

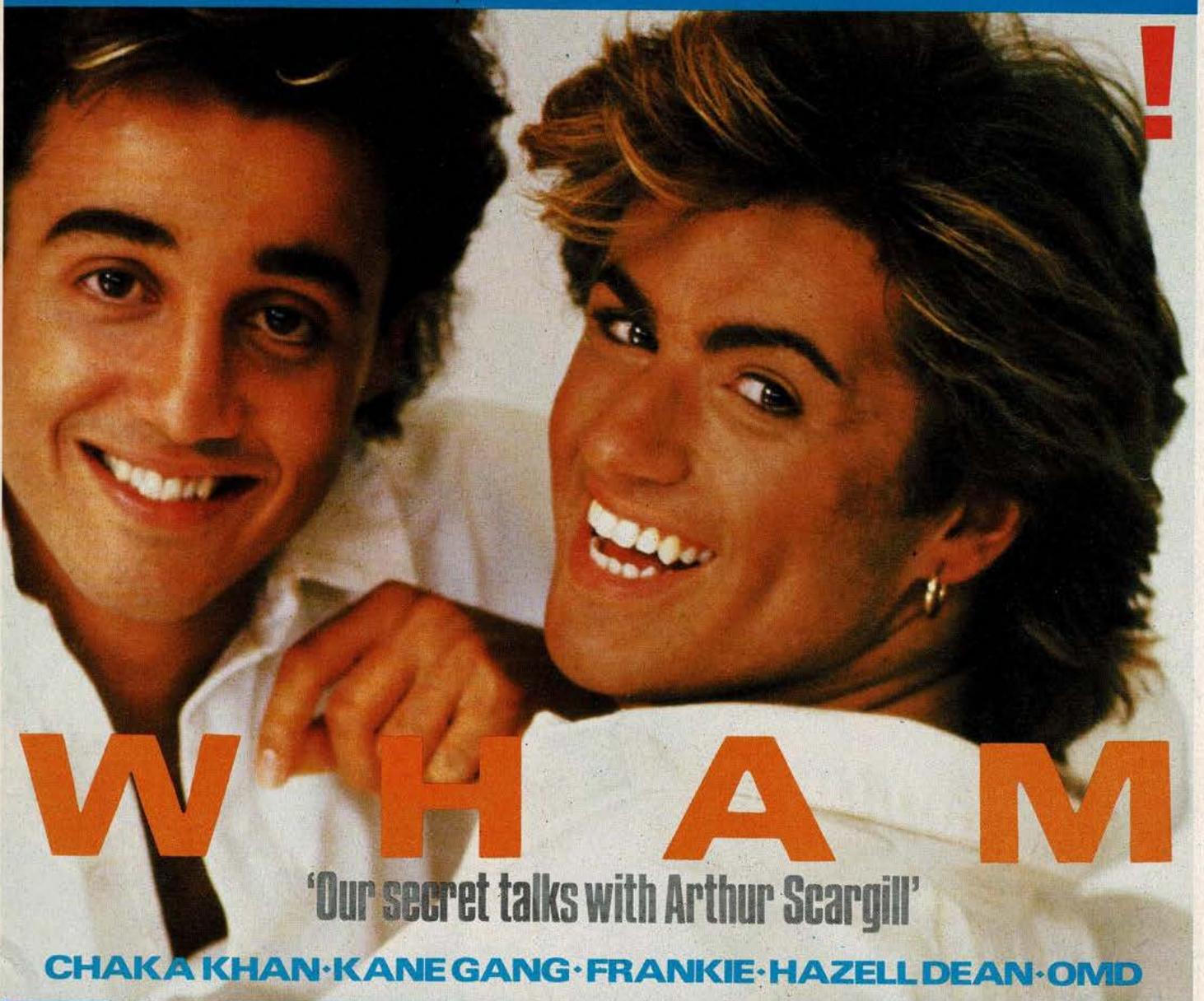
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HEWSON

RECORD

NOVEMBER 3, 1984

mirror



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EXTRA ADDED SHOW
NOVEMBER 4 CROYDON FAIRFIELD HALL





'1984' (Virgin Films) Director Michael Radford: Stars John Hurt, Richard Burton and Suzanna Hamilton

FAITHFUL TO the book, achingly acted, and played out under the heavy manners of sets that neatly evoke Orwell's vision of the future as seen through the bleary, austerity ridden 1940's.

A nice homage to a good book, but no great film. Whereas Orwell's book offered moral and philosophical counters to totalitarianism — albeit of a wonky liberal variety — the film, while effective in depicting the horror and brutality of totalitarianism, makes no comment, offers nothing but the destruction of humanity.

Surely what was needed was a re-interpretation of Orwell's work, putting a little bit more of the last 35 years into this film.



Having a goon time



GET YOURSELF in the swim of things with a set of six soul albums from Atlantic. Aretha Franklin, Sam And Dave, Booker T And The MGs, Joe Tex, Otis Redding and Wilson Pickett could be crooning for you if you can answer three simple questions.

(1) Initially MG, but what is the full name of Booker T's backing band (a) Miami Groovers (b) Memphis Group (c) Marvin Gaye?
 (2) What was Otis Redding's first (and posthumous) UK number one. Was it (a) 'Sitting On The Dock Of The Bay' (b) 'Respect' (c) 'Waiting For The Day I Get Paid'?

(3) Roxy Music had a hit with an old Wilson Pickett classic. Was it (a) 'Jealous Guy' (b) 'Dance Away' (c) 'In The Midnight Hour'?

Send your answers, together with your name and address, on a postcard to RECORD MIRROR, ATLANTIC COMPETITION, Unit 5, Seager Buildings, Brookmill Road, London SE8 4JT. The first 10 correct entries pulled out of the hat on November 12 win.

HITLINE

ARE YOU a Hitline winner? It is possible that you have won £1,000, a stupendous hi-fi or a sparkling music video? To check your Hitline numbers turn to page 9.

The following are winners: Miss S Prior, Liss, Hants; Mr M Riley, Rotherham, S Yorks; Miss S Nicholls, Dunton Bassett, Leics; Dean Simmons, Waltham Cross, Herts; Sharon Martin, Westmoors, Dorset; Craig Swallow, Monkseaton, Tyne & Wear; Gordon Deas, Kirkcaldy, Fife; Mr Ian Kemp, Chelmsford, Essex; D P McNiroll, Salford; Mr Allan Wilkes, Pollock, Glasgow; Miss Jane Clure, Aberdeen; Paul Hannan, Benchill, Manchester; G Perkins, Oxford Street, Leics; Maurice Cohen, Manchester; Gary Garson, Scalloway, Shetland; Keith Read, Warrington; T Omara, London SE11; Colin Elliott, Kingston-on-Soar, Notts; I J Collins, Barnet, Herts; Nick Bailey, Hayling Island, Hants; Paul Thomas, W Kingsdown, Kent; D J Galetin, Hengoed, Mid Glam; Philip Bates, Pontefract, W Yorks; C Linge, Merseyside; I S Hall, Norwich, Norfolk; Jason Lanoley, Blackpool, Lancs; Derek Swan, Fallowfield, Manchester; K R Lowery, Llimpsfield, Surrey; Miss Caroline Taylor, Swindon, Wilts; A Delmont, Leeds; Mr G W Andrews, Doncaster, S Yorks; David Knight, Morden, Surrey; Mr L Howe, Warley, W Mids; Alex Murray, Ruchazie, Glasgow; Mr R Tull, Chandlers Ford, Hants; D T Saunders, Basildon, Essex; Mr Russell Love, Gt Dover St, London; David Thomson, Whitchurch, Salop; Miss C Buck, Ware, Herts; G Rigby, Manchester; Sharon Hughes, Ferndown, Dorset; A Bennett, Bradford.

Violence • Virtues • Victory

INDEX

Compiled by Diane Cross



IT COULD be 1850, the Victorian brogues of the band looking more at home in the countryside of a Hardy novel, than in the dingy light of one of London's college bars. And yet *These Tender Virtues* shine through.

Leading light Pete Williams started on the soul trail back in 1979, when he was recruited to the ranks of those minstrels of intense emotion Dexy's Midnight Runners to play bass. After doing a runner to set up the Bureau with four other ex-Dex members, he's now keeping the passion precious with soul brothers Ian, Mac, Fred and Brett.

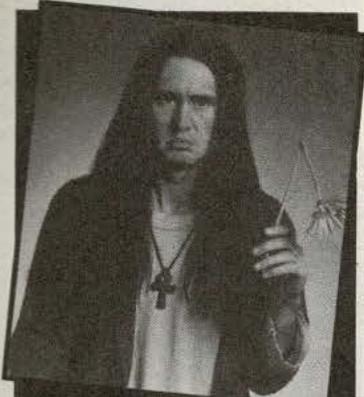
With banjo and electric organ resplendent, he captures the feeling and melancholy that makes soul. 'Waltz No 1' has a fairground hurdy-gurdy lilt to it, then there's the almost military backing to 'A Polish Prayer', a soulful rendition of 'Waltzing Matilda' and 'The Bottle' — a possible single.

It has to be said though, the Dexy influence runs deep — and an excellent influence it is to be sure. Kevin Rowland without the lisp, but the mannerisms and manic gesturing are still there.

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● BACK PAGE PICTURE by MICHAEL PUTLAND/RETNA

News



EVERYONE'S FAVOURITE hippy, Neil, will be playing a farewell gig at London's Hammersmith Odeon on December 22. Neil is saying goodbye to the world before his hippy phase takes over completely, and because the EEC is currently discussing a rise in the price of lentils.

● **HI-NRG** favourite Donna Summer, releases her single 'Supernatural Love' on November 9. The song is backed with 'Suzanna' in both seven and 12 inch formats and comes from her album 'Cats Without Claws'.

● **THE CURE** have changed drummers in the middle of their world tour. Andy Anderson played his last gig with the band in Japan and the Cure have now enlisted former Psychedelic Furs sticksman Vince Ely to see them through the rest of the tour.



ABC get rich

ABC LEAP back into action with their new line up, when they release the single 'How To Be A Millionaire' on November 2. Martin Fry and Mark White are joined by RM guest contributor Eden and David Yarritu. The single is backed by the highly original 'How To Be A Billionaire'. The 12 inch features three songs with the added 'How To Be A Zillionaire'.

● **WOMACK AND WOMACK** release their single 'Express Myself' this month. The song is a remixed version of the track on their 'Love Wars' album.

● **MATT BIANCO** get out of the lazy bed and release a single 'Half A Minute' on November 2. The track is taken from their album 'Whose Side Are You On'.

Louise for the League

THE HUMAN LEAGUE release a single entitled 'Louise' on November 11. 'Louise' is the third single to be taken from their 'Hysteria' album and is available in both seven and 12 inch format backed with 'The Sign'.

SPANDAU BALLETT have announced yet more gigs on their World Parade Tour. They now equal Culture Club's feat of playing six nights at Wembley Arena when they play there on December 9. There will also be a second show at Bournemouth International Centre on December 24.

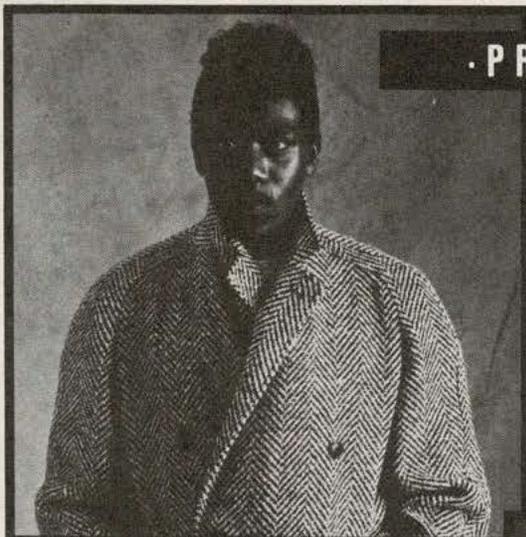
● **THE SMITHS** have made some alterations to their Irish gigs. The band now play Dublin's SFX club on November 12 and 13, and their gig at Waterford has been changed to November 14.

● **SISTER SLEDGE** remind us of their roots by re-releasing the very wonderful 'We Are Family' on November 9. The song has been remixed for modern ears by Bernard Edwards and the 12 inch includes an extra track 'All American Girls'.

THE STYLE COUNCIL have announced their two London concerts at the Royal Albert Hall. They play the prestigious venue on December 3 and 4. Tickets cost £6.50 plus 30p booking charge. Cheques or POs should be made payable to MCP Ltd, and addressed to Hearnweave, Box 281, London N15 5LW and marked **STYLE COUNCIL**. Don't forget the **SAE**.

LENNY HENRY

PRESENTS



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Culture Club Wembley record

CULTURE CLUB prove they're the biggest and best by playing six nights at Wembley Arena over the Xmas period. They become the first band to play such a long series of gigs at Wembley and have already sold out for shows on December 17, 18, 19, and 20. A few tickets still remain for the 21 and you'd be well advised to hurry for the last show on December 22. Tickets are priced £7.50 and £8.50 and are available now.

UB40 HAVE added an extra date to their pre-Xmas bash due to popular demand. They follow the Tories to the Brighton Conference Centre on December 18 and tickets are £5.50 with the usual reduction of £1 for you unfortunate dolites.

● **PAUL McCARTNEY** goes hip hop when he releases two Arthur Baker remixes of his smash hit 'No More Lonely Nights' next week. The seven inch B-side will change to a 'Special Dance Mix' of the song while an extended 12 inch play out mix is released simultaneously.

As if that weren't enough, a 'Lonely Nights Instrumental Mole Mix' will be distributed to DJs only.

● **HOWARD JONES** has added four more dates to his Xmas trek. Two of these are matinees at Brighton Conference Centre on December 16 at 3pm, and London Hammersmith Odeon on December 24 also at 3pm. Tickets cost £7, £6 and £5 and are available from the usual outlets and box offices.

The other two additions are Leeds Queen's Hall on December 19 and Birmingham NEC on December 21.



Madonna in all innocence

MADONNA RELEASES her single 'Like A Virgin' on November 9, and an album of the same name a week later. Nile Rodgers and Bernard Edwards form the core of the musicians on the album, which includes titles such as 'Material Girl', 'Dress You Up' and 'Over And Over'.



NOT TO outdone by her former band Shalamar, the lovely Jody Watley releases her debut solo single on November 2. 'Where The Boys Are' was written by Jody and Bruce Wooley and is backed with 'My House (4 Free)'. Ms Watley is now based in London and hopes to play some dates here in the new year when her solo album should be released.

● **THOSE WOLVERHAMPTON** wanderers Slade release their single 'We All Join Hands' on November 16. A rousing singalong, Slade hope it will outdo their own annual Xmas hit 'Merry Xmas Everybody' while they finish work on their new album. They plan to tour Britain in the spring.

● **SIUXSIE AND The Banshees**, currently riding high in the charts with their EP 'The Thorn' release one track 'Overground' as a seven inch single as a result of heavy radio exposure. The song, which first appeared on the Banshees' debut album 'The Scream', is backed with 'Placebo Effect'.

DEE C. LEE

DON'T DO IT BABY



PRODUCED BY ROY CARTER 'DON'T DO IT BABY' IS OUT NOW ON 7" & 12"



News



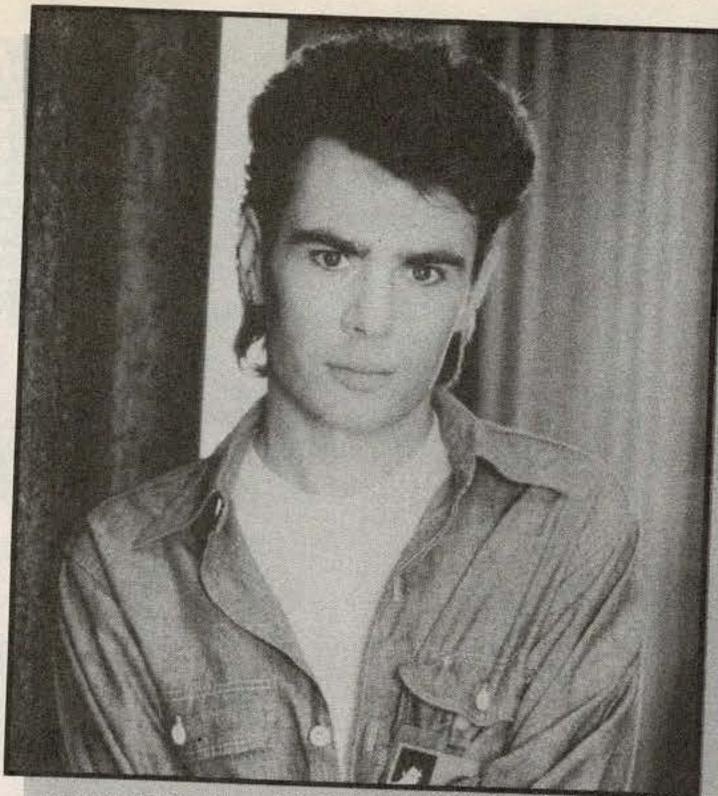
Firm dates

MEGA STARS Jimmy Page and Paul Rodgers present their new band the Firm live in December. Dates are Middlesbrough Town Hall December 7, and London's Hammersmith Odeon on the 8th. Tickets are on sale now.

● **THE GANG** Of Four, who split up recently, release a 12 inch single 'Is It Love' this week. The single is taken from a live album to be released mid November which will serve as an epitaph for the late but great Gang.

● **FRIENDS AGAIN** release their single 'South Of Love' on November 2. The single is featured on their debut album 'Trapped And Unwrapped' and comes in a full colour bag.

● **THE VERY** wonderful Felt release their third album this week. 'The Strange Idols Pattern And Other Short Stories' was produced by John Leckie.



NIK KERSHAW releases his single 'The Riddle' on November 19. He also releases his second album 'The Riddle' on November 19. As usual, Nik plays just about every instrument known to mankind himself though Tim and Dennis of the Krew get a look in and Level 42's Mark King plays on one track specially written for him by Nik. He has also announced the London dates on his tour. Nik plays Hammersmith Odeon on December 28, 29, 30, 31 and tickets are £7 and £6 available from R.S. Tickets, PO Box 4RS, London W1A 4RS. Your cheques should be made payable to Harvey Goldsmith Entertainments Ltd.

Bananarama in heaven

BANANARAMA RELEASE their single 'Hotline To Heaven', a pleasant ditty about a drug addict, on November 9. The first 10,000 copies come in a shrinkwrapped colour jigsaw cover, and there's a 12 inch version.

● **SHAKATAK** RELEASE a single 'Watching You' on November 2. It's taken from their 'Down On The Street' LP.



A **KIM** Wilde greatest hits album is released this week to cash in on Kim's success with her 'Second Time' single. The album features all her hits from 'Kids In America' to 'Water On Glass'. A new album 'Teases And Dares' will be out shortly so make up your mind which you'd prefer.

THE TRUTH

EXCEPTION OF LOVE
NEW 7" & 3 TRACK 12" SINGLE



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THE ELECTRIC BALLROOM, LONDON
THURSDAY NOVEMBER 1st.





AMNESIA FOR SHALAMAR

SHALAMAR UNVEIL their new line up when they release a single 'Amnesia' on October 29. Howard Hewett is joined by Micki Free and Delisa Davis after months of auditions (it says here).

The band hope to release an album in the new year, when they will be over here for a major tour.

● THE QUESTIONS have set up a tour to promote their 'Belief' album. Dates so far are November 2 Bedford College, Fobel Institute Roehampton 3, Birmingham University 7, Seale Hayne College Newton Abbot 9, Southampton University 10, Preston Clouds 13, Edinburgh Murray House 16, Aberdeen Rocky's 17, Dumfries Oasis 18, Nottingham Trent Poly 21, Royal Holloway College Egham 23, Treforest Poly 24. More dates will be announced shortly.

● THE HIGSONS promote their long awaited album with dates as follows. Hatfield Poly November 1, Camden Palace 2, Dundee Dance Factory 7, Aberdeen Ritzy 8, Wishaw Heathery Club 9, Edinburgh Murray House College 10, Aldershot West End Centre 17.

Greatest hits of Saxon

● SHEFFIELD'S HEAVY metal heroes Saxon release a greatest hits album on November 2. 'Saxon's Greatest Hits' features 10 of their best tracks including the anthemic 'Denim And Leather'.

● FLOY JOY's singer, Carroll Thompson, releases a solo single entitled 'The Apple Of My Eye' on November 5. The B-side is 'Songwriter's Cramp', and it is available in 12 inch format only.

TV + Radio

Friday's 'Tube' (C4, 5.30pm) is a special 50th edition party, and getting on down with Jools and Paula will be Ultravox, Sylvester, Floy Joy, Force MD's, the reserved charms of Dee Snider and the Toy Dolls.

Saturday's 'Saturday Superstore' (BBC, 9am) has an impressive double bill with Duran Duran and Nik Kershaw joining in the fun and trying to ignore Mike Read's guitar, while 'Saturday Starship' (ITV, 10am) has Tommy and Bonny up to their usual tricks with guests popping in and out. The queen of gothics, Siouxsie Sioux reveals her faves in 'My Top Ten' (Radio One, 1pm) to Andy Peebles, while OMD show their stuff in 'In Concert' (Radio One, 6.30pm). Ian Brass has sessions from the Lotus Eaters and Fatal Charm in his show (Radio One, 7.30pm).

Sunday sees the story of a record label that's had one or two hits in its time. 'Hitsville USA - The Story Of Motown' (Radio One, 4pm) is introduced by Stuart Grundy.

On Tuesday, the 'Whistle Test' has an exclusive interview with the legendary Jimmy Page, the first one he's done since Led Zeppelin split up in '79. As if that's not enough there's an interview with Streetsounds boss Morgan Khan and the live bands are Depeche Mode and The Cult.

Wednesday's Razzmatazz is introduced by Simon Le Bon and includes Girl Talk, Ultravox, Jim Diamond and Duran Duran.

● PAT BENATAR releases an album 'Tropico' on November 9. It's produced by her husband Neil Geraldo with Peter Coleman.



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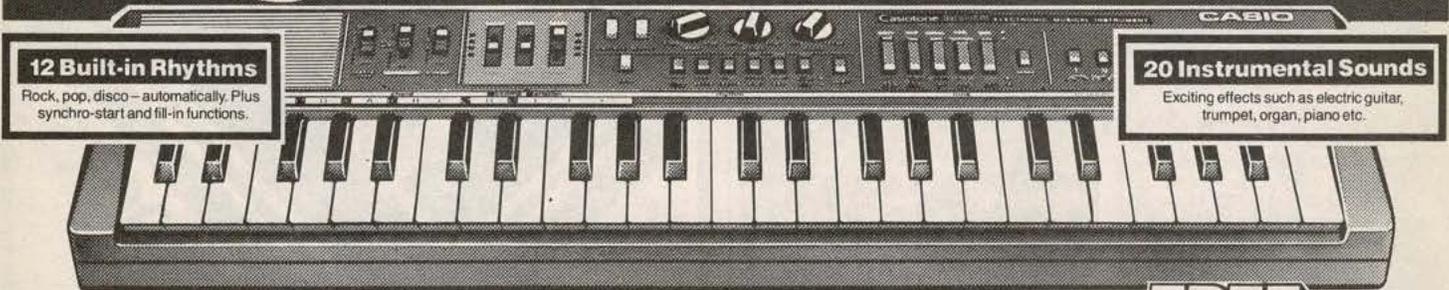
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HITLINE

WEEK SEVEN

GEORGE MICHAEL probably does it to go towards those mounting hairdresser's bills. Gary Kemp probably does it to keep his Porsche in polish. Grandmixer DST wants to know what all this scratch and win stuff is about. And so should you. Retrieve those highly valuable Hitline cards from under your pillows and see if this is your lucky week. Have you won £1,000? A hi-fi? A music video? If the suspense is killing you, read on...

Blue Jean, David Bowie

If your first number matches the chart position of this song you win £1,000.

Agadoo, Black Lace

If your second number matches the chart position of this song you win a JVC portable stereo disc system. There are five to be won.

I Should Have Known Better, Jim Diamond

If your third number matches the chart position of this song you win 'Now That's What I Call Music Video 4'. There are 250 to be won.

Tick the box on the reverse of your Hitline card to indicate the prize claimed. Complete your name and address and send your card to Hitline Prize Claims, PO Box 3, Diss, Norfolk, IP22 3HH. All prizes must be claimed within 14 days of the date shown on the cover of Record Mirror.

KEEP 'EM SAFE. Remember to keep your cards under lock and key. RECORD MIRROR will be printing more winning Hitline numbers and you could win a fabulous prize. If you haven't got a Hitline card, send an SAE to Record Mirror Personal Record Card, PO Box 3, Diss, Norfolk, IP22 3HH.

RULES AND REGULATIONS

RECORD MIRROR reserves the right to substitute any prize for a prize of similar value. Names and addresses of winners may be published and used in publicity materials or advertising.

The "HITLINE" competition will close on a date to be announced in Record Mirror. We reserve the right to alter or cancel the promotion at any time without prior notice.

Employees of Record Mirror, its advertising and promotion agencies, games suppliers, distributors and members of their immediate families, are not eligible to enter.

All prizes are subject to verification and all materials submitted become the property of Record Mirror. Proof of posting will not be accepted as proof of receipt. All materials are transmitted entirely at the risk of the sender. Only series RM-1 materials are valid. Game materials will be declared void if; damaged, illegible, altered, defective, not obtained

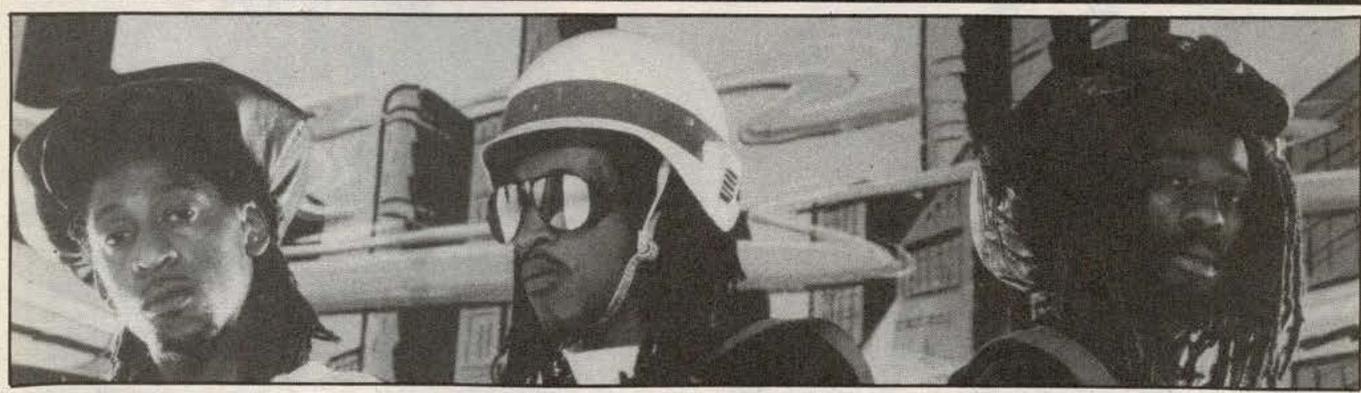
legitimately, tampered with in any way, or if they contain printing or other errors.

The instructions attached to and contained on your Personal Record Card comprise part of the Full Rules. All materials are subject to the Full Rules. Participation in Record Mirror "HITLINE" will be deemed as involving agreement to abide by the Full Rules. Breach of these rules will result in automatic disqualification. The decisions of Record Mirror will be final and binding upon all participants and no correspondence will be entered into.

Winning "HITLINE" numbers are also available each week by writing to "HITLINE" Results, PO Box 3, Diss, Norfolk, IP22 3HH.

A replacement card will be issued with your prize. Hitline record cards will also be available by sending a SAE to Record Mirror Personal Record Card, PO Box 3, Diss, Norfolk, IP22 3HH.

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Royal flush



BILLY OCEAN: the heart of diamond club 45s in spades

BILLY OCEAN's surrounded by a bunch of Queens . . . and he's never had a better time in his life. First it was a European Queen, then the one he got to know really well, the Caribbean one, then African — now there might even be a Japanese one. All singing the same tune, too.

"'African Queen' is doing well itself, in Africa," says Billy. "We thought it would be a good idea just to drop in the chorus to suit different countries, because they all scan." The European Queen never quite made it across the Ocean, but Billy's Caribbean version is not only a multi-format smash in the States, it's just given him his first big UK hit in — stand by — SEVEN years.

Not bad when you consider first that Ocean had got so browned off with the business that he was thinking of chucking it in altogether, and second that he would have been happy if the record had peaked in America at 85.

"We thought it was great when it went into the Hot 100 at 85, we thought even if it doesn't go any further, at least it's a foot in the door."

HE'D KEPT that door ajar longer in the USA than here, by having a big R'n'B hit with 'Nights' in the early Eighties that never flickered here.

"'Nights' went to number four on its own strength," Billy remembers. "The record didn't cross over, although everyone said at the time it should do. It never got the push from Epic. This time we had the ammunition. The contributory factors must be Jive and Arista, they were positive from day one."

But before he met the Queen that changed his life, Billy must have been thinking of going back to the rag trade he first worked in before the halcyon days of 'Love Really Hurts Without You',

'LOD (Love On Delivery)' and those other mid-Seventies bubblegum big 'uns.

"After the Epic deal ended, I did consider chucking it in," he admits. "GTO were taken over by Epic — what a disaster that was. I always wanted to be on Epic, you know, a big record label and everything, but it just didn't work for me.

"I was without a deal for two years. I never lost my enthusiasm, I just didn't know who to give it to. It couldn't have got any worse, without going into details, financially, everything. Everything was just coming at me at a fast rate, I just threw myself into it and decided to see if I came out alive at the other side. I still had my house, so at least I had some collateral so that I could bluff my way through."

SO, SUDDENLY to return with what could be THE biggest dance crossover hit of the year in America, it's got Ocean checking the calendar to make sure it isn't early April.

"It's a bigger market, so I'm not complaining. But I wouldn't want to live anywhere else but here, I've lived here since I was seven. There are prejudices, but you learn to cope with them. You can just jump on a plane to anywhere, do it, and come back.

"As long as I've got a little bit at the end of the day, I'm happy. I'd never want a million pounds because I wouldn't want a million pounds' worth of aggravation."

Bill's American follow-up is 'Loveboy', produced by metal man 'Mutt' Lange, and Ocean has a production credit of his own coming up, on Warren ('Mickey's Monkey') Mills' 'Flame In The Fire'. Meantime he's all set for a New Year American tour supporting, on separate bills, Chaka Khan, Kool And The Gang and Patti LaBelle. The tailoring industry's going to have to wait quite a while longer.

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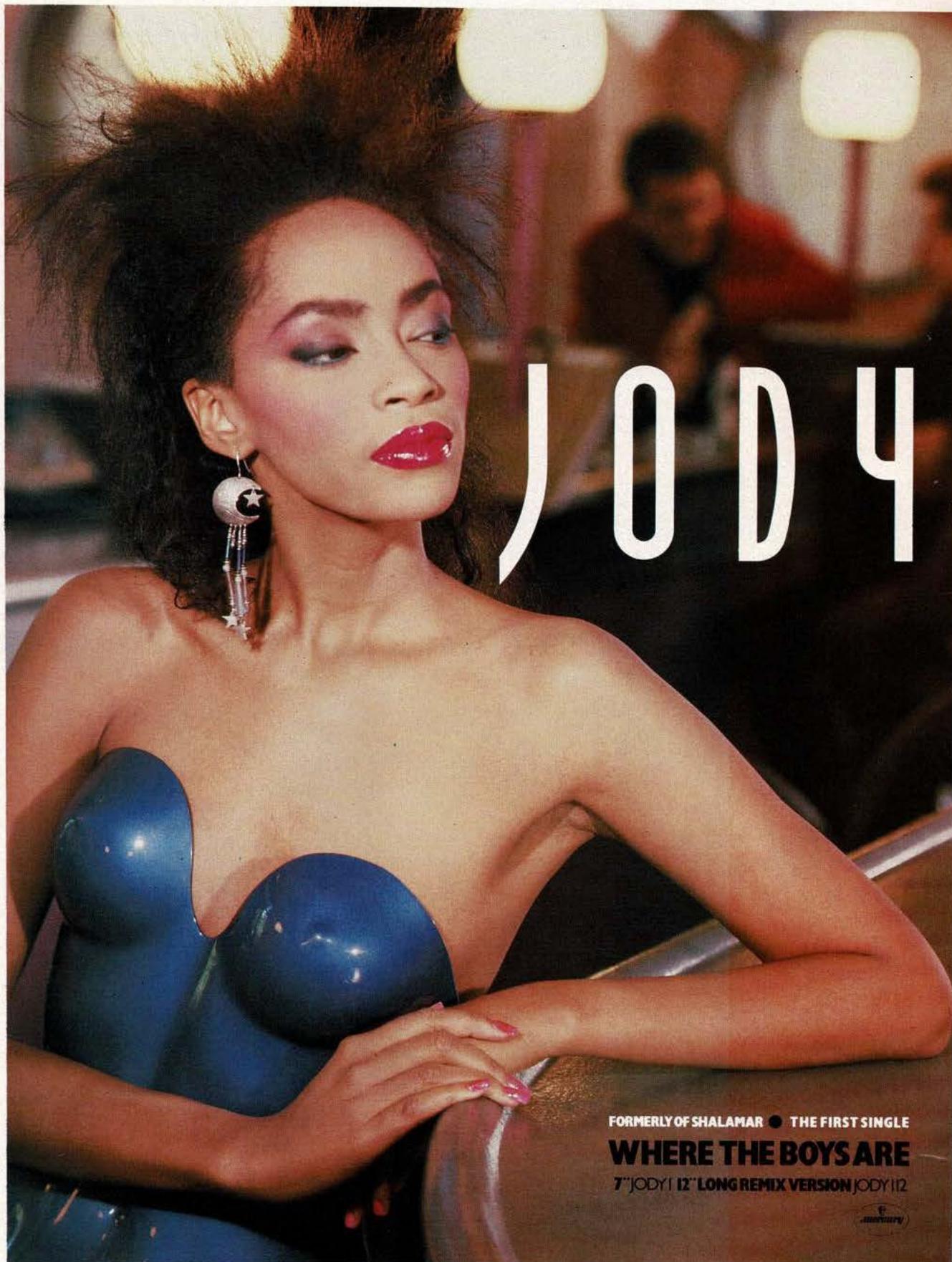
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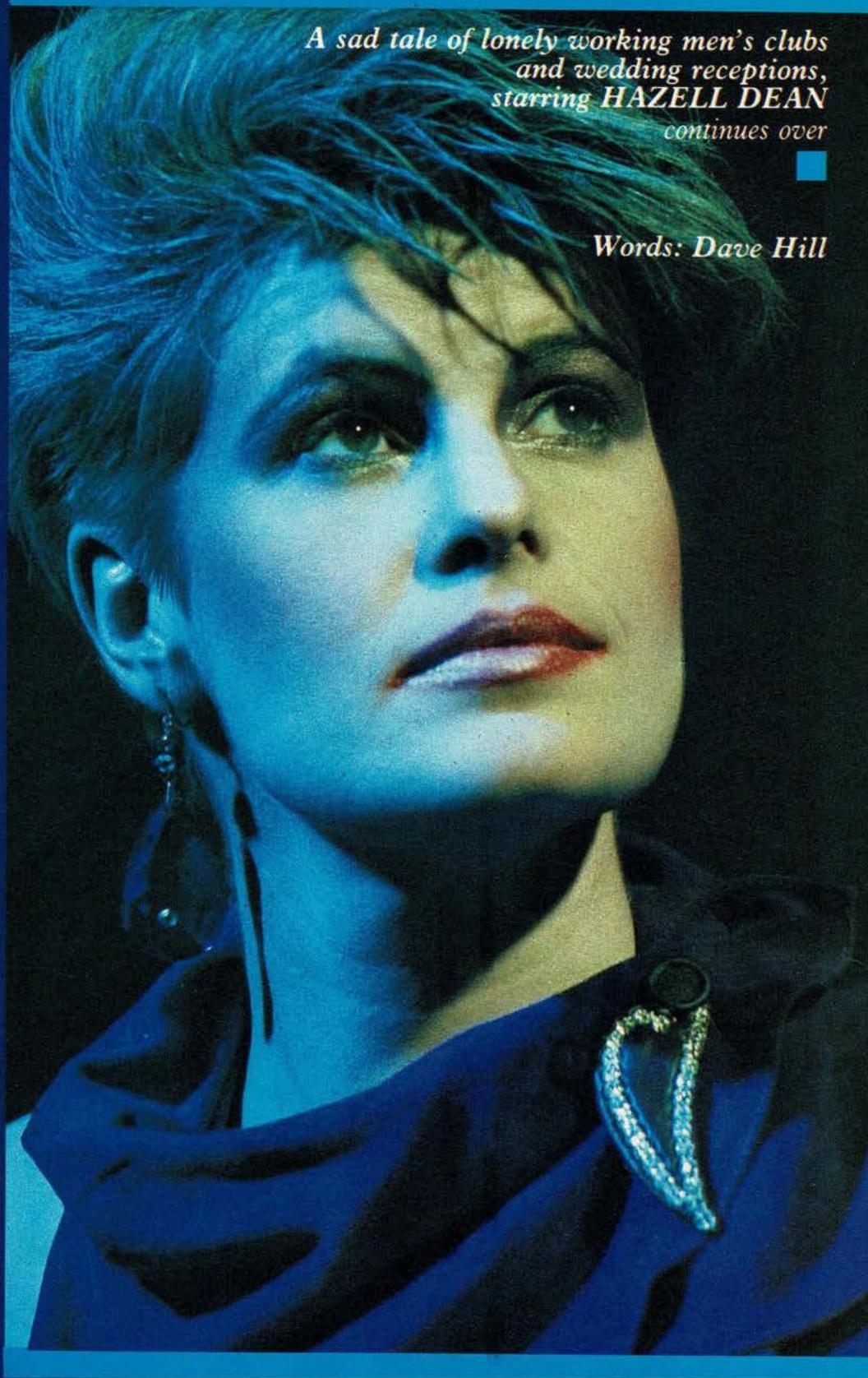
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*A sad tale of lonely working men's clubs
and wedding receptions,
starring HAZELL DEAN
continues over*

Words: Dave Hill



...My life among the plastic palm trees

from previous page

HAZELL DEAN'S name may be relatively new to the top 40, but when it comes to the treacherous world of show business she's a long way out of the starting blocks. The Tooting Belter (pardon?) who galloped overground from the gay disco scene to Top Of The Pops with 'Searchin', is about to release her debut album 'Heart First'.

"I'm not going to give too much away," she says sternly when invited to comment on rumours that the LP's sleeve concept will be based on the Hollywood musicals of the Forties.

"The idea *does* come from an old Fred Astaire movie," she concedes. "I won't look *exactly* like something from that time, but it's a sort of modern day version of it. I love the clothes of that period — those suits with the padded shoulders. I love that shape, the Bette Davies sort of thing. The sleeve to 'Back In My Arms' (her new 45) is a bit of a tease in anticipation of it."

MS DEAN'S admiration for traditional showbiz values (and tendency to cultivate traditional showbiz anticipation) is hardly surprising, when you consider her musical career before Ian Anthony Stevens tracked her down and produced that first big hit 45.

It all began at school when Hazell learned to play guitar. "My parents were very encouraging," she says, recalling her Chelmsford childhood. "My mum always helped my elder sister with her dancing. You know, making her costumes, sewing all the sequins on by hand. Mind you, that never came to anything. I can remember my mum buying me my first guitar. It cost about £5. When we came out of the shop she said, 'If you don't learn to play this thing I'll wrap it round your neck'. She was joking. But I did feel like I didn't have much choice!"

By the age of 13, Hazell Dean was playing rhythm with the sort of MOR jazz band who trot out smoochy standards at wedding receptions. "It was basically in that band that I started singing," she explains; "I used to do stuff like 'Blue Moon' and 'Moon River', which probably sounds really boring to you, but I liked it. That's why I have such a good knowledge of old songs today."

On leaving school at 16 the matrimonial crooner took the advice of her middle-aged colleagues and invested in a year's worth of piano and singing lessons. "The singing school I was with guaranteed as part of the deal to get you your first professional job — which could be absolutely anything!"

AND SO it was that a totally green Ms Hazell Dean was miraculously rocketted from the obscurity of Essex to the opulence, splendour and beckoning salacity of the Mecca Ballroom in Stoke-On-Trent.

"It was quite exciting at the time of course. I was only 17, and



...My life among

leaving home for the first time which was quite sad 'cos I was very close to my parents. Still am. And it was hard work. We did six nights a week, late hours. The first thing that was really difficult for me was getting used to that — waking up at three or four in the afternoon. But I enjoyed it all anyway. It was like another world."

After around a year of singing 'Chirpy Chirpy Cheep Cheep' to a room full of mood-lit panatella fumes, Hazell forsook the allure of a Potteries existence for more southerly climes. That is, she joined a group called Union Express and went on a tour of Spain and Tenerife. "The band had had a couple of hits over there," says Hazell. "So they were quite well known. It was a bit sort of starry really. But when we came back to England it was a very different story. We had to get into the old working men's clubs."

Mixing the original compositions of regular Eurovision entrant Paul Curtis (the band's leader) with renditions of contemporary chart-toppers, Union Express shunted in and out of miners' socials and nightclubs throughout the north of England, dragging an increasingly reluctant Hazell with them, for six or seven months.

"I became ill. I couldn't speak let alone sing. If anything went wrong with the equipment, of course, you all had to chip in. I

remember one week finishing up with just eight quid in my hand. It ended up at a holiday camp in Cleethorpes during the off season. I just couldn't take it."

And you wonder why Les Dawson is always so depressed.

THUS THWARTED by the limitations of cabaret, Hazell moved down to London, and by 1977 was working with a band at the Lyceum on a regular basis. "This was what got me nearer to doing disco stuff. Gloria Gaynor was in the charts, and I started to record for the first time."

Securing a recording contract with Decca, Hazell released two singles, one of which — 'Got You Where I Want You Babe' — later became a boystown hit for an American band without its originator even knowing. Ms Dean took a renewed interest in writing, accepting any session work around the capital she could to support herself. Then, out of the blue, Hi-NRG producer Stevens made it his business to track down the maker of 'Got You', a song which Hazell has reintroduced into her live set. Stevens offered her 'Searchin' and the rest is Cashometer City.

Working as a cabaret singer up North is not remotely trendy, either when it's happening or in retrospect. "When you're just doing travelling cabaret, you're stuck. I've never wanted to get stuck in a rut."

'Heart First', she maintains, will

not consign her to a Hi-NRG rut either. "Obviously there will be a number of Hi-NRG tracks, but there will be a couple of funkier ones too. There's quite an unusual ballad, and a song called 'Harmony' which I think will be very nice for Christmas time. Three of the songs I wrote myself. The idea is for me to show off my voice in different contexts, and my writing abilities as well."

THERE'LL BE a string of club dates to promote the album. "One thing about me is that I'm not afraid to stand up and sing. After all, I've worked all kinds of audiences now. The gay ones are great because they really *enjoy* themselves. The first gay club I ever did was Heaven (Europe's biggest . . .!) and they were wonderful. I was shaking in my boots because it was an all-male audience on a Saturday night, but once I got on stage it was great."

And when she does her live shows, Hazell Dean has no qualms about showing her roots. "I come on to a special opening, do about 30 minutes of music and chat between songs. It's a proper show, but a *disco* show. People up North can't believe that somebody who's had a couple of hits will actually come to their disco and do a real show. It's much appreciated. They love it."



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Singles



Reviewed by
**OMD'S
 PAUL HUMPHRIES
 AND
 ANDY McCLUSKEY**
THE FAVOURED FEW

MATT BIANCO 'Half A Minute' (WEA)

AM: In a normal week, that would get walked over, but this is a bad week, and that shines. I think that'll put them back in the charts. By this year's standards, that's already old-fashioned — if they release another album that sounds like that next year, they're wasting their time. The record itself is like so many Bacharach or Astrud Gilberto things. They're just lucky that so many young people can't remember that.

SYLVESTER 'Rock The Box' (Cool Tempo)

AM: That's a TR808 (drum machine) which is what Shannon uses, and it doesn't sound as good as Shannon. It's a club hit, not a crossover. Nice.
 PH: I think that could really grow on me, actually.

AM: Doesn't really sound a million miles away from what he's been doing for years, it's a change of instruments, but the vibe; the feeling's the same. That was eminently listenable and boppable.

DEE C LEE 'Don't Do It Baby' (CBS)

PH: "Don't do it 'cos that's not nice," that's a great line.
 AM: I'd love to know what it is she doesn't want him to do.

MODESTY PREVENTS... or does it?

OMD 'Never Turn Away' (Virgin)

AM: Peter Powell likes this record but that's probably because he's mincing around with Janice Long these days and she's from Liverpool, and she owes me a few bevies. I think people who liked the 'Architecture And Morality' period of OMD will like this, so 14-year-olds who got into us on our 'Junk Culture' album may find themselves upstaged by their older brothers and sisters. It's a great single and it should be a hit, and I'll tell you why, so that more

PAUL HUMPHRIES' SINGLE OF THE WEEK

DEPECHE MODE 'Blasphemous Rumours' (Mute) I really like it, I like it a lot; it's got a great chorus line. It's a bit fractured, but then that's their style. It's a bit too fractured at times, you keep wanting to hear the chorus.

AM: The strong thing is their melodies and that chorus as Paul said is a belter. I've got this feeling that Depeche Mode are going to do something really amazing and they're getting pretty close.

PH: They're the only band this week that sound like they know what they're doing, the only band that've got two ideas to rub together.

AM: Well, two pieces of metal to rub together, anyway. . .

ANDY McCLUSKEY'S SINGLE OF THE WEEK

THE BLUE NILE 'Stay' (Linn) It's the classic example of a band who need a hit or two to attract attention to the quality of their music. That's not the one, if 'Tinseltown In The Rain' didn't do it, I don't think that will either. But it's so nice and the vocal is just lovely; that chorus is lovely — "Stay, I will understand you" — that song is beautiful. It's very sad, got lovely emotion. I don't even know the names of the guys in the band.

PH: He sounds like he means what he's singing.

people can find out what a great album 'Junk Culture' is. A lot of people are afraid of the title, they think it must be something to do with rubbish.

IN THE MIDDLE THERE

SCRITTI POLITTI 'Hypnotize' (Virgin)

PH: Great rhythm. . . I didn't get as much of a tune from it that time.

AM: 'Wood Beez' was one of my favourites of the year, I couldn't stop singing the damn thing earlier this year. That's slower than 120bpm but it sounds faster. It's a belting dance song. It's a nice sound, but I don't know if there's a class hook this time.

WOMACK & WOMACK 'Express Myself (remix)' (Elektra)

PH: Didn't hold my attention particularly. . .

AM: Our trombone player would be very upset if we said nasty things about Womack And Womack, 'cos he likes them. But that doesn't bother us. . . we don't pay him, why should it bother us? I kind of got the feeling that the only thing that was interesting was the flute riff in between the lyrics. Not quite a 'Love Wars'.

RAY PARKER JR 'I Still Can't Get Over Loving You' (Arista)

AM: Poor old Martin 'I live on another planet' Cooper. . . Martin from the band was walking around a while ago singing "BLOCKBUSTERS!" so we all went around for the next two days going "I ain't afraid of no block. . ."

PH: Another strong hook.

ALPHAVILLE 'Forever Young' (WEA)

PH: It started off for me quite interesting, but then it went into something which was quite MOR.
 AM: They're from Munster, I met them three weeks ago in Cologne, I was doing an interview. They made me feel like Granddad, because they came up to me and said "Oh OMD, big heroes of ours, your first album was really important, made us want to make music." They're all our age, and

one of them's 30, actually. That song started off sounding like Toto on synths, then got strange. . . it's a mega Euro-ballad.

THE FARMERS BOYS 'Phew Wow' (EMI)

PH: (looking at the competition sleeve) I just got really interested in winning Stan's Mini.

AM: This is a case of "if you like the Farmers Boys, you'll like this", and all the people who've never bought them will continue not to buy them. It's got a lovely little violin riff, really nice. But it's like the XTC story number two: the thing that attracts their audience is the very thing that won't attract the other 90 percent of the public.

XTC 'This World Over' (Virgin)

AM: The British public chose in their infinite ignorance not to make the last one a hit, which was a belter, and given the state of the world, I see no reason why this one should be a hit. And I can understand more why this one wouldn't. I adored 'All You Pretty Girls'.

PH: I really like this one, actually.
 AM: I like that, but it sounds more like an album track.

PH: As a song, which is basically what we're reviewing, it's very very good.

... AND THE SLATED SIX

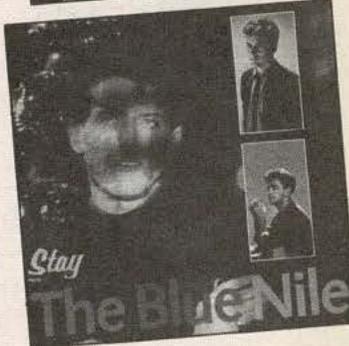
SHALAMAR 'Amnesia' (MCA)

AM: Hasn't Howard Hewett learned yet that 160bpm is pretty damn fast to dance to? You can dance to it, but it's not worth it because the pay-off punch never arrives.

PH: It lacks content, and it won't even be a club hit.

LLOYD COLE & THE COMMOTIONS 'Rattlesnakes' (Polydor)

AM: Having just listened to Depeche Mode this sounds positively dated, but that's what people want these days. Why is it that old Marlon Brando movies are so bloody trendy these days? The guy's fat, bald and an American millionaire. Any musician who was like that would be out of the window straight away. What I want to know is, will



Lloyd Cole be getting two million dollars in the year 203 for appearing in 'Superman 37'?

MUSICAL YOUTH 'Let's Go To The Moon' (MCA)

AM: It's written by Eddy Grant.
 PH: I can't believe that. How he could write anything as trite as that, it's almost condescending. And I bet it'll get loads of airplay.
 AM: James Last, it sounds like James Last.

JODY 'Where The Boys Are' (Phonogram)

AM: Ever wondered what happened to Bruce Woolley? He co-wrote it. The best thing about it is the sleeve.

PH: When the chorus first came in you thought "This is going to be great", then it went back to the verse and you thought "Oh, that's the chorus".

RICK JAMES 'You Turn Me On' (Motown)

AM: I'll tell you something, it ain't 'Superfreak'. That is like every black American dance record you've ever heard before.

PH: It's just going through the motions. No identity.

AM: That could've been anybody. Junk funk.

ABC 'How To Be A Millionaire' (Neutron)

PH: There's a melody line in there which is very similar to Shannon's 'Let The Music Play'. It's the kind of fractured rhythm that you wish would settle down.
 AM: Sounded like a production in search of a song. I wanted to like that one, what have you done?

... AND THE ONE THEY MISSED

THE KANE GANG 'Respect Yourself' (Kitchenware)

Maybe not the adventurous cover to match the imaginative choice of song but respect is the key word in the lads' treatment of the Staples and any song with the line "Put your hand on your mouth when you cough, that'll help the solution" has to be in with a fighting chance (writes Paul Sexton, who sat up with Andy and Paul burning the midnight oil at Virgin Mansions).

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The league of gentlemen

translated by JAMES A REID



flasks and plus fours were systematically checked by the Gents faithful retainer Daley Espress.

"Hurry up damnit," cried Lord Hip Hop standing in his Reform club boxer shorts and waving a copy of the 'Trilby and Winning Post' at Espress.

As one by one the League slipped into their racing gear, talk turned to the sport ahead.

"Definitely 'The Side Saddle' first, then the 'Stirrup Pump' before we finish off at the 'Horse and Groom'," opined Sir Public House reasoning that perusal of the 'Sporting Life' was best assisted by a pint of the landlord's finest.

In such noble spirits the League boarded their ancient charabanc — 'The Fiery Chartist' — and headed for Newmarket, home of the turf and people with unbelievable accents.

"Sit ee down and take the

mangelworzles from ye feet," directed the jolly Innkeeper of the 'Side Saddle' as the League played with snorters; preparatory to gracing the race track with their presence.

As sure as Peter follows Janice, round followed round, until the League were fair reeling under the influence of alcohol, cigar smoke and their specially created game pie.

Indeed, so far were the League removed from reality that all thoughts of racing were forsaken for an inebriated game of 'Find The Public Schoolboy'.

Just as Sir Public House was launching into the preliminary question of this ancient game — "Are any of you members of the SWP, long winded rock journalists or city brokers?", the League were interrupted by a rude-faced local fellow.

"You be in silence," he commanded with all the grace of a junior rock star.

"You be shut up," he continued. "You be not playing any game while I be around for harken, not only do I speak like the Farmers Boys and dress like The Alarm, but I do have tales to tell. Tales of such magnitude that I believe they would not be out of place on the front page of the Daily Mirror."

This threw the League. What was this mysterious 'Daily Mirror' they wondered? Never mind, our yokel friend continued. . .

"Not since I tried to sow the fields with full-born heffers has there been so much confusion. What I'm talking 'bout is the two new singles by mega yokel outfits Level 42 and The Alarm. 42's new muckspreader is called 'The Chant Has Begun', the Alarm's new rabble rouser 'The Chant Has Just Begun'. Now even a turnip brain like mesel' can see the similarities between these two titles, but listen fine gents for there is a simple explanation. Both sets of

THE LEAGUE OF Gentlemen were going to the races. As they gathered in the Blue Room of Lord Hip Hop's country mansion, binoculars, hip

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WITH DISCOGRAPHY AND VIDEOS

artists derived the inspiration for said ditties from a colourful mural outside their US record company entitled *The Chant Has Begun*. There ye go it's not all **William Burroughs** books and **Jean Genet** boxer shorts in the crazy world of pop.

"Mind ee, it's got a lot more to do with helicopters than combine harvesters I can tell ee. Y'see **David Essex** is no man of the field, the ringlet one travels everywhere in his own private 'copter these days. T'other day, Davey boy was going to pay a breakfast call on a chum in Tunbridge Wells. On went the Biggles helmet, on went a cassette of the 'Dambusters' and off he went. Unfortunately . . . he went to the wrong place . . . instead of dropping in on his mate, Dave landed in the back garden of a top industrialist who promptly treated him to breakfast before a red-faced Essex got up in the air again to visit his mucker. Folks, I feel a **Gary Numan** coming on here. . .

"I wonder if Davey boy would have enjoyed the drive-in club me and all the peasants went to in Chelsea last week. Red rocker **Joseph Strummer** seemed to a lot, though we thought he was hanging out with a decidedly HOORAY HENRY crowd. 'White's Club, White's Club, I Wanna White's Club, Wanna White's Club Of Me Own' . . .

"Now **The Pogues**, god bless their guttered livers, wouldn't be very much at home in White's, though I'm sure they felt less so at the hotel they stayed in last week. Having the misfortune to be

in Leeds, the band were booked into a temperance hotel by their wicked record company. Result: booze-handed minstrels creeping back into the hotel at the dead of night and getting the order of the boot. . .

"**David Sylvian** wasn't getting booted out of hotels for drunkenness last week, though he has cancelled a press tour of Australia to stay in Japan and record with **Sakamoto**. . .

"While **Glenn Gregory's** wife **Sarah** (late of the great **Allez Allez**) is working with fun-a-minute vaudeville act **Simple Minds**. By golly. . .

"Now what would all that mean towell-heeled social observer — **Tom Wolfe** acolyte, baby, whizz, bam **Peter York**. The well-spoken one was launching his new book last week and joining him in expensive frolics were **Frankie, Spandau** and someone who used to be **Bob Geldof**. . .

"**Phil Lynott** still be Phil Lynott, sure as the Prime Minister still be crackers. Now Phil was giving his new combo, **Grand Slam** an airing at the Marquee last week. All was going swimmingly until Phillip dedicated the encore to his mum. This led some yobbo in the audience to shout naughty things 'bout Phil's mum . . . and this led Phil to jump off stage and throttle said rude person. . .

"Fly the flag, me hearties, it fair brings a tear to my eye to announce that **Billy Ocean** has become the first black Brit to reach number one in the States with his 'Caribbean Queen'. . .

"Not so happy harvesting times for **Joan Jett's** bassist **Gary Ryan**.



THE RACEHORSE had two owners

Over in blighty to shoot a video he was set upon by a bunch of skinheads in a London club. . .

"Such violence reminds a little of the '1984' film. Now have any of you noticed the similarity 'tween **George Michael's** hand movements on 'TOTP' and the manic salute of the followers of **Orwell's** INGSOC. Could 'Freedom' be a plaintive plea 'gainst the encroaching totalitarianism of Thatcherism we somewhat confused viewers wonder. . .?

"Thatcher and Orwell be damned, what we on the farm wanna know about is **Daltrey** and **Toyah** or maybe **Alun Taylor** and **Dawn White**. Who they, you might wonder? Well they're a couple of **Slade** fans who wrote to

Jimmy Saville in the hope that he'd be able to secure Dave Hill's roller (YOB 1) for their wedding day. No go Joe, until Alun wrote to the Slade fan club and pronto . . . not only YOB 1 for the wedding, but Mr Hill as chauffeur. . .

By now the League had succumbed to the combined effects of yokel oratory and rich living. Slumped against the bar they gently snoozed their way through closing time, the dry afternoon, and now, as 5.30 beckoned they slowly began to leave their slumber for thoughts of food and drink.

"Bally heck," cried Toby Jub, "it's opening time." The League Of Gentlemen were always in the right place at the right time.

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Albums

Greetings, pop pickers

Crusty Loaf

MEAT LOAF 'Bad Attitude'
(Arista 206 619)

THE HELEN Terry of rock returns! Meat Loaf, sans mucho blubber, proclaims the wonders of the 'Modern Girl' and produces another slick, often forgettable, but occasionally enjoyably raucous album.

Never as serious as he's often been taken, Meat Loaf screams his way through nine tracks which, if they don't always have you bouncing in your seat, don't make you fall asleep like most American rock does at the moment. Of course, there is some dross as big production numbers hide nothing of substance underneath, but there are some rousing moments there, like the current single and also the frenetic 'Nowhere Fast'.

The cover is yet another tedious example of violent anti-woman imagery, but if 'Bad Attitude' succeeds at all it's on the large one's ability to belt out a song with all the power of a rampant Shirley Bassey.

Pathetic cover, but for the music +++ 1/2.

ELEANOR LEVY

FRANKIE GOES TO HOLLYWOOD 'Welcome To The Pleasure Dome' (ZTT1Q1)

THERE ARE no revelations here; no further sparks from Horn and Frankie's mighty clash; no sharpening of word and image play; the exorcism of sound and pop media — on hold.

In short, this double LP fails to add to Frankie's mighty bang and by its, dare I say, timidity, goes a little way in diminishing their recent past. That's not to say 'Welcome To The Pleasure Dome' is bad. It's not. It's rather good modern pop. And therein lies the problem.

Frankie have bloodied the rosy cheek of the new showbiz with three things not common to the top 20: intelligence, real sexual glamour and a sense of fun. Unlike the rest, their sex and fun weren't faked, and if none of it was really dangerous, at least it was titillating. Amusing. A little of something to get excited about.

Yet if the execution of their two-gigantic singles was no less than brilliant, they've perhaps set themselves up for too much with these four sides of '33. Where 'Relax' and 'Two Tribes' were dramatic, concentrated statements, 'Welcome To The Pleasure Dome' is unwieldy, too big.

It could have been the sheer scale of their ambition — how many bands release a double LP for their debut? — but too much here is simply not up to the standards the band and the label have set themselves. Poor cover versions of 'Born To Run' and 'San Jose' are not the bullets to give Mike Read heartburn.

Similarly, and I think this has more to do with size than content, Frankie fail to hang onto the mighty high of their two '45's. You just can't do that on a double LP and Frankie getting soft and reflective (which they do on a few tracks here) is not really what's wanted.

I think what I'm trying to say is that just as their

singles cut up and played with current pop format, this LP goes some way to sticking it all back together again. Maybe I'm dumb, but I wanted more.

And yet... if 'Welcome To The Pleasure Dome' does not shatter, it does have some mighty fine moments. The whole of side one — 'Well', 'The World Is My Oyster', 'Snatch Of Fury (Stay)', 'Welcome To The Pleasure Dome' — is a tour de force. Throwing in everything from opera, animal noises and Steve Howe on acoustic guitar and placing the whole under a 'Relax'-style backing track Frankie and Horn push the possibilities of the big sound even further. There's nothing dainty here, just great great globules of noise. Turn that dial up.

And keep it up for side two, the singles plus 'War'. On side three things start getting a bit patchy. If 'Ferry Cross The Mersey' is inspired and appropriate, 'Born To Run' — they start it like the Pistols — and 'San Jose' are a touch embarrassing: literal and rather lifeless.

From thence the album concludes on half-a-dozen self-penned songs, proving that McCartney and Lennon have little to worry about yet. It's not that anything is downright bad — indeed 'Black Night White Light' is very good — it's just that Horn cannot make pearls from everything that's flung at his feet. And some of this is a bit far flung.

'Welcome To The Pleasure Dome' would have made a brilliant single LP — sharp, sexy and well hard, but as it is there's just a little too much here.

However, it is something of an event, wittily packaged (why no Rilke reference, though) superbly produced and head and shoulders above the rest. This review might seem a bit grumpy, but really, I can't wait for their next releases. I'm still hooked... and I think you will be. ++++

JIM REID

More albums over

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Albums

Sugared Almond

MARC ALMOND 'Vermin In Ermine' (Some Bizzare BIZL8) ALTHOUGH HIS soul may be perpetually in torment, I'm sure Marc's period of nerves-in-tatters-neurosis is over and well and truly exorcised. 'Torment and...' at times almost unlistenable in its intensity, seems a lifetime away from 'Vermin', which is practically, dare I say, mellow. It's almost serene in its dreaminess and almost (gasp) gentle in places.

Marc's voice has ripened to unparalleled levels of strength and expressiveness (and tunefulness, if that bothered you) and he uses it here to full effect, acting his heart out. And he's still a brilliant storyteller (shame there's no lyric sheet) in his great tradition of 'jewel in the gutter' shockers.

Love 'Shining Sinners' and its glint of danger in 'tenement hell'; the flamenco flourishes in bittersweet 'Hell Was A City'; the strip-joint strut of 'Ugly Head'; the touching tenderness of 'You Have'. And the Brel roots really show... He's just a big drama queen at heart, but nobody does it better.+++½

BETTY PAGE

JOHN WAITE 'No Brakes' (EMI America EJ 240 1841)

JOHN WAITE'S cheekbones have already had a number one hit in

Legs eleven

VARIOUS ARTISTS 'Streetsounds Edition 11' (Street Sounds STSND 011)

AS WITH most compilations of current hits, the value-for-money factor varies according to the amount you have already invested at 45 rpm. Still, with nine tracks here, and no duds (except possibly the soapy opera of Mtume's 'You, Me And He') all clocking-in at a shave under 60 minutes of solid action, you can't say the Streetcrew aren't doing their best to give us satisfaction.

And one of the best of this or any other year, The Staple Singers' 'Slippery People' is the first in this particular series. It's a hard act to follow, but 'Tuch Me' by Fonda Rae, 'Johnny' by Bonnie Pointer, and 'Please Don't Go' by Steve Washington all do the business. Major Harris' plea for decisive thinking, 'Gotta Make Up Your Mind' is my other favourite from the hard side. Flip it over for the slower grooves, and you find The SOS Band's 'Weekend Girl', those 'Juicy Fruit' people and Rose Royce's mighty 'Magic Touch'.

What can I say? Streetsounds clean up again? Another winner from West Acton? You bet. From the bottom to the top.++++

MARK CORDERY

America with his current UK charter, 'Missing You'. The one that would like to be as compelling, as boldly ambivalent, as murderously dramatic as 'Every Breath You Take'... But of course it can't be, so it's a pale imitation instead. A mere cub-scout next to The Police.

Most of this LP is r-o-c-k spelt U-S-A; some 'hard' and some 'heavy'. Full-tilt on 'Euroshima' (sic); more considered on 'Love Collision'. The thoughtful, sensitive writer rears his head on 'Dark Side Of The Sun' and 'Restless Heart', and the rock 'n'

roll street-gang type goes out yet again on 'Saturday Night', of course. This just sounds like heavy metal with 'A' levels, or a diploma in Business Studies, more like. John Waite — Born To Sell.++½

MARK CORDERY

THE QUESTIONS 'Belief' (Respond RRL 503)

THE DEBUT album from the plucky Questions; a band with enough belief in their own talent to fight on against the apathy and prejudice of a business based on controversy and glamour.

ANDY STRIKE



The band's problem has always been in transferring the raw energy of their live set onto well polished vinyl — something they've only really ever achieved on 'Tear Soup', and 'Belief' matches that magnificent moment only occasionally.

There are plenty of great songs on this album, 'Everything I See', 'Body And Soul', 'Tuesday Sunshine' and my fave 'The Learning Tree' being a few, but there's an edge missing here. A sassier brass sound perhaps, or Paul Barry pushing his voice to breaking point — it just needs a bit more balls!

Having said that, 'Belief' is a classy young pop/soul record with some incredibly mature songwriting from Messrs. Barry/Robinson. It's easy to plunder the Motown vaults and get a number one, but The Questions believe in themselves and I for one am glad they do.++++

HEAVEN 17

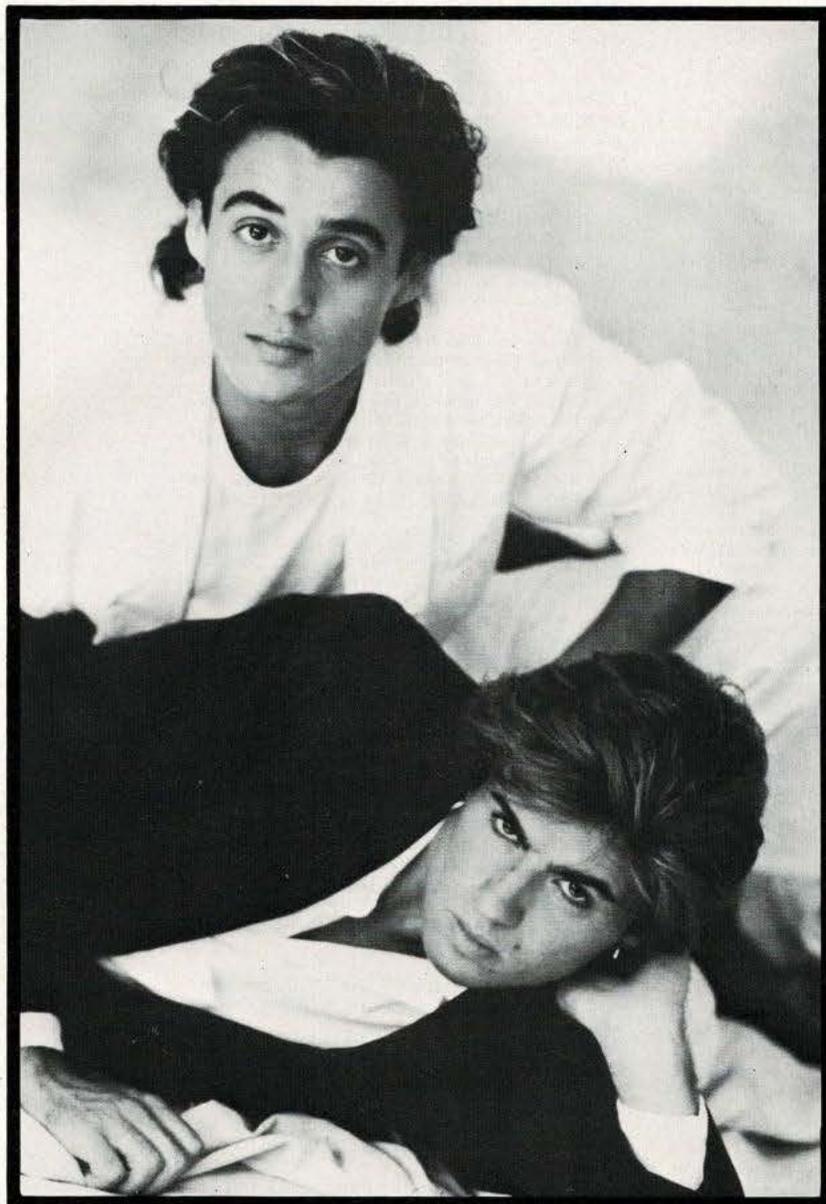
"Yeah well, I think we should wait a couple of weeks"... "No, Martyn, I've told you — it's alright"... "Well, we know the times of the deliveries for weeks to come — why do we have to do it tomorrow?"... "Look, the longer you leave it, the more nervous you're going to get"... *No more wasting time.*

This is mine (filmix)

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WHAM!



NEW ALBUM & CASSETTE

MAKE IT BIG

INCLUDING THE NO. 1 SINGLES
'WAKE ME UP BEFORE YOU GO GO'
'CARELESS WHISPER' · 'FREEDOM'



Are WHAM! doyens of the new pop aristocracy? Part one of an in-depth profile by JIM REID

IF WHAM! were a tag wrestling team — imagine it! White trunks, white boots with red stripes — 'The Mediterranean Maulers' — sun tans, some screams. Very slippery opposition, I wouldn't fancy it. They know how to use the ropes, these boys. Within the three ring pop circus Wham! are the expert tacticians. It's difficult to wham Wham! — they move so fast. Soul boys, dole boys, Billy Joel a-go-go, boxerbeat boys and absolutely no careless whisperers. They've told their story — smiles, pop and nothing but pop — and they're sticking to it.

They have little need for the furrowed brows of pop stars making art. They don't need the big statement, because, quite sensibly, they realise they're pretty damn good at making records and not too hot on the meaning of life. Sensible, now that's a word for George and Andrew.

The Wham! boys understand all about the charts and the market and videos and all things like that. They understand about their career and where they're going and where they've just come from and what they've done wrong and what they've done right. The Wham! boys have the absolute conviction. And they've just notched up their third number one in a row. They just want to make good commercial records and sell them, that's practically the whole point.

Wham! make their practical point very well. Lounging in the immaculate suite of a Mayfair hotel, log fires burning, fridge full of booze waiting, they spill it out with perfect grammar. Articulate, easy going and eminently likeable, they oil the wheels of the new showbiz with a winning charm. They know the score.

And the score is: 'Make It Big', a new album that dumps the disco orientation of yore for a thorough reworking of various pop mainstreams. You can dance to 'Make It Big', but its main impact is to reinforce Wham!'s saturation of pop's middle ground — crafted ballads and winsome love songs.

In an interview that runs over two weeks, listen to Wham! talk about making it big, the pressure of stardom, sixth form collage, mum and dad... and Arthur Scargill...

THINGS HAVE happened so quickly for you this year. After a long lay off, three number one singles and everything. Tell me why...
GEORGE: When we started at the beginning of the year with 'Wake Me Up', that was the first surprise of the year for me, because I could see that in commercial terms it was a great leap. We already knew we had 'Careless Whisper' to come out, also we already knew about 'Last Christmas' — which is our next single — 'cos I'd written that in February. It's

real shush, sleighbells and everything. We knew we had three singles that were potential number ones and that we'd take one single off the album — which hadn't been written then. Our goal was, all things being perfect, we'd get four number ones this year. 'Freedom' was the least likely to get to number one. When we released that I always considered it a bit of a risk but I really wanted us to put it out. The fact that 'Freedom' has got to number one is great, because it means with a very commercial one as the fourth single we might just do it."

Q: ON 'MAKE It Big' you've moved away from all those 'Good Times' soul boy influences and stuck yourselves right in the middle, nice ballads and well, one of the tracks even sounds a bit like Billy Joel...
G: There are two ballads instead of one. It's not dance orientated in late Seventies or early Eighties terms, but all the tracks on the LP, except for the ballads, are dance tracks. It's just that they're taken from the Sixties and Seventies, just those different feels. It's just as much a black LP as the last one was. In fact it's more of a black LP than the last one was. It's a black/pop LP as opposed to a black/disco LP.

"The first LP was us trying to find our market. Through 'Wake Me Up' and 'Careless Whisper' as a writer I realised I could basically write what I liked 'cos what I liked was always going to be commercial. What I wanted to write was always going to be commercial. With the first LP we were kinda looking for a market, with the second LP I've just written what I liked and got rid of my influences all in one go."

"I suppose the next LP will be more or less a case of us having to find our own sound or me as a writer having to find my own niche. Not so much putting more thought into it, but not having to depend so much on being derivative. Not that I think there's anything wrong in being derivative — but this is a very derivative LP — it makes the next LP a challenge. 'Make It Big' has been derived from so many different areas that it hasn't left me very much that I know."

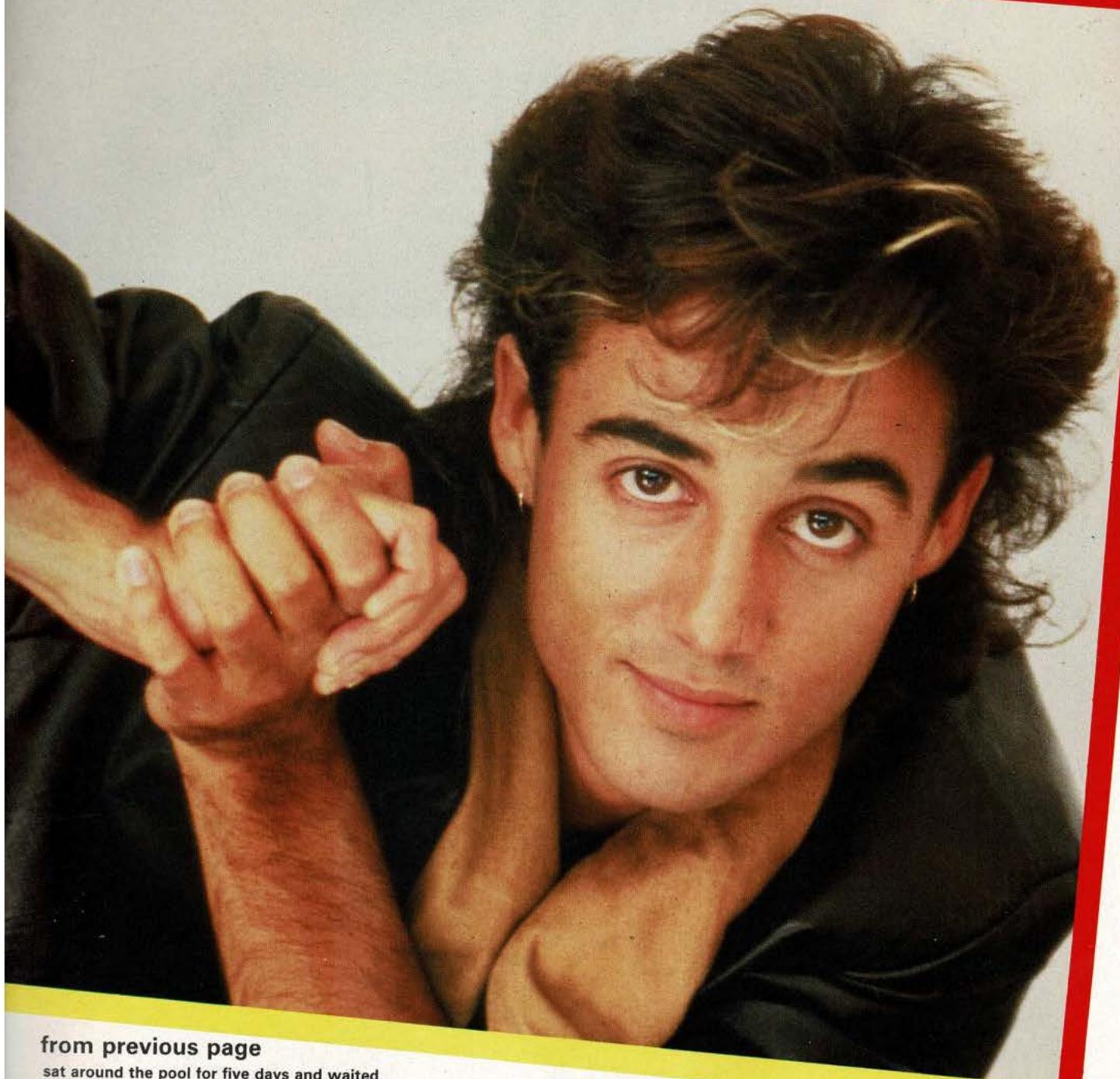
Q: WHY DID you record the LP in France and how did you go about writing the songs for it?
ANDREW: Tax reasons primarily. We could have gone to Montserrat or Nassau, but it was hot down in France and we fancied a nice summer. Also it was only one and a half hours from London and George had to keep going back to do things for 'Careless Whisper'."

Q: I went over with five basic ideas and I felt very good at the time. On the way to the airport in the taxi I got the chorus line for 'Freedom' and when I got there it kept going round in my head, so we worked on it and did 'Freedom' on the third day. I loved 'Freedom' so much I thought the ideas I'd had earlier on in the year just weren't up to it. So we all just

continues over

THINK BIG





from previous page

sat around the pool for five days and waited until I could think of the next thing, then we recorded everything as it came. With the rhythm section we've got now we record very quickly. We get the backing track done in about a day and I finish off the vocals at the end."

● **HOW DID you feel about the hostile reaction you got when you played a benefit gig for the miners recently?**

G: "It was the final proof that we don't want to appeal to a market that reads Sounds, NME and Melody Maker, they've got such a self righteous attitude. Although the majority of the people at the gig were alright, there were some really blind, intolerant, self righteous people out there. . .

"The actual gig itself I'm really glad we did. If they did another one, we'd do another one. Just to show people that the only reason we're there is so that 300 to 400 kids who pay £5 a time make money that goes towards the benefit."

● **DID YOU meet Arthur Scargill?**

G: "Yeah, we did. I didn't like Scargill at all. I

think he's the worst thing the miners could have at the moment.

"You couldn't get two worse people involved in an argument than Thatcher and Scargill — between the two of them they are capable of bringing this country to a halt. I wish more of the miners knew a bit more about him, because they'd do something about getting rid of him. He's enjoying the whole thing so much, that's what's so horrible. He's awful. I began to think after we'd met him that what we'd done was a bit useless."

A: "The reason I wanted to do it was that there are families who really aren't living properly. Kids and women who really don't have enough money to live on. It might sound cliched, but that's the reason I did it."

G: "We don't know enough about the political side of it for us to have done it for any other reason. But when I met him, I thought, I can't see him getting those families out of that position at all."

● **SOUL ON the dole and 'Bad Boys' haven't really got much relevance to the**

Wham! of 1984. Why did you dispense with the soul boy image so quickly?

G: "I think because that wasn't really us. It makes me laugh when I think how many people bought that image 'cos it was a load of shit. Yet the minute we presented our music in an escapist fashion and wrote very escapist songs and became popstars, we owned up to that and became honest, we were seen as selling out and putting on some sort of facade. Which was a total load of bullshit, 'cos most people put in that position and given the opportunity to go that way, would have gone that way. It's just that we knew we had my songwriting ability to push us that way very quickly and make us much more successful than we were."

NEXT WEEK: Are Wham! arrogant? Why was Andrew so pretentious at sixth form college? Fame. Frankie Goes To Hollywood. Nose jobs and family life in Bushey. . .

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Mailman

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

I BUY your magazine each week because I feel it is the most comprehensive guide to music. May I stress that it is the music I buy it for, not the politics. It infuriates me that all your staff can write is how much they hate Mrs Thatcher and what a godsend the Labour Party is. Admittedly, some of you are worse than others (hi, messrs Reid and Strike!).

I personally admire Mrs Thatcher and the Conservative Party. I feel she is doing a great job that any member of the Labour Party would be hard-put to emulate. You probably have absolutely no wish to know my political views. Has it ever struck you that some of your readers don't wish to know yours? Perhaps you should all become MPs and leave your jobs to people who prefer to write about music — which is surely what your magazine is all about?
Sally Fawcett, Alma Farm Cottage, Scarborough

● *As long as groups like Queen play South Africa and pop stars, journalists and RM readers all come out of the same world our politicians are playing their dangerous little games in, you will never divorce music from politics. As our esteemed leader constantly reminds us, everyone has a right to say what they feel, as has everyone else a right to disagree with them. Democracy!*

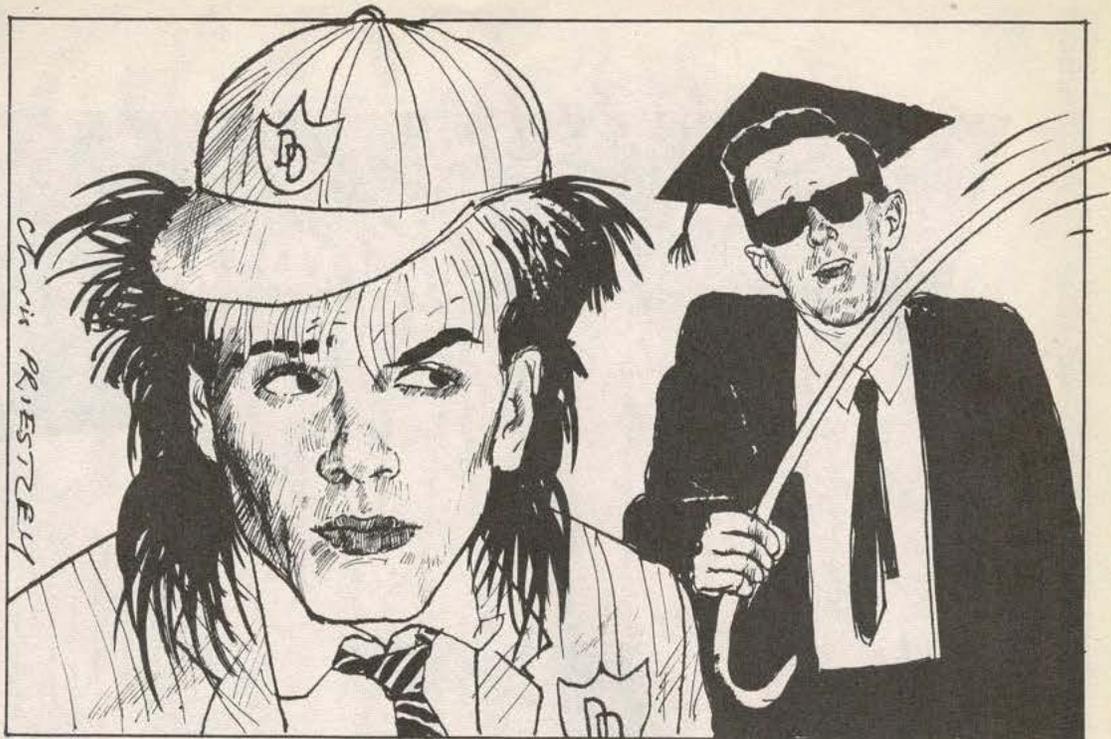
MAILMAN, YOU ain't got any balls! Just coz you don't like Paul Weller doesn't mean you have to keep ripping the piss out of him. At the mention of his name, you (very boringly) start waffling on about false this and false that. Paul Weller is the most sensible songwriter this country has ever seen. He couldn't write a shit song if he tried, OK?

So Betty Page says FGTH have lost bottle and sold out. So will you lose bottle and not print this when I tell you to . . . f**k off! Up yours.

Mark C, Manchester

● *Ooh, don't you just love it when men get all het up and butch? Personally darling, having balls isn't so great anyway (right on, feminist Mailman)*

DYLAN JONES, your review of Bonnie Tyler's latest single 'Here She Comes' was the biggest load of tosh I've ever read. Bonnie has the best voice this side of Rod Stewart and what's more, she looks like my Auntie Noreen and



'Ullo John! Gotta new photo?

WHAT HAS happened to all those tasty pictures of John Taylor you used to have in your pages? His pert little mouth and deep, sensuous eyes have been sadly missing of late. Why is this?

Can it be that you at RM are all jealous of his 'schoolboy good looks' or has the revolting Holly Johnson bribed you NOT to print any because his silly grinning visage can't stand

the competition?

So RM — more pics of John's luscious bod (naked if possible), before we send the 'Wild Boys' round.

Bruce and Sheila, Earls Court, London

● *In actual fact, it's purely because all the cameras have cracked when we've gone to photograph those finely chisled features*

I've always had a soft spot for her.

All in all, Bonnie does 'Metropolis' proud. And as for director Fritz Lang 'turning in his grave' at the sound of it — hardly likely dear boy, he was cremated . . . so there!

James 'Two pints and I'm anybody's' Brown (no, not that one), Bucks

● *It's amazing what interesting facts our readers come up with, isn't it?*

HAVING BEEN a regular reader of your magazine for some time I'm rather annoyed to find that recently there has been no coverage of anything released by the Carpenters. Why have you stopped?

They still have millions of fans in this country who like to be kept in the picture of any news about them. All it is just lately is Boy George this; Wham! that.

How about a nice article and pictures of the Carpenters? Even though Karen is dead, please don't class them as has-beens, because they're not.

C Palmer, East Sussex

● *Ummm. . . .*

MY GOD! Level 42's new album is brilliant!

PS If Andy Strike doesn't think 'Hours By The Window' would have 'seen the light a year ago', has he listened to 'I Want Eyes'??? Nice review though, Andy!

Phil the Frood

● *Strike says thank you and retreats blushing into a cupboard wondering why he's getting all this nice mail recently*

AFTER READING the article in RM on the recent pirate radio bust up, I have put pen to paper with my own (and I believe the majority of people's) views on the subject.

Since 1978 I have been actively listening to a host of specialist music stations playing various departments of soul music. Over the years, these stations have given a great deal of enjoyment to many young people as well as boosting record sales. But, because we live in Britain, this country is so slow in waking up to the growing need for specialist music stations.

When is the IBA going to wake up to the facts? Every week a dozen or so disco/soul charts are

produced. Many artists, bands and events would never see the light of day if it wasn't for specialist music stations. Black music is no longer a 'minority' trend just confined to black people.

If the IBA have one iota of intelligence, they will change their ridiculous laws and look at what's happening in today's music industry.

Mr P. Hanwell, London

● *Yes, yes, but what we really want to know is when will someone start a radio station that only plays episodes of 'The Archers' all day? That's true 'street level' broadcasting for you*

I AM a devoted Shakin' Stevens fan and am nuts about him. You don't write much about him — and when you do it's not nice. So be careful of what you say about my Sex God, otherwise you will be taken apart by some adoring fans of Shaky. The garden shears are poised and ready! So watch out!

Florrie Harrison, Morden, Surrey

● *Sex God? Shakin' Stevens? Garden shears? Are you feeling quite yourself, Florrie dear?*

NEXT WEEK

DAVID SYLVIAN ● ALISON MOYET
WHAM! ● GARY NUMAN

Cyndi Lauper



All through the night

The beautiful new single

Portrait

U S Singles

- 1 2 CARIBBEAN QUEEN (NO MORE LOVE ON THE RUN), Billy Ocean, Jive
- 2 1 I JUST CALLED TO SAY I LOVE YOU, Stevie Wonder, Motown
- 3 4 PURPLE RAIN, Prince And The Revolution, Warner Brothers
- 4 3 HARD HABIT TO BREAK, Chicago, Full Moon/Warner Brothers
- 5 6 WAKE ME UP BEFORE YOU GO GO, Wham!, Columbia/CBS
- 6 5 LUCKY STAR, Madonna, Sire
- 7 7 ON THE DARK SIDE, John Cafferty & The Beaver Brown Band, Scotti Brothers
- 8 13 BLUE JEAN, David Bowie, EMI-America
- 9 16 BETTER BE GOOD TO ME, Tina Turner, Capitol
- 10 15 I FEEL FOR YOU, Chaka Khan, Warner Brothers
- 11 14 DESERT MOON, Dennis De Young, A&M
- 12 20 OUT OF TOUCH, Hall & Oates, RCA
- 13 9 I'M SO EXCITED, Pointer Sisters, Planet
- 14 10 SOME GUYS HAVE ALL THE LUCK, Rod Stewart, Warner Brothers
- 15 18 STRUT, Sheena Easton, EMI-America
- 16 17 WHO WEARS THESE SHOES?, Elton John, Geffen
- 17 8 LET'S GO CRAZY, Prince And The Revolution, Warner Brothers
- 18 26 PENNY LOVER, Lionel Richie, Motown
- 19 19 SWEEP AWAY, Diana Ross, RCA
- 20 27 ALL THROUGH THE NIGHT, Cyndi Lauper, Portrait
- 21 12 DRIVE, The Cars, Elektra
- 22 24 WHAT ABOUT ME?, Kenny Rogers with Kim Carnes & James Ingram, RCA
- 23 11 COVER ME, Bruce Springsteen, Columbia/CBS
- 24 29 THE WAR SONG, Culture Club, Virgin/Epic
- 25 30 NO MORE LONELY NIGHTS, Paul McCartney, Columbia/CBS
- 26 21 THE GLAMOROUS LIFE, Sheila E, Warner Brothers
- 27 32 I CAN'T HOLD IT BACK, Survivor, Scotti Brothers
- 28 31 IT AIN'T ENOUGH, Corey Hart, EMI-America
- 29 33 SEA OF LOVE, Honeydrippers, Es Paranza
- 30 34 COOL IT NOW, New Edition, MCA
- 31 39 WALKING ON A THIN LINE, Huey Lewis & The News, Chrysalis
- 32 36 TEACHER, TEACHER, 38 Special, Capitol
- 33 37 I CAN'T DRIVE 55, Sammy Hagar, Geffen
- 34 23 MISSING YOU, John Waite, EMI-America
- 35 45 WE BELONG, Pat Benatar, Chrysalis
- 36 25 BOP 'TIL YOU DROP, Rick Springfield, RCA
- 37 42 GIRLS WITH GUNS, Tommy Shaw, A&M
- 38 — THE WILD BOYS, Duran Duran, Capitol
- 39 43 SUGAR DON'T BITE, Sam Harris, Motown
- 40 46 WE ARE THE YOUNG, Dan Hartman, MCA
- 41 22 ARE WE OURSELVES?, The Fixx, MCA
- 42 47 I NEED YOU TONIGHT, Peter Wolf, EMI-America
- 42 51 VALOTTE, Julian Lennon, Atlantic
- 44 49 TEARS, John Waite, EMI-America
- 45 35 A GIRL IN TROUBLE (IS A TEMPORARY THING), Romeo Void, 415/Columbia/CBS
- 46 60 HELLO AGAIN, The Cars, Elektra
- 47 62 I DO WANNA KNOW, Reo Speedwagon, Epic
- 48 56 HANDS TIED, Scandal featuring Patti Smith, Columbia/CBS
- 49 64 DO WHAT YOU DO, Jermaine Jackson, Arista
- 50 70 STRANGER IN TOWN, Toto, Columbia/CBS
- 51 28 SHE BOP, Cyndi Lauper, Portrait
- 52 58 HEAVEN'S ON FIRE, Kiss, Mercury
- 53 66 BODY, Jacksons, Epic
- 54 44 WHAT'S LOVE GOT TO DO WITH IT, Tina Turner, Capitol
- 55 65 CENTIPEDE, Rebbie Jackson, Columbia/CBS
- 56 40 STRUNG OUT, Steve Perry, Columbia/CBS
- 57 57 SHANGRI-LA, Steve Miller Band, Capitol
- 58 52 BOUNCING OFF THE WALL, Matthew Wilder, Private I
- 59 — RUN TO YOU, Bryan Adams, A&M
- 60 73 DON'T STOP, Jeffrey Osborne, A&M

Bullets 61-100

- 61 74 HAD A BAD DREAM (SLEEPING WITH THE ENEMY), Roger Hodgson, A&M
- 62 81 ALL I NEED, Jack Wagner, Qwest

- 64 75 TWO TRIBES, Frankie Goes To Hollywood, Island
- 65 71 THE MEDICINE SONG, Stephanie Mills, Casablanca
- 66 77 LOVE SONGS ARE BACK AGAIN (MEDLEY), Band Of Gold, RCA
- 70 89 THE BELLE OF ST MARK, Sheila E, Warner Brothers
- 71 76 I WANNA ROCK, Twisted Sister, Atlantic
- 73 83 HOT FOR TEACHER, Van Halen, Warner Brothers
- 74 85 PRIDE (IN THE NAME OF LOVE), U2, Island
- 75 78 ALL NIGHT LONG, Billy Squier, Capitol
- 76 80 EDGE OF A DREAM, Joe Cocker, Capitol
- 82 86 SATISFIED MAN, Molly Hatchet, Epic
- 83 88 JUNGLE LOVE, The Time, Warner Brothers
- 85 — CONCEALED WEAPONS, J Geils Band, EMI-America
- 89 — CATCH MY FALL, Billy Idol, Chrysalis
- 90 — TI AMO, Laura Branigan, Atlantic

Compiled by Billboard

U S Albums

- 1 1 PURPLE RAIN, Prince And The Revolution, Warner Brothers
- 2 2 BORN IN THE USA, Bruce Springsteen, Columbia/CBS
- 3 3 PRIVATE DANCER, Tina Turner, Capitol
- 4 4 SPORTS, Huey Lewis And The News, Chrysalis
- 5 5 1100 BEL AIR PLACE, Julio Iglesias, Columbia/CBS
- 6 7 WOMAN IN RED, Stevie Wonder, Motown
- 7 6 HEARTBEAT CITY, The Cars, Elektra
- 8 8 MADONNA, Madonna, Sire
- 9 9 SOUNDTRACK, Eddie And The Cruisers, Scotti Brothers
- 10 10 CAN'T SLOW DOWN, Lionel Richie, Motown
- 11 11 BREAK OUT, Pointer Sisters, Planet
- 12 12 17, Chicago, Full Moon/Warner Brothers
- 13 13 SHE'S SO UNUSUAL, Cyndi Lauper, Portrait
- 14 16 SUDDENLY, Billy Ocean, Jive/Arista
- 15 15 NO BRAKES, John Waite, EMI-America
- 16 33 BIG BAM BOOM, Daryl Hall & John Oates, RCA
- 17 29 THE UNFORGETTABLE FIRE, U2, Island
- 18 14 OUT OF THE CELLAR, Ratt, Atlantic
- 19 19 PHANTOMS, The Fixx, MCA
- 20 20 ANIMALIZE, Kiss, Mercury
- 21 24 TONIGHT, David Bowie, EMI-America
- 22 17 MIDNIGHT MADNESS, Night Ranger, Camel/MCA
- 23 18 STAY HUNGRY, Twisted Sister, Atlantic
- 24 21 POWERSLAVE, Iron Maiden, Capitol
- 25 — EMOTION, Barbra Streisand, Columbia/CBS
- 26 23 WARRIOR, Scandal featuring Patti Smith, Columbia/CBS
- 27 27 SWEEP AWAY, Diana Ross, RCA
- 28 28 1984, Van Halen, Warner Brothers
- 29 25 ICE CREAM CASTLE, The Time, Warner Brothers
- 30 — I FEEL FOR YOU, Chaka Khan, Warner Brothers
- 31 32 THE BLITZ, Krokus, Arista
- 32 50 VOLUME ONE, The Honeydrippers, Es Paranza
- 33 31 REBEL YELL, Billy Idol, Chrysalis
- 34 22 SIGNS OF LIFE, Billy Squier, Capitol
- 35 35 ELIMINATOR, ZZ Top, Warner Brothers
- 36 36 WHAT ABOUT ME?, Kenny Rogers, RCA
- 37 38 CAMOUFLAGE, Rod Stewart, Warner Brothers
- 38 39 EB 84, The Everly Brothers, Mercury
- 39 42 VOA, Sammy Hagar, Geffen
- 40 26 GHOSTBUSTERS, Soundtrack, Arista
- 41 41 STOP MAKING SENSE, Talking Heads, Sire
- 42 44 DESERT MOON, Dennis De Young, A&M
- 43 48 SAM HARRIS, Sam Harris, Motown
- 44 30 BANANARAMA, Bananarama, London
- 45 46 THE MAGAZINE, Rickie Lee Jones, Warner Brothers
- 46 34 THE GLAMOROUS LIFE, Sheila E, Warner Brothers
- 47 40 BREAKING HEARTS, Elton John, Geffen
- 48 37 VICTORY, Jacksons, Epic
- 49 — A PRIVATE HEAVEN, Sheena Easton, EMI-America
- 50 45 AN INNOCENT MAN, Billy Joel, Columbia/CBS

Compiled by Billboard

SOUNDS

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Promotions, Gimmicks and Coups

When You Get Right
Down To It

DEEP PURPLE big
GINA X country
lydia lunch Portion
Control

MATT BIANCO HALF A MINUTE



TAKEN FROM THE ALBUM
WHOSE SIDE ARE YOU ON?

7"/12" YZ26/T

Distributed by **wea** Records Ltd. A Warner Communications Co.

wea

Help!

Skirting the issue

EVER SINCE I can remember, I've enjoyed dressing up in feminine clothes, and, even now, I sometimes borrow my sister's clothes and sit about in them when she goes out for the night. Although I do enjoy it, I feel guilty and depressed sometimes too.

I'm confused as I fancy girls a lot and know I'm not gay. So what am I? At 19, I begin to wonder. Also, is it illegal to wear women's clothes?

Dave, Northants

● *You are yourself — a unique individual with your own range of abilities and talents, likes and dislikes. One of the things you say you like doing is wearing feminine clothes. Dressing up because you feel more relaxed, at ease and yourself or because you get sexually aroused by it, is called transvestism or cross-dressing.*

Contrary to popular myth, most men who enjoy wearing girls' and women's clothes are heterosexual — attracted to women. And it's estimated that there are as many as 200,000 adult males in the UK who feel the need to cross-dress.

Finding a girlfriend who understands and accepts you totally for yourself could be a happy solution to your present



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.

self-doubts.

Transvestism isn't illegal in itself, but men who wear women's clothes and make-up in public can be arrested and charged with causing a breach of the peace or with "insulting behaviour". Both convictions can carry prison sentences . . .

For more info on transvestism in general, write to BM Hasar, London WC1N 3XX. Or to contact a counsellor who'll understand, other heterosexual transvestites, or to find out more about membership, write to the Beaumont Society, BM Box No 304, London WC1N 3XX. Send a large sae.

HELP! ARE there any U2 fans who have tickets for November 14 at Wembley but would rather swap them for a pair to see the band on November 15 instead? I honestly can't make it to the earlier gig as I'll be studying for an external exam instead. Any offers?

Shaf, Romford

● *Hope you pass the exam! Anyone who can help out Shaf is welcome to drop a line, at speed, to me at Record Mirror, and I'll pass on his name, address and telephone number. Alternatively, ring the 'Help' number, office hours, Monday to Friday. This is*

on Ansafoe every evening and throughout the weekend.

ANY IDEAS on whether or not a Bronski Beat fan club exists? I've been trying to locate an appreciation society for ages.

Baz, Devon

● *There's no official meeting point for Bronski enthusiasts at the moment, apart from the music. I'm told plans are afoot to get it together. If you think this is a good idea fans, write to the record company, Forbidden Fruit, 15 St George St, London W1.*

Young Free And Single

WE COULD be starting some double trouble this week with *Dastardly* (19) and *Muttley* (22) from Nottingham, who'd be interested to hear from girls who also like Queen, Marillion and the Rolling Stones. Woof! Meanwhile, another cloned duo, *Graham* (18) and *Dave* (19) from *Blackpool*, who both have a sense of humour, and, like *Miss World* candidates, are interested in people 'n travel, also hope to grab yer attention gals! Especially if you live locally. Anyone, anywhere who loves the Thompson Twins, Big Country and Tom Robinson is welcome to drop a line to *Alison* (15) from Cowden, Kent; and Glitterperson *John* (20) living in Bristol wants to hear from Gary fans throughout the universe. If you want to write to D 'n M, *Graham 'n Dave*, *Alison* or *John*, send it to YF&S c/o *Help*, *Record Mirror*, 40 Long Acre, London WC2. People who want a mention in this slot, just let us know. This is a free service and all replies are forwarded in confidence.

Disco

JAMES HAMILTON
mans the decks

ODDS 'N' BODS

SHO-PROS last *Caister* was an emotional event (it'll be moving to a sandy part of Kent next year), **Chris Hill** choking as **WEA's Fred Dove** gave him a silver disc for reviving **Sister Sledge** 'Thinking Of You', while **Froggy** had pre-recorded a "re-mix" of the usual finale sequence — no definitive "Caister records" emerged, but big were **Thelma Houston**, **Breakout Krew**, **Temptations**, **Teena Marie**, **Matt Bianco**, **Chaka Khan**, **Dazz Band**, **Brass Construction**, **Krystol**, and (a **Jeff Young** exclusive) the **Intruders** 'Who Do You Love'... **Chris Hill's** biggest oldie on his last night at **Canvey's Goldmine** was the **Isley Brothers** 'Harvest For The World', his near namesake **Kev Hill** up the road at **Harlow's Whispers** packing Saturdays with oldies like **Cameo** 'It's Serious', **Reuben Wilson** 'Got To Get Your Own'... **Alan Donald**, packing weekends at **Rothesay's Ashburn**, points out the title of **Gilberto Gil's** 1979 LP 'Alapala (The Myth Of Shango)', and suggests trying **Horace Silver** 'Song For My Father' (Blue Note LP) with any **Steeley Dan** (like 'Rikki', 'Do It Again')... **Ian Anthony Stephens** new **Fantasia** label is starting a mailing list (not entirely **Hi-NRG** so state what music types you play along with full work details) c/o **Ken Crivello**, 84 Redston Road, London N8 7HE, and similarly **Dave McAleer** is updating his **Hi-NRG** list (for radio DJs and dealers too) at **Priority Promotions**, 38 Wharmcliffe Gardens, London SE25 6DQ... **Record Shack** are re-releasing **The Ritchie Family's** original old 'The Best Disco In Town' flipped by a new **Hi-NRG** remix... **London** picked up **The Breakout Krew** for rush release, **Motown** hustling out a 12in of **The Temptations** even sooner... **Street Sounds** are boxing all eight previously released 'Street Sounds Electro', 'Crucial Electro' & 'UK Electro' albums plus an otherwise unavailable bonus LP of the US **Vintertainment** label's various 'Hip Hop On Wax' mixers as a limited edition 'Essential Electro' — **The Business** 9-pack, due in three weeks for about £28 — all you little boys, tell your mum what you want for Christmas!... **Morgan Khan** is doubtless trying to register **Hammersmith Palais** as a chart return shop on December 20th, buyers of £12 tickets for **Only The Party** there being given £12-worth of "free" albums!... **Richard Jones** has started **DAT Records** ("Distinctive Artistic Technology" rather than "dat ting dere") for artists like his sister **Gloria Jones**, **Billy Preston**, **Dennis Dwyer**... **Disco Mix Club's** 'Madonna Goes

HiNRG

Hi-NRG BREAKERS include **Roni Griffith** 'Dancin' Machine' (US Vanguard), **Marsha Raven** 'Doctor DJ' (Record Shack), **Chaka Khan** 'I Feel For You' (Warner Bros), **Astaire** 'The Power Of Love' (Passion promo), **English Evenings** 'Tear You Down' (Safari).

EURYTHMICS: 'Sexcrime (nineteen eighty-four)' (Virgin VS 728-12) From the film '1984' — which is repetitively vocodered throughout — a mournful 119bpm synth chugger with dramatic stutty electro pauses and bursts of actual song building accumulative tension to end up quite exciting (7in mix and good soulfully moaned wordless 0.96%-0bpm 'I Did It Just The Same' flip — useful for "today's groove" mixers?).

HOT GOSSIP: 'Don't Beat Around The Bush' (Fanfare 12FAN 1, via PRT) **Ian Levine-Fi** Trench-prod/penned gruff chap-sung shrill skittery busily percussive 133bpm "northern soul" driver (inst flip), naggingly good of its type.

KIM WILDE: 'Lovers On A Beach' (MCA KIMT 1) Smoothly weaving melodic 129bpm bouncer wailed like Donna meeting Abba, unearthed on the flip of (and much better than) her current hit by **Record Shack** shop supreme **Chris Lucas** — for whom at least it's hot at **Earls Court Copacabana**.

DENNIS DWYER: 'Be My Baby' (Dutch Friends 390.026) Largely unrecognisable jauntily chugging 133bpm rhythmic restructuring of the **Ronettes** classic with almost a 'Suspicion' bass line now (inst flip), briefly warm on import and only just sent me. Radio jocks'll love it!

PAUL PARKER: 'Without Your Love' (Fantasia PP 1) **Ian Anthony Stephens**-produced beefily pumping routine 129bpm strutter (inst flip), due commercially mid-Nov.

TRUE: 'Long After Tonight (Is All Over)' (Rock City RCRT 4, via PRT) **Jimmy Radcliffe's** 20 years old **Bacharach** & **David**-penned northern soul classic slaughtered by an insensitive electro drums stuttered 131½bpm **palais** chick-sung "Hi-NRG" treatment. I used to know Jimmy, and hate to think what he'd have thought of this.

ASTAIRE: 'The Power Of Love' (Passion PASH 1236) **Hazel!** Dean-ish female sung mundane 129bpm bonker (inst flip), evidently the same title as **Frankie's** newie.

MARSHA RAVEN: 'Doctor DJ' (Record Shack SOHOT 31) US-recorded suprisingly lacklustre badly mixed undynamic 125bpm shuffler spoilt from the outset by an irritatingly long tempoless tease intro (inst flip).

To **The Doctor**' medley seems to have helped break the included **Margie Joseph** 'Midnight Lover' especially in pop clubs — maybe a renewed **WEA** effort could make it actually do a **Madonna** 'Holiday'?... **JA Publications** (8 Beverly Road, Canterbury, Kent) have printed two more lists of useful addresses and details, **Hospital Radio** (£3) and **Campus Radio** (£1) — both of necessity rather flimsy although the info is comprehensive... **Kevin James** edits an English language Danish **DJ News** monthly mag (**Grønnedalen** 16B st th, 7100 Vejle, Denmark), which reveals the original of the **Pepe Goes To Cuba** and **Boney M**-covered 'Kalimba De Luna' is by **Tony Esposito**, "using a new drum-type instrument the Tamborder"... **The Earons** 'Land Of Hunger' (reminiscent of **Odyssey's** 'Roots') seems to have been big in holiday hotspots like Greece and Spain... **London's** autumnal gales having abated last weekend **Solar** (definitely the permanent name now) re-erected their aerial on 102.45FM, but **JFM** were nowhere to be heard — and a new black DBC-style **Lovelight Radio** snuck in near where they'd planned moving to on 104.45FM (with suspiciously over-loud distortion around **Kensal Rise!**)... **London's Standard** newspaper reports **IBA** Director **General John Whitney** was highly

embarrassed when his leaving present from **Capital Radio**, appropriately (as it turns out) an antique crystal radio set, proved only able to pick up **Horizon Radio!**... **South-East London's** fully legal experimental community **Radio Thamesmead** are beefing with justification that they're only allowed to "broadcast" over **Rediffusion's** TV cables, which only reach a third of homes in their area, while a low power pirate-type transmitter would give them full reception... **Dave Gregory's** 7-9pm soul show has now been extended to all six weekday evenings on **Essex Radio** (95.3FM reaches Central London), **Kev Hill** guesting Nov 3 on the 6pm-starting Saturday edition... **Northern guru Richard Searling**, still **Sheffield Radio Hallam's** Saturday 6-8pm soul jock, is now tearing back to **Preston's Red Rose** for a new Saturday 10pm-2am addition to his Sunday 4-5pm 'Soul Sauce' show (Sun remains disco-ish, Sat is more soulful) — oh, and he's with **Pete Haigh** again Friday (2) at **Blackpool Baskerville's** for more **Mecca** classix... **Steve Dennis's** Birmingham **BRMB** soul show has been totally restructured and moved from Friday to Saturday 6-8pm (he's after star interview guests on 021-351 3217), while from Sunday (4) he and the **Studio 222 Experience** roadshow do Sat/Sun at **Walsall's Royal Hotel** as well as **Mon** at **Kingswinford's**

Summerhill House Hotel and **Fri** at **Ward End's Fox & Goose**... **Friday** (2) finds **Froggy** at **Stanmore Chevaliers**, **Jeff Young** at **Dartford Flicks**, **Broken Glass Street Crew** with **George S Georgiou** at **Aycliff Bee Jays**, **Darryl Hayden** at **Epsom Youth Centre** (Sat 3 at **Ashill Community Centre** in Norfolk)... **Sunday** (4) **Leeds Tiffany's** 3pm alldayer stars **Colin Curtis** and the usual crew with **breakdance competitions** (so what else is new?)... **Manu Dibango**, playing **Hammersmith Palais** Monday (5), is reportedly suing **Michael Jackson** for his unauthorised use of 'Soul Makossa' during the break in 'Wanna Be Startin' Somethin'...'... **George Lee's Anansi** is top 12in seller at **Stern's African Record Centre** in **London's Whitfield Street**... **Chaka Khan** topped **US Hot Dance/Disco**... **Sheila E** has finally started to break here after an appearance on 'The Tube' — the **British** are such a visual nation they can't buy records for the music alone (and similarly they don't care about a fame that's been raging for years until it's shown on TV)... **US RCA's** 'Ultra Dance' LP, not from 1982, is a brand new compilation of '70s dance tracks including **Charme** plus the likes of **Hues Corporation**, **Vicki Sue Robinson**, **Brainstorm**, **Gray & Hanks**, **Odyssey**, **Rhyze**... **The RAH Band** are about to sign with a new major label, so the finished version of 'Clouds Across The Moon' could be their **January** debut release (for its follow-up)... **Record Mirror's** disco charts don't compile themselves, and especially the main **black/soul** chart needs more sustained support from contributing DJs to match the time and effort put into its compilation by **Alan Jones** and myself — please send genuine floor reaction charts, Top 20 or even more if possible, to **Disco Charts**, **Record Mirror**, 40 Long Acre, London WC2E 9JT (anything received after Wednesday is too late for inclusion the following week, so post Sun/Mon)... **HEAVE HO, HEAVE HO!**

HOT VINYL

MATT BIANCO: 'Half A Minute' (WEA YZ 26T) Hopefully a smash to justify disco DJs' power (and taste), this newly extended delightful 108bpm chick-sung samba shuffler has great instrumentation and an added percussion finale, flipped by the more '60s-style **Booker T-ish** 120bpm 'Matts Mood II' (which interestingly is the only side pop jocks are into so far).

RICK JAMES: 'You Turn Me On' (Gordy TMGT 1359) Long established as huge on the floor but alone not enough to sell his 'Reflections' LP, this now remixed rolling brassy 112bpm smacker has snatches of Spanish conversation and a new percussive cold outro, flipped by his classic duet with **Teena Marie**, the pent-up romantic slow tortuous 'Fire And Desire'.

Continues over

PAUL HAIG "THE ONLY TRUTH" (MANHATTAN MELTDOWN)

PRODUCED BY BE MUSIC/DOJO/ROL 84

RE-INTERPRETED BY MAN PARRISH AND PAUL RODRIQUEZ
DURING THE HEAT OF A NEW YORK NIGHT.



ISX 198

Disco

from previous page

TOTAL CONTRAST: 'Sunshine' (Total Contrast Records TCR 2) Really nice attractive lazily tempoed breathy chaps-wailed mushily rumbling and bubbling 0-101bpm sinuous "today's groove" tigger, double A-sided with the much harder rock-funk 113bpm 'Next Time I'll Know Better'.

THELMA HOUSTON: 'You Used To Hold Me So Tight' (US MCA MCA-23520) Eagerly awaited first fruit of her sessions produced by Jimmy Jam & Terry Lewis (no sign of Hawk here though), a subdued pushing 111bpm jogger with startling electro drumbeats, jazzily wailing sax and lush cooling support, very classy but less exciting in impact than 'Change Of Heart' so probably only a soul smash (dub/LP version flip).

LINDA CLIFFORD: 'Runaway Love' (CRC CRCT 002) Good news and bad news — simmering especially in Essex as an oldie this is now out here again, but it is NOT the highly prized 1978 US Curtom promo-only remix. A Gil Askey-prod/penned patterning and pushing 0-105-106bpm subdued then soaring soul swayer (always surprisingly good synched out of 'Sex Machine'), it's flipped by a chorus-only inst and the Hi-NRG 0-125bpm 'You Are'. Even worse news — I've got the old promo remix (limited edition number 000005) but I'm not selling!

TOMORROW'S EDITION: 'I'm The Best' (US Mel-O Records MLO 438) Amir Bayyan co-penned good starkly introed 114-0bpm hot tempo bass synth jolter with nice vocal group-backed soulful lead fellah — a mixture of the old and the new if you like (inst Part 2).

AL JARREAU: 'Let's Pretend' (WEA W 9257T) The last singer on earth who needs it has adopted a rock-disco tempo for this thankfully quite subdued and pleasant for listening 139bpm sparse ticker, flipped by its inst dub and — the one that's actually filling floors — his marvellous current US 7in B-side Rod Temperton/Crusaders-ish gently sassy 97½bpm 'I Keep Callin'.

ASHFORD & SIMPSON: 'Solid' (Capitol 12CL 345) Sneakily weaving gently purposeful 101bpm jogger with terrific soaring and gurgling vocal interplay, likely to grow on you, flipped by its dub and the old 110-111bpm 'Street Corner' — which could be an attraction in itself now.

LONNIE LISTON SMITH: 'Enlightenment' (LP 'Silhouettes' US Doctor Jazz FW39420) I've a growing backlog of LPs to review and never enough time — suffice to say that this largely laid-back set's only "dancer" is a dated jittery shuffling 117bpm jazz-

NIGHTCLUB

POP JOX are playing: 1 (2) Stephanie Mills, 2 (8) Billy Ocean, 3 (9) Culture Club, 4 = (1) Sister Sledge, 4 = (3) Ray Parker Jr, 6 (10) Chaka Khan 12in, 7 (25) Wham!, 8 (17) Eugene Wilde, 9 (6) Bronski Beat, 10 (5) Stevie Wonder 12in, 11 (19) Moroder/Oakey, 12 (4) Miami Sound Machine, 13 (21) Style Council, 14 (11) Animal Nightlife, 15 (20) Fonda Rae, 16 (15) Staple Singers, 17 (—) Spandau Ballet, 18 (7) Paul Hardcastle 'RF', 19 (14) David Bowie, 20 (12) Simplicious, 21 (22) The SOS Band 'WG', 22 (31) Prince, 23 (re) Margie Joseph, 24 (28) Cars, 25 (16) Sade, 26 (18) Jocelyn Brown, 27 (33) Phyllis St. James 'CA', 28 (—) U2, 29 (—) Sister Sledge 'We Are Family', 30 (30) Lionel Richie, 31 (re) Haywoode, 32 (24) Matt Bianco 'MM2', 33 (—) Stranglers, 34 (—) Real Thing, 35 (35) Melle Mel 'WL', 36 (34) Paul Young, 37 (36) Paul McCartney, 38 (—) Gayle Adams, 39 (—) Eddy Grant, 40 (27) Alphaville.

funk instrumental with cooing chorus and electric piano solo. Full review next week!

ROSE ROYCE: 'New Love' (Streetwave MKHAN 31) Straight UK issue of the original first US 12in from their current LP, a pleasant enough Chaka-ish 114bpm burbling swayer, flipped more interestingly by both the new remix and original versions of 'Work It', an urgently lurching 114bpm funk growled and wailed by Kenny and Ricci over beefy bass and "billiard ball" beats.

CLAUDIA: 'Don't Give Up (Your Love)' (Rhythmic RMC5, via 01-597 2776) Bass and guitar burbled beefy little 123bpm wriggling backbeat bopper with spirited chanting chix and bright lead, good for a British production (alternative shorter mix and more deliberate 112½bpm 'Do You Wanna Dance With Me' flip).

GLEN RICCS: 'When Love Is New' (Diamond C International DCD 006) Brassily arranged lushly romantic sophisticated 94-93-94bpm reggae-soul swayer, rather nice, double A-sided with the very different more ethnic appealing chix-sung 76-77bpm version by LOI of 'Lovers Magic' (magic, magic, magic).

FIRE FOX: 'Street People' (Polydor POSPX 706) Chix sung slow juddering 0-104-0bpm tumbler from the 'Breakin'/Breakdance' soundtrack, trying to be an electrofied 'Ain't Nobody', co-prod/penned by OLLIE & JERRY whose own 115bpm instrumental 'Showdown' joins their previous hit 116bpm 'Breakin'... Ain't No Stopping Us' as flip.

PHILIP BAILEY: 'Children Of The Ghetto' (US Columbia 44-05093) Phil (Genesis) Collins-produced dead, dead slow atmospheric 63/31½bpm revival of the Real Thing tune by EFW's semi-falsetto singer, a gently classy late night smoocher (hot for Ian Redding of Southend!), actually flip to the jerky rock-disco 134bpm 'Photogenic Memory'.

DYNAMIC BREAKERS: 'Dynamic (Total Control)' (US Sunnysun SUN 419) Good sinuous 112bpm hip hop starts with a friendly introduction to your MCs for the evening, who take total control of the stereo channels while the rhythm weaves away (dub flip).

MAN PARRISH featuring FREEZE FORCE: 'Boogie Down (Bronx)' (US Sugarcoop SS-430) Staccato poppin', vocoder and percussive vocal effects driven by tight jittery 111bpm beats, quite mesmeric if you're into it (dub flip).

ROCK MASTER SCOTT & THE DYNAMIC THREE: 'Request Line' (US Reality Records D-230) "Earl" and "Joanne" call up to say "Hi, I'd like to talk to the Dynamic Three", but then it becomes a Malcolm McLaren-ish 109bpm rap judderer (dub too), flipped by the hackneyed "somebody say HO!" 117bpm 'The Roof Is On Fire' (inst too).

SERIOUS INTENTION: 'You Don't Know' (US Easy Street EZS-7512) Paul Simpson-produced 'D' Train-type rumbly loping 118bpm wriggler sung in het-up bursts with some scat (in four versions).

JIMI TUNNELL: 'U-Turn' (US MCA MCA-23505) Wailing Jimi's presumably a lady, this Mark Liggett/Chris Barbosa-produced noisily jolting 116½bpm electro-ish backbeater adding a rock edge to their usual Shannon formula. In fact because of Shannon's pop breakthrough in the States, where the full spectrum of electro is still less familiar than here, the majority of electro hits have been by Shannon copyists — recent examples include (Arthur Baker's wife) the 116bpm TINA B 'Honey To A Bee' (US Elektra O-66944), 119bpm CARRIE LUCAS 'Summer In The Street' (US MCA Constellation MCA-23512), 115bpm UNLIMITED TOUCH 'Reach Out (Everlasting Lover)' (US Prelude PRL D683), 118bpm MIKKI 'Love Emergency' (US Pop Art PA-1404), 120bpm X-POSED 'Point Of No Return' (US Pantera PANT 85), while a massive hit back in the spring which never got printed was the also 'IOU'-inspired c122bpm LARRICE 'Bop 'Til I Drop' (US Streetwise SWRL 2227).

SHAKATAK: 'Watching You' (Polydor POSPX 711) Yet another "watching you watching me" lyric, punctuating in bursts a comes-and-goes 120bpm spurter that's more stop than go, flipped by a 120-0bpm 'Bitch To The Boys (Live In Japan)' and gently fluid 115bpm 'Rio Nights (Percussion Mix)'.

JODY: 'Where The Boys Are' (Mercury JODY 112) Excruciatingly ugly stark (0-125bpm) electro pop, all noise no and similar 128bpm 'My House (4-free)' flip. She was Jody Watley of Shalamar.

SHALAMAR: 'Amnesia' (MCA SHALT 1) Yowling guitar started speeded up 'Beat It'-type frantic 159bpm rock-disco... well, it would be, wouldn't it? (edit, and nice enough soulful slow Imagination-ish 0-79½bpm 'You're The One For Me' flip).

DEE C LEE: 'Don't Do It Baby' (CBS TA 4838) Wham's black bird eases back for a Roy Carter-produced guitar-introed brass prodded jerkily swaying 115½bpm shuffler, no great shakes, with a bass snapped brassily jolting 110½bpm instrumental flip presumably called 'Yes!'.

RODNEY SAULSBERRY: 'I Wonder' (Allegiance ALES 127) Black TV actor letting his popularity in the daytime US soap 'Capitol' help launch his singing career on a slushy 19/39-78-0bpm radio romancer produced by Stanley Clarke.

LEVEL 42: 'The Chant Has Begun' (Polydor POSPX 710) Pop aimed not particularly danceable dramatic though unexciting comes-and-goes 107½bpm rock chugger with familiar trademarks, flipped by the frantic jittery self-penned 134-136½bpm 'Almost There' and slowed-down 99bpm Upfront Mix of last year's 'The Sun Goes Down (Living It Up)'.

PATTI AUSTIN: 'Shoot The Moon (Dance Remix)' (Qwest W9281T) Slow purposeful 109bpm plopper more for radio, flipped by the lurching 116bpm 'Hot! In The Flames Of Love' and older jazzy 122bpm 'Solero'.

HIT NUMBERS: Beats Per Minute for last week's Top 75 entries on 7in (1/r for fade/resonant ends) — Status Quo 124-126f, Pointer Sisters 182f, Heaven 17 0-123-0r, Siouxsie 0-57/114-0f, Bucks Fizz 109f, Chicago 20-81/40½f, Huey Lewis (0-197-98f, Tracey Ullman 140f, Alvin Stardust 133f, Brass Construction 120f, Jackson/Zadora 152½f, Orange Juice 138f.



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● **HAMMERSMITH ODEON,
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MY FIRST encounter with the Bunny flesh — what would it hold? Indian gentlemen with stringy things adding an edge to the likes of 'The Cutter'; girls fainting at Mac's fag ashed feet; a run through the golden oldies section of your local juke box courtesy of lyric historian McCulloch?

The curtains part and not an ethnic instrument in sight; rather a set borrowed from the Police's 'Synchronicity' video, and a drum kit threatening to plop into the orchestra pit at the stroke of a zealous brush.

The band stroll on to a rapturous welcome from an audience of severe haircuts and pretty teenies who click away at bite size cameras while Mac takes the mike and the mick.

The Bunnymen sound great. Mac's zinging guitar tingling beneath the pounding bass and Will Sergeant's simple dynamic guitar melodies, all held together by Pete De Freitas' original and exceptional drumming.

It's not the event I'd imagined however, and the mind begins to wander. Doesn't Will look like Sammy Lee, and my God — how many guitars has this band got? Even Mac apologises for the continuous changing of instruments as he sports a rather fetching pink Fender with mother of pearl scratch plate — lovely!

Then, the first breath-taking moment of the night as Mac croaks out the opening lines of 'Ocean Rain', the punishment his voice has taken on this tour adding something to his husky pronunciation — brilliant!

The Bunnymen are masters of the live dynamic, Mac's playful vocal renditions of everything from 'Let's Dance' to 'Come On Baby Light My Fire' signalling the calm before the band come storming back. It works brilliantly, except when Mac tries 'When I Fall In Love'. "Oh dear, you can't sing songs like that on one chord," he eventually concedes.

A quick "Tatty Bye" and Punk's Ken Dodd leads his troops off the stage for a breather before returning triumphantly for the crowd pleaser — an extended 'Killing Moon' which goes down a storm.

No, it wasn't the event I'd hoped for. Mac looked and sounded less than 100 per cent, flu having forced the cancellation of a gig two days earlier. Perhaps it was the fact that they had no reason to tour — no record to promote, no new material to thrill themselves as well as us. I'll be there next time and I'll expect that little bit more.

Perhaps the impending break from Bunny routine will do all concerned some good. Solo album time is looming in the Bunnymen camp — I think they'll emerge all the better from it.

ANDY STRIKE

ECHO & THE BUNNYMEN



Pic by Joe Shutter

Khan • al knowledge

No, you won't find Chaka Khan spinning on her back in frivolous hip-hop style. But she knows a good selling point when she hears one, reveals Dylan Jones



CHAKA KHAN, Chaka Khan, Chaka Khan! "Wow!! So says Grandmaster Melle Mel on Chaka's full throttle version of 'I Feel For You'—a song from Prince's first LP that is currently lighting up the top 40 with a resounding groove as deep as you like it. With yet another bonny Arl Merdin production and a harmonica blast by Stevie Wonder...she's come up trumps with what must surely be one of the best radio soul records of the year, bar of course, the magnificent 'Ain't Nobody.' So how did she get all these people in the same studio at the same time?

"Well listen, I'll tell ya. I just put down the track, and the rap and all that stuff by Stevie Wonder was added later, and Merdin approached everyone himself. I think the rap works OK, but me, I'm not a big fan of rap music. I'm not an LP lover and I'd never in my life buy an electro album. I prefer the real thing, soul."

"Although she hasn't a lot of time for hip-hop and all things electronic, for a lady who is blessed with one of the greatest singing voices of our time, she doesn't at all mind the sudden surge of white 'soul' records that have been pouring out of the States, due to MTV."

"Yeah, I don't care 'bout all this heavy rock black music. I've always been into Rock 'n' Soul. MTV has had a great effect on black music, I agree...I mean you get all those rock guitar solos in the strangest places. But I think it is a good thing. It won't dilute the real soul music because that can never be destroyed. It will just make more people aware of it...soul is going through a phase of being hempered both, but it won't go away...it's just too strong."

BUT MS. Khan hasn't always been Ms. Khan. Chaka...changed her name when she was just 13 years old...I went through a real heavy period of self-revelation, and I had my name changed to Chaka...cause it means a lot of spiritual things, like live, war and mercy. I wasn't that cracking strong stuff for a 13-year-old?

"Right. I accelerated very fast, and I grew up a lot quicker than most kids my age. I was a pretty smart kid...I did a lot of things before a lot of other people...I was kinda wild. Wild indeed. She left school at 16, only to join a well-dodgy band playing a mixture of soul, blues, pop and rock. They toured and toured, and eventually turned into the old-schooly Rufus."

"Rufus finally hit big around 1972 when their colossal second LP 'Rags To Rufus' shot them into the urban contemporary limelight. It spawned two even bigger singles—'Tail Me Something Good' and 'You Got

'The Love', the former winning them a Grammy Award for Best R&B Vocal Performance in 1974. Not great?"

"I love all the old Rufus stuff and I still make records with them, cause it means I get the best of both worlds. Regardless of whether I'm with them or on my own, the song is always the most important thing. It's got to have an intelligent lyric, a positive message, a great melody...and above of 'the GROOVE. This new LP I don't think is the greatest thing I've ever done, basically cause it's a very light and superficial record...but it has got some good songs on it."

"Does she think she is as good a singer as everyone keeps saying she is?" Oh yeah, I'm damn good. I mean I'm not in competition with anybody, but I know I'm one of the best. I haven't been spotlighted at the recent interest in my work because I've always been famous on and off. I don't mind being a celebrity at all."

CHAKA'S OBVIOUSLY got her head set squarely on her shoulders, and both feet steadily grooving in the right direction...she's finally gonna team up with Ms. Khan...like her soulful friend, I'd like to say...I'm Every Woman...you bet."

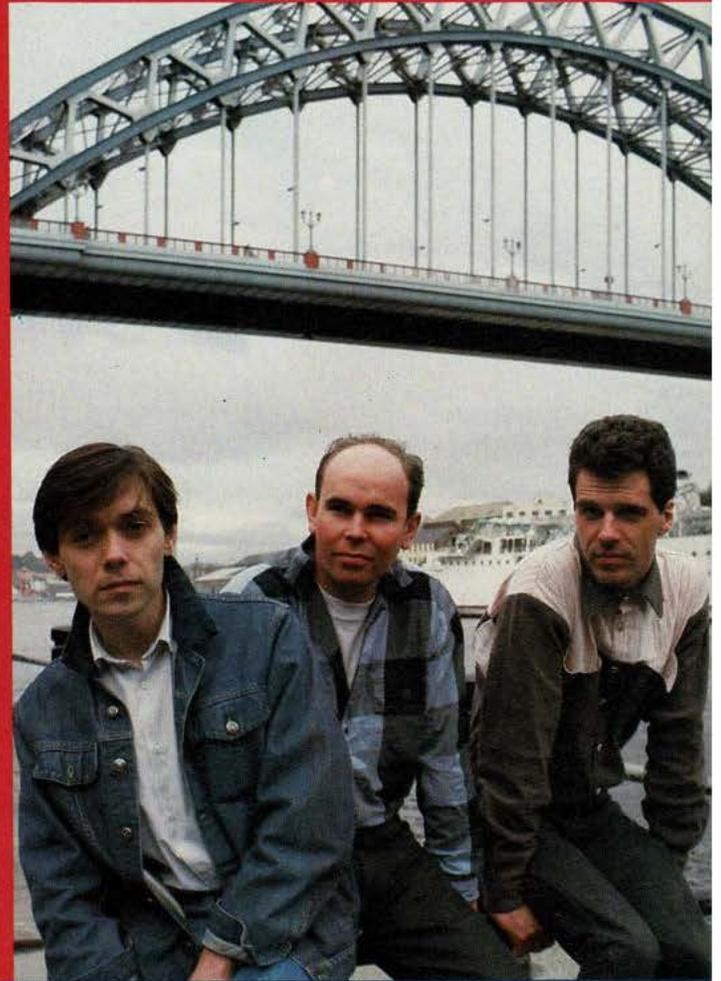
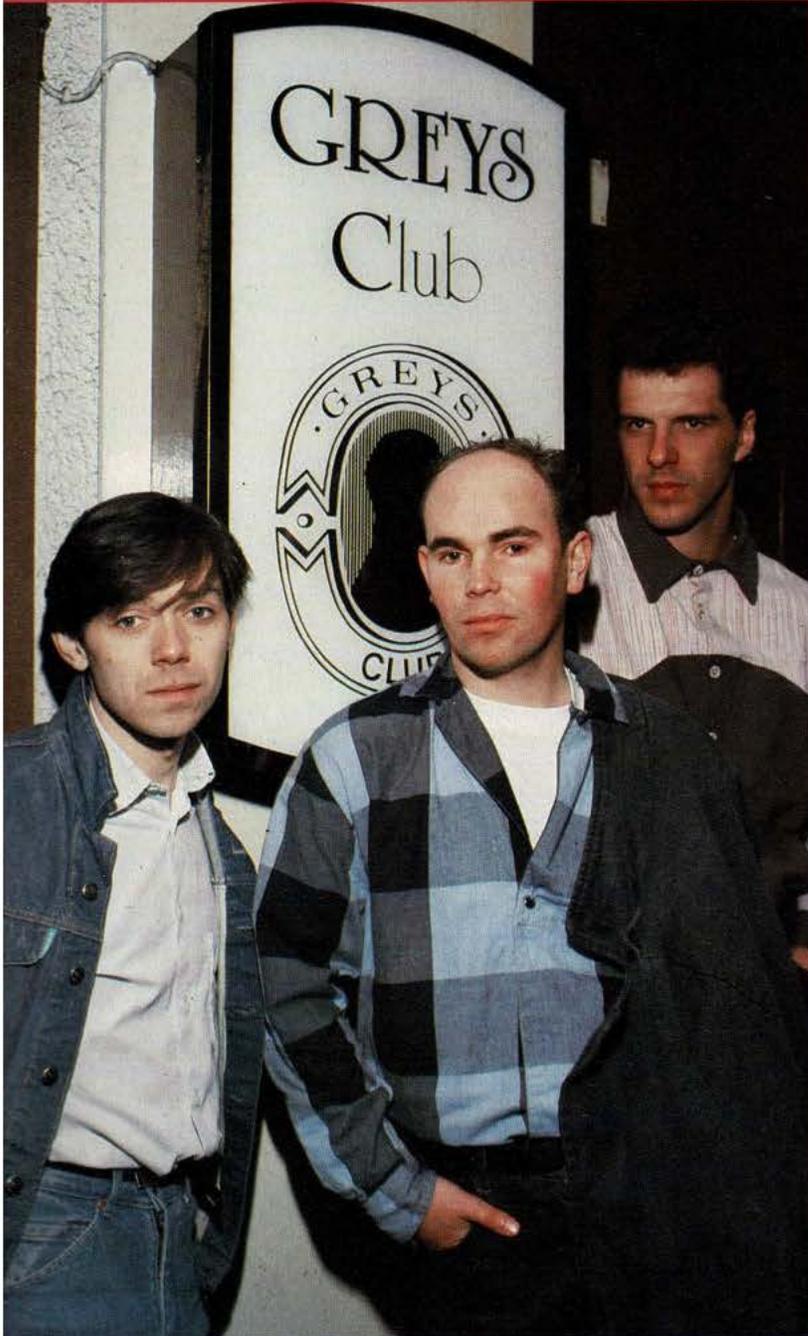
Chaka's jazz leanings have shone through on more than one occasion, not least on her 1982 album 'Echoes Of An Era' where, under the guidance of former Return To Forever drummer Lenny White, she paid a tribute to the snare and rattle jazz of the 1950s.

"I love 'em all. Sarah Vaughn, Miles Davis, Ella Fitzgerald, even John Mitchell has moments of jazz in her music. My mother was a great fan of the opera, and my dad was a great bebopper...so I guess it's in the family."

"She has a refreshing open-mindedness about the music she plays and listens to...but her electro blind spot...and is one of the few current performers who can rationally dispense the anaesthetized and left-ripped rock/soul crap for what it is worth. She doesn't battle against it because she knows that what it will never replace is real soul, real emotion and real power...she just carries on in her own sweet seething manner."

But for a lovely lady who has never had a voice lesson in her life ("I don't need 'em")...how come she has never heard of Frankie Goes To Hollywood? "Frankie goes to where...I guess I've been too busy singing to catch up on the charts. Give me Prince anytime."

If you want to



••• ask the

Know the Tyne...

■ **Martin Bramer, Paul Woods and Dave Brewis give Paul Sexton a tour of Newcastle. Pics: Joe Shutter**

FRIENDS, THE phone lines are open, cast your votes now for North-East Personalities Of The Year ... the Kane Gang or Jack Charlton

That's the choice, and Martin Bramer, Paul Woods and Dave Brewis are all hopping the vote goes the way of Wor Jackie, the Newcastle United manager. "It's the most embarrassing thing that's ever happened to us," laughs Paul. Martin explains: "It's run by the local TV programme, 'Look North'. Kevin Keegan won it last year."

"Course when you've mimed your soul out in millions of living rooms on TOTP, it's the sort of thing you have to live with. "Someone asked us the other day if we would open a pub," Martin says.

"Half the people in Newcastle probably think we're wonderful, and the other half probably hate our guts. They probably think, 'Can't wait till they go down the pan, the bastards'."

As we walked through the streets on a busy Geordie shopping afternoon, both halves were pretty quiet. Maybe a few more will remember the faces if and when 'Respect Yourself', their new acknowledgement of Pop Staples and his daughters, puts them back on television. As it is, though, the Kane Gang can walk the streets of Tyneside unimpeded and talk us through some of the places that make the north-east matter.

First off it's down to the water for a pose with the Tyne Bridge and then a quick walk 'round to a club that'll go down in heavy type in Kane Gang history.

"The significance of Greys Club is that it was where we made our first live appearance," Martin says. "One of the only, in fact the, appearance of the Kane Gang." He jests,

but only slightly: the gig score before their soon-start UK tour was just two, the other last December at a club called Tiffanys.

"This gig was last April, we'd already done part of 'Brother Brother' by then," continues Bramer, remembering back to the time of the Gang's first single. "It was in the basement of the place, which was called the Soul Cellar — you get 50 people in there and it's crowded."

"Like a cross between the Cavern and a matchbox," adds Dave Brewis. "It was riotous, all those people crammed into a space about the size of this room." This room was *small*, I promise.

But why the reluctance to come out and be Kane? "Well, just the three of us, we needed to hire a fair-sized band to sound like what we need to sound like," Martin explains, and Paul Woods puts in: "The more it went on and the more successful it became, the better we had to be."

NOW THE time's arrived for their debut, two-week tour, that "fair-sized" band is taking shape, and a neat shape at that: Camelle Hinds, from Central Line; Donald Johnson from A Certain Ratio; a keyboard player called Wix who's worked with Nik Kershaw and produced the most recent JB's All Stars single; a backing singer called Yvonne Brennan and a yet-to-be-decided second keyboardist.

Being a soul fan in Newcastle doesn't seem to be as easy as it is down in the smoke where we're pretty well serviced with good import shops.

"Hitsville USA, run by a guy called Tony, is a good import soul specialist shop," says Martin. "He used to work in a department store and he had this great record department. It was the most unlikely shop but he used to have stacks of good records there."

How about the current music picture overall

Tyneside? "It was totally dead two years ago, before we started," says Paul, and Martin comes in, laughing loudly: "But now, *single-handed*..."

"There's a band called the Hostages," Dave offers. "They've just been dropped by EMI. And there's a band called Watt Government."

"I went to see seven bands a couple of weeks ago, and it was pretty poor," Martin adds. "Without being immodest or anything it was going along to see those bands that makes you realise why we're successful."

WHY COVER such a soul classic? "It's the sort of record you'd never hear in a club, and loads of people would never have heard it," Martin says. He's already got his argument ready for people who say that white boys shouldn't dare tread on holy soul ground.

"There's loads of examples of soul acts being written for by British people — Rod Temperton being responsible for a lot of Michael Jackson's success ... the fact that the Staples have done a Talking Heads song ('Slippery People'), shows that the whole thing has come full circle."

You'll hear PP Arnold — the lady who first hit with 'The First Cut Is The Deepest' — doing a pretty fair Mavis Staples impression on the record. "It might have been Katie Kissoon, but she couldn't get there at the time we needed," says Paul. But you won't be hearing anything else from the 'Bad And Low Down World Of The Kane Gang', their just-completed debut album, until January.

"We're almost certain that's what it's going to be called," they say. "But we did notice the title of the Fall album, 'The Wonderful And Frightening World Of The Fall' and we did wonder, because our title was well publicised a couple of months ago."

Never mind though, lads. By the time it's out those North-East Personality trophies could be safely on the sideboard.

Kane Gang

X WORD

First correct solution wins a £5 record token. Entries to: Record Mirror, 40 Long Acre, London WC2

ACROSS

- 1 A blazing success (3,13,4)
- 6 Vince and Alf spent time there (8,2,5)
- 9 The Kane Gang weren't far away (7,5,2,6)
- 10 It was more than a week for Hazel O'Connor (6,3)
- 11 & 28 down What it was like for Julian's dad in 1980 (8,4)
- 12 Film soundtrack that'll have you spinning on your head (10)
- 14 Electrically charged group (2,2)
- 16 Reminder of your Spanish holiday courtesy of Black Lace (6)
- 18 A collection of songs by 8 down (3,5)
- 22 Transport for Joni Mitchell (3,6,4)
- 24 Singer who has shown Self Control (5,8)
- 25 Sleep talkers (5,4)
- 27 Its dark side was a huge success (4)
- 31 Andrew's Freedom fighting partner (6,7)
- 32 Medical practitioner who should play the drums (2,4)

DOWN

- 1 Shown by Level 42 (4,7)
- 2 Direction to find Big Country (4,2,4)
- 3 What Cliff was looking for in 1982 (3,4,3,3)
- 4 The Pretenders returned to work in 1982 (4,2,3,5,4)
- 5 Nick's day was good for Wham! (9)
- 7 The Special's race (3)
- 8 John, Roger, Freddie and Brian collectively (5)

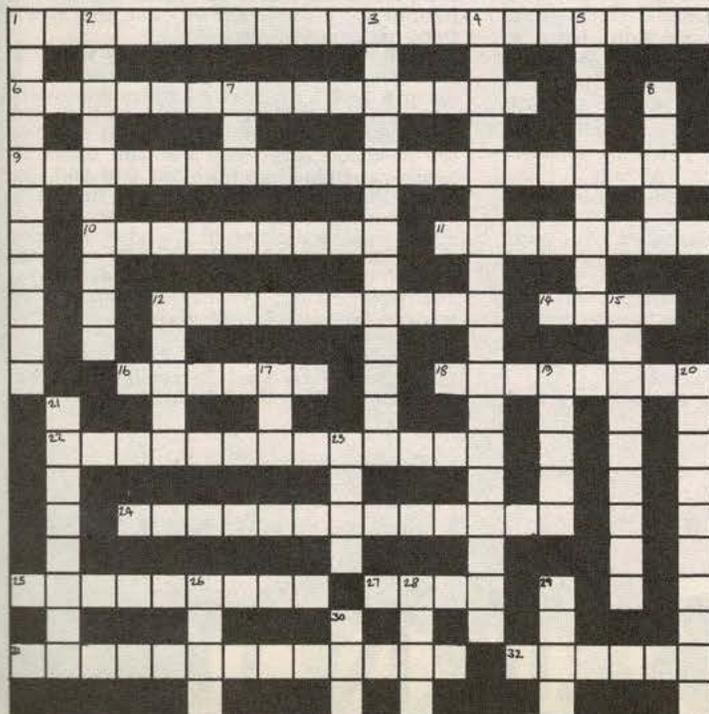
- 12 Trousers worn by Madness (5)
- 15 John's man-eating partner (5,4)
- 17 Put on canvas by Japan (3)
- 19 Lennon's favourite magazine? (5)
- 20 Bird Of Paradise singer (5,5)
- 21 Scritti Politti hit (8)
- 23 Given to the wise guy by Wah! (4)
- 26 All Right Now group (4)
- 28 See 11 across
- 29 Human League put their necks on the chopping block (4)
- 30 Bananarama's boy (3)

LAST WEEK'S SOLUTION

ACROSS: 1 'Some Great Reward', 6 Idol, 7 'If It Happens Again', 10 Doors, 11 The Impostor, 12 'Every Breath You Take', 14 Stevie Wonder, 15 'Gloria', 17 Mystery, 19 'Angel Eyes', 20 Scritti Politti, 22 Sound, 24 Dance, 26 Never, 27 Mike, 30 Meat Loaf, 31 'Hysteria', 32 Madonna, 33 Marilyn, 34 Prince, 35 Never.

DOWN: 1 'Skin Deep', 2 Maisonnets, 3 'The Story Of A Young Heart', 4 'Do I Do', 5 Cover, 8 Paddy, 9 'State Of Shock', 13 The Beatles, 15 Gaye, 16 Island, 17 'Missing You', 18 Elton John, 21 'Red Guitar', 23 'Ommadawn', 25 Eyes, 28 Warner, 29 Billy, 33 Me.

X-WORD WINNER (Oct 27)
Michael Mowlem, 4 Grass Park,
London N3 1UB



WELL, IT don't mean a thing, if it ain't got that swing! This young lass had a last dance in 1978 and has been up and down ever since. Name her and her first British single hit to start our hello and goodbye trivia quiz

TRIVIA QUIZ

- 1 Which group had a brief chart career in the mid-Seventies with 'Tell Him' and 'New York Groove'?
- 2 Gloria Gaynor's first hit was 'Never Can Say Goodbye' but which song took her to number one?
- 3 Which member of the Beatles produced Mary Hopkin's early hits including 'Goodbye'?
- 4 Who said 'Hello Happiness' in 1976?
- 5 Amen Corner had a hit with 'Hello Susie'. Who was their lead singer?
- 6 Which Sixties supergroup named their last album 'Goodbye'?
- 7 Nosmo King and the Javells had one hit in 1974. What was it?
- 8 From which album did the Supertramp hit 'Goodbye Stranger' originate?
- 9 Stuart Adamson of Big Country had a hit called 'Goodbye Civilian' with which group?
- 10 Who said 'Goodbye To Love' in 1972?
- 11 Name the Door's single which hit the charts in 1968 and again in 1979?
- 12 Which heavy metal outfit said 'Hello America' in 1980?
- 13 Paul Evans had a hit with a song about a telephone answering machine. What was it called?
- 14 Name the Beatles' single which features a Hawaiian chant at the end?
- 15 'Hello Dolly' has been a hit for five artists. Who took it highest in the charts?
- 16 Who supplied the theme to the Richard Dreyfuss film 'The Goodbye Girl'?
- 17 Who said 'Goodbye Is Just Another Word' in 1973?
- 18 In which year did Cliff Richard have a hit with 'Goodbye Sam Hello Samantha'?
- 19 Which comic duo had a hit with 'Goodbye-ee'?
- 20 Name the Bobby Goldsboro hit which was turned into a Coke jingle?
- 21 Who said 'Hello Stranger' in 1977?
- 22 Whose only chart entry was in 1980 with 'Hello I Am Your Heart'?
- 23 Vince Furnier had a hit with 'Hello Goodbye'. Who is he better known as?
- 24 Who said 'Hello Hello I'm Back Again'?
- 25 Which title track from an Elton John album provided him with a top 10 hit in 1973?

ANSWERS

1 Alice Cooper, 2 Gary Glitter, 3 Paul McCartney, 4 The Drifters, 5 Andy Fairweather-Low, 6 Cook & Dudley Moore, 7 David Gates, 8 'Breakfast In America', 9 The Skids, 10 The Carpenters, 11 Hello Love You, 12 Def Leppard, 13 Hello This Is Joanie, 14 Hello Goodbye, 15 Louis Armstrong, 16 David Gates, 17 The New Seekers, 18 1970, 19 Part Of Me, 20 'Hello Stranger', 21 Yvonne Elliman, 22 Bette Bright, 23

PICTURE: It's Donna Summer, who first hit the charts with 'Love To Love You Baby' in 1976

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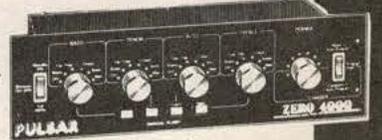
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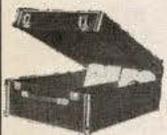
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UK Albums

OFFICIAL TOP OF THE POPS/RADIO ONE CHARTS

Week ending November 3, 1984

	THIS WEEK	LAST WEEK	WEEKS ON CHART	ALBUM
◆ 1	1	1	1	GIVE MY REGARDS TO BROAD STREET, Paul McCartney, Parlophone PCTC2
◆ 2	1	1	1	WAKING UP WITH THE HOUSE ON FIRE, Culture Club, Virgin V2330 ☆
3	3	15		DIAMOND LIFE, Sade, Epic ☆
◆ 4	9	18		ELIMINATOR, ZZ Top, Warner Bros □
5	1	2		STEELTOWN, Big Country, Mercury □
6	2	4		THE UNFORGETTABLE FIRE, U2, Island
7	4	3		THE AGE OF CONSENT, Bronski Beat, Forbidden Fruit □
8	8	12		NOW THAT'S WHAT I CALL MUSIC 3, Various, EMI/Virgin ☆
9	12	54		CAN'T SLOW DOWN, Lionel Richie, Motown ☆
◆ 10	14	4		GREATEST HITS, Randy Crawford, K-Tel □
11	6	4		HITS, HITS, HITS, Various, Telstar
12	7	7		ALL BY MYSELF, Various, K-Tel □
13	5	3		GEFFERY MORGAN, UB40, Dep International/Virgin
14	10	7		WOMAN IN RED ORIGINAL SOUNDTRACK, Stevie Wonder and Dionne Warwick, Motown □
15	13	3		YESTERDAY ONCE MORE, Carpenters, EMI/A&M
16	11	5		TONIGHT, David Bowie, EMI America □
◆ 17	30	3		CINEMA, Elaine Page, K-Tel □
18	15	2		EMOTION, Barbra Streisand, CBS □
19	24	3		I FEEL FOR YOU, Chaka Khan, Warner Bros
◆ 20	1	1		VALOTTE, Julian Lennon, Charisma JLLP1
21	18	6		WE ARE FAMILY, Sister Sledge, Cotillion □
22	17	18		PARADE, Spandau Ballet, Chrysalis ☆
23	25	99		THRILLER, Michael Jackson, Epic ☆
24	19	35		THE WORKS, Queen, EMI ☆
25	20	16		PURPLE RAIN, Prince And The Revolution, Warner Bros □
◆ 26	1	1		CONCERT — THE CURE LIVE, Cure, Fiction FIXH10
◆ 27	40	2		GREATEST LOVE CLASSICS, Andy Williams, EMI
28	21	19		PRIVATE DANCER, Tina Turner, Capitol □
29	23	25		LEGEND, Bob Marley And The Wailers, Island ☆
30	26	4		TRUE COLOURS, Level 42, Polydor
31	16	3		RATTLESNAKES, Lloyd Cole And The Commotions, Polydor
32	22	3		BREWING UP WITH BILLY BRAGG, Billy Bragg, Go! Discs
33	27	5		HEARTBEAT CITY, Cars, Elektra
34	31	5		HOW MEN ARE, Heaven 17, Virgin ○
35	28	2		BIG BAM BOOM, Daryl Hall And John Oates, RCA
◆ 36	1	1		THE EVERLY BROTHERS, Everly Brothers, Mercury MERH44
◆ 37	57	2		STOP MAKING SENSE, Talking Heads, EMI
38	34	49		UNDER A BLOOD RED SKY, U2, Island ☆
39	36	302		BAT OUT OF HELL, Meat Loaf, Epic/Cleveland ☆
40	35	69		QUEEN GREATEST HITS, Queen, EMI ☆
41	29	5		SOME GREAT REWARD, Depeche Mode, Mute ○
42	33	19		BREAKING HEARTS, Elton John, Rocket □
43	42	21		BORN IN THE USA, Bruce Springsteen, CBS □
44	44	3		I AM WHAT I AM, Shirley Bassey, Towerbell □
45	41	34		HUMAN'S LIB, Howard Jones, WEA ☆
46	50	4		SEA OF TRANQUILITY, Phil Coulter, K-Tel Ireland
47	37	35		HUMAN RACING, Nik Kershaw, MCA ☆
◆ 48	1	1		REBEL SOULS, Aswad, Island ILPS9780
49	62	8		POWERSLAVE, Iron Maiden, EMI ○
50	49	8		NIGHT MOVES, Various, K-Tel ○
51	46	4		ELECTRIC DREAMS, Original Soundtrack, Virgin
52	43	59		LABOUR OF LOVE, UB40, Dep International/Virgin ☆
53	48	12		SELF CONTROL, Laura Branigan, Atlantic ○
54	45	3		WORK PARTY, Grandmaster And Melle Mel, Sugarhill
55	39	27		BREAKOUT, Pointer Sisters, Planet □
56	32	4		DES O'CONNOR NOW, Des O'Connor, Telstar
57	61	24		FANTASTIC, Wham!, Innervation ☆
58	47	61		AN INNOCENT MAN, Billy Joel, CBS ☆
59	59	33		ALCHEMY, Dire Straits, Vertigo □
60	73	66		THE CROSSING, Big Country, Mercury ☆
61	71	31		NOW THAT'S WHAT I CALL MUSIC 2, Various, EMI/Virgin ☆
62	68	6		GHOSTBUSTERS, Original Soundtrack, Arista
63	58	5		STREET SOUNDS ELECTRO 5, Various, Streetsounds
64	52	33		CAFE BLEU, Style Council, Polydor □
65	67	19		SHE'S SO UNUSUAL, Cyndi Lauper, Portrait ○
66	60	10		1100 BEL AIR PLACE, Julio Iglesias, CBS ○
67	54	3		IT'LL END IN TEARS, This Mortal Coil, 4AD
68	76	37		INTO THE GAP, Thompson Twins, Arista ☆
69	64	4		GUSTAV HOLST: BEYOND THE PLANETS, Various, Telstar
70	74	8		WAR, U2, Island □
71	53	2		THEM AND US, Frank Zappa, EMI
72	63	67		NO PARLEZ, Paul Young, CBS ☆
73	38	2		THE BIG EXPRESS, XTC, Virgin
◆ 74	1	1		WITH LOVE, Brendan Shine, Play PLAYTV2
75	56	26		JUNK CULTURE, Orchestral Manoeuvres, Virgin □
76	72	3		CAL ORIGINAL SOUNDTRACK, Mark Knopfler, Vertigo
◆ 77	1	1		BREAKDANCE, Original Soundtrack, Polydor POLD5147 □



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78	80	48	NOW THAT'S WHAT I CALL MUSIC, Various, EMI/Virgin ☆
◆ 79	1	1	BEAT BOY, Visage, Polydor POLH12
◆ 80	1	1	AMERICAN HEARTBEAT, Various, Epic EPC10045 □
◆ 81	1	1	HOPE AND GLORY, Tom Robinson, Castaway ZL70483
82	70	3	IN THE EYE OF THE STORM, Roger Hodgson, A&M
83	88	2	ART AND ILLUSION, Twelfth Night, Music For Nations
84	79	10	JUST THE WAY YOU LIKE IT, SOS Band, Tabu
◆ 85	1	1	WHO'S AFRAID OF THE ART OF NOISE, Art Of Noise, ZTT/Island ZTTI02
86	69	3	TWO STEPS FROM THE MOVE, Hanoi Rocks, CBS
87	66	4	THE MAGAZINE, Rickie Lee Jones, Warner Bros
◆ 88	1	1	THE FUGITIVE KIND, Swans Way, Exit SWAN1
◆ 89	1	1	RED ROSES FOR ME, Pogues, Stiff SEEZ55
◆ 90	1	1	TRUE, Spandau Ballet, Chrysalis CDL1403 ☆
91	96	5	SWEPT AWAY, Diana Ross, Capitol
92	77	30	FACE VALUE, Phil Collins, Virgin ☆
93	75	15	LOVE OVER GOLD, Dire Straits, Vertigo ☆
94	51	6	KNIFE, Aztec Camera, WEA ○
95	95	2	CREW CUTS LESSON 2, Various, Island IMA14
96	55	4	SOIL FESTIVITIES, Vangelis, Polydor
◆ 97	1	1	WAR OF THE WORLDS, Jeff Wayne's Musical Version, CBS CBS96000 ☆
98	92	2	TOUCH, Eurythmics, RCA ☆
99	90	26	OCEAN RAIN, Echo And The Bunnymen, Korova □
◆ 100	1	1	PARADISE, James Last, Polydor POLD5163

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Music Video

1	1	DANCING ON THE VALENTINE, Duran Duran, PMI
2	1	WE WILL ROCK YOU, Queen, Peppermint/Guild
3	4	INSTANT PICTURES, Japan, Virgin/PVG
4	2	SYNCHRONICITY CONCERT, The Police, A&M/PVG
5	8	DON'T WATCH THAT — WATCH THIS, Polygram
6	9	LET'S SPEND THE NIGHT TOGETHER, The Rolling Stones, Thorn EMI
7	3	LABOUR OF LOVE, UB40, Virgin/PVG
8	1	DURAN DURAN, PMI
9	15	STAY HUNGRY, Twisted Sister, Virgin/PVG
10	17	SERIOUS MOONLIGHT, David Bowie, Media (Import)
11	16	THE COMPLEAT BEATLES, MGM/UA
12	12	BREAKDANCE, YOU CAN DO IT!, K-Tel/Polygram
13	7	MAKING OF THRILLER, Michael Jackson, Vestron/PVG
14	6	SINGLE PICTURES, Nik Kershaw, CIC
15	1	LA TRAVIATA, VideoSpace
16	18	ZIGGY STARDUST & THE SPIDERS FROM MARS, David Bowie, Thorn EMI
17	1	IN MY MIND'S EYE, Tears For Fears, Polygram
18	10	UNDER A BLOOD RED SKY, LIVE AT REDROCK, U2, Virgin/PVG
19	5	FOOTLOOSE, CIC
20	1	LIVE SIGNS, LIVE TIMES, Belle Stars, Polygram

Compiled by Video Week

UK Singles

OFFICIAL TOP OF THE POPS/RADIO ONE CHARTS

Week ending November 3, 1984

THIS WEEK

LAST WEEK

WEEKS ON CHART

1	1	4	X FREEDOM, Wham!, Epic ○
2	5	3	X I FEEL FOR YOU, Chaka Khan, Warner Bros
3	2	5	X NO MORE LONELY NIGHTS, Paul McCartney, Parlophone
4	3	7	X TOGETHER IN ELECTRIC DREAMS, Giorgio Moroder & Philip Oakey, Virgin ○
5	—	1	THE WILD BOYS, Duran Duran, EMI Duran3
6	12	5	X TOO LATE FOR GOODBYES, Julian Lennon, Charisma
7	23	2	X THE WANDERER, Status Quo, Vertigo
8	8	4	X ALL CRIED OUT, Alison Moyet, CBS
9	4	11	X I JUST CALLED TO SAY I LOVE YOU, Stevie Wonder, Motown ☆
10	9	6	X MISSING YOU, John Waite, EMI America
11	7	6	X DRIVE, Cars, Elektra
12	25	4	X CARIBBEAN QUEEN/EUROPEAN QUEEN, Billy Ocean, Jive
13	13	3	LOVE'S GREAT ADVENTURE, Ultravox, Chrysalis
14	6	5	X THE WAR SONG, Culture Club, Virgin ○
15	34	5	X GIMME ALL YOUR LOVIN', ZZ Top, Warner Bros
16	10	4	X SHOUT TO THE TOP, Style Council, Polydor
17	17	5	MODERN GIRL, Meat Loaf, Arista
18	22	3	X PENNY LOVER, Lionel Richie, Motown
19	14	11	X GHOSTBUSTERS, Ray Parker Jr, Arista □
20	40	4	THE NEVER ENDING STORY, Limahl, EMI
21	15	3	X HIGHLY STRUNG, Spandau Ballet, Chrysalis
22	11	4	X I'M GONNA TEAR YOUR PLAYHOUSE DOWN, Paul Young, CBS
23	30	4	X LISTEN TO YOUR FATHER, Feargal Sharkey, Zarjazz
24	32	4	X GOTTA GET YOU HOME TONIGHT, Eugene Wilde, Fourth & Broadway/Island
25	19	8	X PRIDE (IN THE NAME OF LOVE), U2, Island ○
26	18	5	X SKIN DEEP, Stranglers, Epic
27	16	7	X WHY?, Bronski Beat, Forbidden Fruit/London
28	44	2	X I'M SO EXCITED, Pointer Sisters, Planet
29	29	4	THE SECOND TIME, Kim Wilde, MCA
30	20	8	X SMOOTH OPERATOR, Sade, Epic
31	24	9	X LOST IN MUSIC, Sister Sledge, Cotillion ○
32	—	1	X ACES HIGH, Iron Maiden, EMI
33	21	7	X PURPLE RAIN, Prince, Warner Bros
34	26	14	X CARELESS WHISPER, George Michael, Epic ☆
35	31	19	X AGADOO, Black Lace, Flair □
36	46	2	X THIS IS MINE, Heaven 17, Virgin
37	27	7	X IF IT HAPPENS AGAIN, UB40, Dep International/Virgin
38	—	1	BERSERKER, Gary Numan, Numa NU4
39	60	2	HARD HABIT TO BREAK, Chicago, Full Moon
40	—	1	X I SHOULD HAVE KNOWN BETTER, Jim Diamond, A & M
41	28	7	X LOVE KILLS, Freddie Mercury, CBS
42	56	2	GOLDEN DAYS, Bucks Fizz, RCA
43	41	7	ON THE WINGS OF A NIGHTINGALE, Everly Brothers, Mercury
44	33	7	X APOLLO 9, Adam Ant, CBS
45	62	2	IF THIS IS IT, Huey Lewis and the News, Chrysalis
46	35	8	X THE MEDICINE SONG, Stephanie Mills, Club
47	—	1	BACK IN MY ARMS (ONCE AGAIN), Hazell Dean, Proto ENA122
48	47	2	THE THORN EP, Siouxsie and the Banshees, Wonderland
49	—	1	THE CHANT HAS JUST BEGUN, Alarm, IRS TMG1361
50	—	1	LET IT ALL BLOW, Dazz Band, Motown TMG1361
51	—	1	SHOOTING FROM THE HEART, Cliff Richard, EMI RICH1
52	50	3	WHO WEARS THESE SHOES?, Elton John, Rocket
53	48	3	OUT OF TOUCH, Daryl Hall and John Oates, RCA
54	39	7	X BLUE JEAN, David Bowie, EMI America
55	43	12	X DR BEAT, Miami Sound Machine, Epic ○



IRON MAIDEN: sons of beaches; DURAN DURAN: job lot on old Gazza Numan gear, eh?; HAZELL DEAN: another stranglehold on the charts.

56	—	1	PULLING PUNCHES, David Sylvian, Virgin VS717
57	37	8	X A LETTER TO YOU, Shakin' Stevens, Epic
58	38	12	X BIG IN JAPAN, Alpvaville, WEA
59	—	1	THE CHANT HAS BEGUN, LEVEL 42, Polydor POSP710
60	36	12	X MR SOLITAIRE, Animal Nightlife, Island
61	63	2	HELPLESS, Tracey Ullman, Stiff
62	—	1	SEXCRIME (NINETEEN EIGHTY FOUR), Eurythmics, Virgin VS728
63	51	4	WEEKEND GIRL, S O S Band, Tabu
64	—	1	PHEW WOW, Farmers Boys, EMI
65	—	1	WARNING SIGN, Nick Heyward, Arista HEY6
66	49	6	X EAST OF EDEN, Big Country, Mercury
67	45	3	WALK AWAY, Sisters of Mercy, Merciful Release/WEA
68	71	2	WHEN THE RAIN BEGINS TO FALL, Jermaine Jackson & Pia Zadora, Arista
69	—	1	THE JUDGEMENT IS THE MIRROR, Dali's Car, Paradox DOX1
70	—	1	SLIPPERY PEOPLE, Talking Heads, EMI
71	70	2	INTERNATIONAL, Brass Construction, Capitol
72	53	7	X HAMMER TO FALL, Queen, EMI
73	73	11	X TOUR DE FRANCE, Kraftwerk, EMI
74	42	5	COVER ME, Bruce Springsteen, CBS
75	68	2	I WON'T RUN AWAY, Alvin Stardust, Chrysalis

THE NEXT 25

76	81	HEARTBEAT, Psychedelic Furs, CBS
77	77	I'LL FLY FOR YOU, Spandau Ballet, Chrysalis SPAN4
78	72	THE A TEAM, Mike Post, RCA
79	80	SLIPPERY PEOPLE, Staple Singers, Epic
80	76	OFF AND ON LOVE, Champaign, CBS
81	94	I CHOOSE YOU, Paris, Bluebird
82	82	ALL THROUGH THE NIGHT, Cyndi Lauper, Portrait A4849
83	83	NAUGHTY TIMES, Cutty, Cooltempo COOL105
84	89	SINCE YESTERDAY, Strawberry Switchblade, Korova
85	85	ONE NIGHT IN BANGKOK, Murray Head, RCA CHESS1
86	87	I'M WARNING YOU, Gayle Adams, Fourth & Broadway/Island
87	87	TAKE IT BACK, Pookah Makes Three, 10 Records TEN31
88	90	ROCK THE BOX, Sylvester, Cooltempo
89	89	YOU TURN ME ON, Rick James, Motown TMG1359
90	90	THE GANGSTER SINGLE, James Cagney/Humphrey Bogart, RCA RCA457
91	91	WHEN LOVE BREAKS DOWN, Prefab Sprout, Kitchenware SK19
92	61	DON'T STOP, Jeffrey Osborne, A&M
93	92	CAN THE RHYTHM, Girl Talk, Innervation
94	94	DANCERIE, King Henry's Consort, Eden Eden1
95	95	RUNAWAY LOVE, Linda Clifford, CRC CRC002
96	91	FRANTIC SITUATION, Afrika Bambaataa Etc, Tommy Boy/Polydor
97	97	M STYLE, Lords Of The New Church, IRS IRS113
98	98	FOREVER YOUNG, Alphaville, WEA X9264
99	99	DRAYGOS GUILT, Fall, Beggars Banquet
100	78	BOYS IN THE STREET, Eddie Grant, ICE

Compiled by Gallup

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



◀ THE DAZZ BAND about to clean up

Chartfile

WHAM! CLUNG confidently to the singles chart summit last week, despite a strong challenge from veteran campaigner **Paul McCartney**. McCartney increased his sales substantially but was still defeated by a margin of two to one.

Even as they lock horns at the top of the chart, both acts are busily putting the finishing touches to their follow-up singles. Wham! are pinning their hopes of a third consecutive number one on 'Last Christmas', a schmaltzy love ballad which will *not* be on their album, whilst McCartney's next will be 'We All Stand Together' from the animated short 'Rupert' which will support 'Give My Regards To Broad Street' on the movie circuit. The artist billing for the single will be Paul McCartney and the Frog Chorus(!), and it will be released on 5 November, some four years after it was recorded. Unlike the Wham! single it seems an unlikely contender for chart honours, though Wham!'s **Andrew Ridgeley** recently admitted a grudging respect for Macca's current hit whilst dismissing 'The War Song' as "the worst single **Culture Club** have ever released".

It seems that only **Prince** can now deprive 'Wake Me Up Before You Go Go' of adding America to the list of countries where it has been a number one hit for Wham! Even if it doesn't go all the way, its current success is quite a triumph for George and Andrew, whose only previous US hit was 'Bad Boys' which levelled out at number 60 last year.

Wham! are to be invited to join an all-star line-up being assembled by **Giorgio Moroder** to perform the soundtrack to a new musical he is to co-write and direct for release next year. Moroder has already inked a contract with CBS for the soundtrack album and hopes to avoid the contractual hassles



DIANA ROSS: not supreme in the Eighties

which inevitably arise on multi-artist soundtracks by recruiting exclusively acts signed to the CBS family of labels. **Paul Young** and **Deniece Williams** are already signed up for the project, which has no title as yet, and Moroder is keen to secure **Mtume** and the **SOS Band**, as well as Wham!

DESPITE STARTLING advances in other areas, women are still finding it

difficult to gain mass acceptance in the world of music.

Nevertheless, it's something of a surprise to find that of the 50 acts to register as many as a dozen hit albums, only four are women.

Shirley Bassey is the leading female singer, with 28 chart entries since 1961, including her current success 'I Am What I Am', which has gone gold. **Diana Ross** is an easy runner-up, with 24 charted albums, whilst **Barbra Streisand** and **Donna Summer** share third place with 12 apiece.

Ross started the Eighties with far fewer hit albums than Bassey (14 to Bassey's 26) but is closing rapidly and should overtake her before too long. Taking the current decade in isolation, Ross is far and away the most successful woman, with 11 charted albums (one straddled the Seventies and Eighties), compared to five by Donna Summer and Barbra Streisand and four each by **Joan Armatrading** and **Elkie Brooks**. Bassey has charted just twice.

It may seem a little odd, therefore, to suggest that Diana Ross is in the middle of a career slump, but that's the way it is. In the last two and a bit years she's had five hit albums. 'Love Songs', on K-tel, reached number five, whilst 'Portrait', from Telstar Records, peaked at number eight, though there was a considerable amount of overlap between the two. Both albums drew exclusively from Ross's work for Motown and concentrated on the Seventies, and both were

by **ALAN JONES**

extensively advertised on TV. Over the same period, Di's three new albums, her first for Capitol, have all perished outside the top 30. 'Silk Electric' struggled to number 33, 'Ross' peaked at number 44, and the current 'Swept Away' has yet to improve on the number 40 debut it made on October 6.

The latter has already yielded two coolly received singles — 'All Of You' (with **Julio Iglesias**) which reached number 43 and 'Touch By Touch', which deserved better than the number 47 peak it scaled last month. There are, however, other more worthy tracks on 'Swept Away', which is actually a fairly good album. Personal picks are 'Missing You', a 24-carat Lionel Richie ballad dedicated to **Marvin Gaye**, and sung with great conviction and feeling by Miss Ross, and a surprisingly good adaptation of **Bob Dylan's** 'Forever Young'. Probable next single, though, is **Daryl Hall** and **Sara Allen's** title track, a fever pitch workout with some raunchy guitar and vocal interjections from Hall. Given the breaks, it could be a major hit, and breathe the new life into Ross's career...

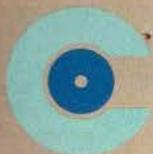
Meanwhile, **Barbra Streisand's** latest album, 'Emotion', bounded into the chart last week at number 15, 16 notches higher than the best placing achieved by her last album, 'Yentl'. This despite the fact that the first single from 'Emotion', the **Jim Steinman** song 'Left In The Dark', was an unqualified stiff on both sides of the Atlantic, peaking at number 50 in America, and at number 85 here. At six minutes and 17 seconds it was, on reflection, a teeny bit too long for airplay, but for those who appreciate Steinman's distinctive style it was a delight. The rest of 'Emotion' requires the combined efforts of eight producers and 16 songwriters and contains several possible hits, but none matches the power or beauty of 'Left In The Dark'...

COLUMNIST EATS HUMBLE PIE: In my round-up of potential number one albums a fortnight ago, I foolishly dismissed **Big Country's** 'Steeltown' as an also-ran. History will now record that I was spectacularly wide of the mark; 'Steeltown' entered the album chart at number one last week, elbowing aside the incumbent **U2** to sneak a brief taste of glory ahead of the new **Culture Club** and **Frankie Goes To Hollywood** albums.

Quite why the Big Country album was so well received is something of a mystery. It was preceded by a mediocre single — 'East Of Eden' — which climbed no higher than number 24, and received an appalling press. Big Country's only previous album, 'The Crossing', was trailed by two substantial hit singles — 'Fields Of Fire' (number 10) and 'In A Big Country' (number 17) and was greatly acclaimed by critics, yet it debuted at number four and peaked at three...

...AND THAT'S A FACT

'**WHO WEARS These Shoes**' is **Elton John's** 38th American hit. His very first, 'Border Song' peaked at 92, and his fifth, 'Tiny Dancer', at 41. All the rest have gone top 40... As recently reported in **Billboard**, and relayed by our very own **James Hamilton**, **Lionel Richie** has maintained a continuous presence in the American singles chart for over a year — but **Lionel's** current stint is well short of the all-time record established by **Pat Boone**, who was an ever-present between 29 June 1955 and 1 June 1959 — 207 weeks. That's over a year longer than the best runs assembled by nearest rivals **Elton John** and **Elvis Presley**, and it required a string of 35 hits to accomplish... It's interesting to note that within the last few weeks **Pepe Goes To Cuba**, **Cyril Trotts To Bogna** (sic) and **Stevie Goes To Malibu** have all released records... **Rod Stewart's** career is blossoming as never before in America. He's just had the first consecutive top 10 hits of his career there with 'Infatuation' (number six) and 'Some Guys Have All The Luck', a current top 10 climber... The youngest girl to have an American hit is **Jo Ann Morse**, alias **Little Jo Ann**, whose novelty recording 'My Daddy Is President' reached number 67 in 1962... **Anagram's** **Alien Sex Fiend** became the first act to release an 11-inch single last week. The record, entitled 'E.S.T. (Trip To The Moon)', moves instantly to the top of **Chartfile's** expensively compiled 11-inch singles chart, and looks like staying there for a good while...



FIVE DAYS before its official release last Monday (29th), Frankie Goes To Hollywood's eagerly awaited debut album 'Welcome To The Pleasuredome' established a new British record for advance sales by a single or an album at 1,099,500 (LP: 700,000, Cassette 400,000). The first album to register a sale of more than half a million prior to release was 'Beatles For Sale' which attracted advance orders of 750,000 in 1964. It was eventually surpassed by Abba's 'Super Trouper', which reached an even million before going on release in 1980.

Two singles have also achieved a seven figure sale in advance of release — 'I Want To Hold Your Hand' (1963) and 'Can't Buy Me Love' (1964), both by the Beatles.

As a double album, the orders for 'Welcome To The Pleasuredome' are staggering, and represent over £5,000,000 worth of business for ZTT's distributor, EMI.

The week before the Frankie Goes To Hollywood album was finally released, 'Relax' dipped out of the singles chart to bring to a close its formidable run of 50 consecutive weeks in the top one hundred (48 weeks in the top 75, and 42 weeks in the top 50).

The extent of the Frankie phenomenon can be judged by the fact that new albums by their closest competitors, Culture Club and Wham!, have generated far fewer advance sales. Culture Club's 'Waking Up With The House On Fire' shipped 499,000 copies last Monday (213,000 on cassette), whilst Wham!'s 'Make It Big' album passed the half million mark last Wednesday, twelve days before release.

■ ALAN JONES