

RECORD MIRROR

Eurythmics,
Imagination dates

■ **Style Council**

■ **UB40**

■ **Carmel**

■ **Jonzun Crew**



■ **Spandau Ballet**

STAR
SONGS

■ **John Taylor**

SPANDAU BALLET pic by Jill Furmanovsky

PAUL WELLER pic by Joe Shutter

Private files

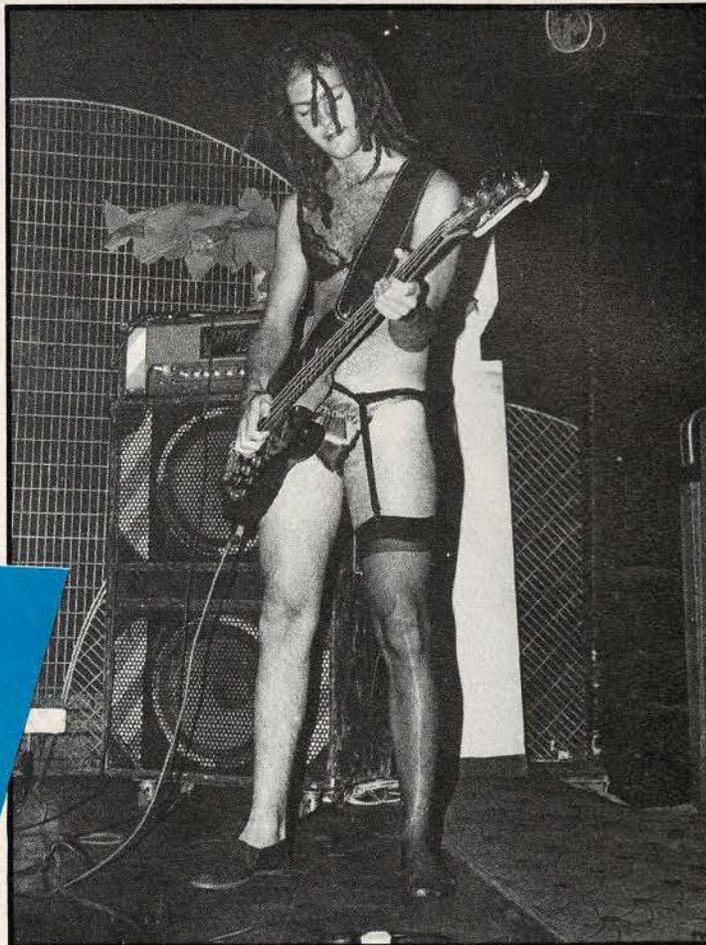
by
**SIMON
TEBBUTT**

AND WHO should I bump into in a well known Covent Garden stodge factory type cafe but the very wonderful **Boy George**, accompanied by the equally wonderful and sylph-like **Marilyn**. As the couple tucked into their copious quantities of steak and kidney pie shaped objects, I spotted young George's bicycle outside gleaming in the sun. I guess he'll have to pedal that around the metropolis quite a

lot to get rid of that mega-calorie binge...

Wandered into the incredibly hip offices of **Wham's** label *Innervision* this week. And why should the hippest young soul people in town be playing the ghastly **Police** full blast on their rotten stereo...?

Those ghastly heavy metal grotesques **Kiss** have been threatened by the wonderful Argentine troops that they will be blasted to hell if they turn up in *God's Paradise* (Argentina, to you) this summer. Best thing, I say...



Pic by Gabor Scott

The frill of it all

REALLY BRILL: Wanna keep supercool while sardine-packed into The Palace balcony bar next to *Spiny 'n' Steve*? Then forget sweatshirts coupé or fishnet gilets and try sporting a little lingerie à la *Youth*, Brilliant bassist and all-round jolly fellow.

Especially refreshing for you boys (towners), all you need is a used nylon stocking (ladder optional), a saucy suspender belt and the cheapest of chain store frillies.

Take unisex to its logical conclusion, and don't forget the immortal words of *Prince*: "Do whatever you want/ wear lingerie to a restaurant!"

Betty Page

red red wine

in a modern beat style

New Single by

UB40

Yeah!

on **DEP** INTERNATIONAL **DEP 7**

12 inch version DEP 7-12

Distributed through Virgin Records

CAN YOU Dig it? If jetty-set paupers the **JoBoxers** are so into Northern Soul, how come they didn't dance a step at Clapham's 'Function At The Junction' on Saturday?

While the RM contingent stomped, spun and backflipped the night away, **Sean, Chris and Dig**, with **Miranda Belle Star** in tow, were to be seen slumped sullenly in a dark corner. **Jim '40 Inch Baggies' Reid** and **Michael 'Keep The Faith' Pilgrim** are currently recovering in Tooting St George's Hospital with slipped discs.

Sweat dreams are made of this. Among the herd of perspiring stars soaking up the sauna-like atmosphere at **Carmel's Ronnie Scott's** do on Sunday were **Paul Weller** and **Mick Talbot**, **Bobby Bluebell** and **Siobhan** and toothy old **Jerry Dammers**...

What super fun that headbanging heaven **Castle Donington** is shaping up to be this year. I hear those cultural connoisseurs **Whitesnake** had decided on a very wacky M.A.S.H.-type theme for their performance, complete with stunt planes and God knows what else. But, gazing warily at the assembled hardware, the old codgers soon bottled out of the scheme and have now hit on another 'dramatic' secret gimmick. Hmmm. Considering the band's composite ages, perhaps flying wheelchairs might be the best idea...

● Silly old men in sticky wicket situation. **Dust** down the MG, tie on the old chiffon scarf and zoom off to some ghostly hole called **Prestbury**, supposedly near **Macclesfield**, where those fun-loving mop-headed popsters **New Order** are making complete and utter fools of themselves playing cricket this weekend. Better take my own laughing gas I suppose...

And so, with tears in our eyes, lumps in our throats and holes in our pockets, the entire **RECORD MIRROR** staff gather at the gates



Time to Goo Goo

"I THINK we could be the Eighties' answer to the *Andrews Sisters*." Following hard on the heels of last week's dramatic *Kajagoobies* balls up, here's **Paul Gambaccini** discussing plans with **Limahl** to bring the lovely *Thereza Bazar* — she's the one with less make-up on — into their new group to capture the unusual end of the market.

Actually, I'm a bit worried about poor old **Gambo's** sanity these days. In the newly published but oh-so-badly-timed *Kajagoogo Official Lyric Book* he rambles on at length about the first time he heard the group's demo tapes. "There are times in my life when I get *The Feeling*," he gushes. "A state of excitement and bliss so intense it possesses me. The *Feeling* strikes instantly and without warning when I hear a song I love that I know is going to be a smash once the rest of the record-buying world hears it. Since no one else has yet heard it, I cannot share my enthusiasm with anyone. I can only tell myself and so my rapture reinforces itself until I am on the point of exploding."

What can all this mean? And, more to the point, has it got anything to do with *Kajagoogo's* break up? I think we should be told...

of our stately **Covent Garden** chateau to bid a beer-stained farewell to **John 'Is It My F***ing Round?' Shearlaw** who, after 50 years devoted service and *River Thames*-type consumption at the nearest four ale bar, is off to indulge his passion in lowlife literature.

War breaks out between pioneering electronic DJs **Stevo** and **Rusty Egan** up the **Palace** this week when the strange **Soft Cell** manager turns up and plays his latest signing **Test Department** on the PA thing. "Get your own club if you want to play that weirdo music," screams our **Rusty** at the grinning **Stevo**. Now there's an idea...

C30-C60-C90 go!

Win 160 tracks of rock history!

HIT THE fast forward button! **RECORD MIRROR** are giving away a history of rock music. WEA records have just released eight 20-track cassette compilations — that's 160 tracks.

The titles are: 'Atlantic History' — which includes **Otis Redding** and **Wilson Pickett**. 'Million Sellers Of The Fifties' — with **The Drifters** and **The Coasters**. 'Hits Of The Sixties' — featuring **Sonny And Cher** and **Ben E King**. 'Hits Of The Seventies' — with **Hall And Oates** and **Elvis Costello**. 'Rock And Rollers' — **Bill Haley** and **The Everly Brothers**. 'Dance Tracks' — **Shalamar** and **Patrice Rushen**. 'Easy Listening' — **James Taylor** and **Rickie Lee Jones**, and 'Ladies In Love' — **Carly Simon** and **Joni Mitchell**. Formidable, huh? We have FIVE of these incredible packages up for grabs.

All you have to do is answer three easy questions, indicate your answers, cut out the coupon and send it to: 'WEA History Of Rock Cassettes' Competition, **RECORD MIRROR**, PO Box 16, Harlow, Essex. First five correct entries opened on Monday, August 22 win.

- 1) 'Ladies In Love' features **Carly Simon's** 'You're So Vain'. Which famous lead singer also sang on the track? Was it a) **Mick Jagger** ... b) **Barry Manilow** ... c) **Simon Le Bon** ...
- 2) On 'Atlantic History' what time did **Wilson Pickett** say he was going to wait till? a) **Quarter To Three** ... b) **The Midnight Hour** ... c) **25 or 6 to 4** ...
- 3) On 'Rock And Rollers' what animal did **Bill Haley** and the **Comets** say 'See You Later' to? a) **Alligator** ... b) **Parrot** ... c) **Aardvark** ...

NAME

ADDRESS



SHALAMAR: on a tape to remember

News



IMAGINATION STRIKE out on the road again almost exactly a year after their tour last autumn.

And the group — who've had eight consecutive chart singles — will bring out a new single and album in September.

They haven't fixed up a title for either record. The album follows up their 'Night Dubbing' LP and will be their fourth long player.

Their tour starts at Chippenham Gold Diggers on November 15. Then Crawley Leisure Centre 16, Margate Winter Gardens 17, Birmingham Odeon 19, Cardiff St David's Hall 21, Bristol Colston Hall 22, Liverpool Empire 23, Bournemouth Winter Gardens 25, Brighton Centre 26, Southampton Gaumont 27, Oxford Apollo 28, Ipswich Gaumont 29 and 30, Middlesbrough Town Hall December 2, Newcastle City Hall 3, Glasgow Tiffany's 4, Manchester Apollo 5, Nottingham Royal Centre 6 and London Hammersmith Odeon 9 and 10.

The group are also due to add more dates to the tour. But they have still to be confirmed.

Eurythmical journey

EURYTHMICS ARE to go out on the road for another massive tour this autumn... just months after their recent seaside dates.

Annie Lennox and Dave Stewart — high in the charts with their 'Who's That Girl' single — have already fixed up 18 dates, and there could be more to follow.

They play just one more concert at the Dublin Phoenix Park festival on August 14. Then they go into the studio to record a new album and single which should be out in the autumn.

The tour starts at the Sheffield City Hall on November 2. They go on to play Nottingham Royal Concert Hall 3, Newcastle City Hall 4, Manchester Apollo 6, Liverpool Royal Court 7, Bristol Colston Hall 9, Brighton Dome 11, Portsmouth Guildhall 12, Oxford Apollo 13, Cardiff St David's Hall 15, Leicester De Montfort Hall 16, Birmingham Odeon 18, London



Pic by Andre Csillag

EURYTHMICS: fancy a spot of touring?

Hammersmith Odeon 19, Hammersmith Palais 21, Aberdeen Capitol 23, Inverness Eden Court Theatre 24, Edinburgh Playhouse 25 and Glasgow Tiffany's 27.

Tickets for all dates cost £4 and £3.50 except for Leicester, The

Hammersmith Palais, Glasgow and Inverness where all tickets are £4 and the Hammersmith Odeon where they cost £5, £4 and £3. They go on sale this week, except for Bristol where they're available from September 19.

Freak club

BRUCE FOXTON has fixed up an official fan club. Anyone wanting to know about the ex Jam bassist — in the charts with his debut single 'Freak' — should write to Tom Stead, Bruce Foxton Official Fan Club, 255 Aethusa Way, Bisley, Surrey.

Shakaleg

SHAKATAK HAVE fixed up a huge tour starting next month... their first with their second girl singer Norma Lewis.

They are also due to bring out a new single to follow up their 'Dark Is The Night' hit at the same time.

Dates start at Great Yarmouth ABC on September 16. Then Ipswich Gaumont 17, Hastings White Rock Pavilion 19, Skegness Embassy Centre 21, Manchester Thameside Theatre 23, Southport New Theatre 24, Harrogate Centre 25, Middlesbrough Town Hall 26, Glasgow Tiffany's 27, Aberdeen Capitol 28, Edinburgh Playhouse 29, Kendall Leisure Centre 30, New Brighton Floral Pavilion October 2, Scarborough Futurist Theatre 3, Blackburn King Georges Hall 4, Birmingham Odeon 5, Southampton Gaumont 7, Bournemouth Winter Gardens 8, Plymouth Theatre Royal 9, Bristol Colston Hall 11, Cardiff St David's Hall 12, Brighton Dome 13, Oxford Apollo 14, Peterborough Cresset 15, Hemel Hempstead Pavilion 16, Chatham Central Hall 17, London Hammersmith Odeon 21, Basildon Festival Hall 22, Croydon Fairfield Hall 23, Folkestone Leas Cliff Pavilion 24, Guildford Civic Centre 25, Northampton Derngate 26 and Nottingham Royal Concert Hall 27.



Pic by LFI

MATT FRETTON brings out a follow up to his 'It's So High' hit later this month.

The new song is called 'Dance It Up' and comes out on August 26. On the B side is a number called 'Fourteen Karat Soul' which Fretton recorded with an American a cappella band.

He will also support Depeche Mode on their September tour and will also appear at a few clubs beforehand.

NOBEL PRIZE WINNERS WANTED

Can you tell the Mary Jane Girls from the Nolans? Do you understand the Style Council ads? Are Farah's so far out they're in?

If these questions mean anything at all to you, why not apply for a job with Britain's most stylish pop weekly, **RECORD MIRROR**. We have two vacancies, one for a fashion conscious reporter to co-ordinate our revolutionary Star Style section and one for a feature writer to keep us that crucial step ahead of the pack.

Youth, flair and zest are more important than service on the Grimsby Bugle. Please apply, enclosing a short example of your work, to Eric Fuller, **RECORD MIRROR**, 40 Long Acre, London WC2.

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PROJECT FUTURE

Plant out in Autumn

ROBERT PLANT plays his first-ever solo tour this autumn. The singer — in the charts with 'Big Log' — plays a string of dates in November and December with his new band.

He appears at Glasgow Apollo on November 22, Edinburgh Playhouse 23, Liverpool Empire 25, Leeds University 26, Newcastle City Hall 28, Sheffield City Hall December 1, St Austell Coliseum 3, Bristol Colston Hall 4, Southampton Gaumont 6, Ipswich Gaumont 7, Manchester Apollo 9, London Hammersmith Odeon 12, Cardiff Top Rank 14, Brighton Centre 17, Oxford Apollo 18, Nottingham Royal Centre 20, Leicester De Montfort Hall 21 and Birmingham Odeon 23.

All tickets go on sale from box offices on August 12 except Bristol on September 12 and Leeds October 3.

Heaven sent

HEAVEN 17 have fixed up a fan club. Anyone wanting to know more about the group should write to Heaven 17, c/o Virgin Records, 2/4 Vernon Yard, London W11.

Street dreams

RAINBOW HAVE a new single 'Street Of Dreams' released on August 19. The record is taken from an album 'Bent Out Of Shape' which is released at the beginning of September.

Going Dutch

FANS OF the Double Dutch skipping sport — imported by Malcolm McLaren with his single of the same name — can now get more information about the sport.

Anyone wanting to know about the sport should write to Double Dutch, PO Box 476, London SE1 3LZ.

Tumbled

CULTURE CLUB'S 'I'll Tumble 4 Ya' will only go on the B side of their new single, not as the title track as RECORD MIRROR revealed last week.

And while we're on the cock-ups section the new group formed by ex Beat people Dave Wakeling and Ranking Roger is called The General Public — not the General Republic.



BAUHAUS: split confirmed

Bauhaus split

BAUHAUS HAVE split... just as RECORD MIRROR exclusively revealed two weeks ago.

The group, who hit the charts with their version of 'Ziggy Stardust' and have been almost constantly in the indie charts with 'Bela Lugosi's Dead' confirmed last week that they've thrown the towel in.

They are keeping their future a mystery. But it seems almost definite that the partnership between Bauhaus lead singer Peter Murphy and ex-Associate Alan Rankine WILL go ahead — just as RECORD MIRROR revealed.

"I may well be doing something with Peter. I believe there's some quite substantial studio time already booked," Alan Rankine told RM this week. "It may well be permanent, but I'm not sure."

None of Bauhaus are prepared

to talk about their reasons for breaking up.

"Peter's been given a lot of offers," said a spokesman for the group this week. "He could stay with music or he could go into films or dancing. But I would feel that he'll carry on creating some sort of music, although I don't know who with."

The only person who has announced definite plans is bassist David Jay. He releases his debut solo single 'Joe Orton's Wedding' on September 16.

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 Flashback to Bauhaus RM July 30

"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 — Freeez
- DOUBLE DUTCH — Malcolm McLaren
- WHO'S THAT GIRL — Eurythmics
- THE CROWN — Gary Byrd
- CRUEL SUMMER — Bananarama
- CLUB TROPICANA — Wham!

Search and destroy

THE MICHAEL Schenker Group come back to Britain for a tour in October.

And the group release a new album 'Built To Destroy' on September 2 — their first album with new keyboard player Andy Nye.

They play Nottingham Royal Crescent Hall on October 10, Manchester Apollo 11, Liverpool Royal Court 12, Hanley Victoria Hall 14, Oxford Apollo 15, Preston Guildhall 17, Birmingham Odeon 18, Cardiff St David's Hall 19, London Hammersmith Odeon 22 and 23, Portsmouth Guildhall 24, Sheffield City Hall 26, Leicester De Montfort Hall 27, Ipswich Gaumont 28, Edinburgh Playhouse 30, Glasgow Apollo 31 and Newcastle City Hall November 2.

MSG are supported by Wildlife who feature the old Bad Company drummer Simon Kirke.



Pic by Picture Library

ROD STEWART brings out a follow-up to his number one hit 'Baby Jane' next week.

The new song is called 'What Am I Gonna Do (I'm So In Love With You)' and comes out on August 19. Like 'Baby Jane' it comes from his 'Body Wishes' album.

A 12-inch version also features an extra track — a live version of his 'Sailing' hit.

POP BOOKS

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TOURS

SPEAR OF DESTINY play a London show on September 15 — their first with the new line up featuring Dolphin Taylor, Neil Pyzer and John Lenard. The group are to record a new single which should come out about the same time as the gig.

THE COMSAT ANGELS are to play London's Venue on August 23. The group have just reformed and released a single 'Will You Stay Tonight?'

THE MEKONS have also got back together again, and they play their first gig in over two years at the London Brixton Hot Club on August 11. The Leeds group have just released a new single 'The English Dancing Master'.

LIVERPOOL BAND Cook Da Books are to play London shows this month at the Marquee on August 19 and the Titanic 24. The group release a new single 'I Wouldn't Want To Knock It' on August 15.

THE DEATH CULT have organised a tour for next month before they play London's Brixton Ace on September 15. The group appear at Bristol Trinity Hall on September 8, Birmingham Tin Can Club 9, Retford Porterhouse 10, Glasgow Night Moves 12, Leeds Warehouse 14 and Sheffield Limit Club 15.

NEW GROUP Apocalypse have fixed up two London dates at The Marquee on August 16 and The Brixton Fringe 25.

BOYS TOWN disco singer Miquel Brown is to play London's Palace on August 16. She'll be singing three numbers over backing tapes. Rusty Egan's Specimen will be playing the same venue on September 1.

RELEASES

ZZ TOP are to re-release their 'Gimme All Your Lovin'' single on August 19 to coincide with their appearance at the Castle Donington festival. A 12-inch features three of their best-known tracks on the B-side — 'Jesus Just Left Chicago', 'Arrested For Driving While Blind' and 'Heard It On The X'.

THE DANSE SOCIETY bring out a new single next week. It's called 'Waked Up' and features 'The Seduction' on the B side. It comes out on August 19. A 12-inch features an extra track 'Arabia'.

PERFECT CRIME have their debut single out on August 19. It's called 'Brave' and has 'Bright Side' and 'Ten Out Of Ten' on the B side. The group recently supported the Eurythmics on



Pic by Steve Bell

SHAKIN' STEVENS hits the road again for his first dates since last Autumn. And the singer — who's in the charts yet again with his new single 'It's Late' — will be doing his biggest tour yet.

Dates start at the **Blackpool Opera House** on October 21. He goes on to play **Scarborough Futurist Theatre 22, Liverpool Empire 23, Harrogate Centre 24, Newcastle City Hall 25, Edinburgh Playhouse 26, Aberdeen Capitol 27 and 28, Glasgow Apollo 29, Manchester Apollo 31, Sheffield City Hall November 1, Leicester De**

their recent tour. And they support **U2** at the Dublin Phoenix Park festival on August 14.

AL JARREAU has a new album 'Ain't No Sunshine' released in September. It features songs by Bill Withers and should sell for under £3.

ATMOSFERE'S DISCO single 'What Do We Do' is to be released by Chrysalis this week. The single features vocalist Beverley Skeete.

EDWIN STARR has a new single out this week. It's called 'Smooth' and is a reggae-based song.

GONZALEZ ARE back in action with a single 'Closer To You' which comes out on August 12. The single is a remixed version of the song which first appeared in the disco charts.

TANGERINE DREAM leader Edgar Froese has a solo album released on August 15. It's called 'Pinnacles'.

VIVA LULA, who have just finished a tour with Big Country, have a new single out this week. It's called 'Dad Sings The Blues'.

CLOCK DVA bring out a new single 'Breakdown' on August 12. It comes from their 'Advantage' album and features the Velvet Underground number 'The Black Angels Death Song'.

Montfort Hall 2, Oxford Apollo 3, St Austell Coliseum 5, Bristol Hippodrome 6, Gloucester Leisure Centre 7, Cardiff St David's Hall 8 and 9, Bournemouth Winter Gardens 10, Portsmouth Guildhall 11, Brighton Centre 12, Nottingham Royal Centre 13 and 14, Birmingham Odeon 15, Llandudno Astra Theatre 16, Ipswich Gaumont 18, Boston Haven Theatre 19 and London Hammersmith Odeon 20 and 21.

Tickets go on sale this week from box offices.

DIAMOND HEAD have their first single for over a year released on August 19. It's called 'Making Music' and features an interview with Radio One's Andy Peebles on the B side. An album is due for release early next month.



THE TRUTH are all set to follow up their 'Confusion' hit with a new single which comes out on August 19.

Their new song is called 'A Step In The Right Direction' and is produced by Tony Swain and Steve Jolley — the team responsible for Spandau Ballet and Imagination's records. On the B side is 'Boat Generation'.

And the group, who have just finished a tour, are all set to go out on the road yet again this autumn.

X-MAL DEUTSCHLAND have a double A side single 'Incubus Succubus 11' / 'Vito' released this week. The group are due to tour in October.

TV AND RADIO

FRIDAY sees 'Switch' offering chart-topping Paul Young together with Big Country and Freeez. Keep tuned to the same channel and you can watch Desmond Dekker and the Rockin' Berries on 'Unforgettable'.

SATURDAY is just overflowing with goodies again this week. The wild and wacky 'No 73' (ITV) has JoBoxers stomping all over the place while Spandau Ballet make their second appearance on Channel Four's 'Hot Dog's' dance show. Highlight of the night must be 'Da Doo Ron Ron' (C4) — a celebration of the work of record producer Phil Spector. Guests include The Ramones and ex-spouse Ronnie plus lots of old clips of the master at work. The repeats of The Tube (ITV) continue to throw up some interesting items. This week it's rare footage of the Beatles at play plus Eurythmics, Fun Boy Three, The Gap Band and Yarbrough and Peoples in the studio. And get ready to scream as Duran Duran surface for 'In Concert' (Radio One).

SUNDAY has Spandau's prima ballerina Gary Kemp choosing his favourite tunes in 'My Top Twelve' (Radio One).

TUESDAY'S 'Hold Tight' (ITV) has the loveable Depeche Mode together with Kim Wilde, while later in the evening 'Black On Black' (C4) features Linton Kwesi Johnson.

ALREADY IN THE CHARTS;

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Singles

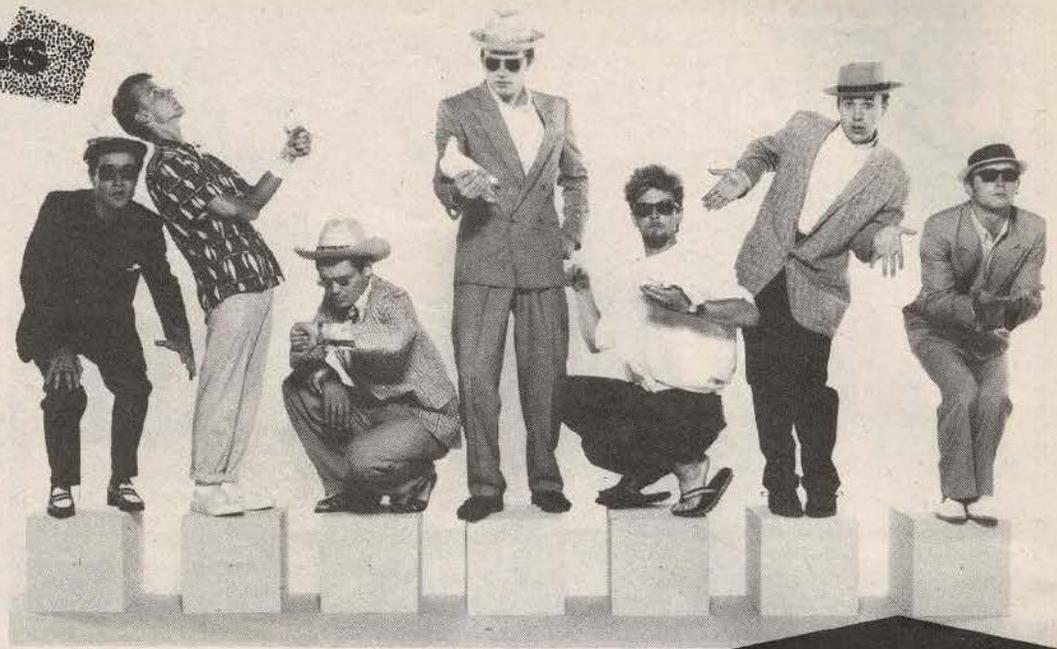
Y&T 'Mean Streak' (A&M) *If this is a hit, I shall take all my clothes off and walk down Oxford Street. Dunderheaded heavy metal without the merest flicker of hope. Much was expected from Y&T, but so little delivered.*

KEYWI 'Let's Get It Right' (Virgin) *Certainly not with this. In one ear and out of the other. I'll take it off the turntable as fast as I can.*

JOE JACKSON 'Cosmopolitan' (A&M) *The prophet of doom grumbles into life again, reflecting the meaning of life and the problems of having an enormous bank balance. What this man needs is a holiday on a sun kissed isle, where he can be force fed 'Beano' comics.*

ANNABEL LAMB 'Riders On The Storm' (A&M) *Thank you Annie, don't call us, we'll call you. An ambitious attempt to amplify the Doors old song, featuring original keyboards player Ray Manzarek, just doesn't come off. The flavour of the original song is still the only one that can tickle my tastebuds.*

DAVID ESSEX 'Tahiti' (Mercury) *Ooh, I bet he looks absolutely lovely dolled up as Fletcher Christian for the forthcoming musical 'Mutiny On The Bounty'. On the strength of this it seems to be a kind of 'Evita' set on the high seas. What's next, Elton John as Napoleon Bonaparte?*



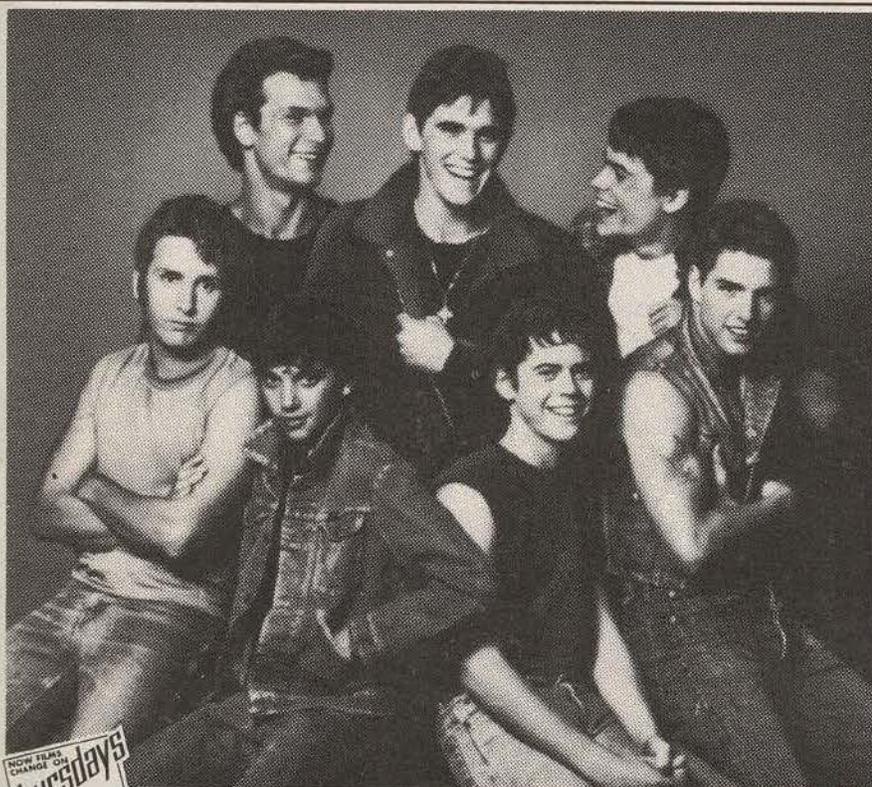
KIT HAIN 'Fire In His Eyes' (Mercury) *One of those coffee table singers, probably with a neat little place in Hampstead. Desperate Ms Hain comes on à la Kate Bush and Toyah, with passion dripping out of her ears. She's a nice girl, but this really is ludicrous.*

UB40 'Red Red Wine' (DEP International) *Aargh! The thought of this blasting over the airwaves for weeks means I'm heading for*

the fallout shelter in the garden. Singalanga-UB40 as they re-vamp an old soul hit and drone even more than a group of Chelsea Pensioners after a night out at the Dog And Ferret.

JOAN JETT AND THE BLACKHEARTS 'Fake Friends' (Epic) *The ruffled sparrow's attempts to sound like a latter day Suzi Quatro once again fall over here. The usual grinding old style, full of unconvincing buffoonery.*

MADNESS 'Wings Of A Dove' (Stiff) *Wackier than the Pope getting down to the Jonzun Crew, Madness' 16th single (yes, 16th) is a wonderful mix of vintage nuttiness, a steel band and the Pentecostal First Born Church Of The Living God Choir. A mighty hit, praise de Lord.*



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PRESENTS

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as TWO-BIT as STEVE as BOB

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Production Designer DEAN TAVOULARIS

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ALL OVER LONDON AND THROUGHOUT THE COUNTRY

CINEMA DETAILS ACCURATE AT TIME OF GOING TO PRESS

reviewed by **ROBIN SMITH**

THE GLOVE 'Like An Animal' (Wonderland) *Stroll on...what a great meeting of minds this is, as Robert Smith of the Cure teams up with Banshee Steve Severin. One of them warbles, one of them doesn't, and it's played so fast that I had to check the steam stereo to make sure it was on the right speed. I found it all downright unmoving.*

CUTTING EDGE 'Lonesome Cowboy' (MCA) *Five uncomfortable chaps who look as if they've had an argument with the hairdresser on a song of unparalleled mediocrity. 'I'm a lonesome cowboy, yippee eye'. For goodness' sake.*

JUDGE DREAD 'The Ten Commandments' (Trojan) *Thou should not make records like this. Usual tired smut from an overgrown schoolboy. Suitable listening for delinquent chimps.*

BELLE AND THE DEVOTIONS 'Got To Let You Know' (DJM) *The worst case of vinyl arthritis I've heard in months. Pigs might start flying if DJM ever sign a decent act.*

KEWI UNIVERSITY OF SWING 'Biggles' (WEA) *Oh God, yet another one of those wacky European outfits — all silly words and squeaky noises. Still, living in a miserable place like Holland is an excuse for anybody cracking up.*

KURTIS BLOW 'Party Time' (Mercury) *Sounds more like the morning after the night before.*

SHEILA HYLTON 'Let's Dance In The Sunshine' (Sunset) *Had she been to Kurtis' party?*

DREAMS '17 Electric (Look Out...)' (Ariola) *Expensive production with lots of musical pyrotechnics but a truly lousy song. All glitter but no guts, from re-titled Eurovision Song Contest runners up.*

STEVE WALSH 'Letters Of Love' (Inner Vision) *Deadly comatose white funk from a man who bears an uncanny resemblance to Tin Tin. Hardly grabbing.*

DIO 'Holy Diver' (Phonogram) *Well, you just can't keep an old pro down. Ronnie James will pin your ears to your head on this megalithic maelstrom, which has class stamped all over it. How nice it would be to see him on Top Of The Pops.*

GIRLSCHOOL '1234 Rock And Roll' (Bronze) *Just when you thought the Girls had slipped off the precipice into oblivion they come steamrolling back. A pretty stupid title belies a great theme. Joan Jett take note — this is how it should be done.*

DENNIS BROWN 'Save A Little Love For Me' (A&M) *Not just another one of those chappies who looks as if he's got a giant spider nesting on his head, Big Den wafts through a song that tickles my fancy in a way I haven't experienced since Marvin Gaye's 'Sexual Healing'.*

DENNIS BROWN: questions in the house after 'favourable' Robin Smith review



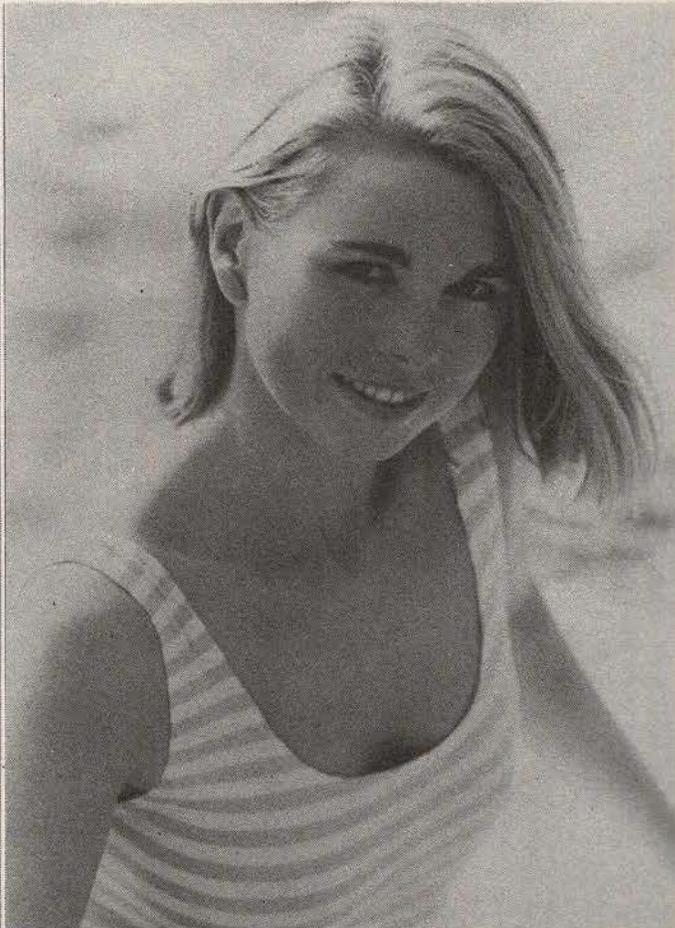
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HAVE YOU got a bare spot on your wall, an empty coathanger in your cupboard and a slot in your record collection for Elvis Costello? Well, we have just the thing for you. RECORD MIRROR and F BEAT Records have combined to bring you an easy-to-enter and even-easier-to-win competition.

The three first prizes are limited edition framed posters by Jonathan Field illustrating the Elvis song 'King Of Thieves' and, of course, signed by Mr Costello, plus, a special Elvis Costello tracksuit top, and, if that's not enough, you'll get a copy of the maestro's latest album 'Punch The Clock'.

There are seven second prizes of the tracksuit top and album. There are no less than 40 runners up prizes of 'Punch The Clock'.

All you have to do is answer three questions about Elvis Costello And The Attractions, indicate your answers, cut out the coupon and send it to: 'Elvis Costello Package Competition', RECORD MIRROR, PO Box 16, Harlow, Essex. First correct entries opened on the closing date, Monday August 22, will win. Don't say we never give you anything!

1) For whom did Elvis Costello co-write 'Shipbuilding'? Was it a) Robert Wyatt b) Barry Manilow c) Shakin' Stevens

2) Under what title did Elvis Costello record 'Pills And Soap'? Was it a) The Imposter b) Tarzan c) Captain Freedom

3) What's the title of Elvis Costello And The Attractions' latest hit single? Is it a) 'Double Dutch' b) 'Moonlight Shadow' c) 'Everyday I Write The Book'

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SPANDAU ~~BALETT~~ BALLET

SPANDAU BALLET haven't simply arrived, they've announced their arrival in de luxe style.

As mid-summer Spandaumania pushed 'True' into the year's top selling singles spot, the Islington boys paused, briefly, and set their sights on the major battles ahead.

In Britain it's them versus

Duran Duran. In America it's them versus the rest. Spandau are now poised for the type of commercial success that somehow belies their neat but elite beginnings.

If the Spandau of 1980 championed a move towards the style, night-time and dance music obsessions of these last three years, then the Spandau of '83 are a different proposition. Massively successful, they are

caught in the position of wishing to remain outside originators and yet having to contend with mainstream acclaim.

THE RELEASE of 'Gold' finds Spandau Ballet at a transitional stage. They're playing for high stakes and, just as importantly, they're playing to maintain their own identity. This

is no crass business pop exercise but a group with real personality.

Spandau love their success, but their roots are in nightclub experimentation and they don't want them severed.

Skipper Gary Kemp relishes the challenge — success with credibility — and sees the dangers. I hope they make it, for as they say, it couldn't happen to five nicer blokes.



TONY HADLEY

The only married Spand, Tony has worked hard to turn a rather dodgy croon into a confident, assured singing voice. You're the one all the mums like, do you think you come across like a matinee idol on stage?

"If you do a love song like 'True', you've got to be convincing about it. It meant something to me, 'cos it's a love song — it touches the heart strings of anyone from very young to very old.

"You've got to be convincing, a lot of people sing love songs with meaning but when they go on TOTP they kinda take the mickey out of themselves."

STEVE NORMAN

Steve is the smile of pop. One of the cheekiest performers I've seen, his stage antics are worth the admission price on their own.

RM has christened you 'Spiny'. Do you mind?

"I don't mind at all. It's only RECORD MIRROR who call me that, so it's fine, innit?" Why are you photographed so much with a pint glass in your hand?

"Cos I'm out all the time. I dunno, I just enjoy myself so much when I'm out — getting my picture taken for RM. I always go out all the time, even when we're working we find time to go out to clubs — just to keep in touch with everybody. It's really important to stay in touch."

You seem to enjoy yourself a lot on stage.

"Yeah, you imagine it, we're like five really good friends — outside of the group as well. I look around the stage and I'm playing with me mates, in front of all these people, it's brilliant. It's a great feeling. We've been close friends for a long time now."

You're a versatile musician. How many instruments can you play?

"I've lost count now. I like to change all the time. I like to be able to play the rhythm side and also the melody side — which is why I started playing saxophone, 'cos I'd dropped the guitar.

"The Christmas before last I bought myself a sax, I convinced the other lot I could play it, so they got me a better one. It's just something I've been good at — learning to play instruments."

Have you any ambitions to write songs?

"It's all down to Gary at the moment but who knows what's going to happen in the future? I've attempted to write some, but the stuff I write is not even as good as the stuff Gary throws away."

Were you ever a punk?

"Hmm, not really. I mean at the beginning it was a big thing. A revolution sort of thing. It lost its way because it became too popular and the ideas became distorted.

"The original ideas were great, it wasn't all 'let's buy T-shirts from Seditionaries' or Sex or whatever it was, £25 for a T-shirt that was ripped. The idea was to be more individual than that, but it turned itself around.

"I remember getting out of that really quick and getting back to the clubs and things."

Have you ever had any close 'scrapes' with your fans?

"It can get quite dangerous, 'cos I've had people go for my earrings and try and pull 'em out. I mean, if your earrings got dragged out you'd rip your ear wouldn't you?"

Who gets the most fan mail?

"Every person in the group has got his own following. It's all pretty equal, which is good. There's no jealousy, no animosity."

The group has finally got major success, but the route has been bumpy. Why?

"I think we could have taken the easy way



out and done really over the top commercial stuff in the beginning. Forget about the musical credibility. We've always stuck our necks out — taken chances.

"We're appealing to all markets. At our concerts it starts off at the front where the audience are screaming girls and the further you go back the older it gets."

I've heard the group are very clever at looking after their business interests.

"We've got a very shrewd manager. We didn't have a promoter on the last tour, we used a bloke called Iain Hill. We sent him round the country six months before the tour to find out the best venues to play. 'Cos when you pay a promoter he gets a quarter of the take and only gets you places like the Odeon and things like that. We came up with better dates than that, Albert Hall, Sadlers Wells, opera houses round the country."

SPANDAU BALLET

GARY KEMP

Gary is the Commander In Chief, a talented tunesmith with an acute ear for pop trends. Gary likes to talk — fast. Number One album, Number One single, is the pressure getting to you?

"It's different now to what it was a few months ago. There was a time when if there were fifty kids standing outside we could sign autographs, but they won't let you sign autographs anymore — they just jump all over you. It's a shame 'cos I like to sign autographs.

"We're pretty good about things, we don't get paranoid and we don't get egotistical. We're happy to be successful but I don't think suddenly we've become conceited. I think now is a time when we've got to be less conceited and more conscious of what we're going to do next.

"Over the next year we've gotta be thinking about what we're gonna do to keep up there. Not let it slip. I don't think that's a pressure. 'Cos pressure is something we've already enjoyed, 'cos we've gone through a lot of rough times. I think pressure's something that keeps us working.

"You mustn't get conceited, you gotta think this is just the beginning. Another thing that takes up a lot of our time is working towards America — we're nothing in America. We've gotta go there."

You've recently bought your own flat.

What's it like?

"My flat's got character. That's why I bought it. If you take all the furniture out of it, it's got a style all of its own. There's a lot of dark wood floors and shutters, and walls that have got a lot of dark wood on them.

"It's quite an old style looking place so when I started putting a lot of modern furniture in, it started clashing a bit. I like gadgets — good hi fi's, cordless telephones and stuff, everything on remote. So I want to mix this with old style cupboards, chest of drawers, etc."

Do you enjoy living away from home?

"I like living away from home, but I don't live very far from my parents anyway."

What is it about Islington?

"We've lived there all our lives — we know it. There were two grammar schools, the working class side of the grammar school spawned a lot of people in the arts and entertainment. Alan Parket (film director) went to our school — our band plus some of Blue Rondo and Madness, and the bass player in Bow Wow Wow all went to Martin's school.

"I think when working class kids go to grammar school, they seem to be the kids who can adjust, who seem to have their own ideas at a very early age. The last thing this sorta person wants to do is to end up being a clerk or in a career job, 'cos they're quite creative.

"Because they come from a working class background I think their ambition to succeed and do it differently is much stronger."

I heard a rumour that you were going to work with Paul Weller. Is this true and what do you think of him?

"I'd like to do something for Respond — he did ask me. I couldn't stand the Jam 'cos I think they were like the old school of rock — the rules were all old school.

"I think he was getting more and more disheartened with it, 'cos he saw that there was something new and exciting happening in music now and it wasn't in that old style guitar twanging sort of thing. I think he had the guts to finish it when it was at its peak



and go with Respond.

"Respond is much more modern, it's more of a unit — like us. Respond can be used as a medium for all different types of creativity.

"At the moment the music's tending to be a bit sixties derivative. I think that's wrong, it's gotta be a bit more modern. The ideas are good, if he asked me to write some stuff I'd like to."

What do you think about all the nice things Tracie has been saying about you?

"It's flattering. I've only met her once and she seemed really nice, dead ordinary. We've been saying for years how great it would be to get a girl to sing in a group — someone who doesn't come across as all tarty, but someone who's dead normal, someone that people can understand. In a way Weller's done that with Tracie, that's not to say she looks dead boring."

What about your relationship with Clare Grogan?

"She's a good friend and I hope she does well with the new single. We're really good friends, I know all the images."

By Jim Reid

Pics by Jill Furmanovsky

How the West was worn

THEY DID it almost single handedly — they brought style back into the top twenty. At times it was ludicrous — more like your mum's old bath towel — at times it was sublime — sharp zoot suits. Whatever, it has always been important. Listen, Spandau are about to talk style.

What were you wearing when you were young?

Steve Norman: "I remember the first time I really got into clothes was in the primary school. I got my mum to buy me a Ben Sherman — it was an orange striped Ben Sherman and I couldn't wait to go round the flats and show it off. I remember having my hair cut very short, that must have been the end of the skinhead era."

Tony Hadley: "I suppose Ben Shermans and things like that, Prince Of Wales check. Your mum would go out to a shop and she'd think 'that's a nice jacket,' or something and come back and you wouldn't like it.

"You just used to pester your mum to buy you the latest stuff from the market. Down at Chapel Market we had A&A's shoe shop and a shop called Michael's that used to sell Ben Sherman and Brutus. They were very expensive compared with ordinary kids' clothes. You had to save a bit of pocket money or wait for a birthday or Christmas present.

What do you do with your old clothes?

Steve Norman: "I wear them still, I'll probably wear them in the daytime. You get a really nice suit and think 'oh that's great'. You wear it out to a club a couple of nights and then that becomes part of the daytime wear and so you wear something else that is new in the night-time."

So you must have a pretty full wardrobe?

Steve Norman: "Oh, it's ridiculous, I have to keep fixing the rod that's holding up all the hangers. I've moved half the stuff into my mum's bedroom at the moment."

WHERE DO you buy your clothes?
Gary Kemp: "I like De-Mob in London. Still, I suppose it stems from the days when I didn't have any money, but I think it's not where you buy your clothes but how you wear them that counts.

"So you could buy a T shirt from a bad shop, but when you mix it with a certain style it looks good. Knick-knacks that you pick up in second hand shops can be very useful.

"I like De-Mob as a shop you can buy things straight out of.

"I've always liked country style clothes. The autumn is my favourite time of year, 'cos you can wear your best clothes then. I like wearing socks and boots, the tweed look. Funnily enough you can pick that sort of thing up in fishing and climbing shops."

What do you feel most comfortable in?

Tony Hadley: "I feel comfortable in what we're wearing now. I'd feel really awkward wearing all that kilt stuff we used to wear. It's like two and half years old and taste and style change."

**STAR
STYLE**


How do you decide what look you're going to adopt?

Steve Norman: "It's not a matter of sitting down and thinking what we're going to do. When we did these suits we just thought, 'let's get some suits done by Chris Sullivan'. We just looked through a book and chose what suited our individual tastes."

Gary Kemp: "We wanted to do something that had a sorta Western feel — I thought the 'hard times' Western look was rotten, we wanted something that was smarter. I like wearing suits and I think the band look good wearing suits. We just showed Chris Sullivan a few pictures and he made us

these.

"The band are very much five strong individuals and yet at the same time it's a very uniform band. If you just stuck us all in T shirts you'd still see there was a connection. There's such a strong bond between us all as friends that when we do dress in a similar style I think it looks stronger than other bands."

FIRST OF all, Spandau Ballet discussed the design of their new suits with each other, and once they'd come up with a few suggestions they went to Chris Sullivan, founder of Blue Rondo A La Turk and host at the Wag Club, who actually put their ideas into drawings. Then they bought the material and took it, along with Chris's designs, to Phillips in Camden Town, who made up the suits. All in all, the cost of the material, design and making — up came to £330 a suit.

Carmel ye faithful

FOR A person whose records include such doom-laden titles as 'Tracks Of My Tears', 'Storm' and 'Lament', new jazz singer Carmel is smiling an awful lot these days.

Which is hardly surprising, considering her 'Bad Day' single has just given the Manchester-based trio she fronts their first taste of chart success and — to cap it all — an appearance on breakfast television.

But can a band who have often been quoted expounding such weighty concepts as 'integrity' and 'sincerity' find commercial success an appealing prospect?

"Those remarks were taken out of context," explains Carmel — a surprisingly small figure for someone with such power in her voice. "What we really meant was that we're very serious about what we do. We're not a pap band."

"What we're about is power," continues Jim Paris, the man behind the sparse double bass playing that backs Carmel's impassioned singing. "And a feeling of spontaneity."



CARMEI: 'Not a pap band'

One way Carmel tries to achieve this on disc is by recording tracks 'live' in the studio without technical wizardry to clean up the sound.

"I think it goes back to the kind of people we really admire," says Paris. "Like James Brown and gospel music. Saying that, we really like Michael Jackson and if

we could get his kind of sound in the studio we probably would."

As the 'Bad Day' single shows, the original three-piece of Carmel, Jim and Gerry Darby on percussion are now using 'guests' to add a new dimension to their sparse sound. "It's not that we don't like our old way," explains Carmel. "It's just that

something definitely had to explode here and there."

With an album due out in the autumn and more TV and radio appearances lined up, it looks like things could indeed be about to explode for Carmel. As she puts it herself, "We're just getting the foot in the door."

Eleanor Levy

NEW EDITION

POPCORN LOVE

NEW 7" & 12" SINGLE



(12" includes extended mix of "POPCORN LOVE" + extended instrumental track.)
Produced and Mixed by ARTHUR BAKER/MAURICE STARR



(from the forthcoming L.P. "CANDY GIRL")

SANDIE? *Sure!*

SANDRA LOBBAN has arrived at MCA courtesy of the Musical Youth connection. The 19-year-old Birmingham girl has been closely involved with the MY set up for three years.

How did she hitch up with the school boy hit squad?

"A bloke called Mac introduced me to Freddie (Patrick and Junior's dad) and the lads and told them that I could sing. Freddie told me to come round so they could see what I could do and we took it from there. That was three and a half years ago."

Although Musical Youth play on Sandra's 'Another Dirty Trick' single, the girl is determined to forge a powerful personality of her own.

"I left school at 16. I worked at this firm for a week and I just left. It wasn't what I wanted to do. A factory job isn't for me 'cos I don't like sitting down in one place for too long."

"If I'd got a job I liked I might have concentrated on it and left singing for later. It never happened."

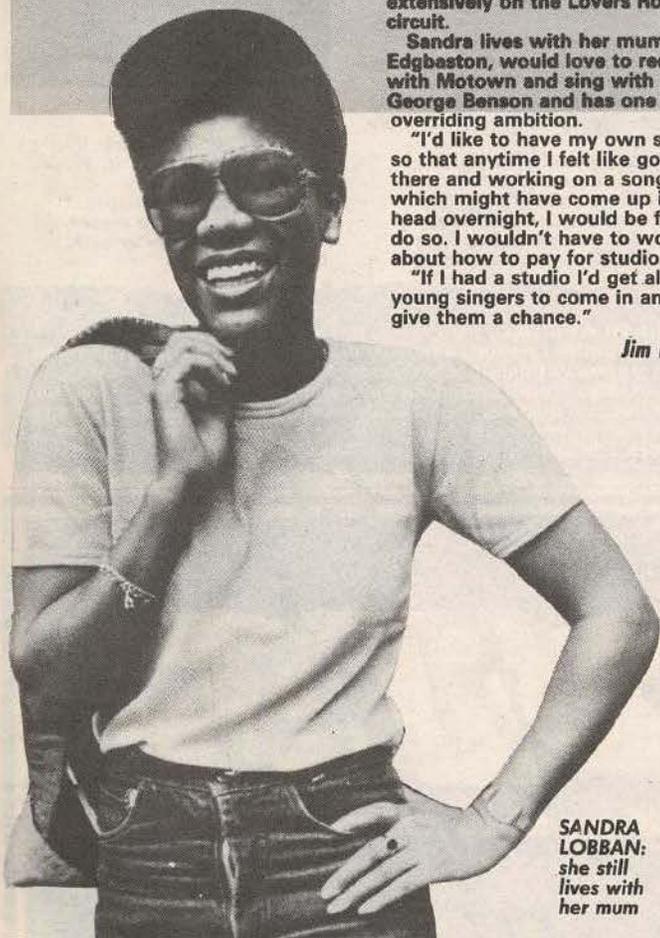
'Another Dirty Trick' is not Sandra's first solo single. The girl has already worked fairly extensively on the Lovers Rock circuit.

Sandra lives with her mum in Edgbaston, would love to record with Motown and sing with George Benson and has one overriding ambition.

"I'd like to have my own studio so that anytime I felt like going in there and working on a song, which might have come up in my head overnight, I would be free to do so. I wouldn't have to worry about how to pay for studio time."

"If I had a studio I'd get all the young singers to come in and give them a chance."

Jim Reid



SANDRA LOBBAN: she still lives with her mum

News beat



MEET ROBERT MARLOWE — the first signing to Vince Clarke's Reset Records label. It's the first project for the Alf-less Yazoo member and Depeche Mode mentor.

His 21-year-old protege has had the distinction of playing in various bands with both Yazoo members. His first band, The Vandals, featured Alf on vocals.

"We used to argue a lot," he says. "She used to be very blues-orientated while my hero was Marc Bolan. I used to wear make-up and play glam-rock. I was very surprised when I heard her on album with Yazoo. I could never hear her voice because I was always blasting my guitar with feedback."

In fact, he claims it was this unorthodox guitar style that turned Vince onto his successful career with electronics.

"He was into Simon and Garfunkel — very melodic stuff — before he realised what he could do with the power."

Marlowe's subsequent bands have included Depeche Mode's Martin Gore. But his ambitions reached beyond the Basildon mafia.

Marlowe has just released a single 'The Face Of Dorian Gray' — based on the Oscar Wilde book.

"It's definitely not Yazoo," he says. "Hopefully it's something original — a bit manic."

Mike Gardner

LILLO
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7" & 12" SINGLE
OUT NOW

*(You're A)
Good Girl*



(12)CL303



I'M 18 years old and left the sixth form in June this year. Currently I'm working as a barman on Saturday and Sunday evenings and earn £10.70 a week. But in September, at the first available opportunity, I intend to claim supplementary benefit for a month before going to university in October.

Will I be able to claim? Also, can I get free NHS prescriptions?
Andrew, Leicester

●You will be able to claim supplementary benefit in September, but it won't be the full £20.55 payable to someone aged 18 and over living with parents, or the full £25.70 due if you live away from home. The maximum anyone is allowed to earn without having a supplementary benefit payment cut is £4.00 per week. But anyone receiving benefit does qualify for free prescriptions.

WHERE CAN I get hold of a free leaflet about college grants? I'm not sure whether I'd qualify.
Gez, Ilkely

●Your nearest education authority should be able to fill you in on the fax if you give 'em a bell. But for your own personal copy of 'A Guide To Student Grants', write to Department Of Education And Science, Room 211, York Road, London SE1 7PH.

The wheel world

I've been confined to a wheelchair ever since I was involved in a car accident three years ago and find myself constantly annoyed at the way people seem to assume I'm some kind of sub-human because I'm in this position. Someone told me that a fighting network for people with disabilities does exist. Can you put me, and other young people, in touch?
Gina, Stockport

●Get in touch with The

Liberation Network For People With Disabilities c/o Flat 4, 188, Ramsden Road, London SW12. (Membership costs only £2.50 a year. Send a stamped addressed envelope for details). The Network, which already has 200 members throughout the UK, also publishes an excellent magazine 'In From The Cold', free to members, or 50p per copy to non-members, from the same address.

I'M INTERESTED in finding out more about being a 'Bluecoat' or a 'Redcoat' at a holiday camp. What qualifications do I need? I'm 21.
David, London

●Both Pontins, (Bluecoats) and Butlins (Redcoats), agree that, when it comes to being a holiday camp entertainments host, sheer personality and ability to mix far outweighs any past experience of organising people or arranging events.

If you're 18 or over, have an extrovert personality, get on well with people, look smart 'n' attractive and can dance, (ballroom as well as modern styles go down well at Butlins), and have a fair knowledge of indoor and outdoor sports, you could be in with a chance. Sheer "chattability", as seen on 'Hi De Hi', also helps. Work is seasonal,

usually from May thru' to October, and competition is fierce.

Both Butlins and Pontins receive well over 4,000 applications each year; from these Butlins takes on around 240 people and Pontins approximately 300.

Pontins recruitment for the 1984 season starts in late 1983, but Butlins don't start sifting thru' applications until January 1984. For an application form contact: Alan Ridgeway, Sports



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.

Administration Manager, Butlins Holidays, Bognor Regis, West Sussex; Jan Kennedy, Entertainments Executive, Pontins Ltd, Pontins House, St Peters Road, Bournemouth, Dorset.

FLASH A FRIEND: Into radio, hi-fi and David Bowie? Paul from South London, aged 17, wants to hear from anyone and everyone with similar interests. Meanwhile tennis fanatic Kim, also from London, in her early twenties, is into Spandau Ballet and most soul and funk music and wants letters from anyone in her age-group living in or near London. Write c/o Help, Record Mirror, 40, Long Acre, London WC2.

TOOTS

TOOTS HIBBERT'S New Solo Single

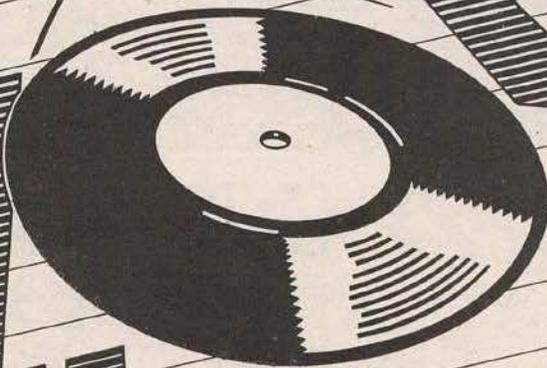
SPIRITUAL HEALING

Produced by
CHRIS BLACKWELL
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THE BEST FOR LESS

TRIVIA QUIZ



- Which American soul act's first UK hit was 'Queen Of Clubs'?
- Which American male vocalist has reached the chart twice with 'Son Of Hickory Holler's Tramp' in 1968, and the soul classic 'Together' in 1977?
- What was disco outfit GQ's only British chart hit?
- Who is lead singer with the J Geils band?
- Who was responsible for the CB top 20 hit 'Convoy' in 1976?
- From which town do ELO originate?
- What were the Specials also known as?
- Which airport was favoured by Cats UK in 1979?
- Who are FLB better known as and what has been their biggest hit to date?
- Which make of car backed Booker T?
- In 1976 J J Barry scored a number one with 'No Charge'. Which popular comedian made a satirical cover-version, reaching the top 30 in the subsequent months?
- Which Led Zeppelin song was successfully covered by CCS in 1970 and subsequently became the theme music for 'Top Of The Pops' in the seventies?

ALGERIAN FEMINIST cinema (1945-46) and its relevance to the concepts of Proust and Nietzsche is the subject of this week's trivia quiz. Well... alright, the theme is actually initials.
Your score: Under 10 — AWOL. 10-20 — OK. Over 20 — VG.



- Whose first UK hit was 'Donna'?
- From which famous western movie did the B J Thomas hit, 'Raindrops Keep Falling On My Head' originally come?
- Whose only British hit was 'We Do It', a top five smash in 1976?

- What were Dave Dee, Dozy, Beaky, Mick and Tich called following the departure of Dave Dee in the late sixties?
- What was D Train's first British hit?
- With whom did B A Robertson team up to record the 'Hold Me' hit from 1981?
- Can you remember F R David's recent follow-up to 'Words'?
- Which band is currently creating a buzz in disco circles with 'Be Good To Me'?
- Complete the following initials: Ben - King; - King.
- What did 'T' stand for in T Rex?
- Which punk outfit scored two mini-hits last year with 'No Survivors' and 'Give Me Fire'?
- What sort of 'Wedding' gave Roy 'C' a top 10 hit in both 1966 and again in 1972?
- Who is the only artist ever to reach the UK chart who has the United States initials in his name?

X-WORD

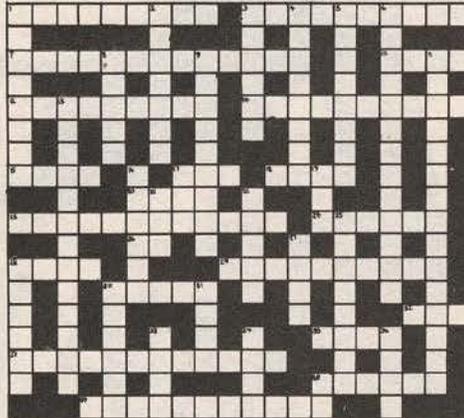
Complete both the POP-A-GRAM and X-WORD to win a £5 record token. First correct entry wins.

ACROSS

- A request for an answer from the youth (4,2,3)
- The former 12-year-old genius (5,5)
- New Risen group (7,2,4)
- Malcolm's rock (4)
- The force was with them in 1979 (4,5)
- Taken by Ringo Starr in 1973 (10)
- Spent in Europa (4)
- Group caught in a Mantrap (1,1,1)
- It enables you to live forever (4)
- Former Velvet Underground singer who turned Chelsea Girl (4)
- Shalamar don't fool anyone on this (4,8)
- A spot of trouble for Mike (6)
- & 35 across: She was mad at Suggs (2,4)
- Jeremy's partner (4)
- Dream Lover of the early Sixties (5,5)
- Casbah rockers (5)
- She's a Love Blonde (3)
- See 26 across
- Set up by OMD in 1981 (12)
- An offer from Yvonne Elliman that would be hard to refuse (4,2)
- Group who saw the Northern Lights in 1978 (11)

DOWN

- Solo effort from Bunnyman (3,5)
- Seagulls hit (7)
- Off The Bone group (6)
- Creature for the Sisters Of Mercy (8)
- The coldest group down under (8)
- Queen and Bowie collaboration (5,8)
- Singer on let (5)
- Transport to Cairo (5,4)
- He wants to Stop The World (7,8)
- The bird in XTC (4,9)



- Found in the Anti-Nowhere League (6)
- They had 1974 hit with How Long (3)
- Rainwear for Mick Fleetwood (3)
- Guitarist in 3 down who will cling to you (3)
- Nightmare group (5)
- You'll find 1919 on this label (3,5)
- Swedish superstars (4)
- Was Debbie's LP for the birds (3,3)
- Tears For Fears hit (6)
- Agnetha says it's on (4)
- Supergroup found in the Heat Of The Moment
- He wanted to Stop The Cavalry (4)
- 1981 Status Quo hit (4)
- Freak or Bon (2)

LAST WEEK'S X-WORD SOLUTION

ACROSS: 1 Twisted Sister, 5 Arista, 8 Neil Arthur, 10 Sparks, 12 A Flock Of Seagulls, 14 War, 15 The Rise And Fall, 17 Smoke, 18 Lovely Day, 20 CCS, 21 Songs To Remember, 25 Rage In Eden, 26 Agnetha, 29 Nod, 30 Ivory, 31 Sheena Easton.
DOWN: 1 Tantalise, 2 Icie Works, 3 Detroit Spinners, 4 Rapture, 6 Rak, 7 Tom Bailey, 9 Accidents, 11 Marillion, 13 See Those Eyes, 16 Fad, 19 Lee, 20 Carrie, 22 Eagles, 23 Berry, 24 Roddy, 27 Toto, 28 Anne.

LAST WEEK'S POP-A-GRAM SOLUTION

The Walk, Tantalise, The Trooper, Big Boys, Al Jarreau, Jo Boxers, Juicy Fruit. DOWN War Baby.

LAST WEEK'S X-WORD WINNER

Phillip Edwards, 24 Kelham Green, Gordon Road Estate, Nottingham NG3 2LP.

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.

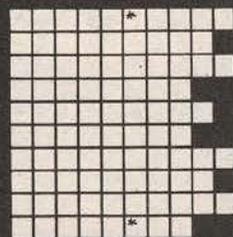
ANSWERS

25 Gary US Bonds
22 Tyrannosaurus Rex
19 Meggle Bell, 19 Maud, 20 SOS, 21 E. B.S.
14 Bush Candy & The One For Me
16 DDM & 17 'You're The One For Me'
13 Lorry's Band, 12 'Whore Lovers', 13 'The Sunshiners', 10 'The Sunshiners', 7 'Special AKA', 4 'Peter Work', 5 'C W Mccall', 6 'Birmingham', 20 'C Smith', 3 'Dino'

Rock Lists competition winners

Pete Scott, Manchester; Michael Burnett, Sunderland; Miss Wilson, London E5; Susan Anderson, Folkestone, Kent; David Whitehead, Nottingham; Lloyd Lewis, Watford, Herts; D Eric, Manchester; Robbie Ross, Kirkcaldy, Fife; Alison Gray, Wilts; S Shaw, Middlesbrough.

ANSWERS: Silk, 'Gregory's Girl', Paul McCartney.



POP A GRAM

SOLVE THE 10 cryptic clues and write the answers across the puzzle so the starred down column reveals a heart-throb who put Rio girls on film. Remember the clues aren't in the correct order. You have to decide what the right order is.

We pull real changes for a stylish council (4,6)
The loon might provide Oldfield to make shadowy changes (9)
Watch her pet root get pulled apart by Iron Maiden (3,7)
This band might sell breast if they took a food shop during this Indian summer (5,5)
A drum and something you have to join combine for the man with the four way hips (3,3,4)
See the wench rot for Gary Byrd's rap (3,5)
Mr. Ray Fint changed his name to sing with ABC (6,3)
Did P Young cut his LP in the LA PR Zone (3,6)
Vidal Blad sounds like an immigrant, but he needs putting into a soft cell (5,4)
In part of the Isle of Wight, Ron may produce a hit for the Creatures (5,3)

LOOK UP 

**IT'S
MADNESS**

VSTF
LIVE

NEW SINGLE
Wings of a Dove
c/w Behind the 8 Ball

7 buy 181 Limited Edition Picture Disc 1 buy 181

Albums

The Prophet motive

DENNIS BROWN 'The Prophet Rides Again' (A&M AMLX 64964)
 A PROPHET is pushing things a bit far, as Jamaica's top reggae singer is following the trends by choosing to devote one side of his album to funk... but he still boasts a fine voice. The quality of this album lies on the second side, comprising all Dennis Brown compositions and all rooted in reggae rather than disco. There's the rolling title track, followed by his strongest cut 'Historical Places (Ethiopia)', where he manages to break out of the dull, preaching roots style that usually dominates such numbers. With 'This Love Of Mine' and 'Shashamane Living (Country Living)' keeping the quality going with their easy reggae style and lilting vocals, the second side is a warm antithesis to the tepid funk numbers on side one. It opens with 'Out Of The Funk', followed by 'Jammin' My Way To Fame' — both as uninspired as the titles suggest. The side is only redeemed by his single 'Save A Little Love For Me' — a beautiful reggae/disco ballad, with a dreamy feel to while away those hot summer nights.++++

Simon Hills

VARIOUS ARTISTS 'Slow 'N' Moody Black and Bluesy' (Kent 003)
 ANOTHER DIP into the heritage of black American music. This time Kent have opted for a rich vein of soul balladry and tear splattered blues. 'Slow 'N' Moody' is a primer in emotional black music, a music of suffering and joyous defiance. The music here stretches from gospel-tinted vocals to deep soul testifying. Highlights are Jimmy Holiday's crashing passion on 'I Can't Stand It' and Mary Love's 'Walk On By' styled 'Baby I'll Come Right Away' — the most beautiful tearjerker I've heard all year. All this plus Ike and Tina, BB King and Little Richard. Your record shop opens at 9 am.++++

Jim Reid

ROY AYERS 'Silver Vibrations' (Uno Melodic UMLP1)
 COME LOOKING for the hard-driving funk of Ayers' Ubiquity days, like 'Get On Up Get On Down', and you'll go away largely empty-handed. Apart from 'Good Good Music' and maybe 'Keep On Movin' here, Roy's sporting a more studious sound these days, African influences still intact, and best exemplified by the mesmeric 'Chicago'. That, or twee instrumental work like 'Lots Of Love'. It adds up to an album for listening as much as dancing.+++

Paul Sexton



Pic by Eugene Adebari

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

KC AND THE SUNSHINE BAND 'All In A Night's Work' (Epic EPC 85847)
 KC AND his Sunshine band have produced some of the most bland and repetitive disco-funk of recent years. So why is this latest offering from the toothsome one not only bearable, but also quite good? The songs are as tasteless and unsubtle as ever — with such titles as 'Do It' leaving you in no doubt as to KC's favourite pastime on a wet Sunday afternoon. The production is still over the top — why use one horn when you can use 20? And, worse of all, the sickly romanticism of such memorable ditties as 'Please Don't Go' rears its mushy head again in the duet with Teri De Sario, 'Don't Run (Come Back To Me)'. But this album has class written all over it. KC may have been replaced by the likes of Wham! and Level 42 as the hip sounds to 'get down' to at school discos and barmitzvaahs but the man's confidence carries the material through. Sure, it sounds dated, and it probably rots your brain, but you try listening to it without your foot tapping.+++

Eleanor Levy

Mambas' enclosure

MARC AND THE MAMBAS 'Torment And Toreros' (Some Bizarre BIZL 4)
 YOU DIDN'T expect a modest record from Marc did you? Mr Almond does nothing in half measures (I'm told) and this album is no exception. A right old crash and bang — and no mistake. I don't know whether Marc regards his work with the Mambas as a bit of light relief away from the serious business of making money, but it sounds like that.

'Torment and Toreros' is haaaard going, four sides of ill-disciplined doodling. It deals with familiar Almond obsessions: ie, the generally scabrous side of life. I'm afraid I find Marc's murky travelogues neither outrageous nor daring but simply tedious. To the lyrical doggy bag add a musical laziness. Without the guiding line of David Ball, Almond's music lacks both direction and melody. The Mambas mistake a barrage of percussion and guitars for intensity, substitute pretty string-driven interludes for melody. It's only when the accompaniment is trimmed to Annie Hogan's neat piano chording that the music is complementary to Almond's typically melodramatic vocals. As such 'In My Room', a voice and piano piece of bedsit triste, and 'First Time', a piano and violin tale of stolen virginity, are the standout tracks. I'm sure they had a great time in the studio and really they should have left it at that. Like all those people who mistake black leather and studded belts for some sort of decadent mean machine, Mr Almond has mistaken his own pop stature for divine inspiration. A fine performer, his talés are tired and his melody belongs to Davey.+++

Jim Reid

THE BEACH BOYS 'The Very Best Of The Beach Boys' Vol 1 and 2' (Capitol BBTY 1867191 & BBTY 1876201)
 A LAST desperate attempt to mine a last few nuggets of gold from the Sixties El Dorado that was the Beach Boys. A two-set buy-one-get-one-free compilation that features every one of the Boys hits plus a few others thrown in for good measure. Volume 1 spans the surfing, sun-soaked early years of 'Surfin' USA', 'Little Deuce Coupe' and 'I Get Around', while the second disc takes up all those from the second 'mature' phase of the group's history in the mid and late Sixties and features such gems as 'Good Vibrations' and 'God Only Knows'.+++++

Simon Tebbutt

BILLY BRAGG 'Life's A Riot With Spy vs Spy' (Utility UTIL 1)
 SIMPLE, SHARP and acerbic. What with everyone searching for the perfect beat in a 112-track studio, it makes a change to hear something so fundamentally pristine. Armed with only an electric guitar and a biting Welleresque vocal, Billy Bragg speeds through a seven-track tale of love, despair and hope. Ragged and messy perhaps, but the message and story here is pushed so close to the listener that you can almost hear Mr Bragg's heart beat. Hail the return of the street corner singer-songwriter.++++

Jim Reid

Bedsit land

(Our hardcore wimps section)

WEEKEND 'Live At Ronnie Scott's' (RTM 139 LP)
YOU KNOW it's a shame that groups feel duty bound to release an album to celebrate their demise. Fittingly, though, 'Live At Ronnie Scott's' is a pretty effective hammer for the last nail in Weekend's coffin.

It is sharply divided into the low-down jazzy and the uptempo hi-life. Neither side works, mainly because Weekend explore loose, fluid territory with a gawky stiffness. Alison, sweet and clear, is no jazz singer and Weekend, in line and on time, are no jazz group.

Weekend were capable of touching well constructed pop songs with the feel of bossa nova, but it seems that once they entered Ronnie's hallowed jazz club they got a little bit above themselves. Shame really. ++++

Jim Reid

VIRGINIA ASTLEY 'From Gardens Where We Feel Secure' (Rough Trade ROUGH 58)
ELECTROPHONIC PHUNK it ain't. In fact this album has absolutely nothing to do with any pop trend past or present, simply being one person's exploration of a temporary mood and ambience. A delicate fragment of time.

Built around Virginia's gently flowing piano motifs, 'From Gardens' doodles a pastel impression of an English country day. Thus Ms Astley weaves her spell such that the first track is evocative of early morning stretching and yawning, the second a dreamy mix of church bells and school choir.

If this is a marginal work, well away from the Top 20 racks of your local record store it is still worthy of inspection. At times Virginia's tenuous grasp at permanence is quite beautiful. ++++ 1/2

Jim Reid



VIRGINIA ASTLEY: a sensitive little thing

original forms.

But the rest is sloppy and honestly rather ordinary, their chopping guitar lines and harsh bass sounding crisp but too repetitive.+++

Simon Hills

CHAZ JANKEL 'Chazablanca' (A&M AMLH 64917)

THE CAREER of ex-Blockhead Chaz Jankel seems to be characterised by under-achievement. He has a nice feel for funky riffs and his deft touch for melody can be judged by the excellent 'Ai No Corrida' — a minor hit for him over here, and a substantial success for Quincy Jones in America.

But his material has always lacked a strong focus and the vital spark that turns pleasant listening into something that grabs attention.

Despite the attentions of drummer Jaime Lane, one of Britain's finest

percussionists, top engineer Steven Stanley and Tom Tom Club member Laura Weymouth, there's a worrying lack of urgency about the proceedings.

Even 'Without You' — the best song on the set and slightly reminiscent of Narada Michael Walden — lacks the bite that nails the ears to the speakers.++

Mike Gardner

AFTER THE FIRE 'Der Kommissar' (CBS 25227)

AFT fans shouldn't be fooled into thinking this is a new album from the band who've just scored a huge success world wide — everywhere but here — with the title track.

This is basically a 'best of' compilation of a band who were more famous for their religious beliefs and the patronage of rock promoter Harvey Goldsmith than for their tedious pomp pop.

The best songs, 'Dancing In The Shadows' and 'One Rule For You', are here in brand new but slightly inferior recordings.++

Mike Gardner

VARIOUS ARTISTS 'Street Sounds 5' (Street Sounds STSND 005)

YET ANOTHER bumper collection of top disco toons from Street Sounds — adding up to over an hour's worth of fine music for around four quid.

There are full length versions of 'IOU' by Freeez, Aretha Franklin's superb 'Get It Right', La Famille's version of 'All Night Long', a special extended version of 'Get Down Saturday Night' by Oliver Cheatham and the stunning 'It's Over' by The Funk Masters among the LP's 10 tracks.

In short, Street Sounds has yet again offered true value for money and possibly the best selection of disco cuts you could think of out of this year's most recent releases.+++++

Simon Hills

JAZZATEERS 'Jazzateers' (Rough Trade ROUGH 46)

IN WHICH Lou Reed meets Orange Juice and comes up with... well, not very much really. Which is a shame, because this collection from the now defunct Scottish foursome does have its moments.

The Jazzateers wrote some good material — particularly their single 'Sixteen Reasons', which appears here — but this album only reveals their lack of depth.

The songs range from the pounding Bunnymen-style riffs of the single to a more bluesy-funk sound. This is shown at its best on 'Once More With Feeling' but not even this can finally save this

offering from a slow descent into mediocrity.

Since the band's demise, the bulk of the members have gone on to form Bourgie Bourgie and have just signed to MCA. Maybe they'll be able to fulfil some of the potential that this album can only hint at.++

Eleanor Levy.

BERNARD EDWARDS 'Glad To Be Here' (Atlantic 78-0079-1)

THE CHIEF effect of the Rodgers and Edwards solo albums has been to show that the whole — that's to say their records with Chic — is greater than the parts.

Bernard has gone for a rather more mainstream dance approach than Nile did, but the results are, if anything, less moving. It's perfectly listenable, and the Chic production touches are the main attraction, but Edwards' own voice is pretty lifeless and the ideas even simplistic at times. Time to get back together again lads.++

Paul Sexton

AU PAIRS 'Live In Berlin' (AKA 6)

WHERE PEOPLE get this Berlin business from, I'll never know. Strikes me as a boring city that houses piles of head offices standing up for capitalism. Still, half of this album gets a big boost from the atmosphere of a live gig — and the Au Pairs could be electric live. 'Diet', 'Inconvenience' and 'Cum Again' especially benefit from the injection of spontaneity, making them an even better bet than in their

JAMES BROWN 'Bring It On' (Sonet SNTF 906)

FASHIONS CHANGE, but of JB keeps pounding it out, year after year. Now aged 50, his down-the-line, grinding funk is as influential now as ever and it's been great to see him back in the singles chart.

We're unlikely to see his name in the albums list, I fear — not that 'Bring It On' is a duffer by any means, but it tends to showcase his balladeering style more than anything and apart from that, it really isn't very good value for money.

There are two near-identical versions of the 'Bring It On' single, plus its flip 'The Nighttime Is The Right Time' and just four other tunes, totalling less than 20 minutes new music. Of those, try his disarmingly incongruous stab at 'Tennessee Waltz' and the understated 'You Can't Keep A Good Man Down'. You said it, Soul Brother Number One. ++++ 1/2

Paul Sexton



Pic by Jill Furmanovsky

WIMPS

CLOSE TO THE BONE

* AVAILABLE ON RED, GREEN, YELLOW OR BLUE VINYL.

RECORDS ON CASSETTE

Mailman

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

HOW OLD is Robin Smith next birthday? Past menopause? Obviously he couldn't 'get down' and boogie even if Booker Newberry III sat on him. Slagged-off artists included Wham, Galaxy, Manhattans and (gasp) Herbie Hancock.

If this geezer can't write an unbiased review with credit as well as insults, he should sling his hook and take an Awayday at OAP cheap rate to see his grandchildren.

Please tell him from the crew that if the idea was to convince us that he was a mindless, soulless berk, he did a grand job.

McGill's other half, Taunton
● We'll dispatch him on a SAGA holiday to Eastbourne

I WAS very disturbed to read the letter slagging off my home town and the music press printed in this magazine three weeks ago.

The biggest blow was learning that some very unthoughtful person (probably well meaning) had taken it upon themselves to do the bitching that I refuse to be a part of.

I do apologise sincerely to anyone who was offended by my anonymous counterpart's letter and hope the same thing doesn't reoccur as the printing of illegitimate letters does reflect badly on this magazine. (The Real) Nick Beggs, Kajagoogoo



Young love

ALTHOUGH I thought that pic of Paul Young with a pudding basin haircut in last week's ish was a real hoot, I totally agree with Tracie — Paul Young makes me go weak at the knees too!

I'm sure that he's destined to follow Spandau Ballet into the hearts of mums, housewives and grannies nationwide with his nice suits and clean cut boy-next-door looks. And he's got a good voice to boot.

But I'm only a teenager and I think he's lovely too. I especially like the way his cheeks form those cute little dimples when he smiles! So keep it up Paul — and carry on saying 'cheese', it makes us go all gooeey!

Emma Robinson, Staffordshire

● Yeeuch. Sounds about as yummy as a week old Brie

MAILMAN — I'VE written a wee song in tribute to such a good mag. I hope you like it:-

Thursday morning's here once more
Grab my coat, rush out that door
Run down the road with coins in hand
And pray that no one's nicked the news stand

Every week, it's just the same
It nearly drives me quite insane
Hit that road, run down that lane
To get my RECORD MIRROR

RECORD MIRROR, RECORD MIRROR
Take it with me when I die
Can't be without my RECORD MIRROR
I'll grab it when the end is nigh

RECORD MIRROR, RECORD MIRROR
There's not a mag to match this one
If you don't have a RECORD MIRROR
Then your life can't be that much fun!
David J Gold, East Lothian
● Warms the cockles of the old ticker, does this.

I HAVE a rather large collection of RECORD MIRRORS, Mailman, and if the following demands are not met, each one goes on the bonfire, every hour, on the hour, starting from the day you receive this ransom note. My demands:-

- 1) Duran Duran and Spandau Ballet go back to 1981 and start all over again — and do it properly this time!
- 2) More Japan, and Adam circa 1978 in your mag.
- 3) Lots of revealing pics of Selina Scott.
- 4) Even more revealing pics of Selina Scott.
- 5) Tell your readers to buy Midge Ure and Mick Karn's single — quick! 'Cos it's going down in the charts.

If these demands are not met by August 8th, you had better expect a parcel of ashes to be sent to your office.

Neil, The Sanest Person in Loughton Buzzard

● Extortion, eh? We're made of sterner stuff, m'lud

WELL WELL my dears, what's happened to cuddly Tebby and his slanderous and gossipy literary flair that oozes from every Private Files?

His singles reviews were polluted with self-consciousness and concentrated waffle — and even he lowered his standards when he used an adjectival phrase of degree construction twice! How very clumsy Simes!

It's why you're boulevards ahead of the grisly, dim-witted likes of Robin Smith, but left avenues behind the delectable, suave Daniela Soave.

C'mon Simes, stop hurling vitriolic comments at the Palace's bar-propping Pina Colada-slurping contingent — spend a few nights in with 'Potter' on the video and get yerself some proper balls — and deliver us the goods. Ball-point pens, dat is.

Neil Arthur's Dark Specs, Southend-on-Sea

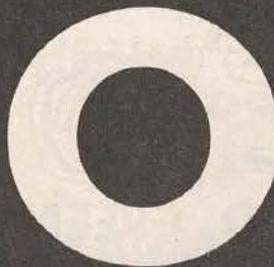
● Sime's just buying his new pair of literary flares now . . .

Pic by Paul Slothery

NICK BEGGS: Not a happy man

NOW AVAILABLE IN THE UK!

JEFFREY



SBORNE

DON'T YOU GET SO MAD

7" & 12" SINGLE AM 140 & AMX 140



Crew's missile

THIS SUMMER'S wackiest dance floor filler is the result of an unhealthy obsession with arcade games. Michael Jonzun, writer of the Jonzun Crew's very wonderful 'Space Cowboy', owes his craft more to Pac Man than the Bert Weedon book of three chord tricks.

"I'm not really good at arcade games but I enjoy listening to the sound effects. I go in at least four or five times a week to check out the sounds. I also go in and play any new game that may be out just to see if it's got a strange sound."

Michael and the Crew — Gordon Worthy, Steve Thorpe and Soni Jonzun — are currently in Europe. They'll be in England in September to promote their 'Lost In Space' LP.

In between marathon bouts of 'Space Invaders' Michael explains the *raison d'être* of Space Music. Hold on to your inter-galactic cowboy hats out there.

"Space age music is a term I use because my music is so futuristic. I'm trying a different form of music with sound effects and rhythm patterns. It's a concept built around space and imagination."

HAH, BUT does this space 'concept' preclude a human feel from your music? You're space cowboys, not robots, right?

"The futuristic noise adds something to it. My music gives you an impression that you are

there — in space or whatever. I use sounds and explosions to try and give the listener a visual image. I build my music around sound as much as words."

Seeing as 'Space Cowboy' is the most imaginative collection of blips and blops I've heard in a long time, I'll buy that one. But those clothes — Louis the Fourteenth wigs on futuristic John Waynes?

"No, no, it all fits. We started wearing those clothes about a year ago. It reflects the classical feel about our music. 'Pack Jam' had a classical feel on top with strings and things. We try and

mix classical music with R'n'B and rock. Usually classical music is the most important part of our show. We change three times during a show, first space age, then space cowboy, then classical."

MICHAEL IS running out of ten pence pieces and he still hasn't killed those nasty green men. From the far side of the arcade comes the familiar strains of New Edition's 'Candy Girl', a song Mr Jonzun wrote. How did he become involved with Boston's favourite young guns?

"That came about in 1981. They were doing a talent show in Boston and they projected a lot of get up and go. My brother and I decided to work with the guys and we brought them into our studio."

Collaboration is nothing new to Michael. Regarded as something of a studio whizz kid in the States, he's worked with Grand Master Flash, the Sugar Hill Gang and the Dramatics to name but three.

"My whole thing was to go out there and get involved with anything in music that could help me. I'd work in the studio with anyone — finally I thought maybe I could get something going for myself. So I started cutting 'Pack Jam' in '82."

'Pack Jam' sold a quarter of a million copies.

JIM REID



THE JONZUN CREW: launching the new romantic futurist top funk look

Get an Eiffel of this

By JIM REID
Plus JOE SHUTTER

SULLEN? JOYLESS? A man with the world's problems on his shoulders is that how you see Paul Weller? Well, brother, wipe the sleep out of your eyes and look across the table at the man with the smile.

Grab yourself a drink, cappuccino (match) and let the Boy Wonder tell you how 1983 has been his year of decision. "I feel a lot more in control now. In control of what I'm doing and what I wanna do. I'm not governed by the press and the public. I just feel I can take more chances with what I'm doing. I don't really mind making a bit of myself. I don't care what people think about what I do as long as they've got one view either way. I just can't stand indifference."

The Style Council has loosened Paul Weller up. Freed from the constraints of fronting what was fast becoming a rock institution, he is now able to develop his music and personality at his own pace. Why, the "angry young man" has even taken to sending himself up.

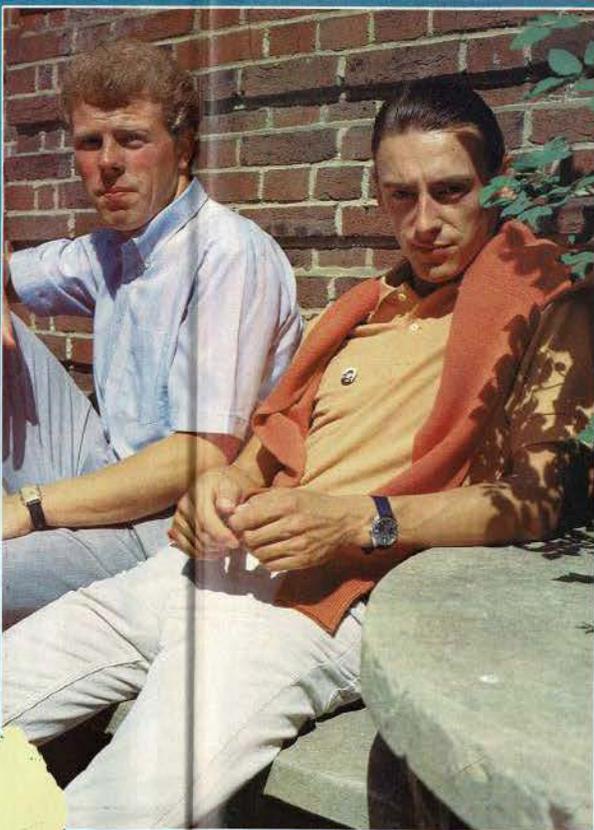
"Some people take the sleeve notes I write really seriously, which is great from my point of view. I read reviews which say how pretentious they are and laugh. That's exactly what I set out to do. That's the whole idea about a lot of the things we do — as long as it provokes some sort of reaction, I don't mind. At least people notice it."

Weller's attitude is relaxed and yet more direct than ever before. Lyrically on the line — "Money Go Round" — and musically more adventurous.

That the Council's trilogy of singles should stretch from the northern soul rhythm of "Spak Like A Child" to the now-burning soul of the current "Long Hot Summer" speaks volumes for the influence of one Mick Talbot.

Whilst the Jam was strictly a one man affair, Weller now finds himself working with a musician capable of defining and clarifying the potency of his songs. Paul knows he's found a gem.

"When I first had the idea for the Style Council I knew I wanted Mick in it. The idea was that he'd be like the central pivot; everything revolves round his keyboards, cos he's so good."



STYLE COUNCIL: at ease with Madame Britannique

How did the two first meet? "I met him and his brother a long time ago," says Paul. "They asked me to produce one of the Merton Parkes records. Later on we got Mick to play on one of the tracks on the 'Setting Sons' LP and play a couple of gigs with us at the Rainbow. I just like the sound he gets, he doesn't have to struggle, he just plays it, that's his style."

When the call came to join the Style Council, Mick Talbot didn't hesitate.

"It seemed like the best thing for me to do, he had some good ideas and I've always liked him as a songwriter. We've got a lot in common, we're a similar age and come from a similar background."

IF EVERYTHING is hunky dory on the Council front bench, then spokesperson Weller still sees plenty wrong with the wonderful world of pop. You hadn't thought he'd mistowed, had you?

"I don't wanna be associated with other people in groups. Cos I think their behaviour and attitude just stink and I'd hate to fall into all that."

"I feel the same way about pop music a lot of the time. I know, it just cheapens what I do to be involved or associated with it, with a lot of the rest of them."

"I think, rightly or wrongly, that what I've done is worth a bit more than the rest of them."

Indeed Weller feels so strongly about his work that he's swapped the grey-synal documentary of "Town Called Malice" for more open testimony. "Money Go Round" was Weller laying his feelings right on the line. A brave song, but a bit of an overheated polemic?

"It's not the sort of subject you can whisper about or touch lightly. If you're gonna make a statement you might as well make it in a big way or not bother."

"You've gotta take the chance of doing it in a big way and risk getting stuck and being called self-righteous or hypocritical. I'd sooner do that, make a noise about it."

"I can't stand all this false humility thing — I think a lot of that goes on. A lot of pop groups have got this humble thing about 'we're just a pop group, we wanna make people happy' — all that shit."

There's a bit of that as well, it'd like to make people happy, but it's not the only thing I wanna do. I'm not gonna be humble just because I'm in a pop group or anything. I've just gotta feel I'm worth more than that. I think most of these groups settle for so little."

Weller is setting out to distance himself from the rock process. At twenty five he's left the rock 'n' roll rebel myth well behind. "I just find all that really

embarrassing. If I tried to be an outrageous rock 'n' roller at 25 it'd be an embarrassment."

"U2 and Echo and the Bunnymen are embarrassing to me with their prancing about on stage. A lot of people confuse volume and intensity. They confuse intensity, energy and power for 200 watt Marshall stacks. It's so dated it bores me."

Thus the Style Council's preference is for a fluid line up and it's a considered approach to live dates.

"I think we'll probably play 1500-2000 seater theatres," says Paul. "A little more controlled places. It's just that we want to put the music over better."

STILL, WELLER has time for some of today's current pop crop, Spandau's Gary Kemp for instance.

"I think he's a good songwriter, but I think he settles for too trendy stuff. When they did 'Chain' they started bringing that soul boy thing into it, which I thought was great. Cos he one had really done that in a popular way. I thought it was brilliant and that they should have kept on and developed that."

Is it true you want him to do some stuff for Respond?

"There was talk of him writing something for Trades, maybe producing. The offer's still there if he's up for it. I haven't seen him for quite a while though."

Ash, the soul boy, Weller has defined his audience as ordinary High Street folk. He seems to relish this, but isn't he boosing himself into a corner?

"I'm not catering for anyone if that's what you mean. I like to do things quite clearly so they get through to people, the vast majority aren't intellectuals."

There aren't certain things I wouldn't do 'cos my audience wouldn't like it. Most things I take as they come, but certain things just don't interest me.

I want to write down what I feel like and make it as clear and precise as possible. Mainly for my own sake so I can clearly how I feel at a certain time."

And when you recorded the latest single you fell in a "blue mood," right? Why Paris?

"We're serious about making these EPs quite regularly in different parts of the world. Like the next one's probably gonna be done in Switzerland. The Style Council go Alpine!"

We'd like to incorporate some really good dance themes with yodeling on it and some Alpine horns. Just to make it different. Believe that and you'll believe anything. Ignore the pop-soul this duo are striving for and you deserve Rod and Kippington at Number One.

Vive La Council!

A LIFE IN THE DAY OF

Dee Snider

“

I HAVE a fairly boring lifestyle, as you'll soon find out. I wake up around half

past nine when the alarm goes off and I can get up immediately — I'm good at waking up. I'll get dressed and drive down to a local coffee shop and have some breakfast before driving over to my gym for a work out.

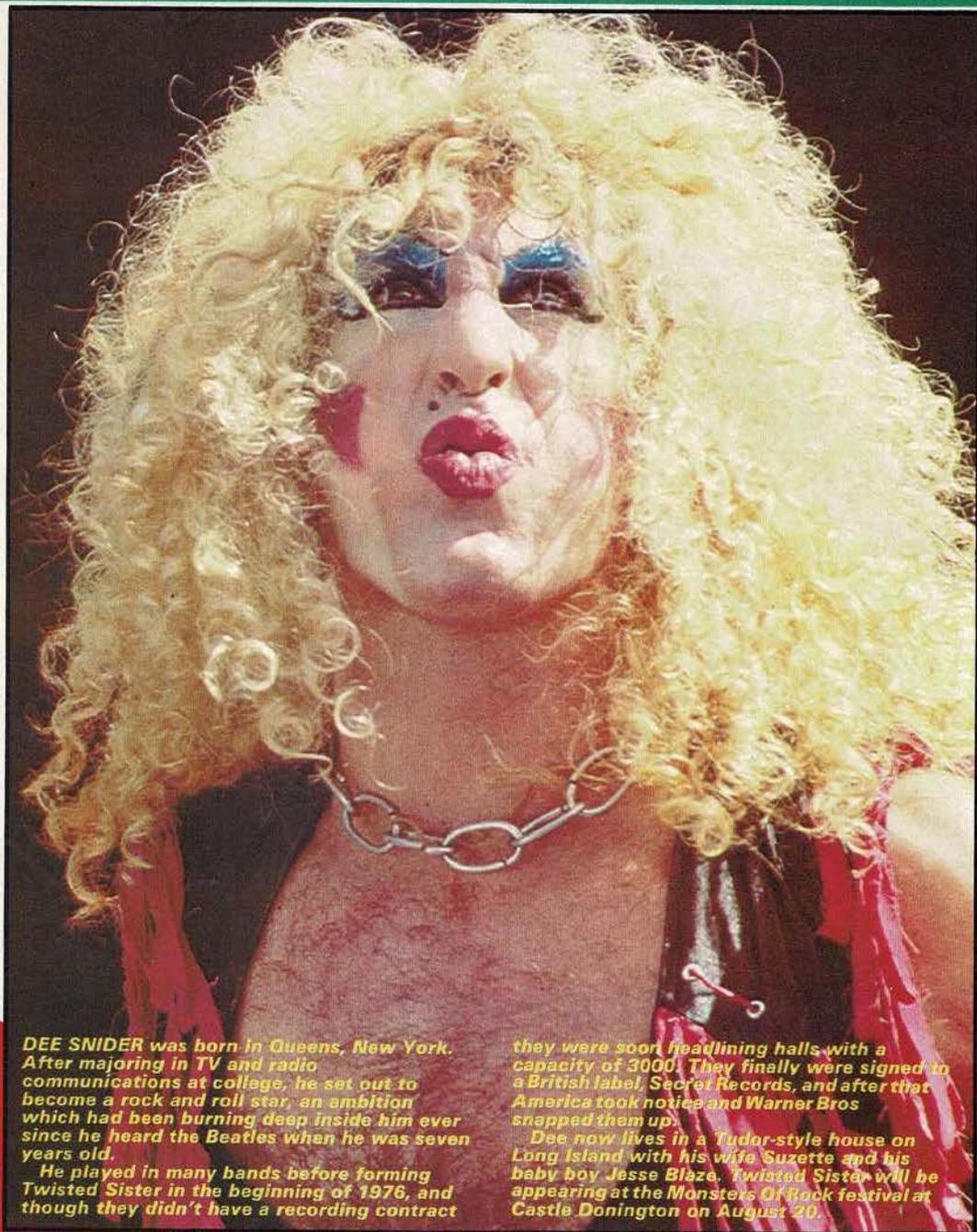
I've been doing weight training for a few years now, though I've always been a physical sort of person. If I had my time over again I think I would like to be a jock, you know, an athlete? I always got A+ for sport at school. Anyway, one night I came in late, roaring drunk, and my kid brother was bristling with muscles which really made me realise how rock and roll turns you into a slob. So now I work out for a couple of hours a few times a week, just enough to make me bigger.

After a couple of hours of pumping iron I'll head back home, by which time my wife and son will have woken up and I like to spend my time with them. I get a lot of pleasure from my family, so when I'm not working I like to spend all my time with them.

You see, I'm a guy of extremes. Performing is a total extreme so to keep my sanity I go to the other end and stay at home. I don't do drugs or drink. To me my high is performing so when I'm not doing that, I don't want to do anything else. It just doesn't compare. Nothing does. There's nothing like having three to 30 thousand people screaming in front of you so what do you do to achieve that same high? I don't do that much with my day. I'll probably go out with Suzette and Jesse. I just love shopping — I've just bought a dynamite brass bed for my wife. But mostly we just window shop because we can't afford to do much else!

When we come home, we'll eat dinner, then watch a video. I love movies ... thrillers, comedy ... all kinds. And that's about my day.

I DO have several hobbies, for instance I like horse riding. I try to go at least once a week. When we were on our honeymoon in Jamaica a couple of years ago I became very friendly



DEE SNIDER was born in Queens, New York. After majoring in TV and radio communications at college, he set out to become a rock and roll star, an ambition which had been burning deep inside him ever since he heard the Beatles when he was seven years old.

He played in many bands before forming Twisted Sister in the beginning of 1976, and though they didn't have a recording contract

they were soon headlining halls with a capacity of 3000. They finally were signed to a British label, Secret Records, and after that America took notice and Warner Bros snapped them up.

Dee now lives in a Tudor-style house on Long Island with his wife Suzette and his baby boy Jesse Blaze. Twisted Sister will be appearing at the Monsters Of Rock festival at Castle Donington on August 20.

PK by LFI

with a native rasta who was a horse rider. I'd always fancied having a bash because I'm a romantic at heart, so he gave me an hour-long lesson and I took it up. I only stopped doing it when my wife was pregnant, and she's my best friend so I didn't want to ride without her.

I also like dirt track riding on my bike. I go out with friends and we go motor crossing. I've also got a 1969 Ford Mustang hotrod which I keep in the original way. I've been working on it for quite some while and I'm a real enthusiast. I also like cruising in it. The purpose of getting a hotrod is getting it to look as fast as it can so you look like you're doing a ton at 30 miles an hour. It's a lot of fun, especially at night.

I will also write songs when I'm at home. I do write when we're

on the road, but I like to concentrate on it when I'm at home. I don't play any instruments so I bring any ideas I have into a tape recorder. I don't go out a lot so I have plenty of time to write.

I do love going to concerts, although I hardly go to any these days. I am a real headbanger. I go wild, I don't act cool like a poseur. But now that people know who I am it's difficult for me to go out and enjoy myself. I went to see Ozzy at Wembley and I was put in the liggers' section, and I was going wild, shaking my head like a maniac.

At school they thought I was a real nerd because to them I wasn't cool. I didn't fit in. Now I'm still doing the same thing and being the same person but people copy me because finally

I've been accepted. That's what 'I Am' is about ... being yourself. Look at Boy George. I'm not a particular fan of his but I admire him a lot. I bet he got some real flak about his looks, it couldn't have been easy for him to walk about looking like he does before he was famous. So when I see nerds in the audience I take them to my heart.

I can go to sleep really easily because I have an incredible ability to turn off any particular problems I might have and just to sleep. Thank God I can do that because in this business you can sure collect problems. The only thing that keeps me awake at night is a song — if I'm having trouble with one, it gives me a pain.

”

Ghart file

BEACH BOYS DO IT AGAIN: Seven years after the Beach Boys first topped the album chart with '20 Golden Greats', they move back into pole position with the aptly-named 'The Very Best Of The Beach Boys'.

This 36-track compilation — perfect summer listening — includes the cream of the Beach Boys' recordings between 1962 and 1969. Sensibly sequenced in chronological order, the album features all twenty of the group's Capitol hits.

The aforementioned '20 Golden Greats' was a monster album in 1976, spending ten weeks at number one and selling over 1.75 million copies. Bearing in mind that 'The Very Best...' contains every one of the tracks on '20 Golden Greats' its rapid rise to the summit is, to say the least, unexpected. Even so, it is further proof that, along with the Beatles, Elvis Presley and Simon & Garfunkel, the Beach Boys' back catalogue is a perennial moneyspinner of prodigious proportions. Incidentally, listening to 'Wendy' on 'The Very Best...' I think I detect a slight but significant remix which makes a cough in the middle eight all too audible. A more recent error can be found on the record's sleeve which credits 'Bluebirds Over The Mountain' as 'Blue Skies Over The Mountain'...

American Forces Radio, presumably in ignorance, is still carrying a public service announcement from **Van McCoy** along the lines of "Eat hearty and stay healthy with low-fat diet products". McCoy died, overweight, of a heart attack in 1979. A talented songwriter, arranger and performer, he co-authored **Jackie Wilson's** reactivated 'I Get The Sweetest Feeling'...

Odd Couples: **John Denver** is currently recording with the **Wailers**, and **Air Supply's** next album will include songs written and produced by **Jim Steinman**...

Briton **Martin Briley**, currently

enjoying an American hit with 'The Salt In My Tears', remembers a rather eccentric current affairs teacher who used to put his feet on the desk and listen to cricket on the radio whilst his class were writing essays. Briley knew the teacher as "Mr Brown" and recalls with astonishment the day he went to a gig with his older brother only to see his teacher dash onstage wearing flaming headgear. His teacher was, of course, **Arthur Brown**. Brown swore Briley to an oath of secrecy — but the whole school knew about Arthur's part-time job when 'Fire' became a massive hit shortly afterwards.

Brown's hitmaking days are long gone, but keeping Briley company in the US charts are six other former teachers: **Sting**, **Greg Ham** from **Men At Work**, **Dennis De Young** and **Charles Panizzo** (both of **Styx**) and **Marv** and **Rindy Ross** of **Quarterflash**...

PAUL YOUNG's 'Wherever I Lay My Hat' has so far sold over 300,000 copies — good news for composers **Marvin Gaye**, **Norman Whitfield** and **Barrett Strong**. It's Gaye's first number one as a composer, but Whitfield and Strong have co-authored one previous chart-topper — 'I Heard It Through The Grapevine' sung by one **Marvin Gaye**. Gaye's original version of 'Wherever I Lay My Hat' was recorded in 1969, appearing on the B-side of 'Too Busy Thinkin' Bout My Baby' (TRG 705), itself the subject of a fairly successful **Boys Town** remake earlier this year by **Bill Fredericks**...

Radio Station KFJC in California is readying a special programme due to be aired next Friday (19th). The programme is called 'Maximum Louie Louie' and will feature more than 300 versions of 'Louie Louie', including versions in Italian, French, Spanish, German and Russian! Treatments of the song include punk, disco, reggae, classical, comedy and big band. The song's author, **Richard Berry**, will be present for an in-depth interview about his masterpiece...

At the third attempt, **Dave Stewart** and **Barbara Gaskin** have managed to chart a follow-up to their 1981 number one 'It's My Party'. It's another oldie, 'Busy Doing Nothing' written by **Jimmy Van Heusen** and **Johnny Burke**. It was premiered by **Bing Crosby**



THE BEACH BOYS model revolutionary variations on the humble suit and tie



MARVIN GAYE: his first number one composition

in the 1948 movie 'A Connecticut Yankee in King Arthur's Court'. The **Van Heusen/Burke/Crosby** connection also worked for **Big Dee Irwin & Little Eva** in 1963 when their cover of 'Swinging On A Star' won top ten honours. Crosby's original version of 'Swinging On A Star' was

featured in the 1944 movie 'Going My Way' and won an Oscar as best song of the year. **Johnny Burke** died in 1964 at the age of 56, but **Jimmy Van Heusen**, now 70, lives in retirement in New York...

ALAN JONES

Peabo Bryson

Roberta Flack



BRAND NEW SINGLE
TONIGHT I CELEBRATE
MY LOVE
c/w BORN TO LOVE
(12) CL302

12" FEATURES EXTRA TRACK
BY PEABO BRYSON
"LET THE FEELING FLOW"

Taken from the forthcoming album
& cassette BORN TO LOVE

US 45s

- 1 1 EVERY BREATH YOU TAKE, The Police, A&M
- 2 2 SWEET DREAMS, The Eurythmics, RCA
- 3 3 SHE WORKS HARD FOR THE MONEY, Donna Summer, Mercury
- 4 7 MANIAC, Michael Sembello, Casablanca
- 5 4 IS THERE SOMETHING I SHOULD KNOW, Duran Duran, Capitol
- 6 9 STAND BACK, Stevie Nicks, Modern
- 7 5 FLASHDANCE... WHAT A FEELING, Irene Cara, Casablanca
- 8 11 IT'S A MISTAKE, Men At Work, Columbia
- 9 8 NEVER GONNA LET YOU GO, Sergio Mendes, A&M
- 10 13 (KEEP FEELING) FASCINATION, Human League, A&M
- 11 6 ELECTRIC AVENUE, Eddy Grant, Portrait/Ice
- 12 22 PUTTIN' ON THE RITZ, Taco, RCA
- 13 14 HOT GIRLS IN LOVE, Loverboy, Columbia
- 14 18 CHINA GIRL, David Bowie, EMI-America
- 15 20 I'LL TUMBLE 4 YA, Culture Club, Virgin/Epic
- 16 19 ROCK OF AGES, Def Leppard, Mercury
- 17 10 WANNA BE STARTIN' SOMETHIN', Michael Jackson, Epic
- 18 17 1999, Prince, Warner Bros
- 19 23 TAKE ME TO HEART, Quarterflash, Geffen
- 20 21 SAVED BY ZERO, The Fixx, MCA
- 21 24 ROCK 'N' ROLL IS KING, ELO, Jet
- 22 12 OUR HOUSE, Madness, Geffen
- 23 27 HUMAN NATURE, Michael Jackson, Epic
- 24 32 THE SAFETY DANCE, Men Without Hats, Backstreet
- 25 25 LAWYERS IN LOVE, Jackson Browne, Asylum
- 26 28 AFTER THE FALL, Journey, Columbia
- 27 29 TELL HER ABOUT IT, Billy Joel, Columbia
- 28 30 HUMAN TOUCH, Rick Springfield, RCA
- 29 15 CUTS LIKE A KNIFE, Bryan Adams, A&M
- 30 35 DON'T CRY, Asia, Geffen
- 31 16 COME DANCING, The Kinks, Arista



- 32 - PROMISES, PROMISES, Naked Eyes, EMI-America
- 33 33 THE BORDER, America, Capitol
- 34 37 DEAD GIVEAWAY, Shalamar, Solar
- 35 36 FAKE FRIENDS, Joan Jett and the Blackhearts, Blackheart/MCA
- 36 - HOW AM I SUPPOSED TO LIVE WITHOUT YOU, Laura Branigan, Atlantic
- 37 38 ALL TIME HIGH, Rita Coolidge, A&M
- 38 31 PIECES OF ICE, Diana Ross, RCA
- 39 - MAKING LOVE OUT OF NOTHING AT ALL, Air Supply, Arista
- 40 - TOTAL ECLIPSE OF THE HEART, Bonnie Tyler, Columbia

Compiled by Billboard

US LPs

- 1 1 SYNCHRONICITY, The Police, A&M
- 2 2 THRILLER, Michael Jackson, Epic
- 3 3 FLASHDANCE, Soundtrack, Casablanca
- 4 4 PYROMANIA, Def Leppard, Mercury
- 5 5 THE WILD HEART, Stevie Nicks, Modern
- 6 6 LET'S DANCE, David Bowie, EMI-America



- 7 7 KEEP IT UP, Loverboy, Columbia
- 8 8 CARGO, Men At Work, Columbia
- 9 10 FRONTIERS, Journey, Columbia
- 10 23 STAYING ALIVE, Journey, Columbia
- 11 14 DURAN DURAN, Duran Duran, Capitol
- 12 16 SHE WORKS HARD FOR THE MONEY, Donna Summer, Mercury
- 13 13 REACH THE BEACH, The Fixx, MCA
- 14 11 H₂O, Daryl Hall and John Oates, RCA
- 15 15 PIECE OF MIND, Iron Maiden, RCA
- 16 9 1999, Prince, Warner Bros
- 17 17 SPEAKING IN TONGUES, Talking Heads, Sire
- 18 20 SWEET DREAMS ARE MADE OF THIS, Eurythmics, RCA
- 19 26 THE PRINCIPLE OF MOMENTS, Robert Plant, Swan Song
- 20 21 ALBUM, Joan Jett and the Blackhearts, Blackheart/MCA
- 21 22 KISSING TO BE CLEVER, Culture Club, Virgin/Epic
- 22 12 STATE OF CONFUSION, The Kinks, Arista
- 23 25 FASCINATION, The Human League, A&M
- 24 24 ELIMINATOR, ZZ Top, Warner Bros
- 25 18 CUTS LIKE A KNIFE, Bryan Adams, A&M
- 26 19 KILLER ON THE RAMPAGE, Eddy Grant, Portrait/Ice
- 27 28 METAL HEALTH, Quiet Riot, Pasha
- 28 32 AFTER EIGHT, Taco, RCA
- 29 30 ZEBRA, Zebra, Atlantic
- 30 29 KILROY WAS HERE, Styx, A&M
- 31 27 SERGIO MENDES, Sergio Mendes, A&M
- 32 31 LIVING IN OZ, Rick Springfield, RCA
- 33 38 ROSS, Diana Ross, RCA
- 34 33 IN YOUR EYES, George Benson, Warner Bros
- 35 40 TAKE ANOTHER PICTURE, Quarterflash, Geffen
- 36 37 R.E.M., R.E.M., IRS
- 37 - FASTWAY, Fastway, Columbia
- 38 34 LISTEN, A Flock of Seagulls, Jive/Arista
- 39 36 BETWEEN THE SHEETS, The Isley Brothers, T-Neck
- 40 35 VISIONS, Gladys Knight & The Pips, Columbia

Compiled by Billboard



WEEKEND: Live mayhem at 14

INDIE LPs

- 1 1 YOU AND ME BOTH, Yazoo, Mute
- 2 4 POWER CORRUPTION AND LIES, New Order, Factory
- 3 3 OFF THE BONE, Cramps, Illegal
- 4 2 YES SIR I WILL, Crass, Crass
- 5 6 FETISCH, X Mal Deutschland, 4AD
- 6 16 ANOTHER SETTING, Durutti Column, Factory
- 7 9 HIGH LAND HARD RAIN, Aztec Camera, Rough Trade
- 8 5 RUST RED IN SEPTEMBER, Eyeless In Giza, Cherry Red
- 9 8 PANORAMA, Flash & The Pan, Easy Beat
- 10 7 HAND OF KINDNESS, Richard Thompson, Hannibal
- 11 12 NOTHING CAN STOP US, Robert Wyatt, Rough Trade
- 12 15 7, Punilux, Red Rhino
- 13 17 MERCURY THEATRE ON AIR, Action Pact, Fall Out
- 14 - LIVE AT RONNIE SCOTT'S, Weekend, Rough Trade RTM 139
- 15 10 DAYS OF WINE AND ROSES, Dream Syndicate, Rough Trade
- 16 14 A NIGHT FOR CELEBRATION, UK Decay, UK Decay
- 17 11 UNREHEARSED WRONGS, Disruptors, Radical Change
- 18 19 PILLOWS AND PRAYERS, Various, Cherry Red
- 19 18 MACHINE, 1919, Red Rhino
- 20 13 THE GRIND, Will Sergeant, 92 Happy Customers
- 21 21 THE PLAGUE, Demon, Clay
- 22 23 THE FIRST FLOWER, Play Dead, Jungle

- 23 25 1981-1982 MINI LP, New Order, Factory
- 24 - F*** POLITICS, F*** RELIGION, F*** THE LOT OF YOU, Chaotic Discord, Riot City CITY 004
- 25 - THE MOUSE AND THE MAN, Eek-A-Mouse, Greensleeves GREL 56
- 26 27 LEICHENSCHREI, SPK, Side Effects
- 27 22 RASTA, Benjamin Zephaniah, Upright
- 28 29 NEVER MIND THE BOLLOCKS '83, Bollock Brothers, Charly
- 29 30 ZUNGGUZZUNG, Yellowman, Greensleeves
- 30 - LIVE IN BERLIN, Au Pairs, AKA AKA6

Compiled by MRIB

INDIE 45s

- 1 1 EVERYTHING COUNTS, Depeche Mode, Mute
- 2 3 WHO DUNNIT?, Crass, Crass
- 3 2 BROTHERS GRIMM, Death Cult, Situation 2
- 4 5 WAR BABY, Tom Robinson, Panic
- 5 8 GARY GILMORE'S EYES, Adverts, Bright
- 6 7 SHEEP FARMING IN THE FALKLANDS, Crass, Crass
- 7 6 THINK ZINC, Marc Bolan, Marc On Wax
- 8 4 THE MAN WHOSE HEAD EXPANDED, Fall, Rough Trade
- 9 13 BLUE MONDAY, New Order, Factory
- 10 10 BIRTHDAY PARTY EP, Birthday Party, Situation 2
- 11 19 CUM ON FEEL THE NOIZE, One Way System, Anagram
- 12 12 ONE GOOD REASON, Poison Girls, Illuminated
- 13 29 ONE DAY, APB, Oily
- 14 9 BIRDS FLY, Icicle Works, Situation 2
- 15 14 REPTILE HOUSE EP, Sisters Of Mercy, Merciful Release
- 16 18 HAND IN GLOVE, Smiths, Rough Trade
- 17 15 NOBODY'S DIARY, Yazoo, Mute
- 18 24 SYSTEM IS MURDER EP, System, Spiderleg
- 19 20 ARE YOU READY, Virgin Dance, Probe Plus
- 20 17 JAILHOUSE ROCK, Abrasive Wheels, Clay
- 21 11 CLOCK, Danse Society, Society
- 22 - DIE FOR YOUR GOVERNMENT, Varukers, Riot City RIOT 27
- 23 16 QUAL, X Mal Deutschland, 4AD
- 24 30 BLITZKRIEG BOP, Newtown Neurotics, Razor
- 25 22 WE'RE SO HAPPY, Danse Society, Society

- 26 25 BAD SEED EP, Birthday Party, 4AD
- 27 23 LONDON BOUNCERS, Action Pact, Fall Out
- 28 21 WAITING FOR A TRAIN, Flash & The Pan, Easy Beat
- 29 31 GOOD TECHNOLOGY, Red Guitars, Self Drive
- 30 41 TREES AND FLOWERS, Strawberry Switchblade, 92 Happy Customers
- 31 39 ANACONDA, Sisters Of Mercy, Merciful Release
- 32 26 THERE IS NO SHAME, Danse Society, Society
- 33 28 EVOLUTION, Subhumans, Blurg
- 34 - NIGHT AND DAY, Everything But The Girl, Cherry Red CHERRY 37
- 35 35 SHOW ME THE DOOR, Jazzateers, Rough Trade
- 36 - NO SIGN OF LIFE, Instant Agony, Flickknife FLS 022
- 37 38 KARDONAH CAFE, Cherry Boys, Satril
- 38 43 THE STRENGTH OF YOUR CRY, Luddites, Xcentric Noise
- 39 27 NEW RISEN, Eyeless In Gaza, Cherry Red
- 40 33 SEBASTIAN, Sex Gang Children, Illuminated
- 41 44 ALICE, Sisters Of Mercy, Merciful Release
- 42 - WHEAT FROM THE CHAFF EP, SUS SUS 1
- 43 32 FACTS OF WAR EP, Mau Maus, Pax
- 44 - LINED UP (REMIX)/MY SPINE IS ON THE BASSLINE, Shriekback, YY 106
- 45 45 SHIPBUILDING, Robert Wyatt, Rough Trade
- 46 34 COLOURS, Brilliant, Rough Trade
- 47 42 LOVE WILL TEAR US APART, Joy Division, Factory
- 48 47 WATERLOO SUNSET, Affairs Of The Heart, Heartbeat
- 49 50 EAST OF DACCHAU EP, Underdogs, Riot City
- 50 37 SUFFRAGETTE CITY, Rose Of Victory, No Future

Compiled by MRIB

TOP 12 SINGLES TOP 15 CASSETTES

- 1 1 THE CROWN, Gary Byrd & The GB Experience, Motown
- 2 4 ROCKIT, Herbie Hancock, CBS
- 3 2 IOU, Freeez, Beggars Banquet
- 4 - A PARIS (EP), Style Council, Polydor TSCX3
- 5 - GOLD, Spandau Ballet, Chrysalis SPANX2
- 6 15 EVERYTHING COUNTS, Depeche Mode, Mute
- 7 5 GIVE IT UP, KC & The Sunshine Band, Epic
- 8 3 DOUBLE DUTCH, Malcolm McLaren, Charisma
- 9 10 CLUB TROPICANA, Wham!, Innervision
- 10 9 BIG LOG, Robert Plant, Atlantic
- 11 6 DO IT AGAIN/BILLIE JEAN, Club House, Island
- 12 17 THE SUN GOES DOWN (LIVING IT UP), Level 42, Polydor
- 13 8 IT'S OVER, Funk Master, Masterfunk
- 14 7 WHO'S THAT GIRL, Eurythmics, RCA
- 15 22 TOUR DE FRANCE, Kraftwerk, EMI
- 16 21 WAIT UNTIL TONIGHT (MY LOVE), Galaxy Featuring Phil Fearon, Ensign
- 17 - I'M STILL STANDING, Elton John, Rocket EJS112
- 18 14 WHEREVER I LAY MY HAT (THAT'S MY HOME), Paul Young, CBS
- 19 - RIGHT NOW, Creatures, Polydor/Wonderland SHEX2
- 20 12 WRAPPED AROUND YOUR FINGER, Police, A&M
- 21 11 CRUEL SUMMER, Bananarama, London
- 22 - WATCHING YOU WATCHING ME, David Grant, Chrysalis GRANX2
- 23 25 BAD DAY Carmel, London
- 24 20 FREAK, Bruce Foxton, Arista
- 25 - PUT OUR HEADS TOGETHER, OJays, Philadelphia International TA3642

- 1 1 THE VERY BEST OF THE BEACH BOYS, Beach Boys, Capitol
- 2 2 18 GREATEST HITS, Michael Jackson & Jackson 5, Telstar
- 3 3 THRILLER, Michael Jackson, Epic
- 4 6 FANTASTIC, Wham!, Innervision
- 5 4 SYNCHRONICITY, Police, A&M
- 6 - NU PANLEZ, Paul Young, CBS
- 7 8 THE CROSSING, Big Country, Mercury
- 8 7 JULIO, Julio Iglesias, CBS
- 9 12 HITS ON FIRE, Various, Ronco
- 10 9 THE LOOK, Shalamar, Solar
- 11 21 TOO LOW FOR ZERO, Elton John, Rocket
- 12 10 YOU AND ME BOTH, Yazoo, Mute
- 13 13 FLASHDANCE, Original Soundtrack, Casablanca
- 14 15 CRISES, Mike Oldfield, Virgin
- 15 18 THE PRINCIPLE OF MOMENTS, Robert Plant, Atlantic
- 16 22 TRUE, Spandau Ballet, Chrysalis
- 17 16 IN YOUR EYES, George Benson, Warner Bros
- 18 20 SWEET DREAMS (ARE MADE OF THIS), Eurythmics, RCA
- 19 11 THE LUXURY GAP, Heaven 17, Virgin
- 20 - PUNCH THE CLOCK, Elvis Costello & The Attractions, F-Beat XXC19
- 21 14 LET'S DANCE, David Bowie, EMI America
- 22 17 BODY WISHES, Rod Stewart, Warner Bros
- 23 19 RIO, Duran Duran, EMI
- 24 28 QUICK STEP & SIDE KICK, Thompson Twins, Arista
- 25 29 DUCK ROCK, Malcolm McLaren, Charisma

Flashback

5

10

15

August 12, 1978

- 1 YOU'RE THE ONE THAT I WANT, John Travolta/Olivia Newton-John
- 2 SUBSTITUTE, Clout
- 3 BOOGIE OOGIE OOGIE, A Taste Of Honey
- 4 SMURF SONG, Father Abraham
- 5 THREE TIMES A LADY, Commodores
- 6 RIVERS OF BABYLON/BROWN GIRL IN THE RING, Boney M
- 7 FOREVER AUTUMN, Justin Hayward
- 8 DANCING IN THE CITY, Marshall Hain
- 9 IF THE KIDS ARE UNITED, Sham 69
- 10 WILD WEST HERO, Electric Light Orchestra

August 11, 1973

- 1 I'M THE LEADER OF THE GANG (I AM), Gary Glitter
- 2 WELCOME HOME, Peters and Lee
- 3 ALRIGHT ALRIGHT ALRIGHT, Mungo Jerry
- 4 48 CRASH, Suzi Quatro
- 5 YESTERDAY ONCE MORE, The Carpenters
- 6 GOING HOME, The Osmonds
- 7 LIFE ON MARS, David Bowie
- 8 SPANISH EYES, Al Martino
- 9 YING TONG SONG, The Goons
- 10 BAD BAD BOY, Nazareth

August 10, 1968

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

RECORD MIRROR

DISCO

- 1 1 ROCKIT, Herbie Hancock, CBS 12in
- 2 3 PUT OUR HEADS TOGETHER, O'Jays, Philadelphia International 12in
- 3 2 THE CROWN/INSTRUMENTAL, Gary Byrd, Motown 12in
- 4 5 CRAZY, Manhattans, CBS 12in
- 5 7 OUT IN THE NIGHT, Serge Ponsar, WEA International 12in
- 6 4 DO IT AGAIN/BILLIE JEAN (MEDLEY), Club House, Island 12in
- 7 14 SHOW ME THE WAY/SWING IT/MARRIED MAN, Skyy, US Salsoul LP
- 8 6 TELL ME LOVE, Michael Wycoff, RCA 12in
- 9 9 CHANGING FOR YOU/BOTTOMS UP, Chi-Lites, R&B 12in
- 10 8 FALLING IN LOVE, Surface, Salsoul 12in
- 11 18 JUST BE GOOD TO ME, The SOS Band, Tabu 12in
- 12 12 IT'S OVER, Funk Masters, Master-Funk 12in
- 13 10 ALL NIGHT LONG, Mary Jane Girls, Gordy 12in
- 14 22 U-2 (MEDLEY), War, US RCA LP
- 15 11 I.O.U./I DUB U/WE GOT THE JAZZ, Freeez, Beggars Banquet 12in
- 16 20 WHAT I GOT IS WHAT YOU NEED, Unique, US Prelude 12in
- 17 17 ALL NIGHT LONG (INSTRUMENTAL), La Famille, Sanity 12in
- 18 36 HALF THE DAY'S GONE AND WE HAVEN'T EARNED A PENNY, Kenny Lynch, Satrii LP/12in remix
- 19 13 GET DOWN SATURDAY NIGHT, Oliver Cheatham, MCA 12in
- 20 15 FEEL LIKE MAKING LOVE/INSIDE LOVE (SO PERSONAL) (INSTRUMENTAL), George Benson, Warner Bros 12in
- 21 16 GET IT RIGHT, Aretha Franklin, Arista 12in
- 22 42 ONE MIND — TWO HEARTS, Paradise, Priority 12in white label
- 23 19 BOOGIE NIGHTS, LaFleur, Proto 12in
- 24 25 SKIP TO MY LOU, Finis Henderson, Motown 12in
- 25 39 DIDN'T YOU KNOW IT/SHINE ON ME, One Way US MCA LP
- 26 23 FOOL FOR YOU, Julie Roberts, Bluebird 12in
- 27 21 PARTY TIME, Kurtis Blow, Mercury 12in
- 28 40 HOPSCOTCH (REMIX), Gwen Guthrie, Island 12in
- 29 31 WHAT DO WE DO, Atmosfear, Elite 12in
- 30 32 JAM ON REVENGE (THE WIKKI-WIKKI SONG), Newcleus, US Sunnyview 12in
- 31 38 ROCK THE WORLD!!!, Crown Heights Affair, US De-Lite LP
- 32 36 INSIDE LOVE (SO PERSONAL)/NEVER TOO FAR TO FALL/LOVE WILL COME AGAIN/IN YOUR EYES, George Benson, Warner Bros LP
- 33 51 ELECTRICITY/FEELS SO GOOD/WET MY WHISTLE/PLAYMATES/NIGHT RIDER/SLOW JAM/NO PARKING, Midnight Star, Solar LP
- 34 27 WAIT UNTIL TONIGHT (MY LOVE) DUB MIX, Galaxy, Ensign 12in
- 35 56 DON'T YOU GET SO MAD, Jeffrey Osborne, A&M 12in
- 36 28 THE KEY (INSTRUMENTAL), Wurf Ticket, US Prelude 12in
- 37 24 YOU AIN'T REALLY DOWN, Status IV, TMT 12in
- 38 30 MESSAGES FROM THE STARS, Rah Band, TMT 12in
- 39 43 NEVER TOO LATE, Lonnie Liston Smith, Doctor Jazz 12in
- 40 61 SAKHILE, Sakhile, Jive Afrika LP/12in white label
- 41 26 (YOU'RE A) GOOD GIRL, Lillo, Capitol 12in
- 42 33 WE CAN WORK IT OUT, Brass Construction, Capitol 12in
- 43 29 WANNA BE STARTIN' SOMETHIN', Michael Jackson, Epic 12in
- 44 52 BRAZILIA, Brazilia, Broad Star 7in
- 45 34 BETWEEN THE SHEETS, Isley Brothers, Epic 12in
- 46 — BODY WORK/INSTRUMENTAL, Hot Streak, US Easy Street 12in
- 47 59 LOVELY DAY, Central Line, Mercury 12in
- 48 79 OUT OF THE FUNK/HISTORICAL PLACES (ETHIOPIA), Dennis Brown, A&M LP
- 49 — AUTODRIVE, Herbie Hancock, CBS LP Promo
- 50 48 LOVE ME TONIGHT, Attitude, US Atlantic RFC 12in
- 51 37 ONE ON ONE SITUATION, Peaches & Herb, US The Entertainment Company LP
- 52 76 SUPERSTAR (BILLIE JEAN), Lydia Murdock, US Team Entertainment 12in
- 53 68 RISIN' TO THE TOP, Keni Burke, RCA 12in
- 54 62 COLD BLOODED, Rick James, US Motown 12in
- 55 — JINGO (REMIX)/JINGO BREAKDOWN, Candido, US Salsoul 12in
- 56 57 THE WILDSTYLE, Time Zone, US Celluloid 12in
- 57 41 WALKIN' THE LINE (BRASSY VERSION), Brass Construction, US Capitol 12in
- 58 54 FREAK-A-ZOID, Midnight Star, US Solar 12in
- 59 58 A TIME LIKE THIS, Haywoode, CBS 12in promo
- 60 47 TURN THE MUSIC ON, Orlando Johnson & Trance, Magnet 12in
- 61 50 STAY WITH ME, Beau Williams, US Capitol LP
- 62 78 TELL ME IF YOU STILL CARE, The SOS Band, US Tabu LP
- 63 55 BREAK UP, High Fashion, US Capitol 12in
- 64 — VALLEY STYLE (BILLIE JEAN), T. Ski Valley, US Capo 12in
- 65 49 FEEL THE NEED/ANGEL, Anita Baker, US Beverly Glen Music LP
- 66 64 EVERY GIRL (WANTS MY GUY), Aretha Franklin, Arista LP
- 67 70 BABY I WILL/WHAT'S THE BOTTOM LINE, Michael Lovesmith, Motown 12in
- 68 85 SILVER VIBRATIONS, Roy Ayers, Uno Melodic 12in
- 69 — COLOR BLIND, Motivation, US De-Lite LP
- 70 44 ZWEI (DUB VERSION), Electric Mind, Passion 12in
- 71 — LET'S START THE DANCE III, Bohannon, Compleat 12in
- 72 77 HOT-HOT-HOT, Arrow, AIR 12in
- 73 81 HOPSCOTCH (US REMIX), Gwen Guthrie, Island 12in
- 74 72 LOCKED UP IN YOUR LOVE, Manhattans, US Columbia LP
- 75 53 I'M SICK AND TIRED/I NEVER FORGOT YOUR EYES/JUST CALL MY NAME, Larry Graham, Warner Bros LP
- 76 — LOVE IS FOR EVERYONE/MOVE IN TIME/YOUNG GIRLS/ALIEN ZZZ, Collage, Solar LP
- 77 — STREET JUSTICE, The Rake, US Profile 12in
- 78 71 SHE'S THE MASTER (OF THE GAME), Richard Jon Smith, Jive 12in
- 79 — FREE/MAKING LOVE IN THE FAST LANE, Mellas, US Larc 7in
- 80 — CHICAGO/GOOD GOOD MUSIC, Roy Ayers, Uno Melodic LP
- 81 — LONDON BRIDGE IS FALLING DOWN, Newtrament, Jive 12in
- 82 — YOU'RE THE ONE (YOU'RE MY NUMBER ONE), Katie Kisson, Jive 12in
- 83 — WATCHING YOU WATCHING ME, David Grant, Chrysalis 12in
- 84 — I'M THE PACKMAN (EAT EVERYTHING I CAN), The Packman, US Enjoy 12in
- 85 73 COME TO BED, Denise LaSalle, Malaco 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 THE CROWN, Gary Byrd & The GB Experience, Motown 12in
- 2 3 DO IT AGAIN/BILLIE JEAN (MEDLEY), Club House, Island 12in
- 3 1 IOU, Freeez, Beggars Banquet 12in
- 4 5 PUT OUR HEADS TOGETHER, O'Jays, Philadelphia International 12in
- 5 4 ALL NIGHT LONG, Mary Jane Girls, Gordy 12in
- 6 6 SEX/WHEREVER I LAY MY HAT (THAT'S MY HOME), Paul Young, CBS 12in
- 7 10 FEEL LIKE MAKIN' LOVE, George Benson, Warner Bros 12in
- 8 14 CRAZY, Manhattans, CBS 12in
- 9 8 IT'S OVER, Funk Masters, Master-Funk 12in
- 10 16 BOOGIE NIGHTS, LaFleur, Proto 12in
- 11 9 GET DOWN SATURDAY NIGHT, Oliver Cheatham, MCA 12in
- 12 11 DOUBLE DUTCH, Malcolm McLaren, Charisma 12in
- 13 7 FLASHDANCE... WHAT A FEELING, Irene Cara, Casablanca 12in
- 14 21 (DO YOU REALLY LOVE ME), TELL ME LOVE, Michael Wycoff, RCA 12in
- 15 20 ROCKIT/I THOUGHT IT WAS YOU, Herbie Hancock, CBS 12in
- 16 12 BETWEEN THE SHEETS, Isley Brothers, Epic 12in
- 17 13 DEAD GIVEAWAY, Shalamar, Solar 12in
- 18 22 SHE BLINDED ME WITH SCIENCE, Thomas Dolby, Venice In Peril 12in
- 19 15 COME LIVE WITH ME, Heaven 17, BEF/Virgin 12in
- 20 17 CHINA GIRL, David Bowie, EMI America 12in
- 21 31 CHANGING FOR YOU, Chi-Lites, R&B 12in
- 22 18 WATCHING YOU, WATCHING ME, David Grant, Chrysalis 12in
- 23 26 FALLING IN LOVE, Surface, Salsoul 12in
- 24 19 YOU AIN'T REALLY DOWN, Status IV, TMT 12in
- 25 36 WAIT UNTIL TONIGHT (MY LOVE), Galaxy/Phil Fearon, Ensign 12in
- 26 23 WANNA BE STARTIN' SOMETHIN', Michael Jackson, Epic 12in
- 27 29 CLUB TROPICANA, Wham!, Innervision 12in
- 28 24 BRING IT ON... BRING IT ON, James Brown, Sonet 12in
- 29 25 MESSAGE FROM THE STARS, Rah Band, TMT 12in
- 30 33 SEARCHIN' (I GOTTA FIND A MAN), Hazell Dean, Proto 12in
- 31 35 GET IT RIGHT, Aretha Franklin, Arista 12in
- 32 — OUT IN THE NIGHT, Serge Ponsar, WEA 12in
- 33 30 SITUATION (REMIX)/NOBODY'S DIARY, Yazoo, Mute 12in
- 34 34 BLUE MONDAY/THE BEACH, New Order, Factory 12in
- 35 41 BILLIE JEAN, Michael Jackson, Epic 12in
- 36 27 I LOVE YOU (REMIX), Yello, Stiff 12in
- 37 37 TROUBLE IN PARADISE, Al Jarreau, WEA 12in
- 38 28 WHEN WE WERE YOUNG, BF Band (Bucks Fizz), RCA 12in
- 39 — MANIAC, Michael Sembello, Casablanca 12in
- 40 — JUST BE GOOD TO ME, SOS Band, Tabu 12in
- 41 32 SAVE THE OVERTIME (FOR ME), Gladys Knight & The Pips, CBS 12in
- 42 — SUMMER DUB/CRUEL SUMMER, Bananarama, London 12in
- 43 45 I JUST CAN'T HELP BELIEVIN', Boys Town Gang, ERC 12in
- 44 — GUILTY, Lime, Polydor 12in
- 45 44 SATURDAY NIGHT MIX/THE WOMAN IN YOU, Bee Gees, RSO 12in
- 46 39 JUICY FRUIT, Mtume, Epic 12in
- 47 47 JUST FASCINATION, Cabaret Voltaire, Some Bizzare/Virgin 12in
- 48 — GIVE IT UP, KC & The Sunshine Band, Epic 12in
- 49 48 SKIP TO MY LOU, Finis Henderson, Motown 12in
- 50 — 46 THRILLER/BABY BE MINE, Michael Jackson, Epic LP
- 50 — THE SAFETY DANCE, Men Without Hats, Statik 12in

NIGHTCLUB CHART RETURNS SHOULD BE SENT TO: RECORD MIRROR, 40 LONG ACRE, LONDON WC2E 9JT. ALL RESPONDENTS ARE ELIGIBLE FOR £10 RECORD TOWN DRAW. THIS WEEK'S WINNER: DAVE (VROOM VROOM) HEDGES, PUTNEY.

BOYS TOWN DISCO

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

Discos

JAMES HAMILTON at the controls

ODDS 'N' BODS

WIKKI WIKKI! — *Newclous*, which PRT picked up, is now getting bigger for many than **Herbie Hancock** and (at 110 $\frac{1}{2}$ bpm) is vital for mixers to use with 'Rockit' (111bpm) — as, in an ever evolving variety of mixes, are the 111bpm **Time Zone**, 107 $\frac{1}{2}$ bpm **The Peckman**, 107bpm **George Clinton** 'Atomic Dog', 111bpm **Dwayne Omarr** 'This Party's Jam Packed' (US Survivor 12in earlier this year), 115bpm **Man Parrish** 'Hip Hop', 118bpm **Tyrone Brunson** 'Smurf', Herbie's own 115bpm 'Autodrive', and even the military drumming intro of the 110bpm **Diana Ross** 'Work That Body'! ... **Take 3**, reviewed last week, is still only on promo and will probably be out as a US remix ... **Galaxy** is also available as a (slight) remix, which with **Phil Fearon** leaping on Top Of The Pops should creatively market it up the chart — but it's not the easy ride than Ensign were expecting, is it? ... Leeds Warehouse-owning **Mike Wiand** has picked up **Otis Liggett** 'Every Breath You Take' for his recently started Warehouse label in a fortnight, the 119bpm **Police** remake mixing perfectly out of **Club House** to many enquiries — so it's looking good, Mike! ... 'All Night Long' is still the dominant summer tempo, and worthy of **Keni Burke**-like re-release 'cos great with it is **Gwen McCrae** 'Funky Sensation' (97-99-98-100-99bpm) from the two years old 'Gwen McCrae' LP (on which the 97-95-97bpm 'Feel So Good' could be good too), while **Bob James** 'Sign Of The Times' (0-99-100bpm) is another that works well again ... **Orin Cozier** the ladies' man is compiling a new mailing list for his **Pizazz Promotions** at 70 Briar Road, London SW16 4LX — he needs "modern dance"-type Nightclub jocks only ... **Cath Harris** (Preston) reckons the fast becoming notorious **Ryan Paris** 'Dolce Vita' is the record that every British tourist is bringing home from Spain ... **Paul Lincoln**, funkng again at Lowestoft's Corton Chalet & Caravan Camp, now at least can get a different version of **Candido** 'Jingo' — he's had to play it up to five times a night, seven nights a week, for the last two summers! ... **Danny Smith & 'H'** at Yarmouth's late-night 151 Club in King Street mix Mon-Thur, go MoR Fri/Sat ... Basingstoke's Martines only raised three contestants for the **Miss Wet T-shirt** contest (so therefore no pics to send us!) — unlike Bridgend's



NO WET T-shirts but undies and pyjamas aplenty! On the left we have Nick Stuart flashing flesh at Sunderland's Fusion with the winners of a recent 'Miss Baby Doll' contest, and on the right is Kev Ashman with the more demurely clad ladies at Charing King Arthur's



Court during his recent pyjama party. Fusion's Thursday night 'Billionaires' campaign this week (11) reaches Christmas party stage (next week it's New Year's Eve), while further fun and frolics are planned at King Arthur's Court too.

Crossways Club where 40 would-be entrants had to be whittled down to just 16 actual contestants, not that compere **Nino** was complaining (and appropriately enough too, he's from Bristol!) ... PRT's **Robert Bennan** warns jocks he's back on the road visiting clubs ... **Alan Christo** now does *The Dunne Thing* at Pontypridd (couldn't resist that — it really is the club's name!) ... **Danny Daniels**, threatening to jog me during a mix, is currently also at Mayfair Gullivers funkng downstairs Sat/upstairs Mon ... **Nicky Holloway & Sean French** have had to meet demand for quality soul-jazz by adding Fridays now at Bermondsey Dockhead's Swan & Sugarloaf ... **Chris Hill** plays butler and **Paul Clark** footman for this Sunday's 3.30pm garden party (formal dress preferred!) at The Sheffield Arms on the A275 in Sussex — if it's fine, I'll be there for the cucumber garnies too ... **Record Shack** have a little midnight promotion for **Miquel Brown** next Tuesday (16) at the Camden Palace ... **Carl Richardson** boogies with the boys this Saturday (13) at Hull Ball Hal ... Edinburgh Fire Island's **Bill Grainger** now has a "High Energy Disco" spot playing the boys' biggies 2.45-4.00am Sunday

mornings on Radio Clyde during **Jim Symon's** regular all-night show ... **MCA's Andrews Sisters** medley, mentioned last week, turns out to be called 'Boogie With The Andrews Sisters' ... **Black Bob MacLaughlan** (041-886 4899) and his Thunder-G-Disco partner **'KP' Graham** (041-882 3460) play mainly high energy fast if not actual boys town Fri/Sat at Glasgow Paisley Road West's Parkway Lounge Bar and are ever looking for further residencies ... **Chris King** is another using lots of high energy stuff at Sunderland Mayfair (Sat/Sun/Mon/Tues) and Newcastle Tuxedo Junction (Thur/Sat late)/Tiffanys (Fri) ... **Alan Coulthard's August Disco Mix Club** floorfiller mix is his best yet, apart from the change from hard **Unique** to soft **Galaxy** (even more disastrously jolting on his fast oldies mix from 'Que Sera Mi Vida' into 'Use It Up And Wear It Out' — would more live gigs not help him?), the month's megamix being of **Earth Wind & Fire** oldies ... **Mike Sefton** is actually part of a three week rota with **Ralph Tee & Lindsay Weaker** playing soul newies 1-3.00am Sunday mornings on London Weekend Radio 92.6FM ... **Steve Prince**, now plugging for Switch Records and arranging PAs on 01-727 0041 for

someone called **Tony Jackson**, also broadcasts 6-8.00pm Saturday evening on London Music Radio 94.4FM and 2-4.00am Monday morning on Radio Horizon (same wavelength) ... **The Dells** have joined the **Chi-Lites** now on America's soulful Larc label — and if this trend for it to mop up ex-20th Century/Chi-Sound artistes continues, can **Gene Chandler** be far behind? ... **Dionne Warwick** is the latest to be produced by **Luther Vandross & Marcus Miller** ... **Atlantic's** labels in the USA now all use the same new 12in sleeve design, confusingly not die-cut so you can't even identify the label at a glance ... **Our Price** record shops have shifted all their still unsold import stock to their Wembley branch, where there's nothing over £3 now and literally everything must go, for however little it takes in the end ... **Rush Release**, that should have been Lawton — not Hawton (and you probably know who he is!) ... Capital's cockney sparrow **Gary Crowley** is really championing **The Rake** 'Street Justice' — good show, what? ... **Comateens** 'Get Off My Case', now indeed remixed for US 12in at any rate, is being tipped to tear 'em

Continues over

HOT NEW SIGNING

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NEW 12" SINGLE

PONSAR

OUT IN THE NIGHT

7" ALSO AVAILABLE U9852/T

wea INTERNATIONAL

The Clark Sisters

THE BEST GOSPEL RECORD SINCE THE EDWIN HAWKINS SINGERS 'OH HAPPY DAY'

YOU BROUGHT THE SUNSHINE (INTO MY LIFE)

NEW 3-TRACK 12" SINGLE
7" ALSO AVAILABLE E9810/T

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From page 31

up *Statewide* even if everyone did ignore my rave about it here... **Central Line** seems to be being played by people who don't normally feature real 'soca'... **Sakhile's** album is my fave current most played in-car listening, so soothing!... **Peter Lee** reckons his anything-goes music at **Bolton's The Dance Factory** is the most upfront in the area... **Michael Jackson's** mega-selling number one pop album plus the unexpectedly huge TV ratings for the **Motown 25th Anniversary** special in the States must surely soon change the blinkered attitude of white-orientated US radio programmers, who appear to have forgotten the lack of colour bar in the '60s when Motown really was 'The Sound Of Young America'... keep careful out there, but in the meantime — **WIKKI WIKKI!**

BREAKERS

BUBBLING UNDER the Disco 85 are Two Sisters 'High Noon' (US Sugarscoop 12in), Clark Sisters 'You Brought The Sunshine' (Elektra 12in), Ronnie Laws 'In The Groove'/'Big Stars' (US Capitol LP), Toots Hibbert 'Spiritual Healing' (Island 12in), Walter Jackson 'It's Cool' (US Chi-Sound 7in), El Chicano 'Do You Want Me (Inst)' (US Columbia 12in), Rumble-Stripes-Skin 'I Think I Want To Dance With You' (US Heat 12in), Stone City Band 'Ladies Choice'/'Love Hassles' (US Gordy LP), Gladys Knight & The Pips 'Save The Overtime (Remix)' (US Columbia 12in), Lady M 'Please' (US Blue Parrot 12in), Take 3 'Tonight's The Nite' (Tempo 12in promo), Animal Nightlife 'Native Boy' (Innervision 12in), Level 42 'The Sun Goes Down' (Polydor 12in), Mtume 'Green Light'/'Hip Dip Skippedabear' (Epic 12in), Bohannon 'Let's Start To Dance Again' (London 12in), while under the **Boys Town 30** are Various 'Bobby "O" Medley/Suzy Q 'Get On Up (Remix)' (Dutch Dance LP 'Studio 57 Dubble Album'), Stars On 45 'The Star Sisters' (CBS 12in), Pink Project 'Jeopardy'/'Billie Jean (Medley)' (Italian "O" 12in), Malcolm McLaren 'Double Dutch' (Charisma 12in), Weather Girls 'I'm Gonna Wash That Man Right Outa My Hair' (US Columbia 12in), Wham! 'Club Tropicana' (Innervision 12in), KC & The Sunshine Band 'Give It Up' (Epic 12in), Gwen Guthrie 'Hopscotch' (Island 12in), Fun Fun 'Happy Station' (Italian Energy 12in), Men Without Hats 'The Safety Dance' (Statik 12in).

HIT NUMBERS: Beats Per Minute for last week's Top 75 entries on 7in (f/c/r for fade/cold/resonant endings) — Kraftwerk 133f, Modern Romance 44½-89f, Carmel 33/66-68-69f, Stranglers 134f, Thin Lizzy 0-65/130-64/126f, The Jets 158f, Haircut One Hundred 81-122-0r, Kinks 148c, Manhattans 113f, Stray Cats 178-0r.

HOT VINYL

PARADISE: 'One Mind/Two Hearts' (Priority PX 1) Leaving other amateurish Brit-funkers standing as they scorch ever upwards on white label promo (surely due commercially by now?), the gospel trained guys are exceptionally accomplished on this ultra-soulful lightly pitched 107bpm 12in summer tempo jogger "Crazy" goes great out of it).

THE STYLE COUNCIL: 'Long Hot Summer' (Polydor TSCX 3) Sensational haunting truly soulful slow 87bpm 12in Imagination-type rolling grinder with scatting "shiddy diddy — diddy de bup" and mucho wailing, obviously a pop smash and so brilliant I actually bought it without waiting for a freebie to play amongst the real black stuff at Gullivers... I hope young Weller gets a kick out of that! This is one ex-Scene DJ who digs where he's coming from.

CANDIDO: 'Jingo' (US Salsoul SG 406) Just what you've been waiting for —

the Shep Pettibone remix! Isolating and clarifying the enduring classic's original percussive elements, this chanting Latin instrumental now chugs at 0-120-121-122½bpm (great with 'Wanna Be Startin' Somethin') while the 12in flip's a usefully very different much emptier 0-119-121-122-122½-122bpm 'Jingo Breakdown'. Watch this one go!

HERBIE HANCOCK: 'Autodrive' (LP 'Future Shock' CBS 25540) White labelled now but not due until next week, the freaky electro set's only real killer for mixing with 'Rocket' is this juddering 115bpm hip hopper which nevertheless has great jazz piano over part of it! The bland Soul Sonic Patrol-tempo 125bpm 'TFS' and robotic slow 92bpm 'Earth Beat' and 97bpm 'Rough' may have specialist uses, while the chick-sung Curtis Mayfield-ish 113bpm title track could be a grower.

HOT STREAK: 'Body Work' (US Easy Street EZS-7503) Starting with a US Army style "sound off" chant, of which the instrumental flip's acappella version makes a dynamite un-synched crossfade mix out of 'Autodrive', this Jellybean-mixed vocodered jittery 121bpm 12in electro rattler has early "D" Train-type appeal and is already selling fast.

THE PACKMAN: 'I'm The Packman (Eat Everything I Can)' (US Enjoy EN-1163) Herbie's done wonders for electrophonic sales, this totally electro vocodered and scratched 107½bpm 12in jitterer now joining all the rest that work with 'Rocket' — and incidentally it's prod/penned by veteran Harlem-based record shop/label owner Bobby Robinson, who originally launched Gladys Knight & The Pips amongst others and still knows what the kids want.

KENI BURKE: 'Risin' To The Top (Give It All You Got)' (RCA RCAT 354) Reasonably timely re-release for the current O'Jays hit's producer/ex-Stairstep/Pete Tong soul hero whose bass line to this gorgeous (0-193½-94bpm 12in summer tempo slinker is the (disputable) original of 'All Night Long'.

JEFFREY OSBORNE: 'Don't You Get So Mad' (A&M AMX 140) George Duke-produced nice lurchingly tripping (0-115-114bpm soul shuffler (good out of 'Crazy') like a butch Luther Vandross, still only 7in length but here on 3-track 12in with the busy fast 118-120bpm 'So Much Love' and older pent-up jogging 99-100bpm 'New Love'.

LADY M: 'Please (Don't Break My Heart)' (US Blue Parrot BP 202) Not the rapper her name might suggest but a soulfully wailed jauntily wriggling 114bpm 12in bouncer with booming bass and zesty lick, good out of Kenny Lynch, now gaining attention after being out a while (inst flip).

ROY AYERS: 'Chicago' (LP 'Silver Vibrations' Uno Melodic UMLP 1, via Pinnacle) Low key monotonous muttering Gil Scott-Heron-ish 114-115bpm specialist jazz-funk groove with supporters along the Thames estuary (I), the initially disappointing though actually quite pleasant set's other dancers including the good attractive vibey swaying instrumental 112-113-112bpm 'Lots Of Love', jaggledly jumping 126bpm 'Good Good Music' and simple chanting 120-123-0bpm 'Keep On Movin'.

BOHANNON: 'Let's Start The Dance III' (Compleat CLTL 1, via PRT) Rivalled in the shops here by a re-service of 'Let's Start II Dance Again' (on London), this equally potent but very different third stage 120(intro)-119-118-119-118bpm 12in remix by Francois Kevorkian is still the basic great hard driving original with overdubs and scratches.

EL CHICANO: 'Do You Want Me' (US Columbia 44-04056) Welcome return for 1970's Santana-ish 'Viva Tirado!' group on a drifting 86bpm 12in harmony chant and organ swayer — hinting at old San Franciscan flower power sounds in a way — the tougher 87bpm organ instrumental flip being more the side for us, and rather good in sorta 'Phone Home' style.

STONE CITY BAND: 'Ladies Choice' (LP 'Meet The Stone City Band — Out From The Shadow' US Gordy 6042GL) Packaged to echo the American sleeve of 'With The Beatles', Rick James's band not surprisingly sound exactly as you'd expect on this Rick James-prod/penned (0-124bpm buoyantly trucking smacker (complete with Roy Ayers vibes) and the 'Cold Blooded'-mixing 119½bpm 'Love Hassles', both useful additions to any Rick James/Mary Jane Girls 'Candy Man'-type medley.

MOTIVATION: 'Color Blind' (LP 'Motivation' US De-Lite DSR 8506) Looking dangerously like a dated "disco" set (and sounding it on the sub-'I Love Music'-ish 123-125bpm 'Give The Gift Of Music'), it's actually a dated funk set owing nothing to modern developments, this jazz-tinged bumbling 67/114-115-116-117bpm instrumental currently getting more revivalist attention than the extremely similar 117-116bpm 'Motivation (Are You Ready)' (Instrumental) (there's a vocal version too) or the jolting 119-121bpm 'Stop!!!', while the slow 0-90/45bpm 'Crazy Daze' and 0-32/64bpm 'Please Don't Say No' are commendably soulful.

WALTER JACKSON: 'It's Cool' (US Chi-Sound CH-110) The recently deceased crippled soul balladeer is getting more sympathy interest for this nice bumpily jogging 79/39½-80½bpm 7in smoother than most of his equally good output ever had here while he was alive.

JIMMY CASTOR: 'The Return Of Leroy (Pts 1 & 2)' (LP 'The Return Of Leroy' US Dream DA 6001) Revisiting his 1967 salsa classic 'Hey Leroy Your Mama's Callin' You' (for my love of which at the time I actually tracked down Jimmy's Bronx apartment — luckily for him he was out!), this Larry Levan-mixed great tricky Latin tempoed 0-99-101bpm sassy ass shaker could prove hard to programme but (with an admittedly receptive Afro/Carib/American audience) works well running its shouting and guffawing intro over a reggae smooch session dub break. Along with his recent 12in the set's other dancer is the heavily thudding afro-ish 118-120bpm 'Tellin' On! The Devil'.

PATRICK GAMMON: 'Do My Ditty' (A&M AMX 132) Germany based gruff voiced Yankee session man with a useful enough catchy chix chorused jittery 115bpm 12in rapper — party party, not social commentary — mellow than most (inst flip).

SHAKATKA: 'If You Could See Me Now' (Polydor POSPX 635) Now including new recruit Norma Lewis, a sweetly sung pleasant summery 106bpm 12in jogger that's for once a proper song, and could be good for real soul fans.

THIRD WORLD: 'Love Is Out To Get You' (US Columbia 44-04050) Nice rap and noisy effects intro to a sort of electrophonic reggae 69bpm 12in thudder with spacey vocoder and electronic butch bass vocal interplay through the more usual good backing (dub flip).

DENNIS BROWN: 'Save A Little Love For Me' (A&M AMX 130) By no means the best cut off his new album (reviewed as an import last week but now out here, AMLX 64964), a deliberately smacking slow 90bpm reggae-soul swayer on 3-track 12in with the better straight reggae 73bpm 'Shashamane Living (Country Living)', and older even better infectiously pumping 103-104bpm 'Get High On Your Love'.

LARRY GRAHAM: 'I'm Sick And Tired' (Warner Bros W 9510T) Varying the old 'Network' movie's "I'm mad as hell" chant, Larry "can't take no more" on a mellow Valentine Bros-ish 108bpm 12in swaying kicker (not so hot on LP despite its Fred Dove service), flipped by the powerful rock-tinged oddball instrumental "Emerson Lake & Palmer meet Elmer Bernstein on Hergest Ridge" 121bpm 'Victory' — which overground radio could go for.

STEPHANIE MILLS: 'Pilot Error (Club Mix)' (US Casablanca 814 168-1)

Instrumentally extended from the flip's LP version, this purposefully driving 117bpm 12in pusher has appropriate whoosh noises, a Club House-ish beat and a very long good stark break (Atmosfear fits nicely), but not a lot of song.

GONZALEZ: 'Closer To You' (PRT 12P 283) Originally titled 'I Want To Get Closer To You' on Tooti Frooti (maybe still — it's hard to tell from a white label), this newly remixed chick 'n chap sung competent chunky spacker 119½bpm 12in thudder is now flipped by Gonzalez offshoot Congress's lovely cool summery 110-109bpm jazz piano instrumental 'You Gotta Get It'.

RONNIE DYSON: 'All Over Your Face' (US Cotillion 0-96989) Ingram Family-prod/penned pulsing Moroder-ish synth burred 119bpm 12in foot tapper, soulfully sung so better than that sounds, flipped by the more traditional 126bpm 'Don't Need You Now'.

RAW SILK: 'Just in Time' (US West End WES 22159) The sweet chix return by Gonzalez Galaxy-ish tempo, guitar jiggled bass bumped slick 0-122-121bpm 12in rumbler which reaches nice piano (inst flip).

COLORS: 'Am I Gonna Be The One' (US First Take FTR 515) Shep Pettibone-mixed tremulous chick wailed bass synth jolted (0-119bpm 12in thudder climaxing in a "is it gonna be me or her?" rap, all a bit urgent, the flip's several different dub/instrumental variations including a useful percussive Bobby "O"-ish 121bpm 'Break For Dayze'.

THE CLARK SISTERS: 'You Brought The Sunshine (Into My Life)' (Elektra E 9810T) Gospel group wailing about Jesus on a naturally Aretha-ish 118bpm 12in sparse thudding pumper, similar to the also gospel based current Crystal Clear 'A Rock And A Hard Place', both being soulful but probably dodgy for most dancers (inst flip).

SHALAMAR: 'Disappearing Act' (Solar E 9807T) As pop audiences buy the look put over on video rather than the noise on vinyl and then dance to the words rather than the beat, this frantic jerker being 159bpm won't worry them. It's on 3-track 12in with their old-format bumping 107bpm 'Closer' and dead slow 18½-37/74-0bpm 'You Can Count On Me', while last week's album review somehow messed up the summer tempo 100bpm 'Right Here', 106½bpm 'Over And Over', 105bpm 'You Won't Miss Love', 79½bpm 'You're The One For Me' (all in old style).

KEYWI: 'Let's Get It Right' (Virgin VS 62312) Froggy-mixed/Joe Williams-prod/penned plaintive chick-sung jerkily loping 0-118-119bpm 12in hustler with flurrying syndrums and some David Bendeth guitar, not exactly compulsive although the flipside dub is less cluttered and better.

RECORD MIRROR

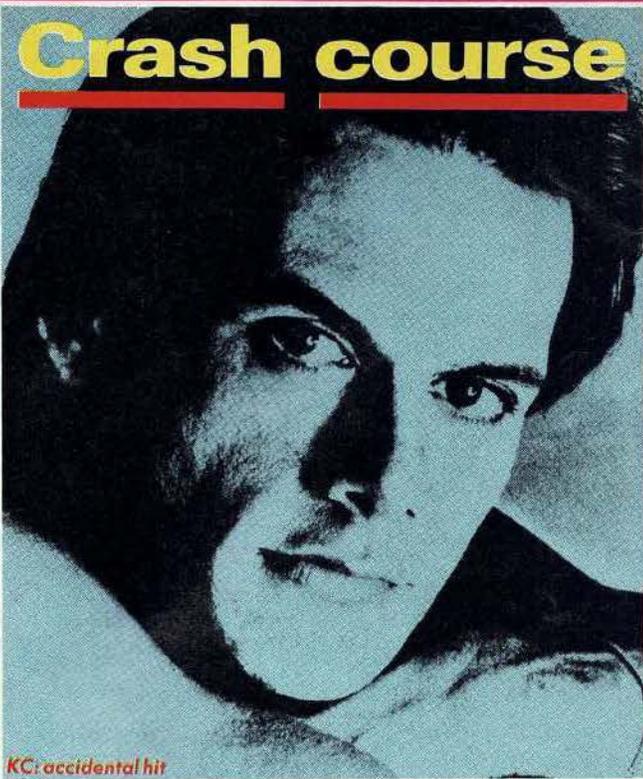
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Crash course



KC: accidental hit

HE COMES on like the Incredible Hulk, with an ability to fight back that even a fearful car crash couldn't dull. Last year, KC lay in hospital, bandaged up so he could hardly move. This year it's like it never happened and he's in our charts for the first time since Christmas '79.

'Give It Up' comes at the neatest possible time for KC, as he celebrates 10 years in the business. More of the celebrations in a minute, but for the moment, the gory details of that crash:

"It was at the beginning of '82, and it took me all year to recuperate from that.

"I suffered concussion, and temporary paralysis to the right side. I've got all my feeling back now, but I still have problems now and then. It scared me to death. I was laid up in hospital for quite a while, I had to stay in bed in traction. It was my right arm and right leg, so I couldn't even move my arm to play the piano. It was quite a mental blow for me.

"If I got up I felt dizzy, they had me on so much medication, sometimes I didn't know if I was coming or going. Basically I passed the time by writing."

Now, within 18 months of the accident, he returns to the British charts where the action started for him right back in the summer of 1974 with 'Queen Of Clubs'. 'Give It Up' makes it a round dozen chart appearances, but with a gap of three and a half years between hits 11 and 12, even KC must have thought he was all washed up.

"I don't give up very easily," says our man, born Harry Wayne Casey but now universally known by his nickname.

"I always thought 'Give It Up' was a hit, but I was surprised when it was released here, because it's been around for a while, it was on my last album 'All In A Night's Work'."

So if he hadn't been in the crash, if his record company TK hadn't gone bust (leaving him to spend all of 1981 looking for a new deal) and if his new label Epic had put 'Give It Up' out sooner, he'd have been back with us before. Fair enough?

BUT WHAT'S happened to the Sunshine Band? They're named on the record right enough, but could you see them on Top Of The Pops? Unless they were hiding behind Janice Long they weren't there, and KC explains:

"I'm sort of fading that out, it'll be just KC, to update everything."

Now he relies only on himself and the help of Richard Finch, his pal through all the Sunshine years.

Thumbing through hits like 'Sound Your Funky Horn' and 'That's The Way (I Like It)', does KC still enjoy playing them all?

"I like doing all of them — a few like 'Keep It Comin' Love' I'm a little tired of. Some of them, I was a lot younger then. 'Shake Your Booty', I put that in a medley now. I'm 32 years old, it's a bit strange singing that kind of thing."

And pretty soon he'll be decorating the studio, wearing a party hat and blowing out 10 candles. "August 23 is our tenth anniversary. I've just finished up the new album, called 'KC10'. I'm really excited to have reached that point in my career. I never did want to have just one hit. But you can never tell."

Paul Sexton

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Better *red* than dead

WHAT WITH seeing Elliot Gould fleeing for his life, imitating Charlie Chaplin's walk and winding up the "septics", UB40 have had quite a time of it in America. Septics? Oh yes, they're the group's nickname for Americans. Yank — Septic Tank — Septic, geddit?

The group are back in their local, The Eagle And Tun (voted Birmingham's worst pub) just round the corner from the headquarters of their company DEP International. Pouring back a few pints, they're gabbing away about their time across the Atlantic, still a little dizzy from flying home the day before.

"We were having breakfast in this hotel in New York, and there was Elliot Gould and Chris Difford and Glenn Tilbrook from Squeeze in the room," Ali starts off. "It sounds like a real ligger's bit, doesn't it? We were there with Simple Minds' manager in the same hotel that Al Pacino and Cher live in, and all of a sudden the door exploded.

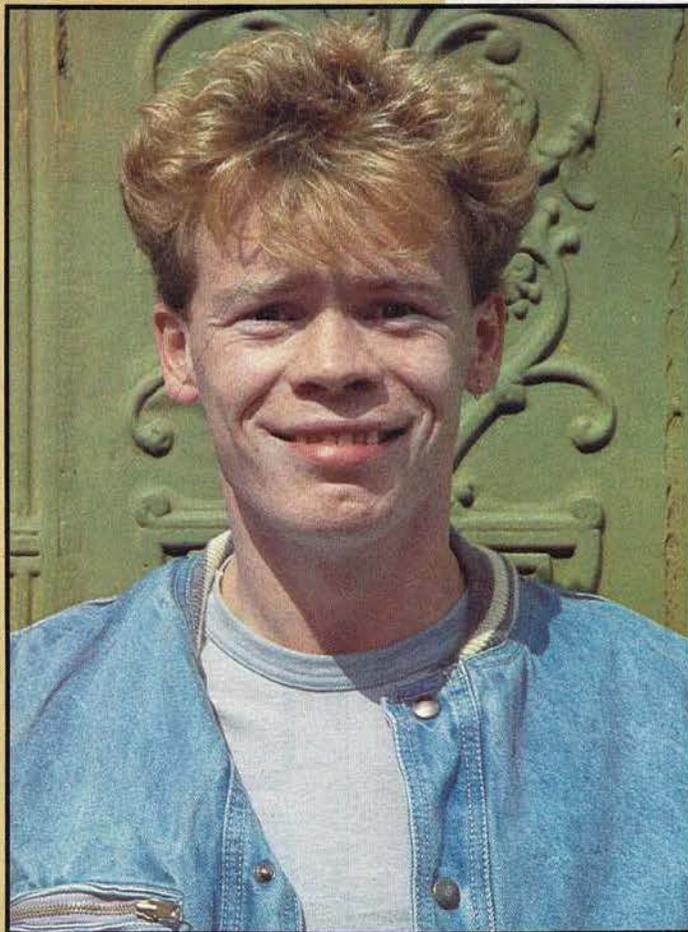
"We thought we were being shot at. Elliot Gould left like a shot, too! But it was the sheer heat which caused it. If you think it was bad in England, it was 100 degrees in New York. But there was no sun, just a 100 per cent humidity, as they call it."

This time round, UB40 have been rather taken with the States although they're all glad to be back in their home town's worst drinker. Everyone's trying to get a word in about their adventures abroad, which took them from New York to Texas, San Francisco and Canada.

"It was so hot in Canada that I threw up on stage," says Ali (who usually wins out when it comes to getting a word in edgeways.) "There I was doing my bit, and suddenly I had no oxygen. I wasn't sick straight away, I threw a wobbly before I threw up. Then I did it in a slow movement, taking my guitar off and going over to throw up over the mixing desk.

"The rest of the group didn't even see it, they thought that I'd gone off for a piss, because I do it all the time. We couldn't do an encore though, I was out on the floor. I thought I'd done it, I was going to die. I told them, I'm not going to do the next show, I'll be sick. We ended up with iced flannels by the stage."

THE UB40 trek across America took them to the West Coast as well, with the same amount of hilarity as they seemed to find throughout their tour. Audiences dancing pretending to play electric guitars and missing their steps had the group laughing through their sets, looking at ageing audiences with their kids in the front and Texans complete with Stetson



hats yee-hahing at their songs.

"A&M put on a reception for us in their studios in Hollywood, which used to be Charlie Chaplin's own studio," continues Ali.

"They set his footprints in the cement to show the way he walked," interjects brother Brian. "If you tried to step in those footprints and do that walk you'd break your legs.

"We went to San Francisco as well. It's hysteria everywhere about herpes and AIDS — they have an AIDS bulletin every night. The police won't even go into some places. Mind you, I think it's a CIA or Russian plot — they're spraying everyone with stuff. It'll be the blacks next, to keep them down!"

But back to the harsh realities of England now, the group have got to justify making an album full of cover versions of old reggae songs — like the single 'Red Red Wine', which has just been released. It means that with their dub album having been their last release, it's been a long time since the band have written any new songs.

But both Ali, toaster Astro and Brian are all unmiffed, and are positively looking forward to having the chance to play some of the old stuff on stage. There's due to be a British tour later in

the year.

"It was going to be our first album," says Ali. "We thought that it would be a good way of getting reggae accepted — playing all our favourite songs which people haven't heard before.

"We are going to do another proper LP, but we've been wanting to do this for years. It's a sort of side track as it was something that we had time to do, and it's a breather as well, there were no pressures about making it."

"Maybe this time people won't be asking us about our political influences — they're all love songs, for God's sake. All the youth clubs used to play these records, and we all hung around the same places so it was our influences — reggae and a bit of Tamla," adds Brian.

"Birmingham's always been strong for reggae music. There's the Ridgeway, The Beehive, The Tin Can, the Monte Carlo, they all play reggae at the moment."

"And there are the blues," interjects Ali. "Where I live in Balsall Heath they have blues (reggae parties in private houses) all the way down the street, there are about three or four a week. I don't even have to go to listen, it comes through the wall! I can just feel the music."

But there are plans to make

their own songs. What usually happens is lyrics and tunes are submitted to Ali, and he puts melodies on — the "melodies man", as his brother calls him.

Yet more banter and a few quick fire jokes are turned on again as Ali returns with rum and cokes plus lagers, and he and Brian start exchanging more one liners. While their lyrics have serious political content, the group don't sit round for ages having political discussions or grumbling about the state of the world — not that they're too happy about a second Conservative government, obviously.

"It's a shame that Labour didn't get in, then we'd have to change the things we write about," muses Brian. "We could slag them off as well. Mind you, I sometimes wonder why we come back to this when I suppose we don't have to."

THERE ARE still no clues as to what UB40 will be writing about this time round. But Ali is set about making a record with his neighbour Javid Singh in the studio which is being built in the DEP International building — an old bacon factory.

"Javid is Balsall Heath's answer to Julio Iglesias," he says. "I'm going to do the music and Javid's singing. He's got a beautiful voice, you know how the Indians croon, and he's written this song which is hilarious although it's supposed to be romantic; you could call it hilariously romantic! All I can say about our next album is that it will be back to the old UB40 again."

"We'll be back boring everybody to tears, back to the miserable old UB40 writing boring songs", Brian jokes. "Perhaps we'll sing about Japan and things, and take on a world writing concept — by the way, we played this club in Japan and all the audience was dressed up like Boy George. There were all these slant-eyed Georges saying 'very gloovey!'"

What's for sure is that UB40 don't particularly care about what goes on in pop. They are more concerned with playing out the reggae tunes they all enjoy, having a good time and perhaps going off to conquer America again. As this is their first day back in England, they're still taken with their experiences out there, and even more taken with their girlfriends and wives. Astro keeps sloping off for a bit of canoodling, while Brian's wife comes round with the motor and a huge smacker before taking him back home.

Their single 'Red Red Wine' is really pretty apt for the group, even though it's an old, old song because right now UB40 are definitely in the mood to settle down and have a good time.

Simon Hills



UB40: 'Very gloovey'

Pics by Joe Shurter

Fleur power

"THANK YOU for letting us hit the charts," says La Fleur's Waldi Samson, as if I had anything to do with it. Waldi's on the line from Holland, doing a little victory dance over the success of their 'Boogie Nights' cover.

So if you detected a Euro flavouring in the new hit version of Heatwave's disco classic, have a house point, because La Fleur are an eight-piece all from tulip country. Or double dutch four times over, you could say.

"We thought, everybody's doing it now, doing cover versions, so why don't we try and score with a cover," says Waldi, showing an uncompromising business sense. "We had several kinds of covers, and 'Boogie Nights' wasn't the song we wanted to do, but you know how it is, you have to choose something that will be successful." And they figured that since the original was a Top 20 hit in Holland back in '77, they could pull the stunt again.

In tiptoed Ben Liebrand, a well-known DJ in Holland latterly successful with Forrest's records (also covers, don't forget) and the team of Liebrand and La Fleur, both of which sound like new kinds of margarine, produced the hit.



THIS WEEK'S disco geography lesson takes us to France, and in particular to Toulon, down there on the Riviera. That's the birthplace of Serge Ponsar, in our chart with 'Out In The Night'.

Yes, he looks more like a native of Buffalo, New York, but Serge is French right through, even down to using an interpreter for his interviews. But I did get this out of him when I asked whether it wasn't a bit unusual for a Frenchman to have a hit (and hip) dance record. "No one else in France does music quite like this. I took a lot of, er, inspiration from reggae, soul, r'n'b and a little bit of rock'n'roll."

And even though 'Out In The Night' is only on import so far, he's pleased with the UK response to it. Monsieur Ponsar told me: "Thank you for the excitement you have on my single. OK. Bye-bye." PS



LA FLEUR: a saucy European variation on the classic Disco Extra pose

In Holland the record's out on the Dureco label — "It's one of the biggest in Holland, and they do big business with Proto Records in England," Samson says, saving me the trouble of telling you who snapped it up here. 'Boogie Nights' is also just out in Germany, Belgium and Luxembourg, so don't think you'll necessarily be able to get away from it when you go on holiday.

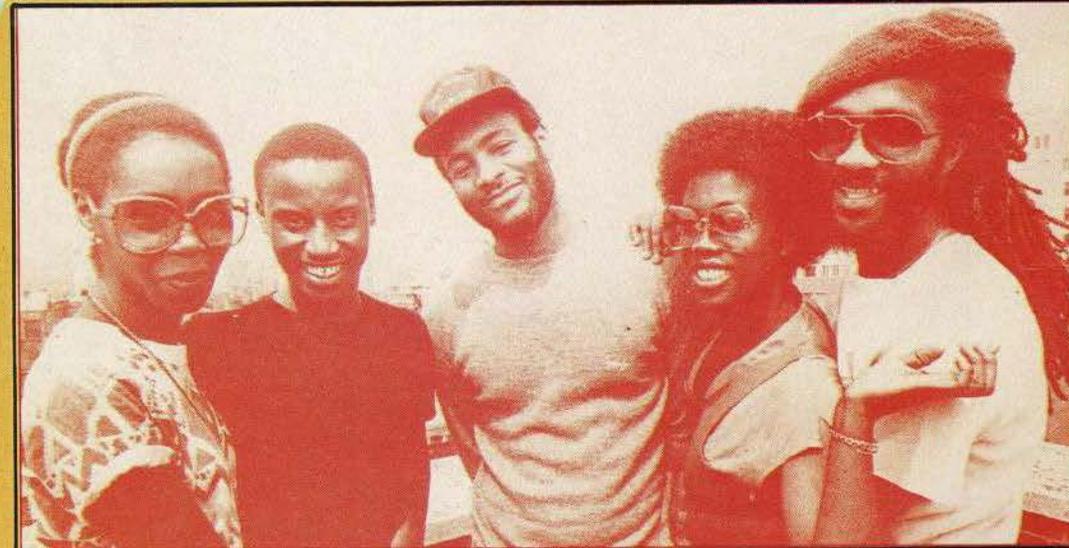
La Fleur may only just have

blossomed now — it's their first record — but several of its members are old hands in the business. "Three of us have known each other for a long time. I used to play in all kinds of bands, rock and roll, country. I've been playing for about 15 years." Quite a while to wait for a first hit. "Well, you have to wait for the right moment," laughs Waldi.

"For the last few years we've been playing disco and funk, only

our own songs. Now we're doing 'Boogie Nights' so we include in our repertoire some other covers, some disco songs, some songs of Heatwave, Average White Band, some kind of everything." His phrase, not mine, and whether you think of them as disco graverobbers or bright new revivalists, you'd better get ready to judge La Fleur by their covers.

Paul Sexton



Pic by Joe Shutter

Famille planning

IF MAXI from the Mary Jane Girls meets up with La Famille she might put the handcuffs on them — for nicking her single.

But La Famille — who have got in the charts with a cover of 'All Night Long' — say they're not guilty!

"We decided to do a cover version because it's a way of introducing the band," says leader Alan Weekes. "What we're doing is trying to establish a sound that is British — it's not Jamaican reggae or American soul, it's something a bit different."

"I think that every time you do your own thing you get more respect for what you're doing, rather than following a trend."

Along with guitarist Alan, La Famille comprise drummer Kenrick Rowe, percussionist Jah Lenny, bassist Courtney Carr and three vocalists, Raymond

Simpson and girls Esta Benjamin and Jaye Williamson.

They were all session players from London, working with such notables as Trevor Walters, Sugar Minott, Janet Kay and The Mighty Diamonds.

"We were playing together so much, that we thought we might as well get together and form the group," says Alan.

And Jah Lenny adds: "The name La Famille was suggested to us and we thought it was a nice title. The group really sprung out of a family of musicians, although we come from all over London. And we all want to thank our mums for helping us get here!"

Simon Hills

Small Ads

Personal

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DAVID BOWIE!! RARE DANISH PICTURE DISC LP — LETS TALK (INTERVIEW) £5, + **BOWIE — Sounds (PICTURE DISC LP)** £5 Limited offer! R.S. Records, North Street, Milverton, Somerset.

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STATUS QUO! DELETED LP's (Unplayed) Spare Parts (Pye) Status Quotations (Pye) Motive, Mean Girl, In My Chair, Doubledisques, Encore £6 each. R.S. Records, North Street, Milverton, Somerset.

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FREE CATALOGUE! Deletions, rarities, imports, originals, SAE Vafco, 24 Southwalk, Middleton, Sussex.

Record Fairs

ALDERSHOT RECORD FAIR Saturday 13th August Oddfellows Hall Queens Road, 11-2 30p 2pm onwards free.

SCARBOROUGH RECORD FAIR Sunday 14th Aug. (10.30-5) at Elven Home Centre, Aberdeen Walk, Scarborough. (Records for all tastes).

NORWICH RECORD FAIR Saturday 20th August, Lads Club, King Street, 11am-4.30pm, admission 40p (9.30am-£1).

CAMBRIDGE RECORD FAIR Saturday 27th August, Kelsey Kerridge Sports Hall, Gonville Place, 11am-4.30pm admission 40p, (9.30am-£1).

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Sidcup, Kent;
SUNDAY AUGUST 14th
At the MARLOWE ROOMS, opposite Sidcup Railway Station.
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At MARINE PAVILION HALL, 20 metres from Folkestone Harbour and Sealink Ferry Terminal.
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COVENTRY SATURDAY August 13th — Central Methodist Hall, Warwick Lane. 11am-5pm admission 40p (10am — £1)

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TOYAH FANS Issue 14 of 'Toyah Magazine' out now price 50p. "Special Trafford Tazzi" issue. Write to: Toyah Magazine, 77 Wordsworth, Great Hollands, Bracknell, Berkshire.

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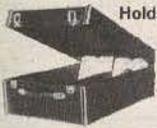
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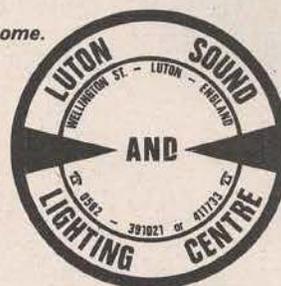
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Tuesday	16th	Porthcawl, Trekkio Bay Caravan Camp
Wednesday	17th	Oldham, Froggys
Thursday	18th	Blackburn, Peppermint Place
Friday	19th	Sheffield, Romeo & Juliets
Monday	22nd	Southsea, Dixieland
Tuesday	23rd	Eastbourne, Dixieland
Wednesday	24th	Great Yarmouth, Marina
Thursday	25th	Hull, Romeo & Juliets
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TOP ALBUMS & TAPES

Week ending August 13, 1983

THIS WEEK
LAST WEEK
WEEKS IN CHART

1	1	3	THE VERY BEST OF THE BEACH BOYS, Beach Boys, Capitol □
2	2	6	18 GREATEST HITS, Michael Jackson & Jackson 5, Telstar
3	53	2	PUNCH THE CLOCK, Elvis Costello & The Attractions, F-Beat
4	7	3	FANTASTIC, Wham!, Innervision ○
5	3	3	NO PARLEZ, Paul Young, CBS
6	6	35	THRILLER, Michael Jackson, Epic ☆
7	4	2	THE CROSSING, Big Country, Mercury
8	5	5	YOU AND ME BOTH, Yazoo, Mute □
9	11	4	THE PRINCIPLE OF MOMENTS, Robert Plant, Atlantic
10	8	8	SYNCHRONICITY, Police, A & M □
11	12	5	HITS ON FIRE, Various, Ronco □
12	10	15	THE LUXURY GAP, Heaven 17, Virgin □
13	9	3	THE LOOK, Shalamar, Solar
14	21	10	GOO LOW FOR ZERO, Elton John, Rocket ○
15	13	7	JULIO, Julio Iglesias, CBS
16	10	10	IN YOUR EYES, George Benson, Warner Bros □
17	20	23	TRUE, Spandau Ballet, Chrysalis ☆
18	14	11	CRISES, Mike Oldfield, Virgin □
19	15	17	LET'S DANCE, David Bowie, EMI America ☆
20	17	15	FLASHDANCE, Original Soundtrack, Casablanca ○
21	18	27	SWEET DREAMS (ARE MADE OF THIS), Eurythmics, RCA □
22	18	9	BODY WISHES, Rod Stewart, Warner Bros □
23	25	11	DUCK ROCK, Malcolm McLaren, Charisma ○
24	23	92	RIO, Duran Duran, EMI ☆
25	30	25	QUICK STEP & SIDE KICK, Thompson Twins, Arista □
26	24	4	BURNING FROM THE INSIDE, Bauhaus, Beggars Banquet
27	22	11	PIECE OF MIND, Iron Maiden, EMI ○
28	—	—	STREET SOUNDS EDITION 5, Various, Streetsounds STSND005
29	29	23	WAR, U2, Island □
30	32	16	TWICE AS KOOL, Kool & The Gang, Polystar □
31	—	—	THE CRACKDOWN, Cabaret Voltaire, Some Bizzare CV1
32	28	22	THE HURTING, Tears For Fears, Mercury □
33	26	7	SECRET MESSAGES, Electric Light Orchestra, Jet □
34	33	9	LOVERS ONLY, Various, Ronco ○
35	40	18	FASTER THAN THE SPEED OF NIGHT, Bonnie Tyler, CBS □
36	38	20	THE RISE AND FALL OF ZIGGY STARDUST, David Bowie, RCA International ☆
37	31	16	CARGO, Men At Work, Epic □
38	39	239	BAT OUT OF HELL, Meat Loaf, Epic/Cleveland ☆
39	27	7	PRIVATE COLLECTION, Jon & Vangelis, Polydor
40	35	9	OIL ON CANVAS, Japan, Virgin ○
41	49	45	LOVE OVER GOLD, Dire Straits, Vertigo ☆
42	—	—	LAWYERS IN LOVE, Jackson Browne, Planet 9602681
43	44	7	GREATEST HITS, Rod Stewart, Riva ☆
44	38	14	HUNKY DORY, David Bowie, RCA International ☆
45	37	18	WHITE FEATHERS, Kajagoogoo, EMI □
46	48	15	TOTO IV, Toto, CBS □
47	58	11	TUBULAR BELLS, Mike Oldfield, Virgin ☆
48	42	5	QUEEN GREATEST HITS, Queen, EMI ☆
49	43	13	DRESSED FOR THE OCCASION, Cliff Richard & The LPO, EMI ○
50	—	—	SCATTERLINGS, Juluka, Safari SHAKA1



CABARET VOLTAIRE: cracking down at 31

51	84	16	JARREAU, Al Jarreau, WEA International
52	41	7	DURAN DURAN, Duran Duran, EMI ☆
53	46	3	PORCUPINE, Echo & The Bunnymen, Korova ○
54	82	25	LIVE, Kids From Fame, RCA ○
55	73	14	NIGHT DUBBING, Imagination, R & B □
56	50	18	OFF THE WALL, Michael Jackson, Epic ☆
57	34	14	SONGS, Kids From Fame, RCA □
58	62	14	PENTHOUSE & PAVEMENT, Heaven 17, Virgin □
59	60	12	CONFRONTATION, Bob Marley & The Wailers, Island
60	—	—	PIN UPS, David Bowie, RCA International INTS5236
61	68	4	DEEP SEA SKIVING, Bananarama, London ○
62	45	14	POWER, CORRUPTION & LIES, New Order, Factory
63	71	20	THE FINAL CUT, Pink Floyd, Harvest □
64	85	13	DIONNE WARWICK COLLECTION, Dionne Warwick, Starblend □
65	57	38	RICHARD CLAYDERMAN, Richard Clayderman, Delphine ☆
66	59	30	BUSINESS AS USUAL, Men At Work, Epic ☆
67	53	49	UPSTAIRS AT ERIC'S, Yazoo, Mute ☆
68	68	3	DIAMOND DOGS, David Bowie, RCA International
69	83	2	COMPLETE MADNESS, Madness, Stiff ☆
70	76	14	ALADDIN SANE, David Bowie, RCA International
71	76	29	WORKOUT, Jane Fonda, CBS □
72	68	21	SCRIPT FOR A JESTER'S TEAR, Marillion, EMI ○
73	86	14	LAUGHTER & TEARS COLLECTION, Various, WEA
74	84	7	THE WILD HEART, Stevie Nicks, WEA International
75	51	11	IN THE GROOVE (THE 12IN DISCO PARTY), Various, Telstar
76	78	3	RUMOURS, Fleetwood Mac, Warner Bros ☆
77	72	10	WHAT IS BEAT (THE BEST OF THE BEAT), Beat, Go Feet ○
78	69	43	REFLECTIONS, Various, CBS ☆
79	47	8	BITE, Altered Images, Epic
80	—	—	JOURNEY THROUGH THE CLASSICS, Louis Clark/RPO, K-Tel ONE1226
81	—	—	LOVE SONGS, Barbra Streisand, CBS CBS10031
82	94	5	LOVE ME TENDER, Julie Andrews, Peach River
83	—	—	HAND CUT, Bucks Fizz, RCA RCALP6100
84	96	2	FEAST, Creatures, Polydor/Wonderland
85	—	—	THE CONCERT IN CENTRAL PARK, Simon & Garfunkel, Geffen GEF96008
86	70	10	WRAP YOUR ARMS AROUND ME, Agnetha Faltskog, Epic
87	61	2	JOB LOT, Chas & Dave, Rockney ○
88	58	10	HOLY DIVER, Dio, Vertigo
89	52	7	FRIENDS, Shalamar, Solar ☆
90	77	39	HELLO, I MUST BE GOING!, Phil Collins, Virgin ☆
91	—	—	THE NUMBER OF THE BEAST, Iron Maiden, EMI EMC3400
92	78	5	ROSS, Diana Ross, Capitol
93	55	5	SHE WORKS HARD FOR THE MONEY, Donna Summer, Mercury
94	—	—	OCTOBER, U2, Island ILPS9680
95	—	—	LIONEL RICHIE, Lionel Richie, Motown STMA8037
96	81	20	MAGICAL RING, Clannad, RCA
97	57	2	JERKY VERSIONS OF THE DREAM, Howard Devoto, Virgin
98	—	—	DIRE STRAITS, Dire Straits, Vertigo 9102021
99	84	4	THE KIDS FROM FAME, Various, BBC ☆
100	—	—	AVALON, Roxy Music, EG EGHPS0

VIDEOS

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

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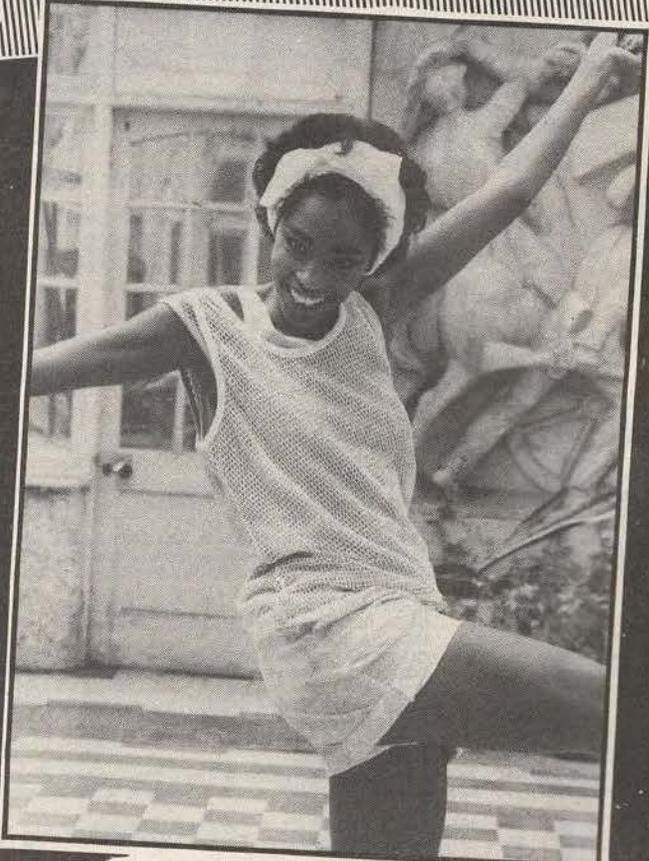
TOP SINGLES

AS USED ON TOP OF THE POPS

Week ending August 13, 1983

THIS WEEK
LAST WEEK
WEEKS IN CHART

1	5	5	GIVE IT UP, KC & The Sunshine Band, Epic
2	1	9	WHEREVER I LAY MY HAT (THAT'S MY HOME), Paul Young, CBS ○
3	2	8	IOU, Freeez, Beggars Banquet
4	3	7	DOUBLE DUTCH, Malcolm McLaren, Charisma
5	10	3	CLUB TROPICANA, Wham!, Innervision
6	8	4	THE CROWN, Gary Byrd & The GB Experience, Motown
7	4	6	WHO'S THAT GIRL, Eurythmics, RCA
8	—	—	A PARIS (EP), Style Council, Polydor TSC3
9	24	3	I'M STILL STANDING, Elton John, Rocket
10	18	4	EVERYTHING COUNTS, Depeche Mode, Mute
11	15	5	BIG LOG, Robert Plant, Atlantic
12	—	—	GOLD, Spandau Ballet, Chrysalis SPAN2
13	8	5	CRUEL SUMMER, Bananarama, London
14	11	4	IT'S LATE, Shakin' Stevens, Epic
15	25	3	ROCKIT, Herbie Hancock, CBS
16	12	12	MOONLIGHT SHADOW, Mike Oldfield & Maggie Riley, Virgin ○
17	20	5	RIGHT NOW, Creatures, Polydor/Wonderland
18	7	4	WRAPPED AROUND YOUR FINGER, Police, A&M
19	9	8	COME LIVE WITH ME, Heaven 17, Virgin
20	14	7	DON'T TRY TO STOP IT, Roman Holiday, Jive
21	23	7	THE FIRST PICTURE OF YOU, Lotus Eaters, Sylvan/Arista
22	13	4	DO IT AGAIN/BILLIE JEAN, Club House, Island
23	27	3	FREAK, Bruce Foxton, Arista
24	34	3	LOVE BLONDE, Kim Wilde, RAK
25	17	11	FLASH DANCE... WHAT A FEELING, Irene Cara, Casablanca ○
26	37	3	WAIT UNTIL TONIGHT (MY LOVE), Galaxy Featuring Phil Fearon, Ensign
27	19	11	BABY JANE, Rod Stewart, Warner Bros ○
28	33	5	GIVE IT SOME EMOTION, Tracie, Respond
29	21	9	IT'S OVER, Funk Masters, Masterfunk
30	18	8	THE WALK, Cure, Fiction
31	41	2	TOUR DE FRANCE, Kraftwerk, EMI
32	29	5	FEEL LIKE MAKING LOVE, George Benson, Warner Bros
33	39	9	THE SUN GOES DOWN (LIVING IT UP), Level 42, Polydor
34	40	5	WATCHING YOU WATCHING ME, David Grant, Chrysalis
35	22	6	NEVER STOP, Echo & The Bunnymen, Korova
36	26	6	EVERYDAY I WRITE THE BOOK, Elvia Costello & Attractions, F-Beat
37	—	—	GUILTY OF LOVE, Whitesnake, Liberty BP420
38	28	8	WAR BABY, Tom Robinson, Panic
39	45	4	WALKING IN THE RAIN, Modern Romance, WEA
40	30	7	FORBIDDEN COLOURS, Sylvian/Sakamoto, Virgin
41	35	5	WATCHING, Thompson Twins, Arista
42	48	3	BAD DAY, Carmel, London
43	65	3	COME DANCING, Kinks, Arista
44	—	—	MEAN STREETS, Y&T, A&M AM135
45	46	3	PUT OUR HEADS TOGETHER, O'Jays, Philadelphia
46	31	8	ALL NIGHT LONG, Mary Jane Girls, Motown
47	—	—	DISAPPEARING ACT, Shalamar, Solar E9807
48	49	2	PARADISE, Stranglers, Epic
49	—	—	DON'T CRY, Asia, Geffen A3580
50	74	2	(SHE'S) SEXY AND SEVENTEEN, Stray Cats, Arista
51	—	—	POPCORN LOVE, New Edition, London LON31
52	85	2	BUSY DOING NOTHING, Dave Stewart & Barbara Gaskin, Broken
53	52	2	THE SUN GOES DOWN, Thin Lizzy, Vertigo
54	39	7	THE TROOPER, Iron Maiden, EMI
55	32	8	TANTALISE (WO WO EE YEM YEM), Jimmy The Hoover, Innervision
56	85	5	HIM, Sarah Brightman, Polydor
57	53	4	BLUE SKIES, Jets, EMI
58	36	9	ROCK 'N' ROLL IS KING, Electric Light Orchestra, Jet
59	43	6	TROUBLE IN PARADISE, Al Jarreau, Warner Bros
60	91	2	BALLERINA, Steve Harley & Cockney Rebel, Stiletto
61	84	2	WRAP YOUR ARMS AROUND ME, Agnetha Faltskog, Epic
62	77	3	NATIVE BOY (UPTOWN) Animal Nightlife, Innervision
63	67	3	CRAZY, Manhattans, CBS
64	60	2	PRIME TIME, Haircut One Hundred, Polydor
65	51	3	BOOGIE NIGHTS, La Fleur, Proto
66	—	—	JOHNNY FRIENDLY, JoBoxers, RCA BOXX3
67	76	2	CHANGING FOR YOU, Chi-Lites, R&B
68	81	2	INDIAN SUMMER, Belle Stars, Stiff
69	80	3	JUST OUTSIDE OF HEAVEN, H20, RCA
70	44	9	DEAD GIVEAWAY, Shalamar, Solar
71	60	4	NIGHTMARE, Saxon, Carrere
72	42	6	TELL ME WHY, Musical Youth, MCA
73	66	3	FOR YOU, Farmers Boys, EMI
74	78	23	BLUE MONDAY, New Order, Factory
75	54	14	BAD BOYS, Wham!, Innervision ○



SHALAMAR: appearing to disappear at 47

76	—	—	STAY ON TOP, Uriah Heep, Bronze BR0168
77	82	2	MANIAC, Michael Sembello, Casablanca
78	—	—	MONEY GO ROUND, Style Council, Polydor TSC2
79	59	3	SHINE, Motorhead, Bronze
80	61	3	HE IS SAILING, Jon & Vangelis, Polydor
81	88	2	LOVELY DAY, Central Line, Mercury
82	90	2	THE MAN WITH THE FOUR WAY HIPS, Tom Tom Club, Island
83	94	2	WE'RE GONNA GROOVE TONIGHT, The Biz, Midas
84	98	2	OUT IN THE NIGHT, Serge Ponsar, WEA
85	—	—	HALF THE DAY'S GONE, Kenny Lynch, Satrii SAT510
86	—	—	TONIGHT I CELEBRATE MY LOVE, Peabo Bryson & Roberta Flack, Capitol CL302
87	—	—	LINED UP, Shriekback, Y Y106
88	95	2	IMPI, Juluka, Saferi
89	—	—	JEALOUS LOVER, Light Of The World, EMI EMI5403
90	100	2	SEARCHIN' (I GOTTA FIND A MAN), Hazell Dean, Proto
91	—	—	TRUE, Spandau Ballet, Chrysalis SPAN1
92	—	—	YOU'RE THE ONE (YOU'RE MY NUMBER ONE), Katie Kissoon, Jive JIVE37
93	—	—	THE FACE OF DORIAN GRAY, Robert Marlow, Reset 7REST1
94	—	—	PARTY TIME, Kurtis Blow, Mercury BLOW11
95	—	—	FOOL FOR YOU, Julie Roberts, Bluebird BR3
96	88	2	CONFUSION (HITS US EVERY TIME), The Truth, Formation
97	97	2	GARDEN PARTY, Marillion, EMI
98	98	4	SIX MONTHS IN A LEAKY BOAT, Split Enz, A&M
99	—	—	HANG ON NOW, Kajagoogoo, EMI EMI5394
100	—	—	LOVE DANCE, Vision, MVM MVM2685

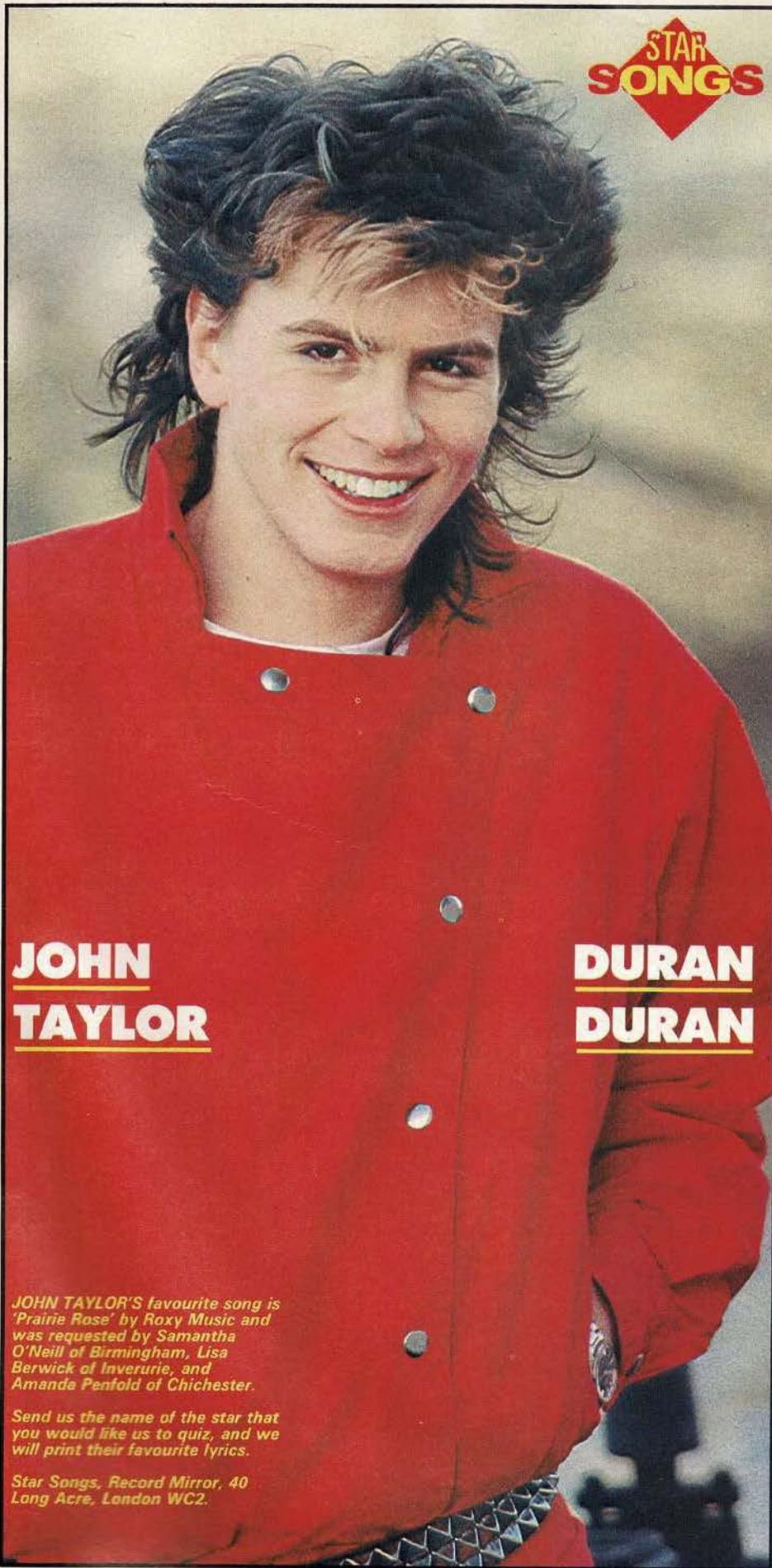
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SYMBOL KEY

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☆ Platinum (one million sales)
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SONGS**



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Send us the name of the star that you would like us to quiz, and we will print their favourite lyrics.

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Prairie Rose

*Texas — That's where I belong
It seems to me*

*Texas — Lonesome star
Shine on
The big country*

*Texas — With open skies
And you
For company*

*Texas — Oh prairie rose
How happy
I should be*

*Hey hey, you can take it from me
Hey hey, I'll be coming, you'll see
Hey hey, O what a state to be in
Hey hey, you're tantalising me*

*Texas — I will compose
In fancy rhyme
Or just plain prose*

*Texas — A song of praise
To you
Prairie rose*

*Texas — though I'm not sure
I can explain
Your strange allure*

*Texas — Prairie rose —
A crown of thorns
A scented flower*

*Hey hey I'd better leave right away
Hey hey I can hear you calling me
Prairie rose*

Roxy Music

E.G. Music Ltd © 1974



Profile



FULL NAME: Bruce Douglas Foxton
NICKNAME: Foxy (Well, I didn't choose it!)
DATE AND PLACE OF BIRTH: 1 September 1955, 126 Albert Drive, Sheerwater, Woking, Surrey
FIRST LOVE: Mum and Dad
BIGGEST DISAPPOINTMENT: Still have it, looks like I'm stuck with it
FIRST AND LAST RECORD BOUGHT: Dave Edmunds, 'I Hear You Knocking' — or was it Tommy Steele? Big Country 'Fields of Fire'
FAVOURITE BOOK: 'The Third Man' by Graham Greene
FAVOURITE FILM: Midnight Express
FAVOURITE DRINK: Pils (Holsten)
FAVOURITE FOOD: Roast pork
MOST TREASURED POSSESSION: My first electric guitar, a Rapiel 22 bought by my Mum
WHICH GIGS HAVE YOU BEEN TO RECENTLY?: Big Country, Hammersmith Palais; Undertones, Guildford; Bowie, Wembley
WHAT WOULD YOU BE DOING NOW IF YOU WEREN'T A MUSICIAN?: Probably on the dole trying to be a musician!
WHAT OTHER JOBS HAVE YOU HAD?: Only one — a printer
WHERE DO YOU GET YOUR SUITS?: Crippen, Camden, do I get a cut?
WHERE DO YOU GO ON HOLIDAY?: Where the wind takes me
DO YOU PLAY A SPORT?: Underwater sex
DO YOU LIVE IN A FLAT OR A BIG HOUSE?: Medium house
WHO CUTS YOUR HAIR?: Val, Kings Road (naturally!)
WHAT DO YOU WEAR IN VERY HOT WEATHER?: Very little