

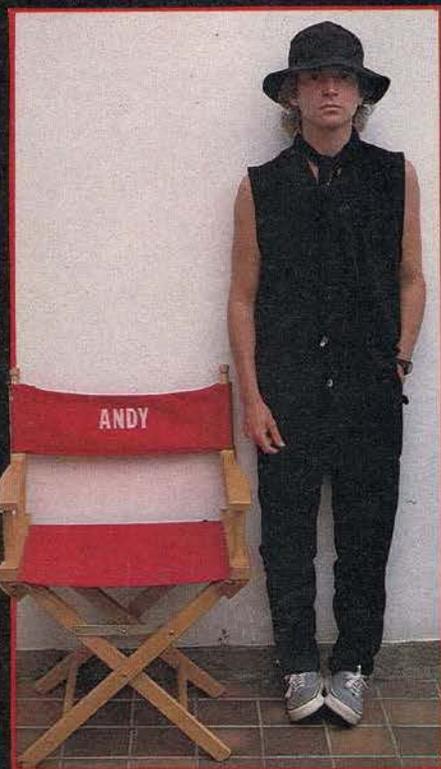
# RECORD MIRROR

FUN BOY  
THREE  
SPLIT!

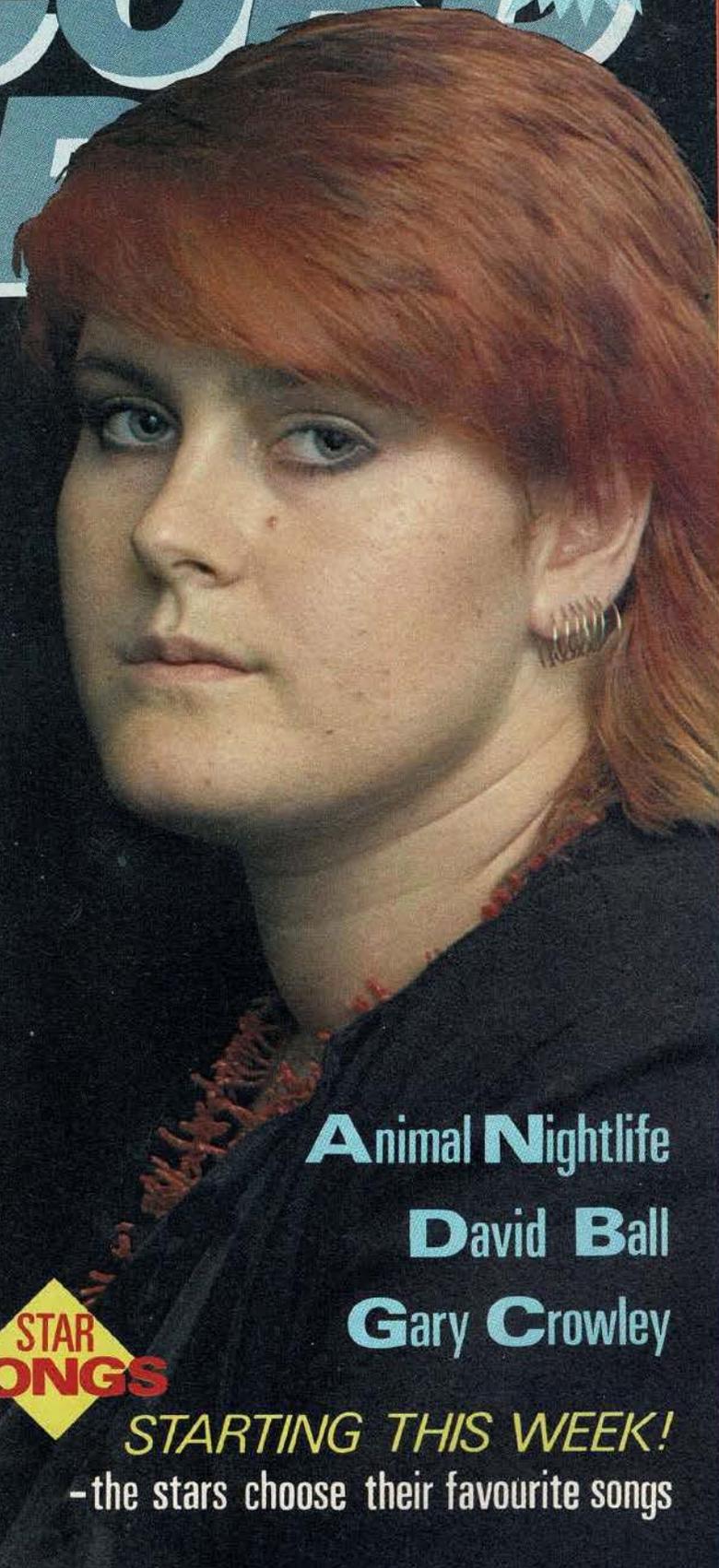
## Yazoo

*What's it all about, Alf?*

## Haircut 100



## The Police



Animal **Nightlife**

David **Ball**

Gary **Crowley**

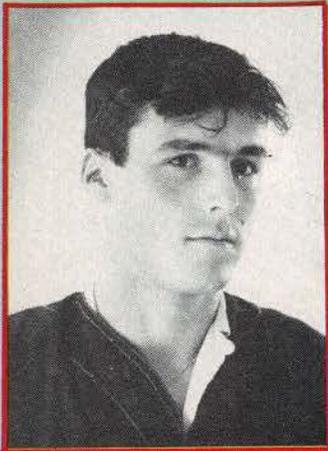
STAR  
SONGS

**STARTING THIS WEEK!**

-the stars choose their favourite songs

# STAR STYLE

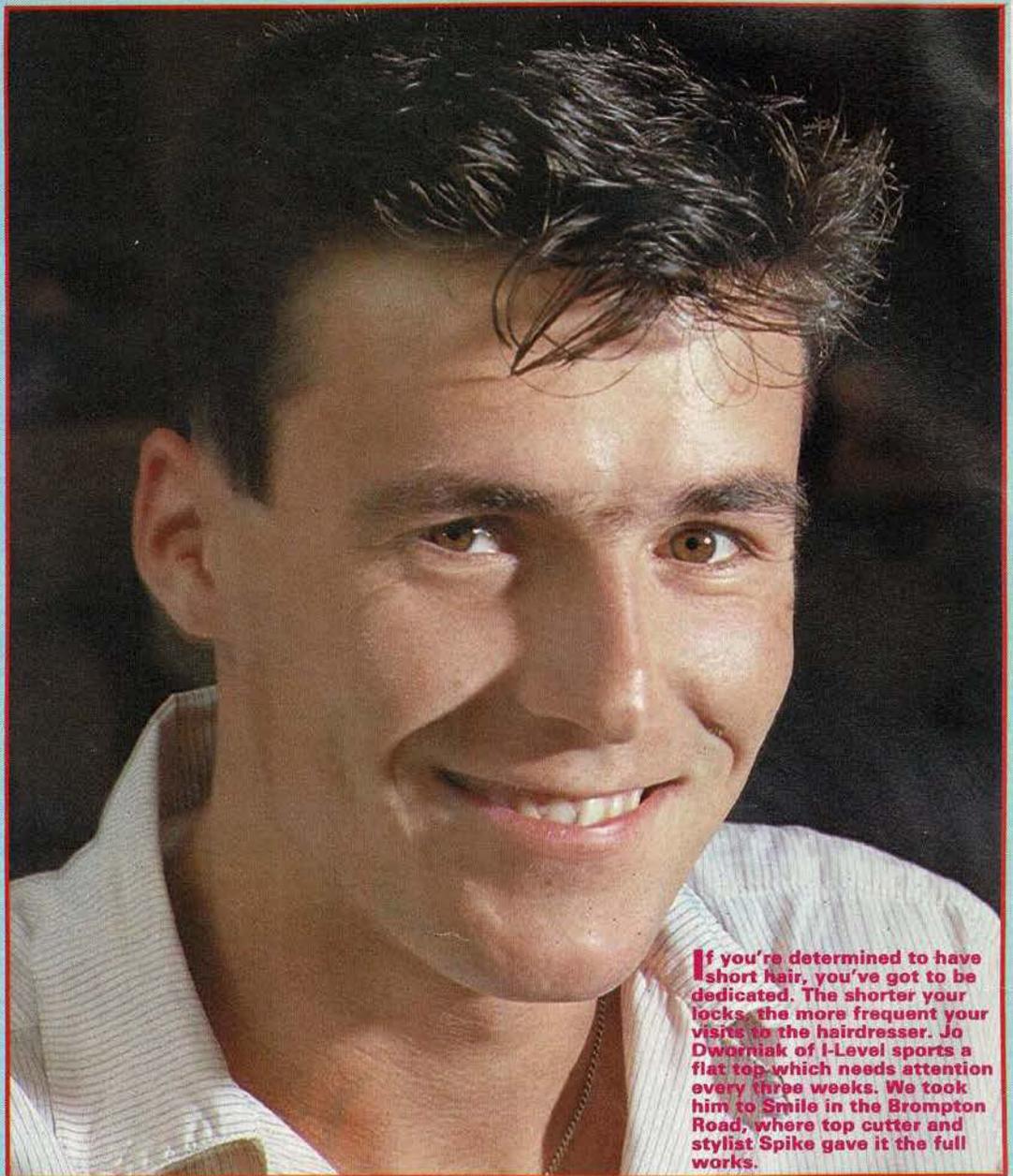
Pics by Jill Furmanovsky



One: The before picture!

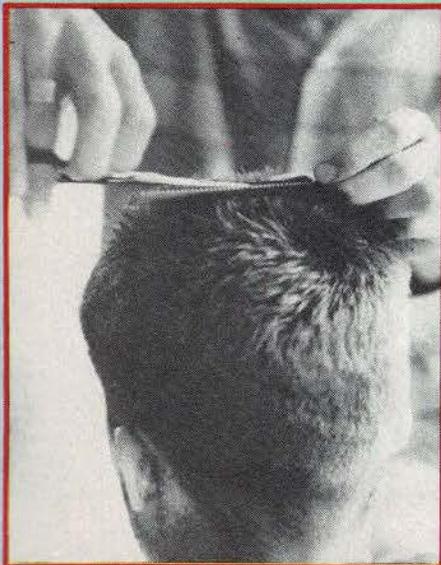


Two: Spike clips Jo's hair to the overall shape.

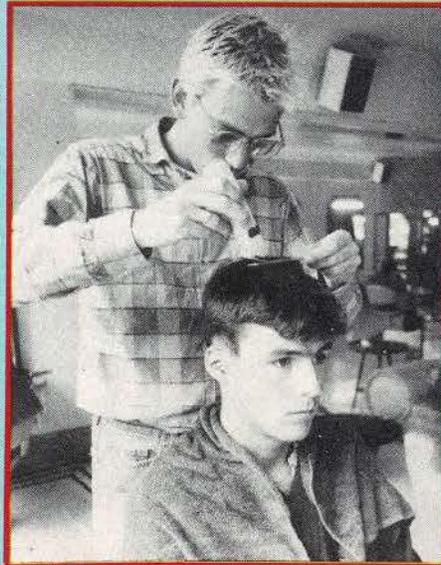


If you're determined to have short hair, you've got to be dedicated. The shorter your locks, the more frequent your visits to the hairdresser. Jo Dworniak of I-Level sports a flat top which needs attention every three weeks. We took him to Smile in the Brompton Road, where top cutter and stylist Spike gave it the full works.

Six: One satisfied customer!



Three: Spike trims the flat top to length.



Four: Next, he cuts it completely flat and even.



Five: The sides are blow dried to shape.

# Private files

by **SIMON TEBBUTT**

**G**OD, IT'S hot! Things are so bad in the equatorial environs of Clapham Common that I've had to send out a specially imported Latvian houseboy (rates discussed depending on preferences) to buy us some cucumbers to cool us down while I clack out this column. And, while I get over my disappointment at the success of the anti hanging vote, I might as well console myself by killing off a few pop stars' reputations...

It's video naughty time, folks. I hear that up and coming teeny bop group **New Order** have run into trouble shooting the video for their new teenbeat heart-throb single 'Confusion'. Not content with using **Charles Sturridge** — the geezer wot made TV's 'Bridesead Revisited', which speaks volumes in itself if only I could think of them — the young bedroom poster pin-ups decided to stage the whole shebang in a New York subway. And, to their mighty and everlasting chagrin the popstars only managed to get themselves arrested three times because they didn't have permission. Street credibility or underground angst, stops here, eh...?

And now it's video ninnies time. Well known Sainsbury's checkout girl **Tracie** — whose main problem these days seems to be worrying why they haven't put the price on the baked beans — has just shot a video for her single based on the Milk Tray adverts that soak up the time in the break in Coronation Street. Seems there are hundreds of wallies training in an army camp to hand the little sweet toothed one her goodies, and suffering all manner of indignity in the meantime, but only jolly young **Vaughn Toulouse** gets to deliver the confectionery cop out. And I thought Respond Records were more interested in art than money.

Off to the Venue to relive my grandfather's youth watching



"CLICK THAT camera and you'll get this bottle in your face, mate." That well known young gun from Brixton, the Clash's **Paul Simonon**, returns briefly to London to discuss revolution and the rising mortgage rates with wife **Pearl Harbour** (left) and his fresh-faced sister. Then it's straight back to the land of the free where business in **Marlon Brando** impersonators is booming, I hear...

those gravelly old grappers **The Animals** dredging up the sounds of the Boer War for the delectation of the assorted Chelsea pensioner types in attendance. And who should I spot amongst the sagging jowls and retirement cheques but that sprightly fluffly young chicken **Nick Beggs** from well known hard rock outfit **Kajagoobies** in the fridge door. Surely such a collection of motley geriatrics is of no interest to him, or there's more to those monkey glands than they say...

And then it's but a quick roller skate trip to a bash for some new play called 'Jukebox' — don't ask me — where I bump into Nick's pal **Limahl** with the inexplicable DJ **Pal Gambaccini** in tow. Unfortunately I can't shake hands because my mits are full of chicken at the time.

Mega-superstars drinking themselves silly around me include **Captain Sensible**, dear little **Therese Bazar**, bits of **Bucks Fizz** and **Sweet Dreams**, ancient chartsters **Rick Wakeman** and **Lol Creme** and even ancier impresario **Paul Raymond**.

What a scoop. Sources close to my cleaning lady's granny's cat exclusively reveal — and I can exclusively reveal — that silly soulsters **Shalamar** are not going to split up in the next five minutes. Damn...

At last, I know the great days of Hollywood are over. Well, since I starred in the remake of 'Hot Lusty Nights In Walthamstow' it's been a waste of time. I hear that **Paul Young** has been approached — wait for it — to sing the song in **Elliot Gould's** latest movie spectacular...

And once more into the perverted perambulations of a slightly sober gossip hack. At a launch drink-up for NYC Records in sophisticated Berkeley Square I stumble into the fun wracked

form of the **Clash's Mick Jones**. "We've been back from America for a while," he stutters, "But we don't want to put anything new out until it's really good. When we do something England will be the first to know. But we're busy writing songs at the moment. We're not blobbing around in front of the TV, you know." Other showbiz personalities present even include some of **Madness**...

Drop my inhibitions and don my new white ballet shoes to mince off to the crazy **Haysi Fantayzee** camp. "We've just got back from New York too," **Jeremy** informs me as I mop my brow with specially prepared cucumber poultices. "And we'll be going back to Los Angeles to record a new album with our producer **Giorgio Moroder**. So we won't be doing any tours until next year." I put a lettuce leaf on my wilting brow before passing out completely...

## Win a Malcolm McLaren T-shirt & LP

HAVE WE a treat for you? How about being the sharpest dude on your block with a limited edition Malcolm McLaren T-shirt? Ten of these fluorescent winners are up for grabs in an easy competition. They're exclusively designed by Nick Egan, the man who put together the 'Duck Rock' album sleeve. Speaking of which, we've got 10 of them as well.

All you have to do is answer three easy questions, indicate your answers, cut out the coupon and send it to: 'Malcolm McLaren Package Competition,' RECORD MIRROR, PO Box 16, Harlow, Essex. First 10 correct entries opened on the closing date, Monday August 1, wins.

- 1) Which of the following artists has Malcolm McLaren NOT managed? a) Sex Pistols ..... b) Barry Manilow ..... c) Adam Ant .....
- 2) Malcolm also managed a seminal US punk group. Which one was it? a) Toto ..... b) The Jacksons ..... c) New York Dolls .....
- 3) Which female singer was Malcolm alleged to have discovered in a launderette? a) Mari Wilson ..... b) Annabella Lwin ..... c) Aiannah Currie .....

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



# News



Pic by LFI

New Order: smiling?

## Confusion out of Order

NEW ORDER are all set to release a new single next month.

Their new song is called 'Confusion' and follows up the massive 'Blue Monday' hit.

'Confusion' is produced by New York electronic wizard Arthur Baker. It should be out within two or three weeks time according to a source close to the group.

And the group — who have been touring in America — will also be releasing a video next week.

It's called 'Taras Fhevchenko' and is inspired by a painting by a Ukranian folk hero of the same name.

The video costs £12.50 and will be available by mail order. Details will be announced next week.

Despite their live dates in America, the group haven't announced plans to do shows in Britain.

## Three's a crowd

THE FUN BOY THREE have split up. And it appears that it was Terry Hall who decided to call it a day.

"Terry Hall has decided to split the Fun Boy Three," said a spokesman this week. "The American dates which the group completed last week were their last ever appearances."

The split is shrouded in mystery. But there could have been a disagreement between Hall and the other two members Lynval Golding and Neville Staples.

"Terry doesn't want to say anything at all about it," the spokesman added.

"The other two are on holiday in Jamaica and are unobtainable."



Pic by Paul Slaffery

Fun Boy Three: that's yer lot

The Fun Boys had a whole string of hits since they were formed out of the ashes of The Specials in 1981.

They rose to stardom straight away with their 'Lunatics Have Taken Over The Asylum' single.

And later they were the subject of controversy with their single about Northern Ireland 'The More I See, The Less I Believe'. That was followed by 'The Tunnel Of Love' and their last single 'Our Lips Are Sealed'.

It's still not clear whether there are still recorded songs remaining which will be released as souvenirs.

## New Destiny

KIRK BRANDON has split Spear Of Destiny... although the group will continue under the same name with new members.

Drummer Chris Bell and saxophone player Lascelles James are both out of the group.

"After two and a half months of touring, I'd certainly had enough," said Chris Bell this week.

"I think Kirk basically likes to have continuous panic while he's on the go."

CENTRAL LINE have a new single out next week.

It's called 'Lovely Day' and also comes out as a 12-inch.

## Rainbow sell out

RAINBOW HAVE added more dates to their tour at London, Liverpool and Edinburgh as concerts for the towns have sold out.

The group will now also play Liverpool Royal Court Theatre on September 6 and 7, London Michael Sobell Centre 17 and 18 and Edinburgh Playhouse 22 and 23.

London tickets are available from the Hammersmith Odeon or the Dominion Theatre while Liverpool and Edinburgh tickets are available from box offices and agents.

RENOWNED AMERICAN composer Philip Glass will present two shows at the Dominion Theatre on November 3 and 4.

## More Shakatak

SHAKATAK ARE to have another new singer... Norma Lewis.

The black girl who toured with Imagination and had her own minor hit with 'Maybe This Time' will team up with the existing girl singer Gill Saward.

A follow-up to their 'Dark Is The Night' hit is expected soon, and the group will tour in the autumn when an album is released.



SHALAMAR LOOK almost certain to stay together, despite rumours of a split.

The rumours started after a row during a recording session for a video. And tongues had been wagging about a split for some time before the final blow-out.

"There was a row after the video, but every group goes through that," said a spokesman for the group this week.

The disagreement was between Jeffrey Daniel and Howard Hewett.

But their tour, which RECORD MIRROR revealed last week, is still ON, according to sources close to the group. And a new single to follow up their 'Dead Giveaway' hit comes out next week.

The new song is called 'Disappearing Act' and comes from their new album 'The Look'.



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- LOTUS, STAFFORD (0785) 43910; CYCLOPS, BIRMINGHAM 021-643-2196;
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- PICCADILLY, MANCHESTER 061-236-2577; VIRGIN, BRISTOL (0272) 290499;
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# News



**KRAFTWERK** HAVE finally decided to release a new single... although there's still no hint of their new album coming out for some time.

The single is called 'Tour De France' and comes out next week.

It is their first record to be released for two years, and has been written especially for the French cycling event. The music is being used by French television for their coverage of the race.

But the album, which will be called 'Techno Pop', is still on ice.

Kraftwerk have taken time off from their Dusseldorf studios to watch the Tour De France, leaving the last touches to the LP still to be completed.

There are plans to go out on the road when the album finally comes out, hopefully in the autumn.



## JACQUES THE LAD

**PAUL WELLER** is all set to take *The Style Council* on the road. "There is a hint of live shows in December," said a spokesman for the group this week. "But no dates have been confirmed."

It will mark the first proper live shows from *The Style Council* — although they made a brief appearance at London's Brockwell Park for a CND festival recently.

And the group will have a new EP released next month, called *The Style Council à Paris* and available on August 5.

The record features four songs — 'Le Depart', 'The Paris Match', 'Party Chambers' and 'Long Hot Summer'. There are also plans for an album, but that won't be released until the new year.

Paul Weller was quick to joke about the group's new single. "French boys are the most beautiful in the world," he said this week. "I think there's an undercurrent of tension in Paris that, oh, say Singapore, just doesn't have!"

**CABARET VOLTAIRE** take on a short tour in August following the release of their 'Just Fascination' single.

And they also bring out an album 'Crackdown' on August 1. The album will initially contain a free EP with four extra numbers. They will also feature permanently on the cassette version.

The tour starts at Manchester Hacienda on August 11. They go on to play Liverpool Royal Court 12, Sheffield Top Rank 14, Leeds Warehouse 15, Nottingham Roxy 17, London Electric Ballroom 18 and St Albans City Hall 20.

Cabaret Voltaire have also released a video 'Doublevision' at £17.95.



**BIG COUNTRY** bring out their first album at the end of the month. The LP is called 'The Crossing' and is released on July 29.

It features the group's two hit singles 'In A Big Country' and 'Fields Of Fire' as well as eight other songs.

And a cassette version features two extra tracks, 'Angel Park' and 'Heart And Soul', as well as two extra 12-inch mixes of their singles.

Meanwhile, the group have confirmed that they will play the Reading Festival on August 26. They are second on the bill to *The Stranglers*.

## With a little Imagination

**GRACE KENNEDY** has teamed up with *Imagination* lead singer Lee John for her new single.

It is called 'All I Want Is You' and features John on backing vocals. And fellow *Imagination* player Ashley Ingram co-wrote the song, while their drummer Errol is also featured — he's Grace Kennedy's brother.



# The TOM TOM club

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PRODUCED BY: CHRIS FRANTZ, TINA WEYMOUTH + STEVEN STANLEY.



# Turn on

## RELEASES

**THE WATERBOYS** bring out their first-ever album next week. It is called 'The Waterboys' and includes their hit 'A Girl Called Johnny' among its eight tracks.

**LINX GUITARIST Canute** brings out his first solo single this week. The single is called 'Turn It Up' and is already being played in clubs around the country.

**NEW YORK** act Stone have a new single 'Crazy' released this week.

**COATI MUNDI** is to bring out another single next month. It's called 'Oh! That Love Decision' and is backed with a Captain Beefheart number 'Tropical Hot Dog Night' and comes out on August 1. But there is a different B side to the seven-inch version — 'Part One'. Mundi will be appearing live with his group Kid Creole & The Coconuts this autumn.

**RICKIE LEE JONES** has a new single out on July 29. It's a version of 'Under The Boardwalk' and is taken from her 'Girl At Her Volcano' album. The song was a hit for Tom Tom Club last year.

**SOUTH AFRICAN** group Juluka have a new single out this week. It's called 'Impi' and is about a Zulu battle in the nineteenth century.

**MICHAEL LOVESMITH** has his debut single out this week. It is called 'Baby I Will' and comes from an album 'I Will Make It Happen' which comes out next month.

**IVOR CUTLER** has two records out this week. His first-ever single 'Women Of The World' comes out on the independent Rough Trade Records. And he also brings out his 'Jammy Smears' album again on August 1 through Virgin Records.

**SHRIEKBACK'S SINGLE 'Lined Up'** is re-released this week on a four-track 12-inch single which also includes 'Accretions', 'Into Method' and 'My Spine (Is The Bassline)'. A normal seven-inch is also released.

**REGGAE ARTIST U Brown** has a single 'Jam It Tonight' released this week. It comes from an album of the same title which is due out shortly. He had a reggae hit earlier this year with 'Tu Shung Peng'.

**PATRICK McNEE** and Honor Blackmar's 'Kinky Boots' single comes out again this week with as a 12-inch with an extra track on the B side. It's the theme to the 'Avengers' by the Roland Shaw Orchestra.

## TOURS

**DISCO ARTIST Forrest**, last in the charts with 'Feel The Need', is to tour Britain. The tour starts at Stockport

## TV AND RADIO

**FRIDAY** and yet again it's 'The Switch' (C4) which starts off the week's proceedings with another quality line-up. Elvis Costello plays three songs live, while Animal Nightlife give their new line-up its first airing. Also live is Robert Marlow who's just released a single on Vince Clarke's new label. Videos come from Spandau Ballet, Talking Heads, David Grant and Cabaret Voltaire. Also on Channel Four is 98-year-old Alan 'Fluff' Freeman introducing Brian Pogue from the Tremeloes and The Platters on 'Unforgettable'.

**SATURDAY** features the 'Tube' repeats (ITV), although just to confuse you, it goes out on Sunday in some areas. Dexy's Midnight Runners, Soft Cell, Grandmaster Flash, George Clinton



**EDDY GRANT** is to bring out a new single next month. It will be a new song 'Till I Can't Take Love No More', and it comes out on August 5. The single is backed with 'California Style' and also comes out as a 12-inch. As usual, Eddy Grant wrote, produced and played all the instruments on the single. It will also be included on a new album which is due out in Autumn.

Quaffers July 29 and 30, and continues at Huddersfield Town Hall 31, Birmingham Night Out Club August 2 and 3, Exeter Riverside Club 4, Swindon Brunel Rooms 5, Horsham The Park Recreation Centre 7, Fareham HMS Collingwood 9, Derby Gossips 10, Hereford Park Hall 12, Andover Country Bumpkin 13, Watford Bailey's 15, 16 and 17, Stanmore Middx and Herts Country Club 18 and Northampton Derrigate Theatre 20. London dates are being planned and a new single will be released in August.

**THE SMITHS**, who support Altered Images at the London Hammersmith Palais July 24, go on to play dates in their own right at London Dingwalls on August 9, Leeds Warehouse 11, Hull Dingwalls 12, Newcastle Dingwalls 13 and Norwich Gala Rooms 19.

**JOHNNY CASH** is to tour Britain in the winter. He plays Nottingham Royal Centre November 10, Birmingham Odeon 11, and London Hammersmith Odeon 12.

**INDEPENDENT LABEL** stars Brilliant are to play London's Camden Palace on July 21.

**JAZZ FUNKER Roy Ayres** is to play three dates at London's Venue on July 20, 21 and 22. The dates coincide with the release of Ayers' new single 'Silver Vibrations'. The single is backed by American hit 'Fast Money'.

**THE MARINE GIRLS** are to play the London Brixton Ace on July 23, and wacky popsters Tenpole Tudor headline the same venue on July 28.

and Laurel and Hardy all feature on the programme. That old regular 'In Concert' (BBC2) features Kissing The Pink and Juluka. And on Beeb One in the morning Modern Romance appear on 'Get Set'.

**SUNDAY'S 'My Top 12'** (Radio One) has Clare Grogan choosing her favourite records.

**MONDAY** can only offer 'Ear To The Ground' (C4) which looks at the problems of living in rural areas.

**TUESDAY** marks the beginning of a new series 'Hold Tight' on ITV. First guests are Musical Youth and The Thompson Twins. The programme was filmed at the Alton Towers pleasure park and replaces 'Razzmatazz'.

# GARY BYRD AND THE G.B. EXPERIENCE

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# Chart file

**I**T'S LESS than three years since John Lennon died, but in the interim some seven records conceived as tributes to the former *Beatle* have charted. Two were original songs commenting on John's death — **George Harrison's** 'All Those Years Ago' and **Elton John's** 'Empty Garden (Hey Hey Johnny)'. **Yoko Ono's** 'Walking On Thin Ice', the song the Lennons were working on the day John died, was Yoko's own tribute. **Roxy Music** and **Randy Crawford** put out 'Jealous Guy' and 'Imagine' respectively, both claiming them to be tributes.

But the latest song revealed as a Lennon disc is something of a surprise. It's **Mike Oldfield's** 'Moonlight Shadow', apparently a tribute to Lennon and **Houdini**, both of whom were "carried away on a moonlight shadow." Oldfield only developed the Lennon/Houdini angle after changing the title of the song from 'Midnight Passion'. In its earlier form it was sung by podgy **Hazel O'Connor**, but the voice on the record is that of **Maggie Riley**, who also sang lead on Oldfield's 'Family Man' and 'Five Miles Out' singles...

Better late than never: Chartfile has finally obtained a copy of Jane's recent number 87 hit 'It's A Fine Day' which turns out to be a whispy and rather delicate acappella rendition of a poem. Jane thus joins the small band of acts who've made the singles chart with unaccompanied vocal hits. In 1966, the **Master Singers** charted both 'The Highway Code' and 'The Weather Forecast'. Four years later **Judy Collins'** haunting version of 'Amazing Grace' made the chart, and in 1973



**ROXY MUSIC:** sincere and moving tribute

Pic by LFI

**Steeleye Span's** recording of the traditional 'Gaudete' became a major hit.

Its chart residency overlapped with another acappella hit, **Prelude's** interpretation of **Neil Young's** 'After The Goldrush'. Last year a revitalised **Prelude** re-recorded the song, again unaccompanied and charted it once more. 'Amazing Grace' outranks the rest as it was the biggest hit, reaching number five. It is further distinguished by the fact that it's the only other song to be charted in both acappella and instrumental versions, the latter being a number one hit for the **Royal Scots Dragoon Guards** in 1972...

**Schoolboy band The Shorts'** 'Comment Ca Va' has sold over 220,000 copies in Holland after spending four weeks at number one. It's the biggest-selling single in Holland since 1978, and is now making significant inroads into the charts of Austria, Germany, Luxembourg and Belgium. The group comprise vocalist **Hans Van Vonderlen** (17), another 17-year-old and two 16-year-olds...

**La Familia's** reggae cover of the **Mary Jane Girls'** 'All Night Long' has established an unusual new sales record. Before being officially released on the **Sanity** label a month ago it was circulating on white label and amassed

total sales in that format of 9,000, far in excess of any other record. It has since joined the **Mary Jane Girls** in the Gallup chart where it lags some distance behind. However, on the dancefloor, it is proving to be nearly as popular as the **Mary Jane Girls**. Both records are in the top ten of **Record Mirror's** disco chart — another precedent-setting achievement for the song written by the **Mary Jane Girls'** mentor, **Rick James**...

**A**FTER A brief lull, overseas penetration of **Billboard's** US chart has reached another new high last week, standing at 51.5 per cent of the Hot One Hundred. British acts accounted for 34.5 per cent on the chart.

Meanwhile American acts comprise just 24 per cent of the British chart. Fascinatingly, with the exception of **Toto** and **KC & The Sunshine Band** all of the American acts in the British chart are black. That's an overwhelming triumph against the odds considering the astonishingly low standing of black acts in America's own chart, and the fact that blacks make up only 11 per cent of the total US population...

Oops! Chartfile recently cited **Lulu** as the champion label-hopper in the British charts thanks to her hits on six different labels. In fact, **James Brown's** current hit 'Bring It On... Bring It On' also brings his total to half a dozen: **London**, **Pye International**, **Polydor**, **Mojo**, **RCA** and **Sonet**...

After a period of virtual freedom, nearly all of Ireland's pirate radio stations have been closed down by the Irish government ahead of plans to introduce a network of legal commercial stations. Their demise coincided with the second of **Alfasound Tapetrix's** excellent series of **Pirate Radio** cassettes, 'The Irish Pirates'.

The four hour documentary is a snip at £9.99 from **Alfasound Tapetrix**, 16 Fairway Avenue, Manchester M23 9JP.

**ALAN JONES**

**New Single Now**

# The Ballie

**STIFF**  
RECORDS

# COME FRY WITH ME



ABC 'Mantrap' (Polygram, £25 approx)

ROLL UP, roll up! Welcome to the greatest show on earth where pop goes art, where rock 'n' roll transcends video, where your favourite stars make absolute fools of themselves! Welcome to 'Mantrap'.

But first the background. Good producers and clever cameramen have been churning out

"inspired" videos for less-than-inspired singles for over two years now; they add to the impact, they work if they tell a story, they're good fun — take 'Girls On Film' or even 'Ghost Town' as two random examples.

On the other hand the video companies have been churning out 'Live In Concert' videos with equal regularity — your favourite show from the front of the stage, the side of the stage, everywhere except behind the pillar where you were sitting. Fine so far?

Now take a band who seem to have done virtually nothing since the 'Lexicon Of Love' album success and watch them try to unite the two video formats. In other words give them a whole hour to tell a three minute story and at the same time jam in as much leftover concert footage as possible. The result is ABC in 'Mantrap'.

The horrible reality of this "film" is simply how contrived and empty it actually is. The plot is spurious, while the live footage



that holds the plot together is lacklustre, unexciting and, in several parts, so far away from the recorded original that it almost runs in defiance of the Trades Descriptions Act.

This forlorn attempt to drag rock video into a new age is directed by Julien Temple, the man responsible for 'The Great Rock 'n' Roll Swindle', still the best rock 'n' roll film ever made. Then, at least, he had a story. This time he, Richard Burridge and ABC have thrown their combined talents into a concept so thin that it's transparent.

Martin Fry woodenly plays the

lead singer of a group touring Eastern Europe, having previously been seduced at a casino and subsequently bushwhacked. Garish live footage from last year's London concerts then fill in the interminable gaps until it subsequently transpires that there is a "plot" afoot to substitute Fry for his double as soon as the group cross the border.

Fortunately our hero, drugged in time-honoured fashion, recovers in time to lay out the imposter spy with a champagne bottle and returns in triumph while 'Poison Arrow' and 'Look Of Love' play happily ever after.

happily ever after.

With a ratio of live footage to "film concept" running at about 20 to one, 'Mantrap' ends up as more of a feeble excuse to show ABC live than a dramatic new way of presenting their music. Worse still the acting is terrible and the music, presented "warts and all", no better than rough and ready.

Some critics may hail 'Mantrap' as a brave attempt to unite rock 'n' roll and video, an attempt to give the fans something more. Instead it's an embarrassment and, whether you rent or buy, one you should do your best not to share.

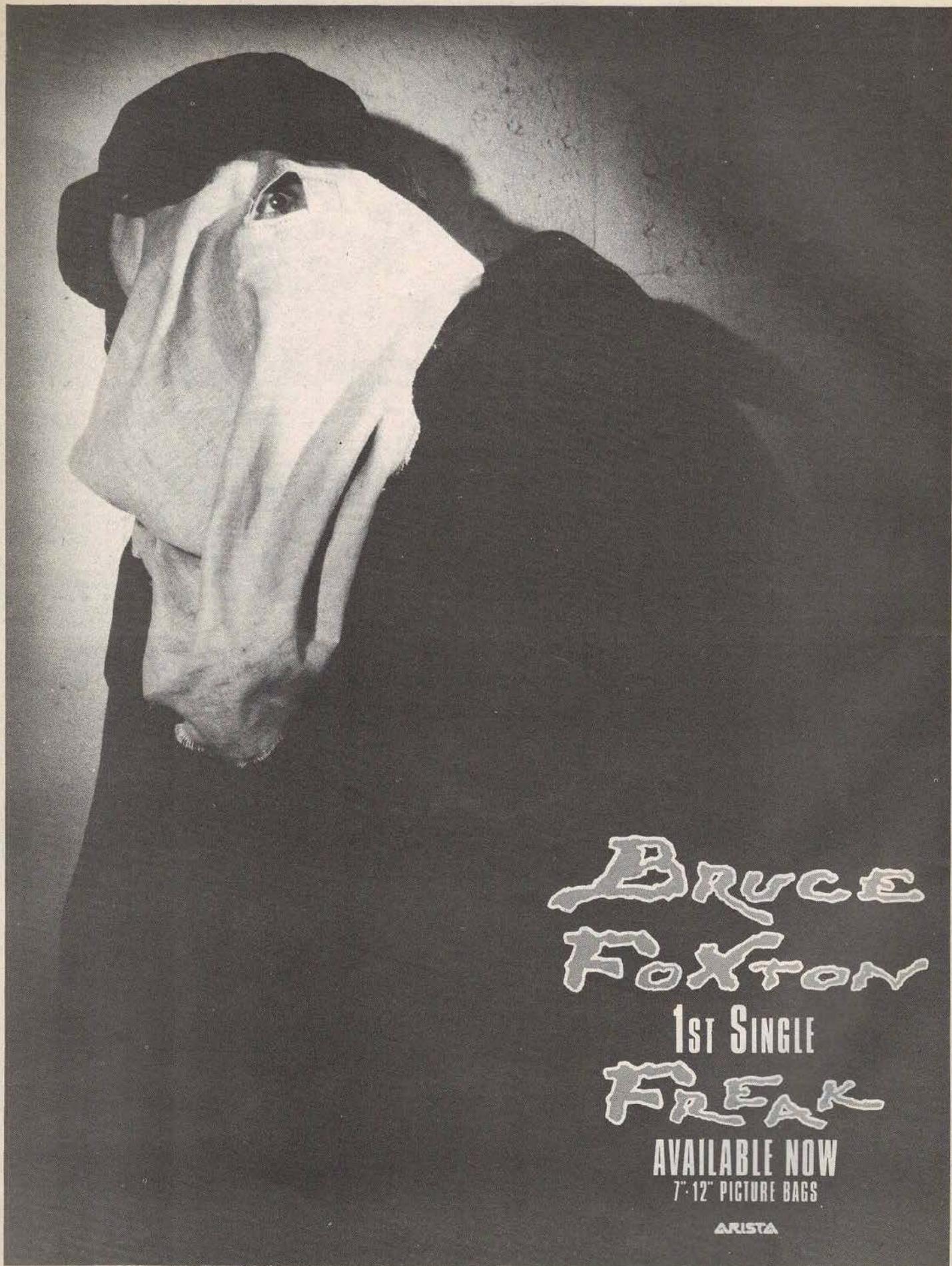
John Shearlaw

## Indian Summer



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# Jaz funk

**W**HILE YOU'RE getting a tan in Bognor, Killing Joke's Jaz might be sunning himself in the Sahara desert.

He likes to get away from it all by going to remote places. Last year he camped out on the boiling plains of Nasca in Peru, with only scorpions and snakes for company.

"It was about 110 degrees and the nearest civilisation was four miles away," he says. "I lived off porridge and eggs and slept in a tent. I wasn't afraid of the scorpions and I enjoyed being on my own. I'm not one of those people who likes to spend hours down the pub."

Jaz is keen on astronomy and the clear skies meant he could study the constellations in great detail. He also studied the fantastic drawings of spiders and birds on the plains left by a long lost civilisation. All these experiences help in writing Killing Joke's material, like their primal



**KILLING JOKE:** No one goes to Monaco these days, darling

scream of a single, 'Let's All Go (To The Fire Dances)'.

Killing Joke are planning a trip to Easter Island and Jaz is very

fond of Iceland.

"I enjoy extremes, so to go from the heat of Nasca to that coldness is stimulating. Pollution

# News beat

is unheard of there and they've never had an army. It's a perfect place. I've just written a symphony which I'm hoping to have performed. I want to try and describe landscape in my music."

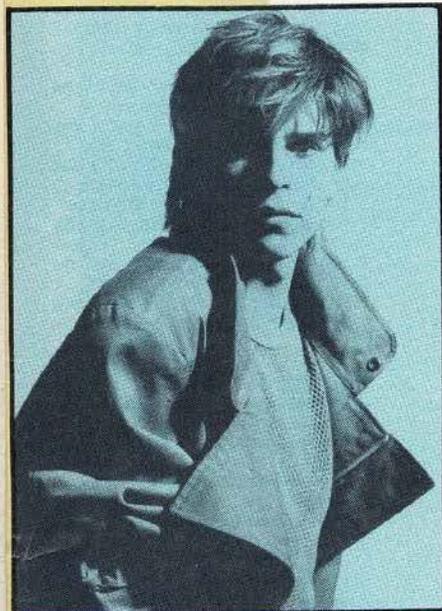
Jaz comes from a brilliant family. His brother is the youngest ever Nobel prize winner and works for the NASA space agency.

"Killing Joke are a band who have to play every day to exist," he says. "I'm sure that if our drummer Paul couldn't channel his energies into music then he'd become a mass murderer."

"Our single is about individuals with a common direction. Sometimes I view myself as a composer and other days I'm a musician or an artist."

"I despise what I hear on the radio. The music insults people — it doesn't inspire them. I don't like all these new Scottish hippies and Fish of Marillion is a prat."

Robin Smith



## THREE BELOW ZERO

**F**IRST IT was long raincoats and funny names, then it was leather jackets and Jimmy Tarbuck stances, and now . . . well it's sweet pop, pure 'n' simple.

Liverpool groups are what I'm talking about and the Icicle Works are who I'm talking to.

Icicle Works, along with the Lotus Eaters and Care, represent the lighter, more accessible side of Liverpool pop. As their 'Birds Fly (Whisper To A Scream)' single begins to make inroads into the nifty 100, Icicle Works continue the route of the dodgy club circuit.

"We've been doing gigs in

grotty dives up and down the country, although last week for a change we did this outside gig at Sefton Park with Nick Heyward. It was being filmed for a 'Pop Carnival' TV show," says vocalist Ian McNabb.

Ian's a real stalwart of the Liverpool scene, playing in groups since the mid-Seventies.

"Yeah, I've been in groups for a long time, but none of them were too serious. We were just 'getting things together'. You don't really do anything seriously in Liverpool, just fart around and do a lot of talking."

"It's funny but most of the Scouse bands getting success

— FOS and China Crisis — haven't really got anything to do with Liverpool."

Perhaps, but, as Ian explains, being heavily involved in the Liverpool scene is not always an advantage.

"We got a massive following in Liverpool and realised if we weren't careful we'd just become a local hit. People like Phil Jones of Afraid Of Mice are really big in Liverpool. They can sell out 2,000 seater theatres, but they mean nothing to the rest of the country. We decided not to play in Liverpool for a while."

Jim Reid

**B**RING ON the clones! Sorry, teenagers, it's not hunky John Taylor, or even his mysterious younger brother, despite the carefully contrived Tayloresque tousled schoolboy look. Nope, this 'un here goes by the name of Phil Thornalley, and he's the latest precocious boy genius, it seems.

Phil started off as a tape operator for Mickie Most then worked his way up to Chief Engineer at Rak Studios, working with everyone from Kim Wilde to The Cure. Meanwhile, he assumed the moniker 'Art In Heaven' and appeared on the Peter Powell-blessed Video Showcase on the Oxford Roadshow. This still left him to meddle in production with equally wet-behind-the-ears pop upstarts Seona Dancing and Matt Fretton.

All this and a record deal too! His debut 45 for Riva is 'So This Is Love', which young Philip conceived, executed, played on, wrote, produced, engineered and swept the studio floor for. And it wouldn't be too unfair to describe it as a trifle Duranish in parts; Taylor-made for hitsville, perchance?

Betty Page

**ICICLE WORKS:** an intimate knowledge of grotty dives



# A long, hot SUMMERS

**P**HYLLOSAN MAY fortify the over forties, but since Police guitarist Andy Summers joined the club he's left it to Jane Fonda.

"I just lie on the floor and do whatever she tells me to do for 40 minutes," he says.

The man who's 40 but with the body and face of someone in their early twenties is talking about keeping in shape. Every morning it's a full dose of 'Jane Fonda's Workout' album to get in trim for the Police world tour.

"I made the mistake of not being physically ready one year, and the two hours of hard playing, jumping and posing wiped me out on the first night. I went into a trauma."

Since then it's a strenuous set of physical jerks once a day for Andy.

"Sting is a fitness fanatic," he reveals.

"He's a natural athlete. I tried running with him once and it's depressing. What's frightening is the speed which he runs. Stewart Copeland is probably the most natural sportsman but every show includes a two hour work out for him."

This is The Police gearing up for their first set of gigs for a year, starting with a few low-key London appearances. With a number one single and album and a new single, 'Wrapped Around Your Finger', the band are set to continue conquering the world.

**A**FTER FIVE years at the top Andy Summers isn't going to start taking things for granted. Having spent most of his life slogging around the circuits, he freely admits that The Police was his last chance for the big time.

"It was my last bit of mental reserve," he says.

"I didn't feel like doing it any more. I see a lot of people who stopped at 30 and didn't stay with it. All the things I've ever done are in the one guitar style that works with The Police."

"Part of being a musician is that continual pushing forward. That's what art is all about. If you stop — it's all over. You can never reach a place of rest. You have to keep refining and

examining what you do."

Already, he's doing just that. He's about to repeat his successful liaison with Robert Fripp, while a solo album and albums with Carly Simon and Go-Go Charlotte Caffey are in the pipeline. He's about to release a photographic book called 'Throb' and has plans to star in a film. He even won a design award for the sleeve of the Fripp/Summers album 'I Advance Masked'.

"The book shows me attempting to be a photographer in a lot of ways. It's not just snapshots — it's much more abstract and arty — but it's cohesive and tightly orchestrated. My ambition is to keep developing my sense of the poetic and my 'eye'."

"I purchased a wonderful book — a Hitchcock styled thriller — and the plan is to film it next April in Dublin. I'd have one of the three main roles. I play an English journalist whose wife is murdered and then there's a whodunnit. I end up committing suicide, but it's very sophisticated."

**W**ITH THE remnants of an acting career behind him during a stay in America before becoming a member of The Police, he denies any competition with Sting.

"You can't say he's a great actor at this point, but he's got the potential and he's learning his craft as he goes along. It remains to be seen how great he can become. Whether he has the desire to do that I'm not sure. I'd say there was some ambivalence about it. There's no question about his charisma or the way he looks. The only thing to stop him having a major film career is whether he wants to do it or not."

Sting is at present tying up a deal to film Mervyn Peake's

Ghormenghast trilogy while Stewart has just completed a movie called 'So What'. Even manager Miles Copeland has got the bug, owning his own film company.

"I've had many offers of writing film scores — obviously I'm going to score my own."

After an 18 month break since the last album he admits it's getting harder to retain his enthusiasm for the band.

"You feel a commercial pressure. A myth is created and you have to be careful not to step into the shoes of that myth. There's a trap you can fall into of making caricatures of your previous work. But we've been rehearsing for the past few days, just banging out all the early numbers, and it's fantastic. We're having a good old laugh."

"There's a lot of bullshit written about how much we fight. Actually we get along pretty well. After a few months on the road it's natural that things should get strained at times, but we're more than married to each other."

He admits that the fact that Sting took most of the songwriting responsibility used to be a source of friction in the past.

"I think he's a great songwriter and I enjoy playing his material. Sometimes I disagree with some of the choices on the albums — they could've been a lot tighter. But it has to be a committee decision. Obviously as Sting is the singer a lot depends on whether he wants to sing it or not."

But what are the negative points of being a member of The Police?

"Well, apart from the other two being f—ing arseholes — it's alright," he says, breaking into a wry grin.

"Sometimes being a member of The Police can be heavy going. We support a lot of people and the pressure to keep succeeding gets a bit much. Sometimes I feel trapped in a cage and I want to scream and get out. But I wouldn't have it any other way."

But one price that's been paid is in personal relationships. While Stewart Copeland has got married and fathered a baby with long-time girlfriend Sonja Kristina, both Sting and Andy have seen their marriages come to an end. Summers knows where to put the blame.

"Yes, it was The Police that broke us up," he says.

"It's incredibly hard for a woman to sustain a marriage when her man is away all the time. I had the whole lot thrown at me at once. As the band started to really get big we had a baby. I was walking an emotional tightrope between being a pop star and coming home to a fraught situation."

"We started to grow apart," he says. "Even though The Sun would like to write smutty stories there's no blame. It didn't end with bitterness and acrimony but with sadness and compassion."

"The most important thing to me is playing and developing the artistic side of my nature. Unfortunately it tends to ruin the personal side of life. It wrecks relationships and you're always a slave to another mistress — music."

**N**OW HE'S content to indulge in being a free man but with a reputation as a ladykiller going before him — if The Sun's 'I Can't Keep My Hands Off The Birds' feature is to be believed.

"The pursuit of women is part of being on stage," he says.

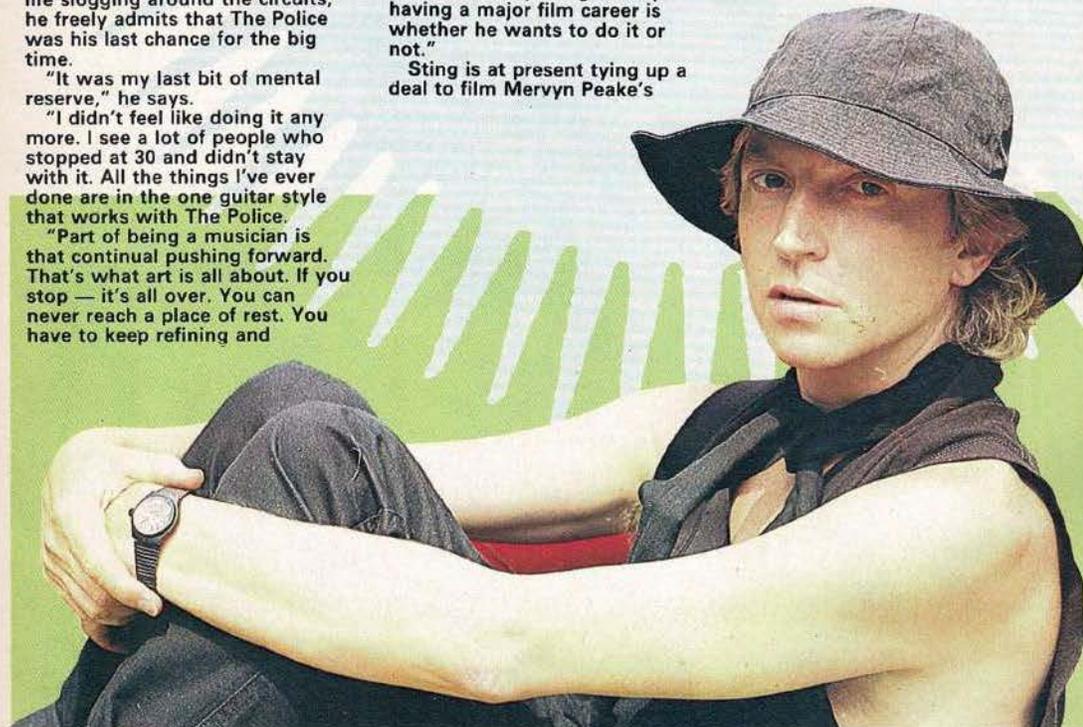
"And what's wrong with loving women? I think they're wonderful. There's nothing more exciting for any man than to be with a sparkling, intelligent, beautiful woman. Half of what drives anybody on is the libido."

Since being a member of The Police, has it got easier?

"The most desirable women are never handed to you on a plate — but the plates are getting closer," he says.

"When you talk to the papers they just see it as crude one night stands, which isn't true. I have a few friendly relationships with a certain number of women. I don't see why — in the modern world — I should remain monogamous when I'm unattached. Most relationships become so possessive and destructive early on, so I have to take care of people's emotions and be very honest with them. I tread very carefully now."

Mike Gardner





Pics by Joe Shuffler

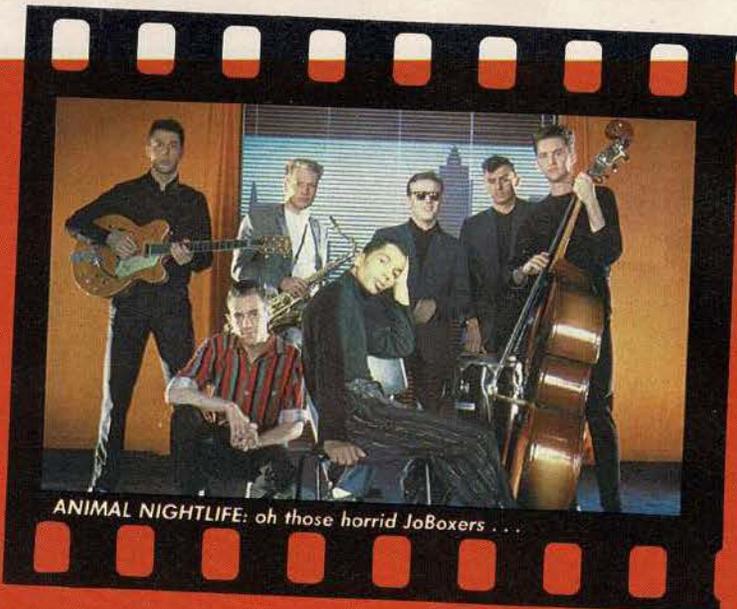
ANDY SUMMERS: 40 minutes on the floor with Jane Fonda

# dark is the Nightlife

**T**HE NIGHTLIFE may still be Animal for Andy Polaris and co, but the daytime now poses problems. Much-photographed Animalettes Leah and Chrysta having departed, the remaining under-publicised boys are going through a difficult third stage of development. Andy P knows this only too well.

"With the girls it had gone as far as it could," he says. "When I watch videos of us playing now it looks a bit too fey, it wasn't as good as it should've been, and we'd progressed as far as we could with that image. Ideally we wanted it to be like Shalamar or Odyssey, where every song has three singers, but it never worked out."

On their third 45 'Native Boy', a gently cool, catchy summer number, the female voices belong to Karol Kenyon (of Heaven 17's 'Temptation' fame) and Dee (erstwhile Wham-ette), but Andy's right there, upfront.



ANIMAL NIGHTLIFE: oh those horrid JoBoxers ...

"'Native Boy' is the real McCoy for us," he explains. "It's the way we wanted it, it's professional, and I hope we break on this one. Financially and contract-wise this has got to be a hit or we're in big trouble."

Andy reckons Nightlife have matured at their own pace, and now have the live following to be ready for that elusive hit. But he feels fairly bitter about the way they've been treated so far:

"We've done a lot of donkey work for groups like JoBoxers

'cos we were playing live long before them, so people are a lot more open-minded to it. They got a big push; we've really got to push ourselves this time to make sure CBS aren't more interested in Julio Iglesias or Meat Loaf."

"We've had quite a lot of press, but not overkill like JoBoxers. It's the same with Roman Holliday, though we like them, they're not smug like the JoBoxers, who annoy us — they're obnoxious about everything."

Andy's adamant that AN won't

## News beat

by BETTY PAGE

expend the energy to make an LP without first having a hit: "So many good groups — like Allez Allez and Blue Rondo — release albums that go straight in the bargain bin 'cos not enough people have heard of 'em. We've still got that hip status barrier to break through: Joe Bloggs and grannies in Tesco's have to know who we are."

So how are they planning to achieve that?

"We aim to be an English soul group, but not Americanised like Central Line or Second Image. At the moment all white singers are trying to be Bowie or Ferry and all black singers are trying to be Michael Jackson or Stevie Wonder. I make the best of what I've got. I still think we're one of the best *live* English bands."

They're going to find it tough without the glamour of les girls and with the absence of novelty or gimmick. Andy agrees: "Maybe that's why people find it hard to swallow us — we haven't tried hard about our image, nothing's outrageous, there's no shock tactics."

And the future? "We're heading towards a cliff. At the moment I don't know if we're going to fall off or not."

# gospel groove

**JUST FANCY** this: America's been invaded by waves of British electro-talent and they don't even realise they have some of their very own.

Ministry are from Chicago and strut a mean slice of white funk stuff. They are Al Jourgenson, Chicago's answer to Rusty Egan, drummer Steve (absolutely no relation) plus a girl backing vocalist name of Chay Jones.

But it all started with a song, 'Cold Life'. Says Al: "It was done for grins, then Beggars Banquet picked it up and I was forced to come up with the name and concept. The song that wrote the band, in fact. Then we did a tour and signed to Arista."

First came 'Work For Love', an almost-hit, now a rich, hooky dancefloor treat 'I Wanted To Tell Her'. The debut album comes at the end of July.

"We're very off-the-wall for Americans," admits Al. "We're a bit of a novelty. After all, nothing's come out of Chicago since 1927 when Muddy Waters was born. We used to try and say we were from anywhere but America, but now things are opening up and we're proud of that."

Look out for Al's name on Iggy Pop's new 12 inch, Alan Vega's new LP, and a solo album with vocalist Chay Jones.

Al: "It'll be very black American R'n'B but more Chic than white boys on funk. And don't mention Yazoo!" Ministry: take it as gospel, brothers.



MINISTRY'S Al Jourgenson

**JUST BECAUSE** they're not top of the pops, it doesn't mean Eddie & Sunshine haven't been busy. In fact, they've been positively beavering, trying to work their idiosyncratic way into your consciousness.

After a lengthy European tour with Ultravox and the making of their own full-length video, the charming duo have now completed their first long-player, 'Perfect Strangers' and a new concept in entertainment, the 'Living TV' show.

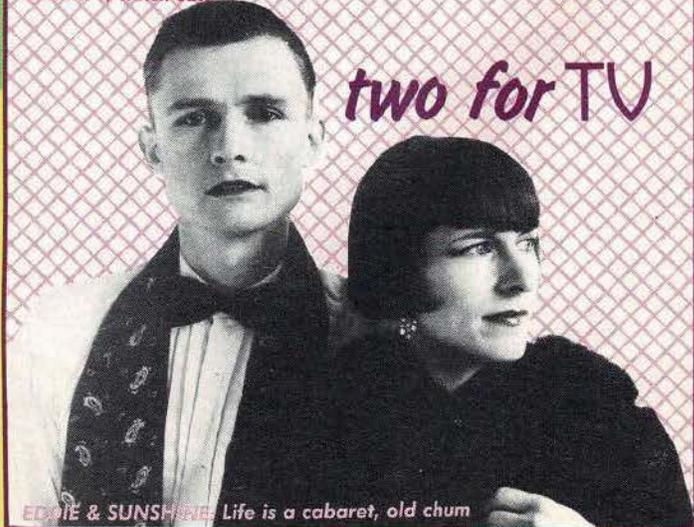
It's had a successful run at the gaudy Raymond's Revuebar in London's Soho throughout July, and the team now want to take it out on the road. It's done in two parts: the first is a live chat show, which has had guests ranging from Neil of the Young Ones to John Fox and Mick Karn (hosted by course by E&S), and the second part sees the couple perform their piquant tableau of songs.

Sunshine explains the ideas behind it: "We were fed up with the 'modern cabaret' tag. It didn't describe us — it sounds like left-wing actorish stuff. Then someone said watching us was like watching TV or video, and Eddie came up with the 'Living TV' idea." Eddie: "The idea of us doing cabaret and calling it cabaret is taking a hell of an old-fashioned worn-out thing but we're trying to kick some new life into it."

Indeed they do, injecting a quiet wit and some gentle social comment on the way.

Says Sunshine: "We're trying to make it amusing in a slightly satirical way."

The logical extension of 'Living TV' is, of course, the real thing. Having successfully coped with nervous guests, Eddie & Sunshine's ambition now is to host their own TV show. The 'Perfect Strangers Chat-a-thon', perhaps? Channel 4, watch out!



## two for TV

EDDIE & SUNSHINE: Life is a cabaret, old chum

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# Singles

reviewed by  
**ROBIN SMITH**

## PINA COLADAS

**MOTORHEAD 'Shine' (Bronze)** Here's one to upset your scampi and chips. This single grabs as much attention as a firebell going off in the middle of a hot night. The new look Motorhead is combined with the old roughness in a unique and stunning way. You can even hear Lemmy's every word. Could this be a recording first?

**H2O 'Just Outside Of Heaven' (RCA)** H2googoo look like keeping their feet under the table for a long time. Another deceptive song with the initial impact of a wet flannel, before those soft musical rumbles begin to take hold. Absolutely no escape.

**HAIRCUT 100 'Prime Time' (Polydor)** They haven't been cut off in their prime following the departure of the man they call Superbrat. Haircut juggle with bubbling brass, funky little rhythms, and a whole host of tricks up their nice white sleeves. On this showing there's plenty of room for both them and little Nicky in the charts.

## FLAT WATNEYS

**WHAM 'Club Tropicana' (Innervation)** Perhaps it's because I'm a pale, skinny weakling that I detest Wham so much as they flex their muscles and flash those dazzling smiles, while I'm in the shade covering myself in Camomile lotion. Their stuff moves my penguin like feet not an inch. Now, perhaps if I sent off for that Bullworker...

**BRUCE FOXTON 'Freak' (Arista)** Can the ex-Jammer out-do the wonder

**THE BELLE STARS 'Indian Summer' (Stiff)** The Belle Stars have their fingers firmly on the pulse of these sizzling times. Smooth and refined as cocktails at sundown over Worthing Bay, the Stars' vocal refrain and cool, cool instruments should catapult this into their biggest success so far. Who would have thought that puppets could cut their strings so effectively?

from Woking? I think not. Fuzzy and characterless, 'Freak' merges so many stunts with Foxtan's voice that the song, which is very weak to begin with, becomes dazed and confused. Like a man treading on thin ice, Foxtan just doesn't know which way to go.

**AGNETHA FALTSKOG 'Wrap Your Arms Around Me' (Epic)** The heat is off. Aggie simmers quietly after the boiling point of her last single and this is all a little too close to those turgid old ballads from Abba. Your knee joints need oiling, my dear.

**JACKSON BROWNE 'Lawyers In Love' (WEA)** I've only fallen asleep during two concerts and Jackson Browne's was one of them. Self satisfied message music from over content megabore.

**HERBIE HANCOCK 'Rockit' (CBS)** Neither do I care that Herb is something of a legend. He doesn't touch off any response from me. Perhaps I should see a doctor.

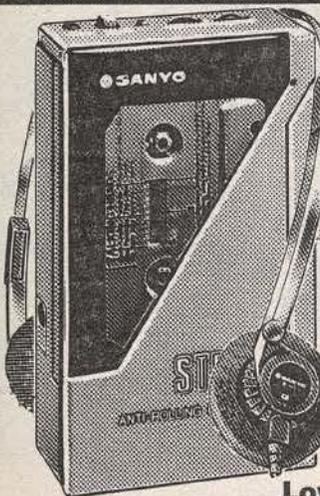
**AMERICA 'The Border' (Capitol)** Didn't they do something called 'Horse With No Brain' when I was a nipper? An on the run through a dark night song, it would probably improve if you



SARAH JANE BELLE STAR: I'll drink to that

Pic. by LFI

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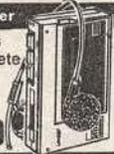
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listened to it in a big car somewhere along a Californian highway.

**GRAHAM PARKER 'Life Gets Better' (RCA)** Parker must have the optimism of a man who faces a firing squad convinced that the rifles are going to jam. Absolutely abysmal single from this once hip old bozo. Retire for Christ's sake, you must be near pensionable age by now.

**LOZ NETTO 'Fadeaway' (21 Records)** Does he really expect to sell any records with a name that sounds like an unpleasant skin disease?

**AFFAIRS OF THE HEART 'Waterloo Sunset' (Pulse)** Wonderful looking girl, shame about the record. A synth version of the Kinks' hoary old classic and a terrible waste of time.

**NAKED IN PARIS 'Caza' (Rondor)** Yet more angst ridden vocals over a reedy beat. Totally and utterly unmemorable.

**JULIA DOWNES 'Mission Tonight' (Naive)** People like Julia should never move beyond the piano in their expensive drawing rooms.

**MARSHA RAVEN 'He's The One' (Big Boy)** As sultry as Hilda Ogden in her curlers. Marsha is some kind of pubescent Tina Charles with just about enough passion to half arouse a lanky boy scout.

**TALKING HEADS 'Burning Down The House' (Sire)** More music for old hippies with clean finger nails. How avant garde, how bloody boring.

**THE TOM TOM CLUB 'The Man With Four Way Hips' (Island)** Desperate as somebody trying to break out of a locked cupboard. Tom Tom Club stagger through a track sounding like Metal Mickey novelty song.

**THE MANHATTANS 'Crazy' (CBS)** Manhattans, bah! They really should be called Grimy Bolton. A song notable for its ability to cram every disco cliché into two minutes.

**CARMEL 'Bad Day' (London)** While it's popular for girls to be sugar and spice and all things nice, this jazzy little number won't do it. A fine voice, but for the time being Carmel must carry the flag on her own.

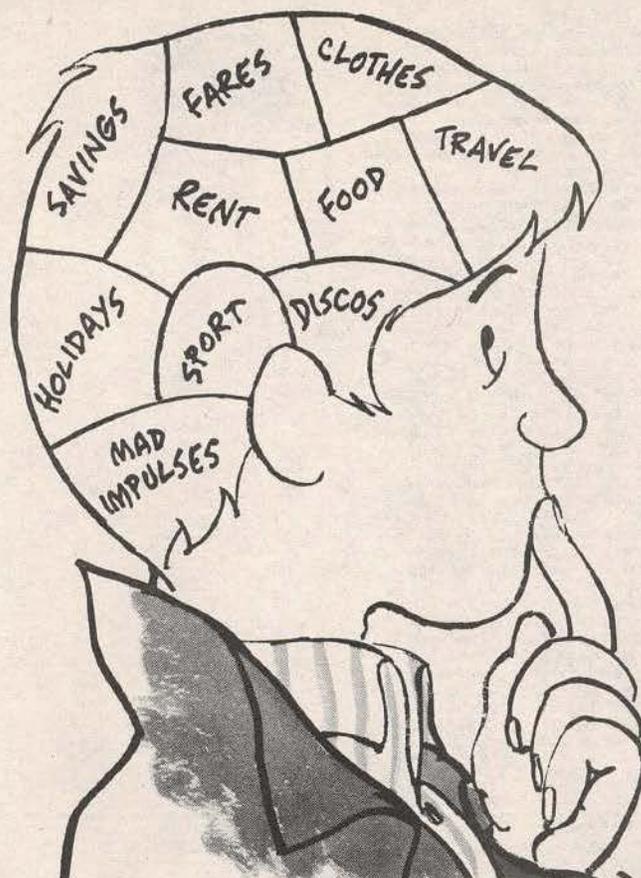
**GALAXY 'Wait Until Tonight My Love' (Ensign)** If you played this to anybody they'd drop off to sleep long before nooky time. Hardly toe curler.

**ONE WAY SYSTEM 'Cum On the Feel It' (Noise)** (Anagram) Diabolical treatment of Slade's classic. One Way System are right at the top of the nowhere league.

**MARTHA 'Light Years From Love' (Island)** Or any chance of hitting the top of the charts, come to that. Martha's one claim to fame was 'Echo Beach' with Martha and the Muffins. Somebody of her experience should sound more professional and not like an eager apprentice.

**THE FARMERS BOYS 'For You' (EMI)** Desperate to revive flagging interest, this effort includes a free single. The Norfolk funksters are wearing a bit thin and this is a real drone.

# Leaving school and starting work?



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**Midland**

The Listening Bank for School Leavers.



# Albums

## The Young one

### There it isn't

**SHALAMAR 'The Look' (Solar 96-0239-1)**

THE CHANGE in Shalamar over the last 18 months from a run-of-the-mill jump suit and sequins soul band to the slick but hip outfit so beloved by the media has been remarkable.

Unfortunately 'The Look' is a dreadful disappointment after the superb 'Friends' album. The deliriously uplifting anthems like 'A Night To Remember' and 'I Can Make You Feel Good' are replaced by songs that are far more mechanical.

No production trick has been spared and Howard Hewett is singing better but there's a leaden feel to the record. The melodies refuse to sparkle and the overwhelming joy of a 'There It Is' is sadly missing.

Only the hit, 'Dead Giveaway', shows any real exuberance. The others could have been made by anybody — and that's something that couldn't be said about their last album. ++

Mike Gardner

**FINIS HENDERSON 'Finis' (Motown STML 12191)**

PRODUCED BY Earth, Wind And Fire's Al McKay, the set features many of the familiar Hollywood mafia like Toto's Jeff and Steve Porcaro, and Steve Lukather.

Henderson, a comedian and warm up man to Richard Pryor, shows he has a good voice but, despite the energetic single 'Skip To My Lou', this is very ordinary soul fare. +++

Mike Gardner

**PAUL YOUNG 'No Parlez' (CBS 25521)**

NO CHANSONS would be nearer the mark as far as Paul's debut solo album is concerned.

He has exactly the same problem he had with his old group The Q-Tips. Whereas he turns out a mean cover version, as the single 'Wherever I Lay My Hat' empty proves, the original songs are at best mediocre.

Part of this is due to production. Paul Young definitely looks uncomfortable trussed up in suits that are no doubt designed to boost his career and you get exactly the same feeling about most of the songs on the album. Tubular bells, Mick Kern style fretless bass (heavily overworked throughout) and timely backing vocals can do nothing to hide an overall lack of substance.

The opening track, 'Come Back And Stay', illustrates just how rapid this production is. There are wide open spaces when the sound should be as tight as a . . . well, you know the expression. This becomes even more apparent on a dreadful cover of Joy Division's 'Love Will Tear Us Apart'. All the tight, spirited low-key intonations of the tune fly out to become an unconvincing mess.

Much the same thing happens with his own songs, like 'Sex' (which should be the HOTTEST thing ever if you've got a voice like his, for Chrissakes!) and 'No Parlez' which ends up sounding like Robert Palmer without the quality or opulent feel. Only the superb 'Iron Out The Rough Spots' redeems what basically amounts to fleccid material badly produced. Paul Young would do much better insisting that he does just what HE feels happiest with. ++

Simon Hills



Pic by Joe Bangay

**BAUHAUS 'Burning From The Inside' (Beggars Banquet)**

IF THE whole world drove around in huge cars and lived in luxury villas, Bauhaus would still be writing songs about doom and darkness.

If you reckon on the single 'She's In Parties' being the happiest song on the LP, you'll see what I mean. The problem with the Bauhaus 'art' is that rather than satisfying itself with a good one-off metaphor, the whole thing is structured around innumerable clever lyrics. Bauhaus can't see the wood for the trees.

The result is songs like 'Slice Of Life', which starts with the lyric "Her gaze hit the side of mine, so I opened it out". Clever, eh?

Of course, if you're a Bauhaus fan, it will probably be right up your street — there's no great departure here from previous works. But the group lay it all on so thick it's very hard to avoid using that damning word pretentious — oops, there it is! +++

Simon Hills

**DENIECE WILLIAMS 'I'm So Proud' (CBS 25352)**

ARRESTING THE album may not be, but Deniece's voice is always worth a listen. Curtis Mayfield's title track receives a suitably misty-eyed treatment, there's unashamed Bible-toting on 'They Say' and pure schmaltz on 'So Deep In Love', where she cuddles up with Johnny Mathis. Very nice, very Niecy. +++

Paul Sexton

**BROTHERHOOD OF MAN 'Lightning Flash' (EMI EMC16151 491)**

SINGLES BARS gave America herpes and gave Britain ill-matched couples like the Brotherhood Of Man. Seems like everyone wants it suburban, respectable and mortgaged to the hilt. In fact the mortgage is squeezed so tight, there isn't room for nowt but bland mediocrity. +

Jim Reid

# LEVEL 42

The Sun Goes Down (Living It Up)

Produced by Larry Dunn & Verdine White

c/w

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**AND ACROSS THE COUNTRY FROM THURSDAY JULY 21**

# Mailman

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

DEAR MR Shearlaw, may I now reveal to the public and your fellow RM associates that you are indeed the lead singer of the Goombay Dance Band and you are badly in need of advice. The advice is as follows.

Yazoo are the best group to evolve from the present day music scene and I suggest that before you slag the new album off you listen to it for more than 30 seconds.

'You And Me Both' is a brilliant and triumphant end to what has been a fantastic era. Mr Shearlaw, I give you two remedies for your 'haunting' problems. Either stop reviewing records or enrol yourself in a keep fit class with Booker Newberry III.

Vince Clarke's haircut, Southgate  
●Or a hot toddy down the trousers, perhaps?

THERE I was, picking the Colorado beetles out of the spuds and frying them up with the weevils out of the sugar, when I came across that horrifying article 'Who's That Grrl' by the Lord of The New Church, Jim Reid.

I was, frankly, mugged out by Dave 'don't disturb the bird's nest on my head, man' Stewart's outlandish remarks. To insult a young, impressionable lad like

Jim could lead to the boy committing an unwarranted suicide.

Admittedly, the lad has done numerous hatchet jobs on people's singles before, usually using the immortal one line put-down: 'It'll never touch MY turntable again', but that's no excuse for Annie and Dave to be such bullies.

If it happens again, I'll dig up Boris Karloff and set him upon them. And I can, you know.  
**Dougal 'Frugal' McDougall**  
●Good. Our Jim needs protecting

THANK YOU for the interview on Icehouse the other week. As far as I'm concerned I could never see enough of that group. Seeing them live at the Lyceum has only made me worse and since then I've lived in a complete dream world.

Iva Davies made you feel welcome and he's even more gorgeous than on record. So I expect good reviews all the time in your magazine, Icehouse deserve it!

**Jo-Ann, South Harrow**  
●I'll let you know if this makes Iva smile (highly unlikely)

WHEN WRITING this letter, I was quite indecisive. Should I write to 'Help'?

You see, I've just realised I'm addicted to 'Synchronicity'.

What am I to do? Should I tell my parents or, He! He! (evil laugh), search the world until I find Sting and just tell him instead?

**Susan, Dublin**  
●The letter, so no-one else has to suffer it



## SWEET SHAMS (are made of this)

HERE I am again, to prove that 'Opportunity Knocks' for everyone! Yes, it's Hughie here, and I'd like to remind you of a wonderful duo who once frequented my show. Yes, that's right, Peters and Lee. Because that same duo still live on, even now!

You, of course, know them as the new-fangled Eurythmics, and they've gone through quite a metamorphosis, I can tell you. But despite Peters' hairstyle having changed from cool to the 'in vogue' through-hedge-backwards look, the dark glasses give the game away.

Such a lovely story, and (wait for it) I mean that most sincerely.  
**Hughie 'Bethnal' Green**

●Yeah! 'Sweet Dreams' does sound like 'Welcome Home'!

## 3 steps to heaven



There are just three steps to heaven. The JVC KB-300, KB-500 and the KB-700.

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More? Of course.

As well as Ultra Chord, a neat device that turns melody notes into full chords, there's Compu-Corder too. With the

Compu-Corder, you can programme in up to 126 bars of music for later playback accompaniment. (192 on the KB-700). Leaving you a free hand to play melody.

On top of that, there's Automatic Arpeggio, Fascinating Chord and an Automatic Rhythm unit...

In fact, to coin a cliché, there's just too much to list here.

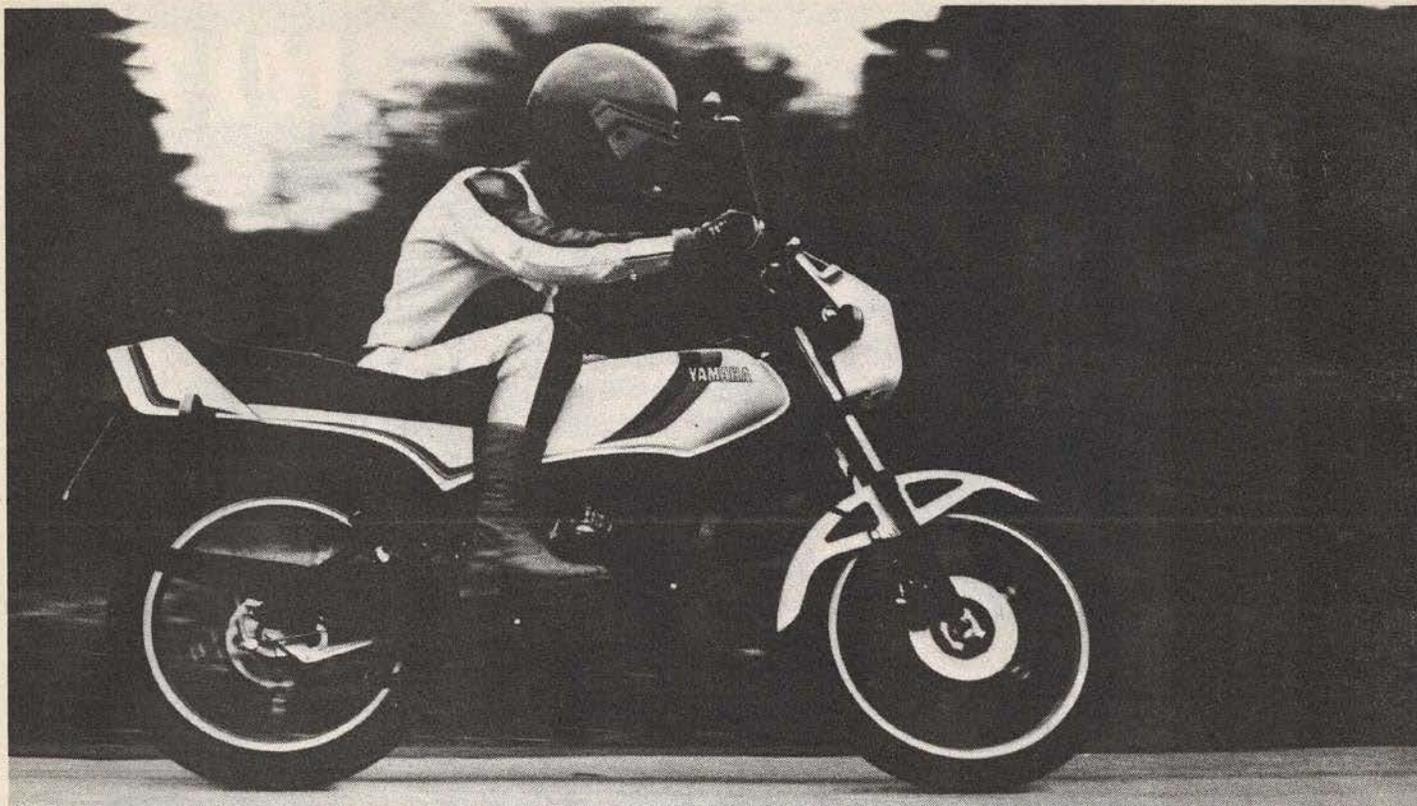
One thing's for sure though, if you don't step on down to your local JVC keyboards

dealer soon and take a look for yourself, you'll never know what you're missing. Heaven knows, you won't regret it.

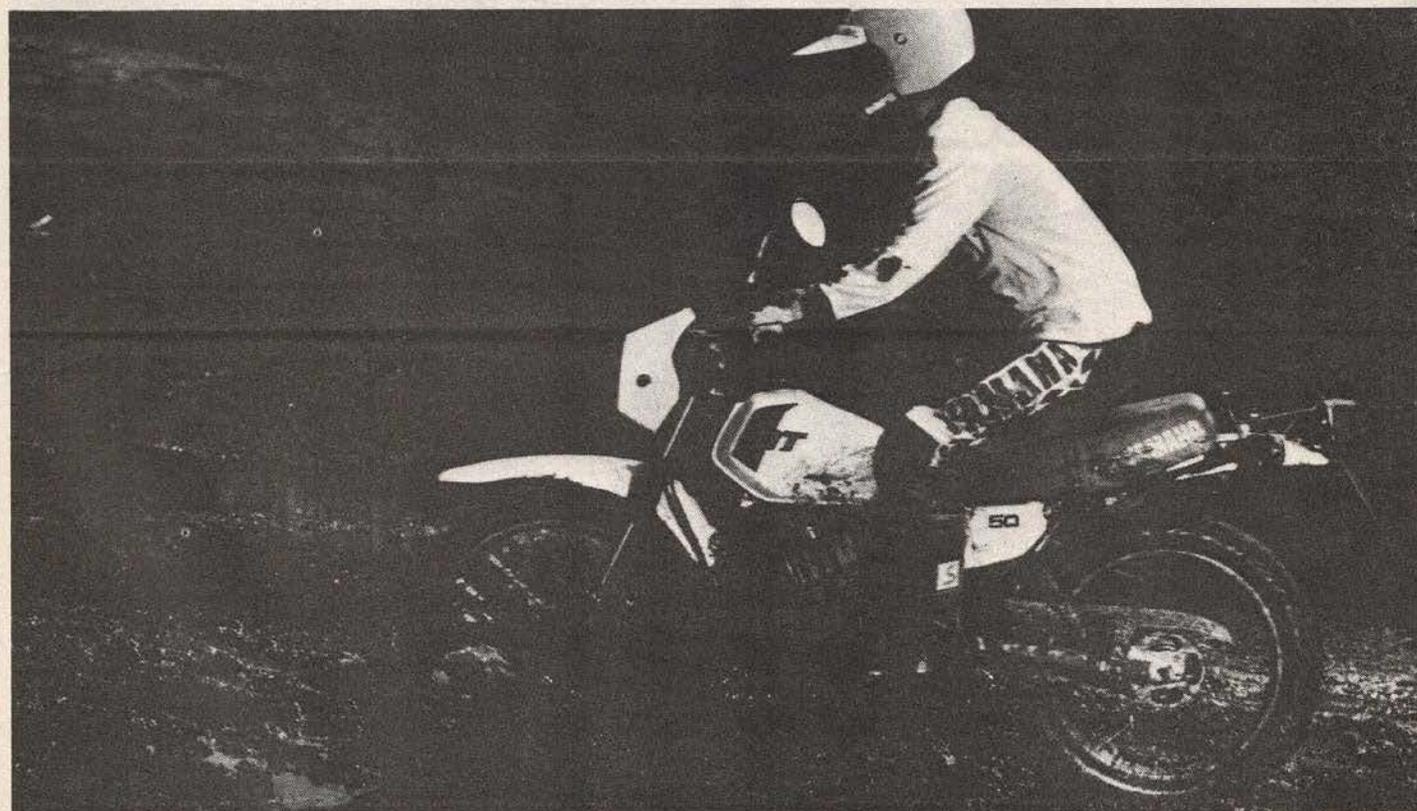
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# LIFE BEGINS AT SIXTEEN



YOU'RE SIXTEEN AND YOU'RE OLD ENOUGH TO TAKE TO THE ROAD. UNFORTUNATELY, YOU'RE RESTRICTED TO THE 50 C.C. CLASS FOR A YEAR. FORTUNATELY, YAMAHA MAKE TWO INCREDIBLE 50 C.C. MACHINES. □ TAKE THE RD 50 MX FOR EXAMPLE. IT MIGHT BE THE SMALLEST BIKE FROM THE RD STABLE, BUT LOOK AT THE FEATURES IT BOASTS: MONOSHOCK SUSPENSION, FRONT DISC AND REAR DRUM BRAKE, BLACK EXPANSION CHAMBER AND GOLD PAINTED CAST WHEELS. □ THEN THERE'S THE DT 50 MX. IT'S EQUALLY AT HOME ON OR OFF THE ROAD. IT ALSO FEATURES MONOSHOCK SUSPENSION AND HAS A BOX SECTION SWINGING ARM PLUS NEW TORQUE INDUCTION FOR IMPROVED THROTTLE RESPONSE. □ THE RD OR DT? A DIFFICULT DECISION FOR A SIXTEEN YEAR OLD.



# TRIVIA QUIZ

- Who went on a 'Summer Holiday' all the way to number one in 1963?
- Name Kool & The Gang's only summer hit.
- Who scored a top 10 hit in 1975 with 'Summer Night City'?
- Who flew Coconut Airways in the summer of '75?
- Who scored a hit in 1970 with a cover version of the Eddie Cochran classic, 'Summertime Blues'?
- What was Pig Bag's first ever chart single?
- Who recorded 'Sun Of Jamaica' as a hit in 1982?
- Who scored a mini-hit twice with 'Holiday '80' in 1980 and again in 1982?
- Which soul trio from America took 'Automatically Sunshine' into the top 10 in 1972?
- Can you remember Fun Boy Three's summer hit from last year?
- Who became an adult in 'Summer The First Time', a top tenner in 1973?
- Which artist/producer, whose only chart hit has been 'Summer Time City', was the 'brains' behind the Wombles in the mid-Seventies?

☆☆☆☆☆☆☆☆☆☆  
**PHEW!** What a scorcher! Sizzling summertime hits and holiday fun form this week's trivia quiz.  
 Your score: Under 10 — sun touched. 10-20 — in the shade. Over 20 — you'll be getting too big for your Foster Grants next!



- What was the big summer hit from the John Travolta/Olivia Newton-John movie, 'Grease'?
- Who enjoyed controversial 'Holidays In The Sun' in 1977?
- Who scored a hit with a disco version of the classic instrumental film theme 'Summer Of '42' in 1975?

- Whose fourth consecutive top 10 hit was 'Summerlove Sensation' in 1974?
- Who took the fondly remembered 'In The Summertime' to number one in 1970?
- Who went on a 'Surfin' Safari' in 1962?
- Who was responsible for the 1979 hit, 'Hooray! Hooray! It's A Holi Holiday'?
- Can you remember the Lovin' Spoonful's timeless summer hit from 1966?
- What was the Police's first hit from the 'Ghost In The Machine' LP?
- Who went on a 'Dreadlock Holiday' all the way to number one in 1978?
- Who claimed 'The Sun Ain't Gonna Shine Anymore' in 1966?
- What was Demis Roussos' summer hit from 1975?
- Which American soul/disco act's first British hit was 'Queen Of Clubs' in 1974?

# X-WORD

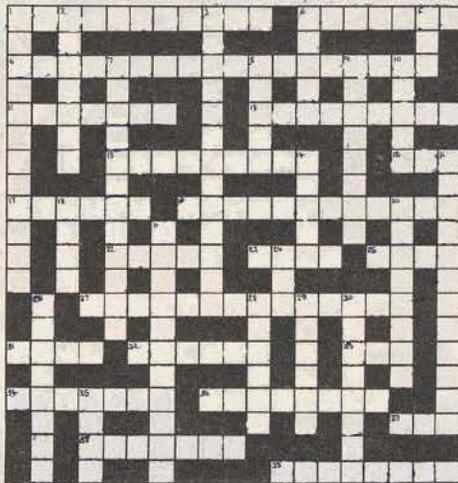
Complete both the POP-A-GRAM and X-WORD to win a £5 record token. First correct entry wins.

**ACROSS**

- It's not the real Elvis Costello (3,8)
- Forbidden by Sylvian and Sakamoto (7)
- In which Sting says he'll be watching you (5,6,3,4)
- 1982 Who LP (3,4)  
 Roadway that took John Foxx into the charts (9)  
 Baby talk from Limahl (3,2,2,2)  
 Early Pretenders single for the young (3)  
 Hazel's day (6)  
 British group who have had worldwide success with Der Kommissar (5,3,4)  
 It came from the pens of Rice and Lloyd Webber (5)  
 Shelter given to 3 down (3)  
 Fantastic group (4)  
 Recent Shakatak hit (4,2,3,5)  
 & 20 across Respond leader (4,6)  
 See 31 across
- Band sending Messages From The Stars (3)
- Colourful Ritchie Blackmore group (7)
- Friend of 2 down who believed in Father Christmas (4,4)  
 M's music (3)  
 See 20 down  
 See 24 down

**DOWN**

- Stevie's Bella Donna follow up (3,4,5)  
 One third of ELP (7)  
 Group feeling hurt (5,3,5)  
 The Stones wanted you to get off theirs (5)  
 Tommy who was Dizzy at number one back in 1969 (3)
- Al Stewart classic (4,2,3,3)  
 Tracie's was built by Jack (5)
- It will keep you on the edge of your chair (8)  
 My Sharona hitsters (5)



- A place to stay in California (5)  
 Nocturnal pastime of H2O (5,2,5)  
 Mr Delgado, singing of Sex And Soul (4)  
 & across An admission of guilt by Eric Clapton (1,4,3,7)  
 He's taking situations (4,7)  
 & 29 across Motorhead's card took them into the charts in 1980 (3,2,6)  
 They feature body popper Jeffrey Daniel (8)  
 1978 Bowie hit (6)  
 She reached the top in 1982 with a Little Peace (6)  
 Spandau songsmith (4,4)  
 Graham or Johnny (4)

**LAST WEEK'S X-WORD SOLUTION**  
**ACROSS:** 1 Flight Of Icarus, 6 Adam, 8 Money and Cigarettes, 10 Church Of The Poison, 14 Doors, 16 Oates, 17 Nils Lofgren, 18 Blind, 19 Sect, 20 Vision, 22 Fee, 24 Fish, 26 Egg, 27 Chris Frantz, 30 Young, 31 Mind, 32 Masterblaster  
**DOWN:** 1 Family Man, 2 Ian McCulloch, 3 Hey Jude, 4 In Crowd, 5 Sleep, 7 Deep Sea Skiving, 9 Get Down On It, 11 Cliff Richard, 12 Ooh To Be Ah, 13 Night Dubbing, 15 Song For Guy, 19 Soft Cell, 21 Island, 23 Kissing, 25 Crims, 28 Zeke, 29 Cuba

**LAST WEEK'S POP-A-GRAM SOLUTION**  
 Imagination, Bonnie Tyler, Men At Work, Blue Monday, Motorhead, Duran Duran, Bill Nelson, Bob Marley  
**DOWN:** New Order

**LAST WEEK'S X-WORD WINNER:**  
 David Browne, 2 Birchwood Avenue, Tunbridge Wells, Kent TN4 0UE

## ANSKERS

1 Cliff Richard, 2 Summer Madness, 3 Abba, 4 Gommery, 5 Summer Band, 6 Human League, 7 Typically Tropical, 8 Who, 9 Sunny Day, 10 Bobby Gommery, 11 Summer Time, 12 Bobby Gommery, 13 Summer Nights, 14 Supermen, 15 Mike Barr, 16 Summer Nights, 17 Sea Floor, 18 Bitch Boys, 19 Bony M, 20 Bony M, 21 Bony M, 22 Bony M, 23 Bony M, 24 Bony M, 25 KC & The Sunshine Band, 26 Walker Brothers, 27 Happy To Be On An Island In The Sun, 28 KC & The Sunshine Band, 29 Summer In The City, 30 Incredible Sun, 31 Bony M, 32 Bony M, 33 Bony M, 34 Bony M, 35 Bony M, 36 Bony M, 37 Bony M, 38 Bony M, 39 Bony M, 40 Bony M, 41 Bony M, 42 Bony M, 43 Bony M, 44 Bony M, 45 Bony M, 46 Bony M, 47 Bony M, 48 Bony M, 49 Bony M, 50 Bony M, 51 Bony M, 52 Bony M, 53 Bony M, 54 Bony M, 55 Bony M, 56 Bony M, 57 Bony M, 58 Bony M, 59 Bony M, 60 Bony M, 61 Bony M, 62 Bony M, 63 Bony M, 64 Bony M, 65 Bony M, 66 Bony M, 67 Bony M, 68 Bony M, 69 Bony M, 70 Bony M, 71 Bony M, 72 Bony M, 73 Bony M, 74 Bony M, 75 Bony M, 76 Bony M, 77 Bony M, 78 Bony M, 79 Bony M, 80 Bony M, 81 Bony M, 82 Bony M, 83 Bony M, 84 Bony M, 85 Bony M, 86 Bony M, 87 Bony M, 88 Bony M, 89 Bony M, 90 Bony M, 91 Bony M, 92 Bony M, 93 Bony M, 94 Bony M, 95 Bony M, 96 Bony M, 97 Bony M, 98 Bony M, 99 Bony M, 100 Bony M

**Shalamar competition winners**  
 Paul Jennings, Maidstone Kent; David Hodgson, Preston, Lancs; R.L. Williams, Penlan, Swansea; Barry Dicker, Southampton, Hants; Barry Crowder, Boston, Lincs; Sarah Clements, Streatham, London; Neil Sinclair, London N16; N. Patel, Woodford Green, Essex; Richard Borham, East Barnet; L. Lewin, Watford, Herts; S. Malcolm, Livingstone, West Lothian; D. Middleton, Gillingham, Kent; V. Fowillado, Pamberheath, Hants; S.J. Sanders, Letchworth, Herts; Leslie Allen, Saafar, Cumberland; Andrew Ring, Thornburg, Bristol; Alex Leitch, Baillieston, Glasgow; E. Rough, Wembley Park, Middlesex; Paul Price, Maidstone; C. Bates, Barking, Essex; Iford;  
**ANSWERS:** 1 Jeffrey Daniel, 2 'Friends', 3 'Give My Regards To Broad Street'

# GUESS THE TOP FIVE

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

- \_\_\_\_\_
- \_\_\_\_\_
- \_\_\_\_\_
- \_\_\_\_\_
- \_\_\_\_\_

(Name) .....

Address .....

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

## POP A GRAM

**SOLVE THE** nine cryptic clues and write the answers across the puzzle so the starred down column spells out an offer from Jimmy The Hoover. Remember the clues aren't in the correct order. You have to decide what the right order is.

The pair's old team gave a nocturnal hit to H2O (5,2,5)  
 I'd need to change to warm Ken especially in that land down under (3,2,4)  
 Ian's no vocal performer but he did manage to create an exhibit at a Japanese picture show (3,2,6)  
 Undo that shy side bow to reveal all about Rod's LP (4,6)  
 The fact we dress up saved for the Eurythmics (5,0)  
 The only day I need to change kept me communicating on the phone (4,0)  
 The men's war job helps an old soul superstar to bring it on ... bring it on (5,5)  
 Why does Dick? Well with my fate shift I'd sort out that situation (4,7)  
 So I feel Kim's lid about to change ... or die those midnight shadows confusing to everyone (4,8)

# Cut off in their prime

**N**ICK HEYWARD is a little mummy's boy, say his old band Haircut 100. The five piece outfit, who release their single 'Prime Time' this week, are still bitter about the split.

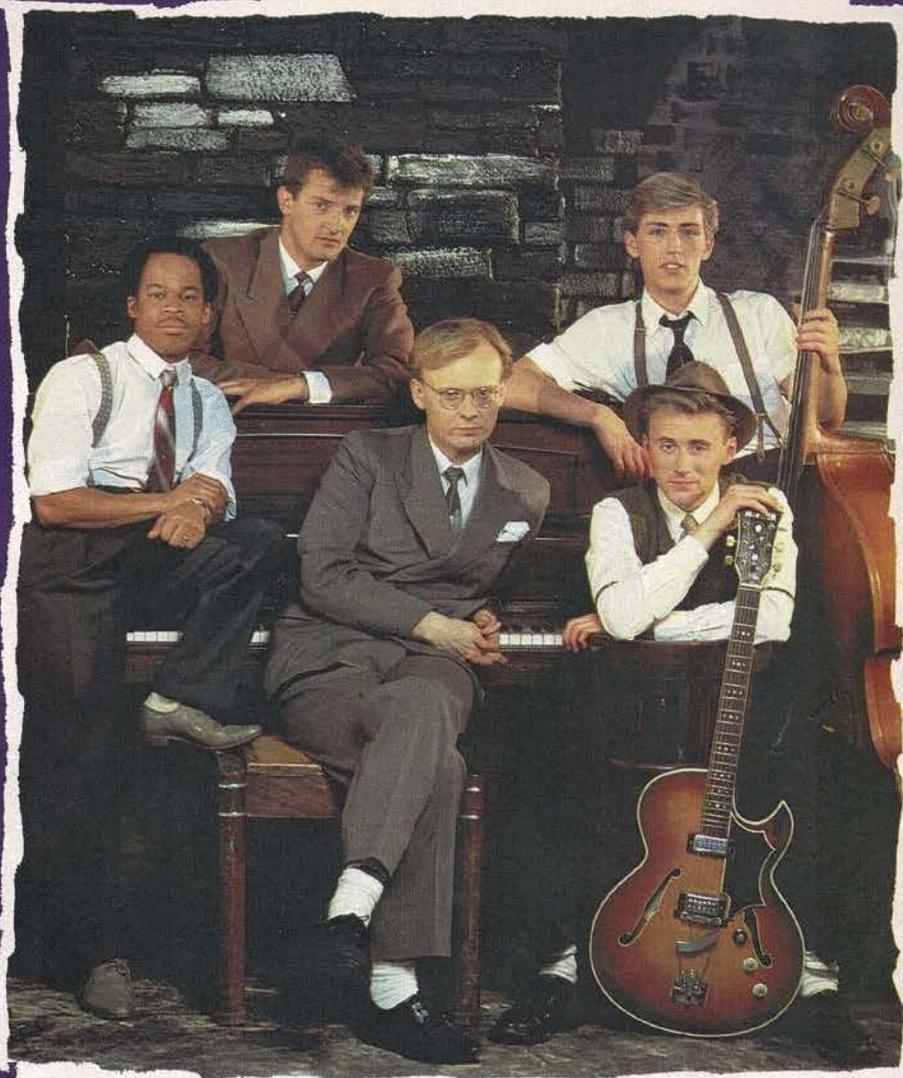
"Nick is an insecure person who likes to be mothered," says Mark Fox. "He will suddenly turn on people and it doesn't matter who it is. One day our producer would be a great bloke, then the next day Nick would be shouting about him. He was the same even down to the security men we employed.

"Nick likes to pretend to be weak and vulnerable and then he'll turn around and bite the hand that feeds him."

Haircut 100 say that Nick was very lazy when they recorded their last album together and he was fond of taking holidays when he should have been recording his vocal parts. At the time Nick was rumoured to be suffering from nervous strain, but the band firmly deny this.

"Nick wanted to be like James Dean, he wanted to lock himself away and pretend to be the great artist," says Mark. "He was being childish."

"We hired the most expensive studio in London, but Nick would decide to go away," says Phil Smith. "He was planning a solo career but he didn't bother to tell us about it. Eventually we were able to call a meeting and he announced he was going."



HAIRCUTS: "We want to set the record straight."

"Nick had a crisis of confidence," says Mark. "But instead of telling us, he played his cards close to his chest and he was very secretive. He's not a very nice person."

"He got me into the line up because I was more articulate than he was and he's never been very good at communicating with people. When we went on tour Nick didn't like going out, he wanted to stay inside the hotel all the time."

**T**HE BAND allege that Nick wanted to keep the name Haircut 100 when he formed his new group but they say their comments about Nick aren't sour grapes because of his solo success.

"It depends on how you view his success," says Mark. "On the surface he's had plenty of success and plenty of press, but the singles he's done on his own haven't got that high. Haircut 100 had a platinum album and four top ten singles, that's some record to beat."

"Nick is trying to be the new David Essex, but I don't know if it's going to work," says Phil.

"Basically he's recruited a lot of old session men into his band," says Mark. "He now has to have anonymous people behind him to make sure that he keeps on top. He's not a very good singer."

"Some of your early concert reviews of us said we were a good band but it was a shame about the vocals and that was always true."

"It takes Nick nine days to do his vocals," says Phil.

**H**AIRCUT 100 were insulted over a remark he made to an audience on his tour.

"He went over to the microphone and said 'There, that's better than you would have heard with Haircut 100'. It was a real kick below the belt," says Mark.

"We often had to help Nick out on the songs he wrote. He used to sit down and write the first thing that came into his head — storm clouds are gathering yellow maccs and bananas, that kind of thing. I suppose you would call it a stream of consciousness, although in Nick's case it was really a stream of unconsciousness. He really hasn't got a lot to say for himself."

"In America all the journalists got so fed up with interviewing Nick that they would talk to Mark instead," says Phil. "In Japan Nick could get away with saying anything and they would just smile and bow politely."

Haircut 100's album recorded with Nick will never be released. A court ruling has decreed that it must sit on the shelf. Haircut have sorted out most of their legal wranglings now and they're working on a new album due out in September.

"Haircut 100 were in the shop window for a year and then they were forced to disappear," says Mark. "We've begun to talk now because we want to set the record straight to let people know what's really happening."

"I don't see it as a competition between us and Nick," says Phil. "He went his way and we're going ours."

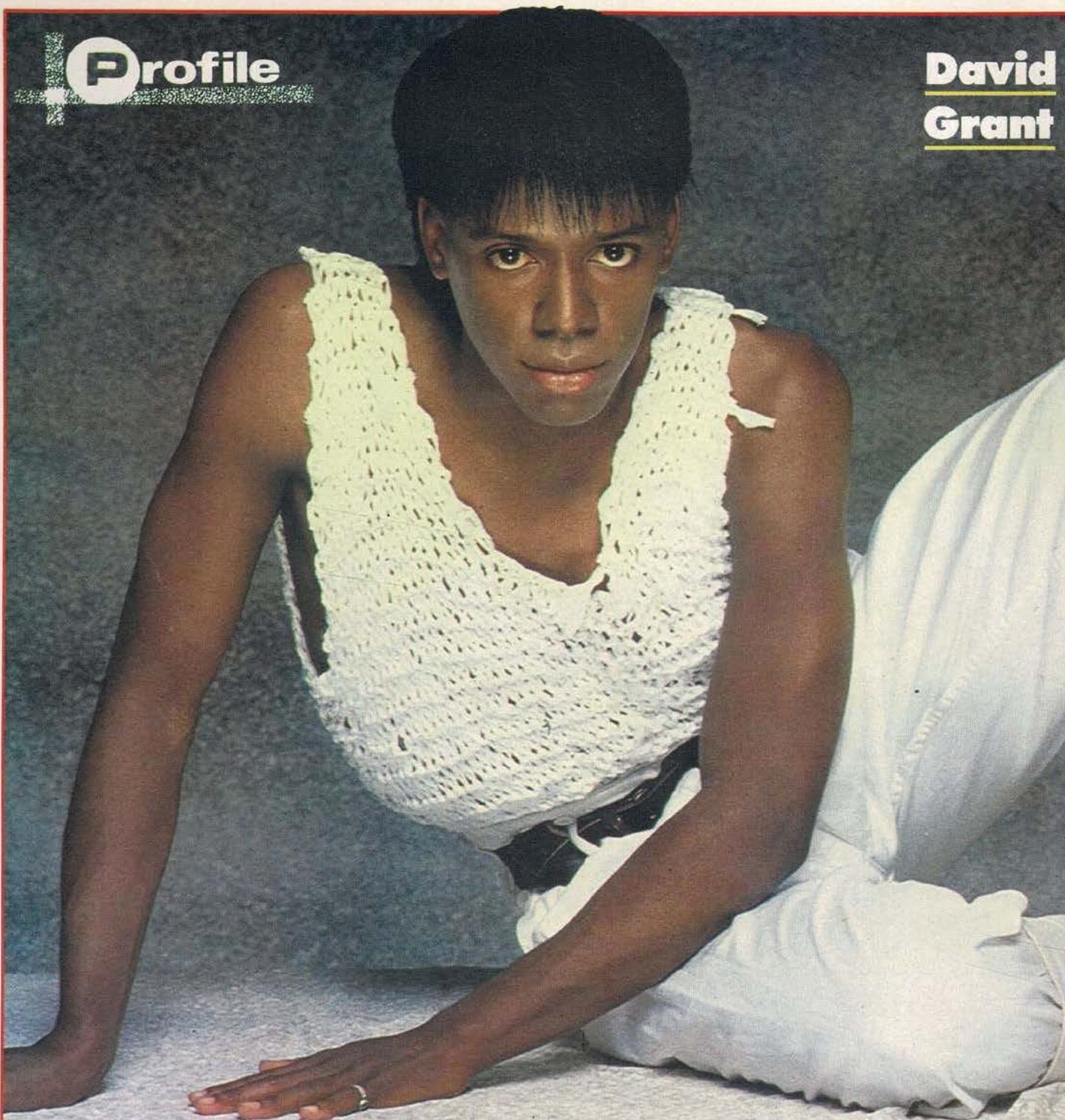


NICK: "Not a very nice person."



# Profile

## David Grant



**FULL NAME:** David Grant  
**NICKNAME:** Sir  
**DATE OF BIRTH:** Unknown  
**PLACE OF BIRTH:** Delivery room  
**EDUCATED:** Yes  
**HEIGHT:** Five foot, eight inches  
**WEIGHT:** Nine and a half stone  
**COLOUR OF EYES:** Brown  
**FIRST LOVE:** Andy — my teddy bear  
**FIRST DISAPPOINTMENT:** Andy wouldn't talk to me  
**FIRST PERFORMANCE:** 'Top Of The Pops', September 1980 singing 'You're Lying'  
**FIRST LIVE SHOW SEEN:** Four Tops And Supremes at Edmonton 1971  
**FIRST RECORD BOUGHT:** 'Hold

*Me Tight'* — Johnny Nash  
**MUSICAL INFLUENCES:** Father Abraham And The Smurfs and The Muppets, especially 'Halfway Down The Stairs'  
**INSTRUMENTS PLAYED:** Voice and spoons  
**HERO:** Superman  
**HEROINE:** Hilda Ogden  
**FAVOURITE BOOK:** 'Kane And Abel' — Jeffrey Archer  
**FAVOURITE MAGAZINES:** Music magazines  
**FAVOURITE FILM:** 'ET', 'Raiders Of The Lost Ark', 'Star Wars', 'Empire Strikes Back', any Frank Sinatra, 80 per cent of all musicals and any Richard Pryor  
**FAVOURITE TV SHOWS:** 'Soap',

'Dallas', 'Munsters', 'Hill Street Blues' and any cartoons  
**BEST LIVE SHOW SEEN:** My friend explaining to the police why he'd run out of a party without his trousers  
**FAVOURITE CLUBS:** Rupert The Bear Fan Club  
**FAVOURITE FOOD:** Anything  
**FAVOURITE CLOTHES:** My own  
**FAVOURITE DRINK:** Dry white wine or a Silk Stocking (Tequila, creme de cacao and grenadine)  
**IDEAL HOME:** Olympia  
**IDEAL HOLIDAY:** In Rio at Carnival time and skiing in the Swiss Alps  
**IDEAL CAR:** Jaguar XJS  
**MOST FRIGHTENING**

**EXPERIENCE:** Learning to ski — I fell over and rolled, ending up on the edge of a precipice. The drop was 300 feet onto rocks  
**WORST EXPERIENCE:** On a West Country holiday my friends threw me out of the car without my trousers and made me walk one and a half miles  
**FUNNIEST EXPERIENCE:** When the road crew on our last date brought out a sofa, coffee table, fruit bowl and TV for a quiet song  
**SUPERSTITIONS:** None  
**FANTASY:** Several  
**MOST HATED CHORE:** Gardening  
**AMBITION:** To try and fulfil my fantasies

# Help

I'M 19 and started my first full-time job in November last year. Before this, I was unemployed for around four months, although I didn't sign on for any unemployment benefit.

However, I was given a tax code form by my current employer which I have completed. Since they received this form my weekly income has been very heavily taxed. Am I on emergency tax?

I've been told I should have given my employer a P45 so I'd get a tax rebate at the end of the working year. Where do I get a P45? The unemployment office keeps telling me different things. Will I lose my tax rebate?

D. London

Between them, your employer and nearest PAYE tax office will help you sort things out. Check that your company wages clerk or personnel department has returned that tax code form. Ask the wages clerk if you've been allocated an ordinary tax coding for a single person. If your employer has returned that form you should be on an ordinary single person's coding by now. If not, ask your firm for the address of your nearest PAYE office so you can contact them direct to speed this along.

If you have already been sent a tax return form complete it and send it back. You can claim for any allowances due on this form. If not, ask the tax office to send you one.

If you haven't been employed previously, you won't be able to produce a P45, a simple record of your pay and tax deductions from previous employment. This will make no difference to your completion of that tax form. Once you're in touch with your nearest PAYE office they'll explain everything you'll need to know.

## The game of the name

WE HAVE just formed a band and are determined to make a go of it. The problem is that we'd like to register our name to avoid any chance of other people pinching it. Ours is a good name and we like it! Can you print details of the registry people and how much it will cost? Big B, South Wales

Fraid not. No such registry exists, although, until January of last year, it was possible for bands to place their name on record, as a business, with the now defunct Register Of Business Names.

This kind of registration didn't give any band exclusive rights to a name at all. It was just a convenient way of placing on record the fact that a certain band existed at a certain time and, if two groups ever came to blows over a name and neither would budge, that simple registration document could be produced along with press cuttings as proof of existence at a specific date.

In a court of law though, even if one band used a name and existed before another that wouldn't clinch the matter. In law, reputation counts rather than any kind of registration.

How can you safeguard your band name? Make sure, here and now, that it is an original name and that no-one else has either the same name or one that could be easily confused with it. Reading music papers cover to cover, including all-important gig-guide listings is a good way of keeping up to date.

Start keeping a band scrapbook yourselves, hanging onto press cuttings, posters and any tangible published info on your band. If you find another band using the same name later, try to sort it out amicably without bringing expensive solicitors into the discussion.

If one band feels its rights to a name are greater, a heavy solicitor's letter may do the trick. It is foolish for any small band without financial resources to attempt to take a case of name change duplication as far as a civil court. The expense just isn't worth it.

THINK I'm addicted to buying records. I just spent £26.00 on several LPs and I really can't afford it. Is there any organisation a record buying addict can join? How can I cut down?

Peter, Rugby

Compulsive buying of singles and albums or even audio cassettes and videos hasn't yet been labelled an addiction, you'll be pleased to know. But buying and playing records is as habit forming as any other leisure activity, although a lot less harmful to your health than some. To steer clear of substantial damage to your wallet why not bring out your inner reserves of sheer willpower and part with fewer pounds next time you're in a

record store. Avoid duplicating albums already owned by friends, or ones which you know they're likely to buy. Start a record collection shared between several people perhaps. What's a little spending between friends?

Record Collectors Anonymous? What do other readers think? Is it a silly idea or not? Let us know.

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.

M 14 and have a boyfriend who is at drama school, but another boy called Neil who goes to my judo club has asked me out. I've refused but he keeps bugging me.

My boyfriend says he'll beat up the boy who goes to judo if he doesn't stop it. But all my friends think I should go out with Neil.

What can I do to stop them coming to blows and how can I stop Neil wanting to see me?

Pat, Bristol

Looks like it's make your mind up time! Don't be swayed by what your friends think. Decide which boy interests you the most. Or stay independent and be friends with both of them. No-one else can make the decision but you.

The only way to stop Neil from hanging around in hope would be to explain that you're only interested in your present boyfriend. Say it firmly enough, and he'll get the message.

If these two boys are likely to come to blows over you, then you're also the one who can influence them to stay peaceful. With your judo training you can always step in and cool things down.

## FLASH A FRIEND ● FLASH A FRIEND

MORE JAZZ funk, soul or disco fans are wanted by Daniel, aged 16, from Ilford. And Gill from St Leonards On Sea, partially paralysed, would like to write to disabled or able-bodied readers, aged 18-35. Interested? Contact Flash A Friend, Help, Record Mirror, 40 Long Acre, London WC2.

12 ENY503

ENY503

# galaxy

Featuring Phil Fearon

the new single "wait until tonight" (my love).  
7" & 12" versions now available



# US 45s

- 1 1 EVERY BREATH YOU TAKE, The Police, A & M
- 2 2 ELECTRIC AVENUE, Eddy Grant, Portrait/Ice
- 3 3 FLASHDANCE... WHAT A FEELING, Irene Cara, Casablanca
- 4 4 NEVER GONNA LET YOU GO, Sergio Mendes, A & M
- 5 5 WANNA BE STARTIN' SOMETHIN', Michael Jackson, Epic
- 6 6 COME DANCING, The Kinks, Arista
- 7 8 OUR HOUSE, Madness, Geffen
- 8 9 IS THERE SOMETHING I SHOULD KNOW, Duran Duran, Capitol
- 9 11 STAND BACK, Stevie Nicks, Modern
- 10 14 SHE WORKS HARD FOR THE MONEY, Donna Summer, Mercury
- 11 15 SWEET DREAMS, Eurythmics, RCA
- 12 13 1999, Prince, Warner Bros
- 13 7 TOO SHY, Kajagoogoo, EMI-America
- 14 19 MANIAC, Michael Sembello, Casablanca
- 15 16 BABY JANE, Rod Stewart, Warner Bros
- 16 20 CUTS LIKE A KNIFE, Bryan Adams, A & M
- 17 17 ALL THIS LOVE, DeBarge, Gordy
- 18 24 (KEEP FEELING) FASCINATION, Human League, A&M
- 19 21 HOT GIRLS IN LOVE, Loverboy, Columbia/CBS
- 20 25 IT'S A MISTAKE, Men At Work, Columbia/CBS
- 21 12 I'M STILL STANDING, Elton John, Geffen
- 22 29 ROCK OF AGES, Def Leppard, Mercury
- 23 10 TIME, Culture Club, Epic
- 24 28 SAVED BY ZERO, The Fixx, MCA
- 25 27 TAKE ME TO HEART, Quarterflash, Geffen
- 26 30 ROCK 'N' ROLL IS KING, ELO, Jet
- 27 31 CHINA GIRL, David Bowie, EMI-America
- 28 18 DON'T LET IT END, Styx, A&M



- 29 35 I'LL TUMBLE 4 YA, Culture Club, Virgin/Epic
- 30 32 BEAT IT, Michael Jackson, Epic
- 31 22 FAMILY MAN, Daryl Hall & John Oates, RCA
- 32 26 WISHING, A Flock Of Seagulls, Jive/Arista
- 33 - PUTTIN' ON THE RITZ, Taco, RCA
- 34 40 LAWYERS IN LOVE, Jackson Browne, Asylum
- 35 - PIECES OF ICE, Diana Ross, RCA
- 36 38 THE BORDER, America, Capitol
- 37 39 THE SALT IN MY TEARS, Martin Briley, Mercury
- 38 23 SHE'S A BEAUTY, The Tubes, Capitol
- 39 - AFTER THE FALL, Journey, Columbia
- 40 - IT'S INEVITABLE, Charlie, Mirage

Compiled by Billboard

# US LPs

- 1 2 SYNCHRONICITY, The Police, A&M
- 2 3 FLASHDANCE, Soundtrack, Casablanca
- 3 1 THRILLER, Michael Jackson, Epic
- 4 4 PYROMANIA, Def Leppard, Mercury
- 5 7 THE WILD HEART, Stevie Nicks, Mercury
- 6 5 LET'S DANCE, David Bowie, EMI-America
- 7 8 KEEP IT UP, Loverboy, Columbia/CBS
- 8 6 CARGO, Men At Work, Columbia/CBS
- 9 9 1999, Prince, Warner Bros
- 10 10 KILLER ON THE RAMPAGE, Eddy Grant, Portrait/Ice
- 11 11 FRONTIERS, Journey, Columbia/CBS
- 12 13 H<sub>2</sub>O, Daryl Hall & John Oates, RCA
- 13 15 STATE OF CONFUSION, The Kinks, Arista
- 14 12 CUTS LIKE A KNIFE, Bryan Adams, A & M
- 15 17 PIECE OF MIND, Iron Maiden, Capitol



- 16 16 LISTEN, A Flock Of Seagulls, Jive/Arista
- 17 14 KILROY WAS HERE, Styx, A & M
- 18 21 KISSING TO BE CLEVER, Culture Club, Virgin/Epic
- 19 19 ELIMINATOR, ZZ Top, Warner Bros
- 20 24 REACH THE BEACH, The Fixx, MCA
- 21 26 SPEAKING IN TONGUES, Talking Heads, Sire
- 22 27 DURAN DURAN, Duran Duran, Capitol
- 23 - WHO'S BEHIND THE DOOR?, Zebra, Atlantic
- 24 20 RETURN OF THE JEDI, Soundtrack, RSO
- 25 18 LIVING IN OZ, Rick Springfield, RCA
- 26 31 JUICY FRUIT, Mtume, Epic
- 27 28 IN YOUR EYES, George Benson, Warner Bros
- 28 30 SERGIO MENDES, Sergio Mendes, A & M
- 29 22 OUTSIDE/INSIDE, The Tubes, Capitol
- 30 36 FASCINATION, Human League, A&M
- 31 35 SWEET DREAMS, Eurythmics, RCA
- 32 33 BODY WISHES, Rod Stewart, Warner Bros
- 33 40 METAL HEALTH, Quiet Riot, Pasha
- 34 - HOW AM I SUPPOSED TO LIVE WITHOUT YOU, Laura Branigan, Atlantic
- 35 25 HEAD HUNTER, Krokus, Arista
- 36 23 LIONEL RICHIE, Lionel Richie, Motown
- 37 32 BUSINESS AS USUAL, Men At Work, Columbia/CBS
- 38 29 BETWEEN THE SHEETS, The Isley Brothers, T-Neck
- 39= 34 TOO LOW FOR ZERO, Elton John, Geffen
- 40 - BLAME IT ON LOVE, Smokey Robinson & Barbara Mitchell, Tamla

Compiled by Billboard

# INDIE LPs

- 1 3 YOU AND ME BOTH, Yazoo, Mute STUMM12
- 2 1 OFF THE BONE, Cramps, Illegal ILPO45
- 3 2 YES SIR I WILL, Crass, Crass 12198412
- 4 4 POWER, CORRUPTION AND LIES, New Order, Factory FACT 75
- 5 8 HAND OF KINDNESS, Richard Thompson, Hannibal HMBLP 1313
- 6 10 THE GRIND, Will Sergeant, 92 Happy Customers HAP LP 001
- 7 5 FETISCH, X Mal Deutschland, 4AD CAD 302
- 8 14 DAYS OF WINE AND ROSES, Dream Syndicate, Rough Trade
- 9 6 HIGH LAND, HARD RAIN, Aztec Camera, Rough Trade
- 10 7 ROUGH 53
- 11 27 UNREHEARSED WRONGS, Disruptors, Radical Change RCLP1
- 12 7 PANORAMA, Flash & The Pan, Easy Beat EASLP1
- 13 12 A NIGHT FOR CELEBRATION, UK Decay, UK Decay DK6
- 14 11 NOTHING CAN STOP US, Robert Wyatt, Rough Trade ROUGH 35
- 15 19 MERCURY THEATRE ON THE AIR, Action Pact, Fall Out FALLLP013
- 16 - ZOMBIES, Attak, No Future PUNK 6
- 17 16 LEICHENSCHREI, SPK, Side Effekts SER 02
- 18 13 MACHINE, 1919, Red Rhino REDLP25
- 19 24 THE GUILTY HAVE NO PRIDE, Death In June, New European BADVC3
- 20 15 PUNK AND DISORDERLY VOLUME III, Various, Anagram GRAMO05
- VOLUME I BRILLIANCE! CONTRAST I, Monochrome Set, Cherry Red MRED47



PUNILUX: new from the old at 24

Pic by Reflexion

- 21 21 PILLOWS AND PRAYERS, Various, Cherry Red ZRED41
- 22 17 STOP THAT TRAIN, Eastwood & Saint, Greensleeves GREL52
- 23 22 SECOND EMPIRE JUSTICE, Blitz, Future FL1
- 24 - 17, Punilux, Red Rhino REDLP 34
- 25 20 SECRETS OUT, The Box, Go Discs! VFM4
- 26 - WHEN THE LIGHTS GO OUT, Channel 3, No Future PUNK 7
- 27 28 1981-1982 MINI LP, New Order, Factory FED313
- 28 25 EDDIE AND SUNSHINE, Eddie & Sunshine, Survival SURLP 006
- 29 - THE PLAGUE, Demon, Clay CLAYLP 6
- 30 18 HOME KILLED MEAT, Fall Out, Fall Out F3LP1

Compiled by MRIB

# INDIE 45s

- 1 1 WAR BABY, Tom Robinson, Panic NIC2
- 2 4 BIRDS FLY, Icicle Works, Situation 2 SIT22
- 3 2 SHEEP FARMING IN THE FALKLANDS, Crass, Crass 12/198433
- 4 8 REPTILE HOUSE, Sisters Of Mercy, Merciful Release MR023
- 5 6 WAITING FOR A TRAIN, Flash & The Pan, Easy Beat EASY1
- 6 3 THE MAN WHOSE HEAD EXPANDED, Fall, Rough Trade RT133
- 7 - WHO DUNNIT, Crass, Crass 12/1984/4
- 8 10 BIRTHDAY PARTY, Birthday Party, 4AD BAD307
- 9 9 NOBODY'S DIARY, Yazoo, Mute YA2003
- 10 7 IT'S A FINE DAY, Jane, Cherry Red CHERRY6
- 11 13 BLUE MONDAY, New Order, Factory FAC73
- 12 15 QUAL, X Mal Deutschland, 4AD BAD305
- 13 16 JAILHOUSE ROCK, Abrasive Wheels, Clay CLAY24
- 14 26 CLOCK, Danse Society, Society SOC2
- 15 18 FACTS OF WAR (EP), Mau Maus, Pax PAX12
- 16 5 PILLS AND SOAP, The Imposter, Demon IMP1
- 17 21 EVOLUTION, Subhumans, Bluurg FISH2
- 18 12 HAND IN GLOVE, Smiths, Rough Trade RT131
- 19 11 COLOURS, Brilliant, Risk/Rough Trade RTT105
- 20 33 NEW RISEN, Eyeless In Gaza, Cherry Red CHERRY63
- 21 17 SHIPBUILDING, Robert Wyatt, Rough Trade RT11
- 22 19 SEBASTIAN, Sex Gang Children, Illuminated ILL22
- 23 14 LET THE VULTURE FLY, Icon AD, Radical Change RC4
- 24 38 GARY GILMORE'S EYES, Adverts, Bright BULB1
- 25 22 PENELOPE TREE, Felt, Cherry Red CHERRY59

- 26 - EVERYTHING COUNTS, Depeche Mode, Mute 7 BONG3
- 27 24 BITTER SWEET, New Model Army, Quiet QS002
- 28 - THINK ZINC, Marc Bolan, Marc On Wax S BOLAN 14
- 29 35 ARE YOU READY, Virgin Dance, Probe Plus PP5
- 30 20 WALK OUT TO WINTER, Aztec Camera, Rough Trade RT132
- 31 25 ALICE, Sisters Of Mercy, Merciful Release NR015
- 32 36 PEPPERMINT PIG, Cocteau Twins, 4AD AD303
- 33 32 LIONS IN MY GARDEN, Pre Fab Sprout, Kitchenware SK4
- 34 - NO FIGHTING NO WAR, Lost Cherries, Riot/Clone RCR4
- 35 27 WE'RE SO HAPPY, Danse Society, Society SOC 123
- 36 - MALIBU BEACH, Hanoi Rocks, Lick LIX1
- 37 29 ANACONDA, Sisters Of Mercy, Merciful Release MR019
- 38 43 DON'T BE DENIED, Riot Squad, Rot A551
- 39 48 CUM ON FEEL THE NOIZE, One Way System, Anagram ANA9
- 40 47 I GET ALONG VERY WELL WITHOUT YOU, Durutti Column, Factory FAC64
- 41 30 LOVE WILL TEAR US APART, Joy Division, Factory FAC23
- 42 45 CAPITALISM IS CANNIBALISM, Anthrax, Crass 32/1984/11
- 43 40 BAD SEED, Birthday Party, 4AD BAD301
- 44 39 LAST RITES, Enemy, Fall FALL014
- 45 31 ONE DAY, APB, Oily SLICK 10
- 46 - HE'S A REPTILE, Soft Boys, Midnight DING4
- 47 34 BELA LUGOSI'S DEAD, Bauhaus, Small Wonder WEENY2
- 48 49 ONE GOOD REASON, Poison Girls, Illuminated ILL 23
- 49 - DARK NIGHT OF SOUL, Kamikaze Sex Pilots, Lowther International HCN002
- 50 23

Compiled by MRIB

# TOP 12 SINGLES TOP 10 CASSETTES

- 1 1 IOU, Freeez, Beggars Banquet BEG96T
- 2 2 IT'S OVER, Funk Masters, Masterfunk 12MF4
- 3 - THE CROWN, Gary Byrd & The GB Experience, Motown TMGT1312
- 4 6 DOUBLE DUTCH, Malcolm McLaren, Charisma MALC312
- 5 18 WAR BABY, Tom Robinson, Panic NIC2
- 6 7 WHO'S THAT GIRL, Eurythmics, RCA DAT3
- 7 10 NEVER STOP, Echo & The Bunnymen, Korova KOW28T
- 8 - WRAPPED AROUND YOUR FINGER, Police, A & M AMX127
- 9 5 ALL NIGHT LONG, Mary Jane Girls, Motown TMGT1309
- 10 - DO IT AGAIN/BILLIE JEAN, Club House, Island 12IS132
- 11 4 THE WALK, Cure, Fiction FICSX18
- 12 9 WHEREVER I LAY MY HAT (THAT'S MY HOME), Paul Young, CBS TA3371
- 13 13 CRUEL SUMMER, Bananarama, London NANX5
- 14 23 TROUBLE IN PARADISE, Al Jarreau, Warner Bros U9871T
- 15 12 COME LIVE WITH ME, Heaven 17, Virgin VS60712
- 16 14 MESSAGES FROM THE STARS, Rah Band, TMT Productions TMTT5
- 17 3 DEAD GIVEAWAY, Shalamar, Solar E9819T
- 18 8 BABY JANE, Rod Stewart, Warner Bros W9608T
- 19 13 FORBIDDEN COLOURS, Sylvian/Sakamoto, Virgin VS60112
- 20 25 BETWEEN THE SHEETS, Isley Brothers, Epic TA3513
- 21 - GIVE IT UP, KC & The Sunshine Band, Epic TA3017
- 22 15 GET DOWN SATURDAY NIGHT, Oliver Cheatham, MCA MCAT828
- 23 17 BIG LOG, Robert Plant, Atlantic B9848T
- 24 11 FLASH DANCE... WHAT A FEELING, Irene Cara, Casablanca CANX1016
- 25 24 HOLD IT, Tintin, WEA X9763T

- 1 1 FANTASTIC, Wham, Innervision 4025328
- 2 2 JULIO, Julio Iglesias, CBS 4010038
- 3 4 THRILLER, Michael Jackson, Epic 4085930
- 4 3 SYNCHRONICITY, Police, A&M CXM63735
- 5 6 YOU AND ME BOTH, Yazoo, Mute CSTUMM12
- 6 8 FLASHDANCE, Original Soundtrack, Casablanca CANHC5
- 7 7 LET'S DANCE, David Bowie, EMI America TCAML3029
- 8 12 THE LUXURY GAP, Heaven 17, Virgin TCV2253
- 9 5 BODY WISHES, Rod Stewart, Warner Bros 9238774
- 10 9 CRISES, Mike Oldfield, Virgin TCV2262
- 11 11 IN YOUR EYES, George Benson, Warner Bros 9237444
- 12 13 TOO LOW FOR ZERO, Elton John, Rocket REWND24
- 13 10 SECRET MESSAGES, Electric Light Orchestra, Jet JETCX527
- 14 19 SWEET DREAMS (ARE MADE OF THIS), Eurythmics, RCA RCAK6063
- 15 21 RIO, Duran Duran, EMI TCCEM3411
- 16 16 LOVERS ONLY, Various, Ronco 4CRTL2093
- 17 15 TRUE, Spandau Ballet, Chrysalis ZCDL1403
- 18 30 DUCK ROCK, Malcolm McLaren, Charisma MMMC1
- 19 14 TWICE AS KOOL, Kool & The Gang, Polystar PROMC2
- 20 - HITS ON FIRE, Various, Ronco 4CRTL2095
- 21 29 18 GREATEST HITS, Michael Jackson & Jackson 5, Telstar STAC2232
- 22 - THE PRINCIPLE OF MOMENTS, Robert Plant, Atlantic 7901014
- 23 23 FASTER THAN THE SPEED OF NIGHT, Bonnie Tyler, CBS CBS4025304
- 24 18 CHART STARS, Various, K-Tel CE2225
- 25 - CONFRONTATION, Bob Marley & The Wailers, Island ICT9760
- 26 17 CARGO, Men At Work, Epic 4025372
- 27 25 STREET SOUNDS EDITION 4, Various, Streetsounds ZCSTS004
- 28 24 SONGS, Kids From Fame, RCA KIDK004
- 29 26 DIONNE WARWICK COLLECTION, Dionne Warwick, Starblend ZCDI01
- 30 28 PIECE OF MIND, Iron Maiden, EMI TCCEMA800

# Flashback

5

10

15

July 22, 1978

- 1 YOU'RE THE ONE THAT I WANT, John Travolta/Olivia Newton-John
- 2 SMURF SONG, Father Abraham
- 3 DANCING IN THE CITY, Marshall Hain
- 4 SUBSTITUTE, Clout
- 5 A LITTLE BIT OF SOAP, Showaddywaddy
- 6 LIKE CLOCKWORK, Boomtown Rats
- 7 WILD WEST HERO, Electric Light Orchestra
- 8 AIRPORT, Motors
- 9 MAN WITH THE CHILD IN HIS EYES, Kate Bush
- 10 BOOGIE OOGIE OOGIE, Taste Of Honey

July 21, 1973

- 1 WELCOME HOME, Peters and Lee
- 2 I'M THE LEADER OF THE GANG (I AM), Gary Glitter
- 3 LIFE ON MARS, David Bowie
- 4 SKWEEZE ME PLEEZE ME, Slade
- 5 ALRIGHT ALRIGHT ALRIGHT, Mungo Jerry
- 6 GOING HOME, The Osmonds
- 7 SATURDAY NIGHT'S ALRIGHT FOR FIGHTING, Elton John
- 8 BORN TO BE WITH YOU, Dave Edmunds
- 9 TAKE ME TO THE MARDI GRAS, Paul Simon
- 10 SNOOPY VERSUS THE RED BARON, The Hot Shots

July 21, 1968

- 1 BABY COME BACK, The Equals
- 2 SON OF HICKORY HOLLERS TRAMP, O C Smith
- 3 I PRETEND, Des O'Connor
- 4 YESTERDAY HAS GONE, Cupid's Inspiration
- 5 YUMMY YUMMY, Ohio Express
- 6 MONY MONY, Tommy James and The Shondells
- 7 MACARTHUR PARK, Richard Harris
- 8 FIRE, The Crazy World of Arthur Brown
- 9 JUMPING JACK FLASH, The Rolling Stones
- 10 MY NAME IS JACK, Manfred Mann

## RECORD MIRROR

## DISCO

- 1 3 (DO YOU REALLY LOVE ME) TELL ME LOVE, Michael Wycoff, RCA 12in
- 2 1 ALL NIGHT LONG, Mary Jane Girls, Gordy 12in
- 3 8 ROCKIT, Herbie Hancock, US Columbia 12in
- 4 4 PUT OUR HEADS TOGETHER/I CAN'T STAND THE PAIN/WHEN WILL I SEE YOU AGAIN, O'Jays, US Epic LP
- 5 11 FALLING IN LOVE/INSTRUMENTAL, Surface, Salsoul 12in
- 6 6 IT'S OVER, Funk Masters, Master-Funk 12in
- 7 2 GET DOWN SATURDAY NIGHT, Oliver Cheatham, MCA 12in
- 8 21 THE CROWN/INSTRUMENTAL, Gary Byrd, US Wondirection 12in
- 9 5 I.O.U./I DUB U/WE GOT THE JAZZ, Freeez, Beggars Banquet 12in
- 10 7 ALL NIGHT LONG (INSTRUMENTAL)/(VOCAL), La Famille, Sanity 12in
- 11 9 FEEL LIKE MAKING LOVE/INSIDE LOVE (SO PERSONAL) (INSTRUMENTAL), George Benson, Warner Bros 12in
- 12 10 CRAZY, Manhattans, US Columbia 12in
- 13 20 DO IT AGAIN MEDLEY WITH BILLIE JEAN, Club House, Island 12in
- 14 16 OUT IN THE NIGHT, Serge Ponsar, US WEA International 12in
- 15 17 GET IT RIGHT, Aretha Franklin, Arista 12in
- 16 14 YOU MAKE IT HEAVEN, Terri Wells, Philly World 12in
- 17 26 CHANGING FOR YOU/BOTTOM'S UP, Chi-Lites, R&B 12in
- 18 42 BOOGIE NIGHTS, LaFleur, Proto 12in
- 19 13 WANNA BE STARTIN' SOMETHIN', Michael Jackson, Epic 12in
- 20 18 YOU AIN'T REALLY DOWN, Status IV, TMT 12in
- 21 15 LOVE TOWN, Booker Newberry III, Polydor 12in
- 22 9 INSIDE LOVE (SO PERSONAL)/NEVER TOO FAR TO FALL/IN YOUR EYES/LOVE WILL COME AGAIN, George Benson, US Warner Bros LP
- 23 19 BETWEEN THE SHEETS/SUMMER BREEZE/THAT LADY/HARVEST FOR THE WORLD, Isley Brothers, Epic 12in
- 24 44 SHOW ME THE WAY, Skyy, US Salsoul LP
- 25 30 SKIP TO MY LOU, Finis Henderson, Motown 12in
- 26 25 LOVE ME TONIGHT, Attitude, US Atlantic RFC 12in
- 27 28 MESSAGES FROM THE STARS, Rah Band, TMT 12in
- 28 68 THE KEY (INSTRUMENTAL), Wuf Ticket, US Prelude 12in
- 29 35 LET'S START THE DANCE III, Bohannon, US Compleat/Phase II 12in
- 30 69 U-2 (MEDLEY), War, US RCA LP
- 31 29 BREAK UP, High Fashion, US Capitol 12in
- 32 34 ZWEI (DUB VERSION), Electric Mind, Passion 12in
- 33 27 WHO NEEDS ENEMIES (CLUB MIX), Montana Sextet, Virgin 12in
- 34 41 (YOU'RE A) GOOD GIRL, Lillo, US Capitol 12in
- 35 48 SAKHILE, Sakhile, Jive Afrika LP/12in white label
- 36 23 JUICY FRUIT, Mtume, Epic 12in
- 37 22 FEEL THE NEED/ANGEL, Anita Baker, US Beverly Glen Music LP
- 38 37 LOVE SO DEEP, Toney Lee, US Radar 12in
- 39 — TURN THE MUSIC ON, Orlando Johnson & Trance, Magnet 12in
- 40 — WHAT DO WE DO, Atmosfear, Elite 12in
- 41 40 WE CAN WORK IT OUT, Brass Construction, Capitol 12in
- 42 74 WATCHING YOU WATCHING ME, David Grant, Chrysalis 12in
- 43 62 WET MY WHISTLE/FEELS SO GOOD/ELECTRICITY/NIGHT RIDER/PLAYMATES/SLOW JAM/NO PARKING, Midnight Star, Solar LP
- 44 56 BRING IT ON... BRING IT ON, James Brown, Sonet 12in
- 45 38 LADY LOVE ME (ONE MORE TIME), George Benson, Warner Bros 12in
- 46 39 IS THIS THE FUTURE?/REMIX, Fatback, US Spring 12in
- 47 79 SHINE ON ME/DIDN'T YOU KNOW IT/SUGAR ROCK, One Way, US MCA LP
- 48 36 CAN'T GET ENOUGH OF YOU, Wickett, Streetwave 12in
- 49 32 USE ME LOSE ME, Paul Simpson Connection, US Streetwise 12in
- 50 55 FREAK-A-ZOID, Midnight Star, US Solar 12in
- 51 31 EVERY GIRL (WANTS MY GUY)/I GOT YOUR LOVE/PRETENDER, Aretha Franklin, Arista LP
- 52 — FOOL FOR YOU, Julie Roberts, Bluebird 12in white label
- 53 67 BRAZELIA/EVERLASTING LOVE, Brazelia, Broad Star 7in
- 54 66 STAY WITH ME/SOS, Beau Williams, US Capitol LP
- 55 52 I'M OUT TO CATCH, Leon Haywood, US Casablanca 12in
- 56 24 SOMETHING SPECIAL, Steve Harvey, London 12in
- 57 50 KEEP GIVING ME LOVE (REMIX)/DUB, "D" Train, Prelude 12in
- 58 45 WE ARE ONE/RIGHT ON TIME, Maza, Capitol 12in
- 59 — RISIN' TO THE TOP, Keni Burke, RCA 12in
- 60 — PARTY TIME/INSTRUMENTAL, Kurtis Blow, Mercury 12in
- 61 43 PADLOCK/SEVENTH HEAVEN/PEANUT BUTTER, Gwen Guthrie, US Island LP
- 62 47 SURPRISE SURPRISE, Central Line, Mercury 12in
- 63 — ONE ON ONE SITUATION, Peaches & Herb, US The Entertainment Company LP
- 64 — HOPSCOTCH (REMIX), Gwen Guthrie, Island 12in
- 65 73 NEVER TOO LATE, Lonnie Liston Smith, Doctor Jazz 12in
- 66 46 WALKIN' THE LINE, Brass Construction, Capitol 12in
- 67 59 TEACHER, I-Level, Virgin 12in
- 68 81 GET IN TOUCH WITH ME, Collage, US Solar 12in
- 69 80 REAL LOVE/LOST IN YOUR LOVE, Ritchie Family, US RCA LP
- 70 65 I'M SICK AND TIRED/I NEVER FORGOT YOUR EYES/JUST CALL MY NAME/VICTORY, Larry Graham, Warner Bros LP
- 71 82 HELLO PEOPLE/STAY CLOSE/IT'S SOMETHING/I WANT LOVE TO FIND ME/JARREAU, Brenda Russell, Warner Bros LP
- 72 53 SAVE THE OVERTIME (FOR ME), Gladys Knight & The Pips, CBS 12in
- 73 81 JUST BE GOOD TO ME/LONG VERSION, The SOS Band, US Tabu 12in
- 74 51 WE SHOULD BE LOVERS/LET SOMEBODY LOVE YOU, Phyllis Hyman, Arista LP
- 75 63 B-BOYS, Nona Hendryx, RCA 12in
- 76 77 MEGAMIX, Michael Jackson, Disco Mix Club cassette/CBS 12in promo
- 77 — WALKIN' THE LINE (BRASSY VERSION), Brass Construction, US Capitol 12in
- 78 — WAIT UNTIL TONIGHT (MY LOVE), Galaxy, Ensign 12in
- 79 — IN THE MIDDLE OF SPRING, Direct Drive, Passion 12in
- 80 — MOVE IN TIME/YOUNG GIRLS/LOVE IS FOR EVERYONE/ALIEN ZZZ, Collage, Solar LP
- 81 76 BOOGIE DOWN/I WILL BE HERE FOR YOU, Al Jarreau, Warner Bros LP
- 82 84 TURN IT UP/INSTRUMENTAL, Canute, Loose End 12in
- 83 — HEOBAH (HEY-O-BAH), Fonda Rae, US Posse 12in
- 84 — RISING TO THE TOP, Dee Sharp, Fashion 12in
- 85 — ON THE DANCE FLOOR, New Guys On The Block, Sugarhill 12in

## NIGHTCLUB

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

- 1 2 IOU, Freeez, Beggars Banquet 12in
- 2 4 ALL NIGHT LONG, Mary Jane Girls, Gordy 12in
- 3 1 FLASHDANCE... WHAT A FEELING, Irene Cara, Casablanca 12in
- 4 3 GET DOWN SATURDAY NIGHT, Oliver Cheatham, MCA 12in
- 5 6 DEAD GIVEAWAY, Shalamar, Solar 12in
- 6 9 COME LIVE WITH ME, Heaven 17, BEF/Virgin 12in
- 7 5 WANNA BE STARTIN' SOMETHIN', Michael Jackson, Epic 12in
- 8 16 SEX/WHEREVER I LAY MY HAT (THAT'S MY HOME), Paul Young, CBS 12in
- 9 8 CHINA GIRL, David Bowie, EMI America 12in
- 10 7 LOVE TOWN, Booker Newberry III, Polydor 12in
- 11 28 PUT OUR HEADS TOGETHER, O'Jays, US Epic LP
- 12 24 IT'S OVER, Funk Masters, Master-Funk 12in
- 13 21 DOUBLE DUTCH/D'YA LIKE SCRATCHIN', Malcolm McLaren, World's Famous Supreme Team, Charisma 12in
- 14 10 IN A BIG COUNTRY (PURE MIX), Big Country, Mercury 12in
- 15 12 LADY LOVE ME (ONE MORE TIME), George Benson, Warner Bros 12in
- 16 17 I LOVE YOU (REMIX), Yello, Stiff 12in
- 17 14 SITUATION (REMIX)/NOBODY'S DIARY, Yazoo, Mute 12in
- 18 13 BAD BOYS, Wham, Innervision 12in
- 19 18 WHEN WE WERE YOUNG, BF Band (Bucks Fizz), RCA 12in
- 20 30 BETWEEN THE SHEETS, Isley Brothers, Epic 12in
- 21 20 SOMETHING SPECIAL, Steve Harvey, London 12in
- 22 15 SURPRISE SURPRISE, Central Line, Mercury 12in
- 23 — FEEL LIKE MAKIN' LOVE, George Benson, Warner Bros 12in
- 24 37 YOU AIN'T REALLY DOWN, Status IV, TMT 12in
- 25 25 SAVE THE OVERTIME (FOR ME), Gladys Knight & The Pips, CBS
- 26 11 JUICY FRUIT, Mtume, Epic 12in
- 27 22 DARK IS THE NIGHT, Shakatak, Polydor 12in
- 28 35 BRING IT ON... BRING IT ON, James Brown, Sonet/Churchill/Augusta Sound 12in
- 29 45 WATCHING YOU, WATCHING ME, David Grant, Chrysalis 12in
- 30 19 DANCING TIGHT, Galaxy featuring Phil Fearon, Ensign 12in
- 31 36 YOU MAKE IT HEAVEN, Terri Wells, Philly World 12in
- 32 40 MESSAGES FROM THE STARS, Rah Band, TMT 12in
- 33 33 IT'S SO HIGH, Matt Fretton, Chrysalis 12in
- 34 — DO IT AGAIN/BILLIE JEAN (MEDLEY), Club House, Island 12in
- 35 23 LOOKING AT MIDNIGHT, Imagination, R&B 12in
- 36 — CRAZY, Manhattans, US Columbia 12in
- 37 31 CAN'T GET ENOUGH OF YOU, Wickett, Streetwave 12in
- 38 — BOOGIE NIGHTS, LaFleur, Proto 12in
- 39 38 BLUE MONDAY/THE BEACH, New Order, Factory 12in
- 40 32 WHO NEEDS ENEMIES (WITH FRIENDS LIKE YOU), Montana Sextet, Virgin
- 41 47 SCRATCHIN' (I GOTTA FIND A MAN), Hazel Dean, Proto 12in
- 42 41 TANTALISE (WO WO EE YEH YEH), Jimmy The Hoover, Innervision 12in
- 43 39 THRILLER/BABY BE MINE, Michael Jackson, Epic LP
- 44 — SHE BLINDED ME WITH SCIENCE, Thomas Dolby, Venice In Peril 12in
- 45 — TROUBLE IN PARADISE, Al Jarreau, WEA 12in
- 46 44 KEEP GIVING ME LOVE, D Train, Prelude 12in
- 47 26 BEAT IT, Michael Jackson, Epic 12in
- 48 34 TEACHER, I-Level, Virgin 12in
- 49 — THE CROWN, Gary Byrd, US Wondirection 12in
- 50 — ALL NIGHT LONG, La Famille, Sanity 12in

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

## BOYS TOWN DISCO

- 1 1 SEARCHIN' (I GOTTA FIND A MAN)/REMIX, Hazel Dean, Proto 12in
- 2 3 GUILTY, Lime, US Prism 12in remix/Canadian Matra/German Polydor 12in
- 3 2 SO MANY MEN SO LITTLE TIME, Miquel Brown, Record Shack 12in
- 4 4 FLASHDANCE... WHAT A FEELING, Irene Cara, Casablanca 12in/US Hot Tracks remix
- 5 6 BOOGIE NIGHTS, LaFleur, Proto 12in
- 6 5 ON THE GRID/ANGEL EYES/GIVE ME YOUR BODY, Lime, US Prism LP remix/German Polydor LP
- 7 9 MEMORY, Menage, Carrere 12in/US Hot Tracks remix
- 8 10 I JUST CAN'T HELP BELIEVING, Boys Town Gang, ERC 12in
- 9 10 SHE WORKS HARD FOR THE MONEY, Donna Summer, Mercury 12in
- 10 7 THESE MEMORIES, Oh Romeo, US Bob Cat 12in
- 11 5 I.O.U./I DUB U, Freeez, Beggars Banquet 12in
- 12 8 EL WATU/LA RAMBA (MEDLEY), Rage & Riches, US Casablanca 12in
- 13 22 DO IT AGAIN MEDLEY WITH BILLIE JEAN, Club House, Island 12in
- 14 20 WANNA BE STARTIN' SOMETHIN', Michael Jackson, Epic 12in
- 15 11 TO SIR WITH LOVE, Vicki Sue Robinson, US Profile 12in
- 16 12 BAND OF GOLD/DUB VERSION, Sylvester, US Megatone 12in
- 17 26 I DON'T WANT TO TALK ABOUT IT, Pamela Stanley, US Komander 12in
- 18 19 BOBBY "O" MEDLEY/FREE ENTERPRISE, 'Studio 57 Dubble Album', Dutch Dance LP
- 19 14 PARTY, Julius Brown, US West End 12in
- 20 27 CRAZY FAMILY, Jock Hattle, Italian Market 12in
- 21 25 NO TENGO TIEMPO, Azul y Negro, Spanish Mercury 12in
- 22 13 TAKE IT SLOWLY, Nancy Martinez, Canadian Matra LP
- 23 — LADY MARMALADE, La Mama, German Hansa 12in
- 24 21 LOVER TO LOVER, Joe Yellow, Italian Hole 12in
- 25 18 PIECES OF ICE, Diana Ross, Capitol 12in
- 26 — STOP DON'T DO THIS TO ME, Phyllis Nelson, Carrere 12in
- 27 17 I'M ALIVE, American Fade, US Hot Tracks 12in remix/Proto 12in
- 28 29 ADDICTED TO THE NIGHT, Lippe Inc, US Casablanca 12in
- 29 30 THE LOVING DUB/NOT THE LOVING KIND, The Twins, German Hansa 12in
- 30 23 STAY WITH ME, Indis, US West End 12in

# Discos



**JAMES HAMILTON**  
at the controls

## ODDS 'N' BODS

**DAVE McALEER** in a shock move fraught with political intrigue has left his own TMT label, but plans another disco-oriented logo in the near future ... **O'Jays** 'Put Our Heads Together' is on UK 12in this week, flipped by a remix of 'Love Train' (plus 'A Letter To My Friends') ... **Gladys Knight** 'Overtime' has had what seems like a slower remix on US Columbia 12in ... **'In-Store Music'** promo cassettes when sent to DJs are indeed meant for in-car listening with the hope that the jock will then maybe buy or blag the records most liked to play in-club — and, the good news is, more jocks are needed to receive this free weekly music programme! — so send for an application form to Granville Williams, **Midas Records**, 104 Harley House, Upper Harley Street, London NW1 4PR ... **Paul Murphy's** jazz basement at **Record Shack** is running an "everything must go" clearout sale for the rest of July before restocking and starting anew ... **Steve Jerome** shirtilly sniffs that he produced/co-penned the **Cold Hand Band** 'Tropicana' raved over last week (whoops, I didn't read the small print ... but at least my review wasn't an old pals act!), while the **Band** themselves can be booked for gigs from August via the Ely-based agency of **Jason West** (0353-87755), who though still jocking himself is concentrating more now on representing big pro roadshows, video discos, dance troupes and bands (of which he always needs more) ... **Susie Barnes** on **Radio London** has a slightly adult orientated line up of guests for her Friday night music 'n' chat show, and has recently started including at 10.45pm a disco DJ to feature six

records that really get 'em going, her choice this week being myself (playing my mobile party as well as black disco selection) ... **'Ladies Man'** **Orin Cozier** appears to have launched his **Pizzazz Promotions** by plugging **Sergio Mendes** for A&M — now if he could only tie up the IDS labels and maybe Motown he really would be filling a need! ... **Noreen Allen** in major moves at EMI now handles disco promotion for their US as well as domestic material ... **Theo Loyla** in putting together some Phonogram promotion nights for 'Flashdance' (surely a hot property?) was amazed when **Mecca** greeted his proposed package by asking for payment of £100 per venue before he could give their punters free records and T-shirts — not surprisingly our outraged plugger clinched a deal with **Rank Leisure** instead! ... **Chris Brown & Johnnie Walker** at **Camberley Frenchies** this Sunday (24) have a 'Tootsie' party where all boys must wear girls' clothes, and vice versa (no admission unless in drag) ... **Martin Collins** should be this fortnight's guest of **Joe Field & Mike Allin** at **Hemel Hempstead's Whip & Collar** on Thursday (21) ... T-shirts 'n' stickers will doubtless be flying on Saturday (23) at **Gravesend's Woodville Halls** what with **Phil Allen**, **Gary Crowley**, **Mick Brown**, **Mike Lavelle** and odd PAs ... **Phil Allen** needn't fear fingers on the pause button just so long as he at least continues to feature the London fusion chart at 1.45am every Sunday morning on Capital! ... **"DJ Froggy"** voices a commercial for **Jive's** current product (anything to get on radio?) ... **Steve Harvey** never did reach New York, but in any case is negotiating to write and produce a song for **Sharon Redd** ... **Richard Jon Smith** recently arrived at **Heathrow** after a trip back to Africa, only for immigration to tell him he had seven days to stay in the UK (this despite his living here for two years) — needless to say he's appealed, and so far is still here ... **Brooklyn Express** are latest to cover 'Do It Again/Billie Jean' (a re-arrangement rather than soundalike), while on US Emergency 12in the **Stevie Wonder-ish Otis Liggett** has done a 119bpm funkification of **Police's** 'Every Breath You Take' ... **Wuf Ticket's** instrumental flip as anticipated has really exploded! ... **Mad Marx** on holiday in **Benidorm** (where an old **Butlins** Redcoat mate was jocking over the road in the Bahamas club) found that Spanish "cowboys" were flogging brand new British 12in releases for an unbelievable £17 as the discos were so desperate to get them ... I continued exploring Britain last week in the sunny stunning **Shropshire Hills** ... **John Harris** (Redruth) wants to identify a track heard in Spain at **Calella's**



**WINNER AT Haringey Bolts of the National Gay Disco Dancing Championships 1983 was Paul Edwards (in the chain mail) from Birmingham's Nightingale Club, who received his trophy from a dapper Greg Edwards while between them looking extremely chuffed was Bolts' own champion jock (who organised it all), Norman Scott.**

**Highwayman** club, which sung in English had a chorus "another night ... say you'll never leave me now" and verse "I'm all alone in the ... / your (lovin/music?) turns me on" ... **Mickey Lee & Laura B**, jocking for the summer at **Crete's Bora Bora** disco in **Agios Nikolaos**, had a Finn ask for 'Killer' by **Jack Michaelson** — obviously a **Hee Bee Gee Bees** fan, the fella meant 'Thriller' by **Michael Jackson!** ... **Dave Needham**, home in **Leicester** after two years of jocking all over **Norway**, says most DJs there are English and have done much to educate the natives away from **Ottawan-type** clappy music to the likes of **Wham** (except is there that much difference?) ... **Steve Glover** (**Bournemouth Spats Mon/Thur, Enfer Fri**) predicts wally pop-disco will make a comeback spearheaded by **KC** and the **Gibson Bros**, as it's bouncy and happy and puts people in a good mood — which is what discos should be all about ... **Brian Mason** (**Barnet**) reckons now that hot weather, long evenings and holidays away are keeping people out of discos, it would be a good idea for some clubs to review their entry and drink prices just for this time of the year ... **Phil Andrews** at **Derby Chamilles**, for instance, has 50p drinks/£1 cocktails every **Thurs-Sunday**, while **Dave Smith** at **Mayfair's Samanthas** (next to **Rockafellas** late nite eatery off **Regent Street**) has 30p drinks until 11pm every **Friday** and a free concoction included **Mon/Wed** ... **Greg Parrott** at **Oxford Boodles** is running foreign students nights **Sun/Mon/Tues** during the summer ... **Nicky King** hosts a heat of the **Miss National Wet Tee Shirt 1983**

at **Liverpool Cantril Farm's Harvester** disco on **Aug 24**, ladies can get entry forms from him at **24 Bolan Street, Liverpool L13 6RE** (or is this just a way of pulling well stacked birds, I wonder?) ... **Andy Baker** has taken over in and around **Rhyl** at **Jollie Nites (Thur/Fri)**, **The Orange Peel (Sun/Mon/Tues)** and — pride of the **North Wales Coast** — the brand new **Mirrors (Wed/Sat)** — meanwhile in that same burgh,

continues over

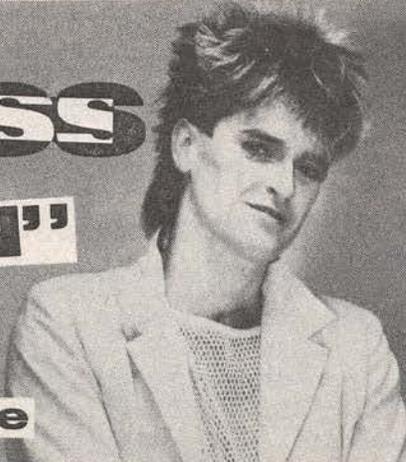
## DJ TOP 10

- MANDY MACLAINE** reckons her Southampton-based **Disco Casablanca** (0705-831662) must be one of the few mobiles run exclusively by a lady. Showstoppers the **MacLAINE** way are:
- 1 **MY MAMMY**, Al Jolson, MCA
  - 2 **I WANNA BE LOVED BY YOU**, Marilyn Monroe, UA
  - 3 **SWITCHED ON SWING**, Kings Of Swing, Philips
  - 4 **YANKEE DOODLE BOY**, James Cagney, UA
  - 5 **LAUGHING POLICEMAN/WINDOW CLEANER**, Charles Penrose/George Formby, Columbia
  - 6 **IF YOU KNEW SOUSA**, Royal Philharmonic Orchestra, RCA
  - 7 **LET'S HAVE A PARTY**, Winifred Atwell, Philips
  - 8 **STRANGERS IN THE NIGHT**, Frank Sinatra, Reprise
  - 9 **AS TIME GOES BY**, Dooley Wilson, UA
  - 10 **CAN CAN**, Bad Manners, Magnet

# JAMES ROSS

## "SLOW DOWN"

7" & 12" (Extended Mix) Single



# Discos

## from page 31

Adrian Martin is now minus a residency and will consider moving anywhere (on 0745-4672) as long as the wages are above 1960s' levels ("some clubs in North Wales still use ten bob notes!") ... **Adrian Dunbar** now boogies for the boys Wed-thru-Sun at Southampton's Warehouse, leaving just Tuesday for Bournemouth's redecorated Adams and its renamed "Hi Energy Dance Night" — which mixes Boys Town hits with **Yello/Matt Fretton**-type dance music (yeah, well it's all pop music, innit?) ... **Gary Allan**, resident boogier with the boys at Liverpool Concert Street, hates to be a bore but mentions everything seems to be a remix these days, and at about 130bpm ... **Alan Day** (Brighton Kings Club) heard **Hazell Dean** singing **Bacharach & David** oldies on Radio 2's 'You And The Night And The Music' — so that's why her name was familiar! ... **Cosmic** (Basildon New Yorker/Liberties) is after a copy of **Francine McGee** 'Delirium' (not sure where in Essex his 559646 phone number belongs) ... **Big Phil Egart** (South Harrow) says consistently his biggest oldie is **Willie Bobo** 'Always There', and a remix coupled with the original on 12in could clean up for CBS ... **Darryl Hayden** omits the frequency but now jocks weekday afternoons for the 7am-midnight, 7 days a week new Richmond/Putney area **Radio Thames West**, a commercial pop station ... **Sutton's Patches Disco Centre** hint that Garrard's deck-making equipment is alive and well and living in Brazil, so watch out for the turntables under an almost similar name ... **West Sussex jock Aaron Lewison-White** works under the name **Andy Brown** — snapper maybe, but less distinguished! ... **Trevor John Hughes** (Telford), wide ranging in his taste as ever, currently charts at number one **Ralph McTell** 'Kenny The Kangaroo' (MR) ... **Graham Gold** (Mayfair Gullivers) can and does (continuously!) repeat his killer **Kurtis Blow/Herbie Hancock** synch — it's a goodie ... I, with mucho vari-speed, synched **Kurtis Blow** out of **Crown Heights Affair**

'Rock The World!!!', while other useful mix tips include the scratch bit of **Slim 'It's In The Mix'** chopped for a short burst before **Herbie**, and (though seemingly missed by all but me) **Hurt 'Em Bad 'The Boxing Game'** (US Profile 12in) is dynamite (with the bell before its vocal chopped on the last beat in a bar) out of **The Crown** — oh, and **The Rake** 'Street Justice' has the same vocal sound as **Fatback** 'Is This The Future?' ... **Oliver Cheatham** was dead unlucky not to top the Disco chart — if ever anything sounded like a certainty, that was him ... hey hey hey, BE CAREFUL OUT THERE!

## BREAKERS

BUBBLING UNDER the Disco 85 are Wayne Wade 'Lady' (Epic 12in), Push 'Midnight' (Excaliber 12in), Jonzun Crew 'Space Cowboy' (21 Records 12in), Crown Heights Affair 'Rock The World!!!' (US De-Lite LP), Slim 'It's In The Mix' (Greyhound 12in), Newcleus 'Jam On Revenge' (US Sunnyview 12in), Michael Lovesmith 'Just Say The Word' (US Motown LP), Kashif 'Stone Love' (Arista 12in), Newtrament 'London Bridge Is Falling Down' (Jive 12in), Two Sisters 'High Noon' (US Sugarscoop 12in), while under the **Boys Town 30** are Vera 'Baby Won't You Dance With Me' (Remix) (Canadian Matra 12in), Susan Stevens 'Love School' (Canadian ToJo 12in), Magda Layna 'When Will I See You Again' (US Megatone 12in), Nancy Martinez 'So Excited' (Canadian Matra 12in), Earlene Bentley 'The Boys Come To Town' (Record Shack 12in promo), Tapps 'My Forbidden Lover' (Italian Power 12in), Chase 'Back To Funky Town' (US Central Park 12in), Thomas Dolby 'She Blinded Me With Science' (Remix) (US Hot Tracks 12in), Madonna 'Burning Up' (Remix) (US Hot Tracks 12in), Loverde 'Backstreet Romance' (US Moby Dick 12in).

HIT NUMBERS: Beats Per Minute for last week's Top 75 entries on 7in (f/c/r for fade/cold/resonant endings) — **Echo & The Bunnymen** (68-1136-Or, Creatures 87-90-190-Or, Tracie 132f, George Benson 112f, Robert Plant 90f, Al Jarreau 92/46f, Altered Images 113f, Thompson Twins 99f, Thomas Dolby 128 ... c, Isley Bros 84f, Richard Jon Smith 113f, KC & The Sunshine Band (0-1)25f, David Grant 112f, Brass Construction 118f, "D" Train 122½f.

## HOT VINYL

**BIG BROTHER: 'Adventures In Success — The First Adventure' (Island 12IS 120)** Scandalously ignored by Island's pluggers yet a floor-filling perfect synch with La Famille, this fascinating 99bpm 12in electro thudded rap uses a voice like some pre-recorded American commentary reciting a new 'Desiderata' as if re-written by Readers' Digest! ('Second Adventure' flip)

**CLUB HOUSE: 'Do It Again/Billie Jean' (Island 12IS 132)** Brilliant amalgamation of the Steely Dan/Michael Jackson bass lines and lyrics into a smash-bound 116½bpm 12in medley (at the original 'Billie Jean' BPM), with a less useful instrumental Club Version flip.

**KENNY LYNCH: 'Half The Day's Gone And We Haven't Earned A Penny' LP (Satri SATLP 400)** 20 years ago our veteran 'Allcock & Brown' telly star, OBE, successfully covered black hits of the day and now, unlikely though it may seem, he's self-produced an extremely creditable jazzy Al Jarreau-ish set that's already burning up the airwaves in London! The Jarreau influence has finally given his voice its ideal vehicle, and with classy "name" backing he's very impressive on such as the 113-113½bpm title track, (0-1)12-113-112½bpm 'Name Your Game', (0-1)111-109-110-113½bpm 'Another Groovy Saturday Night', 120(intro)-118-117bpm 'Never Give Up On Love'. And to think, I bought his 'Puff (Up In Smoke)' in 1962!

**GALAXY featuring Phil Fearon: 'Wait Until Tonight (My Love)' (Ensign 12ENY 503)** Already pre-sold in vast quantities, Phil's less immediately catchy follow-up is an oddly lolling 120bpm 12in swayer which does grow on you and cuts through best at deafening volume (dub mix flip).

**SAKHILE: 'Sakhile' LP (Jive Afrika HIP 7)** Initially circulated in limited numbers on import by Tony Monson, this relaxed listening set is a gently weaving South African fusion of jazz and native rhythms with just a haunting sax led 99bpm instrumental title track tapper that's hot to trot ... and, as 12in white labels are already about, sure to be on single soon.

**GWEN GUTHRIE: 'Hopscotch' (Island 12IS 106)** With a different Larry Levan remix due in a fortnight to swell sales returns, this "creatively marketed" jittery tripping 111-112-113-114bpm 12in "product" did nothing on LP but now its initial remix chugs quite catchily in a dry sort of way.

**ORLANDO JOHNSON & TRANCE: 'Turn The Music On' (Magnet 12MAG 246)** Jelly-bean-mixed episodic basic 111½bpm 12in bomp bomp bomp with soulfully sinuous vocal and catchy chorus being best bits (inst flip).

**THE S.O.S. BAND: 'Tell Me If You Still Care' LP ('On The Rise' US Tabu FZ 38697)** Apart from their single, best bet's this Imagination-sings-Between The Sheets' 81-80bpm smoochy crawler, while various smackers include the infectious though too short

119bpm title track, 112bpm 'For Your Love', 121bpm 'If You Want My Love' and a frantic 121bpm remake of Johnnie Taylor's classic 'Who's Making Love'.

**LEVEL 42: 'The Sun Goes Down (Living It Up)' (Polydor POSPX 622)** First fruit of their LA sessions produced by EWF's Larry Dunn & Verdine White is a ponderously thudding stark very "digital" 101½-100-101½bpm 12in jogger, competent but curiously lacking in passion. We must hope they taught EWF something in return.

**RONNIE LAWS: 'Can't Save Tomorrow' LP ('Mr Nice Guy' US Capitol ST-12261)** Oops! Heard off cassette, this 0-130½bpm Michael Jackson-ish romp sounded less fast than it is, the rest of the set being a similarly empty attempt at pop success.

**BEE GEES: 'The Woman In You' (RSO RSOX 94)** Hustling jerky 130½bpm power chord pop, flipped on 12in by a straightforward 'Saturday Night Mix' segue of the old 'More Than A Woman' (108)/Stayin' Alive (104)/Night Fever (109½)/Jive Talkin' (106)/You Should Be Dancing (124bpm), or on 7in by just the original 103bpm 'Stayin' Alive' (now from the film of the same — give or take a "g" — name, which is reportedly awful).

**JAMES ROSS: 'Slow Down' (A&M AMX 125)** The ex-UK Player self-penned this clodhopping monolithic 111bpm 12in smacker, which even Gary Glitter might have found too basic.

**TROUBLE FUNK: 'Trouble Funk Express' (Greyhound Record, Productions GRPT 105)** Dreary 105bpm 12in rehash of 'Trans Europe Express' with sorta slowed down Bohannon rhythm (inst flip), surely a floor clearer?

**MIGHTY GABBY: 'Jack' (Ice ICET 59)** Eddy Grant-produced frantic fwayaw 132bpm 12in calypso racer, extremely ultra-specialist.

## RECORD MIRROR

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# Knocking back a wee drama (or two)

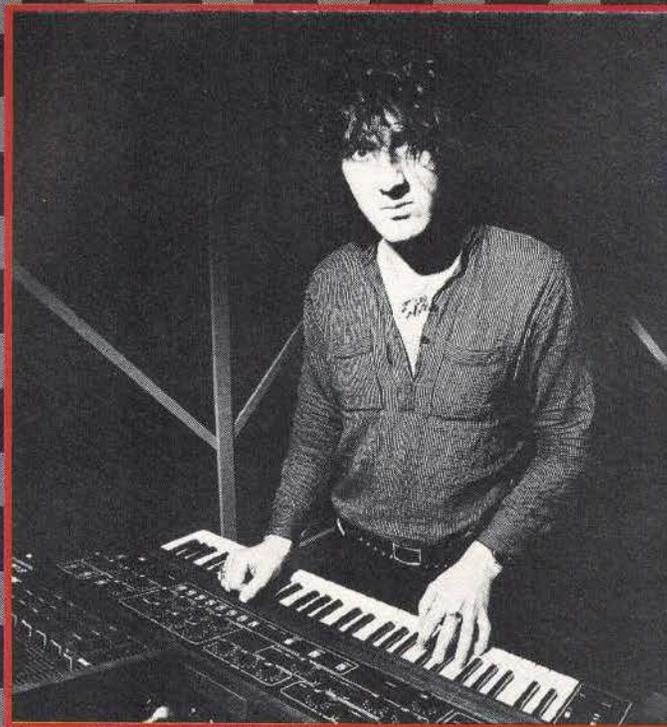
**I**F YOU thought David Ball, the normally quieter side of the Soft Cell, had been so silent lately he must be off digging the potatoes in his allotment — forget it.

While Cell mate Marc Almond has been busy handling his Mambas over the past months, young Dave has been beavering away on the soundtrack for a play and a film and putting the finishing touches to his soon to be released solo LP.

"This year I've spent most of my time in the studio," he says. "I've got a lot better at building up sounds and arranging."

The play, Tennessee Williams' 'Suddenly Last Summer', a steamy tale of heat-oppressed passion set in New Orleans and now running at the New End Theatre in Hampstead, came about by chance.

"I was sitting in a hotel bar and started chatting to this bloke who turned out to be an actor," says Dave. "I said if he could think of anything that would be good to put music to but keep as a play,



DAVID BALL: treading softly

not a musical, then I'd be interested. "He phoned me up about two months later and said he wanted to do 'Suddenly Last Summer'. Tennessee Williams is perfect, he's just so dramatic."

**T**HE music, like the play, which Dave has financed himself, is heavily atmospheric and doom laden. And it has opened doors for the musician in the wonderful world of movie soundtracks.

"I'm doing a German film called 'Decoder' — it stars the real Christiane F and William Burroughs makes a cameo appearance. I really like the idea of the music emphasising and sometimes overstating what is going on in the action."

**A**LL these themes have come together in Dave's solo work, provisionally titled 'In Strict Tempo'.

"That's because of a track on the album called 'Strict Tempo'," he explains. "It started off as a military rhythm and then I got David Claridge to do a voice-over talking about his club Skin II. So you've got the military side of it, the discipline, and the rubber. "I've got Psychick TV's Genesis P. Orridge singing on a couple of tracks, one of which, 'The Troubled Sleeper' or 'Sincerity', will be a single."

"The whole album is about musical cliches all put together in the wrong order. Like taking a country and western-guitar solo and putting in the middle of a funk track. But it all works. If it didn't work, I wouldn't use it."

But don't worry, gentle reader, this flurry of individual activity doesn't spell the end for Soft Cell. "For me doing this solo stuff has been a break," says Dave. "Marc and I play each other what we've done all the time. We're working on ideas that we'd only dabbled in with Soft Cell. Everything is more powerful. And now we're collecting bits for a new Soft Cell album at the end of the summer."

Simon Tebbutt

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# WHO'S THAT GAL?

**YOU DON'T** have to be in a wheelchair to be a radio DJ. Whilst most of the Radio One team reach for their pension books, 20-year-old Gary Crowley bosses the London airwaves with the spirit and enthusiasm of a true believer.

Gary's 'Magic Box' show on Capital Radio is a chaotic collision of mouthy fan ranting and tasteful music. Crowley gets it right because he's in touch with the beat and in touch with his audience.

Just as Crowley's radio show stands for a broader acceptance of different types of music, Gary's club gigs are a refreshing change from standard disco fare.

Relying on personality than technique, Crowley powers his shows with a youth club-like zest. You're just as likely to find GC out on the floor as behind his mixing desk. Gary's DJ-ing technique relies on his ability to hit the dance floor as soon as the record he has selected hits the deck.

Crowley's gift as a club DJ lies in his creation of atmosphere; it's his character rather than his ability to mix that propels the party.

"A lot of discos are really boring; they're just predictable y'know. I don't like putting music into ghettos. I can't take too much of one thing. You've got to

have a varied show.

"If I was stuck on at a jazz funk night and I started playing my normal stuff people would go mad. I do get offered loads and loads of discos but I don't do everything 'cos I wanna keep that enthusiasm. I choose my club gigs carefully and when I do one I get very excited. When I do a place like the Lyceum, I get excited by the corniness of it — it makes me laugh. The most important thing is to keep your enthusiasm up.

"I can look at a lot of other DJs and say, 'Oh he's great. The way he mixes that record is really great'. But as far as I'm concerned what I wanna do has nothing to do with that. More than anything, it's the idea — the music we play, the people we attract — that's important.

"As far as I'm concerned naive enthusiasm rules. Someone I'd really like to see is Chris Hill. I saw him on a TV programme and he looked really good. Someone told me that what I do on Capital Radio now is what Chris Hill would have done if he'd had a radio programme. I was really flattered."

**GARY'S RISE** has been meteoric. Leaving school at 16 he went to work at Demon Records, where as a talent spotter he helped sign Bananarama and Department S. "I was working at Demon Records with this bloke Clive Banks. Radio One used to have

this programme called 'In Concert' and I used to compare that. I knew this bloke at Radio One who went on to work at Capital Radio and he just rang me up and said Capital were thinking of getting more young people involved and would I come and do a pilot radio programme.

"It was a total fluke really, not a conscious effort as far as I'm concerned. To some extent I feel a bit guilty about it. All these people who slog away round the circuit, or do hospital radio or whatever — and with me it came so easily. It was luck."

**L**UCK MAYBE, but since his first break on radio at the tender age of 19, Crowley has imposed his personality on the London airwaves. Crowley's Saturday afternoon 'Magic Box' show is a revelation, combining a cool selection of discs, old and new, with a torrent of hyperbolic exhortation. Gary mixes street market rabbit with up town taste.

"As far as I'm concerned the approach to the radio show is just to make it very, very different, really young and maybe a bit messy in some ways, a bit amateurish and enthusiastic. "I'm lucky 'cos I've got one of the youngest producers in radio. He's 24 and a South London soul boy. He doesn't really understand when I say I want to put something like Southern Death Cult on the show. Still he's very enthusiastic; when we're doing the show we just start giggling and mucking about. That's very

important. I wouldn't want to go to a nationwide station if I didn't have that sort of relationship with my producer."

Gary litters his show with a number of 'surprises', long forgotten records resurrected for a young audience. How does he go about building his record collection?

"I buy a lot, especially a lot of second hand records. I go to the Record And Tape Exchange. Over the last year my record collection has really improved. I've got loads of records that I missed out on first time."

Once those records are placed in Gary's precious box, the Lisson Grove Lip gets into preparation for the evening's show.

"I usually spend some time in the morning playing records and bopping around in my bedroom. My preparation is a continuous thing anyway. It's just constantly being aware of things."

So how does Master Crowley go about selecting his records for a club gig?

"At the moment I'm just doing a few club shows so most of the people who come along are familiar with my radio show and know what to expect. They know they're not gonna get any slow smoochy numbers at the end."

At present Gary's mixture of radio and club gigs is attracting him quite a cult following in the capital, funky crews travelling out from Essex to his Tuesday night residency in South Harrow. I wonder what Gary's idea of the perfect club night is?

"Perry Haines' old club the Rox at the Royalty was really great. Steve Lewis (Animal Nightlife's manager) was DJ and at the time ABC and Haircut 100 were emerging, so it was quite exciting. It used to be a special occasion there, people would travel from all over London to go. That's exactly what I'd like to happen on my nights at Bogarts and the Wag Club."

Gary pauses (a rare event) and tells me the one big disappointment of his short career.

"I was really excited about scratching. Malcolm McLaren was going to send me over to New York and get the Supreme Team to teach me scratching. It never happened."

Gary's face brightens up as he goes into an unstoppable monologue about the greatness of The Main T Possee single, the excellence of New York funk and oh, there's this great little club opening next week . . .

If you live in London get out and see him. If you don't, wait, you're in for a treat.

**CLUB RESIDENCIES:** The Tuesday Club, every Tuesday at Bogarts, South Harrow, Middlesex. Friday night at the Wag Club, Wardour Street, W1  
**RADIO:** 'The Magic Box', Saturday 5-7pm on Capital Radio

Jim Reid





GARY CROWLEY: Excited by corniness

# Discos

**YOU'VE HEARD** everyone from A to Z bemoan the stagnant state of American radio. Now hear a new angle on it from Brenda Russell: the sexist angle.

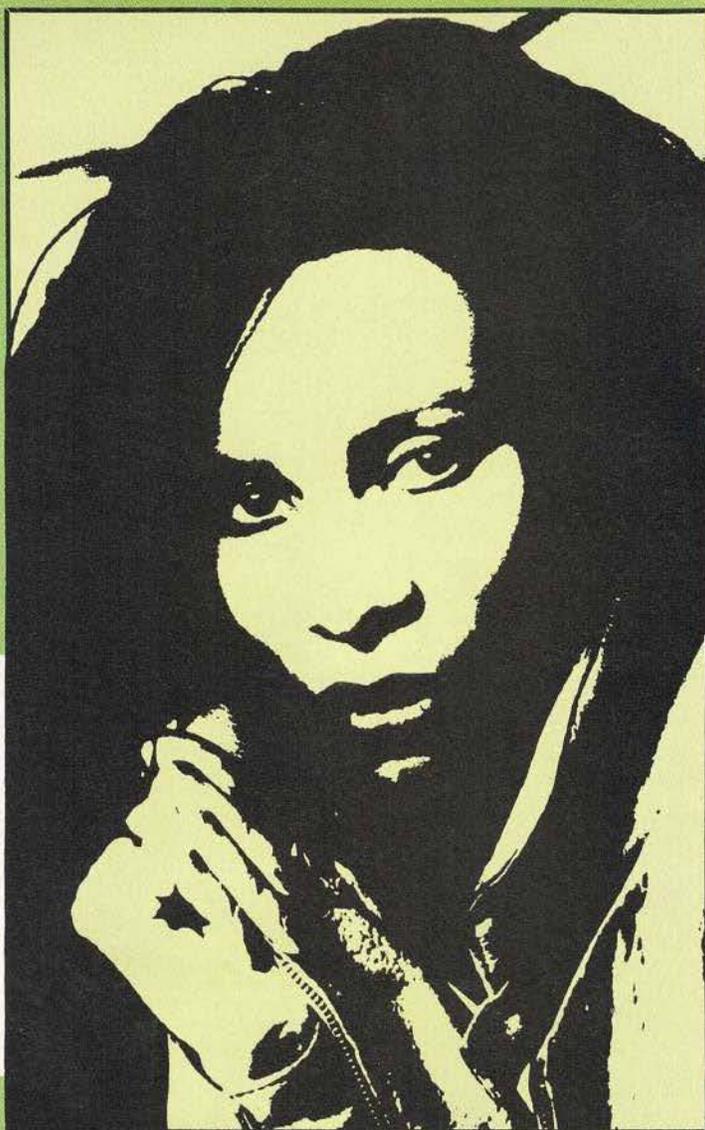
Brenda, happily back on plastic with a Warner Brothers LP called 'Two Eyes', full of her usual quality soul music, is pretty darn fed up with it. "The black stations have been very supportive of me and my music. But AOR stations never play it. They don't even play women, never mind black women."

But with the rise of MTV, the all-video music TV station, the disease has spread to the idiot's lantern too. "MTV's been a big disappointment because they're not playing black music, and they're under a lot of scrutiny." I pointed out to Brenda that maybe it should be called WMTV — White Music Television — and she came back: "Yeah, that's what Rick James said. They're getting a lot of flak, because people are more open minded than that."

Brenda's soul aims more at the mind than the toes, and she doesn't mind admitting it. "There's a lot of people who enjoy listening as well as dancing. I tend to be very laid back — there's a lot of dance music around, I figure there's room for what I do as well."

She's right, folks; try and get your ears around her 1980 A&M album, with its hit tracks 'So Good So Right' and 'In The Thick Of It' and you'll hear some of the sweetest vocal wooing there's been. Her next album 'Love Life' was never granted parole in the UK and it's been two years since that. Now she's been inherited by the Brothers Warner, and producer Tommy LiPuma, he of Randy Crawford fame and fortune.

Brenda was born in Brooklyn, but moved to Toronto when she was 12. "I was in a production of 'Hair' there, and at the time Carole King and Laura Nyro were very popular, which was an



## RUSSELL SQUARE?

(Certainly not, sez Paul Sexton)

inspiration to me. And the Beatles and Stevie Wonder, too. I joined a group called Doctor Music, we did fairly well. Then my husband Brian and I decided to move to California. It was one of the best moves I ever made."

She parted with Brian along the way but acquired some jolly fine music. It might all sound a bit too laid back, a bit too California, but Brenda Russell's songs are ear-openers.

PS



NEW GUYS ON THE BLOCK: Beat it

**I**F THE chap on the right looks familiar (Jeez, this is shaping like another feature on the System), then you aren't the only one who's been fooled. These are New Guys On The Block, charting lately with 'On The Dance Floor'.

The young rascal's name is Lane Lassiter, and it seems that at a recent gig, Grand Master Flash played on his resemblance to MJ and introduced him as a "special guest". Everyone bought it — and their hit too.

Lassiter and partner Earl Brinkley, both 22, were discovered by Sugarhill supremos Sylvia Robinson and her sidekick son Joe Robinson Jr. Now we wait to hear what else New Lookalikes On The Block can come up with.

PS

# get on the JARREAU march

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- 2) Al Jarreau's last single was called a) 'Evening' . . . b) 'Twilight' . . . c) 'Mornin' . . .
- 3) Al Jarreau recently did a US TV special with two top acts. Who were they? a) David Owen and Norman Tebbit . . . b) Jimmy Pursey and Barbara Cartland . . . c) Sheena Easton and Kenny Rogers . . .

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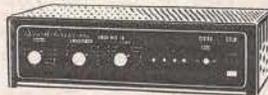
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## Competition on page 3

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# TOP ALBUMS & TAPES

THIS WEEK  
LAST WEEK  
WEEKS IN CHART

Week ending July 23, 1983

1	2	2	YOU AND ME BOTH, Yazoo, Mute
2	1	3	FANTASTIC, Wham!, Innervision ○
3	4	32	THRILLER, Michael Jackson, Epic ★
4	3	6	SYNCHRONICITY, Police, A&M □
5	5	4	JULIO, Julio Iglesias, CBS
6	6	14	LET'S DANCE, David Bowie, EMI America ★
7	12	12	THE LUXURY GAP, Heaven 17, Virgin □
8	7	8	CRISES, Mike Oldfield, Virgin ○
9	9	12	FLASHDANCE, Original Soundtrack, Casablanca ○
10	—	—	THE PRINCIPLE OF MOMENTS, Robert Plant, Atlantic 7901011
11	8	8	BODY WISHES, Rod Stewart, Warner Bros
12	11	7	IN YOUR EYES, George Benson, Warner Bros ○
13	—	—	BURNING FROM THE INSIDE, Bauhaus, Beggars Banquet BEGA45
14	10	4	SECRET MESSAGES, Electric Light Orchestra, Jet ○
15	13	7	TOO LOW FOR ZERO, Elton John, Rocket ○
16	19	24	SWEET DREAMS (ARE MADE OF THIS), Eurythmics, RCA □
17	14	8	PIECE OF MIND, Iron Maiden, EMI ○
18	18	8	DUCK ROCK, Malcolm McLaren, Charisma
19	16	6	LOVERS ONLY, Various, Ronco ○
20	15	20	TRUE, Spandau Ballet, Chrysalis ★
21	20	13	CARGO, Men At Work, Epic □
22	17	12	TWICE AS KOOL, Kool & The Gang, Polystar □
23	27	89	RIO, Duran Duran, EMI ★
24	21	20	WAR, U2, Island □
25	72	2	HITS ON FIRE, Various, Ronco
26	48	3	18 GREATEST HITS Michael Jackson & Jackson 5, Telstar
27	26	19	THE HURTING, Tears For Fears, Mercury □
28	25	4	PRIVATE COLLECTION, Jon & Vangelis, Polydor
29	—	—	FIRE DANCES Killing Joke, EG EGMD5
30	43	21	QUICK STEP & SIDE KICK, Thompson Twins, Arista □
31	31	7	CHART STARS, Various, K-Tel ○
32	28	2	SHE WORKS HARD FOR THE MONEY, Donna Summer, Mercury
33	23	18	FASTER THAN THE SPEED OF NIGHT, Bonnie Tyler, CBS □
34	24	6	OIL ON CANVAS, Japan, Virgin
35	35	11	SONGS, Kids From Fama, RCA □
36	36	4	THE WILD HEART, Stevie Nicks, WEA International
37	37	6	TEARDROPS, Various, Ritz
38	35	17	SCRIPT FOR A JESTER'S TEAR, Marillion, EMI ○
39	36	13	WHITE FEATHERS, Kajagoogoo, EMI □
40	34	8	CONFRONTATION, Bob Marley & The Wailers, Island
41	40	5	BITE, Altered Images, Epic
42	37	17	THE RISE AND FALL OF ZIGGY STARDUST, David Bowie, RCA International ★
43	30	5	STREET SOUNDS EDITION 4, Various, Streetsounds
44	22	10	DRESSED FOR THE OCCASION, Cliff Richard & The LPO, EMI
45	38	10	DIONNE WARWICK COLLECTION, Dianne Warwick, Starblend □
46	36	27	BUSINESS AS USUAL, Men At Work, Epic ★
47	41	12	TOTO IV, Toto, CBS □
48	28	21	IN THE GROOVE (THE 12 INCH DISCO PA), Various, Telstar
49	79	4	FRIENDS, Shalamar, Solar ★
50	42	7	HOLY DIVER, Dio, Vertigo
51	33	7	WHAT IS BEAT? (THE BEST OF THE BEAT), Beat, Go Feet ○



ROBERT PLANT: principally crashing in at 10

52	32	11	HUNKY DORY, David Bowie, RCA International ★
53	53	236	BAT OUT OF HELL, Meat Loaf, Epic/Cleveland ★
54	46	11	NIGHT DUBBING, Imagination, R&B □
55	44	2	ROSS, Diana Ross, Capitol
56	52	46	UPSTAIRS AT ERIC'S, Yazoo, Mute ★
57	45	8	TUBULAR BELLS, Mike Oldfield, Virgin ★
58	51	17	THE FINAL CUT, Pink Floyd, Harvest □
59	77	26	WORKOUT, Jane Fonda, CBS □
60	52	9	MARY JANE GIRLS, Mary Jane Girls, Gordy
61	50	6	LOVE SONGS, Barbra Streisand, CBS ★
62	47	6	PETER GABRIEL PLAYS LIVE, Peter Gabriel, Charisma
63	75	2	LOVE ME TENDER, Julie Andrews, Peach River
64	74	40	REFLECTIONS, Various, CBS ★
65	66	42	LOVE OVER GOLD, Dire Straits, Vertigo ★
66	78	4	GREATEST HITS, Rod Stewart, Riva ★
67	68	11	PENTHOUSE & PAVEMENT, Heaven 17, Virgin □
68	50	13	JARREAU, Al Jarreau, WEA International
69	58	17	MAGICAL RING, Clannad, RCA
70	49	11	ALADDIN BANE, David Bowie, RCA International
71	99	12	LIONEL RICHIE, Lionel Richie, Motown □
72	84	2	QUEEN GREATEST HITS, Queen, EMI ★
73	62	4	DURAN DURAN, Duran Duran, EMI ★
74	59	11	POWER, CORRUPTION & LIES, New Order, Factor
75	64	3	I LEVEL, I Level, Virgin
76	87	22	LIVE, Kids From Fame, RCA ○
77	—	—	LISTEN, A Flock Of Seagulls, Jive HIP4
78	60	35	RICHARD CLAYDERMAN, Richard Clayderman, Delphine ★
79	61	7	WRAP YOUR ARMS AROUND ME, Agnetha Faltskog, Epic
80	93	2	GIRL AT HER VOLCANO, Rickie Lee Jones, Warner Bros
81	81	15	OFF THE WALL, Michael Jackson, Epic ★
82	80	3	CHANGESONEBOWIE, David Bowie, RCA
83	—	—	COMPLETE MADNESS, Madness, Stiff HITTV1
84	—	—	THE JOHN LENNON COLLECTION, John Lennon, Parlophone EMTV37
85	54	6	SPEAKING IN TONGUES, Talking Heads, Sire
86	85	36	HELLO, I MUST BE GOING!, Phil Collins, Virgin ★
87	—	—	THE NUMBER OF THE BEAST, Iron Maiden, EMI, EMC3400
88	83	4	WIRED FOR CLUBS, Various, Mercury
89	76	3	HEROES, David Bowie, RCA International
90	67	12	MIDNIGHT AT THE LOST AND FOUND, Meat Loaf, Epic/Cleveland □
91	—	—	AVALON, Roxy Music, EG EGHPS0
92	—	—	MAKING' MOVIES, Dire Straits, Vertigo 6359/34
93	92	11	CHART ENCOUNTERS OF THE HIT KIND, Various, Ronco □
94	—	—	SCATTERLINGS, Juluks, Safari SHAKA1
95	—	—	BOY, U2, Island ILPS9646
96	89	4	XL1, Peta Shelley, Generic
97	—	—	DEEP SEA SKIVING, Bananarama, London RAMA1
98	—	—	THE KIDS FROM FAME, Various, BBC REP447
99	100	11	LAUGHTER & TEARS COLLECTION, Various, WEA
100	69	2	PAN-ORAMA, Flash & The Pan, Easybeat

Compiled by Gallup

## VIDEOS

1	2	DURAN DURAN, Duran Duran, EMI
2	5	THE JACKSONS IN CONCERT, The Jacksons, VCL
3	1	LIVE, Olivia Newton-John, Embassy
4	3	LIVE AT THE ROYAL ALBERT HALL, Kids From 'Fame', MGM/UA
5	10	THE WALL, Pink Floyd, EMI
6	6	OIL ON CANVAS, Japan, Virgin
7	4	AROUND THE WORLD, Police, Thorn EMI
8	—	VIDEO PIECES, Iron Maiden, EMI
9	12	COMPLETE MADNESS, Madness, Stiff
10	7	ABBA-THE MOVIE, Abba, MGM/UA
11	13	THE VIDEO SINGLES, Various, Polygram/Spectrum
12	14	VIDEOTEQUE, Various, EMI
13	18	LIVE IN CONCERT AT THE NEC BIRMINGHAM, Status Quo, Polygram/Spectrum
14	8	THE VIDEO SINGLES, Tears For Fears, Polygram/Spectrum
15	—	STONES IN THE PARK, Rolling Stones, Granada
16	17	PORCUPINE, Echo & The Bunnymen, Virgin
17	15	THE VIDEO SINGLES, Elton John, Polygram/Spectrum
18	—	VIDEO EP, Kajagoogoo, EMI
19	16	LIVE BETWEEN THE EYES, Rainbow, Polygram/Spectrum
20	9	WINGS ROCKSHOW, Paul McCartney & Wings, Thorn EMI

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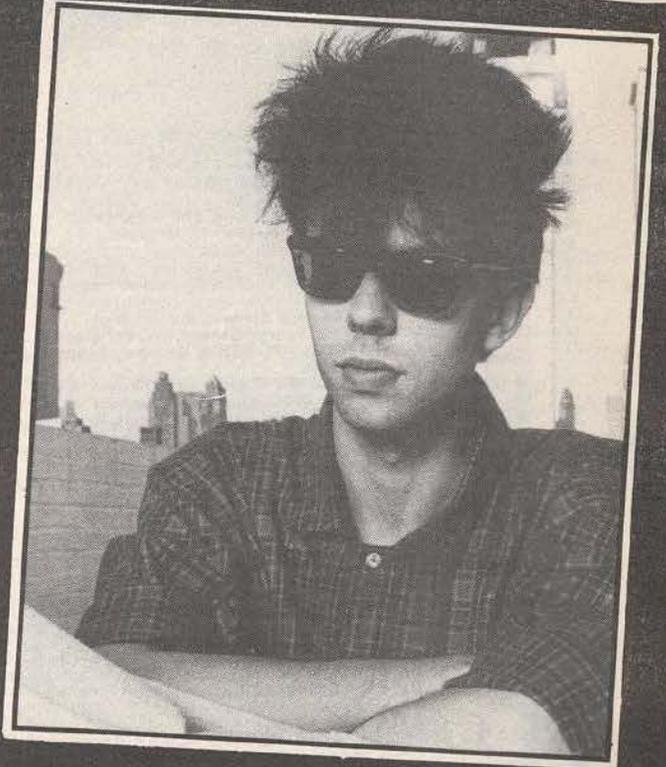
# TOP SINGLES

AS USED ON TOP OF THE POPS

Week ending July 23, 1983

THIS WEEK  
LAST WEEK  
WEEKS IN CHART

THIS WEEK	LAST WEEK	WEEKS IN CHART	SINGLES
1	2	6	WHEREVER I LAY MY HAT (THAT'S MY HOME), Paul Young, CBS
2	3	8	IOU, Freeez, Beggars Banquet
3	1	8	BABY JANE, Rod Stewart, Warner Bros
4	9	3	WHO'S THAT GIRL, Eurythmics, RCA
5	4	9	MOONLIGHT SHADOW, Mike Oldfield & Maggie Riley, Virgin
6	6	5	COME LIVE WITH ME, Heaven 17, Virgin
7	10	4	DOUBLE DUTCH, Malcolm McLaren, Charisma
8	5	8	FLASH DANCE ... WHAT A FEELING, Irene Cara, Casablanca
9	7	5	WAR BABY, Tom Robinson, Panic
10	8	6	IT'S OVER, Funk Masters, Meesterfunk
11	21	3	CRUEL SUMMER, Bananarama, London
12	17	3	THE WALK, Cure, Fiction
13	16	5	ALL NIGHT LONG, Mary Jane Girls, Motown
14	—	—	WRAPPED AROUND YOUR FINGER, Police, A&M AM127
15	30	2	NEVER STOP, Echo & The Bunnymen, Korova
16	18	4	FORBIDDEN COLOURS, Sylvan/Sakamoto, Virgin
17	13	6	ROCK 'N' ROLL IS KING, Electric Light Orchestra, Jet
18	19	5	TANTALISE (WO WO EE YEH YEH), Jimmy The Hoover, Innervision
19	12	4	THE TROOPER, Iron Maiden, EMI
20	23	4	DON'T TRY TO STOP IT, Roman Holliday, Jive
21	—	—	THE CROWN, Gary Byrd & The GB Experience, Motown TMGT1312
22	11	6	DEAD GIVEAWAY, Shalamar, Solar
23	—	—	IT'S LATE, Shakin' Stevens, Epic A3565
24	14	8	TAKE THAT SITUATION, Nick Heyward, Arista
25	29	6	SHE WORKS HARD FOR THE MONEY, Donna Summer, Mercury
26	15	13	THAT'S WHY THEY CALL IT THE BLUES, Elton John, Rocket
27	38	4	THE FIRST PICTURE OF YOU, Lotus Eaters, Sylvan/Arista
28	20	9	EVERY BREATH YOU TAKE, Police, A&M
29	—	—	DO IT AGAIN/BILLIE JEAN, Club House, Island IS132
30	64	2	GIVE IT UP, KC & The Sunshine Band, Epic
31	48	2	FEEL LIKE MAKING LOVE, George Benson, Warner Bros
32	43	2	RIGHT NOW, Creatures, Polydor/Wonderland
33	34	3	TELL ME WHY, Musical Youth, MCA
34	32	8	EVERYDAY I WRITE THE BOOK, Elvis Costello & The Attractions, F-Beat
35	54	2	WATCHING, Thompson Twins, Arista
36	24	11	BAD BOYS, Wham, Innervision
37	20	10	WAITING FOR A TRAIN, Flash & The Pan, Easybeat
38	30	3	TROUBLE IN PARADISE, Al Jarreau, Warner Bros
39	39	3	AFTER A FASHION, Midge Ure & Mick Karn, Chrysalis
40	44	2	GIVE IT SOME EMOTION, Trae, Respond
41	—	—	EVERYTHING COUNTS, Depeche Mode, Mute 7BONG3
42	38	4	GET DOWN SATURDAY NIGHT, Oliver Cheatham, MCA
43	22	6	WHEN WE WERE YOUNG, Bucks Fizz, RCA
44	33	4	IT'S A MISTAKE, Men At Work, Epic
45	42	3	MESSAGES FROM THE STARS, Rah Band, TMT Productions
46	53	2	LOVE TO STAY, Altered Images, Epic
47	49	2	BIG LOG, Robert Plant, Atlantic
48	45	3	NEVER GONNA LET YOU GO, Sergio Mendes, A & M
49	27	7	CHINA GIRL, David Bowie, EMI America
50	29	7	WANNA BE STARTIN' SOMETHIN', Michael Jackson, Epic
51	88	3	PIECES OF ICE, Diana Ross, Capitol
52	81	3	BETWEEN THE SHEETS, Isley Brothers, Epic
53	87	2	WATCHING YOU WATCHING ME, David Grant, Chrysalis
54	26	7	CONFUSION (HITS-US EVERY TIME), Truth, Formation
55	41	5	TRANSFER AFFECTION, A Flock Of Seagulls, Jive
56	90	2	SHE BLINDED ME WITH SCIENCE, Thomas Dolby, Venice In Peril
57	35	10	NOBODY'S DIARY, Yazoo, Mute
58	55	3	HOLD IT, Tin Tin, WEA
59	31	10	DREAM TO SLEEP, H2O, RCA
60	88	3	YOU AIN'T REALLY DOWN, Status IV, TMT Productions
61	37	10	LADY LOVE ME (ONE MORE TIME), George Benson, Warner Bros
62	62	3	I DON'T REMEMBER, Peter Gabriel, Charisma
63	63	3	MY HEART'S BEATING WILD, Gibson Brothers, Stiff
64	63	2	SHE'S THE MASTER OF THE GAME, Richard Jon Smith, Jive
65	76	3	KEEP GIVING ME LOVE, D Train, Prelude
66	100	2	HAPPY, Michael Jackson, Motown
67	57	4	BRING IT ON ... BRING IT ON, James Brown, Sonet
68	77	3	FALLING IN LOVE, Surface, Salsoul
69	47	12	BUFFALO SOLDIER, Bob Marley & The Wailers, Island
70	—	—	(DO YOU REALLY LOVE ME) TELL ME LOVE, Michael Wycoff, RCA348



ECHO AND THE BUNNYMEN: a short stop at 15

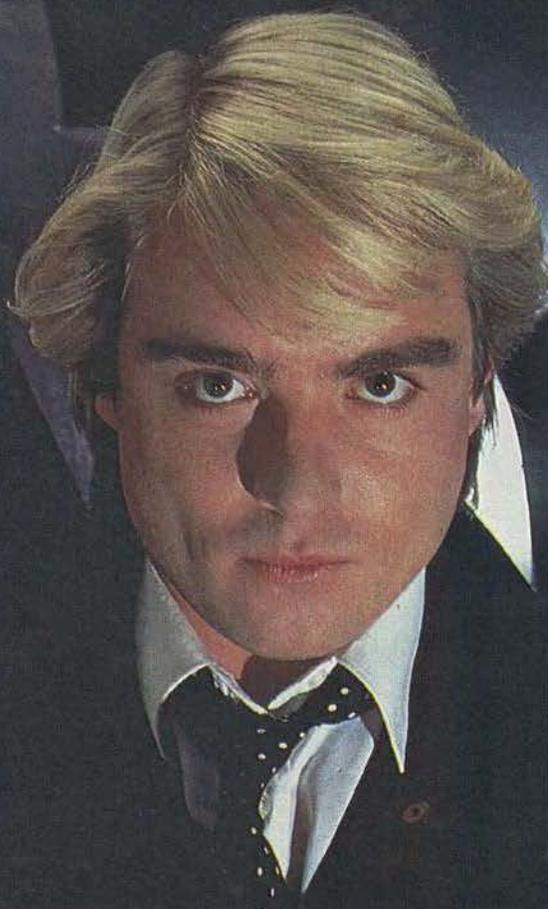
71	70	2	WE CAN WORK IT OUT, Brass Construction, Capitol
72	98	2	ALWAYS SOMETHING THERE TO REMIND ME, Naked Eyes, EMI
73	59	4	ACKEE 1-2-3, Beat, Go Feet
74	—	—	GET IT RIGHT, Aretha Franklin, Arista ARIST537
75	40	8	DARK IS THE NIGHT, Shakatak, Polydor
76	93	2	HIM, Sarah Brightman, Polydor
77	76	4	SEARCHIN' 'II GOTTA FIND A MAN), Hazell Dean, Proto
78	99	2	SKIP TO MY LOU, Finis Henderson, Motown
79	—	—	WALKING IN THE RAIN, Modern Romance, WEA X9733
80	—	—	NIGHTMARE, Saxon, Carrere CAR284
81	—	—	THE WOMAN IN YOU, Bee Gees, RSO RSO84
82	79	19	BLUE MONDAY, New Order, Factory
83	—	—	SIX MONTHS IN A LEAKY BOAT, Split Enz, A&M AMS8216
84	85	3	NEVER TOO LATE, Lonnie Liston Smith, Dr Jazz
85	86	3	LET'S START TO DANCE AGAIN, Hamilton Bohannon, London
86	—	—	BANG THE DRUM ALL DAY, Todd Rundgren, Lamborghini, LMG1
87	—	—	BLUE SKIES, Jets, EMI EMI5405
88	—	—	FEEL THE LOVE, 10cc, Mercury MER143
89	78	5	EVERY LITTLE WHILE, Mike Berry, Rockney
90	—	—	SPACE COWBOY, Jonzun Crew, 21/Polydor POSP623
91	94	2	GARY GILMORE'S EYES, Adverts, Bright
92	90	4	BIRDS FLY (WHISPER TO A SCREAM), Icicle Works, Situation 2
93	99	3	ALL NIGHT LONG, La Famille, Sanity
94	—	—	JUST FASCINATION, Cabaret Voltaire, Some Bizzare CVS1
95	—	—	SISTER FRICTION, Haysi Fantayzee, Regard RG108
96	97	2	NEVER GIVE UP (PARTY PARTY), Paul Haig, Crepuscule/Island
97	96	5	LOVE LASTS FOREVER, Kissing The Pink, Magnet
98	91	3	FOREVER AND EVER, Julio Iglesias, CBS
99	—	—	TURN THE MUSIC ON, Orlando Johnson & Friends, Magnet MAG246
100	—	—	I JUST CAN'T HELP BELIEVING, Boys Town Gang, ERC ERC107

Compiled by Gallup

## SYMBOL KEY

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



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**Modern  
Romance**

# Hey Jude

*The Beatles (1968)*

*Words and Music by John Lennon and Paul McCartney*

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Hey Jude  
Don't make it bad  
Take a sad song and make it better  
Remember to let her into your heart  
Then you can start  
To make it better

Hey Jude  
Don't be afraid  
You were made to go out and get her  
The minute you let her under your skin  
Then you begin  
To make it better

And any time you feel the pain  
Hey Jude refrain  
Don't carry the world upon your  
shoulders  
For well you know that it's a fool  
Who plays it cool  
By making his world a little colder

Na na na na  
Na na na na

Hey Jude  
Don't let me down  
You have found her

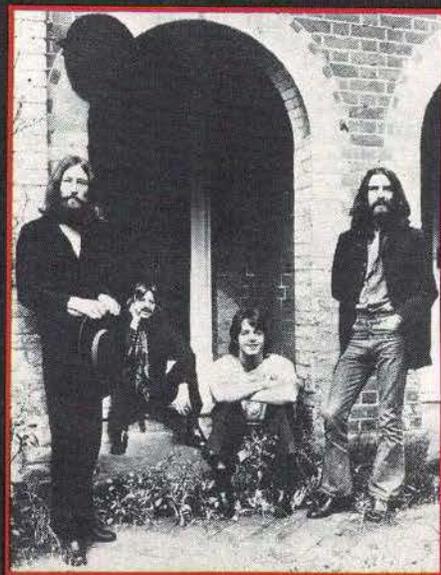
Now go and get her  
Remember to let her into your heart  
Then you can start to make it better

So let it out and let it in  
Hey Jude begin  
You're waiting for someone to perform  
with  
And don't you know that it's just you  
Hey Jude you'll do  
The movement you need  
Is on your shoulder

Na na na na  
Na na na na

Hey Jude  
Don't make it bad  
Take a sad song  
And make it better  
Remember to let her under your skin  
Then you'll begin  
To make it better  
Better, better, better  
Better, Better,

Na na na na  
Na na na na



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