

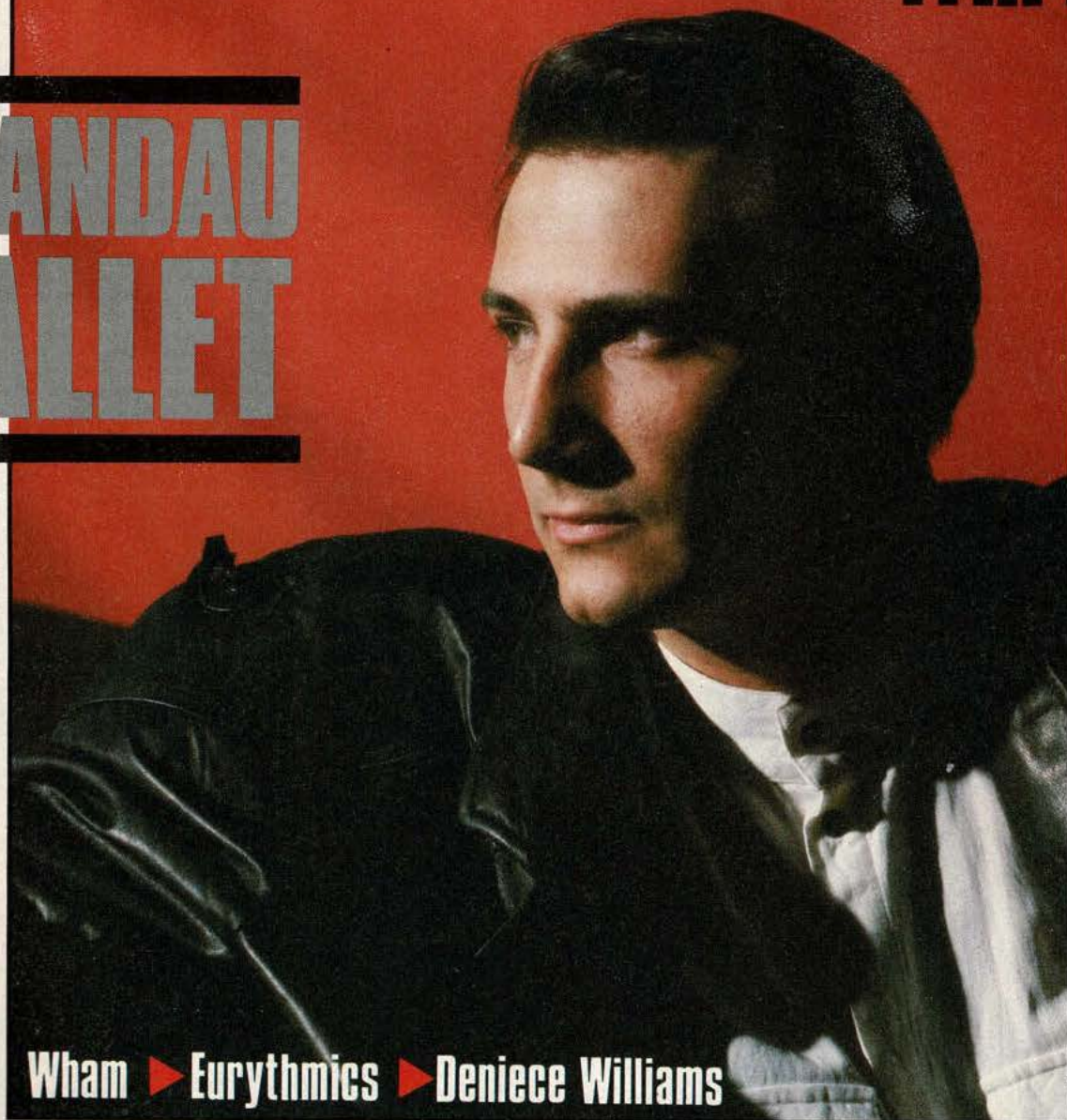
Official Top Of The Pops chart

RECORD

June 2, 1984 45p

mirror

**SPANDAU
BALLET**

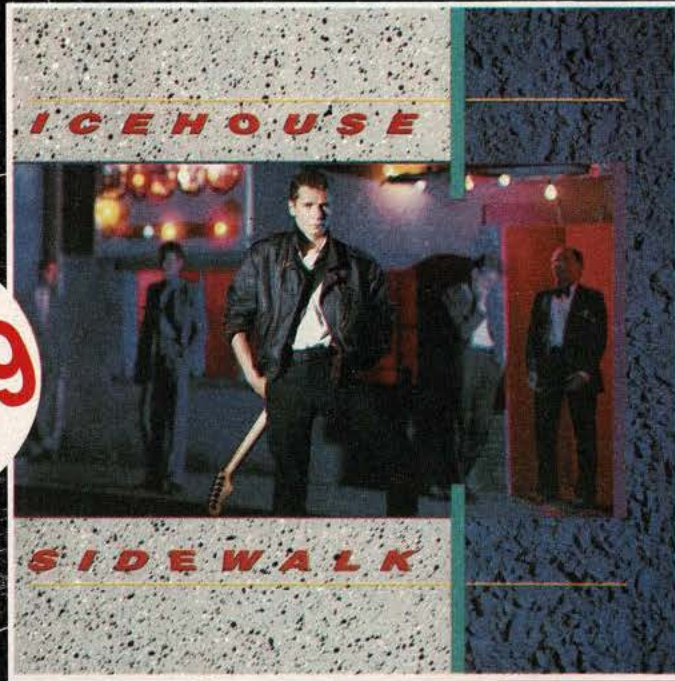


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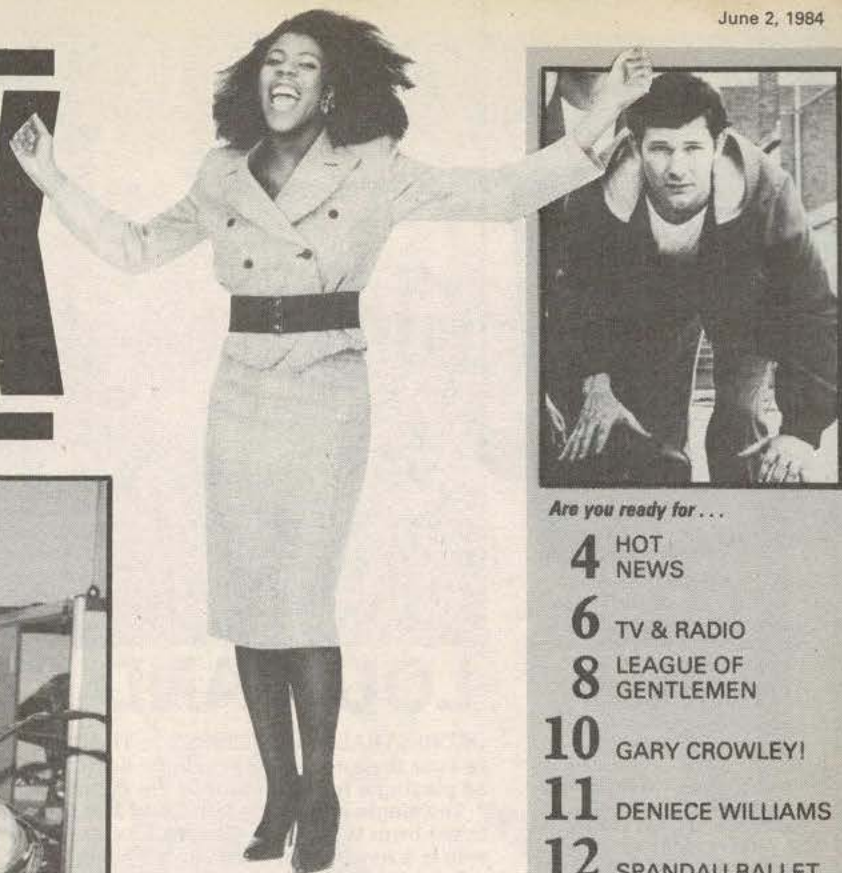
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| BISHOPSGATE EC2 | PUTNEY SW15 | FARNBOROUGH GILTINGHAM GUILDFORD |
| BRENT CROSS SHOPPING CENTRE W9A | QUEENSWAY W2 | HARLOW HARRLOW HEMEL HEMPSTEAD |
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| EALING BROADWAY CENTRE W5 | VICTORIA STREET W1 | MAIDENHEAD MAIDSTONE |
| EDWARE ROAD W2 ELTHAM SE8 | YORK ROAD WATERLOO SE1 | MARGATE NORTHAMPTON |
| FIMCHLEY ROAD NW3 | WEST EALING W13 | OFFORD POLES |
| FLEET STREET EC4 | WIMBLEDON SW19 | RAMSGATE READING |
| HANMERSMITH WC | WOOD GREEN W22 | RICHMOND ROMFORD |
| HIGH HOLBORN WC1 | | SLOUGH ST. ALANS |
| KENSINGTON HIGH STREET W8 | | SWINDON TUNBRIDGE WELLS |
| KINGS ROAD SW3 | ALDERSHOT ALTON ALVERBURY | USKIBIDGE WATFORD |
| LEWISHAM RIVERDALE CENTRE SE13 | BARNEY BAZINGSTOCK BELEYHEATH | WELWYN GARDEN CITY |
| LONDON WALL EC2 | BOURNEMOUTH BRACKNELL BRIMLEY | WEMBLEY WINDSOR |
| OXFORD STREET W1 | CAMBERLEY CAMBRIDGE | |
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compiled by Jim Reid



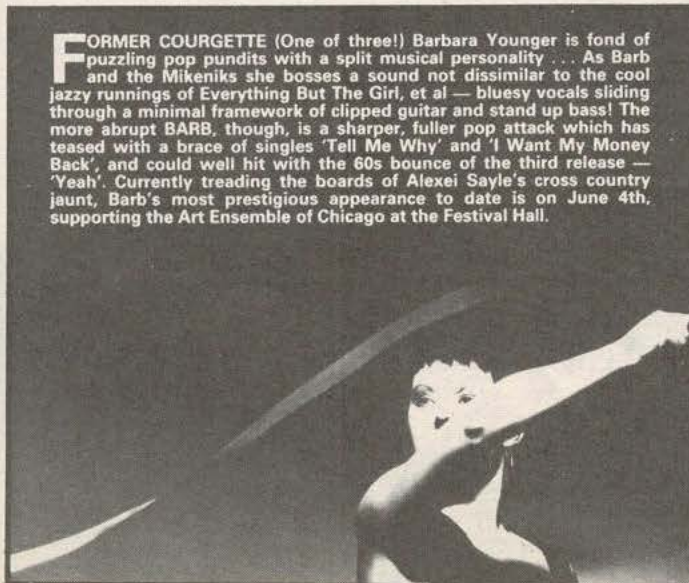
THE NAME of Jaki Graham's game used to be secretary to an engineering firm. "That's what I was supposed to be, anyway," she says. "I didn't think I was brainy enough for that." But she was brainy enough to sing backing voices on 'Many Rivers To Cross' for UB40, 'Organise' for David Grant and now her head's screwed on even tighter with her own debut single 'What's The Name Of Your Game'.

Jaki was born in Birmingham and now lives in Wolverhampton — which means that footy fans everywhere are terrified she might come to their town, 'cos Brum and Wolves were *both* relegated this season. Ms Graham's already won promotion, though, from her early days in bands like One Night Affair and the Medium Wave Band.

WHAT WITH the EEC elections, the European Cup Final and hundreds of scousers walking round London saying 'Europe for the cup?', no I'm up for the beer, we at INDEX thought it'd be pertinent to select our own team for next year's Eurovision song contest. Here they are Noddy 'n' Tracey — a duo we'd love to sing our ditty 'Jesus Says All Men Must Be Slayed, But I Saved Mine For Xmas'. RM, eur there, or you're on a different planet...

STRIKE'S TOP TEN FOR A GOOD NIGHT OUT

- 1 A few quid in pocket
- 2 A few mates who you can talk and listen to
- 3 No bores
- 4 No heavies
- 5 Copious amounts of lager
- 6 Copious amounts of cash in the juke box
- 7 Clean underwear
- 8 Soiled humour
- 9 Chic female company (AKA Tracie Young)
- 10 Chicken Madras with Nan and Lime Pickle on the way home (Bhindi Bhaji optional)



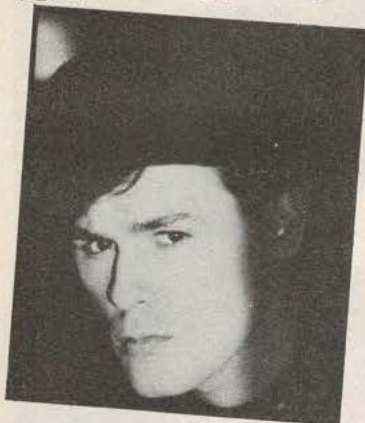
FORMER COURGETTE (One of three!) Barbara Younger is fond of puzzling pop pundits with a split musical personality... As Barb and the Mikeniks she bosses a sound not dissimilar to the cool jazzy runnings of Everything But The Girl, et al — bluesy vocals sliding through a minimal framework of clipped guitar and stand up bass! The more abrupt BARB, though, is a sharper, fuller pop attack which has teased with a brace of singles 'Tell Me Why' and 'I Want My Money Back', and could well hit with the 60s bounce of the third release — 'Yeah'. Currently treading the boards of Alexei Sayle's cross country jaunt, Barb's most prestigious appearance to date is on June 4th, supporting the Art Ensemble of Chicago at the Festival Hall.

Are you ready for...

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● SPANDAU BALLET cover pic by STEVE RAPPORT

News



THE ASSOCIATES are back in action with a new single 'Those First Impressions' out on June 8. Founder Associate Billy Mackenzie is featured on vocals and he's joined by guitarist Steve Reid, rhythm guitarist Ian Mackintosh bass player Roberto Soave and keyboard player L. Howard Hughes.

The single was written by Billy and produced by Heaven 17's Martyn Ware and Greg Walsh. The 12-inch version of the single features extended versions of the title track and a song called 'Thirteen Feelings', written by Steve Reid.

NEW ORDER, who release their new single 'Murder' this week, play a short series of dates this month with concerts at Birmingham Powerhouse June 3, Nottingham Palais 4, Southampton Top Rank 27. Support band will be Stockholm Monsters, whose new album is called 'Alma Mata'.

New Order will be featured in a 'Play At Home' documentary at 10.30 pm on C4 July 19.

Jackson Two

JOE JACKSON releases 'Be My Number Two' as his new single on June 4. The single is taken from his current hit album 'Body And Soul'. Joe is currently captivating audiences in America and Canada before touring Japan in July.

● **RUFUS AND Chaka Khan** follow up their top 10 smash hit 'Ain't Nobody' with their new single 'One Million Kisses', out on June 8. It's taken from their recent album 'Stompin' At The Savoy' and a 12-inch version of the single has an extra track 'Do You Love What You Feel'.

● **PATRICE RUSHEN** releases her new album 'Now' on June 8. The album features 10 tracks including her new single 'Feels So Real'.



LOUD AND CLEAR FROM OMD

ORCHESTRAL MANOEUVRES In The Dark release their new single on June 4 and they'll be playing a full scale tour in the autumn.

The single is 'Talking Loud And The Clear' taken from their 'Junk Culture' album. The B side is a new track called 'Julia's Song'.

Brightening up the post summer blues, the band kick off their tour with a show at Bristol Colston Hall September 17, followed by dates

at Oxford Apollo 18, Leicester De Montfort Hall 19, Edinburgh Playhouse 21, Nottingham Royal Centre 22, Liverpool Empire 23, Manchester Apollo 24, Sheffield City Hall 26, Birmingham Odeon 27, Ipswich Gaumont 28, Southampton Gaumont 29, Brighton Dome October 1, Hammersmith Odeon 2 and 3.

Tickets go on sale from box offices and usual agents from June 3.



WANG CHUNG have had to postpone their British tour indefinitely because of extra commitments in America. But they will still be playing Hammersmith Palais on June 12

and supporting Elton John on June 30.

The Wangers hope to re-schedule the tour as soon as possible and refunds are available from box offices.

● **HEAVY METAL** mayhem merchants, Twisted Sister, release their new album 'Stay Hungry' on June 8. It's the follow up to their 'You Can't Stop Rock 'N' Roll' album released last year, and features nine tracks, including their current single 'We're Not Gonna Take It'. All the tracks are written by the band's charming frontman, Dee Snider.

Imposter love for a Scully

THE IMPOSTER, alias Elvis Costello, releases his new single 'I Wanna Be Loved' on June 8. The B side is the theme song from the current Channel 4 series 'Scully' where Elvis makes his acting debut — Richard Gere eat your heart out.

The 12-inch version of the single will include what is described as an "extended smooth and runny version" of 'I Wanna Be Loved'.

Tired Ozzy

OZZY OSBOURNE releases a special single pressed in gold coloured vinyl on June 4. The single has a total playing time of 25 minutes and contains his current hit 'So Tired' with 'Waiting For Darkness' and live versions of 'Bark At The Moon', 'Paranoid' and 'Suicide Solution'. The single is a strictly limited edition of 5,000 copies.

● **THE STYLE** Council will now not be playing at the Deptford Albany Empire on July 14. The proposed concert was due to be part of the Capital Radio Festival, but the band have other commitments.

● **THE THOMPSON** Twins will definitely not be playing the Glastonbury Festival at Pilton this month. Rumours have been circulating that they would be putting in an appearance, but their record company tells us these just aren't true.

● **QUEEN** drummer Roger Taylor has a solo single and album out this month. The single is 'Man On Fire' out on June 4, followed by his album 'Strange Frontier' out on June 25. Status Quo's Rick Parfitt is featured on a track called 'It's An Illusion'.

Last stand

STATUS QUO have confirmed the rest of the bill for their last ever London show at Crystal Palace Football Club Selhurst Park on July 14.

Special guests will be Chas 'n' Dave, Dave Edmunds, Phil Lynott's Grand Slam and Little Steven and the Disciples of Soul. This will be Little Steven's first appearance for a year, and Crystal Palace will mark the first major date for Phil Lynott's new band.

Tickets for the Crystal Palace show are available now for £9.50 from ticket agencies or by post from JCP/Q Tour, PO Box 2AD, London W1A 2AD. Cheques and postal orders should be made payable to JCP/Q Tour. Enclose an SAE.

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TUESDAY 19 NEWCASTLE CITY HALL
WEDNESDAY 20 MANCHESTER APOLLO
THURSDAY 21 LEEDS TOWN HALL
SATURDAY 23 LIVERPOOL ROYAL COURT THEATRE
SUNDAY 24 DERBY ASSEMBLY ROOMS
MONDAY 25 BIRMINGHAM ODEON
TUESDAY 26 CARDIFF ST DAVIDS HALL
THURSDAY 28 BRIGHTON DOME
FRIDAY 29 IPSWICH GAUMONT

JULY
SUNDAY 1 OXFORD APOLLO
MONDAY 2 POOLE ARTS CENTRE
TUESDAY 3 HAMMERSMITH ODEON

News

Reading comes to rest

READING FESTIVAL, that annual celebration of loud music, disgusting hamburgers and police officers crawling through your tent on a Saturday night, has come to an end.

The festival site in Richfield Avenue is being developed as a seven million pound leisure and housing complex, and the bulldozers are due to start rolling across it in July.

Festival promoter, Harold Pendleton hoped to stage one more show this year, hoping that the site wouldn't be developed until January. But the Borough Council has given developers the go ahead to start work next month. A Labour proposal that there should be one last rock festival was defeated by 24 votes to 20 at a local council meeting.

● FIVE OF David Bowie's best known albums will be available as limited edition picture discs this week. The discs, which feature the original album cover artwork, are 'Diamond Dogs', 'Hunky Dory', 'Pin Ups', 'Aladdin Sane' and 'The Rise And Fall Of Ziggy Stardust And The Spiders From Mars'. They should sell for around £5.49 each. But hurry, hurry, hurry. Bowie's old record company, RCA, say they're only going to put 10,000 copies on the market over here.

MICHAEL JACKSON and his brothers have definitely teamed up with Mick Jagger to record a single which will be out this month.

'State Of Shock' will be released on June 11 featuring Michael and Mick on lead vocals. It's taken from the Jacksons' forthcoming album 'Victory' which will be released in July.

Jagger recorded 'State Of Shock' with the Jacksons in Los Angeles at the end of last year. Michael and his brothers are currently rehearsing for their American tour. As yet no details of British dates are known, but it's thought they could be playing here late this year or early in 1985.



KING GOES FOR CREAM

MARK KING, bass player with Level 42, releases his first solo single on June 8. It's a remake of the Sixties classic Cream hit 'I Feel Free'.

Martin is also working on a solo album which is set for release in July. His record company says it doesn't mean a split from Level 42 though, and they'll begin work on their fifth album in the next few weeks.

GARY MOORE and Motley Crue have been added to the bill of the Castle Donington Monsters Of Rock Festival on August 18. They'll be joining a star studded cast headed by AC/DC and Van Halen.

Moore is currently touring America with Rush, and Castle Donington will be his only appearance before 1985. Motley Crue's album, 'Shout At The Devil', has gone platinum in the States and they will have a new single out to

coincide with their Castle Donington date.

Tickets for the Festival are still available, and they are £11 advance or £12 on the day. By postal application they are available from Wooltate Ltd, PO Box 123, Walsall, West Midlands. Enclose a cheque or postal order made payable to Wooltate Ltd and an SAE. Wooltate say that postal orders are preferable as they allow 28 days to clear cheques.

TV + Radio

FRIDAY'S 'High Band' (C4, 6pm) sees the British television premiere of Thomas Dolby's live concert video. Hits include 'She Blinded Me With Science' and watch out for a guest appearance by Doctor Magnus Pyke. If you're feeling intellectual, 'Eight Days A Week' (BBC 2, 6.50 pm) has Billy Bragg, Tom Robinson and Noddy Holder discussing the Golden Rose Montreux Pop Festival, Status Quo's concert and the new Frankie Goes To Hollywood single.

SATURDAY and 'No 73' (ITV, 10.30 am) has bubbly David Jensen, Nick Heyward's new video and the lovely Sade. 'Who's That Girl?' (Radio One, 1 pm) is once again hosted by Janice Long and this week she talks to Alison Moyet, formerly the rather large half of Yazoo. Roland Rat gets his teeth into the singles in 'Ear Say' (C4, 6 pm) and also along for the ride will be the Style Council, an item on the new film 'Breakdance' and the new controversial Frankie Goes To Hollywood video. 'In Concert' (Radio One, 6.30 pm) features the Lotus Eaters and H₂O all the way from the BBC Paris studios in Regent Street. Janice Long's Saturday evening show 'Janice' includes a rivetting session from Jacko.

SUNDAY has smooth talking Paul Gambaccini in his own show imaginatively titled 'Paul Gambaccini' (Radio One, 4 pm). This week he looks at the career of Neil Young.

TUESDAY sees the second part of the Golden Rose Montreux Pop Festival (BBC 1, 6.45 pm). Rounding off the extravaganza are Thomas Dolby, The Alarm, Peter Schilling, Gloria Gaynor, Joan Jett and Kajagoogoo.

Hear the beat... it's on the street
Breakin' and Poppin'
everywhere!

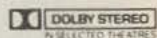
Breakdance

the movie

PG



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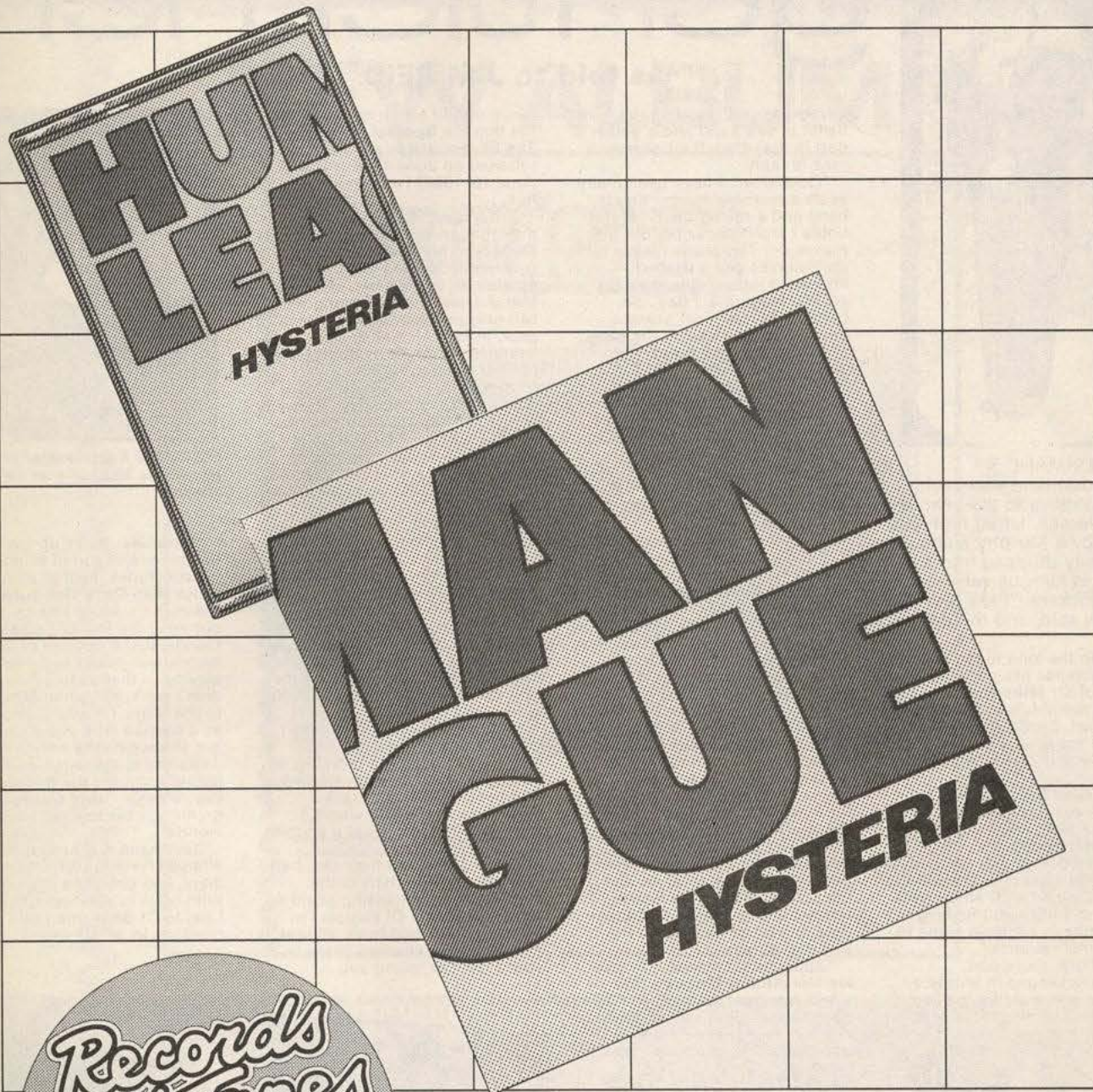
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The League of Gentlemen

as told to JIM REID



GOURMAND K Gourmand was saying goodbye to the League Of Gentlemen. Lifted high into the sky by a Murphy crane he was slowly dropped into a pair of his famous velveteen knickerbockers. "Pass the port," he said, and the party began.

Through the long night, course followed course like nausea after the face of Sir **Mike Read**. Between mouthfuls of Cornish guinea fowl, Sir Public House delivered the final oration to a fine fellow and 28st of spare ballast...

"Gourmand K Gourmand, New Romantic sumo wrestling champion, self service burger bar at the 'Grub For Nero's', owner of the knickerbockers that camped the huddled masses of Greenham Common, a man with an appetite for life and a life spent fuelling that appetite — we have come to pay our final respects."

"Hick, burp, more port," chanted the League in unison as the Gourmand pulled a medium sized heifer from his plate and

guzzled, noisily. Holding the fatted heifer in one hand and a goblet of port in the other, the Gourmand rose to reply.

"Gentlemen, I have been many years a member of your select band and a roving bandit of the bottle I shall always be. But life moves on. Tomorrow I leave for the colonies and a dashed important job as wine critic for society magazine 'I Say'. So, before I go, one final present. I have in my possession the diary of my cousin Lord Empty Dish, and for your amusement I shall read the entries for the week ending June 2, 1984..."

Forks hit the table, glasses rose to lips, the LOG quivered. Lord Empty Dish was not only a notorious showbiz gossip, but an avowed enemy of all that was good and true: viz, League Of Gentlemen...

"Tuesday: Stuck a machete through a life-size effigy of that hideously deformed mystic the Maharajah Taffye and headed for the Camden Palace. Shaven-headed synthesiser outfit **Bronski Beat** were steaming through their marvy version of 'I Feel Love', while **Spandau** persons **J Keeble** and **S Norman** leant against the bar, Antperson **Marco Pirroni** stuffed a hamburger into his gob and newcomer **David Austin** looked at himself in the mirror..."

"Wednesday: Sick to the stomach at yet another story of Sir Public House's debauchery in this morning's 'Aristocracy and Alehouse'. Ring up Bertie Beerbarrel for a little light relief. The old buffer rambles on about the poor quality of the Hooray Henry hunting season and then slips in a bit of news from the world of popular music.

"Apparently lithesome larynx warbler **Alison Moyet's** first single has been rejected by CBS. Can this be true, I ask, and then

pinch myself twice, as Bertie tells me that the **Special AKA's** LP 'In The Studio' will finally be released on June 15. But is that June 15, 1985? I sincerely hope not..."

"Thursday: Receive some disturbing news regarding **Colour Field** type Mr **Terence Hall**. Apparently Mr Hall has been spotted on the terraces at Manchester United wearing what can only be described as 'casual' gear. In fact, Mr Hall is so besotted by the Reds that he once considered moving to Manchester. Terence, no love is worth living up there for. On what we pop pundits call the 'product front', the Colour Field have a single out in June, one side of which will be a cover version of the excellent 'Windmills Of Your Mind'.

"Talking of funny gear, and we'll leave Lord Hip Hop's breeches out of this, dashed surprised to see Mr **Lee John** dressed up as a police officer. Mr John had been asked to judge the disco dancing competition at the annual Police Ball, Mayfair Ballroom, Tottenham. The whole event had been organised by the Met's G Division and some 3,500 kidlets had taken part in preliminary rounds. Personally I think society is to blame..."

"Friday: Spend the morning in bed doing the Times crossword and pondering on the rank stupidities of the pop world. I mean where else would a couple of twenty year old boys be ungrateful because their disc had only entered the chart at the supremely embarrassing position of number four? Of course, I'm referring to ex-bad boys, **Wham**. My, if I'd their chances when I was a lad, I'm telling you..."



GOURMAND K is prevented from returning to his chair after the 28th course

"Saturday: Wake up with hangover and surfeit of moulidy gossip stories. First of all it's that gross chap **Ozzy Osbourne**. Mr Osbourne's antics had so outraged the folk of Jacksonville, Florida, that a petition of 10,000 names was raised to prevent him playing in that august fleapit. It didn't work, but when Mr O took to the stage, he was dressed up as a woman. The show went on, but afterwards the mayor of Jacksonville appeared on TV and publicly banned the double O. Ozzy's reply: "**Boy George** gets a grammy, I bet banned from Florida..."

Gourmand K Gourmand stopped reading Lord Empty Dish's diary, and everyone applauded. With tears in their eyes, the League Of Gentlemen said goodbye to an old friend.

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Pic by Joe Bangay

PERHAPS THERE was a little too much sherry in the trifle

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Gary Crowley



through the day while I ignore the trivialities and merely sit back enjoying myself.

I suppose if I pray hard enough, my wild dream may eventually materialise but in the meantime reality suggests my life is a complete and utter mess. You see, I'm one of that rare breed of people who couldn't organise a drink-up in a brewery, so how on earth I manage to keep up a diary of sorts I don't know. But my diary isn't one of those personal in-depth jobs, the sort you might lose and your life is immediately turned upside down with worry that somebody may stumble across it and discover your innermost thoughts, etc.

My diary merely logs my daily routine, but at the same time it's

littered with subtle clues that I personally devised, all careful reminders of certain people and places. The best game of all, though, is the one that succeeds in giving you hours of fun and amusement on those boring rainy days, and that's getting out your old diaries and reading through them. Talk about memories flooding back, try it some time!

Walken and Martin Sheen. It's adapted from Stephen 'The Shining' King's book and really is an "on the edge of your seat" treat. Get to it!

The latter — Steven Spielberg's follow-up to 'Raiders Of The Lost Ark' is sheer big screen entertainment. Wonderfully titled in true comic book style, it follows on in over-the-top camp style, something explosive happening continuously across the silver screen.

Harrison Ford excels once again as our super explorer, showing up the latest James Bond/Roger Moore efforts as tame mediocre affairs. Make sure when it's released that you're first in the queue.

Vinally, the Crowley Cracker this week goes to Power Funk Trio, I Level, who, with their gorgeously shuffling new waxing, 'In The River', look set to break the spell that's kept them out of the charts.

ANOTHER 'leisure pleasure' fave rave is one that was the backdrop for my mother and father's courtship all those years ago — yes, the ol' cinema. For some reason I seem to be frequenting the local picture palace quite a lot nowadays and two films that particularly impressed me were 'The Dead Zone' and 'Indiana Jones And The Temple of Doom'.

The former is a supernatural masterpiece, starring Christopher

MY FAN out there (hiya!) may remember that last week I was waffling on about favourite pastimes. Well, actually I've got millions of them and if you're interested here's a few more.

Now a lot of people quite rightly accuse me of many things, and one is being disorganised; everything connected with my petty life it seems is in permanent disarray. A recurring dream of mine is that one day a million pounds is going to be left to me by some distant long lost mad aunt. I could then employ the services of a bona-fide English butler, someone to wait on me hand and foot and steer me

OUR TEN master groovers this week have been supplied by little Michael Talbot, the dapper ivory tinkler with cool cats The Style Council. These are the ones that you can hear blaring out of the window of his Merton Park abode.

- 1 THINKING OF YOU — Sister Sledge
- 2 LOVE HAS FINALLY COME AT LAST — Bobby Womack/Patti LaBelle
- 3 NEXT TIME IT'S FOR REAL — Kleer
- 4 SHACK ATTACK — Keith Drummond
- 5 I STOOD ON THE SIDEWALK — JJ Blackfoot
- 6 ALL I DO — Stevie Wonder
- 7 STAND — Sly And The Family Stone
- 8 QUEEN OF CLUBS — KC And The Sunshine Band
- 9 INSIDE OUT — Odyssey
- 10 SHAME — Evelyn 'Champagne' King



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Socks 'n' surrealism

WHAT DO clean black hose, a sea of umbrellas, Alfred Hitchcock, casu-als, revenge, the French Resistance, overeating and Rudolf Valentino have in common with a Spands videoshoot? A dazed and confused **ANDY STRIKE** strives to comprehend all this and the art of being a pop star, Ballet-style. Pics by **JOE SHUTTER**

OK STRIKE," the editor's voice crackled down the phone. "You're off to cover the new Spandau Ballet video for the forthcoming single 'Only When You Leave.'" I dashed upstairs, picked up my passport, malaria tablets and my Collins English-Swahili dictionary and I was ready.

Thoughts of exotic locations with sun drenched beaches and bronzed maidens raced through my mind as we sped off to a secret rendezvous and arrived breathless in sunny . . . Battersea? Surely some mistake!

"You don't need to go to an exotic location every time you want to make a good video," Tony Hadley consoles me during a break in filming. "I think we'll prove that with this video. 'Only When You Leave' is a revenge song and we're basically filming band shots intercut with surreal images — it should be interesting."

These images include some sinister activities on the part of an Alfred Hitchcock lookalike who appears to have a liking for treading on children's toys, a sea of umbrellas in which Tony searches for his true love and a fatal tennis match complete with 1940s crowd and vintage sports cars. Confused? You won't

be when you see it. I ask Gary Kemp what it's all about.

"Well, we've used images from Hitchcock's revenge films like 'Stranger On A Train,'" he explains. "It saves you simply telling a story, you just give people the general idea and they work it out for themselves." Not that this is some kind of intellectual 'Thriller', you understand. In fact most of the video is your customary shots of the Spands playing the single, which gives us the chance to sneak a preview of the new Spandau Ballet image.

"I suppose you'd call it French and casual," says drummer John Keeble thoughtfully. "We've had all the clothes made especially for us, but basically these big leather jackets are sort of French Resistance and the trousers are very like track suit or sweatshirt material except that these have got a pleat or seam running down them. They're far more comfortable and roomy than the stuff we were wearing last year."

Couple these clothes with solid Ibanez guitars, acoustic drums and a heavier, harder sound on the soon to be released album 'Parade' and you have the new Spandau, raring to go. "God, I can't wait to get the single out so we can get back in the charts," says Martin Kemp. "On the other hand we've

had to make the most of things recently because as soon as you're back in the public eye, you can't go shopping or anything because you're back in people's minds and you have a rough time in public."

"Yeah, I love it when we're in the charts," adds Steve Norman. "Those butterflies on a Monday night, I still get all that wondering how far the single's gone up. It's funny because I never get nervous about playing on stage but I keep waking up all night and dreaming that someone's just told me our chart position."

Tony Hadley rejoins us after a stirring performance in front of the wind machine. He's not too happy though because young Martin Kemp has nicked his best black socks leaving our Tony with only a pair of red and blue harlequin ones and a scene approaching where he has to show off the aforementioned garment.

A hapless assistant is packed off to purchase a replacement pair, as we all try not to laugh and suggest that Tony blacks out the socks with boot polish. We sit and wait and calm ourselves down with a light snack (our third of the day). "That's the trouble with video shoots," chews Steve. "All you do all day is hang around eating. We have a pre

continues over



Spandau from page 13

lunch lunch, then lunch, then tea and then supper. I just have to eat it if it's sitting there," he grins.

We all wander into the studio to find a rather nervous man watching horrified as his precious yellow 1949 MG sports car swings periliously on a fork lift truck some twenty feet off the ground. He breathes a sigh of relief when it finally reaches the lofty parking space specially built for the video and becomes positively cheerful when lovely leading lady Rachel glides across the studio and drapes herself elegantly across the gleaming motor car.

Tony climbs the steps toward Rachel, new socks intact, and concludes the scene with a Valentino kiss which brings wild applause and envious looks from the rest of the band.

"They don't really mind me doing most of the acting," he assures me. "It's one of the things I enjoy most, I love getting in front of the cameras because I suppose I'm a bit of a show-off. I'd like to get into acting full time, say in 10 years or so, but I don't think you can really combine singing in a group and acting because they both need so much work and concentration."

SPANDAU BALLET have become dab hands at the video game by now, so looking back I ask them which have been their favourites. "I've still got a soft spot for 'Chant'," says Gary. "That one was like a timepiece, like sitting down now and watching old films of the Who playing a club in the 60s. It's full of nostalgia for me."

Tony smiles. "I know Martin will kill me for this, but 'Communication' is my favourite. The others say it's because I'm the only one in it but I just like doing those location videos because they're more rugged and realistic."

Gary plays a large part in Spandau Ballet videos, thinking up the concept and storyline directly from his lyrics, but he's handed over control of 'Only When You Leave' to an outside director because of the band's hectic schedule at present, as he explains.

"We only finished the new album a couple of days ago so it's all been a matter of finding the time. Also, I decided it was time to get back into thinking about record sleeves again because people have been concentrating on videos so much that sleeves have become just a few dots and graphics. I remember when I was a kid, sleeves were really important to me so the sleeve for 'Parade' is pretty extravagant, we spent a lot of time on it.

"We're really pleased with the new album and this single is a taster if you like. It'll be good to play live again as well this year because there seems to be a return to live stuff now that the club scene has had its day really. Even 12-inch records don't seem the same anymore," he yawns.

In fact yawning seems to have overtaken us all, which isn't surprising when you realise that this shoot has lasted 17 hours already and is far from over. John drags a brush through his hair and forces a smile for the whirring camera.

"This," he tells me, "is the true art of being a pop star..."



VIRGIN RECORD STORES

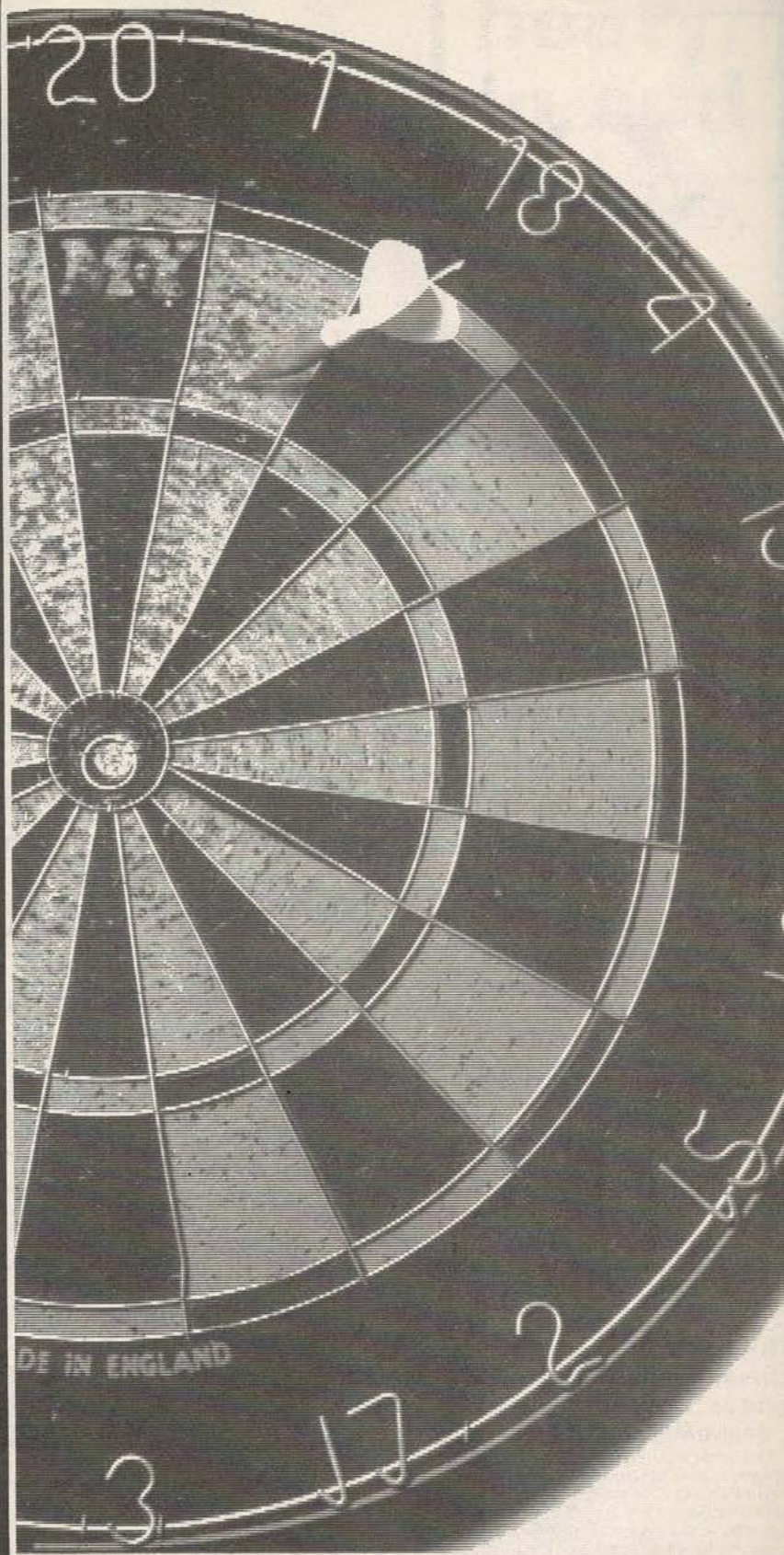


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Singles



Refereed by
Graham K

LIKE LATTER day gladiators the big (and not so big) names of pop gird their loins yet again to do battle in the mean'n menacing music marketplace. Matching voice against voice, tune against tune, and sleeve against sleeve, they size up toe to toe; slugging it out with verse and haircut, shirt and synthesiser.

Laying bare their souls (and bank balances) to the braying hordes of record buyers — their careers teetering on the whim of pocket monied youngsters, these modern day soldiers of fortune snatch a final deep breath, adjust their immaculate coiffure, and set forth. . .

Let battle commence!

The battle for overall supremacy! Old versus New. . .

In which BRONSKI BEAT take on all-comers, wipe the floor with the opposition, and skip gaily into the hit parade and beyond. The Sound Of Young Earls Court is a pristine Moroder-ish sequenced synth topped with wildboy Jimi Somerville's banshee wail on a tale of love and loneliness. Screammers in more ways than one, Bronski Beat may only possess one song, but what a song it is — 'Small Town Boy' (London) takes Hi-NRG onto a whole new peak of perfection; breaking those bad, bad backroom boystown beatboys big. Can't wait to see the capital's A&R cheque-book chappies hanging out at the Coleherne for the next Bronski!

The battle for coverings of class. Sleeves to make you grieve. . .

SPANDAU BALLETT versus I-LEVEL

And what a corker for the Spands (the sleeve anyway. . .) — Masterful, Artful, Tasteful — Mr David Band carries the glory that is Spandau while the boys have an off day in the grooves. A smoky milky figure announces to the admiring hordes that despite the fact that 'Only When You Leave' (Chrysalis) is their weakest offering for ages ART can carry them through. Sounding like an out-take from 'True', 'Only When. . .' is a grandiose, empty re-write of 'Foundation'. Mega Hit! . . . Meanwhile over at the I-LEVEL musical gallery, 'In The River' (Virgin) with its cross-cultural mix of London-Afro prompts a suitably ethnic cover painting.



BRONSKI BEAT: heavyweight champions of the week

Pic by Steve Rapport

Very nice too. Sam Jones' voice is as immediate and pleasing as ever, but the tune, despite its vaguely dark-continental backbeat is very low-key. I-Level are going to be big, big, big. . . But not with this disc.

The battle for effective dance propulsion

Sharing the honours — SCRITTI POLITTI and DAISY CHAIN. It's a draw in the duel of the disco demarcation lines — Scritti's 'Absolute' (Virgin) while not quite matching the hefty hip-hop of 'Wood Beez' is still man enough to split the hoover vote with Daisy Chain's pure Chic re-write. 'No Time To Stop Believing' (Ze/Island) conjures up happy memories of those Sister Sledge/Diana Ross workouts — an effective tune and properly propulsive!

The battle for the teenie-weenie market (extra junior dept.)

Ugh! This fight twixt DAVID AUSTIN and GIRLSTALK is strictly for the under-fives and comes complete with regular breaks for that all-important potty training. Coaxed by George (No! My hair's still not right) Michael, Mr Austin's song is a cheeky, chubby, cheerless view of life in the kindergarten. 'Turn To Gold' it's called, and, on the back of those jammy Whammy boys, turn to gold it probably will. 'Marvellous Guy' (Innervision) sounds like Tracie's kid sister (plus friend) gone Eurovision. I doubt if 'Girlstalk' and 'career longevity' are often mentioned in the same breath. . .

The battle for the best 'guitar revival' band

And let's have a big hand for THE ROOM and APOCALYPSE, the former undoubtedly sweeping the board. Apocalypse are a poor man's Questions (If you can get that poor) and 'People' (EMI) goes for the rockin' casual's vote. Big in the Goldhawk Road. The Room, on the brighter side of life, actually do something a bit more poky, their 'New Dreams For Old' (10) may not offer any innovations in its conception but its realisation does turn out to be an upful slice of janglo popRoomy!

And the final big bout . . . The battle for Smooch Mastery!

Again a tie! Two late arrivals chez RM see the late night lovelies swaying romantically,

preferences split. On my right Rockin' Robin Smith is falling in love to the strains of THE SOS BAND's 'Tell Me If You Still Care' (CBS), an elegant reissue from '83 while on my left young Jimmy Reid, his nose in a book of the most heart-wrenching poems to Eros, shuffles delightfully along with STANLEY CLARK'S 'Heaven Sent You'. We know those words mean a lot, Jim. . .

And so alack, onto those bottom of the bill free-for-alls that can prove so entertaining . . . like no-holds-barred wrestling, the also-rans scabble for the merest attention from the blood-thirsty crowd, eager to see careers crumble. . .

The Dance Bout

THE EARONS 'Land Of Hunger' (Island), THE SYSTEM 'I Wanna Make You Feel Good' (Polydor), PATRICE RUSHEN 'Feels So Real' (Elektra), DEAD OR ALIVE 'What I Want' (Epic).

Lovely Patrice wins this one hands down, her classy understated funkner winning the hearts of the devoted dancers while the rest programme their drum machines into fading oblivion.

The Rock Bout:

ANNABEL LAMB 'So Lucky' (A&M), LIMAH L 'Too Much Trouble' (EMI), BILLY IDOL 'Eyes Without A Face' (Chrysalis), HAIRCUT 100 'Too Up Two Down' (Polydor), FRUER 'Riders In The Night' (CBS).

Ref stops the play due to lack of interest in this sorry, sorry affair. Ms Lamb tries in desperation to revive a sagging contest but the horrible quasi-reggae she arms herself with merely succeeds in driving half the customers quite mad. Limahl goes unnoticed. Billy Idol, concentrating far too much on his second face-lift cares not a jot about the UK fight fans having gone for the big bucks Stateside. Mark Fox fiddles with his collar as the rest of his 'band' gently slip out the back door to Nickier pastures, and Frure. . . er, Froor. . . um, Fraaah — the ones with the squiggly name — avoid the charts as efficiently as ever. . . and. . . OH NO. . . They're ALL down. . . it's all over. Braving the hostile indifference of a sleeping pop world the referee has stepped in and declared the contest complete. A mild wave of hysteria sweeps the snoozing music fraternity as the few capable bruisers — Bronski, Scritti, Stanley, etc, accept the plaudits of an adoring nation. Meanwhile the losers file sadly out the players' entrance to go in search of pastures (and careers) new. . .

Albums

Sin something simple

LOTUS EATERS 'No Sense Of Sin' (Arista 206263)

"Bless me father for I have sinned, my band's only got one song and we're trying to convince people otherwise."

"Don't worry my son, dress it up with pleasant piano and a jolly drumbeat and the kids will love it."

An imaginary Lotus Eaters confession but not too wide of the mark judging by 'No Sense Of Sin', which confirms the sensitive ones as one hit wonders. A shame really because The Lotus Eaters could come up with something more than 'The First Picture Of You' revisited, given the chance and a quiet word about arranging their songs better.

It's the treatment of songs like 'Put Your Touch On Love' and 'Set Me Apart' that lets the boys down, all gentle piano arpeggios and biff blat drums. Loosen up lads and give it some welly occasionally. I bought that single, but I only need one copy of it in my collection thank you. ++ 1/2

Andy Strike

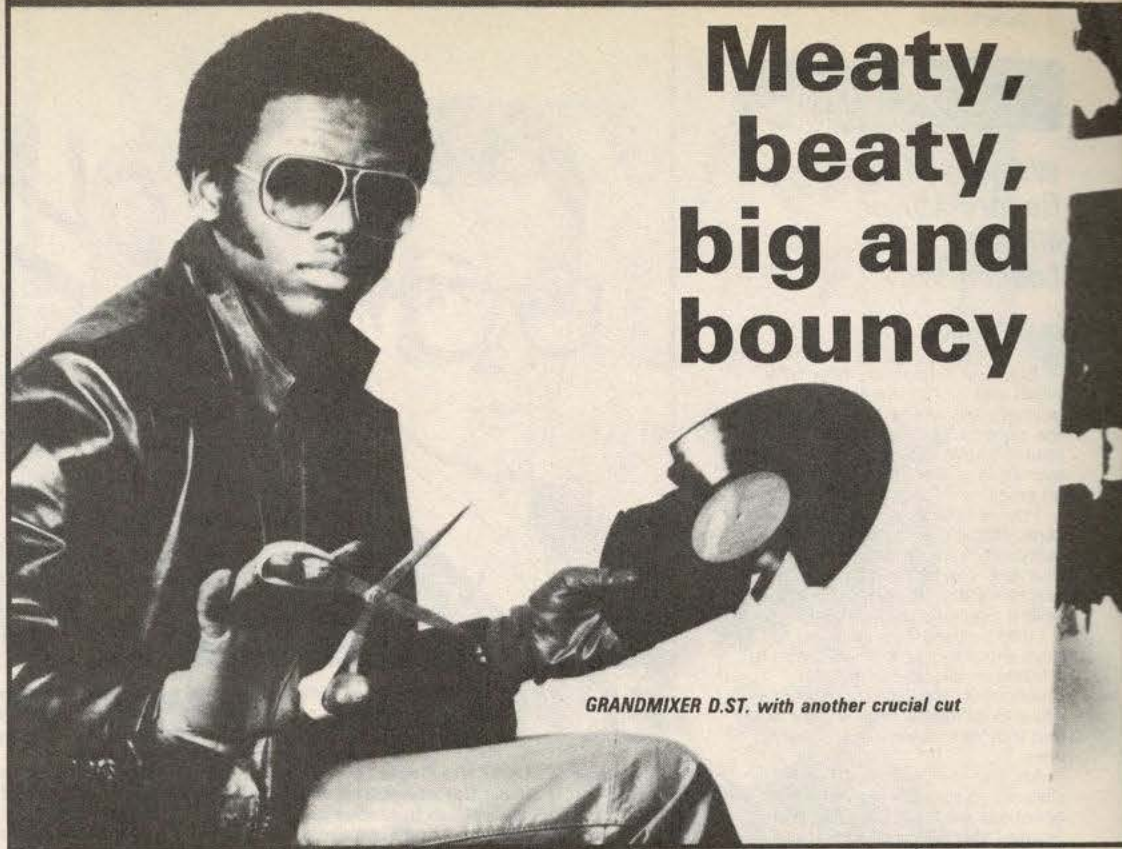
INDEEP 'Pajama Party' (Becket Records BKLP 5681)

IF LAST year's 'Last Night A DJ Saved My Life' (single and LP) was a fleet-footed introduction to Indeeep, then 'Pajama Party' has strapped a pair of lead bootees round those dancin' plates. 'Pajama Party' is the classic case of one good idea used up chewed up and used again. It's an album bereft of ambition, soul and the merest spark of imagination. Why, 'The Night The Boy Learned How To Dance' is practically a note for note cover of 'Last Night...'. And the beat goes on zzzzz... ++

Jim Reid

ALTERED IMAGES 'Collected Images' (Epic 25973)

Lubricate that turntable! Prize this LP out of its rather meagre sleeve and place your needle onto track five, side two and wallow in that sound! 'Don't Talk To Me About Love' was the Images' pinnacle — a veritable classic single that was almost Philly in its approach — and what a wall of sound (imagine walking down a catwalk to this!).



GRANDMIXER D.ST. with another crucial cut

Meaty, beaty, big and bouncy

VARIOUS ARTISTS 'Streetsounds Electro 4' (Streetsounds ELCST 4)

NUMERO QUATRO already! And nary a sign as yet of premature electrolysis (sorta electro paralysis, of course): not even a close shave... Now electro's established as a vibrant, exciting new expansion area rather than a flash-in-the-street novelty exercise, we can all relax and feel the width...

Here we find the beatboxers branching out from the pure FX/sci-fi/computer games framework, and getting curiouser and curiouser. Radio Active's 'Steps Ahead' surprisingly combines hip hop with fractured jazzy saxes and Oriental flourishes; likewise Key-Matic's 'Breakin' In Space' shows signs of jazzier 'fluences alongside a heavy YMO/technopop feel.

Then we have, dare one say, 'standard' electro — the mean, hard'n'fast raps — Pumpkin and Profile All Stars' 'Here Comes That Beat' and Run-DMC's 'Sucker MC's'. Both tight'n'beaty — they pull no punches but no surprises either. Cybotron still reckon, a little leadenly perhaps, that space is the place, and The VHB beat out seven minutes of hip hop's first adventures in classical music, 'Beethoven's 5th (Street) Symphony' (ho ho).

Now hear the best: Herbie Hancock's 'Megamix', via Grandmixer D.ST, a triumph of man over turntable, Herbie's hits overlapped and techno-warped into a seething maelstrom of vinyl graffiti. Yep, it's still hip to hop; electro's breakin' down its own barriers as fast as it erects 'em. ++++

Betty Page

This song plus the runner-up, 'Bring Me Closer', elevate an otherwise lacklustre compilation.

Clare Grogan's aural wet-dream of a voice was often capable of great things, but it seems that her acting career will prove more profitable in the long run.

They were too nice a band to hate — sometimes capable of awesome sounds (taking the Buzzcock chainsaw ethic and mixing it with those tunes), other times capable of absolute drivell — they will be remembered as honourable contenders in the

match, even if they didn't win. 'And now I've had my fifteen minutes...' ++++

Dylan Jones

THE WATER BOYS 'A Pagan Place' (Island ENCL3)

The Water Boys want to be big. They write big songs, have a big sound and make very big music indeed. You remember big music don't you? It used to be the result of someone with a single minded vision pursuing it to the full.

The Water Boys have never had a hit, but they will I promise you. It

should have come with 'Big Music' but that wasn't their best. Their influences veer towards the Dylan side of grandiose but Mike Scott is no revivalist. From the gaelic melancholy violin of 'The Thrill Has Gone' to the guitar rush of 'Rags', the Water Boys prove that they can control their passion and produce it just when it's needed.

Above all, Mike Scott is a great story teller, 'Red Army Blues' in particular, and for a change you can hear every word the man utters. At last, a new rock band to shout about. ++++ Andy Strike

GO TO HOLLYWOOD

GET FRESH! It's time to get rockin'. RECORD MIRROR is giving away 25 packages of 'Then Came Rock'n'Roll' — the new compilation that puts together 36 classic rock'n'roll songs by the likes of Chuck Berry, Little Richard, Buddy Holly and Gene Vincent — plus a sweatshirt, in an easy to enter contest. Answer the three questions and post the coupon to: Rock'n'Roll Competition, RECORD MIRROR, PO Box 16, Harlow, Essex. First 25 correct entries opened on the closing date, Monday June 4, get to bop.

- 1) Who were the Everly Brothers?
a) Phil and Don..... b) Marks and Spencer.....
c) Eric and Ernie.....
- 2) Who sang 'Tutti Frutti'?
a) Keith Richards..... b) Cliff Richard.....
c) Little Richard.....
- 3) Who found his thrill on 'Blueberry Hill'?
a) Chubby Checker..... b) Meat Loaf.....
c) Fats Domino.....

Name

Address



Mailman

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

DEAR GEORGE

— Relax

— Surely you know by now how banal and (unfortunately) unimportant words have become in the eighties 'pop' song. You, yourself have mastered the technique of the throwaway lyric to an enviable degree.

'Pop' is fun. It's cheap in the sense that it's easily accessible, not tacky. More importantly, it's *tongue in cheek*. Therefore, it's not surprising that 'Relax' is the biggest selling single so far this year.

I don't regard it as insulting to gays either in that it doesn't aim to educate or alienate, it merely mentions it. You said yourself, it's not a revolution it's just a way of life that they're showing in a cheeky way.

Are you too overloaded with sincerity to realise what fun and openness are all about? Are you worried about shocking all those mothers or all those American kiddies? Also as a follower of Trevor Horn's work, I know that he only uses his unique talent on equally talented artists.

I'm sorry George, but I feel that you've alienated yourself — you're the one who comes over as frustrated, not 'Frankie'. You're a middle-of-the-road person and your opinions are valid only to that genre.

Perhaps you should cut down on your cups of tea?

Dave, Liverpool

● *Tea makes you MoR? No way, ask Hinge and Bracket*

HAVE YOU seen the scandalous revelations about Duran Duran in a certain daily newspaper? I have had to turn to drugs myself (Valium actually) to cope with such a horrible shock. I always envisaged them as nice, lovable, wholesome boys and now the rosy illusions have been crudely shattered at a single blow.

Rochelle Loring, London

● *The League of Gentlemen recommend a bottle of port, followed by game pie and chips, as a cure.*



EL 'N' HIGH WATER

IT'S ABOUT time Elvis Costello was no longer allowed to rest on the considerable laurels he has gained in the music business over the years. Every review he gets is tainted with a bias towards him. His latest effort 'Peace In Our Time' has had the same 'seal of approval' from the critics as always, and it's infuriating.

The song itself is quite decent lyrically I admit, but musically it is totally forgettable, and it's not the words that make a song. And it's certainly not original, I mean who the hell hasn't slagged off the shortcomings of the world before? And didn't there just HAVE to be a line about poor Ronnie in the Whitehouse?

It's a case of 'we've heard it all before' with this record and it's a pity more reviewers haven't got the nerve to say so. Maybe the idea of a protest song is to keep it simple, even sparse. But the Special AKA got their message over (a record which Costello worked on) by being loud, colourful and most importantly, memorable.

Elvis is still capable of writing masterpieces, but 'Peace In Our Time' is rubbish.
Anonymous and Awfully Annoyed

● *Maybe sitting on his laurels has made him such a hardy annual*

DEAR GEORGE, if you were to be honest, I think you will find that you DID try and jump on the 'naughty but nice' bandwagon. It wasn't your fault that playing that pretentious pap you churn out just happened to appeal to the granny/housewife brigade that usually get off on Radio 2.

As for slagging Frankie Goes To Hollywood off for selling themselves on pure sexuality, what the bloody hell do you think you have done?!!!!

As for slagging off FGTH for being manipulated as far as production goes, you are a fine one to talk. If it wasn't for the skill of Steve Levine you wouldn't be where

you are now. I even bought your single 'Victims' because of Steve Levine's production.

Stick to what you do best George, and that is making a prat of yourself, making records that go nowhere, and videos like 'Karma Chameleon' that I'm sure said less than the 'Relax' video.

Kirk Matthews, Canvey Island, Essex

● *Has it really 'come' to this?*

LAST WEEK while looking around my local record shop I came across an LP called, 'Touch Sensitive', the debut LP by none other than ex-

Jam bassist — Bruce Foxton.

Now as an avid Jam fan I decided, "Let's see what old Bruce boy's getting up to." Well, I'll tell you, the music on this LP is simply brilliant.

Now those of you who weren't strongly into the Jam may have your doubts about Bruce. After the hit single 'Freak' Bruce has released another single called, 'It Makes Me Wonder' and quite frankly after hearing this record all doubts about Bruce's potential will be forgotten.

Truly, it is great.

Pinchy, Dundee

● *So you like it, eh?*



HAVE YOU noticed something about your very own Jim 'Crowface' Reid? No?? I am surprised! Take one of side poses — where he eyes the camera from an angle — and what do you get? A striking resemblance to Jon Moss of Culture Club (assuming an identical pose!). They must be one and the same person — even their names have the identical number of letters! So now we know!

Arthur the Aardvark and his bag of tricks, Liverpool

● (picture) Jon Moss (right) discusses Jim Reid's new League of Gentlemen outfit

Help!

My job gets up my nose

CAN YOU give me some advice about my job? I've been there a few years now and as I'm getting married fairly soon I need the money. But I'm worried.

Working as a powder coater in the factory, I'm constantly breathing in the powder I spray. Near the end of the day, my nose is always blocked and my chest feels tight. I know this will probably start affecting me later on.

Do you think I should give up the job because of my health? Should I stay? I really need that job.

Terry, UK

● In a time when work is scarce, it might be best to explore the possibilities of improving the safety conditions of your job before simply jacking it all in.

At the same time, there's nothing to stop you from looking around for other work.

Back at here and now, you have a basic legal right to work in a safe and healthy environment and your employer is required to



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.

do all he or she reasonably can to ensure that this is so. The onus is with your employer to provide adequate ventilation and protective clothing, including safety masks, for example.

See your shop steward or union safety representative or, if you don't have a trade union at work, take up the matter with your employer direct. Response may be good.

If it isn't, contact the Factory Inspectorate or your local Health And Safety Executive. They exist to make sure that your health is protected. I'm sending you the address.

Also see your doctor for a complete medical check up to gauge how much damage may have been done already.

LIKE MANY of my friends, I'm on supplementary benefit. I've heard that it is possible to both claim benefit and study for a course at college at the same time. Can you give some details?

I'm sure this would be useful to lots of other people in the same boat.

Jason, Tyne & Wear

● Before December last year, young unemployed people were only entitled to benefit during their first three months of claiming if they studied for less than 15 hours a week, including homework.

But, following a test case in which part-time student Tracey McCormack from Bristol fought for her right to claim, the law has been changed. Claimants can now get benefit in this three month qualifying period for up to 21 hours of study, which may include homework. The new guidelines, decided by the Chief Social Security Commissioner himself state that "where the hours of study are between 15 and 21, benefit entitlement will depend on the facts of the case, relevant factors being whether the school or college considers its course to be part-time, and its hours of attendance, with less weight being attached to homework time."

This important decision means that young people who're waiting for work on the dole will have greater freedom to study, and that might even help them get a job in the end.

Past claimants who've been refused benefit will be able to claim back payments. Youthaid, an independent charity working on behalf of the young unemployed, which has spilled the beans on this little publicised change, says that "to gain their entitlement, eligible young people will probably have to apply, be refused and then appeal." If you need help in doing this, contact your Citizens Advice Bureau or National Union Of Students office for further information. Copies of the decision are free from: Youthaid, 9, Poland Street, London W1. (Send an sae.)

IS THERE an appreciation society for Jean Michel Jarre in the UK? This information would be really appreciated.

A, Southsea

● 'Fraid there's no fan club this side of the English Channel, but for more information on the man himself and his music, simply write to Jean c/o Disque Motor, 26, Avenue Kleber, Paris 75116, France. (An international reply coupon could do le trick.)

CYNDI LAUPER



MONEY CHANGES EVERYTHING

HER NEW SINGLE
ON 7" & 3 TRACK 12"

Portrait

DANCE



What are all these soul records doing in the charts? PAUL SEXTON wonders what went right

THE SCENE is the Cheam Rest Home for Current Radio and Television Music Programme Controllers. A nurse walks round dusting away cobwebs and beneath one she finds the group huddled around this week's issue of Record Mirror, or as they remember it, Wax Cylinder Chronicle, perusing the popular music best sellers. "Nnnnnggg," they mumble absent-mindedly, "Jeffrey Osborne? Usually have one of them with me cup of tea. Nnngg . . . Pointer Sisters . . . shouldn't that say Andrews Sisters?"

Meanwhile back in the 20th Century, a great many of us who've always gone for anything with soul on its sleeve are gleaming great joy from seeing Womack and Womack, Terri Wells, Rufus and Chaka, the SOS Band, Jocelyn Brown and others finally cutting through to the top half of the chart page for a change. A good few others are pretending they always liked soul



The SOS Band

DANCE



Chaka Khan

. . . and everyone else with the faintest interest sits bemused at the sight of the Pointer Sisters outdoing Queen and Womack and Womack outdoing Billy Joel.

So why it is suddenly happening? Is it a fluke or a revolution? In a search for the logic behind this new show of Black Power I had a quick word on the dog and bone with three of the country's chief soul protagonists; and found, perhaps disappointingly, that none of them was prepared to lay it on the line that this is the new r 'n' b coming.

ROBBIE VINCENT has been a staunch soul supporter for many years, via his Saturday morning BBC Radio London show, his regular club appearances and, of late, a well-received Sunday evening slot on Radio One. This airs at a lamentably 'minority' time and serves as the *only* national outlet for the genre on radio (to which the grudging observation, I suppose, is that it's one better than none at all). Vincent believes in the cyclical theory to some extent.

"Historically, you get a period, which usually follows people saying it's all over, when black r 'n' b records do very well. But what you do have now is a whole new generation coming through who've grown up on black music."

So are we currently in the middle of a particularly hot streak of fine US recordings? Terri Wells' 'I'll Be Around', for example, is a stylishly made single but it's hard to imagine it enjoying Top 20 status even a year ago; especially as her previous release 'You Make It Heaven' seemed at least as proficient a record and peaked at 53. An all-too-familiar sort of position for a record of its kind.

"The Terri Wells record ('I'll Be Around') would have made it as a pop record," says Vincent. "Jeffrey Osborne I don't understand, because it isn't an awfully good record. The significant one is 'Love Wars'."

He puts forward the argument, impossible to counter, that black music is now, as it's always been, very influential on white artists — everyone from the Thompson Twins to Blue Rondo. Robbie also feels that the quality of the records coming out of the States has improved. "I've been talking to a lot of Americans, and Randy (Brass Construction, New York Sky) Muller said to me 'It's back to the songs'. Part of the trouble was that American soul music stagnated from making electronic records that no one buys. The tunnel got blocked up."

Morgan Khan is boss of Streetwave Records and has set up as a kind of self-styled dance music mogul, creaming the best

DANCE

DAVID AUSTIN



Womack and Womack

of the American releases for his own licensing deals, either as quickly-issued singles or on the successful 'Streetsounds' compilations. Their success predates the current influx of soul singles heading chartwards; but still he sees the invasion as something of a flash in the pan.

"Most American soul records are by faceless nobodies that no one will ever hear of again. Once in a while you get a Shalamar or an Odyssey or a Benson coming along, but very rarely. I hope this trend carries on but I see it as a one or two month cycle."

Khan points out another reason for the pattern. "It's the most lethargic time in British pop music for a long time. Every single record sounds alike with the exception of Culture Club. Records like the Gap Band and Evelyn Thomas come along with a lot of energy and vocal attack, and the punter has heard them in the clubs. Also it's hip to play dance. I'm getting a lot more daytime play on all the product. I've been listening to Radio One for the last two hours and I've probably heard seven dance records. It's the most melodic and constructive music right now."

KHAN POINTS out that all record sales are down on last year with the exception of 12-inch singles, so black records may have more of the pie, but it's a smaller pie; and estimates that in many cases, some 80 to 90 per cent of sales are based in the London area. That being the area best served by soul radio, in the form of the pirate stations and Tony Blackburn's daily Radio London morning show, now bringing some 15 hours of the music to Londoners and reportedly reaping vast audiences in so doing. Blackburn is understandably proud of the

show and feels that it's made a big contribution.

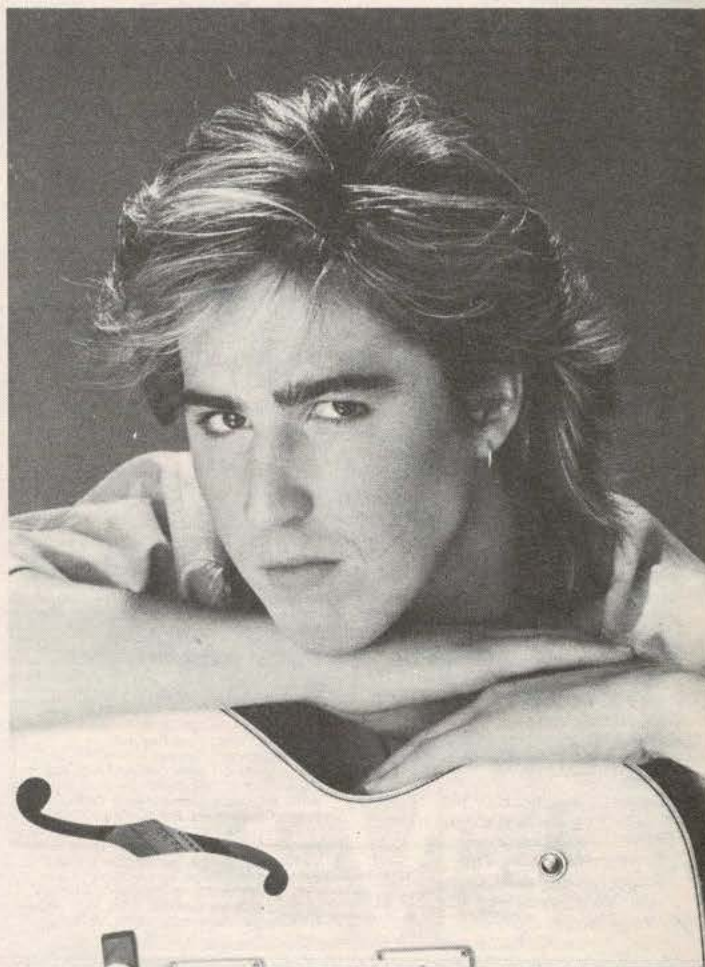
"It has a lot to do with the increase in records being heard now. Soul music will go on forever, because it's sung by better artists who can sing properly, but what we can do is start the records happening in the London area." But, despite Morgan Khan's assertion that Radio One is opening its doors a little wider to soul music, Blackburn (who still broadcasts on the network at weekends) doesn't detect much improvement among station producers. "One said to me a year ago 'How's your sweaty disco music?' It's not sweaty, it's soul. There's a lack of understanding."

Khan bears that out: "They should walk down Oxford Street and hear what people are listening to. It's dance music, it always has been."

Let's just hope that back at the Rest Home, a few of them have hearing aids powerful enough to pick up the music.



Jeffrey Osborne



THE SINGLE

TURN TO GOLD

7 INCH & 12 INCH EXTENDED
SWING MIX (12) R6068



X WORD

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

ACROSS

- 1 Put together they comprise a Bowie compilation (4,3,7)
- 5 Queen's radio (2,2)
- 9 Fertile spot in the LP chart (5)
- 10 See 30 across
- 11 Where The Jam found themselves (7,4)
- 12 What Thomas does to himself (5)
- 13 Japan put it on canvas (3)
- 14 Where you'll find Kool and the Gang (2,3,5)
- 16 Duran label (1,1,1)
- 17 1980 OMD LP (12)
- 20 A toast from Deniece (4,4,2,3,3,3)
- 22 What Howard's campaigning for (6,3)
- 24 See 21 Down
- 27 Latest Rush offering (5,5,8)
- 30 & 10 across Jeffrey Osborne doesn't want you to leave (4,4,2,7)
- 32 & 7 down Group sheltering from Ocean Rain (4,3,3,8)
- 33 Latest addition to The Smiths (6,4)
- 34 1983 Rocksteady Crew hit (3,3)

DOWN

- 1 How Kenny Loggins feels (9)
- 2 They're telling us She's Trouble (7,5)
- 3 What Marillion are doing (9)
- 4 A Policeman (5)
- 6 How The Pointer Sisters are operated (9)
- 7 See 32 across
- 8 See 28 down
- 15 Duran Duran city (3)
- 18 Group who ventured Into The Valley (5)
- 19 Description of Lizzy (4)
- 20 Played by Belle and her friends (4,5)
- 21 & 24 across Why The Boomtown Rats had to call the fire brigade in 1982 (5,2,4)
- 28 Slade singer (5)

- 25 Spandau were listening to him all night long (6)
- 26 Motorhead leader (5)
- 28 & 8 down He can't decide if he's Dead Or Alive (4,5)
- 29 Eye Of The Tiger film (5)
- 31 You'll find 9 across on this label (1,1,1)

LAST WEEK'S SOLUTION

ACROSS: 1 'Thieves Like Us', 6 'Love Me', 8 Rufus, 9 'It's A Miracle', 11 'Labour Of Love', 15 'Running With The Night', 18 Boomtown Rats, 19 War, 22 Blues, 23 Thereza, 24 Speaking, 25 Paul, 26 'Mickey', 28 'Snap', 29 Bluebells, 33 Starr, 34 Good, 36 Mari Wilson, 37 Geno, 38 Night.

DOWN: 1 'Turn Your Back On Me', 2 'I'm Falling', 3 'Visions In Blue', 4 'Swimming Horses', 5 Sprout, 7 My Love, 10 'Sulk', 12 Bush, 13 Long, 14 'Snot Rap', 16 'Into The Gap', 17 Tracey Ullman, 20 'Abracadabra', 21 'Happy Ending', 27 Lebanon, 28 Simple, 30 'Lodger', 31 Crowd, 32 Tom, 35 SOS.

X-WORD WINNER (MAY 19)

Dave Thompson, Flat 3, 130 Kew Road, Richmond, Surrey

DOA comp winners

Gary Boyce, Netherley, Liverpool; Elizabeth Scott, Springboig, Glasgow G32; Will Credson, Hampton, Middx; Roy Nolan, Birmingham 8; B A Williams, Neath, S Wales; Michael Tiehe, Daventry, Northants; Lisa Millar, Buckhurst Hill, Essex; Nancy Perry, Hoddesdon, Herts; Miss E Penfold, London NW2; J Bridger, Harlow, Essex; Ria Glover, Marlow, Bucks; J Mabbutt, Moulton, Northants.

Dolby comp winners

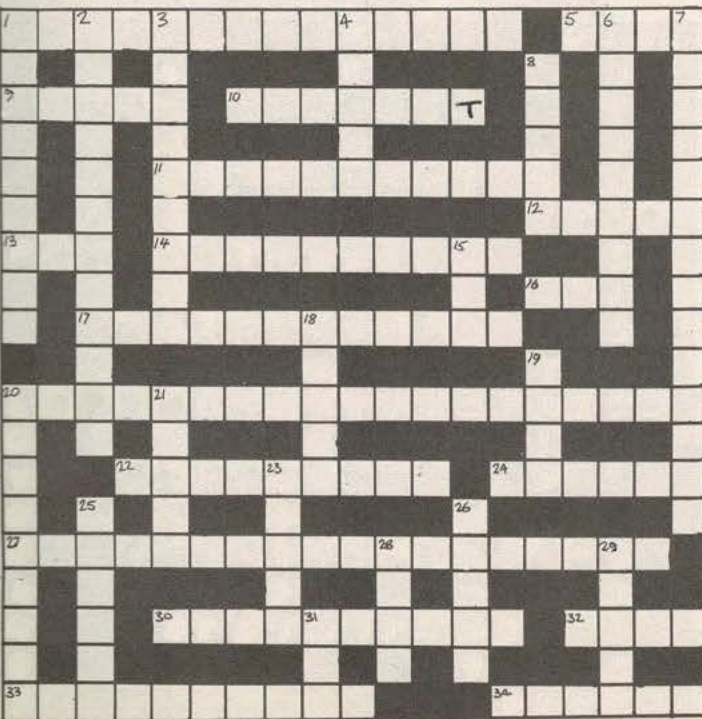
Paul Johnson, Birkenhead, Merseyside; Kim Hawthorne, Tullycarnet, N Ireland; M Gregorich, Grantham, Lines; M Stamp, Plumstead, London SE18; Charles Patrick, Selby, N Yorks; Paul Reynish, Haverfordwest; Gaynor Runciman, Skelmersdale, Lancs; Lee Holland, Ebbw Vale, Gwent; Tina Bentham, Hull, HU9 3NX; Anna Burnham, Doncaster, S Yorks; P D Finch, Chelmsford, Essex; Keith Horton, Newport, Gwent; Debbie McMorow, Rainham, Kent; CRM Cooley, Waterbeach, Cambs; Ian Beeby, Nottingham; Philip Standley, Wantage, Oxon; Paul Tucker, Colchester, Essex; D Spittle, Camberley, Surrey; C Ward, London NW2 2PB; Alison McNamara, Haywards Heath, W Sussex.



NOW COP that cape? The chap at the front once had a hit about a European capital. Name him, his group today and his group then to start our towns and cities quiz.

TRIVIA QUIZ

- 1 Name the Specials' second number one hit.
- 2 Who was living for the city in 1974?
- 3 Sparks had a number two hit with 'This Town Ain't Big Enough For The Both Of Us'. Name the two brothers who made up the group.
- 4 '5-7-0-5' was hit for which group?
- 5 'Downtown' was a US number one and UK number two for which artist?
- 6 Name The Jam's first hit.
- 7 Which American city did the Beatles sing about on the 'Beatles For Sale' LP?
- 8 Who saw the city lights in 1976?
- 9 Who has had hits with 'London Town' and 'Getting Closer'?
- 10 Who sang about 'New York City' in 1975?
- 11 Name Billy Joel's hit prior to 'Uptown Girl'.
- 12 Who had to leave Durham Town in 1969?
- 13 Name Althia & Donna's solitary hit which scored a number one in 1977.
- 14 'Uptown Uptempo Woman' was a hit for which singer-songwriter in 1976?
- 15 'A Town Called Malice' was a double A-side for The Jam with which other song?
- 16 Who went to funkytown in 1980?
- 17 Who claimed the whole town was laughing at him?
- 18 Who had a top 10 album called 'City To City'?
- 19 Name Cliff Richard's 1982 Christmas hit.
- 20 Who sang about the little town flirt in the sixties?
- 21 In which US city did Motown records originate?
- 22 Who sang about Chinatown in 1971?
- 23 What was the Boomtown Rats' first hit single?
- 24 'Uptown Festival' was a medley of oldies that charted for which group in 1977?
- 25 Which famous daughter took a trip to Sugar Town in 1967?



ANSWERS

1 The Move, 2 Stevie Wonder, 3 Ron and Russell Maev, 4 City Boy, 5 Paula Clark, 6 'In The City', 7 Kansas City, 8 David Essex, 9 Wings, 10 T Rex, 11 'It's Still Rock 'n' Roll To Me', 12 Roger Whittaker, 13 Uptown Top Ranking, 14 Randy Edelman, 15 Precious, 16 Lips Inc, 17 Teddy Pendergrass, 18 Gerry Rafferty, 19 Little Town, 20 Del Shannon, 21 Detroit, 22 The Movers, 23 Looking After No 1, 24 Shalimar, 25 Nancy Sinatra.

PICTURE: Midge Ure of Ultravox, then of Silk

First foot Loose

BRIT-FUNK may be dead, but long live Loose Ends.

The Peckham three-piece (Steve Nichol, trumpet and keyboards, Jane Eugene, vocals and Macca, bass) are at the forefront of a new British soul assault on the charts with their single 'Emergency (Dial 999)'. They've also just released a surprisingly mature album 'A Little Spice'.

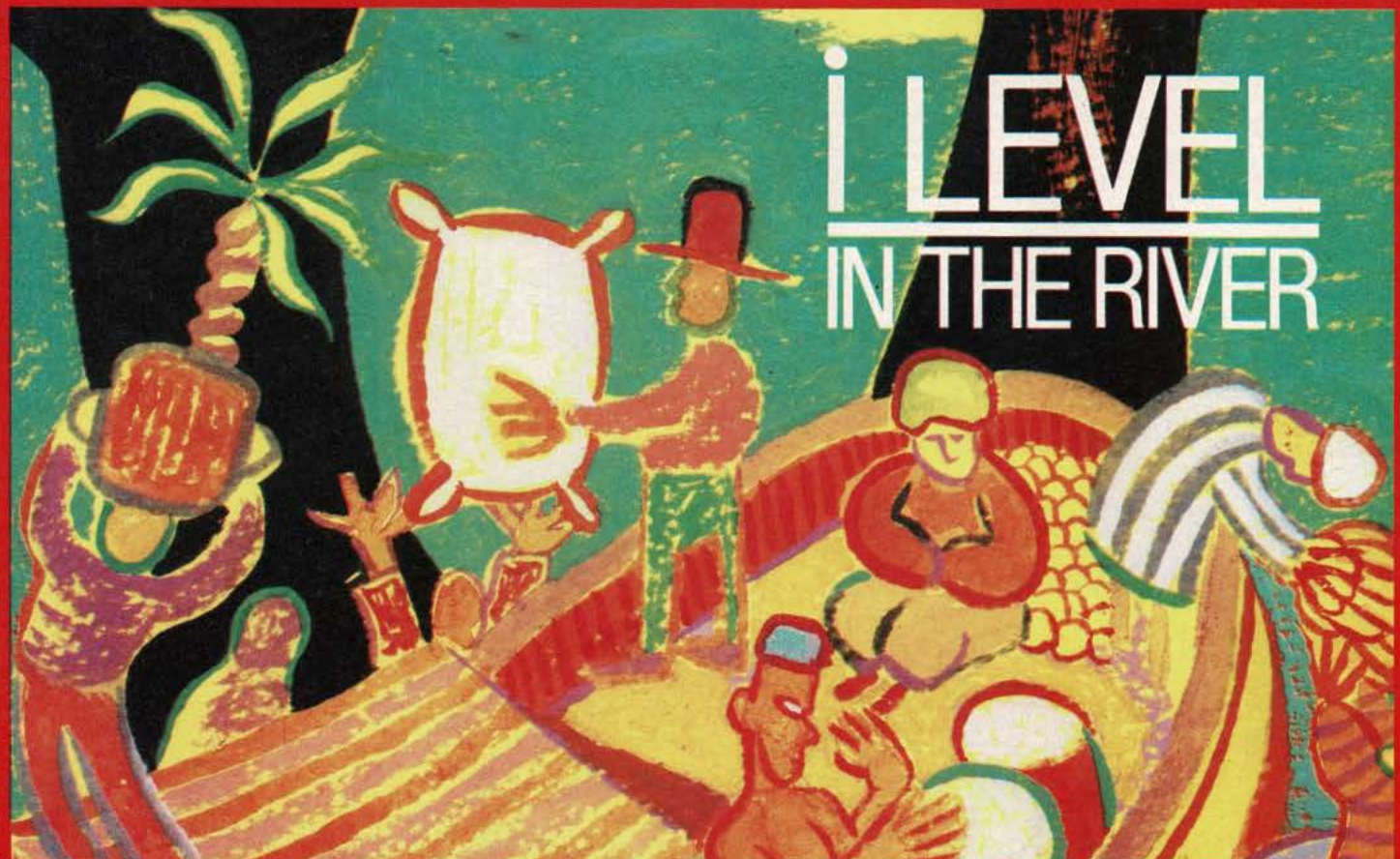
"There is no British funk scene at the moment as such," says Jane, "only individual artists like Phil Fearon and David Joseph who are now able to make records which can compete with American productions. The problem with early Brit-funk was that it simply didn't stand up against the US stuff."

Recently when Top Of The Pops was off the air, a third of the artists making up the following week's chart were black. Do Loose Ends see this as the shape of things to come?

"I think it just demonstrates what a strong following black music has in Britain — a following which has recently been strengthened by extensive radio play on national radio stations," says Steve Nichol, "and by DJs like Tony Blackburn."

Brit-funk may be lying low but the smart money is on Loose Ends spearheading a new wave stronger and more credible than the first.

SIMON MILLS



i LEVEL IN THE RIVER

new single

7" and 4 track 12"

VS681/-12 *Virgin*

Texas Fever

PART TWO: ANNIE LENNOX
on love, intensity, pessimism
and spiritual enlightenment
by Graham K(arma) Smith

ANNIE LENNOX is *not* your normal pop person. "She's not a person who messes around or does things for a laugh. . . ." advised her partner, prompter and controller Dave Stewart, but that's not a fraction of the story.

Lennox is undoubtedly STRONG. But hers is an unwieldy, unpredictable strength that appears to teeter constantly on the brink. A power she barely seems able to control, a wild emotional barometer that dips and rises in alarming fashion.

Were it not for the release of her agonising perfection and the barely controlled mania onstage, that strength could well drag her down to God knows where.

Talking to Annie Lennox prompts the feeling of a staged unreality — she may allude to a calm exterior but that seething, nervous intent blatantly throbs just beneath that pale skin — you feel like backing away, as if from a bulging high pressure pipe about to explode.

Her sole release is the Eurythmics. Eurythmics is EVERYTHING. She talks of the group defensively, in awe of it. She can often sound portentous when discussing it, but that's because it means so much. . . Happiness doesn't seem to come into it — the happiness of a drug soon evaporates — but I ask anyway. . .

Annie, are you happy? "I'm not a very happy person. My happiness comes in fits and starts, up and down. This is a very *intensive* time. . . but then all times with me are intensive. I would say I'm *relatively* happy. . . I am very happy that Eurythmics is now successful on our own terms — I'm very satisfied with that."

Does success motivate you? "Obviously I must be an attention seeker — but I want the attention to get the music across. The superficial qualities are the vehicle. People like the superficiality of it, but when I see my picture in a paper I'm quite detached from it — all I think is 'Oh that's good, people are interested in us.'"

Dave said he provided the optimism to balance your pessimism — how easy is it to keep that pessimism at bay now you're entrenched in this cynical world of pop. . . ?

"Well, the thing you do see coming out of England," (Don't forget, we're in Austin, Texas folks!) "is that people in our country are very cynical — they've lost faith and they're right — but there's never any solution, it's just a vicious circle spiralling down. There's a lot of things to be cynical about but I have to *guard* my cynicism — if it creeps in I'm no use to anybody. Actually I am more pessimistic than cynical — I have to *work* not to be pessimistic."

HOW DO you keep that pessimism at bay? "I read a lot — at the moment religious philosophy books — I think the spiritual life is the *most* important thing. I wouldn't say I'm devout — I'm just trying to develop my spiritual life. I can't really discuss it because it's very much in its amoebic stage but it's a thing human beings *ought* to develop — it's the hardest thing to comprehend — it takes a lifetime to even glimpse it but if you've got any intelligence you're not just going to accept what's in front of you."

WHILE APPARENTLY eschewing a specific faith, Annie has formed a close relationship with the Krishna movement, using its diets and mantras as a major part of her new spiritual curiosity. Her recent, officially denied marriage, to a German former Krishna devotee seems a part of her need to control or at least come to terms with that maverick inner power. Or perhaps it's just a move toward security. . .

"I don't know. . . I hadn't thought of it as something to bring me security. There *is* something very nice and stabilising about it, but it wasn't done to achieve stability. It was just something that came about. . . I didn't even know I was going to get married."

Do you still use role models in defining your own personality? "Well, although a lot of people have said it, I know I'm not the world's best singer. I *know* there are people who nobody's heard of who are much better than me. The people I've admired, who've helped me attain a quality of performance. . . Debbie Harry — she had a certain way of projecting herself and not *doing* anything — so fantastic. Bryan Ferry —

**"There has to come
a time when you
say No Eurythmics
. . . and that's
going to come very
soon . . ."**

very minimal, very highly stylised, I like that *chic* presentation. And Bowie — pure style, beautifully thought out."

Is there anything current that appeals to you? "Not a lot. When Billy Mackenzie formed the Associates I thought 'Here's somebody who's got something really special to offer.'"

But has he blown it? "No, people don't blow it — if anyone has any kind of talent and some intelligence they'll get it together. He's the most talented person I've met among creative people. He could do *great* things but he's got to be more disciplined."

'Love' is a word that frequently appears in your lyrics — does the concept fascinate you?

"When I bring up 'love', . . . there have been so many love songs which have *nothing* to say — anthems of nothingness. . . I'm interested in asking what it is. 'Love Is A Stranger' is a big, big question about love — how people project their desire onto other people — sometimes it's more to do with self-love."

Do you ever write from the point of view of 'being in love'?

"I have felt that. . . and I feel it. But it's sometimes cheap to put a feeling like that into a song. Very few have done that successfully

— so much is sugary, very little genuine feeling, very unreal. I listen to American radio and the majority of songs are love songs and they're so *insincere*."

Have you ever found sincerity in pop? "Bob Marley — what he said and what he did were the same. Ironically enough, because I don't have a great deal of respect for The Police — I've met them and I found them, Sting in particular, a very puffed-up sort of person; I sensed he was very arrogant — but nevertheless 'Every Breath You Take' really moved me. And I was surprised because it came from someone so arrogant. Other things. . . Elvis Costello singing 'My Aim Is True', Ray Charles. . . Sometimes the kitschiest things really stick — 'Wichita Lineman' — it's American and it's not very profound but there's something about it. 'Vincent' by Don McLean, that was another one that gave me funny feelings."

DO POP people really deserve admiration? "I don't have any heroes. The sort of people I really admire are the ones that stay the same — like when Dave was in hospital there were women working there as auxiliary nurses — changing bedpans, cleaning people up, stuff that's not exactly *desirable* — and they were very beautiful and the sweetest people. No-one thanked them, they got an awful salary, in fact they were often given insults. They don't have any voice but they're the ones I admire."

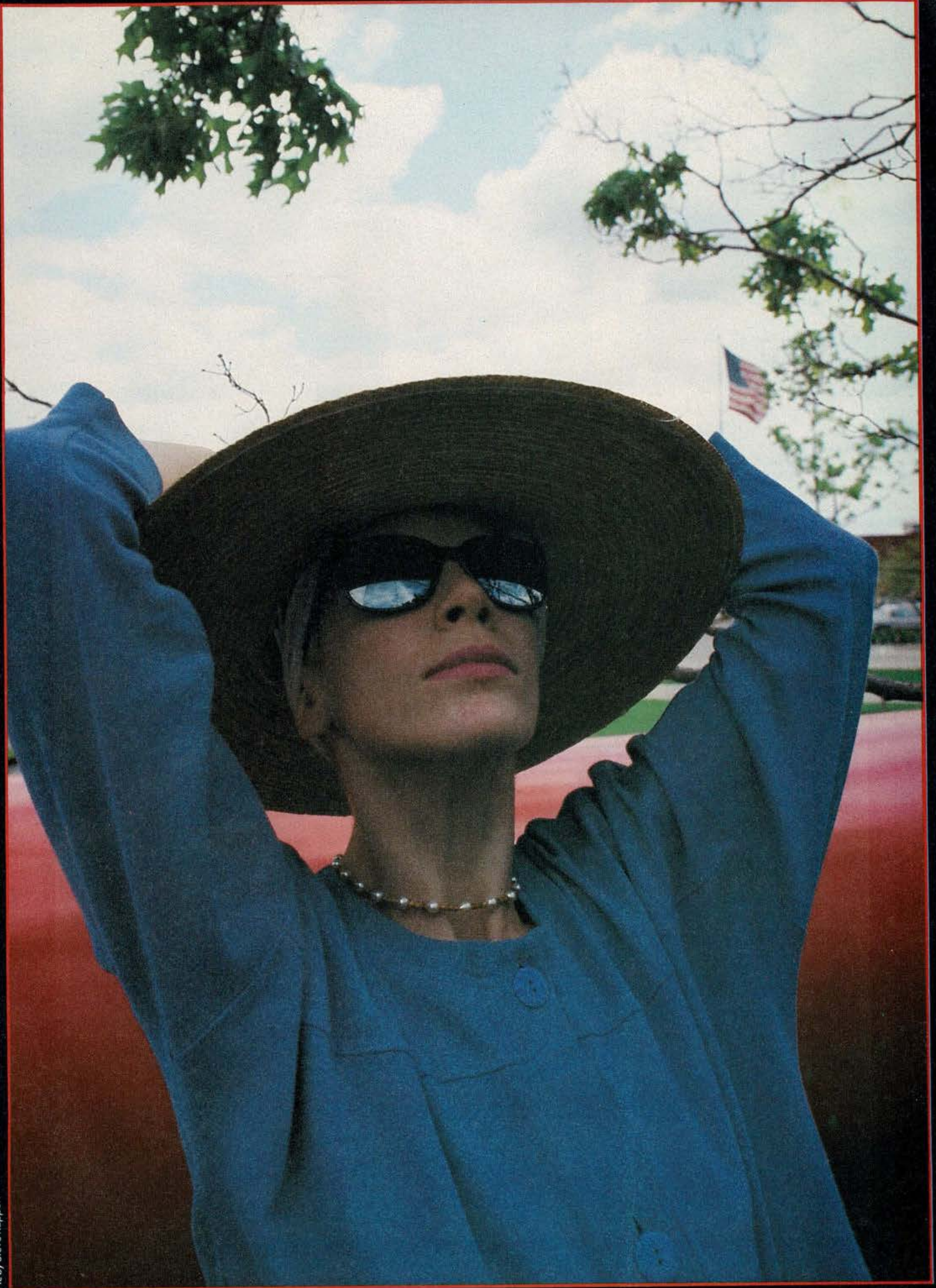
What do you admire about Dave? "His enthusiasm. He's a total optimist. His health isn't always up to scratch but he has enormous energy — but if he's not careful he can burn himself out."

Any weaknesses? "Nothing *weak*. He's a perfectionist — he doesn't know when to stop — he's always on overload. Sometimes that's difficult to cope with because I'm more withdrawn and quiet — more introspective and pessimistic. He has so many ideas sometimes I want to go 'Stop, give me a break!' Sometimes Dave could really learn to slow down."

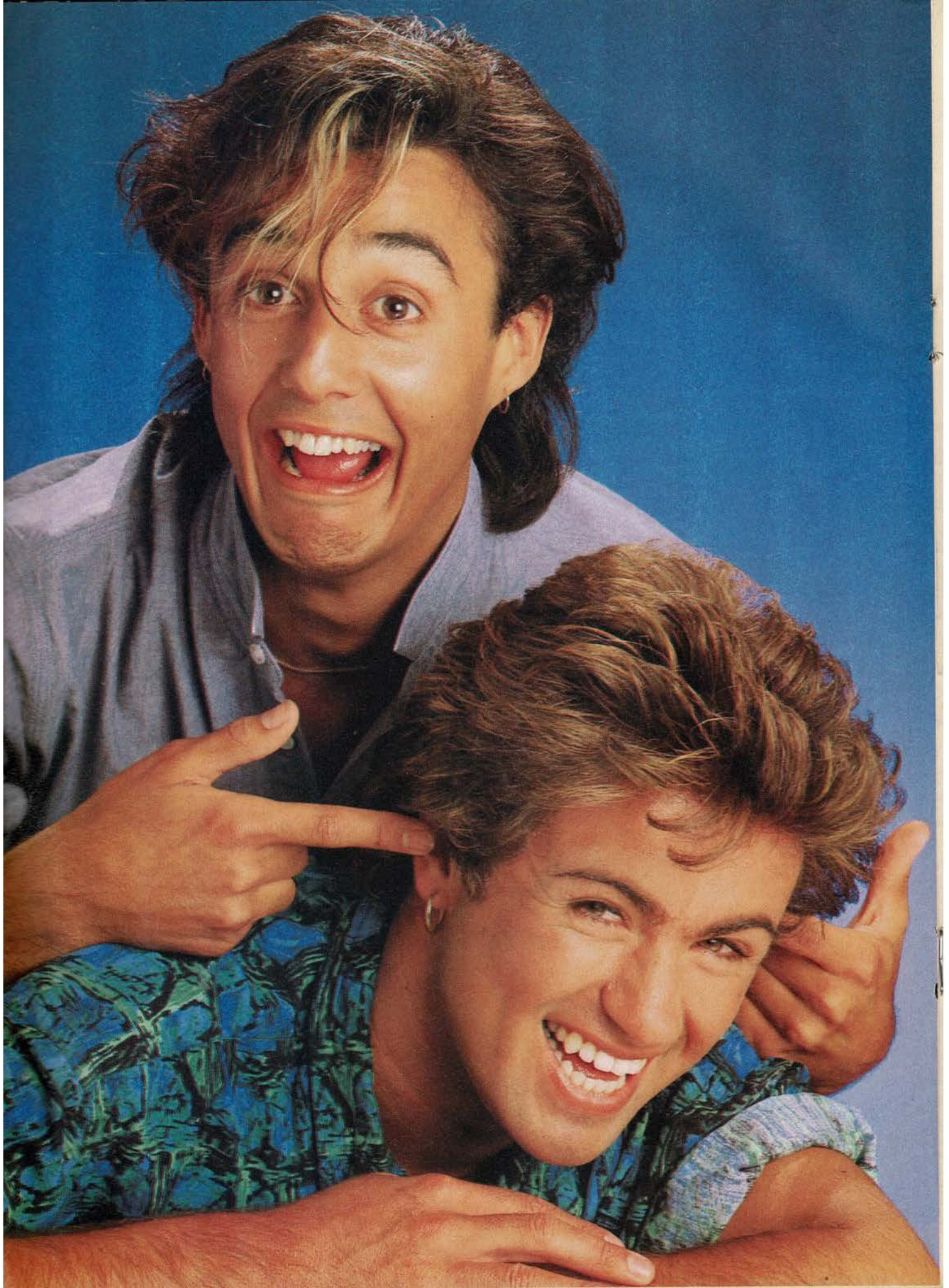
Would you be lost without Eurythmics? "I'm such a volatile person it's very difficult to say — I'm too influenced by people around me. Fortunately Dave influences me for the better. . . and my husband is a very good influence to have around, too. I *could* be doing all manner of things — perhaps an artist — I love painting and drawing. I want my livelihood and what I like doing to be the same thing. I'm *lucky* that I'm doing just that, but I've worked so hard I do think it's justified."

"We are finishing off *years* of work. Dave and I haven't stopped working for six years and we've really, really worked every day. There *has* to come a time when you say No Eurythmics, No Annie Lennox, No Dave Stewart, No Nothing — just disappear — and that's going to come *very soon*. After our commitments this year we've got loads of time — we don't have to make another album for a year."

"I have tunnel vision — this is *my* disability. Right now I should not even be thinking of the next LP — because I've done so much work — all output. I've had no time just to live a 'normal life' . . . and I need to do that."



Pic by Steve Rapoport



IF SIMON Le Bon is reading this, those bad boys Wham have a message for you... come in, your time is up. 1984 will be the year when George and Andrew dethrone the Brum boys once and for all.

After six months in the shade, Wham are back in the limelight with the first in a quartet of singles, a master plan to take on the world, and a message for anyone foolish enough to doubt their intentions.

Duran Duran and Culture Club might be taking it in turns to perch at the top of the charts, but according to Wham it's all change from now on.

"Neither of those groups think we're competition for them, but they'll know better by the end of the year," a very tanned George Michael says. "I think rivalry is a healthy thing, but there's only room for two groups at the top. That's Culture Club and us.

"Duran's mistake was to become arrogant and that lost them a lot of respect. But they're not stupid — they noticed just in time and have started to do something about it. 'The Reflex' is probably the best thing they've ever done."

Not enough to save them from Wham it seems.

Basking in the glow of their supreme confidence, it's hard to look back to the beginning of this year when, beset with legal tussles with their former record company, they were forced to take a back seat until the matter was resolved. But even then, they didn't turn into sad boys.

"We completely divorced ourselves from the situation," Andrew explains.

"It had to be tackled at some point," George adds. "We had good lawyers and we just let them get on with it while we attended to other matters.

"I used the time to get on with my writing. In some ways it was a useful break."

I FEEL so confident about this single," George says. "All the DJs are predicting it will go to number one. I think it will be our biggest single to date."

And of course, to follow that will be George's long awaited solo single, 'Careless Whisper'.

"My sisters have already dubbed it 'Tuneless Whisper!' he chortles. "We took them with us to Miami when I went out there to shoot the video because I decided to give them a holiday."

And holiday they did, while poor George slogged his guts out making the video. If you think Mr Michael is tanned, Andrew Ridgeley is BLACK! But didn't he find Miami boring?

"Nah! S'great!" he insists. "I had a lovely time!"

"Andrew, you think everywhere is marvellous," George sighs, with pained patience. "As long as you can get pissed and have a good time, you'd think the biggest dump on earth was great." (Andrew giggles at this home truth.) "Honestly, you should have seen some of the states he got himself into. I had to take him home and put him to bed on several occasions."

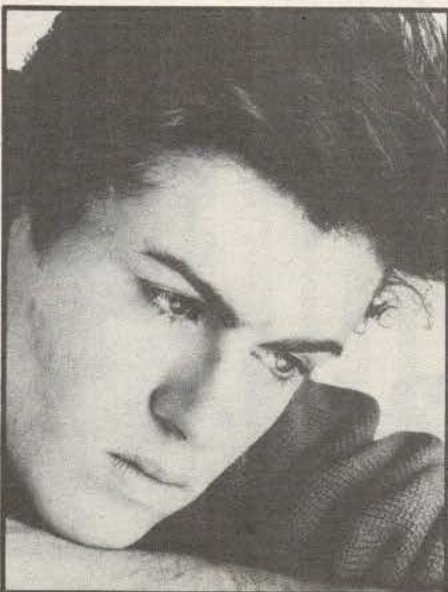
"And the funny thing is, although I couldn't remember a thing about the night before, I never had a hangover or gut rot," Andrew adds. "Perhaps all the cream in the cocktails protected me."

"I'm not always that bad, though... George doesn't have to keep a constant eye on me. But we rarely get drunk together — that would be a lethal combination!"



Going Going Go-Go

*A Wham guide to
heavy drinking
by Tamasin Bright*



WHILE ANDREW and the Misses Michael were investigating fun and tanning in Miami, George was gnashing his teeth over his troublesome video, which took longer to make than anticipated.

"It took five days instead of three, and that could have been avoided," he says. "When we started filming I needed a haircut, but we carried on regardless."

"The trouble was, that the longer my hair gets the curlier it becomes and, with the high humidity in Florida, my hair began to frizz out like an Afro!

"When we looked at the rushes, we knew we couldn't use any of it, so I got my sister to cut my hair and we started all over again."

A very expensive haircut, but not as extravagant as the video for 'Wake Me Up', which has 300 extras on the payroll. But Wham are thinking big and such expenditures are deemed necessary. Next on the agenda comes their second LP, which they start recording in July.

"We're going to do it in the south of France," George says. "But we want to do it quickly — six weeks at the most. Our last album took three months, which I now think is too long. Pop albums should be made on feel, not on technical levels."

"We don't worry about getting individual levels right before we start recording now. We play the song and if it sounds good, then we'll roll the tapes."

"We put down the backing track to the new single like that — it only took 20 minutes!"

WITH THE LP coming out in the shops in late September, George and Andrew are planning a world tour a month or two later to spread the word. And this time they are setting their sights on large venues.

"One tour a year is enough for both the group and the fans," George tells me. "A tour should be a celebration of the year that's gone behind."

"We'll wait until people have had a chance to get used to the new LP before we set out, so that they'll know the songs we'll be playing and enjoy them."

"We've booked Wembley for Christmas. Of course we can handle a venue of that size — didn't you see any of our shows last year? What did you think?"

When I tell him I didn't think much of the part where they shoved shuttlecocks down their shorts then batted the offending items into the clamouring audience, George snorts and throws me a pitying glance.

"You old fuddy duddy! It's not sexist at all. Don't you see it's all good fun? We don't take ourselves seriously and neither do our fans. It's just a laugh."

"Mind you, we did get a few overheated letters from irate parents!"

With dates around the world in the process of being set up, Wham will be playing in George's favourite patch — America — and Andrew hopes to see India, which fascinates him.

"Some parts of America are great," George says. "People in Alabama — where I recorded my solo single — were so friendly! I thought it would be the height of hicksville but everyone was so helpful that I quickly changed my mind."

Meanwhile, the pair are house hunting — Andrew in West London near the river, George — in his own words — searching for something more bourgeois like a fashionable crescent near Kensington.

US Singles

- 1 2 LET'S HEAR IT FOR THE BOY, Deniece Williams, Columbia/CBS
- 2 3 TIME AFTER TIME, Cyndi Lauper, Portrait
- 3 2 HELLO, Lionel Richie, Motown
- 4 5 OH SHERRIE, Steve Perry, Columbia/CBS
- 5 7 THE REFLEX, Duran Duran, Capitol
- 6 8 SISTER CHRISTIAN, Night Ranger, MCA
- 7 4 AGAINST ALL ODDS, Phil Collins, Atlantic
- 8 13 THE HEART OF ROCK'N'ROLL, Huey Lewis and The News, Chrysalis
- 9 9 BREAKDANCE, Irene Cara, Geffen/Network
- 10 6 TO ALL THE GIRLS I'VE LOVED BEFORE, Iglesias/Nelson, Columbia
- 11 19 SELF CONTROL, Laura Branigan, Atlantic
- 12 18 BORDERLINE, Madonna, Sire
- 13 16 I'LL WAIT, Van Halen, Warner Bros
- 14 22 JUMP (FOR MY LOVE), Pointer Sisters, Planet
- 15 14 THE LONGEST TIME, Billy Joel, Columbia/CBS
- 16 20 IT'S A MIRACLE, Culture Club, Virgin/Epic
- 17 17 DANCING IN THE SHEETS, Shalamar, Columbia/CBS
- 18 36 DANCING IN THE DARK, Bruce Springsteen, Columbia/CBS
- 19 11 HEAD OVER HEELS, The Go Go's, IRS
- 20 12 YOU CAN'T GET WHAT YOU WANT, Joe Jackson, A&M
- 21 12 YOU MIGHT THINK, The Cars, Elektra
- 22 29 ALMOST PARADISE... LOVE, Mike Reno and Ann Wilson, Columbia
- 23 33 EYES WITHOUT A FACE, Billy Idol, Chrysalis
- 24 10 HOLD ME NOW, Thompson Twins, Arista
- 25 27 RUN, RUNAWAY, Slade, CBS Associated
- 26 28 STAY THE NIGHT, Chicago, Full Moon/Warner Bros
- 27 30 WHO'S THAT GIRL, Eurythmics, RCA
- 28 15 LOVE SOMEBODY, Rick Springfield, RCA
- 29 34 MODERN DAY DELILAH, Van Stephenson, MCA
- 30 32 MY EVER CHANGING MOODS, The Style Council, Geffen
- 31 25 ROCK YOU LIKE A HURRICANE, Scorpions, Mercury
- 32 39 MAGIC, The Cars, Elektra
- 33 38 DANCE HALL DAYS, Wang Chung, Geffen
- 34 35 LOVE WILL SHOW US HOW, Christine McVie, Warner Bros
- 35 47 INFATUATION, Rod Stewart, Warner Bros
- 36 50 LEGS, ZZ Top, Warner Bros
- 37 42 WHAT IS LOVE, Howard Jones, Elektra
- 38 40 WHISPER TO A SCREAM (BIRDS FLY), Icicle Works, Arista
- 39 43 I CAN DREAM ABOUT YOU, Dan Hartman, MCA
- 40 41 MUSIC TIME, Styx, A&M
- 41 44 NO WAY OUT, Jefferson Starship, Grunt
- 42 21 THE AUTHORITY SONG, John Cougar Mellencamp, Riva
- 43 23 FOOTLOOSE, Kenny Loggins, Columbia/CBS
- 44 60 DOCTOR! DOCTOR!, Thompson Twins, Arista
- 45 37 NO MORE WORDS, Berlin, Geffen
- 46 31 IT'S MY LIFE, Talk Talk, EMI-America
- 47 68 DON'T WALK AWAY, Rick Springfield, RCA
- 48 26 THEY DON'T KNOW, Tracey Ullman, MCA
- 49 45 I WANT TO BREAK FREE, Queen, Capitol
- 50 53 DON'T WASTE YOUR TIME, Yarbrough & Peoples, Total Experience
- 51 46 WOULDN'T IT BE GOOD, Nik Kershaw, MCA
- 52 57 OBSCENE PHONE CALLER, Rockwell, Motown
- 53 63 PRIME TIME, Alan Parsons Project, Arista
- 54 48 BELIEVE IN ME, Dan Fogelberg, Full Moon/Epic
- 55 51 WHITE HORSE, Laid Back, Sire
- 56 49 TONIGHT, Kool & The Gang, De-Lite
- 57 1 WHEN DOVES CRY, Prince, Warner Bros
- 58 81 FAREWELL MY SUMMER LOVE, Michael Jackson, Motown
- 59 67 IF EVER YOU'RE IN MY ARMS AGAIN, Peabo Bryson, Elektra
- 60 66 HEART DON'T LIE, Latoya Jackson, Private 1

Bullets 61-100

- 62 — BREAKIN'... THERE'S NO STOPPING US, Ollie & Jerry, Polydor
- 64 76 ROMANCING THE STONE, Eddy Grant, Portrait
- 66 75 SUNGLASSES AT NIGHT, Corey Hart, EMI-America
- 68 83 ALIBIS, Sergio Mendes, A&M
- 68 76 LITTLE LADY, Duke Jupiter, Morocco
- 69 73 THE GHOST IN YOU, Psychedelic Furs, Columbia

- 70 80 LOVE OF THE COMMON PEOPLE, Paul Young, Columbia
- 71 77 WHAT'S LOVE GOT TO DO WITH IT, Tina Turner, Capitol
- 73 — BOYS DO FALL IN LOVE, Robin Gibb, Mirage
- 75 79 I PRETEND, Kim Carnes, EMI-America
- 79 85 WHEN WE MAKE LOVE, Alabama, RCA
- 80 — 10-9-8, Face To Face, Epic
- 81 88 FREAKSHOW ON THE DANCE FLOOR, Bar-Kays, Mercury
- 82 — A LITTLE LOVE, Juice Newton, RCA
- 83 90 SHE DON'T KNOW ME, Bon Jovi, Mercury
- 85 — GOTTA GIVE A LITTLE LOVE, Timmy Thomas, Gold Mountain
- 87 — WONDERLAND, Big Country, Mercury
- 88 — SO YOU RUN, Orion The Hunter, Portrait
- 90 — TONIGHT IS WHAT IT MEANS TO BE YOUNG, Fire Inc., MCA
- 95 — JAM ON IT, Newcleus, Sunnyview

Compiled by Billboard

US Albums

- 1 1 FOOTLOOSE, Soundtrack, Columbia/CBS
- 2 2 CAN'T SLOW DOWN, Lionel Richie, Motown
- 3 4 SPORTS, Huey Lewis & The News, Chrysalis
- 4 7 SHE'S SO UNUSUAL, Cyndi Lauper, Portrait
- 5 9 HEARTBEAT CITY, The Cars, Elektra
- 6 3 THRILLER, Michael Jackson, Epic
- 7 5 1984, Van Halen, Warner Bros
- 8 6 COLOUR BY NUMBERS, Culture Club, Virgin/Epic
- 9 8 LOVE AT FIRST STING, Scorpions, Mercury
- 10 10 GRACE UNDER PRESSURE, Rush, Mercury
- 11 12 AN INNOCENT MAN, Billy Joel, Columbia/CBS
- 12 11 INTO THE GAP, Thompson Twins, Arista
- 13 14 STREET TALK, Steve Perry, Columbia/CBS
- 14 13 UH-HUH, John Cougar Mellencamp, Riva
- 15 17 SEVEN AND THE RAGGED TIGER, Duran Duran, Capitol
- 16 16 TOUCH, Eurythmics, RCA
- 17 23 MIDNIGHT MADNESS, Night Ranger, Camel/MCA
- 18 18 TALK SHOW, Go-Go's, IRS
- 19 19 ELIMINATOR, ZZ Top, Warner Bros
- 20 20 BODY AND SOUL, Joe Jackson, A&M
- 21 24 REBEL YELL, Billy Idol, Chrysalis
- 22 15 AGAINST ALL ODDS, Soundtrack, Atlantic
- 23 26 JERMAINE JACKSON, Jermaine Jackson, Arista
- 24 22 LEARNING TO CRAWL, The Pretenders, Sire
- 25 27 BREAK OUT, The Pointer Sisters, Planet
- 26 21 HARD TO HOLD, Springfield, Gabriel, Parker, RCA
- 27 33 RECKONING, REM, IRS
- 28 28 AMMONIA AVENUE, Alan Parsons Project, Arista
- 29 30 SHOUT AT THE DEVIL, Motley Crue, Elektra
- 30 25 IN 3-D, Weird Al Yankovic, Rock 'n' Roll
- 31 29 90125, Yes, Atco
- 32 39 LOVE LIFE, Berlin, Geffen
- 33 37 ABOUT FACE, David Gilmour, Columbia/CBS
- 34 43 THE PROS AND CONS OF HITCH HIKING, Roger Waters, Columbia/CBS
- 35 35 ROLL ON, Alabama, RCA
- 36 32 SYNCHRONICITY, The Police, A&M
- 37 31 CAUGHT IN THE ACT-LIVE, Styx, A&M
- 38 50 MADONNA, Madonna, Sire
- 39 47 JULIO, Julio Iglesias, Columbia/CBS
- 40 34 SHE'S STRANGE, Cameo, Atlanta Artists
- 41 38 YOU BROKE MY HEART IN 17 PLACES, Tracey Ullman, MCA
- 42 36 FLASHDANCE, Soundtrack, Casablanca
- 43 40 ROCK 'N' SOUL PART ONE, Daryl Hall and John Oates, RCA
- 44 — SELF CONTROL, Laura Branigan, Atlantic
- 45 42 SOMEBODY'S WATCHING ME, Rockwell, Motown
- 46 48 NO PARKING ON THE DANCE FLOOR, Midnight Star, Solar
- 47 — KEEP YOUR HANDS OFF MY POWER SUPPLY, Slade, CBS Associated
- 48 49 DON'T LOOK ANY FURTHER, Dennis Edwards, Gordy
- 49 — WHAT'S NEW, Linda Ronstadt, Asylum
- 50 — FUTURE SHOCK, Herbie Hancock, Columbia/CBS

Compiled by Billboard

SOUNDS
in your newsagents now

FUN FOR ALL
THE FAMILY



Record Mirror Disco

- 1 2 CHANGE OF HEART, Change, WEA LP
- 2 1 I'LL BE AROUND, Terri Wells, London 12in
- 3 3 AUTOMATIC (REMIX), Pointer Sisters, Planet 12in
- 4 10 DOIN' IT IN A HAUNTED HOUSE, Yvonne Gage, US CIM 12in
- 5 4 SOMEBODY ELSE'S GUY, Jocelyn Brown, Fourth & Broadway 12in
- 6 5 EMERGENCY (DIAL 999)(REMIX)/DUB MIX, Loose Ends, Virgin 12in
- 7 9 LOVE WARS (REMIX), Womack & Womack, Elektra 12in
- 8 12 I WANNA MAKE YOU FEEL GOOD/PROMISES CAN BREAK, The System, Polydor 12in
- 9 6 DON'T LET NOBODY HOLD YOU DOWN/WEIGH ALL THE FACTS/DON'T WORRY/TOUCH DOWN, L.J. Reynolds, US Mercury LP
- 10 11 AIN'T NOBODY, Rufus & Chaka Khan, Warner Bros 12in
- 11 16 RIGHT OR WRONG/I'LL BE AROUND, Detroit Spinners, Atlantic 12in
- 12 — SOMEBODY ELSE'S GUY (REMIX)/DUB/A/CAPELLA, Jocelyn Brown, Fourth & Broadway 12in
- 13 8 STEPPIN' OUT/PHILLY TALK/DREAM RIDE, George Howard, US TBA LP
- 14 20 LOVEQUAKE/FALL IN LOVE, Bobby King, Motown 12in
- 15 25 JUST BE GOOD TO ME, The SOS Band, Tabu 12in
- 16 7 LOVE IS IN SEASON/TWO OF A KIND, Detroit Spinners, Atlantic LP
- 17 28 FEELS SO REAL (WON'T LET GO) (DUB), Patrice Rushen, US Elektra 12in
- 18 15 DON'T GIVE ME UP, Harold Melvin & The Blue Notes, London 12in
- 19 17 COME BACK LOVER, Fresh Band, US Are 'N Be 12in
- 20 24 COME TO ME (ONE WAY OR ANOTHER), Jermaine Jackson, Arista 12in
- 21 22 YOU'RE THE ONE FOR ME/DAYBREAK/A.M. (MEDLEY), Paul Hardcastle, Total Control Records 12in
- 22 14 LOVE ME LIKE THIS, Real To Reel, Arista 12in
- 23 29 BREAK DANCE PARTY/DUB MIX, Break Machine, Record Shack 12in
- 24 18 DON'T WASTE YOUR TIME (REMIX), Yarbrough & Peoples, Total Experience 12in
- 25 2 YOU ARE MY MELODY/WARM, Change, WEA LP
- 26 41 EXTRAORDINARY GIRL, The O'Jays, US Philadelphia International 12in
- 27 40 JAMMIN' IN MANHATTAN, Tyzik, US Polydor LP/12in
- 28 13 SHE'S STRANGE/CLUB MIX (REMIX), Cameo, Club 12in
- 29 34 THINKING OF YOU, Sister Sledge, Atlantic 12in
- 30 44 SUMMER FLING, The O'Jays, US Philadelphia International LP
- 31 61 I'M SOMEBODY ELSE'S GUY, Frederick 'MC Count' Linton, US Vinyl Dreams 12in
- 32 30 TELL ME WHY, Bobby Womack, Motown LP
- 33 31 READY FOR THE NIGHT/TELL ME/MIDNIGHT LOVER/I WANTS MO' STUFF/BIG STRONG MAN, Margie Joseph, US Cotillion LP
- 34 35 HEAVEN SENT YOU, Stanley Clarke/Howard Hewett, StreetSounds LP
- 35 32 I FOUND LOVIN', Fatback, US Spring LP
- 36 36 FOR YOUR LOVE/EXTENDED VERSION, The SOS Band, US Tabu 12in
- 37 47 IT'S ALL YOURS, Starpoint, Elektra 12in
- 38 38 MATT'S MOOD, Matt Bianco, WEA 12in
- 39 19 HI, HOW YA DOIN'? (GRAVITY MIX), Kenny G, Arista 12in
- 40 23 DON'T LOOK ANY FURTHER, Dennis Edwards, Gordy 12in
- 41 53 ONE LOVE — PEOPLE GET READY, Bob Marley & The Wailers, Island 12in
- 42 37 PLANE LOVE (REMIX)/DUB, Jeffrey Osborne, US A&M 12in
- 43 21 THIS TIME, Funk Deluxe, Streetwave 12in
- 44 26 KEEP IT COMIN'/YOU CAN'T HAVE MY LOVE, The Jones Girls, US Philadelphia International LP
- 45 27 STAY WITH ME TONIGHT (US CLUB MIX)/PLANE LOVE (UK REMIX), Jeffrey Osborne, A&M 12in
- 46 62 LET ME DANCE WITH YOU (INSTRUMENTAL), El Chicano, US Columbia 12in
- 47 42 JAM ON IT, Newcleus, Sunnyview 12in
- 48 33 MR. GROOVE/LADY YOU ARE, One Way, MCA 12in
- 49 60 IT'S YOU THAT'S HAPPENING, Exquisite Taste, US Starlite 12in
- 50 63 GOT THE HOTS, Cuba Gooding, US Streetwise 12in
- 51 69 ENCORE, Cheryl Lynn, US Columbia 12in
- 52 49 BREAK/NEXT TIME IT'S FOR REAL, Kleeer, Atlantic LP 12in
- 53 54 BREAKIN' IN SPACE/INSTRUMENTAL, Key-Matic, US Radar 12in
- 54 48 LOVER OF MY DREAMS, Yvonne Gage, Belgian BMC 12in
- 55 55 DON'T I EVER CROSS YOUR MIND SOMETIME, Barbara Mason, US West End 12in
- 56 72 WHAT'S THE NAME OF YOUR GAME/HOLD ON, Jaki Graham, EMI 12in
- 57 — BABY DON'T BREAK YOUR BABY'S HEART, Kashif, Arista 12in
- 58 52 LAND OF HUNGER, The Earons, US Island 12in
- 59 50 EUROPEAN QUEEN (NO MORE LOVE ON THE RUN), Billy Ocean, Jive 12in
- 60 45 STAY HERE WITH ME, Evan Rogers, RCA 12in
- 61 46 TENDER LOVIN'/SHE'S WHAT I NEED/DANCE IT OFF/TAKE IT TO THE TOP/Funk Deluxe, US Salsoul LP

- 62 — IN THE HEART, Kool & The Gang, De-Lite 12in
- 63 74 STATE OF LOVE (REMIX), Imagination, R&B 12in
- 64 67 MARVIN, Edwin Starr, Streetwave 12in
- 65 51 WHEN YOU'RE HOT YOU'RE HOT (REMIX), Ingram, Other End 12in
- 66 56 COME BE WITH ME, The Ronnie McNeir Experience, Capitol 12in
- 67 49 YOU DID IT AGAIN/INTIMATE CONNECTION/TONIGHT/GO FOR IT, Kleeer, Atlantic LP
- 68 — TELL ME I'M NOT DREAMIN'/TAKE GOOD CARE OF MY HEART, Jermaine Jackson, Arista LP
- 69 39 STOP WHAT YOU'RE DOIN', The Chi-Lites, US Private 1 12in
- 70 70 JUST A TOUCH OF LOVE/WAIT FOR ME, Slave, Atlantic 12in
- 71 43 GOTTA GIVE A LITTLE LOVE, Timmy Thomas, US Gold Mountain 12in
- 72 78 MEGA-MIX, Herbie Hancock/Grandmixer D.St., US Columbia 12in
- 73 — DON'T KEEP ME WAITING (DUB), Tia Monae, Carrere 12in
- 74 — NEVER HAD A GIRL, Brass Construction, US Capitol 12in
- 75 73 TECHNO-FREQS, Junie Morrison, Ze 12in
- 76 — ANXIOUSLY WAITING/TOSSING AND TURNING, Windjammer, US MCA LP
- 77 — WHEN YOUR X WANTS YOU BACK, Surface, Dutch Rams Horn/US Salsoul 12in
- 78 77 DON'T GO LOSE IT BABY, Hugh Masekela, Jive Afrika 12in
- 79 81 THRILLER — OWNER OF A LONELY HEART (MEDLEY), Local Boy, Belgian Jump & Shout 12in
- 80 — DON'T MAKE ME WAIT, Carl Anderson, US Epic LP
- 81 81 LEGS (BRING THE WOLF OUT OF ME), Sun, US AIR City Records LP
- 82 — YOU'RE A WINNER/HANGIN' DOWNTOWN, Cameo, Club 12in
- 83 68 I'VE GOT TO FIND A WAY, Zena Dejonay, Calibre 12in
- 84 65 TURN IT AROUND (INSTRUMENTAL), Gino Soccio, US Atlantic 12in
- 85 — THE HIP HOP BEAT, The Rappologists, Billy Boy Records 12in
- 85 — CRAZY, Colorblind, US Capitol mini-12in
- 85 — STEP BY STEP, Skwares, US Cotillion LP

Hi-NRG Disco

- 1 1 HIGH ENERGY, Evelyn Thomas, Record Shack 12in
- 2 2 ONE NIGHT ONLY, Scherrie Payne, US Megatone 12in
- 3 8 FRANTIC LOVE, Eastbound Expressway, Record Shack 12in
- 4 3 NOTHING'S WORSE THAN BEING ALONE, Velvet, Electricity 12in
- 5 14 THE NEXT IN LINE, Eric Roberts, Electricity 12in
- 6 11 WE ARE INVINCIBLE, 501's, ERC 12in
- 7 4 EMERGENCY, Laura Pallas, Record Shack 12in
- 8 7 DOCTOR'S ORDERS — COUGH COUGH, Maegan, Savoir Faire 12in
- 9 18 HEARTS ON FIRE (REMIX), Hush, Spirit 12in
- 10 22 THEY ONLY COME OUT AT NIGHT, Peter Brown, US Hot Tracks remix
- 11 5 I'M GONNA LOVE YOU FOREVER, Jimmy Ruffin & Jackson Moore, ERC 12in
- 12 26 AND DANCE, Billy Preston, ERC 12in
- 13 13 YOU TURNED MY BITTER INTO SWEET, Linda Lewis, Electricity 12in
- 14 23 SEVEN DAYS, Total Experience, ERC 12in
- 15 6 WHEN YOU WALK IN THE ROOM, Rammam Speed, Proto 12in
- 16 24 I HEAR THUNDER, Seventh Avenue, Record Shack 12in promo
- 17 16 DESIRE (HI-ENERGY MIX), Paul Parker, Technique 12in
- 18 17 BEELINE (REMIX), Miquel Brown, US TSR 12in
- 19 25 KEEP DANCING, Touch Of Class, US Next Plateau 12in
- 20 10 ALIVE WITH LOVE, Tina Fabrique, Electricity 12in
- 21 12 I LOVE MEN, Cinema, Streetwave 12in
- 22 9 COMING OUT OF HIDING, Pamela Stanley, US TSR 12in
- 23 21 TIE ME DOWN, Romance, Passion 12in
- 24 20 THE UPSTROKE/NAUGHTY MIX, Agents Aren't Aeroplanes, Proto 12in
- 25 27 NO MORE WORDS, Berlin, Mercury 12in
- 26 30 DETERMINATION/IT SHOULD HAVE BEEN ME, Jayne Edwards, US Profile 12in
- 27 15 ROCKET TO YOUR HEART (REMIX), Lisa, Carrere 12in
- 28 28 I'M LIVING MY OWN LIFE (REMIX), Earlene Bentley, US TVI 12in
- 29 31 LOVE FIRE, Jimmy James, ERC 12in
- 30 40 HEAVEN TO ME, Technique, ERC 12in

the questions

7" and 3 track 12" single from Respond

BUILDING ON A STRONG FOUNDATION



ON THE box, in the shops, on the road, in the charts . . . Bobby Womack turned 40 just three months ago and his life's beginning again.

You might have caught his soul-steeped strains a fortnight ago if you saw the early seventies movie 'Across 110th Street' (a colour film about black and white), which featured Womack's soundtrack songs. If not, you might well get a TV update on the man as 'Tell Me Why', the killer from his 'Poet II' album, gets set for a chart adventure, just as the LP itself has done a nice top 40 stint.

Then there's the Womack tour, currently clocking up almost as many ticket sales as miles in the States. "We're working seven nights a week," Bobby says. "We do a whole show, it runs about two hours." Much travelling, right? "It's short when you're on a plane. But when you're on that bus, you can cancel Christmas."

There's an extra attraction on the bill in the form of Sly Stone, now coming out of a spell of severe alcoholism with Bobby's support. "He's a lot better since he's been in hospital. He's walking straight now, he's not messing around with anything. He comes out and plays on stage, to help with his rehabilitation. Actually he's not supposed to be out. I'm acting as his guardian."



IT'S A FAMILY AFFAIR

Soul's poet laureate Bobby Womack waxes lyrical on kith and kin to Paul Sexton

Bobby and Sly go back 15 years together and Womack's right behind his old pal at a very difficult time for him. "I want to do a benefit for the hospital that took him in, it's a non-profit making organisation called The Lee Mental Health Clinic in Florida. I've already got a commitment from Ron Wood and Keith Richards, Sly will be there and so will Patti LaBelle . . . now I'm working on Richard Pryor."

His mentioning Ms LaBelle is opportune, since it's important to acknowledge that she was a vital line in 'The Poet II', most of all with her duet performance on 'Love Has Finally Come At Last', the album's creamiest ballad. "I'd known of her," Womack says, "but I'd never met her. She tells me that I had met her before, but someone with a personality that strong I'd have remembered."

Bob's managed to find someone to take her place on the road — a young lady called Altrina Grayson who turned up in the unlikeliest location. "I found her in Wendy's. We stopped in there one time to buy some hamburgers, and I heard this girl in the back singing. I thought it was fabulous." It must be strange for her going from french fries to

full houses, isn't it? "She loves it. She's got that gospel background."

BOBBI AND 22-year-old Altrina also guest on the new album by Crusader Wilton Felder. But it won't be Womack's first appearance on a Felder record. He sang the title tune plus Donny Hathaway's 'Someday We'll All Be Free' on Wilt's 'Inherit The Wind' album in 1980, after several years in the soul shadows. "Wilton was a turnaround for me," Bobby admits.

But after such a hot streak in the early seventies on United Artists ('That's The Way I Feel About Cha', 'Woman's Gotta Have It', 'Harry Hippie', 'Lookin' For A Love', the list goes on), why did the spark go out? "You have slow periods. Sometimes if you're up too high you can take it for granted. I work better with my back up against the wall. I work when I'm really into it, I'm not trying to keep up on the charts. I'm trying to keep up on charts of life."

"But I lost my creativity through losing a son, losing a brother and losing my dad, there was just too much happening." That creativity returned with his signing to

Beverly Glen Records, both 'Poet' albums bathing in warm success; but Womack's had enough of the label and moves with his next record. "Record companies don't know anything about talent, all they know is how to prostitute it. You've got great singers like David Ruffin, Solomon Burke and Don Covay, none of them are making records."

Bob's well pleased at the recognition now being afforded brother Cecil and sister-in-law Linda, otherwise known as Womack and Womack. "Cecil's been out there a long time, we both started singing with the Valentinos. He's kind of bashful, laid back, an easy type of guy. So's she, they're like two peas in the pod."

Way back when in the early sixties, it was Sam Cooke who signed the Valentinos, Bobby, Cecil and all, to his Sar label. Hence the Valentinos' classics 'It's All Over Now', made white and big by the Stones, and 'Looking For A Love', a top tenner for Bobby himself in 1974. Now he's in line for an important part in the Sam Cooke story, being discussed as a possible film or play. "I was 18 when I started playing with him, I'm 40 now. Maybe with a bit of make-up I'll be OK."

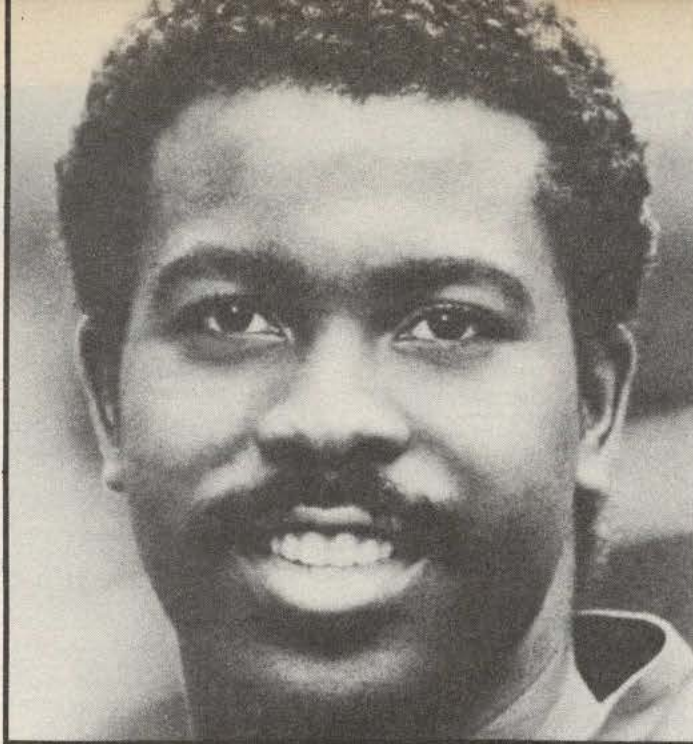
B **LUE RONDO·MASKED MOOD** **S**
7" & FOUR TRACK 12"
B **LUE RONDO·MASKED MOOD** **S**
7" & FOUR TRACK 12"
B **LUE RONDO·MASKED MOOD** **S**

Disco

JAMES HAMILTON
gets fresh

ODDS 'N' BODS

MAIN LINE 'One And Only (Jackson Medley)' is being restructured for UK release to get away from the original **Alan Coulthard** megamix-copying sequence (was it something I said?)... **Chaka Khan** has recorded an evidently hip hop 'My Love Is Alive' produced by **John Robie**, but release plans are unclear... **Patrice Rushen's** LP is due here now, her UK 12in having an additional instrumental version... **Afrika Bambaataa & Soul Sonic Force's** next 12in teams them with Washington DC's **Trouble Funk-A-Go-Go**... **Stephanie Mills** is back on Broadway in 'The Wiz', again in the role of Dorothy which brought her to fame... **Motown** may be amazed at the influential DJs who never knew 'Fall In Love' was flip to **Bobby King's** 12in, thanks to the A-side being both sides on promo pressings — please stop this irritating ploy!... **WEA** ought to consider re-releasing **Lorraine Ellison** 'Stay With Me Baby' — it should be old enough now, surely?... **Melle Mel** 'White Lines' has now sold over 100,000 copies here yet when last seen (pre-picture disc) had still only peaked at 48 after 16 weeks — another 'Relax' without airplay — most sales are now coming from the North-West (although it's top request at Worcester **Tramps** for Severn Sound's **Roger Tovell**)... **Alan 'Gibbo' Gibson**, now at Toronto's **CN Tower** for four months before heading into the Orient again on the **Bacchus** circuit, reports still huge in Birmingham are **Tin Tin 'Kiss Me'**, **Roni Griffith 'Breakin' Up'** and **Animal Magnet 'Welcome To The Monkey House'** (whether in English or Spanish), three of his biggest records there two years ago!... **Steve Stuart** (Boston **Elizabethan Club Lizzy's**) is after **Vision 'Lucifer's Friend'** on Boston 50993, good price paid — it's hot again for **Paul Major** at **Hinckley Bubbles**... **Anne Plaxton** at **Passion** (01-735 8171) wants to hear from clubs interested in booking **HI-NRG** acts for gigs/PAs... **Agents Aren't Aeroplanes** appear to have blown their credibility (and chart placings) by PA-ing... **Lee Taylor** (London **Hippodrome Mondays**) still needs a high standard mixer for Oriental gigs (no matter what colour hair he's got!) on 01-385 4345... **Piccadilly Radio** soul star **Mike Shaft** reputedly mixes live on air using four decks — £25 will buy one hour of radio tuition with him at the **North West DJ Assn's DJ School**, now operational with a wide range of courses to cover everything anyone ought to know, full details Mon-Sat afternoons from **Paul Baxendale** (Bolton 0204-53817)...



KASHIF: a long-awaited dose of soulful tension

Rotherham electro-pop jock **John Malkin** reports chum **Martin McSweeney** is setting up a possible rival to the **Disco Mix Club** called **System X Music Tapes**... **Sanny Xenokottas** now mixes with his digital delay **Fri/Sat** at **Bournemouth Boscombe The Academy**... **Hereward's Steve Allen** souls **Leicester Coasters** **Thursday** (31)... **Marsha Raven** plays **Harringeys Bolts** 3rd anniversary **Friday** (1), when **Froggy** funks **Dartford Flicks**, **Phil England** messes up **Midhurst Grange Centre**, and '60s soul **Function At The Junction** moves to new venue **Clapham Junction's Wessex Suite**... **Sunday** (3) **Fatback** play **London's Venue**, Birmingham's **Hummingbird** alldayer (2-11pm) has **Kenny G** live plus **Steve Dennis**, **Frenchie T**, **Shaun Williams** etc, **Leeds Tiffanys** alldayer (3-12pm) has **Colin Curtis**, **Jonathan**, **Simon Walsh**, **Eddie Gee**, **Cleveland Anderson**, **Tim Westwood** (London coaches on 01-385 5796)... **Monday** (4) **Southend Rain's** recent bucking bronco contest was so popular that **Cosmic** starts saddling up monthly heats to find the South-East champion, **Linda Lewis** plays the opening first-Monday-of-the-month boys town night at **Nottingham Astoria** (ex-Sherwood Rooms, fairly HI-NRG **Wed/Fri/Sat** anyway)... **Mayfair Gullivers'** highly popular **Miss Gullivers** final is **Tuesday** (5), **Froggy** funks **Balsdon RaQuels** **Wed** (6)... **Jim K** declares **Cambridge Bumpers** fun pub (only 50p) is solidly upfront soul **Saturdays**... **Dave Thomas** spins 50p soul-funk-jazz **Sundays** at **Shrewsbury's Oak Hotel** (A5 at Shelton

— I keep passing it going to **North Wales**)... **Horizon's Gilles Peterson** has free 'vibrant' Latin jazz **Mondays** at **Epsom Frenchies**, jazz-soul **Tuesdays** at **Croydon Solos**... **Derek Lawrence** souls **Wednesdays** now at **Bermondsey Dockhead's Swan & Sugarloaf**... **Lyndon T** joins **Tim Westwood** jazz-funking **Soho Gossips** **Fridays**... **Rick Robinson** is most upfront before midnight **Fri/Sat** at **Lee's Dutch House Danielle's** (A20 **Sidcup Road**)... **Adrian Dunbar's** **Fri/Sat/Sun** now are full-tilt soul-disco nights at **Southampton Raffles** (**Back O' The Walls**), where he's after suitable funky PAs **Friday** nights on **Bournemouth 296253**... **Steel City Gary Senior** now funks **Fridays** at **Sheffield Mona Lisa's** **Hothouse** and **Tuesdays** at **Chesterfield Fascination** (no electro at the latter, but free if with whistle or shorts)... **Tricky Dicky** at **Soho's Record Cellar** shop reckons his customer DJs started the buzz on **Hush** after he'd unearthed it at a record fair in **February** and subsequently ordered copies to sell (it was released originally last **November**, when **Disco Mix Club** made it a powerplay — so much for their power!)... **Al Charles** (**Southport Ainsdale Beach Lido Complex**) insists **Wally Of The Year** has to be the guy who asked for the 'Frankie Howard' single — it seems for the past six months he'd seriously thought that was who sang 'Relax'!... **Newcleus's** US LP will include a **Marvel** comic book starring the group's smurfs as intergalactic heroes... **General Caine's** now also done a 'Where's The Beef' (US

Capitol)... **Kym Yancey** 'Determination' has the 'Love Wars' beat... **Teddy Pendergrass's** long awaited **Asylum** debut is a ballad duet with **Whitney Houston** (daughter of **Cissy**)... **Hot Vinyl** scouers last week may have been confused by the jumbled running order... **LET'S BE PARTICULARLY CAREFUL OUT THERE!**

HOT VINYL

CHANGE: 'Change Of Heart' (WEA YZ7 T) My fave of the year so far, Jimmy Jam Harris & Terry Lewis's perfect crystallisation of their SOS Band sound into this pent-up nagging 107½bpm jittering judderer is definitely hot tempo and remorselessly exciting — for further proof, just check how amazingly well its parent LP has already done in the UK Albums chart! Now on 12in (flipped by the old 116bpm 'Lover's Holiday' and influential Luther-sung 127bpm 'Searching'), it'll easily equal 'Just Be Good To Me' without having to wait ten months as the buzz is already incredible.

KASHIF: 'Baby Don't Break Your Baby's Heart' (Arista ARIST 12568) Long awaited, his jiggly jolting 115bpm swayer is full of soulful tension created by pent-up panting, muttering and beseeching weaving along through the rhythm in a sort of cross between Michael Jackson and Al Green (inst/edit flip). With exposure it could be a slow burner, as the general public will need time, Rufus-style.

FUNK DELUXE: 'This Time' (Streetwave MIKHAN 14) Randy Muller-prod/penned great loosely rambling chick-nagged and eventually chap muttered (0-1) 14bpm chugging smacker extremely like Brass Construction 'Walkin' The Line' (inst flip), rather late out here though still potent.

ONE WAY: 'Mr Groove' (MCA MCAT-890) Vocoder yowled jiggly cool 112-111½-112bpm minimalist funk groove quite blatantly in Zapp 'Dance Floor' style (naturally they mix), flipped by their attractively swaying 45½/91bpm 'Lady You Are' US hit for radio play.

KLEER: 'Next Time It's For Real' (Atlantic A 9699T) 'Superstition'-style tense slow sombre 94bpm roller, chosen as A-side for radio, leaving the previously promoted Kool-type (and surely more commercial ?) charging 122bpm 'Break' chanter as flip with their old datedly choogling 125-124-126bpm 'Keep Your Body Workin' 1979 hit.

DENISE LaSALLE & LATIMORE: 'Right Place, Right Time' (Malaco MAL 1222) This coupling was my suggestion as all three 12in tracks are such toe-curling soul gems they deserve to be shared with the world — and even Radio 2 could get behind the stunning 56bpm A-side duet (an instant smooch smash) while for added value there's Latimore's aching rap-stated 80bpm updated 'Let's Straighten It Out' and Denise's sultrily realistic 93½bpm 'Come To Bed', made for soulful housewives to identify with! The three best tracks from three albums, guaranteed good listening.

continues over

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Disco

from page 31

McFADDEN & WHITEHEAD: 'Ain't No Stoppin' (Ain't No Way)' (Buddah BDSL 504) Slightly rewritten 113-114 (break)-113/abpm retreat of you-know-what, now powered by jittery electronics with obtrusive chix but still instantly nostalgic (inst flip).

SKOOL BOYZ: 'Slip Away' (US Columbia 38-04481) Great c109bpm hot tempo rumbler starting with a catchy boy/girl "phone call" "Are you tied up tonight?" "No, but I'd like to be!" (inst flip, annoyingly only on 7in so far).

CAMEO: 'Hangin' Downtown' (Club JABX 4) Dead slow 36/72bpm slinker soulfully echoing the 'Strange' sound though totally overshadowed by last year's delightful sleazily skittering staccato falsetto 93bpm 'You're A Winner' on the flip (with their current US follow-up ponderous heavy metal P funk 88bpm 'Talkin' Out The Side Of Your Neck').

DENNIS EDWARDS: 'You're My Aphrodisiac' (Gordy TMTG 1340) Teddy Pendergrass-style husky 66 1/2bpm romancer strictly for 1.30am smooch sessions, flipped (but not on white label) by strutting The Deele-type 119 1/2bpm 'Shake Hands (Come Out Dancin')'.

SURFACE: 'When Your X Wants You Back' (Dutch Rams Horn RHR 3352) Pleasant enough chick sung 'n flute tootled tranquil tripping 123bpm ticker not unlike their last one if rather faster (inst/acapella flip).

PUMPKIN AND THE PROFILE ALL-STARS: 'Here Comes That Beat!' (US Profile PRO-7047) Pumpkin's 'King Of The Beat' was deservedly one of the longer lived pure hip-hop imports here: this rapping, scratchin' and glass smashing 106bpm continuation features Dr Jeckyll & Mr Hyde, Fresh 3 MC's and more but being a general rapperama partaya sadly lacks the original's catchy "uh uh Okhem" chant (inst flip).

Hi-NRG

DIVINE: 'You Think You're A Man' (Proto ENAT 118) Gruffly rasped rattling 126bpm singalong Eurodisco galloper produced by the Agents Aren't Aeroplanes team and out here ahead of the world, but only on single-sized white label for the next month. At least this one's genuinely exciting.

LISA: 'Rocket To Your Heart' (Carrere CART 328) Frantically racing 134bpm galloper in its hotter remix and less dense original version, on red vinyl.

JIMMY RUFFIN & JACKSON MOORE: 'I'm Gonna Love You Forever' (ERC ERCL 109) Ruffin-remixed new Lo-NRG version of the melodic 129bpm bouncer brings their voices forward (inst flip).

WEATHER GIRLS: 'Success' (CBS TA4401) UK-remixed long trottingly introed 129bpm tuneful looper growled, cooed and wailed, but not particularly exuberant.

501's: 'We Are Invincible' (ERC ERCL 112) Laura Pallas-ish bounding chick chanted 130bpm canterer (inst flip).

TECHNIQUE: 'Heaven To Me' (ERC ERCL 114) Gloria Gaynor-ish lushly throbbing 0-130 1/2bpm canterer (tougher inst flip).

THE RAPOLOGISTS: 'The Hip Hop Beat' (Billy Boy Records WHIZ 1, via 01-723 9090) Produced and mixed by Mastermind with scratching by Whiz Kid, no less, this serious attempt to make US quality home grown hip hop bows in Blue Bird's new label with a basic 112bpm track (featuring Julie Roberts) differently treated as the Newcleus-like smurfs burbled/Flakey 'C' & Early Daze-rapped 'Kids' Rap', more together Master MC-rapped 'Party Rap', and really scratched instrumental 'Street Mix'.

SOUNDTRACK: 'Beat Street' LP (US Atlantic 80154-1) First of evidently three (staggered) volumes from the Harry Belafonte-produced hip hop flick, most tracks due on individual 12in too, this

NICCI GABLE: 'Strange Desire' (Passion POSH 1227) Chick warbled bounding galloper in 131 1/2bpm 'Hi-NRG' and 131 1/2bpm 'Pop' mixes.

TOTAL EXPERIENCE: 'Seven Days' (ERC ERCL 115) Squawking pop chick backed by 0-126 1/2bpm electronic drums (inst flip).

DIGITAL EMOTION: 'Get Up Action' (Carrere CART 319) Lipps Inc-ish bounding 123bpm Eurodisco smacker, quite jolly pop although past its Hi-NRG peak ("funkier" flip).

PARACHUTE CLUB: 'Rise Up' (Magnet MAGT 262) Jellybean-remixed inspirational 124bpm canterer by Canadian youngsters like an out-take from 'Hair', originally out last year and more pop/MoR than Hi-NRG now.

MASTER GENIUS: 'Let's Break' (Carrere CART 322) Frantic 132bpm electro gimmickry with scratching and hip hop effects grafted around a fragmented disco medley, pop fun (possibly better 'Hot Dog Edit' flip).

PERSONAL COLUMN: 'Strictly Dancewise' (Stiff BUY IT 202) Adventurous/frantically fast 175bpm sorta rock disco/Hi-NRG/white boys funk with hip hop effects and scratching cut in by Chad Jackson.

features GRANDMASTER MELLE MEL & THE FURIOUS FIVE's scratching ominous (0-) 104bpm 'Beat Street Breakdown', ARTHUR BAKER'S own (his first artist credit) angrily racing instrumental 119 1/2bpm 'Breaker's Revenge' plus his productions of CINDY MIZELLE's good Madonna-ish disco 119bpm 'This Could Be The Night' and AFRIKA BAMBAAATAA & THE SOUL SONIC FORCE + SHANGO's typical fast union 115bpm 'Frantic Situation', the Deodato-led/produced JUICY's friskily bounding 122bpm 'Beat Street Strut', THE SYSTEM's jittery offbeat electro 98 1/2bpm 'Baptize The Beat', the Belafonte-produced SHARON GREEN, LISA COUNTS & DEBBIE D's pedestrian 108bpm 'US Girls' and two mushy slowies: 'Saturday Night Fever' it ain't.

LOLEATTA HOLLOWAY: 'Crash Goes Love' (US Streetwise SWRL 2230) Hearing the overly busy 117bpm Blaster Mix with all the usual 'IOU' noises behind Loleatta's distraught wailing I prepared to put down producer Arthur Baker for not expanding his tediously typical electro vocabulary, but then the simpler Master Mix and adventurous 'Crash Goes Dub' instrumental made me buy this 28 minute 12in (there's a classy slow soulful 'Sweet Thing' too). However Arthur, it could be fresher!

KONK: 'Your Life' (US Sleeping Bag Records SLX 009) Interesting jittery 118bpm New York new wave punk funk in Liquid Liquid tradition with particularly useful rattling percussion, in four versions. How long before Melle Mel sets a rap to this?

SHANGO: 'Thank You' (LP 'Shango Funk Theology' Celluloid/Carrere CAL 207) The Funkadelic of hip hop, Shango includes Afrika Bambaataa, Material's Bill Laswell and Peech Boy Bernard

Fowler amongst others, and once you realise that this is a respectful 103bpm homage to Sly Stone's 'Thank You Falletinme Be Mice Elf Agin' it's suddenly clear who influenced their choppy chants on the previously 12inched hot tempo 101bpm 'Shango Message' and hip hop 101 1/2bpm 'Zulu Groove', and evidently 'Beat Street'-featured afro-ish 111bpm 'Let's Party Down'.

PRAXIS: 'Praxis' EP (Celluloid/Carrere CART 331) Material's Bill Laswell apex Art Of Noise with a 12in EP of extremely stark hip hop frameworks, the bare bones for specialist cutting, comprised of the 106bpm 'NBS-X', 106 1/2bpm, 'Electro/Shock', 107bpm 'NBS-A', 107bpm '1984', 119bpm 'Cut-Time' (and 0bpm 'Last Wish').

THE VHB: 'Beethoven's Fifth (Street Symphony)' (Streetwave MKHAN 16) 'A Fifth Of Beethoven' goes hip hop (sort of), with scratching and 0-115bpm judder but not much conviction, produced by Vintertainment's Vincent Davis (edit flip). Who's it aimed at?

WORKING WEEK: 'Venceremos — We Will Win' (Paladin/Virgin VS 684-12) Frantically flying Latin jazz with Everything But The Girl's distinctive Tracey Thorn dominating the vocal first part, 0-151-147-146-143-146-139-140-0bpm (if not double that!), all very praiseworthy but the sort of thing that helped empty clubs towards the end of the jazz funk boom — so, while fine at the Electric Ballroom maybe, to be treated with care elsewhere. The flip's 131-130bpm '7in bossa version' is however very pleasant.

MARCUS MILLER: 'My Best Friend's Girlfriend' (US Warner Bros 0-20217) Jellybean-mixed warmer overly frisky 119 1/2bpm canterer with snappy bass and a skittering texture (inst flip), possibly OK with Luther V.

JAMES INGRAM: 'Try Your Love Again' (Qwest W92877) Jauntily loping 117bpm shuffler with soaring sax and buoyant vocal, partnered by the more sombre 93 1/2bpm 'It's Your Night' as flip to the dead slow radio ballad 'She Loves Me (The Best That I Can Be)'.

MADONNA: 'Borderline (US Remix)' (Sire W9260T) Jellybean-remixed squeaky limp (0-) 119bpm pop looper, not a disco biggie (dub/tougher 119bpm 'Physical Attraction' flip).

DAISY CHAIN: 'No Time To Stop Believing In Love' (Ze 1215 168) Pop-aimed peace preaching 110bpm singalong rapper by an idealistic international collective.

DAZZ BAND: 'To The Roof' (LP 'Joystick' Motown STML 12201) Useful electro jittered 113bpm hip hop smacker, unoriginal though more relevant than the fast whipping 0-128bpm 'Swoop (I'm Yours)' and 128bpm title track.

HIT NUMBERS: Beats Per Minute for last week's Top 75 entries on 7in (f/c/r for fade/cold/resonant ends) — Wham! 162f, Style Council 83 1/2f, Howard Jones 144f, Bruce Springsteen 148 1/2f, Sister Sledge 102 1/2f, Sade 94 1/2-0c, Rod Stewart (0-) 107f, Herrey's 131-130c, Elton John 107f, Nick Lowe 152-0c, Rush 139-Or, Bananarama 114f, The Art Company 91-92-0-92-0-91-Of, Imagination (0-11)0f, Lloyd Cole 130r, Swans way 109(intr)-72f.

NIGHTCLUB

POP JOX are playing: 1 (1) Pointer Sisters, 2 (3) Terri Wells, 3 (2) Jocelyn Brown, 4 (5) Womack & Womack, 5 (4) Evelyn Thomas, 6 (7) Rufus, 7 (6) The SOS Band 'JBGTM', 8 (9) Hazell Dean, 9 (16) Jeffrey Osborne 'SWMT', 10 (13) Bob Marley, 11 (20) Deniece Williams, 12 (18) Loose Ends, 13 (12) Break Machine, 14 (17) OMD, 15 (8) Duran Duran, 16 (24) Cameo, 17 (23) Gap Band, 18 (11) Kool, 19 (31) Shannon, 20 (10) Trans-X, 21 (34) Melle Mel, 22 (29) Michael Jackson 'PYT', 23 (25) Phil Fearon, 24 (38) Paul Hardcastle, 25 (14) Blacchange, 26 (21) Miquel Brown 'SMM(R)', 27 (39) Kenny G, 28 (28) Lionel Richie, 29 (42) Weather Girls 'IRM', 30 (—) Detroit Spinners 12in A/B, 31 (15) Human League, 32 (—) Sister Sledge, 33 (—) Sandie Shaw, 34 (19) Phil Collins, 35 (43) Matt Bianco, 36 (—) Madonna 'LS', 37 (—) Everything But The Girl, 38 (26) Nik Kershaw, 39 (35) Alisha, 40 (37) Harold Melvin, 41 (—) Y&P, 42 (—) Wham!, 43 (44) Bobby King, 44 (—) Tin Tin, 45 (—) Imagination, 46 (49) Irene Cara, 47 (—) Dennis Edwards 'DLAF', 48 (27) Thompson Twins, 49 (—) Peter Brown, 50 (—) New Order 'TLA'.

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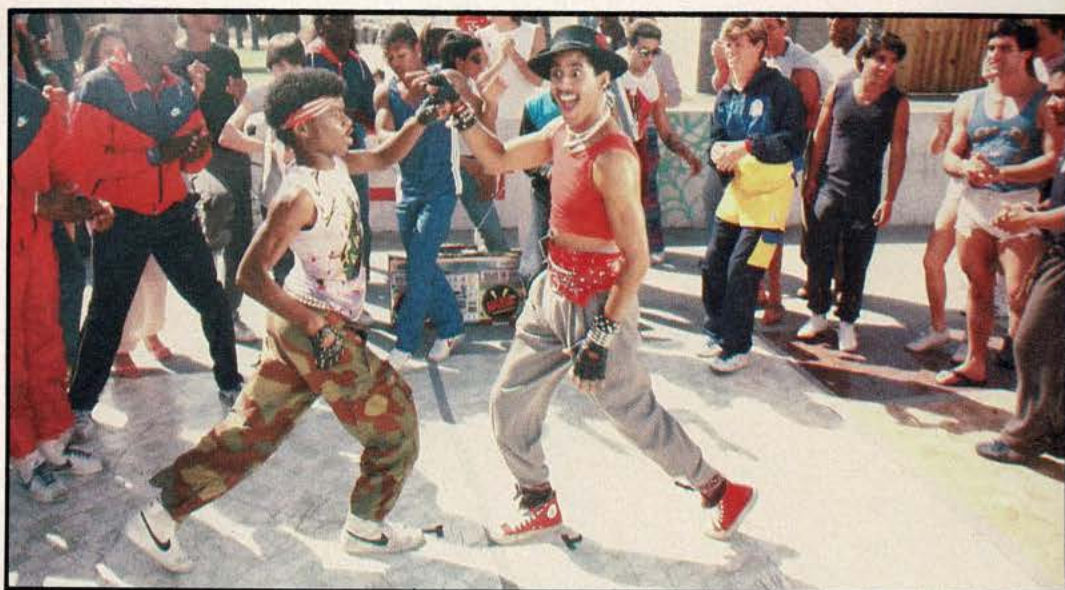
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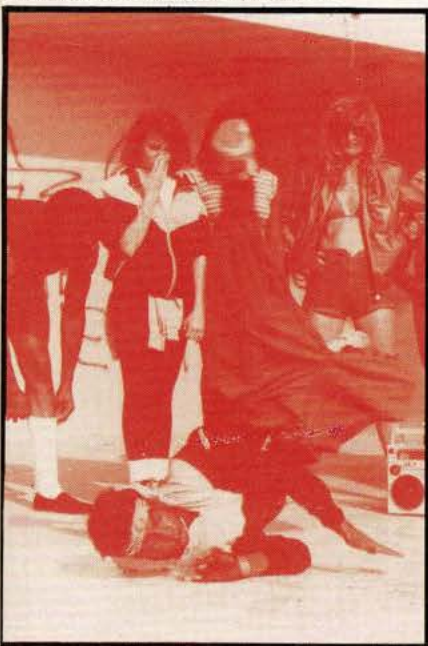
ABOVE and BELOW: LA hoppers' attempts at street cred in Breakdance



BREAKDANCE: no, it's not Saturday Night Fever

Hip-Hop hits the big screen and suddenly movies move again — or do they?

BEAT BOX OFFICE



G OING TO see Breakdance for great acting is about as pointless as visiting a brothel to play dominoes. The film's script reads like a reject from 'Fame' and it's so bad it makes 'Dallas' seem like 'Panorama'.

Curvaceous Kelly works as a waitress in a sleazy snack bar, dreaming of fame and fortune as she serves up stale burgers. Enter Turbo and Ozone, two down and out break dancers who live in an old garage and stomp the streets with some pretty mean steps.

Plot out of the way, you can enjoy some dazzling displays of hoppin', boppin', breakin' and a shakin'. Turbo, played by a lithe gentleman called Shrimp, moves with the agility of a snake escaping from a fire. One memorable scene has him doing some amazing things with a broomstick.

Breakdance has plenty of amazing sequences shot on beaches in California and in graffiti covered clubs. One fascinating scene even shows a bloke with paralysed legs body popping, using his surgical sticks as support.

Featured music in Breakdance includes 'Beat Box' by Art of Noise and Chaka Khan's smash hit 'Ain't Nobody'. The film should be at a cinema near you from early June.



Robin 'Hip Hop' Smith BREAKDANCE: Turbo's charged routine

B EAT STREET is the latest in a series of production-line movies based around all things street and sleek from the South Bronx: Hip-Hop, Break Dancing, Scratching, Body-Popping and Graffiti Art: Hip-Hype!

Unfortunately it fails to string these themes together convincingly. An overlong and rambling script traces the rise and fall of several of the Bronx's finest young dudes, through oblivion, minor stardom and fully fledged SHOWTIME! We have a bubbling mega-DJ, a spray-can man, searching for his Holy Grail (a totally WHITE subway train), a tiny breaker and a young gifted college girl. It has many a fine moment and some exceptionally comic one-liners, but as a whole, the film doesn't work.

Arthur Baker (together with Harry Belafonte) is responsible for



BEAT STREET: if it moves, market it!

the music selection, which is surprising as it's not half as good as it obviously could be. There's a strange and brief appearance by Africa Banana and The Soul Sonic

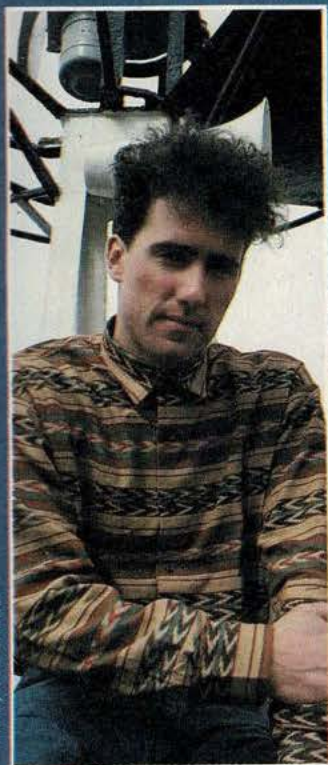
Splits along with a very funny Christmas wrapping spoof and showings by Grandmaster this, that and the other.

Well you ask, what about the

dancing? OK, apart from some EXTREMELY dodgy jiving earlier on in the film at the least exciting party ever to have been held in New York, the dancing is mostly pretty good — and the exhibition dancing in the Roxy is simply stunning... although we never actually FEEL as if we were there. The finale is probably the most ludicrous ending to a film that you'll see this year and is almost bordering on bad taste!

They nearly had all the right ingredients and with a stronger script and some newer music material, this would have stood a chance of being representative of what it's trying to depict — New York street style — but on the whole it's a film to kill an evening with, but not one to wait in the rain for. Its heart is in the right place, but its wires and its legs are definitely crossed.

Dylan Jones



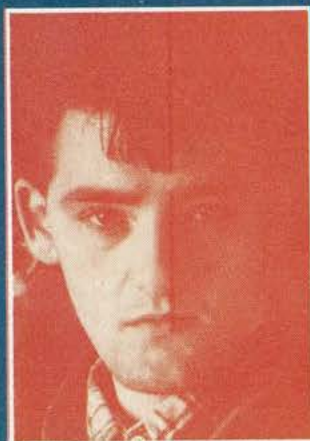
Pic by Joe Shutter

Andy McCluskey, OMD
 ◉ Bands who start off in Liverpool have a confidence and cheek and ego of their own ... they're not looking for a place in the musicbiz. Liverpool bands don't start looking for a place in the musicbiz, like they do in London. They probably think they're not going to get anywhere, they're just out for a laff, a good time...
 ...There seems to be a conveyor belt of people — bands that have been around for years suddenly coming through — like FGTH — Holly's been around for years...
 ...There's lots of classic cocky scouser types. That does lend itself to success in the musicbiz, you can't do music unless you're confident.. ◉



Pic by LFI

Holly Of FGTH
 ◉ I have this theory about Liverpool having a certain power — I don't really know what it is — but just to survive you've got to be a bit of a performer. It's like wanting to be a footballer, you want to be a hero, it's an ego thing. The only way out of a working class situation, working in factories and stuff, is to be a footballer or be in a band, something like that. When I was a kid I always wanted to be a ventriloquist, then an archaeologist. I wanted to be something special, probably because I was dead insecure or something... psychiatrists have reasons for it, don't they? ◉



Digs of Cook Da Books
 ◉ There's a lot more humour than anywhere else. It's easy to try and crack a joke here — we joke about funerals, anything...
 ...When we first started there were loads of places to play — but now there's only big places like the Royal Court — in the city centre there's nowhere, everywhere's closing down... ◉



“If there’s going to be a revolution it’ll start in Liverpool. I look forward to more confrontation... I think the Beatles did everything. I think them and Bill Shankly, that Liverpool side of the sixties, established a Liverpool that didn’t exist before, or at least it didn’t exist in people’s eyes...”

Mac, Echo and the Bunnymen



Pic by LFI

for the perfect Mersey beat with Jim Reid

LIVERPOOL

WHEN I arrived in Liverpool I bought the local paper: “Marauding mobs of skinheads are ambushing terrified Liverpool youngsters and cutting chunks out of their hair,” it said. I stayed three days ... so did my hair.

Despite what the urban sociologists and prosperity through petunias politicians would tell you Liverpool is still living. And living at its own pace. With the possible exception of Glasgow (and I’m going to annoy a lot of Mancunians here) Liverpool is the only major British city to resist the dead hand of London’s music and fashion hegemony.

It’s not that 90 per cent of all known bands come from Liverpool — although two months ago there were no less than six scouse acts in the top ten. It’s more an arrogance, an attitude ... a style. Liverpool is a bit special.

Mac, Holly and Pete Wylie have that style. So do The Farm. So does the world’s greatest fanzine — ‘The End’.

That style is the city itself. It’s every cliché you’ve heard about Liverpool — the humour, the cheek, the individuality — some of it’s even true. Scousers aren’t all funny, they just all want to be. And they’re proud. So proud that if they lived in the worst council block in the country they’d still say Liverpool was the best. That might be a bit sad, but it’s an attitude that’s produced an endless stream of footballers, boxers, comedians and musicians.

And there’s defiance. A local council that’s off its knees and a population that’s ready to support it.

All of these factors make up Liverpool. So does its history as a thriving port, its cosmopolitan population. Yet none of these fully explain anything.

I went to Liverpool, I drunk a lot, talked a lot, had my tape recorder nicked. And tried to find out.

I went to the State Ballroom and saw what the Camden Palace could have been. I met pop groups and the first chroniclers of terrace chic — all of them had a different Liverpool. I propped up the bar in illegal drinking clubs and saw some of the spice of life. I reached no conclusions.

There is no Liverpool music scene — just loads of bands — all of them different. There is no single story. Just the tale of a vibrant, swaggering people and a few escape routes...

I’M SPEAKING to Ian McCulloch in the middle of Crystal Day. This needs some explaining. The Crystal Day is a kinda Bunnymen fantasy — chiefly Bunnymanager Bill Drummond’s fantasy — whereby 2,500 Bunnymen fans joyride through a series of events — breakfast at Brian’s Diner, the band’s hangout, a cycle ride in the shape of the mythic Bunny creature (very silly), a ferry ‘cross the Mersey where everybody throws bananas at each other, a trip to the awesome Anglican cathedral and finally a gig at the city’s main tribute to Victoriana, St George’s Hall.

The day is either typical of a band who want to do things differently, or to quote one local, a ‘f-----g joke’. I enjoyed it. And there are kickbacks; the Bunnies patronage of Brian’s Diner means their fave cafe owner can buy a new coffee machine, and well, the whole day is being filmed for The Tube.

Whatever, Crystal Day provides the perfect backdrop for a chat with Mac about his home town.

The Bunnymen have been central to the Mersey music scene of the last six years. Growing out of the incestuous Eric’s club scene that spawned Wah, Teardrops, OMD, DOA, Holly and Paul of FGTH, the Bunnymen have consistently flown the flag for Liverpool rock.

All the band live in the city, all share an antipathy with the London musicbiz — they’ve only visited their record company once... And yet in their home town young scallies say they’ve lost their way, that they’re not representative of Liverpool at all ... and that, gasp, they’re weirdos. Are they...? Why Crystal Day?

“Last year I said to Bill, why don’t we play St George’s Hall ‘cos it looks good and it’s different from playing the Royal Court or Empire Theatre. Bill fixed it up with the council. The Tube were going to film us anyway. They were going to do a film up in the docks in Sunderland, but that fell through. So we decided to combine Crystal Day with the filming. It wasn’t a set up thing, in a way I wish it wasn’t being filmed.”

Continued page 36

From page 35

Are you aware of criticisms of the band in Liverpool?

"That always happens — like the Beatles got slagged for not living in Toxteth or something, I don't even pay that much attention to it — it doesn't worry me.

"I've heard quite a lot of new Liverpool bands and some of 'em are alright, but a lot of them have been showing a small amount of potential for about four years."

What makes Liverpool better than London?

"I like playing in London and the people who come to see us play — it's just the place. There's an atmosphere in the city that I don't like that much. It's more the buildings, the way a city's structured.

"I like Liverpool 'cos the centre's by the river and all the roads lead to the Pier Head. An' I like it's not a very big centre and there's Sefton Park, which is really nice. It just combines nature and concrete better than any other city in England.

"Also the humour is better, even though a lot of it I can't take. Like you get a scally element who can be very funny. When they're funny they're great but in the last ten years it's been going in a very negative way. Like the Kop used to be the funniest football crowd around, now it doesn't seem to be that bothered about being anything."

The Farm would say they were more representative of young Liverpool than you...

"They are representative of Cantril Farm or somewhere. They might be representative of the present Liverpool, but that's not anything to be that proud of. I think we represent what I've said before, the Bill Shankly side of Liverpool."

How independent is Liverpool of London fashions?

"There's always a crowd of people who set themselves apart — though obviously 90 per cent of Liverpoolians buy Culture Club records or whatever's in the top ten.

"Yet a hell of a lot stemmed from Eric's. You got a lot of characters going up there dressed differently from London people — people like Holly who used to come in dressed like Bing Crosby. Paul Rutherford used to look great, though I'm not keen on his image now. Loads of people like that, Pete Wylie, Julian Cope — they all had strong characters..."



Pics by Joe Shutter



LES PATTISON: wanders who's got the yellow shirt

But Mac, do you ever feel the urge to 'do' something for Liverpool?

"I said to someone out of The Farm — we've done more for Liverpool than you'll ever do in your life — cos we're great and that's the only advert you can use. You can mess around and try and form youth clubs for the rest of your life, but it doesn't actually do anything. People need something to look forward to, like I'm sure people were looking forward to Crystal Day for a long time. That youth club thing can be useful, but I know when I was at school it was the people who went to youth clubs who stole cars. It's just the way I feel. I know that a lot of people in Liverpool will think I'm a turd for saying it."



BRIAN: legendary cafe owner

LIVERPOOL

THE END

THEY WERE writing about football fashion in The End way before most youth scribes had removed the bobble hats from over their eyes. But The End is not just about soccer.

A humorous and affectionate look at young Liverpool, The End mixes the scally with the bevy, the pop with the political. They still write about terrace chic, but it's all firmly tongue in cheek. After all, the way the musicbiz and sections of the music press are trying to turn it into a 'movement' you can only laff. And when you read The End you just have to laff...

I met the editorial staff of The End for a few drinks and a lot of chat. We had a few too many and ended up shouting at each other.

When and why did you start the mag?

Football, fashion 'n' fanzines

"There were all these people at the match — our mates — who were into music and into the match, but the fanzines and mags around weren't any good.

"It started off as a music mag — two and a half years ago — everyone at the match was into the Jam, Clash, Undertones, it was started off for them. Then we started the ins and outs column which proved very popular, so we tried a few more funny things, pushing the music out a bit and writing about Liverpool things like the alehouse."

And all this terrace chic, it started in Liverpool, right?
"It sounds a bit of a cliché

but it did start from robbing the clobber from abroad, through Liverpool playing in Europe or Everton on pre-season tours. It started off with training shoes which you could sell to your mates ... and moved on from there.

"We've been going for two and a half years and saying the same things about sportsgear. Only last summer when there were loads of young lads walking around the shopping precinct in their tennis gear — we were slagging them off — saying it was a joke."

And now?
"At the moment everyone's dressing down. Everyone must have sussed that the Cockneys are buying loads of gear. People are just wearing stupid T shirts out of HMV, Bob Marley, anything at all. There's no certain music, no certain models they've gotta have to be a scally — it's just a way of life."

"What you've gotta realise is that in Liverpool it's the norm.

They're not trying to be a particular thing. In other places it's we're this and they're that. We're casuals and they're weirdos. We don't go around saying scallies fight skinheads or anything, it's just normal people."

And perpetual wind ups — what's all this about wearing tweed jackets?

"People write to us and say where can you get a tweed jacket. It's ridiculous, they're nice lads, but a bit naive. We bought tweed jackets 'cos you can get 'em for £3 from this shop called 69a. That's the reason we started wearing tweed jackets, yet all these people are going out and spending fifty quid on tweed jackets."

The End.
"We're not a mag set up to outdress another football club or something stupid."

THE END is available from 16, Steerscroft, Cantril Farm, Liverpool L2 8AG — 25p plus postage etc.



THE FARM

THE FARM are the musical embodiment of the scouse lifestyle depicted in The End fanzine. Young and sharp, fuelled by the spirit of the Jam/Clash, directed by the honesty of the Undertones — The Farm are the grittier side of Liverpool pop.

The Farm are not reacting to the vagaries of the current pop climate — but their own environment and experience.

An outfit of near two years standing, The Farm are; Pete Hooton vocals, Andy McVann drums, John Melvin guitar, Carl Hunter bass, Steve Grimes guitar, George Maher trumpet, Tony Evans trombone.

As yet unsigned, they've made their biggest impact through appearances on the Oxford Road Show and Peel and Powell radio sessions. Record deals are a matter of money ... not time.

Vocalist Pete Hooton does the talking ... "From '76, there was an attitude that you wanted to destroy hippies and everything like that. But nowadays it's all come back again — the punks have turned into hippies, all the hippy ideals have come back. We're just trying to get back to the ideals that were there in '76."

What about current chart pop?
"It's laffable, you just laff your head off. There's nuthin'. A lot of

people wrote in after The Farm appeared on ORS and said, "At last there's a group you can recognise and identify with. Nothing to do with these Tacchini boys, terrible, cringing."

Yeah, but aren't you strong on image as well?

"Our image is as strong as any image you can get, it's in line with the way Status Quo threw away their suits and put denims on. We spent three months rehearsing bass guitarists and when we found someone who 'ad a pair of faded jeans and suede shoes and could play — he was in."

But, er, you're not part of any 'movement' eh Pete?

"A record company came up to see us play last summer and saw our drummer in a Tacchini; the rest of us were wearing crew necks. They said to us 'It's a bit of a movement, scallies and everything'. We didn't know what they were on about.

"Last year we could have said 'yeah we'll all wear sportsgear' and that record company might have said 'it doesn't matter how you play'."

Of course it does, and The Farm play it pretty well.

THE END's Ins And Outs: An RM Special Ins

Kirk Brandon's ears; being offered a £200 publishing deal; Chelsea re-releasing 'Blue Is The Colour'; Simon Le Bon's big red nose; Julio Iglesias' complexion; having your tape recorder stolen while interviewing The End; Slim Whitman; Bonecrusher Smith; John Lydon's teeth; The Shelelagh sisters, not being able to spell Shelelagh (note: we don't — Ed); The Farm; Ceilidhs; trying to blow up St George's Hall when the Bunnymen are playing there; crooners; Personal Column; Suggsy's head.

Outs

Cup final records; Ian McCulloch's intelligence; dancing with waiters; owning all Denis Waterman's singles; Chas and Dave; saying 'Slim the Diana Dors way'; pretending to like jazz; the Sound Of Young Scunthorpe records; Kid Jensen's whistling teeth; Ron Atkinson's 'champagne charlie' gear; the laughable Bono Vox of U2; wally King Kurt fans; Simon Le Bon's zip; Eurodisco hits; bodybuilders in physique vests; spinning on one's back.

supplied by Kevin Sampson

and introducing...

IN LIVERPOOL the guitar still rules. Forget OMD and Dalek I, Liverpool's musical mainspring still comes from that perfectly struck six string. And the newer breed of scouse rockers only emphasise

this. The Lotus Eaters might come from the Mersey... but Nik Kershaw never would, knowworrimean?

Take a dip into up and coming Liverpool and you

Continued page 38

LIVERPOOL

LIVERPOOL



THE ROOM

From page 37

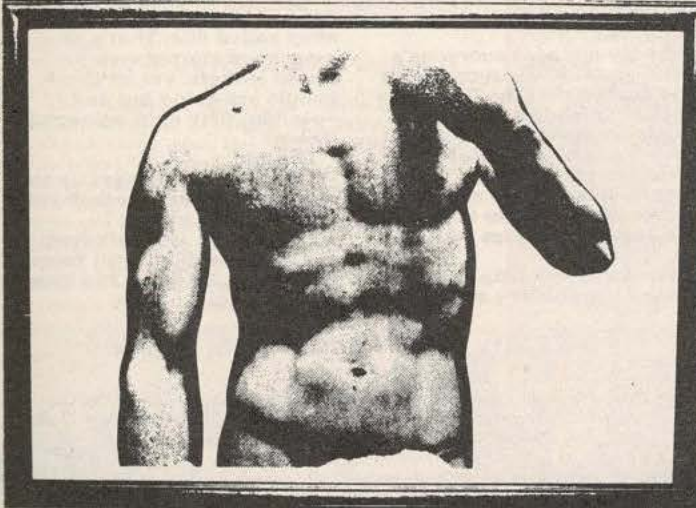
find... The new single from student types The Room... 'New Dreams For Old' a pacy piece of deep crooned mood and guitar 'n' brass movement... The scatter punky pop of The High Five (check their debut single 'Cold Steel Gang')... The more mainstream pop gloss of recent Stiff signings Personal Column... The muscular rock rhythms of



THE HIGH FIVE

bicep boys Ellery Bop... and, quite literally, the Merseybeat goes on and on.

Pic by Robin Barton



Pic by Joe Shutter

ETERNAL

PETE FULWELL — head of Eternal Records (Wah, Black, It's Immaterial)

"If there's one thing Liverpool's got it's a diversity of music — it's very fragmented.

"But there's too escapist a strand — if there's one place that's entitled to howl with pain, it's Liverpool."

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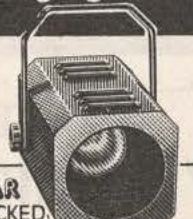
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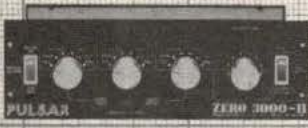
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TELEX 299485 Music G
Distributed by Spotlight Magazine
Distribution Ltd, 1 Benwell Road,
London N7 7AX
01-607 6411
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Morgan — Grampian pic
Calderwood Street
London SE18 6QH

Registered as a newspaper at the Post Office

Published by Spotlight Publications Ltd
40 Long Acre, London WC2E 9JT
and printed by Riverside Press
Setting by ARC Filmsetting

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OFFICIAL TOP OF THE POPS/RADIO ONE CHARTS WEEKENDING JUNE 2, 1984

UK Singles / UK Albums

THIS WEEK		LAST WEEK		WEEKS ON CHART	
1	4	2	WAKE ME UP BEFORE YOU GO GO, Wham!, Epic		
2	3	5	X LET'S HEAR IT FOR THE BOY, Deniece Williams, CBS		
3	1	6	X THE REFLEX, Duran Duran, EMI ○		
4	2	8	X AUTOMATIC, Pointer Sisters, Planet		
5	11	2	GROOVIN' (YOU'RE THE BEST THING/BIG BOSS GROOVE), The Style Council, Polydor		



6	10	3	DANCING WITH TEARS IN MY EYES, Ultravox, Chrysalis		
7	17	5	X I FEEL LIKE BUDDY HOLLY, Alvin Stardust, Chrysalis		
8	13	7	X SEARCHIN', Hazell Dean, Proto		
9	5	8	X I WANT TO BREAK FREE, Queen, EMI		
10	8	9	X TAKE A LOOK AT ME NOW (AGAINST ALL THE ODDS), Phil Collins, Virgin		
11	26	7	HIGH ENERGY, Evelyn Thomas, Record Shack		
12	6	7	X ONE LOVE/PEOPLE GET READY, Bob Marley And The Wailers, Island		
13	9	4	BREAK DANCE PARTY, Break Machine, Record Shack		
14	7	6	X FOOTLOOSE, Kenny Loggins, CBS		
15	25	2	X PEARL IN THE SHELL, Howard Jones, WEA		
16	14	6	X LOVE WARS, Womack And Womack, Elektra		
17	21	28	X RELAX, Frankie Goes To Hollywood, ZTT/Island ☆		
18	12	8	X LOCOMOTION, OMD, Virgin		
19	—	—	HEAVEN KNOWS I'M MISERABLE NOW, The Smiths, Rough Trade RT156		
20	23	3	X GOING DOWN TOWN TONIGHT, Status Quo, Vertigo		
21	—	—	RED GUITAR, David Sylvian, Virgin VS633		
22	49	2	X SAD SONGS (SAY SO MUCH), Elton John, Rocket		
23	41	3	THINKING OF YOU, Sister Sledge, Cotillion/Atlantic		
24	18	5	X I'LL BE AROUND, Terri Wells, Philly World/London		
25	19	8	X STAY WITH ME TONIGHT, Jeffrey Osborne, A&M		
26	15	8	DON'T TELL ME, Blancmange, London		
27	20	7	X SOMEBODY ELSE'S GUY, Jocelyn Brown, Fourth & Broadway		
28	34	2	DANCIN' IN THE DARK, Bruce Springsteen, CBS		
29	—	—	SO TIRED, Ozzy Osbourne, Epic A4452		
30	—	—	ONE BETTER DAY, Madness, Stiff BUY 201		
31	28	5	EACH AND EVERY ONE, Everything But The Girl, blanco y negro		
32	16	7	X WHEN YOU'RE YOUNG AND IN LOVE, Flying Pickets, 10 Records		
33	30	9	X JUST BE GOOD TO ME, SOS Band, Tabu		
34	39	4	LOVE LIES LOST, Helen Terry, Virgin		
35	—	—	SMALLTOWN BOY, Bronski Beat, Forbidden Fruit/London BITE 1		
36	22	5	THE LEBANON, Human League, Virgin		
37	27	8	DANCING GIRLS, Nik Kershaw, MCA		
38	—	—	DAZZLE, Siouxsie and The Banshees, Wonderland/Polydor SHE 7		
39	29	13	X HELLO, Lionel Richie, Motown □		
40	43	2	X WHEN AM I GOING TO MAKE A LIVING, Sade, Epic		

Compiled by Gallup

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

THIS WEEK		LAST WEEK		WEEKS ON CHART	
1	1	3	LEGEND, Bob Marley and the Wailers, Island		
2	3	13	THE WORKS, Queen, EMI		
3	2	9	NOW THAT'S WHAT I CALL MUSIC II, Various, Virgin/EMI ☆		
4	4	32	CAN'T SLOW DOWN, Lionel Richie, Motown ☆		
5	6	77	THRILLER, Michael Jackson, Epic ☆		
6	12	2	HUNGRY FOR HITS, Various, K-Tel		
7	46	2	THEN CAME ROCK'N'ROLL, Various, EMI		
8	7	7	ORIGINAL SOUNDTRACK FROM "FOOTLOOSE", Various, CBS ○		
9	8	2	MANGE TOUT, Blancmange, London		
10	9	39	AN INNOCENT MAN, Billy Joel, CBS ☆		
11	5	3	HYSTERIA, Human League, Virgin		
12	19	2	DON'T STOP DANCING, Various, Telstar		
13	18	12	HUMAN'S LIB, Howard Jones, WEA ☆		
14	10	15	INTO THE GAP, Thompson Twins, Arista ☆		
15	31	11	CAFE BLEU, Style Council, Polydor □		
16	16	4	LEGEND (THE MUSIC FROM ROBIN OF SHERWOOD), Clannad, RCA		
17	11	3	MAN ON THE LINE, Chris de Burgh, A&M		
18	13	11	ALCHEMY — DIRE STRAITS LIVE, Dire Straits, Vertigo □		
19	17	27	SEVEN AND THE RAGGED TIGER, Duran Duran, EMI ☆		
20	20	13	HUMAN RACING, Nik Kershaw, MCA □		
21	23	4	MASTERPIECES — THE VERY BEST OF SKY, Sky, Telstar		
22	22	8	LAMENT, Ultravox, Chrysalis ○		
23	15	8	AND I LOVE YOU SO, Howard Keel, Warwick		
24	14	4	OCEAN RAIN, Echo And The Bunnymen, Korova		
25	30	5	BREAKOUT, Pointer Sisters, Planet		
26	26	4	THE PROS AND CONS OF HITCH HIKING, Roger Waters, Harvest		
27	38	14	THE SMITHS, The Smiths, Rough Trade		
28	27	29	OFF THE WALL, Michael Jackson, Epic ☆		
29	29	8	GREATEST HITS, Marvin Gaye, Telstar		
30	28	3	MIRROR MOVES, The Psychedelic Furs, CBS		
31	21	4	JUNK CULTURE, Orchestral Manoeuvres In The Dark, Virgin □		
32	24	6	OASIS, Oasis, WEA		
33	32	33	COLOUR BY NUMBERS, Culture Club, Virgin ☆		
34	34	3	CHANGE OF HEART, Change, WEA		
35	—	—	ISLANDS, Kajagoogoo, EMI KAJA 1		
36	25	4	THE TOP, Cure, Fiction □		
37	33	7	MUSIC FROM THE SOUNDTRACK "AGAINST ALL ODDS", Various, Virgin		
38	48	47	QUEEN GREATEST HITS, Queen, EMI ☆		
39	35	28	TOUCH, Eurythmics, RCA ☆		
40	—	—	FROM HER TO ETERNITY, Nick Cave featuring The Bad Seeds, Mute STUMM 17		

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	4	SERIOUS MOONLIGHT, David Bowie, Videoform
3	2	A KISS ACROSS THE OCEAN, Culture Club, Virgin
4	3	LOVE YOU TILL TUESDAY, David Bowie, Polygram
5	6	LIVE, Big Country, Polygram
6	19	LEGEND, Bob Marley, Island/Lightning
7	10	ALCHEMY LIVE, Dire Straits, Polygram
8	5	ROCK 'N' SOUL LIVE, Hall & Oates, RCA/Columbia
9	7	SWEET DREAMS, Eurythmics, RCA/Columbia
10	11	NOW THAT'S WHAT I CALL MUSIC VOLUME II, Various, PMI/Virgin
11	8	BENATAR, Pat Benatar, RCA/Columbia
12	9	A NIGHT WITH, Lou Reed, RCA/Columbia
13	12	LIVE, Judas Priest, PMI
14	—	COMPLEAT BEATLES, Beatles, MGM/UA
15	15	LIVE, Marvin Gaye, Videoform
16	14	VIDEO CONNECTION, Cliff Richard, PMI
17	18	FOURPLAY EP, Whitesnake, PMI
18	13	LIVE, Phil Collins, PMI
19	20	ZIGGY STARDUST, David Bowie, Thorn EMI
20	—	LIVE, Status Quo, Polygram

Compiled by MRIB

Chartfile

AS A promising R&B vocalist, **Deniece Williams** cut her first single on 3 June 1964, her 17th birthday, for a small, Chicago-based label called Toddlin' Town.

Ten years later, on her 27th birthday, Niecy had extra cause for celebration, as her 'Too Much, Too Little, Too Late' duet with **Johnny Mathis** moved to the top of the US singles chart.

This Friday is Ms Williams' 33rd birthday, and another milestone in her career as 'Let's Hear It For The Boy' staves off the challenge of **Cyndi Lauper** to remain top of the US charts, the first solo chart-topper of her career, and one of five hits to be pulled from the money-spinning 'Footloose' soundtrack.

The title track has already been an American number one for **Kenny Loggins**, and the Love Theme — 'Almost Paradise' by **Loverboy's Mike Reno** and **Ann Wilson of Heart** — is shaping up for chart honours too. **Shalamar's** 'Dancing In The Sheets' has fared less well, peaking at number 17, and poor old **Bonnie Tyler** must feel short-changed by the limited success of her 'Footloose' contribution, 'Holding Out For A Hero', which went into reverse after reaching number 34. Each of the 'Footloose' hits has music by a different composer, but **Dean Pitchford**, best known here for 'Fame', penned the lyrics for each of them...

'Footloose' is a box-office winner on both sides of the Atlantic, but a 1980 movie which failed to recoup its investment has caused a few chart ripples of



HELEN TERRY: still pleasing her bank manager

its own, following its British TV premiere a fortnight ago.

The film 'Somewhere In Time' — which stars **Christopher Reeve** as a latter-day playwright able to project himself back in time for an affair with an actress — features **Rachmaninov's Piano Concerto Number Two** extensively.

The day after it was screened, demand for the piece soared with the result that 'Rachmaninov's Greatest Hits' by the **Philharmonia**

Orchestra on RCA's Maestro label very nearly charted. Another LP by the **Philharmonia Orchestra** which also features the Piano Concerto sold even better, but was excluded because it is in the Classics For Pleasure range of LPs — which are too inexpensive to qualify for the chart.

A few weeks ago, **Vangelis's** 'Chariots Of Fire' soundtrack raced back into the charts after the movie's TV premiere, and the latest re-showing of 'The Graduate' was responsible for the return to the charts of two **Simon & Garfunkel** hits compilations, whilst the original soundtrack album, featuring the duo's 'Mrs. Robinson', 'Sounds Of Silence' and others, also made a strong bid for the charts...

Wham!'s long awaited 'Wake Me Up Before You Go Go' single resumed their chart career in spectacular style last week, debuting at number four. It thus equals this year's highest debut, previously achieved by **Queen's** 'Radio Ga Ga' in February. Last October, **Duran Duran's** 'Union Of The Snake' also entered at number four. The last newcomer to make a better start was **Culture Club's** 'Karma Chameleon', number three first time out last September...

52-year old former Hollywood star **Debbie Reynolds** made an historic first appearance in **Billboard's** American album chart last week — some 33 years after her initial appearance in the magazine's singles chart.

Then, **Debbie** was singing 'Aba Daba Honeymoon', a duet with actor **Carleton Carpenter**, taken from the movie 'Two Weeks With Love'. Now, **Debbie's** soothing tones are coaxing housewives to 'Do It Debbie's Way' — exercise, that is. Her keep fit secrets are shared over a big band backing provided by the **Switched On Swing Orchestra**...

RECENT ADDITIONS to **Pickwick's** impressive range of budget-priced albums include a slew of A&M re-issues plus LPs licensed from CBS and a new **Dusty Springfield** compilation.

To take the last first, **Miss Springfield's** recent duet with fellow sixties star **Spencer Davis** has deservedly re-awakened interest in her outstanding career as a soloist. For admirers old and new, 'Son Of A Preacher Man', a 12-tracker on **Pickwick's** ludicrously cheap (£1.49) Spot label, is an excellent grab-bag of goodies by the influential stylist. The tracks here cover the years 1964-1967, and include such rarely heard gems as **Carole King's** 'Do Re Mi' and **Arthur Alexander's** 'Every Day I Have To Cry'. More familiar are 'Sunny' and the stunningly soulful 'Son Of A Preacher Man', **Dusty's** last top 10 hit. Class like this rarely comes so cheap.

In the £2.25 range are 'Dr Hook And The Medicine Show' and 'Spirit', a straight re-issue of **Earth, Wind & Fire's** 1976 album. The former brings together a dozen early examples of **Shel Silverstein's** bittersweet songs including 'The Ballad Of Lucy Jordan' and 'Sylvia's Mother'. 'Spirit' is one of **Earth Wind & Fire's** stronger all-round efforts, and includes their debut British hit 'Saturday Nite' and the equally fine US million seller 'Getaway'.

Finally, **Pickwick** has made available a number of deleted A&M albums, also at £2.25. **Supertramp** have a large following and doubtless many will take the opportunity of replacing worn out copies of their first, self-titled LP. The fact that it was and still is abysmal, and marked the beginning of a downward spiral to ever more facile meanderings hasn't mattered before, and won't now. 'Live At The Palladium' is a greatly below par effort from the **Carpenters** whose 16-minute hits medley stands out amongst unnecessary versions of **Gershwin** and **Porter** songs. **Elkie Brooks** has always been an enigma to me, but her 1979 LP, 'Live And Learn', produced by the legendary **Jerry Leiber** and **Mike Stoller** came closest to utilising her talents. Last of all, 'Greatest Hits' by **Herb Alpert** is hardly the sort of record you'd enjoy, dear readers, but it was incredibly popular when first released in 1970, and even today it makes a suitable present for those problematic older relatives. Tracks include 'Cabaret', 'Spanish Flea' and 'Lonely Bull'...

by ALAN JONES

HELEN TERRY, who confesses to preferring the B-side of her hit single, is almost certain to be featured vocalist on a track from the **Crusaders'** next LP ... Some more records on which you can (just) hear the wonderful voice of **Jocelyn Brown: Cissy Houston's** 'Step Aside For A Lady', **Michael Zager's** 'Don't Go Stepping On Me' and, somewhat surprisingly, '38 Special's self-titled 1977 debut LP, where she shares harmonies with 'Instant Replay' hitmaker **Dan Hartman** ... One of the songs shortlisted for the **Flying Pickets'** next single was the **Human League's** 'Mirror Man'. In the event, it didn't work out, so they have abandoned it ... Now in its record-setting 522nd week on the US album chart, **Pink Floyd's** 'Dark Side Of The Moon' has sold over 15 million copies worldwide, according to latest **EMI** figures. A bootleg of 'Moon's premiere at **London's Rainbow** in 1972 has sold an estimated 120,000 copies ... Two years after the **Falklands War**, British talent is beginning to re-populate the **Argentinian** chart. The country's current album chart includes records by **Paul McCartney, Queen, Alan Parsons, John Lennon, Genesis** and **Whitesnake**. This compares favourably to the five American acts in the same chart, including, inevitably, **MJ's** 'Thriller', a nine month topper in the land of corned beef ... **Judas Priest** have just been awarded a **Crystal Globe** by **CBS** for selling over five million LPs outside of **Britain** ... The **Eurovision-winning Herrey's** — the aberrant apostrophe is theirs, not mine — are **Mormons**, but live in sinful **San Francisco**, rather than the spiritual home of their religion, **Salt Lake City** ... **Al Stewart's** biggest hit is 'Year Of The Cat', but the **Scot** is allergic to moggies ... Just one of **Quincy Jones's** quarterly royalty cheques could buy most football teams, but his first, for arranging two songs on an album by **Oscar Pettiford**, was for just \$34 ... At its most cacophonous, **Queen's** 'Bohemian Rhapsody' featured 180 vocal overdubs ... **Yankee loons Gaddy's** new album sets 14 different lyrics to the same tune — the 'Stars And Stripes'...

• REFORMATION •

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