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RECORD MAJOR

Beat,
Bauhaus
splits!



Echo
and the
Bunnymen

Captain Sensible

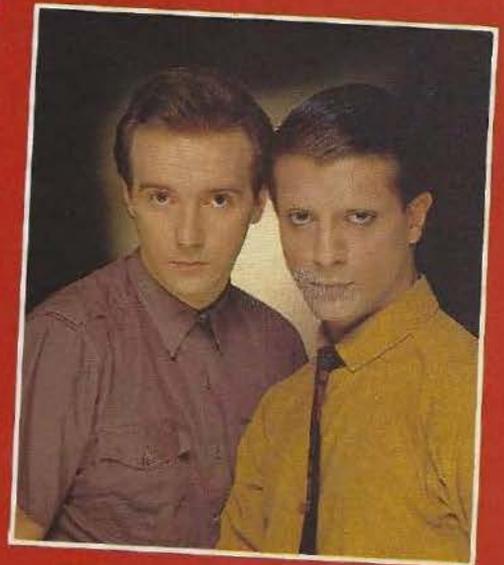
Andy O

Oliver Cheatham

ELO

STAR SONGS **Wham**

Midge and **M**ick



BAT OUT OF HELL

SO HERE we are sitting on the top of The Cricketers pub in Kennington watching the test match. My companion is wearing a red beret and drinking London bitter by the barrel. His name is Captain Sensible and he's here to spin a few yarns about ye olde game of cricket.

The Captain orders another barrel and tells me how the now defunct Music Machine once rivalled the hallowed Long Room at Lords for cricketing wisdom and etiquette. "We used to go down the Music Machine in Camden, get really drunk and that, and then go down and meet the England cricket team when they came back from Australia or wherever they had been playing."

"One time we recruited about 20-30 punks and went down to Heathrow — the team were arriving at six in the morning — we dragged loads and loads of booze down with us and by the time the team arrived we were pissed out of our minds."

Captain has another drink to jog his memory. This man is obviously feeling the strain of promoting two records; his own 'Stop The World' and Percy Pavilion's 'Cricket Ep' — one of the Captain's mightier production credits.

Why did Cap'n get involved with a record about cricket?

"Well it's as good a subject as dole queues isn't it? Everyone's writing songs about dole queues and nuclear wars — but cricket's worth writing about innit? It's better than writing about knitting."

Cricket's obviously had a big influence on Mr Sensible's career; witness his calm, restrained attitude to life. The Croydon boy's upper lip is so stiff that no record company career-plan is going to get the better of him.

"The record company wanted me to do 'Santa Claus Is Coming To Town' for Christmas and then they wanted me to do some Carpenters song, but I'm not having it."

"It's probably why my jolly old career is plummeting a bit. But at least I've got a bit of integrity. I just do what I want, I'll do cricket singles that'll sell a few singles — who gives a shit?"

Yep, but surely good ole' Ray enjoys being the nation's wackiest rock star?

"The only good thing about it, is that it gives me freedom to do what I want — I can go and pour beer over people's heads. I like pouring beer over people."

JIM REID



CAPTAIN SENSIBLE: "Underarm only"

by **SIMON TEBBUTT**

Private files

AFTER A WILD week in the local swimming pool tossing children in the deep end what can there be of excitement in the world of pop to write about? Well, whatever there is, it's here...

After the break. Those of you who thought that **Yazoo's** chunky warbler **Alf Moyet** had retired to the nearest four ale bar to squander her royalties on a lifetime's supply of **Oid Bladders Triple X** are in for a shock. The beefy broad has been spotted outside the London offices of **CBS records**, where, the man who works the lift assures me, rumours of a solo deal are rife. **Vince**, however, remains growing cauliflowers in his allotment until the hop picking season starts...

Who remembers the **Members**? Well, not me for a start dears, but the old girl who pushes the pram full of rubbish through **Clapham Common** most Sundays grabs me by the throat and tells me that they've just about had it now that **Nicky Tesco** — whoever he is — has deserted the sinking ship...

Off to jolly **Kilkenny** which I believe is located in the **Emerald Isle** somewhere, to drink copious amounts of some dangerous dark liquid and watch **Big Country** play. The only problem occurs when a nearby solicitor chappie insists on phoning throughout the gig to complain about the noise and the poor lads are constantly sound smothered to keep him happy. Still, they play the Irish national anthem as an encore so everything ends up in grins as usual...

Who is this sprightly young gal **Michelle** that hunky **Paul Young** has been spotted out about town with recently? Well, I happen to know that Paul met her in bed when the couple were making a video for 'Wherever I Lay My Hat'. But that's not the shocking bit. The wee naive lassie is but 17 and — as everyone knows or should be able to tell just by looking at him — the gravelly old grapper is at least 10 years older than that. Disgusting, I call it...



Pic by Gabor Scott

"STOP NAGGING, Mum — I'll tidy up my bedroom on Saturday." Andrew from **Wham!** grins and bears it when his mother — better known to club groovers as **Yvette** from dubious duo **Sugar and Yvette** — tracks him down to his favourite cocktail bar to moan about housework and the price of fish. Shortly after this picture was taken, Andrew escaped aboard the nearest jet to sunny Ibiza — see **Wham!** story below...

● **Flowers and grapes to The The's** even more hunky **Matt Johnson** who is jam packed full of antibiotics these days, because of a savage attack of tonsillitis — it says here. The poor boy is having to delay work on his next LP but croakily assures me a single, 'This Is The Day', should hit the racks at the end of August...

Most boring night of the week. The ghastly shambles that passes for a **Duran Duran** show at **London's Dominion Theatre**, where the sound is so bad I nip off to the back bar to quaff ales and discuss toad sexing with **Charles** and **Di** half way through the set. Still the party down the **Embassy** afterwards is much more fun and people I insult — or is that assault? — include **Kim Wilde**, most of **The Belle Stars**

— recovering from the gruelling cycling session I'd just put them through that afternoon and which you'll be reading about next week — **Steve and Rusty**, ageing DJ's **Mike Read** and **Peter Powell**, plus **Richard Skinner**, the **Thompson Twins**, **Blancmange**, **Glenn Gregory**, **Tracey Ullman**, **Hazel O'Connor** and **Fashion**. Ooo, yes, some of **Duran Duran** are there too — not that anyone takes much notice of them...
 Congratulations to former **Simple Minds** drummer **Brian McGhee** — now with **Endgames** — and his wife **Shirley** who have just managed to produce a bouncing baby son called **Darryl**. Poor lad, imagine growing up in Glasgow with a name like that...
 Have **Wham!** joined the **Club 18-30** I wonder? Fresh on the heels

of the recent Greek jaunt, the suntanned dole boy soul boys are shooting off to Ibiza to make some videos. The lads are expected back soon I understand, unless of course they meet up with the **Stevenage** windsurfing set again...
 What better these hot summer evenings than to troll off down to the **Batcave** — now residing at **London club Fouberts** — for their first birthday party and jump up in the cage with the topless dancer and lewd nuns. Those spotted leering at my exotic selection of gaudy Y-fronts this week include dark stars **Siouxsie** and **Marc Almond** and **Thereza Bazar**. Now what could those three be plotting together I wonder? A mass rampage through the **West End** biting the heads off babies, perhaps..?

JOIN THE JETS SET & WIN A T-SHIRT!

YOU CAN look cool while others are losing theirs in a snazzy limited edition **Jets T shirt**. The pale blue sleeveless shirt is to celebrate their latest hit 'Blue Skies', which is currently climbing the chart. Of course, **RECORD MIRROR** is giving away autographed discs as well.
 We have 12 packages to be won in an easy competition. All you have to do is answer three easy questions, indicate your answers, cut out the coupon and send it to: 'Jets T-shirt Package' Competition, **RECORD MIRROR**, PO Box 16, Harlow, Essex. First 12 correct entries opened on the closing date, Monday, August 8, get the goodies.

1) The Jets are brothers. What is their surname? a) Cotton.....b) Jackson.....c) Nolan.....
 2) What are their christian names? a) Michael, Jermaine and Tito.....b) Bob, Tony and Ray.....c) Zeppo, Chico and Harpo.....
 3) The boys come from a Midlands town. What is it? a) Northampton.....b) Littlehampton.....c) Southampton.....

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



News

Free for all



Pic by Jason Perovcar

JOBOXERS are to headline a massive free festival in London on August 6. And they will be joined by Orange Juice and Pauline Black for the event. It has been organised by the Greater London Council and is called the Hiroshima Day Peace Festival. The festival takes place at London's Hackney Victoria Park and runs from noon until 8pm. Also on the bill are Orchestre Jazira and a new London band *The Lost Loved Ones* plus a whole range of other offbeat acts. Meanwhile JoBoxers release their new single 'Johnny Friendly' next week.

Haus breaking

BAUHAUS ARE on the verge of splitting according to some sources close to the band. Lead singer Peter Murphy is to do a single with ex Associate Alan Rankine. And there are rumours that Murphy will leave Bauhaus so that the pair will keep working together. But no one can confirm the split. A spokesman for Alan Rankine said this week, "I spoke to him a couple of days ago and there was nothing conclusive then. He was very vague and only said that it could happen." And Bauhaus's record company Beggars Banquet are denying the split. "They are definitely not splitting up. We were talking to them the other day and they



BAUHAUS: dark secrets

were saying they couldn't understand where the rumours were coming from." But Peter Murphy is going up from London to Northampton — where the rest of Bauhaus live — for a meeting this week. And

some sources say that he will tell them that he will throw in the towel. A source close to Alan Rankine added that he will do the single with Murphy AFTER the group have split.

Mode 12-inch

● **DEPECHE MODE** have finally fixed a release date for the 12-inch version of their 'Everything Counts' single. It also includes live versions of four of their best-known songs — 'New Life', 'Boys Say Go', 'Nothing To Fear' and 'The Meaning Of Life', and is released on August 1.

Robinson heads Edinburgh Fest

TOM ROBINSON, currently in the charts with his 'War Baby' single, is to headline this year's Edinburgh Festival. He will play twelve consecutive nights at the city's Assembly Rooms

beginning on August 17 under the name of Tom Robinson and Crew. Also appearing at the venue during the festival are Rik Mayall and Ben Elton fresh from their success scripting the 'Young Ones' for the BBC.

If the world's most powerful computer can control even Superman... no one on earth is safe!

SUPERMAN III

PG

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On the Level

FUNK BAND Level 42 embark on a six-week tour at the end of August. They play Mergate Winter Gardens August 29, Oxford Apollo 30, Dunstable Civic 31, Crawley Leisure Centre August 1, Birmingham Odeon 3, Southend Cliffs Pavilion 4, Bournemouth Academy 5, Guildford Civic 7, Bristol Colston Hall 8, Ipswich Gaumont 9, London Hammersmith Odeon 10 and 11, Nottingham Rock City 14, Blackburn King George's Hall 15, Manchester Apollo 16 and Liverpool Royal Court Theatre 17. And the band release their new album on September 19. It's called 'Standing In The Light' and is produced by Earth Wind and Fire. A new single 'The Sun Goes Down (Living It Up)' is released this week.

Numan airing

GARY NUMAN has added a third London date to his autumn 'Warriors' tour. He will now play the capital's Hammersmith Odeon on October 15. Tickets cost £6, £5 and £4 and are available from the box office.

Fiddle while Rome burns



ROMAN HOLLIDAY are to play three one-off dates following the success of their single 'Don't Try To Stop It'. They are Guildford Civic Hall July 30, Manchester Hacienda August 3 and London's Venue on August 4. The band then go into the studio to record their first-ever album. It will include the current hit as well as their previous single 'Stand By' and is due for release in the autumn.

Brilliant drummer

BRILLIANT HAVE taken on new drummer Mike Foster. He has joined the group — who have just released a new single 'Colours' — to replace Andy Anderson who went off to play with The Cure.

Dennis makes a Prophet

REGGAE STAR Dennis Brown releases a new album on August 5. It's called 'The Prophet Rides Again' and features KC and the Sunshine Band's horn section. A single, 'Save A Little Love For Me' will be released the same day. It will feature 'Country Living' on the B side, while a 12-inch includes an extra track 'Get High On Your Love'.

Split the Beat

THE BEAT have split up... with Dave Wakeling and Ranking Roger quitting the band last week.

And the duo have already fixed up a new group called **The General Republic**.

"There will probably be a new single from the **General Republic** before Christmas," said their new record company **Virgin Records**, adding, "Dave's on holiday and Roger's wife's having a baby. After that's all over they'll be planning their future."

"They'll be using a flexible roster of musicians rather than putting together a permanent band, though."

There is still no official reason for the split, although a brief statement from **Virgin** said that it was due to the normal personal and musical differences.

And the future of the remaining members of **The Beat** is also unclear.



RANKING ROGER and **DAVE WAKELING**: seeing eye to eye

"At the moment they haven't decided whether to carry on or not," said a **Beat** spokesman this week. "They are all on holiday at the moment and will have a month off to sort things out."

"But we certainly haven't got any commitments for them although **The Beat** office is continuing at the moment."

The **Beat** split comes after yet another successful year with hits like 'Ackee One, Two, Three'. But they were still best-known for their earlier numbers like 'Hands Off She's Mine', 'Mirror In The Bathroom' and 'Can't Get Used To Losing You' which was recently a hit after being re-released as a single.

News

Going for Gold

SPANDAU BALLET bring out their new single next week.

It is called 'Gold' and comes out on August 1. And on the B side is a live version of 'Foundation' which was recorded at their concert at the **London Sadlers Wells Theatre** earlier this year, although it will only appear on the 12-inch.

The seven-inch version of the single — which follows up their number one hit 'True' — is also due out as a picture disc shortly.

On the slide

WHITESNAKE ARE to bring out a new album in October following their appearance at the **Castle Donington festival** on August 20.

The album is called 'Slide It In' and includes their new single 'Guilty Of Love' which is out this week.

●Keep your Kool, for here are the winners of the **Kool And The Gang** competition.

Sound Systems: Roger Theobalds, Norwich. Louis Reves, London SE11. Claudette Charles, London N19. Jackets: Andrew Gilmour, Glasgow. D. ye Crabtree, Manchester. Austin Wolstenholme, Altrincham. Cassettes: Keith Blackwell, Warwickshire. Miriam Pierre, Harlesden London NW10. Philip Brown, Ipswich. Damon Tochefort, South Wales. Miss Bullin, Huntingdon. Steven Fallon, Edinburgh. Ian Marshall, Offerton, Stockport. G P Hughes, Billericay. David Hawes, London W4. Michael Graham, Manchester. David Templeton, Scotland. Anthony Grice, London E10

ANSWERS: 1 Kool, 2 True, 3 'Ladies Night'

Tears free

TEARS FOR FEARS are to play a free concert at **Uxbridge Brunel University** on August 6.

The show is being filmed for a new **BBC2** series 'Pop Carnival' which will be screened in September. It will also start at the early time of 6pm.

Meanwhile the **Bath** duo are due to have a new single out in late September.



TWISTED SISTER release the title track of their 'You Can't Stop Rock 'n' Roll' album as a single on August 12.

The group, who play the **Castle Donington festival** on August 20, will also have the single released as a 12-inch.

Paul Young tour

PAUL YOUNG is due to do a massive tour shortly, although he's only fixed up one date so far.

He plays **London's Lyceum** on August 1. And there are expected to be a whole string of dates to follow soon afterwards.

Nightlife go native

ANIMAL NIGHTLIFE have finalised dates for their tour.

The group, who've just released a new single 'Native Boy', have fixed up dates at **Manchester Hacienda** on July 28, **Glasgow Night Moves** 29, **Arbroath Smokey's** 31, **Rayleigh Crocs** August 4, **Birmingham Tin Can Club** 5, **Colchester Embassy Suite** 7 and **Bournemouth Academy** 11.

They are also due to fix up two **London** shows shortly.

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Smokey blows in

SMOKEY ROBINSON has fixed up a tour for the autumn... his first in five years!

The soul superstar appears at **Croydon Fairfield Halls** on October 13, **Bournemouth Winter Gardens** 14, **St Austell Cornwall Coliseum** 15, **Cardiff St David's Hall** 16, **Northampton Dergate Theatre** 17, **London Hammersmith Odeon** 19 and 20, **Southport Theatre** 22, **Wolverhampton Grand Theatre** 23 and **Halifax Civic Theatre** 25.

Tickets for the shows are available from the venues at various times next month. They should be contacted for details.



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Turn on

TOURS

HOWARD DEVOTO will be playing the London Lyceum August 7. Support bands will be SPK and the Smiths.

KID CREOLE and the Coconuts have added yet another date to their London Hammersmith Odeon shows. They'll be playing the theatre for the seventh night on September 25. Tickets priced £7, £6 and £5 go on sale this week.

CARMEL, who has just released her debut single 'Bad Day', plays Liverpool Gatsby's August 4 and London Ronnie Scotts 7.

THE DEATH CULT play the London Brixton Ace September 17. Support act will be Manchester band Lavalta Lakota.

MANCHESTER BAND the Chameleons will be playing a tour with dates at Wakefield Hell Fire August 3, Fulham Greyhound 4, Bath Moles 5, Aberdeen Valhalla's 10, Fort William Milton Hotel 12, London Marquee 14, Manchester Jillies 17, Liverpool System 19, Bristol Dingwalls 20 and London Dingwalls 23.

REGGAE BAND Amazulu will be playing the Sheffield Leadmill on July 28, Colwyn Bay CJ's 29 and Ireland Lisdovara Festival 31.

THE SPECIMEN will be playing the London Titanic Club in Lansdowne Row Mayfair on July 30. The show will start at 11 pm with Flesh for Lulu and other bizarre attractions.

BELFAST BAND Big Self play the Brixton Fringe on August 2. Their new



BEKI BONDAGE has fixed up a new band after splitting *Vice Squad* earlier this year. Her new group is called *Ligotage* and features guitarist *Momo Sax*, ex-Chelsea bassist *Linc* and *Steve Roberts* — who used to play with the *UK Subs* — on drums. *Ligotage* play their first-ever live date at London's Marquee on August 11. And they have started work on their first single which is due out later in the year when they will also be doing more live dates.

single 'Ghost Shirts' will be out in mid August.

FORREST will be playing his only London date at the Brixton Fringe on August 19.

RELEASES

MIKE OLDFIELD releases a 12-inch version of his 'Moonlight Shadow' single this week. It's an extended and re-mixed version of his hit.

NANCY NOVA releases her new single 'Lifeline' on August 1. Nancy had a minor hit last year with 'No No No'.

JOHN MILES' new single 'Song For You' is out this week. It's taken from his album 'Play On' which comes out on August 8.

NORTH LONDON based band the **Sting Rays** release their first album 'Dinosaurs' this week. Tracks include 'Joe Strummer's Wallet'.

THE CHI-LITES, best known for their hit 'Have You Seen Her', release their new single 'Changing For You' this week. It's the title track of their forthcoming album out in early August.

CANADIAN HEAVY rockers **Coney Hatch** release their new album 'Outa Hand' on August 5. The cassette version of the album features the band's first album 'Coney Hatch' on the B side.

JACKSON BROWNE releases his new album 'Lawyers In Love' on August 5. It's his first album since 1980.

TV AND RADIO

FRIDAY'S 'Switch' (C4) has those wacky lads Roman Holiday, The Lotus Eaters and Cabaret Voltaire in the studio. Video selections include U2, The Thompson Twins, Spandau Ballet, Big Country, Coati Mundi and Echo And The Bunnymen. And on 'Unforgettable' (C4) Alan Freeman's blasts from the past are Helen Shapiro and Georgie Fame.

SATURDAY is quite busy this week. Robert Palmer croaks out his stuff on 'In Concert' (Radio One) and 'The Tube' (ITV repeat) has The Thompson Twins and Imagination. 'No 73' (ITV) features Tracie. Later in the evening 'Main Attraction' (BBC 1) drags the wacky popsters Modern Romance to blow out a toon.

SUNDAY'S 'My Top 12' on Radio One features a selection from Tom Robinson.

MONDAY only has 'Ear To The Ground' (C4) — the non-musical documentary for young folk. This week they discuss 'menstrual myths'.

TUESDAY has 'Hold Tight' (ITV) which this week puts the spotlight on Paul Haig and Altered Images for a Scottish double.

MARTHA

LIGHT
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FROM
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NEW
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Chart file

INSPIRATION from the King' reads one of the credits on **Rod Stewart's 'Body Wishes'** album from which came the number one single 'Baby Jane'. The King in question is of course **Elvis Presley**. Less obvious, except to Presley fans, is the fact that the sleeve of 'Body Wishes' is an affectionate recreation of the sleeve used for Presley's 1958 compilation '50,000,000 Elvis Fans Can't Be Wrong (Elvis' Golden Records Volume 2)'.

The title was a reference to the 50 million Presley records sold worldwide up to that point. On the sleeve of his album, Presley wore a gold lamé suit which, even then, cost over \$10,000 to make. Cheapskate Rodgers wears something rather less expensive.

Collectors of the other Elvis — **Costello** — might like to know that a superb Costello bootleg, which first saw the light of day in 1979, bears a picture of the bespectacled one in an identical pose...

Motown's legendary ability to reactivate seemingly dormant records has been demonstrated once more by the current success of the '18 Greatest Hits' LP and 'Happy' 45 from **Michael Jackson**. The latter is a track from the 1972 movie soundtrack 'Lady Sings The Blues', which starred **Diana Ross**. Despite its positively ancient catalogue number, 'Happy' has never before been released as a single. Some years ago Motown left a gap of about 50 numbers in their catalogue for later use with suitably old recordings. 'Happy' is Jackson's 40th British hit, a



MARY JANE GIRLS: A sinister link with Rainbow

total which includes 15 solo efforts, duets with **Paul McCartney** and **Diana Ross** and 23 hits fronting **The Jacksons/Jackson Five**. 'Happy' was written by the mind-boggling combination of **Michel Legrand** (music) and **Smokey Robinson** (words) in 1972. Legrand, whose 'Summer of '42' has been recorded over 250 times, also wrote the melody for a current American hit, **Patti Austin & James Ingram's** 'How Do You Keep The Music Playing'...

'All Night Long' has proved a curiously successful title over the last five years. Of more than 50 different songs bearing that title registered since 1978, four have made the chart. **Dexter Wansell** started the ball rolling in 1978, to be followed by **Rainbow** (1980) and **Cloud** (1981). The fourth hit song bearing the title is currently charted via two versions, from **La Famille** and **The Mary Jane Girls**...

Alan Jones

DID YOU KNOW...?

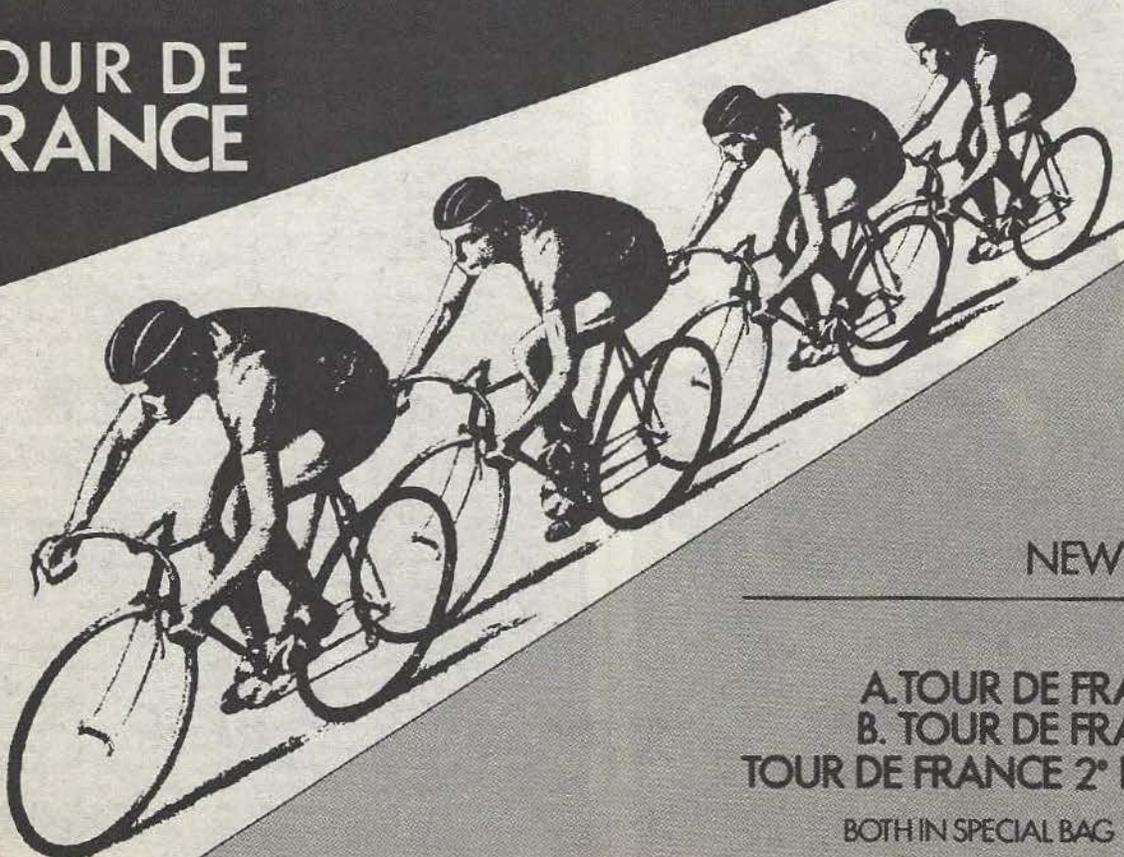
Family edition

THE BIGGEST selling family acts in pop history have been (in descending order) **The Andrews Sisters**, **The Bee Gees** and **The Everly Brothers**... **'Deep Purple'** is the only song to provide a hit for two different brother and sister acts: **Nina Tempo & April Stevens** (1963) and **Danny & Marie Osmond** 13 years later... Similarly, **'Mockingbird'** is unique in becoming a hit for both brother/sister (**Charlie & Inez Fox**) and husband/wife (**Carly Simon & James Taylor**) pairings... **Frank and Nancy Sinatra** are the only parent/child act to reach number one. They did so in 1966 with **'Somethin' Stupid'**. **Nancy** originally sang the song to provide a guide for her father, but producer **Lee Hazlewood** decided to team the two singers... **Doris Day** is the only artist to have a top 10 hit with a song written by her own offspring. Her 1964 hit **'Move Over Darling'** was composed by son **Terry Melcher** — and it takes real courage to get your mum to sing "Make love to me" as **Doris** does in that song... The only husband/wife acts to reach number one in the singles chart have been **Sonny & Cher** (1965), **Esther & Abi Ofarim** (1968), **Agnetha Faltskog/Bjorn Ulvaeus** and **Anni-Frid Lyngstad/Benny Andersson** being the whole of **Abba**, who have struck the summit in various marital states including single, married and divorced, **Paul & Linda McCartney** (as part of **Wings** in 1977) and, most recently, **Oliver & Alicia Bendt** of the **Goombay Dance Band**, who topped the chart last year...

Pic by Chris Walter

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SIMON LE BON: "I just can't hear myself think"

A whisper to a scream

DURAN DURAN/ROBERT PALMER/PRINCE CHARLES & THE CITY BEAT BAND
Villa Park, Birmingham

"REMEMBER when I was a kid, we actually got tickets to see Duran Duran, when they were really popular. Must have been about 1983. We loved it. We cried our eyes out..."

I doubt that Villa Park has ever seen anything like this scream-and-scream-again adulation before. There is a fairly popular football team that plays here sometimes, but to the mesmerised kids, this was only the home of their pop gods. Duran were back in Brum and the screams probably reached Coventry.

And as they drooled, waved and cried, MENCAP smiled, as something between 40 and 50 grand clinked in to bolster their worthy efforts.

As the Villa Park stands and pitch gradually filled with willing wearers of "souvenirs" both cheap 'n' nasty and authorised and expensive, their almost mythical treasures were backstage avoiding prying press and giving a large treat to one of the girls orphaned in the recent Scillies helicopter disaster. Meanwhile out front, almost incidentally, some other people seemed to be playing some music.

Prince Charles and his City Beaters tried boldly to funk up late afternoon Birmingham. 'Cash (Cash Money)' and its cohorts left the mouths of their performers in fine style, but by the time they reached the stands, everything was very far away, almost otherworldly. It was like sitting in your front room listening to a rather dull party going on next door.

Then on leapt Peter Pan, better make that Powell, telling us with his usual boundless enthusiasm that we wouldn't have long to wait for Robert Palmer.

And within half an hour, Palmer was there all right, sounding in good voice, but without binoculars and an ear trumpet you were never sure. Applause for 'Looking For Clues', 'Sneaking Sally Through The Alley' and the rest was rarely more than distracted with 'Some Guys Have All The Luck' gaining the greatest reaction.

Further distraction followed when an apparent Taylor-brother lookalike strode through the crowd convincingly enough to elicit quite manic responses from the legion. As they thought they saw their hero way up in the Trinity Road stand, thousands of young faces turned away from the stage in an automatic eyes-left sweep. Palmer and his well-honed band played on manfully with hardly a soul even looking at them, never mind listening.

There was only ever going to be one attraction and by 8.30 it had arrived, white-clad on white stage with white, flashing pillars dominating the set. 'Is There Something I Should Know' cracked uncertainly into life, Le Bon's voice stop-starting most of the way through.

The sound now booming distortedly, hit followed hit, enough for a best-of already. The peppering of new songs, like 'Union Of The Snake' was received just that touch less frantically. Just a touch, mind. The sound, the distance, the hypnotised thousands hadn't even noticed. As for the fact that the band's only visual gambit is Simon Le Bon's exaggerated running-and-jumping, the reaction was hard on the eardrums.

No other band in the world could whip up this kind of wild and wet response. That fact, stood against Duran Duran's innate ordinariness, visual and aural, is quite demoralising and yes, hate mail should go to the usual address.

And outside as we teemed away, a pirate hollered in marked desperation: "10p a bloody poster!". All fame attracts tackiness. But some more than others.

Paul Sexton

News
beat



WHEN JOHN Foxx wants to relax he goes to the dead centre of town. A cemetery! John enjoys wandering around spooky Highgate Cemetery in London, which is so overgrown and wild that it looks like a set from a horror film.

"Some of the graves are so old and broken that you can see bones poking out," he says. "Some of the trees have actually uprooted the grave stones and grown around them, so you can find a grave stone in the air, embedded in a tree."

The results of John's macabre strolls can be heard on songs like his single 'Endlessly', taken from his forthcoming album 'The Golden Section'.

"'Endlessly' is about something that is just out of reach. You may be trying to reach a goal but you never quite make it. With all artists there has to be something just around the corner to strive for."

Never a man to write simple lyrics, John's album also features songs like 'Running Across Thin Ice With Tigers'.

"I came in one night and there was a film on about a man who adopted two tiger

Graveyard blues

cubs," says John. "It was an appealing adventure, a nice fantasy to indulge yourself in."

"I'm interested in doing videos in a different way. At the moment most videos seem to revolve around promoting the artist. I want mine to be fantasies to take the watcher out of himself."

Former art school student John was a founder member of Ultravox and a great pioneer of electronic music.

"When bands like Kraftwerk came along, I could see that it was leading to a new style of music. I was into designing things, so I thought I could design a band and that's what happened with Ultravox.

They're still very successful, good luck to them."

Apart from making music John is also writing a book 'The Quiet Man' and he paints pictures. Someday he hopes to have a full scale exhibition of his work.

"It's good not to limit yourself," says John. "If you have lots of interests ideas bounce off each other. It's very stimulating."

Robin Smith

DURAN SPEAK

I COUNTED them, and there at least eight pieces of acne spread amongst the five hunky Duraners on the cover of this rather tacky book. 'Duran Duran In Their Own Words' is a very clever exercise in pinching quotes from the rock press and filching the photo libraries for any usable pictures of the Brummy hit squad. I say usable, because none of the photographs here are recent.

That said, if you're a Duran fan you'll want this book as much as you want your life-size Simon le Bon cuddly toy. Me, well Nick Rhodes saying, 'As the Rolling Stones may well have been to



Chuck Berry, so we are to Roxy Music' — had me in stitches all week.

'Duran Duran In Their Own Words' is available from Omnibus Press — £2.50.

JIM REID

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Yeah!

New Single by

UB40



ON

DEP 7

12 inch version DEP 7-12

Released 8 August Distributed through Virgin Records

Hey ho, we wear it well...



MICK KARN isn't looking too happy, and I can't do much to cheer him up. He's trapped in the middle of a management wrangle that means he can't get on with any of his solo projects, and the only person able to make him flash those pearlies seems to be Midge Ure, his friend of almost exactly one year.

Midge breezes in, wearing thick socks and motorcycle boots in 90° of heat, and Mick's face immediately lights up. 'All his cars' have broken down, poor lamb. After a quick giggle over this and the duo's singularly cheesy grins on RM's recent location poster, it's down to the serious business of discussing their debut duet. So what's the preoccupation with fashion?

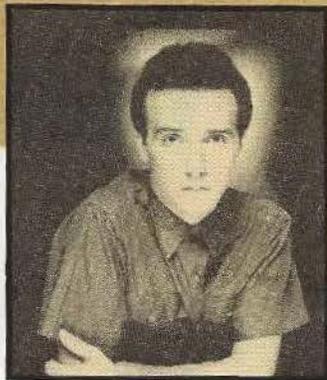
Midge: "I went to the Camden Palace for the second time a few months ago and there was a guy there that I remembered seeing from Billy's Club back in '78, and this guy was dressed up in whatever the current vogue was, and he looked the part then. And at The Palace he was at it again. This guy must be the same age as me, and I find that decidedly sad, that it was all this character had lived for, with nothing to offer. It's the same with most of these people who go to clubs — they stand there and feed off somebody else's ideas. That's basically what the song's about."

"I've seen so much bloody fashion in the last few years and how the whole music business has changed because of it — it's reversal of roles now, the clothes dictate what the music's going to sound like. I think there's going to be a gigantic backlash in the not too distant future. People are getting fed up with seeing Malcolm McLaren's clothes — it's all a little pathetic."

Mick intervenes: "Especially when people think you're representing a certain fashion — I'm sure Midge has had the same problems — and Japan had that. One of the reviews said it was one of the most contradictory singles of the year, but it was supposed to be."

Midge: "People make too much of clothes. I was talking to a friend from Glasgow recently, and we started off in bands at the same time. Then we were hyper-trendy, we were the fashionable ones and we were in a minority. Now everybody's trying to look hyper-fashionable. I've just got tired with it, I've just been wearing denims for the last six months."

Mick: "The whole idea of when Midge was in Scotland and when I was in Catford with all my mates was to try and prove yourself to be individual, that's why you dressed differently. Now it's the total opposite — you dress up to be part of a crowd."



IT STRIKES me as amusing that the pair chose this subject to comment on when they're both enduring figures who've transcended the need for fashion. Midge's quite modest, though:

"I'd like to think we don't rely on fashion. I reckon Ultravox are one of the most unfashionable bands in the world, and the only reason we became fashionable was that we came into contact with the business at a certain point when we had that double-breasted 40s look. You're stuck with this terrible image that you're responsible for but which isn't your fault. The same thing happened with Japan and it spawned a million lookalikes."

Mick: "You might change your shoes and everybody starts wondering why. You start to dress up and look the way people expect. I mean — look, no make-up!"

"Do they think their attitude has come through years of being in the business and observing other people's folly?"

Midge: "No, it's just that for me personally I don't like the way it's going."

Mick: "We're just observing our own careers, really, the dramatic changes have all been through fashion, which is something you learn through your own experience."

Midge: "The whole thing is based on selling clothes, has been since the punk thing. That was started to sell clothes in

McLaren's shop and so much has been read into it."

But surely they can only say that with hindsight?

Midge: "I knew it at the time — the guy asked me to join his group 'cos I looked the part — I had short hair and tight trousers when everyone else had long hair and flares. He talked me into joining for half an hour before he asked if I was a musician!"

Midge as a Sex Pistol — that would've been fun. Do they think they work together well because they share similar views about the biz?

Midge: "I think it's because we've got the same sense of humour."

Mick: "The title of 'After A Fashion' didn't come for six or seven months. A sense of humour really does keep things together."

Midge: "And he was cheap!"

Mick: "There's no answer to that. I quit. No album!"

SO THEY are planning albums and tours in the mists of the future?

Midge: "We'll do some more recordings, definitely, but the problem is I'm working until November. It was so chaotic at first, I'd be in Frankfurt, he'd be in China, so we ended up saying in two days' time I've got a day off, book a studio — any studio, and we'd just go in and do something."



Mick: "But then we'd run into terrible problems 'cos we'd get in the studio, find it was 24-track and discover we'd recorded the rest of it on 48-track."

So would they describe themselves as workaholics?

Midge: "I hate that word!"

Mick: "I just love working and hate feeling bored. I'd get so fed up working on the same project 24 hours a day."

Midge: "I think if you've got what it takes to do these various bits and pieces you'd be wrong in not exploiting that area of a talent simply because people get confused if you do too many things — that's their problem. If you've got the ability, in Mick's

case to sculpt, in mine to do videos and produce records, it would be stupid to hold back simply for that reason."

Mick: "I couldn't stand the album/tour/album syndrome."

But isn't that the lot of most musicians?

Midge: "But I don't like musicians! I think they're incredibly boring people."

Mick, sensing telepathy: "That sounds like me, that's what I always say — you've been reading my old interviews!"

Midge continues: "I hate people talking about music day and night and I hate the whole lifestyle they've invented for themselves. If you go in my house you won't see anything that gives away that there's a musician living there besides a decent stereo. There aren't any gold albums or posters on the walls. Most of them are just plumbers who happen to be making music — they have the same mentality. I'd rather be working with Mick than recovering from the hangover I got from going to five clubs the night before."

Mick: "Working with Midge is like a break, really. I find it enjoyable and much lighter in terms of responsibility, and he probably feels the same. It's like a breath of fresh air!"

Midge: "Yeah, new arguments, new problems. I jest!"

JUST LIKE sugar and spice, these two dovetail together. First the Liberal/SDP Alliance, now the Mick'n'Midge Masterplan. We leave you with Mick Karn's personal hopes for what he'd like to see happen after all fashion:

"It might be years in coming, but something that would destroy everything like fashion, pop stars and units. Think of Tchaikovsky at the beginning of the century — he had fans chasing after him when he toured, but there was also such a respect because he wrote the music for a whole orchestra. Maybe it's a dream, but one day..."

Midge'n'Mick as Mozart and Mahler? The very thought ...

BETTY PAGE





MIDGE URE & MICK KARN: *The perfect couple, after a fashion*

Pics by Paul Cox

News beat

DROPPING h's has been an age old method of scoring credibility points in music. Ask such well educated people as Mick Jagger and Joe Strummer and the well grafted cockney roots are there for all to hear.

But Wang Chung have brought a new variation to the practice. Last year they were known as Huang Chung, and although pronounced the same they found it a problem.

"We had to change to take people's attention off it," says guitarist Jack Hues. "Everyone assumed it had some cosmic significance but we really only chose it because it sounded good and it seemed to suit the music."

Hues, along with bass player Nick Feldman and drummer Darren Costin, have been signed up by American music entrepreneur David Geffen — the man behind Joni Mitchell, The Eagles and many other top names.

Nick can turn in a similarly impressive set of names he's helped to the top. He was an agent for many major bands.

"I was the first booker for Adam And The Ants," he admits. "I bluffed my way in and built up my contacts."

"I was the only person at the agency interested in punk. I put out XTC, Costello, and even remember The Clash playing for £10 a night. Everybody else at the agency didn't like any of that



WANG CHUNG: Pass the soy sauce

THE WANG-ING DEBATE

stuff and hoped punk would quickly go away."

After a while Nick started to believe he could make better music than he was booking into concert halls up and down the country. He's proving it now that Wang Chung's single, '(Don't Be My) Enemy', has made the charts.

All the band have one thing in common — they've all been teachers in music. It was Jack Hues' occupation after attending Goldsmith's College and the

Royal College Of Music.

"The one thing I've learnt is that you can't teach music. All you can do is direct them towards it. It's far more like counselling."

"I once had to deputise for Jack", says Nick. "It was a three hour talk and I was terrible. I didn't realise just how difficult it was."

Even drummer Darren has

taught his art.

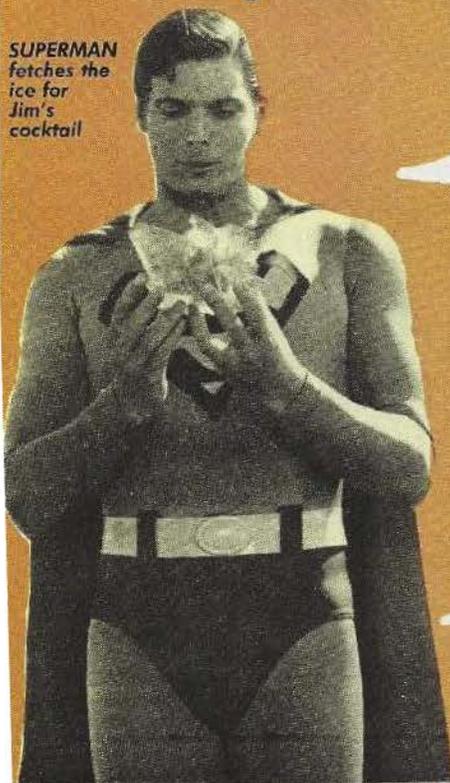
"I worked in a reform school. They used to kick the kit to bits but at the end they felt good that they could do something. It was sad to see them not being given encouragement due to financial or social reasons."

"It's a great feeling to know that I got through to one of them. He bought a kit and now he's playing in a rock band."

Mike Gardner

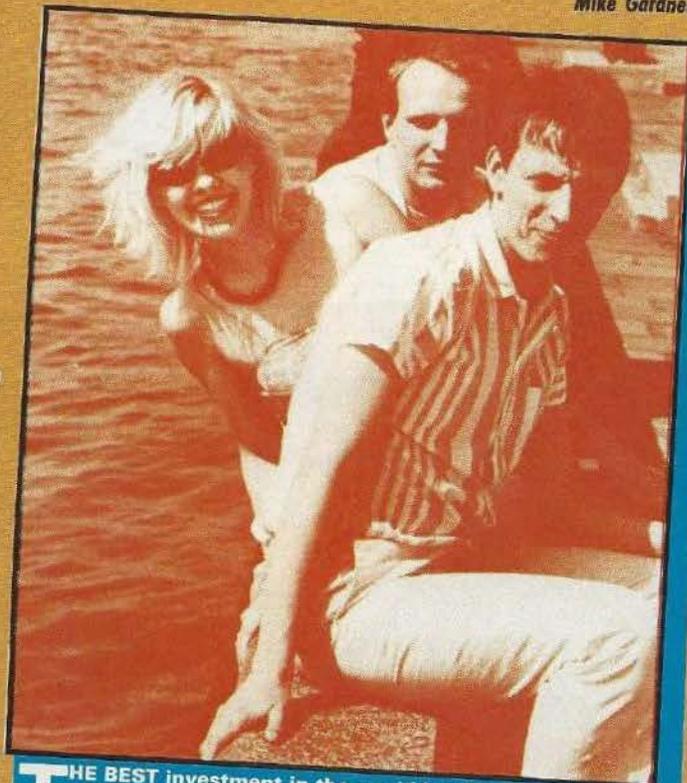
Oh Superman

SUPERMAN fetches the ice for Jim's cocktail



LIKE SO much from the home of the brave, the Superman movies have a superficial thrill. And that's just how it should be. If nothing's real in Superman, then at least the slapstick comes courtesy of 70 years of Hollywood corn-ball. 'Superman 3' weaves a less than intricate plot in which our hero saves the world from Robert (ex 'Man From Uncle') Vaughn. Along the way good old Christopher Reeve turns bad (briefly) and does wicked things, like canoodling with Pamela Stephenson. Packets of popcorn are dropped and choc-ices melt before 'Super' gets back on course and zaps the baddies. Good performances from our Pam and Richard Pryor. Enjoyable, but not worth wasting sunbathing time on.

Jim Reid



THE BEST investment in the world is a first class stamp — ask A Crazy. Vocalist Lucy Barron, guitarist Chris Free and bassist Rick Starton posted a tape to Respond Records supremo Paul Weller and the Style Councillor signed them immediately. Don't scan the charts for the name just yet, but listen to Tracie's 'Give It Some Emotion', which was written by the Crazies. Now where's the nearest post office?

MG

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Singles

Reviewed by
SIMON TEBBUTT



THE STRANGLERS 'Paradise' (Epic) *The menacing stares from the cover dare me to give this one a bad review. Fortunately, I can't. The Stranglers are such nice boys since they've stopped biting the heads off old age pensioners. This song is gentle, strained and intriguing but full of biting mystery. I likes it.*

APB 'One Day' (Slick) *The first proper production number from these nice wee Scottish laddies is looser and more elastic than anything they've done before. Ooh, I could sit on me Highland farm with a bottle of Soave (no, not Daniela) and listen to this all day.*

SANDRA LOBBAN 'Another Dirty Trick' (MCA) *An up and coming Birmingham Musical Youth cohort hits the commercial reggae good time with a catchy chorus and a jolly sooper voice.*

THE STYLE COUNCIL 'Long Hot Summer' (Polydor) *Oh God, I groaned as I glimpsed the pretentious 'A Paris' cover and the weekend Hovercraft trip pics of Paulie by the Eiffel Tower. Another summer savor as thrilling as the last EEC debate on the fate of the white fish industry? But no, it's quite a sultry sixties style ballad that's boulevards ahead of that last pretend funk effort 'Money Go Round'. God, it hurts me to write this.*

THE WEATHER GIRLS 'It's Raining Men' (CBS) *More clocking up on the night rate with this classic faggot fantasy re-release. Ooh, I can just see the muscles rippling and the moustaches bristling all over the dance floor. Pass me the smelling salts — no, not those ones.*

JANE KENNAWAY 'I'm Missing You' (Pinnacle) *The voice of 1882 now sounds like pneumatic cake*

icing piped with a pretty bad dose of St Vitus's dance around the lower epiglottal regions. But the main thing missing on this single is a song.

ROBERT MARLOW 'The Face Of Dorian Gray' (Reset Records) *Oh dear, how many things has good old Oscar's tribute to youth inspired so far? Well, here's another one and the plink punk of the synth is about the only new ingredient. That Paris grave must be in perpetual turmoil.*

LIGHT OF THE WORLD 'Jealous Lover' (EMI) *An epic sounding intro drops straight into a Freeman Hardy & Willis toe tapper with absolutely no effect or reason.*

ELTON JOHN 'I'm Still Standing' (Rocket) *That chirpy chappie Fat Reg goes chopping a'ong the beach in his red hooped swimming costume and falls right off the end of the pier. Not recommended for the Boys Town Chart for all that.*

THE CALL 'The Walls Came Down' (London) *The call of the mild with lots of boil-in-bag plastic passion. Supposedly inspired by jolly old Jim Morrison, this lot sound more like an outrageous rip off of Talking Heads playing toothbrushes on the mantel-piece.*

STEVE HARLEY 'Ballerina (Prime Donna)' (RCA) *The last living survivor of the Titanic disaster with a melodramatic bargain basement Eagles-meets-Metal-*

Mickey type song. Bound to be Terry Wogan's record of the week.

HOT CLUB 'It Ain't Me Girl' (RAK) *Remoulds, retreads and low grade power pop from these Slightly Comfortably Off Kids featuring Glen Matlock. More tepid than really hot, but OK for all that.*

WHITESNAKE 'Guilty Of Love' (Liberty) *More melodic than your average rip roaring, grunting and snorting rusty metal acts — mainly due to the power of David Coverdale's vocal exercises — and no doubt a headbanging taster for Donington next month. Luckily, I'll be frying my graceful lallies on the island's private beach by then. Please God.*

TOTO 'Waiting For Your Love' (CBS) *Another absolutely horrific soporific from the group who must be a better investment than Danish bacon and frozen paella and chips these days. I can just see all those city types finking it round the stock exchange to this.*

EYELESS IN GAZA 'New Risen' (Cherry Red) *A staggering, drunken barn dance in the snug. Made my milk stout go completely flat and my cheese and onion dip erupt in boils.*

Q TIPS 'Love Hurts' (Rewind Records) *It's chart topping cash in time. Featuring Paul Young, the cover blasts, which is all very well, but Q Tips don't seem to appear at all because mighty Midge Ure did the backing. Sounds fishy to me. Anyway to*

the point of this review: it's bloody awful.

KIM WILDE 'Love Blonde' (RAK) *Kim dons her black leather dress and heads straight for the cocktail market. Like an old fifties Broadway musical, this song conjures up images of our Kim swinging down the sidewalk to the accompanying wolf whistles of the local labouring class. Teasing sensuality.*

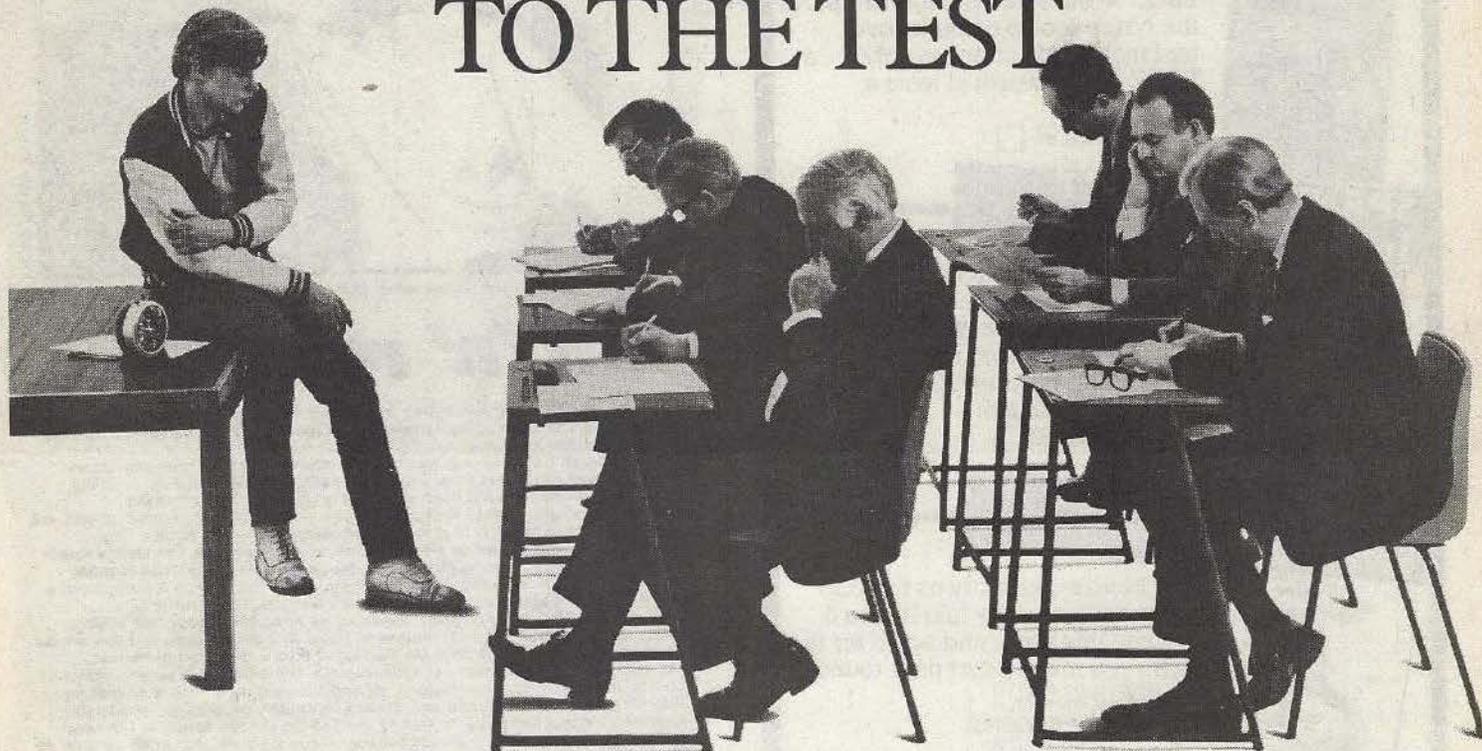
JOHN MILES 'Sorry For You' (EMI) *More high pitched squeals and jumpy whines as the one time great white hope stands firmly in the middle of the road and runs out of steam as he gets run over.*

KRAFTWERK 'Tour De France' (EMI) *A very topical little number from this seminal German electro outfit. Still avenues ahead of most of the imitators who have followed in their synthesized slipstream.*

STRAY CATS '(She's) Sexy And 17' (Arista) *Snap Crackle and Pop still rock around the clock while the bands go backwards. All jolly good fun, I suppose, but where will it all end?*

CENTRAL LINE 'Lovely Day' (Mercury) *Some people love the straight down the middle Central Line sound. Personally, I prefer the more devious bends and routes of the Piccadilly Line, but that's another story.*

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Albums



Pic by Nicola Tyson

STUART ADAMSON: Scots who' hae (hic)

Riff 'n' ready

BIG COUNTRY 'The Crossing' (Mercury MERS 27)

OCH AYE, brave tales of rustic heroes and rural passions are served up here from Stuart and the boys.

The Thomas Hardy of pop recounts his stories over the muscular sound that's already been well aired on the two singles 'Fields Of Fire' and 'Big Country' — both included here. And a very pleasant listen it is too.

Stuart Adamson always manages to use his taut vocals to good effect, and although there's nothing that stands out among the nine tracks, 'The Crossing' is a worthy debut album. Other than the singles, the slow number 'Chance' — about a young girl getting pregnant — is a fine solid number while 'The Storm' take the Big Country sound all the way as it pumps out a good solid yarn about horses and masters bogged down in the rain.

Of course the subject matter, conjuring up images of hardy folk sitting round the fire, does get a bit limited at times — but far better to have a solid direction than let the material be dissipated into a meandering sprawl.

If you like the Big Country singles, though, the album will be a worthwhile buy. It does get a bit monotonous, relying too heavily on the twin guitars of Adamson and Bruce Watson and Steve Lillywhite's production, although relatively sympathetic, doesn't bring out the best in the tunes — the bass and drums are rather too muddy for the sturdy material. But all in all sterling stuff, if a little one dimensional. ++++

Simon Hills

HOWARD DEVOTO 'Jerky Versions Of The Dream' (Virgin V2272)

THE LYRICS are as pretentious as the title of the album implies, but the Magazine founder member and ex-Buzzcock has come up with at least an interesting LP here.

Its quality lies in the superb arrangements which go a long way to compensate for his weedy vocal style. The single 'Rainy Season' is indicative of the sort of material here. Devoto's vocals sound rather like Tom Verlaine from Television, and he wails out numbers like the superb 'Waiting For A Train', his voice is offset beautifully by fluid musicianship which weaves its way in and out of the singing.

'Jerky Versions Of The Dream' does take more than a cursory listen and although it still harks back to the more intellectual manifestations of punk from which Devoto sprung it could prove to be one of the more interesting albums of the year. But it does border on the flimsy, vocally, so approach with caution. +++½

Simon Hills

THE ADULT-orientated — or rather positively geriatric — version of 'The Kids From Fame', destined to kindle considerably less than Saturday Night Fever, I'd be bound.

The Bee Gees lumber through side one with their tedious falsetto romances and the original 'Stayin' Alive'. Side Two is occupied by a variety of lesser-known crooners mostly in the Survivor ilk, bar one male/female duet a la Jennifer Warnes and Joe Cocker, the latter's place this time being taken by Sylvester's brother Frank Stallone.

Film musak formula, no more. The only worthwhile thrill is the inner sleeve pic of John Travolta's rippling thighs. ++

Betty Page

LITA FORD 'Out For Blood' (Mercury MERL 26)

I HAVEN'T heard a more squalid or pathetic record for many months. Ex-Runaway Lita trusses herself up in tight leather and churns out a particularly bland concoction of stadium rock at its worst. Out for blood, hah! Ms Ford is a vampire in need of a new set of dentures. +

Robin Smith

'STAYING ALIVE: The Original Motion Picture Soundtrack' (RSO Super Deluxe RSBG3)

ELVIS COSTELLO AND THE ATTRACTIONS 'Punch The Clock' (F-Beat XXLP 19)

ONE OF these days Elvis and his merry crew are going to make a bad record — but in the meantime he continues to deliver the goods. After a disturbing phase when his songwriting craft improved immeasurably but received scant recognition from the public he now seems to be back on course.

His recent successes, 'Shipbuilding', the bitter 'Pills And Soap' and, of course, 'Everyday I Write The Book', are among an excellent set that shows that his pen is as sharp as ever while

Boxing clever

the musical punch has some beefy muscle with the addition of the TKO horns and the Afrodiziak singers.

The whole concoction has been blended into a spiky album that entertains as much as it challenges. It's a vital collection that holds its head up high even amongst Elvis' vast legacy. +++++

Mike Gardner

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TRIVIA QUIZ

- 1 Which popular children's programme did Mike Oldfield re-record the theme tune for, also providing him with his last top 20 hit prior to his current hit?
- 2 What colour was Elvis Presley's Christmas in 1964?
- 3 Who took 'Black Betty' into the top 10 in 1977?
- 4 Which 1956 song, originally a hit for Glen Mason, did Shakin' Stevens revive for a number 1 hit in 1981?
- 5 Who held their hands in black and white in 1981?
- 6 Which instrumental soul classic, recorded by Booker T & The MG's, finally reached the top 10 in 1979?
- 7 Who enjoyed 'Black Coffee In Bed' in 1981?
- 8 What was Deep Purple's only top five hit?
- 9 What colour were Elton John's eyes last year?
- 10 Who recorded the title theme for the Bond movie 'Goldfinger' in 1964?
- 11 Can you remember OMD's first chart appearance in 1980?
- 12 Who recorded the theme music to Top Of The Pops, and what is it called?



BROWNE OFF with the current state of pop? Green with envy at your friends' knowledge of music? Well, why not try your luck with this week's all-colour triv quiz.

Your score: Under 10 — a black mark. 10-20 — you must have red up on this. Over 20 — take a gold house point.



- 13 What colour was the Clash's man 'In The Hammersmith Palais'?
- 14 What is the Stranglers' biggest hit to date?
- 15 Which group has just disappeared from the chart with 'I Love You'?
- 16 Who turned a 'Whiter Shade Of Pale' in both

- 17 1967 and again in 1972?
- 17 What did Justin Hayward & John Lodge strum in 1975?
- 18 What colour was Alvin Stardust's 'Dress' in 1974?
- 19 What is the only Beatles hit which mentions a colour in the title?
- 20 'Golden Years' reached number eight in the chart in 1975 for whom?
- 21 Who originally recorded the immortal 'Blue Suede Shoes'?
- 22 Who saw 'Blue Birds Over the Mountain' in 1968?
- 23 Which cult Liverpool band scored a mini-hit two years ago with 'Colours Fly Away'?
- 24 Who was known for a while as the 'Pink Parker'?
- 25 Which two colours did Altered Images combine for a #982 hit?

X-WORD

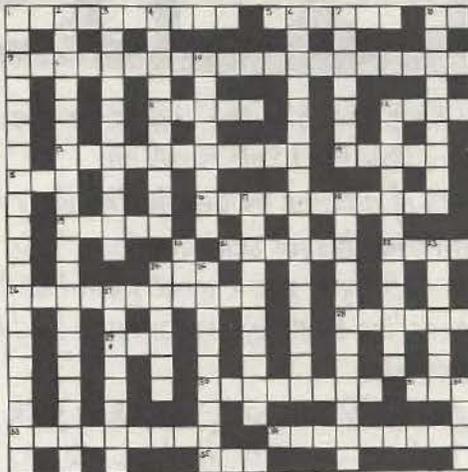
Complete both the POP-A-GRAM and X-WORD to win a £5 record token. First correct entry wins.

ACROSS

- 1 A question from Dave Wakeling (4,2,4)
- 5 Carried by a thousand men (6)
- 8 See 12 across
- 9 A romantic interlude for Siouxsie (1,4,2,3,10)
- 11 XTC were making plans for him (5)
- 12 & 8 across A command for all drummers (4,2)
- 13 Where Paul's flames grew higher (7,4)
- 15 It precedes speedwagon (3)
- 14 Stuart Adamson's old outfit (5)
- 16 What The League were feeling (11)
- 19 Ms Khan who had 1978 hit with 'I'm Every Woman' (5)
- 21 He's trying to Hang On Now (6)
- 22 A religious song from Ultravox (4)
- 24 UB40's international label (3)
- 26 Virgin Dance independent hit (3,3,5)
- 28 It was the word for Frankie Valli (6)
- 29 Former Roxy musician found in one (3)
- 30 Leo Sayer's glasses (4,4)
- 31 Dirty 70's pop group (3)
- 33 Shadow in the charts (9)
- 34 Where you'll find Men At Work (4,5)
- 35 Duran label (1,1,1)

DOWN

- 1 A request from Agnetha, (4,4,4,6,2)
- 2 A good time for UK Decay (1,5,3,11)
- 3 Jane's weather report (3,1,4,3)
- 4 Cruel Summer singers (10)
- 6 Home for Paul (8,1,3,2,3)
- 7 Mr Soane turns into US punks (7)
- 8 Gary admitting he really is a killer (1,8)
- 10 Modern Romance living it up (4,4)
- 12 Industry for Judas Priest (7,5)
- 17 Glittering Haysi Fantayzee hit (5,5)



- 18 Period of time for The Mary Jane Girls (3,5,4)
- 20 Kiki or Dave (3)
- 23 1978 Rolling Stones hit (4,3)
- 24 They wanted to Love You A Little Bit More (2,4)
- 25 Time keeping problem for Genesis (5,4)
- 27 Follow up to 34 across
- 32 He wears white socks according to Adam (4)

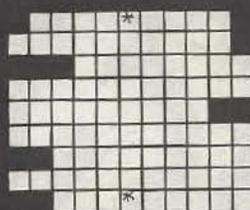
LAST WEEK'S X-WORD SOLUTION

ACROSS: 1 The Imposter, 4 Colours, 6 Every Breath You Take, 11 It's Hard, 12 Underpass, 13 Ooh To Be Ah, 15 Kid, 17 Eighth, 19 After The Fire, 22 Evita, 23 Pais, 25 Wham, 27 Dark Is The Night, 31 Paul, 32 Weller, 33 Rah, 34 Rainbow, 36 Greg Lake, 37 Pop, 38 Sheriff, 39 Of Spades
DOWN: 1 The Wild Heart, 2 Emerson, 3 Tears For Fears, 4 Cloud, 5 Ros, 7 Year Of The Cat, 8 House, 9 Thriller, 10 Knack, 14 Hotel, 15 Dream To Sleep, 18 Gabi, 20 I Shot The, 21 Nick Hayward, 24 Ace, 26 Shalamar, 28 Heroes, 29 Nicole, 30 Gary Kemp, 35 Nash

LAST WEEK'S POP-A-GRAM SOLUTION

Sweet Dreams, Tony Hadley, Oil On Canvas, Dream To Sleep, Men At Work, Mike Oldfield, Body Wishes, James Brown
DOWN: Tantalise

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



POP A GRAM

SOLVE the nine cryptic clues and write the answers across the puzzle so the starred down column spells out an 'echoed' request. Remember the clues aren't in the correct order. You have to decide what the right order is.

GUESS THE TOP FIVE

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

- 1
- 2
- 3
- 4
- 5

Name

Address

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

ANSWERS

Graham Parker, 25 'Pinky Blue'
Pekins, 22 Beech Boys, 23 Teardrop Explodes, 24 Yellow Submarine, 26 David Bowie, 27 Cat
Pretel Humm, 17 Blue Gunder, 18 Red, 19
Pearl, 12 White Light, 14 Golden Brown, 15 Yellow, 16
Frame, 13 Light, 12 Phil Lynott, 10 Yellow
Black Night, 9 Blue, 10 Stevie Nicks, 11 Red
Door, 5 Doll, 6 Green Onions, 7 Squeeze, 8
1 Blue Peter, 2 Blue, 3 Ram Jam, 4 Green

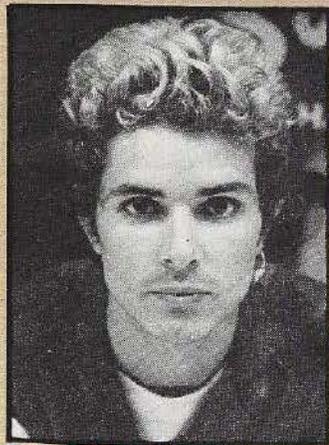
Altered Images comp winners

John Reid, West Midlands; P M Morris, Cambridge; Gary Summer, Coventry; D. Thompson, Portslade Brighton; Nail Simpson, Pinner Middx; Stephen Grove, Hillside, Angus; Pauline Chaplehouse, Accrington Lancs; Mike Hughes, Birmingham; Stephen Trappitt, London SE17; Miss Gwan Shott, Lydney, Glos; David Tyrrell, Epsom, Surrey; Brian Bailey, Carshalton Surrey; Neil Dunicliffe, Leics; David Christmas, Norwich; Lisa Burnett, Kent; P Cawthorn, Gtateshead Tyne & Wear; Frank Davies, Solihull West Mids; Gary Johnson, Plymouth; Simon Ryder, Fallsforth, Manchester; Caroline Evans, Rotherham S Yorks.
ANSWERS: 1 Clare Grogan, 2 'Pinky Blue', 3 'Happy Birthday'

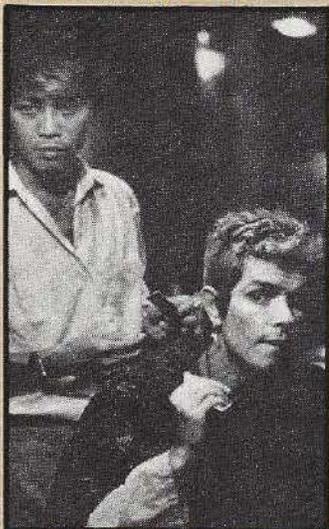
A re-worked woven lot gave Booker a disco smash (4,4)
Baby Jane walked all over the worst tread (3,4)
Les tea tours produced a vivid picture of you and summer (5,6)
As rains do fall I'll claim to be a top female soul star (5,4)
With secure Mr Lum at panic stations you'd spot a seasonal Bananarama hit (5,6)
Iron Maiden sound in a peaceful state with this brain sample (5,2,4)
Look at that Wham group. It's fat can fill out an LP (9)
An elite chop is synchronised into an LP (3,6)
I'm Ken Alon... no you're not... you're a Bucks Fizzer (4,5)

STAR STYLE

Pics by Jill Furmanovsky



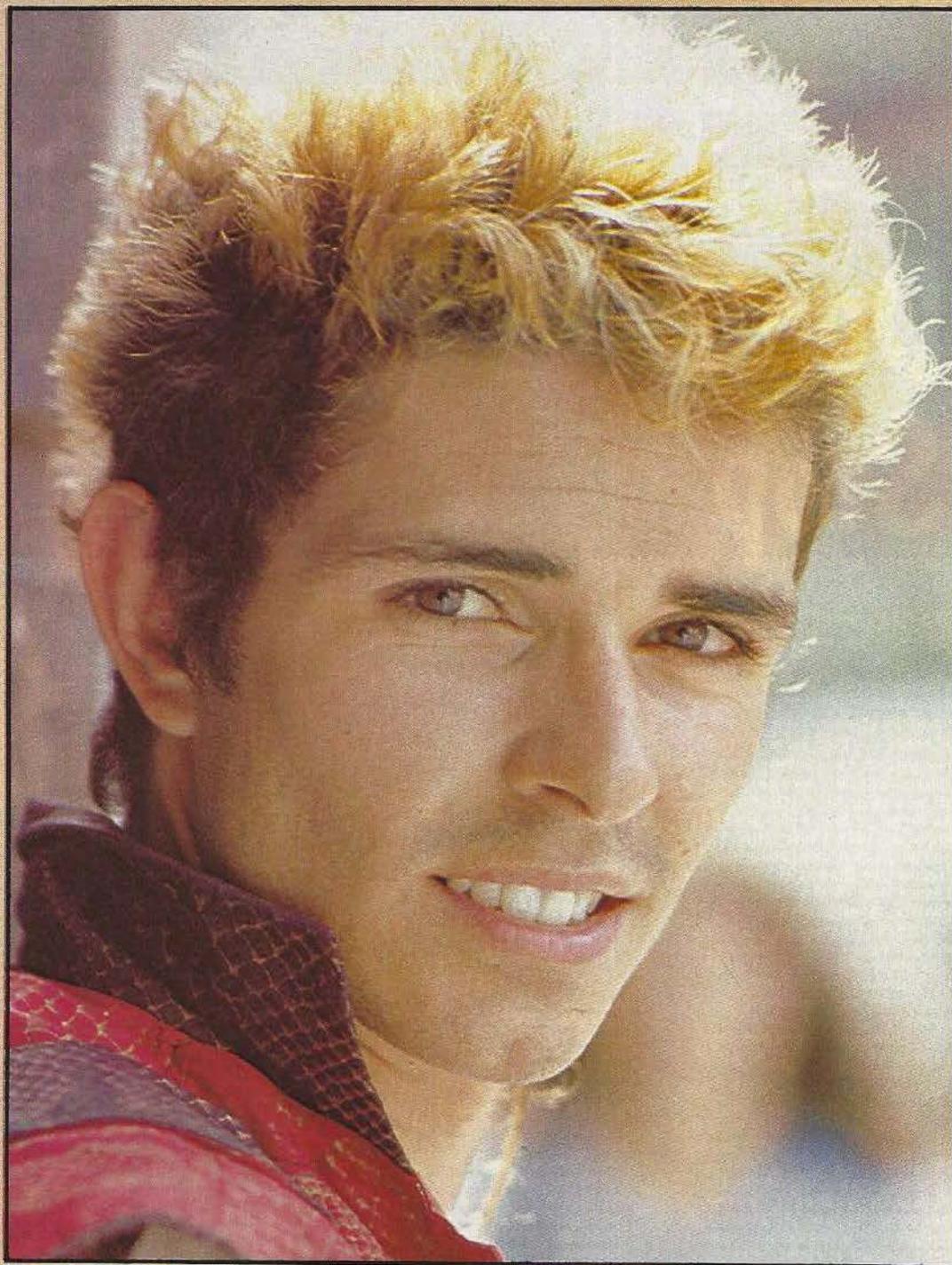
One: The before picture!



Two: Allan cuts Andy's back and sides really short, leaving his little pigtail intact.



Three: Next Allan cuts the top layer, giving it a spiky but chunky texture.



Five: The final result!



Four: Allan dries Andy's hair into shape using a special drier for bleached and damaged hair.

ANDY O of Blue Zoo hasn't seen the natural colour of his hair for over two years. It's been every colour under the sun, and in various shapes and lengths too. Now Andy has decided to let his natural dark hair come through, because two years of constant dying has left it brittle and out of condition. So he asked top stylist Allan Soh to cut it short and spiky. Allan counts Wham, Police, Duran Duran, Blue Zoo, Japan and Hazel O'Connor among his customers. For a cut like Andy's, Allan charges £14.

Special offer! For this week only, any reader presenting this copy of RECORD MIRROR on arrival at Allan Soh's stylish salon in Brompton Arcade, Knightsbridge, will receive a 10 per cent discount. Phone 01 581 5941 for an appointment.

Hip — Hop Be — Bop Don't Stop

ECHO AND The Bunnymen's leader Ian McCulloch is the self-declared heavyweight sex symbol champion of Great Britain. And — who knows? — the world in a few years to come.

Three albums to the good, a sell out tour, and (thank the heavens) — t last a single that demonstrates their true contemporary mastery have shoved the Bunnymen on top of the heap in the last two months. And whilst they steadfastly remain a tightly knit group — wherein most of their strength lies — it's 'Mac' that's challenging for rock'n'roll's most coveted crown.

"I could, would even, say that I'm the only sex symbol that's genuine in the contemporary field. There just isn't anybody else around doing the same things that I'm doing, or at least that's what I feel," he says.

"I know how to move, I know how to dress, I know how to do things. It's not arrogant, it's just that I feel that I've got it right and it works for now. My heroes go back to the sixties, everything like James Brown that was sensuous, full of sweat. That's the thing that I'm after; I mean, Simon Le Bon, what has he got to offer? I don't think he's even sexy, 'sides which it's different things that we're doing... Sex symbol, yeah, I like it."

He's speaking after a delirious end of tour show at London's Royal Albert Hall; a night where everyone from the band through manager Bill Drummond down to a happy lighting crew celebrating in the hotel bar afterwards admit: "We got it right."

Meanwhile Mac's playing the laconic Scouser, aware of six things at once, aware of what he's saying. Always.

"Last night I felt really up against it, nothing seemed to

hit it off until near the end," he maintains. "Now I'm happy that we ended on such a high note."

It's been a scant three weeks since the Bunnymen tour kicked off in the Wee Free parish hall in Portree on the Isle of Skye. As always the contrasts have been remarkable. "This tour was meant to be something different, one with a sense of humour if that's the way to put it. Starting off in the wilds and Skye was wonderful, and ending up with a classical organist at the Albert Hall, that's more fun for everybody... and us. You couldn't really say it was pretentious..."

Bunnyphiles troop dutifully out of the famous hall, ushered more by custodians than bouncers, and Mac is back in the dressing room looking curiously unmoved, removed even. He's already got rock star's eyes; all seeing yet unresponsive, a glare that his older brethren would be proud of. His presence in the dressing room is commanding — standing with his wife Lorraine he flicks his eyebrows, alternately, almost nervously, taking his shades on and off. He mumbles 'enough'. Photography stops.

He chats with old friends, the air thick with Liverpool accents, grabs a bottle of tequila and slips out, driven back to the hotel in a battered old Viva by longstanding friends and admirers Mel and Max.

Only the presence of two burly minders to "see him through the crowds" indicates that there's a star around. As Bill Drummond points out: "They couldn't really care less about their status. We don't go in for limos and mass hysteria."

"Maybe if we get to number one the record company might buy us a car," he laughs. "Something practical and cheap... like a Honda Civic."

The last show itself was a revelation; not by any means the Bunnymen's first "major" outing but to many an event which seemed to signal the end of an era and, as Mac hopes, the beginning of another. The start of greater things to come.

THE ALBERT HALL has hardly rocked at all since Deep Purple flooded the boxes with dry ice way back in 1971. Yet the Bunnymen, full of furious crash chords, anger, excitement and commitment are a million miles further on.

The dry ice, the backdrops and the lights are in the great tradition of rock'n'roll, yet the songs are those that came out of Liverpool all that time ago and Mac's stagecraft is honed to perfection.

As the audience tumble down from the tiers to form an immovable mass at the front of the stage and as the lyrics of 'Never Stop' are furiously spat out everything else is forgotten. This is the modern sound and Mac, at 24 ironically the same age as Simon Le Bon, is the modern star; the first real stage talent of the eighties to challenge the old men of rock. And he knows it.

"It's never been runaway success," he says. "We've just kept on getting bigger and better. I don't agree that playing the Albert Hall is the death knell of what we stood for — we haven't changed at all."

"I'm happy now, looking forward to what more we can do."

He considers his words, staring into the middle distance yet missing nothing. This time the shades are off.

"I'll go on for as long as I don't disgrace myself and that could be for a very long time yet. I'll still be working in



music when I'm 40 but times have changed, it's different now. I'm not saying that Mick Jagger has disgraced himself but I can only hope that we'll be doing different things at his age".

It's been a long day, but a comparatively easy one, all the better as Mac and Lorraine are driving back to Liverpool the morning after; the tour over, a rest and the new album next in line. Freed of the sound problems of the night before the band roll in 10 minutes before the gig — into the famous 'Green Room' below the stage normally occupied by visiting opera singers and virtuosi violinists from the Eastern Bloc.

THE BUNNYMEN chat and joke, Mac spends five minutes in the bathroom and one in front of the mirror with his hairspray, drinks a bottle of Guinness and ambles out. It could be Eric's, it could be Portree — the sell out makes no odds.

Organist Simon Russell, decked out in sports jacket and tie, flits in and out, recognised and respected. He's landed "the best audience I've had so far" and a chance to play the famed Albert Hall organ (insured for a mere 2 million pounds) as the warm up to the Bunnymen gig. He gives them Mendelssohn's 'Fingal's Cave' and the 'Fugue In D Minor' from one Johann Bach and enjoys himself so much that he slips in an encore. He's 26 and an organ scholar, but most importantly he comes from Liverpool. Something about a sense of humour and sticking to your roots, Mac might have said.

Echo and the Bunnymen then "entertain until 9.30-ish" as it says in the official memo to the Albert Hall stage manager, a man whose only concern seems to be that the Proms are imminent.

At 10pm the gig is over, by midnight Bill Drummond has donned a kilt, and by one o'clock Mac is well into his task for the evening . . . giving interviews.

"I've no regrets at all, I'm pleased it's ended up this way. We got the single right, in the end, and the tour has come at the right time." He spins around, greets three people at once, doesn't smile at all. It's over. "We're working on a new album and it's the best stuff we've ever done, it'll be out by Christmas . . . I hope . . . uh, it will be good . . ."

The last memory: a striking man dressed all in black, a haircut that's the envy of millions, a pair of shades, a wife that's waiting to be driven home and a sea of friends, admirers and crew all dying to get legless.

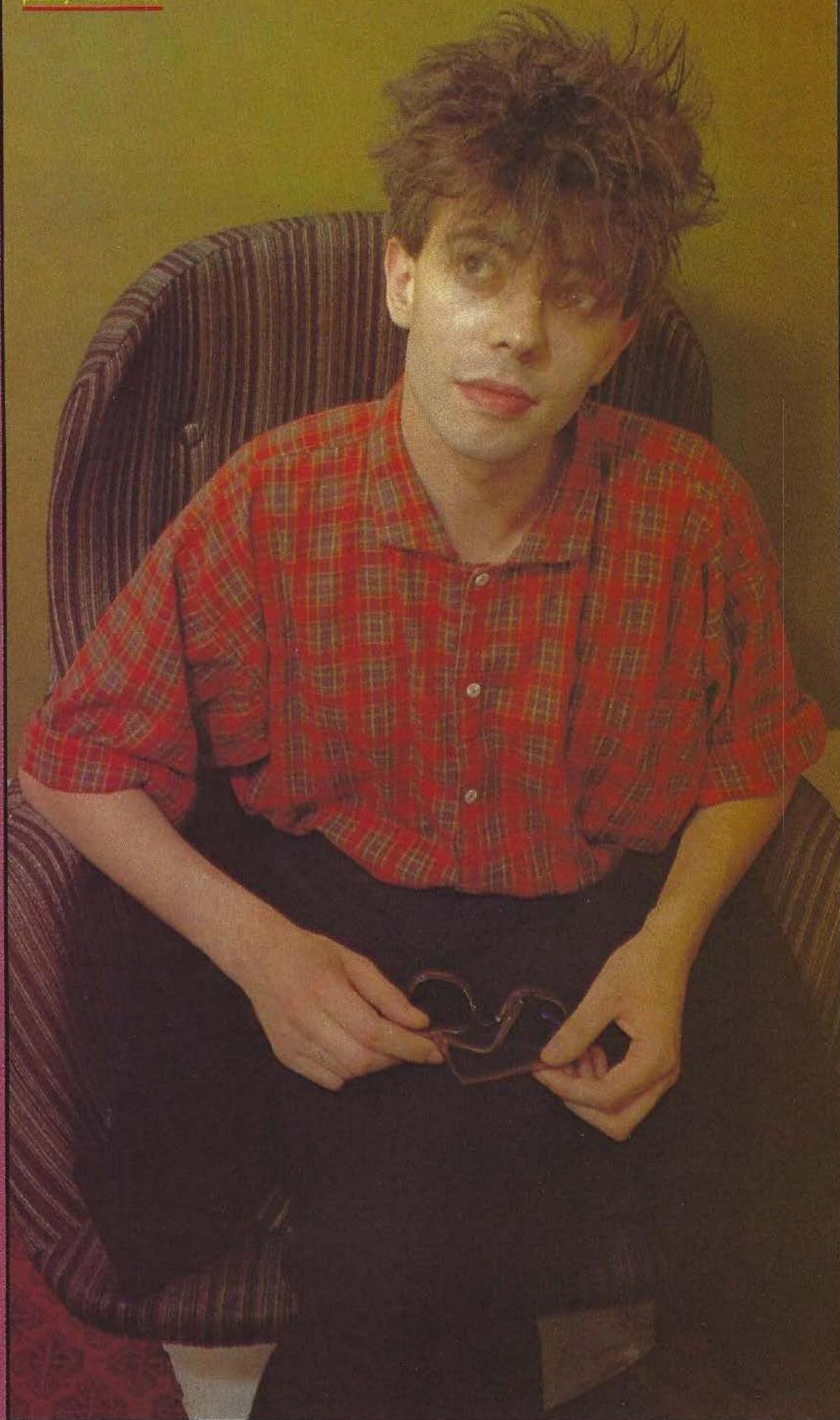
Mac carries on mumbling into a tape recorder. He's good and he's getting better. The first real star of the eighties practising his technique.

Mick Jagger would be proud of him.

John Shearlaw

IAN McCULLOCH
of **ECHO** and the **BUNNYMEN**

pics by Adrian Boot



HORNS COULD sprout out of your head if you listen to the Electric Light Orchestra. American religious fanatics are convinced that they're another band who put messages from the devil on their songs, which can be heard if the records are played backwards.

Just to fool them, ELO have put actual messages on their album 'Secret Messages' but it's pretty innocent stuff.

"There are things like, 'Plant a tree and have a nice year'," says drummer Bev Bevan. "One Australian journalist thought we'd put on 'Masturbation is good for you', but he must have had a pretty vivid imagination."

Nearly as much imagination perhaps as some people need to believe the success of ELO. They're four average looking men who are slightly younger than the Rolling Stones, and you wouldn't recognise them in the street. But within days of release, both their album and single hit the top of the charts faster than RECORD MIRROR hacks rushing down to the pub at opening time.

"Actually it is pretty boring being in ELO," confides Bev. "If I didn't have outside interests then I'd probably leave. We're not the type of band who mix together socially."



OLF it's ELO

from Jeff's ability to write a good song. He just has the knack to turn out quality stuff. It's not an ability you could teach anybody, he's just a natural craftsman.

"I feel proud of Duran Duran because they're from the same area as we are. Back in the Move days we used to have young girls screaming at us, just as they do now. I hope Duran progress musically because that's the way to survive."

The fruits of Bev's success are an eight bedroomed house in the rolling Warwickshire countryside, a villa on Minorca and three cars, one of which is an Etype Jaguar.

"There was a time in my life when it looked as though I was going to be settled forever. I could have had a comfortable job as a furniture salesman and I was engaged to a girl. Life could have continued along that same rosy path until I died, but with all musicians there's that need for something just a little bit more. It doesn't matter how many times you get ripped off, you'll make it."

ELO HAVE recently helped to raise £300,000 for a new leukaemia ward at a Birmingham hospital and Bev strongly believes in doing charity work.

"When you've been to a leukaemia ward you realise how lucky you are in being

ELO, I must be going (backwards)

"When Jeff wants to do an album he calls us up and we get together in the studio. We might not have seen each other for a long time. He loves it in the studio. He'll work there for up to 16 hours a day non stop. I have to tell him, 'Come on Jeff, it's morning, the birds are singing and it really is time to go home'."

"I say, 'You've written all these great songs, why don't we get out on the road and play them live?' But he's always made no secret of the fact that he's not keen on

stage work.

"He's always been a bit of a recluse, in fact I think he's getting worse. He has a robot we used in our last stage show in his snooker room. He plays against it and I think it beats him."

"Being in a band feels like a job now. In the old days I think it was more fun travelling around in a van and having to load it up yourself."

"In '63 I had peroxide blonde hair and crocodile suits. I think God, look at the state of some of the kids these days.

But then I remember that I used to go and do what they are doing now. Things haven't changed that much.

WHEN he left school all those years ago, Bev used to be a window dresser in a Birmingham department store. He's played with such outstanding outfits as Denny Laine and the Diplomats and Carl Wayne and the Vikings. Superstardom beckoned with the Move before he truly struck gold with ELO.

"I think 'Rock 'N' Roll Is King' is something like our twenty sixth hit," he says. "I feel proud but it hasn't gone to my head. There was a time when I used to polish off a bottle of brandy a night after a show, but I've given that up now."

"I'll admit we're quite a faceless band though, but there's always a market for that kind of thing. We're the other end of the spectrum from Duran Duran and Boy George."

"But you can't get away

able to walk away again. I hope that doesn't sound corny.

"I like to balance my life. In Marbella I saw a yacht in the port and instead of having guard dogs on board they had a couple of tigers on chains. I'm just not that ostentatious. I think it's ridiculous spending £75,000 on something like a Rolls Royce."

"I collect old 18th and 19th century paintings but I pay hundreds of pounds and not thousands for them."

Mailman

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

SINCE PAUL Weller decided to split up the Jam and go it alone, it seems that everyone is slagging him off. The poor bloke's working really hard to make something of Respond Records with little or no encouragement, and everyone complains about how every artist he produces are just 'clones' of himself. I mean, Tracie really resembles Paul Weller in looks and music, doesn't she? And so do The Questions.

If you want to slag someone off for doing what Weller has been accused of, try Vince Clarke. When he left Depeche Mode, he formed Yazoo which were basically 'Depeche Mode part two', and now, after splitting up Yazoo, he's gone on to produce some bloke called Robert Marlow who sounds just like Yazoo who sound just like the original Depeche Mode, 'Depeche Mode part three'. And you think Weller produces clones?

Sand
● Well, it's easy to clone Vince 'cos he's a robot

WHY IS it all you can say about Rod Stewart is 'that he's past it'? I'm a devoted fan, and I would like to see such groups as Duran Duran write songs superior to the likes of 'Maggie May', 'You Wear It Well' and 'Baby Jane'.

Please stop looking at the groups that come and go within a couple of years, open your ears and listen to the

superb vocals of Rod Stewart. He may have been going since the early 70s, but if you stop and listen to his songs you would realise he's as great today as ever he was.

I bet all these so-called 'great' groups today will also be slagged off in a couple of years along with The Bay City Rollers.

Michelle (a devoted Stewart fan)
● Bay City who? (Reader, aged 10)

WE'VE READ so much about Fish from Marillion over the recent weeks, that I thought he might like a top ten to keep him company:

- 1 Fish Dance (What an Eel Ling) — Irene Cara
 - 2 Wherever I Lay My Haddock — Paul Young
 - 3 Dab Boys — Wham!
 - 4 Crazy Little Ling Called Love — Queen
 - 5 Cod Only Knows — Beach Boys
 - 6 The Bitterest Pilchard — Jam
 - 7 Salmon's Looking At You — Boomtown Rats
 - 8 Whale Bring The House Down — Slade
 - 9 Trout Of Time — Chris Farlowe
 - 10 Kipper Of The Castle — Four Tops
- Roger Meddows-Taylor's drumstick, Fraserburgh, Aberdeenshire
● Brains before prawn, eh?

I THINK that The Truth could be a really big band, but if their leader Ian Greaves insists: 'You won't see any parkas or Jam shoes at our gigs', then they will find it a lot harder.

He says they are not a mod band but a 'pop, soul band'. Well, for his information, The Jam were not a mod band, but it was mainly mods who made them Britain's best.

Also, if Greaves does not want to appear like Weller, then why does he grit his teeth when he sings? Paul Waller's Chewing Gum, Peterborough

● Or rather like Paul Weller's dad, one thinks



wheel me ELT!

IN THE past year I have seen several of the top bands in concert: Duran Duran, Haircut 100 and ABC. But what these performances lacked was personality and style.

However, after attending one of Elton John's shows at the Hammersmith Odeon last Christmas, it was quite obvious why he and REAL popstars such as Rod Stewart are still so successful. Elton John had all the sparkle and stage presence that is so sadly lacking in many performers today.

A Real Music Fan (Age 21), Bury St Edmunds, Suffolk.
● Yeah, but we prefer the juicy young 'uns!

Help

MY BROTHER is spending as much as £12.00 a week on playing fruit machines, and though I've had a good talk with him about it, he says he can't stop when the urge gets hold of him. He chucks all his pocket money away and I have no idea where he gets the rest of the money. I save money myself, so I can't understand it. Any ideas on how I can convince him to pack it up?
Dave, London

● Taking a personal decision to kick the habit is the only way any compulsive gambler is going to stop. Fruit machines, horses, cards, or casinos; the only way out is to want to quit gambling. Your brother has to convince himself.

But, he's struck lucky. A new support group for young compulsive gamblers who want out has just been set up in the London area by national self-help organisation Gamblers Anonymous. It will cater for young gamblers aged under 18 who want to kick the fruit machine habit.

For more details, contact Gamblers Anonymous, 17/23 Blantyre Street, London SW10. 24-hour number — 01-353-3060.

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.

Don't try to stop it . . .

MY PARENTS let me see my boyfriend, who is 22, for six months and then they stopped us going out together for no reason at all. I'm 15 now, with a birthday coming up in November.

My boyfriend said he would stay away until the time when we can meet openly without always having to look behind us. That's because my dad said he'd get the law onto him if he saw us together. Can he still do that when I'm 16?

I don't want to lose my boyfriend and he says he feels the same way about me and that I should keep looking to the future when everything will turn out alright.
Sandra, UK

● As far as the law of the land sees it, your family cannot stop you seeing your boyfriend, or your boyfriend from seeing you, if this is what you both want.

Your father could only set 'the law' on this man if he found you were having sexual intercourse with him under the age of 16. As you probably know, the age of sexual consent for young women is 16, and, even with the full agreement of the girl involved, any man who has sex with an under-age girl is committing a criminal offence which is subject to a heavy penalty, possibly a jail sentence.

Otherwise it is doubtful that police or others would want to get involved in what is purely a family dispute. But, as you are still living at home with your parents and are still dependent on them in some ways, you'll find that life will be easier if you go along with their wishes for the time being at least.

Your dad may think he has good reason for this sudden protective attitude towards you. Perhaps he does have good reason for this change of heart. What do you think?

Why not give this relationship a break, at least for a few months. Your boyfriend is acting reasonably, and, perhaps in time, your father will appreciate this fact and will also see sense. If both you and your boyfriend want to stay together, you will.

I'VE NOTICED that you've published letters from readers who want to work for hospital radio. In contrast, Hexham Hospital Radio has a lack of volunteers and we'd like to see some willing new faces with no broadcasting experience necessary.

At the moment there are spots to be filled where we now switch over to a local radio station. So, any would-be hospital radio DJ's in the Hexham, Northumberland area are welcome to get in touch.
David J. Perry, Halton Le Gate

● Would-be jocks aged 16 or over who're ready 'n' willing to satisfy a captive audience, drop a line to the Programme Manager, Hospital Radio, Hexham General Hospital, Hexham,

Northumberland NE46 1QJ. (Tel: Hexham 606161 x 3262). Meanwhile Sunday chart show DJ Dave would welcome new releases from any interested record companies and back catalogue too, at the above address.

I HAVE almost finished writing a play which I'd like to submit to the TV stations but I have no idea of addresses. Any other info you can provide on submitting this type of work would also be much appreciated.
Ray, Eccles

● For a full list of television networks and independent programme contractors as well as useful tips on writing and submitting television drama, see the current edition of the 'Writers' and Artists' Yearbook 1983', (A&C Black), price £3.95. You may have to track down this essential reference book in the nearest library, as many bookstores have already sold out of the latest edition and the publishers tell us it's out of stock until the 1984 version appears in November.

BBC Television, currently receiving no less than 13,000 scripts a year, will send you a free 'Script Requirements' leaflet, including a sample manuscript layout, for the price of an sae to Script Unit, BBC Television Centre, London W12 7RJ.

RECENTLY I'VE noticed a slight swelling in my right testicle, and though I thought at first I was imagining things, it hasn't gone away. Now I'm worried. What could it be?
James, Glasgow

● Visit your GP for a quick check-up to find out. Sudden swelling or growth in the testicles may indicate that you have a rupture or cyst, and the only way to know for sure is to ask your doctor, and set your mind at rest.

FACTS FLASH ● FACTS FLASH

IF YOU are gay, lesbian or bisexual, aged under 21 and living in London, the London Gay Teenage Group research project, sponsored by the GLC, wants to hear from you.

The Group, preparing a special report into the housing, employment, educational and social life needs of young gay people in London, with a view to suggesting improved facilities in these areas, needs you.

If you'd like to participate in the survey, in complete confidence, and would like a copy of their questionnaire, write to BM LGTG, London WC1N 3XX, or ring them on 01-267-9848.

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 8 IS THERE SOMETHING I SHOULD KNOW, Duran Duran, Capitol
- 6 11 SWEET DREAMS, Eurythmics, RCA
- 7 5 WANNA BE STARTIN' SOMETHIN', Michael Jackson, Epic
- 8 10 SHE WORKS HARD FOR THE MONEY, Donna Summer, Mercury
- 9 9 STAND BACK, Stevie Nicks, Modern
- 10 7 OUR HOUSE, Madness, Geffen
- 11 14 MANIAC, Michael Sembello, Casablanca
- 12 12 1999, Prince, Warner Bros
- 13 6 COME DANCING, The Kinks, Arista
- 14 15 BABY JANE, Rod Stewart, Warner Bros
- 15 20 IT'S A MISTAKE, Men At Work, Columbia
- 16 16 CUTS LIKE A KNIFE, Bryan Adams, A&M
- 17 18 (KEEP FEELING) FASCINATION, Human League, A&M
- 18 19 HOT GIRLS IN LOVE, Loverboy, Columbia
- 19 22 ROCK OF AGES, Def Leppard, Mercury
- 20 27 CHINA GIRL, David Bowie, EMI-America
- 21 13 TOO SHY, Kajagoogoo, EMI-America
- 22 24 SAVED BY ZERO, The Fixx, MCA
- 23 25 TAKE ME TO HEART, Quarterflash, Geffen
- 24 26 ROCK 'N' ROLL IS KING, ELO, Jet
- 25 29 I'LL TUMBLE 4 YA, Culture Club, Virgin/Epic
- 26 33 PUTTIN' ON THE RITZ, Taco, RCA
- 27 17 ALL THIS LOVE, Debarge, Gordy
- 28 34 LAWYERS IN LOVE, Jackson Browne, Asylum
- 29 30 STOP IN THE NAME OF LOVE, The Hollies, Atlantic
- 30 21 I'M STILL STANDING, Elton John, Geffen
- 31 39 AFTER THE FALL, Journey, Columbia
- 32 40 HUMAN TOUCH, Rick Springfield, RCA
- 33 35 PIECES OF ICE, Diana Ross, RCA
- 34 36 THE BORDER, America, Capital
- 35 - HUMAN NATURE, Michael Jackson, Epic
- 36 37 THE SALT IN MY TEARS, Martin Briley, Mercury
- 37 - THE SAFETY DANCE, Men Without Hats, Backstreet
- 38 - TELL HER ABOUT IT, Billy Joel, Columbia/CBS
- 39 - SLIPPING AWAY, Dave Edmunds, Columbia



40 - FAKE FRIENDS, Joan Jett and the Blackhearts, Blackheart/MCA
Compiled by Billboard

US LPs

- 1 2 SYNCHRONICITY, The Police, A&M
- 2 3 THRILLER, Michael Jackson, Epic
- 3 4 FLASHDANCE, Soundtrack, Casablanca
- 4 4 PYROMANIA, Def Leppard, Mercury
- 5 5 THE WILD HEART, Stevie Nicks, Modern
- 6 6 LET'S DANCE, David Bowie, EMI-America
- 7 7 KEEP IT UP, Loverboy, Columbia/CBS
- 8 8 CARGO, Men At Work, Columbia/CBS
- 9 9 1999, Prince, Warner Bros
- 10 10 KILLER ON THE RAMPAGE, Eddy Grant, Portrait/Ice
- 11 11 H₂O, Daryl Hall & John Oates, RCA
- 12 12 STATE OF CONFUSION, The Kinks, Arista
- 13 13 CUTS LIKE A KNIFE, Bryan Adams, A&M
- 14 14 DURATION, Iron Maiden, A&M
- 15 15 DURATION, Iron Maiden, A&M
- 16 22 SPEAKING IN TONGUES, Talking Heads, Sire
- 17 21 REACH THE BEACH, The Fixx, MCA
- 18 20 WHO'S BEHIND THE DOOR, Zebra, Atlantic
- 19 23 ELIMINATOR, ZZ Top, Warner Bros
- 20 19 HOW AM I SUPPOSED TO LIVE WITHOUT YOU, Laura Branigan, Atlantic
- 21 34 KISSING TO BE CLEVER, Culture Club, Virgin/Epic
- 22 18 SWEET DREAMS, Eurythmics, RCA
- 23 17 FASCINATION, Human League, A&M
- 24 31 LIVING IN OZ, Rick Springfield, RCA
- 25 30 IN YOUR EYES, George Benson, Warner Bros
- 26 25 LISTEN, Flock Of Seagulls, Jive/Arista
- 27 28 BODY WISHES, Rod Stewart, Warner Bros
- 28 27 METAL HEALTH, Quiet Riot, Pasha
- 29 16 JUICY FRUIT, Mtume, Epic
- 30 32 OUTSIDE/INSIDE, The Tubes, Capitol
- 31 33 HEAD HUNTER, Krokus, Arista
- 32 26 BLAME IT ON LOVE, Smokey Robinson & Barbara Mitchell, Tamla
- 33 29 BETWEEN THE SHEETS, The Isley Brothers, T-Neck
- 34 35 VISIONS, Gladys Knight & The Pips, Columbia/CBS
- 35 40 R.E.M., Murmur, RCA
- 36 38 STAYING ALIVE (SOUNDTRACK), RSO
- 37 - GIRL AT HER VOLCANO, Rickie Lee Jones, Warner Bros



37 - VISIONS, Gladys Knight & The Pips, Columbia/CBS
38 - R.E.M., Murmur, RCA
39 - STAYING ALIVE (SOUNDTRACK), RSO
40 - GIRL AT HER VOLCANO, Rickie Lee Jones, Warner Bros

Compiled by Billboard



EYELESS IN GAZA: Seeing Red at 16

INDIE LPs

- 1 1 YOU AND ME BOTH, Yazoo, Mute STUMM12
- 2 2 OFF THE BONE, Cramps, Illegal ILPO45
- 3 3 YES SIR I WILL, Crass, Crass 12198412
- 4 4 POWER, CORRUPTION AND LIES, New Order, Factory FACT 75
- 5 5 HAND OF KINDNESS, Richard Thompson, Hannibal HMBLP 1313
- 6 11 PANORAMA, Flash & The Pan, Easy Beat EASLP1
- 7 8 DAYS OF WINE AND ROSES, Dream Syndicate, Rough Trade
- 8 9 HIGH LAND, HARD RAIN, Aztec Camera, Rough Trade ROUGH 53
- 9 7 FETISCH, X Mal Deutschland, 4AD CAD 302
- 10 10 UNREHEARSED WRONGS, Disruptors, Radical Change RCLP1
- 11 13 NOTHING CAN STOP US, Robert Wyatt, Rough Trade ROUGH 35
- 12 6 THE GRIND, Will Sergeant, 92 Happy Customers HAP LP 001
- 13 - LIVE IN YUGOSLAVIA, Anti Nowhere League, ID NOSE 3
- 14 16 LEICHENSCHREI, SPK, Side Effects SER 02
- 15 14 MERCURY THEATRE ON THE AIR, Action Pact, Fall Out FALLLP013
- 16 - RUST RED IN SEPTEMBER, Eyeless In Gaza, Cherry Red B RED 50
- 17 12 A NIGHT FOR CELEBRATION, UK Decay, UK Decay DK6
- 18 15 ZOMBIES, Attak, No Future PUNK 6
- 19 18 THE GUILTY HAVE NO PRIDE, Death In June, New European
- 20 17 MACHINE, 1919, Red Rhino REDLP25

- 21 24 17, Punilux, Red Rhino REDLP 34
- 22 21 PILLOWS AND PRAYERS, Various, Cherry Red ZRED41
- 23 25 SECRETS OUT, The Box, Go Discs! VFM4
- 24 20 VOLUME! BRILLIANCE! CONTRAST!, Monochrome Set, Cherry Red MRED47
- 25 29 THE PLAGUE, Demon, Clay CLAYLP 6
- 26 - RASTA, Benjamin Zephaniah, Upright UPLP 2
- 27 23 SECOND EMPIRE JUSTICE, Blitz, Future FL1
- 28 27 1981-1982 MINI LP, New Order, Factory FED313
- 29 28 EDDIE AND SUNSHINE, Eddie & Sunshine, Survival SURLP006
- 30 19 PUNK AND DISORDERLY VOLUME III, Various, Anagram GRAM005

Compiled by MRIB

INDIE 45s

- 1 1 WAR BABY, Tom Robinson, Panic NIC2
- 2 26 EVERYTHING COUNTS, Depeche Mode, Mute 7 BONG 3
- 3 - BROTHERS GRIMM, Southern Death Cult, Situation 2 SIT 23
- 4 2 BIRDS FLY, Icicle Works, Situation 2 SIT22
- 5 7 WHO DUNNIT, Crass, Crass 121984/4
- 6 6 THE MAN WHOSE HEAD EXPANDED, Fall, Rough Trade RT133
- 7 3 SHEEP FARMING IN THE FALKLANDS, Crass, Crass 12/198433
- 8 28 THINK ZINC, Marc Bolan, Marc On Wax 5 BOLAN 14
- 9 24 GARY GILMORE'S EYES, Adverts, Bright BULB1
- 10 5 WAITING FOR A TRAIN, Flash & The Pan, Easy Beat EASY1
- 11 8 BIRTHDAY PARTY, Birthday Party, 4AD BAD307
- 12 9 NOBODY'S DIARY, Yazoo, Mute YA2003
- 13 11 BLUE MONDAY, New Order, Factory FAC73
- 14 14 CLOCK, Danse Society, Society SOC2
- 15 20 NEW RISEN, Eyeless In Gaza, Cherry Red CHERRY63
- 16 13 JAILHOUSE ROCK, Abrasive Wheels, Clay CLAY24
- 17 12 QUAL, X Mal Deutschland, 4AD BAD305
- 18 16 PILLS AND SOAP, The Imposter, Demon IMP1
- 19 4 REPTILE HOUSE, Sisters Of Mercy, Merciful Release MR023
- 20 18 HAND IN GLOVE, Smiths, Rough Trade RT131
- 21 15 FACTS OF WAR (EP), Mau Maus, Pax PAX12
- 22 17 EVOLUTION, Subhumans, Blurg FISH2
- 23 29 ARE YOU READY, Virgin Dance, Probe Plus PP5

- 24 10 IT'S A FINE DAY, Jane, Cherry Red CHERRY 6
- 25 36 WE'RE SO HAPPY, Danse Society, Society SOC 123
- 26 22 SEBASTIAN, Sex Gang Children, Illuminated ILL22
- 27 21 SHIPBUILDING, Robert Wyatt, Rough Trade RT11
- 28 49 ONE GOOD REASON, Poison Girls, Illuminated ILL 23
- 29 25 PENELOPE TREE, Felt, Cherry Red CHERRY59
- 30 - THERE IS NO SHAME, Danse Society, Society SOC 1
- 31 34 LONDON BOUNCERS, Action Pact, Fall Out FALL 016
- 32 23 LET THE VULTURE FLY, Icon AD, Radical Change RC4
- 33 32 PEPPERMINT PIG, Cocteau Twins, 4AD AD303
- 34 40 CUM ON FEEL THE NOISE, One Way System, Anagram ANA9
- 35 19 COLOURS, Brilliant, Risk/Rough Trade RTT105
- 36 46 ONE DAY, APB, Oily SLICK 10
- 37 44 BAD SEED, Birthday Party, 4AD BAD301
- 38 42 LOVE WILL TEAR US APART, Joy Division, Factory FAC23
- 39 - ALL NIGHT, La Famille, Sanity STY 7006
- 40 30 WALK OUT TO WINTER, Aztec Camera, Rough Trade RT132
- 41 37 MALIBU BEACH, Hanoi Rocks, Lick LIX1
- 42 38 ANACONDA, Sisters Of Mercy, Merciful Release MR019
- 43 48 BELA LUGOSI'S DEAD, Bauhaus, Small Wonder WEENY2
- 44 - KARDONAH CAFE, Cherry Boys, Satrii 12 CRA 501
- 45 31 ALICE, Sisters Of Mercy, Merciful Release NR015
- 46 - SUFFRAGETTE CITY, Rose Of Victory, No Future Oi 24
- 47 27 BITTER SWEET, New Model Army, Quiet QS002
- 48 - BLITZKRIEG BOP, Newtown Neurotics, Razor RZS 107
- 49 43 CAPITALISM IS CANNIBALISM, Anthrax, Crass 321984/11
- 50 39 DON'T BE DENIED, Riot Squad, Rot A551

Compiled by MRIB

TOP 12 SINGLES TOP CASSETTES

- 1 3 THE CROWN, Gary Byrd & The GB Experience, Motown TMGT1312
- 2 1 IOU, Freeez, Beggars Banquet BEG96T
- 3 2 IT'S OVER, Funk Masters, Masterfunk 12MF4
- 4 10 DO IT AGAIN/BILLIE JEAN, Club House, Island 12IS132
- 5 4 DOUBLE DUTCH, Malcolm McLaren, Charisma MALC312
- 6 6 WHO'S THAT GIRL, Eurythmics, RCA DAT3
- 7 12 WHEREVER I LAY MY HAT (THAT'S MY HOME), Paul Young, CBS TA3371
- 8 7 NEVER STOP, Echo & The Bunnymen, Korova KOW28T
- 9 11 THE WALK, Cure, Fiction FICSX18
- 10 5 WAR BABY, Tom Robinson, Panic NICT2
- 11 9 ALL NIGHT LONG, Mary Jane Girls, Motown TMGT1309
- 12 13 CRUEL SUMMER, Bananarama, London NANX5
- 13 8 WRAPPED AROUND YOUR FINGER, Police, A & M AMX127
- 14 15 COME LIVE WITH ME, Heaven 17, Virgin VS60712
- 15 21 GIVE IT UP, KC & The Sunshine Band, Epic TA3017
- 16 14 TROUBLE IN PARADISE, Al Jarreau, Warner Bros U9871T
- 17 23 BIG LOG, Robert Plant, Atlantic B9848T
- 18 - CLUB TROPICANA, Wham!, Innerservion TA3613
- 19 - FREAK, Bruce Foxton, Arista BFOX121
- 20 - WAIT UNTIL TONIGHT (MY LOVE), Galaxy Featuring Phil Fearon, Ensign 12ENY503
- 21 19 FORBIDDEN COLOURS, Sylvian/Sakamoto, Virgin VS60112
- 22 27 EVERYTHING COUNTS, Depeche Mode, Mute 12BONG3
- 23 25 HOLD IT, Tin Tin, WEA X9763T
- 24 22 GET DOWN SATURDAY NIGHT, Oliver Cheatham, MCA MCAT828
- 25 - THE SUN GOES DOWN (LIVING IT UP), Level 42, Polydor POSPX622

- 1 - THE VERY BEST OF THE BEACH BOYS, Beach Boys, Capitol TCBTV1867194
- 2 3 THRILLER, Michael Jackson, Epic 4085930
- 3 4 SYNCHRONICITY, Police, A&M CXM63735
- 4 2 JULIO, Julio Iglesias, CBS 4010038
- 5 1 FANTASTIC, Wham, Innerservion 4025328
- 6 6 FLASHDANCE, Original Soundtrack, Casablanca CANHC5
- 7 21 18 GREATEST HITS, Michael Jackson & Jackson 5, Telstar
- 8 5 YOU AND ME BOTH, Yazoo, Mute CSTUMM12
- 9 - THE LOOK, Shalamar, Solar, 9802394
- 10 9 BODY WISHES, Rod Stewart, Warner Bros 9238774
- 11 8 THE LUXURY GAP, Heaven 17, Virgin TCV2253
- 12 10 CRISES, Mike Oldfield, Virgin TCV2262
- 13 7 LET'S DANCE, David Bowie, EMI America TCAML3029
- 14 20 HITS ON FIRE, Various, Ronco 4CRTL2095
- 15 11 IN YOUR EYES, George Benson, Warner Bros 9237444
- 16 - NO PARLEZ, Paul Young, CBS CBS54025521
- 17 14 SWEET DREAMS (ARE MADE OF THIS), Eurythmics, RCA
- 18 13 SECRET MESSAGES, Electric Light Orchestra, Jet JETCX527
- 19 17 TRUE, Spandau Ballet, Chrysalis ZCDL1403
- 20 12 TOO LOW FOR ZERO, Elton John, Rocket REWND24
- 21 15 RIO, Duran Duran, EMI TCEMC3411
- 22 26 CARGO, Men At Work, Epic 4025372
- 23 16 LOVERS ONLY, Various, Ronco 4CRTL2093
- 24 19 TWICE AS KOOL, Kool & The Gang, Polystar PROMC2
- 25 24 CHART STARS, Various, K-Tel CE2225

Flashback

5

July 29, 1978

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

10

July 28, 1973

- 1 I'M THE LEADER OF THE GANG (I AM), Gary Glitter
- 2 WELCOME HOME, Peters and Lee
- 3 LIFE ON MARS, David Bowie
- 4 ALRIGHT ALRIGHT ALRIGHT, Mungo Jerry
- 5 GOING HOME, The Osmonds
- 6 SKWEEZE ME PLEEZE ME, Slade
- 7 SATURDAY NIGHT'S ALRIGHT FOR FIGHTING, Elton John
- 8 GAY, Clifford T Ward
- 9 RANDY, Blue Mink
- 10 BORN TO BE WITH YOU, Dave Edmunds

15

July 27, 1968

- 1 I PRETEND, Des O'Connor
- 2 MONY MONY, Tommy James and The Shondells
- 3 BABY COME BACK, The Equals
- 4 MACARTHUR PARK, Richard Harris
- 5 YUMMY YUMMY, The Ohio Express
- 6 SON OF HICKORY HOLLERS TRAMP, O C Smith
- 7 YESTERDAY HAS GONE, Cupid's Inspiration
- 8 FIRE, The Crazy World of Arthur Brown
- 9 THIS GUY'S IN LOVE, Herb Alpert
- 10 MRS ROBINSON, Simon and Garfunkel

RECORD MIRROR

DISCO

- 1 8 THE CROWN, Gary Byrd & The GB Experience, Motown 12in
 2 3 ROCKIT, Herbie Hancock, CBS 12in
 3 4 PUT OUR HEADS TOGETHER, O'Jays, Philadelphia International 12in
 4 1 TELL ME LOVE, Michael Wycoff, RCA 12in
 5 2 ALL NIGHT LONG, Mary Jane Girls, Gordy 12in
 6 5 FALLING IN LOVE/INSTRUMENTAL, Surface, Salsoul 12in
 7 12 CRAZY, Manhattans, CBS 12in
 8 6 IT'S OVER, Funk Masters, Master-Funk 12in
 9 13 DO IT AGAIN MEDLEY WITH BILLIE JEAN, Club House, Island 12in
 10 10 ALL NIGHT LONG (INSTRUMENTAL)/(VOCAL), La Famille, Sanity 12in
 11 9 I.O.U./I DUB U/WE GOT THE JAZZ, Freeez, Beggars Banquet 12in
 12 7 GET DOWN SATURDAY NIGHT, Oliver Cheatham, MCA 12in
 13 17 CHANGING FOR YOU/BOTTOM'S UP, Chi-Lites, R&B 12in
 14 14 OUT IN THE NIGHT, Serge Ponsar, US WEA International 12in
 15 11 FEEL LIKE MAKING LOVE/INSIDE LOVE (SO PERSONAL) (INSTRUMENTAL), George Benson, Warner Bros 12in
 16 24 SHOW ME THE WAY/SWING IT, Skyy, US Salsoul LP
 17 22 INSIDE LOVE (SO PERSONAL)/NEVER TOO FAR TO FALL/LOVE WILL COME AGAIN/IN YOUR EYES/BEING WITH YOU, George Benson, Warner Bros LP
 18 15 GET IT RIGHT, Aretha Franklin, Arista 12in
 19 30 U-2 (MEDLEY)/SUMMER DREAMS/LIFE (IS SO STRANGE), War, US RCA LP
 20 18 BOOGIE NIGHTS, LaFleur, Proto 12in
 21 20 YOU AIN'T REALLY DOWN, Status IV, TMT 12in
 22 25 SKIP TO MY LOU, Finis Henderson, Motown 12in
 23 28 THE KEY (INSTRUMENTAL), Wuf Ticket, US Prelude 12in
 24 78 WAIT UNTIL TONIGHT (MY LOVE), Galaxy, Ensign 12in
 25 73 JUST BE GOOD TO ME, The SOS Band, Tabu 12in
 26 41 WE CAN WORK IT OUT, Brass Construction, Capitol 12in
 27 19 WANNABE BE STARTIN' SOMETHIN', Michael Jackson, Epic 12in
 28 34 (YOU'RE A) GOOD GIRL, Lillo, US Capitol 12in
 29 23 BETWEEN THE SHEETS, Isley Brothers, Epic 12in
 30 32 ZWEI (DUB VERSION), Electric Mind, Passion 12in
 31 60 PARTY TIME, Kurtis Blow, Mercury 12in
 32 40 WHAT DO WE DO, Atmosfear, Elite 12in
 33 27 MESSAGES FROM THE STARS, Rah Band, TMT 12in
 34 77 WALKIN' THE LINE (BRASSY VERSION), Brass Construction, US Capitol 12in
 35 — WHAT I GOT IS WHAT YOU NEED, Unique, US Prelude 12in
 36 21 LOVE TOWN, Booker Newberry III, Polydor 12in
 37 39 TURN THE MUSIC ON, Orlando Johnson & Trance, Magnet 12in
 38 16 YOU MAKE IT HEAVEN, Terri Wells, Philly World 12in
 39 54 STAY WITH ME/SOS, Beau Williams, US Capitol LP
 40 31 BREAK UP, High Fashion, US Capitol 12in
 41 85 NEVER TOO LATE, Lonnie Liston Smith, Doctor Jazz 12in
 42 50 FREAK-A-ZOID, Midnight Star, US Solar 12in
 43 64 HOPSCOTCH (REMIX), Gwen Guthrie, Island 12in
 44 52 FOOL FOR YOU, Julie Roberts, Bluebird 12in
 45 35 SAKHILE, Sakhile, Jive Afrika LP/12in white label
 46 43 ELECTRICITY/WET MY WHISTLE/FEELS SO GOOD/NIGHT RIDER/SLOW JAM/NO PARKING/PLAYMATES, Midnight Star, Solar LP
 47 45 LADY LOVE ME (ONE MORE TIME), George Benson, Warner Bros 12in
 48 47 DIDN'T YOU KNOW IT/SHINE ON ME/SUGAR ROCK, One Way, US MCA LP
 49 — ROCK THE WORLD!!!, Crown Heights Affair, US De-Lite LP
 50 49 USE ME LOSE ME, Paul Simpson Connection, US Streetwise 12in
 51 36 JUICY FRUIT, Mtume, Epic 12in
 52 28 LOVE ME TONIGHT, Attitude, US Atlantic RFC 12in
 53 44 BRING IT ON... BRING IT ON, James Brown, Sonet 12in
 54 51 EVERY GIRL (WANTS MY GUY), Aretha Franklin, Arista LP
 55 63 ONE ON ONE SITUATION, Peaches & Herb, US The Entertainment Company LP
 56 53 BRAZILIA, Brazilia, Broad Star 7in
 57 33 WHO NEEDS ENEMIES (CLUB MIX), Montana Sextet, Virgin 12in
 58 70 I'M SICK AND TIRED/I NEVER FORGOT YOUR EYES/JUST CALL MY NAME/VICTORY/YOU'VE BEEN, Larry Graham, Warner Bros LP
 59 37 FEEL THE NEED/ANGEL/WILL YOU BE MINE, Anita Baker, US Beverly Glen Music LP
 60 42 WATCHING YOU WATCHING ME, David Grant, Chrysalis 12in
 61 59 RISIN' TO THE TOP, Keni Burke, RCA 12in
 62 — SHOW ME, Victor Tavares, Malaco 12in
 63 — JAM ON REVENGE (THE WIKKI-WIKKI SONG), Newcleus, US Sunnyview 12in
 64 48 CAN'T GET ENOUGH OF YOU, Wickett, Streetwave 12in
 65 — TROUBLE IN PARADISE, Al Jarreau, WEA 12in
 66 55 I'M OUT TO CATCH, Leon Haywood, US Casablanca 12in
 67 79 IN THE MIDDLE OF SPRING, Direct Drive, Passion 12in
 68 — KNOCK KNOCK/ROCK CANDY, Weeks & Co, Salsoul 12in
 69 82 TURN IT UP, Canute, Loose End 12in
 70 — HOT-HOT-HOT, Arrow, AIR 12in
 71 76 MEGAMIX, Michael Jackson, Disco Mix Club cassette/CBS 12in promo
 72 — I NEED YOU NOW (THE FIERCE REPRISE), Sinnamon, Jive 12in
 73 — COME TO BED, Denise LaSalle, Malaco 12in
 74 — DON'T YOU GET SO MAD, Jeffrey Osborne, US A&M 7in/LP
 75 — JUST SAY THE WORD, Michael Lovesmith, US Motown LP
 76 74 WE SHOULD BE LOVERS/LET SOMEBODY LOVE YOU, Phyllis Hyman, Arista LP
 77 81 BOOGIE DOWN/I WILL BE HERE FOR YOU, Al Jarreau, Warner Bros LP
 78 57 KEEP GIVING ME LOVE (REMIX), "D" Train, Prelude 12in
 79 — ONE MIND — TWO HEARTS, Paradise, Priority 12in white label
 80 — LOVELY DAY, Central Line, Mercury 12in
 81 80 LOVE IS FOR EVERYONE/YOUNG GIRLS/MOVE IN TIME/ALIEN ZZZ/PUNK ME OFF (LATER), Collage, Solar LP
 82 — SPACE COWBOY, Jonzun Crew, 21 Records 12in
 83 — GOLD BLOODED, Rick James, US Motown 12in
 84 88 GET IN TOUCH WITH ME, Collage, US Solar 12in
 85 — THE WILDSTYLE, Time Zone, US Celluloid 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 ALL NIGHT LONG, Mary Jane Girls, Gordy 12in
 2 1 IOU, Freeez, Beggars Banquet 12in
 3 3 FLASHDANCE... WHAT A FEELING, Irene Cara, Casablanca 12in
 4 8 SEX/WHEREVER I LAY MY HAT (THAT'S MY HOME), Paul Young, CBS 12in
 5 4 GET DOWN SATURDAY NIGHT, Oliver Cheatham, MCA 12in
 6 11 PUT OUR HEADS TOGETHER, The O'Jays, US Epic 12in
 7 5 DEAD GIVEAWAY, Shalamar, Solar 12in
 8 34 DO IT AGAIN/BILLIE JEAN (MEDLEY), Clubhouse, Island 12in
 9 12 IT'S OVER, Funk Master, Master-Funk 12in
 10 49 THE CROWN, Gary Byrd, US Wondirection 12in
 11 13 DOUBLE DUTCH/D'YA LIKE SCRATCHIN', Matcom McLaren & World's Famous Supreme Team, Charisma 12in
 12 6 COME LIVE WITH ME, Heaven 17, BEF/Virgin 12in
 13 20 BETWEEN THE SHEETS, The Isley Brothers, Epic 12in
 14 9 CHINA GIRL, David Bowie, EMI America 12in
 15 23 FEEL LIKE MAKIN' LOVE, George Benson, Warner Bros 12in
 16 7 WANNABE BE STARTIN' SOMETHIN', Michael Jackson, Epic 12in
 17 16 I LOVE YOU (REMIX), Yello, Stiff 12in
 18 24 YOU AIN'T REALLY DOWN, Status IV, TMT 12in
 19 36 CRAZY, Manhattans, US Columbia 12in
 20 29 WATCHING YOU, WATCHING ME, David Grant, Chrysalis 12in
 21 19 WHEN WE WERE YOUNG, BF Band, (Bucks Fizz), RCA 12in
 22 10 LOVE TOWN, Booker Newberry III, Polydor 12in
 23 28 BRING IT ON... BRING IT ON, James Brown, Sonet/Churchill/Augusta Sound 12in
 24 14 IN A BIG COUNTRY (PURE MIX), Big Country, Mercury 12in
 25 17 SITUATION (REMIX)/NOBODY'S DIARY, Yazoo, Mute 12in
 26 38 BOOGIE NIGHTS, LaFleur, Proto 12in
 27 — ROCKIT, Herbie Hancock, CBS 12in
 28 44 SHE BLINDED ME WITH SCIENCE, Thomas Dolby, Venice In Peril 12in
 29 32 MESSAGES FROM THE STARS, Rah Band, TMT 12in
 30 25 SAVE THE OVERTIME (FOR ME), Gladys Knight & The Pips, CBS
 31 15 LADY LOVE ME (ONE MORE TIME), George Benson, Warner Bros 12in
 32 31 YOU MAKE IT HEAVEN, Terri Wells, Philly World 12in
 33 41 SEARCHIN' (I GOTTA FIND A MAN), Hazell Dean, Proto 12in
 34 — (DO YOU REALLY LOVE ME) TELL ME LOVE, Michael Wycoff, RCA 12in
 35 18 BAD BOYS, Wham, Innervision 12in
 36 26 JUICY FRUIT, Mtume, Epic 12in
 37 30 DANCING TIGHT, Galaxy featuring Phil Fearon, Ensign 12in
 38 39 BLUE MONDAY/THE BEACH, New Order, Factory 12in
 39 42 TANTALISE (WO WO EE YEH), Jimmy The Hoover, Innervision 12in
 40 — FALLING IN LOVE, Surface, RCA 12in
 41 50 ALL NIGHT LONG, La Famille, Sanity 12in
 42 — GET IT RIGHT, Aretha Franklin, Arista 12in
 43 21 SOMETHING SPECIAL, Steve Harvey, London 12in
 44 45 TROUBLE IN PARADISE, Al Jarreau, WEA 12in
 45 46 KEEP GIVING ME LOVE, D Train, Prelude 12in
 46 35 LOOKING AT MIDNIGHT, Imagination, R&B 12in
 47 40 WHO NEEDS ENEMIES (WITH FRIENDS LIKE YOU), Montana Sextet, Virgin
 48 — SATURDAY NIGHT MEDLEY/THE WOMAN IN YOU, The Bee Gees, RSO 12in
 49 — JUST FASCINATION, Cabaret Voltaire, Some Bizzare/Virgin 12in
 50 43 THRILLER/BABY JANE, Michael Jackson, Epic LP

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, Hazell Dean, Proto 12in
 2 3 GUILTY, Lime, US Prism remix/Canadian Matra/German Polydor 12in
 3 13 DO IT AGAIN MEDLEY WITH BILLIE JEAN, Club House, Island 12in
 4 3 SO MANY MEN SO LITTLE TIME, Miquel Brown, Record Shack 12in
 5 5 BOOGIE NIGHTS, LaFleur, Proto 12in
 6 9 SHE WORKS HARD FOR THE MONEY, Donna Summer, Mercury 12in
 7 6 ON THE GRID/ANGEL EYES/GIVE ME YOUR BODY, Lime, US Prism remix/German Polydor LP
 8 4 FLASHDANCE... WHAT A FEELING, Irene Cara, Casablanca 12in/US Hot Tracks remix
 9 11 I.O.U./I DUB U, Freeez, Beggars Banquet 12in
 10 17 I DON'T WANT TO TALK ABOUT IT, Pamela Stanley, US Komander 12in
 11 7 MEMORY, Menage, Carrere 12in/US Hot Tracks remix
 12 12 EL WATASI/LA BAMBA (LAND OF A THOUSAND DANCES MEDLEY), Rags & Riches, US Casablanca 12in/LP
 13 8 I JUST CAN'T HELP BELIEVING, Boys Town Gang, ERC 12in
 14 16 BAND OF GOLD, Sylvester, US Megatone 12in
 15 22 TAKE IT SLOWLY, Nancy Martinez, Canadian Matra LP
 16 10 THESE MEMORIES, Oh Romeo, US Bob Cat 12in
 17 15 TO SIR WITH LOVE, Vicki Sue Robinson, US Profile 12in
 18 20 CRAZY FAMILY, Jock Hattle, Italian Market 12in
 19 — THE BOYS COME TO TOWN, Earlene Bentley, Record Shack 12in promo
 20 25 PIECES OF ICE, Diana Ross, Capitol 12in
 21 24 LOVER TO LOVER, Joe Yellow, Italian Hole 12in
 22 — LOVE YOUR BODY, Amanda Lear, German Ariola 12in
 23 — WHEN WILL I SEE YOU AGAIN, Magda Layna, US Megatone 12in
 24 — LIVING ON VIDEO, Trans-X, Canadian Illusion 12in
 25 29 NOT THE LOVING KIND/THE LOVING DUB, The Twins, German Hansa 12in
 26 18 BOBBY "O" MEDLEY/FREE ENTERPRISE, 'Studio 57 Double Album', Dutch Dance LP
 27 19 PARTY, Julius Brown, US West End 12in
 28 — GOT TO GET TO YOU, Jessica Williams, Charade 12in white label
 29 23 LADY MARMALADE, La Mama, German Hansa 12in
 30 — BACK TO FUNKY TOWN, Chase, US Central Park 12in

JAMES HAMILTON at the controls

ODDS 'N' BODS

RECORD DEALERS can start tearing their hair now — 'Street Sounds Edition 5' will contain current hits by Freeez, Funk Masters, Oliver Cheatham, La Famille, Aretha Franklin, Terri Wells, Wickett, plus Brass Construction 'Brassy Version', MCB 'I'm The One You're The One' (both unissued here) and a remix of Kenny Lynch 'Half The Day's Gone'! ... 'Wired For Clubs Volume II' retaliates with Booker Newberry III, Steve Harvey, Leon Haywood, Tania Maria 'Come With Me', Ingram 'Mi Sabrina Tequana', Cameo 'You're A Winner', Kool 'Ladies Night '83 Mix', Central Line 'Surprise Surprise (Remix)' — which is certainly hotter than the first of Phonogram's series ... UK gospel group Paradise are currently impressing everyone on white label (prior to release on Priority PX1) with 'One Mind/Two Hearts', an exceptionally good lightly pitched ultra-soulful 107bpm summer tempo jogger which really puts amateurish British funk production in the shade, prompting Graham Hawton (Harrow) to call it "The first good reason for being on Rush Release's mailing list" (tee hee!) ... Gonzalez are also on white label (prior to release on PRT 12P 283) with the good chunky sparse thudding 119½bpm 'Closer To You' which however is overshadowed by the flip's excellent even nicer cool summer tempo jazzy instrumental 110-109bpm 'Get It', and new group Keywi featuring Jane Bullen are similarly promoted (Virgin VS 62312) on the Joe Williams-prod/penned 'Let's Get It Right', a plaintively sung 0-118-119bpm loping swayer with flurrying syndrums and a better beefier more spacious instrumental flip featuring some David Bendath guitar and a Froggy mix ... Larry Levan's US remix of Gwen Guthrie 'Hopscotch' (Island 12/SX 106, parallel number to last week's alternative mix) at 112-113-114½bpm has some echo repetition and an accelerating 111-115bpm instrumental flip — incidentally, Paul Major in the Mecca house mag Polly Promotions, whose record reviews usually award at least 9 if not 10 out of 10, only gave 4 out of 10 to this "very plain funk number"! ... Pinnacle some time back and with no publicity slipped out here the excellent Lavias 'Do You Wanna Dance' (Golden Pyramid GP-1208), the Joe Thomas-saxed Mike T-rapped 123bpm instrumental flip of which was hot on import ... Midas Records' free promo 'In Store Music'



cassettes are proving sadly to be inconsistent contents-wise, only 'Week 2' being a good much repeatable programme, there being too much Boys Town and down-right dross on others (to be expected I suppose when it's pay-for-play) despite their quota of quality cuts — and why on earth lumber us on 'Week 4' with the full instrumental of Gary Byrd (even the vocal, which quickly palls, would have been better)? ... Midas's Granville Williams should consider keeping the pop/gay tempo material apart from the soul material and compiling separate types of 'In Store Music' programme, which would be easy enough to do considering its weekly release ... Soul On Sand (sic) in reporting 18,000 fortnightly sales are surprisingly not in the album top ten — this and other evidence suggesting that the ever exaggerating Toby Perkins thinks in multiples of 10 (and if he'd come clean about this I'd have understood how maybe he couldn't afford more bread) ... Capital's naughty John Sachs played without crediting either the Disco Mix Club or Alan Coulthard their Michael Jackson megamix, instead bragging how he'd be featuring it at his live gigs, and then after evident 'phone calls from his fans wanting it he still failed to say any more than that it was unavailable — oh and not that this is 'Knock Sachs Week' (his fill-in for Mike Allen was punchy listening), does he reckon he's being a help by playing oldies off the 12in B-sides of the Isley Brothers and Manhattans instead of the current new plug-sides, which could really have benefitted from lunchtime play? ... Ron 'Spider' Baker (Bermondsey Dun Cow) has furthered his video involvement by becoming consultant to Project Films Ltd, whose monthly 'Dance on Video' compilations now at his instigation include a disco as well as pop tape — first month's rental £48.50, full details from Projection Films Ltd, Freepost, 45 Grove Lane, London SE5 7BR ... Morgan Khan's latest label The Sound Of London will eventually at my instigation become the far more obvious Sound Of Urban London — in fact, it's amazing nobody else came up with those initials before ... Sho-Pro's twelfth Caister weekender has become so over-subscribed following gushing plugs by Peter Powell on Radio One that it's been split in two again, the original as planned over October 14-16 and then Part 2 on October 28-30 — so if you're 16 and into Shalom why not join the throng? ... no, really, a new generation of soul fans has to come from somewhere ... Showstoppers'



SURFACE — WHOSE 'Falling In Love' is one of the day's catchiest disco hits — turn out to be David 'Pic' Conley (29) and Keren Copeland (26), both from New Jersey. David played with Mandrill for a couple of years during the late '70s, then sessioned for Slave and Aurra before setting up his own small 4-track studio (bass synth/sax/percussion/flute are his instruments), while tiny 4'11" Keren is a primary school teacher who, until David found her, also sang with local group Nightbird.

foreign jaunt next year will not be to the South Of France this time, but closer to home at a self-contained holiday site in Jersey from May 5-12 (all Sho-Pro enquires to the Pink Elephant on 01-886 8141) ... Robbie Vincent returns to the Sho-Pro fold, and is currently chatting to record companies about his proteges Second Image ... Barry Maleedy & Frenchie have just started up-front funky soul/hard jazz Thursdays at the plush spacious Peppers in Leigh, membership forms from the club or Barry at 53 Bentley Street, Sutton, St Helens, Marseydale ... Santrax play live at Soho Ronnie Scott's Maze this Fri/Sat (29,30) ... Kev Ashman funks a pyjama party this Saturday (30) at Charing King Arthur's Court (A2) ... Brazelia was evidently the misprint it always looked like and has now been rectified on repressings (still only 7in) as Brazilia and the band, naughtily billed by their earlier name of Galaxy, headline at Leeds Tiffanys alldayer this Sunday (31) with Colin Curtis etc ... Pete Stringfellow's beneficiaries from the gala £25-a-head third anniversary this Sunday (31) of his celebrated Stringfellows club will be Sir Ranulph Fiennes' Transglobe Expedition ... Heatwave spend next week from Monday (1) at Watford Baileys ... Sean Brett, jazz-funking Bury Peelers every Monday (only 50p), has started every fourth weekend at Nethertown's Village Inn in the Lake District (if you're counting, the next should be Aug 19/20) ... Steve Day, the Dover

one, funks Fridays at Sheerness Woody's ... Edinburgh pop venue Mad Hatters (as opposed to neighbouring Mad Hatters Speakeasy) has re-opened with a 3am licence, a refill, and jocks Ray West, Steve Martin, Steve South ... Norman Scott at Haringey Bolts strips down this Saturday (30) for a shorts and whistle party ... Carl Richardson, still boogying with the boys the second Saturday of every month at Hull's Ball Hal, has also just started (and you've just missed) the last Wednesday of every month at Fagin's under Hull Station Hotel, with lotsa Hot Tracks and Disconet remixes promised ... Gary Allan (Liverpool Concert Street) and now even Tricky Dicky Scanes (London Dicks venues) both concur that the use of expensive Hot Tracks/Disconet remixes does help freshen up the sound and lengthen the life of the Boys Town hits, which tend to stay for a long time anyway (thus giving our Boys Town chart a stagnant look on occasion) ... Boys Town Gang 'I Just Can't Help Believing', already falling fast with no help from him, is described by Ian Levina (London, Heaven/Gardens) as "what deserves to be called disco dross"! ... Marvin Howell's "new Norma Lewis" is Linda Lawrence, of past Motown involvement, currently recording Stateside for ERC ... Adrian Dunbar (Southampton Warehouse) has been slowing things down for the boys in

continues over

The New Single

7" Mer 144 12" MerX 144 (Long Version)

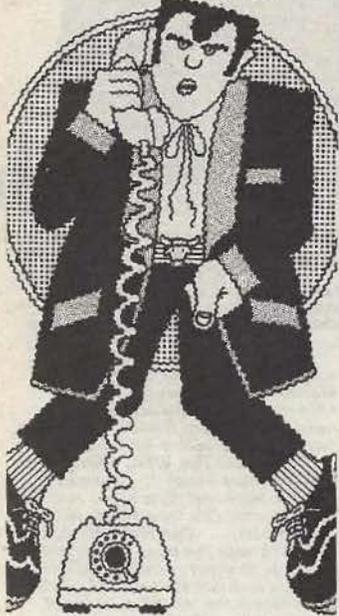
CENTRAL LINE

lovely day

mercury

phonogram

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



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

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

London Discline available throughout the year.

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

Records this week include:-

WHEREVER I LAY MY HAT — Paul Young

IOU — Freeze

BABY JANE — Rod Stewart

WHO'S THAT GIRL — Eurhythms

MOONLIGHT SHADOW — Mike Oldfield

COME LIVE WITH ME — Heaven 17

**WOOLWORTH
DISCLINE
DIAL 160**
British
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Guidelines**

Discos from page 27

the hot weather, featuring *Mary Jane Girls* and other summer tempos... *Dave Rawlings* (Basingstoke Martines) promises us some photos of last Friday's *Miss Wet T-Shirt competition* — yes please, hurry!... *Theo Loyla* is now promoting the *Original Peppermint Hula Hoop*, a striped hula hoop which pongs of peppermint when spun, 'this the 25th anniversary of the old craze evidently seeing its revival in the States and, especially, Western Europe (where two million hoops have been sold this year already)... *Club House* fans who find a synch between the real 'Billie Jean' and 'Do It Again' a bit tricky should note that *Steely Dan* is 123-126bpm... *Big Phil Etgart*, following up last week's mention, will now pay anything for the *Disconet* remix of *Willie Bobo* 'Always There' (on 01-864 3271)... *Roger Dynamite* (Lowestoft) says *Victor Tavares* has exploded for him purely from play of the 'In Store Music' cassette... *US Dance/Disco* chart-toppers have recently been *Human League* 'Fascination' and now *Freeze*... *Jeffrey Osborne's* new album is a disappointment, best cut being his single... *Bohannon* went into a kamikaze nosedive, *Disco* chartwise, this week — phew, what happened?... *Roy Ayers* needn't have bothered appearing in London, to judge from several eye witness reports... *George 'Zorba' Alexander* wonders who this 'G. Alexandra' is who was billed to support *Lionie Liston Smith* at the *Middlesex & Herts Country Club* earlier in the week — keep taking the hormone pills, *George!*... "Street star" shriek the shock-horror headlines — but at least it ain't *THE Street* (Hill that is!)... if you go swimmin' with bow legged women, **BE CAREFUL OUT THERE!**

BREAKERS

BUBBLING UNDER the *Disco 85* are *New York Skyy* 'Bad Boy' (Epic 12in), *DeBarge* 'All This Love' (Gordy 12in), *Two Sisters* 'High Noon' (US Sugarscoop 12in), *Newtrament* 'London Bridge Is Falling Down' (Jive 12in), *Sergio Mendes* 'Never Gonna Let You Go' (A&M 12in), *Gwen Guthrie* 'Hopscotch' (US Remix) (Island LP promo), *Junior 'FB Eye'* (Mercury LP), *Natasha King* 'AM-FM' (Ecstasy 12in), *Dennis Brown* 'Out Of The Funk!' 'Historical Places' / 'Save A Little Love For Me' (US A&M LP), *Roy Ayers* 'Silver Vibrations' (Uno Melodic 12in), while under the *Boys Town 30* are *Digital Emotion* 'Don't Stop' (Dutch Break 12in), *Julius Brown* 'Diana' (US West End 12in), *Tatts* 'My Forbidden Lover' (Italian Power 12in), *Gary Byrd* 'The Crown (Inst)/Vocal' (Motown 12in), *Mary Jane Girls* 'All Night Long' (Gordy 12in), *Loverde* 'Backstreet Romance' (US Moby Dick 12in), *Yello* 'I Love You (Remix)' (Stiff 12in).
HIT NUMBERS: *Beats Per Minute* for last week's Top 75 entries on 7in (11c for fade/cold endings) — *Police* 63½-129-64½, *Gary Byrd* 108½ (12in only), *Shakin' Stevens* 164c-acappella, *Club House* 116½, *Depeche Mode* 113f, *Diana Ross* (0-1)133f, *Michael Jackson* 41/82-84f, *Surface* (0-1)112f, *Michael Wycoff* (0-1)105-106f, *Naked Eyes* 149f, *Aretha Franklin* 120-122½.

HOT VINYL

HERBIE HANCOCK: 'Rockit' (CBS TA 3577) Restoring our faith in how good electrophonic phunk can be, a fantastically powerful 111bpm heavy instrumental judderer brilliantly scratched by Grand Mixer D.S.T., here on 3-track 12in with Herbie's older jazz-funk hits from his vocoder era, the 116-117bpm 'You Bet Your Love' and 116-112-114-116-114-28-116-115-114-0bpm

'I Thought It Was You'.

THE O'JAYS: 'Put Our Heads Together' (Philadelpha International TA 3642) Proving we were just waiting for the right strong song before speeding 'em back to the heights, this immediately massive friskily striding 120bpm soul bouncer is now on 3-track 12in with the lovely subtle slinky slow 0-36bpm 'A Letter To My Friends' and a slightly fluctuating c125bpm instrumentally padded remix of 'Love Train'.

JULIE ROBERTS: 'Fool For You' (Bluebird BRT 3, via PRT) Already hit-bound on white label, the Funk Mistress's John Rocca-prod/Steve Jerome-penned rhythm box-bumped 109bpm 12in tapper is an attractively chiming catchily phrased tuneful summer swayer, flipped by a superb authentically sung 62bpm deep soul revival of the Elgins' 'It's Been A Long, Long Time', Amen!

THE S.O.S. BAND: 'Just Be Good To Me' (Tabu TA 3626) Perfect with 'All Night Long' etc, this dynamite densely textured hypnotic Yarbrough & Peoples/Gap Band-ish long rolling 102-101-100½bpm 12in summer jolter and its much sparser dub-like 102bpm instrumental 'Long Version' flip took a while to take off but are now getting huge.

MANHATTANS: 'Crazy' (CBS TA 3578) Their fortune-reviving modern chunkily tripping, soulful, slick and sparse 112½bpm Mighty M Production is here on 5-track 12in with the new slow 70/35bpm 'Love Is Gonna Find You' and old slow 32/64-0bpm 'Kiss And Say Goodbye', 33½/67bpm 'Hurt', 36½-75bpm 'Shining Star', while on their import LP 'Forever By Your Side' (US Columbia FC 38600) the only other "up" track by 'Crazy' producers John Anderson & Steve Williams is the rolling 109½bpm 'Locked Up In Your Love' swayer, the rest of the mainly Morrie Brown-supervised set being lush slowies like the 62½bpm 'Just The Lonely Talking Again', 68½bpm 'Start All Over Again', 76/38-77bpm 'Lover's Paradise', 0-31½-0bpm title rack.

UNIQUE: 'What I Got Is What You Need' (US Prelude PRL D66d) Last week's hottest import, along with Wuf Ticket reviving the label's credibility, a good simple straightforward synth burbled chix sung 115bpm 12in smacker with few frills or distractions (dub flip).

LYDIA MURDOCK: 'Superstar' (US Team Entertainment TRS 3001) Here we go...the (first?) female answer version to 'Billie Jean', surprisingly rather good with a nice storyline set to the same 116½bpm 12in rhythm base (but minus any credit to M. Jackson!), great of course out of Club House (inst flip).

T.S.KI VALLEY: 'Valley Style' (US Capo 764) ... and again, the (first?) rap answer version to 'Billie Jean', great out of Club House or Lydia Murdock although with a more electronic 118½bpm 12in rhythm base, breaking down halfway into instrumental with a dub flip (in fact pressed in Jamaica).

TIME ZONE: 'The Wildstyle' (US Celluloid CEL 165) Nicking an intro clip from 'Hooray For Hollywood', this Afrika Bambaataa co-produced 111bpm 12in electrophonic judderer makes monotonous listening but is murder on the floor and a blinding long synch out of Herbie Hancock (inst flip).

NEWCLEUS: 'Jam On Revenge (The Wikki-Wikki Song)' (US Sunnyview SUN 408) Around a while but now moving post-Herbie, this smurf-sung silly little sparse 110½bpm 12in electrophonic jitterer has great "wikki wikki wikki" vocal impression of a scratch and some stungun synth, mixing excitingly at that point out of Time Zone (rap/inst flip).

LADIES' CHOICE: 'Girls' Night Out' (US Streetwise SWRL 2212) Quite amusingly the girls chat and chant about their plans for the night over a very sparse isolated plink-plonking 104bpm 12in electro beat (even

emptier 'Serious Party Dub' flip), good out of Lillo.

MTUME: 'Hip Dip Skippedabest' (Epic TA 3623) Officially flip, this great slow 'Juicy Fruit' tempo thudding 94½bpm 12in blend of story-song 'Jack That Cat Was Clean'-type rap, scat, electro and swing is much more interesting than the basic smacking 114½bpm 'Green Light'.

RICK JAMES: 'Cold Blooded' (US Motown 4511MG) Useful enough if not particularly inspiring 117½bpm 12in jiggly sparse smacker with nice "sexy sexy sexy" muttering and a Prince type of feel (inst flip).

MEL STEWART: 'No Work, No Pay (Instrumental)' (US Mercury 812 901-1) Rather nice weaving and building 113bpm 12in jiggly tripper (really the B-side) with "hard times" chorus and chatter, a little acid guitar and an Al Hudson-ish mellow feel getting more room to breathe than on the plaintively sung 0-114bpm plug side.

ROY AYERS: 'Silver Vibrations' (Uno Melodic UM1T, via Pinnacle) First UK release on the vibist's own label teams a repetitively chanted and tinkled though none too dynamic 118(intro)-117-118-119bpm 12in jerker with his recent import better more violently smacking 0-123bpm 'Fast Money'.

DeBARGE: 'All This Love' (Gordy TMGT 1308) Motown's "big push" family group croon a pleasant gentle slow bland 47-94bpm 12in swayer with attractive acoustic guitar halfway.

PHIL UPCHURCH: 'When And If I Fall In Love' (Physical FIZ 1T) Veteran jazz-funk guitarist (one of the first import LPs I ever bought in 1962 was by him!) playing a pleasant enough joggling 103-104bpm backing spoilt by the reedily pitched vocals of Kevin Henry, who also on 3-track 12in ruins the slower 93-94bpm 'Light Of Love' but thankfully leaves alone the good swinging gospel tempo instrumental 122-125bpm 'Revelation'.

ROY HAMILTON: 'How Do You Do' (Excaliber EXCL 534) Roy Carter-produced jittery urgent busy but insubstantial 121bpm 12in backbeat bonker, as usual with a tougher instrumental flip but not as compulsively exciting as past efforts by Mr Hamilton (no relation!)

THE BIZ: 'We're Gonna Groove Tonight (Crash Beat Revisited)' (Midax 12 MID 1, via Magnet/PRT) A real pot boiler of starkly produced smacking and swaying 111½bpm 12in cliches, all previously proven on their own but bunged together like this going nowhere.

COLLAGE: 'Get In Touch With Me' (LP 'Get In Touch' Solar 96-0240-1) Typical Fred Dove-serviced album fare, with a few DJs each plumping for different tracks in their chart returns! Warm in its own right on import 12in has been this pleasant "Shalamar-sing-Imagination" slow 88bpm roller, while the slushy 0-37/74bpm 'Love Is For Everyone' smoocher is this week's DJ choice, less so the Shalamar-ish 104bpm 'Move In Time', P'funk 0-108bpm 'Alien ZZZ', aggressive 117bpm 'Young Girls', frantic pop 0-152bpm 'Punk Me Off (Later)' (who's on this?) — however, they've all missed the killer old fashioned jiggly swaying and swinging 101bpm 'Simple'!

HIGH FASHION: 'A Little More Time' (LP 'Make Up Your Mind' US Capitol ST-12287) One chap/two chix-sung Italian soul set (in a surprisingly un-chic cover) with nothing to equal their current 12in, although in order of probable interest there's this slow 'Juicy Fruit'-ish 91bpm stark thudder, the zappy smacking 118bpm 'You Satisfy My Needs', jiggly rolling 103bpm 'Love', jolting 113bpm 'Pump On The Pipe', juddering 100½bpm 'Show Me', angry 126bpm title track.

LOVE CLUB: 'Hot Summer Nights' (US West End WES 22158) Rhythmically OK bumping synth bumped rolling 118½bpm 12in smacker (at 45 rpm now on this label) spoilt by "disco" chix before a short enjoyably corny male rap (sadly less good inst flip).

YOU'VE MADE Oliver Cheatham very happy. "I can't say it enough. I'm overwhelmed," he beams over the wires. "I'm so glad, I want to thank everybody I possibly can."

So if you've bought 'Get Down Saturday Night', think yourself suitably appreciated. In fact it's wide smiles all round, since it isn't every week a quality dance tune like Ollie's enters the Fizz-pop 40. And the geezer's 32 years old, no greenhorn by any means. Why's this one put him on the payroll when others didn't?

"It's about everyday life, this is what people seem to relate to best," says Cheatham, a little calmer now. "There's certain things that make you happy, and on Saturday night everybody seems to want to have something to do."

so you learnt a lot. There was a lot of competition, so you could go either way. There was the Motown Revue, and I used to go around and see the Temptations. In fact I knew a couple of them. In those days, everybody wanted to be in a group."

Cheatham was no exception. "But I also wanted to play baseball. My brother plays it now, in fact." And herein lies a tale of role reversals. "He was auditioning for a group, and I played piano for him and kept showing him how to reach the notes. I kept hitting them and eventually they said 'Why don't you try it?' And I've never stopped since."

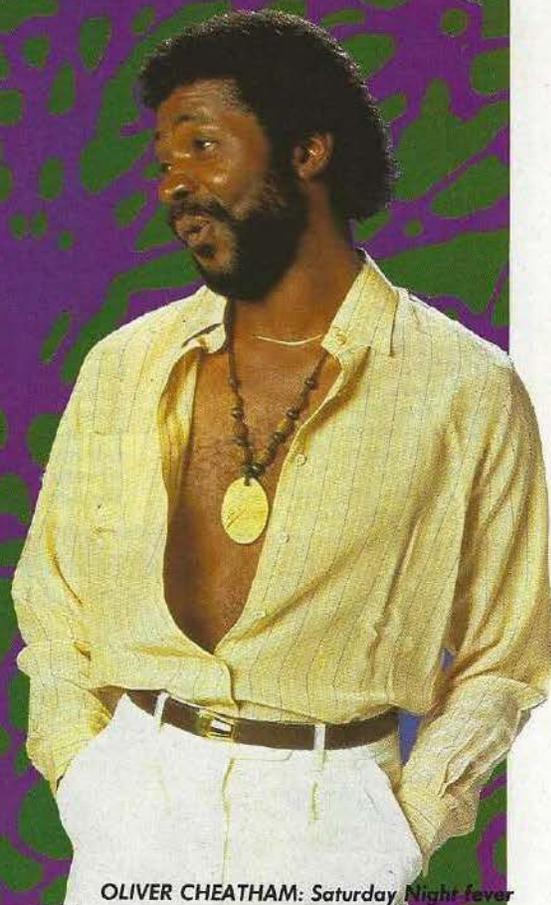
Ollie went on to a small local label called Magic City, and a job as lead singer with the Young Thirds. "We had a couple of local hits, nothing really big. That's when I went to a group called Gaslight, and we had a couple of records that did

pretty well. Then I went on to other people's records, as a background singer."

So it's the familiar story of a case-hardened soul trooper suddenly coming out into the light, and everyone thinking he's hot off the record presses. "It's really not the case, I've been around, but no one knew I was here." But the buzz on the OC album is still loud enough to guarantee his Saturdays are going to be busy for a while.

'Just To Be With You' is all set for the follow-up — "I have it remixed already," he says — and stagework's on the way, including an appearance with the Whispers, soonest.

Paul Sexton



OLIVER CHEATHAM: Saturday Night fever

OLLIE NIGHT LONG!

Over the past few Saturdays, they've been doing it to Oliver's 'Saturday Night' smasher album, now out here. It's his second solo release and far and away his most successful piece of plastic, after years of fronting bands and sharing sessions.

"I had 'Saturday Night' (the single) on a cassette about two and a half years ago," says Oliver. "At first I just had the music, and I let Al Perkins (executive producer of the album) hear it. He said, 'You should keep it, it has a certain sound to it.'" And from that small acorn...

Oliver — friends call him 'Butch' — was born and raised in Detroit, where he still lives. The Motor City was a useful place to get a musical education, n'est-ce pas? "Absolutely, Detroit was full of talent,

The Manhattanans

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SO MANY MEN, SO LITTLE

DONNA SUMMER, Gloria Gaynor and Sharon Redd all have one thing in common — Boys Town Disco!

Some of the hottest chart sounds around have come straight from the not-so-straight clubs. And it's there that a whole new underground music scene has started right here in Britain.

RECORD MIRROR's own Boys Town chart reflects the trend. The music hangs round ultra fast electronic rhythms, usually topped off by a sexy female vocalist. For anyone who counts the beats per minute — you won't find

anything much below 120bpm.

In clubs like London's Heaven, Heroes in Manchester and Concert Street in Liverpool the boys are dancing the night away. And those records are starting to cross over into the main charts.

Apart from the big names like Donna Summer — who broke in New York's gay clubs — there are people like Forrest and Hazell Dean who aren't just appealing to this subculture. Just like Northern Soul in the Sixties and early Seventies, DJs are bringing in the hottest imports from America, Canada and even Mexico.

And Boys Town clubs have been some of the most innovative in introducing special effects like lasers and mega light shows. Not only have the clubs been responsible for breaking underground groups, but they've caused changes in night clubs across the country as well.

They've introduced comfortable areas to socialise in, spacious open-style bars rather than those that look like they've been adapted from pubs, as well as some of the most sophisticated lightshows. And the established discos are now following their lead in many cases.

The DJs — people like Ian Levine from Heaven, one of the most individual nightclubs with its black decor, and Chris Lucas from the Copacabana — are keen to make sure that they are playing the latest music on the best possible sound systems.

THE ARTISTS

ASK MARSHA Raven about the Boys Town scene and she'll tell you that the audiences are the most lively you can get.

Marsha burst onto the circuit last year with her 'I Like Plastic' hit. And she did a tour of some of the biggest Boys Town clubs in the country.

"It's a very contemporary act, bordering on Berlin decadence," she says. "It's me and the two other girls, The Ravettes, and we're well choreographed."

"They just picked up on 'Plastic' — it wasn't pushed as a Boys Town record as such."

"That audience is more responsive — they want to have a really good time. It's always best for an artist to have a responsive audience because the artist wants to party as well."

"It is a wholly sexual act. One of the Ravettes, Abigail, is really striking — and people are always grabbing her legs for some reason. There was this guy grabbing her leg and he just wouldn't let go!"

Now Marsha's back with a new single, 'He's The One', which is a bit more like a rock song than most Boys Town records. But she's been having more trouble...

She made an appearance at a top London club recently only to find that the management thought it could sit in while she undressed for the show!

"We were standing in the nude in the dressing room and the stage manager bursts in and says, 'I'm going to show you where to go on stage.'"

"I said, OK, give us a couple of minutes and I'll put on some clothes'. He just hung around there. I asked him again, and he rushed off to the manager. The

manager came back and said, 'You're not performing tonight because you've upset this guy' — I couldn't believe it!"

Hazell Dean even goes as far as to deny being involved in the scene — despite her Boys Town hit, 'Searchin' (I Gotta Find A Man)', which has crossed over into the top 100. And in spite of the fact that the record was remixed by Ian Levine.

"Searchin'" to me was just a good song," she says. "I didn't really think that it would go in the gay market."

"I honestly think everyone's been buying it. I've been doing kids' discos, and they all have it, they all know the words and everything."

But like Marsha Raven she has a history of professional training and a long slog around the clubs before finally moving onto the Boys Town circuit.

Hazell's past includes another word that's only ever whispered in polite circles — Eurovision. That's right, the Boys Town beauty practically had Songs For Europe coming out of her ears.

"I used to enter a song every year, at least the last three years," says Hazell. "When I entered in 1976, it was the first year they did the preliminaries with unknown artists at the Royal Albert Hall. I came fourth or something like that. The song was called 'Couldn't Live Without You For A Day'."

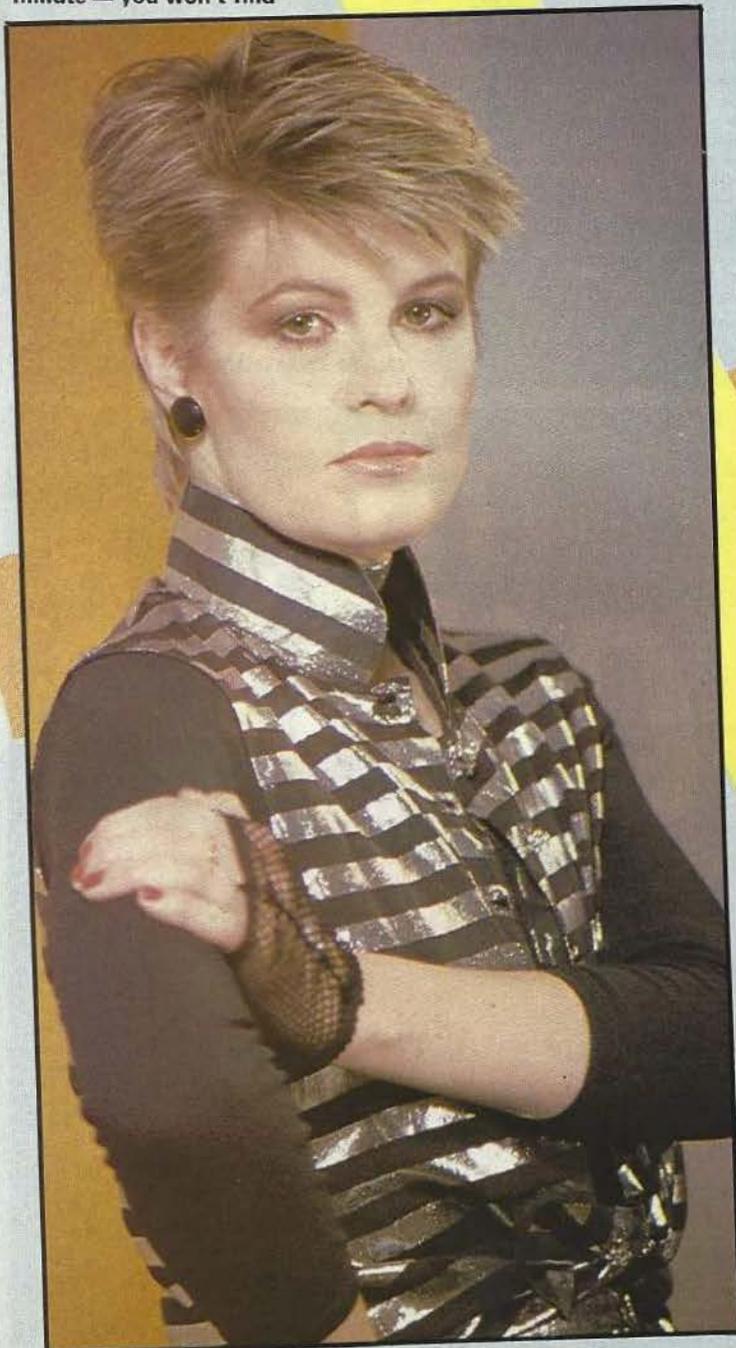
Now all that songwriting is beginning to bring her pennies and prestige. The lady's starting to get songs accepted on the Euro circuit.

"I've had a song accepted by Patricia Pye, who's got a big hit in Holland at the moment," beams Hazell. "My manager's Dutch, and we're always sending tapes of songs everywhere. This was the first tape we'd sent to Holland and the first one we had accepted."

Dean's also had a tune called 'I Want You With Me' accepted by France Joli, a big Eurodisco noise produced by Pete Bellotte, who Hazell knows and works with from time to time.

Perhaps the biggest of the stars is Miquel Brown, whose Ian Levine-produced hit 'So Many Men (So Little Time)' has almost become an anthem for the scene.

Along with the new breed of women artists putting out records which usually use an electronic backing rhythm rather than a group, there are also the old favourites like Sylvester and Dan Hartman.



HAZELL DEAN: Doing kids' discos

TIME

A fearless investigation into Boys Town Disco by SIMON HILLS

MARSHA RAVEN & THE RAVETTES:
A solid punchy sound



Pic by Joe Shaffer

A HISTORY LESSON

HI ENERGY disco music came over to this country almost exclusively because of one man — Ian Levine, the DJ at London's Heaven.

It all started in New York between 1970 and 1972 in clubs like Limelight, Adam's Apple and The Flamingo.

The first record Levine found that had the feel of modern Boys Town music is an old Four Tops track called 'Bring Back Memories', while later in 1972 'Law Of The Land' was THE gay disco record.

In those clubs, DJs would get hold of rare records and often have two discs on the decks so they could stretch them out and make them longer.

By 1976 Ian Levine had given up the Northern Soul scene in a blaze of controversy as he was advocating bringing in Seventies records to the circuit. Then he settled down to try and seek out Boys Town records, which he saw as an extension of the scene. "The reason I got involved with Boys Town is because my roots were in Northern Soul," says

Levine. "It revolved around rare records — there's much more charisma in a record where there have only been 1,000 copies released.

"The music's roots are in Motown rather than funk. What I was playing in the Northern Soul clubs was a progression of the Sixties music, it was the forerunner of modern Boys Town.

"The Northern soul scene split three ways — into my sort of disco, jazz and funk and the purist Sixties stuff."

Ian Levine got out of the Northern Soul scene and by 1978 he was advocating the playing of fast Hi Energy disco.

Not only that, he was saying that records should be mixed together on decks. People like Van McCoy had crossed over in America with 'The Hustle' and Donna Summer was going overground.

"When Heaven opened in 1979 I wanted to do the DJing. For me it grew from there, as all my previous work had been in straight clubs. I wanted to do it because I believe in it, I believe in building up fast music and letting it stay there.

"Before Heaven there were just

clubs like Bangs which played a lot of straight stuff as well."

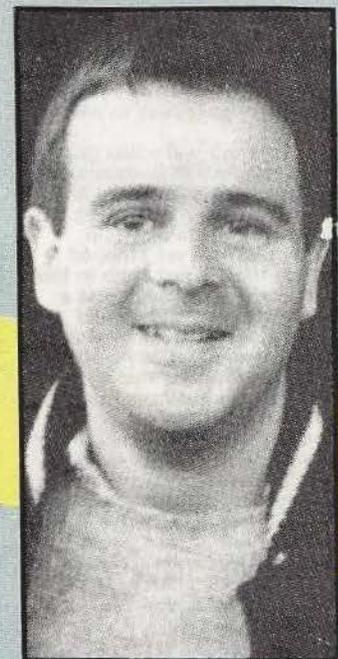
The Boys Town scene boomed in the Seventies with numbers like Donna Summer's 'Love To Love You', which broke exclusively through these clubs, having initially come out as a German import. Then there was Dan Hartman's 'Instant Replay' and it looked as if Boys Town was here to stay.

"Then with a slump in 1979 a lot of people were losing fortunes on it," adds Levine. "Sales dropped and they pulled their black stuff and went back to releasing mainstream pop.

"After 'Saturday Night Fever' the disco scene went back to its roots.

"Now it's building up again. 'Flashdance' when all's said and done is a Boys Town record, produced by Giorgio Morader."

Now we've hit the Eighties, records like 'So Many Men So Little Time' — produced by Ian Levine — Hazell Dean's 'Searchin'' and Marsha Raven's 'I Like Plastic' are helping to establish the scene all over again.



IAN LEVINE: a prime mover

continues over

SO MANY MEN, *SO LITTLE TIME*

THE RECORDS

ALL BOYS TOWN records go through one place — Record Shack in London. Your enterprising local import store might have a lot of the discs as well, but it's Record Shack which guarantee to have the lot.

And it was that man Ian Levine, yet again, who helped to get it all off the ground.

"I started about two and a half years ago," says the shop's boss Jeff Weston. "We were just a normal import shop doing funk and the normal Donna Summer side of disco music.

"All the Boys Town clubs and straight clubs were playing the same sort of music, except the gay clubs were playing records a lot faster with vari-speed controls on their desks.

"Then I went to America and Levine asked me if I could get some of these Hi-Energy records as there was nowhere in England doing them. I found the distributors who had the exact records he asked for.

"I got on well with the distributor and, although it was very underground here, I decided to bring the music over for the UK. It was a gamble, but I decided that if I was going to do it, I was going to do it properly."

Record Shack went on to produce its own chart — which Weston claims is a hundred per cent accurate.

The shop also has its own label. Along with Miquel Brown, they have Earlene Bentley and Ashaye, who are about to be launched onto the circuit as well.

"What Record Shack is trying to do is establish itself as a label with a sound of its own — the sound of electronic music," he says.

"It's an artist-centred project rather than bands. We're not interested in bands.

"We used to purchase complete masters like Sylvester's 'Do You Wanna Funk', which we pressed up. But we've stopped doing that now because it costs as much to buy a master as it does to record your own.

"But the shop will never go. It is of fundamental importance, firstly because we're on the level where we know what's going on and secondly the fans would never forgive us if we stopped.

"This is the biggest shop in the country for disco. It's not just a matter of opening a shop and stocking it, it's a whole service. If we like a record and buy a 100 and burn our fingers, that's tough. We're in business to make decisions on rare records."

The shop also does a mail order service, which will get a record to you in 24 hours.

Although the chart is different to RECORD MIRROR'S Boys Town chart, Jeff Weston says he will have all those records in stock.

Record Shack's address is 12 Berwick Street, London W1. Telephone 01 437 3655. If you have a credit card, they'll mail a record from a telephone order with the number.

NIGHTCLUBBING

THIS LIST is not a complete guide, but gives some of the clubs in major cities. Remember — a lot of pubs and clubs have gay nights, where you'll find the latest in gay music.

LONDON — Heaven, Copacabana, Bangs (Thursday and Monday), The Embassy (Sunday), Bolts in Haringey.
 MANCHESTER — Heroes
 NEWCASTLE — Rock Shots
 SOUTHAMPTON — The Warehouse
 BRISTOL — The Oasis
 OXFORD — The Coven
 GLASGOW — Bennets
 BRIGHTON — Bolts (Sunday)
 BOURNEMOUTH — Cabaret Club
 EDINBURGH — Fire Island
 BIRMINGHAM — The Nightingale
 NOTTINGHAM — Part Two

THE DJs

THE DJs are the ones who introduce Boys Town music to the fans. They are the people who are going out and selecting the hottest music for the clubs. If they succeed there, then there is a chance the music will break on to the radio — although most stations are reluctant to play it.

And inside the clubs themselves, the DJs work the crowd up to fever pitch mixing in records which get faster and faster.

Ian Levine has been the driving force, spinning the discs in London's top Boys Town club, Heaven, since it opened in 1979.

"It's all a buzz thing — you make 50 copies of a record and give them to selected DJs," he says.

"The records still have production breaks like Giorgio Moroder introduced. And it has to be a certain speed. It's Hi Energy music, and that means above 120bpm.

"At Heaven I play fast stuff from 11 at night until dawn. I try to do a lot of new stuff at Heaven — we play very few oldies. We officially close at four, but often we keep going until five because people are screaming for more."

The Boys Town DJ doesn't usually talk between records — although some do rap. The excitement is in the mixing. And it meant that Levine got into a slanging match back in 1979 with people like Capital Radios's Greg Edwards, who said that there would never be a radio job for people like that.

"My art is mixing records," says Levine. "Sometimes you can get a minute and a half between songs as I mix them in, the whole crowd starts screaming and getting excited.

"It's like Northern Soul, you have to have a feel for the music. I couldn't do a new wave night, for example. I could put on the records, but I couldn't mix it to get the excitement."

Down at London's Copacabana, Chris Lucas is the main man behind the decks.

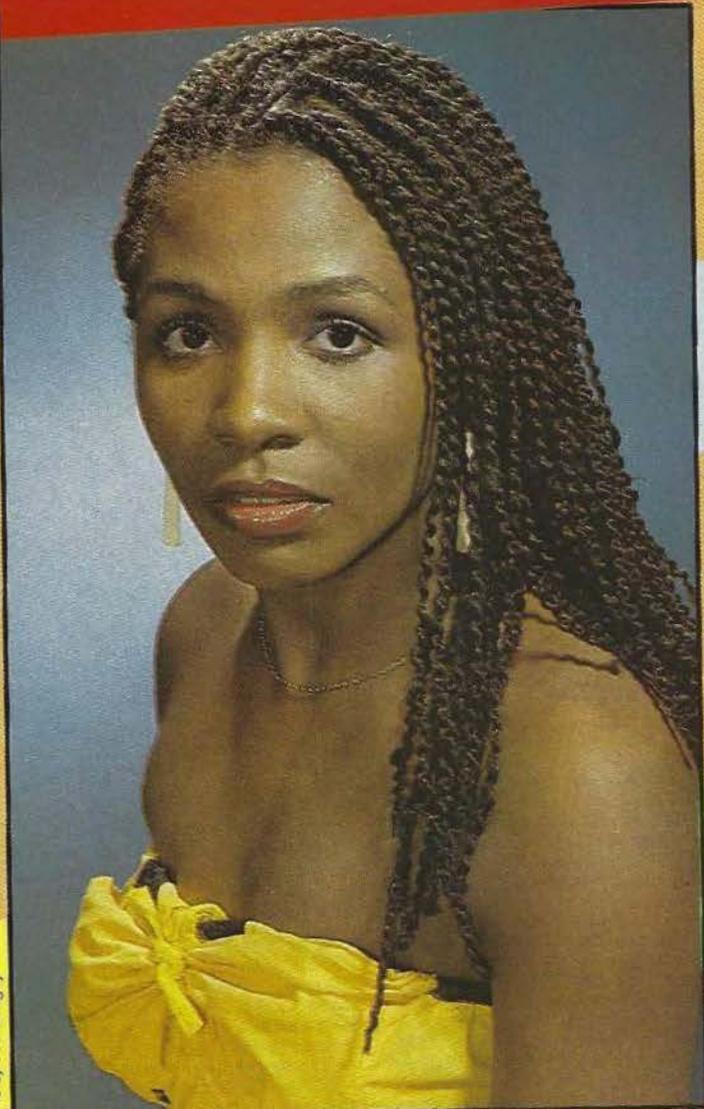
He's been a DJ for 10 years, and doing Boys Town music for the last five of those. And he's not such a purist as Levine.

"You've got the gay music that everyone has heard about, but we also play stuff like Gary Byrd.

"Boys Town music is basically fast, 60 miles an hour stuff. It went through a stage where disco got commercialised with 'Saturday Night Fever', and because it's Hi Energy dance music it crossed over that way.

"Gays started off listening to the Ritchie Family and Gloria Gaynor — it was fast and very beaty. Then producers in America realised they were going to make money out of this."

The Copacabana is one of the clubs which let girls in. "A lot of the girls come down and enjoy it because they feel safe. There's no hassles."



Pic by Joe Bangay

MIGUEL BROWN: the voice behind a Boys Town anthem

A HITLIST

ABBA, The Visitors (Hot Tracks rare remix)
 MIQUEL BROWN, So Many Men (So Little Time) (Record Shack)
 CERRONE, Trippin' On The Moon (Hot Tracks remix)
 CUT GLASS, Without Your Love (20th Century)
 YVONNE ELLIMAN, Love Pains (Moby Dick US remix)
 DAN HARTMAN, Relight My Fire (Epic)
 CAROL JIANI, Hit and Run Lover (Matra-Canadian)
 LIME, Your Love (Matra-Canadian)
 SYLVESTER, You Make Me Feel Mighty Real (Fantasy)
 WEATHER GIRLS, It's Raining Men (CBS)

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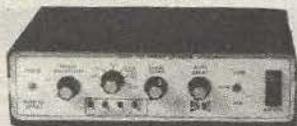
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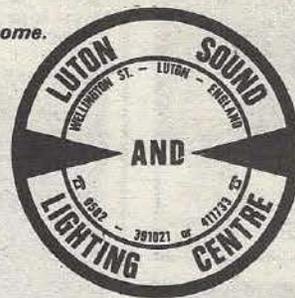
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the JETS

Competition on page 3

TOP ALBUMS & TAPES

THIS WEEK
LAST WEEK
WEEKS IN CHART

Week ending July 30, 1983

1	1	3	YOU AND ME BOTH, Yazoo, Mute □
2	3	33	THRILLER, Michael Jackson, Epic ☆
3	4	8	SYNCHRONICITY, Police, A&M □
4	2	4	FANTASTIC, Wham!, Innervision ○
5	—	—	THE VERY BEST OF THE BEACH BOYS, Beach Boys, Capitol
6	—	—	NO PARLEZ, Paul Young, CBS CBS25521
7	—	—	THE LOOK, Shalamar, Solar 9802391
8	5	5	JULIO, Julio Iglesias, CBS
9	7	13	THE LUXURY GAP, Heaven 17, Virgin □
10	26	4	18 GREATEST HITS, Michael Jackson & Jackson 5, Telstar
11	8	9	CRISES, Mike Oldfield, Virgin ○
12	8	15	LET'S DANCE, David Bowie, EMI America ☆
13	10	2	THE PRINCIPLES OF MOMENTS, Robert Plant, Atlantic 7901011
14	9	13	FLASHDANCE, Original Soundtrack, Casablanca ○
15	12	8	IN YOUR EYES, George Benson, Warner Bros ○
16	11	7	BODY WISHES, Rod Stewart, Warner Bros □
17	25	3	HITS ON FIRE, Various, Ronco ○
18	16	26	SWEET DREAMS (ARE MADE OF THIS), Eurythmics, RCA □
19	13	2	BURNING FROM THE INSIDE, Bauhaus, Beggars Banquet BEGA45
20	15	8	TOO LOW FOR ZERO, Elton John, Rocket ○
21	20	21	TRUE, Spandau Ballet, Chrysalis ☆
22	14	5	SECRET MESSAGES, Electric Light Orchestra, Jet ○
23	17	9	PIECE OF MIND, Iron Maiden, EMI ○
24	18	9	DUCK ROCK, Malcolm McLaren, Charisma
25	23	90	RIO, Duran Duran, EMI ☆
26	21	14	CARGO, Men At Work, Epic □
27	24	21	WAR, U2, Island □
28	19	7	LOVERS ONLY, Various, Ronco ○
29	22	13	TWICE AS KOOL, Kool & The Gang, Polystar □
30	27	19	THE HURTING, Tears For Fears, Mercury □
31	30	22	QUICK STEP & SIDE KICK, Thompson Twins, Ariola □
32	34	7	OIL ON CANVAS, Japan, Virgin
33	33	16	FASTER THAN THE SPEED OF NIGHT, Bonnie Tyler, CBS □
34	35	12	SONGS, Kids From Fame, RCA □
35	28	5	PRIVATE COLLECTION, Jon & Vangelis, Polydor
36	45	11	DIONNE WARWICK COLLECTION, Dionne Warwick, Starblend □
37	48	22	IN THE GROOVE, (THE 12IN DISCO PARTY), Various, Telstar
38	53	237	BAT OUT OF HELL, Meat Loaf, Epic/Cleveland ☆
39	41	6	BITE, Altered Images, Epic
40	40	10	CONFRONTATION, Bob Marley & The Wailers, Island
41	31	8	CHART STARS, Various, K-Tel ○
42	55	43	LOVE OVER GOLD, Dire Straits, Vertigo ☆
43	44	11	DRESSED FOR THE OCCASION, Cliff Richard & The LPO, EMI ○
44	35	5	THE WILD HEART, Stevie Nicks, WEA
45	39	14	WHITE FEATHERS, Kajagoogoo, EMI □
46	52	7	PETER GABRIEL PLAYS LIVE, Peter Gabriel, Charisma
47	73	5	DURAN DURAN, Duran Duran, EMI ☆
48	47	13	TOTO IV, Toto, CBS □
49	58	14	JARREAU, Al Jarreau, WEA International
50	32	3	SHE WORKS HARD FOR THE MONEY, Donna Summer, Mercury



SHALAMAR: Looking good at 7

VIDEOS

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

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51	42	18	THE RISE AND FALL OF ZIGGY STARDUST, David Bowie, RCA International ☆
52	45	28	BUSINESS AS USUAL, Men At Work, Epic ☆
53	29	2	FIRE DANCES, Killing Joke, E.G/Malicious Damage
54	54	12	NIGHT DUBBING, Imagination, R&B □
55	52	12	HUNKY DORY, David Bowie, RCA International ☆
56	61	7	LOVE SONGS, Barbra Streisand, CBS ☆
57	58	18	THE FINAL CUT, Pink Floyd, Harvest □
58	55	3	ROSS, Diana Ross, Capitol
59	51	8	WHAT IS BEAT (THE BEST OF THE BEAT), Beat, Go Feet □
60	81	16	OFF THE WALL, Michael Jackson, Epic ☆
61	56	47	UPSTAIRS AT ERIC'S, Yazoo, Mute ☆
62	50	8	HOLY DIVER, Dio, Vertigo
63	72	3	QUEEN GREATEST HITS, Queen, EMI ☆
64	59	27	WORKOUT, Jane Fonda, CBS
65	43	6	STREET SOUNDS EDITION 4, Various, Streetsounds
66	—	—	PORCUPINE, Echo & The Bunnymen, Korova KODE6
67	—	—	RUMOURS, Fleetwood Mac, Warner Bros K56344
68	—	2	DEEP SEA SKIVING, Bananarama, London RAMA 1 □
69	—	—	THE CONCERT IN CENTRAL PARK, Simon & Garfunkel, Geffen GEF 98008
70	90	13	MIDNIGHT AT THE LOST AND FOUND, Meat Loaf, Epic/Cleveland □
71	74	12	POWER CORRUPTION & LIES, New Order, Factory
72	85	37	HELLO! I MUST BE GOING, Phil Collins, Virgin ☆
73	67	12	PENTHOUSE & PAVEMENT, Heaven 17, Virgin □
74	49	5	FRIENDS, Shalamar, Solar ☆
75	57	9	TUBULAR BELLS, Mike Oldfield, Virgin □
76	99	12	LAUGHTER & TEARS COLLECTION, Various, WEA
77	98	2	THE KIDS FROM FAME, Various, BBC ☆
78	78	36	RICHARD CLAYDERMAN, Richard Clayderman, Delphine ☆
79	87	2	THE NUMBER OF THE BEAST, Iron Maiden, EMI □
80	76	23	LIVE, Kids From Fame, RCA □
81	—	—	DIRE STRAITS, Dire Straits, Vertigo 9102021
82	64	41	REFLECTIONS, Various, CBS
83	38	17	SCRIPT FOR A JESTER'S TEAR, Marillion, EMI
84	—	—	PIN UPS, David Bowie, RCA International INTS5236
85	92	2	MAKING MOVIES, Dire Straits, Vertigo ☆
86	66	5	GREATEST HITS, Rod Stewart, Riva ☆
87	—	—	DIAMOND DOGS, David Bowie, RCA International INTS5068
88	71	13	LIONEL RICHIE, Lionel Richie, Motown □
89	89	18	MAGICAL RING, Clannad, RCA
90	85	7	SPEAKING IN TONGUES, Talking Heads, Sire
91	70	12	ALADDIN SANE, David Bowie, RCA International
92	63	3	LOVE ME TENDER, Julie Andrews, Peasch River
93	—	—	RETURN OF THE JEDI, Original Soundtrack, RSO RSO5023
94	82	4	CHANGESONEBOWIE, David Bowie, RCA
95	75	4	I LEVEL, I Level, Virgin
96	91	2	AVALON, Roxy Music, E.G.
97	—	—	THE KIDS FROM FAME AGAIN, Kids From Fame, RCA RCALP6057
98	—	—	SHAPE UP AND DANCE VOL 1, Various/Felicity Kendal Lifestyle LEG1
99	79	8	WRAP YOUR ARMS AROUND ME, Agnetha Faltskov, Epic EPC25505
100	—	—	FACE VALUE, Phil Collins, Virgin V2185

Compiled by Gallup

TOP SINGLES

AS USED ON TOP OF THE POPS

Week ending July 30, 1983

THIS WEEK
LAST WEEK
WEEKS IN CHART

1	1	7	WHEREVER I LAY MY HAT (THAT'S MY HOME), Paul Young, CBS ○
2	2	8	YOU, Freeez, Beggars Banquet
3	4	4	WHO'S THAT GIRL, Eurythmics, RCA
4	7	5	DOUBLE DUTCH, Malcolm McLaren, Charisma
5	6	6	COME LIVE WITH ME, Heaven 17, Virgin
6	21	2	THE CROWN, Gary Byrd & The GB Experience, Motown
7	5	10	MOONLIGHT SHADOW, Mike Oldfield & Maggie Riley, Virgin
8	14	2	WRAPPED AROUND YOUR FINGER, Police, A&M
9	3	9	BABY JANE, Rod Stewart, Warner Bros ○
10	11	4	CRUEL SUMMER, Bananarama, London
11	29	2	DO IT AGAIN/BILLIE JEAN, Club House, Island
12	23	2	IT'S LATE, Shakin' Stevens, Epic
13	8	9	FLASH DANCE... WHAT A FEELING, Irene Cara, Casablanca
14	10	7	IT'S OVER, Funk Masters, Masterfunk
15	20	5	DON'T TRY TO STOP IT, Roman Holiday, Jive
16	12	4	THE WALK, Cure, Fiction
17	15	3	NEVER STOP, Echo & The Bunnymen, Korova
18	9	6	WAR BABY, Tom Robinson, Panic
19	30	3	GIVE IT UP, KC & The Sunshine Band, Epic
20	16	6	FORBIDDEN COLOURS, Sylvian/Sakamoto, Virgin
21	13	6	ALL NIGHT LONG, Mary Jane Girls, Motown
22	18	8	TANTALISE (WO WO EE YEH YEH), Jimmy The Hoover, Innervision
23	17	7	ROCK 'N' ROLL IS KING, Electric Light Orchestra, Jet
24	19	5	THE TROOPER, Iron Maiden, EMI
25	27	5	THE FIRST PICTURE OF YOU, Lotus Eaters, Sylvan/Arista
26	41	2	EVERYTHING COUNTS, Depeche Mode, Mute
27	—	—	CLUB TROPICANA, Wham! Innervision A3613
28	31	3	FEEL LIKE MAKING LOVE, George Benson, Warner Bros
29	32	3	RIGHT NOW, Creatures, Polydor/Wonderland
30	34	4	EVERY DAY I WRITE THE BOOK, Elvis Costello & The Attractions, F-Beat
31	47	3	BIG LOG, Robert Plant, Atlantic
32	22	7	DEAD GIVEAWAY, Shalamar, Solar
33	35	3	WATCHING, Thompson Twins, Arista
34	—	—	FREAK, Bruce Foxton, Arista BFOX1
35	25	7	SHE WORKS HARD FOR THE MONEY, Donna Summer, Mercury
36	38	4	TROUBLE IN PARADISE, Al Jarreau, Warner Bros
37	32	4	TELL ME WHY, Musical Youth, MCA
38	40	3	GIVE IT SOME EMOTION, Tracie, Respond
39	26	14	THAT'S WHY THEY CALL IT THE BLUES, Elton John, Rocket
40	28	10	EVERY BREATH YOU TAKE, Police, A&M ○
41	—	—	LOVE BLONDE, Kim Wilde, Rak RAK360
42	—	—	I'M STILL STANDING, Elton John, Rocket EJS1
43	24	9	TAKE THAT SITUATION, Nick Heyward, Arista
44	42	5	GET DOWN SATURDAY NIGHT, Oliver Cheatham, MCA
45	36	12	BAD BOYS, Wham!, Innervision ○
46	51	4	PIECES OF ICE, Diana Ross, Capitol
47	—	—	WAIT UNTIL TONIGHT (MY LOVE), Galaxy Featuring Phil Fearon, Ensign ENY503
48	53	3	WATCHING YOU WATCHING ME, David Grant, Chrysalis
49	48	4	NEVER GONNA LET YOU GO, Sergio Mendes, A&M
50	44	5	IT'S A MISTAKE, Men At Work, Epic
51	45	4	MESSAGES FROM THE STARS, Rah Band, TMT Productions
52	66	3	HAPPY, Michael Jackson, Motown
53	50	8	WANNA BE STARTIN' SOMETHIN' Michael Jackson, Epic
54	37	11	WAITING FOR A TRAIN, Flash & The Pan, Easybeat
55	43	7	WHEN WE WERE YOUNG, Bucks Fizz, RCA
56	76	3	HIM, Sarah Brightman, Polydor
57	—	—	THE SUN GOES DOWN (LIVING IT UP), Level 42, Polydor POSP622
58	39	4	AFTER A FASHION, Midge Ure & Mick Karn, Chrysalis
59	72	3	ALWAYS SOMETHING THERE TO REMIND ME, Naked Eyes, EMI
60	70	2	(DO YOU REALLY LOVE ME) TELL ME LOVE, Michael Wycoff, RCA
61	30	2	NIGHTMARE, Saxon, Carrere
62	56	4	HOLD IT, Tin Tin, WEA
63	56	3	SHE BLINDED ME WITH SCIENCE, Thomas Dolby, Venice In Peril
64	49	8	CHINA GIRL, David Bowie, EMI America ○
65	—	—	ROCKIT, Herbie Hancock, Epic A3677
66	46	3	LOVE TO STAY, Altered Images, Epic
67	66	4	FALLING IN LOVE, Surface, Salsoul
68	—	—	BOOGIE NIGHTS, La Fleur, Proto ENA111
69	52	4	BETWEEN THE SHEETS, Isley Brothers, Epic
70	—	—	HE IS SAILING, Jon & Vangelis, Polydor JV4
71	67	11	NOBODY'S DIARY, Yazoo, Mute ○
72	—	—	PUT OUR HEADS TOGETHER, O'Jays, Philadelphia Int A3642



THE POLICE: under Wraps at 8

73	—	—	SHINE, Motorhead, Bronze BRO167
74	74	2	GET IT RIGHT, Aretha Franklin, Arista
75	—	—	FOR YOU, Farmers Boys, EMI EM15401
76	78	2	WALKING IN THE RAIN, Modern Romance, WEA
77	82	20	BLUE MONDAY, New Order, Factory
78	68	13	BUFFALO SOLDIER, Bob Marley & The Wailers, Island
79	63	4	MY HEART'S BEATING WILD, Gibson Brothers, Stiff
80	—	—	CRAZY, Manhattans, CBS A3678
81	65	4	KEEP GIVING ME LOVE, D Train, Prelude
82	100	2	I JUST CAN'T HELP BELIEVING, Boys Town Gang, ERC
83	62	4	I DON'T REMEMBER, Peter Gabriel, Charisma
84	60	4	YOU AIN'T REALLY DOWN, Status IV, TMT Productions
85	—	—	NATIVE BOY (UPTOWN), Animal Nightlife, Innervision A3584
86	—	—	BAD DAY, Carmel, London LON29
87	88	2	FEEL THE LOVE, 10cc, Mercury
88	96	2	BANG THE DRUM ALL DAY, Todd Rundgren, Lamborghini
89	78	3	SKIP TO MY LOU, Finis Henderson, Motown
90	83	2	SIX MONTHS IN A LEAKY BOAT, Split Enz, A&M
91	90	2	SPACE COWBOY, Jonzun Crew, 21/Polydor
92	—	—	COME DANCING, Kinks, Arista AR1502
93	—	—	JUST OUTSIDE OF HEAVEN, H ₂ O, RCA RCA349
94	87	2	BLUE SKIES, Jets, EMI
95	64	3	SHE'S THE MASTER OF THE GAME, Richard Jon Smith, Jive
96	89	2	TURN THE MUSIC ON, Orlando Johnson & Tranco, Magnet
97	—	—	HANG ON NOW, Kajagoogoo, EMI EM15394
98	—	—	I GET THE SWEETEST FEELING, Jackie Wilson, SMP SKM1
99	81	2	THE WOMAN IN YOU, Bee Gees, RSO
100	—	—	HAVE YOU SEEN HER, Chi-Lites, SMP SKM2

Compiled by Gallup

SYMBOL KEY

◆ FAST MOVERS

SINGLES

- ☆ Platinum (one million sales)
- Gold (500,000 sales)
- Silver (250,000 sales)

ALBUMS

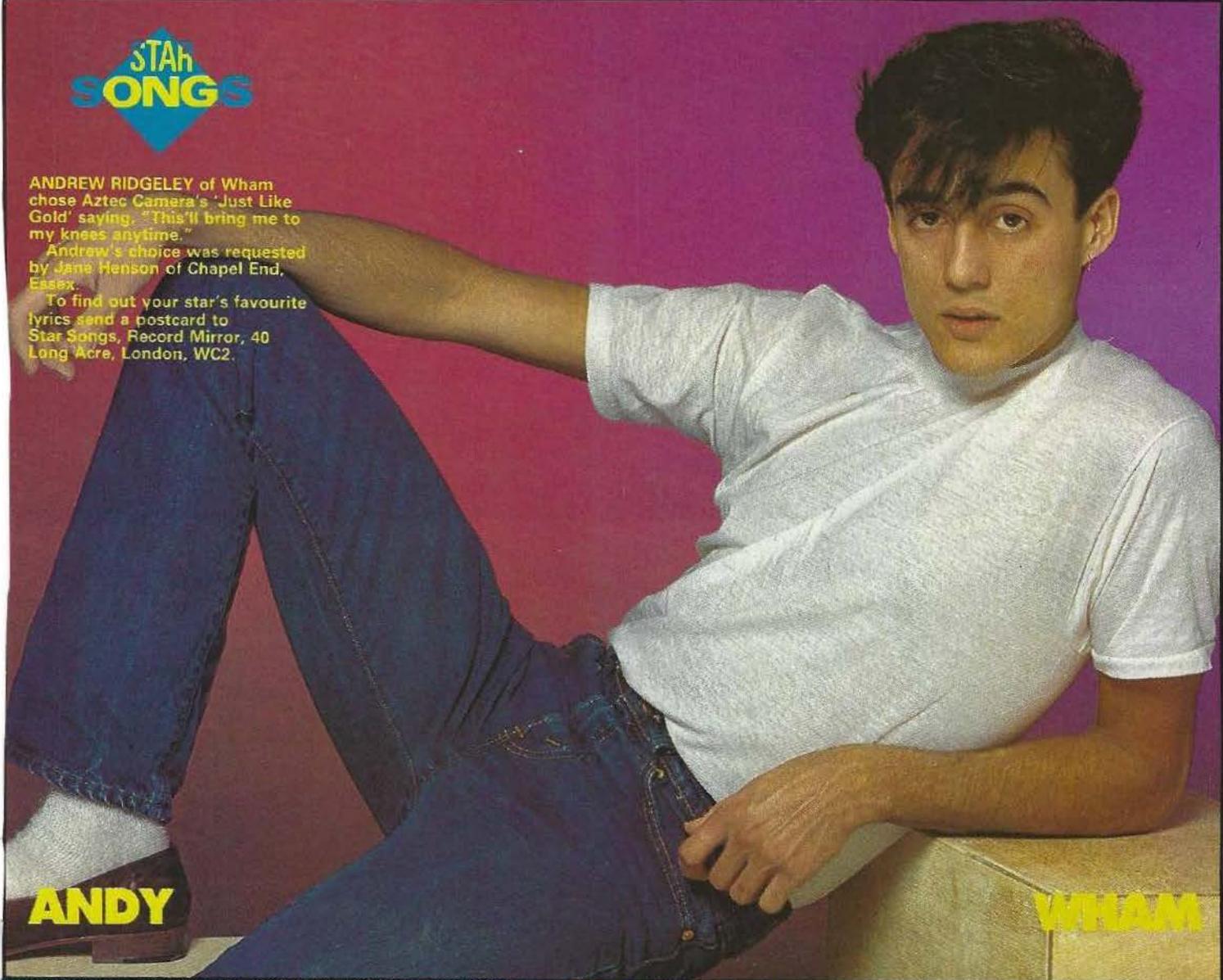
- ☆ Platinum (300,000 sales)
- Gold (100,000 sales)
- Silver (60,000 sales)

STAR SONGS

ANDREW RIDGELEY of Wham chose Aztec Camera's 'Just Like Gold' saying, "This'll bring me to my knees anytime."

Andrew's choice was requested by Jane Henson of Chapel End, Essex.

To find out your star's favourite lyrics send a postcard to Star Songs, Record Mirror, 40 Long Acre, London, WC2.



ANDY

WHAM

AZTEC CAMERA

Just Like Gold

OVER FIELDS AND HILLS
WAITS A TRAIN FOR US
BUT WE'RE HERE BECAUSE
AND I'M COUNTING UP TO NINE
AGAIN UP TO NINE AGAIN, 'COS
THAT'S HOW LONG IT LASTS

IS THIS STILL A GIFT? SOMETHING
WE CAN USE, OH I'M SORRY I'M
LATE BUT I STARTED TO WAIT AND
DISCOVERED I'D LOST MY SHOES.
THE GOLD IN MY EXCUSE IS
ONLY THERE FOR YOU

I SHOW YOU JEWELS YOU'VE
SEEN A THOUSAND TIMES
AND THEN I TELL YOU THAT
THOSE JEWELS WERE NEVER MINE
SO WHEN YOU'RE ASKING ME
TO DEFINE THAT FEELING FOR YOU

WHAT CAN I SAY, IT'S THERE
UNTIL IT GOES AWAY AND

IF THEY HAD VOICES THEN
THEY'D WHISPER THREATS AND WHEN
THEY COME THEY COME IN SILHOUETTES
AND TAKE MY ARMS AND TELL
ME 'DON'T FORGET', I HAD A
STORY, OH I HOPE I HAVEN'T
TOLD IT YET AND.

IF I COULD TAKE YOU
THERE AGAIN SOMEDAY, YOU'D
ONLY SAY WE'D BEEN THERE
ANYWAY, YOU FIND YOUR
DIAMONDS BUT THEY
FADE AWAY TO ASH

YOU'RE FLYING BACKWARDS
NOW, YOU LOSE MORE EVERY
TIME YOU CRASH

NOW I'M AWARE OF WHERE
IT'S SAFE TO MEET, I FOUND
MY SHOES AND THEN I FOUND
MY FEET, SO WHEN YOU'RE ASKING ME TO
DEFINE THAT
FEELING FOR YOU, THAT'S WHAT
I'LL SAY, IT'S THERE UNTIL
THAT GOLD JUST SLIPS AWAY

Lyrics by Roddy Frame
© Copyright Warner Bros.



RODDY FRAME

Photo by Susan Farnsworth

RECORD MIRROR

SARAH BRIGHTMAN'S life is a bigger soap opera than an episode of 'Flamingo Road'.

The sweet young thing with her single 'Him' is desperately in love with multi millionaire composer Andrew Lloyd Webber. The only trouble is that they're both already married, but they're planning to get divorces.

"Andrew and I are meant for each other, I don't feel like a scarlet woman," says Sarah. "You can't feel guilty about falling in love."

Her demure looks are a bit of a change from her days with Hot Gossip, when she used to bump and grind through steamy dance routines and her first hit single 'I Lost My Heart To A Starship Trooper'. Andrew's not exactly a dashing heartthrob himself, but he could be described as cuddly and he does have a huge mansion in Berkshire where the blissful couple are hoping to live.

Born in 1960, Sarah went to stage school to study all types of dance, drama and singing. She's appeared in many musicals, including Andrew's latest money spinner 'Cats'.

And with her passionate love affair, she's certainly getting the cream ...

Robin Smith



Sarah Brightman