

● GEORGE BENSON ● OMD ● ROCKWELL ● ROCK GODDESS

# RECORD

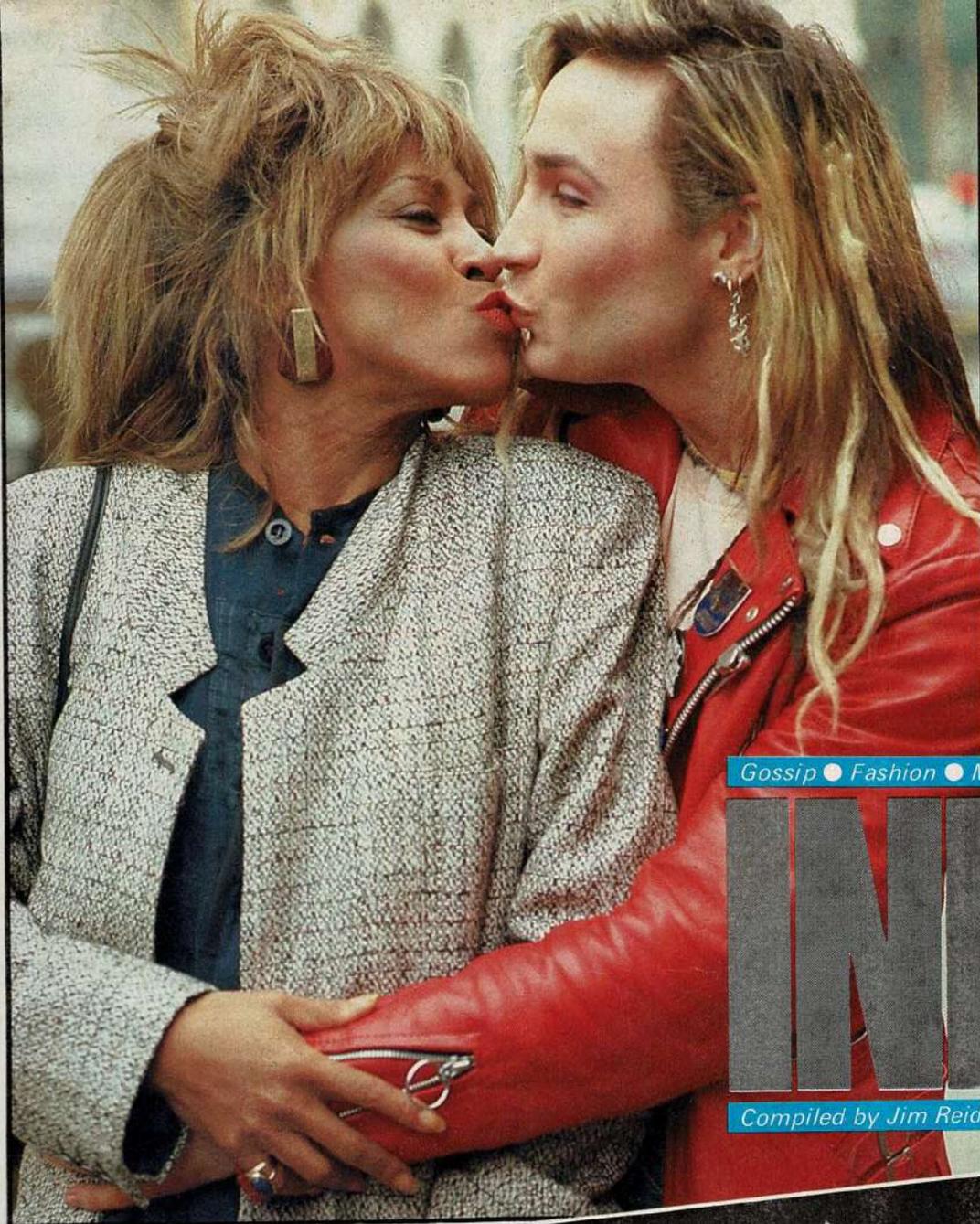
APRIL 14, 1984 45p

mirror

## CAPTAIN SENSIBLE

*Beret-ed treasure*





Pic by Eugene Adebani

**W**E'RE ALL for love sweet love on page two, but we can't believe such a state of bliss exists between Boy Marilyn and Miss Middle Age, Tina Turner. Such a conclusion leads us to speculate just what these two notable pop personages really go for. A quick straw poll suggests Tina will go for any old song as long as it's a hit, but censorship prevents us saying what we think Marilyn would like to go for — though we do think his gratuitous George bitching is getting a bit silly. Marilyn — pretty people don't need to bitch . . .

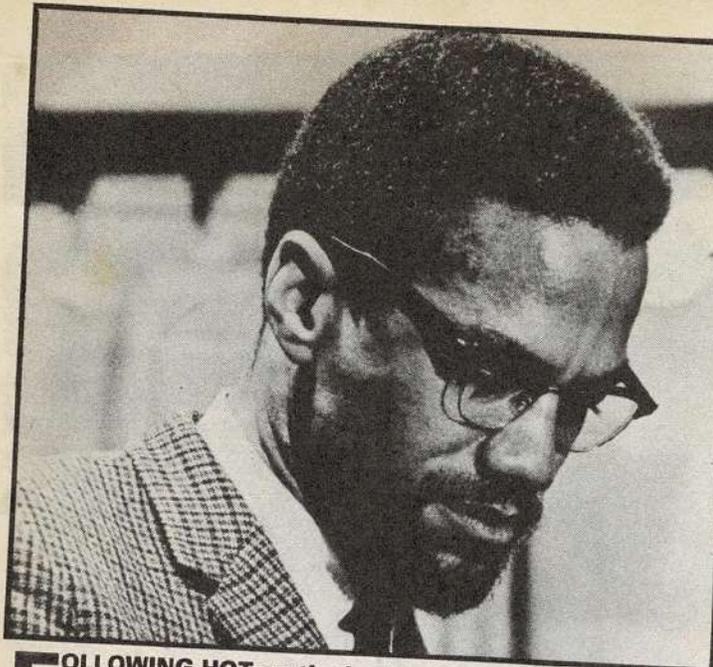
Gossip • Fashion • Music • Milk

# INDEX

Compiled by Jim Reid

**Y**OU CAN tell a record company really cares about a band when their biog is three years out of date. Now the Detroit Spinners might sound to you like they're 20 years out of date, but check track three, side two of their new 'Crossfire' album and hear 1984's first summer hit! Or summer flop, if those wacky old Warner Brothers have anything to do with it. The song is 'Love Is In Season', as mellow and refreshing a soul glide as you could want, wizardly vocalised by Henry Fambrough and Pervis Jackson and arranged and produced by Shalamar-and-everyone-else spark Leon Sylvers III. So what happens? It gets a thoroughly indecent burial on the *B-side*, can you credit it, of the Spinners' US 45 'Right Or Wrong'. 'Course, guys, if you want the ex-Motown fivesome to remain in the soul doldrums, dreaming of former greatness, carry on; if you'd rather that they breathed anew, better start exhuming . . .





**F**OLLOWING HOT on the heels of Grandmaster and Melle Mel's 'Jesse' — a tribute to black US democrat Jesse Jackson — and the Special AKA's marvellous 'Nelson Mandela', comes another slice of the modern dance with a political slant. 'No Sell Out' is an electro rap that moves to the heat of skilfully interwoven snippets of black consciousness leader Malcolm X's mid sixties speeches. The music is written and produced by Keith LeBlanc and the message? Well, it's as pertinent as ever.

**STERN'S AFRICAN TOP 15**

- 1 **ADEWALE PLAY FOR ME**, Segun Adewale, Stern's (Nigeria)
- 2 **FRANCO & JOSKY**, Choc Choc Choc 3, Edipop (Zaire)
- 3 **HI-LIFE TIME**, George Darko, Okoman (Ghana)
- 4 **LOYENGHE**, Tabu Ley & Mbililia Bel, Sono-Disc (Zaire)
- 5 **LA BOMBÉ TOUT CHOC**, Zaiko Langa Langa, Sonog (Zaire)
- 6 **WONKO MENKO**, Eric Agyemang, Essiebons (Ghana)
- 7 **TRAVEL AND SEE**, Hi-Life International, Stern's (Ghana)
- 8 **HIGHLIFE STARS ONE**, Highlife Stars, Flying Elephant (Ghana)
- 9 **YEMBELE**, Orchestra Virunga, A-Rhythms (Kenya)
- 10 **PERAMBULATOR**, Fela Kuti, Lagos 1 (Nigeria)
- 11 **FAUX PAS**, Mbililia Bel, Genidia (Zaire)
- 12 **SASAKROMA**, Thomas Frempong, Damfo Domino (Ghana)
- 13 **CASAMANCE**, Toure Kunda, Cel (Senegal)
- 14 **CONSCIENCE**, Sunny Ade, SALPS (Nigeria)
- 15 **SUPA PAWA**, Jewel Ackah, Kyk (Ghana)

Supplied by Stern's African Centre Ltd, 116 Whitfield St, London W1P 5RW



*gotta lotta bottle*

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● **CAPTAIN SENSIBLE** front cover pic by **JOE SHUTTER**

**T**HERE'S WACKY and there's wacky. Weird Al Yankovic is neither. He might be kooky, but he's definitely not a barrel of laffs. Weird Al is the ring pull can of humour, if ya knoworrimean — it is that bad. Weird Al's cacky hit song 'Eat It' — a play on MJ's 'Beat It', don't ya know — is just one more in a hilarious line of Weird Al japes whereby 'My Sharona' becomes 'My Bologna' and 'Another One Bites The Dust' becomes 'Another One Rides The Bus'. Weird Al is a big radio star in the States — we're just glad we were born on the right side of the pond.



# News

## Shadow single

WHITESNAKE BRING out a new single 'Standing In The Shadow' on April 16.

The song follows up their 'Give Me More Time' hit and is taken from their 'Slide It In' album.

On the B-side is a version of 'All Or Nothing', but it features new members John Sykes and Neil Murray instead of Micky Moody and Colin Hodgkinson, who play on the album version.



## Minds out

SIMPLE MINDS have added more dates to their rescheduled tour which was postponed because of Jim Kerr's illness.

The group have added the shows at the St Austell Cornwall Coliseum on May 9, Poole Arts Centre 10 and London Hammersmith Odeon 19.

Their extra show at the Hammersmith Odeon equals Elton John's record run of eight consecutive nights at the venue back in December.

## Shameful Talk

TALK TALK go out on the road next week following the release of their 'Such A Shame' single.

They play Dundee University on April 20, Glasgow University 21, Redcar Bowl 22, Torquay 400 Ballroom 25, Manchester Carousei Ballroom 27, Leicester University 28 and London Lyceum 29.



DURAN DURAN are back in action next week with a new single.

The song is called 'The Reflex' and comes from their 'Seven And The Ragged Tiger' album. It's released on April 16.

And the superstar group have used Chic's Nile Rodgers to remix the track along with Jason Corsaro.

"The band felt that 'The Reflex' was one of the best dance songs we had made,

## Reflex action

and felt the need to re-mix the album cut for clubs," said keyboard player Nick Rhodes last week.

"Nile Rodgers was perfect. He made a 12-inch from the album version and the band were so pleased we decided to use some of them for the seven-inch."

On the B-side of the single is a live version of the Steve Harley song 'Come Up And See Me (Make Me Smile)'. It was recorded at the London Hammersmith Odeon back in November 1982.

The group are currently finishing off their American tour.



## Foxton on the run

BRUCE FOXTON goes out on tour next month following the release of his 'It Makes Me Wonder' single which comes out this week.

And the tour starts at the same time as his debut album 'Touch Sensitive' comes out on May 4.

The ex-Jam bassist is appearing with his new group at Folkestone Leas Cliff Hall on May 2, Guildford Civic Hall 3, Southampton University 4, Dunstable Queensway Hall 5, Chippenham Gold Diggers 6, Bournemouth Town Hall 7, Nottingham Rock City 9, Coventry Warwick University 10, Birmingham Odeon 11, Loughborough University 12, Norwich East Anglia University 13, Middlesbrough Town Hall 16, Liverpool Royal Court 17, Salford

University 18, Sheffield University 19, Brighton Top Rank 21 and London Lyceum 22.

## Pirate version

PAULINE BLACK has teamed up with ex-Funboy Three members Neville Staples and Lynval Golding for her new single.

The song is called 'Pirates On The Airwaves' and comes out on April 20. And it is produced by Lynval and Neville, who have called their new partnership Sunday Best.

Pauline Black and Sunday Best will work as a flexible arrangement, but they have worked on several tracks together. The single also features other Coventry musicians.

# Turn on the Dolby system

**L**OOK SHARP! We've got 20 Thomas Dolby packages to give away. Each bundle has an exclusive white 'Flat Earth' sweatshirt, a copy of the latest album and a 7-inch copy of 'I Scare Myself' — his latest single.

Answer the three questions and post the coupon to: Dolby Competition, RECORD MIRROR, PO Box 16, Harlow, Essex. First 20 correct entries opened on the closing date, Tuesday April 24, win.

- 1) Name the famous scientist featured on the 'Blinded Me With Science' record and video: a) David Bellamy .... b) David Attenborough .... c) Magnus Pyke ....
- 2) Name Dolby's last hit single: a) 'It's A Miracle' .... b) 'Relax' .... c) 'Hyperactive' ....
- 3) Name the American hard rock band Dolby worked with: a) Styx .... b) Foreigner .... c) ZZ Top ....

Name .....

Address .....



Virgin  
VISION PRESENT...

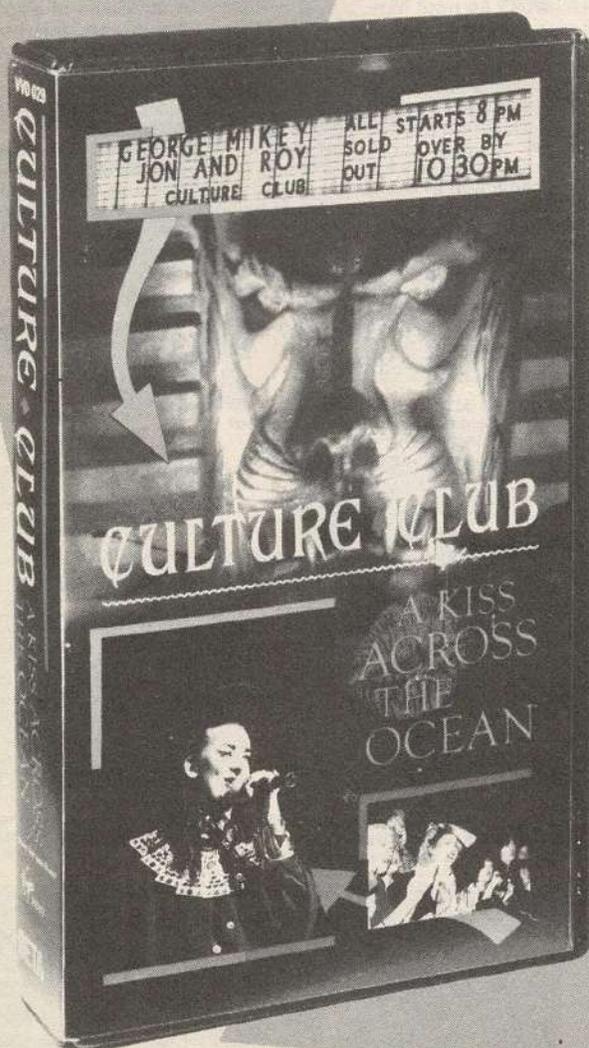
# CULTURE CLUB

## A KISS ACROSS THE

VIDEO RECORDING - Live at the  
HAMMERSMITH ODEON - December 1983  
A Keefco Production Produced by Hugh Symonds Directed by Keef

# OCEAN

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60 Minute **BIG SCREEN VIDEO SHOW**  
DOMINION THEATRE **TUESDAY APRIL 17**  
TICKETS ONLY £1.50 (incl. VAT)

Programme times: 11.00 am, 1.10, 3.25, 5.40, 8.00 pm  
Separate performances  
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Oxford St. W1  
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DOMINION THEATRE BOX OFFICE  
Tottenham Court Rd. W1  
(postal applications with S.A.E.  
and personal applications)

# News



## Howard cancels

HOWARD JONES has had to postpone his two London Hammersmith Odeon concerts which were due to go on last week because of flu.

The singer has rescheduled the April 3 concert for April 22 and the April 4 show for April 23.

Tickets are valid for the new dates, but refunds are available from the point of purchase. They should be collected before April 22.

"Howard contracted the ailment last weekend, but managed to battle through dates at Cardiff and Guildford before the bug had taken a total grip," a spokesman said last week.

## Tribal gathering

FRANKIE GOES To Hollywood have fixed up a fan club. It can be contacted at PO Box 160, Liverpool L6G 8BT, and the group have asked fans not to send anything to their label ZTT.

Meanwhile, the group's new single 'Two Tribes' has been confirmed to come out on April 24 as RECORD MIRROR revealed last month.

## Crew cuts

THE ROCKSTEADY CREW have a new single 'Up Rock' released on April 16.

The title is apparently about a war-like dance where you compete against an opponent without physical contact, according to their record company Charisma.

## More Eaters

THE LOTUS Eaters have fixed up an extra date on their tour at Manchester Manhattan's on April 19. Meanwhile their album is called 'No Sense Of Sin' and is due out in May.

## Extra Ultravox

ULTRAVOX HAVE added an extra date to their tour at the Bristol Hippodrome. They will now be playing three nights at the venue on May 24, 25 and 26.

## Dolby's Urge

THOMAS DOLBY's first single 'Urges' was ordered not to be sold last week after a High Court battle. The record was to have been re-released by Statik Records, but Dolby was said to be unhappy with the remix and felt it could damage his career.



## Wham single due

WHAM! ARE all set to bring out their first single of 1984... but it won't be until May.

George Michael and Andrew Ridgeley are currently putting material together for the single, which is due out on May 18. But it still hasn't got a title.

"The pair have spent the new year writing material for their second album which goes into production in the late spring," said a spokesman. "It should be out in the autumn."

The fact that the two are working together has put an end

to rumours that Michael and Ridgeley might call it a day.

Rumours of a split were heightened this year because of the absence of new material from the group. Their last single was highly criticised because it was simply a club mix of previous hits.

But the boys won't be forsaking their suntanned image because of the new record. They're both off to Barbados for a two-week holiday just before the single comes out!

## Boom bang-a-bang

DEAD OR ALIVE's debut album 'Sophisticated Boom Boom' comes out on April 16. It includes their single 'That's The Way' among its 10 songs.

## Wang hold on

WANG CHUNG have decided on a follow-up to their 'Dance Hall Days' hit.

The new song is called 'Don't Let Go' and comes out on April 16. It comes from their 'Points On The Curve' album which was released last week.

## Fashion conscious

FASHION TAKE to the road next month following the release of a new single 'Dreaming' which comes out on April 16.

And the new-look group bring out an album — which includes the single — called 'Twilight Of Idols' on May 21.

Their live shows will feature a lighting system based on robotics. Two lighting engineers will move about the stage independently of the group and the mixing desk.

Dates start at Ayr Pavillion on May 14. Then Glasgow Strathclyde University 15, Manchester Hacienda

17, Sheffield Polytechnic 18, Leicester Polytechnic 19, Derby Assembly Rooms 22, Birmingham Odeon 23, Coventry Polytechnic 24, St Albans City Hall 26, London Dominion 27, Brighton Dome 28, Bournemouth Winter Gardens 30 and Bristol Colston Hall 31.

● Microchip maestro Mulligan is currently working with Heywoode on her next single, and with Nick Beggs on an electronic version of Ravel's Bolero, due out in two weeks time.

Blow  
your mind.  
Legally.

Laserwave is a new laser light concert featuring tracks by Devo, Robert Fripp, The Clash.

You can see it Wednesday to Sunday at 7.30pm. (Extra shows Fridays and Saturdays at 9.00pm.) at the Laserium at the London Planetarium, Marylebone Road, London NW1. Ring 01-486 2242 (24hrs) for details.

**The Laserium at the Planetarium.**

MCD presents

# DEAD OR ALIVE

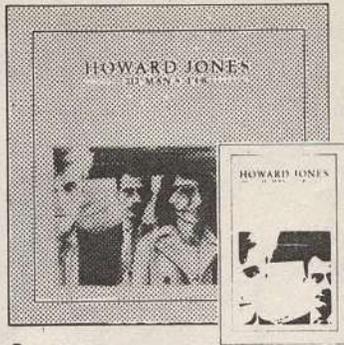
+ Special Guests

DOMINION THEATRE LONDON  
WEDNESDAY 18th APRIL 7 30 p.m.

Tickets £4.00 Available from B O 01 580 9562 2  
LTB, Premier, Keith Prowse, (Credit Cards 01 741 8989) Albermarle & Stargreen



1. Now That's What I Call Music II Various Artists **£5.99**



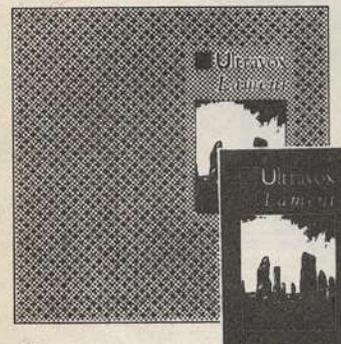
3. Howard Jones Human's Lib **£4.49**



5. Thompson Twins Into the Gap **£4.49**



8. Joe Jackson Body & Soul **£4.49**



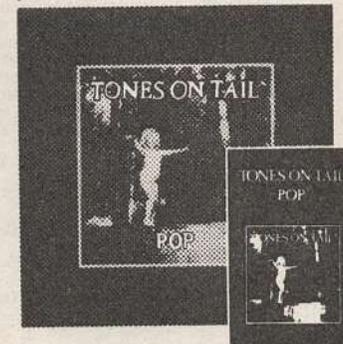
9. Ultravox Lament **£4.49**



13. Bananarama Bananarama **£4.49**



31. Wang Chung Points On The Curve **£4.49**



34. Tones On Tail (Ex Bauhaus) - Pop **£3.99**

# THE HIT LIST



WHS Price

- |  |       |
|--|-------|
| 1. Now That's What I Call Music II Various Artists | £5.99 |
| 2. Lionel Richie Can't Slow Down                   | £4.99 |
| 3. Howard Jones Human's Lib                        | £4.49 |
| 4. Dire Straits Alchemy                            | £5.99 |
| 5. Thompson Twins Into the Gap                     | £4.49 |
| 6. Marvin Gaye Greatest Hits                       | £5.99 |
| 7. Michael Jackson Thriller                        | £4.99 |
| 8. Joe Jackson Body & Soul                         | £4.49 |
| 9. Ultravox Lament                                 | £4.49 |
| 10. Billy Joel An Innocent Man                     | £4.99 |
| 11. Style Council Cafe Bleu                        | £4.49 |
| 12. Culture Club Colour By Numbers                 | £4.79 |
| ▶ 13. Bananarama Bananarama                        | £4.49 |
| 14. Motown Love Songs                              | £5.99 |
| 15. Nik Kershaw Human Racing                       | £4.79 |
| 16. UB40 Labour of Love                            | £3.99 |
| 17. The Smiths                                     | £4.49 |
| 18. Barbra Streisand Yentl                         | £4.99 |
| 19. Queen The Works                                | £4.79 |
| 20. Marillion Fugazi                               | £4.79 |
| 21. Icicle Works Icicle Works                      | £3.99 |
| 22. Barclay James Harvest Victims of Circumstance  | £4.79 |
| 23. Eurythmics Touch                               | £4.99 |
| 24. Simple Minds Sparkle in the Rain               | £4.79 |
| 25. U2 Live Under a Blood Red Sky                  | £2.99 |
| 26. Michael Jackson Off the Wall                   | £4.99 |
| 27. Big Country The Crossing                       | £4.79 |
| 28. Soft Cell Last Night In                        | £4.79 |
| 29. Paul Young No Parlez                           | £4.99 |
| 30. Madness Keep Moving                            | £4.49 |
| ▶ 31. Wang Chung Points On The Curve               | £4.49 |
| 32. Carmel The Drum is Everything                  | £4.79 |
| 33. Pre-Fab Sprout Swoon                           | £4.49 |
| 34. Tones On Tail (Ex Bauhaus) - Pop               | £3.99 |
| 35. Captain Sensible The Power of Love             | £4.99 |
| 36. King Crimson Three of a Perfect Pair           | £4.49 |
| 37. Thomas Dolby The Flat Earth                    | £4.49 |
| 38. Annabel Lamb The Flame                         | £4.79 |
| 39. Madonna Madonna                                | £4.79 |
| 40. Against All Odds Ost                           | £4.79 |
- ▶ New Release

# WHSMITH



Prices correct at time of going to press. Subject to availability where you see this sign.

# News

## Heaven sent

THE PSYCHEDELIC FURS are to play a tour next month following the release of their 'Heaven' single.

They appear at Chippenham Gold Diggers on May 9, Guildford Civic Hall 10, Cardiff University 11, Aylesbury Friars 12, Bournemouth Academy 13, Sheffield University 15, Leeds University 16, Glasgow QMU 18, Liverpool University 19, Birmingham Odeon 20, Hanley Victoria Hall 22, Nottingham Rock City 23, Manchester Apollo 24, St Austell Cornwall Coliseum 26, Bristol Studio 27 and London Hammersmith Odeon 28.

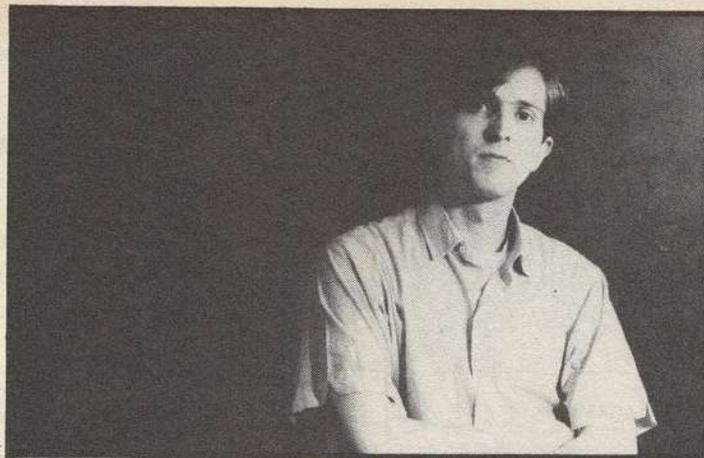


**KING KURT** start a new trail of stupidity when they go out on the road at the end of this month.

And the group bring out a new single 'Mack The Knife' on April 16 to follow up their 'Destination Zululand' hit of last year. It comes from their 'Ooh Wallah Wallah' album but has been remixed by Wham producer Steve Brown!

The single is backed by another album track 'Wreck A Party Rock' and also features a free flexi disc.

Live dates start at the Birmingham Tin Can on April 28. Then Ayr Pavillion 29, Glasgow Night Moves May 2, Newcastle Tiffany's 3, Leeds Bier Keller 4, Blackpool Bier Keller 5, Portsmouth Grannies 10, London Brixton Ace 11 and 12 and Plymouth Ice Rink 13.



## Sprouting forth

PREFAB SPROUT set out on the road later this month for their first proper tour.

The acclaimed new band — who have just released a single 'Couldn't Bear To Be Special' — have only played one-off dates before.

Dates start at the Belfast Ulster Hall on April 27. The group go on to appear at the Dublin TV Club on April 28, Manchester Hacienda May 3, Lancaster University 4,

### Rush hour

RUSH HAVE a new single 'Grace Under Pressure' released on April 20. A single from the album is due out in May and there are tentative plans for the Canadian group to tour later in the year.

Liverpool Royal Court 5, London Lyceum 7, Sheffield Leadmill 8, Hanley Victoria Hall 9, Leeds Polytechnic 10, Colchester Essex University 12, Bristol Studio 13, Bournemouth Upstairs At Eric's 14, Nottingham Rock City 15, Birmingham Odeon 16, Newcastle Mayfair 17 and Norwich East Anglia University 19.

The shows will be the last from Prefab Sprout for some time, as they're off to Europe straight after the tour.

## Grandmaster minus five

GRANDMASTER FLASH has lost his Furious Five, and Melle Mel will become a Grandmaster in his own right.

That's the result of a law suit in America following a split between the old Grandmaster Flash And The Furious Five unit.

Flash himself has quit the group along with Raheim and Kid Creole. And he filed a suit to retain the full name of the group. But the judge ruled that he can only use Grandmaster Flash.

Melle Mel is to continue to record with Scorpio and Cowboy under the name Grandmaster Melle Mel And The Furious Five. Three new members have been drafted into the combo — Melle's brother Lewis Glover, Tommy Gun Cheu and Les De La Cruz.

It will be Melle's group who are touring Britain this week.

And there will be a new single from

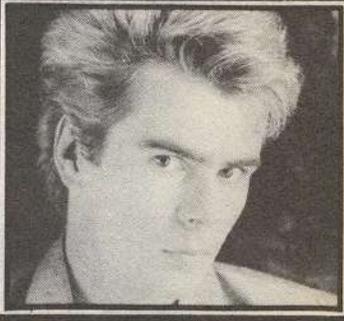
## TV + Radio

FRIDAY'S 'Tube' (C4, 5.30pm) has Jeffrey Osborne, Spear Of Destiny and new group the Kane Gang.

SATURDAY morning's kiddy favourite 'Saturday Superstore' (BBC1, 9am) will no doubt get its normal quota of adults in to watch Captain Sensible and Nik Kershaw, who are this week's musical guests. Its rival the 'Saturday Show' (ITV, 10.30am) comes to the end of its run with the Flying Pickets and the Jets. 'Annie In Conversation' (Radio One, 1pm) has David Bailey and Linda McCartney talking about their lives — look out for clues on how rich people tick! And the pop newie 'Ear Say' (C4, 6pm) has RM's chirpy chappie Gal Crowley introducing Matt Bianco and Scritti Politti, and there's an interview with Lemmy.

TUESDAY sees the return of 'Cheggers Plays Pop' (BBC1, 4.40pm). This week's team leaders are Thereza Bazar and David Grant and guests are Modern Romance and Blancmange.

WEDNESDAY is livened up again with 'Razzmatazz' (ITV, 4.50pm) which is aiming to be a mature pop programme, apparently. Clare Grogan is the guest presenter, which knocks the image a bit, and will be introducing Re-Flex, Joe Jackson and Whizz For Atoms. There's an interview with Tina Turner, as well



Grandmaster Melle Mel called 'Internationally Known', which he co-wrote with Scorpio.

Grandmaster Flash is also planning to bring his group to the country shortly.

### CHART BULLET COMPETITION WINNERS WEEK ENDING 31 MARCH

Alberto Simon, London N22; Bob Tingle, Lingwood, Norwich; John Clarke, Little Lever, Bolton; Mr D Heshon, Leeds, W. Yorks; Lesley Galvin, West Croydon, Surrey.

Levi's presents in association with MCD

# Ultravox

## Set Movements 1984

Plus Special Guests

### MESSENGERS

ODEON THEATRE, HAMMERSMITH  
WED 6th Thru SAT 9th JUNE 7.30 p.m.

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HARVEY GOLDSMITH ENTERTAINMENTS IN ASSOCIATION WITH THIS MANAGEMENT PRESENTS

# Nik Kershaw

## HUMAN RACING TOUR

plus support

Extra Show  
By Public Demand

SUNDAY 15th APRIL 7.30pm  
MONDAY 16th APRIL 7.30pm

Tickets £4.50 £4.00 £3.50

## UB40 compilation release

SONGS COVERED by UB40 on their 'Labour Of Love' album are included on a compilation album this week.

The LP is called '20 Reggae Classics' and is released on the Trojan label on April 27.

It includes original versions of Tony Tribe's 'Red Red Wine', 'Love Of The Common People' by Nicky Thomas and Dandy Livingstone's 'Rudy, A Message To You' as well as 'Liquidator' by Harry J. All Stars and 'Skinhead Moonstomp' by Simaryp.

MCD presents

# FASHION

Plus Special Guests

## DOMINION THEATRE, LONDON

SUNDAY 27th MAY 7.30 p.m.

Tickets £4.50, £4.00, £3.50

Available from B/O Tel: 01 580 9562.  
LTB, Premier, Keith Prowse (Credit Card 01-741 8989), Albemarle and Stargreen



# The League of gentlemen

as told to JIM REID



"PASS THE caviar butties, Reid." The League Of Gentlemen, snug inside their fur lined marquee, were at luncheon. Deep in the Nottinghamshire countryside, 150 miles away from the Flask, they sat round a table of finest English oak debating the issues of the day, drinking HRH's finest light and bitter and delicately unwrapping piping hot bundles of local fish and chips.

Outside, battles raged between the local constabulary and picketing miners. Inside, the League — Maharajah Taffy Of Kingsburye, John John of the City, Old Crow of Brent, Sir Public House et al — pondered the ideological implications of picketing during opening time.

Weighing their reputations as bar room socialists against a natural inclination to resist the onward march of Thatcherite economics, the League ordered another tanker from the local brewery and looked towards their leader.

Sir Public House shifted uneasily in his Norfolk jacket, fingered his brocade waistcoat, and declared that one Toby Jug, the youngest fellow among our number, should be sent out into the country to gather information.

... Swapping his plus fours for what he considered to be normal working man's garb, Toby set on his way. With the help of a native bearer — a fellow affected by a strange speech impediment known to the locals as northern dialect — Toby made his way to Drax power station in Yorkshire.

A stroke of luck really 'cos here, hand in hand with the agitating pitmen, were **Brian Hebbard, Red Stripe** and **Ken Gregson**, three members of a popular recording group known as the

**Flying Pickets.** Dispensing beer and sandwiches to his new found friends, Toby declared he was 'fair to middling', 'oop for the cup' and everything, but right now he had a craving for London...

... As the Roller sped towards London, Toby turned his portable video to 'Carry On Cowboy' and consulted his engagements book. Being 'up north' had been marvellous from a sociological point of view, but now he was going to have a bit of fun...

This is what he did: "Monday to Le Beat Route with Lady Woodford-Greene. Awful din really, loud disco music, people falling over drunk and claiming their outrageous behaviour was justified because **Wham!** had resigned to Epic Records. Of course **George** and **Andrew** hosted their party with quiet dignity. During the course of the evening they introduced me to a strange fellow called **Matt Bianco**, some dancers — **Martin, Steve** and **John** — called **Spandau Ballet**,



Misses **Dee C Lee** and **Fi Fi Yip Yip** and two girls, **Stella** and **Miranda** from the erroneously named **Belle Stars**. It wasn't quite like the Bald Faced Stag on a Saturday night but it was fun...

"Which I'm sure is more than could be said for the sorry collection of individuals gathered at the **Whitesnake** party that evening. Sent my servant to the Royal Garden Hotel to give me a quick report on the manners and morals of heavy metal folk. The results were far from encouraging; **Jeeves** returned wearing something called a 'bullet belt' and babbling incomprehensible drivel — the most I could make out was 'woarrgggh' — about the guests.

"They were: **Dee Harris** of **Zee**, **Lemmy**, **Brian Robertson** and **Philthy Phil**, **Brian Downey**, **Dee** of **Rock**

**Goddess**, **Gary Moore**, **Brian May** and a chap called **Fish** whose lounge ensemble, **Marillion**, have a new single out soon. Resolve not to let **Jeeves** out on his own again...

"Tuesday: distressed to hear **Paul Weller's** attempts to join the League Of Gentlemen — we believe he was carrying a ten pint mug at the time — resulted in an unfortunate accident. We hope his broken arm mends, wish him well, and look forward to sharing a drink sometime...

"Receive a transatlantic call from some poor girl called **Barbara Brown**. Ms Brown lives in Youngstown, Ohio, (not her fault) and has been receiving 30 phone calls a day from **Michael Jackson** fans because her phone number is the same as the US catalogue number on the 'Thriller' LP. The League have dispatched their US secretary, **Wilbur Madison III**, to deal with the problem...

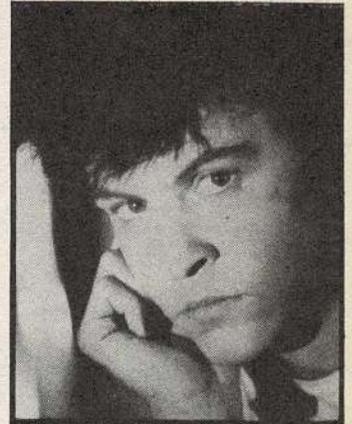
"Wednesday: **Jeeves** brings me breakfast, devilled kidneys and cornflakes, in bed and delivers two telegrams. One tells me that the new single from the **Imposter** (and we all know who he is) will be 'Peace In Our Time'. The other, totally unrelated, informs me of **Daryl Hall's** presence on the next **Costello** single and of **Scritti Green's** presence on the new **Costello** LP. Not very fussy who they work with these pop people...

"Talking of **Costello**, I'm reminded that his chum **Clive Langer** will be working with **Scritti** and may be working with ye olde **Stevie Winwood**...

"Enough, to the Savoy for a **Shirley Conran** sponsored Health bash. Accompanied my friend **Graham K**, velveteen knickerbockers and silk shirt, to a private box where we amused ourselves with the activities of **Princess Alexandra**, the Italian **Gambaccini**, **Joan Armatrading**, **Hazel O'Connor**, mucky actor **Robin Asquith** and well heeled pop sociologist **Peter York**...

"Thursday: taken down to some dingy studio in Holloway to see **Feargal Sharkey** record with **Madness**. Mr Sharkey was singing a **Carl (Chas) Smythe** song that will be the first release on the Nutty Boys' own label...

"Friday: more news from the colonies. Apparently musicbiz people the world over were shocked to hear that big star **Bob Dylan** actually bought some tickets for what they call a gig. Mr Dylan had rung up his record company trying to scrounge some



tickets for a **Paul Young** 'gig' but there were none left. Seems nothing untoward to me...

"Though was a bit disturbed to hear that **Re-Flex** person **Paul Fishman** has been avoiding paying his parking fines. Apparently it's all a 'cock-up' and the boy's been put on bail while his band tour the US, but that seems no excuse for such anti-social behaviour...

"Talking of which, rockin' reprobates **Slade** have had to pull out of **Ozzy Osbourne's** American tour because **Jimmy Lea** has hepatitis. The band were seen consoling themselves at a **Big Country** lig in LA along with **Graham Chapman** and **Sylvester**...

"Finally received a note from rather nice pop DJ **Janice Long** to tell me that **Sandie Shaw**, **Morrissey**, **Kirk Brandon**, **Gary 'Medallion Man' Davies**, some chaps from **FGTH** and **Peter Godwin** attended her birthday party at the Palace. Don't know who any of these people are, though I gather **Bert** from the Frog and Ferret did the catering so it couldn't have been all bad..."

The League Of Gentlemen were none too pleased to receive this communication from Toby. The boy would have to be taken in hand, mixing with all these people when there was a revolution waiting to be made. Still all was not gloom, having stayed 'up north' for a week, the League were returning to London and issuing a challenge.

... Anybody spotting a member of the League Of Gentlemen in either the Flask, the Ship or the Surrey Arms public houses should approach them, brandish a copy of RM and utter the legend: "You are a member of the League of Gentlemen and I claim my free light and bitter." The League await their public...



# ENDS *Loose*

**A LITTLE SPICE**



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FEATURING THE SINGLE  
'TELL ME WHAT YOU WANT'**

*Virgin*

**T**HE LAST time I met Captain Sensible, he was public enemy number one in my particular part of the world. The sleepy inhabitants of the Isle Of Wight did not take too kindly to The Damned playing at a local holiday camp, or to the vast hordes of Croydon's punk elite who followed their heroes everywhere.

Today, all that has changed dramatically. If the Captain were to take the ferry across the Solent now, the chances are he'd be offered a summer residency in some seaside show, asked to open fetes and be mobbed in the streets. 'Happy Talk' made him a star and as we sit in his cramped bedroom he is more than happy talking about everything from Weetabix to world war.

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### STAR QUALITY

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"I think the nation has taken me to its heart in its infinite wisdom. It sounds immodest but I do think I'm doing something other people aren't doing, I've got something other people haven't got. I came up through the punk thing which was great because you didn't have to be a

# sense + sensibility

## The Captain rabbits to Andy Strike

handsome hunk of the month to get into it. I'm incredibly honest, I've always told the truth and I make good records.

"The nation has taken me to its heart because I'm a bloody good geezer and my records are worth buying. I tend to blunder in and do whatever comes to my mind at the moment, whereas other people worry about their career and their image. I don't care about things like that, they don't matter. I don't worry that it may be uncool to do a song like 'Happy

Talk' one week and work with The Damned doing high energy punk the next."

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### TV STARDOM

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"The Weetabix people came up to me and said we've got a great slogan, 'the Weetabix breakfast box — a sensible choice', and they asked if I'd be into doing the advert. I was completely dumbfounded when they rang me up, I didn't believe it was them, I thought it was Rat Scabies having a go because it's a good wind up.

"Anyway, I said yes. If it had been for pork sausages or lamb chops I wouldn't have done it because I'm a vegetarian. I enjoyed eating it, I ate about twenty that morning and now I get a free supply, I've got stacks of the stuff.

"They wanted an actress to play my auntie so I said, well I've got a perfectly good auntie of my own, can we get her in to do it. They screen tested her and she was so good they said yes. She comes from Glasgow and she's in all the papers up there now and gets recognised everywhere. She loves it, we're all egomaniacs, the Burns family, and it's good money. Mind you I can't think of a more deserving recipient."

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### HAVING FUN

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"I like to have fun! I try to make fun the most important thing in my life and I'm lucky to do a job where I can have fun. Life is fun, living is a joyous experience and to always be either working or playing and never the twain shall meet is garbage. There's really nothing wrong with people enjoying themselves as long as they're not hurting anyone else. The establishment seems to think that if you're having fun then there must be something wrong and censor it, ban it, make laws against it.

"Things like homosexuality and porno videos don't really harm anybody. I agree with censorship against violence, there's too much violence on television, but to censor against tits and bums — I mean there's nothing wrong with tits and bums is there? We've all got them."

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### WAR AND PEACE

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"When I left school I rethought all my ideas from marriage to religion, politics, the empire, the bomb — everything. I basically learnt a load of rubbish at school, they were still teaching us about The Empire and the red bits of the map and how Britain is a shining example of democracy.

"Britain's got so many skeletons in the cupboard it's outrageous. The Damned did a song about the Tower of London and how we show off these places like the Imperial War Museum with statues of blokes with guns who won the Victoria Cross. All that means is that he shot more people than anybody else.

"The new single, 'Glad It's All Over' is about that. It says '...forgiving to the





Pic by Joe Shutter

people who never ever go to war.' I think the brave people are the ones who were shot by firing squads in the first world war for refusing to kill others.

"It takes a lot of guts not to fight, I used to get beaten up by teddy boys back in the punk days but I wouldn't fight back. Once they'd hit me once and realised that I wasn't going to fight back, they'd respect me for it and leave me alone. I'm a pacifist, that's what I'm saying."

### GROWING UP

"I never wanted to grow up. There's some things I try to rule out of my life like marriage, responsibility and being an adult. The other day I organised a kiddies sports day and I invented some alternative sports like throwing the egg. I felt more in tune with the kids than I did with the teachers. That's why I've still got the dodgy wallpaper and the little rabbits and all that.

"I still have dreams about being at school, I don't think I'm an adult, I don't want to grow up. I think Michael Jackson is the same, though I haven't spoken to him about it recently."

### HOME

"I still live at home because I like my mum and dad. Everyone has trouble with their parents when they're a teenager but I've grown out of all that and I have a healthy respect for them. I can make as much noise as I like at five in the morning and they accept it because I'm a musician.

"The Damned used to rehearse in the front room and we got rid of most of the neighbours around here. It's all young people here now and they make as much noise as we do. The Damned made a good job of driving all the old fogies away.

"I can't think of one disadvantage about living at home. It'd be stupid like

when you're touring to be paying forty quid a week rent for a flat that you're not in. Also my mum and dad look after the rabbit when I'm away."

### CAREER OPPORTUNITIES

"What made me decide to be a musician was seeing Marc Bolan on stage with three thousand screaming girls shouting 'Marc! Marc! We love you!', and I thought I'd like his job so I decided to try it. Then I joined The Damned and it wasn't quite the same because instead of the girls we got three thousand screaming geezers who were all throwing cans and spitting at us.

"We had the odd woman on the way though, I've had my boilers. The first tour we ever did was supporting Marc Bolan because he saw me wearing a Bolan T-shirt in a music paper. Before his ridiculous accident, the geezer was as fit



Pic by Joe Shuter

as a fiddle, had a classic new album out and was really ready to go for it again. He'd have been up there now if he hadn't smashed his car, it just goes to show that life's an incredible thing. You never know what's round the corner."

### DOLLY MIXTURE

"They work as my backing band sometimes singing and playing acoustic guitar on the records, the rest being me and Tony Mansfield. I get upset when people say it's all session musicians because it isn't. The Dollys are really happy, they don't seem to worry that they've never had a hit themselves and they only get twenty quid a week or whatever.

"We do argue a lot, it's a great relationship, they're always telling me off because I do come out with some silly sexist remarks at times even though I try hard not to. They've got a single out this week and they're great songwriters so they should do well on their own."

### THE DAMNED VS THE CAPTAIN

"I've never been aware of any jealousy because of my solo career. If it ever coincided with something The Damned were doing, The Damned would come first definitely. We'll never split up — not while The Clash are still going, I couldn't bear to have them as the last original punk band.

"The Damned haven't had a record deal for a while now because of our reputation. We've taken over from The Who as the band to make up wild stories about and no company wants to touch us. Most of the stories about us urinating on audiences and punching policemen are lies. Vanian's doing something on his own as we speak and Rat's producing, so I hope they make a go of it."

### ADVICE TO THE NATION

"I'd like to try and educate people away from some of the things they learn in

school. Everyone pretends to be normal and it's a con because everyone is an individual, everyone has something unique about them. Everyone's talented at something and they should make the most of themselves instead of sitting at home watching television, they should find a way of entertaining themselves.

"For example, if someone likes films they should join a theatre group and act or learn to become a director or something. If someone likes music, instead of buying albums they should buy a guitar or something, they're dead cheap and it's easy to learn.

"I think Britain's becoming a nation of watchers and not doers and that's really a dangerous thing. Everyone has their own talent and they should latch on to it and take it all the way. There's something out there for everyone.

"Instead of watching the bleeding TV people ought to do it themselves, I'm a shining example of that. I was thrown out of music lessons at school for being tone deaf but music was my chosen thing and I made a point of doing it."

# Gary Crowley

**E**VER SINCE I was a bouncing baby and was presented with my first romper suit and matching Jumping Jack booties I've been interested in clothes, and can still clearly remember with affection certain garments from my childhood.

Hooped T-shirts, shorts, bobbly grey socks and Wayfinder shoes with the compass in the heel plus animal track soles were the order of the day, then you were fully kitted for tearing around the streets with the gang. Sartorial elegance sounded like an after shave and the bulk of one's wardrobe was bought by domineering Mum.

It's when you get a little older and conscious of your appearance that trouble starts and like everyone else it did for me. I used to absolutely detest shopping with Mother and could never understand why she didn't just slip me the readies and drop me off up the King's Road. Instead, she used to escort me and basically choose all of my threads, and at the end of the

day I found her taste well suspect. We literally had pitched battles in shops, arguing and disagreeing 'til we were both blue in the face, ending in most cases with her winning and yours truly throwing the biggest sulk ever!

Being a lazy so-and-so and unlike the majority of my peers, I never had a part-time job or anything like that, yet somehow through wheeling and dealing and various little earners I managed to get by, all that plus hand-me-downs. So, when I actually left my (parent) approved school and entered the big baad working world and had money in my pocket, I went absolutely stark-raving mad, shopping until my heart was content, returning home with bulging bags under the arms.

You can't beat that feeling, beginning your first job and taking home the ol' pay packet at the end of the week, not having to listen to your parents anymore and buying what you want.

That vinyly leads me nicely on to our Crowley Cracker for the week, because if you've got the



VINTAGE SHOT of schoolboy Crowley under the motherly gaze of Kate Bush

Pic by Jill Furmanovsky

**T**HIS WEEK'S star choice has been chosen by North London Soul Boy and one man band Phil Fearon, currently somersaulting up the charts with the Carnival Mix of 'What Do I Do'. When he's not in his bedroom-cum-recording studio putting the finishing touches to the Galaxy debut long-player, he's standing by his record deck seeking inspiration from these master-blasters...

- 1 ME AND MRS JONES, Billy Paul
- 2 AIN'T NOBODY, Rufus and Chaka Khan
- 3 COULD IT BE I'M FALLING IN LOVE, Detroit Spinners
- 4 BODY WORK, Hot Streak
- 5 HI TENSION, Hi Tension
- 6 COME WITH ME, Tania Maria
- 7 COUNTRY LIVING, Mighty Diamonds
- 8 MOVIN', Brass Construction
- 9 YOU CAN'T HIDE YOUR LOVE, David Joseph
- 10 HELLO, Lionel Richie



money I've got the record. It's the new release on the sound of young Newcastle, Kitchenware. This time round the beat goes on courtesy of dynamic duo the Kane Gang, an outfit who may not possess the pin-up appeal of the Duranies, for instance, but as far as the groove appeal's concerned, win hands down. 'Small Town Creed' is the boss sound in question, it's simply wonderful!

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



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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:-

HELLO, Lionel Richie

A LOVE WORTH WAITING FOR, Shakin' Stevens

ROBERT DE NIRO'S WAITING, Bananarama

YOU TAKE ME UP, Thompson Twins

PEOPLE ARE PEOPLE, Depeche Mode

IT'S RAINING MEN, Weather Girls

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# Singles



at the turntable:  
**PAUL SEXTON**

## GROOVES

**WOMACK & WOMACK 'Love Wars' (Elektra)** Thought it was never coming, as the actress... Bobby Womack's brother and Sam Cooke's daughter get down to real soul business and suddenly I can forgive the record company's interminable dithering. The album's a scorcher and I'm trying to persuade myself this'll be the first of many pop hits from it. Great acappella start into hustling, slinky rhythm and it's no use fighting.

**PATTI LABELLE 'If Only You Knew' (Philadelphia International)** Deep soul single of the week. She's been singing 'em for 20 years, has Patti, and if *this* hits here I'll really start believing in the Second Soul Coming. Mighty, mighty, mighty.

**MATT FRETTON 'It's All Over (Don't Say You're In Love)' (Chrysalis)** Now I know Robin Smith's usually the one for rash promises, but how's this: if the Matt Fretton record isn't a hit, I'll say "Oh dear, the Matt Fretton record wasn't a hit". That's a promise. It's full of fine, punchy,

April 1984 pop ideas, it's clean, crisp, to the point and really jolly good.

**ECHO & THE BUNNYMEN 'Silver' (Korova)** Give a monkey a typewriter and eventually he'll come up with something worth reading; give the Bunnymen a recording studio and eventually they'll come up with something I like. And it's happened! A spiffing string arrangement, a fine guitar passage and no bad tune to boot. They'll probably resume normal service immediately afterwards so I'll make the most of this. From the new 'Ocean Rain' album, by the way.

**REAL TO REEL 'Love Me Like This' (Arista)** The natural replacement for Shalamar, unless Howard Hewett's new pals really deliver. Reason? They're written for and produced by the nigh-on-brilliant Leon Sylvers III who knows more about sharp black pop than just about everyone. Check Dynasty's last couple of singles for a reminder. Here, meantime, is a persuasive, swaying seven-and-twelve, mighty reel.

**GENESIS GOSPEL SINGERS 'N'Tutu' (Africagram)** They might be singing about the mating habits of the faintly-spotted bogtoad for all we know, wittering on in some African dialect as they do. But the tune is really good fun and it's reminiscent of Kate and Anna McGarrigle's best. African Record Of The Week, I think I can safely say.

**THE POINTER SISTERS 'Automatic' (Planet)** In't charts already, and the most ginormous American hit, but no-one else seems to have said it yet: it's not 'Slow Hand', it's not even 'He's So Shy', some would say it's not the Pointer Sisters at all. It's husky, adventurous, a commendable departure for Anita,



**DONNA SUMMER 'Love Has A Mind Of Its Own' (Mercury)** You can't ask for 'State Of Independence' every time, I guess. On this one with Matthew Ward she thrashes away at a 'You're my heart, you're my home' ballad, all tinkly piano and crash-bang arrangement. The song *doesn't* have a mind of its own, unfortunately.

Pic by LFI



Pic by SKR Photos International

**ARETHA FRANKLIN 'I Say A Little Prayer' (Atlantic)** If all was right with the world, this Wood Bee a hit again — from the golden days of Frantic Atlantic, but this was nowhere near frantic, just Ree's finest, saddest, most glorious three minutes. Do you suppose she prays like Scritti Politti?

Ruth and June and if Cameo can make Pop 40 then this is a big 'un.

## GROANS

**MARILYN 'You Don't Love Me' (Phonogram)** It verges on being reggae but it doesn't verge on being any good. It's one up on the bucket-filling 'Cry And Be Free' but soulless posers can't hide, not even behind strong horn arrangements, massed girlie backing and Langer/Winstanley production. The title sums up our relationship succinctly.

**ROGER WATERS '5:01 AM (The Pros And Cons Of Hitchhiking)' (Harvest)** The cover will stick in a few anti-sexist throats. The record will stick in a few anti-dinosaur throats. Just like a Floyd number — in a non-existent world of its own and with a female chorus so ghostly and muzak-ish, I thought we were back at April 1.

**JUAN MARTIN WITH THE RPO 'Romeo And Juliet' (WEA)** You might as well face it, it can't fail 'cos it's the theme from old Mother Bates' 'Our Tune' outrage. Me, I'm always listening to me old mate Tony Blackburn by that time in the morning and he *may* not be playing this one.

**BELLE AND THE DEVOTIONS 'Love Games' (CBS)** This is that old Eurovision cobblers, innit? Performed by three multi-coloured toothbrushes who dream of being the Chiffons. At least, that's what they tell you. Really they dream of being tax

exiles and they deserve to be exiled for this.

**SPENCER DAVIS & DUSTY SPRINGFIELD 'Private Number' (Allegiance)** Very foolish. Two people who obviously can't bear the thought of getting old wheel themselves out for a thoroughly arthritic version of the Clay/Bell soul oldie. Spencer Davis is now head of A&R for this label, who've released some fine import soul lately, such as Shirley Brown and Byrd & Raphael, but the one person he shouldn't have signed is himself.

**WHAT FUN! 'The Right Side Won' (RCA)** Sounds like Bananarama meet Men At Work. Actually I wish Bananarama would meet Men At Work and elope to any other continent of their choice. Meanwhile back here, What Fun! should more accurately be called What Contrived Fun! The title does *not* refer to this year's Milk Cup Final.

## GRUNTS

**BOB MARLEY AND THE WAILERS 'One Love/People Get Ready' (Island)** A number Bob waxed back in '77 when his mind was obviously on starting his Marley Homecare business. Maybe he wanted to get off the ground by papering the walls with this one. It's jolly enough, really, a Lord-praiser written with Curtis Mayfield, and from a forthcoming squeeze-him-dry album called 'Legend'.

**PETER SCHILLING 'Major Tom (Coming Home)' (WEA)**

Remember '99 Red Balloons' — well here's about 25 of them. It's been a hit in just about every other "territory", as they call them in all the richest rec co's. The Euro flavour, the chattering rhythm and echoing chorus have brought me out in a nasty rash which means either I need a doctor or this is a hit this time. Or both.

**BILLY JOEL 'The Longest Time' (CBS)**

The milking continues and an innocent man becomes quite culpable. This is the doo-wop, street-corner one from the album, obviously in a very dark shadow cast by the real thing out of the 50s, but Joel manages to recapture that finger-snapping feel better than most.

**FLYING PICKETS '(When You're) Young And In Love' (10)**

They've all done this one, y'know, the Marvelettes, Ruby and the Romantics, Choice Four, the Flying Pickets . . . doesn't quite fit in, does it? Van McCoy (he wrote it) just turned in his grave, although the version could have been a very great deal worse. But I was told it never gets well if you picket and the advice holds true.

**PRIVATE LIVES 'From A River To A Sea' (EMI)**

The bloke's got quite a charismatic voice, and they must have thought they were on their way to that horrid glossy world of pretty boys, arty videos and big hits with 'Living In A World (Turned Upside Down)'. They were saved — unwillingly — but the follow-up's as shallow as a paddling pool and they're in no danger this time.

**THE JETS 'Heatwave' (PRT)**

Now here's a turn-up for your trousers: the Jets do a rockin' Vandellas routine and it's produced by one of the geezers who wrote it, the thoroughly underrated Lamont Dozier. Coming soon: Steve Levine producing Richard Clayderman. The version? Stick with Martha.

**GRANDMASTER & MELLE MEL 'Jesse' (Sugarhill)**

'White Lines' charted in November and it's still there — another reason we don't have any great need for this latest. It's a blatant campaign boost for Jesse Jackson, the fly on the wall in the Mondale/Hart 15-rounder Stateside. The Master goes 'Huh-huh-huh-huh' a good deal, as he tends to, but if you want politico-pop, keep voting for Nelson Mandela.

**ROGER CHAPMAN 'How How (Mad Love)' (Polydor)**

This burbles about Cuba and Paraguay so I suppose it counts as politico-pop too. My enduring memory of Roger Chapman will be him collapsing with laughter as Family performed the splendid 'Burlesque' on Top Of The Pops in

1972. The voice remains as gruffly authoritative and even the song does a reasonable rock shuffle.

**THE CARS 'Why Can't I Have You' (Elektra)**

American radio executives are having a baby about the new Cars LP and that's why they're American radio executives. Ric Ocasek and the boys have managed some commendably sharp pop records before; this one comes in the back door, shuffles and claps along, but no one's likely to notice and it'll probably just shuffle out again.

**THE BLUE NILE 'Stay' (Linn)**

Oh, a sparse, arty sleeve, they must be serious. They're this week's 'Big Virgin push' band — have you ever had a big Virgin push? — and they do sound a bit straight-faced and don't really bend the ear in spite of some plinkety-plunk soft-focus synthesisers.

**SAMSON 'The Fight Goes On' (Polydor)**

Usually the most annoying thing about Samson records is that I can't hear the phone ringing when they're on. This one's quite butch and ferocious but it does have a quieter passage or two and I . . . oh, hold up, there it goes now.

**QUEEN IDA & THE BON TEMPS ZYDECO BAND**

'Celimene' (Sonet) I didn't have such a Bon Temps as I was hoping here. Ida croaks away in spirited fashion but the whole thing sounds perilously like Boney M. The B-Side 'Fais Deaux Deaux', is much more the style, though: an accordion-inspired zydeco rocker.

**HONGKONG SYNDIKAT**

'Berlin' (Sire) Now then, what's going on here? A man is repeating an odd German phrase over and over, some women seem to be cooing somewhere, there's a chap tooting a saxophone rather well . . . my foot is tapping . . . Rusty Egan is producing . . . it's got some interesting bits and pieces in it.

**VARIOUS 'Golden 45's' (EMI)**

The usual rake-it-in routine, but

one or two double-siders of some considerable use from EMI in this first series of 15. Like Frank Sinatra's 'Love And Marriage' and 'The Tender Trap' and Dexys' 'There There My Dear' and 'Dance Stance'. Plus! For Born Again Slim Whitman fans, 'Happy Anniversary' and 'I'll Take You Home Again Kathleen'. Actually Slim, Kathleen says thanks all the same but she'd rather walk.

**BRUCE FOXTON 'It Makes Me Wonder' (Arista)**

Don't miss the poster bag, girls — it's tempting to say it's a more significant piece of product than what's inside. But as Cousin Brucie watches Weller disappearing further on the horizon, at least this has more going for it than 'This Is The Way' and although it doesn't sound a hit, it's one of the few records with a harmonica solo NOT played by Stevie Wonder. He went into the wrong studio and ended up with the Gap Band.



SANDIE SHAW 'Hand In Glove' (Rough Trade) *The Smiths number, lyrics by God With A Funny Shirt On, and belted out with great conviction from the barefoot belle of years past. And years future, on this reckoning.*

# DEAD RUDE



**DEAD OR ALIVE**  
**'Sophisticated Boom Boom'**  
(Epic EPC 25835)  
*I DON'T care what anyone says — I like Pete Burns. He speaks his mind. He's a character. A splash of colour in a sea of drabness and uniformity. And he shares my taste in rubberwear, so he's got to have style. And a lot of bottle.*

*I was extremely dubious about DOA at first, but the little buggers have this tendency to grow on you. They have now proved themselves highly capable purveyors of extremely infectious kitsch pop and boystown bop with a healthy dollop of outrage thrown in (and a little help from the wonderful Zeus B. Held). Yes, I'd party with them anytime.*

*Once you become accustomed to the Burnsian growl, it really is quite endearing, and even if his vocal range is limited it's red-blooded enough to inject oomph into the general bump and grind. 'I'd Do Anything' really should've been a big hit and it's no surprise that 'That's The Way (I Like It)' finally is.*

*The Divine-esque electro-stormer 'What I Want' reminds us that Pete can always get his own way, most probably on a steamy night at Heaven with the heady smell of leather in the air. 'Far Too Hard' is the token ballad, a wonderfully precious paean to vanity that shows off Burns' tongue-in-cheek turns of phrase to perfection.*

*'I'm like a dog doggie dog that is on heat and I've been howling out loud for some black meat'. Well honestly, how horrid. He can be such a rude, brazen boy. This is the flavour of side two — hi-NRG all the way from 'You Make Me Wanna' to 'Do It', with the exception of the vintage 'Misty Circles'. Pete exhorts us to sit on it, do it in somebody's bedroom, in the road, anywhere really, so long as you're enjoying it. It all has a certain pervasive cheekiness and pungency.*

*You can't really claim that there's any real variety of mood here, it's largely all on one punchy, driving, meaty-beaty level, strutting its stuff in an extremely saucy manner. But recognise its limitations and it's great for those tacky parties. And it'll be absolutely spiffing for my more sadistic moments. ++++*

Betty Page

# NEXT WEEK

in your  
awesome  
RM



# Chaka Khan

**B**OY GEORGE doesn't sing properly, says Chaka Khan. Find out why she makes this startling claim in next week's **RECORD MIRROR**. The gal jetted into London, and over tea at her cosy penthouse suite, she also revealed what she'd love to do with Green of Scritti Politti. You've been bored by the rest, now read the best.


**WANG CHUNG 'Points On The Curve' (GEF 25589)**

WANG CHUNG have finally decided to do away with all the extraneous piffle that surrounded them not too long ago, and become a straightforward rock band. Hooray for that I say, we should all stand and fall on merit not mysticism — so how do the Wangers make out?

Well, the yanks love them so their bank manager will be happy, but they sound too much like Britain's answer to Hall & Oates for my liking. It's all a bit thin and lightweight, Jack Hues' guitar work taking a big second place to the various keyboards that all three Wangers play.

As for the lyrics, I get the feeling that someone here has been unlucky in love. Every song on 'Points On The Curve' seems to drip heartache, especially 'Devoted Friends' and 'Don't Let Go'.

Looking at the lyrics to the wonderful 'Dance Hall Days', it's no wonder that Wang Chung have difficulty keeping a girl friend. Catch this — "Take your baby by the hair, And pull her close and there there there. Take your baby by the ears and play upon her darkest fears." Well, really! ++½ Andy Strike

**ELVIS COSTELLO & THE ATTRACTIONS 'Ten Bloody Marys and Ten How's Your Fathers' (Imp Fiend 27)**

THIS USED to be called 'Taking Liberties' and was only available as a tape in Britain, as was the slightly different version which sprouted this title.

For the uninitiated, it probably represents the best collection of Elvis's songs on one album.

Anyone who thinks that his country side is a load of rubbish — and he's done more country than people think — should take a listen to the breathtaking 'Stranger In The House'. A brilliant lyric and plaintive vocals make that track alone worth buying the album for.

As a bonus, you get 'Girls Talk', 'Getting Mighty Crowded' and the superb 'Hoover Factory' among the 20 songs.

There's also the gruff 'What's So Funny 'bout) Peace, Love And Understanding' — not included on the 'Liberties' collection — and his 'Watching The Detectives' single, in case you need any convincing. If you haven't got it and like Elvis +++++

Simon Hills

**SLAVE 'The Best Of Slave' (Cotillion 790 157-1)**

AS PRIME purveyors of the ideal funk blueprint Slave have few peers. As exponents of chart-topping dance crossover they are, perhaps, a little less successful.

For while similar outfits (Kool, etc) have gone Vegas and 'International Pop', Slave seem to have remained firmly ensconced solely in the hearts and loafers of the wedge cut brigade.

Offering a music that is turned up to 'high' on the dance control, Slave fit very neatly into the sex beat section populated by early Fatback Band and Brass Construction, and like those outfits, tend to deliver consistently hit quality rhythm product without actually breaking down the gates of pop. Perhaps they're purists, or perhaps they just can't write tunes...

What they do achieve, a particularly efficient Groove control, they achieve with class and aplomb, and this selection of their finest offerings is a partyful pleasure from when the needle hits the plastic and the hoofers hit the floor.

Afficionados will doubtless already possess this material, and for those whose turn of the

decade dance collections may not yet be up to scratch 'The Best Of Slave' is a timely and worthwhile addition. +++++

Graham K

**KLEER 'Intimate Connection' (Atlas tic 80145-1)**

THEY'VE BEEN and gone and done it. After quite some time in the doldrums of soul, Kleer have had a sharp instrument applied to their collective rear end and come up with the juice.

When you start thinking about it, it's hard to remember Kleer doing anything in the past that was more than a useful body-moving exercise. The key to this success is that the album parades several songs that function at any time of day. You can't really dance to 'Next Time It's For Real', for instance, but lyrically and musically it's really compelling — understated, moody, uncompromising.

But if it's cutting a rug you're after, do it to 'Break', with its great, insistent group chorus "The groove will find it", and to the warm and stylish 'You Did It Again'. And they're all potential hits, if only the powers knew it.

What's more you can cool out nicely with the title track, which'll have you wondering how four such ferocious, menacing looking blokes could ever sing so tender. And how much producer Eumir Deodato's come back to form. +++++

Paul Sexton

**DETROIT SPINNERS 'Cross Fire' (Atlantic 780 150-1)**

WELL, NEARLY. If every track on this album was up to the standard of 'Love Is In Season', this'd be the comeback LP of the decade. They're not... but they mean well.

You'll see a fuller rave about that beaut in this week's Index — suffice to say here that the Spinners haven't sounded this stylish for several thousand days.

It's due in no small part to Leon Sylvers III — he was executive producer for the whole set but 'Season', significantly, is one that he vocally arranged too and it's some arrangement.

Elsewhere, you'll find some far less inspired dancers, like 'Two Of

A Kind' and the title tune, although 'Keep On Keepin' On' has a deal more spunk about it. In other words, that one gem gives the whole thing a very lopsided appearance. But after 28 years of recording, maybe it's quite something they bothered to turn up at all. +++

Paul Sexton

**TONI BASIL 'Toni Basil' (Virgin V2304)**

TONI BASIL is rather like my pay cheque at the end of the month. A little has to go a long long way.

Flushed with the success of the appalling 'Mickey' single, Toni has long been overdrawn on ideas. Scratch beneath the gloss, floss and panstick, and you discover that Ms Basil has all the soul of a calculating machine.

This album is very well packaged and adequately bound, but Toni really does have the uncanny knack of virtually ruining every song she touches, squealing her way through numbers like 'Go For The Burn' and 'Street Beat'. I never want to listen to all this ever again. +

Robin Smith

**LOOSE ENDS 'A Little Spice' (Virgin V2301)**

IT'S WELL named. Loose Ends, after two or three confident 12-inch outings, now offer a debut album with just the passable quantity of invention, hovering on the edge of something special.

'Tell Me What You Want' was the cue-in single, and it got better with each play. Strong on dance but also strong enough on pop to have merited at least a modicum of airplay.

They must find that a shade easier with 'Dial 999', their new release from this set, with its siren hook and pretty adhesive chorus.

The rest is the usual mix of formula dancers and rich slowies — but it's on those ballads that they come strong. As a first stab, quite a deep one. +++½

Paul Sexton

## Lamb to the slaughter

**ANNABEL LAMB 'The Flame' (A&M 68564)**

NICE GIRL, Annabel Lamb. I can remember when she used to be all sad-faced 'n' introspective... but look what's happened now — the cheeky thing's discovered rock 'n' roll. Oh, dear.

Thus poor little Annabel did an horrendous version of 'Riders On The Storm' and limped into the charts' nether regions.

It worked, though — for suddenly Ms Lamb-scented rock stardom and the heady aroma of US mega bucks. Nowadays Annabel relishes her position as Nik Kershaw's elder sister, Howard Jones' first cousin and Re-Flex's earth mother.

Her music has had any shred of originality surgically removed.

Stumbling like some awful parody amongst a sound that is a derivative melt-down of the Psychedelic Furs. 'Scary Monsters' guitars and loopy fretless bass, Annabel Lamb has made a record with little intrinsic worth.

'The Flame' features workaday songs, predictable arrangements and a vacant, lucklustre personality. Annabel Lamb has nothing to offer. Annabel Lamb will be Big In America

Graham K

Essential  
Worth scratching  
Worth taping  
Worth selling  
Worthless

## VIDEO

\*\*\*\*Unmissable: a visual feast  
 \*\*\*Eminently screenable  
 \*\*Fast forward or rent  
 \*Low viewing figures  
 \*Blank tape

edited by BETTY PAGE

**DIRE STRAITS 'Alchemy'**  
 (Polygram Video, Running Time approx 60 mins)

WELL folks, you've seen the gig, bought the record, worn the t-shirt and the underpants — now you can buy the video (always supposing you've got a VHS and the odd £20 spare.) But then of course you have if you're a Dire Straits fan.

'Alchemy' is the video of the gig at the awful Hammy Odeon, very well made, nice camera angles, and the sound quality is excellent especially as we're guaranteed 'no re-recording or overdubs of any kind'.

It's the Mark Knopfler show as you'd expect with poor old Hal Lindes on rhythm guitar trying to keep out of Mark's shadow, a job akin to being Kenny Dalglish's understudy. Trouble is, it all gets a bit yawno very quickly because Dire Straits mould around Knopfler's soloing too often.

Whichever song they are playing, the guitar relegates it to an intro and outro to yet another solo and when you've heard one, you've heard them all. The live

footage is occasionally interrupted by shots of a young couple snogging in a doorway outside the Odeon, having presumably failed to get a ticket for the show.

As they kiss on, I can't help thinking they got the better half of the deal. Mark Knopfler presumably takes his guitar to bed after the gig. Mind you I'm only bitter because they didn't do 'Twistin' By The Pool'.\*\*\*

Andy Strike

**ROBERT PALMER 'Some Guys Have All The Luck'** (Palace Video, Running Time 30 minutes)

GOSH, THIS devil sure did write some good tunes. Real insidious numbers that you recognise instantly but never realised he wrote. This is a series of promos tracking his solo career post '74, after he left Vinegar Joe. Some are pretty archaic, viz the primitive 'Sneakin' Sally Through The Alley', in which Rob was straddling his 'white soulboy with interesting flares and bouffant haircut' period and sounding like a cross between Steely Dan and

Joe Cocker.

Then we have a classic electroboogie Dio-style stormer in 'Bad Case Of Loving You' from 1980, the haunting 'Ballad of John And Mary', and Hall & Oatesy 'Clues', a jaunty clip of video trickery that's like an early 'Hyperactive'.

His newer stuff is best, though — the keep-fit calypso pastiche 'Pride', which gently takes the rise out of ONJ's 'Physical', the wonderfully surrealistic 'Some Guys Have All The Luck', and finally that early electrofunk classic 'You Are In My System'.

An entertaining selection in which you can see that Rob moves with the times. Always one step to the side of fashion, but quietly turning out quality material.\*\*\*\*

Betty Page

**SHAKIN' STEVENS 'Videoshow'** (CBS/Fox, Running Time approx 35 minutes)

THE PROUD boast that Shaky has flogged some 8 million singles in the UK and Europe over the last

four years is emblazoned on the back of this cassette; somehow I doubt that his collection of tepid promos went very far in helping those record sales.

It's a straightforward chronological catalogue of his mega-hits, from 'Marie Marie' to 'Rockin' Good Way'. Shaky wiggling his denim-clad hips and running through his mock Presley repertoire from wobbling knees to cartwheels. It's his standard routine, performed in a selection of houses, except for the really wacky 'Give Me Your Heart Tonight' promo, where he gets really adventurous and dresses up as a clown.

Some sort of artistic integrity finally filters through for 'It's Late', a mock horror/vampire clip no doubt inspired by 'Vienna'. But it's 'Cry Just A Little Bit' that sums it up — Shaky as inaccessible housewife Mills & Boon fantasy, those soft brown doe eyes providing an escape from the daily drudgery, ho ho. Still, he seems quite popular.\*\*

Betty Page

**CULTURE CLUB 'A Kiss Across The Ocean'** (Virgin Video, Running Time approx 60 minutes)

IT'S ALL so easy when you're a star! The money-making machine registered at companies house as 'Culture Club' that started trundling eighteen months ago has built up such momentum that it now gobbles punters' cash at an alarming rate, spewing out product at an equally breakneck pace. And the latest gift from on high...? Meet the video of the live show of the singles of the rag-to-riches story of those lovable locktops The Culture Club!

And considering all the ballyhoo and prepublicity it's a rank disappointment. For an event as grandiose as the first CC full length video I was certainly expecting something a little more substantial than this. For while the live show was a natural starting point, a group as imaginative, stylish and credible as the Club should surely have used that live footage merely as a launching pad for the gamin cheek they toy with so well (especially on the 'It's A Miracle' promo).

Culture Club could have made the 'Hard Day's Night' for the computer age with barely a flex of their fun muscle. But they didn't. What we get instead is the Christmas Hammersmith show, and nowt more...

... Which is all very well for the hoards of adoring George Clones who'll happily part with their twenty quid either to relive that dreamy night, or capture what they missed — but as an entertainment 'A Kiss Across The Ocean' begins to pall after about fifteen minutes, and after a teeth-gnashing hour its replayability factor is resolutely nil.

What you hear is the Club's hits to date, fleshed out with a few LP tracks and the rousing closer 'Melting Pot'. What you see is Georgie Boy, John Boy, Mikey Boy and the Roy Boy from the front, the back, the side, the top and all angles in between. Great! (Ho ho).

There's little to keep the attention once the awe of the costume changes and John Moss' premoulded, never ending cheek-tweakin' grin has evaporated. 'A Kiss Across The Ocean' is bright, breezy and instantly forgettable — the lasting impression being the overdubbed teeny screaming that would have done the Beatles at Hollywood Bowl proud. S'funny, I don't really remember that much screaming at the actual concert...\*\*\*

Graham K

**STOP PRESS:** 'A Kiss Across the Ocean' is to have a special one day showing at The Dominion, Tottenham Court Rd, London W1, on Tuesday, April 17. The video will be screened five times (on a full-size cinema screen) using a special sound system.

Doors open at 10.30am and programme times are 11am, 1.10pm, 3.25pm, 5.40pm and 8pm. Tickets are available now by post from The Dominion, price £1.50, and by personal application from the Dominion and the Video Counter, Virgin Megastore, Oxford St, London W1, from Monday, 9 April.

Postal applicants must enclose an SAE and state programme times in order of preference.



# Help!

I'M NEARLY 16, and am thinking of getting a motorbike when I'm old enough. What is the biggest bike I can have at 16? How do I get my licence? And, are there any tests I have to pass in order to get a licence?

Darren, Kettering

● *'Fraid you're restricted to a machine of no more than 50cc at 16, and that means a moped. But when you hit the magic age of 17, you can apply for a provisional driving licence and choose a bike up to and including 125cc.*

*To apply for a provisional licence, simply collect an application form from any Post Office and send it away, with the current fee, to DVLC, (Driving And Vehicle Licensing Centre), in Swansea. This provisional cover lasts for two years, and, within that time limit, you have to take and pass both sections of a stringent two part test, comprising both off the road handling and bike maintenance and practical skills on the road too, before qualifying for a full licence, relevant to any machine.*

*Your local bike dealer will give you information about training in the area, or you can write direct to the Star Rider Training Scheme, which has 400 centres throughout the UK. Training covers beginners basic through the two part test and beyond, to advanced gold class standard, and you can start acquiring skills from 15½ onwards with a Star Rider course. For details and free leaflets, drop a line to Star Rider, Federation House,*

**M**Y FRIEND and I have sent a stamped addressed envelope to the Olivia Newton-John fan club based care of the BBC in Oxford Road, Manchester. But well over six months later, we've still had no reply. Have we written to the right address? Julian, Exwick

● *When you wrote you did but, since then, the official adulation address for ultra-fit Olivia has changed and is now attached to the EMI Press Office, 20 Manchester Square, London W1. Write again, with a SAE.*

# I'm a big boy now!

**M**Y PARENTS, especially my mother, really embarrass me as they insist on treating me like a child. They even choose my clothes and have just bought me a horrible old fashioned suit which I hate wearing as I'm much happier in jeans and casual clothes.

I could have bought something I really liked for the same money. How can I convince my parents that I should choose my own clothes? This doesn't happen to my friends at school.

Hal, Ipswich

● *Earning some cash for yourself has to be the fastest route to choosing your own clothes. So why not try checking out a spare-time or weekend job? It won't be easy, but is it possible. Scan the local papers; wear out some shoe leather asking around the shops in the area; read the cards on newspapers noticeboards; place an ad yourself; spread the word that you're on the look out thru' the grapevine.*

*Start your own car-cleaning, gardening or dog walking service — whatever turns you on! You'll have plenty of ideas of your own too.*

*When you stop acting as dependant as a child, your mum will stop treating you that way. Act responsible around the house and your parents will realise that their little boy has grown up.*

209/11 Coventry Road, Sheldon, Birmingham B26 3PB. Or ring 021-742 8408, (office hours), or 021-742 4296, (24-hour ansafone).

**O**UR BAND is practising in someone's house at the moment and his parents aren't too pleased. Also, we can't get it together at school as we have to leave at 5.00pm and there is little time left after setting up the equipment.

What we need is a spacious rehearsal room in the Newcastle, Sunderland or South Shields area complete with amplifiers, drums and mikes. We do have our own equipment but have problems shifting it. I'm 17 and most of the

band are the same age. Any ideas? Tom, West Boldon, Tyne & Wear

● *If you can manage to find yourselves a friendly roadie type with a van to hump the gear, or nominate someone to take a driving test you'll be at a distinct advantage. Transport is essential as finding a rehearsal space complete with all mod cons looks like a sheer impossibility.*

*Church halls and community rooms are well worth a look see, especially the ones within easy travelling distance. I've been putting out some feelers on your behalf and will be in touch with contact numbers for community groups with cheap space to spare.*

*If you can make it to The Bunker in Sunderland, the Musicians Collective can offer you room at a rock bottom price. For full fax, contact Sunderland Musicians Collective, 29 Stockton Road,*



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

Sunderland. Red Alert kick off the re-opening of The Bunker on April 20.

**C**OULD YOU give me some ideas on where I can buy books containing Simon And Garfunkel lyrics? Melissa, Esher

● *Words 'n' music covering parsley, sage, rosemary, thyme and the best of the rest, including 'Bride Over Troubled Water', the 'Simon And Garfunkel Collection', and 'Greatest Hits' are published by Music Sales. For full songbook details and the lowdown on mail order prices, send for a catalogue to Music Sales Ltd, 78 Newman Street, London W1P 3LA. (Enclose 16p worth of stamps to cover postage).*



# Young Free And Single

PEOPLE WHO'LL listen to just about anything and share the cosmic musical tastes of *Iain* from *Motherwell*, (15), just drop him a line. And other readers looking for new buddies or penpals this week include *Caroline* from *Rotherham*, into hearing from Culture Club, Eurythmics and Stranglers fans; *Trevor* who lives in *Peterborough*, (19), looking for a female who also likes Status Quo, and, last but not least, *Paul* from *Rossendale* in Lancashire, (17), gay and a fan of Howard Jones, Simple Minds, China Crisis and Dire Straits. Letters c/o 'YF&S' at 'Help', Record Mirror, 40 Long Acre, London WC2.



In your newsagents now!

# A CUT ABOVE

# GEORGE BENSON

**I**F YOU'RE one of George Benson's adoring young admirers — and no, young lady, that pencil moustache *doesn't* suit you at all — then your soul guru has a word to describe you: sponge. You got it: sponge. And he means it most sincerely, friends.

Now before you throw your pinstripe suit out for the rag and bone man and vow never again to hum 'In Your Eyes' in the bath, give a poor musical moneybags the chance to explain himself. Me 'n' Georgie, see, we're trading views on just how difficult it is for someone like him, 41 years old, jazz background and all, to stay on page one of the good books of soul boys and girls.

"I think it's very normal for young people, who are like sponges, to always be looking for something new to add to their experience. When they hear something that's different from what they already know, they accept it. They're ready for something, all it has to be is something of value, something that they can use, and we try to keep our music somewhere in that category."

He makes it sound easy; he makes it *look* pretty straightforward too, with 'Late At Night' being the *fifth* chart single from the 'In Your Eyes' set, making a mighty total of 14 hits since first George 'Bad' Benson became a chart name with 'Supership' in 1975, a trifling 22 years after making his record debut at the age of 10.

On Benson's last visit here, a mere nine months ago, we discussed that dim and distant past, when he became a guitar fiend on a Jack McDuff record in 1963 and remained a respected, successful, but acquired jazz taste right the way until the 'Breezin' breakthrough in 1976. He observed then that many of his present followers are utterly in the dark about those earlier days. Most of them — oops, some of them, sorry George — weren't even born back then. But he does appreciate the great range of faces and ages in any Benson crowd. What's an average fan like, then?

"Kind of happy, energetic people . . . young, some of them . . . very intelligent," (he says this with a note of surprise in his voice). "I'm surprised at the multitudes from the many different classes, I'm talking about the many different walks of life. People who usually listen to other kinds of music by have taken an interest in mine . . . a lot of the older folks, people you wouldn't expect to see at my concert, and of course I do value them very much, I think when we put those very beautiful and subtle songs on our albums that it has made a difference and given us that kind of cross-section of people that I enjoy so much."

## Is this man...

Glib?  
Too rich?  
Too old?

## No three times, says Paul Sexton

A comprehensive answer from an intelligent and articulate man, who takes his music seriously so that the sceptic might deride those answers as pure showbiz talk. But not from Benson; and in any case he always displays perhaps the most natural modesty I've ever come across in a star this size. Note the "we", the "our music" — the George Benson Organisation is first person plural, not first person singular.

**O**UR CONVERSATION happened the day that the futile death of Marvin Gaye was announced, and Benson's demeanour was consequently a good deal less relaxed and carefree than last year; he looked genuinely pained at first and although we didn't allude to the news, I heard later than Benson sometimes "hung out" with the Love Man. Certain things upset a man — like one of our great Tabloids of Tat, which shall remain contemptible, apparently calling Benson's hotel in London at two in the morning for his reaction to the news.

On a brighter subject, though: the great talent whose voice caresses his on the 'Late at Night' 45. Her name is Vickie Randle and George thinks she's just fine. "People may have seen her if they've caught us live over the last three or four years, because she's been playing percussion with us and occasionally appearing in front of the bandstand with me on some duets, such as 'Love All The Hurt Away' and 'Moody's Mood For Love', at least in my live versions.

"She's been approached by several people, we're looking for a deal for her now so that she can start her own recording career. She's quite loved by people everywhere we go, so I think it would be proper if she could get a record deal right now. She could sell a lot of records. GB cares not that she, or

anyone else, might upstage him. "I never worry about that kind of thing. I'm happy to be in a position to allow someone else to have their day. I would consider it an honour if a man came out of my group and went on to become successful. Some have — a young fellow in the United States called Earl Klugh, I took him to Europe when he was only 19 years old."

**B**ENSON FEELS that his spell of concentrated attention to his British audience has paid well. "It's getting to be a second home to me, I'm happy for that because I've grown to love the country very much and the people who've taken to my music, but more than that I've got a chance to know the Britons on a first-hand level, got to meet the people and to associate with them, and there's a lot to like about Britain. And I think the power of the three or four singles (he's lost count) that we've had from the 'In Your Eyes' album has really done a job for us."

Now if you've always had him marked as a pretty useful vocalist, hear this: he's been having singing lessons. "I'm always trying to improve my ability, to try to live up to the accolades that people lay on us. They think very highly of us and I'm conscious of the fact that my vocals are beginning to become very well known throughout the world," (it might sound a boast — in fact it's a great understatement). "I'm trying to improve on them such as I do with my guitar, I practise a lot."

Did his brilliantly agile scat style come naturally? "I think most musicians hum along with what they play in one way or another, either consciously or subconsciously, out loud or very softly. I happen to have a very good ear for scat singing because I heard so much of it as a kid, and when I'm allowed to have a microphone in front of me when I'm playing the guitar, it automatically comes out."

**Y**OU CAN'T accuse him of standing still — and although his next album may well be something else again, he himself never can tell. "We're getting tunes together and I expect to start recording at the end of April. But we never know how it's going to shape up. "We have three producers

who are contributing. It was a very natural move, it sounds strange but because my music has so much variety — over the last few years it's been jazz, r'n'b and pop — the producers who've been very instrumental in my pop and jazz categories have been Tommy LiPuma, who produced the 'Breezin' album and the 'Weekend In LA' album and Michael Masser, who produced 'The Greatest Love Of All' and wrote 'In Your Eyes'. And then a man called Russ Titleman, from Warners."

Stories have been floating too, about George working with Frank Sinatra. Cagey isn't the word. "Well, I really can't comment on that at this time, I've been advised to keep the lid on it for a while." In other words: you betcha, and the results should be more than interesting.





# GEORGE BENSON

>ARE YOU SURE WE'RE  
NOT THE THOMPSON TWINS?



Winger  
THAT'S WHAT'S GOING ON

>I'M POSITIVE.

**Wrangler**<sup>®</sup>  
THAT'S WHAT'S GOING ON.

# Rock Goddess



**T**HEY MIGHT be called Rock Goddess, but life can be far from heavenly when they're on the road.

"We were playing this gig in Germany," says blonde bassist Dee. "There were loads of US servicemen at the gig and when we went back for an encore this bloke shouted 'hey your flies are undone, buddy'. It was really embarrassing, I didn't know where to look."

And it doesn't stop there. Guitarist Jodie takes up the catalogue of showtime howlers... "I nearly fell off the stage at Reading, I nearly toppled over and the whole crowd went mad... then there was another gig when I knocked the mike stand over, knocked my guitar out of tune, then I walked back behind the stage and knocked the special effects system over."

Special effects bah! Dee's got a real piece of pie eye yippy yippy eye to hit you in the face with...

"When we played on the Iron Maiden tour we had a big pie fight on the last night. First of all they flanned us, so we thought we'd flan them back. I went on last to try and get Steve Harris and went dashing across the stage with these two buckets of shaving foam. I was running so fast that I just slipped over and fell right on my backside in front of 7000 people."

**A**T THE moment our three heavy metal heartthrobs are off that treacherous road and preparing for a tour of the US as their Gary Glitter cover 'I Didn't Know I Loved You (Till I Saw You Rock And Roll)' stomps up the charts.

Why an Old Glitter song, girls? "Well, we were all Gary Glitter fans when we were young," says Jodie. "We all loved him. All his songs were brilliant. They all had great hooks and everything. We tried it and it worked so well."

Fair enough, but won't some of the cardboard guitar fraternity see this as a bit of a betrayal?

"No, I don't think so," says Jodie. "To have a hit single it must be commercial to a point. You're not selling out but reaching people who wouldn't normally go for HM stuff. They buy the single and then the album, so they get into your other stuff. That's how you build up. We want the HM fans and everything, but we want the people outside of that as well."

A marketing strategy, a load of shaving foam and some dodgy flies: sign them up to ZTT pronto.

**Jim Reid**

# X WORD

**FIRST CORRECT entry out of the postbag wins a blockbusting £5 record token**

**ACROSS**

- 1 The answer's yes Nik (7,2,2,4)
- 7 He's under observation (8)
- 8 He's performing Teutonic style (3,6)
- 11 He had a number of Reasons To Be Cheerful (3,4)
- 12 & 32 across She needs Help (4,6)
- 13 Manchester's favourite cafe (3)
- 15 Where Kool and the Gang want their tunes to stay (2,3,5)
- 16 Sultans found in wings (5)
- 18 Bone in The Racketeers (5)
- 20 He'll be remembered for his Shotgun Wedding (3,1)
- 21 Place to stay in California (5)
- 23 Re-Flex label (1,1,1,1)
- 24 Bobby who was singing about Montego Bay (5)
- 25 Numan's transport took him to the top (4)
- 27 It's a heart play (4,3,5)
- 29 It won't stop according to Shaky (3)
- 30 See 37 across
- 32 See 12 across
- 36 Favourite time for Wang Chung (5,4,4)
- 37 & 30 across Not a lot Morrissey, not a lot (4,10,4,2,4)

- 14 What Limahl works for (4,3,4)
- 17 Performed on ice (6)
- 19 Bad Boys (4)
- 22 Spandau disc (4)
- 26 Lucky Number singer from 1979 (4)
- 28 See 4 down
- 31 Wishbone tree (3)
- 33 1981 was a good year for them (5)
- 34 Aztec's rain (4)
- 35 Mr Lancaster from Quo (4)

**LAST WEEK'S SOLUTION**

**ACROSS:** 1 'Breakin' Down', 4 Chrysalis, 7 'Ullio John Gotta New Motor', 10 George Michael, 12 'Holiday', 14 'Oliver's Army', 16 All, 18 'Our House', 20 'Swoon', 22 Darts, 23 Rich, 24 Questions, 28 Icicle Works, 29 Adult, 32 'Genetic Engineering', 37 'Help', 38 'This Love', 39 'New Song', 40 Crowd

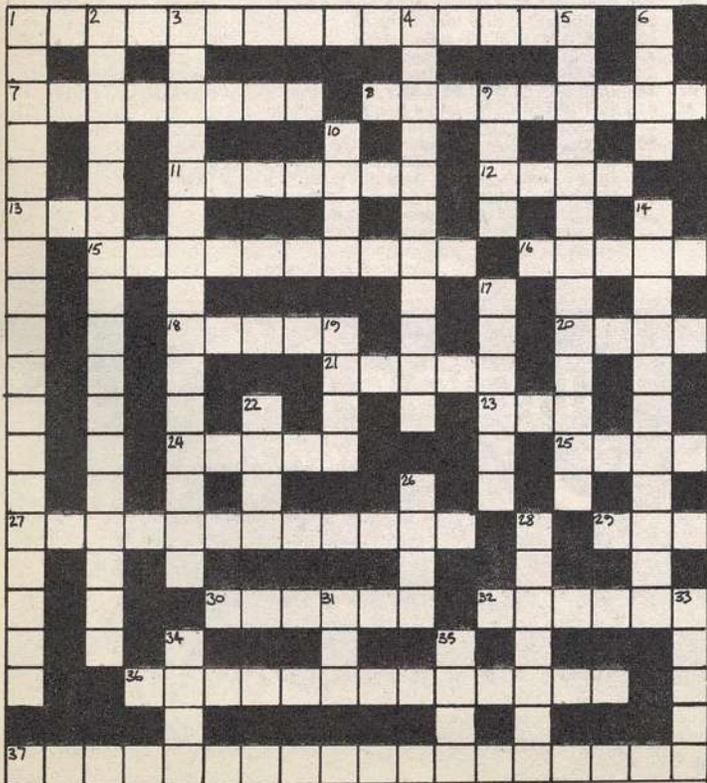
**DOWN:** 1 Bourgie Bourgie, 2 Kajagoogoo, 3 Don, 4 Crawl, 5 Simple Minds, 6 Sorry, 8 Lionel Richie, 9 That's, 11 Cleo, 12 Hey You, 13 Diana Ross, 15 Rosanna, 17 'Lies', 19 'Ships', 21 Is, 25 Sleep, 26 Burning, 27 Gang, 30 Crass, 31 Cher, 32 Glow, 33 Echo, 34 Cold, 35 Grey, 36 Nena

**Van Halen comp winners**

**Winner:** Jean Evans, Preston, Lancs.  
**Runners-up:** Allan Gordon, Dundee, Tayside; Peter Mackin, Belfast, N.I.; Steve Spencer, Timperley, Cheshire; Miss A Helliwell, Solihull, West Midlands; Thomas Johnston, Fife, Scotland; Kevin Linham, Merthyr Tydfel, Mid-Glam; Peter Dauelly, Loughborough, Leics; J Radcliffe, Isle of Man; Terry Hudson, Selly Oak, Birmingham; David Whitcutt, Borehamwood, Herts; Caroline Russell, Lichfield, Staffs; Miss M McDonald, Cheltenham, Gloucs; Trevor Neely, County Fermanagh; Paul Dower, Waterford, Eire; Mark Osbaldiston, Dronfield, Sheffield; Wendy Mahony, Bristol; Bruce Gear, Whitstable, Kent; I Turnbull, Berwickshire, Scotland; N Franklin, Basildon, Essex; Keith Mawson, Slough, Berks; Tina Eglinton, Solihull, West Midlands; Tracey French, Chingford, E4; Mr S Russell, Dulwich, SE22; Gary Hodgson, Preston, Lancs.  
**ANSWERS:** 1) b) David Lee Roth, 2) c) 'Beat It', 3) b) Alex

**DOWN**

- 1 A command from Julian (5,4,4,5)
- 2 A hit for Donna Summer with a little help from Musical Youth (13,4)
- 3 Where you'll find Soft Cell (4,2,3,6)
- 4 and 28 down A Police record (5,6,3,4)
- 5 She became a Heartbreaker in 1982 (6,7)
- 6 1980 Genesis LP (4)
- 9 What Clare took out of Altered Images (4)
- 10 Cat lovers (4)



**NOW HERE'S** a tough looking bunch of hell raisers, but I bet they're sweet to their mothers. Name them to start our sugar 'n' spice trivia quiz.

# TRIVIA QUIZ

- 1 Who had a number one in 1963 singing about sweets for my sweet?
- 2 This group has a top five hit in 1980 with 'Et Les Oiseaux Chantaient'. Who were they?
- 3 Who scored twice in the charts with 'Sweet Talking Guy'?
- 4 The Sweet scored 16 hits in the seventies. What was the first?
- 5 Marvin Gaye originally scored a hit with 'How Sweet It Is' but which Motown artist took it higher in the charts?
- 6 Who sang about 'Sweet Soul Music'?
- 7 Who scored a number one with 'Sugar Baby Love' in 1974?
- 8 What was Lynsey De Paul's sweet hit of 1972?
- 9 Name the cartoon group who stayed at number one for eight weeks with 'Sugar Sugar'?
- 10 Who scored a hit with a heavy metal version of that record?
- 11 'Honey Honey' was a top 10 hit for which group in 1974?
- 12 Who sang about 'B-A-B-Y' in 1978?
- 13 Who has scored hits with 'Sweet Little Rock'n'Roller' and 'Sweet Music'?
- 14 Which Motown band had a hit with a double 'A' side called 'Sweet Love' and 'Brick House'?
- 15 Who sang about the sweetest girl in the world?
- 16 From which LP did ELO's hit 'Sweet Talkin' Woman' come?
- 17 Who sang about 'Sweet Caroline' in 1971?
- 18 Who had a hit purely by coincidence in 1975?
- 19 Stevie Wonder's ex-wife scored a sweet hit in 1975. What was it and who is she?
- 20 Who had a sweet smile in 1978?
- 21 Which record kept 'Brown Sugar' by the Stones from scoring a number one in 1971?
- 22 Who had hits with 'Hallelujah Freedom' and 'Sweet Illusion'?
- 23 Who scored a top 10 hit with 'Sweet Inspiration'?
- 24 Who was sweet cheatin' Alvin Stardust in 1975?
- 25 Who rapped their way to the top three in 1979?

## ANSWERS

1 The Searchers, 2 Sweet People, 3 The Chiffons, 4 'Funny Funny', 5 Junior Walker & The All Stars, 6 Arthur Conley, 7 The Rubettes, 8 'Sugar Me', 9 The Archies, 10 Salt'n'Peppa, 11 Dream, 12 Rachel Sweet, 13 Showaddywaddy, 14 The Commodores, 15 South Pole, 16 'Our Ollie Blue', 17 Neil Diamond, 18 Sweet Sensation, 19 'Our Kiss Is Sweet/Sweet/Sweet', 20 The Carpenters, 21 'Knock Three Times/Dawn', 22 Junior Campbell, 23 Johnny Johnson & The Bandwagon, 24 Rita, 25 Grandmaster Flash.

# US Singles

- 1 1 FOOTLOOSE, Kenny Loggins, Columbia/CBS
- 2 3 AGAINST ALL ODDS (TAKE A LOOK AT ME NOW), Phil Collins, Atlantic
- 3 2 SOMEBODY'S WATCHING ME, Rockwell, Motown
- 4 10 HELLO, Lionel Richie, Motown
- 5 6 AUTOMATIC, Pointer Sisters, Planet
- 7 4 HERE COMES THE RAIN AGAIN, Eurythmics, RCA
- 8 11 HOLD ME NOW, Thompson Twins, Arista
- 9 8 ADULT EDUCATION, Daryl Hall & John Oates, RCA
- 10 5 JUMP, Van Halen, Warner Bros
- 11 9 GIRLS JUST WANT TO HAVE FUN, Cyndi Lauper, Portrait
- 12 13 EAT IT, Weird Al Yankovic, Rock 'n' Roll
- 13 20 LOVE SOMEBODY, Rick Springfield, RCA
- 14 15 THEY DON'T KNOW, Tracey Ullman, MCA
- 15 19 YOU MIGHT THINK, The Cars, Elektra
- 16 12 I WANT A NEW DRUG, Huey Lewis & The News, Chrysalis
- 17 17 GIRLS, Dwight Twilley, Capitol
- 18 16 RADIO GA GA, Queen, Capitol
- 19 31 TO ALL THE GIRLS I'VE LOVED BEFORE, Julio Iglesias and Willie Nelson, Columbia
- 20 24 TONIGHT, Kool & The Gang, De-Lite
- 21 25 DON'T ANSWER ME, Alan Parsons Project, Arista
- 22 27 HEAD OVER HEELS, The Go Go's, IRS
- 23 22 COME BACK AND STAY, Paul Young, Columbia/CBS
- 24 18 GOT A HOLD ON ME, Christine McVie, Warner Bros
- 25 29 THE AUTHORITY SONG, John Cougar Mellencamp, Riva
- 26 28 LEAVE IT, Yes, Atco
- 27 21 THE LANGUAGE OF LOVE, Dan Fogelberg, Full Moon/Epic
- 28 14 99 LUFTBALLONS, Nena, Epic
- 29 40 THE LONGEST TIME, Billy Joel, CBS/Columbia
- 30 32 A FINE FINE DAY, Tony Carey, MCA
- 31 41 BREAKDANCE, Irene Cara, Geffen/Network
- 32 38 SHOW ME, The Pretenders, Sire
- 33 33 THE KID'S AMERICAN, Matthew Wilder, Private
- 34 35 HOLDING OUT FOR A HERO, Bonnie Tyler, Columbia/CBS
- 35 39 NO MORE WORDS, Berlin, Geffen
- 36 47 OH SHERRIE, Steve Perry, Columbia/CBS
- 37 37 ONE IN A MILLION, The Romantics, Nemperor
- 38 56 LET'S HEAR IT FOR THE BOY, Deniece Williams, Columbia/CBS
- 39 45 DANCING IN THE SHEETS, Shalamar, Columbia/CBS
- 40 46 BORDERLINE, Madonna, Sire
- 41 48 SISTER CHRISTIAN, Night Ranger, MCA
- 42 42 RUNAWAY, Bon Jovi, Mercury
- 43 26 GIVE IT UP, KC, Meca/Alpha
- 44 — I'LL WAIT, Van Halen, Warner Bros
- 45 51 CATCH ME I'M FALLING, Real Life, MCA/Curb
- 46 52 IT'S MY LIFE, Talk Talk, EMI-America
- 47 23 THRILLER, Michael Jackson, Epic
- 48 49 WE'RE GOING ALL THE WAY, Jeffrey Osborne, A&M
- 49 50 ILLEGAL ALIEN, Genesis, Atlantic
- 50 54 WHITE HORSE, Laid Back, Sire
- 51 58 ROCK YOU LIKE A HURRICANE, Scorpions, Mercury
- 52 57 LOVE ME IN A SPECIAL WAY, DeBarge, Gordy
- 53 — TIME AFTER TIME, Cyndi Lauper, Portrait
- 54 30 RUNNER, Manfred Mann's Earth Band, Arista
- 55 59 GIVE ME TONIGHT, Shannon, Mirage/Emergency
- 56 67 RUN, RUNAWAY, Slade, CBS Associated
- 57 64 I'M STEPPIN' OUT, John Lennon, Polydor
- 58 60 BABY COME BACK, Billy Rankin, A&M
- 59 65 HUNTERS OF THE NIGHT, Mr Mister, RCA
- 60 34 RED RED WINE, UB40, A&M

- 70 77 OLYMPIA, Sergio Mendes, A&M
- 72 84 RELAX, Frankie Goes To Hollywood, Island
- 73 85 SAIL AWAY, The Temptations, Gordy
- 78 89 THERE'S NO EASY WAY, James Ingram, Qwest
- 79 90 BLUE LIGHT, David Gilmour, Columbia/CBS
- 81 92 MY EVER CHANGING MOODS, The Style Council, Geffen
- 83 — DEVIL IN A FAST CAR, Sheena Easton, EMI-America
- 87 95 JIMMY LOVES MARYANN, Josie Cotton, Elektra
- 89 — DOWNTOWN, Dolly Parton, RCA
- 90 — TERMS OF ENDEARMENT, Michael Gore, Capitol
- 92 — DON'T WASTE YOUR TIME, Yarbrough & Peoples, Total Experience/RCA

Compiled by Billboard

# US Albums

- 1 1 THRILLER, Michael Jackson, Epic
- 2 2 FOOTLOOSE, Soundtrack, Columbia/CBS
- 3 3 1984, Van Halen, Warner Bros
- 4 5 CAN'T SLOW DOWN, Lionel Richie, Motown
- 5 6 SPORTS, Huey Lewis & The News, Chrysalis
- 6 4 COLOUR BY NUMBERS, Culture Club, Virgin/Epic
- 7 7 TOUCH, Eurythmics, RCA
- 8 11 LOVE AT FIRST STING, Scorpions, Mercury
- 9 8 LEARNING TO CRAWL, The Pretenders, Sire
- 10 10 SHE'S SO UNUSUAL, Cyndi Lauper, Portrait
- 11 13 AN INNOCENT MAN, Billy Joel, Columbia/CBS
- 12 9 SYNCHRONICITY, The Police, A&M
- 13 37 HEARTBEAT CITY, The Cars, Elektra
- 14 14 SEVEN AND THE RAGGED TIGER, Duran Duran, Capitol
- 15 22 INTO THE GAP, Thompson Twins, Arista
- 16 12 UH-HUH, John Cougar Mellencamp, Riva
- 17 18 AMMONIA AVENUE, Alan Parsons Project, Arista
- 18 31 AGAINST ALL ODDS, Soundtrack, Atlantic
- 19 15 SOMEBODY'S WATCHING ME, Rockwell, Motown
- 20 26 IN 3-D, Weird Al Yankovic, Rock 'n' Roll
- 21 16 90125, Yes, Atco
- 22 20 ELIMINATOR, ZZ Top, Warner Bros
- 23 17 SHOUT AT THE DEVIL, Motley Crue, Elektra
- 24 25 THE WORKS, Queen, Capitol
- 25 27 BREAK OUT, Pointer Sisters, Planet
- 26 21 ROLL ON, Alabama, RCA
- 27 28 99 LUFTBALLONS, Nena, Epic
- 28 23 TOUR DE FORCE, 38 Special, A&M
- 29 19 WINDOWS AND WALLS, Dan Fogelberg, Full Moon/Epic
- 30 30 ROCK 'N' SOUL PART ONE, Daryl Hall & John Oates, RCA
- 31 24 MILK AND HONEY, John Lennon/Yoko Ono, Polydor
- 32 29 GENESIS, Genesis, Atlantic
- 33 33 STAY WITH ME TONIGHT, Jeffrey Osborne, A&M
- 34 32 DEFENDERS OF THE FAITH, Judas Priest, Columbia/CBS
- 35 42 THE FLAT EARTH, Thomas Dolby, Capitol
- 36 35 CHRISTINE McVIE, Christine McVie, Warner Bros
- 37 40 SHE'S STRANGE, Cameo, Atlanta Artists
- 38 36 REBEL YELL, Billy Idol, Chrysalis
- 39 43 LABOUR OF LOVE, UB40, A&M
- 40 45 JUNGLE, Dwight Twilley, EMI-America
- 41 38 FLASHDANCE, Soundtrack, Casablanca
- 42 34 UNDER A BLOOD RED SKY, U2, Island
- 43 47 FUTURE SHOCK, Herbie Hancock, Columbia
- 44 — TALK SHOW, The Go Go's, IRS
- 45 50 BON JOVI, Bon Jovi, Mercury
- 46 48 ABOUT FACE, David Gilmour, Columbia
- 47 39 NO PARKING ON THE DANCEFLOOR, Midnight Star, Solar
- 48 41 LET THE MUSIC PLAY, Shannon, Mirage
- 49 — THE BIG CHILL, Soundtrack, Motown
- 50 — DECLARATION, The Alarm, IRS

Compiled by Billboard

# Bullets 61-100

- 61 71 COMMUNICATION, Spandau Ballet, Chrysalis
- 63 — SELF CONTROL, Laura Branigan, Atlantic
- 65 80 SHE'S STRANGE, Cameo, Atlanta Artists
- 69 79 WOULDN'T IT BE GOOD, Nik Kershaw, MCA

**CAMEO** 'SHE'S STRANGE' (CLUB MIX)  
 NEW 12" OUT NOW JABXR 2

**RUSH RELEASE**

ALSO INCLUDES 'SHE'S STRANGE' (LONG VERSION)

phonogram

# Record Mirror Disco

- 1 1 SHE'S STRANGE/GROOVE WITH YOU, Cameo, Club 12in
- 2 8 AIN'T NOBODY, Rufus & Chaka Khan, Warner Bros 12in
- 3 2 DON'T LOOK ANY FURTHER, Dennis Edwards, Gordy 12in
- 4 3 YOU'RE THE ONE FOR ME/DAYBREAK/A.M. (MEDLEY)/INSTRUMENTAL, Paul Hardcastle, Total Control Records 12in
- 5 4 WHAT DO I DO? (CARNIVAL MIX)/(PINA COLADA MIX-IN-DUB), Phil Fearon & Galaxy, Ensign 12in
- 6 25 SOMEBODY ELSE'S GUY, Jocelyn Brown, US Vinyl Dreams 12in
- 7 6 HI, HOW YA DOIN'? (GRAVITY MIX)/TRIBECA, Kenny G, Arista 12in
- 8 5 BREAKIN' DOWN (SUGAR SAMBA), Julia And Company, London 12in
- 9 9 WHAT DO I DO?, Phil Fearon & Galaxy, Ensign 12in
- 10 11 TELL ME WHY/LOVE HAS FINALLY COME AT LAST/SURPRISE SURPRISE/TRYIN' TO GET OVER YOU, Bobby Womack, US Beverly Glen Music LP
- 11 13 LOVE ME LIKE THIS, Real To Reel, Arista 12in
- 12 10 TAXI/WHERE IS LOVE, J. Blackfoot, Allegiance/Sound Town 12in
- 13 19 LOVE IS IN SEASON/RIGHT OR WRONG/TWO OF A KIND/KEEP ON KEEPIN' ON, Detroit Spinners, Atlantic LP
- 14 — SEXUAL HEALING, Marvin Gaye, CBS 12in
- 15 18 OUT OF SIGHT (REMIX), Lefturno, MCA 12in
- 16 26 BREAK/GO FOR IT/INTIMATE CONNECTION/NEXT TIME IT'S FOR REAL/TONIGHT/YOU DID IT AGAIN, Kleeer, Atlantic LP
- 17 29 DEJA VU, AB'S, Streetwave 12in
- 18 33 CHANGE OF HEART/YOU ARE MY MELODY, Change, US Atlantic RFC LP
- 19 14 IT'S ALL YOURS, Starpoint, US Elektra 12in
- 20 7 S.O.S., Matsubara, US D&D 12in
- 21 21 GIVE ME TONIGHT/DUB VERSION, Shannon, Club 12in
- 22 12 GET IN TOUCH WITH ME (US MIX), One Blood, Ensign 12in
- 23 — WHAT'S GOING ON/I HEARD IT THROUGH THE GRAPEVINE, Marvin Gaye, Motown 12in
- 24 28 STOP WHAT YOU'RE DOIN', The Chi-Lites, US Private I 12in
- 25 35 SOMEDAY/OUTSTANDING, Gap Band, Total Experience 12in



- 26 24 MEGA STREET, Crusaders, MCA 12in
- 27 54 AUTOMATIC (REMIX), Pointer Sisters, Planet 12in
- 28 15 DON'T KEEP ME WAITING/DUB MIX/DUB INSTRUMENTAL, Tia Monae, Carrere/US First Take 12in
- 29 68 KEEP IT COMIN', The Jones Girls, US Philadelphia International LP
- 30 32 HELLO/ALL NIGHT LONG (ALL NIGHT) (INSTRUMENTAL), Lionel Richie, Motown 12in
- 31 73 LOVEQUAKE/FALL IN LOVE, Bobby King, Motown 12in
- 32 — THIS TIME, Funk Deluxe, Dutch Rams Horn 12in
- 33 37 FLYING HIGH, Cloud One, US Heavenly Star Record Corp 12in
- 34 27 DON'T WASTE YOUR TIME (REMIX), Yarbrough & Peoples, US Total Experience 12in
- 35 22 PLANE LOVE (REMIX), Jeffrey Osborne, US A&M 12in
- 36 17 YOUR LOVE IS KING/SMOOTH OPERATOR, Sade, CBS 12in
- 37 34 COME BE WITH ME/LIGHT MY FIRE, The Ronnie McNeir Experience, US Capitol mini-LP
- 38 20 THE SOUND OF MUSIC (X-TENDED REMIX), Dayton, Capitol 12in
- 39 51 LUCKY STAR, Madonna, Sire 12in
- 40 — STEPPIN' OUT/PHILLY TALK, George Howard, US TBA LP
- 41 72 STAY WITH ME TONIGHT (US CLUB MIX)/THE JEFFREY OSBORNE SOUL MIX/PLANE LOVE (UK REMIX), Jeffrey Osborne, A&M 12in
- 42 30 STREET DANCE/INSTRUMENTAL, Break Machine, Record Shack 12in
- 43 55 SATISFY ME LOVER/BREAKOUT/USE ME, Starpoint, US Elektra LP
- 44 44 LOVE ON, The Dells, US Private I LP
- 45 80 CELEBRATE YOUR LOVE, Executive, US Oh My! Records 12in
- 46 36 ENCORE, Cheryl Lynn, US Columbia 12in
- 47 47 ANOTHER MAN IS TWICE AS NICE, Tout Sweet, Buzz International 12in
- 48 23 BACK AT YA/INSTRUMENTAL/CLUB MIX, Kerr, Greyhound 12in
- 49 69 BREAKIN' DOWN (M&M REMIX), Julia & Company, London 12in
- 50 45 NO SELL OUT (REMIX), Malcolm X/Keith LeBlanc, Tommy Boy/Island 12in
- 51 77 JAM ON IT, Newcleus, US Sunnyview 12in

- 52 — BEAT BOX (DIVERSION ONE)/(TWO), Art Of Noise, ZTT 12in
- 53 46 P.Y.T. (PRETTY YOUNG THING)/THRILLER (INSTRUMENTAL), Michael Jackson, Epic 12in
- 54 31 RENEGADES OF FUNK/RENEGADES CHANT, Afrika Bambaataa & Soul Sonic Force, Tommy Boy 12in
- 55 49 COTTAGE IN NEGRIL (EXTENDED REMIX), Tyrone Taylor, MCA 12in
- 56 39 OOH, I LIKE THE WAY IT FEELS, Toni Smith, Malaco 12in
- 57 53 (I'M JUST A) SUCKER FOR A PRETTY FACE, West Phillips, Trans Q/S.O.U.N.D. 12in
- 58 — CLOSE TO ME/SWEET LOVE/FALL IN LOVE, Bobby King, US Motown LP
- 59 74 SHE'S STRANGE (CLUB MIX REMIX), Cameo, US Atlanta Artists 12in
- 60 84 HEAVEN SENT YOU, Stanley Clarke/Howard Hewatt, Dutch Epic LP
- 61 61 LET ME SHOW YOU, Larry Wu, US Atlantic 12in
- 62 75 FUNKY BREAKDOWN/FUNKY MIXDOWN/SCRATCHY BREAKDOWN, Awesome Foursome, US Partytime 12in
- 63 — SMALL TOWN CREED/INSTRUMENTAL, The Kane Gang, Kitchenware 12in
- 64 — ALL NIGHT PASSION, Alisha, Fourth & Broadway 12in
- 65 — IT'S ALRIGHT/B-BOY, Bon Rock, Recent Future Beau-Jolly 12in
- 66 56 TURN IT AROUND (INSTRUMENTAL), Gino Soccio, US Atlantic 12in
- 67 52 YA MO B THERE, James Ingram/Michael McDonald, Qwest 12in
- 68 — DIAL 999, Loose Ends, Virgin LP
- 69 — DON'T GIVE ME UP, Harold Melvin & The Blue Notes, London 12in promo
- 70 6 I'VE BEEN MISSIN' YOU/HELP YOURSELF TO MY LOVE, Kenny G, Arista LP
- 71 — BABETE, Made In Brasil, US PAUSA LP
- 72 58 (RETURN TO THE VALLEY OF) OUT COME THE FREAKS (REMIX)/(PREDOMINANTLY FUNK VERSION), Was (Not Was), Ze/Geffen 12in
- 73 65 WHEN YOU'RE FAR AWAY (REMIX), Gladys Knight & The Pips, US Columbia 12in
- 74 71 NEW LOVE, Rose Royce, US Montage 12in
- 75 64 RIGHT PLACE RIGHT TIME, Denise LaSalle/Latimore, US Malaco LP
- 76 — YOU ARE THE ONE (BAMBO WANGU)/INSTRUMENTAL, 'Om' Alec Kac'i, US Emergency 12in
- 77 63 I'VE GOT TO FIND A WAY, Zena Dejonay, Calibre 12in
- 78 76 I'M GONNA GETCHA/L.A. MIX, Family Brown, US Buzz Records 12in
- 79 — LUCKY STAR (US REMIX), Madonna, Sire 12in
- 80 42 HAVE YOU GOT THE TIME (DISCO MIX), The Funkmasters, Master-Funk 12in
- 81 81 ON & ON/DON'T MAKE ME WAIT/TIME TO WIN/KEEP IT ALIVE, Carl Anderson, US Epic LP
- 82 83 I LOVE THE PIANO, Kasso, Banana 12in
- 83 — (WHEN YOU SAY YOU LOVE SOMEBODY) IN THE HEART, Kool & The Gang, De-Lite 12in
- 84 78 ONE FOR THE TREBLE (FRESH), Davy DMX, US Tuff City 12in
- 85 — MATT'S MOOD, Matt Bianco, WEA 12in

# Hi-ENERGY Disco

- 1 1 HIGH ENERGY, Evelyn Thomas, Record Shack 12in
- 2 6 COUNTING OUT OF HIDING, Pamela Stanley, US TSR 12in
- 3 2 COUNTDOWN (HERE I COME), Kofi & The Lovetones, Electricity 12in
- 4 5 I'M LIVING MY OWN LIFE, Earlene Bentley, Record Shack 12in/US TVI remix
- 5 3 NOTHING'S WORSE THAN BEING ALONE, Velvette, Electricity 12in
- 6 10 ROCKET TO YOUR HEART (REMIX), Lisa, Dutch BMC 12in
- 7 9 EMERGENCY, Laura Pallas, Record Shack 12in
- 8 11 SOMEBODY TO LOVE, Café Society, Passion 12in white label
- 9 12 THE UPSTROKE/Hi-ENERGY MIX, Agents Aren't Aeroplanes, Proto 12in white label
- 10 8 I'M GONNA LOVE YOU FOREVER, Jimmy Ruffin & Jackson Moore, ERC 12in
- 11 7 WHEN YOU WALK IN THE ROOM, Ramming Speed, Proto 12in white label
- 12 4 DESIRE (HI-ENERGY MIX), Paul Parker, Technique 12in
- 13 16 LOVE TRAP (REMIX), Astaire, Passion 12in
- 14 27 AFTER THE FALL, Kathy Wilson, US BMO 12in
- 15 19 JUMP (REMIX), Pointer Sisters, US Hot Tracks LP
- 16 22 ALIVE WITH LOVE, Tina Fabrique, US Prism 12in
- 17 14 YOU TURNED MY BITTER INTO SWEET, Linda Lewis, Electricity 12in
- 18 25 JUST ANOTHER BROKEN HEART, Dorothy Moore, US Streetworking 12in
- 19 13 HAPPINESS, Christopher Street, ERC 12in
- 20 20 TIE ME DOWN, Romance, Passion 12in white label
- 21 28 ONE NIGHT ONLY, Scherrie Payne, US Megatone 12in
- 22 18 I LOVE MEN, Cinema, US Promise 12in
- 23 15 FOR ALL WE KNOW, Norma Lewis, ERC 12in
- 24 23 EVERGREEN/JEALOUS LOVE, Hazell Dean, Proto 12in
- 25 21 IN ORBIT, Yvonne Gidden, Electricity 12in
- 26 — THE MAN'S SO REAL (TOTALLY INTENSIFIED REMIX), Mimi, Challenge 12in
- 27 29 HE'S A SAINT HE'S A SINNER, Miquel Brown, Record Shack 12in
- 28 30 LOVE ON THE ROCKS (REMIX), Lama, Carrere 12in
- 29 24 LOVE FIRE, Jimmy James, ERC 12in
- 30 17 THE MAN'S SO REAL, Mimi, Challenge 12in
- 30 26 WHO'S YOUR BOYFRIEND, Eric, US MEMO 12in

# DESIRE PAUL PARKER

ALREADY TOPPING THE HI-ENERGY CHARTS!  
 IS NOW AVAILABLE 7" TEC 101  
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# CAMEO PERFORMANCE

**S**HE'S STRANGE all right, but who is she? Over to Cameo mainman Larry Blackmon for the inside dope on their hit single. Is she anyone in particular? "She's everyone in particular. I know every man's got to have a woman like that."

But is she someone you know? "I wouldn't want to talk about that," Larry says, and when pressed, adds "You can put it just like that — say I said I wouldn't want to talk about it."

So we have a cagey Cameo captain, but only on that subject. On just about everything else, Blackmon holds views so strong they could tear the phone book in half.

Like: just how does one of America's top funk outfits, now on their tenth album with five of its forerunners turning gold, suddenly break out into the

British Top 40 with a tune that's pleasantly freaky but not necessarily the best thing since the wax cylinder?

"It's just time," says Blackmon, Cameo's founder, drummer, producer and chief bottlewasher. "It's very hard when you're under the control of a ruling class and things go according to how they think they should go. Just to be heard over in the UK is a chore. A British band wouldn't have much of a problem being heard in Britain, but in America they might have a problem."

"It's all about making money these days, there's no record business any more. You don't have to lose money to find out if people are interested, it's just whether or not you make the effort. Records don't come out because they (the record companies, the 'ruling class') don't think they can do anything, which is absurd."

Blackmon's remarks are a thinly-veiled sideswipe at his own record company, who've been backward in coming forward to promote the superior funk of Cameo Blighty-wise for years.

Even now they're bumbling around wondering whether to release the 'She's Strange' album. A bit like a chap winning the pools and writing to Littlewoods saying "No thanks all the same".

Anyway, it's better late than never for the New York mob, who've been churning out big fat funk since 1977, when Blackmon put them together as he'd put together previous attempts like the Mighty Gees and the New York City Players.

The new album contains a song called 'Talking Out The Side Of Your Neck' — it's the next American single and they're backing it with a 'Stiff Upper Neck Tour'. Better than a stiff upper necktie, I suppose.

Anyway, the song has a strong political message and the Cameo man is very willing to talk politics.

"It's a political/satirist tongue-in-cheek kind of song, just trying to remind politicians that they have an obligation to humanity for the sake of humanity. If we have a political process, then let's make it for the people."

Does he identify with any particular politician? "The next statement I'm going to make is going to satisfy a lot of people who want to look at it from a negative point of view, but because of my race, there is one person in particular, and that's Jesse Jackson."

"A lot of people are oppressed. I think that people should get back what they give. Then you have more people willing to give more."

Paul Sexton



## T R A C I E

# SOULS ON FIRE

new 7 & 12 inch record



# Disco

## ODDS 'N' BODS

**SUDDENLY SPRING** has sprung, and more to the point **Easter deadlines loom** — please send charts 'n info NOW, before the weekend if possible! ... Polydor's **Pete Tong** makes the sending of charts to **Record Mirror** a qualifying requirement of his DJ mailing list (he must have a small list!): for him or any other label I'm always happy to supply corroboration about DJs who say they send charts when they don't ... **Dean Cavadaschi** (Wallington), unsure of what was wanted, listed "the disco records that are making my audiences move" — a perfect definition, ideally a Top 20 or more, sent regularly to arrive normally by Wednesday addressed to **James Hamilton**, Record Mirror, 40 Long Acre, London WC2E 9JT (please don't divide your charts into "disco" and "pop" or whatever unless each section relates to totally different gigs) ... **Showstoppers**' soul weekender at **Caister** sounds like a good 'un with all the jocks working so hard individually that there was little collusion over what was played, though biggies appear to have been the anticipated **Detroit Spinners**, **Change**, **Jocelyn Brown**, **Matt Bianco**, **Don Wilkinon** 'Dem Tambourines' (Blue Note), **Huey Piano Smith** 'Don't You Just Know It' (Kent), other individual successes including **Terry Callier** 'Ordinary Joe' (Elektra), **Sivuca** 'Ain't No Sunshine' (Brazilian obscurity), **Natalie Cole** 'Lovers' (Capitol), but the big one-off finale blinder was a customised **Caister** video by **Terry Wells** of her imminent revival of 'I'll Be Around' ... **Chris Brown** (Camberley Frenchies/Ascot Belvedere) protests that his live **Tom Jones** 'It's Not Unusual/Land Of A 1000 Dances' is purely a fun record very popular in silly sessions, and he's always first to campaign against the over-use of oldies as otherwise the scene will become like **Northern Soul** ... **Jeffrey Osborne's** Dominion support will now be local girl **Julie Roberts**, but if work permits allow it could be **Ingram** at **Hammersmith Odeon** (**Barbara Mason** can't make it) ... **Julie & Co's** remix is now flip of the original, in selected specialist shops only ... **Streetwave's** £2.99 price tag on the **AB'S** classifies their 12in as an LP, so it'll never hit the singles chart despite big sales — seems silly? ... **Tia**

**GRAHAM GOLD** at Mayfair's **Gullivers** was probably the first DJ here to play **Arrow's** soca smash 'Hot-Hot-Hot' last year on import, and still spins it nightly to an audience who really love their soca. These however are his more recent soca hits:

- 1 GIVE ME THE TING, Lord Kitch, US Charlie's LP
- 2 DON'T BACK BACK, Sparrow, US Mr B's LP
- 3 DANCE DIS DANCE, Arrow, JA Dynamic LP
- 4 RASTA CHIC, Explainer, US Charlie's LP
- 5 HELLO AFRICA, Rudy G, Seara 12in
- 6 GO RIGHT UP IN DAY, Poorsah, Trindisc 12in
- 7 BILLS/SOCA RHUMBA, Arrow, Hot Vinyl 12in
- 8 TAKE ME BACK, Hot Syndicate, Sunburn 12in
- 9 MY MISTAKE, Roy Alton, Sunburn 12in
- 10 MIX IT UP, Designer, US Charlie's LP



**THE EMOTIONS: 'You're The Best' (LP 'Sincerely' US Red Label RLLP-001-1)**

Generally downtempo set only really sparked for dancers by their new extended current 7in, a swaying 105bpm "hot tempo" jogger quite blatantly inspired by 'Ain't Nobody' but less vocally biting (so better mixed out of **Jocelyn Brown** rather than **Chaka Khan** to give it more contrast). Useful, though expensive like this!

**Monae** has now resurfaced on **Carrere** (CART 320) with the **Dub Mix/Club Mix/Club Mix Instrumental** (all 0-117bpm), but still no **Dub Mix Instrumental** ... **Koof's** newie is 105½bpm ... **PRT** on promo-only 12in edited together **J. Blackfoot** and **Anne LeSear** into a 66½-70-67bpm 'Maxi-Taxi Cab Mix' to complete the saga (**Anne's** 7in is out here next week) ... **Jive Afrika's** first promo from **Hugh Masekela**, 'Don't Go Lose It Baby', is a monotonously driving jiggly 120½bpm semi-instrumental with 'Roots'-y chanting and surprise rap climax, due soon, as is **EMI's** home grown **Jaki Graham** 'What's The Name Of Your Game', a start 104½bpm example of the current "hot tempo" (ie 'Ain't Nobody'/'Plane Love'-penning **Hawk Wolinski** material crossed with **Change/Cheryl Lynn/Gladys Knight/SOS Band**-producing **Terry Lewis & Jimmy Jam Harris** — and guess what, **Wolinski/Lewis/Harris** have combined to produce **Thelma Houston** — will that be hot or what?) ... I never have room for such vital info as the fact that **Kleer** 'Tonight' vari-synched exactly runs chord for chord right through **Cameo** 'She's Strange', or that **Bass Construction's** 'Walkin' The Line' title line can be repeatedly dropped into **Funk Deluxe** 'This Time', or that **Jocelyn Brown** chops sensationally (right after the intro) out of the worth investigating **Jo Jo** 'Jackson Rd', or that **Collage/Dells/Dennis Edwards** vari-synch into a beautiful smooth sequence ... **Nicky Holloway** needs an enthusiastic **MOR** pop-soul jock midweek at **Bermondsey's Swan & Sugarloaf** on 01-237 1862 ... **Brussels-based Station Independante Satellite** 101.65FM has started an English service 7pm-3am and invites interested DJs to send demo tapes/CV details to **Kevin Gover**, Rue Vilain XIII 40, 1050 Bruxelles, Belgium ... London's entire population if they didn't before must now know what **Marvin Gaye** sounded like ... I forgot, that **Brooklyn Fox** show in '64 also starred the **Shangri-La's** amongst others! ... **Toni Smith** is one helluva woman and did a great really horny PA at Mayfair's **Gullivers** while recently in London — she'll be back for fuller promotion soon ... **Top Of The Pops** being off the screens last week could just result in soul hits moving up the chart in usual fashion, but it deprived us of a **Chaka Khan** video specially filmed at **Stringfellows** — where resident DJ **Peter Anthony** tells me **Jeffrey Daniel** has been wearing

that old sailor suit again! ... **Kevin Antony Roberts** is currently in the studio cutting two new **Hi-NRG** singles which are specially NOT at 129bpm! ... **Miguel Brown's** heart pacemaker is actually set at an ultra **Lo-NRG** 40bpm, and she's battling to get **Ian Geoffrey Levine** to produce her down at around 120bpm for a change! ... **Disco Mix Club's** current mixes are a second bash at **Shalamar** and more **Floorfillers** by **Alan Coulthard**, who had a new toy for his birthday and it shows — **Tony & Christine Prince** gave him a digital delay unit! — while **Sanny Xenokattas** who staggered everyone with the same device at the **Hippodrome** convention has that event's same sequence (though a different take) included, which loses out by being canned rather than vibrantly "live" ... **Alan Coulthard's** 7in edit of the **Crusaders** 'MegaStreet' is even punchier and more to the point than the 12in, being just 'Street Life/Many Stops/Inherit The Wind/Dead End' ... **Island** sent DJs a pair of **Malcolm X** slipmats bearing the legend "we send the sounds ... you cut the beat!" ... **Pete Richards & Big Phil Egtart's** "Western" night this Thursday (12) at **Greenford Barbarellas** has a mechanical bucking bronco ... **Slave** extended their tour and now wind up at **Frating Tartan House** near **Colchester** on Friday (13), which'll upset **Essex Radio** soul DJ **Dave Gregory** just along the road at **Copford's Windmill**, while **Chris Hill** makes his debut at **Peckham's** award-winning **Kisses** ... Saturday (14) **Kev Hill** has a **Caister** reunion at **Harlow Whispers**, while at **Mayfair's Titanic** (in **Lansdowne Row** just south of **Berkely Square**) the weekly scratching 'n rapping hip hop challenge is between **The Language Lab** (**Nick Jones, Danny, Mix In Machine, Jive Junior & Man Friday**) versus **The Island All Stars** (**Adrian Sykes, Julian Palmer, Papa Levi** and more) — get down! ... **Cameo** are top **US Black** single — their video always makes me think it should be of the **Gap Band** somehow ... **Michael Jackson's** success is certainly helping other uptempo black hits into the **US** pop chart, but with 'Beat It' he's done a dis-service too as now seemingly every black album is lumbered with a horrid fast rock-disco clone ... **STAY FRESH!**

## HOT VINYL

**KENNY G: 'Hi, How Ya Doin'?** (Gravity)

## JAMES HAMILTON at the controls

**Mix!** (Arista ARIST 12-561) So well established on LP already that it's sure now to be a text book crossover hit, this brightly remixed 113bpm swaying electro lurcher has a dangerously catchy "hi, how ya doin', hey, what's happenin' baby?" hookline that's burrowed into every soul fan's brain and should make it an equally deadly pop monster. **Gullivers' Graham Gold** does a dynamite doubling-up magamix using the 7in instrumental flip repeatedly echoing the intro acappella hookline, switching and swapping between versions back and forth ... oddly though the 12in flip's labelled instrumental is in fact the original LP vocal, with the similarly pleasant jazzier 107bpm 'Tribeca'.

**REAL TO REEL: 'Love Me Like This'** (Arista ARIST 12-565) Busy producer **Leon F Sylvers III** gives the brothers **Leslie** — **Matthew, Dominic** and **Peter** — a terrific slinkily jogging chunky 105bpm soul wailer with excellent vocal interplay and great chatter bits, rightly huge on import. Get it!

**GEORGE HOWARD: 'Steppin' Out'** LP (US TBA Records TB 201-N) An immediate monster in London last weekend, the **DMX** drum machine (and **Nduju Chanceler**) driven soprano saxist squeals 'n toots through chatter 'n chants on the dead simple and so effective 107½bpm title track groove, getting mellower for the also 107½bpm 'Philly Talk' and lyrically jazzy drifting 109/54½bpm 'Dream Ride', the juddering 113½bpm 'Dr Rock' being over-electro — something which intrudes into several straight jazz slowies too. However, the floor fillers really work!

**THE KANE GANG: 'Small Town Creed'** (Kitchenware SKX 11, via Phonogram) **Tynesiders** with an excellent exciting infectious 114½bpm white boys funkster borrowing a lead-swapping chant style from **Sly & The Family Stone** (black-compatible inst flip), the main amazement being the bass line which is exactly the same as the **Detroit Spinners** 'Right Or Wrong' (**Marvin's** 'Grapevine' is great out of it!), although at the **Hippodrome** they run it through 'Relax'. Massive!

**BOBBY KING: 'Close To Me'** (LP 'Love In The Fire' US Motown 608—ML) Hold it! Don't buy the single! This set despite dull moments is largely dynamite! Trying to choose the most soulful song is tricky when, classily backed by **Toto-type** session stars, it's got this dreamily jogging 83½bpm duet with **Alfie Silas**, the stunning **Ernie Watts** saxed smoochy 64-0bpm 'Sweet Love' and beautifully flowing gently loping 115-116bpm 'Fall In Love' (UK flip to the 0-109bpm 'Lovequake'), jolting and wailing 94bpm 'Ain't Never Met A Woman Like You', all perfection. Less so are the 125 bpm 'Midnight Shine', 136½bpm 'Show Me Your Magic', 139½bpm title track, for which 'Beat It' is to blame.

**THE RONNIE McNEIR EXPERIENCE: 'Come Be With Me'** (Capitol 12CL 329) Big on import as a US "mini-LP" although now here as a cheaper 4-track 12in, this **Rene & Angela**-penned classy rolling 104½ soul jogger is full of jiggly undertow and sinuous

continues over

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# Disco

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singing, the punchily bumping 108bpm 'Light My Fire' (new song), somberly jolting 101 $\frac{1}{2}$ bpm 'Keep Giving Me Love' and lovely deep slow 41bpm 'Is This What Happens To A Love?' adding to the value.

**THE CHI-LITES: 'I Keep Comin' Back To You' (LP 'Steppin' Out' US Private 1 Records BFZ 39316)** Eugene Record seems overwired and dominated by the electronic drums which as producer he's obviously yet to master, though in fine voice he hits soul paydirt with this lovely gently tripping lush 107 $\frac{1}{2}$ bpm swayer, the tougher though similar 107bpm 'Gimme Whatcha Got', and 'Coldest Day', recalling smoochy 70 $\frac{1}{2}$ bpm 'Let Today Come Back Tomorrow', 0-61bpm 'Little Girl', 93 $\frac{1}{2}$ bpm 'Runnin' Around (all in classic old vocal style), the cleanly trotting 120 $\frac{1}{2}$ bpm 'Do What You Want' and 123bpm 'Hey Girl (I Love The Way You Dance)' falling short of the romping 121bpm 'Stop What You're Doin'' hit. A grower.

**MATT BIANCO: 'Matt's Mood' (WEA YZ3 T)** Unlikely B-side source for a very cool classically composed (0-) 105bpm throbbing jazz instrumental with constantly chinking Latin percussion pushing baritone sax, piano and organ solos in hip '60s style, selling like hot cakes and a wow at Caister!

**THE JONES GIRLS: 'Keep It Comin' (US Philadelphia International FZ 38555)** Presumably all pre-RCA and so truly typical Jones Girls, the most viable dancers are actually just the Keni Burke-prod/penned squeakily flowing 122 $\frac{1}{2}$ -120 $\frac{1}{2}$ -121 $\frac{1}{2}$ -122bpm 'You Can't Have My Love', 'Won't Let You Take It Back', 114bpm 'Better Things To Do', Leon Huff's typically titled 0-116-115bpm 'You Got The Right Stuff' and more for listening. Fans will dig.

**SLAVE: 'Just A Touch Of Love' (Atlantic B 6955T)** Steve Arrington's slippery rhythm drives this classic five years old rolling 110-108-107 $\frac{1}{2}$ -109-109 $\frac{1}{2}$ -107 $\frac{1}{2}$ bpm churning flipped by a Froggy-mixed volume surging 116-117-118-116-115bpm medley of 'Steppin' Out' and 'Wait For Me', coinciding with the new Arrington-less group's UK tour, as does a predictable 'The Best Of...' LP (Cotillion 790157-1).

**TIMMY THOMAS: 'Gotta Give A Little Love' (Ten Years After) (US Gold Mountain GG-81203)** His best in ages, the early pioneer of synthetic rhythms sets one up in typical style (coincidentally perfect between Marvin's 'Got To Give It Up' and Hugh Masekela) for an easily imagined if faster 120bpm continuation of his original idea of eleven long years ago (harder 120 $\frac{1}{2}$ bpm inst dub flip).

## Hi-NRG

**MAEGAN: 'Doctor's Orders/Couch Cough' (Savoir Faire FAIT 007)** Sunny's Carol Douglas-covered coy "hi honey it's me again" oldie revived by another Yankee lady in 135bpm Hi-NRG Northern Soul style, retaining the Motown-esque bassline melody that's still fiendishly catchy enough to hit here again.

**OMd: 'Locomotion' (Virgin VS 060-12)** Ridiculously infectious instantly familiar 125bpm pop chugger with great walking bass pumping away, obviously smash-bound.

**ZENA DEJONAY: 'I've Got To Find A Way' (Calibre CABL 121)** Tony Valor-produced 15 year old white girl

**THE EARONS: 'Land Of Hunger' (US Island 0-96958)** Rather good extremely 'Roots'-y percussion building afro/carib-accented (Richie/Monyaka influenced?) 111bpm protest song accumulating power on the longer it's on (dub/edit flip). The texture is more Odyssey than Dozier.

**BOB MARLEY & THE WAILERS: 'One Love/People Get Ready' (Island 121S 169)** Subliminally reminiscent of 'Here Comes The Bride', which won't hurt, Bob's loosely chugging song weaves through quotes from the Impressions' oldie in a newly extended 77-78 $\frac{1}{2}$ -78-78 $\frac{1}{2}$ bpm remix, crossover reggae styles.

**LOOSE ENDS: 'Dial 999' (LP 'A Little Spice' Virgin V2301)** Trendy poser music, all form and no substance, totally passionless and painstakingly correct, produced in Philadelphia by Nick Martinelli so that this (soon on single) is a 123bpm MFSB 'Mysteries Of The World' remake with cool vocals and effects, the temperature never rising above frigid through the lush 0-83bpm 'Feels So Right Now', 44 $\frac{1}{2}$ -89bpm 'Music Takes Me Higher', Latin flute 90bpm title track samba, jazzily jogging 105bpm 'Choose Me', Kashif-ish 110 $\frac{1}{2}$ bpm 'So Much Love', jaggedly electro 120bpm 'Let's Rock'. You may like it, many do (look at Sadel) — I prefer soul that sweats.

**ONE WAY: 'Mr Groove' (LP 'Lady US MCA MCA-5470)** Disappointingly lacking in character after past classics, this Zapp-like vocodered cool 112bpm 'Dance Floor'-type groove and the bounding 120bpm 'Dynamite' jolter are better dancers than the 121bpm 'Smile', 0-130bpm 'Can't Get Enough Of Your Love', downtime side one having a jogging 105bpm 'I'll Make It Up To You' but really sparkling with the real slowies, their current soul hit 45 $\frac{1}{2}$ -91bpm 'Lady You Are', crawling 41/20 $\frac{1}{2}$ bpm 'If Only You Knew', deep wailing 67bpm 'Don't Stop' — but they're better for radio/listening.

**PATRICK ADAMS: 'Michael's Medley' (US Mirage 0-96954)** No guessing whose tunes, past and present, get

(posing like Suzi Quatro!) on an old fashioned pleasant pop-aimed tuneless if tentative 121bpm bouncer which can't cut it like Madonna but has similarities (dub flip), hitting both Hi-NRG and Soul on import.

**PETER BROWN: 'They Only Come Out At Night' (CBS TA 4334)** Jellybean-mixed cleanly striding cicada-introed 0-120 $\frac{1}{2}$ bpm electro backed loper with a 'Grapevine'-ish bassline behind "white" vocal (inst flip), so far warm only at Heaven here though hot Stateside.

**GLORIA GAYNOR: 'Strive' (Chrysalis GAY X 1)** Particularly ugly frantic 132bpm basher (dub flip) totally ignored by the Hi-NRG boys.

interestingly woven into a 123bpm instrumental medley! Slightly empty sounding and basic but effective enough, especially the early Jackson 5 material, the original spirit of which is emphasised on the far freakier very differently structured 0-123bpm dub mix flip which has more actual power. Pop jox should investigate.

**SHALAMAR: 'Dancing In The Sheets' (CBS TA 4171)** Jellybean-mixed/Bill Wolfers-prod/Howard Hewett-sung jerkily driving here 122bpm catchy rhythm knocker in slowed down rock-disco Prince-ish style (inst flip), from the 'Footloose'-ish flick and far better than its 'DC Cab' rival.

**MADONNA: 'Lucky Star (US Remix)' (Sire W9522TV)** Jellybean remixed (unlike the original) brighter more teasingly structured version of her still 117bpm follow-up hit, though the song's not a patch on 'Holiday' despite its chart performance.

**"LEDERNACKEN" AND BAND: 'Amok!' (Strike-Back SBR2T)** Love Affair's Mo Bacon snapped up UK rights to this George Kranz-inspired Germanic lunacy from Hamburg, hitting Stateside but hard to find on import, gibberish grunted, shouted and chanted white boys funk over a chugging electronic backbeat (131-130bpm edit/127-126bpm extended version), good fun and amusingly packaged in a printed cardboard envelope/DIY sleeve.

**INGRAM: 'With You' (LP 'Night Stalkers' US Mirage 90150-1)** Extremely disappointing dated set from the family group, devoid of last year's jazzy soul or current street beat, most soulful though hardly gripping being this tugging 110-111bpm swayer while the hard driving 125-126-125bpm 'When You're Hot You're Hot' with wailing police sirens has an old fashioned vocal group groove better than the similar 0-112bpm 'Hot Body', tripping 118 $\frac{1}{2}$ bpm 'I Like It', Temptations-type jerky 0-122bpm title track, while the drifting 0-81 $\frac{1}{2}$ bpm 'Just For You' is best of several slowies. Let's hope they draw on old material if they do play here!

**MADE IN BRASIL: 'Babete' (LP 'Tudo Joia' US PAUSA PR-7156)** White chick sung un soulful very specialist c101-105-107-104 $\frac{1}{2}$ -0bpm samba-type jazz.

**WOMACK & WOMACK: 'Love Wars' (Elektra E9795T)** Rather than their now dead LP's recently hot 'Baby I'm Scared Of You' (their new US single), here's the family-backed husband and wife's doubtless radio-aimed offbeat

rock-tinged 121bpm chugger, flipped by the plaintive 104-106bpm 'Good Times'.

**GRANDMASTER MELLE MEL: 'Jesse' (Sugarhill SHL 133)** There's no Flash mentioned and indeed (as I always emphasised with 'White Lines') this is a Melle Mel project, reverting to narrative rap for a 0-109bpm political endorsement of Jesse Jackson, punctuated by calls to "vote, vote" (also on inst flip), almost an as-it-happens 'No Sell Out'.

**FRESH BAND: 'Come Back Lover' (US Are 'N Be RB 003)** Their name was inevitable, but the music's a bit muddy though moderately hypnotic, a title repeating harmony chant with meandering lead fella over a monotonously tugging c112-115bpm rumble rhythm breaking for piano, strictly specialist (dub flip).

**GREG HENDERSON: 'Never Too Late' (US Rain Records A253)** Rome Jefferies-sung electro-backed juddering c114bpm rumbler with stabs of searing synth but a bit lacking in sparkle and dynamics (inst flip).

**JULES SHEAR: 'When Love Surges' (EMI America 12EADJ 169)** John Robie & Don Was (Not Was)-prod electro driven 119bpm skittering trotter with some 'OU' influence behind the otherwise non-hip hop Jules's lightweight smooth crooning (more blatantly electro 117bpm inst flip though), recently warm Stateside.

**IMPERIAL BROTHERS: 'We Dub To Scratch' (Streetwave MKHAN 9)** Sparse 118bpm hip hop instrumental with a funny little cough cut into it, useful for mixers, 'We Come To Dub' being the basic beat while the 'We Come To Rock' plug track's poppin' MCs are least impressive.

**MIDNIGHT STAR: 'Feels So Good' (Solar E 9775)** Chick-sung 'Juicy Fruit'/'Sexual Healing'-type 92bpm slinker, only on 7in, with the smoochy guys-wailed 64/32bpm 'Slow Jam' for good late nite value.

**JENNY BURTON: 'Remember What You Like' (Atlantic A 6959T)** John Robie produces the C-Bank 'One More Shot' girl on another similar freaky effects filled 116 $\frac{1}{2}$ bpm electro hip hop, which despite some Shannon spinnoff US success did little here on import — and UK pressings now replace the alternative rapping 'Players' version with merely an edit flip.

**BON ROCK: 'It's Alright' (Recent Future/Beau-Jolly BJ 1001)** Competent if unremarkable cleanly chugging repetitive 118bpm shuffler by a chix-backed chap, who raps at the end, and on the semi-hip hop 100 $\frac{1}{2}$ bpm 'B-Boy' flip.

**CLAUDIO SOMONETTI: 'I Love The Piano' (Banana Fruit 10T)** The composer of Kasso's simple Shakata-type instrumental with his own presumably original 115 $\frac{1}{2}$ bpm version, which has more of a chugging Al Hudson beat than the other's 'Billie Jean' approach.

**HIT NUMBERS: Beats Per Minute** for last week's Top 75 entries on 7in (1/c/r for fade/cold/resonant ends) — Phil Collins 0-29-58-0r, The Cure 0-123-0c, Shannon 119f, Julio & Willie 0-83/41 $\frac{1}{2}$ -0r, The SOS Band 103-102f, Paul Hardcastle 117-0f, Killing Joke 149-152 $\frac{1}{2}$ f, Weird Al Yankovic 0-147f, Crusaders 126f, Malcolm X 102-0r, Talk Talk 112c-0f, Dolly Parton 101-104-106f.

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## NIGHTCLUB

POP JOX are playing: 1 (2) Phil Fearon, 2 (1) Julia & Co, 3 (3) Lionel Richie A/B, 4 (4) Weather Girls, 5 (14) Culture Club, 6 (27) Michael Jackson A/B, 7 (5) Break Machine, 8 (—) Rufus, 9 (17) Dennis Edwards, 10 (20) Madonna 'LS', 11 (—) Mel Brooks, 12 (—) Crusaders A/B, 13 (10) Shannon GMT, 14 (11) Cameo, 15 (6) Shannon 'LTM', 16 (13) Bananarama, 17 (28) UB40, 18 (19) Sade, 19 (18) The Special AKA, 20 (39) Depeche Mode, 21 (23) Letruno, 22 (12) Madonna 'H', 23 (—) Dead Or Alive, 24 (38) Gap Band, 25 (—) Dayton, 26 (8) Rockwell, 27 (—) Kool MCH, 28 (31) Tyrone Taylor, 29 (—) Art Of Noise, 30 (15) Afrika Bambaataa, 31 (—) Shalamar 'Deadline USA', 32 (—) Psychedelic Furs, 33 (—) Propaganda, 34 (26) Van Halen, 35 (16) Tony Cook, 36 (—) Paul Hardcastle, 37 (24) Millie Jackson, 38 (—) Pumpkin 'King Of The Beat' (US Profile), 39 (—) Die Zwei 'Grapsch' (US Personal), 40 (—) Agents Aren't Aeroplanes/McFadden & Whitehead (tie)

# The Gordy details

Who is Rockwell and why is he paranoid?

**W**HAT DO you do when you're the son of one of the most influential black men in the world, the pressure's intense and Everybody's Watching You? You get a job in a mailroom somewhere and *hide*, baby.

And when the heat's off and you want a hit record, what then? Get back with Big Daddy Berry Gordy — Motown Records' very biggest wheel — and friend of the family M Jackson, and then you're rocking very well.

If Rockwell hadn't got a hit as son of Berry Gordy and friend of Michael Jackson he couldn't really have come back whining "it's not what you know, it's who you know". He turned the friendships in his favour — but if you hear him talk he'll try to convince you that they hindered rather than helped him.

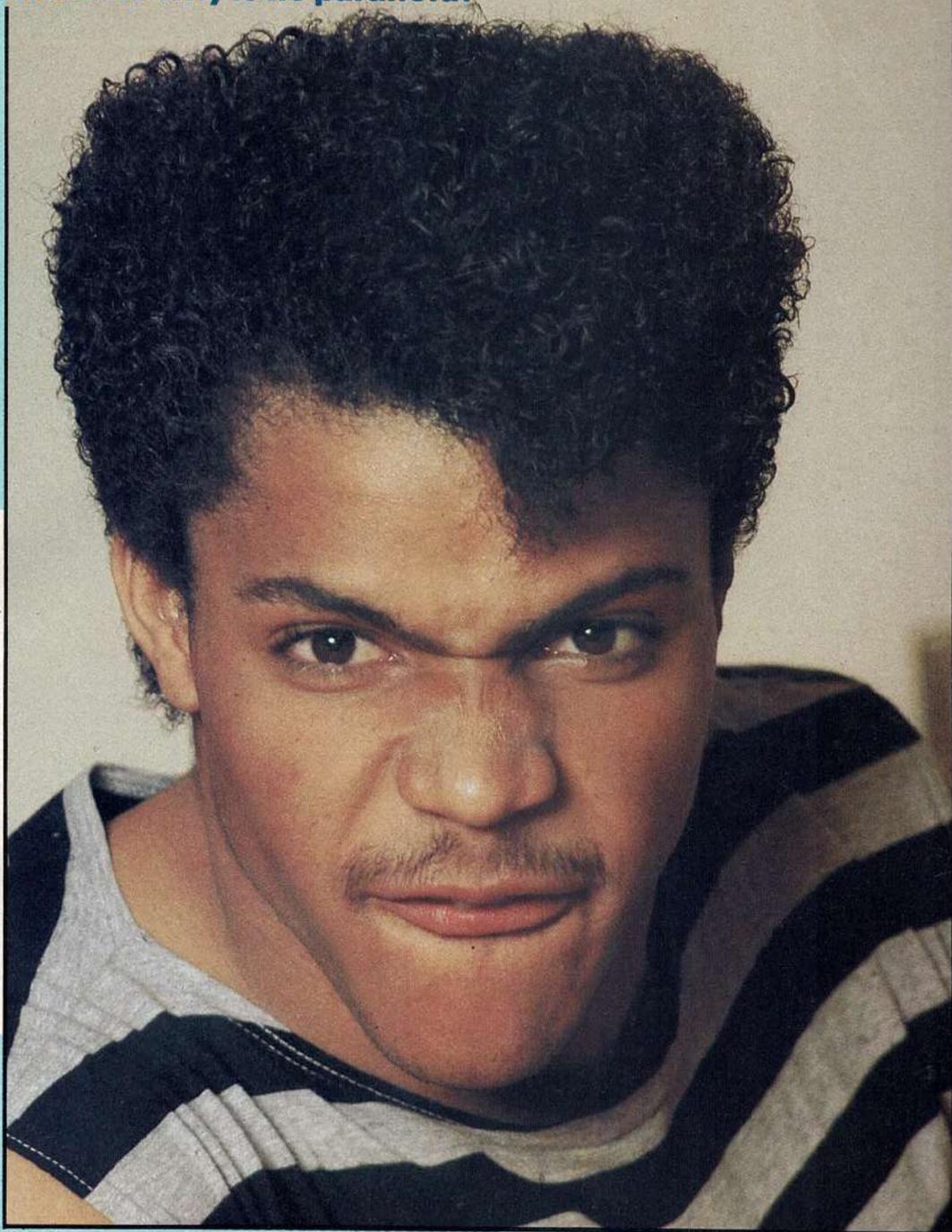
"I wanted to be treated the same as anyone else. Being his son made it harder, three times harder. No one could believe that anyone else from the family could have any kind of talent. My father is the kind of person who doesn't even know I'd signed with Motown."

And for years, that kind of deal seemed to be at least in the middle distance, if not further away, as Rockwell explains. "I was taking law classes, and also had the idea of being a scientist, because I'm interested in things beyond the earth. Songwriting was just a hobby.

"I had a rock and roll band while I was at high school," (he's only just celebrated his 20th birthday even now) "and we made some demos, but it was not my time. So I started working at a movie theatre, and I had a nine-to-five job in a mailroom, taking mail to executives.

"I didn't want any favours. I felt that I wanted to go to other companies. And I did check out other companies: Columbia were interested in me. One of the reasons I went to Motown was that if it wasn't for my father I wouldn't be alive, and he did buy my first musical instrument. So I took some of my songs to them, and it was a surprise to me that they liked them.

"At first I was employed as a songwriter. You have to have a certain number of songs written in a year — otherwise they drop you — but I was always on time. I took some material to Kenny Rogers. One of the songs was 'Knife' (a tortured ballad that now shows up on Rockwell's own debut album) "but he never got back to me." Any other songwriting successes? "No, those songs are just memories on someone's album. But someone liked them enough to put them on an album."



ROCKWELL watches for a change

**S**O HE wasn't discouraged? "No, because it was just something I like to do. It kept me busy." Cue the Rich Kids...

And then along came someone. "The Jacksons are all friends of the family. Michael's always interested in what I'm doing. He came round one day, Jermaine and Randy were there too, and I played them some songs. 'Somebody's Watching Me' was one of them, I played it and performed it, and he said he really loved it and asked who I was going to get to sing backing vocals. I didn't know at the time,

and he said he and his brothers would love to do it. Randy didn't show up, though.

"What do you do when Michael Jackson says he wants to record with you? Say 'Sorry, but...?'"

So, the inside word on the *real* Michael please, Rockie old fella. "He's a very nice person when you get to know him. And he's the person in the world people most want to meet. Who is being watched more than Michael Jackson? So that made the song all the more appropriate."

Now the paranoia theme strides forward with 'Obscene)

Phone Caller', the lad's new release from his underrated album, and based, he recalls, on a real life incident when he couldn't even tell whether the other end of the line was male or female. But now *his* secrets are out, is he sorry?

"I changed my name because I like this name. I was annoyed when the story got out about who I was, but it was silly to think that nobody would ever find out." Nothing to hide, Rockers my boy. It's not as if papa was a rollin' stone.

Paul Sexton

# The Renegades Of Junk

**P**LEASE BUY a copy of OMD's new album or the lads could wind up bankrupt. They need to sell two million copies of 'Junk Culture', out this month, just to break even.

"The album cost tens of thousands of pounds to record," says Andy McCluskey. "We've spent all our money on it and if it doesn't sell at least two million copies we'll be broke."

What with jetting off to Air Studios in Montserrat and spending £23,000 on a Fairlight synthesiser, the bills have been mounting and the Orcs have been spending money as if there's no tomorrow.

But, after their controversial album 'Dazzle Ships', OMD should have little difficulty shifting copies of 'Junk Culture', especially if their hot little single 'Locomotion' is anything to go by. It's a fast and colourful slice of synth calypso as instantaneous as a slap around the face.

"Dazzle Ships" was a fractured, camouflaged and broken album," continues Andy. "Some people seemed to think that you needed a science degree to listen to it, but that really wasn't the case. It was an ambitious album, but there was a lot of accessible material on it. We got a lot of flak for it which we didn't really deserve."

"We've always experimented and changed every year. Yes, we could have written standard songs and even called one of them 'Son Of Joan Of Arc'. But we would have become comfortable and stagnant."

"In the old days we got used to living on peanuts. As long as we felt we were doing a good job musically, it wouldn't worry us if we went back to those days again."

"When we played some shows in New York, we were so poor we couldn't afford to pay for a hotel. So some waitresses from a club put us up. A lot of people seem to think that if you've had one hit single and done 'Top Of The Pops' you're made for life. It's just not like that at all, because you have to pay so much back."

"Not that the Orcs haven't been capable of making a pretty penny or two out of the charts. After the success of their 'Architecture And Morality' album they could have afforded to sit back."

**C**OP A load of OMD's wacky new video for 'Locomotion' as well. It involves a hot air balloon chase outside a chateau, a ride on a thirties train and luscious love-lies having fun on an ocean going schooner. This scene looks as if it was shot in the South Seas. But it was done on a training ship in Ostend harbour.

"The single is a love song and a travelogue — so you could call it a love-ogue," says Andy. "A man pursues a girl but never quite touches her. It's a very accessible and romantic story. We'd thought we'd leave out the dry ice and ballet dancers for Ultravox to use in their next video."

Time away from dear old Bighty has given the Orcs time to pause and reflect. Andy's been hiking around the Far East, travelling to Bangkok and even visiting China.

"Bangkok was an amazing place. They even used to play one of our songs all the time," says Andy proudly. "When I convinced the bar girls I was in OMD they were all over me."

"Prostitution over there is very nearly a national pastime and you can select girls by numbers. A lot of the clubs put on these really bizarre shows. One place had a girl who did amazing things with a banana and a razor blade and another girl opened a Coca Cola bottle, but she didn't use her hands..."



"Of course, there was none of that kind of thing going on in China, but I still thought the place was fascinating. A lot of people have the wrong idea about China. They think the Chinese are little coolies running around in blue overalls munching bucketfuls of rice. I stayed in a hotel that would have done New York proud. Things are changing over there all the time. We'd love to do a show there one day."

"The only trouble with being away is that we've missed out a bit on the British charts. We didn't get to hear a lot of stuff until months after it had been released."

"In Britain it seems to be either very good or very bad material in the charts. But I'd rather have those two distinctions than have everything sounding mediocre. Of course, there's been this big Liverpool thing. If you come from Liverpool like us, journalists always ask you if it's the start of the new Mersey beat."

"I think provincial bands are breaking through because they have so much go in

them. They play just for fun. Bands around London tend to conform more, because it's the centre of the music business. They're after a bit of fast money."

"The same kind of thing happens in America. A lot of the music there is so safe and comfortable because they know that's the way to make millions."

**A**T THE moment, OMD are staying in a beautiful farmhouse in the countryside outside Ostend in Belgium. They're rehearsing in the local village hall. Paul says that it's made a good break from cloistering themselves away in their home town of Liverpool.

"The theme of 'Junk Culture' is that it's pop music for 1984," says Andy. "We've broken out of the Liverpool mould to see a lot of the world and assimilate a lot of cultures. It's like we've thrown a lot of influences into the melting pot and extracted what we wanted. For instance, we're listening to a lot of reggae

now. Bunny Wailer is just superb."

"There's so much that goes into reggae if you're prepared to listen," says Paul. "I used to hate it and thought it all sounded the same, but now I love it."

Lazy days in Montserrat put the final sunny and hopeful touches on OMD's new album. They didn't want to leave the island paradise.

"Elton John's new wife Renata was working as an engineer over there," says Andy. "We couldn't believe it when we opened the papers and discovered that she'd married him. She's a very nice girl — but what a dark horse! We didn't have a clue what she was up to. We all got wrecked with Renata just before Christmas."

Getting wrecked and staying up all night, eh? This isn't really the sort of behaviour we've grown to expect from slightly strait-laced OMD, is it, lads?

"We have to get away from the boring bank clerk image," says Andy. "It's been a real millstone around our necks."

"Originally, we looked the way we do as a

reaction to all those pompous and overblown acts of the late seventies. A lot of people took our attitude the wrong way. They thought we were trying to be straight and inaccessible because of the way we looked. Really, we're a bundle of laughs."

**S**TRONG WORDS indeed. Have OMD had any thoughts about forming their own record label à la Paul Weller or ZTT, promoting the sort of music they really like?

"No, at the moment we couldn't, because we're contracted up to the hilt with Virgin," says Andy. "It's amazing to believe that we're now on our fifth album and we're only 24."

"I do like Weller's attitude though. At least he's not being a hypocrite saying one thing and then getting into a Rolls parked around the corner. I know he winds up a lot of people, but he's saying what he believes in."

"I've got into a lot of trouble for slagging people off myself. I said Lionel Richie's song

'All Night Long' was awful, and then it got to be number one and ended up being one of my favourite singles."

And what do you think of Duran Duran, chaps? After all, they were one of the acts to capitalise on the futurist movement started by OMD.

"They produce good pop songs and they've achieved their aims of making a lot of money, driving fast cars and going out with rich models," says Andy.

"That kind of lifestyle isn't really us. We live not very far away from where we were born, on the wrong side of the river in Liverpool. If I drove a flash car I just wouldn't fit in and I couldn't hold my head up when my mates come round. It wouldn't look right."

"We've both got nice modest houses, but we hardly ever see them because we're away so much. Our feet are still pretty much on the ground. I first met Paul when we were at school and we had to stand on the steps all lunchtime one day because we'd both been very naughty."

"Sometimes we have a difference of opinion but we're non-violent, so we don't fight, we just sulks for days."

Bad tempers permitting, OMD will be out on the road pretty soon with their two long time associates Malcolm Holmes (on drums) and Martin Cooper (on keyboards).

"We should have a brass section with us, but we're not going over the top on effects," says Paul. "We want the action to concentrate on us as a band. Sometimes that seems to be a pretty rare thing these days."

"Really we just want to have fun," says Andy. "We enjoyed making the album and we're going to enjoy ourselves playing it. Live. If we don't make any money out of it, it won't really matter. We'll just go back to the hard times and whistla until something else comes up."

"You shouldn't treat the music business too seriously. It's all cotton wool."

# Mailman

**Write to: Mailman,  
Record Mirror, 40 Long  
Acre, London WC2**

I WAS disgusted by the letter from the anonymous Dire Straits fan, printed in your March 31st edition. As another 'full-time student of our language at university', I found his/her attitude and arrogance nauseating.

I have never seen RECORD MIRROR make any claims to be a literary masterpiece and I am certain that Jim Reid does not see himself as anything more than a music journalist catering for a specific audience (a task he performs very well). For somebody who probably did great things at school and who may well be an academic genius, our Dire Straits fan shows a tremendous ignorance in not realising this.

(S)he is lost in the verbosity of his/her imaginary superiority; apparently believing that an English degree gives 'one' a status far above that of other people, who are only worthy to be regarded as illiterate cretins.

I am amazed that RECORD MIRROR suffered this horrendous attitude so meekly. However much you steer away from political and social comment, surely you should draw the line here. It is these sort of bloated prats that blacken today's society and only when people show them up for what they are can we progress.

Let's destroy this ridiculous belief in elitism and make the world a happier place.

Adam Hammond

● **How dare you!** 'RM is not a literary masterpiece' indeed. If the baby-faced axeman Jim Reid catches you accusing him of being a 'mere music journalist' again he's likely to give you a good thumping with his rolled-up CSE woodwork certificate

WHY IS it anything the Boomtown Rats produce gets slagged off for some reason or another? Last week I'm told some wimp from the West Midlands (I'd like to meet him at Villa Park and kick his teeth) (*charming!*—*Sensitive Ed.*) joined in the slating.

Your reply was something like 'perish the thought of exposure

for the Rats!' . Well, at a recent concert in Leicester Bob Geldof announced, when talking about idiots like you, that the Rats didn't need the music press, (in not so many nice words), and I'm sure if you begged him he wouldn't degrade himself into this monstrous publication.

There must be a few suckers out there who buy this 'music magazine' with their well earned cash. Unfortunately for him my mate is one of them. (He'll get over it in time).

Anyway, after he told me about the two letters on the Rats over the last few weeks, I decided to

read through.

Conclusion? I feel sorry for the warped brain 'music journalists' who write for you in this mag, which really just amounts to one very colourful bog roll.

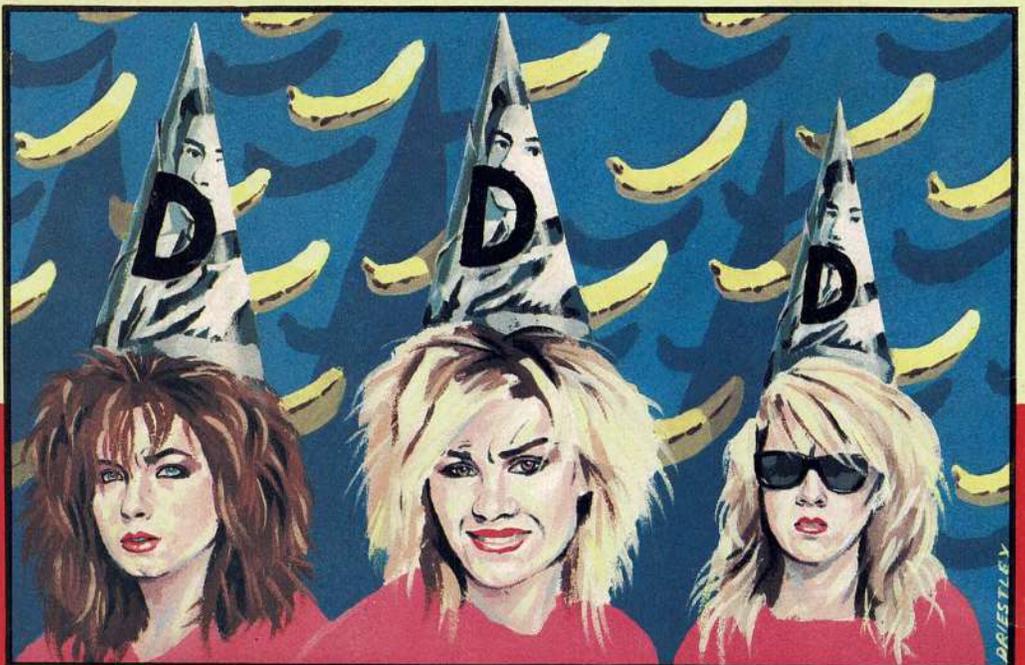
A Rat, Walsall, West Midlands

● **Ah yes . . . The Boomtown Rats — an interesting sociological phenomenon — a bunch of late seventies 'new-wave' bandwagon jumpers rightly consigned to the plagiarists dumper by the discerning British public.** 'Tonight' . . . Cor, what a song!!!

GOD??? WHY has everyone got it in for Marilyn? Although the fact that I am passionately in love with

him does slightly bias my opinion, I would also suggest that you also take a closer look. You will find a very talented singer with a darn sight more guts than any of you could ever hope to have. If more people had the same originality and ability to express themselves as he then perhaps the pop world would be less littered with such duplicated rubbish!!!

Janet Hewison, Nantwich  
● **Personally I think the blonde bombshell is absolutely A-One terrific, too! Especially in 'Some Like It Hot', that wonderful fillum where Tony Curtis dresses up as . . . OH . . . THAT Marilyn . . .**



## The sweet smell of sexcess

I CANNOT decide whether or not P Marshall (Mailman March 31) is being naive or merely foolish in his call for a greater concentration on music rather than sexual image. Surely he realises that sex sells records? Somebody is much more likely to buy the latest Bananarama or Kim Wilde record than otherwise, simply because he happens to fancy Keren or Kim. It may not be desirable but it's a fact.

If I read the Bananarama interview correctly Keren, Sarah and Siobhan were not as concerned with their sex appeal as with the portrayal of them as empty headed morons. There is a subtle difference. It is

possible to be sexy and intelligent. Just because Kim Wilde pouts it doesn't mean she's thick. In most interviews she comes across as very intelligent.

So don't ask for the ignoring of sex appeal — it sells records and always has. Which is what counts in today's commercially orientated world, right? I suggest P Marshall ignores the image (cos it won't go away) and just enjoys the music.

Michael P Lundin

● **Sex! . . . selling records? And there's me sitting here thinking it had something to do with talent or ability. You've just shattered a poor pop scribe's dreams . . .**



I WAS horrified to hear of the imminent return of the so called 'League Of Gentlemen'. I'm no prude but I do find it somewhat worrying that a supposedly upright publication such as RECORD MIRROR should stoop to encouraging young, impressionable pop music fans to visit public houses, from whence the fall into drunken notoriety can be but a few short steps away.

Being a firm supporter of Paul Weller and his moves to clean up pop by means of adopting 'vegetarian' manners and drinking nothing but a variety of frothy Italian coffee, I deeply believe that the 'League Of Gentlemen's' elevation of the foaming tankard to almost religious levels is a sad and retrogressive step.

Disgusted, Milton Keynes

● **If it's a choice between laying in some gutter in a drunken stupor or tying my cardigan round my neck whilst dabbling in fake jazz — I feel any right thinking pop person will have no difficulty in selecting the Pils and the pavement.**

Jim Reid (far right) and the 'League Of Gentlemen' inaugurate a delighted Graham K Smith into their august ranks



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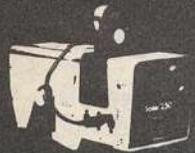
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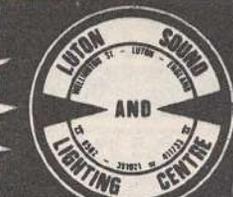
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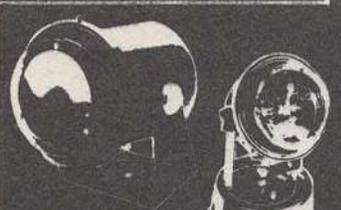
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| 3. DURAN DURAN (Villa Park)  | 9. U2         | 15. EURYTHMICS      | 21. NICK HEYWARD       | 27. KISS (Wembley '83) |
| 4. DAVID BOWIE (Juno '83)    | 10. BAUHAUS   | 16. TOYAH (Dec '83) | 22. THOMPSON TWINS     | 28. CLIFF RICHARD      |
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# UK Albums

Week ending April 14, 1984

## OFFICIAL TOP OF THE POPS/RADIO ONE CHARTS

8



ULTRAVOX: yet another lamentable effort in the charts

	THIS WEEK	LAST WEEK	WEEKS ON CHART	ALBUM
1	3	2		NOW THAT'S WHAT I CALL MUSIC 2, Various, EMI/Virgin
2	1	25		CAN'T SLOW DOWN, Lionel Richie, Motown ☆
3	6	8		INTO THE GAP, Thompson Twins, Arista ☆
4	4	70		THRILLER, Michael Jackson, Epic ☆
5	2	5		HUMAN'S LIB, Howard Jones, WEA □
6	7	4		ALCHEMY, Dire Straits, Vertigo □
7	5	32		AN INNOCENT MAN, Billy Joel, CBS ☆
8	—	—		LAMENT, Ultravox, Chrysalis CDL1459
9	8	4		CAFÉ BLEU, Style Council, Polydor □
10	9	26		COLOUR BY NUMBERS, Culture Club, Virgin ☆
11	12	7		THE SMITHS, Smiths, Rough Trade
12	15	6		THE WORKS, Queen, EMI
13	—	—		GREATEST HITS, Marvin Gaye, Telstar STAR2234
14	11	6		HUMAN RACING, Nik Kershaw, MCA ○
15	22	2		BODY AND SOUL, Joe Jackson, A&M
16	14	9		SPARKLE IN THE RAIN, Simple Minds, Virgin □
17	13	21		TOUCH, Eurythmics, RCA ☆
18	10	11		THE VERY BEST OF MOTOWN LOVE SONGS, Various, Telstar
19	16	22		OFF THE WALL, Michael Jackson, Epic ☆
20	19	20		UNDER A BLOOD RED SKY, U2, Island ☆
21	17	20		LABOUR OF LOVE, UB40, DEP International/Virgin ☆
22	23	38		NO PARLEZI!, Paul Young, CBS ☆
23	42	6		IN YOUR EYES, George Benson, Warner Bros ☆
24	36	19		NOW THAT'S WHAT I CALL MUSIC, Various, EMI/Virgin ☆
25	18	4		FUGAZI, Marillion, EMI ○
26	24	37		THE CROSSING, Big Country, Mercury ☆
27	43	21		THE BOP WON'T STOP, Shakin' Stevens, Epic □
28	38	9		THE FLAT EARTH, Thomas Dolby, Parlophone
29	25	2		STREET SOUNDS ELECTRO 3, Various, Streetsounds
30	—	—		AND I LOVE YOU SO, Howard Keel, Warwick WW5137
31	31	11		1984, Van Halen, Warner Bros
32	37	8		LIONEL RICHIE, Lionel Richie, Motown □
33	—	—		VICTIMS OF CIRCUMSTANCE, Barclay James Harvest, Polydor POLD5135
34	44	3		IT'S YOUR NIGHTLY, James Ingram, Warner Bros
35	30	3		THE ICICLE WORKS, Icicle Works, Beggars Banquet
36	33	14		IN THE HEART, Kool & The Gang, De-Lite ○
37	27	7		KEEP MOVING, Madness, Stiff □
38	29	4		THE DRUM IS EVERYTHING, Carmel, London
39	70	3		VENICE IN PERIL, Rondo Veneziano, Ferroway
40	47	27		GENESIS, Genesis, Charisma ☆
41	26	4		THE ROSE OF TRALEE, James Last, Polydor
42	21	22		YENTL, Barbra Streisand, CBS □
43	39	5		SWOON, Prefab Sprout, Kitchenware
44	20	24		STAGES, Elaine Paige, K-Tel ☆
45	66	4		MADONNA, Madonna, Warner Bros
46	48	8		DECLARATION, Alarm, IRS
47	28	2		SILVER, Cliff Richard, EMI
48	34	3		THIS LAST NIGHT IN SODOM, Soft Cell, Some Bizzare
49	65	41		18 GREATEST HITS, Michael Jackson & Jackson 5, Telstar ☆
50	62	18		QUICK STEP & SIDE KICK, Thompson Twins, Arista □
51	35	45		TOO LOW FOR ZERO, Elton John, Rocket ☆
52	—	—		LET'S DANCE, David Bowie, EMI America AML3029
53	41	11		MILK AND HONEY — A HEART PLAY, John Lennon and Yoko Ono, Polydor ☆
54	55	20		SEVEN AND THE RAGGED TIGER, Duran Duran, EMI ☆
55	52	4		LOVE AT FIRST STING, Scorpions, Harvest
56	91	26		SNAP!, Jam, Polydor □
57	51	40		QUEEN GREATEST HITS, Queen, EMI ☆
58	53	5		ABOUT FACE, David Gilmour, Harvest ☆
59	82	41		FANTASTIC, Wham!, Innervision
60	54	2		ALWAYS & FOREVER — THE COLLECTION, Various, Impression
61	46	2		GHETTO BLASTER, Crusaders, MCA
62	50	3		ROBERTA FLACK'S GREATEST HITS, Roberta Flack, K-Tel
63	49	7		AMMONIA AVENUE, Alan Parsons Project, Arista
64	45	4		NENA, Nena, Epic
65	32	13		SOMETIMES WHEN WE TOUCH, Various, Ronco
66	83	43		SYNCHRONICITY, Police, A & M ☆
67	40	3		THREE OF A PERFECT PAIR, King Crimson, EG
68	92	20		YOU BROKE MY HEART IN 17 PLACES, Tracey Ullman, Stiff □
69	76	6		LET THE MUSIC PLAY, Shannon, Club
70	56	6		STREET SOUNDS CRUCIAL ELECTRO, Various, Streetsounds
71	59	4		BABY LOVE, Various, Ronco
72	81	3		THE ESSENTIAL JEAN MICHEL JARRE, Jean Michel Jarre, PROTV
73	—	—		I LOVE SAX, Various, Nouveau Music NML1006
74	63	23		PIPES OF PEACE, Paul McCartney, Parlophone ☆

75	60	273	BAT OUT OF HELL, Meat Loaf, Epic/Cleveland ☆
76	57	17	PORTRAIT, Diana Ross, Telstar □
77	100	21	TRACK RECORD, Joan Armatrading, A & M □
78	93	4	90125, Yes, ATCO ○
79	77	6	WORKOUT, Jane Fonda, CBS □
80	—	—	DEJA VU, A B'S, Streetsounds XKHAN503
81	85	2	WAR, U2, Island
82	80	13	LIFE'S A RIOT WITH SPY VS SPY, Billy Bragg, Utility
83	69	25	ROCK 'N' SOUL PART ONE, Daryl Hall & John Oates, RCA □
84	95	14	MAKIN' MOVIES, Dire Straits, Vertigo ☆
85	74	58	TRUE, Spandau Ballet, Chrysalis ☆
86	71	2	I CAN HELP, Elvis Presley, RCA
87	—	—	NEW GOLD DREAMS, Simple Minds, Virgin V2230
88	72	15	LOVE OVER GOLD, Dire Straits, Vertigo ☆
89	68	3	REFLECTIONS, Various, CBS
90	61	5	LOVE SONGS, Barbra Streisand, CBS ☆
91	—	—	DON'T LOOK ANY FURTHER, Dennis Edwards, Gordy ZL72148
92	—	—	THE GEORGE BENSON COLLECTION, George Benson, Warner Bros K66107
93	—	—	FACE VALUE, Phil Collins, Virgin V2185
94	87	5	THE FISH PEOPLE TAPES, Alexei Sayle, Island
95	—	—	FLASHDANCE, Original Soundtrack, Casablanca CANH5
96	94	13	LEARNING TO CRAWL, Pretenders, Real ○
97	79	6	STREET SOUNDS EDITION 8, Various, Streetsounds
98	75	2	DREAMS AND THEMES, Various, Ronco
99	—	—	JAPANESE WHISPERS, Cure, Fiction FIXM8
100	99	2	THE ATLANTIC YEARS 1973-1980, Roxy Music EG

Compiled by Gallup

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

# Music Video

1	—	THE MAKING OF THRILLER, Michael Jackson, Vestron
2	1	FLASHDANCE, O.S.T., CIC
3	3	VIDEO EP, Marillion, PMI
4	2	ALCHEMY LIVE, Dire Straits, Polygram
5	4	LIVE, Judas Priest, CBS/Fox
6	6	HOT SUMMER NIGHT, Donna Summer, Polygram
7	5	TOYAH TOYAH TOYAH, Toyah, K Tel/Polygram
8	—	VIDEO SHOW, Shakin' Stevens, CBS/FOX
9	8	FOURPLAY EP, Whitesnake, PMI
10	11	LIVE, Phil Collins, PMI
11	9	VIDEO EP, Olivia Newton-John, PMI
12	7	DURAN DURAN, Duran Duran, PMI
13	12	BEST OF, Blondie, Chrysalis
14	15	VIDEO EP, David Bowie, PMI
15	16	LIVE, Whitesnake, PMI
16	10	VIDEO COLLECTION, Stranglers, PMI
17	17	ZIGGY STARDUST, David Bowie, Thorn EMI
18	—	LIVE, Manhattan Transfer, Videoform
19	—	NOW THAT'S WHAT I CALL MUSIC VOL II, Various, PMI
20	—	BAD MANNERS, Bad Manners, Stiff

Compiled by MRIB

# UK Singles

OFFICIAL TOP OF THE POPS/RADIO ONE CHARTS

Week ending April 14, 1984

THIS WEEK

LAST WEEK

WEEKS ON CHART

1	1	6	HELLO, Lionel Richie, Motown □
2	2	4	A LOVE WORTH WAITING FOR, Shakin Stevens, Epic
3	4	3	YOU TAKE ME UP, Thompson Twins, Arista
4	5	4	PEOPLE ARE PEOPLE, Depech Mode, Mute
5	3	7	ROBERT DE NIRO'S WAITING, Bananarama, London
6	15	4	GLAD IT'S ALL OVER, Captain Sensible, A & M
7	7	4	IT'S A MIRACLE, Culture Club, Virgin
8	6	7	IT'S RAINING MEN, Weather Girls, CBS
9	14	5	NELSON MANDELA, Special Aka, 2 Tone
▲ 10	26	2	AGAINST ALL ODDS, Phil Collins, Virgin
11	8	6	WHAT DO I DO, Phil Fearon And Galaxy, Ensign
12	11	3	PYT (PRETTY YOUNG THING), Michael Jackson, Epic
13	18	3	AIN'T NOBODY, Rufus And Chaka Khan, Warner Bros
14	16	5	LUCKY STAR, Madonna, Sire
15	10	9	YOUR LOVE IS KING, Sade, Epic
16	12	5	CHERRY OH BABY, UB40, Dep International
17	25	7	WOOD BEEZ, Scritti Politti, Virgin
▲ 18	—	—	I WANT TO BREAK FREE, Queen, EMI QUEEN2
▲ 19	13	12	STREET DANCE, Break Machine, Record Shack
▲ 20	31	2	THE CATERPILLAR, Cure, Fiction
▲ 21	23	21	RELAX, Frankie Goes To Hollywood, ZTT/Island ☆
▲ 22	40	4	SOMEDAY, Gap Band, Total Experience
23	9	8	BOLERO/BARNUM (TORVILL & DEAN), Various, Safari
▲ 24	44	2	GIVE ME TONIGHT, Shannon, Club
25	30	5	THAT'S THE WAY (I LIKE IT), Dead Or Alive, Epic
▲ 26	50	3	JUST BE GOOD TO ME, SOS Band, Tabu
▲ 27	34	3	BABY YOU'RE DYNAMITE, Cliff Richard, EMI
▲ 28	—	—	LOCOMOTION, Orchestral Manoeuvres, Virgin VS660
▲ 29	39	3	HEAVEN, Psychedelic Furs, CBS
▲ 30	—	—	IN THE HEART, Kool And The Gang, De-Lite DE17
31	27	4	UP ON THE CATWALK, Simple Minds, Virgin
▲ 32	—	—	DON'T TELL ME, Blancmange, London BLANC7
33	17	10	JOANNA, Kool And The Gang, De-Lite ○
▲ 34	46	5	DR MABUSE, Propaganda, ZTT/Island
▲ 35	—	—	DANCING GIRLS, Nik Kershaw, MCA NIK3
36	41	6	I'M FALLING, Bluebells, London
37	22	11	JUMP, Van Halen, Warner Bros
38	21	12	WOULDN'T IT BE GOOD, Nik Kershaw, MCA ○
39	20	11	99 RED BALLOONS, Nena, Epic ○
40	19	9	AN INNOCENT MAN, Billy Joel, CBS
41	37	3	SHE'S STRANGE, Cameo, Club
42	24	10	TO BE OR NOT TO BE (THE HITLER RAP), Mel Brooks, Island
43	32	5	BORROWED TIME, John Lennon, Polydor
44	29	8	'ULLO JOHN GOTTA NEW MOTOR, Alexei Sayle, Island
▲ 45	59	2	YOU'RE THE ONE FOR ME/DAYBREAK/AM, Paul Hardcastle, Total Control
46	35	7	BREAKIN' DOWN (SUGAR SAMBA), Julia And Company, London
47	48	4	TO ALL THE GIRLS I'VE LOVED BEFORE, Julio Iglesias & Willie Nelson, CBS
48	57	3	I SCARE MYSELF, Thomas Dolby, Parlophone
▲ 49	62	2	EAT IT, Weird Al Yankovic, Scotti Brothers
50	43	5	JESSIE'S GIRL, Rick Springfield, RCA
51	55	3	THE DECEIVER, Alarm, IRS
52	33	4	SWIMMING HORSES, Siouxsie And The Banshees, Wonderland
53	28	14	DANCE HALL DAYS, Wang Chung, Geffen
54	45	4	DON'T LOOK ANY FURTHER, Dennis Edwards/Siedah Garrett, RCA
▲ 55	65	2	NIGHT LADIES, Crusaders, MCA
56	61	4	LEAVE IT, Yes, Atco
57	54	4	TIME AFTER TIME, Cyndi Lauper, Portrait



OMD: back in training; P FUR'S RICHARD BUTLER commending the church of the poison mind?; TRACIE: the heat is on

58	56	14	WHITE LINES (DON'T DON'T DO IT), Grandmaster & Melle Mel, Sugarhill
▲ 59	78	2	AUTOMATIC, Pointer Sisters, Planet
▲ 60	70	2	SUCH A SHAME, Talk Talk, EMI
61	66	5	GREATNESS AND PERFECTION OF LOVE, Julian Cope, Mercury
62	60	2	EIGHTIES, Killing Joke, E G/Malicious
63	36	11	SOMEBODY'S WATCHING ME, Rockwell, Motown
64	42	9	HIDE AND SEEK, Howard Jones, WEA
65	38	7	THE LION'S MOUTH, Kajagoogoo, EMI
66	69	3	NO SELL OUT, Malcolm X, Tommy Boy/Island
▲ 67	81	2	LIBERATOR, Spear Of Destiny, Epic/Burning Rome,
68	52	3	DEADLINE USA, Shalamar, MCA
69	71	2	YAH MO BE THERE, James Ingram/Michael McDonald, Qwest
▲ 70	—	—	SNEAKING OUT THE BACK DOOR, Matt Bianco, WEA, YZ3
71	47	14	LET THE MUSIC PLAY, Shannon, Club
▲ 72	95	2	SOMETIMES, Elaine Paige, Island
▲ 73	—	—	SOULS ON FIRE, Tracie, Respond
74	67	3	TV DINNERS, ZZ Top, Warner Bros
▲ 75	90	2	STAY WITH ME TONIGHT, Jeffrey Osborne, A&M
▲ 76	—	—	HI HOW YA DOIN, Kenny G, Arista ARIST561
▲ 77	—	—	HIGH ENERGY, Evelyn Thomas, Record Shack SOHO18
▲ 78	93	2	AC/DC, Jeffrey Daniel, Starlight/Polydor
79	79	2	(OBSCENE) PHONE CALLER, Rockwell, Motown
80	75	5	HERE YOU COME AGAIN, Dolly Parton, RCA
81	76	2	FISHING FOR THE MOON, David Essex, Mercury
82	89	5	WHY DON'T WE SPEND THE NIGHT, Joe Fagin, Towerbell
83	80	3	GET IN TOUCH WITH ME, One Blood, Ensign
▲ 84	99	2	BELIEVIN' IT ALL, Steve Levine, Chrysalis
85	85	4	WE CAN WORK IT OUT, Paradise, Priority
▲ 86	—	—	JESSE, Grandmaster And Melle Mel, Sugarhill SH133
▲ 87	—	—	LOVE GAMES, Belle And The Devotions, CBS A4332
▲ 88	—	—	I WANTED YOUR LOVE, Luther Vandross, Epic A4279
90	86	3	STRIVE, Gloria Gaynor, Chrysalis
91	—	—	LOVEQUAKE, Bobby King, Motown TMG1335
92	96	3	BLUE MONDAY, New Order, Factory
▲ 93	—	—	DON'T ANSWER ME, Alan Parsons Project, Arista ARIST553
▲ 94	—	—	JAM ON IT, Newcleus, Sunnyview SUNNY103
95	92	2	BEATBOX, Art Of Noise, ZTT/Island
▲ 96	—	—	PRAYING TO THE BEAT, Re Flex, EMI FLEX3
97	98	2	KEEPING MY HEART, Barbara Dickson, Epic
98	88	2	SOMETIMES, Shirley Bassey, Towerbell
99	82	2	SHOCK TREATMENT, Pallas, Harvest
▲ 100	—	—	SONS AND DAUGHTERS THEME, Kerri And Mick, A1 A1286

Compiled by Gallup

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

Another picture to plug that GAP



# Chartfile

**F**OR SOME time now I've been toying with the idea of putting together the definitive listing of British hit singles penned by the combined and individual talents who made up the Beatles. Until recently it was no more than an idea, but last week being the 20th anniversary of the Beatles' unprecedented domination of the US charts — they occupied the entire top five, and filled a further seven berths in the top 100 on 4 April 1964 — and with four Lennon and/or McCartney tunes in the current British chart, its time had obviously come. That's why Chartfile last week was given over in its entirety to the 156 hits written by Lennon, McCartney, Harrison and Starr.

During the Beatles' first flush of success, Lennon and McCartney were prolific writers and donated a number of songs to fellow-Liverpudlians Billy J. Kramer, Cilla Black and the Fourmost. As the legend grew their songs began to attract covers from other acts too,



THE BEATLES: Groucho, Chico, Harpo and Zeppo!

and by 1965 it was inevitable that each new Beatles LP would be quickly followed into the shops by a rash of hastily recorded covers by artists known and unknown, all eager to cash-in. Many took the form of carbon-copies, but there were a number of exceptional remakes of Beatles' songs — Joe Cocker's 'With A Little Help From My Friends', Wilson Pickett's rendition of 'Hey Jude' and Otis Redding's 'Day Tripper' for starters.

The Beatles also continued to provide songs for privileged friends and business acquaintances such as the Applejacks, Peter and Gordon and even P J Proby. But whilst the earlier songs were jointly penned by Lennon and McCartney, the

fab four's main men wrote most of their songs alone from the mid-sixties onwards, though with a couple of exceptions any song written by either of them would continue to bear the credit 'Lennon/McCartney' until the Beatles split in 1970.

Thereafter the individual Beatles continued to write hits, though usually for themselves. Paul McCartney enjoys solo success to this day as does, somewhat perversely, the slain John Lennon. George Harrison has not had a hit since 'All Those Years Ago' in 1981, but can't be completely written off. Poor Ringo's career as a solo chart-maker ground to a halt in 1974, after just five hits, including three surprisingly good self-penned songs, at least one of which also included a contribution from George Harrison.

Sporadically throughout the seventies and more so today, contemporary acts have returned to the Lennon-McCartney songbook and many have been

rewarded with hits. You may not admire the Beatles as a recording act, but surely any group whose members can write major hits for acts as diverse as Tina Turner, Siouxsie & The Banshees, Peter Sellers, Shirley Bassey and Emmylou Harris deserve at least your grudging admiration. Thus I rest my case and justify my extravagant use of this space.

In closing, I should mention that the 156 hits attributed to the Beatles have spent nearly 30 years in the chart. Ringo Starr's four hits as a writer include one penned jointly with George Harrison, and 'Flying' from the 'Magical Mystery Tour', which was credited to all four Beatles. Thirteen of the 17 hits penned by George Harrison were solo efforts. John Lennon's 105 hits include 85 co-authored with Paul McCartney, five written with others and 15 written alone. Paul McCartney's staggering 124 hits, aside from collaborations with Lennon, comprise 10 with other partners and 29 unaided. The number of hits attributed here to Lennon and McCartney is determined by the actual credits appearing on records, as 'who wrote what' revelations by the pair — such as Lennon's comments in Record Mirror in 1971 and in Billboard nine years later — are contradictory. However you interpret the figures, Lennon & McCartney have written more hits than any other team or individual.

## ... AND THAT'S A FACT

**I**N DEBUTING at number 67 last week, 'Run Runaway' immediately became the biggest hit of Slade's US chart career. The Wolverhampton veterans previously charted in America with 'Take Me Bak 'Ome' (number 97, 1972), 'Mama Weer All Crazee Now' (76, 1972), 'Gudbuy T' Jane' (68, 1973) and 'Cum On Feel The Noize' (98, 1973). The latter provided *Quiet Riot* with a number five hit last November, which may or may not have kindled interest in Slade... David Bowie's "Serious Moonlight" tour of 1983 comprised 96 dates in four continents, attracting some 2,534,553 ticket-buyers... Ray Stevens wears a camel-shaped ring to mark the fact that his first major US hit, in 1963, was 'Ahab The Arab'... Though she shows stunning assurance in performance, Shannon is, by nature, very cautious. For some time she combined a career as a book-keeper with session singing. She finally quit the day job when 'Let The Music Play' reached the top of Billboard's Disco Chart last autumn. Shannon's resignation came as quite a surprise to her colleagues, none of whom was aware of her clandestine singing career though one had even bought her record!... 'Livin' In Desperate Times' was not the biggest hit of her career by any means, but it did extend to 12 the number of consecutive years in which Olivia Newton-John has figured in the US top 40 — something no other female singer has ever managed. Livvy's hit, from the coolly received 'Two Of A Kind', is one of EIGHT current US chartmakers featured in movies. That total also includes four from 'Footloose' — the title track by Kenny Loggins, Shalamar's 'Dancing In The Sheets', 'Holding Out A Hero' by Bonnie Tyler and 'Let's Hear It For The Boys' by Deniece Williams. From 'Unfaithfully Yours' there's 'Our Love' by Stephen Bishop, and Rick Springfield's silver screen debut in 'Hard To Hold' has produced a hit single in 'Love Somebody'. Potentially the biggest of the lot is Phil Collins' 'Take A Look At Me Now' from 'Against All Odds', which is already shaping up to dethrone 'Footloose' after a mere seven weeks on the chart... Italian mystery group Rondo Veneziano's album-charting 'Venice In Peril' LP has sold over four million copies in Europe, Gallup is investigating the possibility of introducing a monthly compact disc chart... Meanwhile the 'pop' performers with most LPs available on compact disc are Elton John and Billy Joel, with six apiece... The maximum amount of music thus far squeezed onto a CD is 71 minutes... Lionel Richie's 'Can't Slow Down' LP has now topped 750,000 sales in the UK... Back home in America, Richie's 'Hello' is Motown's first picture disc, being available, promotionally only, on a 12-inch bearing two portraits of Richie...

## This could be the Last time!



**ANOTHER ANNIVERSARY** hereabouts is that of German bandleader James Last who first polluted our album chart 17 years ago this very week with 'This Is James Last'. Since then he's been an all-too-frequent visitor to the charts, his pre-Christmas 'Songs Of The Beatles' LP taking him past Frank Sinatra's career tally of 46 chart entries. Last has since increased his total with 'The Rose Of Tralee And Other Irish Favourites' and only Presley has charted more times.

For all his apparent popularity Last has, though, had great trouble in reaching the upper echelons of the chart; only the 'This Is James Last' (1967), 'Ten Years Non-Stop Jubilee' (1975), 'Make The Party Last' (1975) and 'Last The Whole Night Long' gaining admittance to the top 10. Last's limited appeal is also demonstrated by the fact that 14 of his LPs have registered a single week on the best-sellers' list — far more than any other artist. He also has the most disparate ratio of hit singles to hit albums of any artists, his solitary hit '45 being 1980's 'The Seduction (Love Theme)', an adaptation of a Giorgio Moroder tune with a memorable sax solo (uncredited) from David Sanborn. Of Last's entire output, this is the only recording I can recommend.

**C**HOO CHOO, Choo Choo-a-billy, welcome to the rockin', strummin' 'n' hummin' world of those lascivious locomotive lovelies, The Shillelagh Sisters. Four north London gals — Jacquie, Lynder, Trisha, Mitzi — with a love of good lipstick, hair lacquer and hoppin', showstoppin' live music. And that music is... "Our set is not all rockabilly — we do all sorts of different stuff, Latin American, country — a bit of everything," says Lynder. Add ex-Polecat guitarist Boz to this concoction, check their debut single 'Give Me My Freedom' and look out for them on the Spear of Destiny tour. Sisters, sisters, sisters — there were never such devoted sisters...

