorhead, Bronze
60	—	—	PRIME TIME, Haircut 100, Polydor HC1
61	70	2	HE IS SAILING, Jon & Vangelis, Polydor
62	52	4	HAPPY, Michael Jackson, Motown
63	55	8	WHEN WE WERE YOUNG, Bucks Fizz, RCA
64	63	4	SHE BLINDED ME WITH SCIENCE, Thomas Dolby, Venice In Peril
65	92	2	COME DANCING, Kinks, Arista
66	75	2	FOR YOU, Farmers Boys, EMI
67	80	2	CRAZY, Manhattans, CBS
68	49	5	NEVER GONNA LET YOU GO, Sergio Mendes, A&M
69	67	5	FALLING IN LOVE, Surface, Salsoul
70	53	9	WANNA BE STARTIN' SOMETHIN', Michael Jackson, Epic
71	43	10	TAKE THAT SITUATION, Nick Heyward, Arista
72	46	5	PIECES OF ICE, Diana Ross, Capitol
73	50	6	IT'S A MISTAKE, Men at Work, Epic
74	—	—	SEXY AND SEVENTEEN, Stray Cats, Arista SCAT6
75	58	4	ALWAYS SOMETHING THERE TO REMIND ME, Naked Eyes, EMI
76	—	—	CHANGING FOR YOU, Chi-Lites, R&B RBS215



BRUCE FOXTON: not so Freaky at 27

77	85	2	NATIVE BOY (UPTOWN), Animal Nightlife, Innerservision
78	77	21	BLUE MONDAY, New Order, Factory
79	74	3	GET IT RIGHT, Aretha Franklin, Arista
80	93	2	JUST OUTSIDE OF HEAVEN, H2O, RCA
81	—	—	INDIAN SUMMER, Belle Stars, Stiff BUY185
82	—	—	MANIAC, Michael Sembello, Casablanca CAN1017
83	80	3	(DO YOU REALLY LOVE ME) TELL ME LOVE, Michael Wycoff, RCA
84	—	—	WRAP YOUR ARMS AROUND ME, Agnetha Faltskog, EPIC A3622
85	—	—	BUSY DOING NOTHING, Dave Stewart & Barbara Gaskin, Broken BROKEN5
86	—	—	CONFUSION (HITS US EVERY TIME), The Truth, Formation TRUTH1
87	82	3	I JUST CAN'T HELP BELIEVING, Boys Town Gang, ERC
88	81	3	SPACE COWBOY, Jonzun Crew, 21/Polydor
89	—	—	LOVELY DAY, Central Line, Mercury MER144
90	—	—	THE MAN WITH THE FOUR WAY HIPS, Tom Tom Club, Island IS117
91	—	—	BALLERINA, Steve Harley & Cockney Rebel, Stiletto STL14
92	88	3	BANG THE DRUM ALL DAY, Todd Rundgren, Lamborghini
93	87	3	FEEL THE LOVE, 10CC, Mercury
94	—	—	WE'RE GONNA GROOVE TONIGHT, The Biz, Midas MID1
95	—	—	IMPI, Juluka, Safari ZULU3
96	—	—	OUT IN THE NIGHT, Serge Ponaar, WEA U9862
97	—	—	GARDEN PARTY, Marillion, EMI EMI5393
98	98	2	I GET THE SWEETEST FEELING, Jackie Wilson, SMP
99	90	3	SIX MONTHS IN A LEAKY BOAT, Split Enz, A&M
100	—	—	SEARCHIN' (I GOTTA FIND A MAN), Hazell Dean, Proto ENA109

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)



Pic by Joe Shuffler

**TRACIE**

# You Are The Life Inside Of Me

To love is to have lived  
And I have lived and loved  
In dual share  
So please don't say goodbye  
For I should surely die  
You are the life inside of me

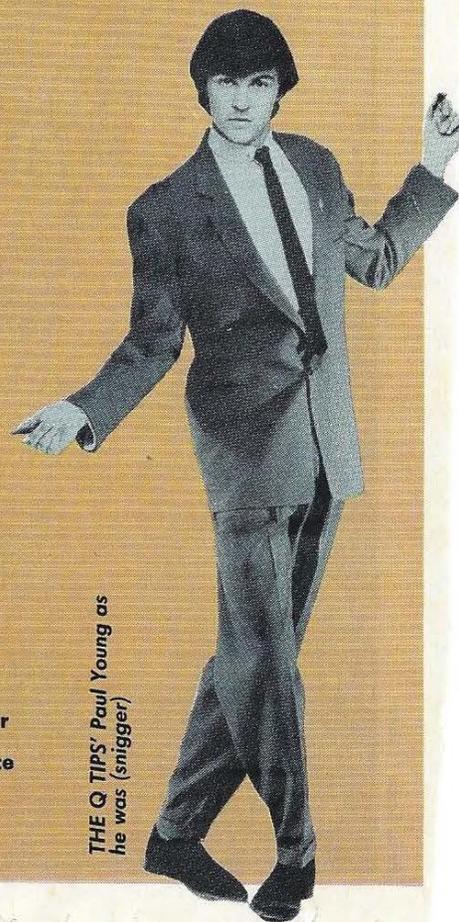
I know you're in my heart  
With every breath I take  
I feel you there  
You are the life inside of me  
You are the life inside of me

In the darkness I used to be  
Like a light you shine for me  
Bring me safe across the sea to you

If I should lose your love  
My flame would die  
And I would fade away  
So please don't say goodbye  
For I should surely die  
In deep despair  
You are the life inside of me

Words and music by Stuart Blandamer  
©1980 Chrysalis Music Ltd  
On Chrysalis Records

## THE Q TIPS



THE Q TIPS' Paul Young as he was (snigger)

**STAR  
SONGS**

**T**TRACIE CHOSE 'You Are The Life Inside Of Me' by The Q Tips because, "It's the one number they used to open most of their gigs with in the last year. It was also their very last single and brings back memories."

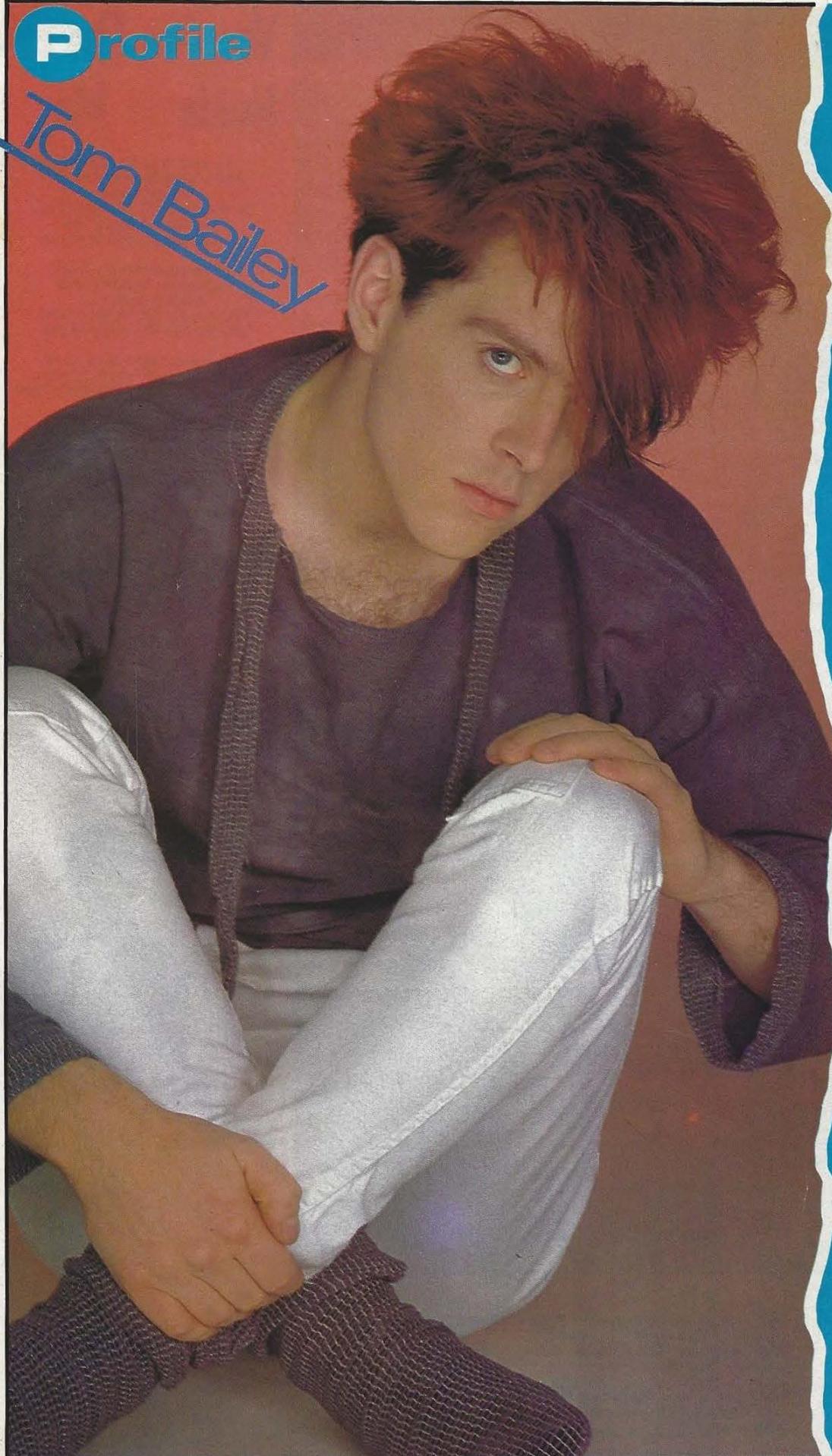
Requested by Tim Macrae of

Wellington, Somerset.

Send the name of the star you would like us to quiz, we'll find out their favourite song and print the lyrics. Requests to: Star Songs, RECORD MIRROR, 40 Long Acre, London WC2.

# Profile

## Tom Bailey



**FULL NAME:** Thomas Alexander Bailey  
**NICKNAME:** Tom  
**DATE OF BIRTH:** January 18, 1957  
**PLACE OF BIRTH:** Halifax  
**EDUCATED:** Everywhere including Chesterfield  
**HEIGHT:** Don't know  
**WEIGHT:** Don't know  
**COLOUR OF EYES:** Blue  
**FIRST LOVE:** Hayley Mills  
**FIRST DISAPPOINTMENT:** Hayley Mills  
**FIRST PERFORMANCE:** As the Pied Piper of Hamelin in a junior school play  
**INSTRUMENTS PLAYED:** Anything except trumpets  
**HERO:** None  
**HEROINE:** Lucille Ball  
**FAVOURITE MAGAZINE:** 'National Enquirer'  
**FAVOURITE FILMS:** 'Rashomon', 'The Great Dictator', 'Metropolis'  
**FAVOURITE TV SHOWS:** 'I Love Lucy'  
**BEST LIVE SHOW SEEN:** Thompson Twins  
**FAVOURITE CLUBS:** Palace, Hacienda, Legends, and Paradise Garage and The Loft in USA  
**FAVOURITE FOOD:** Vegetables and fruit  
**FAVOURITE CLOTHES:** Fun stuff  
**HAIRCUT:** Steve and Pru  
**FAVOURITE DRINK:** Lassi and tea  
**IDEAL HOME:** In the countryside  
**IDEAL HOLIDAY:** Relaxing (and adventure)  
**IDEAL CAR:** Fast  
**MOST FRIGHTENING EXPERIENCE:** Facing an audience  
**WORST EXPERIENCE:** Not facing an audience  
**FUNNIEST EXPERIENCE:** The last 12 months  
**SUPERSTITIONS:** None  
**FANTASY:** To be a wildlife photographer  
**MOST HATED CHORE:** Laundry  
**AMBITION:** To visit every place in the world that I feel like visiting

# Thompson Twins

Pic by Scope Features