

Eurythmics vs RM — ringside report!

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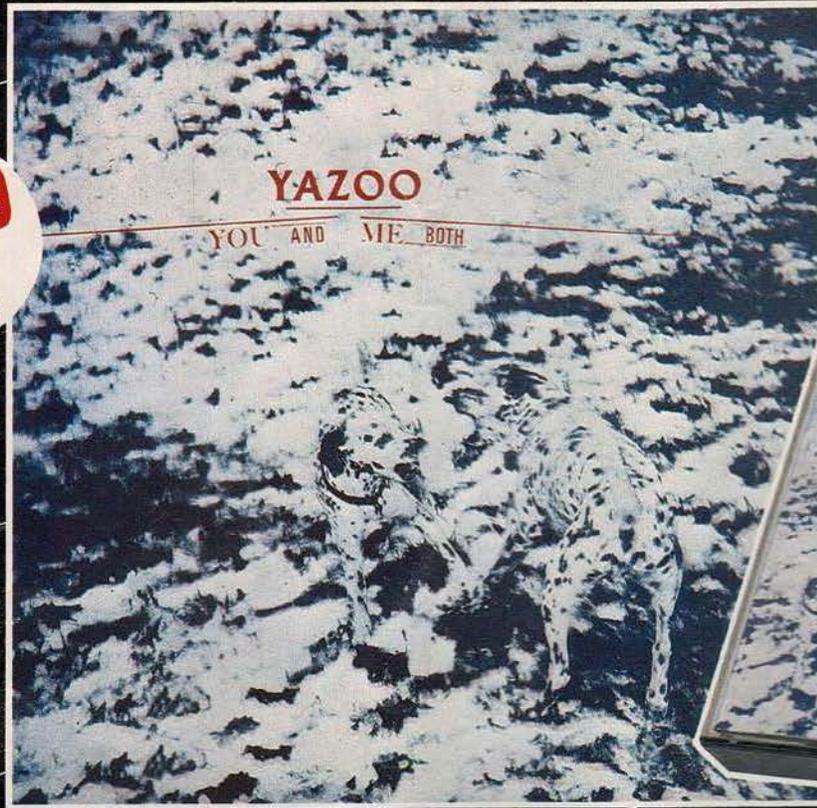
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Kim Wilde pic by Eugene Adebari

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Private files

SIMON TEBBUTT on the trail of Little Nicky (again!)



Pic by Gabor Scott

WHAT A week of shocks and horrors it's been.

Arms falling off and being sewn back on, Jimmy Connors getting bounced out of Wimbledon swearing like a trooper and, to top it all, I left my brass rubbings out in the rain and they all went rusty (shurely shome confushon). But what, you ponder, has this got to do with pop music? Well, nothing actually but I couldn't think of anything else after this lunchtime's bottle of gin. Anyway, here's the meat...

On the juicy topic of contracts, is it true that sultry (it says here) Sade Adu will reach her 94th birthday without ever seeing one? Following my little piece in last week's wonderful column suggesting that Island were sniffing around in her direction, I hear they're not in the slightest bit interested...

God, I hate football at the best of times — and this certainly wasn't the best of times. A ghastly display of hairy, skinny pins put to shame by Rod Stewart's sunburned lallies at a Virgin versus Island Records kickabout last week. Stars on parade included sundry scruffs from Blue Rondo, Endgames, The Quick and Girls Can't Help It and RECORD MIRROR's answer to Trevor Francis, John 'Two Pints At Half Time' Shearlaw. Virgin won, 5-2 and Rod shot off midway through the second half

to make a dinner appointment...

Tourist guide spotted up at the Palace this week. Shalamar's leggy Jeffrey Daniel seen pointing out the little league popsters to a Stateside mate in the cocktail bar. Things were made all the more difficult when the friend insisted on yawning and dropping off to sleep at every introduction. Don't they have stars in America...?

Turncoat corner. What are Jimmy The Hoover doing calling Haysi Fantayzee music 'trashy'? Do they forget the time they used to turn up at all the Haysi bashes and Jeremy tried to get the Regard Record label interested? They weren't. Perhaps they knew something Jeremy didn't...

Still with the Haysi campette, Circus Radio — featuring the music from the recent spate of Circus one nighters — hits the airwaves on 93.1fm in a couple of weeks. Don't worry chaps, you won't have to stay in with the cat and the kippers, the whole shebang will be piped to the Palace, the Mud and the Wag Clubs...

What nicer way to wind down after a hectic concert than with a quiet drink, a beautiful woman and a writ. Poor old Rod Stewart bounced off in his leopard skin tights at Earl's Court this week only to have a legal note from ex-manager Billy Gaff accusing him of libel and defamation of character shoved into his sweaty mitt...

More legal hassles, this time for jolly old mix and match conceptualist Malcolm McLaren.

Seems some African publisher is taking exception to the fact that they reckon all the songs on Malcy's 'Duck Rock' effort are all already published in the dark continent...

Rate rebate time. Who should I bump into at my favourite exotic lingerie and kitchen utensil shop but a very miffed and muttering Marc Almond. "I've just bought my flat in the middle of Soho and now they're cleaning the area up," he wails. "There used to be 65 dirty cinemas around here and now there are only 12. And all the neons have gone. What am I going to do at night?" Marc was last seen with a bundle of rubber corsets under his arm heading in the direction of the Town Hall intent on setting up a 'Filth Up Soho' campaign...

And Marcy is also a little upset at the pasting Paul Weller's pubescent protegee Tracie has been giving him in the press lately. "Pah," he snarls. "She can't even sing. Why doesn't she get back behind the Sainsbury's check out counter where she belongs?"

And while we're sniggering about Tracie, did you spot her and punk/mod/new romantic born again soul boy Vaughn Toulouse crawling to Big Daddy Weller with their cringe making rendition of 'Dr Love' up at Dingwalls this week? Don't worry kids, you've got a contract...

Nick's knack

AH! SUCCESS at last. After Little Nicky Heyward's failure to whisk away Altered Image Clare Grogan at 'The Tube' last week he's finally cracked it at the Annual Princess Anne Lookalike Convention with this mystery girl. The couple walked off into the night after picking up the Prince Andrew/Koo Stark Golden Toothbrush Award.

Black Sabbath's latest addition Ian Gillan still doesn't seem to have grown out of his hippy days. Old Ian's been camping out in the grounds of the Manor Studios in Oxfordshire while the group record their "new" album. Apparently the old buffer's got one tent to sleep in and the other for his cooker and stuff... and they say heavy metal doesn't damage the brain!

In the very same grounds bassist Geezer Butler managed to turn his car over while playing silly buggers after a heavy drinking session... you see what I mean about heavy metal...?

Another one to fall foul of the wicked way of the road is Boomtown Rats (remember them?) guitarist Gary Roberts who smashed up his Ducati, leaving him with a few chamfered limbs. Bad news is that the Rats are still going and are recording an album...

NEXT WEEK, and every week, in another mind-blowing first, RECORD MIRROR brings you Star Songs — where your favourite stars choose the lyrics that turn THEM on!

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

Win a signed Bluebells 12 inch!!

ALRIGHT MY flowers, RECORD MIRROR are giving away Bluebells. In fact, 25 signed copies of the delicate little petals' fab 12 inch single 'Sugar Bridge' can be yours if you can answer three simple questions.

Indicate your answers, cut out the coupon and send it to: 'The Bluebells Disc Competition', RECORD MIRROR, PO Box 16, Harlow, Essex. First 25 correct entries opened on the closing date, Monday, July 18, get the goods.

- 1) Who had a hit with 'Garden Party' in 1972? Was it a) Rick Nelson b) Spear Of Destiny c) Culture Club
- 2) Which sixties band watched 'Flowers In The Rain'? Was it a) Brighthouse And Rastrick Brass Band b) Rod Stewart And The Faces c) The Move
- 3) Which pair of singers combined to sing 'You Don't Bring Me Flowers'? Was it a) Barbra Streisand and Neil Diamond b) Paul Weller and Lemmy c) David Bowie and Gary Numan

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



News



DEPECHE MODE are to release a new single next week.

The song is called 'Everything Counts' and comes out on July 11.

On the B-side is another new number called 'Work Hard'. A 12-inch version comes out at the same time and

Mode music

features extended versions of both songs.

Right Royal occasion

BRITAIN'S BIGGEST rock groups are all set to play a series of special concerts at the end of the year.

Pink Floyd, The Who, Genesis, Elton John and Status Quo all look likely to play shows for Prince Charles' Prince's Trust charity.

The concerts will be held at Birmingham's National Exhibition Centre.

The concerts will take place during one mega-fortnight between February 22 and March 4 next year, promoter Andrew Miller said this week.

"Three of the bands have been confirmed already," he said. But the names won't be revealed until full details have been finalised.

All the cash from the shows will go direct to the Prince's Trust which helps children across the country.

Eric Clapton and Cliff Richard and the Shadows are also on the list of names who are likely to appear at the venue.

Ticket details are being finalised as well, but they won't be released until all the artists have been set. And that could



QUO: trusting again

still take some time.

STATUS QUO are all set to tour in their own right this autumn.

The group bring out their album — recorded in Montserrat earlier this year — in October.

And they are planning to go out on the road at the same time.

Enjoy division

A DISCO album featuring top unreleased tracks from New York comes out next week.

It's called 'Enjoy' and features eight 12 inch records from the New York Enjoy label. Groups like Grand Master Flash & The Furious Five and Higher Ground are included on the compilation released on July 15.

'Enjoy' is the first of a series released on a new British label New York Connexion which will exclusively cover New York disco music.

A single from the LP 'Enjoy With Me' by Midnight Blue is released at the same time.

Images dates

ALTERED IMAGES are all set to play a few one-off live dates this month.

The group — who have just released their new single 'Love To Stay' — have already fixed up one show at London's Hammersmith Palais on July 24.

And they will go on to play a proper tour throughout August. Dates are expected to be confirmed next week.

Standing Order

ELTON JOHN'S new single will now be released on July 29.

And it is called 'I'm Still Standing' — not 'I'm Still Waiting' as RECORD MIRROR published last week.

Happy days

MICHAEL JACKSON is to have one of his old songs released as a single this week.

It is called 'Happy' and originally came out 10 years ago. The record will also come out as a picture disc.

Meanwhile both Michael Jackson and the Jackson Five are among several top Motown acts to have records re-released on cassettes next week.

The Jackson Five cassette features four tracks including 'I Want You Back', 'I'll Be There' while the Michael Jackson cassette includes 'Ben' and 'Got To Be There'.

All the cassettes come out on July 11 and the other artists in the series are the Commodores, Four Tops, Gladys Knight And The Pips and the Isley Brothers.



Pic by Chris Walker

MICHAEL JACKSON: single

Jackson, Ross, Richie on ice

THE SUPER-concert featuring Michael Jackson, Diana Ross and Lionel Richie has been put on ice . . . possibly until 1984.

Although it was fixed for the London Royal Albert Hall this November, promoters say that contracts have still to be signed.

"Plans are only at a preliminary level and no negotiations have been finalised," a statement revealed this week.

"Any information should not be regarded as final. We would like to apologise to the fans of the three artists for any false impressions conveyed."

Mixed doubles

THE 'BILLIE Jean'/'Do It Again' mix by Club Mix is released as a single here on July 11.

Europe's top disco record features rerecorded versions of the Steely Dan and Michael Jackson hits mixed together.

Import copies have been well received in clubs across the country and reviewed by RECORD MIRROR'S James Hamilton.

GEORGE BENSON has a new single out this week. The song, called 'Feel Like Making Love', comes from his new album 'In Your Eyes' and is a version of Roberta Flack's 1974 hit.

The B-side features another song from the same album called 'Use Me'.

VISAGE HAVE changed their fan club address. Anyone who wants information on Steve Strange's group can write to John, Visage Club Set, 17 St Anne's Court, Wardour Street, London W1.

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TOURS

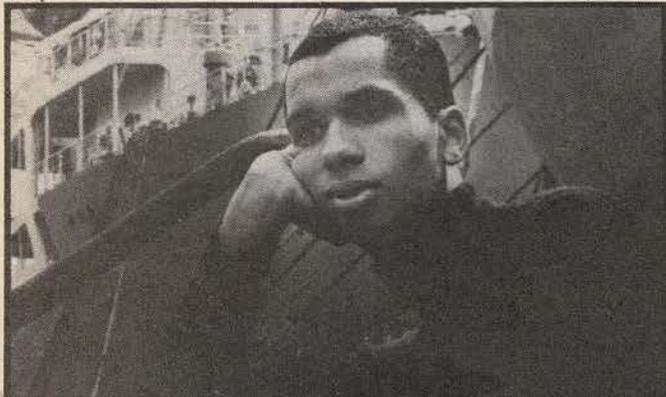
THE SEX Gang Children have fixed up three nights at London's Marquee next month. They have dubbed the shows 'Ecstasy And Vendetta' and they take place on August 4, 5 and 6.

ONE THE JUGGLER, who have just released their 'Damage Is Done' single, have fixed up a short tour. They play Hastings Rumours on July 9, Coventry Dog And Trumpet 14, Bath Moles Club 15, London Marquee 22 and 23, Hull Dingwalls 26 and Liverpool Venue 27.

PLAY DEAD go out on the road this week to follow the release of their 'First Flower' mini-album. They appear at Brighton Alhambra on July 8, London Marquee 12, Birmingham Golden Eagle 14, Manchester Gallery 15 and Coventry General Wolfe 16. The group go on to support Killing Joke on their tour later in the month.

JAZZ FUNK group Direct Drive play a few dates this week. The group have also released a single 'In The Middle Of Spring', produced by Nigel Wright of Shakatak. They play Leysdown Stage Three July 8, Colchester Tartan House 9, Gillingham King Charles 15 and London Lyceum 16.

REGGAE BAND Misty In Roots play two London shows this weekend. They appear at the ICA on July 9 and headline a free festival at Brixton's Angel Park on July 10 at 6.30pm. The group's new single is 'Poor And Needy'.



ANIMAL NIGHTLIFE release their third single next week... without girl singers Chrysta and Leah.

Instead, the group have chosen Dee from Wham! and Karol Kenyon, who sang on Heaven 17's 'Temptation' hit, to do the backing vocals.

The new single is called 'Native Boy' and comes out on July 15.

But the band still haven't decided on full-time backing singers to join Andy Polaris (pictured above). It is likely that they will use session vocalists when necessary.



Pic by LFI

MODERN ROMANCE have a new single out next week to follow up their 'Don't Stop That Crazy Rhythm' hit.

The song is called 'Walking In The Rain' and comes out on July 15.

It is taken from their 'A Trick Of Light' album, but has been remixed. And on the B side they've done a blues version of the number, while a 12-inch also features a cover version of Sly Stone's 'Dance To The Music'.

THE FALL play a one-off date at London's Brixton Ace on July 15. The group — who've just released a single, 'The Man Whose Head Expanded' — will do a proper tour in the Autumn.

SUNGLASSES AFTER Dark have fixed up two dates at London's Hammersmith Clarendon on July 8 and Colne Francs 13.

THE METEORS strike out on the road again later this month with a new bass player. It follows the departure of their old bassist Dave ET, who walked out last week. The group play London Dingwalls on July 14, Feltham Football Club 22, Colne Francs 23, Manchester Gallery 24, Hull Dingwalls 25, Newcastle Dingwalls 26, Sheffield Dingwalls 27, Hitchin Regal 29 and London Electric Ballroom 30.

RELEASES

GLEN TILBROOK has performed a duet with Helen Shapiro on her new album 'Straighten Up And Fly Right'. The

TV AND RADIO

FRIDAY'S 'Switch' (C4) has Bauhaus doing their anthem (or albatross) 'Bela Lugosi's Dead' plus Bananarama, Pete Shelley and videos of Musical Youth, Echo & The Bunnymen and Talking Heads. Alan Freeman's 'Unforgettable', also on C4, is back on the air. This week's blast from the past comes from Mud and Bo Diddley.

SATURDAY continues its Radio One repeats with Brian May of Queen the featured guitarist on 'Guitar Greats' while Alexis Korner and guests are the subject of 'In Concert'. His friends on stage include Bill Wyman and Charlie Watts from The Stones and Geno Washington. BBC 1's 'Get Set'

album comes out on July 15 and the track featuring the ex-Squeeze player is 'Where Or When'.

HEAVY METAL band Grand Prix have a new single out this week. It is called 'Shout' and comes from their 'Samurai' album.

NEW GROUP Care have their first single out next week. The duo, including Ian Broudie (who used to be with the Original Mirrors) and Paul Simpson, bring out 'My Boyish Years (Drink To Me)', on July 15. The record is produced by Clive Langer and Alan Winstanley, who are responsible for the many Madness hits.

LIVERPOOL GROUP Cook Da Books have their third single out this week. It is called 'I Wouldn't Want To Knock It' and comes out to coincide with the group supporting Men At Work on their tour.

KHARTOMB BRING out their first ever single this week. It is a double A-side called 'Swahili Lullaby/Teekon Warriors'. A 12-inch version with an extra track is also due out shortly.

CASSETTE-ONLY label ROIR bring out three more albums this week. They are 'One Way System' by the Dub Syndicate, MCS's 'Babes In Arms' and '... Revisited' by Malaria.

MARSHA RAVEN brings out a new single this week. It is called 'He's The One', and follows her number one Boys Town hit 'I Like Plastic'.

NICK STRAKER brings out a new single this week. It's called 'You Know I Like It' and is taken from an album which is due out shortly.

EX-PARAGONS singer Bob Andy has a solo single out this week. It is called 'Honey' and comes from an album 'Friends' which should be out by the beginning of next month. The singer is best known for his duet with Marcia Griffiths, 'Young Gifted And Black'.

ALL-GIRL reggae trio Simplicity have a new single out this week. It's called 'Let's Rock' and has a dub version on the B side.

features Musical Youth.

SUNDAY, ah, boring old Sunday, only has 'My Top 12' (Radio One) as usual, with Blancmange's Neil Arthur choosing his fave discs.

MONDAY'S 'Ear To The Ground', the young person's magazine programme on Channel Four, features Michael Palin from the Monty Python team.

TUESDAY'S 'Razzmatazz' (ITV) has Dead Or Alive, Peter Schilling and Ashton & Hayes dropping in. Look out for a massive end of series prog next week... full details in **RECORD MIRROR**, of course.

THE ICICLE WORKS



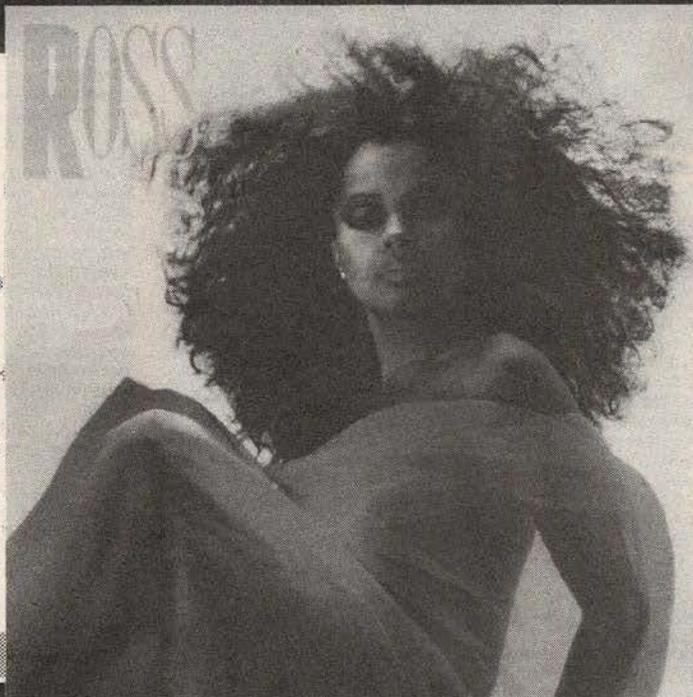
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Chart file

THE POLICE LP 'Synchronicity' maintains its album chart superiority for the third consecutive week, outselling its nearest rivals by a healthy 2:1 margin. As mentioned last week, it's the fourth Police album to debut at number one. The first of these, 'Regatta De Blanc', did so in the Seventies. The Police have thus had three 'instant' number ones so far this decade, a tally unmatched by any other act.

Amongst the other 26 albums to enter at number one are two each by Genesis, Paul McCartney, David Bowie and Abba. A further 18 acts have each made a solitary chart-topping entry. It's interesting to note the virtual absence of American acts from this category, with only Meat Loaf and Barry Manilow making their presence felt so dramatically. Manilow's 'Barry Live In Britain' is one of only two live LPs to gatecrash the summit; the other being Motorhead's 'No Sleep Till Hammersmith'. Compilations, either single artist or multi-artist, fare even worse. None has debuted at number one this decade.

Notwithstanding the popularity



YELLO: hitting the charts with love

of 'I Love You' as a song title — it's far and away the most commonly used title for pop songs — Yello's current recording of that title is only the third to achieve hit status. Strangely, the title shared by most completely different charted songs is 'Here I Go Again' which was first used by the Hollies in 1964, and later provided hits for Archie Bell, Twigg, Guys & Dolls and Whitesnake. But one title which has moved into contention recently is 'Body Language'. The title is very much an Eighties creation, as are the four hit songs which have so far shared it. Despite its popularity, it seems to be something of a jinx on those who use it. First to try it out were the Detroit Spinners. Their 'Body

Language' was released as a follow-up to the number one hit 'Working My Way Back To You — Forgive Me Girl'. It was practically ignored, peaking a full 39 places below its predecessor. Next to try their luck were the Dooleys, whose 'Love Patrol' had been a number 29. 'Body Language' stopped at number 46. And when Queen used the title to follow up 'Flash' it peaked at number 25, some 15 places below what really was a very mediocre movie song. The Kids From Fame too are finding the title to be a problem. Their last single, 'Friday Night', peaked at number 13. 'Body Language' reached a lowly number 76 before going into decline last week. . . Having previously aimed a brickbat at Morgan Khan in

respect of 'Street Sounds 3's failure to deliver the promised one hour of music I feel I should comment more kindly on 'Street Sounds 4' wherein can be found 70 minutes and 24 seconds of music on just one piece of vinyl for less than £4. 'Street Sounds 4' thus becomes the lengthiest single album ever to make the charts, its running time even eclipsing that of many double albums. . .

RADIO RADIO: In America radio station KTST, Texas, has boldly adopted an 'all-Beatles' format in a bid to attract a measurable, if not respectable, audience rating. It's the first radio station anywhere in the world to go over to a single artist format. Meanwhile, Wimbledon-based pirate Radio Sovereign has grabbed a significant share of the South London audience over the last two months with its 'all-gold' format. Broadcasting 17 hours a day, Sovereign plays an intelligent mix of oldies, coming up to date just once an hour to air a current hit under the guise of 'future gold'. Sovereign is surprisingly atypical of most pirates — and, come to think of it, many IBA stations — with knowledgeable and competent deejays, including former RNI/Peace Ship stalwart Crispin St. John and Rob Randell, who used to spin discs on Radio 300 back in the Sixties. Sovereign broadcasts seven days a week between 7am and midnight on 200 metres (1503 Khz) in the medium wave band.

ALAN JONES

David Grant

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Chrysalis

Who's that grrrl?

EURYTHMICS . . . I don't wanna talk about it. How you stained my art. It's midnight and I'm waiting on the Eurythmics tour bus for Dave and Annie. They don't show. I'm ushered off the coach into a waiting car. Apparently I intimidate the duo so much they can't even travel in the same bus as me.

It's been a funny night. "I'm not getting anything positive from you," said Dave Stewart an hour earlier. I searched vainly inside my coat pockets, to see if I could come up with anything positive. Nope, just a used rail ticket.

"We're not on the same wavelength," continued the bearded one.

I adjusted my aerial. "I don't think it's worth doing the interview." Well pawn my 'Dictionary of West Coast Terminology ('69-'73),' if I wasn't amazed.

An RCA press person overhearing our conversations hastily flutters his wings and promises that Annie will speak. I'm honoured.

I hang around for twenty minutes in a dressing room before I'm summoned to Dave and Annie's personal boudoir. I'm excited.

Hang on, this isn't the

interview. This is Dave and Annie quizzing me to see if I'm positive enough to do the interview. The pair talk to me about 'communication' — something tonight's show at the Southampton Gaumont distinctly lacked — and declare that they're "nice genuine people, who want to be honest."

"If I walked up to someone at a party and didn't like them, I wouldn't stand talking to them would I?" says Annie. I try again, pointing out that a fruitless journey to Southampton isn't exactly my idea of a pie and mash knees-up.

THE SHY couple continue my education with repeated references to the words, 'communication', 'wavelength', 'vibes' (?) and the benefits of positivism.

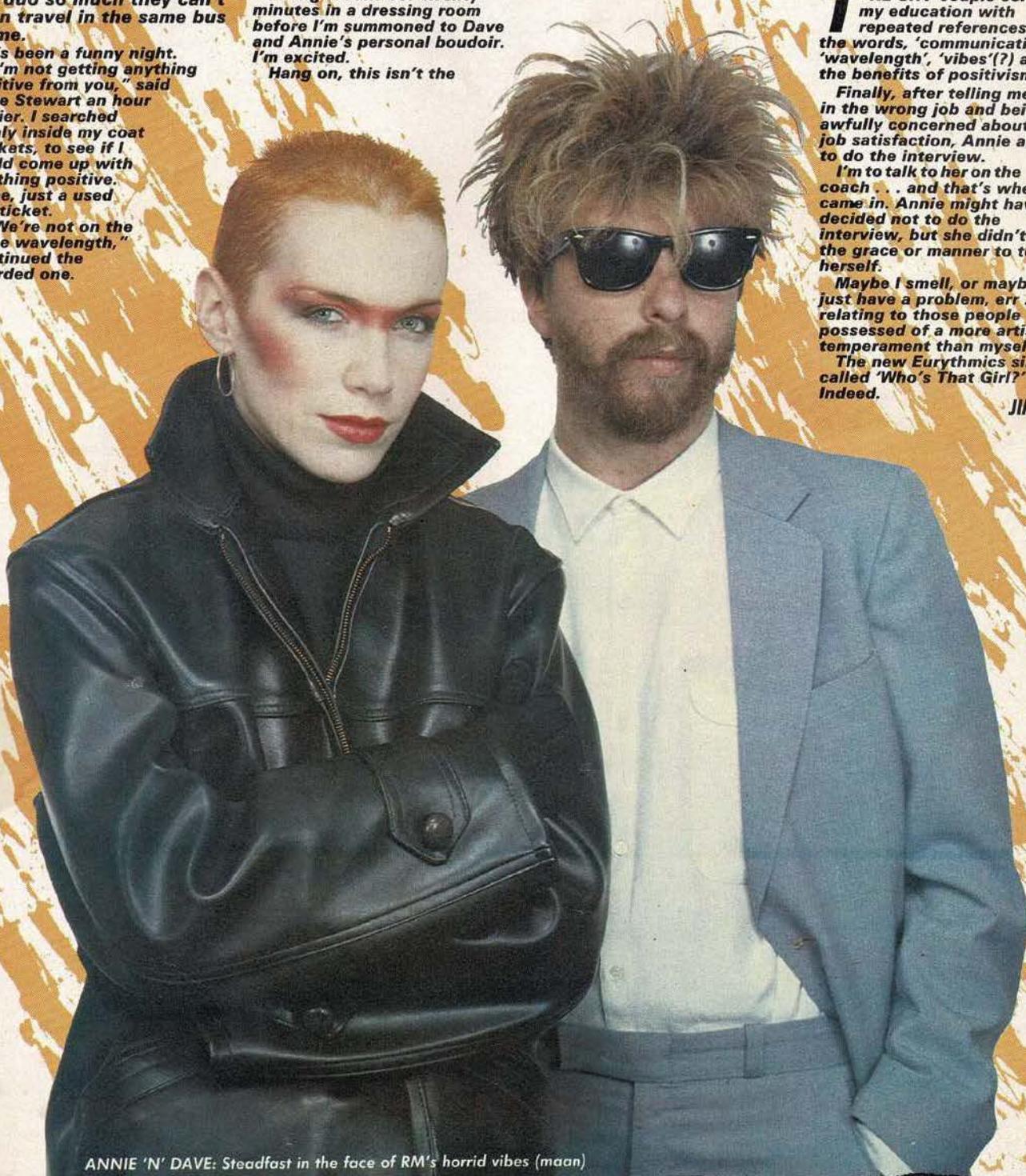
Finally, after telling me I'm in the wrong job and being awfully concerned about my job satisfaction, Annie agrees to do the interview.

I'm to talk to her on the coach . . . and that's where I came in. Annie might have decided not to do the interview, but she didn't have the grace or manner to tell me herself.

Maybe I smell, or maybe I just have a problem, err . . . relating to those people possessed of a more artistic temperament than myself.

The new Eurythmics single is called 'Who's That Girl?' Indeed.

JIM REID



ANNIE 'N' DAVE: Steadfast in the face of RM's horrid vibes (maan)

Tin-talise -

TIN TIN has turned his back on fame and fortune with Duran Duran, but he doesn't care. Better known as Stephen Duffy, he was a founder member of the band, but he decided to leave and write a book.

"Actually, they wanted to get me back in the line-up to record 'Planet Earth', but I'd rather that wasn't mentioned," he says. "I don't have much to say about Duran Duran except to wish them good luck. They always said they were out to conquer the world and while everybody was laughing they did it."

Working with his friend Stoker on drums, Stephen has released his second single, 'Hold It', a fiery little piece of electro pop. He's got his finger in plenty of other pies as well. He's designed and launched his own range of clothes, he opened the Duma Express Club in Birmingham, and his book 'Wednesday Jones', about life, love and growing up in Birmingham, is nearing publication.

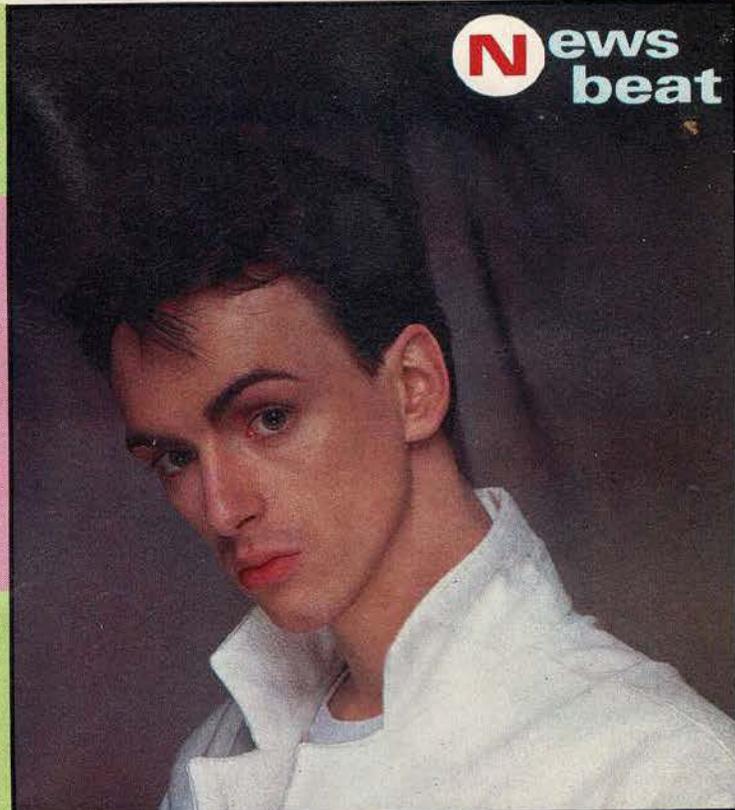
Tin Tin's last single 'Kiss Me' was a big disco hit in America and the boys can boast being able to do a half hour slot out there for \$1,000 a time. Stephen's also going to be writing with legendary soul star Booker T.

"It's strange how white English kids are all into funk and American black kids into synths," he says. "I like a mixture of cultures. I went to a multi-racial school in Birmingham so it meant that I listened to people like Big Youth."

"At school they wanted me to be an English teacher, but one day I said I was going to be a rock and roll star. I was a bit of a rebel at school but not in the usual way. I did enough work to make sure I could stay but at the same time I was a thorn in their sides, I sat on a lot of committees to make sure people would hear what I was saying. I was against the conditioning in schools and the lies they told."

"I'm a very active person and some day I want to build up something as big as the Chic Organisation. I really admire professionalism. I've always thought that Duran Duran were a part of Tin Tin but Tin Tin wasn't a part of Duran Duran."

ROBIN SMITH



TIN TIN'S Stephen Duffy: Don't mention Duran Duran . . .

daydream believer

TREVOR HERION is a rare breed: an Irish chanteur who wouldn't know a proper rhythm if it bit him in the leg. Until he was blinded by science, Thomas Dolby structured Trev's bottom line; now it's Steve Levine's task



TREVOR HERION: Spielberg? Pah!

to furnish him with some "nice surroundings" for his tunes. This he's done admirably on the Herion disco stormer 'Dreamtime' and his debut LP, due out in mid September.

A bit of a romantic — nay, a dreamer, as his single suggests — Trevor likes to write lyrics of a highly visual nature:

"I've one song, 'Legends', which is a complex idea," he says. "It should be on video. It's about people's fascination with nostalgia, the Hollywood ideal and how it's impossible to live up to!"

This vivid imagination carries Trevor into the realms of fantasy required for his other occupation — writing sci-fi film scripts. "I tend to be impractical," he admits. "I go for it, then wonder who'll pay for it. I wrote a script specially for Grace Jones based on the lyrics of Bowie's 'Drive In Saturday', one of my favourite songs."

"She's the last woman left alive in a world of military colonies and baby plants. But the race is dying out, so a group is sent to the African jungle and they find Grace, who's brought back because she's the only one who knows about sex. Oh, and it's a musical, too!"

Trevor sent the script to major directors like Stephen Spielberg and George Lucas, but got a nasty brush off. Only Nicholas Roeg encouraged him.

"There's a lot of time and effort involved, but it keeps the brain ticking over."

BETTY PAGE

The Lotus Position

THE LOTUS Eaters. No, not a weird nomadic tribe from Egypt, but two young lads from Liverpool who are making the most exquisite pop music around.

Singer Peter Coyle and guitarist Jeremy Kelly spring from the remnants of two Liverpool groups, The Jazz Babies and The Wild Swans.

Their premier offering, 'The First Picture Of You', is a good reflection of their music. It's got a wide open sound, a cool ambient feel. Hear it a few times and you just know it's summer.

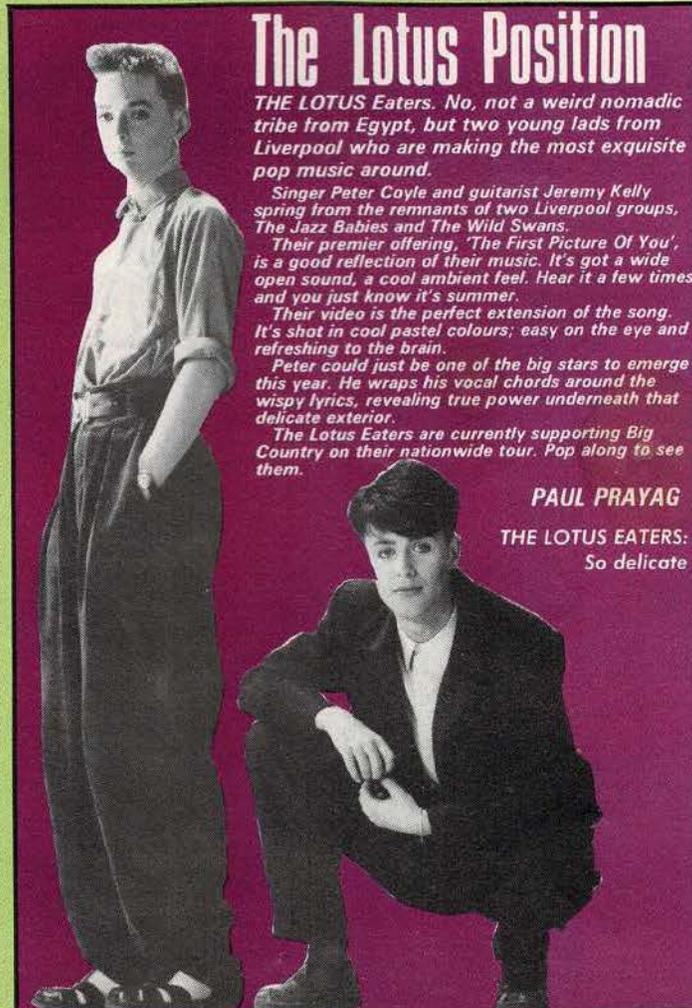
Their video is the perfect extension of the song. It's shot in cool pastel colours; easy on the eye and refreshing to the brain.

Peter could just be one of the big stars to emerge this year. He wraps his vocal chords around the wispy lyrics, revealing true power underneath that delicate exterior.

The Lotus Eaters are currently supporting Big Country on their nationwide tour. Pop along to see them.

PAUL PRAYAG

THE LOTUS EATERS:
So delicate



GOING DUTCH

WATCH OUT for that washing line, Mum! In fact get Dad out there in the garden to guard your precious Persil-white bloomers, 'cos the **DOUBLE DUTCH** dance craze is about to hit town.

Leading the charge are the Ebonettes — Monica, Tisha, Lisa, Renee — four teenage girls from New York. The inspiration behind Malcolm McLaren's chart smash 'Double Dutch', the girls are in Blighty to help promote Talc's single and spread the word about Double Dutch skipping.

How did the girls come into contact with Mr McLaren?

"We met him when we did the video," says Tisha. "He just called for us. He'd seen us win a competition."

What was he like to work with?

"Very funny," laughs Lisa. "He tries a lot of things — he made faces, he made jokes. He's a really funny man."

The girls have been doing demonstrations and making TV appearances since they arrived in England. How much do they practise each day?

"About four hours a day. We practise as a team. We do flips, acrobats. When we practise we don't jump off to

music. We only jump off to music when we're doing demonstrations."

McLaren's 'Double Dutch' has already been made the official song of the American Double Dutch League. The president of the league, New York detective Dave Walker, is accompanying the girls on this trip. He explains the strength of Double Dutch as a sport.

"We have USA wide competitions and now we're hoping to promote the sport in Britain.

"There are three tests in a competition. Speed test, compulsory tricks test and a freestyle test.

"All three tests are scored and the scores are then added together. The Ebonettes are in the High School or the open division. They're the best in the division.

"All over the world people have played Double Dutch. We've just elevated it to a competitive sport with rules and regulations. This is a street game turned into a sport."

Jim Reid



THE DOUBLE DUTCH GIRLS: what next — hula hoops at the Wag Club?

IF IT wasn't for religion, the United States Of America would fall apart, according to Donna Summer.

And the sexy singer, who rocketed to stardom with red-hot disco numbers like 'Love To Love You' and 'I Feel Love' also reckons that her marriage would go much the same way without the new-found religious belief.

"I believe that religion in America is holding the states together. Without it, the country would collapse," she says.

"My turning to God has helped me keep my marriage together.

"The first two years of my marriage were difficult, not because there were problems with me and my husband, Bruce, but because the first two years of any marriage are tough.

"I had fame and success, but it wasn't enough. So I turned to God. Now I believe I'm a person of goodwill who plans to spread my ideas to other people across the world. Now everything is solid and working happily."

Despite her second marriage and children, Donna Summer is still managing to go on the road in America — and hit the charts in Britain yet again with her new single 'She Works Hard For The Money'.

The single came about when the disco star was having a meal with her manager in an expensive restaurant in the plush Beverly Hills area of Los Angeles.

"I went into the ladies and saw one of the waitresses sleeping on a stool, absolutely exhausted from lack of sleep," she says.

"I woke the lady up and asked her name. She was called Onetta and simply told me she works hard for money. She worked in the restaurant in the evenings, but was a full-time nurse during the day."

Donna Summer has put a picture of Onetta on the inner sleeve of her new album and used the restaurant as the basis of the LP's cover.

DESPITE HER turning to religion and a new range of songs, she doesn't regret the saucy numbers which put her into the limelight in the first place.

"I only regret them because they're too negative. I don't regret recording them because I like them personally," she says. "They were aimed directly at men because I knew that they would be hits in America and Europe.

"But all the songs which I have written are about personal feelings — they come from within. Those songs are about true thoughts about things I've done or seen. So the sexy songs were fine, but now I believe in doing things in a more positive way."

Now with her second marriage and two children — plus one from her last marriage — Donna Summer has a family life to live.

She's got a four-million dollar house in Hancock Park in Los Angeles, and no need to prove herself any more.



DONNA SUMMER: beware of low-flying thunderbolts

Grant Burnside

Working for the Yankee **Donna**

Singles

reviewed by **JIM REID**

IN THE FRAME

TRACIE 'Give It Some Emotion' (Respond) *Amongst this week's tired pile of calculation and arty masturbation this is one great youthful shout! Tracie's second single announces the arrival of the Respond spirit. And how! Ms Young's vocal uplifts a delicious soul soup: cutting sax, sharp electro tangents and dead straight guitar. Soul, youth, pride and the sentiment of the week.*

JOHNNY DYNELL AND NEW YORK 88 'Jam Hot' (Epic) *Nicely understated dance number, built round a sweet flute-like motif and chopped along by cool percussion and smart rap. Nice'n'easy and yet so right. An example to the harsh electro boys of how the right dynamic is a result of deft application not steamhammer repetition.*

THE FIELD

THE CREATURES 'Right Now' (Polydor) *Like ice Sioux's voice is both crystal clear and cold as hell. As such it is ill suited to this curious slice of big band swing. Nevertheless those brassy exclamations make a nice change from the Creatures usual procession of beaten tin cans and furiously shaken love beads.*

MIGHTY GABBY 'Jack' (Ice) *Tumbling Eddy Grant produced soca record, in which the evils of private ownership are put well and truly in their place. To whit: 'Jack don't want me to bathe on his beach. Jack tell them to kick me out of reach.' Fly the red flag and shake your booty.*

ECHO AND THE BUNNYMEN 'Never Stop' (Korova) *A more direct and, dare I say it, safer Bunnyman. They have established a bridegroom in the top 20, so one can forgive them for marking time. This record is distinguished by Mr McCulloch's strong vocal, some lovely keyboard work and absolutely no references to obscure novelists.*

RANKING TREVOR 'The Iron Lady (Maggie May)' (Trojan) *Like punk reggae has somewhat exhausted its lyrical impact with a succession of 'shopping list' style tirades. This is something of an exception in that it numbers the blue rinsed one with some precision and scatters some wisdom with a pleasing economy.*

PAUL HAIG 'Never Give Up (Party, Party)' (Les Disques Du Crepuscule) *A frantic affair. In his hurry to mix the guitar and synth into a powerful dance intoxicant, Paul Haig has created a music that is brittle, rather than seductive. 'Never Give Up' is indicative of a promising fling with new(fish) ideas — it is not the '45' Mr Haig is capable of.*

THE JETS 'Blue Skies' (EMI) *Back in the days when teen was a*



dream, such songs were an expression of optimism, happiness. Nowadays they represent nothing more than a 'nostalgia of affluence', and that's sad. Still I prefer the simplicity of this to the false mystery of the pale boys with funny names.

KC AND THE SUNSHINE BAND 'Give It Up' (Epic) *A tune that leans so heavily on one insistent riff that it should be had up for the maltreatment of the three chord trick. Still, once 'Give It Up' takes off its crutches and is given some room to walk about, it proves a reasonably healthy affair. KC treading water...but no big splash.*

DAVID GRANT 'Watching You, Watching Me' (Chrysalis) *Looking like Jeffrey Shalamar trying to be Michael Jackson, David G pushes back his headband and gets on with his relaunched career. I'm afraid the new Grant is a rather desperate affair. Ma, it's my career and I'll pout if I want to. Unfortunately this Derek Bramble composition does little justice to David's coiffeur. It's jumpy, staccato and just doesn't flow.*

CAIPHUS SEMENYA 'Anelina' (Jive) *Old Caiphus has a mighty sweet voice, but this is Afro-pop with its aim very clearly on the western dance floor. This makes for constraint and constriction where there should be exuberance and exhilaration. Not so much hi-life, but hi, whites!*

ACTION PACT! 'London Bouncers' (Fall Out Records) *As punk becomes more closed and self-referential, so its preoccupations become smaller. Thus the grand gesture becomes replaced by the non specific whinge. This record is worthy, if dull. Punk's not dead, it's too busy counting sheep.*

VIRGIN DANCE 'Are You Ready (For That Feeling)' (Spartan) *Yet*

another scouse Julian Cope soundalike. I'm reliably informed that there is a cloning factory round Toxteth way where to the continual sound of WAAGH! and SCOTT WALKER! a new breed of pop singer is being manufactured. This may prove the economic lifeline Liverpool needs. Whatever, this is pleasant, melodic and thoroughly sweet.

NON RUNNERS

THOMPSON TWINS 'Watching' (Arista) *Nausea. It's the only word I can use to describe my feelings towards the Twins. Going to art school having a 'weird' haircut and (slightly) 'weird' clothes, a young mediocre finds the accountancy profession closed to him and promptly goes off to join a pop group. Pop! Get a producer get a video, get a stylist — get ahead. Unfortunately such terribly smart business considerations don't allow for a spark of wit or soul in your music. But that's no problem; when your mediocrity and imagination match those of the musicbiz you're in clover. Processed.*

THE JODELLES 'My Boy' (Ariola) *If a gang of old harpies like the Jodelles were singing this little ode to me, I'd be on the first bus to Balham. Girl groups were fresh, sweet and cute — now they're a silver tour jacket's idea of a cheap thrill.*

SENSE 'Three Minutes Later' (Carrere Records) *Nicely produced by Soft Cell's David Ball, although it would have taken pop's equivalent of the parting of the Red Sea to pull this tune out of the drink.*

IAN HUNTER 'All Of The Good Ones Are Taken' (CBS) *Ian puts on his best Anthony Newley voice to bemoan his lack of female company. Failure, age and being 'out of time, baby' are the pre-*

CABARET VOLTAIRE 'Just Fascination' (Some Bizzare) *Cleansed, accessible and more vocal, Cab Volt take their first proper tilt at the top Forty. A dark rumbling journey through some tortured obsession, this is a clenched fist dance record in the vein of New Order's 'Blue Monday'. Itchy? Neurotic? You'll love this.*

requisite for what I shall call the 'displaced teenager blues'.

SHARON 'Wot A Wally' (Ariola) *Stumbling back to work after a 'heavy' business lunch, one Ariola exec turns to another and says: "Y'know, I have this marvellous idea for a record." To celebrate the pair head back to the office, open a bottle and authorise 'Wot A Wally'.*

LONNIE LISTON SMITH 'Never Too Late' (Doctor Jazz) *Playing all seductive when it's simply repetitive, 'Never Too Late' defines the laziest of disco hack jobs. If you're aiming at the body you've got to do more than just numb the feet into submission.*

ALTERED IMAGES 'Love To Stay' (Epic) *'Sophisticated' is a slug. An insult to you or me, sophisticated means facile, affected and self-conscious. A perversion of the natural. Aren't Altered Images awfully 'sophisticated' these days?*

GABI DELGADO 'Sex And Soul' (Virgin) *Strange choice for a single. 'Sex And Soul' wanders so far round the block, that any strength it may have had disappears amidst a welter of half remembered hooks and catchlines.*

VICTOR TAVARES 'Show Me' (Malaco) *The sort of disco track that heralds a mass exodus to the powder room: ie, you couldn't exactly get down to it, but you'd be hard pushed to stop the scattering of blusher as everyone sways ever so gently in front of the mirror. Lovely backing vocals, average soundtrack.*

Album

Pic by Laura Levine



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

YAZOO: cheers, then

DONNA SUMMER 'She Works Hard For The Money' (Mercury MERL 21) **DONNA, DARLING** Donna, the girl with the clout and pout to put life into a toothless old pensioner. 'She Works Hard For The Money' is a perfect summer album. It's comfortable but never predictable as the lady glides and subtly grinds her way from the raunch of 'She Works Hard For The Money' and 'He's A Rebel' to the problem page numbers of 'Woman' and 'Love Has A Mind Of Its Own'. This track will lay you out on the floor and tread all over your chest with its explosion of emotions and close harmonies.

It's 'Tokyo' that's the most understated but effective track, with our Donna snuggling deep into the grooves backed by simple instrumentation and a wonderful sax break. Slap it on your turntable when the sun goes down.++++
 Robin Smith

THE MONOCHROME SET 'Volume, Contrast, Brilliance' (Cherry Red MRED 47)

THE HIGHLIGHTS of the Monochrome Set's five years. Rather like the highlights of Joe Bugner's boxing career, no hits, plenty of flops.

To continue the boxing analogy: the Set are in the psychedelic corner, they're like an inconsistent middleweight who's read so many books he knows what he's doing is stupid but out of perversity still continues. He won't last the distance, but he'll effect a few cute Ali shuffles.

Two, but not without its moments.+++½

Jim Reid

ELECTRIC LIGHT ORCHESTRA 'Secret Messages' (Jet JETLX 527)
 IT MUST have been time to top up those numbered Swiss bank accounts,

The miss of death

YAZOO 'You And Me Both' (Mute Stumm 12)

THE LAST goodbye from Yazoo and — heavens above — what a stilted, aimless mess they've made of saying it. If the best part of breaking up is when you make it up then obviously nobody every dreamed of telling dear old Alison and the increasingly reclusive Vince. Instead they've subjected us to the full scan of their gruesome death throes; a grim battle to the end between one's desire to sing the blues and the other's desire to solve the world's miseries with the aid of Toytown synth.

'You And Me Both' is a pointless album, perhaps even one that neither party wishes they had made. Reeking strongly of *effort* and *obligation* the tracks are split down the middle — Moyet then Clarke on side one, Clarke then Moyet on side two. Very neat, very self conscious. Before the needle even hits the grooves you're reminded of the meticulous way that suicide pacts are planned... and subsequently botched up. The only question here is which one actually survives.

'Nobody's Diary' was the real end of Yazoo; a proud and brilliant mixture of Alf's voice (and lyrics) and Vince's madly infectious plinking and plunking. It's track one, side one and all you get after that is a wake. From 'Softly Over' (Clarke) to 'Sweet Thing' (Moyet) right through to 'Happy People' (Clarke) and 'And On' (Moyet) there's little but misery and the horrible mismatching of voice and mood, synth and silliness, pop and angst. Nothing gels, nothing stirs — the pulse stopped beating long ago.

So, goodbye Yazoo. "I'm glad that your life stopped now/Before it had the chance to die" (from 'And On'). Tragically only 'Nobody's Diary' makes those words ring true.+

John Shearlaw

so Jeff and the boys picked themselves up from beside the swimming pool and headed for the studio. 'Secret Messages' is megabuck music. Big, brassy but so accessible. Even after all these years, a song by Jeff Lynne is one of the most instantaneous things you'll ever hear. Love or loathe them, they register in your mind just like your two times table.

Dinosaur rock at its best.+++
 Robin Smith

PETE SHELLEY 'XL1' (Genetic Records XL1)
WASH THE current crop of young chart groups out of your ears. Remember that studio technicians and fancy hairdressers are high on the EMI pay roll, but are not the inspiration of great pop. Now you can listen to Pete

Shelley's new record. 'XL1' is the work of a mature pop craftsman. A man brought up on the simple virtues of writing a tune, telling a story and doing both with some feeling.

Mr S uses electricricky to shade and ripple, each instrument lifting an extra layer over a well constructed pop. Thus 'XL1' is not an electro-pop album, but a modern pop album. 'If You Ask Me (I Won't Say No)' is Shelley at his most subtly electro, 'What Was Heaven' is Shelley being gentle and acoustic. 'XL1' constantly journeys between these two extremes.

Shelley's best writing since the Buzzcocks' debut LP, and an indispensable purchase if you want to hear the real pop music of 1983.++++½

Jim Reid



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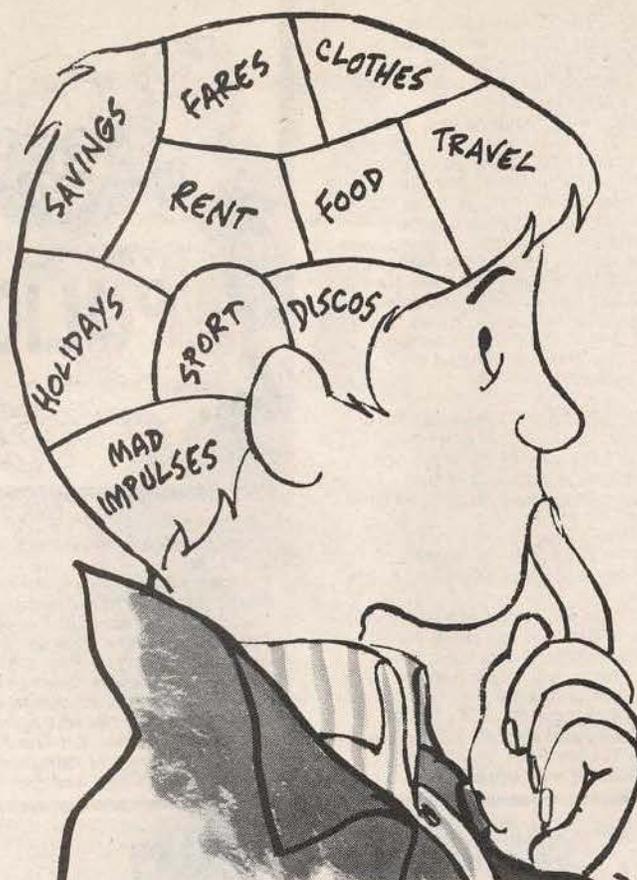
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Mailman

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

HAVING WATCHED the last series of 'Pop Quiz', I have come to the conclusion that Mike Read is not the chart 'know-all' that everybody thinks he is. I spotted three mistakes in the last four or five programmes.

- 1) He said that 'Labelled With Love' was not a Top 10 hit for Squeeze. (It actually reached number 4).
- 2) He omitted 'Good Year For The Roses' when listing Elvis Costello's Top 20 hits, and
- 3) 'Can You Feel It' and 'Walk Right Now' when listing the Jacksons' Top 10 hits.
- 4) He gave Roy Wood a point for saying that 'Yellow Pearl' was a hit for Midge Ure.

I bet that lot sent shivers down Alan 'Chartfile' Jones' back.
Martin Wilkinson, Dorset

●Yes, we can see him grinning
averso trivially

WHO IS that idiot Mark Miwurdz on The Tube? I thoroughly enjoyed the rest of the programme, especially the Bowie bit. But that bloody idiot completely spoiled it.

Also, I think Clare Grogan was slightly tipsy as she seemed to be falling around all over the place.

I think that what we should do

Police please me!

with Clare Grogan and Mark Miwurdz is, as in the words of dinky boy Kenny Everett, 'Put them in a field and bomb them!'
Joe, Exeter

●Peace and love to you, too

MANY THANKS for your article on 'Northern Soul'. It makes a very pleasant change from the usual crud that music papers write on 'our scene'.

It was as near to the truth as it could have been and I am glad we have been given some fair exposure for once. Cheers.

DJ Danny Smith, Gt Yarmouth
●Jim's just backflipped with joy
... (thud)

BLOODY HELL! Who does Pete Burns think he is? He'll never, ever have any of the adulation and hero-worship that Boy George has. And I'll tell you (and him) why.

Firstly, Boy George has earned his reputation by being nice, decent and generally good to his fans.

Secondly, I have rarely (if ever) heard Boy George slagging off other bands. If you have talent, Mr Burns, you don't need to do it.

Thirdly, Boy George is a better singer/songwriter. OK, Petey?

Yvonne and Rachel, Timmy on the Tranny Fans, Stockport

●Sounds well dread to me



RE MRS Appleyard's letter, 18 June. I go one better. I'm 52 years old and my daughters have got me well hooked on today's music and groups.

It began in 1980 when my eldest daughter was 'snowed in' and couldn't get to Stafford to accompany my younger daughter to the Police concert. I went in her place.

Soon it was not a duty to accompany her, but a pleasure. The Police were terrific! I was 'well away' with them, singing, clapping and thoroughly enjoying myself.

I have slid on ice, ploughed through snow, stood in a queue a mile long, missed the last train home and spent the night in Birmingham station. But The Police were worth it!

Elizabeth Cameron, Nottingham

●Always knew Sting had gran-appeal

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.

I LEFT school over a year ago and have a lot of time on my hands now. The idea of working for hospital radio does interest me but I'm unsure of what qualifications I need.

Paul, Notts
●Provided you're aged 16 or over, have a wide-ranging musical taste, bags of energy and enthusiasm and are willing to learn, you too can join the long waiting list of would-be jocks queuing for an unpaid spare time vacancy in hospital radio. For more details of what is involved in providing this service to a captive audience, and your nearest hospital contact, write to the General Secretary, National Association of Hospital Broadcasting Organisations, 107 Bare Lane, Morecambe, Lancs LA4 6RP. Interested record companies who want to donate surplus records and tapes to a worthy cause are also welcome to get in touch.

FOR ALMOST a year now, when I'm in bed or I've been standing or walking around for a while I've been getting an ache around my lower back. My doctor told me I'd pulled a muscle, but that was ages ago. What could be causing this? I'm 17.

Samantha, London
●As you're still suffering discomfort long after that original muscle strain it's important to see the doc again for a check-up and possible further

Father Friction

I HAVE never got on with my dad, and not a single day goes by without us having an argument. I've tried hard to do the right things and do everything his way, but still it doesn't work.

My mum used to stand up for me but now she doesn't care and I feel as if everyone is against me.

Soon my sister is going to be moved into my small room, and she's five years younger than me. As she has to go to bed at 8.00pm, this means I won't have any privacy or be able to study for exams.

Claire, Kent

●So your parents get on your nerves a lot of the time, and, in turn, you're not always the most popular person in the house as far as they're concerned either. That happens to everyone as we grow up and need our own space. Friction is a natural result of this generation gap, but arguments don't mean that you don't care about your parents or that your parents don't care just as much about you.

There must be some reason why your sister has to be moved into your room. This sudden crowding is unlikely to be the result of some devious parental plot against you, after all. If you find it next to impossible to communicate with your dad on the subject without a shouting match, talk it over with mum.

If there is no alternative you'll just have to go along with the idea, but, however bad you feel about it, remember it won't last forever! Lots of school students who've had to share rooms with younger brothers or sisters have managed to study in peace simply by planning work ahead and doing it in school hours, or by spending time in the study section at a nearby library.

treatment. A pulled muscle can take some time to recover, but this healing process is unlikely to take several months. If necessary, insist that the doctor refers you to a nearby hospital for a routine X-ray and blood test to eliminate possible causes.

Back pain can originate from a cramped posture. If you spend much of the day sitting at a desk, for example, try sitting up straight instead of hunching.

Try a brief relaxing exercise when you go to bed by lying on your back and gently flexing and unflexing each and every muscle in your body, from the toes on upwards. If your mattress is old, soft and lumpy, try changing to a new, harder and more supportive one.

When you go walking or have to stand for long periods of time, get to know your limits and avoid overdoing

it. Look at the kind of shoes you're wearing too. Are they making you teeter like the leaning tower of Pisa?

If you're given the medical go-ahead to do so, take posture improvement by gradual stages. Joining a keep fit class or taking up swimming regularly will help. A lot of stress and tension, in itself a major trigger to backache, can be worked out of your system this way.

Help

I'VE ALWAYS wanted to do motor rallying and would like to join a club but have no idea of where to join. Any ideas? I'm 20.

Andrew, Bristol

●We're sending you details of your nearest rallying club and suggest that anyone else who wants a local contact for this competitive sport, which involves racing off the road on loose surface tracks, should write to RAC Motor Sports Association, 31 Belgrave Square, London SW1X 8QH. (Tel: 01 235 8601). Also see specialist monthly magazine 'Rally Sport', covering what's happening in rallying nationwide.

I MISSED the chance to see Bowie in concert but would like to buy a T-shirt or some other souvenir of his 1983 dates. Is anyone doing mail order merchandise?

Peter, Aberdeen

●At the time of going to press it isn't too clear whether official tour merchandisers Concessions Ltd will have enough memorabilia left over from the Bowie dates for mail order sale. Check it out by dropping a line, including a stamped addressed envelope, to Concessions Ltd, 513 Fulham Road, London SW6.

FLASH A FRIEND ● FLASH A FRIEND

INTO SKA, reggae and Mod music? Adrian, 15, from Crewe wants to contact a girl of around the same age who also likes Madness, The Specials, Fun Boy Three and UB40.

Meanwhile, lyricist Steven from Glasgow is looking for someone who writes music with a view to co-composing songs, (no sharks, please). Write c/o Help, Record Mirror, 40 Long Acre, London WC2. All letters will be passed on.

AS ONE BATTLE ENDS...



Congratulations to the 1983 TDK Battle of the Bands winners, Sugar Ray Five.

Recently, a television audience of several million saw them presented with the TDK Battle of the Bands trophy along with a prize of £10,000, a recording contract and a gold plated Fender guitar.

Their first single, 'Lazy Hours,' is poised to hit the airwaves proving them to be the worthy winners of this year's final.

ANOTHER ONE BEGINS.

TDK are now inviting entries for the 1983/4 competition. If you're a band, writing your own material, and without any recording commitments, here's how to enter.

Send us a cassette of three original songs, accompanied by a brief biography and photograph of the band. And get it to us by August 31st.

This could be the break you're looking for!

*TDK
Battle of the
Bands*

TDK Battle of the Bands, P.O. Box 1DU, London W1A 1DU

TRIVIA QUIZ

- 1 Who had a (surprisingly minor) hit with 'TVC 15'?
- 2 Who had a number one hit with 'S.O.S.'?
- 3 Which comedian scored with a parody version of 'D.I.V.O.R.C.E.'?
- 4 Which American girl country singer originally recorded 'D.I.V.O.R.C.E.'?
- 5 Which soul singer's famous phone number was '634-5789'?
- 6 What was Booker T Jones' 'initialled' backing group?
- 7 Which American singer/songwriter scored with 'W.O.L.D.'?
- 8 Which group do you associate with 'C30, C60, C90, GO!'?
- 9 Which British group's phone number was '5705'?
- 10 Which numerical title gave Manfred Mann their first hit in 1964?
- 11 Who had a '48 Crash'?
- 12 Who reached number one singing about the year 2525?
- 13 Who had a big hit with '1-2-3' in 1965?
- 14 Who found 50 ways to leave his lover?



AS FREEEZ take 'I.O.U.' high into the Top 10, we present a quiz featuring previous hit records which have included letters, initials or numbers in their titles.
Your score: Under 10 — you have to take your socks off to count up to five. 10-20 — count yourself lucky. Over 20 — you've got it figured.



- 15 Which reggae act sang about '007'?
- 16 Which American singer sang about 'B-A-B-Y' in 1978?

- 17 Who sang about an 'H.A.P.P.Y.' Radio?
- 18 Which regular television programme gave the Vapors a minor hit?
- 19 Who stayed at the 'Y.M.C.A.'?
- 20 Can you remember the Stylistics last Top 10 hit, which concerned numbers?
- 21 Name Tom Robinson's only other Top 10 hit.
- 22 Which heavy metal outfit scored a chart hit with 'Love Potion Number 9'?
- 23 The recent number one, 'Candy Girl' copied which Jackson Five hit from May 1970?
- 24 Which group had a succession of hits under the title 'Stars On 45' in the early eighties?
- 25 Which American group scored a top tenner in 1970 with '25 Or 6 To 4'?

X-WORD

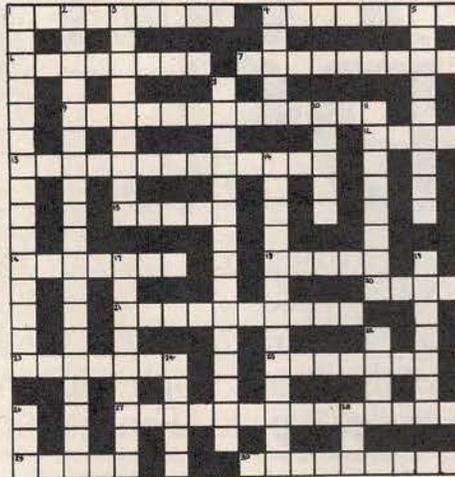
Complete both the POP-A-GRAM and X-WORD to win a £5 record token. First correct entry wins.

ACROSS

- 1 Mari thinks it's good (9)
- 4 Live Status Quo hit from last year (8)
- 6 Home for Booker Newberry (4,4)
- 7 New Edition's female friend (5,4)
- 9 1982 Iron Maiden hit (3,2,3,5)
- 12 They featured the face of '68 Peter Frampton (4)
- 13 3 down reaches the depths (3,3,4)
- 15 Madness boat which took them to Cairo (5)
- 16 Co-writer of China Girl (4,3)
- 18 She knew there was Something Going On (5)
- 20 Group who saw Babylon burning (4)
- 21 1970 Jackson Five hit (3,2,5)
- 23 He had his biggest solo hit in 1973 with Forever (3,4)
- 25 Mr. Dunit produces this Japan LP (3,4)
- 27 Naked group (7,3,4)
- 29 Clare could have been in Siouxsie's house (5)
- 30 Tearful Blue Zoo hit (3,3,3)

DOWN

- 1 Roddy Frame steps into the cold on this (4,3,2,6)
- 2 Recent Musical Youth hit (5,5,4,3,2)
- 3 I guess he knows why (5,4)
- 4 Combat rockers (5)
- 5 Midge wasn't sorry about this being a hit (2,7)
- 8 Place for Marc to make his home (5,3,5,2)
- 10 Times three for 1975 Sparks hit (5)
- 11 This group are just a Dead Giveaway (8)
- 14 The theme from Rocky III (3,2,3,5)
- 17 He was feeling Fascination (4,5)
- 19 He was waiting in the sky for Ziggy (7)
- 22 Early Stranglers single (4)



- 24 Ms Springfield (5)
- 26 He's an invader of the heart (3)
- 28 Rock 'n' Roll is King for them (1,1,1,1)

LAST WEEK'S X-WORD ANSWERS

ACROSS: 1 In A Big Country, 7 Cargo, 8 Yes Sir I Will, 9 Zambezi, 12 Tracie, 13 JoBoxers, 15 Eat To The Beat, 17 Legs, 19 Landscape, 21 Steve, 24 Dear Addy, 25 Flack, 26 Alan, 28 Drop The Pilot, 31 Run For Home, 33 Spector, 35 Spirits, 36 Oh Diane
DOWN: 1 In Your Eyes, 2 Absolutely, 3 I Ain't Gonna Stand For It, 4 China, 5 Tall, 6 Yazoo, 7 Come On Eileen, 10 Ever So Lonely, 11 Instinction, 14 Pale Shelter, 16 Beat It, 18 The Kick Inside, 20 Saved, 22 Eddy Grant, 23 Cantonese, 27 Joke, 29 Harley, 30 Steel, 32 Mask, 34 Hot

LAST WEEK'S POPAGRAM SOLUTION

Bad Boys, Mary Jane, Shalamar, China Girl, The Blues, Simon Le Bon, Tony Hadley, Irene Cara
DOWN: Baby Jane

LAST WEEK'S X-WORD WINNER: Nicole Holder, 47 Silver Street, Kings Heath, Birmingham B14 7QT.

GUESS THE TOP FIVE

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

- 1 _____
- 2 _____
- 3 _____
- 4 _____
- 5 _____

Name

Address

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

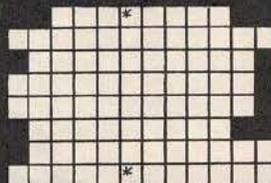
ANSWERS

1 David Bowie, 2 Abba, 3 Billy Connolly, 4 Pan Fong, 5 ABC, 6 News At Ten, 7 The Village Idiot, 8 News At Ten, 9 The Village Idiot, 10 S-4-3-2-1, 11 Suzi Quatro, 12 Zager & The Mindbenders, 13 The MC's, 14 Fanny Wynette, 15 Bow Wow Wow, 16 City Boy, 17 Harry Chapin, 18 Bow Wow Wow, 19 The MC's, 20 S-4-3-2-1, 21 Suzi Quatro, 22 Zager & The Mindbenders, 23 The Village Idiot, 24 News At Ten, 25 The Village Idiot, 26 News At Ten, 27 The Village Idiot, 28 Pan Fong, 29 ABC, 30 News At Ten, 31 The Village Idiot, 32 News At Ten, 33 The Village Idiot, 34 News At Ten, 35 The Village Idiot, 36 News At Ten, 37 The Village Idiot, 38 News At Ten, 39 The Village Idiot, 40 News At Ten, 41 The Village Idiot, 42 News At Ten, 43 The Village Idiot, 44 News At Ten, 45 The Village Idiot, 46 News At Ten, 47 The Village Idiot, 48 News At Ten, 49 The Village Idiot, 50 News At Ten.

Iron Maiden competition winners

S Delvino, Sydenham, London; R Ison, Solihull, West Midlands; L M Smith, Stokenchurch, Bucks; A Hutchcraft, Eastfield, Peterborough; M Kelly, Sidcup, Kent; N G Johnson, Lavender Road, Cambridge; R Button, Haverhill, Suffolk; P Grimes, Dover, Kent; A C Harrold, Kings Lynn, Norfolk; M Smith, Warminster, Wilts; R Hunt, Porchester, Hants; D Banks, Dagenham, Essex; W Blythe, Firrhill, Edinburgh; D Leeson, Edgbaston, Birmingham; J Forster, North Shields, Tyne & Wear; J Rankins, Antringham Road, Norwich; S Jones, Chessington, Surrey; C Hayes, Andover Ave, Manchester; M Bates, Erdington, Birmingham.

ANSWERS: A mediaeval method of torture, 'Flight Of Icarus', Samson



POP A GRAM

SOLVE THE eight cryptic clues and write the answers across the puzzle so that the starred down column spells out someone who claims he came to dance. Remember the clues aren't in the correct order. You have to decide what the right order is.

Benny Toller was thrown into panic on seeing the rain (6,5)
In no focus you'd find a chaotic and truthful 45 (9)
Watch bones go green while my lady loves me (6,6)
If love the gut to make changes I'd be on the run like Tony Banks' LP (3,8)
On me they depend to produce what Donna works hard for (3,5)
With David Ege away from home this Shalamar hit would be easy to spot (4,8)
Watch a very bad W1 video all about a Chinese lady and a lodger (5,5)
Let Neil Carn change into this 'underground' disco band (7,4)

Memories from...

HEAVEN



REMEMBER WHEN debonair young trio Heaven 17 weren't the chart stormers they are today?

Recall that upmarket K-Tel style LP of classic pop songs they dubbed 'Music Of Quality And Distinction'?

Then to enhance your Heavenly knowledge, you'll wanna know Ian Craig-Marsh and Martyn Ware's fave tunes of all time... so here goes!

MARTYN: "Hmmm. 'East River' by the Brecker Brothers.

"It's the most powerful heavy funk record that's ever been made. It just sounds stupendous.

The musical equivalent of a 'Star Wars' battle without all the bleeps. A really heavy monster sound."

IAN: "Yes, it's brilliant. I think it would be my favourite of all time too. Another one is 'Heartbreak Hotel' by the Jacksons. It had a rather eccentric production on it. There were all sorts of bizarre machine noises in the background. That inspired us. It was the peak of their creativity."

MARTYN: "I love 'Harvest For The World' by the Isley Brothers. A classic. Very subtle lyrics. Some of the way back soul stuff can be exceptionally bland, but provided they keep the melodic structures interesting it's great.

"From my childhood, I suppose I remember the Beach Boys' 'Good Vibrations' best. My sisters are quite a bit older than me and they always bought pop records. My eldest sister used to buy Elvis Presley, Anthony Newley and Adam Faith. The other sister, who's a bit younger, used to buy Bobby Vee records.

"There's stuff I can't even remember but I hear them on the radio and it's flashback time. One I can remember clearly is Anthony Newley singing 'Pop Goes The Weasel'.

"I can also remember a lot of Tamla Motown stuff from a little bit later on. We didn't actually start buying records until we were

about 14 or 15. I used to listen to Radio Luxembourg under the covers at night when I was supposed to be sleeping. I've got very distinct memories of hearing a lot of the Supremes' hits."

IAN: "It's funny. Because we started buying records in the seventies you'd think that we'd be picking more songs from that era. Those seventies people were our idols. I couldn't imagine us doing a better version of anything by T Rex for instance."

MARTYN: "We don't actually listen to pop music much. It takes a lot of the fun out of it when you find out how it's constructed. A lot of the music now has lost its magic."

All things Wilde and wonderful

KIM WILDE is late. About 45 minutes late. The photographer is fidgeting with his equipment. His studio time is fast dwindling.

She walks through the studio door. No make up, all in black and crumpled. Her washed out features are far from the familiar glossy pictures. She is full of excuses about the traffic and the difficult location.

She disappears into the dressing room and emerges a few minutes later — it's a transformation that would have done the ugly duckling

proud. Out stepped the honey blonde, every inch the Kim Wilde we know and love.

After two years of fame she knows how to handle a camera. She pouts, looks moody and flashes the occasional smile.

After she's warmed up she casually admits she's overslept. Her face creases into a disarming laugh.

Afterwards, chatting in between mouthfuls of cottage cheese and rufflings of the famous blonde thatch, she seemed calmer and eager to talk.

Kim's been a bit on the quiet side since she ended her British tour last autumn.

She's been around Europe on tour and visited the Far East. Not an uncommon occurrence when you consider that 80 per cent of her record company's business is conducted abroad.

Now she's back — fighting fit and full of confidence — with her new single 'Love Blonde'.

The song is written, as before, by brother Ricky and Dad, Marty Wilde.

"They've been slogging away in the studio for the single and a new album due in the autumn," she says. "It's been really getting to them — trying to be better than the past. They're under a lot of

pressure and life hasn't flowed as easily as it can in our house."

So why hasn't she helped out?

"I've always had a self-defeatist attitude about it but I've bought a flat to write in. I needed space to do it — without my little brothers and sisters asking me to teach them piano every time I sit down. I feel too many eyes are watching and I like to get on with it in my own time."

But what makes Kim wild? — either with delight or irritability. She told us in her own words.

Mike Gardner/Karen Fisher

BILKO

I THINK Phil Silvers is a natural funnyman. There's something about him I love. He's in a class of his own. Few people can make me laugh like that. I rarely watch television but I'll make a special point of watching 'Bilko'.

I also watch 'The Munsters'. I love the macabre humour. I'd really love to live like that in a spooky house with cobwebs. There's something very magical about it all.

GOOD COMPANY

I LOVE people who allow me to be exactly how I feel without imposing their code of conduct on me. For instance, if I'm feeling quiet, I prefer to be left as I am and not cheered up or called a miserable cow. Those people are few and far between.

I like having people over to dinner. I can cook anything. My favourite is Mexican style cooking — things like mixed bean stew, chilli con carne and guacamole (avocado dip). I'm really good at salad dressings. That, a bottle of wine and a lot of laughing is a perfect evening.

KEEPING FIT

I LIKE working my body till it sweats. I like feeling the hardness of my muscles instead of flab. I found when I was promoting the early singles I got really unfit. I tried running but I gave it up because it's not supposed to be very good for women either internally or from a physical beauty point of view — the jolting of jogging makes the face appear jowlish. Also it's a real fag with the weather. I've run in rain, heavy wind and even snow. Even worse, it's lonely.

I now go to a club in London. It's really nice. Nobody raises any eyebrows and I can go in without make up. It wasn't easy the first time. I found I used my fame as an excuse not to go. Now I've opened myself up. I do two hours a day. I do repetitions rather than heavy weights — it firms me up and doesn't build up muscle. I know I could put on weight very easily.

GOOD MUSIC

GROVER WASHINGTON'S 'Winelight' album makes me feel good all over. I like Elton John, especially his earlier romantic stuff. He's got a great voice and delivery. I was a fan of his as a little girl so it brings a lovely song and a lot of good memories when I play him. I met him at 'Top Of The Pops' last year. He was charming and put me at ease.

It's great meeting your heroes. Gary Glitter was one of mine. I met him on 'Pop Quiz' recently.

I listen to a lot of old rock 'n' roll. I listen to a lot of Dad's old demos. Unfortunately he wasn't much of a collector so we don't have many of his records at home. Since discovering that I'm making sure I get all my records. You can add Jerry Lee Lewis, Elvis Presley, Chuck Berry, Joni Mitchell and Elvis Costello to my list. The best place to listen to music is driving around.

GETTING A LETTER

I DON'T get many but I like juicy ones. An old friend of mine went to South Africa with her husband. She wrote me a letter that told me she's left him and met another man who was married and had kids. I was really stunned. It was really a surprise to get one with so much juice.

I don't write many but I make the effort to contact friends.

I get quite a few letters from fans. A lot have touched me. It's great to get little three or four year olds who send you their pictures. Sometimes I get some from people who are ill. I like the ones that are plain and don't ask for anything but tell me a lot about the person writing.

FINDING A FIVER IN MY BACK POCKET

I DID IT the other day. I was doing 'Pop Quiz' and as a trick I psyched up the other team. I pretended I'd got the answers from somebody. Everyone was getting worried. Gary Glitter, who was on the other team, asked me how I got it. I took the fiver out of my pocket and laughed. It was so cool. Everybody believed me. It's not often I do something cool. I have

a real mischievous streak in me that gets worse as I get older. I'm sure I'm going to end up totally eccentric.

GOOD FOOD

I'M A real fan of Japanese food — it's good plain cooking. I eat out in London a lot. I remember I turned my nose up at the raw fish the first time but it's now a real passion of mine. I've become more concerned about what I eat for health reasons.

GOOD DESIGN

I APPRECIATE good design in architecture, clothes and interiors. My clothes I get off the peg. I like going to 'Joseph' which has branches in Sloane Street and Kings Road. They do a lot of black clothes which have a rough edge to them and aren't too nice. They're made of interesting fabrics, they're incredibly stylish... and expensive. At school I studied Roman and Greek architecture and going to art college developed my awareness of what's around me.

A GAME OF ROUNDERS

I PLAY on a village green near Knebworth with some mates. I'm not very good at hitting the ball but I'm great at bowling and at fourth post. It's a wonderful feeling scoring a rounder but I don't do that very often.

FLYING TO A DIFFERENT COUNTRY

I DON'T like the actual flying. I have problems getting all my hand luggage on and I'm always squashed up. But arriving is great. Japan has beautiful trees and countryside. It all looks like a miniature garden. It's very scenic, very lush and green and has a warm atmosphere. The people have a great sense of humour.

I love New York. You get a view of the skyscrapers from the Triborough Bridge. It's breathtaking on your first trip in from the airport. It was around sunset when I arrived and what made it more exciting was that I was in a Cadillac. When you get into Manhattan it looks like an American TV serial.

BUT WHAT of the things that make Kim wild with anger? Even though she found it difficult to change her positive frame of mind she dredged up a few annoyances in her life.

BAD COMPANY

I HATE being around people who won't allow me to be the way I am. In personal affairs I can usually have an argument but in business people are so busy evading the issue an argument would be a luxury.

In my personal life I feel people think I'm too detached from my old way of life with them and am above it all now. But I'm not above anything. But being put on a pedestal can be nice sometimes. Sometimes people will carry a bag for you or bring a bottle of champagne — you know, little things.

BAD DESIGN

NAFF WALLPAPER really puts me off. I've walked into people's houses and it's been so offensive it's nearly made me ill. Also there's few hotels I've been to that I wouldn't completely redecorate within two minutes of stepping inside.

ANIMALS

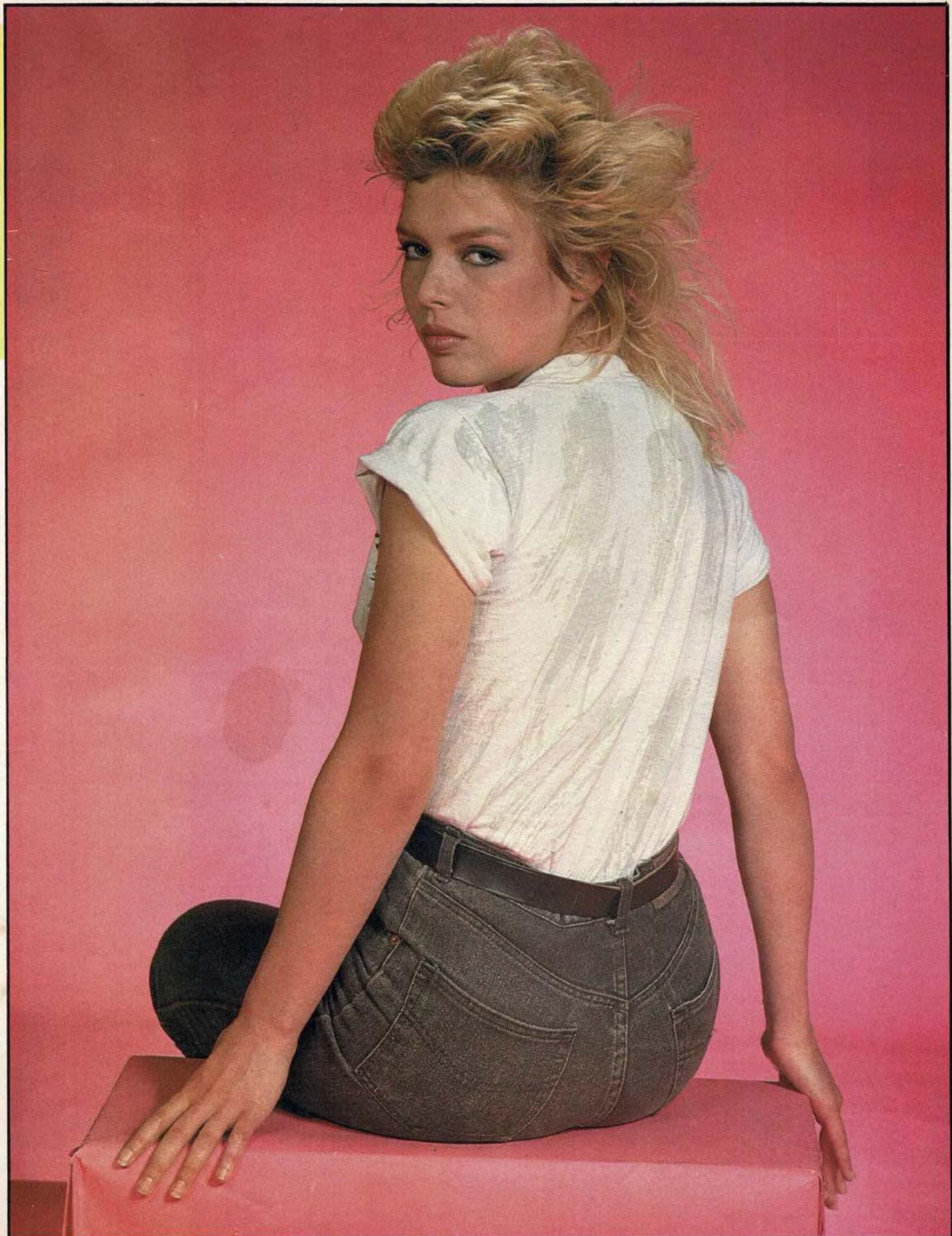
I DON'T like animals in the house. You know, smelly dogs licking me in the most personal places. We used to have a few cats and dogs but I'm glad they've disappeared.

ZOOS

I USED to go but now they're like rundown prisons. They were built too many years ago and haven't been modernised. The animals are so sad when they're caged.

BIG LUMPS OF MEAT

I PREFER big lumps of fish or small portions of meat. I know people who have claimed to be less aggressive and have stabilised their weight since becoming vegetarian. They also say they've become less anxious and happier with themselves. I'm not a fanatical vegetarian — I couldn't get fanatical about anything — but there seems to be something in it.



Pic by Eugene Adebani

KIM WILDE: 'I couldn't get fanatical about anything'



THE BLUEBELLS: take it to the Bridge

Pic by Eugene Adebiri

WHIP WIELDING groupies — naked swimming — cold chips for breakfast. It's all part of life for the Bluebells.

And the perils of being on the road don't stop at that for the Scottish five piece who've hit the charts with 'Sugar Bridge'. Backstage at the Birmingham Odeon, where the band have opened for Nick Heyward, bass player Lawrence doesn't feel well. "It's that pint of your English beer I had last night," he explains. "It's gone to my stomach really badly — everybody should keep away from me tonight."

But that's not easy as the band cram themselves into the tiny dressing room. Mind you, it's luxurious compared to some of the places they've been.

"You meet some eccentric characters in bed and breakfast places, and they're all we can afford at the moment," says guitarist Bobby. "You need a strong stomach when a guy serves you lukewarm chips for breakfast, but if he's only charging you £4 a night all in, perhaps it's not right to

complain." "We've also stayed in places with Grade One tramps," says vocalist Ken. "They're slightly more classy than average tramps — they put elastic bands around their shoes to keep them together."

One of the Bluebells' favourite memories is of a Manchester hotel.

"It has a sign up saying 'you too can be a president for a day' and it looked quite promising," says Bobby. "The owner came to the door and said, 'I'll take the first two of you but the rest can piss off'. We made V signs at him from our van, but the van stalled and he came out and hammered on it."

Making up for the hard times, the Bluebells give themselves a treat and stop off at Holiday Inns. They use the sauna and the swimming pool and feed on any scraps in the kitchen, before heading for their usual dives.

"At one place we were swimming in the pool stark naked," says Ken. "We didn't think anybody could see us and we were jumping up in front of a large mirror. But they could see through the mirror from the other side and the hotel reception became

crowded with spectators. When we realised what was happening, we left as soon as we could."

"We tell people we're a party of orphans or I say that I'm Nick Heyward without his blond wig," laughs Bobby.

THE BLUEBELLS have developed a hardcore following of fans in more ways than one. Bobby receives letters from a young lady who says that she's blonde, 5 feet 10 inches tall, and her favourite clothes are mini skirts and turquoise tops.

"Some groupies follow us everywhere," says Ken. "Some ex-Stiff Little Fingers girls have moved on to us and they carry whips around in instrument cases — they're pretty heavy duty. I have confessed everything to my girlfriend and she's been very understanding."

The Bluebells were formed around three years ago. In Glasgow Bobby wrote a fanzine called 'The Ten Commandments' before deciding that he wanted to be a star. His first song, 'She Hates Travel', took him two minutes to write, and it was inspired by a newspaper story about the recluse actress Ava

Gardner. Elvis Costello is a great Bluebells fan and so is Nick Heyward. He's recorded a song with Bobby and they want to bring it out as a single.

"Elvis was telling us about how bad things are in the southern states of America," says Ken, "he was staying with Johnny Cash, who won't join the local branch of the Klu Klux Klan. Cash has to patrol his ranch carrying a shotgun to protect himself."

"I'd like to write songs for Johnny Cash, Mick Jagger and Perry Como," says Bobby. "We write real traditional pop songs — I can't stand drum machines. 'Sugar Bridge' is all about being in a band. The first verse is all about when you've signed your deal and Sugar Bridge is really the Yellow Brick Road. The second verse is about finding the reality of the situation, when you realise that it's going to be tough. The third verse says if it happens it happens, and we'll have a lot of fun anyway."

"Our songs are a means to an end and that end is having a lot of laughs and pulling lots of birds."

Robin Smith

US 45s

- 1 3 EVERY BREATH YOU TAKE, The Police, A & M
- 2 2 ELECTRIC AVENUE, Eddy Grant, Portrait/Ice
- 3 1 FLASHDANCE... WHAT A FEELING, Irene Cara, Casablanca
- 4 5 NEVER GONNA LET YOU GO, Sergio Mendes, A & M
- 5 7 TOO SHY, Kajagoogoo, EMI-America
- 6 9 WANNA BE STARTIN' SOMETHIN', Michael Jackson, Epic
- 7 4 TIME, Culture Club, Epic
- 8 11 COME DANCING, The Kinks, Arista
- 9 6 DON'T LET IT END, Styx, A & M
- 10 13 OUR HOUSE, Madness, Geffen
- 11 8 FAMILY MAN, Daryl Hall & John Oates, RCA
- 12 14 I'M STILL STANDING, Elton John, Geffen
- 13 17 IS THERE SOMETHING I SHOULD KNOW, Duran Duran, Capitol
- 14 19 STAND BACK, Stevie Nicks, Modern
- 15 23 1999, Prince, Warner Bros
- 16 10 SHE'S A BEAUTY, The Tubes, Capitol
- 17 18 ALL THIS LOVE, DeBarge, Gordy
- 18 25 SHE WORKS HARD FOR THE MONEY, Donna Summer, Mercury
- 19 21 BABY JANE, Rod Stewart, Warner Bros
- 20 26 SWEET DREAMS, Eurythmics, RCA
- 21 12 AFFAIR OF THE HEART, Rick Springfield, RCA
- 22 33 CUTS LIKE A KNIFE, Bryan Adams, A & M
- 23 35 HOT GIRLS IN LOVE, Lover Boy, Columbia/CBS
- 24 16 BEAT IT, Michael Jackson, Epic
- 25 39 MANIAC, Michael Sembello, Casablanca
- 26 28 WISHING, A Flock Of Seagulls, Jive/Arista
- 27 27 ROLL ME AWAY, Bob Seger, Capitol
- 28 32 FASCINATION, Human League, A & M/Virgin
- 29 38 TAKE ME TO HEART, Quarterflash, Warner Bros
- 30 — SAVED BY ZERO, The Fixx, MCA
- 31 15 LET'S DANCE, David Bowie, EMI-America
- 32 — IT'S A MISTAKE, Men At Work, Columbia/CBS
- 33 20 ALWAYS SOMETHING THERE TO REMIND ME, Naked Eyes, EMI-America
- 34 — ROCK OF AGES, Def Leppard, Mercury
- 35 40 STOP IN THE NAME OF LOVE, The Hollies, Atlantic
- 36 36 WHITE WEDDING, Billy Idol, Chrysalis
- 37 22 FAITHFULLY, Journey, Columbia/CBS
- 38 — CHINA GIRL, David Bowie, EMI America



39 — ROCK 'N' ROLL IS KING, ELO, Jet
 40 30 TRY AGAIN, Champaign, Columbia/CBS
Compiled by Billboard

US LPs

- 1 2 THRILLER, Michael Jackson, Epic
- 2 1 FLASHDANCE, Soundtrack, Casablanca
- 3 3 PYROMANIA, Def Leppard, Mercury
- 4 17 SYNCHRONICITY, The Police, A & M
- 5 5 LET'S DANCE, David Bowie, EMI-America
- 6 4 CARGO, Men At Work, Columbia/CBS
- 7 6 FRONTIERS, Journey, Columbia/CBS
- 8 8 CUTS LIKE A KNIFE, Bryan Adams, A & M
- 9 10 1999, Prince, Warner Bros
- 10 7 H₂O, Daryl Hall & John Oates, RCA
- 11 11 KILLER ON THE RAMPAGE, Eddy Grant, Portrait/Ice



Pic by LFI

- 12 — THE WILD HEART, Stevie Nicks, Modern
- 13 9 KILROY WAS HERE, Styx, A & M
- 14 14 KISSING TO BE CLEVER, Culture Club, Virgin/Epic
- 15 15 ELIMINATOR, ZZ Top, Warner Bros
- 16 13 LIONEL RICHIE, Lionel Richie, Motown
- 17 12 LIVING IN OZ, Rick Springfield, RCA
- 18 38 KEEP IT UP, Lover Boy, Columbia/CBS
- 19 20 BETWEEN THE SHEETS, The Isley Brothers, T-Neck
- 20 24 RETURN OF THE JEDI, Soundtrack, RSO
- 21 23 PIECE OF MIND, Iron Maiden, Capitol
- 22 22 LISTEN, A Flock Of Seagulls, Jive/Arista
- 23 18 OUTSIDE/INSIDE, The Tubes, Capitol
- 24 29 STATE OF CONFUSION, The Kinks, Arista
- 25 26 HEAD HUNTER, Krokus, Arista
- 26 27 JUICY FRUIT, Mtume, Epic
- 27 28 BUSINESS AS USUAL, Men At Work, Columbia/CBS
- 28 37 SPEAKING IN TONGUES, Talking Heads, Sire
- 29 33 IN YOUR EYES, George Benson, Warner Bros
- 30 35 DURAN DURAN, Duran Duran, Capitol
- 31 31 TOO LOW FOR ZERO, Elton John, Geffen
- 32 39 REACH THE BEACH, The Fixx, MCA
- 33 36 SERGIO MENDES, Sergio Mendes, A & M
- 34 21 WAR, U2, Island
- 35 19 JARREAU, Jarreau, Warner Bros
- 36 16 THE GOLDEN AGE OF WIRELESS, Thomas Dolby, Capitol
- 37 — BODY WISHES, Rod Stewart, Warner Bros
- 38 — WHITE FEATHERS, Kajagoogoo, EMI America
- 39 30 ALL THIS LOVE, DeBarge, Gordy
- 40 40 WHAMMY, B-52's, Warner Bros

Compiled by Billboard



THE BOX: Secret entry at 22

- 19 24 ZOMBIES, Attak, No Future PUNK 6
- 20 13 PILLOWS AND PRAYERS, Various, Cherry Red Z RED 41
- 21 17 PUNK AND DISORDERLY VOLUME III, Various, Anagram GRAM 005
- 22 — SECRETS, The Box, Go Discs! VFM 4
- 23 16 THE WHIP, Various, Kamera KAM 014
- 24 26 EDDIE AND SUNSHINE, Eddie & Sunshine, Survival SURLP 006
- 25 21 BEGINNING OF THE END, Wasted Youth, Bridgehouse BHLP 007
- 26 30 BACK TO MYSTERY CITY, Hanoi Rocks, Lick LICLP 1
- 27 19 THE FIRST FLOWER, Playdead, Jungle FREUD 3
- 28 29 SEDUCTION, Dance Society, Society SOC 882
- 29 25 ENGINE SHADOW, Moodists, Red Flame RFM 21
- 30 27 WHO SAYS SO, Dif Juz, Red Flame RFM 24

Compiled by MRIB

INDIE LPs

- 1 8 OFF THE BONE, Cramps, Illegal ILPO 45
- 2 1 YES SIR I WILL, Crass, Crass 121984/2
- 3 2 POWER, CORRUPTION AND LIES, New Order, Factory FACT 75
- 4 4 FETISCH, X Mal Deutschland, 4AD CAD 302
- 5 3 HIGH LAND, HARD RAIN, Aztec Camera, Rough Trade ROUGH 47
- 6 6 HAND OF KINDNESS, Richard Thompson, Hannibal HMBLP 1313
- 7 5 NOTHING CAN STOP US, Robert Wyatt, Rough Trade ROUGH 35
- 8 7 MERCURY THEATRE ON THE AIR, Action Pact, Fall Out FALL LP 013
- 9 11 A NIGHT FOR CELEBRATION, UK Decay, UK Decay DK6
- 10 9 MACHINE, 1919, Red Rhino REDLP 25
- 11 22 UNREHEARSED WRONGS, Disruptors, Radical Change RCLP 1
- 12 10 VOLUME! BRILLIANCE! CONTRAST!, Monochrome Set, Cherry Red M RED 47
- 13 14 THE GRIND, Will Sergeant, 92 Happy Customers HAP LP 001
- 14 23 THE GUILTY HAVE NO PRIDE, Death In June, New European BAD VC 3
- 15 20 DAYS OF WINE AND ROSES, Dream Syndicate, Rough Trade ROUGH 53
- 16 18 HOME KILLED MEAT, Fall Out, Fall Out F3 LP 1
- 17 12 SECOND EMPIRE JUSTICE, Blitz, Future FL 1
- 18 15 STOP THAT TRAIN, Clint Eastwood & General Saint, Greensleeves GRELE 52

INDIE 45s

- 1 1 SHEEP FARMING IN THE FALKLANDS, Crass, Crass 12/198433
- 2 15 WAR BABY, Tom Robinson, Panic NIC 2
- 3 2 PILLS AND SOAP, The Imposter, Demon IMP 1
- 4 - THE MAN WHOSE HEAD EXPANDED, Fall, Rough Trade RT 133
- 5 8 IT'S A FINE DAY, Jane, Cherry Red CHERRY 65
- 6 4 WAITING FOR A TRAIN, Flash & The Pan, Easy Beat EASY 1
- 7 10 HAND IN GLOVE, Smiths, Rough Trade RT 131
- 8 3 NOBODY'S DIARY, Yazoo, Mute YAZ 003
- 9 18 BIRDS FLY, Icicle Works, Situation 2 SIT 22
- 10 - REPTILE HOUSE, Sisters Of Mercy, Merciful Release MR 023
- 11 - BIRTHDAY PARTY, Birthday Party, 4AD BAD 307
- 12 21 COLOURS, Brilliant, Risk/Rough Trade RTT 105
- 13 9 BLUE MONDAY, New Order, Factory FAC 73
- 14 5 WORKING ON THE GROUND, Shriekback, Y Y 104
- 15 11 WALK OUT TO WINTER, Aztec Camera, Rough Trade RT 132
- 16 7 LET THE VULTURE FLY, Icon AD, Radical Change RC 4
- 17 6 SHIPBUILDING, Robert Wyatt, Rough Trade RT 115
- 18 13 QUAL, X Mal Deutschland, 4AD BAD 305
- 19 14 HE'S A REPTILE, Soft Boys, Midnight DING 4
- 20 16 LIONS IN MY GARDEN, Pre Fab Sprout, Kitchen Ware SK 4
- 21 - SEBASTIAN, Sex Gang Children, Illuminated ILL 22
- 22 - FACTS OF WAR (EP), Mau Maus, Pax PAX 12
- 23 12 EVOLUTION, Subhumans, Bluurg FISH 2
- 24 17 BITTER SWEET, New Model Army, Quiet QS 002
- 25 26 PENELOPE TREE, Felt, Cherry Red CHERRY 59

- 26 29 DARK NIGHT OF SOUL, Kamikaze Sex Pilots, Lowther International HCN 002
- 27 19 ALICE, Sisters Of Mercy, Merciful Release MR 015
- 28 49 JAILHOUSE ROCK, Abrasive Wheels, Clay CLAY 24
- 29 20 CAPITALISM IS CANNIBALISM, Anthrax, Crass 321984/11
- 30 - NO FIGHTING NO WAR, Lost Cherries, Riot/Clone RCR 4
- 31 50 MALIBU BEACH, Hanoi Rocks, Lick LIX 1
- 32 22 JET SET JUNTA, Monochrome Set, Cherry Red CHERRY 60
- 33 36 ARE YOU READY, Virgin Dance, Probe Plus PP 5
- 34 38 I GET ALONG VERY WELL WITHOUT YOU, Durutti Column, Factory FAC 64
- 35 - NEWRISEN, Eyeless In Gaza, Cherry Red CHERRY 63
- 36 23 BURNING SKIES, Tones On Tail, Situation 2 Sit 21
- 37 25 SCREAMING, Gene Loves Jezebel, Situation 2 SIT 20
- 38 24 BAD SEED, Birthday Party, 4AD BAD 301
- 39 27 ROCKALL, Mezzoforte, Steinar STE 710
- 40 30 OCTOBER LOVE SONG, Chris & Cozy, Rough Trade RT 078
- 41 33 PEPPERMINT PIG, Cocteau Twins, 4AD AD 303
- 42 28 BANDWAGON TANGO, Testcard F, Backs NCH 4
- 43 40 ANACONDA, Sisters Of Mercy, Merciful Release MR 019
- 44 41 BELA LUGOSI'S DEAD, Bauhaus, Small Wonder WEENY 2
- 45 34 CROW BABY, March Violets, Rebel RB 18
- 46 43 KINKY BOOTS, Patrick MacNee and Honor Blackman, Cherry Red CHERRY 62
- 47 31 CAPITAL LETTERS, Ruf Rex, Kabuki KAR 7
- 48 39 ANGRY SONGS, Omega Tribe, Crass 221984/10
- 49 - LAST RITES, Enemy, Fall FALL 014
- 50 32 CATCH 23, GBH, Clay CLAY 22

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TOP 12 SINGLES

- 1 1 IOU, Freeez, Beggars Banquet BEG96T
- 2 4 IT'S OVER, Funk Masters, Masterfunk 12MF4
- 3 3 DEAD GIVEAWAY, Shalamar, Solar E9819T
- 4 2 BABY JANE, Rod Stewart, Warner Bros W9608T
- 5 12 WHEREVER I LAY MY HAT (THAT'S MY HOME), Paul Young, CBS TA3371
- 6 - DOUBLE DUTCH, Malcolm McLaren, Charisma MALC312
- 7 5 ALL NIGHT LONG, Mary Jane Girls, Motown TMGT1309
- 8 9 FLASH DANCE... WHAT A FEELING, Irene Cara, Casablanca CANX1016
- 9 13 COME LIVE WITH ME, Heaven 17, Virgin VS60712
- 10 - THE WALK, Cure, Fiction FICSX18
- 11 19 GET DOWN SATURDAY NIGHT, Oliver Cheatham, MCA MCAT828
- 12 10 WAITING FOR A TRAIN, Flash & The Pan, Easybeat EASYT1
- 13 17 FORBIDDEN COLOURS, Sylvian/Sakamoto, Virgin VS60112
- 14 - WHO'S THAT GIRL, Eurythmics, RCA DAT3
- 15 6 CONFUSION (HITS US EVERY TIME), Truth, Formation TRUTH1T
- 16 14 TAKE THAT SITUATION, Nick Heyward, Arista HEY122
- 17 11 WANNA BE STARTIN' SOMETHIN', Michael Jackson, Epic TA3427
- 18 7 DARK IS THE NIGHT, Shakatak, Polydor POSPX595
- 19 - AFTER A FASHION, Midge Ure & Mick Karn, Chrysalis FESTX1
- 20 21 BLUE MONDAY, New Order, Factory FAC73
- 21 8 CHINA GIRL, David Bowie, EMI America 12EA157
- 22 16 LADY LOVE ME (ONE MORE TIME), George Benson, Warner Bros W9614T
- 23 - MESSAGES FROM THE STARS, Rah Band, TMT Productions TMTT5
- 24 - CRUEL SUMMER, Bananarama, London NANX5
- 25 - BRING IT ON... BRING IT ON, James Brown, Sonet SONL2258

- 1 1 SYNCHRONICITY, Police, A&M CXM63735
- 2 - FANTASTIC, Wham, Innervision 40253228
- 3 2 THRILLER, Michael Jackson, Epic EPC4085930
- 4 22 JULIO, Julio Iglesias, CBS 4010038
- 5 3 LET'S DANCE, David Bowie, EMI America TCAML3029
- 6 5 CRISIS, Mike Oldfield, Virgin TCV2262
- 7 6 SECRET WISHES, Electric Light Orchestra, Jet JETCX527
- 8 4 BODY WISHES, Rod Stewart, Warner Bros 9238774
- 9 8 IN YOUR EYES, George Benson, Warner Bros 9237444
- 10 - FLASHDANCE, Original Soundtrack, Casablanca CANHC5
- 11 14 LOVERS ONLY, Various, Ronco 4CRTL2093
- 12 7 CHART STARS, Various, K-Tel CE2225
- 13 9 TWICE AS KOOL, Kool & The Gang, Polystar PROMC2
- 14 11 TOO LOW FOR ZERO, Elton John, Rocket REWND24
- 15 10 TRUE, Spandau Ballet, Chrysalis ZCDL1403
- 16 17 THE LUXURY GAP, Heaven 17, Virgin TCV2253
- 17 20 IN THE GROOVE (THE 12 INCH DISCO PA), Various, Telstar STAC2228
- 18 15 FASTER THAN THE SPEED OF NIGHT, Bonnie Tyler, CBS CBS4025304
- 19 13 STREET SOUNDS EDITION 4, Various, Streetsounds ZCSTS004
- 20 19 RIO, Duran Duran, EMI TCCEM3411
- 21 16 BITE, Altered Images, Epic EPC4025413
- 22 - CARGO, Men At Work, Epic EPC4025372
- 23 12 DIONNE WARWICK COLLECTION, Dionne Warwick, Starblend ZCDI01
- 24 27 LAUGHTER & TEARS COLLECTION, Various, WEA LTC41
- 25 24 THE HURTING, Tears For Fears, Mercury MERCSC17
- 26 21 CONFRONTATION, Bob Marley & The Wailers, Island ICT9760
- 27 - SONGS, Kids From Fame, RCA KIDK004
- 28 - PRIVATE COLLECTION, Jon & Vangelis, Polydor POLHC4
- 29 - WORKOUT, Jane Fonda, CBS 4088581
- 30 29 SWEET DREAMS (ARE MADE OF THIS), Eurythmics, RCA RCAK6063

Flashback

5

July 8, 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 AIRPORT, Motors
- 5 DANCING IN THE CITY, Marshall Hain
- 6 MAN WITH THE CHILD IN HIS EYES, Kate Bush
- 7 MISS YOU, Rolling Stones
- 8 LIKE CLOCKWORK, Boomtown Rats
- 9 MAKING UP AGAIN, Goldie
- 10 RIVERS OF BABYLON, Boney M.

10

July 7, 1973

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

15

July 6, 1968

- 1 BABY COME BACK, The Equals
- 2 SON OF HICKORY HOLLERS TRAMP, OC Smith
- 3 JUMPING JACK FLASH, The Rolling Stones
- 4 HURDY GURDY MAN, Donovan
- 5 I PRETEND, Des O'Connor
- 6 LOVIN' THINGS, The Marmalade
- 7 BLUE EYES, Don Partridge
- 8 YESTERDAY HAS GONE, Cupid's Inspiration
- 9 MY NAME IS JACK, Manfred Mann
- 10 YOUNG GIRL, The Union Gap

DISCO

- 1 1 ALL NIGHT LONG, Mary Jane Girls, Gordy 12in
- 2 2 GET DOWN SATURDAY NIGHT, Oliver Cheatham, MCA 12in
- 3 3 IT'S OVER, Funk Masters, Master-Funk 12in
- 4 7 I.O.U./WE GOT THE JAZZ/DUB U, Freeez, Beggars Banquet 12in
- 5 6 (DO YOU REALLY LOVE ME) TELL ME LOVE, Michael Wycoff, US RCA 12in
- 6 10 YOU MAKE IT HEAVEN, Terri Wells, Philly World 12in
- 7 4 LOVE TOWN, Booker Newberry III, Polydor 12in
- 8 8 INSIDE LOVE (SO PERSONAL) (LONG INSTRUMENTAL VERSION), George Benson, US Warner Bros 12in
- 9 5 FEEL LIKE MAKING LOVE/NEVER TOO FAR TO FALL/INSIDE LOVE (SO PERSONAL)/IN YOUR EYES, George Benson, Warner Bros LP
- 10 11 JUICY FRUIT, Mtume, Epic 12in
- 11 16 PUT OUR HEADS TOGETHER, O'Jays, US Epic LP
- 12 12 WANNA BE STARTIN' SOMETHIN'/INSTRUMENTAL, Michael Jackson, Epic 12in
- 13 33 ALL NIGHT LONG (INSTRUMENTAL)/(VOCAL), La Famille, Sanity 12in
- 14 13 USE ME LOSE ME/INSTRUMENTAL/REPRISE ME, Paul Simpson Connection, US Streetwave 12in
- 15 20 CRAZY, Manhattans, US Columbia 12in
- 16 28 YOU AIN'T REALLY DOWN/INSTRUMENTAL, Status IV, TMT 12in
- 17 21 CAN'T GET ENOUGH OF YOU, Wickett, Streetwave 12in
- 18 14 WHO NEEDS ENEMIES (CLUB MIX), Montana Sextet, Virgin 12in
- 19 15 WE CAN WORK IT OUT/I DO LOVE YOU, Brass Construction, Capitol 12in
- 20 19 BETWEEN THE SHEETS/THAT LADY, Isley Brothers, Epic 12in
- 21 22 FALLING IN LOVE/INSTRUMENTAL, Surface, Salsoul 12in
- 22 23 SMOOTHIN' GROOVIN'/DJ'S DELIGHT/DJ'S DELIGHT MEDLEY (MEGAMIX), Ingram, Streetwave 12in
- 23 17 WALKIN' THE LINE/NO COMMUNICATION, Brass Construction, Capitol 12in
- 24 9 SOMETHING SPECIAL, Steve Harvey, London 12in
- 25 29 CHANGING FOR YOU/BOTTOM'S UP, Chi-Lites, US Larc LP
- 26 26 LADY LOVE ME (ONE MORE TIME), George Benson, Warner Bros 12in
- 27 30 SURPRISE SURPRISE, Central Line, Mercury 12in
- 28 24 WE ARE ONE/RIGHT ON TIME, Maze, Capitol 12in
- 29 27 ZWEI (DUB VERSION)/PICK ME UP, Electric Mind, US Emergency 12in
- 30 44 OUT IN THE NIGHT, Serge Ponsar, US WEA International 12in
- 31 42 IS THIS THE FUTURE?/REMIX, Fatback, US Spring 12in
- 32 32 SEVENTH HEAVEN/PADLOCK/PEANUT BUTTER/FAMILY AFFAIR/HOPSCOTCH, Gwen Guthrie, US Island 12in
- 33 41 I'M OUT TO CATCH, Leon Haywood, US Casablanca 12in
- 34 58 EVERY GIRL (WANTS MY GUY), Aretha Franklin, Arista LP
- 35 36 LOVE SO DEEP, Toney Lee, US Radar 12in
- 36 43 MESSAGES FROM THE STARS/ASTRO MIX, Rah Band, TMT 12in
- 37 63 DO IT AGAIN MEDLEY WITH BILLIE JEAN, Club House, Italian Many 12in
- 38 40 LET'S START THE DANCE III, Bohannon, US Compleat/Phase II 12in
- 39 33 I NEED YOU NOW/THE FIERCE REPRISE, Sinnamon, Jive 12in
- 40 — ROCKIT, Herbie Hancock, US Columbia 12in
- 41 34 BREAK UP, High Fashion, US Capitol 12in
- 42 — FEEL THE NEED/ANGEL, Anita Baker, US Beverly Glen Music LP
- 43 — THE CROWN, Gary Byrd, US Wordirection 12in
- 44 — TEACHER, I-Level, Virgin 12in
- 45 25 LET'S LIVE IT UP (NITE PEOPLE), David Joseph, Island 12in
- 46 47 KNOCK KNOCK, Weeks & Co, Salsoul 12in
- 47 35 LET NO MAN PUT ASUNDER, First Choice, US Salsoul 12in
- 48 31 YOU DON'T KNOW WHAT YOU GOT/PARTY MIX, Karen Young, Firebird 12in
- 49 46 HEAT YOU UP (MELT YOU DOWN), Shirley Lites, West End 12in
- 50 80 SKIP TO MY LOU, Finis Henderson, Motown 12in
- 51 52 GET IT RIGHT/INSTRUMENTAL, Aretha Franklin, US Arista 12in
- 52 37 MUSIC/INSTRUMENTAL, "D" Train, Prelude 12in
- 53 68 FASCINATION/MY TURN TO LOVE YOU, Lenny White, US Elektra LP
- 54 73 SAKHILE, Sakhile, South African Moonshine LP
- 55 38 MORNIN', Al Jarreau, Warner Bros 12in
- 56 77 LOVE ME TONIGHT, Attitude, US Atlantic RFC 12in
- 58 58 SAVE THE OVERTIME (FOR ME), Gladys Knight & The Pips, CBS 12in
- 57 — WATCHING YOU WATCHING ME, David Grant, Chrysalis 12in
- 59 — BRING IT ON... BRING IT ON, James Brown, Sonet 12in
- 60 60 WHEN YOU'RE FAR AWAY, Gladys Knight & The Pips, CBS LP
- 61 — IT'S JUST BEGUN, Jimmy Castor, US Salsoul 12in
- 62 89 DARK IS THE NIGHT, Shakatak, Polydor 12in
- 63 50 LOOKING AT MIDNIGHT/CLUB MIX, Imagination, R&B 12in
- 64 70 SMILE/BET CHA SAY THAT TO ALL THE GIRLS/B.Y.O.B./ONCE IN YOUR LIFE, Sister Sledge, US Cotillion LP
- 65 67 KEEP GIVING ME LOVE (REMIX), "D" Train, Prelude 12in
- 66 62 I WANT LOVE TO FIND ME/IT'S SOMETHING/HELLO PEOPLE/STAY CLOSE, Brenda Russell, Warner Bros LP
- 67 64 HEOBAH (HEY-O-BAH), Fonda Rae, US Posse 12in
- 68 48 CAN'T TOUCH ME ANYMORE, Strike One, Elite 12in
- 69 82 SPECIAL LADY (VOCAL), Second Image, Polydor 12in
- 70 59 LADIES NIGHT — '83 REMIX, Kool & The Gang, De-Lite 12in promo
- 71 56 SHOW ME, Victor Tavares, Malaco 12in
- 72 — SHE'S THE MASTER (OF THE GAME), Richard Jon Smith, Jive 12in
- 73 74 STEP BY STEP/LOVE IS WAITING/BLACK AND BLUES/I WILL BE HERE FOR YOU, Al Jarreau, Warner Bros LP
- 74 — (YOU'RE A) GOOD GIRL, Lillo, US Capitol 12in
- 75 53 GET IN TOUCH WITH ME, Collage, US Solar 12in
- 76 71 DON'T QUIT/FELICE, Jay Hoggard, US Gramavision Inc LP
- 77 72 HOT NUMBER, Anthony Franklin, US Mirage 12in
- 78 — BOOGIE NIGHTS, LaFleur, Proto 12in
- 79 65 TURN THE MUSIC ON, Orlando Johnson & Trance, US Easy Street 12in
- 80 85 B-BOYS, Nona Hendryx, RCA 12in
- 81 54 FREAK-A-ZOID, Midnight Star, US Solar 12in
- 82 — NEVER TOO LATE (EXTENDED VERSION), Lonnie Liston Smith, Doctor Jazz 12in
- 83 — JUST BE GOOD TO ME, The SOS Band, US Tabu 12in
- 84 84 WE SHOULD BE LOVERS, Phyllis Hyman, Arista LP
- 85 66 JUNGLE KITTEN (REMIX), Manfredo Fest, Bluebird Records 12in

NIGHTCLUB

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

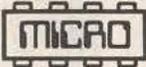
- 1 2 FLASHDANCE... WHAT A FEELING, Irene Cara, Casablanca 12in
- 2 6 I.O.U., Freeez, Beggars Banquet 12in
- 3 1 LOVE TOWN, Booker Newberry III, Polydor 12in
- 4 3 WANNA BE STARTIN' SOMETHIN', Michael Jackson, Epic 12in
- 5 5 GET DOWN SATURDAY NIGHT, Oliver Cheatham, MCA 12in
- 6 4 CHINA GIRL, David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

NIGHTCLUB CHART RETURNS SHOULD BE SENT TO: RECORD MIRROR, 40 LONG ACRE, LONDON WC2E9JT. ALL RESPONDENTS ARE ELIGIBLE FOR £10 RECORD TOKEN DRAW.

BOYS TOWN DISCO

- 1 2 SEARCHIN' (I GOTTA FIND A MAN), Hazell Dean, Proto 12in
- 2 1 SO MANY MEN SO LITTLE TIME, Miquel Brown, Record Shack 12in
- 3 4 GUILTY, Lime, Canadian Matra 12in
- 4 5 FLASHDANCE... WHAT A FEELING, Irene Cara, Casablanca 12in
- 5 3 THESE MEMORIES, Oh Romeo, US Bob Cat 12in
- 6 7 CAN WE TRY AGAIN, Technique, US Arial 12in
- 7 15 SHE WORKS HARD FOR THE MONEY, Donna Summer, Mercury 12in
- 8 16 TAKE IT SLOWLY/LAY IT DOWN, Nancy Martinez, Canadian Matra LP
- 9 6 MEMORY, Menage, Carrere 12in
- 10 — TO SIR WITH LOVE, Vicki Sue Robinson, US Profile 12in
- 11 8 I'M ALIVE, American Fade, Proto 12in/US Hot Tracks remix
- 12 17 BOOGIE NIGHTS, LaFleur, Proto 12in
- 13 10 EL WATUSI/LA BAMBÁ (MEDLEY), Rags & Riches, US Casablanca 12in
- 14 14 LADY MARMALÁDE, La Mama, German Hansa 12in
- 15 21 ANGEL EYES/TOGETHER/GIVE ME YOUR BODY, Lime, US Prism LP
- 16 22 I.O.U./DUB U, Freeez, Beggars Banquet 12in
- 17 9 PARTY, Julius Brown, US West End 12in
- 18 24 I JUST CAN'T HELP BELIEVIN', Boys Town Gang, Dutch Rams Horn 12in
- 19 13 ANGEL MAN (G.A.), Rhett Hughes, US Aria 12in/Hot Tracks remix
- 20 11 WANNA BE STARTIN' SOMETHIN', Michael Jackson, Epic 12in
- 21 18 STOP, DON'T DO THIS TO ME, Phyllis Nelson, French Carrere 12in
- 22 27 COME ON, Sweet Heat, Canadian ToJo 12in
- 23 — BAND OF GOLD, Sylvester, US Megatone 12in
- 24 12 HEAT YOU UP (MELT YOU DOWN)/MELT DOWN MIX, Shirley Lites, West End 12in
- 25 19 SOLITAIRE, Laura Branigan, US Hot Tracks 12in remix
- 26 28 LOVE SCHOOL, Susan Stevens, Canadian ToJo 12in
- 27 25 STAY WITH ME, India, US West End 12in
- 28 — SO EXCITED, Nancy Martinez, Canadian Matra 12in
- 29 — ADDICTED TO THE NIGHT, Lipps Inc, US Casablanca 12in
- 30 20 BABY WON'T YOU DANCE WITH ME (REMIX), Vera, Canadian Matra 12in

Don't miss
the launch of
the new technology
THAMES II

powered console, with built-in  processor control

**LAUNCH DATE
SATURDAY
16TH JULY 1983**



Manufactured by Citronic Limited
Halifax Road, Bowerhill
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ODDS 'N' BODS

HOT POP — Polydor and WEA will be merging worldwide in the next few months, this however is not the reason for last week's unexpected appearance of **Al Jarreau** and **Serge Ponsar** on WEA International, as Al is signed direct to that label anyway and now gets properly identified, while Serge although black is actually French and an international signing in his own right . . . Island picked up the ultra-hot Italian-recorded **Club House** medley for rush release next week, and put out a remix of **Gwen Guthrie** 'Hopscotch' a week later — but confusingly follow it with a **Larry Levan** remix another two weeks after that (more fuss than the song warrants, I reckon) . . . Scratch Music's new PRT-distributed Passion label is rushing out **Electric Mind** 'Zwei', one of the best mixers of the moment . . . South African jazzers **Sakhile**'s eponymous 'Sakhile' 99bpm hitsie is now on white label 12in prior to their album's release next week on the new Jive Afrika logo . . . **Phil Fearon** & **Galaxy** get the moody advance white label treatment again for their new 120bpm 'Wait Until Tonight (My Love)', which doesn't have as good a beat or strong a hook as their hit . . . Y Records new **NYC (New York Connection)** label has licensed a whole bunch of rappers from Enjoy to put on a twin-pack album made up of two 4-track 12in singles next week . . . 21 Records here go back a release to 'Space Cowboy' for the next **Jonzun Crew** 12in, presumably hoping for pop crossover success . . . **New York Citi Peech Boys** are currently in this country purely to do club gigs, and are still looking for

Discos

suitable venues with enough stage space (book 'em on 01-221 6136 from Neil Brett at Wasted Talent) . . . **David Emery**, currently ferrying **Helen Shapiro** around Northern radio stations for his new **Pacific Promotions** service, still needs jocks in Edinburgh and Glasgow, and a few dolly birds for occasional promotional work persuading shop owners to put up posters, etc — plus, David wonders where all the vivacious out-going young people are in Middlesbrough, as a mate's singing telegram service can't find any there (call 0632 814001) . . . Oldham-born **Tony Prince** of Radio Luxembourg and Disco Mix Club fame has been made honorary president of the **North West DJ Association** and in that capacity heads home to speak at a NWDJA meeting this Sunday (10) in Oldham's Belgrade Hotel, Manchester Street, at 2pm (free admission, non-members especially welcome) . . . **Alan Coulthard**'s featured megamix on July's **Disco Mix Club** cassette is of **Human League** . . . **Nick Heyward** lookalike **John Osborne** starts weekly upfront hot funky vinyl at Bletchley Peaches this Wednesday (6) — which was yesterday for most people outside central London, but maybe he'll get some commuters who bought RM for the train! — plus Nick, sorry, John still has upfront Tuesdays at Ilford Room At The Top and joins **David Rodigan** 'n' **Steve Walsh** Sundays at Streatham Cats Whiskers . . . **Nick Ratcliffe** and **Steve Walsh** are currently teamed for the next few Tuesdays at Guildford Cinderellas Rockerfellas — and speaking of big Steve, it was he who at their Capital Radio recorded London concert introduced **Mezzoforte** as "possibly the best band to come out of Iceland" (I think about it) . . . **Robbie Vincent** is **Martin John**'s special guest this Thursday (7) at Croydon Laurels (ex-Scamps), the same night as **Jeff Young** joins **Joe Field** & **Mike Ailin** to kick off Thursdays at Hemel Hempstead's Whip & Collar . . . **Paul & Robin Wheeler**'s Jacksons Nightclub in Staines re-opens Thursday (alternative music), Friday (jazz-funk), Saturday (disco) in a triple-pronged ceremony . . . **Tony 'Flanger' Glass** now does Fridays at Rayleigh Croc's, with 10 foot video screens and civilised sound equipment . . . "Disco is dead" says **Shalamar** singer **Howard Hewett** (the uncharismatic one without a haircut), who can't have done badly out of disco before switching to pure pop — still, presumably now I won't have to review any more of their boring records . . . **Tavares** play Watford Baileys from next Monday (11) for six nights . . . **Heatwave**'s **Keith Wilder** at Mayfair Gullivers last weekend was non-plussed by **LaFleur**'s remake of 'Boogie Nights', which he'd never



HERBIE HANCOCK: 'Rockit' (US Columbia 44-03978) The sensation of the weekend, the hottest record of the decade! You won't believe it until you've heard it, but Herbie's gone electrophonic with an incredibly powerful 111bpm 12in explosion co-produced by **Material** which began as an ultra-funky instrumental before **Grand Mixer D.ST.** then took two copies and scratched them into the hottest pool of melted vinyl you'll hear this or any heatwave. Phew!

heard of! . . . **Flash Gordon**'s new Bedminster (Bristol) residency is spelt **McLouds** — which is why if the neighbours complain it's all down to the name — while as you probably realised, **Richard Jon Smith**'s free megamedley cassette is with the first 5,000 of his new 12in . . . **South Eastern Discotheque Association** next year change their annual exhibition to a later date in June and at Gravesend's Woodville Halls, tied in with a celebration of their tenth anniversary (don't panic, you'll get full info nearer the date) . . . **Bob Heather** (Southampton Top Rank Ice Rink) mixes **Forrest** 'Rock The Boat' / **Man Parrish** 'Hip Hop' / **Indeep** 'When Boys Talk' / 'Last Night A DJ' / **Toto Coelo** 'Milk From The Coconut' . . . **Pete Haigh**, mixing urban contemporary at (deep breath) **Caton Scarthwaite Hall** (Sun) / **Standish Cassinellis** (Thurs) /

Heysham 42nd Street (Mon) / **Standish Hartley Hall** (Fri) — can't he go back to being just **Pete Haigh & Frenchie** (Blackpool)? — wants to identify the UK white label of **Night Moves** 'Trans Dance', a c118bpm "great mixer with loads of current faves" . . . **Tom Robinson** is evidently re-recording the superb 'War Baby' for 12in . . . **Mark Clark**, nattering in the current **Thames Valley DJA** newsletter, is upset in his **Mark One** record shop by the DJs who stick to chart hits without buying anything new, no matter how hot it obviously sounds, concluding very realistically that they could improve their reputation no end if punters were able to remember that they first heard the next number one played by that particular disco . . . **Tricky Dicky Scanes** in his West End record shop

Continues over

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- EVERY BREATH YOU TAKE, Police
- BABY JANE, Rod Stewart
- CHINA GIRL, David Bowie
- FLASH DANCE, Irene Cara
- BAD BOYS, Wham!
- WAITING FOR A TRAIN, Flash & The Pan

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Discos from page 27

natters to boys town jocks from around the country and reckons most think the use of Hot Tracks remixes of older faves is short sighted as well as selfish because punters can't then buy what they hear — better tell that to the Disco Mix Club too! ... Alan Jones has some side deals going with our Nightclub chart and so offers record tokens "out of the hat" as inducement to contributing jocks — however, the same address applies for all charts, and it's only when he's opened the envelopes that he divides the charts into the different types, so anyone stands a chance of winning ... James Brown has remixed and extended 'Bring It On ... Bring It On' for UK 12in pressings, making it sound much more tidy and useable (although I still think it's a shame that only the current chart system has made this a hit when so many of his monster classics missed having a fair shot at the chart in the old days) ... Diana Ross's new 'Ross' LP is largely with the same team as on Donald Fagen's 'The Nightfly', but not aimed at our market ... Tom Wilson (Edinburgh Northumberland Hotel), evidently the marrying kind, is reminded by Central Line 'Surprise Surprise' of Funkapolitan 'As The Time Goes By' ... TV-AM's Saturday morning Space Watch slot last week had a mind-blowing sequence which in one continuous shot went ever-outwards from the open palm of a guy sunbathing in Chicago to the furthest reaches of space before zooming back and on into the guy's hand until reaching the inner space of one of his atoms — what a video that would make! ... I got my disco console plus two record boxes under the closed luggage lid of my Datsun Cherry 1.3GL hatchback, without putting the seats down, so yah-boo and sucks to you, Jim Karshaw! ... PHEW, WHAT A SCORCHER!

BREAKERS

BUBBLING UNDER the Disco 85 are Isley Bros 'Choosey Lover'/'Let's Make Love Tonight' (US TNeck LP), Miles Davis 'U'/'N'/'I' (US Columbia LP), 'Midnight' (Excaliber 12in), Second Image 'Can't Keep Holding On 83' (Polydor LP), Pagoda 'Finders Keepers (Remix)'/'We're Alright Tonight' (Chrysalis 12in), Keni Burke 'Rising To The Top' (RCA 12in), Weeks & Co 'If

DJ TOP 10

GARY OLDIS is resident at Bee-Jays Country Club in Aycliffe, Co. Durham, which he reports is "still heaving every Fri/Sat/Sunday" (that must make the floor mucky!). Anyway, every Friday through July he's holding heats to find the "World's Worst Disco Dancer '83", and in general while the weather's good in amongst all the funky stuff he's also playing the following "summer party fun tracks" ...

- 1 Y VIVA ESPANA, Sylvia, Sonet '74
- 2 LA BAMBÁ, Antonia Rodriguez, Magner '79
- 3 BIRDIE SONG, The Tweet, PRT '82
- 4 CARIBBEAN DISCO SHOW, Lobo, Polydor '81
- 5 DANCING IN THE SUN, Los Diablos, Columbia '71
- 6 SUMMER HOLIDAY, Cliff Richard, Columbia '63
- 7 PALOMA BLANCA, George Baker Selection, Warner Bros '75
- 8 BARBADOS, Typically Tropical, Gull '75
- 9 HANDS UP, Ottowan, Carrere '81
- 10 SUMMER NIGHTS, John Travolta/Olivia Newton-John, RSO '78

Wot, no waltz from 'Swan Lake'?! Yeah, that one takes bottle — but it works, it really works!

You're Looking For Fun' (US Salsoul 12in), New Guys On The Block 'On The Dance Floor' (Sugarhill 12in), Michael Jackson 'Megamix' (Disco Mix Club cassette/CBS 12in promo), Phyllis Hyman 'Riding The Tiger' (Arista 12in), Natasha King 'AM-FM' (Ecstasy 12in), Michael Henderson 'You Wouldn't Have To Work At All' (Buddah LP), Kurtis Blow 'Party Time' (US Mercury 12in promo), Brazelia 'Brazelia' (Broad Star 7in).
 HIT NUMBERS: Beats Per Minute for last week's Top 75 entries on 7in (f/c/r for fade/cold/resonant endings) — Iron Maiden 158-163c, Sylvian/Sakamoto 0-26-0f, Roman Holliday 190-0r, Malcolm McLaren (0-) 120-119f, Marc & The Mambas 0-119-0r, Men At Work (104-)105-107-0f (every time I think they're singing "it's midsummer's day"), James Brown (0-)121f, Oliver Cheatham 116f, Clannad 20/40f, The Beat (0-)113-0f, Terri Wells (0-)107-109f, Lotus Eaters 0-165-0f, John Foxx 131-0f.

HOT VINYL

MICHAEL WYCOFF: 'Do You Really Love Me' Tell Me Love' (RCA RCAT 348) Huge on import LP and now on UK 12in with its dead catchy hook sensibly added to the title, this Webster Lewis-produced brilliant classy 105-106bpm soul jigger after an acapella title chant intro builds cumulatively (through enough instrumental to let mixers vari-speed back up out of the slower Mary Jane Girls/Funk Masters/SOS Band/etc), ending up a real mind nagger ... not a crossover maybe, but a soul must!

BRASS CONSTRUCTION: 'We Can Work It Out' (Capitol 12CL 299) Hopefully not now too late on 12in, this infectious socking jittery 117-119-118-117-116-118bpm (acapella fade) groove in the 'Movin'' tradition is their best since in fact that classic and to rekindle interest has a 2-track flip of last year's sparser 117-118-119-120bpm 'Do That Thing' and 1976's speeding 126-127bpm 'Ha Cha Cha (Funktion)'.
 LaFLEUR: 'Boogie Nights' (Proto ENAT 111) Produced by Ben LeBrand of Forrest fame, so you know what to expect, the Heatwave oldie gets an intelligent 121bpm 12in revamp with pounding percussion added to its original vocal sound — and the result is great (not another 'Feel The Need In Me'), a likely smash (good sparse dub flip).

BOB ANDY: 'Honey' (i-Anka AV 001) Bob of '8 & Marcia' hopefully has hit paydirt again with a self-penned stunningly lovely mellow 60/120bpm 12in lovers rock roller which ends with him counterpointing the cooing chix in a lather of scatting "buzz-buzz-buzz" vocalese. Gorgeous!
 GLEN RICCS: 'Lovely Lady' (Diamond C International DC-001, via Jet Star 01-961 4422) Curtis Simon, home from Jamaica with his own new label, produced the JA radio fave gently crooning a lovely 70½bpm 12in lovers rock reading of the romantic Richard 'Dimples' Fields slowie, just made for smoochers (dub flip).
 CAIPHUS SEMENYA: 'Angelina' (Jive Afrika JIVE T40) South African superstar with a pedigree of impressive involvements back to the fifties, now debuting Jive's new specialist label with a beautifully self-produced jiggly pumping 118bpm 12in groove full of exotic effects (even twittering birds!) without being at all ethnic — though it may need a few plays to convince some people (dub flip).

LILLO: 'You're A Good Girl' (US Capitol 8554) Paul Lawrence Jones III-prod/penned Kashif colleague sure enough singing 'Love Come Down' in all but name, although at a usefully slower 106bpm 12in tempo that is great with Wycoff/SOS Band/etc (inst flip).

"D" TRAIN: 'Keep Giving Me Love' (Prelude TA 3497) Minus the original LP version, our 12in teams the better 121bpm remix and 121½bpm dub of

this typical synth 'n' tinkle tugged gruff lurcher (good out of O'Jays) with the messy unimpressive 114-113-0bpm 'Don't You Wanna Ride (The "D" Train)'.
 WUF TICKET: 'The Key' (US Prelude PRL D662) Not another insult-swapping 'Ya Mama', their new 123bpm 12in vocal side is a dull thumper — but, far more interesting is the Francois Kevorkian-mixed 121bpm instrumental flip, quite (old-style) "D" Train-ish and a good beefy mixer with ethereal vocoder break and unhurried beat, worth checking.

ATMOSFEAR: 'What Do We Do' (Elite DAZZ 1223) Lonnie Liston Smith's 'Expansions' set to a 117bpm 12in rhythm box beat (more consistent than their old rhythm section!) but then mucked up by naff Minnie Mouse vocals, even on the jerky dub flip. It'll find takers, though!
 CROWN HEIGHTS AFFAIR: 'Rock The World!!!' (LP 'Struck Gold' US De-Lite DX-1-510) Other cuts are distinctly dodgy (and their current OK 7in isn't even on it!), but this solidly thudding funky 115bpm semi-rapper works really well though probably best for mixers (in a sandwich between Serge Ponsar and Oliver Cheatham, if I remember right).
 WAR: 'U-2 (Medley)' (LP 'Life Is So Strange') (US RCA AFL1-4598) Quietly satisfying with specialist appeal, this building Gil Scott Heron-ish jittery groove runs through 0-111 (Part 1)-110 ('Automatic Eyes' vocal)-112 (Part 2)-111-112 (Part 2) bpm, the continuous but separately banded latter two parts being gentle instrumental with wukka-wukka Shaft guitar behind War harmonica and brass — however, the smoochy attractive piano backed 86bpm title track slowie could be easier to break.

MICHAEL LOVESMITH: 'Baby I Will' (LP 'I Can Make It Happen' US Motown 6045ML) Looking like Cleo Laine with a moustache, the young Lovesmith borrows Change's 'Searching' beat for a slower looping 118bpm tripper with feathery gentle vocals and feel (don't be confused by the prominently labelled but only 25 seconds-long track immediately before this one). The rest is mushily pleasant for listeners, evidently selling well.

STATE OF GRACE: 'That's When We'll Be Free' (PRT 12P 277) Re-released in an Eric Matthews US Remix but probably still too subtle to hit home here, this cool sparse 109bpm 12in jiggler by a two guys/one gal UK group is much more geared to American speaker systems and styles of disco (inst flip).
 DYNASTY: 'The Only One' (Solar E 9814T) Still not quite another Shalamar, a bland relaxed lush 0-84bpm jogger on 3-track 12in with the more blatantly Shalamar-ish 115bpm 'Check It Out' and older slow pop 82bpm 'A Man In Love'.

RECORD MIRROR

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Brass In Pocket

RANDY MULLER needs a break. Well, the little lad's been up to his ears in dance music for months and you've been dancing to it, so don't begrudge him a quick take-five.

"I'm going to do some skydiving, some reading, and just hanging around in LA, and then Hawaii," says the Brass Construction leader. "My wife definitely wants me to do some of that."

Thing is, Muller's currently hotter as a dance producer than at any time since Construction first started on the dance trail in '76. So he'll probably be back at work by the time you cast your beadies this way.

"I've just finished the Skyy album, it's called 'Skyylight'," he says. "Then when I come back I'll be doing an album with a group called FunkDeluxe, which is kind of an amalgam of some of the best musicians around town who've never got a chance to break out before. I'll be doing another album with Rafael Cameron, too."

Muller's the grey matter behind Skyy but sits on the sidelines shouting instructions when they play live. With Brass, though, he's



BRASS CONSTRUCTION in the classic disco extra pose

right in there playing away with his eight — count 'em — pals. Where there's funk, there's always been Brass, but right now, they're almost back to the halcyon mid-seventies days of "Movin'" and their first album. Since then, the hits have dribbled in a bit hesitantly. Randy realises now that, however full his pockets were getting, the music was sounding just a mite empty. "We sold hundreds of thousands of records, not platinum, but

close, kind of close but no cigar.

"I'm always trying to find out what's happening commercially, and at that time synthesizers came to the fore and the horns became tertiary to us. But we found that people didn't want that, there was enough of that around. People were saying I was giving all the best songs to Skyy."

Major surgery was called for, obviously, and yes, they had the technology, they *could* rebuild

Discos

Brass Construction.

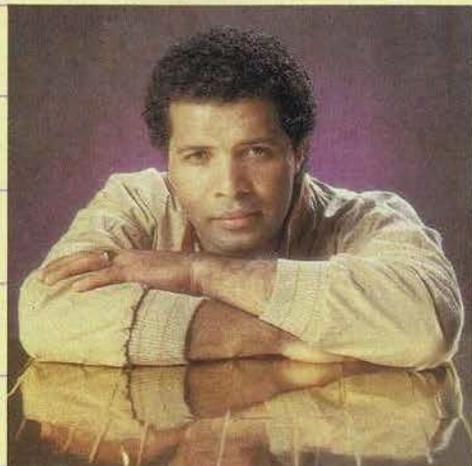
"It was a very conscious effort with the 'Conversations' album to get back to the old sound, especially with 'We Can Work It Out'. Everyone kept asking us to do it and I realised there was some substance to that." The result: everyone's talking about Randy, Wade, Morris, Wayne, Joseph, Sandy, Larry, Jesse and Mickey again — not necessarily in the same breath, 'cos it's a bit of a mouthful, after all. But 'Walkin' The Line' did the 50 here and 'We Can Work It Out' looks a likely lad too.

Randy's vocal sparring partner on 'Walkin' The Line', Paula Anderson, came right onto the record from her dayjob as a secretary, in keeping with all the best fairy stories. "I said I wanted a young voice, and she did such an incredible vocal, she got the job straight away," Muller says. On 'We Can Work It Out' it's Brooklyn-born Lois Tate's turn to steal the deal.

Muller fondles the ambition to have Brass and Skyy on the same live bill. This could be the year, since Skyy look like getting hot under the collar with their single 'Bad Boy'. Brass will be in Britain in September. They'd better start enlarging the stages now.

Paul Sexton

RICHARD JON SMITH



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SWITCH

A band's eye
view with
Paul Prayag

OVER THE last few years television's coverage of music has increased to levels they'd never have believed in the seventies (much to my mum's consternation). It's now hard to find any day on TV without a rock or pop programme of some sort. So what's changed?

The traditional 'big two' have always been 'TOTP' and the 'Old Grey Whistle Test'. 'TOTP' continues to be the one that matters because of its close associations with the Gallup chart, and the 'OGWT' has finally been dragged, screaming, into the new decade by its presenters.

But their dominance is now strongly challenged by the crop of new young programmes on the air. 'The Tube', 'Switch' and 'Razzmatazz' reflect their bright new image — fun, fast and with as much music as possible.

With its brave policy of 'live music and no frills' 'Switch' has now become my favourite viewing. But I was wondering what another group of people thought of it all — the bands themselves. So I thought I'd pop down to 'Switch' and get a few opinions. About the programme... and about TV coverage as a whole.

4) TV AS A WHOLE

THE BANDS themselves seemed to be quite satisfied with the way things were going. John McElhone (Altered Images) "It's getting a lot better. It's getting easier for small bands to get on TV nowadays. It used to be a real bind. You had to have a hit single before you got any exposure. Now programmes like 'Switch' are opening up the field a bit, which is good news for everyone." Mick Talbot (Style Council) "Channel Four tries quite hard. It covers a lot of jazz and reggae as well as just pop music, it's having a good go. 'Switch' is a good anti-rock show. I'd hate it if we were just lumped with the rest of it, like heavy rock and all that. C4 tries to diversify its music."

1) THE PROGRAMME

THE ACTS that appear on 'Switch' are performing to a TV audience specifically, and are performing live with one or two other bands. Working from one studio only this means there has to be a pretty sharp crew... James Hunt (The Apollinaires) "I've been really impressed with the crew. They try to put three bands on and it seems impossible. But they do it. Everyone seems to know exactly what to do there. There's no ambling about pretending to be doing some

work which is what you get with a crew on tour." Bernard Albrecht (New Order) "I've liked doing 'Switch' because it's new and exciting. The good thing about it is that you get a lot of say in how you actually sound. Our engineer co-operated with their people an awful lot. The guy on 'TOTP' was very helpful but it was still out of our control. "There were loads of mistakes when we played but we still enjoyed it. I think any music programme is good — even if the bands on it aren't."



STYLE COUNCIL

3) THE MOTIVE

OF COURSE, most bands do TV for the publicity that it gives them. But some bands will have hits even if they don't do TV. So, why do they do it? Paul Weller (Style Council) "The Style Council don't do a lot of live gigs. TV gives people the chance to actually see us perform. That is basically why we do it. We'll do most things we're asked to appear on, though. It's a good excuse to dress up and put make up on." Prince Charles "TV gives people the chance to see Prince Charles as a moving image as opposed to an image they might see in the papers."

Hopefully we'll reach an audience that doesn't listen to the radio a lot.

"Switch' is the first live performance we've ever given out of all the American and British TV we've done. And everything's gone so well up to now that I just wonder when the Wicked Witch of the West is finally going to strike."

Roland Orzabal (Tears For Fears) "Personally, I'd rather not do TV. I don't really like it. I don't get any sort of big kick about seeing my face on the box. But, from the view of the group, I'd say it's necessary. Luckily, the cameras tend to concentrate on Curt a bit more than me 'cos he's prettier."

5) IMPROVEMENTS

EVERYONE seemed quite happy but there were a few ideas for revolutionary changes. Neville Staples (Fun Boy Three) "I think there should be more audience involvement. I'd like to see members of the audience coming down and say, interviewing people in the bands. Of course, then you get the problem of finding people who have interesting things to ask and who won't make fools of themselves. But I think it could be made to work." Clare Grogan (Altered Images) "The one kind of music show I think there'd be a big demand for is a video show, like MTV in America. Video is a better medium for bands to work through and the result is more interesting to watch than just

seeing people standing around on the box.

"And there's room for a magazine show — in the style of 'The Tube' or 'Switch' which catered even more for fashion and music." Edwyn Collins (Orange Juice) "I'd just like to see more spontaneity from the groups. Far too many people take the whole thing too seriously. We don't, we like to mess around a bit. It makes it more watchable."

Pretty interesting stuff, huh? For your mothers, who'd probably rather watch 'Coronation Street' anyway, we'll let Neil Arthur of Blancmange have the last word...

"I think it should all be banned."

2) PLAYING LIVE

HAVING TWO or three live bands on every show is the big attraction of 'Switch'. Inevitably, this means a frenetic rush in the studio, and while we may enjoy the end result, the bands don't always enjoy the pressure, or the lack of atmosphere. Phil Fearon (Galaxy) "It's far better playing concerts than live TV. The TV audience is always so mute compared with the feel you get at a live performance. We rely on feedback from our audience to spur us on, and when we get this it's excellent."

"The difference between doing this show and others is the actual rush. But if you can cope with it then it's enjoyable."

Curt Smith (Tears For Fears) "You should only play live TV if you can be certain of getting a good sound. We've just been on tour and it takes our crew hours to set up. How can these people be sure of getting it right in such a short time? I do tend to enjoy performances after they've been done and I can relax and watch them, rather than at the time."

Clare Grogan (Altered Images) "I don't think that playing live is worth the hassle every time you perform your single on TV. You want people to hear the single in its best light. Most singles take at least three days to make. How can you go on TV and do it properly in three minutes with minimal people playing?"

Steve Lambert (Roman Holiday) "We're quite a big band and because of all the energy we try to put in our performance there's usually a lot going on. We try to tell directors to keep wide-angle shots but they always end up coming in close on someone while off camera someone else is doing a somersault or something."



CLARE GROGAN

Pic by LH

Pic by Paul Slattery



Pic by Bob Bromide

NEW ORDER'S Peter Hook forgets the dry ice and gets on down on a recent edition of 'Switch'

STAR STYLE

NONA WEARS: Hat by Kenzo, Paris, 300 francs; earrings by Parachute, Los Angeles, 32 dollars; jacket and trousers by Kenzo, California, 250 dollars; black stretch top by Danskin, California, bought years ago; socks by Comme De Garcon, Paris, 75 francs; boots by Kenzo, Paris, 350 francs.

Microphone and stand lent by Utopia Studios, Primrose Hill, London NW1.

WHEN NONA Hendryx selects a stage outfit comfort is the first thing on her mind.

"I don't think about projecting a sexual image. I like to look attractive, but not like some sex siren or ingenue, 'cos I'm neither. I just prefer to be comfortable and I don't care if people think it's odd or weird or whatever. As long as I look like myself, and not like something that doesn't fit my character, I'm happy."

Nona's in Europe to promote her eponymous RCA debut album. For a few brief moments the former one third of Labelle forgets her music, stretches out in a record company limo, and tells me all about her style.

"I don't look towards other women for style. I'm more likely to take notice of men. European women seem to be able to go past being a woman and just wear clothes. In America there seems a constant emphasis on looking feminine — it's very constricting."

How long did it take you to select the clothes you're wearing now?

"It took about the time I saw them on the counter. I make very quick decisions. Sometimes I'm wrong — quite a few of the outfits I buy I end up giving away. Still, I generally know if I've made the wrong choice before I wear it. When I know I've made the right choice I put the clothes on straight away."

How much time do you spend selecting your outfit for any particular day?

"I have some days when I can't make up my mind what I feel comfortable in. Sometimes I'll change three or four times before I believe in an outfit. I just can't think. Other days I just get up, slip on some jeans and a jean jacket and nip down to the grocery store."

NONA'S THE ace collaborator, working with more acts than Marshall Pétain. After brief flirtations with Talking Heads and Material, Nona's set for glory as a solo artist. Funny then, that Ms Hendryx should say: "I don't think of myself as a female. I don't think of myself as a black female, and I don't think of myself as a rock artist."

What are you then Nona?

"An artiste, a musician, somebody who's capable of communicating with people."

"As a child I never thought of what I was. I just did things and didn't identify with any particular group. I think most of my life I didn't know I was black, until somebody told me. Maybe I'm too self indulgent, live so much in my own world that I don't notice anything."

For someone who's supposedly oblivious to her surroundings, Nona's made a pretty tasty job of fusing rock, soul and funk. Take my word — this is one artiste who is nothing if not aware.

Still, for the moment, I want Nona to close her eyes and imagine your racy RECORD MIRROR has taken her to a desert island. She is allowed a grass skirt and top. What other item of clothing would she take with her?

"A pair of earrings. I think the earrings I would take with me would be a definite contrast to the grass skirt. Make it more interesting."

Sounds like my desert island dish.

Jim Reid

Small Ads

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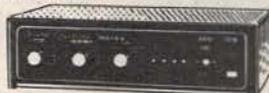
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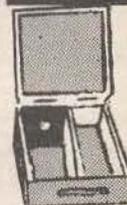
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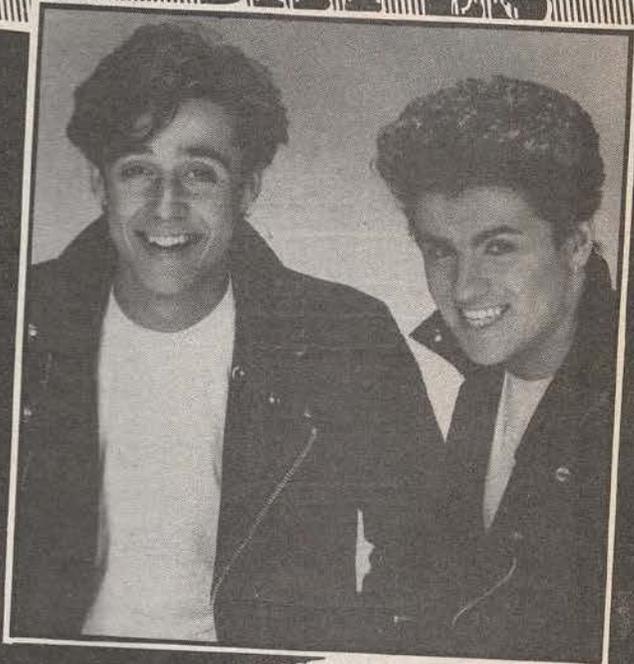
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TOP ALBUMS & TAPES

THIS WEEK
LAST WEEK
WEEKS IN CHART

Week ending July 9, 1983

1		FANTASTIC, Whami, Innervision IVL25328
2	1	SYNCHRONICITY, Police, A&M
3	2	THRILLER, Michael Jackson, Epic
4	3	LET'S DANCE, David Bowie, EMI America
5	4	BODY WISHES, Rod Stewart, Warner Bros
6	4	SECRET MESSAGES, Electric Light Orchestra, Jet
7	8	CRISIS, Mike Oldfield, Virgin
8	40	JULIO, Julio Iglesias, CBS
9	7	IN YOUR EYES, George Benson, Warner Bros
10	11	THE LUXURY GAP, Heaven 17, Virgin
11	40	FLASHDANCE, Original Soundtrack, Casablanca
12	20	LOVERS ONLY, Various, Ronco
13	10	TOO LOW FOR ZERO, Eton John, Rocket
14	9	TRUE, Spandau Ballet, Chrysalis
15	8	TWICE AS KOOL, Kool And The Gang, Polygram
16	12	CHART STARS, Various, K-Tel
17	14	STREET SOUNDS EDITION 4, Various, Streetsounds
18	21	DUCK ROCK, Malcolm McLaren, Charisma
19	35	WAR, U2, Island
20	29	IN THE GROOVE (THE 12 INCH DISCO PA), Various, Telstar
21	13	OIL ON CANVAS, Japan, Virgin
22	23	PRIVATE COLLECTION, Jon & Vangelis, Polygram
23	18	THE HURTING, Tears For Fears, Mercury
24	16	BITE, Altered Images, Epic
25	30	PIECE OF MIND, Iron Maiden, EMI
26	34	CARGO, Men At Work, Epic
27	25	CONFRONTATION, Bob Marley & The Wailers, Island
28	19	FASTER THAN THE SPEED OF NIGHT, Bonnie Tyler, CBS
29	36	RIO, Duran Duran, EMI
30	26	SWEET DREAMS (ARE MADE OF THIS), Eurythmics, RCA
31	17	DIONNE WARWICK COLLECTION, Dionne Warwick, Starblend
32	15	WHAT IS BEAT? (THE BEST OF THE BEAT), Beat, Go Feet
33	24	HOLY DIVER, Dio, Vertigo
34	31	THE WILD HEART, Stevie Nicks, WEA International
35	32	WHITE FEATHERS, Kalogreopoulos, EMI
36	22	PETER GABRIEL PLAYS LIVE, Peter Gabriel, Charisma
37	54	SCRIPT FOR A JESTER'S TEAR, Marillion, EMI
38	37	TOTO IV, Toto, CBS
39	28	NIGHT DUBBING, Imagination, R&B
40	38	HUNKY DORY, David Bowie, RCA International
41	46	SONGS, Kids From Fame, RCA
42	39	POWER CORRUPTION & LIES, New Order, Factory
43	53	THE RISE AND FALL OF ZIGGY STARDUST, David Bowie, RCA International
44	48	QUICK STEP & SIDE KICK, Thompson Twins, Ariola
45	81	BAT OUT OF HELL, Meat Loaf, Epic/Cleveland
46	27	SPEAKING IN TONGUES, Talking Heads, Sire
47	59	JARREAU, Al Jarreau, WEA International
48	49	TUBULAR BELLS, Mike Oldfield, Virgin
49	38	WRAP YOUR ARMS AROUND ME, Agnetha Faltskog, Epic
50	—	I-LEVEL, I-Level, Virgin V2270
51	53	PENTHOUSE & PAVEMENT, Heaven 17, Virgin



WHAMI: 1 for the boys

52	80	MARY JANE GIRLS, Mary Jane Girls, Gordy
53	42	XL1, Pete Shelley, Genetic
54	78	ALADDIN SANE, David Bowie, RCA International
55	52	LAUGHTER & TEARS COLLECTION, Various, WEA
56	44	UPSTAIRS AT ERIC'S, Yazoo, Mute
57	33	CHART ENCOUNTERS OF THE HIT KIND, Various, Ronco
58	56	MIDNIGHT AT THE LOST AND POUND, Meat Loaf, Epic/Cleveland
59	63	FRIENDS, Shalamar, Solar
60	62	HELLO, I MUST BE GOING!, Phil Collins, Virgin
61	43	MAGICAL RING, Various, RCA
62	69	TEARCROPS, Various, Ritz
63	55	OFF THE WALL, Michael Jackson, Epic
64	57	RICHARD CLAYDERMAN, Richard Clayderman, Delphine
65	46	THE FINAL CUT, Pink Floyd, Harvest
66	100	GREATEST HITS, Rod Stewart, Rive
67	80	WIRED FOR CLUBS, Various, Mercury
68	—	16 GREATEST HITS, Michael Jackson & The Jackson 5, Telstar STAR232
69	73	WORKOUT, Jane Fonda, CBS
70	77	LIONEL RICHIE, Lionel Richie, Motown
71	94	REFLECTIONS, Various, CBS
72	68	MY LIFE FOR A SONG, Placido Domingo, CBS
73	90	THE PLAGUE, Demon, Clay
74	44	OFF THE BONE, Cramps, Illegal
75	72	PIN UPS, David Bowie, RCA International
76	—	DIAMOND DOGS, David Bowie, RCA International INTS5068
77	66	DURAN DURAN, Duran Duran, EMI
78	75	LIVE, Kids From Fame, RCA
79	67	BUSINESS AS USUAL, Men At Work, Epic
80	71	LOVE SONGS, Barbra Streisand, CBS
81	82	LOVE OVER GOLD, Dire Straits, Vertigo
82	—	BOY, U2, Island ILPS9648
83	60	DRESSED FOR THE OCCASION, Cliff Richard & The LPO, EMI
84	—	HEROES, David Bowie, RCA International INTS5066
85	99	LOW, David Bowie, RCA International
86	88	WAITING, Fun Boy Three, Chrysalis
87	—	QUARTET, Ultravox, Chrysalis CDL1394
88	83	MAKIN' MOVIES, Dire Straits, Vertigo
89	85	DANCE MIX — DANCE HITS VOL 1, Various, Epic
90	79	H ₂ O, Daryl Hall & John Oates, RCA
91	78	JOURNEY THROUGH THE CLASSICS, Louis Clark/RPO, K-Tel
92	—	KISSING TO BE CLEVER, Culture Club, Virgin V2232
93	—	SYNCHRO SYSTEM, King Sunny Ade, Island ILPS9737
94	—	FACE VALUE, Phil Collins, Virgin V2185
95	97	THE CONCERT IN CENTRAL PARK, Simon & Garfunkel, Geffen
96	85	HEAD FIRST, Uriah Heep, Bronze
97	—	OCTOBER, U2, Island ILPS9680
98	—	CHANGES ONE BOWIE, David Bowie, RCA RS1055
99	81	LISTEN, A Flock Of Seagulls, Jive
100	74	SHAPE UP AND DANCE VOL 1, Various/Felicity Kendal, Lifestyle

VIDEOS

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

Compiled by MRIB

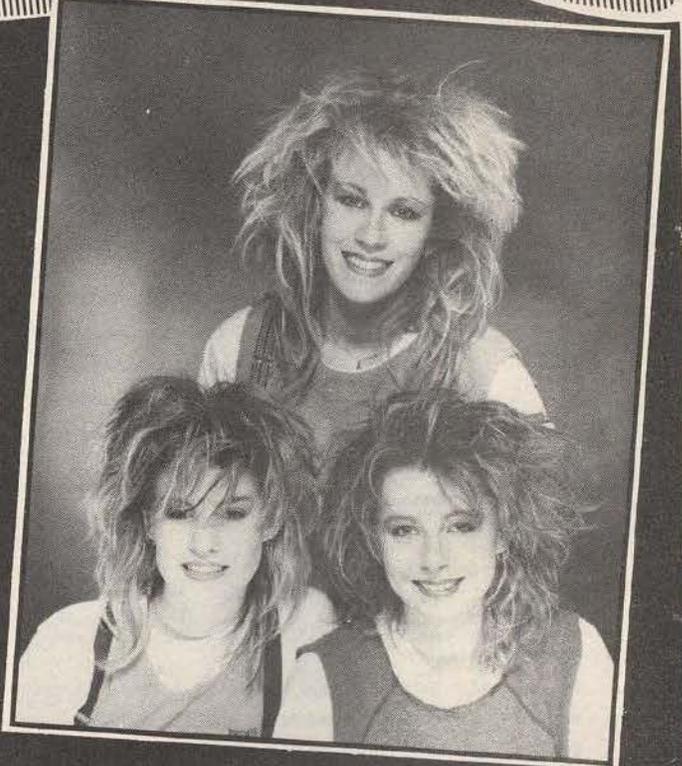
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TOP SINGLES

AS USED ON TOP OF THE POPS

Week ending July 9, 1983

THIS WEEK	LAST WEEK	WEEKS IN CHART	SINGLES
1	1	3	BABY JANE, Rod Stewart, Warner Bros
2	3	3	FLASH DANCE... WHAT A FEELING, Irene Cara, Casablanca
3	12	5	WHEREVER I LAY MY HAT (THAT'S MY HOME), Paul Young, CBS
4	4	7	MOONLIGHT SHADOW, Mike Oldfield, Virgin
5	7	4	IOU, Freeez, Beggars Banquet
6	17	3	WAR BABY, Tom Robinson, Panic
7	18	3	COME LIVE WITH ME, Heaven 17, Virgin
8	8	5	DEAD GIVEAWAY, Shalamar, Solar
9	2	7	EVERY BREATH YOU TAKE, Police, A&M
10	5	11	THAT'S WHY THEY CALL IT THE BLUES, Elton John Rocket
11	14	6	TAKE THAT SITUATION, Nick Heyward, Arista
12	26	2	THE TROOPER, Iron Maiden, EMI
13	10	4	WHEN WE WERE YOUNG, Bucks Fizz, RCA
14	15	4	ROCK' N' ROLL IS KING, Electric Light Orchestra, Jet
15	29	4	IT'S OVER, Funk Masters, Masterfunk
16	9	9	BAD BOYS, Wham!, Innervision
17	6	5	CHINA GIRL, David Bowie, EMI America
18	11	8	WAITING FOR A TRAIN, Flash & The Pan, Easybeat
19	42	2	DOUBLE DUTCH, Malcolm McLaren, Charisma
20	28	2	FORBIDDEN COLOURS, Sylvian/Sakamoto, Virgin
21	13	5	WANNA BE STARTIN' SOMETHIN', Michael Jackson, Epic
22	18	8	DREAM TO SLEEP, H.O. RCA
23	22	5	CONFUSION (HITS US EVERY TIME), Truth, Formation
24	31	3	ALL NIGHT LONG, Mary Jane Girls, Motown
25	19	8	LADY LOVE ME (ONE MORE TIME), George Benson, Warner Bros.
26	35	4	TANTALISE, Jimmy The Hoover, Innervision
27	21	6	DARK IS THE NIGHT, Shakatak, Polydor
28	20	8	NOBODY'S DIARY, Yazoo
29	—	—	WHO'S THAT GIRL?, Eurythmics, RCA DA3
30	33	4	SHE WORKS HARD FOR THE MONEY, Donna Summer, Mercury
31	24	10	BUFFALO SOLDIER, Bob Marley and the Wailers, Island
32	40	3	DON'T TRY TO STOP IT, Roman Holiday, Jive
33	23	4	GARDEN PARTY, Marillion, EMI
34	—	—	THE WALK, Cure, Fiction FICS 18
35	25	7	LOVE TOWN, Booker Newberry III, Polydor
36	—	—	CRUEL SUMMER, Bananarama, London NANA5
37	55	2	IT'S A MISTAKE, Men At Work, Epic
38	43	3	TRANSFER AFFECTION, A Flock Of Seagulls, Jive
39	27	6	HANG ON NOW, Kajagoogoo, EMI
40	—	—	EVERY DAY I WRITE THIS BOOK, Elvis Costello, F-Beat XX32
41	45	6	I LOVE YOU, Yello, Stiff
42	71	2	THE FIRST PICTURE OF YOU, Lotus Eaters, Sylvan/Arista
43	—	—	AFTER A FASHION, Midge Ure & Mick Karn, Chrysalis FEST1
44	59	2	GET DOWN SATURDAY NIGHT, Oliver Cheatham, MCA
45	57	3	BRING IT ON... BRING IT ON, James Brown, Sonet
46	30	6	WE CAME TO DANCE, Ultravox, Chrysalis
47	—	—	TELL ME WHY, Musical Youth, MCA
48	32	6	LOOKING AT MIDNIGHT, Imagination, R & B
49	52	2	BLACK HEART, Marc And The Mambas, Some Bizzare
50	34	8	JUST GOT LUCKY, JoBoxers, RCA
51	50	5	IT'S SO HIGH, Matt Fretton, Chrysalis
52	38	4	I WON'T HOLD YOU BACK, Toto, CBS
53	67	3	YOU MAKE IT HEAVEN, Terri Wells, Philly World
54	66	2	ACKEE 1-2-3, Beat, Go Feet
55	36	11	CAN'T GET USED TO LOSING YOU, Beat, Go Feet
56	80	2	MY HEART'S BEATING WILD, Gibson Brothers, Stiff
57	37	7	IN A BIG COUNTRY, Big Country, Mercury
58	56	5	HANGING AROUND WITH THE BIG BOYS, Bloomsbury Set, Stiletto
59	41	13	TEMPTATION, Heaven 17, Virgin
60	—	—	TEENAGE KICKS EP, Undertones, Ardeck ARDS1
61	—	—	MESSAGES FROM THE STARS, Rah Band, TMT Productions TMT5
62	62	17	BLUE MONDAY, New Order, Factory
63	51	3	LET'S ALL GO (TO THE FIRE DANCES), Killing Joke, EG
64	47	3	HAVE YOU EVER SEEN THE RAIN, Bonnie Tyler CBS
65	39	13	CANDY GIRL, New Edition, London
66	72	2	ENDLESSLY, John Fox, Virgin
67	—	—	I DON'T REMEMBER, Peter Gabriel, Charisma GAB1
68	44	6	FLESH OF MY FLESH, Orange Juice, Polydor
69	—	—	YOU AIN'T REALLY DOWN, Status IV, TMT Productions TMT4
70	82	2	NEVER GONNA LET YOU GO, Sergio Mendes, A & M
71	54	9	JUICY FRUIT, Mtume, Epic
72	78	3	SUGAR BRIDGE (IT WILL STAND), Bluebells, London
73	49	12	TRUE, Spandau Ballet, Chrysalis
74	91	2	LOVE DANCE, Vision, MVM



BANANARAMA: Summer starts at 36

75	83	2	HOLD IT, Tin Tin, WEA
76	—	—	BETWEEN THE SHEETS, Isley Brothers, Epic A3513
77	—	—	GALAXY SONG, Monty Python, CBS A3495
78	—	—	LOVE FOR SALE, Espionage, A&M AM123
79	94	2	SEARCHIN' (I GOTTA FIND A MAN), Hazel Dean, Proto
80	48	3	SOME KIND OF FRIEND, Barry Manilow, Arista
81	—	—	PIECES OF ICE, Diana Ross, Capitol CL298
82	79	16	LET'S DANCE, David Bowie, EMI America
83	89	2	GREAT SOUTHERN LAND/UNIFORM, Icehouse, Chrysalis
84	87	3	EVERY LITTLE WHILE, Mike Barry, Rockney
85	90	3	LOVE LASTS FOREVER, Kissing The Pink, Magnet
86	—	—	TROUBLE IN PARADISE, Al Jarreau, Warner Bros U9871
87	76	4	ALL TIME HIGH, Rita Coolidge, A&M
88	65	2	NEWGRANGE, Clannad, RCA
89	—	—	FALLING IN LOVE, Surface, Salsoul SALT104
90	—	—	KEEP GIVING ME LOVE, "D" Train, Prelude A3497
91	96	2	LIVE FOR TODAY, Lords Of The New Church, IRS
92	—	—	LET'S START TO DANCE AGAIN, Hamilton Bohannon, London HL10582
93	—	—	RAZOR'S EDGE, Meat Loaf, Epic/Cleveland A3611
94	88	4	KEEP US TOGETHER, Sed Cafe, Charisma
95	92	3	ON THE DANCEFLOOR, New Guys On The Block, Sugarhill
96	—	—	STOP THE WORLD, Captain Sensible, A&M CAP4
97	—	—	NEVER TOO LATE, Lonnie Liston Smith, Dr Jazz 7AS100
98	—	—	FOREVER AND EVER, Julio Iglesias, CBS A3535
99	93	2	BIRDS FLY (WHISPER TO A SCREAM), Icicle Works, Situation 2
100	—	—	ALL NIGHT LONG, La Famille, Sanity STY006

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)



MAXI

FULL NAME: Maxi Wuletich
DATE OF BIRTH: May 17
PLACE OF BIRTH: Pittsburgh, Pennsylvania
HEIGHT: Five feet eight inches
WEIGHT: 125lbs
COLOUR OF EYES: Blue
FIRST LOVE: Music
FIRST DISAPPOINTMENT: Having such a difficult last name
FIRST PERFORMANCE: In my grandma's back yard in Michigan, Detroit
FIRST LIVE SHOW SEEN: A symphony concert in Pittsburgh
FIRST RECORD BOUGHT: 'Woolly Bully' — Sam The Sham & The Pharaohs
MUSICAL INFLUENCES: Motown — Michael Jackson/Jackson Five/Diana Ross/Supremes/Temptations/Dr Caruso
INSTRUMENTS PLAYED: Bass guitar
HERO/HEROINE: Rick James/Mary Jane Girls/Daddy
FAVOURITE BOOKS: 'Gone With The Wind'/'Animal Farm'
FAVOURITE FILMS: 'Gone With The Wind'/'Deerhunter'/'Mad Max'/'Richard Pryor Live On Sunset Strip'
FAVOURITE TV SHOWS: Ed Sullivan Show/Sixty Minutes/Barbara Walters Special/Solid Gold
BEST LIVE SHOW SEEN: Rick James & Teena Marie
FAVOURITE CITY/PLACE: New York
FAVOURITE CLUB: I don't club much but when I do it's Carlos & Charlie's
FAVOURITE FOOD: Lobster
FAVOURITE CLOTHES: Oscar De LaRente's collection and forties clothing
HOW YOU WOULD DESCRIBE YOUR HAIRCUT: New wave & glamorous

Mary Jane Girls



