

Official Top Of The Pops chart

RECORD

AUGUST 11, 1984 45p

mirror

HAZELL DEAN



SADE ■ CULTURE CLUB ■ SPANDAU BALLET ■ NEIL

WITH EVERY other record scratched, electroed, synthed or produced by Trevor Horn it's rare to come across a group building their pop round strong harmonies and well struck six string guitars. 'Another Silent Day' by the *Adventures* is a return to the old virtues, a chanted, percussed piece of high time guitar pop; y'know it's a song, it has a structure, those sort of things. . . Gathering a strong following on the London gig circuit, the *Adventures* are; Terry Sharpe, Spud Murphy and Eileen Gribben (all vocals), Pat Gribben (guitar), Tony Ayre (bass), Geoff Leach (keyboards) and Paul Turner (drums). Watch out, this adventure could go anywhere. . .

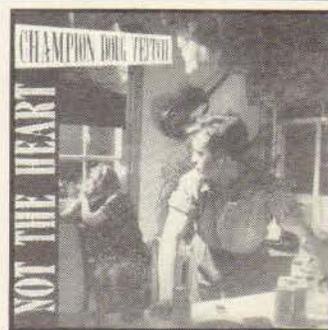
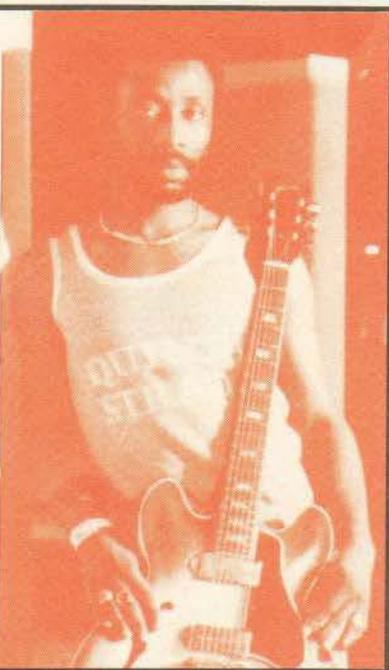


LIKE A virile, newborn butterfly (well, almost), *Brilliant* emerge with sunglasses armed, ready for firing. After an 18 month gestation period, the band formed by Killing Joke's Youth have developed from an uncouth thrashing muddle of a sound to a tight pulsing dance outfit, producing a kind of punk-funk that is seeing their ranks of loyal followers growing by the minute.

With June Lawrence on vocals providing a soulful edge to the raw backing, *Brilliant* offer a new single called 'Soul Murder'. It'll send you.

IF YOU still think that highlife is a sort of American beer, check *George Darko's* irresistible 'Highlife Time' 12-inch, just out on Charlie Gillett's Oval label, and hear it for real: reggae meets soul in darkest Africa and they get on swimmingly.

Darko's a native of Ghana who's spent his last three years in Germany and on lead guitar he heads a six-a-side band with strength in depth, especially on the compulsive vocals of Lee Dodou. Flip it and you've got an Ashanti-language shuffle of similar flavour called 'Akoo Te Brofo', another 10 minutes' worth. Coming any day, the 'Hi-Life Time' album. All the way from the Darko Continent.

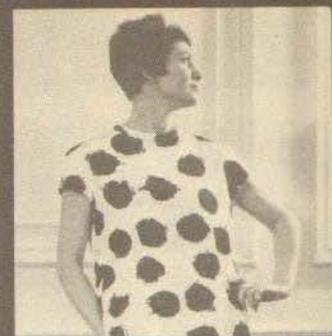
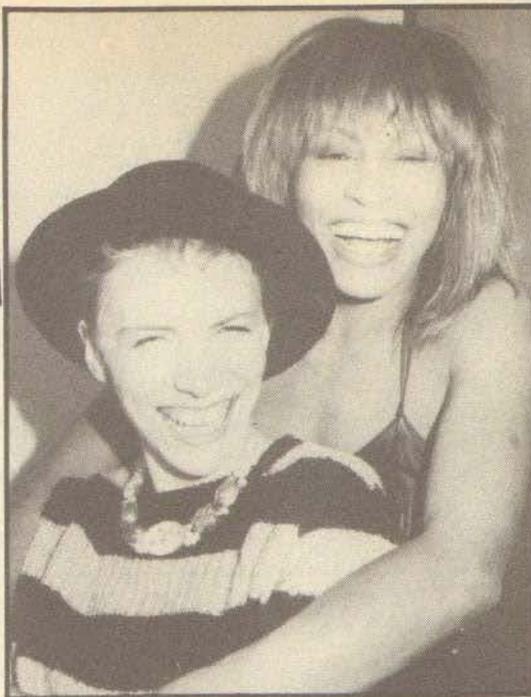


WAY BACK in 1982, *Champion Doug Veitch* released a country-bumpkin slice of corn called 'Lumiere Urban', and was acknowledged by the cognoscenti as the first record of the 'New Country' boom. Since then Country has experienced publicity overkill, so Doug decided to sidestep straight Country & Western and team up with top reggae producer Mad Professor. The result is 'Not The Heart' which is released this month on Drum Records.



DID SOMEONE say Rutowski? — yup they did. Not exactly the most common name in Glasgow you'd think, but Deirdre and Louise Rutowski are the gals who provide the crucial vocal harmonies in Jock cabaret-pop combo *Sunset Gun*. Add Royal College Of Music trained keyboard player Ross Campbell to the singing sisters and you have a triumvirate of pure soul songsters.

Formed in September 1983, the band were gigging by November and with a record contract by March of this year. Their debut single is an Alan Rankine produced version of William DeVaughn's soul classic 'Be Thankful For What You've Got', a song Sade used to feature in her original live shows. Do you believe in omens? And does anybody believe the Rutowskis come from Glasgow...?



Spot the difference

Fever, favour and fervour

INDEX

Compiled by Jim Reid



MIKEY JACKSON'S a card isn't he? Well actually he is, the ace of diamonds to be precise. Michael is just one of your fave stars — Boy George, Stevie Wonder, Mick Jagger, David Bowie etc — featured on a garish pack of playing cards being given away by those inscrutable people at Sony.

This special offer is featured on all Sony BHF90 three and five packs of audio tape. Just buy those tapes, send away the tape wrapper and get ready to play happy families. The offer closes on October 31.

GRIN AND bear it, I'd say. Y'know what it's like on that Sunday trip down to Margate: sun, sea, candyfloss, rucks and rain — and of course the obligatory photo booth snap, jus' ta show the folks back home what a wizzo time you were having. So put away those 'Frankie Say — VID' T-shirts and smile... jus' like *Annie* and *Tina*.



EVERY BREATH was a torture of fire, every stride a mountain of pain, every mile an ecstasy of agony — so now joggers you know your fate should you forget your *Jogmate sweatband radio*. Costing £9.95 and easily as hip as your Wally Waffles, this nightmare in 'first on your block' technology sent resident INDEX sports enthusiast Alf Tupper reaching for his freshly burnished spikes whilst mumbling incoherently about misuse of chips in training...

SATURDAY August 11: there's no *Match Of The Day*, no *Carry On* film on TV, so why not pop along to **RECORD MIRROR** night on the ICA's soul and funk — 'Give Me Fever' — week.

Headlining will be the *Questions* whilst on the turntables it's G Crowley and the Kray brothers of soul Reid and Smith (pictured left before opening hours)...



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● COVER PIC by IAN HOOTON

News



THE ASSOCIATES hoist the colours again when they release their single 'Waiting For The Loveboat' on August 17. The flip side is 'Champout' and a 12-inch version will feature extended versions of both songs. Bonjour Matelot!

Metal sting

GERMAN HEAVY metal band the Scorpions, release their single 'Big City Nights' on August 13. The single is taken from their hugely successful album 'Love At First Sting' which recently went platinum in the States.

● SMOKEY ROBINSON'S album 'Essar' will be out this week. It features his last single 'And I Don't Love You' and a track called 'Gone Forever', which will be the theme from a new film, 'Cry Of The City'.

GIVE ME FEVER

WEDNESDAY 8 AUGUST

ONWARD INTERNATIONAL
KALIMA

plus DJ PAUL MURPHY

THURSDAY 9 AUGUST

SUNSET GUN
OUT

plus DJ STEVE RADMALL

FRIDAY 10 AUGUST

GARAGE
TOM BOY
MEMBERS OF THE BAR

plus DJ GOOD GROOVE

SATURDAY 11 AUGUST

THE QUESTIONS
WILD HONEY
COLBERT HAMILTON

plus DJ's GARY CROWLEY/GRAHAM SMITH/JIM REID

SUNDAY 12 AUGUST

CRAMMED LABEL PACKAGE
THE HONEYMOON KILLERS
ZAZOU - BIKAYE
CRIZE CARDIAC

plus DJ's SEAN O'HAGAN/MARK CROGERY

HARP LAGER

ROCK WEEKS

AT THE ICA

ICA,
THE MALL, SW1 930 3647



pic by S Terrasson

BOPPING THE QUESTION

SAUCY CYNDI Lauper follows up her smash hit 'Time After Time' with 'She Bop', out on August 14. It's taken from her album 'She's So Unusual' and the 12-inch version of the single will feature an instrumental version of 'She Bop' and a bonus track 'Witness'.

Cyndi is currently in the studio recording a new album and she's also in the process of designing T-shirts and jewellery to sell at concerts. As yet though, there is no news of any planned British dates.

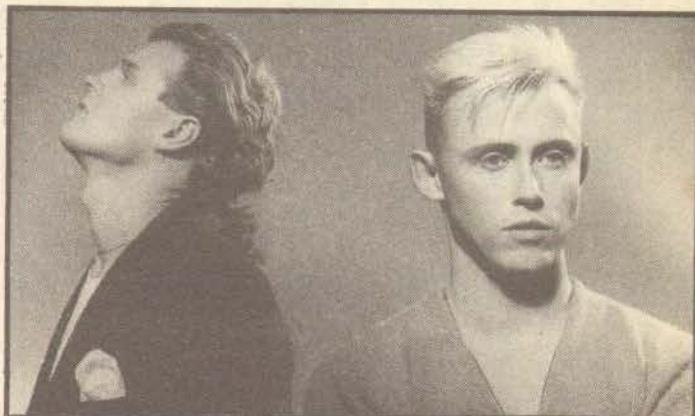
● H2O AND the Armoury Show are just two of the attractions at the Edinburgh Pop Festival held at Coasters in West Toll Cross, Edinburgh on August 13-27. On August 13, H2O will be in action with Boys in Darkness. On August 20 the Boothill Foot Tappers will be featured, with Black Boots on August 22 and the Armoury Show rounding things off on August 27.

LLOYD COLE And The Commotions hope to set the world alight with their 'Perfect Skin' follow up 'Forest Fire', out on August 17. The B-side is 'Andy's Babies' while the 12-incher will also feature the band's version of Tom Verlaine's song 'Glory'. All tracks are produced by Tom Hardiman.

● ROMAN HOLLIDAY are back in action this month with their new single 'Fire Me Up' out on August 20. The song is backed with 'Far Away Now' while the 12-inch version has an extra track 'Pistols in His Pocket'.

Roman Holliday have now shrunk to a five piece, the brass section will only be used as and when needed. Some British dates look likely for the autumn.

● PETER SCHILLING, who had worldwide success with 'Major Tom', releases his next single 'Terra Titanic' on August 17.



● STEVIE WONDER releases his single 'I Just Called To Say I Love You', on August 13. It's taken from the soundtrack album of the forthcoming film 'The Woman in Red'.

● ROCKWELL BRINGS out his single 'Taxman' this week. It's a revamp of the centuries old Beatles number.

RUSTY EGAN of Visage and Kirk Brandon of Spear Of Destiny have teamed up to release a single. Under the name of the Senate they'll be bringing out 'The Original Sin' this week. It's an old Theatre Of Hate song and a favourite tune of Rusty's for a long time.

The B-side of the single is another Theatre Of Hate song, 'West World', and the 12-inch version will also feature an instrumental version of 'The Original Sin'.

The twinkling twosome are anxious to point out that the Senate will in no way interfere with their respective careers in Visage or Spear Of Destiny.



HEAVEN 17's first single for a year will be 'Sunset Now', out on August 20. The seven-incher features 'Counterforce' on its B-side while the 12-inch version will feature 20 minutes of completely new Heaven 17 material.

The 12-inch single will feature two versions of 'Sunset Now' as well as 'Flamedown' and 'Counterforce I' and 'Counterforce II'.

Heaven 17 are due to release an album on September 24 and they've been working on a rather unusual video with album sleeve designer Ray Smith and model maker John Cauty. Heaven 17 appear in the video in model form — ah well, it makes a change from jetting out to film in Miami or the South of France.

Under 24's go mad in Devon, Edinburgh and Stratford.



Who's for an absolutely terrific time at the sea-side this summer?

Or a ripping ramble round Edinburgh, or licking luscious ices by the banks of the Avon?

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So if you want to save money on train travel, pick up a leaflet from your local station, travel agent or Student Travel Office. You'll be jolly mad if you don't.



This is the age of the train

News



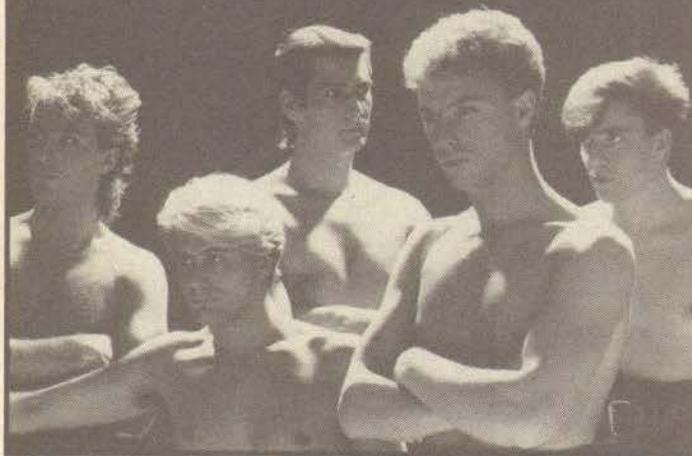
AZTEC CAMERA start a tour next month with their new guitarist Malcolm Ross, who used to be with Orange Juice. He'll be joining Roddy Frame, bassist Campbell Owens and drummer Dave Ruffly for shows at Cardiff St David's Hall September 27, Southampton Gaumont 28, Brighton Dome 29, Margate Winter Gardens October 1, Oxford Apollo 2, Bristol Colston Hall 3, Newcastle City Hall 5, Glasgow Barrowlands 6, Edinburgh Caley Palais 7, Nottingham Rock City 9, Birmingham Odson 10, Hanley Victoria Hall 12, Manchester Free Trade Hall 13, Liverpool Royal Court 14, London Dominion 15.

Tickets are available now from box offices and usual agents. Support band on the tour will be the Go-Betweens.

● **SPACE COWBOYS** Michael Jonzun and the Jonzun Crew release their single 'Time Is Running Out' on August 17. B-sides of the both the seven and 12-inch will feature various versions of the title track. Woweee!

SPANDAU BALLET, seen here modelling stick-on hairy chests, release their single 'I'll Fly For You' on August 13. The single will be available in a poster bag featuring a truly fab picture of the lads and the 12-inch version will have a special long version of 'I'll Fly For You' plus a special 'glide mix' of the song.

Spandau are currently shooting videos for several of the tracks featured on their album 'Parade'. Details of concerts should be announced in the near future.



● **DONNA SUMMER**, the woman who can make whimpering little boys out of grown men, releases her single 'There Goes My Baby' on August 17. It's taken from her up and coming album 'Cats Without Claws'.

CUDDLY COWPOKES the Boothill Foot Tappers play a couple of dates north of the border this month at Aberdeen Rocky's August 18, Dundee Dance Factory 19.

ACE FUNK merchant Rick James has his single '17' out this week. No dates are as yet on the horizon.

● **THE CHIEFS OF RELIEF**, formed out of the ashes of Bow Wow Wow, release their debut single 'Holiday' on August 20. The 12-inch version includes an instrumental version of the title track. The Chiefs Of Relief are Matthew Ashman vocals and guitar, Dave Barbarossa drums, Lee Gorman bass, Duncan Greig keyboards.

● **CABARET VOLTAIRE** will be playing a short string of shows at Bedford Boys Club August 18, Birmingham Powerhouse 21, Derby Blue Note 22, Bournemouth Town Hall 24.

M + M, currently enjoying a lot of success with their 'Black Stations/White Stations' single, release their album 'Mystery Walk' this week. The album was produced by Daniel Lanois with M + M members Martha Johnson and Mark Ganes.

TV + Radio

SATURDAY'S 'Saturday Picture Show' (BBC 1, 8.45am) has the unlikely combination of a *Tears For Fears* video and an old *Monkees* clip. *Captain Sensible* leaves his pet rabbit at home and catches a bus to the BBC to talk about his favourite singles in 'My Top Ten' (Radio 1, 1pm). Richard Skinner and Andy Batten-Foster mix new releases, live sessions and gossip in a new show 'Saturday Live' (Radio 1, 4pm). Mike Smith presents an appreciation of those nutty boys *Madness* in 'Five Years Of Madness' (Radio 1, 5.30pm). It's the first of a two parter series and all their many hits will be featured. 'Ear Say' (C4, 6pm) has *Elton John* interviewed at his holiday home in St Tropez, *Animal Nightlife* in the studio, *Daryl Hall* reviewing the singles and our very own *Gary Crowley* sampling the delight of a Club 18-30 holiday in Ibiza. Warming up the evening is Janice Long in her own show (Radio 1, 7.30pm) with live sessions from the *High Five* and *La La Bam Bam*.

SUNDAY and Paul Gambaccini examines the life and times of *Joe Jackson* (Radio 1, 4pm) (Which one of the Jackson brothers is he? — Ed).

MONDAY finds Peter Powell joining up with the Radio 1 Roadshow (11am) for a week of live broadcasts from Wales.

TUESDAY has *Big Country* examining the economics of rock in 'Play At Home' (C4, 10.50pm). You can discover why a concert ticket costs you £4.50 and what a tour manager really does. Riveting stuff to be sure.



● **KING HAVE** added a long string of dates to their tour. See them at Dunfermline Johnson's August 23, Glasgow Night Moves 24, Aberdeen Rocky's 25, Dumfries Oasis 26, Edinburgh Coasters 27, Gourock Bay Hotel 28, Birmingham Snobs 30, London Marquee 31, Burntwood Recreation Centre September 1, Bath Moles 3, Coventry Busters 4, Retford Porterhouse 8. The band have just finished work on their album and release details will be known soon.

FRANKIE FAX: For details on Frankie Goes To Hollywood's first album turn to page 39.

TOM ROBINSON releases his single 'Ricky Don't Lose That Number' on August 28 and he'll be playing a choice selection of dates in September. Tom will be appearing at Oxford Apollo September 14, Sheffield Leadmill 15, Bristol Hippodrome 18, Guildford Civic Hall 20, London Dominion 21, 22, Birmingham Hippodrome 23, Southend Cliffs Pavilion 25, Ipswich Gaumont 27, Hull City Hall 28, Newcastle New Tyne Theatre 30, Loughborough University October 1. Tom's new album should be out to coincide with the tour. His single is a cover of the classic old Steely Dan song.

SOUNDWAVE ISSUE 7 OUT NOW!

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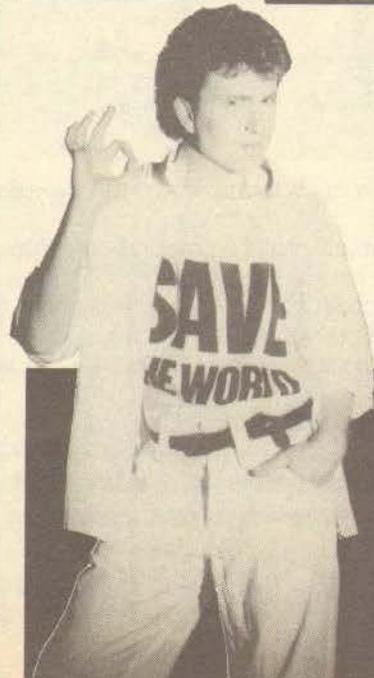
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"3,000 People are Coming: Be There or Be Square"



Cyril Quigley

GRITTY NORTHERN REALIST



GREETINGS SOUTHERN softies, I've been asked down to give you my very sensible views on the foppery of your immoral city and the spineless music business that prospers here.

When I asked the Editor about payment he just laughed and led me to the window.

"There," he chuckled, pointing to the street below. It was laden with gold. "Have as much as you can carry."

He probably didn't realise how many pockets I have in my Harris tweed.

Never trust a thinnie. I feel obliged to comment on the health of poor GREEN of Scritti Politti. His recent TV appearances have been quite distressing. I've hardly noticed the winsome songs he's been whispering for wondering when he's going to pass out through malnutrition.

In addition to this it has to be pointed out that he's the most nervous and unconvincing mimmer ever to grace our screens — what ARE Virgin Records putting him through? Transatlantic pilot training? Anyway, if it's motherly sympathy he's after, it seems to have worked. Grandma Quigley, who is also greatly mistrustful of thin people, asked me to pass on this message. "Git oop to Grimethorpe and a'll put soom flesh on thee." Typically magnanimous.

ANOTHER SOUTHERNER Jessie who wouldn't miss a good severe haircut is that most embarrassing of men TONY BLACKBURN. As far as types go, Quigleys are mild people, but let me assure you that had I been present at the Radio One Roadshow and witnessed the mass NEIL impersonations, I would most certainly have topped myself. And what about his "Scottish" accent? People were seen racing to the beach to bury their heads, ostrich-like, in the sand.

Had we been cursed with some decent weather, the combination of their embarrassment and the

heat of the day could have led to the first ever mass explosion of British holidaymakers.

What I found particularly offensive was the repetitious playing of LAURA BRANIGAN's latest, and cruellest, record. The idea of anyone "bringing down" hefty Laura is, of course, preposterous.

It seems that the weather is going to be the only thing to rescue our hapless cricketers from the might of those huge, huge men. Or is it? Quigley knows a great deal about the sport of politicians and is of the opinion that the game has become far too exciting. What the people are crying out for is relentless defensive batting followed by successive overs of interminable spin bowling. Without hesitation I can recommend two great Yorkshire realists, the supremely dour duo of BOYCOTT and ILLINGWORTH. That'll show 'em.

TO FINISH on a sporting note, I must offer a word of advice to Merseyside football fans arriving early for next Saturday's Charity Shield at Wembley. Generally speaking, Liverpool people are workshy villains, but the decent few who will be revelling in the West End are asked to steer clear of Stringfellows.

Fanatical Liverpoolians FRANKIE GOES TO HOLLYWOOD are expected at Stringies on Charity Shield Eve as are Arsenal casuals SPANDAU BALLETT. Rivalry between the two mobs is now widely recognised, but few people realise that the hostilities stem from a squabble over the 1971 FA CUP FINAL. PAUL RUTHERFORD insists that GEORGE GRAHAM was a yard offside for CHARLIE GEORGE's winning goal while GARY KEMP says that the goal was good. KEVIN KEEGAN lookalike MARTIN KEMP says there's only one way to settle it. My money's with the Scouse. See you next month.

● CYRIL QUIGLEY appears fortnightly in RECORD MIRROR

Jimmy Cliff



THE NEW SINGLE
ON 7" & 4 TRACK 12"

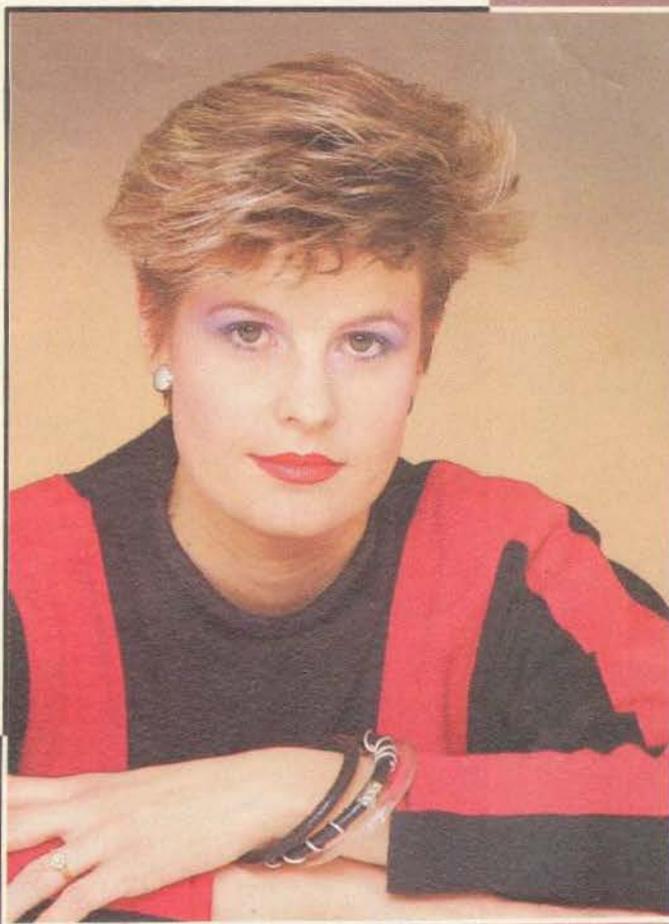


TAKE THE voice. The voice is a wonderful thing — searing, wavering, careering... penetrating! How many female voices meandering about on vinyl at the moment have the ability and class to stretch those chords and end up with Eemotion? Take a hint of lipstick and a hint of rouge, modest attire, a smile here and there and the biggest voice this side of Tooting — take Hazell Dean.

"Hi-NRG is best sung by women because there aren't any guys around now with big powerful voices. If there's some guy hiding out there with a great big powerful voice — come up and see me and we can get something together — NOW!

"Most of the women in Hi-NRG have grand voices, and I think it's wonderful for them because it's usually very difficult for lady singers to break through — and here we are at the moment being given a chance. I was told at one point in my career that my voice was too good. I was told to change it, but I didn't. I sing like I sing, and I can't and won't change it!"

Get set for yet more sweat. Along with Evelyn Thomas, Ian Levine, StreetSounds, Ian



◀ HAZELL DEAN

Eemotion

power

Stevens and gay discos and dance charts across the nation, Hazell Dean is casually spearheading the rebirth of British Gay Disco — Hi-NRG is here to stay.

Hazell is a little girl in a big boystown world, she is taking on all comers and winning hands down. With all her Eurovision days behind her, she is now concentrating on building her career up, and has been touring solidly over the last year — one of the reasons that her club hit 'Searchin'' went overground and became a national success. Hazell is currently in the charts with the follow up 'Whatever I Do (Wherever I Go)'.

"I love Hi-NRG music because I love songs. Now it's been given a label — but as far as I'm concerned Hi-NRG was kicking around in 1975 when Gloria Gaynor was up there. Songs like 'Never Can Say Goodbye', 'How High The Moon' and the Donna Summer things all started out in a Hi-NRG groove... it just wasn't called Hi-NRG. 'I Am What I Am' and 'I Will Survive' were both Hi-NRG hits, but they weren't labelled.

"I like big dramatic raunchy songs — and they are the type I like to sing. I have to like the song and I can't record anything I don't like."

THE ESSEX born Hazell has just returned from a lengthy club tour of the States where she took in Miami, New York and Los Angeles (this show being witnessed by Grace Jones, Cyndi Lauper, Sylvester and Dusty Springfield). The highlight of the tour was playing 'The Saint' in the Big Apple to an audience of 7,000 people on the Day Of Independence.

"'Searchin'' comes from the clubs. When it was released over a year ago, I was out there playing in them. I think it's important to get over to the club people, as that's where everything starts and grows. I enjoy playing all sorts of clubs for different reasons — maybe the little tiny clubs as opposed to the big ones.

"The strangest audiences I've seen are in France — they are so reserved it's untrue... I find the Dutch crowds much more receptive and more fun — 'Searchin'' was a hit first in Holland.

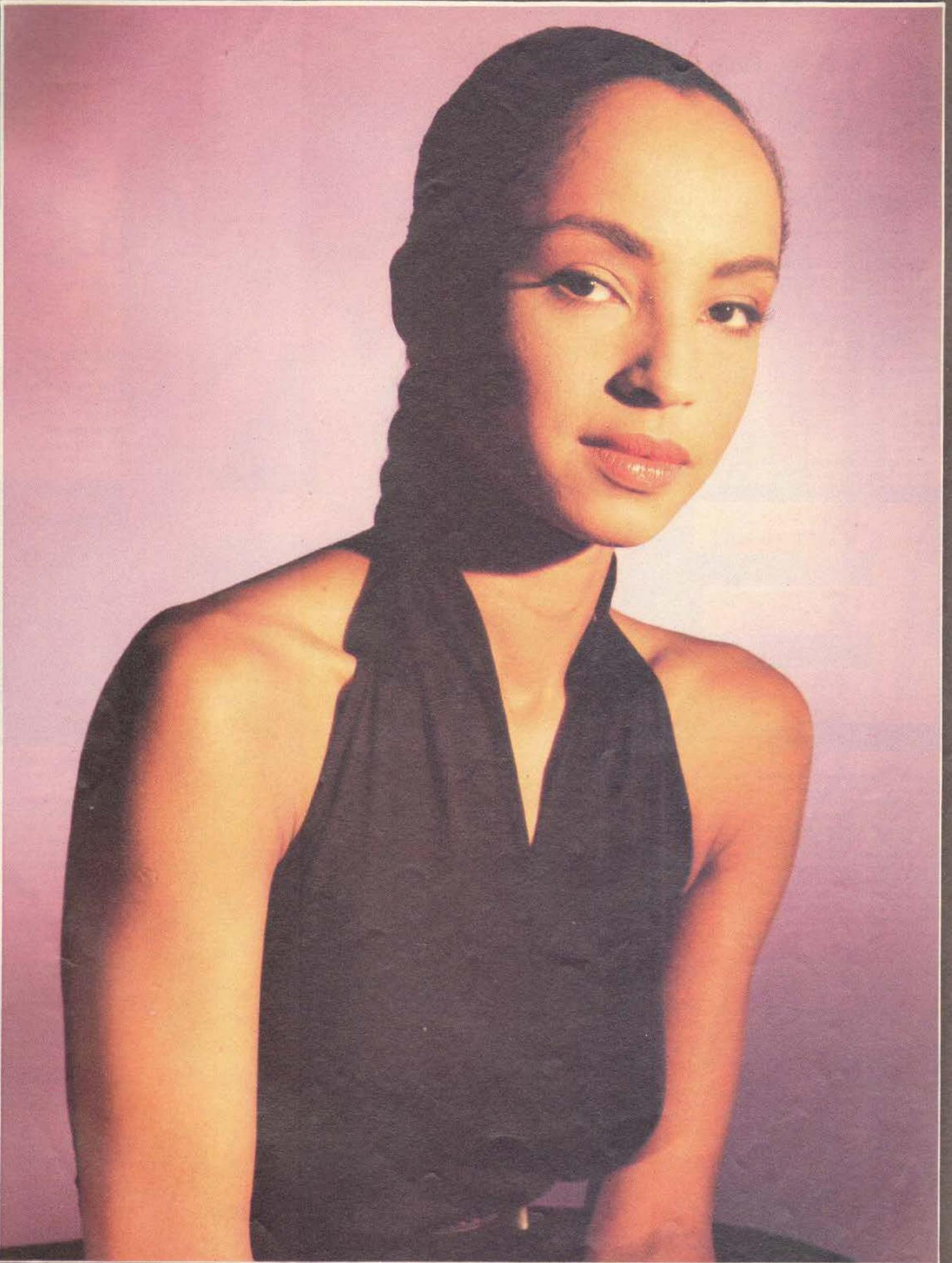
KISS-FM in Los Angeles, WKTU in New York and SUPER-Q in Miami all predicted Hazell's ascent to stardom, and she is presently thinking about the inevitable LP.

"We're trying to do the album in August, and the major task is finding songs worthy of inclusion. We will have a meeting in two weeks time when we'll pool all the songs together and go through a process of elimination. I've got a few songs of my own, but it all depends on what other people have come up with, and in what context they fit.

"At school, when other girls were into lipstick — I was into singing. I've worked very hard for a long time. I had singing lessons when I was 17, and they didn't give me a style... people are born with a style. The thing that lessons taught me was breath control... it's so important for a powerful singer — I won't be getting any throat infections.

"I'm a very good singer and I want to be very famous. I want to be very successful at what I do best — which is singing."

Dylan Jones



Pic by Paul Cox

DIAMOND NIGHT

THE LADY has come to claim her crown. Courtiers, many and varied, wait in the wings for the deliverance of that fragile voice, the appearance of those bare sex shoulders framed in a tight white dress; wait to see if the fuss is worth all that love...

This is perhaps Sade's tenth gig, maybe her twelfth... it doesn't matter, it's still very early in the game. Unusually early to have a number two album, a packed Royal Festival Hall and a listening public that stretches from the chirpy chatter of Radio Two to the informed funk de-luxe of pirate radio. But then, Sade is an unusual lady.

Perched between Marley and Tina Turner in the album top three, she shrugs her shoulders and says how?

"I was shocked. I don't know who's buying the album really. My mum must have bought an awful lot of copies. I think it's sold to a real cross section of people. They play it on the little soul stations like Horizon and on Radio Two as well. If it'd gone to number 20 I would have been happy enough, but now it's gone in at number two, I want it to get to number one."

Heady heights and raised expectations, raised eyebrows and jazz highbrows thrown into a democratic pop concoction ready to boil.

But it didn't quite work out like that... Sade at the Royal Festival Hall was the triumphant confirmation of pop status and the shadowy doubt of a nervy hiatus. The gap between intention and delivery. Y'know, it was a bit patchy.

Sade is a slightly awkward performer. Strapped in tight dress and high heels she's a self-conscious singer and mover — the charm and poise is delightful, the execution often less than certain. Put it down to lack of experience but tonight's show quivered between breathless beauty and poorly judged pitch.

If Sade's performance is flawed, then the unwinding trail of her show is littered with glorious peaks, wonderful snatches of potential realised.

It's between these peaks — wonderful renditions of 'Sally', 'Love Affair With Life', 'Is It A Crime' and 'Hang Onto Your Love' — and lows — fluffed versions of 'Your Love Is King' and 'Smooth Operator' — that the truth about Sade lies...

... Framing their stage show behind four screens, Sade (the band) attempt to re-create the intimacy of their earlier club performances in a hall designed for the Paddington Welsh Male Voice Choir. It works.

The band's playing throughout is never less than competent; the addition of two extra brass players and an extra keyboard player adding a fullness to those delicate mixes of jazz-funk and soul pop. For white English boys dicing with hallowed American dance structures this is pretty impressive stuff.

"The original idea was to be popular not exclusive," says Sade. "That's not what the music is about, it's not

exclusive music, it's not for the chosen few. What's important is that we haven't sold out. The music we play now is getting better all the time. We're better at playing and writing songs, we've maintained our original direction."

Moving through subdued versions of 'Why Can't We Live Together' and 'Your Love Is King', the boys in the band provide an assured contrast to their singer's hesitant opening. Tense and uncertain, she picks her way across the stage and picks her way through the vocals with all the wariness of a soldier stuck in a minefield. The smile, shrugged shoulders, the cut hand movements are Sade's accessories, and when they and the voice come right, she is irresistible.

They came right on 'Hang Onto Your Love', the Billie Jean ripper from 'Diamond Life' that swings and sways with an ease and deftness that speaks volumes for the band's growing maturity. With one good vocal performance under her belt, Sade moved through the rest of the set with a growing authority.

'When Am I Going To Make A Living' and 'Let The Spirit Move You' are dispatched with a crisp confidence, 'Sally' handled with a lovely sensitivity. At such times Sade reaches her image, is the sophisticated popstar incarnate.

"Being in the public eye hasn't really changed my life at all," she says. "It's funny really, the only difference is that for once in my life people have been able to pronounce my name right. Nothing has really changed though, I'm so busy working that I don't really have time to do the normal things that might point the changes out..."

CHANGES DO ring with the set's one new number, the superb 'Is It A Crime'. A mixture of big band brass, bass driven sweetness and huskily intoned love lines, 'Is It A Crime' is all dramatic full stops and lazy emotional passages. Corker.

If 'Is It A Crime' is an indication of greater adventure in Sade's songwriting, then tonight's version of 'Love Affair With Life' is confirmation that the girl can really handle that torch with dexterity and control. Simply beautiful.

And simply sad that the set should end, second encore and all, on another rather limp version of 'Your Love'.

It was a triumph though; for all the hesitancy and crushed vocals, the possibilities and beauties of Sade shaded any doubts. The answer is more live experience, and the question is, what can stop her?

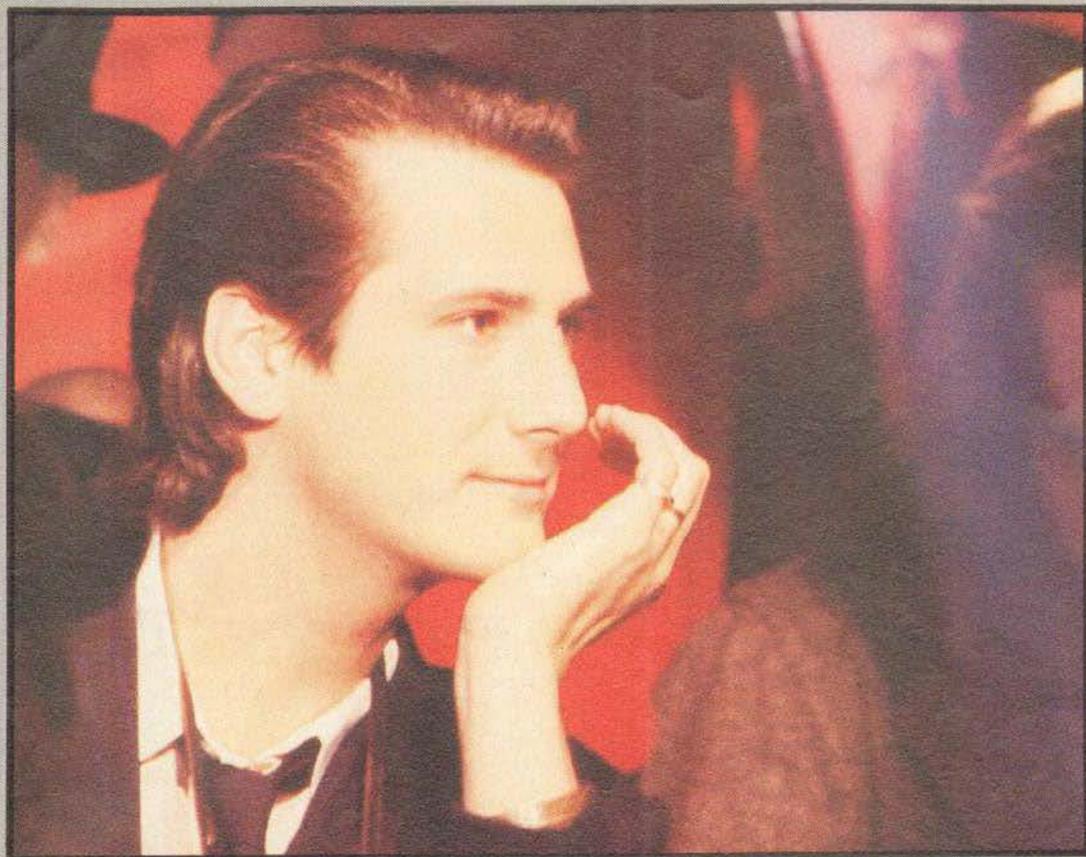
Sade tours Britain in the autumn, but before that... "We're going to Japan in September. We're going there for two weeks and we're going to play about five club dates — introduce ourselves to them rather like we did in England. On the way back from Japan we'll probably go to America for a week and do some interviews."

Meanwhile, look out for the re-mixed 'Smooth Operator' and hang onto your love...

Jim Reid



The thoughts of



TONY HADLEY

On 'Only When You Leave' missing number one

"Well, number three's not bad... you tend to think that everything you release is going to be number one, and you have to think like that 'cos you've got to have that sort of confidence in yourself. But number three on reflection was great, I can't say I was disappointed. We've had number ones before, not only in Britain but all over the world, and sometimes other people take the number one spot, but you can't start moaning about it, you just have to release something else and do bigger and better things."

On Frankie Goes To Hollywood

"They'd said a few nasty things about us and we're the sort of band that don't let people say that about Spandau Ballet, so we just had a few words and they kind of apologised, and that was sufficient for us. I can't say they're my favourite band, but..."

On 'Legend' overshadowing 'Parade' in the LP chart

"That's a bit of a shame actually, but he's got a large family to support. It doesn't really bother me that much, because this was only the first single off the album and I think the album's going to go into the number one slot later on. It's going to stay top five or top 10 hopefully for a year or something."

On recording in Germany

"It was great if you like working in a bunker... we just thought it would be a complete change from the Bahamas last year which was kind of nice, lots of sun, sea, chasing sharks. We just felt it would be nice to record in a busy hectic city like Munich, with a heavy club life. It was great. It helped the album to become more mature, a step on from 'True', not a great step or a very different step, but it's Spandau Ballet the way we want to sound. We're really pleased with it, it's a lot harder than 'True'."

On the forthcoming tour

"That looks as if it's going to happen in about October. We're looking to go to Canada, America, Japan and then finish up in Britain. And the beginning of '85, we're going to go to Australia and New Zealand and then do a big European tour. So we're going to be taking the so-called Spandau Ballet World Parade around until March or April of next year."

On going to Australia and New Zealand

"Our Australian and New Zealand fans have been faithful to Spandau ever since the beginning. We're looking forward to it, we've been told about all the parties we're going to have and what the fans' reaction is going to be like. Also I might get a suntan, everyone in Britain's going to be

looking white and we're going to come back like bronzed heroes or something like that."

On solo plans

"One thing I'd especially like to get into is acting. I know it might sound a bit clichéd because every lead singer in every popular band has always said 'Yeah, I want to be an actor'. For me it *is* important and I want to do it properly. I think a lot of singers in bands have taken the lead role in an hour-and-a-half film and made themselves look complete idiots. For me, I want to take two or three years out of Spandau Ballet and I'm talking about maybe years ahead, maybe do some rep, take some training and really do it properly. The first role I ever want to take is an important cameo part, because if I'm going to make an idiot of myself I might as well do it in 15 minutes as an hour-and-a-half."

"But at the moment I'm too busily involved with Spandau, and as far as solo stuff is concerned, I haven't really got time to be honest. I think there's little projects we'd all like to get into eventually, but at the moment all our efforts and artistic ideas, whatever they may be, are going into Spandau Ballet and that's all we think about, we kind of live and breathe Spandau Ballet. So maybe two, three, four years ahead you might get the Tony Hadley Solo Project or whatever, the Conceptual Idea, I dunno."

PAUL SEXTON

SINGLES OF THE WEEK



Reviewed by
EDEN

FRANK SINATRA 'LA Is My Lady' (Warner Bros) Fabulous, a diamond track co-written and produced by Quincy Jones. More at home on the turntables of the Mud Club than a Batley's Variety Club Northern nite-spot . . . "Love's kept me cool in July and warm in December . . .", Frankie and The Dude know what the score is. Sade's still at the scampi-and-chips-in-a-basket-stage, although, to be fair, it's salad days for her yet.

TEST DEPARTMENT 'Beating The Retreat' (Phonogram) This is the vinyl equivalent of a coffee table book — fashionable to have on show but never actually listened to. Two 12-inchers for the price of one which come in a lovely box: solid, durable and tasteful, something TD will never be. Bing, bang, bong plus primal scream; the eight tracks (a bargain!) would go down nicely as a soundtrack to some obscure ICA-type film. For me, it will go down nicely at the Record and Tape Exchange as fair swaps for Sly's 1969 'High Energy' LP . . . PS. If you ever wondered what art students get up to on a foundation course, listen to this.

BLACK UHURU 'What Is Life' (Island) Don't really like much reggae, it all sounds the same to me. I love Scientist though, if a bag of Acapulco Gold is slipped inside the record sleeve. Uhuru look pretty cool to me and the song chugs along satisfactorily with the aid of Sly and Robbie. I suppose it's what the people want.

MIAMI SOUND MACHINE 'Dr Beat' (Epic) A disco classic the week it was import released; the lead lady's vocals are so god-damned horny, so funky, this track gets your Basweejuns smoking the second they touch the parquet. Hi-Energy? Ha, go and shove it up your ass. Divine and Eartha — if you want funk with a punch, then 'Dr Beat' thumps your ears till they bleed.

LIGHTNIN' ROD 'Doriella Du Fontaine' (Celluloid) Dug out and dusted from the vaults of late 60's time, Celluloid and Bill Laswell have made available this rare partnership of Jalal (of The Last Poets) and Jimi Hendrix; a combination of Harlem street rap and Jimi's blindingly funky guitar. The story of flash pimp and loving black bitch is told in such a way that it's hard to see why Jimi ever had the label 'hippy' stamped firmly upon him. Buy this and you've got the history of Sly, Bootsy and Clinton leading up to the above-mentioned 'Dr Beat' in the palm of your hand.

SHANGO 'Shango Message' (Celluloid) Re-mixed 12-inch of one of the best tracks taken from the excellent Bill Laswell/Afrika Bambaataa 'Shango Funk Theology' album. The message is backed by a sort of hip hop version of the Main man's classic 'Thank You'. Definitely time for a Sly revival.

VAN HALEN 'I'll Wait' (WEA) This'll keep 'em happy until the Castle Donington Festival. Seriously, it's quite good MOR metal and David Lee Roth has got a great voice even if he's got no dress sense whatsoever. He's also extremely hunky, not that it should cloud my judgement of this review.

DAVID SYLVIAN 'The Ink In The Well' (Virgin) Mention David Sylvian and the adjectives that immediately spring to mind are sensitive, delicate, moody. 'Ink In The Well' lives up to David's reputation, it's accomplished with endearing lyrics and an interesting jazzy interlude occurs halfway through the song. Well meaning — he's a nice boy.

IRON MAIDEN '2 Minutes To Midnight' (EMI) The usual. Very macho, very childish. I'm sure they eat their greens and read 'Soldier of Fortune'. The SF cover is up to par and includes dates of their forthcoming 'World Slavery Tour'.

ELVIS COSTELLO 'The Only Flame In Town' (F-Beat)
ELTON JOHN 'Passengers' (Phonogram) Oh dear — I'm afraid it's Logan Time for the two Els. Have you ever seen that film 'Logan's Run'? Well, when everybody gets to 30, the powers that be decide that the earth people have become redundant

and non-productive, so they are disposed of in the nicest possible way. In peace and silence. That's Logan Time.

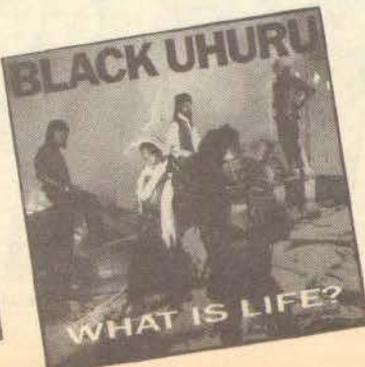
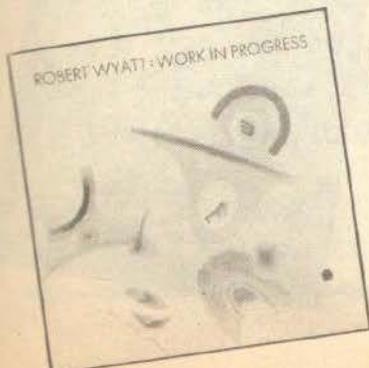
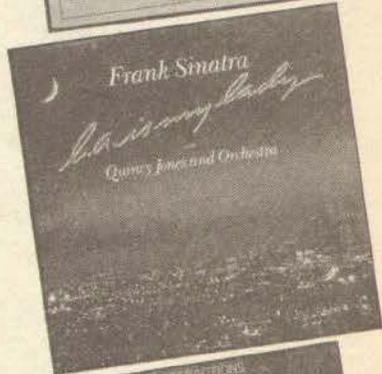
ROBERT WYATT 'Work In Progress' (Rough Trade) I know Bob hasn't got a lot to be happy about, but why do all his songs seem to be reminding us that we're living in the toilet of the universe? Hand me the Tuinol, please.

ALIEN SEX FIEND 'Dead And Buried' (Anagram) Not a very optimistic title for their record but it's precisely where it'll be in about a month's time.

CHANGE 'You Are My Melody' CHERELLE 'I Didn't Mean To Turn You On' (Tabu) I listened to these because they were both produced by Jimmy Jam and Terry Lewis who used to be in The Time ("When you're cool, You're cool"). Jimmy Jam must be spreading himself thin these days because these two cuts are about as funky and exciting and laid-back as Dennis Thatcher in a G-string. They left me cold, not cool.

ROCKWELL 'Taxman' (Motown) George Harrison Motowned by Berry Gordy's brat. Taken from his debut album, it was obviously going to be the next single. What I want to know is, why does Rockwell have an English accent?

JUNIOR 'Somebody' (London) It's been a long time since we heard from Junior. He'll never surpass 'Mama Used To Say' but this is pleasant enough. Well-produced by Arif Mardin, I hope it's a hit, I'd rather see Junior on 'TOTP' than the remake, re-model Green.



Albums

Wet dreams...



VARIOUS ARTISTS 'Electric Dreams Original Soundtrack' (Virgin 2318)

AS IS the way with most soundtracks, this — to put it charitably — stinks. In the context of the film it comes from, tracks such as Jeff Lynne's 'Video' and Giorgio Moroder's 'The Duel' work with the visuals

and slot into the story to add something verging on the exciting.

On record though, they just sound pale and meaningless. The whole album is just too diverse — nothing gels — and ultimately, slides into overwhelming mediocrity. None of the tracks stand up as songs in themselves with the exception of Moroder

and Phil Oakey's 'Together In Electric Dreams'. This sounds like second rate Human League, but even this is better than most.

As for Culture Club, their titles 'Love Is Love' and 'The Dream' speak for themselves. Goody, wet and make a nasty mess on your turntable. 'Seven Brides For Seven Brothers' is far better. ++

ELEANOR LEVY

Golden Brown

JAMES BROWN 'The Federal Years, Parts 1 & 2' (Solid Smoke Imports 8023 & 8024) NOT BAD going — or should that read 'not baad going' — being just about the most in-vogue soul performer of all, when you're in your mid-fifties. You've heard Screamin' Tony Baxter getting excited about him, you're waiting to hear The Godfather himself on his newie with Afrika Bambaataa... in the meantime, step back a quarter-century and you'll still want to get up offa that thing.

These two new imports, from the American Solid Smoke label and brought into Britain by Making Waves, won't come cheap but they will make you happy. Especially taken as a double-dose with Polydor's recent 'Roots Of A Revolution' double. That LP and these two cover much the same period, Brown's formative time at Federal Records in the late fifties, but importantly only seven of the 30 tracks on these two coincide with the 'Roots' selections, which means that splash out on all three and you must have something approaching a comprehensive record of JB's years of struggle to establish himself.

'Try Me' and 'Good Good Lovin', included here on Part One, went some way to doing that, but

there's plenty of history to hear in more obscure numbers like 'That Dood It' and 'Tell Me What I Did Wrong'.

Lee Hildebrand's helpful sleeve notes can't match the War-And-Peace efforts of Cliff White's documentation on the 'Roots' LP but these still hold up as lovingly-compiled records and JB historians and collectors, you really should treat yourselves. ++++ each.

PAUL SEXTON

SMOKEY ROBINSON 'Essar' (Motown ZL72152)

WITH A back catalogue of songs as distinguished as those penned by William 'Smokey' Robinson, new material is often unfavourably compared. Oh, a few gems from time to time and the rest, well, alright y'know but not as good as... Perhaps his solo work has disappointed in the past. But not now. This is already an utterly classic recording.

It opens with the undervalued 45 'And I Don't Love You', which makes some sense of the disconcerting ambivalence of powerful feelings. A straight-forward love-song it isn't. The tracks of an abandoned lover's tears are traced anew in a sigh of 'I Can't Find'. A calmly distressed, breathtaking ballad.

Peerless poet of heartbreak he may be, but the aching heart doesn't hurt throughout the whole record. 'Little Girl Little Girl' is an irreproachable expression of

desire by the older man newly alert to the girl who was but a baby when he left home. Its charm is winning, its humour gentle, but firm, and I'm sure her parents will understand. Surely won over by the fabulous chorus.

As a vocalist Mr Robinson has rarely sounded better — who has? — and his writing is full of life again. A shockingly good record. +++++

MARK CORDERY

PATTI AUSTIN 'Patti Austin' (Qwest 923 974-1)

AS A younger girl, Patti Austin recorded some tunes still much loved by 'Northern' floorshakers everywhere, such as 'Take Away The Pain Stain', 'Music To My Heart', and 'Someone's Gonna Cry'. She had a great voice then and she has a great voice now. Moreover, the tunes she had then were outstanding, and now she's got... well, the best that money can buy. Quincy Jones, I mean. But it sounds like Quincy's store was right out of top-class tunes when this was recorded, and the other producers involved, all five of them, were similarly out of stock.

Patti Austin has the inestimable gift of being able to carry a melody even when singing at full throttle, and when she meets a tune that could maybe stand up by itself the effect is, as they say, shattering. This is only fully realised here on an invitation to 'Shoot The Moon'. ++½

MARK CORDERY

with which you may already be familiar, and especially 'I've Got To Fall In Love', are as sublime as anything recorded by this team before, and maybe more so. These songs are so good they couldn't help but sing, especially when sung by three voices which would hold your attention were any one of them singing solo. As it is, their combinations add up to more than the number you first thought of.

On the ballads 'I Really Need You Now' and 'Let Me Show You' The O'Jays take risks with the kind of sl-o-o-w phrasing that few contemporaries could hope to get away with, without turning to mush.

This record is brought to you by 'The Mighty Three Music Group', whose slogan is "You'll Never Forget Our Tunes". Personally, I think this much is true. ++++

MARK CORDERY

THEATRE OF HATE 'Revolution' (Burning Rome Records TOH2)

DESPITE THEIR (occasionally) rousing music, Theatre Of Hate found themselves all het up and passionate in the age of nice haircuts and digitally recorded music. They were anachronisms; from Brandon's pouted teen rebellion, (a fine stroke for a man in his middle twenties), to their lyrical obsessions with power, good and evil. But like all anachronisms, if they pointed to the follies of the past — rock as rebellion (he he) — they also illustrated the weaknesses of the present — insipid pomp posing as meaningful statement.

TOH were funny and blundering, but underneath it all they were trying to say something. Sometimes they succeeded, and on this, their singles LP, you can have great fun trying to find out just when they hit it right. +++

JIM REID

THE BROTHERS JOHNSON 'Out Of Control' (A&M AMLX 84965)

THAT TITLE is a pretty accurate rating of George and Louis Johnson's past three years or so — but now it's good to be able to report that it doesn't fit any more and control is fully regained.

The Johnson crew started to go off the rails a bit when old golden fingers Quincy Jones found his plate was too full of dollars from the black boy wonder and he couldn't fit them in any more. Jackson was more attractive than Johnson, in other words, and the boys started producing themselves, with the result that '81's 'Winners' album was as inappropriately titled as this one is. Apart from a handful of disappointing new arrivals on their best-of, they've been quiet since.

Now they may not be right back at the original inspiration point, the uncompromising, fiery groove of 'Get The Funk Out Ma Face' and 'Right On Time', but the boys do sound as if they're heading for home and that's great news.

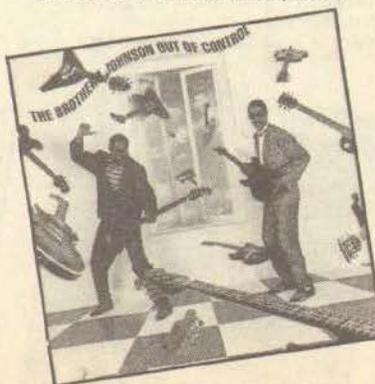
'You Keep Me Coming Back', the first US single, is produced by Midas man Leon Sylvers III, as is 'Lovers Forever', and they get the record off to a smooth, assured start, which carries on throughout.

The set, thankfully, is without too much recourse to the almost obligatory white rock crossover approach. I'm all for fusion, sure, but there's also a case for doing what you do best, and that's what the Brothers are getting back to here. Including a really stylish jazz instrumental called 'Tokyo'. All round, their best in ten years. ++++

PAUL SEXTON

THE O'JAYS 'Love And More' (Philadelphia International PIR 25998)

PHILADELPHIA SOUNDS again! And furthermore, one of the top vocal trios of any time and place are back on song. One side of this LP is written and produced by Kenny Gamble and Leon Huff, and the first two tracks, the previous 45 'Extraordinary Girl',



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The League of gentlemen

as told to JIM REID



A GAINST THEIR wishes, the League Of Gentlemen were at the Olympics. Dished the most calamitous fate of a cruel world, they had been selected, en masse, to represent the ancient Republic of West Hendon at these absurd exhibitions of strength, speed and check jacketed American sports commentators called Howie.

"Balls, poles, balls and more balls," exclaimed Lord Hip Hop changing into his pre-1920 running outfit. "How d'ya expect a noble Lord Of The Edgware Road to function in such unholy conditions?"

Sir Public House seconded these sentiments, limbering up for the drinkathon with a speedy crate of disgusting native beer. He then delivered an oration on the decline and fall of the American empire.

"Corse it all started with the infamous light 'n' bitter taxes of 1762, a little known fact I'd warrant, but 'tis the very lack of God's own brew that has clouded the Yankees' sense of judgment ever since. Vietnam, Nixon, McDonalds, **Manilow** and **Dynasty** are all attributable to the guzzling of cold fizzy lager. 'Tis a shame when a nation becomes decadent before it's even been civilised."

And with this Sir Public placed a handkerchief on his head, rolled up his trousers, and began reading an English newspaper. The Maharajah Taffye was in his element; being Welsh he had few occasions to feel superior... but in America, why he simply blushed at being called cute, cultured and erm, even Continental. Americans hadn't heard of the Rhondda Valley.

"Boyo, this is better than a weekend at

Llanrugbyballandmalevoicechoir," he said, amusing the locals with a fine display of Celtic gymnastics: in truth, a head down, eyes closed attempt to walk through a brick wall. Ignoring the Welshman's crushed cranium, Sir Public House began reading the stories of the day.

"Egad, another defeat in the Test Match, more hideous doses of Thatcherism and what's this by George, a small fire in West Hendon Broadway. Makes a chap want to skidaddle back home and take charge of affairs... And hold on, **Boy George** writing to one of the Street of Shame's most august journals, the Daily Star. Things are coming to a pretty pass when national newspapers elect to publish the doodlings of a pop star on their front page, but that's just what happened.

"George was replying to the Star's accusation of his arrogance, a charge I personally would never level against the Boy, though I did find the Star editor's grovelling reply to George rather the work of a lily-livered chap in search of circulation..."

"Oh cripes," echoed Toby Jug, "reminds me of the time the Hendon Times ran that 'headless transvestite in milk bottle theft mystery' story, cripes, heady days."

"Hah, **Duran Duran**, those blighters are never out of our minds are they," continued Sir Public House recalling a frequent nightmare. "Bally heck, if I hear one more story 'bout the Rum Runner, the Duranies and a well known Yankee fizzy drink I shall declare war on Outer Mongolia. Why not let the lads have a bit o' fun, you're only young once

y'know, as **Rod Stewart** said to his bank manager..."

"For something a little more heavyweight, I turn my attention to GLC supremo **Ken Livingstone**. The newt lover was propping up the bar of the Africa Centre in London while **Orange Juice** drummer **Zeke Manyika** gigged last week. Also present and politically correct; **Jerry Dammers**, **Matt Johnson**, **Hugh Masekela**, **Amazulu** and **Edwyn Collins**.

"...Mr Livingstone is not a man to make U-turns on policy, so I'm sure he'd be amused to learn that erstwhile pomp rockers **ABC's** next record includes the handiwork of **Keith — 'Malcolm X' — LeBlanc**. The fact that the record is supposedly dashed fine is no excuse for ABC's constant change of programme. Coalitionists to a man..."

"Hark, do I hear the patter of tiny feet, the raising of large spectacles and the knitting of yellow and black romper suits? If I do, then rumours filtering through from France about **Renata**, **Elton John's** missus, being pregnant are true..."

"And who better to show the Gauls good ol' British ways than **Ozzy Osbourne**. 'T'appears the Oz has a very witty party game for anybody unfortunate enough to get drunk in his South of France villa — he shaves their eyebrows off. Trouble is, old **Ozzy** had the trick played on him last week when his one over the 24 resulted in a hangover and one and a half eyebrows..."

"One hopes that the first board meeting of one auspicious pop firm I heard about last week won't end in similar circumstances. 'T



EDWYN: bar proppin'

appears that **Curt of Tears For Fears** and **Hugh Cornwell of The Stranglers** are going into business — one hopes their enterprise has nothing to do with making records...

"Though those chaps have nothing to worry about when one considers the fate of spiky, angry types **The Cult**. The poor blighters had a crash on the way to a show in Phoenix, USA, incurred an astronomical hospital bill, missed their gig and got lots of cuts and bruises. The revolution has been delayed..."

"Another revolutionary, though of a different era, is in the news this week. The legendary **Syd Barrett of Pink Floyd** fame was re-discovered by two American journalists in Cambridgeshire. Syd is now spending his time down and out and wine and is very happy for it..."

"Also happy young chaps are new Virgin signings **Sideway Look**: they managed to secure the services of 'Gregory's Girl' stars **John Gordon Sinclair** and **Dee Hapburn** for the making of their first video..."

"Bah, if talking about Scots people wasn't bad enough, how d'ya think I feel about **Iron Maiden** starting their world tour in Poland of all places. What's wrong with the old Bandwagon, Kingsbury is what I want to know..."

The mention of Kingsbury brought the League Of Gentlemen to attention. Being at the accused Olympics was bad enough, but being reminded of home was worse. As they huddled under the ancient flag of West Hendon and thought of the pungent smell of English beer, tears began to wet their faces. When abroad, the League Of Gentlemen were permitted to carry Kleenex.



TEA AND buttered scones were clearly beyond their comprehension

X WORD

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ACROSS

- 1 Or so PiL think (4,2,4,3,4)
- 7 The Lambrettas told us of this poison (3)
- 8 They could give Billy quite a scare (4,7,1,4)
- 11 Transport that took Gary Numan to number one (4)
- 12 Added to another place it gives a Ferry LP (7,4)
- 14 Their last LP 'The Hunter' was released in 1982 (7)
- 15 Group that featured lead singer Alexis Korner (1,1,1)
- 17 The Who were singing about their childhood in 1966 (2,1,3)
- 18 & 34 across A Private Dancer (4,6)
- 19 What's said to all summer loves (8)
- 21 Talking Heads label (4)
- 24 Re-released Stones hit (5,5)
- 26 A hit for all you Sladests (2,2,2)
- 27 They've taken Kitchenware into the charts (4,4)
- 30 She stood next to David Van Day in Dollar (7,5)
- 31 He's making a commotion (4)
- 32 Label of grand proportions (4)
- 33 Had recent hit with 'Ain't Nobody' (5)
- 34 See 18 across

DOWN

- 1 Where you'll find Dio (3,4,2,4)
- 2 Aussies who hit with 'Hey Little Girl' (8)
- 3 Simple Minds could see the ships from here (10)
- 4 Built by the Style Council (1,5,4,2,4,5)
- 5 It goes with morality for OMD (12)
- 6 Phil Fearon's noticed that people are having a good time (10,8)

- 9 The Cure's romantic animals (3,4,4)
- 10 A burning success for Big Country (6,2,4)
- 11 Lionel's always in a hurry (4,4,4)
- 13 Frankie person (5,7)
- 16 Modern lover from last year (5,5)
- 20 Morrissey's songwriting partner (6,4)
- 22 She's singing about Sweet Somebody (7)
- 23 Jumping sisters (7)
- 25 The Specials have added this to their name (1,1,1)
- 28 Absolute singer (5)
- 29 Huey Lewis is backed by them (4)

LAST WEEK'S SOLUTION

ACROSS: 1 'State Of Shock', 5 Virgin, 9 'Susanna', 10 'Dance Me Up', 12 Let's Hear It For The, 15 'October', 17 Daytona, 20 'Love Resurrection', 22 Rules, 26 China Crisis, 27 Young, 29 Sealed, 30 Scritti, 31 Boy, 33 'That's All', 34 MCA, 39 'Strange Frontier', 40 Lynne.

DOWN: 1 'Sister Of Mercy', 2 'Absolute', 3 Flash, 4 'Hide And Seek', 6 Gap, 7 Neil, 8 Jeff, 11 Neil Young, 13 Herbie, 14 'Thinking Of You', 16 Bronski Beat, 18 Our Lips Are, 19 'Alchemy', 21 Flock, 23 Small Faces, 24 Pig, 25 Julio, 28 Moyet, 32 Saxon, 35 Carl, 36 Bag, 37 Big, 38 Fun.

X-WORD WINNER (JULY 28th)
Susan Anderson, 25 Calgary Crescent, Folkestone, Kent CT19 6JD

X-WORD WINNER (AUG 4)
J Whittle, Flat 3, 173 Narborough Rd, Leicester



THIS SOBERLY dressed group of girls once asked saucily "Voulez-vous coucher avec moi ce soir" in a chorus. Name the song and the group to start our French flavoured trivia quiz

TRIVIA QUIZ

- 1 Who had a hit with a song about pavements in Paris?
- 2 Name the Seventies band who recorded a trilogy called 'One Night In Paris'?
- 3 'Lost In France' was a hit for which singer in 1976?
- 4 Who had a hit album called 'Honky Chateau'?
- 5 Which group sang about getting together over a glass of champagne?
- 6 Tony Tribe originally had a hit with which recent UB40 single?
- 7 Who scored a top five hit in 1981 with 'How 'Bout Us'?
- 8 Marvin Gaye duetted with which artist on 'The Onion Song'?
- 9 Which French singer scored a hit with 'Spacer'?
- 10 'Ca Plane Pour Moi' was a hit for which artist in 1978?
- 11 Which HM outfit had a hit about travelling to Paris by air?
- 12 What was Kraftwerk's last hit called?
- 13 La Belle Epoque had a major hit with which Los Bravos song?
- 14 Who took 'Chanson D'Amour' to number one?
- 15 The Overlanders took which Beatles song to number one?
- 16 'Et Les Oiseaux Chantaient' was a top five hit for which group in 1980?
- 17 Who sang about young Parisiennes?
- 18 Bernard Edwards and Nile Rodgers are members of which group?
- 19 Napoleon XIV had a top five hit. What was it?
- 20 About which battle did Abba sing to launch their chart career?
- 21 Who claimed Paris is one day away in 1982?
- 22 Which single did Jane Birkin and Serge Gainsbourg take to number one in 1969?
- 23 Who sang about 'La Folie' in 1982?
- 24 Which Euro band were twisting at St Tropez?
- 25 What nationality is the Stranglers' Jean-Jacques Burnel?

ANSWERS

1 Gary Moore, 2 Toc, 3 Bonnie Tyler, 4 Elton John, 5 Sade, 6 Red Red Wine, 7 Champagne, 8 Tammi Terrell, 9 Sheila B Devotion, 10 Plastic Bertrand, 11 Tigers Of Pang Tang, 12 'Tear Me Up', 13 Black Is Black, 14 Manhattan Transfer, 15 Michelle, 16 Sweet Power, 17 Adam Ant, 18 Chic, 19 'They're Coming To Take Me Away Ha-Haaa!', 20 'Waterloo', 21 The Mood, 22 'Je T'aime', 23 The Stranglers, 24 Tex, 25 French.

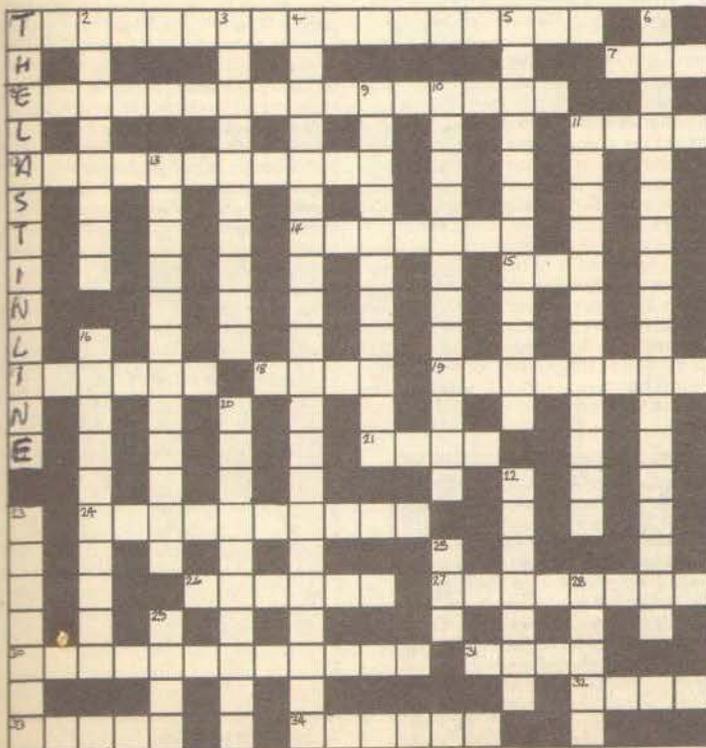
Rod Stewart comp winners

Sarah Pearce, Lichfield, Staffs; H R Corbett, Bury St Edmunds, Suffolk; Mr R J Hilborne, Plymouth, S Devon; Jeremy Charlesworth, Mirfield, W Yorks; Dorothy Grocott, Birmingham 44; K Carpenter, London SE18; Wayne Hopkins, Sheldon, Birmingham 26; Graham Borge, Pencoed, Nr Bridgend, Mid-Glam, Wales; Phillip Andrews, Derby; Miss Stacey Williams, Morden, Surrey; Vicky Ashmore, Brierley Hill, West Midlands.

Neil comp winners

First prize: Mrs J S Tracey, Herne Bay, Kent; Miss D Pixsel, Caistor, Lincs; Mike Downing, Taunton, Somerset; Richard Ayre, Sheffield S319 9Q; Len Gammon, Exeter, Devon.

Runners up: Denise Beighton, Halesowen, W Midlands; Richard Johnson, Southampton; K Hewitt, Warrington, Cheshire; M Crombleholme, Crews, Cheshire; M J Reece, Addlestone, Surrey; Steven Franklin, Barking, Essex; Neil Spencer, Chesterfield, Derby; Jill Prophet, Forfar, Scotland; James Booth, Berwick St John, Nr Shaftesbury, Dorset; Linzy Colling, Darwen, Lancs; Darren Williams, Preston, Lancs; Andrew Teare, Liverpool; D Saunders, Morden, Surrey; Neale Ashford, Poole, Dorset; Ian Barr, Sleaford, Lincs; Sue Williams, Liverpool; Chris Fallon, Stalybridge, Cheshire; T Henson Esq, Twickenham, Essex; Debbie Fuller, North Hull; D C Charman, Littlehampton, Sussex.



Mailman

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

ME AND Bert had just sat down to dinner on Thursday night when we switched on 'Top Of The Pops'. What a sight! It put Bert right off his dinner. What can a middle-aged woman be thinking about prancing around half-naked? Divine indeed!!!

Brenda & Bert

● The middle-aged 'woman' was probably thinking about the sausage stew and dumplings s/he was going to have for tea after 'TOTP' finished

I JUST had to write and tell you how much I enjoy your mag, it is without a doubt the best around.

All the others seem to cater for screaming little girls, or practising genderbenders, so how about a pat on the back for Robin Smith, who gave Tik and Tok a brilliant review for their 'Intolerance' album. I remember you featuring a Tik and Tok interview before, so how about another one? Please, Please, Please, thank you.

T 'n' T number one fan, Ampthill

● No! — Jealous Mailman, irate because nobody ever writes nice things about him

HOW ABOUT a new category for all the polls of '84? I suggest a crotch of the year award. Here are some nominations, all of whom have 'risen' to the occasion at some time during the year:

- 1 Stuart Adamson (hands down!!)
- 2 Robert Plant
- 3 Jon Moss
- 4 Gary Glitter
- 5 Ivan Lendl
- 6 Nick Rhodes
- 7 Pete Burns
- 8 George Michael
- 9 Nik Kershaw (what he lacks in height...)

10 Steve Norman

All of whom have made a 'bulge' in my heart!

Appreciative 'Horn'seth

● I don't think the bulge is aimed for your heart dear

Dear Mailman

I just thought I'd let you know that I think Marc Almond is... GOD.

Meech Steggles, South Harrow,



Strawberry Fields forever!

I HAVE just read Simon Mills' review of 'A Hard Day's Night' (July 21). I am shocked. I'm an avid Beatles fan and I am offended by your statement that nobody should be buying Beatles records while Madness are churning out superior pop records like 'One Better Day'. I just can't understand people like you.

Madness are a load of posers who can't sing, can't dance and have absolutely no idea of music, and 'One Better Day' is pathetic.

The Beatles, on the other hand, are one of

the greatest bands in pop history and they still live on. Madness's music is dead within a week to me. Putting Beatles' records out again is giving unlucky people like me who love the Beatles but are 20 years late, a chance to get hold of some good music for a change. You don't get half the world screaming in Madnessmania for Madness, do you?

An annoyed Beatles fan called Prudence, Keighley, W Yorks

● People scream at spiders but it doesn't make them loveable does it?

Middlesex

● And you expect to be taken seriously with a name like that? Next!

I DON'T understand why the attitude most people have towards male pop stars who wear make-up is "he must be really ugly if he needs to plaster his face with make-up".

Well, firstly, I'd like to point out that the majority of them don't 'plaster' their faces with the stuff anyway — Marilyn for example. These days he hardly wears any.

On TV recently, he was unshaven and had no eye-make up, no lipstick, no blusher — nothing! And believe me, he looked incredibly handsome.

Secondly, what about all the female pop stars who wear their cosmetics three inches thick? It might be a good idea if people started slating them for a change. I'm sure that if you saw some of those so-called 'beautiful' girls before spending their daily two hours in front of the mirror, you'd be in for quite a shock — in fact, you probably wouldn't recognise them at all and could easily mistake them for Nora Batty!

Finally, one of your readers said in her letter that Green of Scritti Politti has never worn lipstick. If that is the case then what I'd like

to know is what on earth was that pink shiny thing on his lips on his debut 'Top Of The Pops'?

The stubble on Maz's chin, South Wales

● That pink shiny thing on the gorgeous Gartside lips was the bits of 'Bazooka Joe' that had stuck to his smacker when his bubblegum burst just before transmission. Leave the poor man alone (lovesick Mailwoman)



GREEN: glossy pin-up?

I AM bloody sick of seeing the same old dancers hogging the screen on 'Top Of The Pops', especially the prat with blonde hair who's always smiling and singing into the camera, doing windmill impressions.

It's about time they had their last waltz... and make it fast.

Jeff, Talking loud and clear, Barnoldswick, Colne

● (left) 'TOTP' dancer demonstrates jaw-break dancing!



SOONER OR DATA

'ELECTRIC DREAMS' (Virgin Films/20th Century Fox, Cert PG)

QUESTION: HOW can a computer touch the woman it loves when it's got no arms, legs, heart or those important little places that we humans have?

ANSWER: Through music and LOVE. Aaaaah!

Two new songs by Culture Club, plus a smattering of other musical luminaries, form the carrot that leads the donkey onwards to 'Electric Dreams'. And the donkeys (ie us) will no doubt trot along in droves. For this 'computer love story' has all the usual ingredients: young, beautiful hero and heroine, modern technology, car chase and LOVE.

All of which will make you either throw up or smile, depending on your sensitivity to schmaltz. For 'Electric Dreams' is positively drippy with the stuff.

Boy loves girl, girl loves boy, but boy's neurotic computer also loves girl, so computer hates boy and... Leading, of course, to all manner of weird and wonderful electronic nasties in their subsequent battles for the love of La Femme. And there's no prize for guessing who wins — a PG certificate is hardly likely to accommodate a new form of computerised Kama Sutra now, is it?

The leading lovers (Virginia Madsen and the improbably named Lenny Von Dohlen) are your typical American romantic comedy stereotypes.

He — with dreamboat looks and boffin glasses because, of course, all intelligent people wear glasses.

She — stunningly beautiful because, of course, people only ever fall in love with you if you're stunningly beautiful.

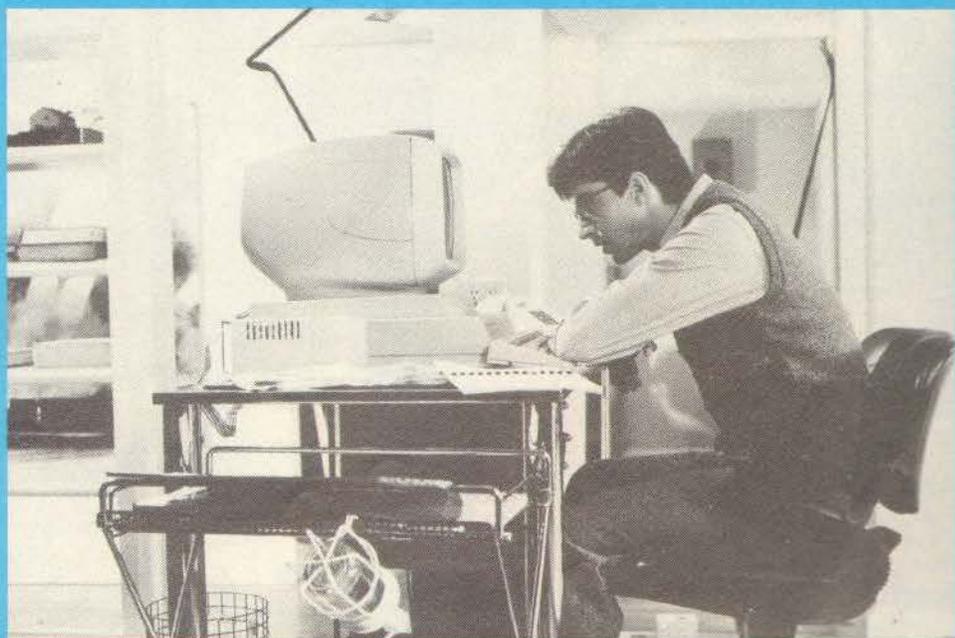
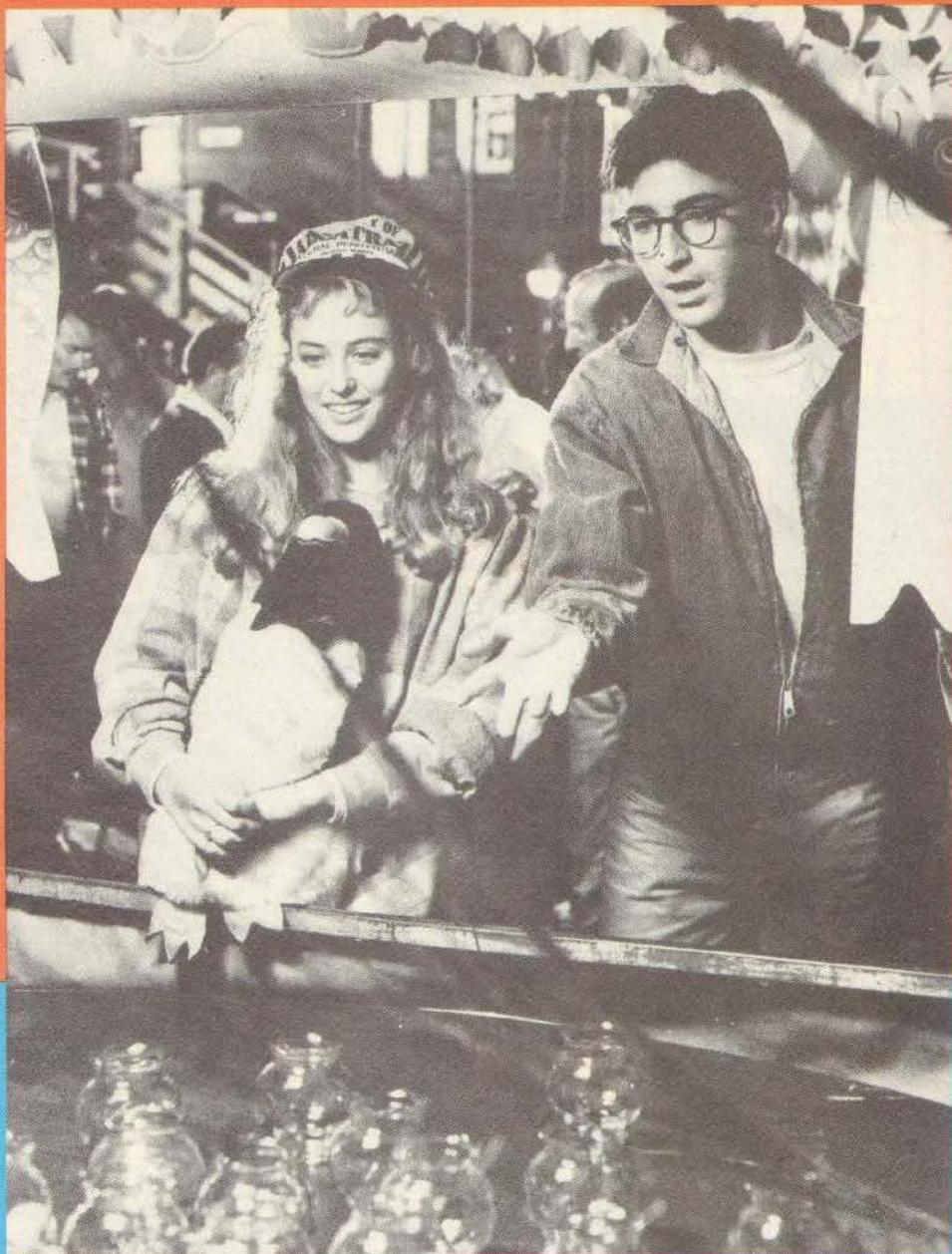
Still, after a languid start which seems to be filled with loud Americans and freaked-out filter coffee machines, the chemistry between the man and his microchip friend finally clicks and you actually begin to care what happens to them.

Much of this must be put down to the music, which helps breathe life into the unselfconsciously clichéd action. Giorgio Moroder is an old hand at such things ('American Gigolo', 'Flashdance', the new 'rock' version of Fritz Lang's silent classic 'Metropolis'), helped on one track by Phil Oakey.

Surprisingly enough, it is Jeff Lynne's 'Video' which provides the music that hits you between the eyes and livens the whole fluffy nonsense up. Culture Club venture two tracks — 'The Dream' and 'Love Is Love' — both in the slow 'Victims' vein, while Heaven 17 rise up with a re-vamped 'Crushed By The Wheels Of Industry' to accompany our hero as he is seemingly chased around his flat by Pac Man. It's a cleverly edited mix of sounds and graphics, showing up director Steve Barron's roots in pop video production for the likes of Adam Ant, the Human League and Michael Jackson's 'Billie Jean'.

'War Games' without Armageddon, 'Grease' without tack, 'Splash' without fins — 'Electric Dreams' probably rots your brain, but who cares when you're in love?

Eleanor Levy



NAKED NUBILES IN MUD MAYHEM SHOCKER!



HERE ON the plains of Castle Donington, we are about to witness an unusual and spectacular event: the annual gathering of primitive tribes to celebrate the coming of the Great God Wal-Lee.

Already these simple creatures are in a great state of excitement, for they believe that their God will appear not only once, but twice this year. A little later, many of them will be making a pilgrimage to the plateau of Lilford Park for more festivities.

These simple folk are usually under five feet five inches in height and are covered in matted hair. Their tribal garb is usually coloured blue and covered in strange motifs which have yet to be successfully translated. The females of the species are usually called Sharon, Debbie or Stacey and wear similar garb to the men.

The annual migration to the plains of Donington begins in mid August. En route, the tribespeople will stop at traditional gathering places known as the Little Chef or Heston Services to eat a simple but nourishing meal of cold sausages, beans and two weak old eggs. Afterwards they will ceremonially burp and continue the pilgrimage.

When they arrive at the site, some will live in crude tents while the more hardy members of the species make do with nothing more than a blanket to cover themselves.

At intervals throughout the day, the tribespeople perform the necessary ritual of queuing for soggy hamburgers. It's a solemn event involving standing in a straight line for anything up to an hour murmuring the incantation "I'm f***** starvin' an' I've bin stood here for ages."

SOMETIMES, FIGHTS break out between the males of the species, usually after curious clear-limbed objects have been smoked and too much liquid has been consumed.

Afterwards, they refresh themselves by wallowing in mud and sometimes the females remove some of their clothing. The reasons for these behaviour patterns aren't fully understood. But it's thought that they may offer relief from one of the many afflictions which affects the species — the notorious Dan Druff.

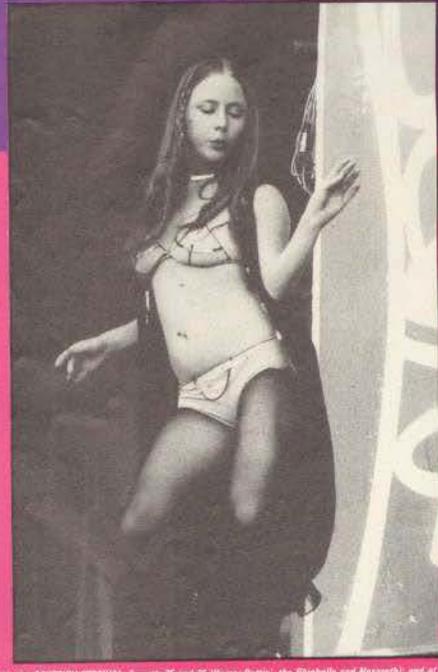
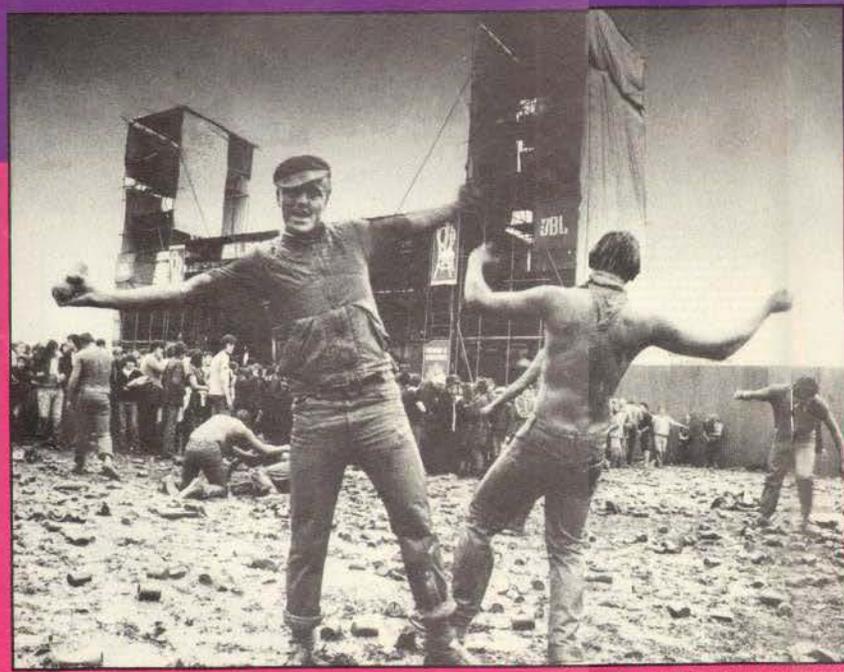
As the sun disappears over the hills, the festivities reach an awesome climax. Tribal elders gather on a large stage to beat drums or anything else they can lay their hands on, producing a deafening roar of sound.

These clans of primitive musicians are called Van Halen, Motley Crue or Hawkwind. The tribesmen respond by sinking to their knees thinking they've seen a vision of the great Wal-Lee. Others shake their heads furiously, stamp up and down or roll around on the ground.

Many mating rituals take place during the din. The ceremony of 'Getting Yer Leg Over' is usually performed privately or, sometimes three or four at a time in the shadows of the campsite.

The celebration of Wal-Lee usually ends around midnight. The tribespeople crawl back to their tents totally exhausted, sometimes pausing to grip their sides calling out the magic words "hughness" and "rahhhhh". Afterwards they at last settle down for the night, not usually rising until well after noon the following day.

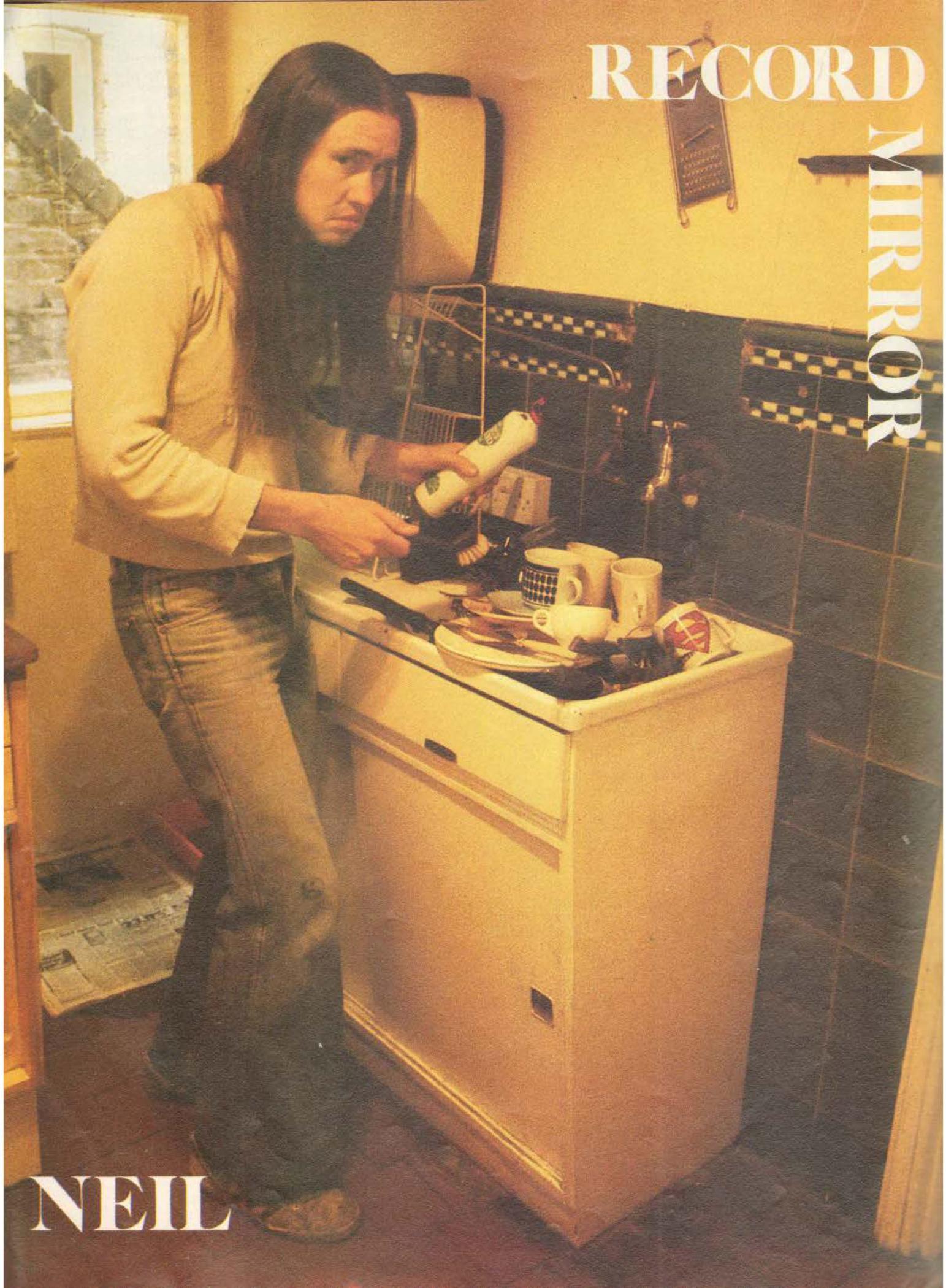
DAVID ATTENBORE



JOIN THE festival mud-bath at CASTLE DONINGTON, August 18 (featuring Van Halen, Ozzy Osbourne and AC/DC); READING FESTIVAL, August Bank Holiday (Hawkwind, Jethro Tull and Marillion); the SCOTTISH FESTIVAL, August 25 and 26 (Heavy Metal); the Bluebell and Nazareth; and at YORK RACECOURSE, September 22 (Echo and the Bunnymen, Spear of Destiny and the Rods).

RECORD

MIRROR



NEIL

Gary Crowley

WELL FOLKS, I'm back from Ibiza! And unfortunately, as far as a suntan's concerned, all I've noticed after examining my puny torso from top to bottom is a couple of extra freckles on my face. Hardly the stuff Greek gods are made of, I must admit.

After all the anticipation and much talk, I was still pinching myself crazy when the 'Ear Say' team's plane left the Gatwick runway heading for the Club Tropicana island, thinking maybe this is someone's idea of a joke and the thing's really flying to Bognor Regis, or Morecambe even!

Thankfully, that was not to be, and after an 'Airplane — The Movie' type flight full of many

weird and wonderful characters, we arrived absolutely knackered.

Funding the whole jaunt were the 'Carry On' team of the holiday business, Club 18-30, so yours truly and the 'Ear Say' gang were lumped in with gangs of British blokes and the odd sprinkling of girls.

Actually, all that stuff in the papers about the 18-30 Club activities (ie nothing but sex and booze and more booze and sex) is a load of baloney. It's very above board and proper and, yes, I was very disappointed! But watch 'Ear Say' this Saturday for the juicy details.

Soon as we got there, we were out and about filming a Club 18-30 disco, a nite at the Star Club (where I nearly caused a riot DJ-ing and was told in no uncertain terms to leave — the words had something to do with sex and



travel, by the way) which has to be the British club in San Antonio.

And then first thing in the morning it was adventures like a donkey trek, water-skiing (I'm slowly turning into 'Ear Say's John Noakes!'), and out on the pedalo attempting a Wham! iron-on suntan.

S'funny because the British abroad are so easy to detect, they're usually noisy and rowdy, dressed in just football shorts, have tatoos plastered over their torsos, topped off with either a rockabilly quiff or a Kevin Keegan corkscrew perm. But they were so friendly and we didn't see one bit of trouble while out there.

Spanish kids (including the Italian and the French) look absolutely brilliant — good-looking, smart, casual — it makes you bloody sick!

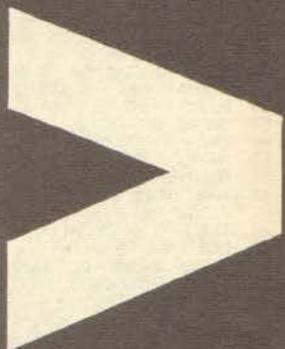
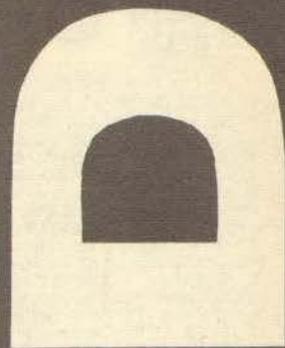
Germans I don't really rate, not because of any historical significance, but basically because they're so cold and rude. Oh yeah, and they tan so easily it's sickening.

Another reason for going was to seek out this summer's wally continental record. Alas it was hard work, but we did find one entitled 'People From Ibiza', which was pretty ghastly, but after the 10th San Miguel beer, anything sounds good.

Still, as I said, I'm back and twice as happy, basically because Warner Brothers Records are about to release the greatest record ever made, called 'Toda Menina Bahiana'. It's by Brazilian guitarist Gilberto Gil and is absolutely wonderful. Everybody buy it and make it this summer's credible hit.



OH! I do like to be beside the seaside!



The next issue of this august journal is free in RECORD MIRROR on August 25. Don't miss it.

THE BROTHERS JOHNSON



OUT OF CONTROL

THE
NEW
ALBUM
&
CASSETTE

NOW AVAILABLE
IN THE UK!

US Singles US Albums

- 1 2 GHOSTBUSTERS, Ray Parker Jr, Arista
- 2 1 WHEN DOVES CRY, Prince, Warner Brothers
- 3 3 STATE OF SHOCK, Jacksons/Mick Jagger, Epic
- 4 5 WHAT'S LOVE GOT TO DO WITH IT, Tina Turner, Capitol
- 5 7 SAD SONGS (SAY SO MUCH), Elton John, Geffen
- 6 8 STUCK ON YOU, Lionel Richie, Motown
- 7 4 DANCING IN THE DARK, Bruce Springsteen, Columbia
- 8 10 I CAN DREAM ABOUT YOU, Dan Hartman, MCA
- 9 6 INFATUATION, Rod Stewart, Warner Brothers
- 10 17 SUNGLASSES AT NIGHT, Corey Hart, EMI-America
- 11 9 BREAKIN'... THERE'S NO STOPPING US, Ollie & Jerry, Polydor
- 12 23 MISSING YOU, John Waite, EMI-America
- 13 15 IF EVER YOU'RE IN MY ARMS AGAIN, Peabo Bryson, Elektra
- 14 12 LEGS, ZZ Top, Warner Brothers
- 15 16 PANAMA, Van Halen, Warner Brothers
- 16 11 EYES WITHOUT A FACE, Billy Idol, Chrysalis
- 17 19 ROUND AND ROUND, Ratt, Atlantic
- 18 13 JUMP (FOR MY LOVE), Pointer Sisters, Planet
- 19 29 IF THIS IS IT, Huey Lewis And The News, Chrysalis
- 20 34 SHE BOP, Cyndi Lauper, Portrait
- 21 24 SHE'S MINE, Steve Perry, Columbia
- 22 26 ROCK ME TONIGHT, Billy Squier, Capitol
- 23 28 LIGHTS OUT, Peter Wolf, EMI-America
- 24 25 SEXY GIRL, Glenn Frey, MCA
- 25 33 THE WARRIOR, Scandal with Patti Smith, Columbia
- 26 22 I'M FREE (HEAVEN HELPS THE MAN), Kenny Loggins, Columbia
- 27 31 THE GLAMOROUS LIFE, Sheila E, Warner Brothers
- 28 21 SELF CONTROL, Laura Branigan, Atlantic
- 29 30 ALIBIS, Sergio Mendes, A&M
- 30 36 ALL OF YOU, Julio Iglesias & Diana Ross, Columbia
- 31 39 LEAVE A TENDER MOMENT ALONE, Billy Joel, Columbia
- 32 32 TURN TO YOU, Go-Go's, IRS
- 33 37 DYNAMITE, Jermaine Jackson, Arista
- 34 51 DRIVE, The Cars, Elektra
- 35 45 LET'S GO CRAZY, Prince And The Revolution, Warner Brothers
- 36 40 WHEN YOU CLOSE YOUR EYES, Night Ranger, Camel/MCA
- 37 43 CRUEL SUMMER, Bananarama, London
- 38 18 ALMOST PARADISE, Reno/Wilson, Columbia
- 39 42 MY, OH MY, Slade, CBS Associated
- 40 44 RIGHT BY YOUR SIDE, Eurhythmics, RCA
- 41 20 MAGIC, The Cars, Elektra
- 42 48 TWO SIDES OF LOVE, Sammy Hagar, Geffen
- 43 47 17, Rick James, Gordy
- 44 14 DOCTOR! DOCTOR!, Thompson Twins, Arista
- 45 27 ROMANCING THE STONE, Eddy Grant, Portrait
- 46 61 HARD HABIT TO BREAK, Chicago, Full Moon/Warner Brothers
- 47 57 WE'RE NOT GONNA TAKE IT, Twisted Sister, Atlantic
- 48 55 ONLY WHEN YOU LEAVE, Spandau Ballet, Chrysalis
- 49 53 HIGH ON EMOTION, Chris De Burgh, A&M
- 50 58 GO INSANE, Lindsey Buckingham, Elektra
- 51 62 THE LUCKY ONE, Laura Branigan, Atlantic
- 52 — COVER ME, Bruce Springsteen, Columbia
- 53 35 THE REFLEX, Duran Duran, Capitol
- 54 46 HOLD ME, Teddy Pendergrass with Whitney Houston, Asylum
- 55 59 MAMA, WEER ALL CRAZEE NOW, Quiet Riot, Pasha
- 56 41 DANCE HALL DAYS, Wang Chung, Geffen
- 57 60 HAPPY ENDING, Joe Jackson, A&M
- 58 38 10-9-8, Face To Face, Epic
- 59 — THERE GOES MY BABY, Donna Summer, Geffen
- 60 49 THE HEART OF ROCK 'N' ROLL, Huey Lewis And The News, Chrysalis

- 1 1 PURPLE RAIN, Prince And The Revolution, Warner Brothers
- 2 3 SPORTS, Huey Lewis And The News, Chrysalis
- 3 2 BORN IN THE USA, Bruce Springsteen, Columbia/CBS
- 4 4 VICTORY, Jacksons, Epic
- 5 6 HEARTBEAT CITY, The Cars, Elektra
- 6 5 CAN'T SLOW DOWN, Lionel Richie, Motown
- 7 7 OUT OF THE CELLAR, Ratt, Atlantic
- 8 8 GHOSTBUSTERS, Soundtrack, Arista
- 9 13 PRIVATE DANCER, Tina Turner, Capitol
- 10 11 REBEL YELL, Billy Idol, Chrysalis
- 11 10 1984, Van Halen, Warner Brothers
- 12 12 ELIMINATOR, ZZ Top, Warner Brothers
- 13 9 BREAKIN', Soundtrack, Polydor
- 14 14 FOOTLOOSE, Soundtrack, Columbia/CBS
- 15 15 MIDNIGHT MADNESS, Night Ranger, Camel/MCA
- 16 16 BREAK OUT, Pointer Sisters, Planet
- 17 17 SEVEN AND THE RAGGED TIGER, Duran Duran, Capitol
- 18 20 CAMOUFLAGE, Rod Stewart, Warner Bros
- 19 19 LOVE AT FIRST STING, Scorpions, Mercury
- 20 21 BREAKING HEARTS, Elton John, Geffen
- 21 22 SHE'S SO UNUSUAL, Cyndi Lauper, Portrait



Bullets 61-100

- 63 78 THE ONLY FLAME IN TOWN, Elvis Costello & The Attractions, Columbia
- 65 87 I'M SO EXCITED, Pointer Sisters, Planet
- 66 83 WHAT THE BIG GIRLS DO, Van Stephenson, MCA
- 71 86 CLEANIN' UP THE TOWN, Bus Boys, Arista
- 73 — (WHAT) IN THE NAME OF LOVE, Naked Eyes, EMI-America
- 77 82 I SEND A MESSAGE, Inxs, Atco
- 80 85 STRAIGHT FROM THE HEART, Coyote Sisters, Morocco
- 83 — NEXT LOVE, Deniece Williams, Columbia
- 84 — CAN'T WAIT ALL NIGHT, Juice Newton, RCA
- 85 — CARIBBEAN QUEEN (NO MORE LOVE ON THE RUN), Billy Ocean, Jive/Arista
- 87 — JUST THE WAY YOU LIKE IT, SOS Band, Tabu
- 88 — HERE SHE COMES, Bonnie Tyler, Columbia
- 89 94 SHE LOVES MY CAR, Ronnie Milsap, RCA
- 90 — STRANGER, Stephen Stills, Atlantic
- 93 — THE MORE YOU LIVE, THE MORE YOU LOVE, Flock of Seagulls, Jive/Arista

- 22 — CONDITION CRITICAL, Quiet Riot, Pasha
- 23 24 SELF CONTROL, Laura Branigan, Atlantic
- 24 25 MADONNA, Madonna, Warner Brothers
- 25 26 AN INNOCENT MAN, Billy Joel, Columbia
- 26 30 THE LAST IN LINE, Dio, Warner Brothers
- 27 31 STAY HUNGRY, Twisted Sister, Atlantic
- 28 28 NUCLEAR FURNITURE, Jefferson Starship, Grunt
- 29 18 BEAT STREET, Soundtrack, Atlantic
- 30 27 STREET TALK, Steve Perry, Columbia
- 31 29 THRILLER, Michael Jackson, Epic
- 32 32 STREETS OF FIRE, Soundtrack, MCA
- 33 36 NO BRAKES, John Waite, EMI-America
- 34 34 TALK SHOW, Go-Go's, IRS
- 35 23 INTO THE GAP, Thompson Twins, Arista
- 36 — SIGNS OF LIFE, Billy Squier, Capitol
- 37 37 COULDN'T STAND THE WEATHER, Stevie Ray Vaughan & Double Trouble, Epic
- 38 38 LOVE LANGUAGE, Teddy Pendergrass, Asylum
- 39 33 JERMAINE JACKSON, Jermaine Jackson, Arista
- 40 40 NOW, Patrice Rushen, Elektra
- 41 — WARRIOR, Scandal featuring Patti Smith, Columbia
- 42 42 SHOUT AT THE DEVIL, Motley Crue, Elektra
- 43 35 GOODBYE CRUEL WORLD, Elvis Costello & The Attractions, Columbia
- 44 47 STRAIGHT FROM THE HEART, Peabo Bryson, Elektra
- 45 46 SLIDE IT IN, Whitesnake, Geffen
- 46 49 THE ALLNIGHTER, Glenn Frey, MCA
- 47 43 COLOUR BY NUMBERS, Culture Club, Virgin/Epic
- 48 — UH-HUH, John Cougar Mellencamp, Riva
- 49 41 POINTS ON THE CURVE, Wang Chung, Geffen
- 50 — THE GLAMOROUS LIFE, Sheila E, Warner Brothers

Record Mirror Disco

- | | | | | | |
|----|----|--|---------------------|----|---|
| 1 | 2 | JUST THE WAY YOU LIKE IT, The SOS Band, US Tabu 12in | 57 | — | BREAKER'S REVENGE/DUB/JAZZY BREAKDOWN, Arthur Baker, US Atlantic 12in |
| 2 | 4 | DR. BEAT, Miami Sound Machine, US Epic 12in | 58 | 77 | TENDER LOVIN', Funk Deluxe, Dutch Rams Horn 12in |
| 3 | 1 | TODAY'S YOUR LUCKY DAY, Harold Melvin & The Blue Notes, London 12in | 59 | 83 | RUNNIN' AROUND, The Chi-Lites, US Private 1 LP |
| 4 | 5 | TOSSING AND TURNING (REMIX), Windjammer, MCA 12in | 60 | 66 | GIVE ME THE MUSIC (MEDLEY)/SWEET SOMEBODY (NEW SWEET DUB VERSION), Shannon, Club 12in |
| 5 | 9 | AIN'T NO SUNSHINE, Sivuca, London 12in | 61 | 58 | NO FAVORS/DUB VERSION, Temper, US MCA 12in |
| 6 | 10 | DOWN ON THE STREET/HOLDING ON, Shakatak, Polydor 12in | 62 | 25 | SWEET SOMEBODY (DUB)/REMIX, Shannon, Club 12in |
| 7 | 3 | EVERYBODY'S LAUGHING/INSTRUMENTAL (TOM BROWNE), Phil Fearon & Galaxy, Ensign 12in | 63 | 82 | C'EST LA VIE/DARK AND LONELY NIGHTS/DON'T SAY NO, Beau Williams, US Capitol LP |
| 8 | 22 | YOU ARE MY MELODY, Change, WEA 12in | 64 | 54 | FEEL THE HEAT/INSTANT LOVE, Bloodstone, US T-Neck LP |
| 9 | 13 | BLACK STATIONS/WHITE STATIONS (REMIX), M+M, RCA 12in | 65 | — | SOMEBODY, Junior, London 12in promo |
| 10 | 14 | GUILTY, Paul Hardcastle, Total Control Records 12in | 66 | 69 | LOVE IS IN SEASON, Detroit Spinners, Atlantic 12in |
| 11 | 7 | WHEN DOVES CRY/17 DAYS, Prince, Warner Bros 12in | 67 | 53 | PLANE LOVE (REMIX), Jeffrey Osborne, US A&M 12in |
| 12 | 28 | ETERNALLY GRATEFUL, Janet Kay, Local Records 12in | 68 | 60 | TIME FLIES, The Kazu Matsui Project, US Lakeside LP |
| 13 | 11 | LADY SHINE (SHINE ON)/INSTRUMENTAL, T.H.S. The Horne Section, Fourth & Broadway 12in | 69 | — | THE GLAMOROUS LIFE, Sheila E., Warner Bros 12in |
| 14 | 24 | MASTERMIND TURNTABLE MIX/CHOOSE ME (RESCUE ME) (REMIX), Loose Ends, Virgin 12in twin-pack | 70 | — | MR. SOLITAIRE/LAZY AFTERNOON, Animal Nightlife, Island 12in |
| 15 | — | EVERYBODY'S LAUGHING (SANGRIA MIX), Phil Fearon & Galaxy, Ensign 12in | 71 | — | YOU GET THE BEST FROM ME (SAY, SAY, SAY), Alicia Myers, US MCA 12in |
| 16 | 6 | I FOUND LOVIN'/DUB, Fatback, Master Mix 12in | 72 | — | OUR LOVE IS HOT, Alphonse Mouzon, US Private 1 12in |
| 17 | — | WITH YOU (REMIX), Ingram, Other End 12in | 73 | 62 | YOU'RE THE BEST, The Emotions, US Red Label LP/12in remix |
| 18 | 15 | 17, Rick James, US Motown 12in | 74 | — | RUNAWAY LOVE, Linda Clifford, Curtom 12in/US remix promo |
| 19 | 31 | ABELE DANCE, Manu Dibango, Celluloid 12in | 75 | 61 | YOU'RE MY CHOICE TONIGHT (CHOOSE ME), Teddy Pendergrass, Asylum |
| 20 | 12 | INTERNATIONAL/RENEGADÉS/FASCINATING YOU, Brass Construction, Capitol LP | 76 | 67 | BEAT STREET/INTERNATIONALLY KNOWN, Grandmaster Melle-Mel & The Furious Five with Mr Ness & Cowboy, Sugarhill 12in |
| 21 | 33 | HOT-HOT-HOT, Arrow, AIR 12in/Cooltempo remixes | 77 | 74 | MAGIC TOUCH, Rose Royce, US Montage LP |
| 22 | 16 | WHITE LINES, Grandmaster Melle Mel, Sugarhill 12in | 78 | 81 | HUMAN BEAT BOX, Disco 3, US Sutra 12in |
| 23 | — | SHINING STAR/ASTRAL MIX, Precinct, Passion 12in | 79 | 80 | CAPT. ROCK TO THE FUTURE SHOCK, Captain Rock, US NIA 12in |
| 24 | 45 | PASS THE PAPER/OVERDRIVE, Direct Drive, DDR 12in | 80 | — | SET IT OUT, Midway, US Personal 12in |
| 25 | 21 | SHE'S STRANGE ('ROOM 123' RAP VERSION), Cameo, US Atlanta Artists 12in | 81 | 68 | YOUR LOVE'S GOT A HOLD ON ME/TRUST ME, Lillo Thomas, US Capitol 12in |
| 26 | 19 | I DON'T WANT NOBODY ELSE (ONE WOMAN MAN)/NOTHIN' LIKE A SLOW DANCE/HEARTBREAKER, Skool Boyz, US Columbia LP | 82 | — | WE NEED SOME MONEY, Chuck Brown & The Soul Searchers, US TTED 12in |
| 27 | 17 | FINDERS KEEPERS/NEVER/I'M GONNA PUT A SPELL ON YOU/YOU'RE MY EVERYTHING/ARE YOU READY (UNTIL TONIGHT), Leon Bryant, US DeLite LP | 83 | — | SETTLE DOWN/MY GIRL/I LIKE YOUR STYLE/NEVER GIVE YOU UP, Lillo Thomas, US Capitol LP |
| 28 | 23 | SUMMER GROOVE, Tony Jackson, Cedar 12in | 84 | 72 | SIMPLE, Johnny Mathis, US Columbia 12in |
| 29 | 30 | DON'T TURN YOUR BACK ON MY LOVE/JAZZY LADY, Richard 'Dimples' Fields, US RCA LP | 85 | 79 | TOUR DE FRANCE (REMIX)/FRENCH VERSION, Kraftwerk, US Warner Bros 12in |
| 30 | 76 | LOVE SONGS ARE BACK AGAIN, Band Of Gold, RCA 12in | Hi-NRG Disco | | |
| 31 | 27 | FALLING IN LOVE/EASIER SAID THAN DONE/STAY WITH ME/DO YOU REALLY LOVE ME, Bryan Loren, US Philly World LP | | | |
| 32 | 8 | CHANGE OF HEART, Change, WEA 12in | 1 | 1 | CAUGHT IN THE ACT, Earlene Bentley, Record Shack 12in |
| 33 | 37 | YOU'RE NEVER TOO YOUNG, The Cool Notes, Abstract Dance Records 12in promo | 2 | 5 | MASQUERADE, Evelyn Thomas, Record Shack 12in |
| 34 | 40 | MUSIC IS THE ANSWER(DUB VERSION)/LEAVE THE MESSAGE BEHIND THE DOOR, Colonel Abrams, US Streetwise 12in | 3 | 3 | HIM, Simone, Electricity 12in |
| 35 | 47 | YOUR LIFE/LIFE JAM, Konk, Fourth & Broadway 12in | 4 | 2 | YOU THINK YOU'RE A MAN (REMIX), Divine, Proto 12in |
| 36 | 34 | I OWE IT TO MYSELF/I WANT SOMEBODY TONIGHT (SHOO BE DO BOP)/I CAN'T GET YOU OFF MY MIND, Prime Time, US Total Experience LP | 5 | 8 | BREAKOUT, Kelly Marie, Calibre 12in |
| 37 | 44 | YOU KEEP ME COMING BACK/TOKYO, Brothers Johnson, A&M LP/12in promo | 6 | 11 | INVITATION, Life Force, Polo 12in |
| 38 | 35 | CATCH THE BEAT (SCRATCH THE BEAT)/CATCH THE GROOVE, T.Ski Valley/Grand Groove Bunch, Belgian BMC/US Grand Groove 12in | 7 | 6 | I HEAR THUNDER, Seventh Avenue, Record Shack 12in |
| 39 | 20 | JAMMIN' IN MANHATTAN, Tyzik, Polydor 12in | 8 | 7 | FALSE ALARM (REMIX), Marsha Raven, Passion 12in |
| 40 | 42 | YOU, ME AND HE/SWEET FOR YOU AND ME, Mtume, US Epic 12in | 9 | 9 | BREAK ME INTO LITTLE PIECES, Hot Gossip, Fanfare 12in |
| 41 | 36 | GET UP OFFA THAT THING (JAMES WHO?), Screamin' Tony Baxter, Fourth & Broadway 12in | 10 | 16 | GOTTA HAVE YOUR LOVE, Velvette, Electricity 12in |
| 42 | 32 | DUB UNDERWORLD/CLUB UNDERWORLD, Cerrone, US Personal 12in | 11 | 4 | I LOVE MEN (DANCE REMIX), Eartha Kitt, Record Shack 12in |
| 43 | 29 | PARTYLINE, Brass Construction, Capitol 12in | 12 | 10 | WHATEVER I DO (WHEREVER I GO), Hazell Dean, Proto 12in |
| 44 | — | WHAT'S LOVE GOT TO DO WITH IT, Tina Turner, Capitol 12in | 13 | 12 | BREAK ME/Hi-NRG (REMIX), Charade featuring Norma Lewis, Passion 12in |
| 45 | 18 | BREAKIN' . . . THERE'S NO STOPPING US, Ollie & Jerry, Polydor 12in | 14 | 24 | YOU CRY, Sense, French Sneak Preview 12in |
| 46 | 26 | THINKING OF YOU, Sister Sledge, Atlantic 12in | 15 | 21 | EASY LOVE, Vikki Benson, Bronze 12in |
| 47 | 63 | SLIP AWAY, Skool Boyz, US Columbia 12in | 16 | 25 | SELF-CONTROL, Laura Branigan, Atlantic 12in |
| 48 | 56 | OOH LOVE/EDGARTOWN GROOVE/I'VE BEEN MISSIN' YOU, Keshif, Arista LP | 17 | 13 | FRANTIC LOVE, Eastbound Expressway, Record Shack 12in |
| 49 | 49 | IT'S GONNA BE SPECIAL/RHYTHM OF THE STREET (REMIXES), Patti Austin, Qwest 12in | 18 | 18 | THE NEXT IN LINE, Eric Roberts, Electricity 12in |
| 50 | 57 | WHEN YOU LOOK IN MY EYES/WHO'S IT GONNA BE, Cherrelle, US Tabu LP | 19 | 23 | KEEP IT UP, Betty Valentino, Design Communication 12in |
| 51 | 64 | MADALENA, Claudio Roditi, US Green Street LP | 20 | 26 | TAKE IT UP/MY LOVE, Lime, Dutch Polydor LP |
| 52 | 52 | ENCORE, Cheryl Lynn, US Columbia 12in | 21 | 16 | BEELINE (REMIX), Miquel Brown, US TSR 12in |
| 53 | 48 | CHOCOLATE CITY, Orlando Johnson & Trance, Belgian Channel 12in | 22 | 22 | LET HER FEEL IT, Simplicious, US Philly World 12in |
| 54 | 59 | YOUR TOUCH, Bonnie Pointer, US Private 1 12in | 23 | 30 | SATISFACTION, Laura Branigan, Atlantic LP |
| 55 | 50 | KEEPING SECRETS, Switch, US Total Experience LP | 24 | 27 | OUT OF MY LIFE, Gino Soccio, Dutch Atlantic 12in |
| 56 | 38 | GET UP OFFA THAT THING/GET UP I FEEL LIKE BEING A SEX MACHINE, James Brown, Polydor 12in | 25 | 19 | TWO TRIBES/WAR (REMIX), Frankie Goes To Hollywood, ZTT 12in |
| | | | 26 | 17 | GIVE ME BACK MY HEART, Norma Lewis, Passion LP/12in promo |
| | | | 27 | 29 | INVISIBLE LOVE (REMIX), US Moby Dick 12in |
| | | | 28 | — | ONCE IS NOT ENOUGH, C. Shore, US Oh My! 12in |
| | | | 29 | — | I NEED A MAN IN MY LIFE, Katie Kissoon, Jive 12in |
| | | | 30 | — | PRIME CUTS (MEDLEY), Various, ERC 12in promo |
| | | | 30 | — | SULTANA, Tarraco, Italian Family 12in |

SOUNDS

A CUT ABOVE

in your newsagents now

Help!

Spot of bother

MY PROBLEM is that at 18 I've never had a girlfriend and I'm sure this is because of my acne which began six years ago. A few weeks ago I asked out an attractive girl I'd known for a few months and she actually suggested where we could go. But when I rang to confirm it, she made a feeble excuse.

Something similar has just happened with another girl, who after a lot of humming and hating refused in the end. I think my acne must have something to do with all this, but it has got better recently. Am I just unlucky? **Hal, Rotherham**

● *Everyone knows that spots can be an embarrassment and a distinct social disadvantage, but, during puberty, the time when your body is chock-a-block with hormones helping you grow to physical maturity, everyone gets them. Some just happen to be spottier than others, and that IS bad luck.*

Young people get persistent spots, pimples and blackheads, not because of diet or dirt, but because the body's oil glands have reached adult size and are pouring out grease at a rate of knots.

It takes a while to adjust, and when battles begin between bacteria colonies set up in oily pores and the armies of white blood cells which exist to protect the body from alien invasion, scarlet acne results.

Mostly, this condition will naturally disappear, as yours seems to be doing. Meanwhile, avoid using greasy, oily products on your skin, and take advantage of sea and summer sunshine.

If your spots are clearing up, the future has to be brighter, largely because your personal confidence will increase. Personality, which includes your level of self-confidence, has much more to do with your attractiveness to other people, including girls, than physical appearance. Keep on asking the girls out, and someone very special will say yes.

There are a variety of new and successful treatments for

Where's the write boy?

I'M 21 and gay and completely uninterested in the scene. Is there any kind of penpal service for people like me? **H, London**

● *You might like to contact Gemma, a national self-help group of gay women, including gay women with disabilities. Details of their free penpal scheme are available from Gemma, BM Box 5700, London WC1N 3XX. And, GYM, the Gay Youth Movement, also has a penpal service for nationwide contacts, open to people aged 26 and under. Write to GYM, BM GYM, London WC1N 3XX. An sae would be useful to both.*

Meanwhile, gay people under 26 who're isolated and living in the Essex area are invited by Essex Gay Youth Helpline to get in touch. "The Helpline was established in 1983 to reach a group of people who, up till then, were not fully catered for, and we come across many people who have never spoken to or known another gay person," writes John of EGYH. Write to BM Helpline, London WC1N 3XX, or ring 01-591 2826, any Tuesday evening, 7 to 10pm.

persistent acne which lasts into adulthood, including use of antibiotics; 13-cis retinoic acid, which slows down the rate at which body grease is produced; hormone treatment, for girls and women, and chemical peeling agents. Any GP will refer you to a specialist for treatment if acne is exceptionally stubborn.

CAN YOU advise where I can find out details of youth hostels in the London area, and also their prices? **Julie, Roxburghshire**

● *Both the Youth Hostels Association, which can supply lists of places to stay in England and Wales, and the Scottish Youth Hostels Association are sending you info on holiday accommodation which costs only £2 to £3 a night.*

As you live in Scotland it will be less expensive for you to join the Scottish Association and use their membership card as a passport to hostels in England and Wales. Under 16s pay £1, 16-20s pay £2 and over 21s are asked for £3 a year. Contact address: Scottish Youth Hostels Association, 7 Glebe Crescent, Stirling. (Tel: 72821).

People living in England and Wales can join for £1, under 16s, £3, 16-20s and £5, 21 plus. Contact address: Youth Hostels Association, 14 Southampton Street, London WC2. (Tel: 01-240 3158).

MY FRIEND and I are both Jean Michel Jarre fans who'd like to start an

appreciation society, but, so far, no luck. We keep writing to Dreyfus Music and Disques Motors in Paris, and Polydor Records, but are fed up with getting no replies and getting nowhere.

All we want is for Jean or somebody to let us know if they agree to this idea, or not. **Andrew, Leeds**

● *Mais oui, ou non, as the case may be. Fan club plans from the direction of Disques Motors in Paris seem pretty vague for the moment. Yes and no. Touch and go.*

Most of the time available to Jean Paul's management is currently being taken up with work on a new album from the maestro, featuring a star-studded line-up of musicians and due for release this October. Jean Paul,

in his secret New York hideaway was unavailable for comment.

"But, all things are possible," says Disques promotions man Bruno Dulau. "We ought to set one up, but won't be thinking about it until next year."

Does that answer your question with regard to the level of immediate interest? If not, try writing again, this time to Bruno Dulau, Disques Motors, 26 Avenue Klever, Paris 75116. Same goes for any other fans who want to see a service!



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.

Young Free And Single

THIS WEEK, the girls get a chance to communicate, starting with bored, unemployed **Janet (17)** from Wakefield, who, like many others on the dole, is looking for a mate or a penfriend to help while away the time; scribes into **Echo And The Bunnymen** (a guy or two from the Liverpool area?), are welcome to write; next comes **Andrea (20)** living in new style holiday resort Scarborough, who wants to hear from anyone at all, outside the UK into Bowie, **FGTH**, **Marc Bolan**, **Spandau Ballet** and **Michael Jackson**; and last, but no way least, is **Alison**, who lives in Chelmsford, likes all kinds of music and would like to hear from you, provided you're between 17 and 20, whoever you are. Ageist, what? Send your letters c/o 'YF&S', Help, Record Mirror, 40, Long Acre, London WC2. This is a free and confidential service. So, if you too are bored, unemployed or just plain lonely, you know where to write!

THE FOLLOW-UP TO HIS U.S. BILLBOARD
No. 1. DANCE SINGLE
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12" AVAILABLE ON IMPORT FROM
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SECESSION
FIRE ISLAND
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SINGLE ON 7" AND EXTENDED 12" BEG 112(T)
Beggars Barquet

Disco

JAMES HAMILTON
starts from scratch

ODDS 'N' BODS

LONDON'S AIRWAVES are buzzing again with *Horizon*, *Skyline*, *DBC* being rejoined by *JFM* but on 103.4FM (not to be clash with *BBC Radio Kent* who have claimed 102.8 with a *Radio 2* relay, which is also keeping 103.1 clear — and in fact there seems to be increased activity further on up to 105.9, including that *Greek Cypriot* pirate). . . *JFM*'s new no chat, continuous mellow soul format is tagged "Where we gag the DJs to give you more music" — it's certainly easy listening! . . . US radio stations seem to have construed *Carol Lynn Townes*' '99½' as a plug for rivals broadcasting on 99.5, so she's evidently re-recorded alternative versions for 99.5, 96.5, 97.5, 98.5! . . . *Capital*'s *Roger Scott* is currently catching 10 consecutive shows by *Bruce Springsteen* all at *New Jersey's Meadowlands* stadium, with a side trip the one night *Bruce* isn't playing to see and interview the *Jacksons* in *Knoxville, Tennessee*. . . *Stockport/South Manchester's 24hr KFM 94.2FM* have made a properly prepared application for an experimental licence to operate a local radio service, and are still on air (though of course unlicensed). . . *London club attendances* especially have been boosted by regular pirate radio advertising, all those punters being likely to rush out and buy *Cheryl Lynn's* 'Encore' when clever *Morgan Khan* releases it here next week on *Streetwave* — bubbling away since Christmas, it's the next 'Ain't Nobody'. . . *Atlantic* must regret not making 'Love Is In Season' the first release from the *Detroit Spinners* album back in the spring — but if quality "will out", what the hell



HIP HOP takes off! Caught in mid flip, Manchester's break dance crew Broken Glass have finally hit vinyl via ex-DJ Greg Wilson's pet project 'Style Of The Street', and following TV appearances on such as *The Tube* are currently breakin' up suitably roomy clubs and under-18 venues. Book 'em off S. Taylor, 73 Carlton Rd, Whalley Range, Manchester 16.

happened? . . . *Master Mix* picked up *Chuck Brown, Island* got *Simplicious*, *PRT* are issuing *Carrone* and *Klinton Jones*. . . *Bryan Loren's* LP is on *Virgin* next week, followed by a remixed 12in 'Easier Said Than Done'/'Lollipop Luv'/'Do You Really Love Me' coupling. . . *Chad 'Funky Sister' Jackson* has remixed *Hi Tension* 'Hi Tension' — it better be good! — while unfortunately the new *Cherrelle* US remix is only 'Fragile'. . . *Handle With Care*. . . *Special Request* 'Take It To The Max', reviewed last week, is already out here (*Tommy Boy 12IS 194*). . . 'Breaker Beat', a jittery 111bpm electro instrumental, is the only hard

cut from a pretty predictable *Ramsey Lewis & Nancy Wilson* US Columbia LP. . . *Lionel Richie* plus a hundred body poppers don't forget are due to perform 'All Night Long' at the *Olympics*' closing ceremony — meanwhile, *Colin Hudd & John Rush* host fancy dress Olympic fun & games at *Dartford Flicks* Friday (10). . . *Saturday* (11) sees *Robbie Vincent* at *Harlow Whispers*, fire-eating video DJ *Darryl Hayden* at *Dorchester Buzz Inn*. . . *Sunday* (12) *London's Heaven* under *Charing Cross* arches becomes 'Soul City' for a 3pm-Tam alldayer with a cast of at least 17 DJs from around Great Britain, etc etc. . . "Black Monday" (13) *Pete Girtley & Steel City Gary Senior* start weekly free sophisticated funk at *Sheffield Exchange Street* precinct's *The Garden* wine bar. . . *Darren Fogel* adds soulful *Fridays* (free) at *Bethnal Green/Mile End The Beehive* in *Roman Road*, and also lurks during *Sunday trading hours* down *Petticoat Lane* (playing music?). . . *Martin T* insists *Saturdays* at *Hackney's Pickle House* are his alone, *Robbie Collins* souling *Fri*, *Larry Foster* *Wed/Sun*, *Steve Goddard* sometimes. . . *Mike Hall's* *Saturday soul* sessions at the new *T's* in *Erith* (*Pier Rd*) give away one new import LP and one new UK LP weekly in a competition, answers to which are usually found in these pages. . . *Mad Marx* soul/funk/Latin/jazzes *Leigh-On-Sea's Whispers* wine bar/restaurant *Sunday evenings*. . . *Pete Haigh* has moved from *Sundays* to the better *Tuesdays* mixing urban funk 'n soul at *Caton's Scarthwaite Hotel* near *Lancaster* (A683 from exit 34 off the

M6), and guests *Wednesdays* at *Morecambe Harveys*' *Clubranger* night — he suggests trying *Mtume* with *Fatback* 'Please Stay'. . . *Steve Jason* solved a segue problem by following *Arrow* with *Booker T & The MG's* instantly recognised TV cricket theme 'Soul Limbo' on hot-hot-hot sweaty *Sundays* at *Peterborough Cantors*. . . *Nick Epps* (any relation of *Preston*?) and partner *Trav Pearce* are long established on *Wednesdays* with their *Sophisticated Sounds* mobile at *Fair Oak's Old George* near *Southampton*, where during hot weather the punters boogie in the street. . . *Norman Scott* is back at *Bang's* on *Monday*. . . *Terry Deal* has just started compiling a gay disco chart for the monthly *Him*, and immediately like me wonders why some record companies spend more time and effort in wingeing on about the positions they reach than in ensuring their releases are really strong to start with! . . . *Prince's* 'Purple Rain' LP review should have read that even soul fans should enjoy the sexily "grinding" 77-79-81-Obpm 'Darling Nikki', which'll never get airplay! . . . *Uncle James* the DJ's buddy? . . . YO!

HOT VINYL

HUGH MASEKELA: 'Don't Go Lose It Baby' (*Jive Afrika JIVE T 84*) This better brand new faster 122bpm Hot African Mix re-emphasises the lurching polyrhythms, bringing in Hugh's sharply stabbing trumpet and the afro chants with more immediacy, but still seems unlikely to repeat its huge US disco success here (very freaky dub/acappella flip).

PAUL HARDCASTLE: 'Guilty — The Retrial' (*Total Control Records TOCO 2*) With a freakily distorted spacey vocal intro, this perhaps slightly more skitteringly jolting 116bpm remix is the now mandatory marketing ploy to make people with more money than sense buy it again and help it even higher up the chart (inst flip). *Frankie Goes To Barclays*.

JERMAINE JACKSON: 'Dynamite' (*Arista JJK 122*) Jellybean remix notwithstanding, who do Arista think will want this ludicrously fast 190bpm rock-disco leaper? Once again, flip it for *Jermaine's* outstanding rhythmically adventurous jittering and jumping 115bpm 'Come To Me (One Way Or Another)', evidently remixed, and a new instrumental of the now Michael-less slower but similar 108½bpm 'Tell Me I'm Not Dreamin' (Too Good To Be True)'.

SMOKEY ROBINSON: 'Close Encounters Of The First Kind' (LP 'Essar' *Motown FG 72152*) Oddly late out here, his album's only hot cut with soul jocks is this lovely sinuously swaying 100bpm jogger with classic *Smokey* lyrics and singing, while on import now there's also a remixed new (0-115bpm 12in of the 'Thriller'-ish meandering 'And I Don't Love You'

Continues over

NIGHTCLUB

POP JOX are playing: 1 (1) Pointer Sisters 'J', 2 (2) Frankie GTH 'TT'/W', 3 (5) Phil Fearon, 4 (8) Prince, 5 (4) Malle Mel 'WL', 6 (6) Shakatak, 7 (7) Divine, 8 (3) Ollie & Jerry, 9 (9) Sister Sledge 'TOY', 10 (10) Change 'COH', 11 (13) Frankie GTH 'R', 12 (15) Shannon 'SS'/Medley, 13 (14) Tina Turner, 14 (12) Windjammer, 15 (17) Evelyn Thomas 'HE', 16 (11) Brass Construction 'P', 17 (18) Arrow, 18 (45) Hazell Dean, 19 (26) Band Of Gold, 20 (25) Bronski Beat, 21 (18) Wham, 22 (22) Patti Austin A/B, 23 (19) Fatback, 24 (46) Laura Branigan 'SC', 25 (—) Earlene Bentley, 26 (21) Nik Kershaw, 27 (re) Jeffrey Osborne 'OTWOL', 28 (re) Jacksons/Jagger, 29 (40) Lionel Richie, 30 (23) Bob Marley, 31 (34) Neil, 32 (27) Tyzik, 33 (44) Blancamge, 34 (re) Mighty Wah, 35 (32) Bobby Womack, 36 (28) Roni Griffith, 37 (35) Harold Melvin, 38 (re) Screamin' Tony Baxter, 39 (39) Yvonne Gage 'HH', 40 (50) Detroit Spinners, 41 (42) LJ Reynolds, 42 (47) Sister Sledge 'LIM', 43 (re) Cyndi Lauper, 44 (48) Change 'YAMM', 45 (re) Michael Jackson 'FMSL', 46 (20) Womack & Womack, 47 (—) Bluebells, 48 (31) Eartha Kitt, 49 (—) The SOS Band, 50 (—) Paul Hardcastle, 51 (—) Trevor Walters, 52 (re) Human League, 53 (re) Scritti Politti, 54 (24) Sivuca, 55 (—) Alison Moyet, 56 (re) Teddy Pendergrass 'HM', 57 (—) Evelyn Thomas 'M', 58 (—) Real Life, 59 (—) Life Force, 60 (—) Tony Jackson. This may reflect what the majority of Britain's DJs are playing, but does it actually inspire anyone to go out and buy a record?

phil fearon and

galaxy

the new 12" latin mega — mix

x eny 514



Disco

From page 27

(US Motown 4521MG), with an instrumental flip, unlikely to do much unless mailing list jocks are sent it.

BOBBY GLOVER: 'What Kind Of Lady' (US Columbia 44-05037) From Roger Troutman's Zapp team, this light chant backed jerkily flowing 119½bpm story of a freaky chick has some nice little traditional comedy touches, and as so astutely observed by West London DJ Big Phil Etagar is surely what the Coasters would have sounded like had Leiber & Stoller been producing them in the Eighties (edit flip).

GIL SCOTT-HERON: 'Re-Ron' (US Arista AD1-9216) Keeping things simple to a jittering 105bpm beat, the thinking man's rapper Gil gruffly builds up many clever topical cross-references and political arguments why America don't want President Ron to re-run, bringing Maggie and more into the rap (harder 104bpm hip hop Special Mix flip). UK copies in a fortnight will include his old similarly Reagan-attacking 'B Movie'.

ONE ON ONE: 'Gotta Thang' (US Kee Wee KW 8409) Good naggingly tugging c111bpm soulfully wriggling chugger that's worryingly familiar — was it out before, or has Monson merely been plugging it? (first flip).

DYNAMITE TWO: 'Let's See You Dance' (US Atlantic 0-86934) Mind messingly freaky offbeat scratch intro to what then becomes just another staccato c108bpm rapper, although with quite astute lyrics about the current break dance exploitation and some exciting scratching (more routine c112bpm 'The Main Beat' flip).

KURTIS BLOW: '8 Million Stories' (US Mercury 880 170-1) "There are eight million stories in the Naked City" announces Kurtis, quoting from the old TV show, on a juddering c103bpm hip hop rap that's flipped by the considerably better c100bpm 'AJ Scratch' which already has a reputation.

SHANGO: 'Shango Message' (Celluloid CART 341) Afrika Bambaata and Material "rub real instruments up against the Prophet 5 and DMX" (it says here) on a "post-synth funk" juddering 100½bpm hip hopper from around two years ago (flip, and an edit of their brassy 102½bpm Sly Stone-reviving 'Thank You').

WARP 9: 'Master Of The Mix' (Fourth & Broadway 12BRW 11) Chap rapped/chix chanted jittery 108bpm hip hop judderer (dub flip), nothing new.

PUZZLE: 'I Love Funkin' (Steinar PUZZ 12) An augmented Mezzoforte string

Hi-NRG

BOYS DON'T CRY: 'Turn Over' (Legacy LGY(T) 13, via IDS) Lustfully drawing chap apparently likes it from the other side, and his lady friend seems keen too (or are they merely after an all-over tan?), on this jauntily shuffling 124bpm pop burbler remixed for Britain with its original 122bpm French mix and heavy breathing 124½bpm 'Back Alley' instrumental on (appropriately) the B-side.

SHEILA & B. DEVOTION: 'Spacer' (Carrera CART 327) Dig out your 1979 copy of the veteran French star's Nile Rodgers/Bernard Edwards-prod/penned typical (at the time) lightweight 132bpm bouncer as this issue is only the edited version, albeit flipped by her horrendously zingy 135bpm 'Singing In The Rain'.

REAL LIFE: 'Send Me An Angel' (MCA/Curb MCAT 850) "Futurist"-influenced Australian popsters with a gradually unfurling comes-and-goes 128bpm throbber (very un-disco) that hit in the US and elsewhere ages ago but is being repromoted following play by Laser 558, and foreigner inspired South Coast club reaction.

together snippets (some very short) from various well known "jazz-funk" oldies for a disjointed 118bpm instrumental medley, flipped by their own ponderous 104bpm 'Blue Ice'.

MORRISSEY MULLEN: 'One Step' (Coda CODS 7T) Rather dated though slick enough 117½bpm Britfunk lurcher nicely sung by new recruit Noel McCalla (slightly phased flip).

ICQ: 'Flight Of The Vendohair' (Unsquare Records ICQ 1203) Ivan Chandler's jazz sextet with an odd disjointedly introed and interrupted but basically fast c0-129-126-0bpm brass 'n piano instrumental, thankfully minus gimmicks on the original 'Vendohair' flip.

BLACK UHURU: 'What Is Life?' (Island 12IS 150) Drily thudding deliberate slow 85bpm reggae jogger with dubby sax and unison vocal chants.

SMILEY CULTURE: 'Cockney Translation' (Fashion FAD 020) A recent reggae chart-topper, this amusing 84-85bpm roots monologue compares Cockney slang with its Jamaican equivalent!

BYRON LEE & THE DRAGONAIRES: 'Feeling It/Soft Man' (Dynamic DYN 12-16) Tricky tone introed 0-124bpm editing together of two jolly soca leapers, the vocal 'Soft Man' sandwiched between the other more instrumental tune, flipped by the even livelier 128bpm 'Don't Back Back'.

FONDA RAE: 'Tuch Me' (US TeleScope TL-21) Greg Carmichael/Patrick Adams-prod/penned slow starting then empty juddering c115bpm frantic ticker, rather dull (more electro B-side 'Special Mix For Break Dancing').

PAUL SHARADA: 'Florida (Move Your Feet)' (Dutch Rams Horn Records RHR 3367) Beefy c115bpm Eurodisco chugger with a catchy enough chorus but dire phonetic rap, and my dear would you believe syndrums? (first flip).

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her debut) calmly breathes the English translation, the softly shuffling 63½-64/128-127-125bpm samba climaxing in Stan Getz's cool tenor sax and some Jobim piano before Astrud counterpoints Getz to the fade. To use a much abused word, it's still incredibly fresh!

LILLO THOMAS: 'All Of You' LP (US Capitol ST-12346) Criticised by some for being too Kashif-ish — his sometime partner Paul Laurence produced — the light voiced singer's set's strongest dancer remains the 12in-issued jolting 110bpm 'Your Love's Got A Hold On Me' although the skittery 109bpm 'Settle Down' goes great with Jermaine's 'Tell Me I'm Not Dreamin'', the piano backed gentler swaying 111bpm 'I Like Your Style' is truly soulful and the 111bpm 'Never Give You Up' chugs chunkily — however, Lillo's evidently traditional Temptations cover this time is a nice cleanly updated though essentially unchanged 104bpm 'My Girl' which should gain widest attention. They'll all grow on you with time, smoochers too.

ALICIA MYERS: 'You Get The Best From Me (Say, Say, Say)' (US MCA MCA-23511) Kevin McCord-produced slow introed then very appealing lurchingly loping 112bpm lightweight wailer with a jauntily bumping jolt on every beat in the bar, due here soon. The gal can sing!

POINTER SISTERS: 'I Need You' (Planet RPST 107) Unlikely to have the wide crossover appeal of their recent hits, this newly remixed classily rolling 106bpm soul jogger stays solid and sombre instead of soaring, usefully flipped by the old slinky 110bpm 'Slow Hand' (and 182bpm 'I'm So Excited').

THE BROTHERS JOHNSON: 'You Keep Me Coming Back (Remix)' (A&M AMP 209) In my experience the quite amusing Skool Boyz-style 'phonecall, screeching tyres and doorbell scenario that bridges between the jittery intro and actual vocal of this pent-up 105bpm hot tempo wriggler's remix can be disruptive on the floor — however, the remix and its dub are one side of their four-track UK 12in, flipped by the previously US 7in-only more traditional 121bpm light soul canterer 'Deceiver' and their LP's complicatedly tapping 95½bpm flute, trumpet & piano jazz instrumental 'Tokyo'. On the LP 'Out Of Control' (AMLX 64965) the original uninterrupted and faster 106½bpm 'You Keep Me Coming Back' is far more manageable and, while the set is less than essential, it also has the good Hawk Wolinski co-penned 'Plane Love'-ish 107bpm title track, Prince-ish electro driven romping 122bpm 'I Came Here To Party', throbbing intense 115bpm 'Save Me', trotting 122½bpm 'Do You', jiggling 111bpm 'Lovers Forever', rock-disco 138bpm 'Dazed', crawling 79bpm 'It's All Over Now', Joyce Kennedy-duetted 63½bpm 'Let's Try Love Again'.

FORCE M.D.'S: 'Forgive Me Girl' (US Tommy Boy TB 848) Traditionally vocalised rather attractive almost 5 Stairsteps-style juddering little 102½bpm swayer with a beseeching rap halfway between youthful harmonies, officially flip of the dead slow 'Tears' but the side that's selling here.

CHARADES: 'Goin' Out Dancing' (US Blue Parrot BP 205) Fantastic Aalems-prod/penned jiggly trotting c108bpm chugger with a channel swapping stereo gimmick before the crooning and chanting chaps gradually build to a rap and added electro intensity, less monotonous the longer it's on (dub/edit flip).

HIT NUMBERS: Beats Per Minute for last week's Top 75 entries on 7in (f/c for fade/cold ends) — George Michael 86½-8f, The SOS Band 0-104f, AC/DC 0-82-83-0c, Farmer's Boys 0-158f, Carol Lynn Townes 118½f, Friends Again 124-123f, King Kurt 130c, Kevin The Gerbil 130f, Harold Melvin (FX-1115f, Herbie Hancock 107c.

T.H.S. THE HORNE SECTION: 'Lady Shine (Shine On)' (Fourth & Broadway 12BRW 100) Philadelphia writer/producer/musician Henry Horne and vocalist Roger Garnett whip up an excellent zesty 122bpm soul smacker full of bright brass, perfect piano and floor filling chunky momentum, the harder instrumental flip retaining some vocal and trucking nicely too, everything sounding so spot on that like all great records it takes on a life of its own. A future classic?

JOCELYN BROWN: 'I Wish You Would' (US Vinyl Dreams VND DO3) Hold everything — THIS is the one and only official new Jocelyn Brown release! The actual follow-up to 'Somebody Else's Guy', it's a less distinctive (what an act to follow) but in every respect excellent exuberant jiggly trotting chugger building infectiously as the (electronically calculated!) 110½bpm beat nags away under her inimitable wailing (dub flip). Forget the rest, this is the hit.

INGRAM: 'With You' (Other End OET 2, via PRT) Finally on long awaited 12in (likely to be in short supply at first), this very soulful subtle 111-110-111-112bpm wriggle 'n bump hot tempo bumbler is an immediate specialist smash but will leave most of the population totally cold as it isn't much of a song as such, more a rambling series of husky yelps, pleas and groans creating tense soul emotion over the nagging beat (two emptier dubs flipside), I love it!

JUNIOR: 'Somebody' (London LONX 50) Co-penned by Norman with Gap Band guitarist Glen Nightingale and originally intended by its veteran producer Arif Mardin as a duet with Chaka Khan — which still shows in Josie James's squalling support — this excitingly intense 0-116bpm angular rolling jolter has the System's keyboardist David Frank adding to the hot tempo wriggle 'n thud, which becomes freakily electrofied on the flip's 0-117bpm Extreme Mix.

LONNIE LISTON SMITH: 'Say You Love Me (Jazz Mix)' (Other End OET 5) Offputtingly on the on-beat in a fiendishly tricky time signature for mixers, this Larry Joseph-prod/penned 104½bpm instrumental nevertheless brilliantly sets Lonnie's jazz piano against the fiercest hip hop rhythm imaginable in an ultra-exciting fusion that's less accessible than 'Rockit' though far more adventurous, the flipside Dance Mix replacing piano with synth and Angie Moore's disjointed wails. Hard 'n heavy.

ASTRUD GILBERTO: 'The Girl From Ipanema' (Verve IPAX 1) Twenty years ago this breakthrough classic of Brazil's then "new wave" bossa nova beat seemed the epitome of jet set sophistication with a sound that soon became cliché — witness any number of adult party scenes in films from the period — but now has been rediscovered by young would-be hipsters and appreciated for something that subsequent associations cannot remove, its music. To his own very gentle guitar and Antonio Carlos Jobim's piano, João Gilberto melodically moans the Portuguese lyrics before his young wife Astrud (in

FEMINISTS, GET ready to fill the fountain pen with a good supply of vitriol. George Johnson, one half of the back-in-business Brothers Johnson, says: "Wives have broken up some great groups . . . just look at the Beatles."

And as your blood gets to boiling, you might pause to wonder why George is sounding off about rock marriages. It's because, by implication, he's saying that one good woman almost split the Brothers in two.

I'm probing George for reasons that the Johnsons, not to mince words, have gone down the dumper over the last three years or so. He starts with the official line: "The 'Winners' album (1981), that was the first production that we did without Quincy Jones, and at that time, the r&b department at A&M weren't really happening . . . then came the greatest hits album ('Blast', 1982), we were kind of against it but the record company wanted it. Now they've got the department together again, they've got some great people there."

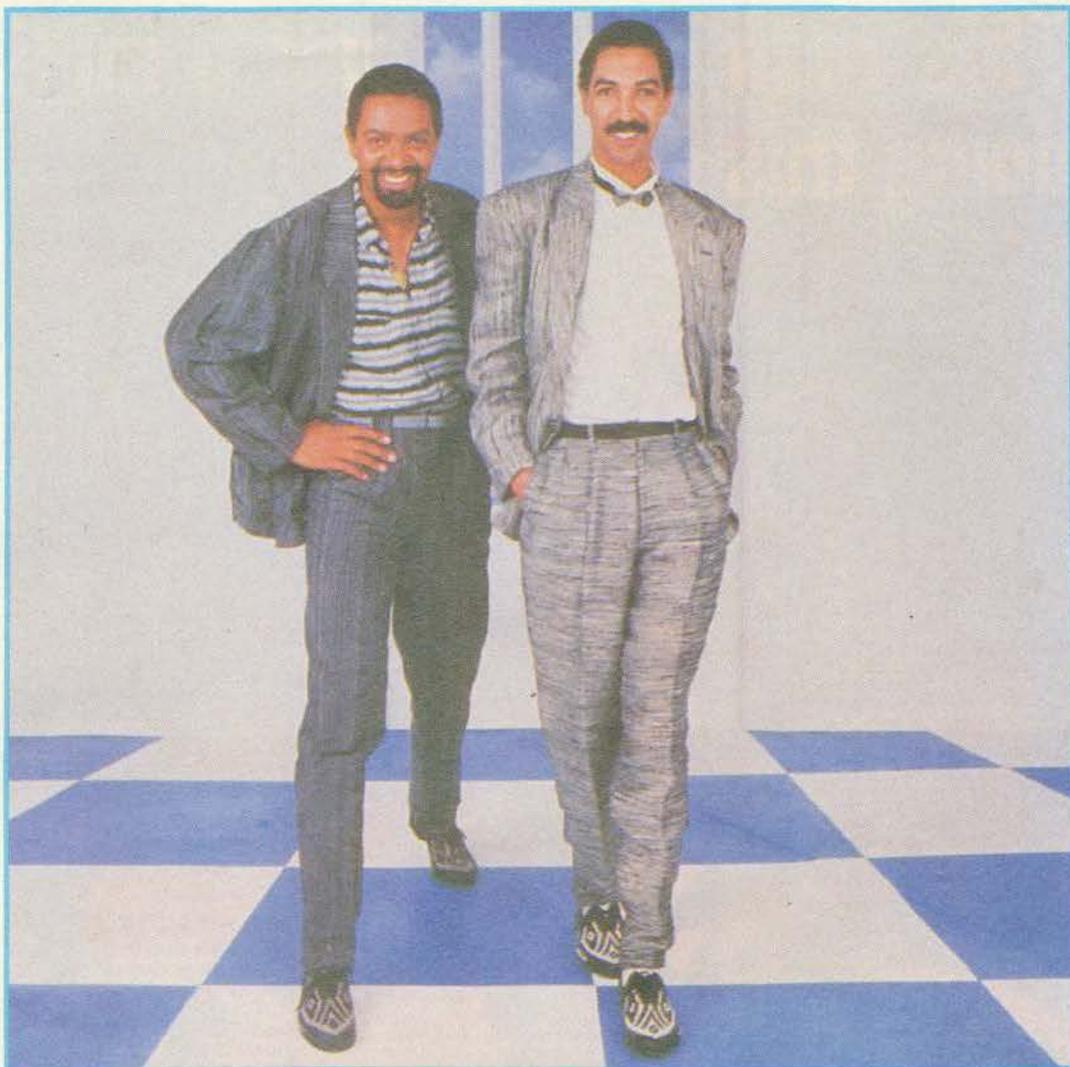
Then George gets down to the real nitty gritty. "Included in that were some personal problems between Louis and myself, I don't mean between the two of us, but Louis and his wife went through a divorce. So it was personal problems as well, it's easier to admit it now."

Next comes his remark about rock stars' wives, so let's hope Yoko Ono doesn't read this. "Certain things just aren't meant to be," he says, "it just had to run its course." So he'd admit that these past couple albums haven't really come up to scratch? "I'd definitely agree with that," says George disarmingly. "But the first production that we did, that had some great tracks on it. Right now I still listen to a lot of cuts."

"That album was kind of ahead of its time, because it was all about 'Winners' and of course right now we've got the Olympic Games in LA." Hmm — not quite sure I follow the reasoning behind that one.

Anyway, George now admits that the bruvvers' recent output has been just a bit TOO adventurous for their own good. "That's the trouble with us, we've always been too unpredictable, I guess we went too far that time." Taught you a lesson, maybe? "Yeah, I try to look at everything in a positive light, and you're right, it did bring us down to earth."

NOW THE 'Out Of Control' LP has them back IN control again — "I feel really good about it, because we've been off the scene for a while and come back with a smoker," says George. And just this time, that's better than a non-smoker. He's talking about 'You Keep Me Coming Back', produced by the tried and trusted soul



BROTHERS JOHNSON give the Duranies a run for their money in the trouser stakes

THE BROTHERS

producer of the last year, Leon Sylvers III.

"Leon had had all these hits on the charts, and he was one of the people I knew I'd enjoy meeting and working with, and it worked perfectly. He's really quiet, knows what he wants and goes straight to it. He's about the same age as me, 31, and for him to have achieved all that he's done, to have number ones on all those artists, Gladys Knight, the Whispers, you just have to give it up. He's great."

A good deal of the new 'Out Of Control' album is produced by George and Louis themselves. "When we did the 'Winners' album, Quincy Jones knew that we were ready, he said 'George, are you ready to jump in the water and get your feet wet?', and I said sure." It wasn't just their feet that got wet that time, but they're on drier and firmer ground this time.

"'Out Of Control' is the title theme from a new movie, to be released at the end of August," Johnson says. "It's a teenage sort of movie, lots of action and adventure, there's not really anyone well known in it, mostly teenagers."

And talk of films brings us back to the big QJ, or Jones The Fingers, the Brothers' former producer. Having finished his project with Frank Sinatra, he's onto even fresher pastures. "He's directing and producing his first movie, I forget the title, 'Purple' something, not 'Purple Rain'."

THREE YEARS without a completely new album have given George a rare sample of family life. "At that time I had a new son, he's 15 months old now. I enjoyed being out of it for a minute. "Right now my daughter's just getting used to me leaving the house again. I

explained to her, it's the same as Michael Jackson when he was doing the 'Victory' album. She gets really excited about him, she can relate to that, 'My daddy does the same as Michael Jackson does'. I don't see a lot of Michael, but we did talk about writing together. I'm working on a few projects now."

One of 'em's a solo album, maybe with Leon Sylvers in close attendance, and Louis has a similar thought bubble, with George suggesting that a jazz album would be a good idea for his bro'. Meantime, this Johnson Crew have some new policies.

"You should give the public what they want, even though we had an album or two to experiment with, that's why we came back this way. You should always have something out there, that's my new philosophy for '84."

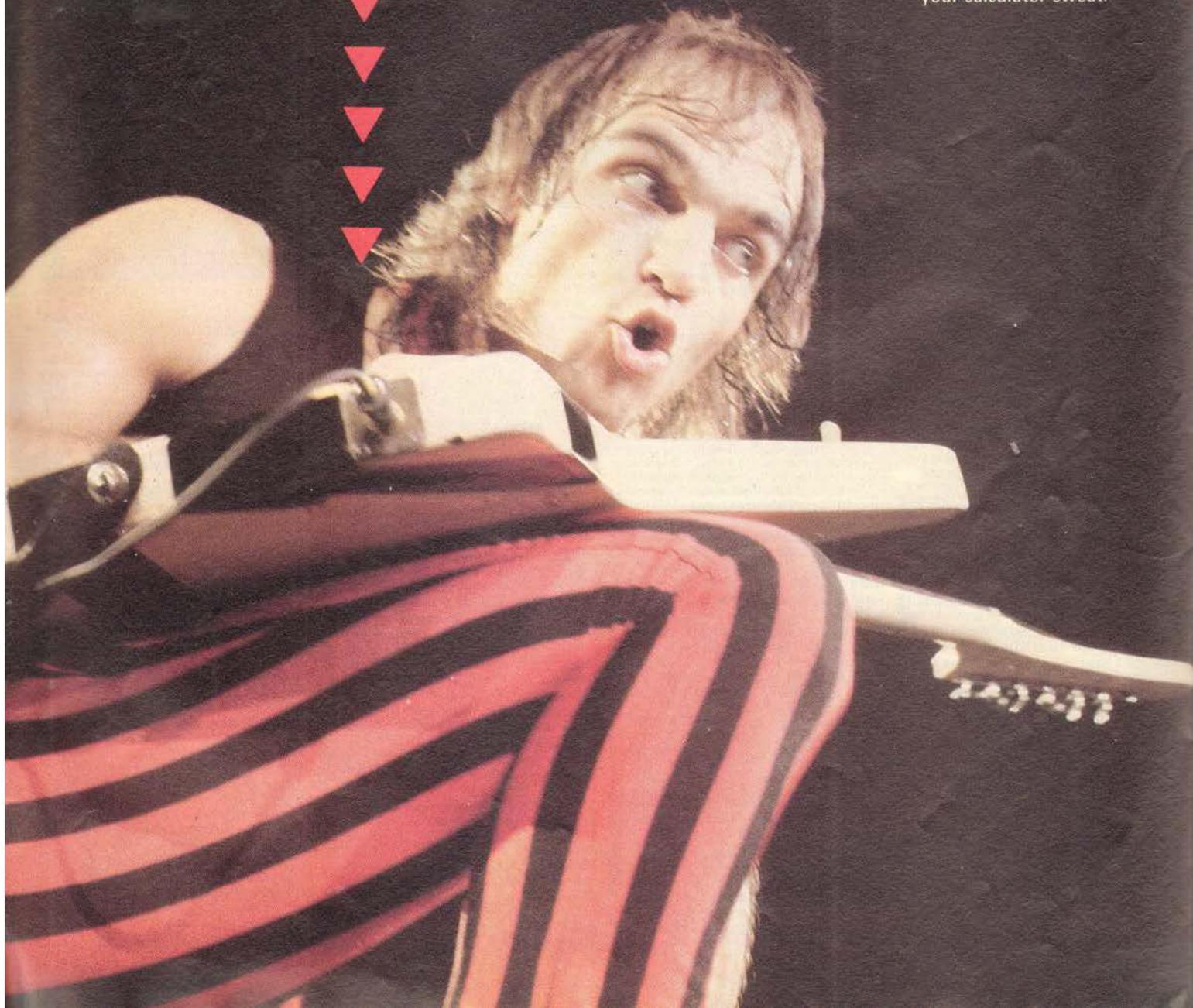
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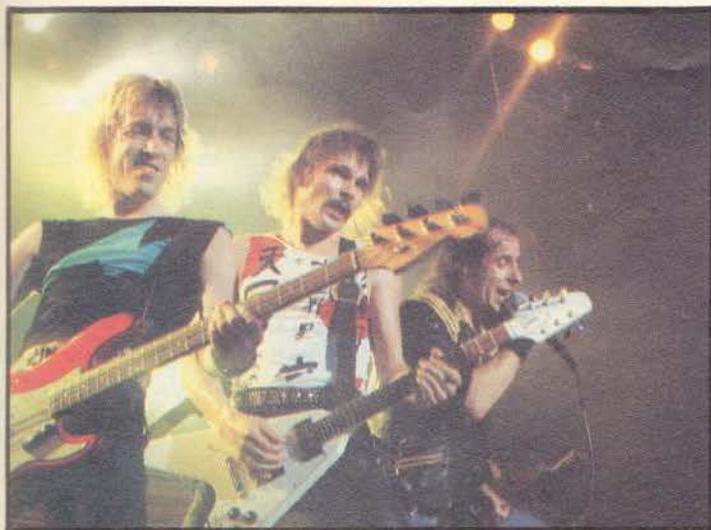
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ROBIN SMITH INVESTIGATES
THE SCORPIONS US TOUR.
PIX BY JOE SHUTTER.

THERE'S A monster on the loose. It weighs more than 30 tons and consumes enough power in an hour to light your house for a month.

This ferocious beast is better known as German heavy metal band the Scorpions. Let's discover the politics of big production stadium rock on a trip to America where the band are on a sell out tour. We have facts and figures to make your heart nearly stop and your calculator sweat.





TAKE THAT TO THE BANK

AT MADISON Square Garden the Scorpions play to more than 18,000 people and gross around 200,000 dollars in ticket sales. Drummer Herman Rarebell reckons that after this tour each member of the five strong band will come away with half a million dollars in his pocket. Herman confidently predicts that after the next tour he'll easily be a millionaire.

The money the Scorpions make is far from being all profit, though. It's estimated that this tour will make around five or six million dollars but the running costs are tremendously high. The basic running costs of the Scorpions, including hotel bills, are 160,000 dollars a week. At Madison Square Garden the local union members demand fees of 24,000 dollars before the band can play. The Scorpions play a minute overtime, so they're fined 6,500 dollars.

Still, they can always look forward to the fact that T-shirt sales will net a million dollars this tour and there's always the royalties from the band's platinum album 'Love At First Sting' to fall back on and the new British single 'Big City Nights'.

HIGH ENERGY

THE SCORPIONS' sound system pumps out 32,000 watts of power and they dazzle audiences with 1,700 lights. The equipment weighs about 50 tons and is transported around in five 48 foot long trucks. It's flown from country to country in a specially converted Jumbo Jet which comfortably swallows the mass of equipment.

LOCOMOTION

THESE DAYS the Scorpions like to travel in luxury and only the best will do. They cruise around in two Cadillacs costing 100 dollars an hour to rent. The cars come complete with a well stocked drinks cabinet, air conditioning and a television and video system. On a trip to a gig at Providence, Rhode Island, they decide to take a plane and the total cost of the

round trip back to New York is 2,000 dollars.

The Scorpions have more than 30 people in their road crew, headed by tour manager Bob Adcock. It was Bob who beat the French lorry drivers' strike. Not to be trifled with, he hired a van full of heavily armed French minders to 'visit' the drivers on their picket lines. Sensibly they relented, and the Scorpions were able to make it to their French shows.

BLACK MONEY

A LOT of cash rides on the Scorpions so they're heavily insured. Each member is covered by two million dollars and additionally the band as a whole is insured for 65,000 dollars. The Scorpions are very accident prone. Singer Klaus Meine suffered badly after being whacked in the eye by one of Herman's stray drumsticks and he's also fallen against Herman's bass drum, damaging his mouth. At Madison Square Garden a doctor has to be called after guitarist Matthias Jabs strains his back on stage.

RELAX

IN THEIR dressing rooms before and after shows the Scorpions like to enjoy all the comforts of home. They specify various types of food and drink and these guidelines must be strictly adhered to by the concert promoter. The basic spread for the Scorpions must be 80 per cent cheeses and 20 per cent cold chicken and ham.

The band insist on a bottle of Moët and Chandon champagne and two bottles of Chivas Regal whiskey, absolutely no other brand will do. They also have two cases of beer and one half bottle of Russian vodka, two cases of Perrier water, two cases of Evian water, two cases of Coca Cola, two litres of fresh orange juice, two bottles of French white wine and enough fresh fruit to feed 12 people. One German language newspaper and one German language magazine should also be provided.

The band's requirements don't stop there either.



IT ALL looks so easy, doesn't it? A rich band in fancy cars tasting caviar and cream all over the world.

It's simple to forget that it wasn't always like that. A handful of years ago, the Scorpions were travelling in a beaten up old van playing wherever they could. The times were against them. Everybody thought that punk would kill heavy metal stone dead, but the Scorpions stuck to their guns.

"People used to tell me that I should do something different, but I always knew that the Scorpions would make it one day," Herman Rarebell tells me in the band's plane on the way to their show in Providence. "This band has always done what it wants to do. It won't be dictated to and that's one of its great strengths. Now we're able to reap the rewards of all the suffering we had to do."

HERMAN ARRIVED in Britain with £500 in his pocket and four words of English to be at the centre of hard rock and heavy metal.

"In Germany at that time it was electronic music like Kraftwerk which didn't really interest me," he explains. "I was into a lot of English rock outfits and I've always found the country to be tremendously creative."

"I sat down in a bedsit to learn English with a German-English dictionary and little by little I picked it up. I had lots of jobs to keep myself going and I was also on the dole."

"For a time I worked in a kitchen but I smashed the place up when the manager complained about the length of my hair. I was pretty wild."

HERMAN JOINED the Scorpions after he heard they were looking for a drummer. "I asked them if they could give me some hot food and put a roof over my head. When they said they would I knew they were the band for me!"

"In the early days we all travelled around in a small van with all the equipment and some girls. We've come this far now because we've worked hard. I



don't think we're really a heavy metal band, because we've built up lots of melodies and we've been able to cross over into new markets.

"Sometimes I see us going on as long as the Rolling Stones. We still get excited about every concert, we're still like kids in that respect."

For a while though, it looked as if the Scorpions' days might be numbered. A couple of years ago, Klaus Meine lost his voice. He had to undergo special treatment and he only recovered after a long time. He still uses a special machine fitted with electrodes to massage his throat.

The Scorpions' second upset was Herman's serious drink and drugs problem — which nearly cost him his life.

"I was drinking a bottle of vodka a day and sniffing over a gramme of coke," Herman confesses. "I was laying out lines six inches long and sniffing them up. During rehearsals I used to collapse and they would have to lift me up behind the drums again."

"It was all getting too much. I took myself off to a clinic to recuperate. I sat down, looked out of the window and learnt to meditate. I don't need to rely on drink and drugs anymore, I'm glad I was able to save myself."

AND FRANKLY, I've never seen the Scorpions performing more strongly. At Madison Square Garden and Providence, Rhode Island they produce a searing, shimmering wall of sound and 100 per cent high octane enthusiasm, worth every penny.

Herman says that he plans to invest his fortunes in property. Already he's bought a flat which he's renting out and he wants to buy himself a Georgian mansion in England.

"I want something with taste and elegance. England is about the only place you can find it," laughs Herman.

"This is the only time in my life I've made any money. I'm 34 now and I've been in the business for 20 years. After all that I think I deserve something."



FASHION: so far out they'll have to be in some time. . .

VØGUE CÖDERS

THE SUPREME irony about being a band called Fashion is when you've never actually been in vogue at all. Briefly, one might argue, when seminal synthfunk LP 'Fabrique' was released some two years ago. But the remainder of their seven year career has been spent safely (or precariously) outside the boundaries of what might be termed current style.

Whether they'll catch up with pop taste or vice versa, heaven only knows, but they'll certainly never lay down and die. Current 45, 'You In The Night', an unlikely candidate for chart success, is a case in point. Delicate, dreamy, romantically filmic, it's love or hate at first hearing and totally at odds with the misconceived image of Fashion as well 'ard leatherclad electrofunk bruisers. Confused? Mulligan and Darby are half glad of it.

"I think it's good to keep people guessing, we've always done that," states microchip hunk Mulligan. "When we did the UK tour in June we thought about how the set was quite ballad orientated and how people might react. It was a good move 'cos there's such a plethora of dance orientated music around at the moment. It was a good time to do something moody."

Yes, moody is what 'Twilight Of Idols', the latest vastly underrated, underpromoted LP most certainly is. Out of keeping with upful summery boss waxings? Just a bit... Darby is forced to agree: "The mistake we made was that maybe there were too many slow songs on it, the feel of the album was a bit down. But why shouldn't a band be able to do that?"

Yep, despite the long gap between elpees, vinyl purchasers still retain their fixed Fashion

frame of reference. Mulligatawny:

"People look back now to 'Move On' and 'Streetplayer' as such successes, but they weren't, it's just that with hindsight people can see there were a lot of ideas there that other people have since used. Just because a band has a reputation of doing a certain type of music it doesn't mean they should have to do that for the rest of their lives. Actually, changing round at this point has given us more freedom — there'll be no preconceptions about how the next album will sound."

BUT, SURELY, now is the time for a general toughening up, the injection of a little more rawness 'n' balls into the proceedings? Darby: "The new stuff's a lot harder hitting than 'Twilight Of Idols', much tougher. There'll be less guitar, more guitar synthetics." Mulligan: "Hopefully it'll combine strong song structures with a movement orientated groove thing. A lot of our hallmarks will still be there."

A graphic description of their new direction favoured by drummer Dik is 'Rockitt Soul', a phrase first coined by veteran weirdo Country Joe (of And The Fish fame) to describe the feel of the Tamla beat. Good news for leather queens. We can hardly wait for the next (prospective) single, a fab updated, upfunked version of an extremely notorious dance classic — no names mentioned in case it becomes the latest in the long list of ideas Fashion have had pinched.

But slow down. 'You In The Night' is currently being re-promoted, re-released with a bundle of exciting live tracks. But will it capture the nation's hearts and airwaves? Darby: "It's hovering. It'll either go all the way or do nothing." Mulligan: "Remember,

the SOS Band's 'Just Be Good To Me' took nearly a year to be a hit. I think 'You In The Night' has the makings of that! Our problem is that people think we're actually a lot bigger than we are. They hear it on the radio and think it's a hit already!"

STILL, THEY look to the future, as always; they're confident it'll be one that's tough, lively and optimistic. There's a colourful array of projects planned for the happy Fashion family. Mulligan released his version of Ravel's Bolero as Immac Logic (with Nick Beggs) earlier this year, and he's now working on a new single for the end of August when he's tired of catapulting around on his roller skates. They'll be playing live, with an all-star singing, dancing cast, in November.

Around the same time, Darby's releasing a single with jazz virtuoso Max Middleton, and there's Triad (Mulligan, Dik and General Public's drummer Stoker), who'll be putting out a track called 'The Survivor' on the new Assorted Images label. Dik (motto: if it moves, hit it) plans to beat the Burundis at their own game by concocting a contemporary paean to percussion with at least two other drummers.

At the moment, it seems that trying to fit Fashion into a 'pop band' category is strictly square pegs in round holes time. But they still feel competing on chart territory is important. Mulligan: "The charts are so multi-faceted, there are so many angles to be considered, that it's a far more demanding and intelligent thing to get involved in."

On the other hand, perhaps the supreme irony about being in Fashion is that you're never a passing fad...

Betty Page

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PENPAL MAG for lonely people. Approval copy from:— **MATCHMAKER**, (A44), Chorley, Lancs.

'AIN'T NOBODY'? Thin female 21, Funk/Punk shy hip presentable. Essex/Of Death Cult AKA. Wants multiracial. Box No 4263.

ROMANCE, DATING, friendship, introductions. Exciting contacts of the opposite sex (18-40) all areas. Free associate membership. **THE NEXUS MESSENGER**, Bridge Chambers, Bridge Street, Leatherhead, Surrey.

GUY IN forces seeks penpals anywhere, into FGTH, Bronski Beat, all letters answered, photo please. Box No 4264.

SHY MALE, 19, seeks quiet girl 17+ for friendship, love. Liverpool area. Box No 4265.

BODY POPPING, Street Dance, Flashdance. Teach yourself. Now on video. SAE details, Dance Publications, 136 Monkhill Lane, Pontefract.

JIMMY SPEED (Croydon). Where are you? Anyone knowing please contact Box No 4267.

SHY FEMALE 21 into soul music wishes to meet quiet male in South Wales area. Photo appreciated. Box No 4268.

MALE 22 seeks mates Hampshire area. Box No 4269.

SHY MALE, 24, seeks girlfriend for genuine friendship. Box No 4261.

1000 PHOTOGRAPHS to help you choose your Penfriends - Partners. Send stamp for Free 12 page photo Brochure — Dovelinc A16, Lewes, Sussex BN8 4AA.

ARE YOU SEEKING occultists, witches etc? Penfriends in all areas and throughout USA/Worldwide. Stamp to Worldwide Baraka, The Golden Wheel, Liverpool L15 3HT.

JANE SCOTT for genuine friends, introduction to the opposite sex with sincerity and thoughtfulness. — Details: SAE to Jane Scott, 3 SOU, North Street Quadrant, Brighton, Sussex BN1 3GS.

PENFRIENDS — USA, Make lasting friendships through correspondence. Send age and interests for free reply. Harmony, Box 37955RM, Phoenix, Arizona 85069.

Records for Sale

DJ RECORDS: approximately 300 7" singles, 300 12" singles. All well known groups, £425. Phone 01-986 0104.

RECORD FINDING SERVICE. Having trouble finding that record? Try us. Send enquiries with SAE to: 'Groove Finders', 59 Rookall, Southend On Sea, Essex. Personal efficient service.

UNPLAYED SINGLES. Fifty for £5.99, postage paid. All different. Skeleton Records, 94 Argyle Street, Birkenhead, Merseyside.

D.J. RECORD collection for sale. Details 021-358 5798.

READING RECORD sale at Pop Records, Sunday 19/8/84. 3,000 albums at 50p each, 5,000 singles at 10p. 9.30-4.30. 172 Kings Road, Reading.

MARC & THE Mambas rare live fan club LP £9.50 plus special free gift. Phone 01-734 9411 ask for Lucy.

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FREE MAMMOTH catalogue! 50's-80's. SAE: Vafco, 24 Southwalk, Middleton, Sussex.

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A BARGAIN assortment of 100 used LP's/12" singles or 500 used 7" singles for £20 (numbers approximate — our selection). Payment with order to Record Tape & Video Exchange (MO1) Ltd., 38 Notting Hill Gate, London W11 01-243 8574).

VERY RARE picture — Disc Abba: "Waterloo" — German & French versions — about 90 pieces available — 60DM/one (100DM/two). Bargain! Chartbreakers with German picture sheets top-selection, my choice, 60DM/25 (100DM/50) 7"s. Send Banknotes/registered! Brunnet, Verschafeltstr. 38 D-6800 Mannheim, Germany. **COLLECT RECORDS???** Large SAE fortnightly bargain lists — Record Revival, PO Box 165, Horning, Norfolk NR12 8RR.

RING 0273 696380 now! Singles from 29p — LPs from 99p. 40s — 80s. Free catalogue. SAE Backtrack 34 Baker St, Brighton. Callers welcome.

Record Fairs

BRIGHTON RECORD Fair — Sunday 12th August, at the Brighton Centre, admission 1pm-5pm 50p. 11am-1pm £1.50. Records, cassettes, videos, books, magazines, posters and much more! Bigger than ever — Don't miss it!

WALSALL TOWN Hall 11th August. **BLACKPOOL SATURDAY** 11th August. The Winter Gardens, 10.30am-4pm. Admission 40p. To the North's largest coastal fair. Details 0532 892087.

READING — SUNDAY 19/8/84, St Laurence's, Abbey Square, off Kings Road. Pre-entry £1 at 10.30am. 12-4pm 30p. **SHEFFIELD "PREMIER"** record fair — Saturday 11th August (10.00 till 5pm) at Students Union, Sheffield Polytechnic, Pond Street, Sheffield (opposite bus/rail stations). Big Fair — 40 stalls — (0924) 379192 for details.

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KOOL AND Gang Celebration 12" mint Norwich 667467.

PROMO & DEMO RECORDS WANTED! Autographed Material, Test Pressings, Picture Discs, Japanese LP's, 45s. Special request for — Japan, Queen, Kiss, Genesis, Damned, D.J. Collections, Bowie, Sweet, T.Rex, ALL Heavy Metal, rock, New Wave, Gary Numan, Also Programmes, Video cassettes, Soul Music, Motown. — Excellent Prices for Excellent Material — State Price required. (Dept W) R.S. Records, 9 Silver Street, Wiveliscombe, Somerset.

ABSOLUTELY ALL your LPs, singles and cassettes (pre-recorded or used blanks) bought or exchanged. 1p-£2.50 each paid (more for video-cassettes and rarities) **NONE REFUSED!!** Bring ANY quantity in ANY condition to Record, Tape & Video Exchange (MO1) Ltd, 38 Notting Hill Gate, London W11 (shop open 7 days, 10-8; tel. 01-243 8573). Or SEND any quantity by post with SAE for cash — none returned once sent; we decide fair price. (large quantities collected — phone 01-727 3538 10am-8pm).

Fan Clubs

RED GUITARS t-shirts, badges, info, send SAE to 11 Albany Street, Hull, North Humberside.

BAMBOO ISSUE 2. 40 page fanzine for ex members of Japan. Out September. Send cheque/PO £1.25 payable to H. Sawyer plus 9"x6" SAE to Bamboo, 320 Wexham Road, Slough, Berks.

SUPER 4TH Edition Fan Club Directory. Packed with information — only costs £1.50 don't miss it. Y.B.A. Music York House, 22 Frederick Street, Birmingham B1 3HE.

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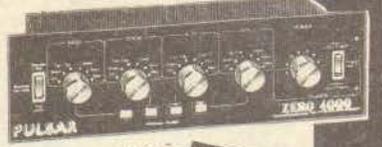
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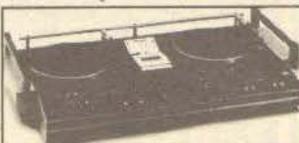
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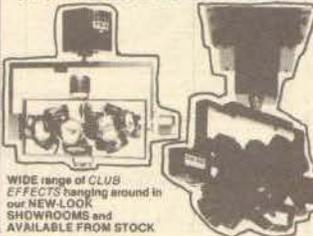
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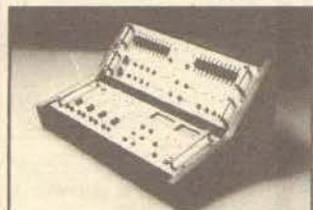
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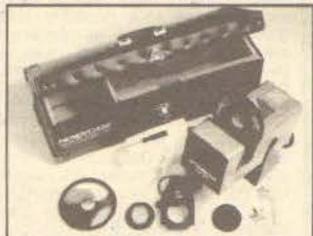
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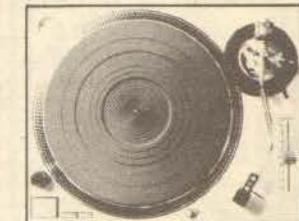
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- HOLE IN MY SHOE, Neil
- RELAX, Frankie Goes To Hollywood
- WHEN DOVES CRY, Prince
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- IT'S A HARD LIFE, Queen

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P480 RANDY CRAWFORD	Rainy night in Georgia	P274 SPANDAU BALLET	The brass
P434 DOOLEYS	And I wish	P179 ROD STEWART	I don't want to talk about it
P425 FUN BOY THREE	Thank you and love	P161 DONNA SUMMER	Hot stuff
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● JOY DIVISION — JAN CURTIS	● CAFE BLEU
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● U2 — BODY	● REVENGE
● U2 — NEW YEARS DAY	● JAM — BEAT SURRENDER
● U2 — FLAG	● JAM — DIG NEW BREED
● U2 — BLOOD RED SKY	● ANDY WARHOL'S BAD

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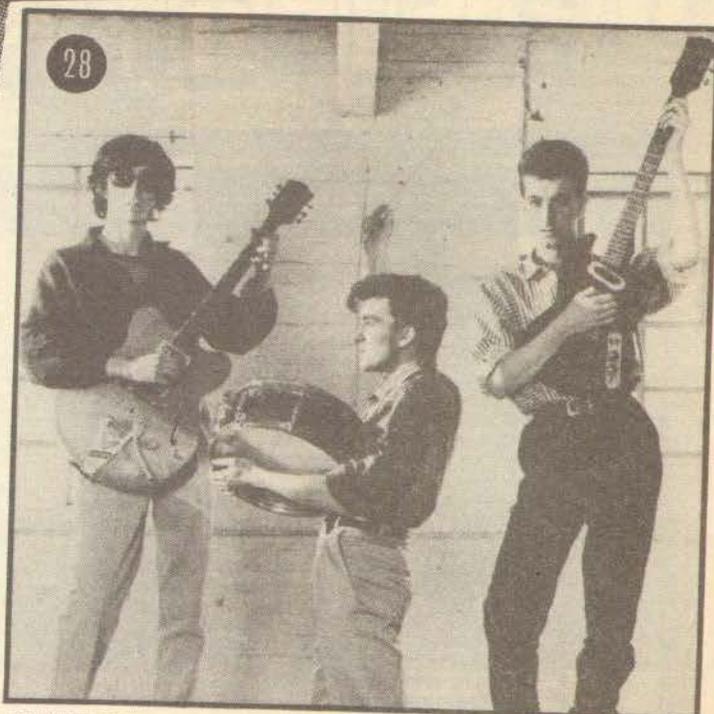
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UK Albums

Week ending August 11, 1984

OFFICIAL TOP OF THE POPS/RADIO ONE CHARTS



THE BLUEBELLS: sisters of melody

		THIS WEEK		
			LAST WEEK	
			WEEKS ON CHART	

1	1	1	NOW THAT'S WHAT I CALL MUSIC 3, Various, EMI/Virgin NOW3 ☆
2	1	13	LEGEND, Bob Marley and the Wailers, Island ☆
3	2	3	DIAMOND LIFE, Sade, Epic □
4	3	7	PRIVATE DANCER, Tina Turner, Capitol ○
5	4	42	CAN'T SLOW DOWN, Lionel Richie, Motown ☆
6	5	23	THE WORKS, Queen, EMI □
7	8	87	THRILLER, Michael Jackson, Epic ☆
8	6	49	AN INNOCENT MAN, Billy Joel, CBS ☆
9	10	15	BREAKOUT, Pointer Sisters, Planet ○
10	11	25	INTO THE GAP, Thompson Twins, Arista ☆
11	9	23	HUMAN RACING, Nik Kershaw, MCA □
12	14	9	BREAKDANCE, Original Soundtrack, Polydor ○
13	7	6	PARADE, Spandau Ballet, Chrysalis
14	18	4	PURPLE RAIN, Prince And The Revolution, Warner Bros
15	15	7	BREAKING HEARTS, Elton John, Rocket □
16	12	3	PRIMITIVE, Neil Diamond, CBS
17	16	7	SHE'S SO UNUSUAL, Cyndi Lauper, Portrait ○
18	17	9	AMERICAN HEARTBEAT, Various, Epic
19	13	4	VICTORY, Jacksons, Epic □
20	22	19	NOW THAT'S WHAT I CALL MUSIC 2, Various, EMI/Virgin ☆
21	24	2	STARLIGHT EXPRESS, Original Cast, Starlight/Polydor
22	20	22	HUMAN'S LIB, Howard Jones, WEA ☆
23	23	6	DISCOVERY, Mike Oldfield, Virgin ○
24	21	14	OCEAN RAIN, Echo And The Bunnymen, Korova □
25	49	3	BREAKDANCE—YOU CAN DO IT, Various, K-Tel
26	19	4	THE LAST IN LINE, Dio, Vertigo
27	27	8	CAMOUFLAGE, Rod Stewart, Warner Bros □
28	—	1	SISTERS, Bluebells, London LONLP1
29	34	57	QUEEN GREATEST HITS, Queen, EMI ☆
30	32	18	LAMENT, Ultravox, Chrysalis ○
31	28	2	A WORD TO THE WISE GUY, Mighty Wah! Beggars Banquet
32	26	9	BORN IN THE USA, Bruce Springsteen, CBS
33	30	21	ALCHEMY, Dire Straits, Vertigo □
34	29	6	BRILLIANT TREES, David Sylvian, Virgin ○
35	—	1	STREET SOUNDS CRUCIAL ELECTRO 2, Various, Streetsounds ELCST1000
36	25	17	FOOTLOOSE, Original Soundtrack, CBS □
37	40	6	GOODBYE CRUEL WORLD, Elvis Costello, F Beat
38	31	6	REWIND (1971-1984), Rolling Stones, Rolling Stones
39	38	10	BACKTRACKIN', Eric Clapton, Starblend
40	45	290	BAT OUT OF HELL, Meat Loaf, Epic/Cleveland ☆
41	44	21	CAFE BLEU, Style Council, Polydor □
42	50	9	EDEN, Everything But The Girl, Blanco Y Negro
43	41	55	NO PARLEZ, Paul Young, CBS ☆
44	37	13	HYSTERIA, Human League, Virgin □
45	42	12	MANGE TOUT, Blancmange, London
46	79	47	LABOUR OF LOVE, UB40, DEP International/Virgin ☆
47	—	1	WELL PLEASED, Chas and Dave, Rockney ROC912 ☆
48	46	12	FANTASTIC, Wham!, Innervision ☆
49	54	62	TOO LOW FOR ZERO, Elton John, Rocket ☆
50	47	43	COLOUR BY NUMBERS, Culture Club, Virgin ☆
51	51	8	GREATEST MESSAGES, Grandmaster Flash & Furious Five, Sugarhill
52	36	10	FAREWELL MY SUMMER LOVE, Michael Jackson, Motown □
53	39	37	SEVEN AND THE RAGGED TIGER, Duran Duran, EMI ☆
54	35	14	JUNK CULTURE, Orchestral Manoeuvres, Virgin ○
55	33	6	BEAT STREET, Original Soundtrack, Atlantic
56	64	10	BREAK MACHINE, Break Machine, Record Shack
57	52	37	UNDER A BLOOD RED SKY, U2, Island ☆
58	56	36	NOW THAT'S WHAT I CALL MUSIC, Various, EMI/Virgin ☆
59	84	18	FACE VALUE, Phil Collins, Virgin
60	—	1	BEST OF JON AND VANGELIS, Jon and Vangelis, Polydor POLH6
61	43	10	LOST BOYS, Flying Pickets, 10 Records
62	60	39	OFF THE WALL, Michael Jackson, Epic ☆
63	61	5	20 ORIGINAL GREATS, Cliff Richard And The Shadows, EMI
64	53	24	THE SMITHS, The Smiths, Rough Trade
65	70	13	MAN ON THE LINE, Chris De Burgh, A&M
66	58	13	CHANGE OF HEART, Change, WEA
67	48	12	THEN CAME ROCK 'N' ROLL, Various, EMI □
68	62	18	GREATEST HITS, Marvin Gaye, Telstar □
69	100	2	CHARIOTS OF FIRE, Vangelis, Polydor ☆
70	98	9	LIONEL RICHIE, Lionel Richie, Motown ☆
71	66	6	ELIMINATOR, ZZ Top, Warner Bros ○
72	73	9	EMERALD CLASSICS, Various, Stoic
73	72	54	THE CROSSING, Big Country, Mercury
74	67	38	TOUCH, Eurythmics, RCA ☆
75	55	5	MINUTES, Elkie Brooks, A&M
76	—	1	CHUNKS OF FUNK, Various, Loose End CHUNK1

77	77	4	THE SIMON & GARFUNKEL COLLECTION, Simon & Garfunkel, CBS ☆
78	85	2	FUGAZI, Marillion, EMI
79	68	14	MASTERPIECES — VERY BEST OF SKY, Sky, Telstar □
80	81	26	SPARKLE IN THE RAIN, Simple Minds, Virgin □
81	74	16	HELLO I MUST BE GOING, Phil Collins, Virgin ☆
82	75	8	HEARTBEATS, Barbara Dickson, Epic
83	63	2	RIO, Duran Duran, EMI ☆
84	87	4	GREATEST HITS, Rod Stewart, Riva ☆
85	—	1	JAM SCIENCE, Shriekback, Arista 206416
86	95	2	TRACK RECORD, Joan Armatrading, A&M
87	83	2	LIVE AT THE NEC, Status Quo, Vertigo EUR
88	—	1	THE MUSIC OF RICHARD CLAYDERMAN, Richard Clayderman, Protv SKL5333 □
89	89	2	INTOLERANCE, Tik and Tok, Survival
90	88	10	TRUE, Spandau Ballet, Chrysalis ☆
91	78	14	LEGEND, Clannad, RCA
92	—	1	RIDE THE LIGHTNING, Metallica, Music For Nations MFN27
93	—	1	SIMON & GARFUNKEL'S GREATEST HITS, Simon & Garfunkel, CBS CBS69003 ☆
94	—	1	THE STRANGER, Billy Joel, CBS CBS82311 □
95	86	3	LOVE OVER GOLD, Dire Straits, Vertigo ☆
96	76	12	DON'T STOP DANCING, Various, Telstar
97	—	1	THE ATLANTIC YEARS 1973-1980, Roxy Music, EG EGPL54 □
98	—	1	AND I LOVE YOU SO, Howard Keel, Warwick WW5137 □
99	—	1	JAZZ SINGER, Neil Diamond, Capitol EAST12120 ☆
100	96	2	LOVE SONGS, Barbra Streisand, CBS ☆

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Music Video

1	2	BREAKDANCE, YOU CAN DO IT, K-Tel
2	5	MAKING OF THRILLER, Michael Jackson, Vestron
3	6	UNDER A BLOOD RED SKY, LIVE AT REDROCK, U2, Virgin
4	1	A HARD DAY'S NIGHT, The Beatles, Vestron
5	3	LEGEND, Bob Marley, Island
6	7	SERIOUS MOONLIGHT, David Bowie, Videoform
7	4	LOVE AT THE GREEK, Neil Diamond, Vestron
8	9	LIVE IN CONCERT, Dio, Polygram
9	8	SERIOUS MOONLIGHT, David Bowie, Import — Media
10	12	LIKE TO GET TO KNOW YOU WELL, Howard Jones, Warner
11	15	ALCHEMY LIVE, Dire Straits, Polygram
12	13	CAUGHT IN THE ACT LIVE, Styx, A&M/PVG
13	16	ROCK WILL NEVER DIE, Michael Schenker Group, Hendring
14	18	DURAN DURAN, PMI
15	14	LIVE IN TORONTO, Motorhead, Avatar
16	19	A KISS ACROSS THE OCEAN, Culture Club, Virgin
17	10	THAT'S THE WAY IT IS, Elvis Presley, MGM/UA
18	—	THE COMPLEAT BEATLES, MGM/UA
19	20	LIVE, Big Country, Polygram
20	—	GREATEST FLIX, Queen, PMI

Compiled by Video Week

UK Singles

Week ending August 11, 1984

OFFICIAL TOP OF THE POPS/RADIO ONE CHARTS

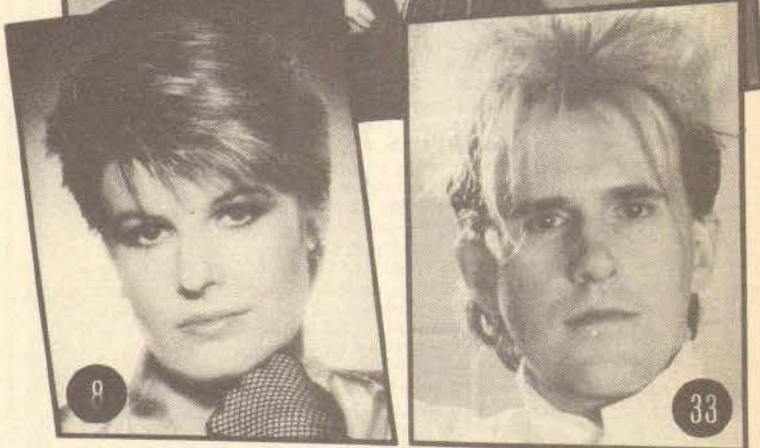
43

THIS WEEK

LAST WEEK

WEEKS ON CHART

1	1	9	TWO TRIBES, Frankie Goes To Hollywood, ZTT/Island ☆
2	12	2	CARELESS WHISPER, George Michael, Epic ○
3	5	8	WHAT'S LOVE GOT TO DO WITH IT, Tina Turner, Capitol ○
4	19	7	AGADOO, Black Lace, Flair
5	4	7	WHEN DOVES CRY, Prince, Warner Bros ○
6	3	38	RELAX, Frankie Goes To Hollywood, ZTT/Island ☆
7	2	5	HOLE IN MY SHOE, Neil, WEA ○
8	13	3	WHATEVER I DO (WHEREVER I GO) Hazell Dean, Proto
9	6	3	IT'S A HARD LIFE, Queen, EMI
10	7	27	WHITE LINES (DON'T DON'T DO IT), Grandmaster and Melle Mel, Sugarhill ○
11	10	5	EVERYBODY'S LAUGHING, Phil Fearon and Galaxy, Ensign
12	15	6	CLOSEST THING TO HEAVEN, Kane Gang, Kitchenware
13	25	6	SELF CONTROL, Laura Branigan, Atlantic
14	9	6	DOWN ON THE STREET, Shakatak, Polydor
15	20	8	ON THE WINGS OF LOVE, Jeffrey Osborne, A&M
16	8	9	TIME AFTER TIME, Cyndi Lauper, Portrait ○
17	11	8	YOUNG AT HEART, Bluebells, London
18	16	5	YOU THINK YOU'RE A MAN, Divine, Proto
19	18	7	EYES WITHOUT A FACE, Billy Idol, Chrysalis
20	21	7	TOSSING AND TURNING, Windjammer, MCA
21	14	8	LOVE RESURRECTION, Alison Moyet, CBS
22	22	4	THE DAY BEFORE YOU CAME, Blancmange, London
23	44	4	STUCK ON YOU, Trevor Walters, Sanity
24	23	8	JUMP (FOR MY LOVE), Pointer Sisters, Planet
25	32	3	SOME GUYS HAVE ALL THE LUCK, Rod Stewart, Warner Bros
26	36	3	SUNGLASSES, Tracey Ullman, Stiff
27	17	9	I WON'T LET THE SUN GO DOWN ON ME, Nik Kershaw, MCA ○
28	27	6	SISTER OF MERCY, Thompson Twins, Arista
29	24	7	COME BACK, Mighty Wah!, Beggars Banquet
30	39	5	LOVE SONGS ARE BACK AGAIN, Band Of Gold, RCA
31	26	5	SEVEN SEAS, Echo And The Bunnymen, Korova
32	28	8	BREAKIN' ... THERE'S NO STOPPING US, Ollie And Jerry, Polydor
33	—	1	LIKE TO GET TO KNOW YOU WELL, Howard Jones, WEA HOW5
34	33	8	STUCK ON YOU, Lionel Richie, Motown
35	49	2	NERVOUS SHAKEDOWN, AC/DC, Atlantic
36	30	12	WAKE ME UP BEFORE YOU GO GO, Wham!, Epic
37	45	2	JUST THE WAY YOU LIKE IT, SOS Band, Tabu
38	31	11	SMALLTOWN BOY, Bronski Beat, Forbidden Fruit
39	29	6	STATE OF SHOCK, Jacksons, Epic
40	43	5	THE MORE YOU LIVE THE MORE YOU LOVE, A Flock Of Seagulls, Jive
41	—	1	DR BEAT, Miami Sound Machine, Epic
42	—	1	WE ROCK, Dio, Vertigo DIO3
43	—	1	I NEED YOU, Pointer Sisters, Planet RPS107
44	50	2	IN THE COUNTRY, Farmer's Boys, EMI
45	38	13	THINKING OF YOU, Sister Sledge, Cotillion
46	46	3	BLACK STATIONS WHITE STATIONS, M + M, RCA
47	51	2	99½, Carol Lynn Townes, Polydor
48	37	11	FAREWELL MY SUMMER LOVE, Michael Jackson, Motown
49	35	7	SWEET SOMEBODY, Shannon, Club
50	34	9	TALKING LOUD AND CLEAR, Orchestral Manoeuvres, Virgin
51	—	1	ARE YOU READY, Break Machine, Record Shack SOHO24
52	—	1	PASSENGERS, Elton John, Rocket EJS5
53	—	1	YOU ARE MY MELODY, Change, WEA YZ14
54	63	2	BANANA BANANA, King Kurt, Stiff
55	—	1	EMPTY ROOMS, Gary Moore, 10 Records TEN25
56	65	2	SUMMER HOLIDAY, Kevin The Gerbil, Magnet
57	58	3	THERE ARE MORE SNAKES THAN LADDERS, Captain Sensible, A&M



THE SISTERS: making a Pointer; HAZELL DEAN: as opposed to Torvill and ...; HOWARD JONES: getting to know you, getting to know all about you...

58	42	7	BEAT STREET BREAKDOWN, Grandmaster Melle Mel & The Furious Five, Atlantic/Sugar Hill
59	61	3	HOT HOT HOT, Arrow, Cooltempo
60	52	3	HAND ON MY HEART, Shriekback, Arista
61	40	6	LAMENT, Ultravox, Chrysalis
62	—	1	GIRL YOU'RE SO TOGETHER, Michael Jackson, Motown TMG1355
63	54	6	ALL OF YOU, Julio Iglesias And Diana Ross, CBS
64	59	2	THE FRIENDS AGAIN EP, Friends Again, Mercury
65	73	2	HARDROCK, Herbie Hancock, CBS
66	70	2	TODAY'S YOUR LUCKY DAY, Harold Melvin & The BlueNotes, Philly World
67	57	4	GUARDIAN ANGEL, Nino De Angelo, Carrere
68	—	1	SING AND SHOUT, Second Image, MCA MCA882
69	41	12	SAD SONGS, Elton John, Rocket
70	55	3	GUILTY, Paul Hardcastle, Total Control
71	48	7	TO FRANCE, Mike Oldfield & Maggie Reilly, Virgin
72	87	1	PALE BLUE EYES, Paul Quinn And Edwyn Collins, Swamplands
73	53	17	HIGH ENERGY, Evelyn Thomas, Record Shack
74	77	1	DUM DUM GIRL, Talk Talk, EMI
75	56	3	AIN'T NO SUNSHINE, Siyuca, London

THE NEXT 25

76	—	1	BIG IN JAPAN, Alphaville, WEA International X9505
77	—	1	MR SOLITAIRE, Animal Nightlife, Island IS193
78	—	1	STATE OF INDEPENDENCE, Jon And Vangelis, Polydor JV5
79	76	—	DON'T BELIEVE A WORD, A Bigger Splash, A&M
80	—	1	I LOVE THE NIGHT, Chris De Burgh, A&M AM202
81	96	—	CCCAN'T YOU SEE, Vicious Pink, Parlophone
82	94	—	WHAT IS LIFE, Black Uhuru, Island
83	89	—	WHOSE SIDE ARE YOU ON, Matt Bianco, WEA
84	—	1	PEARL IN THE SHELL, Howard Jones, WEA HOW4
85	—	1	I'LL WAIT, Van Halen, Warner Bros W9213
86	—	1	DON'T TAKE MY COCONUTS, Kid Creole And The Coconuts, Island IS190
87	75	—	LET'S HEAR IT FOR THE BOY, Deniece Williams, CBS
88	72	—	TURN TO GOLD, David Austin, Parlophone
89	74	—	DANCING WITH TEARS IN MY EYES, Ultravox, Chrysalis
90	90	—	VIDEO, Jeff Lynne, Virgin
91	100	—	THERE IN YOUR EYES, Chas And Dave, Rockney
92	97	—	STORM OF LIGHT, Working Week, Virgin
93	—	1	BLUE MONDAY, New Order, Factory
94	—	1	YOU IN THE NIGHT, Fashion, Epic/Destijl A4502
95	93	—	MY MALE CURIOSITY, Kid Creole And The Coconuts, Virgin
96	—	1	RHYTHM OF THE STREET, Patti Austin, Qwest W9266
97	—	1	COULDN'T STAND A DAY, Re-flex, EMI FLEX4
98	—	1	SHE'S SO DIVINE, Forrest, CBS A4629
99	91	—	HEAVEN KNOWS (FEELS SO GOOD), Jaki Graham, EMI
100	—	1	AIN'T NOBODY, Rufus And Chaka Khan, Warner Bros RCK1

Compiled by Gallup

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



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◀ Dio: We Rock — should be an ore-some success

Chartfile

by ALAN JONES

A COMPLETELY static top five in the singles chart last week — only the third time that's happened in the Eighties — served only to extend Frankie Goes To Hollywood's chart-topping tenure with 'Two Tribes' to eight weeks. It thus becomes the longest-serving number one since John Travolta and Olivia Newton-John's 'You're The One That I Want', a nine week champ in 1978.

In the whole of chart history, only 10 singles have paused longer at number one than 'Two Tribes'. Assuming it's still number one this week, 'Two Tribes' will have joined seven of those records on nine weeks, and will only be bested by 'Cara Mia' (a 10 week topper for David Whitfield in 1954), 'Rose Marie' (Slim Whitman's 11 week topper from 1955) and Frankie Laine's 'I Believe', which reigned for 18 weeks in 1953.

With 'Relax' a five week champ earlier in the year, the Frankies have raised their total weeks at number one this year to 13. Realistically they stand no chance of surpassing the 27 weeks at number one enjoyed by Frankie Laine in 1953, but once 'Power Of Love' is released in November, the Frankies have a sporting chance of overhauling everybody else who's currently ahead of them — Elvis Presley (15 weeks at number one in 1962), John Travolta & Olivia Newton-John (16 weeks in 1978), the Beatles (16 weeks in 1963) and, once again, Elvis Presley (18 weeks in 1961).

'Power Of Love' will NOT be included on Frankie Goes To Hollywood's first album,



THE CRAMPS: Cult psychosis on vinyl

'Welcome To The Pleasure Zone', which is currently being recorded at Sarm Studios in Bayswater. The album will be a double containing around 55 minutes of music, including references to (but not full versions of) 'Relax' and 'Two Tribes'. Other tracks will definitely include 'Crystal Kisses' and 'Wish The Lads Were Here'. 'Ferry 'Cross The Mersey' and 'War' may be included in fragmented form, but the only non-original to be featured in full will be a version of Bruce Springsteen's 'Born To Run'.

The album will be packaged in a luxurious gatefold sleeve with a 36-page booklet which will,

presumably, include more examples of the Frankie philosophy together with impenetrable jottings from Paul Morley and a comprehensive analysis of the group's achievements to date, penned by yours truly.

THE ALBUM chart is more than usually awash with multi-artist compilations at present. Last week a total of 17 of them occupied berths in the top one hundred, and a further five were 'bubbling under'. All but one of these albums were either TV-advertised or movie soundtracks, or both.

The odd one out, in more ways than one, was Rockabilly Psychosis And The Garage Disease, which bears on its sleeve the apt description: "The most devastating trip into the world's most warped musical minds". With practically no support from the media the album, which contains 14 tracks varying in vintage from 1960 to 1984, is number one in the indie charts and is selling a steady 4,000 copies a week.

The Trashmen's 1963 curio 'Surfin' Bird' (later covered by the Ramones), and 'Psycho' by the Sonics most nearly conform to the regular perception of 'pop songs'. The Novas contribution is, however, more typical of the contents of the album, being a classic piece of Neanderthal rock dedicated to, and named after, their local wrestling hero, 'The Gusher'. Amongst suitably eccentric songs about vampires, catmen and radioactive kids, the winner by the shortest of heads is the Legendary Stardust Cowboy's 'Paralysed'. The cowboy is a surprisingly sober-looking individual whose guitar and vocal work are decidedly free-form, whilst his drummer was obviously playing along to a different tune altogether. One of the all-time classic punk thrashes.

Eighties cult favourites like the Sting-Rays, the Cramps, the Meteors and the Guana Batz also make worthwhile contributions to the album. If you're sick of the slickly produced and executed music which dominates the rest of the chart, this could be just the antidote you need...

Two years after it was first released, it's a pleasure to welcome Afrika Bambaataa & Soul Sonic Force's 'Planet Rock' back to the chart, ahead of a whole treasure trove of hip-hop classics re-activated by Polydor. A classic of its kind, 'Planet Rock' is coincidentally featured on StreetSounds' newest album chart hit 'Crucial Electro 2'.

In America, 'Planet Rock' is the decade's most outrageous example of how Billboard consistently and shamelessly ghetto-ises black music by under-representing its importance in the hot one hundred.

In 1982, only 23 singles sold more than a million copies in America. Sixteen records reached number one, and it's reasonable to assume that weekly variations in overall sales patterns should propel some non million sellers to number one. Equally, some records up against massive hits can be expected to sell more than a million without reaching pole position.

'Planet Rock' was certified a million seller in 1982, but being uncompromisingly a product of black culture it was totally ignored by American whites, sold 400,000 before charting at all, and ultimately peaked at number 48.

But if Billboard is barely tolerant of black music, which at least has its own charts, then it positively shuns the massive children's record market; story records of 'Star Wars' and 'The Empire Strikes Back' both sold over 1,500,000 copies but were denied a place in any of Billboard's charts...

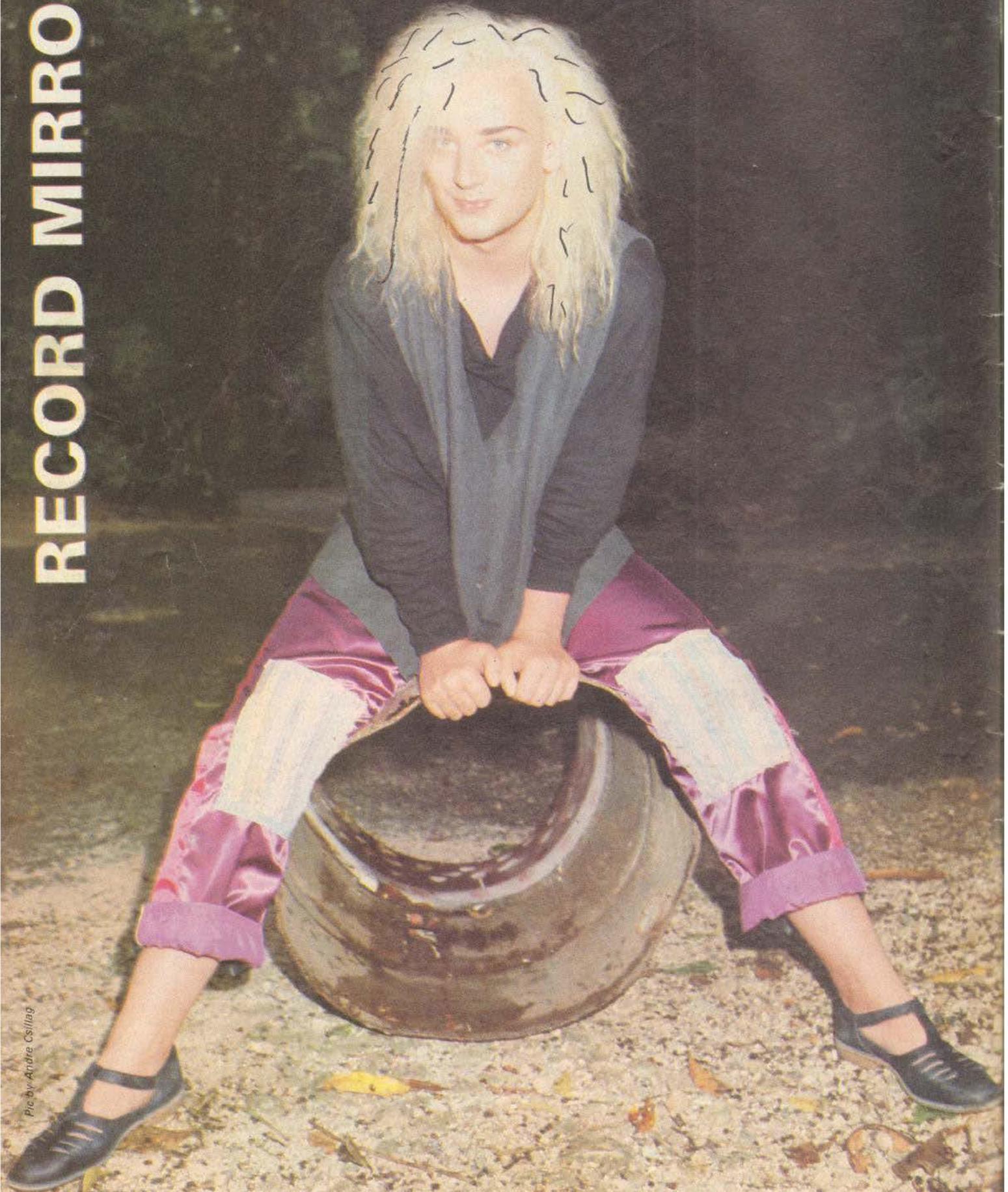
Pic by Carole Segal

...AND THAT'S A FACT

WORLDWIDE SALES of 'Relax' have now topped five million, and the record has reached number one in eight countries. It's been least successful in North America, peaking at numbers 22 in Canada, and 67 in America. ... Having this week equalled the 40 week chart run of Boney M's 'Brown Girl In The Ring/Rivers Of Babylon', 'Relax' will next week become the longest running chart hit since 'My Way' by Frank Sinatra completed a 42 week residency in 1969. Ultimately, it will surely overhaul Acker Bilk's 'Stranger On The Shore' (55 weeks in a row spanning 1961/2) and the present champ, Engelbert Humperdinck's 'Release Me', which bowed out after 56 weeks in 1968. ... In Ireland 'Relax' is trailing in the longevity stakes behind Paddy Reilly's 'The Fields Of Athenry' which last week celebrated a complete year of continuous chart activity. ... 'Relax' is the biggest-selling single in the history of Oxford Street's massive HMV shop, which has sold over 12,500 copies, including (only) 2,500 12-inches. ... The Frankies' obsession with Frank Sinatra is getting out of hand. The band took its name from a magazine article about a trip Ol' Blue Eyes took to Hollywood. Now they've paid tribute to their unwitting ally by reproducing his picture on the 12-inch remix of 'War (Hidden)', whilst the record's sleeve quotes the lyrics of 'My Way'. ... Sales of the 12-inch version of 'Relax' have provided an unexpected bonus for Gerry Marsden of And The Pacemakers fame. Gerry wrote 'Ferry 'Cross The Mersey'. I calculate that his share of royalties amounts to around £21,000. ... At its peak 'Two Tribes' was selling as many copies as all of the records between number 37 and number 100 in the singles chart combined. ... Finally, in Germany 'Relax' was dethroned by Alphaville's truly wonderful 'Big In Japan' — which is the name of the unsuccessful Liverpool band which spawned Frankie Goes To Hollywood. Scarey, eh? ...

● **BOY GEORGE**

RECORD MIRROR



Pic by Andre Csillag