

The Switch crew review the singles

Paul Young  
dates!

# RECORD MIRROR



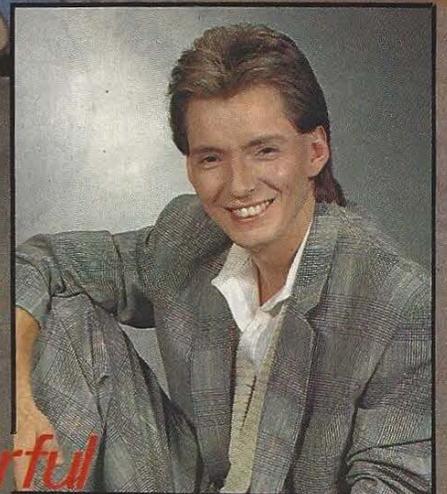
## BIG COUNTRY

- New Edition
- A Flock Of Seagulls
- The Glove
- Cabaret Voltaire

STAR  
SONGS

Kim Wilde

▶ **Bruce Foxton** — *chic and cheerful*



Big Country pic by Kerstin Rodgers

Bruce Foxton pic by Eugene Adebari

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# Private files

**SIMON TEBBUTT**  
gets stuck in

**W**HAT A life! I mean, who would be a gossip columnist given the chance to work gutting fish in a factory in Hull or Grimsby? The cleaning bill on all my exotic gowns — well, you do pick up the strangest stains flitting from place to place every night — would be enough on their own to clear the national debt. And as for the weekly container load of Clinique . . .

And while we're on the subject of tating ourselves up, who should I bump into while having my luxuriant blond tresses tickled and teased at the hairdressers but that well known all in wrestler cum singer **Toyah**. The poor girl is in a frightful mood, spitting and snarling and stopping clocks with her terrible grimace. After the third drier blows a fuse someone whispers in my shell-like that problems with her boyfriend are the cause of these atom bomb antics . . .

More splits than an ice cream parlour this week. The very lovely **Dee** from **Wham!** has decided to wrap all her belongings in her spotted hankie and leave those gorgeous hunks **George** and **Andrew** in search of her own fame and fortune. She tells me there's been no plate or cheese on toast throwing tantrums in the camp but she didn't agree with the boys' suggestions about how she should sing . . .

Compulsory elocution lessons will have to be introduced in all schools before next year when **Gary Crowley** of the barrow boy chic accent takes over at **Switch**. Thank goodness there's still **Radio 4** — it's about the only thing those of us with any education beyond the plasticine and sandpit stage can understand . . .

Off to tea with my very good friend **Steve Strange** who's looking very fit and relaxed these days — the result of careering round town on his new bicycle no doubt. Seems **Steve** and **Rusty**



**"BLEAH! I didn't know she had that effect on people." Paul Young collapses at the bar after another heavy night — this time with Clare Belle Star. Actually Paul was just fatigued after signing millions of autographs at HMV but we don't let little details like that put us off . . .**

are all set to open the **Palace** at the Old Plaza in Cardiff. "My mum's really excited," he says. "She thinks she's going to be the restaurant manageress." My fears about the taxi fare back to Clapham are quietened when **Steve** says I can ride in one of the coaches full of pop stars that will be visiting the place . . .

●You take the high road. Poor old **Alan Rankine** — he of the **Associates** fame — flew all the way from Scotland to London last week to discuss producing for the very erratic **Sade Adu** — who has finally landed a deal with **RCA** after many milleniums of negotiation. Unfortunately the loopy lady didn't show, so the temperate **Scot** spent four hours practising his double vision in a nearby boozier and promptly flew back to the land of dentures and drams without the aid of an aeroplane . . .

While I'm on the topic of strange practices that the likes of me has only read about in those books you sometimes find under the seats on trains, isn't it a relief that **Boy George** has finally come out and admitted that he isn't a transvestite or even gay. As another red blooded heterosexual who can't abide all this nancy nastiness, I breathe a sigh of relief and sleep safe in my bed again at night . . .

Don my black leather funeral underwear and join the procession of mourners outside the **Soft Cell** offices this week. Wailing old age pensioners join hands with punks and people tied to the lamposts while **Marc Almond** stands on the balcony singing 'No Regrets' and carelessly tossing down garlands of black roses. "Actually," **Marc** confides to me over the loud hailer, "I'm not going to give up singing. I'm going to sing ten times louder to annoy all those who hate me. And the **Soft Cell**

album is going to be finished because it will be brilliant." So there . . .

And what are **Simon Le Bon**, **Jeremy from Haysi** and **Malcolm McLaren** doing cavorting together in Arthur's bar down under in Sydney? Well, it's got something to do with videos but that's all the censor will allow me to say . . .

Looks like **Duran Duran** are out in the blue blood patronage stakes. **Paul Young** takes off on tour soon with his imaginatively titled band **The Royal Family** . . . Hmm, can't see **Princess Di** on the chorus of 'Wherever One Lays One's Hat' somehow . . .



Pic by Charles Carne

## Win a metal mayhem swag bag!

**T**HE LAST week of August is festival week and **RECORD MIRROR** is celebrating with 10 special packages of goodies for heavy metal fans. Each 'lucky bag' contains a signed Twisted Sister 'You Can't Stop Rock'n'Roll' 12 inch and sweat band, a signed ZZ Top 'Gimme All Your Loving' 12 inch, and ZZ Top caps, badges, and key rings. Not bad, eh?

All you have to do is answer three easy questions, indicate your answers, cut out the coupon and send it to: Twisted Sister and ZZ Top Lucky Bag' Competition, **RECORD MIRROR**, PO Box 16, Harlow, Essex. First 10 correct entries opened on the closing date, Monday September 5, get the prizes.

- 1) The lead singer of Twisted Sister is called a) Dee Dee Ramone..... b) Dee Snider..... c) Fee Waybill.....
- 2) ZZ Top share their home state with J R Ewing. Where is it? a) California..... b) Texas..... c) Washington.....
- 3) At which festival are both bands appearing? Is it a) Reading..... b) Glastonbury..... c) Castle Donington.....

Name.....  
Address.....



ZZ TOP: you too could look this cool!

# Private files

## Donington mega special!

**WHO NEEDS** another night at the Camden Palace with those same old overfed faces? Let's pack the picnic hamper and get out into the country.

Small those overcooked hamburgers! Lie back on the wet grass with lukewarm beer! Yes, Castle Donington is the life, 65,000 oiks rubbing shoulders with each other and being sick, like a herd of buffalo gathered around the last watering hole on the western plains of Africa.

Donington is the event on the heavy metal social calendar, but backstage things were slow to warm up. Among the motley crew who at last put in an appearance were *Fish of Marillion*, half of *Saxon*, *Algy Ward of Tank*, *Denise from Girlschool* and *Dave Hill from Slade*.

One *The Juggler's Rokko* looked out of place, turning his back on the beer tent to venture out into the crowd and buy a quarter of jelly babies from the sweet stand.

*Ozzy Osbourne* was rumoured to be turning up, but he was too busy preparing himself for the shots on his next album cover. The lad is doing himself up as a werewolf — apparently he does need a make up artist and not just a full moon.

*Whitesnake's* facilities were a military tent complete with machine guns, fox holes, barbed wire and mean looking military police. Inside, a bevy of beauties in chic combat gear dispensed alcoholic sustenance to tired and over emotional troopers. Special *Whitesnake* 'survival packs' containing a toilet roll and other items were handed round. Wacky, huh?

Poor old *Whitesnake* lounged around in military togs looking very self conscious. Is this all part of their training for the forthcoming tour of Nicaragua?



*WHITESNAKE* try on the new outfits kindly provided by the French government for the Chad tour.



*ZZ TOP* practise their *Bananarama* impersonation. But the gals don't wear sunglasses, do they?

Those tranquil Texans *ZZ Top* were having none of this, but contented themselves with strolling around like *John Wayne*, patting their specially hired '32 Ford Coupé leased from an English hotrodder. The mighty *Meat Loaf* kept

himself to himself. Twisted *Sister's Dee Snider* was on top form, threatening people who threw anything on stage that he would "kick their dicks in" and other horrible things. *Dee* also invited any hoodlums to

meet him for a bout of fisticuffs by the side of the stage after the show, but nobody turned up.

Beats sipping pina colodas and falling off a bar stool.

*Robin Smith*



URGH... *Dee Snider* picks an unfortunate moment for face paralysis to set in

Photo by Eugene Adebart

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**N**ews

**Young, gifted & back!**

PAUL YOUNG sets off on a massive tour next month . . . taking in 21 dates!

The heart-throb singer also has a new single out next week to follow his number one hit 'Wherever I Lay My Hat'. The new song is a remixed version of 'Come Back And Stay' from his 'No Parlez' album. On the B side is a new song 'Yours'.

He plays Guildford Civic Hall September 24, Poole Arts Centre 25, Brighton Dome 26, Southend Westcliffe Pavilion 27, Nottingham Rock City 28, Oxford Apollo 30, Bristol Studio October 2, Liverpool Royal Court 3, Coventry Warwick University 4,



Slough Fulcrum Theatre 6, Cardiff University 7, Loughborough University 8, Redcar Coatham Bowl 9, Newcastle City Hall 10, Glasgow Tiffany's 11, York University 13, Lancaster University 14, Manchester Apollo 15, Boston Haven Theatre 16, London Lyceum 17, Norwich East Anglia University 18, Birmingham Odeon 19, Sheffield City Hall 20, Dunstable Queensway Hall 21 and Northampton Dergate Theatre 22.

**Open Dores policy**

THE COMMODORES come over to Britain next month for a full tour . . . with Gary Byrd and the GB Experience supporting!

Their tour celebrates their 15th anniversary and a new album '13' is to come out at the same time. It will be the first LP without lead singer Lionel Richie.

They play St Austell Coliseum on September 17, Cardiff St David's Hall 18, Bristol Colston Hall 19, Batley Frontier Club 20, Newcastle City Hall 22, Birmingham Nite Out 23 and 24, Croydon Fairfield Hall 25, Nottingham Royal Concert Hall 26, London Hammersmith Odeon 27 and 28, Windsor Blazers 29 and Southport Theatre 30. Tickets are available from box offices.

**10cc tour**

VETERAN POPSTERS 10cc are to tour in October. The group - featuring Eric Stewart And Graham Gouldman - play Northampton Dergate on October 3, Reading Hexagon 4, Norwich Theatre Royal 5, Halifax Civic Theatre 6, Warrington Spectrum 7, Boston Haven Theatre 8, Llandudno Astra 9, Middlesbrough Town Hall 10, Southport Theatre 11, York University 12, Derby Assembly Rooms 13, Crawley Leisure Centre 14, Bournemouth Winter Gardens 15, Chippenham Gold Diggers 16,

London Hammersmith Odeon 17, Eastbourne Congress Theatre 18, Worthing Assembly Hall 19 and Margate Winter Gardens 20.

**Flockit**

A FLOCK of Seagulls bring out a new single this week. The song is called '(Its Not Me) Talking' and is backed with 'Tanglimara'. And a 12-inch has an extra track called 'The Traveller'.

● WHAM! HAVE added yet another date to their 'Club Fantastic' tour, at the Aberdeen Capitol on October 9. Tickets are on sale now.



HEAVEN 17 have yet another single out next week. It's called 'Crushed By The Wheels Of Industry' and is from their 'Luxury Gap' album. And on the seven-inch the B side carries on where the A side left off! A 12-inch features the whole version on one side, plus a dance version. Meanwhile Martyn Ware has been working with Tina Turner.

**Philip Bailey**

Lead singer of Earth, Wind & Fire

New Single

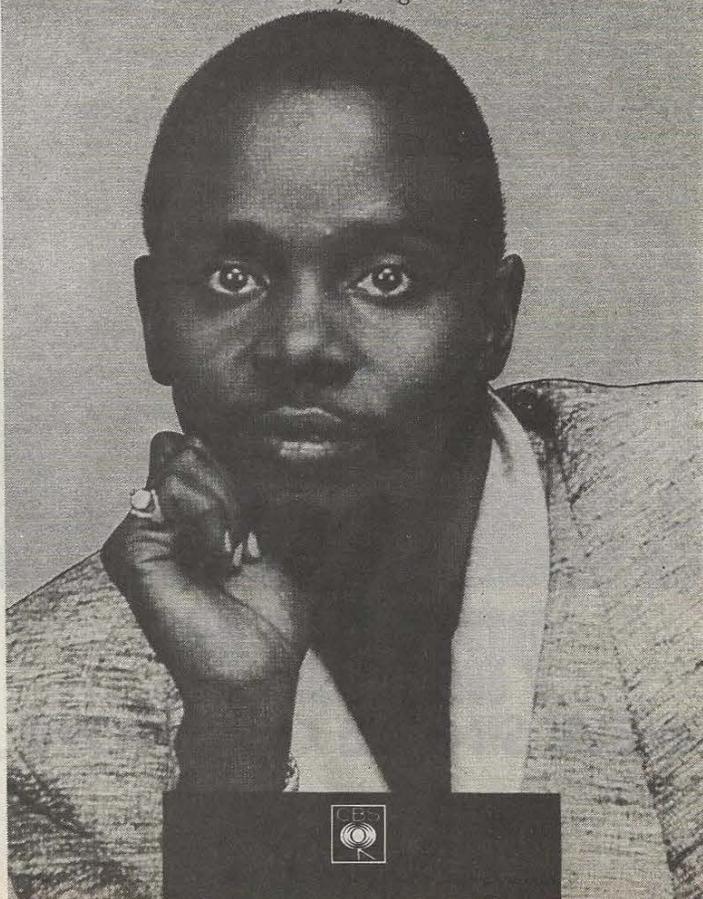
*I Know*

b/w

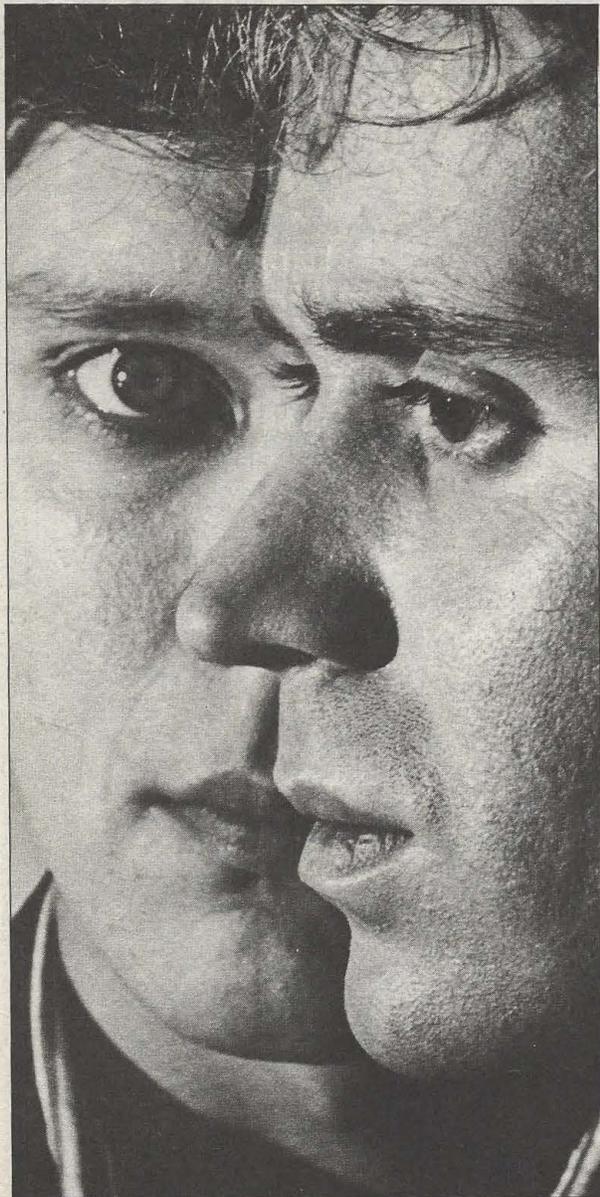
The Good Guy's  
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Produced by George Duke



# BIRCH AND HALLAM



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### News

## A WAIL OF A TIME

**SIOUXSIE AND The Banshees** have fixed up two nights at London's Royal Albert Hall next month.

The shows are on September 30 and October 1 — and they will be the only Siouxsie concerts this year. For the first time the Albert Hall management have agreed to remove seats for the shows.

And it will be the first time that Siouxsie — in the charts with the Creatures' 'Right



Pic. by Joe Bangay

Now' — has sung since she had problems with her voice, although the Banshees did play one date at the Cornwall Elephant Fayre, which their friends the Cure are headlining this time round.

**HOW TO BOOK:** tickets go on sale at the normal agencies and from the Albert Hall box office (01 589 8212). They cost £6, £5, £4 and £3.

## Bathchair gig guide

**TOP STARS** from groups like the Who, the Rolling Stones and Led Zeppelin are joining forces with Eric Clapton to play a special charity concert. Names like Jimmy Page, Bill Wyman, Jeff Beck and Stevie Winwood have been lined up for the show.

It takes place on September 1 at the London Royal Albert Hall. All the funds will go to the Ronnie Lane appeal for research into multiple sclerosis. Tickets are on sale now and cost £25, £20, £12.50 and £8.50 and are available from the Albert Hall and agencies.

●**JUDAS PRIEST** have fixed up a series of shows for December. And they will also have a new album out on November 4 — although they have still to think of a title. Dates start at the Manchester Apollo on December 15. They go on to play London Hammersmith Odeon 16 and 17,

Leicester De Montfort Hall 20 and Birmingham Odeon 21 and 22.

●**UFO ARE** to have an anthology album released next week... but it will include numbers from Whitesnake, Scorpions, Lonestar, Wild Horses and Michael Schenker. The double album is based on a family tree of the group and is a mixture of live and studio tracks. It is called 'Headstone — The Best Of UFO' and comes out this week.

●**THE BEE GEES** bring out a new single, 'Someone Belonging To Someone', this week. And the group are putting 'Night Fever' on the B side with a 'Night Fever' medley on the 12inch. The song comes from the soundtrack to the 'Saturday Night Fever' follow-up 'Stayin' Alive'.

## Tree's company

**FORREST BRINGS** out another single next week to follow up his 'Rock The Boat' and 'Feel The Need' hits. His new song is 'One Lover (Don't Stop The Show)' and comes out on September 2. An album is due out shortly.

●**FREUR ARE** to have a new single out on September 2. It's called 'Riders In The Night' and follows their debut number 'Doot Doot'. The group are planning to tour later in the year.

## The big jog

**JUNIOR HAS** a new single 'Runnin' released this week. The song is also out as a 12-inch with remixes of the title track and its B side 'Women Say It'.

●**THE THE** have a new single released on September 2. It's called 'This Is The Day' and is available as a 12 inch and double single as well as the normal seven inch.



**THE STRAY Cats** have a new album out on September 3. It's called 'Rant 'n' Rave With The Stray Cats' and includes their 'Sexy And 17' single. They are expected to play a tour in October.

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**N**ews

Pic by Joe Bangay

## Beggs, steal or borrow

**KAJAGOOGOO** have got straight down to work without singer Limahl, who was sacked from the group two weeks ago.

They bring out a new single on September 5. It is called 'The Big Apple' and is their first number as a four-piece.

And Nick Beggs (above) said last week that the new-look Kajagoogoo will be different to the band who had hits with songs like 'Too Shy'. "We're going for a harder, more solid sound," he said.

Limahl has still to announce his plans. But it is believed that he'll carry on as a solo artist.

## Specimen bottle

**THE SPECIMEN** take off on their second tour this year next month. The fishnet clad group play the Birmingham Tin Can Club on September 2, Liverpool Venue 5, Manchester Jilly's 7, York Hell Fire Club 8, Nottingham Asylum 9, Glasgow Night Moves 15, Edinburgh Nite Club 16 and Swindon Level Three 22. A new single 'Syria' is due out around the same time.

## Mummer's the word

**XTC** HAVE their seventh album released at the end of the month. The LP is called 'Mummer' and comes out on August 30. The title comes from the name given to a strolling actor of the 17th century, according to the group.

But there are still no live plans for the group — who blew out dates last year because leader Andy Partridge was ill.

## Young Bucks

**BUCKS FIZZ** are to do a string of shows at London's Apollo theatre from December 27 to 31. The group are expected to have a new stage show for the concerts... with Jay Aston more raunchy than ever! And Bucks Fizz are due to bring out a new single 'Invisible' on September 9.

## Holiday season

**ROMAN HOLLIDAY** headline the GLC Thamesday at London's Jubilee Gardens on September 10. The concert features various other acts and is free.

## Gang warfare

**THE GANG OF Four** have their fourth album released next month... and they'll be playing a one-off live date as well.

Their album is called 'Hard' and includes their latest single 'Is It Love'. The concert is at London's Lyceum on September 25.

## In the club

● **A DISCO** compilation 'Come With The Club (Club Tracks Vol 2)' is released this week by Phonogram to follow up the 'Wired For Clubs' set. Artists featured include Kool & The Gang, Central Line, Booker Newberry III and Ingram. The album sells at £2.99.



Pic by Paul Cox

**MEATLOAF STRIKES** out on the road in his own right next month following his appearance at the Castle Donington festival last week.

And a double single comes out on September 16 to coincide with the live dates. It will feature live and remixed numbers from his 'Midnight At The Lost And Found' album — although it costs the same as a normal single.

Dates start at the Birmingham Odeon on September 21. Then Manchester Apollo 22, London Wembley Arena 24, Ipswich Gaumont 25, Newcastle City Hall 26, Glasgow Apollo 28, Aberdeen Capitol 29 and Edinburgh Playhouse 30. Tickets are available from theatre box offices.

# GARY NUMAN

## NEW SINGLE

# WARRIORS

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# Turn on

## TOURS

**ACCLAIMED NEW** group King have fixed up a one-off date at the Manchester Hacienda on August 25. Gary Crowley will be playing the records at the gig. And the group are expected to have a single out shortly on their new label CBS.

**CHAS & DAVE** go inland next month to follow up their 'Bucket And Spade Tour'. They play Tunbridge Wells Assembly Hall on September 7, Swindon Wyvern Hall 8, Portsmouth Guildhall 9, Windsor Blazers 11-17, Northampton Derngate Centre 20, Purfleet Circus Tavern 21-24, Oxford Apollo 25, Bristol Colston Hall 26 and Birmingham Night Out 25 — October 1.

**SKY GO** out on the road for a mini-tour in October, while their next album 'Sky 6' should be out by the end of the year. They play Ipswich Gaumont on October 16 and 17, Nottingham Royal Concert Hall 19 and 20, Cardiff St David's Hall 21, Bristol Hippodrome 23 and Southampton Gaumont 24 and 25.

**JUDIE TZUKE** has fixed up a massive tour following the release of her new single 'Jeannie No' which comes out this week. She plays Hatfield Forum on September 22, Hanley Victoria Hall 23, Poole Arts Centre 24, Bristol Colston Hall 25, Cardiff St Davids Hall 26, Nottingham Royal Concert Hall 28, Sheffield City Hall 29, Manchester Apollo October 1, Liverpool Empire 2, Edinburgh Usher Hall 3, Newcastle City Hall 4, Birmingham Odeon 6, Loughborough University 7, Norwich East Anglia University 8, Brighton Dome 10 and London Hammersmith Odeon 11.



**JOHN LYDON** is back in action with his group Public Image. He brings out a new single on September 5, which will be the first new record from PIL since their 'Flowers Of Romance' album.

The single is called 'This Is Not A Love Song' and is backed with their debut single 'Public Image'. A 12-inch is also released with an extra remix of the title track on the B-side.

A live album from Lydon's recent tour of Japan is also due out later on in the year — and he's rumoured to be playing some dates in Britain soon.

**UNDER TWO** Flags have fixed up a few live dates at Glasgow Night Moves on August 26, London Thames Polytechnic September 3, Portsmouth Southsea Rock Garden 8, Leeds Futurama Festival 18 and Canterbury Kent University October 5.

**DANIELLE DAX** unveils her new stage act with London dates at the Soho Sunset Strip on August 26, Stratford Place Heds September 2 and Battersea Latchmere 12. She has just released her first solo album 'Pop Eyes'.

## RELEASES

**GENE LOVES** Jezebel, who made the independent charts with their last single 'Screaming', release the follow-up on August 26. It's called 'Bruises' and is available in both 7 and 12-inch versions.

**POSITIVE NOISE** re-emerge from a

period of rest with a new single. Entitled 'When Lightning Strikes', it will be released on September 5.

**PETER GODWIN**, the former lead singer of Metro and the man behind the song 'Criminal World' which David Bowie recorded on his 'Let's Dance' album, has a song called 'The Art Of Love' released on September 2. The 12-inch has three different versions of it — the New York and UK remixes plus the New York Dub mix.

**MEN WITHOUT HATS**, currently racing up the American charts with their dancefloor smash 'Safety Dance', have the song re-released over here this week.

**EXPANDIS**, THREE men from the South of England with a habit of running around with their trousers around their ankles, have their first single released on August 26. Called 'Mystic Man', it comes in both 7 and 12-inch versions, with the latter having an extra track 'Feed It In'.

**DAVID KNOPFLER** has his first single since his departure from Dire Straits at the beginning of last year released next month. It's called 'Soul Kissing' and comes from the album 'Release' due out in October.

## TV AND RADIO

**THURSDAY** has another of BBC 2's 'Pop Carnival' programmes, with Nick Heyward performing one of his first concerts as a solo performer.

**FRIDAY** features the last 'Pop Carnival' (BBC2) and the JoBoxers see the brief series off with a bang. As for the regulars — 'Unforgettable' (C4) features the Four Pennies and Ronnie Carroll while the jam-packed 'Switch' (C4) has the telly debut of Special AKA plus The Stray Cats and The White on video you get New Order, The Jam and the B52s.

**SATURDAY** has the first of these new programmes. 'The Rock Lists Show' on Radio One is hosted by Steve Wright and runs through all that trivia stuff which our own Alan Jones runs every week in Chartfile — they had to catch on some time! The last of C4's 'Hot For Dogs' has John Miles. But the real spectacular is 'Rock Around The Clock' on BBC2 which runs from 3.15pm on Saturday until 6.15am on Sunday morning. Bob Marley, Roman Holliday, Robert Palmer, Duran Duran, Spandau Ballet, 10CC, The Police and Randy Newman are all shown in concert and there are various feature films plus footage of Jimi Hendrix and Eric Clapton.

**SUNDAY** is back to its boring old self. But it still has 'My Top 12' (Radio One) with top cricketer David Gower choosing his favourites this week.

**MONDAY** has a goodie this week. Radio One are doing a programme called 'Motown Magic' which looks at all those classic soul songs.

# marcia griffiths

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## PETE

**KID CREOLE AND THE COCONUTS 'There's Something Wrong In Paradise' (Island)** There's no doubt in my mind that August Darnell has saved his best for the Kid Creole project. After a patchy outing with the Coconuts going solo, which sounded like a step backwards to the first Kid Creole album, he's back with something new. Backed by a pure African soca rhythm, Creole croons while calypso guitar meets with the odd disco crash in the same vein as King Sunny Ade's 'Synchro System'. Should keep you dancing on until the summer's through.

**SYLVESTER 'Band Of Gold' (Clubhouse Edit) (London)** 'Band Of Gold' meets 'Can't Help Myself' in a brilliant megamix which exceeds the speed limit even in the Boys Town fast-lane. Featuring a drum sound designed to trigger the ecstasy cells and a bass line to motivate the butt. Second cousin to 'You Make Me Feel Mighty Real'.

**PRINCE CHARLES AND THE CITY BEAT BAND 'Beat The Bush' (Virgin)** Radically remodelled from the 'Stone



**SPECIALS AKA 'Bright Lights'/'Racist Friend' (Chrysalis/Two-Tone)** The two years since the break-up of the original Specials has seen director Jerry Dammers beavering away in assorted studios and searching for replacements. This single is the forerunner to the album featuring a new line-up which includes Rhoda Dakar, who sang on 'The Boiler'. In the case of 'Bright Lights' I particularly like the sentiments counteracting those second generation Saturday Night Fever followers with the line 'Everybody goes Wham! and has fun on the dole'. Although the single is billed as a double 'A' side, it is undoubtedly the pacy 'pop' feel of 'Bright Lights' which will win over the breezy Lover's Rock feel of 'Racist Friend'. If there is any justice in the world 'Bright Lights' should be a number one.

Killers' album, this track originally appeared two years ago under the name of 'Slyyck' on Prince Charles' Solid Platinum label along with the classic 'Gang Wars' album. On first listening this sounds weak, but on further inspection it moves through enough different musical ideas to appeal. He mixes mid-Seventies funk, lseys style, with the new urban street sound. 'Cash' should have been huge and this ought to be there too.

**LARRY GRAHAM 'I'm Sick And Tired' (WEA)** Traditional soul by Mr Graham (Central Station). I'd still rather listen to an average record of this style rather than so much of the brain-rotting Hip-Bop-Please-Stop electro funk that

some people think is fashionable. I'm all for radical dance, but events like 'Ray-gun-omics' by Project Future succeed in finally extracting all that's good in black music. What ever happened to soul and good songs?

**NEW ORDER 'Confusion' (Factory)** Arthur Baker definitely has the sound of the moment. '10U' ranks as one of the most exciting productions of '83. The synthesis of New Order and Baker is a winner, as 'Blue Monday' proved. He has street sass and an aggressively sharp sounding mix for New Order with more of a tune than their previous outing and, as the record plays on, a familiar drum pattern echoes 'Perfect Beat', 'Hip Hop' and '10U'.

## Reviewed by the Switch music editors

**MICHAEL LOVESMITH 'Baby, I Will' (Motown)** This is what I imagine laying on a water-bed to feel like. Comfortable. Michael Lovesmith is the most promising of the new people on Motown. Primarily a producer, he plays and sings everything on this outing. Multi-layered vocals harmonize with a polished synth/drum track and an insistent melody. Unmistakably a product of Los Angeles — hot, shiny and very much destined to be used at your convenience.

**ASHFORD & SIMPSON 'High Rise' (Capitol)** Considering some of the great songs they have written for others, including more recent triumphs as performers in their own right, this song stands well in the shadows. Remember the steamy 'It Seems To Hang On' or their last single 'Street Corner'? Val Simpson and Nick Ashford's voices gel perfectly together but often suffer from an overly lavish production.

**NEWCLEUS 'Jam On Revenge' (The Wicki Wicki Song) (Beckett/PRT)** At last the electro funk record that sounds as though it wasn't conceived by an out-of-work computer programmer. Very funny, catchy dance song that might well involve more than one Space Smurf. I like the way you are kept waiting for the wacky 'Wicki Wicki' hook line, which is bound to keep everybody amused for at least a week. There's a touch of P-Funk in there somewhere too, including a cast of Atomic Dogs and a few stolen Sugarhill Rappers. This is surely strange enough to make its wicked way into the Top 40. Jam on!

## PEDRO

**EDWIN STARR 'Smooth' (Calibre)** The unsung singing hero of Motown's classic 'SOS' and 'War', to name but two, returns with his second single of recent times. Edwin adopts a reggae feel that is, as the title suggests, SMOOOOTH! A mellow but gripping melody ensure that this is a great singer singing a great song.

**FRIENDS AGAIN 'Sunkissed' (Phonogram)** To my mind, one of the finest up and coming new acts to have surfaced recently. Friends Again are all commitment, emotion, genuine grade one songwriting ability and young enthusiasm. This record is proof of all those qualities and teems with beautifully understated melodies and hooks. Simply a peach.

**MONYAKA 'Go Deh Yaka (Go To The Top)' (Polydor)** Crucial blend of skanking reggae and non-stop funk that packs a deadly one-two punch to the head and the heart Cassius Clay style. Currently making the nation's clubs move to its grooves, its unique sound seems poised to establish itself as one of this summer's records. Guaranteed continual toe-tapping in a rub a

dub stylee. Murder!

**KANE GANG 'Brother Brother' (Kitchenware)** Proud, emotional song that talks of equality with a lyrical deftness and skill that many should learn from. 'Young, gifted and black' runs the tongue-in-cheek Kitchenware motto, though I'd say GIFTED is simply the case with the Kane Gang. A near classic single marred only by the disappointing production it is, nevertheless, one of the best debut singles I've heard all year.

**MANU DIBANGO 'Big Blow! Soul Makossa' (London)** A rerelease of the timeless dance floor classic, that washbuckling carnival of blasting horns, swinging rhythms and irresistible melody. An oldie but a goodie whose influence can still be seen today. Listen to the opening bars of the latter of the two tracks to find a very familiar chant from the very wonderful Michael Jackson's 'Wanna Be Starting Something', testimony indeed of this essential item.

**FLESHTONES 'Right Side Of A Good Thing' (IRS)** Sharp, spirited and spunky stuff from this Stateside outfit. Singalong choruses aplenty, booming terrace harmonies, raunchy guitar, swirling keyboards and rockin'



mouth organ make this the punchiest, most unrestrained tune of this week's batch. Garage punk with purpose and subtlety.

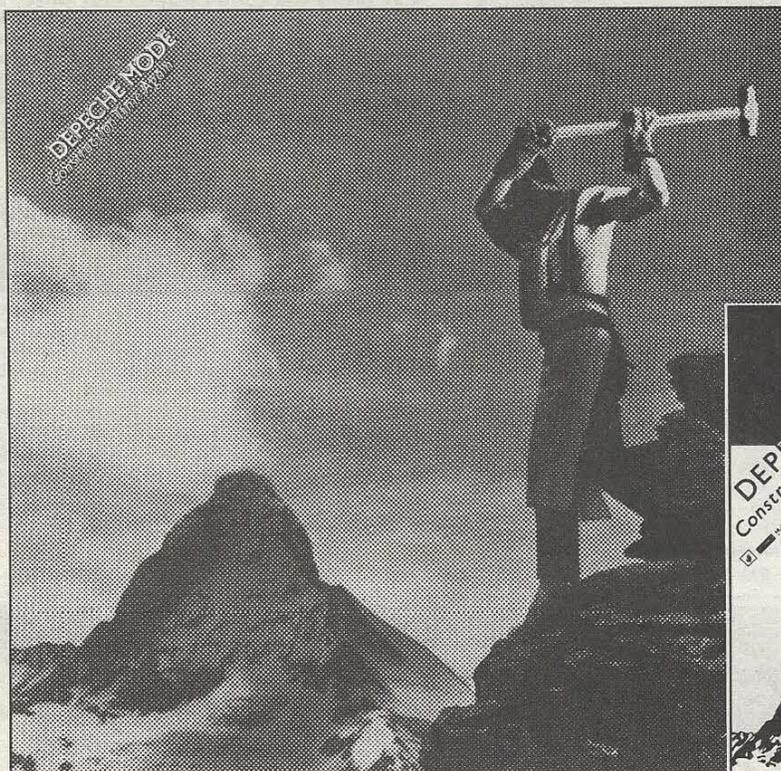
**COOK DA BOOKS 'I Wouldn't Want To Knock It' (Kiteland)** It must be something they put in the Mersey because here's another Liverpool band with that uncanny knack of writing memorable pop songs. Here's another one with more hooks and catches than Angler's Weekly, from the same group that released the indie hit 'Piggy In The Middle 8' last year. That particular record was described by none other than Mr Elvis Costello as the best indie single of

last year, and he should know a good song from a bad one.

**DANSE SOCIETY 'Wake Up' (Arista)** The boys that would be Banshees churn out their own brand of rock disco that sounds decidedly dreary, workmanlike and unimaginative. A pale shadow of a record, it just makes me think they've been listening too hard to their peers instead of establishing their own identity and characters. They might wear the right clothes and here make all the right sort of noises but they possess none of the verve or menace I'd associate with groups like the Banshees. Definitely imitators not innovators.

**BIG COUNTRY 'Chance' (Phonogram)** This group's success reflects, to my mind, the worsening standard of current music. In comparison to the band leader's previous group the Skids, they're not a patch, though with this record the Celtic guitar heroes have moved away from that now characteristic Fender bagpipe beat. Instead, the tempo's slower and the song reminds me of Springsteen's 'The River'. I suppose I should praise the fact that they've released what is for them a daring single, but I'm afraid I still can't work up any real enthusiasm.

# Just out

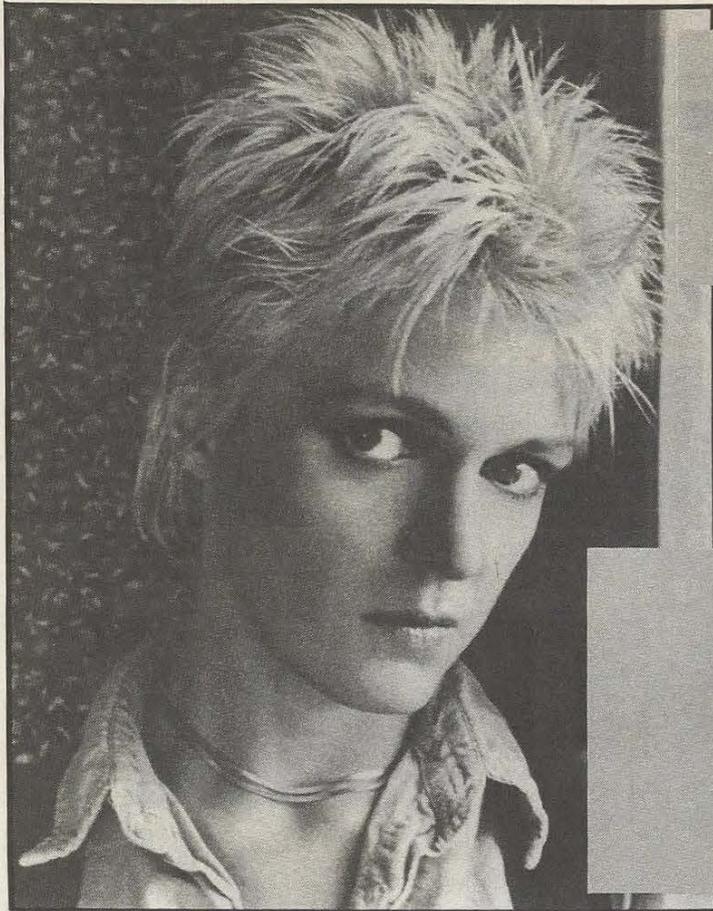


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# Just in

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# Searching for the perfect bleat

**W**HILE MAKING a cover of an established hit has been an accepted practice in breaking new bands there are some songs that shouldn't be touched. Classics like the Doors' 'Riders On The Storm' is one of them according to Annabel Lamb, who's currently in the charts with her version.

But she's got a good excuse. She's been given the blessing of the members of the band including Ray Manzarek, who played the haunting keyboards solo on the original and repeated his work for Annabel.

"I've loved the Doors since I was tiny," she says. "My big sisters were always playing their albums and I loved Jim Morrison's voice. I was always looking at things from a little musician's point of view. One set of the family played black music like Miles Davis, the other side played straight rock like the Rolling Stones and my father used to sing me to sleep with Hoagy Carmichael and Cole Porter songs. I'd always learn things on the piano and Ray Manzarek became a hero of mine."

**S**HE HAD reservations about doing the song. "I was very wary of doing a cover," she says. "My producer, David Anderle, was the man who actually signed the Doors to a record deal so he gave me Manzarek's phone number. I rang him and he told me he'd heard my album, thought my voice would be perfect and offered to play keyboards for me. The only problem was that I'd have to go to America to do it. I couldn't believe my luck."

Other Doors members like guitarist Bobby Kreiger have given their approval to the version.

"At the end Manzarek said it was better than the original because it had everything that had plus it was modern. He was glad it was a contemporary song again."

Mike Gardner

ANNABEL LAMB. having to put up with daft RM headlines

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# Soft Celt

~ a new youth kilt?

# News beat

by BETTY PAGE

**T**HINK OF Glasgow and it probably conjures up images of a hard, grey, desperate existence. And for many it probably is. But somewhere, somehow, like a flower blooming on a rubbish tip, soft, warm and pleasant things are happening. The sweet sound of plucked strings and harmony rents the air in tunes written by Bluebells, Oranges, Friends and Strawberries. (Pretentious, moi?) Here we meet two of the newest bands o'minstrels responsible for some of this northern namby pambiness.



Pic by Paul Slattery

FRIENDS AGAIN: pure rock'n'rollers at heart

**CHRIS THOMSON** and **James Grant** strum acoustics and warble sweetly for **FRIENDS AGAIN**, who've just released their second single 'Sunkissed', one of those delicately constructed songs that tread a fine, Framesque line between pop, folk and West Coast. So is it all a new Scottish sound?

James: "Nah." Chris: "We've got away from that, being linked with the Aztec/Orange Juice/Bluebells thing. I don't think this single's anything like the Aztecs — we've got lots of keyboards on it."

How about the West Coast/Steely Dan influence?  
Chris: "That's been said before, and I've gone away and listened to American groups like CSN&Y and The Band . . . I just can't see it . . ."

Do they see a return to acoustics on a mega scale?  
Chris: "A lot of bands are playing them, but not proficiently."  
James: "We feel we can do."

Chris: "Bands are picking them up 'cos it's the thing to do, the token gesture, but we've always been interested in that kind of music. Maybe banjos too, more traditional sounds."  
James: "But we're not going to be the new Corries."

So was it all a conscious pop backlash?  
James: "No, it was stuff we like, really epic stuff. We want our songs to be on the same wavelength as stuff like 'Sexual Healing'."

Chris: "Or maybe the feel and mood of the Velvet Underground LPs." Do they see themselves (gasp) as album artistes?  
James: "Yeah, I think so. We don't try to make commercial songs."

Chris: "Van Morrison puts singles out, he doesn't expect hits." Isn't there a danger of things being too sweet?  
Chris: "We'll get rougher on the next single."

James: "You should see us live — pure rock'n' roll!"  
Chris: "The Bluebells say they're a rock'n'roll band, but they're completely incapable of rocking it up. They don't have the capacity — we do."

James: "We've played to oil riggers, teenyboppers and trendies. We'd be ready for a tour with Black Sabbath!"

**ROSE McDOWALL** and **Jill Bryson** strum guitars and warble sweetly as **STRAWBERRY SWITCHBLADE**. They've just released their debut single 'Trees And Flowers', a wispily reflective acoustic ballad. Perhaps they can be forgiven for this, if needs be, because they're girls who like frocks, frills, ribbons and cats and admit to being musical novices.

Before launching themselves vinyl-wards, they made something of a name for themselves designing polka dot and lace creations in Glasgow. What made them decide to branch out into the recording world?

Jill: "We'd been involved with other people who were in groups, and when your social life's mostly involved in going to see friends in groups, they give you encouragement. They said why don't you try, so we did. And here we are."

Rose: "We just did it for the fun. I just love singing — I wanted to be in a group so I could sing."

So they're genuine beginners?  
Jill: "I bought a guitar and played the very easiest chords where you just had to move one finger and I wrote songs around that. Even now, I can practice guitar and not learn a single thing."

Rose: "The guitar's the last thing I thought I'd want to play, I thought it was so hard. But when I bought a 12 string I could strum anything on that and it sounded brilliant."

Jill: "I think Roddy Frame's guitar playing is great. It'd be great to be able to accompany yourself like that."

Rose: "You just have to watch his fingers. My god, maybe I'll manage to be like that when I'm 50!"

Why do they think a lot of Scottish bands are going back to basics?  
Rose: "They're copying us!"

Jill: "I suppose Orange Juice sparked off the semi acoustic thing."  
Rose: "We couldn't sound like them 'cos we can't play like that."

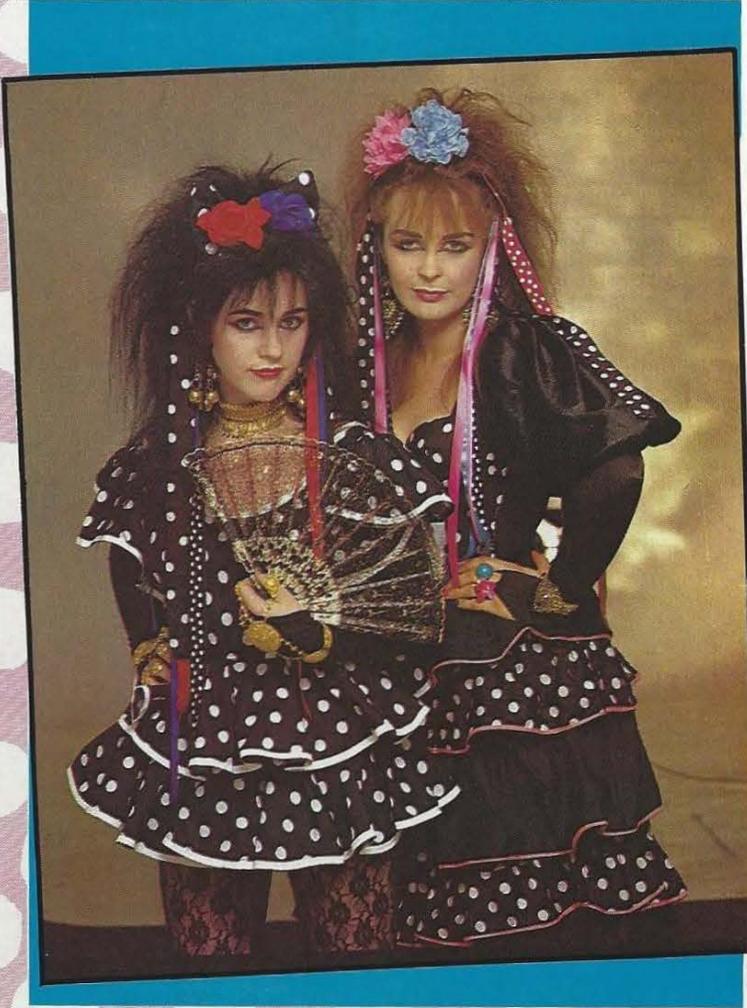
Jill: "We just had to do what we could . . . nobody else had the brassneck to do it, so we had a really unique sound for a wee while! It's different for us 'cos whereas a lot of boys listen to records and play something like that, we never do."

Is all this strumming of simple chords just one of many interests?  
Rose: "We spend all our time doing this now, but we want to, it's what we love doing most."

Jill: "Of course, we still make clothes, but that's part of it. We always have done, so it'd be daft to stop. It's good fun, sitting at your sewing machine 'til your eyes go red, specially if you're doing things with millions of frills, it just takes forever."

How's the Switchblade sound going to develop?  
Jill: "I don't think we'll sound much like 'Trees And Flowers' in the future."

Rose: "I think we want to do more with guitars rather than oboes and big productions. Guitars are closer to what we're like. At least we know something about guitars and we think we know what sound we want now. It's a bit frustrating when you can't play any instrument really well. So we'll have to be patient . . ."



STRAWBERRY SWITCHBLADE: simply frilled, honey

# BOSTON' LOOSE

We release  
New Edition on  
an unsuspecting  
London

**T**RY TO interview any three of New Edition and before you know where you are they'll be kicking each other, quarrelling and generally being rather naughty. Trouble is, it's the school holidays and you can't give them detention ...

"We bug each other sometimes," says group spokesman Michael Vivins, "but it only lasts for the minute that it happens, then we're friends again."

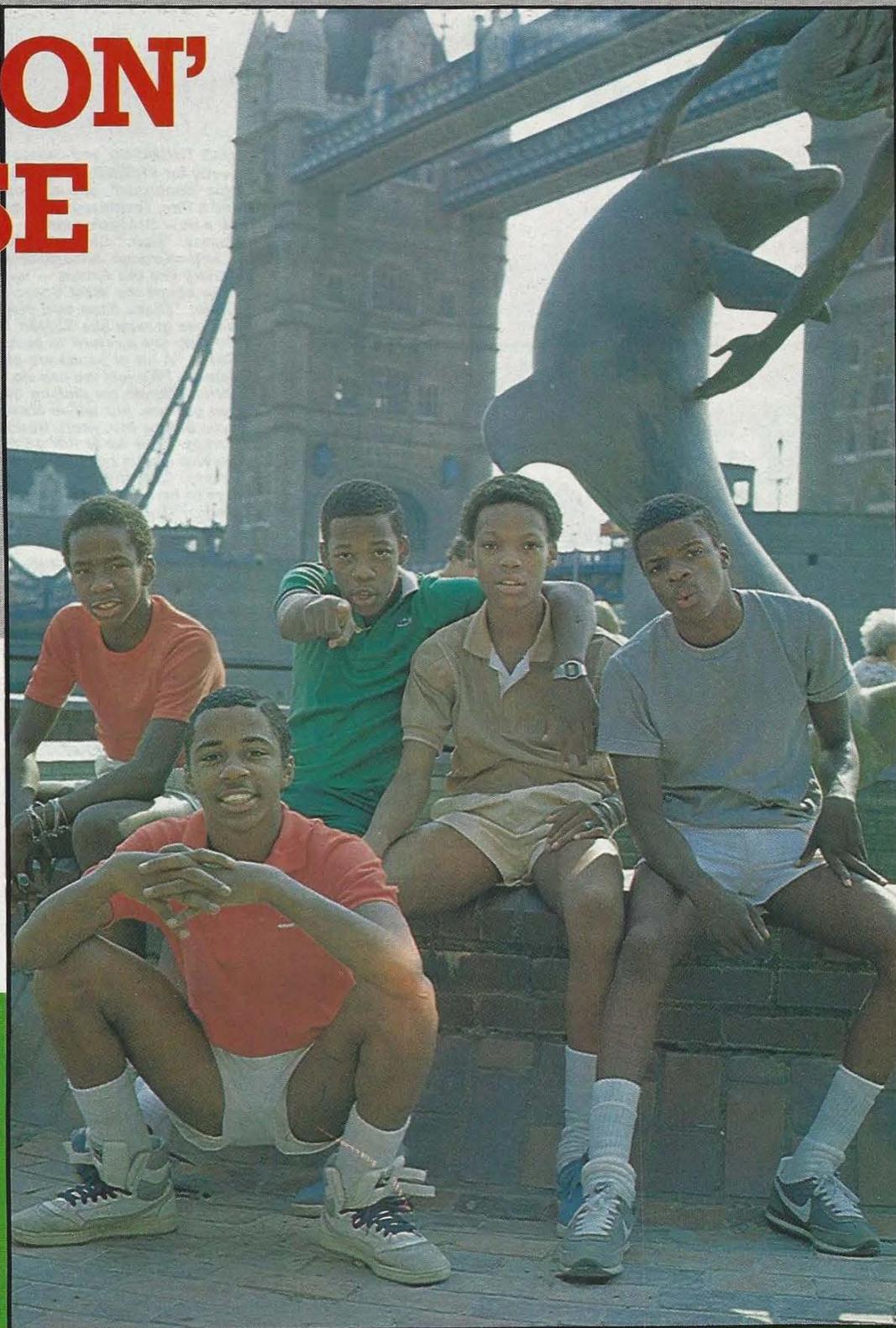
Anyway the Fun Five are making the most of the vacation by cramming in visits to Germany, England, all kinds of places that don't really interest them much. Ask the lads what they think of swinging London and noses are turned up all round. "It's OK," they say, "but we prefer home". Looks like those start-of-semester essays on What We Did On Our Holidays might draw a few blanks.

Still, they all said cheese dutifully as we went on a snap tour of the capital, and as all five chomped happily on ice creams, a kindly grandmother approached saying: "Excuse me, my grandchildren over there tell me that you're a famous pop group and could they have your autographs? I don't know anything about it, but you looked so well turned out I thought they might be right."

"It's a nice feeling when people recognise you," admits Ralph Tresvant.

**T**AKING TROUBLE to stay cool, calm and unimpressed about more or less everything, Michael tells of the mega-tour they've been on. Not mega in terms of dates, but decidedly mega in terms of names. "We were on a bill with the Jonzun Crew, the System, the Chi-Lites, the Bar-Kays, and Grand Master Flash. It was called the Master Slam Jam Funk Festival. It was a three-week tour, we did Los Angeles, San Diego, Oakland, all round there."

Then he adds with some pride: "I should say this: two of the groups, the Chi-Lites and the Bar-Kays, were taken off the bill, because they didn't have the money to pay them, but they kept us on, because 'Candy Girl' was really hot at the time and



**JoBOXERS watch out:** the lads get down to some hardcore moody dockland posing by some well known building or other

everybody wanted to see us." How did the old troopers feel about that, then? "They're old professionals, they know the business," says Michael, and just as you think his head's getting too big for the rest of him, he adds: "It could happen to us one day."

If it does, what then? "School is our first priority. If you make it and quit school, you can't say you've really paid your dues, we want to say we've paid our dues. I'm going to stay on, I'm in the

tenth grade now, I've only got two more to go."

Music they've heard and liked over here? Not a lot, it seems, although they display a worrying fondness for Paul Young's 'Sex'. Plus Culture Club and their UK counterparts Musical Youth. But in the press office of London Records, practically the whole of London would have heard them blasting out the Jonzun Crew's 'Space Cowboy' (another mention for their writers and mentors

Michael Jonzun and Maurice Starr) and even 'Popcorn Love', funnily enough another favourite of theirs.

And finally a quote that gave the game away, as Michael says: "When we started, we weren't even thinking about records, we just wanted to get out and perform for the girls." We knew it all the time, fellas.

*Paul Sexton*

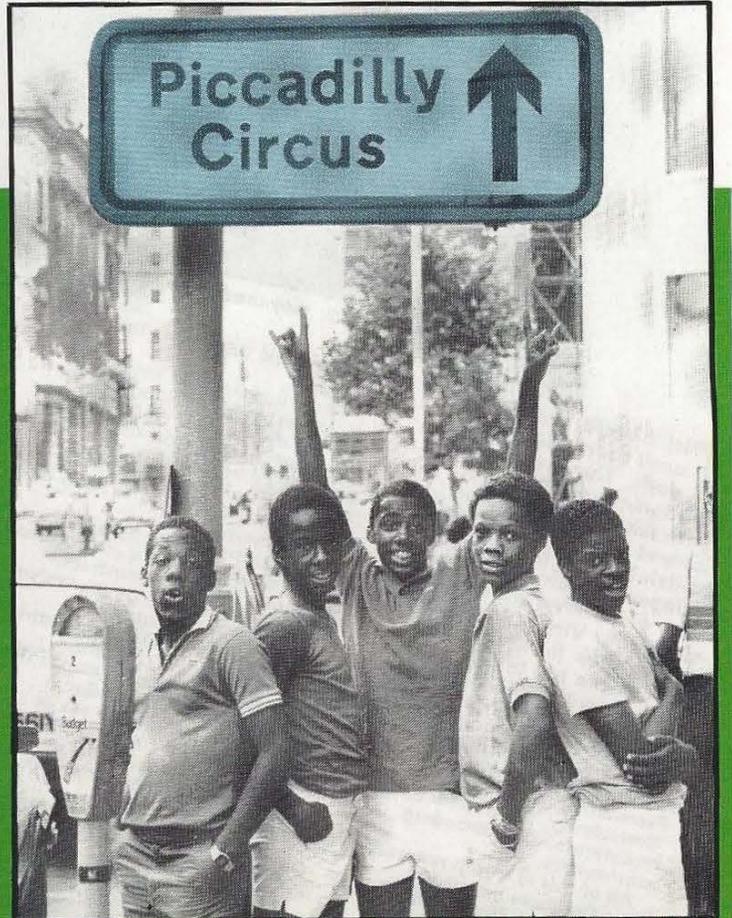
Candy-ed camera: Eugene Adebari



A Coverdale look-a-like prowls sinisterly in the background as the Eds line up for another snap



NEW EDITION attempt to use new style English loo



"WHERE'S THE lions, then?" Confused Yanks stumble off unimpressed

# Hailing the Cabs



**CABARET VOLTAIRE:** they used to be sooo hard . . .

**T**HEY WERE skinheads until they discovered dada. They swapped their loafers and DMs for synthesisers and became Cabaret Voltaire. They were a cultish big fish in an independent small pond until they discovered Stevo and signed for Virgin. Now they're taking their first tentative shot at the big time.

The Cabs — Richard Kirk and Stephen 'Mal' Mallinder — have just released their most pop-wise work to date, a tortuously winding dance single 'Just Fascination' and an album, 'Crackdown', full of dark dance mutation and full brooding atmosphere.

All of this is a step removed from the more erratic (if occasionally brilliant) mumblings

of their indie days. Why the change?

"We'd just finished recording '2x45' last year for Rough Trade and we decided we wanted to try and reach a wider market," says Mal. "We'd been at the crossroads of doing this for a while, but we wanted to keep the control we had."

"Through the deal Stevo negotiated we've still got control. It's not a long term contract, there's no pressure on us, we've lost none of our control."

Aah, Stevo; whilst negotiating the Voltaire deal the tubby jackanapes inserted a clause that allowed the Sheffield duo a waterbed, a complete set of luggage and a compact disc machine. When did Mal and Richard first meet the Some Bizzare boss?

"We met him about three years ago," says Mal. "We played on

the first gig he ever promoted. He'd been ringing us up for ages before that, though."

**C**ABARET VOLTAIRE are signed to Some Bizzare and licensed to Virgin. This gives them an even chance of commercial success. Yet isn't there a danger that the group might get caught between the seemingly incompatible aims of artistic self expression and chart status?

"You can get caught between two stools, that's the danger of being indecisive about what you want. You end up trying to draw too much in and falling on the floor."

"I think we've managed to maintain a balance on the album. I don't think we ever considered we wanted to make something more commercial. We wanted to make our music more accessible

and draw more people in." Why the New York disco style mixes on the single, Mal?

"I don't think we can automatically say we're a disco band. It's just a case of stressing a new point. I think in England it's very difficult 'cos you've got discos that play mainstream and, at the other end of the spectrum, discos where the DJ's personality is most important. It's very difficult to try and break some middle ground."

Mr Mallinder continues to emphasise the importance of video in the Cabs' work, slips into his youth to talk about mohair suits and loafer shoes and leaves with his eyes set firmly on the charts. Cabaret Voltaire have got a new point worth stressing: they're an eminently collectable commodity these days.

JIM REID

# LASHDANCE

**T**HE GROUP'S called Ligotage — which means tie me down in French. The songwriters have the surnames Sex and Bondage. Is your reporter in for another whipping?

No, actually he's just having a chat with mild mannered Beki Bondage about her new group, the aforementioned Ligotage.

How did this decidedly SM act get together?

"When I left Vice Squad," says Beki, "I went to EMI and said, 'What do I do now, get a band or what?' They said to try and get a guitarist, someone I could write songs with, someone I could get on with.

"So I found Mo through auditions and we decided to get a group together. I'd known Linc for ages — he'd just left Chelsea and I asked him to play bass for us. Linc knew Steve, which was great 'cos I'd always wanted to play with him."

So Ligotage — Beki, vocals; Momo Sex, guitar; Linc, bass; Steve Roberts, drums — were born. But hang on a bit, Momo what? How did a guitarist come by a name like that?

"I used to go out with a WRAF, when I lived in Germany," says the sexy one. "Everyone who knew me always used to call me Mo anyway, when I used to go into the WRAF office they used to call me Momo.

"When I moved back to England one of the WRAFs said to me, 'you've gotta have a surname'. Sex came up and I thought, yeah, that's the name for me."

"We're waiting to sign for EMI," says La Bondage. "We should have our first single out in October. Trouble is EMI move at the pace of a slug on valium. We're really hard up at the moment. We have to keep borrowing from EMI to be able to rehearse."

Still, contract or no, Ligotage have already played their first gig — a sell-out show at London's Marquee. Was that Beki's mum I saw standing at the side of the stage?

"Yeah, she'd only ever been to one Vice Squad gig before, but she thought she'd come and see Ligotage's debut. When I sent her a demo she really liked the music, surprisingly."

Oh yes, the music. Loud punky stuff this, topped up with Beki's usual lyrical obsessions.

"The songs are about all sorts of things really — vivisection, feminism, nasty things that are going on in the world. There's a song called 'Big Men' which is a riposte to GBH."

Sex, Bondage and GBH — whatever will they think of next?

Jim Reid

... what a feeling!



Pics by Joe Shuffler



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# Howie Ya Doing?

**H**AVING PULPED his magazine, Howard Devoto struggled manfully to get his solo career underway. He was working the late shift, honing his new songs with literary precision. In between times he was reflecting on his past — the Buzzcocks, Magazine from 'Shot By Both Sides' to 'A Song From Under The Floorboards'.

After a while he came to a drastic decision. "About a year into this two-year period I started thinking about trying to find a female singer. She'd sing my songs and I'd probably arrange and produce her, something like that.

"I spent about three months trying to work something out on the direction of a girl singer, but it couldn't be made to work."

So, Howie dusted himself down, knitted his (high) brow and got on with his songs. The result: a brilliant debut solo single 'Rainy Season', a patchy album 'Jerky Versions Of The Dream' and a hot new 45 'Cold Imagination'.

Yet if Mr Devoto's been busy of late then it can only compensate for the two-year delay between the demise of Magazine and the release of 'Rainy Season'. Was this a period of self doubt?

"I always have plenty of doubts — I always like to have a few lying spare. A lot of that time was taken up on constructing songs as completely as I could. I hadn't done this before 'cos I've always been in a musical setting where there were other people to help me out."

**S**TILL, IT wasn't all crochets and quavers. Howard found some time to indulge a little passion of his. American politics!

"I took time out to study American politics a bit. They really interest me. I did an evening class once a week,



HOWARD DEVOTO: there's nothing like a bit of American politics to brighten up the day

y'know, the politics of the Deep South, all that."

Abe Lincoln and Thomas Jefferson might not have known much about playing a synth, but then again, when Howard started his musical career seven years ago neither did he. Howard's first jump into the music scene was as the lead singer of a very ragged Buzzcocks. On their first gig they supported the Sex Pistols. What did the young Devoto intend to give the pop world?

"Intensity, a certain crudeness,

a certain directness. Something a bit outrageous. That was a long time ago."

So how does he feel now? "There's no way I could reapproach music in the way I did seven years ago. I know more now, I'm older, and I've done a lot of things. I have a past I can look at and other people can look at."

Howard smiles. He knows that the music he created with Magazine helped shape the early Eighties pop climate and he knows that a combination of

image and circumstance conspired against his success. Does he feel bitter?

"Yes I am. More in retrospect — I wasn't particularly bothered at the time. I could just shrug my shoulders and say, 'Oh well, this is the way of things'. There was always hope that something might push through, yet seeing how everything ended up for Magazine I feel an outraged sense of justice."

Yet still Howard goes on writing those songs. . .

Jim Reid

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# MEN AT WERK

## DEPECHE MODE 'Construction Time Again' (Mute STUMM 13)

I LIKE Depeche Mode because they're such jolly likeable chaps, so unaffected by the Business and unpretentious because of it. This fresh attitude has always shown in their vinyl output, but whereas before it pushed them towards the sweet, now it's led them in richer, harder directions.

Uncle Dan's taken them to Berlin and now they're off the wall! The tunes are still pure and simple, but their machinery's gone into top gear to give the sound an underlying sinister feel. 'More Than A Party' and its track-mates succeed in being metallic without being cold, melodic without being twee. Whee!

They go even more new wave metal on 'Pipeline', but smooth it out with a pretty Japanese melody (have they been listening to YMO albums?). The tunes, in fact, all retain a haunting nursery rhymish quality which suits the subject matter. They've gone environment-conscious in the Alan Wilder-penned 'Two Minute Warning' and 'The Landscape Is Changing', and justice-conscious in Martin Gore's 'Shame' and, of course, the delicious 'Everything Counts'. And there's a real maturity in all departments, especially in the richer textures they've discovered.

I like Depeche Mode. They've been left alone, out of the teenybop whirl, to grow on their own, leaving Vince and his Fairlight Orchestra to the toytown synthpop while they move on to more satisfying things. In the immortal words of that well worn cliché, this album will surprise a lot of people...!

+++++  
Betty Page

# Albums

+++++ Unparalleled  
+++++ Unbeatable  
+++ Undeniable  
++ Unremarkable  
+ Unfortunate

## KENNY LYNCH 'Half The Day's Gone And We Haven't Earned A Penny' (SATRIL SATLP 400)

YOU THINK having Kenny Lynch back in the charts is wacky enough? Then check the LP and chortle afresh, as it includes contributions from Rick Wakeman and Jim Capaldi and then abandons all sanity as Kenny co-writes a tune with — get this tennis fans — Buster Mottram.

Anything goes, except that the light, breezy mood of the single pervades the album, on tunes like 'Never Give Up On Love' and Buster's ace (geddit?) 'Average Man'. There's some pretty tacky girly vocals at times, and the whole thing works on the principle that it's so old fashioned it sounds smack up to date. Bruce Forsyth, where are you? ++++½

Paul Sexton

## MICHAEL WYCOFF 'On The Line' (RCA BSLP 5002)

THERE IS one thing in this album's favour — it's cheap. After that you run

out of positive things to say about this collection of lacklustre disco tunes.

It contains his 'Tell Me Love' dance chart hit plus a mixture of boppers and smoochers including a rather mundane version of the old Diana Ross and Marvin Gaye hit 'You Are Everything'. If such things are your scene then you probably won't find this little offering that objectionable but the whole thing lacks sparkle and — dare I say it? — soul. +

Eleanor Levy

## REX SMITH 'Camouflage' (CBS 25343)

REX SMITH is the sort of hunky beefcake that's going to have a 'stud' role in 'Dallas' or 'Dynasty' thrust upon him soon. He's already appeared on Broadway in 'The Pirates Of Penzance'. Despite his hit with Rachel Sweet last year on 'Everlasting Love' he should keep plugging away at the acting.

'Camouflage' is the sort of record that gives America a bad name. It's bland, stodgy, unimaginative and lacks

any real drive. Even his version of the Shadows' recent single 'Don't Talk' lacks the bite Hank Marvin put into it. ++

Mike Gardner

## AC/DC 'Flick Of The Switch' (Atlantic 78-01001-1)

THIS IS the album that's going to buckle your pacemaker. With one foot rooted in their best and finest traditions and the other about to step into territories new, AC/DC put the hammer down and steamroller the opposition into a tight corner.

AC/DC are the consummate masters of taking a simple idea, building on it until it nearly keels over and then milking it for everything it's worth.

Brian Johnson is still gargling gravel for breakfast, but a lighter shade of production has eased the band into a greater sense of accessibility, like the hard bitten tunk of 'Rising Power'. The solid dynamite of the album is served up on tracks like 'Nervous Shakedown', 'Guns For Hire' and the

intriguing 'Bedlam In Belgium'. An album to set your ears alight, just add dry ice to taste. +++++

Robin Smith

## THE CHI-LITES 'Changing For You' (R&B RBLP 1003)

1983 WILL go down as the year they all came back. Soul heroes like the Isley Brothers, the Manhattans, the O'Jays and these three are fighting fit with as much soul in them as ever and the Chi-Lites sustain it right through.

This is the 'Bottom's Up' import, now renamed after its hit single, of which there could be more. It's great to be able to look forward with them, not just over our shoulders at the classics, and Eugene, Marshall and Squirrel update their whole act with such as 'Bad Motor Scooter' and 'Bottom's Up' itself while keeping their ear for a shimmering ballad like 'Making Love', which matches Roberta Flack's version on the scale of emotion. +++++

Paul Sexton

# JOHN FOX

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**BARCLAYS**

# POW-er and the glory

**RYUICHI SAKAMOTO 'Merry Christmas Mr Lawrence' (Virgin V2276)**

*VISIONS OF* rickshaws and pagodas abound as the soundtrack for the eagerly awaited 'Merry Christmas Mr Lawrence' film tinkles into being.

And Sakamoto proves that he's not just a pretty face by writing and performing a collection of music that sends shivers down your spine with its combination of traditional Japanese sounds and clinical synths.

The result is at one and the same time strangely disturbing but totally addictive. There's even a version of 'The Lord Is My Shepherd' to keep you on a suitably spiritual plane. Within this context, though, it actually works and the album as a whole is a promotions person's heaven — it whets your appetite totally for going to see the film.

You've even got David Sylvian providing vocals on the moody 'Forbidden Colours' hit that brings everything to a close.

It's perfect music to purge yourself of all your depressions. Put out the lights, drink excessive amounts of alcohol and let it all flow over you. Beautiful.+++++

Eleanor Levy



RYUICHI spares a few moments to pose with an extra

**ASIA 'Alpha' (Geffen GEF 25508)**

THERE'S SOMETHING very suspect about seasoned pomp rockers like ex-Yesmen Geoff Downes and Steve Howe, Carl Palmer of ELP and John Wetton of King Crimson knocking out four minute singles like there's no tomorrow. In their glory days a short track would last a whole side of an album.

This is pure corporate rock. One can hear how uncomfortable they are in the format by the sheer unwieldy heavy artillery bombast of their attack. They lumber with no real light or shade.

I'm sure that in America the common or garden Chevy can feel like Conan The Barbarian's winged chariot of fire when Asia blasts out of the JVC

car speakers. But in choc-a-bloc traffic jam Britain it sounds like a stodgy collision between REO Speedwagon and Phil Spector's Wall Of Sound — there's more echo here than in the Swiss Alps.

In the time it takes to read this review it must have sold a few thousand copies — so watch out for low flying chariots.++++

Mike Gardner

**FATBACK 'Is This The Future' (Spring POLD 5108)**

THIS LATEST Fatback release highlights the current lack of inspiration on display in much of America's soul output.

Technically they sound great but somehow there's a feeling that a

# Albums

'claptrap' electronic drum sound will do all the work for the musicians.

The riffs start and go on and on without any real attempt to insert some content that will hit the ears and send the vibrations down to the feet.

Fatback leaders Bill Curtis and Gerry Thomas should know better by now than to flog dead horse subjects like aerobic work-outs and social conscience 'Message' style raps, to name but two here.+

Mike Gardner

**U-BROWN 'Jam It Tonight' (CSA Records CSLP 8)**

A SUPERB collection of cuts from little-known toaster Brown, including 'Tu-Sheng-Peng', which was a huge reggae hit. In typical reggae style, the album rips off every good riff you've ever heard, but that's no bad thing. Witness his toast over the 'Pass The Dutchie (Kouchiel)' riff if you want proof of the style.

U-Brown is one of the fastest wordsmiths on the circuit, and one of the most underrated. Let's hope this album changes all that.++++

Simon Hills

**NEIL YOUNG 'Everybody's Rockin'' (Geffen GEF 25590)**

THE OLD man must have needed that bit of extra cash to buy another swimming pool or invest in a little piece of real estate.

To hear Neil Young wheezing his way through a selection of old rock and roll standards is sadly pathetic and embarrassing. Is Young trying to capture the vitality of his long lost youth?

Instead of committing these strange songs to vinyl, Neil should have invited a few friends around and got it out of his system in his front room. An album for his most dedicated fans only.+

Robin Smith

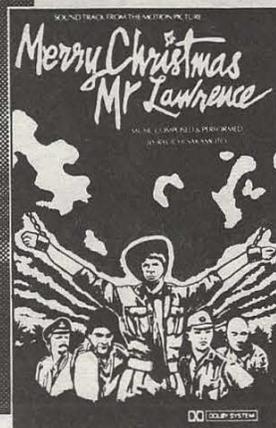
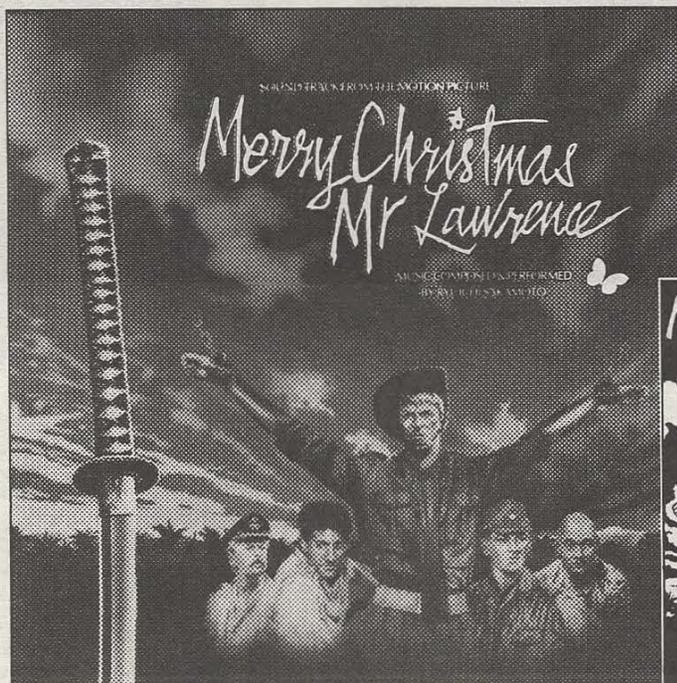
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# Miserable? Pretentious? Obsessed with silly haircuts?

**T**HE STORY of A Flock Of Seagulls is one of many parts, but let's call it three for starters.

Sure, doesn't everybody know they're big in America? Doesn't everybody know they left Britain with a regal press slagging and the tag of wimps hanging over their Liverpudlian heads? And doesn't everybody know that they sell as many albums as most and more singles than quite a few with the barest minimum of fuss and bother?

Recently it was 'Transfer Affection', which clung tenaciously to the lower region of the Top 40 without so much as a single promo, or freebie. Now it's the turn of the splendid Bill Nelson remix of one of their first ever efforts '(It's Not Me) Talking' to queue up and take the chart honours.

AFOS have made it while you haven't been looking. And by some miracle, even if it does start in New York, this story *does* have a happy ending...

**F**OLLOW THE Seagulls and they'll lead you to the richest pickings. All the way to the heart of New York City in fact, where A Flock Of Seagulls recently climaxed a three month American tour with a triumphant sell-out at the Big Apple's massive (and prestigious) Radio City Music Hall.

In a venue normally loathe to open its glittering doors to rock 'n' roll, the Flock attract a screaming 8,000 strong audience, half of them seemingly intent on dragging front man Mike Score straight off the stage and into the front row. As all the hits from the 'Listen' album are greeted with great cheers, the band, tiny figures dwarfed behind their backdrop, revel in the attention — looking the part and loving every minute of it.

For the Flock, less than two years away from their "discovery" in a Liverpool club, it's their finest hour so far. And, they're convinced, the start of even bigger things.

Mike laughs off his mobbing later. "The kids reaction is what you go for in the States," he says. "You get to know the certain things that they like, like going to the front of the stage



A FLOCK OF SEAGULLS: 'not like Duran Duran'

and shaking their hands. Mostly they're nice and let go afterwards but there were a couple of times tonight when it was me that nearly went...

His brother, drummer Ali Score, chips in: "Remember Minneapolis? — we had 200 people on stage with us, it was great! It's a long way from the Birmingham Odeon when we had only 800 people in the audience."

A long way indeed. In New York at least AFOS are celebrities, ferried from TV station to radio station to gig to hotel (a swish affair right on Central Park) in limousines. Mike, even without his hair teased up to stage perfection, signs autographs in Greenwich Village. Ali utilises his Scouser humour whenever possible. Asked by a hapless journalist, "What's your stronghold in the States?" he immediately replies: "Hotel bars, where else?"

AFOS in America, Mike is later to quote, are "a happy wee bunch." They now love the place as much as Uncle Sam's children seem to love them. It's a far cry from last year's tentative foray, one which left them miserable

and a little unsure. This time they play the Peppermint Lounge downtown three nights after Radio City; as they all say, "just for a laugh, just for fun, reminding us of where we started last year." It's also a thank you gig for those who didn't make the big one — a gig which starts after midnight and finishes over two hours later in a wave of exhaustion, euphoria and the inevitable champagne...

**I**N THE cold light of the afternoon the Flock gather round for "the interview". England seems a million miles away, and for all they're concerned it might as well be.

Ali leads every conversation off, blunt and direct. Bassist Frank Maudsley provides the cracks and Mike rounds each topic off with neat, almost self-deprecatory line in wit and precision. Only guitarist Paul Reynolds stays quiet. An observer, and a good one at that.

"We don't pander to the press, never have done," Frank begins, disarmingly. "We don't buy our way into the papers or whatever it is that some bands do. How

many covers have we had in Britain in the last six months, the last year? And how many records have we sold? We've never hyped anything, we've never needed to."

Ali: "We've got where we are without help. We thrive on the work we're doing and we're being artistic at our own rate and in our own style. Christ, we've only been in it 18 months and we're successful and we're enjoying ourselves. The whole thing's a bloody great holiday."

Mike: "Nothing that happens in the States has changed any of us. It doesn't change the way we write or think. We're still the same people who happened to come here and be successful and look at us! In Britain everyone called us a miserable band, now we're happy, so sod the lot of 'em."

"We're rapidly reaching the point where criticism doesn't hurt the band, we're only concerned that people write something... if they can write that is. It's all a bit of a joke really; your first thing gets slagged off in two columns, and then you get a hit and you get slagged off in two pages

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# ME??!

because they've got to give you some space."

Frank: "I've never understood what people write anyway. I mean if someone says 'Frank Maudsley moves across the stage like a lobotomised slug' what am I supposed to do? Cry? Most of the time it seems to be people writing about Mike's haircut, and slagging it off, or Ali's hair problem, and slagging that off. Does anyone care about what else we're doing?"

The interview rapidly becomes a conversation and the Flock become convincing people. Not (quite) yet personalities but they're getting there. AFOS are still essentially boys out on the tear, local lads made good a long way from home but loving every minute of it.

As Frank points out: "We go back to Liverpool and all your old mates expect you to be an arsehole..."

Ali: "You always were..."

Frank: "It takes years of practice. But you know what I mean, they reckon we're something different and we're not. They're shocked sometimes but it doesn't take long to sort things out. We're not like Duran Duran, so that you'd have to get up at the back of five just to get yourself ready to go out the front door..."

Mike: "I don't wake up every morning thinking, 'I'm going to be a rock star'. We don't need all that. It's like my hair; that's only part of the vibe of a gig and I've got it down to a fine art — the finer it gets the finer the art! It's all part of the wind-up."

Truly, hotel bars are their stronghold.

**E**VEN AS you read AFOS are off doing the business in Europe, supporting the Police. It's their major bash at La Continent and part of what Mike hopes will be a worldwide onslaught in years to come. "We don't want to confine ourselves to England or America, although the States is where we'll start. We'd rather think of the whole world as our market and work through as soon as we can."

Then it's off to sunny Nassau to record a few tracks with Robert Palmer — "we like him and he likes our music, which is a start," they say — for possible follow up singles to 'Talking'. And afterwards? Naturally the serious work on the album, the third, probably due out around summer 1984, by which time the Flock hope to have got themselves "synchronised".

"We've really got as much time as we want," says Ali. "The new material will keep things rolling along nicely and it'll be a bridge on from the 'Listen' stuff."

"Then we'll come out with a killer album next year and that'll be it!"

And Mike? "This year has meant a house and a car for each of us, nothing special. I'm only happy with the progress we're making despite what people say about us. The only problem is that we're not making it fast enough!"

John Shearlaw in New York



MIKE SCORE denies aspersions cast by saucy headline

I'M LYING in this field, see. And somewhere in the distance four figures are perched precariously on top of a great lump of dirt. They begin to mime for what seems like the thousandth time and cameras follow their every move. "They" are Big Country and they've come to wonderful Alton Towers — the Disneyland of the Midlands — to film their new single for Granada's 'fun' music programme 'Hold Tight'.

Only, instead of shooting the chaps in the fun fair where most of the programme is usually done, some bright spark thought they'd be incredibly witty and stick them in the middle of this field (for Big Country — get it?). Result — the group, plus full entourage, have to brave wasps, adders and the odd Harrier Jump Jet to spend four hours sizzling in the sun, eating ginger snaps and getting thoroughly bored.

All this so some snotty kid in Dulwich or wherever can have the joy of watching three minutes of their heroes on TV. Fun, eh?

Such are the wonders of the wild and glamorous world of Pop and it's a situation Big Country are finding themselves in more and more, as they establish themselves as a 'hot' band.

Their exhilarating 'Fields Of Fire' single still turns the old stomach muscles with pure delight at Stuart Adamson's searing guitar sound and it's the ex-Skid's distinctive style which has set Big Country apart from the rest, making them one of the

most exciting new bands of the year.

**E**VEN THOUGH their debut album 'The Crossing' failed to impress on first hearing, it improves with age and has proved to be a real wowl with the punters — smashing straight into the top five. So everything should be fine and dandy for the fun-loving foursome, particularly with Stuart being hoisted to the unenviable heights of 'Sex Symbol'.

For all this though, Adamson himself seems strangely unimpressed. "I suppose I do enjoy it," he says with all the enthusiasm of a cow entering MacDonalds, "but I don't particularly like the lifestyle that goes with it.

"Being in hotels and staying away from home for long periods of time isn't too good. I just feel that I have music in me which deserves a chance to get out. And if I have to do this I have to do it. I mean, you can walk away from anything."

Big Country fans should rest easy though, for the situation doesn't seem to be bad enough for such drastic action yet. In fact, Stuart, who I'd always thought of as the 'intense' sort who's deadly serious about his 'art', is actually a lot more full of fun and jollity than he comes across in his interviews. Off duty, he smiles, he eats sweets, he turns cartwheels and best of all, he used to read the Bunty — but more of that later.

About his music though, he talks with the utmost earnestness — and talks . . . and talks. "I'm really serious about what I do but

I think you can be without being po-faced. If I'm talking about my work then I do treat it seriously because I put a lot of myself in it.

"Perhaps too much really," he concedes, "because I do tend to take it too personally and can't stand back from it. But if we don't treat ourselves seriously then we'll lose a lot of the respect of people who care a lot about us.

"I suppose I am a bit dogmatic in the way I see things but that's just how it is inside my head and I have to tell other people about it."

The thought of being dogmatic doesn't seem to terrify the guitarist too much, though. In fact, in talking about his music he positively oozes super-cool confidence. At the same time though, you get the definite impression that to attack Big Country's work would have the same effect on Stuart as to tell other people that they had a gross personal freshness problem.

Still, such questions have to be put — and in Big Country, Stuart is definitely the one to do the answering. Although he strongly denies that the other three members of the group are purely the Stuart Adamson backing band, Mark, Bruce and Tony obviously are accustomed to letting the ex-Skid do all the explaining.

So, while Adamson bares his soul they get on with more important things. Drummer Mark Brzezicki and guitarist Bruce Watson discuss sweets and chocolate while Tony Butler, the band's bassist, is off having 40 winks somewhere. Meanwhile,

Stuart explains what he was trying to get across in 'The Crossing'.

"It's all things I've observed and feelings I've had myself. I think the songs are very human in what they describe. They're not songs about buildings and food." This is true — they are songs about ships and storms, nuclear war and babies — all performed with Adamson's blistering guitar work to the fore.

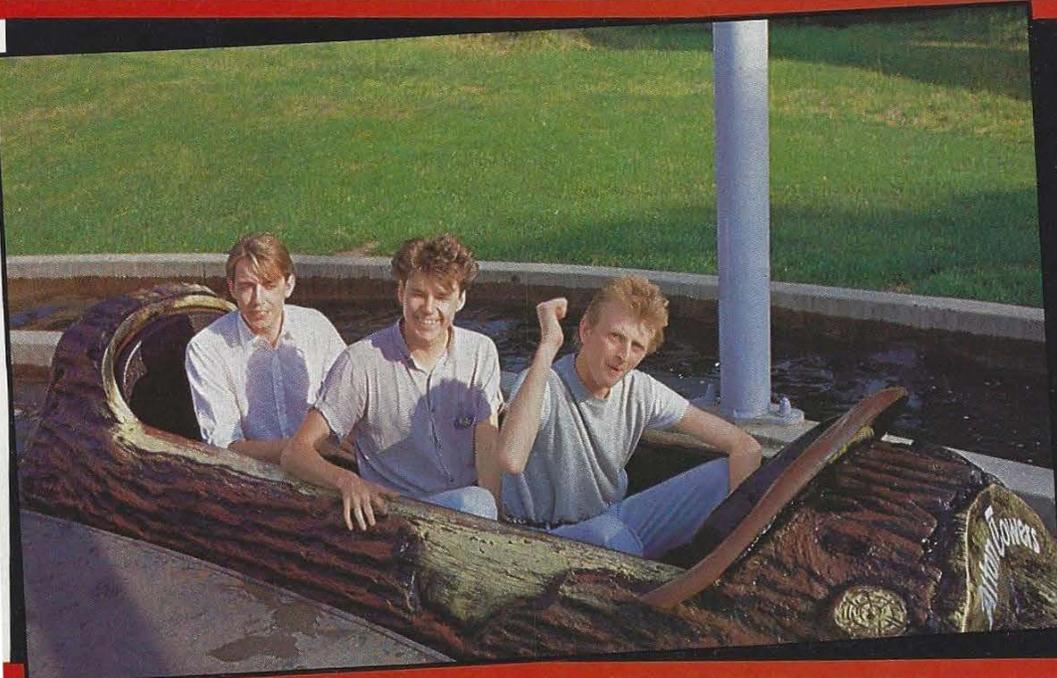
If you were being unkind you might point out that they seem to have recorded 'Fields Of Fire' three times on it by mistake but the new single 'Chance' is a definite change of style and reveals a much more melodious side to Big Country.

It's one of the strongest tracks on the album and the band are obviously happy with it. "It wouldn't have been right for us to do another up-tempo number and 'Chance' has been going down really well live as well."

Stuart then lets slip a surprising influence on the striking artwork on the album — comics. "I think the images on the cover are maybe borrowed from the Eagle or the Hornet," he admits. It seems Stuart was a great reader of such things and, warning to the subject, he continues "Aye, and the Dandy and the Topper as well — and the Bunty." He laughs and begins to get almost excited.

"I'll always remember the Four Marys — and you'd get cut-out figures on the back. They'd always be stories too, about girls being stopped from being ballerinas or gymnasts by their wicked uncles even though they had great natural talent for it."

# GO WILD IN THE COUNTRY



He laughs and offers the explanation, probably just in case anyone thinks he's a cissy, "I used to read them round my Gran's." Suddenly he comes over all nostalgic and proclaims in a voice full of warmth and emotion "Winker Watson — Oh brilliant."

**Y**ES, WELL! Changing the subject before the poor man says something he might regret, I wonder how Big Country are finding the pressures of 'fame' that the success of their singles and album has brought them.

The signs are obvious as the group walk around the fun fair after completing their filming. A conveyor belt of fans approach for autographs, cheeky grins or the odd limb or two.

"We always try and make the effort to talk to people," says Stuart. "We always stay behind at gigs to sign autographs. It's great. It's also important to have that contact and show people that there's nothing magical about groups — or the people in

BIG COUNTRY relax after a hard evening reading Bunty comics



them anyway — and that they're just very ordinary, fragile, stupid human beings."

It's a taste of life from the other side of the fence for Stuart who grew up with his own heroes. People as diverse as Leonard Cohen and Bill Nelson both had a lot of influence on the young Adamson no doubt helping to maintain his sanity during his years as a student environmental health officer.

"I still am in awe of meeting certain people and when I do I get really embarrassed. You never

lose that.

"It was like today when we were putting down the backing track at Granada for 'Hold Tight'. All the Coronation Street stars were in the canteen and Bruce and Mark were running after them getting autographs. It's weird cos you dinna hae a clue what their names are in real life — it's just Vera Duckworth or Deirdre."

Although Big Country are unlikely ever to attain the same heights of megastardom as these people, they are obviously doing

quite nicely, thank you. Stuart is under no illusions as to the permanency of that situation though.

"I think things do peak eventually and inevitably run their course. When it happens it's important to realise that it has and not try to cling on to something that isn't there. But that's being pessimistic of course. For the moment things are just fine."

Not always a little ray of sunshine during an interview, Big Country's guitar wizard does

have his moments. When asked how he would like to be remembered he answers immediately, "as absolutely brilliant". When last seen he was disappearing into the sunset at Alton Towers to hurtle down a very steep slope at a ridiculous speed on a toboggan — all in the name of fun. Ah, the pioneering spirit of it all. With get-up-and-go like that how can his wish fail to come true?

*Eleanor Levy*



# Glove at first sight

**Y**OU'VE WARMED to the Creatures, now meet the Glove — the next episode in that long-running saga of the fun-loving musical folk who make up Siouxsie And The Banshees.

Hot on the trail of Siouxsie and Budgie's success with the Creatures and the re-emergence of Robert Smith in his other guise as one half of the Cure, Smith joins with the remaining Banshee Steve Severin to don mean and moody black shades and form the Glove.

The first product of this alliance is a single 'Like An Animal' while an album is on its way. This means the inevitable round of interviews and promotion and, with Robert flying off to America with the Cure, Steve Severin has been landed with this task. Unfortunately the quiet bassist doesn't greatly like interviews, or interviewers for that matter. "I took an instant dislike to doing interviews — and journalists. I only like doing them when there's something to say — something to talk about."

OK Steve, so how did the Glove start?

"It was just my friendship with Robert. We'd had some ideas since he first came into the group during the 'Join Hands' tour in 1979, but we've only just been able to put them into practice."

With the appearance of the Glove and the separate work of the Creatures the question inevitably arises — is this the end of Siouxsie And The Banshees?

"Not at all," Steve answers. "I think Siouxsie and I have both considered leaving the Banshees every other week but there's always some sort of crisis — always a reason for doing another record."

So why is there the need for the Glove at all? What can it offer that the Banshees can't?

"As much as you can say within one context," he explains, "there's always things you can't possibly do. It's just another way of working. It's also exciting to work with Robert because we get on so well."

**W**HAT SORT of music has this happy little union created? For a start, the single has received mixed reactions. The instrumentation has a Cure/Banshees ring about it but the weak vocals turn it into something of a damp squib. The other side though, has Smith's vocals bringing all the angst and emotion we are used to in a number that improves with every play. Steve has experienced the same sort of reactions.

"Everybody I've played the new album to doesn't really understand it until they've heard it two or three times because it's so different," he says with a smile.

"I've never been able to categorise what Siouxsie And The Banshees have produced and this is the same. I imagine people who don't like the Cure and the Banshees might like it — if they get to hear it, or want to hear it that is."

You get the impression that talking to journalists about his music would not rank in Steve Severin's top ten most stimulating experiences league. He seems equally unimpressed by the prospect of any sort of commercial success for the Glove.

"I don't mind if the single isn't a hit really — but I'd quite like the album to be heard," he admits with the mildest enthusiasm. This man certainly knows how to push his product.

Eleanor Levy

# THE SPECIAL AKA

**RACIST FRIEND**

**BRIGHT LIGHTS**

NEW 12 AND 7 INCH SINGLE



**2**  
**TONE**  
RECORDS

# Mailman

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

DEAR MR Reid, I am hoping to persuade you to reconsider your judgement of the new Marc and the Mambas LP, 'Torment And Toreros'. I, like you, initially found the LP very dull and, after waiting months for its release, a big disappointment.

Yet I was prepared to replay the LP. The room was quiet, the light dimmed and the Mambas LP changed from a disappointment to a sheer, pure force of sound, conveying many extremes of emotion.

This, Mr Reid, is what you should do. I'm sure the passion, the bitterness, the emotion of each carefully arranged song will eventually change your initial opinion.

I would have thought there are more people deserving of your criticism. Give credit where it is due. Marc's got guts.

**Mamba, Wigan**

● *And our Jim's got gutsier guts*

IT REALLY annoys me when bands like Duran Duran and Kajagoogoo are criticized for playing so-called 'bland' music. Okay, so they're not like, really heavy... man... but at least their records aren't as bad as 'Beat It' or 'IOU' or that terrible 'Dancing Tight', all of which everybody seems to rave over and never complain about.

DD haters are becoming as stereotyped as DD lovers, but no-one ever seems to moan about the aforementioned disco-drivel. Methinks it's time for a change, and I hope Paul Weller's reading this.

**Echo and the Bunnymen Fan,  
Watford**

● *'Beat It' bland? Take a dose of AC/DC at once*



**PAUL WELLER** caught in rockist nightmare

**TRACIE COUGHS - EXCLUSIVE!**

# TRACIE'S MIRROR

**TRACIE  
TOUR**

## leave no Trace!

*I'M GETTING (to put it bluntly) a bit pissed off with your magazine. RECORD MIRROR ought to be called 'The Tracie Magazine'. All I seem to see is her face in it nearly every week. Is she the only person you can afford to have in your magazine?!*

*I mean, she's nothing special, she's only had two hits and they haven't been that big. Why don't you have an article on the brilliant Depeche Mode? The last time you had an article on them was January 1983.*

*I don't suppose you'll print this letter either. You'll probably go and put a picture of Tracie in its place!*

**Dave Gahan's tonsils, Wiltshire**

● *How about Tracie on Dep Mod instead?*

DEAR WELLER, does it matter if music is dated as long as people still find it exciting? U2, The Bunnymen and The Jam are (were) exciting to watch live.

You talk about U2 and The Bunnymen being embarrassing prancing around on stage. I seem to remember that on the 'Modern World' cover you and Bruce were caught in the act of leaping, yes, leaping about the stage! So why is it wrong to do it now?

The Style Council are not exciting to watch live, they haven't the ability and atmosphere to capture an audience like the Jam. Eh?

**Ali and Jane**

● *He can't leap and keep that hair slicked down*

I'M WRITING about the fake Nick Beggs who though he could get away with such a critical and hurtful letter about Nick Beggs and his home town.

I'm one of Nick's many fans and I don't see how anyone could be so heartless and treat Nick's home town in such a way. Leighton Buzzard probably holds strong feelings for Nick, happy and sad memories. Whoever did this stupid act of selfishness must be out of their minds.

I agree that they play good honest music and most critics don't seem to notice this but the way in which the fake Nick Beggs put the letter together it sounds like he doesn't care for Leighton Buzzard and its people, which is untrue as Nick has shown in the

letter he wrote defending Leighton Buzzard.

I myself would be honoured to live in a place where Nick lived and I expect a vast majority of people in Leighton Buzzard are proud to have such a good group emerge from their town. He is a very good, caring and honest man and no-one has the right to abuse him and his town like someone did.

**Julie Kibbler, a faithful  
Kajagoogoo fan**

● *You tell 'em! There'll be no more fake popstars in yer soaraway RM!*

WE DON'T know if you've heard of our organisation, but our aim is to make the world a happier place. For this reason we have arranged an International Cuddle Week from Saturday 27th August to Saturday 3rd September.

We would like as many people as possible to take part and everyone should have a lot of fun. There are various rules which those taking part should follow:

1. You must cuddle at least 10 different people each day.
2. At least half of these should be of the opposite sex.
3. You must cuddle at least one person in an official uniform, eg, policeman, traffic warden, bus driver, etc
4. Tell everyone you know that it is International Cuddle Week.

Other ideas could include cuddle parties, sponsored cuddles and many more. And by the way, teddy bears don't count!

**President and Vice President,  
Campaign for Promotions of  
World Happiness, National  
Headquarters, Warwickshire**

● *Will raggedly stuffed Boy George dolls do?*

HAVE YOU ever thought of sending some of your reporters out from the great metropolis on safari to darkest suburbia to review some of the unknown native bands performing there?

We suburban natives are unfortunate in that travelling difficulties prevent us from going further into the bush or even into town to see major bands and therefore we tend to set up our own. However, to survive, bands need a following and without publicity, few people turn up to see unknown bands so they just fade away.

The other night, feeling a bit bored, a few friends and I went to a local youth club to see a band we knew nothing of, called Fatal Floors. Alone with the other half dozen people that turned up, we were surprised — OK, they weren't fantastic — but they turned out to be inventive and were worth seeing. Yet I can see that this band and others like them will give up as they'll probably get nil publicity and no following. Probably no gigs in London, as who wants to book a band that can't even fill a small youth club?

So I'm asking again, why not send some of your reporters out to the suburban wastelands before they disappear?

**Kevin**

● *Gi's unlimited expenses and chauffeur driven limos and we might. (Jaded Hack)*

# RECORD MIRROR

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TELEX 299485 Music G  
Distributed by Spotlight Magazine  
Distribution Ltd, 1 Benwell Road,  
London N7 7AX  
01-607 6411  
© 1983

Morgan Grampian plc  
Calderwood Street  
London SE18 6QH

Registered as a newspaper at  
the Post Office

Published by Spotlight Publications Ltd  
40 Long Acre, London WC2E 9JT  
and printed by East Midland  
Litho Printers Ltd  
Setting by ARC Filmsetting



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.

**W**HERE CAN I find out more about qualifying as a driving instructor? This is one career which interests me.

B, London

● If you're happy with the idea of being your own boss, feel confident about your ability to teach others, can work long and irregular hours, have four years clean driving licence, are over 21, and, above all, have good driving skills, you're in with a chance. To qualify you'll need to pass a tough Department Of The Environment written and practical examination.

For full info, send for a free booklet, Register Of Approved Driving Instructors, Department Of Transport, 2, Marsham Street, London SW1P 3EB. Any Traffic Area Office will also supply an application form.

I AM keen to visit Japan and was wondering if there is any way I could find out about staying with a family out there as a paying guest or working in some way with children? Any ideas?

Donna, West London

● For most Westerners, Japan remains as inscrutable and invulnerable as ever. The majority of tourists simply can't afford to go there, and chances of checking out work opportunities at long distance from the land of the rising yen are slim. And, before you can work in Japan, you do need to have a job and a work permit prior to leaving home territory.

There are opportunities of short-term employment in Japan for young people who're willing to teach English to a family, or in a private tuition college. You don't need a degree or teaching qualification or any previous teaching experience to do this, but you must feel confident about your

# GISSA JOB!

**M**Y PROBLEM is that I'm unemployed and have been for the past five years. I've written dozens of letters to firms all over the country and visited as many factories as possible with no luck. I'm married now with one child aged 4 months.

Social Security think the money is enough but it never is after electricity bills, gas bills and food. Usually my wife and I go without food for at least one day a week. People at the SS office just say "budget your money" which I do to the bare essentials, but I cannot budget any more. All my claims, which are for essentials, are turned down.

I have always wondered how a man who is ready, willing and able to work to keep his family happy finds his life leading nowhere. The future has never looked so black. My wife and I don't want to split our marriage, but it might just have to come to that if things don't change. This is a desperate plea for ideas or thoughts on possible solutions. Dan, Lancashire

● It is a harsh fact that many young people, some with families, are likely to be long term unemployed, regardless of your desire to work, skills and academic qualifications, work experience or participation in temporary Government training schemes. Being unemployed is no longer a stigma, but it is depressing and demoralising and it takes a lot of guts to keep your self-respect. Even so, if your family is determined to stay together under that whole range of pressures, you will. A glib comment . . . but true.

It's possible that you're not receiving the full benefits you're entitled to claim at present. Make sure Social Security knows you have another mouth to feed. On top of a basic allowance you can also claim health benefits, including free prescriptions, free dental treatment, free milk and vitamins, and hospital fares. (See DHSS leaflet SB9). Also, from April 1983, people living in their own household on supplementary benefit, (not lodging with relatives or friends), are eligible for a rent rebate or rent allowance from your local authority — not the DHSS.

For general guidelines to what you can claim, write or ring the Child Poverty Action Group, 1 Macklin Street, London WC2. Their Citizens Rights Office is open to enquiries about supplementary benefit rights, from individual callers, on 01-405 5942, every weekday afternoon from 2.30pm-5.30pm. You won't be left stranded in a call box if your money runs out. I'm also sending you details of your nearest Claimants Union, a self-help group providing information and support to all claimants. We have details of Claimants Unions in other parts of the UK if anyone else wants to make contact.

We're also sending you a copy of an excellent updated guide to benefits, 'The National Welfare Benefits Handbook', price £3.00 mail-order from the Child Poverty Action group.

It could be well worth checking out your chances of learning a new skill under the current Training Opportunities Programme, (TOPS), by asking for details at your nearest job centre or employment office. TOPS courses are open to anyone aged 19 or over interested in training or re-training, who has been out of full-time education for two years. There's a choice of 150 courses, including construction trades, electronics, engineering, mens' hairdressing, motor vehicle maintenance and computers. Participants are paid a training allowance of £40.00 a week, plus travelling expenses and allowances for dependants, and you can claim supplementary benefit on top of this amount.

Apart from that, you could think about self-employment. There may be a basic service you can provide for friends and neighbours at first. Gardening, driving, babysitting, typing. . . What are you good at?

Incidentally, all unemployed school leavers who're 16, and some 17 year olds, are also eligible to get involved in a year of work experience with the chance, (but not the certainty), of learning some skills under the Government Youth Training Scheme. Here the training allowance is just £25.00 a week, but it could be better than sitting at home. Is the scheme just a sop to the young unemployed? What do readers think?

own grasp of English!

Want to live with a family? In exchange for accommodation and cultural interchange you can apply to teach English for 15 hours a week

through the Young Abroad Club, Kowa Building, 2-3-12 Shinjuku, Shinjuku - Ku, Tokyo 161, Japan. If you're aged between 18 and 30, send a personal history, two photographs of yourself, an international reply coupon plus covering letter, for consideration.

Alternatively, for a useful list of over 500 English schools to which you can apply, 'Teaching Opportunities In Japan', send 5 dollars to Evergreen Scholastic Press, PO Box 336, Centralia, Washington 98531, USA.

Details of visas and work permits from Japanese Embassy, 46, Grosvenor Street, London W1, (Tel: 01 493 6030), and general info from Japanese Tourist Office, 167, Regent Street, London W1, (Tel: 01 734 9638).

We know we have Japanese readers, so if any of you would like to contact Donna, let us know.

## FLASH A FRIEND

**T**WO 15 year old girls from Woodbridge, Suffolk, none other than Kim 'n' Su, would like to write to people into The Associates, Spandau, Aztec Camera, Wham, and Depeche Mode. Meanwhile, Helen from Harrow who likes Spandau Ballet and most other things, except heavy rock, wants to meet up with fellow fans too. Oldie but goldie non-smoker, lonely Philip from Clacton, (30), wants to meet someone else into Bucks Fizz (the group) and Elton John. . . Letters c/o 'Help' will be passed onto this week's motley crew.

# US 45s

- 1 1 EVERY BREATH YOU TAKE, The Police, A & M
- 2 2 SWEET DREAMS, The Eurythmics, RCA
- 3 4 MANIAC, Michael Sembello, Casablanca
- 4 3 SHE WORKS HARD FOR THE MONEY, Donna Summer, Mercury
- 5 9 PUTTIN' ON THE RITZ, Taco, RCA
- 6 6 IT'S A MISTAKE, Men At Work, Columbia
- 7 5 STAND BACK, Stevie Nicks, Moden
- 8 8 (KEEP FEELING) FASCINATION, Human League, A&M
- 9 10 I'LL TUMBLE 4 YA, Culture Club, Virgin/Epic
- 10 12 CHINA GIRL, David Bowie, EMI-America
- 12 22 TELL HER ABOUT IT, Billy Joel, Columbia
- 13 15 HUMAN NATURE, Michael Jackson, Epic
- 14 17 LAWYERS IN LOVE, Jackson Browne, Asylum
- 15 7 IS THERE SOMETHING I SHOULD KNOW, Duran Duran, Capitol
- 16 23 DON'T CRY, Asia, Geffen
- 17 11 HOT GIRLS IN LOVE, Loverboy, Columbia
- 18 14 TAKE ME TO HEART, Quarterflash, Geffen
- 19 19 ROCK 'N' ROLL IS KING, ELO, Jet
- 20 30 TOTAL ECLIPSE OF THE HEART, Bonnie Tyler, Columbia
- 21 26 HUMAN TOUCH, Rick Springfield, RCA
- 22 13 FLASHDANCE... WHAT A FEELING, Irene Cara, Casablanca



- 23 24 AFTER THE FALL, Journey, Columbia
- 24 29 PROMISES PROMISES, Nikes Eyes, EMI-America
- 25 21 ROCK OF AGES, Def Leppard, Mercury
- 26 32 MAKING LOVE OUT OF NOTHING AT ALL, Air Supply, Arista
- 27 28 HOW AM I SUPPOSED TO LIVE WITHOUT YOU, Laura Branigan, Atlantic
- 28 34 (SHE'S) SEXY + 17, Stray Cats, EMI-America
- 29 31 DEAD GIVEAWAY, Shalamar, Solar
- 30 36 FAR FROM OVER, Frank Stallone, RSO
- 31 20 ELECTRIC AVENUE, Eddy Grant, Portrait/Ice
- 32 — TRUE, Spandau Ballet, Chrysalis
- 33 16 NEVER GONNA LET YOU GO, Sergio Mendes, A&M
- 34 38 DON'T YOU GET SO MAD, Jeffrey Osborne, A&M
- 35 40 KISS THE BRIDE, Elton John, Geffen
- 36 37 ALL TIME HIGH, Rita Coolidge, A&M
- 37 — KING OF PAIN, The Police, A&M
- 38 — LADY LOVE ME, George Benson, Warner Bros
- 39 — YOU'RE DRIVING ME OUT OF MY MIND, Little River Band, Capitol
- 40 25 SAVED BY ZERO, The Fixx, MCA

Compiled by Billboard

# US LPs

- 1 1 SYNCHRONICITY, The Police, A&M
- 2 2 THRILLER, Michael Jackson, Epic
- 3 3 FLASHDANCE, Soundtrack, Casablanca
- 4 4 PYROMANIA, Def Leppard, Mercury
- 5 5 THE WILD HEART, Stevie Nicks, Modern
- 6 8 STAYING ALIVE, Soundtrack, RSO
- 7 6 LET'S DANCE, David Bowie, EMI-America
- 8 7 KEEP IT UP, Loverboy, Columbia
- 9 11 SHE WORKS HARD FOR THE MONEY, Donna Summer, Mercury
- 10 9 REACH THE BEACH, The Fixx, MCA
- 11 10 DURAN DURAN, Duran Duran, Capitol
- 12 13 FRONTIERS, Journey, Columbia
- 13 — LAWYERS IN LOVE, Jackson Browne, Asylum
- 14 15 THE PRINCIPLE OF MOMENTS, Robert Plant, Swan Song
- 15 17 SWEET DREAMS ARE MADE OF THIS, Eurythmics, RCA
- 16 16 SPEAKING IN TONGUES, Talking Heads, Sire
- 17 12 CARGO, Men At Work, Columbia
- 18 30 AN INNOCENT MAN, Billy Joel, Columbia/CBS
- 19 19 1999, Prince, Warner Bros
- 20 21 KISSING TO BE CLEVER, Culture Club, Virgin/Epic
- 21 18 H.O., Daryl Hall & John Oates, RCA
- 22 25 METAL HEALTH, Quiet Riot, Pasha
- 23 24 ELIMINATOR, ZZ Top, Warner Bros
- 24 26 AFTER EIGHT, Taco, RCA
- 25 23 CUTS LIKE A KNIFE, Bryan Adams, A&M
- 26 14 PIECE OF MIND, Iron Maiden, Capitol
- 27 20 ALBUM, Joan Jett and the Blackhearts, Blackheart/MCA
- 28 33 RHYTHM OF YOUTH, Men Without Hats, Backstreet
- 29 — ALPHA, Asia, Geffen
- 30 39 BETWEEN THE SHEETS, Isley Brothers, T-Neck
- 31 31 FASTWAY, Fastway, Columbia
- 32 34 FASCINATION, Human League, A&M
- 33 22 TAKE ANOTHER PICTURE, Quarterflash, Geffen
- 34 35 KILLER IN OZ, Rick Springfield, RCA
- 35 28 LIVING IN OZ, Rick Springfield, RCA
- 36 38 GET IT RIGHT, Aretha Franklin, Arista
- 37 40 ZEBRA, Zebra, Atlantic
- 38 29 STATE OF CONFUSION, The Kinks, Arista
- 39 27 ROSS, Diana Ross, RCA
- 40 32

Compiled by Billboard



JAZZATEERS: apres ski at 17

Pic by Steve Rapport

# INDIE LPs

- 1 1 YOU AND ME BOTH, Yazoo, Mute
- 2 2 POWER CORRUPTION AND LIES, New Order, Factory
- 3 9 LIVE AT RONNIE SCOTTS, Weekend, Rough Trade
- 4 5 ANOTHER SETTING, Durutti Column, Factory
- 5 4 OFF THE BONE, Cramps, Illegal
- 6 13 F\*\*\* POLITICS, F\*\*\* RELIGION, F\*\*\* THE LOT OF YOU, Chaotic Discord, Riot City
- 7 — FROM GARDENS WHERE WE FEEL SECURE, Virginia Astley, Happy Valley ROUGH 58
- 8 8 HIGH LAND HARD RAIN, Aztec Camera, Rough Trade
- 9 7 FETISCH, X Mal Deutschland, 4AD
- 10 3 YES SIR I WILL, Crass, Crass
- 11 12 PILLOWS AND PRAYERS, Various, Cherry Red
- 12 6 RUST RED IN SEPTEMBER, Eyeless In Gaza, Cherry Red
- 13 11 HAND OF KINDNESS, Richard Thompson, Hannibal
- 14 28 DEMOLITION BLUES, Various, Insane
- 15 19 THE DAY THE COUNTRY DIED, Subhumans, Spiderleg
- 16 10 MERCURY THEATRE ON THE AIR, Action Pact, Fall Out
- 17 — JAZZATEERS, Rough Trade ROUGH 46
- 18 20 A NIGHT FOR CELEBRATION, UK Decay, UK Decay
- 19 14 7, Punilux, Red Rhino
- 20 21 STILL, Joy Division, Factory
- 21 24 LIVE IN BERLIN, Au Pairs, AKA
- 22 15 DAYS OF WINE AND ROSES, Dream Syndicate, Rough Trade

- 23 18 ZUNGGUZUNG, Yellowman, Greensleeves
- 24 — VIOLENT FEMMES, Violent Femmes, Rough Trade ROUGH 55
- 25 26 1981-1981 MINI LP, New Order, Factory
- 26 30 EDITION, Throbbing Gristle, Illuminated
- 27 — RATT, Ratt, Music For Nations MFN 2
- 28 17 NOTHING CAN STOP US, Robert Wyatt, Rough Trade
- 29 27 UNREHEARSED WRONGS, Disruptors, Radical Change
- 30 29 MACHINE, 1919, Red Rhino

Compiled by MRIB

# INDIE 45s

- 1 1 EVERYTHING COUNTS, Depeche Mode, Mute
- 2 4 BLUE MONDAY, New Order, Factory
- 3 9 TREES AND FLOWERS, Strawberry Switchblade, 92 Happy Customers
- 4 12 LEAN ON ME, Red Skins, SNT Productions
- 5 7 DIE FOR YOUR GOVERNMENT, Varukers, Riot City
- 6 2 WHO DUNNIT, Crass, Crass
- 7 29 TO A NATION OF ANIMAL LOVERS, Conflict, Corpus Christi
- 8 18 GOOD TECHNOLOGY, Red Guitars, Self Drive
- 9 3 BROTHERS GRIMM, Death Cult, Situation 2
- 10 17 BLITZKRIEG BOP, Newtown Neurotics, Razor
- 11 11 THE MAN WHOSE HEAD EXPANDED, Fall, Rough Trade
- 12 20 NIGHT AND DAY, Everything But The Girl, Cherry Red
- 13 8 SHEEP FARMING IN THE FALKLANDS, Crass, Crass
- 14 25 LINED UP (REMIX)/MY SPINE IS THE BASSLINE, Shriekback, Y
- 15 6 ONE DAY, APB, Oily
- 16 14 NOBODY'S DIARY, Yazoo, Mute
- 17 5 WAR BABY, Tom Robinson, Panic
- 18 10 THINK ZINC, Marc Bolan, Marc On Wax
- 19 35 LEADERS OF TOMORROW, Major Accident, Flickknife
- 20 24 KARDOMAH CAFE, Cherry Boys, Satril
- 21 27 NO SIGN OF LIFE, Instant Agony, Flickknife
- 22 23 REPTILE HOUSE EP, Sisters Of Mercy, Merciful Release
- 23 31 STEN GUNS IN SUNDERLAND, Red London, Razor

- 24 49 CHEERIO AND TODDLE-PIP, Toy Dolls, Volume
- 25 19 GARY GILMORE'S EYES, Adverts, Bright
- 26 13 BIRTHDAY PARTY EP, Birthday Party, 4AD
- 27 21 BIRDS FLY, Icicle Works, Situation 2
- 28 16 SYSTEM IS MURDER EP, System, Spiderleg
- 29 33 THE STRENGTH OF YOUR CRY, Luddites, Xcentric
- 30 32 WHEAT FROM THE CHAFF EP, Case, SUS
- 31 - BUSY DOING NOTHING, Dave Stewart & Barbara Gaskin, Broken Broken 5
- 32 40 DIE HARD, Venom, Neat
- 33 15 ARE YOU READY, Virgin Dance, Probe
- 34 22 CUM ON FEEL THE NOIZE, One Way System, Anagram
- 35 26 JAILHOUSE ROCK, Abrasive Wheels, Clay
- 36 - IGNORE THE MACHINE, Alien Sex Fiend, Anagram ANA 11
- 37 34 HAND IN GLOVE, Smiths, Rough Trade
- 38 41 ALICE, Sisters Of Mercy, Merciful Release
- 39 45 BROTHER BROTHER, Kane Gang, Kitchenware
- 40 30 CLOCK, Danse Society, Society
- 41 42 SEBASTIAN, Sex Gang Children, Illuminated
- 42 - LOUD AND CLEAR, Sub Culture, Essential ESSENTIAL 002
- 43 48 LOVE WILL TEAR US APART, Joy Division, Factory
- 44 43 ANACONDA, Sisters Of Mercy, Merciful Release
- 45 37 WE'RE SO HAPPY, Danse Society, Society
- 46 38 BAD SEED EP, Birthday Party, 4AD
- 47 48 THERE IS NO SHAME, Danse Society, Society
- 48 - NIGHT, Skeletal Family, Red Rhino RED 56
- 49 47 EVOLUTION, Subhumans, Bluurg
- 50 28 ONE GOOD REASON, Poison Girls, Illuminated

Compiled by MRIB

# TOP 12 SINGLES TOP CASSETTES

- 1 1 THE CROWN, Gary Byrd & The GB Experience, Motown
- 2 2 ROCKIT, Herbie Hancock, CBS
- 3 3 GOLD, Spandau Ballet, Chrysalis
- 4 5 LONG HOT SUMMER, Style Council, Polydor
- 5 4 GIVE IT UP, KC & The Sunshine Band, Epic
- 6 6 CLUB TROPICANA, Wham!, Innervision
- 7 7 EVERYTHING COUNTS, Depeche Mode, Mute
- 8 12 WATCHING YOU WATCHING ME, David Grant, Chrysalis
- 9 20 RED RED WINE, UB40, DEP International
- 10 9 THE SUN GOES DOWN (LIVING IT UP), Level 42, Polydor
- 11 15 TOUR DE FRANCE, Kraftwerk, EMI
- 12 16 BAD DAY, Carmel, London
- 13 8 IOU, Freeze, Eggars Banquet
- 14 14 I'M STILL STANDING, Elton John, Rocket
- 15 21 WALKING IN THE RAIN, Modern Romance, WEA
- 16 11 BIG LOG, Robert Plant, Atlantic
- 17 13 WAIT UNTIL TONIGHT (MY LOVE), Galaxy Featuring Phil Fearon, Ensign
- 18 10 DOUBLE DUTCH, Malcolm McLaren, Charisma
- 19 22 DISAPPEARING ACT, Shalamar, Solar
- 20 18 BLUE MONDAY, New Order, Factory
- 21 - YOU CAN'T STOP ROCK AND ROLL, Twisted Sister, Atlantic A9792T
- 22 - WHAT AM I GOING TO DO, Rod Stewart, Warner Bros W9564T
- 23 - THE FIRST PICTURE OF YOU, Lotus Eaters, Sylvan/Arista SYK121
- 24 - HALF THE DAYS GONE, Kenny Lynch, Satril T2SA510
- 25 - COME DANCING, Kinks, Arista ARIST12502

- 1 2 18 GREATEST HITS, Michael Jackson & Jackson 5, Telstar
- 2 1 THE VERY BEST OF THE BEACH BOYS, Beach Boys, Capitol
- 3 4 FANTASTIC, Wham!, Innervision
- 4 3 THRILLER, Michael Jackson, Epic
- 5 5 TRUE, Spandau Ballet, Chrysalis
- 6 8 TOO LOW FOR ZERO, Elton John, Rocket
- 7 7 NO PARLEZ, Paul Young, CBS
- 8 6 SYNCHRONICITY, Police, A&M
- 9 15 LET'S DANCE, David Bowie, EMI America
- 10 13 FLASHDANCE, Original Soundtrack, Casablanca
- 11 12 JULIO, Julio Iglesias, CBS
- 12 16 THE LOOK, Shalamar, Solar
- 13 23 SWEET DREAMS (ARE MADE OF THIS), Eurythmics, RCA
- 14 9 THE CROSSING, Big Country, Mercury
- 15 11 THE PRINCIPLE OF MOMENTS, Robert Plant, Atlantic
- 16 24 ALPHA, Asia, Geffen
- 17 21 THE LUXURY GAP, Heaven 17, Virgin
- 18 14 YOU AND ME BOTH, Yazoo, Mute
- 19 22 STREET SOUNDS EDITION 5, Various, Streetsounds
- 20 20 HITS ON FIRE, Various, Ronco
- 21 17 CRISES, Mike Oldfield, Virgin
- 22 16 PUNCH THE CLOCK, Elvis Costello & Attractions, F-Beat
- 23 18 IN YOUR EYES, George Benson, Warner Bros
- 24 - QUICK STEP & SIDE KICK, Thompson Twins, Arista 404924
- 25 25 RIO, Duran Duran, EMI

# Flashback

5

10

15

August 26, 1978

- 1 THREE TIMES A LADY, Commodores
- 2 YOU'RE THE ONE THAT I WANT, John Travolta/Olivia Newton-John
- 3 IT'S RAINING, The Darts
- 4 RIVERS OF BABYLON/BROWN GIRL IN THE RING, Boney M
- 5 FOREVER AUTUMN, Justin Hayward
- 6 DREADLOCK HOLIDAY, 10cc
- 7 SUBSTITUTE, Clout
- 8 SUPERNATURE, Cerrone
- 9 BOOGIE OOGIE OOGIE, A Taste of Honey
- 10 JILTED JOHN, Jilted John

August 25, 1973

- 1 YOUNG LOVE, Donny Osmond
- 2 YESTERDAY ONCE MORE, The Carpenters
- 3 I'M THE LEADER OF THE GANG (I AM), Gary Glitter
- 4 DANCING ON A SATURDAY NIGHT, Barry Blue
- 5 YOU CAN DO MAGIC, Limmie and The Family Cookin'
- 6 SPANISH EYES, Al Martino
- 7 48 CRASH, Suzi Quatro
- 8 WELCOME HOME, Peters and Lee
- 9 SMARTY PANTS, First Choice
- 10 ALRIGHT ALRIGHT ALRIGHT, Mungo Jerry

August 25, 1968

- 1 MONY MONY, Tommy James and The Shondells
- 2 FIRE, The Crazy World of Arthur Brown
- 3 THIS GUY'S IN LOVE, Herb Alpert
- 4 DO IT AGAIN, The Beach Boys
- 5 HELP YOURSELF, Tom Jones
- 6 I CLOSE MY EYES AND COUNT TO TEN, Dusty Springfield
- 7 I GOTTA GET A MESSAGE TO YOU, The Bee Gees
- 8 SUNSHINE GIRL, Herman's Hermits
- 9 HIGH IN THE SKY, Amen Corner
- 10 DANCE TO THE MUSIC, Sly and The Family Stone

## RECORD MIRROR

## DISCO

- 1 1 ROCKIT, Herbie Hancock, CBS 12in
- 2 13 WHAT I GOT IS WHAT YOU NEED, Unique, Prelude 12in
- 3 8 SHOW ME THE WAY, New York Sky, Epic 12in remix/US Salsoul LP
- 4 4 OUT IN THE NIGHT, Serge Ponsar, WEA International 12in
- 5 3 THE CROWN, Gary Byrd, Motown 12in
- 6 7 JUST BE GOOD TO ME, The SOS Band, Tabu 12in
- 7 10 HALF THE DAY'S GONE AND WE HAVEN'T EARNED A PENNY, Kenny Lynch, Satril LP
- 8 5 CHANGING FOR YOU/BOTTOMS UP, Chi-Lites, R&B 12in
- 9 20 DON'T YOU GET SO MAD, Jeffrey Osborne, A&M 12in
- 10 28 JAM ON REVENGE (THE WIKKI-WIKKI SONG), Newcleus, Becket 12in
- 11 14 ONE MIND TWO HEARTS, Paradise, Priority 12in
- 12 21 BODY WORK/INSTRUMENTAL, Hot Streak, US Easy Street 12in
- 13 9 PARTY TIME, Kurtis Blow, Mercury 12in
- 14 2 PUT OUR HEADS TOGETHER, O'Jays, Philadelphia International 12in
- 15 6 CRAZY, Manhattans, CBS 12in
- 16 22 JINGO (REMIX)/JINGO BREAKDOWN, Candido, US Salsoul 12in
- 17 11 FALLING IN LOVE, Surface, Salsoul 12in
- 18 — PUT OUR HEADS TOGETHER (REMIX), O'Jays, US Philadelphia International 12in
- 19 12 TELL ME LOVE, Michael Wycoff, RCA 12in
- 20 18 I.O.U./I DUB U, Freeez, Beggars Banquet 12in
- 21 30 WAIT UNTIL TONIGHT (MY LOVE), Galaxy, Ensign 12in
- 22 44 FOOL FOR YOU, Julie Roberts, Bluebird 12in
- 23 63 COLOR BLIND/ MOTIVATION (ARE YOU READY)/MOTIVATION (INSTRUMENTAL), Motivation, US De-Lite LP
- 24 17 ALL NIGHT LONG, Mary Jane Girls, Gordy 12in
- 25 67 LADIES CHOICE/LOVE HASSLES, Stone City Band, US Gordy LP
- 26 75 A TIME LIKE THIS, Haywoode, CBS 12in
- 27 27 DIDN'T YOU KNOW IT/SHINE ON ME, One Way, US MCA LP
- 28 38 HOPSCOTCH (US REMIX), Gwen Guthrie, Island 12in
- 29 15 IT'S OVER, Funk Masters, Master-Funk 12in
- 30 19 GET IT RIGHT, Aretha Franklin, Arista 12in
- 31 16 DO IT AGAIN/BILLIE JEAN (MEDLEY), Club House, Island 12in
- 32 74 HIGH NOON, Two Sisters, US Sugarscoop 12in
- 33 33 ROCK THE WORLD!!!/DON'T NEED A LOT OF MONEY, Crown Heights Affair, US De-Lite LP
- 34 40 THE KEY (INSTRUMENTAL), Wuf Ticket, US Prelude 12in
- 35 24 BOOGIE NIGHTS, LaFleur, Proto 12in
- 36 23 U-2 (MEDLEY), War, RCA LP
- 37 29 SKIP TO MY LOU, Finis Henderson, Motown 12in
- 38 45 VALLEY STYLE (BILLIE JEAN), T. Ski Valley, US Capo 12in
- 39 49 COLD BLOODED, Rick James, Gordy 12in
- 40 52 AUTODRIVE/FUTURE SHOCK/TFS, Herbie Hancock, CBS LP
- 41 59 THE SUN GOES DOWN (LIVING IT UP), Level 42, Polydor 12in
- 42 56 I THINK I WANT TO DANCE WITH YOU, Rumble-Stilts-Skin, US Heat 12in
- 43 35 WHAT DO WE DO, Atmosfear, Chrysalis 12in
- 44 25 ALL NIGHT LONG (INSTRUMENTAL), La Famille, Sanity 12in
- 45 65 (YOU'RE A) GOOD GIRL, Lillo, Capitol 12in
- 46 41 RISIN' TO THE TOP, Keni Burke, RCA 12in
- 47 47 SUPERSTAR (BILLIE JEAN), Lydia Murdock, US Team Entertainment 12in
- 48 58 LOCKED UP IN YOUR LOVE/START ALL OVER AGAIN/FOREVER BY YOUR SIDE, Manhattans, US Columbia LP
- 49 64 LET'S GET IT RIGHT/INSTRUMENTAL, Keywi, Virgin 12in
- 50 78 IT'S COOL, Walter Jackson, US Chi-Sound 7in
- 51 73 THE WILDSTYLE, Time Zone, US Celluloid 12in
- 52 82 GO DEH YAKA, Monyaka, Polydor 12in
- 53 76 STREET JUSTICE, The Rake, Streetwawe 12in
- 54 36 LOVELY DAY/SHUNSHINE MIX, Central Line, Mercury 12in
- 55 70 P.I.M.P. THE S.I.M.P., Rick James, US Gordy LP
- 56 43 SAKHILE, Sakhile, Jive Afrika LP/12in white label
- 57 83 I'M THE PACKMAN, The Packman, US Enjoy 12in
- 58 39 FEELS SO GOOD/WET MY WHISTLE/ELECTRICITY Midnight Star, Solar LP
- 59 — IN AND OUT/CLOSER THAN CLOSE, Junior Walker, US Motown LP
- 60 — HALF THE DAY'S GONE (BETHNAL GREEN CHIN-METAL FUNK MIX), Kenny Lynch, Satril 12in
- 61 48 OUT OF THE FUNK/HISTORICAL PLACES (ETHIOPIA)/THIS LOVE OF MINE, Dennis Brown, A&M LP
- 62 57 CHICAGO/GOOD GOOD MUSIC, Roy Ayers, Uno Melodic LP
- 63 71 YOU BROUGHT THE SUNSHINE, Clark Sisters, Elektra 12in
- 64 34 FEEL LIKE MAKING LOVE, George Benson, Warner Bros 12in
- 65 — LOVE ATTACK, Norma Jean Wright, US Mirage 12in
- 66 — TONIGHT I CELEBRATE MY LOVE, Peabo Bryson/Roberta Flack, Capitol 12in
- 67 42 INSIDE LOVE (SO PERSONAL)/NEVER TOO FAR TO FALL/LOVE WILL COME AGAIN, George Benson, Warner Bros LP
- 68 66 GREEN LIGHT/HIP DIP SKIPPED/BEAT, Mtume, Epic 12in
- 69 62 PLEASE (DON'T BREAK MY HEART), Lady M, US Blue Parrot 12in
- 70 53 JUST IN TIME, Raw Silk, West End 12in
- 71 — TOO MUCH TOO SOON/LET THE MUSIC PLAY, Ian Prince, London 12in
- 72 69 NEVER TOO LATE, Lonnie Liston Smith, Doctor Jazz 12in
- 73 — SOUL MAKOSSA/BIG BLOW, Manu Dibango, London 12in
- 74 51 DO YOU WANT ME (INSTRUMENTAL), El Chicano, US Columbia 12in
- 75 — RAY-GUN-OMICS, Project Future, Capitol 12in
- 76 — ALL OVER YOUR FACE, Ronnie Dyson, US Cotillion 12in
- 77 26 HOPSCOTCH, Gwen Guthrie, Island 12in
- 78 37 MESSAGES FROM THE STARS, RAH Band, TMT 12in
- 79 55 WHAT'S THE BOTTOM LINE/BABY I WILL, Michael Lovesmith, Motown 12in
- 80 61 TELL ME IF YOU STILL CARE, The SOS Band, US Tabu LP
- 81 — LONG HOT SUMMER, Style Council, Polydor 12in
- 82 — I CAN MAKE YOU DANCE, Zapp, US Warner Bros 12in
- 83 54 ONE ON ONE SITUATION, Peaches & Herb, US The Entertainment Company LP
- 84 — YOU'RE THE ONE (YOU'RE MY NUMBER ONE), Katie Kissoon, Jive 12in
- 85 — ATOMIC DOG, George Clinton, Capitol 12in

## NIGHTCLUB

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

- 1 1 THE CROWN, Gary Byrd & The GB Experience, Motown 12in
  - 2 2 DO IT AGAIN/BILLIE JEAN (MEDLEY), Club House, Island 12in
  - 3 11 ROCKIT, Herbie Hancock, CBS 12in
  - 4 3 IOU, Freeez, Beggars Banquet 12in
  - 5 5 CRAZY, Manhattans, CBS 12in
  - 6 4 PUT OUR HEADS TOGETHER, O'Jays, Philadelphia International 12in
  - 7 18 OUT IN THE NIGHT, Serge Ponsar, WEA 12in
  - 8 7 ALL NIGHT LONG, Mary Jane Girls, Gordy 12in
  - 9 6 FEEL LIKE MAKIN' LOVE, George Benson, Warner Bros 12in
  - 10 14 CHANGING FOR YOU, Chi-Lites, R&B 12in
  - 11 39 LONG HOT SUMMER, The Style Council, Polydor 12in
  - 12 8 IT'S OVER, Funk Master, Master-Funk 12in
  - 13 27 GOLD, Spandau Ballet, Reformation 12in
  - 14 21 WAIT UNTIL TONIGHT (MY LOVE), Galaxy featuring Phil Fearon, Ensign 12in
  - 15 12 BOOGIE NIGHTS, LaFleur, Proto 12in
  - 16 24 FREAK, Bruce Foxton, Arista 12in
  - 17 9 WHEREVER I LAY MY HAT/SEX, Paul Young, CBS 12in
  - 18 13 FLASHDANCE... WHAT A FEELING, Irene Cara, Casablanca 12in
  - 19 19 BETWEEN THE SHEETS, Isley Brothers, Epic 12in
  - 20 10 DOUBLE DUTCH, Malcolm McLaren, Charisma 12in
  - 21 29 JUST BE GOOD TO ME, SOS Band, Tabu 12in
  - 22 43 HALF THE DAY'S GONE AND WE HAVEN'T EARNED A PENNY, Kenny Lynch, Satril 12in
  - 23 — EVERYTHING COUNTS, Depeche Mode, Mute 12in
  - 24 25 CLUB TROPICANA, Wham!, Innervision 12in
  - 25 15 (DO YOU REALLY LOVE ME), TELL ME LOVE, Michael Wycoff, RCA 12in
  - 26 17 CHINA GIRL, David Bowie, EMI America 12in
  - 27 36 TOUR DE FRANCE, Kraftwerk, EMI 12in
  - 28 20 SHE BLINDED ME WITH SCIENCE, Thomas Dolby, Venice-In Peril 12in
  - 29 16 GET DOWN SATURDAY NIGHT, Oliver Cheatham, MCA 12in
  - 30 40 GIVE IT UP, KC & The Sunshine Band, Epic 12in
  - 31 22 WATCHING YOU, WATCHING ME, David Grant, Chrysalis 12in
  - 32 35 BLUE MONDAY/THE BEACH, New Order, Factory 12in
  - 33 — DISAPPEARING ACT, Shalamar, Solar 12in
  - 34 31 SEARCHIN' (I GOTTA FIND A MAN), Hazell Dean, Proto 12in
  - 35 23 DEAD GIVEAWAY, Shalamar, Solar 12in
  - 36 33 MANIAC, Michael Sembello, Casablanca 12in
  - 37 26 FALLING IN LOVE, Surface, RCA 12in
  - 38 37 GUILTY, Lime, Polydor 12in
  - 39 41 SUMMER DUB/CRUEL SUMMER, Bananarama, London 12in
  - 40 — LINED UP/MY SPINE (IS ON THE BASSLINE), Shrekback, Y 12in
  - 41 — YOU'RE THE ONE (YOU'RE MY NUMBER ONE), Katie Kissoon, Jive 12in
  - 42 38 MESSAGES FROM THE STARS, Rah Band, TMT 12in
  - 43 48 PARTY TIME, Kurtis Blow, Mercury 12in
  - 44 46 THE SAFETY DANCE, Men Without Hats, Statik 12in
  - 45 — FOOL FOR YOU, Julie Roberts, Greyhound 12in
  - 46 34 TROUBLE IN PARADISE, Al Jarreau, WEA 12in
  - 47 30 WANNA BE STARTIN' SOMETHIN', Michael Jackson, Epic 12in
  - 48 42 GET IT RIGHT, Aretha Franklin, Arista 12in
  - 49 28 YOU AIN'T REALLY DOWN, Status IV, TMT 12in
  - 50 45 I JUST CAN'T HELP BELIEVIN', Boys Town Gang, ERC 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. THIS WEEK'S WINNER: Claran Thomas, Newport Mobs.

## BOYS TOWN DISCO

- 1 1 GUILTY, Lime, Polydor 12in/US Prism remix
- 2 5 THE BOYS COME TO TOWN, Earlene Bentley, US Megatone 12in
- 3 3 SEARCHIN' (I GOTTA FIND A MAN) (MEGAMIX), Hazell Dean, Proto 12in
- 4 4 ON THE GRID/ANGEL EYES, Lime, US Prism remix/German Polydor LP
- 5 7 I DON'T WANT TO TALK ABOUT IT, Pamela Stanley, US Komander 12in
- 6 9 BAND OF GOLD, Sylvester, US Megatone 12in/London re-edit
- 7 11 TAKE IT SLOWLY, Nancy Martinez, Canadian Matra LP
- 8 8 SO MANY MEN SO LITTLE TIME, Miquel Brown, Record Shack 12in
- 9 6 WHEN WILL I SEE YOU AGAIN, Magda Layna, US Megatone 12in
- 10 2 DO IT AGAIN/BILLIE JEAN (MEDLEY), Club House, Island 12in
- 11 19 GOT TO GET TO YOU, Charade featuring Jessica, Passion 12in
- 12 15 MANIAC, Michael Sembello, Casablanca 12in
- 13 20 LOVE YOUR BODY, Amanda Lear, German Ariola 12in
- 14 14 BOOGIE NIGHTS, LaFleur, Proto 12in
- 15 — THESE MEMORIES (REMIX), Oh Romeo, Canadian Unidisc 12in
- 16 10 TO SIR WITH LOVE, Vicki Sue Robinson, US Profile 12in
- 17 26 LOVE TAKER, Stefano Pulga, Italian System Music 12in
- 18 12 SHE WORKS HARD FOR THE MONEY, Donna Summer, Mercury 12in
- 19 13 EL WATUSI/LA BAMBA (LAND OF A THOUSAND DANCES MEDLEY), Rags & Riches, US Casablanca 12in/LP
- 20 — I'M GONNA WASH THAT MAN RIGHT OUTA MY HAIR, Weather Girls, US Columbia 12in
- 21 22 MY FORBIDDEN LOVER, Tapps, Italian Power 12in
- 22 16 I JUST CAN'T HELP BELIEVING, Boys Town Gang, ERC 12in
- 23 — TAKE A CHANCE ON ME, Waterfront Home, US Bob Cat 12in
- 24 — MEDLEY: BILLIE JEAN/JEOPARDY, Pink Project, Italian Baby 12in
- 25 — BURN IT UP MR. DJ, Risque, US Importe/12.12in
- 26 — STARS ON 45 PRESENTS THE STAR SISTERS, Stars On 45, CBS 12in
- 27 23 LOVER TO LOVER, Joe Yellow, Italian Hole 12in
- 28 — SPACE, Viola Wills, US RVA 12in
- 29 — VOICES IN THE DARK, Mike Cannon, Italian Memory 12in
- 30 — GOD KNOWS, Donna Eyes, Italian II Disc 12in
- 30 — GIVE IT UP, KC & The Sunshine Band, Epic 12in

Discos

## JAMES HAMILTON at the controls

### ODDS 'N' BODS

**DISCO PLUGGER** Fred Dove has spare copies of **Serge Ponsar** and the **Clark Sisters** for the first hundred bona fide DJs not already on his WEA list to contact him at PO Box 53, Alpertons Lane, Wembley, Middlesex HA0 1FJ. . . **Francois Kevorkian** has remixed **Time Zone** for Island release soon, while **One Way 'Shine On Me'** remix/instrumental is about on MCA 12in now. . . **Steve Harvey** may yet alter it, but his follow-up is likely to be 'Tonight', a juddering jolting c110bpm smacker reminiscent of the **Whispers'** similar title. . . **Herbie Hancock's** LP title track 'Future Shock' is indeed as my white label review said "Curtis Mayfield-ish" — he wrote it (and it's sung by a squeaky chap, **Dwight Jackson!**) . . . **IMS 'Nonline'** is 114bpm, in case anyone was wondering how to get it down to "wikki wikki" speed, while last week's **Donald Byrd** review should have mentioned the "live" 118-117-116-115-106pm 'Dominoes' jazz-funk anthem, and disco-aimed 107-106bpm 'Change'. . . **OPEC-UK's Paul Oakleaf** has finally got a day job at **Rush Release**. . . **London Weekend Radio 92.5FM**, normally funkling the airwaves just on Saturdays (when **Colin Hudd** features the **City Sounds** sales chart during his 5-7pm slot), this weekend keeps going through to Monday. . . **Peckham's Kisses** has a busy holiday weekend lined up, **Richard Jon Smith & Katie Klusoon** PA-ing with their radio commercial's star **DJ Froggy** on Friday (29), **Galaxy's Phil Fearon** somersaulting with **Steve Walsh** on Saturday, while Monday's 3pm alldayer has **Atmosphere, Direct Drive, State Of Grace** and **Katie Klusoon** again PA-ing with **JFM's Graham "Good Morning" Gold**, **Invicta's Steve Devonne, Lyndon T & Gordon Mac**. . . **Bob Jones, Chris Brown, Sean French & Nicky Holloway** jazz-soul Watford **Gemas** all night Saturday (27). . . Sunday (28) Manchester Hacienda's 2pm alldayer stars **Colin Curtis, Mike Shaft, Greg Wilson, Simon Walsh, Cleveland Anderson** and more, **Edinburgh Madhatter's** 3pm alldayer has **Alan David, Kenny McLeod, Jim Symon, Billy Davidson, Paul Murphy, Cleveland Anderson** (is this possible?) and more, while **Wimbledon Tiffany's** 7pm 'After Carnival Street



**BANK HOLIDAY Monday (29)** finds the 7th Kent Soul Festival masquerading as a beach party at West Malling's Greenways (on A20) — bikinis or less being the dress of the day! The uglier of the mugs seen here will be jocking the 6pm-1am event, (back row) **Hardy, Keith Seal, Eddie Gordon**, (front) **Chris Kays, Kev Ashman and John DeSade** — plus **Nicky Peck The Dude**, whose Hawaiian shirts were still at the cleaners — while PAs will include **Kenny Lynch, Funk Masters and Direct Drive**.

**Dance'** features the magical **Mastermind Roadshow, Steve Devonne, Gordon Mac, Lyndon T & Nite Groove** plus an £100 dancing prize (£4 advance tickets from **Bluebird & Groove**, £4.50 on door). . . **Bank Holiday Monday (29)** starts early at midnight with **Robbie Vincent, Colin Hudd & John Rush** hosting **Dartford Flicks'** annual charity allnighter (this time a pre-swim beach party) which includes a free full British breakfast from 1am! **Bank Holiday** events then include **Chris Hill, Robbie Vincent, Jeff Young, Pete 'Pedro' Tong, Chris Brown**, at **Eastbourne Kings Country Club** 2pm (check ticket availability on 01-866 8141), **Colin Curtis, Greg Wilson, Mike Shaft, Kev Edwards, Baz Maleedy, Toby Perkins, Ralph Tee** etc plus PAs at **Preston Clouds** alldayer, **Greg Edwards, Steve Walsh, George Power, Paul Anderson, Owen**

**Washington, Steve Jackson** at **London Lyceum** 2pm, **Medway/Oswell's Dave 'TG' Brown, Steve Devonne, King Enri, Barry Lee Martin, Tom Mator, Johnny North** at **Eltham's Yorkshire Grey** 2pm, **Froggy, Martin Collins, Sean French, Bob Jones** at **Luton Pink Elephant's** noon tops party, **Tom Felton, John 'Nick' Osborne, Russ B** at **Leysdown Stage 3** early evening 6pm. . . **John 'Nick' Osborne** has in fact left his tenure at the **Room At The Top** to move around the corner to **Ilford's Lords** in **Cranbrook Road** on **Tues** (kids 14-18 before 10.30pm)! **Thurs** (party night)! **Fri & Sat** ("good stuff"), still doing **Wed** at **Bletchley Peaches and Sun** with **Steve Walsh** at **Stratford Cats Whiskers**. . . **Bluebird** follow their re-release of **Lonnie Liston Smith 'Expansions'** with **Francine McGee 'Delinim'** (which should please **Brother To**

**Brother in Stanmore!**, all within a couple of months. . . **Earlene Bentley** is out here on import ahead of commercial UK copies, while the next exclusive **Record Shack** white label produced by **Ian Levine** will be the violently percussive **Eastbound Expressway 'Primitive Desire'**. . . **Tony Godden** (01-370 7556), with **Peter Brown 'Can't Be Lovel/Do It To Me Anyway'** for sale, is after a copy of **Gianco 'Old Night Flight'** and is also trying to identify a very fast "war dance"-ish record with the line "make it on your own" heard at **Heaven's** Friday funk night. . . **Boys Town** "high energy" material seems to be crossing over into straight charts especially up North and in Scotland, where they've always been into fast stuff anyway (now then, who said "no taste"?!) — either that, or there's an undiscovered new pink zone north of the Humber! . . . **Brighton's** boys presumably will not be opening a new club called the **Pink Zone**. . . **Bill Grainger** (0506 54305) is after artists with suitably high energy new records for PAs at **Edinburgh's Fire Island** disco during the current **Edinburgh International Festival** (ends 10 Sept). . . **nyo Peech boys** pulled out of their UK club tour due to one boy's injury — however, disgruntled reports suggest they were rather more rock orientated than expected. . . **Slingshot's** cover of the 'Do It Again/Billie Jean' medley has topped the **US Dance/Disco** chart, **Aretha Franklin 'Get It Right'** the **US Black Singles**. . . **Graham Gold** (**Mayfair Gullivers**), back from his hols, reports the shops in **Majorca** have stopped stocking **Ryan Paris 'Dolce Vita'** as it's "out of date", the huge summer hit there being **Righeira 'Vamos A La Playa'** (**Spanish HispaVox 12in**). . . **Monyaka**, my import review of which was so long ago most people have forgotten it, only ever really sold around **Harrow** until **Gary Crowley** started plugging it on **Capital** — could his Tuesday residency at **South Harrow's Bogarts** be the reason? . . . **Men At Play** has had far more reaction from people buying UK copies than from any jocks sent it on import for free by **Rush Release**.

. . . **Motivation** was serviced to DJs by **Phonogram** and has yet to sell as well as its current chart showing suggests. . . **Level 42's** pop position must be due to the creative marketing of the **7in** twin-packed with a free picture disc of 'Out Of Sight Out Of Mind' and the **12in** similarly with either 'Love Games' or a cassette of LP extracts — but the creative marketing prize for shifting plastic over counters must go to **Annabel Lamb**, whose **7in** is packaged with a free video! . . . **Steve Dennis** (**Edgbaston Faces**) was recently visited by **Island's Bryan O'Connor**, who just happened to have a copy of **Hot Streak** which he let Steve play to great success — "Bryan, generous to a fault, allowed me to keep the polythene shrink wrap — which even created dance floor reaction, as my dog pulled it from my bag and

continues over

# PATRICK GAMMON

7" & 12" SINGLE



FREE LIMITED EDITION HEAD BAND



from page 37

played it for most of Sunday morning!" (like it, like it!) ... **Will Powers'** inferior version of 'Adventures in Success' is now about on import 12in, but thankfully it looks as if the great **Big Brother** version will finally get a push from Island ... **Steve Walsh** was able to stagger **Kenny Lynch** during an interview with the info I'd fed him that Kenny's cover of 'Stand By Me' in 1964 was not of **Ben E King** but of the then current version by new boxing champ **Cassius Clay!** ... **Phil Fearon's** big birthday party tiddit which I forgot last week was **Jobba The Hutt** taking a swing at **Doris Morris** — whoops! ... Channel 4 last week showed the Broadway production of 'Eubiel', reviving songs written by **Eubie Blake** who died recently aged 100, which hopefully anyone really interested in black music was able to see — from cakewalking vaudevilian ragtime to jazzy torch songs, big band blues and gospel, it was virtually an illustrated version of a book I've often recommended before, 'Jazz Dance — The Story Of American Vernacular Dance' by **Marshall & Jean Stearns** (Macmillan) ... **Rock On's Ted Carroll** this Sunday at Camden Town's Electric Ballroom (7.30pm) presents a '1950s R&B Jamboree' with **Big Jay McNeely, Chuck Higgins, Young Jessie & Willie Egans** — which brings the history of black music slightly more up to date, as these were the pre-rock 'n' roll 'booting' sax guys ... **Roger Scott's** 'Hall Of Fame' on Capital has reached artistes beginning with the letter P, in the compilation of which last week I discovered in a spectacular mix how **Pigbag** got the rhythm for 'Papa's Got A Brand New Pigbag' from **Esther Phillips** 'What A Difference A Day Makes' ... **Newcleus** only just missed being Capital Radio 'Peoples' Choice' by one vote ... **WIKKI WIKKI!**

**BREAKERS**

**BUBBLING UNDER** the **Disco 85** are Ladies' Choice 'Girl's Night Out' (US SMI 12in), Larry Graham 'I'm Sick And Tired' (Warner Bros 12in), Feel 'Got To Have Your Lovin' (US Posse 12in), Earth Wind & Fire 'Spread Your Love (Remix)' (US Columbia 12in), McKenzie & Gardiner 'From Time' (The Sound Of London 12in), Edwin Starr 'Smoop' (Calibre 12in), Byron Lee 'Hot-Hot-Hot' (Dynamic 12in), Ariana 'You Can't Keep Breaking My Heart' (US Pesch Tree 12in), Active Force 'Keep On Rockin' (US A&M LP), TeeRoy Morris 'I Heard It Through The Grapevine (Dub)' (Polydor 12in promo), Roy Alton 'Girl I Love You' (Sunburn 12in), Run-D.M.C. 'It's Like That' (US Profile 12in), Shango 'Shango Message' (US Celluloid 12in), Shakatak 'If You Could See Me Now' (Polydor 12in).

**HIT NUMBERS:** Beats Per Minute for last week's Top 75 entries on 7in 45 (for fade/resonant endings) — Madness 116f, UB40 89f, Moody Blues 127f, The Glove 146f, Twisted Sister 0-151-193-0r, Michael Sembello 167f, Bryson Flack 0-29½/59-0r, Kenny Lynch 113f, Dio 0-91-93f, Asia 36-145-147-149f (revised).

**NOT VINYL**

**NEWCLEUS:** 'Jam On Revenge (The Wikki-Wikki Song)' (Beckat BKSL 8, via PRT) Frankly pretty silly but such good fun that kids'll love it, this ultra-catchy chipmunk/amurf-sung somewhat rambling 109½bpm 12in electrophonic jitterer imitates the scratching effect with its deadily 'wikki-wikki-wikki-wikki' hookline (dynamic synched over the 'Rockit' scratches!), and how as anticipated is such an underground



**SECOND IMAGE** did indeed win the final of TV's 'Freddie Starr Showcase' on Tuesday, as widely tipped (actually some of us knew it had been pre-recorded in July!), and here look suitably happy with Freddie in the middle. They now go on to star in a telly special all of their own ... which just shows where bodypopping can get you!

cult it must be a moater crossover smash too (rap/inst flip, the UK pressing fractionally slower than import — a pity that fraction wasn't upwards to 111bpm). Wikki wikki!

**THE O'JAYS:** 'Put Our Heads Together (Remix)' (Philadelphia International 429 04073) Well, lookie lookie! Extended to 7 minutes with new stretches of instrumental adding to its peaks, and a totally instrumental flip, the 120bpm 12in soul stormer now gives itself and mixers more room to breathe (thus lessening the danger of crashing vocals during a mix into 'Ain't No Stoppin' Us Now', for instance).

**UNIQUE:** 'What I Got Is What You Need' (Prelude TA 3707) My original mention of it being that week's hottest import seems belatedly to have shot this surprisingly high in the chart, conveniently for CBS coinciding with its UK release. Dead simple, it's a straightforward synth burbled chix sung striding 115bpm 12in disco smacker in classic uncluttered style (dub flip), strong enough to cross over.

**MONYAKA:** 'Go Deh Yaka (Go To The Top)' (Polydor POSPX 641) With a name that means Good Luck in Swahili, the Brooklyn-based Jamaicans blend Caribbean and New York influences into an infectious accappella intro/outro sharp edged chugging 98½-99-98½bpm 12in reggae rapper (inst flip) that's finally exploding after radio play in London at least, and is widely tipped to hit big.

**THE RAKE:** 'Street Justice' (Streetwise WAVEL 8) The 'Death Wish' movies set to music, this lyrically searing excellent 110bpm 12in rapper preaches the vigilante message in Fatback 'Is This The Future?' style with a harrowing tale of a working man who tracks down the punks that violated his family after the courts let them walk free. Luckily certain hip radio jocks are plugging it heavily, as the all-important words can get lost on the floor (inst flip).

**MEN AT PLAY:** 'Dr. Jam (In The Slam)' (Design Communications DEST 1, via IDS) Ignored on import but immediately charting here, this bassily thrumming synth splurged sinuous 116bpm 12in Gary Byrd-ish rapper is all about Philadelphia's star basketball player (he's actually mentioned in 'The Clown'), something of a local youth hero after almost single handedly winning the national championship for his team (inst flip).

**LEW KIRTON:** 'Talk To Me' (US Believe In A Dream 429 04072) A familiar name returns with a huskily soulful rather good deceptively chunky summer tempo 103(intro)-105-106-107bpm 12in jogger, chicks joining in through the

"strings" backing to help build a nagging title line repetition (inst flip) in sorta Wycoff style.

**ACTIVE FORCE:** 'Keep On Rockin' (LP 'Active Force' US A&M SP-4832) Michael Stokes-prod/co-penned useful one chick/four chaps soul group debut, this mellow 0-101½bpm jitterer going great vari-synched between Rick James 'P.I.M.P.' and Kurtis Blow while the 89bpm 'Give Me Your Love' is even more summer tempoed, the 85bpm 'I Never Thought I'd Live Again' being a lovely soulful smooch, 115½bpm 'Bottom Line' a catchy light lurcher, 116bpm 'Cold Blooded Lover' a straining smacker and 0-126bpm 'Rise Up' a vocoder-introed fast stark pumper. Worth checking.

**ZAPP:** 'I Can Make You Dance' (US Warner Bros 0-20140) Unlikely to win new converts to their monotonous but tense wailing vocoder/answering chant heavy funk format but, great if you're into it anyway, this 'Dance Floor'-style jolting 113½-114-113½bpm 12in bumber vari-synchs nicely with 'Atomic Dog', 'Nonline', 'Wikki-Wikki' etc (edit flip) and is already out here on the UK-released LP 'Zapp III' (Warner Bros 92-3875-1), along with more of the Family Troutman's usual sleazy bump 'n' funk on side one's 104½bpm 'Heartbreaker' and 111½bpm 'Play Some Blues', but everything mellows for the flip's lovely instrumental 38/76bpm 'Tut-Tut (Jazz)' and vocally soulful 38½-77bpm 'Spend My Whole Life', 79bpm 'We Need The Buck'.

**LILLO THOMAS:** 'Who Do You Think You Are?' (LP 'Let Me Be Yours' US Capitol ST-12290) The extremely Kashif-like Lillo's surname is here revealed on his Paul Lawrence Jones ill-prod/largely penned debut set, this oddly mixed 106bpm jolter standing out with a different sound while the jerky 118bpm 'I Love It' is quite Jackson-ish and the lovely 45/90bpm revival of 'Just My Imagination' stays true to the Temptations (the 36½/73bpm 'Joy Of Your Love' is a nice smooch too), truly Kashif-ish being the 110bpm 'Hot Love', 109½bpm title track, 106bpm 'You're A Good Girl' 12in and 106bpm 'Trust Me'.

**TWO SISTERS:** 'High Noon' (IRS PFSX 1021, via A&M) Man Parrish co-produced juddering 116bpm 12in electrophonic hip hop bo bopper with unison chanting chix each side of a good gimmicky 'barking' scratch break, certainly useful in a mix and now selling fast (more spacious less vocal 'Part 2' flip minus the scratching).

**MAN PARRISH:** 'Hip Hop Be Bop (Don't Stop) (Remix)' (Dutch Rams

Horn RHR 12-3204) Bang on target for the electrophonic revival, the style setting 115bpm 12in instrumental is now in its more busily introed special — wait for it! — Discoet remix at a price you can afford, flipped by the ditto 133bpm 'Heartstroke'.

**NEW ORDER:** 'Confusion' (US Streetwise SWRL 2213) Co-prod/penned with Arthur Baker no less, the busy Rockers Revenge-ish hip hop rhythm track is (as to my mind was Freeez) let down by unconvincing pop vocals — these making no attempt to disguise their grating rawness — but with a useful electro instrumental 119½bpm 'Confusion Beats' as well as the 0-119½bpm not-so-instrumental, 118½-0bpm main vocal and 119bpm rough mix all on 4-track 12in: there should be something for everyone. Incidentally, 'Blue Monday' wasn't reviewed as I wasn't sent it, but I do buy imports ... is there a moral there?

**RAYMUN:** 'Do You Feel Like I Feel' (US Clockwork CW 80911) Lovely listening and potentially big though possibly tricky to break in clubs, Raymond Carter's smoochily starting very mellow soulful 29½/458½-117½-118bpm 12in looper is by turns wailing, growling and sexy as he builds its interesting atmosphere (dub flip), worth investigating.

**ISLEY BROTHERS:** 'Choosey Lover' (Epic TA 3680) Typically yowling guitar immediately puts the Isleys' stamp on this gorgeous romantic 68/34bpm soul smoocher, here on 4-track 12in which continues their budget 'greatest hits' reissue series with the flip's old 0-32/54-69bpm 'The Highways Of My Life', 'live' 103-104bpm 'Take Me To The Next Phase', 132bpm 'It's A Disco Night'.

**RAW SILK:** 'Just In Time' (West End WEND 122, via Arista) Name power boosted initial import sales of the sweet chicks' pleasant lightweight rhythmically Galaxy-ish 0-122-121bpm 12in swayer with nice piano near the end (tougher inst flip), but floor reaction's already faltered — although it could have Shakata/Diana Ross-type radio appeal here.

**NORMA JEAN WRIGHT:** 'Love Attack' (US Miraga 0-96994) Starting punchily but then losing direction fast after nicking The Limit's 'woah oh' from 'She's So Divine', this empty 0-116(intro)-118-119-117bpm 12in tripper (inst flip) had a brief sales burst before the truth sank in.

**SYLVESTER:** 'Band Of Gold (Clubhouse Mix)' (London LONX 33) High energy 128bpm 12in blend of Frada Payne's oldie with the Four Tops' 'I Can't Help Myself' bass line and 'sugar pie honey bunch' vocal hook, plus the sort of dated percussion breaks you'd expect, here in a UK-only 'Pedro Edit' (by Pete Tong!) which emphasises the Tops bits more (inst/edit flip).

**ASHFORD & SIMPSON:** 'High Rise' (Capitol 12CL 304) Diana Ross-ish high energy lurching 129bpm 12in galloper, the very different and vastly superior 129½bpm instrumental flip starting with cool jazzy vibes over a 'Contact/Instant Replay' beat.

**CHARADE** featuring Jessica: 'Got To Get To You' (Passion PASH 124) Ultra frantic last empty 138bpm 12in galloper for the moustachioed bunch, this particular Jessica not being the Jessica Williams originally hinted at.

**RYAN PARIS:** 'Dolce Vita' (Carrere CART 289) So this is the holidaymaker hit all the fuss has been about — an English-sung mildly chugging 120bpm 12in pop-disco singalong swayer with a more violent electro break (inst flip), which doubtless will have FR David 'Words'-type appeal.

**CLIFF RICHARD:** 'Never Say Die' (EMI 12EMI 6415) Cliff's gone disco, on 12in (for the first time?) with a jerkily starting 101bpm Bee Gees-ish jolter that's probably too contrived to have the wide appeal of his more immediately contagious pop hits, but certainly had me rooted by the radio waiting to hear who it was! Move it and a-groove it!

**Y**OU'VE GOT three chances of knowing who Katie Kissoon is. First, if you're one of those antique pop pickers like your writer who can remember the mid-Seventies hits of Mac and Katie Kissoon, especially the top tenners 'Sugar Candy Kisses' and 'Don't Do It Baby'.

Second, if you like putting record sleeve notes under the microscope to check the "background vocals" credits, you'll have seen KK mentioned in the dispatches of Wham, Pink Floyd, Richard Jon Smith, Uncle Tom Cobley...

And third — and most likely at the minute — if you're an up-to-date dance hall denizen you'll already be moving to 'You're The One (You're My Number One)', Katie's new disco and pop hit.

When Katie and I met for a milkshake in Covent Garden the other day I had the pleasure of telling her the single had entered the Top 100 and showed her that she was back on a British chart for the first time since 1976. It brought a wide smile to her face and our chat was under way.

So where've you been all our lives, Katie? "When my brother and I split up, I went to the States for a break, just meeting people, not really doing any work. Then I met Keith Knudsen (drummer with the Doobie Brothers) and he introduced me to Van Morrison, and I started working with him."

Around that time, the mercurial Mr Morrison regained his appetite for live work, and the lady followed him dutifully on tours of the USA, Europe and good old Blighty. "When he came over to England, I came back and decided I was going to stay," she recalls. She continued with Van the Man, though, and sang on his last set of shows here. Did she find him as moody as his reputation? "He has his moods, he wants to be left alone a lot, but I'm pretty much that way myself, so I can understand that."

She's known the ropes a long time, having started in her first group, the Marionettes, with Mac and two others when she was just 13. When she and Mac went out on their own, they notched quite some Euro success on the Youngblood label, but it wasn't until '75 that Britain took notice. Then the hits came and went within 18 months or so, but they were still making money when they split. So why'd it happen?

"We were still pulling in the crowds, but I was tired of the road, I was tired of the cabaret circuit, playing the same old clubs." So she quit while she was ahead in 1978, and five years on we've gone around the circle and landed with Katie again.

What of Mac? "He's in the States, he shipped his family out there. He got tired of things here, he wanted to try something over there." If he comes back in five years and returns to the charts, stranger things will have happened.

Paul Sexton



**B**LUE LOVETT of the *Manhattans* cranks out a simple explanation why the old-time vocal group — and others like them — are back on the charts: "What goes around comes around".

He can also explain why he and Sonny Bivins, Gerald Alston and Kenny Kelley have been strangely quiet of late. "We were going to put the album out in May last year, but CBS felt the smash wasn't there. We ended up working with three different producers and doing about 50 songs, choosing the best eight."

That's some kind of perfectionism, and

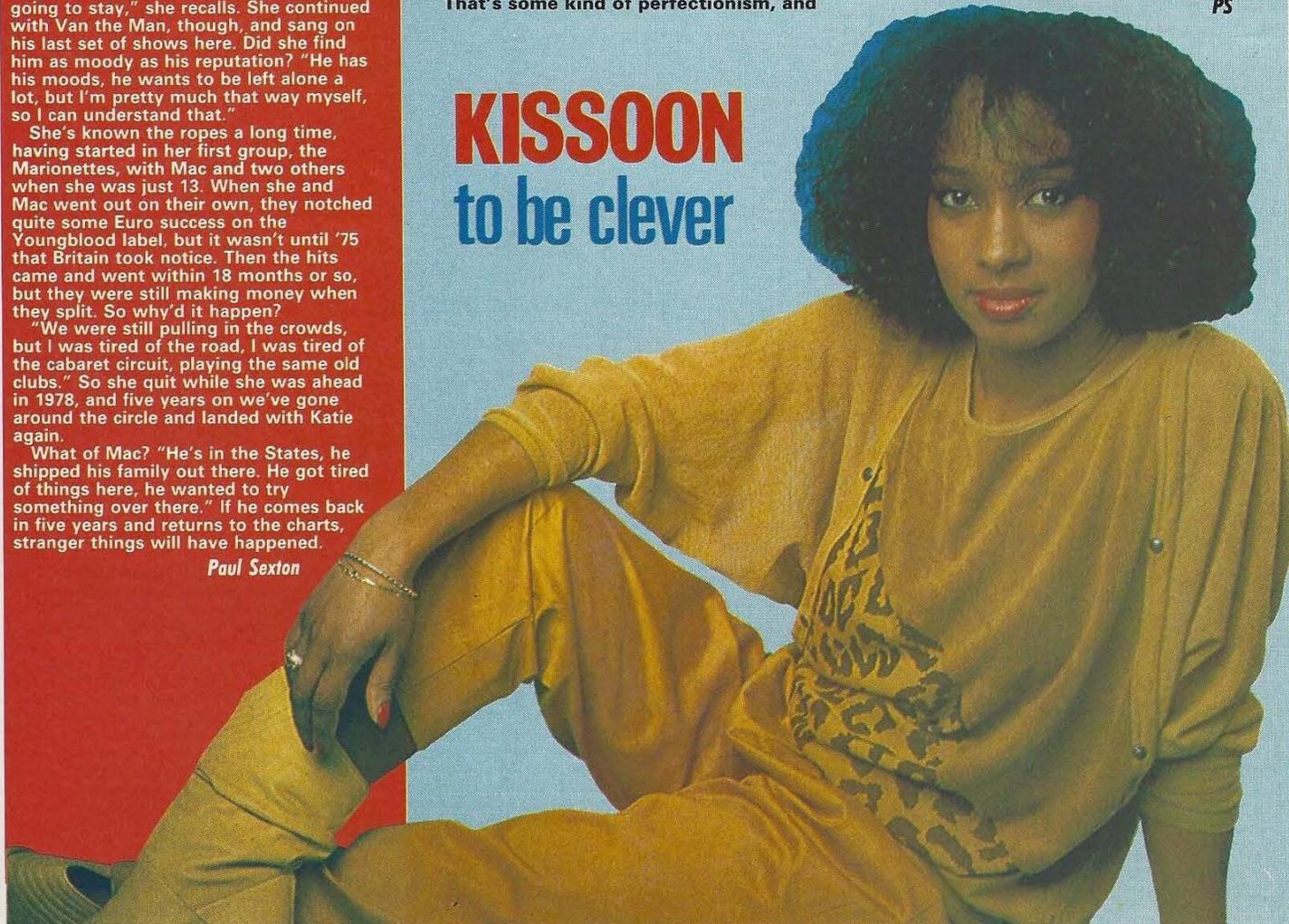
it's paid off as 'Crazy' registers their first hit since 'Shining Star' two years ago.

"We were also going through a law suit, the lady that managed us for 12 years was suing us. We won the case. We have a new manager now, he also manages Kool And The Gang, and we have a fan club too, which we never had before."

The LP 'Forever By Your Side' is out here soon, and Lovett's own Blue Records is working away on the group Wish and his daughter Desi. It's all happening for the indestructible Manhattans.

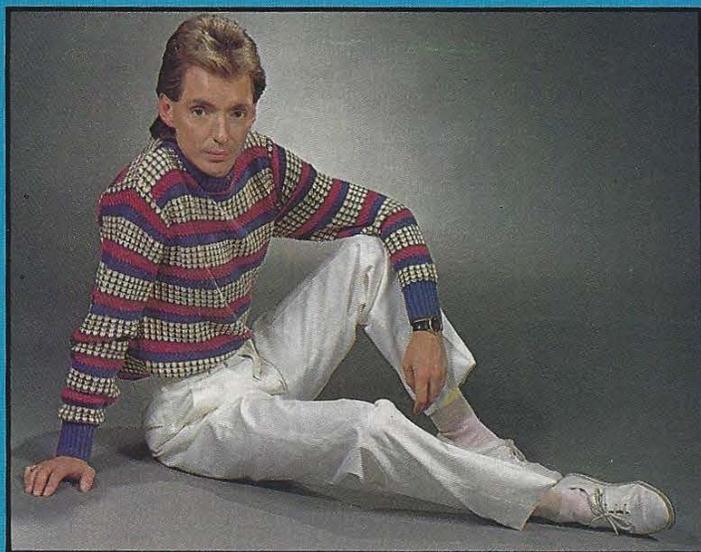
PS

## KISSOON to be clever



MS KISSOON: better Kate than never

# STAR STYLE



**A**LTHOUGH BRUCE Foxton veered away from the mod style suits the Jam used to favour, he still wanted to retain his smart image. He asked us to find him a selection of interesting sweaters and casual suits in pastels, greys and blues, so we shopped at Demob, Paul Smith and Crolla, where classic clothes come just a bit out of the ordinary.

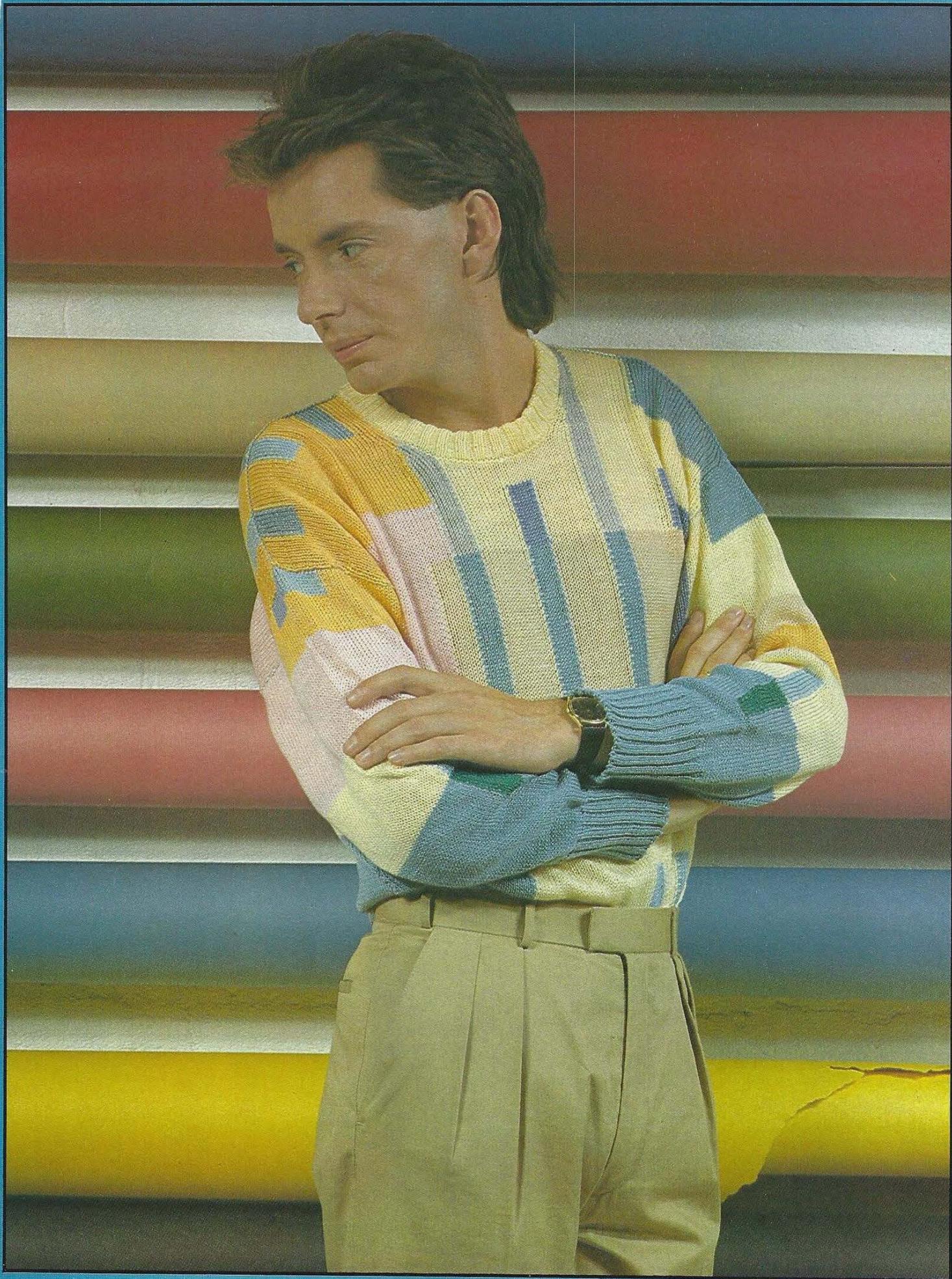
Some of the clothes we used are costly, but you've got to remember that people in the public eye need to look out of the ordinary and this reflects in the price. But compared to the suits Bruce previously had specially tailored for him, these outfits are no more expensive.

Pictures by Eugene Adebari.  
Styling by Daniela Soave.

**RIGHT:** Trousers part of a khaki suit, £149.50 from Paul Smith. Floral Street and Avery Row, London. Pastel cotton sweater, £85 from Crolla, Dover Street, London.

**ABOVE:** Prince of Wales check suit, £85 from Demob, 47 Beak Street, London W1. Shirt, model's own. Tie, £5 from Paul Smith. Shoes, £30 from Demob.

**LEFT:** Navy and red sweater, £30 from Paul Smith. White trousers, £38 from Crolla. Shoes, model's own.



**P**

**FULL NAME:** Robert Anthony Plant  
**NICKNAME:** *Crystal Tips*  
**DATE OF BIRTH:** August 20  
**PLACE OF BIRTH:** West Bromwich  
**EDUCATED:** King Edward VI Grammar School, Stourbridge  
**HEIGHT:** Six feet, one inch  
**WEIGHT:** 12 stone  
**COLOUR OF EYES:** Blue  
**FIRST LOVE:** *Waking up*  
**FIRST DISAPPOINTMENT:** *Going to sleep*  
**FIRST PERFORMANCE:** *Can't remember*  
**FIRST LIVE SHOW SEEN:** 'Oh Boy' with Eddie Cochran  
**FIRST RECORD BOUGHT:** 'Shop Around' — The Miracles  
**MUSICAL INFLUENCES:** Howling Wolf, Ray Charles  
**INSTRUMENTS PLAYED:** *Nothing very well — everything a little*  
**HERO:** Roy Of The Rovers  
**HEROINE:** Annie Lennox and Joan Of Arc  
**FAVOURITE MAGAZINES:** 'Charles Buchan's Football Monthly'  
**FAVOURITE FILMS:** 'The Horseman' with Jack Palance and Omar Sharif and 'The Man Who Would Be King' with Michael Caine and Sean Connery  
**BEST LIVE SHOW SEEN:** Stray Cats, JB's Club, Dudley  
**FAVOURITE CLUBS:** Peppermint Lounge, New York  
**FAVOURITE FOOD:** Black pudding, rhubarb crumble  
**FAVOURITE CLOTHES:** 50's and/or comfy  
**HAIRCUT:** Overgrown cat cut  
**FAVOURITE DRINK:** Deep frozen Polish vodka  
**IDEAL HOME:** Ulan Bator  
**IDEAL HOLIDAY:** A week in Kidderminster  
**IDEAL CAR:** '48 Chevy pick up truck (already own it — thank you!)  
**MOST FRIGHTENING EXPERIENCE:** My bassist, Paul Martinez's driving  
**WORST EXPERIENCE:** A concert in Milan which doubled as a political riot  
**FUNNIEST EXPERIENCE:** *Sharing a bed with a whale, an old trout and a monkey*  
**SUPERSTITIONS:** *Don't look a gift horse in the mouth*  
**FANTASY:** *To appear on the remake of 'The Wheeltappers and Shunters Club' with Andy Warhol*  
**MOST HATED CHORE:** *Shopping in Waitrose*  
**AMBITION:** *To own Waitrose's and close it for shopping*

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**KATE BUSH**, Fanzine "Homeground" issue 8 out now. £1.10. 55 Whippendell Way, Orpington, Kent.

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**SISLY.**

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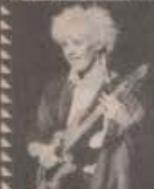
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# TRIVIA QUIZ

- 1 Who was responsible for the massive Euro-hit 'Birdie Song' (Birdie Dance)?
- 2 What was Killing Joke's mini-film from October 1982?
- 3 On what label did the Shangri-Las record their hits?
- 4 What is Lynyrd Skynyrd's biggest UK hit?
- 5 Which Liverpool band's first UK hit was 'I Ran' from last year?
- 6 Whose only LP to date was called 'Pelican West'?
- 7 Who scored a number one novelty hit in 1972 with 'Mouldy Old Dough'?
- 8 Which current chart act were formed from the ashes of the Leyton Buzzards?
- 9 Which Paul Gallico book was successfully transposed into a million selling LP for seventies group Camel?
- 10 Which current worldwide megastar had a top five hit in 1972 with 'Rockin' Robin'?
- 11 Who recently recorded 'Flight Of Icarus'?
- 12 Which type of bird did Alice Cooper regularly mutilate in his outrageous stage show?
- 13 Who recorded the very depressing 'Bird On A Wire' LP in the mid-seventies?

**THE SCENE:** two pedestrians at the side of a busy road.  
**FIRST PEDESTRIAN:** Is that a pelican crossing?  
**SECOND PEDESTRIAN:** No, it looks more like an old-age pensioner and two children to me.  
 (Exit RM sub ducking rotten tomatoes, enter this week's trivia quiz, featuring birds and all things flighty)  
 Your score: Under 10 — swallow your pride and admit you can't do it, bird brain. 10-20 — toucan play at this. Over 20 — egg-cellent.

- 14 Which jazz funk outfit have scored impressively last year with 'Nightbirds'?
- 15 Which British group's first UK hit was 'Give Ireland Back To The Irish'?
- 16 Who scored a top 30 hit in 1975 with 'Fly

- 17 Who recorded the LP soundtrack for the film of the book, 'Jonathan Livingstone Seagull'?
- 18 What was the Rolling Stones' second number one in Britain?
- 19 Which American folk rock group went to number one in 1965 with 'Mr Tambourine Man'?
- 20 What type of bird did T Rex 'ride' in 1970?
- 21 Whose only UK hit was 'Do The Funky Chicken' in 1970?
- 22 What was the Eagles' first UK chart single?
- 23 Which American soul outfit scored with 'Walking In Rhythm' in 1975?
- 24 Which Stiff artist recorded the successful 'Bird Song' in 1979?
- 25 Who currently wears the crown?

# X-WORD

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

**ACROSS**

- 1 What David has been singing about (9,7)
- & 4 down A principle of moments (3,3)
- 8 Paul's French command (2,6)
- 9 Bowie's idiot friend (4,3)
- 12 It was a hit for Christopher Cross (7,5)
- 14 A sensation from the inside (7)
- 16 The Twins police record (2,3,9)
- 19 See 33 across
- 20 Love Lasts Forever for them (7,3,4)
- 22 & 38 across She wanted Love To Stay (5,6)
- 23 It killed the radio star (5)
- 24 Given by Shalamar (3,4)
- 26 Group who head the country (5)
- 27 They were Living Next Door To Alice (6)
- 28 House for Madness (3)
- 29 Ms Ullman who wanted to Breakaway (6)
- 30 She's joined Club House (6,4)
- 33 & 19 across He was responsible for such classics as Only Sixteen and Chain Gang (3,5)
- 34 A certain group (5)
- 35 Prunes or Avenue (8)
- 37 Blondie number one from 1980 (4,2)
- 38 See 22 across

**DOWN**

- 1 Nick's day is good for Wham (9)
- 2 A fresh start from Orange Juice (3,2,2)
- 3 Bananarama's lazy ways (4,3,7)
- 4 See 6 across
- 5 Bowie's creeps (5)
- 7 The boy or Benson (6)
- 10 Felt by Robert Palmer (5)
- 11 Genesis caught in the act (5,5,4)



- 13 From the film An Officer And A Gentleman, a hit for Joe and Jennifer (2,5,2,6)
- 15 Kajagoogoo bassman (5)
- 17 Fame singer turned Flashdancer (5,4)
- 18 1981 Abba hit (3,2,2)
- 21 Pretenders hit for bed time (1,2,2,5)
- 22 Siouxsie and Budgie as they are now known (9)
- 25 KC's advice to all smokers (4,2,2)
- 26 Description of Ultravox (7)
- 31 Slowhand guitarist (4)
- 32 One less than 26 down (4)
- 33 Associates mood (4)
- 36 Feline singer songwriter (3)

**LAST WEEK'S X-WORD SOLUTION**

ACROSS: 1 Do It Again, 5 Plastic, 7 Pass The Dutchie, 8 Grey, 11 CaVa CaVa, 12 Cruel Summer, 14 All Mod Cons, 16 Annie, 17 Oxygene, 19 Cars, 21 August Darnell, 23 Don't Try To Stop It, 26 Glow, 27 Tom Petty, 28 Lotus Eaters, 30 Blind, 31 Dear John, 33 New, 35 In The Navy, 36 Andy Warhol.

DOWN: 1 Depeche Mode, 2 It's Over, 3 Aztec Camera, 4 Duck Rock, 5 Prime, 6 Cry Me A River, 9 Remain In Light, 10 RSO, 13 Confusion, 15 Siren, 18 You And Me Both, 20 Edition, 22 Twist, 24 The River, 25 The Crown, 27 Tracie, 29 Tony, 32 Ha Ha, 34 Wah

**LAST WEEK'S POP-A-GRAM**

All Night Long, Funk Masters, Diana Ross, Mary Wells, James Brown, Juicy Fruit, Get It Right, Flash Dance  
 DOWN: Gary Byrd

**TOP FIVE WINNER (AUGUST 20):** Charles Patrick, Red House Farm, Skipwith, Selby, N Yorkshire

**LAST WEEK'S X-WORD WINNER:** Lydia Hepton, 9 Mynsule Rd, Spittal Babbington, The Wirral, Cheshire

## GUESS THE TOP FIVE

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

- 1
- 2
- 3
- 4
- 5

Name .....

Address .....

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

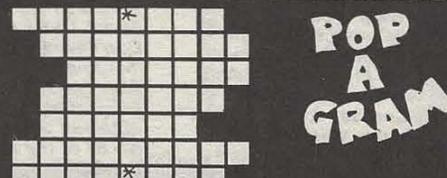
# ANSWERS

- 1 Tracts, 2 Birds Of A Feather, 3 Red Bird, 4 Feared, 5 A Flock Of Seagulls, 6 Hatcut 100, 7 Snowglobe, 8 Michael Jackson, 9 The Scream, 10 Michael Jackson, 11 Ron, 12 Shalamar, 13 Wings, 14 Silver Convention, 15 Chicken, 16 Silver Convention, 17 Chicken, 18 Little Red Rooster, 19 Birds, 20 Neil Diamond, 21 Rufus Thomas, 22 One Of These Nights, 23 Blackbirds, 24 Lene Lovich, 25 Gary Byrd.

## Dance mix competition winners

Kenny Maxwell, Ayr, Scotland; Miss Williams, Morden, Surrey; Ms Cotter, Dover, Kent; Michael Naylor, East Tilbury; M Ward, South Shields; Miss Ker, Newhaven, East Sussex; P Hewitt, Yateley, Camberley; H Harper, Letchworth; B Hedge, Penrith; P Runds, Norwich, Norfolk; Judy Brown, Oldbury, West Mids; Malvyn Smith, Middlesbrough; Derek Clark, Renfrewshire; Mr Merritt, Nailsea, Bristol; Ms Mortimer, Ashton-under-Lyne; John O Shea, Reading, Berks; R Stahlerkar, Basingstoke; Mr Marshall, Rugely; Tony Clowsley, Watford; C Ellis, Bristol.

ANSWERS: Randy and Marlon, the Hues Corporation and the Detroit Emeralds, chewing gum.

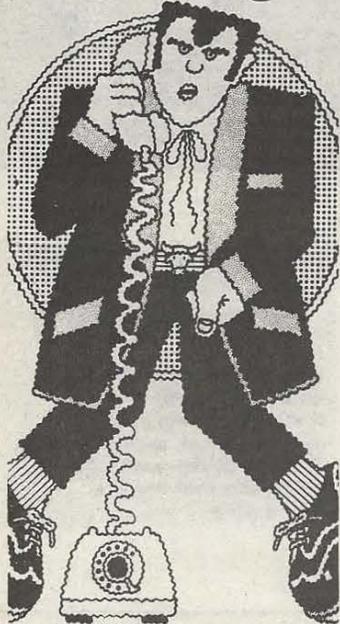


**THIS WEEK'S Popagram is an oldies special.** Solve the seven cryptic clues and write the answers across the puzzle so the starred down column spells out a band who used to follow Cliff Richard but were instrumental in having hits themselves. Remember the clues aren't in

the correct order. You have to decide what the right order is.

- No gloves can't disguise this amorous effort from Simple Minds in '81 (4,4)  
 What HM fans beat in Japan? (3,4)  
 Jon's sack quickly revealed a family disco band (8)  
 Wherever tales be told you'll hear of 'em (7)  
 In the bird sanctuary we saw a tit fight... it must have been on an island of fantasy (5,3)  
 There's really no lice on this peaceful Eurovision winner (6)  
 The stoned man will by pass everything to prove he's a rock and roll star (4,5)

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



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

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

London Discline available throughout the year.

Outside London, 24 hours a day except during the season's major cricket matches, when it's available at the end of play from 7.00 p.m. to 8.00 a.m.

Records this week include:—

GIVE IT UP, KC & The Sunshine Band

GOLD, Spandau Ballet

A PARIS (EP), Style Council

CLUB TROPICANA, Wham

I'M STILL STANDING, Elton John

EVERYTHING COUNTS, Depeche Mode

DOUBLE DUTCH, Malcolm McLaren

**WOOLWORTH  
DISCLINE**

**DIAL 160**

British  
**TELECOM**  
Guidelines

## Chart file

**I**T'S EXACTLY 21 years since movie director **Cubby Broccoli** first brought **James Bond** to the silver screen via 'Dr No'.

After such an auspicious start, the series has proved to be one of Hollywood's biggest moneyspinners, not least for Broccoli, **Sean Connery**, **Roger Moore** and the dependants of Bond's creator, the late **Ian Fleming**. One of the less obvious benefactors of Bond's enormous popularity has been 50-year old York-born songwriter **John Barry**, co-author of six of the ten Bond themes to hit the charts — a total unrivalled by any other series of films.

Barry was initially employed by Broccoli merely to arrange the James Bond Theme, written by **Monty Norman** for 'Dr No'. Barry subsequently took his version of the tune to No 13 in the charts and was promptly engaged to compose the music, title and incidentals for the second Bond picture, 'From Russia With Love'. Since then he's been involved, to some degree, in scoring each of Bond's celluloid adventures. Barry is primarily a tunesmith, though he has written the occasional lyric when pressed.

His lyrical partners for Bond themes have included **Lionel Bart**, **Leslie Bricusse**, **Don Black**, **Anthony Newley** and **Tim Rice**. And, though Barry's biggest chart hits have been written for projects other than Bond — 'Down Deep Inside' from 'The Deep' was a number five hit for **Donna Summer**, and 'Hit And Miss', a tune he composed for TV's Juke Box Jury reached No 10 — it's 007 that's exposed his work to most people.

Bond themes co-written by Barry include 'From Russia With Love', No 20 for **Matt Monro** in 1963, 'Goldfinger', a No 21 hit for **Shirley Bassey** in 1964, 'Thunderball' (No 35 for **Tom Jones** in 1966), 'You Only Live Twice' (by **Nancy Sinatra**, No 11 in 1967), 'Diamonds Are Forever' (No 38, for Bassey again in 1972), and 'All Time High', the theme from 'Octopussy', of which more later. In between the hits some of Barry's Bond themes have bit the dust in dramatic fashion — who remembers the self-performed 'OHMS', and how many people bought 'The Man With The Golden Gun', bestowed on the luckless **Lulu**?

Occasionally Barry contents himself with writing the incidental music, allowing others to compose the main title theme. This has happened three times since 'Dr No'. In 1973, 'Live And Let Die', written by **Paul and Linda McCartney** for the film of the same name, was a number nine hit for **Wings**. Four years later, **Carly Simon** took **Marvin Hamlisch** and **Carol Bayer Sager**'s 'Nobody Does It Better' — from 'The Spy Who Loved Me' — to number seven. And in 1981, **Sheena Easton**'s controlled interpretation of the **Conti Leason** theme 'For Your Eyes Only' peaked at number eight.



**SHEENA EASTON: the girl with the golden hit**

The current Bond movie, 'Octopussy', has been critically acclaimed as the best for years. However, the 'All Time High' theme penned by John Barry and Tim Rice has proved a modest success at best, reaching No 75 here, and No 37 in America. Interestingly, John Barry's former lyricist Don Black and Tim Rice's sometime partner **Andrew Lloyd Webber** have also worked together, their 'Take That Look Off Your Face' composition being a major hit for **Marti Webb** in 1980. . .

**J**OHNNY DEAN'S excellent **Beatles Monthly Magazine** recently polled its readers to ascertain their favourite tracks by the fab four. Winner by a clear head was 'Hey Jude' with 2010 points, followed by 'Strawberry Fields Forever' (1637), 'A Day In The Life' (surprisingly, 1250), 'She Loves You' (1198) and 'Help' (866). Four of the 210 songs recorded by the Beatles failed to gain a single vote: 'Everybody's Tryin' To Be My Baby', 'Why Don't We Do It In The Road', 'Maggie May' and 'Wild Honey Pie'. The full results make fascinating reading and can be obtained only by ordering issue No 86 of the magazine from Beat Publications Limited, 45 St Mary's Road, Ealing, London W5 5RQ. Price, including postage, is 95p payable either by cheque (crossed), or postal order. . .

The dramatic emergence of 'The New German Wave' last year was heralded as the beginning of a new era in German music which

would forever put an end to the long-standing domination of that country's charts by British and American acts. At one time, indigenous acts, spearheaded by **Nena**, **Trio** and **Peter Schilling**, captured up to 56% of the German singles chart. But 1983 has seen the bolder German bands disappear almost as quickly as they arrived. The Anglo-American chart share is up from a paltry 26% a year ago to 70% now, whilst the Germans can command a mere 10% of their own chart. The missing 20% is attributable to various foreign acts, mostly from Holland and Italy.

**Mtume's 'Juicy Fruit'** has just been certified a million-seller in America, despite peaking at a lowly No 45 on the pop chart. It did spend eight weeks atop the Black Singles chart, but its disappointing showing on the pop charts shows once again how unfair the main US chart is to all but the most mainstream — ie white-oriented — black acts. There's something wrong with a system where, for example, **Culture Club's 'Time'** can reach number two and spend nineteen weeks on the chart without selling a million copies, whilst **Mtume** have to be content with ten weeks in the lower reaches of the chart. Even more outrageous was the case of **Frankie Smith's 'Double Dutch Bus'** which, in 1981, sold a million copies on 7-inch and a further million on twelve-inch (the first and only single to do so), but only reached No 30 on the pop chart. . .

**ALAN JONES**

# TOP ALBUMS & TAPES

THIS WEEK  
LAST WEEK  
WEEKS IN CHART

Week ending August 27, 1983

1	1	8	18 GREATEST HITS, Michael Jackson & Jackson 5, Teister □
2	2	15	THE VERY BEST OF THE BEACH BOYS, Beach Boys, Capitol □
3	3	8	FANTASTIC, Wham!, Innervision □
4	9	25	TRUE, Spandau Ballet, Chrysalis ☆
5	4	37	THRILLER, Michael Jackson, Epic ☆
6	6	2	ALPHA, Asia, Geffen
7	11	12	TOO LOW FOR ZERO, Elton John, Rocket ○
8	7	6	THE PRINCIPLE OF MOMENTS, Robert Plant, Atlantic
9	8	5	NO PARLEZ, Paul Young, CBS ○
10	8	4	PUNCH THE CLOCK, Elvis Costello & The Attractions, F-Beat □
11	15	5	THE LOOK, Shalamar, Solar ○
12	13	4	THE CROSSING, Big Country, Mercury
13	12	10	SYNCHRONICITY, Police, A & M □
14	10	7	YOU AND ME BOTH, Yazoo, Mute □
15	14	17	THE LUXURY GAP, Heaven 17, Virgin □
16	17	19	LET'S DANCE, David Bowie, EMI America ☆
17	15	3	STREET SOUNDS EDITION 5, Various, Streetsounds
18	19	28	SWEET DREAMS (ARE MADE OF THIS), Eurythmics, RCA □
19	21	9	FLASHDANCE, Original Soundtrack, Casablanca ○
20	23	12	IN YOUR EYES, George Benson, Warner Bros □
21	18	7	HITS ON FIRE, Various, Ronco □
22	22	9	JULIO, Julio Iglesias, CBS
23	20	13	CRISIS, Mike Oldfield, Virgin □
24	24	11	BODY WISHES, Rod Stewart, Warner Bros □
25	25	25	WAR, U2, Island □
26	26	94	RIO, Duran Duran, EMI ☆
27	—	—	FUTURE SHOCK, Herbie Hancock, CBS CBS25540
28	30	13	DUCK ROCK, Malcolm McLaren, Charisma ○
29	35	24	THE HURTING, Tears For Fears, Mercury □
30	29	27	QUICK STEP & SIDE KICK, Thompson Twins, Arista □
31	39	241	BAT OUT OF HELL, Meat Loaf, Epic/Cleveland ☆
32	37	13	PIECE OF MIND, Iron Maiden, EMI ○
33	28	2	TORMENT AND TORERO, Marc & The Mambas, Some Bizzare
34	31	6	BURNING FROM THE INSIDE, Bauhaus, Beggars Banquet
35	36	2	THE KIDS FROM FAME SING TO YOU, Kids From Fame, BBC
36	47	47	LOVE OVER GOLD, Dire Straits, Vertigo ☆
37	33	2	GOLDEN YEARS, David Bowie, RCA
38	58	20	FASTER THAN THE SPEED OF NIGHT, Bonnie Tyler, CBS
39	43	11	LOVERS ONLY, Various, Ronco ○
40	59	7	QUEEN'S GREATEST HITS, Queen, EMI ☆
41	32	17	TWICE AS KOOL, Kool & The Gang, Polystar □
42	45	22	THE RISE AND FALL OF ZIGGY STARDUST, David Bowie, RCA International ☆
43	51	11	OIL ON CANVAS, Japan, Virgin ○
44	42	17	TOTO IV, Toto, CBS □
45	60	9	GREATEST HITS, Rod Stewart, Riva ☆
46	37	3	LAWYERS IN LOVE, Jackson Browne, Asylum
47	44	9	DURAN DURAN, Duran Duran, EMI ☆
48	49	16	NIGHT DUBBING, Imagination, R & B □
49	85	3	AVALON, Roxy Music, EG □
50	41	51	UPSTAIRS AT ERIC'S, Yazoo, Mute ☆
51	72	16	POWER, CORRUPTION & LIES, New Order, Factory



HERBIE HANCOCK: a shock entry at 27

52	67	2	MAKIN' MOVIES, Dire Straits, Vertigo ☆
53	48	16	PENTHOUSE & PAVEMENT, Heaven 17, Virgin □
54	38	9	PRIVATE COLLECTION, Jon & Vangelis, Polydor
55	55	40	RICHARD CLAYDERMAN, Richard Clayderman, Delphine ☆
56	40	3	THE CRACKDOWN, Cabaret Voltaire, Some Bizzare
57	—	—	ALL IN A NIGHT'S WORK, KC and The Sunshine Band, Epic EPC85847
58	71	16	ALADDIN SANE, David Bowie, RCA International
59	57	20	OFF THE WALL, Michael Jackson, Epic ☆
60	34	9	SECRET MESSAGES, Electric Light Orchestra, Jet □
61	100	3	LIONEL RICHE, Lionel Richie, Motown □
62	64	4	COMPLETE MADNESS, Madness, Stiff ☆
63	90	15	DRESSED FOR THE OCCASION, Cliff Richard & The LPO, EMI ○
64	66	32	BUSINESS AS USUAL, Men At Work, Epic ☆
65	92	2	LOVE AND DANCING, League Unlimited Orchestra, Virgin
66	61	9	FRIENDS, Shalamar, Solar ☆
67	48	18	CARGO, Men At Work, Epic □
68	70	16	LAUGHTER & TEARS COLLECTION, Various, WEA
69	63	45	REFLECTIONS, Various, CBS ☆
70	82	27	LIVE, Kids From Fame, RCA ○
71	87	2	THE JOHN LENNON COLLECTION, John Lennon, Parlophone ☆
72	54	18	WHITE FEATHERS, Kajagoogoo, EMI □
73	77	22	THE FINAL CUT, Pink Floyd, Harvest □
74	85	31	WORKOUT, Jane Fonda, CBS □
75	53	16	HUNKY DORY, David Bowie, RCA International ☆
76	86	3	OCTOBER, U2, Island ○
77	89	2	BOY, U2, Island ○
78	89	12	HOLY DIVER, Dio, Vertigo
79	84	2	COOL HEAT, Various, K-Tel
80	80	15	DIONNE WARWICK COLLECTION, Dionne Warwick, Starblend □
81	68	3	LOVE SONGS, Barbra Streisand, CBS ☆
82	—	—	JAZZ SINGER, Neil Diamond, Capitol EAST12120
83	79	18	JARREAU, Al Jarreau, WEA International
84	73	13	TUBULAR BELLS, Mike Oldfield, Virgin □
85	69	12	WHAT IS BEAT? (THE BEST OF THE BEAT), Beat, Go Feet ○
86	—	—	LOW, David Bowie, RCA International INT85065
87	78	14	CONFRONTATION, Bob Marley & The Wailers, Island
88	52	12	WRAP YOUR ARMS AROUND ME, Agnetha Faltskog, Epic
89	82	5	DIAMOND DOGS, David Bowie, RCA International
90	74	4	FEAST, Creatures, Polydor/Wonderland
91	75	2	HEROES, David Bowie, RCA International
92	96	5	RUMOURS, Fleetwood Mac, Warner Bros ☆
93	81	41	HELLO, I MUST BE GOING!, Phil Collins, Virgin ☆
94	—	—	CLASSIC ROCK — ROCK SYMPHONIES, London Symphony Orchestra, K-Tel ONE1243
95	—	—	DIRE STRAITS, Dire Straits, Vertigo 9102021
96	—	—	JOB LOT, Chas & Dave, Rockney ROC910
97	—	—	THE LEXICON OF LOVE, ABC, Neutron NTRS1
98	—	—	THE CONCERT IN CENTRAL PARK, Simon & Garfunkel, Geffen GEF96008
99	—	—	PIN UPS, David Bowie, RCA International INT85236
100	—	—	IN THE CITY, Jam, Polydor SPFLP27

# VIDEOS

1	2	DURAN DURAN, Duran Duran, EMI
2	3	EXIT STAGE LEFT, Rush, Polygram/Spectrum
3	1	STONES IN THE PARK, Rolling Stones, Granada
4	4	THE JACKSONS IN CONCERT, The Jacksons, VCL
5	7	MUSIC AND LIGHTS, Imagination, Precision
6	5	AROUND THE WORLD, Police, Thorn EMI
7	9	VIDEO PIECES, Iron Maiden, EMI
8	6	COMPLETE MADNESS, Madness, Stiff
9	14	MANTRAP, ABC, Polygram/Spectrum
10	10	BLACK AND BLUE, Black Sabbath, Polygram/Spectrum
11	12	LIVE, Bob Marley & The Wailers, Island
12	15	VIDEOSTARS, Various, Thorn EMI
13	17	TONIGHT HE'S YOURS, Rod Stewart, Embassy
14	—	CONCERT IN BANGLADESH, Various, Thorn EMI
15	20	A FACTORY VIDEO, Various, Factory
16	8	LIVE, Olivia Newton-John, Embassy
17	11	LIVE, Olivia Newton-John, Embassy
18	13	LIVE, Olivia Newton-John, Embassy
19	18	THE VIDEO SINGLES, Blancmange, Polydor/Spectrum
20	19	THE WALL, Pink Floyd, EMI
		VIDEOTEQUE, Various, EMI
		LIVE IN CONCERT AT THE NEC BIRMINGHAM, Status Quo, Polygram/Spectrum

Compiled by MRIB

Compiled by Gallup

# TOP SINGLES

AS USED ON TOP OF THE POPS

Week ending August 27, 1983

THIS WEEK

LAST WEEK

WEEKS IN CHART

1	1	7	GIVE IT UP, KC & The Sunshine Band, Epic
2	2	3	GOLD, Spandau Ballet, Chrysalis
3	3	3	LONG HOT SUMMER, Style Council, Polydor
4	5	5	I'M STILL STANDING, Elton John, Rocket
5	4	5	CLUB TROPICANA, Wham!, Innervision
6	19	2	WINGS OF A DOVE, Madness, Stiff
7	6	6	EVERYTHING COUNTS, Depeche Mode, Mute
8	8	5	ROCKIT, Herbie Hancock, CBS
9	30	2	RED RED WINE, UB40, DEP International
10	17	7	WATCHING YOU WATCHING ME, David Grant, Chrysalis
11	7	9	DOUBLE DUTCH, Malcolm McLaren, Charisma
12	29	4	COME DANCING, Kinks, Ariata
13	30	4	WALKING IN THE RAIN, Modern Romance, WEA
14	21	5	THE SUN GOES DOWN (LIVING IT UP), Level 42, Polydor
15	15	9	THE FIRST PICTURE OF YOU, Lotus Eaters, Sylvan/Arista
16	10	11	IOU, Freeez, Beggars Banquet
17	12	7	BIG LOG, Robert Plant, Atlantic
18	11	6	THE CROWN, Gary Byrd & The GB Experience, Motown
19	14	7	RIGHT NOW, Creatures, Polydor/Wonderland
20	9	10	WHEREVER I LAY MY HAT (THAT'S MY HOME), Paul Young, CBS
21	20	5	WAIT UNTIL TONIGHT (MY LOVE), Galaxy Featuring Phil Fearon, Ensign
22	28	4	TOUR DE FRANCE, Kraftwerk, EMI
23	23	5	LOVE BLONDE, Kim Wilde, RAK
24	13	8	WHO'S THAT GIRL, Eurythmics, RCA
25	24	7	GIVE IT SOME EMOTION, Tracie, Respond
26	35	4	BAD DAY, Carmel, London
27	—	—	WHAT AM I GOING TO DO, Rod Stewart, Warner Bros W9564
28	33	3	DISAPPEARING ACT, Shalamar, Solar
29	18	14	MOONLIGHT SHADOW, Mike Oldfield & Maggie Riley, Virgin
30	16	8	CRUEL SUMMER, Bananarama, London
31	31	3	GUILTY OF LOVE, Whitesnake, Liberty
32	22	6	IT'S LATE, Shakin' Stevens, Epic
33	37	3	DON'T CRY, Asia, Geffen
34	27	10	COME LIVE WITH ME, Heaven 17, Virgin
35	47	2	BLUE WORLD, Moody Blues, Threshold
36	69	3	TONIGHT I CELEBRATE MY LOVE, Peabo Bryson & Roberta Flack, Capitol
37	55	4	(SHE'S) SEXY AND SEVENTEEN, Stray Cats, Arista
38	45	3	JUST OUTSIDE OF HEAVEN, H2O, RCA
39	26	6	WRAPPED AROUND YOUR FINGER, Police, A&M
40	25	5	FREAK, Bruce Foxton, Arista
41	65	2	RIDERS ON THE STORM, Annabel Lamb, A&M
42	67	3	JOHNNY FRIENDLY, JoBoxers, RCA
43	62	2	YOU CAN'T STOP ROCK AND ROLL, Twisted Sister, Atlantic
44	43	3	POPCORN LOVE, New Edition, London
45	—	—	ROCK OF AGES, Def Leppard, Vertigo VER6
46	54	4	PRIME TIME, Haircut One Hundred, Polydor
47	41	3	MEANSTREAK, Y&T, A&M
48	34	13	FLASHDANCE... WHAT A FEELING, Irene Cara, Casablanca
49	44	3	WRAP YOUR ARMS AROUND ME, Agnetha Faltskog, Epic
50	69	3	HALF THE DAY'S GONE, Kenny Lynch, Satrii
51	32	9	DON'T TRY TO STOP IT, Roman Holiday, Jive
52	53	2	LIKE AN ANIMAL, Glove, Polydor/Wonderland
53	—	—	STREET OF DREAMS, Rainbow, Polydor POSP631
54	39	11	IT'S OVER, Funk Masters, Masterfunk
55	38	6	DO IT AGAIN/BILLIE JEAN, Club House, Island
56	—	—	A STEP IN THE RIGHT DIRECTION, Truth, Formation TRUTH2
57	40	13	BABY JANE, Rod Stewart, Warner Bros
58	58	3	BALLERINA (PRIMA DONNA), Steve Harley & Cockney Rebel, Siletto
59	52	3	INDIAN SUMMER, Belle Stars, Stiff
60	57	3	BLUE MONDAY, New Order, Factory
61	—	—	WAKE UP, Danse Society, Society SOC5
62	49	3	BUSY DOING NOTHING, Dave Stewart & Barbara Gaskin, Broken
63	48	8	EVERYDAY I WRITE THE BOOK, Elvis Costello & The Attractions, F-Beat
64	46	7	FEEL LIKE MAKING LOVE, George Benson, Warner Bros
65	80	3	NATIVE BOY (UPTOWN), Animal Nightlife, Innervision
66	51	5	PUT OUR HEADS TOGETHER, O'Jays, Philadelphia
67	64	4	MANIAC, Michael Sembello, Casablanca
68	61	3	CHANGING FOR YOU, Chi-Lites, R&B
69	—	—	IF YOU COULD SEE ME NOW, Shakatak, Polydor POSP635
70	—	—	YOU'RE LOOKIN' HOT TONIGHT, Barry Manilow, Arista ARIST542
71	78	2	TAHITI, David Essex, Mercury
72	73	2	HOLY DIVER, Dio, Vertigo



UB40: the red brigade at 9

73	90	2	IT'S RAINING MEN, Weather Girls, CBS
74	50	7	NEVER STOP, Echo & The Bunnymen, Korova
75	42	8	THE WALK, Cure, Fiction
76	74	3	MONEY GO ROUND, Style Council, Polydor
77	—	—	ONE MIND TWO HEARTS, Paradise, Priority P1
78	91	3	LINED UP (REMIX), Shriekback, Y
79	—	—	BAND OF GOLD, Sylvester, London LON33
80	82	2	STAR SISTERS, Star Sisters, CBS
81	—	—	WILL YOU STAY TONIGHT, Comsat Angels, Jive JIVE46
82	95	2	DON'T YOU GET SO MAD, Jeffrey Osborne, A&M
83	88	2	WHEN THE 12TH OF NEVER COMES, Silent Running, EMI
84	83	4	OUT IN THE NIGHT, Serge Ponsar, WEA
85	—	—	DOLCE VITA, Ryan Paris, Carrere CAR289
86	76	3	STAY ON TOP, Uriah Heep, Bronze
87	—	—	MAKING MUSIC, Diamond Head, MCA DHM103
88	—	—	IS IT LOVE, Gang Of Four, EMI EMI5418
89	84	3	YOU'RE THE ONE (YOU'RE MY NUMBER ONE), Katie Kissoon, Jive
90	77	3	FOOL FOR YOU, Julie Roberts, Bluebird
91	98	2	LET'S START THE DANCE II, Hamilton Bohannon, Compleat
92	100	2	NIGHT AND DAY, Everything But The Girl, Cherry Red
93	—	—	GIMME ALL YOUR LOVIN', ZZ Top, Warner Bros W9693
94	81	2	DR JAM (IN THE SLAM), Men At Play, Design
95	—	—	BAD BOYS, Wham!, Innervision A343
96	93	2	COLD BLOODED, Rick James, Motown
97	—	—	SHOW ME THE WAY, New York Sky, Epic A3551
98	—	—	SAFETY DANCE, Men Without Hats, Statik TAK1
99	—	—	RAY-GUN-OMICS, Project Future, Capitol CL305
100	—	—	COUNTY DOWN, Brendon Ithine, Play PLAY149

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)

# JERRY LEE LEWIS

If you hear somebody knockin' on your door  
If you see somebody crawlin' across the floor  
Baby it'll be me  
I'll be looking for you

Well if you see somebody climbin' up a telegraph pole  
If you find a new lump in your sugar bowl  
Baby it'll be me  
I'll be looking for you

Gonna search in the mountains  
Down in the deep blue sea  
Gonna search the countryside  
And look in every tree

If you find a new bait on your fishin' hook  
And if you find a funny face in your comic book  
Baby it'll be me  
I'll be looking for you

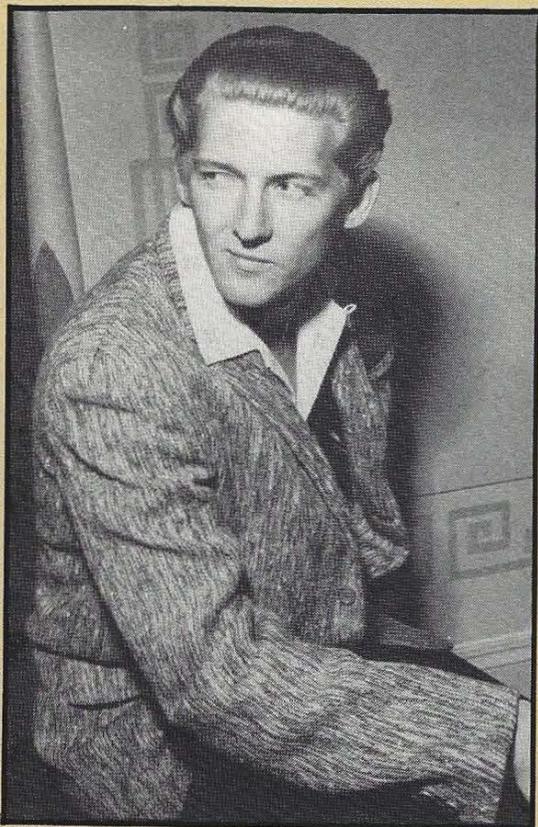
Gonna look in the cities  
Where the lights are blue  
Gonna search in the forest  
And in the haystacks too

If you see something shootin' out across the stars  
If you see a rocket ship or a Quatermass  
Baby it'll be me  
I'll be looking for you

I'll be lookin' for you  
I'll be lookin' for you

© Carlin Music Corporation  
Written by Jack H Clement

## IT'LL BE ME



Pic by LFI

STAR  
SONGS



**KIM'S REASON** for choosing this is contained in a line from the song, "If you find a new lump in your sugar bowl, baby it'll be me" — enigmatic, eh?

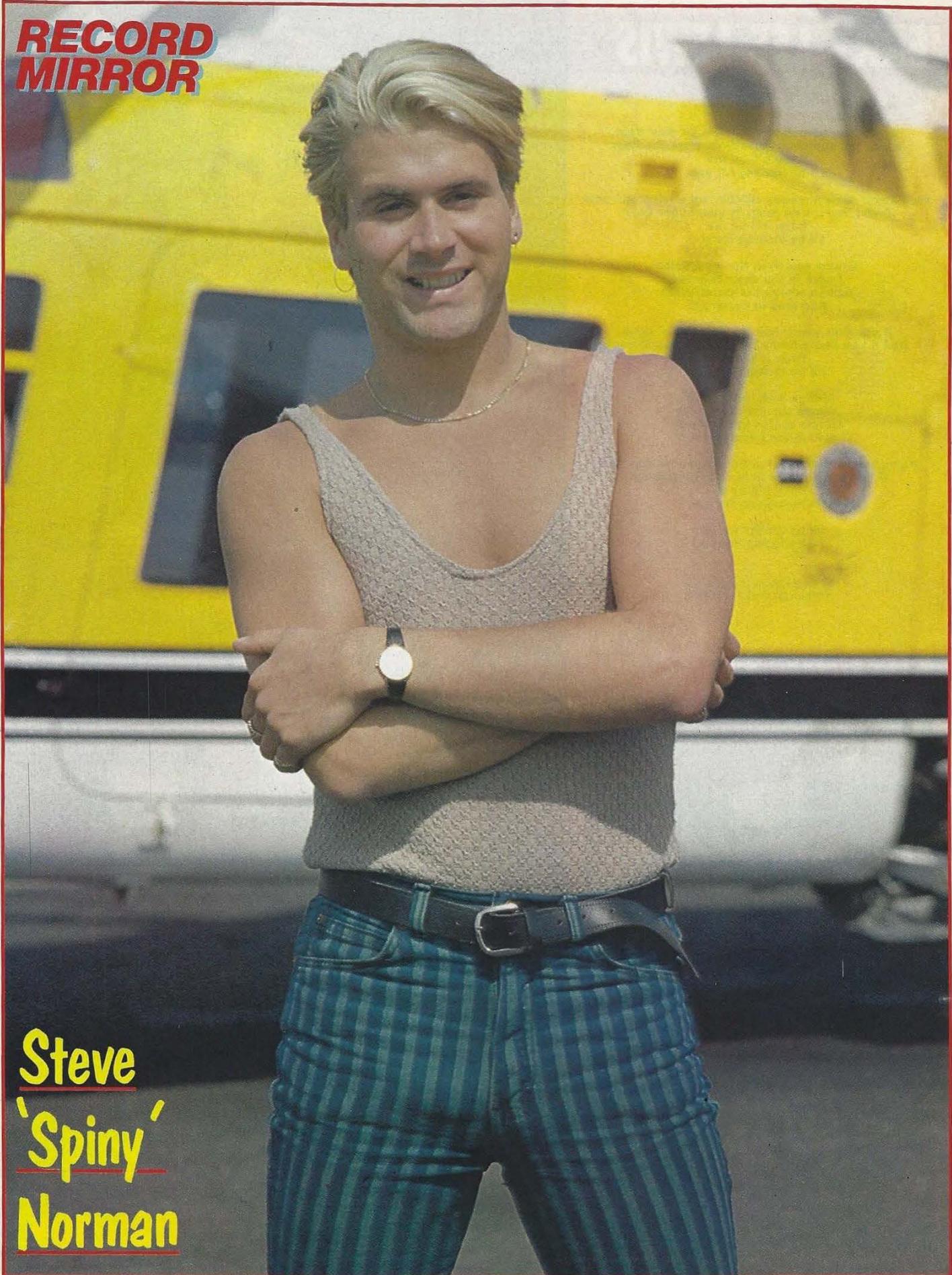
Kim's choice was requested by John Hudson, Goole, North Humberside, Paul Stevenson, Macclesfield, Cheshire, and Karen Black, Morden, Surrey.

To request your star's favourite song, write to: Star Songs, Record Mirror, 40 Long Acre, London WC2.

**Kim  
Wilde**

Pic by Joe Bangay

**RECORD  
MIRROR**



**Steve  
'Spiny'  
Norman**

Pic by Allan Ballard/Scope Features

CLARK