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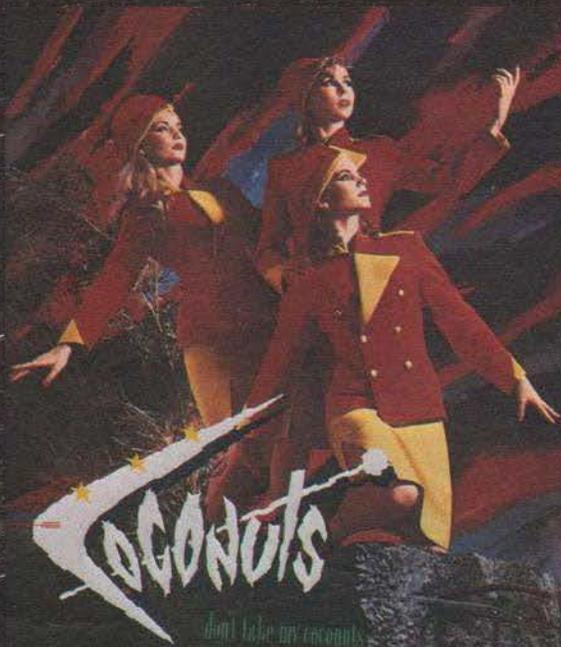
Nick
Heyward



Heyward pic by Justin Thomas

Jeffrey Daniel pic by Eugene Adobari

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Private files

SIMON TEBBUTT'S naughty bits

BACK FROM my brief but sun-soaked sojourn in Barbados where there's little else to do all day but lie around discussing the flies — which is all I do here anyway but if you understand that one you should have your brain washed out with soap and water. And so, relaxed, suntanned and incredibly hunky (it says here), I return to the task of keeping you abreast of the wild and wacky writhings of the pop world. And did you know...

Bow Wow... Ow! Following the shock news that wispy **Matthew Ashman** from Britain's foremost export drive **Bow Wow Wow** broke a couple of bones falling off a stage in New Jersey. I hear the lad is getting very depressed in hospital. "There are no women around," he moans. Jolly good job, I say. You see



Pic by Charles Came

"YOU'LL HAVE to learn to tie your tie properly before I'll be seen out with you." New look **Clare Grogan** refuses to step outside to a nightclub after last week's 'Tube' with little **Nicky Heyward**. Nick, who has just learned to do his shoelaces, retired looking hurt...

Jolly — who work with **Bananarama** — are fighting for the rights to make her awful din vaguely palatable...

continues over

Matthew broke the bones in his hand...

Bad boy in temper tantrum shock (Take 1470). **Wham's** meaty, beaty, big and flouncy **George** spotted at the 'Tube' extravaganza last week stamping around, breathing fire and muttering dark threats just because he's left hanging around for a couple of hours before gracing the nation's screens. Life must be hard sometimes...

I suppose I'll be able to swan around the cocktail bar at the **Palace** again without bashing into **Alannah's** silly railway worker's hat now that the **Thompson Twins** have scuttled off to a country retreat to write some new songs. "We just want to be alone," they whine, heading in the general direction of **King's Cross**. Who's stopping them?

Grovel time. Mixed up **RECORD MIRROR** hack **Paul Sexton** is in the cooler for a couple of days for writing last week that the 'Street Sounds' LP was much, much

cheaper than CBS's 'Dance Mix... Dance Hits'. Actually both discs are flogging for the usual £3.99.

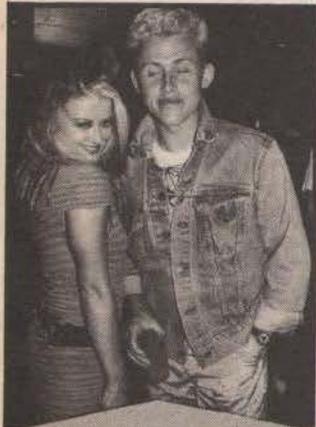
Although no noe this side of **Cleethorpes** has ever heard of her, my spies tell me that sultry **Sade Adu** looks all set to sign to **Island Records**. I hear that **Alex Sadkin** — who produces the **Thompson Twins** and **Swain** and

FANCY FINDING out **Boy George's** favourite single? Or discovering what makes **Paul Weller's** toes tap? It's simple! In another mind-blowing first, **RECORD MIRROR** brings you **Star Songs** — where your favourite stars choose the lyrics that turn THEM on!

Just send us a postcard with the name of the star you'd like us to quiz, we'll find out their favourite song and print the lyrics, along with a colour poster of the star who



chooses them. Fire your requests to **Star Songs, Record Mirror, 40 Long Acre, London WC2**. We'll do the rest!



Pic by Charles Came

KIRK BRANDON loses himself in blissful anticipation in the company of **LA** from that outrageous (it says here) act **Pleasure And The Beast**. But I hear **Kirk** was looking for someone with dreadlocks and lots of make-up.

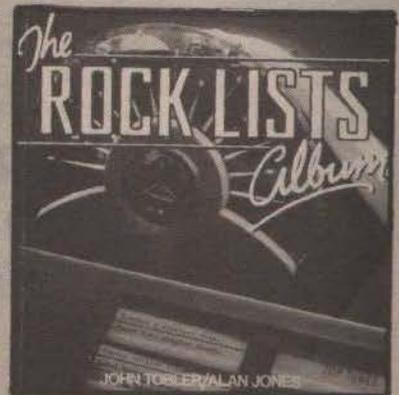
Win The Rock Lists Album!!!

RECORD MIRROR are giving you the opportunity to be the hippest person on your block. In fact, 10 of you can learn all you need to know about rock... and more, in a competition to win 'The Rock Lists Album' — written by **John Tobler** and **RECORD MIRROR's** **Alan Jones**.

If you want to get full marks on 'Pop Quiz' all you have to do is answer three pop posers, indicate your answers, cut out the coupon and send it to: 'The Rock Lists Album Competition', **RECORD MIRROR, PO Box 16, Harlow, Essex**. First 10 correct entries opened on the closing date, **Monday, July 11**, win.

- 1) Which number one group was **Ultravox's** **Midge Ure** in? Was it
 - a) **Bay City Rollers** b) **Silk**
 - c) **Dagenham Girl Pipers**
- 2) **Altered Images' Clare Grogan** was in which hit British film? Was it
 - a) 'Gregory's Girl'
 - b) 'Woodstock' c) 'Bugsy Malone'
- 3) Which of these artists has **Michael Jackson** dueted with?
 - a) **Bauhaus** b) **Tottenham Hotspur FA Cup Final Squad**
 - c) **Paul McCartney**

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



YES! 160 pages of total trivia can be yours!

Private files

from page 3

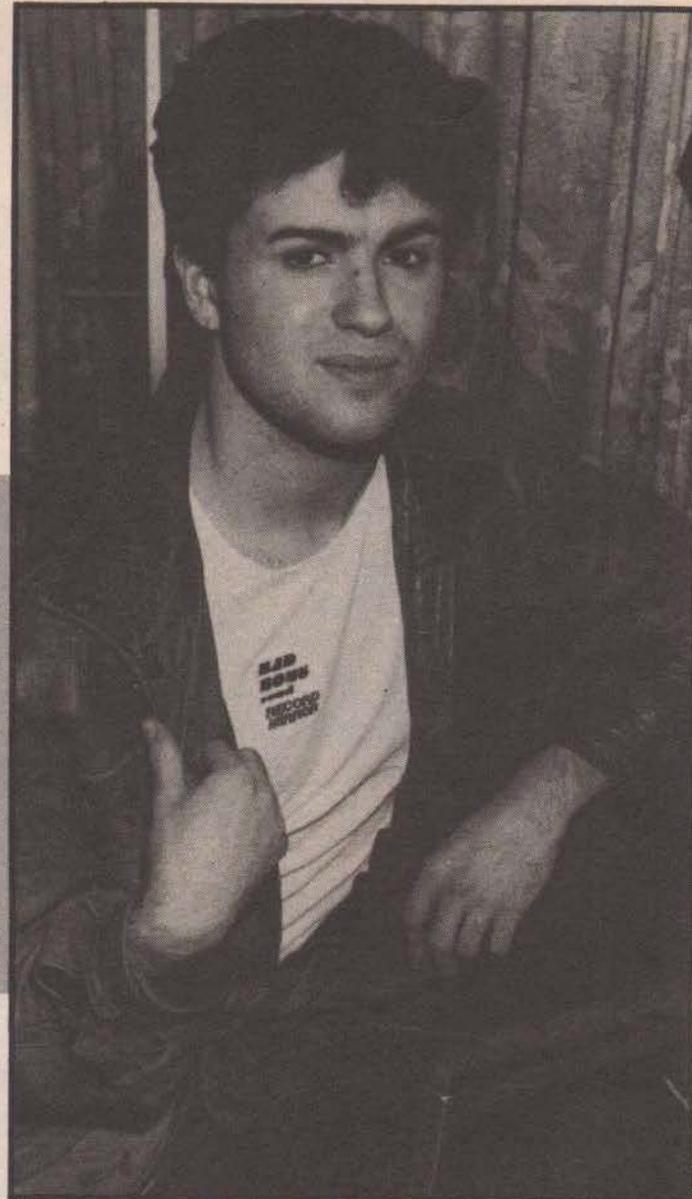
ROCK BOTTOM. I learn with disgust that pop groups no longer have to record a special track for their appearances on *Top Of The Pops*. Now any old naff band will be able to spend thousands perfecting their sound in the studio and then pretend it's all them on the old box. Hmmm, think I'll have a go myself. Any suggestions for the right song...?

Heart failure time. I wake in a sweat to be confronted by a single six foot silver-studded black eye staring blankly at me. No, it's not Marc Almond playing another joke but part of the set for the *Mambas* slot on 'Switch' last week. The group's designer, hunky *Huw Feather*, was dosing down in one of my many spare chambers and the lad does like to take his work with him...

Still in Mamba country, the lady who tinkles their ivories, exotic *Annie Hogan*, will be DJing in *Soho's Funhouse* every Tuesday night from this week...

● **Strange associations.** Ex-Associate *Alan Rankine* and *Bauhaus* merry mirth maker *Pete Murphy* seen huddled together in some dark, subterranean corner planning a joint venture for the end of the summer. The excitement of anticipation keeps me awake long into the sultry *Clapham* night...

Small time businessman and part time cappuccino guru *Paul Weller* is taking his authoritarian pompousness to the outer limits of laughability with regard to his money spinning *Respond Records* venture. Every time the mithering misery signs another dodgy act to the label he insists on them reading a copy of a book called *'Absolute Beginners'*. Our resident *Wellerphile Jim Reid*, reliably informs me this tome rambles at some length about the London



Pic by Eugene Adebari

scene of the late Fifties and early Sixties. And they said *Howard Hughes* was weird...

My very close and intimate long time friend *George O'Dowd*, invites me round for another sumptuous supper — all oysters and *PG Tips* — to inform me that

the official *Culture Club* book *'When The Cameras Go Crazy'* will be published on September 15. "Beware of imitations," he mutters darkly over the After Eights...

An old flat mate of *Dig Wayne*, singer with those dustbin

Fantastic something

SO BAD boys read **RECORD MIRROR** eh? Here's *Wham's George* trying to prove that he doesn't just look at the pictures. *George* reckons the funloving **RECORD MIRROR** can solve all your problems — except spots that is...

groovers JoBoxers, tells me of his strange behaviour. Seems he was so obsessed with the vile growth of hair on his chest he used to smear it with *Immac*, and if anybody left a dirty dish around the place he would drop a nasty note telling the offender to clean up. *Freud* would have something to say about that...

Overly vain middle-aged one-time rock star *Rod 'The Podge' Stewart* got himself in such a lather about the silly blond streaks in his mane that he flew a top London crimper in to *Paris* last week just to touch them up. Isn't it sad?

And while we're on the subject of God's gift to those mortgage miseries, how come *Rod* cried off from a friendly game of football at *Queens Park* recently claiming a 'sore throat' but was well enough to trek up to *Birmingham* to do a show the very same night? Obviously a 'sore throat' affects his legs far more than his voice.

The football connection has been taken to its logical conclusion with sports equipment firm *Adidas* sponsoring his world tour. He and his entourage are being blessed with couture outfits, shoes and all, smothered with the *Adidas* logo. The ageing soccer fanatic even gets lorryloads of free footballs to kick out into the audience at every location. First *Levi's* and *David Bowie*, now this, what next? Perhaps *Mothercare* sponsoring *Kajagoogoo*?

● **Crash bang wallop.** *Midge Ure* and the stunningly wonderful *Matt Fretton* nearly decapitated in *Soho's* dodgy *Raymond's Revue* bar when a nearby crane crashed through the upper floors.

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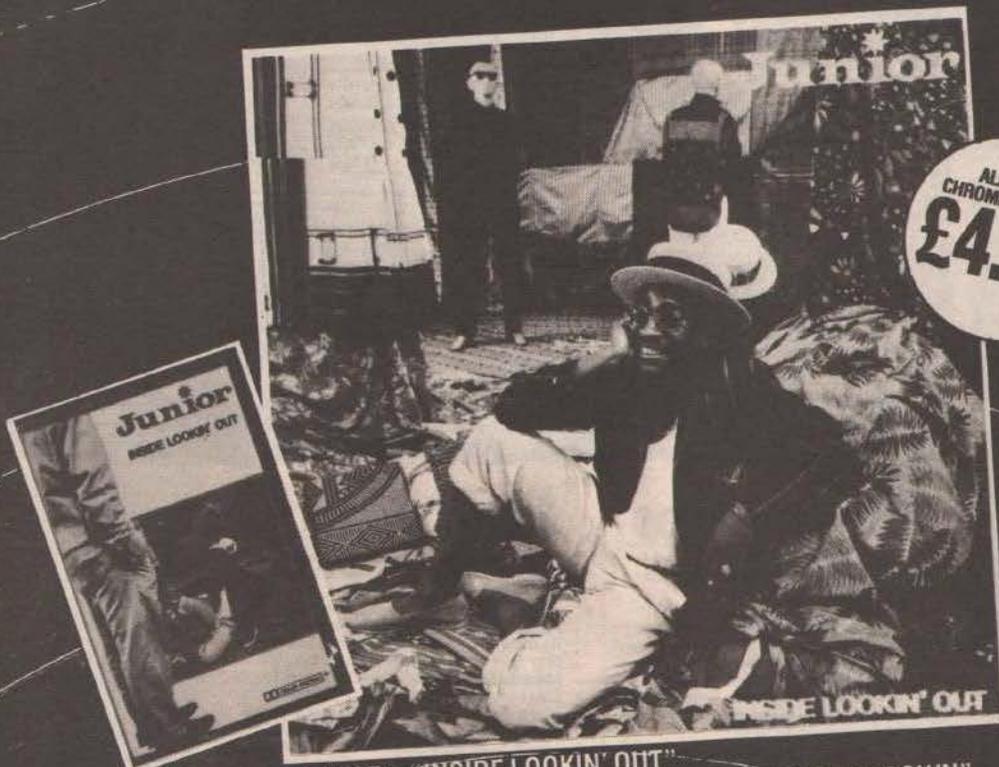
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News

More Gal

GARY NUMAN has finalised the extra dates for his autumn tour. He plays Dundee Caird Hall on September 23, Hull City Hall 28, Derby Assembly Rooms October 1, Coventry Apollo 5, Oxford Apollo 9, Hemel Hempstead Pavilion 11, Middlesbrough Town Hall 18, Wolverhampton Civic Hall 21, Hanley Victoria Hall 23, Margate Winter Gardens 27, Southampton Gaumont 28, Southend Pavilion 30, Ipswich Gaumont 31 and Guildford Civic Hall November 4.



DAVID GRANT has a new solo single out next week. The ex-Linx vocalist brings out 'Watching You, Watching Me' on July 8. He has teamed up with Culture Club producer Steve Levine for the record.

On the B-side is 'In The Flow Of Love' — co-written with Levine.

IMAGES, WHAM, ELVIS TOURS

WHAM, ELVIS Costello and Altered Images are all lining up massive tours.

They are all finalising dates at the moment. Altered Images will play later in July and Wham and Costello will gig in October.

Costello, who has just released a new single 'Everyday I Write The Book', will have a new album out on July 29.

It is called 'Punch The Clock' and is produced by Clive Langer and Alan Winstanley — responsible for Madness and Dexys Midnight Runners. As well as the new single, the album will



ALTERED IMAGES: Treading the boards in July

contain Costello's 'Pills And Soap' single, which he released under the name The Imposter and which has now been deleted.

The album also features the Afrodiziak singers and the TKO horns and will include his version of 'Shipbuilding', the hit single by Robert Wyatt for which Costello wrote the lyrics.

His October tour will be his

first proper live dates since his shows at London's Royal Albert Hall just after Christmas and a show this week at London's Dingwalls.

Altered Images, who have just released their album 'Bite', are due to have a new single out to coincide with their summer tour. And Wham's tour will mark the group's live debut.

Straits dates

DIRE STRAITS have fixed up two shows at London's Hammersmith Odeon.

The group — who were only to appear at London's Dominion Theatre for the sold-out Prince's Trust concert — will play the venue on July 22 and 23. Tickets, price £5 and £6, go on sale at the Odeon on July 2. They are restricted to four per person and will NOT be on sale by post.

Essex trek

DAVID ESSEX, in the charts with his 'The Smile' single, is to do a huge tour in August.

He plays Cardiff St David's Hall on August 1, Poole Arts Centre 2 and 3, Basildon Festival Theatre 4, Sheffield City Hall 5, Liverpool Empire 6, Manchester Palace Theatre 7 and 8, Blackpool Winter Gardens 9, Irvine Magnum Leisure Centre 11, Edinburgh Usher Hall 12, Newcastle City Hall 13, Leeds Grand Theatre 14, Harrogate Centre 15, Hanley Odeon Film Centre 16, Northampton Dergate Centre 17 and 18, Ipswich Gaumont 19, Great Yarmouth Entertainment Centre 20, Norwich Theatre Royal 21, Nottingham Royal Concert Hall 22 and 23, Birmingham Odeon 25, Wolverhampton Civic Hall 26, Bristol Hippodrome 28, Croydon Fairfield Hall 29 and 30, Margate Winter Gardens 31, Portsmouth Guildhall September 1, Brighton Dome 2, Southampton Gaumont 3 and Torquay Princess Theatre 4.



Pic by Simon Porter

MOTORHEAD ARE to play a three-night stint at London's tiny Marquee, to celebrate the end of their tour.

The heavy metal trio have called the gigs 'Another Perfect Party' and they take place on July 5, 6 and 7. And the Marquee's stage has been strengthened to accommodate the group's special effects.

The concerts will be filmed for a television show later in the year. Tickets go on sale today (June 30) at 2pm at the Marquee Box Office — they cost £4.50. Any tickets left over will go on sale on the door at £5 on the night.

ELTON JOHN brings out a new single this week to follow up his 'I Guess That's Why They Call It The Blues' hit. The new song is called 'I'm Still Waiting' and like his last hit comes from his 'Too Low For Zero' album.



THE THOMPSON TWINS bring out yet another track from their 'Quick Step And Side Kick' album on July 8.

It is a remixed version of 'Watching'. A 12-inch version includes an extended version of the track plus a longer version of the B side — a new song called 'Dancersaurus (Even Large Reptiles Have Emotional Problems)'.

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Pic by Joe Bangay

CULTURE CLUB: new LP

Numbers Club

BOY GEORGE is finalising tracks for a new Culture Club album. The LP will be called 'Colour By Numbers' and is expected to include three songs which he performed on 'The Tube' last week — 'Mr Man', 'It's A Miracle' and 'Black Money'.

But there is still going to be a long wait until the album comes out. George has said that it probably won't be released until September.

He is also expected to take Culture Club out on the road in the autumn.



YAZOO

Yazoo for you

YAZOO are definitely going to split after releasing a new album.

The duo of former Depeche Mode man Vince Clarke and Alison 'Alf' Moyet will pursue solo careers after the album is released.

Their LP is called 'You And Me Both' and comes out on July 4. It includes their 'Nobody's Diary' hit among its 11 songs which are a combination of Moyet and Clarke compositions.

It is their second and last LP and follows up their successful 'Upstairs At Eric's' debut album.

TV stars

MUSICAL YOUTH, Depeche Mode and The Thompson Twins will all play special concerts in July and August.

They are doing the shows to be recorded for a new television programme 'Hold Tight'. The gigs take place at the Alton Towers pleasure park in Staffordshire. And there will be a total of 27 concerts recorded for the programme.

Dates still have to be finalised for the 2000-seater venue. "People will have to ring us up and we will tell them when the concerts will be," said a spokesman for 'Hold Tight'.

A 'Hold Tight' hotline opens up on July 1. They will give concert and ticket information on 061 228 1199.

Disco Bruce

BRUCE FOXTON is all set to release his first-ever solo single this month. He has provisionally decided to release a number called 'The Freak'.

A release date has still to be finalised, but it should be out on July 22.

Although he is still keeping the wraps on his new material a source close to Foxtton said that the song will be a disco-style number. It follows the direction that the Jam hinted at with their 'Pressure' single.

Shalamar tour?

SHALAMAR ARE all set to go on the road this autumn.

The top soul group, — in the charts with 'Dead Give Away', are currently fixing up dates for an October tour.

Creatures feature

THE CREATURES release a follow-up to their 'Miss The Girl' hit this week. Their new record is a cover version of 'Right Now' and comes out on July 8. It was originally released in 1962 by Mel Torme.

It is backed with a Creatures original 'Weathercade'. The single also features a three-piece brass section.



Pic by Steve Rappoport

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Turn on

TOURS

THE ALARM are back in action with a short tour next month. The group play Sheffield Limit Club on July 12, Manchester Hacienda 13, Leeds Warehouse 14, Retford Porterhouse 16 and Dartford Flicks 17. They will also play a large tour in September when they should be releasing their debut album.

HOWARD DEVOTO has finally fixed dates for his first ever solo tour, following the release of his 'Rainy Season' single. He plays Leeds Warehouse on July 11, Derby Blue Note 12, Liverpool State 13, Manchester Hacienda 14, Glasgow Night Moves 15, Birmingham The Can 16 and London Commonwealth Institute 23. His band will include guitarist Dave Formula who played with Devoto in Magazine.

PUNK BAND Chelsea go out on the road next week. They play Newcastle Dingwalls on July 5, Leeds Brannigans 6, Hitchin Regal 8, Coventry General Wolfe 11, Manchester Morrissey's 16, Bristol Granary 19, Norwich Gala Ballroom 24, Glasgow Night Moves 25 and the London Marquee 30 and 31.

TOP DISCO act Heatwave play London's Brixton Ace on July 2. It is a one-off show for the group who had hits like 'Boogie Nights'. Meanwhile, the Ace has apologised for the cancellation of their Sugar Minott, Cocteau Twins, Dr John and Einsturzende Neubauten gigs.

THE SMITHS are to play a short tour this week following their new single 'Hand In Glove'. They appear at Bournemouth Midnight Express on July 1, Manchester Hacienda 6 and London Rock Garden 7.

PENDRAGON GO out on the road this week with dates at Leeds Fforde Green Hotel on July 2, Stroud New Lodge 6, Broxburn Astor Club 10, Glasgow Night Moves 11, Bannockburn Tandhu Atom 12, Aberdeen Venue 14, Inverness Ice Rink 15, Bathgate Kaim Park Hotel 17, Hull Dingwalls 21, Milton Keynes Peartree Bridge Centre 23, Peterborough Key Theatre 24, Watford Verulam 25 and London Woolwich Tramshed 26.

CURTIS MAYFIELD is to headline a Greater London Peace Picnic on July 2 at London's Crystal Palace Bowl. Also on the bill are James Cotton, Wilko Johnson and Lew Lewis.



ECHO AND The Bunnymen have a new single out next week. It's a new song called 'Never Stop' and coupled with a different version of 'Heads Will Roll'.
Meanwhile, the Bunnymen have added an extra Liverpool date to their tour. They play their home town's Royal Court on July 15.
And their video 'Porcupine', which was recorded in Iceland, also comes out this week.

RELEASES

THE DEATH Cult, who formed three months ago out of Southern Death Cult, have their first single out next week. It is a 12-inch EP called 'Brothers Grimm'. The other tracks are 'Ghost Dance', 'Horse Nation' and 'Christians'.

THE DANSE Society are rereleasing their old singles on their own label. They are 'There Is No Shame In Death', from 1980, and a double A side 'Clock'/'Continent', which was recorded in 1981. They also

release a three-track 12-inch called 'Woman's Own'. It's backed with 'We're So Happy' and 'Belief'.

TOP REGGAE band Aswad has a single out this week. It is called 'Roots Rockin'.

LONNIE LISTON Smith brings out a single this week. It's called 'Never Too Late' and comes from an album 'Dreams Of Tomorrow' which is released as well, although it's already been on sale as an import.

BEN WATT and Tracey Thorn have their Everything But The Girl 'Night And Day' single released again this week as both a seven and 12-inch.

A **DISCO** compilation featuring unreleased American soul records comes out this week. It includes records from the Bar-Kays and Yarborough And Peoples among its seven tracks.

NORTHERN IRELAND group Silent Running have their debut single out next week. It's called 'When The Twelfth Of Never Comes'.

DOLLY PARTON has an album with Donna Fargo released this week. It's called 'Queens Of Country' and includes 'Honky Tonk Angels' from Dolly Parton and Donna Fargo's 'Daddy'.

TV AND RADIO

FRIDAY'S 'Switch' (C4) has Shalamar, the Thompson Twins and New Edition in the studio with videos of Elvis Costello, the Cure, those sweeties Bananarama and the Eurythmics.

SATURDAY will sadly miss the entertaining 'Pop Quiz' which had its last showing last week. There are still the old stalwarts of the weekend, though, with 'In Concert' (Radio One) featuring Bad Manners this week. 'Guitar Greats', also on Radio One looks at Joe Walsh (ex of the Eagles) while 'No 73' (ITV) has reggae toasters Laurel and Hardy.

SUNDAY'S 'My Top 12' could prove to be a giggle with Robin Gibb of Bee Gees choosing his stuff on the Radio One regular.

MONDAY only has C4's new young people's current affairs prog 'Ear To The Ground' with ex-newscaster Reginald Bosenquet popping in.

TUESDAY has 'Razzmatazz' (ITV) with the Police, H2O and the JoBoxers. It's a "remixed repeat" if you're wondering why the guests sound familiar. And on C4's 'Black On Black' there's an interview and profile of top reggae artist Jimmy Cliff.

JOHN

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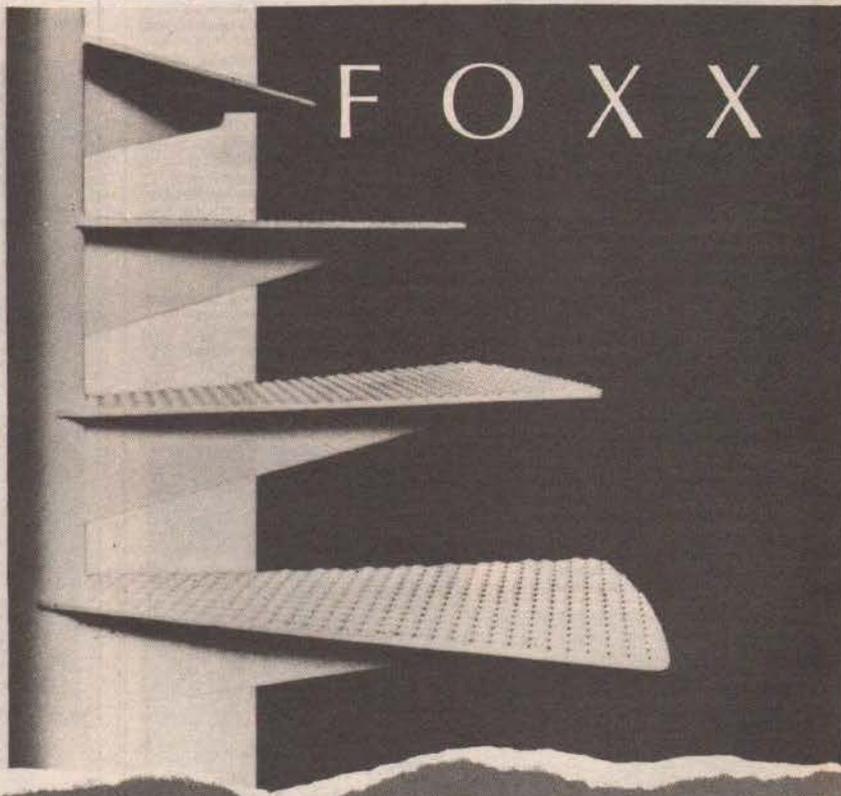
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**News
beat**



TIK 'N' TOK: drowning in peanut sauce

CLOCK THIS!

THEY MIGHT look like a couple of thirsty vampires, but Tik and Tok like to spend quiet evenings at home. Tok cooks up tasty oriental dishes that sizzle just as much as their single 'Summer In The City'.

"I could quite happily drown in a bath of peanut sauce," says Tik. "Quite honestly, we're normal people. We both have girlfriends and cats. My cat is the queen of Bayswater — she has a diamante collar around her neck."

"We don't want to go out all the time and see the same old faces at the Camden Palace propping up the bar. It's like seeing the same people in the bus queue each morning when you go to work."

Tik and Tok used to go around with spikes stuck in their heads, but now they're getting into a sophisticated cave man look, with lots of rugged leather and ripped T-shirts.

"It's our after-the-holocaust look," says Tok. "Imagine the bomb has been dropped and the survivors are coming out. These clothes are very comfortable and

functional. We wear a few bandages and we're having some special medical calipers made for our necks."

Tik and Tok are professional mime artists. Tik trained to be a graphics designer and Tok's dad is an army colonel.

The chaps are featured in 'Return Of The Jedi' where they play furry creatures and squid-like beings dressed up in spacesuits and they're due to appear in a film where they play assassins who travel back in time altering the course of world history.

When Tik and Tok next go out on the road, they'll be taking a girl duo called the Sisters Of Mercy with them.

"They're from Memphis, Tennessee, and they like rubber gear, fishnet stockings and riding crops," explains Tik.

"They're very naughty strippers and we wanted a nice pair of girls to be sex symbols for the men in the audience."

Tik and Tok chose to re-work 'Summer In The City', an old Lovin' Spoonful hit, because it's one of Tik's all time favourite songs.

"I must have first heard it when I was 10 or 11," he says. "It's the ideal song for a hot summer's day when the pavements are steaming."

Robin Smith

WHAT WOULD you do if two boys turned up on your doorstep with a dodgy demo and no work permit? Get 'em in the studio, put out a record and wait for the action. Fantastic Something are two Greek brothers, Alex and Constantine Veis and Cherry Red have just released the first of their cute acoustic offerings, namely, 'If She Doesn't Smile (It'll Rain)'. Heavily influenced by the Beach Boys and the Walker Brothers, the Fantastics claim they have an album's worth of hit singles. Nana and Demis move over.

Jim Reid

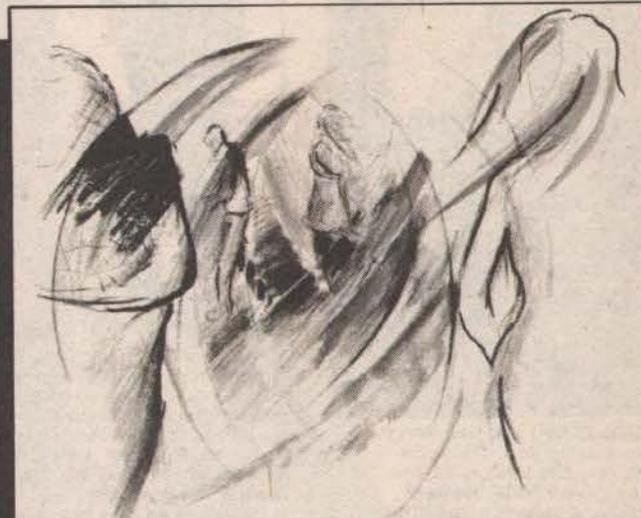


FANTASTIC SOMETHING

Dance Mix - Dance Hits

VOL. 1

A New Album & Cassette of 9 Non-stop Mega-mixes



Featuring

MICHAEL JACKSON
'Wanna Be Startin' Somethin'
(Instrumental)

STEVE SHELTO
'Don't You Give Your Love Away'

FORREST
'Feel The Need In Me'

D. TRAIN
'Keep Giving Me Love'

MTUME
'Juicy Fruit'

**JOHNNY DYNELL
& NEW YORK 88**
'Jam Hot'

GLADYS KNIGHT & THE PIPS
'Save The Overtime (For Me)'

GEORGE DUKE
'Reach Out'

THE BAND A.K.A.
'Men Of The Music'

Dance Mix - Dance Hits

VOL. 1

SPECIAL LOW PRICE

Mega-mixed by Froggy



Album: EPC 25564

Cassette: EPC 40-25564

News beat



AND DON'T say we don't look after you. **Deborah Hodes**, the winner of the scorching **HMV/Record Mirror Easter Competition**, gloats over the stunning first prize — her height in cassette tapes — at **HMV's Glasgow branch**.
And for all you unlucky losers, the correct number of records and tapes sold at **HMV's Oxford St branch on Good Friday was 4,157!**



THE BLOOMSBURY SET

EVEN IF you hang around with big boys like Duran Duran, life can be pretty tough. When the Bloomsbury Set supported Birmingham's finest on their tour, they didn't stay in luxurious hotels, but camped out in their van in car parks.

"We were so poor we couldn't afford to do anything else," recalls singer Andy Lloyd. "We used to stay up late in the van playing cards — it was a lot of fun. Our single 'Hanging Around With The Big Boys' is about underdogs finally winning through. I like to write in statements."

Get SET

Andy, Jim Simpson, drums; Paul Faulkner, guitar; and Gary Lloyd, bass, come from the Midlands. Andy's been involved in music since he was 12.

"My father brought back a Spanish guitar from holiday. I'd just seen Gerry And The Pacemakers in 'Ferry Across The Mersey' and I went upstairs and strummed on the guitar. I wrote my first song pretty soon afterwards, but it was awful!"

"When I was 16 I got a deal with Hansa Records but they just

wanted me to do other people's songs. I wasn't allowed to do my own material which was very frustrating."

But Andy feels creatively satisfied now and the Bloomsbury Set are named after a group of writers and artists who posed around London in the thirties.

"I read about them in a George Orwell novel. I think it was 'Keep The Aspidistra Flying'," says Andy. "They were a group of people with stimulating and creative ideas — just like our band."

Robin Smith

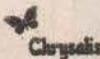


NEW 7 & 12 INCH SINGLE

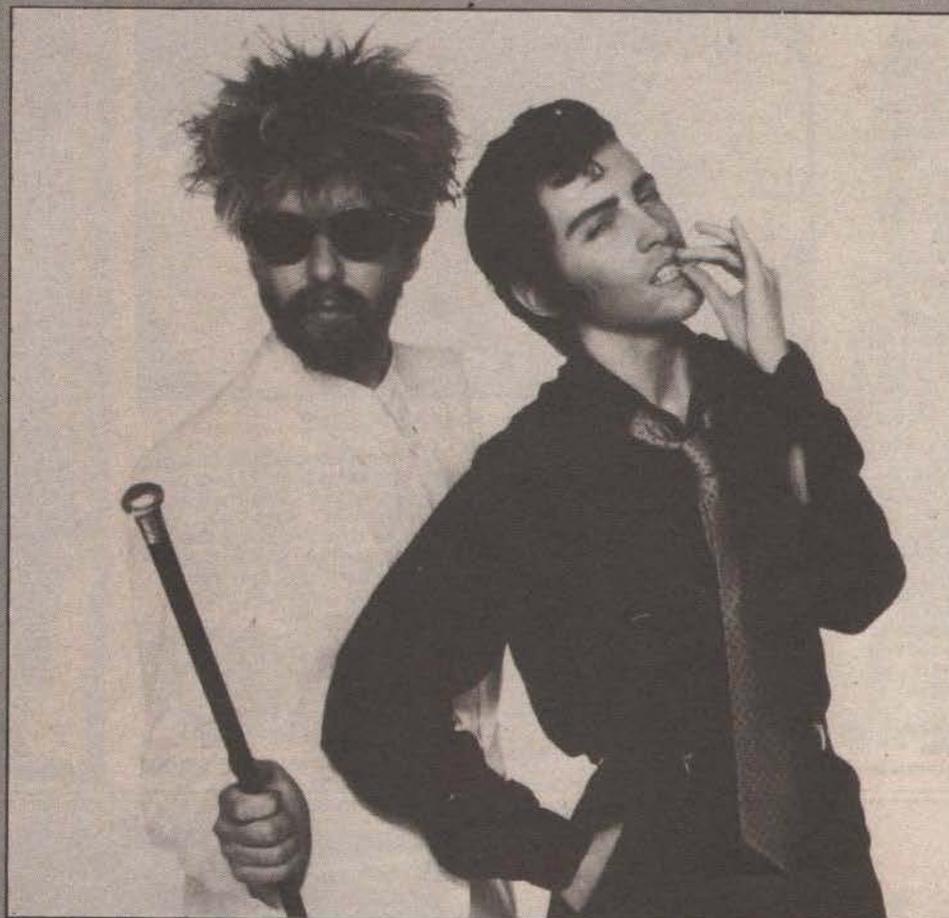
AFTER A FASHION

MIDGE URE

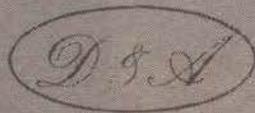
MICK KARN



EURHYTHMICS



WHO'S THAT GIRL?



•
THE NEW SINGLE

*available on both 7" and 12"
in picture bags
12" features Special Bonus Track*

ABC(FREEFORM)



News beat

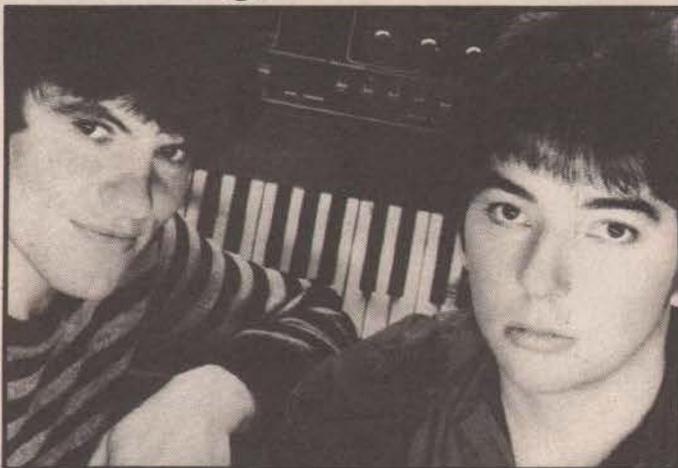
The Eyes have it

IT'S THE little things that remind Naked Eyes that they aren't stars here yet. Whenever their heads are about to get too big for their bodies, there's usually something there to remind them that America loves 'em more than we do.

Things like this: "When we were in the States," says Rob Fisher, "there were limos taking us everywhere. When we got back to the airport here, the car wasn't even there to pick us up. I went home on the bus." "And I went home on the underground," says other Eye Pete Byrne.

Fisher and Byrne are the chaps who turned Burt Bacharach and Hal David electronic, and in the process took 'Always Something There To Remind Me' to number eight in the US Lukewarm 100. That's higher than Sandie Shaw took it, higher than Dionne Warwick. "They were really pleased about it, they wanted to meet us," says Rob. It hasn't happened yet, but it's a measure of their success, which extends to Australia, Canada, Portugal even.

The Eyes live in Bath, and that's worth a question in itself. "I went to the university



NAKED EYES watch Andy B. make a spectacle of himself

there," Rob reports, "I got a degree in electronics." Handy for the kind of music he sells now, yes? "It's useful now, but it was a waste of time then. I really went to get into a band."

WHEN THEY met three and a half years ago, our pals were both "in between" bands and linked to the routine of indie singles. Out of that came Neon, who chanced to include two gentlemen called Curt Smith and Roland Orzabal.

The Bath connection is even stronger than that. "I live on practically the same road as Peter Gabriel," says Rob.

Add to that the story that Fish of Marillion is thinking of moving there too, and you have a new centre of the musical universe!

There's a few yards between Bath and Dick Clark and American Bandstand, but then it can't be much further than the gap between Sandie Shaw and a degree in electronics.

PAUL SEXTON

HAVING A haircut like the one Vision's Andy Benumont chooses to top off his bonce can cause a few problems, especially if you live in Rotherham, like he does.

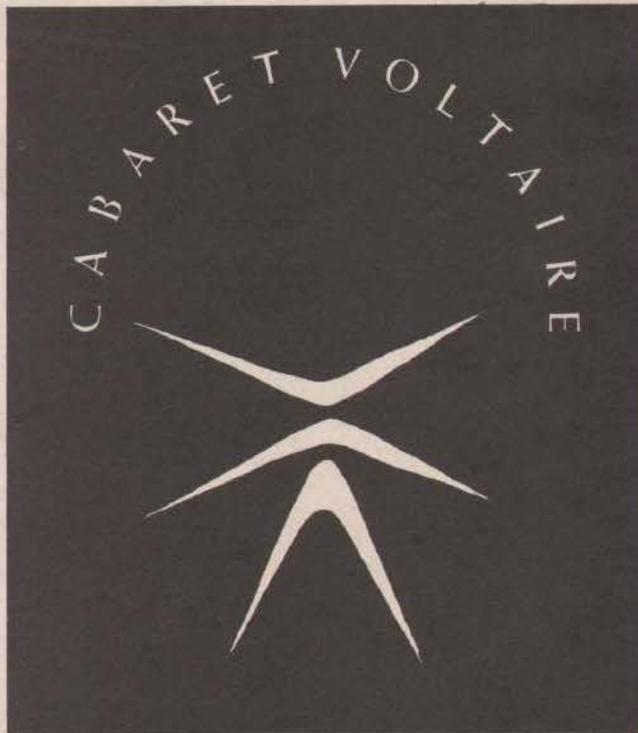
"It was terrible a couple of years back," he says. "I'd be continually getting beaten up by skinheads. Fortunately, it's quietened down a bit now since we've started selling some records. We've almost become local heroes around these parts."

Despite the group's appearance, they aren't an arty band, although Andy spent a long time at music college before getting expelled!

Already the group have got into the Italian charts with their 'Lucifer's Friend' and now they're hoping to do the same in Britain with their new single, 'Love Dance'.

Simon Hills

STAR PUPILS



TWELVE INCH SINGLE
**CRACKDOWN
JUST FASCINATION
(EXTENDED VERSION)**

SEVEN INCH SINGLE
**JUST FASCINATION
EMPTY WALLS**

What's new, *Possee* cat?

PAUL WELLER and a cassette tape stopped Vaughn Toulouse leaving Britain. "Paul gave me a cassette of one of his tunes just before Christmas and asked me if I wanted to write some words for it," says the Main T Possee front man.

"Once I gave him the words he said, 'Do you wanna do it yourself for Respond?' I didn't have anything else on, so I agreed. I was all set to go to the States — I was gonna live in New York."

'Fickle Public Speakin' is Mr Toulouse's first vinyl offering since the demise of Department S (remember 'Is Vic There?')

"I left Department S at the beginning of 1982. I was bored — we'd been recording an album and I wasn't very happy with the outcome. The rest of the group liked it but I thought it wasn't enough just to get an album out to get the sponds rolling. We should have waited until we had the right finished product, something we were happy with. It was always the band and me right from the start. It was becoming like a job, becoming boring — I don't like that."

Vaughn is clearly a man who

doesn't enjoy the workaday constrictions of the music biz. Does his relationship with Respond allow him all the freedom he needs?

"The whole idea of it as far as I'm concerned is just to keep it as loose as possible. I've tried the band format and it's not much fun as far as I'm concerned — it doesn't work."

How have you been promoting the single?

"We've been using the disco method, turning up with your tapes and just doing it. There's not so much money in it, but it's more fun. Usually we do the vocals live if we can. There's three geezers behind doing percussion and dancing. Basically that's what we're about at the moment."

As Vaughn covers the country with his tapes and trusty threesome, Paul Weller remains behind the controls at Respond HQ. Does Mr Weller completely dominate the Respond set up?

"In every case someone's gotta be a spokesman and a leader. That's what it boils down to — he's the one who says what goes in the end. There's a lot of leeway though. A lot of the ideas on the single are mine — there's no argument. He's not like a little Hitler."

Vaughn laughs, sips (yep) a

cappuccino and tells me what he's not going to do.

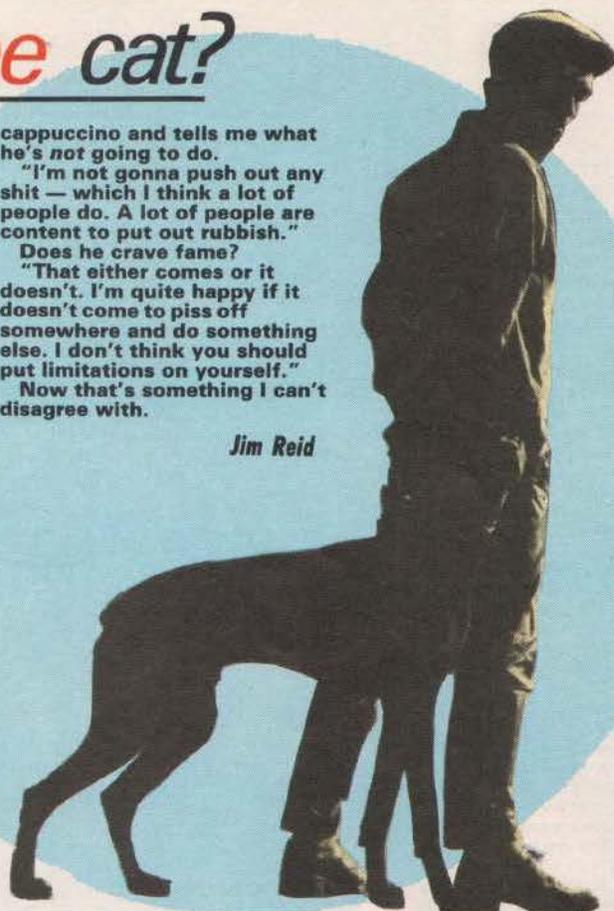
"I'm not gonna push out any shit — which I think a lot of people do. A lot of people are content to put out rubbish."

Does he crave fame?

"That either comes or it doesn't. I'm quite happy if it doesn't come to piss off somewhere and do something else. I don't think you should put limitations on yourself."

Now that's something I can't disagree with.

Jim Reid



MAIN T POSSEE man Vaughn: 'Bloody funny cat, if you ask me'

DOUBLE DUTCH

NEW 7" and EXTENDED 12" SINGLE
(12" includes Bonus Track)

MALCOLM MCLAREN

Single
Out Now

CHARISMA

MR HEYWARD REGRETS

AUTOGRAPH HUNTERS can cross Nick Heyward off their list. Anyone who goes looking for the reluctant star backstage on any of the dates of his present tour are going to find him — gone.

"No, I shan't be readily available on this tour," says the laconic singer, currently whipping up the top 100 with 'Take That Situation'. "I'll be off. I don't intend going round being a Lady Diana to the crowd. I'll just go and sit in a room and evaluate what I've done."

Churlish behaviour, you might think. But Nick, still a little nervous and edgy from his traumatic split with Haircut 100 earlier this year, is determined to make a go of his solo career without all the destructive distractions and trappings of fame.

"I'm not doing any PAs either," he continues. "No HMV record signing sessions. It's not that I dislike it. I just find it embarrassing. After I come away from those things I can't switch off."

In the studio putting the finishing touches to his first solo LP, Nick is looking tanned and fit. Well known for hating all the teeny bop idol attention he suffered as the front face of Haircut, the current tour and forthcoming album will prove whether he can make the grade as a musician — not a sappy grin.

"I'm not saying that I want to be taken seriously as a musician," he yawns. "I just want to be what I am when I go out. I never thought I needed to go out and prove myself. I knew I could do an album by myself and go out and play when I was with Haircut 100."

"But, quite honestly, I could do without it. This is just what I'm doing this year."

NOT THE easiest man in the world to interview, his zest for life seems a little low at the moment due to the pressure of work, but Nick perks up when the conversation turns to the album.

"It's nearly finished," he says. "We've done three tracks live. In fact the next album might be totally live. Everything's so different."

"I'm annoyed that the first two songs finished were the first singles because, after nearly finishing the album, I realise that they're probably the least two . . . er, songs. I don't know what to release next to represent the album because I don't know what does represent the album."

To say the record sounds a mixed bag of influences and

styles is an understatement. Some tracks sound like Nick has gone right over the top.

"One song, 'The Day It Rained Forever', has got 66 people playing live — eight tubas, 20 strings, four percussionists and me singing."

"It's really weird, the album's not anything to do with anything at the moment. Anything that's been going on for the past six years, in fact. It's like an album that isn't affected by punk or new wave."

"It doesn't sound like this guy's actually heard anything. I thought I had influences until I did this album. I know nothing about jazz or soul or funk. But some of the songs

are blatantly soul. I can't even sing in that style."

"But it's a challenge to do that. Some of the songs I thought, hold on, I should give this to Dionne Warwick or someone. Especially 'The Day It Rained Forever'. It sounds like Petula Clark singing 'Down Town'."

"Perhaps it sounds like the last album you do before leaving music."

NICK HAS never been the keenest at being a Pop Personality and all it entails. Is there any chance that he might throw in the towel and retire to a country

cottage and grow his own vegetables?

"Well, you're always on the boundaries of it," he admits. "I usually feel like chucking it in around 9.30 in the evening. I don't go along with supreme confidence. I feel different every hour. I can't think in an overall sense. I change like the wind. My girlfriend goes through hell. Luckily I'm always the same when I'm working with the band. The same person."

Carefully cushioned from the grosser stark realities of pop star life by his manager and a crew of functionaries, Nick still has trouble unwinding away from work.

"I've started going out to a few clubs lately," he says. "My girlfriend likes to go out. But I come home from work totally knackered and she's raring to go and other friends are raring to go. I'm just ready to sleep. Sometimes I start drawing and then I rip the paper up. As soon as I get time to breathe, I'll start writing again. I always know when I'm feeling well because I start writing again."

Although he hotly denies it, you get the impression that some of Nick's tension still comes from the bitterness over the break up of Haircut 100.

"Then there's probably some bitterness for them," he says. "Because they inherited the monster that split it up. The 89 accountants and so on. I'm surrounded by great people now, so I don't have all that."

"I've seen Les once or twice. He can't say that he's seen me because the rest of the band will get upset. Les has got a job to do."

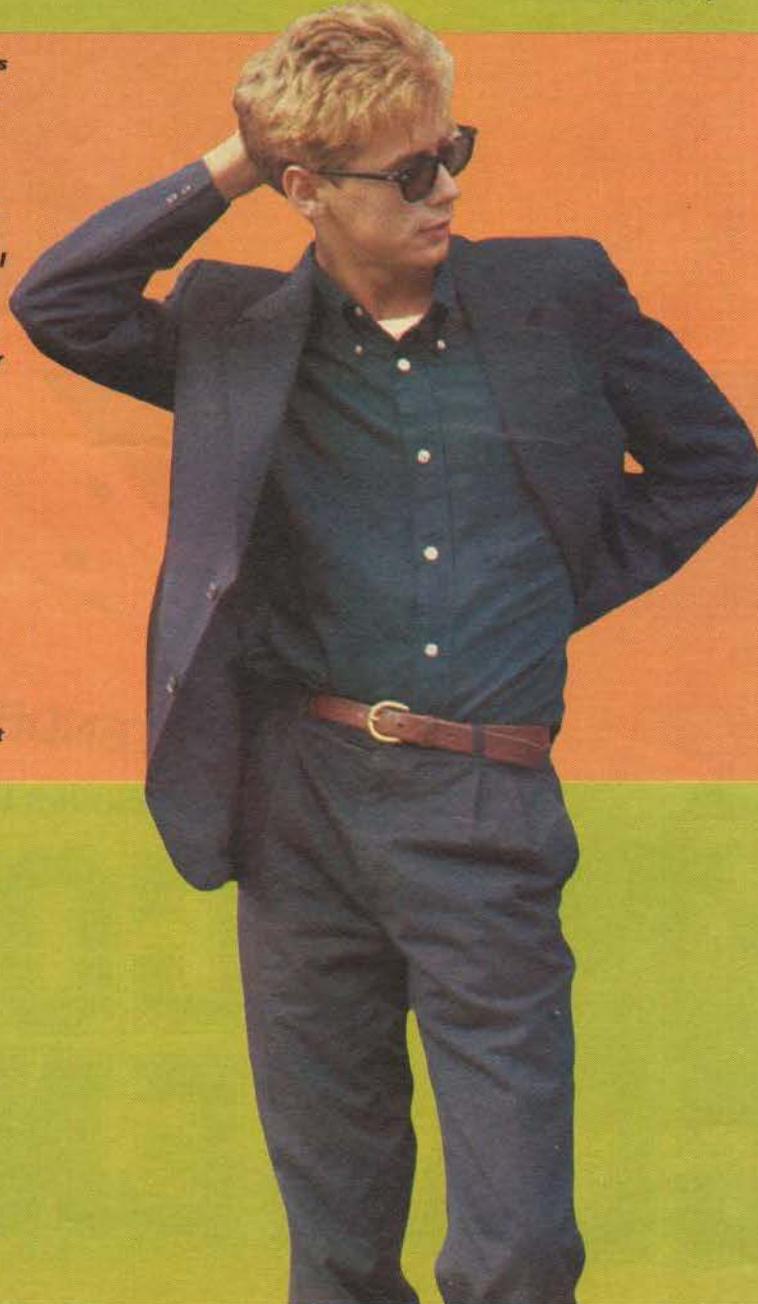
"But it wasn't a band anymore. I couldn't contribute anything to the Haircut thing. In the beginning it was just the three of us and then the whole thing just went POW! And we were really just sending everything up. When it became professional I don't think we could change because we weren't professional. We were still laughing about it."

Sometimes Nick sounds like he would have been happier staying as a commercial artist. Has this business damaged him?

"Yeah, I'd be the first to admit it," he says. "I never used to wake up feeling different. I used to be much more steady. But sometimes I get a boost. Like the musicians I'm working with at the moment said the other day that they feel we're a band now. And that's great."

"I'm easy to work with. I'm just hard to live with."

Simon Tebbutt





NICK HEYWARD: 'Just call me Petula Clark'

Pics by Justin Thomas



THE BITTEREST PILS

A booze guide
with Fish of
Marillion

YOU'VE HEARD the term to drink like a Fish. Well, here's the bloke they were probably talking about. Fish is the six feet, five inch Scots leader of pomp rockers Marillion — who are currently steaming up the charts with 'Garden Party'. The perfect host for the sober guide to drinking like a Fish.

What was your first experience of demon alcohol?

I remember my old uncle smuggling across a drink and telling me it's coke. It had either whisky or Bacardi in it. I always had to obligingly choke. Burns suppers at school were great. We'd steal measures from our parents' choke cabinets and fill up our soft drinks bottles. We'd hide in the nooks and crannies of the sprawling grounds and get out of it in about six slugs.

When was the first time you

went into a pub?

I remember going into a pub while on a history trip to Dunbar. There were about eight of us. All the other guys looked quite old. I had terrible problems with lack of facial hair up until I was 19 which didn't help when asking for a drink. All the others had got their pints and I couldn't face a whole pint at the time so I asked for a Bacardi and coke. The barman looked at me and asked if I was 18. I panicked and told him I wasn't. I said, 'I'm not 18 but those guys are 18. I was trying to

fool you. I'm sorry. I had to try it on because I was on my own and not with those guys over there'. I was so embarrassed. The red face was burning paper at three yards.

Did you ever suffer with drink as a kid?

I used to be sick a lot. When the room started to spin I'd either be sick or make myself sick with my twiddling fingers. There was a psychological approach that said you'd be sober immediately afterwards — that was a load of crap. You'd still be feeling 'urghh' with a foul taste in your mouth.

What do you think of Scotch?

It's whisky. Scotch is a disgusting American term for the substance. It was only when I got into forestry that I got into beer. It was cheaper, it lasted longer and everybody else was drinking it. At the end of the night you'd drink whisky — 'Famous Grouse' — it's a fallacy that Scots drink Bell's. In Scotland men are only allowed to have it with water or straight. Women can have it with lemonade. There are lots of stories about the Bay City Rollers coming back from America and ordering whisky and coke and being thrown out of the pub. It's a bit of a religion in parts of Scotland.

Was getting drunk a big thing in your teens?

It's attributed to growing up — like smoking — but it's only when you've grown up you realise it's a load of crap. I mean, how can you feel macho when you're puking in a bush? I was in an adolescent pseudo intellectual clique. We listened to Pink Floyd, Yes and Genesis. You know, the sort that never really gets drunk. We assembled around people's record collections. We never took drugs — that seemed like a London thing and was out of order.

WHAT'S YOUR feeling on vodka?

It was a definite favourite because it didn't smell on the breath. Parents considered that

spirits were heavy duty but beer was alright. When you'd get in Mum would always ask if I'd been drinking after a session on vodka and I could always say "Yesch, I've been dwinking Newcastle Brownn!" There was a guy in our clique who'd drink aftershave — Denim, of course. He was very ill but he had beautiful smelling breath.

Do you drink more now you're in the music business?

I remember on my 18th birthday I spent £17 going through all the optics and I thought that was a lot of money. Now it's easy to spend £30-£40 a night when we are working. We are by no means alcoholics but it seems to be part of the uniform of being in the business. Being a vocalist — especially a Scottish vocalist — it's expected.

Do you drink for your voice?

On stage I used to have a quadruple whisky and coke in a pint glass. Whisky gives a certain romantic rawness. When I've had problems I have a mixture that's three parts whisky and two parts honey. It's like oil but it's lovely. One thing you should never do is drink milk before singing. It makes your voice too smooth and you can't hold notes. I didn't believe it until I tried it. It's the same for hot drinks.

Do you like cocktails?

I'm not into cocktails but Marillion have made up one called a 'Grendel' — named after one of our songs. It's two parts Bacardi,

one measure each of Creme De Menthe, Blue Bols, Cointreau, Advocaat and cream. The whole lot is shaken, not stirred, with ice and then topped up with lemonade. It comes out green, really thick and so easy to drink.

I've held four and that's me for the night. About halfway through the third it comes through you like a steam driven hammer or a runaway petrol tanker. It tastes like a peppermint milkshake — and it's definitely a favourite of the band.

What about beer?

I love McEwan's Export and Tartan Special but a really thick Guinness makes a nice breakfast.

three hour bath so I'd get my money's worth. Friends would call me Fish.

Have you ever been drunk while performing?

Yes, once. It was my first ever performance. We'd had two rehearsals and then we were told we had a gig. I was so nervous I went to the pub we were meeting at around six o'clock. I knocked back pints of McEwan's Export and whisky chasers till the others came at nine o'clock. I was smashed by the time they arrived. I used to hold the microphone stand to stay upright. But the adrenalin counteracts the alcohol and after 15 minutes I was sober.

How do you behave in pubs?

I'm always falling in love with barmaids. I think it's because they are unobtainable. I asked one out once but she stood me up so now I just stare. I detest the snacks in pubs — things like peanuts, crisps and pork scratchings. They are only good for throwing at members of the band.

Do you have any pub jokes?

I'm terrible at jokes. Our humour comes from sarcasm. We laugh at each other a lot. But I remember I once told my road manager that I had violent stomach pains. I'd put some blood capsules in my mouth. I started to act up and started rolling across the floor. I bit the capsules and the blood poured from my mouth. He panicked. It was great.

Mike Gardner

THE BLOOMSBURY SET

'HANGING AROUND WITH THE BIG BOYS'

**THE HIT SINGLE
OUT NOW**



HANGING AROUND WITH THE BIG BOYS: THE BLOOMSBURY SET



**7" & 12"
IN PICTURE SLEEVES**



Singles

reviewed by
PAUL SEXTON

SMILES

THE CHERRY BOYS 'Kardomah Cafe' (Crash) Liverpool's finest fruit recall the golden age of Lindisfarne on this untypical, acoustic glide, complete with persuasive harmonica. There's nowt so queer as folk music, but these four have got it just ripe.

JOHN ANDERSON 'Swinging' (Warner Bros) "Her brother was on the sofa, eatin' chocolate pie, her mama was in the kitchen cuttin' chicken up to fry". Yep, sidewinders, it's a country hoedown and y'all better be there (even if the tune is like Canned Heat's 'Let's Work Together').

NEW YORK SKYY 'Bad Boy' (Epic) A rare combination from these funksters: urgent rhythms and a good tune to boot. Maybe it treads on Michael Jackson's toes, but what doesn't?

THE UNDERTONES 'Teenage Kicks' (Ardeck) And suddenly it's 1978 one more time, as we thrash about to the first hit by the soon-to-be-mourned Paddies. Thanks for everything chaps, especially for being one of the most honest and unpretentious rock bands of all.

PULP 'My Lighthouse' (Red Rhino) Acoustic, hopeful and really rather jolly. One of these disarming indie singles in which less equals more. Its dated innocence leaves you beaming.

AL JARREAU 'Trouble In Paradise' (WEA) I'd have given 'Boogie Down' the nod as the follow-up, especially after its



Pic by Paul Slattery

THOMAS DOLBY 'She Blinded Me With Science' (Venice In Peril) And among this week's EMI re-releases... the mad professor went big in the States with this so we're granted another chance to react to it. Always did think it bounced along with a nice sense of humour and I can't wait for Magnus Pyke on TOTP.



ELVIS COSTELLO AND THE ATTRACTIONS 'Everyday I Write The Book' (F. Beat) In the picture he may look like a small underground animal, but his music traces a consistent line of quality. The lyrics are as labyrinthine as ever and Afrodisiak's backing vocals cheapen it, but it's still the most interesting song of the week. This man is no imposter.

rapturous response at last week's Hammersmith shows. But this, too, will help his cause and put even more people on the Jarreau march.

CHAS & DAVE 'Beer Barrel Banjos' (Rockney) 'Roll Out The Barrel' with the banjo twang, and Charles and David go belching up the charts again. As ever, it's all seaside postcards, fat ladies and beery grins and I can picture the knees-ups already. Same again, please.

D TRAIN 'Keep Giving Me Love' (Prelude) It's 'Music' Part 2, which is also 'You're The One For Me' Part 5, but the train's still on the rails and hasn't run out of steam yet. What's more it's on the right side of the dance track and if I don't stop these puns I'll go loco.

MIDNIGHT OIL 'Power And The Passion' (CBS) No great shakes, really, but it's got more power and poise than most of the other "new" bands. You can even clap to it, if you happen to have a claptrap machine, of course.

JANE KENNAWAY 'I'm Missing You' (IOU) The Face of '81, anybody? No, listen, 'I'm Missing You' might not quite have it as a song but she's got a wizard voice and one day she'll show you what I mean.

THE COLOURS 'The Dance' (Loco) Nice to hear a pop single that can do without synthetics. These young jackanapes borrow from the Jam and all that went before, but at least they sing and play with a bit of commitment and I'm down for that.

FROWNS

THE EURYTHMICS 'Who's That Girl' (D & A) Yes, well, the make-up's all very clever, but what the blazes does it have to do with the music? Possible answer: it's supposed to make us forget this tedium which has none of the winning melody of their previous hits.

BANANARAMA 'Cruel Summer' (London) It won't bother them a jot but I've always found them to have the flattest, dullest, least committed voices of anyone currently parading pop. 'Cruel Summer' thuds unconvincingly away with a variety of some five notes to choose from and if they were singing for their lives, they'd never have been around to make the pesky record.

MUSICAL YOUTH 'Tell Me Why' (MCA) It's not bad, of course, it's not bad, but now that we know what they look like, it's all down to the records and this John Holt number, as giggled about by our short friends, has few distinguishing marks. Pity, because the idea of the group is still fun, but they need something to replace novelty value.

MIDGE URE & MICK KARN 'After A Fashion' (Musicfest) We've got this great video, you'll love it, it's full of arty bits, oh and by the way, this is the song. Committed musicmakers they may be but when all's said this still remains pretentious piffle and the title seems to sum them up.

YAWNS

ICEHOUSE 'Uniform' (Chrysalis) Icehouse are one of those bands that no one says much about, they're just there. And, well, they're still there, and their record doesn't make me want to say anything else, except perchance "zzz" in a small speech bubble.

ONE THE JUGGLER 'Damage Is Done' (Regard) When they do it live, it sounds live, full of all that gypsy bravado they're fond of, but somewhere before the pressing plant this fizzled. If they were doing it in your front room you'd like it much better.

THE FALL 'The Man Whose Head Expanded' (Rough Trade) This angst-filled thrash may be a yawn to me but others will find it spiffingly exciting and I may sniff a chart placing for it. Stranger things have happened (although I can't remember exactly when).

THE ICICLE WORKS 'Birds Fly (Whisper To A Scream)' (Situation 2) For which read the above, plus the fact that Julian Cope couldn't have done it better. The teardrop implodes.

THE CURE 'The Walk' (Fiction) Robert Smith actually sounds in a fairly good mood here, but I'm sure it's just a silly phase he's going through. In fact the whole song smiles more than usual, bucked up by some beaty electronics.



Pic by LFI

DIANA ROSS 'Pieces Of Ice' (Capitol) I've tried hard with this, but it just doesn't have any handles, anything to grab hold of it by. A mid-paced, well-produced (by the splendid Gary Katz) album track, speaking of which, 'Ross' will need more life in it than there is here.

Albums

VARIOUS ARTISTS 'Original Soundtrack from Flashdance' (Casablanca CANH5)
AS A member of that dwindling club that believes heavy exercise is running for the bus and a work-out is something a constipated mathematician does with a pencil, this 'Flashdance' hype fills me with dread. Horror grips me as all my friends succumb to wearing leotards and legwarmers and prefer to be seen with a copy of 'Shape Up And Dance With Angela Rippon' to the new Bowie album. This is the real invasion of the bodysnatchers.

This album is here to calm my fears. If this tedious, uninspiring sub 'Fame' nonsense is the full arsenal of the fitness brigade then I'm safe. How Donna Summer, Laura Branigan and Kim Carnes could sing such dreadful songs is beyond me. Obviously Irene Cara was first in the queue when they handed songs out. The rest wouldn't make me break sweat in a sauna. ++

Mike Gardner

ANY TROUBLE 'Any Trouble' (EMI America AML 4001791)
WHEN YOUR lead singer's long since said farewell to his hairline and all your tunes belong in the sixties, it's not on to recast yourselves as up-to-the-second electro-popsters. There lies Any Trouble's trouble and the ultimate disappointment of this "relaunch" album.

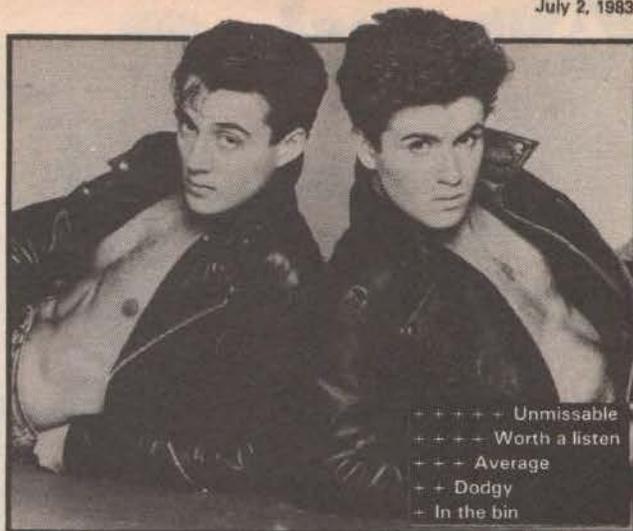
Mike Gardner

Their two Stiff LPs were crammed with the greatest combination of melody and emotion of any British band, bar none, in years. Now, as Clive Gregson and Phil Barnes return with two new colleagues, the finely-worked tunes remain, but lamentably buried under six feet of sickly synthesizers, over-production and over-arrangement (David Kershenbaum, thank you and goodbye). 'Party In The Streets' and 'Please Don't Stop' retain their identity best, but the LP reeks of compromise and unfulfilled potential. For the powerful pop that survives, though, it's still got to be worth. +++ 1/2

Paul Sexton

THE COCONUTS 'Don't Take My Coconuts' (Capitol AML 4001801)
THE AUGUST Darnell industry continues to keep a high profile with his girl backing singers taking centre stage. It's come hot on the heels of a Coati Mundi solo album and acts as an appetiser for the forthcoming Kid Creole and sister band Dr Buzzard's Original Savannah Band albums.

Darnell shows himself to be as sharp at business as he is at dressing — spreading himself and the rest of the Ze Records mafia onto other labels. But on this release he's devoted little in the way of inspiration and energy. The girls aren't the best singers in the world but luckily the soft-centred salsa arrangements don't demand close examination. But all the Darnell obsessions with Broadway, deception in love and style are all present and correct, if diluted. +++



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

WHAM! goodbye social comment (sob)

It's only rap'n'soul (but she likes it)

WHAM! 'Fantastic' (Innervision IVL 25328)

IF ANYONE expected this to be crammed full of biting social comment, forget it. But is that what you x-thousands of Whammikids want anyway? If you do, there's only the trio of tight-as-two-coats-of-paint hit singles that display their unique brand of vibrant youth rebellion rap.

The new cuts are sun, sea and sand party tracks, with the exception of 'Nothing Looks The Same In The Light', a George Michael solo love song smoocher, and a falsetto'd-out cover of The Miracles' 'Love Machine'.

That said, naturally it's all done with the verve, explosive energy and sense of fun that attracted us to the boys in the first place. But they are in danger of losing that biting English edge, that Euro sensibility once boasted by the Spands and subsequently lost by them, too.

Frankly, I'd have expected more from Andy'n'George than a straight ape of black funk'n'soul. Once a soulboy, always a soulboy. American market, here they come. ++++

Betty Page

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I-LEVEL: cool 'n' fresh for summer

MARSHALL CRENSHAW 'Field Day' (WEA 92 3873 1)

IF YOU'RE 40, have an income of 35,000 dollars and drive a black sedan, this could be the record for you. It will go very well with your expensive habits, your encounter groups and herpes anxiety. If you like this record you will be a complacent American who believes wearing a skinny tie guarantees your place in the modern popstream.

I don't like this record, but then I'm not perfect.++

Jim Reid

STEVIE NICKS 'The Wild Heart' (WEA 25 0071 - 1)

THERE ARE those who are enamoured of this Fleetwood Mac singer's gypsy fantasies and adore her warbling voice yearning for some spiritual freedom. There are also those who would prefer a trip to the dentist rather than suffer her nasal bleating.

This solo album will delight the former and add fuel to the latter's call for a complete end to Anglo-American trade relations if this is what we get in return. It's

The I's have it

I-LEVEL 'I-Level' (Virgin V2270)

THE MUSIC of I-Level is like an iced drink in a long glass on a sticky day. Maybe the reason their singles have hiccupped in the charts is that we haven't had too much nice weather. Now things are looking up, though — outdoors and on record as well.

The album debut of Duncan, Sam and Jo has been much-awaited because of the pure freshness of their sound, which usually lives in the disco but pays frequent visits to reggae headquarters and to the jazz function. There's only ever a hint of reggae, actually, mainly in their unmistakable harmonies, but it adds an ethnic, wide-ranging flavour that no-one else seems able to manage.

The singles 'Give Me', 'Minefield' and 'Teacher' are all here, along with new killers like 'Treacle' and 'No 4', plus the touch-sensitive ballad 'Heart Aglow'. This is a level full of spirit.++++

Paul Sexton

produced in the usual ultra-professional LA way and the songs all sound like variations on previous Fleetwood Mac high spots like 'Rhiannon' and 'Sara'.+++

Mike Gardner

TONY BANKS 'The Fugitive' (Charisma TBLP 1)

GENESIS KEYBOARD player, Tony, should really leave the solo albums to his partner Phil Collins. This is a change from his last long winded epics, but once we're past 'This Is Love', Bank's style ranges from pallid John Lennon to wet balladeering. At least the lad has got something out of his system.+

Robin Smith

THE ISLEY BROTHERS 'Between The Sheets' (Epic EPC 25419)

WITH TITLES like 'I Need Your Body', 'Let's Make Love Tonight' and the title tune you should get the Isleys' drift fairly quickly, and

since they're singing about something some of you aren't allowed to do, we'd better not go into detail. Suffice to say, 'Between The Sheets' shapes up as the brothers' biggest hit in years, with a host of sensual, ultra-slow ballads to prove it. Their minds may be in bed but they've woken their ideas up.+++

Paul Sexton

LUNA TWIST 'Luna Twist' (Static STATLP15)

PROOF THAT more comes out of Belgium than Brussel sprouts. This is a fair improvement on most of the drivels which comes out of Europe disguised as music, but it is still far too average to make any impression in more sophisticated Britain. Luna Twist could be described as a good pub band — though I never frequent such places myself.++

Daniela Soave

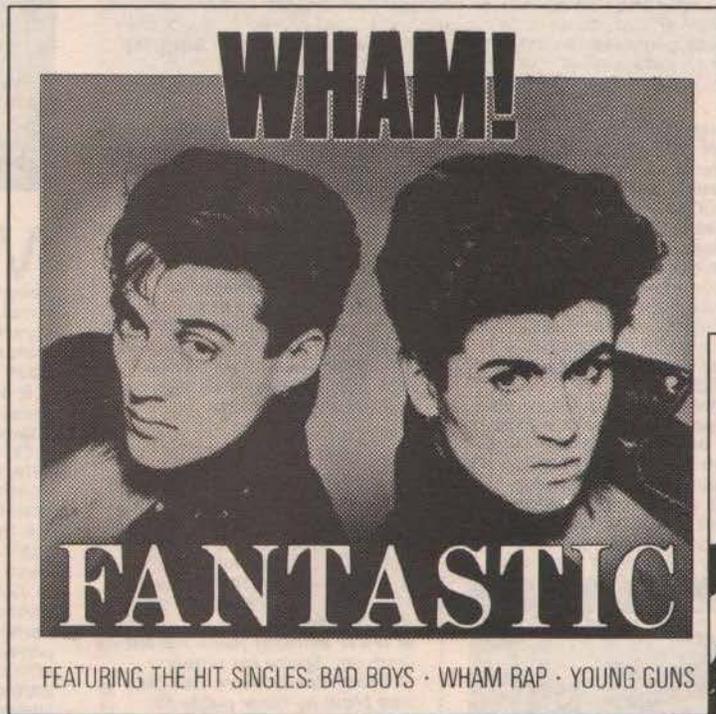
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WHSMITH

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Help

WONDER if there's something wrong with me as my penis isn't straight. It bends slightly to one side. Am I normal? I'm 15.

Peter, Durham

● *Just as we all have slightly different and uniquely individual faces, the size and shape of our genital organs varies too. Lots of boys naturally have a slightly "bent" penis. No problem. This is very common.*

I'VE HAD problems ordering mail order hi fi equipment in the past and am reluctant but still tempted to do it again. What's the best course of action if goods arrive damaged in the post? This has happened once and I had considerable trouble getting replacements.

Peter, Llandudno

● *Examine and test any equipment sent through the post as soon as possible after arrival. Ring the mail order firm and register your complaint at once if a unit is faulty, has been damaged in the post or simply isn't what you ordered in the first place. Give fullest possible details when you make contact. Confirm the most acceptable way of returning goods with the company itself.*

When sending back defective goods always enclose a covering letter, outlining why you are making the return and enclosing

Keep on running

I'M OFTEN getting chased by someone who thinks it was me who got him banned from a club for causing trouble. I've seen him out looking for me a few times after school but, as yet, he hasn't caught me. What can I do about it? He won't listen when anyone tries to explain to him. Although I still have a number of other friends, I'm becoming scared to go out.

Peter, Midlands

● *Why be scared when you can run faster than him anyway? As a start you could try spreading the word back to this boy again, through the grapevine. If he has a reputation for causing trouble, perhaps your friends have been too frightened to set the record straight, so far.*

The final solution may be to confront him directly and tell him yourself. If you continue to run away and look scared he'll continue to think you have something on your conscience and will probably carry on persecuting you for as long as the fancy takes him.

a despatch number and any other available reference. It can be useful to send the same information, separately, in a recorded delivery letter too.

Fast action is essential as mail order companies whose goods are damaged on arrival must claim compensation from the carrier, in turn. Many security firms will not accept claims from the companies they service if a claim isn't staked within a few days of delivery.

You are entitled to return mail order goods to a dealer if they are not of reasonable quality; if they don't work or if they are not "as described." These rights apply to any shopping transaction.

Bear in mind that you shouldn't expect to wait for mail order goods or equipment for more

than 28 days from the date when you placed your order. If you are left in the lurch and there's no sign of a despatch on the horizon, contact the dealer and shout about it. If you order goods from a magazine or newspaper you can also contact the Advertisement Manager or Publisher who may help you chase your complaint. 'Help' will also lend a hand in resolving your consumer complaints. Write, with fullest possible details, or ring the usual number.

I'M VERY interested in live music and have been thinking of going to some of the free festivals which may be happening this year. Can you tell me what's on and give me some ideas on what I should take when I go?

Paul, Rochester

● *We're sending you a full list of festivals. Space for timely trekking tips is short, but for a free blow by blow guide to braving the elements, drop a line, including a stamped addressed envelope to Festival Welfare Services, 347a, Upper Street, Islington, London N1 0PD. (Tel: 01-226 2759). Ask for a copy of their handy publication for first time festival goers — 'Festivals — A Survival Guide.'*

WHERE CAN I buy spare album inner sleeves? Many in my collection are too tatty for words and I'd like to replace them to protect my records.

Janet, Carnforth

● *As the sleeve manufacturers tend to sell their wares strictly in bulk it's unlikely that local record dealers will be able to help in your hot pursuit of vinyl protection. But, for details of a range of inners, poly-lined and plain, sold in small quantities, write to West 4 Tapes And Records, 94, Sandy Lane South, Wallington, Surrey SM6 9RQ.*



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.

MY PROBLEM is that I always feel tired and exhausted even when I haven't done anything at all strenuous. At work, I always find myself yawning and leaning on things, but when I go to bed early I don't get to sleep until midnight. Is it because I'm unfit or simply because I'm not taking the right vitamins?

People always say I look so pale, like an overworked blood donor. I'm 17, and would be really grateful if you could put me on the right track so I feel healthy again.

Dave, Slough

● *This ongoing feeling of exhaustion could be caused by a number of factors, strictly physical and otherwise. On the physical level, a virus infection or perhaps anaemia are just two of the possibilities which can cause you to feel tired a lot of the time. Start fighting the tiredness symptom by making an appointment with the doctor for a full check up to find out whether a minor infection or an easily curable physical condition has been dragging on and on leaving you simply worn out.*

If the doc says you're reasonably healthy, take a look at your regular daily routine, including your diet and the amount of exercise you take, and make some changes. As your body is still growing and developing, it is essential that you eat regularly and well.

Try going to bed later, if you can't sleep. Take up a sport; go jogging; try a few long walks. Make sure you have a really good holiday this year. Stop smoking.

Some people feel tired most of the time because they're simply bored. Kicking off a new interest or spare time hobby could be your way of recharging with energy feedback.

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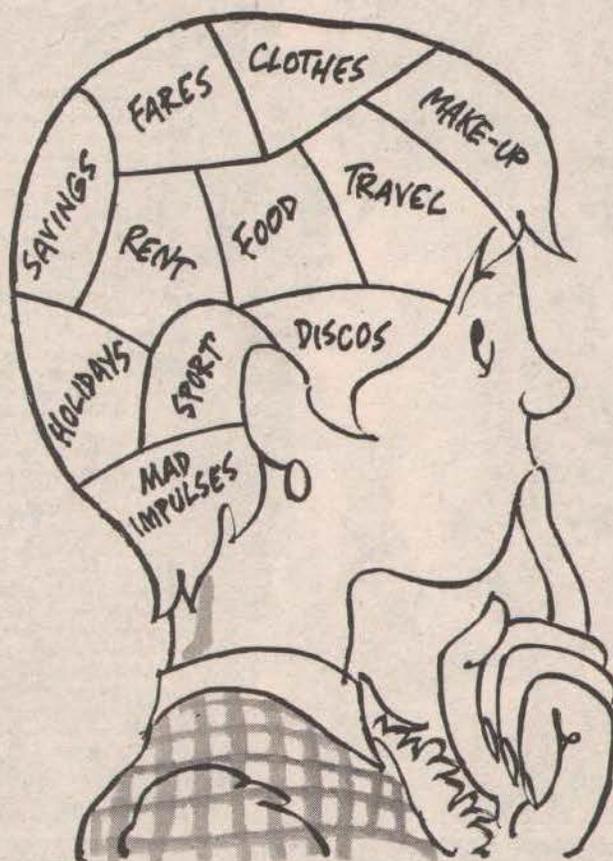
*RECORDED LIVE AT THE READING FESTIVAL

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FAN CLUB FLASH

ANY GARY Glitter Fans out there? Martin Head of the new-style official club has contacted 'Help' with an urgent plea for any members who've lost money to the club in the past to get in touch with him c/o Gary Glitter Official Fan Club, 37, Blacksmiths Lane, Rainham, Essex RM13 7AD. Problems with appreciation societies and suchlike? Let us know and we'll investigate.

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On stage



Bring back the Rod!

ROD STEWART
Earls Court, London

KNICKERS AND T-Shirts were hurled at our man from Los Angeles as he yet again proved that rock music never was, and still isn't, necessarily about class. The crowd whooped and cheered as he croaked his way through a greatest hits set plus the new album — 'Baby Jane' was even repeated for the encore.

Rod Stewart clones abounded, people old enough to be your parents or young enough to be your kid brothers and sisters danced away together, and Rod must be glad to know that despite being the unhippest thing this side of flared trousers, the great British public couldn't care less.

Perhaps the overriding force of his shows is that he is much better live than on record. Where he succeeded — and Bowie sadly failed, if crowd reaction is anything to go by — is the fact that his growling voice blended with true good-time songs forms the epitome of the great British rock tradition. And he wore the 'F--k Art, Let's Rock 'n' Roll' T-shirt at the end to prove the point.

So the thousands duly waved their scarves like a heaving football crowd to 'You're In My Heart', wallowed in a warm, glowing stupor as he sat with legs dangling over the stage to croon 'Gasoline Alley' and sang their hearts out to the anthemic 'Sailing'. It doesn't matter if he hasn't got political idealism, any hint of originality or the backing of the arty set. Rod Stewart has got a fine voice, an upfront personality and a cluster of unabashed good-time songs.

Despite the awful 'Do You Think I'm Sexy' and 'Young Turks' the Rod Stewart repertoire has everything you need for a good night out — something that seems to have gone out of the window lately. And for that alone, he's one of the most honest performers in the superstar bracket.

Simon Hills



Flashdance¹⁵

The movie with the music,
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What a feeling.

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WHAT A FEELING'
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Hits? Money? Fame? Er...no thanks

YESTERDAY SYDNEY, tomorrow Amsterdam, today Berlin. Icehouse and I simply can't go on meeting like this — people will talk. But here I am, such a decadent young thing, watching this bunch of Anglo-Australian lunatics warm up for their big chance supporting Bowie.

I'd just witnessed them playing the Hitler-built Olympia Stadium, resisting the overwhelming temptation to do the German version of 'Uniform' and really ham it up. Perverse, this lot. Contrary, even.

I have described Iva Davies as a pessimist, but maybe it would be better to conclude that he's a lateral thinker. Much later, Iva sits sipping coffee, listening to some utterly ridiculous hotel bar muzak, reflecting on the fact that he'd vowed never to go on tour again. But here he is, doing it. Why?

"I think I'm doing it because it's David Bowie. What a disgusting admission..." he says, shamefully. "First of all I thought I was being conned, I thought they were doing a line on me in order to make me tour again. So I did a bit of detective work and sussed that he did in fact know of our existence and had actually made a choice from a shortlist. So I said oh, what the hell."



it up and Guy (Pratt, hysterical bassist) and I were pulling faces at each other and being complete idiots because no-one could see us through the rain. And at one point Guy leant over my shoulder and said 'David's watching'. And I looked over and there was the beret, and sure enough underneath was David Bowie, nodding away. And I thought Jesus, he's been watching Guy and me carrying on like a couple of baboons...and from that point I just pulled out every possible Bowieism I could muster, let all the stops go, and completely hammed it up in true Ziggy Stardust style. I hope he's got a sense of humour... but I don't think it even registered with him.

"I just felt so cocky...songs I've sung like Tom Verlaine or Patti Smith, anyone else but Bowie, I sang like Bowie. I had to laugh, with him standing on the side of the stage listening to this dumb Australian band. What an amusing way to spend your first afternoon in Germany."

How did he react afterwards? "He was very complimentary. It was funny, 'cos if I was in his position I'd figure he'd be so nervous in my company that I wouldn't have to say anything because he would want to avoid embarrassing silences, that if I was David Bowie walking up to some nobody lead singer all I'd have to do was nod. But he was

HAS HE actually met the great white man? "Hmm, in Hamburg. It was funny. We did the first ten minutes of onstage disaster — we knew everything would go wrong that possibly could

because we had a new crew and no soundcheck. Well, it didn't fall apart completely, but I was pretty primed for it, attitude-wise.

"So we were about a third of the way through, I was yukking

Pic by LFI

naked eyes

always something there to remind me

new 7" and extended 12" single

produced by tony mansfield

from the album
and cassette
'burning bridges'
TC/EMC 3426



as embarrassed as I was and we both started gushing at each other. He must get so pissed off having to be animated the whole time."

So Iva wouldn't want to get like that?

"There's never been any risk of that. If you're not in the same race, if you don't have a certain set of motivations — which I've been aware for a long time that I don't have — you can't succeed. You've got to have all these kind of things which I consider to be weaknesses, like ambition.

"That's something that's been indoctrinated into most youths in the western world. People can't live with failure, they don't feel right if they don't have money. The qualifications for winning this game are things I wouldn't be proud to say I had, like saying I've got this and this, I'm vain, I like posing for photos, I love crowds..."

SO IF he doesn't want any of that, what does he want?

"Really simple things. To feel good, to have self-esteem. I'm satisfied with not too much, but I don't wanna starve, I've done that."

Isn't he in the wrong business, then?

"Probably, yeah. But on the other hand I've always liked music, therefore I don't consider that I should be denied the pleasure of maintaining an existence out of it."

But I didn't think he enjoyed writing songs?

"Never did, never disguised the fact. I like to write them quickly to get it over and done with. It's kind of enjoyable to listen back to it after it's done, but it's like sleeping on the floor, the motivation for it is the result, not the process."

Does he write songs for his own entertainment?

"No. I can't 'cos I very rarely listen to them."

So why does he bother?

"Because I probably listen to them once. Because I still fool myself into thinking I'm better if I've achieved something, which is why I'm indoctrinating myself into believing I can achieve nothing and still feel good. But until then I'm still motivated by achievement, whereby when I've actually done something it's great. Then I don't bother listening to it anymore."

So why does he bother putting it out on record?

"I guess because it pays for the time it takes to do it. I'm getting very confused at this point. At least one thing I always try to do is not bullshit. But it's amusing to argue points, to take things to extremes. When it comes down to it I don't know what the hell's going on. I just try to be entertaining. Laugh, that's what it's all about. Every time I go onstage I laugh."

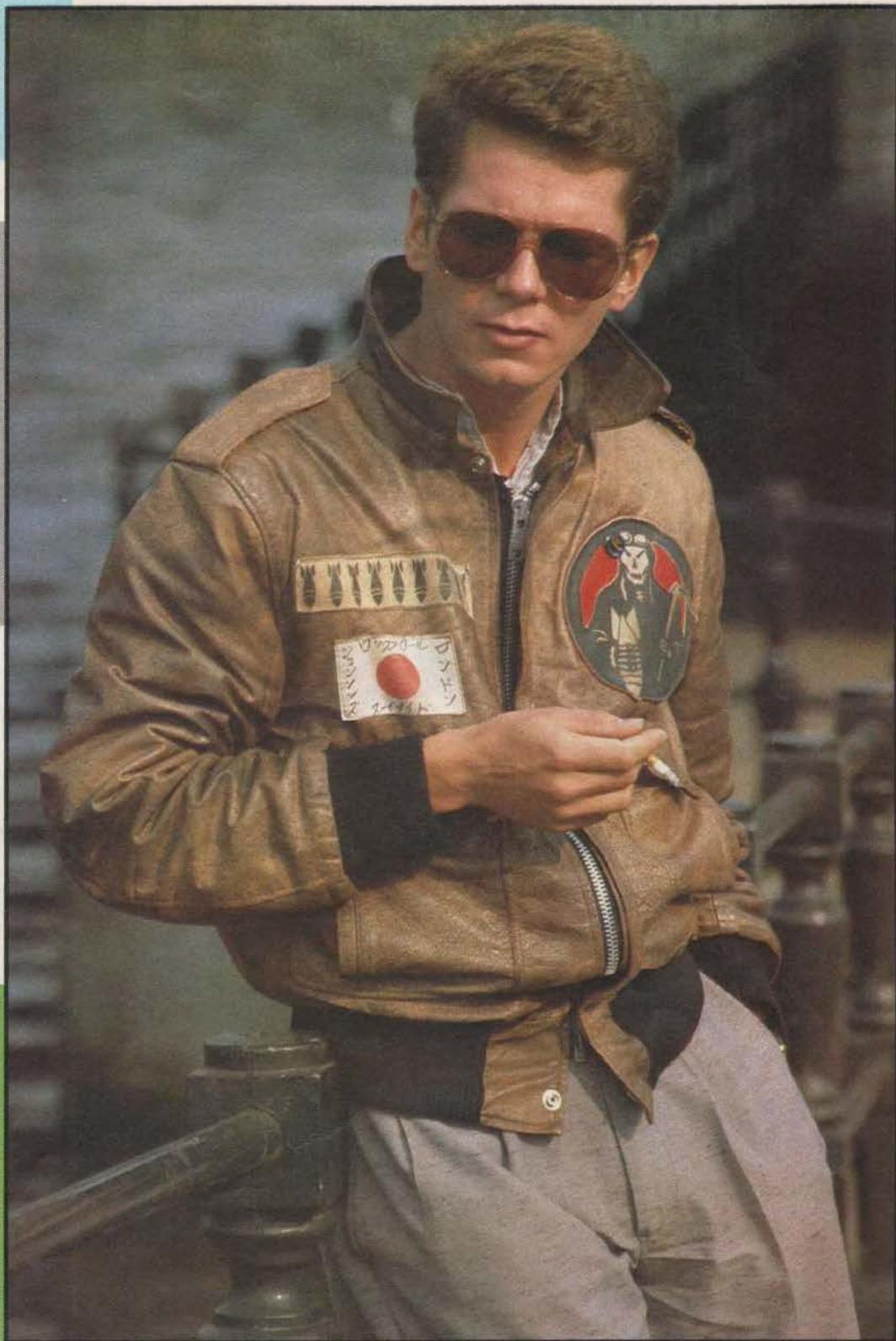
Did he laugh when 'Street Cafe' wasn't a hit?

"Yeah, I did. No point in crying about it."

Does it frustrate him the way our market is structured?

"None of that stuff frustrates me 'cos I just do my end of it, then it's someone else's problem."

So it won't bother him if the next single 'Uniform' isn't a hit?



ICEHOUSE'S IVA DAVIES: a possible career in hamster breeding?

"Nope. Should I be bothered? It's not that I don't care, I do try to the utmost to take care of my end of it, but the rest of it I can't control."

DOESN'T HE think it's ironic that Icehouse are doing gigs with Bowie when the two have been compared?

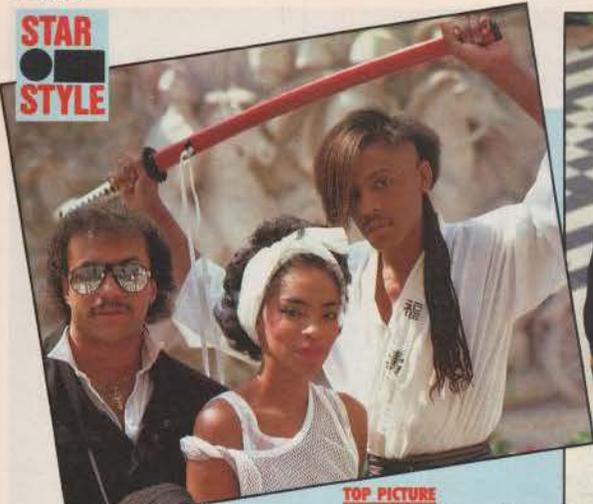
"Not really 'cos I just don't see it, he and I are like chalk and cheese. It's not ironic, just kind of absurd. He's succeeded, he's on a pinnacle of that type of success which I am undoing with every fibre of my existence. He's doing something and I'm unravelling it."

Perverse, perplexing, annoying, contrary, that's Iva Davies.

Fortunately the rest of Icehouse are carefree, amusing, positive-thinking and smile a lot. Fortunately onstage and on record, Icehouse are smooth, melodic and stimulating; anything but uniform.

Take my advice — go watch 'em. But avoid Iva like the plague. He'll make you question the meaning of life...

Betty Page



TOP PICTURE

JEFFREY WEARS: Japanese hakama pants, £33, white kimono, £10, tabi socks, £6, gets shoes, £18.50, all from Little Tokyo, Los Angeles. Waist sash, £15 from Worlds End, London. Samurai sword, £96, from Chinatown, San Francisco. (Also cover pic)
HOWARD WEARS: White shirt, present, black tskard, £36 from Parachute, Los Angeles, leather trousers, £230, from San Michel, New York, belt, £15 from Boy, Kings Road, leather leg bag, made by a friend, grey shoulder bag, £13 from Parachute, Los Angeles, white boots bought in St Tropez six years ago, "can't remember the price".
JODY WEARS: White scarf wrapped round head, Harode, London, tie-dye string vest, £5.99, white vest, £3.99, tie-dye shorts, £14.99, all from Miss Salfridge. Shoes, present from Jeffrey.

MAIN PICTURE

JEFFREY WEARS: Jacket, £10 from Eric And Co Thrift Shop, Los Angeles, shorts, £23 from GHQ, Los Angeles, belt £4.50 from Camp, Beverly Hills, gloves, £2 from any tuxedo shop, socks from Marks and Spencer, shoes £62.50 from Charles Jordan, Los Angeles, hat, £10, from Eric and Co.
HOWARD WEARS: Specs, £13, from Los Angeles Airport, red shirt, £131 from Parachute, Los Angeles, grey waistcoat, part of same suit, grey bag as in previous pic.
JODY WEARS: White scarf as in previous pic, specs, £20 from a thrift store in Los Angeles, black dress and white shirt, £121, from Norma Kamali, Los Angeles, shoes, approx. £38 from Worlds End.
 Prices for American clothes are approximate.

Pictures by Eugene Adebari



Play it again, Samurai

THE NINJA assassins of old Japan were ferocious but patient men. Sometimes they'd bury themselves by the side of a road all day, waiting for their victims to come riding along. Then up they'd jump to attack and kill.

The Ninja were usually employed by the Emperor or the Japanese aristocracy to knock off their enemies. One story goes that a Ninja warrior spent a couple of hours crouched in a cess pit beneath a warlord's toilet. When the unfortunate warlord came into relieve himself, the Ninja warrior impaled him on a sharpened bamboo stake before escaping through the sewage system — leaving the warlord's retainers to wonder how their master died.

The secrets of the Ninja code were handed down from family to family and sometimes warriors had their faces horribly mutilated so that nobody would recognise who they were.

Shalamar's Jeffrey Daniel is fascinated by the Ninja and Samurai warriors. He has a genuine Samurai sword which he picked up from a shop in San Francisco's China Town.

"I carry it around with me

sometimes, but it's not sharp otherwise it would be classed as an offensive weapon," he says. "The people who made swords for the Samurai would autograph their blades — it was a family tradition. The swords were also delicately balanced for the maximum cutting effect.

"I have some books on the Samurai and Ninja and the sort of discipline they put themselves under was tremendous. For instance, can you imagine crouching by the side of a road for many hours just waiting for one person to come along?"

"The Ninja had many specialised weapons including very sharp star-like objects. You can cut yourself just by picking them up and when they were thrown they were a deadly way of killing. The Ninjas relied on silence and stealth — they were like deadly shadows.

"The Samurai are better known. If a Samurai warrior failed on a mission then he would kill himself by kneeling on the floor and pushing a sword into his body. Another warrior would stand behind and chop his head off.

"The Japanese are a people who have modernised their lives but they've kept their old culture as well. If there was a world disaster tomorrow, they would be able to survive. I have a Japanese friend who says that during the war her mother and lots of other

Japanese people survived the bombing by living in caves and foraging off the land.

"If they closed down the fast food restaurants in America, the entire nation would be lost."

Jeffrey has a Japanese girlfriend and he's learning to speak the language fluently. He likes to carry a phrase book around with him.

"It's not that difficult to learn. It's not like French where you have to get your tongue around new vowel sounds. I met my girlfriend one night after I'd had a Japanese meal. It all bubbled up and she appeared from deep in my soul."

JEFFREY'S fascination with the Samurai doesn't mean that he goes around beating people up at the drop of a chopstick. But on one occasion he was almost forced to use his fighting skills — in Disneyland of all places!

Shalamar were due to do a big concert in the huge amusement park on Grad Night, when American graduate students celebrate. Some security men didn't recognise Jeffrey as he wandered around and they pounced on him.

"They started to push some people I was with and I got angry. I found myself on the floor pinned down by 10 men and my legs were twisted in the air. After we'd got it all sorted out I couldn't go on stage, because all the flesh of my hand had been scraped off on the asphalt."

"That's the only show we've cancelled," says lead vocalist Howard Hewett. "Because of some very stupid unthinking people we were forced into not playing a concert that was close to our hearts. It wasn't our fault, but we did feel bad and guilty about it."

Howard's had a brush with danger as well. His scuba diving hobby nearly cost him his life.

"I was being battered by waves. Usually you dive off from the side of a boat when you go diving, but this time we swam from the shore. I got caught up in a fisherman's line and I had to cut myself free. I nearly didn't make it, and all I

could think about was the rocks looming up in front of me — my life wasn't flashing before my eyes. It just wasn't my time, though, and I survived.

"I also like horses. The boss of our record company owns some racehorses and my ambition is to ride one of those thoroughbreds."

Jody Watley, who's looking absolutely gorgeous in a Panama hat, is keeping a diary of the life and times of Shalamar from the earliest days. One of the incidents she best remembers was when she badly twisted her ankle on stage. Despite being in agony Jody went on to finish the show.

SHALAMAR ARE just back from a hectic jaunt around Europe promoting their 'Dead Giveaway' hit single taken from their forthcoming album 'The Look'.

"If you think this single is harder than our previous material, then just wait for the next one," says Howard.

"We're a band that likes to keep in touch with what's happening out on the streets — disco is dead.

"To be honest I was a bit unsure when I heard the single for the first time," says Jeffrey. "I just had to do my vocal lines and then dash off to do a film with Paul McCartney."

Jeffrey's featured doing a dance routine in McCartney's film 'Give My Regards To Broad Street'.

"I do a routine to 'Silly Love Songs'. Paul saw me dancing on television and called me up. You can imagine how excited I was to be working with a living legend but both he and Linda were very natural and friendly. I can't really tell you about the film's special effects, but they've got the best lighting I've ever seen."

That's something Shalamar could have done with when they toured Africa. In the more primitive areas their shows were ruined by power cuts. At one show an enterprising promoter shone a torch on Jeffrey's dancing feet.

"I think fate brought us together and whatever tribulations we may have we can overcome," says Howard. "Yes, I think this band has a certain sexual chemistry and we appeal to both men and women in the audience. We aim to reproduce the clarity of our records on stage but not in a sterile way."

And that should produce plenty more nights to remember. Sayonara.



TRIVIA QUIZ

- Who reached No 1 with 'Baby Jump' in 1971?
- With which group did Eddy Grant sing 'Baby Come Back'?
- Who pleaded 'Baby Don't Change Your Mind'?
- Which girl singer spelled B-A-B-Y in 1978?
- Which American supergroup's only British hit was 'Babe' in 1980?
- Which song with 'Baby' in the title was a hit on different occasions for Dave Edmunds, the Ronettes and the Ramones?
- Which husband-and-wife duo in the sixties had a top tenner with 'Baby Don't Go'?
- Which 'Baby' song was the Four Tops' first-ever hit?
- Who had a number one hit with 'Bye Bye Baby' in 1975?
- Which female singer's biggest British hit was 'Angie Baby'?
- What was the only hit by the Wing & A Prayer Fife & Drum Corps in 1975?
- Which big British group of the sixties had a 1972 hit with 'The Baby'?
- Who was the lead singer of Them on 'Baby Please Don't Go' in 1965?
- Who sang 'Baby I'm A Want You' in 1972?



With a 'Baby' song back in the top ten via Rod The Mod, we thought we'd stretch your brain cells back to some hits of the past which have had the word 'baby' in the title.

Your score: Under 10 — go and change your nappy. 10-20 — worth a new rattle. Over 20 — very goo-good!



- Which sixties R&B group's first hit single was 'Baby Let Me Take You Home'?
- Which song originally sung by Elvis Presley in 'Jailhouse Rock' was recently revived by Joni Mitchell?

- Which 'Baby' song gave the Supremes their first No 1 hit in 1964?
- Who sang 'Baby I Love You OK' in 1975?
- Whose biggest hit was 'Take Good Care Of My Baby' in 1961?
- Who had a chart-topper with 'Baby Now That I've Found You' in 1967?
- Who sang the 'Baby Sittin' Boogie' in the early sixties?
- Which soul group had a hit with 'Rockin' Roll Baby'?
- Which 'Baby' song provided a hit for both David Essex and the Walker Brothers on different occasions?
- Which 'Baby' song was a hit for both Manfred Mann and Rod Stewart on different occasions?
- Who sang 'So Long Baby' in 1961? (Clue: He has just returned to the scene with Tom Petty as his producer).

X-WORD

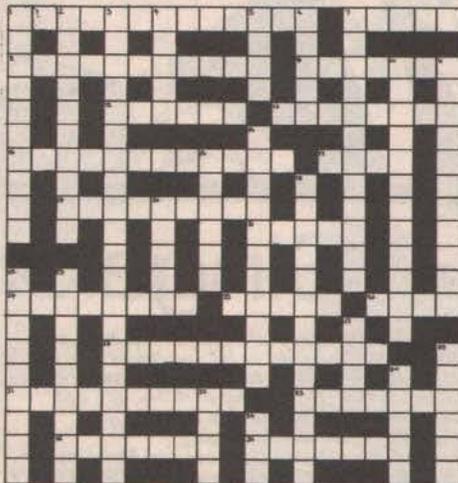
Complete both the POP-A-GRAM and X-WORD to win a £5 record token. First correct entry wins.

ACROSS

- Where you'll find Stuart Adamson (2,1,3,7)
- Carried by Men At Work (5)
- Crass accept (3,3,1,4)
- 1982 hit for The Piranhas (7)
- She's been asking about the house that Jack built (6)
- Their beat brought them luck (8)
- Blonde LP for meal time (3,2,3,4)
- See 34 down
- Group you'll find on the horizon (9)
- & 29 down He was the leader of Cockney Rebel (5,6)
- 1982 Kid Creole and the Coconuts hit (4,4)
- Roberta who was Killing Me Softly With His Song (5)
- Lancaster or Hull (4)
- Joan's descent for aviator (4,3,5)
- 1978 Lindisfarne hit (3,3,4)
- Wall of sound producer (7)
- Found in the material world (7)
- Sounds like girl trouble for Fleetwood Mac (2,5)

DOWN

- George Benson's looking for something there (2,4,4)
- Definitely a Madness LP (10)
- Stevie was complaining about something in 1981 (1,4,5,5,3,2)
- Crisis or girl (5)
- The Beatles told us of Long — Sally (4)
- You'll find them in Nobody's Diary (5)
- Encouragement from Dexy's (4,2,6)
- Monsoon hit for Eleanor Rigby (4,2,6)
- Spandau Ballet hit from '82 (11)
- Tears For Fears substitute for love (4,7)
- Michael Jackson sounds threatening on this (4,2)



- What Kate felt back in 1978 (3,4,6)
- Bob Dylan LP for all goalkeepers (5)
- He invited us all to a War Party (4,5)
- Japan's boy (9)
- Killing, funny story (4)
- See 21 across
- Pulse metal (5)
- Bauhaus face covering (4)
- & 17 across 1978 Rod Stewart hit (3,4)

LAST WEEK'S X-WORD ANSWERS

ACROSS: 1 White Feathers, 5 Wham, 9 Are Friends Electric, 10 Elected, 11 Young Turks, 14 Armed Forces, 16 Pill, 18 ABC, 19 New Order, 21 True, 23 Tears For Fears, 27 Feline, 29 Marillion, 30 Keith, 32 Leo Sayer, 33 Billy Idol

DOWN: 1 We Are Detective, 2 Irene Cara, 3 Eurythmics, 4 Today, 6 Hard Rain, 7 Mac, 8 Scott, 12 Our House, 13 Sultans, 15 Daniel Miller, 17 Graffiti, 20 Dare, 22 Ultravox, 24 Overkill, 25 Musical, 26 Tron, 28 Simple, 31 Thin

LAST WEEK'S POPAGRAM SOLUTION

Shakatak, Bob Marley, Flashdance, JoBoxers, Al Jarreau, Imagination, Anarchy, Stop And Go, Big Country, Imposter
DOWN: Kajagoogoo

LAST WEEK'S X-WORD WINNER:

Ian Sims, 28 Langholm Rd, Langton Green, Tunbridge Wells, Kent

GUESS THE TOP FIVE

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

- _____
- _____
- _____
- _____
- _____

Name

Address

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

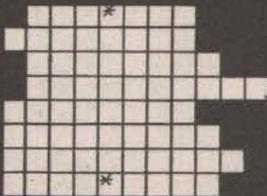
ANSWERS

1 Mungo Jerry, 2 The Equals, 3 Gladys Knight & The Pips, 4 Rachel Sweet, 5 Baby I Need You, 6 You, 7 Sonny & Cher, 8 Baby I Need You, 9 Loving, 10 The Bay City Rollers, 11 Van Morrison, 12 Baby Face, 13 The Hollies, 14 Van Morrison, 15 Baby Face, 16 Baby I Don't Care, 17 Baby Love, 18 Kenny, 19 Bobby Vee, 20 The Foundations, 21 Buzz Clifford, 22 The Strangers, 23 Stay With Me Baby, 24 Oh No, Not My Baby, 25 Del Shannon

Rush competition winners

J Davis, Rainham, Essex; T Emmett, Tooting, London; S Puttock, HMS Mercury, Petersfield; D Irons, Upminster, Essex; P Yates, Avebury Rd, Birmingham; S Lane, East Grinstead, Sussex; P Briggs, South Norwood, London; D Ball, Sutton Coldfield, W Midlands; P Thomas, Stevenage, Herts; J Booth, Leigh on Sea, Essex; N Precca, Malvern, Worcestershire; A Burridge, Frampton, Bristol; D Hodgkiss, Seighford, Stafford; I Musgrove, Sunninghill, Ashford, Berks; B Phillips, Hemel Hempstead, Herts; F Brennan, Leics; D Watson, Gulesley, Leeds; A Humphrey, Brackley, Northants; A Crosswaite, Barseley, S Yorks; W Noon, Tettenhall, Wolverhampton; S Rawlinson, Frimley, Surrey; G King, Lee, London; B Bolton, West End, Hants; S Massey, Prescot, Merseyside; S Taylor, Farnborough, Hants.

ANSWERS: Canada, Geddy Lee, 'Spirit Of Radio'



POP A GRAM

SOLVE THE eight cryptic clues and write the answers across the puzzle so that the starred down column spells out a little girl who

enchanted Rod. Remember the clues aren't in the correct order. You have to decide what the right order is.

The only day which needed altering was fine for this Spandau person (4,6)
Only non-mobiles provided clues as to the identity of this particular heart throb (5,2,3)
As body B develops, Wham will get a hit (3,4)
Being near a rice stew could create a real flash dance (5,4)
This Oriental lady swept David up the charts (5,4)

The jean army produced a name for some girls who knew all about the candy man (4,4)
Elton knew why Wah! told its story (3,5)
It would be a dead giveaway to ask you to sort out a marshal (8)

Mailman

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

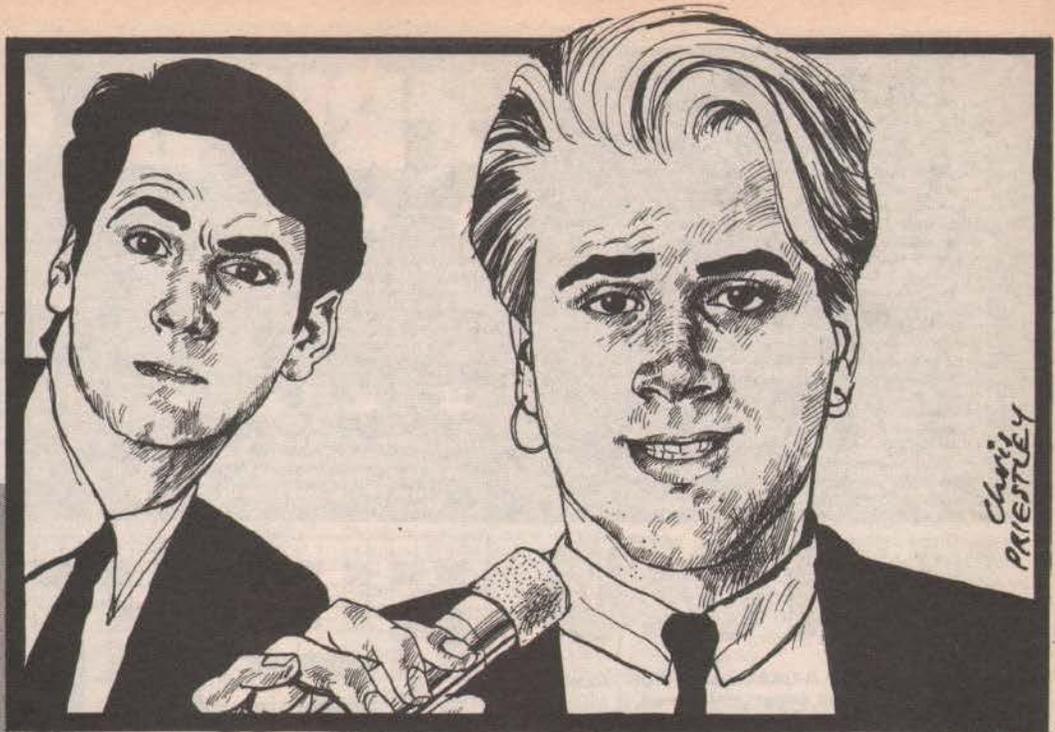
I'M JUST writing to congratulate Chris Priestley on his brilliant artwork!

There I was, eating Marks and Spencer fish fingers and feeling highly depressed (you have to be to eat those) when I spied my RECORD MIRROR on the table. On opening this intellectual magazine, two things happened.

A) My brother, sitting opposite, narrowly escaped being splattered with masticated fish finger, and

B) My knicker elastic busted. The reason being, I was having galloping hysterics over the wonderful drawing of Simon Le Bon. I agree with the spots, hunchback and warts, but bandy legs? Can I have some proof please?

Ever ready Debbie, Crawley
● Proof will be yours when he takes to the pitch at Aston Villa



ATTENTION ALL swines out there who slag off teeny-bop bands such as Kajagoogoo, Duran Duran, Bucks Fizz, Haircut 100 (and Nick Heyward). You keep saying how moulded or poofy they seem to be, well, why can't you judge them on their merits as talented performers and on their success?

You must all be jealous of their achievements. It doesn't mean to say that if you like Nick Heyward then you are shallow minded or childish — he is in fact a brilliant musician and a fantastic personality.

So, all you "plastic Bowie fans" — only because it impresses all your friends, try to enjoy all music, because it is not appealing to your age group.

Nick Heyward's epiglottis
● Think I'd rather be Nick Heyward's bank balance myself

DEAR MATT Fretton, so you don't respect Paul Weller? OK, everybody's free to voice their own opinion, but when you say he's acting as the voice of the people, and bullshitting all the



Pic by LFI

DEE-LICIOUS: Gertcha, George!

Singalonga~Spiny

KNOWING HOW you're always keen to hear of current events I wanted to let you know of a major new campaign which is to sweep the country: no doubt you'll soon be hearing of it. No, it's not animal rights or anti-nuke, it's the CGSS — "Campaign To Get Spiny Singing."

I saw the Spends at Blackpool and Manchester and was amazed by Spiny's warblings, particularly towards the end of 'True'. He's got a beautiful voice

— look out Big Tone! I want to hear more! SPAS (Spandau Ballet Appreciation Society) in Preston is devising new plans to bring about our aim after launching our campaign.

I hope we can count on your unconstrained support.
The SS of Preston (Spiny supporters, darling!)
● 'Fraid our unconstrained support's at the cleaners at the moment

time, he is really saying what he thinks is right, and what he thinks should be done, and 99% of the time he's right.

Now, just because you've made a record you think you're entitled to go slagging off people like Weller, who is the best songwriter in the world (yes, the world). Well you're wrong. Just because Peter Powell plays your record means f*** all, so until you're talented enough to write songs such as 'Ghosts', 'Speak Like A Child' and 'Headstart For Happiness' keep your gob shut.

H The Mod
● Yes, 99% of all Style Council fans say they prefer margarine (Eh?Ed)

ON MY way home from an awful Physics exam I decided to grant myself my one luxury of the week and buy RECORD MIRROR.

Quickly, I flicked through the pages as I left the shop and studied the singles reviews, the uppermost thought being "will they slag off A Flock Of Seagulls as usual?" Well what could I say?

HOW ABOUT a nice, big picture of sexy Dee (Wham/Style Council)? I think she's edible! And I don't want the Wham boys spoilin' it!
Crush
● Perish the thought: your wish is our demand

Someone actually loved them! Yes, I repeat, loved them!
So thank you, thank you, thank you, John Shearlaw for being one of the first reviewers to actually give his own opinion and not follow the trendies by slagging them off.

Who knows, maybe now that you've voiced your own GREAT opinion of them, those other typically boring, monotonous people (hope you're listening Betty Page and Mike Gardner) will finally realise that AFOS are the most imaginative and brightest hopes in the music biz.

So on behalf of all AFOS fans, keep it up John, we're behind you all the way.

The tinted lenses of Paul Reynolds' Buggles glasses
● With a six-pack of McEwan's, I hope

YOU MAY be able to fool some people but you can't fool me. That recent Private Files pic of Little Nicky and Randy Andy (of Wham!) was not taken at Steve Strange's birthday party, but the Thursday before. How do I know? I was at The Palace on both occasions.

Nick Heyward didn't actually go to the party, unless he was hiding or in disguise, and Randy Andy was wearing that black and white shirt he always seems to wear.

Next time you want to fool a few unsuspecting readers, try doing it with a piccie of sexy George Michael.

I won't complain then.
An Observant Squatter, Camden Palace
● Egad! Palace moles, already!



DOES THIS man have ET's IQ? EMBARRASSMENT CORNER: Anyone hear Mike Smith on Radio One saying "In the Year 2525" — that's only forty-two years to go! Imagine that!"

This boy will go places. Preferably as soon as possible. Juliet Hammond-Hill's thermal underwear
● Who said DJs had to be intelligent?

HOLIDAY READING LIST

with Jim Reid

THE ROCK LISTS ALBUM John Tobler/Alan Jones (Plexus £4.95)

A PHENOMENAL effort. 150 pages jam-packed with — and as RM's Alan Jones is involved you'll have guessed already — facts, facts, facts.

Usually such books fill me with dread — I mean literature's equivalent of train spotting I can do without — but this is an exception. The lists here are pretty random, stretching from Phil Spector's bizarre B-sides to Paul Gambaccini's top 50. There are anomalies, like Wendy O. Williams being in a list of famous rock haircuts and Phil Collins being omitted from the list of singing drummers.

Still, any book that reveals that Elvis P once cut a disc called 'There's No Room To Rhumba In A Sports Car' is alright by me.

STYLE WARS Peter York (Sidgwick and Jackson £4.95)

WHAT THE haute couture youth sociologist takes to bed. Finally available in paperback, Peter York's book is a wonderfully insightful, if clumsily written, journey through the shifting sands of Seventies sub-culture. Uptown or downtown, Mr York is equally at home. Thus we get essays on punk, post-Punk, Mod, Sloane Rangers and the freemasonry of smart homosexual stylists.

York's observation is sharp, his interpretation well thought out. His chapter on the re-styling of Mrs Thatcher — 'New Model' — is quite brilliant.

It's only Peter's sub-Wolfe prose style that stops this from being a masterpiece of its kind. Peter York has a lot to say, I only wish he'd say it a little better. Still, recommended.

SIOUXSIE AND THE BANSHEES PHOTO BOOK Ray Stevenson (Symbiosis £3)

A BEAUTIFULLY packaged travelogue through Sioux's career, from Pistols follower to the painted bird of British pop. Mr Stevenson's sharp photographs are punctuated by period clippings from the rock press and juicy quotes from the Banshees themselves.

Relive the golden days of punk! Marvel at Steve Strange, Banshees roadie! Sicken at Sioux's juvenile infatuation with the loathsome swastika.

Racy, accessible, value for money.

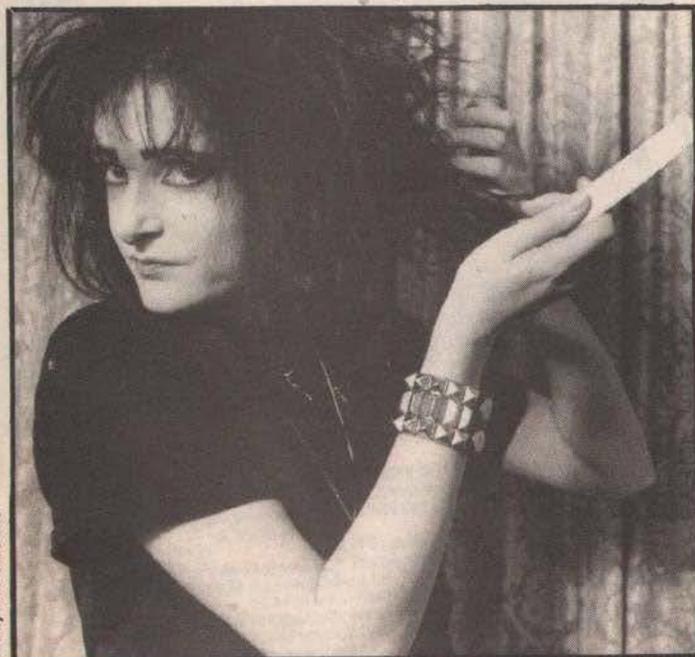
JAMES DEAN IS NOT DEAD Steven Morrissey (Babylon Books £2.25)

POOR JIMMY Dean's grave has been so raked over that even the maggots must have left home. I'm afraid this book does little to shed any light on Mr Dean's darkened tomb. What's more the tattily reproduced pictures do little for the first idol of teen.

MARC BOLAN — THE ILLUSTRATED DISCOGRAPHY John and Shan Bramley (Omnibus Press £3.95)

ONCE UPON a time I went out with a girl who was a Bolan freak. She dragged me to Birmingham to go to a Marc Bolan convention.

Actually when I was a wee nipper I had a real sweet tooth for Bolan records. I'd play my 'Electric Warrior' album all through the school holidays. Now I'm grown up I can't help but feel a touch of nostalgia for the curly haired one. Indispensable if you really want to know the only single Bolan released in Argentina.



Pic by Laura Levine

SIOUXSIE contemplates a new chapter in youth history while back-combing

US 45s

- 1 1 FLASHDANCE... WHAT A FEELING, Irene Cara, Casablanca
- 2 3 ELECTRIC AVENUE, Eddy Grant, Portrait/Ice
- 3 4 EVERY BREATH YOU TAKE, The Police, A & M
- 4 2 TIME, Culture Club, Epic
- 5 8 NEVER GONNA LET YOU GO, Sergio Mendes, A & M
- 6 7 DON'T LET IT END, Styx, A&M
- 7 10 TOO SHY, Kajagoogoo, EMI-America
- 8 6 FAMILY MAN, Daryl Hall & John Oates, RCA
- 9 15 WANNA BE STARTIN' SOMETHIN', Michael Jackson, Epic
- 10 14 SHE'S A BEAUTY, The Tubes, Capitol
- 11 17 COME DANCING, The Kinks, Arista
- 12 9 AFFAIR OF THE HEART, Rick Springfield, RCA
- 13 19 OUR HOUSE, Madness, Geffen
- 14 16 I'M STILL STANDING, Elton John, Geffen
- 15 5 LET'S DANCE, David Bowie, EMI-America
- 16 11 BEAT IT, Michael Jackson, Epic
- 17 25 IS THERE SOMETHING I SHOULD KNOW, Duran Duran, Capitol
- 18 21 ALL THIS LOVE, DeBarge, Gordy
- 19 27 STAND BACK, Stevie Nicks, Modern
- 20 13 ALWAYS SOMETHING THERE TO REMIND ME, Naked Eyes, EMI-America
- 21 26 BABY JANE, Rod Stewart, Warner Bros
- 22 12 FAITHFULLY, Journey, Columbia/CBS
- 23 33 1999, Prince, Warner Bros
- 24 24 THE WOMAN IN YOU, The Bee Gees, RSO
- 25 30 SHE WORKS HARD FOR THE MONEY, Donna Summer, Mercury
- 26 32 SWEET DREAMS, Eurythmics, RCA
- 27 31 ROLL ME AWAY, Bob Seger, Capitol
- 28 29 WISHING, A Flock Of Seagulls, Jive/Arista
- 29 22 WE TWO, Little River Band, Capitol
- 30 23 TRY AGAIN, Champaign, Columbia/CBS
- 31 18 OVERKILL, Men At Work, Columbia/CBS
- 32 — FASCINATION, Human League, A&M/Virgin
- 33 40 CUTS LIKE A KNIFE, Bryan Adams, A & M
- 34 35 DON'T PAY THE FERRYMAN, Chris De Burgh, A&M
- 35 — HOT GIRLS IN LOVE, Lover Boy, Columbia/CBS
- 36 38 WHITE WEDDING, Billy Idol, Chrysalis
- 37 20 MY LOVE, Lionel Richie, Motown



Pic by LFH

- 38 — TAKE ME TO HEART, Quarterflash, Warner Bros
- 39 — MANIAC, Michael Sembella, Casablanca
- 40 — STOP IN THE NAME OF LOVE, The Hollies, Atlantic

Compiled by Billboard

US LPs

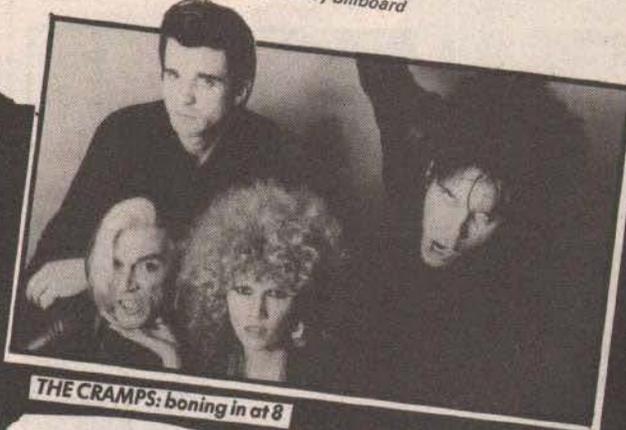
- 1 1 FLASHDANCE, Soundtrack, Casablanca
- 2 2 THRILLER, Michael Jackson, Epic
- 3 3 PYROMANIA, Def Leppard, Mercury
- 4 5 CARGO, Men At Work, Columbia
- 5 4 LET'S DANCE, David Bowie, EMI-America
- 6 6 FRONTIERS, Journey, Columbia
- 7 7 H₂O, Daryl Hall & John Oates, RCA
- 8 8 CUTS LIKE A KNIFE, Bryan Adams, A & M
- 9 9 KILROY WAS HERE, Styx, A & M
- 10 10 1999, Prince, Warner Bros
- 11 15 KILLER ON THE RAMPAGE, Eddy Grant, Portrait/Ice
- 12 12 LIVING IN OZ, Rick Springfield, RCA
- 13 11 LIONEL RICHIE, Lionel Richie, Motown
- 14 14 KISSING TO BE CLEVER, Culture Club, Virgin/Epic
- 15 16 ELIMINATOR, ZZ Top, Warner Bros
- 16 13 THE GOLDEN AGE OF WIRELESS, Thomas Dolby, Capitol
- 17 — SYNCHRONICITY, The Police, A&M
- 18 19 OUTSIDE/INSIDE, The Tubes, Capitol
- 19 18 JARREAU, Jarreau, Warner Bros
- 20 21 BETWEEN THE SHEETS, The Isley Brothers, T-Neck
- 21 17 WAR, U2, Island
- 22 23 RIO, Duran Duran, Capitol
- 23 30 PIECE OF MIND, Iron Maiden, Capitol
- 24 27 RETURN OF THE JEDI, Soundtrack, RSO
- 25 25 WE ARE ONE, Maze, Capitol
- 26 26 HEAD HUNTER, Krokus, Arista
- 27 28 JUICY FRUIT, Mtume, Epic
- 28 20 BUSINESS AS USUAL, Men At Work, Columbia
- 29 31 STATE OF CONFUSION, The Kinks, Arista
- 30 24 ALL THIS LOVE, DeBarge, Gordy
- 31 35 TOO LOW FOR ZERO, Elton John, Geffen
- 32 22 THE CLOSER YOU GET, Alabama, RCA
- 33 — IN YOUR EYES, George Benson, Warner Bros
- 34 34 VISIONS, Gladys Knight and The Pips, Columbia
- 35 — DURAN DURAN, Duran Duran, Capitol
- 36 37 SERGIO MENDES, Sergio Mendes, A & M



Pic by Lynn Goldsmith

- 37 — SPEAKING IN TONGUES, Talking Heads, Sire
- 38 — KEEP IT UP, Lover Boy, Columbia/CBS
- 39 40 REACH THE BEACH, The Fixx, MCA
- 40 29 WHAMMY, B-52's, Warner Bros

Compiled by Billboard



THE CRAMPS: boning in at 8

- 20 — DAYS OF WINE AND ROSES, Dream Syndicate, Rough Trade
- 21 16 ROUGH 53
- 22 25 BEGINNING OF THE END, Wasted Youth, Bridgehouse BHLP 007
- 23 29 UNREHEARSED WRONGS, Disruptors, Radical Change RCLP 1
- 24 28 THE GUILTY HAVE NO PRIDE, Death In June, New European
- 25 19 BAD VC 3
- 26 28 ZOMBIES, Attak, No Future PUNK 6
- 27 19 ENGINE SHADOW, Moodists, Red Flame RFM 21
- 28 — EDDIE AND SUNSHINE, Eddie & Sunshine, Survival SURLP 006
- 29 20 WHO SAYS SO, Dif Juz, Red Flame RFM 24
- 28 20 1981-1982 MINI LP, New Order, Factory FEP 313
- 29 24 SEDUCTION, Danse Society, Society SOC 882
- 30 22 BACK TO MYSTERY CITY, Hanoi Rocks, Lick LICLP 1

Compiled by MRIB

INDIE LPs

- 1 1 YES SIR I WILL, Crass, Crass 121984/2
- 2 2 POWER, CORRUPTION AND LIES, New Order, Factory FACT 75
- 3 3 HIGH LAND, HARD RAIN, Aztec Camera, Rough Trade ROUGH 47
- 4 7 FETISCH, X Mal Deutschland, 4AD CAD 302
- 5 4 NOTHING CAN STOP US, Robert Wyatt, Rough Trade ROUGH 35
- 6 18 HAND OF KINDNESS, Richard Thompson, Hannibal HMBLP 1313
- 7 5 MERCURY THEATRE ON THE AIR, Action Pact, Fall Out FALL LP 013
- 8 — OFF THE BONE, Cramps, Illegal ILPO 45
- 9 8 MACHINE, 1919, Red Rhino REDLP 25
- 10 6 VOLUME I BRILLIANCE I CONTRAST I, Monochrome Set, Cherry Red M RED 47
- 11 15 A NIGHT FOR CELEBRATION, UK Decay, UK Decay DK6
- 12 12 SECOND EMPIRE JUSTICE, Blitz, Future FL1
- 13 9 PILLOWS AND PRAYERS, Various, Cherry Red Z RED 41
- 14 21 THE GRIND, Will Sergeant, 92 Happy Customers HAP LP 001
- 15 13 STOP THAT TRAIN, Clint Eastwood & General Saint, Greensleeves GREL 52
- 16 10 THE WHIP, Various, Kamera KAM 014
- 17 14 PUNK AND DISORDERLY VOLUME III, Various, Anagram GRAM 005
- 18 11 HOME KILLED MEAT, Fall Out, Fall Out F3 LP 1
- 19 17 THE FIRST FLOWER, Playdead, Jungle FREUD 3

INDIE 45s

- 1 3 SHEEP FARMING IN THE FALKLANDS, Crass, Crass 12/198433
- 2 1 PILLS AND SOAP, The Imposter, Demon IMP 1
- 3 2 NOBODY'S DIARY, Yazoo, Mute YAZ003
- 4 5 WAITING FOR A TRAIN, Flash & The Pan, Easy Beat EASY 1
- 5 13 WORKING ON THE GROUND, Shriekback, Y Y 104
- 6 6 SHIPBUILDING, Robert Wyatt, Rough Trade RT 115
- 7 11 LET THE VULTURE FLY, Icon AD, Radical Change RC 4
- 8 10 IT'S A FINE DAY, Jane, Cherry Red CHERRY 65
- 9 8 BLUE MONDAY, New Order, Factory FAC 73
- 10 12 HAND IN GLOVE, Smiths, Rough Trade RT 131
- 11 7 WALK OUT TO WINTER, Aztec Camera, Rough Trade RT 132
- 12 4 EVOLUTION, Subhumans, Bluuug FISH 2
- 13 9 QUAL, X Mal Deutschland, 4AD BAD 305
- 14 15 HE'S A REPTILE, Soft Boys, Midnight DING 4
- 15 - WAR BABY, Tom Robinson, Panic NIC 2
- 16 21 LIONS IN MY GARDEN, Pre Fab Sprout, Kitchen Ware SK 4
- 17 22 BITTER SWEET, New Model Army, Quiet OS 002
- 18 32 BIRDS FLY, Icicle Works, Situation 2 SIT 22
- 19 14 ALICE, Sisters Of Mercy, Merciful Release MR 015
- 20 17 CAPITALISM IS CANNIBALISM, Anthrax, Crass 321984/11
- 21 - COLOURS, Brilliant, Risk/Rough Trade RTT 105
- 22 19 JET SET JUNTA, Monochrome Set, Cherry Red CHERRY 60
- 23 16 BURNING SKIES, Tones On Tail, Situation 2 Sit 21
- 24 31 BAD SEED, Birthday Party, 4AD BAD 301
- 25 18 SCREAMING, Gene Loves Jezebel, Situation 2 SIT 20

- 26 28 PENELOPE TREE, Felt, Cherry Red CHERRY 59
- 27 35 ROCKALL, Mezzoforte, Steinar STE 710
- 28 27 BANDWAGON TANGO, Testcard F, Backs NCH 4
- 29 39 DARK NIGHT OF SOUL, Kamikaze Sex Pilots, Lowther International HCN 002
- 30 24 OCTOBER LOVE SONG, Chris & Cozy, Rough Trade RT 078
- 31 33 CAPITAL LETTERS, Ruf Rex, Kabuki KAR 7
- 32 20 CATCH 23, GBH, Clay CLAY 22
- 33 26 PEPPERMINT PIG, Cocteau Twins, 4AD AD 303
- 34 23 CROW BABY, March Violets, Rebel RB 18
- 35 38 ZOMBIE CREEPING FLESH, Peter & The Test Tube Babies, Trapper EARS 1
- 36 - ARE YOU READY, Virgin Dance, Probe Plus PP 5
- 37 25 HANGOVER, Serious Drinking, Upright UP 5
- 38 - I GET ALONG VERY WELL WITHOUT YOU, Durutti Column, Factory FAC 64
- 39 30 ANGRY SONGS, Omega Tribe, Crass 221984/10
- 40 36 ANACONDA, Sisters Of Mercy, Merciful Release MR 019
- 41 37 BELA LUGOSI'S DEAD, Bauhaus, Small Wonder WEENY 2
- 42 29 BAD BOYS, Adicts, Razor 104
- 43 46 KINKY BOOTS, Patrick MacNee and Honor Blackman, Cherry Red CHERRY 62
- 44 43 BEWARE, Sleeping Dogs, Crass 221984/11
- 45 40 TELECOMMUNICATION, Blitz, Future 01 22
- 46 34 OLD STYLE DROP DOWN, Box, Go Discs! VFM 2
- 47 41 ANIMALS IN LIPSTICK, Blitzkrieg, Sexual Phonograph SPH 3
- 48 50 BECAUSE THIS F----- WORLD STINKS, Fartz, Alternative Tentacles VIRUS 21
- 49 - JAILHOUSE ROCK, Abrasive Wheels, Clay
- 50 - MALIBU BEACH, Hanoi Rocks, Lick LIX 1

Compiled by MRIB

TOP 25 SINGLES CASSETTES

- 1 4 IOU, Freeez, Beggars Banquet BEG96T
- 2 1 BABY JANE, Rod Stewart, Warner Bros W9608T
- 3 6 DEAD GIVEAWAY, Shalamar, Solar E9819T
- 4 13 IT'S OVER, Funk Masters, Masterfunk 12MF4
- 5 15 ALL NIGHT LONG, Mary Jane Girls, Motown TMGT1309
- 6 9 CONFUSION (HITS US EVERY TIME), Truth, Formation TRUTH1T
- 7 10 DARK IS THE NIGHT, Shakatak, Polydor POSPX595
- 8 2 CHINA GIRL, David Bowie, EMI America 12EA157
- 9 11 FLASH DANCE... WHAT A FEELING, Irene Cara, Casablanca CANX1016
- 10 7 WAITING FOR A TRAIN, Flash & The Pan, Easybeat EASYT1
- 11 5 WANNA BE STARTIN' SOMETHIN', Michael Jackson, Epic TA3427
- 12 - WHEREVER I LAY MY HAT, (THAT'S MY HOME), Paul Young, CBS TA3371
- 13 19 COME LIVE WITH ME, Heaven 17, Virgin VS60712
- 14 18 TAKE THE SITUATION, Arista HEY122
- 15 3 LOVE TOWN, Booker Newberry III, Polydor POSPX613
- 16 12 LADY LOVE ME (ONE MORE TIME), George Benson, Warner Bros W9614T
- 17 - FORBIDDEN COLOURS, Sylvian/Sakamoto, Virgin VS60112
- 18 8 GARDEN PARTY, Marillion, EMI 12EMI5393
- 19 - GET DOWN SATURDAY NIGHT, Oliver Cheatham, MCA MCAT828
- 20 - ROCK 'N' ROLL IS KING, Electric Light Orchestra, JET TA3500
- 21 - BLUE MONDAY, New Order, Factory FAC73
- 22 14 NOBODY'S DIARY, Yazoo, Mute 12YAZ003
- 23 16 BAD BOYS, Wham, Innervision TA3143
- 24 24 DREAM TO SLEEP, H.O., RCA RCAT330
- 25 22 I WON'T HOLD YOU BACK, Toto, CBS TA3392

- 1 1 SYNCHRONICITY, Police, A&M CXM63735
- 2 2 THRILLER, Michael Jackson, Epic EPC4085930
- 3 3 LET'S DANCE, David Bowie, EMI America TCAML3029
- 4 7 BODY WISHES, Rod Stewart, Warner Bros 9238774
- 5 11 CRISIS, Mike Oldfield, Virgin TCV2262
- 6 - SECRET WISHES, Electric Light Orchestra, Jet JETCX527
- 7 4 CHART STARS, Various, K-Tel CE2225
- 8 6 IN YOUR EYES, George Benson, Warner Bros 9237444
- 9 5 TWICE AS KOOL, Kool & The Gang, Polystar PROMC2
- 10 9 TRUE, Spandau Ballet, Chrysalis ZCDL1403
- 11 10 TOO LOW FOR ZERO, Elton John, Rocket REWND24
- 12 8 DIONNE WARWICK COLLECTION, Dionne Warwick, Starblend ZCDI01
- 13 - STREET SOUNDS EDITION 4, Various, Streetsounds ZCSTS004
- 14 27 LOVERS ONLY, Various, Ronco 4CRTL2093
- 15 12 FASTER THAN THE SPEED OF NIGHT, Bonnie Tyler, CBS CBS4025304
- 16 30 BITE, Altered Images, Epic EPC4025413
- 17 13 THE LUXURY GAP, Heaven 17, Virgin TCV2253
- 18 - NIGHT DUBBING, Imagination, R&B ZCDUB1
- 19 24 RIO, Duran Duran, EMI TCCEM3411
- 20 19 IN THE GROOVE (THE 12 INCH DISCO PA), Various, Telstar STAC2228
- 21 14 CONFRONTATION, Bob Marley & The Wailers, Island ICT9760
- 22 - JULIO, Julio Iglesias, CBS 4010038
- 23 20 WHAT IS BEAT? (THE BEST OF THE BEAT), Beat, Go Feet TCBT6
- 24 16 THE HURTING, Tears For Fears, Mercury MERSC17
- 25 - WHITE FEATHERS, Kajagoogoo, EMI TCCEM3433
- 26 17 CHART ENCOUNTERS OF THE HIT KIND, Various, RONCO 4CRTL2091
- 27 15 LAUGHTER & TEARS COLLECTION, Various, WEA LTC41
- 28 - MAGICAL RING, Clannad, RCA RCAF6072
- 29 25 SWEET DREAMS (ARE MADE OF THIS), Eurythmics, RCA RCAF6063
- 30 26 QUICK STEP & SIDE KICK, Thompson Twins, Arista 404924

Flashback

5

July 1, 1978

- 1 YOU'RE THE ONE THAT I WANT, John Travolta/Olivia Newton-John
- 2 SMURF SONG, Father Abraham
- 3 ANNIE'S SONG, James Galway
- 4 MISS YOU, Rolling Stones
- 5 AIRPORT, Motors
- 6 RIVERS OF BABYLON, Boney M
- 7 MAN WITH THE CHILD IN HIS EYES, Kate Bush
- 8 DANCING IN THE CITY, Marshall Hain
- 9 DAVY'S ON THE ROAD AGAIN, Manfred Mann's Earth Band
- 10 MAKING UP AGAIN, Goldie

10

June 30, 1973

- 1 SKWEEZE ME PLEEZE ME, Slade
- 2 RUBBER BULLETS, 10cc
- 3 ALBATROSS, Fleetwood Mac
- 4 WELCOME HOME, Peters and Lee
- 5 THE GROOVER, T Rex
- 6 SNOOPY VERSUS THE RED BARON, The Hot Shots
- 7 CAN THE CAN, Suzi Quatro
- 8 GIVE ME LOVE (GIVE ME PEACE ON EARTH), George Harrison
- 9 LIVE AND LET DIE, Wings
- 10 STUCK IN THE MIDDLE WITH YOU, Stealers Wheel

15

June 29, 1968

- 1 JUMPING JACK FLASH, The Rolling Stones
- 2 YOUNG GIRL, The Union Gap
- 3 BABY COME BACK, The Equals
- 4 HURDY GURDY MAN, Donovan
- 5 BLUE EYES, Don Partridge
- 6 I PRETEND, Des O'Connor
- 7 SON OF HICKORY HOLLERS TRAMP, OC Smith
- 8 THIS WHEEL'S ON FIRE, Julie Driscoll, Brian Auger and The Trinity
- 9 LOVIN' THINGS, The Marmalade
- 10 HONEY, Bobby Goldsboro

DISCO

- 1 2 ALL NIGHT LONG, Mary Jane Girls, Gordy LP
- 2 3 GET DOWN SATURDAY NIGHT, Oliver Cheatham, MCA 12in
- 3 9 IT'S OVER, Funk Masters, Master-Funk 12in
- 4 1 LOVE TOWN, Booker Newberry III, Polydor 12in
- 5 8 FEEL LIKE MAKING LOVE/INSIDE LOVE (SO PERSONAL)/NEVER TOO FAR TO FALL/IN YOUR EYES, George Benson, Warner Bros LP
- 6 18 TELL ME LOVE, Michael Wycoff, US RCA LP
- 7 22 I.O.U./ WE GOT THE JAZZ/ I DUB U, Freeez, Beggars Banquet 12in
- 8 27 INSIDE LOVE (SO PERSONAL) (LONG INSTRUMENTAL VERSION), George Benson, US Warner Bros 12in
- 9 5 SOMETHING SPECIAL, Steve Harvey, London 12in
- 10 15 YOU MAKE IT HEAVEN, Terri Wells, Philly World 12in
- 11 4 JUICY FRUIT, Mtume, Epic 12in
- 12 6 WANNABE STARTIN' SOMETHIN' /INSTRUMENTAL, Michael Jackson, Epic 12in
- 13 7 USE ME LOSE ME/INSTRUMENTAL /REPRISE ME, Paul Simpson, Connection US Streetwave 12in
- 14 14 WHO NEEDS ENEMIES (CLUB MIX), Montana Sextet, Virgin 12in
- 15 13 WE CAN WORK IT OUT/I DO LOVE YOU, Brass Construction, Capitol LP
- 16 — PUT OUR HEADS TOGETHER, O'Jays US Epic LP
- 17 11 WALKIN' THE LINE/NO COMMUNICATION, Brass Construction, Capitol 12in
- 18 33 ALL NIGHT LONG (INSTRUMENTAL), La Famille, Sanity 12in
- 19 37 BETWEEN THE SHEETS, Isley Brothers, Epic 12in
- 20 34 CRAZY, Manhattans, US Columbia 12in
- 21 10 CAN'T GET ENOUGH OF YOU, Wickett, Streetwave 12in
- 22 28 FALLING IN LOVE, Surface, Salsoul 12in
- 23 17 SMOOTHIN GROOVIN/DJ'S DELIGHT/DJ'S DELIGHT MEDLEY (MEGAMIX), Ingram, Streetwave 12in
- 24 39 WE ARE ONE/RIGHT ON TIME (REMIXES), Maze, Capitol 12in
- 25 12 LET'S LIVE IT UP (NITE PEOPLE), David Joseph, Island 12in
- 26 16 LADY LOVE ME (ONE MORE TIME), George Benson, Warner Bros 12in
- 27 40 ZWEI (DUB VERSION)/PICK ME UP, Electric Mind, US Emergency 12in
- 28 19 YOU AIN'T REALLY DOWN, Status IV, TMT 12in
- 29 46 CHANGING FOR YOU/BOTTOM'S UP, Chi-Lites, US Larc LP
- 30 26 SURPRISE SURPRISE, Central Line, Mercury 12in
- 31 23 YOU DON'T KNOW WHAT YOU GOT/PARTY MIX, Karen Young, Firebird 12in
- 32 43 SEVENTH HEAVEN/PADLOCK/PEANUT BUTTER/FAMILY AFFAIR/HOPSCOTCH, Gwen Guthrie, US Island 12in
- 33 47 I NEED YOU NOW (THE FIERCE REPRISE), Sinnamon, Jive 12in
- 34 49 BREAK UP, High Fashion, US Capitol 12in
- 35 51 LET NO MAN PUT ASUNDER, First Choice, US Salsoul 12in
- 36 95 LOVE SO DEEP/INSTRUMENTAL, Toney Lee, US Radar 12in
- 37 21 MUSIC/INSTRUMENTAL, "D" Train, Prelude 12in
- 38 25 MORNIN', Al Jarreau, Warner Bros 12in
- 39 20 DANCING TIGHT, Galaxy featuring Phil Fearon, Ensign 12in
- 40 62 LET'S START THE DANCE III, Bohannon, US Compleat/Phase II 12in
- 41 35 I'M OUT TO CATCH, Leon Haywood, US Casablanca 12in
- 42 30 IS THIS THE FUTURE/REMIX, Fatback, US Spring 12in
- 43 66 MESSAGES FROM THE STARS/ASTRO MIX, Rah Band, TMT 12in
- 44 — OUT IN THE NIGHT, Serge Ponsar, US Warner Bros WEA International 12in
- 45 31 CANDY MAN, Mary Jane Girls, Gordy 12in
- 46 42 HEAT YOU UP (MELT YOU DOWN), Shirley Lites, West End 12in
- 47 76 KNOCK KNOCK, Weeks & Co, Salsoul 12in
- 48 41 CAN'T TOUCH ME ANYMORE, Strike One, Elite 12in
- 49 48 DIDN'T KNOW ABOUT LOVE (TILL I FOUND YOU), Lenny White, US Elektra 12in
- 50 32 LOOKING AT MIDNIGHT/CLUB MIX, Imagination, R&B 12in
- 51 24 CANDY GIRL, New Edition, London 12in
- 52 — GET IT RIGHT/INSTRUMENTAL, Aretha Franklin, US Arista 12in
- 53 63 GET IN TOUCH WITH ME, Collage, US Solar 12in
- 54 65 FREAK-A-ZOID, Midnight Star, US Solar 12in
- 55 — SHOW ME, Victor Tavares, Malaco 12in
- 56 — EVERY GIRL (WANTS MY GUY), Aretha Franklin, Arista LP
- 57 29 DAYBREAK/EXPLAIN THE REASONS, First Light, London Oval 12in
- 58 53 SAVE THE OVERTIME (FOR ME), Gladys Knight & The Pips, CBS 12in
- 59 57 LADIES NIGHT — '83 REMIX, Kool & The Gang, De-Lite 12in promo
- 60 55 WHEN YOU'RE FAR AWAY, Gladys Knight & The Pips, CBS LP
- 61 44 TEACHER, I-Level, Virgin 12in
- 62 77 I WANT LOVE TO FIND ME/IT'S SOMETHING/HELLO PEOPLE/STAY CLOSE, Brenda Russell, Warner Bros LP
- 63 — DO IT AGAIN MEDLEY WITH BILLIE JEAN, Club House, Italian Many 12in
- 64 — HEOBAH (HEY-O-BAH), Fonda Rae, US Posse 12in
- 65 52 TURN THE MUSIC ON, Orlando Johnson & Trance, US Easy Street 12in
- 66 75 JUNGLE KITTEN (REMIX), Manfred Fest, Bluebird Records 12in
- 67 83 KEEP GIVING ME LOVE (REMIX), "D" Train, US Prelude 12in
- 68 67 FASCINATION/MY TURN TO LOVE YOU, Lenny White, US Elektra LP
- 69 58 DARK IS THE NIGHT, Shakatak, Polydor 12in
- 70 59 SMILE/ONCE IN YOUR LIFE, Sister Sledge, US Cotillion LP
- 71 45 DON'T QUIT/FELICE, Jay Hoggard, US Gramavision Inc LP
- 72 68 HOT NUMBER, Anthony Franklin, US Mirage 12in
- 73 72 SAKHILE, Sakhile, South African Moonshine LP
- 74 60 STEP BY STEP/LOVE IS WAITING/BLACK AND BLUES/I WILL BE HERE FOR YOU, Al Jarreau, Warner Bros LP
- 75 81 HOT HOT HOT, Arrow, AIR 12in
- 76 64 BLESS THE LADIES, Oliver Cheatham, US MCA LP
- 77 — LOVE ME TONIGHT, Attitude, US Atlantic RFC 12in
- 78 79 GROOVIN ON A GROOVE/WE LIKE TO DO IT, Ingram, Streetwave LP
- 79 80 TRY YOUR LOVIN', Cashmere, US Philly World 12in
- 80 — SKIP TO MY LOU, Finis Henderson, Motown 12in
- 81 — DO WHAT YOU FEEL, Denise Williams, CBS/US Columbia
- 82 56 SPECIAL LADY (VOCAL), Second Image, Polydor 12in
- 83 37 CHOOSEY LOVER/ LET'S MAKE LOVE TONIGHT, Isley Brothers, US TNeck LP
- 84 — WE SHOULD BE LOVERS, Phyllis Hyman, Arista LP
- 85 — S-BOYS, Nona Hendryx, RCA 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 LOVE TOWN, Booker Newberry III, Polydor 12in
- 2 2 FLASHDANCE... WHAT A FEELING, Irene Cara, Casablanca 12in
- 3 6 WANNABE STARTIN' SOMETHIN', Michael Jackson, Epic 12in
- 4 3 CHINA GIRL, David Bowie, EMI America 12in
- 5 11 GET DOWN SATURDAY NIGHT, Oliver Cheatham, MCA 12in
- 6 14 I.O.U., Freeez, Beggars Banquet 12in
- 7 5 IN A BIG COUNTRY (PURE MIX), Big Country, Mercury 12in
- 8 4 BAD BOYS, Wham, Innervision 12in
- 9 8 JUICY FRUIT, Mtume, Epic 12in
- 10 10 LADY LOVE ME (ONE MORE TIME), George Benson, Warner Bros 12in
- 11 17 SURPRISE SURPRISE, Central Line, Mercury 12in
- 12 9 DANCING TIGHT, Galaxy featuring Phil Fearon, Ensign 12in
- 13 13 JUST GOT LUCKY, JoBoxers, RCA 12in
- 14 16 LOOKING AT MIDNIGHT, Imagination, R&B 12in
- 15 15 SOMETHING SPECIAL, Steve Harvey, London 12in
- 16 7 CANDY GIRL (YOUNG AND STRONG REMIX), New Edition, London 12in
- 17 12 LET'S DANCE, David Bowie, EMI America 12in
- 18 24 DEAD GIVEAWAY, Shalamar, Solar 12in
- 19 18 BEAT IT, Michael Jackson, Epic 12in
- 20 25 CAN'T GET ENOUGH OF YOU, Wickett, Streetwave 12in
- 21 30 SITUATION (REMIX)/NOBODY'S DIARY, Yazoo, Mute 12in
- 22 19 TEMPTATION, Heaven 17, BEF/Virgin 12in
- 23 — ALL NIGHT LONG, Mary Jane Girls, Gordy 12in
- 24 26 WALKIN' THE LINE, Brass Construction, Capitol 12in
- 25 20 DAYBREAK/EXPLAIN THE REASONS, First Light, London/Oval 12in
- 26 27 SMOOTHIN GROOVIN, Ingram, Streetwave 12in
- 27 21 THRILLER/BABY BE MINE, Michael Jackson, Epic LP
- 28 32 WHO NEEDS ENEMIES (WITH FRIENDS LIKE YOU), Montana Sextet, Virgin
- 29 39 DARK IS THE NIGHT, Shakatak, Polydor 12in
- 30 36 SEX, Paul Young & The Family, CBS 12in
- 31 31 TEACHER, I-Level, Virgin 12in
- 32 28 WE CAME TO DANCE, Ultravox, Chrysalis 12in
- 33 — I LOVE YOU (REMIX), Yello, Stiff 12in
- 34 — COME LIVE WITH ME, Heaven 17, B.E.F., 12in
- 35 33 SAVE THE OVERTIME (FOR ME), Gladys Knight & The Pips, CBS
- 36 22 MUSIC, "D" Train, Prelude 12in
- 37 — WHEN WE WERE YOUNG, B. F. Band (Bucks Fizz), RCA 12in
- 38 23 LET'S LIVE IT UP (NITE PEOPLE), David Joseph, Island 12in
- 39 40 SPECIAL DAY, Second Image, Polydor 12in
- 40 — IT'S SO HIGH, Matt Fretton, Chrysalis 12in
- 41 37 REACH OUT, George Duke, Epic 12in
- 42 48 IT'S OVER, Funk Masters, Master-Funk 12in
- 43 35 FAMILY MAN, Daryl Hall & John Oates, RCA 12in
- 44 43 SEX (I'M A...) (INSTRUMENTAL)/VOCAL, Berlin, Mercury 12in
- 45 — WE ARE ONE, Maze featuring Frankie Beverly, Capitol 12in
- 46 41 GET HER CRAZY/YUM-YUM, Nile Rodgers, Atlantic/Mirage 12in
- 47 29 FEEL THE NEED IN ME, Forrest, CBS 12in
- 48 34 STOP AND GO, David Grant, Chrysalis 12in
- 49 45 BLUE MONDAY/THE BEACH, New Order, Factory 12in
- 50 38 TRUE, Spandau Ballet, Reformation 12in

NIGHTCLUB CHART RETURNS SHOULD BE SENT TO: RECORD MIRROR, 40 LONG ACRE, LONDON WC2E 9JT. ALL RESPONDENTS ARE ELIGIBLE FOR £10 RECORD TOKEN DRAW.

BOYS TOWN DISCO

- 1 1 SO MANY MEN SO LITTLE TIME, Miquel Brown, Record Shack 12in
- 2 2 SEARCHIN' (I GOTTA FIND A MAN), Hazell Dean, Proto 12in
- 3 5 THESE MEMORIES, Oh Romeo, US Bob Cat 12in
- 4 8 GUILTY, Lime, Canadian Matra 12in
- 5 4 FLASHDANCE... WHAT A FEELING, Irene Cara, Casablanca 12in
- 6 3 MEMORY, Menage, Carrere 12in
- 7 7 CAN WE TRY AGAIN, Technique, US Ariel 12in
- 8 10 I'M ALIVE, American Fade, Proto 12in/US Hot Tracks remix
- 9 9 PARTY, Julius Brown, US West End 12in
- 10 6 EL WATUSI/LA BAMBA (MEDLEY), Rags & Riches, US Casablanca 12in
- 11 — WANNABE STARTIN' SOMETHIN', Michael Jackson, Epic 12in
- 12 13 HEAT YOU UP (MELT YOU DOWN), Shirley Lites, West End 12in
- 13 17 ANGEL MAN (G.A.), Rhett Hughes, US Arista 12in/Hot Tracks remix
- 14 16 LADY MARMALADE, La Mama, German Hansa 12in
- 15 — SHE WORKS HARD FOR THE MONEY, Donna Summer, Mercury 12in
- 16 26 TAKE IT SLOWLY/LAY IT DOWN, Nancy Martinez, Canadian Matra LP
- 17 27 BOOGIE NIGHTS, LaFleur, Dutch High Fashion 12in
- 18 12 STOP, DON'T DO THIS TO ME, Phyllis Nelson, French Carrere 12in
- 19 23 SOLITAIRE (REMIX), Laura Branigan, US Hot Tracks 12in
- 20 11 BABY WON'T YOU DANCE WITH ME (REMIX), Vera, Canadian Matra 12in
- 21 — ANGEL EYES/TOGETHER/GIVE ME YOUR BODY, Lime, US Prism LP
- 22 — I.O.U./I DUB U, Freeez, Beggars Banquet 12in
- 23 21 LIVING ON VIDEO, Trans-X, Canadian Illusion 12in
- 24 28 I JUST CAN'T HELP BELIEVIN', Boys Town Gang, Dutch Rams Horn 12in
- 25 15 STAY WITH ME, India, US West End 12in
- 26 23 NO TENGO TIEMPO, Azul y Negro, Spanish Mercury 12in
- 27 — COME ON, Sweet Heat, Canadian ToJo 12in
- 28 30 LOVE SCHOOL/GET TO YOU, Susan Stevens, Canadian ToJo 12in
- 29 18 HAPPY STATION, Fun Fun, Italian Energy 12in
- 30 — I WANT YOU, Gary Low, Italian Cat 12in



JAMES HAMILTON
at the controls

ODDS 'N' BODS

CHI-LITES 'Changing For You' has been picked up for UK 12in release by R&B... **Aretha Franklin's** UK 12in of 'Get It Right' (due next week) has the instrumental flip plus her old 'Jump To It'... **George Benson** will evidently follow up here with 'Feel Like Making Love' (sensible), then 'Inside Love (So Personal)' after that... **Bluebird Records** this coming month re-release **Lonnie Liston Smith** 'Expansions' — which is inspired timing, as next week's newie from **Atmosfear**, 'What Do We Do' is basically 'Expansions' set to a 117bpm rhythm box instead of their old inconsistent drummer (and rumours of law suits are already flying!)... **Steve Harvey**, off to the States to negotiate deals for 'Something Special', tells me his follow-up will be "heavier and not so commercial maybe", with **Karol Kenyon** and **Billy Ocean** amongst backup singers... **Katie Kissoon** has resurfaced on a mystery white label promoed **Jive 12in**, 'You're The One (You're My Number One)', a **Darryl Payne**-produced formularized plodding creaky 119bpm lurcher with electronic handclaps and bass synth, in four versions... **Ghanaian Band Kabbala**, currently on a short tour, in a fortnight release 'Yemo Osee (Rejoice)' on **Red Flame** — they're at the **Bracknell Jazz Festival** this Sunday (3)... **Leatherhead's** "all star garden party" last Saturday was in a field fifty times too big for the crowd who turned up, mainly comprised of **Gary Crowley** & **Mick Brown** punters who were happy to jump up and down to 'Contact', 'Instant Replay' and 'Papa's Got A Brand New Pigbag' while being showered with T-shirts and **Capital stickers** — which left a little knot of black funkateers in their midst defiantly trying to get down to some insufficiently amplified hard jazz on a ghetto blaster!... I had a good time, actually, with plenty of people to talk to, but if I hear 'Wanna Be Startin' Somethin' again I'll scream!... **Showstopper's** recent South of France trip turned out to be based in a half completed new town, with the disco miles away down unlit streets and hostile natives who still reckon we're fighting **Napoleon** — and I do hear there was a certain amount of fighting between various husbands and wives in the DJ team, too!... **US cable TV** will soon step up play of black music videos via **Black Entertainment Television** (with four million national subscribers) and **Warner Amex's Qube** system (in just five cities) — the more coverage they get, the more will be made, and available for club use here... **New York record mixer/producer John 'Jellybean' Benitez** is due to make his own recording debut on **Streetwise**... **Keith Jones** (Sale)

Discos

has again compiled a list of the top as yet unissued imports for the last three months (including this week), which in order are the **Chi-Lites** (due soon) **Lavias**, **Advance** (due soon), **Leon Haywood**, **Tania Maria**, **Paul Simpson Connection**, **Charles Earland**, **Muscle Shoals Horns**, **Burgess Gardner**, **Vaughan Mason & Butch Dayo**... **Keith** also reminds us the **US group** called **Galaxy** had an import album on **Arista** in 1979 containing the single 'You And Me', plus **Keith** suggests as the fourth track on my hypothetical 'Philly Hits' 4-track 12in **Joan Carn** 'Don't Let It Go To Your Head'... I thought it had to be **Jean Carn** myself, but like **Freddy** ("a punter" from **Marlow**) I'd go for 'Was That All It Was?'... **Freddy** incidentally wonders, "are companies promoting properly if songs like **Gwen McCrae** 'Keep The Fire Burning' fail to sell?" — that was certainly one that got away... **Tom Holland**, back on the buns, is having fun rooting out material for his alternative soul Sunday midnight-2am shown on **Radio Horizon 94.4FM**... I broke my annual diet after discovering **Messrs Walls** horribly addictive new big **Feast** — I wish they weren't so good!... **Warner Bros** as a label in the States seems to be mutating into **WEA**, to judge from the brand new import by **Serge Ponsar** and UK release by **Al Jarreau**, both on **WEA**... **Flash Gordon** (who in an unguarded moment reveals he's really called **Gordon Viney!**) now has a day job managing the **Plastic Wax Records** shop in **Cheltenham Road, Bristol**, but still jocks at a new local club in **Bedminster** called **McClouds** (if the neighbours complain it's all down to the name!) — he also mutters that pluggers **Eyes & Ears** don't seem to appreciate a bad record can't be pushed in a club because the reaction is face to face... **Cleveland Area DJ Association** invites any bona fide DJ to join members at their meeting the first Sunday every month (ie: this Sunday 3) at 7.30pm in the **Odd Fellow Arms, Thornaby**... **Mark Barker** (Brighton) reckons **Morgan Khan** should try a one-off 'Street Sounds'-style compilations of **Boys Town** hits, — he suggests **Norma Lewis**, **Hazell Dean**, **Menage**, **American Fade**, **Sylvester**, **Bobby 'O'** and more — which could actually be a surprisingly big seller as it's all just pop music, but possibly more up **Marvin Howells**' street at **ERC?**... **Friday (1)** is the grand final at **Haringey Bolts of the National Gay Disco Dancing Championships 1983**... **Soul To Soul** do a funky get down (part 5) at **Haverstock Hill's Hampstead Country Club** this Friday... **Dundee's Barracuda** (great decor if it's still like it used to be) this Sunday (3) has a **Scotland & England jazz-funk** alldayer (noon-midnight) with **Bill Davidson**, **Bob Jeffries**, **John Courtney**, **Colin Curtis**, **Kev Edwards**, **Baz Williams**, **Alex Lowes**... **Boscombe's Academy** celebrates **American Independence Day**, July the 4th (Monday), with those well known **Americans Central Line** live (plus a £1000 motor boat raffle)... **Tuesday (5)** the mixing and rapping **Mastermind Roadshow** starts weekly at **Soho Ronnie Scott's Maze**... **Lyndon T & Gordon Mac** funk it just around the corner at **Jean Pierre's** in **Soho's Greek Street** every Monday & Tuesday, £3 admission with first drink included, Tuesday cryptically dubbed 'Flashdance nite'... **Gary Raymond** is now the sole DJ (that's sole, not soul!) at **Leicester Square's Maximus Club**, which should interest tourists... **Dave Higgins** is still after versatile jocks for **Scottish "lounges"** work on **Helensburgh (0436) 83261**... **Chris Cole** (Cranleigh) says a great mixer though not outstanding in its own right is **Brilliant "Colours"** (Risk 12in, via **Rough Trade**) — no, I haven't had it... **Roger Davis** Birmingham



Pic by Andre Culllog

ARETHA FRANKLIN: 'Get It Right' LP (Arista 205544) Aretha's latest Luther Vandross-produced set (largely co-penned by Luther with Marcus Miller) contains two strong dancers, the rolling beefy 120-121-123(break)-122-instrumental flip) but the real killer is the much cleaner 114(very start)-117½bpm 'Every Girl (Wants My Guy)' strutting smacker. A sultry 0-41½-84bpm revival of the Temptations' 'I Wish It Would Rain' doesn't really cut through on the floor, while other slowies include the jogging 97bpm 'Pretender', 102bpm 'When You Love Me Like That', and swaying 99bpm 'I Got Your Love'.

Boogies is in luck, his club's unobtainable monster sound has just been twin-packed as a US remix, the 122 bpm 'Kiss Me' by **Tin Tin** now packaged with the new 128bpm 'Hold It' 12in (WEA X97637) for pop fans... **Mecca's Nottingham regional director John De Holton** reminisces in the current **Mecca house-mag** that in his days as head DJ at the **Leeds Locarno**, none other than **Jimmy Saville OBE** used to time all his records by a **Beats Per Minute** system... **Pete Tong** may be interested to know that **Monk Higgins** originally recorded 'Who-Dun-It?' in 1966 on the **St Lawrence** label... **Jim Kershaw** (Sheffield), in our **New Cars** Section, is dead impressed by his new **Vauxhall Nova SR 1.2 L Hatchback**, £4,273 on the

road, average 47.5mpg, appreciably cheaper and yet a size bigger than the **BL Metro** — and, adds **Jim**, with a bumper level hatch and enough space for a standard size disco console and six boxes of records (presumably someone follows on a bike with the speakers?)... hey, hey, **LET'S DRIVE CAREFULLY OUT THERE!**

BREAKERS

BUBBLING UNDER the Disco 85 are **Ozone** ('Our Hearts) Will Always Shine' (US Motown LP), **Jimmy Spicer** 'Money (Dolla Bill Y'all!)' (Instrumental

Continues over

THE NEW
RICHARD JON SMITH
12" OUT NEXT WEEK
1st 5,000 WITH FREE
J. H. MEGAMIX CASSETTE



from page 37

Remix (US Spring 12in), Grandmaster Flash 'New York New York' (Sugarhill 12in), Beau Williams 'Stay With Me' / 'Love And Happiness' / 'SOS' (US Capitol LP), Canute 'Turn It Up' (Loose End 12in), Jimmy Castor 'It's Just Begun' (US Salsoul 12in), Anita Baker 'Feel The Need' (US Beverly Glen Music LP), Denise LaSalle 'Come To Bed' (Malaco 12in), Rene & Angela 'Banging The Boogie' (Capitol 12in), Infinity featuring Grand Mixer DST 'Grand Mixer (Cuts It Up)' (Celluloid 12in).

HIT NUMBERS: Beats Per Minute for last week's Top 75 entries on 7in (f/c/r) for fade/cold/resonant endings) — Heaven 17 97-0f, Tom Robinson 102-99-0f, Mary Jane Girls 98f, Yello 126f, Jimmy The Hoover 119-120f, Bonnie Tyler 0-59½-119-59½f, A Flock Of Seagulls 134f, Haysi Fantayzee 95-0c, Barry Manilow 71-142-143f, The Bloomsbury Set 151f, Rita Coolidge 0-26½-53/106-0-26½-53/106-0-53/106-0r (what you could call a stop-starter!)

NOT VINYL

GARY BYRD & THE G.B. EXPERIENCE: 'The Crown' (US Wondirection 4507WG) Produced, co-penned, played on and partly sung by Stevie Wonder, this marathon 10½ minute 'Good Times'-type 108½bpm 12in rapper will obviously be huge and really trucks with a continuous lyric that makes out civilization as we know it actually began in a mythical black kingdom called Alkebu (yeah, say it loud, I'm Alkebu and I'm proud!), Stevie's vocal halfway being retained on the instrumental flip.

VIDEO 10

RON 'SPIDER' BAKER, the serious, intelligent, fully professional resident jock at the Dun Cow in South London's Old Kent Road (he says, "I'm not just careful, I'm good out there — tee hee!"), makes a big feature of videos and finds the most popular seem to be those which include any unusual dancing... plus of course a quota of undulating flesh! For him, the most requested and watched videos are these...

- 1 BEAT IT, Michael Jackson
- 2 CANDY GIRL, New Edition
- 3 IOU, Freez
- 4 BAD BOYS, Wham
- 5 CHINA GIRL, David Bowie
- 6 MINEFIELD, I-Level
- 7 STOP & GO, David Grant
- 8 BILLIE JEAN, Michael Jackson
- 9 LET'S DANCE, David Bowie
- 10 BUFFALO GALS, Malcolm McLaren

CLUB HOUSE: 'Do It Again medley with Billie Jean' (Italian Many Records MN 501) At the exact same 116½bpm 12in speed as Michael Jackson, this brilliant blending of his tune and the Steely Dan classic weaves the bass lines together and swaps vocals as it progresses (re-recorded, not the original versions of course). Likely to be a massive crossover smash, and the start of yet another medley trend!

SERGE PONSAR: 'Out In The Night' (US Warner Bros WEA International 0-20124) Immediately huge as it's all so powerfully familiar, this 113bpm 12in thudder being just like Galaxy's Phil Fearon singing Queen's 'Another One Bites The Dust' (inst flip)! Hot stuff.

LONNIE LISTON SMITH: 'Never Too Late' (Doctor Jazz ASL 100, via PRT) Newly lengthened for UK-only 12in, the recently huge import smash is a great catchily phrased flowing 120-120½-120bpm soul swayer with soaring vocal by Lonnie's brother Donald Smith, still hot and certainly strong enough for crossover success. It'll really nag ya 'n grab ya, you'll see!

SURFACE: 'Falling In Love' (Salsoul SALT 104) Gently jaunty with maddeningly catchy little twiddles in the sparse beat, this Shep Pettibone mixed sweet chick cooed 0-112bpm 12in import hit has even more of its nice featured flute on the good longer instrumental flip.

THE S.O.S. BAND: 'Just Be Good To Me' (US Tabu 429 03956) Bang on today's slower Mtume/Mary Jane Girls tempo, this chick sung Yarbrough & Peoples/Gap Band-ish resonantly thrumming atmospheric hypnotic stately rolling 102-101-100½bpm 12in jolter is nearly 9 minutes long and has an even longer but much less densely textured 102bpm version as flip.

MIDNIGHT STAR: 'Feels So Good' (LP 'No Parking On The Dance floor' Solar 96-0241-1) Dynamite with the laughably similar 'Juicy Fruit', this chick souled slinky 92bpm twiner and the good Al Hudson-ish 107bpm 'Playmates' are for me the eight guys/one gal group's standouts, but on import 12in the electrophonic 0-120½bpm 'Freak-A-Zoid' is already popular while the 122bpm 'Electricity' continues the vocodered style, 'Night Rider' being a 120bpm Jackson-ish chugger, 'Wet My Whistle' a 114bpm Solar jolter and the title track a 125bpm whipper.

MONYAKA: 'Go Deh Yaka (Go To The Top)' (US Easy Street EZS-7502) The name of this Brooklyn reggae outfit means "good luck" and based where they are they blend West Indian and New York influences into a sharp edged acappella-introed/outroed 98½-99-98½bpm 12in chugging reggae rapper, sort of (inst flip). Interesting.

KURTIS BLOW: 'Party Time' (US Mercury MK 24) Serviced on import promo 12in but possibly not in the shops yet, this rattling and tapping 108½bpm jittery thudder rapper (inst flip) is great with Fatback's 'The Girl Is Fine', and has some fine sax too in snatches.

RICHARD JON SMITH: 'She's The Master (Of The Game)' (Jive JIVE T 38) Darryl Payne/Keith Diamond co-prod chunkily rolling 113bpm thudder with chix-answered somewhat silly lyrics on 4-track 12in in three versions, all bettered to my mind by the much tenser 112¼bpm 'Love Is What I'm After' with its great catchy "ooh-ah" bits. Free with the first 500 copies is a 28:20 medley on cassette of his 'Baby's Got Another/Stay With Me Tonight/Keep On Walkin' Out That Door/Don't Go Walkin' Out That Door/She's The Master/This Is The Moment/Love Is What I'm After', put together by myself but at Streetwave's studio where there's still only one vari-speed deck — which does make mixing difficult!

I-LEVEL: 'Treaclie' (LP 'I-Level' Virgin V2270) Surrounded by all their singles' tracks, the only two new typical dancers are this at 112¼bpm and the 115-116bpm 'Stone Heart'...and I dunno, but I must be jinxed when it comes to these guys, as even flawlessly mixed the latter still cleared the floor for me!

WILTON FELDER: 'Gentle Fire' (US MCA MCA-13970) The Crusading saxist has had one of his current album's two tracks by A Taste Of Honey remixed for 12in in three different versions, all an improvement but at a choppy 125bpm tempo that's still a bit awkward, the instrumental Dub Mix and sparser Sax Dub Mix working better than the girls' vocal Club Mix A-side.

LARRY GRAHAM: 'I'm Sick And Tired' (LP 'Victory' US Warner Bros 92-3878-1) Disappointingly patchy set from gruff Mr Graham, this Valentine Bros-ish butch 108-108½-108bpm soul swayer being the only strong bet, while 'I'd Rather Be Loving You' is a nice bluesy 68bpm smoocher, the 121bpm title track remarkably like ELP playing Jimmy Smith's 'Walk On The Wild Side', and 113bpm 'Just Call My Name', 121bpm 'M'v'vin' Inside Your Love' the other unimpressive fast ones.

ANITA BAKER: 'The Songstress' LP (US Beverly Glen Music BG 10002) Largely penned by co-producer Patrick Moten (of the team who brought back Bobby Womack on the same label), the ex-Chapter Eight group's sultry jazz-inflected soulstress has a superb listening set that's got all the LADS excited — but it really is for home listeners rather than club dancers. The 118bpm 'Squeeze Me' is a token smoocher, other wise the real goods are smoochers like the 40bpm 'Angel', 37½/75-0bpm 'You're The Best Thing Yet', 71bpm 'Feel The Need', 89bpm 'Will You Be Mine', 98bpm 'Do You Believe Me'.

BRENDA RUSSELL: 'I Want Love To Find Me' (LP 'Two Eyes' Warner Bros 92-3838-1) Sombrely pitched set of self-penned Carole King-ish pop slowies, tasteful 'n' that but fairly dreary, most danceable being the jogging 83bpm 'It's Something' and this 88½bpm single, plus the lightly cantering 126-125bpm 'Hello People', while another inspiration is honoured



HERTFORDSHIRE JOCKS Joe Field (R) and Mike Allin are still souling Sundays at the kinkily named Whip & Collar in Hemel Hempstead, and next Thursday (7) start a new weekly night there — aided that night by Jeff Young, first of a fortnightly rota of guest DJs, who including Jeff will in rotation be Martin Collins, Pete Tong, and Bob Jones.

on the tricky 73-0bpm 'Jarreau'.

AL JARREAU: 'Trouble In Paradise' (WEA U9871T) Better for radio than dancing (as reflected by total lack of action on LP), a nevertheless attractively jerking 92bpm swayer on 3-track 12in with the pleasant but similarly non-floor filling 'Save Me' and older 'Never Givin' Up'.

PHYLLIS HYMAN: 'We Should Be Lovers' (LP 'Goddess Of Love' Arista 20554-3) Narada Michael Walden is to blame for the murky 116bpm title track and 12in-issued 112½bpm 'Riding The Tiger', but Thom Bell produced all the set's so-so slowies, of which this attractive but hardly incisive 99-102-106bpm pulsator is reputedly filling floors (living room floors, maybe!).

ATTITUDE: 'Love Me Tonight' (US Atlantic RFC 0-86998) Rhythm box backed dull bumbling 118bpm 12in jittery smacker with mumbling chick ages before her friends join in wailing to lighten the electro beat, flipped by the ponderous 111bpm 'It's Good For Me'.

DJ TOP 10

- 'TRICKY DICKY' SCANES celebrates 12 years of presenting boys town discos this Saturday (2) at Stratford (East London) The Pigeons with all sorts of outrageous surprises, and in a reflective mood has compiled his top tunes for the last 12 years, 1971-1983.
- 1 HIT 'N' RUN LOVER, Carol Jiani
 - 2 I WILL SURVIVE, Gloria Gaynor
 - 3 LA VIE EN ROSE, Grace Jones
 - 4 YMCA, Village People
 - 5 REMEMBER ME, Diana Ross
 - 6 HEAVEN MUST HAVE SENT YOU, Bonnie Pointer
 - 7 QUEEN OF FOOLS, Jessica Williams
 - 8 ENOUGH IS ENOUGH, Barbra Streisand/Donna Summer
 - 9 LAY ALL YOUR LOVE ON ME, Abba
 - 10 YOUR LOVE, Lime



THOMAS DOLBY

THE TOP 3 AMERICAN DANCE CHART HIT
THE TOP 5 AMERICAN POP CHART HIT
(BILLBOARD)

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Two's company...

PROFOUND STATEMENTS of our time, number 23.

Let me introduce you to Freeez's John Rocca, who says assertively: "If you want a loaf of bread, you don't go to the butcher's."

Now, you're thinking that the success of 'IOU' has made him go off his trolley, but wait — the man does make sense, and it goes like this: we're discussing the band's triumphant return to the charts, on the back of the hottest American producer we've caught sight of in years. What's more I'm posing the musical question: isn't this a Freeez cop-out?

And guess what — John and Pete Maas say nope, you've got it all wrong. "The important thing is it's Freeez and Arthur Baker, not just Freeez and not just Arthur Baker. I don't believe in all this 'I love my country' stuff. I mean if you want something you go and get it." We mention Level 42 and their current work with Earth, Wind & Fire personnel. "They did a good move there," says John.

Pete puts it this way: "A lot of people are saying this isn't Freeez, and to a certain extent it's true. But you have to move with the times. If he does the next album, I'm sure Freeez will come across a lot more."

This album, 'IOU' and all, has been finished for ages although it won't be released yet. With the age of the recording lies the key to their coup of getting Baker in on the scheme.

Maas sets the historical record straight. "When Arthur was working with us, he hadn't had any chart success. We were there from August to the end of November last year, and he'd had success in New York, but not here." Then it all unfolded: *Rockers Revenge*, *Soul Sonic Force*, *New Edition*, even *New Order* — and now it looks like the biggest prestige number pulled by any British funk band in years.

THERE'S AN even better story in the way Freeez got their man — if you want to know how to cut out the middle man, take a tip from John and Pete. Maas says: "When I heard Soul Sonic Force, it just knocked me out, I said 'that's the man we've got to get to produce our record'. So I went to Martin Mills (director of *Beggars Banquet*) and said 'We want to go to the States and we want Arthur Baker to produce the record'. And he said 'Right, OK.' I couldn't believe it.

"So I said 'Give me his phone number' and I phoned him up and said who it was, and he'd heard of us! I said we wanted him to produce our album, and we'd be over in New York next week." John goes on: "He was so taken aback, he just said 'Er... um... OK'."

"When we got there, we turned up at the studio and said 'We're Freeez' and we saw this bloke



FREEEZ: or is it forrrze?

...FREEEZ a crowd

looking round the door at us. It turned out it was him, and he didn't know what we were doing there. Anyway he made a decision right on the point, and he zipped through this tape we'd done, playing about three seconds of every track, and said 'We'd better start again'.

"He told me to listen to the radio and see what was happening. I came up with this stuff and he said 'No John, no, what are you trying to do?' It was a good test of our ability to change."

Although the band is now down to a core of two, Freeez still use their two other original members, keyboard man Andy Stennet and drummer Paul Morgan, on a kind of casual basis.

"Andy's going to do television with us and he's coming to New York again, but he found it a bit too heavy, he doesn't want to be

upfront. It's the same with Paul." The band's more recent drummer, *Everton McCalla*, now finds himself signed to the label of Bucks Fizz puppeteer *Andy Hill*.

JOHAN, MEANTIME, will be producing a single for *Julie Roberts*, head warbler on the *Funkmasters'* 'It's Over' hit, and Pete has solo ideas on the boil including some production with *Claire Hamill*. But right now they're more concerned about issuing IOUs all over the place — and John's still crowing about his vocal performance on the record.

"The vocal's so bloody high! I had to work for hours before I could do it. I'm really proud of it, especially the high note at the end, that's a real cosmic note. I can do it all the time now."

Rocca exerted himself in other ways over there, too. "I lost two stone while I was there. We

didn't have much money, we were eating one *Burger King* a day. Jogging was the only thing that was free, so me and Andy went jogging every day in *Central Park*. I got up to seven miles a day, and that was without aches afterwards."

Did he really need to lose all that weight — he isn't exactly *Booker Newberry*, after all? "Well, I had a bit of a gut," he admits, "but when I came back I looked like a skull and crossbones."

It's been a long time since 'Southern Freeez' and they've had umpteen false starts since then. But now they can boast about beating *John (Nairobi) Robie* at video tennis in New York. So much so he told them to clear off back to England. They have... and look what's happened. Freeez are jolly good fellows.

PAUL SEXTON

Discos

TAKE A good look the next time you see some street buskers, it might well be Beggar And Co living up to their name. For the band who are as famous for backing Spandau Ballet, Paul Weller and Heaven 17 as they are for their own records have played in the streets in both London and Paris.

"We've played in Leicester Square to the cinema audiences," says horn player Kenny Wellington. "We had to put up 'No Money' signs so the police would let us stay. But people would put money in our pockets when the police weren't looking."

"We probably made more money busking than having hit records," boasts guitarist Breeze McCreith.

That must be a tidy sum, as the band have had hits with 'Somebody (Help Me Out)' and 'Mule' as well as providing the inspiration for Spandau's 'Chant No 1'.

"Every time we feel a little uninspired we go to Paris and



BEGGAR & CO: A busk a day...

put out a hat," says Kenny Wellington. "We play everything and anything from Charlie Parker to Dylan and The Rolling Stones. We have a

simple guitar and trumpet line up. I don't know how much we made out there but we were eating very well and staying in good hotels."

BEGGAR'S BARQUET

The pair, along with new member Peter Hines on keyboards, have come back with a new single 'Anybody See My Trial' but people know them best as being a key factor in the rise of British soul music when they were in Light Of The World. Is there any competition now with bands like Central Line and Imagination?

"No, not anymore," says Kenny. "Although we aren't very close any more there's more maturity in our relationships. We're learning things all the time from working with a wide range of people."

Are there any lessons you've taken to heart?

"Yes, I think Heaven 17 have taught us the most important one. They've proved that if you believe in what you do and keep with it, success will come."

MIKE GARDNER

On yer Marcus

MARCUS MILLER was an awkward child. He couldn't just play guitar like everyone else. No, he had to pick up all the smarty-pants instruments as well.

"I played the instruments that no-one else in the neighbourhood could play," he remembers. So he was practically a one-man

band before he was out of diapers: clarinet, saxophone — and bass guitar. Now that ace bass has brought him a fortune as a session player, and he's arrived at his first solo LP, name of 'Suddenly'.

And before you file the name in "never heard of him" and turn the page, you'd better know that

he's played on records with Aretha Franklin, Melba Moore, Grover Washington, Roberta Flack, Miles Davis, Luther Vandross, David Sanborn, even Elton John. Those are past glories, but future glories will include material on Dionne Warwick's next album (being produced by Luther Vandross) and Aretha's newie 'Get It Right', just emerging.

Miller showed a nice sense of timing at his entry and departure in the session game: "When I came in, disco was really big, and all the musicians were really good at disco, so a lot of them made a lot of money. Then disco died out, and a lot of people went out of work. A lot of them had figured that the money would never end.

"When I started there were only maybe three or four bass players in New York that could fill all the qualities, they really needed bass players. Those guys were taking advantage of people, they charged a lot of money, showed up late sometimes." So Marcus stepped into the breach, and made another smart-Alec move by getting out at the right time too. "I was really lucky because right now, the studio scene is just doing jingles, so there's not a lot of work."

All this makes the Brooklyn-born and Jamaica, Queens-raised Miller sound like an old man of the business. But the geezer's still only 23 (the swine) so that list of credits will be running off the page before he's much older.

The Narada



they come

THE COMBINATION of Culture Club and Narada Michael Walden might not seem the most natural under the sun. But then our man Michael keeps an open musical mind, and he's listening to Boy George, The Thompson Twins, all the gear.

Walden's own recent album 'Looking At You Looking At Me' rated high on inventiveness but he's still pretty much the kiddie on the production line.

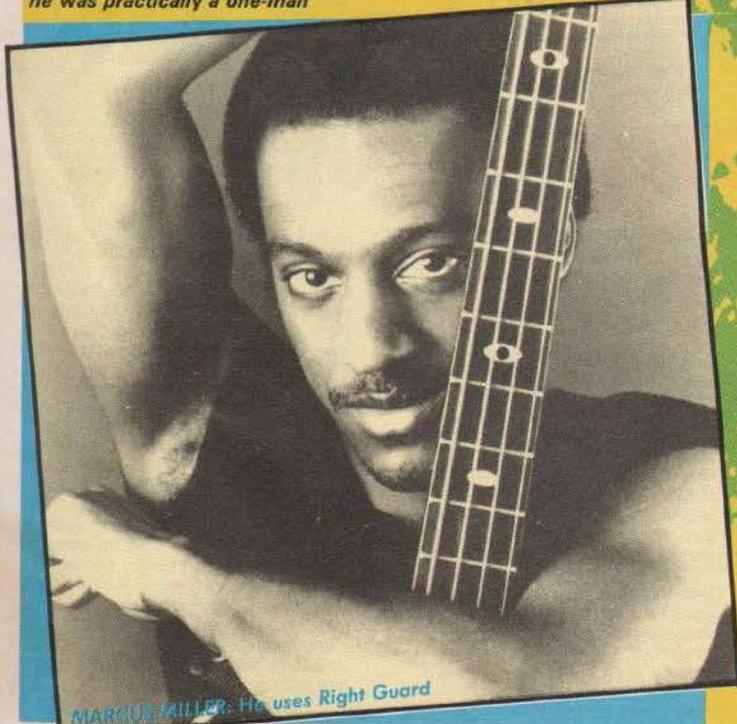
"I've just finished mixing the new album for Stacy (Lattisaw). It's called '16', and the theme is all the things you do around that period, falling in love for the first time, dating, putting on lipstick."

Narada (pronounce it "Narda") has also done duties on Phyllis Hyman's new set, and he's even working on a new album for Patti Austin. "It all happening at once," he says, "but I'm not using all my time intelligently I get lazy."

Such a ladies' man

PAUL SEXTON

PS



MARCUS MILLER: He uses Right Guard

Young Hearts Run Free

PAUL YOUNG sings sweeter than a nightingale on 'Wherever I Lay My Hat,' but a couple of years ago he thought he'd lost his voice for good.

"We were doing an album in a hurry," he says. "I had to rush all the vocals through and my voice just snapped. I had to have special vocal training and for a while I could only talk to people in a whisper, they thought I was mad. I panicked for a bit and thought that I'd never be able to sing again, but it just took patience."

Paul's having to be pretty patient again today. He's filming a video for his hit single at a rundown hotel near Paddington. They've shot one scene of him putting on his jacket and leaving a room 10 times and they still haven't got it right. Michel, the luscious blonde who plays Paul's girlfriend, has had to lie in a bed for two hours and the poor girl has cramp. But Paul's too much of a gentleman to ask if she wants a massage.

It's not exactly Duran Duran on location in Sri Lanka, but originally the video company wanted to book a luxury liner and film en route to Barbados. The people who own the ship were interested, until they heard that Paul used to be in the Q Tips, a band noted for their off-stage antics.

"I think it's a bit unfair," says Paul. "We could be a little bit outrageous, but never in a really bad way. For instance, one night we put four wardrobes in one bedroom and we clambered about in them. When one of the wardrobes broke some of us tried to stop the landlady from coming upstairs, while the others tried to repair the damage."

"Sometimes we used to nail up hotel doors as well, but that was only if the manager had been rude to us."

ORIGINALLY 26-year-old Paul came from Luton and at first played bass, but because there was a shortage of good singers in that neck of the woods, Paul decided to flex his vocal chords.

"Luton's not exactly been a hot bed of talent," he says. "The only bands I can remember coming out of there have been Jethro Tull and UK Decay. It's an overspill town from London so it's a pretty dull place. They try to build new places for people to go, but all a lot of them want to do is to go down the pub and walk around with pints of beer on their heads as a joke. But the strange thing is that when I moved away from Luton I missed it."

For a soul boy with a collection of around 1,000 records, it comes as a bit of a surprise to learn that one of Paul's greatest early influences was veteran heavy metal outfit Free.



PAUL YOUNG and MICHEL

"They were a great band with a lot of soul, and Paul Rodgers had a tremendous feel in his voice. I don't like Iron Maiden or anything like that though, they just don't have the same type of atmosphere."

"Wherever I Lay My Hat" was originally recorded by Marvin Gaye and Paul's loved the song for years.

"It's just one of those songs that has a really timeless quality," he says. "It's the sort of party song you hear when it's late and you're on your fifth rum and black."

"I don't know if Marvin's heard it yet, but I think he would enjoy

it. In the Q Tips we did an old Joe Tex song but we never heard what he thought about it. I think I've done a very good interpretation of the song and I can't see why people get embarrassed about doing cover versions."

"I really like Gaye's material, and if I hear 'Abraham Martin and John' it still brings a tear to my eye. You know it's still Tamla Motown which gets people on to the dance floor quickest, it's pure music straight from the heart."

S PAUL at all like the character in 'Wherever I Lay My Hat' who's a bit of a ladies' man?

"I've had plenty of lady friends and I might have done some bad things in the past, but then who hasn't? I think the song is very honest, it's about a guy revealing what he really is."

Paul's new album 'No Parlez' will be out soon and it's not just a collection of old soul hits. He's even recorded a version of the Joy Division song 'Love Will Tear Us Apart.'

"As a singer I never want to be put into a box," says Paul.

"That's when you start getting lazy and run out of challenges."

Pic by Joe Shuster

ROBIN SMITH

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Chart file

AFTER FOUR weeks at number one in the singles chart, the Police step down this week to make way for Rod Stewart and 'Baby Jane'. Stewart thus restores his lead over the Police in the league table of acts with the most number ones. The leading positions, following recent jockeying, are: 17 number ones — Elvis Presley, the Beatles, 10 — Cliff Richard, 9 — Abba, 8 — Rolling Stones, 6 — Slade, Rod Stewart and 5 — Blondie, the Shadows and the Police.

Stewart previously hit the summit with 'Maggie May'/'Reason To Believe' (number one for five weeks in 1971), 'You Wear It Well' (1 wk, 1971), 'Sailing' (4wks, 1975), 'I Don't Want To Talk About It'/'First Cut Is The Deepest', (4wks, 1977) and 'Do Ya Think I'm Sexy?', which spent a week on top in 1978. 'Baby Jane' at first seemed an unlikely contender for chart honours, but Warner Brothers mounted a highly aggressive campaign around the disc to celebrate Stewart's return to the label after eight years with Riva. Stewart's only previous Warner Brothers release was also a number one; 'Sailing'.

Stewart's intervention prevented the Police's 'Every Breath You Take' from becoming the first record to spend as many as five weeks at the top since the Human League's 'Don't You Want Me?' did so over Christmas/New Year 1981/82. Never before in chart history has eighteen months elapsed without at least one record staying top for more than a month.



Pic by Chris Walter

JACKSON: milking the LPs

The Police can take comfort from the chart exploits of their 'Synchronicity' album which, like its immediate predecessors — 'Ghost In The Machine' (Sept 1981), 'Zenyatta Mondatta' (Oct 1980) and 'Regatta De Blanc' (Oct 1979) — entered the chart at number one. The Jones album chart archives leave a lot to be desired, but I can confirm that at least two acts —

the Beatles and the Rolling Stones — have had more albums debut at No 1. The Beatles turned the trick with 'Help' (1965), 'Revolver' (1966), 'The Beatles (White Album)' (1968), 'Abbey Road' (1969) and 'Let It Be' (1970). The Stones replied with 'Let It Bleed' (1969), 'Get Yer Ya-Ya's Out' (1970), 'Sticky Fingers' (1971), 'Exile On Main Street' (1972), 'Goat's Head Soup' (1973), and 'Emotional Rescue' (1980). Fuller details, I would imagine, can be found in the Guinness Book Of Hit Albums, slated for release this August. Incidentally, Guinness will also be publishing a Hits Of The Sixties book next year which will include details of the EP chart which ran for most of the decade ...

THE AMERICAN market is particularly buoyant at the moment following a disastrous 1982. Last year, you may recall, only two albums sold more than two million copies; John Cougar's 'American Fool' and Asia's anonymous debut LP. Already in 1983, Michael Jackson's 'Thriller' has racked up sales of six million with Men At Work's 'Business As Usual' about a million behind. Watch out for similarly spectacular figures from the 'Flashdance' soundtrack, which dethroned Jackson last week after the latter had been top for seventeen weeks, and the Police's 'Synchronicity'. Good prospects too for the 'Stayin' Alive' soundtrack despite the duff first single from the Bee Gees.

It's no surprise that Michael Jackson should lose his grip on British and American album summits. 'Thriller' has now spawned four Top 10 singles in both countries, namely, 'The Girl Is Mine' (with McCartney) (No 8 here, No 2 in the USA), 'Billie Jean' (Number one on both sides of the pond), 'Beat It' (No 3 here, another No 1 in America) and 'Wanna Be Startin' Somethin'' which is Top 10 and still climbing in both countries. The

phenomenal Jackson staged a similar coup in 1979/80 when his 'Off The Wall' album yielded these transatlantic top tenners: 'Don't Stop 'Til You Get Enough', 'Off The Wall', 'Rock With You' and 'She's Out Of My Life'. In Britain, Epic went for broke issuing the inferior 'Girlfriend' as a fifth single. It flopped badly, peaking at No 41. Jackson is the only artist to pull four Top 10 singles off two consecutive non-compilation albums. Between his official releases Motown have, of course, been very active on the re-issue front, placing 'One Day In Your Life' at No 1 in the singles chart and scoring moderate success with a brace of old Jackson albums ...

Wimbledon special: Britain's forlorn tennis hope Jo Durie's appalling 'Wimbledon Lawns' single has garnered (too) much publicity recently, much of it surrounding her supposed status as the first tennis pro to make a record. In fact, Hu Na, the 19-year-old Chinese tennis star who defected to the west earlier this year, is featured heavily on 'Living In China', the latest single from under-rated Canadian group Men Without Hats. Last year Jimmy Connors lent vocal support to Lionel Richie's solo album whilst John McEnroe waxed vocal on Eagle Glenn Frey's solo LP ...

Congratulations to Patrick MacNee and Honor Blackman whose recording of 'Kinky Boots' made its indie chart debut last week. This bizarre artefact was recorded back in the sixties when the two formed a deadly combination as TV's Avengers. At the age of 61, MacNee is perhaps the oldest act to enter the indie charts. 'Kinky Boots' was penned by the Daily Mail's television critic Herbert Kretzmer. It's fairly typical of the nauseating novelty songs he was turning out at the time. Kretzmer's biggest success was the Peter Sellers/Sophie Loren debut 'Goodness Gracious Me', a No 4 hit in 1960 ...

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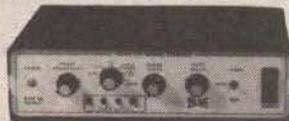


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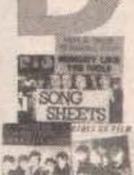
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TOP ALBUMS & TAPES

Week ending July 2, 1983

THIS WEEK
LAST WEEK
WEEKS IN CHART

1	2	2	SYNCHRONICITY, Police, A & M AMLX63735
2	2	29	THRILLER, Michael Jackson, Epic *
3	3	11	LET'S DANCE, David Bowie, EMI America *
4	—	—	SECRET MESSAGES, Electric Light Orchestra, Jet JETLX527
5	5	3	BODY WISHES, Rod Stewart, Warner Bros
6	12	5	CRIBES, Mike Oldfield, Virgin
7	4	4	IN YOUR EYES, George Benson, Warner Bros
8	6	9	TWICE AS KOOL, Kool & The Gang, Polystar □
9	8	17	TRUE, Spandau Ballet, Chrysalis *
10	10	4	TOO LOW FOR ZERO, Elton John, Rocket
11	13	6	THE LUXURY GAP, Heaven 17, Virgin □
12	7	4	CHART STARS, Various, K-Tel □
13	8	3	OIL ON CANVAS, Japan, Virgin
14	23	2	STREET SOUNDS EDITION 4, Various, Streetsounds
15	14	4	WHAT IS BEAT? (THE BEST OF THE BEAT), Beat, Go Feet
16	18	2	BITE, Altered Images, Epic
17	11	7	DIONNE WARWICK COLLECTION, Dionne Warwick, Starblend □
18	19	16	THE HURTING, Tears For Fears, Mercury □
19	17	12	FASTER THAN THE SPEED OF NIGHT, Bonnie Tyler, CBS □
20	38	3	LOVERS ONLY, Various, Ronco
21	34	5	DUCK ROCK, Malcolm McLaren, Charisma
22	15	3	PETER GABRIEL PLAYS LIVE, Peter Gabriel, Charisma
23	—	—	PRIVATE COLLECTION, Jon & Vangelis, Polydor
24	30	4	HOLY DIVER, Dio, Vertigo
25	18	6	CONFRONTATION, Bob Marley & The Wailers, Island
26	26	21	SWEET DREAMS (ARE MADE OF THIS), Eurythmics, RCA □
27	22	3	SPEAKING IN TONGUES, Talking Heads, Sire
28	27	8	NIGHT DUBBING, Imagination, R&B □
29	30	5	IN THE GROOVE (THE 12 INCH DISCO PA), Various, Telstar
30	25	6	PIECE OF MIND, Iron Maiden, EMI □
31	—	—	WILD HEARTS, Stevie Nicks, WEA International 2500711
32	28	19	WHITE FEATHERS, Kajagoogoo, EMI □
33	34	5	CHART ENCOUNTERS OF THE HIT KIND, Various, Ronco
34	29	10	CARGO, Men At Work, Epic □
35	65	17	WAR, U2, Island □
36	43	68	RIO, Duran Duran, EMI *
37	44	9	TOTO IV, Toto, CBS □
38	21	4	WRAP YOUR ARMS AROUND ME, Agnetha Faltskog, Epic
39	42	8	POWER CORRUPTION & LIES, New Order, Factory
40	—	—	JULIO, Julio Iglesias, CBS
41	—	—	FLASHDANCE, Original Soundtrack, Casablanca
42	—	—	XL1, Pete Shelley, Genetic XL1
43	51	14	MAGICAL RING, Clannad, RCA
44	54	2	OFF THE BONE, Cramps, Illegal
45	41	18	QUICK STEP & SIDE KICK, Thompson Twins, Arista □
46	26	8	SONGS, Kids From Fame, RCA □
47	48	43	UPSTAIRS AT ERIC'S, Yazoo, Mute *
48	49	5	TUBULAR BELLS, Mike Oldfield, Virgin *
49	37	14	THE FINAL CUT, Pink Floyd, Harvest □
50	59	2	THE FUGITIVE, Tony Banks, Charisma
51	—	—	GIRL AT HER VOLCANO, Rickie Lee Jones, Warner Bros 9238051



Pic by Eugene Aeborn

POLICE: the word at 1

52	33	8	LAUGHTER & TEARS COLLECTION, Various, WEA
53	48	14	THE RISE AND FALL OF ZIGGY STARDUST, David Bowie, RCA International *
54	39	16	SCRIPT FOR A JESTER'S TEAR, Merilion, EMI
55	46	9	MIDNIGHT AT THE LOST AND FOUND, Meat Loaf, Epic/Cleveland □
56	52	8	MUNKY DORY, David Bowie, RCA International *
57	32	32	RICHARD CLAYDERMAN, Richard Clayderman, Delphine *
58	—	—	WIRED FOR CLUBS, Various, Mercury CLUBL001
59	68	10	JARREAU, Al Jarreau, WEA International
60	36	7	DRESSED FOR THE OCCASION, Cliff Richard & The LPO, EMI □
61	45	233	BAT OUT OF HELL, Meat Loaf, Epic/Cleveland *
62	50	33	HELLO! I MUST BE GOING, Phil Collins, Virgin *
63	—	—	FRIENDS, Shalamar, Solar K52345
64	57	11	HIGH LAND HARD RAIN, Aztec Camera, Rough Trade
65	57	3	HEAD FIRST, Uriah Heep, Bronze
66	—	—	DURAN DURAN, Duran Duran, EMI EMC3372
67	56	28	BUSINESS AS USUAL, Men At Work, Epic *
68	31	5	MY LIFE FOR A SONG, Placido Domingo, CBS
69	47	3	TEARDROPS, Various, Ritz
70	75	3	SOUTHERN DEATH CULT, Southern Death Cult, Beggars Banquet
71	58	3	LOVE SONGS, Barbra Streisand, CBS *
72	78	10	PIN UPS, David Bowie, RCA International
73	64	23	WORKOUT, Jane Fonda, CBS CBS89581 □
74	81	24	SHAPE UP AND DANCE VOL 1, Various/Felicity Kendal, Lifestyle □
75	73	19	LIVE, Kids From Fame, RCA □
76	61	8	ALADDIN SANE, David Bowie, RCA International
77	60	9	LIONEL RICHIE, Lionel Richie, Motown □
78	55	13	JOURNEY THROUGH THE CLASSICS, Louis Clark/RPO, K-Tel
79	66	9	H2O, Deryl Hall & John Oates, RCA □
80	69	6	MARY JANE GIRLS, Mary Jane Girls, Gordy
81	—	—	LISTEN, A Flock Of Seagulls, Jive HIP4
82	63	38	LOVE OVER GOLD, Dire Straits, Vertigo *
83	88	6	PENTHOUSE & PAVEMENT, Heaven 17, Virgin □
84	70	9	QUEEN GREATEST HITS, Queen, EMI *
85	—	—	DANCE MIX, Various, Epic EPC25564
86	89	2	RETURN OF THE JEDI, Original Soundtrack, RSO
87	82	5	NAKED, Kissing The Pink, Magnet
88	72	11	WAITING, Fun Boy Three, Chrysalis □
89	67	12	OFF THE WALL, Michael Jackson, Epic *
90	—	—	THE PLAGUE, Demon, Clay CLAYLP8
91	83	9	YOU CAN'T STOP ROCK 'N' ROLL, Twisted Sister, Atlantic
92	—	—	THE JOHN LENNON COLLECTION, Parlophone EMTV37
93	94	2	MAKIN' MOVIES, Dire Straits, Vertigo *
94	53	37	REFLECTIONS, Various, CBS *
95	—	—	CATCHING UP WITH MEZZOFORTE, Mezzoforte, Steiner STELP03
96	—	—	SAMURAI, Grand Prix, Chrysalis CHR1430
97	95	2	THE CONCERT IN CENTRAL PARK, Simon & Garfunkel, Geffen □
98	83	2	CACHARPAYA (PAPAPIPES OF THE ANDES), Incantation, Beggars Banquet □
99	—	—	LOW, David Bowie, RCA International INTS065
100	—	—	GREATEST HITS, Rod Stewart, Riva RODTV1

VIDEOS

1	1	DURAN DURAN, Duran Duran, EMI
2	4	LIVE, Olivia Newton John, Embassy
3	2	OIL ON CANVAS, Japan, Virgin
4	5	LIVE AT THE ROYAL ALBERT HALL, Kids from 'Fame', MGM/UA
5	6	ABBA — THE MOVIE, Abba, MGM/UA
6	3	THE VIDEO SINGLES, Tears For Fears, Polygram/Spectrum
7	3	THE WALL, Pink Floyd, EMI
8	8	PHYSICAL, Olivia Newton John, Thorn EMI
9	9	A CONCERT FOR THE PEOPLE, Barclay James Harvest, Polygram/Spectrum
10	7	A ONE MAN SHOW, Grace Jones, Island
11	10	THE BRIDGE, Dexys Midnight Runners, Thorn EMI
12	11	THE SINGLES VIDEO, Human League, Virgin
13	—	THREE SIDES LIVE, Genesis, EMI
14	15	LIVE, Bob Marley & The Wailers, Island
15	17	COMPLETE MADNESS, Madness, Stiff
16	18	NON STOP EXOTIC VIDEO SHOW, Soft Cell, EMI
17	—	NICE 'N' ROUGH, Tina Turner, EMI
18	—	THE JACKSONS IN CONCERT, Jacksons, VCL
19	20	LIVE IN CONCERT, Roberta Flack, 3M
20	14	THE HIGH ROAD, Roxy Music, Polygram/Spectrum

Compiled by MRIB

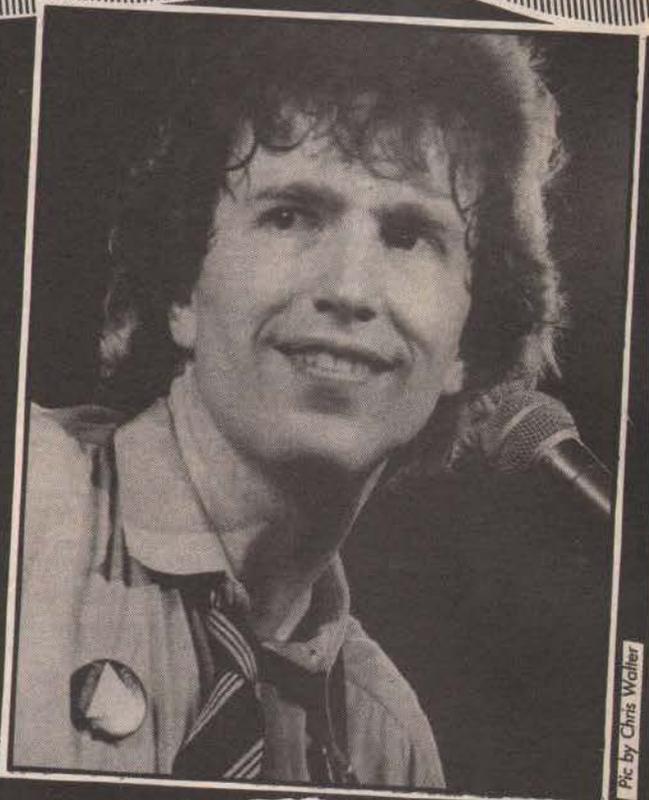
Compiled by Gallup

TOP SINGLES

AS USED ON TOP OF THE POPS

Week ending July 2, 1983

THIS WEEK	LAST WEEK	WEEKS IN CHART	
1	2	5	BABY JANE, Rod Stewart, Warner Bros
2	1	6	EVERY BREATH YOU TAKE, Police, A&M
3	4	5	FLASHDANCE... WHAT A FEELING, Irene Cara, Casablanca
4	19	6	MOONLIGHT SHADOW, Mike Oldfield, Virgin
5	5	10	THAT'S WHY THEY CALL IT THE BLUES, Elton John, Rocket
6	3	4	CHINA GIRL, David Bowie, EMI America
7	23	3	YOU, Freez, Beggars Banquet
8	12	4	DEAD GIVEAWAY, Shalamar, Solar
9	5	8	SAD BOYS, Wham!, Innervision
10	10	3	WHEN WE WERE YOUNG, Bucks Fizz, RCA
11	7	7	WAITING FOR A TRAIN, Flash & The Pan, Easybeat
12	30	4	WHEREVER I LAY MY HAT (THAT'S MY HOME), Paul Young, CBS
13	8	4	WANNA BE STARTIN' SOMETHIN', Michael Jackson, Epic
14	21	5	TAKE THAT SITUATION, Nick Heyward, Arista
15	25	3	ROCK 'N' ROLL IS KING, Electric Light Orchestra, Jet
16	32	2	COME LIVE WITH ME, Heaven 17, Virgin
17	38	2	WAR BABY, Tom Robinson, Panic
18	17	7	DREAM TO SLEEP, H2O, RCA
19	11	77	LADY LOVE ME (ONE MORE TIME), George Benson, Warner Bros
20	9	7	NOBODY'S DIARY, Yazoo, Mute
21	15	5	DARK IS THE NIGHT, Shakatak, Polydor
22	24	4	CONFUSION (HITS US EVERY TIME), Truth, Formation
23	18	3	GARDEN PARTY, Marillion, EMI
24	14	9	BUFFALO SOLDIER, Bob Marley & The Wailers, Island
25	13	6	LOVE TOWN, Booker Newberry III, Polydor POSP613
26	—	—	THE TROOPER, Iron Maiden, EMI EMI15397
27	18	5	HANG ON NOW, Kajagoogoo, EMI
28	—	—	FORBIDDEN COLOURS, Sylvian/Sakamoto, Virgin VS801
29	34	3	IT'S OVER, Funk Masters, Masterfunk
30	20	5	WE CAME TO DANCE, Ultravox, Chrysalis
31	46	2	ALL NIGHT LONG, Mary Jane Girls, Motown
32	29	5	LOOKING AT MIDNIGHT, Imagination, R&B
33	38	3	SHE WORKS HARD FOR THE MONEY, Donna Summer, Mercury
34	22	7	JUST GOT LUCKY, JoBoxers, RCA
35	54	3	TANTALISE, Jimmy The Hoover, Innervision
36	28	10	I CAN'T GET USED TO LOSING YOU, Beat, Go Feet
37	26	6	IN A BIG COUNTRY, Big Country, Mercury
38	37	3	I WON'T HOLD YOU BACK, Toto, CBS
39	31	12	CANDY GIRL, New Edition, London
40	77	2	DON'T TRY TO STOP IT, Roman Holiday, Jive
41	32	12	TEMPTATION, Heaven 17, Virgin
42	—	—	DOUBLE DUTCH, Malcolm McLaren, Charisma MALC3
43	61	2	TRANSFER AFFECTION, A Flock Of Seagulls, Jive
44	41	5	FLESH OF MY FLESH, Orange Juice, Polydor
45	53	5	I LOVE YOU, Yello, Stiff
46	27	4	PILLS AND SOAP, The Imposter, IMP
47	89	2	HAVE YOU EVER SEEN THE RAIN, Bonnie Tyler, CBS
48	88	2	SOME KIND OF FRIEND, Barry Manilow, Arista
49	35	11	TRUE, Spandau Ballet, Chrysalis
50	51	4	IT'S SO HIGH, Matt Fretton, Chrysalis
51	98	2	LET'S ALL GO (TO THE FIRE DANCES), Killing Joke, EG
52	—	—	BLACK HEART, Marc And The Mambas, Some Bizzare BZS19
53	43	6	THE HEAT IS ON, Agnetha Faltskog, Epic
54	40	8	JUICY FRUIT, Mtume, Epic
55	—	—	IT'S A MISTAKE, Men At Work, Epic A3475
56	70	4	HANGING AROUND WITH THE BIG BOYS, Bloomsbury Set, Stiletto
57	82	2	BRING IT ON... BRING IT ON, James Brown, Sonet
58	44	11	DANCING TIGHT, Galaxy featuring Phil Fearon, Ensign
59	—	—	GET DOWN SATURDAY NIGHT, Oliver Cheatham, MCA MCAS28
60	42	8	BRING ME CLOSER, Altered Images, Epic
61	39	9	WHAT KINDA BOY YOU'RE LOOKIN' FOR GIRL, Hot Chocolate, RAK
62	65	10	BLUE MONDAY, New Order, Factory
63	45	8	FEEL THE NEED IN ME, Forrest, CBS
64	49	4	WONDERFUL, Mari Wilson & The Wilsations, Compact
65	—	—	NEWGRANGE, Clannad, RCA RCA340
66	—	—	ACKEE 1-2-3, Beat, Go Feet, FEET18
67	79	2	YOU MAKE IT HEAVEN, Terri Wells, Philly World
68	52	6	THE KIDS ARE BACK, Twisted Sister, Atlantic
69	57	3	TEACHER, I-Level, Virgin
70	62	5	SISTER FRICTION, Hazel Fantayzee, Regard
71	—	—	THE FIRST PICTURE OF YOU, Lotus Eaters, Arista SYL1
72	—	—	ENDLESSLY, John Foxx, Virgin VS543
73	55	3	DON'T LET IT END, Styx, A&M
74	47	6	MONEY GO ROUND, Style Council, Polydor



Pic by Chris Walker

TOM ROBINSON: chart wars at 17

75	48	10	OUR LIPS ARE SEALED, Fun Boy Three, Chrysalis
76	75	3	ALL TIME HIGH, Rita Coolidge, A&M
77	67	5	FORGET HIM, Billy Fury, Polydor
78	78	2	SUGAR BRIDGE (IT WILL STAND), Bluebelts, London
79	74	15	LET'S DANCE, David Bowie, EMI America
80	—	—	MY HEART'S BEATING WILD, Gibson Brothers, Stiff BUY184
81	66	5	YOU CAN HAVE IT (TAKE MY HEART), Robert Palmer, Island
82	—	—	NEVER GONNA LET YOU GO, Sergio Mendes, A&M AM118
83	—	—	HOLD IT, Tin Tin, WEA X9763
84	73	5	WALK OUT TO WINTER, Aztec Camera, Rough Trade
85	76	3	BODY LANGUAGE, Kids From Fame, RCA
86	93	2	WE ARE ONE, Maze featuring Frankie Beverly, Capitol
87	89	2	EVERY LITTLE WHILE, Mike Berry, Rockney
88	90	3	KEEP US TOGETHER, Sad Cafe, Charisma
89	—	—	UNIFORM, Icehouse, Chrysalis COOL2
90	96	2	LOVE LASTS FOREVER, Kissing The Pink, Magnet
91	—	—	LOVE DANCE, Vision, MVM MVM288E
92	94	2	ON THE DANCEFLOOR, New Guys On The Block, Sugarhill
93	—	—	BIRDS FLY (WHISPER TO A SCREAM), icicle Works, Situation 2 SIT22
94	—	—	SEARCHIN' (I GOTTA FIND A MAN), Hazel Dean, Proto ENA109
95	88	4	SO MANY MEN SO LITTLE TIME, Miquel Brown, Record Shack
96	—	—	LET'S LIVE FOR TODAY, Lords Of The New Church, IRS PFP1015
97	—	—	RAINY SEASON, Howard Devoto, Virgin VS599
98	99	3	THEME FROM DR DETROIT, Devo, MCA
99	85	3	SPACE ODDITY, David Bowie, RCA
100	84	3	MALIBU BEACH, Hanni Rocks, Lick

Compiled by Gallup

SYMBOL KEY

- ◆ FAST MOVERS
- ◆ SINGLES
- ☆ Platinum (one million sales)
- Gold (500,000 sales)
- Silver (250,000 sales)
- ◆ ALBUMS
- ☆ Platinum (300,000 sales)
- Gold (100,000 sales)
- Silver (60,000 sales)


Profile

NICK BEGGS

FULL NAME: Nick Beggs
NICKNAME: Fluffy chicken
DATE OF BIRTH: December 15, 1961
EDUCATED: Leopold Primary, Leighton Buzzard, Linslade Secondary, Barnfield, Luton, Cedars Upper College Of Design
HEIGHT: Six feet, one inch
WEIGHT: Nine and a half stone
COLOUR OF EYES: Blue
FIRST LOVE: Olivia Newton-John
FIRST PERFORMANCE: In a band called Jabesh Gilead at the local Baptist church
FIRST LIVE SHOW SEEN: Hall And Oates at New Theatre, Oxford
FIRST RECORD BOUGHT: 'What Is Life' — Olivia Newton-John
MUSICAL INFLUENCES: Joni Mitchell, Frank Zappa, Donald Fagen, Grace Jones, Joe Jackson, Bill Nelson, Weather Report
INSTRUMENTS PLAYED: Drums, bass
HERO: Frank Zappa, Jesus
HEROINE: Grace Jones
FAVOURITE BOOKS: 'The Bible', 'Animal Farm' by George Orwell, Sylvia Plath poems
FAVOURITE MAGAZINES: 'RECORD MIRROR', 'Smash Hits', 'The Face', 'International Musician'
FAVOURITE FILMS: 'Tess', 'Alien', 'The Signal Man', 'Tron', 'Far From The Madding Crowd', 'Jesus Of Nazareth' and all Laurel and Hardy and Carry Ons
FAVOURITE TV SHOWS: 'Comic Strip', 'The Young Ones', 'Top Of The Pops', 'Old Grey Whistle Test', 'Emu's Broadcasting Company', 'Sooty Show', 'Rentaghost' and 'Rainbow'
BEST LIVE SHOW SEEN: Hall And Oates, New Theatre, Oxford
FAVOURITE FOOD: Vegetarian
FAVOURITE CLOTHES: Women's. They are the only ones that have any style these days and fit me
HAIRCUT: Peroxide explosion with beads
FAVOURITE DRINK: Milk, Guinness, orange juice
IDEAL HOME: A clean and tidy one
IDEAL HOLIDAY: Working
IDEAL CAR: I don't drive yet
MOST FRIGHTENING EXPERIENCE: Nearly crashing in a speeding car
WORST EXPERIENCE: Thinking I'd lost God
FUNNIEST EXPERIENCE: Steve falling into a pond at a friend's party
SUPERSTITIONS: None
FANTASY: None
MOST HATED CHORE: Having my plaits put in
AMBITION: To have a long and sustained career in music

KAJAGOOGOO

V^{ideo}



Pic by Joe Bangoy

NO, IT'S not Sandie Shaw. The blonde femme fatale with the air hostess hair-do is Eurythmic Annie Lennox — wearing yet another wig in the video for the group's scintillating new single 'Who's That Girl'.

And as if that wasn't enough . . . a whole host of yer favourite girl pop stars have paraded in front of the camera to help her out. There's ALL of Bananarama, Jay and Cheryl from Bucks Fizz, Kate from Haysi Fantayzee, Kiki Dee aaaaaaaaand Hazel O'Connor.

But the real winner in the video is Annie's other 'arf, Dave Stewart. He gets to escort every one of the gals as well as Sophia Loren, Meryl Streep and Liz Taylor . . . well, their lookalikes, anyway.

Simon Hills