

Soft Cell — is this the end?

RECORD MAGAZINE

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We style

Paul Young's

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Paul Young pic by Jill Furmanovsky

Wham! pic by Scope Features

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Soft Cell 'split' shocker

Private files

A BULLWHIP brandishing Marc Almond certainly lived up to his sado masochistic image when he came storming into the RECORD MIRROR offices last week and thrashed boy hack Jim Reid for his scathing review of the new Marc And The Mambas album 'Torment And Toreros.' (Yeah! Why don't we have stories like this every week? — Ed).

And by the end of the week things had got so bad that Marc announced that the Mambas had definitely split and the future of Soft Cell was hanging in the balance.

It all started when Reid's purple prose landed on the Almond black leather sofa and burned a hole through to the carpet. A small dark streak was spotted careering through the streets of Soho and, seconds later, the foaming, frothing heap of rage arrived at Jim's desk and throat.

"You're not fit to review my album," Almond screamed, while lashing at the mild mannered reporter with his favourite specially imported Zambian rhino whip. "You got a grudge against me? I'll give you something to have a grudge about. I've lost friends and money making this album. I've made myself ill. You write anything else about me and you're a dead man!"

And with that the black tornado hurtled back to the studios where he and David Ball are putting down tracks for what was to be the forthcoming Soft Cell album.

Then events took a serious turn. Reports of the fracas filtered down to the pubs and bars of Fleet Street and before long a zealous newshound was on the phone demanding quotes from everyone involved. This really fanned the flames of the funeral pyre.

"It's the last straw," Marc raged. "I've had enough. I'm quitting this business." And

Marc lashes RM (literally)

with that he dashed off this terse press statement (Shurely shome mishtake).

"Finding myself increasingly confused and unhappy within the music business, I no longer wish to continue on the recording side of the music scene, whatever that may be and whoever I may be.

"The Mambas no longer exist and the finish of the new Soft Cell album, currently being recorded, is in doubt.

"I no longer wish to sing on records, in fact I no longer wish to sing. I don't want to be involved in any more interviews. This is no disrespect or show of petty arrogance to those who have written constructively, fairly and favourably about me. There are those whose writing I respect and also whose friendship I respect. That will continue, I hope. To those on the other side of the fence: go to hell.

"I don't seek praise or glorification. I just seek fair and constructive critique, although whenever I get praised I feel confused and filled with self doubt. One of my major problems at the moment is that the bad things, I'm afraid, I take to heart. That's my problem.

"If there are any future recordings they will be extremely few, which will come as a great



Pic by Paul Slattery

relief to those who find my singing a pain to the ears.

"I don't know about my future, but it could possibly involve working on the other side of the Some Bizzare fence, working for bands on the invisible side. I may, however, continue some live work of some form which I enjoy, but not under the Mambas or Soft Cell guises. It is unlikely that these will be at all commercial, although commitments abroad will have to be fulfilled.

"To those fans that have supported me, I hope you will understand my reasons and keep your ears open for anything I may do.

"Thanks to those who have supported me. Confused? Not half as much as I am. Marc Almond."

By Monday things had cooled a little.

It looked like the Soft Cell album would certainly be finished and the group's commitments fulfilled and things would have to be taken from there. Marc and David were unavailable for comment but manager Stevo, as usual, had the last word.

"The end is when Marc and David and I say it is the end," he said. "They will be finishing the album — the songs are too good to let them go — and that will take us up to about eight months' time so who can say? And Soft Cell will be playing dates in America and Japan.

"The Marc And The Mambas split is official. They were becoming a commodity and that's not how it started. It started as an outlet.

"One of the great things about Marc Almond is that he does reveal himself and that's why everything is so personal. At the end of the day I will stick by what he says. He should be loyal to himself and not a commodity."

Simon Tebbutt

Skip to my loo

"LET ME in first, I'm busting." Imagination's wet-legged singer Lee John jumps the toilet queue at this week's annual weekly Stars Gather To Pose For Silly Shots extravaganza at a dentist's waiting room somewhere in W1. Wham's George, Hazel O'Connor and Stella Belle Star grit their teeth, hold their breath and wait...



Pic by Gabor Scott

Win a Light Of The World T-shirt!

ARE YOU the jealous type? Well, there's no need to be envious — get your hands on a deluxe Light Of The World T-shirt and an autographed copy of their latest hit 'Jealous Lover'. RECORD MIRROR have 20 of these items to give away in a simple competition.

All you have to do is answer three easy questions, indicate your answers, cut out the coupon and sent it to: 'Light Of The World Package' Competition, RECORD MIRROR, PO Box 16, Harlow, Essex. First 20 correct entries opened on Monday, August 29, win.

- 1) What is the name of the ex-Light Of The World members who had a hit with 'Somebody Help Me Out'? Was it a) Linx..... b) Beggar And Co..... c) Jimmy The Hoover.....
- 2) The members of the current Light Of The World line up are a) Gee, Nat and Tubbs..... b) David Grant, Phil Fearon and David Joseph..... c) Robin, Barry and Maurice Gibb.....
- 3) Their last album was called a) 'Check Us Out'..... b) 'Script For A Jester's Tear'..... c) 'The Number Of The Beast'.....

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THE CLUB FANTASTIC

TOUR!

News

COUNTRY WIDE!

BIG COUNTRY strike out on the road again next month... just weeks after their last tour finished.

And the group have a new single out on August 26. It's called 'Chance' and follows up their 'Big Country' hit, and is backed by a live version of the Smokey Robinson song 'Tracks Of My Tears'. A 12-inch version features an actual song called 'The Crossing' — although it doesn't appear on the album of the same name.

Dates start at Bristol Colston Hall on September 13. Then Birmingham Odeon 14, Sheffield City Hall 15, Aberdeen Capitol 17, Edinburgh Playhouse 18, Glasgow Tiffany's 19.



Newcastle City Hall 20, Liverpool Empire 22, Manchester Apollo 25, Nottingham Royal Concert Hall 26, Oxford Apollo 27, Southampton Gaumont 28 and London Hammersmith Odeon 29. Tickets are on sale now from venues and agents.

The whole truth

THE TRUTH embark on a new tour next month — following the release of their single 'A Step In The Right Direction'. An EP version of the single, featuring three other tracks 'Beat Generation', 'What You Want Me To Say' and 'Second Time Lucky', also comes out on August 26.

The group play Dublin TV Club on September 16, Belfast Queens University 17, Liverpool Venue 19, Manchester Adam & Eve's 20, Nottingham Rock City 21, London Marquee 21, 22, 23 and 24 (for a matinee), Brighton Pavilion 25, Cardiff New Ocean Club 28, Coventry Dog & Trumpet 29 and Birmingham University 30. More dates are expected to be announced shortly.

MEAT LOAF and 10CC headline a festival in Cornwall at the end of the month. They play the show at Penwith, near St Ives, in a natural amphitheatre site on August 30.

Also on the bill are Chuck Berry, Aswad, Renaissance and the Opposition. The event runs from 10 in the morning until 10 at night.

Tickets are £10 and are available by post from Artina Records, PO Box 30, Quay Street, Penzance, Cornwall. Cheques or postal orders should be made payable to Artina Records and sent in with a large SAE. They are also available on the day at £15.

● AUSSIE HEAVY metal giants AC/DC bring out their ninth album next week.

And the group have recruited another Brit. Drummer Simon Wright — who used to play with Tytan — replaces Phil Rudd.

The album, called 'Flick Of The Switch', still includes Rudd behind the drums. It should be out before the end of the month.

● A FLOCK Of Seagulls release a new

single '(It Is Not Me) Talking' on August 26. The record was produced by Bill Nelson.

● SPECIAL AKA are back in action next week with a new single. The group — led by the ex-Specials keyboard player and leader Jerry Dammers — release a double A side 'Racist Friend'/'Bright Lights' on August 26.

And it now looks as if Special AKA is going to be permanent. Rhoda Dakar is the vocalist and ex-Specials drummer John Bradbury is also featured. An album, provisionally titled 'Square One' is due out later in the autumn.

● ELO DRUMMER Bev Bevan joined Black Sabbath last week, replacing Bill Ward who is ill in an American hospital.

The fellow Brummy will join Sabbath at their Reading Festival gig — although he doesn't play on the new album 'Born Again', which comes out on September 12.

Warrior party

GARY NUMAN is back with a whole new image for his autumn tour. And he has a new single 'Warriors' released on August 26 to prove it.

The song is the title track to his album, which is due out later in the autumn. It is backed with 'My Car Slides' which won't be on the album. Both songs were written and produced by Numan.

Meanwhile, he has added yet more dates to his tour, at Manchester Apollo on September 30, Birmingham Odeon October 4 and London Hammersmith Odeon 15.



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"What happened then?" we asked gently.

"Well, he kept muttering 'ace, ace.' So I began to tell him a little about the 125cc Spacy. You know, about the four-stroke liquid cooled engine, electric starting, retracting halogen headlamp and feet warming air outlets.

But as I pointed out the digital instruments, without warning, he lets out a banshee wail and jumps three feet into the air."

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News

Doppel yer money

KID CREOLE and the Coconuts are all set to release a new album, called 'Doppelganger'. It comes out at the same time as their tour, which kicks off at the St Austell Coliseum on August 24. And the group have added yet another date, at Leicester De Montfort Hall on September 13.

Bowie soundtrack

THE SOUNDTRACK to the 'Merry Christmas Mr Lawrence' film — which stars David Bowie — comes out next week.

It is written by Ryuichi Sakamoto and includes David Sylvian's vocal version of the film's main theme 'Forbidden Colours'. Meanwhile Sakamoto is due to be working on the former Japan vocalist's first-ever solo album.

● SHAKATAK HAVE fixed up a follow-up single to their 'Dark Is The Night' hit.

The new song is called 'If You Could See Me Now' and is the first to feature new singer Norma Lewis. The group go out on tour next month when an album is also due out.

● BONNIE TYLER brings out a new single, 'Straight From The Heart' next week. The record is taken from her 'Total Eclipse Of The Heart' album.



Pic by Roland Blok

OUT ON MANOEUVRES

ORCHESTRAL MANOEUVRES In The Dark are to play a short tour next month.

The group, last in the charts with 'Telegraph', have fixed up the dates to showcase some new material. But there is no release date set either for an album or single, although it's expected that a record will be released shortly after the tour.

Dates start at Nottingham Rock City on September 6. They go on to play Cardiff Top Rank 7, Bradford Caesar's 8, Manchester Hacienda 9 and Liverpool Royal Court 10.

There is no hint of any other dates for the group. They aren't using their full stage set for the shows because of the size of the venues, and a bigger tour is expected.

Phil the gap

GENESIS HAVE a new single out next week... their first since the end of last year. The new song is called 'Mama' and comes out on August 22 and is backed with another new song, 'Gonna Get Better'. Both tracks are due to appear on a new album simply

called 'Genesis' which is scheduled to come out on October 3.

The new single is six minutes long while a 12-inch version lasts for eight minutes.

There are also plans for a tour after drummer Phil Collins finishes touring with Robert Plant.

Music TV madness!

EVER WISHED that 'Top Of The Pops' was longer? Was your appetite whetted by 'The Midsummer Night's Tube'? Well, salivate no longer.

The BBC are weighing in with a hefty rock marathon featuring Duran Duran, Spandau Ballet, the Police, Eric Clapton, Ultravox and Robert Palmer. BBC2's 'Rock Around The Clock' on Saturday, August 27, a 15-hour blow-out of music, will also include live coverage of Roman Holliday and 10cc. Bob Marley, Jimi Hendrix and Randy Newman will be the subject of documentaries and there'll also be films like 'American Graffiti' and 'All This And World War Two'.

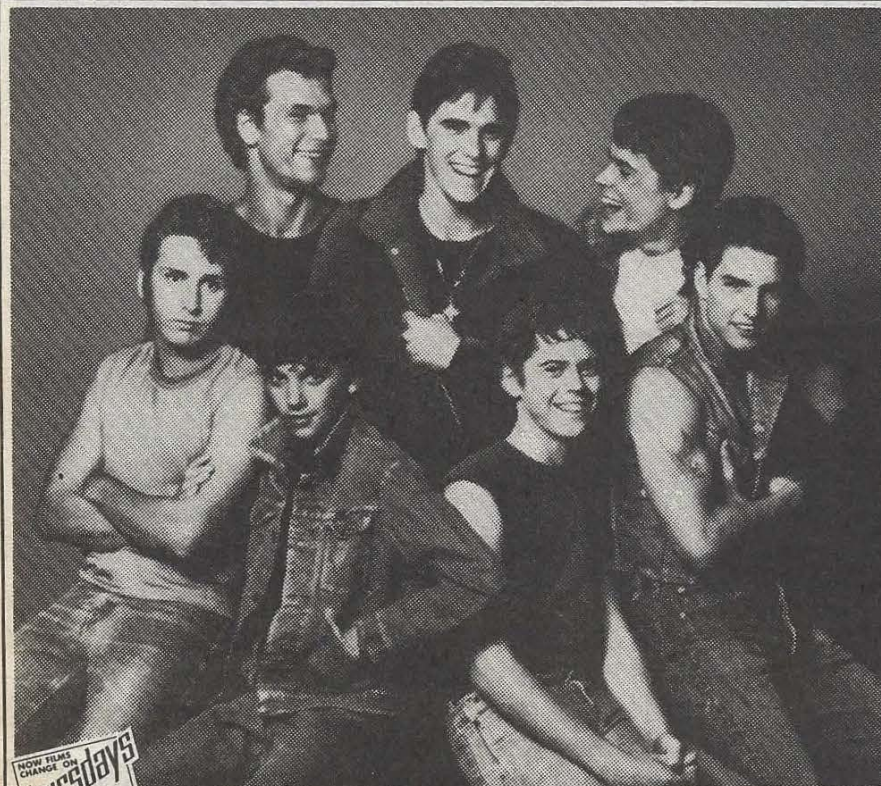
The Bank Holiday bonanza starts at 3.15pm on Saturday and ends at 6.15 next morning.

There'll be more rock around the clock when cable TV company MusicVision broadcast nearly 20 hours of music a day from next January through Rediffusion's cable TV system.

The music channel will be one of three advertiser-supported channels available to at least 300,000 homes next year. The basic format will be a six and a half hour package repeated three times a day. A proportion of new material will be introduced daily.

The package will be broken down into a two hour current chart show, two magazine programmes shown on alternate days, a request show, a dance slot and a fresh hour of concert footage.

MusicVision promise fair coverage of black music in their dance section, the lack of which has been a severe criticism of MTV, the American equivalent to MusicVision.



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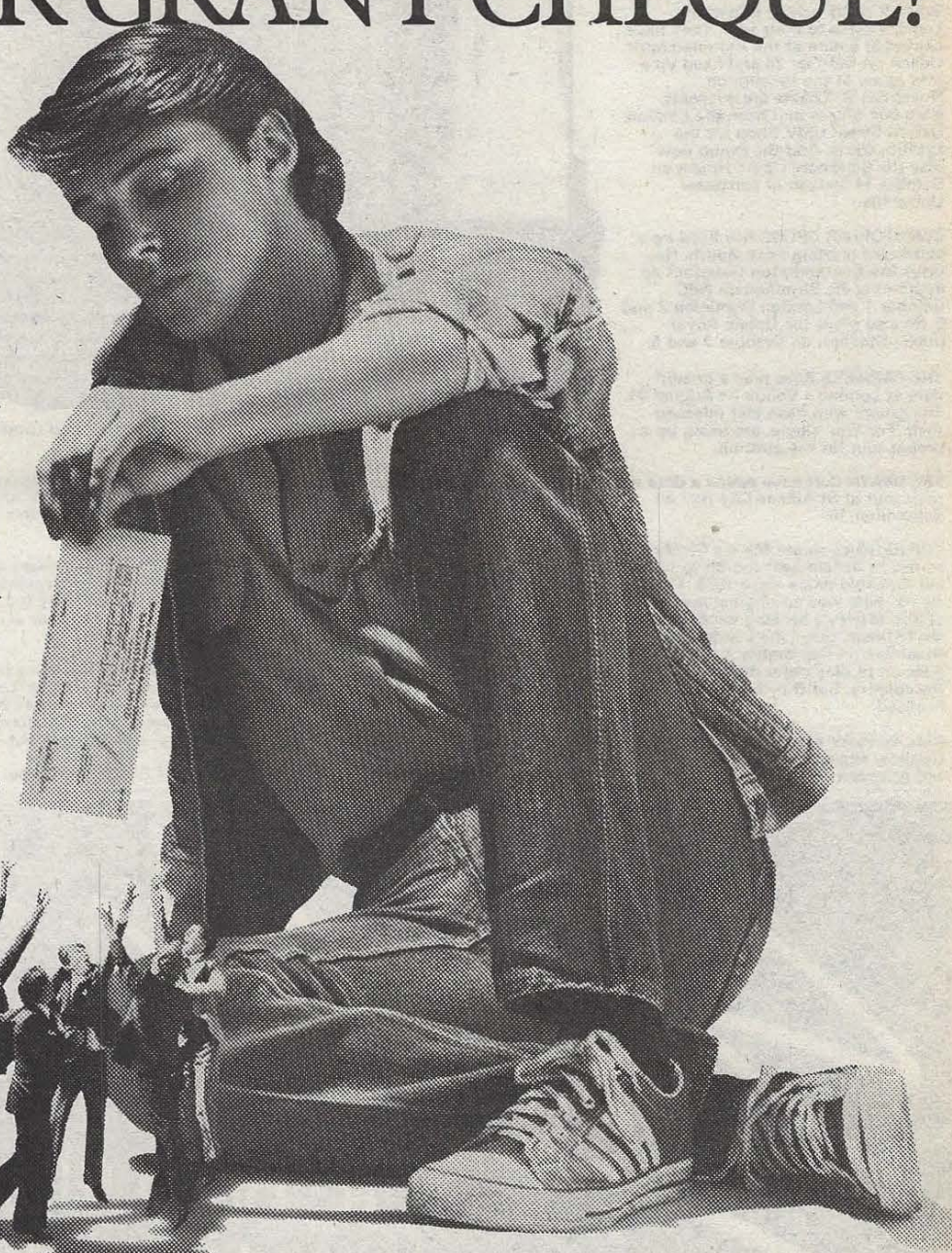
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Turn on

TOURS

WHAM! HAVE added two more London dates to their tour. They have slotted in a date at the Hammersmith Odeon on October 28 and fixed up a new show at the Lyceum on November 8. Tickets are available from box offices and from the London Oxford Street HMV Shop for the Lyceum show. And the group now play the Blackpool Opera House on October 14 instead of Lancaster University.

CHRISTOPHER CROSS has fixed up a small tour starting next month. He plays the Southampton Gaumont on September 30, Birmingham NEC October 1 and London Dominion 2 and 3. He also plays the Dublin Royal Dublin Stadium on October 7 and 8.

THE FARMERS Boys play a one-off date at London's Venue on August 31. The group, who have just released their 'For You' single, are fixing up a proper tour for the autumn.

THE DEATH Cult have added a date to their tour at St Albans City Hall on September 16.

TOP REGGAE singer Marcia Griffiths comes to Britain next month to play her first solo dates since 1978. The singer, who was an original member of Bob Marley's backing vocal group the I-Threes, plays the London Dominion on September 7 and 8. She goes on to play other dates around the country, but they have still to be finalised.

PALLAS PLAY two Scottish dates, at Glasgow Night Moves on August 22 and Aberdeen Fusion 23.



DEPECHE MODE have finally fixed up tracks for their new album. It's called 'Construction Time Again', and comes out on August 22.

The album — their third — features nine songs including their current hit 'Everything Counts' and was mixed in Berlin. It is released at the same time as the group set out on their tour, which kicks off in Dublin on September 9 and runs through until October 8.

RELEASES

TEST DEPT, the latest signing to Stevo's Some Bizzare label, are all set to release a new single 'Compulsion'. The avant garde group make their sound by hitting metal structures. (Nice one — Ed)

JOHN FOXX has a new single out next week. It's a double pack EP called 'Your Dress' and comes out on August 22. Other tracks are 'A Woman On A Stairway', 'The Lifting Sky' and 'Annexe' while a 12-inch version features 'The Garden' — the title track of his last album.

VINCE CLARKE'S latest signing Peter Hewson has his debut single out on the Reset label next week. It's called

'Take My Hand' and comes out on August 26.

REGGAE VETERAN Desmond Dekker, responsible for 'It Mek' and 'Israelites' has a new single out this week. It's called 'Hot City'.

PLANET PATROL release a new single 'Cheap Thrills' on September 9. The single is produced by top New York producer Arthur Baker and also comes out as a 12-inch.

GLASWEGIAN SIX-piece Endgames bring out a new single 'Love Cares' next week. It is released on August 22 and comes from the album 'Building Beauty' which is due out in October.

BOBBY BLAND brings out a new

album 'Tell Mr Bland' this week. The veteran singer has scored over 30 hits during his career, which started back in 1954.

EXOTICA MAXIMUS bring out a new single 'Paint It Black' this week.

BUNNY WAILER brings out a new single 'Boderation' this week. He is also due to have a live album out shortly.

TV AND RADIO

FRIDAY IS as normal with 'The Switch' (C4) showcasing an odd mix of acts from old to new — Edwin Starr, Victor Romero Evans and New Edition are the studio guests, while on video are those old stalwarts Spandau Ballet, ABC and JoBoxers plus Carmel. On the same channel 'Unforgettable' features Kathy Kirby and Chicory Tip.

SATURDAY'S 'In Concert' (Radio One) features those wacky chappies Madness. And shed a few tears for the last of 'The Tube' (ITV) repeats. This time round it's the Irish Special again featuring Thin Lizzy, The Undertones and U2 as well as lesser known bands like The Outcasts.

SUNDAY only has 'My Top 12' (Radio One) as usual. Nick Heyward comes in to mull over his favourite toons.

TUESDAY hails the start of a new BBC2 series 'Pop Carnival' which runs live shows over four consecutive days. It kicks off with Big Country at Sefton Park. 'Hold Tight' (ITV) has its normal spot with Dreams, H20 and Jools Holland guesting, with the latter showing off some new computer game.

WEDNESDAY has the second of the BBC2 'Pop Carnival' series with Tears For Fears at Brunel University.

Shakatak

THE NEW SINGLE

IF YOU COULD SEE ME NOW
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Chart file

GARY BYRD'S 'The Crown' made a dramatic start to its chart life but has, for the last three weeks, been anchored to the number six position and now seems unlikely to make further upwards progress. It has, though, become the highest placed chart single for over 20 years to be completely unavailable in seven inch format.

Until 1956, all singles were on ten-inch 78rpm discs, but by 1961 they had been completely replaced by the more compact seven inch 45 rpm disc. For the next 15 years singles were available only in the seven inch format, but the advent of the extended disco mix in 1976 precipitated a trickle of 12 inch singles, though nearly all were initially also available on abbreviated seven inchers.

Every year since 1976 has seen the 12 inch single gaining on its little brother, and the large format now accounts for approximately 20 per cent of the overall singles market in the UK. Even so, few records are made available only in 12 inch format, and fewer still make the charts. Of the handful that have, the most successful is **Abba's** 'Lay All Your Love On Me' which hit number seven in 1981. 'The Crown' is available on both 12 inch and cassette, so cannot rightfully claim to be the highest placed 12 inch only single, though the vast majority of



DONNA SUMMER: quarter century of hits

its sales are in that format. In sales terms, 'Lay All Your Love On Me' is easily the top 12 incher with **New Order's** 'Blue Monday' in second place. Third is the **Sugarhill Gang's** 'Rappers Delight'. Then comes **Evelyn "Champagne" King** and 'Shame' — the first 12 inch single to sell 100,000 copies in Britain — followed by 'The Crown'...

With 'Bad Girls' and 'She Works Hard For The Money' amongst

her 25 hits, **Donna Summer** becomes the only artist to score twice with a song about prostitution, despite her assertion that 'She Works Hard...' was about an exhausted waitress. It didn't do too well here, but in America is set fair to provide Donna with her fourth number one, following 'MacArthur Park', 'Hot Stuff' and the aforementioned 'Bad Girls'.

The success of 'She Works Hard...' must be causing mixed feelings for **David Geffen** who signed **Donna** to his **Geffen** label in 1980. After scrapping one proposed album as sub-standard, **Geffen** accepted the 1982 LP 'Donna Summer' which was quite successful here in Britain, but peaked at a lowly number 20 in America and failed to fulfil its sales potential on a worldwide basis. To halt the slump, **Geffen** paired **Donna** with producer **Michael Omartian** but when **PolyGram** belatedly announced the **Donna** still owed them one album and was in breach of contract, **Geffen** reluctantly decided to let **PolyGram** have the fruits of **Donna** and **Michael's** labours. That's how the 'She

Works Hard For The Money' single and album came to be on **PolyGram's** **Mercury** subsidiary. In America, both are selling like hot cakes. Meanwhile **Donna** is recording new material with a view to resuming her career as a **Geffen** artist next year...

FRENCH BUSINESSMAN **Henri Gerard** established a new world record recently by paying 69,000 francs (£5,832,63) for an album by **Jean-Michel Jarre**. The LP — 'Music For Supermarkets' — was sold by auction at Paris's Hotel Drouot after Jarre had decreed that the album's entire world pressing be limited to a single copy. Jarre explained his decision thus: "I have been thinking about doing this for some time. The idea is to produce a single copy for a single buyer, just like a painting. At a time when everything is standardised and duplicated it seemed worthwhile demonstrating that a record is more than just a piece of merchandise." Worthy though Jarre's aims may be, it's ironic that, due to the LP being broadcast on radio stations across France, it's probably the most (illegally) duplicated record in the history of the French record industry, this being the only way the average fan could obtain a permanent reminder of the music...

Michael Sembello's rise to prominence in America has been meteoric. Three months ago most Americans hadn't heard of him — now he has a top five single with 'Maniac'. He also co-authored **Jeffrey Osborne's** latest hit 'Don't You Get So Mad' and appears as guitarist on **Sergio Mendes's** 'Rainbow's End' which also features his brother **Dan** as guest vocalist...

US radio syndicators **Watermark** celebrated American independence day with a special programme which tabulated the most successful acts in the US singles chart in the first third of the Eighties (January 1980 — April 1983) based on **Billboard's** weekly listing. The leading acts were: 10 — **Juice Newton**, 9 — **Rick Springfield**, 8 — **Journey**, 7 — **Christopher Cross**, 6 — **Michael Jackson**, 5 — **Olivia Newton-John**, 4 — **Kenny Rogers**, 3 — **Air Supply**, 2 — **Diana Ross** and 1 — **Daryl Hall & John Oates**. Thanks to **Watermark's** **Don Bustany**.

Alan Jones

DID YOU KNOW...?

Blind Faith are the only act to top both British and American album charts with their only release...The only artists to simultaneously occupy the top two positions in the US singles chart are **Elvis Presley**, the **Beatles** and the **Bee Gees**...In 1975 **Decca** released the **Rolling Stones's** version of **Stevie Wonder's** 'I Don't Know Why' hit. Due to an error, the first 1,000 copies credited **Mick Jagger**, **Keith Richard** and **Mick Taylor** as the song's composers. Most copies thus designated were destroyed but a few highly collectable copies escaped into the shops... The first classical LP to qualify for a silver disc in Britain was **Decca's** 'World Of Your Hundred Best Tunes' compilation. Released in 1971, it hit the standard four years later...**Judy Collins's** 1970 hit 'Amazing Grace', written by an English clergyman, consists of just six different notes...

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news
beat

STEVE WALSH: a moody little devil

Walsh rabbit

INNERVISION'S LATEST signing Steve Walsh is not a man to be pushed about in the studio.

"A lot of producers hear the tune you've written and then re-arrange it, do all sorts of things with it. That happens to a lot of people, but it doesn't happen to me.

"I usually maintain a large level of input all the way down the line. I can't be any other way. I just sit on something till it's finished. If I'm unhappy with it, then people know about it — I either get moody or start shouting."

Steve's new single 'Letters Of Love' was the result of a happy collaboration with I Level-ers Jo Dworniak and Duncan Bridgeman.

"I've always been impressed by I Level, particularly Jo's bass playing. I suggested them to Innervision and they rang them up. When I met them I thought they were good blokes, the same age as me, not like some old producer or session musician. They wanted to make something that was funk, but not standard run of the mill stuff."

At 24, Steve is not new to this game. An ex-member of acclaimed independent group Manicured Noise, he's already had two previous solo records on Charisma's Pre label. Does he prefer to work on his own?

"Yeah, it's really good, that's the really fun part of it. What I find is, I work better on my own. I work things out in a little room at Innervision or at home where I've got a bit of gear. I find I can get a good flow of ideas going, then I go up to a little studio where I do some demos.

"It's when you get in the studio beyond that, that you start running into problems. Sometimes the song will lose its focus. It can sound like a really tight idea, but when other people start becoming involved it changes. A lot of times it's not good to have a fixed idea, what you've gotta try and do is get the overall situation and try and make it work."

He certainly does that on 'Letters Of Love', and my feeling is that this is one solo artist who isn't going to be alone for very long.

JIM REID

JULIE HARRIS will never pose for pictures in a black suspender belt. The ex-Tight Fit girl — who now fronts her own line-up, Chopper Harris — says she's through with wearing skimpy revealing costumes.

"I want to be sexy but not in a cheap way. Nobody is going to take naughty shots of me in black stockings. I tell photographers that I'm just an ordinary girl and not a model, but they still try and get me to hitch up my skirt.

"Quite honestly, I thought Tight Fit were a little bit tarty. I want things to be more sophisticated and I like to wear Marilyn Monroe dresses that I can smoulder in."

Chopper Harris have released their first single, 'Escargot A La Bongo', and they've appeared on 'Freddie Starr's Showcase'. Julie, 24, has been a singer and dancer since she was 14. She was one of Charlie Drake's chorus girls and she's appeared in adverts for Woolworth's. Before joining Tight Fit Julie was in a group called Lips, who sold three million albums in Russia.

"We played in front of crowds of 20,000 people and I used to get terrified," she says. "The stage was surrounded by armed guards but the people still enjoyed themselves. It was like being let out of prison for them, because they get so little entertainment out there."

JULIE SAYS she didn't like the way she was treated by a record company when she was in Tight Fit and then there was that tour...

"We got to one place where the stage was so small that we couldn't do any dance moves otherwise we'd fall off. A man came up very close and tried to undo my skirt — I had to thump him.

"I received a lot of obscene phone calls as well. Dirty old men used to call up and say, 'Cor I bet you're a tight fit, dear', and things like that. Some men get really horrible when they pass the age of 30.

"It was fun to be in Tight Fit for a while, but I'm glad to be out of that kind of rat race."

'Chopper' Harris used to be Julie's nickname. She used to ride everywhere on a Raleigh Chopper bike (remember them?).

"It was a good bike but you could go over the handlebars really easily. I've got scars all over my body from the accidents I had."

Julie wants to do an album and her old friend Paul Young is featured on backing vocals on material she's recorded already.

"The first single is a bit jokey but it's a good strong commercial song," says Julie. "I think the next one we do will be rockier. When I first thought of having a group I thought I'd make it like Gladys Knight And The Pips because I've always enjoyed soul music. But then I thought I should have a proper band.

"If we go out on the road then I want to have a theme for the stage show — a film theme perhaps, like something out of 'Casablanca' or 'Cabaret'. I want the things I do to have a lasting quality."

Robin Smith

JULIE HARRIS:
'Tight Fit were a bit tarty'



Chopper Harris

Tender loving Care



ONCE MORE the frenetic interaction of the Liverpool rock scene has thrown up a new band. Their name is Care and they've just had their first record, 'My Boyish Days', released on Arista.

Care are Paul Simpson, ex-Teardrops and Wild Swans, and ex-Original Mirror Ian Broudie.

Over a crackly line to Kenny Dalglish's back-yard Paul tells me about Uig, Hungary and how the group got together.

"When I was with the Wild Swans we took a holiday and we never got back together again. So I started to work on some solo work. One night Ian wandered on down and helped me to work on some demos.

"Bill Drummond (Bunnymen manager and Liverpool rock guru) came round and heard the tapes and asked if we wanted to get some demos paid for. We made the demos and were offered a deal — it was as simple as that."

Ooh, it's so incestuous up there, in't it? No sooner had the group signed to Arista than Drummond hit upon the idea of the boys touring Hungary.

"We were round Bill's office and there's this map of the world on his wall. He was going on about how important it was for us to tour and just turned round and picked the first country he laid his eyes on. He wanted us to tour Hungary in a car. He's got loads of good ideas but they're often impractical."

And then there's that place Uig — apparently it's on the Isle of Lewes in Scotland and it's where Care have just shot their spanking new video.

"We went up there 'cos the art director told us about the time he was a performance artist and had played up there. He told us it was beautiful and he was right."

Finally Paul, what about your boyish days?

"I grew up about 12 miles outside of Liverpool. Nothing much really happened in my childhood although I did start primary school on the same day as Les from the Bunnymen and we've been friends ever since."

I leave Paul to search for a drummer and find a harder sounding second single. Be careful, boys.

Jim Reid

News beat

CARE: 40 date tour of the South Pole

MADNESS HAVE broken new ground by using a gospel choir on their latest single, so it's no wonder the spiritual sound of God is getting another examination by the pop scene.

One of the hottest records on the playlists of New York's hip radio stations is the *Clark Sisters*' 'You Brought The Sunshine (Into My Life)'. The sisters are Jacqueline, Dorina, Karen, Denise and Elbernita (nicknamed Twinkle). The single has been available on their last album since 1981. It's spent no less than six months on the gospel charts.

It's a feat the Detroit Sisters hope to repeat here and follow in the footsteps of the Mighty Clouds Of Joy and the Edwin Hawkins Singers.

Mike Gardner



NOT MANY people can boast they've appeared on Top Of The Pops dressed as leprechauns. Kim and Maz — otherwise known as the *Fabulous Wealthy Tarts* — not only have the dubious claim to fame but they actually like talking about it.

This unlikely event happened when the girls provided the backing for the Piranhas' 'Zambezi' hit of last year. In fact, in the past seven years they have sung with such illustrious talents as Jools Holland, Tracey Ullman and, most recently, Paul Young.

Now the twosome are off on the trail of stardom with their first solo single — a disco remake of the Stones' 'The Last Time'. But why choose THAT name?

"It was when we were backing Jools Holland And The Millionaires," explains Kim. "Jools went on stage to introduce us. We didn't have a name and we told him — just don't call us anything to do with sluts. He bounded on saying, 'Ladies and gentlemen — The Fabulous Wealthy Tarts'."

Eleanor Levy



LEVEL 42: "A meeting of the spirits"



Stars on 45s (and 33s)

INSPIRATION

MILES DAVIS, Pharoah's Dance, Bitch's Brew LP
Miles Davis had freedom and a positive direction. He influenced us a lot. It's just incredible the guys who are on this and what they went on to do.

MAHAVISHNU ORCHESTRA, Meeting Of The Spirits, Inner Mounting Flame LP

It's such an emotional track, it really is like a meeting of spirits.

HERBIE HANCOCK, Chameleon, Headhunters LP
Where sophisticated funk came from.

AIRTO, O Galho Da Roseria, Essential Airto LP

The bass player on this track is Ron Carter, who worked through the Sixties with Miles Davis.

JAMES BROWN, Sex Machine
Billy Cobham's drumming on this is great. Real lowdown funk.

JIMI HENDRIX, Machine Gun, A Band Of Gypsies LP
Influenced the whole electric jazz fusion, a real funky man.

STEVIE WONDER, Too High, Innervisions LP
A great songwriter.

LIVING IT up? Well, hardly. Not content with pushing "The Sun Goes Down" into the top of the charts, an exhausted Level 42 have just returned from Los Angeles where they've been recording their new LP with EWF's Larry Dunn and Verdine White. So with LPs on their minds, I asked Mark King, Phil Gould, Boon Gould and Mike Lindup if they'd compile an imaginary album of their own favourites. The album divides into an inspiration side and an entertainment side.

Jim Reid

CREAM, NSU
Terrifically influential Sixties band.

ENTERTAINMENT

GRAND MASTER FLASH, The Message
I like the groove. The message doesn't mean a lot to me, though

— I'm not the greatest visualiser of lyrical content.

MALCOLM McLAREN, Double Dutch

It's great, very cleverly done.

THOMAS DOLBY, She Blinded Me With Science

Really well constructed. We used to like listening to it in the car when we were in America.

AFTER THE FIRE, Der Kommissar

Another stand-out from American radio.

TALKING HEADS, Once In A Lifetime

A contemporary band we really like.

DAVID BOWIE, It's No Game

The way he phrases his lyrics is really great. He acts them out.

SIOUXSIE AND THE BANSHEES, Spellbound

There is an element of risk taking in their music.

KISSING THE PINK, Big Man Restless

Their stuff is very interesting — there's something fresh about it. The sound isn't plotted or planned.

Def wish

THERE'S NOTHING like a can of Heinz baked beans, says Def Leppard's Rick Savage. "I miss the little things like proper beans and good tea and coffee. I get a real craving for them," he moans.

But to make up for these inconveniences, Rick and the boys can comfort themselves that sales of their album 'Pyromania' have just topped 3.5 million and their new single 'Rock Of Ages' is on the way. Some fans have become a bit overexcited by the album's title, as Rick explains.

"In Geneva we couldn't understand why half the audience walked out after we'd played for 15 minutes. Then we realised that somebody was letting off tear gas bombs. That stuff really chokes you, makes your eyes water and burns your skin. Joe had tears streaming down his cheeks."

Def Leppard's stage effects include towering pillars of fire, which led to another chaotic incident when they were set off accidentally.

"It was the fourth of July and some of the audience were tossing fireworks around. One of them went into the gunpowder and started the effects before we were ready. We all ran to the front of the stage."

After this kind of excitement, Rick and singer Joe Elliott like nothing better than relaxing with a round or two of golf. Despite being one of the most promising heavy acts to emerge in years, they're not going to forget a mere three years ago when they all shared the same room in a selection of bed and breakfast dives.

"Recently Uriah Heep supported us and they played 'July Morning', a song I first heard when I was nine," says Rick. "I suddenly realised that we had come a long way. Years ago I would never have believed it was going to happen. It's certainly made me think."

"Although I wear silly sunglasses and bright trousers, underneath it all I'm still a very down-to-earth person from Sheffield. I could just as easily wear a flat cap."

Robin Smith



RICK SAVAGE: oh for beans

Phil The Need In Me

IF GALAXY'S Phil Fearon invited you to visit his bedroom you certainly wouldn't see his etchings. And get those smutty thoughts out of your head as well.

The singer of 'Wait Until Tonight (My Love)' has built a

recording studio in his room. You can forget ideas about a miserly cassette player and a cheap microphone in the corner of the room. This is the full blown 16-track effort that produced songs like 'Head Over Heels' and the last hit 'Dancing Tight'. As you read this, it's being converted to 24-track.

"It's always been a noisy house," says Phil, 27. "My brother and I used to run the famous 6x6 mobile disco. We

became well-known faces at the Notting Hill carnival. So we were always playing music loud and learning to mix records.

"I've got extremely understanding parents," he explains. "I don't know anybody else's parents who would let them do it. They realised that I didn't want to do anything else except for music and they've supported me well."

Of his family who live in the north London house, one brother is a drummer and guitarist, another is a dancer and a DJ, while Phil's sister is heavily into gospel singing. One can only imagine that Phil building a sound-proof room was pure manna from heaven for his parents.

"I had to become a bricklayer, an electronics expert, a carpenter, interior designer and general handyman," he says. "I had hardly any money so it was real beg, steal or borrowing. People now think I'm lucky to have a studio but it was a lot of hard work."

"When I first started talking about it to friends, they thought I was talking a load of rubbish. They said I couldn't make records

without 24-track and proper sound insulation. So I had to prove them wrong."

He first kicked his little brother out, smashed the kitchenette down to make a control booth and used an outside shed for a 'live' sound.

"It's a musician's dream," he says. "If you get an idea in the middle of the night you can just jump out of bed and lay it down."

In fact his last hit 'Dancing Tight' was written in that way.

"It was just like a movie — you know the cliched scene when the heartbroken singer sits down at a piano and bashes out a tune," he recalls. "It was after a New Year's Eve party and I was feeling terrible — really moody. The ideas just came to me. I finished it and went to sleep. I woke up and played it and thought it felt like a hit. I was so happy a tear came to my eye. I got really emotional about it. I told my Mum I'd just written a hit and she didn't even take any notice."

PHIL'S APPEARANCES on 'Top Of The Pops' have shown he is a real Jack-in-the-Box. He learnt to somersault — where else? — but in his bedroom.

"I love dancing," he says. "I'm one of those people who can't help moving to music. When I was in Candidate it was difficult to just stand still — you might as well just play the record. So I did all sorts of crazy things while playing guitar. I used to do the splits, fall on my back, play it behind my head during solos and all sorts of things."

"I got to thinking how I could beat that," he says. "I just went and learnt to somersault at home. I used a foam guitar at first for practice until I got it right. I was all ready to go on the road and do it and then we stopped touring!"

"Now I do it on PAs in clubs and it freaks everybody out. Nobody ever expected it." In fact it was the demise of Candidate's live work that prompted Phil to build the studio. "I knew I had to get into a situation where I wouldn't have to rely on other people."

Phil now wants to give something back to the music industry.

"It worries me that there's a lot of talent out there that's being wasted. There's too many would-have-beens and could-have-beens. People do need good recording facilities because you can't trust record companies' imaginations. I'd hoped that people would have come in with me when I was building the studio and help build a sort of music academy to give advice and help. But many refused to help."

"It can only raise the standards of the music and I'd love to be part of encouraging others."

Mike Gardner



PHIL FEARON: bedside industry

Short, sweet 'n' exotic

Video

BLANCMANGE 'The Video Singles' (Polygram, approx £10, 15 mins)
HERE BLANCMANGE run through their three hits, 'Living On The Ceiling', 'Waves' and 'Blind Vision', taking you to exquisite surroundings like the

Egyptian Casbah, the seductive sea, and the quirky era of 50's advertising. 'Blind Vision' has to be Blancmange's best song, and the video does it proud justice. It will be interesting to look back at this collection of three video songs in a few years time to see if it still holds the same attraction. Exotic places and locations are still relatively rare — Duran Duran, Mick Karn and Midge Ure used them too — but eventually even far off places will become the norm. So buy this now and savour it while it's still fresh.



Pic by Paul Slattery

'AUSTRALIA NOW' (VTC £16.95, approx 55 mins)
WHETHER YOU like Australian music or not, this is actually a very absorbing video which is well made, visually appealing and follows a definite format. It's a documentary which traces the progress of Australian music, and includes interesting interviews with all the musicians that's just long enough to give you some history, not long enough to bore the pants off you.

Groups include Men At Work, Split Enz, Mental As Anything and of course, Icehouse.

'UK/DK: A Film About Punks and Skinheads' (Cherry Red, £19.95, approx 55 mins)
ANOTHER documentary, another interesting hour. With interviews from punks and skinheads about their culture, contributions from journalists Carol Clerk and Garry Bushell, and music from The Exploited, Vice Squad,

The Adicts and The Business to name but a few, this holds your attention throughout the film — a feat considering I'm not too fond of this sort of music.

ELTON JOHN 'The Video Singles' (Polygram, approx £10, 16 mins)
ELTON CRAMS four songs on here — 'I Guess That's Why They Call It The Blues', 'Empty Garden', 'I'm Still Standing' and 'Blue Eyes'. Even though they have different locations,

Reviews by

Daniela Soave

the videos are all much of a muchness, reminding me of left-over footage from the film 'Jesus Christ Superstar'. There's an early Seventies feel to this, but despite that, it's entertaining. Helps if you like Elton John, though.

WISHBONE ASH 'In Concert at the Marquee' (Trillion, approx £19, 55 mins)

AS A misguided 14 year old, I used to quite like Wishbone Ash, but wading my way through this pile of hippy drivel, I can hardly believe it's the same group. And actually, it isn't. Only two original members remain, and the content of the music is more heavy rock now, boring and plodding and worst of all, embarrassing. I didn't even get as far as 'The King Will Come', their old classic. That's how bad this is.

OSIBISA 'Live At The Marquee' (Trillion, approx £19, 55 mins)

WHEN YOU have to watch live footage after interesting documentaries and promos, you realise just how redundant 'in concerts' are. They make pathetic viewing. Osibisa are terrific in the flesh but none of their warmth comes across on this, even though they play a fine selection of songs, including 'Life', 'Gong Gong' and 'Sunshine Day'. The funniest thing was how they all managed to cram onto the Marquee's tiny stage!

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Singles

Non sexist reviews by ELEANOR LEVY

THE KIDS FROM FAME 'Songs' (RCA) Will anybody buy this now the Kids' dark secrets have been revealed in the Sunday papers? The sickly sentiment, over-the-top stringy bits and uplifting morality don't quite have the same impact now, do they? Hee hee.

SILENT RUNNING 'When The 12th Of Never Comes' (EMI) The first offering from EMI's bright new things isn't at all bad. Pounding guitars, growling vocals and a band that pout prettily make it a definite hit.

MARTIN ANSELL 'I'll Be In The Jungle' (EMI) Lightweight, breathy vocals and a dreamy melody, this is music to sway by. Martin Ansell apparently wants to escape into the jungle to play with the animals. A bit drippy but not bad.

THE SUN 'Start The Countdown' (Chevy) The Sun have obviously been listening to too many Jon Anderson records. Meaningful lyrics are lost in oh-so-laid-back floating melodies. For those who like their politics very soft and wet.

DEF LEPPARD 'Rock Of Ages' (Vertigo) The pretty boys of heavy metal come at you with guitars — and other things — to the fore, and all the subtlety of an orang-utan on heat. Heads-down, no-nonsense, mindless boogie for those with a taste for the quiet things in life.

THE COSMAT ANGELS 'Will You Stay Tonight?' (Jive) This is more like it. Ignore the painfully arty cover and listen to those jangly guitars and keyboards. The perfect pop record.

TWISTED SISTER 'You Can't Stop Rock 'N' Roll' (Atlantic) More of the same. Listen to it with a straight face if you can.

DIAMOND HEAD 'Makin' Music' (MCA) More groin-grinding, footstomping stuff. The lads from the Midlands proclaim the joys of making music. The joke is, they don't.

HAYWOODE 'A Time Like This' (CBS) New singer, dancer and all round clever-dick, Haywoode has produced a single tailor-made for the charts — fast discofunk with a strong dance beat. If she gets on Top Of The Pops it'll probably be a hit but I hated it.

KATIE KISSOON 'You're The One (You're My Number One)' (Jive) Superbly produced soft funk but where's the individuality? Where's the finesse? Where's the point?

ONE WAY SYSTEM 'Come On Feel The Noise' (Anagram) Imagine Jimmy Durante singing Slade songs and you've got One Way System. Grinding guitar, thumping drums and ranting vocals — and all that black leather too. Great stuff.

ROD STEWART 'What Am I Going To Do (I'm So In Love With You)' (Warner Brothers) Despite being a sexist little Herbert, old knobby knees has made some great pop songs. This isn't one of them though, as insipid melodies back Rod's

painfully sincere tale of woe. My heart bleeds for him.

THE MAISONNETTES 'This Affair'/'Say It Again' (Ready Steady Go) A double-A side, 'This Affair' sounds like the soundtrack from 'Love Story' with sappy lyrics and the two singers emoting all over the place. It positively drips off the turntable. 'Say It Again' sounds like a Norwegian Eurovision entry. Zero points.

THE ISLEY BROTHERS 'Choosey Lover' (Epic) The Isleys produce yet another hit with sublime vocals, and a laid back soulful sound — the perfect last dance after a night of lust at the local bop. Wonderful.

BLUE MAGIC 'In The Rain' (Street Wave) Romance is in the air again as Blue Magic doo-wop their way through this smoocheroony. Not as classy as the Isleys but there'll be many a tear shed over this one.

CLOCK DVA 'Breakdown' (Polydor) At last — a dance tune with 'oomph' as well as 'peeouw' — if you see what I mean. Clock DVA deliver a rigid drumbeat, powerful brass and yet another soulful lady on backing vocals — uncredited of course — to turn this into a right little gem.

RICK JAMES 'Cold Blooded' (Motown) And another. Six minutes of indescribable pleasure. James' cool and controlled arrangements send shivers down your spine. Unmissable.

HANOI ROCKS 'Until I Get You' (Lick) Looking like Japan the morning after the night before these little darlings play 'hard', man. With petulant vocals and interminable guitar solos it's all very Seventies; all very bland.

TOY DOLLS 'Cheerio and Toodle Pip' (Volume) There are some men so ridiculous that they pretend all women live for nothing but THEM and wedding rings. This mindless bilge is a perfect illustration and proves once and for all we'd be better off without them. Where's my garden shears?

THE BANANAMEN 'The Crusher' (Ace) Wonderfully manic Sixties trash that makes the Cramps sound like Andy Williams. Why don't they make records like this anymore?

THE TRUTH 'A Step In The Right Direction' (Formation) The Truth's Dennis Greaves has

one of the best voices around — so why does he insist on underselling himself with these identikit pop records? It's got a good sing-a-long chorus but made me yearn for the days of Nine Below Zero.

HOWARD JONES 'New Song' (WEA) Another in the long line of pretty-boy popsters, Howard is apparently rather big in High Wycombe. This first offering is produced by the same man as Duran Duran and Kajagoogoo and will probably be MASSIVE. It's squeaky-clean disco-pop with lots of whoops and whoos in the background. You can't fault it.

THE REDSKINS 'Lean On Me' (Low Noise Music) Take the commitment of the early Clash and the passion and vitality of Dexys and you're half way to 'Lean On Me'. It'll never be a hit but the Redskins are definitely worth watching out for.

PHILIP BAILEY 'I Know' (CBS) This first solo single from Earth Wind And Fire's lead singer is just what you'd expect — a pleasant melody, beautifully performed. No surprises but a lot of class.

BOX OF TOYS 'I'm Thinking Of You Now' (Inevitable) The first offering from the Liverpool-based Box Of Toys starts off sounding uncomfortably like A Flock Of Seagulls but rapidly improves into a good strong pop record. One to watch.

WILL DISLEY 'Keep On Running' (Web Records) On the other hand there's this. Synthetic vocals, synthetic backing — this is the sort of thing that used to get on New Faces — and lose.

SEE YOU IN VEGAS 'Work' (Red Rhino) Deceptively pleasant little pop ditty, this. See you in Vegas are a band with a 'radical' message delivered with humour and a lot of style. The music's not bad either.

GANG OF FOUR 'Is It Love?' (EMI) The revamped Gang Of Four spoil their brilliant track record by releasing bland white funk with none of their usual sparkle.

CLASSIX NOUVEAU 'For Ever And A Day' (Liberty) There was a time when this lot used to make good danceable synthetic pop. Not any more, apparently. I've played this four times and still can't remember a single chord. Music to pluck your eyebrows by.

CLIFF RICHARD 'Never Say Die (Give A Little Bit More)' (EMI) Cliff was my first love and I still can't say a word against him. In this he comes over all funky and it works. The mums and dads will love it.

REM 'Radio Free Europe' (IRS) Strong, moody pop from a group who, according to the cover, are a bunch of long-haired llamas. It's a bit reminiscent of late Seventies power pop — the only difference being that this is good.

TEEROY MORRIS 'I Heard It Through The Grapevine' (Polydor) It would be almost impossible to do a bad version of this classic song. TeeRoy Morris gives it a disco drum beat and bouncy vocals and comes away with a real toe-tapper for a summer bop.



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THE BEST FOR MUSIC

Albums

HERBIE HANCOCK 'Future Shock' (CBS 25540)

AS IT is written on the single, so it shall be on the album...and Herb shows enough courage of his convictions to 'Rockit' right the way through.

To say that Material's Bill Laswell and Michael Beinhorn were quite influential to 'Future Shock' is rather like saying Lennon and McCartney were quite influential to the Beatles. Without Material, Hancock'd have no material, and it's hard to avoid the conclusion that the 21st century technology is the star of this album, with HH running in second place.

It's also hard to match these scratching, rocking noises with old Herbie. But that's our problem, not his, and in one smooth sweep he's elevated himself to the top of this tree. On these six lengthy tracks, the influences are there for all to hear, from McLaren through Arthur Baker to Planet Rock, on instrumentals like 'Earth Beat' and 'Autodrive', with 'Rockit' way ahead of the rest for a downright catchy tune. Curtis Mayfield's title number, meanwhile, is dressed in very new clothes.

And on the track 'TFS' I think I caught a bit of piano. The piano? Oh, it's just an old keyboard instrument used to use sometimes. +++ 1/2

Paul Sexton

MONSOON 'Third Eye' (Phonogram MOBIL 1)

MORE LIKE a rainy day in Clapham than an Indian rainstorm — Monsoon haven't really fulfilled the promise of their last year's hit 'Ever So Lonely'.

It's all very clever, and Monsoon mainstay Steve Coe has obvious talent, but in trying to make pop music and capture the spirit of the continent the music falls with a crunch between the two stools. +++

Simon Hills

WAR 'Life (Is So Strange)' (RCA LP 3113)

FILE IN "confused": a new War LP is always one to hurry home, if only because they're deuced good musicians and their track record's so formidable. But 'Life (Is So Strange)' is so strange — not good, not bad, and not War.

No, that's lies; there are touches of Lonnie Jordan here, Lee Oskar there that declare "War" at you right away. But this is far away from their best funk material and as an experimental jazz album it's pretty garbled too. Some of these dancing riffs threaten to be catchy, but with 'WWIII (Medley)' and the like, they're torn between disco and jazz trades, and masters of neither. +++

Paul Sexton

EYELESS IN GAZA 'Rust Red September' (Cherry Red Records) (BRED 50)

WITH THE big boys sussed, and unemployment and social security stringency hitting all those bedsit



EDITIONS OF YOU

NEW EDITION 'Candy Girl' (London/Streetwise SH8553)

NOW I know how it feels to down two consecutive MacDonalds' strawberry shakes followed by lashings of fudge-chip toffee ice cream . . . and survive! For although the sound of a 14-year-old male squeak can reach hitherto unknown peaks of sickness, I was able to spin this a few times without the onset of nausea.

What initially seemed like goody cartoon wallpaper music was salvaged by a smackingly good Starr/Baker/Jonzun production very definitely of the 80's kind, giving the edge to even the token ballads like 'Is This The End'.

Predictably, the material's formula stuff, divided evenly between said tearjerkers and the sweetie-pop singles. Best track by far is 'Pass The Beat', a bodypoppin' Junior Jonzun Crew-style rapper.

You can't deny it's all vibrantly youthful, but a Fast Food version of the Jackson 5 just isn't palatable in large doses.

I confidently predict the new single will be titled 'My Big Mac Baby'. +++

Betty Page

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

'experimentors', the Indie scene is either tiresomely gross — in what answers for punk nowadays — or an extension of sixth form delicacy for nice middle class persons — ie, poor covers of Cole Porter songs.

Eyeless in Gaza fit somewhere into the latter category, which makes them pleasant, but rather pointless. Boys, there are better places to waste your time than the recording studio. ++

Jim Reid

LEVEL 42 'Standing In The Light' (Polydor POLD 5110)

IT'S DECEPTIVE. The Level 42 groove is such a lazy critter that it's ensnared you before you'd even realised you were listening to a record, and not wandering through an endless stream of high grade muzak.

This Larry Dunn/Verdine White produced offering is mid-paced easy listening at its most soothing. What on the surface is pretty undemanding is on further inspection a subtly layered exercise in groove engineering.

Level 42 skilfully weld together their smooth instrumentation round a collection of simple, yet wickedly deceptive riffs. The current single is a prime example, so simple, and yet lifted up and spun around by the slightest instrumental inflection.

Perhaps Level 42 are playing safe by adopting such a formula and certainly they'll never make a great record until they can cure themselves of their dreadful lyrical banality. 'Why are people so deceitful/Why can't people just be people' is no great pronouncement on the meaning of life. Yet these quibbles aside, this is a pretty fine record. +++

Jim Reid

VARIOUS ARTISTS 'Motown Superstars Sing Motown Superstars' (Tamla Motown STMS 5100)

IT WAS standard Motown policy to throw hit records over to other artists and producers on the label in an attempt to score double gold. The nine tracks on this album were the result of such a ploy, although they were never released.

Take Mr Walker's low down version of Ross' 'Love Hangover'. Abrasive and gritty, it takes a sophisticated song apart and throws it right out onto the dance floor.

Listen to Thelma Houston presage the emergence of disco with her renditions of 'Reach Out I'll Be There' and 'I Wanna Be Where You Are'. Thrill to Jimmy Ruffin's sweet 'Beauty Is Only Skin Deep' and marvel at the choir boy Michael Jackson on 'Ask The Lonely'.

A must for Motown fans and a reminder of how good commercial dance music can be. ++++

Jim Reid

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THE BEST FOR MUSIC

TRIVIA QUIZ

- 1 What was the title of Elton's album prior to 'Too Low For Zero'?
- 2 Where was Elton born?
- 3 What is the name of his record company?
- 4 To what did his LP title '21 At 33' refer?
- 5 Name the only record involving Elton which has topped the charts?
- 6 'Are You Ready For Love' was the main track on an EP of songs produced by which famous soul producer?
- 7 What is Elton's position at Watford Football Club?
- 8 To whom was 'Candle In The Wind' dedicated?
- 9 What was Elton's first UK chart hit?
- 10 Which song from Pete Townshend's 'Tommy' did Elton take into the Top 10 in 1976?
- 11 Which famous London venue did Elton wrap in Christmas paper for a series of concerts last year?
- 12 What was his first single on his own label?



TOUPEE OR not toupee, that is the question and as corny an introduction as any for this week's quiz, featuring Elton John.

Your score: Under 10 — you'd probably be better off investing in second-hand football teams. 10-20 — still standing. Over 20 — Elt of order.



- 13 Who is Elton's traditional, and most successful, songwriting partner?
- 14 How did they meet?

- 15 What is Elton's only Christmas hit?
- 16 With whom did Elton collaborate on the 1981 hit 'I Saw Her Standing There'?
- 17 What is the other Beatles' song successfully covered by Elton?
- 18 With whom did he recently leap on stage in South Africa?
- 19 Where is his main British residence?
- 20 Name his only instrumental hit
- 21 Where did Elton study music?
- 22 Elton has only ever written one film soundtrack. What?
- 23 Who co-wrote his 'Sartorial Eloquence' hit from last year?
- 24 What is Elton's middle name?
- 25 Which group, fronted by Long John Baldry, did Elton begin his career with?

X-WORD

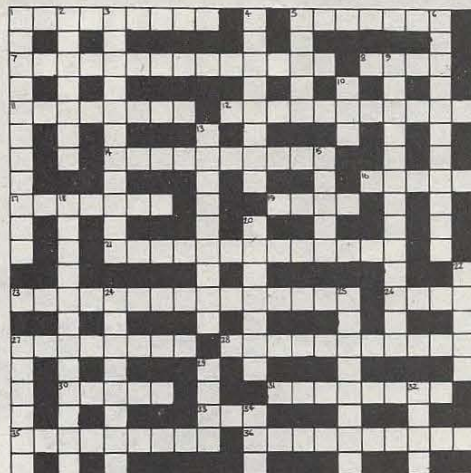
Complete both the POP-A-GRAM and X-WORD to win a £5 record token. First correct entry wins.

ACROSS

- 1 Steely Dan's chart connection (2,2,5)
- 5 Blondie's letters (7)
- 7 Musical Youth number one (4,3,7)
- 8 Day for Madness (4)
- 11 They came close to chart success thanks to Brother Bright (4,4)
- 12 A bad time of the year (5,6)
- 14 1978 Jam LP (3,3,4)
- 16 21 across was not her daddy (5)
- 17 It kept Jean Michel Jarre alive (7)
- 19 Scar produces this group (4)
- 21 Kid Creole by any other name (6,7)
- 23 Roman Holliday want to keep it going (4,3,2,4,2)
- 26 What Spandau Ballet do in the dark (4)
- 27 He made a lot of Hard Promises (3,5)
- 28 Photographic group (5,6)
- 30 Vision or Faith (5)
- 31 Quo letter heading (4,4)
- 33 & 20 down Latest publication to hit the charts (3,7)
- 35 The Village People's recruitment song (2,3,4)
- 36 David Bowie dedicated a song to him on his Hunky Dory album (4,6)

DOWN

- 1 Group you can count on (7,4)
- 2 Funk Masters finish (3,4)
- 3 Group who walked out to winter (5,6)
- 4 Album full of Double Dutch (4,4)
- 5 Haircuts' time (5)
- 6 More than a tear for Mari (3,2,1,5)



- 9 Talking Heads kept out of the dark on this (6,2,5)
- 10 Bee Gees label (1,1,1)
- 13 It hits us every time (9)
- 15 Roxy album to keep you off the rocks (5)
- 18 Two of them together (3,3,2,4)
- 20 See 33 across
- 22 It goes with The Beat's crawl (5)
- 24 Where Bruce goes down to (3,5)
- 25 Worn by Gary Byrd (3,5)
- 27 She's giving it some emotion (6)
- 29 Spandau singer (4)
- 32 Said by Manfred Mann's clown (2,2)
- 34 Blues story tellers (3)

LAST WEEK'S X-WORD SOLUTION

ACROSS: 1 Tell Me Why, 3 Coati Mundi, 7 Eyeless In Giza, 10 Duck, 12 Real Thing, 14 Photograph, 15 Days, 17 ABC, 18 Fame, 20 Nico, 23 Dead Giveaway, 24 Crises, 26 My, 29 Kate, 29 Bobby Darin, 30 Clash, 32 Kim, 35 Girl, 37 Organisation, 38 Love Me, 29 Renaissance
 DOWN: 1 The Grind, 2 Wishing, 3 Cramps, 4 Anaconda, 5 Icehouse, 6 Under Pressure, 8 Elton, 9 Night Boat, 11 Captain Sensible, 13 Andy Patridge, 16 Animal, 17 Ace, 19 Mac, 21 Ivy, 22 Saxon, 25 Red Rhino, 27 Abba, 28 Koo Koo, 30 Change, 31 Heat, 33 Asia, 34 Jona, 36 Lies, 38 Le

LAST WEEK'S POP-A-GRAM SOLUTION

Belle Stars, Moonlight, Tom Tom Club, The Crown, Martin Fry, No Parlez, Paul Weller, David Ball, The Trooper, Right Now
 DOWN: Simon Le Bon

TOP FIVE WINNER (Aug 13): Jeff Ledbrook, 126 Wisley Way, Quinton, Birmingham B32 2LN.

LAST WEEK'S X-WORD WINNER: Steve Murray, 1 Kingsley House, Merton Hall Rd, Wimbledon SW19 3PS

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.

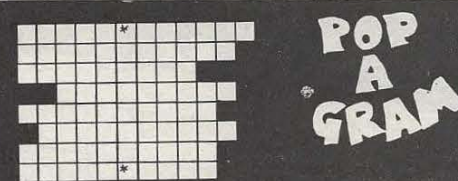
ANSWERS

Robinson, 24 Hercules, 25 Bureology, Academy of Music, 22 Friends, 23 Tom Winsor, 20 A Song For Guy, 21 The Royal in the Sky With Diamonds, 18 Rod Stewart, 19 Step Into Christmas, 16 John Lennon, 17 Lucy placed in the music press by Liberty Records, 15 Taurus, 14 They both replied to an advertisement Seamus, 13 The Hardest Word, 12 Sorry Marilyn Monroe, 9 Your Song, 10 Phil Spector, 8 Breaking My Heart, 9 Thom Bell, 7 Chameleon, 8 21st album released at the age of 33, 5 Don't Go 1 Jump Up, 2 Finner, Middlesex, 3 Rocket, 4 His

Bluebells competition winners

Miles Tucker, Kirkcaldy, Fife; Tina Norris, Bradford-On-Avon; Chris Droader, North Yorks; T Ingram, Dagenham, Essex; Jenny Tebbs, Leicester; John Davis, Tilehurst; Michael Rose, Harrow; Mr Priest, London, N22; Viv Stein, Hendon, London; R Josen, Kempston, Beds; M Sutton, Sittingbourne; D Abbott; Whitby, N. Yorks; Mike Johnson, Somerset; Audrey McVey, Renfrew, Scotland; Miss Branchflower, St Albans; Pete Harding, Nr Shaftesbury, Dorset; A Dolphin, Hemel Hempstead; C Higgins, Bristol; Neil Cole, Suffolk; Joanna Homer, West Mids; Miss Brand, Croydon; P Dixon, Fallsworth, Manchester; Jennifer Redel, Edinburgh; Kathryn Griffin, Ashton-U-Lyne, Lancs.

Answers: Rick Nelson, The Move, Barbra Streisand & Neil Diamond.



POP A GRAM

THIS WEEK'S POPAGRAM's a disco special. Solve the eight cryptic clues and write the answers across the puzzle so the starred down column spells out someone who now wears the disco crown. Remember the clues aren't in the correct order. You have to decide what the right order is.

Aretha Franklin transformed a tight tiger to gain a disco hit (3,2,5)
 Ken strums a 'F' chord to prove that it's over (3,5,4)
 Mr WAB Jones is a real soul superstar. In the disco he brings it on (5,5)
 Irene Cara had to sort out Dan F Leach's problems to get a hit (5,5)
 An 'L' gallon thing proves that Mary Jane Girls have stamina (3,5,4)
 So Dr Ian's a changeable person but she worked that body up the charts (5,4)
 Warm yells produce a lady with an all-time Motown classic (4,5)
 Tasty green groceries and chewing gum from Mtume (5,5)

21ST CENTURY LEISURE

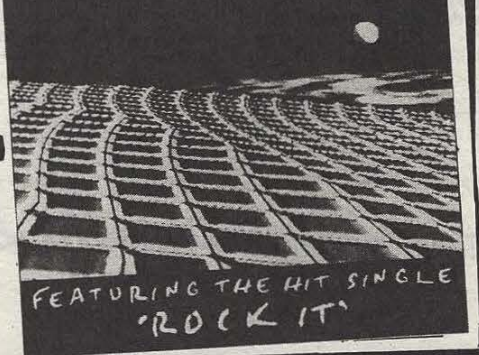


HERBIE HANCOCK

Future Shock 4.25

Album or tape

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FUTURE SHOCK



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Mailman

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

I JUST had the misfortune to catch the last quarter of an hour of Top Of The Pops (with apologies to Marc Almond). A couple of songs after Tracie, her hero Paul Young came on to do his bit in that goddam-awful suit. I expect she was thrilled and that's what prompted me to write this.

When you think about it, it's all her fault, this Paul Young being at the top of the charts. Fair enough, I suppose it's better than Duran Duran (what isn't) but if she hadn't gone on so much about him, I doubt the record would have been such a big hit. I mean, she drew attention to him, didn't she?

I suppose you've got to laugh really — there's old Tracie giggling about in her overtight jeans hopelessly trying to give it some emotion and wondrous Paul running his fingers through his oh-so-trendy hairstyle whilst trying to mime with feeling. You know, her face and his voice remind me distinctly of a bullfrog. Yes they ARE a perfect couple.

Oh, and by the way, Tracie darling, just remember Marc Almond is talented.

A Frog-Eating Black Snake

● *Especially with a cat o' nine tails, dahling*



Pic by Laura Levine

BANARAMA: in a Dennis?

I WONDER if you could point out to your readers that the council tips in the Greater London area are private property and not to be wandered round at leisure.

In recent months we have had several cases reported of private individuals being found rummaging through the said tips, and in each case their excuse has been that they were "looking for clothes like Bananarama wear". This just can't go on. Thanks in anticipation.

'Ken Livingstone'

● *My local dossers say it's the hot new look*



Gooing under

HO! HO! It's happened again — yes folks, another famous band has split. Kajagoogoo may well follow Haircut 100 into oblivion.

I'll let you know the secret of their success and subsequent failure.

What happens is that a supergroup forms which has a cute little lead singer over whom all the pre-pubescent little girls wet their knickers (which makes the whole group sappy and the music irrelevant).

He then becomes a playboy and is entitled to one year's free membership to the Camden Palace. The rest of the band then become jealous that this twat is getting all the interviews and promptly boot him out, whereupon they embark on their solo careers in vain.

Mind you, I can't wait for Duran Duran to announce . . .

A Snooker Table, Middlesex

● *That they're going into premature retirement in the Canaries?*

WHO DO the four remaining 'goos think they are? Perfect? So they don't like what Limahl's doing in his private life at the moment? It's a free country you know!

It doesn't change the situation that it was down to Limahl joining in the first place that they made it, with his excellent vocals and appearance. I don't think they realise that without Limahl they're nothing and will probably only last another few singles.

I hope Limahl has tons of success in his solo career and hasn't been affected by the heartless beliefs of a certain Nick 'Christian' Beggs!! Hang on Limahl!

Ex Kaj fan, Bedford

● *No doubt he'll be happily gambolling about very soon . . .*

RIGHT, YOU'VE printed a pin-up for the RAF lads and the Squaddies — now how about one for the most important Service of them all — yes, the binmen! How about a pic of the lovely Maggie Riley? It'll be stuck on our Dennis (truck) for posterity.

Chalkie Whitley Appreciation Society, Teesside Division

● *The lovely Maggie has ne'er been snapped, so hows about the Nanans, bin-liners style?*

WHILST SITTING in the pub last Saturday, we decided to do the crossword after about the ninth pint, when we found out we could not find it. Then just when we were about to rip RECORD MIRROR up and throw darts in Sarah Brightman and Captain Senseless, we noticed this little square thing with little black and white squares on it and little microscopic black marks which were probably numbers.

Then all of a sudden it came to us, that this actually was the crossword. So we thought that if you could make it a little bit bigger it would save us going to college for three years to get A levels so we could do the crossword in the NME or SOUNDS.

Errn, Pezza, and Wilko (your friendly neighbourhood spidermen)

● *Small crosswords are a test of your intellect, schmuck*

I WONDER if you or any other RECORD MIRROR readers have noticed something that my friend Kathy and I spotted about pics of super-hip group Wham?

Whenever a picture of George 'n' Andy is printed Mr Ridgeley always looks straight at the camera, never ever showing his avid fans his profile.

You may be wondering why this is. Well, Kathy and I have this wondrous answer. We happen to share (snigger) the same secret as all the trendies down at the Palace, Wag, and Mud clubs, ie that Andy's nose is about as straight as Simon Tebbutt's.

Andrew Ridgeley's Wet T-Shirt

● *Yeah, his real name's Cyrano de Bergerac*

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WHEN H₂O sailed into the charts earlier this year with the hypnotic 'Dream To Sleep', everything about them seemed to proclaim that yet another in the long line of 'sophisticated' pop bands was upon us. Nice clean love songs by nice clean men — polished and packaged by a record company for maximum appeal to a young female audience.

You only have to look at them — suave, debonair frontman, always prominent in pictures, sweet and fluffy drummer and the ex-choir boy on keyboards. In fact, every one of them a potential schoolgirl fantasy.

Granted, H₂O spent four hard years becoming overnight successes. And it's true that 'Dream To Sleep' had a deceptive appeal that hinted that the band maybe had some substance to them, but what about those stories in *The Sun* of thirty marriage proposals a week to the band's "handsome" lead singer Ian Donaldson? And surely, H₂O even supported Kajagoogoo on their last tour. Enough said.

Which just goes to show you shouldn't believe everything you read in the papers. For H₂O vigorously deny any intention of becoming the next Duran Duran — and what is more, they actually seem to mean it. The only problem is — will other people believe them?

"Duran Duran are a very good band," says guitarist Pete Keane — a worrying statement if ever there was one. "They're actually very good musicians. We're not knocking them at all."

Also present for the interview are keyboardman Ross Alcock — slicked-back hair and piercing eyes — an apparently brilliant physics graduate, together with singer and lyricist Ian Donaldson — smart with a nice line in black shirts. "We're definitely not a teeny-bop band," he explains. "I think we defy a category really."

Ross takes up the point. "To a certain extent it's a natural assumption people made because we did the Kajagoogoo tour. We couldn't knock it, it was a great experience but we're a lot harder edged than they are."

THE BAND's new single is obviously an attempt to show this. Certainly, 'Just Outside Of Heaven' has a lot more oomph than the pulsing flow of 'Dream To Sleep'. But there's oomph and there's oomph. Unfortunately, the track has all the subtlety of a slap across the buttocks with a piece of soggy rope and is probably a lot less fun.

H₂O seem happy with it, though, and so must other people as it's already in the charts. So, reservations aside, what's it all about?

"Working hard at a relationship," answers Ian. "How you can be in a situation where you get the good with the bad.

Eau to be ah



H₂O: very serious young men

'Just Outside Of Heaven' is a good way to describe it.

"The majority of love songs are really bland. The word love has lost all its meaning, but it's still possible to write about it without being cliched."

Ross joins in. "We took a chance with 'Dream To Sleep' as a single. It wasn't immediately accessible — it was absorbed slowly, built up and hopefully kept its appeal. 'Just Outside Of Heaven' is the same sort of thing."

According to Ross, the secret of good music lies at the end of your legs. "We go for the feet. Once you've got people's feet interested you're away."

Still, with the new single entering the charts and a steady following behind them, H₂O seem to be establishing themselves quite nicely in the glamorous and glittery world of pop. At the moment, work on their first

album is taking priority with a release date tentatively set for September.

There are also distinct noises about a tour, but after weeks in front of screaming Limahl lovers you'd have thought they'd have had enough of live performances. Not so. "We want to go out and play because we are a live band," explains Pete, "but we don't know when. It's a bit presumptuous to do a nationwide tour on the strength of one single. It all depends on how well the album sells."

THE KAJAGOOGOO tour exposed H₂O to screaming crowds and the odd bit of hero-worshipping. Do they think they can cope with the trappings of fame and still hang on to their artistic integrity?

"Once you've signed a deal

you're committing yourself," admits Ian, "but we're not public property."

"It's easy to become cynical about it all but why should you? It doesn't have to happen. Take Bono or Jim Kerr — there's a real essence in those people — they actually believe in something."

"We're very serious about our music," adds Ross emphatically, the true spirit of idealism glinting in his eye. "I think we're too strong a unit to allow ourselves to be manipulated. I know that sounds naive but we think we can do it."

H₂O obviously believe they can — either that or they're very good actors and either way they deserve credit. They want the independence to create their sort of music. A fine idea and one which it must be hoped they can achieve because H₂O are such NICE people.

Eleanor Levy

TAN-TASTIC!

KEEP A tight hold on your bags if you bump into Wham!'s handsome heart-throb Andrew on holiday this year. You're likely to find half your stuff gone.

"It was in Ibiza a couple of weeks ago when we were shooting the video for 'Club Tropicana,'" explains the budding tealeaf. "We all went for a boat journey and there was a real swell and everyone was sick. We were all honking up over the side of the boat. I fell asleep for about an hour and woke up with heatstroke and wanted to put a T-shirt on.

"I leant over and started rummaging around in this bag and I felt these two people looking at me. I looked up and it was this woman's bag I'd been rifling through. They must have thought I was mad."

Not that Wham! have to resort to petty crime to make a crust or two these days. Three hits behind them and the new single, 'Club Tropicana', shooting up the charts means that these bad boys are making good.

"It's a shame but you start to get really blasé," says the hunky George. "If a record isn't top three you feel it's failed."

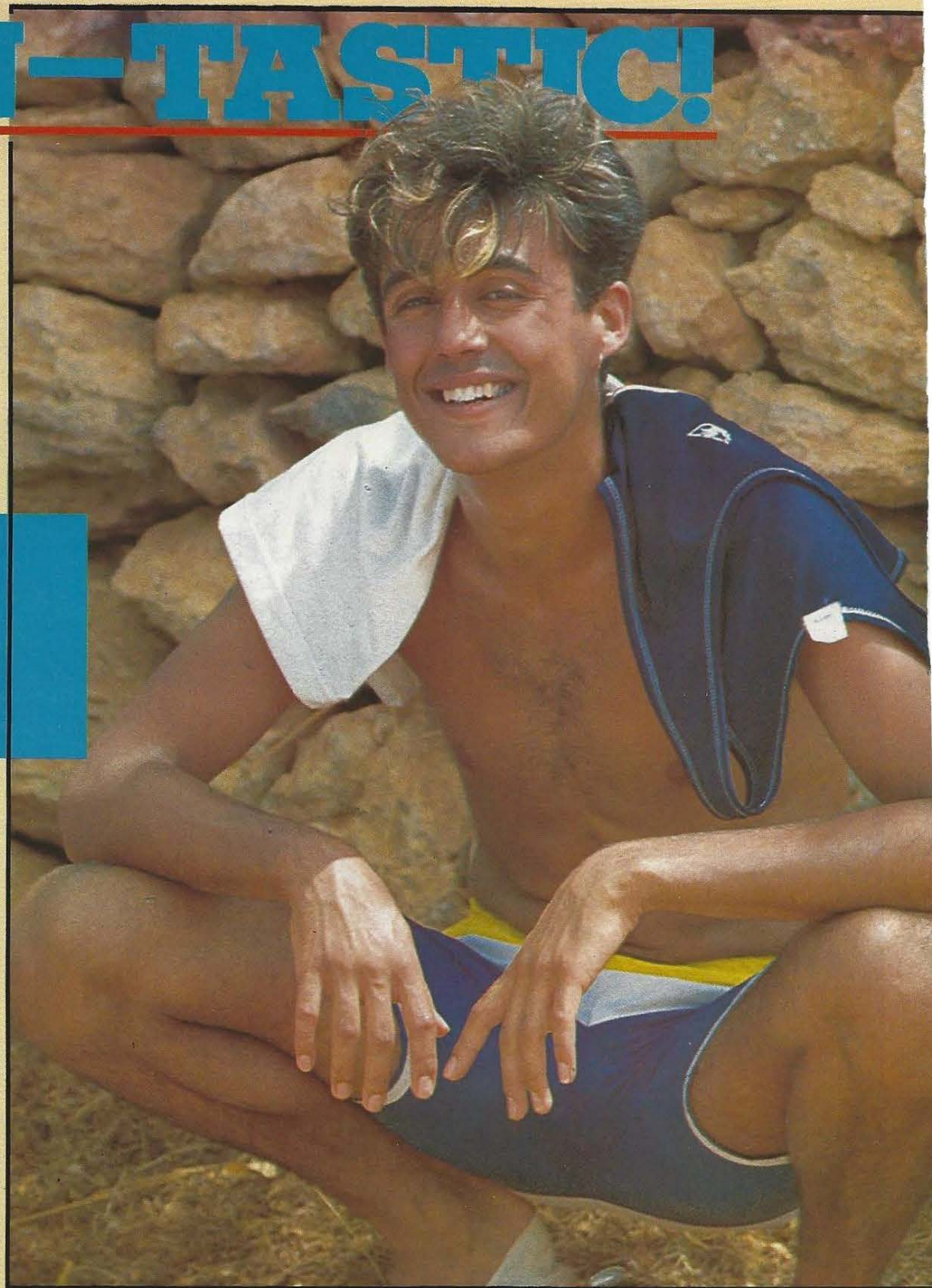
"We were really disappointed that 'Wham! Rap' only got to number eight," adds Andrew. "It's not the same status."

George: "To be really honest, we'll be disappointed if 'Club Tropicana' doesn't get to number one."

The chances of that happening now are pretty high, especially as Wham!, along with Spandau Ballet and Paul Weller's Style Council, are being tipped by those who think they know what they're talking about as the new breed of songwriters. George isn't so sure.

"I don't think Spandau or us are a new breed of anything," he says. "Paul Weller is trying to move into areas he's not gone into before. But they are still standard areas. He's becoming more conventional.

"And Gary Kemp is definitely going with the real conventions. Even more than we are really. You can say 'the new breed' in the sense that we're young and successful. But I don't think there's anything particularly innovative about us. For better or for worse, probably worse, things seem to have ground to a halt on the originality stakes. It would be wrong to pretend we're doing something new because we're not. We're just very good at what we do. It's standard but it's still very enjoyable."



WITH ITS rich and ritzy images, 'Club Tropicana' is certainly a radical departure — as we say in the business — from the group's previous themes of teenage rebellion and defying parents. But that's the image George and Andrew are still stuck with in most people's eyes.

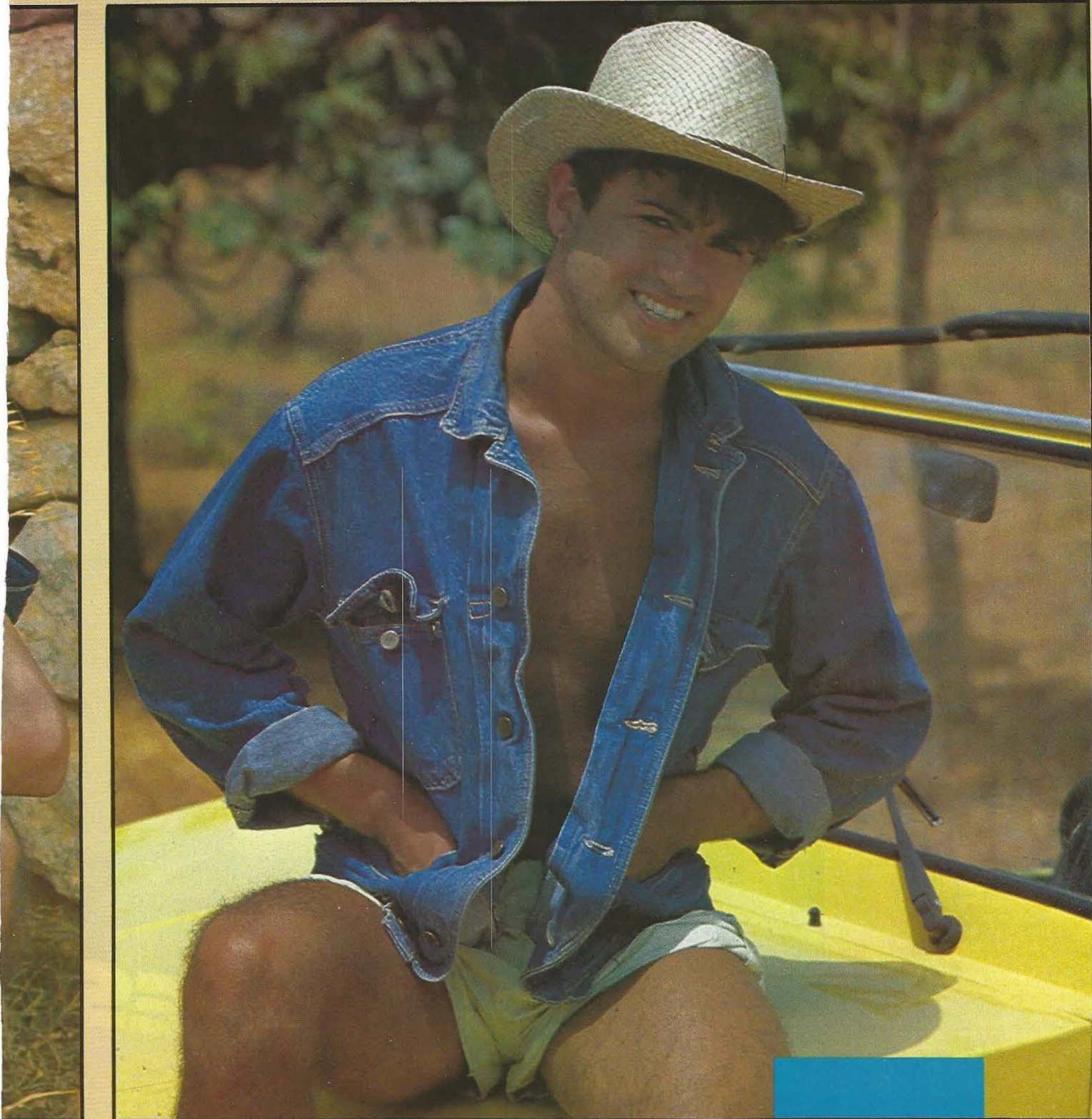
"Yes, we are stuck with that image," admits George. "The whole young sociologist thing we've been trying to get away from for the past five months. People really took that so seriously. You'd go down to

places like the Dirtbox — and 'Young Guns' is the most un-Dirtbox record I can think of — but people listened to the lyrics and it was trendy and socially acceptable so they danced to it.

"An incredible number of people our own age liked that and saw it as a lot more subversive than we ever did. We never intended to be even slightly subversive. We were just writing songs that we thought were right and that we believed in. Lyrics that didn't insult us personally and that we felt happy with."

"Those three songs were a trilogy," adds Andrew. "We're not going to write any more 'Young Guns' or 'Wham! Rap's. They were about situations that we were in at the time. We'd feel false writing about that now. It gets boring as well."

GEORGE AND Andrew still live at home up in Hertfordshire and, believe it or not, have a jolly healthy relationship with their parents. So how did they react to the whole wild ones scenario, particularly the



rather pointed scenes in the video for 'Bad Boys'?

"They took it all really well," says George.

But the 'Bad Boys' video was so tongue in cheek, and my parents are intelligent enough to see that. But 'Club Tropicana' has been a break away from all that. We didn't mean what we were singing. There was no way that I meant a line like 'I'm handsome, tall and strong'. But people take you so seriously."

People not being able to see the tongue in cheek humour in Wham! is still a problem.

Those who don't still brand them with the 'Bad Boys' tag are accusing them of selling out to the glitter and glamour of places like those depicted in 'Club Tropicana'.

"When we originally wrote 'Club Tropicana', about two years ago, the lyrics were exactly as they are now," says George. "I'd started going to the Beat Route about four or five months previously when the publicity surrounding the place had really swelled up and the music press was making this huge thing about how fantastic they were.

"After the initial excitement of seeing all these outrageous people had died down and I could actually take the evening for what it was, I just thought how funny it was.

"So the song was actually taking the mickey. Brushing shoulders with the stars and all that stuff. Making up this dream club that couldn't possibly be true. The beach and the free drinks.

"But no one really sees the tongue in cheek side. They just see it as a glamorous lyric and that we've gone completely mainstream. That

we're not writing about the experience of the majority anymore.

"But we're still young and still experiencing things, even though they're not the things most young people are going to relate to. We're still experiencing them from a young person's point of view. We can laugh at a lot of things we won't be laughing at in five years time. So hopefully we'll still be able to write about our situation and it will still come across as being fresh."

Simon Tebbutt

WHITESNAKE'S DAVID Coverdale could be donning military garb and going off to fight a campaign in battle-torn Nicaragua . . . and Poland . . . and Hungary . . . and Yugoslavia!

No, he's not been signed up by the CIA. But the singer has been asked to do shows in all these countries, and the reason the offers are so fitting is that the massive Castle Donington festival, which Whitesnake headline this weekend, will have a MASH theme to it.

"I'm very curious about these other countries," says the gravel-voiced singer.

"We've been invited to play all these places and I'd really like to do it. I'd like to preach the gospel of the Snakes all over the world.

"Poland fascinates me, as the British can go over there and blow the roof off with rock and roll. I would enjoy that very much.

"But I played Yugoslavia a couple of years ago, and it was quite frightening at times, simply because of this awful menacing air you get.

"Obviously Nicaragua is out of the question, and it's always difficult to play those sort of countries because the organisation's so bad. Brian May from Queen rang me the other day and said their South American tour's been really good, so maybe we will try it. We played Spain recently, though, and the administration was so Mickey Mouse it wasn't true. It has to be organised properly or no one enjoys it."

When it comes to organisation, though, Whitesnake's Donington bash will probably be the most lavish show to be seen this year.

Not only will they have the MASH theme, but there'll be helicopters flying about and a whole range of effects. The last time they were special guests at the event and their explosions could be heard 20 miles away — and this one's due to be even more outrageous.

"We're using the biggest PA system that's been used anywhere in the world. We're using quad towers, not just so it's loud, but so everybody knows what the hell's going on," brags the singer.

"Most people go in there with a couple of B&O stereo systems. But this thing will be as strong musically as visually.

"It will cost around 50 grand, probably more, to put the show on. All the security guys will be dressed like army police, but they'll have SP on their arms instead of MP, to stand for Snake Patrol.

"And backstage we're having saline drips to serve up the spirits and a load of army tents everywhere. But I don't want to give too much away, I want it to be a surprise. What I can say is that it will make Cecil B de Mille look like



DAVID COVERDALE

WAR BABIES

breakfast television."

TO CELEBRATE this great event, of course, there is a single out, called 'Guilty Of Love'. And an album is due out later in the year — it's been delayed because of a sudden switch of producers half way through its making.

With the new Whitesnake line-up in full action — featuring Cozy Powell on drums and new guitarist Mel Galley — a relaxed David Coverdale can get back to a bit of sexist humour — especially as the album's called 'Slide It In'!

"It could be to do with asparagus — it's entirely up to you. It depends whether you've got a dirty mind or not," he says.

"I've instructed the promotions people to make a pack of three badges with different things on to look like a packet of three.

"I don't know whether they'll give them out. I want them to give the things to all the ugly feminist journalists on Fleet Street — I don't give a monkey's. That's why I've called the album 'Slide It In'.

"On the single we always put a little cryptic scratched note on the inner bit. This time, it's 'anyone for a

Donald?'. As usual there are about a thousand letters from people who've clicked."

The other thing you can get with the permanent line up is an end to rumours that Deep Purple — the band he used to sing with — will ever reform. Constant stories that Purple would eventually do a one-off concert are completely written off by Coverdale once and for all.

"People speculating about whether Deep Purple will reform again is a violation of my privacy," he says. "It's as embarrassing to me as it would be talking about all my past girlfriends to my wife — that should all be laid to rest."

Simon Hills



WATCH 'Top Of The Pops' every week with my friend and her ambition — one of them anyway — is to be in the studio audience. Is there any way the general public can get tickets? Debbie, Surrey

●As you can imagine, the 'TOTP' waiting list is a long one, but, provided you're 14 or over, you can join the queue. Simply write to 'Top Of The Pops' Ticket Unit, Television Centre, Wood Green, London W12. Enclose a stamped addressed envelope.

ILL SOON be getting an electric lead guitar as a present, and, although a book is enclosed with it, I'd like to find a music workshop where I can learn to play the instrument and sing with other musically minded people. I'm 18.

Denise, Deptford, South East London

●You're in luck. Evening classes for people who want to learn to play a musical instrument or already have some grounding in musicianship kick off again at Lewisham Academy Of Music, on September 5, this year. There's an upper age limit of 22 and classes include both lead and classical guitar, vocals and percussion. For details, drop a line, including an s.a.e. to Academy Of Music, c/o Albany Empire, Douglas Way, Deptford, London SE8, or direct to Lewisham Academy Of Music, 77 Watson Street, Deptford, London SE8. The lower age limit is 5 years old, so there's plenty of scope for each and every potential young musician in the area.

Any more for any more? There are music workshops happening

FLASH A FRIEND

IF YOU'VE ever moved away from home into your own flat for the first time, you might have some idea of how isolated David from East Lothian is feeling right now (aaahhh!). He's 19 and would like people, preferably girls (how sexist can you get?) to write to him about interests like Duran Duran, Nick Heyward, Toyah, Lydia Lunch and anybody (at all) on the Respond label. All letters sent c/o 'Help' will be forwarded. And Transatlantic Duran Duran and Police fans Mary and Bridget want to hear from anyone aged 18 or over — they live in Michigan, USA. Meanwhile, back in the UK, Fredus from South London wants soul, funk, reggae and jazz funksters into sound systems to get in touch.

THE HOL TRUTH

SINCE SHE came back from a holiday in Spain last week, my girlfriend seems to have changed towards me. We've been together for nine months now, and although there is a slight difference in age — I'm 20 and she's 16 — we've always got on very well. I thought it would be OK as she went on holiday with her parents, but she met a boy there who is going to write to her. Also, she's told me she wants to see me less during the week so she has a chance to go out with more male friends. Quite honestly, I'm not sure what to do next. I'm very upset.

Rob, Scotland

●Now you've recovered from the initial shock, your girlfriend's the one you should be talking to, not me. Does she know the way you feel about her holiday romance and change of heart? Find out. There's no reason why seeing each other less means the end of your relationship, provided you're both completely happy with any new arrangement, but it does sound as if you have a lot to work out together. Her need for a greater freedom to go out with other friends is understandable, but so is your possessiveness. You both have the right to make the rules but your big problem will be to reach a working compromise.

throughout the UK. We'll try to put you in touch.

MY TEETH are a yellow/brown colour and although not many people mention them, I find this very embarrassing. I've tried all sorts of toothpastes but it makes no difference. My dentist has polished them, but they're still the same.

Smoking can't be the cause of this colouring as I've never had a cigarette in my life. How can I make my teeth look whiter?

Peter, Birmingham

●Next time you see the dentist ask for a thorough cleaning and scaling as well to remove any build-up of stains and bacterial deposits. Brush your teeth at least twice a day, after breakfast and before you go to bed at night to keep them polished and stain free. That way they'll shine and stay healthy, provided you also have regular dental check-ups, at least every six months. Liquorice root twigs, on sale at herbalists, are also good for stain removal

and shine.

Tooth colouring varies from person to person and runs through a whole spectrum of shades from off-white to a creamy yellow hue. Your teeth are unlikely to be such an unusual colour that they show up in a crowd. Take a look at other people's teeth. You'll feel better about your own. Aren't you letting your imagination run just a little amok? Who wants teeth like The Osmonds anyway?

Last but not least, you can buy a brand of cosmetic toothpaste in many chemists shops which makes the teeth appear whiter because it stains the gums a darker pink.

SOME TIME ago you mentioned that 'Help' was giving away a free list of music business lawyers, plus information on legal aid. Does this offer still apply? Our band is thinking of signing a management deal and needs urgent advice.

Dave, Shropshire

●A comprehensive list of English based music biz lawyers is in the post, along with information on the Green Form legal aid scheme which enables those on the dole, supplementary benefit, or on a low income some access to cut-price legal work. The few specialists offering this scheme are starred on our lists. We'd also be interested to hear from any specialist lawyers in Scotland who'd like to be included in this mini-directory sent out free to any reader who wants a copy. It is well worth bearing in mind



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.

that individual Musicians Union members too qualify for free legal advice and information on deals and contracts. Union membership is open to anyone, even those earning a fractional weekly or monthly sum on a strictly amateur basis. For more details write to Membership Secretary, Musicians Union, 60/62 Clapham Road, London SW9. (Tel: 01 582 5566).

FOR A couple of weeks now, I've had a yellowish discharge from my vagina and this is itchy too. Washing thoroughly and having baths doesn't seem to make any difference. I'm worried in case I've picked up something awful, and don't really want to see the doctor about this. I've never had sex with anyone so I don't see what it can be.

Jenny, Cardiff

●While it is usual to have a small amount of light and relatively clear discharge from the vagina to keep the membranes inside lubricated and healthy, a yellowish, thicker and strong smelling discharge spells irritation and infection. Be brave and see the doctor. If you do have a minor infection, a prescription will quickly clear it up. While some vaginal infections may be sexually transmitted, others are not. I'm sending you a free leaflet on 'Vaginal Health And Discomfort'. Anyone else who wants one, drop a line.

Let's Get It Right

KEYWI

NEW 12" & 7" SINGLE
A REEL D.J. DELIGHT

US 45s

- 1 1 EVERY BREATH YOU TAKE, The Police, A & M
- 2 2 SWEET DREAMS, The Eurythmics, RCA
- 3 3 SHE WORKS HARD FOR THE MONEY, Donna Summer, Mercury
- 4 4 MANIAC, Michael Sembello, Casablanca
- 5 6 STAND BACK, Stevie Nicks, Modern
- 6 8 IT'S A MISTAKE, Men At Work, Columbia
- 7 5 IS THERE SOMETHING I SHOULD KNOW, Duran Duran, Capitol
- 8 10 (KEEP FEELING) FASCINATION, Human League, A&M
- 9 12 PUTTIN' ON THE RITZ, Taco, RCA
- 10 15 I'LL TUMBLE 4 YA, Culture Club, Virgin/Epic
- 11 13 HOT GIRLS IN LOVE, Loverboy, Columbia
- 12 14 CHINA GIRL, David Bowie, EMI-America
- 13 7 FLASHDANCE... WHAT A FEELING, Irene Cara, Casablanca
- 14 19 TAKE ME TO HEART, Quarterflash, Geffen
- 15 23 HUMAN NATURE, Michael Jackson, Epic
- 16 9 NEVER GONNA LET YOU GO, Sergio Mendes, A&M
- 17 25 LAWYERS IN LOVE, Jackson Browne, Asylum
- 18 24 THE SAFETY DANCE, Men Without Hats, Backstreet
- 19 21 ROCK 'N' ROLL IS KING, ELO, Jet
- 20 11 ELECTRIC AVENUE, Eddy Grant, Portrait/Ice
- 21 16 ROCK OF AGES, Def Leppard, Mercury
- 22 27 TELL HER ABOUT IT, Billy Joel, Columbia
- 23 30 DON'T CRY, Asia, Geffen
- 24 26 AFTER THE FALL, Journey, Columbia
- 25 20 SAVED BY ZERO, The Fixx, MCA
- 26 28 HUMAN TOUCH, Rick Springfield, RCA
- 27 18 1999, Prince, Warner Bros
- 28 36 HOW AM I SUPPOSED TO LIVE WITHOUT YOU, Laura Branigan, Atlantic
- 29 32 PROMISED PROMISES, Naked Eyes, EMI-America
- 30 40 TOTAL ECLIPSE OF THE HEART, Bonnie Tyler, Columbia
- 31 34 DEAD GIVEAWAY, Shalamar, Solar
- 32 39 MAKING LOVE OUT OF NOTHING AT ALL, Air Supply, Arista
- 33 33 THE BORDER, America, Capitol



Pic by Chris Walter

- 34 - (SHE'S) SEXY + 17, Stray Cats, EMI-America
- 35 35 FAKE FRIENDS, Joan Jett and the Blackhearts, Blackheart/MCA
- 36 - FAR FROM OVER, Frank Stallone, RSO
- 37 37 ALL TIME HIGH, Rita Coolidge, A&M
- 38 - DON'T YOU GET SOMAD, Jeffrey Osborne, A&M
- 39 22 OUR HOUSE, Madness, Geffen
- 40 - KISS THE BRIDE, Elton John, Geffen

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 6 LET'S DANCE, David Bowie, EMI-America
- 7 7 KEEP IT UP, Loverboy, Columbia
- 8 10 STAYING ALIVE, Soundtrack, RSO
- 9 13 REACH THE BEACH, The Fixx, MCA
- 10 11 DURAN DURAN, Duran Duran, Capitol
- 11 12 SHE WORKS HARD FOR THE MONEY, Donna Summer, Mercury
- 12 8 CARGO, Men At Work, Columbia
- 13 9 FRONTIERS, Journey, Columbia
- 14 15 PIECE OF MIND, Iron Maiden, Capitol
- 15 19 THE PRINCIPLE OF MOMENTS, Robert Plant, Swan Song
- 16 17 SWEET DREAMS ARE MADE OF THIS, Eurythmics, RCA
- 17 18 H₂O, Daryl Hall & John Oates, RCA
- 18 14 1999, Prince, Warner Bros
- 19 16 ALBUM, Joan Jett and the Blackhearts, Blackheart/MCA
- 20 20 KISSING TO BE CLEVER, Culture Club, Virgin/Epic
- 21 21 FASCINATION, Human League, A&M
- 22 23 CUTS LIKE A KNIFE, Bryan Adams, A&M
- 23 25 ELIMINATOR, ZZ Top, Warner Bros
- 24 24 METAL HEALTH, Quiet Riot, Pasha
- 25 27 AFTER EIGHT, Taco, RCA
- 26 28 STATE OF CONFUSION, The Kinks, Arista
- 27 22 KILLER ON THE RAMPAGE, Eddy Grant, Portrait/Ice
- 28 26 ZEBRA, Zebra, Atlantic
- 29 29



Pic by Michael Pulland

- 30 - AN INNOCENT MAN, Billy Joel, Columbia/CBS
- 31 34 IN YOUR EYES, George Benson, Warner Bros
- 32 33 ROSS, Diana Ross, RCA
- 33 - RHYTHM OF YOUTH, Men Without Hats, Backstreet
- 34 37 FASTWAY, Fastway, Columbia
- 35 35 TAKE ANOTHER PICTURE, Quarterflash, Geffen
- 36 - SECRET MESSAGES, ELO, Jet
- 37 - PONCHO & LEFTY, Merle Haggard/Willie Nelson, Epic
- 38 32 LIVING IN OZ, Rick Springfield, RCA
- 39 - BETWEEN THE SHEETS, Isley Brothers, T-Neck
- 40 - GET IT RIGHT, Aretha Franklin, Arista

Compiled by Billboard



JOY DIVISION (RIP): Still memories at 21

Pic by John D. O'Connor

- 23 25 THE MOUSE AND THE MAN, Eek-A-Mouse, Greensloves
- 24 30 LIVE IN BERLIN, Au Pairs, AKA
- 25 22 THE FIRST FLOWER, Play Dead, Jungle
- 26 23 1981-1982 MINI LP, Now Order, Factory
- 27 17 UNREHEARSED WRONGS, Disruptors, Radical Change
- 28 - DEMOLITION BLUES, Various, Insane INSANE LP 1
- 29 19 MACHINE, 1919, Red Rhino
- 30 - EDITION, Throbbing Gristle, Illuminated SJAMS 31

Compiled by MRIB

INDIE LPs

- 1 1 YOU AND ME BOTH, Yazoo, Mute
- 2 2 POWER CORRUPTION AND LIES, New Order, Factory
- 3 4 YES SIR I WILL, Crass, Crass
- 4 3 OFF THE BONE, Cramps, Illegal
- 5 6 ANOTHER SETTING, Durutti Column, Factory
- 6 8 RUST RED IN SEPTEMBER, Eyeless In Gaza, Cherry Red
- 7 5 FETISCH, X Mal Deutschland, 4AD
- 8 7 HIGH LAND HARD RAIN, Aztec Camera, Rough Trade
- 9 14 LIVE AT RONNIE SCOTT'S, Weekend, Rough Trade
- 10 13 MERCURY THEATRE ON AIR, Action Pact, Fall Out
- 11 10 HAND OF KINDNESS, Richard Thompson, Hannibal
- 12 18 PILLOWS AND PRAYERS, Various, Cherry Red
- 13 24 F*** POLITICS, F*** RELIGION, F*** THE LOT OF YOU, Chaotic
- 14 12 7, Punitlux, Red Rhino
- 15 19 DAYS OF WINE AND ROSES, Dream Syndicate, Rough Trade
- 16 9 PANORAMA, Flash & The Pan, Easy Beat
- 17 11 NOTHING CAN STOP US, Robert Wyatt, Rough Trade
- 18 29 ZUNGGUZZUNG, Yellowman, Greensloves
- 19 - THE DAY THE COUNTRY DIED, Subhumans, Spiderleg SBL 9
- 20 16 A NIGHT FOR CELEBRATION, UK Decay, UK Decay
- 21 - STILL, Joy Division, Factory FACT 40
- 22 21 THE PLAGUE, Demon, Clay

INDIE 45s

- 1 1 EVERYTHING COUNTS, Depeche Mode, Mute
- 2 2 WHO DUNNIT?, Crass, Crass
- 3 3 BROTHERS GRIMM, Death Cult, Situation 2
- 4 9 BLUE MONDAY, New Order, Factory
- 5 4 WAR BABY, Tom Robinson, Panic
- 6 13 ONE DAY, APB, Oily
- 7 22 DIE FOR YOUR GOVERNMENT, Varukers, Riot City
- 8 6 SHEEP FARMING IN THE FALKLANDS, Crass, Crass
- 9 30 TREES AND FLOWERS, Strawberry Switchblade, 92 Happy Customers
- 10 7 THINK ZINC, Marc Bolan, Marc On Wax
- 11 8 THE MAN WHOSE HEAD EXPANDED, Fall, Rough Trade
- 12 - LEAN ON ME, Red Skins, SNT Productios SNT 016
- 13 10 BIRTHDAY PARTY EP, Birthday Party, Situation 2
- 14 17 NOBODY'S DIARY, Yazoo, Mute
- 15 19 ARE YOU READY, Virgin Dance, Probe Plus
- 16 18 SYSTEM IS MURDER EP, System, Spiderleg
- 17 24 BLITZKRIEG BOP, Newtown Neurotics, Razor
- 18 29 GOOD TECHNOLOGY, Red Guitars, Self Drive
- 19 4 GARY GILMORE'S EYES, Adverts, Bright
- 20 34 NIGHT AND DAY, Everything But The Girl, Cherry Red
- 21 14 BIRDS FLY, Icicle Works, Situation 2
- 22 11 CUM ON FEEL THE NOIZE, One Way System, Anagram
- 23 15 REPTILE HOUSE EP, Sisters Of Mercy, Merciful Release
- 24 37 KARDONAH CAFE, Cherry Boys, Satriil

- 25 44 LINED UP (REMIX)/MY SPINE IS ON THE BASSLINE, Shriekback, Y
- 26 20 JAILHOUSE ROCK, Abrasive Wheels, Clay
- 27 36 NO SIGN OF LIFE, Instant Agony, Flicknife
- 28 12 ONE GOOD REASON, Poison Girls, Illuminated
- 29 - TO A NATION OF ANIMAL LOVERS, Conflict, Corpus Christi
- 30 21 CLOCKS, Dance Society, Society
- 31 - STEN GUNS IN SUNDERLAND, Red London, Razor RZS 105
- 32 42 WHEAT FROM THE CHAFF EP, SUS
- 33 38 THE STRENGTH OF YOUR CRY, Luddites, Xcentric Noise
- 34 16 HAND IN GLOVE, Smiths, Rough Trade
- 35 - LEADERS OF TOMORROW, Major Accident, Flicknife FLS 023
- 36 23 QUAL, X Mal Deutschland, 4AD
- 37 25 WE'RE SO HAPPY, Dance Society, Society
- 38 26 BAD SEED EP, Birthday Party, 4AD
- 39 27 LONDON BOUNCERS, Action Pact, Fall Out
- 40 - DIE HARD, Venom, Neat NEAT 27
- 41 41 ALICE, Sisters Of Mercy, Merciful Release
- 42 40 SEBASTIAN, Sex Gang Children, Illuminated
- 43 31 ANACONDA, Sisters Of Mercy, Merciful Release
- 44 43 FACTS OF WAR EP, Mau Maus, Pax
- 45 - BROTHER BROTHER, Kane Gang, Kitchenware SKK 5
- 46 32 THERE IS NO SHAME, Dance Society, Society
- 47 33 EVOLUTION, Subhumans, Bluurg
- 48 47 LOVE WILL TEAR US APART, Joy Division, Factory
- 49 - CHEERIO AND TOODLE-PIP, Toy Dolls, Volume VOL 5
- 50 50 SUFFRAGETTE CITY, Rose Of Victory, No Future

Compiled by MRIB

TOP 12¹ SINGLES TOP CASSETTES

- 1 1 THE CROWN, Gary Byrd & The GB Experience, Motown
- 2 2 ROCKIT, Herbie Hancock, CBS
- 3 5 GOLD, Spandau Ballet, Chrysalis
- 4 7 GIVE IT UP, KC & The Sunshine Band, Epic
- 5 4 A PARIS (EP), Style Council, Polydor
- 6 9 CLUB TROPICANA, Wham!, Innervision
- 7 6 EVERYTHING COUNTS, Depeche Mode, Mute
- 8 3 IOU, Freeez, Beggars Banquet
- 9 12 THE SUN GOES DOWN (LIVING IT UP), Level 42, Polydor
- 10 8 DOUBLE DUTCH, Malcolm McLaren, Charisma
- 11 10 BIG LOG, Robert Plant, Atlantic
- 12 22 WATCHING YOU WATCHING ME, David Grant, Chrysalis
- 13 16 WAIT UNTIL TONIGHT (MY LOVE), Galaxy Featuring Phil Fearon, Ensign
- 14 17 I'M STILL STANDING, Elton John, Rocket
- 15 16 TOUR DE FRANCE, Kraftwerk, EMI
- 16 23 BAD DAY, Carmel, London
- 17 13 IT'S OVER, Funk Master, Masterfunk
- 18 - BLUE MONDAY, New Order, Factory FACT7312
- 19 19 RIGHT NOW, Creatures, Polydor/Wonderland
- 20 - RED WINE, UB40, DEP International DEP712
- 21 - WALKING IN THE RAIN, Modern Romance, WEA X9733T
- 22 - DISAPPEARING ACT, Shalamar, Solar E9807T
- 23 26 PUT OUR HEADS TOGETHER, O'Jays, Philadelphia International
- 24 14 WHO'S THAT GIRL, Eurythmics, RCA

- 1 1 THE VERY BEST OF THE BEACH BOYS, Beach Boys, Capitol
- 2 2 15 GREATEST HITS, Michael Jackson & Jackson 5, Telstar
- 3 3 THRILLER, Michael Jackson, Epic
- 4 4 FANTASTIC, Wham!, Innervision
- 5 16 TRUE, Spandau Ballet, Chrysalis
- 6 5 SYNCHRONICITY, Police, A&M
- 7 8 NO PARLEZ, Paul Young, CBS
- 8 11 TOO LOW FOR ZERO, Elton John, Rocket
- 9 7 THE CROSSING, Big Country, Mercury
- 10 10 THE LOOK, Shalamar, Solar
- 11 15 THE PRINCIPLE OF MOMENTS, Robert Plant, Atlantic
- 12 8 JULIO, Julio Iglesias, CBS
- 13 13 FLASHDANCE, Original Soundtrack, Casablanca
- 14 12 YOU AND ME BOTH, Yazoo, Mute
- 15 21 LET'S DANCE, David Bowie, EMI America
- 16 20 PUNCH THE CLOCK, Elvis Costello & Attractions, F-Beat
- 17 14 CRISES, Mike Oldfield, Virgin
- 18 17 IN YOUR EYES, George Benson, Warner Bros
- 19 22 BODY WISHES, Rod Stewart, Warner Bros
- 20 9 HITS ON FIRE, Various, Ronco
- 21 19 THE LUXURY GAP, Heaven 17, Virgin
- 22 - STREET SOUNDS EDITION 5, Various, Streetsounds ZCSTS005
- 23 18 SWEET DREAMS (ARE MADE OF THIS), Eurythmics, RCA
- 24 - ALPHA, Asia, Geffen 4026508
- 25 23 RIO, Duran Duran, EMI

Flashback

5

10

15

August 19, 1978

- 1 THREE TIMES A LADY, Commodores
- 2 YOU'RE THE ONE THAT I WANT, John Travolta/Olivia Newton-John
- 3 SUBSTITUTE, Clout
- 4 IT'S RAINING, Darts
- 5 RIVERS OF BABYLON/BROWN GIRL IN THE RING, Boney M
- 6 FOREVER AUTUMN, Justin Hayward
- 7 BOOGIE OOGIE OOGIE, A Taste Of Honey
- 8 5-7-0-5, City Boy
- 9 IF THE KIDS ARE UNITED, Sham 69
- 10 NORTHERN LIGHTS, Renaissance

August 18, 1973

- 1 I'M THE LEADER OF THE GANG (I AM), Gary Glitter
- 2 YESTERDAY ONCE MORE, The Carpenters
- 3 48 CRASH, Suzi Quatro
- 4 WELCOME HOME, Peters and Lee
- 5 SPANISH EYES, Al Martino
- 6 ALRIGHT ALRIGHT ALRIGHT, Mungo Jerry
- 7 YOU CAN DO MAGIC, Limmie And The Family Cookin'
- 8 DANCING ON A SATURDAY NIGHT, Barry Blue
- 9 YING TONG SONG, The Goons
- 10 GOING HOME, The Osmonds

August 17, 1968

- 1 FIRE, The Crazy World of Arthur Brown
- 2 MONY MONY, Tommy James and The Shondells
- 3 THIS GUY'S IN LOVE, Herb Alpert
- 4 I CLOSE MY EYES AND COUNT TO TEN, Dusty Springfield
- 5 I PRETEND, Des O'Connor
- 6 MRS ROBINSON, Simon and Garfunkel
- 7 DANCE TO THE MUSIC, Sly And The Family Stone
- 8 SUNSHINE GIRL, Herman's Hermits
- 9 HELP YOURSELF, Tom Jones
- 10 LAST NIGHT IN SOHO, Dave Dee

RECORD MIRROR

DISCO

- 1 1 **ROCKIT**, Herbie Hancock, CBS 12in
- 2 2 **PUT OUR HEADS TOGETHER**, O'Jays, Philadelphia International 12in
- 3 3 **THE CROWN/INSTRUMENTAL**, Gary Byrd, Motown 12in
- 4 4 **OUT IN THE NIGHT**, Serge Ponsar, WEA International 12in
- 5 4 **CHANGING FOR YOU/BOTTOMS UP**, Chi-Lites, R&B 12in
- 6 4 **CRAZY**, Manhattans, CBS 12in
- 7 11 **JUST BE GOOD TO ME**, The SOS Band, Tabu 12in
- 8 7 **SHOW ME THE WAY/MARRIED MAN/SWING IT**, Sky, US Salsoul LP/Epic 12in remix
- 9 27 **PARTY TIME**, Kurtis Blow, Mercury 12in
- 10 18 **HALF THE DAY'S GONE AND WE HAVEN'T EARNE'D A PENNY**, Kenny Lynch, Satril LP/12in remix
- 11 10 **FALLING IN LOVE**, Surface, Salsoul 12in
- 12 8 **TELL ME LOVE**, Michael Wycoff, RCA 12in
- 13 16 **WHAT I GOT IS WHAT YOU NEED**, Unique, US Prelude 12in
- 14 22 **ONE MIND**, Two Hearts, Paradise, Priority 12in
- 15 12 **DO IT AGAIN/BILLIE JEAN (MEDLEY)**, Club House, Island 12in
- 16 13 **ALL NIGHT LONG**, Mary Jane Girls, Gordy 12in
- 17 6 **I.O.U./I DUB U/WE GOT THE JAZZ**, Freeez, Beggars Banquet 12in
- 18 15 **GET IT RIGHT**, Aretha Franklin, Arista 12in
- 19 21 **GET IT RIGHT**, Aretha Franklin, Arista 12in
- 20 35 **DO YOU GET SO MAD**, Jeffrey Osborne, A&M 12in
- 21 46 **BODY WORK/INSTRUMENTAL**, Hot Sreak, US Easy Street 12in
- 22 55 **JINGO (REMIX)/JINGO BREAKDOWN**, Candido, US Salsoul 12in
- 23 14 **U-2 (MEDLEY)**, War, US RCA LP
- 24 23 **BOOGIE NIGHTS**, LaFleur, Proto 12in
- 25 17 **ALL NIGHT LONG (INSTRUMENTAL)**, La Famille, Sanity 12in
- 26 17 **HOPSCOTCH**, Gwen Guthrie, Island 12in
- 27 28 **DIDN'T YOU KNOW IT/SHINE ON ME**, One Way, US MCA LP
- 28 25 **JAM ON REVENGE (THE WIKKI-WIKKI SONG)**, Newcleus, US Sunnyview 12in
- 29 24 **SKIP TO MY LOU**, Finis Henderson, Motown 12in
- 30 34 **WAIT UNTIL TONIGHT (MY LOVE)**, Galaxy, Ensign 12in
- 31 37 **YOU AIN'T REALLY DOWN**, Status IV, TMT 12in
- 32 19 **GET DOWN SATURDAY NIGHT**, Oliver Cheatham, MCA 12in
- 33 31 **ROCK THE WORLD!!!**, Crown Heights Affair, US De-Lite 12in
- 34 20 **FEEL LIKE MAKING LOVE**, George Benson, Warner Bros 12in
- 35 29 **WHAT DO WE DO**, Atmosfear, Chrysalis/Elite 12in
- 36 29 **LOVELY DAY**, Central Line, Mercury 12in
- 37 38 **MESSAGES FROM THE STARS**, RAH Band, TMT 12in
- 38 73 **HOPSCOTCH (US REMIX)**, Gwen Guthrie, Island 12in
- 39 33 **FEELS SO GOOD/ELECTRICITY/WET MY WHISTLE/PLAYMATES**, Midnight Star, Solar LP
- 40 36 **THE KEY (INSTRUMENTAL)**, Wuf Ticket, US Prelude 12in
- 41 53 **RISIN' TO THE TOP**, Keni Burke, RCA 12in
- 42 32 **INSIDE LOVE (SO PERSONAL)/NEVER TOO FAR TO FALL/LOVE WILL COME AGAIN**, George Benson, Warner Bros LP
- 43 40 **SAKHILE**, Sakhile, Jive Afrika LP/12in white label
- 44 26 **FOOL FOR YOU**, Julie Roberts, Bluebird 12in
- 45 64 **VALLEY STYLE (BILLIE JEAN)**, T. Ski Valley, US Capo 12in
- 46 78 **SHE'S THE MASTER (OF THE GAME)**, Richard Jon Smith, Jive 12in
- 47 52 **SUPERSTAR (BILLIE JEAN)**, Lydia Murdock, US Team Entertainment 12in
- 48 48 **OUT OF THE FUNK/HISTORICAL PLACES (ETHIOPIA)/THE PROPHET RIDES AGAIN**, Dennis Brown, A&M LP
- 49 54 **COLD BLOODED**, Rick James, Gordy 12in
- 50 60 **TURN THE MUSIC ON**, Orlando Johnson & Trance, Magnet 12in
- 51 — **DO YOU WANT ME (INSTRUMENTAL)**, El Chicano, US Columbia 12in
- 52 49 **AUTODRIVE**, Herbie Hancock, CBS LP Promo
- 53 — **JUST IN TIME**, Raw Silk, US West End 12in
- 54 51 **ONE ON ONE SITUATION**, Peaches & Herb, US The Entertainment Company LP
- 55 67 **WHAT'S THE BOTTOM LINE/BABY I WILL**, Michael Lovesmith, Motown 12in
- 56 — **I THINK I WANT TO DANCE WITH YOU**, Rumble-Stiffs-Skin, US Heat 12in
- 57 80 **CHICAGO/GOOD GOOD MUSIC**, Roy Ayers, Uno Melodic LP
- 58 74 **LOCKED UP IN YOUR LOVE**, Manhattans, US Columbia LP
- 59 — **THE SUN GOES DOWN (LIVING IT UP)**, Level 42, Polydor 12in
- 60 45 **BETWEEN THE SHEETS**, Isley Brothers, Epic 12in
- 61 62 **TELL ME IF YOU STILL CARE**, The SOS Band, US Tabu LP
- 62 — **PLEASE (DON'T BREAK MY HEART)**, Lady M, US Blue Parrot 12in
- 63 69 **COLOR BLIND/ MOTIVATION (ARE YOU READY)**, Motivation, US De-Lite LP
- 64 — **LET'S GET IT RIGHT/INSTRUMENTAL**, Keywi, Virgin 12in
- 65 41 **(YOU'RE A) GOOD GIRL**, Lillo, Capitol 12in
- 66 — **GREEN LIGHT/HIP DIP SKIPPEDABEAT**, Mtrume, Epic 12in
- 67 — **LOVE HASSLES/LADIES CHOICE**, Stone City Band, US Gordy LP
- 68 61 **STAY WITH ME**, Beau Williams, US Capitol LP
- 69 39 **NEVER TOO LATE**, Lonnie Liston Smith, Doctor Jazz 12in
- 70 — **P.I.M.P. THE S.I.M.P.**, Rick James, US Gordy LP
- 71 — **YOU BROUGHT THE SUNSHINE (INTO MY LIFE)**, Clark Sisters, Elektra/Westbound 12in
- 72 79 **FREE/MAKIN' LOVE IN THE FAST LANE**, Mellaa, US Larc 7in
- 73 56 **THE WILDSTYLE**, Time Zone, US Celluloid 12in
- 74 — **HIGH NOON**, Two Sisters, US Sugarscoop 12in
- 75 59 **A TIME LIKE THIS**, Haywoode, CBS 12in
- 76 77 **STREET JUSTICE**, The Rake, US Profile 12in
- 77 — **IN THE GROOVE/BIG STARS/MR. NICE GUY/YOU**, Ronnie Laws, Capital LP
- 78 — **IT'S COOL**, Walter Jackson, US Chi-Sound 7in
- 79 **SPIRITUAL HEALING**, Toots Hibbert, Island 12in
- 80 58 **FREAK-A-ZOID**, Midnight Star, US Solar 12in
- 81 — **I CAN'T STAND THE PAIN**, O'Jays, US Epic LP
- 82 — **GO DEH YAKA**, Monyaka, US Easy Street 12in
- 83 84 **I'M THE PACKMAN**, The Packman, US Enjoy 12in
- 84 72 **HOT-HOT-HOT**, Arrow, AIR 12in
- 85 68 **SILVER VIBRATIONS**, Roy Ayers, Uno Melodic 12in

NIGHTCLUB

RADIO Luxembourg (208 metres, 1440 Khz) will be playing the pick of the Nightclub hits on Friday (9.11pm) and Monday (11pm-1am).

- 1 1 **THE CROWN**, Gary Byrd & The GB Experience, Motown 12in
- 2 2 **DO IT AGAIN/BILLIE JEAN (MEDLEY)**, Club House, Island 12in
- 3 3 **IOU**, Freeez, Beggars Banquet 12in
- 4 4 **PUT OUR HEADS TOGETHER**, O'Jays, Philadelphia International 12in
- 5 8 **CRAZY**, Manhattans, CBS 12in
- 6 7 **FEEL LIKE MAKIN' LOVE**, George Benson, Warner Bros 12in
- 7 5 **ALL NIGHT LONG**, Mary Jane Girls, Gordy 12in
- 8 9 **IT'S OVER**, Funk Masters, Master Funk 12in
- 9 6 **SEX/WHEREVER I LAY MY HAT (THAT'S MY HOME)**, Paul Young, CBS 12in
- 10 12 **DOUBLE DUTCH**, Malcolm McLaren, Charisma 12in
- 11 15 **ROCKIT/THOUGHT IT WAS YOU**, Herbie Hancock, CBS 12in
- 12 10 **BOOGIE NIGHTS**, La Fleur, Proto 12in
- 13 13 **FLASHDANCE... WHAT A FEELING**, Irene Cara, Casablanca 12in
- 14 21 **CHANGING FOR YOU**, Chi-Lites, R&B 12in
- 15 14 **(DO YOU REALLY LOVE ME) TELL ME LOVE**, Michael Wycoff, RCA 12in
- 16 11 **GET DOWN SATURDAY NIGHT**, Oliver Cheatham, MCA 12in
- 17 20 **CHINA GIRL**, David Bowie, EMI America 12in
- 18 32 **OUT IN THE NIGHT**, Serge Ponsar, WEA 12in
- 19 16 **BETWEEN THE SHEETS**, Isley Brothers, Epic 12in
- 20 18 **SHE BLINDED ME WITH SCIENCE**, Thomas Dolby, Venice In Peril
- 21 25 **WAIT UNTIL TONIGHT (MY LOVE)**, Galaxy/Phil Fearon, Ensign 12in
- 22 22 **WATCHING YOU, WATCHING ME**, David Grant, Chrysalis 12in
- 23 17 **DEAD GIVEAWAY**, Shalamar, Arista 12in
- 24 27 **FREAK**, Bruce Foxton, Arista 12in
- 25 23 **FALLING IN LOVE**, Surface, Salsoul 12in
- 26 23 **GOLD**, Spandau Ballet, Reformation 12in
- 28 24 **YOU AIN'T REALLY DOWN**, Status IV, TMT 12in
- 29 40 **JUST BE GOOD TO ME**, SOS Band, Tabu 12in
- 30 26 **WANNA BE STARTIN' SOMETHIN'**, Michael Jackson, Epic 12in
- 31 30 **SEARCHIN' (I GOTTA FIND A MAN)**, Hazel Dean, Proto 12in
- 32 19 **COME LIVE WITH ME**, Heaven 17, BEM/Virgin 12in
- 33 39 **MANIAC**, Michael Sembello, Casablanca 12in
- 34 37 **TROUBLE IN PARADISE**, Al Jarreau, WEA 12in
- 35 34 **BLUE MONDAY/THE BEACH**, New Order, Factory 12in
- 36 — **TOUR DE FRANCE**, Kraftwerk, EMI 12in
- 37 44 **GUILTY**, Lime, Polydor 12in
- 38 29 **MESSAGE FROM THE STARS**, RAH Band, TMT 12in
- 39 49 **LONG HOT SUMMER**, Style Council, Polydor 12in
- 40 48 **GIVE IT UP, KC & The Sunshine Band**, Epic 12in
- 41 42 **SUMMER DUB/CRUEL SUMMER**, Bananarama, London 12in
- 42 31 **GET IT RIGHT**, Aretha Franklin, Arista 12in
- 43 — **HALF THE DAY'S GONE AND WE HAVEN'T EARNED A PENNY**, Kenny Lynch, Satril 12in
- 43 35 **BILLIE JEAN**, Michael Jackson, Epic 12in
- 45 43 **I JUST CAN'T HELP BELIEVIN'**, Boys Town Gang, ERC 12in
- 46 50 **THE SAFETY DANCE**, Men Without Hats, Statik 12in
- 47 33 **SITUATION (REMIX)/NOBODY'S DIARY**, Yazoo, Mute 12in
- 48 — **PARTY TIME**, Kurtis Blow, Mercury 12in
- 49 45 **SATURDAY NIGHT MIX/THE WOMAN IN YOU**, Bee Gees, RSO 12in
- 50 28 **BRING IT ON... BRING IT ON**, James Brown, Sonet 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: JOHN O'LEARY, SHEFFIELD.

BOYS TOWN DISCO

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

- 8 7 **HIGH LAND**, Weekend, Rough Trade
- 9 14 **LIVE AT RONNIE SCOTT'S**, Weekend, Rough Trade
- 10 13 **MERCURY THEATRE ON AIR**, Action Pact, Fall Out
- 11 10 **HAND OF KINDNESS**, Richard Thompson, Hannibal
- 12 18 **PILLOWS AND PRAYERS**, Various, Cherry Red
- 13 24 **F*** POLITICS, F*** RELIGION, F*** THE LOT OF YOU**, Chaotic
- 14 12 **7, Punilux, Red Rhino**
- 15 15 **DAYS OF WINE AND ROSES**, Dream Syndicate, Rough Trade
- 16 9 **PANORAMA**, Flash & The Pan, Easy Beat
- 17 11 **NOTHING CAN STOP US**, Robert Wyatt, Rough Trade
- 18 29 **ZUNGUZUNGU**, Yellowman, Greensleeves
- 19 — **THE DAY THE COUNTRY DIED**, Subhumans, Spiderleg SBL 9
- 20 16 **A NIGHT FOR CELEBRATION**, UK Decay, UK Decay
- 21 — **STILL**, Joy Division, Factory FACT 40
- 22 21 **THE PLAGUE**, Demon, Clay

- 23 25 **THE MOUSE AND THE MAN**, Eek-A-Mouse, Greensleeves
- 24 30 **LIVE IN BERLIN**, Au Pairs, AKA
- 25 22 **THE FIRST FLOWER**, Play Dead, Jungle
- 26 23 **1981-1982 MINI LP**, New Order, Factory
- 27 17 **UNREHEARSED WRONGS**, Disruptors, Radical Change
- 28 — **DEMOLITION BLUES**, Various, Insane LP 1
- 29 19 **MACHINE**, 1919, Red Rhino
- 30 — **EDITION**, Throbbing Gristle, Illuminated SJAMS 31

Discos

JAMES HAMILTON at the controls

ODDS 'N' BODS

PHIL FEARON of **GALAXY**, whose "Future Real" follow-up will be a ballad, belatedly celebrated his birthday last week with the widely acclaimed "best party of the year" aboard a Mississippi-type paddle steamer going right down the Thames through the futuristic 'Star Wars'-ish Thames Barrier (like the Sydney Opera House chopped up!), a really swell affair rounded off by his brother **Paul Fearon** turning DJ to play **Tom Jones** and 'Knees Up Mother Brown' in traditional style! ... **Phil's** friends (and just about everyone was there) included such out of town jocks as **Ian Turner** (Llandudno), **Pez** (Wallasey), **Steve Dennis** (Birmingham), **Sandy Martin** (Swindon), **Steve Day** (Dover) and one-time DJ of the year **Dave Silver**, now lunchtime jock on **Leeds ILR** ... **Muhammed Ali** looked in at **Mayfair Gullivers** last Friday, where naturally I played **Hurt 'Em Bad** 'The Boxing Game' and 'The Crown' while screening 'The James Brown Story' — trouble is, we then gave him the latter! ... **Kenny Lynch** is actually looking for club PAs, via **Nine Bees Promotions** on 01-902 4205/900 1683 (incidentally, the mafia jocks join me in hating his 12in mix) ... **Pete Tong** is cutting down his journalism and jocking to join **London/Polydor** as club plugger and junior A&R man, working with **Mike Sefton** on **London** product but starting a new **Polydor** mailing list once settled in next month, his only club residency now being **Fridays** at **Sheffield Park's** **Sheffield Arms** in **Sussex** (**Bob Jones** & **Jeff Young** taking turns to join him there) ... **Streetwave** issue **The Rake** imminently, **Arista/West End** have **Raw Silk** next week, **Chrysalis** picked up **Atmosfear** from **Elite** for a 3-tracker now including their old 109bpm 'Xtra Special' ... **Style Council** has been promoted with a less good 86%abpm remix on white label, luckily flipped by the fuller sounding superior 87bpm original 'Long Hot Summer' ... **Booker Newberry III's** 'Teddy Bear' follow-up not surprisingly will be out here ahead of the States (where he's yet to hit), while the UK version of **Sylvester** 'Band Of Gold' will make much use of its 'I Can't Help Myself' quoting "sugar pie honey bunch" in a so-called 'Clubhouse mix' ... **Hot Streak**, the now radio activated **New York reggae** **Monyaka**, and **Rumple**



BASINGSTOKE'S MARTINES may not have had enough ladies in wet T-shirts to make a photo possible but at least they've come up with the goods this time! Here you see the new **Miss Martines/Miss Basingstoke**, **Angela Tanner**, flanked by runners-up **Karen Cresswell** (left) and **Jane Miller**. As a result, **Angela** will be in the **Miss UK** finals and on telly next **Wednesday** (24). Keep the glamour pix coming, there's another already for next week!

Stilts-Skin will be here on **Polydor** (I now find **Lady M** works better than **Rumple-Stilts-Skin**, by the way) ... **Liverpool's Tony Tiger** is looking for a versatile experienced club jock for a rapidly expanding local circuit of ten discos like **Clouds**, **Coconut Grove** & **Earl St John's**, paying top money — full details were in an ad on August 6, p 39, or contact **Box No 3841** at **Record Mirror** ... **Barrie Thyer** (Bath 23728), something of an infant prodigy, started broadcasting on **Bath Hospital Radio** when only 11 and has been jocking kids' discos until now aged 17 he'd appreciate some regular club work (he can mix) ... **Larry Foster** (01-515 7280), still busy around **East London** other nights, is after another residency to replace **Saturday** at **Tottenham Mayfair** ... **Bank Holiday** deadlines mean we need all charts and info for early September sent **NOW!** ... **Boys Town** "High Energy" stuff is really starting to show up in **Nightclub** pop charts, which could get confusing, so would any new **Boys Town** contributors please come out and confirm it? ... **Norman Scott** (Haringey Bolts) wishes the instrumental promo of **Visage** 'The Anvil' could be commercially released as he's sick of all the punter enquiries ... **Carl Richardson** boogies with the boys next **Wednesday** (24) at **Hull's Fagins** under the **Station Hotel** (a week early) ... **Joe Field & Mike Allin's** quest this **Thursday** (18) at **Hemel Hempstead's Whip & Collar** is busy **Pete Tong** ... **Ian Reading** at **Southeast Zero 6** has **Canadian Club** at half-price all night this **Thursday** (18) and all spirits at half-price for three hours every **Friday** ... **Sean Brett**

jazz-funks **Fri/Sat** (19/20) at **Nethertown's Village Inn** amidst the lovely **Lake District** ... **Galaxy PA** with **John DeSade** at **Maidstone Queens** head on **Friday** (19) before moving on to join **Steve 'Dover' Day's** **Tia Marie** promotion night at **Sheerness Woodys** ... **Jon Kutner**, now with new pluggers **Feedback Promotions** on **Potters Bar 77-4410**, starts jocking weekly this **Saturday** (20) at **Brighton's Pink Coconut** (he also does **Soho Hombre/Mile End Benjis**) ... **Watford Gema's** has an allnighter next **Saturday** (27) with **Bob 'Dr Jazz' Jones**, **Chris Brown**, **Sean French** & **Nicky Holloway** — £4 tickets from the latter at 101 **Lytelton Road**, **London N2 0DD** ... **Peter Young** had **Millie Jackson** fans' ears wide open when on his **Friday 6.30pm** 'Soul Cellar' on **Capital** he played her 94-96-0bpm 'Not On Your Life' — but rapidly chopped it before the final "not on your @+!ing life"! (on her 1980 'Far Men Only' LP, it's another good summer tempo) ... **Tony Blackburn's** mid-morning **Radio London** show is reportedly rivalling **Robbie Vincent** and the weekend pirates for soul content — incidentally, **London** now has more soul radio stations than **New York**, even if they are all only part-time! ... **London Town 91FM**, transmitter losses permitting, souls the airwaves **Sunday** nights 5-11pm with **Big Phil Egart**, **Paul The Big M**, and the real **Gary Steel** — **Paul** also jocks **Fridays** at **Bethnal Green's Weavers Arms** in **Roman Road** ... **Simon Walsh** (**Bradford Time & Place**) was appalled in **New York** to find these days at the **Paradise Garage** one-time ace mixer **Larry Levan** merely slings on the

records any old how, evidently a prevailing fashion amongst the **Big Apple's** elitist gay jocks — oh dear! ... **Rayners Lane Record & Disco Centre's Andy Mann** found **Record Mirror** on sale in **Rhodes**, three weeks late maybe, but all the jocks buying it conscientiously! ... **Steve Jason** (**Peterborough**) says **Funk Masters** and **New Order** were huge in **Corfu**, where he pushed **Spandau Ballet** for **Rush Release** (a big help, I'm sure!) ... **Kev Hill** (**Brentwood**) writes, with further descriptions you can imagine, "In your dreams you've been to **Tunisia** — and in your nightmares you had to stay two weeks"! ... **Dave Stodart** (**Bridge**) sent the best holiday postcard so far, from the **Algarve** — cor! ... I'll be in **North Wales** for the bank holiday, if jocks there can remind me how to find them before then ... **Thames Valley DJ Assn's** annual riverboat shuffle is this **Sunday** (21), leaving **Walton-on-Thames** at 7.30pm, £5 tickets on **Ashford (Mx) 58881** ... **London's LODJ** association have heard that the **Inland Revenue** are using 400 new recruits to winkle out moonlighters — be warned! ... **Morgan Khan** on being told there's a new **US** label called **Street Sounds** said: "I'll sue 'em" ... **David Joseph** goes the last pop **Shalamar** route on his next c141bpm 'Be A Star' — so much for funk ... **Alton Edwards** has been produced by **Isaac Hayes** ... **Gwen Guthrie** isn't exactly the smash that **Island's Bryan O'Connor** confidently predicted — hopefully he's not been too creative? ... **Ensign** launch a great reissue series of '60s **Sue** label classics soon ... **Second Image** are hotly tipped to win the **Freddie Starr Showcase** final on telly next **Tuesday** (23) ... **Marvin Gaye's** 'Wherever I Lay My Hat' was actually recorded in 1962 for his **January '63** 'That Stubborn Kinda Fella' **US LP** and was merely resurrected in '69 as flip to 'Too Busy Thinking About My Baby' ... **Motown**, further to last week's closing comment, was the only indigenous **US** pop music to compete successfully with the original '60s 'British Invasion' — and if today's **American** radio programmers really looked at our own current **UK** pop chart, they'd find that full of black acts too ... **Newclous** played at the end of the night already has people going home chanting "motel, hotel, Holiday Inn" — wot a monster! ... **WIKKI WIKKI!**

BREAKERS

BUBBLING UNDER the **Disco 85** are **Take 3** 'Tonight's The Night' (Tempo 12in promo), **Michael Lovesmith** 'Just Say The Word' (**US** **Motown LP**), **Jonzun Crew** 'Space Cowboy' (21 **Records** 12in), **Ian Prince** 'Too Much Too Soon' (**London** 12in), **George Clinton** 'Atomic Dog' (**Capitol** 12in), **Earth Wind & Fire** 'Spread Your Love (Remix)' (**US** **Columbia** 12in), **Junior Walker** 'In And Out' (**US** **Motown LP**), **Morrissey Mullen** 'Mr Sax And Captain

Continues over

RONNIE LAWS

'MR NICE GUY'

new album & tape

Features 'Can't Save Tomorrow' & 'In The Groove'

"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
WHEREVER I LAY MY HAT, Paul Young
IDU, Freeez
DOUBLE DUTCH, Malcolm McLaren
CLUB TROPICANA, Wham
THE CROWN, Gary Byrd Motown
WHO'S THAT GIRL, Eurythmics

**WOOLWORTH
DISCLINE**

DIAL 160

British
**TELECOM
Guidelines**



From page 31

Axe (Beggars Banquet 12in), Phil Upchurch 'When And If I Fall In Love' (Physical 12in), Donald Byrd 'Dominoes (Live)' (Blue Note LP), while under the **Boys Town 30** are Pink Project 'Jeopardy/Bille Jean (Medley)' (Italian '0' 12in), Malcolm McLaren 'Double Dutch' (Charisma 12in), Stars On 45 'The Star Sisters' (CBS 12in), Bee Gees 'The Woman In You' (RSO 12in), Loverde 'Backstreet Romance' (US Moby Dick 12in), KC 'Give It Up' (Epic 12in), Digital Emotion 'Don't Stop' (Dutch Break 12in), Wham! 'Club Tropicana' (Inner Vision 12in), Weather Girls 'I'm Gonna Wash That Man Right Outa My Hair' (US Columbia 12in).

HIT NUMBERS: Beats Per Minute for last week's Top 75 entries on 7in (ffr for fade/resonant endings) — Style Council 87f, Spandau Ballet 0-143r, Whitesnake 173f, Y&T 0-166-0r, Shalamar 159f, Asia 72-146-148f, New Edition 104f, Stewart/Gaskin 0-118-59-60/121-127-0f, Steve Harley 0-58-116/58-58f, Agnetha Faltskog (47-195f, Animal Nightlife 66-136-138-141-0r, JoBoxers 0-112f, Chi-Lites 101½f, Belle Stars 85f, H2O 30-126-127-63-127-0r.

HOT VINYL

NEW YORK SKYY: 'Show Me The Way' (Epic TA 3691) Randy Muller's monster album track smash is out here ahead of import in Shep Pettibone remixed, though not necessarily improved, 12in form — and could catch out dozy dealers unaware of its popularity already! Now acappella intro, the perfectly simple 114(start)-115-116½-117bpm bass bumbled deceptively driving smacker has great anxious Jackson-ish vocal interplay and is a subtle dancers' delight similar to Brass Construction's 'Walkin' The Line' (dead slow flip).

EDWIN STARR: 'Smooth' (Calibre CABL 114) Originally unveiled at Mayfair's Gullivers in a marathon half hour "live" version — during which Edwin's all-star backup singers changed it to "the girl is rude"! — and now on vinyl! seemingly lasting almost as long, this superb slightly reggae flavoured mesmeric soulful sultry slow slinky 77bpm 12in groin grinder should send shivers down your spine and could certainly sneak up your trouser leg to be a surprise big hit (inst flip). Thoroughly recommended.

RICK JAMES: 'P.I.M.P. The S.I.M.P.' (LP 'Cold Blooded' US Gordy 6043GL) Getting the gatefold white suit glamour treatment, Rick's latest is most notable for its slowies — the obvious monster being this dynamite 'All Night Long' - mixing 97½bpm purposeful pusher with rapping help from Grand Master Flash, while on the gorgeous old fashioned sweetly wailing 36/72bpm 'Tell Me (What You Want)' smoocher there's passionately whispering actor Billy Dee Williams, and the equally romantic 35/70bpm 'Ebony Eyes' is duetted by Smokey Robinson. Of the rest it's his routine formula, all at fast US tempos — the 128bpm 'U Bring The Freak Out', 130bpm '1,2,3 (U, Her And Me)', 134bpm 'New York Town', 137bpm 'Do In It' — apart from the now UK-issued title track 12in 'Cold Blooded' (Gordy TMGT 1314), a Prince-type sparse jiggly 117½bpm smacker with "sexy sexy sexy" muttering, stronger on the floor than it sounds at home... though it's a pity the instrumental flip couldn't here have been replaced by the not exactly made-for-radio but more commercial 'P.I.M.P.'!

EARTH, WIND & FIRE: 'Spread Your Love' (US Columbia 44-04008) Issued here ages ago to a resounding zioch but now given a great beefy 12in remix on import, this jiggly driving chunky almost Al Hudson-ish acappella

introed 113½-113-113½bpm staccato strutter smacks 'n taps into some sizzling steel drums and really burns up the floor (although I can't help missing the underlying chords of 'Jeopardy' from my old SOS mix).

JUNIOR WALKER: 'In And Out' (LP 'Blow The House Down' US Motown 6053ML) Autry DeWalt's return to Motown is a real rag bag produced by various people with some tracks extremely fast, the only real killer — and I do mean killer! — although disappointingly short being Willie Hutch's production of his own singalong classic, now a less electronic but similar 113bpm bouncy jiggler with terrific familiar rasping, wailing and searing sax. How about an extended 12in here, Motown?

HAYWOOD: 'A Time Like This' (CBS TA 3651) UK-recorded very Evelyn King-ish but businesslike beefily strutting 114½bpm 12in thudder, by a crowd pleasing foxxy lady who wears her hair through her hat and has all Michael Jackson's jerky dancesteps down pat (alternative 'Extended Version Part 2' flip).

I.M.S. (International Music System): 'Nonline' (US Emergency EMDS 6539) Designed specifically for mixers and scratchers rather like the Jive Rhythm Trax LPs but using original tunes which stand up on their own, this 4-track 12in features four synthesizer instrumentals with different electro rhythms (modern dance as well as electrophonic), the 114bpm lead track vari-synching perfectly under Newclous so you can keep re-cueing the "wikki wikki" bits over it again and again! Other cuts are the 119bpm 'An English '93', 117bpm 'Run Away', 121bpm 'Bonus Single "Joke"'. Useful.

PROJECT FUTURE: 'Stark-Gun-Omics' (Capitol 12CL 305) Rayk extremely sparse jerky 114bpm 12in electrophonic ticker with totally vocodered protest lyrics, good in a Herbie-based electro mix.

CONTACT-U: 'Ecuador' (Challenge TALL 4) Jerky sparse 112½bpm 12in electronic instrumental, nowhere near as noisy as Herbie but another that fits in a mix (especially from about a third through), with an alternative emptier 112bpm 'Inca Sacrifice' dub flip.

IAN PRINCE: 'Too Much Too Soon' (London LONX 30) Black youngster studying (electronics?) at the City Of London School Of Music makes his Junior-esque debut with a confusingly disjointed ultra jittery 114½bpm jerker full of surface excitement, on 3-track 12in with an alternative mix and the more stolid (0-113½bpm 'Let The Music Play'.

CASHMERE: 'Try Your Lovin'' (Philly World PWSL 113) Michael Jackson copyist yelping a jittery synth backed 125bpm 12in 'Son Of Wanna Be Startin' Somethin'', here flipped by a dead slow Smokey-ish 0-43bpm revival of 'Tracks Of My Tears'.

STEPHANIE MILLS: 'Never Get Enough Of You' (LP 'Merciless' US Casablanca 811 364-1 M-1) Relaxed listening set by the half-pint soulstress, this chunkily swaying 114½bpm roller probably making more sense than the set's already reviewed 12in but really it's the slowies that stand out, 'His Name Is Michael' being a smoochy 40½/81bpm girl talk duet with Peggy Blue about the two-timing man in their life (odd he's not called Dimples!), while the lovely lazily undulating 42/84bpm 'How Come U Don't Call Me Anymore?' and lightly jogging 83½bpm 'Since We've Been Together' are most danceable.

PHILIP BAILEY: 'I Know' (CBS 3686) Surprisingly rapid UK release for the squeaky EWF singer's solo George Duke-produced purposeful slow rolling 92½bpm 12in slinker, which'll need radio to break here, flipped by the dated jerky 113bpm 'The Good Guy's Supposed To Get The Girls'.

MELLAA: 'Free' (US Larc LR 81014) Huskily led mixed soul group with a nice timeless brassily jiggling little 96½-96bpm 7in-only jogger, officially flip to the slower slinkier 46-47/94bpm 'Makin' Love In The Fast Lane'.

DONALD BYRD: '(Fallin' Like) Dominoes' (LP 'The Blue Note Collection' Blue Note LCSP 1867013, via EMI) The jazz trumpeter's most important mid-70's fusion tracks collected on dobble LP with help from Pete Tong sees what must surely be the first actual UK release for this New York Central Park-recorded "live" 118-117-116-115-0bpm 'Change (Makes You Want To Hustle)' and summer tempo 74bpm 'Stepping Into Tomorrow'. For specialist collectors.

BLUE MAGIC: 'In The Rain' (Streetwave WAVEL 6) Thunder enhanced delicately introed dead slow 35½bpm traditional soul vocal group revival of the Dramatics' classic on 4-track 12in with the similarly '70s-sounding (though new) jiggly chugging 96bpm 'R.S.V.P.', 124bpm 'Magic', 113-114bpm 'See Through', all in old squeaky Stylistics/Chi-Lites style, nice for aging soul freaks.

COATI MUNDI: '7 (Part 1)' (Virgin VS 622) Finally tracked down as the 7in-only flip of his unattractive 'Oh! That Love Decision', this little oddity is what Greg Edwards has been teasingly playing between records on Capital Radio, a meandering 0-58bpm autobiographical rap (reminiscent of Clarence Ashe's 1964 talking blues, 'Trouble I've Had') where he carries on whining even though "the music's stopped" — so if you're going to use it, let it carry on over a slow instrumental! I got giggles playing it early evening last week, and actually I love it.

FONDA RAE: 'Heobah (Hey-O-Bah)' (TMD TMTT 6) Never the summer hit on import that some anticipated back in May, this sorta mock afro chanting chugging 112½bpm 12in jittery smacker is too monotonous like this but remade in a totally wally Ottawa-type treatment could indeed be huge for someone (inst/edit flip).

JUNIOR: 'Runnin' (Mercury MERX 145) Norman Giscombe Jr may be pining at the start but any sweat will be from worry as this limp 115(Intro)-118½bpm 12in loping swayer (belying the title's urgency), while quite pleasant, is hardly startling enough to be the smash he needs (inst on 2-track flip).

RICHARD DE JONGH: 'So Easy' (Challenge TALL 3) Stark tricky rhythm box beats bump a whinnying repetitive 121bpm 12in lurcher (empty tougher inst flip).

BERNARD EDWARDS: 'Glad To Be Here' LP (Atlantic 78-0079-1) The Chic man's a bit lightweight for dancers apart from the Nile Rodgers 'Get Her Crazy' influenced sparse funk jiggly bumping 109bpm title track.

RECORD MIRROR

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Sheets *music*

SOME BANDS get religion and some get political, but judging from 'Between The Sheets' and the album of the same name, the Isley Brothers just got plain dirty-minded. But, officer, it isn't true, says Marvin Isley.

Marvin, babe of the band at 29 years old, argues about songs like 'I Need Your Body' and 'Let's Make Love Tonight':

"It just happened to turn out that way, it wasn't planned. When you turn the album over, you've still got a lot of real funk."

But the Isleys do seem to have veered away somewhat from their hard-hitting funk sound of the mid-to late-seventies, certainly at speed 45.

"Every time we go on tour, our fans all tell us that our love songs add so much to the albums," Marvin observes. "They all kind of depend on us for a slow song every summer."

And people have been depending on the brothers for their music for just about a quarter of a century now, since they first dented the bodywork of the soul scene in 1959 with 'Shout!'. Back then, the group consisted of three senior brothers, Ronald, Kelly and Rudolph — and they're *still* there, all three of them.

At the end of the sixties, when the brothers three had been through the Motown experience — notching classics like 'This Old Heart Of Mine' but perhaps never

quite matching the hit consistency of the other Tamla troupes — it was time for fresh blood and a new label. In stepped Marvin, his senior by one year Ernie, and brother-in-law Chris Jasper.

"Most little brothers look up to their older brothers or sisters," remarks Marvin, "and we had admired them from the beginning. We used to dress up in their clothes, then as we got into the beginning of junior high school, Ernie and Chris and I started picking up their instruments. We had a little trio that played school functions. As we grew older, we wanted to take it seriously. Our older brothers didn't want us in the business, they wanted us to do law, become doctors, have some professional career."

Eventually, Ronald, Rudolph and Kelly gave in and the young shavers, hardly into long trousers, became paid-up card-carrying Isley Brothers in 1969.

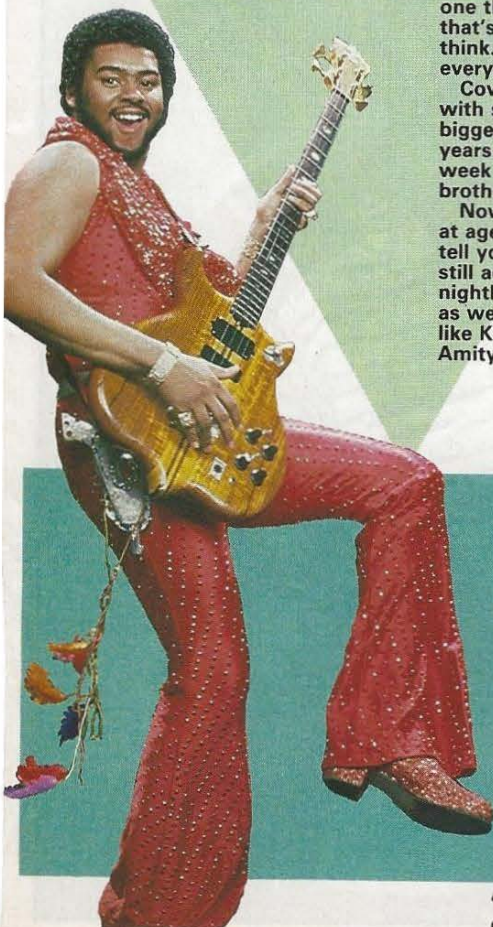
At the same time, the fellas split from Motown and formed their own T-Neck label where they had more success, ironically, than they'd had in the Motor City, especially in the States, where political diatribes like 'Ohio' right through to 'Fight The Power' saw them safely into the seventies.

Now they're deep into the love chapter of their songwriting, but Marvin explains their attitude to recording: "We want to produce performances as a play would be, with different scenes. You might have one scene of lovemaking, one that's humorous, and one that's political or makes you think. We like to cover everything."

Cover everything they have, with satin sheets and their biggest hit album in several years. "It went gold on the third week of release," says the brother unselfconsciously.

Now with senior member Kelly at age 44 (the record books will tell you going on 46), all six are still active enough for the nightlife they love to sing about, as well as producing new talent like Kevin Keys, a discovery from Amityville, Long Island.

PAUL SEXTON



MARVIN ISLEY showing a dazzling flare for HM posing

Haywoode



NEW SINGLE

A TIME LIKE THIS

OUT NOW



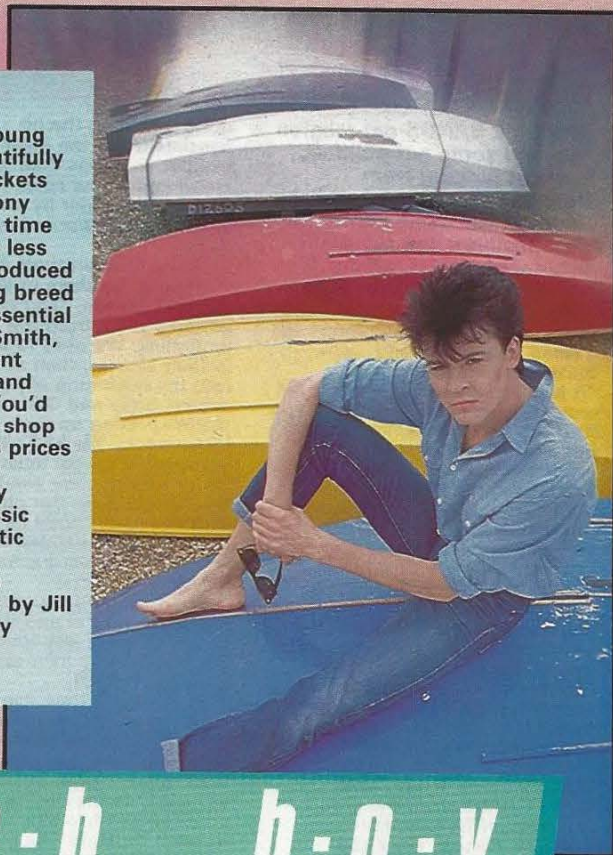
7" CBS A3651

12" CBS TA3651



NEW POPSTAR Paul Young has been sporting beautifully structured suits and jackets by suave designer Antony Price. Now he feels it's time for a change towards a less formal look, so we introduced him to the smart young breed of casuals from quintessential English designer Paul Smith, who has shops in Covent Garden's Floral Street and Mayfair's Avery Row. You'd still have to save up to shop at Paul Smith's, but his prices are considerably more reasonable than Antony Price's, thus giving classic English design at realistic prices.

Make-up by Christina Saunders, photography by Jill Furmanovsky, styling by Daniela Soave.



b-e-a-c-h b-o-y



STAR
STYLE



Opposite page, far left: white sweat shirt, £49.50; Levi's, model's own.
Opposite page, near left: blue shirt, £22; Levi's, model's own.
Opposite page, below: white string vest, £4.99 from Flip, Long Acre, London WC2; hand-painted shirt, £39; white shorts, £22.50.
This page: turquoise singlet, £9.50; white jacket with clip fasteners, £79; white trousers, £29.50; shoes, model's own.
All clothes from Paul Smith unless otherwise stated.

Discos

LIGHT OF THE World are stuck with that moniker — it's like it was coated in superglue and they just can't get it off their hands. But the good news is their music hasn't come unstuck either.

"We wanted to change the name," says Gee Bello of the trimmed, three-piece LOTW. "We tried to come up with something different, but we just couldn't — that's it."

They were going to get on surname terms and call themselves Bello, Augustin and Williams. But that little mouthful just wouldn't come out and so Light Of The World shines on, with a gleaming single called 'Jealous Lover' produced by the man from the Duran Duran control panel, Colin Thurston.

If the band name still conjures a mental sound of heavy horns and close harmonies, that's just what the boys were afraid of. 'Cos times are a-changin', crossover pop's the name of the target and Thurston's the kiddie to help 'em hit it.

"We've come so far from the original Light Of The World style of jazz-funk, because that was very limiting," says Gee. "We want to prove that we can write good songs that can cross the board." When they say different, they mean



LIGHT OF THE WORLD: could they be the new Durans?

The Light Programme

different, too, as they toil away at a new album of 57 varieties.

"The working title for the album is 'Shock Treatment',

really because of the contents," Bello goes on. "We were going to call it 'Stepping Out Of Line'", he says, and Tubbs Williams puts in: "but

we thought that was maybe too pretentious."

ALL THE same, it sounds as though they're working on quite a surprise packet. "We've got a song that sounds like Toto, called 'Three Days A Week', that'll probably be the next single," says Gee. "We're doing a nuclear thing, about the final countdown; there's one song that's virtually straight rock, and an African track. We all know about that music, my dad's from Nigeria, Tubbs' parents are Jamaican and Nat (Augustin)'s parents are from St Louis."

LOTW have sniffed out success in the unlikely of places lately, touring in Finland on one occasion, Israel on another, playing five shows in Tel Aviv and fulfilling a great deal of Eastern promise, even if they were frisked for guns occasionally. But for all the foreign flavour, it's back here they wanna be loved, and the chaps harbour something of a grudge about prevailing attitudes to black music.

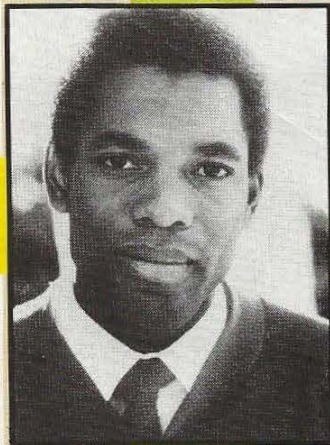
"People like David Bowie, Wham! and Spandau Ballet have used black music and been successful, so what's the problem, we want to incorporate pop and rock into our music," says Bello. "But just because we're black, people expect us to do one particular kind of music."

They're not even close; LOTW are starting to trade in about a dozen different kinds.

PAUL SEXTON

YOU MIGHT think there's quite a gap between 'Turn The Music On' and 'Just One Cornetto'... but Orlando Johnson knows the dividing line's a perilously thin one.

Oriando, lately making us shake a leg or two with his group Trance, has an older brother, v. famous in Italy, called Wes Johnson. He's loaded up with lira by crooning away like a demented gondolier in the



ORLANDO JOHNSON being laughed and pointed at by a jovial MICHAEL WYCOFF (right)

style of all those fossilised eye-tie balladeers of yesteryear (I love them really).

"He's 35 and I'm 29," Orlando says. The bambino of the family was roped into that corner too, when he recorded some singles for Italian EMI a while back including, can you stand it, a version of 'The Sunny Side Of The Street'.

Now he's firmly in a disco trance, though, and says: "I want to do an album of the type of music I do best." Strictly upbeat crooning for Oriando from now on.

PS



MAYBE MICHAEL WYCOFF called his album 'On The Line' because he just knew we'd soon be on the blower to him, badgering him about his success with '(Do You Really Love Me) Tell Me Love'. Or maybe not. Either way, it's Wycoff's biggest break here so far.

So why's this single shifted the stuff so well?

"I was hoping you could tell me," chuckles Michael. "No-one really knows. As soon as you know, let me know." So you see, Wycoff's plenty chuffed about this hit from his third LP.

Michael, who learnt the ropes by working with Natalie Cole, Phoebe Snow and DJ Rodgers, teams these days with producer Webster Lewis.

"He's going to be doing an album with the actor, Robert Guillaume," says Wycoff informatively. We know him as Benson, but apparently he won't be impersonating his soulful namesake — he's going to sing some blues instead.

Wycoff, meantime, is getting in shape for a tour of all kinds of disgustingly exotic places, like Hawaii, Japan and Korea. Back home he's been taking his six-piece out with people like the Dazz Band and Cheryl Lynn — and scratching his head trying to figure out how he got himself a hit.

PS

Small Ads

Personal

STEPHEN JONES ring Roy 961 2011.
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Special Notices

JAPAN FANZINE including news reviews, photos, interviews send cheques/PO's for £1 including P&P payable to Japan Scene at 20 Kynaston Drive, WEM, Shropshire SY4 5DE.
TO THE BEAT, thanks for everything, good luck in the future Lisa S. and George H.
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TOP ALBUMS & TAPES

THIS WEEK
LAST WEEK
WEEKS IN CHART

Week ending August 20, 1983



TONY HADLEY models mum's old curtains at 9

1	2	7	18 GREATEST HITS, Michael Jackson & Jackson 5, Telstar □
2	1	4	THE VERY BEST OF THE BEACH BOYS, Beach Boys, Capitol □
3	4	7	FANTASTIC, Wham!, Innervision □
4	6	36	THRILLER, Michael Jackson, Epic ☆
5	—	—	ALPHA, Asia, Geffen GEF25508
6	5	4	NO PARLEZ, Paul Young, CBS □
7	9	5	THE PRINCIPLE OF MOMENTS, Robert Plant, Atlantic
8	3	3	PUNCH THE CLOCK, Elvis Costello & The Attractions, F-Beat
9	17	24	TRUE, Spandau Ballet, Chrysalis ☆
10	8	6	YOU AND ME BOTH, Yazoo, Mute □
11	14	11	TOO LOW FOR ZERO, Elton John, Rocket □
12	10	9	SYNCHRONICITY, Police, A & M □
13	7	3	THE CROSSING, Big Country, Mercury
14	12	16	THE LUXURY GAP, Heaven 17, Virgin □
15	13	4	THE LOOK, Shalamar, Solar □
16	28	2	STREET SOUNDS EDITION 5, Various.
17	19	18	LET'S DANCE, David Bowie, EMI America ☆
18	11	6	HITS ON FIRE, Various, Ronco □
19	21	28	SWEET DREAMS (ARE MADE OF THIS), Eurythmics, RCA □
20	18	12	CRISES, Mike Oldfield, Virgin □
21	20	8	FLASHDANCE, Original Soundtrack, Casablanca
22	16	8	JULIO, Julio Iglesias, CBS
23	16	11	IN YOUR EYES, George Benson, Warner Bros □
24	22	10	BODY WISHES, Rod Stewart, Warner Bros □
25	29	24	WAR, U2, Island □
26	24	93	RID, Duran Duran, EMI ☆
27	27	12	PIECE OF MIND, Iron Maiden, EMI □
28	—	—	TORMENT AND TOREROS, Marc & The Mambas, Some Bizzare BIZL4
29	25	26	QUICK STEP & SIDE KICK, Thompson Twins, Arista □
30	23	12	DUCK ROCK, Malcolm McLaren, Charisma □
31	26	5	BURNING FROM THE INSIDE, Bauhaus, Beggars Banquet
32	30	16	TWICE AS KOOL, Kool & The Gang, Polystar □
33	—	—	GOLDEN YEARS, David Bowie, RCA BOWLP4
34	33	8	SECRET MESSAGES, Electric Light Orchestra, Jet □
35	32	23	THE HURTING, Tears For Fears, Mercury □
36	—	—	THE KIDS FROM FAME SING TO YOU, Kids From Fame, BBC KIDLPO05
37	42	2	LAWYERS IN LOVE, Jackson Browns, Asylum
38	39	8	PRIVATE COLLECTION, Jon & Vangelis, Polydor
39	38	240	BAT OUT OF HELL, Meat Loaf, Epic/Cleveland ☆
40	31	2	THE CRACKDOWN, Cabaret Voltaire, Some Bizzare
41	67	60	UPSTAIRS AT ERIC'S, Yazoo, Mute ☆
42	46	16	TOTO IV, Toto, CBS □
43	34	10	LOVERS ONLY, Various, Ronco □
44	52	8	DURAN DURAN, Duran Duran, EMI
45	36	21	THE RISE AND FALL OF ZIGGY STARDUST, David Bowie, RCA International ☆
46	58	15	PENTHOUSE & PAVEMENT, Heaven 17, Virgin □
47	41	46	LOVE OVER GOLD, Dire Straits, Vertigo ☆
48	37	17	CARGO, Men At Work, Epic □
49	55	15	NIGHT DUBBING, Imagination, R & B □
50	43	8	GREATEST HITS, Rod Stewart, Riva ☆
51	40	10	OIL ON CANVAS, Japan, Virgin □

52	86	11	WRAP YOUR ARMS AROUND ME, Agnetha Faltskog, Epic ☆
53	44	15	HUNKY DORY, David Bowie, RCA International ☆
54	45	17	WHITE FEATHERS, Kajagoogoo, EMI □
55	85	39	RICHARD CLAYDERMAN, Richard Clayderman, Delphine ☆
56	57	15	SONGS, Kids From Fame, RCA □
57	58	19	OFF THE WALL, Michael Jackson, Epic ☆
58	35	19	FASTER THAN THE SPEED OF NIGHT, Bonnie Tyler, CBS □
59	48	6	QUEEN GREATEST HITS, Queen, EMI ☆
60	49	14	DRESSED FOR THE OCCASION, Cliff Richard & The LPO, EMI □
61	89	8	FRIENDS, Shalamar, Solar ☆
62	54	26	LIVE, Kids From Fame, RCA □
63	78	44	REFLECTIONS, Various, CBS ☆
64	68	3	COMPLETE MADNESS, Madness, Stiff ☆
65	71	30	WORKOUT, Jane Fonda, CBS □
66	66	31	BUSINESS AS USUAL, Men At Work, Epic ☆
67	—	—	MAKIN' MOVIES, Dire Straits, Vertigo 6369034
68	81	2	LOVE SONGS, Barbra Streisand, CBS ☆
69	77	11	WHAT IS BEAT? (THE BEST OF THE BEAT), Beat, Go Feet □
70	73	15	LAUGHTER & TEARS COLLECTION, Various, WEA
71	70	16	ALADDIN SANE, David Bowie, RCA International
72	62	15	POWER CORRUPTION & LIES, New Order, Factory
73	47	12	TUBULAR BELLS, Mike Oldfield, Virgin ☆
74	84	3	FEAST, Creatures, Polydor/Wonderland
75	—	—	HEROES, David Bowie, RCA International INTS5086
76	53	4	PORCUPINE, Echo & The Bunnymen, Korova □
77	83	21	THE FINAL CUT, Pink Floyd, Harvest □
78	59	13	CONFRONTATION, Bob Marley & The Wailers, Island
79	51	17	JARREAU, Al Jarreau, WEA International
80	84	14	DIONNE WARWICK COLLECTION, Dionne Warwick, Starblend □
81	80	40	HELLO, I MUST BE GOING!, Phil Collins, Virgin ☆
82	68	4	DIAMOND DOGS, David Bowie, RCA International
83	—	—	I WAS THE ONE, Elvis Presley, RCA RCPAL3105
84	—	—	COOL HEAT, Various, K-Tel NE1231
85	100	2	AVALON, Roxy Music, EG □
86	94	2	OCTOBER, U2, Island □
87	—	—	THE JOHN LENNON COLLECTION, John Lennon, Parlophone EMTV37
88	99	5	THE KIDS FROM FAME, Various, BBC ☆
89	88	11	HOLY DIVER, Dio, Vertigo
90	75	12	IN THE GROOVE (THE 12IN DISCO PARTY), Various, Telstar
91	—	—	STREET SOUNDS EDITION 4, Various, Streetsounds STSND004
92	—	—	LOVE AND DANCING, League Unlimited Orchestra, Virgin OVED6
93	79	9	BITE, Altered Images, Epic
94	—	—	MIDNIGHT AT THE LOST AND FOUND, Meat Loaf, Epic /Cleveland EPC26243
95	53	2	HAND CUT, Bucks Fizz, RCA
96	76	4	RUMOURS, Fleetwood Mac, Warner Bros ☆
97	61	5	DEEP SEA SKIVING, Bananarama, London □
98	50	2	SCATTERLINGS, Juluka, Safari
99	—	—	BOY, U2, Island ILPS9646
100	95	2	LIONEL RICHIE, Lionel Richie, Motown

VIDEOS

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

Compiled by MRIB

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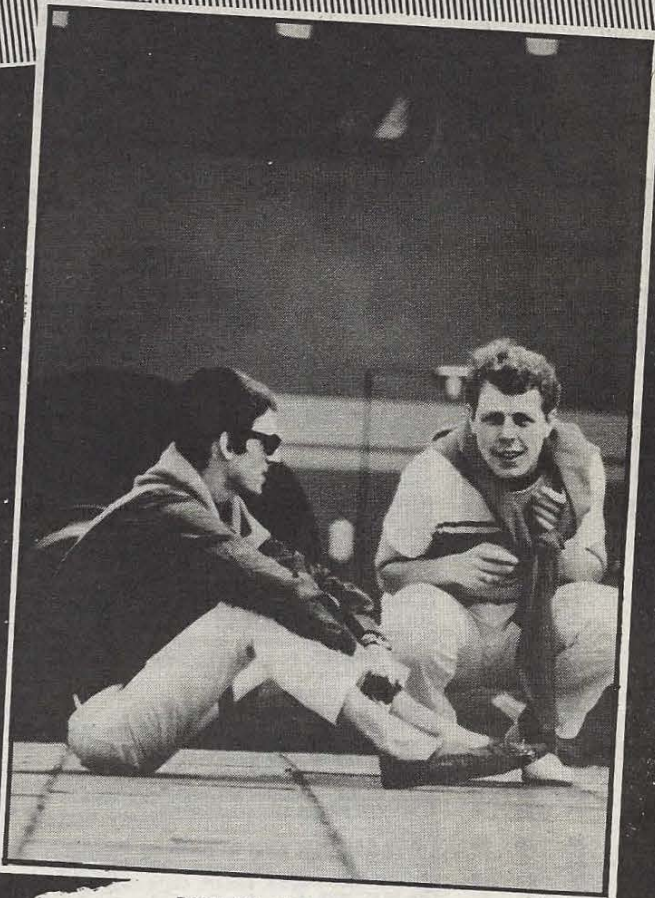
TOP SINGLES

AS USED ON TOP OF THE POPS

Week ending August 20, 1983

THIS WEEK
LAST WEEK
WEEKS IN CHART

1	1	6	GIVE IT UP, KC & The Sunshine Band, Epic
2	12	2	GOLD, Spandau Ballet, Chrysalis
3	8	2	A PARIS (EP), Style Council, Polydor
4	5	4	CLUB TROPICANA, Wham!, Innervision
5	9	4	I'M STILL STANDING, Elton John, Rocket
6	10	5	EVERYTHING COUNTS, Depeche Mode, Mute
7	4	8	DOUBLE DUTCH, Malcolm McLaren, Charisma
8	15	4	ROCKIT, Herbie Hancock, CBS
9	2	10	WHEREVER I LAY MY HAT (THAT'S MY HOME), Paul Young, CBS
10	3	10	YOU, Freeez, Beggars Banquet
11	6	5	THE CROWN, Gary Byrd & The GB Experience, Motown
12	11	6	BIG LOG, Robert Plant, Atlantic
13	7	7	WHO'S THAT GIRL, Eurythmics, RCA
14	17	6	RIGHT NOW, Creatures, Polydor/Wonderland
15	21	8	THE FIRST PICTURE OF YOU, Lotus Eaters, Sylvan/Arista
16	13	7	CRUEL SUMMER, Bananarama, London
17	34	6	WATCHING YOU WATCHING ME, David Grant, Chrysalis
18	16	13	MOONLIGHT SHADOW, Mike Oldfield & Maggie Riley, Virgin
19	—	—	WINGS OF A DOVE, Madness, Stiff BUY181
20	26	4	WAIT UNTIL TONIGHT (MY LOVE), Galaxy Featuring Phil Fearon, Ensign
21	33	4	THE SUN GOES DOWN (LIVING IT UP), Level 42, Polydor
22	14	5	IT'S LATE, Shakin' Stevens, Epic
23	24	4	LOVE BLONDE, Kim Wilde, RAK
24	28	6	GIVE IT SOME EMOTION, Tracie, Respond
25	23	4	FREAK, Bruce Foxton, Arista
26	18	5	WRAPPED AROUND YOUR FINGER, Police, A&M
27	19	9	COME LIVE WITH ME, Heaven 17, Virgin
28	31	3	TOUR DE FRANCE, Kraftwerk, EMI
29	43	3	COME DANCING, Kinks, Arista
30	39	3	WALKING IN THE RAIN, Modern Romance, WEA
31	37	2	GUILTY OF LOVE, Whitesnake, Liberty
32	20	6	DON'T TRY TO STOP IT, Roman Holiday, Jive
33	47	2	DISAPPEARING ACT, Shalamar, Solar
34	25	12	FLASH DANCE... WHAT A FEELING, Irene Cara, Casablanca
35	42	3	BAD DAY, Carmel, London
36	—	—	RED RED WINE UB40, DEP International DEP7
37	49	2	DON'T CRY, Asia, Geffen
38	22	5	DO IT AGAIN/BILLIE JEAN, Club House, Island
39	29	10	IT'S OVER, Funk Master, Masterfunk
40	27	12	BABY JANE, Rod Stewart, Warner Bros
41	44	2	MEAN STREAK, Y&T, A&M
42	30	7	THE WALK, Cure, Fiction
43	51	2	POPCORN LOVE, New Edition, London
44	61	2	WRAP YOUR ARMS AROUND ME, Agnetha Faltskog, Epic
45	69	2	JUST OUTSIDE OF HEAVEN, H2O, RCA
46	32	6	FEEL LIKE MAKING LOVE, George Benson, Warner Bros
47	—	—	BLUE WORLD, Moody Blues, Threshold TH30
48	36	7	EVERYDAY I WRITE THE BOOK, Elvis Costello & Attractions, F-Beat
49	52	2	BUSY DOING NOTHING, Dave Stewart & Barbara Gaskin, Broken
50	35	6	NEVER STOP, Echo & The Bunnymen, Korova
51	45	4	PUT OUR HEADS TOGETHER, O'Jays, Philadelphia
52	68	2	INDIAN SUMMER, Belle Stars, Stiff
53	—	—	LIKE AN ANIMAL, Glove, Polydor/Wonderland SHE3
54	64	3	PRIME TIME, Haircut One Hundred, Polydor
55	50	3	(SHE'S) SEXY AND SEVENTEEN, Stray Cats, Arista
56	40	8	FORBIDDEN COLOURS, Sylvian/Sakamoto, Virgin
57	74	2	BLUE MONDAY, New Order, Factory
58	60	2	BALLERINA (PRIMA DONNA), Steve Harley & Cockney Rebel, Stiletto
59	41	6	WATCHING, Thompson Twins, Arista
60	82	2	NATIVE BOY (UPTOWN) Animal Nightlife, Innervision
61	67	2	CHANGING FOR YOU, Chi-Lites, R&B
62	—	—	YOU CAN'T STOP ROCK AND ROLL, Twisted Sister, Atlantic A9792
63	38	9	WAR BABY, Tom Robinson, Panic
64	77	3	MANIAC, Michael Sembello, Casablanca
65	56	4	HIM, Sarah Brightman, Polydor
66	48	3	PARADISE, Stranglers, Epic
67	66	2	JOHNNY FRIENDLY, JoBoxers, RCA
68	96	2	TONIGHT I CELEBRATE MY LOVE, Peabo Bryson & Roberta Flack, Capitol
69	86	2	HALF THE DAY'S GONE, Kenny Lynch, Satril
70	86	4	BOOGIE NIGHTS, La Fleur, Proto
71	57	3	BLUE SKIES, Jets, EMI
72	46	9	ALL NIGHT LONG, Mary Jane Girls, Motown
73	—	—	HOLY DIVER, Dio, Vertigo DIO1
74	78	2	MONEY GO ROUND, Style Council, Polydor
75	53	3	THE SUN GOES DOWN, Thin Lizzy, Vertigo



PAUL 'N' MICK: tres chic at 3

76	76	2	STAY ON TOP, Uriah Heep, Bronze
77	95	2	FOOL FOR YOU, Julie Roberts, Bluebird
78	—	—	TAHITI, David Essex, Mercury BOUNT1
79	63	3	CRAZY, Manhattans, CBS
80	89	2	JEALOUS LOVER, Light Of The World, EMI
81	—	—	DR JAM (IN THE SLAM), Men At Play, Design
82	—	—	STAR SISTERS, Star Sisters, CBS A3534
83	84	3	OUT IN THE NIGHT, Serge Ponsar, WEA
84	92	2	YOU'RE THE ONE (YOU'RE MY NUMBER ONE), Katie Kissoon, Jive
85	—	—	RIDERS ON THE STORM, Anabel Lamb, A&M AM131
86	83	3	WE'RE GONNA GROOVE TONIGHT, The Biz, Midas
87	88	3	IMPI, Juluka, Safari
88	—	—	WHEN THE 12TH OF NEVER COMES, Silent Running, EMI EMI5400
89	81	3	LOVELY DAY, Central Line, Mercury
90	—	—	IT'S RAINING MEN, Weather Girls, CBS CBSA2924
91	87	2	LINED UP, Shriekback, Y
92	94	2	PARTY TIME, Kurtis Blow, Mercury
93	—	—	COLD BLOODED, Rick James, Motown TMG1314
94	91	2	TRUE, Spandau Ballet, Chrysalis
95	—	—	DON'T YOU GET SO MAD, Jeffrey Osborne, A&M AM140
96	93	2	THE FACE OF DORIAN GRAY, Robert Marlow, Reset
97	82	3	THE MAN WITH THE FOUR WAY HIPS, Tom Tom Club, Island
98	—	—	LET'S START THE DANCE III, Hamilton Bohannon, Compleat CLT1
99	—	—	TRY YOUR LOVIN, Cashmere, Philly World PWS113
100	—	—	NIGHT AND DAY, Everything But The Girl, Cherry Red CHERRY37

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)
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STAR
SONGS



LIM AHL, WHO'S recently departed the ranks of Kajagoogoo, appropriately chose 'Ain't No Mountain High Enough' by Diana Ross because: "It's dramatic and over the top . . . like me."

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

Ain't No Mountain High Enough

(spoken)

If you need me, call me
No matter where you are
No matter how far
Just call my name
I'll be there in a hurry
On that you can depend and never worry

(sung)

No wind (no wind)
No rain (no rain)
Nor winter's cold
Can stop me, babe (oh babe)
Baby (baby) if you're my goal
No wind (no wind)
No rain, can stop you babe
If you wanna go

(spoken)

I know, I know
You must follow the sun
Wherever it leads
But remember
If you should fall short of your desires
Remember life holds for you
One guarantee

And if you should miss my lovin'
One of these old days
If you should ever miss the arms
That used to hold you so close
Or the lips that used to touch yours so tenderly
Just remember what I told you the day I set you free

(sung)

Ain't no mountain high enough
Ain't no valley low enough
Ain't no river wide enough
Keep me from you

(repeat)

Ain't no mountain high enough
Nothing can keep me, keep me from you

(repeat to fade)

Words and music by Nicholas Ashford and Valerie Simpson
© 1967 Jobete Music (UK) Ltd
On Motown Records



FULL NAME: Gary DeWitt
NICKNAME: 'Byrd' or 'GBE'
DATE OF BIRTH: March 14, 1949
PLACE OF BIRTH: Buffalo, New York, the coldest spot in the world

JOB YOUR PARENTS WANTED YOU TO DO: I was raised by my grandmother, who bought me a typewriter, a tape recorder and a portable land camera, which guided me in what I wanted to do

JOBS BEFORE BECOMING A DJ: Porter in hospitals, washing dishes in a restaurant, picking berries on farms to get money to buy a wardrobe of 10 suits and buy gadgets like push-button umbrellas

GOOD SUBJECTS AT SCHOOL: Spelling, Speech, Literature, History and Mathematics (until algebra freaked me out)

FIRST WORDS ON AIR AS A DJ: "If you dig soul, then I'm your guy, keeping the music mellow, and the conversation fly"

FIRST RECORD BOUGHT: 'Ask The Lonely' by the Four Tops, in 1965

LAST RECORD BOUGHT: A bootleg album by Sly Stone, pre-'Dance To The Music'. The last "new" record was 'Cargo' by Men At Work

FIRST LIVE SHOW SEEN: James Brown, in Buffalo. He was devastating and probably still the best, although I would add Earth, Wind and Fire for showmanship as well

LAST LIVE SHOW SEEN: I don't have the chance to see many live shows — when I do, I like to hear music in different places, like London or Brazil

FAVOURITE RAPPER: On radio, a guy called Hot Rod, because he was real close to what I wanted to do. On record, Big Youth, Yellowman and I-Roy

IN YOUR OPINION, THE ORIGINS OF RAP: The first jocks I heard were called Jack The Rapper and Al Benson, but I know that in the south, there were rapping jocks as far back as the early fifties

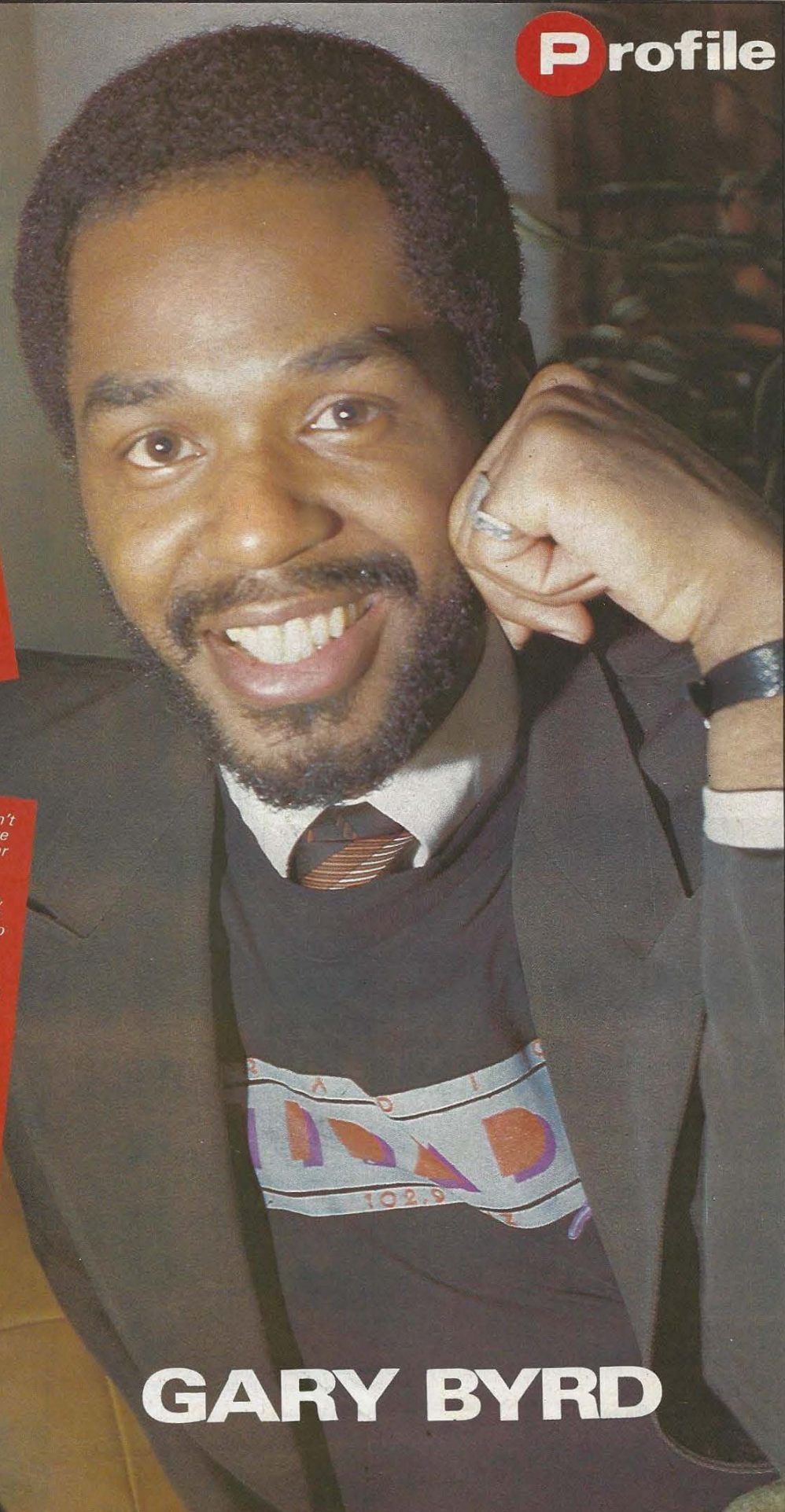
FAVOURITE RHYTHM TRACK FOR RAPPING: The music of the Meters was always perfect, or Booker T and the MGs. I prefer a reggae-funk groove

FAVOURITE CLUB: One that's hot, crowded and sweaty, playing a lot of real funk

FAVOURITE DJ: Don Imus, from WNBC in New York, for sheer imagination

AMBITION: To learn languages. At the moment when I go to other people's countries I can't even say hello to them. Also acting — I look forward to playing historical characters like Imhotep and Hannibal and I hope to do some acting in my videos

MOST EMBARRASSING MOMENT: When I was at High School, we were debating with another school. I was supposed to be so great at public speaking and my ego was so huge I got up in front of 800 kids and halfway through my speech I completely forgot the rest of it, every single word. It was a crushing blow!



GARY BYRD