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ASK NEIL Tennant about hip hop and he'll rap you into next week. "Everyone in London says it's last year's thing, but it'll never go away," says Neil. "It's a new genre at an early stage of development."
 Neil, apart from being a pop scribe, is half of the *Pet Shop Boys* along with one Chris Lowe. Together they've just waxed 'West End Girls', a slice of Hi-NRG with hip hop elements and very English sounding vocals produced by legendary NY ultradisco knob-twiddler Bobby 'O' (the Boys' big hero, responsible for Divine's saucy output). Neil: "It was great 'cos he turns down production offers all the time — Dead Or Alive wanted to work with him. Both our approaches are very punk — electro enables you to do that."

GREEN GARTSIDE'S CURRENT FAVOURITES

- She's A Woman, the Beatles
- No Sell Out, Malcolm X/Keith LeBlanc
- New Town, the Slits
- One For The Treble, Davy DMX
- White Riot, the Clash
- King Of The Beat, Pumpkin
- Fresh, Fresh 3 MCs
- Noise Annoys, the Buzzcocks



dot-dash-dash



THE HAMMIEST piece of discovating delight this spring is *Jocelyn Brown's* 'Somebody Else's Guy', an import hit first eulogised in Uncle James' column, most played at the Caister funk weekend and now out on Island and in the charts. Session musician Jocelyn has worked with Luther Vandross and Cerrone. 'Somebody Else's Guy' is Jocelyn's first single.

INDEX

Compiled by Jim Reid



DIVINE YOU bet! 'What People Do For Money' (aka 'Dollar Bill') is the electro boogie record of the moment. Meatily produced, heartily sung and blessed with one of the busiest hip hop backing tracks, 'What People Do For Money' is the debut single from crucial threesome, *Divine Sounds*. Divine Sounds are: one DJ, Michael Dowling and two MCs, Richard Dowling (yep he is Mike's bro') and Shelton McCoy. A rapping 'n' scratching collective from Brooklyn, Divine Sounds are just about the surest investment on the dance floor right now. RM: where money matters, but where music matters more...

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● SADE cover pic by PAUL COX

News

Sade RFH concert

SADE TAKES to the stage again this summer with a concert at London's arty Royal Festival Hall.

The show takes place at the Southbank venue on July 30 — when the singer's album should be out.

It will be her first live concert since she appeared at London's Heaven in March.

And Sade's new single 'When Am I Going To Make A Living' is released on May 14. It is backed with 'Should I Love You'.

The 12-inch version features an extra track. It's her version of the Timmy Thomas hit 'Why Can't We Live Together' which she sang to open her Heaven concert.

● IRON MAIDEN take to the road again this autumn as part of their 'World Slavery Tour'.

And the group will release a new album 'Powerslave' which they're currently recording in Nassau in the Bahamas.

Live dates start at Glasgow Apollo on September 11. Then Aberdeen Capitol 12, Edinburgh Playhouse 13, Newcastle City Hall 15, Sheffield City Hall 17, Ipswich Gaumont 18, Leicester De Montfort Hall 20, Oxford Apollo 21, St Austell Coliseum 22, Bristol Hippodrome 23, Manchester Apollo 25 and 26, Hanley Victoria Hall 27, Nottingham Royal Concert Hall 29, Cardiff St David's Hall 30, Birmingham Odeon October 2 and 3, Southampton Gaumont 5 and London Hammersmith Odeon 8, 9 and 10.

Tickets go on sale this weekend.



COUNCIL CUTS

THE STYLE Council get into gear again with a new single which comes out on May 18.

The record is a double A-side. It features a remixed version of 'You're The Best Thing' which includes Animal Nightlife sax player Billy Chapman and strings arranged by producer Peter Wilson.

On the other side is a new number, 'The Big Boss Groove'. It's written by Paul Weller and Mick Talbot.

And the pair are organising more 'Council Meetings' for later this summer.

Elton for Wembley

ELTON JOHN has been confirmed to play London's Wembley Stadium on June 30... which means he won't be touring the country as was originally thought.

Instead, he headlines a superstar line-up of Paul Young, Kool And The Gang and Nik Kershaw. Wang Chung and Sector 27 are also on the bill.

The show has been billed the 'Summer Of '84 Concert' and is being co-promoted by Radio One.

And Elton John releases a new single 'Sad Songs (Say So Much)' on May 18.

HOW TO BOOK. Tickets all cost £12.50 and are available by post from Wembley Stadium Ltd., Wembley Box Office, Wembley Arena, Wembley, Middlesex. Cheques or postal orders should be made payable to Wembley Stadium Ltd., and sent in with a SAE. Tickets are also available by personal application from the Wembley Stadium Box Office.

● Paul Young Prince's Trust gig — see page 6.

KENNY G comes to Britain for his first solo tour later this month.

The sax player, who has broken into the charts with his 'Hi, How Ya Doin'' single, appears at Glasgow Club De France on May 25, London Ronnie Scotts 27, Luton Pink Elephant 28, London Dominion 31, Colchester Tartan House June 1 and Birmingham Hummingbird 3.

And he also brings out a new single on June 1. The new 45 is called 'I've Been Missin' You' and comes from his 'G Force' album.

THE CLASH

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DOWN TOWN QUO

STATUS QUO bring out a new single this week — before going off on the road for their last-ever tour at the end of the month.

The record is called 'Going Down Town Tonight' and comes from their 'Back To Back' album.

The single has been recorded and will only come out as a seven-inch. On the B side is a Parfitt/Bown song 'Too Close To The Ground'.

And Quo have confirmed that Marillion will be their special guests for their final show at the Milton Keynes Bowl on July 21.

Tickets for the show cost £10 and are available by post from MCP Ltd., PO Box 124, Walsall, West Midlands. Cheques or postal orders should be made payable to MCP Ltd., and sent in with a SAE.



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Springsteen returns



BRUCE SPRINGSTEEN releases a new single 'Dancing In The Dark' on May 14. It is backed with another new song 'Pink Cadillac'.

● FUNK BAND Brass Construction come over for some live dates next month.

The group will also bring out a new album 'Renegades' on June 11 before the tour which starts at Watford Baileys on June 18 and 19. The group also appear at Tunbridge Wells Assembly Hall on June 21, Rayleigh Pink Toothbrush 23 and London Venue 24, 25 and 26.

Royal bill fixed

PAUL YOUNG and Imagination have been fixed to co-headline this year's Prince's Trust concert at London's Royal Albert Hall, which will be watched by Prince Charles and Lady Di.

It will be Paul Young's first live show since his tour last December, and he won't be playing live again until much later this year, other than his appearance with Elton John at Wembley Stadium.

Imagination have a new single out called 'State Of Love'. They are also due to have a new album out in the autumn.

HOW TO BOOK: Tickets cost £15, £12.50 and £7 for standing only. They are available from the Albert Hall box office and all branches of the Keith Prowse agency.

All profits will go to the Prince's Trust which is to help underprivileged children.



Pretenders new single

THE PRETENDERS are all set to release a new single later this month.

Their new 45 is called 'Thin Line Between Love And Hate' and comes out on May 25. It is from their 'Learning To Crawl' album.

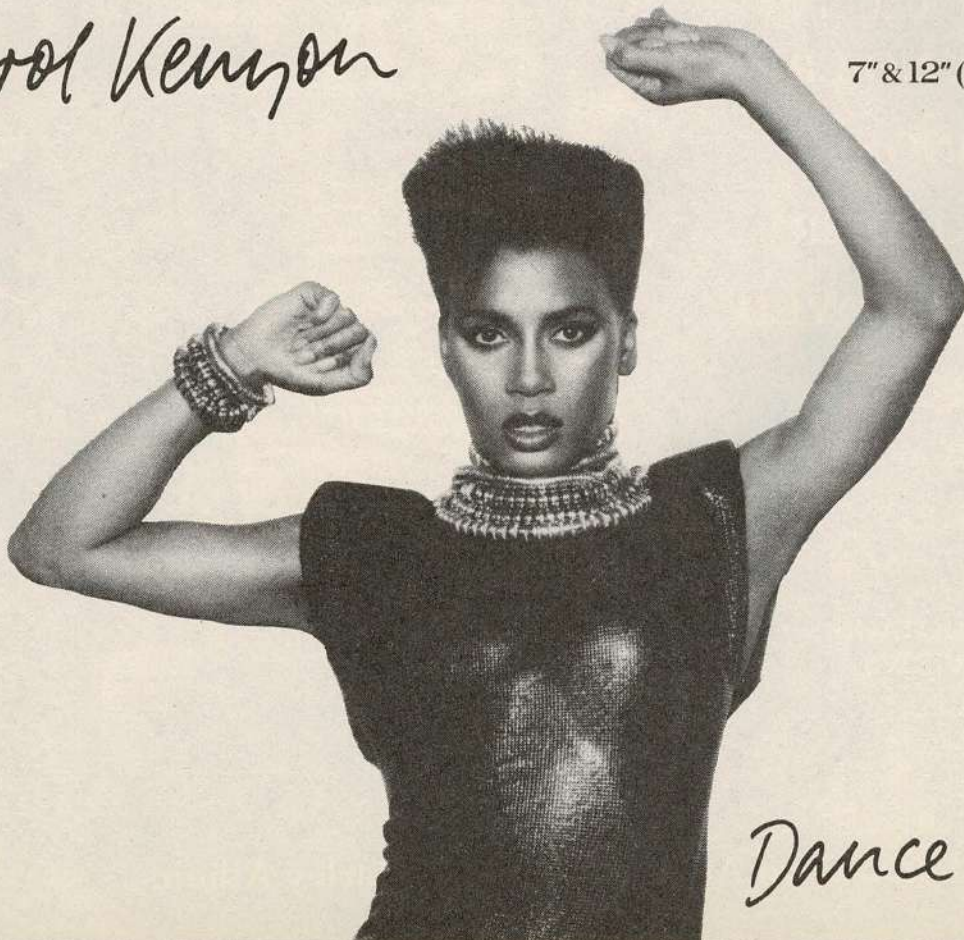
There will also be a 12-inch version which should feature some live songs, but details have still to be confirmed.

● THE LOTUS Eaters have fixed up more live dates this month.

The pair play Hatfield Polytechnic on May 10, Bangor University 11, Coventry Polytechnic 12, Keele University 16, Birmingham University 17, Stafford North Staffs Polytechnic 18, Sheffield Leadmill 19, Huddersfield Polytechnic 24, Glasgow Strathclyde University 26, Middlesbrough Madisons 29, Folkestone Olivers La Clique 31, Portsmouth Polytechnic June 2 and Dunstable Queensway Hall 7.

Carol Kenyon

NEW
7" & 12" (Extended Club Mix)
SINGLE



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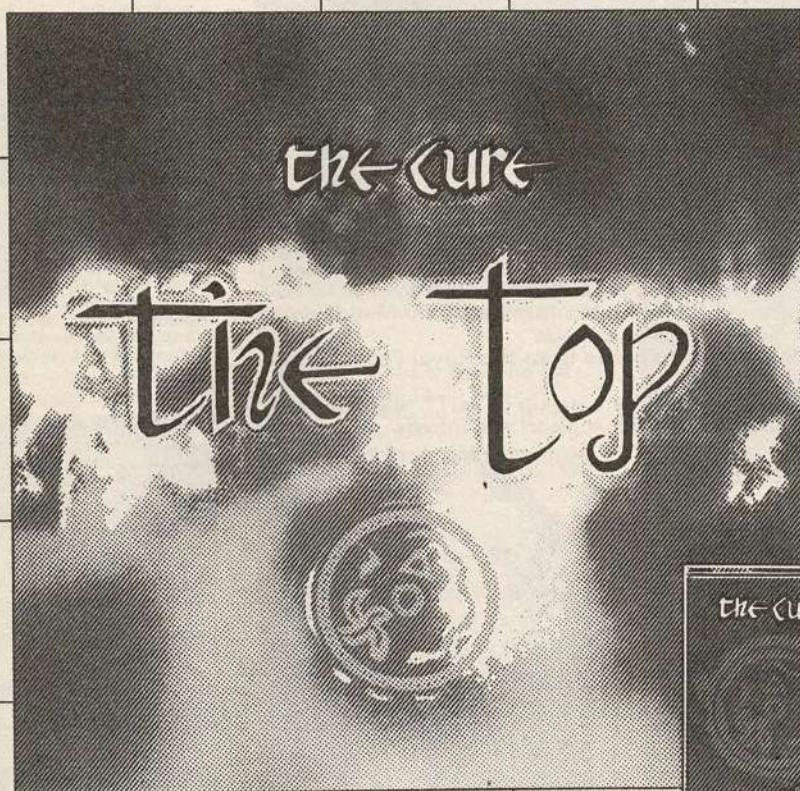


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TV + Radio

THURSDAY'S 'Time Of Your Life' (BBC 1, 6.40pm) takes another peek at the past with P J Proby and Millie of 'My Girl Lollipop' fame providing the musical interest.

FRIDAY video show 'High Band' (C4, 6pm) is going to be a regular feature after all — this week there's an hour's worth of the raunchy (as we journalists call her) Tina Turner. 'Eight Days A Week' (BBC2, 6.45pm) has Tracie, Bob Geldof and Drummie Zeb from Aswad looking at the new Bob Marley greatest hits album and Philip Norman's Stones book.

SATURDAY early morning job 'The Saturday Picture Show' (BBC1, 8.45am) features little 'uns Musical Youth, who always seem to turn up on these things. Rival 'No 73' (ITV, 10.30am) has Imagination and Tom Robinson, who will be a semi-regular musical expert. 'Who's That Girl' (Radio One, 1pm) concentrates on Joan Armatrading — Janice Long listens. 'In Concert' (Radio One, 6.30pm) promises to be one of the brightest shows yet with Sade taking to the stage.

MONDAY marks the showing of 'Skully' (C4, 8pm). That's the Alan Bleasdale play (he of 'Boys From The Blackstuff' fame) which includes Elvis Costello and Kenny Dalglish in the cast. It's all about a young Liverpool fan, by the way.

WEDNESDAY'S 'Razzmatazz' (ITV, 4.50pm) features the Boomtown Rats, Helen Terry and King while Tracie co-presents and Kirk Brandon is interviewed. 'Entertainment USA' (BBC2, 9pm) has Jonathan King in Miami and Fort Lauderdale. Musical interest is Alvin and the Chipmunks, who are a famous novelty band of olden times, we hear.



NEW ORDER have decided to play a rare live show . . . in aid of the striking miners.

The group will play at the London Royal Festival Hall on May 14.

And all the money will go towards the miners' strike fund and the Miners' Tape Campaign Project, which aims to produce a series of video tapes examining the strike and the issues it raises.

It will be the biggest venue New Order have played in Britain, despite having hits with the massive 'Blue Monday' and their latest single 'Thieves Like Us'.

Tickets for the show are on sale from the Royal Festival Hall and all cost £5.

The gig is being organised by a group of ACTT television technicians and journalists who support the miners' strike.

News

● **MALCOLM MCLAREN'S** 'Would You Like More Scratching?' album is being officially released in Britain next week.

The mini album features a DJ version of 'Buffalo Gals' and 'D'Ya Like Scratchin?' and comes out on May 14.

● **TRACIE BRINGS** out a new single later this month.

And she's chosen the song written by Elvis Costello ('I Love You) When You Sleep' for the 45, which comes out on May 21.

But her album 'Far From The Hurting Kind' has been put back to be released on June 18. The reason is that she's extending her tour with the Style Council in America, according to a spokeswoman.

● **SWANS WAY** release a follow-up to their 'Soul Train' hit next week.

Their new single is called 'Illumination' and comes out on May 18. It is backed with an instrumental version of the track.

● **ROD STEWART** brings out a new single 'Infatuation' on May 18.

The song is taken from a new Stewart album 'Camouflage' which should be out shortly. On the B side is 'Three Time Loser' from Stewart's 'Atlantic Crossing' album.

And a 12-inch version features a live number — of his 'Tonight's The Night' record.

● **ULTRAVOX HAVE** added an extra date to their tour at the Birmingham Odeon on May 31 plus another date at the Nottingham Royal Centre on June 5.

● **PETE WYLIE** is back in action again. The man behind Wah! has a new single out on June 1.

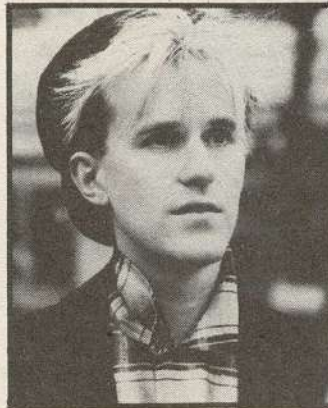
It is called 'Come Back' and is backed by the same song but with different lyrics.

Wylie and his new group are also due to have an album out next month. It's called 'A Word To The Wise Guy' and is due to be released on June 22.

NEW GROUP Bronski Beat set out on the road for a short tour this week.

They appear at Manchester Heroes on May 11, Nottingham Part II 12, Bournemouth Upstairs At Eric's 18, London Hippodrome 21, London Camden Palace 21, Birmingham Snobs 25 and Glasgow The Perfect Beat 31.

● **ALEXEI SAYLE** has added more dates to his tour at Hull New Theatre on May 10, Sheffield Crucible 11, Coventry Apollo 12, Boston Haven Theatre 18, Portsmouth Guildhall 19, Harlow Odeon 21, Croydon Fairfield Hall 25, Margate Winter Gardens 26, Guildford Civic Hall 27, Ipswich Gaumont June 1 and Bristol Colston Hall 2.



HOWARD JONES has a new single out next week.

He is releasing 'Pearl In The Shell' — a track from his 'Human's Lib' album — on May 18.

And it is backed with a song recorded in the living room of his High Wycombe home. The number is 'Law Of The Jungle' and has not been released before.

The 12-inch version features an eight-minute cut of the A side plus a remixed version of the album track 'Total Conditioning'.

FASHION HAVE had to reschedule their tour after one of the group's robots attacked Mulligan! The robot was being used in the group's lighting system and Mulligan's hand was burned while he was programming on the machine. But 12 of the 14 shows have been rescheduled now the technical problems have been ironed out. Only the Bournemouth and Coventry gigs have been scrapped completely.

New dates are at Glasgow Strathclyde University on June 16, Ayr Pavilion 17, Derby Assembly Rooms 19, Birmingham Odeon 20, Sheffield Polytechnic 22, Leicester University 23, Brighton Dome 25, Bristol Colston Hall 26, London Dominion 27, Ipswich Gaumont 28 and Dunstable Queensway Hall 29 — which replaces the group's St Albans show.

Tickets can be refunded or exchanged for new dates, but fans should contact the point of purchase for details.

Fashion's album 'Twilight Of Idols' has now been put back to June 4.

THE GO GO'S

THE U.S. TOP 10 SMASH SINGLE IS NOW AVAILABLE IN THE U.K.



From The Forthcoming Album "Talk Show"
PRODUCED BY MARTIN RUSHENT

HEAD OVER HEELS

Gary Crowley

I had one of my rare thinking bouts the other day (stand back in amazement). It was partly prompted by two visits — to Middlesbrough and to a Youth Training Scheme day, co-organized by London's Capital Radio. There were reams of young people at both and, being a legendary chatterbox, I was soon entangled in deep conversation with a lot of them, asking them everything from "Have you got a boyfriend, luv?" to "What do you think of the current economic situation, mate?"

Most of the assembled were in their last year of school, so I was interested to learn if any had an idea as to what they were actually going to do when they were freed. Needless to say a lot of them didn't: but the sad thing was that a handful of them seemed to accept that the ol' sausage roll (dole!) was inevitable.

There was one rather large moronic boy — with a gang of equally moronic mates — who answered my question about a career with "There's no point, is there, Gal? I'm going to sign on

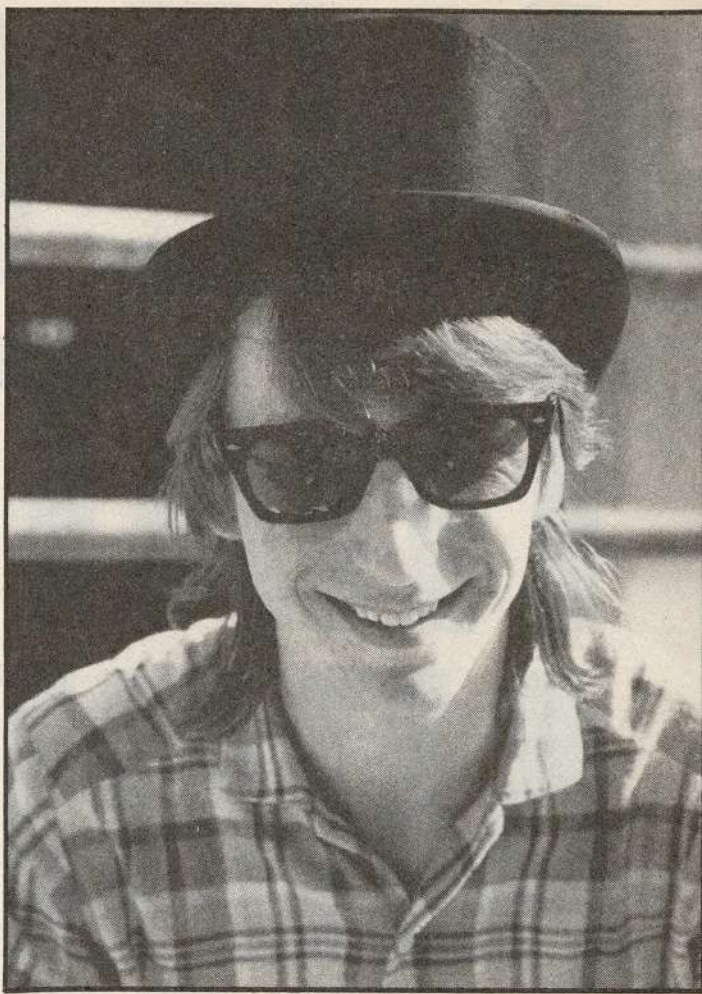
the day I leave and do sweet nothing". He then turned to his friends for an approving laugh and they all broke down in hysterics. "What's so bloody great about that?" I asked. They just looked at me as if I was an idiot.

What with the employment situation being what it is and the education system in turmoil, I think young people are going to have to adopt a maverick attitude to life and create something for themselves. Otherwise, we may as well fall in line with Thatcher's oh-so-grey vision of Britain. A lot of people around me have been doing things themselves for years. A window cleaner friend of mine has built up a thriving business; he works hard for his money, but earns a fortune.

At the same time my barrow boy pals seem to have the much sought after franchise on London's Oxford Street fruit stalls. No way are they short of a few readies — they look absolutely resplendent in their Lacoste T-shirts and faded Fiorucci jeans, and spin tales of frequent jaunts to Ibiza and other sunny places.

Another sharp one who has managed to do what he wanted to do is my good buddy Simon Halfon. He began life as an office boy in a record company. With no art school training whatsoever, but plenty of enthusiasm and hard work, he has managed to become a much sought-after record sleeve designer. He looks after the sleeve presentation of Madness, Tracie, Everything But The Girl and The Style Council.

One boy I know with a comic "Arthur Daley" approach to life is modest mod Eddie "Wot's-innit-for-me" Piccar. The lad has so many fingers in so many different pies it's untrue. It really wouldn't surprise me if he sold his granny for a rare 60's soul record. He's that kind of guy! As well as little earners — like managing a popular ensemble called "Fast Eddie" and running various mod clubs — the shark also edits and



publishes a rather splendid rhythm and soul publication entitled "Extraordinary Sensations".

He's built it up over the last three years from nothing. The content and enthusiasm is infectious and the latest groovy edition features some essential reading. For instance, you can dig articles on Georgie Fame and The Blue Flames, The Blades, The Buckingham Palace Scooter Charge (!), and the growing Italian mod scene. There's also a rather interesting list, the original mod top 100. The magazine is available from "Extraordinary Sensations", Eaton House, Cheques Lane, Dagenham, Essex

(70p inc. p&p). It really is a must for discerning stylists everywhere.

And finally, the Crowley cracker Pick of the Week award goes to the duo most likely to this year. I refer of course to Hull Hoppin' Boppin' Everything But The Girl and their Bossa Nova boss waxing, the delightful 'Each and Everyone'. It highlights perfectly the musical might of two cats swingin'. Guitarist Ben Watt and songstress Tracey Thorn's approach is simple but effective. For quality and ability they cannot be beaten. Go and buy, you'll not regret it. Bye, Bye...



Win Marley's 'Legend'

CHECK THIS! We've got five packages consisting of the new Bob Marley and the Wailers' greatest hits' album and video, 'Legend', to give away. We've also got 20 runners up prizes of the albums.

Answer the three questions and post the coupon to: Bob Marley Competition, RECORD MIRROR, PO Box 16, Harlow, Essex. First 25 correct entries opened on the closing date, Monday May 21, win.

1) Which country did Bob Marley come from?
a) Brazil... b) Jamaica... c) Cuba...

2) Peter Tosh and Bunny Livingstone are both ex-Wailers. a) True... b) False...

3) Whose version of Bob Marley's 'I Shot The Sherriff' bought Marley to a wider audience?
a) Eric Clapton... b) Barry Manilow...
c) The Smiths...

Name

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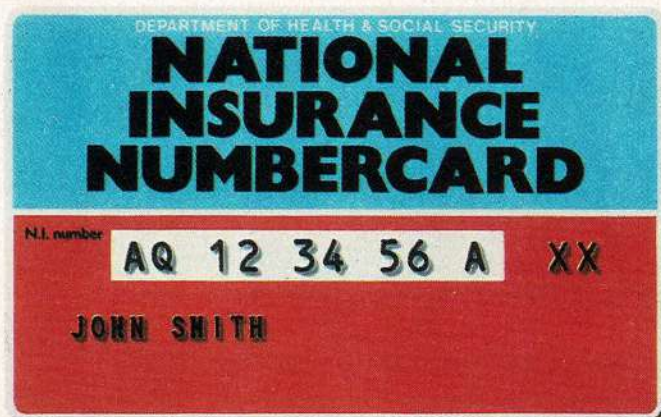
Look after it.

Because you'll need the number if you ever have to claim benefit money from the DHSS.

And when you start work, your employer will need it to make sure *your* contributions are paid into *your* National Insurance account. (Otherwise you might not get all the benefit you're entitled to.)

So remember, when your card arrives through the post, put it somewhere safe.

Unlike most other birthday cards, this one should be kept forever.



Issued by the Department of Health
and Social Security.



Graham K Smith makes a dream date with . . .

SADE

EVERY DREAMER'S favourite dreamgirl has arrived! Every fantasist's perfection personified, every hardy pop soul who ever believed in the beauty of simplicity has been amply rewarded. Perhaps her very existence outmodes pop, for with *those* looks and *that* music she exemplifies the very notion of pop. And for that we must give thanks.

Thank you, Sade.

Sade Adu (you *know* how to pronounce it!) is a dream come true. Something . . . someone to make this whole business hoedown, perhaps just a mite more humane. As all about us lose their heads in a charade of undignified, plagiaristic money-chasing, is Sade the only one to keep hers? While they all pursue those purist ideals with not a hope of actually capturing them, she flirts and toys with that perfection, turning the prize over in her hand, laughingly discarding it with many a toss of her flowing plait. They might scabble in the mud to salvage a sliver, but it's too late. It's gone. Dreams are like that . . .

TELL ME, dearest Sade . . . tell me about your dreams . . .

"I do dream a lot . . . and in colour! I used to have a recurring dream that I was being led to this beach house down a shanty street. I didn't want to go there but someone was leading me. And then, when I was inside, I'd be stuck in this dark room at the top and I could hear the sound of a party going on somewhere else in the house. But I couldn't get to it . . . I'd stay stuck in this room — I'm sure I can be certified for this! I haven't had that dream for a while, though, so I guess I must be sorting myself out!"

But do you dream of success? Does ambition drive you?

"Not relentlessly. I do set myself targets and want to improve but I'm not ambitious for its own sake. I won't do just *anything* to be famous — I just want to be good at what I do."

So fame has never featured in your dreams?

"Fame isn't important. What *is* important is the opinion of people whom I respect, whose taste I consider valid — the people who might have a similar record collection to me. If *fame* is appealing to the people I respect then yes, I want it."

If not fame, it must be money!

"Well, that *is* important because I don't want to scripp and save — that's what 'When Am I Gonna Make A Living' (the new single — buy it) is about — not wanting to have to scotch around every day. I don't want to be a millionaire, I want to live."

LET ME take you back then, Sade. Are you sure you never longed for the Big Time, not even as a child?

"I'd dream of living in a big house, but not being famous. I knew I just *couldn't* stay in my home village and get married. I just took it for granted I'd move away. I had no idea what I'd do. I just knew I was going somewhere other than Walton-In-The-Naze which is about as far as you can go in that area. I was going 't'other way!"

'T'other way? . . . straight into the arms of music, perhaps?

continued page 14

PHOTOGRAPH BY PAUL COLE



Pic. by Paul Cox

from page 13

"It never crossed my mind! Countless times people have said 'Sade always wanted to be a singer' but I never did. It was a whim. I was asked to suggest someone for Ariva (early hip latin combo) and when I couldn't think of anyone they asked me to have a go. I had no dreams about it."

Fashion, then, did that offer the lure of bright lights and fat cheques?

"Well, while I was at college I was seriously intent on making a living at it which was naive and unrealistic because that's practically impossible for anyone in this country. Ultimately I'd have given that up, too."

What alternatives were there, then?

"Dunno — maybe a bit of writing. There's an awful lot of things most people can do providing they let themselves consider it. I'll try anything. I've never had any fear of failure. It's only fear that makes you fail."

COULD SCHOOL contain such a footloose Sade?

"My only good subjects were English, history and art . . . oh and cookery 'cos you got to eat the stuff at the end! I liked biology too, because it was entertaining — all those insects! The education system is pretty ridiculous, though — teachers should be capable of dealing with *people* and 50 per

SADE

cent of them are incapable of that. They were bullied at school and are intent on getting their own back! Instead of commanding respect they demand attention and receive contempt."

Were you lazy?

"I was talkative and playful, *not* lazy. If I felt out of my depth I'd just switch off. I'm not lazy — the only time I *am* is when I wake up in the morning and I've got to do something supposedly vital to my career. I'll just lie there and say 'Too bad'."

Even a nice girl like you must have some faults. Tell me about those chinks in that ideal armour . . .

"I've got more than most but there aren't many that I wish to divulge! My biggest fault is being extremely hypercritical of what we do

— if something doesn't sound right I'll pester and pester to do it again. It's dangerous because in the end you become very dogmatic."

When all this ballyhoo has died down, do you want children?

"Why? Are you offering? . . . Yeah, one day . . ."

And will Sade Adu make a good mother?

"I suppose people are with children like they are with pets and I'm not very good with my cat. I'll tend to go away for a day and then remember she's trapped in the house. If I did that with a baby it wouldn't last very long. I'd probably be a fairly good mother — I wouldn't be too consistent, though. I'd be more like my father, calm one minute then wild. A mother should be steady and reliable."

But for the time being you *are* a career girl?

"That's old-fashioned. There's no such thing as a career girl — I'm a career person! No . . . I don't look at it that way . . . I'm not an *ambitious* girl."

And if it all stopped tomorrow? The voice went, the band split?

"God, how doomy! I'd write songs for other people. And if *that's* out as well — they cut my hands off, I lose my ears — I'd probably just write a little story."

The story of a dream, no doubt.

MATT FRETTON may not be the most famous young popster around just yet. But he's got to be the fittest. Thanks to his old pushbike.

These last few weeks, young Matthew's been entombed in a studio near London's Barbican. But his producer Adam Kidron, being a kindly soul, lets him out on parole each day, and Matt careers to and from the place of work on his bike, the other end of the journey being his house in Camden, North London. "It only takes about 15 minutes, but I suppose I must be in good condition," Matt says.

"What I'm worried about is that I'm going to develop these huge great thick legs, and have tiny spindly arms. I'll be too weak to carry the bike out, I'll have to kick it down the stairs."

We met the other day to get out the prayer mats (groan) and see if we could spirit the lad the hit he deserves with 'It's All Over (Don't Say You're In Love)', as infectious a dose of Caribbean-tanned pop music as you're likely to catch before your hols. Trouble is, though, that Fretton only clambered to 50 with 'It's So High', his first single, and the second 'Dance It Up' only danced it up to a fairly piffling 89.

"The first one was kind of annoying," Matt admits, "because Howard Jones was on Top Of The Pops when his record was at 49. Mine was at 50 and they wouldn't have it on."

"'Dance It Up', I was quite pleased that didn't make it. I was talking to Dave from Depeche Mode and he said it's much better to have a flop now than later on. And they might re-release the first one, we're doing a different version of it on the album. There's only about three things from the original version left. It's just about re-recorded."

SO NOW Fretton's project future: the album he's been beavering at, the whole shebang taking some 10 weeks instead of the planned four or five. It's to be called 'Hear Me By Listening'. "The gist of it is that I'm saying hear and listen instead of just hearing."

When will the fruits of his efforts present



Matt's Mood

MATT FRETTON and his Cocteau twin? (Courtesy Post-Impressionistic Puns Inc)

themselves? "When I have a hit," jokes MF. "It'd be pretty pointless for them to release it unless I do, about five people would buy it. I've already started recording the second album at the same time as this one. We're recording this track with the St Paul's Boys Choir for the future and I've got some other stuff halfway done at home. I intend to do the second one track by track as they're ready, not be in the studio for ages like

this one."

On spending so long on his debut LP: "It has gone over schedule, but what can you do? It's got to be right, otherwise there's no point doing it". And on what Chrysalis Records think of him: "I don't think they think I'm going to be the biggest thing they've had. They'll be surprised when I am." That's confidence from the pedal-power pop star.

Paul Sexton

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PRICE GUIDE: All videos reviewed should be available at around £20 unless otherwise stated.

DARYL HALL & JOHN OATES 'Rock 'n' Soul Live' (RCA Columbia Pictures, Running Time approx 90 mins)

LIVE EVIDENCE of America's most successful chart act of the 80s continuing to sweep all before them, this time at the Montreal Forum on the 1983 H₂O tour. On record, rock 'n' soul is a pretty accurate description of Hall and Oates — all their singles make the Black chart in the States and Hall's got more vocal soul than most white boys you could name. Here, though, it's Rock 'n' More Rock.

There's tremendous polish about the H&O show, peopled as it is by ace players like horn man Charlie DeChant, but the sound is altogether too heavy-handed for tender numbers like 'One On One' and 'Sara Smile', and what's more Hall proves to be a terrible ham on many of the songs, padding them out with ketchup bleeding from his heart all the way.

The show is well shot, but in a straight, factual way without recourse to visual trickery. That's

admirable in a way but it also means that unless you really dig Daryl's quiff or John's 'tache you're gonna be a shade sleepy before the end. ★★★

Paul Sexton

BIG COUNTRY 'Live' (Polygram/Spectrum, Running time approx 75 mins)

HOOTS MON. Ye couldnae get much meer appropriate than this: Big Country live at Glasgow Barrowland ballroom, New Year's Eve 1983, brimming wi' Scots pride, band bedecked in tartan. Even if it is only Stu that's a native, the tradition in the music runs pretty deep.

A perfect setting for the band who are at their best live, it's steeped in classic sweaty atmosphere. It's rousing guitar stompers all the way from 'Angle Park' to the guts and passion of 'Close Action' and 'The Storm'.

Balloons fly at midnight, and enter (groan) a Scots pipe band before Stu and co forge onward through 'Chance', 'Fields Of Fire' and an especially super-rollicking 'In A Big Country'. They work really hard and the audience reacts like every song is the national anthem. Congrats to the producers for capturing the energy and essence of Big Country. A great one to relive

a night of guitar heroics to: a real case of giving the fans exactly what they want. ★★★

Betty Page

THE MANHATTAN TRANSFER 'Manhattan Transfer' (Videoform, Running Time approx 60 mins)

MAN TRAN are the sort of act that video was made for, because unlike so many of the people who enter the great video void, they actually give you something to see.

Here they are live in Chicago, with an admirable cross-section of their extremely versatile repertoire, from intricate vocalese, through great doo-woop like 'Gloria' to the more contemporary 'Twilight Zone/Twilight Tone' and 'Bird Land'. The interaction of four agile and creative voices is great to see and, better still, the action occasionally cuts to scenes of the group rehearsing and honing some of those arrangements, and even watching other fine exponents of the art on TV. We see them working on 'Janine', then cut to the finished product in the show, and the film takes on a fascinating documentary character. This is all evidence of a rare craft and in the absence of any first-hand live shows from the quartet, it's a great alternative. ★★★

Paul Sexton

CHUCK BERRY 'Live' (Videoform, Running Time approx 60 mins)

WE'VE SEEN some great black and white film of Chuck Berry playing his classics on The Tube recently and let's face it, the man was magic

in his day. In this video, the spell has been broken.

Bang up to date (well 1982 actually), Chuck Berry is earning his bread doing cabaret in the States and quite frankly it's embarrassing. He still knows how to move, duck walking his way through 'Rock And Roll Music' and bumping and grinding to 'Oh Carol'.

Chuck brings on Tina Turner for one song and then his daughter for 'Reelin' & Rocking', the only number that comes close to the spirit of the original.

Fortunately, this is the last number and when the wally audience invades the stage I can watch no longer. It's like Keegan playing till he's eighty — a very sad sight. ★★

Andy Strike

PETER TOSH 'Live Africa' (PMI, Running Time approx 60 mins)

"DON'T CARE where you come from, as long as you're a black man," sings Peter Tosh here. So while he's being investigated by the Race Relations Board, I'll go on: this is Tosh live in Africa holding court on peace, love and understanding.

All round, although he sings strongly and his band are in full control of their weapons, there's an absence of any evident guts in this performance.

It's straight-ahead concert footage, which will be enough to bring a wide smile to his very considerable UK following, and PT shows sufficient "pop" disposition in his singing to suggest that a mainstream breakthrough may still not be beyond him. ★★★

Paul Sexton



THE EURYTHMICS 'Sweet Dreams — The Video Album' (RCA/Columbia Pictures, Running Time approx 63 mins)

NOT STATE-of-the art Euryths, we've got to wait for the 'Touch' era vid for that, but an exhilarating chunk of live and promo footage all the same, that shows us what made 'em mega.

An acted prologue featuring a seedy music biz character being offered something new in the shape of a plasticine Dave and Annie cuts into animation, then the band live at Heaven. Not as consummate and celebratory a performance as they now give, but class stuff, 'This Is The House' and 'I've Got An Angel' being particularly proud and heartfelt to a backdrop of frolicking lasers.

The animated Dave 'n' Annie dolls introduce the classic 'Love Is A Stranger' promo, featuring a bravura performance from Annie, quickly followed by the cast of thousands in 'Who's That Girl' (curiously, the only track from 'Touch') which still looks fresh even now.

After a clip of 'This City Never Sleeps' featuring a gospel choir, it's back to Heaven for the delicate 'Jennifer', highlight of the current set 'Somebody Told Me', the white soul of 'I Could Give You A Mirror', a live 'Sweet Dreams', then the video clip of the same number that launched it all.

The set piece outro finishes the story as it started, the stranger in the black bow tie assuring the seedy fellow, 'But this is the future'. And he's probably damn right too. Your finger won't so much as venture near the fast forward button for this one. ★★★½

Betty Page

BAD MANNERS 'Bad Manners' (Videoform, Running Time approx 60 mins)

A CURIOUS release, considering Buster and the boys have now gone to that great 'sons of Two Tone' retirement home in the sky. Funny days those, weren't they? We were willing to give a bunch of jaded session men the benefit of the doubt because they were fronted by a lovable skinhead and subscribed to the obligatory black drummer syndrome of the early 80's.

This live gig is then released about two years too late, and my

word, it feels like it. All the hits are here, 'Just A Feeling' 'My Girl Lollipop' the sadistic 'Lorraine' and the rest, but I don't think Bad Manners will feature on too many golden oldies albums in the future.

Poor old Buster looks knackered after one song. Well, that skippy dance was always a killer, remember? Of course you do.

Let's file Bad Manners away under 80's oddities and play the odd single now and again. Buster would have liked it that way. ★★

Andy Strike



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Singles

THE MEN



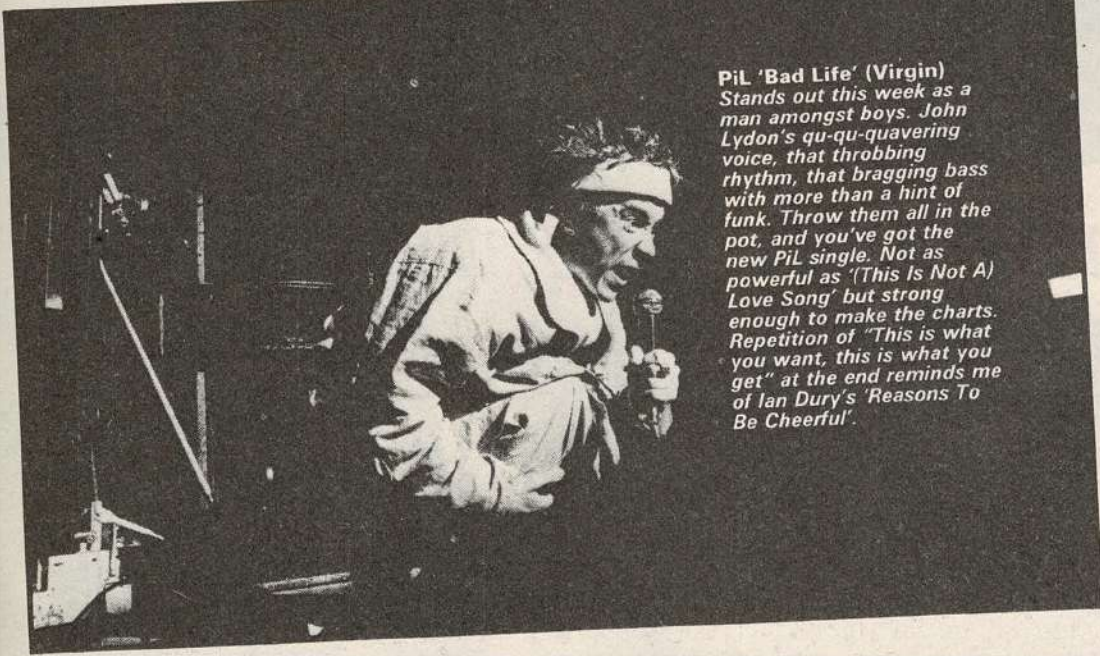
JENNET DAINTY
sorts out the
men from the
boys



Pic by Peter Anderson

DOMINATRIX 'The Dominatrix Sleeps Tonight' (WEA) Hypnotic vibes and beat from a duo who are already making waves in the US dance charts. A record for femme fatales everywhere with these lyrics. "The village starts to dance, the men beat on their drums". Mysterious vocals in the background from a Billy Mackenzie soundalike. Perhaps he's in the shower, waiting for the Dominatrix to appear. So that's what happened to him.

THE CULT 'Spiritwalker' (Situation Two) Aaaaaah that fast moving power and aggression, those guitars ringing out over a good old thudding bass. Verging on HM and a bit of an anachronism in '84.



PiL 'Bad Life' (Virgin) Stands out this week as a man amongst boys. John Lydon's qu-qu-quavering voice, that throbbing rhythm, that bragging bass with more than a hint of funk. Throw them all in the pot, and you've got the new PiL single. Not as powerful as '(This Is Not A) Love Song' but strong enough to make the charts. Repetition of "This is what you want, this is what you get" at the end reminds me of Ian Dury's 'Reasons To Be Cheerful'.

BLACK 'Hey Presto' (WEA) Simon Hills tells me they are serious young men. Andy Strickland says they've probably got severe haircuts. Well whatever, this is the sound of young Liverpool AGAIN; derivative but lasting, with some interesting piano.

LLOYD COLE AND THE COMMOTIONS 'Perfect Skin' (Polydor) If Lou Reed had ever sung the lyrics to a spaghetti western this would have been exactly how he'd have done it. Here avant garde meets Country and Western, and they get along fine, pardners! An interesting one that grows and grows.



this are orange juice

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THE BOYS

FEELABELIA 'Reach Out' (Interdisc) Culture shock! Robin Smith is sarcastically snapping his fingers to this one and that doesn't happen very often. A lively number to strut your stuff to, with some interesting string sounds and sharp vocals.

COMSAT ANGELS 'You Move Me' (Jive) If this band had ever had a hit it would have happened when they first started. Those dirge-like vocals might have been almost original three years ago, but from their first record onwards every other one sounds the same.

DETROIT SPINNERS 'Right Or Wrong' (Atlantic) Backing definitely inspired by Heatwave's 'Boogie Nights' with some sweet soulful vocals on top. This may not make the dancefloor spin, but it'll encourage at least a shuffle.

THE WEATHER GIRLS 'Success' (CBS) Big, brash and bouncy — just like those American mamas. After giving us a downpour of men it looks like the Weather Girls are hoping for another shower of dollars themselves if this ditty lives up to its title. Somehow I don't think it will.

ULTRAVOX 'Dancing With Tears In My Eyes' (Chrysalis) Typical Ultravox — a synthesis of synths and screeching from Midge. Interesting cover though.

MUSICAL YOUTH 'She's Trouble' (MCA) Polished, well produced piece from the kids, who don't sound at all youth-ish on this single. Danceable, sing-a-long-able stuff that's a sure indication that the band have moved out of the nursery and are no longer going to irritate the punters with their high pitched squeaking.

BOURGIE BOURGIE 'Careless' (MCA) Boppy, poppy and all the other things bland music of today is..Cliff Richard's 'Summer Holiday' '84 style; with the lead vocalist chanting many "Woohooahs" over the strumming of guitars.

JUNIE MORRISON 'Techno Freqs' (Ze) Strains of 'Pop Musik' by M, with pac men instead of gremlins creeping in on this one.

STATUS QUO 'Going Down Town Tonight' (Vertigo) That's where I'll be going if anyone puts this one on in my house. Fans will love it because it's oh-so-Quo!

THOR 'Let The Blood Run Red' (Albion)

VAN HALEN 'Panama' (WEA)
MARILLION 'Assassing' (EMI) I've bunched these three together as a clan of "musclebound dickheads" — to quote Simon Hills (then they won't come and headbang me). All brawn and no MUZAK!

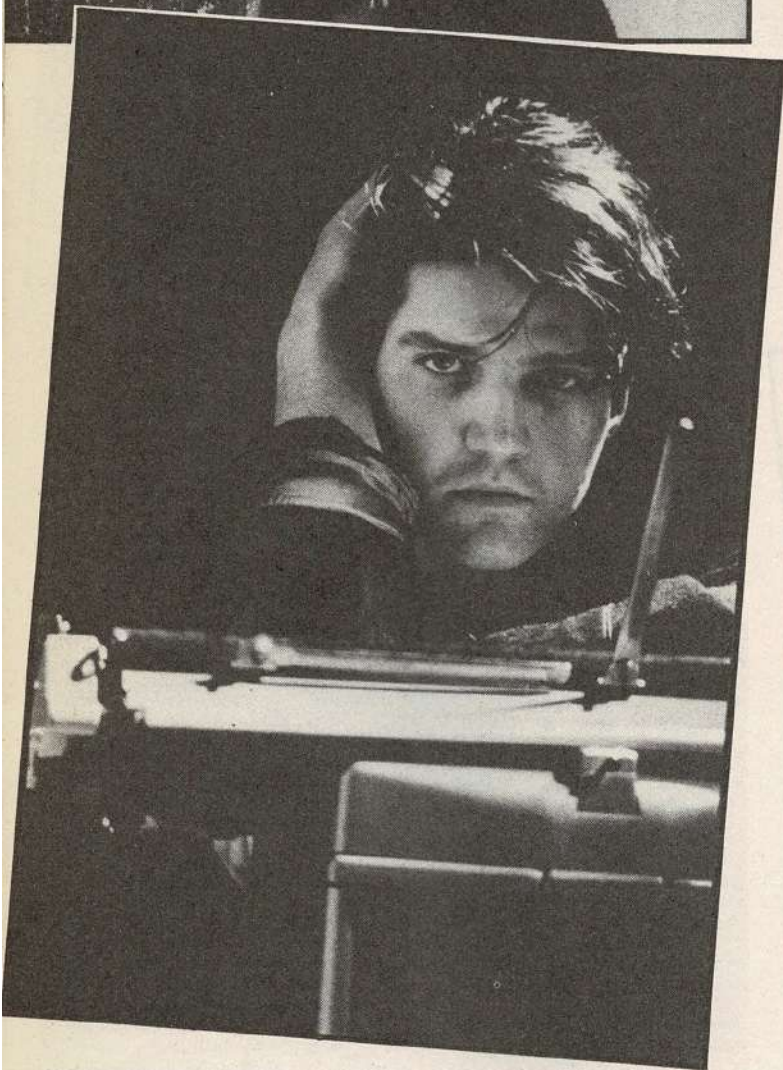
KEITH HARRIS AND ORVILLE 'Bein' Green' (BBC) Is this a tribute to Scritti Politti or a reference to that morning-after feeling? You have to admire Keith Harris for singing this without spluttering with laughter or dying of embarrassment. A hit with green kids everywhere.

EDWIN STARR 'From A Friend To A Friend' (Streetwave) In this tribute to Marvin Gaye the sentiment's certainly there, and 'I Can't Stand The Rain' is playing in the background, but Edwin should do what he does best and stick to 'H.A.P.P.Y. Radio'.

GODLEY AND CREME 'Golden Boy' (Polydor) Who is this golden boy? Is it Bowie or Ferry, and are they trying to appease him, because influences on this record certainly come from one of them.

THE CAVE 'The Guana Batz' (Big Beat) Full of ghouls and ghosties and screams that the Cave would like to be played down the Batcave, but I think it would be better off on 'Scooby Dooby Doo'.

ICEHOUSE 'Taking The Town' (Chrysalis) Wang Chung meets Japan for a totally unoriginal sound, and backing vocals that sound vaguely like the 'Volga Boat Song'.



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Albums

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- +++ Worth scratching
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- + Worth selling
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Human's Lib

THE HUMAN LEAGUE 'Hysteria' (Virgin De-Luxe V2315)
HAVING BEEN totally captivated by 'Dare', it was with great pain and many withdrawal symptoms that I was made to wait for further succour.

What took them so long? Was it the incredible pressure to come up with something so new and innovative, so state-of-the-art that several blueprints had to be scrapped?

I mean, imagine the scene: poor Leaguers, having influenced evryone from New Order to Howard Jones to Propaganda to most NY Hip Hop, being made to prove they lead the field once more. Horrendous.

But wait! Cutting themselves off from the pop furore has been the most brilliant decision they ever made. Purged and cleansed of spirit, the League have come back fresh as a daisy.

They have retained every wondrous, warm bit of their Human touch; that ability to translate/communicate basic feelings and emotions in an irresistible way.

'Hysteria' is a surprisingly simplistic album. Sparse, direct, and if anything, under-produced, but indelibly stamped with the League's



unaffected i-d. It retains 'Dare's clean, crisp, beaty'n'pure sound and unerring ear for melody. Very concise keyboard lines, no clutter, nothing extraneous. Everything in its place and a place for everything.

That clean, keen dancebeat still has paramount importance, right from openers 'I'm Coming Back' and 'I Love You Too Much', Phil's extremely distinctive rich and fruity vocals lifting it into the realms of the extra special. He always sounds like he really means it, the charmer.

Pause for a spirited reworking of James Brown's 'Rock Me Again etc' with some pristine staccato synth lines, and we reach Killer Numero Uno, 'Louise'. A simple, touching synth ballad (shades of early Soft Cell!), stunningly direct; Phil singing right at you. Unaffected, downhome, heartwarming.

'The Lebanon's a love/hate track, an insistent grower with Callis' ever present guitar helping it along that way. There's no political preaching, just poignant observation, striking at the heart of the matter.

'Betrayed'; a slow gut thumper, with majestic synth chords. 'The Sign': meaty beaty disco. 'So Hurt': an Oakey heart-on-sleeve special.

Thence to Killer Numero Deux: 'Life On Your Own', a cosmopolitan crossover dancefloor smash boasting one of their strongest hooks. End with 'Don't You Know I Want You'; some slinky guitar and manic rockiness.

Yep, the boys and girls can still churn out a damn good wholesome, uncontrived tune; an appealing arrangement; excruciatingly catchy hook, and a dreamy harmony (hi, girls!). We can relax, sigh with relief.

'Hysteria' is a breath of fresh air, a triumph of natural, organic feel over hi-tech. The temptation to be anything other than themselves has been resisted.

And they still look so wonderfully nonchalant. "Norman Wisdom, Johnny, Joey, Dee Dee, good times...." somehow the hole in the knee of Adrian's jeans says it all...+++++

Betty Page

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SOUNDS

KING CASUAL



BOB MARLEY 'Legend' (Island BMW 1)
DON'T BUY this! Go out and get every other Bob Marley record you can lay your hands on instead. 'Legend' is simply a Bob Marley greatest hits album — and great they are. Every single track on the album is a delight. Marley has that rare genius of being able to cram warmth, emotion, anger, political statements and sensitivity into a few blistering minutes, and in case you had any doubt, then perhaps you SHOULD give 'Legend' a listen. There's the anthemic 'One Love', quite rightly in the charts at the moment, nudging against 'I Shot The Sheriff' before going on to the tear-jerking 'Waiting In Vain', slowing down to the acoustic 'Redemption Song' before moving up a gear to 'Satisfy My Soul'. 'Get Up Stand Up' is there, the fantastic 'Stir It

Up' and the heartbreaking live version of 'No Woman No Cry'. All the Marley hits, in fact.

Hearing them altogether makes you realise the potency of Marley's music. Every song is as strong as an ox, but always touching and honest, and never relying on anything other than fine musicianship and Marley's own charisma.

The only criticism, perhaps, is that there isn't enough slightly offbeat material on the LP. People with the cassette get the added bonus of the Lee Perry-produced 'Punky Reggae Party' plus 'Easy Skanking', but a number like 'Soul Shakedown Party', for example would have been a nice addition. But that's a minor quibble. +++++
 Simon Hills



VARIOUS ARTISTS 'Street Sounds Nine' (Street Sounds STSND 009)

A RETURN to form for the soul compilers who've done so much to get the music into the home without people having to have a DJ's budget to get their favourite singles.

It's side one that dominates the proceedings. The Gap Band's 'Someday' and the insidious Carl Anderson number 'Don't Make Me Wait' gets the thing started, but it's the three following numbers that make the compilation true value for money.

For starters you get Ingram's gritty 'Night Stalkers'. Then there's George Howard's 'Steppin' Out' another hard cut which titles the album of the same name, nicely offset by 'Deja Vu' from the AB's — sweet, sassy, soulful, and a must for any collection. The second side is all more

obvious. Stanley Clarke's 'Heaven Sent You' is a regular jazz-funk floor filler, all smooth vocals interspersed with his delicate, 1,500 notes a minute guitar lines. 'Love Me Like This' by Real To Reel, The Jones Girls' 'Keep It Coming' and 'This Time' by Fund Deluxe complete yet another trusty Street Sounds corporation — long may they shine! +++++

Simon Hills

JERMAINE JACKSON 'Dynamite' (Arista 206317)
 WHEN YOU'VE a kid brother who's received every conceivable accolade for his current album, making your own little record must seem a rather daunting prospect. The release of 'Dynamite' finds Jermaine Jackson as one of the latest in a long line of confused black musicians caught in a no-

man's land somewhere between synthetic rock and disco soul. A fusion which both brother Michael and Hall and Oates have mastered so effectively.

Replacing the good time production of 'Let's Get Serious' is the dull synthesized thud of tracks like 'Sweetest, Sweetest' and 'Tell Me I'm Not Dreaming'. Tailor made for Californian FM radio networks, this is the black music equivalent of the soulless garbage currently littering our own hallowed pop charts.

The ludicrously entitled 'Escape From The Planet Of The Ant Men' includes all five Jackson brothers on backing vocals — which only reminds me what a superbly crafted the largely ignored album 'Triumph' was. 'Dynamite' meanwhile should be sub-titled TNT (tacky naff thing). +

Simon Mills

and 'Shoot The Moon' could easily go down an octave and have Ingram at the lead. That's no problem, but I'd have liked Patti's vocal power to have come through a little more — the danger with these high gloss productions is that the arrangement swamps the performer +++++

Paul Sexton

BRUCE FOXTON 'Touch Sensitive' (Arista 206 251)
 AFTER PREVIOUS jamming sessions with a certain band, Bruce has branched out on his own, but has he done the right thing? He certainly grabs the punter's attention with the frenzied fiery energy of 'Freak', the album's opener but then he falls into a more relaxed mood and makes lots of profound statements about nuclear war in 'What I'd Give', and the heartbreak of losing a girl in 'You Make Me Laugh'. All deeply moving stuff but is it real music? No, not really! ++

Jennet Dainty

PSYCHE KILLER

THE PSYCHEDELIC FURS 'Mirror Moves' (CBS 25950)
 THE PSYCHEDELIC Furs are essentially an American orientated band these days. They live in New York and they are a rock band. Now this would normally guarantee them a good pasting in my book, but wait — I like em.

British bands are getting back to rock basics these days, but the Furs have three or four years start on them because they never left that particular fold. On 'Mirror Moves', we have probably the most accessible record the band have ever made, both lyrically and musically.

From the classy opening of 'The Ghost In You', Richard Butler's creamy voice leads the Furs through a bouncy, medium paced record that makes up for what it lacks in colour by going straight for the toes. 'Heaven' is probably the most instant ditty here, but 'Alice's House' and 'Only A Game' come a close second and third. +++

Andy Strike

PATTI AUSTIN 'Patti Austin' (Qwest 923-974-1)
 IF ALL that the name of Patti Austin brings to mind is a rather maudlin ballad called 'Baby Come To Me' then you've a cruelly distorted picture of a fine and underrated soul talent. 'Patti Austin' may not be the optimum album to change that view, but it's not a bad place to start.

That slowie was made in tandem with James Ingram, of course; both come under the wing of Quincy Jones (executive producer here) and there's a strong case for saying that Patti is the female Ingram. The songs all have that now-familiar Qwest finesse, all part of the same family although there are five different production credits, including Narada Michael Walden. Songs like 'Rhythm Of The Street'

ROGER WATERS 'The Pros And Cons Of Hitch Hiking' (Harvest SHVL 24 01051)
 AS IF the murmurings of Pink Floyd weren't bad enough, Floyd mainman Roger Waters has made a solo album. What's up then, Rog? Did you need the money for a new house, a swimming pool, or another car? This album's full of endless ponderings on the meaning of life for rich hippies, and our Rog appears to have been listening to too much Dire Straits in his spare time. +

Robin Smith

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Kirk Brandon

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- ② Accept gracefully and proceed with open mind to invade KB territory and witness Spear Of Destiny live in Nottingham.
- ③ Meet manager Terry Razor and gasp when even he says Kirk's an arrogant bastard who won't hear any opinion but his own.
- ④ Meet Kirk and reel from a firm, aggressive handshake. Witness a packed Rock City awash with Kirkclones eat to the Westworld beat.
- ⑤ Wonder how this all fits in to our great big pop jigsaw.



- Helped form Culture Club
- Actually likes Paul Weller
- Desperately needs a massage from BETTY PAGE

WATCH Kirk Brandon jerking and jolting around the stage like an epileptic possessed of a devil and wonder, is he a prime post-punk figurehead or just a mere fashion influence? I listen to his wailing wall vocals and his onstage patter (like a cross between Charlie Drake and Norman Wisdom) and ponder as to whether he's a failed pop star, visionary or fool. Such manic intensity is impossible to ignore.

Pre-interview, back at the hotel, the effort of the first night has proved too much. Kirk rushes to his bathroom to throw up. His back is so tense it feels like a lump of iron. He tells me that in the early days, he used to be so nervous before he went on stage that he had to bandage his legs to keep them upright. If you must suffer for Art, this man does it in style.

Before I get a chance to ask a question, he deals with the preliminaries: no, he is not gay; yes, he has been partly responsible for the forming of several successful bands, notably Culture Club; no, he hasn't got any money and lives in a cupboard; yes, he would like a nice young girl to take him home and put him to bed. He wanted to talk to me because he thought I was human.

And so, Kirk, you have this problem with the music press interpreting your public image...

"Talking about music papers to me is like talking about the toilet," attacks Brandon, fresh from the bathroom himself, toying idly with his unusual big toe. "I just wish they'd print something that people can understand and read. All these clever left-wing hippy ex-college boys scribbling away ... there's a public out there that's dying to hear about what's going on. Some kid in Bradford hasn't got a clue about what's going on in the world and all they write is garbage. When they do write about the band he or she likes they slag it to f*ck. Music's for the people, so why get in the way of it and cut it to pieces before anyone can buy it?"

Feeling distinctly unlike a hippy ex-

college boy, I ask if he feels he's been badly misrepresented? "They've dealt with me in a normal manner," he asserts, "whereas in fact what we've been doing isn't normal at all. I'm not pushing anything down anyone's throat. They can take it or leave it."

So why have his past interviews been so weird? "Without being heavy — and I've given that up simply because I've explained it so many times it gets boring — in their pride the press seem to dismiss me. I don't know what their current image of me is, I'm not interested, it's not me at all. They haven't even cottoned on to who I was four or five years ago, let alone what I am now."

Who are you now, Kirk? "Simply a man. I'm honest. I ain't a c**t. I'm not arrogant, and I'm doing something that no-one else is doing at the moment. We're playing music which most people would term either traditionalist or futuristic. It's either something from the fifties or the nineties. I've given up analysing it, I just do it. Unfortunately, through the lenses and mirrors of these people's minds, they tend to cut it up..."

He carries on. On a wild tangent: "Life is for living. You can take it as far as you want, there's a lot of levels. You move up or down depending on how aware you are. Life's fun, it ain't hackneyed or boring — why should anyone say life is hard, cynical, terrible — sure it is, but you don't have to believe it that way. It's like being in asylum — are they mad? I don't think so. They've just had a brush with reality which they can't handle, or handled better than anyone else."

"My sister's a psychiatric nurse. I went to visit her, and a lot of those people are quite lucid, they can deal with reality in a way most people couldn't even dream of. But of course, they don't fit into the scheme of things as poets or singers or politicians or soldiers or racing drivers and if you don't fit into society's categories you come up against the blunt end of the system and get your head crushed."

ENTER MANAGER Terry, cue quick verbal bout in which Kirk gets branded a pervert. Things get a bit cosmic here as Kirk asks me where I am in my scheme of things. I wonder how all this relates to what he and SOD do onstage?

"I sing about it all in a lucid, flowing motion. Or a blunt motion." Is it essential for it to be very intense, are you really living it? "I am, actually. All the various characters — civil war prophet, dustbowl farmer, preacher full of hatred, robot out of Westworld — and the new characters,

the lunatic in the institution, someone on a beach in Yugoslavia watching young lovers, feeling what they feel."

Are they all a small part of you or is it something you're acting out? "They are all a part of me, I've seen and been all of them. It's as deep or as light as you wanna go. The one that seems to be happening most at the moment is the dream merchant. A very happy man, selling dreams to people. Trouble is, the price is very, very expensive. And I'm not talking about records."

Does he only appear in songs? "He appears everywhere. You'd be surprised what he gets up to. The adventurer, the playboy of the Western world. Makes life exciting. The audience, they come to dream ... the trouble is, at the bottom of the dream is reality, that's the part that they accept or don't. They take their pick."

But isn't everyone's conception of reality different, Kirk? "Indeed. And some of the conceptions of reality in the songs are incredibly frightening. Not nice at all. But who am I to say what reality is — who am I? Nobody. Nothing. It's not my position to say. They don't need some blond-haired berk telling them what's going on, they already know..."

The flaxen-haired fool raises a leg over his head and a twinkle appears in his eye. "There is one other character. He's been hanging around for years and years — the carnival man. He frightens the daylight out of people. It can get very ugly and nasty. He could take you to the hall of mirrors and you might not like what you see."

Something wicked this way comes? "Yes — very, very similar. What young girls and young boys turn into."

Are you interested in evil? "No, it's weak, very weak, it's pathetic. Are you?" Well, Kirk it certainly fascinates me. "Then you'd like the carnival man..."

OK KB, so it must be frustrating in your complex mind that you are all these characters but you're only portrayed as one thing. "Now you're beginning to see the crux of it all. You cannot define a person. People described Paul Weller as an arrogant, snotty bastard who's ignorant and full of mouth. I saw him on TV and he sounded very reasonable. He's not a berk. He's entitled to his views. He's only a man."

Do you think your audience realises you are all these characters? "I don't know. I believe they do, they certainly react to them." You certainly seem to have a faithful, very unique audience. "Yes, very unique, and it seems to be growing." Ever



think about how much you've influenced the way they look? "No, I never at any point decided to look a certain way. I looked like this years ago. I just look the way I do. I had a crop years ago. I never made a conscious effort to get dressed up."

Having finished exercising his karate leg, Kirk is now sprawled on his bed stomach-down, bemoaning the state of his lumbar region and pondering the meaning of perversity. I remember that onstage, he'd said of one song 'this is the greatest non-hit single that ever was'. Does this mean he wants one, maybe with 'Liberator? "Well, the amount of money it takes to keep this organisation running is insane — I don't see any money from it at all. All I'm going to end up with is tax bills, everyone else is on an earner except for me and Terry, which is weird 'cos we set the whole thing up. I'm not particularly bothered about a hit single, but I would like the LP to sell well so I can continue doing what I'm doing. Otherwise it's back to labouring or something, the Job Centre. And no thank you, I'd sooner shoot myself in the head or get involved in crime than go back there."

SOD do fit very strangely and ambiguously in the musical scheme of things. Kirk agrees. "We are completely outside everything, aren't we? We've always lead. No-one can be sure what the next record is, we don't fit into this or that and by the time the next record comes out we don't fit into that any more. It all changes very very quickly."

WHAT, APART from your host of characters, motivates you to write? "It comes to me, for some reason. I just wait till it comes through. I'm some sort of channel." That sounds mystical. "You said it."

Is it like automatic writing, somebody else controlling you? "Yes, it does feel like it's somebody else doing it. Sometimes I'm in control, sometimes not. Sometimes it's so bloody strong it can't be stopped."

Aah, all that wild, unfettered emotion. No wonder the poor boy has his spine out of joint. Well, that's one certainty I discovered about KB amongst the enigma variations. Plus the fact that he loves women, wants to make people happy and enjoys playing mind games with female journalists.

Me, I just gave his back a massage and left him to his dreams...

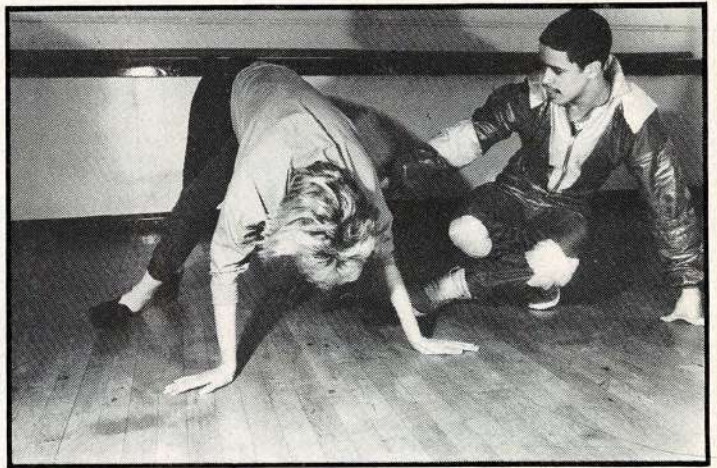


>STRETCH?

>YEAH AND THEY DON'T
KAJAGOOGOO'S

Wrangler
THAT'S WHAT'S GOING ON





1

First the easy bit and so far there's nothing to it

2

'Turtle'? — Whaddya mean 'tortoise', just look at this for grace

CREWcified!

"Fancy doing a piece on the Rock Steady Crew?" asked the Editor. "Give us a break!" said I stupidly. And before I had time to say the Dance Centre, I was confronted by the whole muscle flexing Up Rock-ing Crew intent on giving me a *break* down. OK Ed, I'll give it a whirl!



'Back Spin' — nobody said anything about tennis

3



Pix by Joe Shutter

By Jennet Dainty

ROCK STEADY CREW ready themselves to turn an RM novice's limbs to rubber

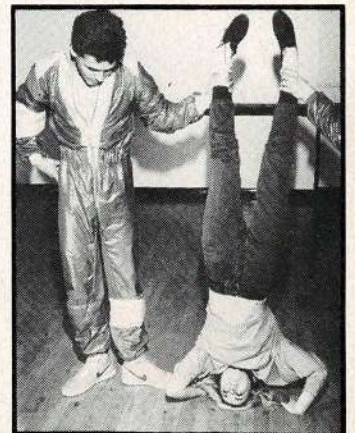
4

'Back Flip' — and they're bending over backwards to help



All right! All right! — we'll do a colour feature on you, just let me down!

5



X WORD

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

ACROSS

- 1 They entertain Nik (7,5)
- 4 See 33 across
- 6 Their success is a miracle (7,4)
- 8 They had Too Much Too Young (8)
- 11 What is it Shaky? (1,4,5,7,3)
- 13 & 39 across What Paul's been telling us about (2,4,8,5)
- 14 See 9 down
- 16 Bunnymen leader (3,9)
- 19 Ms Stewart who wanted to Knock On Wood (4)
- 21 A command from Weird Al (3,2)
- 23 Boomtown Rats number one (3,4)
- 24 My Guy singer (6)
- 27 Group living on TV Dinners (1,1,3)
- 29 U2's day (3,5)
- 31 It goes with drugs and rock 'n' roll (3)
- 33 & 4 across Cameo hit (4,7)
- 34 Chambers or Fry (6)
- 35 & 3 down What Howard wants (6,3)
- 38 1983 Modern Romance hit (8)
- 39 See 13 across
- 40 It opened doors for Joan Armatrading (3,3)

- 18 You may have heard of one of the poison mind (6)
- 20 You'll find this group Someday (3,4)
- 22 Twins name (8)
- 25 The Small Faces Sunday afternoon (4)
- 26 He's on his way to Hollywood (7)
- 28 They had 1965 hit with Here Comes The Night (4)
- 30 George and Andrew as they are better known (4)
- 32 Lionel's greeting (5)
- 36 Heavy metalist from outer space perhaps (1,1,1)
- 37 Mr Kerr of Simple Minds (3)

LAST WEEK'S SOLUTION

ACROSS: 1 'Body And Soul', 5 'The Works', 7 Power, 8 Cherry, 9 Hey, 11 'Baby You're Dynamite', 13 The Beat, 14 Pair, 15 'Rapture', 17 Rage, 18 Adam, 19 'Waterfalls', 25 The Force, 26 Bryan Ferry, 28 Flat, 29 Leave It, 31 Boys, 33 Mute, 34 Spirits, 35 Ruts, 38 Agnetha, 39 Nazareth.

DOWN: 1 Bluebells, 2 Dr Mabuse, 3 'Down Under', 4 'Lucky Star', 5 'The Caterpillar', 6 'Keep Moving', 7 'Physical', 10 Weather Girls, 12 Eighties, 16 Dave Wakeling, 18 Art Of Noise, 20 'Alchemy', 21 Forbidden, 22 'Safety Dance', 23 Joe, 24 'Hyperactive', 27 Avenue, 30 Strive, 31 Beatles, 32 Earth, 36 Bad, 37 Ant.

X-WORD WINNER (April 21)
J Markham, 84 Hogarth Road, Ipswich, Suffolk

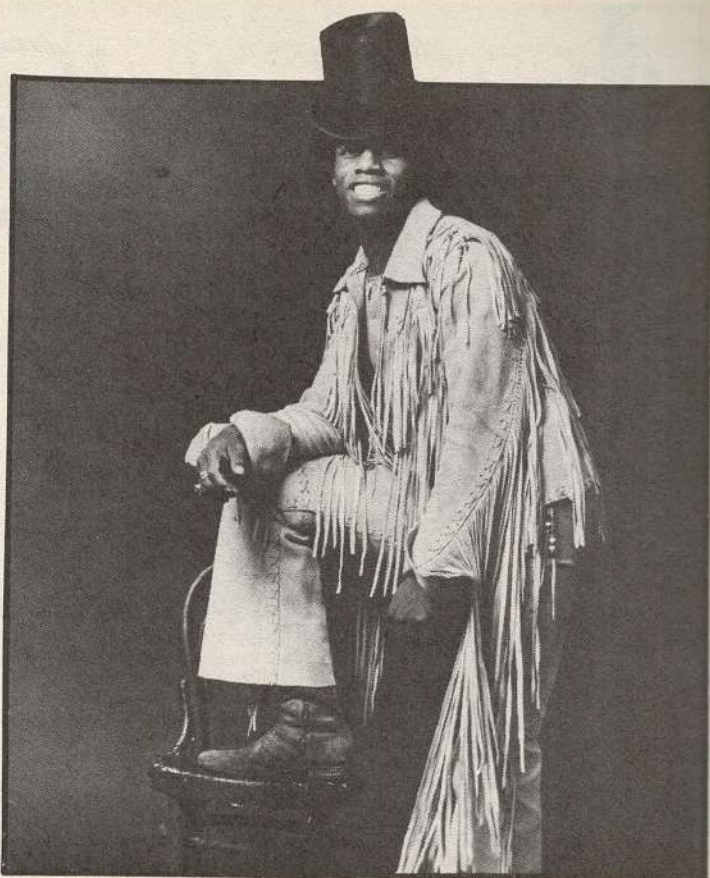
X-WORD WINNER (April 28)
Robert Shiel, 26 Beaconsfield Terrace, Hawick, Roxburghshire, TD9 0HT

Streetsounds comp winners

Jonathan Reed, Ilford, Essex; W J Iddenden, Farnborough, Hants; Mr Eric White, Norwich, Norfolk; Gary Bytheway, Chesterfield, Derby; Mr C G Wiseman, Exmouth; Phillip Elliott, Bath, Avon; T Richards, Brownhills, Walsall; Michael Davies, Hengoed, Mid-Glam; Mike Shannon, Camberwell, SE5; Michael Baulsom, Walthamstow, E17.
ANSWERS: 1)a) Tyrone Brunson, 2)a) 'Hold Me Tighter In The Rain', 3)b) Barbara Mason.

DOWN

- 1 Alarming album (11)
- 2 Jerry and friends want him set free (6,7)
- 3 See 35 across
- 5 It speaks for Kajagoogoo (3,5,5)
- 7 What Slade were saying in 1976 (4,3,2,5)
- 8 A policeman (5)
- 9 & 14 across Passenger friend of Bowie (4,3)
- 10 ABC hit for the romantic (4,2,4)
- 12 Howard Jones label (1,1,1)
- 15 Girls Just Want To Have Fun follow up (4,5,4)
- 17 Lament group (8)



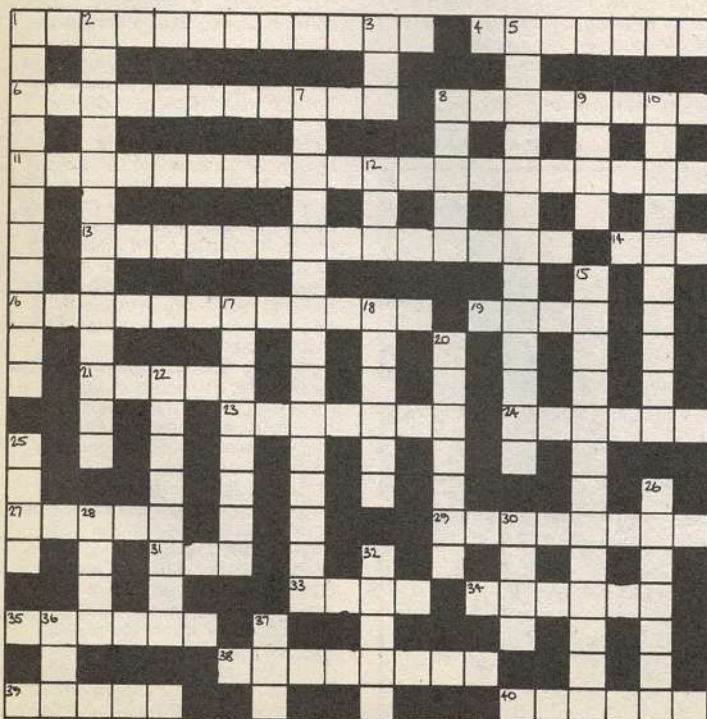
"GIVE ME the moonlight." Name this dapper dresser from the Frankie Vaughan branch of the League Of Gentlemen and the group he was with when he first hit number one to start our reggae Trivia quiz.

TRIVIA QUIZ

- 1 What was Bob Marley's first hit in the UK?
- 2 Name the famous reggae label which scored numerous hits in the late sixties, early seventies?
- 3 Who had a hit with 'Johnny Reggae'?
- 4 UB40's current hit 'Cherry Oh Baby' also appears on which Rolling Stones' album?
- 5 Which UK record label started life releasing ska and bluebeat singles in the early sixties?
- 6 What was the first reggae single to be number one in the UK?
- 7 With which reggae artist did Mick Jagger score a hit with '(You Gotta Walk) Don't Look Back'?
- 8 Name Desmond Dekker's backing group?
- 9 Who was 'Reggae For It Now' in 1979?
- 10 Who had hits with 'Dat' and 'Your Honour'?
- 11 What was Prince Buster's only hit?
- 12 What was Eddy Grant's first hit as a solo artist?
- 13 Who had 'Ire Feelings' in 1974?
- 14 'Signing Off' was the debut album for which reggae band?
- 15 Who began his chart career with 'Big Six' in 1972?
- 16 Who released a reggae album called 'Live At The Lyceum'?
- 17 Who scored a top 10 hit with 'Black And White' in 1971?
- 18 Who was young gifted and black in 1970?
- 19 'Red' and 'Chill Out' were hit albums in the eighties for which band?
- 20 Who sang about reggae like it used to be?
- 21 'Point Of View' was a reggae hit for which band in 1979?
- 22 Who had a hit with 'Silly Games'?
- 23 'Liquidator' was a hit for which group in 1969 and 1980?
- 24 Who sang about a night nurse in 1982?
- 25 Which reggae artist starred in the film 'The Harder They Come'?

ANSWERS

1 No Woman No Cry, 2 Trojan, 3 Pioneers, 4 'Black & Blue', 5 Island, 6 'The Irationists'/Desmond Dekker, 7 Peter Tosh, 8 The Abyss, 9 Bill Lovelady, 10 Plinto Sherwington, 11 Al Capone, 12 'Loving On The Front Line', 13 Rudey Edwards, 14 UB40, 15 Judge Dread, 16 Bob Marley & The Wailers, 17 Greyhound, 18 Bob & Marcia, 19 Black Uhuru, 20 Paul Nicholas, 21 Matumbi, 22 Janet Kay, 23 Harry J & The All Stars, 24 Gregory Isaacs, 25 Jimmy Cliff.



The League of Gentlemen

as told to JIM REID



THE LEAGUE of Gentlemen were going to the country for the weekend. Dressed in Norfolk jackets, plus fours and 'I love Bernard Matthews' t-shirts they stepped upon the charabanc to Lord Hip Hop's country seat and waved goodbye to civilisation for two days.

Everybody carried a 12 bore shotgun, a giant hip flask and Yokel Cider's guide to 'Speaking West Country And Keeping Your Sanity'. The Marquis Good Bloke was the first to try out his new found linguistic skills.

Turning to Sir Public House he said 'eez eet brahn owl or eez et liiite?' Sir Public spluttered into his hip flask, picked up his 12 bore and hit the good Marquis about the head. "We'll have none of that peasant talk on my bus," he said, and quickly ordered the Earl of Clapham Common to instruct the rest of the League on the weekly happenings in the world of pop....

"... Listen here you lot," said the Earl of Clapham Common. "I want no drinking in the back row, no singing of rude songs, no references to Sir Mike Read and no chanting of the Maharajah's mantra 'Boyo boyo'. I'm talking and you'd better listen."

The Earl was the meanest man in the world. He owned two small sized South American countries and yet insisted on living at Clapham Common south. When his feet got cold he put marmite down on the floor. He was mean. And when he talked everyone listened....

"Terrible case of disrespect for public property in North London this week. Miss Helen Terry of financially secure pop combo, Culture Club, had her bijoux residence burgled. Yet although all the poor gal's valuables were stolen, she only showed any real concern for her 'Colour By Numbers' platinum disc. Seems a very lax attitude to me, but if anyone can supply information on the theft of said disc they should contact Sian or Ronnie at Virgin Records where a reward awaits....

"And more theft, this time

involving Mr Shakin' Stevens, well known Welsh five pound note printing factory. The police tell me all the floppy discs have been stolen from the Shakin' Stevens fan club computer and that if members of that august insitution do not forward their name, address and fan club number pronto to the economy of South Wales will collapse. Bring back the birch say I....

"Mind you, if someone brought back the birch the constabulary would probably start hitting god-fearing football fans rather than shop lifting OAPs. I mean, did you hear what happened to Cook Da Books' Tony Prescott the other day? Apparently the poor little scally was roughed up by the local cops two years ago and has only just received £500 compensation for his considerable pains.

"I'm afraid Mr Prescott has ruined his case though, for he intends to spend the five hundred smackers on 'getting drunk'. I say invest it in Argentinian pig farming or pass it on to my stockbroker....

"And more silly popsters in trouble with the boys in blue. Those wittily named Bankrobbers (real confrontation, eh?) have been summoned to Scotland Yard after a pathetic record company hoax which involved sending counterfeit fifty pound notes to credulous hacks. Reid tells me five real pounds is enough to buy any journalist's favours, and insists that all monies sent to him find their way to Rotherhithe School For The Blind...."

This tale of music biz corruption provoked a minor outrage

amongst the League. Upright (before 7.30 pm anyway) citizens all, they demanded that I refute all allegations of under-the-counter payments. "This is a serious matter," said Old Crow, picking on a festering scab. "Indeed, so serious that we might have to cancel tonight's drinking session and open the League of Gentlemen court."

Serious indeed, but even financial misdemeanours take second place to a LOG beano. Sir Public House offered a compromise. "We'll forget Reid's shady dealings, if he agrees to stop speaking in that stupid cockney argot of his, buys a round in the bar and gets Gary Crowley to DJ at the League's christmas disco."

Naturally, not wishing to spoil anyone's drinking fun, I agreed. The Earl of Clapham Common cleared his throat and continued....

"Dashed funny business, pop. Full of men wearing frocks and women constructing silly haircuts. Can't see the profit in it meself, but anyway, a tale about the wondrous Mari Wilson came into my possession this week.

Naturally, possession being nine tenths of the law I wanted to keep it to myself, but as a special favour.... It concerns Mari Wilson's number one fan, a blighter called Sean. Apparently this Sean fellow makes a goodly crust doing a drag act of Mari's show in the godforsaken wastes of Manchester, his speciality being a spiffing version of 'Cry Me A River' (more than you could say of her version). Anyway, this Sean chap was a little concerned when he heard that Mari had built

herself a new hair style and was on the phone pronto getting all the marvy details from the gal herself. Result: a happy Sean and a confused Mari. But if it makes money....

"Mari, incidentally, will be appearing in a save the GLC cinema ad. I just hope the cost of said ad is not being taken from my bally rates, that's all.

"The last I saw of the crimpily haired girl she was in hot pursuit of a tired and emotional Steven Strange, wiping 2nd Birthday cake off his swarthy palms at The Palace's backslapping shindig, all the while being supported by the delicious dolly-bird-turned-producer Thereza Bazar.

"These pop people seem to relish making like swine on the trough. Desperate at the bar — well, who wouldn't be? — were all manner of minor personages: remeber Gary Tibbs, Glenn Gregory, Spizz, and tanned hero of the Funhouse Peter Godwin? No? Well you'd have been sure to have accepted chirpy Kirk Brandon's offer of a large double Bailey's Irish Cream.

"The assembled throng attempted to show a tear amongst the sweat when Rusty Egan tried to make a speech. How Ian 'Garbo' McCulloch ever managed to keep his overcoat on we'll ne'er know. He certainly set a few sunkissed heads a-turnin' in the select lower bar, containing hep cat luminaries Matt Bianco, Steve Dagger et al.

"Fresh from their country residence in Mansfield were my good friends Rick and Cindy from Six Sed Red. When they've finished mucking out the cows they may be heading for a deal with hip NY indie Streetwise. The elegant Cindy was busy trying to avoid bumping into a new-look Marc Almond, fresh back from exotic travels, sporting a neatly cropped Teddy-style look. Spent the rest of the night trying to figure where they'd hidden The Belle Stars....

"Young Scottish whizzkids, The Bluebells, furthered their claims for a group peerage when they met Princess Anne at Pebble Mill last week. I only hope they behave themselves. You know these Glasgow toughs....

"And finally, Milton Friedman announced last week that the Thompson Twins' cancellation of four stateside gigs (Tom Bailey has laryngitis) will not effect the US defence budget. There is no truth in the rumour that Boy George is to be the next president of the Chase Manhattan bank. The salary's too small...."

The Earl had finished. Money was very important to the League of Gentlemen.



IT WAS debatable whether pigeons appreciated such politeness



Pic by Eugene Adebbari



Pic by Eugene Adebbari

YO HOO! Ahoy there, landlubbers! Welcome one and all to the League Of Gentlemen sailing club dinner. Meet *Sir Public House* and his inflatable portabar. Watch the *Marquis Good Bloke* drink a bottle of whisky underwater. Marvel as the *Maharajah Taffye* walks on water! All this plus *Captain Sensible*, a birthday cake and a funny headset and *Sir Mike Read*, a pair of shades and the reintroduction of rugby shirt chic (snigger). And manning the decks; bo'sun *Jeffrey Daniel* and jolly jack tar *Phil Fearon*. Aaah me hearties, Jim lad, Jim lad, etc. Cue parrot, cue legless sea dog, cue bikini clad lovelies (hang on, hang on—Ed) cue the Battle Of Jutland and give me another drink . . .



Pic by Charles Carne

*Detroit
Spinners*

NEW DOUBLE
'A' SIDE SINGLE
RIGHT OR
WRONG

AND THE ORIGINAL VERSION OF

I'LL BE
AROUND

7A9666 12A9666T



FROM THE DANCEFLOOR
THRU THE B SIDE
AND INTO
THE CHARTS

Matt Bianco

NEW SINGLE

MATT'S MOOD

c/w

SNEAKING OUT
THE BACK DOOR

7" Y23 12" Y23T



Record Mirror Disco

- | | | | | | |
|----|----|--|----|----|--|
| 1 | 1 | SOMEBODY ELSE'S GUY, Jocelyn Brown, Fourth & Broadway 12in | 60 | 85 | GOTTA GIVE A LITTLE LOVE, Timmy Thomas, US Gold Mountain 12in |
| 2 | 5 | I'LL BE AROUND, Terri Wells, London 12in | 61 | 71 | MEGA-MIX, Herbie Hancock/Grandmixer D.S.T., US Columbia 12in |
| 3 | 8 | AUTOMATIC (REMIX), Pointer Sisters, Planet 12in | 62 | — | COME TO ME (ONE WAY OR ANOTHER), Jermaine Jackson, Arista 12in |
| 4 | 4 | CHANGE OF HEART/YOU ARE MY MELODY/WARM/TRUE LOVE, Change, US Atlantic RFC LP | 63 | 16 | WHAT DO I DO? (CARNIVAL MIX), Phil Fearon & Galaxy, Ensign 12in |
| 5 | 2 | AIN'T NOBODY, Rufus & Chaka Khan, Warner Bros 12in | 64 | 57 | PROMISES CAN BREAK, The System, Polydor 12in |
| 6 | 3 | SHE'S STRANGE/CLUB MIX (REMIX), Cameo, Club 12in | 65 | — | TELL ME I'M NOT DREAMIN'/TAKE GOOD CARE OF MY HEART, Jermaine Jackson, Arista LP |
| 7 | 17 | EMERGENCY (DIAL 999) (REMIX)/DUB MIX, Loose Ends, Virgin 12in | 66 | — | EXTRAORDINARY GIRL, O'Jays, US Philadelphia International 12in |
| 8 | 11 | LOVE ME LIKE THIS, Real To Reel, Arista 12in | 67 | 73 | ALL NIGHT LONG (SOCA), Gloria Ifill, Tridisc 12in |
| 9 | 12 | LOVE IS IN SEASON/TWO OF A KIND, Detroit Spinners, Atlantic LP | 68 | 55 | BREAKIN' DOWN (M&M REMIX), Julia & Company, London 12in |
| 10 | 9 | LOVEQUAKE/FALL IN LOVE, Bobby King, Motown 12in | 69 | — | WHEN YOU'RE HOT YOU'RE HOT/LIKE IT/NIGHT STALKERS/WITH YOU, Ingram, US Mirage LP |
| 11 | 10 | HI, HOW YA DOIN'? (GRAVITY MIX), Kenny G, Arista 12in | 70 | 53 | FEELS SO GOOD, Midnight Star, Solar LP/7in |
| 12 | 13 | DON'T GIVE ME UP, Harold Melvin & The Blue Notes, London 12in | 71 | 58 | ALL NIGHT PASSION, Alisha, Fourth & Broadway 12in |
| 13 | 14 | STEPPIN' OUT/PHILLY TALK/DREAM RIDE/DR ROCK, George Howard, US TBA LP | 72 | 66 | SMALL TOWN CRED/INSTRUMENTAL, The Kane Gang, Kitchenware 12in |
| 14 | 6 | YOU'RE THE ONE FOR ME/DAYBREAK/A.M. (MEDLEY)/INSTRUMENTAL, Paul Hardcastle, Total Control Records 12in | 73 | 79 | THE CHAMP, American Gypsy, Dutch Break 12in |
| 15 | 21 | DON'T WASTE YOUR TIME (REMIX), Yarbrough & Peoples, Total Experience 12in | 74 | 56 | I'VE GOT TO FIND A WAY, Zena Dejonay, Calibre 12in |
| 16 | 7 | DON'T LOOK ANY FURTHER, Dennis Edwards, Gordy 12in | 75 | — | YAH MO B THERE, James Ingram/Michael McDonald, Qwest 12in |
| 17 | 15 | THIS TIME, Funk Deluxe, Dutch Rams Horn 12in | 76 | 82 | YOU'RE THE BEST/ALL THINGS COME IN TIME, The Emotions, US Red Label LP |
| 18 | 39 | JUST BE GOOD TO ME, The SOS Band, Tabu 12in | 77 | — | SHE'S WHAT I NEED/TENDER LOVIN'/FRIENDS, Funk Deluxe, US Salsoul LP |
| 19 | 28 | KEEP IT COMIN'/YOU CAN'T HAVE MY LOVE/AH AH AH AH, The Jones Girls, US Philadelphia International LP | 78 | 40 | S.O.S., Matsubara, US D&D 12in |
| 20 | 23 | TELL ME WHY/LOVE HAS FINALLY COME AT LAST, Bobby Womack, Motown LP | 79 | — | I FOUND LOVIN', Fatback Band, US Spring LP |
| 21 | 33 | I'LL BE AROUND/RIGHT OR WRONG, Detroit Spinners, Atlantic 12in | 80 | — | TECHNO-FREQS, Junie Morrison, Ze 12in |
| 22 | 20 | MATT'S MOOD, Matt Bianco, WEA 12in | 81 | — | BREAK DANCE PARTY/DUB MIX, Break Machine, Record Shack 12in/7in |
| 23 | 19 | SOMEDAY/OUTSTANDING, Gap Band, Total Experience 12in | 82 | 65 | FOR YOUR LOVE/EXTENDED VERSION, The SOS Band, US Tabu 12in |
| 24 | 31 | JAM ON IT, Newcleus, Sunnyview 12in | 83 | — | WHAT'S THE NAME OF YOUR GAME/HOLD ON, Jaki Graham, EMI 12in |
| 25 | 41 | DON'T LET NOBODY HOLD YOU DOWN/DON'T WORRY/WEIGH ALL THE FACTS/TOUCH DOWN/LOVIN' MAN, L.J. Reynolds, US Mercury LP | 84 | — | TOSSING AND TURNING/ANXIOUSLY WAITING, Windjammer, US MCA LP |
| 26 | 24 | BREAK/NEXT TIME IT'S FOR REAL/INTIMATE CONNECTION/TONIGHT/GO FOR IT/YOU DID IT AGAIN, Kleer, Atlantic LP | 85 | 64 | RUNNIN' AROUND/I KEEP COMIN' BACK TO YOU/HEY GIRL (I LOVE THE WAY YOU DANCE), The Chi-Lites, US Private I LP |
| 27 | 25 | WHAT DO I DO?, Phil Fearon & Galaxy, Ensign 12in | | | |
| 28 | 22 | BREAKIN' DOWN (SUGAR SAMBA), Julia & Company, London 12in | | | |
| 29 | 26 | COME BACK LOVER, Fresh Band, US Are 'N Be 12in | | | |
| 30 | 42 | IN THE HEART, Kool And The Gang, De-Lite 12in | | | |
| 31 | 18 | GIVE ME TONIGHT/DUB VERSION, Shannon, Club 12in | | | |
| 32 | 38 | IT'S ALL YOURS, Starpoint, Elektra 12in | | | |
| 33 | 59 | ONE LOVE-PEOPLE GET READY, Bob Marley & The Wailers, Island 12in | | | |
| 34 | 69 | LOVE WARS (REMIX), Womack & Womack, Elektra 12in | | | |
| 35 | 37 | PLANE LOVE (REMIX), Jeffrey Osborne, US A & M 12in | | | |
| 36 | 32 | STAY WITH ME TONIGHT (US CLUB MIX)/THE JEFFREY OSBORNE SOUL MIX/PLANE LOVE (UK REMIX), Jeffrey Osborne, A&M 12in | | | |
| 37 | 61 | LAND OF HUNGER, The Earons, US Island 12in | | | |
| 38 | 34 | STOP WHAT YOU'RE DOING', The Chi-Lites, US Private I 12in | | | |
| 39 | 36 | P.Y.T. (PRETTY YOUNG THING), Michael Jackson, Epic 12in | | | |
| 40 | 47 | COME BE WITH ME/LIGHT MY FIRE/IS THIS WHAT HAPPENS TO A LOVE?, The Ronnie McNeir Experience, Capitol 12in | | | |
| 41 | — | DOIN' IT IN A HAUNTED HOUSE, Yvonne Gage, US CIM 12in | | | |
| 42 | 75 | DON'T TAKE YOUR LOVE AWAY, Pushé, US Partytime 12in | | | |
| 43 | 60 | IT'S YOU THAT'S HAPPENING, Exquisite Taste, US Starlite 12in | | | |
| 44 | 62 | CALIFORNIA/NO QUESTION ABOUT IT/LOOKING THROUGH THE WINDOWS, Kent Jordan, US Columbia LP | | | |
| 45 | 43 | SATISFY ME LOVER/BREAKOUT, Starpoint, Elektra LP | | | |
| 46 | 35 | DEJA VU, AB'S, Streetwave 12in | | | |
| 47 | 29 | JUST A TOUCH OF LOVE/STEPPIN' OUT — WAIT FOR ME (MEDLEY), Slave, Atlantic 12in | | | |
| 48 | 50 | CELEBRATE YOUR LOVE, Executive, US Oh My! Records 12in | | | |
| 49 | 51 | DON'T GO LOSE IT BABY, Hugh Masekela, Jive Afrika 12in | | | |
| 50 | — | MR GROOVE/LADY YOU ARE/I'LL MAKE IT UP TO YOU, One Way, US MCA LP | | | |
| 51 | 70 | HEAVEN SENT YOU, Stanley Clarke, Dutch Epic LP | | | |
| 52 | 80 | A LITTLE SPICE/DIAL 999/CHOOSE ME/FEELS SO RIGHT NOW/ SO MUCH LOVE, Loose Ends, Virgin LP | | | |
| 53 | 44 | STAR HERE WITH ME, Evan Rogers, US RCA Victor 12in | | | |
| 54 | 27 | LUCKY STAR (US REMIX), Madonna, Sire 12in | | | |
| 55 | 81 | MARVIN, Edwin Starr, Streetwave 12in | | | |
| 56 | 30 | GET IN TOUCH WITH ME (US MIX), One Blood, Ensign 12in | | | |
| 57 | 48 | LOVELITE, O'Bryan, US Capitol 12in | | | |
| 58 | 67 | LUCKY STAR, Madonna, Sire 12in | | | |
| 59 | 49 | HELLO, Lionel Richie, Motown 12in | | | |

Hi-NRG Disco

- | | | |
|----|----|--|
| 1 | 1 | HIGH ENERGY, Evelyn Thomas, Record Shack 12in |
| 2 | 6 | I'M GONNA LOVE YOU FOREVER, Jimmy Ruffin & Jackson Moore, ERC 12in |
| 3 | 10 | DOCTOR'S ORDERS — COUGH COUGH, Maegan, Savoir Faire 12in |
| 4 | 5 | WHEN YOU WALK IN THE ROOM, Ramming Speed, Proto 12in |
| 5 | 3 | COMING OUT OF HIDING, Pamela Stanley, US TSR 12in |
| 6 | 4 | EMERGENCY, Laura Pallas, Record Shack 12in |
| 7 | 16 | ONE NIGHT ONLY, Sherrie Payne, US Megatone 12in |
| 8 | 7 | NOTHING'S WORSE THAN BEING ALONE, Velvette, Electricity 12in |
| 9 | 6 | COUNTDOWN (HERE I COME), Kofi & The Lovetones, Electricity 12in |
| 10 | 14 | JUST ANOTHER BROKEN HEART, Dorothy Moore, US Streetking 12in |
| 11 | 9 | ALIVE WITH LOVE, Tina Fabrique, Electricity 12in |
| 12 | 12 | TIE ME DOWN, Romance, Passion 12in |
| 13 | 11 | THE UPSTROKE/Hi-NRG MIX, Agents Aren't Aeroplanes, Proto 12in |
| 14 | 8 | DESIRE (HI-ENERGY MIX), Paul Parker, Technique 12in |
| 15 | 22 | WE ARE INVINCIBLE, 501's, ERC 12in |
| 16 | 21 | I LOVE MEN, Cinema, Streetwave 12in |
| 17 | 17 | FRANTIC LOVE, Eastbound Expressway, Record Shack 12in |
| 18 | 19 | HEARTS ON FIRE (REMIX), Hush, Spirit 12in |
| 19 | 18 | I'M LIVING MY OWN LIFE (REMIX), Earlene Bentley, US TVI 12in |
| 20 | 15 | SOMEBODY TO LOVE, Café Society, Passion 12in |
| 21 | 23 | LOVE FIRE, Jimmy James, ERC 12in |
| 22 | 24 | YOU TURNED MY BITTER INTO SWEET, Linda Lewis, Electricity 12in |
| 23 | 13 | ROCKET TO YOUR HEART (REMIX), Lisa, Dutch BMC 12in |
| 24 | 25 | THE NEXT IN LINE, Eric Roberts, Electricity 12in |
| 25 | — | COLOUR MY LOVE, Fun Fun, Dutch High Fashion 12in |
| 26 | 26 | HAPPINESS, Christopher Street, ERC 12in |
| 27 | 28 | WHAT A WAY TO GO (ENERGETIC MIX), Life Force, Polo 12in |
| 28 | 30 | KEEP DANCING, Touch of Class, US Next Plateau 12in |
| 29 | 30 | JUMP (REMIX), Pointer Sisters, US Planet 12in |
| 30 | 30 | DETERMINATION/IT SHOULD HAVE BEEN ME, Jayne Edwards, US Profile 12in |
| 30 | — | TRIPPIN' ON THE MOON, Claudja Barry, US Personal 12in |
| 30 | — | THEY ONLY COME OUT AT NIGHT, Peter Brown, CBS 12in |

HUGH MASEKELA

NEW SINGLE DON'T GO LOSE IT BABY



7 JIVE 64 · 12 JIVE T 64 (Includes Stretch & Dub Versions)
PRODUCED BY STEWART LEVINE
Recorded at the Battery Mobile Studio, Botswana

Help!

PLEASE, PLEASE help me. I wrote to you as 'RECORD MIRROR' is the only paper my parents don't read. Since I've been born my penis hasn't grown at all. It is about half an inch long, and although I do have some pubic hair and will be 20 in December, I only look about 15.

I won't go out at night to pubs or discos as I'm scared in case I meet a girl I like because I wouldn't be able to go out with her. Now I just feel like ending it, as I can never get married or have sex or anything. So what's the point? There's no way I could bring myself to talk to anyone about this, so don't tell me to see my parents or my doctor.

I did once go to a children's hospital when I was 8 or 9 but ran out, and have always avoided school medicals. I'm not worried about looking young, but want to know what, if anything, can be done. I'm supposed to have a medical at work soon and can't face it. But I want the facts.

Anon, UK

● *Don't lose any more time. While you've been running away from this physical fact for a number of years, you've just taken the first step in ensuring that you do get some help.*

Making that first move has given you every reason for looking towards a future where you will be happier, and more self aware and self confident too.

As this is probably a hormonal

CARD SHOCK

RECENTLY, I bought two tickets for my parents to see Neil Diamond and four tickets for Stevie Wonder. I ordered them by 'phone, using my credit card, but, when I got my statement, found I'd been charged an extra £6.00 on the Neil Diamond tickets and £8.00 more for Stevie Wonder.

When I rang the ticket agency, a branch of Keith Prowse, I was told this was because I'd paid by credit card. As far as I'm aware, "credit card surcharges" are an unfair practice. Kev Hill, Brentwood, Essex

● *The extra you paid on top of the face value of your ticket choice turns out to be an agency fee, of the kind charged by all ticket agencies, whether you book in person or on a credit card hotline, and not a "credit card surcharge."*

This fee is charged whether you pay by credit card on the 'phone or collect your tickets from an agency personally, and, while many customers aren't too keen on paying more than face value, taking this fee is strictly legal.

"Like most things, when you provide a service it costs money," comments Nicholas Blackburn of Keith Prowse. "Obviously, a booking fee covers credit card commission, but it also covers staff wages, the rent of offices and all the other costs of running a business. We don't charge any extra for credit card bookings."

Blackburn says the "credit card" explanation offered by the booking hotline when you challenged your bill was simply an unfortunate slip of the tongue from a harried temp. So much for public relations!

If you are ever charged extra for no particular reason on a credit card buy, this isn't strictly illegal, says business watchdog, the Office Of Fair Trading. But any retailer who does charge extra simply because you've paid by credit card has broken contract with the credit card company itself, which will be pleased to take action and recoup the money on your behalf.

Readers remember that to avoid paying an agency fee as extra, it's best to buy tickets for major shows direct from the promoter by a postal booking, or if possible, to buy direct from the venue itself. Some readers have also pointed out that news stories should indicate that ticket agents charge a booking fee when credit card hotline bookings are mentioned.



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.

complaint, related to some deficiency or imbalance which might be helped with hormone supplements, the sooner you get treatment the better.

Either see your GP and ask to be referred to a specialist, or face up to that medical and take advantage of it to get things together.

I can give you further advice in complete confidence, if you get in touch by letter, with your name and address. Or give me a call to talk things over. I'm back from holiday on May 21st.

AGENTS AREN'T AEROPLANES



THE U PSTROKE

**Outrageous New
12" Single
Out Now!**



Disco

JAMES HAMILTON
gets fresh

ODDS 'N' BODS

GIDDY UP and yi-hah! all those clubs wanting to hire mechanical bucking broncos/bulls can get them from **Western Rodeo UK** (01-785 6169) or **Dave Gilbrook** (Farnborough 0252-510934), and Dave is planning to tour the country's clubs with a package as **The Club Indoor Rodeo Championships 1984** including a gunslinger fast draw contest as well as the bull, so contact him if interested in that too... **Thames Valley DJ Association** again awarded **Record Mirror** the Best Industry Publication prize at their Shownite '84 last month — the first I knew about it was from some understandably bitchy remarks in their current newsletter, just received (nobody told me, but I couldn't have got there that night anyway: however, many thanks and apologies)... **Jocelyn Brown** tells me that as well as being lead singer for **Inner Life** and certain records by **Cerrone** and **Change** (about which we knew), she's also been on sides by **Chic**, **The Jammers**, while session work has included backups behind everyone from **Roberta Flack** to **John Lennon**... **Bobby King** is **THAT Bobby King**, the one who used to come down to **Mayfair's Gullivers** whenever over here as vocalist with **Ry Cooder!** (he had two albums on US Warner Bros in the '70s)... **Capital Radio's Roger Scott** remarks how strong black music is at the moment, all but two of the American singles on the station's playlist being black — and a third of last week's UK pop chart was black too (so, did **Top Of The Pops** going off air have anything to do with it?)... **Patrice Rushen's** c105bpm hot tempo-ish swayer **'Feels So Real'** doubtless surfaced on import last weekend, after my deadline... **Edwin Starr** had scheduled a DJ's-dedicated **'Play It Again'** single for this month prior to rushing **'Marvin'** instead (er, any chance of re-recording the word "Sunday" as "Monday", Edwin?)... **Bobby Womack's** LP review last week confused the **Patti LaBelle**-duetted 35-71½bpm **'Love Has Finally Come At Last'** and **George Benson/Wilton Felder**-backed 67/33½bpm **'Through The Eyes Of A Child'**... **Mercury** here will have a 4-track **LJ Reynolds** 12in with **'Don't Let Nobody Hold You Down'**/**'Don't Worry'**/**'Weigh All The Facts'**/**'Love Me All Over'**, while **Malaco** soon belatedly issue **Baiser** **'Summer Breeze'**... **Island** are entering the disco competition market with **'Crew Cuts'** (clever title) including **Malcolm X**, **Art Of Noise**, **Grandmixer D.ST**, **Warp 9**, **Nuance**, **Junie Morrison** all mixed by **Chad Jackson** (St Helens) — who calls himself **"The Man Of The Mix"** and recently sent me a cassette



JIMMIE GRAY: 'The Kool People' (JKO 12 JKO 107, via 01-354 0841) American singer/keyboardist Jimmie returned home to Milwaukee, Wisconsin, to remix and speed up this now 116½bpm simple languidly pushing swayer with **Tubbs** on bass and **chix** cooing through his own cool vocal, which originally surfaced here in November 1982. Now as then the 117bpm instrumental **'Keepin' Kool'** flipside version is possibly even more useful although with the guitar mixed down and everything smoothed off both have become more similar — and equally hypnotic.

of his efforts, a live mix one side and pause button-edited medley t'other, all very good but exhausting (incidentally, is it **Chad** rather than **Chaz** who's walking around under **Greg Wilson's** hairstyle?)... **Bernard Penn**, a buyer at Glasgow's **Goldbergs** store, got talking soul with **Steve Davis** when he'd come in to promote his line of snooker tables and played Steve some cassettes he'd mixed himself on a home twin-deck system: this so intrigued Steve that **Bernard** now wonders if it was this that prompted his subsequent purchase of a disco unit and a course of mixing lessons from **Froggy!**... I can tell you, if you want to make Steve mis-cue, just shout out **"Dee Dee Bridgewater!"**... **Cino Berigliano**, now doing **Ilford Palais** Wednesdays with **Coral King** and **Stevenage Annabellas** Mondays, is looking to add DJs outside the London area to his **Dance Disc Promotions** mailing list on 01-551 0631 (office hours)... **MBT Records** want to get PA bookings for new group **Universe** — call **Barry Jameson** on 01-476 1880... **Switch Records** are looking for black music cassette demos or full unsigned masters for a planned compilation LP, or doubtless singles release if up to scratch — details from **Loftus Burton** on 01-969 7135... **Horizon's Gary Kent** needs a new gig

for his 1K disco rig to replace a 4 year pub residency (messages on 01-599 1471)... **'Segue'** **Steve Goddard** sadly has left **Horizon** — he recently discovered the source of the term "segue" (pronounced segway, meaning one tune following on immediately after another): not surprisingly it's from "seguera", Italian for "to follow"... **Dr Soul** more or less knew that!... **London Town Radio** needs more soul DJs: send demo tape and brief CV to LTR, c/o 23 High Street, Little Sandhurst, Camberley, Surrey GU17 8TB, and try and beat the Home Office, and stay off the white lines... **'Fatman'** **Graham Center** has horrified his real friends with the avowed intention of buying a pub — don't don't do it!... **Hammersmith Palais** later this month (31) wobbles under the weight of the **Weather Girls** AND **Steve Walsh** together on stage — heavy jelly!... **Cameo** play **Nottingham Rock City** Fri 25, **Hammersmith Odeon** Sat 26, with more dates due, and **Kenny G** (minus vocalist **Barry Johnson**) tours Glasgow, London, Luton, Colchester & Birmingham around that time too... **Record Shack** have formed **Anglo-American Management** for tour representation of **Miquel Brown**, **Earlene Bentley**, **Evelyn Thomas**, **Eartha Kitt**, **Break Machine** (and soon

the likes of **Lisa**, **Pamela Stanley**, **Thelma Houston**, **Viola Wills**, **Vicki Sue Robinson**, **Village People** & **Ritchie Family**): contact **Bill Grainger** 0506-54305/The Shack 01-434 1498... **Misses Brown**, **Bentley** & **Thomas** will be live together at a **Hi-NRG** alldayer next **Bank Holiday Monday (28)** at **Preston's Clouds**, but meanwhile **Evelyn Thomas** continues energizing **London Palm Beach** Fri (11), **Charing Scanners** Sat (12), **Brighton Bolts** Sun (13), **Rayleigh Pink Toothbrush** Tues (15)... **Linda Lewis** PAs along with a **Miss Wet T-Shirt** contest Fri (11) at **Bournemouth Boscombe's The Academy** (presumably not a **Boys Town** night!), **Harringey Bolts** has **Simone** Sat (12), **Edinburgh Fire Island** has **Jimmy Ruffin** & **Jackson Moore** Sun (13)... **Steve Allen** & **The Mad Mixer** attempt to re-establish a regular soul night in Leicester at **Coasters Nightclub** (Lee Circle off Charles Street) this Thursday (10) and again in three weeks (31)... **Peter Lee** launches a **Shredded Wheat** guzzling contest over the next three Thursdays at **Bolton's Dance Factory**, where Monday (14) break dancing **Broken Glass Street Crew** and zany DJ (it says here) **Wayne Curtis Blow II** join him for a teenage disco... **Chris Dinnis**, recovering from glandular fever, now souls **Exeter Boxes** Wednesdays and **Taunton Kingstons** Thursdays, plus **Yeovil Olivers** the Fri (11)... **Froggy** funks **Stenhend Zero 6** Fri (11), and **Canning Town Bentleys** every Thur/Sat... **Gary Oldis** starts a break dancing competition this Sat (12) with cash prizes (teams or singles) — teams wanting a gig at **Scarborough Victorias** call him on 0325-84619 (days)... **Jin Kenny**, mixing at **Dublin's Tamango**, is trying **Hi-NRG** on Saturdays although product is hard to find and due to **Eire's** high VAT even UK releases (imported) are very expensive: **Miquel Brown** **'So Many Men'** is huge, **KC** **'Give It Up'** hit in Ireland a year before Britain — Jim also needs replacement **Destination** **'Move On Up'**, **Brian Adams** **'Let Me Take You Dancing'**... **Pete Haigh** (0253-824156) needs **Bloodstone** **'My Love Grows Stronger'** (US T-Neck 12in), **Island's Adrian Sykes** will pay anything for the rare 12in of **Willie Bobo** **'Always There'** (**Big Phil Etagart** still wants it too), and **Bobby Lyle's** **'The Genie'** LP... **Dougall DJ's** computerised record finding service now seems operational (good timing?) — send your wants list (up to 50), mentioning any bids you're prepared to pay for hotly sought items, with remittance of £6.50 for a full year's search to **Worldwide Records**, PO Box 90, Luton, Beds LU1 3UJ... **Andy Greg** (Gregory), souling **Laughton's Tempo Rico** wine bar, has a 7in of **Peter Brown's** 1979 **'Love In Our Hearts'** for **Adrian Allen** should he want it, and wonders whether **Carl Anderson** is the same guy that played **Judas** in **'Jesus Christ Superstar'**... **'Hill Street Blues'** is bustin' out all over now, and in the words of the immortal **Michael Conrad**, **LET'S BE EXTRA CAREFUL OUT THERE!**

continues over

"What's the name of your game?"

NEW SINGLE
AVAILABLE ON
7 & 12 - INCH

Jaki
GRAHAM



In your record store now.

Disco

from page 33

HOT VINYL

YVONNE GAGE: 'Doin' It In A Haunted House' (US Chycago International Music 429 05006) Stand by for the next Michael Jackson-related smash! Not an answer record as such, this soulfully wailed high "spirited" solidly socking 120-119bpm smacker cleverly appropriates and adapts so many bits from the backing track of 'Thriller' that it must be considered as a companion piece (the instrumental flip should be really useful mixed with MJ). Vampiric though this may seem, it's done with such zest it has to be a hit.

L.J. REYNOLDS: 'Don't Let Nobody Hold You Down' (LP 'Lovin' Man' US Mercury 818 479-1 M-1) The Chocolate Syrup soulster's great huskily wailing 104bpm rolling and jittering jogger (with Jones Girls support) has already been tipped as possibly — now almost certainly — the next "Dennis Edwards", but unlike Dennis's set Larry's is full of other floor favourites, big up north being the Philly-meets-Brass Construction 118bpm 'Weigh All The Facts', romping 127bpm 'Don't Worry', buoyantly skipping 116½bpm title track, the chunkily jolting 111bpm 'Touch Down' being his current US single while on three smoochers the man is marvellous as well. Real soul sets rarely come as consistently good.

CHERRELLE: 'I Didn't Mean To Turn You On' (US Tabu 429 05003) Freakily started and at first very empty seeming, Jimmy Jam Harris & Terry Lewis's entry into the "young female innocent" pop-hip hop field may initially disappoint those who prefer their more soulful approach, but the structure of this loosely knit 120bpm

MBOOGIE!

D OUBTLESS INSPIRED by the recently printed soca top ten, London's African music specialist shop Stern's have sent in their current ethnic sales chart. What has to be remembered about African music should you be (like we are at Mayfair's Gullivers) in a position to play it to actual Africans is that it's all from different countries — indeed, different tribes — and unless you happen to hit the exact same language or area that coincides with your audience you could well get disappointing response. This is why soca, although basically a West Indian music, has wide appeal for Africans, as does for instance the soca-tinged though African music of Bunny Mack, who sings in English. Anyway, with country of origin in brackets, the big sellers at Stern's African Record Centre, 116 Whitfield Street, London W1P 5RW (01-387 5550) are these:

- 1 **CHOC CHOC CHOC 3**, Franco & Josky, Edipop (Zaire)
- 2 **PERAMBULATOR**, Fela Kuti, Lagos International (Nigeria)
- 3 **WONKO MENKO**, Eric Agyemang, Essiebons (Ghana)
- 4 **ADEWALE PLAY FOR ME**, Segun Adewale, Sterns (Nigeria)
- 5 **LOYENGHE**, Tabu Ley & Mbililia Bel, Sono-Disc (Zaire)
- 6 **HI-LIFE TIME**, George Darko, Okoman (Ghana)
- 7 **CASAMANACE**, Toure Kunda, Cel (Senegal)
- 8 **TRAVEL & SEE**, Hi-Life International, Sterns (Ghana)
- 9 **HIGHLIFE STARS ONE**, Highlife Stars, Flying Elephant (Ghana)
- 10 **CHAGRIN D'AMOUR**, Mone Bile, S. Ambience (Cameroun)

dub-like framework of electro beats, juddering bass and tape effects is fascinating — and as adventurous as you might expect. However, should this prove too tricky, the dynamite very differently treated truly infectious instrumental flip starts to cook from the off and features the same sizzling synth sound as Cloud One, really jazz-funky! A brilliant double-sider.

JERMAINE JACKSON: 'Tell Me I'm Not Dreamin' (Too Good To Be True)' (LP 'Dynamite' Arista 206317) As feared, much of the set is fast rock-disco of the worst sort, but as well as his single's flipside fabulous 115bpm 'Come To Me' electro samba there's always this jittering 108½bpm duet with brother Michael to rouse interest (which is which?) and a pleasant slow 56bpm 'Do What You Do' — however, the standout musically if not commercially has to be the gorgeous gently tripping 112bpm soul duet with Whitney Houston, 'Take Good Care Of My Heart', sure to be big in the best clubs.

FUNK DELUXE: 'Funk Deluxe' LP (US Salsoul SA 8565) The Randy Muller produced much augmented Jeff Smith & Lois Tate-led group's set is so

like old-style Brass Construction that it's conceivable Randy made it especially for British tastes, the funky familiar grooves sounding older the more their rhythms ramble — as well as the 12in-issued 0-114½bpm 'This Time' there's the 117bpm 'She's What I Need', 120-121-120-119-121-119-122-119-121-122bpm 'Friends', 54½(intro)-113-114bpm 'Tender Lovin'', 114(intro)-121-122-123bpm 'Take It To The Top', 121½bpm 'Dance It Off', 117bpm 'Partime Lover'. If BC's your bag, you'll love it.

EL CHICANO: 'Let Me Dance With You' (US Columbia 44-04997) The great infectiously burbling chunkily jogging 96½bpm rhythm gets let down rather by the entry of a female vocalist, who does improve on the choruses but still makes the strong instrumental flip, with organ to the fore, a far better bet. The nagging tempo really is a killer, and could be the backing track to a smash!

BOBBY KING: 'Sweet Love' (LP 'Love In The Fire' Motown ZL 72151) Disappointingly slow to explode while on import, this largely excellent soul set is admittedly marred by some fast rock-disco rubbish but such classy stuff as this stunning Ernie Watts-saxed 64-0bpm smoocher, the dreamily jogging Alfie Silas-duetted 83½bpm 'Close To Me', Watts-saxed gently lolloping 115-116bpm 'Fall In Love' and bluesily jolting 94bpm 'Ain't Never Met A Woman Like You' are all to my ears even better than his 0-109bpm 'Lovequake' hit.

THE SYSTEM: 'I Wanna Make You Feel Good' (Polydor POSPX 685) Although A-side of a 3-track 12in this hot tempo juddered good 113bpm lightweight Shalamar-ish swayer is so far happening less than the flip's soulfully sung superb classy 103bpm 'Promises Can Break' (not surprisingly excellent with Stanley Clarke's Howard Hewett-sung 'Heaven Sent You'), which unfortunately is followed by the dreadful frantic 133bpm 'Get Jumpin'' to ruin the mood for home listeners.

STARPOINT: 'Satisfy Me Lover' (LP 'It's All Yours' Elektra 960353-1) In which wailing Renee Diggs reaches full vocal maturity, the set's only uptempo dancers (single apart) are this speedily skittering shrill 116bpm electronically rattled hot tempo swinger with great urgently whispering guys halfway, and the less inspired

lurching 114½bpm 'Breakout' with C-Bank glass shattering effects, while amongst the slowies Bill Withers' 'Use Me' gets an interestingly meshed 80½bpm plinky-plonk electro rhythm.

ANNE LeSEAR: 'Take Him Back (Taxi)' (Alligience ALES 4) Evidently head of promotion at her US label HCRC, Anne's 69-70bpm answer to 'Taxi' (7in only) has the chap asking his cabbie to wait while he checks which apartment number he needs, only for Anne to tell the taxi to take him right back to the other side of town where he started from!

DOMINATRIX: 'The Dominatrix Sleeps Tonight' (WEA X 9572 T) The girls' answer to Frankie Goes To Hollywood is perhaps more exciting in kinky concept than actual fact, but that hasn't stopped this perky 112bpm tinkling and deadpan-spoken hip hop burbler being huge in US clubs — the longer 'Dominant Mix' is best plus there are the self explanatory bonus 'Beat Me' and acappella 'Chants' (both including a useful "owl").

FIVE STAR: 'Hide And Seek' (Tent RCAT 399, via RCA) Young family group pitched with Michael Jackson in mind on an electronically juddered weaving 118bpm jiggler prod (but not penned) by Steve Harvey and mixed by Francois Kevorkian in Nassau... so talent and money weren't lacking. Why then am I so bored?

KAMIKAZE: 'Tokyo Rose' (US A&M SP-12095) Tedious densely juddering (0-111bpm) rolling smacker with Japanese-type instrumentation amidst the hip hop and Oriental-flavoured singing (dub/acappella flip).

EDDY GRANT: 'Romancing The Stone' (Ice ICET 61) Great video, shame about the 145bpm song.

HIT NUMBERS: Beats Per Minute for last week's Top 75 entries on 7in (all fade) — Human League 123f, Deniece Williams 122f, Terri Wells 115f, Alvin Stardust 0-56-112½f, Peter Schilling 163f (reminiscent of Neil Sedaka's 'One Way Ticket'), Yarbrough & Peoples 102-101½f, Kajagoogoo 110f, Rock Steady Crew 115f, Nena 176f.

Hi-NRG

JIMMY JAMES: 'Love Fire' (ERC ERCL 110) Veteran UK-based Jamaican soul singer Jimmy James (of Vagabonds fame) always meant more to real mods than did Geno Washington, and has never been in more superb voice than in this rippling backed 136bpm up tempo soul galloper (inst flip), which I've yet to be sent in full form but managed to find on 7in.

HUSH: 'Hearts On Fire' (Spirit FIRE T1, via IDS) Alan Coulthard co-remixed chap 'n chick cooed 'n hollered charging 135-136-135bpm vigorous galloper now exciting the boys after being out quite a while in packaging that hardly hinted at the contents.

EASTBOUND EXPRESSWAY: 'Frantic Love' (Record Shack SOHOT 19) Used in adapted form as theme to TV's 'Ear Say', this Ian Levine/Fiachra Trench-prod/penned mindlessly chugging

133bpm galloper has chanting chix and rattling breaks (inst flip), all in authentically dated late '70s New York style.

BILLY PRESTON: 'And Dance' (ERC ERCL 116) Ultra frantic whirling 145bpm racer with interesting brass arrangement and effects whipping up excitement around Billy's exhortations — good music, regardless of tempo (the different but still speedy 125bpm untitled — on white label — instrumental flip features his organ).

BERLIN: 'No More Words' (Mercury MEXX 160) Giorgio Moroder co-produced US hit 130bpm rock throbber with interesting electro effects and brassy stabs driving the Nena-like chick, whose notorious old synth speeding 137½bpm 'Sex (I'm A Slut)' is a flip.

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NIGHTCLUB

POP JOX are playing: 1 (1) Phil Fearon, 2 (3) Rufus, 3 (5) Kool 'ITH'/T', 4 (2) Michael Jackson A/B, 5 (7) Weather Girls, 6 (8) Culture Club, 7 (4) Madonna, 8 (6) Shannon 'GMT', 9 (17) Pointer Sisters, 10 (10) Lionel Richie A/B, 11 (11) Gap Band, 12 (9) Cameo, 13 (12) Paul Hardcastle, 14 (18) Jocelyn Brown, 15 (14) The SOS Band, 16 (15) Thompson Twins, 17 (20) Scritti Politti, 18 (13) Break Machine 'SD', 19 (19) Depeche Mode, 20 (38) Evelyn Thomas, 21 (21) Dead Or Alive, 22 (25) Bob Marley, 23 (26) Terri Wells, 24 (33) Hazell Dean, 25 (23) The Special AKA, 26 (16) Dennis Edwards, 27 (28) OMD, 28 (31) Bananarama, 29 (42) Trans-X, 30 (46) Blancmange, 31 (34) Psychedelic Furs, 32 (40) Jeffrey Osborne 'SWMT', 33 (30) Melle Mel 'WL', 34 (36) Kenny G, 35 (32) Alisha, 36 (22) Julia & Co, 37 (35) Propaganda, 38 (38) Queen, 39 (—) Miguel Brown 'So Many Men (Remix)', 40 (27) Sade, 41 (24) Shannon 'LTMP', 42 (29) The Cure, 43 (48) Art Of Noise, 44 (49) Matt Bianco B/A, 45 (37) Kool 'J', 46 (—) Loose Ends, 50 (47) Malcolm X, 51 (—) Harold Melvin, 52 (50) Womack & Womack, 53 (—) Peter Brown, 54 (43) Crusaders, 55 (—) Real To Reel, 59 (—) The Kane Gang, 60 (—) Nik Kershaw. So, even with an early deadline, there was time to compile a chart (the longest yet, at that) ... not that the result is exactly exciting.

RECALCITRANT RECORD
companies beware!

Keep those advances and royalties flowing or else the leery *Uptown Horns* are likely to revert to their former occupation to ensure those spondulicks arrive, pronto . . .

"We used to work as a collection agency, chasing bad debts," explains blond bombshell trumpet tooter Hollywood. "We were called if they needed to muscle someone!"

Vociferous Uptown leader Crispin Cioe concurs . . . "Yeah, we used to go out and rough up people who'd missed payments on their cars."

"... an' terrorise old women," chips in screaming sax honker Arno Hecht. "The money was good . . . it just didn't seem to be going anywhere . . ."

Don't get 'em wrong, though. The Uptown Horns are Gen-U-Line *Nice Guys* . . . after all, every one's got to make a living . . .

Nowadays the boys make their living working out their aggression not on old folk and bad book-keepers but on a variety of honk and papp equipment — saxes, trombones, the lot, in a wild-eyed hybrid of 50s rockin', Staxy soul anthems, true grit R'n'B melded with just a hint of 80s synthetics.

'Sex (With My Ex)', their debut single, is a rasping, blowsy tale of marital infidelity and the disastrous results such sorry liaisons can have . . .

"It's a cautionary tale — it's about what *not* to do if you want to keep your girl."

So, Hollywood, does that make the Uptown Horns a *moral*



UPTOWN HORNS

Pic by Joe Shutter

**SOUND
THAT
HORN**

group? "Moralists? Us? . . . well, I guess that's a *broad* interpretation!"

UNASHAMED old-timers of rock 'n soul circuits, the four-man Uptown Horns, together with the five thrashers 'n trumpets of the UH Band, have played, individually and collectively with a veritable galaxy of music heroes — check this little lot: Chuck Berry, J Geils Band, Bob Dylan, Willie Dixon, Iggy Pop, Mitch Ryder, Bo Diddley, Stray Cats, David Johansen, Solomon Burke, Rufus Thomas as well as Brit belters Joe Jackson, Chris Spedding, Blancmange, The Assembly and Matt Johnson.

Many of these liaisons came

about through The Horns' semi-legendary jam sessions at Manhattan's lower East side Tramps club. After backing innumerable soul stars the club suggested a regular spot for the four horny maniacs, hence the birth of the Uptown Horns as a never-to-be-parted unit.

Holly explains — "After the jam sessions at Tramps finished we decided we were so into playing with each other that we stayed working together around New York as a band. Most of the other horn players we'd been playing with on sessions were pretty uptight. Jazz guys who really looked down their noses at Rock'n'Roll. You see rock isn't usually a preference for horn players but we love it. We like all those other musics — soul, R'n'B, funk but we're definitely a *rock* horn section."

Do you use all that choreographic imagery of dancing saxes?

"Yes, we . . . *hint* at choreography . . ."

But it's more like mayhem?

"Yeah! That sort of captures the essence!"

Thus a hornin' and a parpin' they will go, the live stage being their home from home, brandishing a prototype Was (Not Was) style irritant of Heavy Metal, acid rock and hard funk. Old pros they may be, but stardom and the aura of the achingly hip still appeals, according to Crispin:

"When we go on the road we're gonna hire synth players to play all the parts so we can just stand there and look suave!"

Do you think he was kidding me . . .?

Graham K

New Electro Deluxe (Mix & Edit)

IMAGINATION

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c-w 'Wrong In Love'

single 7" RBS 218 12" RBL 218

Current album 'Scandalous'
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State Of Love



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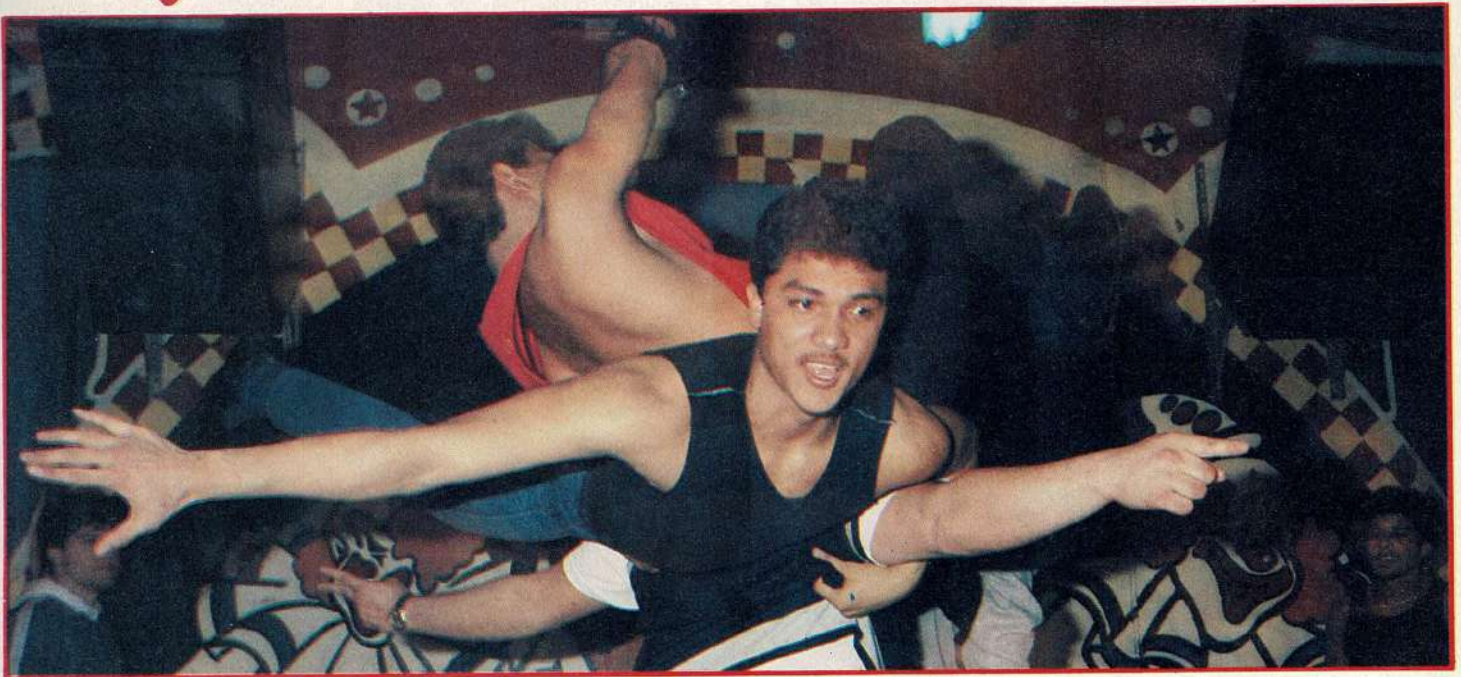
Venturing to the very heart of the **ELECTRO BEAT**, *Record Mirror* fearlessly seeks out the roots of a movement. New York's **FUNHOUSE**, home of all things **HIP HOP**, plays host to London's finest. . .



By Graham (Brea)K
Photos Joe Shutter

A NIGHT AT THE

FUNHOUSE



YOW-WEEEEEE! intoned my good compadre Hip Hop Howie, clearing his throat in the manner of all Jonzun crewmen. Enticing yet another dazzling paradiddle from his bleating Beat Box he executed a perfect headspin while informing me of the entertainments that lay ahead. We were in New York. And for aficionados of break, smurf and huevo like me an' Howie there was but one place to be. **The Funhouse beckoned. . .** West 26th is *not* the most

salubrious spot in town. Never mind — in the safety of the cab we can get away with the ludicrous garments we choose to wear, already celebrating to a soundtrack of B-Boys, Pumpkin and Davy DMX jumpin' out of H.H.H.'s Brixton briefcase. In NY I feel like a tourist, and are all those dark doorways *really* the entrances to *gentlemen's* clubs? Lawdy! How people enjoy themselves. . .

We're there. Pay the man, Howie. . .

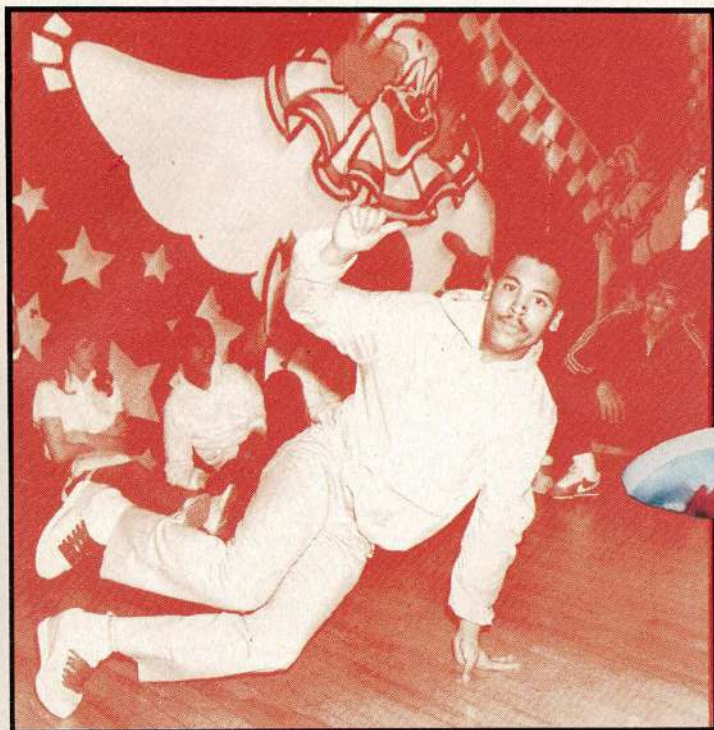
A large gentleman (or was it a lady?) relieves me of my 12 dollars (no-one said Fun was cheap) as an even larger

Funhouse mascot peruses the qualifications for my presence. Being neither black nor hispanic, *nor* of muscular midget-like proportions it was touch and go. Howie saved the day, though. . . a rigorous demonstration of his latest moves guaranteed our entry. Funtime at last!

Feeling like the elder statesmen of the electro beat we gingerly picked our way betwixt the youthful bodies jerking and squirming around our shoulders. Akin to twin lighthouses we studied the writhing sea of scant-gearred hedonists and found the sight pleasing. Being of an aggressively non-fit nature we

marvelled at the manner with which those 17-year-old Puerto Ricans combined a fearsome ability for synchronised Hip Hop with a determination to bring their newest Ju Jitsu pumping iron techniques to the dancefloor. Don't get me wrong; mind. Sex just don't come into it. While the b-boys break and boogie the admiring chicklets quietly jerk to themselves or cast a fluttering eye at the performance being enacted atop the special Break Platforms where the male clientele become the true stars of the show. And what stars. . .

There's the Loopy Snowman,



bedecked in long, baggy training suit, hood up, floppy hat concealing identity, enormous tacky gilt necklace swaying. The Snowman don't dance. Just wanders hither and thither, saying nowt. *Weird.*

Then there's that Titchy Itchy Hispanolo. Five feet two of nostalgia-jogging new romantic guise. Knickerbocker style trousers, head band. Don't laugh, though 'cos the boy's developed muscles in places I'd have thought best to leave well alone. *Hard.* And of course, all the natural rhythm kings sporting their proto-graffitti'd levi jackets, wet look fitness getups, and all manner of trainers strung in that inimitable thick-laced, no-bow style. *Mean.* . . . But not Nasty. There's not a speck of UK disco macho-bore rigmarole that inevitably ends in tears — fists flying, gals crying. No-one drinks, 'cept for refreshing juice and the rivalry works itself out in astounding demonstrations of the fleet of foot.

Jellybean and his Mean Team keep the sartorial and athletic

battles a raging, snapping electro classic after classic — it's still the oldies that provoke the squeals and swarming to the wood — 'IOU', 'Let The Music Play' . . . and surprise of the night, the UK's very own Peter Godwin — his 'Emotional Disguise' causing a near riot of electro devotion!

And thus we continued our valuable research long into the night, frequenting both ends of that cavernous former warehouse dubbed (very suitably might I say) The Funhouse. Down the extroverts end, brightly lit, a forum for the latest physical extremes including the diabolical 'Suicide'. Then down the Serious end, pitch black, the introverts squinting into the mirrored pillars at their own private paaarty, all the time that gut wrenching bass drum pounding a hole somewhere just above your most personal property. I caught Hip Hop Howie's eye as he closely inspected the details of those jumpin' juveniles hand and footwise improvisation. He seemed to be enjoying himself. Me too, Howie, me too . . .





Queen of the crop

MARI WILSON has taken some weight off her mind. She's swapped her heavy beehive hair-do for softer, frothier curls.

Why did you decide to get rid of that miracle of construction then, Mari?

"I had that style for about three years and I think people were beginning to remember me for my beehive rather than for my voice. I think a lot of people also found that style a bit intimidating as well. I stand five feet six inches in heels and with the beehive I was well over six feet. I was looking a bit austere, now I'm probably cuddlier."

That I can vouch for, as the gal poses for photos in the park before tea and scones at Lyons Corner House.

Mari has her first single out for a year this week — her version of 'Ain't That Peculiar,' originally recorded by Marvin Gaye.

"It's very spooky really," she says. "We finished mixing it on the day he died. The following morning I had just woken up and the first thing I heard on the radio was that he had been shot."

"I cried because he'd meant so much to me. I used to hear his version of the record all the time when I went to the Top Rank. It wasn't an obvious song, but it had a lot of power and feeling. It's always been a favourite of mine."

"I wasn't cashing in by doing the single, because it was recorded in February. I'd like to think that the song is a tribute to Marvin."

"We've reworked the song quite a bit. It has lots of noises and it's almost become a ballad. I think that if you do cover versions then they should be quite a lot different to the originals."

DURING THE past year, Mari's been touring America and she's spent six solid months working on her second album, but she still hasn't finished it yet.

"My record company weren't very keen on me bringing out 'Ain't That Peculiar' as a single. They wanted to bring out 'Love And Learn' instead, which is a really poppy song. But I said that I didn't want to bring out something which was too obviously commercial and they let me have my own way."

As Mari flutters her big misty blue eyes at me, I imagine that she often gets her own way. But that's quite enough of that. "I want to do classic songs," continues Mari. "I like Culture Club's material and stuff like that, but to me they're not writing classic songs. People often ask me why I don't write my own material. I do join in and write some songs, but to be honest I'm not that good at it. I don't think Diana Ross has written a song in her life but she's a star and nobody criticises her."

WHILE MARI was touring in the States, disaster nearly struck her. She suffers from diabetes and she collapsed before a show.

"I went very wobbly and I was in a condition known as hypo," she says. "Everybody had to run around getting glucose into me, or I could have gone into a coma."



MARI WILSON: Does branching out leave you out on a limb?

"I got on really well in America though. Lots of people turned up to our shows in special costumes. I hope they didn't think I was trying to send up Boy George."

"I think my voice has been changing quite a lot. I've realised that you don't have to shout to make your voice sound powerful and effective. I've been studying a lot of singers who sing quite softly yet powerfully."

"Annie Lennox is a tremendous singer, I'd love us to do a duet together. But I think that Annie probably takes herself more seriously than I do, so I don't know if it would really work."

"I think I've become a bit of a personality. I think I could always survive because of the personality I have. I could try presenting breakfast television or something like that, but I haven't done enough singing yet."

"Some day I'd like to write a book. My favourite books are biographies and I've just

read actress Gloria Swanson's autobiography. She was 82 when she wrote it, so I think I've still got a lot of living to do before I write mine."

ONE OF the highlights of Mari's year was playing at Christina Onassis' birthday at the famous Maxim's in Paris. She performed a selection of old Motown numbers to rapturous applause. Mari has also done a show for international playboy Gunter Sachs. Does all this hobnobbing with the super rich mean that some millionaire is going to whisk Mari off from her Neasden home?

"Not at the moment. I still can't afford to move out, but I'm happy there. I certainly don't want to get married and have kids. That would ruin the spontaneity of my life where I can do anything whenever I like."

Robin Smith

Mailman

Record Mirror, 40 Long Acre, London WC2

SO MARILYN rips off Culture Club and Scritti Politti, thinks Selma of Osterley. Well it's amazing how wrong a person can be. Marilyn rips off NO ONE. Marilyn has his own individual style, his own songs and at least his voice sounds like a man. Can that be said of Scritti Politti? Plus he's far more beautiful than Scritti Politti or Boy George put together. What's more, have you noticed how little make-up he is wearing these days, proving that Marilyn is not afraid to show his face beneath the make-up, not like someone I could mention!

Sue Williams, Coley Park, Reading
 ● *Girls, girls, girls, stop it! Let's all try and be friendly and accept each artist on his/her own individual merit (snigger)!*

NOW LOOK here Mr Reid, how dare you refer to Tina Turner as Miss Middle Age and say she records any old song as long as it's a hit.

If you call John Lennon's song 'Help' and the old Al Green hit 'Let's Stay Together' any old song, it just goes to show how daft you are.

Tina made a first class job of both these songs. John himself said at the time of recording it that he would have preferred to do it slower but at the time the Beatles wanted a fast commercial record to promote the film of the same name. As a big fan of Tina's, I object to your remarks.

I suggest in future that you think before you speak or maybe you don't think at all. And yes, I buy RM every week, so be careful what you say.

Martin Pechles, Nelson, Lancs.
 ● *Jim says he's very sorry and he'll call Tina Miss Spring Chicken from now on*

OKAY, WHAT'S going on? He's number two in the charts with a wonderful record that was only prevented from making number one because of a fancy yank, whose vocabulary in song writing is limited to 'Hello'. Where is Shakin' Stevens? Why no interviews? Don't say that Robin Smith would have sent him to sleep or that Welshmen don't feature in RM.

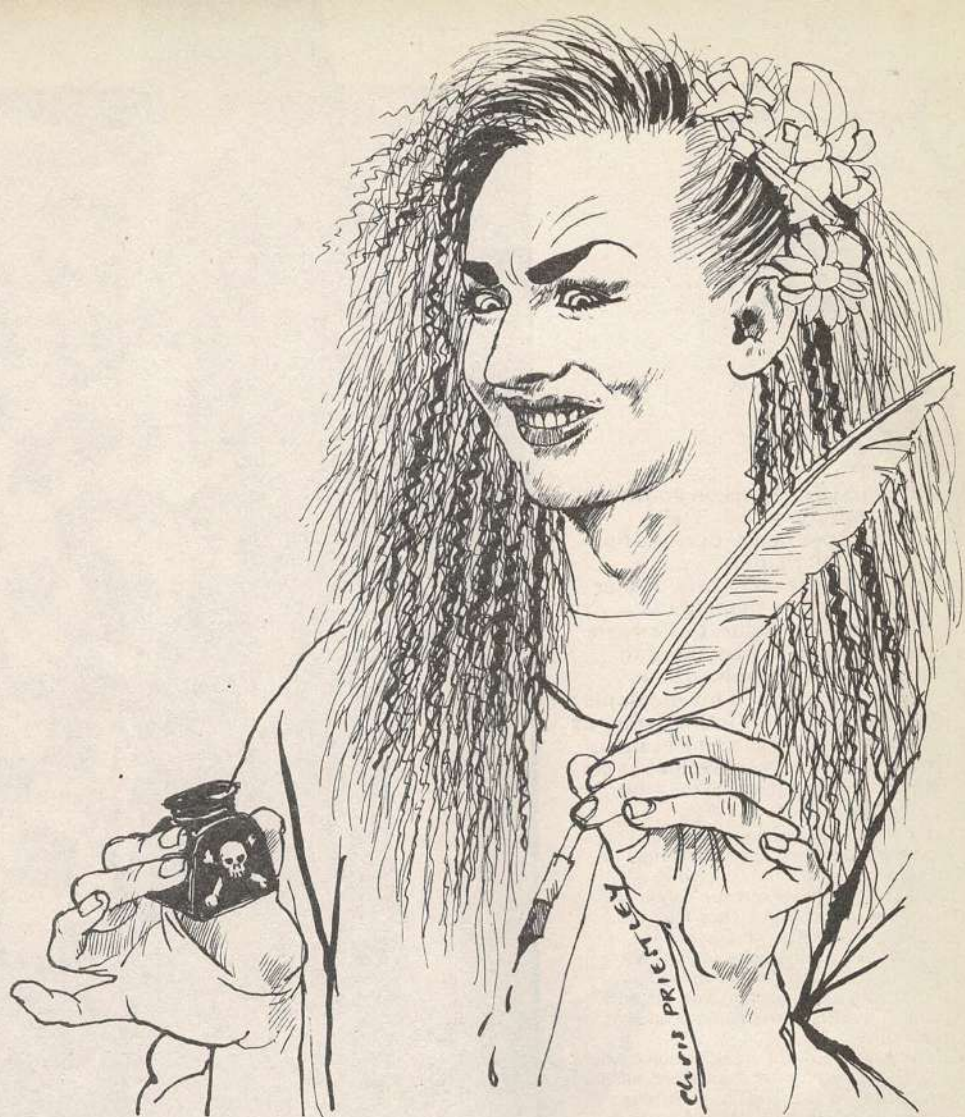
Richard Conway, Curzon Park, Chester

● *We invited Shaky over for a pint and a chinwag, but he declined the offer. So from now on Welshmen will not feature in RM*

FLICKING ON the set for my weekly dose of 'Top Of The Pops' last Thursday, I came across a repeat of the 'Addams Family' instead. You know the one where Lurch tries to make it as a pop star, creaking along to 'When You're Young And In Love'.

Flying Pickets — I hope you got home before dawn.

G. Lake, Purley, Surrey
 ● *Always fancied Red Stripe as Frankenstein myself . . .*



GEORGE vs FRANKIE

DEAR PAUL and Holly, when I wrote the song, 'Do You Really Want To Hurt Me', people of low intelligence assumed it was a hot tune dedicated to the art of flagellation (whipping) etc, etc. I could have seized the opportunity then to label Culture Club 'naughty but nice' and joined the long and boring line of 'rock stars' who have sold themselves on pure sexuality for the last 30 years — but people who still consider sex to be risqué are as dull as those who still regard, and use, the guitar as a phallic symbol.

Being 'gay' is not exactly a revolution in 1984, neither is sex, rubber or laser beams — they are as much a part of the furniture as your rude (but brilliant) song 'Relax'. A top selling record, banned or otherwise, brings you into the middle of the road bracket along with 'Karma Chameleon' and 'White Christmas'. (Really Holly, ask your bank manager).

No one is accusing you of being without talent, but it is obvious to everyone that Paul Morley pulls the strings and Trevor Horn does the cooking. Frankie Goes To Hollywood are a great band with or without the puff pastry, so do you really need to let yourself be manipulated?

Just look at the other three members of Frankie, aside from the two 'Fire Queens' up front, and you can see that they have only

just discovered 'Him' magazine. The video to accompany 'Relax', that was branded too rude to be shown, WAS tacky and very insulting to anyone with a brain — a Hilda Ogden-type view of homosexuality.

You are not educating people, only telling them that being 'gay' is like a four letter word sprayed on a toilet wall — cheap, disgusting and very childish.

If you're so concerned with making people aware of sex why don't you be a little more explicit and intelligent in your interviews? It is not clever to call me an idiot simply because I express a valid opinion. As for Nick Beggs, why shouldn't he commit himself to religion when you only crawl round the walls of pornography like a little child at school concealing a cigarette from the teacher?

Your video taught me nothing. It just made me proud that I have never used 'second hand information' to further my career; it reminded me not to listen to rumours over garden fences told by frustrated housewives tensed by the tightness of their knicker elastic.

This is Blighty not San Francisco.

*With Love
 Paul Morley
 V.A.*

Boy George

DON'T JUST GRIPE—WRITE! TO YOUR CARING MAILMAN

WHO THE hell do you think you are, slagging off Ultravox every time they appear in your magazine?

Just because they are not a 'hip' group, you think you have the right to slag them off. Well let me tell you now, you don't. They make much better music than groups like Duran Duran could ever hope to make.

They are not a bunch of posers and they don't churn out the same crap every time they want another million quid. If you bothered to even listen to an Ultravox record when you review it (which you obviously don't) you would have noticed that no two singles sound remotely the same and every LP is totally different from the last one. So lay off Ultravox, O.K.

Ruth and Lynn, Lytham St Anne's
 ● We have the right to slag anyone we want. Ultravox are a bunch of ageing old posers — see

He says he's not moral, tell that to a nun — what's that got to do with anything? But, as he brought it up, being a Catholic (they do buy records by the way) my guess is a nun would find 'Relax' a lot more worrying than any records George has made. He sings about love, not just physical pleasure.

He also seems to think George wears make-up to show some sexual preference. Wrong! George uses it to create certain looks. He's a living work of art, and I think it very narrow minded of him to assume any man who wears make-up must be gay.

He should be more accepting of other people.

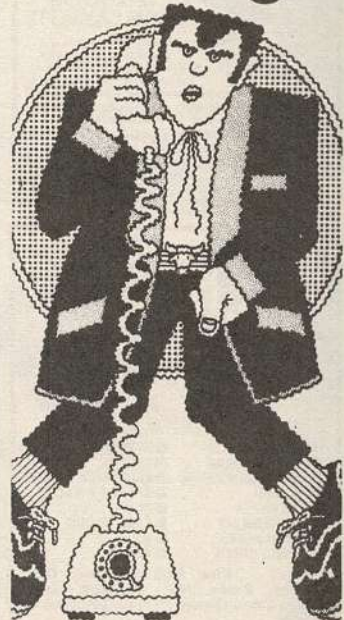
Ms R Cooke, Newport, I.O.W.
 ● If George is a living work of art Shakin' Stevens is the new Mahler!

NICE LITTLE Nicola Wonderland, so you think all Duran fans are mugs do you (and what do you mean those who can write)? Just because you don't like Duran we don't want to know your problems. Have you ever seen Duran in concert? I have, and I can tell you that John is definitely not podgy so what the hell are you going on about, just admit that Duran have come up with some brill records — I bet they don't print this because they never print my stuff.

Duran and Nik Kershaw fan, Bradford
 PS John, I'd come up and see you to make you smile anytime.

● So Duran fans can't write, then. Still, we prove that we do print stuff — even if it's just to prove the writing skills of Duran Duran fans

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



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Records this week include:—

THE REFLEX, Duran Duran

TAKE A LOOK AT ME NOW (AGAINST ALL ODDS), Phil Collins

I WANT TO BREAK FREE, Queen

HELLO, Lionel Richie

AUTOMATIC, Pointer Sisters

LOCOMOTION, Orchestral Manoeuvres

**WOOLWORTH
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Guidelines

TO PAUL Sexton, after his review of 'Lament': don't let it worry you, we are listening, "long and hard" . . . no doubters here about Ultravox's music. We're just waiting for all of you unpretentious, unassuming critics to do the same. Thanks to Paul for trying, but the note of reserve is uncalled for, haven't you heard? It is now officially alright to like Ultravox, heaven be praised! The group's American fans who have trouble understanding what the critics' trouble is about Ure/Cann/Cross/Currie can now read their import rags without fear of reproof.

We don't get funny looks in record stores over here. In fact, their eyes actually light up and nice, casually warm conversations get started: "Oh yeah, Ultravox! Hey, I bet you'd like this Japan album, too. . ." etc, etc.

Sentimental Friends in California
 ● How cosy all this Ultravox worship sounds. I suppose things get intimate when you have the number of fans Ultravox do

WHAT A joke the Eurovision song contest has become (especially Britain's entries which have been slowly getting worse!).

This year the song lacks any originality whatsoever and Belle and the Devotions sound like a cross between Diana Ross and the Supremes and Abba's Angel Eyes (ironically the winners 10 years ago!!).

J Hamilton, Swiss Cottage, London

● This is no relation. Our James Hamilton reckons the Eurovision Song Contest does as much for music as Herod did for mother care.

HAVING READ the interview with Paul Rutherford of Frankie Goes To Hollywood, I think he is a bit confused in his opinions. He's also on the defence so much, making personally insulting remarks about Nick Beggs's appearance, (he's no oil painting himself). Then he goes on to say things about Boy George, which attempts to judge him.

Pic by Mike Laye

The pull of the Bush

KATE BUSH has done nothing in months has she? Well that surely means Kate Bush has not released anything in months. Her last release was the 'Single File' (boxed set) released in Jan '84, which you did not mention or review.

Kate is now in the studio, recording her new L.P. You see, Kate is a perfectionist, not someone like Toyah — who seems to release about 12 LPs a year!

Kate Bush writes all her own songs, produces them, plays the piano, does her own backing vocals, choreographs her videos, designs her LP covers and clothes, so little wonder she takes a long time. But at least all the Kate Bush fans (and there are a lot of us) know it will be worth the wait.

Jon Bishop, Uplands, Swansea
 ● There's nothing like a perfectionist for beating around the Bush . . .



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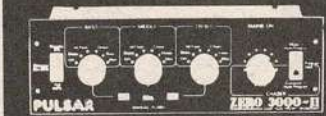


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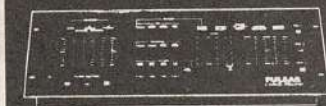
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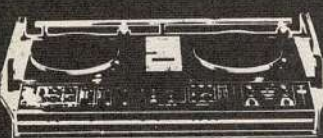


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OFFICIAL TOP OF THE POPS/RADIO ONE CHARTS WEEKENDING MAY 12, 1984

UK Singles UK Albums

			THIS WEEK			
			LAST WEEK			
			WEEKS ON CHART			
1	1	3	THE REFLEX, Duran Duran, EMI			
2	2	6	TAKE A LOOK A ME NOW (AGAINST ALL ODDS), Phil Collins, Virgin			
3	3	5	I WANT TO BREAK FREE, Queen, EMI			
4	5	6	AUTOMATIC, Pointer Sisters, Planet			
5	6	5	LOCOMOTION, Orchestral Manoeuvres, Virgin			
6	9	4	ONE LOVE/PEOPLE GET READY, Bob Marley And The Wailers, Island			



7	7	4	WHEN YOU'RE YOUNG AND IN LOVE, Flying Pickets, 10 Records			
8	8	5	DON'T TELL ME, Blancmange, London			
9	28	3	FOOTLOOSE, Kenny Loggins, CBS	↔		
10	4	10	HELLO, Lionel Richie, Motown □			
11	19	2	THE LEBANON, Human League, Virgin			
12	21	5	LOVE GAMES, Belle And The Devotions, CBS			
13	14	5	DANCING GIRLS, Nik Kershaw, MCA			
14	11	10	I'M FALLING, Bluebells, London			
15	12	5	IN THE HEART, Kool And The Gang, De-Lite			
16	25	4	SOMEBODY ELSE'S GUY, Jocelyn Brown, Fourth & Broadway			
17	24	6	TO ALL THE GIRLS I'VE LOVED BEFORE, Julio Iglesias & Willie Nelson, CBS			
18	41	3	LET'S HEAR IT FOR THE BOY, Deniece Williams, CBS	↔		
19	13	7	AIN'T NOBODY, Rufus And Chaka Khan, Warner Bros			
20	17	7	JUST BE GOOD TO ME, SOS Band, Tabu			
21	10	7	YOU TAKE ME UP, Thompson Twins, Arista			
22	18	3	THIEVES LIKE US, New Order, Factory			
23	—	—	ASSASSINING, Marillion, EMI MARIL 2	↔		
24	38	6	STAY WITH ME TONIGHT, Jeffrey Osborne, A & M	↔		
25	33	3	THE LONGEST TIME, Billy Joel, CBS			
26	31	25	RELAX, Frankie Goes To Hollywood, ZTT/Island			
27	15	8	A LOVE WORTH WAITING FOR, Shakin' Stevens, Epic			
28	46	2	I'LL BE AROUND, Terri Wells, Philly World/London	↔		
29	16	8	GLAD IT'S ALL OVER, Captain Sensible, A&M			
30	29	3	PEARLY DEWDROPS' DROPS, Cocteau Twins, 4AD			
31	27	4	HAND IN GLOVE, Sandie Shaw, Rough Trade			
32	—	—	(LET'S HAVE A) BREAK DANCE PARTY, Break Machine, Record Shack SOHO 20	↔		
33	23	11	WOOD BEEZ (PRAY LIKE ARETHA FRANKLIN), Scritti Politti, Virgin			
34	22	8	NELSON MANDELA, Special AKA, 2 Tone			
35	50	3	LOVE WARS, Womack And Womack, Elektra	↔		
36	20	8	PEOPLE ARE PEOPLE, Depeche Mode, Mute			
37	26	6	THE CATERPILLAR, The Cure, Fiction/Polydor			
38	45	3	LOVE ME TENDER, Roland Rat Superstar, Magnet			
39	30	4	SILVER, Echo And The Bunnymen, Korova			
40	49	4	SEARCHIN' (I GOTTA FIND A MAN) Hazell Dean, Proto			

Compiled by Gallup

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

			THIS WEEK			
			LAST WEEK			
			WEEKS ON CHART			
1	1	6	NOW THAT'S WHAT I CALL MUSIC II, Various, Virgin/EMI ☆			
2	2	29	CAN'T SLOW DOWN, Lionel Richie, Motown ☆			
3	4	74	THRILLER, Michael Jackson, Epic ☆			
4	—	—	OCEAN RAIN, Echo And The Bunnymen, Korova KODE 8	↔		
5	5	10	THE WORKS, Queen, EMI □			
6	6	4	AND I LOVE YOU SO, Howard Keel, Warwick			
7	12	4	ORIGINAL SOUNDTRACK FROM FOOTLOOSE, Various, CBS			
8	3	11	INTO THE GAP, Thompson Twins, Arista ☆			
9	—	—	JUNK CULTURE, OMD, Virgin V2310	↔		
10	—	—	THE TOP, The Cure, Fiction/Polydor FIXS 9	↔		
11	8	8	ALCHEMY, Dire Straits, Vertigo/Phonogram □			
12	11	36	AN INNOCENT MAN, Billy Joel, CBS ☆			
13	—	—	THE PROS AND CONS OF HITCH HIKING, Roger Waters, Harvest SHVL 240105-1	↔		
14	9	9	HUMAN'S LIB, Howard Jones, WEA □			
15	12	10	HUMAN RACING, Nik Kershaw, MCA ○			
16	10	3	GRACE UNDER PRESSURE, Rush, Vertigo/Phonogram			
17	15	5	GREATEST HITS, Marvin Gaye, Telstar			
18	14	26	OFF THE WALL, Michael Jackson, Epic ☆			
19	—	—	THE LEGEND, Clannad, RCA PL 70188	↔		
20	25	24	SEVEN AND THE RAGGED TIGER, Duran Duran, EMI ☆			
21	13	30	COLOUR BY NUMBERS, Culture Club, Virgin ☆			
22	—	—	STREET SOUNDS EDITION 9, Various, Street Sounds STSND 009	↔		
23	23	3	OASIS, Oasis, WEA			
24	28	24	UNDER A BLOOD RED SKY, U2, Island ☆			
25	17	6	BODY AND SOUL, Joe Jackson, A&M			
26	21	20	TOUCH, Eurythmics, RCA ☆			
27	18	3	BANANARAMA, Bananarama, London			
28	16	5	LAMENT, Ultravox, Chrysalis			
29	35	4	MUSIC FROM THE SOUNDTRACK "AGAINST ALL ODDS", Various, Virgin			
30	19	11	THE SMITHS, Smiths, Rough Trade			
31	22	19	IN THE HEART, Kool & The Gang, De-Lite ○			
32	24	8	CAFE BLEU, The Style Council, Polydor □			
33	20	23	NOW THAT'S WHAT I CALL MUSIC, Various, EMI/Virgin ☆			
34	29	3	ONE EYED JACKS, Spear Of Destiny, Burning Rome/Epic			
35	26	42	NO PARLEZ, Paul Young, CBS ☆			
36	31	3	THE POET II, Bobby Womack, Motown			
37	27	4	THE CROSSING, Big Country, Mercury ☆			
38	30	24	LABOUR OF LOVE, UB40, Dep International/Virgin ☆			
39	33	13	SPARKLE IN THE RAIN, Simple Minds, Virgin □			
40	42	3	FAME AND FASHION, David Bowie, RCA			

Compiled by Gallup

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

● DUE TO the Bank Holiday, we're only able to bring you Top 40s this week. But don't worry, buy next week's RM for the complete Top 100 rundown!

Music Video

1	1	MAKING MICHAEL JACKSON'S THRILLER, Michael Jackson, Vestron
2	2	A KISS ACROSS THE OCEAN, Culture Club, Virgin
3	4	NOW THAT'S WHAT I CALL MUSIC VOLUME II, Various, PMI
4	5	LOVE YOU TILL TUESDAY, David Bowie, Polygram
5	15	ROCK 'N' SOUL LIVE, Hall & Oates, RCA/Columbia
6	3	ALCHEMY LIVE, Dire Straits, Polygram
7	8	LIVE, Marvin Gaye, Videoform
8	16	SWEET DREAMS, Eurythmics, RCA/Columbia
9	6	FOURPLAY EP, Whitesnake, PMI
10	11	LIVE BETWEEN THE EYES, Rainbow, Polygram
11	7	LIVE, Whitesnake, PMI
12	10	LIVE, Phil Collins, Videoform
13	12	VIDEO EP, David Bowie, PMI
14	18	DURAN DURAN, Duran Duran, PMI
15	—	BENATAR, Pat Benatar, RCA/Columbia
16	13	ZIGGY STARDUST, David Bowie, Thorn EMI
17	9	LIVE, Judas Priest, CBS/Fox
18	17	HOT SUMMER NIGHT, Donna Summer, Polygram
19	14	VIDEO EP, Marillion, PMI
20	20	VIDEO COLLECTION, Stranglers, PMI

Compiled by MRIB

Chartfile

AFTER 'NEW Moon On Monday' stuttered to a halt at number nine in February, critics were quick to predict the imminent decline of Duran Duran. It must, therefore, be particularly satisfying for the group to have bounced straight back with only the second chart topper of their career in 'The Reflex', which last week outpaced all-comers to grab top billing, depriving the luckless Phil Collins of a similar honour.

Collins had been within an ace of dethroning Lionel Richie a fortnight ago, and lost out to Duran Duran by an even smaller margin. He did however gain some comfort by extending his residency atop the US listings to three weeks, fending off Richie's challenge for at least another week.

Whilst 'Hello' is still waiting to be crowned in America, its 42 day stay at number one here established and equalled several records becoming:

- The first Motown record to spend six weeks at number one, passing the five week residency of the Commodores' 'Three Times A Lady' — which he wrote and sung.
- Motown's biggest single ever in Britain. Sales so far are reported at 800,000.
- The first single by a black artist to spend six weeks at the summit since Freda Payne's 'Band Of



LATOYA JACKSON: keeping it in the family

- Gold' did so, 14 years ago.
- The joint-title holder (with 'Karma Chameleon') for most weeks at number one in the eighties. The last record to do better was the Olivia Newton-John/John Travolta duet 'Summer Nights', a seven week topper in 1978.
- To round off this catalogue of achievements, 'Hello' is the highest-selling THIRD hit lifted from any album; not bad going

since its parent LP, 'Can't Slow Down', has itself just passed one million sales. . .

A much lesser margin separated Bananarama's 'Robert De Niro's Waiting' and Culture Club's 'It's A Miracle' a couple of weeks ago. Unfortunately for Boy George and Co., the Bananarama disc was marginally more popular with record buyers, condemning 'It's A Miracle' to a peak position of number four.

It thus became Culture Club's smallest hit to date, and ended their run of five consecutive top three singles from the introductory 'Do You Really Want To Hurt Me' to 'Victims'.

The Club therefore lose forever the opportunity of becoming the first act to open its hitmaking career with six top three singles in a row.

Still; their opening streak surpasses those of Cliff Richard, Elvis Presley, the Stones, the Beatles and 3,500 other chart acts.

Indeed, the only previous hitmaker to demonstrate such consistency with his first five hits was Engelbert Humperdinck who subsequently saw his sixth 'Les Bicyclettes De Belsize', run out of steam after reaching number five. Before 'Belsize' was released, Humperdinck's first five singles were reputed to have cumulative sales of 3½ million inside 15 months. And in adverts for the 'A Kiss Across The Ocean' video, Virgin claim the self-same figure for Culture Club.

Curiouser still, the first cover version committed to vinyl by Culture Club is the old Blue Mink hit 'Melting Pot', which pleads for racial tolerance. In 1970, the Indian-born Humperdinck praised the very same song. So, has Boy George modelled his career on Engelbert, or is it all just coincidence? I think we should be told. . .

On a recent browse around a

by ALAN JONES

THE LATEST member of America's first musical family to make a solo foray into the American singles chart is LaToya Jackson. Her first single for Private I Records, entitled 'Heart Don't Lie', smashed into the charts last week. The Jackson siblings, apart from scoring collective hits as the Jacksons and the Jackson Five, now number four individual chartmakers in their ranks — something no other family can boast.

Michael launched his spectacular solo career in 1971, with the number four hit 'Got To Be There'. A year later, Jermaine got in on the act with 'That's How Love Goes', which climbed to number 46. Just over a year ago, the delectable Janet broke through with the number 64 hit, 'Young Love'. Tito, Marlon, Randy and big sis Maureen have never tried their hand as soloists, but Jackie made a disastrous bid for solo stardom in 1973 with the release of a self-titled LP which spawned two equally badly-received singles. Whether through choice or not, he has worked only with his brothers since. . .

vintage record shop I was surprised to find an old Music For Pleasure compilation, 'Stars Sing Lennon & McCartney' marked up at £15. The LP includes a dozen readily available tracks from Cilla Black, Peter & Gordon, Billy J Kramer and others who were fortunate to be awarded Lennon-McCartney songs back in the sixties. The LP would have cost 62½p back in 1968, but was deleted long ago. Its subsequent escalation in price is apparently not extraordinary for a record of its kind.

Altogether more than a hundred multi-artist compilations and single-artist tributes to the Beatles have been issued over the years, and each is highly collectable.

Chartwise, the first LP to consist entirely of Beatles songs recorded by another act was 'McLemore Avenue', Booker T and The MG's interpretation of the fab four's 'Abbey Road' LP, which scraped into the chart in 1970.

In 1976, a dire multi-artist double album featuring songs from the motion picture 'Sgt. Pepper's Lonely Hearts Club Band' also charted. It included as bizarre a collection of characters as it is possible to imagine including Frankie Howerd, George Burns, Aerosmith and Robin Gibb, each re-shaping Beatles songs under the misguided production of George Martin.

Last year, James Last turned his attention to the Beatles with an LP called 'The Greatest Songs Of The Beatles', which also flourished briefly in the nation's charts. Even that will one day command a price several times its worth — which, unless I'm very much mistaken, is practically nil. . .



ENGELBERT: equal to Boy George?

elvis COSTELLO

**AVERY FISHER HALL,
NEW YORK**

JUST WHEN you thought he might be getting predictable . . . El has always been a bit of a one for the tricky turn, the unnerving swerve, just as you're sure you've finally got him pinned down. A man as able as he has the ability to make those artfully planned Big Career Moves seem at once as obstinately obtuse as they are crushingly obvious with the benefit of hindsight.

There was the country album, pilloried for treading a self-indulgent dead end but now appearing the natural primer for a host of purer wares (check the Gram Parsons and Loretta Lynn racks), and accusations of similar personal excess on the partly self-produced 'Imperial Bedroom' clouded the fact that here was the man's finest set of songs in the most imaginative setting.

Glorious, but uncommercial — and then as the shutters came down exiling him to Kult Korner, he promptly performed an elegant about-turn to deliver his most popular record in ages with 'Punch The Clock'.

And now, rather than follow the all-action soul revue of the last tour, Costello has sneaked a page or two of our very own Billy Bragg's slim tome and set out in the land of the free with nowt but himself and the barest tools of his trade.

The stage of the Avery Fisher Hall must seem awfully big when you're standing up there all alone but for Costello he might have easily been back in the Hope 'n' Anchor for all the nerves he showed. Working through a set replete with equal proportions of staple standards, obscurities and new tunes, Costello was simply perfect.

Feted by the worshipful, some studiously observing the auspicious nature of the venue, the rest succumbing to the regulation US rock 'n' roll yahoo abandon, Elvis strummed his way through avowed classics like 'Alison' and 'Kid About It', rarely performed gems 'Riot Act' and 'Talking In The Dark', and a clutch of spanking new efforts which may (or may not) have been called 'Worthless Thing', 'Love Field' and 'Home Truth' (wait for the upcoming 'Goodbye Cruel World' LP for confirmation). And fear not, by the sound of them he's as sharp as ever.

The show stopped with unadulterated delight as he slid, Las Vegas style, behind a piano keyboard for a brief tussle with the ivories. Bossing a technique that was concentrated but certainly minimal the resulting 'Just A Memory', 'Motel Matches' and 'Shipbuilding' were, need I say it, spellbinding. The kids went crazy.

And so he succeeded. Passing the most crucial test of a performer, bereft of galloping band, visual distraction or bellowing PA, Costello simply took a group of people and made them his.

Graham K Smith

